

HAEGUE
YANG



STPI
CREATIVE WORKSHOP & GALLERY

About the Artist

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. 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.

Recent solo exhibitions include *Strange Attractors*, Tate St Ives (2020), *The Cone of Concern*, MCAD Manila (2020), *When The Year 2000 Comes*, Kukje Gallery (2019) and *Tracing Movements*, South London Gallery (2019). Collections worldwide include Carnegie Museum of Art, Pittsburgh; M+, Hong Kong; Hamburger Kunsthalle, Hamburg; and Leeum, Samsung Museum of Art, Seoul.

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).

The artist's upcoming exhibition at Hayward Gallery, London, entitled *Leap Year* (9 Oct 2024 – 5 Jan 2025) will be her first major survey in the UK.





...DAMOM POWDER
... of ...

... POWDER
... of ...





At STPI

Honesty Printed on Modesty, Haegue's body of printed work, emerged during her residency with STPI in November 2012. The project was inspired by her impression of the materiality that she encountered while working at STPI and in Singapore – namely, food and spices. The foodstuffs are, at once, familiar and miraculous as they originate from an evolved civilisation and refer to a broader history and contemporary life. In a sense, these prints offer the viewer sensory, tactile, personal and historical experiences.



FRIEZE SEOUL 2024

Booth A16

Available
Works

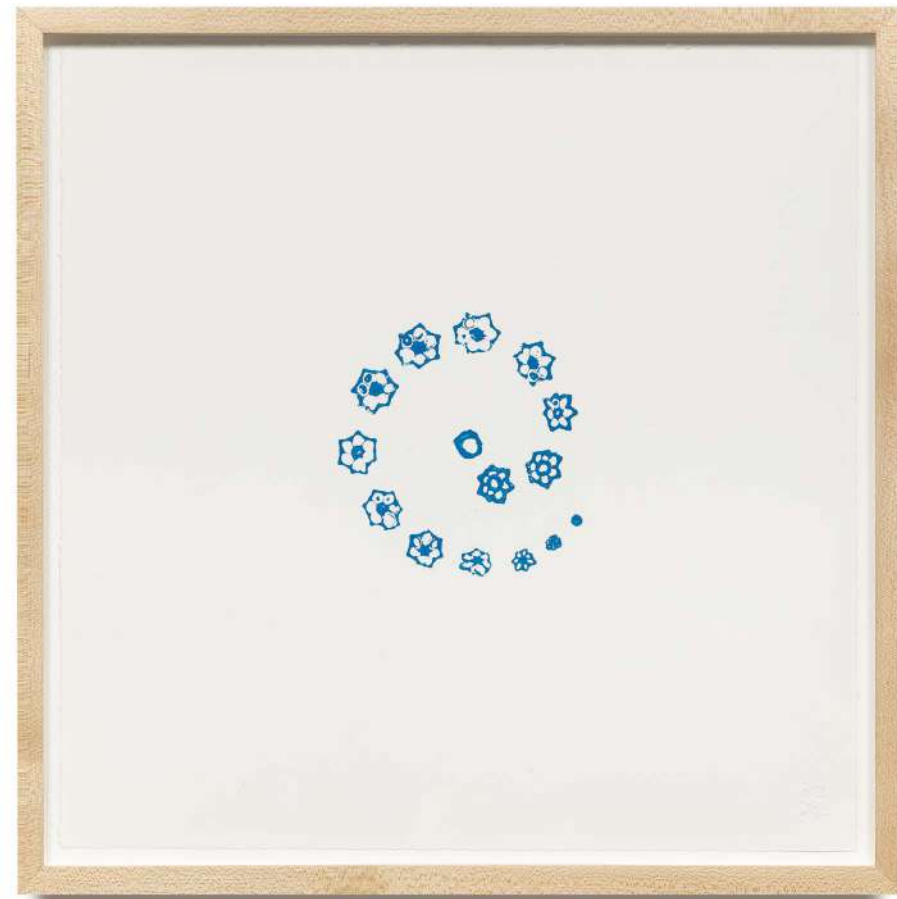
Vegetable Prints

Inspired by her encounter with spices and the straightforward systematic processes of print, Yang engaged with the materials and methods honestly, producing pieces that remain truthful to the medium while experimenting with the composition.

In the following series, cut and imprinted vegetables printed onto fresh paper pulp were arranged in a manner reminiscent of the analytical schemes typically found in biological studies. It is important to note that basic methods are used here to propose a countermodel to the ever-growing appetite for sophisticated and complex technology.







Vegetable Print - Okra Spiral #6

HY12-1950

2012

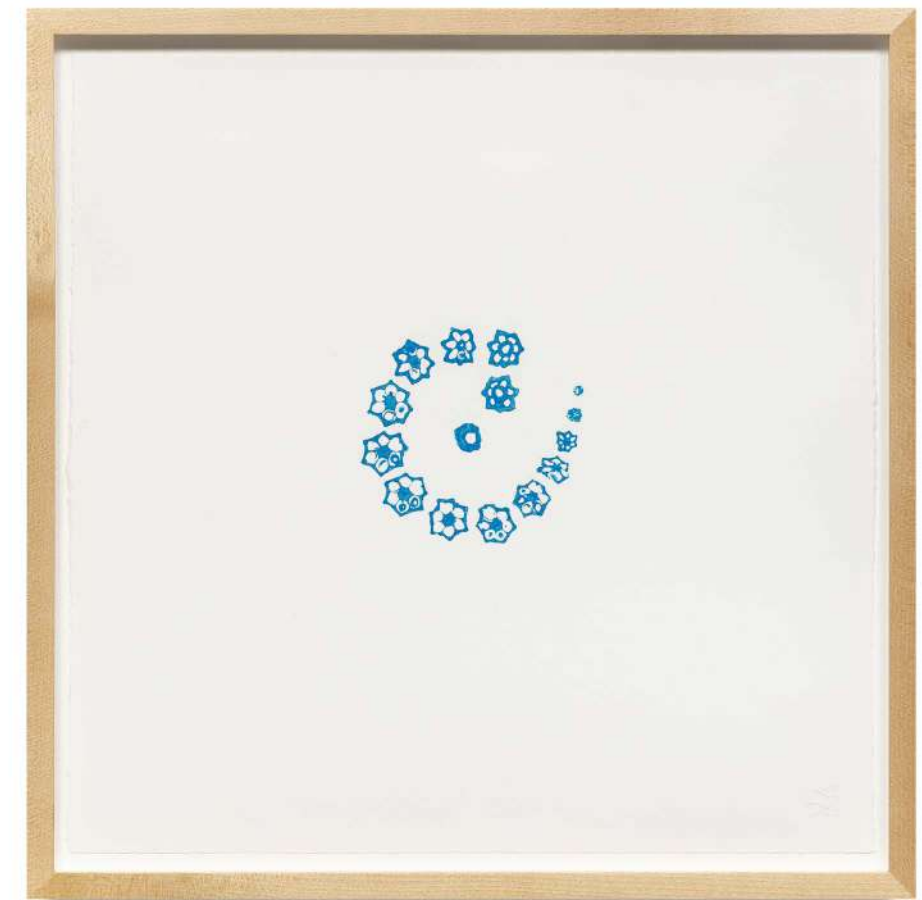
Relief print on paper

35 x 35 cm (artwork)

39 x 39 x 3 cm (framed)

Unique

USD 6,500 (excludes taxes)



Vegetable Print - Okra Spiral #5

HY12-1949

2012

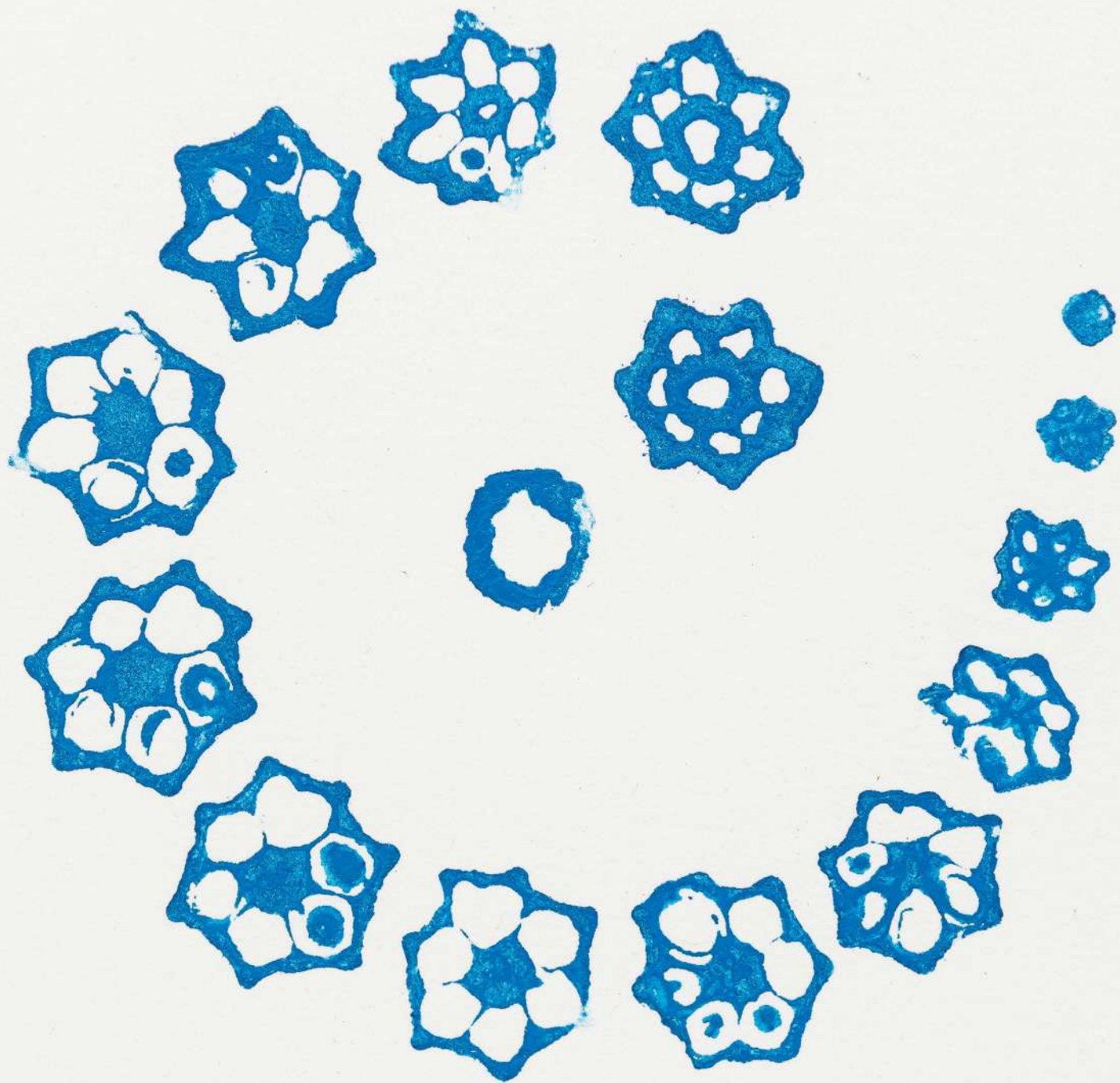
Relief print on paper

35 x 35 cm (artwork)

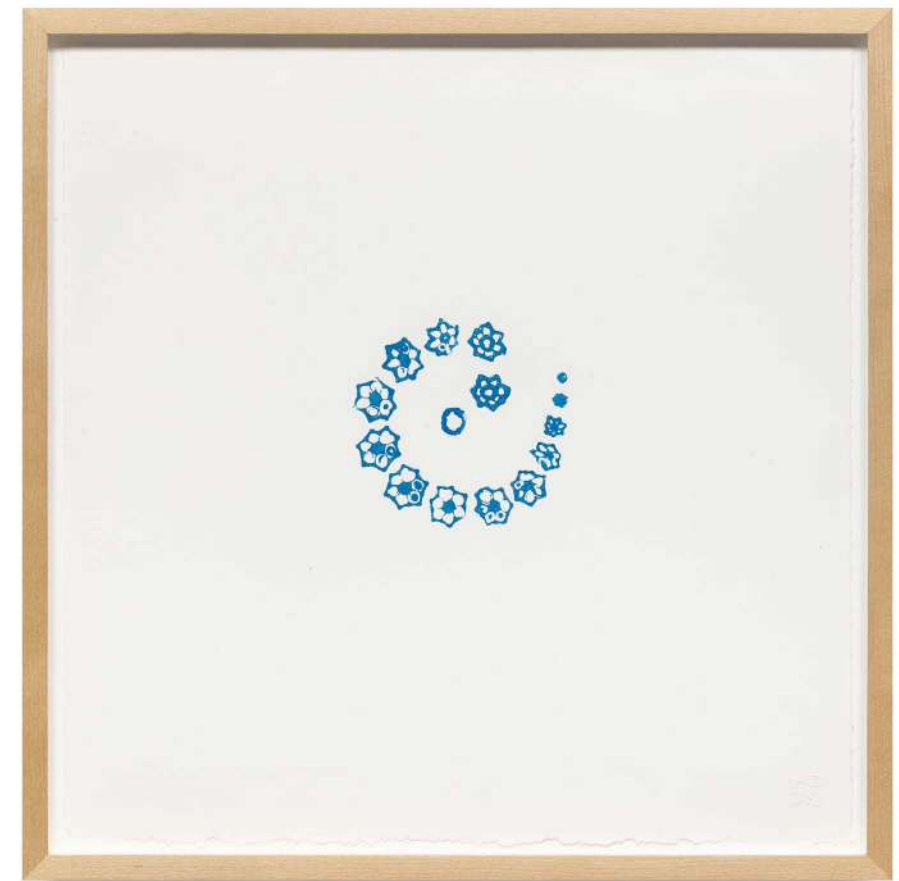
39 x 39 x 3 cm (framed)

Unique

USD 6,500 (excludes taxes)



Vegetable Print - Okra Spril #4 (detail), 2012, Relief print on paper, 35 x 35 cm



Vegetable Print - Okra Spiral #4

HY12-1948

2012

Relief print on paper

35 x 35 cm (artwork)

39 x 39 x 3 cm (framed)

Unique

USD 6,500 (excludes taxes)



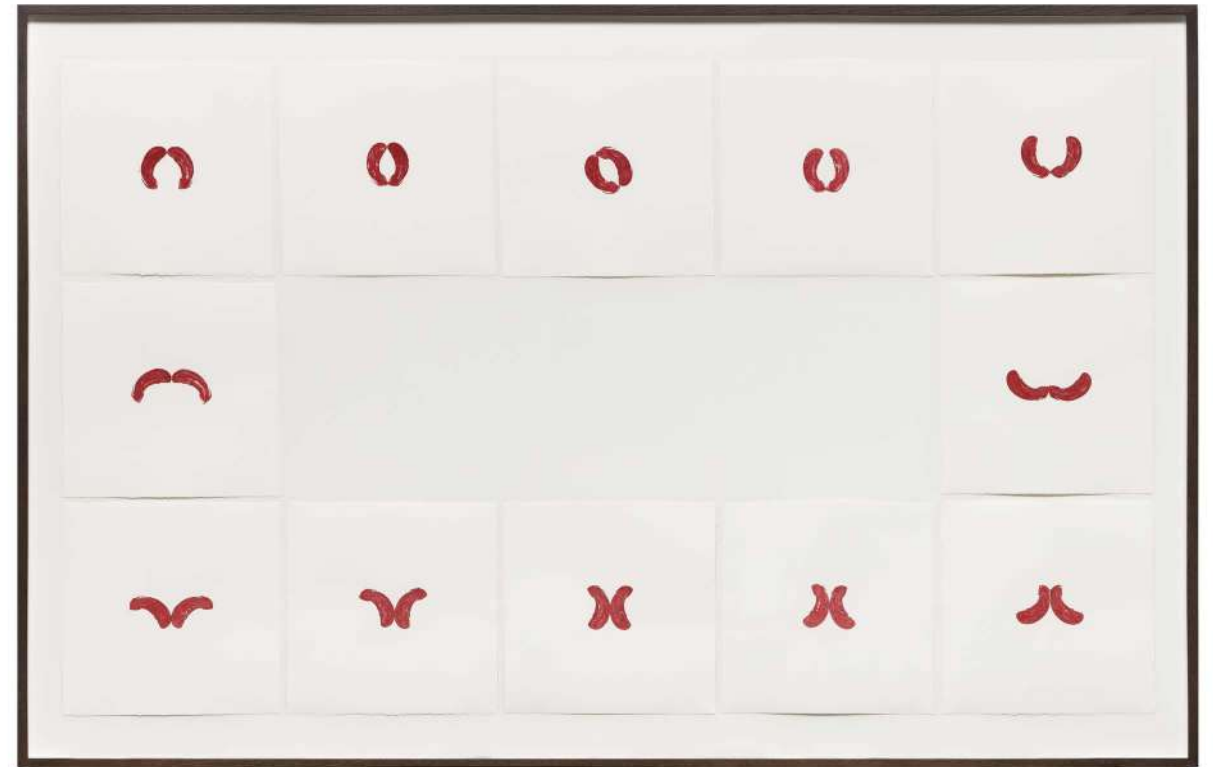
THE EGG PLANT 5/14/14 1.50 0.95	THE LADY FINGER 4.50 0.30
LAW KAI 8/14/14 2.50 1.15	THE CAPSICUM (2) 3.50 0.60
CHINESE BITTER MELON 1.80 0.90	THE MUSHROOM (2) 2.50 0.55

Mushroom
OYSTER MUSHROOM
NET WT 5 x 85g

myoung
KOREAN KIMCHI
Flavour
NET WT 5 x 85g



Vegetable Print - Eggplant 1 (detail), 2012, Relief print on paper, 35 x 35 cm



Vegetable Print - Violet Eggplant #1

HY12-1953

2012

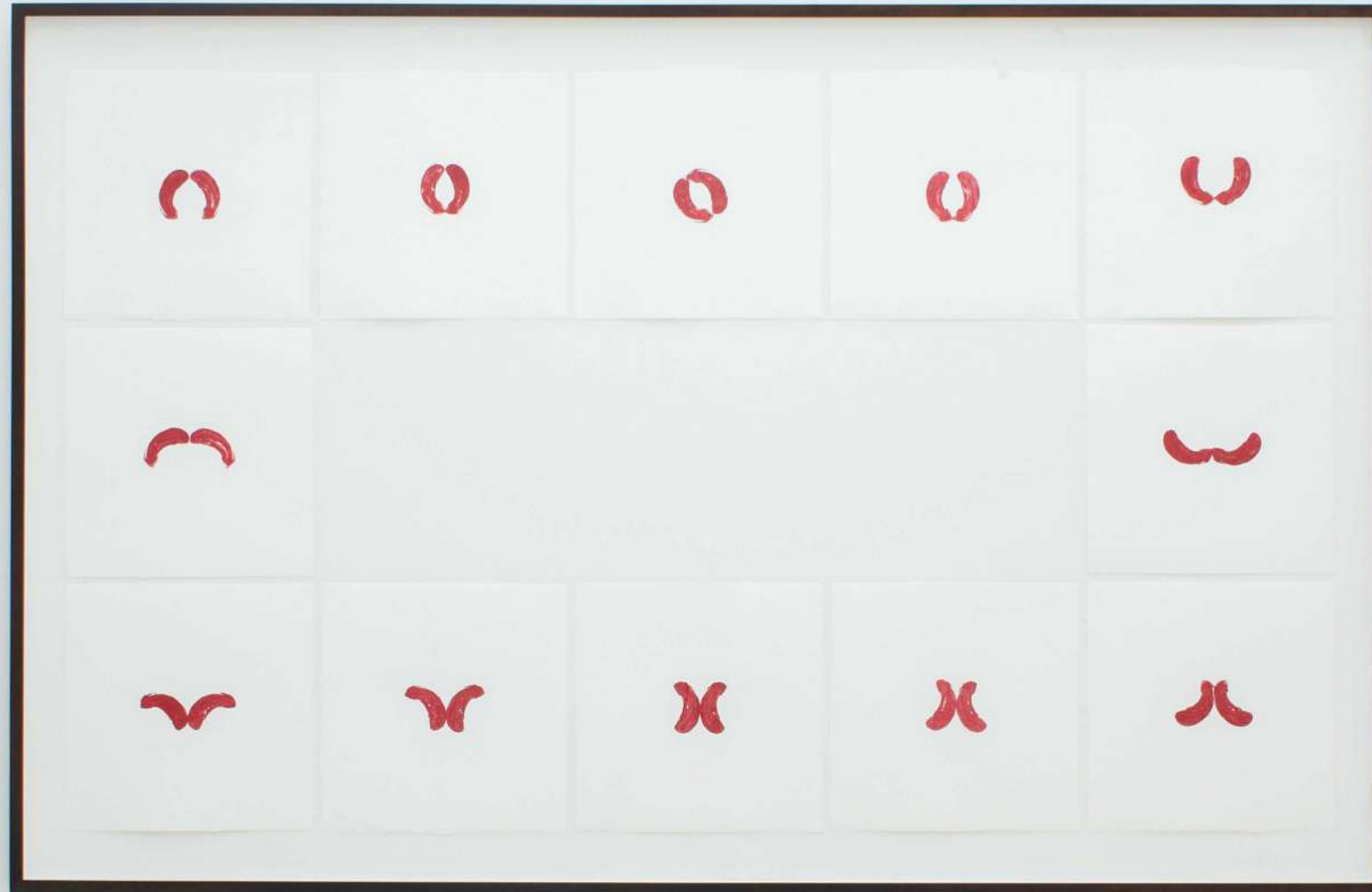
Relief print on paper

12-part installation, 35 x 35 cm each (artwork)

125.5 x 194 x 4.5 cm (framed)

Unique

USD 18,500 (excludes taxes)



Exhibition view at Haegue Yang: Honesty Printed on Modesty, 2013, STPI, Singapore

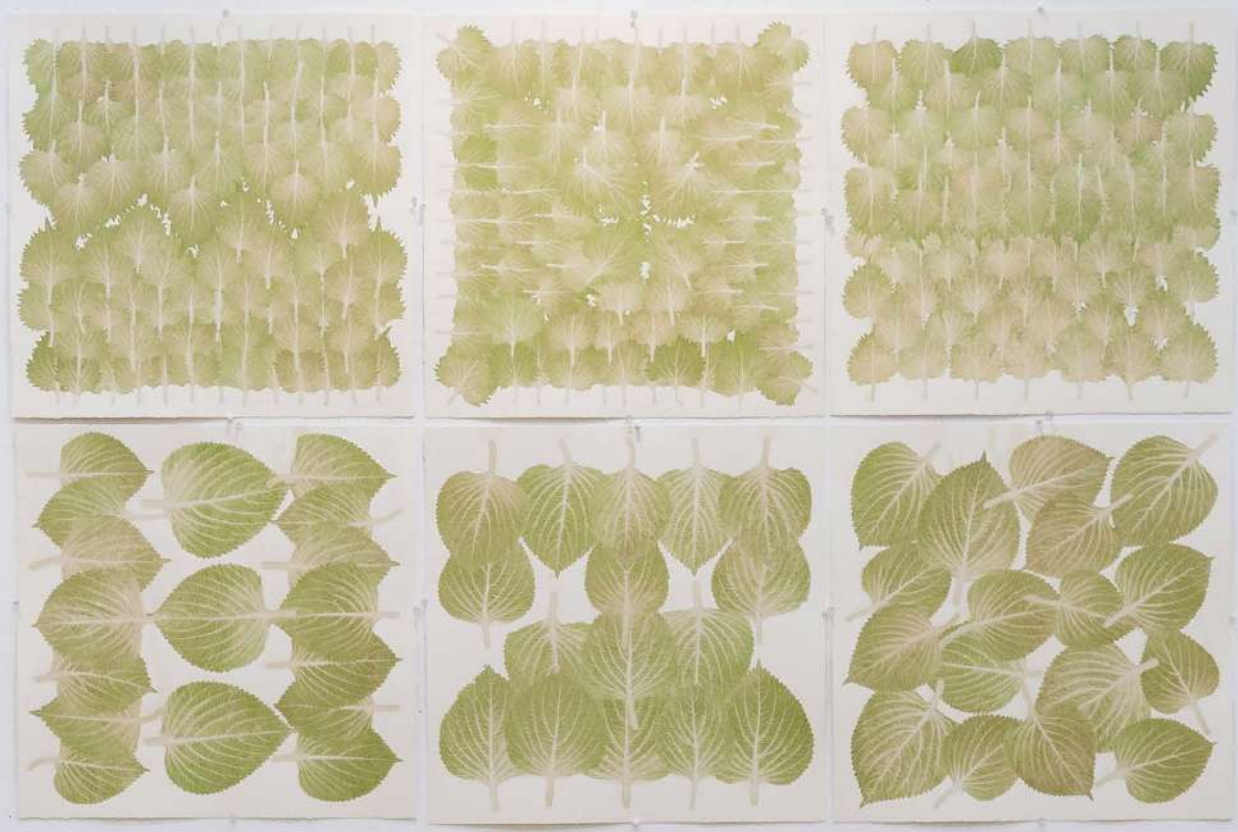
Edibles

Furthering this interest in the varied textures, colours and forms afforded by the range of natural produce, Yang continues to explore the residual possibilities of vegetables in her new *Edibles* series (2019).

