

PRESS RELEASE

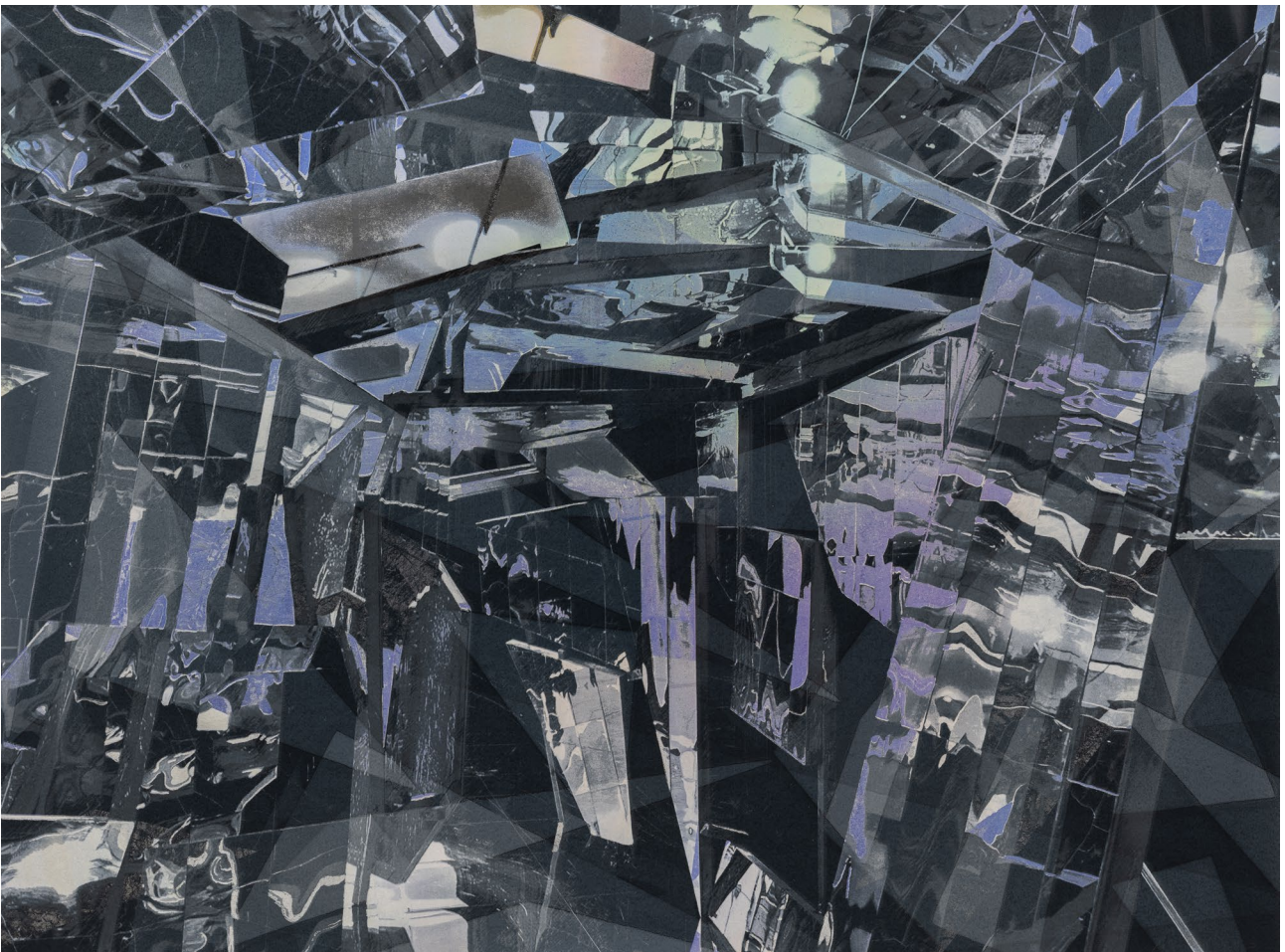
STPI
CREATIVE WORKSHOP & GALLERY

STPI PRESENTS

Lee Bul: Prints

Curated by Xiaoyu Weng

04.11.2023 —
23.12.2023



Lee Bul, *Untitled - SFLBL*, 2023, Screenprint and foiling on paper, 87.8 x 114.8 x 4.5 cm, Variation 1 of 4. © LEE BUL.

