

PRESS RELEASE

STPI
CREATIVE WORKSHOP & GALLERY

**STPI's 2022 Annual Special Exhibition
Second Movement is a homage to
the enduring creative spirit of its
experimental projects with critically
acclaimed artists**

Opens to Public

11 June – 24 July 2022

STPI Gallery

Free Entry



Richard Deacon, *Housing 9*, 2012, Marbling on folded STPI handmade paper, constructed with magnet button,
109.5 x 57.5 x 51 cm. © Richard Deacon / STPI.

Featuring works by

Alfredo & Isabel Aquilizan

Heman Chong

Genevieve Chua

Richard Deacon

Heri Dono

Ryan Gander

Goh Beng Kwan

Han Sai Por

Trenton Doyle Hancock

Shirazeh Houshiary

Teppeï Kaneuji

Kim Beom

Jason Lim

Zul Mahmud

Eko Nugroho

Manuel Ocampo

Anri Sala

Rirkrit Tiravanija

Hema Upadhyay

Ian Woo

Haegue Yang

With prints from the Tyler Collection by

Anni Albers

Curated by

Khai Hori

For STPI's 2022 Annual Special Exhibition, we are proud to present a spectacular showcase of 41 works by 21 artists from our past two decades of creative collaborations. To date, we have worked with over 100 artists from all around the world via our Visiting Artists Programme, where they are invited to explore creating works in print and papermaking. Each collaboration with our workshop team serves as a testament to how these mediums can be endlessly reimagined through these artists' hands, pushing the limits of what can be achieved with these techniques. Thus, *Second Movement* is an invitation to get to the heart of what an STPI collaboration truly means, where new techniques, technicalities, concepts and philosophies constantly come into being.

Rita Targui, Gallery Director says, "It is a rare opportunity to see so many of our works, spanning from 2006 to as recently as last year, come into such close proximity with one another in this show. This coalescence of the many conceptual concerns, novelties in techniques and visual gestures truly foregrounds the experimental spirit of our institution."

Khai Hori, exhibition curator notes, "As an audience, our own second movement is in probing the printed shapes that have shifted and are continuing to shift. STPI is the locale for us to witness artists consciously and unconsciously deconstructing or destroying the traditional rubrics of printmaking."

Please direct press enquiries and requests for press images and interviews to:
STPI Communications | communications@stpi.com.sg

With its title borrowed from a series of prints created in 1978 by Anni Albers, now residing in the Singapore Art Museum's Tyler Collection, *Second Movement* pulls focus away from the reproducible, two-dimensionality associated with traditional prints. Instead, it shines a collective light to conceptual and unconventional pieces produced by artists who had spent time in-residence at the STPI workshop. Pushing the technical and philosophical edge of printmaking, these largely three-dimensional, spatial and contemporaneous artworks in *Second Movement* offer snapshots to the fuller, typically complex, and critically acclaimed practice of each artist.

In *Second Movement*, print does not necessarily equal paper. Where and when an impression is transferred, by striking, pressing or stenciling, a substrate becomes a print. Artists have engaged print with metals, wood, plastic, fabric and stone, both as an end and as a means. The piece by Haegue Yang for example, features pressed vegetables bought from NTUC Finest. Artists Zul Mahmod and Teppei Kaneuji are represented with works made principally with acrylic sheets while Rirkrit Tiravanija etches on stainless steel.

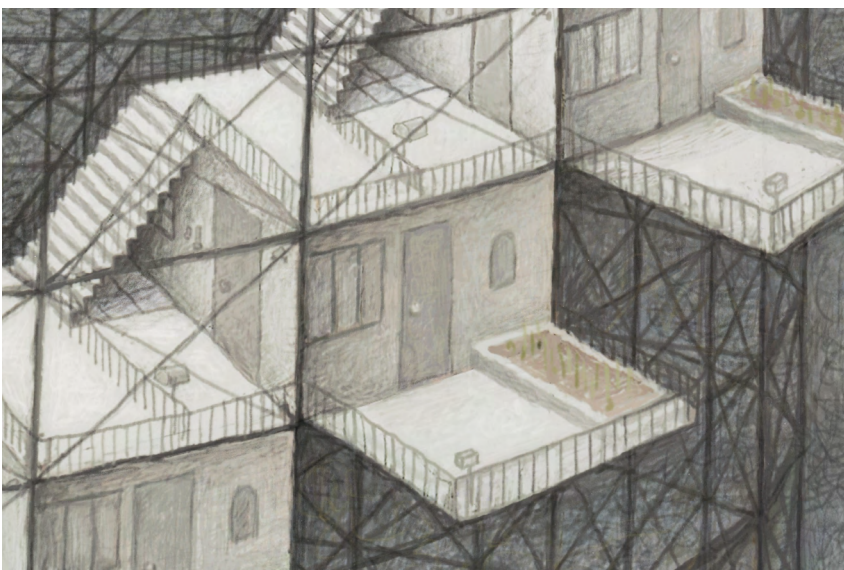
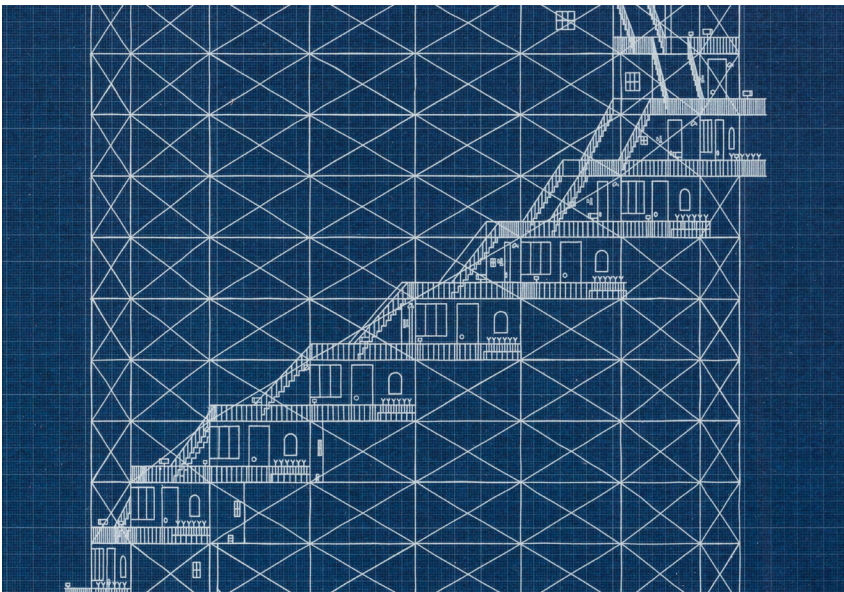
If one were to observe the output of works produced at STPI, its resident artists' enduring openness and relentless appetite for experimentation would emerge as a consistent and traceable theme. It is as if print gave them a second life or parallel universe from the routine of their otherwise established art practice. Braced by the knowledge and skills of its in-house master printers, STPI continue to provide a precious and now increasingly rare platform for the production of high-quality artworks conceptualised on-site and in-residence.



