

Exhibition: 22 May – 17 July 2010, STPI Gallery. Free Admission

200 Artworks 25 Years Artists' Editions for PARKETT

Rare edition works of contemporary art giants in Singapore for the first time

Damien Hirst, Jeff Koons, Anish Kapoor, Ai Weiwei, Andy Warhol, Maurizio Cattelan and various contemporary art giants will be brought together for the first time in Singapore for this exhibition presented by SC Global Developments Ltd and the Singapore Tyler Print Institute. This comprehensive survey of over 200 rare edition works will give audiences in Singapore the grand opportunity to encounter a remarkable scope of artworks by the most significant artists of our time with a concise overview of contemporary art development in the last 25 years. It will also be the first time, art by heavyweights such as Anish Kapoor, Ai Weiwei, Maurizio Cattelan and Tracy Emin is exhibited in Singapore.

Highlights from the collection include, Hirst's ping-pong ball hovering on the hot air of a hair dryer, Koon's iconic inflatable sculpture, Ai's handy gilded fly swatter, Kapoor's spatial funnel contraption, Warhol's absurd photo print of skeletons and Cattelan's 'tongue-in-cheek' self-portrait.

The editions represent the artists' provocative responses to Parkett's challenging publication venture, embodied in a broad range of inventive formats such as prints, page-art projects, photographs, drawings, videos, sculptures and sound pieces.

"This exhibition is like a small museum and a large library for contemporary art, allowing visitors to explore and discover a much more intimate side, a lesser known aspect of these prolific artists. It's possible to imagine the edition works in an apartment setting with different rooms, where art and life meet" said Emi Eu, Director, Singapore Tyler Print Institute.

Transcending the barriers of art and everyday life, edition works' unique mix of commodity culture, poetry, politics and aesthetics are effective communicators of avant garde ideas to the public. Art to have at home, affordability and portability are distinguishing features of Parkett editions which have also found their way into the collections of major museums such as MoMA in New York.

The exhibition space transforms into five specially curated rooms, evocative of contemporary living spaces: a *Studio*, a *Playroom*, a *Wardrobe*, a *City* and a *Garden*. In addition, the *Reading room* encourages viewers to browse Parkett's recent volumes and its page art projects. Also on view are artists' sketches, letters and other material documenting the direct collaboration between Parkett and the artists. The Tony Oursler room is a site specific installation of edition work *Talking Light* whereby the intensity of light bulbs reacts to sound emission from visitors.

It was the boldness and originality of the works that attracted presenting sponsor SC Global Developments. "The ethos of originality is one that resonates with SC Global's corporate philosophy and articulated in our tagline 'Own the Original'. We hope this incredible collection of works will inspire a new generation of Asian artists to find their voice, push the boundaries and create original concepts" said Mr Simon Cheong, Chairman and CEO of SC Global Developments.

This collection had been shown in the Museum of Modern Art (MoMA), New York and Whitechapel Art Gallery, London in 2001 and travels here from the 21st Century Museum of Contemporary Art, Kanazawa, Japan. Parkett is now in its 87th volume, this exhibition at STPI is the largest to date.

Deborah Wye, Chief Curator of the Department of Prints and Illustrated Books at the Museum of Modern Art, New York said of the exhibition "A full set of these works was acquired by MoMA in 1998, with new publications added to the collection as they appeared. This exhibition provides an opportunity not only to celebrate the remarkably diverse art of our time, but also to highlight the creative forces at work in this innovative publishing venture."

Exhibition walkthrough with Dieter von Graffenried, Publisher of Parkett: Saturday 22 May, 2.30pm, STPI Gallery

About Parkett

Formed in Zurich in 1984, Parkett's aim to produce a vehicle of direct confrontation with art, led to the creation of a journal that is artist driven. Artists invited to collaborate with Parkett can make work on pages bound into the magazine itself which are then issued as separate printed editions, or make three dimensional work of any kind which can be posted to subscriber buyers. <http://www.parkettart.com>

About Singapore Tyler Print Institute (STPI)

Singapore Tyler Print Institute is a catalyst and an advocate for new ideas, dialogues and trends for contemporary art in print and paper. It collaborates with emerging and recognised artists from all around the world to create artworks with its exceptional print-, paper-making facilities and expertise.

