

PRINT MAKERS ASSEMBLY

STPI

CREATIVE WORKSHOP & GALLERY

Since it was founded in 2002, STPI has been a trailblazer in championing and promoting printmaking both in Singapore and on a global level. It has organised motley exhibitions around and beyond its residency programme, working with established artists to expand their oeuvre to incorporate the mediums of print and paper. *Printmakers' Assembly* further opens up the gallery programme to show artworks beyond those produced in STPI's Creative Workshop.

Now, more than ever, the resolve towards supporting independent artists around the world is deeply crucial. Initially limited to applicants from Southeast Asian countries, the open call for *Printmakers' Assembly* eventually expanded to welcome international applicants of all nationalities, in response to a high volume of requests and in the spirit of encouraging a wider range of submissions. Amidst increased travel bans and lockdowns due to the global pandemic, STPI received a remarkable and heartening range of applications from a variety of artistic and cultural backgrounds.

After a rigorous selection process, nearly 70 works were chosen from the submissions of 25 artists that demonstrated innovative, diverse treatments and technical competencies in the field of printmaking.

In light of the rapidly changing situation worldwide, STPI has been exploring and adapting to new exhibitionary formats that promote dynamism and access in a time of caution and containment. The 2020 edition of *Printmakers' Assembly* is thus taking the format of an online showcase, hosted on STPI's very own website and accompanied by a host of online resources and programmes.

PRINT MAKERS

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ASSEMBLY

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Kavita Issar Batra

(London, UK)



Storm make trees take deeper roots (detail), 2019

Kavita Issar Batra is a British artist of mixed Indo-British origin, who grew up in India and spent twenty years in the UK. She has been based in Singapore since 2009. Batra learnt her craft traditionally from various well-established artists and teachers in the UK and in Singapore – notably James Holdsworth (UK) and David Kelly (Australia). Her artistic oeuvre spans monotype printmaking, painting in mix media, photography, video and installation. Her works are held in private collections in the UK, USA, Europe, Dubai, India, Australia and Singapore.

Besides her studio practice, Batra has been a volunteer docent at the Singapore Art Museum since September 2011. She has also guided and volunteered at Art Stage, Singapore for five editions spanning from 2012 to 2016.

“ After an immersive and harrowing couple of months caring for my mother in the hospital and at home, I returned to the studio. The subsequent works that emerged, such as *You float better when you trust the water* and *Musings*, were processually and aesthetically cathartic. The natural and urban litter that imprint their shapes take on anthropomorphic qualities; they speak of the importance of trusting the universe and oneself, of resilience and the power of belief. Two years on, I relook at these works through the lens of our global pandemic; the forms, textures and materials resonate on a much amplified collective level – the only way we can get through it is by fostering co-dependence and trust. ”



You float better when you trust the water (detail), 2018



You float better when you trust the water

2018
Monotype with found materials, acrylic, charcoal,
pastel and gelli plate printed on paper

Unframed: 50 x 70 cm

Unique

SGD 850 (excludes taxes)



Musings

2018
Monotype with found materials, acrylic, charcoal,
pastel and gelli plate printed on paper

Unframed: 50 x 70 cm

Unique

SGD 850 (excludes taxes)



Musings (detail), 2018

“ My fascination with plant matter and urban litter, or what I term “pavement poetry” that I come across on my daily walks, has been evolving over the past eight years. Mid-2019, I experimented with creating monotypes on rice paper, incorporating delicate yet expressive sumi-e ink brushwork in some of them. This work is part of the *Pavement Poetry* series. I had simultaneously been listening to a programme on the shrinking colonies of emperor and king penguins, due to climate change and global warming which had caused the ice floes to melt. In the midst of making the work, I realised some of the imprinted leaves had penguin-like forms also creating an idyll, unlike the one inhabited by the penguins in real life. The organic nature of the plants and their eventual shift in form and colour over time further deepen this encounter. It is, perhaps, a hankering for kinder and more forgiving times. ”



Storms make trees take deeper roots

2019

Monotype with plant materials, sumi-e ink acrylic, pastel and gelli plates on rice paper

Unframed: 52 x 132 cm

Unique

SGD 1,750 (excludes taxes)



 [Send a sales query to the artist](#)

Joseph Chiang

(Singapore)



Joseph Chiang is a Singapore-based artist and printmaker. He runs a home-based print studio (Monster Gallery) and the Young Printmakers League, a mentorship programme supported by Noise Singapore. He was commissioned by the National Arts Council to organise the Contemporary Printmaking Festival as part of Singapore Art Week 2017. He has exhibited in Singapore and internationally, and was invited to show his works at the 10th World Triennial of Original Prints and Engravings in Chamalieres, France in 2017.

Window

Window is a series of semi-3D relief prints created using linocut print and paper relief. They are inspired by old shophouse windows found around Singapore. Rendered in monochrome, focus is further drawn to the unique demarcations of positive and negative space and form.



Window No. 1

2020
Linocut and paper relief
Framed: 29.7 x 21 x 1 cm
Edition of 8

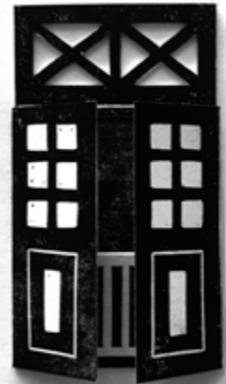
SGD 280 (excludes taxes)



Window No. 2

2020
Linocut and paper relief
Framed: 29.7 x 21 x 1 cm
Edition of 8

SGD 280 (excludes taxes)



Window No. 3

2020
Linocut and paper relief
Framed: 29.7 x 21 x 1 cm
Edition of 8

SGD 280 (excludes taxes)



Window No. 4

2020
Linocut and paper relief
Framed: 29.7 x 21 x 1 cm
Edition of 8

SGD 280 (excludes taxes)



Window No. 5

2020
Linocut and paper relief
Framed: 29.7 x 21 x 1 cm
Edition of 8

SGD 280 (excludes taxes)



Window No. 7

2020
Linocut and paper relief
Framed: 29.7 x 21 x 1 cm
Edition of 8

SGD 280 (excludes taxes)





Lili Chin

(New York, USA)

Lili Chin is an artist based in New York City. Her multi-disciplinary artwork blends ancient ideas with personal experiences that are shaped by memory, time and landscape. She has exhibited internationally in New York, Los Angeles, Beijing, Shanghai, Mexico City and Scotland, among others. In 2013, her installation was commissioned by the He Xiangning Art Museum in Shenzhen, China. In 2018, she held a solo exhibition at the Ely Center of Contemporary Art in New Haven, Connecticut. Chin has participated in several international art residencies. She attended the Skowhegan School of Painting and Sculpture, and holds an MFA from the University of California, San Diego and a BFA from Pratt Institute, New York.

“ These works belong to a series of free-association monotypes that include layered processes of relief, collage, and drawing. Featuring collagraphs of botanical elements salvaged from domestic houseplants, geometric stencils and drawn forms, the work deals with abstract themes of decay and survival in a garden, filtered through processes of immersion and manipulation. My multi-disciplinary practice of working with a diverse spectrum of materials including film, clay, drawing and weaving informs these prints. Hidden relationships between plants, shapes, repetition, figuration and ancient history are visually explored in these works that merge abstraction, shape and representation. I am most captivated when physical and direct activities in printmaking converse with familiar processes in my sculptural and film work. Like a dream space, these ‘automatic’ prints become surreal conduits for environments and spaces that emerge from the subconsciousness of visual form, color and pattern. ”



Istoria #3

2020

Relief and collagraph monoprint, oil-based ink
and PVA on paper

Unframed: 31 x 24 cm

Unique

SGD 250 (excludes taxes)



Istoria #4

2020
Relief and collagraph monprint, oil-based ink
and PVA on paper

Unframed: 40.6 x 30.48cm
Unique

SGD 300 (excludes taxes)



Istoria #5

2020
Relief and collagraph monprint, oil-based ink
and PVA on paper

Unframed: 30 x 21 cm
Unique

SGD 200 (excludes taxes)



Istoria #8

2020
Relief and collagraph monprint, oil-based ink
and PVA on paper

Unframed: 31 x 24 cm
Unique

SGD 300 (excludes taxes)



Istoria #6

2020
Relief and collagraph monograph, oil-based ink
and PVA on paper

Unframed: 29 x 21 cm

Unique

SGD 200 (excludes taxes)



[Send a sales query to the artist](#)



Kraisak Chirachaisakul

(Bangkok, Thailand)



Kraisak Chirachaisakul was born on March 15, 1962 in Bangkok, Thailand. Kraisak was interested in the arts from a very young age and attended Archivasilp Art Vocational College for his high school years, before furthering his studies at Silpakorn University. There, he studied art for over six years, but left before receiving an academic degree.

He first started his artistic career creating catalogue artwork for a cosmetics company, then opened the first toy and model figures store in Thailand. After the political turbulence in 2010, he decided to return to what he had left behind for nearly twenty years, namely the art of printmaking, and has continued to do it ever since.

“ A long time ago in my youth, I deeply enjoyed creating works of art that expressed the complexity of desire, beauty, sweetness, innocence and peace, through capturing the movements and poses of female figures. This concept faded over a period of time as I aged. Much later in my adulthood in the year 2018, I met a woman named Anastasia Maslova. The encounter immediately reignited the sense of beauty and romance that I had once attempted to capture, and returned me to a sense of awe and lightness. It was a poignant reminder that the ideas I had explored as a youth were far from gone, and I invited her to be the central figure for this series of drypoint prints. The use of multiple plates enables colour to play a definitive role in these settings, creating soft hues that cradle the gentle presence of the model and surrounding flora. ”



Sleeping Beauty

2019

Multi-plate drypoint etching on paper

Unframed: 70 x 100 cm

Unique

USD 1,405 (excludes taxes)



In the Glass Garden

2019

Multi-plate drypoint etching on paper

Unframed: 70 x 100 cm

Unique

USD 1,405 (excludes taxes)



 [Send a sales query to the artist](#)

Wal Chirachaisakul

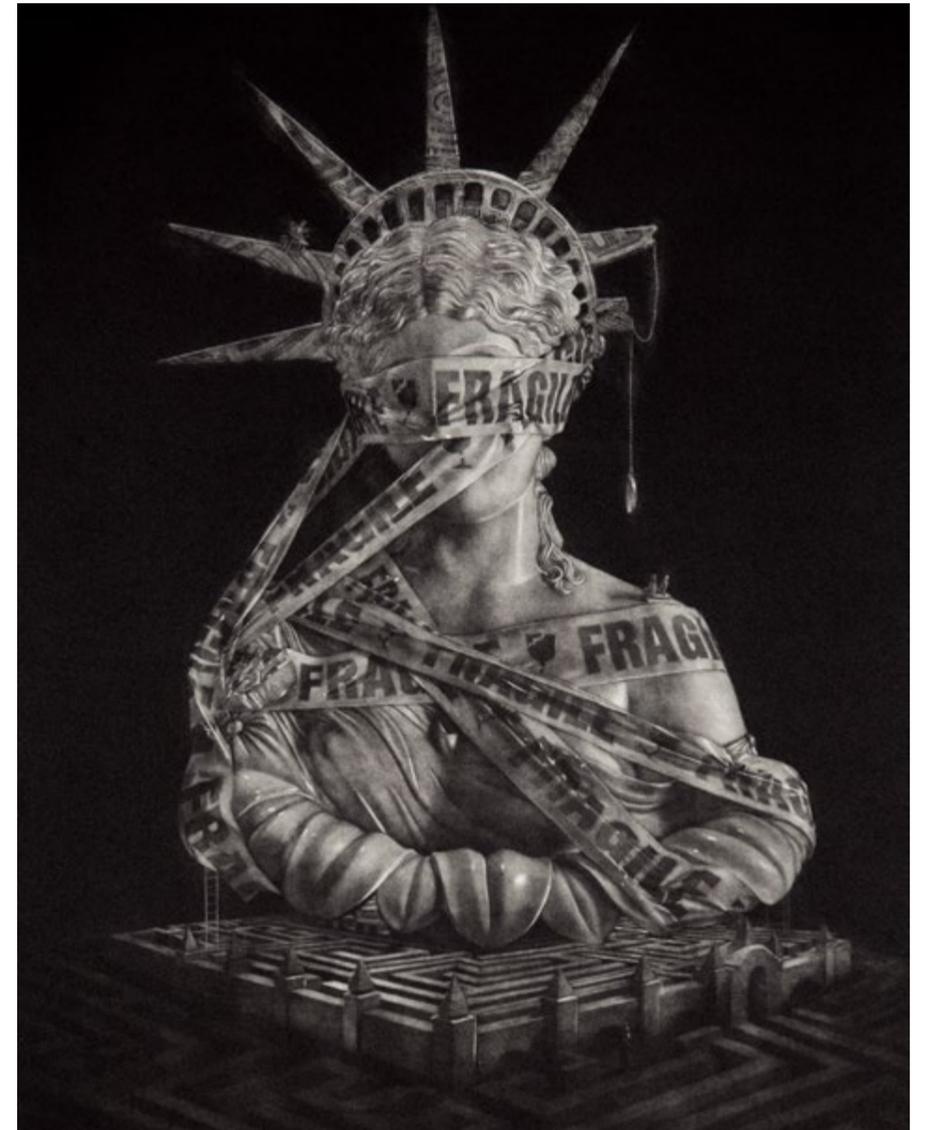
(Bangkok, Thailand)



Wal Chirachaisakul first studied at the College of Fine Art, then pursued and received a degree in Graphic Arts from the Painting and Sculpture Faculty at Silpakorn University, both in Bangkok, Thailand. Recognised for his technical mastery of the mezzotint technique, Wal came in fourth in the prestigious printmaking competition held by the 8th Kochi International Triennial Exhibition of Prints in 2011. He has achieved many other accolades in countries such as Japan, Taiwan, Russia, Canada and Thailand.

After graduating in 2014, he converted his home into a gallery and printmaking studio called Kalwit Studio & Gallery in the centre of Bangkok city. There, he took on the role of Curator and Art Director, before passing his gallery business to his brother. He has since returned to his artistic practice full-time, focusing primarily on oil painting and mezzotint.

Trapped in a capitalist cycle, humanity, particularly its current generation, has mistaken material wealth, power and prosperity as a remedy for its unhappiness in life. Wal's work often employs dark hues to symbolise how distanced many individuals are from being truly enlightened. The artist resorts to a Gothic and monochromatic approach to deliver a tense mood, a language and evocation that he counts as relatable and familiar to himself. His works serve as a reminder and awareness of the disturbing phenomenon of humankind endlessly chasing worldly desires, and question the possibility of attaining true peace and tranquility on earth.



Labyrinth of Liberty

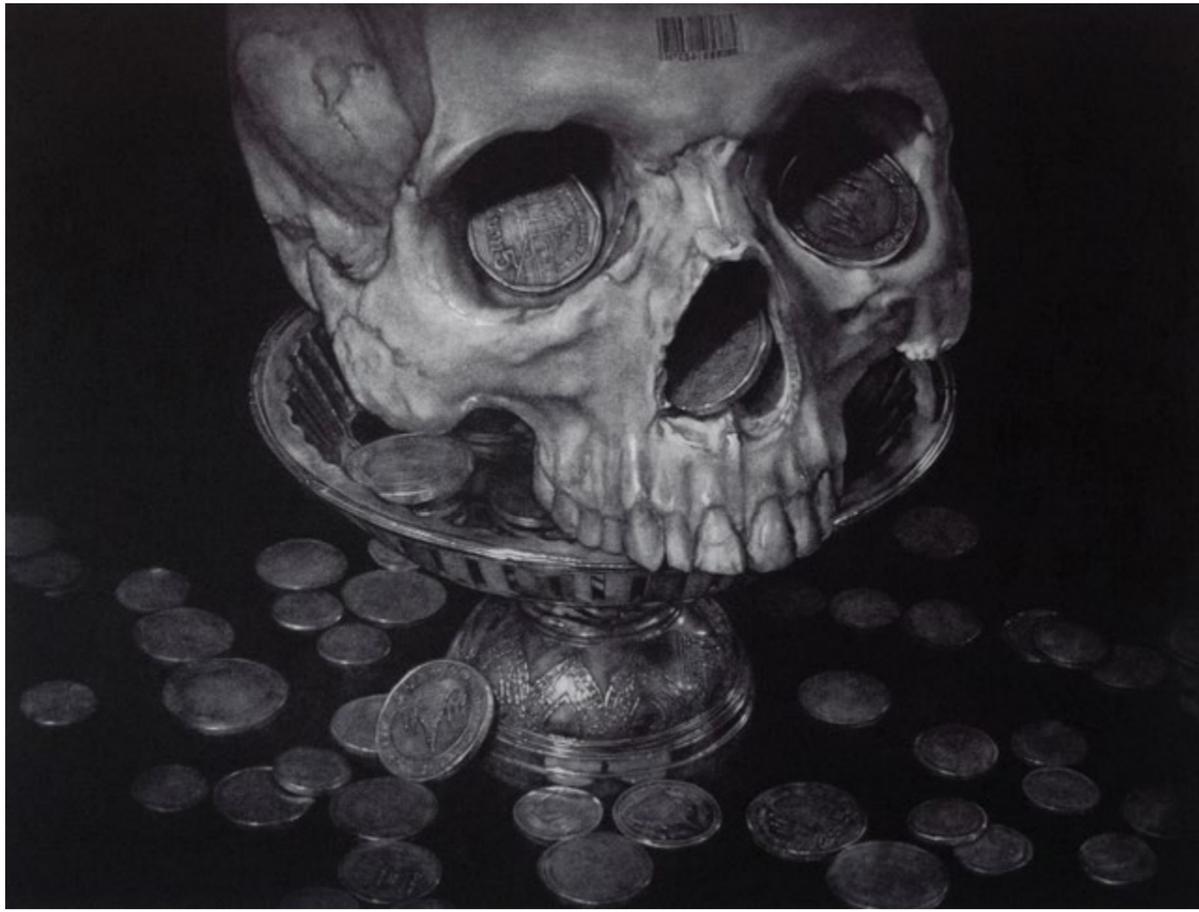
2019

Mezzotint on paper

Unframed: 100 x 70 cm

Unique

USD 1,000 (excludes taxes)



Humans cannot bring anything material to the afterlife. However, glory and guilt can continue to imprint the soul for eternity.