Photo courtesy of the artist and STPI - Creative Workshop & Gallery, Singapore.

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The final instalment in a year-long celebration of its 21st Anniversary, STPI – Creative Workshop & Gallery is pleased to present **Lee Bul: Prints**, an eponymous solo exhibition by the highly acclaimed Korean artist, curated by Xiaoyu Weng, an award-winning curator who has worked in institutions such as the Guggenheim and the Art Gallery of Ontario.

Taking place from 4 November – 23 December 2023, the exhibition features over 60 works across five new series realised through thoughtful collaboration and exploration of the unlimited possibilities afforded by the STPI Creative Workshop. Using unconventional materials such as copper powder and iron filings, Lee's new STPI body of works challenges the parameters of printmaking, and continues to question mankind's pursuit of a singular narrative through technocratic progress and modernist ideals.

Inspired by Lee's *Souterrain* (2012/2016) sculpture, the variations of the *Untitled – SF* series metamorphose, appearing like thousands of pieces of broken mirrors. Laboriously layered with as many as 16 layers of screen- and foil printing, the images call to mind dizzying nightscapes of a neon-lit concrete jungle where urban development and decay collide, becoming a ruin of fractured time-space.

A two-dimensional reincarnation of her iconic female cyborg sculptures, *Untitled – CC* continues to examine mankind's desire to attain perfection through technology. Screenprinted with copper powder, the bizarre-shaped silhouettes oxidise, producing a range of patina effects – each print similar but never alike, as if another intrusion into the idea of seamless utopic conditions.

More highlights include the *Untitled – SI* series and *Untitled – PI* series, which share the same image provenance: a collage of explosions and mushroom clouds across a hellish landscape, created during her STPI residency. The pastel softness and candy colours of *Untitled – PI* appears almost utopic at first, but reveals its unsettling dystopic reality upon closer observation. On the other hand, *Untitled – SI* plays strategically with iron filings that rust over time, emphasising the decaying, unrealised dreams of the grand narrative.

In **Lee Bul: Prints**, the artist navigates the convergence of art, science and technology with a counter-intuitive sense of innovation, expressing their post-modern tensions through traditional print techniques and the paper medium. Deeply rooted in history, these tools and expert knowledge stand in the STPI Creative Workshop today as emblems of a different time, but also symbols of progress by the workshop team that empower artists in residency to push beyond the boundaries to discover new possibilities.

About the Artist

Lee Bul



Widely recognized as the foremost Korean artist of her generation, Lee Bul has been the subject of solo shows at major museums throughout the world, including the Hayward Gallery, London (2018); Martin Gropius-Bau, Berlin (2018); Palais de Tokyo, Paris (2015); Mori Art Museum, Tokyo (2012); Fondation Cartier pour l'art contemporain, Paris (2007); Museum of Contemporary Art Australia, Sydney (2004); and New Museum of Contemporary Art, New York (2002).

Born in 1964, Lee Bul made an early break with her academic training (BFA in Sculpture from Hongik University, Seoul) to establish her reputation with provocative works that crossed genres and disciplines, exploring themes of beauty, corruption, and decay. Now in the fourth decade of her career, she is a pioneering figure to a younger generation of artists influenced by the sensibility and method of her early work, the iconoclastic performances and multi-sensory installations that pushed the formal and conceptual boundaries of visual art.

Since the early 2000s, her work has engaged with themes of utopian modernity, the historical avant-garde in art and architecture, and the rise and fall of progressivist projects to reinvent the world, all deeply informed by her experience of growing up as the daughter of political dissidents during a period of turbulent political and social transformation in Korea.

