

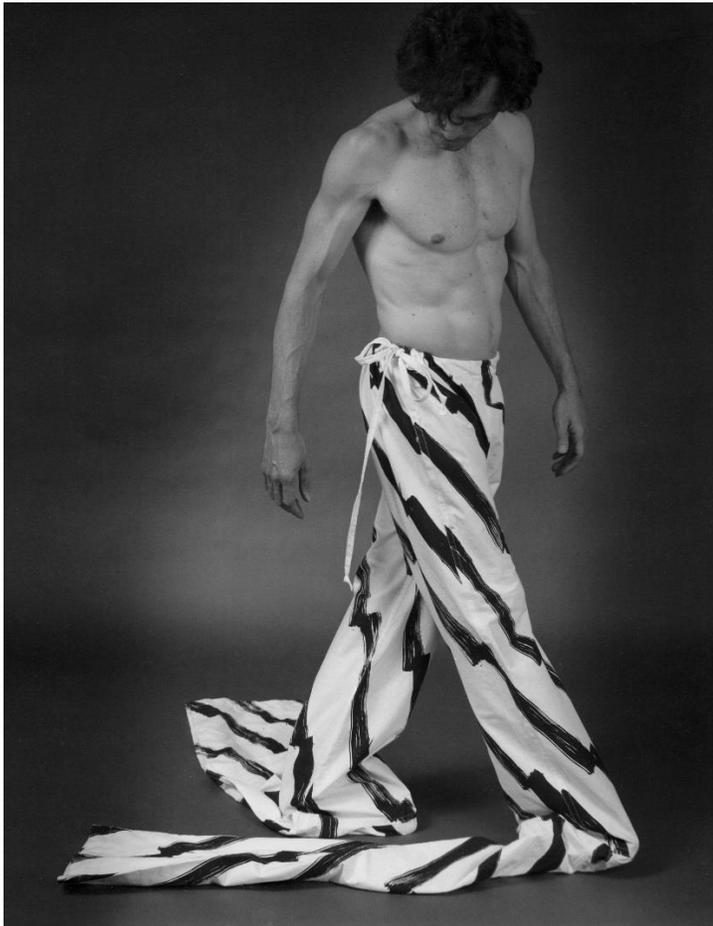
The Fabric Workshop and Museum
1214 Arch Street, Philadelphia, PA 19107
[T] 215.561.8888 [F] 215.561.8887
www.fabricworkshopandmuseum.org

The New Temporary Contemporary
1222 Arch Street, Philadelphia, PA 19107
[T] 215.568.1111 [F] 215.568.8211
info@fabricworkshopandmuseum.org

For Immediate Release

January 14, 2015 Spring Preview

In May 2015, The Fabric Workshop and Museum (FWM) will proudly present the concurrent Philadelphia premiere of two landmark retrospectives about American artist **Richard Tuttle**, an artist with a long history of collaboration with FWM that began in the founding years of the institution. Traveling from London's Whitechapel Gallery, **Richard Tuttle: I Don't Know . The Weave of Textile Language** highlights major textile works created by the artist over five decades. Alongside that show will be the Philadelphia presentation of prints and more, featuring the international premiere of new work by the artist as well as new loans by Pace Gallery, Gemini G.E.L., and other leading institutions, that will build upon the artist's 2014 exhibition at Bowdoin College Museum of Art. Displayed together for the first time at one institution, these exhibitions will offer one of the most comprehensive experiences ever for this contemporary artist.



Richard Tuttle: *I Don't Know . The Weave of Textile Language*

Friday, May 15 – Summer 2015
FWM 1214 Arch Street: First, Second, and Eighth
Floor Galleries

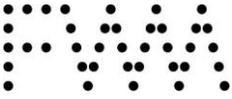
Public Opening Reception: Friday, May 15, 2015
from 6:00 to 8:00 pm

Discussion by the Artist: 5:30 pm

Richard Tuttle, in collaboration with The Fabric Workshop and Museum, Philadelphia. *Pants*, 1979. Pigment on bleached cotton muslin. 72 x 26 inches (182.88 x 66.04 cm). Photo credit: Will Brown.

