

# PRESS RELEASE

## ONE CENT LIFE (Abstract to Pop)

13th MARCH - 20th APRIL 2012

A&D GALLERY, 51 CHILTERN ST, LONDON, W1U6LY

PRIVATE VIEW 13th MARCH 6.30-9.30



A&D Gallery is pleased to present an extensive exhibition of original lithographs from the 1964 portfolio One Cent Life. This unique collection was conceived by the Chinese, artist & poet Walasse Ting, with the support and initial funding from the Abstract Expressionist, Sam Francis.

'One Cent Life' is comprised of 62 lithographs created by 28 very different artists from Europe and America. The choice of European artists is a reflection of Ting's experience since leaving China, while the choice of American artists appear to owe more to the access provided by Sam Francis.

The short lived CoBrA group (Co-penhagen, Br-ussels, A-msterdam) had a major influence on Ting, and he selected founder members Asger Jorn, Pierre Allechinsky plus many other key artists of that group, as well as those, who, like Ting, were influenced by their improvised, naive approach.

The American artists were more diverse, and included 2nd generation Abstract Expressionists, notably Francis, himself plus Joan Mitchell and Jean Paul Riopelle.

Many of the artists, who would later be called Pop artists, were selected from participants in two of New York's defining art events. Artists such as Jim Dine, and Robert Rauschenberg, were working in Allan Kaprow's "Happenings", while others including Andy Warhol and Roy Lichtenstein exhibited as New Realists at Sydney Janis Gallery. No mention of Pop Art is made, but One Cent Life is considered to be a defining moment in that movement's development.

Having made the selection of artists, Ting provided the text with a series of stream of consciousness neo-beat poems, though their relevance to the images is tenuous at best. It was edited by Francis and published, in an unbound book format, by Swiss publisher Kornfeld as an edition of 2000.

The gaping hole is of-course the lack of British artists (The Scottish artist Alan Davie being the only exception). In 1963 the Atlantic and the English Channel were apparently a lot wider than they are today.

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For further details and images contact [hc@aanddgallery.com](mailto:hc@aanddgallery.com)

# NOTES TO EDITORS

## ARTISTS IN THE EXHIBITION AND THEIR ASSOCIATIONS

(Artists in red have a looser Connection)

### **Abstract Expressionist (2nd Generation):**

**Joan Mitchell, Jean Paul Riopelle, Kimber Smith, Sam Francis,**  
**Alfred Leslie, Kiki O.K, Alfred Jensen, K. R. H. Sonderborg**

### **CoBrA Member Copenhagen, Brussels, Amsterdam:**

(influenced by) **Bram Van Velde,**

**Asger Jorn,**(founder member), **Karel Appel,**(founder member), **Pierre Alechinsky** (member),  
**Reinhold d'Haese** (member),

**Alan Davie, Walasse Ting, Antonio Saura**

### **Happenings:**

**Allan Kaprow, Tom Wesslemann, Robert Rauschenberg, Claes Oldenburg, Jim Dine,**

### **New Realists. Sidney Janis Gallery**

**James Rosenquist, Roy Lichtenstein, Andy Warhol, Robert Indiana, Enrico Baj**  
**Oyvind Fahlstrom, Mel Ramos**

### CoBrA

Coming together as an amalgamation of the Dutch group Reflex, the Danish group Høst and the Belgian Revolutionary Surrealist Group, the group only lasted a few years but managed to achieve a number of objectives in that time; the periodical Cobra, a series of collaborations between various members called Peintures-Mot and two large-scale exhibitions. The first of these was held at the Stedelijk Museum in Amsterdam, November 1949, the other at the Palais des Beaux-Arts in Liège in 1951. Cobra was a milestone in the development of Tachisme and European abstract expressionism. The group and its working methods based on spontaneity and experiment, are celebrated at the Cobra Museum for Modern Art in the Netherlands.

### HAPPENINGS

Robert Rauschenberg (with Jasper Johns) painted an installation for "18 Happenings in 6 Parts" in 1959—the performance conceived by Allan Kaprow that forever changed the course of art history by moving art off of the wall and into life, involving the participation of the audience and incorporating sound, smell, poetry, music, and lights. Between 1958 and 1963 these events transformed art, the perception of art, and its reception by the public. As ground-breaking as the Abstract Expressionists had been, they remained within the historic traditions of painting and sculpture. As Rauschenberg said "The Happenings artists, each in his or her own way, destroyed the boundaries between art and life."

### NEW REALISTS

As a result of this exhibition artists such as Mark Rothko, and Robert Motherwell resigned from the Sidney Janis Gallery, not wishing to be identified with these "Johnny Come Latelys"

The artists whose names would eventually be tied to the Pop movement were working and showing separately until the early 1960s when gallerists and museums began linking these artists together. In the beginning, there wasn't even an agreed upon label to apply to the art-- Neo-Dada or New Realists were used until the British term Pop Art was universally adopted.