

Ashley Bickerton

(b. 1959), Barbados, West Indies)

If Ashley Bickerton was to be described in one word, it would be 'Diaspora'. Having lived four continents while growing up, and then permanently migrating from America to his current residence in Kuta, Bali, Bickerton's peregrine lifestyle has been a central influence upon his compositions. As a graduate from the California Institute of the Arts in 1982, Bickerton's career began in New York where he was a member of the famous Neo-Geo Group during the 1980s.

While in America, his compositions featured industrial materials, found objects, and screen printed images such as corporate logos titled as 'Anthrospheres', 'Commercial Pieces' or even 'Self Portraits'. Following his emigration from the US to Bali in 1993, Bickerton remained in touch with the western art scene through the internet and his work. On his decision to isolate himself from the local art scene of his adoptive home in Bali, he states, "I stay away from Ubud. There are too many artists there. I set up my studio so that when you close the doors it could be a studio anywhere in the world. It could be in Williamsburg or Silverlake. I can't stand the idea of making art as wispy exotic and escapist kinds of things."

His work consistently demonstrates a critical awareness of his surroundings, especially pertaining to social issues. Elaborate sets are constructed in his studio and garishly dressed models and actors are carefully placed into these settings and photographed. Selected shots are subsequently transformed into inkjet paintings on canvas, which he further manipulates by applying pigments and adding found objects by hand. Recent pieces e.g. *Bed* (2009) and *Red Scooter* (2009) examine and challenge the West's misguided perceptions toward the mysterious East, often depicting Western tourists trawling the debauched sex shops of South-East Asia. They feature a signature blue figure, titled 'The 20th Century Man' who, in Bickerton's words, "appears as a refugee from the literature and art of the 20th century, the lone figure of the Caucasian existential anti-hero, now unwittingly lost and adrift in a drastically different and global 21st century." He features both as relaxed family man, and as a drug-fuelled sex tourist at night. The women that feature alongside these compositions carry a Bickerton monogram, resembling branded goods. Bickerton adds "These girls are hybrids, complete with Bickerton logos all over...I like it because it's so wrong." His compositions spill over onto frames modelled in clay, made to resemble driftwood, bearing yet more Bickerton logos. The logo coated frames incorporate Indonesian handicraft, and make direct reference to the commodification of the art object; a continuation of Bickerton's primary discourse of the late 1980s.

Ashley's work is synonymous with colour, vibrancy and strong undertones of anti-consumerism. This can be identified through his use and portrayal of natural and organic items like coconuts or waste-trodden landscapes. Staying true to his neo-geo roots, Ashley uses his locale as his inspiration – tropical and sunny Bali with the exoticism and mystique that he articulates through his hands. Swaying trees, flowers and serpents dotted his works, seemingly as if he was peering out his window in Bali while he goes about formulating new sardonistic ways to slander society and even himself.

Aside from works on canvas, Bickerton has also worked at the Singapore Tyler Print Institute to produce works on paper. His works there included *Green Reflecting Heads Duo No.5* – of green men peering out of a water body, probably his unique way of saying that our relentless pursuit for wealth and prosperity has bred abnormalities in the sea. Grotesque, crude but surprisingly eye-catching, Ashley will remain relevant and enterprising as the world ages and continuously degrades ironically from humanity's progression. He is currently participating in Gajah Gallery's newest art production platform in Yogyakarta, the Yogya Art Lab which aims to bring about a new dimension to his 30 year long oeuvre.

EDUCATION

- 1982 California Institute of the Arts, Valencia, California. BFA
- 1985 Whitney Museum Independent Studies Program, New York.

SOLO EXHIBITIONS

- 2017 *Ornamental Hysteria*, Newport Street Gallery, London, UK
Ashley Bickerton Survey Show, The FLAG Art Foundation, New York, US
- 2016 Forgotten Optical Satsuma Filters, Kayu-Lucy Fontaine, Indonesia.
Wall-Wall, Norton Gallery, Los Angeles, USA.
Wall-Wall, Tripoli Gallery, Southampton, New York, NY.
- 2015 *Walls and Paintings*, Dirimart Gallery, Istanbul, Turkey.
- 2014 *Junk Anthropologies*, Gajah Gallery, Singapore.
- 2013 *Mitochondrial Eye/Viral Mother*, Lehmann Maupin, New York, NY.
Studiolo, Zurich, Switzerland.
- 2012 313 Gallery, Seoul, South Korea.
Cardi Black Box, Milan, Italy.
- 2011 *Nocturnes*, Lehmann Maupin, New York, NY.
- 2009 White Cube, London, United Kingdom.
- 2008 Lehmann Maupin Gallery, New York, NY.
- 2006 Lehmann Maupin Gallery and Sonnabend Gallery, New York, NY.
...Just this, Singapore Tyler Print Institute, Singapore.
- 2004 Sonnabend Gallery, New York, NY.
- 2001 *...in paradise*, White Cube, London, United Kingdom.
- 2000 NEG (No limits Events Gallery), Milan, Italy.
- 1999 Sonnabend Gallery, New York, NY.
- 1997 White Cube, London, United Kingdom.
Back To The Wall, Sonnabend Gallery, New York, United Kingdom.
Ashley Bickerton Palacete del Embarcadero, Autoridad Portuaria de Santander, Spain.
- 1993 *Recent Work*, La Jolla Gallery, Quint Krichman Projects.
Sonnabend Gallery, New York, NY.
- 1992 Galerie Yvon Lambert, Paris, France.

