

FOR IMMEDIATE RELEASE  
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Image: Felix Gonzales-Torres, *Untitled (Last Light)*, 1993, Twenty-four light bulbs, extension cord, plastic light sockets, dimmer switch, overall dimensions vary with installation, Edition of 24

## *Timely Manoeuvres*

8 May — 20 June 2015

Opening Reception: 8 May, Friday, 6 - 9 pm

Singapore-Ikkan Art Gallery is pleased to present *Timely Manoeuvres*, an exhibition that brings together a selection of artworks by 13 internationally renowned artists: Tatsuo Miyajima, Mariko Mori, Felix Gonzales-Torres, Fred Sandback, Richard Serra, Sol LeWitt, Carla Klein, Oliver Herring, Ai Weiwei, Tobias Putrih, Brice Marden, Tomohiro Kato and Mikito Ozeki. While the material and visual sensibilities of each artist are largely contradistinctive to one another, the works here evoke a keen sense of temporality and its associations with memory, mortality and perceptions of space.

"Time is the longest distance between two places."  
— Tennessee Williams, *The Glass Menagerie*

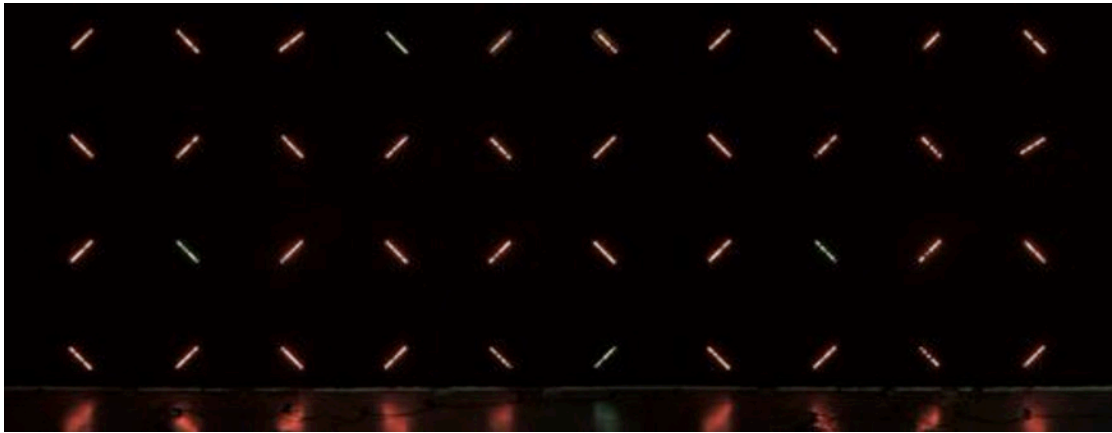


Image: Tatsuo Miyajima, *Series 133651 Lattice-A & C (detail)*, 1990, Light emitting diode, electrical fittings, and aluminum in 80 parts, Installation dimensions variable

*Timely Manoeuvres* features an early work from 1990 by one of Japan's foremost sculptor and installation artist Tatsuo Miyajima. Set in a dark room, *Series 133651 Lattice-A & C (in 80 parts)* is a grid of digital light-emitting diode (LED) counters spanning the length of 3 walls. The counters, each a two-digit red or green display, flash numbers continuously, counting in cycles from 1 to 9 as a meditation on the passing from life to death while the number 0 which symbolizes a certain irrevocability never appears.

Another highlight of the exhibition is *Untitled (Last Light)* by the late Cuban-born American artist Felix Gonzalez-Torres. Comprising of a 24-foot long electrical wire punctuated by 24 white light bulbs at 6-inch intervals, the work was conceived as a memorial to his partner Ross Laycock, who passed away of an AIDS-related illness in 1991. The ephemeral quality of the light bulbs, themselves suggestive of festive affairs, imbues a poignancy in the work's quiet contemplation of mortality, loss and the passing of time.



Image: Carla Klein, *Untitled*, 2007, oil on canvas, 160 x 450 cm

Other works include a piece from the Dutch artist Carla Klein's ongoing series of the past two decades surveying the relationship between the immediacy of

photography and representation in painting and the interstice between the creation and interpretation of an image.

New York-based Japanese artist Mariko Mori's *Miracle (I-VIII)* is an exploration of the circular rhythm of nature, specifically the Buddhist state of ālaya consciousness, of being in a present that coincides with the past and the future. The installation consists of 8 prints resembling cosmic entities on disc-shaped opalescent frames alongside a faceted crystal suspended above a pool of salt crystals and glass bubbles.



Image (L-R): Mariko Mori, *Miracle (I-VIII)*, 2001, Eight Cibachrome prints, diachronic glass, salt, and crystals; each element 69.2 cm, Tobias Putrih, *MACULA B/11*, 2006, cardboard, 185.4 x 116.8 x 110.5 cm

American-based Slovenian artist Tobias Putrih's *MACULA B/11* is a sculpture constructed from cardboard sheets glued together after they are cut following offset lines of scanned drawings. Interested in the way the collective imaginary manifests itself in modernist utopian architecture and design, his *MACULA* series is the result of a building process that proceeds not so much by visual planning but rather through imperfect execution and a series of accumulated mistakes. Knitted from Mylar, a transparent form of polyester resin, *Raft* is an elegiac piece by American-based German artist Oliver Herring; its spectral cloudlike quality alludes to absence.