Alfredo & Isabel Aquilizan, *Dwellings after In-Habit: Project Another Country VII*, 2017, Collagraph printed from compressed cardboard on paper, with copper plate, 38.5 x 31 x 2.5 cm. © Alfredo & Isabel Aquilizan / STPI.

Second Movement therefore proposes a reevaluation not only of print, but of our lenses of perception. Printing is one amongst the most primal human methods of expressions, it is bona fide. The thumb print, also largely 'stamped' onto digital scanners today, is still a print. In an age where continual disruptions are the orders of our days, print as the philosophical 'second movement' is not to be underestimated.

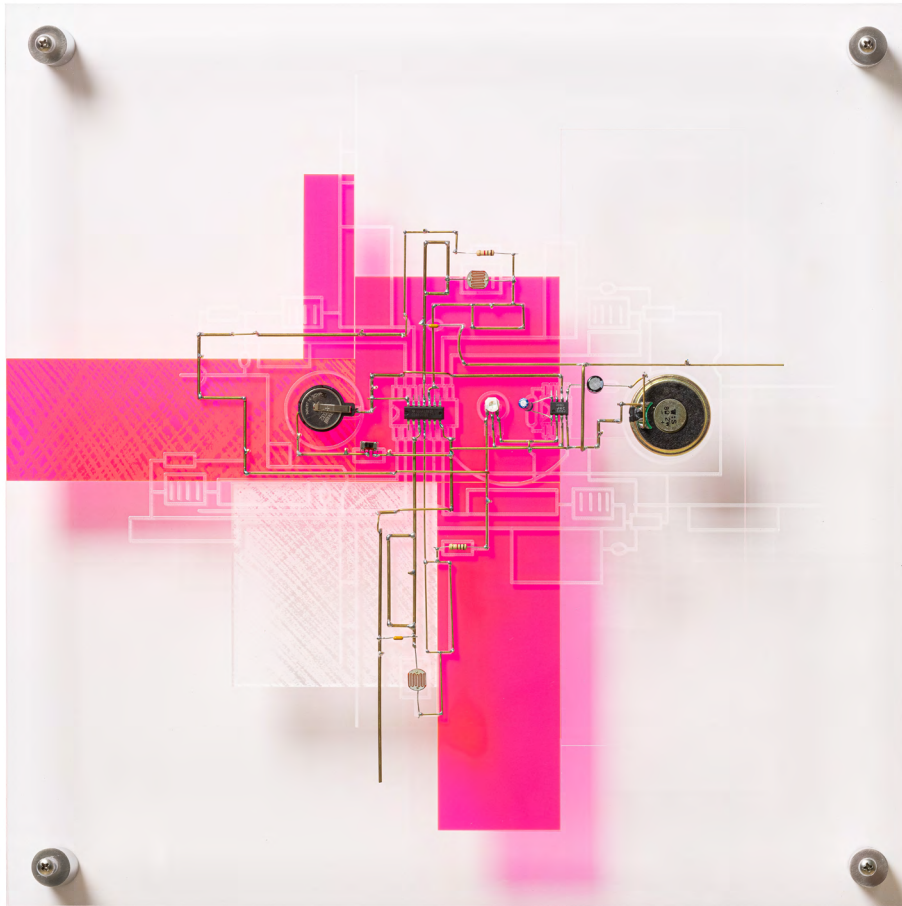
Throughout its run from 11 June to 24 July, this Annual Special Exhibition at STPI will be supported by a diverse array of public programmes including tours, workshops, performances, film screenings and panel discussions. The Annual Special Exhibitions at STPI Gallery gives audiences in Southeast Asia and Singapore the rare opportunity to encounter a remarkable scope of works on paper created by the most significant artists of modern and contemporary art history. Previous Annual Special Exhibitions have included Takashi Murakami: *From Superflat to Bubblewrap* (2019), David Hockney: *A Matter of Perspective* (2017), Zao Wou-Ki: *No Boundaries* (2016), and *The Mystery of Picasso's Creative Process: The Art of Printmaking* (2013).



Kim Beom, *Residential Watchtower Complex for Security Guards (detail)*, 2016, Cyanotype on paper;
Inkjet print on paper, 126 x 81 cm; 36 x 51 cm; 36 x 51 cm. © Kim Beom / STPI.



Haegue Yang, *Edibles Hexptych – NTUC Finest, Freshmart Singapore, Perilla Leaves, each 44 g; Meidi-Ya, Genting Garden, Red and Green Oak Leaf, 144 g and 167 g; Cold Storage, Genting Garden, Red and Green Coral, 132 g, Décalcomanie*, 2021, Vegetable pressed on paper, framed, 278.9 x 160 x 3.8 cm. © Haegue Yang / STPI.



