

PRINTS AND PHOTOGRAPHS

AGNES MARTIN
FRED SANDBACK
ALLISON V. SMITH
RICHARD TUTTLE



INSTALLATION VIEW
AGNES MARTIN, ALLISON V. SMITH



INSTALLATION VIEW
ALLISON V. SMITH, FRED SANDBACK, RICHARD TUTTLE



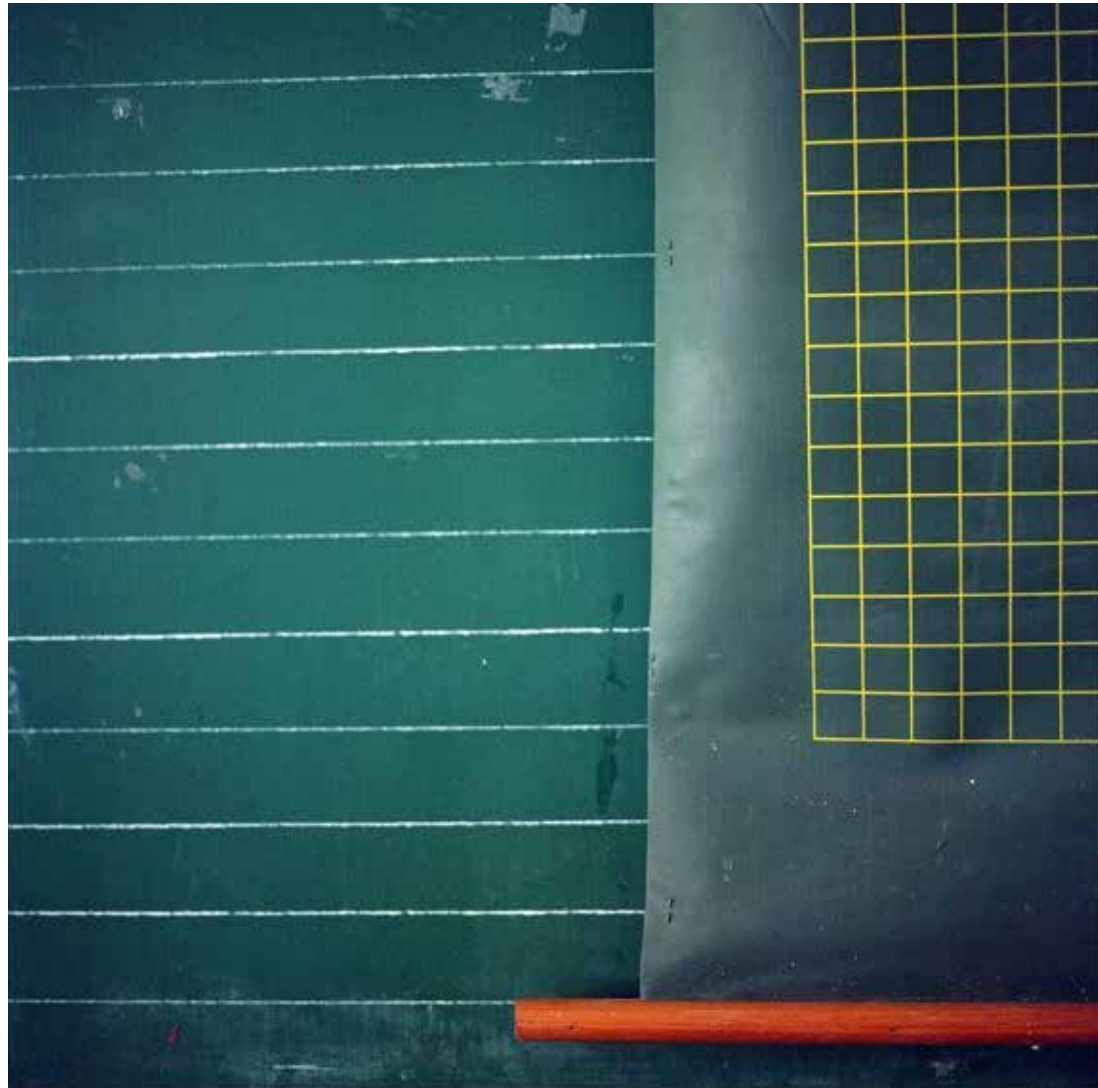
INSTALLATION VIEW
ALLISON V. SMITH, RICHARD TUTTLE, FRED SANDBACK



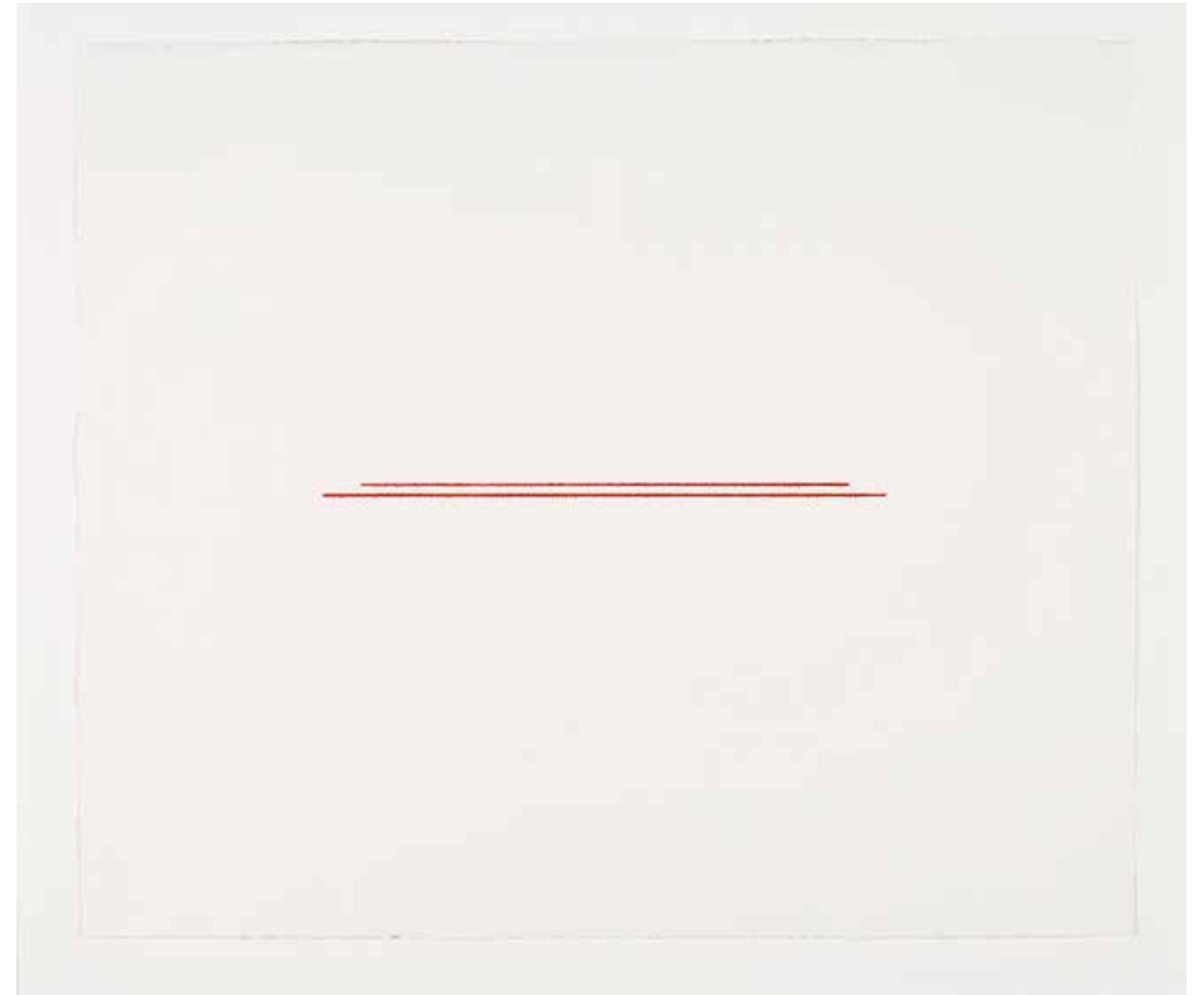
AGNES MARTIN
UNTITLED, 1990
SUITE OF TEN LITHOGRAPHS
12 X 12" EACH
ED. 5000



