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 peripatetic 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 ‘Anthropospheres’, ‘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 unto 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

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.


      Studiolo, Zurich, Switzerland.

2012  313 Gallery, Seoul, South Korea.
      *Cardi Black Box*, Milan, Italy.


2009  White Cube, London, United Kingdom.


2006  Lehmann Maupin Gallery and Sonnabend Gallery, New York, NY.
      …*Just this*, Singapore Tyler Print Institute, Singapore.

2004  Sonnabend Gallery, New York, NY.


2000  NEG (No limits Events Gallery), Milan, Italy.

1999  Sonnabend Gallery, New York, NY.

      *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.

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

      Amplituhedron, K11 Art Foundation, Hong Kong
      Power, Play, Perception, Publika, Kuala Lumpur, Malaysia

2017  Immigrancy, Samson Projects, Boston, MA
      Jake Cruzan / 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
      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, Yogy 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.

2014  Trajectories, Gallery Habana, La Habana, Cuba
Bad Influence, Michael Thibault Gallery, Los Angeles, CA.

2013  Lokanat-Ground Zero, Gajah Gallery, Singapore
Bali Blue, Museo Archeoplogico, 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 Kulutren 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.
Masters of Reality, Gering and Lopez Gallery, New York, NY.
The Pavement and the Beach, Paradise Row, London, United Kingdom.

Lei da Selva, Lehmann Maupin Gallery, New York, NY.
Skin Fruit: Selections from the Dakis Joannou Collection, The New Museum, 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.
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
Mediabaru@egroups, Lontar Gallery, Jakarta, Indonesia
Beyond Panopticon, Bandung Electronic City, Bandung, Indonesia

2001
Plug-in: Unity and Mobility, Westfälisches Landesmuseum für Kunst-und Kulturgeschichte, Münster, 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
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.


The Natural World, A/V 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 Byås 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 Pavilion, Taejon International Expo '93, Taejon

1992

American Art of the 80s, Museo d’Arte Moderna e Contemporanea di Trento e Rovereto, Trento, Italy


Donald Young Gallery, Chicago, IL.

Works on Paper, Galerie Georges-Phillipe Valois, Paris, France

John Armleder, Richard Artschwager, Ashley Bickerton, Jan Vercruysse, 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


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.


1990

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

Aperto, XLIV Venice Biennale, Venice, Italy


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.


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 Rheinhhallen, Cologne, West Germany


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

The Silent Baroque, Galerie Thaddeus Ropac, Salzburg, Austria


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, Sendai, 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.
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.
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.

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