Image (L-R): Oliver Herring, *Raft*, 1994, Knit transparent mylar, 224 x 224 x 26 cm, Richard Serra, *St. Louis*, 1982, monotype and Paintstik on German Etching paper, 113.7 x 85.7 cm

Also exhibited are works by acclaimed figures of the last 50 years: *St. Louis* – a monotype by the American artist Richard Serra commemorating his 1982 site-specific sculpture commission in the city of St. Louis, *Untitled (Green on Dark Green: Irregular Grid)* – a gouache on paper work from 2003 by the late American artist Sol LeWitt, *Untitled (Pink Triangle)* – a sculpture made of pink acrylic yarn from 1994 by the late American artist Fred Sandback, *Untitled* – an ink on paper work from 1981 by the American artist Brice Marden, as well as *Marble Plate* – a marble sculpture from 2009 by the Chinese artist Ai Weiwei that extends on his exploration of traditional Chinese materials and forms. Referencing a Yuan Dynasty plate, Ai disrupts the utility of the object through a simple adjustment, abolishing its role as tableware and subverting its perceived purpose.

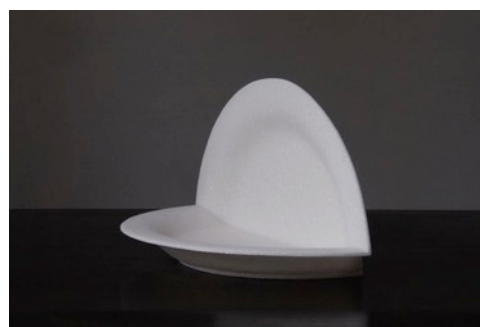
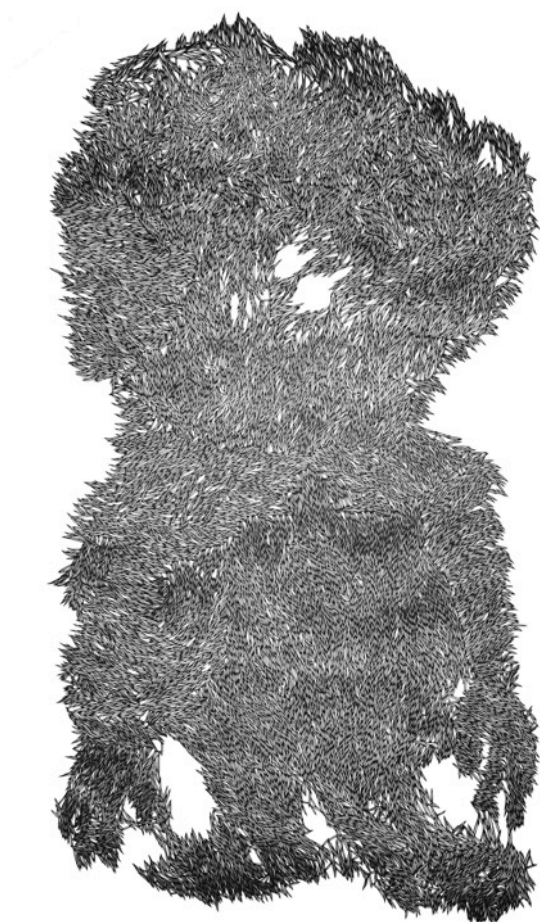


Image (L-R, clockwise): Mikito Ozeki, *Big Body 2*, 2013, Hand cut black archival paper, tied to canvas, 255 x 135 cm, Ai Weiwei, *Marble Plate*, 2009, Marble, 26.7 x 49.5 x 26.7 cm, Tomohiro Kato, *Steel Drum #3*, 2014, acrylic spray on steel canvas, 80.3 x 65.2 cm

*Timely Manoeuvres* also showcases the work of two emerging Japanese artists, Mikito Ozeki and Tomohiro Kato. Ozeki, whose second solo exhibition of papercut works at Ikkan Art Gallery happens concurrently with this exhibition, has on show *Big Body 2*, a large figurative work laboriously cut into archival paper. Kato enmeshes the process of oxidation in his piece *Steel Drum #3*, his deft use of acrylic spray on a steel canvas belying the accumulation of rust as the piece ages over time.



## **Exhibited artists**

Tatsuo Miyajima  
Mariko Mori  
Felix Gonzales-Torres  
Fred Sandback  
Richard Serra  
Sol LeWitt  
Carla Klein  
Oliver Herring  
Ai Wei Wei  
Tobias Putrih  
Brice Marden  
Tomohiro Kato  
Mikito Ozeki

## **About Ikkan Art Gallery**

Ikkan Art was established by Ikkan Sanada in 1982 as a private art dealer and consulting/advisory firm based in New York. Founded on the values of integrity and discretion as top business priorities, Ikkan Art provides purchasing and selling advices as well as related infrastructure and assistance to an elite group of international clients.

In May 2011, Ikkan Art expanded into Singapore by establishing Ikkan Art Gallery with programs that present museum quality artworks by international artists across a wide range of mediums including painting, sculpture, photography, video and new media art. Past solo and group exhibitions held at the gallery include "Surfaces of Everyday Life – Postwar and Contemporary Masters from Ai Weiwei to Andy Warhol", "Requiem for the XX Century – Morimura Yasumasa: Self-Portraits in Motion" and "Moving Light, Roving Sight", an exhibition of digital, video, new media and sound works with a major interactive installation by Japanese ultra-technologist group teamLab.

### **Ikkan Art Gallery**

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[fb.com/ikkanart](https://fb.com/ikkanart)

### **Opening Hours:**

Tues to Sat, 12 to 7 pm  
Closed on Public Holidays  
Free Admission  
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