

PRESS RELEASE

STPI
CREATIVE WORKSHOP & GALLERY

STPI GALLERY
FRIEZE SEOUL 2022

FEATURING ARTISTS RYAN GANDER, JASON MARTIN,
DO HO SUH, PAE WHITE, HAEGUE YANG



Do Ho Suh, *Toilet, Apt. A, 348 West 22nd Street, New York, NY 10011, USA*, 2016,
Gelatine tissue, thread embedded in STPI handmade cotton paper, 134 x 117.5 cm.

© Do Ho Suh. Photo courtesy of the artist and STPI.

STPI Gallery is pleased to announce its participation in the **inaugural edition of Frieze Seoul 2022**, flying the Singapore flag high at this new international landmark art event in Asia.

“There is a special relationship between STPI and the South Korean art community. Frieze Seoul’s debut edition represents the blossoming of a new key moment on the art calendar in Asia for the international community to gather, spark new connections, and discover the diversity of artists presented at the fair. We look forward to bringing STPI’s unique offering in person to the latest Frieze platform, sharing STPI’s innovative approach with new and returning audiences in the region. We welcome all to visit our booth.”

– Emi Eu, Executive Director

The Gallery will present the works by internationally-acclaimed artists **Do Ho Suh** (b. South Korea, based in London), **Haegue Yang** (b. South Korea, based in South Korea and Germany), **Pae White** (USA), **Ryan Gander** (UK) and **Jason Martin** (b. Channel Islands, based in UK and Portugal). All works created during the artists’ residencies with STPI’s dynamic Creative Workshop are renowned for new expressions of art-making exclusively within the mediums of print and paper. Through research, investigation and experiment, these dynamic exchanges have inspired ground-breaking possibilities, often resulting in new trajectories in the artists’ practice.

Do Ho Suh and **Haegue Yang** are two of the most celebrated artist names in the Korean and global art scene, with works collected by outstanding institutions across the globe. For renowned artists **Pae White**, **Ryan Gander** and **Jason Martin**, the Korean art market is equally invested and curious to explore the works by these US and UK based artists who are creating ripples in their part of the

world. STPI's collaborations with these artists have resulted in a formidable body of works, which has continually triggered high public interest.

With Frieze's global network and quality programming, STPI Gallery anticipates a thriving week of conversations, new connections and exchange for all art enthusiasts.

Dates

2 to 5 September 2022

Venue

COEX, 513 Yeongdong-daero,
Gangnam-gu 06164, Seoul
STPI Gallery booth: B10

Press Kit and images:

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About the Artists

Do Ho Suh



London-based Do Ho Suh's (b. 1962, Seoul) 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.

Other explorations include lithography, etching, and a continuation of the ongoing project *Rubbing / Loving*, where everyday objects are covered in paper and rubbed with pastels. These rubbing works act as symbols of memory, as within them the artist preserves his experience of living within spaces of attachment. The series of lithographic works highlight the value of drawing as an artistic form for the site-specific, multimedia artist through the honest and direct engagement with the materials. Finally, a more recent development of Suh's work is his exquisitely detailed Cyanotypes – a printing process that articulates familiar images as silhouettes in shades of cyan blue, further illuminating ideas of self, identity and home.

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 (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 (2020); *The Cone of Concern*, MCAD Manila (2020); *When The Year 2000 Comes*, Kukje Gallery (2019); *Tracing Movements*, South London Gallery (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).

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).

Pae White



Pae White (b. 1963 Los Angeles) makes artwork that emerges from material experimentation, an approach that often pairs high tech and artisanal craft to ephemeral objects and quotidian subjects. Over the past decades she has created an expansive body of work that includes sculpture, painting, site-specific installation, furniture, architecture and graphic design. Her subjects and imagery might include smoke, colour, popcorn, time, plants, moonlight, birdcalls, bugs and clip art—elements that inspire her “exploration of the neglected, the forgotten, the spaces between things.” Common materials are often used to uncommon ends, for example in the way the artist has made artworks with neon, ceramic, string, birdseed and glass. As well, White has adapted centuries-old techniques with 21st century digital technology as with her recent series of tapestries. “For a number of years,” White explains, “my practice has focused on an exploration of the neglected, the forgotten, the elusive, the spaces between things, even the things between things. I am equally drawn to the temporary, the fleeting, to the ephemera of everyday life.”

At STPI, the artist allowed for chance and collaboration to guide her artistic production. This resulted in a wide series of works that combines recurring motifs in her oeuvre, such as the use of alphabets and threads, with the opportunities presented to her at STPI’s workshop and in Singapore; for example, the use of lettuce as material and heavily exploring the flocking technique on two-dimensional surfaces. All in all, explorations were made into ideas such as space, colours, material, rhythm and movement, and change and transformation.

Ryan Gander



Composed around visual puzzles and unusually assembled objects, the works of Ryan Gander are catalysts for thinking, challenging accustomed conditions and viewer perceptions. Gander embarked on his STPI residency with an inquisitive and experimental mindset, exploring the countless possibilities and processes of printmaking. Referencing art history was also an integral part of his experience, where he reinterpreted esteemed pieces, such as Hokusai's *The Great Wave Off Kanagawa* and broke new conceptual boundaries with printmaking techniques and practices.

The artist embarked on his STPI residency in May 2014 with an inquisitive and experimental mindset, as well as several materials or approximately 30 "starting points"—including his then-five-year-old's notebook as well as a picture series of police cars taken in the UK. Equipped with these, as well as the spirit of exploration throughout the length of his residency, Gander worked closely with STPI's workshop team to tease out the countless possibilities of printmaking. Noteworthy is how he questions and challenges the processes presented to him at our Creative Workshop, creating conceptual riddles that tease at the very art of printmaking itself.

Recent projects include *Incredibly shiny stuff that doesn't mean anything*, Okayama Kyokuto Hospital, Okayama; *The Human Factor*, Hayward Gallery, London; *Unlimited*, Art Basel, Basel; *Parcours*, Art Basel, Basel; *Esperluette*, Palais de Tokyo, Paris; *DOCUMENTA (13)*, Kassel; *ILLUMInations* at the 54th International Art Exhibition of the Venice Biennale; *Intervals* at Solomon R. Guggenheim Museum, NYC; and *The Happy Prince*, Public Art Fund, Doris C. Freedman Plaza, Central Park, NYC. Gander currently lives and works in London and Suffolk.

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.

At STPI, Martin redirected his enduring spirit of experimentation to the medium of pulp and paper. By positioning himself at one with a set of conditions and moments afforded by the residency, just as how he practices with his often-monochromatic and three-dimensional paintings, the artist allowed the possibilities of embossed relief, paper pulp and paper casting to engender a distinctive vocabulary of expression through a sustained exploration of line and gesture.

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).

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.