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Acknowledgments
S.E.A. Focus is a showcase of contemporary art from Southeast Asia. It aims to bring together a curated selection of some of the finest galleries to foster a deeper appreciation of contemporary art and artists in the region. A meeting point for artistic vision and vigour, S.E.A. Focus provides a platform to propel diverse cultural exchanges which celebrate, promote and provoke dialogue about Southeast Asian art.

S.E.A. Focus is an initiative led by STPI – Creative Workshop & Gallery, supported by the National Arts Council, Singapore. Returning in January 2021, the edition melds the complementary formats of S.E.A. Focus Digital and S.E.A. Focus Curated.
SEAspotlight
SEAspotlight is a specially curated series of panel discussions and talks by artists, luminaries and passionate art personalities, focusing on topics from and around Southeast Asia.

SEAcity
SEAcity is a region-wide programme of exhibitions and events hosted by partnering institutions, participating galleries and artist-run spaces during S.E.A. Focus and Singapore Art Week.

SEAcommunity
SEAcommunity is an educational programme designed for a range of publics, including school groups and experience seekers, to actively take part in S.E.A. Focus. It aims to provide a dialogic participation through helpful resources and engagements with arts professionals, encouraging a discovery and discussion of Southeast Asian contemporary art that develops a keen understanding of art appreciation.
S.E.A. Focus Curated is a physical presentation of selected works from all participating exhibitors. This year, titled hyper-horizon, the showcase provides a space for connections to be renewed, and more: it is a moment for collectors and audiences to light upon something fresh or surprising. Southeast Asia is home to ancient cultures and a confluence of manifold histories, but the region is also ever-dynamic; in constant flux, its waters never rest still. Southeast Asian contemporary has garnered attention internationally in recent years, and even amidst challenging circumstances, the power of its art to elicit wonder and excitement has not diminished.

S.E.A. Focus Curated will be located at Tanjong Pagar Distripark, housed in a site boldly designed by Randy Chan from Zarch Collaboratives for visitors in Singapore. The exhibition can be experienced digitally by an international audience through seafocus.sg.
hyper    horizon
A+ Works of Art (Kuala Lumpur)
Art Porters (Singapore)
Art Seasons (Singapore, Beijing)
Artinformal Gallery (Manila)
Baik Art (Los Angeles, Seoul)
Bangkok City City Gallery (Bangkok)
CUC Gallery (Hanoi)
Edouard Malingue (Hong Kong, Shanghai)
FOST Gallery (Singapore)
Gajah Gallery (Singapore)
Gallery Side 2 (Tokyo)
Lehmann Maupin (New York, Hong Kong, Seoul, London)
Mizuma Gallery (Tokyo, New York, Singapore)
neugerriemschneider (Berlin)
Nova Contemporary (Bangkok)
Ota Fine Arts (Tokyo, Singapore, Shanghai)
Richard Koh Fine Art (Kuala Lumpur, Singapore)
ROH Projects (Jakarta)
Silverlens (Manila)
STPI (Singapore)
Sullivan+Strumpf (Sydney, Singapore)
The Columns Gallery (Seoul, Singapore)
The Drawing Room (Manila)
Tropical Futures Institute (Cebu)
Wei-Ling Gallery (Kuala Lumpur)
Yavuz Gallery (Singapore, Sydney)
Yeo Workshop (Singapore)
The sea is never still. Yet the waters – however choppy or calm – always kiss the sky at the horizon line.

This image of the horizon is one that is immediately recognisable, or even cliché, at first glance. Yet stare hard at the horizon and this enduring symbol reveals itself as an elusive paradox, an enigma cloaked in familiarity. The line where the sky meets the sea or land, the horizon is a demarcation and a boundary that can never be crossed. Used metaphorically, it suggests the threshold of a person’s knowledge or range of perception. But it is also a line without limit. When we scan from left to right, the horizon is never-ending, and so too, when the direction of viewing takes a $180^\circ$ rotational turn. Looking at the horizon in the distance, it is a line that always remains at a distance: no matter how much we walk, sail or fly towards it, it never gets any closer. Indeed, Christopher Columbus, in pursuit of gold and treasure, chased the horizon in 1492. Sailing westwards, he went ‘over’ the edge but did not fall off a flat earth as many then believed he would. Five centuries later, that has not changed. Despite the subjectivity of one’s position or specific location, the horizon line is still always held at the edge of our vision; this ‘boundary’ is an image of infinity that holds constant.

