

STPI TAKES PART IN ART BASEL HONG KONG 2021

FOLLOWING A YEAR OF VIRTUAL FAIRS

Venue:

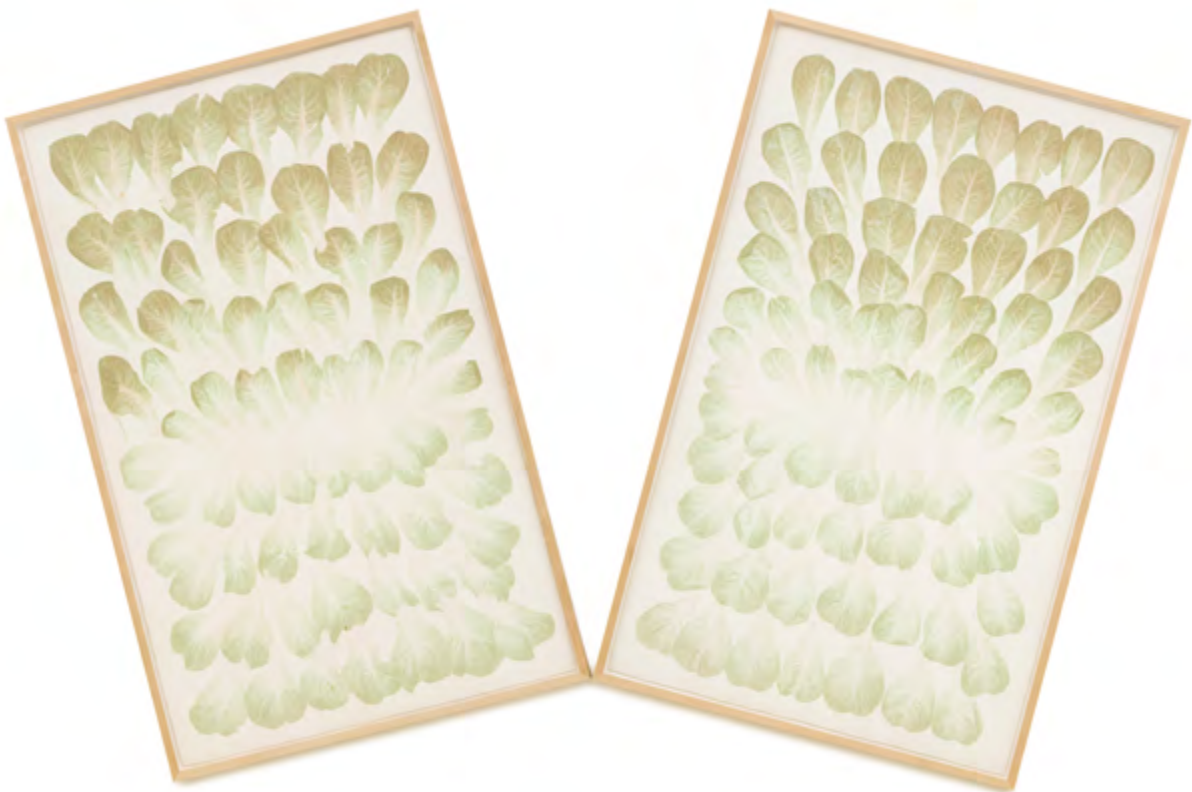
Hong Kong Convention and Exhibition Centre

Dates:

Private Viewing: 19 – 20 May

Vernissage: 21 May

Open to Public: 22 to 23 May 2021



Following a year of virtual fair participations, STPI is pleased to present a physical booth at Art Basel Hong Kong 2021 (ABHK). STPI will participate as a satellite booth that will be staffed by the Art Basel team. Running parallel to the on-site fair is Art Basel Live: Hong Kong 2021, which includes online viewing rooms for an international audience who are unable to attend the physical fair. The gallery will present these artists for both the online and in-person components: Heman Chong (Singapore), Genevieve Chua (Singapore), Do Ho Suh (South Korea/USA/UK) and Haegue Yang (South Korea/Germany).