Lee Bul's work is held in prominent public collections throughout the world, including the Metropolitan Museum of Art, New York; Solomon R. Guggenheim Museum, New York; Los Angeles County Museum of Art; Walker Art Center, Minneapolis; Tate Modern, London;

British Museum, London; Musée d'Art Moderne Grand Duc Jean, Luxembourg; National Gallery of Canada, Ottawa; National Gallery of Victoria, Melbourne; M+, Hong Kong; Mori Art Museum, Tokyo; 21st Century Museum of Contemporary Art, Kanazawa; Leeum, Samsung Museum of Art, Seoul; Amorepacific Museum of Art, Seoul; National Museum of Modern and Contemporary Art, Seoul.

She is the recipient of an Honorary Doctorate from the School of the Art Institute of Chicago (2022); Ho-Am Prize in the Arts (2019); Insignia of Officier, Ordre des Arts et des Lettres (2016), presented by the Ministry of Culture, France; and the Noon Award (2014), presented by the Gwangju Biennale Foundation. She was also awarded a Menzione d'Onore (1999) for her contribution to the 48th Venice Biennale and was selected as a finalist for the Hugo Boss Prize (1998).

About the Curator

Xiaoyu Weng



Xiaoyu Weng is an award-winning curator and writer based in New York. Most recently, she was the Carol and Morton Rapp Curator, and head of Modern and Contemporary Art at the Art Gallery of Ontario (AGO) in Toronto, Canada. At the AGO, Weng led the team, and collaborated closely with local and international art communities to present rich and complex programs, and envisioned new ways to grow the museum's collection, its profile and impact. Her curatorial and writing practices focus on the impact of globalisation, identity, and decolonisation, as well as the intersection of art, science, and technology.

Previously, she was The Robert H. N. Ho Family Foundation Associate Curator at the Solomon R. Guggenheim Museum in New York. At the Guggenheim, Weng curated highly acclaimed exhibitions *Tales of Our Time* (2016–17) and *One Hand Clapping* (2018). Featuring newly commissioned artworks by thirteen artists and artist collectives, the exhibitions challenge myths of identity and nation-state constructions. She also curated artist Christian Nyampeta's first solo museum presentation in North America *Christian Nyampeta: Sometimes It Was Beautiful* in 2021.

In 2018-2019, Weng served as the Curator of the 5th Ural Industrial Biennial of Contemporary Art in Yekaterinburg, Russia. The biennial was awarded the "Best Exhibition of the Year" by the Art Newspaper Russia. Unfolding around the theme of "Immortality," the Biennial critiques modern technology's hegemonic agenda and postulates a multitude of futures. Working through the lenses of industrial legacy and decay, labor conditions, and indigenous cosmologies, the award-winning Biennial examines technology's relationship with time, history writing, and humanity.

Weng was the director and curator of Asia Programs at Kadist Art Foundation (Paris/San Francisco, 2010-2015). She continues to serve as a program and collection advisor for the Foundation. She writes regularly on contemporary art and visual culture and has published widely in catalogues and periodicals.

Weng curated more than 50 exhibitions and projects internationally and has worked with over fifty organisations, three hundred artists and collaborators across all continents. She was a finalist for the curatorship of the 13th edition of the Berlin Biennale. Weng's other recent projects include *Miriam Cahn and Claudia Martínez Garay: Ten Thousand Things* at Sifang Art Museu, Nanjing, China (2020); *Neither Black / Red / Yellow Nor Woman* at Times Art Center Berlin, Germany (2019); and *Soft Crash* at Galleria d'Arte Moderna e Contemporanea di Bergamo, Italy (2016), among others. Weng was the winner of the eighth edition of Premio Lorenzo Bonald per L'arte Enterprize for international curators in 2015 and a recipient of Asian Cultural Council's (New York) prestigious Starr Foundation Fellowship (2007-2009). Born and raised in Shanghai, Weng received her BA from the Central Academy of Fine Arts in Beijing and her MA from the California College of the Arts in San Francisco.

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.