Zul Mahmod, *Spaces Within Time 2*, 2021, Screenprinted, engraved and laser cut acrylic sheets with sound and sculptural wire elements, 44 x 44 x 4.5 cm. © Zul Mahmod / STPI.



Teppei Kaneuji, ***Model of Something #9***, 2014, Screenprint, acrylic boxes, acrylic sheets,
130 x 170 x 168 cm. © Teppei Kaneuji / STPI.



Rirkrit Tiravanija, ***Second chapter: be sure to pack the toothbrush, eat Curry noodles through the wormhole***, 2013,
Screenprint, metal foil, cast paper, STPI handmade paper, stainless steel pedestal, 3D printed object, Paper: 269.5 x 269.5
cm (4 sheets); Pedestal: 100.5 x 23.5 x 20.5 cm; Object: 12.5 x 24.5 x 20.5 cm. © Rirkrit Tiravanija / STPI.

About the Curator



Khai Hori

Born in 1974 in Singapore, **Khai Hori** is a contemporary art curator with extensive experience in independent, institutional, and corporate arenas. His past roles include Deputy Director of Artistic Programming at Palais de Tokyo, Paris and Senior Curator at the Singapore Art Museum, overseeing Singapore's national collection for contemporary art, and Senior Curator at the Curatorial Development department of the National Heritage Board, Singapore. Khai is currently Director and Partner of Chan + Hori Contemporary, a contemporary art consultancy and curatorial outfit in Singapore specialising in bespoke projects such as the commissioning of public art, artist projects and festivals.

His past projects include Entwine – Maybank Women Eco-Weavers meet Southeast Asian Artists (2019), National Museum of Singapore, Singapore; Atypical Singapore (2018 – 2020), Moscow, Yangon, New Delhi and Bangkok; D/SINI (2018) Gillman Barracks, Singapore, LOCK ROUTE (2017), Gillman Barracks, Singapore; In Praise of Shadows (2016) a sustainable light art festival at the Marina Bay precinct, Singapore; The Light of the Light (2016) by Quistrebert brothers; Tianzhuo Chen (2015), Palais de Tokyo, Paris; Sous la lune (2015), Institute of Contemporary Arts, Singapore; Secret Archipelago (2015), Palais de Tokyo, Paris; Open SEA (2015), Museum of Contemporary Art, Lyon; Welcome to the Jungle (2013), Yokohama Museum of Art and Contemporary Art Museum Kumamoto, Japan; If the World Changed, Singapore Biennale (2013); Lucid Dreams in the Reverie of the Real, Retrospective of Lee Wen (2012), Singapore Art Museum, Singapore; and Negotiating Home, History and Nation (2011), Singapore Art Museum, Singapore.

About the Artists



Alfredo and Isabel Aquilizans

Alfredo and Isabel Aquilizans' collaborative activities evolved within the spheres of family and community, including personal relationships, and those they share with other artists. Their work consistently seeks to pin down the meaning of 'home' and 'identity' – both elusive notions prone to reinterpretation and personal subjectivity – albeit through ephemeral constructions that tend to leave no trace beyond the enduring memories of its experience. They continue to process these issues through materials and objects that are both abstract and referential, objects that serve as metaphors of everyday human life.

At STPI, the Aquilizans explored the ways in which the impermanence of their past projects could be captured and reimagined in a tangible series of works. In the recognition of the multiple sources they drew their artistic inspiration from, and the hands that their works have passed through by way of their interactive installations, they contend with the loose idea of authorship in the contemporary world of art and their personal sense of ownership over their richly diverse yet wholly experiential oeuvre. The artworks were collectively exhibited at Alfredo and Isabel Aquilizans: Of Fragments and Impressions, STPI Gallery, Singapore (2017).

The artists have participated in a number of international biennales and exhibitions including the Sharjah Biennale, United Arab Emirates (2013), Asia Pacific Triennale, Australia (2009), Singapore Biennale (2008), Adelaide Biennale, Australia (2008), Biennale of Sydney (2006), the Third Echigo-Tsumari Triennale, Japan (2006), Gwangju Biennale, Korea (2004), La Biennale de Venezia, Italy (2003), and many others.



Heman Chong

Heman Chong (b. 1977) is an artist whose work is located at the intersection between image, performance, situations and writing. His practice can be read as an imagining, interrogation and sometimes intervention into infrastructure as an everyday medium of politics. He received his Masters in Communication Art & Design from The Royal College of Art, London in 2002.

His solo exhibitions include: Peace Prosperity and Friendship with all Nations (STPI, Singapore, 2021); Spirits in the Material World (Het Nieuwe Instituut, Rotterdam, Netherlands, 2019); fiktionfiktionfiktion (Weserburg Museum, Bremen, 2019). Legal Bookshop (Swiss Institute New York, USA, 2018); Never is a Promise (Calle Wright, Manila, Philippines, 2018); Because, the Night (72-13, Singapore, 2017); Ifs, Ands, Or Buts (Rockbund Art Museum, Shanghai, China, 2016); An Arm, A Leg and Other Stories (South London Gallery, London, England, 2015); Never, a Dull Moment (Art Sonje Center, Seoul, Korea, 2015); Correspondence(s) (PI, New York, USA, 2014); Calendars (2020-2096) (NUS Museum, Singapore, 2011); Common People and Other Stories (Art in General, New York, USA, 2007); The Sole Proprietor and Other Stories (Vitamin Creative Space, Guangzhou, China, 2007); Vexillogy, Cartography and Other Stories (Ellen de Bruijne Projects, Amsterdam, Netherlands, 2005); Snore louder if you can (The Substation, Singapore, 2004); and The Silver Sessions (Künstlerhaus Bethanien, Berlin, Germany, 2003).

In 2006, he developed a writing workshop with Leif Magne Tangen at Project Arts Center in Dublin where they co-authored PHILIP (2007), a science fiction novel with Mark Aerial Waller, Cosmin Costinas, Rosemary Heather, Francis McKee, David Reinfurt and Steve Rushton.

