

**FERGUS McCAFFREY**  
**ART BASEL 2016**

**JUNE 16-JUNE 19, 2016**  
**HALL 2.0, BOOTH D2**

**SIGMAR POLKE, CAROL RAMA, AND TOSHIO YOSHIDA HEADLINE**  
**FERGUS MCCAFFREY'S 2016 ART BASEL PRESENTATION.**



Fergus McCaffrey has a strong reputation as an advocate of under-recognized members of the postwar avant-garde. The gallery's specialization in Japanese art has been augmented by a selected group of European and American artists, all of whom share a common interest in disparate materials and unconventional art-making processes.

In discussing disparate materials and unconventional techniques, it seems natural to start with Gutai Group founder Jiro Yoshihara (1905-1972), who in 1954 stated, "Gutai Art does not alter matter. Gutai Art imparts life to matter. Gutai Art does not distort matter." In recent years, critical attention has focused less on Yoshihara's own art and more on his activities as a teacher and mentor within Gutai; at Art Basel, we will refocus attention on Yoshihara as an artist by showing a large selection of his paintings, sculptures, and works on paper from the 1950s and 1960s. The three sculptures are remarkable as having been included in the legendary *Experimental Outdoor Modern Art Exhibition to Challenge the Midsummer Burning Sun* in Ashiya City in 1955.

Until very recently, the work of Yoshihara's fellow Gutai artist Toshio Yoshida (1911-1995) was hardly known in either Japan or the West. However, the gallery, in collaboration with the Yoshida family, is undertaking documentation of the artist's staggeringly innovative career. At the fair, we will present works created between 1953 and 1972 that range from *Burn* paintings to experiments with foam rubber, plastic tape, and plaster—all of which predate stylistic developments in Europe and the United States. Of particular importance are two *Brushstroke* paintings from 1956, which were exhibited in the second and third Gutai exhibitions, in 1956 and 1957.

In advance of our exhibition of Carol Rama (1918-2015) in September in New York, the gallery will present a selection of the artist's *Bricolage* works from the 1960s and *Gomma* assemblages from the 1970s. A self-taught artist from Turin, Rama rejected adherence to any one specific style or method during her seven-decade career. However, Rama's idiosyncratic use of materials—dolls' eyes, medical syringes, animal claws, rubber, and bicycle inner tires—is tied to her personal history and mythologized biography.

Mario Schifano (1934-1998) was a principal figure in the large, loose-knit group that frequented the Caffè Rosati in Piazza del Popolo, Rome. A constant experimenter and image inventor, Schifano made paintings using concrete in the late 1950s before briefly turning to abstract canvases. As early as 1962, he began to incorporate fragments of advertising logos from American brands such as Coca-Cola and Esso into his paintings and landscapes, using exuberantly drippy brushwork. Later in the 1960s, he added



**Fergus McCaffrey**

**New York**  
514 West 26th Street  
New York, NY 10001

**St. Barth**  
4, rue du Général de Gaulle  
Gustavia, 97133 St. Barthélemy

**Tokyo**  
3-5-9 Kita-Aoyama, 1st Floor  
Minato-Ku, Tokyo 107-0061



Plexiglas to his paintings, before appropriating images shot from television screens in the 1970s and 1980s. The gallery will present selected paintings and works on paper dating from 1964 to the 1980s.

The gallery has had a long-standing relationship with Sigmar Polke (1941-2010), who was one of the most celebrated German artists of his generation. He developed a homemade and provocative Pop aesthetic, beginning in the 1960s, that employed raster dots, found fabric, household paint, and ballpoint pen, frequently in a mash-up of abstraction and representation. Polke's experimentation with film and photography in the 1970s paved the way for his enormously innovative practice of the 1980s and beyond, which employed experimental techniques including unstable pigments, novel photographic practices, and photocopy machines. At the fair, the gallery will present works created between 1963 and 2002.

## ABOUT FERGUS McCAFFREY

Founded in 2006, Fergus McCaffrey is internationally recognized for its groundbreaking role in promoting the work of postwar Japanese artists such as Sadamasa Motonaga, Natsuyuki Nakanishi, Kazuo Shiraga, and Jiro Takamatsu. The gallery also exhibits the work of emerging and seminal Western artists such as Jack Early, Marcia Hafif, Birgit Jürgenssen, Richard Nonas, and Sigmar Polke.

Images:

1. Jiro Yoshihara, *Untitled*, c. 1963-65. Oil on paper, 17  $\frac{7}{8}$  x 14  $\frac{5}{8}$  inches (45.5 x 37 cm)

© The Estate of Jiro Yoshihara; Courtesy of Fergus McCaffrey

2. Carol Rama, *Spazio anche piu che tempo*, 1970. Acrylic, rubber, and copper wire on canvas, 39  $\frac{3}{8}$  x 47  $\frac{1}{4}$  inches (100 x 120 cm)

© Associazione Archivio Carol Rama; Courtesy of Fergus McCaffrey

3. Sigmar Polke, *Untitled (Hair Removal Cream)*, 1963. Ballpoint pen on paper, 11  $\frac{3}{4}$  x 8  $\frac{1}{2}$  inches (29.9 x 21.6 cm)

©The Estate of Sigmar Polke / VG Bild-Kunst, Bonn; Courtesy of Fergus McCaffrey

**For press inquiries, please contact:** Alexandra von Stumberg McCaffrey

Tel +1 212 988 2200 Email [alexandra@fergusmccaffrey.com](mailto:alexandra@fergusmccaffrey.com)

Stay connected with the gallery via Facebook, Instagram, and Twitter with the hashtags #FMArtBasel #FergusMcCaffrey.

[www.fergusmccaffrey.com](http://www.fergusmccaffrey.com)

Fergus McCaffrey

**New York**  
514 West 26th Street  
New York, NY 10001

**St. Barth**  
4, rue du Général de Gaulle  
Gustavia, 97133 St. Barthélemy

**Tokyo**  
3-5-9 Kita-Aoyama, 1st Floor  
Minato-Ku, Tokyo 107-0061