- 1991 Sonnabend Gallery, New York, NY.
- 1990 Donald Young Gallery, Chicago, IL.
- 1989 Sonnabend Gallery, New York, NY.
- 1988 Sonnabend Gallery, New York, NY.
Daniel Weinberg Gallery, Los Angeles, CA.
- 1987 International With Monument, New York, NY.
Donald Young Gallery, Chicago, IL.
- 1986 International With Monument, New York, NY.
Cable Gallery, New York, NY.
- 1984 Artists Space, New York, NY.
White Columns, New York, NY.

GROUP EXHIBITIONS

- 2020 GG | ABHK 2020, Gajah Gallery, Singapore
Navigating Entropy, Gajah Gallery, Singapore
Art Fair Philippines, The Link Ayala Center Makati, Philippines
GENSET, Gajah Gallery, Singapore
- 2019 MONUMENTA: In Lightness, Gajah Gallery, Singapore
GENSET, Gajah Gallery, PUBLIKA Whitebox, Kuala Lumpur
SMILE, Halsey McKay Gallery, East Hampton, New York
Drawn Together Again, FLAG Art Foundation, New York
Pepoepl, Deitch Projects, Los Angeles, CA
- 2018 *Brand New: Art and Commodity in the 1980s*, Hirshhorn Museum, Washington DC, US
Amplituhedron, K11 Art Foundation, Hong Kong
Power, Play, Perception, Publika, Kuala Lumpur, Malaysia
- 2017 *Immigrancy*, Samson Projects, Boston, MA
Jake Cruzen | Ashley Bickerton, Michael Thibault, Los Angeles, California, US
- 2016 Archaeology Of The Present, Gajah Gallery, Singapore
In the Dust of this Planet, San Antonio Museum of Art, San Antonio, TX
Human Interest: Potraits from the Whitney's Collection, The Whitney Museum of American Art, New York, NY.
Painting 2.0: Expression in the Information Age, Museum moderner Kunst Stiftung Ludwig Wien, Vienna, Austria.
In The Making, Luxembourg & Dayan, New York, NY.
L'Almanach 16, Le Consortium, Dijon, France

- 2015 Gajah Gallery Grand Opening, Gajah Gallery, Singapore
 Soft Launch of Our Art Space in Yogyakarta, Yogya Art Lab, Indonesia
Painting 2.0: Expression in the Information Age, Museum Brandhorst, Munich, Germany.
Seven Deadly Sins: Lust, the Hudson Valley Centre for Contemporary Art, Peekskill, NY.
To blow smoke in order to heal, Albert Baronian, Brussels, Belgium.
Future Seasons Past, Lehmann Maupin, New York, NY.
- 2014 Trajectories, Gallery Habana, La Habana, Cuba
Bad Influence, Michael Thibault Gallery, Los Angeles, CA.
Fountains of the Deep: Visions of Noah and the Flood, 462 West Broadway, New York, NY.
- 2013 Lokanat-Ground Zero, Gajah Gallery, Singapore
Ileana Sonnabend: Ambassador for the New, The Museum of Modern Art, New York, NY.
Aftermodernism: Works on Paper, Nassau County Museum of Art, Roslyn Harbor, New York, NY.
Bali Blue, Museo Archeologico, Naples, Italy.
Wish you were here... Works by Ashley Bickerton, Paul Pfeiffer, Garnett Puett and Lawrence Seward, Honolulu Museum, Honolulu, HI.
Aquatopia, Nottingham Contemporary, Nottingham; Tate St Ives, Cornwall, UK.
The Whole Earth. California and the Disappearance of the Outside, Haus der Kulturen der Welt, Berlin Germany.
 Lehman Maupin, New York, NY.
- 2012 *Circa 1986*, Hudson Valley Center for Contemporary Art, Peekskill, NY.
This Will Have Been: Art, Love, & Politics in the 1980s, MCA Chicago, Chicago, IL;
 Walker Art Center, Minneapolis, MN.; ICA Boston, Boston, MA.
25 Years of Talent, Marianne Boesky Gallery, New York, NY.
It Ain't Fair: Materialism, Oh Wow Gallery, Miami, FL.
Close Your Eyes And Tell Me What You See, Gothenburg Museum of Art, Gothenburg; Turku, Finland
Fairy Tales, Monsters, and the Genetic Imagination, Winnipeg Art Gallery, Winnipeg, Canada; Glenbow Museum, Calgary, Canada; Frist Center for the Visual Arts, Nashville, TN.
- 2011 *Oceanomania: Souvenirs of Mysterious Seas*, Nouveau Musée National de Monaco, Monaco.
Night Scented Stock, Marianne Boesky Gallery, New York, NY.
Spiritual America Redux, Marcello Mervelli Gallery, New York, NY.
The Guessing Game, National Museum of Trinidad and Tobago, Port of Spain, Trinidad
Postmodernism: Style and Subversion 1970-1990, Victoria and Albert Museum, London, United Kingdom
Masters of Reality, Gering and Lopez Gallery, New York, NY.
The Pavement and the Beach, Paradise Row, London, United Kingdom.
- 2010 *The Incomplete-Pari*, Galerie Jean-Luc Richard, Paris, France

