

**ART BASEL**  
**MIAMI BEACH**  
Booth B27

DO HO SUH

**Thread  
Drawings  
(2023)**



## About the Artist

Do Ho Suh (b. 1962, Seoul, Korea; lives and works in London, United Kingdom) works across various media, creating drawings, film, and sculptural works that confront questions of home, physical space, displacement, memory, individuality and collectivity. Suh is best known for his fabric sculptures that reconstruct to scale his former homes in Korea, Rhode Island, Berlin, London and New York. Suh is interested in the malleability of space in both its physical and metaphorical forms, and examines how the body relates to, inhabits, and interacts with that space. He is particularly interested in domestic space and the way the concept of home can be articulated through architecture that has a specific location, form, and history. For Suh, the spaces we inhabit also contain psychological energy, and in his work he makes visible those markers of memories, personal experiences, and a sense of security, regardless of geographic location.

Suh received a B.F.A. in painting from Rhode Island School of Design in 1994 and an M.F.A. in sculpture from Yale University in 1997. Solo exhibitions of his work have recently been organised at Museum of Contemporary Art Australia, Sydney, Australia (forthcoming); Bloomberg SPACE, London, United Kingdom (2021); Los Angeles County Museum of Art, Los Angeles, CA (2019); Victoria & Albert Museum, London, United Kingdom (2019); Museum Voorlinden, Wassenaar, the Netherlands (2018); The Brooklyn Museum, Brooklyn, NY (2018); Towada Art Center, Towada, Japan (2018); Smithsonian American Art Museum, Washington, D.C. (2018); Cantor Arts Center, Stanford, CA (2018) and STPI, Singapore (2015), among many others.





“STPI’s impact on the course of my work over the past ten years far exceeds what the simple “residency” could ever suggest.”

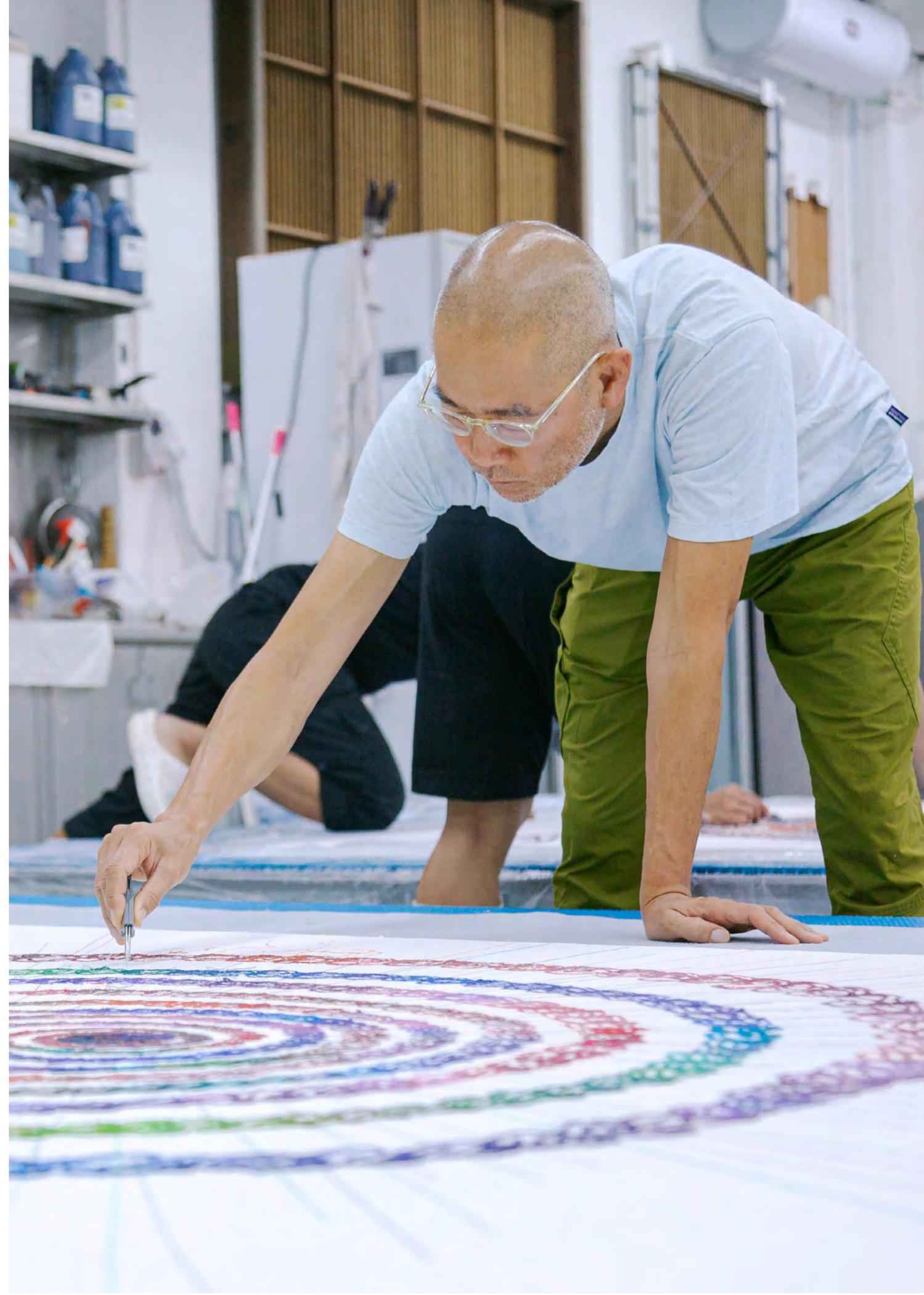
– Do Ho Suh,  
*Works on Paper* at STPI



## At STPI

With STPI, Suh broke new ground in 2009 creating thread drawings embedded in paper, leading to a long-term collaboration with the Creative Workshop in developing thread drawings of greater complexity and scale. Deft strokes are transfigured in the fluidity of threads, and the resulting confluence of strands reveals silhouettes of overlapping figures, houses or hovering names that convey past experiences of particular events, spaces and people that have left an impression on the artist.

The possibilities afforded by the workshop's highly specialised equipment, as well as the team's expertise, enabled Suh to expand into other series as well, such as his gelatine drawings, cyanotypes and lithography. In each series, he remains steadfast in exploring his long-standing artistic concerns while translating them into various forms and expressions, bringing new utterances to his widely-renowned practice.



# Thread Drawings

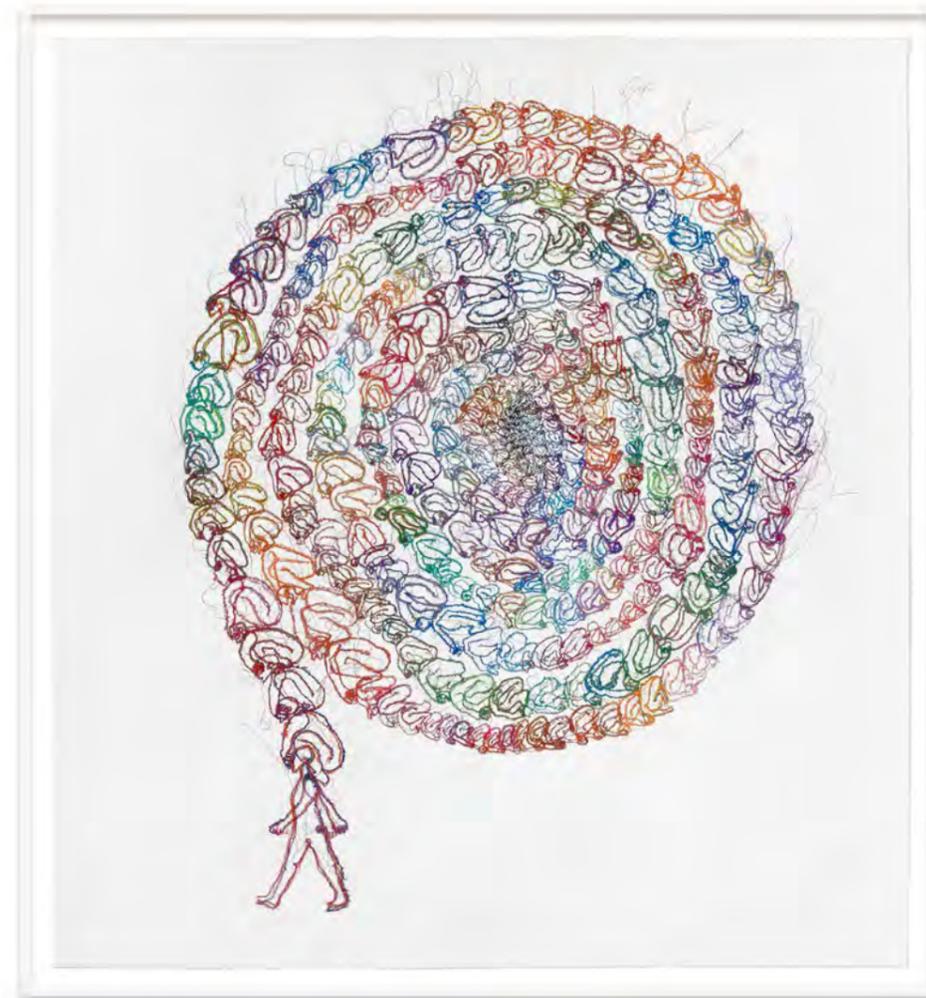


The home as a physical anchor point echo across many of Do Ho's monumental, 1:1 scale architectural fabric sculptures. Here, they have been reimagined into the 2D with his STPI thread drawings, proliferating into the imaginative realm of drawing. Other key motifs in his practice, such as karma, are articulated in the many thread drawings as well.





*Wise Man* (detail), 2023, Thread drawing  
embedded in STPI handmade cotton paper, 238 x 219 cm



**Wise Man**  
DHS23-04

2023

Thread drawing embedded in  
STPI handmade cotton paper

238 x 219 cm / 93.75 x 86.25 in (artwork)

263 x 244 x 9 cm / 103.54 x 96.06 x 3.54 in (framed)

Unique

USD 220,000 (excludes taxes)





**Seoul Home - Inverted**

DHS23-08

2023

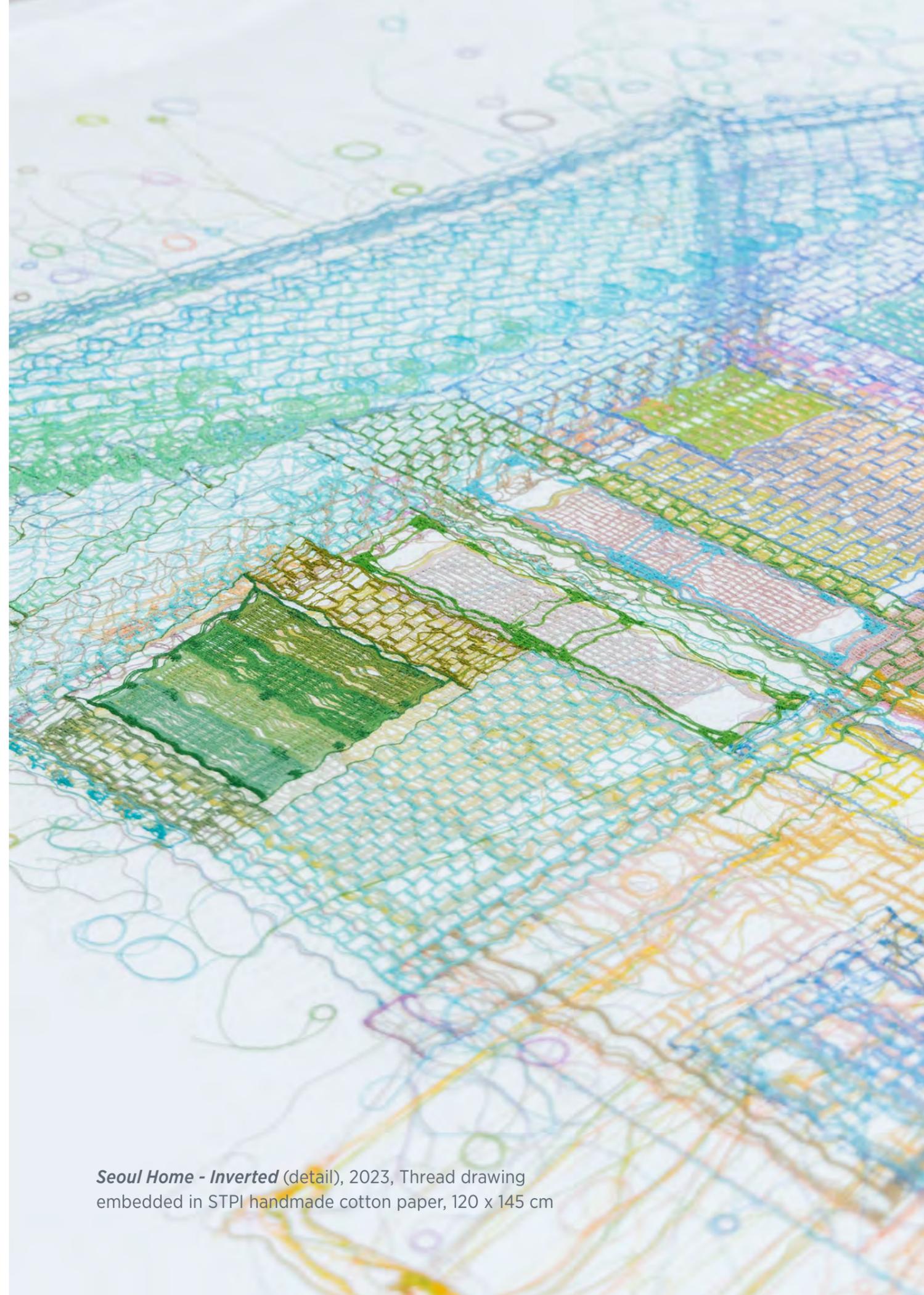
Thread drawing embedded in  
STPI handmade cotton paper

