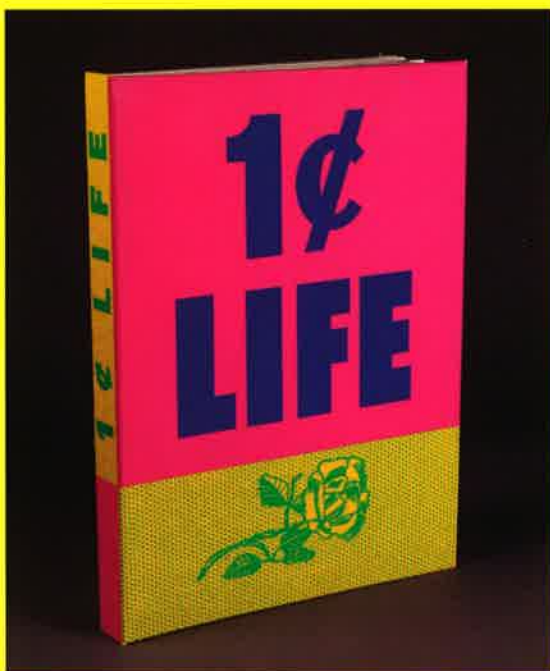


"A book like hundred flower garden"



WALASSE TING'S **1¢ LIFE**

Anderson Gallery of Graphic Art
February 15–September 7, 2014



Roy Lichtenstein, *Rose*, cover illustration. 1965.68.204.1-71

Soon after the 1964 publication of *1¢ Life*, poet and artist Walasse Ting (American, b. China, 1929–2010) reflected upon his ambitions for his artist-illustrated book in an article for *Art News*: “Where can I find a book exciting as Times Square, color bright as neon light, hot as espresso. I face the big red pizza and green earthworms, and decide to make a book like hundred flower garden.”¹

1¢ Life, which celebrates its fiftieth anniversary in 2014, achieved Ting’s

cosmopolitan goals for the project and became an international sensation thanks to the wide-ranging artistic styles of the twenty-eight American and European artists selected to participate. The book features sixty-two original lithographs—many executed in vibrant colors—that showcase the second-generation Abstract Expressionism of artists such as Sam Francis (who also served as the book’s editor) and Joan Mitchell alongside the Pop art of Roy Lichtenstein and Andy Warhol and the work of artists such as Karel Appel and Asger Jorn, who were previously affiliated with the avant-garde CoBrA group.

The genesis of *1¢ Life* can be traced to 1961, when Ting wrote the sixty-one poems that course through the book’s pages in a variety of typefaces and shaped forms. The poet-painter later recalled the period of this creative outburst:

“ I wrote 61 poems in '61 in a small black room like coffin, inside room only salami, whisky, sexy photographs from Times Square. No Bible, no cookbook, no telephone book, no check-book. Two short fingers, typing talking about World & Garbage, You & I, Egg & Earth.”²

”

Written in purposeful Pidgin English that finds an antecedent in the Beat poetry of the previous generation, Ting's poems delve into the author's experiences of the everyday, dealing with subjects ranging from racism and identity politics to economic and carnal desire.

In 1949, Ting, who was brought up in Shanghai and studied briefly at the Shanghai Art Academy, left China, eventually choosing Paris as his new home. While in Paris, his social circle included former members of the avant-garde CoBra group, who had relocated there in the years following their group's disbandment in 1951, as well as other artists who shared their interests in spontaneity and experimentation. In 1958, Ting moved again, this time to New York, where he met a new generation of American artists whose interests were informed largely by the prevailing trends of Abstract Expressionism. In his new city, he was also well placed to witness the rise of American Pop art in the early 1960s, and he invited many artists working in this emerging style to make lithographic prints for the first time.