- Lei da Selva*, Lehmann Maupin Gallery, New York, NY.
Skin Fruit: Selections from the Dakis Joannou Collection, The New Museum, New York, NY.
Collecting Biennials, Whitney Museum of American Art, New York, NY.
- 2009 *Pop Life: Art in a Material World*, Tate Modern, London, United Kingdom
- 2008 *Branded and On Display*, Scottsdale Museum of Contemporary Art, Scottsdale, AZ.
SAND: Memory, Meaning, and Metaphor, The Parrish A Museum, Southampton, NY.
Origins, Hudson Valley Center for Contemporary Art, Peekskill, NY.
- 2007 *The Incomplete*, Chelsea Art Museum, New York, NY.
The Fractured Figure, Deste Foundation, Athens, Greece.
- 2006 *Tomorrowland: CalArts in Moving Pictures*, Museum of Modern Art, New York, NY.
Branded and on Display, Krannert Art Museum, University of Illinois, Champaign, IL.
- 2004 *Visions of America: Contemporary Art from the Essl Collection and the Sonnabend Collection*, Sammlung Essl, Klosterneuberg/Vienna
- 2002 Sonnabend Gallery, New York, NY.
From Pop to Now: Selections from the Sonnabend Collection, The Tang Teaching Museum and Art Gallery, Skidmore College, Saratoga Springs, NY.
Premiere Vue, Passage de Retz, Paris, France
Mediabaruegroups, Lontar Gallery, Jakarta, Indonesia
Beyond Panopticon, Bandung Electronic City, Bandung, Indonesia
- 2001 *Plug-in: Unity and Mobility*, Westfaelisches Landesmuseum für Kunst-und Kulturgeschichte, Muenster, Germany
- 1999 *Inner Eye: Contemporary Art from the Marc and Livia Straus Collection*, Neuberger Museum of Art, SUNY Purchase, Purchase, NY.
Face to Face, Vancouver Art Gallery, Vancouver, Canada.
- 1998 *Pop-Surrealism*, Aldrich Museum of Contemporary Art, Ridgefield, CT.
- 1997 *Surroundings: Responses to the American Landscape*, San Jose Museum of Art, San Jose, CA.
- 1996 *Natural Spectacles*, David Winton Bell Gallery, Brown University, Providence, RI.
Body Language, Museum of Fine Arts, Florida State University, Tallahassee, FL.
- 1995 *Garbage*, Thread Waxing Space, New York, NY.
Border Crawl, Gukje Gallery, Seoul, Korea.
Greenpiece, Castle Gallery, College of New Rochelle, New York, NY.
- 1994 *"Don't Look Now"*, Thread Waxing Space, New York, NY.
The Figure as Fiction: The Figure in Visual Art and Literature, The Contemporary Arts Center, Cincinnati, OH.
Some Went Mad, Some Ran Away..., The Serpentine Gallery, London, United Kingdom; Nordic Arts Centre, Helsinki, Finland; Museum of Contemporary Art, Chicago, IL.; Kunstverein, Hannover

Drawing on Sculpture, Cohen Gallery, New York, NY.
Medaljens bakside: Pirouettes, Lillehammer Bys Malerisamling, Lillehammer Art Museum, Lillehammer, Norway.
The Natural World, A/C Project, New York, NY.
Crash, Thread Waxing Space, New York, NY.
Location I, Basilico Fine Arts, New York, NY.
Sonnabend Gallery, New York, NY.

