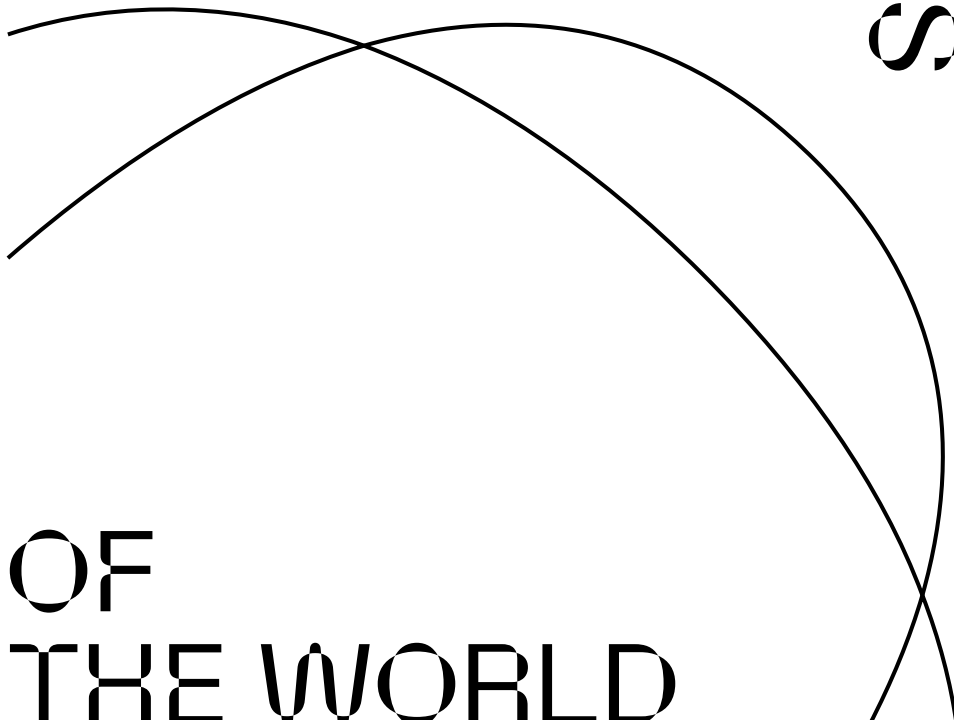


Press Release

**STPI Gallery's new exhibition
Turning the Axis of the World
envisions bold possibilities of global
change in an age of instability**

