

X SPINE WIDTH



Portrait of a blind artist obscured by flowers



Ryan Gander

Ryan Gander is an artist living and working in London and Suffolk. He has established an international reputation through artworks that materialise in many different forms from sculpture to film, writing, graphic design, installation, performance and more besides.

Through associative thought processes that connect the everyday and the esoteric, the overlooked and the commonplace, Gander's work involves a questioning of language and knowledge, a reinvention of the modes of appearance and creation of an artwork. His work can be reminiscent of a puzzle, a network with multiple connections, the fragments of an embedded story, a huge set of hidden clues to be deciphered, encouraging viewers to make their own connections and invent their own narrative in order to solve the charade with its many solutions, staged by the artist.

Gander studied at Manchester Metropolitan University, UK, the Rijksakademie van Beeldende Kunsten, Amsterdam, NL and the Jan van Eyck Akademie, Maastricht, NL.

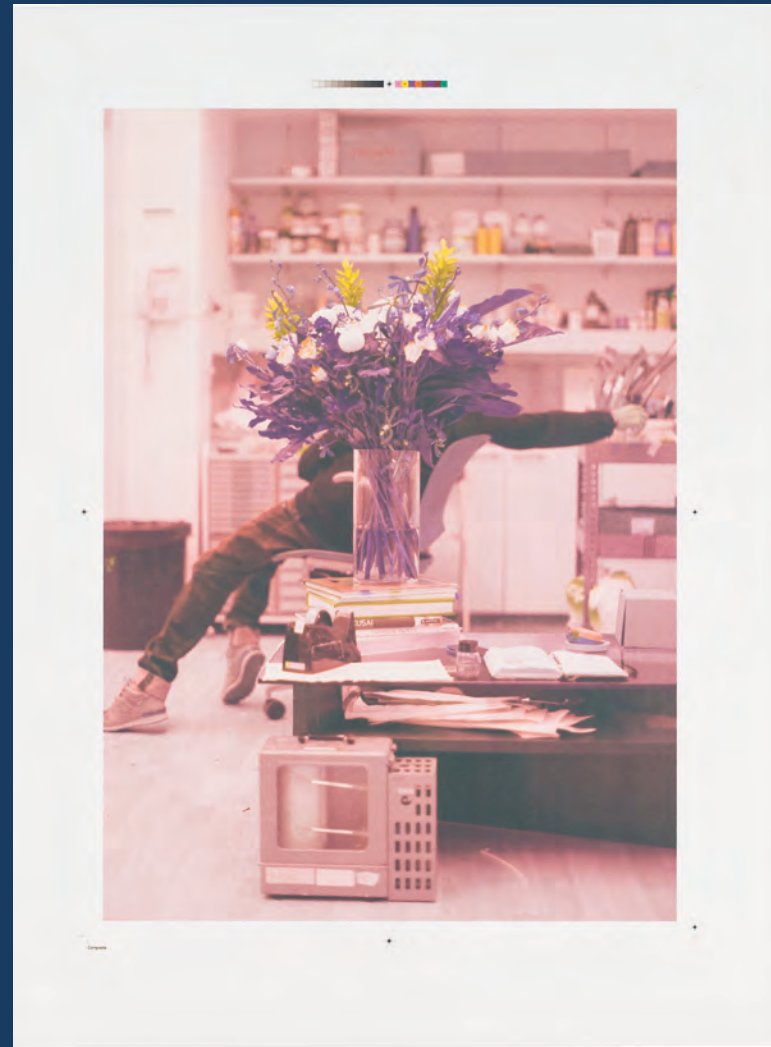
Recent solo shows have been held at Manchester Art Gallery, Manchester, UK; TARO NASU, Tokyo, JP; gb agency, Paris, FR; Frac Ile-de-France / Le Plateau, Paris, FR; Daiwa Press Viewing Room, Hiroshima, JP; Lisson Gallery, London, UK; Museo Tamayo, Mexico City, MX; Maison Hermès, Tokyo, JP; Jörg Johnen Galerie, Berlin, DE.

Recent projects include *Art Park Odrupgaard*, Odrupgaard Museum, Copenhagen, DK; *Incredibly shiny stuff that doesn't mean anything*, Okayama Kyokuto Hospital, Okayama, JP; *The artists have the keys*, 2 Willow Road, London, UK; *The Human Factor*, Hayward Gallery, London, UK; *Unlimited*, Art Basel, Basel, CH; *Parcours*, Art Basel, Basel, CH; *Esperluette*, Palais de Tokyo, Paris, FR; *DOCUMENTA (13)*, Kassel, G; *Locked Room Scenario*, commissioned by Artangel, London, UK; *ILLUMInations* at the 54th International Art Exhibition of the Venice Biennale; *Intervals* at Solomon R. Guggenheim Museum, NYC, US and *The Happy Prince*, Public Art Fund, Doris C. Freedman Plaza, Central Park, NYC, US.

