

How might our perception of the world change when we start to notice the more-than-human?

The Lines Fall Where They May is an exhibition on mark-making and the delicate, faint signs of nonhuman life and environments. It centres on two recent bodies of print works created at STPI's workshop – the *Edibles* series of sap-drenched pressings by Berlin- and Seoul-based artist **Haegue Yang**, a continuation of her previous engagement at STPI with perishable plant-based foods; and copper- and ink-embossed paper works by Indian artist **Prabhavathi Meppayil**, who completed six sets of geometries (each comprising eight individual prints), three sets of which are exhibited. *The Lines Fall Where They May* also features the works of six other artists: **Ghada Amer & Reza Farkhondeh, Genevieve Chua, Amanda Heng, Lin Tianmiao and Suzann Victor**, all of which were created during their residency with STPI.

“For exhibition visitors, I'd revise and offer a line that Jack Halberstam has written about wildness, to direct our attention to lives apart from our own.

‘The nonhuman is neither utopia nor dystopia; it is a force we live with and a way of being that we are organizing out of existence.’”

– Jason Wee, Exhibition Curator



Prabhavathi Meppayil, *cu/lp/fourteen*, 2021,
Copper wire on embossed STPI handmade paper, 19.1 x 21.5 cm (each)

Mark-making is often thought of as visual aggregations of colour, shape, texture and scale, subject to the tightening and release of the artist's control. Alternatively, they are expressions of the artist's psychic, emotional or relational life, as portals through which we discover the artist's subjectivity and agency. In other words, marks are the indices of various narratives that the artist expresses or allows. These marks exist as lines, blotches, indentations, brushstrokes, etchings, notches, tears, edges, and others in a near-inexhaustible list of possibilities for artistic production, with the artist as the fulcrum of activity.

The Lines Fall Where They May suggests that marks form the ways in which the artist is ever so slightly decentred, and marks are the small signs of life left by others. These marks are openings through which stories other than the artist's own are known; they are how nonhuman systems and environments make themselves felt, whether those worlds are cybernetic, vegetal, mineral or animal. These signs are barely there, but sometimes in the barely-there exists enough consideration and measure of worlds apart from our own.

Artists

Genevieve Chua



Genevieve Chua (b. 1984, Singapore) 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.

Having undertaken her first residency at STPI in 2011, Chua returned in November 2019 for a new residency phase, creating print-based works that resonated with several of her ongoing series such as *Edge Control*, *After the Flood* and *Swivels*. Her recent solo exhibition at STPI, *Twofold* (2020), explored expanded ideas of painting.

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

Ghada Amer & Reza Farkhondeh



Ghada Amer was born in Cairo in 1963 and now lives in New York. On viewing her work, what appears to be a mass of abstract lines gradually comes into focus provocative imagery, displayed in a repetitive pattern. Her work refuses to bow to the puritanical elements of both Western and Islamic culture, and what could be called 'institutionalised feminism'. She has a highly respected international reputation and has exhibited in the Venice Biennale, the Whitney Biennial and renowned museums across the USA and Europe.

Reza Farkhondeh was born in Iran in 1963 and now lives in New York. Reza Farkhondeh focused on film and video art in the late 1980s and 1990s. He moved to oil painting of ordinary objects of the era of globalization, mostly plastic toys driven from '99 cent culture'. The paintings are in the opulence of salon portraiture. He created a series of video performances before turning to watercolor and acrylic landscape in 2002. His images spark a sense of unrest and disconnection. Anchored between the hyper-modern and the past, this painted world reinvents the universe we live in, as the signs of our daily life are captured in new registers of visualization beyond territories and beyond history.

The artists are frequent collaborators under the moniker of DAISY, and exhibited together for *A New Collaboration on Paper* at STPI in 2008.

Amanda Heng



Amanda Heng (b. 1951, Singapore) has been a full-time art practitioner since the late 1980s. Adopting an interdisciplinary approach to her art practice, she deals with clashing of eastern and western values, traditions and gender roles in the context of a multi-cultural and fast-changing society of Singapore. Recently she expended her study in identity politics addressing issues of history, memory, communication and human relationships in urban condition and the changes and its impact on the body and life. She often works in collaboration with people of different cultural backgrounds from art as well as non-art fields, and led her to closer examination of the roles of the audience and collaboration practices.

