

IFPDA 2022

Presenting works by
Donald Sultan
Trenton Doyle Hancock
Sam Durant
Ian Woo
Zul Mahmud
Pinaree Sanpitak
Thukral & Tagra

DONALD SULTAN



Donald Sultan's large-scale still life paintings are filled with rich iconography—provocative objects, like bulbous fruits, set against a tar-black background. Although primarily classified as a still lifes, Sultan maintains that his works (despite their representational objects—flowers, lemons, eggs, buttons) are first and foremost abstract. Born in Asheville, North Carolina, Sultan moved to New York City in 1975 upon completion of his advanced studies. He is recognized as a painter, printmaker, and sculptor, and best known for his large compositions made following a unique technique: in place of canvas, Sultan covers masonite with 12-inch vinyl floor tiles, from which he cuts geometric and organic forms. Sultan fills the negative spaces with tar or plaster, followed by a layer of paint; his resulting images are distinctively textured and equally balance the contrast of positive and negative space.







Oranges on Branches

2002

Lift-ground etching, aquatint and
mezzotint, on STPI handmade cream paper

49 x 55.5 cm

Edition of 20

SGD 3,600 (excludes tax)



Red Poppies

2004

Screen print on STPI handmade paper

26 x 26 cm

Edition of 175

SGD 900 (excludes tax)



Oranges on Branches

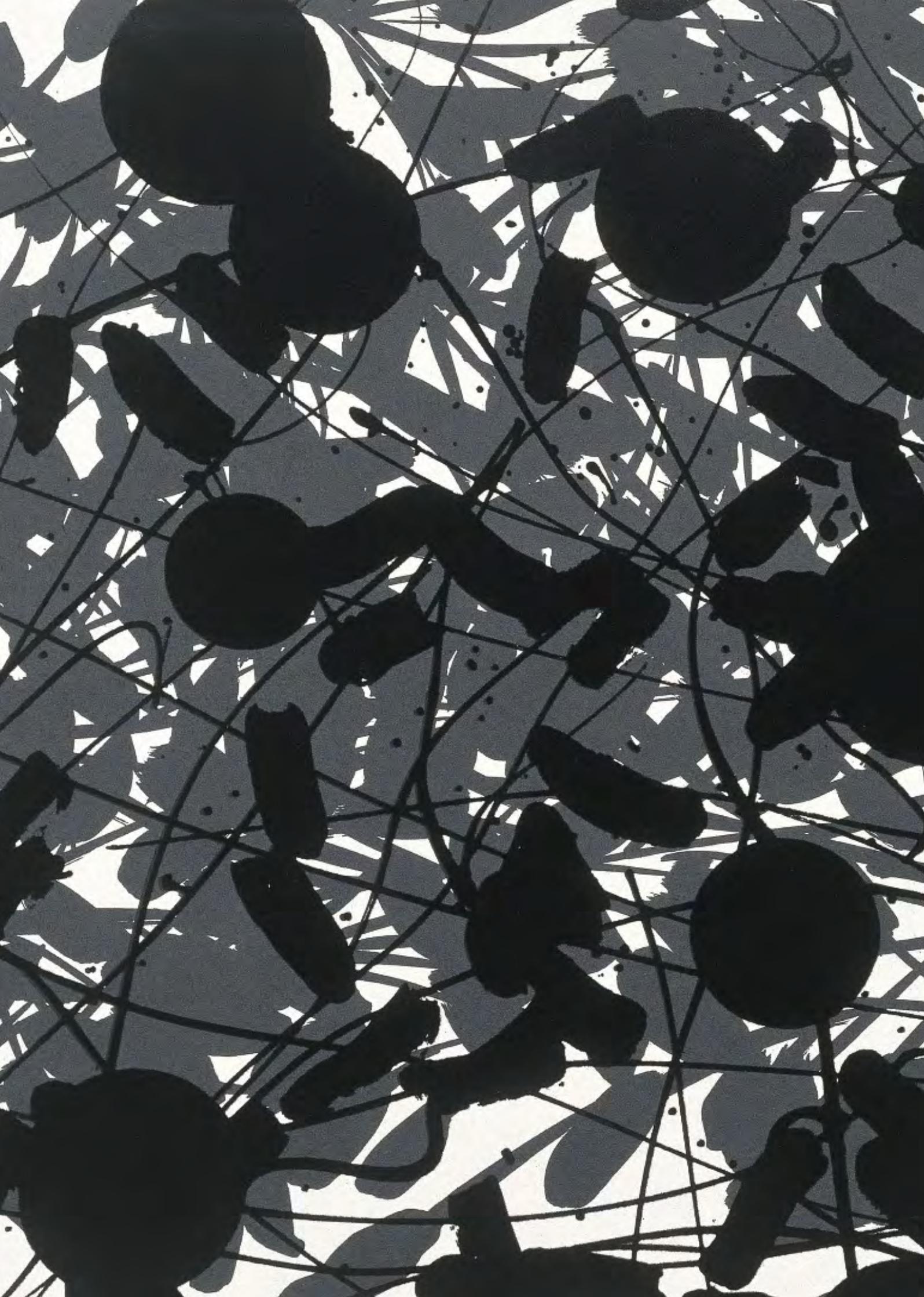
2002

Lift-ground etching, aquatint, silkscreen
with flocking, on STPI handmade paper

60 x 72.5 cm

Edition of 20

SGD 3,400 (excludes tax)



TRENTON DOYLE
HANCOCK



Born in 1961, American artist Sam Durant actively engages with social, political and cultural events in history as part of his practice, with a particular emphasis on American history. His areas of focus include the Civil Rights Movement, the conflict between settlers and Native Americans, and international trade relationships. Growing up in Boston in the 1970s, an educational culture emphasising democratic ideals, racial equality and social justice created the foundation for Durant's artistic perspective.

In January 2020, Durant returned to STPI for a second residency and furthered his research and experimentation on the imagery of the destruction of monuments and statues. Beginning in 2008, this long-standing focus started with the project "Defaced Monuments", a continuing and ongoing database of damaged and destroyed monuments around the world. The project takes further resonance with the events surrounding his public sculpture *Scaffold* in 2017. The sculpture was an amalgamation of seven gallows from United States history, one of which was used for a mass execution in Mankato, 1862. Stirring up intense feelings for the local Dakota community, *Scaffold* was eventually removed and destroyed after a mediation session among the artist, Dakota elders, and other stakeholders. The artist says, "I wanted to dig deeper to understand how and why symbols and artworks provoke such powerful emotional response in people." His research developed the visual language employed for the project "Iconoclasm", first exhibited at Library Street Collective in 2019. The series comprised large-scale drawings which depict some of the most dramatic destructions throughout history and across the globe.

At STPI, this language was further explored through the collaboration between the artist and STPI's Creative Workshop team. The ideas and possibilities emerging from this relationship opened the doors for pivotal moments in Durant's artistic production. A significant breakthrough is the creation of original handmade concrete paper, where cement was added into paper pulp while it was still in its liquid form. For the artist, this material imprint serves as a reminder of the physical composition of statues and monuments. And in these works, appropriated collage elements from years of online research and data are precisely laid on top of the paper canvases in varying formulations and methods, serving to accentuate the powerful conceptualisations behind each series. "Monuments and the histories they remember have been a big part of my work for many years," the artist shares. "This new series of prints for STPI follow my normal working process of developing collages which form the basis for sculptures, installations, drawings and other works. In the case of the edition for STPI, the collages have become works in themselves. I wanted to preserve the rough quality of the hand-cut photography while producing a compelling composition that is beautifully made."