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1976 Chester, UK.

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The Other People Place

That artists have employed other people in the making of their work, using their expertise and knowledge, is not a new concept. Yet, it is often mistaken that this approach, which brings an artist's vision into physicality, began at the emergence of conceptual art when works were made regularly by instruction and fabricated without the artist present. The use of assistants, however, has been with us since the early points of art history. For hundreds of years, artists have regularly appointed others to help with production, making the production as much about the craft of others as their own.

Ryan Gander is not alone in this pursuit. Indeed, while almost all artists need or require other people to facilitate their production, even when working in a very traditional terrain, there are particularities in Ryan's works, which paradoxically conceal and reveal the participation of

others, that set his work at a distance. His residency period at STPI ties in with this lineage. As such it seemed pertinent to write about this aspect of his practice, providing a short history of this way of working, and how it has been processed through and in his pieces.

When visiting Ryan's studio, which is like a small, tightly controlled and excellently performed factory, it becomes immediately apparent that the involvement and importance of the actions of others is greatly significant to his practice. Ryan's studio is by far one of the most organised in the world, at least in my experience, and it needs to be. His imagination is insistently at full speed. The people working around him, as it seems, are constantly playing catch up, as they attempt to ground his ideas and ultimately bring them into form, before he moves onto the next idea and project. In 2014, for example, over three hundred works were made, and perhaps double that amount was considered for production or yet to be realised.

My initial experience of the way that Ryan deliberately places the handle by other people into the foreground came by way of direct participation, rather than viewing

his works or speaking to him about the idea. In 2006, I invited him to contribute to an exhibition I organised for his then representing gallery in London, Store Gallery. Titled 'The Show Will Be Open When The Show Will Be Closed', the exhibition involved the use of a number of London-based commercial galleries in addition to Store, and applied the concept of deterritorialisation to its making. For the show I invited a number of artists to make work that would adorn gallery shutters or doors, making the show visible only during periods when the galleries were closed. Ryan initially proposed to make a poster depicting my face. Knowing him and his work, however, I was not sure if it was a mere joke, or whether or not he was even being serious; and if he was, the work in my view would have been about critiquing my position in the overall show and its organisation, even simply about placing me in a position of embarrassment.

Not being keen on the idea, Ryan proposed instead that I write a text about an artwork of my choice, one that dealt in some way with the concepts of deterrence and enticement. Having written the text I visited his studio a week or so later and was recorded reading it aloud. The

by Adam Carr

recording was transferred to an intercom system and Ryan had this placed next to the entrance of the gallery with a handwritten text enclosed in an envelope, instructing people to press the buzzer on the intercom to hear the recording. In a typical way here, Ryan had initiated a set of rules or instructions for the work's production, giving somebody else a role in the construction of the piece and becoming a subject of work in the actual exhibition, in this case myself. This piece titled *HOW TO RUIN EVERYTHING YOU ADORE (Or Passing the buck)* (2006) is not alone in handing the bat back over to the curator, making them do some of the "work".

In 2012, for the exhibition 'When Attitudes Became Form Become Attitudes', Ryan chose not to participate in the traditional sense, putting his contribution to the show in the catalogue instead. Next to a description of his work within the catalogue are two sets of letters. One set was written from the curator of the exhibition to Ryan and was full of criticism, bordering on vitriol; Ryan's reply shared a similar sentiment. The other set of letters were full of admiration and praise for each other. While the work placed the curator and their attributes as

its core, it also underlined the relationship between the two, which can often be fraught and highly productive.

Another example where the curator's work became Ryan's work is *Ghostwriter*



Still from *Ghostwriter Subtext – (Towards a significantly more plausible interrobang)*, 2006
Image credit: ©Ryan Gander. Courtesy the artist.

Subtext (Towards a significantly more plausible interrobang) (2006), a video piece involving three participants—curator Hans Ulrich Obrist, architect Rem

Koolhaas and an interviewer. Obrist, the art world's most notorious and relentless interviewer, was placed by way of this piece in the opposite position, where he became the one being interviewed as opposed to the person interviewing. In

the piece we only see the listener, not the speaker, causing a disjuncture to occur between sound and image. The whole video operates as a kind of feedback

loop: the interviewer is a ghost writer, a profession that involves writing for other people as if writing for one's own, and the subject of the conversation is centered on making an interview about an interview.