Established in 2002 with the support of the Singapore Government, STPI is a not-for-profit organisation that presents innovative exhibitions and programmes to a broad audience, where works on paper and print by contemporary artists can be discovered in unique and engaging ways. <http://www.stpi.com.sg>

About SC Global Developments Ltd

SC Global Developments is a leading developer of up-market residences of rare and exquisite design quality, with an emphasis on refinement and a contemporary definition of the premium lifestyle. The Group is renowned for creating award-winning residential developments that have helped place Singapore architecture and design on the global stage. In 2005, The Ladyhill won the Gold Medal in the 'Multi-Family' residential category of the prestigious Miami+Beach Biennial International Competition; and the Lincoln Modern was one of only seven projects in the world to be bestowed The Royal Institute of British Architects Worldwide Award 2005, and is one of only two residential developments in Asia to receive such an accolade. Developments currently under construction include The Marq on Paterson Hill, Hilltops, Martin No.38 and Seven Palms, Sentosa Cove.

In November 2007, the Group was the presenting sponsor for an exhibition of iconic art works by the pioneer of the pop art movement, Andy Warhol. With over 100 works on display, it was the largest exhibition of his works in Asia and a first for Singapore

More information can be found on the company's websites at www.scglobal.com.sg

For more information, please refer to the following:

ANNEX A – Key Artists' Artworks

ANNEX B – Parkett Artists' Fact Sheet

ANNEX C – Essay "Collaborations with Parkett, 1984 to Now" by Deborah Wye
Chief Curator, Department of Prints and Illustrated Books, Museum of Modern Art, New York

MEDIA CONTACT: Nor Jumaiyah
Head, Marketing and Development
Tel: (65) 6336 3663 ext 129
E-mail: nor@stpi.com.sg

HOURS: Tuesday to Saturday: 10am – 6pm. Monday by appointment only. Closed Sundays
and Public Holidays. **Free admission**

MRT: Clarke Quay

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ANNEX A – Key Artists' Artworks



What Goes up Must Come Down, 1994

DAMIEN HIRST

Ping-pong ball, hairdryer, Plexiglass container for laboratories, approx Ø12 x 12" (Ø 30 x 30cm) Ed.30/XV, signed and numbered

"The revolutionary geometrical ideal of the twentieth century plays the same role for Damien Hirst that the classical norm played for nineteenth century decadent art. Hirst is primarily interested in the injuries inflicted upon living reality by the canon of geometric form, that is, the violence and terror that emanate from his canon." – Boris Groys

Copyright: Parkett Publishers Zurich/New York and Damien Hirst



Inflatable Balloon Flower (Yellow), 1997

JEFF KOONS

PVC approx.51 x 59 x 70" (128 x 148 x 180cm), manufactured by Schultes, Vienna, Ed.100/XL, signed and numbered

"Like a capricious genie, Jeff Koons give people far more than what they secretly ask for. In the toylike reflective surfaces of these works, one sees a morally distorted self, a primal, naked persona shamefully satisfying an unbridled appetite for sensation, the child one never grew up to be.- Vik Muniz

Copyright: Parkett Publishers Zurich/New York and Jeff Koons



Untitled, 2003

ANISH KAPOOR

Perspex, handtinted stocking, paint, 10¼ x 10¼ x 15"
(26 x 26 x 38cm) Ed 60/XX, signed and numbered
certificate.

"I've always felt drawn"; Kapoor has said, 'towards
some notion of fear in a very visual sense, towards
sensations of falling, of being pulled inwards, of losing
one's sense of self.

Copyright: Parkett Publishers Zurich/New York and
Anish Kapoor



Swatter, 2007

AI WEIWEI

Brass, gilded, 19 3/4 x 2 3/4 x 2/8" (50 x 7 x 0.5 cm)
Ed. 55/XXV, signed and numbered certificate

How to kill two birds with one swatter: exercise artistic license
and create a make-believe readymade.

"There was an ineffable sense, that grey afternoon, that old
hierarchies were on their way toward obsolescence, that it
wasn't quite as much of an honor as it might once have been
for a Chinese artist to be visited by the New York Times."

- Philip Tanari

Copyright: Parkett Publishers Zurich/New York and Ai Weiwei



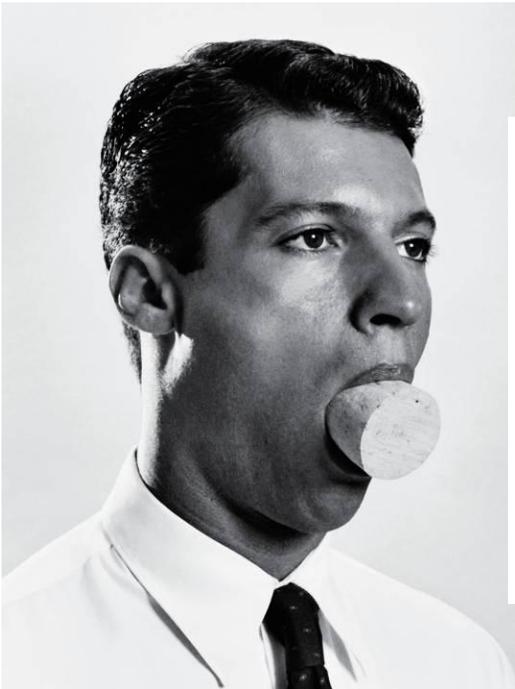
Photo Edition for Parkett, 1987

ANDY WARHOL

Machine –sewn and inserted in a parchment cover in the special edition of Parkett, 9¾ x 7¾” (24.8 x 19.9 cm), Ed. 120, signed and numbered

