

# Works of finest artists under one roof

'200 Artworks' marks a quarter century for Swiss journal *Parkett's* travelling retrospective, reports **EMILYN ANG**

"DON'T believe in art," Marcel Duchamp once declared, "I believe in artists." The artist as solitary and insane genius is a much celebrated image – a badge of honour, even. So there's no better way to challenge this stereotype than by putting these artists together in one of the most prominent collaborations of our time – "200 Artworks 25 Years Artists' Editions by Parkett".

The exhibition, which opens today at the Singapore Tyler Print Institute, marks a quarter century for the Zurich-based journal's travelling retrospective. It unleashes a remarkable interplay of ideas, mediums, styles and personalities through this publication's history, turning the concept of the traditional one-artist retrospective on its head. This comprehensive survey of over 200 rare editions travelled from the Museum of Modern Art, New York and Whitechapel Art Gallery in 2001 and most recently, the 21st Century Museum of Contemporary Art, Kanazawa, Japan before heading to Singapore.

With idiosyncratic assemblages from Damien Hirst's ping pong ball hovering on the hot air of a hair dryer to Ai Weiwei's handy gilded fly swatter, artistic collaborations form a collective force to be reckoned with. Contemporary art heavyweights make this a risky venture – they challenge the traditional hierarchy of the arts, scramble existing aesthetic formulas and dislodge the supremacy of various objects. But they also offer the promise of multiplicity, anonymity and unpredictability – and that of the unknown.

Thanks to *Parkett's* remarkable foresight, all stars through its 25-year (and counting) journey – think Damien Hirst, Anish Kapoor, Andy Warhol, Louise Bourgeois and Maurizio Cattelan – are "in town" for the show. Grouped via thematic affinity, rather than by strict chronology or medium, they inhabit five main contemporary living spaces: Stu-



Rare: (Clockwise from above) Warhol's Photo Edition for Parkett, 1987; Kapoor's Untitled, 2003; Hirst's What Goes up Must Come Down, 1994; and Koons' Inflatable Balloon Flower (Yellow), 1997

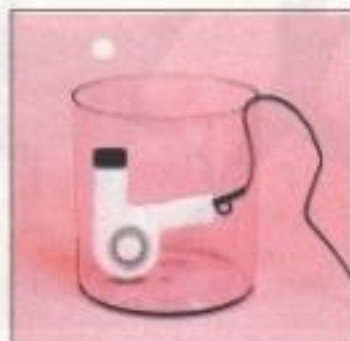
dio, Playroom, Wardrobe, City and Garden, and two smaller areas such as the Reading Room and Tony Oursler Room.

Each is meticulously furnished with objects that tell a story about the "room" and its imaginary occupants. "It is possible to imagine the edition works in an apartment setting with different rooms, where art and life meet," explains Emi Fu, director, Singapore Tyler Print Institute.

The Playroom features whimsical,

playful objects such as Jeff Koons' Inflatable Balloon Flower (Yellow) celebrating innocence and child-like awe in flights of fancy. Far grittier is Mexican-based artist Francis Alys's Ghetto Collector outfitted with magnets and roller skates, initially designed to be taken through the streets of Mexico, attracting waste via the pull of the magnets as a demonstration of the "politics of survival".

Meet Andy Warhol and Anish Ka-



CREDITS FROM TOP: PARKETT PUBLISHERS ZURICH/NEW YORK AND ARTIST; KAPOOR/PARKETT PUBLISHERS ZURICH/NEW YORK AND DAMIEN HIRST; PARKETT PUBLISHERS ZURICH/NEW YORK AND LEFT ROOMS



poor in the Studio, where intimate works bring their personalities to life. Warhol's Photo Edition for Parkett (which was, sadly, signed three days before the artist's death) takes centre stage, while Kapoor's edition work Untitled, a spatial funnel contraption, also inspired by his iconic installation Marsyas at Tate Modern's Turbine Hall in 2002, exploits his personal fears of falling.

In the City, you'll experience art with a political edge or a healthy dose of so-

cial commentary (think Ai Weiwei's gilded Swatter and Yang Fudong's black and white photograph Ms Huang at M. Last Night).

However, the most influential contributions to the modern global wardrobe are found, literally, in the wardrobe. See rare edition works (obviously related to clothes and bedroom items) such as the hairdryer in Damien Hirst's 1994 creation, What Goes up Must Come Down, and Meret Oppenheim's Glove made of goat suede, embellished with silkscreen and hand-stitched vein-like motif here.

Art's enduring links with nature bring together Karen Kilimnik's Rapunzel, a spindle of gold thread resembling cut-off hair on a bed of moss, referencing mystical, subverted messages in fairy tales, while Rodney Graham's Weather Vane pays tribute to the directions we take in life – wherever the wind blows.

The Reading Room celebrates the ultimate collaboration of word and image. Here you'll notice the breadth and depth of various methods of collaboration between *Parkett* and its artists, including the editions, inserts, spines, covers and design of the publication. *Parkett's* recent volumes, sketches, letters and funky page art projects offer viewers soulful respite, where each page and each wall is a blank canvas.

Nearby, a site-specific installation of Talking Light, where light bulbs are stimulated by artist's voice, can be found in the Tony Oursler Room.

Perhaps this exhibition serves as a visual aid – a kind of blank canvas – to get Singapore-based artists thinking about their work. "It's a nice opportunity for local artists to see something different," acknowledges Emi Fu. After all, art has to do with knowledge and expression. "It takes a lifelong journey to know that you won't find the answers," quips Jacqueline Burckhardt, senior editor and one of the founding members of *Parkett*.

'200 Artworks 25 Years Artists' Editions for Parkett' is on until July 17 at the Singapore Tyler Print Institute. Admission is free