Choosing solely to work with salad leaves, each print in this series is an impression of vegetables from a single packet. The grammage of each packet informs the centimetre dimensions of the paper that the artist uses, and the differences between grocery store and wet market displays and browsing experiences also feed into distinct qualities of each vegetable leaf, and resultantly, each print.

Surfacing as an undercurrent in the series is the idea of value systems, where correlations of freshness and cost, sealed and exposed, processed and organic serve to inform the mode of ornamentation that Yang employs towards the mesmerising compositions on paper.







**Edibles Diptych - Meidi-Ya, Unknown,
Shiso, each 38 g**

HY21-04

2021

Vegetable pressed on paper

Diptych, 54 x 54 cm each (artwork)

75.9 x 151.3 x 3.8 cm (framed installation)

Unique

USD 19,500 (excludes taxes)



Edibles Diptych - Meidi-Ya, Unknown, Shiso, each 38 g (left-detail),
2021, Vegetable pressed on paper, 54 x 54 cm



The
Lines
Fall
Where
They
May

05 December 2021

The exhibition is a collection of artworks by the artist, exploring the concept of 'The Lines Fall Where They May'. The works are inspired by the natural world and the way in which things often fall where they may. The exhibition is a celebration of the beauty and complexity of the natural world.

Exhibition view at The Lines Fall Where They May, 2021, STPI, Singapore





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ANGELA BULLOCH



About the Artist

Angela Bulloch (b. Rainy River, Canada, lives and works in Berlin, Germany) is interested in systems and rules from (that may structure social behaviour) from various sources: art, literature, sound, issues of ownership and authorship, mathematics, technology, among others. Her repertoire includes sculptures, light and sound, and multimedia installations, which facilitates the deconstruction and interpretation of her subject interests into a blend of conceptual rigour, sensuous and relational experience, and humour.

Notable past exhibitions include *Slapping Pythagoras* at Esther Schipper, Seoul, 2023; *Rainbow Unicorn Rhombus* at Simon Lee Gallery, London, 2022; *Anima Vectorias* at Museum Art Architecture Technology (MAAT), Lisbon, 2019; *Considering Dynamics and the Forms of Chaos* at Sharjah Art Museum, Sharjah, 2016, the 2016 Okayama Art Summit in Okayama; *UGO RONDINONE I ♥ JOHN GIORNO* at Palais de Tokyo, Paris, 2015 and the 8th Berlin Biennale in Berlin, 2014.

Bulloch is featured in the 15th Gwangju Biennale, *Pansori - a soundscape of the 21st century*, open to the public from 7 September to 1 December 2024 in Gwangju, South Korea.





At STPI

Edith Fams

The artist furthers her explorations between the two- and three-dimensional with STPI. Sculptural objects and wall paintings are integral to the artist's usual practice; in the 2000s, the relationship between both were crystallised when Bulloch produced a two-dimensional wall painting of her famed pixel boxes series. More recently, the artist's wall paintings adapt the rhomboid shapes of her signature stacked sculptures. The sculptures' shapes are conceptualised and designed using a digital imaging programme, allowing the artist to transpose Euclidian geometry into a three-dimensional object.

By combining colour theory and the graphical language from the arts with the logic of geometry and seriality in the production of the sculpture, the artist successfully manipulates our sense of perception when viewing these sculptures: appearing both flat and voluminous at once, with the planes pushing and pulling at one another. The wall paintings push this idea further, where the thin layers of paint seem to exist in a limbo between the solid and the immaterial.

When the wall paintings are articulated as prints with the STPI workshop team, these shapes become more material once again, occupying a perceivable volume in space. The forms here capture one "flat" plane of her stacked sculptures—for instance, *Edith Fams (Monster Print)* is modelled after *Heavy Metal Stack of Four: Red Monster* (2017), whereas *Edith Fams (Helen Print)*, *(Mary Print)*, *(Sophia Print)*, *(Troy Print)* and *(Adam Print)* all derive from her *Anima* and *Animus* sculptures, such as *Anima Sophia* (2015). In further adding a "background" of grey forms, reminiscent of some of her earlier wall paintings, Bulloch creates an illusion of depth within the flat plane, while conceptually reinforcing the wrapping of spatial perceptions by this recall back to her larger practice. The artist thus successfully translates her depth of theoretical knowledge into a sensory experience, one that veers between virtuality and reality.



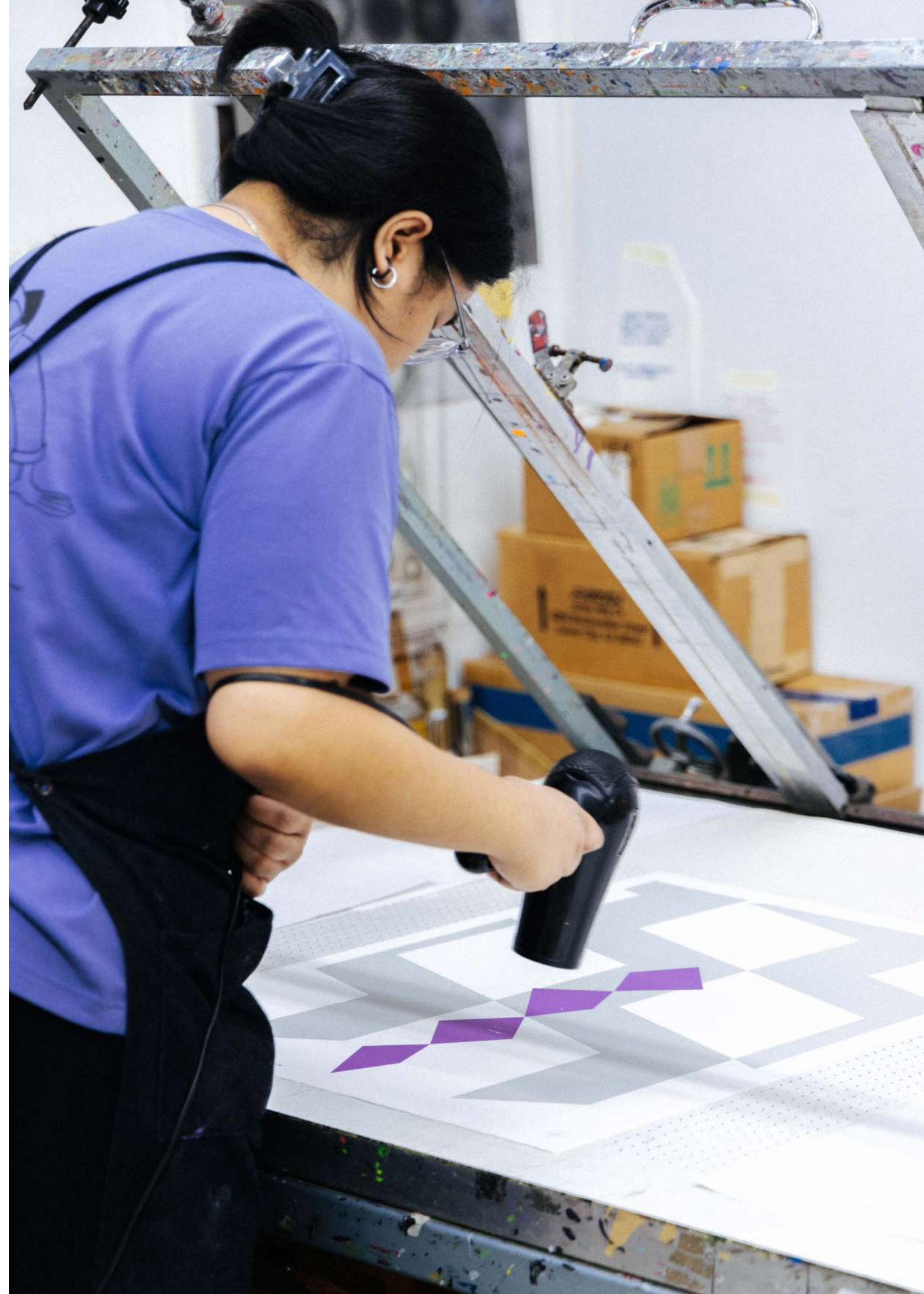


FRIEZE SEOUL 2024

Booth A16

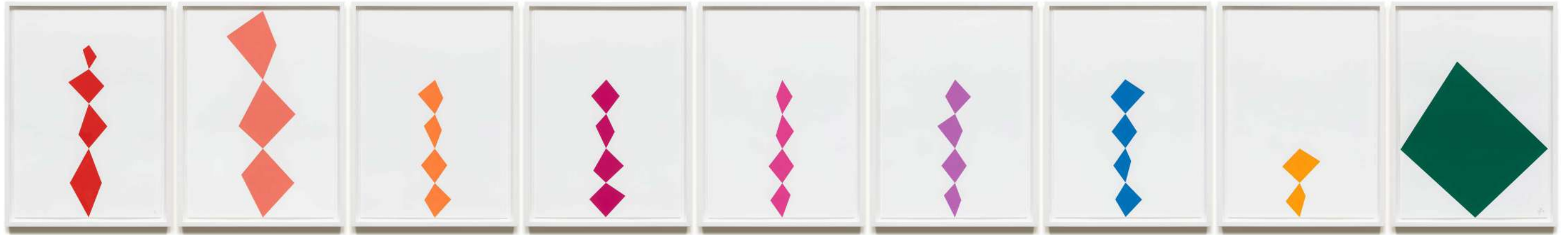
Available
Works

Edith Fams





Installation view



Edith Fams (Prints Init)

AN23-01

2024

Screenprint on paper

9-part installation; 70 x 50 cm each (artwork)

76.5 x 56 x 3.8 cm each (framed)

Edition of 8, 2 AP

USD 25,000 (excludes taxes)



Edith Fams (Monster Print)

AN23-02

2024

Screenprint on paper

70 x 50 cm (artwork)

76.5 x 56 x 3.8 cm (framed)

Edition of 8, 2 AP

USD 3,850 (excludes taxes)



Edith Fams (Monster Print) (detail), 2024, Screenprint on paper, 70 x 50 cm



Edith Fams (Fat Print) (detail), 2024, Screenprint on paper, 70 x 50 cm



Edith Fams (Fat Print)

AN23-03

2024

Screenprint on paper

70 x 50 cm (artwork)

76.5 x 56 x 3.8 cm (framed)

Edition of 8, 2 AP

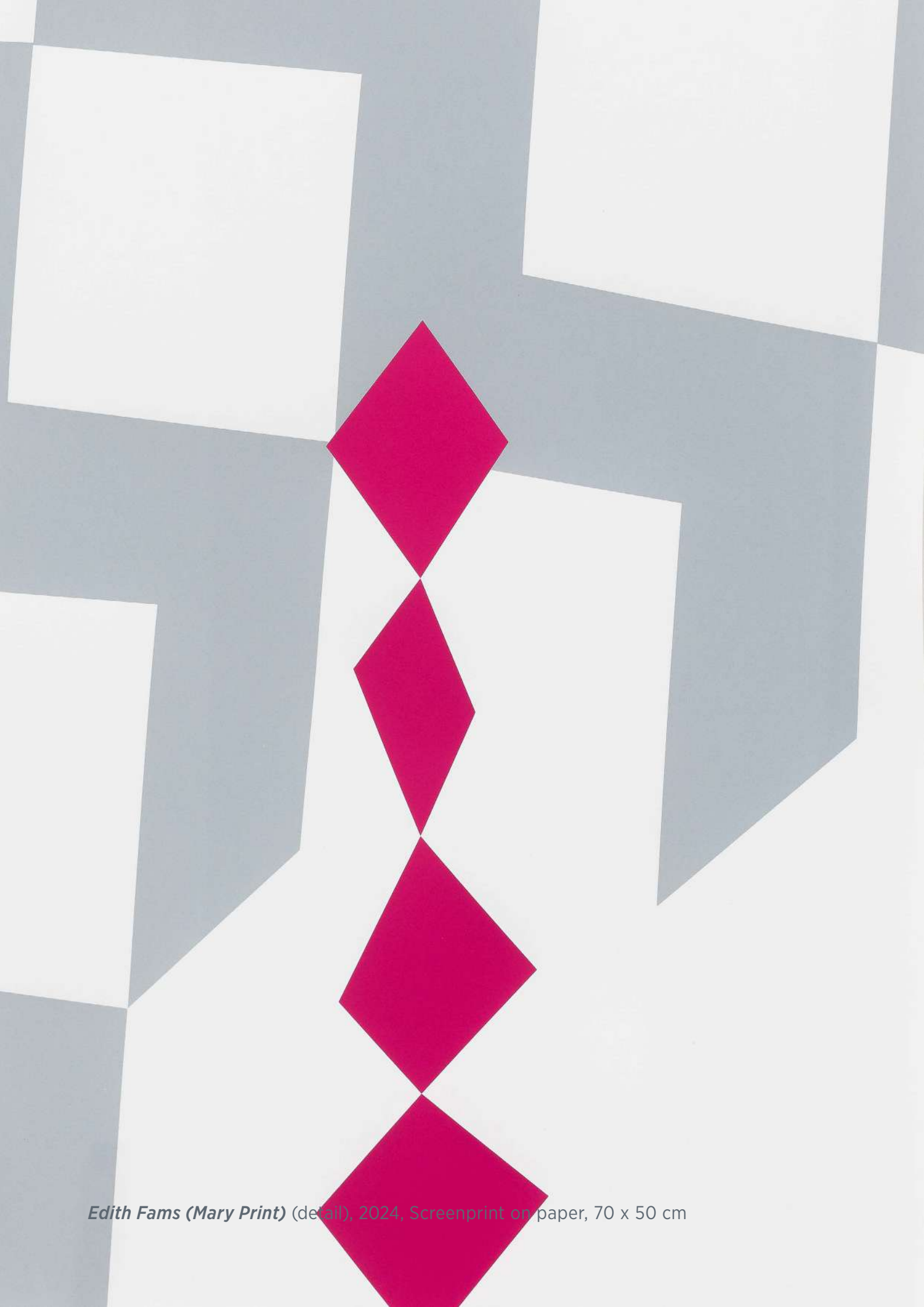
USD 3,850 (excludes taxes)



Edith Fams (Helen Print)
AN23-04
2024
Screenprint on paper
70 x 50 cm (artwork)
76.5 x 56 x 3.8 cm (framed)
Edition of 8, 2 AP
USD 3,850 (excludes taxes)



Edith Fams (Helen Print) (detail), 2024, Screenprint on paper, 70 x 50 cm



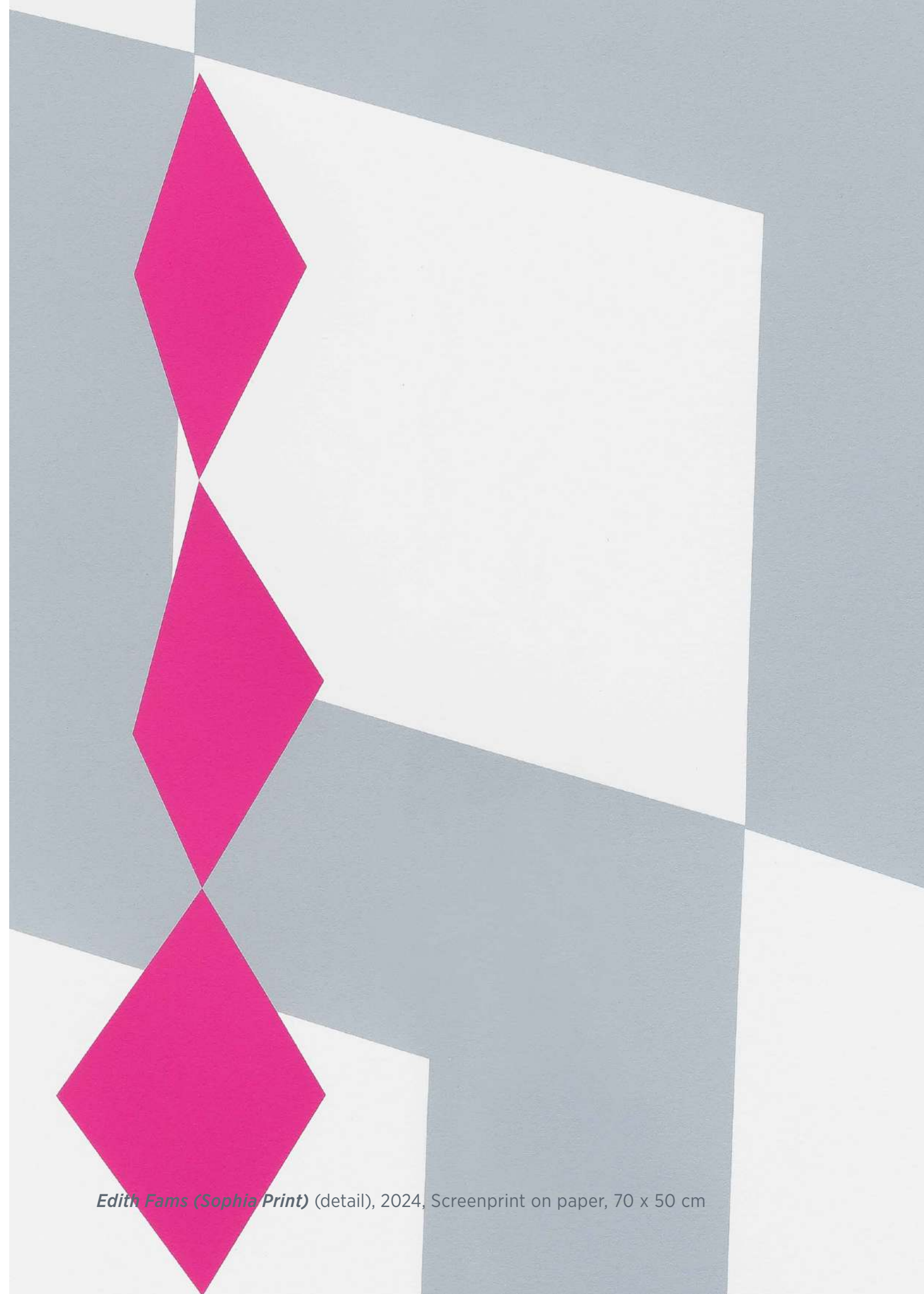
Edith Fams (Mary Print) (detail), 2024, Screenprint on paper, 70 x 50 cm



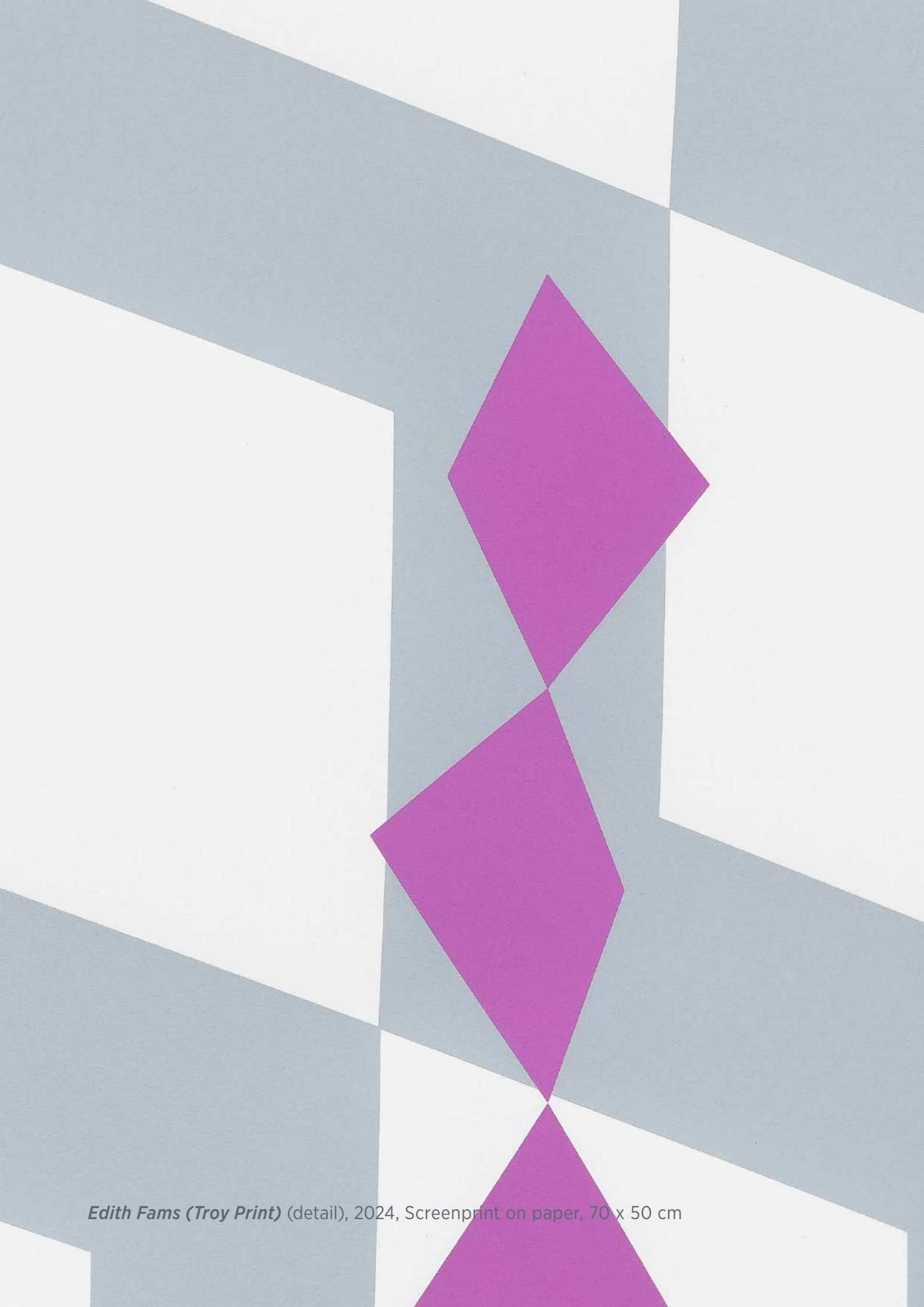
Edith Fams (Mary Print)
AN23-05
2024
Screenprint on paper
70 x 50 cm (artwork)
76.5 x 56 x 3.8 cm (framed)
Edition of 8, 2 AP
USD 3,850 (excludes taxes)