120 x 145 cm / 47.25 x 57.25 in (artwork)

133.5 x 157.5 x 7 cm / 52.56 x 62.01 x 2.76 in (framed)

Unique

USD 150,000 (excludes taxes)



*Seoul Home - Inverted* (detail), 2023, Thread drawing  
embedded in STPI handmade cotton paper, 120 x 145 cm



## About STPI

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DINH  
Q. LÊ

*Empire*  
(2018)



## About the Artist

Dinh Q. Lê was born in Vietnam and immigrated to the US at the age of ten to escape the Khmer Rouge. Lê consistently challenges how our memories are recalled with context in contemporary life; he is known for his large-scale photo-montages, where he weaves photographic strips into a tapestry of images that revolve around the theme of the Vietnam War. Lê's important works document the unheard stories of survivors who endured the first helicopter war. He utilises the artistic process as a tool for examining and unearthing history, exploring the universal themes of loss and redemption. Through his work, he merges Eastern and Western cultures, as well as personal and fictional realities.

Lê received his BA in Art Studio at UC Santa Barbara in 1989 and his MFA in Photography and Related Media at The School of Visual Arts in New York City in 1992. He has exhibited all over the world, including the Houston Center for Photography; the Los Angeles Center for Photographic Studies; the Speed Art Museum, Kentucky; A major survey of his work *A Tapestry of Memories: The Art of Dinh Q. Le* was held at Bellevue Arts Museum, WA.

His work is in the collections of Museum of Modern Art, New York; San Francisco Museum of Modern Art; The Hammer Museum, Los Angeles; The Los Angeles County Museum of Art; Portland Art Museum; The Bronx Museum, New York and The Israel Museum, amongst others. Besides being an artist, Lê also co-founded the Vietnam Foundation for the Arts (VNFA), based between Los Angeles and Ho Chi Minh City - an organization that supports Vietnamese artists and promotes artistic exchange between cultural workers from Vietnam and around the world. With funding from VNFA, Lê and three other artists co-founded San Art, the first not-for-profit contemporary art space and reading room in Ho Chi Minh City.





“All these possibilities that I always wanted for this series was never possible until I learnt what STPI could do... these new processes helped me to perfect the work.”

- Dinh Q. Lê



## At STPI

For the very first time, the multiple award-winning artist has developed breakthrough print works of unprecedented scale and technical distinction from *Splendor and Darkness* —his sold-out photo-weaving series.

His exhibition with STPI, *Monuments and Memorials*, marks the premiere of this pivotal series in Asia, also unveiling his first-ever three-dimensional weavings which feature the recent refugee exodus from Africa and the Middle East into Southern Europe.

Lê's long-standing desire for mural-sized, monumental foiling works interwoven with matt paper were realised for the very first time through STPI's technical capabilities, which refined the works with greater texture and warmth. Haunting, iconic, and universal, *Monuments and Memorials* blazes new trails for Lê's celebrated practice.



# Empire

*Empire* (2018) is a series of photo-weaving which juxtaposes a collage of Cambodian monuments for kings and heroes with memorials of Khmer Rouge victims who he photographed or found. By placing the memorials, which are usually hidden or found in obscure locations, with proud monuments, he declares both as equals as they sit on the biggest monument of all—the fallen temple in the famous Siem Reap temple complex.

This series was presented as a sprawling, ten-metre-long installation at STPI Gallery for the artist's solo exhibition, *Monuments and Memorials* (2018).

“The main theme of the show is to expose or remind the audience of the hidden cost behind these monuments. This work pushes the idea further by showing the monument—the temple—as rubble. Nothing lasts; all is temporary.”

– Dinh Q. Lê



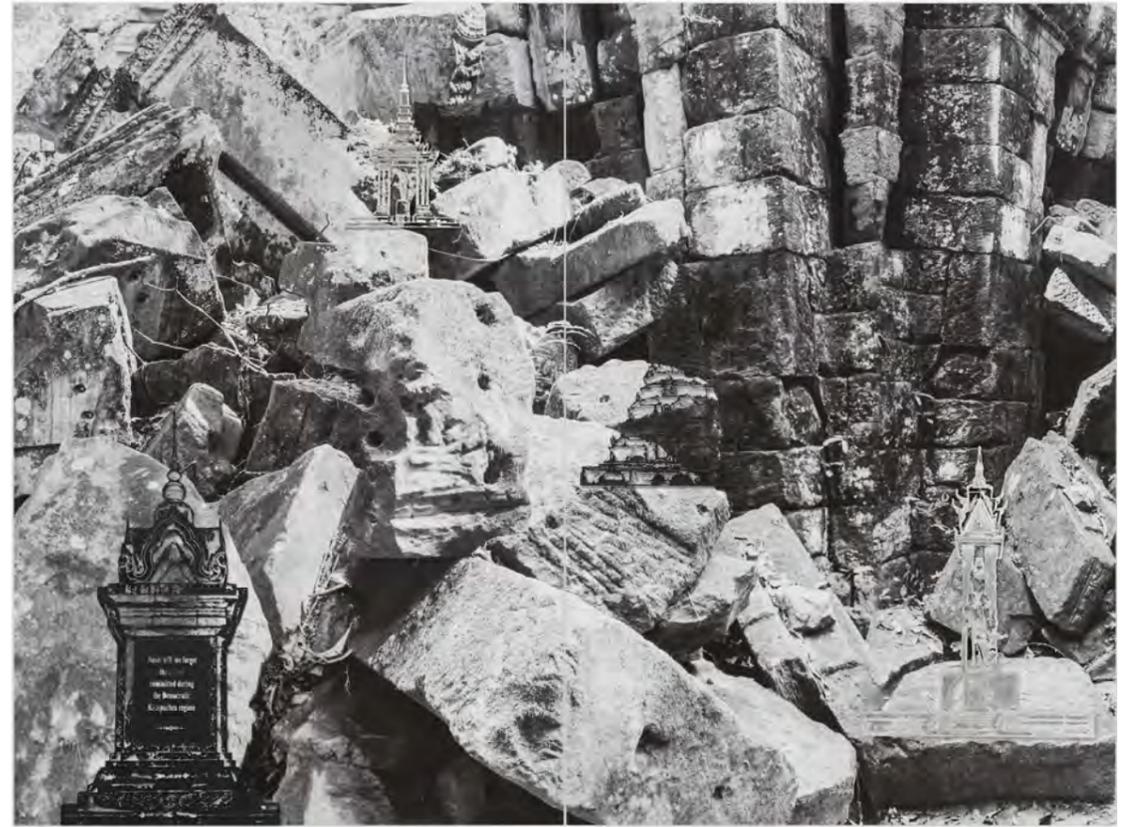
*Empire 1 (Diptych)* (detail), 2017, Digital print on paper mounted on dibond, laser cut acrylic and paper sculptures, 150 x 200 x 5.5 cm



Exhibition view at Dinh Q. Lê: Monuments and Memorials, 2018, STPI, Singapore



*Empire 1 (Diptych)* (detail), 2017, Digital print on paper mounted on dibond, laser cut acrylic and paper sculptures, 150 x 200 x 5.5 cm



**Empire 1 (Diptych)**

DQL17-36

2018–2023

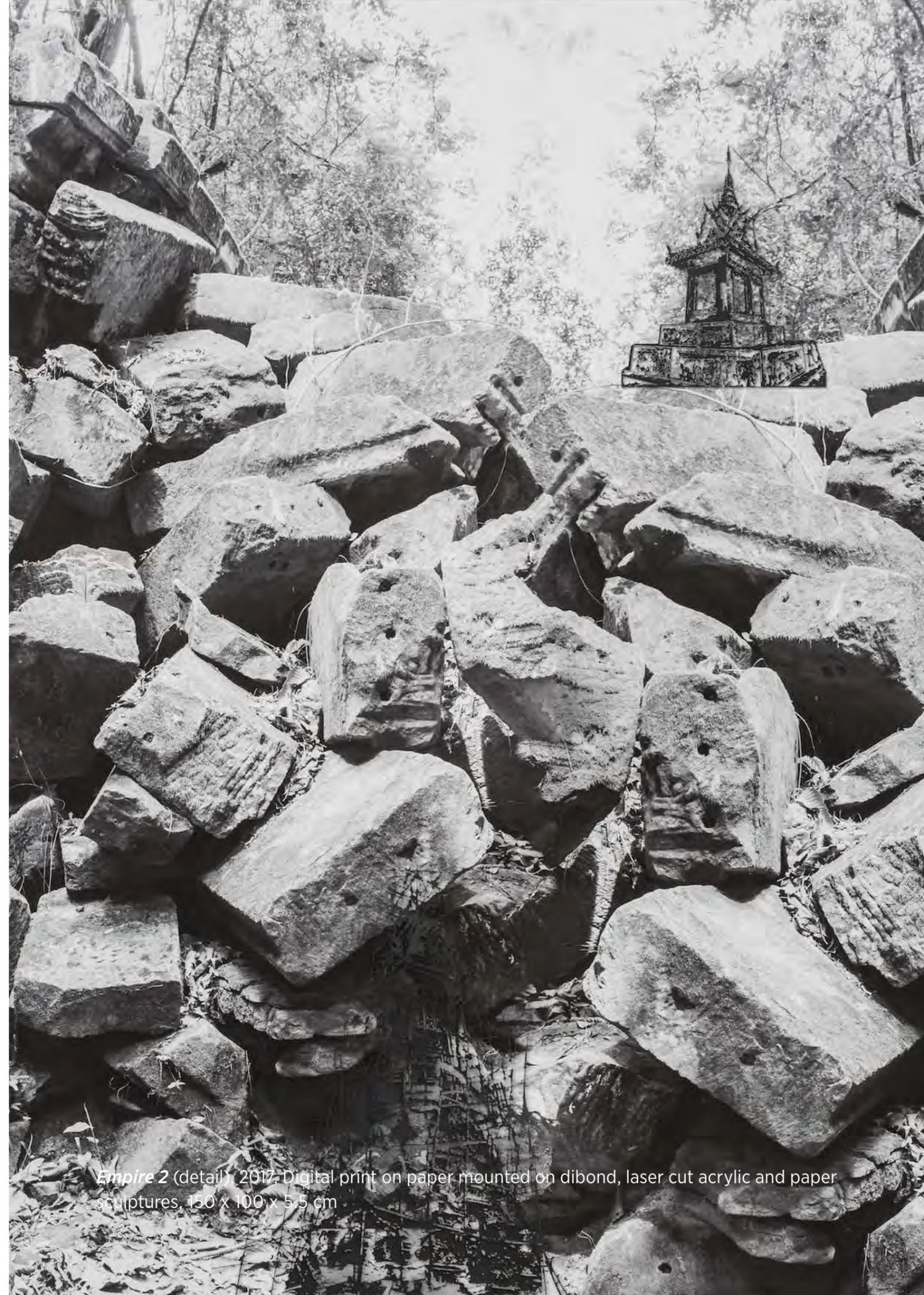
Digital print on paper mounted on dibond, laser cut acrylic and paper sculptures

150 x 200 x 5.5 cm / 59.25 x 78.75 x 2.25 in (artwork)

159.5 x 210.5 x 9 cm / 62.80 x 82.87 x 3.54 in (framed)

Unique

USD 60,000 (excludes taxes)



**Empire 2**

DQL17-37

2018-2023

Digital print on paper mounted  
on dibond, laser cut acrylic and  
paper sculptures

150 x 100 x 5.5 cm / 59.25 x 39.50 x 2.25 in (artwork)