“Andy was what sports fans call a most valuable player. His work is more valuable now, but not because of some laws of marketing, but because he’s not around himself. Those works are souvenirs and relics. They’re pieces of Andy.” – Glenn O’Brien

Copyright: Parkett Publishers Zurich/New York and Andy Warhol



Untitled, 2000

MAURIZIO CATTELAN

Black and white photograph, digital print on paper (Usa Mano) 16¼ x 13” (41.3 x 33cm), image size: 12 x 9½” (30.5 x 24 cm), Ed.60/XXII, signed and numbered. Photo by Armin Linke

“Cattelan, for his part, direct the forms he manipulates towards conflict and comedy; through works of the most embarrassing, constraining and cumbersome sort he seeks conflicts with the art system. In word, his conduct as an artist consists of orienting the forms he manipulates towards delinquency.” – Nicholas Bourriaud

Copyright: Parkett Publishers Zurich/New York and Maurizio Cattelan

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ANNEX B – Parkett Artists’ Fact Sheet

Parkett artists’ ranking list compiled by ArtFacts.net

NAME	2010 RANKING	BIRTH YEAR	COUNTRY
Andy Warhol	1	1928-1987	US
Pablo Picasso	2	1881-1973	ES
Bruce Nauman	3	1941 (69)	US
Gerhard Richter	4	1932 (78)	DE
Joseph Beuys	5	1921-1986	DE
Cindy Sherman	6	1954 (56)	US
Robert Rauschenberg	7	1925-2008	US
Sol LeWitt	8	1928-2007	US
Paul Klee	9	1879-1940	DE
Henri Matisse	10	1869-1954	FR
Ed Ruscha	11	*1937 (73)	US
Louise Bourgeois	12	1911 (99)	FR
John Baldessari	13	1931 (79)	US
Sigmar Polke	14	1941 (69)	DE
Joàn Miró	15	1893-1983	ES
Martin Kippenberger	16	1953-1997	DE
William Kentridge	17	1955 (55)	ZA
Lawrence Weiner	18	1940 (70)	US
Man Ray	19	1890-1976	US
Roy Lichtenstein	20	1923-1997	US
Vasily Kandinsky	21	1866-1944	RU
Georg Baselitz	22	1938 (72)	DE
Max Ernst	23	1891-1976	DE
Fischli & Weiss	24		CH
Thomas Ruff	25	1958 (52)	DE
Olafur Eliasson	26	1967 (43)	DK
Andreas Gursky	27	1955 (55)	DE
Dan Graham	28	1942 (68)	US
Marcel Duchamp	29	1887-1968	FR
Douglas Gordon	30	1966 (44)	UK
Alberto Giacometti	31	1901-1966	CH
Jasper Johns	32	1930 (80)	US
Paul Cézanne	33	1839-1906	FR
Donald Judd	34	1928-1994	US
Nam June Paik	35	1932-2006	KR
Mike Kelley	36	1954 (56)	US
Marina Abramovic	37	1946 (64)	RS
Salvador Dalí	38	1904-1989	ES
Damien Hirst	39	1965 (45)	UK
Pierre Huyghe	40	1962 (48)	FR
Anselm Kiefer	41	*1945 (65)	DE
Francis Alÿs	42	1959 (51)	BE
Richard Serra	43	1939 (71)	US
Thomas Struth	44	1954 (56)	DE
Claude Monet	45	1840-1926	FR
Ernst Ludwig Kirchner	46	1880-1938	DE
Gilbert & George	47		IT, UK
Jeff Wall	48	1946 (64)	CA
Pipilotti Rist	49	1962 (48)	CH
Paul McCarthy	50	1945 (65)	US
Maurizio Cattelan	68	1960	IT
Jeff Koons	72	1955	US
Anish Kapoor	160	1954	IN
Ai Weiwei	559	1957	CN