Lithography—especially color lithography—was, in 1964 America, a bold choice for a book project with a print run of 2,100.³ Throughout the first half of the twentieth century, many artists working in the United States associated color lithography with commercial printing, and as a consequence they preferred to work in black and white when they made lithographs. Thanks to the establishment of two important print workshops in the United States in 1957 and 1960, changes were already afoot in the American lithography scene by the time Ting and Francis began their project.⁴ Yet when they undertook the logistical organization of *1¢ Life*, they turned to Europe, where Francis had a working relationship with the publisher E. W. Kornfeld in Bern, Switzerland, who arranged for the book to be printed in Paris, France, by Maurice Beaudet (lithographs), Atelier Ravel (screenprint cover), and Georges Girard (letterpress text).⁵

Ting brought lithography supplies when he visited the artist friends he had invited to join the project, and he left lithographic plates and media in their care so that they could respond to his poetry in their own time and experiment with a medium that was, for many, entirely new. Recalling his sociable encounters with New York artists whom he convinced to participate in the project, Ting said, "I carry zinc plates to their studios, we drink and laugh."⁶ James Rosenquist remembered the exchange somewhat differently: "Walasse came over to Coenties Slip [where Rosenquist and Robert Indiana had studios] with a black portfolio. He just threw everything . . . aluminum litho plates,



Alan Davie, pages 0–1, 1996.74.1.1



Mel Ramos, pages 152–153, 1963. 1996.74.1.63

crayons, and stuff on the floor . . . and said 'Here, take your pick.'"⁷ Though it seems the artists were largely free to respond to Ting's poetry in whichever way they wished, the author was not adverse to offering pointed suggestions on occasion. For example, he specifically requested a "Señorita Río" image from the California-based artist Mel Ramos.⁸

When conceptualizing his project, Ting envisioned a book as "exciting as Times Square, color bright as neon light, hot as espresso," intending that it would have the visual character of the diverse city of New York.⁹ His choice of artists, who collectively espoused the divergent artistic vocabularies of the CoBra, Abstract Expressionist, and Pop movements, certainly reified this goal. Regardless of their preferred artistic style, all the artists Ting selected for the project offered in their lithographs energetic responses to his poetry, and in so doing participated in a landmark publication heralded throughout artistic circles in Europe and America.

CoBrA

CoBrA refers to a group of postwar avant-garde European artists named for the members' home cities (the name is an acronym for Copenhagen, Brussels, and Amsterdam). Established in 1948, the group was contemporary with the Abstract Expressionist movement in the United States. Artists of both groups shared a conviction that the process by which art is made should be a significant aspect of its visual character. CoBrA artists drew inspiration from nontraditional creative sources (folk art, non-Western art forms, and children's drawings) and developed personal graphic lexicons that also relied on the spontaneity and automatism exalted by Surrealism. Though the group disbanded in 1951, many former members relocated to Paris, and it was there that Walasse Ting made their acquaintance.



Sam Francis, *Pink Venus Kiki*, pages 104–105. 1996.74.1.43

Pop Art

In contrast to the Abstract Expressionists and the CoBrA group, with their shared emphasis on individual process and expression, Pop art celebrated the slick finish of commercial advertising and minimized overt evidence of the artist's hand wherever possible. Nonetheless, each Pop artist displayed a distinctive style, as if to insist that art is like any other consumer product or brand. An international movement with roots in 1950s England, Pop emerged in America in the early 1960s, contemporaneously with Ting's publication. In fact, for many Pop artists, their contributions to *1¢ Life* were among their earliest forays into the use of popular culture and contemporary events as primary subject matter in prints. Another component of the book—reproductions of advertisements—combines with its poetry and lithographs to contribute a further dimension of Pop art to the project.

Notes

¹ Walasse Ting, "Near 1¢ Life," *Art News* (May 1966): 39.

² *Ibid.*, 67.

³ A special edition of 100 was printed on Rives paper, with each lithograph signed by the artist. The remaining 2,000 were printed on white vellum and are unsigned.

⁴ In 1957, Tatyana Grosman founded Universal Limited Art Editions (ULAE) in West Islip, New York. She was determined to bring the tradition of the French *livres d'artiste* to America and, with it, refined fine-art lithographic printing. Three years later, June Wayne established the Tamarind Lithography Institute in Los Angeles, with a goal of training a new generation of lithographic printers.



Pierre Alechinsky, pages 148–149. 1996.74.1.62

Abstract Expressionism

Also known as the New York School, Abstract Expressionism refers to a movement in American art that emerged in the early 1940s. Taking a variety of forms, art from this movement may be broadly characterized as displaying overt evidence of the individual artistic process and at times a heightened attention to fields of color. Spontaneity and improvisation were also among the top concerns of artists working in this manner. Though the first generation of Abstract Expressionists rarely worked in print—most preferred to work on a monumental scale then difficult to achieve in that medium—some of the movement's younger artists were convinced to experiment with lithography by Ting, who got to know many of them after he moved to New York in 1958.