Price of Life (Black Lilac Edition)

2018
Mezzotint on paper
Unframed: 50 x 65 cm
Unique
USD 560 (excludes taxes)



Military figures have outgrown their homogeneous moulds – no longer do their multiples look alike, each taking on new shapes, forms and edges. Like them, the information we receive in this day and age can be easily manipulated and warped – we can no longer trace the source of truth and events. We have become slaves to the ever-changing knowledge economy, and one day it will lead to our demise.

Fallen

2019
Mezzotint on paper
Unframed: 70 x 100 cm
Unique
USD 1,000 (excludes taxes)



 [Send a sales query to the artist](#)



Joey Cobcobo

(Mandaluyong, Philippines)

Joey Cobcobo (b. 1983) was a cum laude graduate of Fine Arts in 2004, majoring in Advertising at the Technological University of the Philippines (TUP). He works mainly with print media, combining the techniques of painting, printmaking and woodcarving to create multi-method assemblages and installation works. Cobcobo's ethnicity – a half-Igorot and half-Ilocano who lived and studied in Addition Hills, Mandaluyong City since 1986 – has been a central influence in his practice, surfacing particularly in his *LOLA* Project, which explores subjects and themes related to his heritage.

His distinctive accomplishments include the Cultural Center of the Philippines (CCP) Thirteen Artists Awards in 2012 and an artist residency at Koganecho Bazaar, Grand: Ojisan/Obasan, in Yokohama, Japan in 2013. He was shortlisted for the Ateneo Art Awards in 2013, 2010 and 2009, and given the Juror's Choice of Excellency in those same years at the Philippine Art Awards. The artist was also the Grand Prize winner of the National Piñana Art on handmade paper in 2003, and the ArtPetron Painting Competitions in 2002. Recently, Cobcobo has also become the secretary and a member of the Association of Pinoyprintmakers (AP).

Platoporma,

a series of Ten (10) promises;
or a platform for the politicians.

We need to replay their vows in public: television, radio and even in print ads.

We need to awake and challenge them all!

Why? Because we need to give, help and sacrifice for the current crisis, or any crisis that we are facing right now.

Tigil muna away, tigil muna politoko o politika!

We need a Saviour (God); humankind requires a certain social and spiritual distancing. Christians, separate yourselves from the worldly and let your stars so shine before men. The Lord created in us a clean heart, and His will to answer prayers or kagaya ka rin ba ng mga politiko na isang "BLING- BLING" o palamuti sa bayan.

10 Promises:

- 1 Babayaran ko ang UTANG ng Pilipinas
I'll pay the debt of the Philippines
- 2 OpO- oposisyon, tatapusin ko ang kahirapan
Opposition, I'll end poverty
- 3 Libreng COMPUTER at INTERNET sa bawat pamilya
I'll make computers and the internet free for every family
- 4 I-LIE DETECTOR test nyo ako
You can use the lie detector test on me
- 5 Kasangga mo ang LANGIT
You are protected/shielded by Langit (name of a politician)
- 6 Buhay muna, Bahay muna (ECQ 2020)
Life first, stay home (Enhanced Community Quarantine 2020)
- 7 Gusto ko HAPPY ka
I want you to be happy
- 8 Hindi AKO magnanakaw
I am not corrupt
- 9 COLLEGE GRADUATE sa bawat pamilya
There will be a college graduate in every family
- 10 Libreng PABAHAY
Free house project for the poor

Platoporma is an installation consisting of woodcut monoprints concerned with ten unfulfilled promises of politicians from Cobcobo's home country of the Philippines. These socially engaged prints form an arena or a stage that continuously challenges and reviews these promises, with phrases such as Hindi AKO *magnanakaw* ('I am not corrupt') displayed on each segment. Other promises the work refers to include vows to pay the country's debts; end poverty; enhance community quarantine measures; and eradicate corruption.





Platoporma

2010 - 2020

Woodcut and monoprint on plate-shaped piña and
saba handmade paper

39.5 x 42 x 5.5 cm each

Unique

SGD 8,510 (excludes taxes)

Propaganda is a series of woodcut prints created using the soles of traditional wooden clogs, or *bakya*. Carved into them are images and texts that reference tenets of belief systems, national moral codes and divine intervention, such as the Ten Commandments in Christianity, as well as the Revised Penal Code and 1987 Constitution of the Philippines.

Initially part of a larger installation work titled *Tahanang Walang Hagdan*, it was first shown at the Lopez Museum and Library in 2015, placed flat on the ground. The work had originally incorporated elements such as a short 3-tier staircase in both ascending and descending directions at the centre of the composition, and a wooden ladder suspended above the flight of stairs, seemingly extending beyond the ceiling of the gallery space.

While first conceived as a symbol of hope and partnership towards a progressive future between the community and the local government, the work has taken on a new significance in light of the pandemic situation. The negative space left by the removal of the staircase component, further accented by the shape of the canvas, resembles the currently familiar face mask, the donning of which has been enforced in the Philippines and across many other parts of the world. Encouraging interactivity and a spirit of connectivity in a time of caution, spectators are invited to put on the inked clogs and create imprints on the canvas, as a sign of commitment towards standing together with all affected communities. "In our community, poverty is very prevalent; but people create great art from their struggles and afflictions. My community, its members and collaborators are my inspiration."



Propaganda

2015 - 2020

Woodcut print on piña and saba handmade paper,
mounted on canvas

Unframed: 260 x 434 cm

SGD 8,366 (excludes taxes)



 [Send a sales query to the artist](#)



Propaganda, 2015 - 2020, Installation View

Miguel Lemery

Sarah Crane

(London, UK)



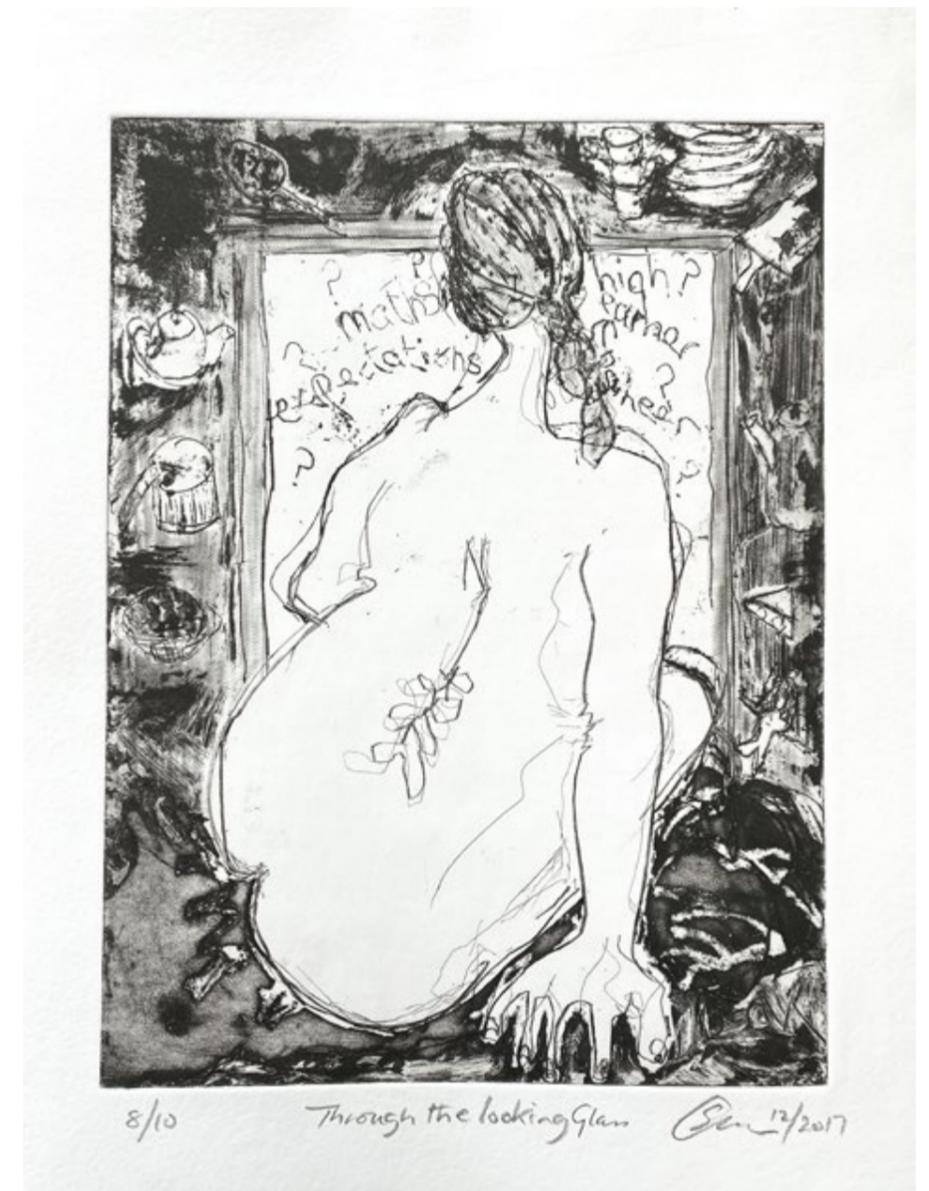
Spring in Spain (detail), 2018

Sarah Rigby Crane's academic journey in the arts began at the age of 25, when she undertook a self-funded Arts Foundation Course in Southampton, UK. She was subsequently accepted into a BA (Hons) Degree course in Fine Art at Bristol Polytechnic. Upon graduation, Crane got married and moved to Paris with her husband. There, she pursued her artistic interest exploring the mediums of painting, printmaking and sculpture, enrolling in various courses and participating in several competitions. She has since lived in the US, UK, Beijing, Paris and, at present, Singapore, and has always continued to engage with her main artistic exploration of the human figure and nature.

Seeking to transpose emotion into a two-dimensional form, the formal concern of linear quality remains crucial to the artist. It is a direct order from the head, intuitively translated into an automatic response from the hand. With the mind at times preoccupied and at times unstimulated, the gestural expressions in Crane's work are achieved through a long and rigorous process of mark-making. Previously informed by colour, her work in the last decade has been principally in monochrome, with an occasional use of a limited palette. A recent development in her practice has been building pots, and using them as vessels or surfaces for the rendering of her two-dimensional images.

Through the looking glass

“ While I was working in a studio in France with a young female nude, I was reminded of my daughter and myself (as a young woman) and the dilemmas women face between career and family. The title of the print refers to a novel by Lewis Carol. This book inspired this print in two ways. Firstly, in the story of ‘Through the Looking-Glass,’ the land in the mirror operates in reverse. I found many parallels in the way I had to create the print; dealing with an intaglio technique, I had to practically work and think in reverse. I had to write in reverse on the zinc plate, with the words I had chosen only becoming legible after being squeezed through the printing press onto paper. The second parallel can be drawn from Carol’s principal character, Alice, who is presented as a pawn in a big, crazy game of chess. Inspired by Alice’s chaotic and confusing existence, I wanted to explore the complex and conflicting decision-making process women today often face. This print therefore explores the idea that there are no right or wrong paths in life, just different choices that will, in turn, lead to different futures. The journey of which, similar to Alice’s journey, can still be very exciting, exhilarating and beautiful, as we all negotiate the fantastical and ever-changing ‘real’ world. ”



Through the looking glass

2017

Zinc plate engraving hand-printed on paper

Unframed: 24 x 18 cm

Edition of 10

SGD 600 (excludes taxes)

Spring in Spain

“ This image was first conceived in the studio from life drawings done in Chinese ink and wax, and translated onto the plate freehand. While doing this, discussions ensued between myself and my friends about the non-commercial aspect of painting nudes. So, returning to the plate at a later date after having visited Spain in Spring, I clothed my model (like a little girl dressing up her dolls) and put her in an olive grove surrounded by beautiful pink blossoms. The signs of new life are contrasted with the bugs in the aged trees feeding off the old wood, with the trees forming a subtle border for the image. ”



Spring in Spain

2018
Zinc plate engraving hand-printed on paper

Unframed: 25 x 20 cm
Edition of 10

SGD 600 (excludes taxes)



Life

2018
Zinc plate engraving hand-printed on paper

Unframed: 24x 18 cm
Edition of 10

SGD 600 (excludes taxes)

Life

“ Decorative borders have always come into my work; a “window through a window” imagery. If you look closely, the border contains daisies in full bloom with insects (Milkweed bugs) mating and feeding off the beautiful blooms. I intended this to reflect the harshness of the life cycle; beauty and eventual decay. Artistic considerations always come into my work. Contrasts of tone, composition, variety of mark-making and purity of line exist in harmony. There is a visual repetition between the woman’s hair and the flowers in the border. ”



 Send a sales query to the artist

Marian Crawford

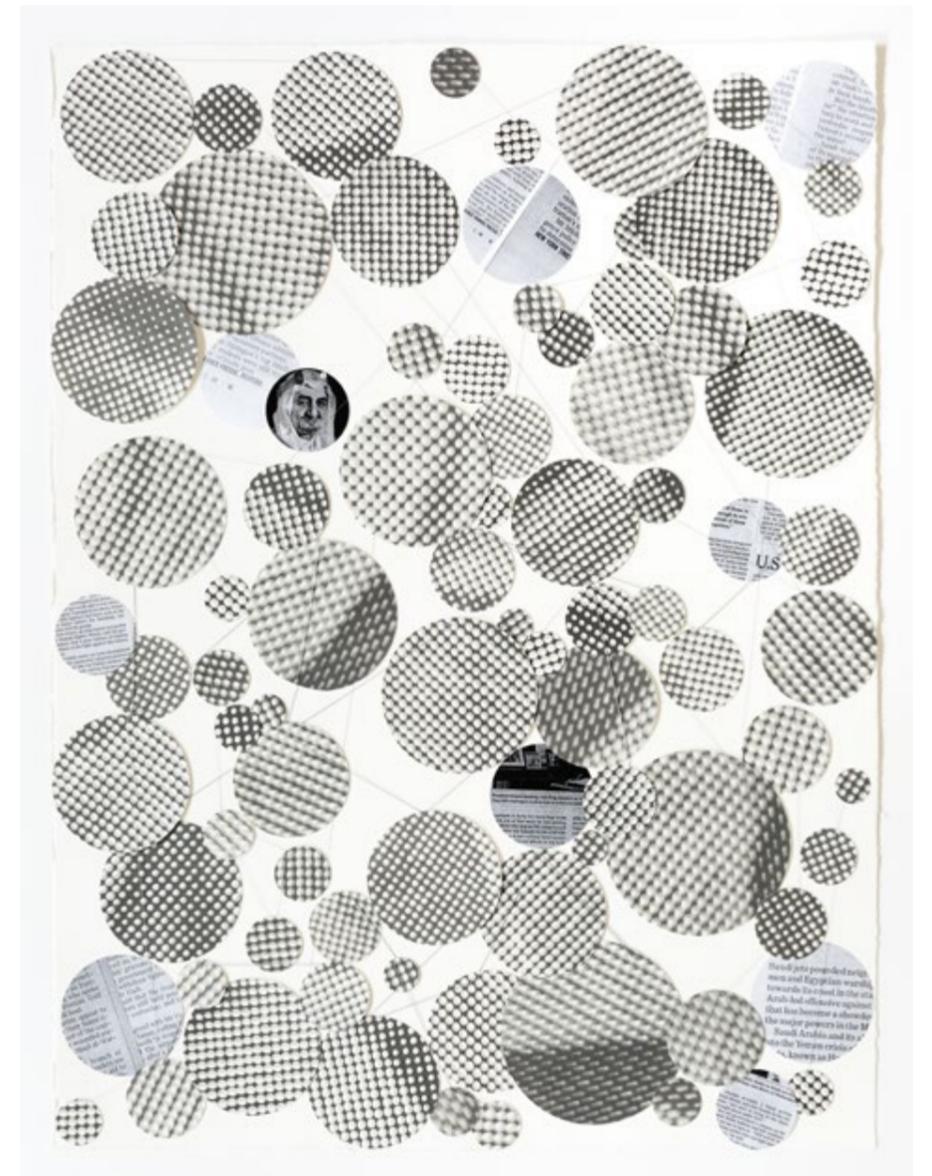
(Melbourne, Australia)



Marian Crawford is a visual artist, and senior lecturer in Fine Art at Monash University Art Design & Architecture, Melbourne, Australia, where she has taught for ten years. Crawford's works explore the relationships between the book, fine art printmaking processes, and the printed image in contemporary culture. She has exhibited her work nationally and internationally since 1996.