The Fabric Workshop and Museum (FWM) is pleased to present a survey of textile work—each piece is accompanied by a short piece of writing by the artist—by American artist **Richard Tuttle** (b. 1941), a participant of FWM's Artist-in-Residence Program. **Richard Tuttle: I Don't Know . The Weave of Textile Language**, recently on view in London at the Whitechapel Gallery, showcases five decades of the artist's work in textiles. FWM will serve as the United States premiere of the United Kingdom's largest-ever survey of Tuttle's work.

In 1978, and again nearly twenty years later in 1997, Richard Tuttle collaborated with FWM to create new projects using fabric. During his first residency, Tuttle embraced the silkscreen printing process and the idea of fabric to make a series of clothing—*Shirts* in 1978 and *Pants* in 1979. These projects were the costumes for a performance in 1979, in which members of the Pennsylvania Ballet danced. Tuttle's 1979 collaboration with FWM is reproduced in the exhibition's publication.



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Tuttle's work uses a range of media: from drawing to sculpture and painting, to poetry, prints and books. He became prominent in the early 1960s in New York, as part of a generation of artists questioning convention. 'A maker of discrete objects', his radical and minimal gestures raised great controversy. Today, he is widely acknowledged as influencing a younger generation.

As a collector of textiles from all periods around the world, Tuttle approaches the mystery he finds in them by the humble attitude expressed in the exhibition title, 'I Don't Know .' Because textiles run the risk of not being seen he feels we need to sharpen our senses.

Excerpt from Whitechapel Gallery, London. Richard Tuttle interpretation panels (2014): 13 Jan 2015
<<http://www.whitechapelgallery.org>>.

Richard Tuttle: *A Print Retrospective*

Friday, May 15 – Summer 2015

The New Temporary Contemporary, 1222 Arch Street

Public Opening Reception: Friday, May 15, 2015
from 6:00 to 8:00 pm

Discussion by the Artist at 5:30 pm

The Fabric Workshop and Museum (FWM) presents **Richard Tuttle: *A Print Retrospective***. This exhibition organized in close collaboration with the artist was recently on view at Bowdoin College Museum of Art, Brunswick, Maine. Expanding upon the original exhibition, FWM's installation will include new prints from the Pace Gallery, Gemini G.E.L., and other organizations from London, England, and around the world, along with the international premiere of new work by the artist. *Richard Tuttle: A Print Retrospective* offers a new insight into Tuttle's artistic practice, and is the first-ever comprehensive examination of the prints of Richard Tuttle.

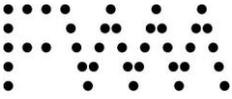
In exploiting the unique possibilities of multiple printmaking processes, Tuttle reveals his deep interest in the relationship between medium, tools, actions, and collaboration. Through a selection of more than 100 works from the 1970s to today, many of which have never been exhibited by a museum, the exhibition demonstrates how Tuttle reinvents printmaking with his experimental approach, raising intriguing questions about technique, materiality, and the nature of art itself.

Excerpt from Bowdoin College Museum of Art, *Richard Tuttle: A Print Retrospective*, 2014: 13 Jan 2015
<<http://www.bowdoin.edu>>.

About the Artist

Richard Tuttle (born 1941, New Jersey) one of the most significant artists working today, earned his BA from Trinity College in Hartford, Connecticut (1963). Following his studies, he worked in New Mexico as an assistant to painter Agnes Martin. Tuttle's first solo exhibition was in 1965 at the Betty Parsons Gallery in New York, and since that time his work has been shown in hundreds of one-person and group exhibitions. Early important exhibitions included a 1972 Projects series installation at the Museum of Modern Art, New York (1972), and a 1975 show at the Whitney Museum of American Art, New York. Tuttle's work was the subject of an exhibition at the Institute of Contemporary Art, Philadelphia (2002), and was included in the Venice Biennale in 1997 and 2001. Tuttle was the Artist in Residence at the Getty Research Institute from September 2012–June 2013. 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. His work is held in major private and public collections around the world and recent retrospectives have been held at the San Francisco Museum of Modern Art; the Whitney Museum of American Art, New York; the Museum of Contemporary Art, Chicago and the Los Angeles Museum of Contemporary Art. The artist lives and works in Mount Desert, Maine; Abiquiu, New Mexico and New York City.