Parkett artists' and exhibitions in Singapore

ANISH KAPOOR [India/UK] One of the world's most prominent artists, the creator of popular public sculptures around the globe, including Cloud Gate (2004, Millennium Park, Chicago), Mirror (2006, Rockefeller Center, New York), and the recipient of numerous international awards, including the Turner Prize in 1991

RICHARD PRINCE [USA] One of the US's most popular artists who defined the 'postmodern' generation, appropriating and re-presenting images from sources that range from joke cartoons to biker magazines to Marlboro advertising campaigns

OLAFUR ELIASSON [Denmark] Berlin-based sculptor, photographer and installation artist, Eliasson creates works that explore the relationships between human beings, nature and technology

YANG FUDONG [China] Yang has created some of the most beautiful works of independent cinema to come out of China
Never exhibited in Singapore. Regionally only within group exhibitions in Tokyo, Korea and Beijing

AI WEIWEI [China] A towering figure whose influence can be seen in the multiplicity of his roles: not just an artist, designer and architect, but also curator, publisher, web blogger and cultural compass for an entire generation of Beijing artists

TRACY EMIN [UK] Well-known for her confessional art, Emin reveals intimate details of her life to engage viewers with her expressions of universal emotions

MAURIZIO CATTELAN [Italy] Cattelan's work mocks art history (his giant, Disneyland-style 'Pablo Picasso' welcomed visitors at New York's Museum of Modern Art, 1998), monumentality (his granite plaque commemorating all the England football team losses, London, 1999) and nationalism (his rug, based on the Bel Paese cheese wrapper map of Italy, was placed to be trampled on by visitors at a major show of new Italian art in 1994)

Never exhibited in Singapore. Regionally only within group exhibitions in Japan and China.

ALEX KATZ [USA] Best known for his larger-than-life portraits of sophisticated women, painted with consummate technique, as well as portraits of men, group portraits, landscapes and interiors

Never exhibited in Singapore. Regionally only within group exhibitions in Tokyo and Korea

DAMIEN HIRST [UK] An internationally recognised English artist, reputed to be the richest living artist to date. Death is a central theme in Hirst's works

2006. All the Best : The Deutsche Bank Collection and Zaha Hadid, Singapore Art Museum

2000. Multiple Choice at the Institute of Contemporary Art, Singapore

JEFF KOONS [USA] An American artist known for his giant reproductions of banal objects such as balloon animals produced in stainless steel with mirror finish surfaces and often brightly colored

2004. ABN Amro Encounters with Modernism at SAM (74 works by 69 artists)

MARIKO MORI [Japan] A Japanese video and photographic artist who worked as a fashion model in the late '80s that influenced early works, such as *Play with Me*, where she takes on the role of becoming an exotic, alien creature in everyday scenes

2006. Singapore Biennale

YAYOI KUSAMA [Japan] A pioneer of installation art, Kusama's paintings, collages and assemblages are characterised by surfaces compulsively covered in dots and repeated patterns and forms

2006. Singapore Biennale

MARLENE DUMAS [South Africa] Dumas's work is widely admired for its emotionally charged portrayal of the human figure and its potent combination of drama, humour and sexuality

2006. *A Story of the Image: Old & New Masters From Antwerp* - National Museum of Singapore, Singapore

2006. *All the Best : The Deutsche Bank Collection and Zaha Hadid*, Singapore Art Museum

RIRKRIT TIRAVANIJA [Thailand] Born in Buenos Aires, raised in Thailand, Ethiopia and Canada, educated in Chicago and New York - Tiravanija has transformed the constant movement and cultural interaction of his own life into an engaged conceptual art practice

2006 *All the Best : The Deutsche Bank Collection and Zaha Hadid*, Singapore Art Museum

Key artists' bios

MAURIZIO CATTELAN [b.1960 Padova, Italy. Lives and works in New York, US]

Cattelan's personal art practice had earned him the reputation as an art scene's joker. His art makes fun of various systems of order –be it social niceties or his regular digs at the art world, he often utilises themes and motifs from art of the past and other cultural sectors in order to get his point across.

His work is often based on simple puns or subverts clichéd situations by, for example, substituting animals for people in sculptural tableaux, Cattelan's dark humour sets his work above the simple pleasures of well-made visual one-liners.

Cattelan's highest price at auction was set in 2004 when "The Ninth Hour", a sculpture depicting Pope John Paul II knocked down by a meteorite, sold for \$3m.(Phillips de Pury & Company New York: November 11, 2004)

Guggenheim Museum in New York is planning a Cattelan retrospective in 2011.

