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2018 INTERSECTIONS PROJECT BY RICHARD TUTTLE OPENS AT THE PHILLIPS

Acclaimed Artist Richard Tuttle Presents New Series of Work in Response to Works on Paper from the Phillips’s Permanent Collection

WASHINGTON—The Phillips Collection presents a new series of work by prominent American artist Richard Tuttle (b. 1941), best known for his subtle and enigmatic abstract works. The exhibition, titled *It Seems Like It’s Going To Be*, will be on view September 13–December 30, 2018 as part of the Phillips’s ongoing Intersections series, which invites contemporary artists to create work that engages the museum’s permanent collection and architecture, and explores the intersections of modern and contemporary art practices. The exhibition is the first to be housed in the newly re-opened historic Phillips House galleries following a year-long renovation project.



It Seems Like It’s Going To Be is an elaborate installation that combines Tuttle’s poetry and artwork, which ranges from intimate drawings to mixed media paintings and large sculptural assemblages. Based on his 41-verse poem, Tuttle created 41 works, one for each verse, which are presented throughout the entire second floor of the recently renovated Phillips House. He juxtaposes his poetry and visual objects with works on paper from the Phillips’s permanent collection by Henri Matisse, Barbara Hepworth, Milton Avery, Auguste Rodin, and others, creating a unique experience that favors slow looking and introspection.

“I am grateful to Richard Tuttle for creating such an exceptional exhibition that celebrates language and visual art while also engaging so thoughtfully with the Phillips’s collection and architecture,” said **Dr. Dorothy Kosinski, Vradenburg Director and CEO of The Phillips Collection.**

A self-proclaimed realist, Tuttle creates abstract works entrenched in minimalist aesthetics with elements of humor and playfulness. His extraordinary art combines painting, drawing, sculpture, poetry, and assemblage, producing intentionally ambiguous meanings that flows between the seen and the written, the visible and the invisible.

“It Seems Like It's Going To Be attests to how poetry and art are not to be viewed in separation,” said **Dr. Vesela Sretenović, Senior Curator of Modern and Contemporary Art at the Phillips**. “Both words and visual marks are different ways of understanding and expressing reality.”

The exhibition is part of Intersections, the Phillips’s ongoing series of contemporary art projects in which artists are asked to produce work that engages the museum’s historic architecture and/or permanent collection, exploring the intriguing intersections between past and present. Tuttle’s art and poetry, juxtaposed with works on paper from the Phillips’s permanent collection, highlights the museum’s commitment to the study and presentation of modern and contemporary art practices.

IMAGE GALLERY

High-resolution press images are available upon request. Please contact hbarton@phillipscollection.org or 202.387.2151 x235.

CATALOGUE

The exhibition is accompanied by a catalogue that brings together Tuttle’s poem and artwork, interspersed with images of the works from the Phillips’s permanent collection.

INTERSECTIONS AT THE PHILLIPS

Inaugurated in 2009 and led by Senior Curator of Modern and Contemporary Art Vesela Sretenović, the Phillips’s Intersections series has invited more than 21 artists from the US and abroad to engage with the museum’s collection and architecture. The artists have created diverse projects—both aesthetically and conceptually—and employed various media, from wall-drawing, rubber-painting, and digital photography to video projection and yarn installation.

Intersections is presented by  UNIVERSITY OF MARYLAND

ABOUT THE PHILLIPS COLLECTION

The Phillips Collection, America’s first museum of Modern art, presents one of the world’s most distinguished Impressionist and American Modern art collections. Including paintings by Renoir and Rothko, Bonnard and O’Keeffe, van Gogh, Diebenkorn, Daumier and Lawrence, among others, the museum continues to actively collect new acquisitions, many by contemporary artists such as Wolfgang Laib, Whitfield Lovell, Zilia Sánchez, and Leo Villareal. Its distinctive building combines extensive new galleries with the former home of its founder, Duncan Phillips. The Phillips’s impact spreads nationally and internationally through its highly distinguished special exhibitions, programs, and events that catalyze dialogue surrounding the continuity between art of the past and the present. Among the Phillips’s esteemed programs are its award-winning education programs for educators, students, and adults; well-established Phillips Music series; and sell-out Phillips after 5 events. The museum contributes to the art conversation on a global scale with events like Conversations with Artists and the International Forum. The Phillips Collection values its community partnerships with the University of Maryland—the museum’s nexus for academic work, scholarly exchange, and interdisciplinary collaborations—and THEARC—the museum’s new campus serving the Southeast DC community. The Phillips Collection is a private, non-government museum, supported primarily by donations.

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