A sense of constancy and certainty was, however, conspicuously absent in 2020. Great change seized Southeast Asia last year, as it did every part of the world. The arrival of a global pandemic upturned life as we knew it, but the tumult also spurred urgent focus on what is vital and essential, as well as the place of art in testing times. But even as artworks continue to offer respite or a means to connect with others, art too, finds itself changed. Yet adjusting to a ‘new normal’ has also catalysed new or different ways of doing things, prompting uncharted pathways and fresh prospects. Across all fields and sectors, there has also been an accelerated move to the digital realm and the online world – to hyperspace.

Space is a place that unfolds in multiple dimensions. Conventionally, we apprehend it in three dimensions in our lived world; in four dimensions when considering time. In more recent theoretical frameworks of physics however,
string theory goes on to describe space, and hyperspace, in 10 dimensions, 11, 12, 26 – or more. Charting new conceptual horizons as a quantum theory of gravity, string theory has been held up, albeit controversially, as a candidate for that elusive “Theory of Everything”. Against the backdrop of this metaphysical mindbender, the very notion of space is now electrified and quickened. Apt then, that its kin “hyperspace” leaps off from a word that in itself is a most energetic adjective. Moreover, as a prefix, the term “hyper” does active duty too on several fronts: it connects, elevates and amplifies. Hyperlink. Hypertext. Hypersonic. Hyperactive. Hyperrealism. Hyperreal.

The “hyper” thus gestures to a space that lies above and beyond; it is a “continuum of coordinates” and the term signifies connecting points or nodes within an entity, like a network. Now bridging with the horizon, a new vista emerges. The hyper–horizon compels us to look past what is immediately visible or habitual – pointing to a realm where something unexpected or unpredicted can be discovered.

This curated section of S.E.A. Focus is a space for connections to be renewed, and more: it is a moment for collectors and audiences to light upon something fresh or surprising. Southeast Asia is home to ancient cultures and a confluence of manifold histories but the region is also ever-dynamic; in constant flux, its waters never rest still. The Southeast Asian contemporary has garnered attention internationally in recent years, and even amidst challenging circumstances, the power of its art to elicit wonder and excitement has not diminished.

Out of uncertainty and ambiguity, opportunity can be fashioned and crafted. In looking beyond restive waters and waves, the eye casts towards – and past – an infinite edge.

The hyper–horizon is a space potent with possibility.

By Joyce Toh
Head of Exhibitions & Public Programmes
Hà Ninh Pham, *D6 [Shrimp Farm]*, from *My Land*, 2020, Graphite, watercolour, pastel, acrylic marker on paper, 123 x 260 cm. © Hà Ninh Pham. Photo courtesy of the artist and A+ Works of Art.

Nadiah Bamadhaj, *Anthropocene Series*, 2019, Charcoal on paper collage, 100 x 340 cm (triptych), 100 x 100 cm (each), 3 pieces. © Nadiah Bamadhaj. Photo courtesy of the artist and A+ Works of Art.
Clockwise

Jamie Tan and Jamie Teo, *As Good as Grey*, 2020, Oil on linen, 190 x 120 cm. © Jamie Tan and Jamie Teo. Photo courtesy of the artists and Art Porters.


Jamie Teo, *Untitled (Intense Black, Ultramarine Blue, Dioxazine Purple & Titanium White)*, 2020, Oil on linen, 145 x 110 cm. © Jamie Teo. Photo courtesy of the artist and Art Porters.
© PHUNK. Photo courtesy of the artists and Art Seasons.
PHUNK, A – Z, Pastel, 2020, Acrylic on canvas, 30 x 21 cm (each), 27 panels.
© PHUNK. Photo courtesy of the artists and Art Seasons.
Zean Cabangis, *When There's Nothing Left (After Rolly)*, 2020, Acrylic, toner, emulsion transfer on canvas, 122 x 183.9 cm. © Zean Cabangis. Photo courtesy of the artist and Artinformal.

