



Left ; Richard Pettibone, Andy Warhol, 'Flowers', 1964, 2002-2010 ©Richard Pettibone, Courtesy of Castelli Gallery
 Right ; Tepei Kaneuji, POOOPOPOO(RP)#7, 2024 ©Tepei Kaneuji, Courtesy of Yumiko Chiba Associates

Art Collaboration Kyoto

<https://a-c-k.jp/en/>

Fri. November 1–Sun. 3, 2024

Preview: Thurs. October 31 *by invitation only

Fri. November 1 noon–7pm

Sat. November 2 noon–7pm

Sun. November 3 11am–5pm

*Please note that the last entrance is 1 hour before closing

Kyoto International Conference Center and others
 Takaragaike, Sakyo-ku, Kyoto 606-0001 Japan



YUMIKO CHIBA ASSOCIATES

CASTELLI

Gallery Collaborations - Booth GC12

Yumiko Chiba Associates/ Castelli Gallery

Tepei KANEUJI / Richard PETTIBONE

In his work, Kaneuji assembles varied and multiform objects to create multilayered sculptures and installations. In 2023, Kaneuji started a new series of work, which he titled “POOOPOPOO.” Works in this series consist of complex stratified construction, for which the artist printed on thick or uneven materials, entwining matter and

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image, solid and smooth. Embedded in the work, Kaneuji uses images based on the work by Roy Lichtenstein, Frank Stella and Cy Twombly. Kaneuji creates spaces in which he mixes paint, photographic material, and objects.

Richard Pettibone became well known in the 60's for his paintings that faithfully reproduce images of artworks by other artists on a small scale. In particular, he selected artists from the emerging Pop Art movement like Andy Warhol and Roy Lichtenstein, whose work he saw published in art magazines. The small size of the paintings are faithful to the size of the images he saw in the magazines. Pettibone's work was the foundation for appropriation art that expanded into the 1980s.

Kaneuji responds with his new group of "POOOPOOO" artworks which are an homage to those representative artworks in the 60's by Pettibone. Therefore, by combining Pettibone's work, an artist who invented appropriation art in America in the 60s, with Kaneuji's work, who develops appropriation art in a different context in Japan, we hope to contribute to a dialogue that will lead to an understanding of art history over the past 60 years.

Collaboration with Richard Pettibone at ACK

I find a strong relationship between the POOOPOOO series I have been working on since 2023 and Richard Pettibone's series miniaturizing master pieces of pop arts and conceptual art.

The row of "p"s and "o"s in the title start off correctly tracing the steps to make a work, then halfway through, turn into meaningless fiction.

Photo, on, phenomenon, oil, paint, of, picture, object, panel, over, pour, or, print, opposite, planet, optimize, paper...

Photo, picture as liquid. From "oil on photo" and "photo of photo" to "photo on oil" and "photo of picture of photo of picture". These works collage existing paintings' photos and images, wall's stains and dirt, fallen hair, children's scribbles, prints like flyers, and texture of paints as materials.

I think of these works not as paintings but they are close to sculptures that craft spaces from collage.

Forming temporary units, spaces, histories, groups, values that then scatter and change into other things. I take what appeared to be a single, closed thing, dismantle it, and seeing the thing itself as material make spaces within its layers to create room for foreign objects and fiction to insinuate themselves.

I feel that Pettibone's works also treat masterpieces that seem to be completed and historicized once, and appear to have fixed values and meanings, as single phenomena. Pettibone then miniaturized them to draw on personal experiences and sensations, reinterpreted them, and became to create new ecosystems and movements.

Paying a homage to Pettibone, I have titled this new group of works and installation POOOPOOO(RP).