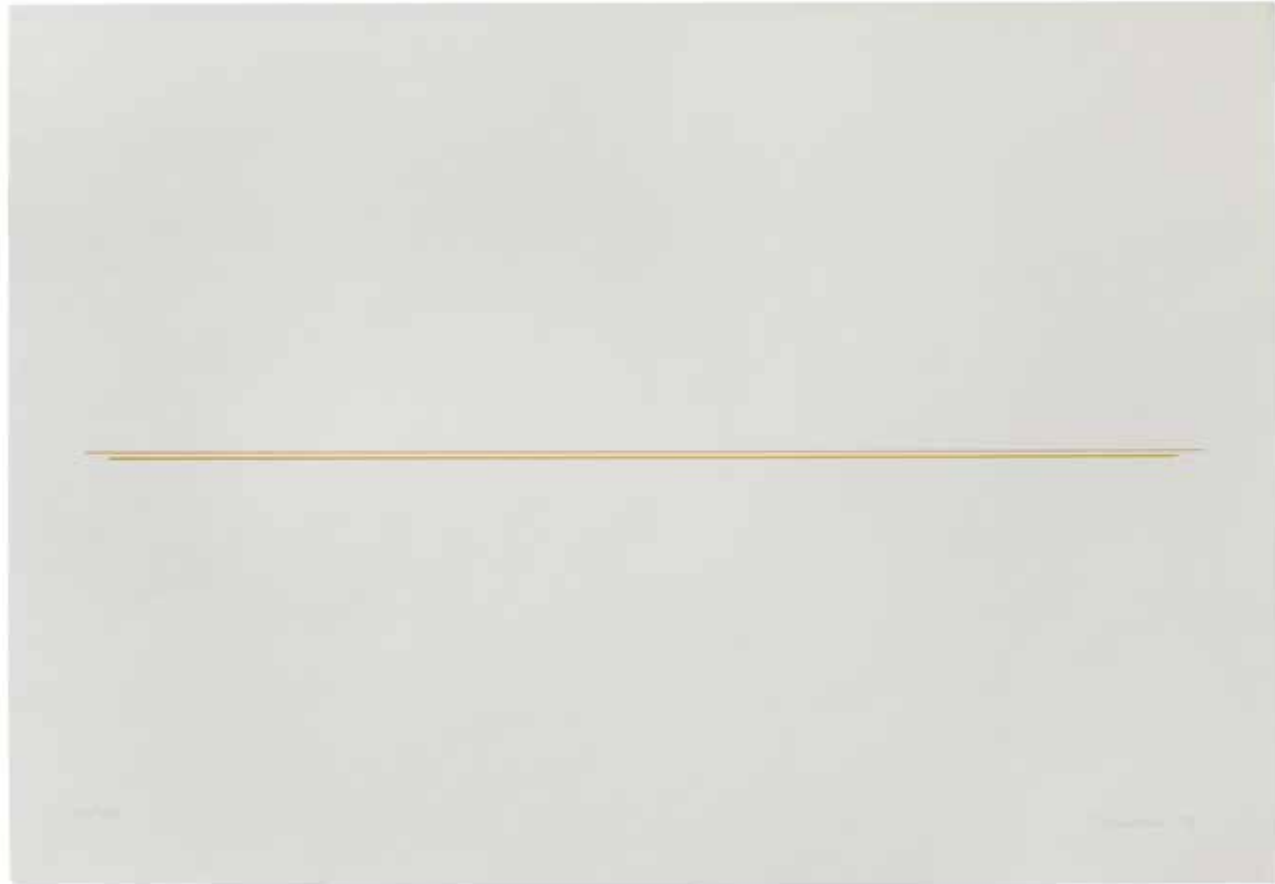
RICHARD TUTTLE
EDGES, 1999
SUITE OF 13 COLOR AQUATINT AND ETCHINGS A LA POUPEE
12 1/4 X 12 1/4 EACH
AP 8