Fake Pearls

“ This series of works explores notions of perception and ways of seeing. The works were made while considering the proposition that there could be 'fake' and 'not-fake' news; the artistic lineage of Andy Warhol's celebrity portraits and the power of an image to denote fame and power; news reports of the conflicts in the Middle East; and my remoteness from detailed information about these events in my part of the Southern hemisphere. Lastly, the works suggest how the pixel converts an image into the language of the print. ”



Fake Pearls 1

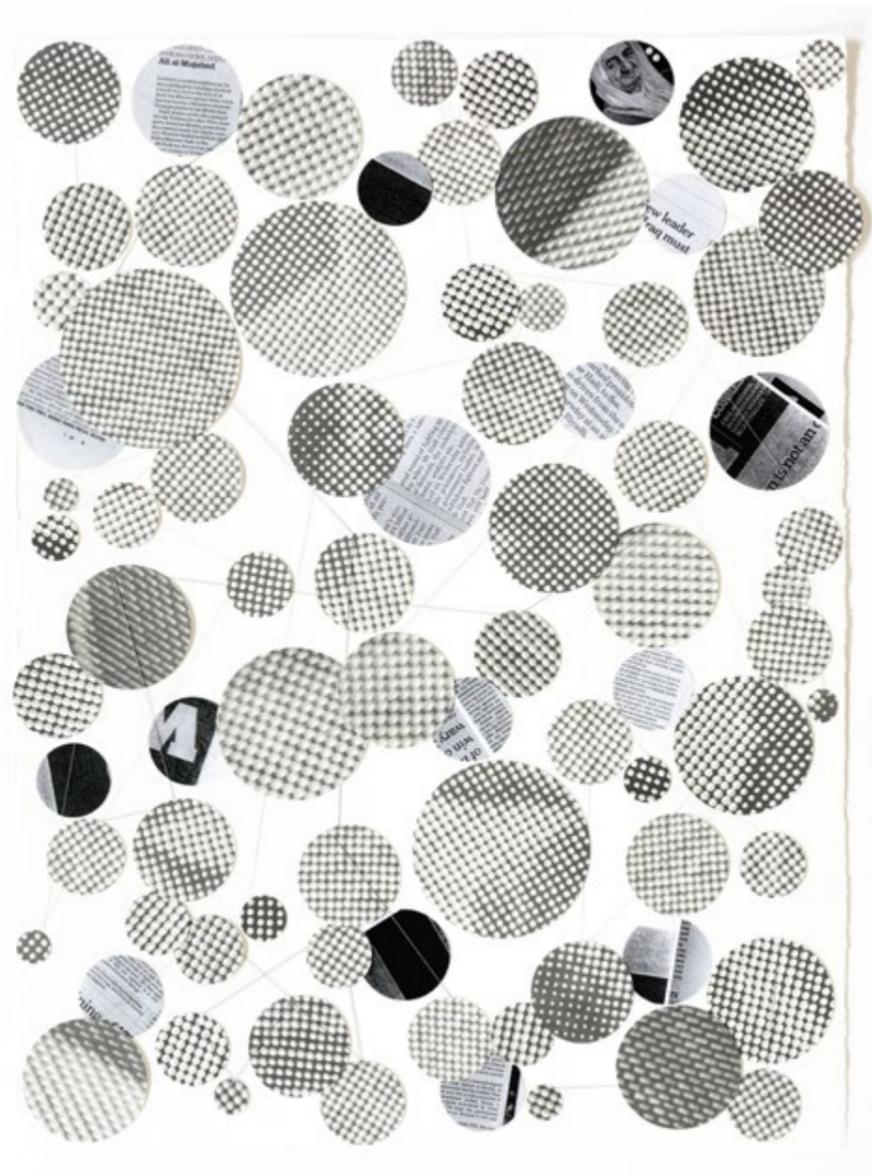
2018

Intaglio print and photocopies
on cut paper and thread on paper

Unframed: 76 x 56 cm

Unique

AUD 800 (excludes taxes)



Fake Pearls 2

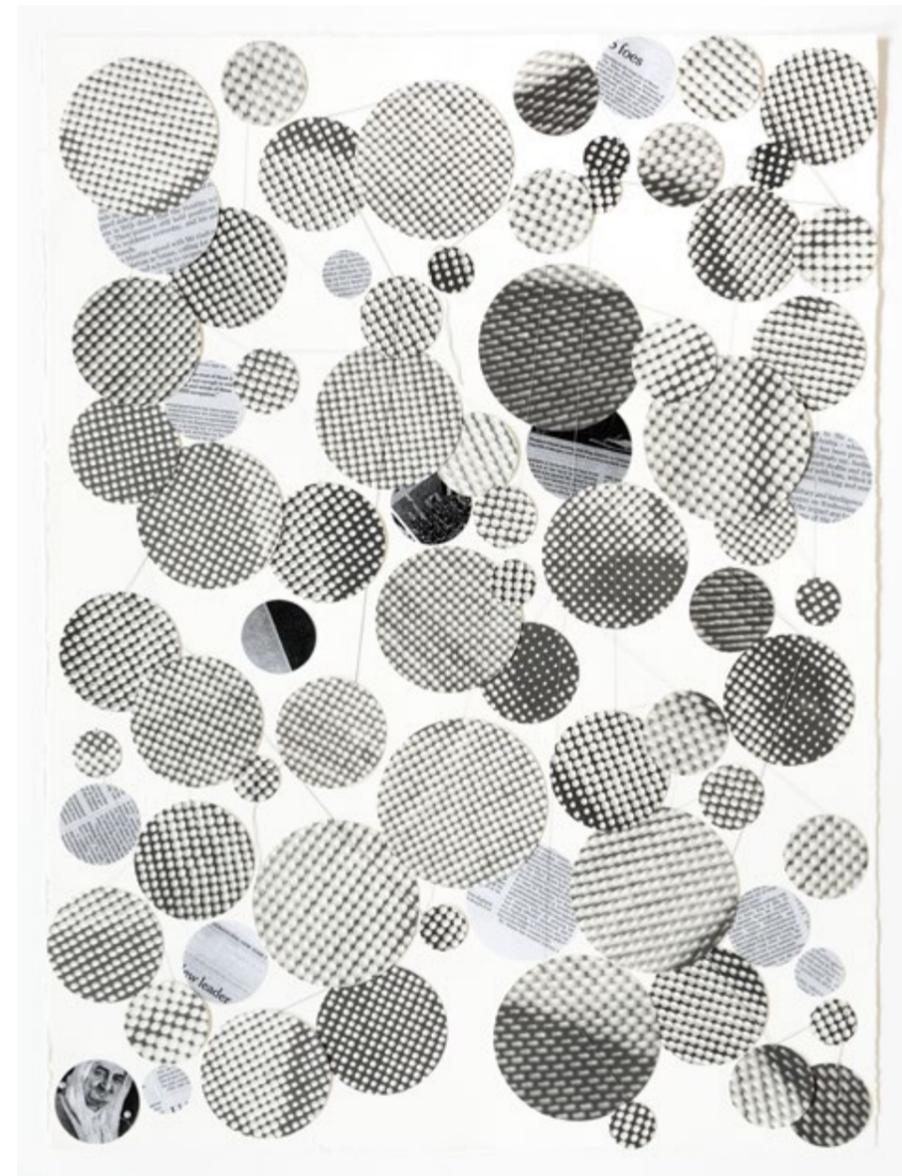
2018

Intaglio print and photocopies
on cut paper and thread on paper

Unframed: 76 x 56 cm

Unique

AUD 800 (excludes taxes)



Fake Pearls 3

2018

Intaglio print and photocopies
on cut paper and thread on paper

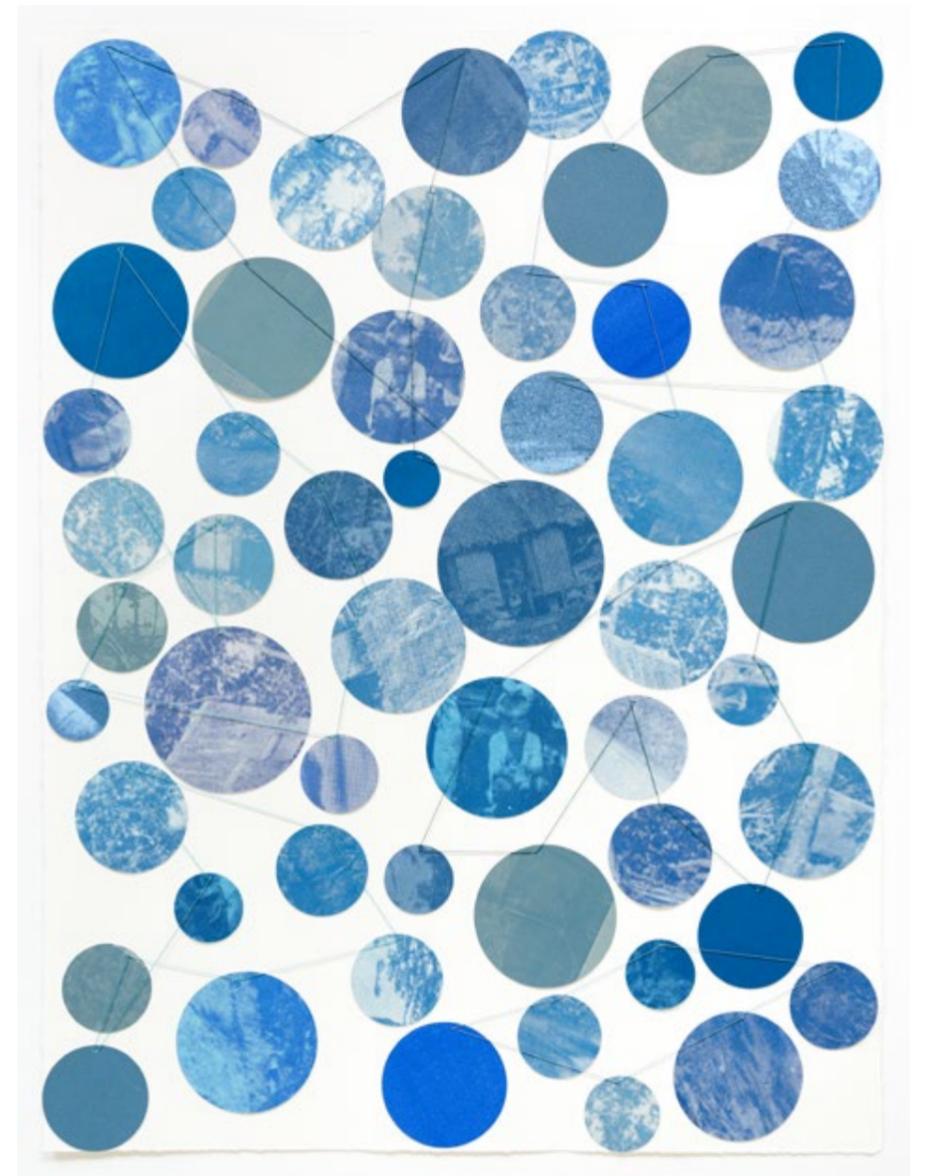
Unframed: 76 x 56 cm

Unique

AUD 800 (excludes taxes)

Diffraction

Starting with historical images found in State Library Queensland's collection that were then recontextualised into a more contemporary visual language, this series of works *Diffraction* was made using the strategies of repetition, separation and connection. This work is part of an ongoing project titled *Picturing the Island* that researches Crawford's history with the Central Pacific Ocean island Banaba – once known as Ocean Island.



Diffraction 1

2018

Intaglio and relief prints on
cut paper and thread on paper

Unframed: 76 x 56 cm

Unique

AUD 800 (excludes taxes)



Diffraction 2

2018

Intaglio and relief prints on
cut paper and thread on paper

Unframed: 76 x 56 cm

Unique

AUD 800 (excludes taxes)



Diffraction 3

2018

Intaglio and relief prints on
cut paper and thread on paper

Unframed: 76 x 56 cm

Unique

AUD 800 (excludes taxes)



 [Send a sales query to the artist](#)

Vicente Delgado

(Madrid, Spain)



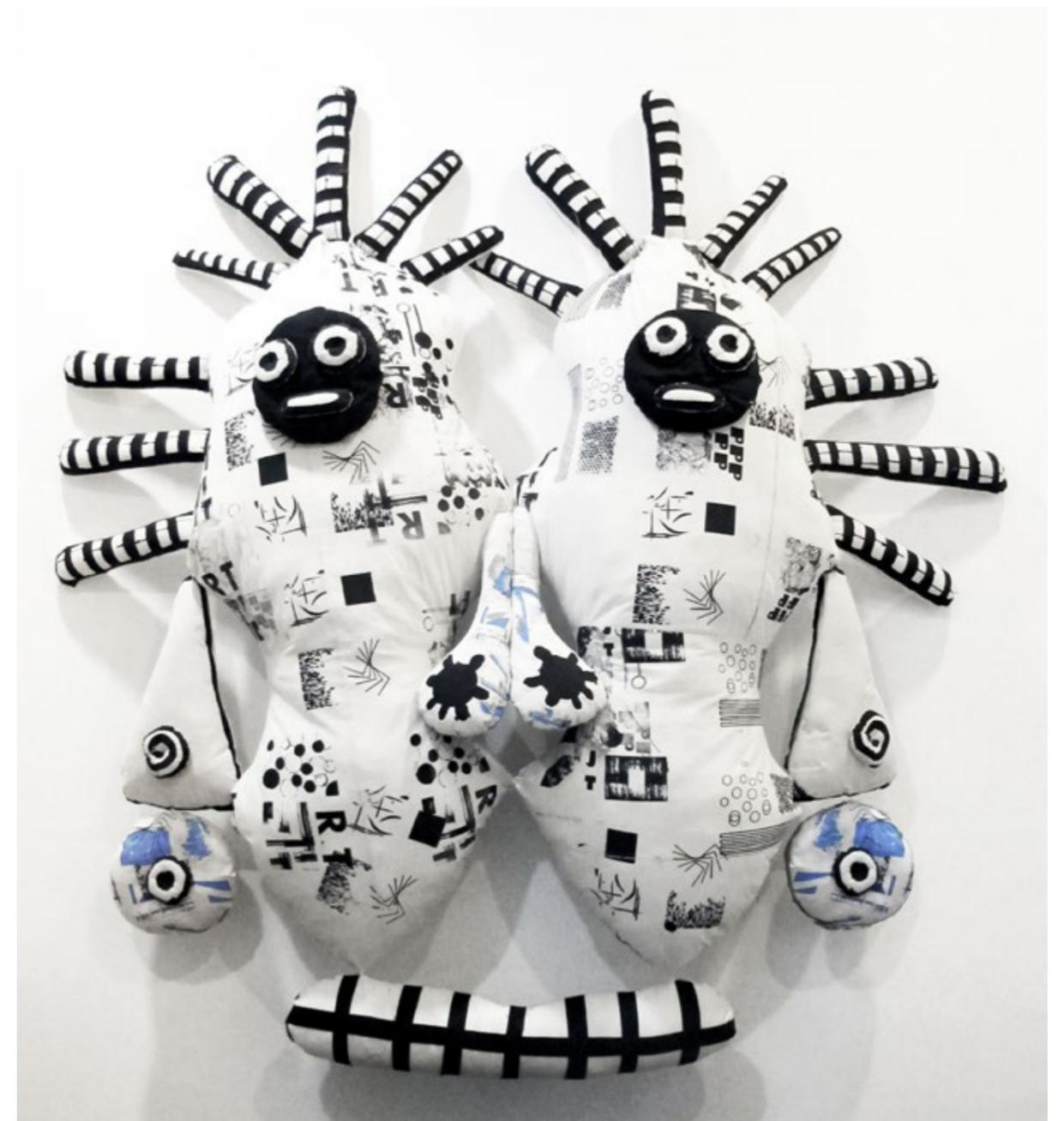
Apophenia (detail), 2020

Vicente Delgado (Tito) is a Spanish Singapore-based artist. Tito, a passionate visual communicator, employs a combination of humour, irony and naivety as he articulates his fascination with daily life in his surroundings. His pictorial vocabulary is built on the experimentation of materials, vibrant colours and animated imagery. It includes painting, drawing, printmaking, large-scale sculptures and installations. Having lived in Singapore for more than nineteen years, Tito continues to broaden his artistic horizons inspired by Asian cultures and art forms.