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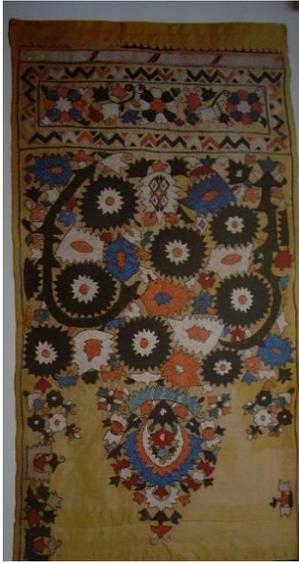


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Images from left to right (Top): 1. Traditional, contemporary Moroccan embroidery; 2 and 3. Embroidery artists from Au Grain de Sésame, Rabat, Morocco, who will travel to Philadelphia, PA to conduct a public embroidery workshop in June 2015 in collaboration with The Fabric Workshop and Museum, Philadelphia. (Bottom): Detail of an artisan spinning recycle paper, Morocco.

By the Work of Her Hands

Public Opening Reception: Friday, June 5, 2015 from 6:00 to 8:00 pm

Public Workshops: Monday, June 1, 2015: Traditional Embroidery of Morocco Workshop

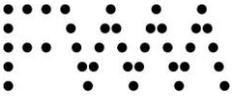
Tuesday, June 2, 2015: Quilting Techniques Workshop

Public Lecture: Wednesday, June 3, 2015: International Collaboration by Jacqueline Bishop and Asmaa Benachir

The Fabric Workshop and Museum (FWM) is pleased to announce ***By The Work of Her Hands***, an exhibition of quilted textiles that demonstrate stories of a unique cultural exchange between the Brooklyn Quilters of Color (New York, NY) and the embroidery artists of the Moroccan Au Grain de Sésame (Rabat, Morocco). In addition to the textiles on view, process documentation in the form of video, photography, and oral histories will be compiled in Morocco by students from New York University and Institute Specialized in Cinema and Audiovisual Production, in an effort to sustain and preserve traditional textile-making applications. *By the Work of Her Hands* will include public textile-making workshops.

By the Work of Her Hands, a Museums ConnectSM project, is funded in part by a grant from the US Department of State's Bureau of Educational and Cultural Affairs and is administered by the American Alliance of Museums. The opinions, findings, and conclusions stated herein are those of the authors and do not necessarily reflect those of the United States Department of State.

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Cynthia Hopkins, *The Success of Failure (or, The Failure of Success)*. Photo credit: Paula Court.

Cynthia Hopkins

Saturday, August 29 – Sunday, November 15, 2015
FWM 1214 Arch Street: Eighth Floor Gallery

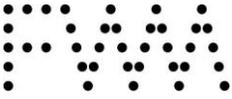
Public Reception: Friday, October 2, 2015 from 6:00 to 8:00 pm

The Fabric Workshop and Museum (FWM) presents new work, a memorial installation, by artist-in-residence **Cynthia Hopkins**. Working in collaboration with FWM, Cynthia Hopkins will install an exhibit memorializing several of her large-scale music theater performance works. This exhibit will serve the purpose memorials are intended to serve: to celebrate, and put to rest, what is no longer living (so that those mourning the loss of the person or thing can move on with their lives) while simultaneously enriching the present with a remembrance of things past (so that those who may not be familiar with the thing memorialized may potentially learn from it, or be curious about it, or shed a tear for its loss). The memorial installation will be constructed out of detritus left over after the making of performance works, the primary materials being thousands of pages of hand-written notes Hopkins scribbled during the process of devising songs, stories, characters, and costumes; as well as fragments of costumes and props. These performance fragments will be woven into several “quilts”—each representing a particular performance piece and telling the story of that work in fragmented folkloric form—embroidered lyrics, hand-drawn diagrams—that will punctuate walkways sculpted through “forests” of suspended individual paper fragments of hand-written notes. An audio track of Hopkins telling the stories of these works, and singing songs from them, will form a sonic component permeating the installation and create a cohesive narrative to the fragments on display. Exhibition description by Cynthia Hopkins, 1/2015.

