

SURFACES OF EVERY- DAY LIFE

**POSTWAR AND CONTEMPORARY MASTERS
FROM AI WEIWEI TO ANDY WARHOL**

Ikkan Art Gallery, Singapore, 18 May - 5 June, 2011

Surfaces of Everyday Life

Postwar and Contemporary Masters from Ai Weiwei to Andy Warhol

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Postwar and Contemporary Masters from Ai Weiwei to Andy Warhol
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Foreword

It is a great honor and a privilege to present this inaugural exhibition in Singapore with selected masterpieces by internationally renowned artists from the past half century. This event marks the launch of my Singapore art gallery following three decades of professional activities in New York.

The exhibited works come from private collectors, colleagues, as well as from my own collection. This exhibition is by no means a museum show, where a curatorial team researches, selects, and displays works following an academic theme. While the scope of works assembled here is of high quality, the show is more like a reflection of my personal interests and tastes of artists I admire and collect. I hope this exhibition may provide the art community of Singapore and its nearby region with a rare glimpse of the range and diversity of postwar and contemporary masterpieces.

I wish to thank the collectors, colleagues, and friends for their willingness and trust to consign such precious works for this exhibition. I am deeply grateful, in particular, to Jasper Johns, the great American master, whose work I have admired since my arrival in New York, for allowing me to exhibit a group of twenty-one lithographs and intaglio prints including his four latest editions.

I look forward to working in Singapore and hopefully being able to participate and contribute to the artistic program of this exciting city and state.

Ikkan Sanada
Ikkan Art International

Journeys

This exhibition is a mapping out of some of the origins and the ongoing journeys of art today by presenting important, selected works from renowned artists in three continents. Starting with key artists of the American postwar movements, and continuing with contemporary European and Asian artists, the show allows a rare view of compelling and diverse artistic positions and achievements under one roof.

It takes vision and dedication to organize and present a show like this. It may well be the first time that such a high-quality exhibition of postwar and contemporary masterpieces is presented in a Singapore gallery. Ikkan Sanada came to Singapore in 2010, after decades of art activities in New York, and prior years in Paris, the city he reached as a young man travelling west from Japan on the Trans-Siberian railway. As our partner in the Asian tour of Parkett's "200 Artworks – 25 Years" exhibition, he helped us bring the show to the Kanazawa Museum, Japan, as well as to the Seoul Arts Center and the Singapore Tyler Print Institute. It was on that occasion that he decided to move east again and to set foot in this city, with a commitment to bring significant and inspiring art to this remarkable region.

Our thanks go to Dr. Charles Merewether, Director, Institute of Contemporary Arts, Singapore, art historian, writer, and among other director of the Sydney Biennial 2006, who addresses some core elements surrounding modern and contemporary arts in his following short introductory text.

Dieter von Graffenried

Surfaces of Everyday Life

Stretching across the history of modernism, everyday life has remained a subject and substantial material agent in the making of art. This characteristic has gone through successive and radical revision since the mid-nineteenth century, and even more rapidly since the time of Dada and early Marcel Duchamp—less than a century ago. Critical to this transformation of the “everyday” was the process of modernization, most notably industrialization and mass production. Our experience of the everyday has increasingly been shaped by the capacity of transmission, speed, repetition, and reproduction to transform our connection to the world in the media (its immediate and mediated forms), and especially in print and television.



Marcel Duchamp
A Poster Without a Poster, 1963

© 2011 ADAGR Paris
Succession Marcel Duchamp

Artists first began to engage with the commodification of everyday life through the conception of the readymade and *objet trouvé*. Duchamp in particular turned everyday commodities into works of art by simply isolating and exhibiting them. There was parody and serious intent to his gesture that in so many ways destroyed the aura of the hieratic object. Not only did Duchamp re-signify or redefine his readymade objects, he challenged definitions of authorship and spectatorship ⁽¹⁾. And yet, by the late 30s, Duchamp viewed the criticality of the readymade to be dead. Their initial radicality—that of marketing each readymade as a commodity and thus an artwork—had been accommodated (if not appropriated) by the marketplace. Demos argues convincingly that Duchamp shifted his strategy in order to emphasize the status of the object of acculturation and serial repetition ⁽²⁾. This was in contradistinction to Surrealism, which according to Breton, was intended to celebrate the unconscious as a sphere capable of altogether circumventing commodification (as well as any aspiration towards transcendence).

What emerges from this period is a number of artistic practices that critically engage the ethos of consumerism within the development of industrial modernization—practices seeking not just to understand the logic of consumerism, but to harness and appropriate the energies of consumerism. In her extraordinary book, *Dreamworld and Catastrophe*, Susan Buck-Morss has called these practices “*dreamworlds*,” arguing for a re-evaluation of the post-revolutionary period of the Soviet Union ⁽³⁾. And we can take this one step further by suggesting a relationship between the commodity and the fetish in the market’s reification of exchange value. Unlike the Surrealists, many artists of the post-World War II era understood very well the power of the marketplace in aligning the artwork’s value with that of other commodities. This is most powerfully articulated in the development of Pop Art in North America and in the extraordinary vitality of so much of the art that spread across Europe and the Americas throughout the 50s.

Materiality was of primary importance, yet the struggle that Duchamp championed in contradistinction to Breton’s surrealist ideas was subsumed by various aesthetic strategies that use playfulness, humor, and wit, to express an increasing ambivalence to mass culture. But there has always been a strongly oppositional reception to Duchamp, especially in North America.

Printmaking has also undergone a particular shift in value, stretching back to its predecessors. No longer is the medium solely associated with the classical view of the antiquarian tradition of rare prints and books. Rather, the arrival of cheaper technologies in printing led to the commercialization of the pictorial in printmaking, which can be thought of as an armature of mass culture and production. This is most apparent in the wave of illustrated magazines that began to appear in the twenties and thirties as diverse as *USSR in Construction*, *Arbeiter Fotografie*, and *Picture Post*. Artists in the post-World War II era seized the opportunity to engage with the everyday, especially Robert Rauschenberg, Jasper Johns, Andy Warhol, James Rosenquist and Roy Lichtenstein (as well as Claes Oldenburg, Yayoi Kusama, and even Nam June Paik). Significantly, printmaking was then mobilized in its capacity to increasingly engage with and reflect back upon the emergence of a mass culture and the “spectacularization” of the everyday.

There was also the influence at this time of the legacy of Russian constructivists such as Vladimir Tatlin and Aleksandr Rodchenko. The materiality of their practices manifest (or transparent) in the construction of the artwork is of primary significance. Furthermore, the work draws on ordinary, everyday materials central to the concept of the ready-made/every-day aesthetic. The trajectory of this thinking carries all the way through to the 60s when minimalists like Donald Judd, Dan Flavin, Carl Andre, and Sol LeWitt, reflected in different ways upon the structure and site in which their works were exhibited and often produced. The idea of the mass-produced object, with its manufactured standardization, came through the notable, pervasive influence of their compatriot Frank Stella. The sheer unambiguous materiality of Stella’s paintings stands in sharp contrast to the playful ambiguities and relation to the everyday as explored in the paintings of Johns and other Pop artists.

It is notable that this exhibition brings these works to Singapore—works that lead to such divergent contemporary artists as Takashi Murakami, Damien Hirst, and Ai Weiwei. In this way, the exhibition shows their radical differences while highlighting the legacy of wit and humor that consistently characterizes so much post-World War II art. Let’s not forget that Ai Weiwei spent almost a decade living in North America during the 80s in the midst of a very strong art market and a notion of a “return” to painting. In this cultural climate he witnessed firsthand the increased significance and (monetary value) of Duchamp, Johns, and Warhol. From this point, he began to develop a practice working with the ready-made, with its potential to engage issues of the everyday through a humor that remains all the while dead serious. It wasn’t until Ai Weiwei’s return to Beijing in 1993 that this body of work came to fruition ⁽³⁾.

We may question whether there is a logical connection between the works gathered together in this show; or is this union of artists little more than a coincidence? While obviously much has changed over the course of time, there are both continuities and differences that cross the different generations and cultures presented in this exhibition. Moreover, the works of art in this show occupy the same field and are defined by a common visual sensuousness. In this manner, they are profoundly influenced by the changing nature of cognition. In viewing (and **thinking** through) this body of work, we learn a great deal about how we may tacitly experience history through the everyday and its concrete manifestations and materiality, an evident thread with few exceptions that links the modernization of art and a mass-consumer culture.

Dr. Charles Merewether
Director, Institute of Contemporary Arts, Singapore

(1) T.J. Demos, *The Exiles of Marcel Duchamp*, MIT, 2007.

(2) Susan Buck-Morss, *Dreamworld and Catastrophe*, MIT Press, 2000.

(3) Charles Merewether, *Ai Weiwei: Under Construction*, UNSW Press, 2008.

AI WEIWEI

KUI HUA ZI (*Sun Flowers Seeds*), 2009

1000 sun flower seeds in porcelain, sculpted and painted by hand, manufactured in Jingdezhen, China, in glass jar, inscribed with title and artists name, signed and numbered certificate
Published by Carolina Nitsch for the
New Museum, New York

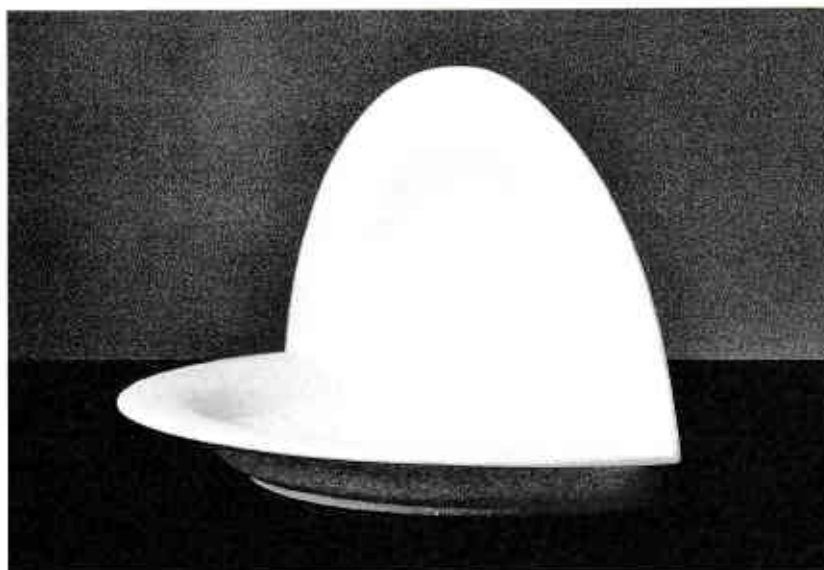
16 2 x 12 x 12 cm
6 3/8 x 4 3/8 x 4 3/8 in
Edition of 30 with 12 AP



MARBLE PLATE (NO.5), 2009

Marble

50 x 28 x 28 cm
19 5/8 x 11 x 11 in.