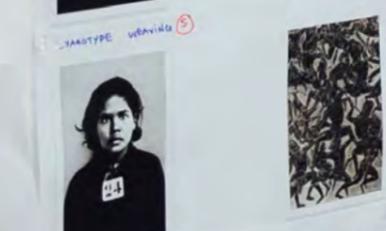
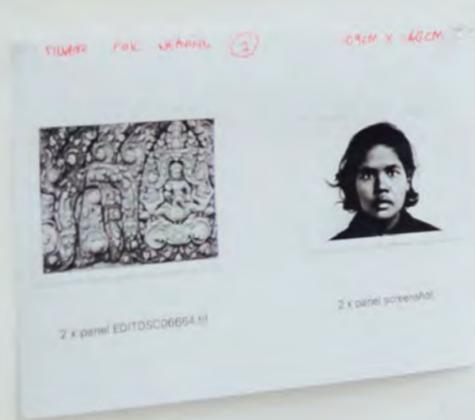
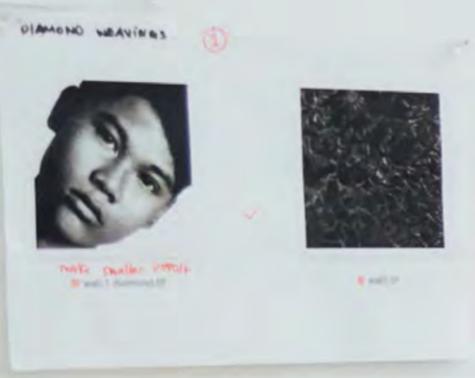
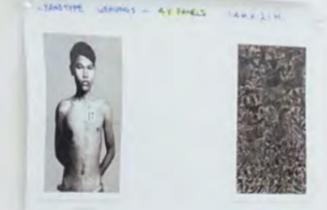
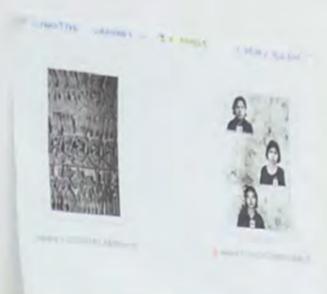
159.5 x 110.5 x 9 cm / 62.80 x 43.50 x 3.54 in (framed)

Unique

USD 35,000 (excludes taxes)

*Empire 2* (detail), 2017. Digital print on paper mounted on dibond, laser cut acrylic and paper sculptures, 150 x 100 x 5.5 cm





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**HEMAN  
CHONG**

*Things That  
Remain Unwritten  
&  
The Hour of  
the Star*  
**(both 2013–ongoing)**

## About the Artist

Heman Chong's (b. 1977, Malaysia, raised in Singapore) cultural work is situated at the intersection between image, performance, situations, and writing. Through intimate interrogation and intervention, Chong investigates the function of everyday infrastructure as a political medium. This conceptual preoccupation is best exhibited in his series *Foreign Affairs* (2018).

*Foreign Affairs* is a series of photographs of embassy backdoors. The systematic repetition of images simultaneously recalls a cinematic frame and the omnipresence of the surveillance camera that watches nothing and everything. Each image of a backdoor can be read as infrastructural. These banal representations are the threshold of the exceptional space of the embassy, which is the physical manifestation of an agreement between two states of individual sovereignty. They implicitly point to society's natural fears of 'back door' agreements, actors invisibly and insidiously pulling the strings behind the veil of the everyday.

Chong's proclivity for elevating every day is also exhibited in his 2018 series *Abstracts From The Straits Times*, basing the works on a cache of online, print-ready PDFs creating repetitive, unreadable abstractions from Singapore's daily newspaper. As a result, Chong comments on the current media landscape policed by the expanded understandings of political correctness, accusations of 'fake news,' trials of public opinion, and 'deep-fake' technology.

Due to these conceptual preoccupations, Chong's work remains at the forefront of contemporary art discourse.

His work is included in the public collections of Art Sonje Center, Kadist Art Foundation, M+ Museum, The National Museum of Art Osaka, NUS Museum, Rockbund Art Museum, Singapore Art Museum and Weserburg Museum.

Heman Chong has exhibited in countless shows across the world.







Small, illegible text label on the wall.



Exhibition view at Peace Prosperity And Friendship With All Nations, 2021, STPI, Singapore

# Things That Remain Unwritten

The paintings that constitute *Things That Remain Unwritten* are images set adrift, castaways, things that are lost. They exist within the territory of secrets. These are stories that have been forgotten, erased, censored, unwritten. We are gazing into the realm of the ambiguous, the void, of suspense. We encounter familiar genres within this state. Abstraction, colour fields, expression, figures, things, life, death. Each painting is improvised; there has never been an assumption of how the painting might look. The series evokes an autobiographical grappling with the histories of painting. A process started in July 2013, *Things That Remain Unwritten* compliments an earlier series *Cover (Versions)*, where both are often presented in tandem, and without any clear boundaries, flowing in and around each other, constantly entangled and intertwined.



## **Things That Remain Unwritten #12**

HC20-S0110

2013

Acrylic on canvas

61 x 46 x 4 cm / 24.25 x 18.25 x 1.75 in

Unique

USD 6,000 (excludes taxes)



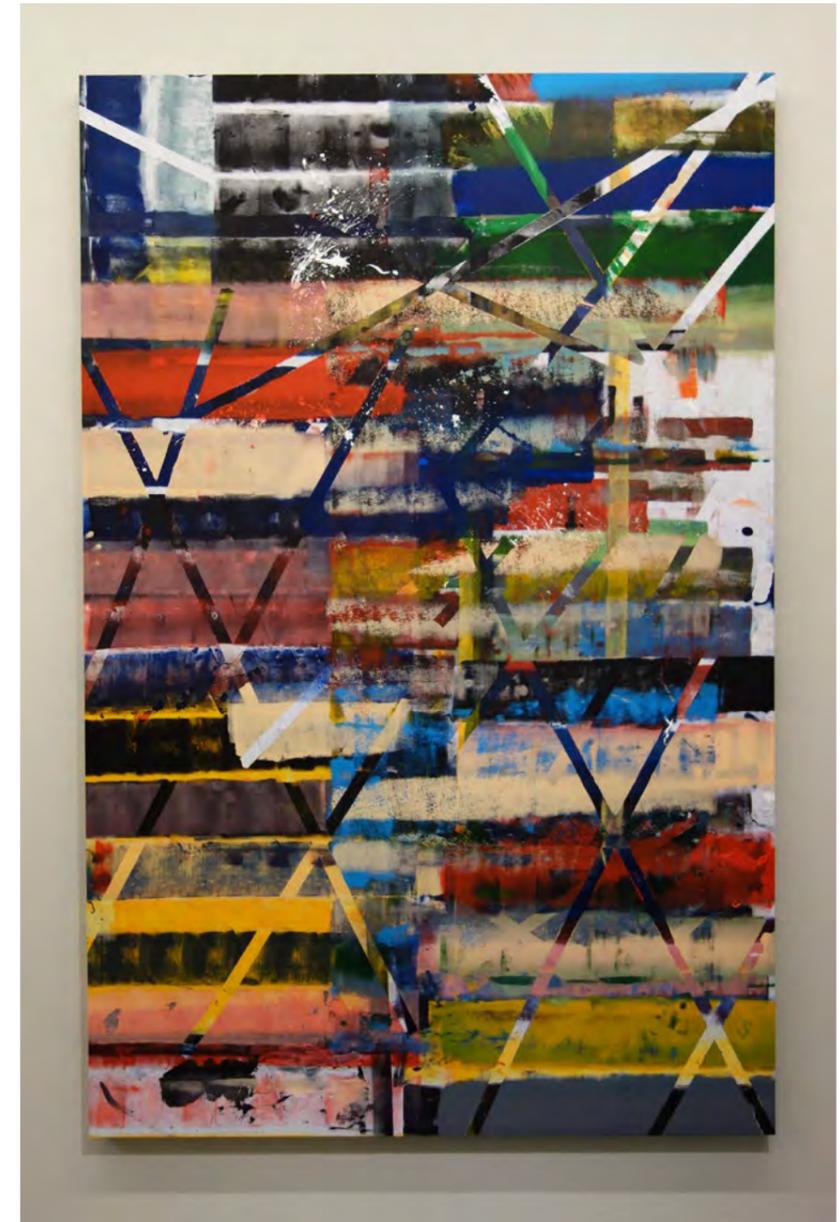
# The Hour of the Star

*The Hour of the Star* (2013-ongoing) is an on-going series of paintings based on Chong's reading of the Brazilian writer Clarice Lispector's novel.

Published in 1977, *The Hour of the Star* was Lispector's last novel before she died. The book, which has been read as a meditation on writing, begins with a narrator that discusses what it means to write a story before he begins his tale of the difficult life of an impoverished young woman in Rio de Janeiro. The ending of the book, in which the heroine is run over by a yellow Mercedes, is inspired by a fortune teller's predictions of Lispector's own future.

The series unfolds over years, with Chong making one painting every year, in tandem with his slow and deep reading of the novel. Chong's wallowing in each word of the novel surfaces in the titles of the paintings, which are abstracts from the novel.

Chong first developed these paintings on the impulse to expand his painting practice. Forcing himself to content with a larger scale and refined material such as linen, *The Hour of the Star* is not just a serious contention of the last words of a writer but also a consideration of the very materiality of value itself.



**The toothache that passes through this narrative has given me a sharp twinge right in the mouth. I break out into a strident, high-pitched, syncopated melody. It is the sound of my own pain, of someone who carries this world where there is so little happiness. Happiness? I have never come across a more foolish word, invented by all those unfortunate girls from north-eastern Brazil.**

HC20-S0187

2017

Acrylic on unprimed linen

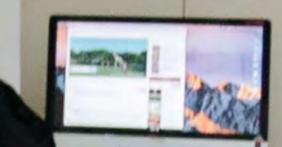
200 x 130 x 4 cm / 78.75 x 51.25 x 1.75 in

Unique

USD 15,000 (excludes taxes)



*The toothache that passes through this narrative has given me a sharp twinge right in the mouth. I break out into a strident, high-pitched, syncopated melody. It is the sound of my own pain, of someone who carries this world where there is so little happiness. Happiness? I have never come across a more foolish word, invented by all those unfortunate girls from north-eastern Brazil. (detail), 2017, Acrylic on unprimed linen, 200 x 130 x 4 cm*



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**PACITA  
ABAD**

*Circles in My Mind*  
**(2003)**



## About the Artist

Pacita Abad (1946–2004) was born in Batanes, Philippines. Her more-than-thirty-year painting career began when she journeyed to the United States to undertake her graduate studies. She studied painting at the Corcoran School of Art in Washington D.C. and The Art Students League in New York City, and then started to “paint the globe” based on her experiences living in 5 different continents and working in more than 80 countries. Pacita’s extensive travels to exotic destinations like Guatemala, Mexico, India, Afghanistan, Yemen, Sudan, Mali, Papua New Guinea, Cambodia, and Indonesia, had a major impact on her life and were the inspiration for many ideas, techniques, and materials in her paintings.

Abad’s paintings are characterised by vibrant colours, constant change, experimentation, and development. Her early paintings were primarily socio-political works of people, primitive masks, underwater scenes, and tropical flowers. Her most extensive body of work, however, is her vibrantly colourful abstract paintings – experimenting with a wide variety of materials, from paper pulp and prints to bark cloth, metal, ceramics, and glass.

A disciplined and prolific painter, Abad created over 5,000 artworks. She painted a 55-meter long Alkaff Bridge in Singapore and covered it with 2,350 multicoloured circles, just a few months before she passed away. Abad had more than 60 solo exhibitions and participated in more than 70 group exhibitions at museums and galleries in the U.S., Asia, Europe, Africa and Latin America. Her works are now in public, corporate and private art collections in over 70 countries. Some of her public collections include Singapore Art Museum, Metro Center Subway Station Washington D. C., Citibank Hong Kong, Unicef New York, and the National Museums of Sri Lanka, Cuba, Bangladesh, Indonesia, Philippines, as well as Korea.





“I always see the world through colour, although my vision, perspective and paintings are constantly influenced by new ideas and changing environments. I feel like I am an ambassador of colours, always projecting a positive mood that helps make the world smile.”

– Pacita Abad



## At STPI

Pacita Abad's residency with STPI in 2003 has produced over 50 exhilarating works which utilised the techniques of lithography, intaglio, relief printing, silkscreen and hand-coloured paper pulp.

Abad's vibrant works are a feast for the visual appetite. Saturated with bright and luminous colours, they demonstrate a witty and liberal personality that is simultaneously reflective and humorous. The individual titles of the artworks are allusions to loved ones and relationships, or associated with spontaneous moods, or even meditative of the small moments of life. Together, they reflect her passion for life, lively mindscapes, and her great faith in humanity.

"I decided to focus on circles as the unifying theme of my STPI prints and pulp paper pieces. Circles have always been in my work and they are direct, simple, modern, universal, intimate, fascinating and playful. I love the shape of the circle!"