Amanda has been invited to many residency programmes and has produced performances, collaborative interventions and installations and exhibited in major galleries, festivals and artist-run projects in Singapore and international scene including *We Are The World – These Are Our Stories* at STPI, Singapore, *Sunshower* in Japan and Taiwan, *Awakenings* in South Korea, Japan and Singapore, *Concept Context Contestation* in Thailand, Vietnam and Myanmar, *Ties of Histories* in The Philippines and the *Asia-Pacific Triennial of Contemporary Art*, the *Havana Biennial*, the *Fukuoka Asian Art Triennial*, *Werkleitz Biennale* in Germany, the inaugural *Singapore Biennale*, the *Tachikawa International Art Festival*, and *Performance Art Festivals* in Spain, Indonesia, Thailand, Poland, Canada, Sweden, USA and Japan.

Amanda was involved in the founding of two artist initiatives in Singapore, The Artists' Village in 1988, and WITA (Women In the Arts) in 1999. She is also actively involved in conceptualising, curating, organising and participating in exhibitions, public art commissions, public discourse, and forums such as *Women And Their Arts*, *The 1st Asian film Appreciation workshop*, *Women About Women*, *Memories of Sense*, *TheFridayEvent*, *Exchange 05*, *Open Ends*, and *Conditions of Production*. Her other art activities include co-directing theatre production "Bernard's Story", and performed in the theatre production "A Woman On the Tree in the Hill" by Wild Rice Theatre Company.

Amanda has lectured in Nanyang Technology University and the National Institute of Education and LaSalle College of the Arts. Her works have been collected by the Fukuoka Asian Art Museum, The Singapore Art museum and other private collectors. She received the prestigious Cultural Medallion Award in 2010. In 2020 She won the 12th Benesse Art Award from Japan.

Lin Tianmiao



As one of the few internationally recognised Chinese female artists, Lin Tianmiao has developed an important, singular voice in the Chinese contemporary art realm with a visual vocabulary unique to her. Throughout her practice, she has incorporated a variety of mediums and craft-based methods such as weaving, sewing and embroidery in her approach on the female body.

Applying the same labour-intensive devotion at STPI, Lin layered webs of winding threads and styrofoam balls, embossed impressions of needles, and employed flocking in her works to create ethereal landscapes and portraits. These elements formed a unique combination not hitherto seen in print, adding both visual beauty and a sensory dimension to the works.

Solo exhibitions include *Systems*, Rockbund Art Museum, Shanghai (2018); *Protruding Patterns*, Galerie Lelong & Co., New York (2017); *1.62M: Lin Tianmiao Solo Exhibition*, How Art Museum, Wenzhou (2015); *Lin Tianmiao: Est-ce permis ? (Est-ce possible ?)*, Galerie Lelong, Paris (2013); *Badges*, Galerie Lelong, New York (2012); *Bound Unbound: Lin Tianmiao*, Asia Society Museum, New York (2012); *The Same*, Beijing Center for the Arts, Beijing (2011) and *Focus on Paper*, STPI, Singapore (2007).

Prabhavathi Meppayil



Born in Bangalore, India in 1965, the artist Prabhavathi Meppayil's work is drawn from the sensitive abstraction of the practice of goldsmithing – her familial heritage. Directly employing tools of the trade – primarily *thinnam* – in manners that reinterpret, repurpose and recontextualise them, Meppayil's mark-making is characterised by a sense of delicate yet laboriously repeated interruption atop a painting surface, predominantly primed with multiple layers of gesso. The renewed use of particular materials invites notions of tradition, craft and modernist abstraction to converge on the same field of play, moving away from post-war reductionist tendencies to secure a strong engagement with historical and geopolitical specificity.

