

## STPI at Frieze London and FIAC Paris in October 2021

The month of October is a bustling one as STPI returns to two major international art fairs.

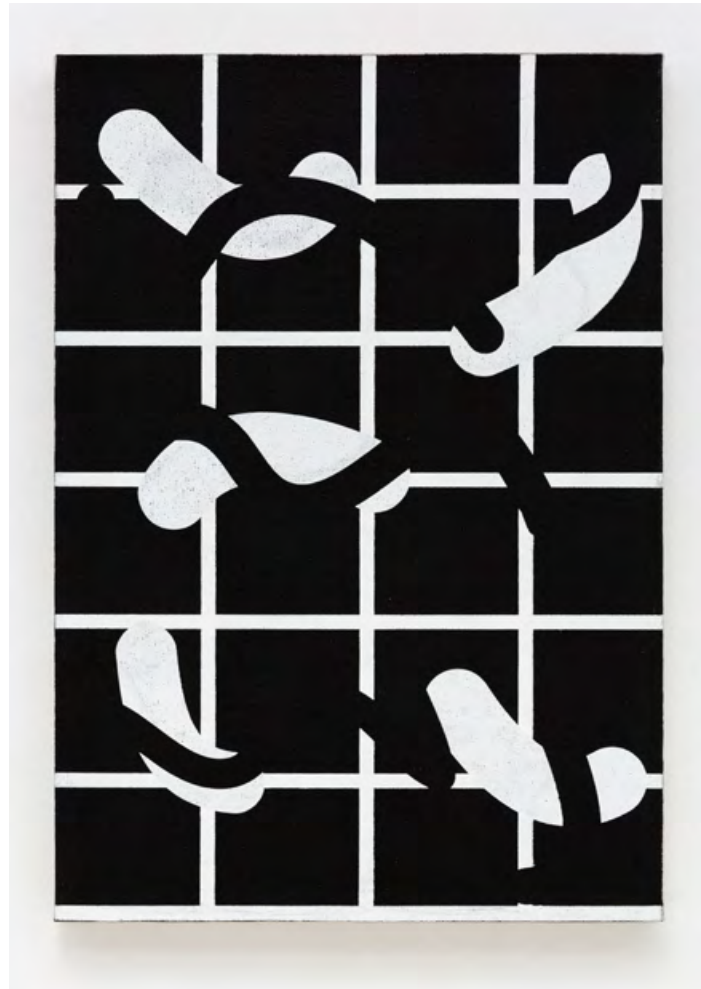


Haegue Yang, *Edibles - NTUC Finest, OH' FARMS, Lemon Balm, 150 g*, 2021, Vegetable pressed on paper, 60.5 x 153.50 x 4.5 cm (framed). © Haegue Yang / STPI.

While the beginning of 2021 still left the art world uncertain of whether or not pre-pandemic activities could resume, the latter part of the year proved to be more hopeful where major art fairs such as Frieze and FIAC could take place in-person. In line with how such events are cautiously yet optimistically paving the way for the international art world to return to business-as-usual, STPI is pleased to present physical booths at both Frieze London and FIAC Paris.

## Frieze London

**Featuring: Genevieve Chua (Singapore), Heman Chong (Singapore), Sam Durant (USA), Jason Martin (USA), Haegue Yang (South Korea/Germany)**