Roy Lichtenstein, *Girl and Spray Can*, pages 118–119. 1996.74.1.49

⁵ Kornfeld was also Francis's Swiss dealer and friend.

⁶ Ting, "Near 1¢ Life," 67.

⁷ Conversation between James Rosenquist and Constance W. Glenn, quoted in Constance W. Glenn, *Time Dust: James Rosenquist, Complete Graphics, 1962–1992* (New York: Rizzoli, 1993), 7.

⁸ Wendy Weitman et al., ed., *Pop Impressions Europe/USA: Prints and Multiples from the Museum of Modern Art* (New York: Museum of Modern Art, 1999), 98.

⁹ Ting, "Near 1¢ Life," 39.

Works in the Exhibition

All prints in this exhibition come from two editions of the unbound book *1 et Life* by Walasse Ting (Bern, Switzerland; E. W. Kornfeld, 1964), which was printed in Paris, France, by Maurice Beaudet (lithographs), Atelier Ravel (screenprint cover), and Georges Girard (letterpress text). All page spreads measure approximately 16 1/8 x 22 3/4 in. (height x width). When available, catalogue raisonné information is included after the medium description.

Pierre Alechinsky (Belgian, b. 1927)

Pages 148–149

Poem: "a dream" (*continuation*)

Color lithograph printed on 2 sheets

Museum purchase, Achenbach Foundation for Graphic Arts (*left*), and Anderson Graphic Arts Collection, gift of the Harry W. and Mary Margaret Anderson Charitable Foundation (*right*)

1965.68.204.62, 1996.74.1.62

Karel Appel (Dutch, 1921–2006)

Pages 74–75

Poem: "go back infant"

Color lithograph printed on 1 sheet

Museum purchase, Achenbach Foundation for Graphic Arts

1965.68.204.31

Enrico Baj (Italian, 1924–2003)

Pages 160–161

Poem: "a mantis catch a bee"

Color lithograph printed on 1 sheet

Museum purchase, Achenbach Foundation for Graphic Arts (*left*), and Anderson Graphic Arts Collection, gift of the Harry W. and Mary Margaret Anderson Charitable Foundation (*right*)

1965.68.204.66, 1996.74.1.66

Alan Davie (Scottish, b. 1920)

Pages 0–1

Color lithograph printed on 1 sheet

Anderson Graphic Arts Collection, gift of the Harry W. and Mary Margaret Anderson Charitable Foundation

1996.74.1.1

Jim Dine (American, b. 1935)

Pages 144–145

Poem: "a dream"

Color lithograph (*left*) and lithograph (*right*)

printed on 2 sheets

Museum purchase, Achenbach Foundation for Graphic Arts

1965.68.204.61

Öyvind Fahlström (Swedish, 1928–1976)

Pages 120–121

Poem: "my dear white skeleton"

Color lithograph printed on 2 sheets

Anderson Graphic Arts Collection, gift of the Harry W. and Mary Margaret Anderson Charitable Foundation

1996.74.1.50

Sam Francis (American, 1923–1994)

Uncle Sam Loves Marilyn, pages 14–15

Poem: "mad thought in barber chair"

Color lithograph printed on 1 sheet ©

Anderson Graphic Arts Collection, gift of the Harry W. and Mary Margaret Anderson Charitable Foundation

1996.74.1.4

Pink Venus Kiki, pages 104–105

Poem: "black stone"

Color lithograph printed on 1 sheet

Anderson Graphic Arts Collection, gift of the Harry W. and Mary Margaret Anderson Charitable Foundation

1996.74.1.43

Reinhold d'Haese (Belgian, 1928–2007)

Pages 126–127

Poem: "long way to far rockaway" (*continuation*)

Color lithograph printed on 2 sheets

Anderson Graphic Arts Collection, gift of the Harry W. and Mary Margaret Anderson Charitable Foundation

1996.74.1.53

Robert Indiana (American, b. 1928)