A more recent example of Ryan's deployment of the curator was seen in last year's contribution to the public projects section at Art Basel Miami Beach, where he had its curator, Nicholas Baume, flanked by a group of security guards for the fair's duration, placing him on "show".

All of these works are tied together by the positioning or re-positioning of the curator, making that the work and helping to historicise the creative dialogue that exists between artist and curator.

Many of Ryan's other works meddle with conventional positions, transporting the actions of others into prominence. *The Grand National Advertisement* (2005), for example, consists of a box of five thousand A5 flyers promoting a writing syndicate. The advert pleads for fifteen writers to compose a 200-page work of fiction, with each writer submitting a chapter that responds to the previous one before meeting with the following writer to hand over the manuscript. The book was to be

published as ‘The Grand National’ under the fictional name, Kieran Aagard, chosen so that the book would appear at the top of alphabetical listings. It remains unseen if the commissioning of *The Grand National Advertisement* was successful, though in many ways the work was less about the arrival at a complete book and more about the imaginative possibilities instilled in the viewer when reading the advertisement.

Book making with other people is a recurring element in Ryan’s practice. There are a number of books, of course, that cast an overview of his work at a particular moment in time, and there are also those that fit neatly into the category of an artist book, yet there are a few that



The Grand National Advertisement, 2005
Image credit: ©Ryan Gander. Courtesy the artist.

cannot be classified as either. *Appendix* (2003), which was produced in collaboration with graphic designer and publisher Stuart Bailey, and attempts to unveil some of the many stories that lie behind Ryan’s works, is exemplary of this approach. This was followed by *Appendix Appendix* (2007), a sequel of sorts that functions as a script for a multi-part television series and stylistically sits, as it has been regularly

referred to, as a mix of British TV shows such as John Berger’s *Ways of Seeing* (1972) and Monty Python. Both books can be considered collaborative works, ones that indeed deal with the concept of collaboration directly.

In *Imagincering* (2013), Ryan took the idea of collaborating, or more specifically

ADVERTISEMENT

Towards the production of a great work of fiction

THE GRAND NATIONAL

BY KIERAN AAGARD

A 200-page work of fiction made by a party of 15 writers. The novel will consist of 15 chapters, each one written by a different author. Each author must respond to those chapters previous to their own and, in turn, meet and hand over the manuscript to the subsequent writer. It is not necessary to write an entire chapter; it is also possible to end the previous chapter and begin the next. There is no need to manipulate or change your articulation or style of writing. The diversity of perspectives, pitches and tenses is central to the idea, however the final novel must be viable, meaning

all chapters should be written in English and should contain qualities you associate with a good work of fiction. The text must be readable with consistency and continuity of characters, locations and narrative. In terms of its delivery, the final manuscript will be slipped smoothly and silently into the world, in the same way any other young writer would introduce his or her work, copies will be posted to publishing houses with the hope of having an edition printed. The final version will be published as The Grand National by Kieran Aagard.

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here, commissioning, to an almost extreme. For the work, he hired an advertising agency to produce an advert as if it has been made by the Department of Business, Innovation & Skills. Using all of the tropes associated with any other “real” advert, the film encourages us to use and nurture our imagination, underlining its importance for the development of our society and future. As one of his most political works, it exists in part, as a critique on the UK government, in particular their lack of support of and in the creative industries. It also points to the, at times, untainted, unpolluted creativity of children, which is channelled in many of his other works.



Still from *Imagineering*, 2013
Image credit: ©Ryan Gander. Courtesy the artist.

One such work that also does this, as well as encourages others to assemble and play part in a work’s achievement, for example, is *Rietveld Reconstructions*