Opens to Public:
Sat 15 Aug - Sun 13 Sep 2020
STPI Gallery
Free Entry

TURNING THE **SIX**
OF **AXIS**
THE WORLD **S**



Exhibiting Artists

Ashley Bickerton

Dinh Q. Lê

Qiu Zhijie

Suzann Victor

Heri Dono

Jason Martin

Pinaree Sanpitak

Entang Wiharso

Shirazeh Houshiary

Eko Nugroho

Rirkrit Tiravanija

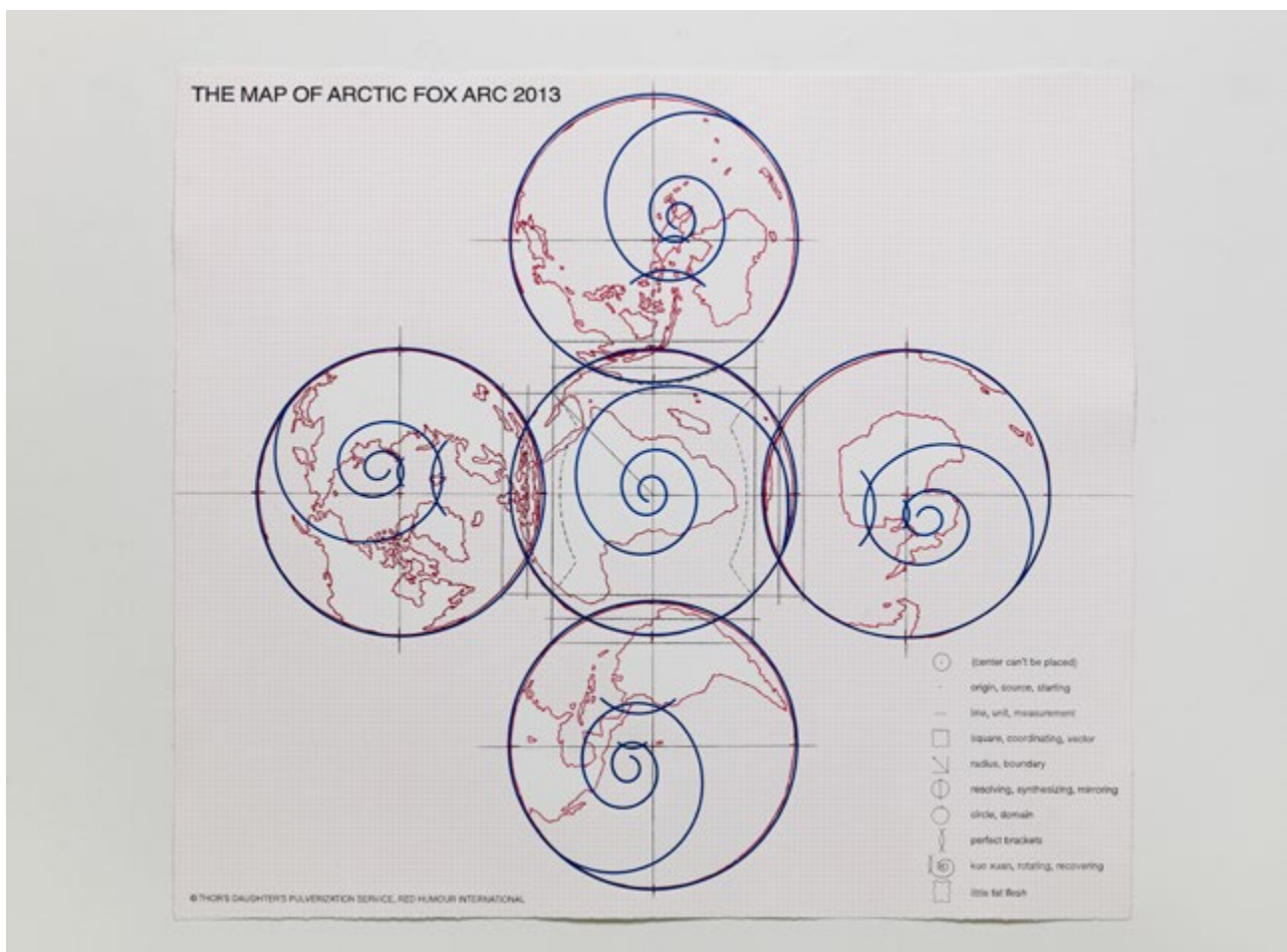
Inga Svala Thorsdottir

Teppeï Kaneuji

Manuel Ocampo

Hema Upadhyay

& Wu Shanzhuan



Inga Svala Thorsdottir & Wu Shanzhuan, *Larger World Map -Arctic Fox Arc -*, 2013.
Screenprint and relief print on STPI handmade cotton paper. 47.5 x 168 cm

STPI Gallery is pleased to announce *Turning the Axis of the World*, a group exhibition featuring the works of fifteen past residency artists created in collaboration with STPI Creative Workshop.

The exhibition takes its name from the astronomical concept of the *Axis Mundi* – the primordial axis of the world – that has long been considered a marker of stability across myths and culture. The ongoing discord in today’s global climate seems to represent a turning of the axis, thus fostering opportunities for long-held assumptions and socio-political structures to be challenged.

Resetting the world and proposing new possibilities of coexistence

Spanning the playful, the grotesque, and the mystical, the works featured in *Turning the Axis of the World* reflect a desire to start anew and open up new possibilities of coexistence. The exhibition brings to the fore our relationship with each other and with the natural world, and by extension, the wider cosmic balance.

By presenting multiple facets of Vietnamese history, **Dinh Q. Lê’s** haunting three-dimensional paper weavings retain relevance in an age where debate and controversy surge across local and international politics. **Shirazeh Houshiary’s** meditative paper-based video screens showcase humanity’s shared necessity of breath, highlighting kindred commonalities across cultures while urging us to develop a deeper relationship with the natural elements.

Ashley Bickerton’s magical depictions of sphere-studded mountains – a symbol of the *axis mundi* in Indonesia – suggests both another universe to venture into as well as an idyllic landscape on the verge of decay. The portal-like shapes of **Rirkrit Tiravanija’s** paper-based installations evoke a sense of journeying and adventure, with their reflective surfaces indicating a parallel necessity for self-reflection and introspection. Fluid ‘breast-stupa’ forms permeate **Pinaree Sanpitak’s** relief prints on paper, suggesting the shifting nature of symbols, nature, and our understanding of the world.