ALLISON V. SMITH
MATHEMATICS. EDISON, 2008. DALLAS, TX, 2008
CHROMOGENIC COLOR PHOTOGRAPH
40 X 40
ED. 3



FRED SANDBACK
UNTITLED, 1976
AQUATINT
21 1/2 X 25 3/4
ED. 35



FRED SANDBACK
UNTITLED, 1971/72
SILKSCREEN
17 1/2 X 25 1/2
ED. 180



RICHARD TUTTLE
1845, 2004
ETCHING
18 1/2 X 23 1/2"
ED. 50



RICHARD TUTTLE
MANDEVILLA 3, 1998
COLOR AQUATINT
23 7/8 X 21 7/8
ED. 40



ALLISON V. SMITH
SPECIAL AWARD. ARTS MAGNET, 2006.
DALLAS, TX, 2008
CHROMOGENIC COLOR PHOTOGRAPH
30 X 30
ED. 7



AGNES MARTIN
PRAISE, 1976
RUBBER STAMP
PRINT
11 X 11"
ED. 1000



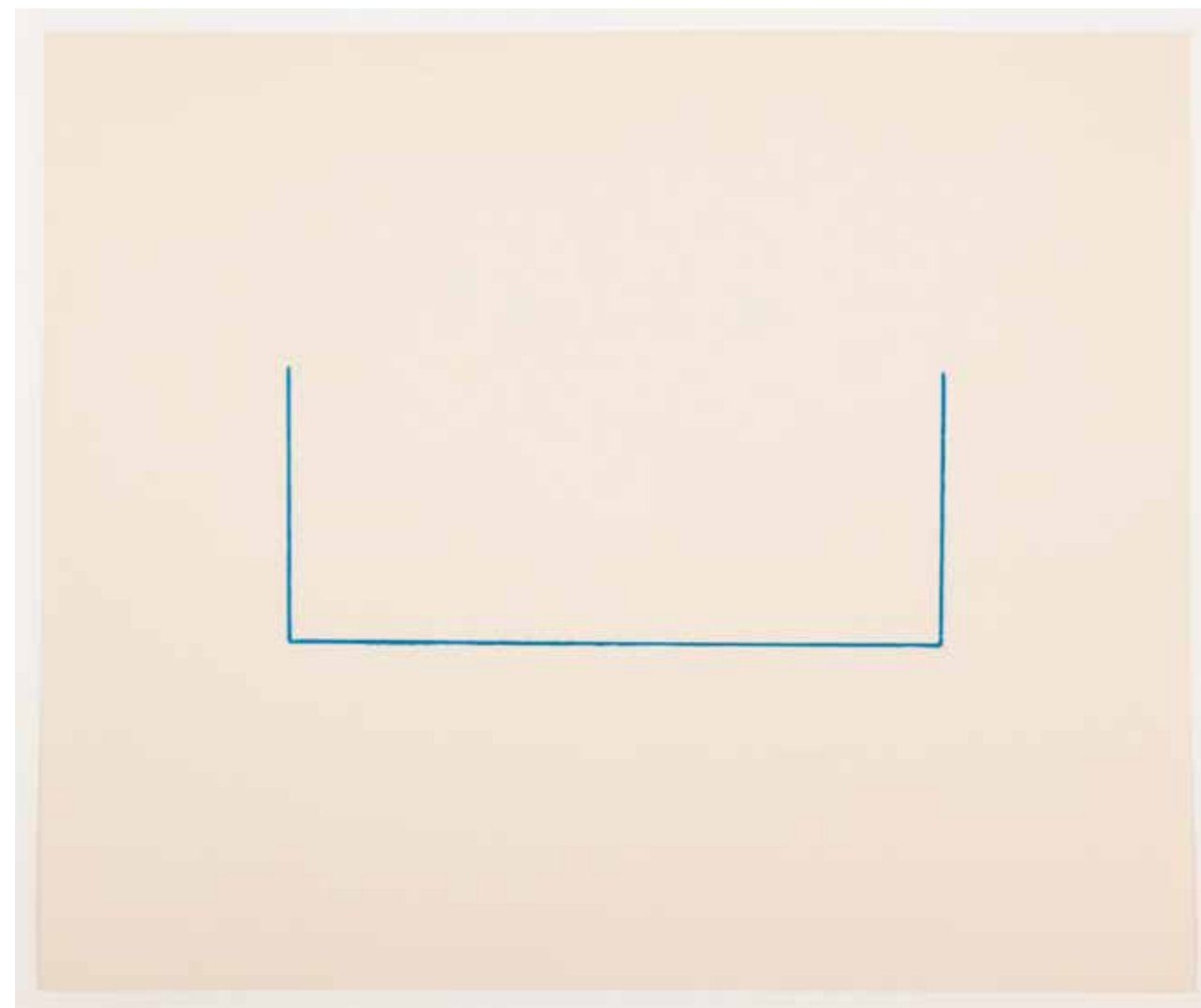
AGNES MARTIN
UNTITLED, 1997
LITHOGRAPH
11 X 11"
ED. 50