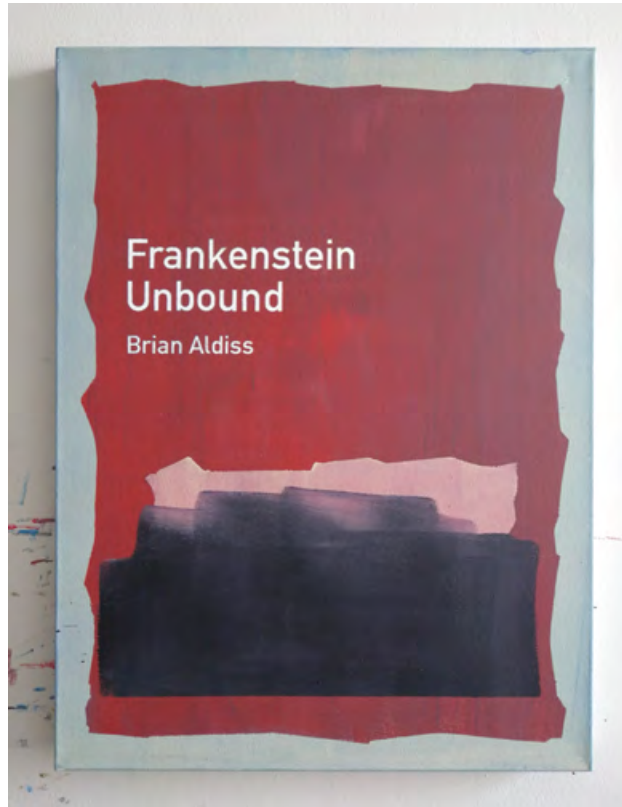


Genevieve Chua, *Edge Control #15, Soft Diplomacy*, 2019, Acrylic on linen, 60 x 42 x 4.5 cm.  
© Genevieve Chua / STPI.

**Genevieve Chua's** *Edge Control* series is a way to navigate ideas about the diagram, the edge, surface tension and limits, syntax, and glitch, through modalities of painting. The works currently veer towards being hard-edge and monochrome. The titles are numbered chronologically (for archival purposes) but they also obliquely reference an event. As the series builds up indefinitely, shaped stretchers reveal the evolution or apparent deterioration of a form. A play on words and phrases may also instigate an improvisation of a shape.

**Please direct press enquiries and requests for press images and interviews to:**

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Heman Chong, *Frankenstein Unbound / Brian Aldiss*, 2010, Acrylic on canvas, 61 x 46 x 3.8 cm.  
© Heman Chong / STPI.

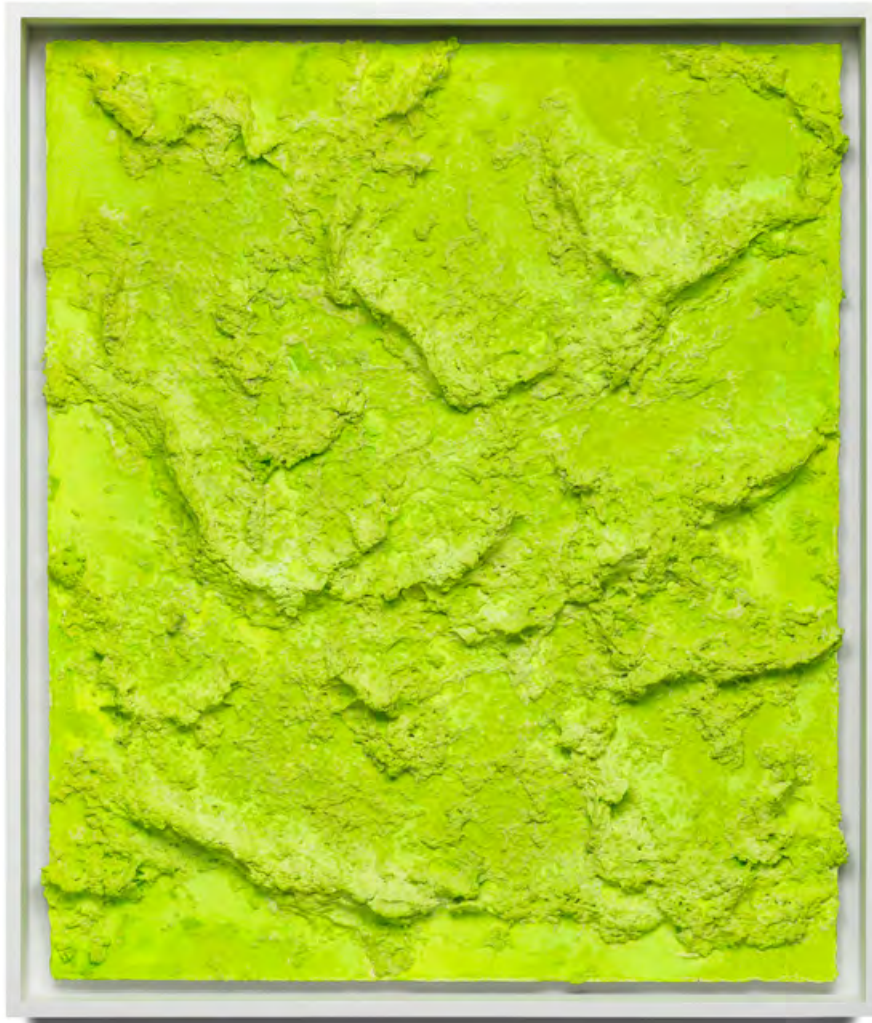
**Heman Chong** has painted since 2009, when he was commissioned to be part of a special exhibition during the Shanghai Contemporary Art Fair. Inspired by a joke by the art critic, Jan Verwoert: “Why are conceptual artists painting again? Because they think it’s a good idea”, Chong has undertaken an extended interrogation of painting. His first paintings were *Cover (Versions)* (2009 - ), book covers for books he had not yet read but intended to read. Over time, the paintings have become more painterly, incorporating gestures of exaggerated brush strokes and abstracted masses of colour to tears on the canvas surface.