Other highlights include works by **Heri Dono; Teppei Kaneuji; Jason Martin; Eko Nugroho; Manuel Ocampo; Inga Svala Thorsdottir & Wu Shanzhuan; Hema Upadhyay; Suzann Victor** and **Entang Wiharso**. Each of these highly relevant works illuminates the diverse, thought-provoking concerns of life in a world ‘out of joint’ while simultaneously confronting worldly systems and embracing divergent narratives. Ultimately, these works invite viewers to consider our responses and agency in these uncertain times.

Turning the Axis of the World is guest-curated by Tan Siuli, an independent curator.

On the exhibition's opportune themes, **STPI Gallery Director Rita Targui** says:

"With *Turning the Axis of the World*, STPI Gallery hopes to illuminate the intersection between contemporary art and socio-political discourse. Through this, we strive to create opportunities within the creative realm for viewers to engage with the critical discussions that are currently altering our way of life.

Fundamentally, this exhibition reflects our firm belief that contemporary art can pose myriad solutions to global affairs and encourage us to forge alternative futures and possibilities for ourselves."

On what she hopes visitors take away from *Turning the Axis of the World*, **Guest Curator Tan Siuli** states:

"STPI is best known for its solo artist presentations, so I hope that visiting this exhibition will be akin to meeting old friends, but in an entirely new environment so that you appreciate them in a different light.

Contextualised anew, I hope that the selected pieces will inform each other and that the exhibition will offer new insight into familiar works. The show is also a timely reminder of how art can speak to ideas and emotions that we are sometimes only half-conscious of, and through its myriad expressions, set us off on new ways of thinking about the world."

Throughout its run from Sat 15 Aug – Sun 13 Sep 2020, *Turning the Axis of the World* will be supported by a diverse array of public programmes including virtual tours, workshops, and artist talks.

Please direct press enquiries and interview requests to:

STPI Communications

communications@stpi.com.sg



Rirkrit Tiravanija, *Sixth chapter: take the spin off, unwind, reverse directions, and shatter the bonsai, on the way back don't forget to smile*, 2013. Metal foil screenprinted on casted STPI handmade abaca paper, stainless steel pedestal and 3D printed object. Dimensions variable.

About the Guest Curator

Tan Siuli has over a decade of curatorial experience with a focus on contemporary art from Southeast Asia. Her exhibition projects include two editions of the Singapore Biennale (2013 and 2016), inter-institutional travelling exhibitions, as well as mentoring and commissioning platforms such as the Presidents Young Talents exhibition series. She has also lectured on Museum-based learning and Southeast Asian art history at institutes of higher learning such as the National Institute of Education as well as LASALLE College of the Arts. Her recent speaking engagements include presentations on Southeast Asian contemporary art at Frieze Academy London and Bloomberg's Brilliant Ideas series.



Ashley Bickerton

Ashley Bickerton is a contemporary artist presently living in Bali. A mixed-media artist, Bickerton combines photographic and painterly elements with assemblages of industrial found objects.

When Bickerton moved to the Indonesian island of Bali, his work became increasingly figurative, populated by a cast of grotesque and exotic characters – from voluptuous indigenous women, to the grimacing serpents with human-like characteristics. Conscious of the distortion in his objects, the works are a critique of capitalism and an exploration of issues in contemporary art related to the commodification of the art object itself. Whether painting directly on the human body, making sculpture, or creating large-scale hyper-realistic paintings, the artist remains an influential figure with a younger generation of artists.

His works are showcased internationally and are in various public art and museum collections; including the Fondation Cartier pour l'Art Contemporain in Paris, Stedelijk Museum in Amsterdam, Berardo Collection Museum in Lisbon, Museum of Contemporary Art in Los Angeles, Hara Museum of Contemporary Art in Tokyo, and the Tate Britain in London.



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 is the only contemporary Indonesian artist who has been invited to the Venice Biennial curated exhibition (2003). His 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).



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.



Dinh Q. Lê

Internationally acclaimed artist Dinh Q. Lê was born in Vietnam and immigrated to the US at the age of ten to escape the Khmer Rouge. Lê consistently challenges how our memories are recalled with context in contemporary life; he is known for his large-scale photo-montages, where he weaves photographic strips into a tapestry of images that revolve around the theme of the Vietnam War.

Lê's important works document the unheard stories of survivors who endured the first helicopter war. He utilises the artistic process as a tool for examining and unearthing history, exploring the universal themes of loss and redemption. Through his work, he merges Eastern and Western cultures, as well as personal and fictional realities.