- Pacita Abad





Paper-pulp  
Paintings





Exhibition view at Pacita Abad: *Circles in My Mind*, 2003, STPI, Singapore



*I'm up and down like a yo-yo* (detail), 2003, Coloured paper pulp, lithograph, woodblock, collaged fabric on shaped STPI handmade paper, 102 x 127 cm



**I'm up and down like a yo-yo**

PA03-183-02

2003

Coloured paper pulp, lithograph,  
woodblock, collaged fabric on  
shaped STPI handmade paper

102 x 127 cm / 40 x 50 in (artwork)

116 x 141 x 7 cm / 45.67 x 55.51 x 2.76 in (framed)

Edition of 12

USD 12,000 (excludes taxes)



**Sweet things are made of these**  
PA03-181-TP1

2003

Coloured paper pulp, lithograph,  
linocut and woodblock on shaped  
STPI handmade paper; fabric and foil  
collage, with mounting board on paper

102 x 127 x 1.5 cm / 40 x 50 x 0.5 in (artwork)

116 x 141 x 7 cm / 45.67 x 55.51 x 2.76 in (framed)

Edition of 12

USD 12,000 (excludes taxes)



*Sweet things are made of these* (detail), 2003, Coloured paper pulp, lithograph, linocut and woodblock on shaped STPI handmade paper; fabric and foil collage, with mounting board on paper, 102 x 127 x 1.5 cm



Exhibition view at Pacita Abad: Circles in My Mind, 2003, STPI, Singapore



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**RIRKRIT  
TIRAVANIJA**

*We Don't Recognise  
What We Don't See  
(2023)*



**-1979**

## About the Artist

Internationally-renowned Thai artist Rirkrit Tiravanija's work defies easy categorisation. Though the artist has worked across a range of media, such as painting, video, mixed-media assemblage and music, Tiravanija is best known for his groundbreaking participatory works.



Rirkrit Tiravanija, *untitled (free)*, 1992, Refrigerator, table, chairs, wood, drywall, food and other materials, Dimensions variable. First presented at 303 Gallery, New York. © Rirkrit Tiravanija. In the collection of Museum of Modern Art (MoMA), New York.

A true pioneer, Tiravanija's entry into the artworld in the 1990s was at the front lines of an avant-garde practice that prioritised the creation of social relationships and situations among people, as opposed to the art object. In particular, the artist is recognised for his cooking interventions, starting with *untitled (free)* (1992) at 303 Gallery, New York, where he converted the gallery into a kitchen to serve rice and Thai curry for free.

Other communal meals and settings include serving curry at Hirshhorn Museum, Washington D.C. while art students sketched political protests on the museum walls; creating a bamboo maze installation with an inconspicuous teahouse for tea ceremonies within at National Gallery Singapore; and founding The Land, a Chiang Mai rice field transformed into a living, experimental space for ecological, social and educational exchanges.



The Land, Chiang Mai. Photos courtesy of the artist.

Over the course of his practice, the artist has also collaborated with many parties, from art practitioners such as Pierre Huyghe, Liam Gillick, Hans Ulrich Obrist, Yoko Ono, Tobias Rehberger and Korakrit Arunanondchai, to art students, tea masters, potters and chefs. This working methodology correlates with the nature of his works, where Tiravanija breaks down the barriers between art and life, and enables the social roles and relations of the artworks and people, including the audience-participants ourselves, to be at the forefront.

Currently based between New York and Chiang Mai, Tiravanija has participated in countless exhibitions and biennales around the world. Recent projects include artistic director for Okayama Art Summit 2022: *Do we dream under the same sky?*, Okayama, Japan; *untitled 2019 (the form of the flower is unknown to the seed)*, ICA, London, UK (2019–2021), *Who's Afraid of Red, Yellow, and Green*, Hirshhorn Museum and Sculpture Garden, Washington D.C., USA (2019), *Curry for the Soul of the Forgotten*, neugerriemschneider, Berlin, Germany (2017); *Tomorrow is the Question*, Stedelijk Museum, Amsterdam, The Netherlands (2016); and the main exhibition for the 56th Venice Biennale (2015). His works are in the collection of Museum of Modern Art (MoMA), New York; Museum of Contemporary Art (MoCA), Los Angeles; Museum of Contemporary Art, Bangkok; M+, Hong Kong; Tate, London; and Walker Art Center, Minneapolis, among others.



“I don’t really think of what I do as an artistic practice. There are no boundaries or limits. All the ways I fill a day—even if I’m doing nothing at all—are one and the same. I don’t have a studio. I don’t wake up and go to a place where I sit down and make things. I just do what I need or want to do, and throughout that process, I think about various possible works. Everything informs everything else.”

– Rirkrit Tiravanija,  
“Cooking Pad Thai with his  
Students”, T Magazine, interview  
by Alice-Newell-Hanson



## At STPI

### The Extinction Series

Having completed two residencies with STPI (the first in 2013, and the second in 2015 with Anri Sala, Tobias Rehberger and Carsten Höller), Rirkrit Tiravanija returned for a third residency spanning 2019 to 2023 to create his Extinction series. Tiravanija's continuing collaborative relationship with the STPI Creative Workshop team is apparent in his sustained material and technical explorations since 2013. From 3D printing to the use of thermochromic ink (a heat-sensitive ink), the artist displays a keen awareness and playfulness in working with the methods and expertise available to him, leading to a body of work that is conceptually and technically cohesive.

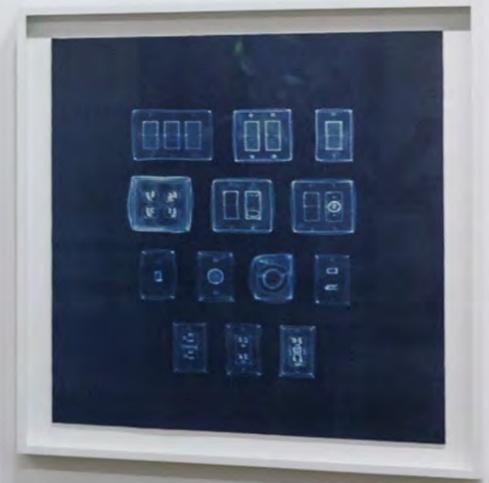
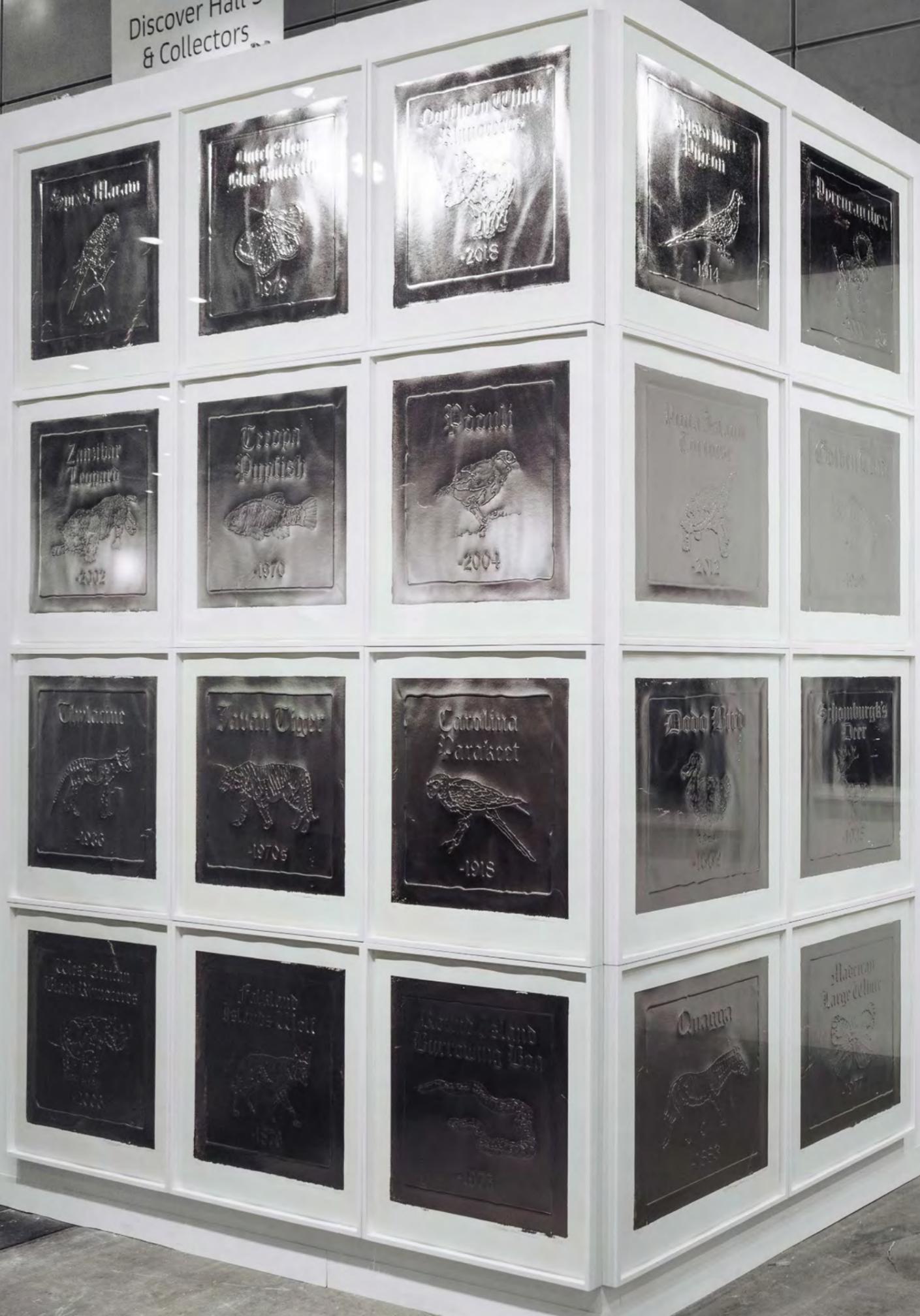
Tiravanija's thematic interest for the *Extinction* series was a result of his STPI residency with Sala, Rehberger and Höller, where the artists were asked: if they were to be an animal, what would they be? Tiravanija had answered the fruit fly, an inconspicuous creature perched upon a wall. This had led him to start thinking about other lifeforms, and the artist came to the conclusion that when we do not think about these other lifeforms, we do not really remember them. And hence, because we do not remember them, it is like they are not there.

In this vein, the *Extinction* series reveals how we do not recognise the appalling rate of species extinction and the climate emergency looming overhead. The implications of these works are manifold, ranging from the lack of sight and relationships with these animals and environments, to the circulation of images and information surrounding these issues, and the possible extinction of humans ourselves—taking along many other species with us. Crucially, the works in this series require a level of audience or environmental participation in order to fully activate them, congruent with his socially-engaged practice.

The results of this residency culminates in a solo exhibition with STPI Gallery, *We Don't Recognise What We Don't See* (April to June 2023) curated by Hans Ulrich Obrist, artistic director of Serpentine Galleries.



Discover Hall 3  
& Collectors



Installation view at Art Basel Hong Kong, 2023, Hong Kong Convention and Exhibition Centre

# untitled 2020 (embossed nature morte) series

20 silver embossings for 20 extinct animals, these embossings act as monuments for what was once was, but are no longer here. A version of these exists as 3-dimensional, engraved aluminium “tombstones” (the *untitled 2020 (nature morte)* series (2023), also produced with STPI), and audiences are encouraged to create a frottage with these aluminium sheets as its base.

The embossings’ background references Tiravanija’s fascination and consistent use of the colour silver, stemming from a *SpongeBob SquarePants* episode where a character, Squidward, gets stuck in a refrigerator and wakes up in the future. Upon meeting *SpongeBob*, the titular character exclaims, “Everything is chrome in the future!”

“I found this idea that everything in the future will be chrome quite interesting. Especially given the way a chrome surface, a very liquid surface in a way, could be seen as an object that is disappearing, because chrome absorbs the environment around it—it reflects everything and disappears itself. I became interested in the idea of making something that in a sense would disappear...”

– Rirkrit Tiravanija, “The Lives of Objects: Rirkrit Tiravanija in Conversation”, *M+* Magazine, interviewed by curator Pauline J. Yao

Along these lines, Tiravanija memorialises and conjures up the past lives of these animals, their disappearance in contemporary times, and speculates on what else may disappear down the road, with the (ghostly) appearance of these animals as harbingers of a dystopian future.