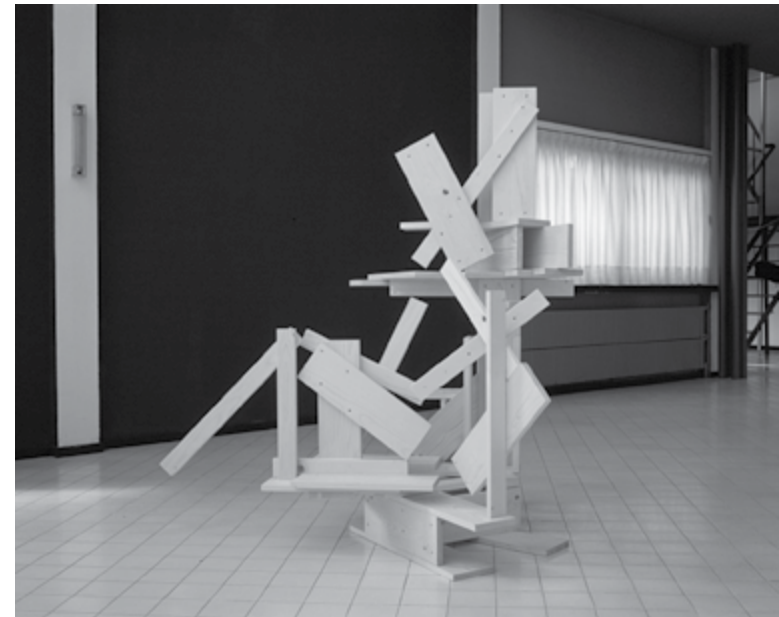
Still from *Imagineering*, 2013
Image credit: ©Ryan Gander. Courtesy the artist.

(2005–2006). The piece follows a chair design by Gerrit Rietveld that is part of his *Crate Furniture* series, which makes use of cheap packing material designed for self-assembly—a response to the struggling economy of the times in the early 1930s. For the series, Ryan invited a number of children to construct something out of the pieces of a deconstructed Rietveld chair with his assistance but under their direction. The results ranged from the purely abstract to the near perfect, with one child making something that exactly resembled a Rietveld chair, leading Ryan to be suspicious as if the child had been briefed beforehand.

Much of the above deals with either collaboration or the participation of the subject of the work as the work itself, while sidestepping the now forlorn questions of authorship. A number of

other works involve a close working relationship with others, although they lean more towards employment rather

which were fabricated by Aaron Distler. There are the series of pieces too, which take Degas’ *Little Dancer Aged Fourteen*



Rietveld Reconstruction - Diego, 2006
Image credit: ©Ryan Gander. Courtesy the artist.

than collaboration per se. These include his series of wooden carving sculptures titled *The way things collide (condom, meet USM cabinet)* (2012) that deal, in part, with simulacrum, including a museum grade monitor cube meeting cum (as its extended title indicates), a USM side table accompanied with a used condom, and macaroon on a stool, all of

as a starting point and are fabricated by a sculpture based in North Wales. In the recent, now iconic work, *Magnus Opus* (2013), Ryan sought the knowledge of special effects artist Karl Gallivan to fabricate a pair of electronic eyes that move around in accordance with the spectator’s movements.



The way things collide (Condom, meet USM cabinet), 2012
Image credit: ©Ryan Gander. Courtesy the artist and Lisson Gallery. Image Ken Adlard

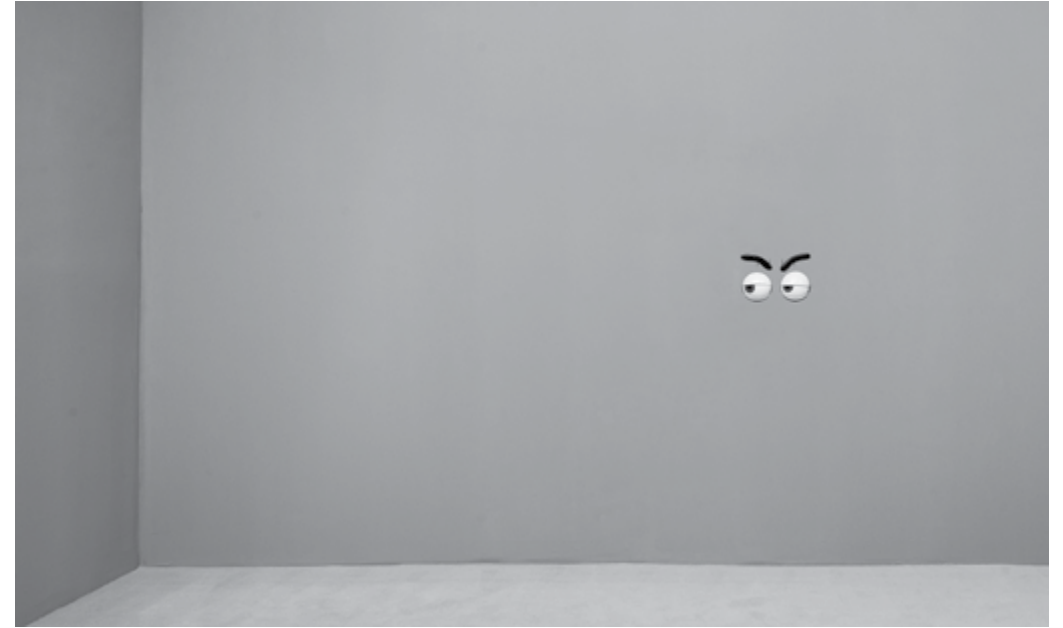


The way things collide (Hantarex monitor, meet cum), 2013
Image credit: ©Ryan Gander. Courtesy the artist and Lisson Gallery. Image Pater Hauck

