

STPI AT ARTSG 2023

FEATURING AN ALL-FEMALE ARTIST LINE-UP:
GENEVIEVE CHUA, HAN SAI POR, HAEGUE YANG,
PINAREE SANPITAK, AND PRABHAVATHI MEPPAYIL

BOOTH BD02 — GALLERIES SECTOR



Pinaree Sanpitak, *Breast Talks 10*, 2018, Gold leaves, etching on gampi paper embedded in
STPI handmade mixed ebony fruits and linen paper, 115 x 115 x 4.5 cm. © Pinaree Sanpitak / STPI.

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To kick off the global art calendar, STPI Creative Workshop & Gallery presents a powerful all-female artist showcase to launch its participation in ART SG, a brand-new international art fair debuting in Singapore. Marking the start of a year-long celebration of its 21st anniversary, the gallery proudly acknowledges its international standing as a renowned creative space helmed by strong female art leaders, and brings this forward by highlighting a compelling line-up of female artists, featuring **Genevieve Chua, Han Sai Por, Haegue Yang, Pinaree Sanpitak** and **Prabhavathi Meppayil**. As the energy and momentum in the Singapore art scene and market continues to build, this first edition of ART SG will amplify Singapore as the region's key art nexus, where STPI has established itself as a key player in the Southeast Asian art scene.

“This will be a year of celebrations for STPI as we mark our 21st anniversary, and with all the anticipation around ART SG, we couldn't think of a better international platform than this one on home ground to clearly reinforce who we are — a spirited contemporary art space that is deeply committed to artistic innovation. We hope to showcase how STPI's residencies have given new expressions to the celebrated practices of leading female artists—whose voices should be deservedly amplified—to a broad audience of collectors, industry leaders, and new faces from around the world.”

– Rita Targui, Gallery Director, STPI

With a 60 square-metre booth in the Galleries sector, STPI will highlight works by a diversity of voices from Singapore and around Asia, whose artistic practices have made deep imprints around the globe. These works were chosen on the strength of their artistic considerations and representative of the breadth and depth of female practitioners that have collaborated with the expert team and world-class infrastructure at the STPI Creative Workshop through their impactful residencies; to manifest fresh dimensions of expression in print and paper.

Identifying as a painter who works primarily through abstraction, **Genevieve Chua's** work explore structures and processes of painting through the use of diagram, palimpsest, syntax and the glitch. Developed at STPI, *Onscreen* and *Offscreen Kiss* (2020) feature

concentric circle patterns derived from the design of heatsinks – cooling systems of computer central processing units – creating the sensual ‘drip’ of a layered visual language, where moiré patterns result when thin vector lines ‘kiss’ and resonate in illusion.

A formidable artistic figure and one of Asia’s leading modern sculptors, **Han Sai Por’s** experiences have shaped her aesthetic language of understated, geometric, and organic forms, inspired by the changing landscape in Southeast Asia and the deforestation that adversely impacts on the environment and ecosystem. Series such as *Inner Forest through the Artist’s Eyes* (2022) and *Close Vision in Light & Shade* (2022) articulate the artist’s long lasting relationship with nature and its many components, and circles back to her view of it as a highly textural, multi-layered landscape.

Combining the tactile and olfactory, Berlin-based sculptor and installation artist **Haegue Yang** explores print techniques incorporating local spices and vegetables in her *Edibles* series (2019). Working with salad leaves, each print is an impression of vegetables from a single packet, and the differences between grocery store and wet market displays feed into distinct qualities of each vegetable leaf. Surfacing as an undercurrent in the series is the idea of value systems, which serve to inform the mode of ornamentation that Yang employs towards the mesmerising compositions on paper.

With an array of works that will be hung in a salon-style showcase at STPI’s booth, **Pinaree Sanpitak** is one of the most established Thai conceptual artists of her generation. Her artistic practice revolves around the human body and form as a vessel of experience and perception. A recurring motif in her work, the female breast is distilled into its basic form of vessel and mound, resembling the Buddhist stupa (shrine) and offering bowl on occasion. Her sensorial inquiries inform her various approaches in collage, drawing, painting, printmaking, and sculpture, resulting in an astoundingly varied and innovative body of art.