TEA BRICK, 2006
Compressed Pu Er Tea,
with wooden base

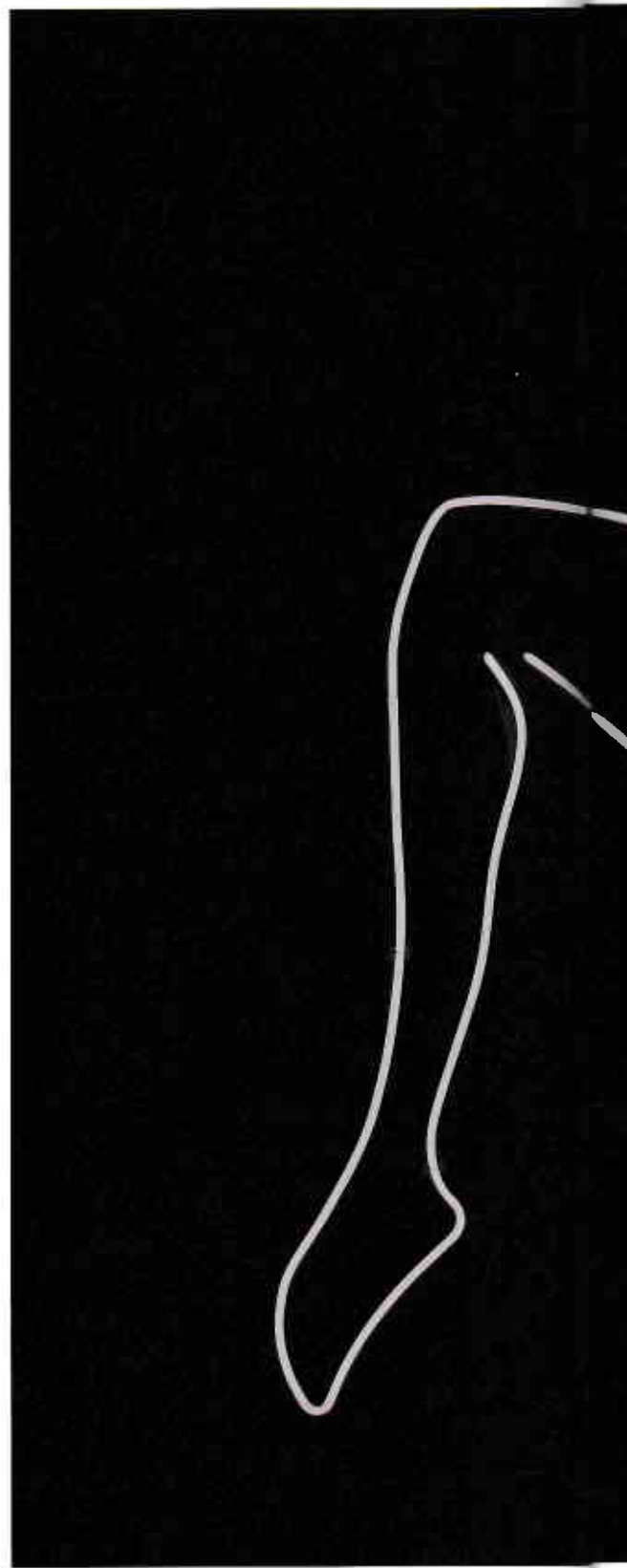
50 x 50 x 50 cm
19 5/8 x 19 5/8 x 19 5/8 in.

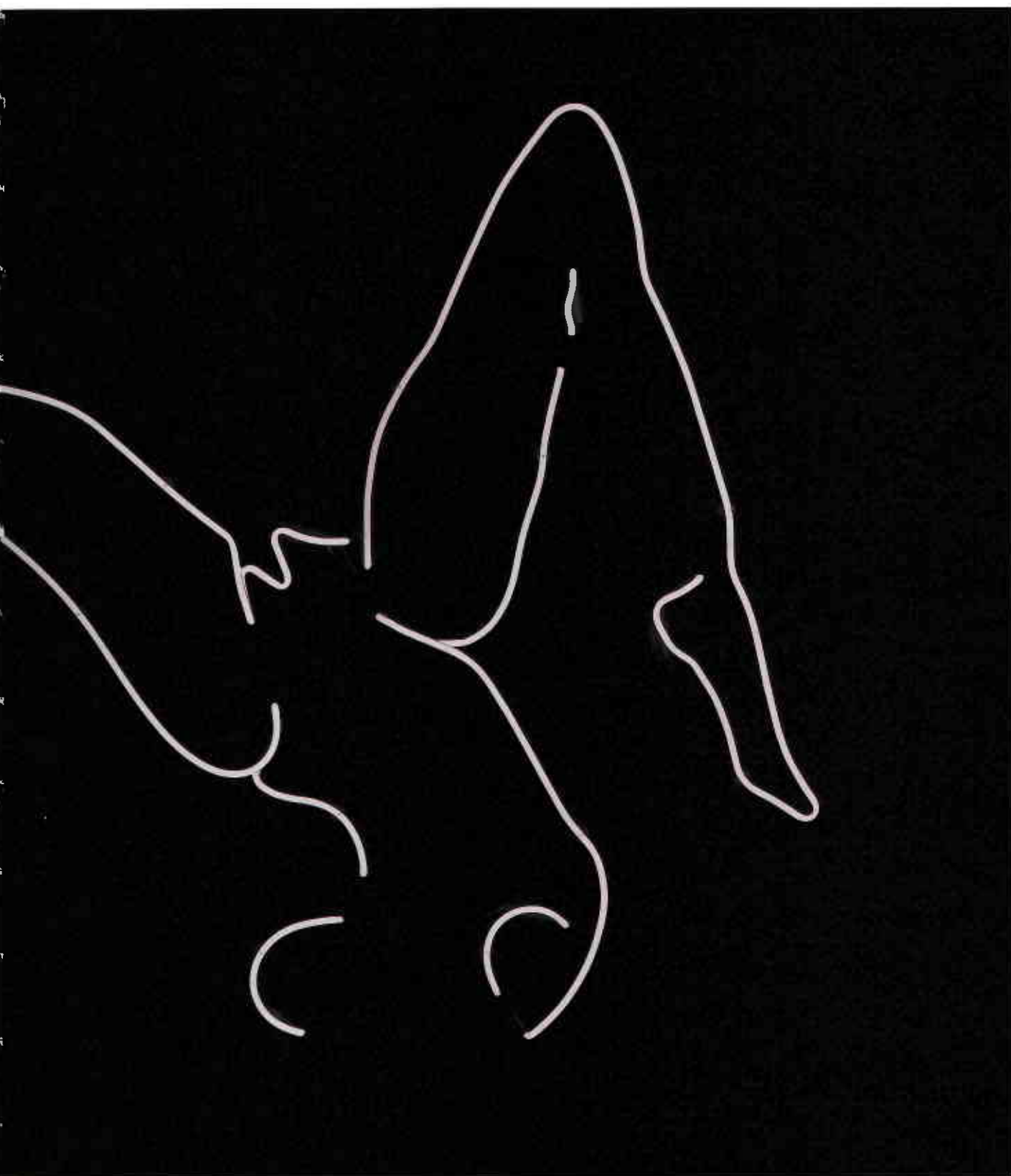
TRACEY EMIN

BLINDING, 2006

Pink neon

*150 x 150 x 8 cm
59 1/16 x 59 1/16 x 3 1/8 in.
Edition of 3*







SAM FRANCIS

UNTITLED, 1989

Acrylic on canvas

471 x 277 cm
185 1/2 x 109 in.



DONALD JUDD

UNTITLED, 1976

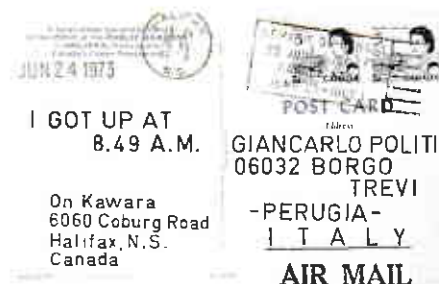
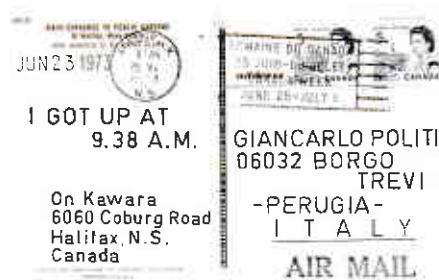
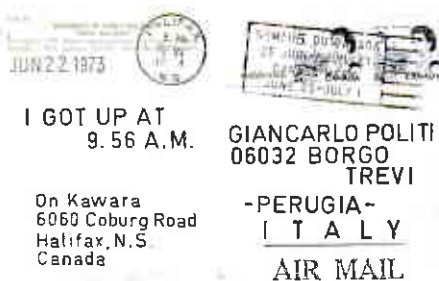
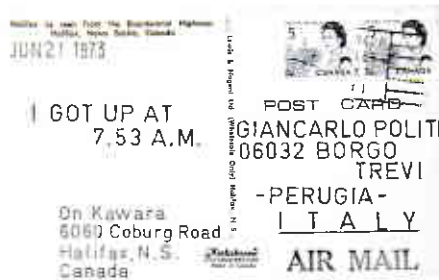
Stainless steel

Stamped on reverse: JO JUDD BERN BROS. INC. 76-28

103.8 x 175.3 x 21.6 cm

40 7/8 x 69 x 8 1/2 in.



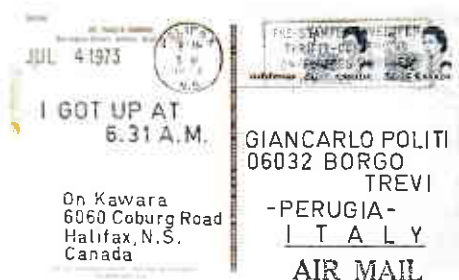
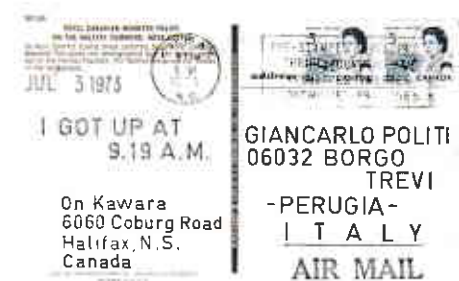


ON KAWARA

I GOT UP, 1973

8 Postcards sent from Halifax, Nova Scotia,
Canada from June 21 to 28, 1973 (8 days)





ON KAWARA

I GOT UP, 1973

8 Postcards sent from Halifax, Nova Scotia, Canada from July 1 to 8, 1973 (8 days)



THE LORD NELSON HOTEL
HALIFAX, Nova Scotia
Canada's Ocean Playground
JUL 5 1973
I GOT UP AT
8.57 A.M.
On Kawara
6060 Coburg Road
Halifax, N.S.
Canada

POST CARD
GIANCARLO POLITI
06032 BORGOTREVI
-PERUGIA-
ITALY
AIR MAIL



THE LORD NELSON HOTEL
HALIFAX, Nova Scotia
Canada's Ocean Playground
JUL 6 1973
I GOT UP AT
9.47 A.M.
On Kawara
6060 Coburg Road
Halifax, N.S.
Canada