So where does his time spent at STPI and his exhibition at its gallery sit in with all of this? Perhaps a bit of both: collaboration and assistance. Ryan’s time at STPI follows the structure of the programme in which artists are invited to spend time with the creative workshop to produce work in print and paper, making use of their expertise. Armed with his studio manager Phil Mayer, Ryan was quick to start working on a whole number of pieces, taken quickly by the speed and flow in which ideas could be transported into physicality by, as he refers to them—“Jedi printers”—more commonly known as print technicians. Embracing the specificity of the medium and discipline of printmaking exclusively, the resulting works displayed in the exhibition are by no means out of sync with his practice.

In a very characteristic manner, they are drawn from a variety of sources—from a traditional lithostone to previous pieces produced at STPI; from Hokusai’s *The Great Wave* to Goyard, Moynat and the colours of Louis Vuitton—referencing art history, everyday sightings, his own biography and printmaking itself, tied together with seemingly illogical narratives and a language that runs through the spirit of his entire practice.

A great deal has been written about Ryan’s prowess in the art of storytelling, his eclecticism of styles and approaches, and many other things that could be emblematic of what he makes, although little has been made of his observance of other people’s talents that could also be seen to be another central facet. It is clear



Magnus Opus, 2013
Image credit: ©Ryan Gander. Courtesy the artist and Ishikawa Collection, Okayama. Image Martin Argyroglo 2006

though that Ryan always keeps his ears and eyes open, so the beauty of what other people do is put into place, as another way of looking and chartering the activity of the world, as his work does so uniquely.

Adam Carr (Born 1981, Chester) is a curator and writer. He is currently Curator / Head of Exhibitions at MOSTYN, Wales’ largest and most forefront institution for contemporary visual arts, and curates exhibitions elsewhere. Previously he was a guest curator for Castello di Rivoli, Museum of Contemporary Art, Turin, Italy, and an adjunct curator for Kadist Art Foundation, Paris. He has curated a number of exhibitions worldwide, including those for ICA, London; Nomas Foundation, Rome; frutta, Rome; t293, Naples; Johann Konig, Berlin and Yvon Lambert, Paris, among others. He is widely published and is a regular writer for Mousse Magazine and Cura.

The Artist of Goodwill

Growing up, Ryan Gander never wanted to become an artist. He thought that he would become a journalist. He would have made a good one. Ryan is a wordsmith who articulates his art to inimitable lengths, an asset that sets him apart as a contemporary artist. Back in the 90s, Ryan fell into art school due to positive influence from a peer he looked up to, and everything fell into place.

Fast forward to the present, it is clear that Ryan Gander was meant to look at the world in broad perspective: imagining possibilities, instigating projects, putting people and things together—these are all second nature to him. The natural progression of this calling elucidates the humanistic value evident throughout his practice. As an artist, Ryan is a thinker, an organiser and a leader paving the way for creative aspirations to materialise. The following paragraphs aim to highlight the way in which he works and thinks.

by Stephanie Peh

A Collection of Start and End Points

The starting point of Ryan's working passage traces back to a common denominator, where he exists as a collector. Through a fresh pair of eyes and an inquisitive mindset, he makes a conscious effort to study his surroundings for inspiration, usually where no one else would think to look. Beneath the mundane walks of daily life, he discovers nuances of existence in various forms: objects, images, words and notions. These are the seeds of inception that he safe keeps in rural Suffolk, where he lives and thinks. There are conscious reasons for living outside of London, where the business aspect of his practice is based. As a father, Ryan strives to improve the quality of his children's childhood. As an artist, he claims to be easily carried away by the hustle and bustle of city life.

Within the studio building in Suffolk, or Ryan's play den, he hoards a collection of articles: photographs in stacks, categorised and clipped according to potential ideas; physical objects that stir him, namely, USB sticks in shapes and sizes or flashy scratch cards, as well as words and phrases plastered all over the walls. Each item

represents a different time and place. Ryan pieces things together and exercises a process of elimination. Every project poses a new opportunity, hence half-baked ideas re-enter storage, awaiting the right fit. The toughest part of Ryan's process is having to choose between a handful of strong leads. When that happens, he converses with the people around him, his wife, daughter, colleagues and friends, or on a couple of occasions, himself in the mirror—but to fruitless attempts.