Arising somewhere between the precision of artisanal execution and the unpredictability of material condition, Meppayil's gestural impressions become palpable traces that bear the mark of a temporal dimension. Particularly in works that involve copper wires which undergo her processes of tempering and oxidisation, her compositions capture nuanced transformations and variations over time. Integral to Meppayil's practice is a concern for the sonic quality inherent in goldsmithing. Apart from the visual repetition in basic geometric forms, the percussive element in the tapping of tools invites another dimensional layer to her work. The engagement with form and process thus invokes the bodily, and unveils the passage of time and its effect on tradition and place. In 2021, the artist completed a series of print works with STPI.

Meppayil's solo exhibitions have taken place at: Esther Schipper, Berlin (2018); GALLERYYSKE, Bangalore (2017); Pace Gallery, New York (2016); berlinoneseven, Johnen Galerie, Berlin (2014); nine seventeen, Pace Gallery, London and The American Academy, Rome (2014); Recent Works, GALLERYYSKE, Bangalore (2013); Vadehra Art Gallery, New Delhi (2010); Sakshi Gallery, Mumbai (2007); Forum Schlossplatz, Aarau, Switzerland (2001); Chitra Art Gallery, Bangalore (1999). Her work has been shown in group exhibitions including: *Cosmopolis #1.5: Enlarged Intelligence*, Mao Jihong Arts Foundation and Centre Pompidou, Paris (2018-19); 21st Biennale of Sydney, Sydney (2018); *Everything we do is music, Drawing Room*, London and Kunsthaus Centre D'Art Pasquart, Biel, Switzerland (2017-18); Yokohama Triennale, Yokohama (2017), *The Mulberry Forest Becoming Ocean*, Esther Schipper, Berlin (2017); Kochi Biennale, Kochi (2016); Accrochage, Venice (2016); Dhaka Art Summit, Samdani Art Foundation, Bangladesh (2016); *Codes of Culture*, GALLERYYSKE, New Delhi (2015); *carte Blanche*, Pace chesa Büsin, Zuoz, Switzerland (2014); *Approaching Abstraction*, Jhaveri Contemporary, Mumbai (2014); abc – art berlin contemporary, Johnen Galerie, Berlin (2013); *The Encyclopaedic Palace*, 55th Venice Biennale, Venice (2013); *everything/nothing*, GALLERYYSKE, Bangalore (2012); *Phantoms of Asia: Contemporary Awakens the Past*, Asian Art Museum San Francisco, USA (2012); *Shadow Lines, Biennale Jogja XI 2011 #1: Indonesia meets India*, Yogyakarta (2011); *Orientations: Trajectories in Indian Art*, Foundation "De 11 Lijnen", Oudenburg, Belgium (2010); and many others.

Suzann Victor



Suzann Victor (b. 1959, Singapore) is a prolific Singaporean artist whose practice spans over 20 years, from her early practice in the late 1980s as an award-winning abstract painter in Singapore to being the first female Singaporean representative at the 49th Venice Biennale.

At STPI, Suzann Victor explored themes of post-colonialism, deconstructing and reconstructing the perceived cultural and family unit, skillfully 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 has had two solo exhibitions with STPI: *Imprint: New Works* in 2015 and *Of Waters* in 2021.

Victor's installations have 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.

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.

Combining the tactile and the olfactory, Yang explored print by incorporating local spices and vegetables in her techniques. This evoked the senses of smell, sight, and touch; heightening the physical and sensorial characteristics of these everyday materials. This collaboration has produced works such as *Spice Moon Cycle* (2015), *Spice Moons* (2013), and *Spice Sheets* (2012); which were shown in STPI under the title, *Haegue Yang: Honesty Printed on Modesty* (2013). The works were also added to the collections of the Mori Art Museum, Tokyo; Museum of Modern Art, New York; and UBS Art Collection, Zurich, respectively.

A selection of her recent notable exhibitions includes *Strange Attractors*, Tate St Ives, St Ives (2020); *The Cone of Concern*, MCAD Manila, Manila (2020); *When The Year 2000 Comes*, Kukje Gallery, Seoul (2019); *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); *Accommodating 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.