Edith Fams (Sophia Print)
AN23-06
2024
Screenprint on paper
70 x 50 cm (artwork)
76.5 x 56 x 3.8 cm (framed)
Edition of 8, 2 AP
USD 3,850 (excludes taxes)



Edith Fams (Sophia Print) (detail), 2024, Screenprint on paper, 70 x 50 cm



Edith Fams (Troy Print) (detail), 2024, Screenprint on paper, 70 x 50 cm



Edith Fams (Troy Print)

AN23-07

2024

Screenprint on paper

70 x 50 cm (artwork)

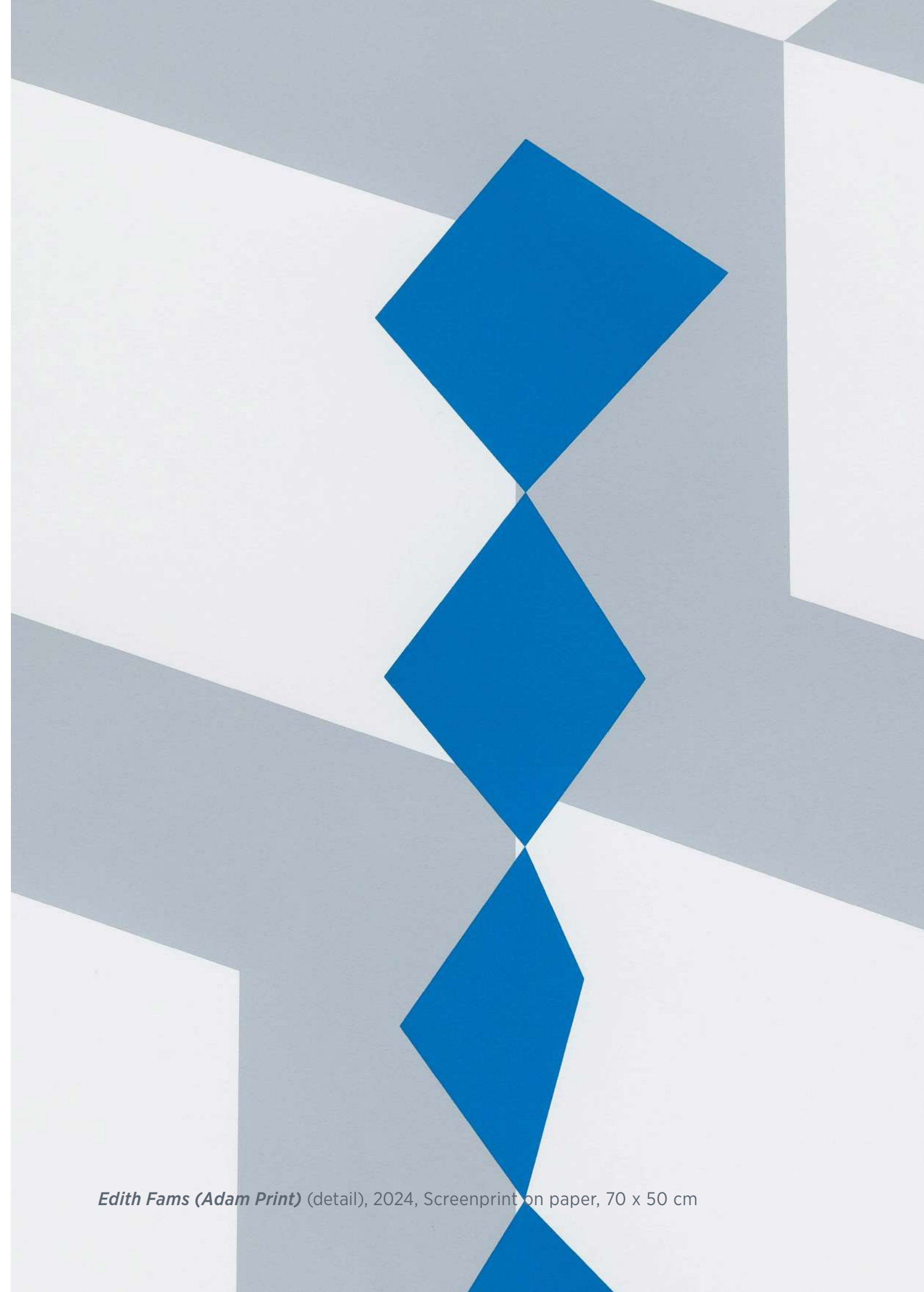
76.5 x 56 x 3.8 cm (framed)

Edition of 8, 2 AP

USD 3,850 (excludes taxes)



Edith Fams (Adam Print)
AN23-08
2024
Screenprint on paper
70 x 50 cm (artwork)
76.5 x 56 x 3.8 cm (framed)
Edition of 8, 2 AP
USD 3,850 (excludes taxes)



Edith Fams (Adam Print) (detail), 2024, Screenprint on paper, 70 x 50 cm



Edith Fams (Devil Print) (detail), 2024, Screenprint on paper, 70 x 50 cm



Edith Fams (Devil Print)

AN23-09

2024

Screenprint on paper

70 x 50 cm (artwork)

76.5 x 56 x 3.8 cm (framed)

Edition of 8, 2 AP

USD 3,850 (excludes taxes)



Edith Fams (Emerald Print)

AN23-10

2024

Screenprint on paper

70 x 50 cm (artwork)

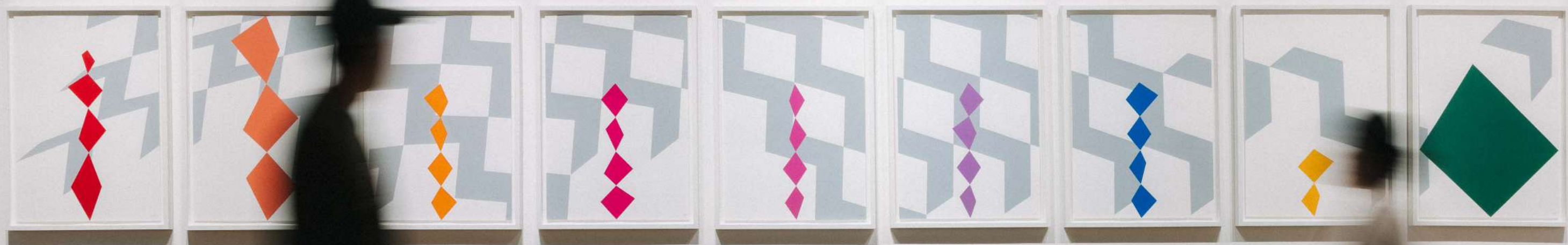
76.5 x 56 x 3.8 cm (framed)

Edition of 8, 2 AP

USD 3,850 (excludes taxes)



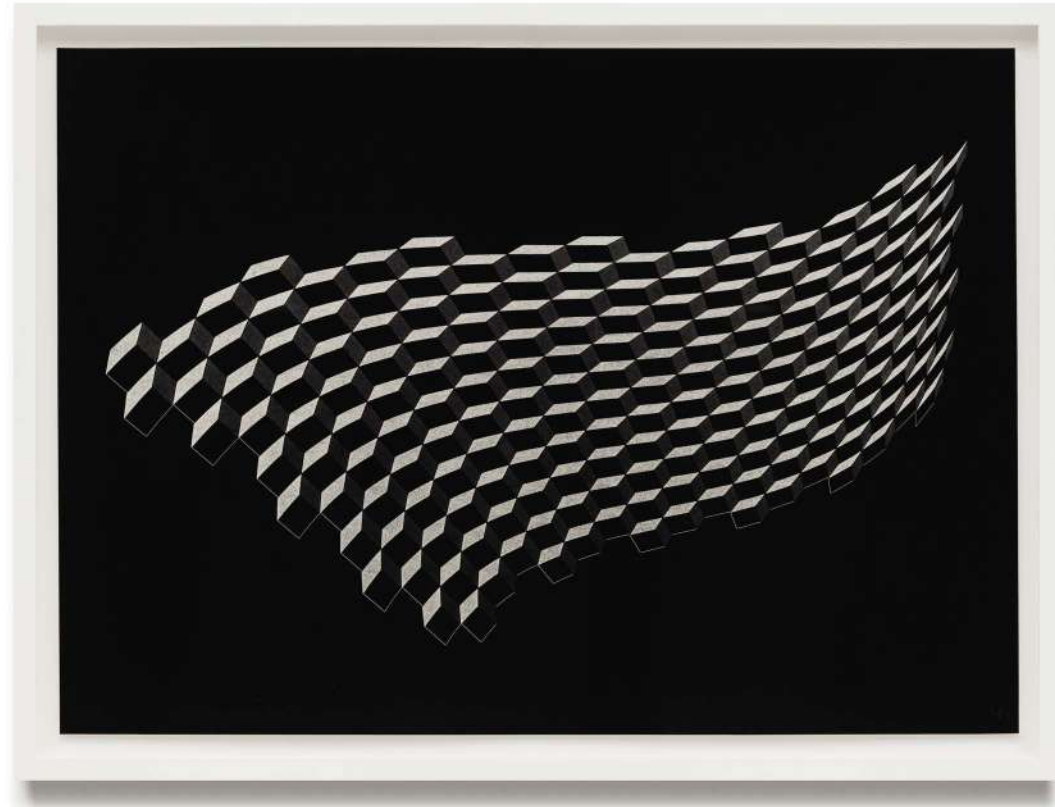
Edith Fams (Emerald Print) (detail), 2024, Screenprint on paper, 70 x 50 cm



Installation view

Laser-Off
prints





Non-Euclid Intercontinental: B1

AN23-11

2024

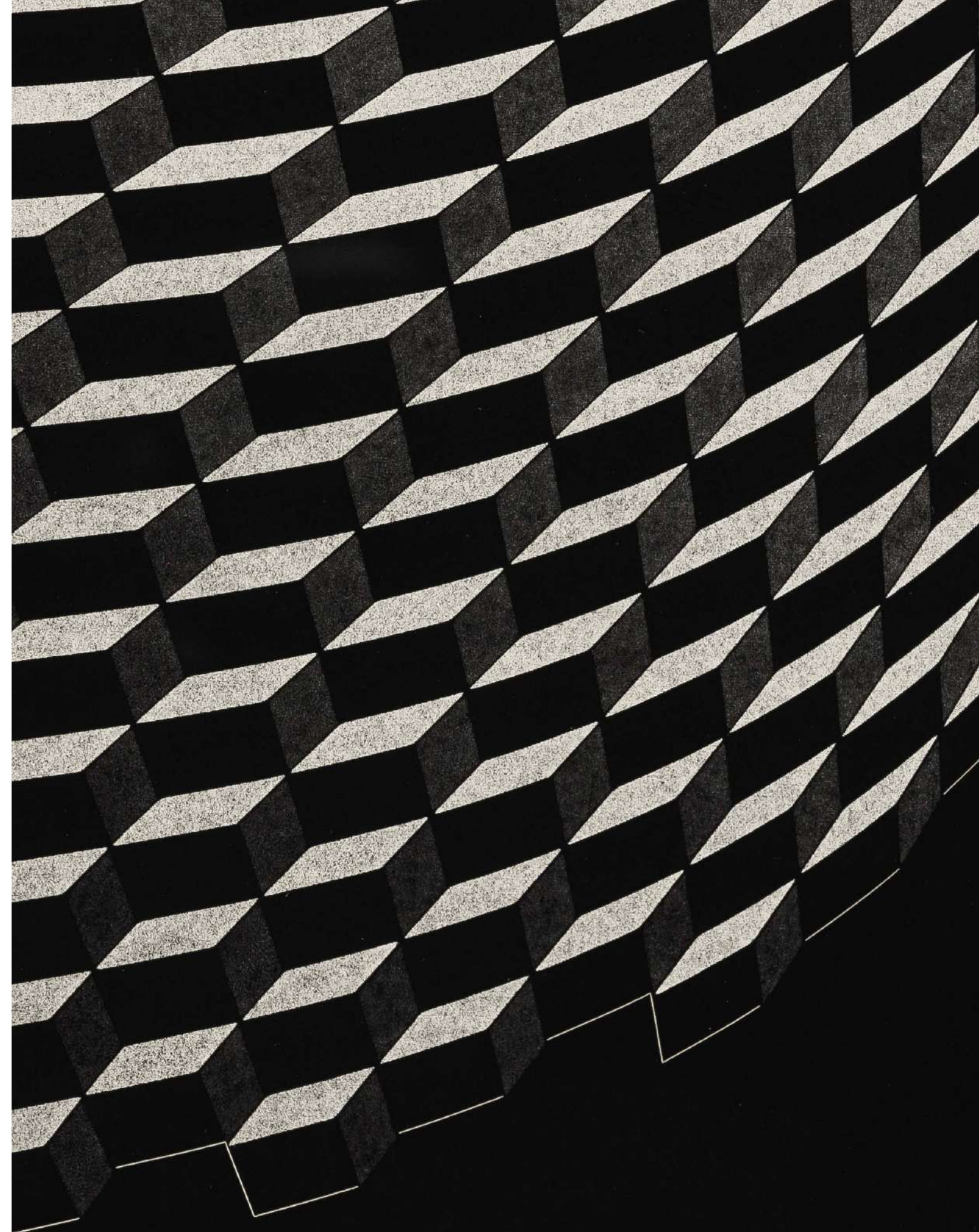
Screenprint and laser engraving on paper

50 x 70 cm (artwork)

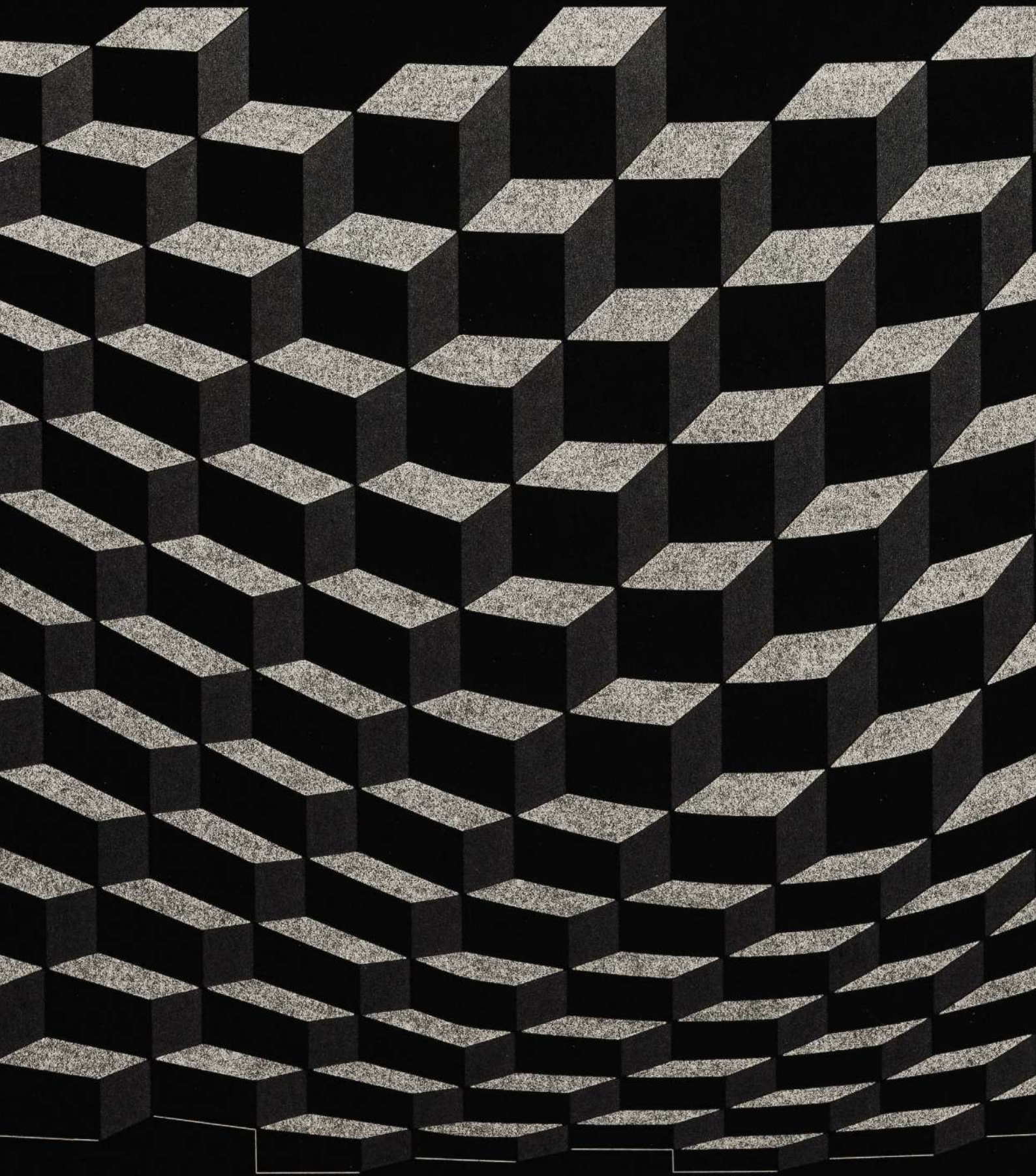
56 x 76.5 x 3.8 cm (framed)

Edition of 4, 2 AP

USD 5,500 (excludes taxes)



Non-Euclid Intercontinental: B1 (detail), 2024,
Screenprint and laser engraving on paper, 50 x 70 cm



Non-Euclid Intercontinental: B2 (detail), 2024,
Screenprint and laser engraving on paper, 50 x 70 cm



Non-Euclid Intercontinental: B2

AN23-12

2024

Screenprint and laser engraving on paper

50 x 70 cm (artwork)

56 x 76.5 x 3.8 cm (framed)

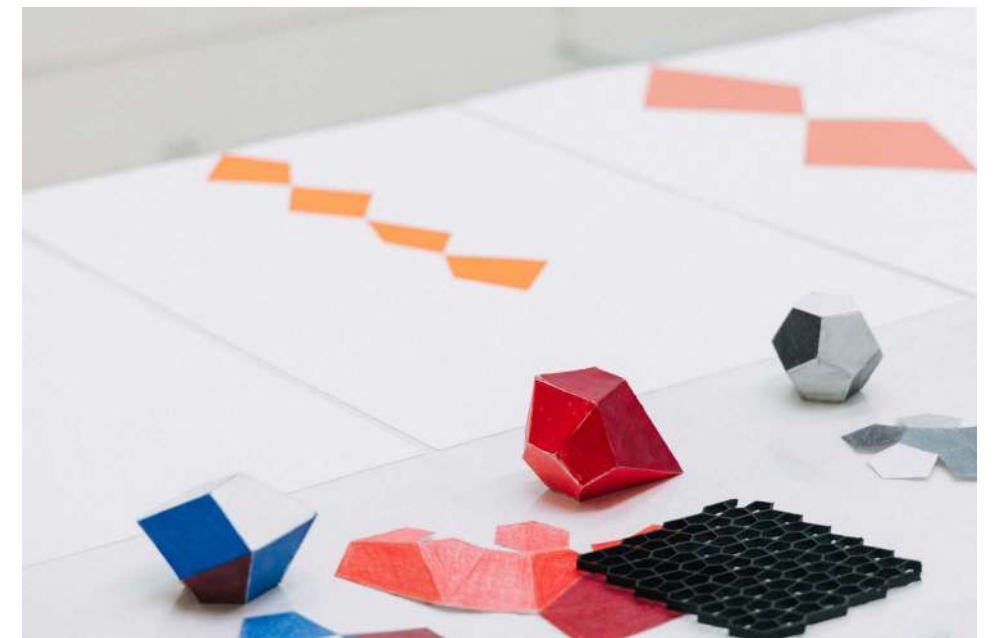
Edition of 4, 2 AP

USD 5,500 (excludes taxes)



ALTERED
REALITY

CLEAR
PINS





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DO HO SUH



STPI
CREATIVE WORKSHOP & GALLERY

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 (2022); 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.

Major recent and upcoming projects include:

- *Tracing Time*, National Galleries of Scotland, Edinburgh, UK, 17 February to 1 September 2024
- *Public Figures*, commission for the National Museum of Asian Art, Washington, DC, USA, 27 April 2024 to 29 April 2029
- *Speculations*, Art Sonje Center, Seoul, South Korea, 17 August to 2 November 2024
- The Genesis Exhibition: Do Ho Suh, Tate Modern, London, UK, 1 May to 26 October 2025





“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.



FRIEZE SEOUL 2024

Booth A16

Available
Works

Cyanotypes

Extending his thrilling oeuvre at STPI is his utilisation of the cyanotype process, where light, rather than water, becomes an active agent that sensitises the image's appearance on paper. His enduring imageries are rearticulated into ghostly silhouettes in shades of cyan blue, reminiscent of radiographic images and further illuminating ideas of self, identity and home.





