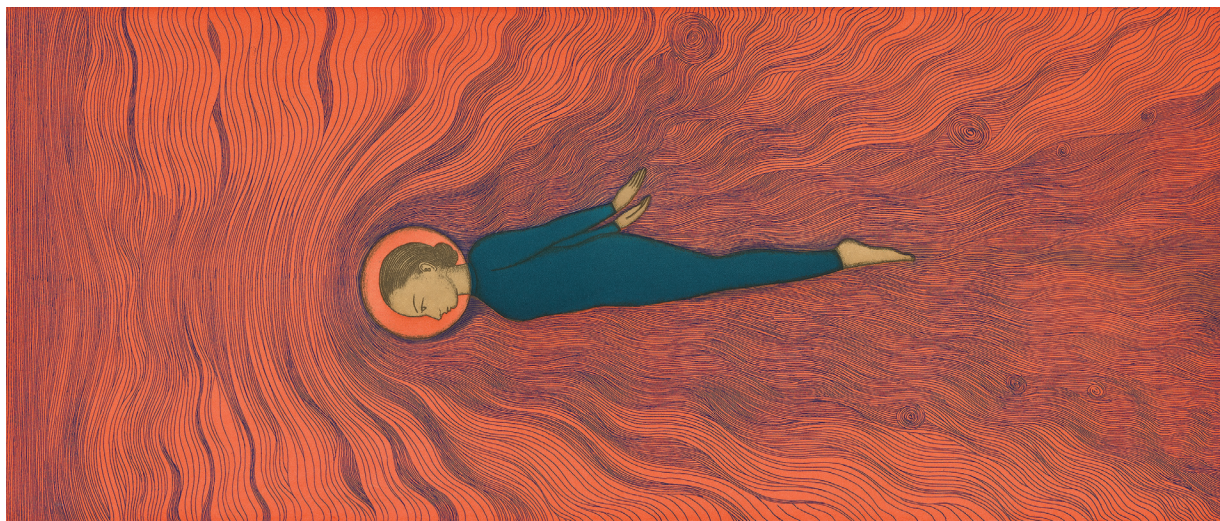


Overview

RUPY C. TUT



Rupy C. Tut, *A matter of presence*. Color hard ground and soft ground etching with aquatint and spit bite aquatint. Image size: 10¾ x 25¼". Paper size: 18¾ x 35¼". Edition 30. All images printed by Courtney Sennish in 2024. Visit crownpoint.com for more information.

In April 2024 Rupy C. Tut worked for two weeks in the etching studio. In July, Crown Point's director Valerie Wade emailed Tut with a few questions that had arisen from their conversations during that time.

"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." –Rupy C. Tut

VW: You have described your studio practice as a solitary activity where you can work uninterrupted and alone, almost like a meditation practice starting with the preparation of your materials, grinding pigments, and sometimes making paper or prepping a canvas. How did you adapt to the experience of working in Crown Point's studio environment with the printers ready to assist you?

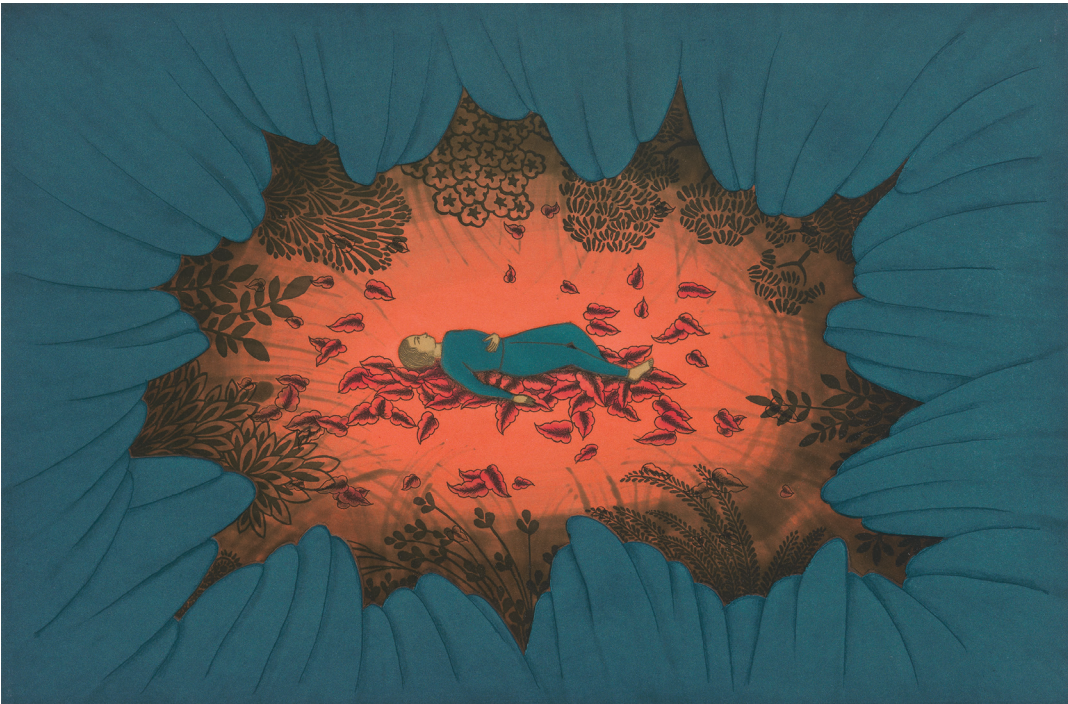
RCT: While I enjoy the solitary nature of making paintings and other studio processes, I equally value the environment of healthy and robust ideation, troubleshooting, and a shared celebration of the resulting work. This was the unique gift of being around a team not only assisting me but also encouraging me to take healthy risks, dream, and realistically execute ideas without needing to narrow down ideas at the get-go.