Alvin Zafra, *Baluarte de Santiago*, 2019, Whitestone on sandpaper, 109.2 x 388.6 cm (triptych), 109.2 x 132 cm (each). © Alvin Zafra. Photo courtesy of the artist and Artinformal.
Eddy Susanto, #5 Oxydentalism-Asia Influence on Western; after Thomas Doesburgh 1694, 2018, Drawing pen and acrylic on canvas, 200 x 150 cm. © Eddy Susanto. Photo courtesy of the artist and Baik Art.
Korakrit Arunanondchai, *Painting with history (love)*, 2020, Acrylic and blue foil on bleached denim on inkjet print on canvas, aluminium stretcher, 86.4 x 86.4 cm. © Korakrit Arunanondchai. Photo courtesy of the artist and Bangkok CityCity Gallery.
Dusadee Huntrakul, *Monument for Mothers, Monument for Regenerative Labor Practice, Monument for Regenerative Agriculture, Monument for Waste Management and Consumption, Monument for Biodiversity*, 2020. Bronze, Various dimensions: 20 x 7.5 cm, 26.5 x 10.5 cm, 19.4 x 9.5 cm, 28 x 10.8 cm, 22.5 x 6.2 cm, Edition 3 of 3, 1 AP. © Dusadee Huntrakul. Photo courtesy of the artist and Bangkok CityCity Gallery.
Top to bottom

Nguyen Thanh Truc, *Illustration of a Snowfall*, 2019, Acrylic on canvas, 100 x 100 cm. © Nguyen Thanh Truc. Photo courtesy of the artist and CUC Gallery.


Top to bottom

Jimmy Ong, Ayam Sirsak, Raffles Trophies. 2018,
Charcoal on paper, 150 x 117.5 cm. © Jimmy Ong.
Photo courtesy of the artist and FOST Gallery.

Jimmy Ong, Buat Naga, Raffles Trophies. 2018,
Charcoal on paper, 211 x 127.5 cm. © Jimmy Ong.
Photo courtesy of the artist and FOST Gallery.
Jimmy Ong, The Kettle Call The Pot Black, I AMOK YOU ARE OK, 2019, Aluminium, 45 x 130 x 45 cm.

© Jimmy Ong. Photo courtesy of the artist and FOST Gallery.
Left to Right


Clockwise

Udomsak Krisanamis, Caravan, 2017, Acrylic and collage on canvas, 107 x 64 x 3cm. © Udomsak Krisanamis. Photo by Toni Cuhadi, courtesy of S.E.A. Focus, Singapore.

Udomsak Krisanamis, Feed Me To The Lion, 2017, Acrylic on canvas bag, 42 x 26 cm. © Udomsak Krisanamis. Photo by Toni Cuhadi, courtesy of S.E.A. Focus, Singapore.

Udomsak Krisanamis, One on One, 2017, Acrylic on styrofoam, 34.5 x 21.5 x 2 cm. © Udomsak Krisanamis. Photo by Toni Cuhadi, courtesy of S.E.A. Focus, Singapore.
Top to bottom

Rirkrit Tiravanija, untitled 2019 (five easy pieces), from the offering series, 2019, 5 plastic food sweets, stainless steel plate, 18 x 30 x 4 cm (Plate: 18 x 30 x 3 cm), Edition of 12.
© Rirkrit Tiravanija. Photo by Toni Cuhadi, courtesy of S.E.A. Focus, Singapore.

Rirkrit Tiravanija, untitled 2019 (two or three things I know about her), from the offering series, 2019, 3 plastic food sweets, stainless steel plate, 18 x 30 x 3.5 cm (plate: 18 x 30 x 3 cm) Edition of 12
© Rirkrit Tiravanija. Photo by Toni Cuhadi, courtesy of S.E.A. Focus, Singapore.
Albert Yonathan Setyawan, *Ignivomous*, 2020, Terracotta, 214 x 214 x 4 cm.

