

Press Release

STPI Gallery at the second edition of Art Basel Online Viewing Rooms: presenting key works by Jason Martin, Anri Sala, and Genevieve Chua

VIP Preview

17 June, 1pm CET – 17 June 1PM CET

Public Preview

19 June, 1pm CET – 26 June 1PM CET



Genevieve Chua, *Edge Control #30, Kiss (Unplanned)*, 2020,
Acrylic on linen, 60 x 42 x 4.5 cm

For the 2020 second edition of the Art Basel Online Viewing Rooms, STPI is proud to showcase key works by Jason Martin (UK), Anri Sala (Albania), Do Ho Suh (South Korea/USA/UK), and Haegue Yang (South Korea/Germany) as well as recent works by Genevieve Chua (Singapore).

British artist Jason Martin effects oscillations between sculpture and painting, with the vigour of action painting but a controlled hand. Martin redirected his enduring spirit of experimentation to the medium of pulp and paper. His pulp paintings, such as *Dogstar* and *Running for the Hills*, offer the textural complexities afforded by the curious, ephemeral properties of pulp, on which forces of action and time drastically transform the appearance of each pictorial terrain.

Anri Sala's *Lines on Black* series applies the directness of line drawing to initiate collaboration on an anatomical scale. Palm lines of three different individuals and their contemporaries are intricately merged by the artist, such as those of leading Pop Art figures Marisol Escobar, Andy Warhol and Roy Lichtenstein.

Do Ho Suh's enduring experimentations on paper with his delicate Gelatine Drawings take on compositions in varied complexity and meaning. Personal specimens of memory and site brings the viewer's eye through an exhilarating journey as it traces each moment of impression, compression and touch.

Berlin-based sculptor and installation artist Haegue Yang's interest in history and literature, as well as in political realities were further developed in the realms of print and paper at STPI. Yang's series *Edibles* combined the tactile and olfactory, where she explored print techniques incorporating local spices and vegetables, to evoke the senses of smell, sight and touch in the display of physical and sensorial characteristics of these everyday materials.

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Genevieve Chua, *After the Flood #25*, 2011-2019.
Digital pigment ink print on photographic paper, hand-coloured with ink, 75 x 109 x 8 cm.

Debuting recent works on the Art Basel Online Viewing Rooms is Genevieve Chua, following her residency at STPI in 2019 and her solo exhibition 'Twofold' at the gallery earlier this year.

Genevieve Chua employs a hard-edge monochromatic language in her *Edge Control* series that links the unique shape and content of each painting. Furthering her interest in the variability of perception, *After the Flood* is a series depicting secondary forests in Singapore, revealing the brink of a landscape hinged on the fine boundary between spaces and materials.

Artistic excellence, innovative methods, and unforgettable compositions converge at STPI's stellar selection of works for the second edition of the Art Basel Online Viewing Rooms. Not only will the Online Viewing Rooms offer dynamic, new ways of experiencing contemporary print and paper works, it also foregrounds STPI's dedication to embracing the latest digital technologies in the gallery sphere.

STPI Gallery is the only Southeast Asian gallery to take part in all three editions of the Art Basel fairs.