Installation view at Art Basel Hong Kong, 2023, Hong Kong Convention and Exhibition Centre

Dutch Alcon  
Blue Butterfly



-1979

untitled 2020 (embossed nature morte: dutch alcon blue butterfly, phengaris alcon arenaria, 1979) (detail), Embossing and silver foiling on paper, 75 x 72 x 0.3 cm



untitled 2020 (embossed nature morte) series

RT21-41/60

2023

Embossing and silver foiling on paper

75 x 72 x 0.3 cm each / 29.75 x 28.5 x 0.25 in each (artwork)

79.5 x 76.5 x 4.5 cm each / 31.3 x 30.12 x 1.77 in each (framed)

Edition of 3, 1 AP

Full set of 20: USD 120,000 (excludes taxes)



**untitled 2020**  
**(embossed nature morte: carolina parakeet, *conuropsis carolinensis*, 1918)**

RT21-41

2023

Embossing and silver foiling on paper

75 x 72 x 0.3 cm / 29.75 x 28.5 x 0.25 in (artwork)

79.5 x 76.5 x 4.5 cm / 31.3 x 30.12 x 1.77 in (framed)

Edition of 3, 1 AP

USD 8,000 (excludes taxes)



**untitled 2020**  
**(embossed nature morte: dutch alcon blue butterfly, *phengaris alcon arenaria*, 1979)**

RT21-43

2023

Embossing and silver foiling on paper

75 x 72 x 0.3 cm / 29.75 x 28.5 x 0.25 in (artwork)

79.5 x 76.5 x 4.5 cm / 31.3 x 30.12 x 1.77 in (framed)

Edition of 3, 1 AP

USD 8,000 (excludes taxes)



**untitled 2020**  
**(embossed nature morte: falkland islands  
wolf, dusicyon australis, 1876)**  
RT21-44  
2023  
Embossing and silver foiling on paper  
75 x 72 x 0.3 cm / 29.75 x 28.5 x 0.25 in (artwork)  
79.5 x 76.5 x 4.5 cm / 31.3 x 30.12 x 1.77 in (framed)  
Edition of 3, 1 AP  
USD 8,000 (excludes taxes)

*untitled 2020 (embossed nature morte: falkland islands wolf, dusicyon australis, 1876)*  
(detail), 2023, Embossing and silver foiling on paper, 75 x 72 x 0.3 cm



untitled 2020

(embossed nature morte: northern white rhinoceros, *ceratotherium simum cottoni*, 2018)

RT21-48

2023

Embossing and silver foiling on paper

75 x 72 x 0.3 cm / 29.75 x 28.5 x 0.25 in (artwork)

79.5 x 76.5 x 4.5 cm / 31.3 x 30.12 x 1.77 in (framed)

Edition of 3, 1 AP

USD 8,000 (excludes taxes)



untitled 2020

(embossed nature morte: passenger pigeon, *ectopistes migratorius*, 1914)

RT21-49

2023

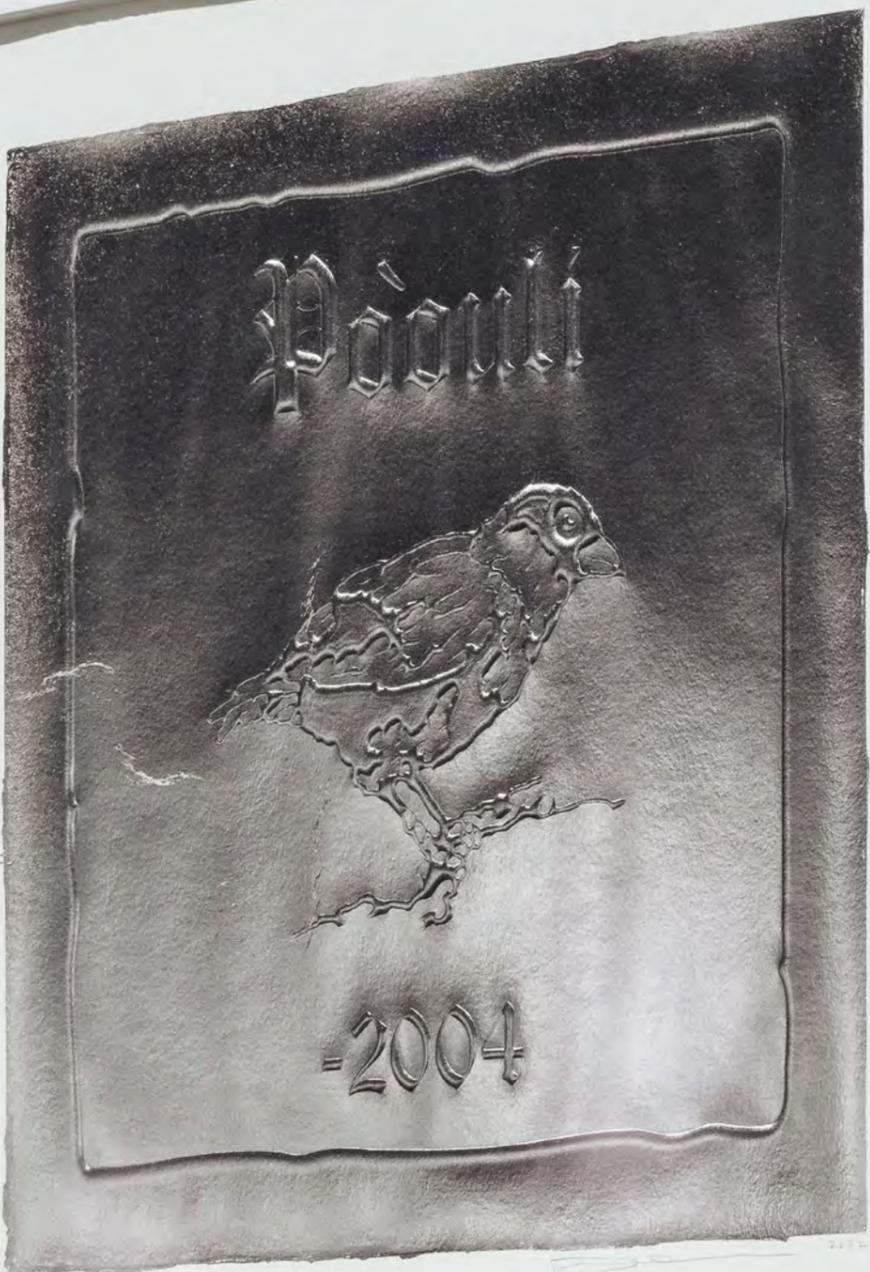
Embossing and silver foiling on paper

75 x 72 x 0.3 cm / 29.75 x 28.5 x 0.25 in (artwork)

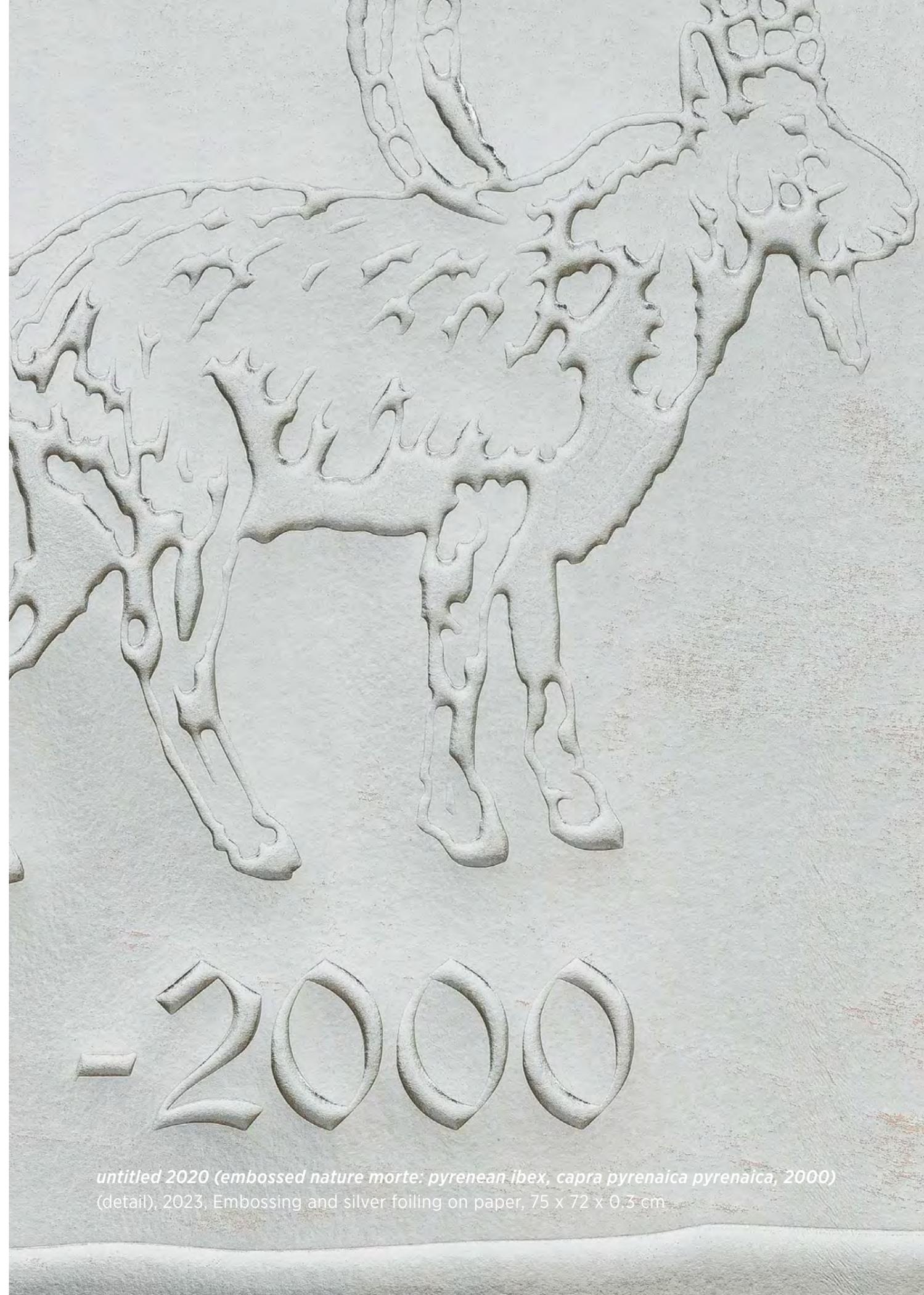
79.5 x 76.5 x 4.5 cm / 31.3 x 30.12 x 1.77 in (framed)

Edition of 3, 1 AP

USD 8,000 (excludes taxes)

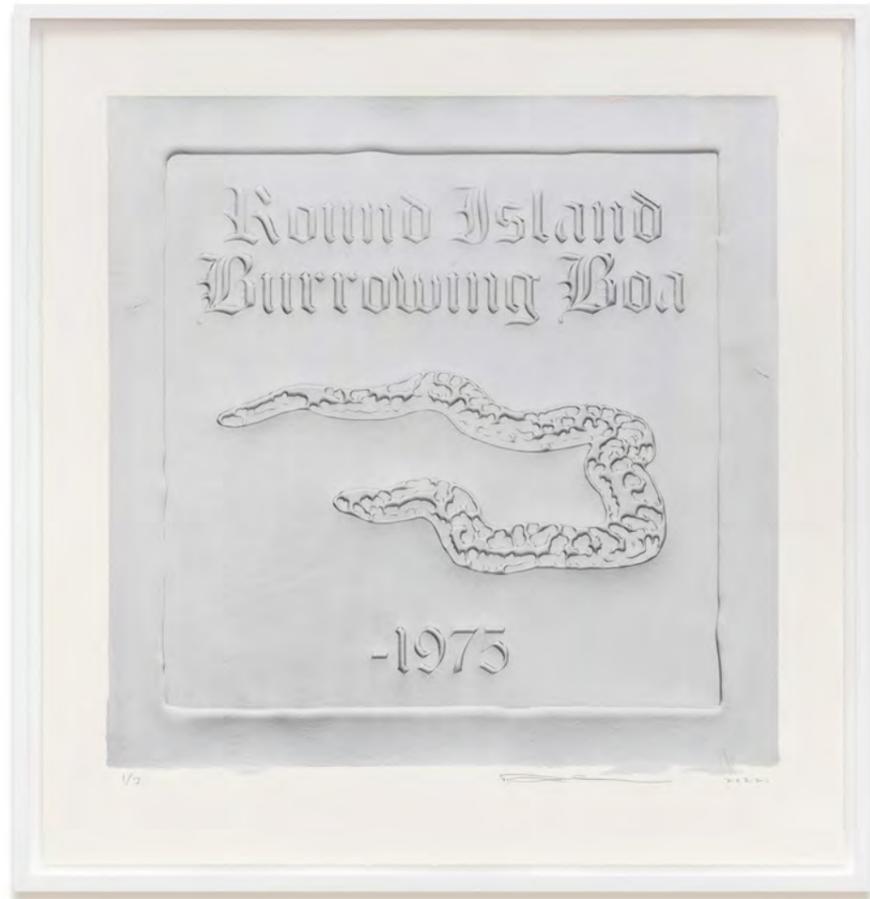


Installation view at Art Basel Hong Kong, 2023, Hong Kong Convention and Exhibition Centre



**untitled 2020**  
**(embossed nature morte: pyrenean ibex,**  
**capra pyrenaica pyrenaica, 2000)**  
RT21-52  
2023  
Embossing and silver foiling on paper  
75 x 72 x 0.3 cm / 29.75 x 28.5 x 0.25 in (artwork)  
79.5 x 76.5 x 4.5 cm / 31.3 x 30.12 x 1.77 in (framed)  
Edition of 3, 1 AP  
USD 8,000 (excludes taxes)