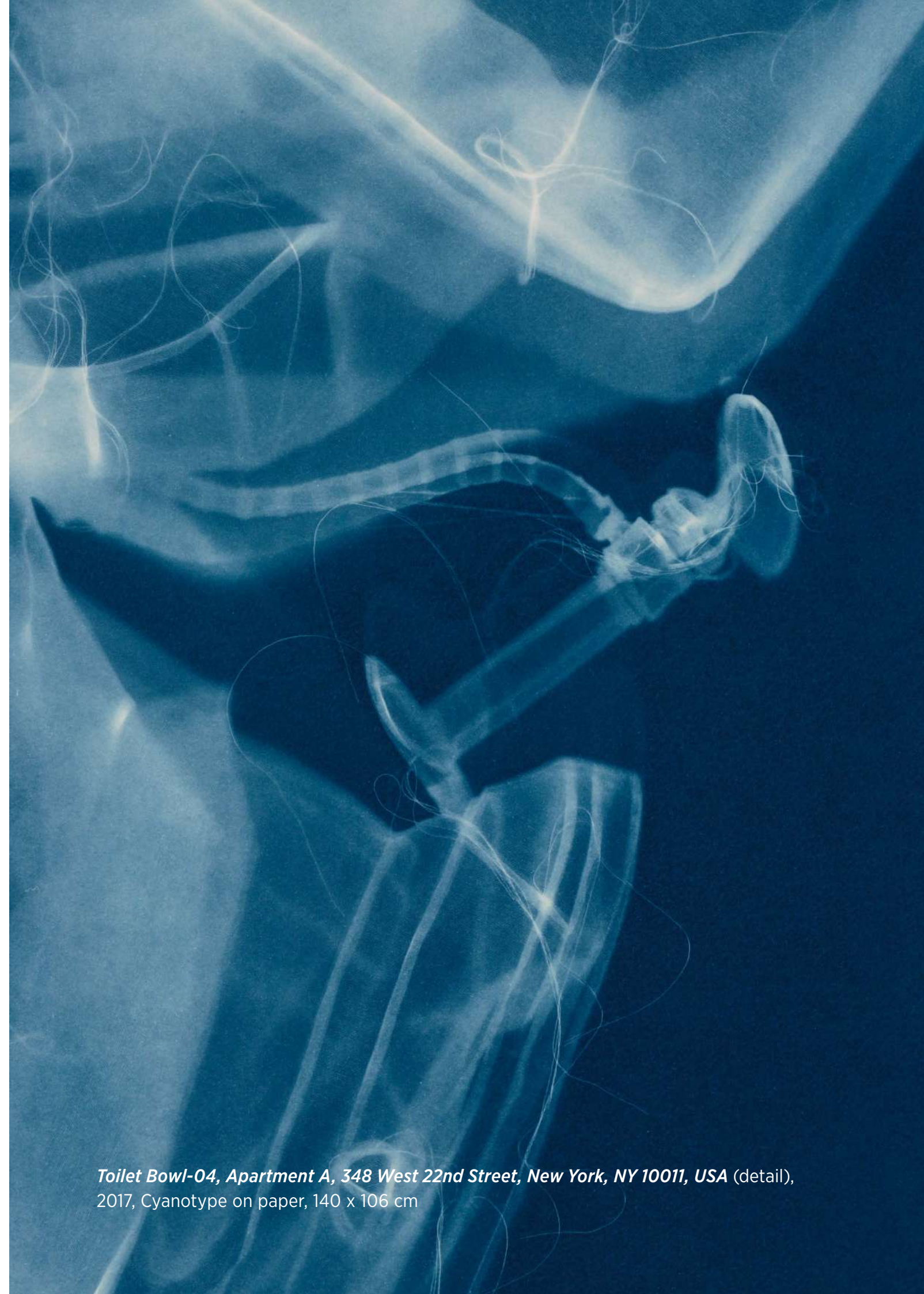


**Toilet Bowl-04, Apartment A, 348 West
22nd Street, New York, NY 10011, USA**
DHS16-2985D

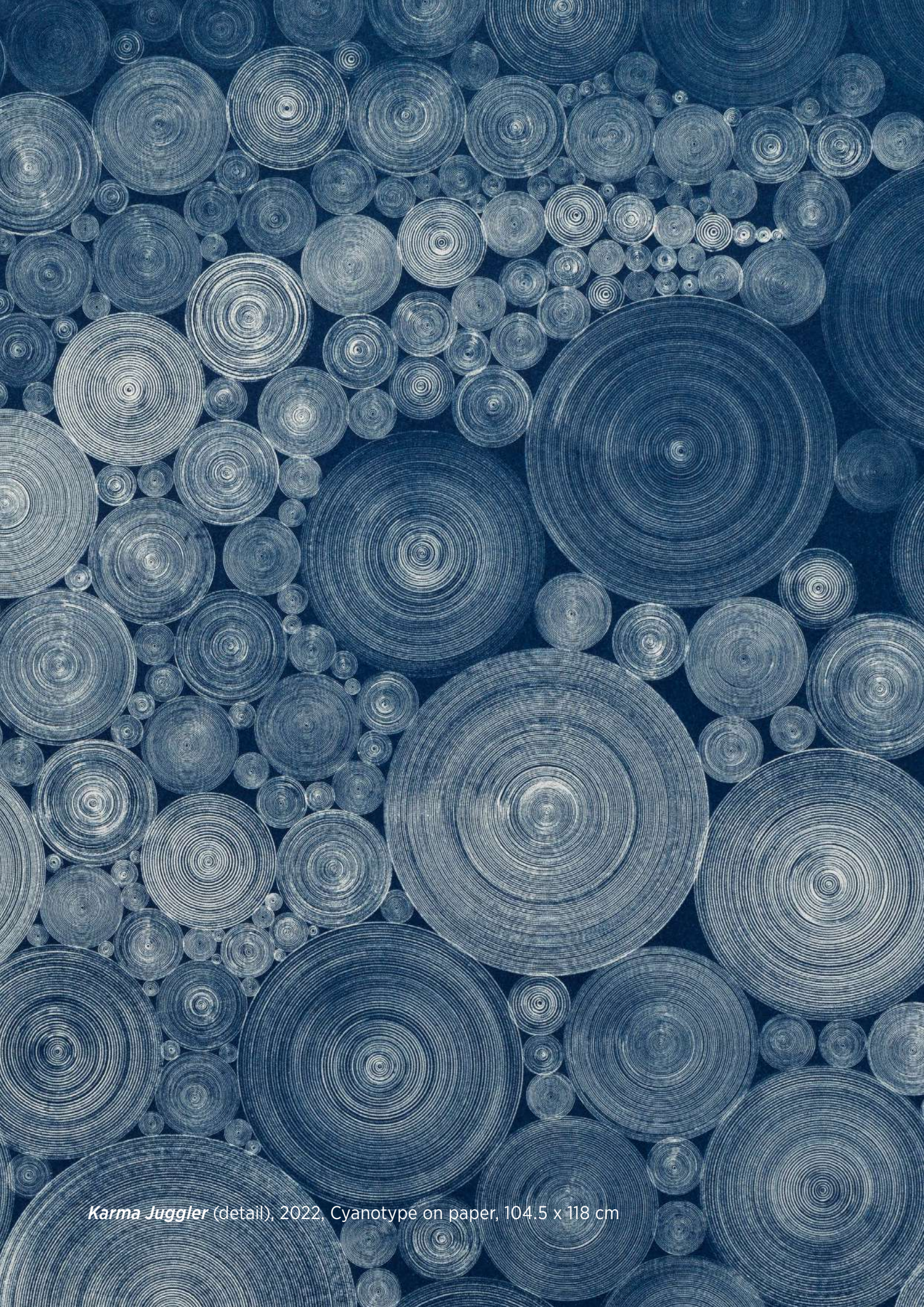
2017
Cyanotype on paper

140 x 106 cm (artwork)
153.7 x 120.7 x 7 cm (framed)
Variation of 7

USD 35,000 (excludes taxes)



Toilet Bowl-04, Apartment A, 348 West 22nd Street, New York, NY 10011, USA (detail),
2017, Cyanotype on paper, 140 x 106 cm



Karma Juggler (detail), 2022, Cyanotype on paper, 104.5 x 118 cm



Karma Juggler

DHS22-1-07

2022

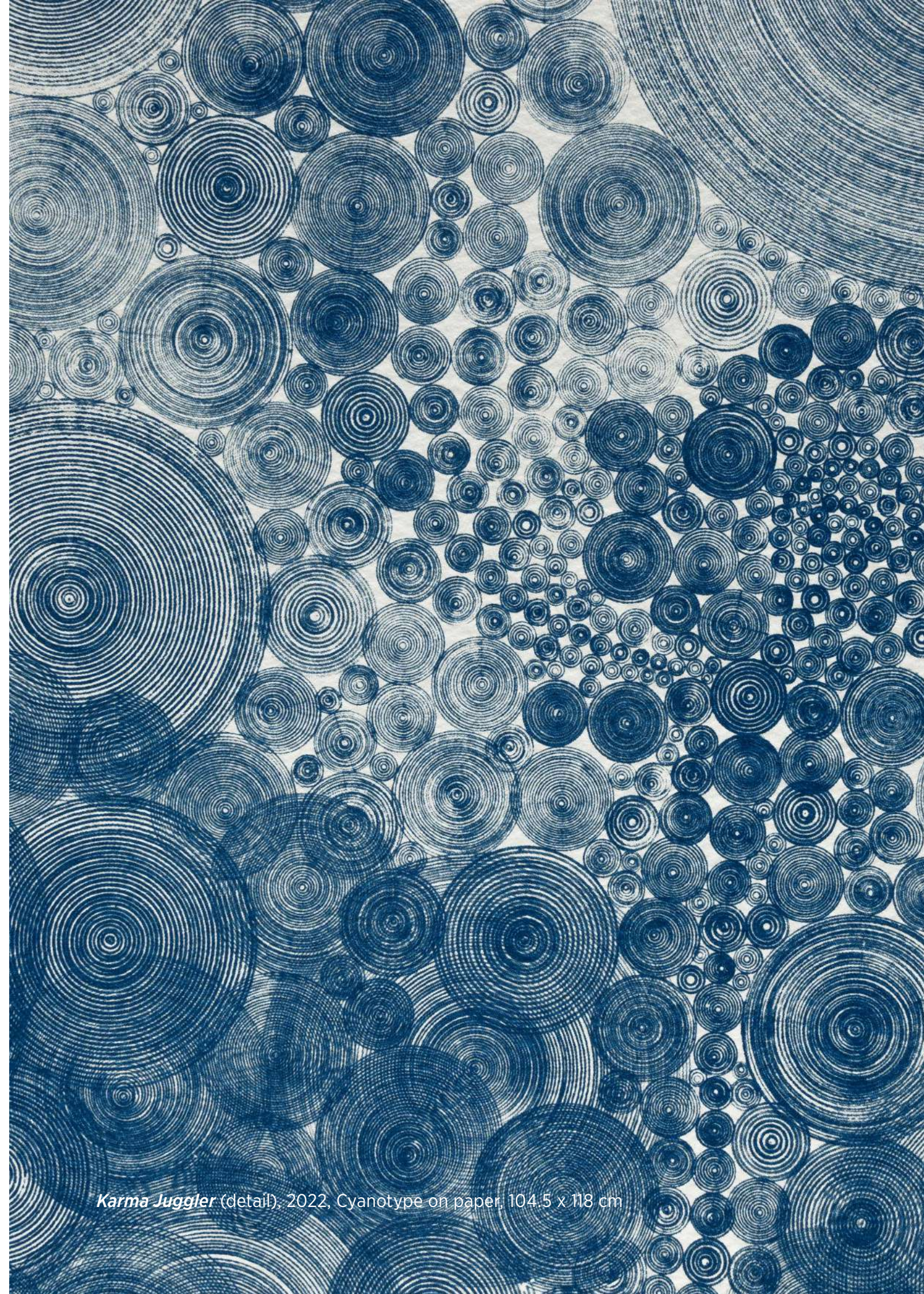
Cyanotype on paper

104.5 x 118 cm (artwork)

118.5 x 132 x 7 cm (framed)

Variation 7 of 30, 5 AP

USD 25,000 (excludes taxes)



Karma Juggler

DHS22-2-07

2022

Cyanotype on paper

104.5 x 118 cm (artwork)

118.5 x 132 x 7 cm (framed)

Variation 7 of 30, 5 AP

USD 25,000 (excludes taxes)

Karma Juggler (detail), 2022, Cyanotype on paper, 104.5 x 118 cm



EXIT



APARTMENTS
EXIT

TAKEN YOUR KEYS



Etching

This etching was produced on the occasion of STPI's 21st anniversary. Here, red threads combine to form an architectural structure that communicates Do Ho Suh's instantly recognisable visual vocabulary as well as his enduring conceptual concerns.

The print took shape through a complex fabrication process that required extensive research and development. Suh provided the STPI Creative Workshop team with a sketch, which he produced in collaboration with architectural scripting software and robotics. This is the latest demonstration of the Seoul-born artist's perennially evolving, experimental approach to art making. The form itself is a recognizable motif in Suh's practice, the amalgamation of two buildings that once housed the artist: the larger, outer structure represents the Rhode Island town house where he had student lodgings while studying at RISD in the early 1990s; the inner, suspended, model is based on the shape of a traditional Korean hanok house in which the artist grew up. These buildings are scanned and their data is fed through scripting software, which is manipulated by the artist.

In order to capture the dense yet extremely fine lines of the sketch, the workshop had to experiment to achieve a high level of technical precision. From "hacking" the Computer Numerical Control (CNC) machine to better control the design when cutting into the printing plate, to etching the image in multiple layers to maintain the integrity of the lines (requiring a new etching process for each print)—every step presented an opportunity for deviation and innovation, each tweak led to another. Eventually, a new fabrication process was conceived.



**ScaledBehaviour_etching
(HomeWithinHome_isometric_1_A)**

DHS23-01

2023

Hard-ground etching on paper

18 x 24 cm (artwork)

31.5 x 36.5 x 3.8 cm (framed)

Edition of 100, 20 AP

USD 1,800 (excludes taxes)



ScaledBehaviour_etching (HomeWithinHome_isometric_1_A) (detail),
2022, Hard-ground etching on paper, 18 x 24 cm





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KIM
BEOM



STPI
CREATIVE WORKSHOP & GALLERY

About the Artist

Kim Beom (b. 1963, Seoul) currently lives and works in Seoul, where he received his BFA and MFA from Seoul National University in 1986 and 1988, respectively. In 1991, Kim received a second MFA from the School of Visual Arts, New York, where he continued to live and work throughout the 1990s. Through an expansive practice that spans drawing, sculpture, video, and artist books, Kim contemplates a world in which perception is radically questioned. His visual language is characterised by deadpan humour and absurdist propositions that playfully and subversively invert expectations.

Notable solo exhibitions include the Contemporary Art Gallery, Vancouver; the Hayward Gallery, London; REDCAT Gallery, LA; the Cleveland Museum of Art; the Artsonje Center, Seoul; Sun Gallery, Seoul; and Trans Hudson Gallery, New York. Group exhibitions include: Orange County Museum of Art, Newport Beach; UB Art Galleries, University of Buffalo, Buffalo; Nam June Paik Art Center, Korea ; MSGSU Tophabe-I Amire Culture and Arts Center, Istanbul; PLATEAU, Samsung Museum of Art, Seoul; Seoul Museum of Art; Gertrude Contemporary Art Spaces, Melbourne; Museum of Contemporary Art, Sydney; Artspace, Auckland; MACBA, Barcelona; Stedelijk Museum Bureau, Amsterdam; and Arnolfini, Bristol.





In addition to being featured prominently in recent surveys of contemporary art from Korea at such venues as the Museo Tamayo Arte Contemporaneo in Mexico City, the Los Angeles County Museum of Art, and the Museum of Fine Arts in Houston, his work has been included in notable international biennales as the Sharjah Biennale (2015), Media City Seoul (2010), Venice Biennale (2005), Istanbul Biennial (2003), Taipei Biennial (1998) and Gwangju Biennale (1997, 2012). Collections include the Museum of Fine Arts, Houston; the Cleveland Museum of Art; the Walker Art Center, Minneapolis; the Museum für Kommunikation, Bern; the Seoul Museum of Art; the Ho-Am Art Museum, Seoul; Artsonje Center, Seoul; the Horim Museum, Seoul; and the National Museum of Modern and Contemporary Art, Gwachun.

Beom has had a recent major institutional show at Leeum Museum of Art, *How to become a rock* (27 Jul–3 Dec 2023), where the artists' works from the early 1990s to the mid-2010s were brought together for a large-scale survey.





At STPI

His explorations at STPI have led him to develop a series of lithographs; cyanotype and Vandyke prints of architectural drawings and found video footage; collaged tiles with stenciled figurative imagery; as well as paper pulp sculptures. Their unambiguous appearances belie the playful twists-and-turns that point to his preoccupation with the instability of representation, questioning the reality and fiction of the “image” through humour. These works were shown in his solo exhibition in STPI, titled *Kim Beom: Random Life* (2017).



