



GEMINI G.E.L. AT JONI MOISANT WEYL

Richard Tuttle

Born: Rahway, New Jersey, 1941

Richard Tuttle was born in 1941 and grew up in Roselle, New Jersey. From 1959 to 1963, Tuttle attended Trinity College in Hartford, Connecticut, where he benefited from extracurricular artistic activities, including designing and painting sets for theater. After graduation, Tuttle moved to New York City and enrolled briefly at the Cooper Union. Shortly after the move to New York, he sought out and introduced himself to artist Agnes Martin. Tuttle held a deep respect for her work and particularly her line, giving primacy to line as the organizing element in his own work. It was through their friendship that he was introduced to artist Jock Truman, then director of Betty Parsons Gallery. Tuttle began working at the gallery and in 1965 had his first solo exhibition there, becoming the youngest artist in Parsons' venerable stable.

Tuttle's reputation grew, as he exhibited alongside a group of peers known as Postminimalists, who eschewed the machined aesthetic of Minimalism in favor of revealing the hand of the artist. Over the past four decades, Richard Tuttle has questioned nearly every conceivable artistic convention and critical category to create an enormously inventive body of abstract work – one that embraces and intermingles drawing, painting, collage, book-making, sculpture, and design. From his spare yet enigmatic forms of the 1960s to his complex, multi-faceted assemblages and installations of more recent years, Tuttle's primary impetus throughout has been to craft unique objects, using everyday, often ephemeral materials. Although most of Tuttle's diverse artistic output has taken the form of three-dimensional objects, he commonly refers to his work as drawing rather than sculpture, emphasizing the diminutive scale of most of his work. Tuttle subverts the conventions of modernist sculptural practice (defined by grand heroic gestures, monumental scale, and the 'macho' materials of steel, marble, and bronze) and instead typically creates small, eccentrically playful objects in decidedly humble, even 'pathetic' materials such as paper, rope, string, cloth, wire, twigs, cardboard, bubble wrap, nails, Styrofoam, and plywood. Tuttle also manipulates the space in which his objects exist, placing them unnaturally high or oddly low on a wall.

Richard Tuttle has been the recipient of various prestigious awards; in 1968, he was awarded the National Endowment for the Arts fellowship and in 1998, he won the Skowhegan Medal for Sculpture. Tuttle's work has been included in numerous group exhibitions in museums and galleries around the world, including Documentas 5, 6 and 7, the Carnegie International, the Venice Biennale and the Whitney Biennial. In addition, Tuttle's work has been the subject of countless solo exhibitions. Most recently, beginning in 2005, the San Francisco Museum of Modern Art organized a major retrospective of Tuttle's work that traveled to the Whitney Museum of American Art, the Des Moines Art Center, the Dallas Museum of Art; the Museum of Contemporary Art, Chicago, and the Museum of Contemporary Art, Los Angeles.



Richard Tuttle currently lives and works in New Mexico and New York.