*untitled 2020 (embossed nature morte: pyrenean ibex, capra pyrenaica pyrenaica, 2000)*  
(detail), 2023, Embossing and silver foiling on paper, 75 x 72 x 0.3 cm



**untitled 2020**  
(embossed nature morte: round island  
burrowing boa, *bolyeria multocarinata*, 1975)

RT21-54

2023

Embossing and silver foiling on paper

75 x 72 x 0.3 cm / 29.75 x 28.5 x 0.25 in (artwork)

79.5 x 76.5 x 4.5 cm / 31.3 x 30.12 x 1.77 in (framed)

Edition of 3, 1 AP

USD 8,000 (excludes taxes)



**untitled 2020**  
(embossed nature morte: schomburgk's  
deer, *rucervus schomburgki*, 1938)

RT21-55

2023

Embossing and silver foiling on paper

75 x 72 x 0.3 cm / 29.75 x 28.5 x 0.25 in (artwork)

79.5 x 76.5 x 4.5 cm / 31.3 x 30.12 x 1.77 in (framed)

Edition of 3, 1 AP

USD 8,000 (excludes taxes)



untitled 2020  
(embossed nature morte: spix's macaw,  
cyanopsitta spixii, 2000)

RT21-56

2023

Embossing and silver foiling on paper

75 x 72 x 0.3 cm / 29.75 x 28.5 x 0.25 in (artwork)

79.5 x 76.5 x 4.5 cm / 31.3 x 30.12 x 1.77 in (framed)

Edition of 3, 1 AP

USD 8,000 (excludes taxes)



untitled 2020 (embossed nature morte: spix's macaw, cyanopsitta spixii, 2000) (detail),  
2023, Embossing and silver foiling on paper, 75 x 72 x 0.3 cm





Exhibition view at **We Don't Recognise What We Don't See**, 2023, STPI, Singapore

# Origami

Originally into the shapes of various extinct, or quasi-extinct animals, the subsequently-unfolded paper bears strong traces of the folded line marks—an after-image that hints at what was there before, and yet is now gone.

Moreover, the solar dust screenprint of the animals themselves can only be seen in full when the work is unfolded and shined on with a strong ultraviolet light (man-made or otherwise). This alludes to our “blindness” towards recognising these animals. The work asks, will we see what has been going on only when the earth has reached a critical stage?

*Each print will come with a smaller-sized 3D model of the work's origami form. An instructional video on how to do the origami can be provided upon request after the artwork has been purchased.*

*untitled 2020 (extinction series: zanzibar leopard, panthera pardus pardus, 2002)(detail), 2023, Solar dust screenprint on STPI handmade linen paper, origami creased pattern, 147 x 147 cm*



without strong UV light



3D printed model



**Reference image of origami prior to being unfolded.**

47 x 30 x 64 cm (folded print)  
18.75 x 12 x 25.25 in (folded print)

**untitled 2020**  
**(extinction series: zanzibar leopard,**  
**panthera pardus pardus, 2002)**  
RT21-37

2023  
Solar dust screenprint on STPI handmade  
linen paper, origami creased pattern;  
3D printed model in sandstone  
147 x 147 cm / 58 x 58 in (print)  
13.5 x 19 x 9.5 cm / 5.5 x 7.5 x 3.75 in (sculpture)  
Edition of 3, 1 AP  
USD 25,000 (excludes taxes)

with strong UV light



*untitled 2020 (extinction series: zanzibar leopard, panthera pardus pardus, 2002 (detail),*  
2023, Solar dust screenprint on STPI handmade linen paper, origami creased pattern,  
147 x 147 cm



*untitled 2020 (extinction series: zanzibar leopard, panthera pardus pardus, 2002) (detail),*  
2023, Solar dust screenprint on STPI handmade linen paper, folded, 48 x 59 x 42 cm



Exhibition view at *We Don't Recognise What We Don't See*, 2023, STPI, Singapore



Exhibition view at We Don't Recognise What We Don't See, 2023, STPI, Singapore

# Old Masters

The *Old Masters* prints are the starting point for Tiravanija's *Extinction* series. They comment on how the Age of Enlightenment in Europe, whose foundation is rooted in empiricism and rationalism, has fuelled the nature-culture divide. During this period—coinciding with the ongoing Western colonial conquest—there was an ardent quest for knowledge, carried out through an empirical, science-based lens. Everything that was non-human (and even peoples from colonised lands) was treated as an object, a specimen to be studied, collected and/or displayed.

The expansion of knowledge thus fuelled the habit and desire to “collect”, while the reduction of the more-than-human world to mere objects diminished their role and agency in the ecology.

For these prints, Tiravanija appropriates paintings by the Old Masters\*, removing all traces of living creatures so as to disrupt the narrative presented in these paintings – from a rhinoceros being presented as an object of entertainment in Venice, to a homage towards the practice of collecting “objects”, both living and non-living.

In place of the missing creatures, extinct or quasi-extinct animals identified by the artist are screenprinted on with solar dust ink, visible only when ultraviolet light is shined on the printed surface. In doing so, Tiravanija spotlights the disappearance of these animals, and how such historical reverberations and ways of seeing may have contributed to our “blindness” and disregard towards the extinction crisis.

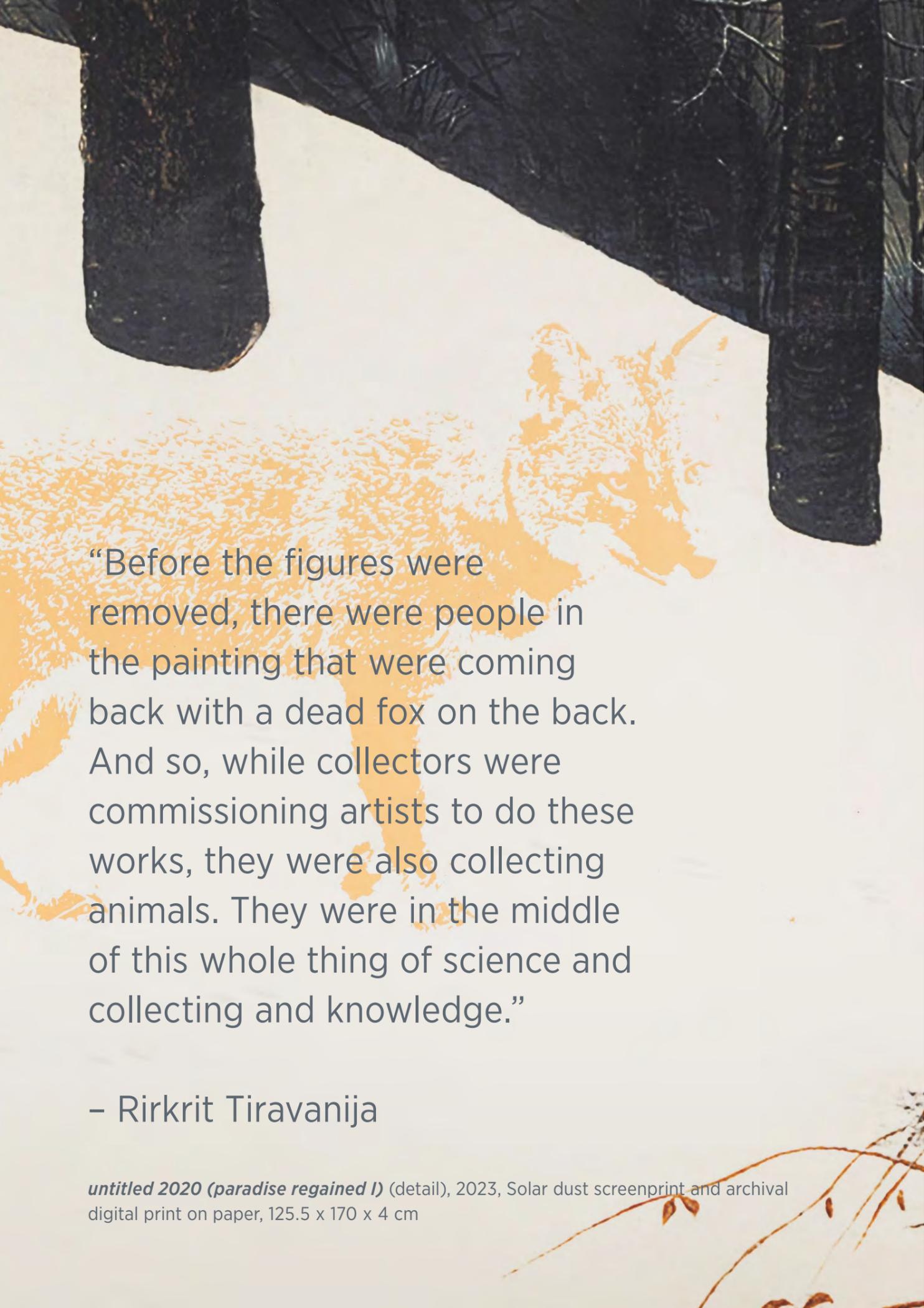
*Please view the individual artwork pages for more information about the origin of each painting.*



*untitled 2020 (mother and child)* (detail), 2023, Solar dust screenprint and archival digital print on paper; Thermochromic screenprint and archival digital print on paper (diptych), 97.5 x 80 x 4 cm each panel



Exhibition view at We Don't Recognise What We Don't See, 2023, STPI, Singapore



“Before the figures were removed, there were people in the painting that were coming back with a dead fox on the back. And so, while collectors were commissioning artists to do these works, they were also collecting animals. They were in the middle of this whole thing of science and collecting and knowledge.”

– Rirkrit Tiravanija

*untitled 2020 (paradise regained I)* (detail), 2023, Solar dust screenprint and archival digital print on paper, 125.5 x 170 x 4 cm



without strong UV light



with strong UV light

**untitled 2020**  
**(paradise regained I)**  
RT21-03

2023  
Solar dust screenprint and  
archival digital print on paper

125.5 x 170 x 4 cm / 49.41 x 66.93 x 1.57 in (framed)  
Edition of 3, 1 AP

USD 35,000 (excludes taxes)

Presented in a copper frame  
specified by the artist



**Reinterpreted from**

Pieter Bruegel the Elder, *Hunters in the Snow (Winter)*, 1565, Oil on panel, 117 cm x 162 cm (without frame). In the collection of Kunsthistorisches Museum Wien, Vienna.

*Hunters in the Snow (Winter)* is part of a six-part series of the *Seasons*, Pieter Bruegel the Elder's most famous work. *Seasons* was commissioned by Antwerp merchant and collector Nicholaes Jongelinck, presumably for his dining room.



without strong UV light



with strong UV light

**untitled 2020**  
**(paradise regained II)**  
RT21-04

2023  
Solar dust screenprint and  
archival digital print on paper

102.5 x 131.5 x 4 cm / 40.35 x 51.77 x 1.57 in (framed)

Edition of 3, 1 AP

USD 28,000 (excludes taxes)

Presented in a copper frame  
specified by the artist



**Reinterpreted from**

Jan Brueghel the Elder and Hieronymus Francken II, *The Archdukes Albert and Isabella Visiting a Collector's Cabinet*, ca. 1621-1623, Oil on panel, 94 x 123.3 cm (without frame). In the collection of The Walters Art Museum, Baltimore.

This original painting depicts the private gallery, or cabinet, of Flemish collector and statesman Pierre Roose. Roose is depicted in the centre alongside Archdukes Albert and Isabella, the Habsburg governors of the Southern Netherlands. The Archdukes were prominent patrons of the art.

In the corner is a vase of flowers painted by Jan Brueghel the Elder. Crowning the flower arrangement is a sunflower from South America, one of the earliest depictions of the flower in a painting.



**untitled 2020 (paradise regained II)** (detail), 2023, Solar dust screenprint and archival digital print on paper, 102.5 x 131.5 x 4 cm



*untitled 2020 (paradise regained III)* (detail), 2023, Solar dust screenprint and archival digital print on paper, 62.8 x 93.3 x 4 cm



without strong UV light



with strong UV light

**untitled 2020  
(paradise regained III)**  
RT21-05

2023  
Solar dust screenprint and  
archival digital print on paper

62.8 x 93.3 x 4 cm / 24.72 x 36.73 x 1.57 in (framed)  
Edition of 3, 1 AP

USD 23,000 (excludes taxes)

Presented in a copper frame  
specified by the artist



**Reinterpreted from**

Jan Brueghel the Elder, *The Temptation in the Garden of Eden*, ca. 1600, Oil on oak panel, 71.3 x 102 x 10 cm (framed). In the collection of Victoria and Albert Museum, London.

