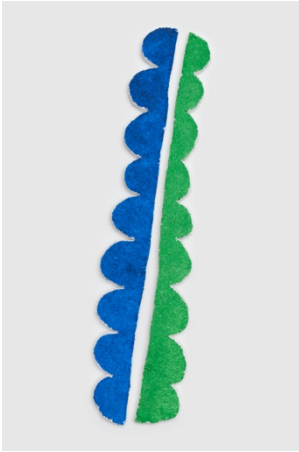


## Richard Tuttle: 18x24

March 17 – April 29, 2023  
540 West 25th Street  
New York



Richard Tuttle, *18 x 24, #3 (Goods And The Native Man)*, 2022-2023 © Richard Tuttle, courtesy Pace Gallery

New York – Pace is pleased to present an exhibition of new wall-oriented works by Richard Tuttle at its 540 West 25<sup>th</sup> Street gallery in New York, running from March 17 to April 29. *Richard Tuttle: 18x24* will debut a body of work made by the artist in his New Mexico studio over the past year, incorporating elements of drawing, painting, and sculpture into exuberant investigations of the complex relationship between language and abstraction.

In this new body of work, Tuttle sculpts sheets of foam board into delicate painterly surfaces, transforming the mundane material of expanded polystyrene into mirage-like abstractions. The artist begins with a drawing on an 18-by-24-inch sheet of paper, deriving the forms of each work from shapes, gestures, and written words. These word drawings are starting points for the three-dimensional forms carved in foam, which are hung on the wall directly over the original drawings, obscuring their graphic content. The hidden calligraphy of the drawing is ultimately registered in the shape of the sculptural form, which Tuttle adorns with lyrical passages of lush, often monochromatic color.

The resulting works produce an effervescent and almost palliative effect, marrying the lightness of material and form with the pleasures of language and words. Tuttle likens the process of deliberately obscuring the textual element to ancient Mayan cylinder pots, in which original incised drawings were covered up with gesso and painted. The artist has referred to this process as a “methodology” through which he investigates “the nexus where the verbal and visual worlds meet.”

*18x24* marks Richard Tuttle’s thirteenth solo exhibition with Pace since 2007. Intimate and idiosyncratic, Tuttle’s works are widely celebrated for their uncanny and singular capacity to summon poetry from humble, everyday materials and forms. Embracing a developmental approach that grows in range and inquiry with each new body of work, the artist is happiest in a quandary, when the work is neither painting nor sculpture but a complete amalgam of mediums. His work is always marked by unconventional uses of beauty as a radical means for effecting life itself. Over six decades, Tuttle has considered the myriad ways in which light, scale, color, and systems of meaning flow from his art into the world.

**Richard Tuttle’s** (b. 1941, Rahway, New Jersey) direct and seemingly simple deployment of objects and gestures reflects a careful attention to materials and experience. Rejecting the rationality and precision of Minimalism, Tuttle embraced a handmade quality in his invention of forms that emphasize line, shape, color, and space as central

concerns. He has resisted medium-specific designations for his work, employing the term drawing to encompass what could otherwise be termed sculpture, painting, collage, installation, and assemblage. Overturning traditional constraints of material, medium, and method, Tuttle's works sensitize viewers to their perceptions. His working process, in which one series begets the next, is united by a consistent quest to create objects that are expressions of their own totality.

**Pace** is a leading international art gallery representing some of the most influential contemporary artists and estates from the past century, holding decades-long relationships with Alexander Calder, Jean Dubuffet, Barbara Hepworth, Agnes Martin, Louise Nevelson, and Mark Rothko. Pace enjoys a unique U.S. heritage spanning East and West coasts through its early support of artists central to the Abstract Expressionist and Light and Space movements.

Since its founding by Arne Glimcher in 1960, Pace has developed a distinguished legacy as an artist-first gallery that mounts seminal historical and contemporary exhibitions. Under the current leadership of CEO Marc Glimcher, Pace continues to support its artists and share their visionary work with audiences worldwide by remaining at the forefront of innovation. Now in its seventh decade, the gallery advances its mission through a robust global program—comprising exhibitions, artist projects, public installations, institutional collaborations, performances, and interdisciplinary projects. Pace has a legacy in art bookmaking and has published over five hundred titles in close collaboration with artists, with a focus on original scholarship and on introducing new voices to the art historical canon.

The gallery has also spearheaded explorations into the intersection of art and technology through its new business models, exhibition interpretation tools, and representation of artists cultivating advanced studio practices. As part of its commitment to technologically engaged artists within and beyond its program, Pace launched a hub for its web3 activity, Pace Verso, in November 2021.

Today, Pace has nine locations worldwide, including a European foothold in London and Geneva, and two galleries in New York—its headquarters at 540 West 25th Street, which welcomed almost 120,000 visitors and programmed 20 shows in its first six months, and an adjacent 8,000 sq. ft. exhibition space at 510 West 25th Street. Pace's long and pioneering history in California includes a gallery in Palo Alto, which operated from 2016 to 2022. Pace's engagement with Silicon Valley's technology industry has had a lasting impact on the gallery at a global level, accelerating its initiatives connecting art and technology as well as its work with experiential artists. Pace consolidated its West Coast activity through its flagship in Los Angeles, which opened in 2022. Pace was one of the first international galleries to establish outposts in Asia, where it operates permanent gallery spaces in Hong Kong and Seoul, as well as an office and viewing room in Beijing. Pace's satellite exhibition spaces in East Hampton and Palm Beach present continued programming on a seasonal basis.

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