© Albert Yonathan Setyawan. Photo courtesy of the artist and Mizuma Gallery.
Top to bottom

*Budi Agung Kuswara, The Vibrant Dynamism,* 2020, Cyanotype, oil, acrylic on kamasan canvas 169 x 144 cm. © Budi Agung Kuswara. Photo courtesy of the artist and Mizuma Gallery.

*Ashley Yeo, Marigold,* 2020, Hand-cut paper and gold leaf 5 x 15 x 15 cm (sculpture), 122 x 40 x 40 cm (installation). © Ashley Yeo. Photo courtesy of the artist and Mizuma Gallery.
Iwan Effendi, *The Visitor*, 2019, 2020
Rattan, wood, paper, washi, charcoal on paper
Installation dimensions variable.
Photo by Toni Cuhadi, courtesy of S.E.A. Focus, Singapore.
Top to bottom

**Tobias Rehberger, Mother without child 3,**
2019, Fibre glass, 151 x 38 x 47 cm.
© Tobias Rehberger. Photo by Jens Ziehe, courtesy of neugerriemschneider, Berlin.

**Rirkrit Tiravanija, untitled 2016 (nothing)** 2016,
Saffron dyed cotton, thread, metal grommets,
Site-specific, dimensions variable 1 of 9 site-specific works © Rirkrit Tiravanija. Photo by Toni Cuhadi, courtesy of S.E.A. Focus, Singapore.
Left to Right


Hilmi Johandi, *Landscape & Paradise VII (Poolscapes no.2)*, 2021, Oil on linen, 170.3 x 145 cm. © Hilmi Johandi.
Photo courtesy of Ota Fine Arts (Shanghai / Singapore / Tokyo).
Left to Right


Left to Right

Hu Qiren, #4, A Grocer’s Essentials, 2020,
Archival pigment print on aluminium composite panel, Edition 1 of 3, 118.9 x 78.9 cm. © Hu Qiren.
Photo courtesy of Richard Koh Fine Art.

Hu Qiren, #5, A Grocer’s Essentials, 2020,
Archival pigment print on aluminium composite panel, Edition 1 of 3, 118.9 x 78.9 cm. © Hu Qiren.
Photo courtesy of Richard Koh Fine Art.
Top to Bottom


Syaiful Aulia Garibaldi, *Porulen Sudor #3*, 2020,
Lichen and thermometer on andesite rock, 30 x 10 x 5 cm.
© Syaiful Aulia Garibaldi. Photo courtesy of ROH Projects.

Syaiful Aulia Garibaldi, *Porulen Sudor #5*, 2021,
Single-channel video, Duration: 10 min, 30 x 10 x 5 cm.
© Syaiful Aulia Garibaldi. Photo courtesy of ROH Projects.
Top to Bottom

**Gregory Halili, Crux II,** 2020, Oil and volcanic ash on capiz shell, 6.1 x 9.3 cm. © Gregory Halili. Photo courtesy of Silverlens.

**Gregory Halili, Deep End III,** 2020, Oil and gold-lip mother of pearl, 6.5 x 10.2 cm. © Gregory Halili. Photo courtesy of Silverlens.

**Gregory Halili, Dreamer II,** 2020, Oil and black-lip mother of pearl, 6.1 x 9.3 cm. © Gregory Halili. Photo courtesy of Silverlens.
Left to Right, Clockwise

**Russel Wong, Cymbidium Orchid**, 2020, Photolithography on paper, 60 x 60 cm. © Russel Wong. Photo courtesy of the artist and STPI, Singapore.

**Russel Wong, Heliconia Wagneriana**, 2020, Photolithography on paper, 60 x 60 cm. © Russel Wong. Photo courtesy of the artist and STPI, Singapore.

**Russel Wong, Heliconia**, 2020, Photolithography on paper, 60 x 60 cm. © Russel Wong. Photo courtesy of the artist and STPI, Singapore.

**Russel Wong, Chrysanthemum**, 2020, Photolithography on paper, 60 x 60 cm. © Russel Wong. Photo courtesy of the artist and STPI, Singapore.


Left on image. **Yeo Chee Kiong, Ballet, 2016, Resin, Edition of 8, 230 x 60 x 60 cm.**
© Yeo Chee Kiong. Photo courtesy of the artist and The Columns Gallery.