POST CARD
GIANCARLO POLITI
06032 BORGOTREVI
-PERUGIA-
ITALY
AIR MAIL



THE LORD NELSON HOTEL
HALIFAX, Nova Scotia
Canada's Ocean Playground
JUL 7 1973
I GOT UP AT
6.00 A.M.
On Kawara
6060 Coburg Road
Halifax, N.S.
Canada

POST CARD
GIANCARLO POLITI
06032 BORGOTREVI
-PERUGIA-
ITALY
AIR MAIL



THE LORD NELSON HOTEL
HALIFAX, Nova Scotia
Canada's Ocean Playground
JUL 8 1973
I GOT UP AT
9.51 A.M.
On Kawara
6060 Coburg Road
Halifax, N.S.
Canada

POST CARD
GIANCARLO POLITI
06032 BORGOTREVI
-PERUGIA-
ITALY
AIR MAIL

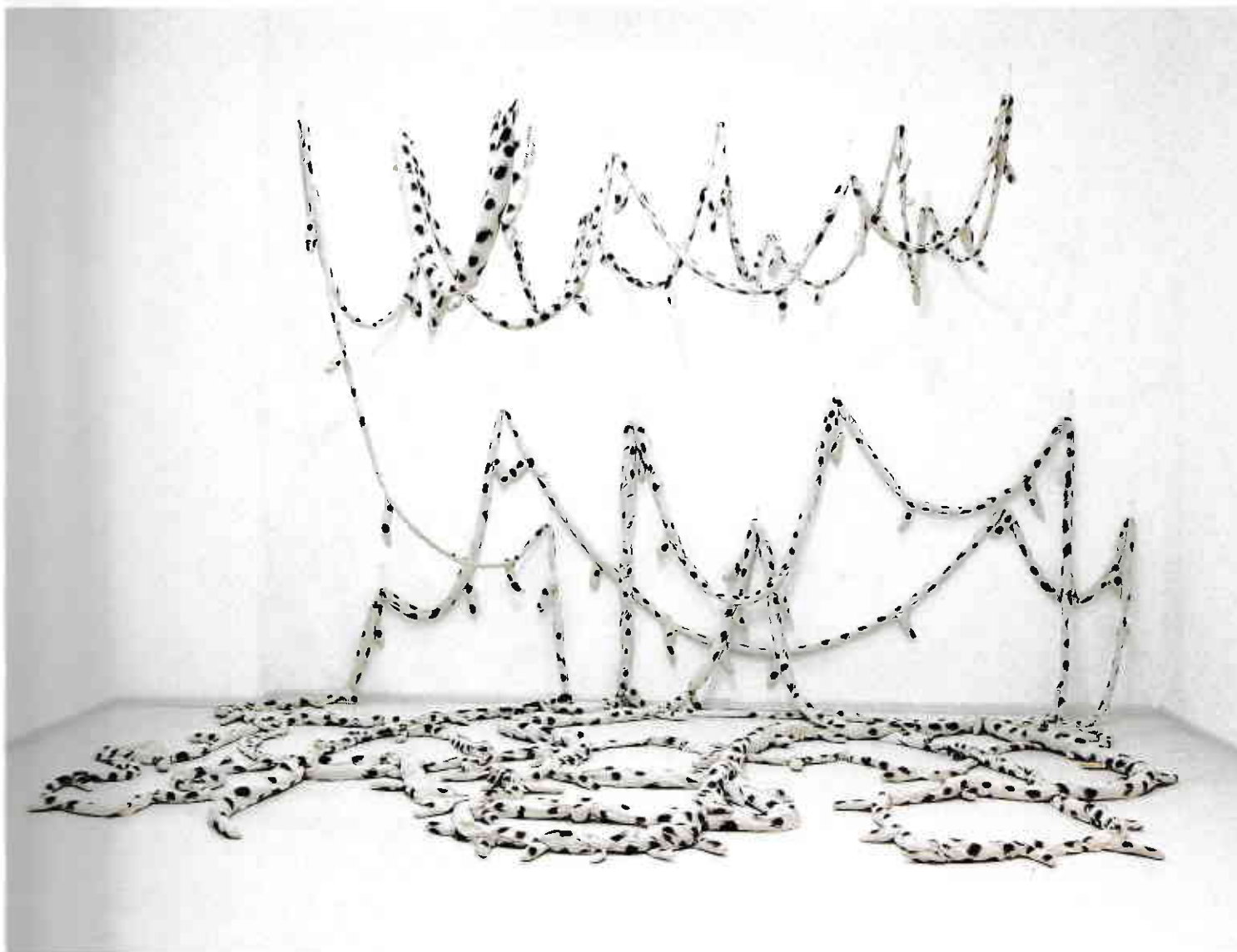


YAYOI KUSAMA

DEATH OF A NERVE, 1976

Installation of mixed media with stuffed fabric
Signed and dated by the artist at one end of fabric

15 cm (diameter) x 100 m long (installation size variable)
5.9 (diameter) x 3937 in. long (installation size variable)





ROY LICHTENSTEIN

SWEET DREAMS BABY! 1965

Screenprint in colors
Signed by the artist

88.9 x 63.5 cm
35 x 25 in.
Edition of 200

REVERIE (THE MELODY HAUNTS MY REVERIE), 1965

Screenprint in colors
Signed by the artist

68.7 x 58.3 cm
27 1/16 x 22 15/16 in.
Edition of 200



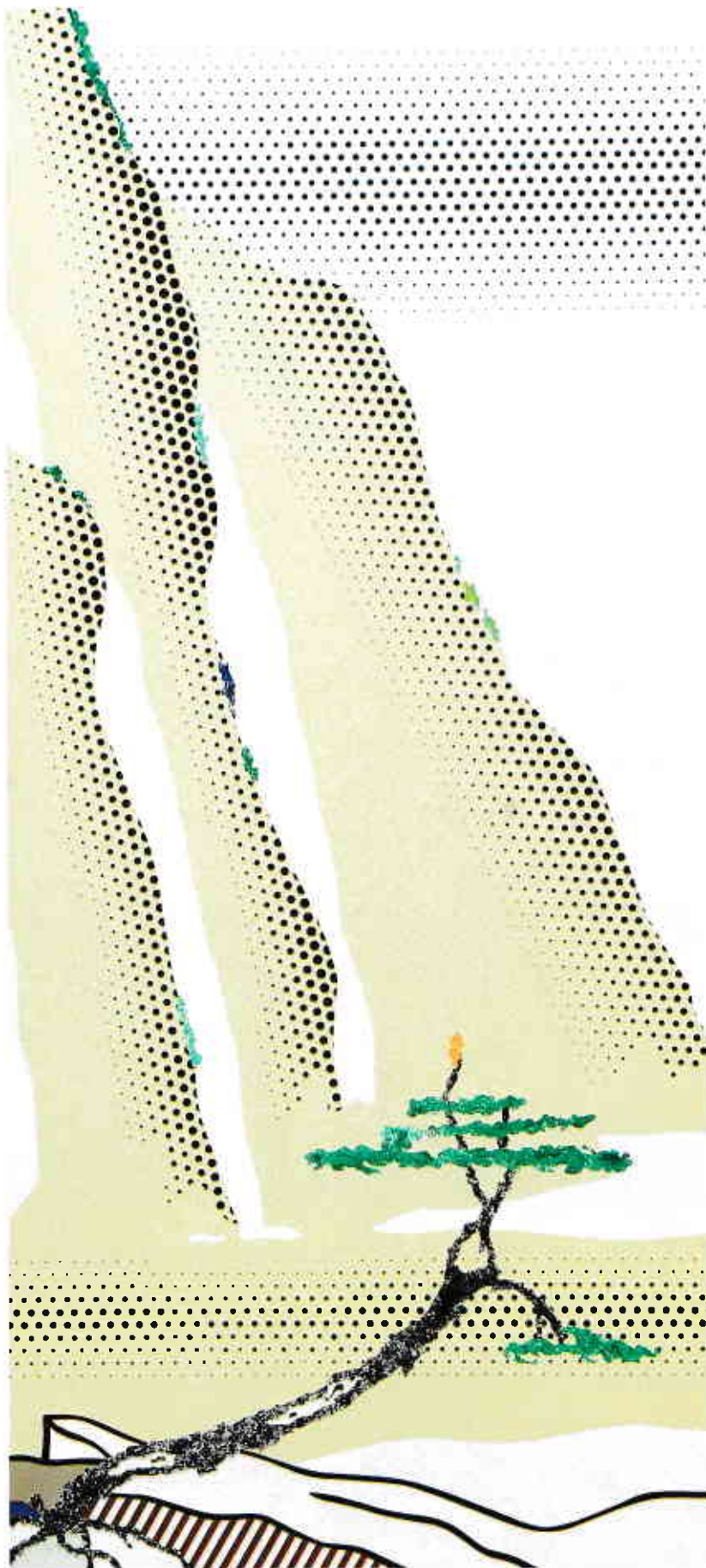
ROY LICHTENSTEIN

YELLOW CLIFFS, 1996

Oil and Magna on canvas

276.2 x 123.8 cm

108 3/4 x 48 3/4 in.



YASUMASA MORIMURA

PORTRAIT (VAN GOGH), 1985

Chromogenic print

120 x 100 cm (sheet); 84.5 x 62 cm (image)

47 1/4 x 39 3/8 in. (sheet); 33 1/4 x 32 1/4 in. (image)

Edition of 10.



CLAES OLDENBURG AND COOSJE VAN BRUGGEN

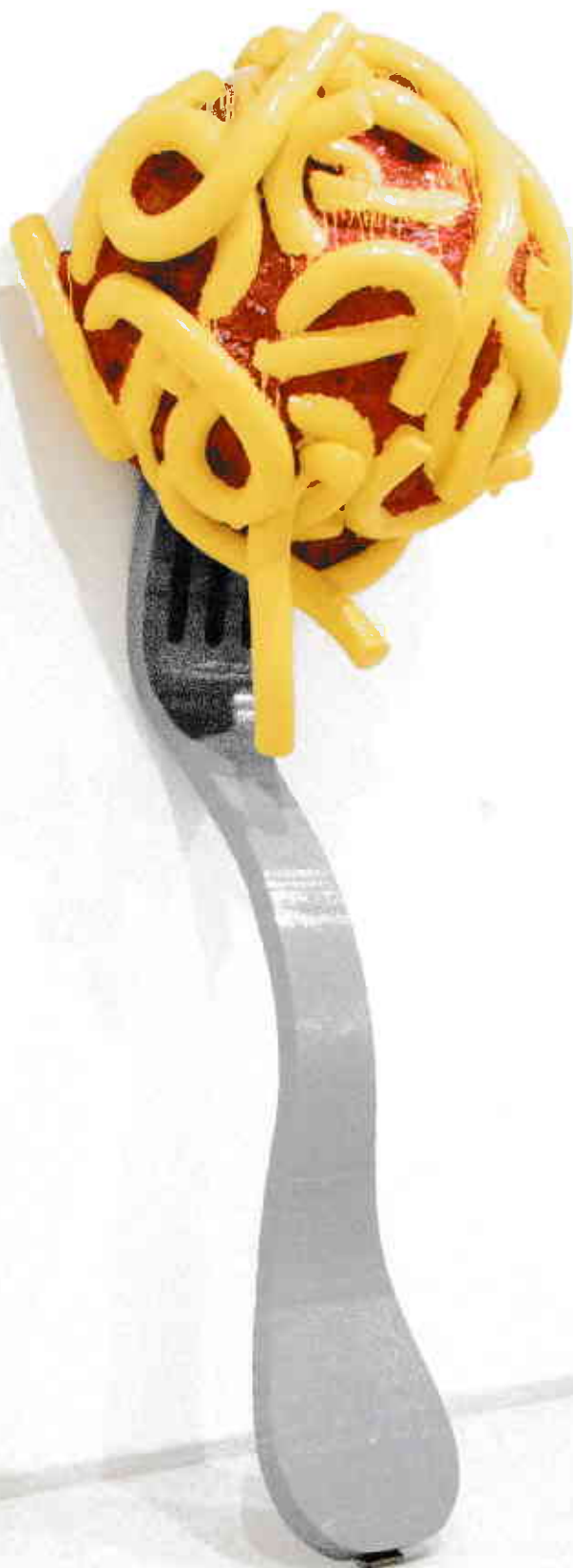
LEANING FORK WITH MEATBALL AND SPAGHETTI II, 1994

