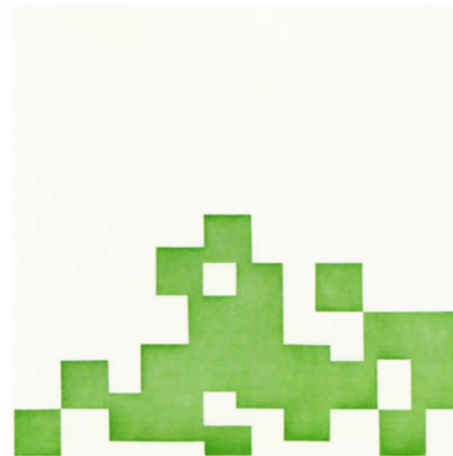


GREEN, No. 1 (dreams)



GREEN, No. 2 (jump)



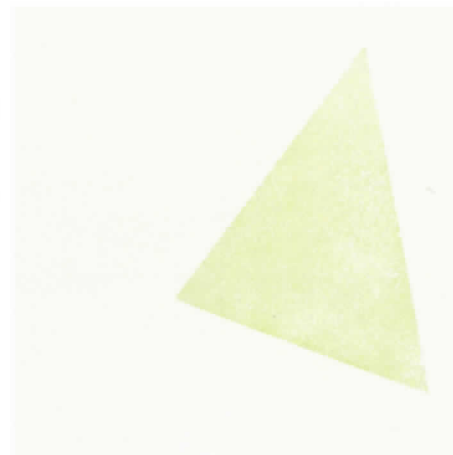
GREEN, No. 3 (happy)



GREEN, No. 4 (joining)



GREEN, No. 5 (not dropping)



GREEN, No. 6 (cause)

Richard Tuttle

Purple, a portfolio of seven aquatints printed by Dena Schuckit in an edition of fifteen. 21 x 20". 2001.

The title of the portfolio is "Purple," although the prints are clearly green. On the title page, the artist explains: "All 'greens' have used purple in smallish, invisible amounts." In conversation, he added another explanation: "All art has to have an accounting for the invisible."

When Richard Tuttle came to San Francisco to work with us on this set of prints, he came with the idea of using green, which he called "the color of struggle." "We're going to be breaking new ground," he said, "Not building on what we did before. It's scary."

He and the printers did struggle, though you wouldn't know it from the prints, which are very still. Tuttle's drawing is always sure, usually unerring, and the struggle was not in the drawing but in the colors: the pigment mixtures and also (especially) their transparency.

In an essay for an exhibition at New York's Sperone Westwater Gallery in New York last year, Robert Rosenblum speaks of something he calls "Tuttle green," which is a kind of celadon. When I placed a picture of a sculpture painted that color next to the prints, the celadon looked to me like a mixture of all the print colors. It is a pale color, but it seemed heavy by comparison. The printed greens are like light formed into images that hover on a plane slightly above the paper.

We are in emotional territory here. Each individual print title includes the word "Green" and also a subtitle that describes a state of mind: "joining," for example, or "jump," or "cause." And Tuttle signed the prints and wrote the titles on them prominently, with drawing-like energy applied to each signature. This is unusual for him. One of the prints is subtitled "dreams." "You can go in there and wander freely," Tuttle said about it. And about the print called "happy": "I woke up in the middle of the night feeling like I had never waked up in the night before, and this image was in my head." And about the last print, "absence": "Until now, I couldn't see yellow on yellow even in my mind."

—Kathan Brown



GREEN, No. 7 (absence)