FRIEZE SEOUL 2024

Booth A16

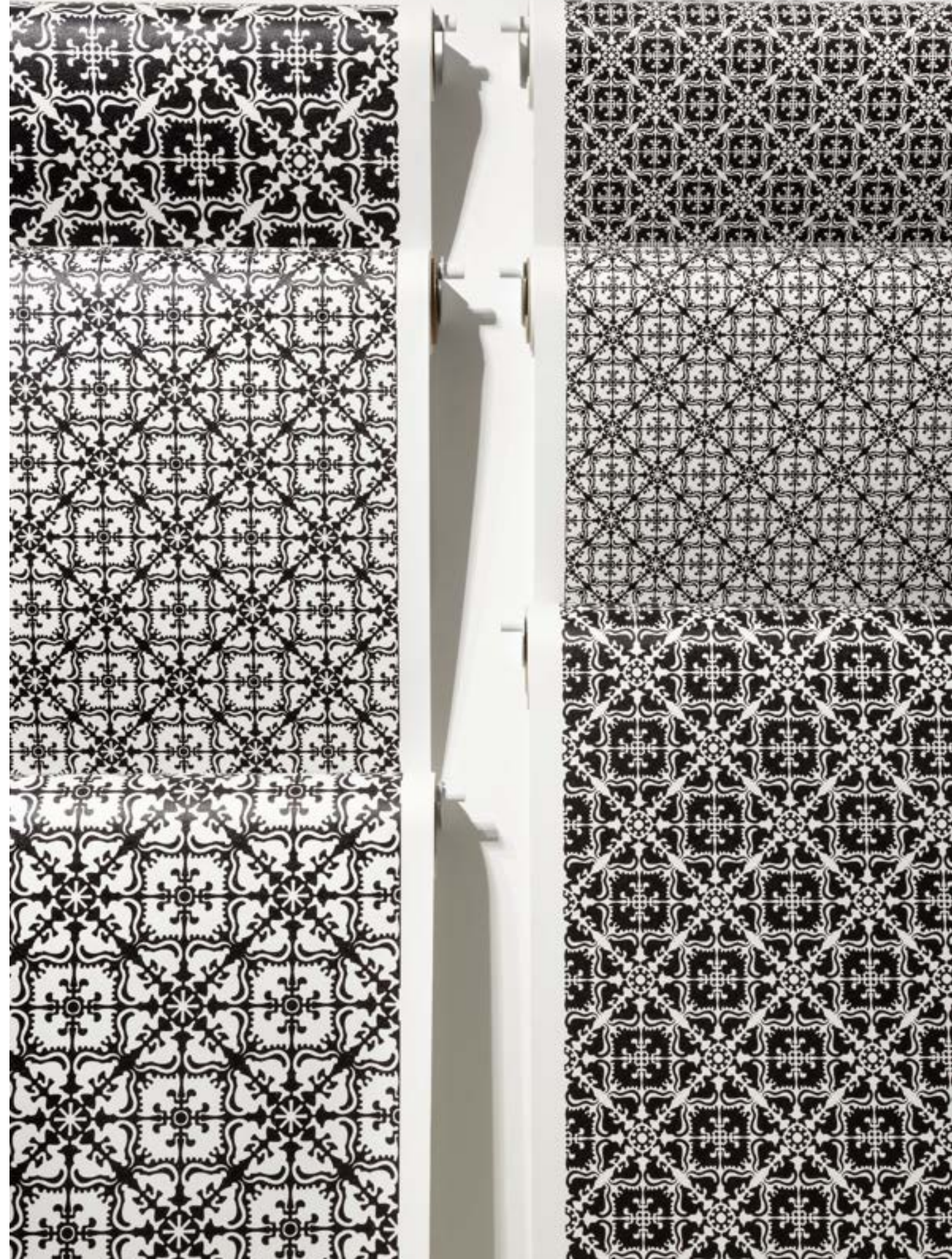
Available
Works

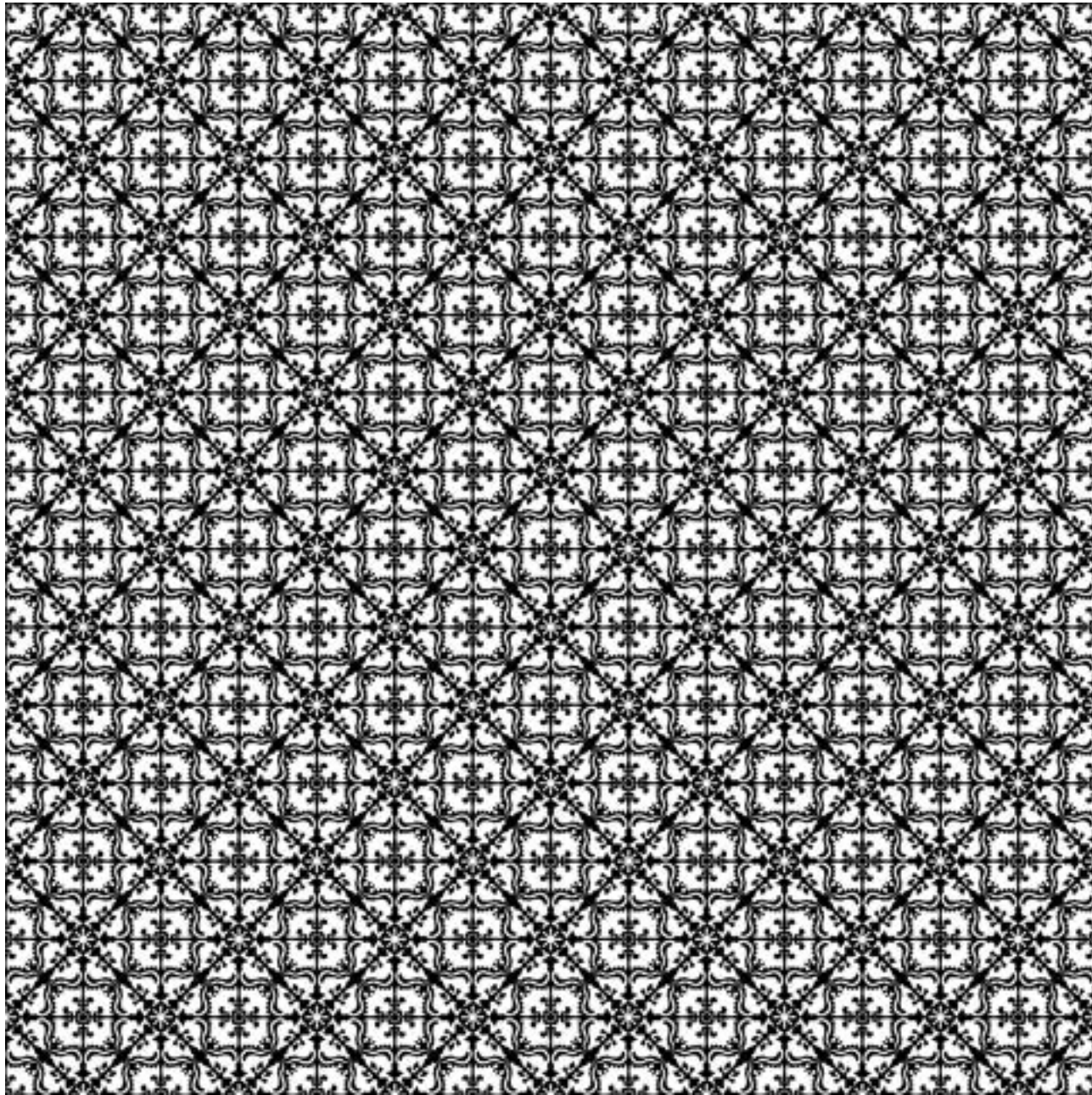


Exhibition view at Kim Beom: Random Life, 2017, STPI, Singapore

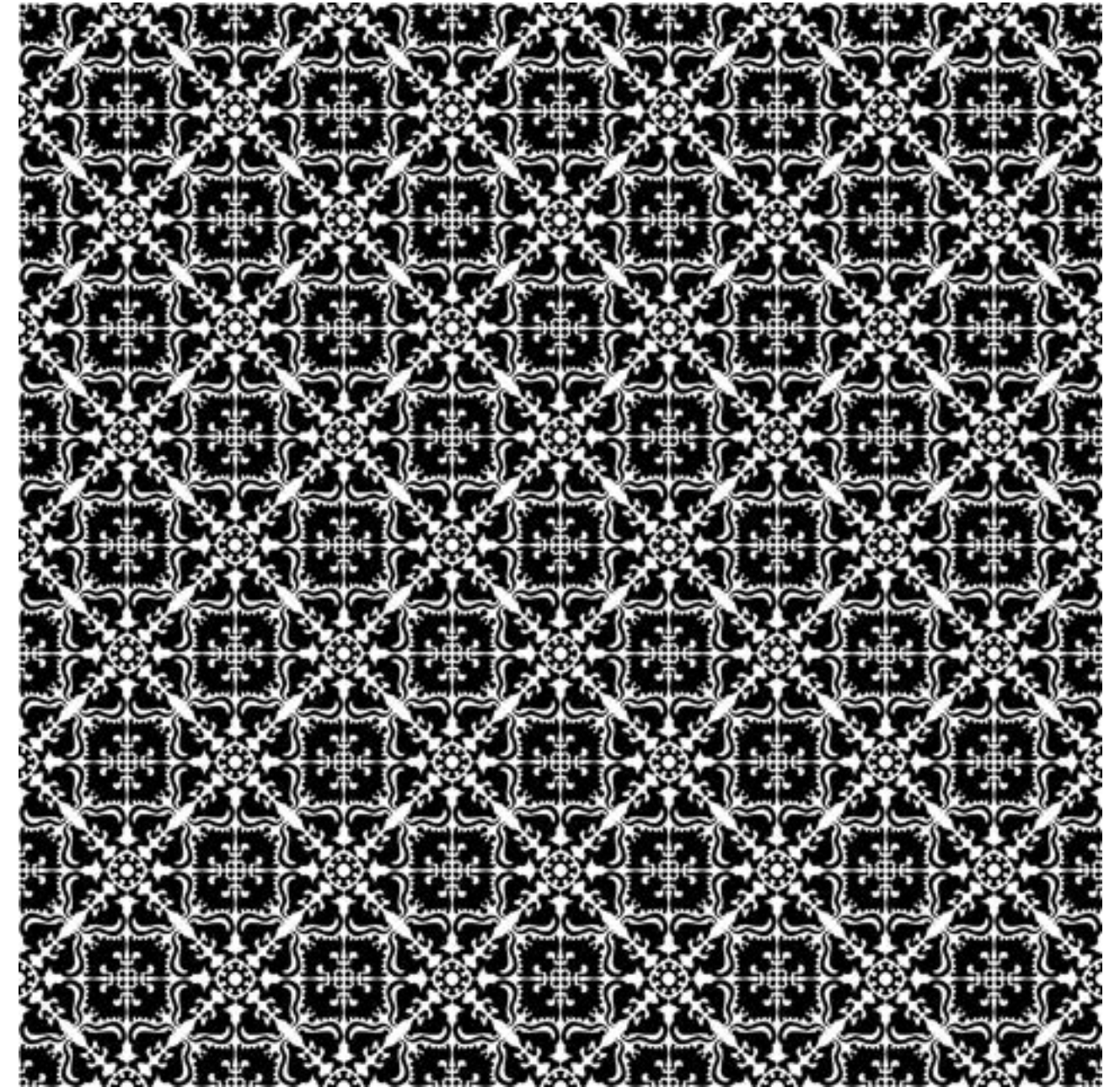
Interior Items for Tyrants

Interior Items for Tyrants were conceived as interior decoration for dictators or corrupt authorities. Here at STPI, Kim developed a wall hanging of wooden tiles and wallpaper pieces, in which he constructs aesthetically pleasing decorative patterns using oppression imagery such as chains and skeletal forms.

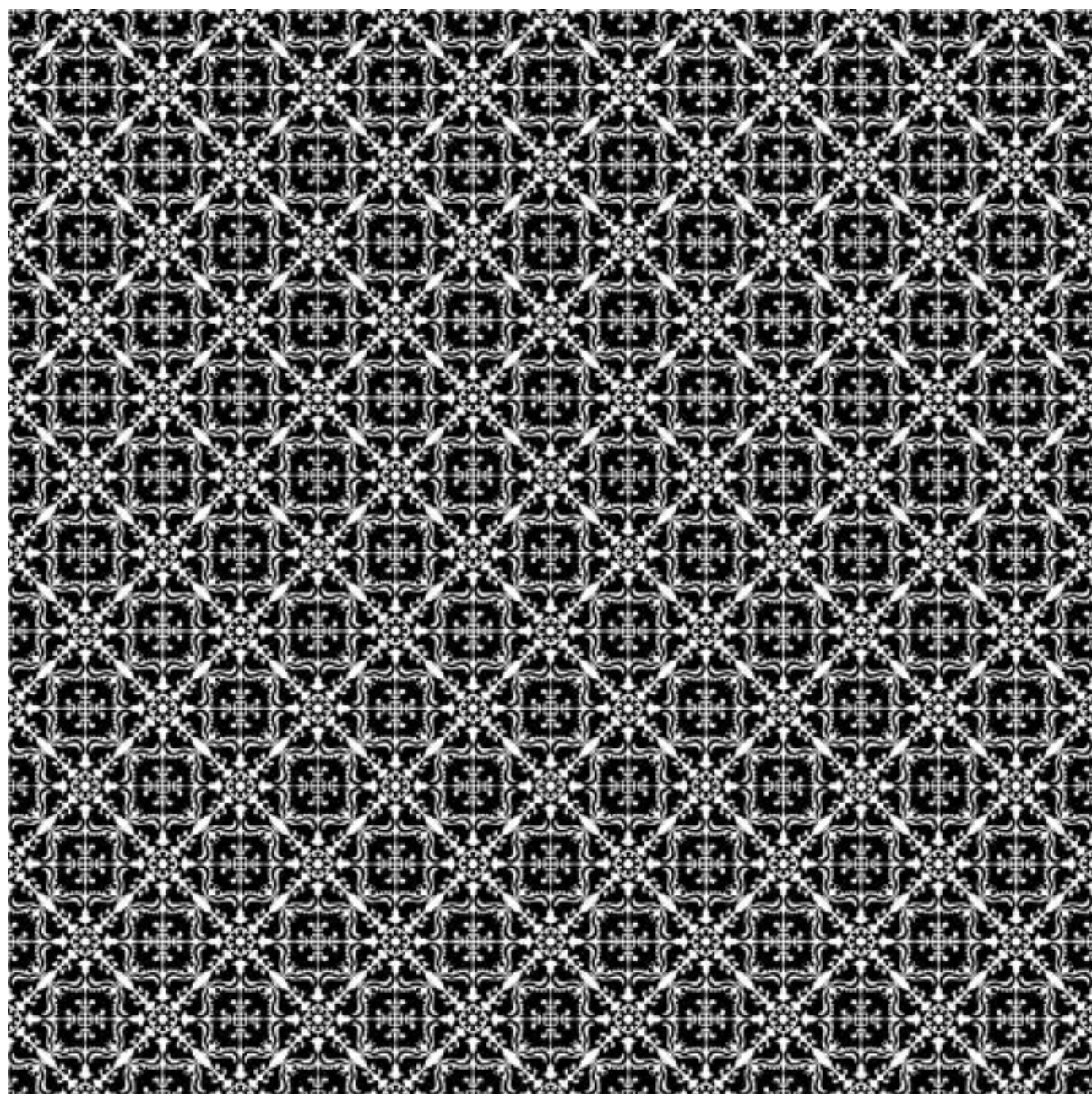




Rats and Bats Wallpaper Negative Medium
(from 'Interior Items for Tyrants')
KB16-31
2016
Wallpaper; Latex inkjet on paper
Width 104 cm, Length variable (artwork)
USD 200 per stretching meter (excludes taxes)



Rats and Bats Wallpaper Positive Large
(from 'Interior Items for Tyrants')
KB16-29
2016
Wallpaper; Latex inkjet on paper
Width 104 cm, Length variable (artwork)
USD 200 per stretching meter (excludes taxes)



Rats and Bats Wallpaper Positive Medium
(from 'Interior Items for Tyrants')

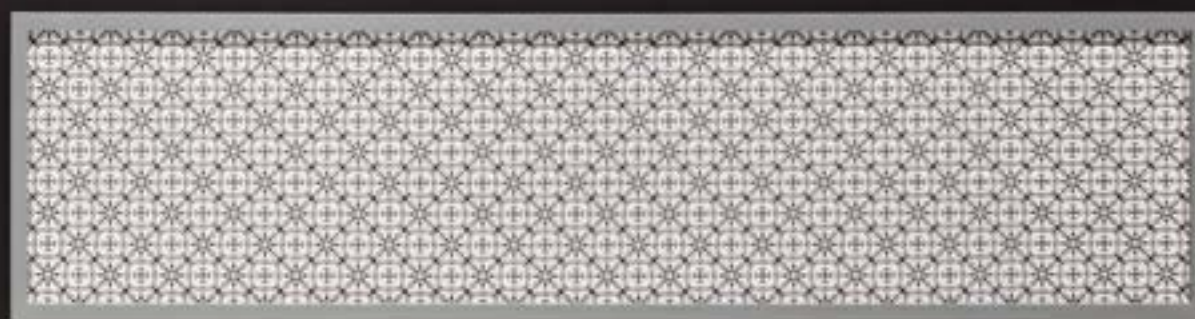
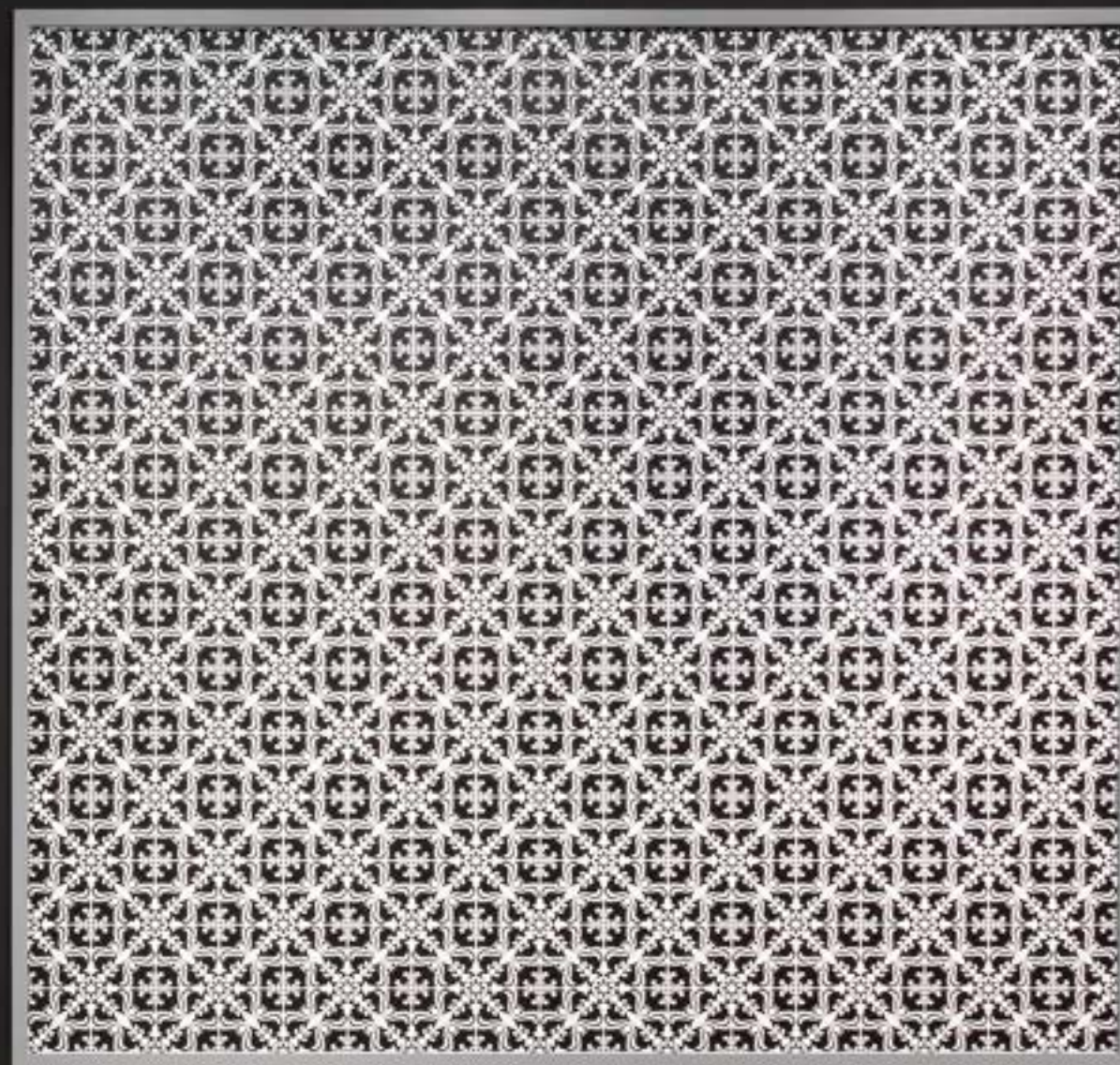
KB16-28

2016

Wallpaper; Latex inkjet on paper

Width 104 cm, Length variable (artwork)

USD 200 per stretching meter (excludes taxes)



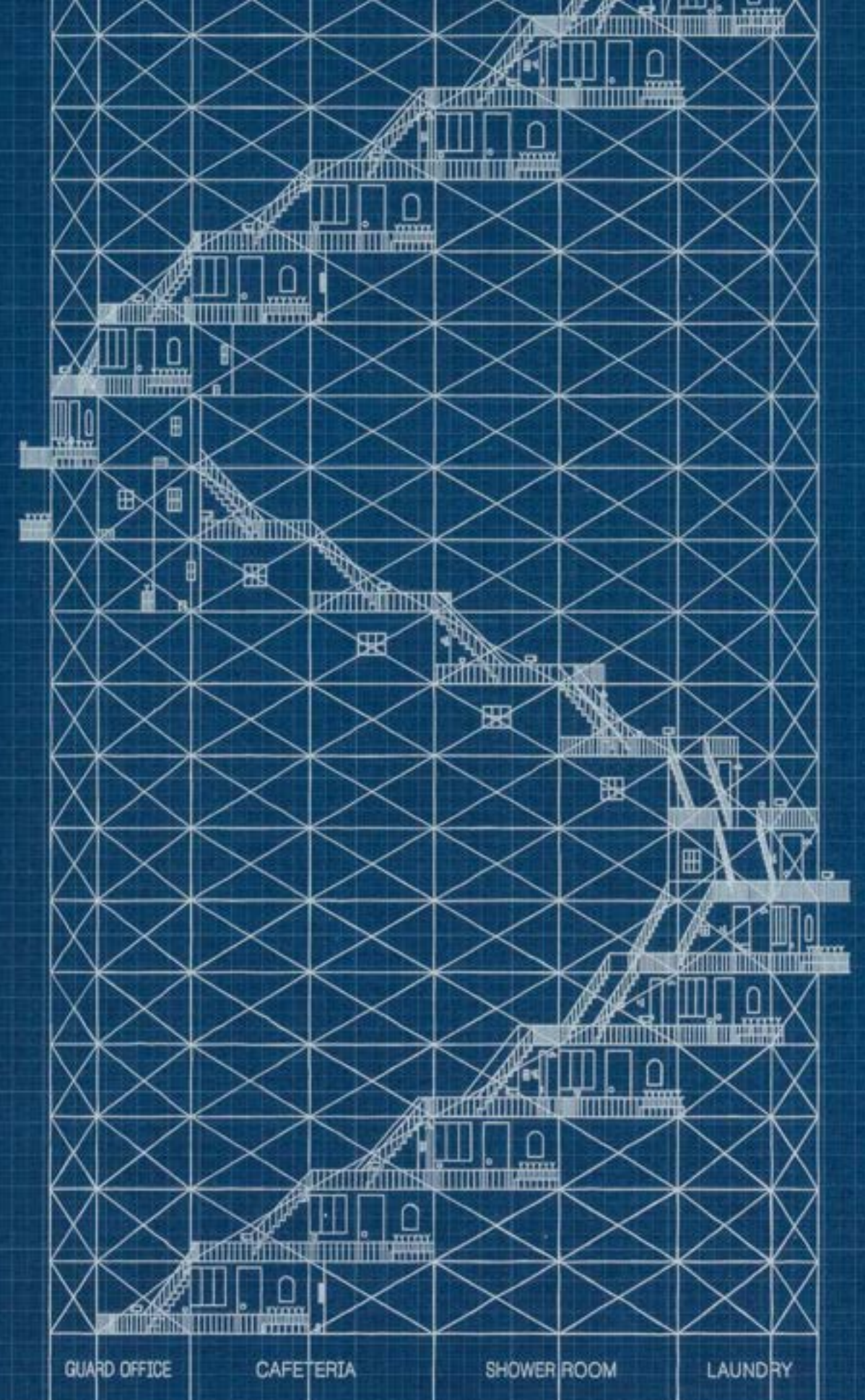
Exhibition view at Kim Beom: Random Life, 2017, STPI, Singapore



Exhibition view at Kim Beom: Random Life, 2017, STPI, Singapore

Blueprints and Perspectives

In this series of cyanotype and Vandyke prints, Kim presents imaginary architecture blueprints which propose impossible structures; for example, a residential watchtower complex, whose sole purpose is for security guards to watch over one another; or an seemingly legitimate underriver tunnel which leads not to the other side of the river, but instead back to where it came from. This is a humorous twist on the serious nature of architectural planning, and once again a play on perception.



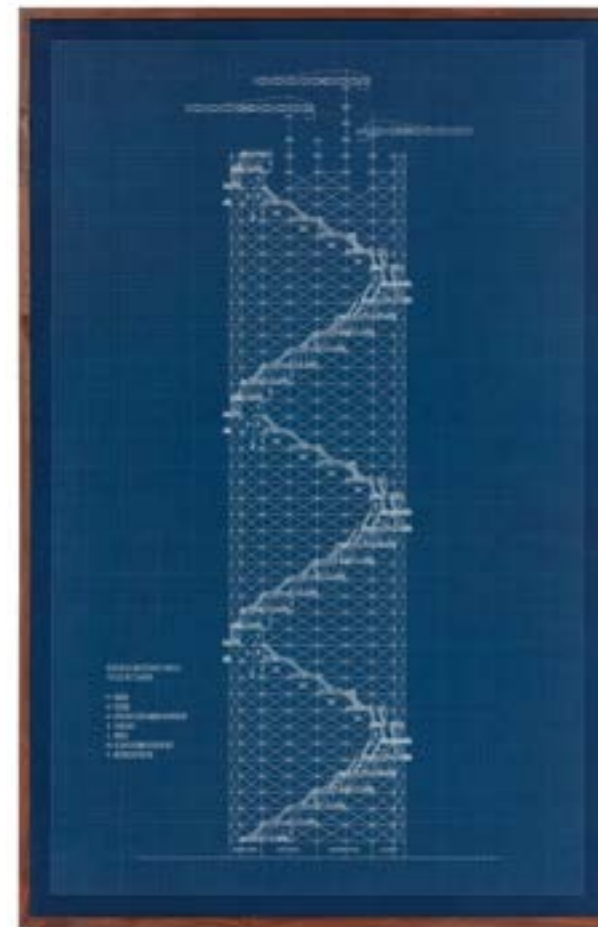
Residential Watchtower Complex for Security Guards (detail),
2016, Cyanotype on paper, 126 x 81 cm



Exhibition view at Kim Beom: *Random Life*, 2017, STPI, Singapore



Residential Watchtower Complex for Security Guards (Perspective) (detail),
2016, Inkjet print on paper, 36 x 51 cm



LEFT TO RIGHT, TOP TO BOTTOM:

Residential Watchtower Complex for Security Guards
Residential Watchtower Complex for Security Guards (Perspective)
Residential Watchtower Complex for Security Guards Schematic Unit Floor Plan
KB16-14

2016

Cyanotypes on paper; Inkjet print on paper

Landscape cyanotype: 126 x 81 cm (artwork); 129.5 x 84.5 x 2.5 cm (framed)

Horizontal cyanotype: 36 x 51 cm (artwork); 39.5 x 54.5 x 2.5 cm (framed)

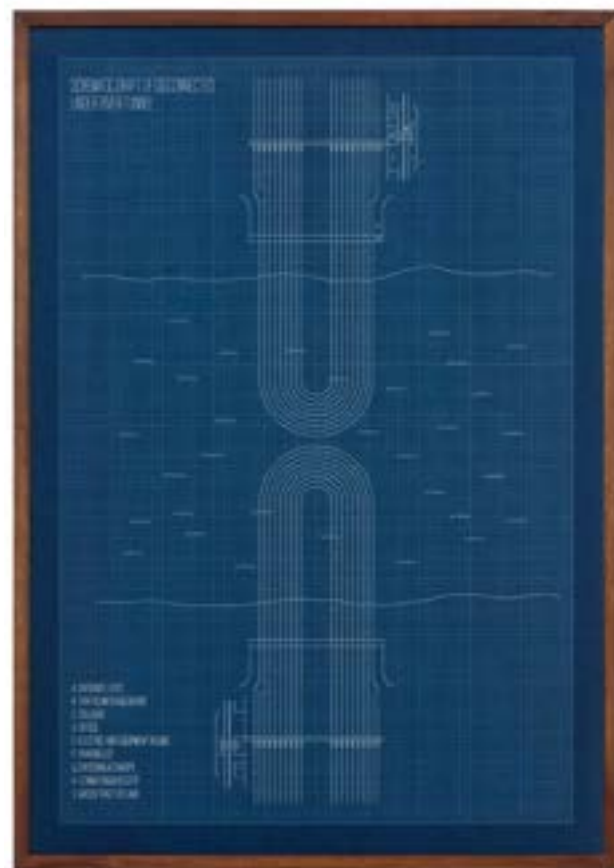
Inkjet print: 36 x 51 cm (artwork); 39.5 x 54.5 x 2.5 cm (framed)