Tito received his fine arts training in Madrid, Spain before graduating with First Class Honours in Graphic Design at Central Saint Martins College of Art & Design, London and Konstfack, University of Arts, Crafts and Design, Sweden. He has exhibited in Japan, Spain, Singapore and the United Kingdom. His work *Around the Day in 80 Worlds* was presented at the Art Garden, Singapore Art Museum in 2013, and *We are family* was commissioned by the Singapore Art Museum in 2015. Apart from his artistic practice, he is presently a lecturer at LASALLE College of the Arts Singapore in the Design Communication department.

“ A face/s within a face or a body/s within a face, duplicating and distorting the invisible and believable, the absolute otherness, and the possibility of visualizing a new thing.

Since I was a child I have always been fascinated with the phenomenon of transforming reality into a new world, which still intrigues me. This work is a tribute to our childhood toys and memories, and is also inspired by French artist Jean Dubuffet's drawings of children and the mentally disabled. I reflect on the power that we had as kids to create wonders within a day – remember how easy it was to make wonderful worlds with simple chalk, stone, stick? Or how we were able to imagine animals living on clouds and monsters knocking at the bedroom door? ”



Apophenia

2020

Screenprint on fabric

200 x 200 cm

Unique

SGD 5,000 (excludes taxes)



 [Send a sales query to the artist](#)

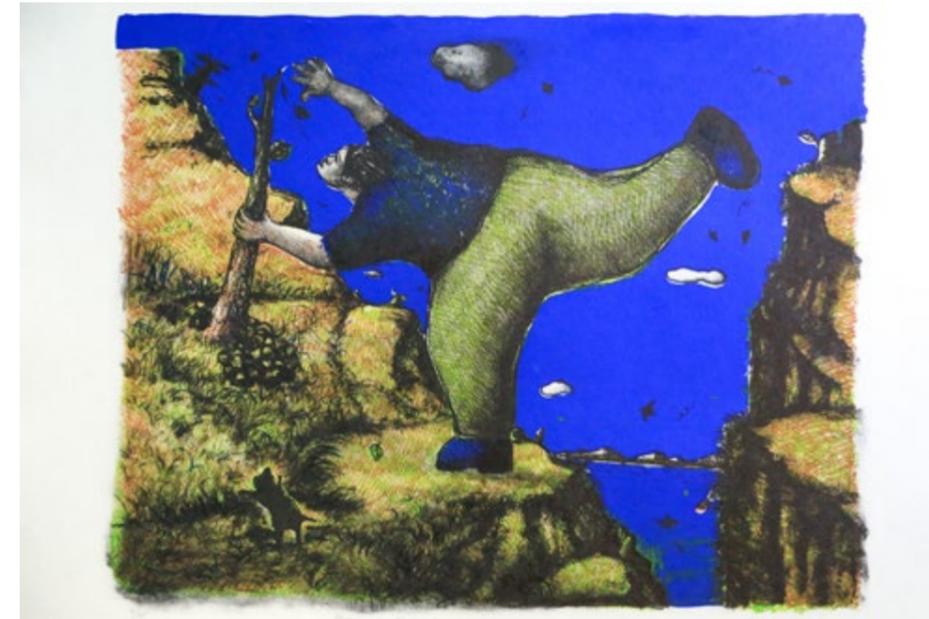
Eng Joo Heng

(Singapore)



Eng Joo Heng (b. 1956) graduated with a Masters in Fine Art from RMIT University in Melbourne, Australia. Prior to that, he was a professional printmaker with Atelier 17 in Paris, France. After his studies, Eng returned to Singapore to become a printmaking lecturer at the Nanyang Academy of Fine Arts. Eng currently holds the post of Senior Workshop Manager at STPI - Creative Workshop & Gallery in Singapore. His exquisite works have been shown at the 4th and 5th International Biennial Print Exhibitions at the Taipei Fine Arts Museum; the 2nd and 8th International Triennale Competition of Prints Exhibitions in Osaka, Japan; and the 3rd Global Print Exhibition in Douro, Portugal. His works have been commissioned for the Serangoon MRT station in Singapore; the Mandarin Oriental Hotel in Singapore; and the Singapore Embassy in Tokyo, Japan. In 2016 and 2018 respectively, Eng was invited to a prestigious forum and artist residency at the Guanlan Print Village or "Original Printmaking Base" in Shenzhen, China.

“ My *Childhood Memories* series considers the close relationship that humankind shares with nature, particularly through reminiscing on certain moments in my childhood where natural environments brought me immense joy and satisfaction. In *Childhood Memory* (2008), human figures in a succession of four compositions encounter other life forms found in nature. Postures and expressions of delight and inquisitiveness are rendered in woodcut relief prints, with bright colours evoking the rambunctious energy of youth. Created in black and white, *Childhood Memory* (2003) invokes the directness and nuance of sketching en plein air. Using fine lines to draw the image on a lithographic limestone plate, viewers can almost feel the breeze that flows in the scene, conveying a sense of freedom and serenity. A multi-plate technique in the second *Childhood Memory* (2003) invites colour into a lithographic print depicting a human figure enjoying the outdoors, climbing hills with his puppy and simply basking in the sights and sounds of the natural landscape. ”



Childhood Memory

2003
Lithograph and 3-colour aluminium
plate print on paper
Unframed: 49 x 60 cm
Edition of 15
SGD 2,000 (excludes taxes)

Childhood Memory

2003
Lithograph on paper
Unframed: 24 x 33.5 cm
Edition of 10
SGD 500 (excludes taxes)



Childhood Memory

2008

Relief print on paper

Unframed: 240 x 244 cm

Edition of 3

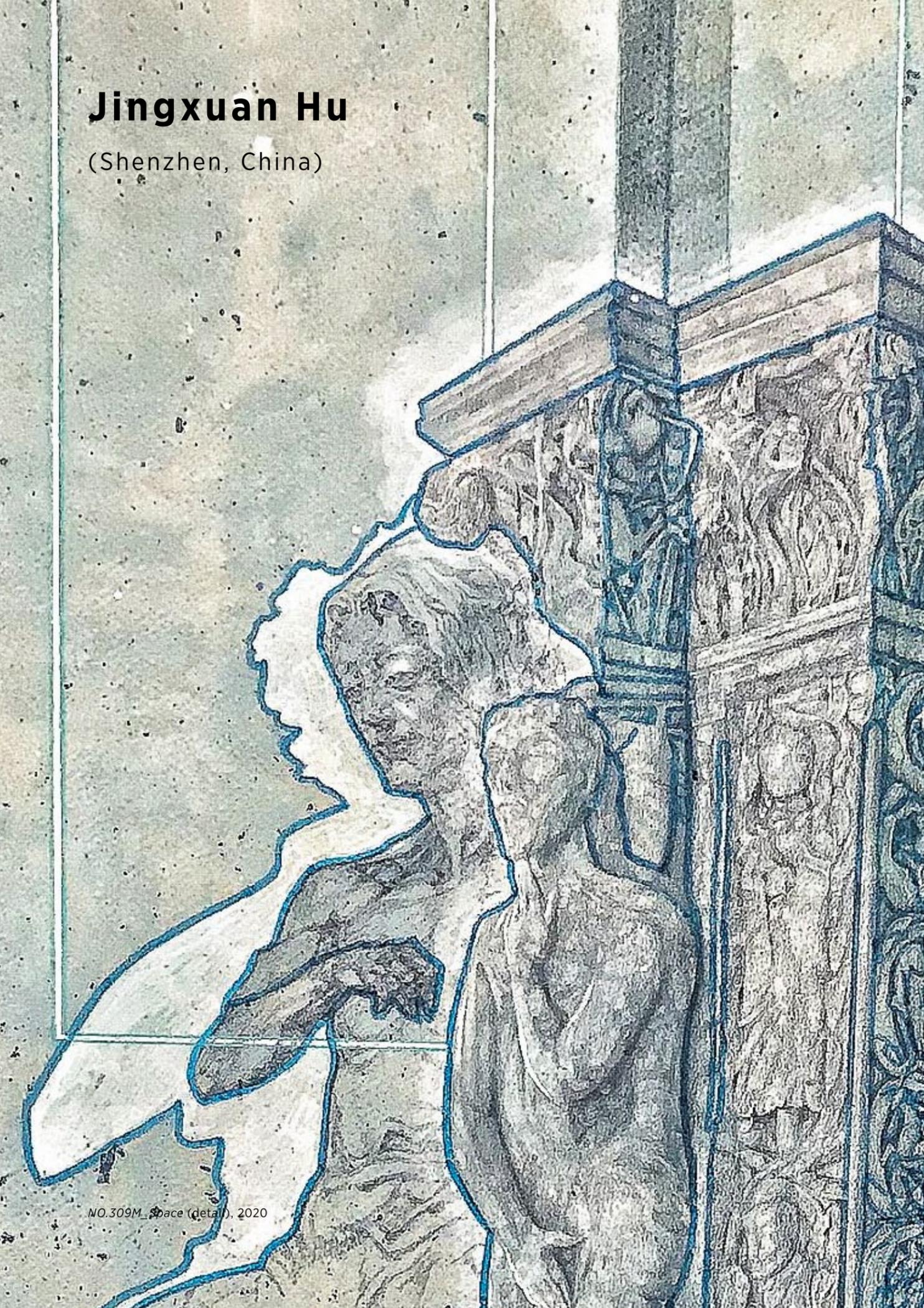
SGD 5,000 (excludes taxes)

 [Send a sales query to the artist](#)



Jingxuan Hu

(Shenzhen, China)



NO.309M_Space (detail), 2020

A graduate of Central Saint Martins(MA) and School of the Art Institute of Chicago (BFA), Jingxuan Hu is an artist who examines ideas around flux, migration and urban life, with aesthetic codes as markers of identity and aspirations. Having lived in a few different countries, Hu extrapolates fragments of architecture and history from her own itinerant experience to create synthetic worlds that fracture into numerous pictures, stories and realities. Hu's art has been exhibited in galleries in Chicago, London, Singapore and China. In 2018, she achieved the Most Promising Artist of the Year Award at the UOB Painting of the Year competition. She is currently an Associate Professor in Art and Director of the International Contemporary Art Research Center at Shenzhen Technology University (SZTU) in China.

Jingxuan Hu draws from the richness of traditional Chinese culture and Western fine arts, integrating their distinct characteristics in hopes of creating works with a style and connotation relating to geographical and cultural influences. These qualities are transformed through her work, which presents claustrophobic dreamscapes embellished with crimped flounces, ornaments and intricate patterns.

In modern society, people are constantly moving and traveling, resulting in hybrid identities that blur cultural boundaries and challenge social contexts. How does one negotiate increasingly confusing and complex realities of contemporary life, between past spatial memories and new geographical locations? What constitutes identity? Does it evolve as one travels?

Hu's multimedia works reflect her own nomadic journey. She carries with her a hybridity of cultures and values, and her art tells intriguing stories of fear, displacement, nostalgia, homesickness and longing. They are an emotional response to her interpretation of her personal trajectory. In doing so, she seeks to explore the broader phenomenon of lost social and cultural information and associations for generations of Chinese who have spent most of their lives abroad. She conceives a fragile compositional harmony of diverse and seemingly arbitrary textures, shapes, marks, images and references, and their relationships with each other – bearing likeness to cosmopolitan human society. They can be read as maps due to their composition, diaries due to the found paper element, or simply as snapshot summaries of our social and natural worlds.



NO.309M_Space

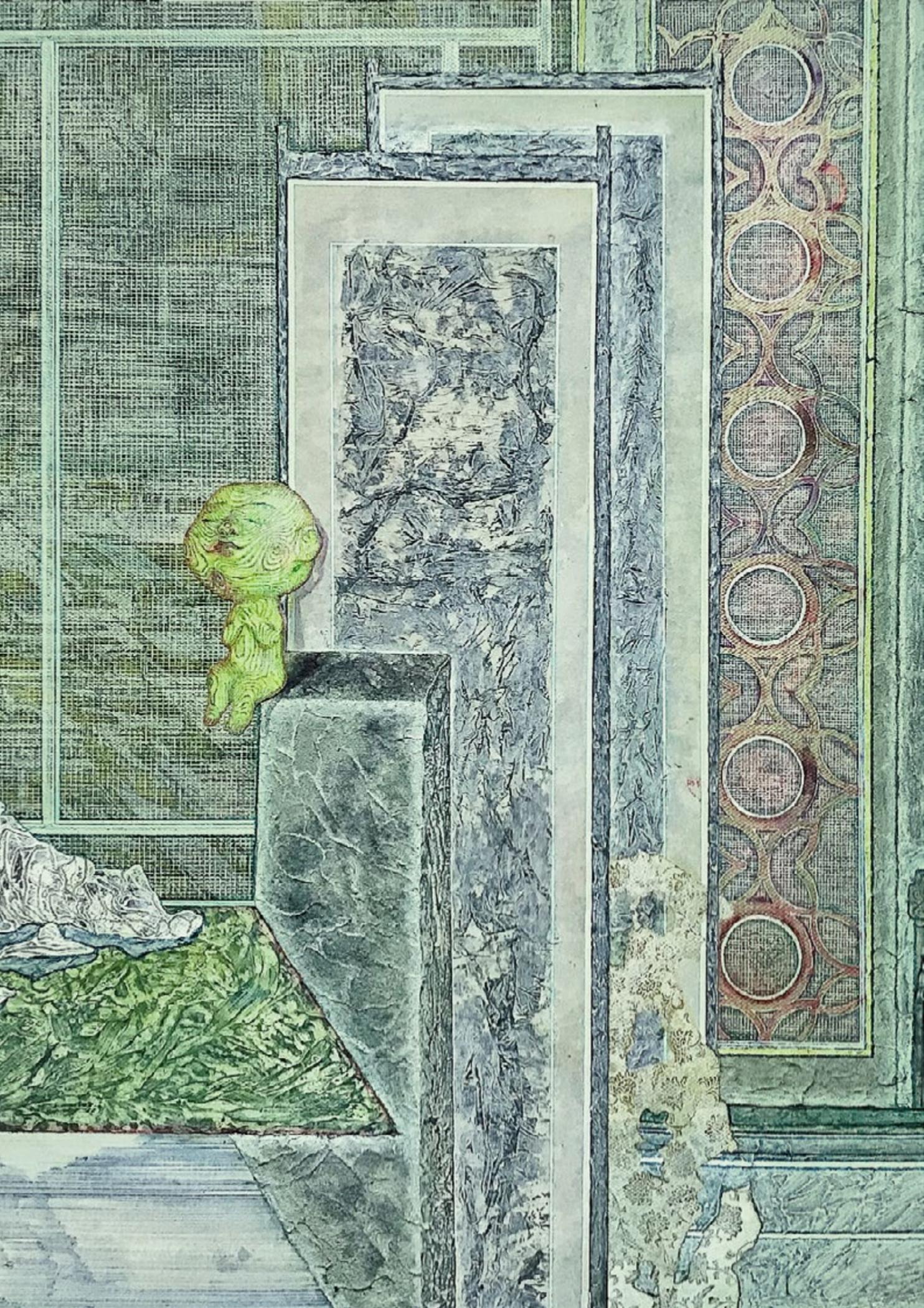
2020

Acrylic, graphite, collagraph and relief print on paper, collaged on canvas

70 x 110 x 3 cm

Unique

SGD 9,000 (excludes taxes)



