

The logo for Whitechapel Gallery, consisting of a solid blue square with the text "Whitechapel Gallery" in white, sans-serif font centered within it.

Whitechapel
Gallery

**Richard Tuttle: I Dont Know. The Weave of
Textile Language**

14 October - 14 December 2014

Large print labels and interpretation
Gallery 9

Fascinated by how text and textile share the same linguistic root 'but not the same stem', Richard Tuttle has explored the relationship between them.

Just as a series of single threads are woven to form a textile, words are interlaced to form sentences and meaning. Both textile and language can give clarity to our understanding of the world.

3rd Rope Piece (1974) presents minimal components: a single short length of cord and 3 nails. Similar to the *Wire Pieces* (1971–2) downstairs, it was made following a time when large-scale works in Pop art and Minimalism dominated. Spare, miniature and handmade, it upset conventional expectations of what art should be. Placing the work on an expanse of white wall, the artist encompasses the surrounding space.

Type (2004) is a series of 26 prints that make an alphabet. By compressing the tarlatan cloth (used for wiping ink off copper plates) between plate and paper, Tuttle traces its threaded structure in the resulting print. This grid-like pattern can also be found in *Clutter* (2008–12), a group of assemblages mounted in front of black circular cards and arranged inside several rhythmic sequences.

Left Wall – clockwise

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3rd Rope Piece, 1974



Not a thread too short to be a line.
Because all the fibers are running
In one line, it seems a space, yet
It is not a thing in space.

Rope and nails

National Gallery of Art, Washington, Dorothy and
Herbert Vogel Collection, 2004.45.3

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Clutter, 2008–12



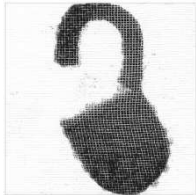
The woven and the unwoven,
Seeing knows no rules. The
Textile is always free of itself,
Because it is based on thread,
Yet what is not thread?—Mind,
Or matter?

Mixed media mounted on black card

Gian Enzo Sperone, Switzerland

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Type, 2004



On the back wall of a cube rests a chaos
Which may be bridged in constant en-
Numeration, color, form, accent, acute
Labeling, restraint—all the things which
Make up an alphabet. Tarlatin is like
Harlequin and the textile is used to reveal
The whole comedy of human error, how
Type and character are used so inter-
Changeably for both people and things,
The textile exploited for its weakness

Drypoint etchings with tarlatan chine collé

Published by Crown Point Press, San Francisco, CA

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The Present, 2004



Can we see beyond this orb? Though
Made of wet fibers embedded with
Pigments, so heavy it had to be tied on
With a string; I knew it would dry, not
Only become light but hold the cross
Rods and no longer need string, a
Strategy where color is formed, a
First flower after winter, one step less
Mysterious, though infinitely unknowable—
The string has lost its weight, the
Colors seem to take and make concrete.

(continues on next page)

Metal, cloth, paper, paint and rope with 4 coloured
lamps

Galerie Ulrike Schmela Berlin

**Please return this large print to the gallery
assistant.**