About the Artist

Cynthia Hopkins is an internationally acclaimed musical performance artist who lives and works in Brooklyn, New York. Her multi-media performance works incorporate music, text, video, and theatrical design to create imaginative stories interweaving truth with outlandish fiction. She is best known for *The Accidental Trilogy*, a series of full-length pieces consisting of *Accidental Nostalgia*, which premiered in 2004 (2005 Bessie Award for Creation); *Must Don't Whip 'Um* in 2007 (2007 Bessie Award for Design); and *The Success of Failure (or, The Failure of Success)*, which premiered in 2009 at the Walker Art Center, Minneapolis, and St. Ann's Warehouse in Brooklyn. In addition to her theater work, Hopkins was a founding member of the band Gloria Deluxe, which recorded eight full-length albums while active from 1999 to 2009. The band developed an enthusiastic following for its blend of folk, rock, blues and country music, touring as opening acts for legendary musicians David Byrne and Patti Smith. In addition to the many Bessie Awards won for *The Accidental Trilogy*, she is the recipient of a 2001 Obie Award, the 2007 Alpert Award in Theater, and a 2010 Guggenheim Fellowship. Hopkins' work has been presented at venues across the world, including MASS MoCA; On the Boards; the Walker Art Center, Minneapolis, Philadelphia Performing Arts Festival; the Andy Warhol Museum, Pittsburgh; St. Ann's Warehouse, Brooklyn; and Les Subsistances, Lyon, France.

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About The Fabric Workshop and Museum

The Fabric Workshop and Museum (FWM) is the only museum of its kind, offering internationally renowned artists the resources to create new work in experimental materials. Artists come from all media—including sculpture, installation, video, painting, ceramics, and architecture—and use FWM's facilities and technical expertise to create works of art that they could not create on their own. Research, construction, and fabrication occur onsite in studios that are open to the public, providing visitors with the opportunity to see works of art from conception to completion. FWM's permanent collections include not only complete works of art, but also material research, samples, prototypes, and photography and video of artists making and speaking about their work. Access to the creative process provides visitors with a point of entry into understanding challenging works of contemporary art. FWM offers an unparalleled experience to those young and old, including the most significant artists of our time, students, and the general public.

The programs of The Fabric Workshop and Museum are supported by Agnes Gund; Amy Stone, Art Ancora; The Andy Warhol Foundation for the Visual Arts; The Arcadia Foundation; The Barra Foundation; Christian R. and Mary F. Lindback Foundation; Claneil Foundation; The Dedalus Foundation, Inc.; Dolfinger-McMahon Foundation; E. Rhodes and Leona B. Carpenter Foundation; Edna W. Andrade Fund of The Philadelphia Foundation; The Honickman Foundation; Independence Foundation; Institute of Museum and Library Services; The Judith Rothschild Foundation; Knight Foundation; LEF Foundation; LLWW Foundation; Longwood Plantation Foundation, Inc.; Louis N. Cassett Foundation; Mondriaan Foundation; Museums ConnectSM made possible by the US Department of State's Bureau of Educational and Cultural Affairs and administered by the American Alliance of Museums; National Endowment for the Arts; New Millennium Charitable Foundation; The New York Community Trust; Nimoy Foundation; Pennsylvania Council on the Arts, a state agency funded by the Commonwealth of Pennsylvania and the National Endowment for the Arts, a federal agency; The Pew Center for Arts & Heritage; The Philadelphia Cultural Fund; PNC Foundation; PNC Arts Alive; Public Funds from the Netherlands Cultural Service; The Quaker Chemical Foundation; Samuel S. Fels Fund; Individual Trustee Discretionary Grant, of the W. Clement and Jessie V. Stone Foundation; Uplands Family Foundation; and the Board of Directors and Members of The Fabric Workshop and Museum.

For more information, or to request images, please contact Michele Bregande, *Assistant to the Directors – Public Relations*, at michele@fabricworkshopandmuseum.org, or 215.561.8888.

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