Right on image. **Yeo Chee Kiong, Ballet, 2016, Stainless steel, Edition of 8, 230 x 60 x 60 cm.**
© Yeo Chee Kiong. Photo courtesy of the artist and The Columns Gallery.
Top to bottom

Photo courtesy of the artist and The Columns Gallery.

Yeo Chee Kiong, *Pedicure*, Bronze, Edition of 8, 70 x 35 x 35 cm. © Yeo Chee Kiong.
Photo courtesy of the artist and The Columns Gallery.
**Jet Pascua, Gator,** 2020, Oil and acrylic on canvas, 89 x 70 cm. © Jet Pascua. Photo by Toni Cuhadi, courtesy of S.E.A. Focus, Singapore.

**Jet Pascua, Half a Buck’s Worth,** 2020, Oil and acrylic on canvas, 94 x 94 cm. © Jet Pascua. Photo by Toni Cuhadi, courtesy of S.E.A. Focus, Singapore.
Left to Right

Gerardo Tan, *After Work 10.15.20*, 2020, Oil and acrylic on canvas, 168 x 122 cm.

Gerardo Tan, *After Work 10.18.20*, 2020, Oil on canvas, 168 x 122 cm.
Kristoffer Ardeña, *Ghost Painting (Cracked Category): National Bookstore*, 2020, Elastomeric paint on canvas, 176 x 306 cm (installation size), 44 x 34 cm (each, 34 pieces). © Kristoffer Ardeña. Photo courtesy of the artist and Tropical Futures Institute.
Chen Wei Meng, *Flowing Movement #1*, 2019, Ink on xuan paper, 97 x 179 cm.

© Chen Wei Meng. Photo courtesy of the artist and Wei-Ling Gallery.
Chen Wei Meng, *Expanding 2*, 2019, Ink on xuan paper, 124 x 96.5 cm.
© Chen Wei Meng. Photo courtesy of the artist and Wei-Ling Gallery.
Ian Tee, *HISTORY KEEPS ME AWAKE AT NIGHT*, 2020-2021, Acrylic, target papers, reflective tape and collage on destroyed aluminium composite panel, 200 x 300 cm (diptych).
© Ian Tee. Photo courtesy of the artist and Yavuz Gallery. Represented by Yavuz Gallery.
Ian Tee, VISIBILITY IS A TRAP, 2020, Acrylic, target papers, comic strips, reflective tape and collage on destroyed aluminium composite panel, 200 x 150 cm. © Ian Tee. Photo courtesy of the artist and Yavuz Gallery. Represented by Yavuz Gallery.
Sarah Choo Jing, *156 Emerald Hill*, 2020, Diasec print on light box, 90 x 150 cm.

© Sarah Choo Jing. Photo courtesy of the artist and Yeo Workshop.
© Cian Dayrit. Photo courtesy of the artist and Yeo Workshop.

Ana Prvacki, Study for Multimask 1, 2020, Watercolour on paper, 40 x 60 cm. © Ana Prvacki. Photo courtesy of the artist and Yeo Workshop.

Ana Prvacki, Study for Multimask 2, 2020, Watercolour on paper, 40 x 60 cm. © Ana Prvacki. Photo courtesy of the artist and Yeo Workshop.

Ana Prvački, *Study for Energetic Tickle (accordion)*, 2020, Watercolour on paper, 40 x 60 cm. © Ana Prvački. Photo courtesy of the artist and Yeo Workshop.

Ana Prvački, *Study for Energetic Tickle (breath)*, 2020, Watercolour on paper, 40 x 60 cm. © Ana Prvački. Photo courtesy of the artist and Yeo Workshop.
Top to Bottom


Ana Prvački, *Study for The Splash Zone (atmosphere)*, 2020, Watercolour on paper, 40 x 60 cm. © Ana Prvački. Photo courtesy of the artist and Yeo Workshop.