The following works were created during his seven-day residency at STPI.





We Go For Help

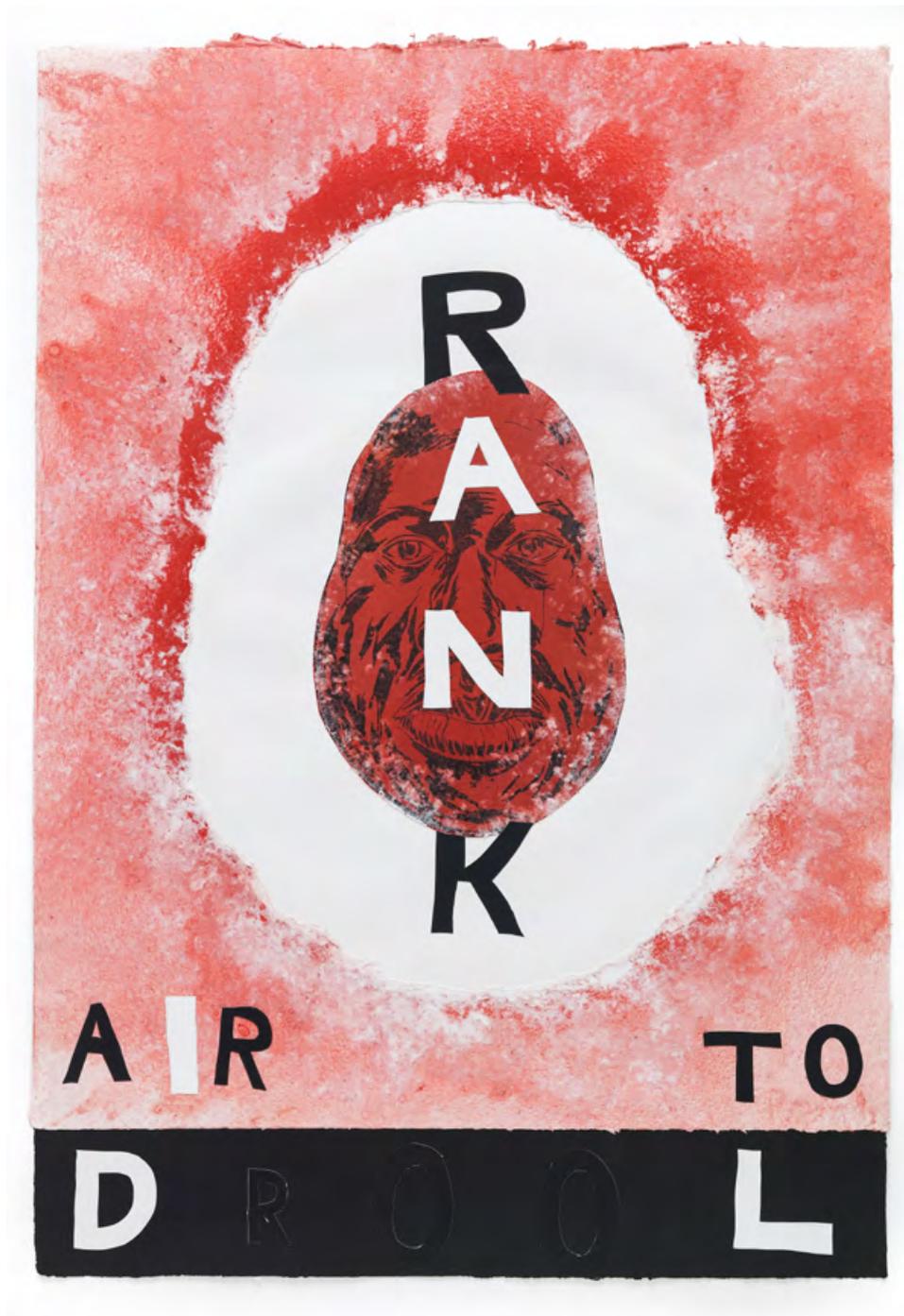
2010

Screen print, cotton paper formed on European style mould and deckle, pigmented paper pulp, stencil/water shaped paper, and embedded paper

192 x 133 cm

Unique

USD 18,750 (excludes tax)



Rank Air to Drool

2010

Screen print, cotton paper formed on European style mould and deckle, pigmented paper pulp, stencil/water shaped paper

192 x 132 cm

Unique

USD 18,750 (excludes tax)



Aboard

2009

Screen print, collage, stencil shaped paper
pulp and STPI handmade paper

150 x 168 cm

Unique

USD 18,750 (excludes tax)



O

A

RD



Imported but Beautiful

2010

Screen print, collage, stencil shaped paper pulp, pigmented paper pulp on paper

Unframed: 232 x 320 x 8cm

Unique

USD 40,500 (excludes tax)