DAMIEN HIRST [b.1965 Bristol, UK. Lives and works in London]

An internationally recognised English artist, reputed to be the richest living artist to date. Death is a central theme in Hirst's works. He became famous for a series in which dead animals (including a shark, a sheep and a cow) are preserved—sometimes having been dissected in formaldehyde. *The Physical Impossibility of Death in the Mind of Someone Living*, a 14-foot tiger shark immersed in formaldehyde in a tank became the symbol of Britart worldwide.

In September 2008, he took an unprecedented move for a living artist by selling a complete show, *Beautiful Inside My Head Forever*, at Sotheby's by auction and by-passing his long- standing galleries. The auction exceeded all predictions, raising £111 million breaking the record for a one-artist auction as well as Hirst's own record with £10.3 million for *The Golden Calf*, an animal with 18-carat gold horns and hooves, preserved in formaldehyde.

Recipient of UK's Turner Art Award in 1995

ANISH KAPOOR [b.1954 Bombay, India. Lives and works in London, UK]

Gained international acclaim with commissioned work for Tate Modern's Turbine Hall in 2002 and solo exhibitions at Kunsthalle Basel, Hausder Kunst Munich, Deutsche Guggenheim in Berlin, Reina Sofia in Madrid, MAK Vienna, and the ICA Boston.

Kapoor's pieces are frequently simple, curved forms, usually monochromatic and brightly coloured. Most often, the intention is to engage the viewer, producing awe through their size and simple beauty, evoking mystery through the works' dark cavities, tactility through their inviting surfaces, and fascination through their reflective facades. His early pieces rely on powder pigment to cover the works and the floor around them. The use of red wax is also part of his current repertoire, evocative of flesh, blood and transfiguration.

A spiralling sculpture the *ArcelorMittal Orbit* designed by Kapoor has been chosen as the monument to mark the London 2012 Olympic Games. The 115m tall piece will be placed in the Olympic Park and will be 22m higher than New York's Statue of Liberty. The £19.1m design incorporates the five Olympic rings and will offer visitors panoramic views of London.

Recipient of UK's Turner Art Award in 1991

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AI WEIWEI [b.1957 Beijing. Lives and works in Beijing, China]

Ai Weiwei one of the most outstanding and eclectic personalities in China, is an independent artist, cultural advisor and architect based in Beijing. His father was Chinese poet Ai Qing, who was denounced during the Cultural Revolution and sent off to a labor camp in Xinjiang with his wife, Gao Ying, Ai Weiwei also spent five years there.

Ai collaborated with the Swiss firm Herzog de Meuron as architectural consultant to conceive the woven design of Beijing's 'Bird's Nest' Stadium, the centrepiece of Beijing's 2008 Olympic games.

Ai has been outspoken about human rights in China, in particular about the Sichuan earthquake and the corruption that led to school buildings collapsing: he says he has been assaulted by police officers in Sichuan and his popular blog has been censored by the Chinese authorities.¹

Ai is the 11th person to receive the UK's most popular public art commission at Tate Modern's Turbine Hall which will be mounted at the end of 2010.

JEFF KOONS [b.1955 York, Pennsylvania, US. Lives and works in New York]

An American artist known for his giant reproductions of banal objects such as balloon animals produced in stainless steel with mirror finish surfaces, often brightly coloured. Koons' work has sold for substantial sums including at least one world record auction price for a work by a living artist. Critics are sharply divided in their views of Koons. Some view his work as pioneering and of major art-historical importance. Others dismiss his work as kitsch: crass and based on cynical self-merchandising. Koons himself has stated that there are no hidden meanings in his works.

Throughout his career Mr. Koons has embraced all kinds of figures, from those found in ancient art to stars of popular culture like Michael Jackson. His 1988 sculpture of Mr. Jackson with his pet chimpanzee, Bubbles, was decorated with gold metallic paint and brought \$5.6 million when it sold at Sotheby's in New York in 2001.

ANDY WARHOL [b.1928 Pittsburgh, USA. Lived, worked and passed away in 1987 in NY]

Depending on your point of view, Andy Warhol is the greatest American artist of the second half of the 20th century or a corrupter of art who destroyed painting and took us down the slippery slope of postmodernism. He is either a cultural transformer or a purveyor of campy kitsch. Descriptions of his personality range from "legendary sweetness" to "cold as a meat locker," naïf peasant to cynical sophisticate, fine artist to con artist. In the first part of his career he was an iconoclast, in the second, the artist as businessman.²

The '60s was an extremely prolific decade for Warhol who began producing prints of 20th-century icons such as the Campbell's soup cans and portraits of Marilyn Monroe using silkscreen - a popular and controversial method that amounted to a radically new art movement where art simply became conceptual matter. Warhol made several 16mm films which have become underground classics such as *Chelsea Girls*, *Empire* and *Blow Job*.