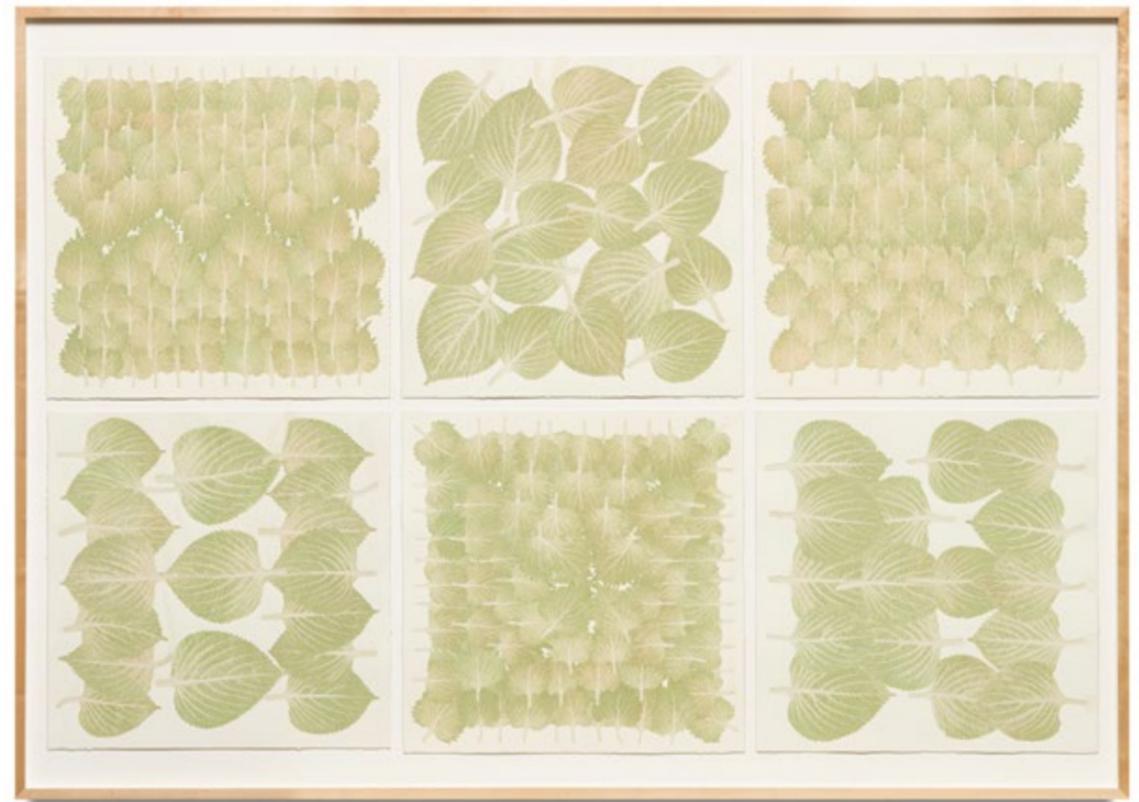
Jason Martin, *Lost and Found*, 2018
 Drypoint on stained STPI handmade paper, 87 x 73 cm



Do Ho Suh, *Circuit Breaker*, 348 West 22nd Street, Unit 2,
 New York, NY 10011, USA, 2017
 Gelatine tissue, thread embedded in
 STPI handmade cotton paper, 84 x 77.5 cm



Anri Sala, *Lines on black (Marisol, Warhol, Lichtenstein)*, 2016
 Screenprint and flocking on paper, 130 x 130 x 5 cm



Haegue Yang, *Edibles Sextet – NTUC Finest, Freshmart Singapore, Perilla Leaves, each 50 g; Meidi-Ya, Unknown, Shiso, each 50 g*, 2019
 Vegetable pressed on paper, framed, 124 x 174 x 4.5 cm

About the Artists



Genevieve Chua 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. Selected solo exhibitions include *Closed During Opening Hours*, LASALLE's Institute of Contemporary Arts Singapore (2019); *Vestigial 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.



Drawing from abstract expressionism and minimalism, British artist **Jason Martin** makes paintings about paint – its materiality, sculptural presence and transformative, alchemical nature. He is perhaps best known for his monochromatic paintings, where layers of oil or acrylic gel are dragged across hard surfaces such as aluminium, stainless steel or Plexiglas with a fine, comb-like piece of metal or board in one movement, often repeated many times.



Anri Sala is a French/Albanian contemporary artist who rose to international acclaim for accomplished videos and films, informed by his personal experience to reflect on the social and political changes taking place in native Albania. His remarkable works composed of documentary, narrative and autobiographical approaches highlight cultural transitions, history and collective memory – enhancing these recurrent themes through the use of sound and image.



Do Ho Suh's works reflect the transnational dilemma of home and belonging, malleable space and memory, and the boundaries of identity. Suh broke new ground in 2009 creating thread drawings embedded in paper, leading to a long-term collaboration with STPI in developing unique drawings of greater complexity and scale. Such a heightened understanding of both process and material has resulted in an added exploration of three-dimensionality, where the thread drawings resemble objects compressed in space, existing on a single flat plane.



Haegue Yang is a recipient of the 2005 Cremer Preis, and one of two winners of the 2007 Bâloise Art Prize. Embracing a wide range of media and techniques, from collage to performance, Yang often utilises materials related to the domestic realm and decontextualises them, rearranging them into abstract compositions. At STPI, Yang used spices as a refreshing material to address the geopolitical themes of globalisation and civilisation's transformation. One of the works - the eight-panel piece titled *Spice Moons* - was acquired by the Museum of Modern Art, New York. Other works *Spice Moon Cycle* and *Spice Sheets* have been added to the collections of the Mori Art Museum, Tokyo, and UBS Art Collection, Zurich, respectively.

About STPI

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.

STPI Creative Workshop pushes the boundaries of various print and papermaking techniques. Bolstered by specialised facilities and a highly qualified workshop team, STPI Creative Workshop produces unique collaborations with leading international artists to challenge conventions in art, explore new trajectories in their practice and share their experience with the public.

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.

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