NO.406M_Space

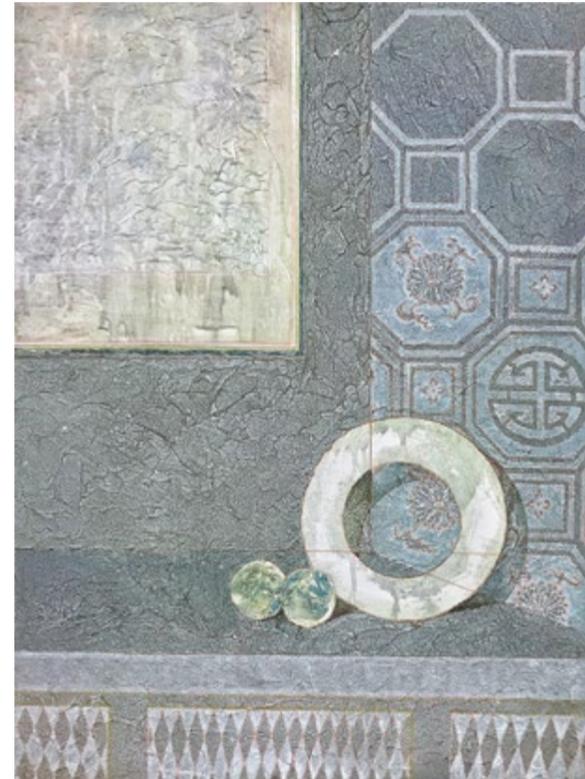
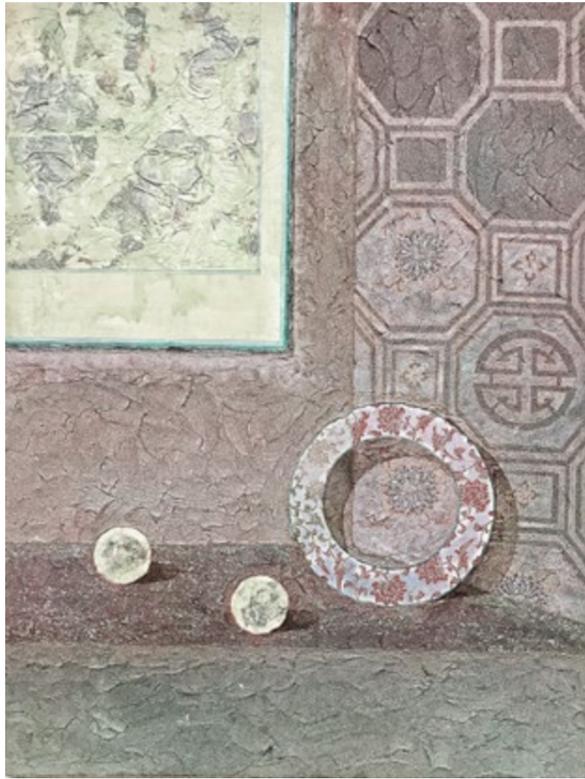
2020

Acrylic, graphite, collagraph and relief print on paper, collaged on canvas

70 x 110 x 3 cm

Unique

SGD 9,000 (excludes taxes)



Chinese Thinking in Multiple Circles Series

2020

Acrylic, graphite, collagraph and relief print on paper, collaged on canvas

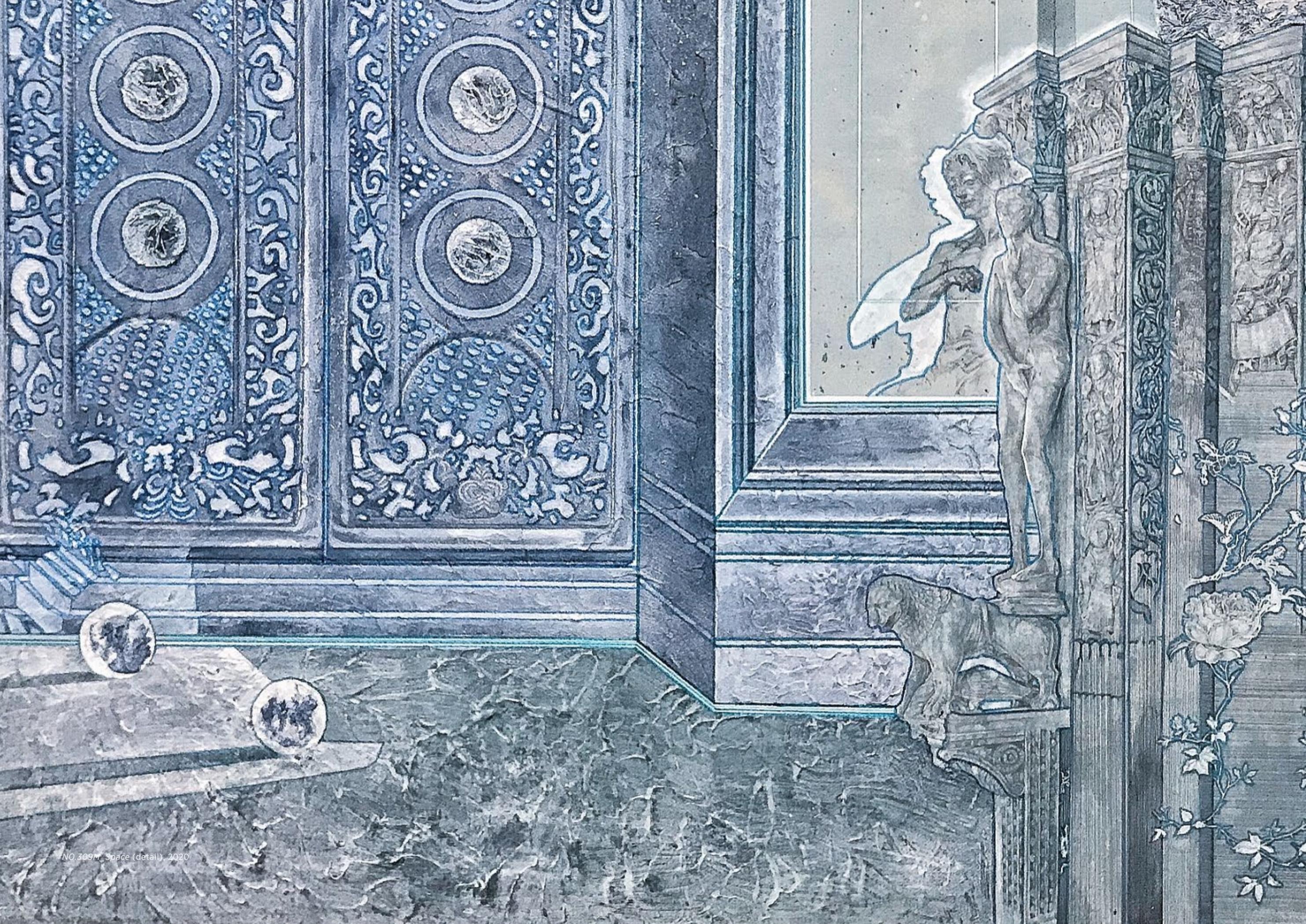
Unframed: 60 x 180 x 4 cm

Unique

SGD 6,000 (excludes taxes)



 [Send a sales query to the artist](#)



Olatz Irigarai

(Donostia, Spain)



Cavities V (detail), 2017 - 2020

Olatz Irigarai is a visual artist currently living in Singapore. She studied at the University of the Basque Country, in the Faculty of Fine Arts (Spain). She likes to experiment with different mediums and techniques, with a particular focus in painting.

Nature has always been her first inspiration; simultaneously, she has been influenced by Chinese ink painting, abstract art and post-minimalist tendencies. She has adopted a mantra in the words of the artist Sol Le Witt, to his artist-friend Eva Hesse: "...Stop it and just DO!"

Olatz Irigarai's work has been featured in Europe in solo and group exhibitions, and more recently here in Singapore at the NPE Art Residency & Gallery.

“ My work is a constant research on what is hidden in the essence of the perennial. In order to achieve it, I use symbolism, colours, negative space, shapes, and a myriad of different materials. I work with a childlike intention to play with the cosmos. A play between heaven and earth, spirituality and matter, the dichotomy of breathing and not breathing...”

I have found in the photolithographs that compose this series, all the aforesaid elements – this has informed the title of *Cavities*. The purpose has been to emphasise the qualities of emptiness and fullness, and the resonating synchrony between them.

This series is the fruit of an exploration in the field of printmaking, finding beauty in the materials used. It has quickly become an obsession of mine, as I have begun to perceive the emergence of personal stories embedded in the works as I play with the spaces I have created. ”



Cavities V

2017 - 2020

Photolithography, screenprint and mixed media

Framed: 15 x 15 x 1.5 cm

Unique

SGD 350 (excludes taxes)



Cavities II

2017 - 2020

Photolithography, screenprint and mixed media

Framed: 15 x 15 x 1.5 cm

Unique

SGD 350 (excludes taxes)



Cavities IV

2017 - 2020

Photolithography, screenprint and mixed media

Framed: 15 x 15 x 1.5 cm

Unique

SGD 350 (excludes taxes)



 [Send a sales query to the artist](#)

Shivangi Ladha

(Noida, India)



Self-Portrait (detail), 2017

Shivangi Ladha achieved her Masters in Printmaking from the Royal College of Art (RCA), London in 2016. Prior to this, she received a Bachelor's Degree in Fine Arts from College of Art, Delhi University in 2012.

Her work has been exhibited internationally at the Art on Paper Fair, E/AB Art Fair, and New/Prints IPCNY in New York; Art Rooms Fair, London; Serendipity Art Festival, India; and *Fragmented Identities* at Mead Museum in Amherst, Massachusetts, to name a few.

She participated in artist residencies at the Women's Studio Workshop 2020 and IPCNY 2018 in New York; East London Printmakers 2019; SNAP Studio 2019, Canada; and has received awards such as the Financial Grant from Lalit Kala Academy, India in 2018; Anthony Dawson Young Printmaker Award 2017 from the Royal Society of Painter-Printmakers, London; and the 2014 Jerwood Drawing Prize, London.

Her works are in permanent collections at The British Museum, V&A Museum, RCA's Print Archives, East London Printmaker's Archives, Mead Museum, and Snap Studio's Archive, and have been published in *Art in Print Journal*, USA; *Art Soul Life Magazine*, India; and *Platform Magazine*, India.

“ My work questions the true identity of our beloved human race. The self portrait in my work is not simply a depiction of my being or my sole experiences, but represents the collective voice of a crowd – a crowd seeking to rise and transcend to a place or state where there is no differentiation between gender, sexuality, race, caste, creed, disability and class, where we are essentially all one and the same from within.

The intention of my work is to raise awareness and spring consciousness in others about their own existence. It provides others with a different perspective in the concept of identity, which is not based upon mere constraints of the mind.

I like my prints to be free and unrestricted; as such, I have attempted to break out of certain conventions of screenprinting. The drawings are repeated through the action of screenprinting across a surface; I then incorporate pieces of tape and place them on top of the print, which covers, imposes, hides, reveals and amplifies the bodies and their presence at the same time. An additional compositional layer, created with subtle coloured dots, rests atop. In its totality, tension is created between the organically hand-drawn and the mechanically reproduced states of making and experiencing the image. ”



Self Portrait (detail), 2017



Self Portrait

2017

Screenprint, drawing and masking tape on Japanese paper, mounted and raised on acid-free boards, diptych

Unframed: 102 x 143 cm each

Unique

USD 2,500 (excludes taxes)



 [Send a sales query to the artist](#)





Mei

(Singapore)

Mei believes that nothing beats experiences that are more genuine than personal history, and the people connected with it. Her artworks span various mediums and techniques such as drawing, printmaking and bookbinding. She has exhibited in group shows in Singapore, the UK, Uruguay, Jordan and Indonesia, and is currently exploring the processes of printmaking, artist book structures, and batik dyeing. She actively shares her experiences through art education.



Travelogic (One more folded sunset)

2019

Artist book, screenprint, carbon traces, embroidery with suminagashi on paper, handbound in double concertina

Closed: 15 x 10.5 cm, Stretchable to 78cm in length

Edition of 2, 1 AP

SGD 1,280 (excludes taxes)

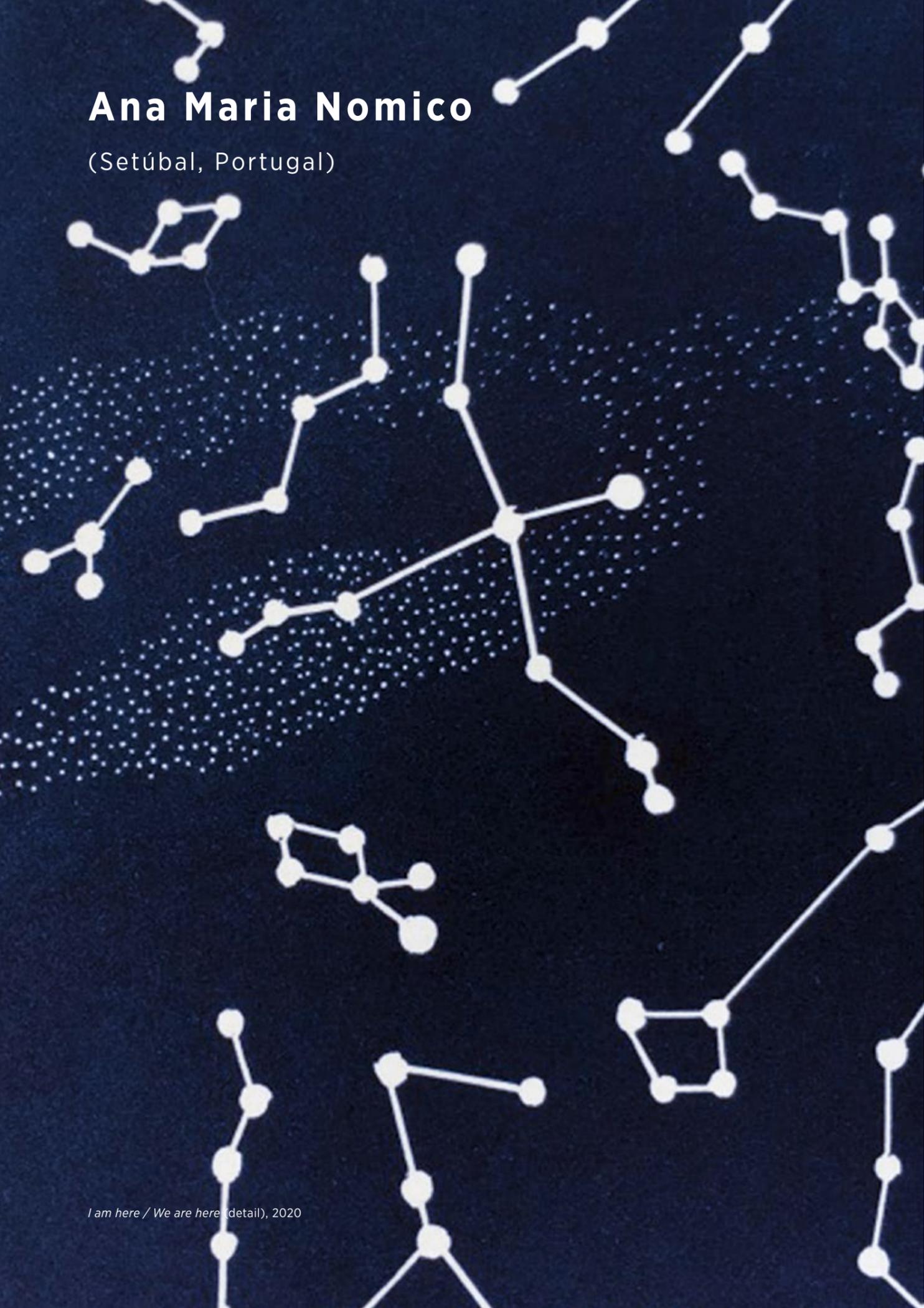
After Elizabeth Bishop's poem, *Questions of Travel* (1965), the artist book *Travelogic* features Mei's attempts at marbling a folded sunset whilst being in a state of wanderlust.

Travelogic is a culmination of fleeting memories of travel encounters, subtly scattered across pages of the double concertina. It is inspired by Mei's journeys abroad over the last decade.

Travelogic was first shown at Brother Joseph McNally Gallery, Institute of Contemporary Arts Singapore, LASALLE College of the Arts as part of The Winston Oh Travelogue Award's 20th Anniversary Exhibition in 2019.



Send a sales query to the artist



Ana Maria Nomico

(Setúbal, Portugal)

“ I am a Portuguese national who lived most of my life in South Africa and where I graduated and practised as an architect.

Whilst a resident in Qatar (2011-2017), I began pursuing art-making in the forms of printmaking and conceptual art, where I participated in nine exhibitions including an international one.