A Sweet Hell

2010

Etching, aquatint, spit bite aquatint and
STPI handmade paper

Framed: 90 x 115 x 7cm

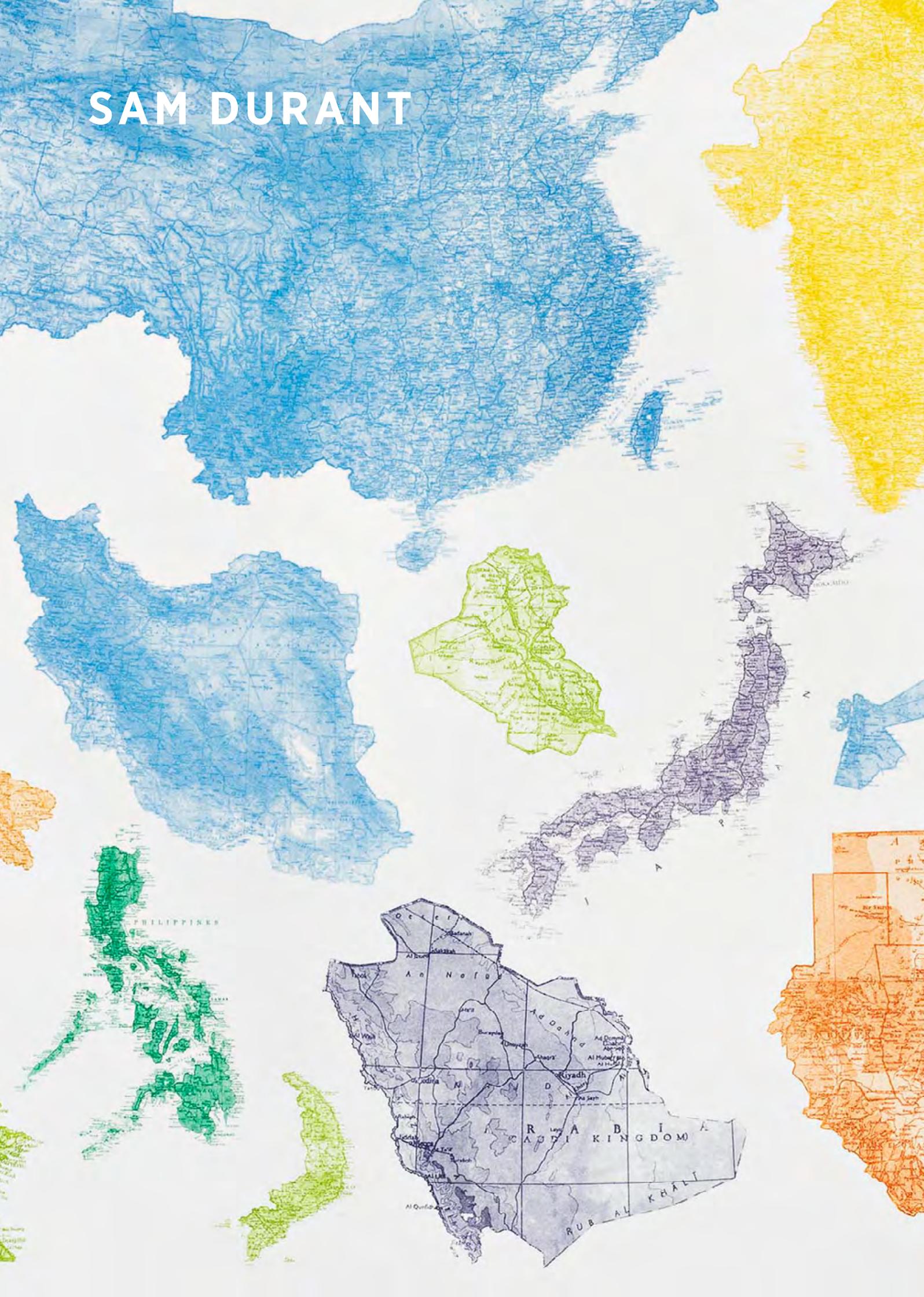
Edition of 8

USD 4,500 (excludes tax)





SAM DURANT



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people.” His research developed the visual language employed for the project “Iconoclasm”, first exhibited at Library Street Collective in 2019. The series comprised large-scale drawings which depict some of the most dramatic destructions throughout history and across the globe.

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Proposal for a Map of the World

2015

Etching, screenprint, collage on paper

Unframed: 114.5 x 142.5 cm

Edition of 6

USD 8,500 (excludes taxes)



Fall of Communism, Ear and Noses, Boots and Mouth

Fall of Communism, Ear and Noses, Boots and Mouth

2020

Offset lithography on gampi paper and chine collé
on paper

Dimensions Variable

Edition of 2, 1 AP

USD 15,000 (excludes taxes)





Fall of Communism

2020

Offset lithography on gampi paper and chine collé
on paper

Framed: 65 x 75 x 5 cm







Ear and Noses

2020

Offset lithography on gampi paper and chine collé
on paper

Framed: 65 x 65 x 5 cm



Boots and Mouth

2020

Offset lithography on gampi paper and chine collé
on paper

Framed: 65 x 75 x 5 cm



Transparency, Certainty, Ambivalence

Transparency, Certainty, Ambivalence

2020

Inkjet print with pigment ink on gampi paper
mounted on acrylic

Dimensions Variable

Edition of 2, 1 AP

USD 18,000 (excludes taxes)





Transparency

2020

Inkjet print with pigment ink on gampi paper
mounted on acrylic

Framed: 56.5 x 66 x 5 cm







Certainty

2020

Inkjet print with pigment ink on gampi paper
mounted on acrylic

Framed: 56.5 x 56 x 5 cm



Ambivalence

2020

Inkjet print with pigment ink on gampi paper
mounted on acrylic

Framed: 56.5 x 66 x 5 cm



مبارك

الله الملك
الملك

Untitled (Communism, Colonialism, Confederacy)

Untitled (Communism, Colonialism, Confederacy)

2020

Inkjet print on gampi paper mounted on STPI
handmade cement paper; inkjet print on silk

Framed: 74.5 x 64.5 x 5 cm each

Edition of 2, 1 AP

USD 18,000 (excludes taxes)

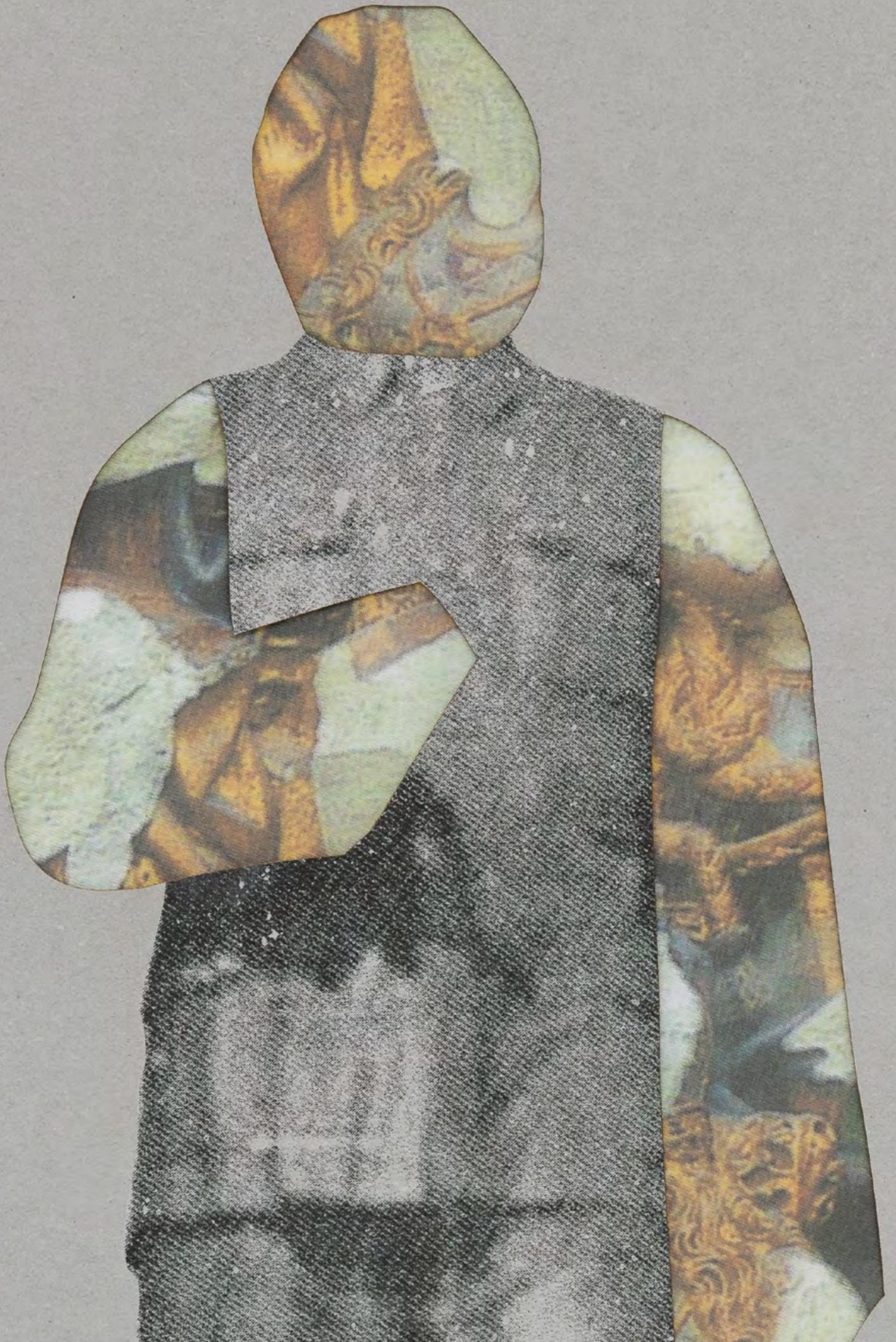




Untitled (Communism)