Between 2012 and 2014, Chong produced Moderation(s), a third space that exists between Witte de With Contemporary Art in Rotterdam, Netherlands and Spring Workshop in Hong Kong, China which involved more than 50 artists and comprised a conference, three exhibitions, three residencies and a book of short stories.

Chong is the co-director and founder (with Renée Staal) of The Library of Unread Books which has been hosted by the NTU Center for Contemporary Art, Singapore; The Museum of Contemporary Art and Design (MCAD), Manila; Casco, Utrecht; Kunstverein Milano, Milan; Jameel Arts Center, Dubai; Stedelijk Museum, Amsterdam and MOT (Museum of Contemporary Art), Tokyo.

His work is included in the public collections of Art Sonje Center, Kadist Art Foundation, M+ Museum, The National Museum of Art Osaka, NUS Museum, Rockbund Art Museum, Singapore Art Museum and Weserburg Museum.



Genevieve Chua

Genevieve Chua (b. 1984, Singapore) is a painter who works primarily through abstraction. Her works explore structures and processes of painting through the use of diagram, palimpsest, syntax and the glitch. While notions of nature and wilderness persist across several works, the form taken by her exhibitions – image, text or object – is disrupted through painting.

Having undertaken her first residency at STPI in 2011, Chua returned in November 2019 for a new residency phase, creating print-based works that resonated with several of her ongoing series such as *Edge Control*, *After the Flood* and *Swivels*. Her exhibition at STPI, titled *Twofold* (2020), explored expanded ideas of painting.

Chua's selected solo exhibitions include *Closed During Opening Hours*, LASALLE's Institute of Contemporary Arts Singapore (2019); *Vestigials and Halves*, Project 7 1/2, Seoul (2017); *Rehearsals for the Wilful*, Silverlens, Manila (2016); and *Parabola*, Tomio Koyama Gallery, Singapore (2014). She is the winner of the 2020 IMPART Award (artist category), and was conferred the Young Artist Award (2012) by the National Arts Council, Singapore.



Richard Deacon

Turner Prize recipient **Richard Deacon's** voluptuous abstract forms have placed him at the helm of British sculpture since the 1980s. His voracious appetite for material has seen him move between laminated wood, stainless steel, corrugated iron, polycarbonate, marble, clay, foam, leather, and paper. He embraced the potential of paper at STPI in 2011 to develop forms that explored the relationship between volume and space. Deacon describes himself as a 'fabricator', emphasising the construction behind the finished object. Sinuous curved forms might be bound by glue oozing between layers of wood or have screws and rivets protruding from sheets of steel. Such transparency highlights the reactive nature of the process, a two-way conversation between the artist and the material that transforms the workaday into something metaphorical.

Solo exhibitions include Kunstmuseum Winterthur, Switzerland (2015); Tate Britain, London, United Kingdom (2014); and Musée de la Ville de Strasbourg, France (2010).



Heri Dono

Heri Dono (b. 1960) is a leading Yogyakarta-based contemporary artist, and the first Indonesian to break into the global art scene during the early 1990s. He is a member of the generation of Indonesian artists that began their careers in the 1980s. Since his early career, he has traveled around the world to exhibit and respond to workshop invitations from various countries.

Dono is well known in the international contemporary arts community for his installation works, many of which were inspired by his experiments with wayang, the complex shadow puppet theater of Java. Wayang performances are comprised of a number of artistic and non-artistic elements: visual arts, singing, music, storytelling, social criticism, humor and for the mythological promotion of a philosophy of life. These components are merged into the artwork's narrative to give a generic interpretation to which elements of multimedia are added. Coupled with the setting of a wayang performance event, this provides a space for social interactions among the audience. These creative artworks express Dono's interest in revitalizing arts that are deeply rooted in Indonesian traditions.

In many of his installations and performances, Heri Dono effectively makes use of 'performativity and interactivity potencies', so that the works are involved in complimentary dialogs with their audience.

In his paintings, Dono makes the most use of wild deformations and freestyle fantasies out of which emerge characters from the wayang stories. To this, he adds his profound knowledge and interest in childrens' cartoons, animation films, and comics. Dono's canvases are always filled with astonishing characters that intertwine both fantastic and absurd stories. Into these, Dono will sometimes insert his own critical remarks on socio-political issues in Indonesia and abroad.

Dono's awards include the Dutch Prince Claus Award for Culture and Development (1998), the UNESCO Prize (2000), and the Anugerah Adhikarya Rupa (Visual Arts Award) from the Indonesian government (2014). He has participated in more than 300 exhibitions and 35 international biennales include Kochi-Muziris Biennale (2018), Bangkok Art Biennale (2018), the 50th Venice Biennale in the Arsenale's Zone of Urgency (2003), Guangzhou Triennial (2011); Gwangju Biennale (2006 and 1995); Sharjah Biennial (2005); Taipei Biennial (2004); Venice Biennale (2003); Asia Pacific Triennial (2002 and 1993); Yokohama Triennial (2001); Havana Biennial (2000); Shanghai Biennale (2000); Sydney Biennale (1996); São Paulo Biennial (2004 and 1996).



Ryan Gander

Composed around visual puzzles and unusually assembled objects, the works of **Ryan Gander** are catalysts for thinking, challenging accustomed conditions and viewer perceptions. Gander embarked on his STPI residency with an inquisitive and experimental mindset, exploring the countless possibilities and processes of printmaking. Referencing art history was also an integral part of his experience, where he reinterpreted esteemed pieces, such as Hokusai's *The Great Wave Off Kanagawa* and broke new conceptual boundaries with printmaking techniques and practices.