Edition of 8, 4 AP

Sold as a set of 3, USD 17,000 (excludes taxes)



Schematic Draft of Disconnected Under River Tunnel (Perspective) (detail),
2016, Inkjet print on paper, 33 x 42.5 cm



LEFT TO RIGHT:

Schematic Draft of Disconnected Under River Tunnel (Perspective)

Schematic Draft of Disconnected Under River Tunnel

KB16-15

2016

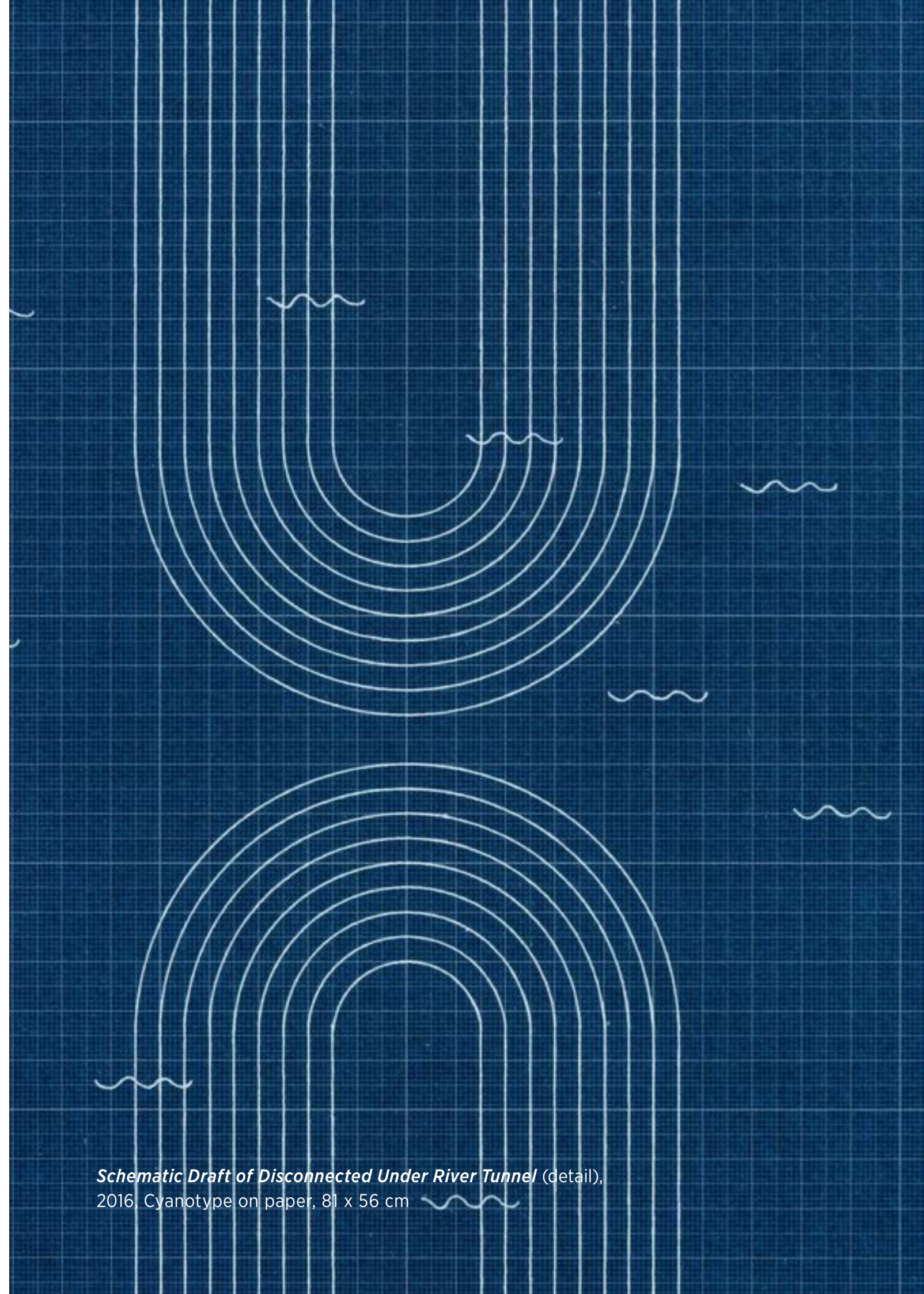
Inkjet print on paper; Cyanotype on paper

33 x 42.5 cm; 81 X 56 cm (artwork)

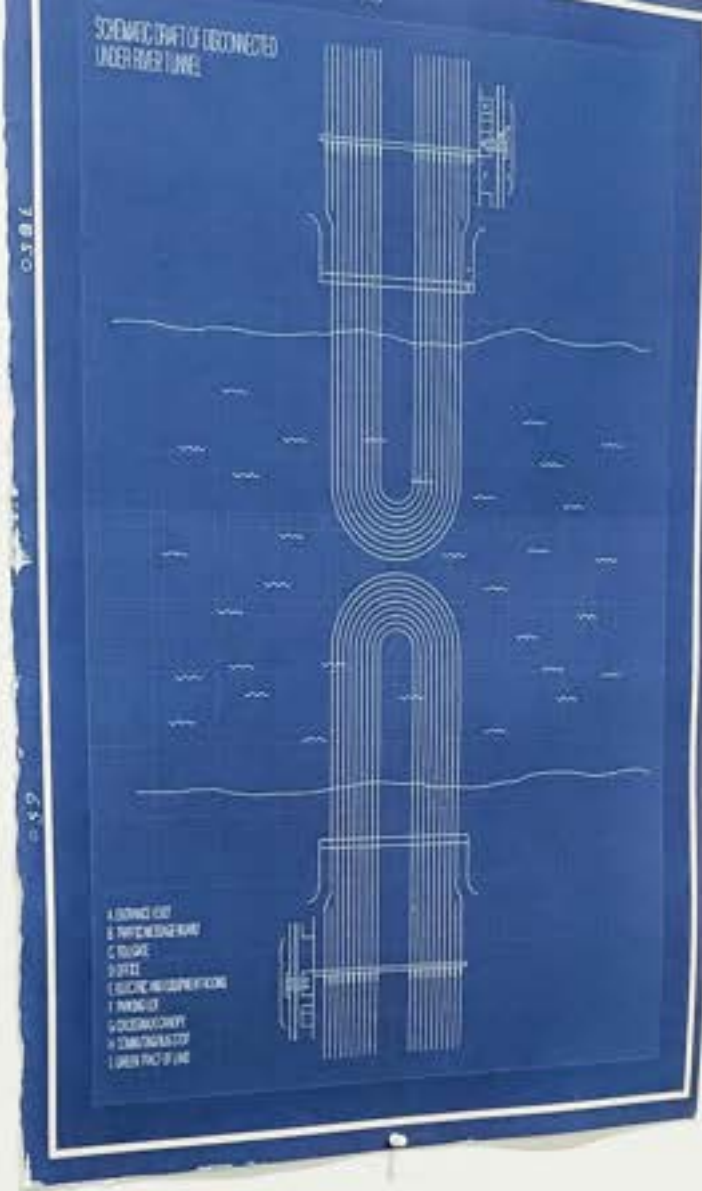
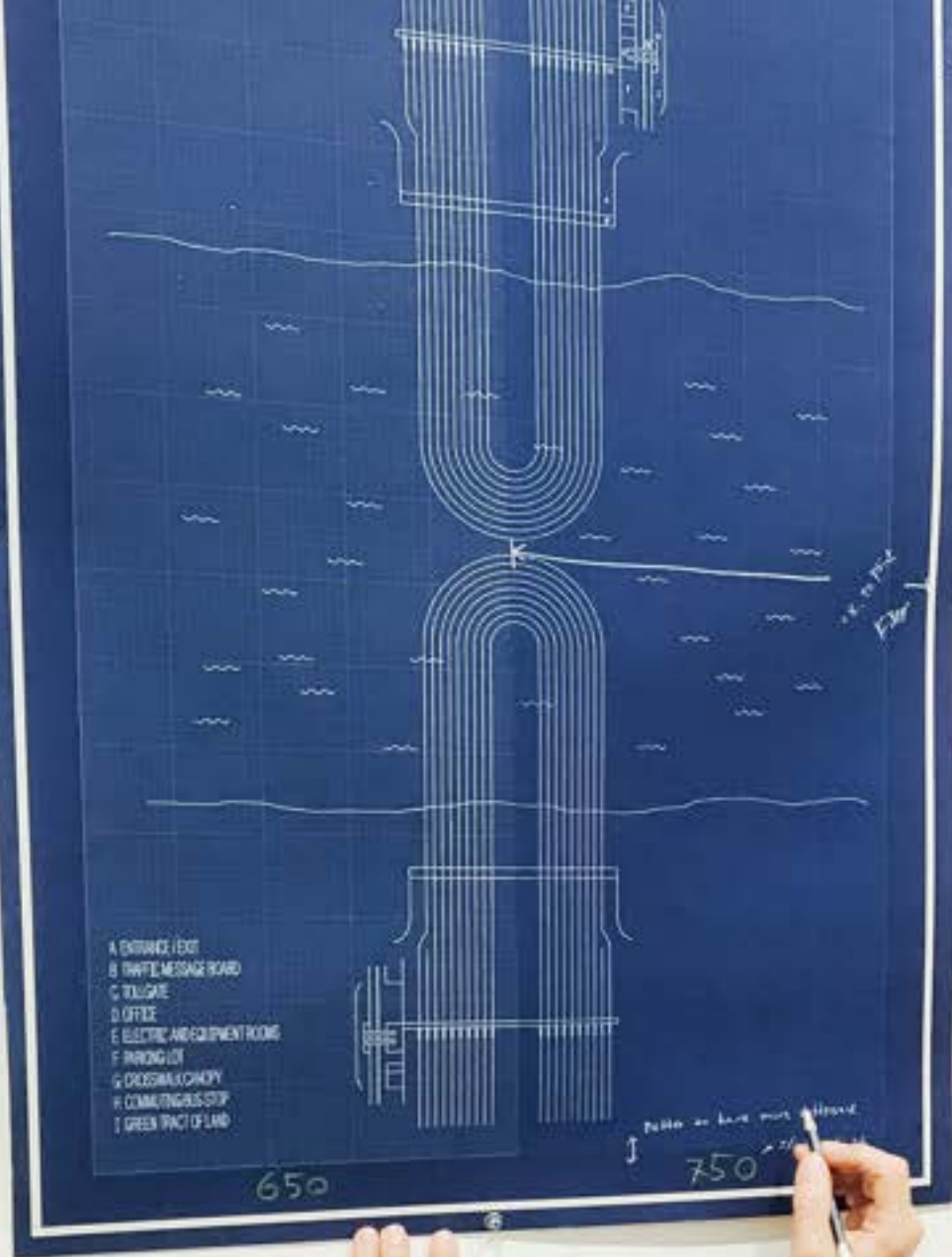
36 x 46 x 2.5 cm; 84 x 59 x 2.5 cm (framed)

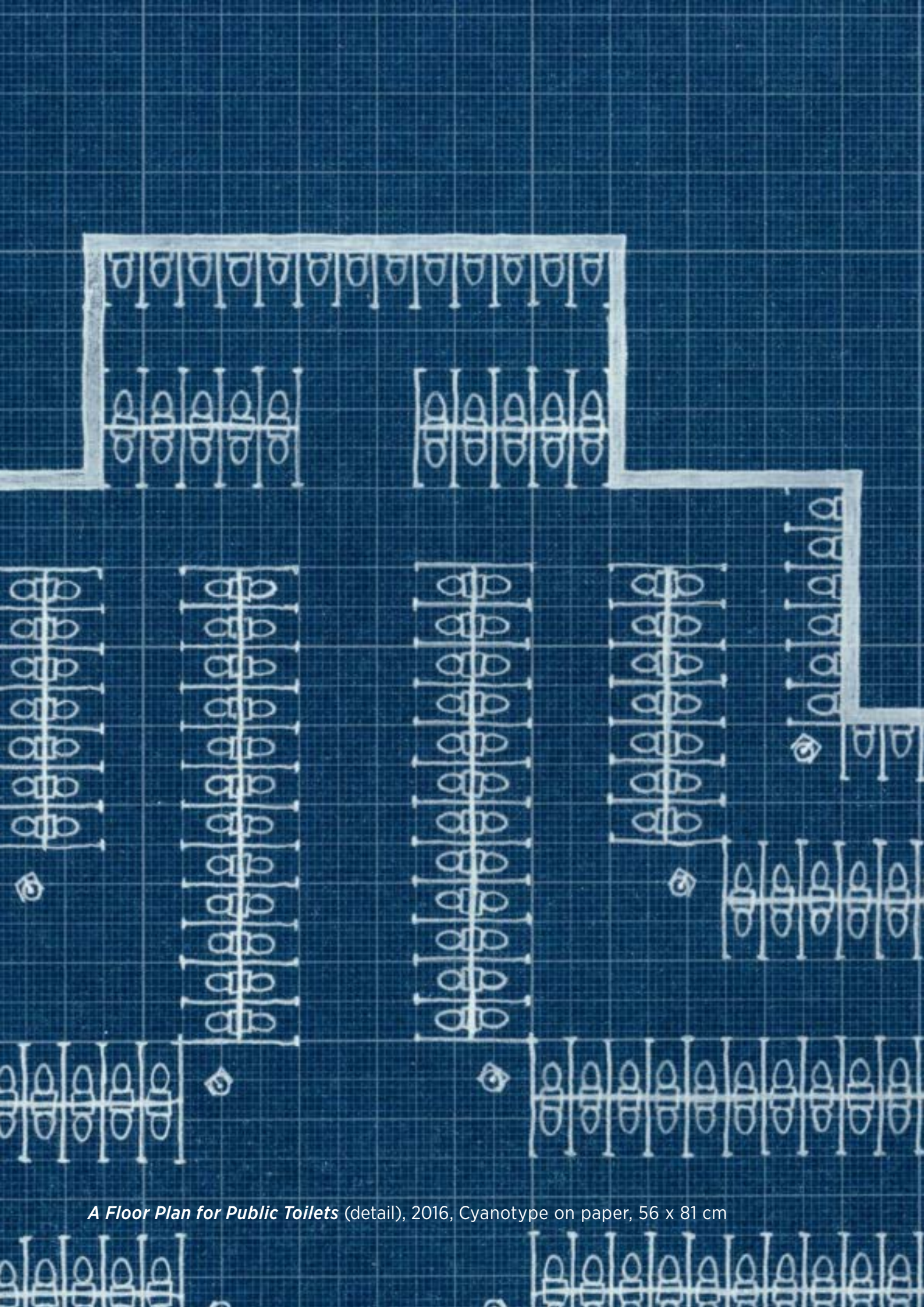
Edition of 8, 4 AP

Sold as a set of 2, USD 12,000 (excludes taxes)

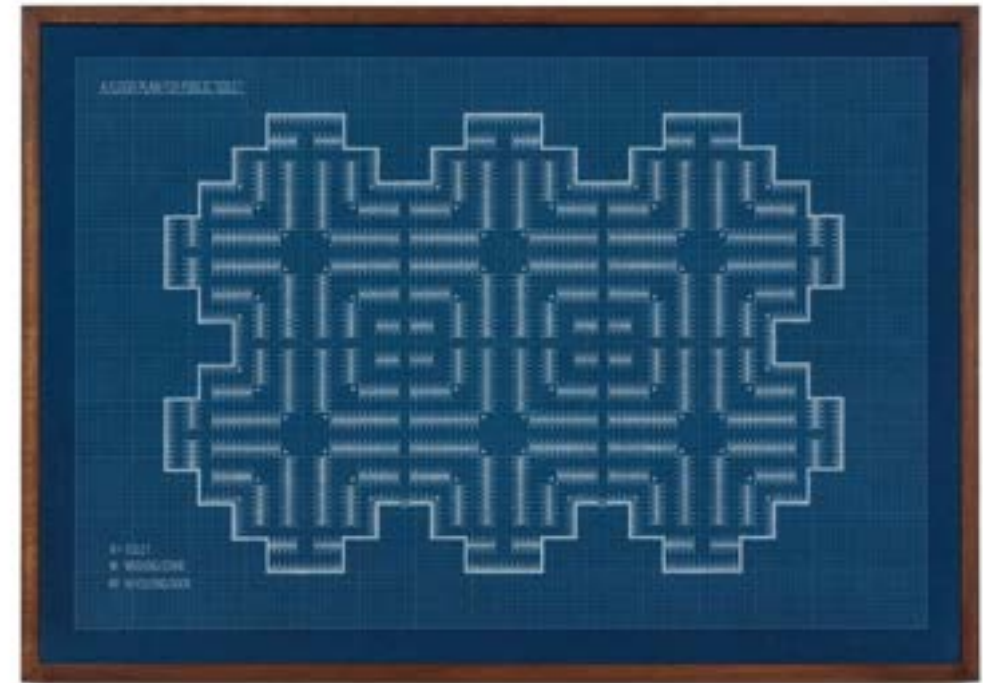


Schematic Draft of Disconnected Under River Tunnel (detail),
2016, Cyanotype on paper, 81 x 56 cm





A Floor Plan for Public Toilets (detail), 2016, Cyanotype on paper, 56 x 81 cm



A Floor Plan for Public Toilet

KB16-16

2016

Cyanotype on paper

56 x 81 cm (artwork)

59.5 x 84 x 2.5 cm (framed)

Edition of 8, 4 AP

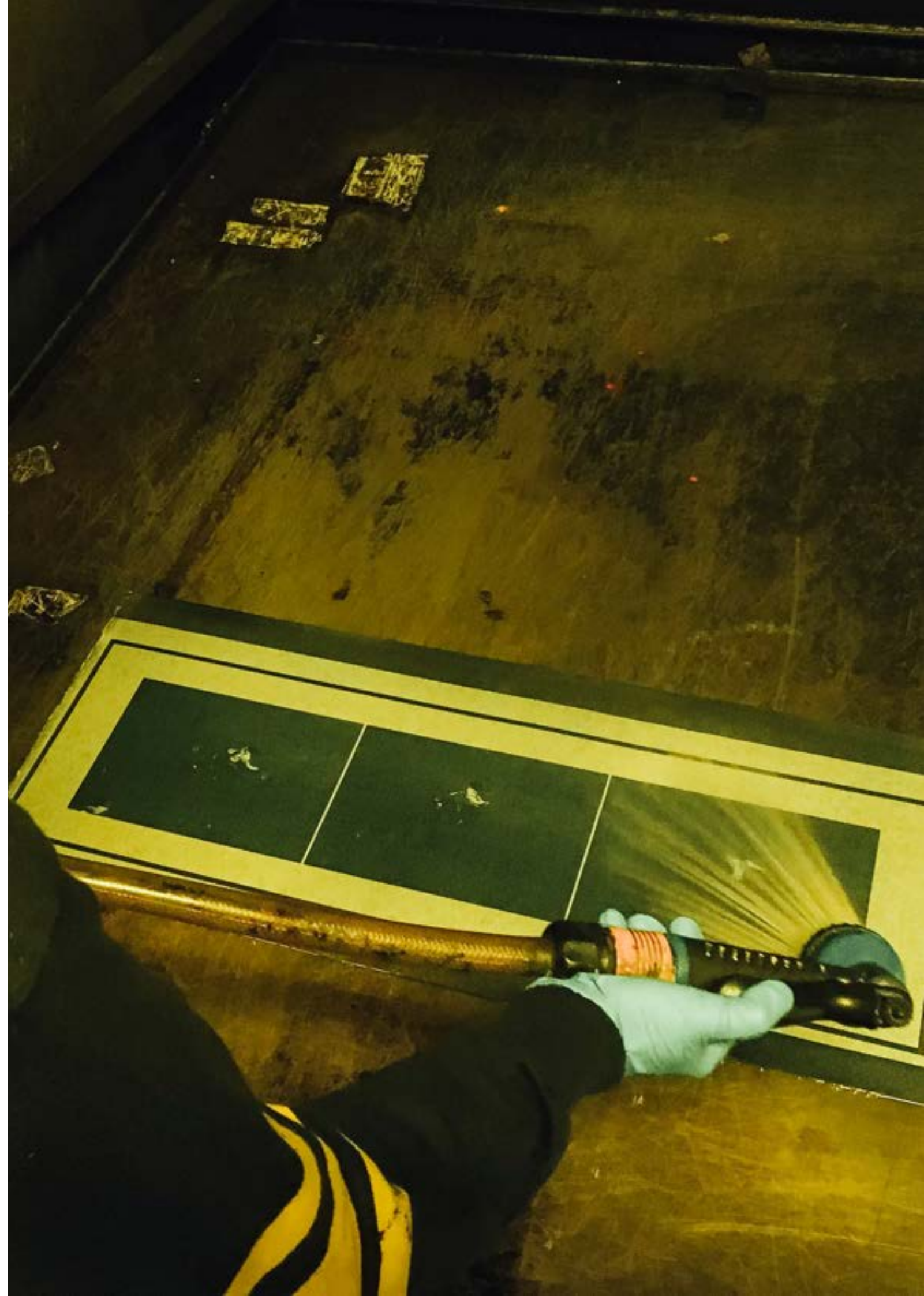
USD 4,800 (excludes taxes)



Exhibition view at Kim Beom: Random Life, 2017, STPI, Singapore

Centaur

In this series of works, Kim was exploring the idea of what the resulting combination of a human and a horse was. As he states, "I often feel—as I have since my youth—that people are variable. I wonder if this is why people think of "becoming" something different, commonly and habitually." The image of the two disparate bodies and spirits struggling intensely together seems, to Kim, to explain why there are many "gods or monsters" in the combined forms of human and animal in past mythological narratives.





