

Crown Point Press Release

FOR IMMEDIATE RELEASE

CONTACT: VALERIE WADE

Rupy C. Tut: New Etchings

The Figure and the Story: Mamma Andersson, Marcel Dzama, Chris Ofili and Shahzia Sikander

September 5 – November 5, 2024



Rupy C. Tut, *Postcard from my hiding place*

Crown Point Press announces two complementary exhibitions. One features new etchings by Rupy C. Tut and the other prints by four figurative artists: Mamma Andersson, Marcel Dzama, Chris Ofili, and Shahzia Sikander. These artists enliven and expand the figurative tradition while reflecting on contemporary issues.

Rupy C. Tut presents six new prints by the Indian-born, Oakland-based artist. Tut worked for two weeks in the Crown Point Press studio in the spring of 2024. Five of the six prints feature a female form surrounded by an elemental landscape. *Where she begins to flow* centers on a figure floating on her back amid maze-like blue lines surrounded by a snowy mountain. The figure looks up while the viewer is looking down at her. In the small monochromatic etching *Postcard from my hiding place*, a figure rests fully immersed in a bed of lush green mango leaves. In the print titled *A matter of presence*, a woman dressed in blue flies through a red energy field. She symbolizes Tut's experience of working in intaglio for the first time. Tut presents possibilities of how to be seen and how to see oneself, metaphorically and literally.

"I strive to center the narrative around female characters who are struggling but resilient, facing hardships but also bolstered by support systems, and tackling patriarchal challenges while also setting examples of winning the fight," Tut has said.

Rupy C. Tut is influenced by 18th century traditional Indian painting and was trained in the techniques of that period. In her primary practice, she creates densely colorful figurative paintings which reflect social and contemporary issues of motherhood, feminism, patriarchy, identity and the environment. To create the paintings, Tut transfers line drawings onto hemp paper or linen and hand-mixes her palette from raw pigments. In the Crown Point studio she used hard ground and soft ground etching to create the fine lines and the aquatint technique for color. In these prints, Tut melded traditional forms, exquisite line drawing, and rich color to create dynamic visual storytelling.

Rupy C. Tut (b. 1985, Chandigarh, India) received a B.S. from the University of California, Los Angeles, in 2006 and a M.P.H from Loma Linda University in 2009. In 2016 she studied calligraphy and traditional Indian painting at Prince's Foundation School of Traditional Arts, London. She has had solo exhibitions at the Peel Art Gallery, Museum and Archives, Ontario, Canada; ICA San Francisco; Jessica Silverman, San Francisco; and the Triton Museum of Art, Santa Clara. Her work has been included in group exhibitions at the Asian Art Museum, San Francisco; the Fowler Museum, University of California, Los Angeles; Kala Institute, Berkeley; and the Eiteljorg Museum, Indianapolis. She received the San Francisco Museum of Modern Art's SECA Art Award and a Joan Mitchell Fellowship in 2024. In December 2024 the SFMOMA will present a solo exhibition of her work.

Tut's work is held in the permanent collections of the Asian Art Museum, San Francisco; the Crocker Art Museum, Sacramento; the de Young Museum, San Francisco; the San Francisco Museum of Modern Art; and the Eiteljorg Museum, Indianapolis. She is represented by Jessica Silverman, San Francisco.

Figurative artists observe and document, marking time and telling stories about life experiences. The artists featured in *The Figure and the Story* combined with Rupy C. Tut's new etchings reinforce the expressive power of the visual narrative.

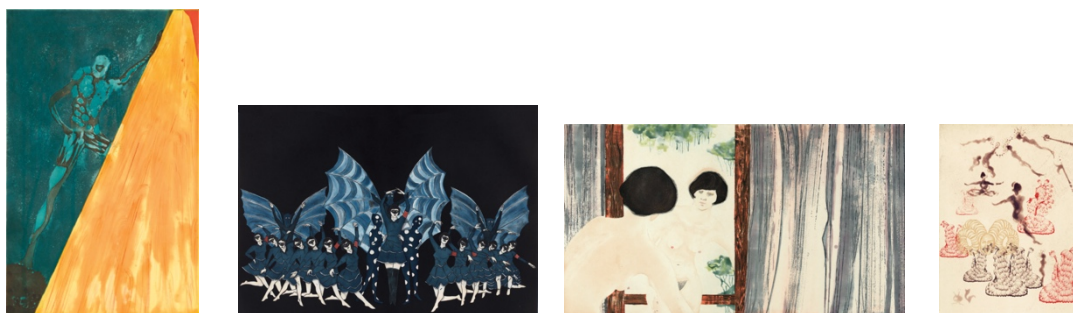
No Parking Anytime, by Shahzia Sikander, is a portfolio of nine etchings the artist created during her first project at Crown Point Press, in 2002. Sikander said the prints are “an open-ended narrative,” and she described the title as “NYC typical.” It implies that we, the viewers, are forbidden to stop, or to rest. We have no time. *Traffic Jam* depicts a beautiful but congested world; the mandala in *Metro* is made up of airplanes; a winged spirit glides in *Flight*. Sikander finds beauty and meaning in a real and very complicated world. Sikander, who was born in Pakistan, received a B.F.A. with an emphasis on traditional miniature painting from the National College of Arts in Lahore and a M.F.A. from RISD. The artist lives and works in New York.

In 2013, Swedish artist Mamma Andersson worked in the Crown Point studio for the third time. The subject of the print *Saga* is a dark-haired female nude who gazes at herself in a mirror. The mirror is flanked by swaying curtains, and its reflection reveals the face of the nude and the landscape outside. The scene is intimate and familiar. A smaller print, *Tropic Circles* is of a female statue standing with her back to the viewer. Sun medallions dance around her. The statue possesses a quiet vulnerability despite being solidly anchored by a pedestal. A moment in time has been captured in both these prints, inviting contemplation. Andersson lives and works in Stockholm.

Marcel Dzama’s vibrantly black and dark blue etching, *Here’s a Fine Revolution* (2015), is of a sci-fi Rockette-like line of dancers. Figures with blue wings and masked faces stand behind the dancers who point their toes and curtsy. The central figure stands on point with arms raised above, as two polka-dotted figures hold her at either side. During this period, Dzama was also designing sets and costumes for a New York City ballet production that debuted the following year, in 2016. The Canadian-born artist works in a variety of media including film and performance. Characters often reappear across his artforms. Marcel Dzama lives and works in New York.

British artist Chris Ofili worked in the Crown Point studio in 2008. At that time he made a series of prints based on Rincon Falls, a waterfall on the north coast of Trinidad where Ofili lives. The etching *Rincon Falls-Green Locks* shows a man entering a vibrant golden-orange waterfall; the figure, and the background behind him, is all green. He looks out at the viewer, one leg inside the waterfall and one arm on his waist. It is as if he is having one last look before he disappears into another world. The print is divided in half by the two colors. The formal geometry implies the push and pull of life.

Rupy C. Tut and *The Figure and the Story* is on view September 5 – November 5.
To learn more, visit crownpoint.com, or the gallery in person, Monday-Friday, 9AM – 5PM.



Prints included in *The Enduring Figure*. Chris Ofili, *Rincon Falls-Green Locks*; Marcel Dzama, *Here’s a Fine Revolution*; Mamma Andersson, *Saga*; Shahzia Sikander, *Reflect*