1993 *Contemporary Self-Portraits 'Here's Looking at Me'*, Centre d'Echanges de Perrache, Lyon, France
Art in the Age of Information, Wood Street Galleries & 808 Penn Modern, Pittsburgh, PA.
The Spirit of Drawing, Sperone Westwater, New York, NY.
Medaljens bakside: Pirouettes, Lillehammer Bys Malerisamling, Lillehammer Art Museum, Lillehammer, Norway
Fall from Fashion, The Aldrich Museum of Contemporary Art, Ridgefield, CT.
Extravagant: The Economy of Elegance, Russisches Kultursentrum, Berlin, Germany
Image Makers, The Nassau County Museum of Art, Roslyn Harbor, NY.
Renewing our Earth: The Artistic Vision, United States Pavillion, Taejon International Expo '93, Taejon

1992 *American Art of the 80s*, Museo d'Arte Moderna e Contemporanea di Trento e Rovereto, Trento, Italy
Allegories of Modernism: Contemporary Drawing, The Museum of Modern Art, New York, NY.
Donald Young Gallery, Chicago, IL.
Works on Paper, Galerie Georges-Phillipe Valois, Paris, France
John Armleder, Richard Artschwager, Ashley Bickerton, Jan Verduyck, Kunstnernes Hus, Wergelandsveien, Oslo, Norway
Post Human, FAE, Musee d'Art Contemporain, Pully/Lausanne, Switzerland
This is My Body: This is My Blood, Herter Art Gallery, University of Massachusetts, Amherst, Massachusetts
Translation, Center for Contemporary Arts, Warsaw, Poland
Multiplicity, Christopher Middendorf, Washington, D.C.; Thea Westreich, New York, NY.; Van Straaten Gallery, Chicago, IL.; Center for Contemporary Art, St. Louis, MO.; Davis/McClain, Houston, TX.; Richard Green, Santa Monica, CA.; Ellen Miller/Katie Block, Boston, MA.
Not for Sale: Loans from the Private Collections of New York Art Dealers, Tel Aviv Museum of Art, Tel Aviv, Israel
The Ninth Biennale of Sydney, Sydney, Australia

1991 *Word as Image: American Art 1960 - 1990*, Contemporary Arts Museum, Houston, TX. (organized by the Milwaukee Art Museum, Milwaukee, WI.)
Collage: New Applications, Lehman College Art Gallery, Bronx, NY.
Words and #s, Museum of Contemporary Art Wright State University, Dayton, OH.
Group Show: Ashley Bickerton, Terry Winters, Gilberto Zorio, Sonnabend Gallery, New York, NY.
Anni Novanta, Galleria Comunale d'Arte, Bologna; Musei Comunale, Rimini; ex colonia "Le Navi", Cattolica
Group Show, Koury Wingate, New York, NY.

Sculptures from the Straus Collection, Steinman College Center, Franklin & Marshall College, Lancaster, PA.

Objects for the Ideal Home: The Legacy of Pop Art, The Serpentine Gallery, London United Kingdom

Devices, Josh Baer Gallery, New York, NY.

Power: Its Myths and Mores in American Art, 1961-1991, Indianapolis Museum of Art, IN; Akron Art Museum, Akron, OH.; Virginia Museum of Fine Arts, Richmond, VA.

1990

Tierra Encantada, Kansas City Art Institute, Kansas City, MO.

Aperto, XLIV Venice Biennale, Venice, Italy

Signs of Life: Process and Materials, 1960 – 1990, Institute of Contemporary Art, University of Pennsylvania, Philadelphia, PA.

The Desire of the Museum, The Whitney Museum of American Art, Downtown at Federal Plaza, New York, NY.

Stendhal Syndrome: The Cure, Andrea Rosen Gallery, New York, NY.

The (Un)Making of Nature, Whitney Museum of American Art, New York, NY.

Savoir-Vivre, Savoir-Faire, Savoir-Etre, Centre International D'Art Contemporain de Montreal, Montreal, Canada

Un Art de la Distinction, Abbaye Saint-Andre, Centre d'Art Contemporain, Meymac Correze, France

The Last Decade: American Artists of the 80s, Tony Shafrazi, New York, NY.

Mind Over Matter: Concept and Object, Whitney Museum of American Art, New York, NY.