My interest in the arts is strongly pervaded by architectural influences. I am interested in the dichotomy of the natural and the manmade, and I find inspiration in the relationship between the two. Central to my interest is art as a social statement and commentary through the process of observation and reflection. ”

“ The diptych of celestial maps depicts constellations and the Milky Way as seen from the Northern and Southern Hemispheres respectively.

As we gaze towards the sky to take in the splendour it offers, it also provides solace and escapism from the current pandemic as a much needed source of certainty where the world – blitzed by a microscopic enemy – may be rendered a ground zero.

Surveying the cosmos equally offers an unique opportunity to embrace the universal interconnection that binds us together, upon which our survival and subsequent recovery from this catastrophe is dependent. ”



I am here / We are here

2020

Linocut relief print and oil-based ink
on paper, diptych

Unframed: 50 x 50 x 2 cm each

Edition of 10

SGD 600 (excludes taxes)



 [Send a sales query to the artist](#)



Ilse Noor

(Wipperfürth, Germany)

Ilse Noor's intimate etchings are windows into a world immersed in history, culture and traditions of Southeast Asia, particularly Malaysia.

Born in Germany, studying graphic fine art and intaglio in Bonn, Cologne, and Munich, Ilse moved to Malaysia in 1974 to be with her Malay prince. In 1985, she was commissioned by Shell Malaysia to create 24 exquisite etchings on historical buildings in Malaysia, which fuelled her love for ancient relics. These print works were later compiled in her book *Warisan Nusa* published in 1991, and reprinted in 2019 by MPH.

In Ilse's *Samudra* ("ocean" in Sanskrit) series, the ocean conceives of mystical underwater civilisations. Shells morph into forms and shapes reminiscent of Hindu-Buddhist relics, intertwining architecture with the cosmology of the divine, drawing connections between Man, heaven and earth.



*Cenderawasih, Bird of Paradise
lives constantly in the air
and never descends to earth.
Its egg is allowed to drop
and as it nears the earth it bursts
and the young bird appears fully developed.*

*Its note may often be heard by night
but never by day and it is lucky
say the Malays to halt at a spot
where it is heard calling.*

(Adapted from W. W. Skeat, Malay Magic, 1900)

Cenderawasih

2010

Line drawing etching and aquatint on paper

Framed: 75 x 55 x 2.5 cm

AP

SGD 4,700 (excludes taxes)

Cenderawasih is a mystical bird similar to the Phoenix – the golden Bird of Paradise. It soars eternally, glittering like a star, a manifestation of beauty and phantasy.



H. L. P. veers between the real and unreal; her existence is in dispute by historians.

The Jewel of Hang Li Poh

2014

Line drawing etching and aquatint on paper

Framed: 72 x 62 x 2.5 cm

AP

SGD 5,500 (excludes taxes)

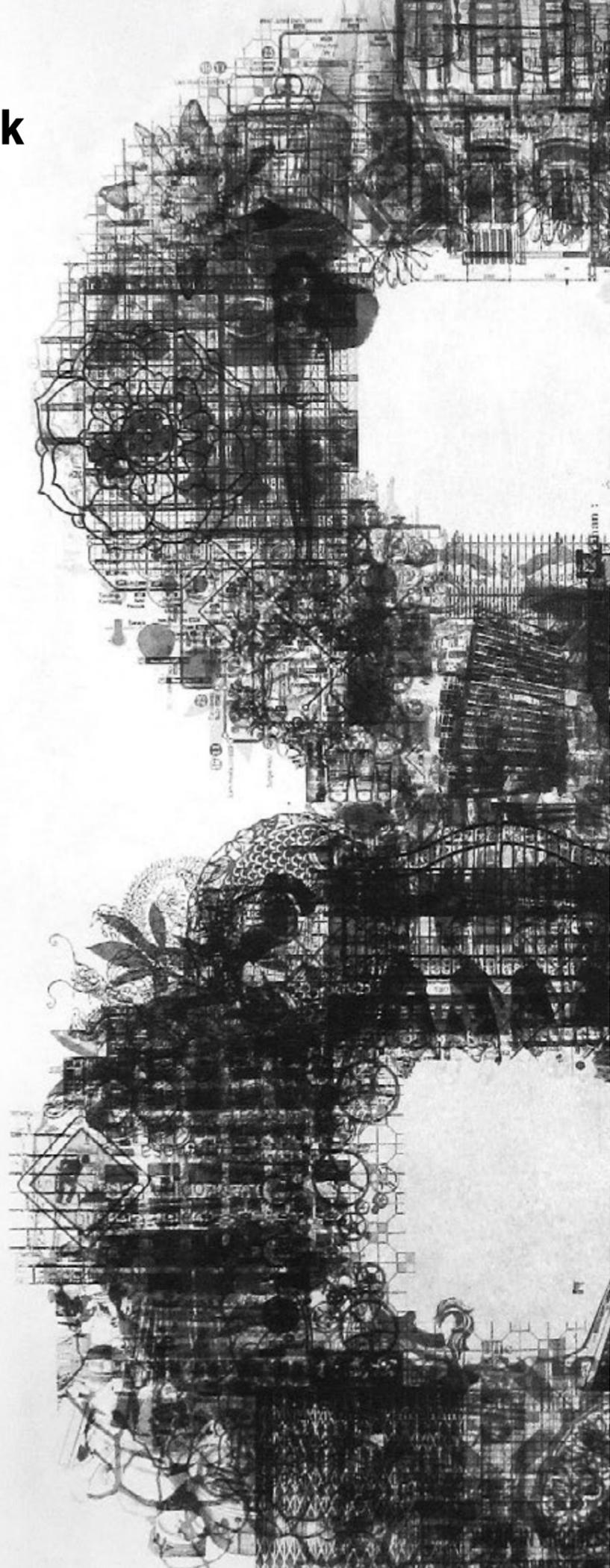
Here she appears like a glowing jewel from the ocean, an embodiment of refinement and culture.



[Send a sales query to the artist](#)

Shin-Young Park

(Auckland, New Zealand)



Shin-Young Park is a Korean-born New Zealander, who moved to Auckland in 1991 with her family. After completing a Bachelors degree (1998) and a Masters degree (2003) in Fine Arts at the Elam School of Fine Art at the University of Auckland, Park moved to Singapore in 2006.

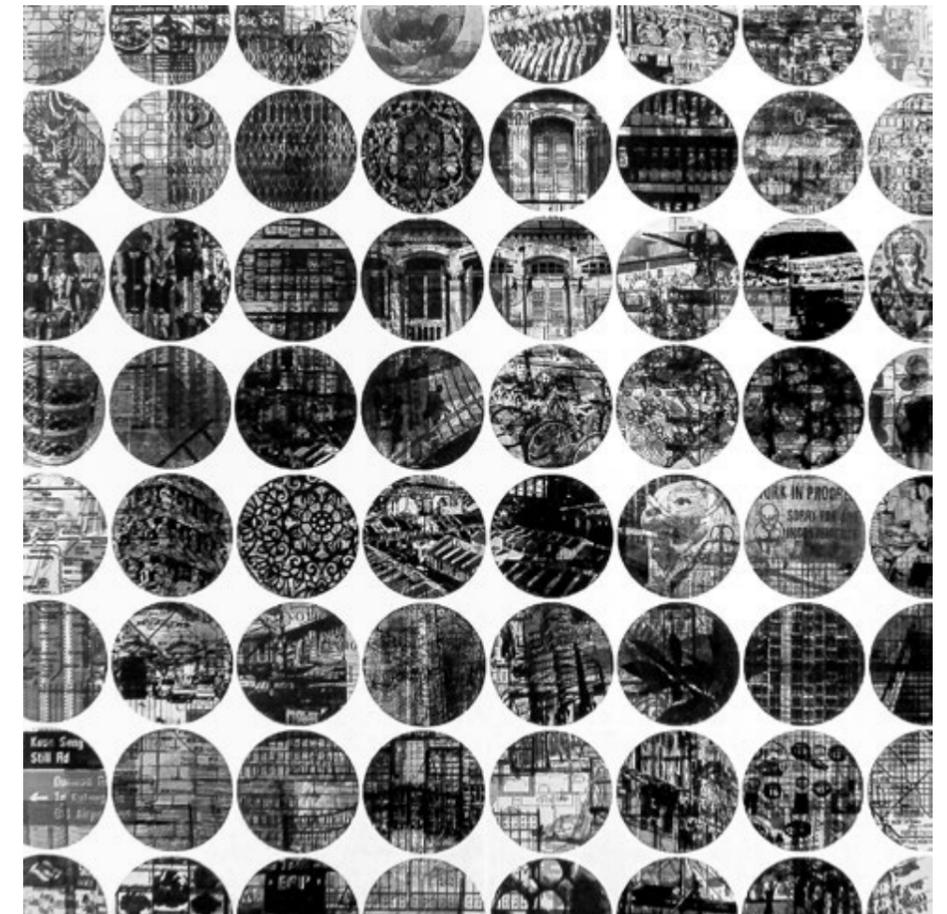
Park has won the Iris Fisher Art Award (Best Contemporary) in 2005 in Auckland, was nominated as a Most Outstanding Emerging Artist in Art Singapore 2009, and won the BAZAAR Singapore Art Prize 2016 (2D on canvas). She participated in the Incheon Art Platform residency programme in 2014 and the Asia Pacific Artists Fellowship Programme organised by the National Museum of Contemporary Art in Seoul in 2012.

Her works were commissioned by Mandarin Oriental Hotel, Singapore (2008) and Fullerton Bay Hotel, Singapore (2010). She represented Singapore at The World Triennial of Printmaking and Original Etching in Chamalières, France in 2017.

The *Pearl of the Orient* series represents the unique characteristics of today's multicultural Singapore: diverse yet united, busy yet orderly, where the best of Eastern and Western worlds coexist.

To the artist, the actual process of printing is almost as important as the work itself. The artist repeatedly abandons and enhances images to create the most interesting combination, while discovering unexpected results through this process.

When the artist squeezes the white ink through the mesh as a final touch, the randomly and chaotically scattered images fall into perfect order, just like dynamic and energetic Singapore that is prospering inside of a perfectly arranged system and order. Details in each circular form can be perceived individually or considered as a larger whole, playfully introducing the idea of multiple layers and screens of perception to the work.



Pearl of the Orient #11

2013

Screenprint on metal

Unframed: 90 x 90 x 1.5 cm,

Unique

SGD 5,000 (excludes taxes)

From the 'surface', Singapore is a modern and high-tech society. The individual images the artist printed on the metal background are what the artist perceives from the surface of modern Singapore. Yet, just beneath the 'surface', cultural traditions such as the Chinese preference for the auspicious number eight is prevalent. This contrasting difference of old and new, divided by the 'surface', is one of many aspects of Singapore that fascinates the artist, and what she thinks makes Singapore a unique country.



Surface #6

2013
Screenprint on metal
Framed: 154 x 104 x 1.5 cm
Unique
SGD 10,000 (excludes taxes)

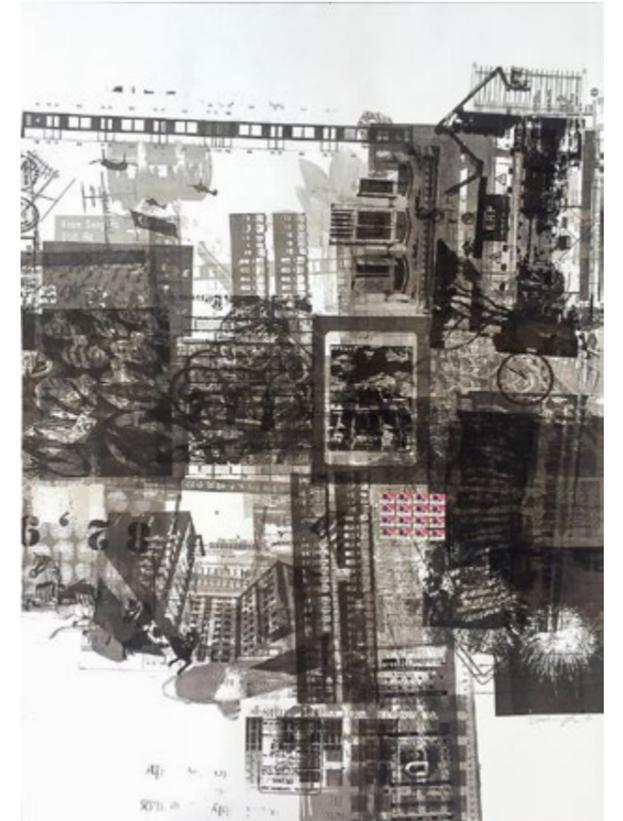
In this fast-paced society where everything is digitised and constantly moving, the artist wanted to document her ordinary life in Singapore in a slow, manual fashion. In this print series called *picture diary*, she employed vivid graphic images of her life in Singapore, selected at random from her smartphone photo album from years 2014-2017.

Through this, the artist wants to capture the unique aspects of Singapore in an entangled composition of overlaid images, representing the ethnic and cultural diversity, as well as the busy lifestyle, overcrowdedness and equatorial climate of Singapore.



072014

2014
Screenprint and collage on paper
Framed: 100 x 70 x 1.5 cm
Unique
SGD 5,000 (excludes taxes)



082014

2014
Screenprint and collage on paper
Framed: 100 x 70 x 1.5 cm
Unique
SGD 5,000 (excludes taxes)



 [Send a sales query to the artist](#)



Agung Prabowo

(Bandung, Indonesia)

Agung Prabowo a.k.a AGUGN (b. 1985, Indonesia) majored in Graphic Art at ITB in Bandung, Indonesia. He explores various printmaking techniques, with a particular focus in linocut, and consistently pushes the boundaries between printmaking and installation art. Fear, nature, and shamanistic cultures have been key references in his art-making, often interwoven with anthropomorphic and psychoanalytic elements.

His first solo exhibition, "Natural Mystic," has been shown successively in Bentara Budaya, Jakarta, Yogyakarta, Solo, and Bali, as part of his First Prize accolade achieved at the 4th Triennale Seni Grafis Indonesia in 2012. He has joined many group exhibitions internationally, including "Termasuk: contemporary art from Indonesia," Darren Knights Gallery, Sydney (2019); "Multilayered - New Prints 2018/Summer", International Print Centre, New York (2018); and "JAVA - Art Energy" at Institut des Culturesd'Islam, Paris (2018), where he showed an installation first displayed in "Re Emergence" at Selasar Sunaryo Artspace (2017). His upcoming solo exhibition in Machida City Museum, Japan, titled "Imprint," is currently postponed in view of the pandemic.

“ Plasma, a study in physics, is the most common – yet probably the least understood – phase of matter in the universe. Its name came about due to its semblance to blood plasma. This caused me to ponder over the universe, and the mysterious matter that makes up the biological build of humans and renders us a common kind.

As a whole, the full image created by the joined panels depicts a human figure trying to kiss its knees. As adults, most of us cannot replicate this posture at present, yet it is probably something we found ourselves easily doing as children. The folded figure represents my philosophy of embracing our fears, and continuing to function in strange and unprecedented circumstances.

The work consists of sixty individual panels. Each panel tells of a microcosmic narrative, inviting multiple interpretations of the larger work. Using a grid composition, I seek to employ a playful approach to printmaking, despite the technical limitations and rigid traditions usually tied to this medium. It is also an analogy of a familiar daily situation we face – each story assembled together creates a bigger plot.

Further, the work is a reminder to remain resilient and resourceful in moments of fear, coping through embracing its existence in nature and the possibilities it presents. Fear, in this sense, produces hope. ”



Harvesting The Plasma of Fear

2020

Reduction linocut print and gold leaf
on handmade recycled paper

Unframed: 35 x 27.5 cm each, displayed
collectively as 212 x 284 cm

Edition 1 of 3, 1 AP

SGD 5,750 (excludes taxes)



 Send a sales query to the artist

Ripple Root

(Singapore)



Approaching the Unknown (detail), 2020

Ripple Root is the artist moniker of Liquean Liew & Estella Ng. They make carefree, collaborative works reflecting themes of nature and wildlife. In their work is a distinct Southeast Asian ornamentation, seen in folkloric patterns that have been given a contemporary twist.

The two develop artworks physically next to each other, taking turns to add to a piece, a fragment or a detail, like a game of ‘tag’ — constantly swapping works after each individual has added his or her interpretation. Ripple Root has exhibited in London, South Korea, Melbourne and Sydney. In Singapore, they are known for their large-scale murals and site-specific art. Most recently, they were the youngest artists hand-picked for Sotheby’s Modern & Contemporary Asian Art auction, where the work they created was sold in Hong Kong.

“ This whimsical triptych spotlights the early settlers, but we’d like to imagine it speaking to anyone who’s currently on their own personal journey, no matter how big or small the undertaking. This is a reminder that the struggle is worth it.