2020

Inkjet print on gampi paper mounted on STPI
handmade cement paper; inkjet print on silk







Untitled (Colonialism)

2020

Inkjet print on gampi paper mounted on STPI
handmade cement paper; inkjet print on silk



Untitled (Confederacy)

2020

Inkjet print on gampi paper mounted on STPI
handmade cement paper; inkjet print on silk







IAN WOO



Ian Woo is an artist working in the language of abstraction. Influenced by forms of modernism, perceptual abstraction and the sound structures of music improvisation, his work is characterised by a sense of gravitational and representational change. He often uses the term 'picture making' when describing his position and approach, maintaining the discipline and evolvement of painting as a vehicle for pictorial reflectivity.

Woo has exhibited widely on an international level. His works are in the collection of major institutions such as ABN AMRO, Singapore Art Museum, The Istana Singapore, The National Gallery Singapore, Suzhou Center, UBS, and the Mint Museum of Craft & Design, USA.

Woo's paintings have been featured in the publication *Art Cities of the Future: 21st Century Avant-Gardes*, published by Phaidon in 2013. Since 2016, he has been part of the painting collaborative *Impermanent Durations- On Painting and Time*.

Woo lives and works in Singapore and is represented by FOST Gallery, Singapore.







Elixir Monument

2021

Monotype on paper

Framed: 123.8 x 96 x 4.5cm

Unique

SGD 7,000 (excludes taxes)



Steps

2021

Monotype and intaglio on paper

Framed: 123.8 x 96 x 4.5cm

Unique

SGD 7,000 (excludes taxes)



Syllable

2021

Monotype and intaglio on paper

Framed: 123.8 x 96 x 4.5cm

Unique

SGD 7,000 (excludes taxes)





Porcelain

2021

Monotype on paper

Framed: 123.8 x 96 x 4.5cm

Unique

SGD 7,000 (excludes taxes)



Emerald

2021

Monotype and lithography on paper

Unframed: 110 x 81.5 cm

Unique

SGD 7,000 (excludes taxes)



Twine

2021

Monotype, lithography and intaglio on paper

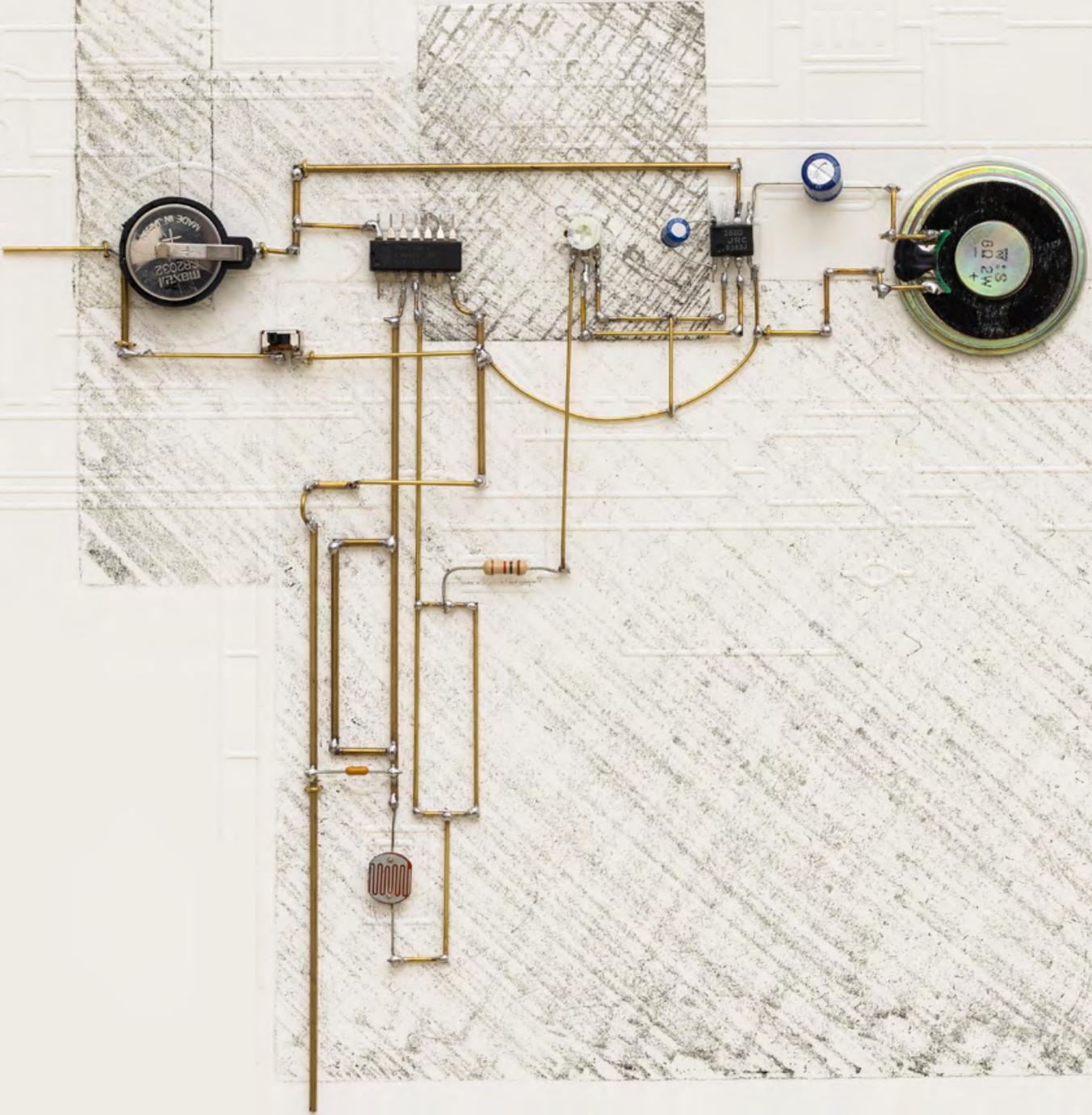
Unframed: 110 x 81.5 cm

Unique

SGD 7,000 (excludes taxes)