Art et Publicite, Centre Georges Pompidou, Paris, France

Total Metal, Simon Watson, New York, NY.

Language in Art, The Aldrich Museum of Contemporary Art, Ridgefield, CT.

1989

Horn of Plenty, Stedelijk Museum, Amsterdam, The Netherlands

Words, Tony Shafrazi Gallery, New York, NY.

Bilderstreit: Contradiction, Unity and Fragmentation in Art Since 1960, Ludwig Museum I the Rheinhallen, Cologne, West Germany

1989 Whitney Biennial Exhibition, Whitney Museum of American Art, New York, NY.

Technology/Abstraction Science: Art at the End of the Decade, Wright State University, Dayton, OH.

The Silent Baroque, Galerie Thaddeus Ropac, Salzburg, Austria

A Decade of American Drawing: 1980-1989, Daniel Weinberg Gallery, Los Angeles, CA.

Image World: Art and Media Culture, Whitney Museum of American Art, New York, NY.

1988

Cultural Geometry, Dakis Joannou, Athens, Greece.

Sculpture Parallels, Sidney Janis Gallery, New York, NY.

New York in View, Kunstverein Munchen, Munich, Germany

NY ART NOW – PART II, Saatchi Collection, London, United Kingdom

Collection Sonnabend, Centro de Arte Reina Sofia, Madrid; CAPC, Musee d'Art Contemporain, Bordeaux, France; Art Cologne, Cologne, Germany; Hamburger Bahnhof, Berlin; Galleria Nazionale d'Arte Moderna, Rome; Museo d'Arte Moderna e Contemporanea, Trent, Italy; Sezon Museum of Art, Tokyo, Japan; The Miyagi Museum of Art, Sendari, Japan; The Fukuyama Museum of Art, Hiroshima, Japan; The National Museum of Modern Art, Kyoto

Altered States, Kent Fine Art, New York, NY.

- A Drawing Show*, Cable Gallery, New York, NY.
Complexity & Contradiction, Scott Hanson Gallery, New York, NY.
Innovations in Sculpture 1985-1988, Aldrich Museum of Contemporary Art, Ridgefield, CT.
New Works, Daniel Weinberg, Los Angeles, CA.
Three Decades: The Oliver Hoffman Collection, The Museum of Contemporary Art, Chicago, IL.
- 1987 *New York New*, Paul Maenz Gallery, Cologne, West Germany
Romance, curated by Donald Young, Knight Gallery, Charlotte, NC.
CalArts: Skeptical Belief(s), The Renaissance Society at The University of Chicago, Chicago, IL.
NY Art Now: The Saatchi Collection, London, England (exhibition catalogue)
Currents: Simulations, New American Conceptualism, Milwaukee Art Museum, Milwaukee, WI.
FACTURE, Laurie Ruben Gallery, New York, NY.
The Beauty of Circumstance, Josh Baer Gallery, New York, NY.
- 1986 *Signs of Painting*, Metro Pictures, New York, NY.; Donald Young Gallery, Chicago, IL.; Cable Gallery, New York, NY.
Art and It's Double, Barcelona/Madrid, Curator: Dan Cameron, Loughelton Gallery, New York, NY.
- 1985 Sonnabend Gallery, New York, NY.
 Surfboards, Michael Kohn Gallery, Los Angeles, CA.
 Metro Pictures, New York, NY.
Seven Young Painters, Holly Solomon, New York, NY.
Objects in Collision, The Kitchen, New York, NY.
- 1982 Films, Artists Space, New York, NY.
 Experimentelle Kurzfilme Aus
 Stadtkino Oberhausen, Oberhausen, West Germany
 Houdini Kinotheatre Walche, Zurich, Switzerland
 Freier Film, Aarau, Switzerland

PUBLIC COLLECTIONS

The Broad, Los Angeles, CA
 Ellipse Foundation, Amsterdam, Netherlands
 Hara Museum of Contemporary Art, Tokyo, Japan
 Museo D'Arte Contemporanea Donnaregina, Naples, Italy
 Museu Coleção Berardo, Lisbon, Portugal
 Museum of Contemporary Art Chicago, Chicago, IL
 Museum of Contemporary Art, Los Angeles, CA
 The Museum of Modern Art, New York, NY
 The Robert & Elaine Stein Galleries, Wright State University, Dayton, OH
 Stedelijk Museum Amsterdam, Amsterdam, Netherlands
 Tate Britain, London, United Kingdom
 Vancouver Art Gallery, Vancouver, Canada
 Walker Art Center, Minneapolis, MN

Whitney Museum of American Art, New York, NY