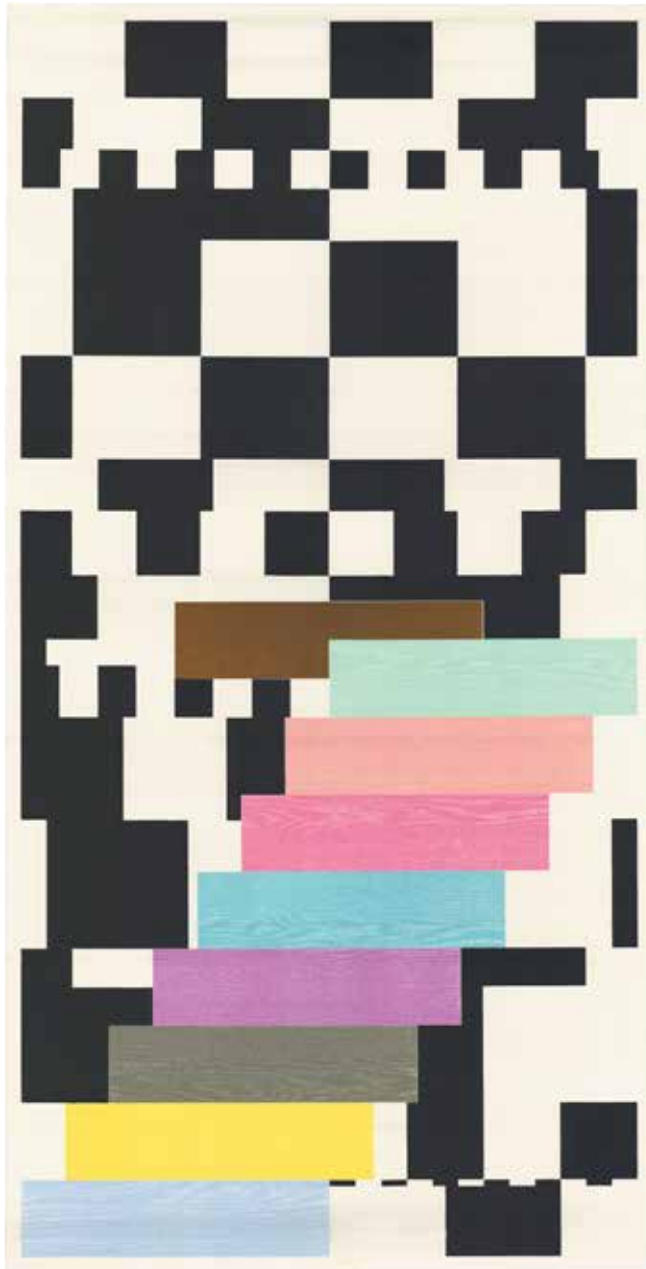
RICHARD TUTTLE
MANDEVILLA 2, 1998
COLOR AQUATINT
23 X 18
ED. 40



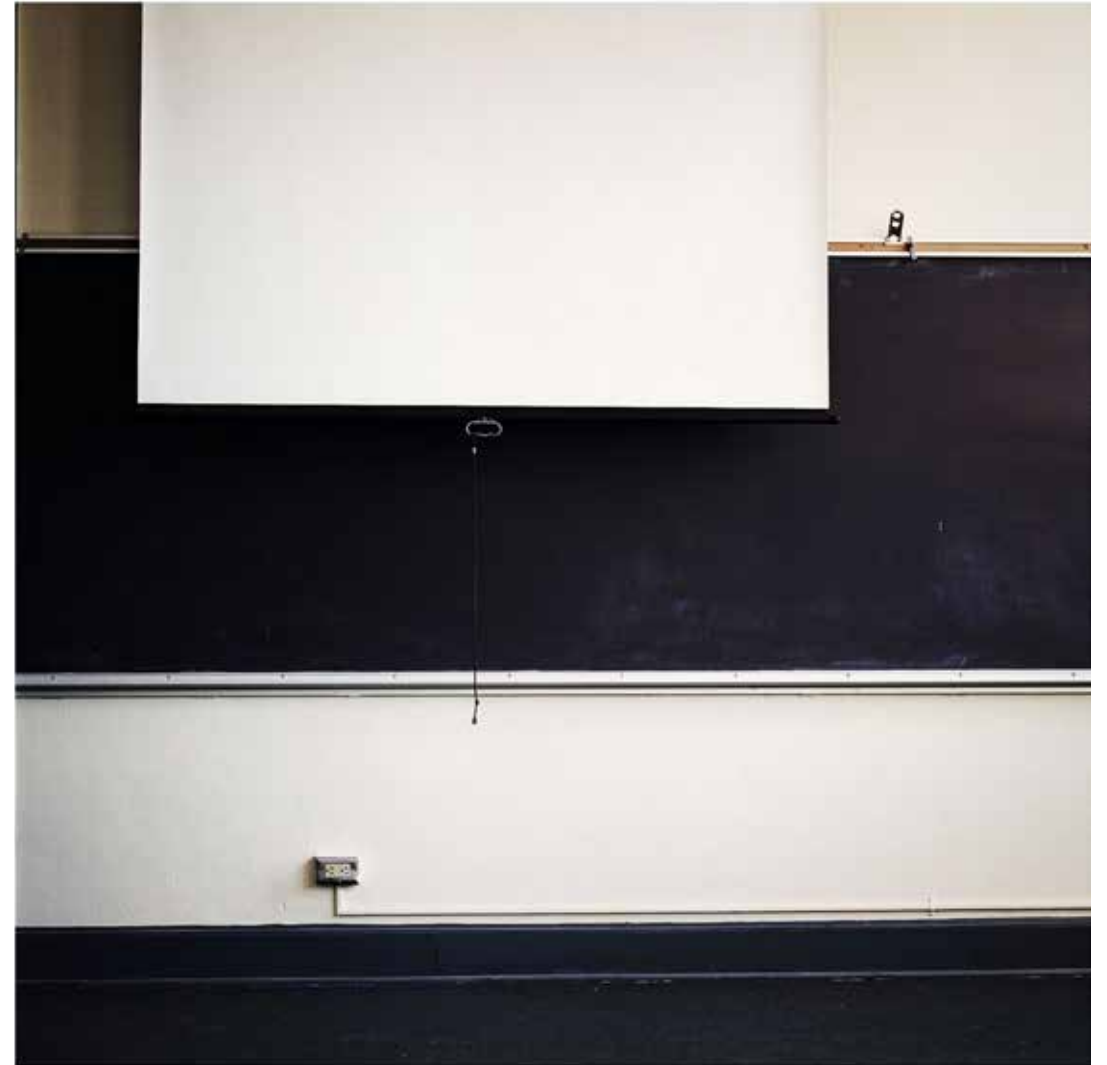
ALLISON V. SMITH
HALL, 2009
CHROMOGENIC COLOR PHOTOGRAPH
30 X 30
ED. 7



