

***On Time*: Adeline Kueh, Jason Lim, Ian Woo, Zul Mahmud**

Guest curated by Marc Gloede

Opens to Public

25 September – 24 October 2021

STPI Gallery

Free Entry

Defying Expectations, Defining Time

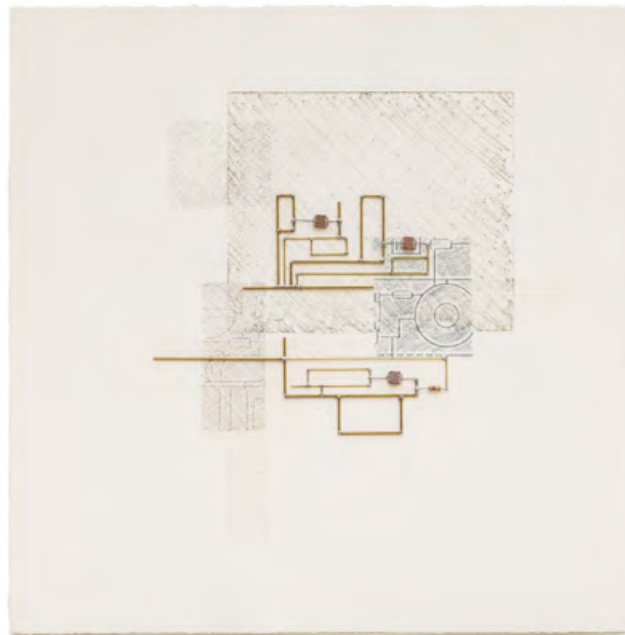


STPI is pleased to announce our upcoming exhibition, ***On Time***, featuring new works by four Singaporean artists: **Adeline Kueh, Jason Lim, Ian Woo** and **Zul Mahmud**; these artists took part in a residency with STPI one after the other in 2021. In a unique move, the exhibition's layout will be altered for a number of times during the run of the show, thus presenting a few distinct iterations.