*The Temptation in the Garden of Eden* captures the moment where Eve accepts a fruit from the serpent, as they are surrounded by a landscape teeming with life in the Garden. In his print, Tiravanija erases all animal forms except for Adam, Eve and the serpent.



without strong UV light  
and at room temperature



with strong UV light  
and at a higher temperature

**untitled 2020**  
**(we are not your pet)**  
RT21-01

2023  
Solar dust screenprint and archival digital  
print on paper; Thermo-chromic screenprint  
and archival digital print on paper (diptych)

70.8 x 58.5 x 4 cm each panel (clamshell frame)  
27.87 x 23.03 x 1.57 in each panel (clamshell frame)  
Edition of 3, 1 AP

USD 25,000 (excludes taxes)

Presented in a copper clamshell frame  
specified by the artist



**Reinterpreted from**  
Pietro Longhi, *Il rinoceronte (The rhinoceros)*, 1751, Oil on canvas, 62 x 50 cm (without frame). In the collection of Ca' Rezzonico, Venice.

The original painting depicts the first rhinoceros, Clara, brought into Europe from Asia. This specific scene depicts Clara being shown at a Venetian carnival. Clara was considered a big attraction in Europe, and was also brought to Holland, Belgium, Germany, Switzerland, Austria, France and Italy.



Exhibition view at **We Don't Recognise What We Don't See**, 2023, STPI, Singapore



without strong UV light  
and at room temperature



with strong UV light  
and at a higher temperature

**untitled 2020**  
**(mother and child)**  
RT21-02

2023  
Solar dust screenprint and archival digital  
print on paper; Thermo-chromic screenprint  
and archival digital print on paper (diptych)

97.5 x 80 x 4 cm each panel (clamshell frame)  
38.39 x 31.5 x 1.57 in each panel (clamshell frame)  
Edition of 3, 1 AP

USD 30,000 (excludes taxes)

Presented in a copper clamshell frame  
specified by the artist



**Reinterpreted from**

Giovanni Bellini, *Madonna and Child*, late 1480s, Oil on wood, 88.9 x 71.1 cm (without frame). In the collection of The Metropolitan Museum of Art, New York.

Borrowing the iconic religious motif of Madonna and child, the artist replaces the human figures with two orangutan skulls instead. On one hand, the artist brings us into an emotional relation with the orangutan. On the other, the deliberate choice of using the skulls recalls the memento mori trope, a reminder of mortality (translated into English, memento mori means "remember you must die").

“I started off with the idea of  
Madonna and Child, because  
when you see the orangutan,  
you always see this kind of  
mother and child relationship.”

– Rirkrit Tiravanija



*untitled 2020 (mother and child)* (detail), 2023, Solar dust screenprint and archival digital  
print on paper; Thermo-chromic screenprint and archival digital print on paper (diptych),  
97.5 x 80 x 4 cm each panel



Exhibition view at We Don't Recognise What We Don't See, 2023, STPI, Singapore



## 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.

**ART BASEL**  
**MIAMI BEACH**  
Booth B27

**GENEVIEVE  
CHUA**

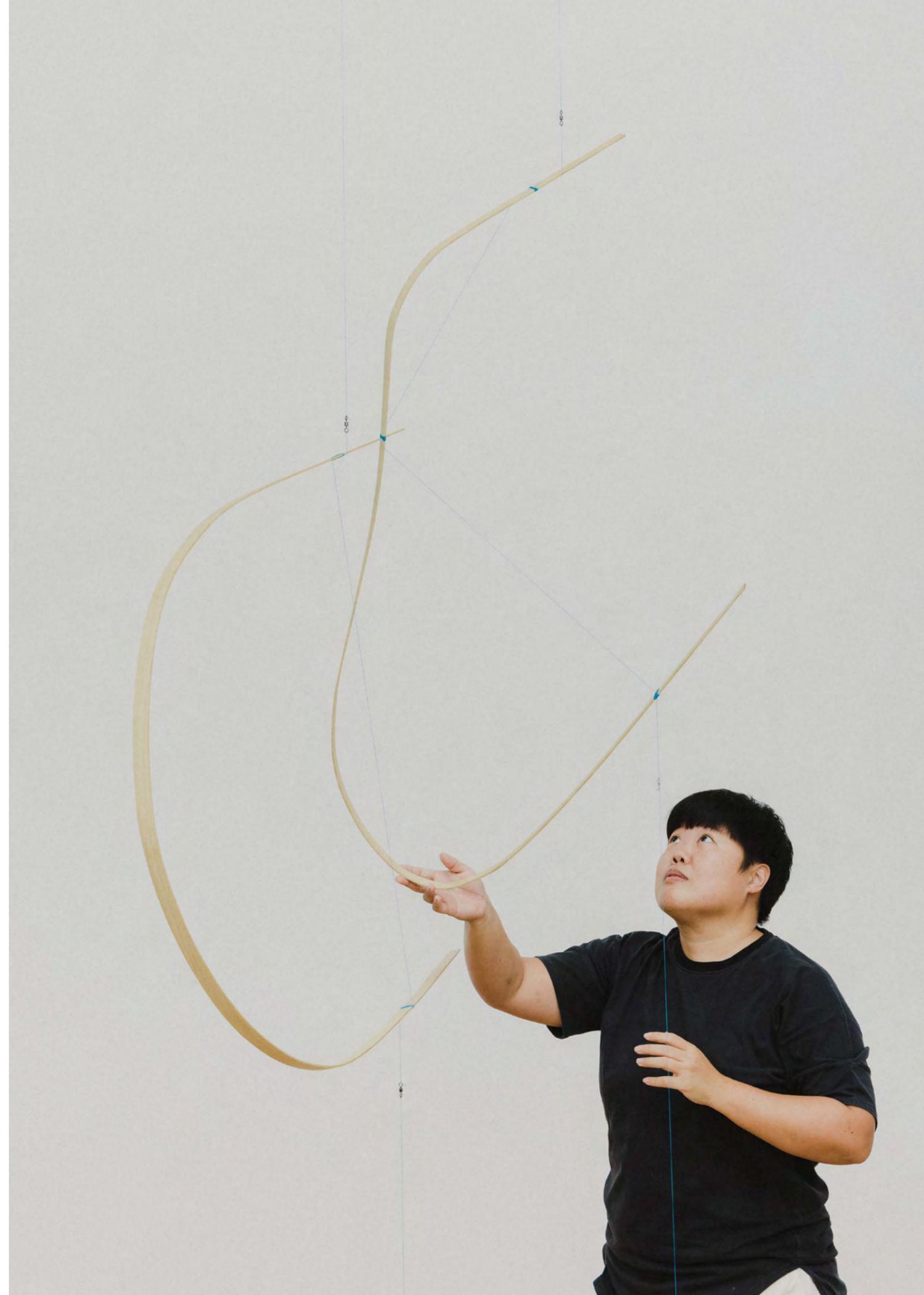
***Breeze Blocks***  
**(2020–ongoing)**



## About the Artist

Genevieve Chua (b. 1984, Singapore) is an 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 acts as 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 artist’s audience to become active participants instead of passive viewers.







# Breeze Blocks

In the ongoing series, *Breeze Blocks* (2020-present), Chua explores the visual language of architecture by emulating a common material found in building construction: the breeze block. Built into walls, breeze blocks, also known as cinder blocks, act like the skin of a building. They are stacked one upon the other to let the breeze through while casting dappled light into the interior of a building, creating a modular arrangement that forms a permeable barrier between the interior and exterior spaces. The richness of minimally treated blocks reveals Truth to Materials—a tenet of modern architecture—and its conversations with luminosity and shadow.

In the artist's interpretation of this material, Chua uses subtly toned linen canvases akin to the size of actual breeze blocks to investigate concepts of light and shadow, permeability and permanence, and the relationship between the hardness of certain materials and the softness they cannot contain: like a breeze through concrete.



*Breeze Blocks #37* (detail), 2022, Acrylic on linen, 28.5 x 22 x 5 cm



Exhibition view at grrraanularrrrrr, 2023, STPI, Singapore



**Breeze Blocks #32**

GC22-0010

2022

Acrylic on linen

28.5 x 19.5 x 5 cm / 11.25 x 7.75 x 2 in

Unique

USD 3,000 (excludes taxes)



**Breeze Blocks #33**

GC22-0011

2022

Acrylic on linen

28 x 27 x 5 cm / 11.25 x 10.75 x 2 in

Unique

USD 3,000 (excludes taxes)



**Breeze Blocks #35**

GC22-0012

2022

Acrylic on linen

39.5 x 31.5 x 5 cm / 15.75 x 12.50 x 2 in

Unique

USD 5,000 (excludes taxes)



*Breeze Blocks #35* (detail), 2022, Acrylic on linen, 39.5 x 31.5 x 5 cm



**Breeze Blocks #36**

GC22-0013

2022

Acrylic on linen

28.5 x 22 x 5 cm / 11.25 x 8.75 x 2 in

Unique

USD 3,000 (excludes taxes)



**Breeze Blocks #37**

GC22-0014

2022

Acrylic on linen

28.5 x 22 x 5 cm / 11.25 x 8.75 x 2 in

Unique

USD 3,000 (excludes taxes)



Exhibition view at **grrraaanularrrrrr**, 2023, STPI, Singapore



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**ART BASEL**  
**MIAMI BEACH**  
Booth B27

**PINAREE  
SANPITAK**

***Fragmented Bodies:  
The Personal and The Public  
(2019)***

## About the Artist

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.

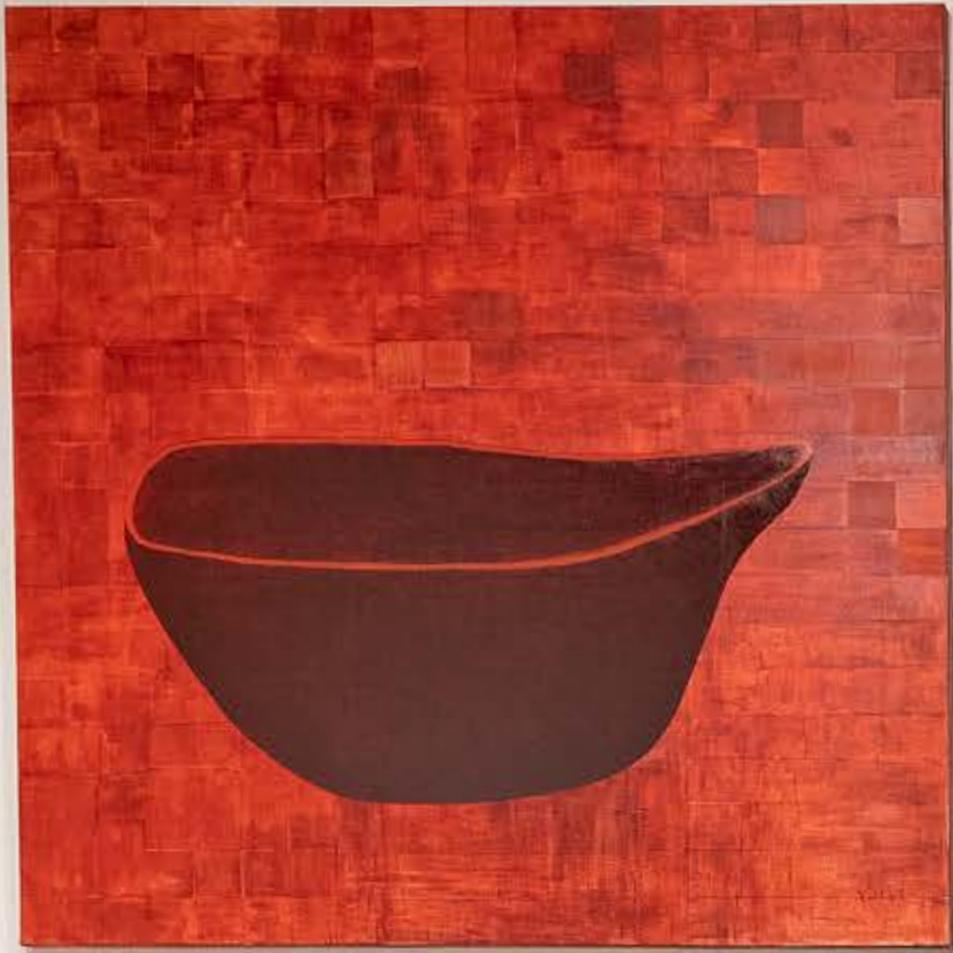
Over the past thirty years, Sanpitak's work has been featured in numerous museums and major biennales across Asia, Europe and the United States. In 2021, the artist launched her monograph, *Pinaree Sanpitak 1985 - 2020*, which was part of the fifth public programme of her exhibition *House Calls* at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



“My works are correlated with one another—they are ideations from previous works, continuously evolving. It’s not just about the woman; a lot of it is about being human, sharing a space, and how we interact with each other.”