In 1968, Valerie Solanis, founder and sole member of SCUM (Society for Cutting Up Men) walked into Warhol's studio, known as the Factory, and shot the artist. The attack was nearly fatal.

Warhol became much more entrepreneurial in the '70s devoting much of his time for portrait commissions— including Shah of Iran Mohammad Reza and his wife Empress Farah Pahlavi, Mick Jagger, Liza Minnelli, John Lennon, Diana Ross, Brigitte Bardot, and the famous portrait of Chinese Communist leader Mao Zedong 1973. He also founded with Gerard Malanga, Interview magazine, and published *The Philosophy of Andy Warhol* in 1975. An idea expressed in the book: "Making money is art, and working is art and good business is the best art."

In the '80s, Warhol also actively engaged in a series of collaborations with younger artists, including Jean-Michel Basquiat, Francesco Clemente and Keith Haring.

¹ Financial Times *The art market: Of quakes and fakes* by Georgina Adam (27 February 2010)

² New York Times *Andy Warhol* by David Dalton

ANNEX C

Collaborations with Parkett: 1984 to Now By Deborah Wye

Deborah Wye is Chief Curator,
Department of Prints and Illustrated Books,
at the Museum of Modern Art, New York.

“We are aiming to produce a vehicle of direct confrontation with art, providing not only coverage *about* artists, but original contributions *by* them.”¹ Thus reads the stated goal in the first issue of *Parkett*, a journal of contemporary art and ideas, in 1984; it has remained the editorial challenge through volume 86, in 2009. This exhibition focuses on the original contributions by artists that have resulted from *Parkett*'s project of editions, inserts, and spine designs. Over the past twenty-five years the editors have collaborated with 200 -artists, resulting in an extraordinary array of prints, page art projects, photographs, drawings, paintings, multiples, videos, DVDs, sound pieces, and other inventive formats, all available to subscribers in editions. While most are small in scale and imbued with the fascination that comes with miniaturization, others expand across the space of a billboard or require the walk-around room of a full-size sculpture. They are encompassed here within one gallery, where a concise survey of contemporary art unfolds. A full set of these works was acquired by The Museum of Modern Art in 1998, with new publications added to the collection as they appeared. This exhibition provides an opportunity not only to celebrate the remarkably diverse art of our own time, but also to highlight the creative forces at work in this innovative publishing venture.

The Parkett Project

In Zurich in the early 1980s, a group of friends, stimulated by the new level of communication between art communities in Europe and the United States, hoped to contribute to the burgeoning dialogue. Bice Curiger, Jacqueline Burckhardt, Peter Blum, Walter Keller, and soon thereafter, Dieter von Graffenried, decided to create a new periodical that would present articles in both English and German and be “an equal pleasure to read in both languages.”² Their goal was a journal that would be not academic but artist-driven, necessitating active collaboration. Artists would be chosen to take part in shaping each issue by suggesting authors, conferring on layout, proposing cover ideas, and creating a separate artwork that could be editioned and offered for sale to subscribers. Eventually, additional artists were asked to contribute inserts to the magazine, most often in the form of page art bound into the volume, and also designs for the spines. With offices in Zurich and New York, cross-Atlantic communication and the efforts needed for translation made the process slow and thoughtful, something the editors valued.

When the journal appeared in New York, there was immediate talk about the meaning and pronunciation of its title. The editors responded with a piece in the second issue entitled “?Parkett?” that would become a hallmark of their thoroughness, poetic imagination, and humor. They explained that this German noun derives from the French word *parquet* and that it is “a term for a whole variety of inlaid wooden floors ...” They alluded to the word’s relationship to dance floors, as well as diplomatic statesmanship, and also invoked the theater by noting that it can refer to seats in the audience closest to the stage. Wittily, they even uncovered obscure connections to “the office of the public prosecutor” and “the stock exchange,” and noted the similarity of the sound of the word *parkett* to the English word *parakeet*, and even to the combination of the words *parking lot* and *luncheonette*. In explaining their title, the editors hinted at the richness, complexity, and pleasure that would unfold in their dialogue with people who speak different languages but

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share a -passion for art and ideas.