An intruder to Ryan's mobile will discover some 20-30 lists of things, one of which labelled, "Possible Titles for Artworks", which consists of three to four thousand candidates, collected on the go. These are the by-products of what he has experienced and emotionally felt, heard, saw or read throughout life. He believes that titles have the power to alter or impart new meaning to his art as end points.

Printmaking in Unconventional Context

The thought of indulging in something different everyday excites Ryan. Before the commencement of his residency at STPI, printmaking was uncharted terrain. While he often oversees artwork

being executed, this residency placed Ryan in close proximity with the workshop, and saw him engage in a more hands-on approach.

Approximately thirty “starting points” were brought over from London to Singapore, forming the basis of the residency. One of it being a series of police cars. Ryan had observed and taken pictures of them back in the United Kingdom. He continued his investigation in Singapore. Fascinated by the natural progression of “print” through scratches caused by human activity on vehicles of law enforcers, he sought to preserve the hasty actions on print. Massive copper plates were vandalised by Ryan personally, before being utilised as printing plates, creating realistic scratch impacts on perfectly silkscreened, close up



graphics of police cars on paper. One of the prints was titled, *Having existed before*

it was made (2014). This series opens up an unconventional notion of printmaking.

Printmaking may essentially be a medium, but Ryan looked towards the age-old technique, as well as the longstanding history of STPI in conceptual context. In the exhibition, a couple of “dirty” pedestals sit within the gallery, seemingly



left behind in mindless fashion. This is not an act of carelessness, but an artwork titled *Nothing is without meaning* (2014). Under Ryan’s care, pedestals, the unsung heroes of art shows, have been entrusted with a new role. Silkscreened with a photographic image of an accumulation of paint accidents that occurred on a single wall in the institute’s workshop, these pedestals now possess a decade’s worth of history in experimentation and trial-and-error. Conceptually, the elevator has been elevated with refreshed skin, enticing the

average spectator to notice its cuboidal existence for the first time, instead of what is above.

Imagineering

Ryan was often seen combing the institute. One can imagine the obsessive manner to which he extends his research—pulling out drawings, opening up ink bottles, and touching every material he could lay his hands on. In a particular drawer, he discovered a collection of French curve rulers—the “starting point” to *Seriously Retinal / Serious Poke* (2014). Ryan does his take on the historical work of legendary printmaker Matisse, creating organic compositions using only French curve rulers in various sizes. Coated in Matisse’s colours (two oranges, two blues, two greens, two yellows and a black), as well as black and white, the rulers were used as relief printing plates, a major feat



in itself, creating subtle indentations on the paper. In Ryan’s hands, the tool of rare functional value in daily life has resulted in an extensive collection of delightful compositions. There is a sense of positivity and naivety in which Ryan considers his subjects, resonating with the wondrous spirit of printmaking.

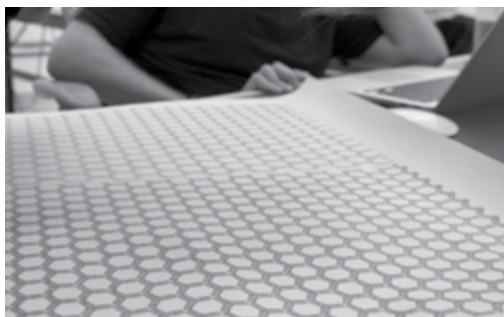


Through daily skype conversations, Ryan kept in close contact with Olive May Gander (initials O.M.G), his muse and five-year-old daughter. Olive had pointed out the resemblance between the compositions presented in *Seriously Retinal / Serious Poke* (2014) to lobsters, sparking the creation of another curved rulers series. Using the same rulers, formations of the marine crustaceans were created. Presented in pairs, these were characterised after six creative couples, such as art lovers *Herbert and Dorothy* (2014). In this artwork, spectators can

witness “imagineering”, a term coined by Ryan with the words, “imagine” and “engineer”. This is an act in which Ryan advocates, believing in the bravery of imagination, and how it will lead to the discovery of powerful ideas that can transform the world we live in.

A Sense of Self-awareness

In this exhibition, Ryan summons the arrogant Santo Sterne, his outlet and alter ego, conceptualised for the exorcism of bad ideas. The painted scenario is such that Santo had visited the show in STPI and left behind his artist portfolio. Spectators need not get a glimpse of Santo’s work to comprehend his penchant for the flashy and sensational glitz. The skin of Santo Sterne’s portfolio bears the combination of patterns belonging to two old artisanal French trunk makers synonymous with decades of printmaking history, Goyard



and Moynat. *Under-explored* (2014) is the visualised outcome, if both companies had gotten married somewhere along history. In his past shows, Ryan sometimes conjure Aston Ernest, the anagram and arch nemesis of Santo Sterne, and the best artist Ryan can ever be—a paradoxical tackle on self-awareness.