In *Approaching the Unknown*, we remember Singapore’s orchards of yesteryear, and imagine two field laborers venturing in. *Riding Through the Abyss* depicts a solo trishaw against the backdrop of a wide open space, indicating a great path that lies ahead. It speaks of the actual process of journeying through life’s ebbs and flows. Although we are in the company of others, oftentimes it can seem like a solo affair, and the situation can appear insurmountable and beyond control. The idea is to keep going, sustain the pace, and ultimately find joy in the process. Finally, in *Paradise Found* we see the light at the end of the tunnel – a fruit harvest awaits! The two workers are seen frolicking, and their efforts have culminated into this picturesque scene. This becomes a metaphor for how the journey of life is worthwhile, and bears possibilities of sweet rewards and important lessons. ”



Approaching the Unknown

2020

Screenprint on paper

Unframed: 57 x 76 cm

Unique

SGD 1,200 (excludes taxes)



Riding through the Abyss

2020

Screenprint on paper

Unframed: 57 x 76 cm

Unique

SGD 1,200 (excludes taxes)



Paradise Found

2020

Screenprint on paper

Unframed: 57 x 76 cm

Unique

SGD 1,200 (excludes taxes)



 [Send a sales query to the artist](#)

Percy So

(Hong Kong SAR)



Percy is a paper and book artist, living and working in Hong Kong. In 2010, to rediscover her passion, So took her first fine binding class with Monique Lallier at the American Academy of Bookbinding. She fell in love with the craftsmanship of bookbinding on the first day, and has since been passionately using her hands to create beautiful books and intricate paper cuttings.

Percy's works have been exhibited in Hong Kong, Macao, USA, Canada, UK and the Netherlands. Percy creates one-of-a-kind books and paper cuttings, and currently teaches and works at her studio in Causeway Bay, Hong Kong.

“ Covid 19 is broken down into 6 panels and coded in binary. Each alphabet is represented by 7 symbols while the number ‘19’ is represented by 5 symbols, where each symbol is either a 0 or 1. 1 is the presence of colour, and 0 is the absence of it. In these unprecedented times, we are more uncertain about what reality is, with the proliferation of fake news and increasing sense of distrust in the community. How can one determine what is real, and what is not? I turn to the language of abstraction in this work, as I view reality as abstraction. By using white on white, the slight difference in variation is shown through a range of textures and tones.

The prints are either unique or editioned:

1: The prints on suede are unique.

9: The prints on tyger paper is an edition of 9, with 2 AP.

Coronavirus became Covid-19. Originally a virus that the world presumed was only relevant to China, it spread across continents and has affected the world in an unprecedented way. In this global pandemic that has brought panic and a fear of the unknown, I have, as an artist, created a work that seeks to bring calmness to the viewer. ”



Covid 19

2020

Box set includes:

1 set of 6 screenprints on suede side
of white leather (Unique)

1 set of 6 screenprints on tyger paper
(Edition 1 of 9)

Unframed: 21 x 29.7 cm each

SGD 900 (excludes taxes)

-

Set of 6 screenprints on tyger paper

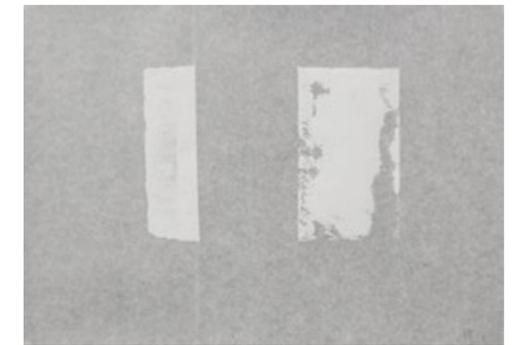
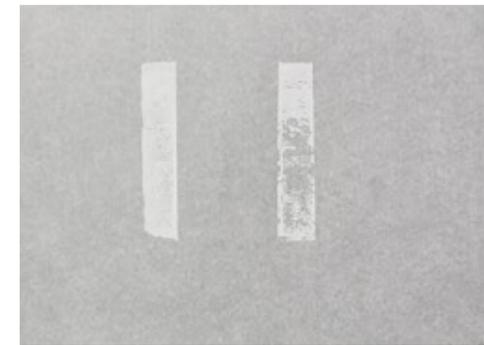
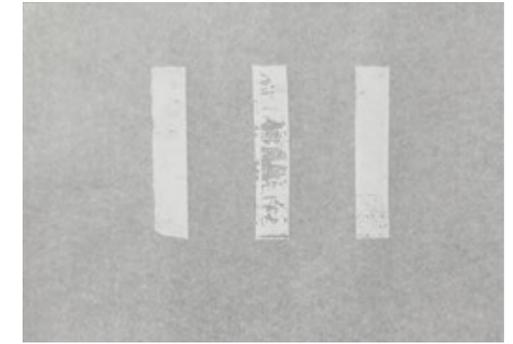
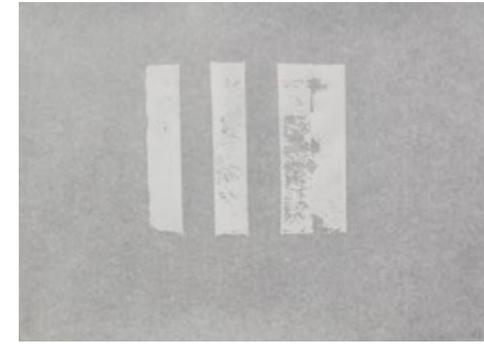
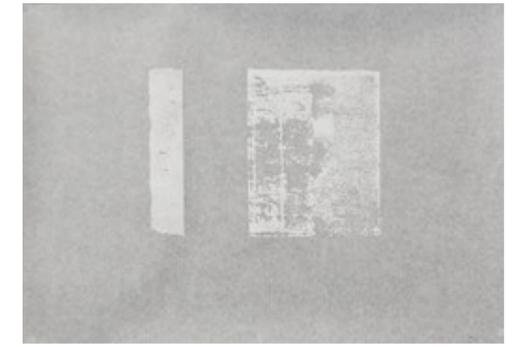
Unframed: 21 x 29.7 cm each

Edition of 2 - 9 of 9

SGD 450 (excludes taxes)



 [Send a sales query to the artist](#)



Suede

Tyger paper

Mark Tan

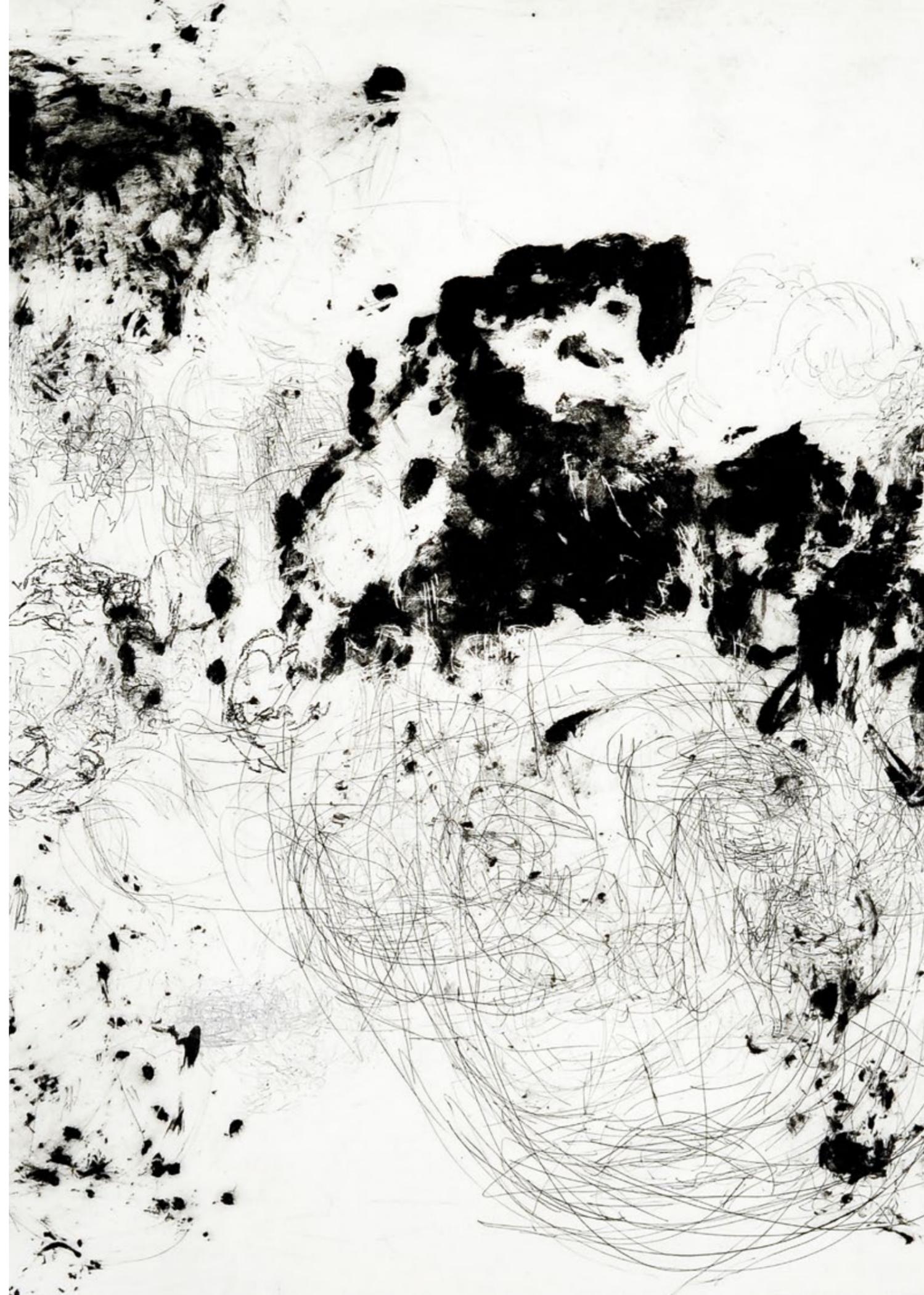
(Kuala Lumpur, Malaysia)



A Route (detail), 2014

Mark Tan (b. 1991, Kuala Lumpur) obtained his Bachelor of Arts degree in Drawing and Applied Arts from the University of the West of England (UWE Bristol). Working through photography, drawing, and printmaking, his various configurations become sensory fragments that investigate the methodologies of mark-making. The psychological spaces of memory as a site of constant flux are then used as a trigger for Tan's practice.

Tan has exhibited both locally and internationally in Singapore, Indonesia, France and the UK. His most recent exhibitions include "Rethinking Editions", OUR Artprojects, Malaysia (2019); "Heartbreak Hotel", OUR Artprojects, Malaysia (2018); "Bi-Lateral Bonds", Taksu Gallery, Singapore (2016); 17th Biennale internationale de la gravure de Sarcelles, France (2015); and "Synecdoche", Embassy Tea Gallery, UK (2014).

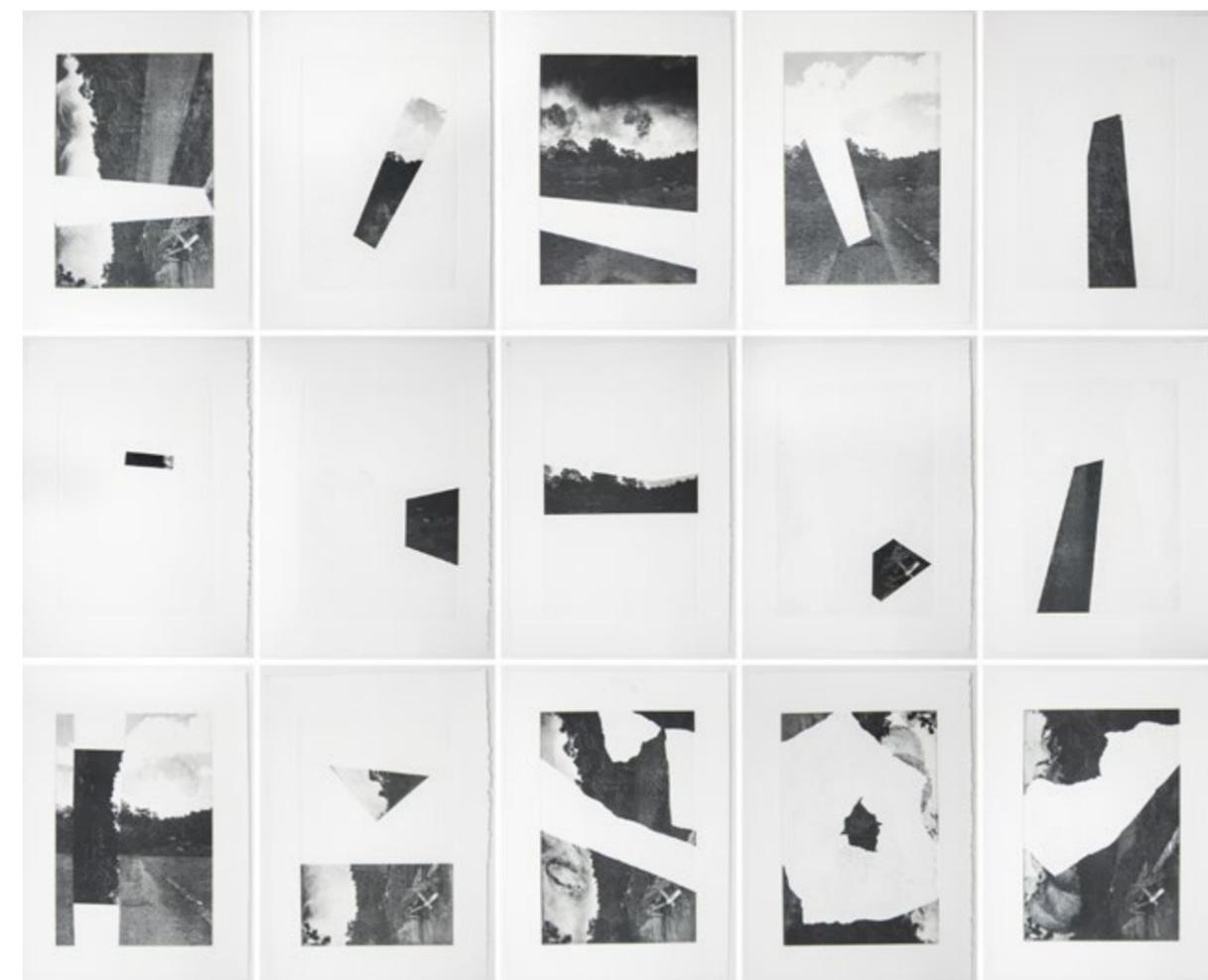


Brain-Mark-Brain

2014
Carborundum print, drypoint,
graphite and ink on paper

Unframed: 75.5 x 93.5 cm
Unique

SGD 810 (excludes taxes)



Lapse I-XV
2014
Photopolymer gravure intaglio print on paper
Framed: 38 x 27 x 3 cm each
Unique
SGD 3,100 (excludes taxes)

“ *Brain-Mark-Brain* is a self portrait that explores the boundaries I have within myself. It is created by solely relying on my haptic sense – drawing blind-folded – thus generating a response to what I really 'feel' rather than what I 'see'. It is through this process of drawing blindfolded that I can abandon myself to my feelings and create an honest drawing.

Lapse I-XV is inspired by a memorable place (a forest with a reservoir) during my childhood. It was a place that countless experiences and friendships were formed, and also a safe haven for introspection and self-reflection. Utilising memory as a constant theme, shapes and forms are abstracted and cropped to reflect how one selectively remembers and reimagines multiple events that have occurred in life.