Twenty-five years later, *Parkett* has enlisted nearly 800 writers in addition to their artist-collaborators, and the magazine is printed in 11,000 copies. Such growth and longevity is a significant accomplishment when one looks back in the modern period on the relatively short runs for periodicals that base their activities around contributions from artists. Its erratic nature notwithstanding, the tradition is a rich one. In the 1890s—a time when many artists and literary figures shared close bonds with each other, and similar thematic concerns vis-à-vis Symbolism—journals such as *La Revue Blanche* commissioned prints to be bound into their pages, or offered portfolios to subscribers. In the twentieth century, such periodicals were generated from a variety of impulses. Some were political and/or satirical, such as *L'Assiette au Beurre*, *The Masses*, and *The New Masses*. In other instances, artists and like-minded editors joined forces, as they did during the German Expressionist period, and upon the arrival of the Dada, Surrealist, and Cobra movements. In the 1960s the adventurous publication *S.M.S.* appeared, with each issue in the form of a small portfolio containing ephemeral artworks by such artists as Christo, Roy Lichtenstein, On Kawara, and Joseph Kosuth.

Among the most illuminating precedents for the *Parkett* project, however, is the work of Marcel Duchamp, whose interest in reproduction found expression through designs and inserts for periodicals, and the publication of multiples. His *Box in a Valise* intersects -tellingly with the *Parkett* project. In 1941 he issued his first edition of this carrying-case containing a carefully-constructed display box packed with color reproductions and miniature replicas of his past works. The artist characterized this piece as a “portable -museum” and sold it over the years in various editions, for a total of about 300 copies. In homage to this concept, *Parkett's* editors look back over the small-scale, editioned artworks created in conjunction with their journal, and characterize them as a kind of *Musée en Appartement*.

In addition to its collaborations with artists, *Parkett* provides a variety of thematic -sections for ideas and opinions by critics, historians, curators, and other writers interested in contemporary art, but it does not contain exhibition reviews or art-world news items. Several conceptual rubrics under which authors are invited to participate are as follows: “Cumulus” brings together one art professional from the United States and one from a European country to write on any subject of current interest; “Balkon” offers “observations from a certain distance, as if from a balcony rather than the seats up front in the parquet area;” and “Les Infos du Paradis” is described as including “the delicate, the unexpected, the seldom-seen, the theoretical.” These various components, along with articles devoted to collaborating artists and the commissioned artworks, create a kind of synergy that is unique to each issue and form a kind of event-between-covers. The periodical becomes a medium or, as the editors have called it, an “instrument.”

The Editions: 1984–2009

Conceived during the period in which Neo-Expressionism held center stage in the art world, *Parkett* collaborated on its first issue with the Italian artist, Enzo Cucchi. For his edition, Cucchi created a rich black aquatint and drypoint that was bound into a separate copy of the journal. This version of the journal was published in an edition of 80 and was available for purchase to subscribers of the regular, trade version of *Parkett*. While many artists have decided on editions to be bound into special versions of the journal in this way, others created them as entirely free-standing works. As each issue of the trade version arrives, subscribers can see what the edition consists of through a reproduction, and then decide whether or not to purchase it.

Parkett's collaborating artists, and the editions they have created, represent a variety of artistic generations and directions. Artists such as Louise Bourgeois, born in 1911, and Vanessa Beecroft, born nearly sixty years later in 1969, for example, fit within these parameters. Artistic strategies representing Neo-Conceptualism and language-based ideas, social and political themes, Pop and consumer-based imagery, performance art, feminist issues, documentary and staged photography, and pure abstraction, are all to be found in these projects.

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Popular culture merges with feminist issues, for instance, when artists Mariko Mori and Sylvie Fleury bring together elements of performance art, installation, and video in their startling “products.” Mori created *Star Doll*, her version of the ubiquitous Barbie, and -Fleury duplicated a stylish shoe from the fashion line of a hot designer with *Her Mistress’ Toy*. Both objects provoke a certain delight: there is the possibility of playing with Mori’s little self-portrait figure as a child would, posing and dressing her; and one can try on Fleury’s rubberized stiletto platform mule, or throw it to the dog and hear it squeak. Social and political issues infuse the work of Kara Walker, whose black and white linoleum cut *Boo-Hoo*, falls within the long tradition of incisive prints that express social injustice. Her silhouetted figure takes on an abstract and decorative shape that provokes a kind of tension when joined to her narrative of racism and exploitation. With a uniquely Californian sensibility, Ed Ruscha gives his own slant to conceptual and language-based art. In the lithograph *Hell 1/2 Way Heaven*, Ruscha takes the format of the book into consideration—involving the reader not only in the act of opening his edition, which is bound into the volume, but also in unfolding it and deciding the orientation from which to view it.