Centaur #1 (Detail) (detail), 2016, Cyanotype on paper, 21 x 70.5 cm



Centaur #1 (Detail)

KB16-17

2016

Cyanotype on paper

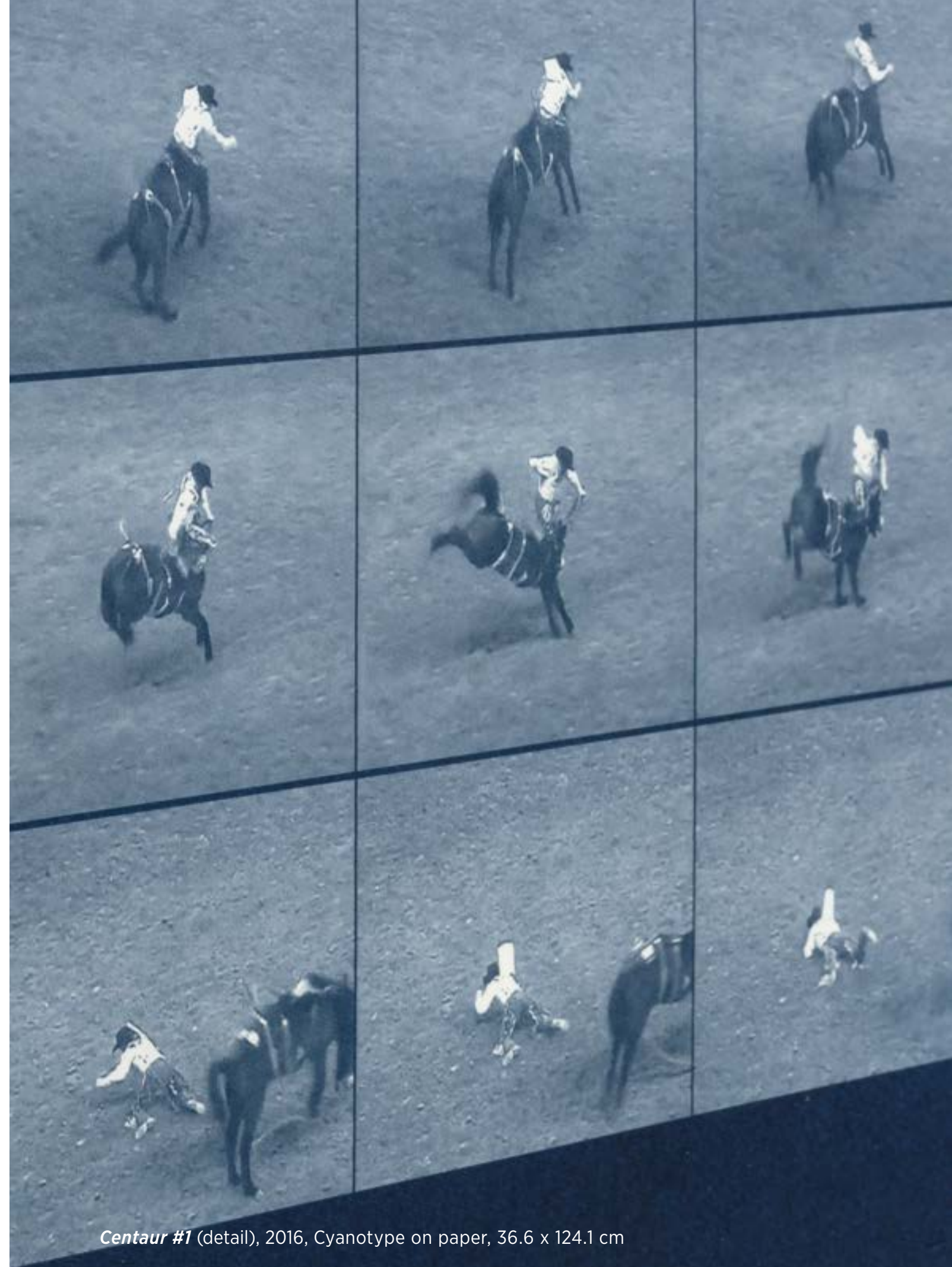
21 x 70.5 cm (artwork)

23 x 73 x 3.5 cm (framed)

Edition of 8, 4 AP

USD 4,000 (excludes taxes)





Centaur #1

KB16-18

2016

Cyanotype on paper

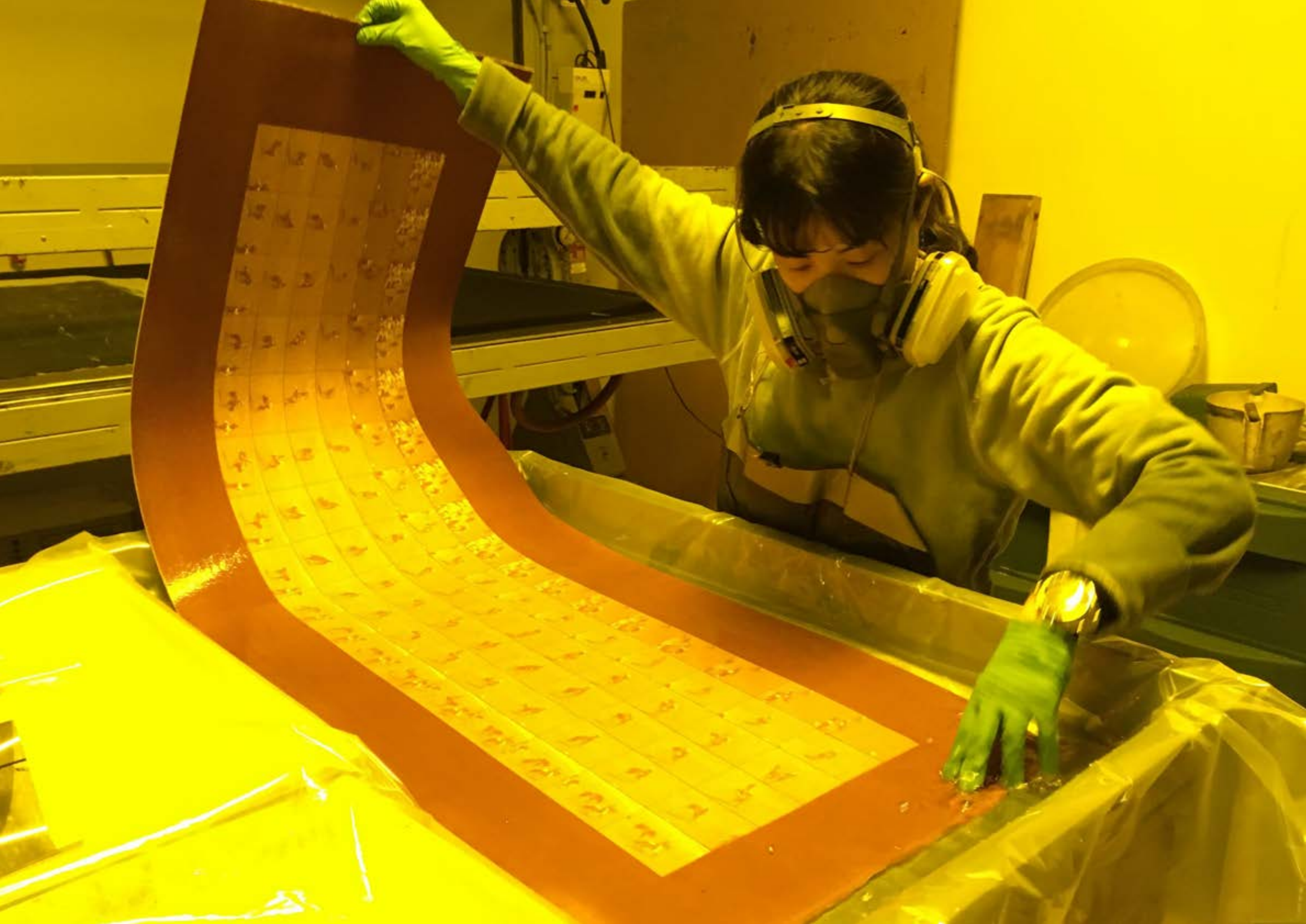
36.6 x 124.1 cm (artwork)

40 x 127 x 3.5cm (framed)

Edition of 8, 4 AP

USD 6,000 (excludes taxes)

Centaur #1 (detail), 2016, Cyanotype on paper, 36.6 x 124.1 cm







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**LEE
BUL**



STPI
CREATIVE WORKSHOP & GALLERY

About the Artist

Widely recognised 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 avantgarde 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).

The artist was recently commissioned to produce a work for The Met's facade in New York. The Genesis Facade Commission: Lee Bul, *Long Tail Halo* (12 Sep 2024 - 27 May 2025) is Lee's first major project in the USA in more than 25 years.





At STPI

With STPI's Creative Workshop, Lee Bul combined conventional printmaking methods with unconventional materials (iron filings, copper powder) to produce various series of prints that resonate with her overall body of work. They articulate key motifs from her usual practice, such as the (fragmented) mirror, decay and the cyborg figure, all translated into the imaginative realm of the two-dimensional. Occupying a different sense of tactility and space, the artist creates another plane of encounter for coming face to face with these works. Rather than stepping into and around her well-known three-dimensional landscapes, her prints become the skin or the permeable membrane where we find ourselves dwelling on not just the surface area, but the enigmatic worlds that lie within.

And while creating numerous versions of the same imageries with the same methodologies for each series of prints at STPI, the artist pushes the idea of making perfect editions by playing with the indeterminacy of materials, as well as making subtle yet strategic choices in adjusting the areas where ink or other materials get layered on. This produces prints that are similar but are never exactly alike, as if another intrusion into the idea of seamless utopic conditions.

Her STPI body of work thus unfolds another chapter in her ongoing *Mon grand récit* thematic interest, where the artist questions mankind's incessant pursuit to achieve a grand narrative, or metanarrative, particularly through technocratic progress and modernist ideals. It is through her "crashing" of various materials, imageries and histories that the artist makes known how every instance in time and space are never singular, and are instead, a complex collage of open and fluid narratives.



FRIEZE SEOUL 2024

Booth A16

Available
Works



EXIT

LEE BUL
PRINTS

LEE BUL PRINTS

04.11.2023 - 23.12.2023

UNTITLED – SF

The *Untitled – SF* series is inspired by Lee’s *Souterrain* (2012/2016), a fully immersive, tunnel-like installation that is completely covered by mirrors within. From the outside, the glimmering interior seems attractive and inviting. However, when inside the structure, the audience is catapulted into a disorienting atmosphere where they are faced with multiple, fragmented images of themselves owing to the strategic construction of the mirrored interior. The dichotomous experience between the inner and outer relates to Lee’s scepticism towards grand ideas of utopias powered by technology.

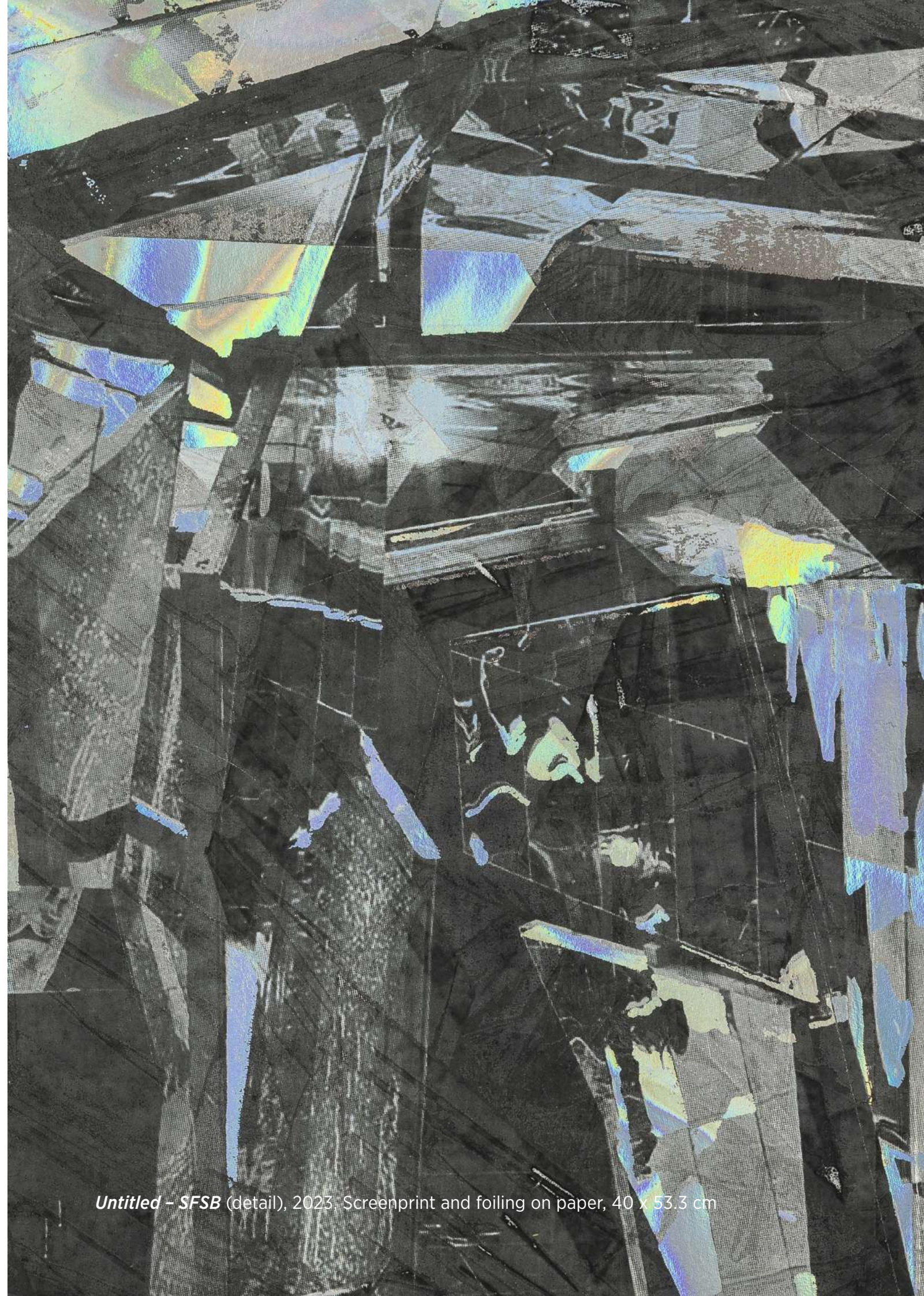
Taking its cue from the installation photos of *Souterrain*, up to 16 levels of screenprinting and foil printing were layered on the base paper to achieve the composition of these photos, allowing the prints to achieve a depth both conceptually and materially.

However, unlike *Souterrain* where the viewer is faced with multiple copies of the self, with *Untitled – SF*, one is unable to see past the opacity of the image despite the initial illusion of reflectiveness. The recurring theme of the fractured subject and the illusion of utopia (as reflected by the fragmented mirror) is thus wholly emphasised in this series as our awareness is drawn completely to the fragmented mirror or broken glass—an unequivocal statement on how “a grand totalitarian and universal truth cannot survive”¹ despite many historical attempts to do so.

¹ Xiaoyu Weng, “Smithereens”, from the catalogue published on the occasion of Lee Bul: Prints, a solo exhibition by Lee Bul at STPI – Creative Workshop & Gallery, Singapore, 2023. p. 10.







Untitled - SFSB

LB21-22

2023

Screenprint and foiling on paper

40 x 53.3 cm (artwork)

43.8 x 57.1 x 3.8 cm (framed)

Variation 2 of 4

USD 10,000 (excludes taxes)

Untitled - SFSB (detail), 2023. Screenprint and foiling on paper, 40 x 53.3 cm





Untitled – SFSBL (detail), 2023, Screenprint and foiling on paper, 40 x 53.3 cm



Untitled – SFSBL

LB21-27

2023

Screenprint and foiling on paper

40 x 53.3 cm (artwork)

43.8 x 57.1 x 3.8 cm (framed)

Variation 3 of 4

USD 10,000 (excludes taxes)



Untitled - SFSGR

LB21-30

2023

Screenprint and foiling on paper

40 x 53.3 cm (artwork)

43.8 x 57.1 x 3.8 cm (framed)

Variation 2 of 4

USD 10,000 (excludes taxes)



Untitled - SFSGR

LB21-32

2023

Screenprint and foiling on paper

40 x 53.3 cm (artwork)

43.8 x 57.1 x 3.8 cm (framed)

Variation 4 of 4

USD 10,000 (excludes taxes)



Untitled - SFSGR (detail), 2023, Screenprint and foiling on paper, 40 x 53.3 cm



Exhibition view at Lee Bul: Prints, 2023, STPI, Singapore

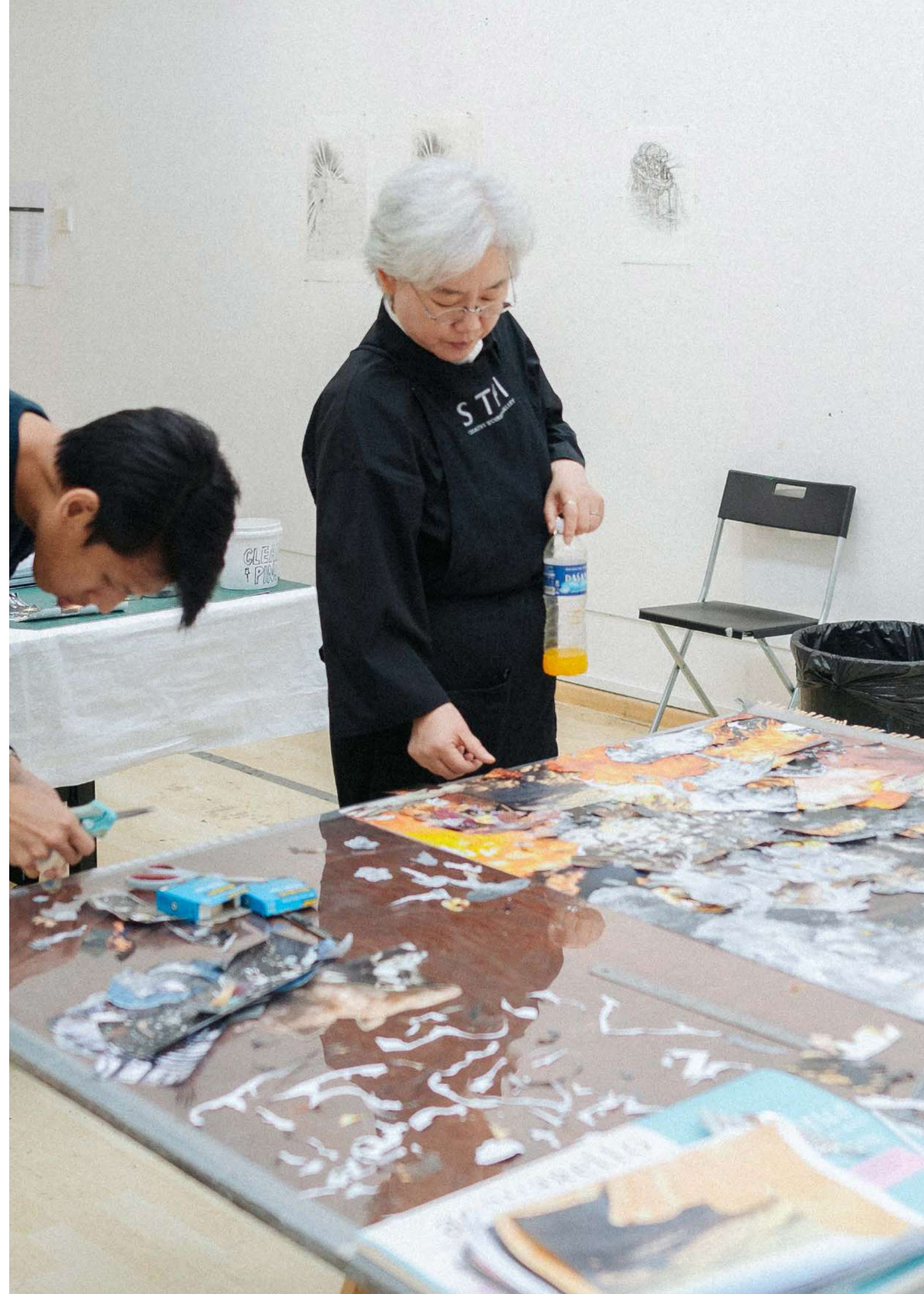
UNTITLED – PI

During Lee's residency, the artist had developed a collage composed of explosions and mushroom clouds across a dystopic landscape. This was translated into a drawing which eventually became the basis of *Untitled – PI* and *Untitled – SI*. Upon inspecting the imagery, one can perceive an infiltration into the rules of the three-dimensional world as space, scale and even gravity fail to cohere. It is as if the world was exploding, or perhaps imploding, within this two-dimensional plane, wrecking sense and orderliness along with it.

“One can argue that the prints portray a posthuman metropolis that is the direct result of technological catastrophe, such as the nuclear explosions represented in the collage. But it seems an equally valid reading to see the prints as some kind of relic of the present viewed from the future where the collage is depicting the world's rebirth after humanity's total destruction, with snippets of sky and ocean peeking through the fire and smoke [...] Future becomes the past and the past is future.”²

Despite using the same image, however, *Untitled – PI* and *Untitled – SI* greatly differ in the choice of material. *Untitled – PI* effects an almost-utopic reading in the first instance with its candy-coloured, pastel softness, underpinning the irony between utopic dreams and dystopic realities when one eventually uncovers what composes the image. Whereas *Untitled – SI* plays strategically with iron filings where the material is allowed to rust over time, emphasising the decaying, or unrealised dreams of the grand narrative.

² Xiaoyu Weng, “Smithereens”, from the catalogue published on the occasion of Lee Bul: Prints, a solo exhibition by Lee Bul at STPI – Creative Workshop & Gallery, Singapore, 2023. p. 13.