FRED SANDBACK
UNTITLED, 1975
1 FROM A SUITE OF SIX LITHOGRAPHS
17 1/4 X 21 EACH
ED. 300



RICHARD TUTTLE
STEP BY STEP, 2002
WOODCUT
80 X 41
ED. 41



ALLISON V. SMITH
GEOMETRY. DALLAS, TX, 2008
CHROMOGENIC COLOR PHOTOGRAPH
40 X 40
ED. 3

PRINTS AND PHOTOGRAPHS 7 September – 26 October 2013

The lives and careers of Agnes Martin, Fred Sandback, and Richard Tuttle and Hiram Butler Gallery have been intertwined for some time. Martin, Sandback, and Tuttle came to prominence in New York in the 1960s, when Martin and Tuttle were friends and lived within blocks of one another. Their work has been exhibited together since the early 1970s. Hiram Butler Gallery has mounted solo exhibitions of all three and has included them in numerous group shows. These artists maintain a continual presence in the inventory of the Gallery. We work closely with Tuttle's primary print publishers and seek out works by Martin and Sandback as they become available.

Joining the works of Martin, Sandback, and Tuttle is that of Allison V. Smith, a photographer who lives and works in Dallas, Texas. Smith's photographs, which document the interiors of closed schools, are a surprising inclusion in an exhibition of works by artists practicing pure abstraction. While the influence of Martin, Sandback, and Tuttle on Smith's work is not explicit, her photographs share their grammar of refined line, color, and form. These four artists, whether abstract or imagist, are about balance, measure, and order—Apollonian rigorousness. Exhibited together, Smith's photographs allow us to think about Martin, Sandback, and Tuttle anew, while acknowledging, yet again, their influence on another generation of artists.

JP and HB

Including my photographs in a group show of works by Richard Tuttle, Fred Sandback, and Agnes Martin seemed an unusual choice. Yet Martin and Sandback were fresh in my mind after seeing and honoring their installations at Dia:Beacon in Beacon, New York. Both installations stuck with me and were inspirational.

When I saw the exhibition *Prints and Photographs* at the Hiram Butler Gallery, I immediately connected the dots. In my photographs I am documenting vanishing cultures and forgotten places and at the same time composing and working to memorialize the space.

Sandback reacts to space, and Martin creates the perfect space. Each artist uses subtle explosions of color, linking each to the other. My favorite connection is the unexpected pink in Tuttle's *Mandevilla 3*, my *Special Award*, and Martin's *Praise*.

AVS