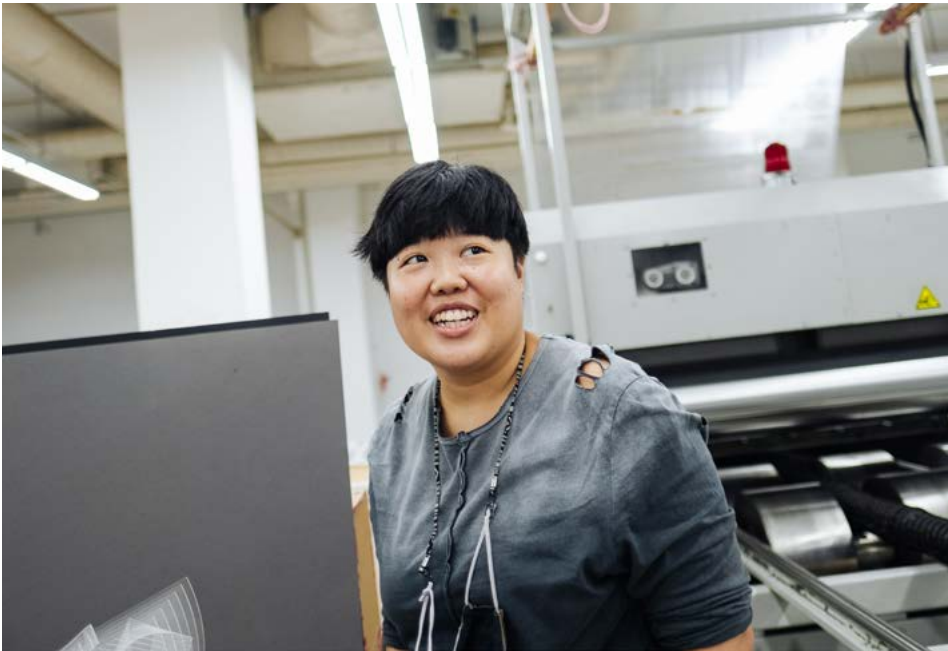
Employing a different methodology in terms of process and material, **Prabhavati Meppayil** trades her intensive mark-making and thick canvases for the embossing process and delicate STPI handmade paper in her art fair debut. The *cu/lp/* series (2021) recalls her conceptual interrogations of shape and form, as well eliciting the

tensions and ambiguities of dominant art trajectories in relation to the socio-cultural specificities of her own background.

During Singapore Art Week, STPI is also the organiser of S.E.A. Focus, a curatorial platform for Southeast Asian artists and galleries. They will also concurrently present a solo exhibition by leading Singapore artist Genevieve Chua in their gallery space.

About the Artists

Genevieve Chua



Described by curator Melanie Pocock (Ikon Gallery, UK) as one of the most exciting Singaporean artists of the artist's generation, **Genevieve Chua** (b. 1984, Singapore) is a multi-disciplinary visual artist whose works primarily exist in the realm of abstraction. Using painting, installation and photography, Chua subtly explores structure and process through the visual language of the diagram, palimpsest, syntax and the glitch while simultaneously exploring concepts of tension, including control, resistance and encroachment. As a self-described “near-abstract painter”, Chua’s minimalist leanings echo architectural form by playing with light and shadow. For example, the series *Edge Control* (2016–present) engages an edge-focused, monochromatic vernacular. In addition, Chua’s print-based works developed at STPI feature graphic effects which generate visually deceptive imagery, like the moiré pattern. These works combine several printmaking techniques, including screenprinting on acrylic and relief printing on paper.

Continuing with themes of tension, Chua’s painting practice is a form of resistance against a medium fraught with historical and cultural contradictions. The artist pushes the medium by employing muted, tonal colours, subtle mark-making and custom canvases with

edges that jut, bulge and undulate. In doing so, Chua challenges the confines of traditional canvases and the medium of painting as a whole. As a result of these strategies, Chua creates works that inhabit “two-and-a-half dimensions” that shrewdly protrude into the gallery space, gently coercing the audience to become active participants instead of passive viewers.

Chua received two awards from the National Arts Council Singapore: the Young Artist Award (2012) and the Georgette Chen Scholarship (2003–2004). Additionally, Chua has had numerous solo and group exhibitions in Singapore and internationally, including participation in the Singapore Biennale 2011. Chua has also completed residencies with the Gyeonggi Creation Centre, South Korea; CCC Shizouka, Japan; STPI, Singapore; The Banff Centre, Canada; and London’s Royal College of Art, UK. Furthermore, prominent regional and international institutions have recently acquired Chua’s works, including recent acquisitions by Swiss Re, Switzerland, Queensland Art Gallery and Gallery of Modern Art (QAGOMA), and Singapore Art Museum (SAM)

Chua is currently based between London and Singapore.