Recent projects include *Incredibly shiny stuff that doesn't mean anything*, Okayama Kyokuto Hospital, Okayama; *The Human Factor*, Hayward Gallery, London; *Unlimited*, Art Basel, Basel; *Parcours*, Art Basel, Basel; *Esperluette*, Palais de Tokyo, Paris; *dOCUMENTA (13)*, Kassel; *ILLUMInations* at the 54th International Art Exhibition of the Venice Biennale; *Intervals* at Solomon R. Guggenheim Museum, NYC; and *The Happy Prince*, Public Art Fund, Doris C. Freedman Plaza, Central Park, NYC. Gander currently lives and works in London and Suffolk.



Goh Beng Kwan

Goh Beng Kwan (b. 1937, Indonesia) was born in 1937 in Medan, Sumatra, Indonesia and resettled in Singapore in 1945. His formative studies under 'pioneer masters' Dr. Chen Wen Hsi and Cheong Soo Pieng in the 1950s instilled in him an abiding appreciation of Asian art traditions.

Under an Allen Tucker Scholarship, then a Ford Foundation Scholarship, Goh pursued his art education at the reputed Art Students' League of New York (1962-63), and Provincetown Workshop, Massachusetts (1964). Goh's art underwent radical shifts. He was initiated into collage by the renowned collagist Leo Manso [1914-1993], and registered a renewed sense of his Chinese and Peranakan ancestries, which he began to reference in his works.

Goh returned to Singapore in 1966, and in the ensuing decades, emerged as an outstanding collagist and a pivotal figure of modern art in Singapore. He introduced an astonishing range of materials into art-making including tea-wrappings, acupuncture diagrams, nails, strings, and sand. His broadening of the boundaries of what was acceptable artists' resources was enormously influential on successive generations of mixed media artists.

A nostalgia for 'unspoilt nature' in the face of urbanisation began to be discernible in Goh's landscapes of the 1970s and 1980s. Goh's collage 'Dune' won the first prize in the UOB Painting of the Year in 1982, and much acclaim was to follow. For his contribution to the visual arts, Goh was honoured with the Cultural Medallion in 1989. He is today regarded as one of the vanguard artists of a generation that shaped modern art history in Singapore.



Han Sai Por

A formidable artistic figure with more than 50 years of practice, **Han Sai Por** (b.1943, Singapore) is one of Asia's leading modern sculptors and a recipient of Singapore's Cultural Medallion Award in 1995. Her experiences have shaped her aesthetic language of understated, geometric, and organic forms; marble sculptures appear pliant, making for instantly recognisable works that speak of her years of experience.

Her education in Fine Arts and Landscape Architecture strengthened her keen understanding of nature and the environment that influenced her work. Most of her works are inspired by the flora and fauna in tropical forests of Southeast Asia. They often comment on the changing landscape in the region and the deforestation that adversely impacts on the environment and ecosystem.

Collaborating with the workshop team at STPI, Han reinvigorated her creative approach with new material possibilities in the in-house paper mill. Exchanging her signature mediums of stone and marble with paper pulps that are soft in nature, Han stretched paper's potential to possess volume and textures. Her tactile three-dimensional pieces are reminiscent of tropical flora and fauna, highlighting her sculptural sensibilities.

Han has won international acclaim and participated in numerous international exhibitions and projects around the world. Her works can be found in the collections of many international institutions, public spaces and private collections from Singapore, Malaysia, India, China, Japan, New Zealand, Australia and United Kingdom and the United States, such as the National Gallery Singapore, Singapore Art Museum, National Museum in Beijing, the Australian Parliament, the Chancery of the Permanent Mission of Singapore to the United Nations in New York, the Singapore Embassy in Washington DC, Istana Singapore, and Changi Airport Terminal 3 in Singapore.



Trenton Doyle Hancock

Houston-based artist **Trenton Doyle Hancock** develops storytelling in his work with influences from the history of painting as well as pop-culture, building narratives around his characters of good and evil. While at STPI Hancock drew particular inspiration from Singapore's mythological theme park, Haw Par Villa. The residency was a turning point in his career as it connected his fiction-based artistic practice to this new and visually autobiographical body of work. Through the use of word and image, he encourages the viewer to engage with the work.

Trenton Doyle Hancock is one of the most distinctive American artists of his generation, his portrayal of two conflicting, imaginary tribes are allegory of the omnipresent strife in the contemporary world. Hancock was brought up in Paris, Texas (a town Wim Wenders believed so irresistibly dark that he made a movie after it) and at age 25, he was one the youngest artist ever to be included in the Whitney Biennial in 2000. Hancock's art had been adapted into ballet by Ballet Austin and he is featured on PBS Art: 21 artist documentary series.



Shirazeh Houshiary

Shirazeh Houshiary rose to prominence as a sculptor at the forefront of Britain's young generation of sculptors in the 1980s alongside Anish Kapoor, Richard Deacon and Tony Cragg. Physics, Renaissance painting and world religion all inform Houshiary's art, as well as her interest in the position of language in culture.

Her residency at STPI culminated in her first solo exhibition in Southeast Asia. She created a series of works that illuminate single words selected from the Hebrew, Sanskrit, Arabic, Mandarin and Latin languages, and their various colours reflect emotional states and respective nationalities. Through this lens of cross-culture likeness, the work calls into question the authority of culture as a dividing entity, asserting instead the common nature of humanity.

She has had solo exhibitions at The Douglas Hyde Gallery, Dublin, Ireland (2007); Tate Liverpool, UK (2003); and Museum SITE Santa Fe, USA (2002). Biennial participation include the Kiev Biennale, Ukraine (2012) and the 17th Biennale of Sydney, Australia (2010) and the 40th Venice Biennale, Italy (1982). Her works are in prestigious public collections including the British Council Collection, London; The Metropolitan Museum of Art, New York; Museum of Contemporary Art, Prato; Museum of Modern Art, New York; Solomon R. Guggenheim Museum, New York and Tate Modern, London. Houshiary was nominated for the Turner Prize in 1994.



Teppei Kaneuji's

Teppei Kaneuji's artistic practice blends familiarity with the unexpected, delivering complexity and plurality of objects in the most tasteful and refreshing manner.