Fiberglass painted with urethane

Two units 247.7 x 47 x 30.5 cm (8' 1-1/2" x 1' 6-1/2" x 1' 1")

99.1 x 139.8 x 162.6 cm (2' 3" x 4' 3-1/2" x 5' 4")

one of 334 x 129.5 x 99.1 cm (10' 11-1/2" x 4' 3" x 3' 3")



JACKSON POLLOCK

NUMBER 21, 1950

Oil and enamel on Masonite
Signed and dated lower left

56.5 x 56.5 cm
22 1/4 x 22 1/4 in.



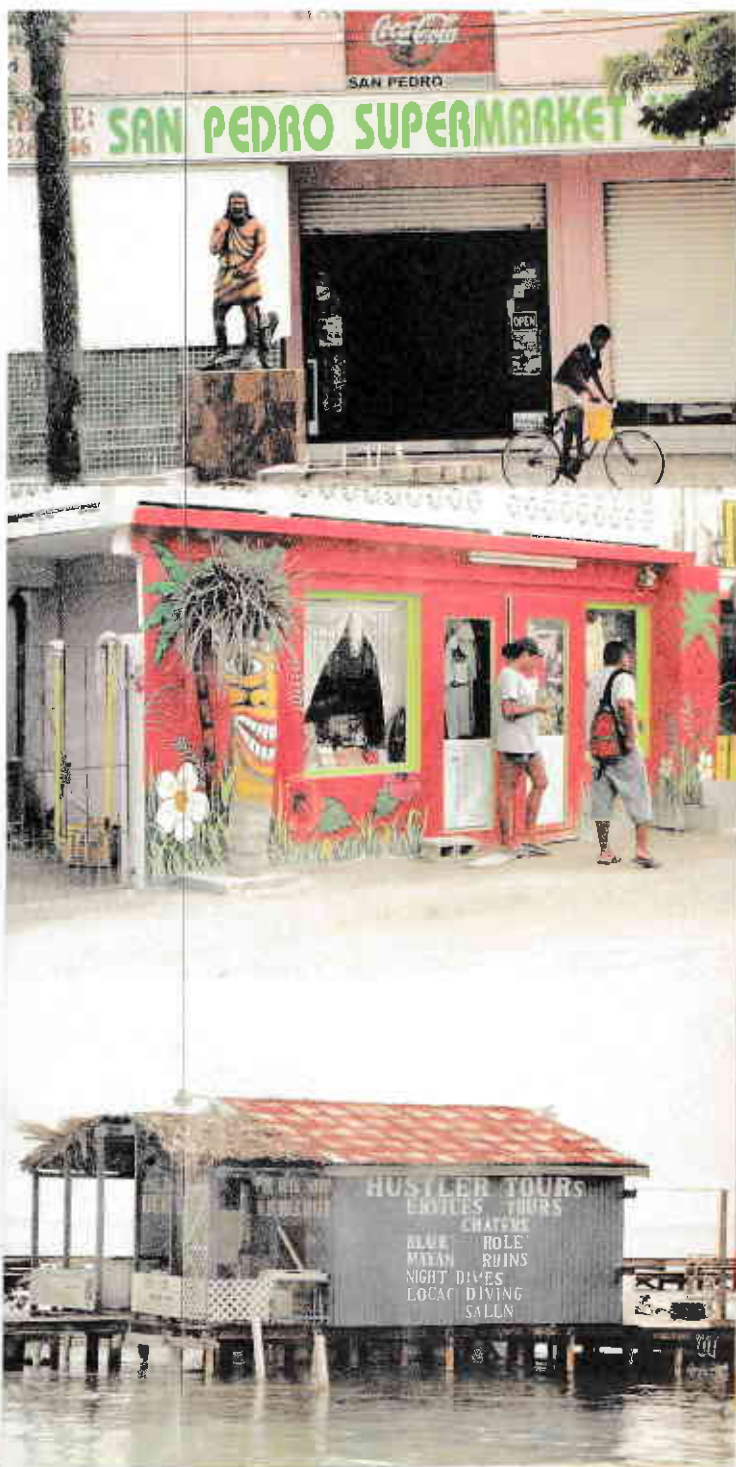


ROBERT RAUSCHENBERG

VACATION (SCENARIOS), 2005

Pigment transfer on polylaminate

*Two panels, each: 217.2 cm x 152 cm (85 7/8 x 60 1/4 in.)
overall: 217.2 cm x 306.1 cm (85 7/8 x 120 1/2 in.)*



GERHARD RICHTER

GREEN-BLUE-RED, 1993

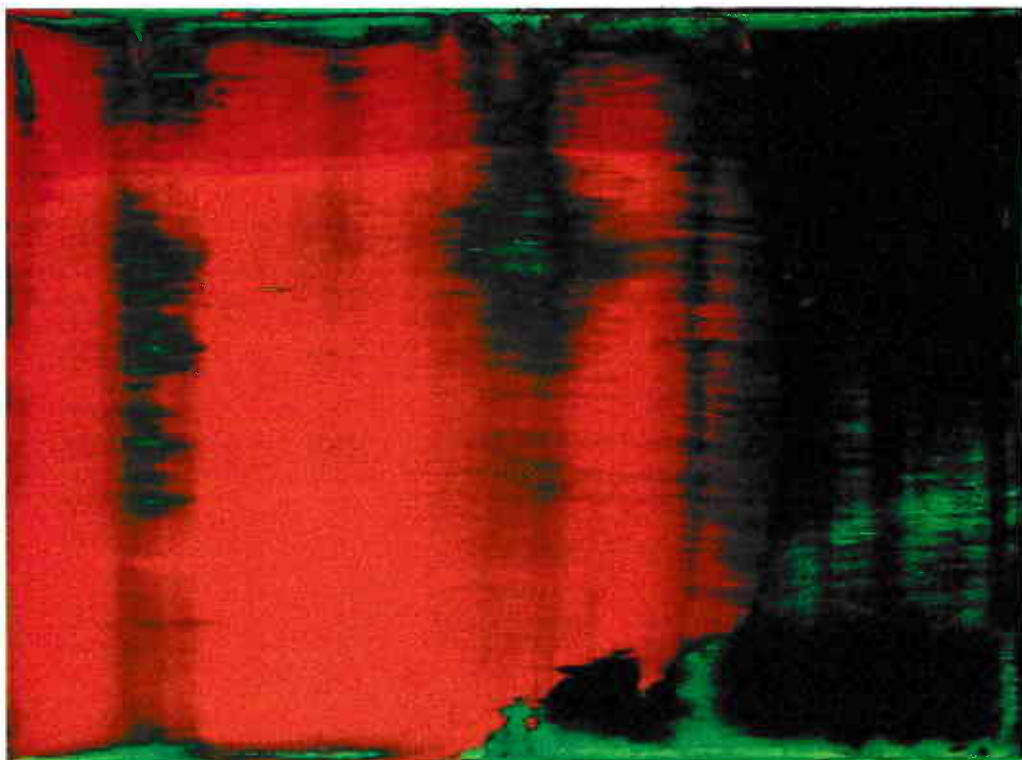
Oil on canvas

30 cm x 40 cm

11 7/8 x 15 1/4 in.

Edition for Parkett 35

Edition of 115, each is unique original painting





JAMES ROSENQUIST

BRIGHTER THAN THE SUN, 1961

Signed, titled and dated on the reverse

145 x 229 cm
57 x 90 in.





JOEL SHAPIRO

UNTITLED, 2010

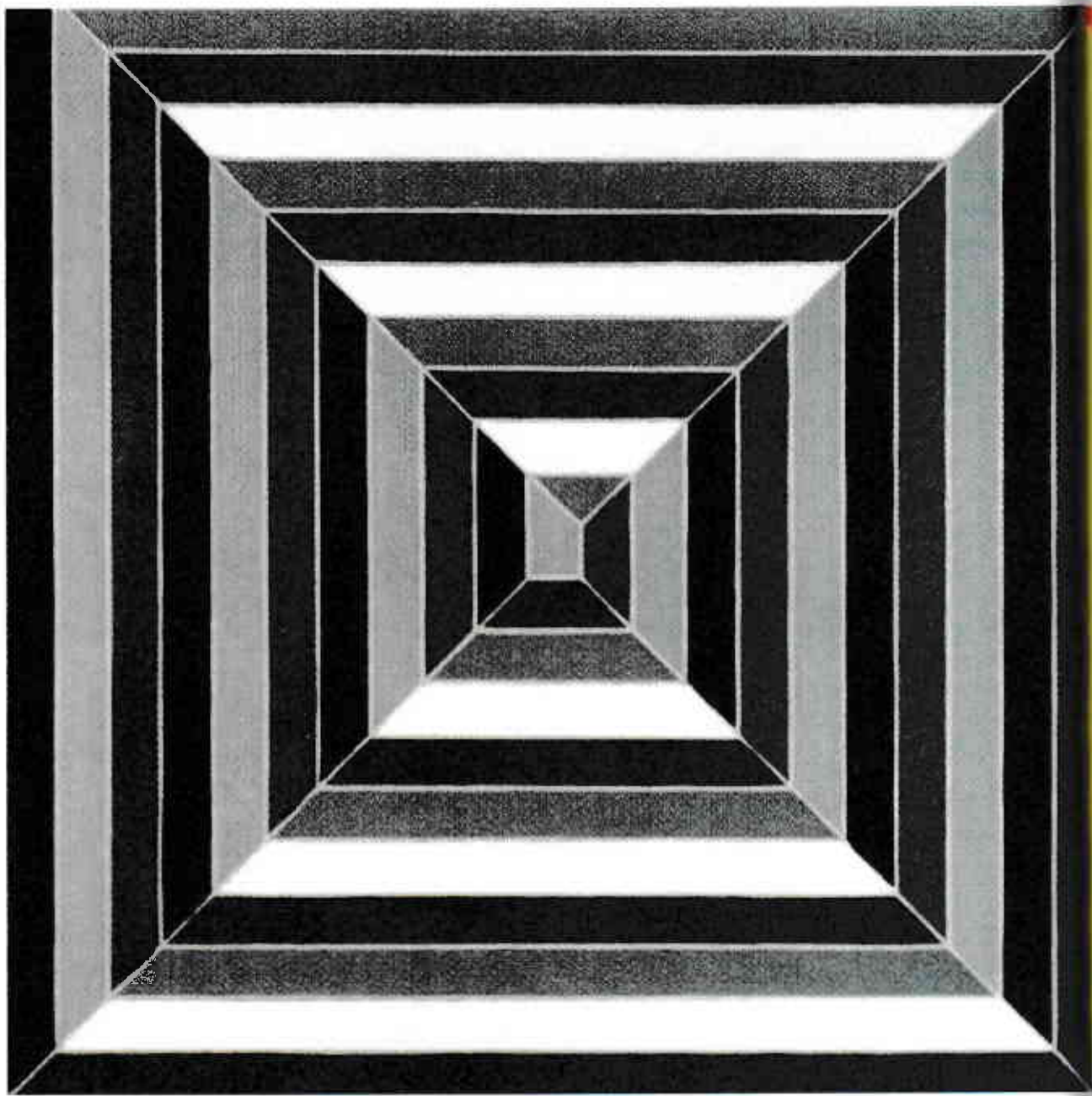
Bronze

122.9 x 65.7 x 48.6 cm

48 3/8 x 25 7/8 x 19 1/8 in.