– Pinaree Sanpitak





Installation view at **The Milk of Dreams**, 2022, Arsenale, Venice

## VENICE BIENNALE

Pinaree Sanpitak's practice has achieved international recognition, having been featured in numerous museum exhibitions in Asia and Europe, and in major biennales in Australia, Italy, Japan and Korea. Notably, Sanpitak debuted a new series of work at the 59th Venice Biennale's curated exhibition, *The Milk of Dreams*. The monumental works continue the thread of Sanpitak's conceptual preoccupations, and their inclusion in the Biennale is a testament to the enduring relevance of her decades-long practice.

*"Pinaree's connection with the body is done in such an elegant way, and her paintings are quite delicate, because she uses things like feathers and gold leaf, which connect almost to a spiritual and religious art. While she portrays a mundane shape like a vessel or a cup, she treats it like a pure object. There is a spiritual connection there."*

– Cecilia Alemani, curator of the 59th Venice Biennale, *The Milk of Dreams*

*"What makes Pinaree's work unique and compelling is that she has never sensationalised the body as a sexually charged object. Instead, she focuses on how the human form can hold a myriad of experiences akin to changing and adapting with time."*

– Can Yavuz, Yavuz Gallery founder



Installation view at *The Milk of Dreams*, 2022, Arsenale, Venice

## At STPI

The artist revitalised her signature breast stupa motif while on residency with STPI. The produced works present themselves as a series of playful provocations that bridge a sustained exploration of print and paper techniques.

From here, the breast stupa re-emerges in rich permutations and treatments, with her signature motifs enduring throughout her print and paper series. In works where the breast is oriented towards the sky, reminiscent of the stupa, Sanpitak draws connection between the breast and the sacred, equating the human body with a timeless monumentality and spirituality. In other instances where it is tipped downwards, one is reminded of the offering vessel, reminding us of the human's capacity for compassion and our shared humanity. Other evocative figurations include ovaries/eggs, a homage to sacred femininity, and *The Body* series where a human torso is abstracted and transformed into an image of energetic transcendence.

Amalgamated in various textures, colours and compositions, the repetition of motifs is thus generative and expansive, locating wider, universal cultural referents that complicate narrow interpretations of deceptively familiar imagery—where she navigates the fine line between what is shared and what is shielded, renegotiating the spaces between the sacred and the profane, the ethereal and the sensorial. Creating emphatic gestures in response to the vagaries of humanity and lived experiences, Sanpitak's work brings us into deeper engagement with the world we inhabit.

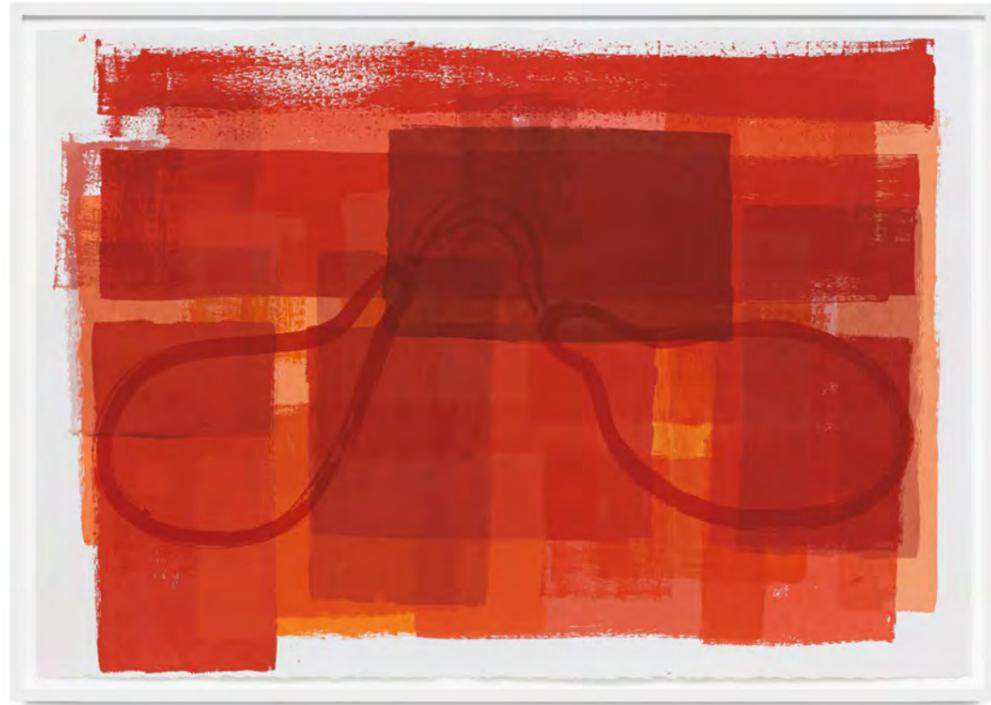




Exhibition view at **Fragmented Bodies: The Personal and The Public**, 2019, STPI, Singapore

Screenprints





**Connected 1**

PS18-113

2018

Screenprint on paper

77.5 x 112 cm / 30.75 x 45.50 in (artwork)

83 x 117.5 x 4.5 cm / 32.75 x 46.50 x 2 in (framed)

Unique

USD 6,800 (excludes taxes)



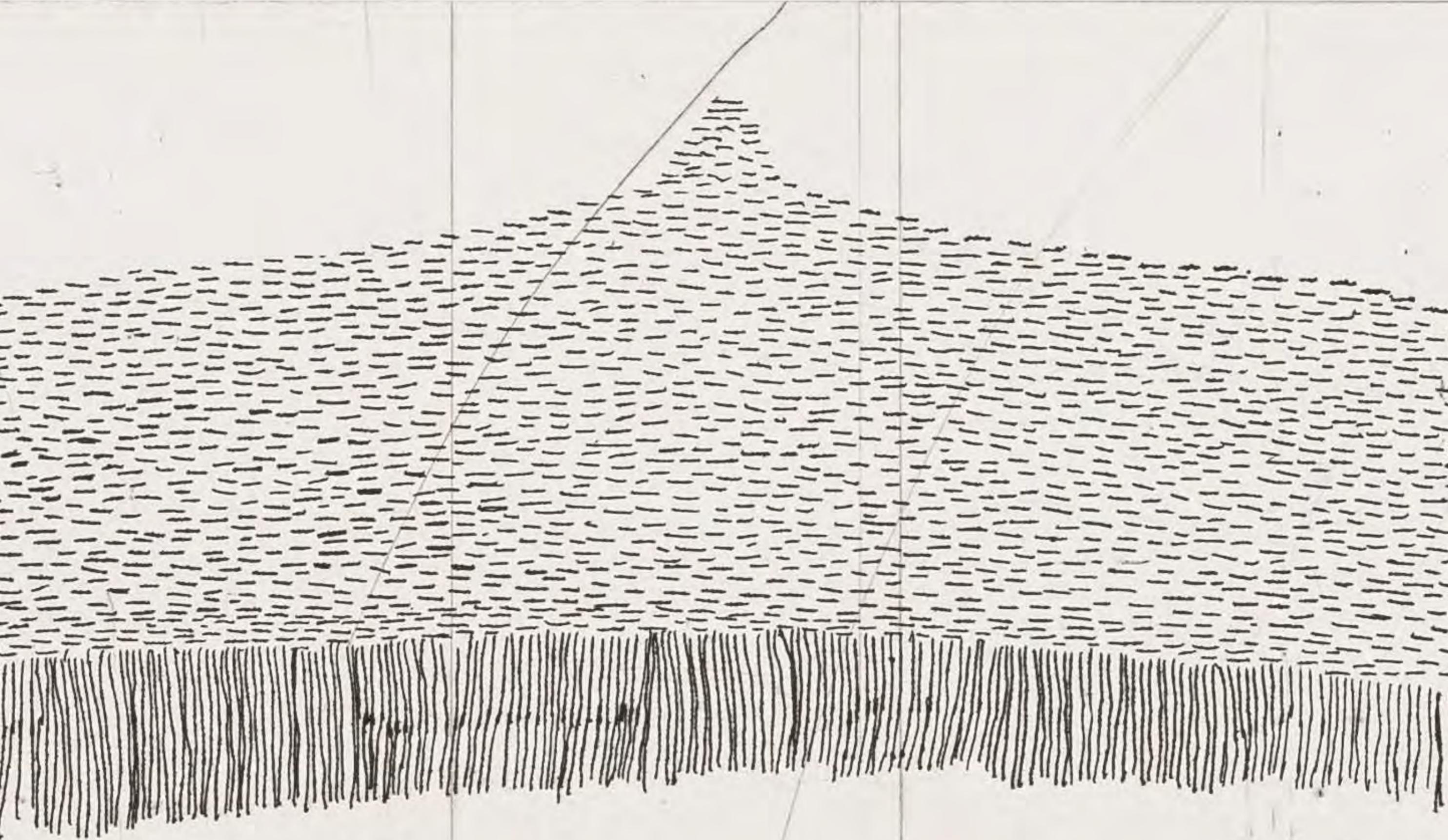
*Connected 1* (detail), 2018, Screenprint on paper, 77.5 x 112 cm



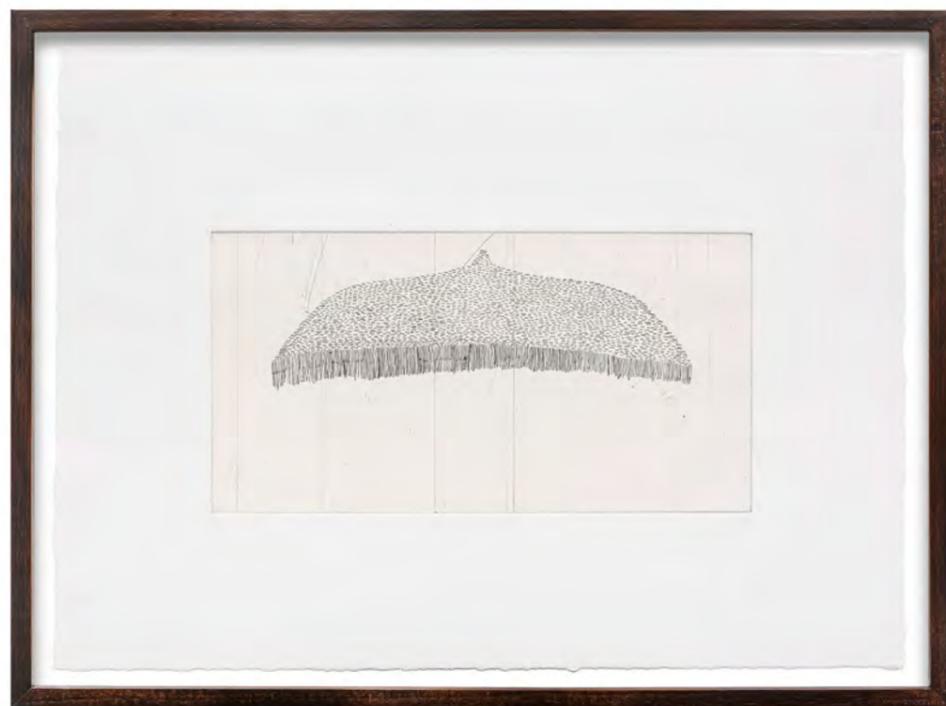
Exhibition view at *Fragmented Bodies: The Personal and The Public*, 2019, STPI, Singapore

Etchings





*Breast Vessel I - 1* (detail), 2018, Etching and relief print on paper, 34 x 47 cm



**Breast Vessel I - 1**

PS18-139

2018

Etching and relief print on paper

34 x 47 cm / 14.5 x 19.5 in (artwork)

38.5 x 53 x 3.8 cm / 15.16 x 20.87 x 1.5 in (framed)

Unique

USD 2,100 (excludes taxes)



**Breast Vessel II - 1**

PS18-149

2018

Etching and relief print on paper

36.5 x 49 cm / 13.5 x 18.5 in (artwork)

38.5 x 53 x 3.8 cm / 15.16 x 20.87 x 1.5 in (framed)

Unique

USD 2,700 (excludes taxes)



**The Body 2**

PS18-153

2018

Etching on gampi paper,  
collaged on paper

65.5 x 56.5 cm / 26 x 22.25 in (artwork)

80 x 70 x 3.8 cm / 31.50 x 27.56 x 1.5 in (framed)

Unique

USD 2,600 (excludes taxes)



*The Body 2* (detail), 2018, Etching on gampi paper, collaged on paper, 65.5 x 56.5 cm



# Embeddings & Embossings





Exhibition view at **Fragmented Bodies: The Personal and The Public**, 2019, STPI, Singapore



*The Body 9* (detail), 2018, Etching on gampi paper, embedded in STPI handmade mixed ebony fruits and linen paper, 91 x 90.5 cm



**The Body 9**

PS18-211

2018

Etching on gampi paper, embedded in embossed STPI handmade mixed ebony fruits and linen paper

91 x 90.5 cm / 36 x 35.75 in (artwork)

96.5 x 96.5 x 4.5 cm / 37.99 x 37.99 x 1.77 in (framed)

Unique

USD 7,700 (excludes taxes)



Wing Kok

## 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.