ZUL MAHMUD



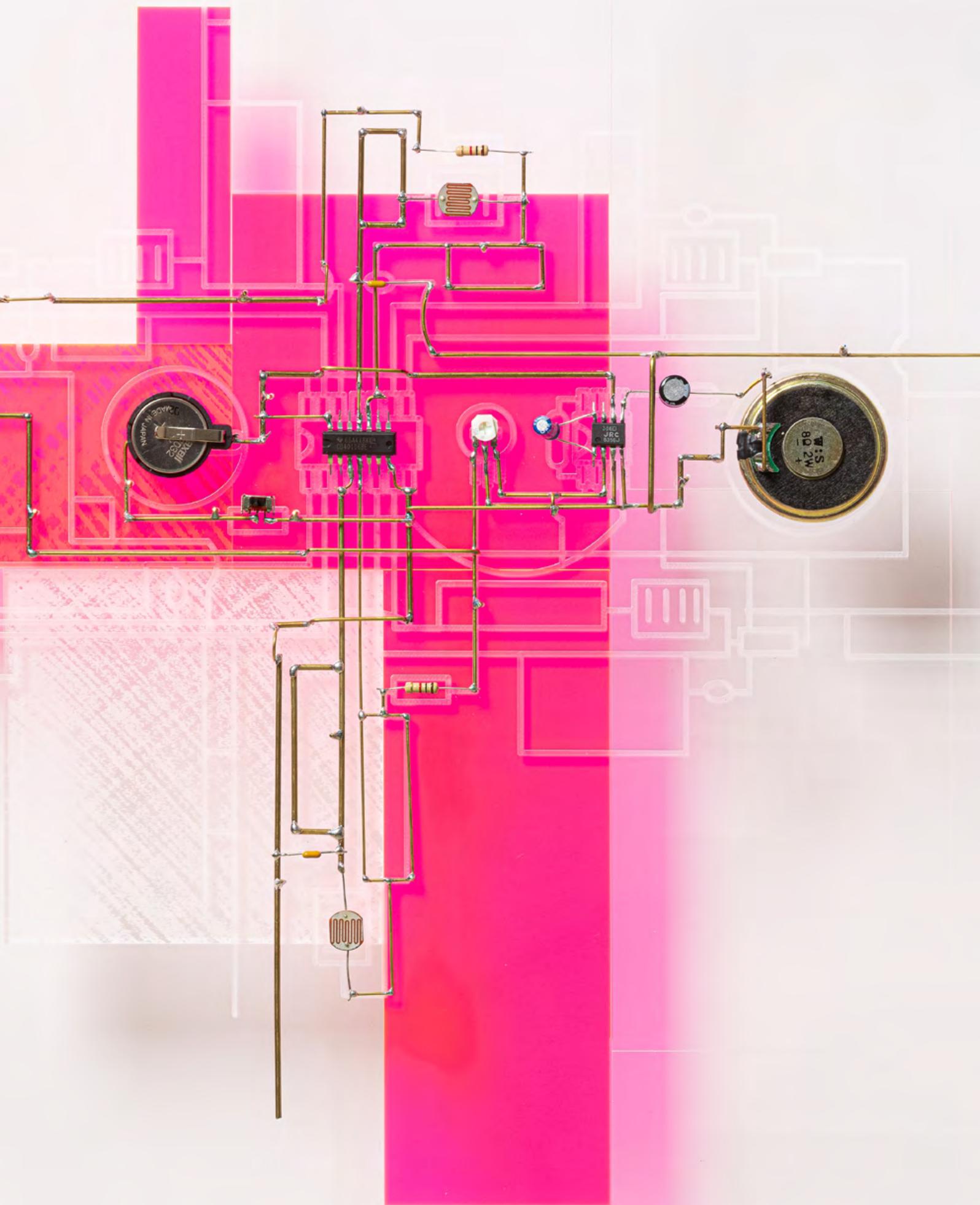
Zulkifle Mahmud (b.1975) has been at the forefront of a generation of sound-media artists in Singapore's contemporary art development, a genre that has been garnering interest for its inter-disciplinary approach and experimental edge. ZUL represented Singapore at the Ogaki Biennale in 2006, and was Singapore's first sound artist at the Singapore Pavilion of the 52nd Venice Biennale 2007.

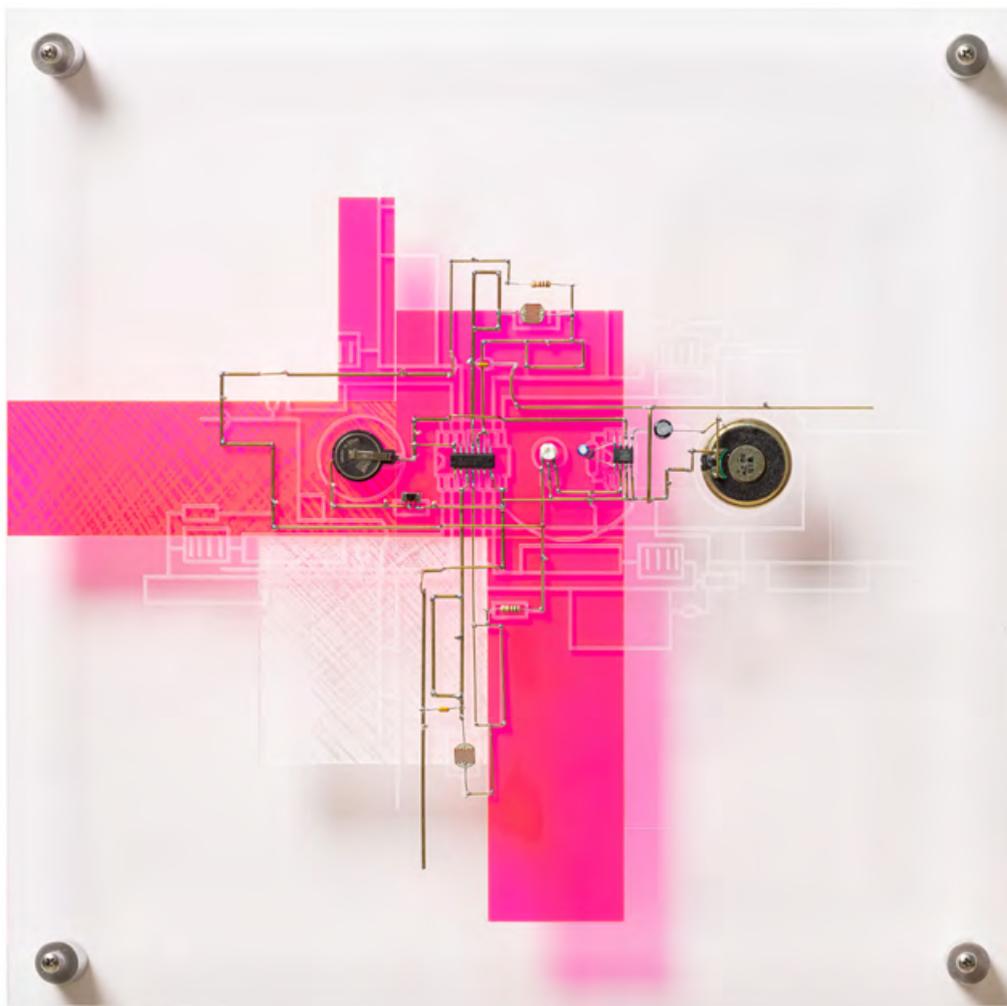
ZUL has cut a reputation for integrating 3-D forms with 'sound constructions' and 'sound-scapes', often crossing genres and collaborating with other artists. In 2017, ZUL received the inaugural honorary Soichiro Fukutake Prize by Benesse Holding Inc for his Singapore Biennale 2016 commission. The work, SONICreflection, has since been acquired by the Fukutake Foundation.