Untitled - PI

LB21-33

2023

Photo etching and intaglio on paper

123.5 x 101.5 cm (artwork)

130.3 x 108.3 x 4.5 cm (framed)

Variation 4 of 12, 2 AP

USD 12,000 (excludes taxes)



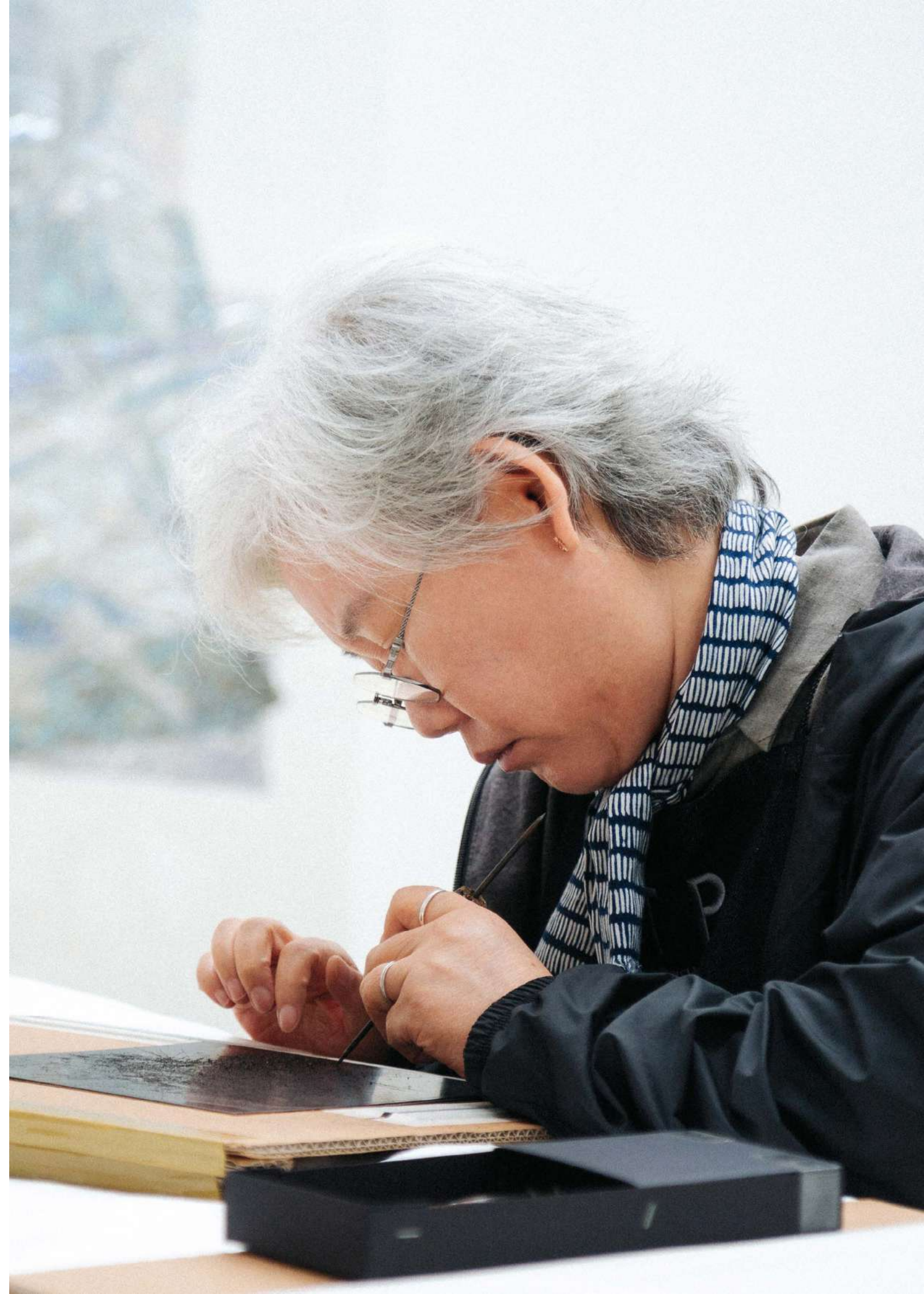
Untitled - PI (detail), 2023, Photo etching and intaglio on paper, 123.5 x 101.5 cm

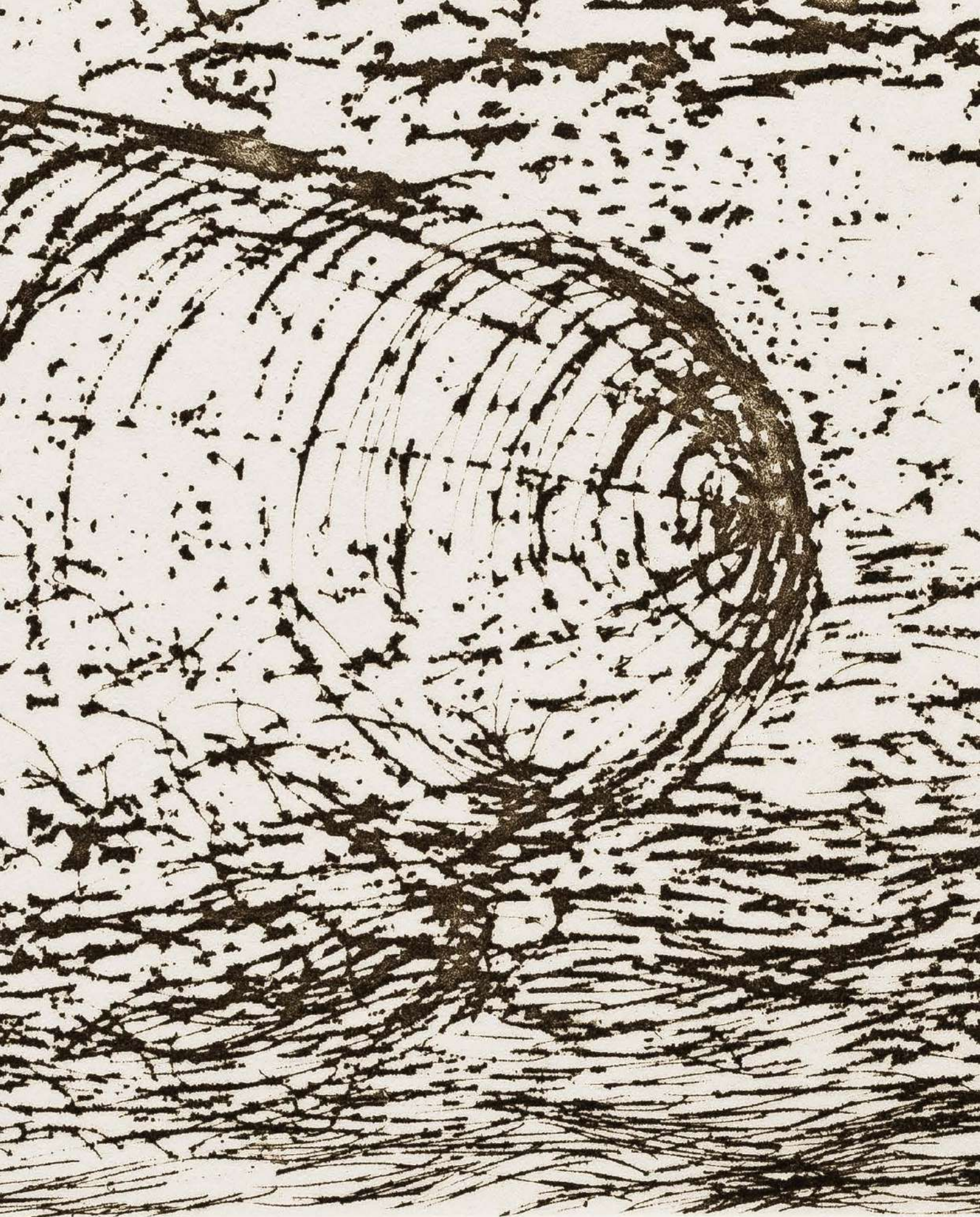


Exhibition view at Lee Bul: Prints, 2023, STPI, Singapore

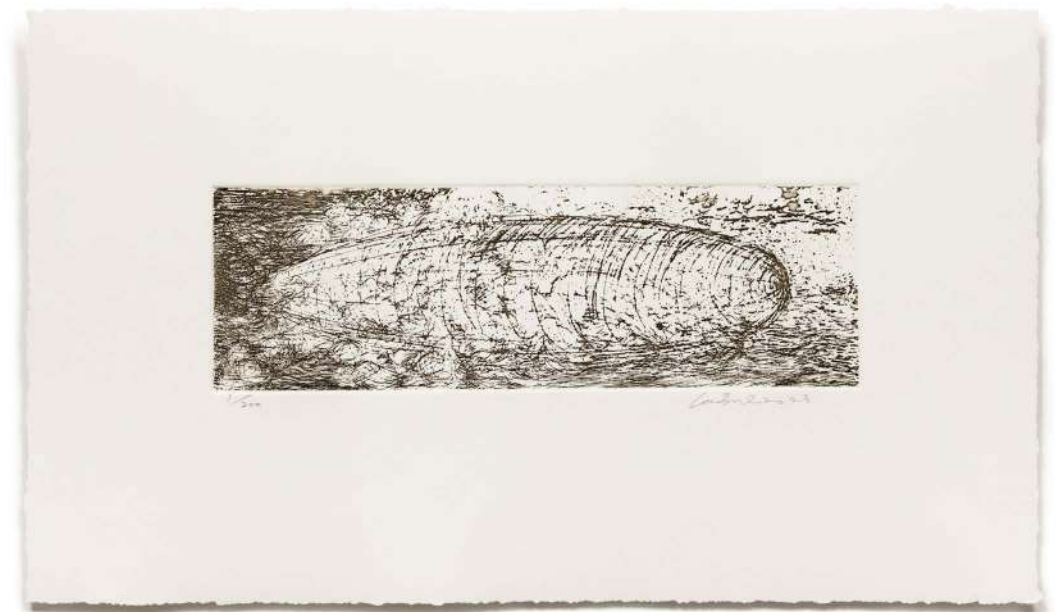
UNTITLED – WE

Untitled - WE depicts the infamous Hindenburg zeppelin, an airship that was Germany's proud symbol of progress in the early 1930s until it caught fire and was destroyed in 1937. In fact, this zeppelin figure was previously used by the artist for her futuristic installation, *Willing To Be Vulnerable* (2015-2016), which saw a massive foil, 17 metre-long zeppelin sculpture. Reflecting upon this tragic story, the zeppelin connotes the intrinsic fragility that exists in any utopian attempt.



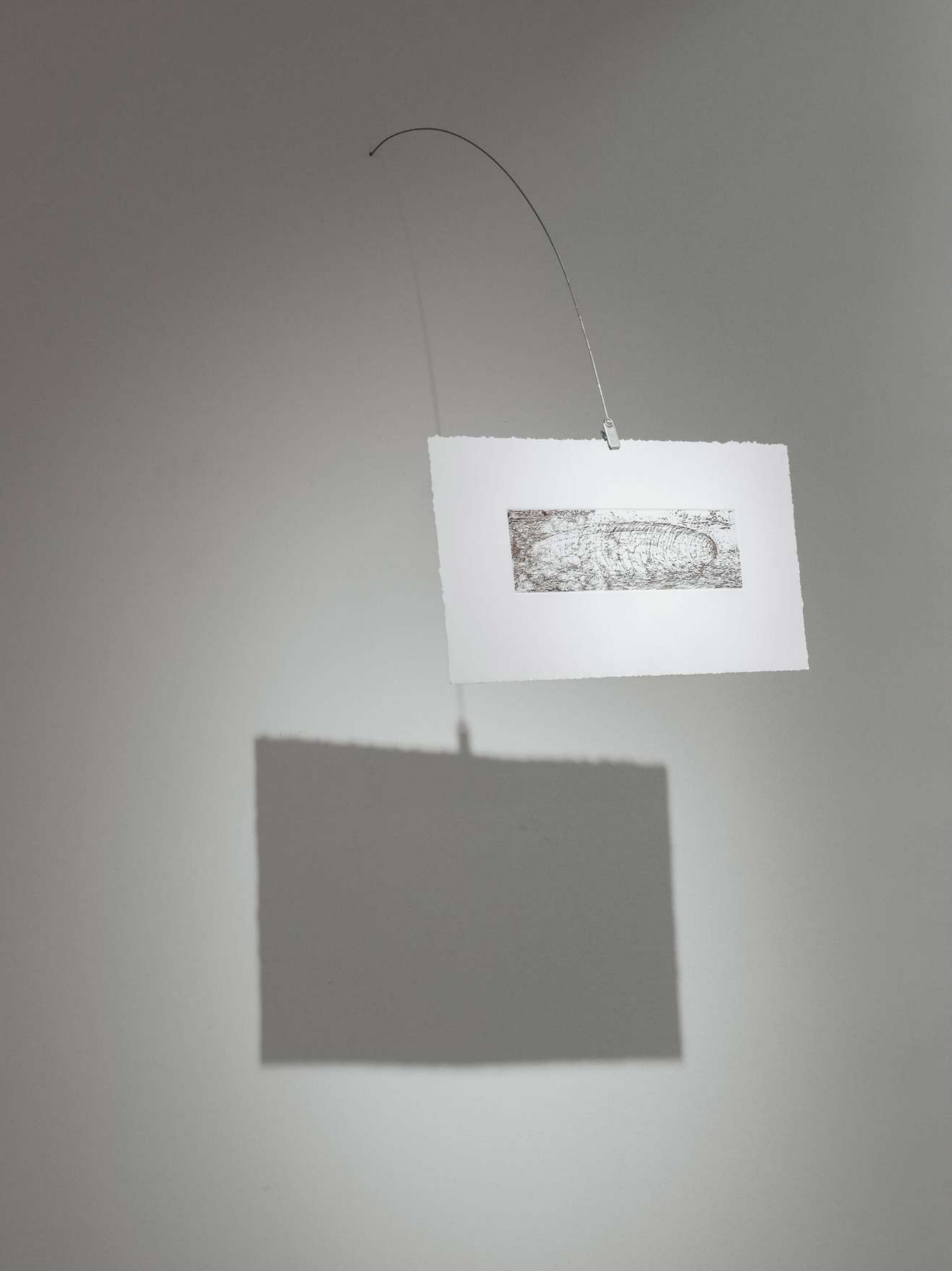


Untitled - WE (detail), 2023, Hard ground etching on paper, 21.5 x 36.5 cm



Untitled - WE
LB21-36

2023
Hard ground etching on paper
21.5 x 36.5 cm (artwork)
Edition of 200, 25 AP
USD 1,500 (excludes taxes)



Exhibition view at Lee Bul: Prints, 2023, STPI, Singapore





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TOBIAS REHBERGER



STPI
CREATIVE WORKSHOP & GALLERY

About the Artist

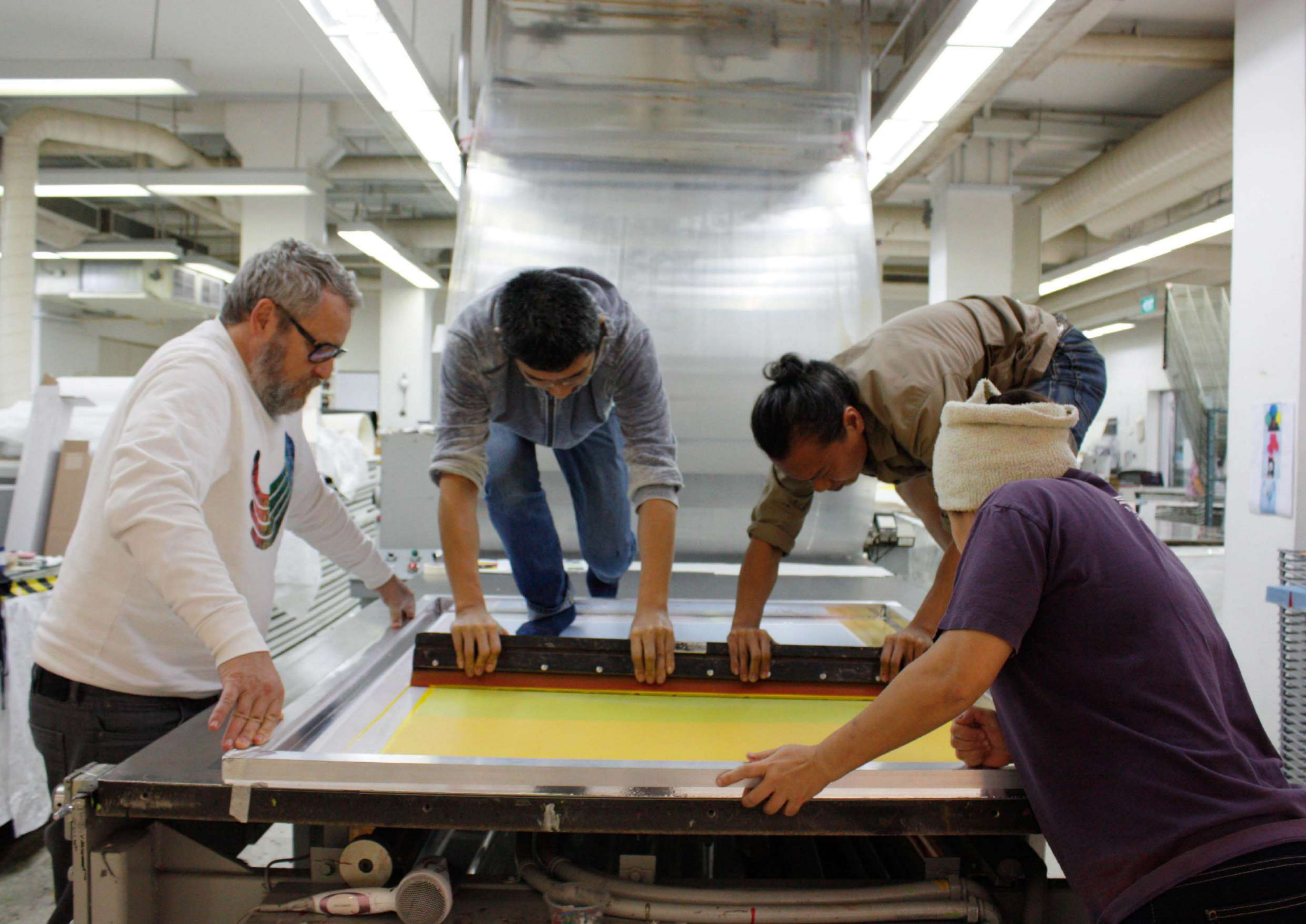
Tobias Rehberger (b. 1966, Esslingen) is considered one of the most important contemporary German artists today. Investigative and experiential, his interactive installations have been included in the Gwangju Biennale, Berlin Biennale, Yokohama Triennale, as well as both the 50th and 53rd Venice Biennales. For the former, Rehberger presented a canopy of lamps, which could be turned on by switches located in seven different places around the world. During the latter, he has won the coveted Golden Lion Award for the best artist in the biennale.

Drawing his subjects from quotidian objects, Rehberger creates situations and environments that disrupt our initial perception of objects and their functions; reconstructing our perspective, outlook, and relationship with the subjects. By working closely with geometry and abstract forms through a widely-ranging medium, Rehberger challenges the fine line between art, architecture, and design. The artist thus developed a distinctive style that reflects an interest in man's relationship with mass culture.

The artist's works are in the collections of the Hirshhorn Museum and Sculpture Garden in Washington, D.C., the Kunstmuseum Wolfsburg in Germany, and the Serralves Foundation Museum of Contemporary Art in Porto, Portugal. His major exhibitions were showcased at Kunstmuseum Stuttgart (2022); Rockbund Art Museum (2019); Museum of Contemporary Art Busan (2018); Fondation Beyeler (2015); Schirn Kunsthalle Frankfurt (2014); Artelier Contemporary, Graz (2012); Museum Dhondt-Dhaenens, Deurle (2011); Museo nazionale delle arti del XXI secolo (2010); Kunsthalle Mannheim (2009); Stedelijk Museum, Amsterdam (2008); Fondazione Prada, Milan (2007); Tate Liverpool (2006); Museo Nacional Centro de Arte Reina Sofia, Madrid (2005); Whitechapel Gallery, London (2004); and Palais de Tokyo, Paris (2003).

Rehberger's solo exhibition with Platform-L, Seoul, *You can call it Thunder* (20 Aug-10 Oct 2024) will mark the first time that the show's works are presented in Korea.







FRIEZE SEOUL 2024

Booth A16

Available
Works

Relief Prints



The artist slices various 3D forms into 2-dimensional graphical pieces, which is thereafter comingled onto a single plane through relief printing in an act of recontextualisation. Rehberger was equally inspired by the idea of creating a dirty tablecloth full of food stains, given his affinity with working with food or food-adjacent ideas in his usual practice. The mutation and stretching of various concepts resonate with his explorations of interpretation, translation and implementation through the years, often embodied in a colourful, eye-catching manner with a witty dimension.

5 Stones, Diana, Bird

TR23-1

2024

Relief print on STPI handmade paper

61 x 121.5 cm (triptych)

75 x 136 x 7 cm (framed)

Edition of 2, 1 TP, 1 AP

USD 11,000 (excludes taxes)



5 Stones, Diana, Bird (left & middle-detail), 2024, Relief print on STPI handmade paper, 61 x 121.5 cm



Smoke, Nuke, Gun

TR23-2

2024

Relief print on STPI handmade paper

119.5 x 80.5 cm (artwork)

133.5 x 95 x 7 cm (framed)

Edition of 2, 1 TP, 1 AP

USD 15,500 (excludes taxes)

Smoke, Nuke, Gun (detail), 2024, Relief print on STPI handmade paper, 119.5 x 80.5 cm



Stalin 4 Stones (detail), 2024, Relief print on STPI handmade paper, 180.5 x 120.5 cm



Stalin 4 Stones

TR23-3

2024

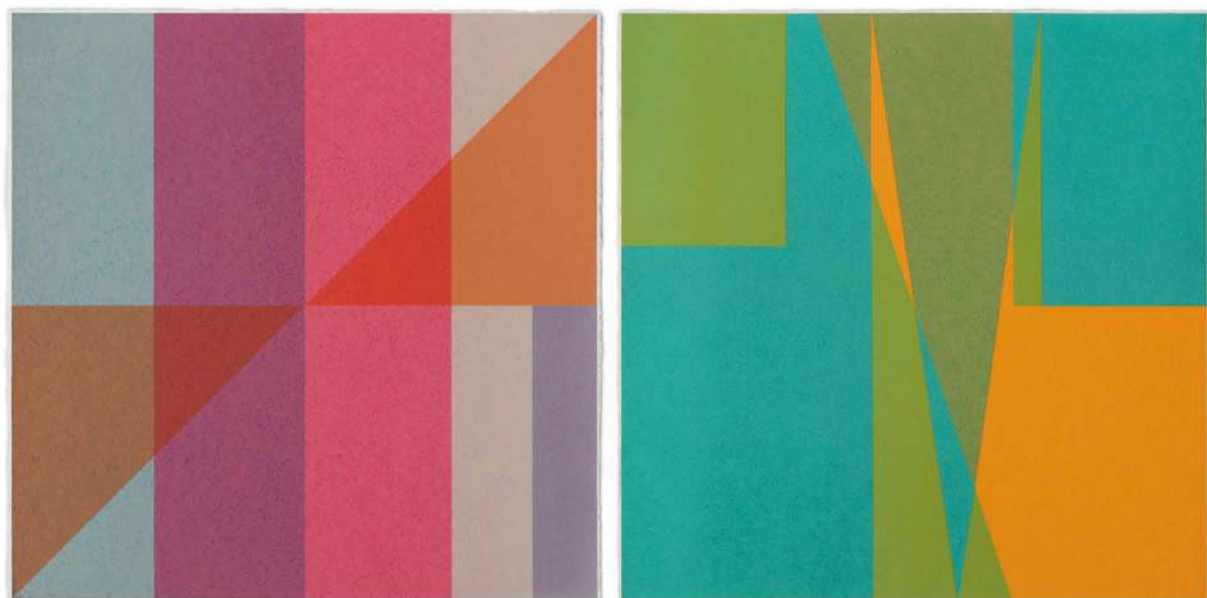
Relief print on STPI handmade paper

180.5 x 120.5 cm (artwork)

194.5 x 134.5 x 7 cm (framed)

Edition of 2, 1 TP, 1 AP

USD 24,500 (excludes taxes)



Front

Back

**Give me until tomorrow
(STPI ONE FIVE)**
ANNI17-13
2017
Screenprint and UV print
on STPI handmade paper
30 x 30 cm (artwork)
43.2 x 43.2 x 3.8 cm (framed)
Edition of 15, 5 AP
USD 2,200 (excludes taxes)



Give me until tomorrow (STPI ONE FIVE) (front-detail), 2017,
Screenprint and UV print on STPI handmade paper, 30 x 30 cm





STPI
CREATIVE WORKSHOP & GALLERY

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