Ana Prvački, *Study for The Splash Zone (shell)*, 2020, Watercolour on paper, 40 x 60 cm. © Ana Prvački. Photo courtesy of the artist and Yeo Workshop.
SEAspotlight Talks
COVID has accelerated the move of art into hyperspace, as more artists produce digital artworks, as well as galleries and museums putting presentations and collections online. In the vast array of digital art, works can range from video to VR and AR, gaming, and art transmitted via social media. Even as new opportunities are opened up, there has been a displacement of creative labour. What does this portend for art-to-come – a promising future, or one that may see a greater return for the ‘real’?

Long before the Covid pandemic, artists, critics and organizers were questioning the value of large-scale exhibitions in terms of their economic, environmental and social impact. With many biennials postponed due to the global health crisis and restrictions to international travel forcing a renewed focus on local audiences and ecologies, could Covid be the end of the international biennale as we have come to know it? What are the new ideas for the future of exhibition making?

This talk is co-presented by Frieze, leading resource of art and culture and Exclusive Media Partner of S.E.A. Focus 2021.
This talk takes a closer look at a topic that all facets of the art world have, throughout history and until today, wrestled with – the value of art. It examines how art is valued in the art market and how it is collected, that seems to fly in the face of the common sense of the general public. This discussion also positions the topic in light of art history, from the time of Dada pioneer Marcel Duchamp until now, touching on notions of conceptual art.

How much for that banana duct-taped to the wall?

Friday, 29 January 2021
3.00PM – 4.00PM

Featuring:

Jim Amberson, Art Collector and Member of S.E.A. Focus Advisory Committee
Sandy Ma, International Specialist and Associate Director of 20th Century & Contemporary Art at Phillips
Jasdeep Sandhu, Director, Gajah Gallery
Moderated by Elaine Ng, Editor and Publisher of ArtAsiaPacific
This talk takes a closer look at a topic that all facets of the art world have, throughout history and until today, wrestled with – the value of art. It examines how art is valued in the art market and how it is collected, that sometimes seems to fly in the face of the common sense of the general public. This discussion also positions the topic in light of art history, from the time of Dada pioneer Marcel Duchamp until now, touching on notions of conceptual art.

In this highly anticipated talk, gain invaluable insights from the collecting journey and practice of renowned collectors Don and Mera Rubell. The Rubell Family Collection, first established in 1964 and now formally renamed as The Rubell Museum, is one of the most internationally acclaimed private collections of contemporary art. It features 7,200 works by over 1,000 artists, and represents a new kind of institution serving as an advocate for a diverse mix of contemporary artists and a resource for both the public and art world to engage in dialogue with them.
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Advisory Committee
Jim Amberson

Originally from the USA but based in Asia since 1998, Jim Amberson is a Director in a multinational insurer. He has been actively collecting Southeast Asian contemporary art for more than 15 years, acquiring works by Sopheap Pich, Dinh Q. Lê, Yee I-Lann, Handiwirman Saputra and more. Amberson’s interest in the region extends to a Masters of Arts Degree from the National University of Singapore in Southeast Asian Studies and publications that include *Deep S.E.A.: Contemporary Art from South East Asia* and *The Little Red Dot: Becoming a Red Hot Home for Art*. Amberson is frequently invited to panels to speak on collecting Southeast Asian art, and has loaned his collection to numerous international exhibitions.

Patricia Chen

Patricia Chen is a filmmaker and writer focused on visual arts. Her series of independent films on leading art collections and collectors, *Uli Sigg: China’s Art Missionary* and *The 24-Hour Art Practice*, have been screened in The Netherlands (Authentication in Art Congress 2016, The Hague), Hong Kong, Indonesia, and Singapore. As a writer, Patricia has penned columns on Southeast Asian art and contributed to *ArtAsiaPacific*, *Financial Times*, *The Art Newspaper* and *Flash Art*. She also authored *Uli Sigg in Conversation: Collecting Chinese Contemporary Art*. Patricia created Southeast Asia’s first modern and contemporary art indices - her published articles and public lectures via quantitative data analyses and primary fieldwork have inaugurated ways of advancing the study of art and the art market.