Edition of 3



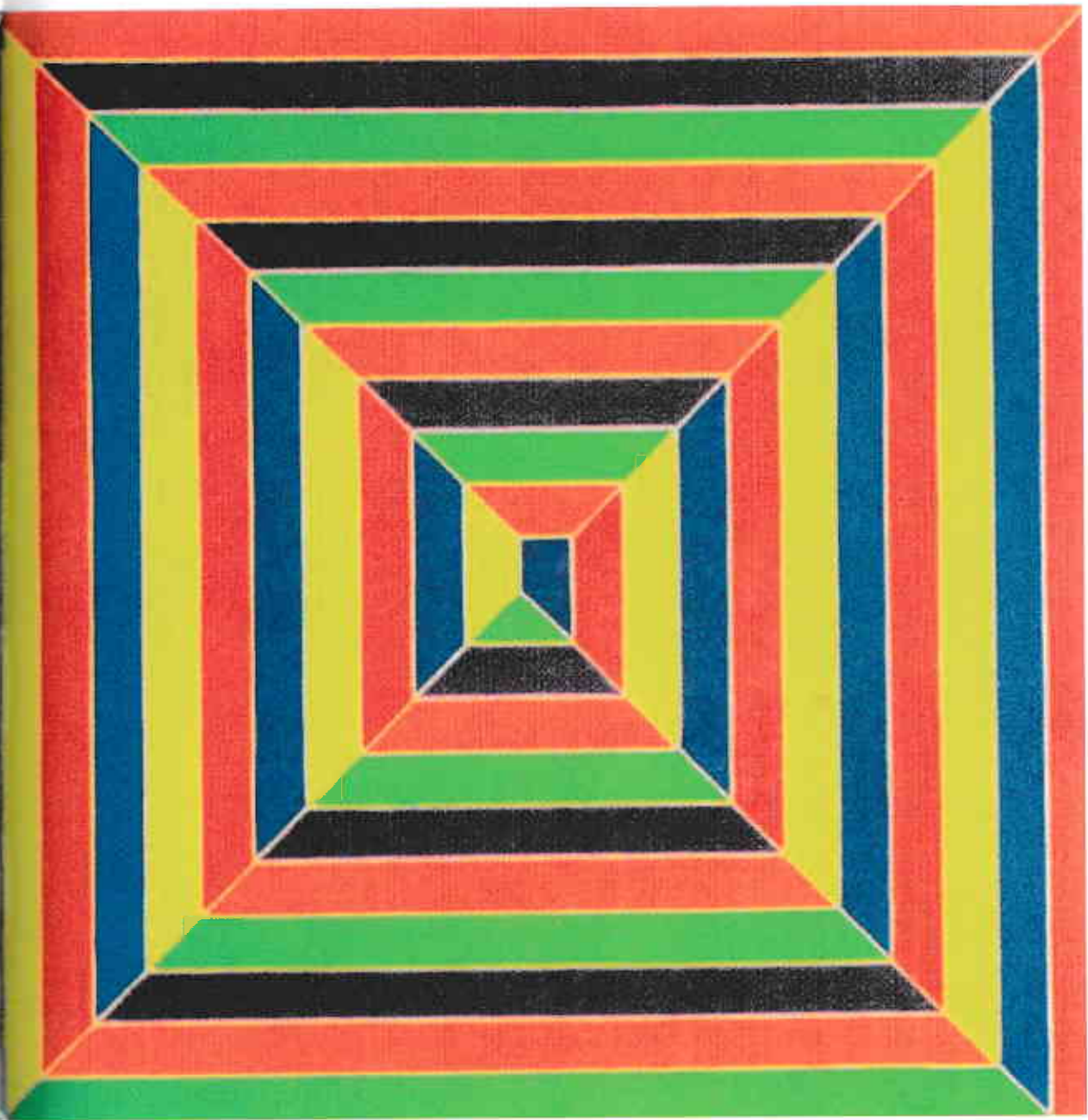


FRANK STELLA

CINEMA DE PEPSI, 1966

Acrylic and fluorescent alkyd on canvas
Signed, titled and dated on the overlap

160 x 320 cm
63 x 126 in.



HIROSHI SUGIMOTO

FARNSWORTH HOUSE, LUDWIG MIES VAN DER ROHE, 2001

Gelatin silver print in artist's frame
Signed and embossed with title

127 x 152.4 cm

50 x 60 in.

Edition of 5



ANDY WARHOL

BLACK BEAN, 1968

Screenprint in colors

Signed on the verso

89 # 58.5 cm

35 x 23 in.

Edition of 250



ANDY WARHOL

UNTITLED, 1979

Collage on canvas

48.3 x 31.8 cm
19 x 12 1/2 in.



ANDY WARHOL

MYTHS (MULTIPLE), 1981

Silkscreen ink and synthetic polymer paint on canvas

254 x 254 cm
100 x 100 in.





FRANZ WEST

PARTITUR DIESER AUSSTELLUNG, 1992

Paint and gauze on aluminum

98 x 194 x 3 cm

34 5/8 x 76 3/8 x 1 1/8 in.



*We are grateful to Jasper Johns for allowing us to
exhibit a group of twenty-one prints made between
1990 and 2011 including his four latest editions*

JASPER JOHNS

SEASONS, 1990

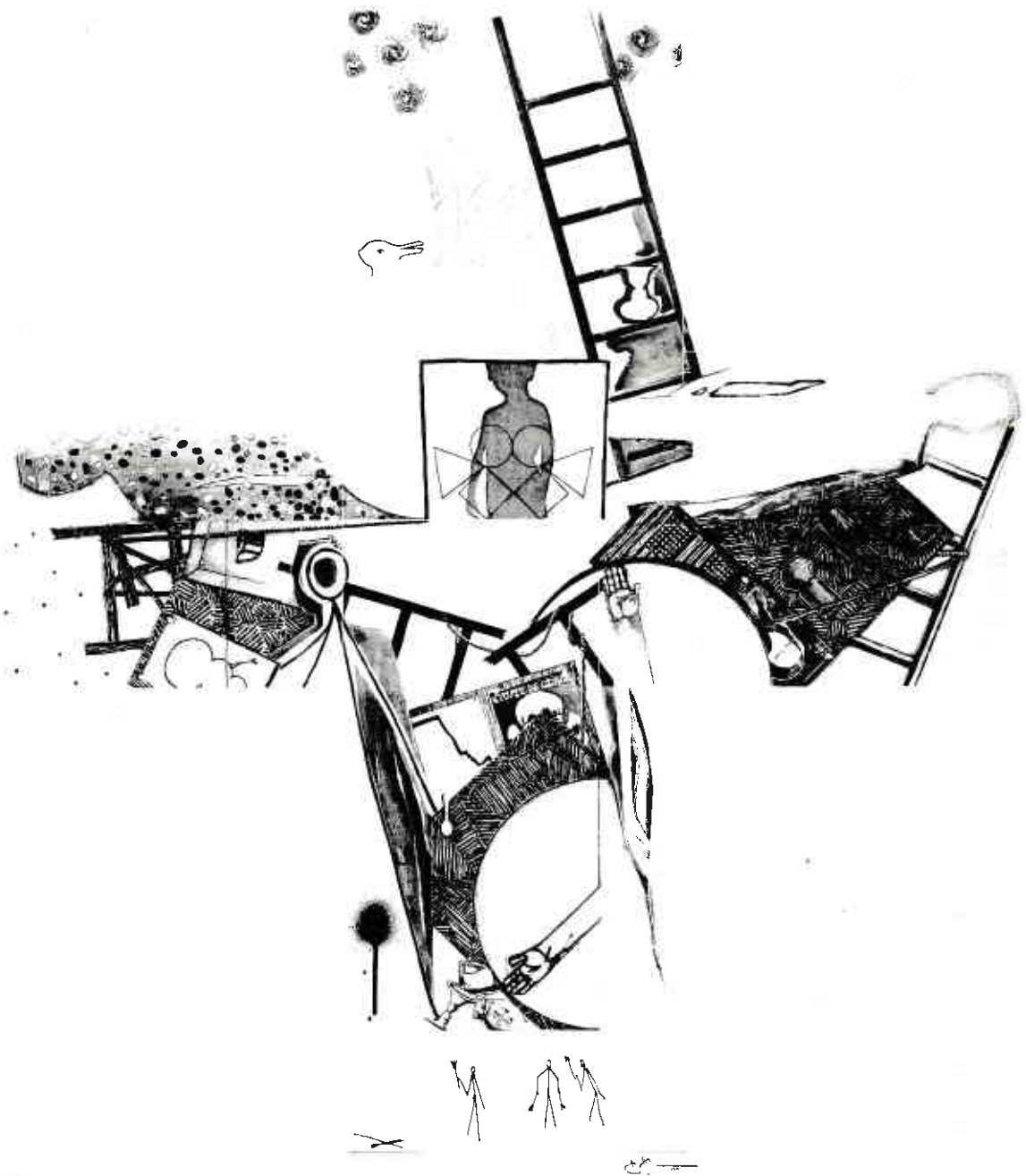
Intaglio in 1 color

127.6 x 113 cm

50 1/4 in. x 44 1/2 in.

Edition 50

Published by Universal Limited Art Editions





AFTER HOLBEIN, 1993

Lithograph in 7 colors

59.7 x 56.5 cm

23 1/2 in. x 22 1/4 in.

Edition 48

Published by Universal Limited Art Editions



AFTER HOLBEIN, 1994

Lithograph in 7 colors

81.9 x 63.5 cm

32 1/4 in. x 25 in.