Han Sai Por



“I like to experiment so as to discover the material that I’m working with through my hands-on approach. This is a language for me, allowing me to interpret the vision that I have. At STPI, it was about this kind of experimenting and discovering.”

– Han Sai Por

A formidable artistic figure with more than 50 years of practice, **Han Sai Por** (b.1943, Singapore) is one of Asia’s leading modern sculptors and a recipient of Singapore’s Cultural Medallion Award in 1995. Her experiences have shaped her aesthetic language of understated, geometric, and organic forms; marble sculptures appear pliant, making for instantly recognisable works that speak of her years of experience. Her education in Fine Arts and Landscape Architecture strengthened her keen understanding of nature and the environment that influenced her work. Most of her works are inspired by the flora and fauna in tropical forests of Southeast Asia. They often comment on the changing landscape in the region and the deforestation that adversely impacts on the environment and ecosystem.

Collaborating with the workshop team in her first residency (2013), Han reinvigorated her creative approach with new material possibilities in the in-house paper mill. Exchanging her signature mediums of stone and marble with paper pulps that are soft in nature, Han stretched paper's potential to possess volume and textures. Her tactile three-dimensional pieces are reminiscent of tropical flora and fauna, highlighting her sculptural sensibilities.

Coming back for a second residency in 2021, the artist created 35 new print and paper works in a span of just three weeks. Using technologies that are new to the artist (such as photo intaglio and laser-cutting), the eventual works exemplifies

Han's enduring spirit of artistic exploration that is not bounded by a singular medium, even at this stage of her decades-long career. Han has won international acclaim and participated in numerous international exhibitions and projects around the world. Her works can be found in the collections of many international institutions, public spaces and private collections from Singapore, Malaysia, India, China, Japan, New Zealand, Australia and United Kingdom and the United States, such as the National Gallery Singapore, Singapore Art Museum, National Museum in Beijing, the Australian Parliament, the Chancery of the Permanent Mission of Singapore to the United Nations in New York, the Singapore Embassy in Washington DC, Istana Singapore, and Changi Airport Terminal 3 in Singapore.

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 PRAGUE BIENNALE 3 (2007).

Pinaree Sanpitak



“Printmaking is like cooking – you never know what’s going to come out.”

– Pinaree Sanpitak

Born in 1961, Bangkok, **Pinaree Sanpitak** is one of the most established Thai conceptual artists of her generation. Her artistic practice revolves around the human body and form as a vessel of experience and perception. A recurring motif in her work, the female breast is distilled into its basic form of vessel and mound, resembling the Buddhist stupa (shrine) and offering bowl on occasion. Her sensorial inquiries also reveal a keen sensitivity towards a range of materials such as textiles, glass, ceramic and metal, informing her various approaches in collage, drawing, painting, printmaking, and sculpture. This results in an astoundingly varied and innovative body of work.

Over the past thirty years, Sanpitak’s work has been featured in numerous museums and major biennales across Asia, Europe and the United States. In 2021, the artist launched her monograph, *Pinaree Sanpitak 1985 – 2020*, which was part of the fifth public programme of her exhibition *House Calls* at 100 Tonson Foundation,

Thailand (2020–2021). With STPI, Sanpitak presented a solo show, *Fragmented Bodies: The Personal and the Public* (2019) following her residency in Singapore. In the same year, she also presented a site-specific installation titled *The Black and the Red House* for Setouchi Triennale 2019. The artist also partakes in community collaborative projects, such as *Breast Stupa Tiopary* and *Breast Stupa Cookery* at the Jim Thompson Farm in Thailand (2018). A large-scale hanging fabric installation *The Roof*, commissioned by Arts Brookfield, was on view at the Brookfield Place Winter Garden in Battery Park City in New York (2017). An overview of her work from 1995-2013 was showcased in a solo exhibition, *Collection +: Pinaree Sanpitak*, at the Sherman Contemporary Art Foundation in Sydney, Australia (2014). The artist presented *Hanging by a Thread* at the Los Angeles County Museum of Art (2013), a solo exhibition featuring her large-scale installation of the same title, which was subsequently acquired by said institution. Another large-scale installation, *Temporary Insanity*, was exhibited at the Chrysler Museum in Norfolk, Virginia (2012) and subsequently at The Contemporary Austin in Austin, Texas (2013).

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 oxidation, 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.

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 Kunsthau 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.

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.



www.stpi.com.sg

STPI_Gallery

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