Lê received his BA in Art Studio at UC Santa Barbara in 1989 and his MFA in Photography and Related Media at The School of Visual Arts in New York City in 1992. He has exhibited all over the world, including the Houston Center for Photography; the Los Angeles Center for Photographic Studies; the Speed Art Museum, Kentucky; A major survey of his work A Tapestry of Memories: The Art of Dinh Q. Le was held at Bellevue Arts Museum, WA.

His work is in the collections of Museum of Modern Art, New York; San Francisco Museum of Modern Art; The Hammer Museum, Los Angeles; The Los Angeles County

Museum of Art; Portland Art Museum; The Bronx Museum, New York and The Israel Museum, amongst others. Besides being an artist, Lê also co-founded the Vietnam Foundation for the Arts (VNFA), based between Los Angeles and Ho Chi Minh City – an organization that supports Vietnamese artists and promotes artistic exchange between cultural workers from Vietnam and around the world. With funding from VNFA, Lê and three other artists co-founded San Art, the first not-for-profit contemporary art space and reading room in Ho Chi Minh City. He is currently a member of the peer committee for Art Network Asia and a member of the Asia Society's international council.

He is the recipient of several awards: The Prince Claus Fund Award (2010), Gunk Foundation Public Project Grant (1998), The Dupont Fellowship (1994), NEA Fellowship in Photography (1994) and The Aaron Siskind Fellowship (1992).



Teppei Kaneuji

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.



Jason Martin

Drawing from abstract expressionism and minimalism, 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.

Elsewhere, Martin does away with paint altogether in his wall-mounted casts of copper, bronze, and nickel, whose surfaces are unctuous but frozen. In pure pigment works, vivid colour is applied to moulded panels, whose baroque contortions appear like an extreme close-up of a painter's palette. At STPI, Martin redirected his enduring spirit of experimentation to the medium of pulp and paper.

Solo exhibitions include Schauwerk Sindelfingen Museum, Sindelfingen, Germany (2017); Pelaires Centre Cultural Contemporani, Palma, Mallorca, Spain (2016); Peggy Guggenheim Collection, Venice, Italy (2009); Es Baluard Museu d'Art Modern i Contemporani de Palma, Mallorca, Spain (2008) Centro Brasileiro Britânico, Sao Paulo, Brazil (2008); Kunstverein Kreis Gütersloh, Germany (2007) and Centro de Arte Contemporáneo de Málaga, Spain (2005).



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 Netherland, 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 legitimise 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.



Pinaree Sanpitak

Born in 1961, Bangkok, Pinaree Sanpitak is one of the most established Thai conceptual artists of her generation. Her artistic practice revolves around the human body and form as a vessel of experience and perception. A recurring motif in her work, the female breast is distilled into its basic form of vessel and mound, resembling the Buddhist stupa (shrine) and offering bowl on occasion. Her sensorial inquiries also reveal a keen sensitivity towards a range of materials such as textiles, glass, ceramic and metal, informing her various approaches in collage, drawing, painting, printmaking, and sculpture. This results in an astoundingly varied and innovative body of work.

Over the past thirty years, Sanpitak's work has been featured in numerous museums and major biennales across Asia, Europe and the United States. She will be presenting her work at the upcoming Setouchi Triennale in Honjima, Japan (2019). Her recent community collaborative projects include Breast Stupa Topiary and Breast Stupa Cookery at the Jim Thompson Farm in Thailand (2018). A large-scale hanging fabric installation *The Roof*, commissioned by Arts Brookfield, was on view at the Brookfield Place Winter Garden in Battery Park City in New York, USA (2017). An overview of her work from 1995-2013 was showcased in a solo exhibition, *Collection +: Pinaree Sanpitak*, at the Sherman Contemporary Art Foundation in Sydney, Australia (2014). The artist presented *Hanging by a Thread* at the Los Angeles County Museum of Art (2013), a solo exhibition featuring her large-scale installation of the same title, which was subsequently acquired by said institution. Another large-scale installation, *Temporary Insanity*, was exhibited at the Chrysler Museum in Norfolk, Virginia, USA (2012) and subsequently at The Contemporary Austin in Austin, Texas, USA (2013).