Edition 42

Published by Universal Limited Art Editions



AP 74

UNTITLED, 1995

Intaglio in 2 colors with chine colle

66 x 48.3 cm

26 in. x 19 in.

Edition 37

Published by Universal Limited Art Editions



UNTITLED, 1995

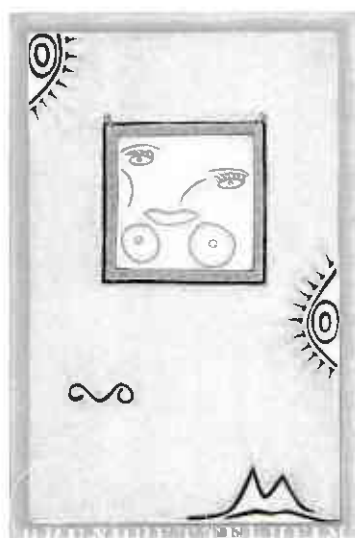
Intaglio in 2 colors with chine colle

66 x 48.3 cm

26 in. x 19 in.

Edition 39

Published by Universal Limited Art Editions



UNTITLED, 1995

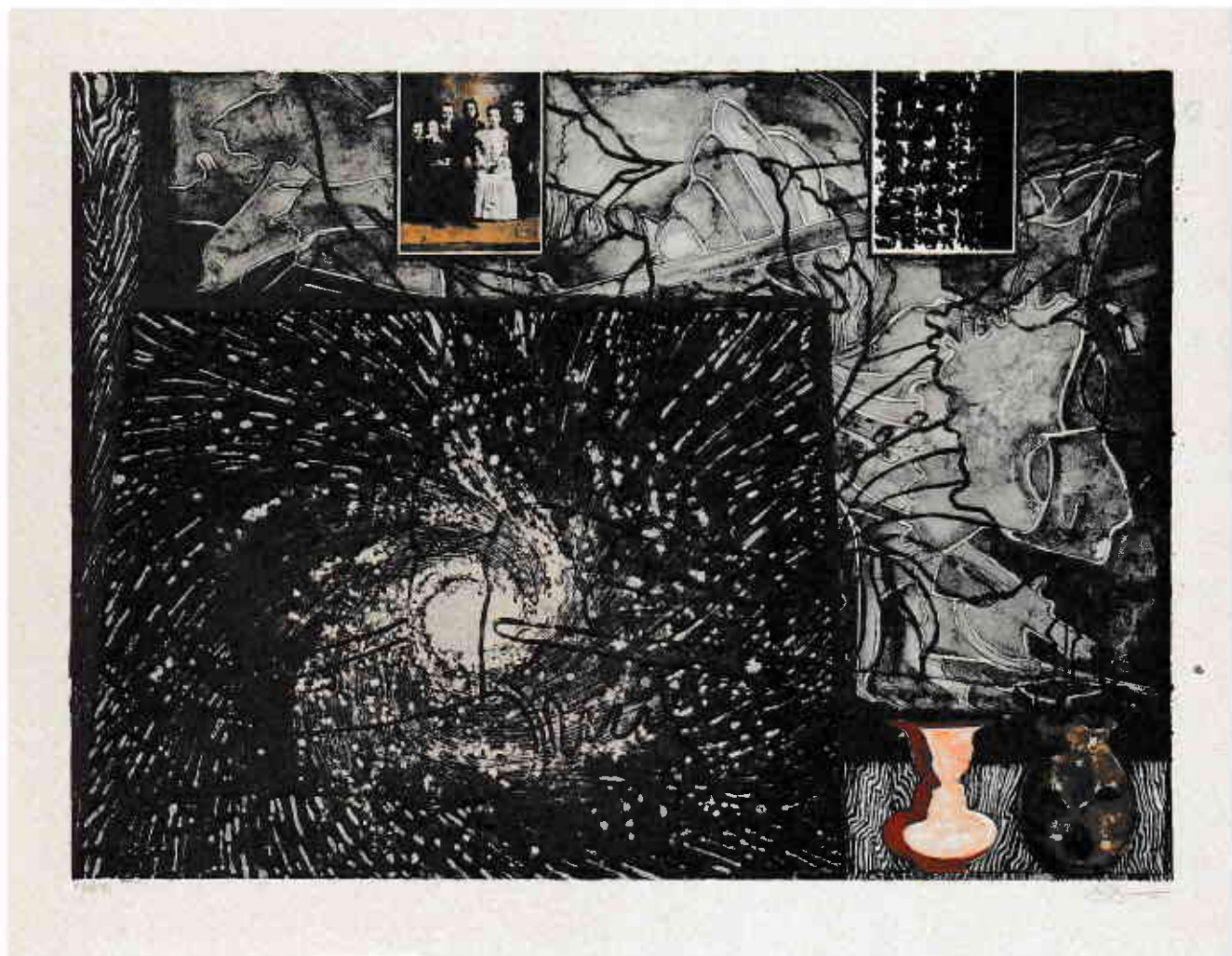
Intaglio in 2 colors

75.6 x 57.1 cm

29 3/4 in. x 22 1/2 in.

Edition 48

Published by Universal Limited Art Editions



UNTITLED, 1995

Lithograph in 8 colors on Torinoko

105.1 x 135.3 cm

41 3/8 in. x 53 1/4 in.

Edition 49

Published by Universal Limited Art Editions

FACE WITH WATCH, 1996

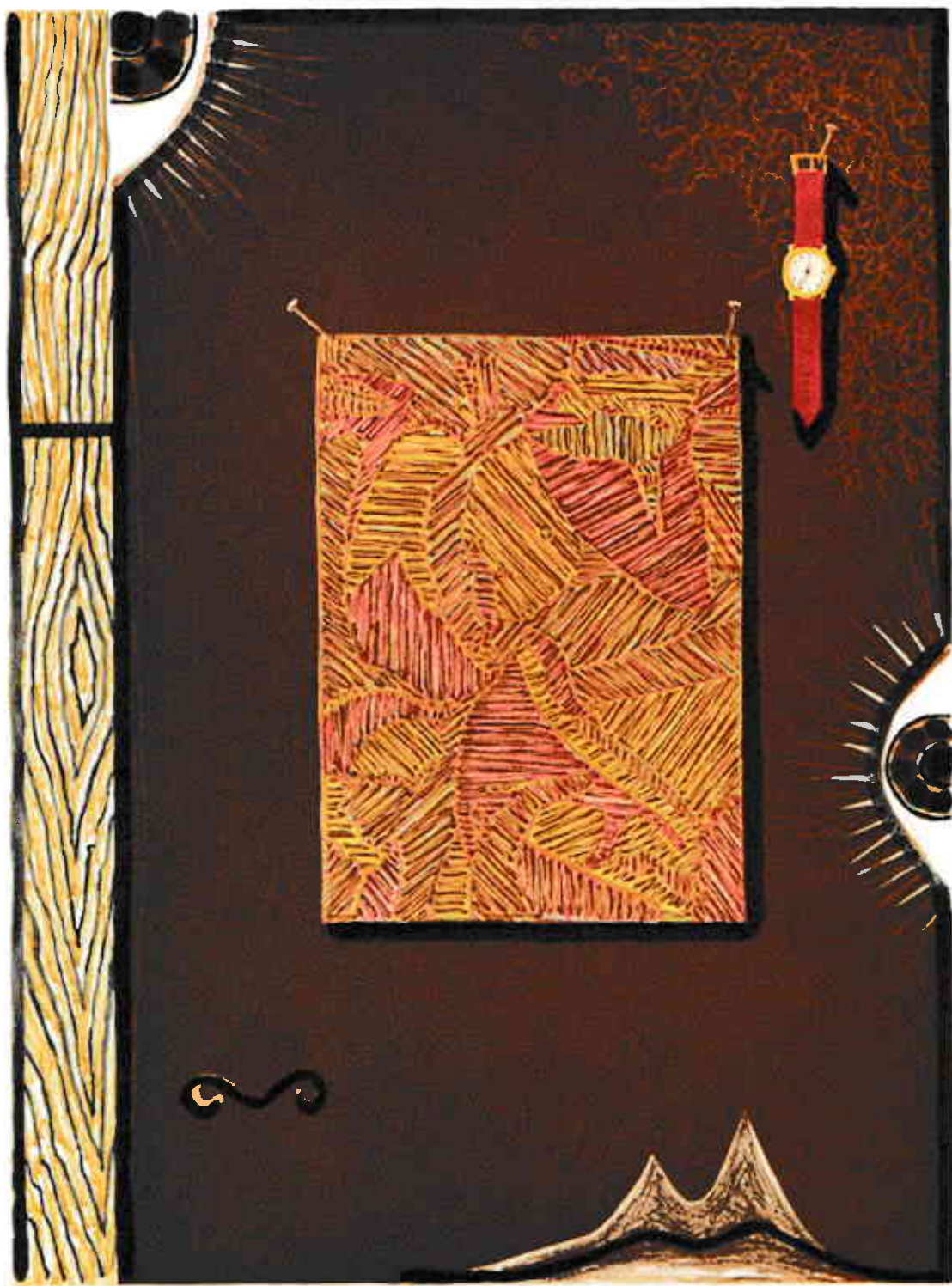
l'raglio in 5 colors

106.7 x 81 cm

42 in. x 31 7/8 in.

Edition 50

Published by Universal Limited Art Editions



UNTITLED, 1997

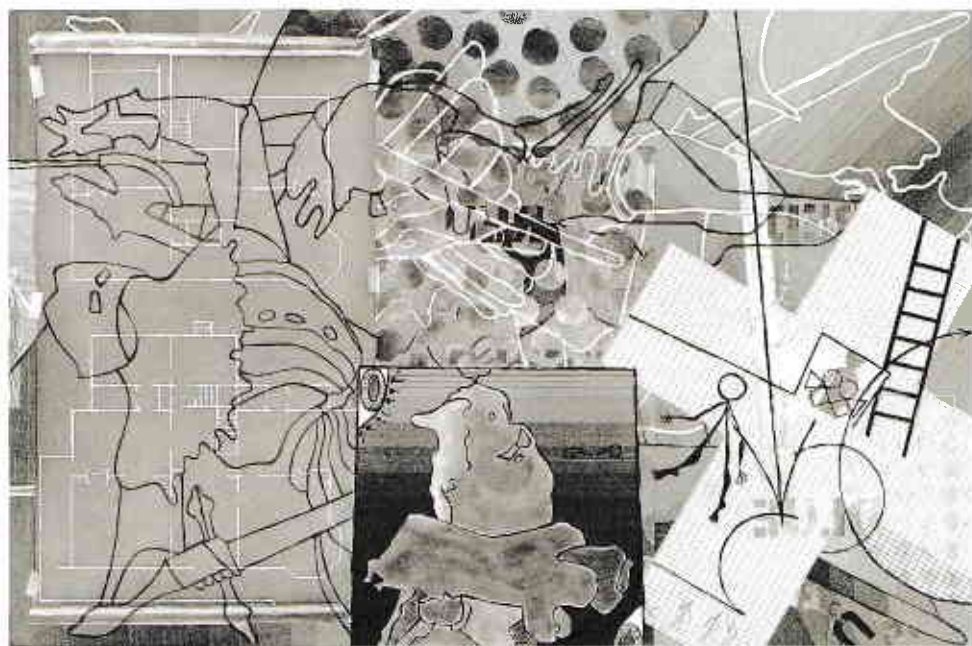
Intaglio

50.8 x 65.4 cm

20 in. x 25 3/4 in.