VW: You are trained in the time-honored practice of traditional Indian painting. Etching, which emerged around 1500, is also a very traditional medium. How did engagement with etching change or inspire your subject matter?

RCT: The line is the foundational building block of both methodologies from my point of view. The line informs the movement and intention of the work in both traditional Indian painting and etching. The layers of the work in etching are more separated from each other than the layers in the other line work, and this allowed me to make distinctive decisions and intentions for each of the layers. I take the clarity of layering further into my work in the studio where layers are less distinct from one another and prove fruitful when blended together.



Where She begins to flow. Color spit bite aquatint with aquatint and soft ground etching. Image size: 16 x 24". Paper size: 24½ x 32". Edition 20.



While the Night hides and the Shadow seeks. Color aquatint with sugar lift and spit bite aquatints and soft ground etching. Image size: 16 x 24". Paper size: 24½ x 32". Edition 20.



The sky watches over us. Color aquatint with sugar lift and spit bite aquatints and soft ground etching. Image size: 16 x 24". Paper size: 24½ x 32". Edition 20.



Postcard from my hiding place. Color soft ground etching with aquatint. Image size: 5½ x 7½". Paper size: 13 x 14½". Edition 30.



Someone I love lives in the sky. Aquatint printed in blue. Image size: 5½ x 7½". Paper size: 13 x 14½". Edition 30.

VW: Can you tell me a little bit about the origins of your three mountain landscapes? One landscape, “The sky watches over us,” is without a figure.

RCT: Landscape for me is in itself an ancestor to guide us and a witness or record of our time on earth. All three of the landscapes shown are part of this relationship which we share with landscape and time. Where the figure is present, the relationship is between the human form and the environment around her and how both influence, inform, and identify with one another. Where a human form is absent, the view becomes that of the person in relationship to the image.

VW: What surprised you the most about the etching medium?

RCT: The unpredictability and lack of control over the methodologies (like using rosin or spit bite) were surprisingly comforting to me. The engagement with both of these processes can be lengthy or short while the results are partially predictable allowing for an element of surprise.

RUPY C. TUT

Rupy C. Tut (b. 1985, Chandigarh, India) studied calligraphy and traditional Indian painting at Prince's Foundation School of Traditional Arts, London in 2016. She received a B.S. from University of California, Los Angeles and an M.P.H. from Loma Linda University, CA. Her work has been exhibited in recent group exhibitions at the Asian Art Museum, San Francisco; the Fowler Art Museum, Los Angeles; Kala Art Institute, Berkeley; and the Eiteljorg Museum, Indianapolis. She has had solo exhibitions at ICA San Francisco; Jessica Silverman, San Francisco; the Triton Museum of Art, Santa Clara, CA; and the Peel Art Gallery and Museum Archives, Ontario, Canada. Tut's work is in the permanent collection of the San Francisco Museum of Modern Art; Crocker Art Museum, Sacramento; the de Young, San Francisco; the Asian Art Museum, San Francisco; and the Eiteljorg Museum, Indianapolis. Tut will be included in upcoming group exhibitions at the de Young and the Phoenix Art Museum, Arizona. She is a 2024 recipient of the San Francisco Museum of Modern Art SECA Art Award and will have a solo exhibition at SFMOMA in December 2024. She will have her second solo exhibition with Jessica Silverman in 2025. Tut lives and works in Oakland, CA and is represented by Jessica Silverman, San Francisco.



Rupy C. Tut in the Crown Point studio, 2024.

IN THE CROWN POINT GALLERY

RUPY C. TUT

September 5 - November 5, 2024

VISIT CROWN POINT IN NEW YORK

THE ART SHOW

Booth B9

Park Avenue Armory, New York

October 30 - November 2, 2024