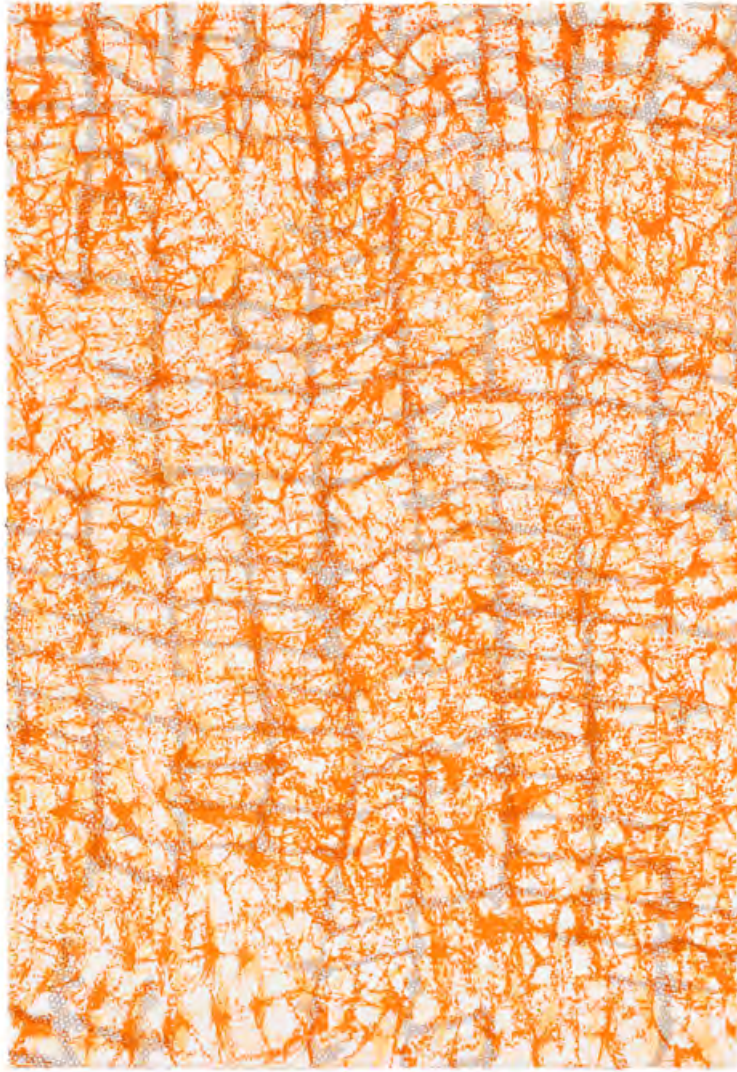


Adeline Kueh, (left) **Forgetting and Remembering (Pink)** and (right) **Forgetting and Remembering (Orange)**, 2021, Screenprint on artist's handkerchiefs, (left) 43 x 70 cm (right) 42 x 71 cm (unframed).
© Adeline Kueh / STPI.

On Time inspects the role of time in the artists' production period during their STPI residency, as well as the experience of time during and of an exhibition. The range of works on view spans print to sculpture, relief to installation, and address the impact of time on manifold levels. They invite the audience to encounter and reflect on the facet of time that is most obviously embedded in the artworks: the time of production. They further consider the role of the audience's engagement and ask: how much time are we spending with each work and how might our perception of it change over time?



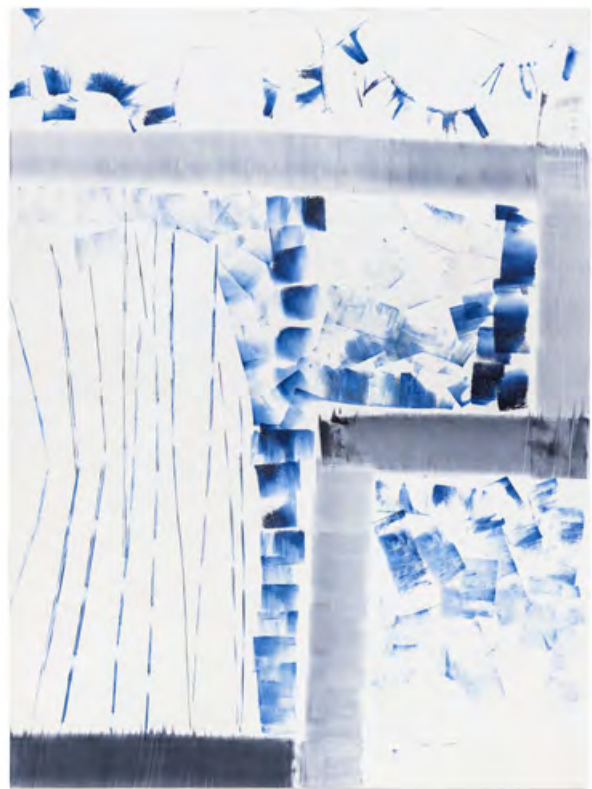
Zul Mahmod, **SONIC Imprint 5**, 2021, Soft ground etching with chine-collé on paper, 43.5 x 43.5 cm. © Zul Mahmod/ STPI.



Jason Lim, *Calming Separation 2*, 2021, Screenprint on paper, 101 x 76 cm. © Jason Lim/ STPI.

In the individual works, the audience can look forward to the continuation of the artists' long-standing concerns articulated through the mediums of print and paper. Specifically for the works produced at STPI, **Adeline Kueh** focuses on the transformative acts against forgetting, and ideas around intimate and invisible labour within the home are used as departure points. Using repetition as a strategy, **Jason Lim**'s artistic process is a rhythmic, quiet and contemplative one—further, each mark is an end but the beginning of the next one, a cyclical process that provides the potential for renewal creation.

Best known for his abstract paintings, **Ian Woo** explores abstraction (“[It] begins with no memory, ends with one.”) in the medium of print, where the radically different printing process presents a sequential unfolding of the printing plates' (and subsequent prints) composition and forms. This is opposed to painting where only the final form is present on a single canvas. **Zul Mahmud** explores the visualisation of sound through prints, and uses basic electronic circuitry that produces pure sinewave as a starting point to capture the essence of time.