Edition 49

Published by Universal Limited Art Editions



GREEN ANGEL 2, 1997

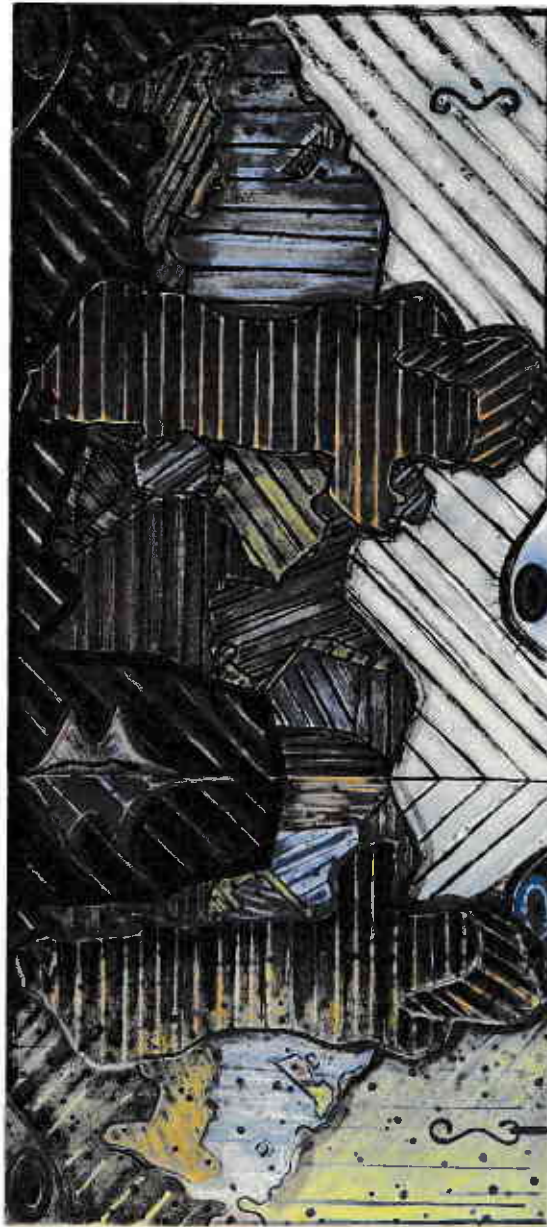
Intaglio in 5 colors

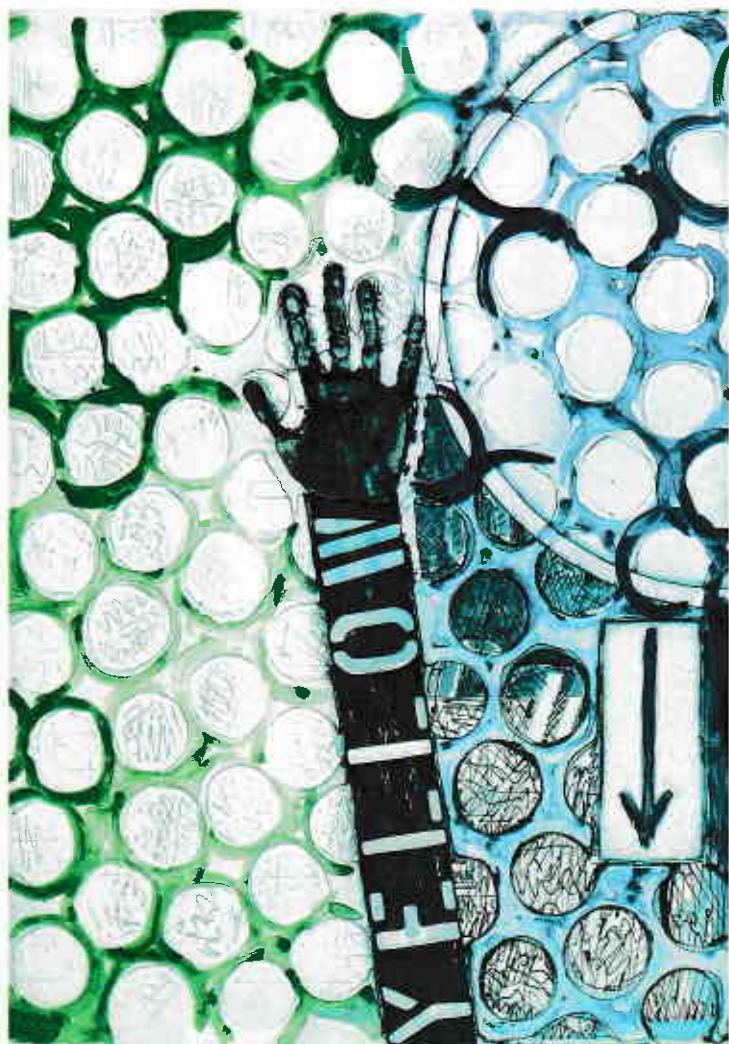
121.9 x 63.2 cm

48 in. x 24 7/8 in.

Edition 58

Published by Universal Limited Art Editions





UNTITLED, 1998

Intaglio in 4 colors

106 x 205.7 cm

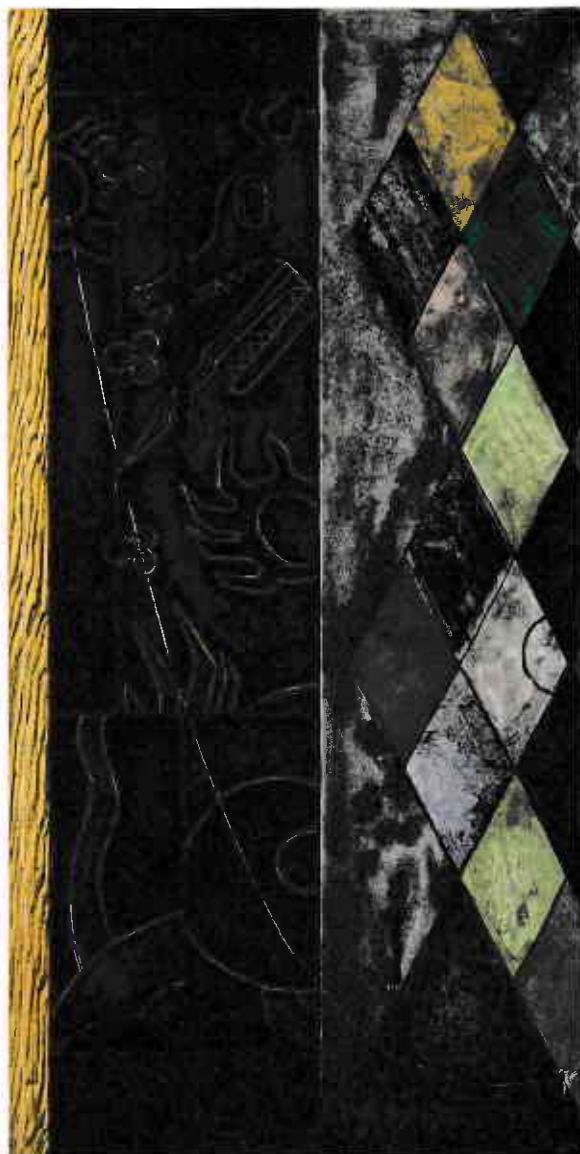
41 3/4 in. x 81 in.

Edition 44

Published by Universal Limited Art Editions



Johns



UNTITLED, 1999

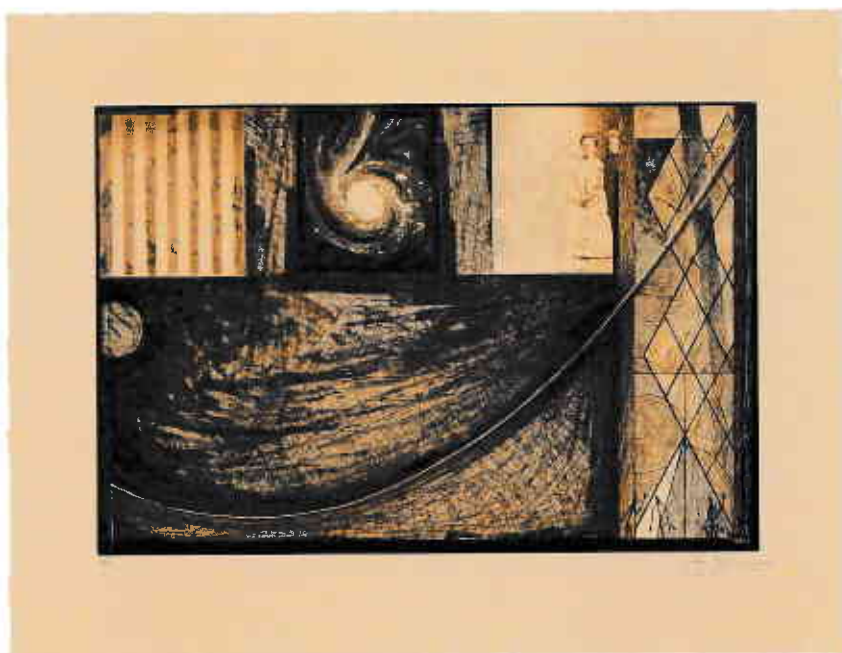
Intaglio in 14 colors

74 9 x 45 1 cm

29 1/2 in. x 17 3/4 in.

Edition 46

Published by Universal Limited Art Editions



UNTITLED, 2001

Intaglio in 2 colors

65.7 x 85.4 cm

25 7/8 in. x 33 5/8 in.