ZUL has exhibited across the globe. His notable initiatives include an industrial-sound inspired soundtrack in conjunction with an Antoni Tapies exhibition at the Singapore Art Museum and winning Singapore Straits Time Life! Theatre Award 2010 for Best Sound Design (RPM by Kafai/Theatreworks).









Spaces Within Time 2

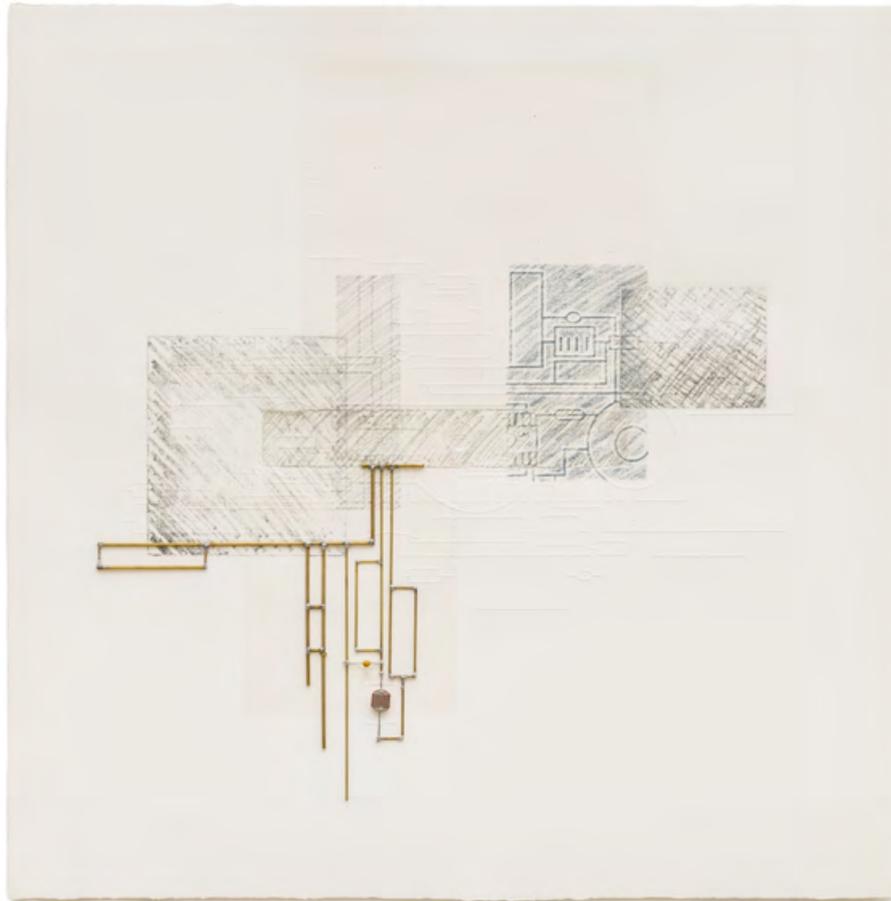
2021

Screenprinted, engraved and laser cut acrylic sheets with sound and sculptural wire elements

44 x 44 x 4.5 cm

Unique

SGD 6,200 (excludes taxes)



SONIC Imprint 3

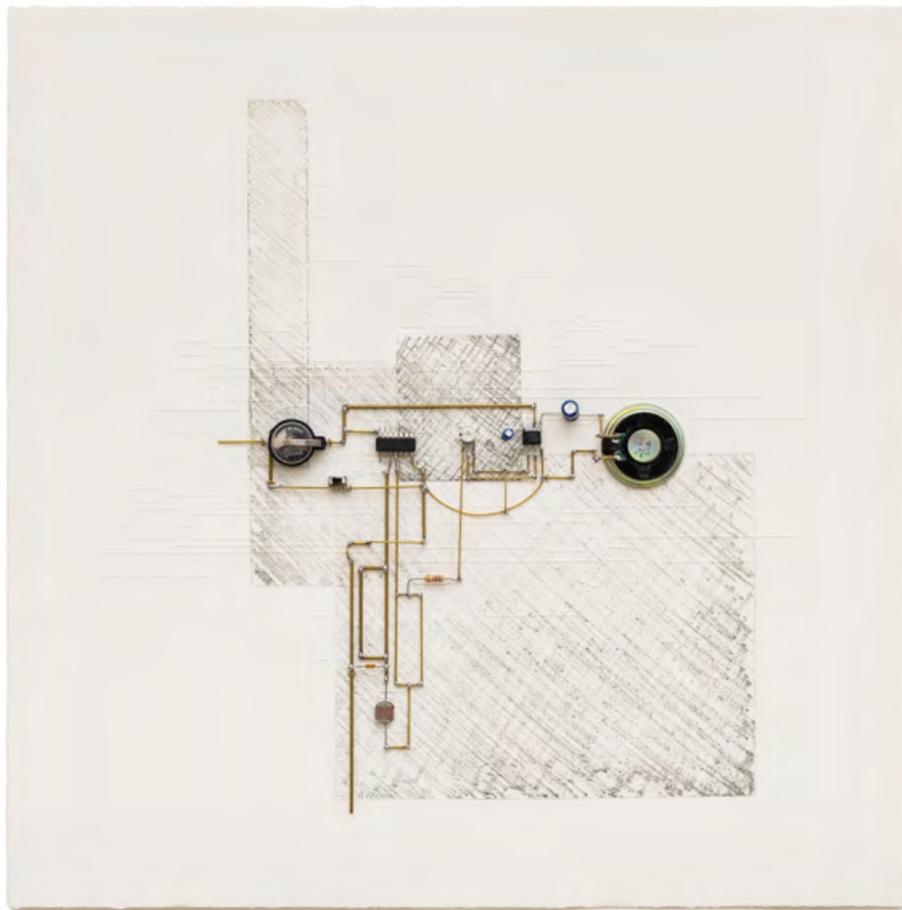
2021

Soft ground etching with chine-collé and
sculptural wire elements on paper

Unframed: 43.5 x 43.5 cm

Unique

SGD 2,200 (excludes Singapore 7% GST)