Intrigued by the local landscape, Kaneuji created Singapore-inspired works reflecting the flavour of the city. To Kaneuji, Singapore exemplifies the 'collage', having multi-cultures blend together like chaos and order in one place. Two and three-dimensional works in various colours, shapes, and forms are brought forth through his exploration of print methods as well as the development in his ongoing preoccupation with objects and reconstruction. While his hand-sewn soft sculptures explore dimensions, contexts and shapes, his striking assemblages negotiate real and imagined spaces.

Kaneuji has exhibited in major cities around the world including Shanghai, Sydney, New York, Los Angeles and Gwangju, and has participated in the 2011 Singapore Biennale. Public art collections include the Yokohama Museum of Art, Mori Art Museum and the Museum of Contemporary Art in Tokyo.



Kim Beom

Kim Beom (b. 1963, Seoul) is a multi-disciplinary artist, who is currently living and working in Seoul. Comical and tender, his visual language is characterised by deadpan humour and absurdist propositions, playfully and subversively inverting expectations of our daily life. Through an expansive practice that spans from drawing, sculpture, video, installations, to artist books, the artist contemplates a world in which perception is radically questioned.

His explorations at STPI have led him to develop a series of lithographs; cyanotype and Vandyke prints of architectural drawings and found video footage; collaged tiles with stenciled figurative imagery; as well as paper pulp sculptures. Their unambiguous appearances belie the playful twists-and-turns that point to his preoccupation with the instability of representation, questioning the reality and fiction of the “image” through humour. These works were shown in his solo exhibition in STPI, titled *Kim Beom: Random Life* (2017).

Kim's notable, recent exhibitions include *Two Hours*, Tina Kim Gallery, New York (2016); *Tireless Refrain*, Nam June Paik Art Center, Korea (2013); *(Im) Possible Landscape*, PLATEAU, Samsung Museum of Art, Seoul (2013); *Kim Beom: The School of Inversion*, Hayward Gallery, London (2012); *Tell me, Tell me: Australian and Korean Art 1976-2011*, Museum of Contemporary Art, Sydney (2011); *Objects Being Taught They Are Nothing But Tools*, The Cleveland Museum of Art, Cleveland, (2010); *Your Bright Future: 12 Contemporary Artists from Korea*, Los Angeles County Museum of Art, Los Angeles (2009); *The Demon of Comparisons*, Stedelijk Museum Bureau, Amsterdam (2009); and *The Cover of a Book is the Beginning of a Journey*, Arnolfini, Bristol (2008).

The artist's international biennale participations include Sharjah Biennial (2015); California Pacific Triennial (2013); Gwangju Biennale (2012); Media City Seoul (2010); 51st Venice Biennale, Venice (2005); 8th Istanbul Biennale (2003); and the Taipei Biennial (1998).

Kim's works are in the prestigious collections of the Museum of Fine Arts, Houston; the Cleveland Museum of Art; and the Walker Art Center, Minneapolis; the Museum für Kommunikation, Bern; Seoul Museum of Art; the Ho-Am Art Museum, Seoul; and the National Museum of Modern and Contemporary Art, Gwachun, Korea.



Jason Lim

Regarded as Singapore's next master ceramist, **Jason Lim's** artistic growth over the past decade has been remarkable. Also a performance artist, Jason combines skilled craftsmanship in sculpting with influences from performance art. The result is ceramic pieces that go beyond being mere objects of beauty, to subjects that provoke thought and interaction with the viewer.

Jason's ceramics transcend the tradition of functionality. Almost sculptural instead, his works take on strikingly organic forms – an asymmetrical plate, a sealed vessel, or a perforated bottle. Deliciously earthy yet fragile, the duality in his works prompts one to ponder over the creation process, while their asymmetry provokes a rethinking of balance and symmetry. Unpretentious in nature, Jason's ceramics exude a beautiful stark rawness that reflects the artist's skill and energy.

Jason's first show was in Canterbury, England in 1992. He has since exhibited across the globe in Australia, Germany, India, Japan, Poland, Singapore, The Philippines, Thailand, and the Netherlands. Jason Lim was also part of the Singapore Pavilion at the Venice Biennale in 2007.

Jason's artistic projects, residencies, and travels have been recognized, supported, and awarded with numerous grants and awards from the National Arts Council since 1994.



Zulkifile Mahmod

Zulkifile Mahmod (b. 1975) has been at the forefront of a generation of sound-media artists in Singapore's contemporary art development, a genre that has been garnering interest for its inter-disciplinary approach and experimental edge. ZUL represented Singapore at the Ogaki Biennale in 2006, and was Singapore's first sound artist at the Singapore Pavilion of the 52nd Venice Biennale 2007.

ZUL has cut a reputation for integrating 3-D forms with 'sound constructions' and 'sound-scapes', often crossing genres and collaborating with other artists. In 2017, ZUL received the inaugural honorary Soichiro Fukutake Prize by Benesse Holding Inc for his Singapore Biennale 2016 commission. The work, SONICreflection, has since been acquired by the Fukutake Foundation.

ZUL has exhibited across the globe. His notable initiatives include an industrial-sound inspired soundtrack in conjunction with an Antoni Tapies exhibition at the Singapore Art Museum and winning Singapore Straits Time Life! Theatre Award 2010 for Best Sound Design (RPM by Kafai/Theatreworks).



Eko Nugroho

Eko Nugroho (b. 1977 – Indonesia) is an internationally-renowned contemporary artist based in Yogyakarta, one of the major art centers in Indonesia. Having graduated at the Art Institute in the same city, his background in street art and community-based artwork is the quintessential aspect of his expanded body of works. From paintings, drawings, and embroideries, to murals, sculpture, or video, his works are deeply anchored in both local traditions and urban environment. His trademark consists of a new visual language where political messages are playfully intertwined with appropriated aesthetics of street art, graffiti, and comics.