Edition 46

Published by Universal Limited Art Editions



UNTITLED, (FAMILY PHOTO IN BLACK), 2001

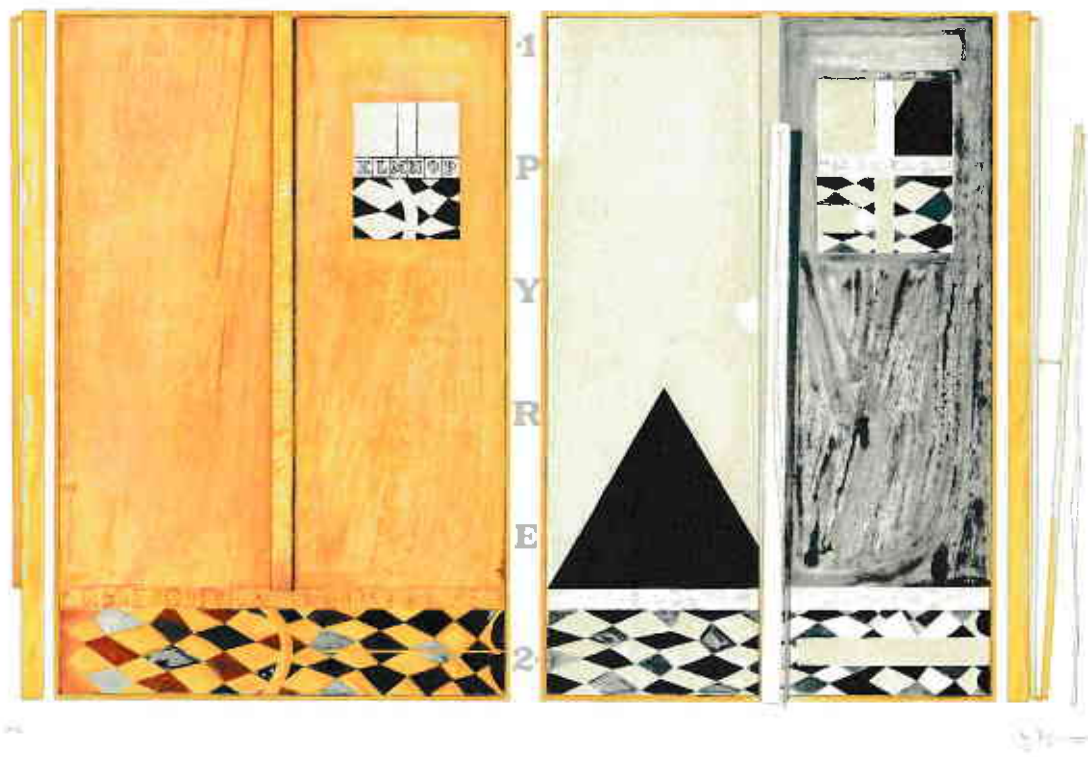
Intaglio in 2 colors

65.7 x 85.4 cm

25 7/8 in. x 33 5/8 in.

Edition 46

Published by Universal Limited Art Editions



PYRE 1 AND 2, 2005

Intaglio in 5 colors

81.3 x 109.5 cm
32 in. x 43 1/8 in.

Edition 51

Published by Universal Limited Art Editions

WITHIN, 2007

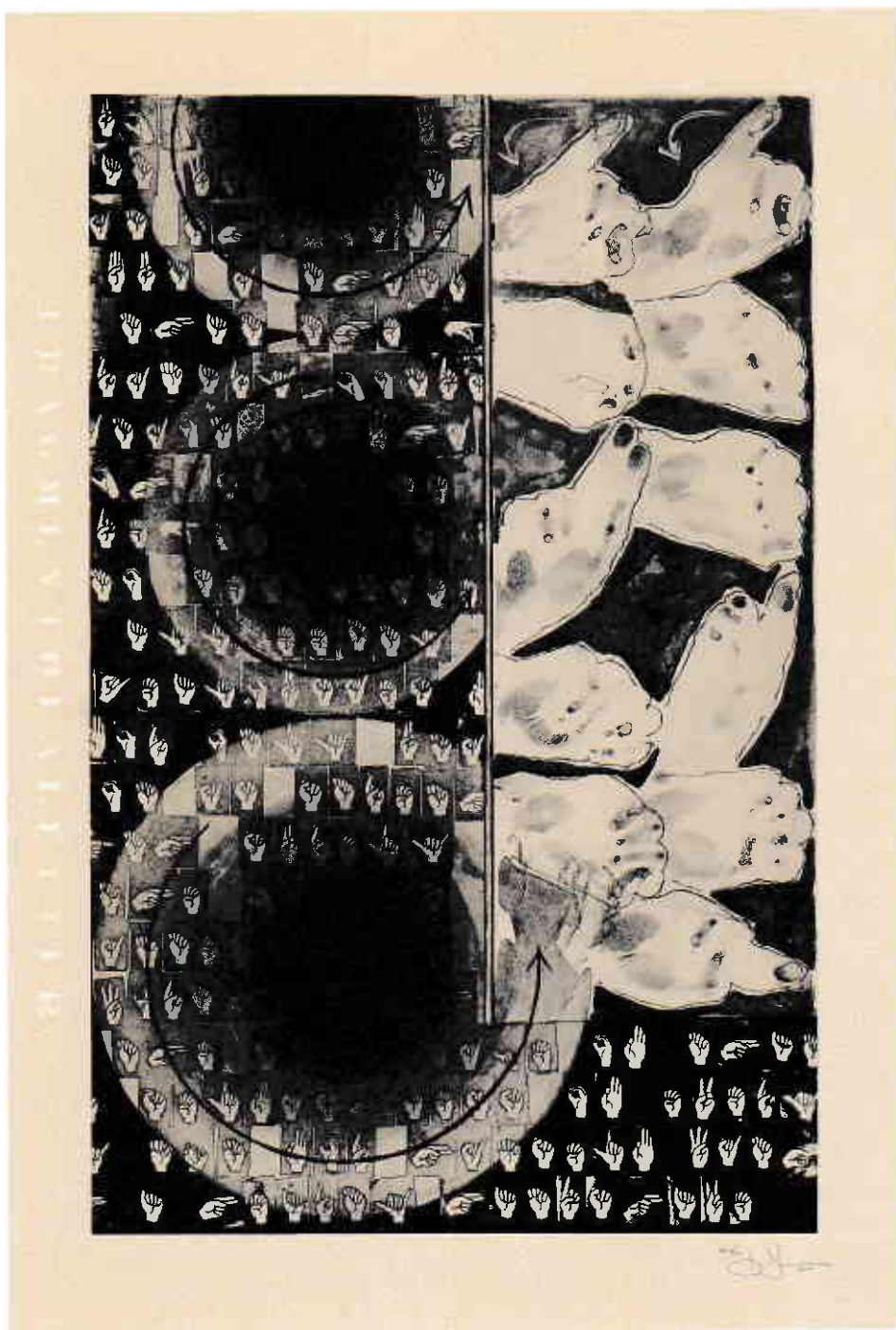
Intaglio in 10 colors

107.3 x 82.6 cm
42 1/2 in. x 32 1/2 in.

Edition 61

Published by Universal Limited Art Editions





FRAGMENT OF A LETTER, 2010

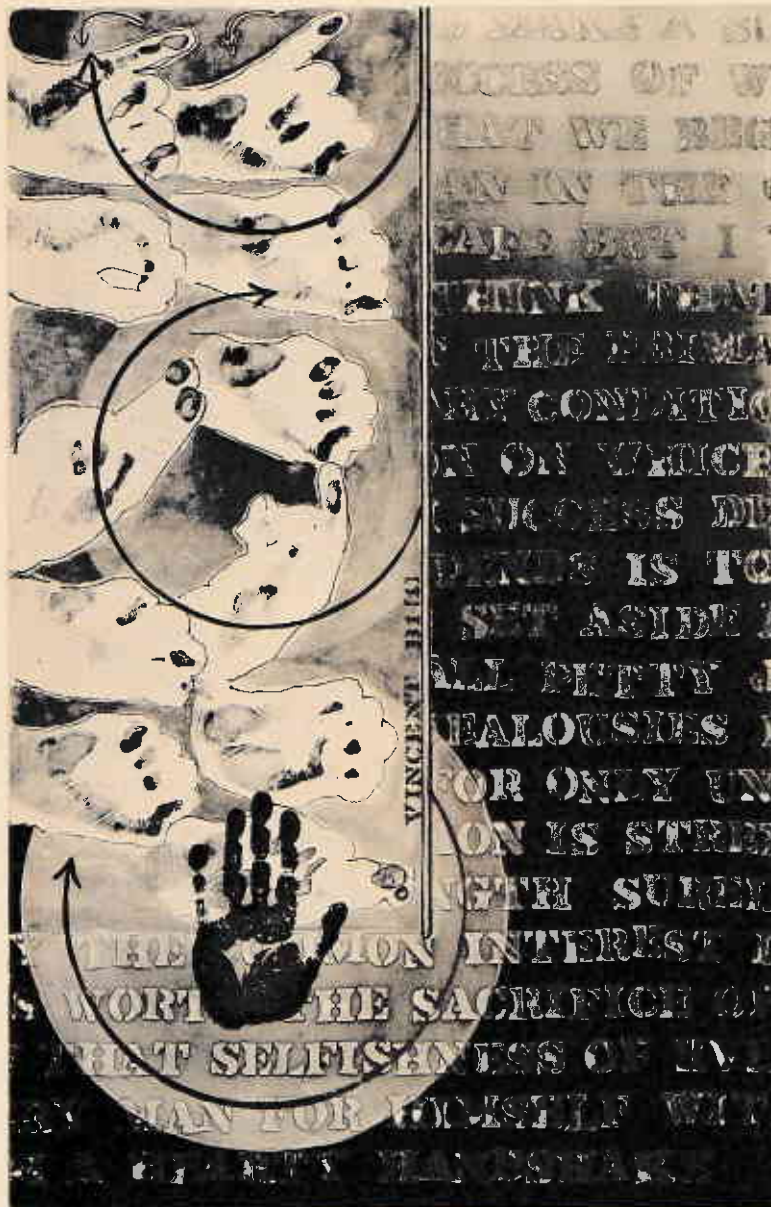
2 Intaglios in 1 color

114 x 77,5 cm each

44 7/8 in. x 30 1/2 in. each

Edition 51

Published by Universal Limited Art Editions





SHRINKY DINK 1, 2011

Intaglio in 1 color

73 x 80.6 cm

28 3/4 in. x 31 3/4 in.

Edition of 48

Published by Universal Limited Art Editions



SHRINKY DINK 2, 2011

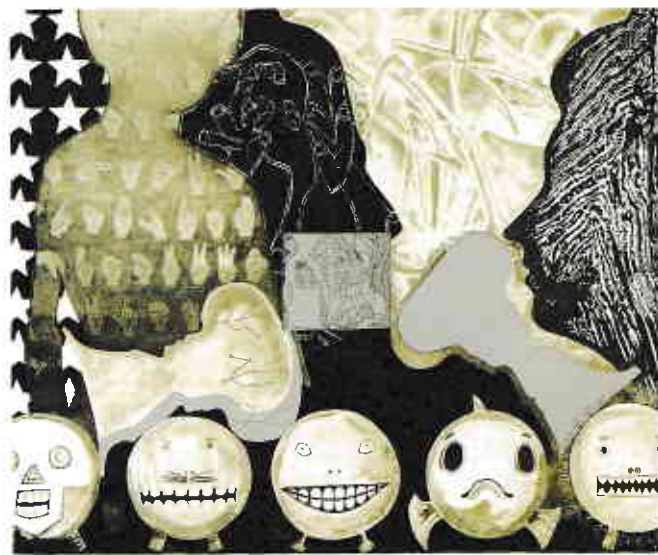
Intaglio in 2 colors

73 x 80.6 cm

28 3/4 in. x 31 3/4 in.

Edition of 50

Published by Universal Limited Art Editions



SHRINKY DINK 3, 2011

Intaglio in 6 colors with Gampi chine collé

73 x 80,6 cm

28 3/4 in. x 31 3/4 in.

Edition of 57

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SHRINKY DINK 4, 2011

Intaglio in 2 colors

73 x 80,6 cm

28 3/4 in. x 31 3/4 in.

Edition of 49

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