Teppe Kaneuji (October 2024)

Richard Pettibone (1938 – 2024) was one of the pioneering artists to use appropriation techniques. Pettibone was born in Los Angeles, and first worked with shadow boxes and assemblages, illustrating his interest in craft, construction, and working in miniature scales. In 1964, he created the first of his appropriated pieces, two tiny painted “replicas” of the iconic Campbell’s soup cans by Andy Warhol. By 1965, he had created several “replicas” of paintings by American artists, such as Warhol, Roy Lichtenstein, Ed Ruscha, and others, among them some of the biggest names in Pop Art. Pettibone chose to recreate the work of leading avant-garde artists whose careers were often centered on themes of replication themselves, further lending irony to his work. Pettibone also created both miniature and life-sized sculptural works, including an exact copy of Bicycle Wheel by Marcel Duchamp, and in the 1980s, an entire series of sculptures of varying sizes replicating the most famous works of Constantin Brancusi. In more recent years, Pettibone created paintings based on the covers of poetry books by Ezra Pound, as well as sculptures drawn from the grid compositions of Piet Mondrian. Pettibone straddles the lines of appropriation, Pop, and Conceptual Art, and has received critical attention for decades for the important questions his work raises about authorship, craftsmanship, and the original in art. His work has been exhibited at the Institute for Contemporary Art in Philadelphia, the Museum of Modern Art in New York, the Museum of Contemporary Art in Miami, and the Laguna Art Museum in Laguna Beach, CA. Richard Pettibone died in August 2024.

Tepepei KANEUJI was born 1978 in Kyoto and lives and works in Kyoto.

In 2001, while attending Kyoto City University of Arts, he studied at Royal College of Art (London) as an exchange student. He graduated with MA in sculpture from Kyoto City University of Arts, where he currently works as the Associate Professor. He collects everyday objects to create sculptures facilitating collage-like methodology, seeking new way of sculptural expression, using various medium such as painting, film and photography. His works has been shown in various domestic and international venues including solo exhibitions “Melting City / Empty Forest” (Yokohama Museum of Art, 2009), “Towering Something (Ullens Center for Contemporary Art, 2013), “Cubed Liquid, Metallic Memory” (Kyoto Art Center, 2014) and “Tepepei Kaneuji's ‘ZONES’” (Marugame Genichiro-Inokuma Museum of Contemporary Art, 2016), “Eraser Forest” (21st Century Museum of Contemporary Art, Kanazawa, 2020). His works has been used for the covers of numerous books, while he has created stage arts for various plays such as “We Can’t Understand Each Other Like Household Appliances” (Produced by Owl Spot, 2011) and KAAT Kids Program 2015 “Yummy and Fun Play ‘Wakatta-san’s Cookies’”(2015-2016), KYOTO EXPERIMENT 2019 Chelfitsch & Tepepei Kaneuji “Eraser Mountain”(2019), Chelfitsch & Tepepei Kaneuji “Eraser Forest” (21st Century Museum of Contemporary Art, Kanazawa, 2020). He also created theatrical piece “tower (THEATER)” at Kyoto Experiment 2017 from his own film piece.

Currently Kaneuji’s works are exhibited at ; Mindscapes, Gana Art Center (Seoul, South Korea), Collection Exhibition2 Drifting in the city, 21st Century Museum of Contemporary Art (Kanazawa, Ishikawa, Japan), T2 Collection “Collecting? Connecting?”, WHAT MUSEUM (Tokyo, Japan), Taguchi Art Collection + Hirosaki Museum Contemporary Art “How Did You Come into the World?”, Hirosaki Museum of Contemporary Art (Aomori, Japan), A Personal View of Japanese Contemporary Art: Takahashi Ryutaro Collection, The Museum of Contemporary Art Tokyo (Tokyo, Japan), Kobe Rokko Meets Art 2024 beyond (Hyogo, Japan), as well as window “Faubourg as Infinity Tower”, for The Hermès Maison in Shanghai (Shanghai, China).

Kaneuji’s works are included in prominent collections, including Yokohama Museum of Art, Yokohama; Mori Art Museum, Tokyo; Museum of Contemporary Art, Tokyo; The National Museum of Art, Osaka; 21st Century Museum of Contemporary Art, Kanazawa, Ishikawa; Queensland Art Gallery | Gallery of Modern Art, Brisbane.