Ian Woo, (left) *Syllable* and (right) *Porcelain*, 2021, (left) Monoprint and intaglio on paper and (right) Monotype on paper, (both) 110 x 81.5 cm. © Ian Woo/ STPI.

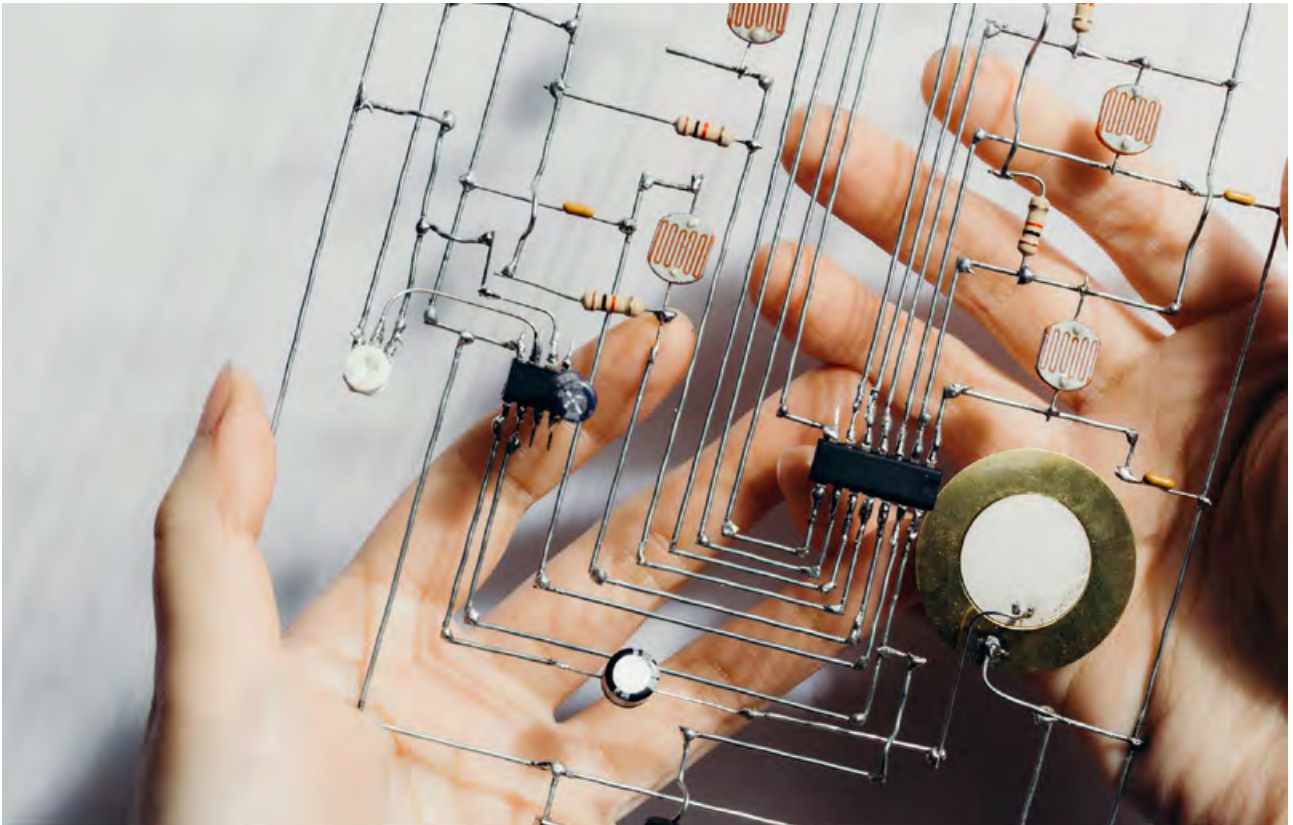
In its complexity as an exhibition, *On Time* also asks how experience is related to duration. It rejects the idea of a static presentation and replaces this with a mode of continuous alteration. It challenges the viewers to face their own pre-conceived ideas of time. Lastly, it invites audiences to continuously come back and renegotiate expectations, perceptions and their own memories of former experiences.