Nugroho has held numerous solo exhibitions among which: On Site: Eko Nugroho/ Wayang Bocor, Asia Society, New York, USA (2017), WAYANG BOCOR, University of North Carolina at Chapel Hill, NC, USA (2017), LOT LOST, Art Gallery of New South Wales, Sydney, Australia (2016), WE ARE CONCERN ABOUT NOTHING, Arario Gallery, Seoul, Korea (2013), at the Singapore Tyler Print Institute, Singapore (2013), Musée d'Art Moderne de la Ville de Paris, France (2012), Peking Fine Art, Beijing, China (2009), Kiasma Museum of Contemporary Art, Helsinki, Finland (2008), and Artoteek, The Hague, The Netherlands (2005). His works are collected in major international institutions such as: Musée d'Art Moderne Paris, The Guy & Myriam Ullens Foundation, Singapore Art Museum, Musée des Beaux-arts de Lyon, Artnow International A3 Collection San Francisco USA, Tropen Museum Amsterdam Netherlands, Arario Collection Cheonan Korea, Queensland Art Gallery | Gallery of Modern Art Brisbane Australia, Asia Society Museum New York USA, and many more.



Manuel Ocampo

Multiple award-winning painter **Manuel Ocampo** (b. 1965, Philippines) is known for his frequent and strategic stylistic drifts in response to new contexts and subject matter. His shows are often constructed around contradictory tendencies, elaborating discrepancies between what a painting appears to be and how it behaves in relation to the structures that legitimate its appearance. He always embraces sudden shifts of style and emphasis. He paints, but doubt is created as to whether any particular medium is the solution.

The artist has been a vital presence on the international art scene for over two decades now; his works were presented in two of the most important European art events, the Venice Biennale (1993) and Documenta IX (1992). In the early 1990s, he participated in the iconic exhibition “Helter Skelter: L.A. Art in the 1990s” at The Museum of Contemporary Art, Los Angeles (1992).

Public collections include MOCA Museum of Contemporary Art, Los Angeles; MINCARs Museo Nacional Centro de Arte Reina Sofia, Madrid; Fonds National d’Art Contemporain, Paris; Fukuoka Asian Art Museum, Japan; and MUDAM Musée d’Art Moderne Grand-Duc Jean, Luxembourg.

In 2019, STPI had the privilege to showcase his solo exhibition, titled Ideological Mash-Up/Remix. The artist currently lives and works in Quezon City, Philippines.

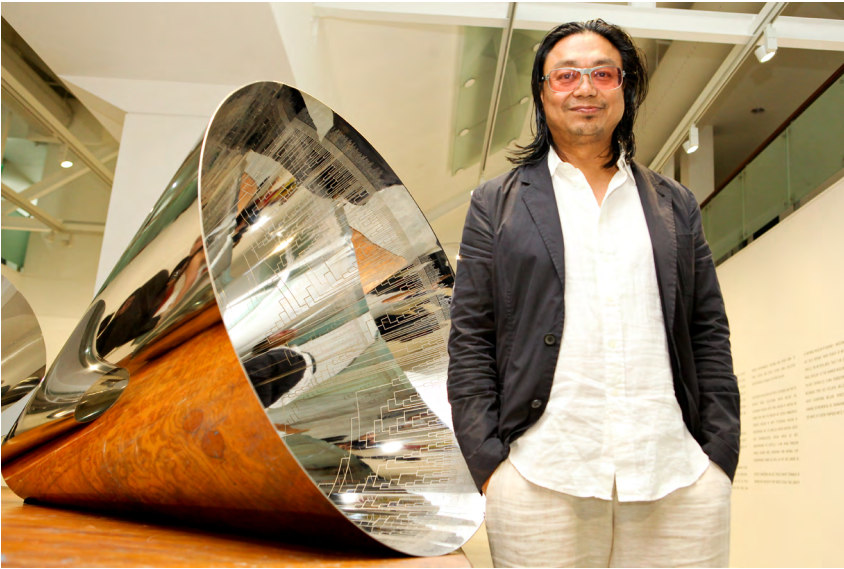


Anri Sala

Anri Sala (b. 1974, Albania) rose to international acclaim for accomplishing moving images that explores non-linguistic modes of expression. His works are composed of documentary, narrative, and autobiographical approaches; with recurring themes of cultural transitions and collective memory. Informed by his personal experiences, the artist reflects on the social and political changes taking place in his native country, while presenting them in modified environments through sound and light design.

Together with internationally renowned and accomplished artists Carsten Höller, Tobias Rehberger, and Rirkrit Tiravanija, the four of them celebrated STPI's 15th year milestone as they take on a daring challenge to create artworks with the experimental institution through blind collaboration fueled by pure instinct and spontaneity. The collaborative works were showcased in a group exhibition, Carsten Höller, Tobias Rehberger, Anri Sala & Rirkrit Tiravanija: Exquisite Trust (Blindly Collective Collaborations) (2017).

His recent solo and group exhibitions include Faith Love Hope, Kunsthhaus Graz, Austria (2018); The Creative Act: Performance, Process, Presence, Guggenheim Abu Dhabi, United Arab Emirates (2017); The Last Resort, Kaldor Public Art Projects, Sydney (2017); and Anri Sala: Answer Me, New Museum, New York (2016). His work has been a part of biennials such as: the International Art Exhibitions and French and Albanian Pavilions at the Venice Biennial (2017, 2003, 2013, 1999); Yokohama Triennale (2017, 2001); Bienal de la Habana (2015); The Fifth Auckland Triennial (2014); Berlin Biennale (2014, 2006, 2002); Sharjah Biennial (2013); Gwangju Biennale (2012). He has also exhibited at various institutions, including Musée d'Art Moderne de la Ville de Paris; New Museum of Contemporary Art, New York; P.S.1 Center for Contemporary Art, New York; and Tate Modern, London.