Pages 52–53

Poem: "dans la rue saint denis" (*continuation*)

Color lithograph printed on 1 sheet ©

Anderson Graphic Arts Collection, gift of the Harry W. and Mary Margaret Anderson Charitable Foundation (*left*), and Museum purchase, Achenbach Foundation for Graphic Arts (*right*)

1996.74.1.20, 1965.68.204.20

Four Winds, pages 140–141

Poem: "take good care of self"

Color lithograph printed on 1 sheet

Anderson Graphic Arts Collection, gift of the Harry W. and Mary Margaret Anderson Charitable Foundation

1996.74.1.59

Alfred Jensen (American, 1903–1981)

Pages 8–9

Poem: "new york city and little camellia"

Color lithograph printed on 1 sheet

Anderson Graphic Arts Collection, gift of the Harry W. and Mary Margaret Anderson Charitable Foundation

1996.74.1.2

Pages 96–97

Poem: "evolution"

Color lithograph printed on 1 sheet

Museum purchase, Achenbach Foundation for Graphic Arts

1965.68.204.40

Asger Jorn (Danish, 1914–1973)

Pages 44–45, 1963

Color lithograph printed on 1 sheet

Anderson Graphic Arts Collection, gift of the Harry W. and Mary Margaret Anderson Charitable Foundation

1996.74.1.17

Allan Kaprow (American, 1927–2006)

Pages 100–101

Poem: "evolution" (*continuation*)

Color lithograph printed on 2 sheets

Anderson Graphic Arts Collection, gift of the Harry W. and Mary Margaret Anderson Charitable Foundation

1996.74.1.41

Alfred Leslie (American, b. 1927)

Pages 34–35

Poem: "ten cents a day"

Color lithograph printed on 1 sheet

Museum purchase, Achenbach Foundation for Graphic Arts

1965.68.204.13

Roy Lichtenstein (American, 1923–1997)

Rose, cover illustration

Color screenprint on yellow linen over board ©

Museum purchase, Achenbach Foundation for Graphic Arts

1965.68.204.1–71

Girl and Spray Can, 1963, pages 118–119

Poem: "around the u.s.a."

Color lithograph printed on 2 sheets

Anderson Graphic Arts Collection, gift of the Harry W. and Mary Margaret Anderson Charitable Foundation (*left*), and Museum purchase, Achenbach Foundation for Graphic Arts (*right*)

1996.74.1.49, 1965.68.204.49

Joan Mitchell (American, 1925–1992)

Pages 92–93

Color lithograph printed on 1 sheet

Anderson Graphic Arts Collection, gift of the Harry W. and Mary Margaret Anderson Charitable Foundation

1996.74.1.38

Kiki O. K. (Kiki Kogelnik) (Austrian, 1935–1997)

Pages 40–41

Poem: "orange naked woman"

Color lithograph printed on 2 sheets

Anderson Graphic Arts Collection, gift of the Harry W. and Mary Margaret Anderson Charitable Foundation

1996.74.1.16

Claes Oldenburg (American, b. 1929)

Pages 136–137, 1963

Poem: "all kinds of love"

Lithograph (*left*) and color lithograph (*right*)

printed on 2 sheets ©

Anderson Graphic Arts Collection, gift of the Harry W. and Mary Margaret Anderson Charitable Foundation

1996.74.1.57

Parade of Women, pages 172–173
Color lithograph printed on 2 sheets
Museum purchase, Achenbach Foundation for
Graphic Arts
1965.68.204.71

Mel Ramos (American, b. 1935)
Pages 152–153, 1963
Poem: "america"
Color lithograph printed on 1 sheet
Anderson Graphic Arts Collection, gift of the
Harry W. and Mary Margaret Anderson Charitable
Foundation
1996.74.1.63

Pages 158–159, 1963
Poem: "she"
Color lithograph printed on 1 sheet
Anderson Graphic Arts Collection, gift of
the Harry W. and Mary Margaret Anderson
Charitable Foundation
1996.74.1.65

Robert Rauschenberg (American, 1925–2008)
Pages 114–115
Poem: "you do not know what means"
Color lithograph printed on 2 sheets
Museum purchase, Achenbach Foundation for
Graphic Arts (*left*), and Anderson Graphic Arts
Collection, gift of the Harry W. and Mary Margaret
Anderson Charitable Foundation (*right*)
1965.68.204.47, 1996.74.1.47