The Book as Medium

Ruscha’s edition draws attention to the book as a creative medium. Throughout the twentieth century and into the present, there has been a proliferation of deluxe books in a -tradition developed particularly in France and known as the *livre de peintre*. Picasso, -Matisse, and Miró, among many others, have linked their etchings, lithographs, woodcuts, and screenprints to accompanying literary texts, with masterful results. During the 1960s an alternative phenomenon called “artists’ books” gained momentum; this format took -advantage of the less costly technique of offset lithography for small, illustrated volumes in large editions. During this idealistic period, the affordable artists’ books were meant to be available to a very broad audience, and the page became an alternative exhibition venue.

The structure of *Parkett* combines elements from both these book traditions, as well as from the exhibition catalogue, and becomes a variant genre. Artists provide many of its distinctive attributes. Their suggestions for covers include images for the front and back as well as the inside flaps. Charles Ray’s cover of supermodel Tatjana Patitz is integral to the work he created for his separate edition. Executed as a standard fashion shoot, it includes credits for art direction, makeup, and hair. In contrast, Ray’s edition consists of a series of nine snapshots of that same model taken at home, where she appears not with professionally designed makeup and hairdo, but in everyday outfits, sitting around the house, and doing everyday tasks.

Artists’ interactions with the book-like quality of *Parkett* exist in many guises. Several have referenced the structure and proportions of the journal’s pages. Alighiero e Boetti did this with his double twins portrait collotype, which simulates a double-page spread and incorporates a fold and a compositional element drawn down the center where the gutter of the magazine would be. Similarly, Günther Förg responded to the page proportions with his two sculptural editions, both of which include components to be installed side by side on the wall. Others who have incorporated the framework of the book include Georg Baselitz, who chose the traditional frontispiece as the location for a jewel-like drypoint, and Brice Marden and Robert Wilson, each of whom conceived foldout panels connected to prints bound into the magazine.

Some artists have devised separate books for their editions. Martin Kippenberger created eighty small, unique volumes, each with pages showing the same snapshot or found image from his personal archive. Raymond Pettibon fashioned an accordion construction that proposes a reading from left to right. Sigmar Polke subverted the act of reading with fifty unique books that look exactly like issues of *Parkett* but consist of pages rejected during the journal’s printing process due to double-printing or other errors.

Parkett’s insert series has given page art a regular platform. Over seventy artists have participated thus far. A few have chosen to reproduce works as posters to be folded and tucked into the journal, but most have put together sequences of up to twenty pages to be bound in. Cindy Sherman, whose photographs in series are shown together on gallery walls,

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generated a very different kind of anticipation, suspense, and drama, with her sequence of images for *Parkett*. Damien Hirst, who has produced ambitious pop-up books among his many other mediums, provided a chilling insert on the subject of cigarette smoking.

By *Parkett's* fifteenth issue, the editors realized that the spines of a yearly set offered yet another opportunity for artistic collaboration. A composition now completes itself at the end of every year as issues arrive in the mail, are read, and then placed in sequence on the bookshelf. Christian Marclay took the opportunity to put an image of each of the four Beatles on separate spines, and Niele Toroni arranged diamond shapes to make a playing card. Ross Bleckner's abstract composition can be read as a reference to the bones of a human spine.

Art and Dissemination

Publishing in the art field is a risky and adventurous activity which has produced a wide array of works available in editions. Many examples by the most significant artists of the modern period are included in the Museum's collection. These works came into being through the instigation of such historic publishers as Ambroise Vollard, Daniel-Henry Kahnweiler, Aimé Maeght, Tatyana Grosman, and others. The editions commissioned by *Parkett* are now included alongside these examples. Sometimes referred to as "democratic" mediums, printmaking and book formats have provided artists with distinctive forms of expression while also enlarging the community of those who have the opportunity to experience these works up close by owning them. The inventive artworks published by *Parkett*, available to a relatively broad audience, carry on this rich tradition and demonstrate its potential for new and fertile developments.

1

Quotations are from editorial statements in various issues of *Parkett* and from conversations with the editors in Zurich, summer 2000.

2

Peter Blum eventually left to concentrate on activities in New York; Walter Keller left to found the Scalo publishing imprint. Karen Marta, Louise Neri, Cay Sophie Rabinowitz (assisted by Ali Subotnick), and now Bettina Funcke (assisted by Jeremy Sigler) have served as New York editors. Managing editor is Mark Welzel. Editions are handled by Beatrice Fässler in Zurich, and Andrea Urban in New York. Subscriptions are managed by Mathias Arnold and bookshop distribution by Nicole Stotzer.

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Reprinted with permission from an essay by Deborah Wye in the brochure *Collaborations with Parkett: 1984 to Now*, © 2001 The Museum of Modern Art, New York. The dates, names and other facts have been updated for *Parkett's* 25th anniversary issue, 2009.