Sam Durant, *Untitled (Communism, Colonialism, Confederacy)*, 2020, Inkjet print with pigment ink on silk, and on gampi paper mounted on STPI handmade mulberry and cement paper, 74.5 x 64.5 x 5 cm each (framed). © Sam Durant / STPI.

In **Sam Durant's** *Untitled (Communism, Colonialism, Confederacy)* (2020), each work features a statue erected in the context of communism, colonialism, and the confederacy. Innovatively, the artwork uses cement paper made in-house at STPI's paper mill created just for the artist. Cement is reminiscent of the building material of statues, a motif Durant explores quite heavily at STPI and in his recent artistic practice. In this series, the cement paper is carved out at specific areas to reveal a layer of printed-on silk beneath; the difficulty lies in attempting to read what exactly the image on the silk is. This mirrors the violent nature of power struggles recurring time and time again in history, where the brutal gestures enacted during such moments of power struggles and ideological overhauls utilise the tool of historical/memory erasure prominently.

*Heads, Statues, Arms and Legs* (2020) makes use of the concrete paper once again, where a collection of things are neatly arranged in a methodical composition. For each work, Durant randomly selects cut-out images of statue heads, statues themselves, and arms and legs across various times and spaces, such as from Ancient Greece, Europe, the Middle East, America, the Caribbean and China. Upon closer inspection, it dawns upon the viewer that apart from the material and bodily aspects, there is little that tie the collage elements together in a manner that provides an effortless understanding. The mixed bag of contexts that obscures more than it reveals thus mirrors the destruction of monuments, statues, histories and memories around the globe, with their rich histories and stories lost to time.



Jason Martin, *Selvagem I*, 2018, Pulp and cel-vinyl on paper, 94 x 81 x 11.5 cm (framed).  
© Jason Martin / STPI.

In **Jason Martin's** pulp paintings, textural complexities are afforded by the curious, ephemeral properties of pulp, on which forces of action and time drastically transform the appearance of each pictorial terrain. Further, the choice of palette are demonstrative of his distinct treatment of colour, particularly in the dominant use of monochrome. Historically rooted in modernist traditions and expanded in the twentieth century, it is reinvigorated through Martin's manipulation of material as 'a kind of sculpture within the language of painting', where the line between pictorial object and support structure seems to collapse.

**Haegue Yang** explores the possibilities of print by incorporating local spices and vegetables in her techniques, which generated a substantial series of works. Her latest body of work produced at STPI, *Edibles* (2021), explores the possibilities of vegetable residue. Choosing solely to work with salad leaves, each print in this series in 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.

## FIAC Paris

**Presenting: Jason Martin (USA), Anri Sala (Albania/France),  
Haegue Yang (South Korea/Germany)**

**Jason Martin's** drip-like traces in *Untitled I, II* (2018) are records of a different visceral energy, achieved through the process of spit-bite aquatint. Whereas *Pure magenta V* (2018) and *Ultramarine blue/Quinacridone magenta IV* (2018) are further demonstrative of his explorations into the monochromatic field, as with his paper pulp paintings.



Anri Sala, *After Delusion/Devolution*, 2020, Carborundum, acrylic ink, screenprint on paper, 145 x 93.2 cm.  
© Anri Sala / STPI.