A Route is a series created in response to the same memorable place that served as the main inspiration for *Lapse I-XV*. It takes on a more personal and spontaneous approach, whereby the images are hand-drawn from memory, thus providing an organic and idiosyncratic interpretation of that specific place. ”



A Route

2014

Monoprint on paper

Framed: 38 x 27 x 3 cm

Unique

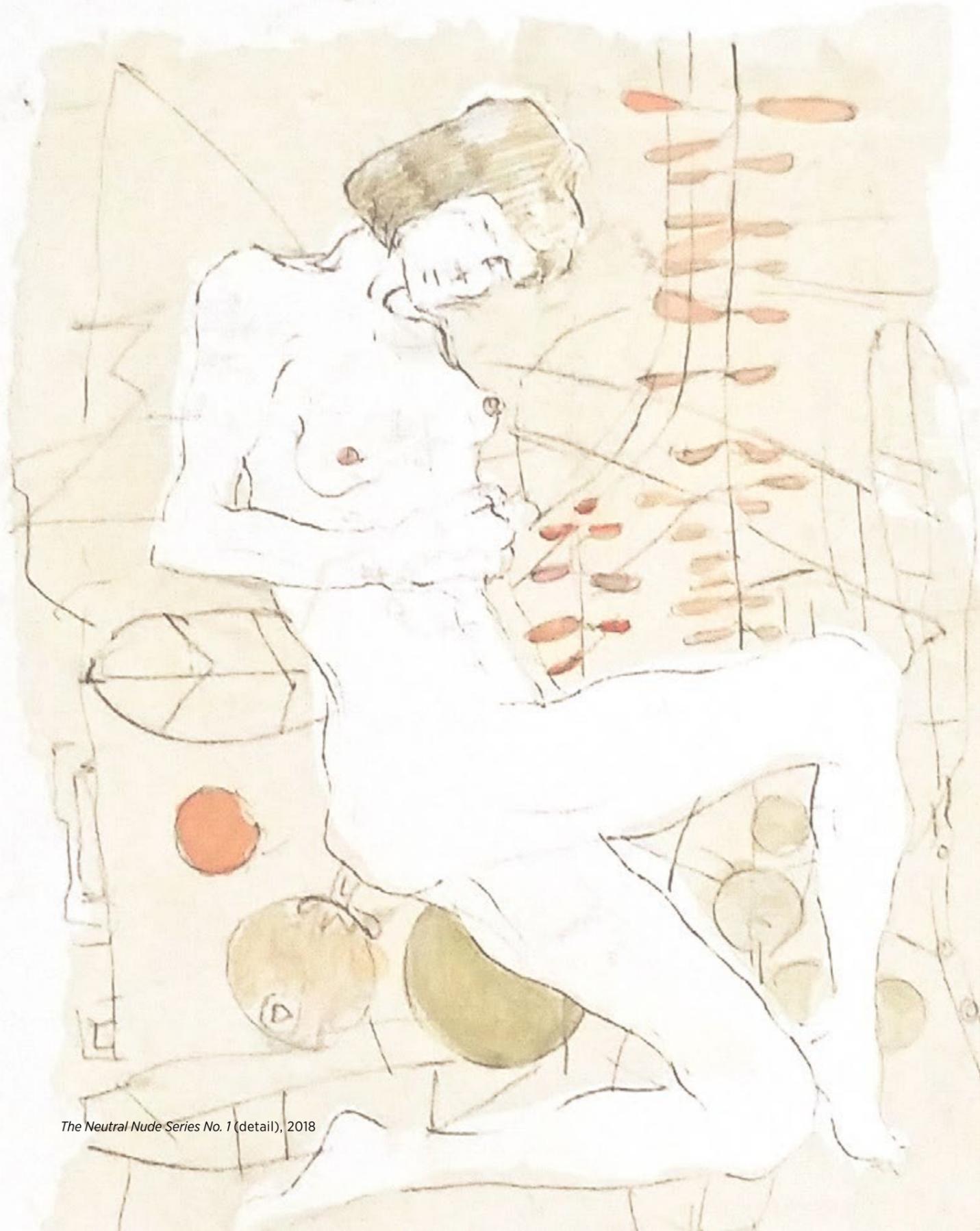
SGD 390 (excludes taxes)



Send a sales query to the artist

Tan Seow Wei

(Singapore)



The Neutral Nude Series No. 1 (detail), 2018

Tan Seow Wei (b. 1979, Singapore), graduated from LASALLE College of the Arts with Bachelor of Arts (Hons) in Painting in 2008. She loves to dabble in printmaking, ink painting and drawing, and inadvertently produces works that are often mixed media in nature.

She has won a number of awards including the Siaw-Tao Outstanding Art Award in 2014, Winston Oh Travelog Award in 2007, Georgette Chen Scholarship in 2006, and Dr Tan Tsze Chor Art Award – Distinction in 2003.

She has exhibited at a number of group shows in various venues in Singapore, including the Esplanade and the Visual Art Centre.

Tan's angle of interest is wide ranging, depending on what captures her attention at a single moment in time. She often draws inspiration from her surroundings, and a recent interest lies in plants and people. The formal elements of lines, curves and angles inherent in human forms fascinate her greatly ever since she took up life drawing during her formal training, and human figures continue to be one of her favourite subject matters. Given the close association of flowers with femininity, the floral setting which the female figures are set in seems comfortable, harmonious and natural. The fact that flowers and women are almost synonymous in many cultures allows the artworks to be open for multiple interpretations by different viewers.



The Neutral Nude Series No. 1

2018
Mixed media, screenprint, monotype and ink on paper
Framed: 42 x 36 x 2.5 cm
Unique
SGD 250 (excludes taxes)



The Neutral Nude Series No. 3

2018
Mixed media, screenprint, monotype and ink on paper
Framed: 42 x 36 x 2.5 cm
Unique
SGD 250 (excludes taxes)



 [Send a sales query to the artist](#)

Victoria Tan

(Singapore)



Victoria Tan is a multidisciplinary artist based in Singapore. Her practice is informed by the investigation of time, history, and impermanence, particularly in observing the speed through which reality changes by capturing temporary zones such as construction sites, through various media.

Victoria received her Bachelor of Arts (Honours) from LASALLE College of The Arts - Goldsmiths University of London and was the recipient of The Winston Oh Travel Research Award in 2016.

Construction sites are physical reminders of the cycles of change and destruction that happen in a city experiencing constant redevelopment. Using documentary as a tool for memory, *From emptiness to everything* and *Leave me now, return tonight* are two series that explore the placelessness of the construction site as part of our urban environment, taking into account its perpetually shifting nature in relation to the landscape.



Leave me now, return tonight

2019

Screenprint on plastic, triptych

Framed: 66 x 39.5 x 2.5 cm each

Unique

SGD 1,800 (excludes taxes)



From emptiness to everything #1 (detail), 2019



From emptiness to everything #2 (detail), 2019



From emptiness to everything #1

2019
Screenprint on paper
Framed: 53 x 52, 100.5 x 4cm
Unique
SGD 3,100 (excludes taxes)

From emptiness to everything #2

2019
Screenprint on paper
Framed: 53 x 122, 43 x 4cm
Unique
SGD 3,100 (excludes taxes)

From emptiness to everything #3

2019
Screenprint on paper
Framed: 52 x 122 x 2cm
Unique
SGD 1,800 (excludes taxes)



Send a sales query to the artist

From emptiness to everything #3 (detail), 2019



From emptiness to everything, 2019, Installation View

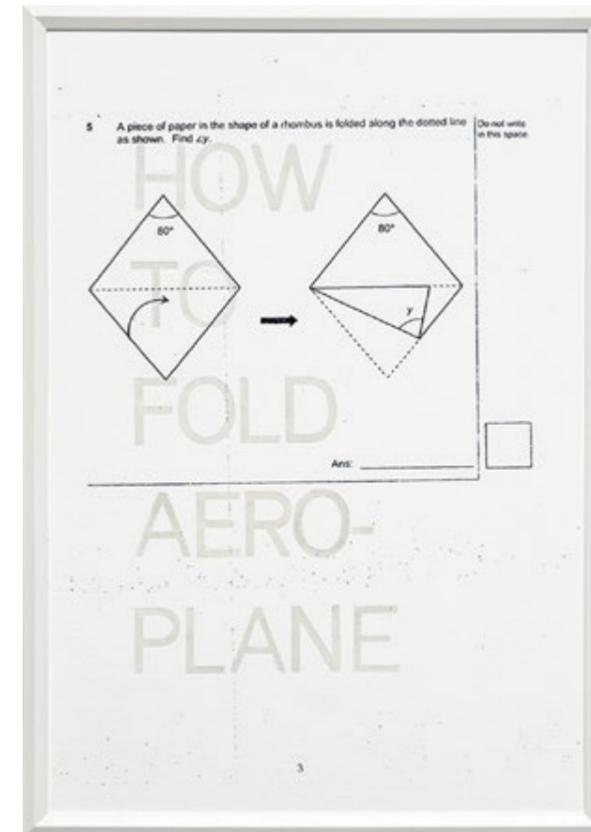


George Wong Yung Choon

(Singapore)

George Wong Yung Choon (b. 1978) investigates the systems that shape his everyday experiences, by embedding within them absurd systems of his own construction. While his practice was originally rooted in an interest in the production, distribution, and value of photographic images in today's world, he has recently begun expanding his explorations beyond that scope. He is a "Singapore Boy" who completed his MA Contemporary Art Practice (Critical Practice) from the Royal College of Art, London, in July 2019. He has exhibited in Singapore, Malaysia, Ireland and the UK.

Daydreams is a series exploring the act of daydreaming while attempting an examination paper. The black print has a texture and mark reminiscent of xerox-printed examination questions duplicated numerous times for all students. This is contrasted with the grey text, which leaves an indelible impression popularised recently by the contemporary letterpress. The juxtaposition of the two different printing techniques on a single print reflects the artist's journey through Singapore's education system.



Daydream 009

2019

Pigment inkjet and letterpress on paper

Framed: 30 x 21 x 1.2 cm

Edition of 50, 2 AP

SGD 100 (excludes taxes)



Daydream 023

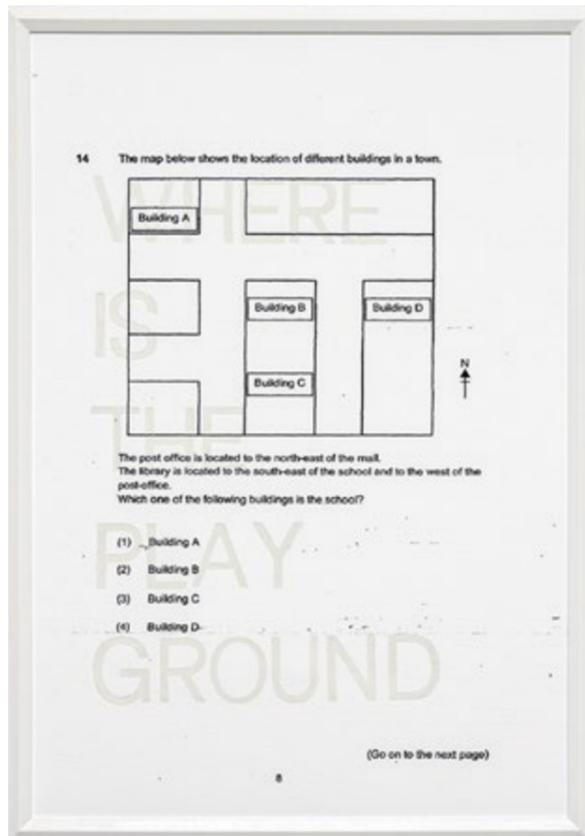
2019

Pigment inkjet and letterpress on paper

Framed: 30 x 21 x 1.2 cm

Edition of 50, 2 AP

SGD 100 (excludes taxes)



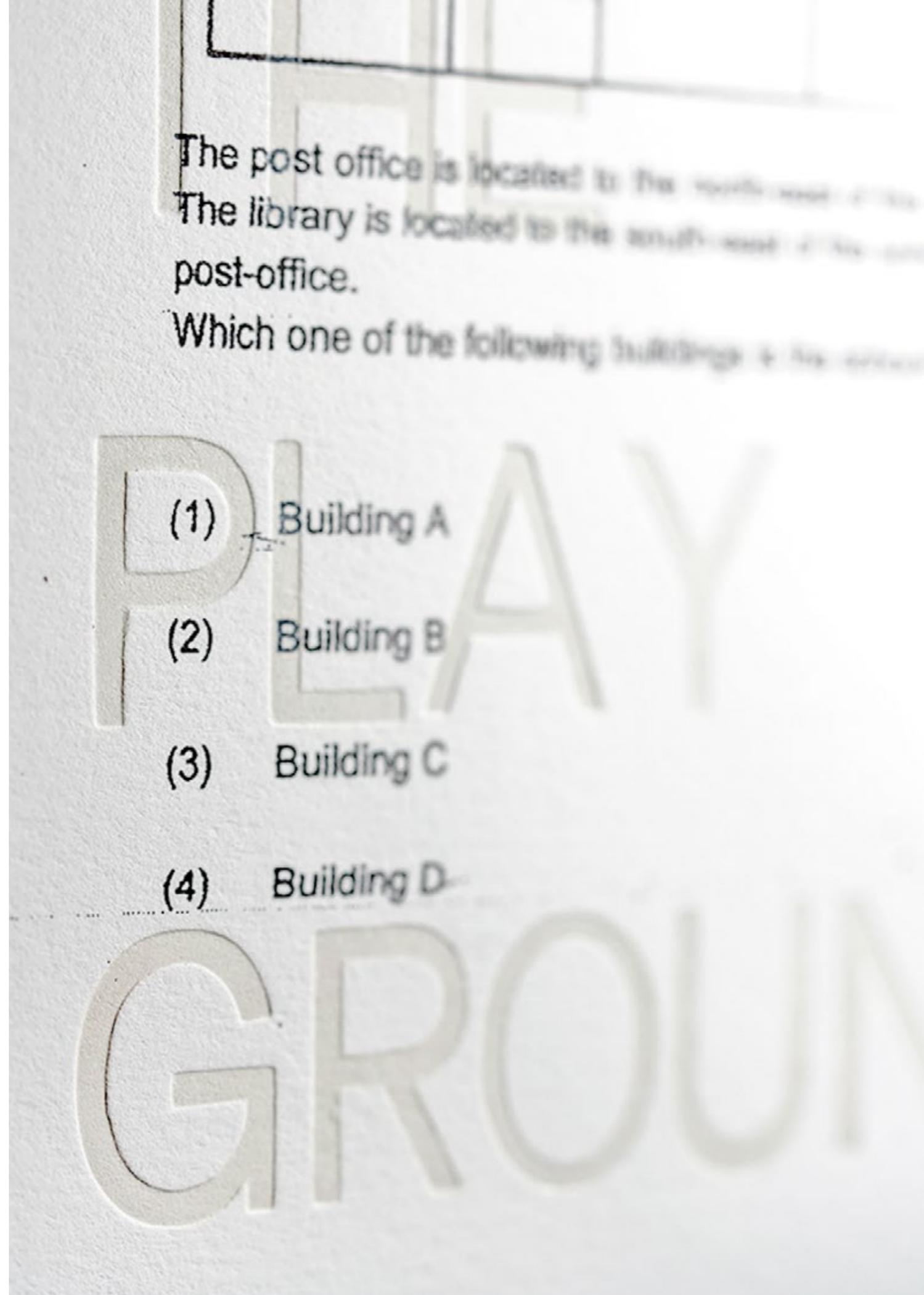
Daydream 011

2019
Pigment inkjet and letterpress on paper

Framed: 30 x 21 x 1.2 cm
Unique

SGD 100 (excludes taxes)

 Send a sales query to the artist



Zaki Zulfakar

(Singapore)



Zaki Zulfakar is an art teacher with twenty years of teaching experience. He has been immersed in fine arts education from primary to tertiary levels. He sees himself as a practitioner and therefore makes time to pursue his artistic inquiries. His latest art involvement in 2020 is his appointment as Co-Curator for “a;edge”, an art exhibition for teachers. His forte has always been in printmaking, where he combines digital and relief printing techniques. To him, the camera lens serves as another pair of “eyes” through which he can view his surroundings; a visual stimulus and a visual diary for his future undertakings. Digital images are later transformed into prints, most often using discarded paper, cardboard and white glue - conditions he considers “enabling constraints,” which allow the mind to think more creatively. He has exhibited at various platforms locally and overseas, including the Busan International Printmaking Exhibition, Korea and in Western Australia.



Frequencies 1 Series 2

2019

Collagraph with oil-based ink on paper

Framed: 100 x 400 x 5cm

Unique

This work is not for sale

“ My artworks have been partly inspired by Expressionism, each line representing one of my emotions. When presented as a whole, they are like seismic waves on seismographs or a kind of internal ‘tsunami’ – whether the lines are being molded or etched deeply (through peeling and carving the cardboard) as prints on paper, brought about by emotional turmoil. The ‘wave-like’ lines, constantly present in my artworks in recent years, is my attempt at using more non-representational forms. They resemble the waves in Virginia Woolf’s *The Wave*, in that they not only represent fluidity but also the dual significance of ocean ways as constancy and change. In a way, it plots my spiritual journey during this time, as I grow deeper in my understanding of the cosmos, my immediate surroundings and myself. These lines are also indicative of feelings and responses evoked by persons, objects and the key events in my life. By sharing these raw emotions through my work, I hope that viewers will have some kind of evocative response toward them. ”



About STPI

STPI is a dynamic creative workshop and contemporary art gallery based in Singapore. Established in 2002, STPI is a non-profit organisation committed to promoting artistic experimentation in the mediums of print and paper and has become 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.