Ryan also creates a portrait of himself during this residency. *Portrait of a blind artist obscured by flowers* (2014), also the



title of the show, appears like a classic Ryan Gander parody, where the face of the artist is masked by flowers, and the colour registration of the prints are far from accurate. Little do they know that, this is in fact, as intimate as a self-portrait can possibly be. The colour registration was created in accordance to Ryan’s perception of what is right, as a colour blind artist. While creating the distorted prints, the

printer made mistakes with approximately one in five prints—these too were signed off by Ryan. This series embraces what is real, even if perceived to be wrong.

The works created during Ryan’s residency in STPI continues to inform an ongoing practice that keeps expanding. Ryan is a firm believer in a lifelong pursuit of knowledge and the sharpening of his craft in visual language, no matter how fluent and experienced he may become. In fact, it is one of the many joys in his life, as he sums up his purpose, “I realised early on that by being an artist you could be free. You could quite literally participate in all that your heart desires. I am very lucky to have that kind of liberty, so it is important to me that I don’t squander the opportunity, and I do the job with grace, humility and selflessness.” Ryan believes in contributing ceaselessly to history and culture, where being an artist is not an occupation, but an extension of his life – an opportunity to make a difference.

Stephanie Peh (Born 1989, Singapore) is a self-employed writer of art, design and culture.