Alexandra Seno

Alexandra Seno is an art and architecture critic, and an arts administrator. She serves as Head of Development at Asia Art Archive, an independent non-profit focused on education about and research on contemporary art from Asia. Her writings on visual culture and the economics of culture have been published in the New York Times, the Wall Street Journal, *Newsweek* magazine, *The Art Newspaper*, and Architectural Record magazine. As an art critic, she has a regular radio program on RTHK. In the last 10 years, she has been involved with several non-profit arts organisations: the board of independent Hong Kong space Para Site, the advisory council of Spring Workshop, and the executive committee of The Oriental Ceramic Society of Hong Kong.

Aaron Seeto

The Director of Museum MACAN, Aaron Seeto, has vast experience working to advance the goals of contemporary arts organisations and curating significant exhibitions of artists from the Asia and Pacific regions. Seeto was formerly Curatorial Manager of Asian and Pacific Art, at Queensland Art Gallery | Gallery of Modern Art in Brisbane, Australia where he led the curatorial team at the eighth Asia Pacific Triennial of Contemporary Art (APT8) in 2015. For eight years prior, he was the Director of Sydney’s ground-breaking 4A Centre for Contemporary Asian Art.
STPI is a dynamic creative workshop and art gallery based in Singapore. Established in 2002, STPI is 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 the National Gallery Singapore and the Singapore Art Museum as part of the national Visual Arts Cluster of leading institutions in the region.
The STPI Creative Workshop is a rigorous space for pushing the boundaries of various printmaking and papermaking techniques. With facilities that include an in-house paper mill and tailor-made printing presses, the Creative Workshop is equipped with both specialised technologies and trained professional printmakers and papermakers. It produces unique collaborations with leading artists to challenge conventions in art, explore new trajectories in their practice, and share their experience with the public.

The STPI Gallery is an active platform that fosters the exchange of artistic ideas with its diverse exhibitions and public programmes. The gallery hosts specially curated exhibitions of works produced in the STPI Creative Workshop and regularly participates in international fairs. This enables it to nurture and sustain a far-reaching interest in both its residency artists and in the mediums of print and paper. The gallery’s public programmes aim to engage and broaden visitor understanding of art today, while collaborations with an illustrious range of curators, collectors, and gallerists provide a holistic experience for audiences on a global level.
Singapore Art Week (SAW), the pinnacle of Singapore’s visual arts scene, returns in its 9th edition from 22 to 30 January 2021. Singapore’s signature visual arts season will celebrate the coming together of our vibrant artist community in unprecedented times as we simultaneously navigate new modes of artmaking, presentation and look forward to new possibilities for the future. Keeping to the theme of “Art Takes Over”, SAW 2021 will present over 100 arts events across both physical and digital spaces, featuring new works, transnational collaborations and virtual art experiences. Offering a diverse range of works from our arts and cultural institutions, private galleries, non-profit arts organisations, independent artists and curators, audiences can enjoy SAW 2021 through physical presentations complemented by digital programmes accessible from the comfort of their homes.

SAW continues to be a spotlight, gathering and launchpad for the arts community in Singapore, in line with the larger #SGCultureAnywhere campaign, sounding a call towards the creation of new networks, shared knowledge and connectivity both locally and regionally. SAW 2021, a celebration of Singapore’s vibrant art landscape, is a joint initiative by the National Arts Council (NAC), the Singapore Tourism Board (STB) and the Singapore Economic Development Board (EDB).

Visit [www.artweek.sg](http://www.artweek.sg) for the full SAW 2021 event line-up.
About Artsy
Artsy is the leading global online marketplace for buying, selling, and discovering fine art. Artsy connects its 4,000+ international partners – including galleries, auction houses, art fairs, and institutions – spanning 100+ countries with its 2+ million global art collectors and art lovers across 190+ countries. Artsy expands the entire art market by using best-in-class, mobile-first technology to effectively connect supply and demand at a global scale. Launched in 2012, Artsy is headquartered in New York City with offices in London, Berlin, Hong Kong, Shanghai, and Los Angeles.

About Frieze
Frieze is a media and events company that comprises three publications, frieze magazine, Frieze Masters Magazine and Frieze Week; and four international art fairs, Frieze London, Frieze Los Angeles, Frieze New York and Frieze Masters; regular talks and summits, led by frieze editors; and frieze.com – the definitive resource for contemporary art and culture.
Acknowledgments

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