At the 18th Biennale of Sydney (2012) she showcased a large-scale installation, *Anything Can Break*, at the Museum of Contemporary Art Australia. The installation comprises thousands of origami "flying cubes" and breast-shaped glass clouds suspended from the ceiling, with musical motifs triggered by motion sensors in response to the audience's movements



Inga Svála Thorsdóttir & Wu Shanzhuan

Wu Shanzhuan is one of the leading figures of the 1980's pre-Tiananmen Square generation of Chinese Conceptualists, and Inga Svála Thorsdóttir started Thor's Daughter Pulverizing Service in 1993 reducing all things back to its powder form. In 1991, Thorsdóttir documented Wu urinating into a replica of Marcel Duchamp's Fountain to restore the urinal back to its original purpose and hence the establishment of the constitution Thing's Right(s) in 1994.

Thorsdóttir and Wu have exhibited widely with solo exhibitions: What a Form: A Reportage, OCT Contemporary Art Terminal, Shenzhen, 2013; kuo xuan, Long March Space, Beijing, 2011; Thing's Right(s) 09 The More, Wu Shanzhuan, Red Humour International & Inga Svála Thorsdóttir, Thor's Daughter's Pulverization Service, Shanghai Gallery of Art, Three on the Bund, Shanghai, 2009 and Thing's Right(s) – New York 2001, Making Your Own Nationality, Ethan Cohen Fine Arts, New York. They live and work in Hamburg, Shanghai and Reykjavík.



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.

Born in Bueno 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 works at STPI questioned 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.



Qiu Zhijie

Qiu Zhijie's practice encompasses conceptual multimedia works fusing Chinese calligraphy with video, installation and performance art. Building layers of meaning and memory through print and papermaking, Qiu explored critical issues of freedom and destiny by focusing on the geopolitical and psychological attachments to the ancient capital Nanjing City or "City of Failure" for its past of massacres and wars. Informed by historical, social and academic issues of significant cultural import, Qiu's creative expositions took these works into the realm of social action, and are a prelude to future installations on the Nanjing Yangtze River Bridge Suicide Intervention Project.

Recent exhibitions include the 56th Venice Biennale: All the World's Futures (2015) and A Suicidology of the Nanjing Yangtze River Bridge 4 – On Levelling All Things at Art Museum of Nanjing University of the Arts (2014).



Suzann Victor

At STPI, Suzann Victor explored themes of post-colonialism, deconstructing and reconstructing the perceived cultural and family unit, skilfully utilising materiality to draw out metaphorical and literal opacities in the overall discourse of histories, geographies, and cultures. New works include etchings and gestural paper paintings and these are unusual additions to her practice consisting of theatrical devices, kinetic mechanisms, performance installations and object experimentations with the body, chandeliers, and light.

Victor was Singapore's first female representative at the 49th Venice Biennale and her installations have since graced international platforms such as the 6th Havana Biennale, 2nd Asia-Pacific Triennial at Queensland Art Gallery, the Adelaide Biennale (2008), and the 5th Seoul International Media Art Biennale, Korea. She was also a recipient of the 2009 Civitella Ranieri Foundation Fellowship.



Entang Wiharso

One of Asia's most acclaimed artists, Entang Wiharso was born in 1967 in Tegal, Central Java. He studied painting at the Indonesian Institute of Arts in Yogyakarta, graduating in 1987, and is widely regarded for his unique depictions of contemporary life, which employ a dramatic visual language that draws on both ancient mythology and popular culture. Wiharso presented a major exhibition with STPI in 2015, *Never Say No*, using experimental methods and materials like balloons, yarn, wires and nails in the print and paper making process.

A recipient of numerous awards and residencies—including a Pollock-Krasner grant, a Copeland Fellowship at Amherst College, and a summer residency at Robert Wilson's Watermill Center—Entang has exhibited throughout the world and represented Indonesia in major international biennials. Recent exhibitions include *Love: The First of the 7 Virtues*, Hudson Valley Center for Contemporary Art, Peekskill, New York (2015); *Prospect.3*, New Orleans (2014–15); *Art Stage Singapore* (2015, 2014); the 55th and 51st Venice Biennales (2013, 2005); *Prague Biennale 6* (2013); *Panorama: Recent Art from Contemporary Asia* at the Singapore Art Museum (2012); and *Biennale Jogja XI*, Yogyakarta (2011–12). Entang is represented in numerous notable collections, including the Guy and Myriam Ullens Foundation, Switzerland; the Olbricht Collection, Germany; the Indonesian Art Institute, Yogyakarta; the National Gallery of Victoria, Melbourne, Australia; the Rubell Family Collection, Miami, USA; and the Singapore Art Museum.

About STPI Gallery

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.