In thinking about time through the exhibition and its amalgamation of processes, we invite you to visit STPI throughout the four weeks to experience time with us.

This exhibition is guest curated by Marc Gloede.

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

Artists-led Public Programmes



Join us for a series of artist-led workshops and talks, happening every weekend from 2 October onwards:

Artist-led workshop with Adeline Kueh

2 October 2021

- On paper-bead making, time capsules, wishes and dreams

Artist-led workshop with Jason Lim

9 October 2021

- Monoprint on ceramics

Artist-led workshop with Zul Mahmud

14–16 October 2021

- A circuitry drawing class (3-part class)

In Dialogue with Adeline Kueh, Jason Lim, Ian Woo and Zul Mahmud, moderated by Marc Gloede

23 October 2021

All public programmes are held at STPI.

More details to be announced via stpi.com.sg, Facebook and Instagram.

About the Artists



Adeline Kueh

Adeline Kueh makes installations, photography and embodied works that reconsider the relationship we have with things and rituals around us. Her works are imbued with a sense of desire and longing, and act as modern-day totems that explore personal histories and overlooked moments. Using drawing as a conceptual tool, Adeline tries to map out the historical trajectories across time and space through her use of found objects and new production.

In light of the ecological turn, Adeline's immediate concerns have shifted towards ideas around intimate labour, and the politics and poetics of care. Works made are seen as social objects inscribed with histories and narratives while simultaneously questioning the kinds of knowledge that are produced. She has also recently co-founded a critical craft collective in Singapore.

Adeline has exhibited in the United Kingdom, USA, South Korea, The Netherlands, Turkey, Indonesia, Serbia, Australia and Singapore. Rooted in critical studies, Adeline has also chaired and presented at a number of cultural studies conferences in the UK, Germany, Australia, Finland, Hungary, Singapore and Malaysia. Currently a Senior Lecturer with the MA Fine Arts programme (with the McNally School of Fine Arts, LASALLE College of the Arts), Adeline's research interests include notions of hauntings and monstrosity within Southeast Asian contexts, architecture, and adaptive design.

Adeline was also involved in the *Word of Mouth* exhibition in the 2019 Venice Biennale, and was a consultant/designer for projects including the *Passion Made Possible Culture Shaper Tribe Films* (Singapore Tourism Board) in 2019 and Hermes Singapore in 2016.



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.



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 evolvement 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.



Zul Mahmud

Zulkifle Mahmud (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 'soundscapes', 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).

About the Guest Curator



Marc Gloede. Photo by Wei Leng Tay.

Marc Gloede is a curator, critic and film scholar. His work focuses on the relationship between images, technology, space, the body, and the dynamics between art, architecture and film.

From 2008 to 2014 Gloede was senior curator of Art Film, Art Basel's film programme. Other film curatorial projects were the A+ Online Festival of Video Art (2020), the film programme for the exhibition "Siah Armajani: Spaces for the Public. Spaces for Democracy," at NTU CCA, Singapore, or his guest curation for the Experimenta Festival 2007 in Mumbai/Bangalore. Furthermore he has curated numerous exhibitions including "STILL/MOVING/STILL - The History of Slide Projection in the Arts" (Knokke/Belgium) or more recently "Progressive Disintegrations" at Objectifs and "To Draw a Line" at the ADM Gallery in Singapore.

Gloede authored the book *Farbige Lichträume/Colored Space of Light* (2014), and was co-editor of *Umwidmungen* (2005) and *Synästhesie-Effekte* (2011). His writing has been published in *The Impossibility of Mapping [Urban Asia]* (2020), *The State of Motion 2019: A Fear of Monsters*, and publications such as *Fantom*, *Texte zur Kunst*, *OSMOS*, *Parkett*, and *Art in America*, among others.

He received his PhD at the Free University of Berlin and since 2017 is Assistant Professor and Co-Director of the MA in Museum Studies and Curatorial Practices at NTU/ADM.

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.