

## Richard Tuttle: Double Corners and Colored Wood

March 16 – April 27, 2019

Beijing—Pace Gallery is pleased to announce *Richard Tuttle: Double Corners and Colored Wood*, the gallery's first exhibition of Tuttle's work in Beijing, featuring two series of the artist's latest creations. The exhibition will be held in conjunction with *Richard Tuttle: Introduction to Practice*, curated by Victor Wang, the first major survey of Tuttle's work in China at M Woods Museum, including 100 works from Tuttle's five-decade career. A joint VIP preview will be held on Friday, March 15 from 4:00 to 6:30 PM at both venues.

As one of the most significant artists working today, Richard Tuttle has revolutionized the landscape of contemporary art. Since the mid-1960s, he has created an extraordinarily varied body of work challenging rules and notions of genre and media. Using humble materials, Tuttle highlights line, shape, color, and spatial relationship as central concerns. Throughout Tuttle's career, he has remained committed to using his poetic sensitivity to create works that exist in the present moment and allow for the audience's individual experiences of perception and, consequently, indicate a break from a dualistic view of the world.

The series Double Corner and Colored Wood presented at Pace Gallery were both created in 2018 and 2019. They possess the lightness and subtlety distinctive of Tuttle's works, as they embody the intrinsic qualities of their materials, space, and light. In Double Corner, familiar materials such as wooden sticks, wire, and colored paper are arranged in abstract structure, intertwining on the angled walls to create an entirely new composition. These materials have gradually built up Tuttle's own graphic lexicon throughout the past five decades. For Tuttle, conventional artistic pursuits such as narrative or representational metaphors are not of interest when selecting materials; instead, he focuses on addressing the question of how the material itself can activate its own perceptual dimension in the relationships that the artist constructed. The series Colored Wood reminds us of the Constructed Paintings that Tuttle made fifty-five years ago. In both series, he used plywood to create shapes. However, in contrast to the relief-like structure and the reference to pictogram employed in Constructed Paintings, the plain name of the new works suggests that they are humbler, franker and undefinable. By simply hanging the cut-out and sanded plywood, these pieces catch lights from the surroundings, generating an ever-changing experience between the works and the audience.

Angled walls are used as an element to connect the retrospective show held at M Woods and Tuttle's new works at Pace. As a whole, these two presentations stand side-by-side as if they comprise a complete artwork, expressing the ideas of the artist through different angles and perspectives. As Tuttle said, in his artistic career spanning half a century, he has attempted to answer a number of questions

regarding art. However, the shows in Beijing are more of a “question” for the audience to contemplate and interpret on their own.

**Richard Tuttle** (b. 1941, Rahway, New Jersey) is one of the most significant artists working today. Since the mid-1960s, he has created an extraordinarily varied body of work that eludes historical or stylistic categorization. Tuttle’s work exists in the space between painting, sculpture, poetry, assemblage, and drawing. He draws beauty out of humble materials, reflecting the fragility of the world in his poetic works. Without a specific reference point, his investigations of line, volume, color, texture, shape, and form are imbued with a sense of spirituality and informed by a deep intellectual curiosity. Language, spatial relationship, and scale are also central concerns for the artist, who maintains an acute awareness for the viewer’s aesthetic experience.

Richard Tuttle was inducted as a Fellow by the American Academy of Arts and Letters in 2008. He was elected an Academician at the National Academy, New York, in 2012. The same year, he was an Artist in Residence as part of the Scholars Program at the Getty Research Institute, Los Angeles. He has been the subject of more than two-hundred solo exhibitions throughout his career and participated in numerous important group shows including Documenta (1972, 1977, 1982); the Venice Biennale (1976, 1997, 2001); and the Whitney Biennial (1977, 1979, 1987, 2000). Tuttle’s work is held in more than fifty public collections worldwide, including The Museum of Modern Art, New York; Whitney Museum of American Art, New York; National Gallery of Art, Washington D.C.; Tate, London; Centre Pompidou, Paris, among others. Pace has represented Richard Tuttle since 2007.

**Pace** is a leading contemporary art gallery representing many of the most significant international artists and estates of the twentieth and twenty-first centuries. Under the leadership of President and CEO Marc Glimcher, Pace is a vital force within the art world and plays a critical role in shaping the history, creation, and engagement with modern and contemporary art. Since its founding by Arne Glimcher in 1960, Pace has developed a distinguished legacy for vibrant and dedicated relationships with renowned artists. As the gallery approaches the start of its seventh decade, Pace’s mission continues to be inspired by our drive to support the world’s most influential and innovative artists and to share their visionary work with people around the world. Pace advances this mission through its dynamic global program, comprising ambitious exhibitions, artist projects, public installations, institutional collaborations, and curatorial research and writing. Today, Pace has ten locations worldwide: three galleries in New York; one in London; one in Geneva; one in Palo Alto, California; one in Beijing; two in Hong Kong; and one in Seoul. Pace will open a new flagship gallery at 540 West 25<sup>th</sup> Street in New York in September 2019.

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