Jean-Paul Riopelle (Canadian, 1923–2002)
Pages 56–57
Poem: "hundred flower garden"
Lithograph printed on 1 sheet
Museum purchase, Achenbach Foundation for
Graphic Arts
1965.68.204.22

James Rosenquist (American, b. 1933)
New Oxy, pages 20–21
Poem: "happily and long into the night"
Color lithograph printed on 1 sheet ©
Anderson Graphic Arts Collection, gift of the
Harry W. and Mary Margaret Anderson Charitable
Foundation
1996.74.1.6

Antonio Saura (Spanish, 1930–1988)
Pages 32–33
Poem: "night why i dead skeleton"
Color lithograph printed on 1 sheet
Anderson Graphic Arts Collection, gift of the
Harry W. and Mary Margaret Anderson Charitable
Foundation
1996.74.1.12

Kimber Smith (American, 1922–1981)
Pages 28–29
Poem: "love in afternoon"
Color lithograph printed on 1 sheet
Anderson Graphic Arts Collection, gift of the
Harry W. and Mary Margaret Anderson Charitable
Foundation
1996.74.1.10

Pages 58–59
Poem: "international cuisine"
Color lithograph printed on 2 sheets
Anderson Graphic Arts Collection, gift of
the Harry W. and Mary Margaret Anderson
Charitable Foundation
1996.74.1.23

K. R. H. Sonderborg (Danish, 1923–2008)
Pages 116–117
Poem: "new must come"
Color lithograph printed on 1 sheet
Museum purchase, Achenbach Foundation for
Graphic Arts
1965.68.204.48

Walasse Ting (American, b. China, 1929–2010)
Pages 106–107
Poem: "a letter to god"
Color lithograph printed on 2 sheets
Museum purchase, Achenbach Foundation for
Graphic Arts
1965.68.204.44

Bram van Velde (Dutch, 1895–1981)
Pages 68–69
Poem: "chinese magician"
Color lithograph printed on 1 sheet
Anderson Graphic Arts Collection, gift of the
Harry W. and Mary Margaret Anderson Charitable
Foundation
1996.74.1.28

Andy Warhol (American, 1928–1987)
Marilyn Monroe I Love Your Kiss Forever Forever,
pages 112–113
Poem: "jade white butterfly"
Color lithograph printed on 2 sheets ©
Anderson Graphic Arts Collection, gift of the
Harry W. and Mary Margaret Anderson Charitable
Foundation
1996.74.1.46

Tom Wesselmann (American, 1931–2004)
Pages 64–65
Poem: "sun in stomach"
Color lithograph printed on 2 sheets
Anderson Graphic Arts Collection, gift of the
Harry W. and Mary Margaret Anderson Charitable
Foundation
1996.74.1.26

**Unidentified American (*left*) and Japanese (*right*)
graphic designers**
Reproductions of American and Japanese
advertising, pages 38–39
Poem: "girl next door"
Offset lithograph (*left*) and color offset lithograph
(*right*) printed on 2 sheets
Museum purchase, Achenbach Foundation for
Graphic Arts
1965.68.204.15

Unidentified French artist
Reproduction of French postcard, 1925, pages
86–87
Poem: "love from a shell"
Color offset lithograph (*right*) printed on 1 sheet
Anderson Graphic Arts Collection, gift of the
Harry W. and Mary Margaret Anderson Charitable
Foundation
1996.74.1.35

Unidentified French graphic designer
Reproduction of French advertising, 1928, pages
122–123
Poem: "sign in street"
Offset lithograph printed on 1 sheet
Museum purchase, Achenbach Foundation for
Graphic Arts
1965.68.204.51

Pages 18–19
Poem: "7 indigo flowers left home"
Letterpress
Museum purchase, Achenbach Foundation for
Graphic Arts
1965.68.204

Pages 154–155
Poem: "big universe not empty"
Letterpress
Museum purchase, Achenbach Foundation for
Graphic Arts
1965.68.204

Pages 162–163
Poem: "universe in man"
Letterpress
Museum purchase, Achenbach Foundation for
Graphic Arts
1965.68.204

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de Young

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