Rirkrit Tiravanija

One of the most influential artists of his generation, **Rirkrit Tiravanija** is a pioneer of relational aesthetics – constructing social environments that often blur the line between art and life. Combining traditional object making, public and private performances, teaching, and other forms of public service and social actions, his works involve collective participation as a means to activate his art. While at STPI – inspired by H.G. Wells' dystopian novel "Time Machine" – Tiravanija constructed narratives of time and space using various print and paper techniques that consider the textured, diverse and chaotic nature of time, capable of developing our consciousness of time and existence.

Born in Buenos Aires; raised in Thailand, Ethiopia and Canada; and educated in Chicago and New York, Tiravanija's life is a constant negotiation of cultures and languages from which he draws inspiration for his practice. His most iconic work *Untitled (Free)*, 1992 transforms museums and galleries worldwide into kitchens and a place of communion where he serves rice and Thai curry to visitors. A recipient of the Hugo Boss Art Prize, his works are part of notable public collections such as The Solomon R. Guggenheim Museum; The Museum of Modern Art (MoMA); Museum of Contemporary Art, Los Angeles; Migros Museum, Zurich; Neue Nationalgalerie, Berlin; and TATE, London. He has exhibited widely at renowned institutions such as the Stedelijk Museum, Amsterdam; Kunsthalle Bielefeld; Musée d'Art Moderne de la Ville de Paris; Museum Boijmans Van Beuningen, Rotterdam; Chiang Mai University Art Museum; Astrup Fearnley Museum of Modern Art, Oslo; Los Angeles County Museum of Art; Philadelphia Museum of Art; and at biennales such as the São Paulo Biennial (2006); the Liverpool Biennial (2002 and 2004); the Whitney Biennial (1995 and 2005); and the Venice Biennale (1993 and 1999).



Hema Upadhyay

Hema Upadhyay nee Hirani (1972 – 2015) was born in Baroda, India. Her newly produced works at STPI question the meaning of 'home' in the face of India's rapid urbanisation through autobiography and personal insights. One of India's illustrious contemporary artists, Upadhyay returned to printmaking after a decade's hiatus. During her six week residency at STPI, Upadhyay scaled new heights of technical virtuosity in a series of monumental works displaying the innovative use of Chinese wooden puzzles and clay onto STPI handmade paper.

Her solo exhibition at STPI Universe revolves on, allowed viewers to witness the process of an artistic shift. Hema Upadhyay entered daringly into the dynamics of paper and print, stretching her own and STPI's continuing undertakings. This significant collaboration was made possible by the efforts of the STPI team, led by Master Papermaker Richard Hungerford and Chief Printer Eitaro Ogawa.



Ian Woo

Ian Woo is an artist working in the language of abstraction. Influenced by forms of modernism, perceptual abstraction and the sound structures of music improvisation, his work is characterised by a sense of gravitational and representational change. He often uses the term 'picture making' when describing his position and approach, maintaining the discipline and evolvment of painting as a vehicle for pictorial reflectivity.

Woo has exhibited widely on an international level. His works are in the collection of major institutions such as ABN AMRO, Singapore Art Museum, The Istana Singapore, The National Gallery Singapore, Suzhou Center, UBS, and the Mint Museum of Craft & Design, USA.

Woo's paintings have been featured in the publication *Art Cities of the Future: 21st Century Avant-Gardes*, published by Phaidon in 2013. Since 2016, he has been part of the painting collaborative *Impermanent Durations- On Painting and Time*.

Woo lives and works in Singapore and is represented by FOST Gallery, Singapore.



Haegue Yang

Berlin-based sculptor and installation artist **Haegue Yang** (b. 1971, Seoul) combines both organic and industrially manufactured materials, staging multisensory environments with light, scent, and mundane objects. Her interest in history, literature, as well as political realities continues to shape her language of culture. Through her varying mediums, Yang challenged classical perceptions of visual art through hidden narratives, which were further developed in the realms of print and paper at STPI.

Combining the tactile and the olfactory, Yang explored print by incorporating local spices and vegetables in her techniques. This evoked the senses of smell, sight, and touch; heightening the physical and sensorial characteristics of these everyday materials. This collaboration has produced works such as *Spice Moon Cycle* (2015), *Spice Moons* (2013), and *Spice Sheets* (2012); which were shown in STPI under the title, *Haegue Yang: Honesty Printed on Modesty* (2013). The works were also added to the collections of the Mori Art Museum, Tokyo; Museum of Modern Art, New York; and UBS Art Collection, Zurich, respectively.

A selection of her recent notable exhibitions includes *Strange Attractors*, Tate St Ives (2020); *The Cone of Concern*, MCAD Manila (2020); *When The Year 2000 Comes*, Kukje Gallery (2019); *Tracing Movements*, South London Gallery (2019); *Lingering Nous*, Centre Pompidou, Paris (2016); *The Malady of Death: Écrire and Lire*, Hong Kong (2015); *Shooting the Elephant 象 Thinking the Elephant*, Leeum, Samsung Museum of Art, Seoul (2015).

Furthermore, her work has been included in the Biennale de Lyon (2015); Sharjah Biennial (2015); Asia Pacific Triennial of Contemporary Art (2015); West China Art Biennale (2012); dOCUMENTA Kassel (2012); Gwangju Biennale (2010); Venice Biennale (2009); Guangzhou Triennial (2008); and PRAGUEBIENNALE3 (2007).

About STPI

STPI Gallery fosters the exchange of ideas in contemporary art with its diverse exhibitions and public programme. The gallery hosts specially curated exhibitions of works produced in the STPI Creative Workshop and regularly participates in international art fairs. This enables it to nurture and sustain local and international interest in both its residency artists as well as the mediums of print and paper.

STPI is a creative workshop and contemporary art gallery based in Singapore. Established in 2002, STPI is committed to promoting artistic experimentation in the mediums of print and paper, making it one of the most cutting-edge destinations for contemporary art in Asia. STPI sits alongside National Gallery Singapore and the Singapore Art Museum as part of the national Visual Arts Cluster of leading institutions in the region.