SONIC Imprint 6

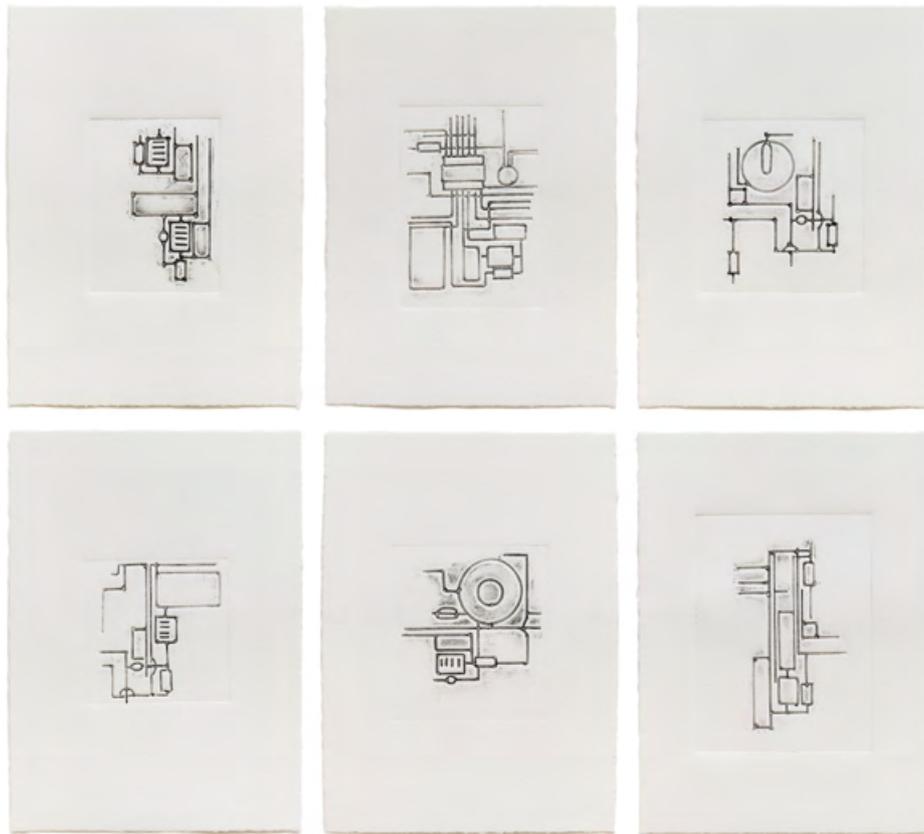
2021

Soft ground etching with chine-collé and
sculptural wire elements on paper

Unframed: 43.5 x 43.5 cm

Unique

SGD 2,200 (excludes Singapore 7% GST)



SONIC Relics 1

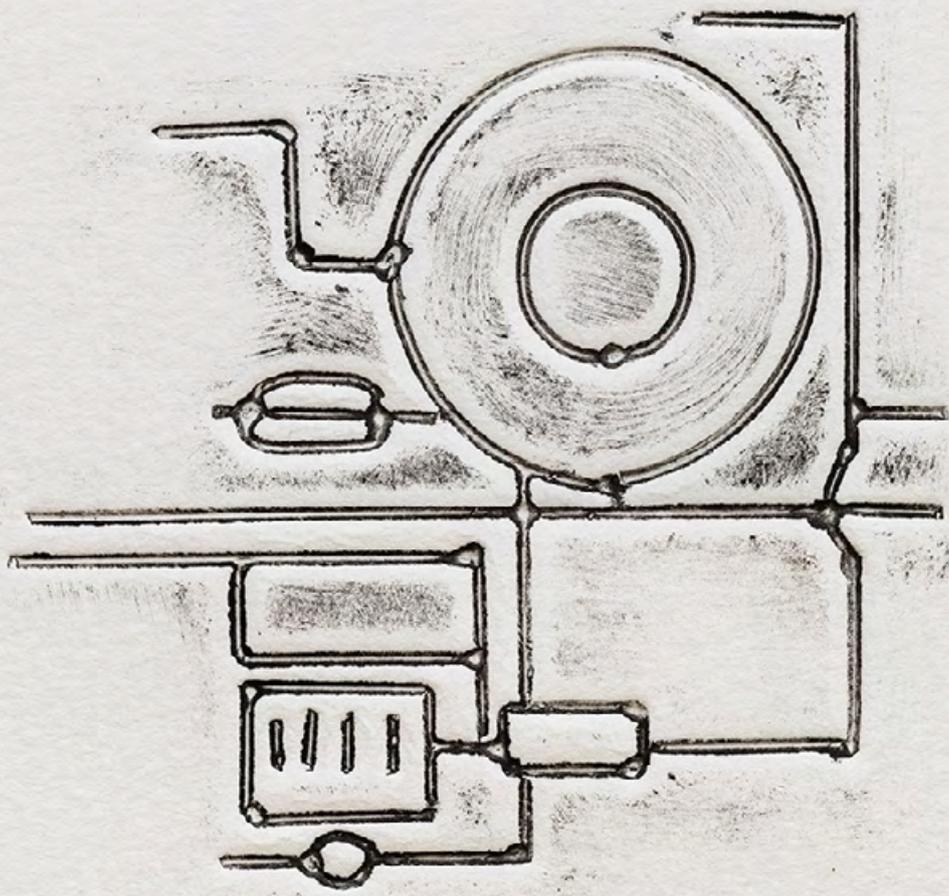
2021

Collagraph on paper,
6-part installation

Framed: 30.4 x 23.4 x 3.8cm each

Variation of 3

SGD 3,600 (excludes Singapore 7% GST)



PINAREE SANPITAK



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

Over the past thirty years, Sanpitak's work has been featured in numerous museums and major biennales across Asia, Europe and the United States. In 2021, the artist launched her monograph, Pinaree Sanpitak 1985 – 2020, which was part of the fifth public programme of her exhibition House Calls at 100 Tonson Foundation, Thailand (2020–2021). With STPI, Sanpitak presented a solo show, Fragmented Bodies: The Personal and the Public (2019) following her residency in Singapore. In the same year, she also presented a site-specific installation titled The Black and the Red House for Setouchi Triennale 2019. The artist also partakes in community collaborative projects, such as Breast Stupa Tiopary and Breast Stupa Cookery at the Jim Thompson Farm in Thailand (2018). A large-scale hanging fabric installation The Roof, commissioned by Arts Brookfield, was on view

at the Brookfield Place Winter Garden in Battery Park City in New York (2017). An overview of her work from 1995-2013 was showcased in a solo exhibition, Collection +: Pinaree Sanpitak, at the Sherman Contemporary Art Foundation in Sydney, Australia (2014). The artist presented Hanging by a Thread at the Los Angeles County Museum of Art (2013), a solo exhibition featuring her large-scale installation of the same title, which was subsequently acquired by said institution. Another large-scale installation, Temporary Insanity, was exhibited at the Chrysler Museum in Norfolk, Virginia (2012) and subsequently at The Contemporary Austin in Austin, Texas (2013).





Breast Vessel II - 1

2018

Screenprint on paper

Framed: 83 x 117.5 x 4.5 cm

Unique

SGD 7,000 (excludes taxes)



Breasts and Bodies 2

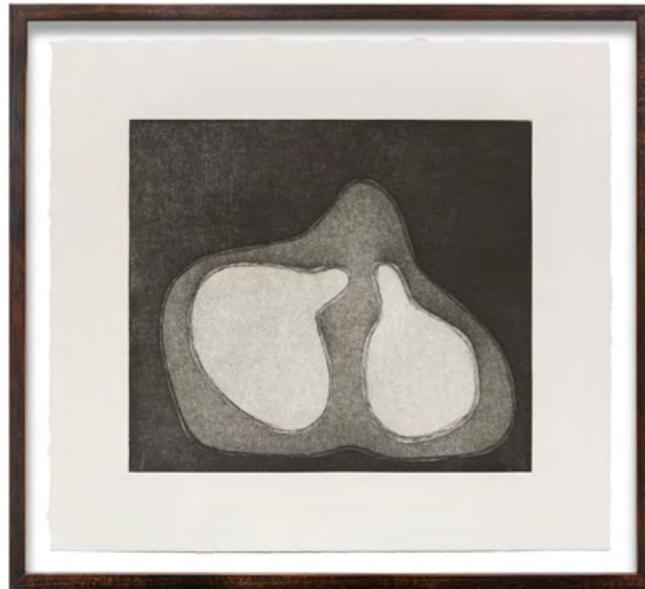
2018

Etching on paper

Unframed: 35 x 30.5 cm

Unique

SGD 1,400 (excludes taxes)