**Anri Sala's** *After Delusion/Devolution* (2020) takes reference from an earlier work, *All of a Tremble (Delusion/Devolution)*, which portrays a landscape of forest and rural dwellings, further dotted by recognisable Disney characters such as Bambi, Snow White and the Seven Dwarves, and Mickey Mouse. Moving from a more compact, figurative composition to one that gradually becomes more minimal and abstract as one's eyes travel from the top to bottom, this work plays with the idea of the relationship generated between sound and image. Such a relationship is further reinforced through the movie characters where the vernacular of the cinematography is borrowed.

Finally, a fresh selection of **Haegue Yang's** *Edibles* (2021) series presents her vegetable prints in different formations. While the prints tie back into the main enquiry of *Edibles*, the noticeably varying aesthetic expressions of the forms and even canvas shape and positioning is an exercise in observing these specimens more closely, inviting us into a new mode of perception with regards to this everyday subject.

## **FRIEZE LONDON**

### **Venue:**

Regent's Park, London NW1 4NR, UK

### **Open to Public**

13-14 October 2021

Preview

15-17 October 2021

Open to Public

## **FIAC PARIS**

### **Venue:**

Grand Palais Éphémère, Av. Pierre Loti,  
75007 Paris, France

### **Open to Public**

20 October 2021

By invitation

21-22 October 2021

Open to Public: 12PM to 8PM

23-24 October 2021

Open to Public: 12PM to 7PM

# About the Artists

## HEMAN CHONG

Heman Chong (Malaysia, 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); fikitionfiktionfiktion (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 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 *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.



## **SAM DURANT**

Sam Durant actively engages with social, political and cultural events in history as part of his practice, with a particular emphasis on American history. Areas of focus include the Civil Rights Movement, the conflict between settlers and Native Americans, and international trade relationships. Durant often works with globes and maps as a means of presenting alternate histories/geographies.

In 2006, Durant compiled and edited a comprehensive monograph of Black Panther artist Emory Douglas' work. His curatorial credits include *Eat the Market* at the Los Angeles County Museum of Art and *Black Panther: the Revolutionary Art of Emory Douglas* at The Museum of Contemporary Art in Los Angeles and the New Museum in New York. He has co-organised numerous group shows and artists benefits and is a co-founder of Transforma, a cultural rebuilding collective project that began in New Orleans. He was a finalist for the 2008 Hugo Boss Prize and has received a United States Artists Board Fellowship and a City of Los Angeles Individual Artist Grant. His work can be found in many public collections including The Art Gallery of Western Australia, Perth; Tate Modern, London; Project Row Houses; Houston, and MoMA, New York. Durant teaches art at the California Institute of the Arts in Valencia, California.

## **JASON MARTIN**

British artist Jason Martin effects oscillations between sculpture and painting, with the vigour of action painting but a controlled hand. 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).

## **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.

His recent solo and group exhibitions include Faith Love Hope, Kunsthaus 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); Anri Sala: Answer Me, New Museum, New York (2016); No Names, No Title, Tel Aviv Museum, Israel (2015); The Present Moment (in D), Haus der Kunst, Munich, Germany (2014); The Vincent Award 2014, Gemeentemuseum Den Haag, The Hague, The Netherlands (2014); Air Cushioned Ride, CAC Centro de Arte Contemporáneo de Málaga, Spain (2013); Anri Sala, Centre Georges Pompidou, Paris (2012); French Window: Looking at Contemporary Art through the Marcel Duchamp Prize, Mori Art Museum, Tokyo (2011); Anri Sala, Serpentine Gallery, London (2011); and Haunted: Contemporary Photography/Video/Performance, Guggenheim Museum, New York (2010). Anri Sala's 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; Tate Modern, London; the Art Institute of Chicago; and Tel Aviv Museum of Art.

## **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.

A selection of her recent notable exhibitions includes 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); Family of Equivocations, Museum of Modern and Contemporary Art, Strasbourg (2013); Accomodating the Epic Dispersion, Haus der Kunst, Munich (2012); Arrivals, Kunsthaus Bregenz, Austria (2011); and Voice and Wind, New Museum, New York (2010).

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.