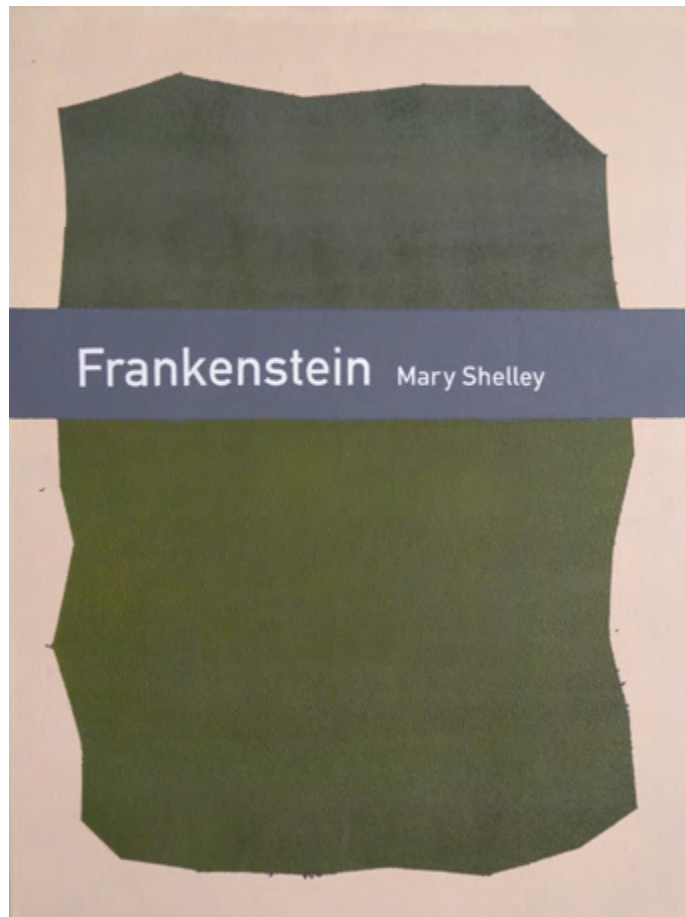
Heman Chong's *Covers* and *Things That Remain Unwritten* series are inspired by a joke by the art critic Jan Verwoert, "Why are conceptual artists painting again? Because they think it's a good idea." The series are an extended interrogation of painting, with *Covers* being books that the artist has not yet read but intends to read, and *Things That Remain Unwritten* as an extension of *Covers* where the works are evidently more painterly, incorporating gestures of exaggerated brush strokes and abstracted masses of colour.

In her notable ongoing painting series *Edge Control*, **Genevieve Chua** employs a hard-edge monochromatic language that links the unique shape and content of each painting. It is the artist's exploration of the fundamental questions of painting, particularly its perception and constituent materials. Chua's use of abstraction brings to mind ideas of human vision and simulation, as well as culturally conditioned experiences, interpretations and ways of seeing which unfold over time.

Do Ho Suh's long-term collaboration with STPI began in 2009, where he developed a repertoire of 'Thread Drawings' based on his discovery of fusing fabric sculptures with sketches of figures and architectural elements on paper pulp. Suh has described the making process as a "dance between spontaneity and control": the unique behaviour of each material and their interconnectedness activated by the artist's sensitive manipulation. Since his technical breakthrough with STPI in 2009, the artist has returned to develop and translate cultural displacement and concepts of self into enchanting forms in greater complexity and scale.

Haegue Yang explores the possibilities of vegetable residue in her *Edibles* series. Choosing solely to work with salad leaves, each print in this series is an impression of vegetables from a single packet, purchased from either a local grocery store or wet market stall. Surfacing as an undercurrent in this series is the idea of value systems, where correlations of freshness and cost, sealed and exposed, processed and organic serve to inform the mode of ornamentation that Yang employs towards the mesmerising compositions on paper.

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



Heman Chong, *Frankenstein / Mary Shelley*, 2010, Acrylic on canvas, 61 x 46 x 3.8 cm
© Heman Chong. Photo courtesy of the Artist and STPI.



Genevieve Chua, *Edge Control #22, Brace*, 2018, Acrylic on linen, 60 x 42 x 4.5 cm
© Genevieve Chua. Photo courtesy of the Artist and STPI.



Do Ho Suh, *Staircase/s*, 2019, Thread embedded in STPI handmade cotton paper, framed, 309 x 202.5 x 7 cm
© Do Ho Suh. Photo courtesy of the Artist and STPI.



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, 164 x 123 x 4 cm
© Haegue Yang / STPI. Photo courtesy of the Artist and STPI.

About the Artists

Heman Chong

Heman Chong 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) and *Legal Bookshop* (Swiss Institute New York, USA, 2018). 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 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.

Chua's selected solo exhibitions include *Twofold*, STPI, Singapore (2020) *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.



Do Ho Suh

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 thread drawings of greater complexity and scale.

Collections worldwide include the Museum of Modern Art, New York; Solomon R. Guggenheim Museum, New York; Tate, London; Leeum, Seoul, among many others. He is represented by Lehmann Maupin, New York/Hong Kong and Victoria Miro, London.



Haegue Yang

Berlin-based sculptor and installation artist Haegue Yang 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.

Recent solo exhibitions include *Strange Attractors*, Tate St Ives (2020), *The Cone of Concern*, MCAD Manila (2020), *When The Year 2000 Comes*, Kukje Gallery (2019) and *Tracing Movements*, South London Gallery (2019). Collections worldwide include Carnegie Museum of Art, Pittsburgh; M+, Hong Kong; Hamburger Kunsthalle, Hamburg; and Leeum, Samsung Museum of Art, Seoul.



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.