Breast Works III - 1

2018

Etching and aquatint on paper

Unframed: 39.5 x 43 cm

Unique

SGD 2,500 (excludes taxes)



Breast Works II - 2

Etching and monoprint on gampi paper,
collaged on paper

Unframed: 32 x 29 cm

Unique

SGD 1,900 (excludes taxes)

Breast Vessel III - 1

2018

Etching on paper

Framed: 52 x 62 x 3.8cm

Unique

SGD 2,800 (excludes taxes)



Breast Vessel III - 2

2018

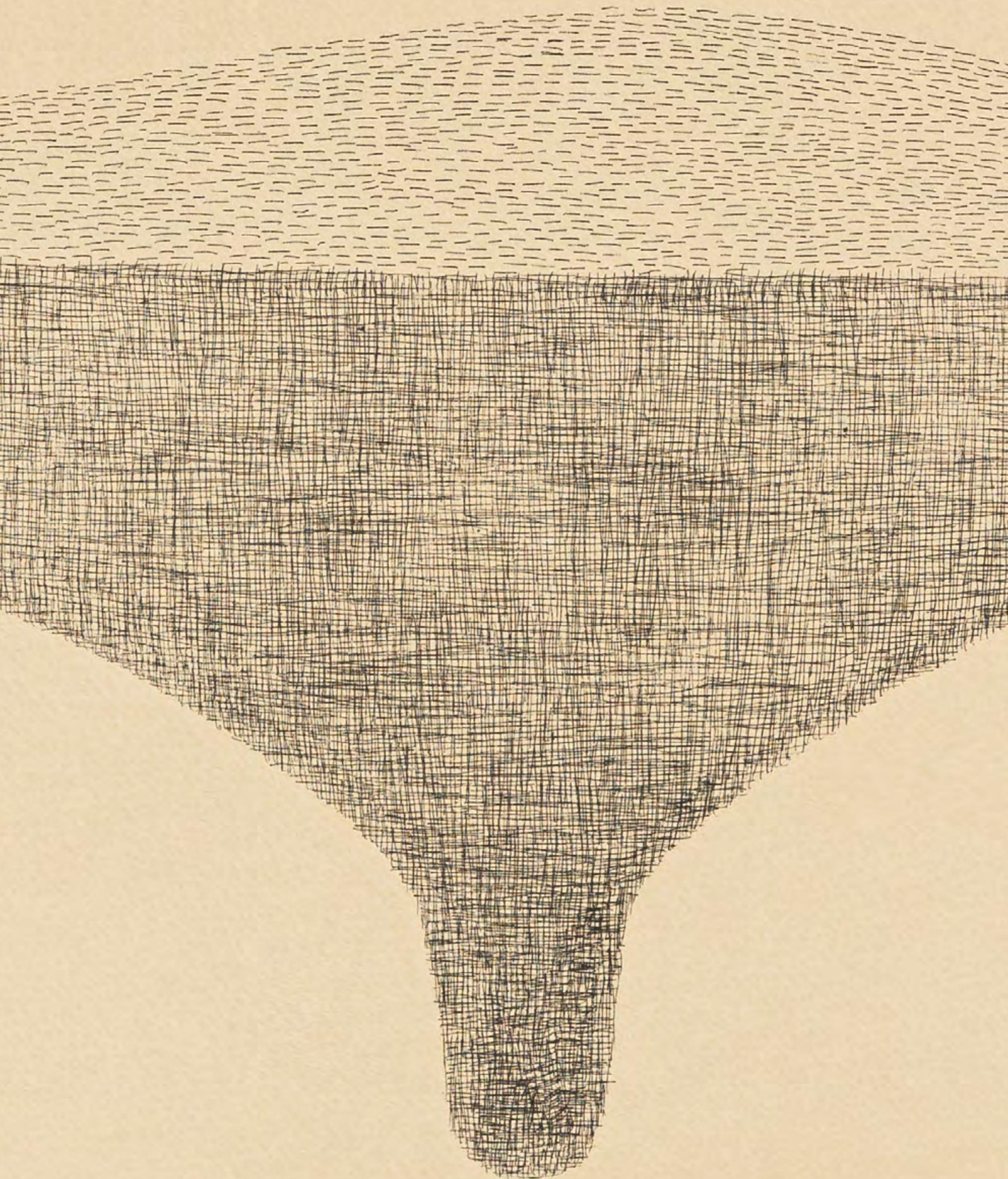
Etching and relief print on paper

Unframed: 36 x 48cm

Unique

SGD 2,500 (excludes taxes)





THUKRAL & TAGRA



Thukral & Tagra (b. 1976, Jalandhar, Punjab, India & b. 1979, New Delhi, India respectively) blur the lines between fine art and popular culture, product placement and exhibition design, artistic inspiration and media hype. Their works comment on the globalisation of consumer culture and the repercussions of this as it is being experienced in India today. While both playful and humorous, their works express thoughtful questions about the nature of Indian identity as articulated by Indians themselves and projected by India to the rest of the world.

Tensions between digital and hand-guided techniques of art production were explored during their residency at STPI through the marriage of handicraft and technology, such as the combination of the organic qualities of handmade materials and the manual printing processes with customised digital components that enabled animation on paper.

Thukral & Tagra have worked together since 2003 and have held solo exhibitions all over the world, including in Singapore, Japan, Korea, China, Italy, Germany, the United Kingdom, Austria, and more. Their works have been included in group exhibitions on multiple international platforms such as Mori Art Museum in Tokyo, UCCA Beijing, Lyon Museum of Contemporary Art in France, Pompidou Centre Paris, Arken Museum in Copenhagen, Helsinki Art Museum Tennis Palace in Finland, Yerba Buena Center for the Arts in the USA, Nature Morte in Berlin, among many others. Their numerous awards include Creative Minds of the Year, GQ Man of the Year, and 101 Emerging Designers of the World.







Attractively Awful (b)

2009

Relief print, lithography, screenprint, collage,
airbrush, hand-cut, construction on STPI
handmade paper

Framed: 116 x 90.5 x 7cm

Edition 1 of 6

SGD 10,300 (excludes taxes)



(Family weekends) Six days a week

2019

Lithography, screenprint, collage on hand cut, painted misu paper, airbrushed, laser cut acrylic constructed on laminated STPI handmade paper with cast paper and pigmented paper pulp

Framed: 175 x 137 x 7 cm

Unique

SGD 44,900 (excludes taxes)



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Family Week



About STPI

STPI Gallery fosters the exchange of ideas in contemporary art with its diverse exhibitions and public programme. The gallery hosts specially curated exhibitions of works produced in the STPI Creative Workshop and regularly participates in international art fairs. This enables it to nurture and sustain local and international interest in both its residency artists as well as the mediums of print and paper.

STPI is a creative workshop and contemporary art gallery based in Singapore. Established in 2002, STPI is committed to promoting artistic experimentation in the mediums of print and paper, making it one of the most cutting-edge destinations for contemporary art in Asia. STPI sits alongside National Gallery Singapore and the Singapore Art Museum as part of the national Visual Arts Cluster of leading institutions in the region.