Portrait of a blind



Ryan Gander

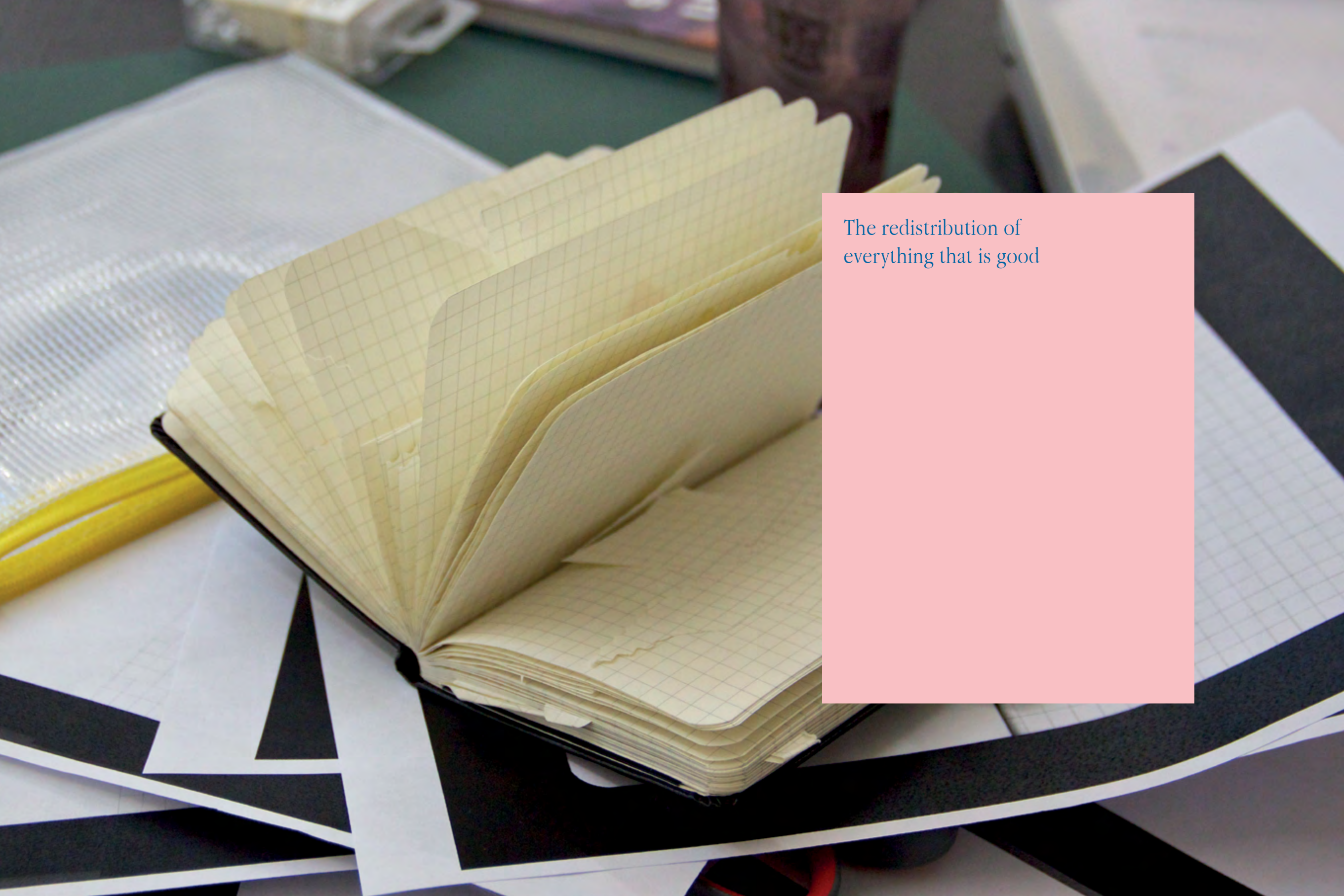


Toki no nagare, or There are people having more fun with prostitutes

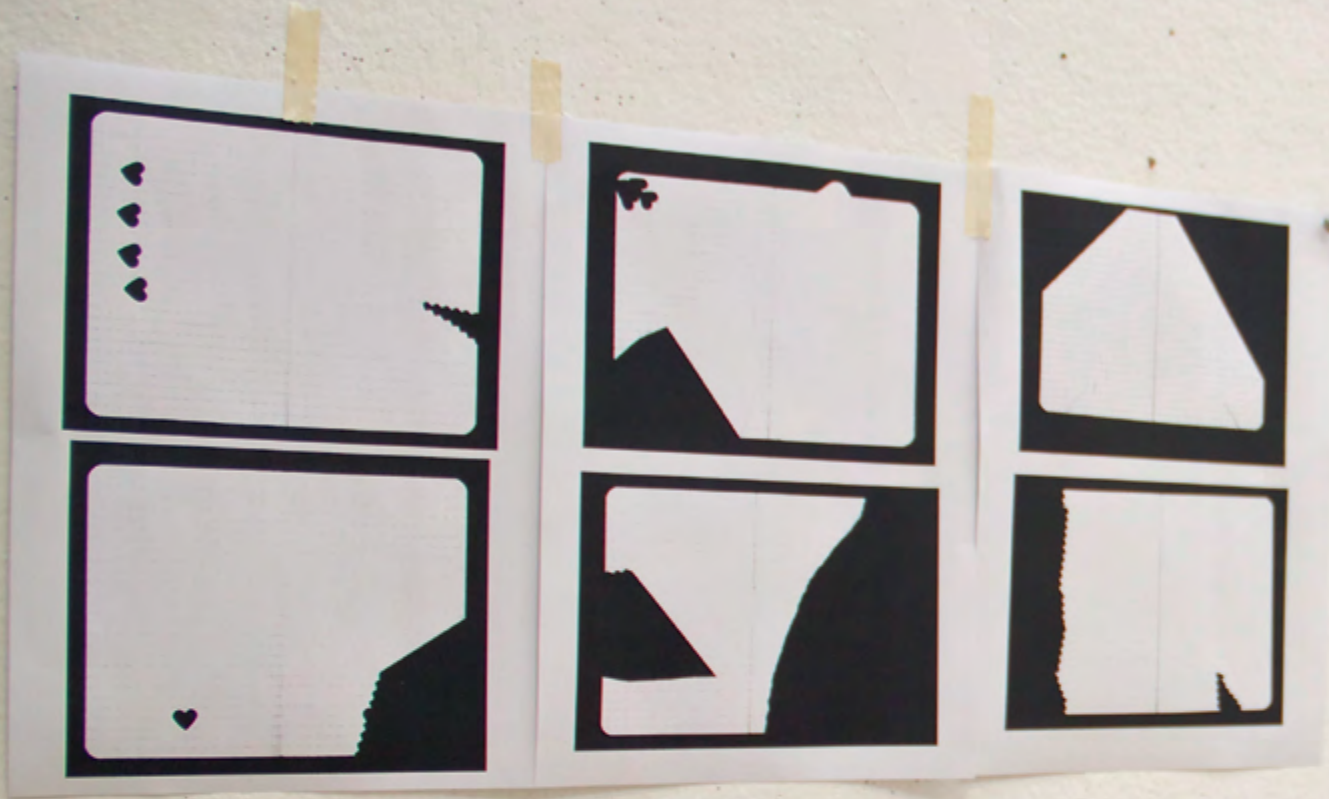


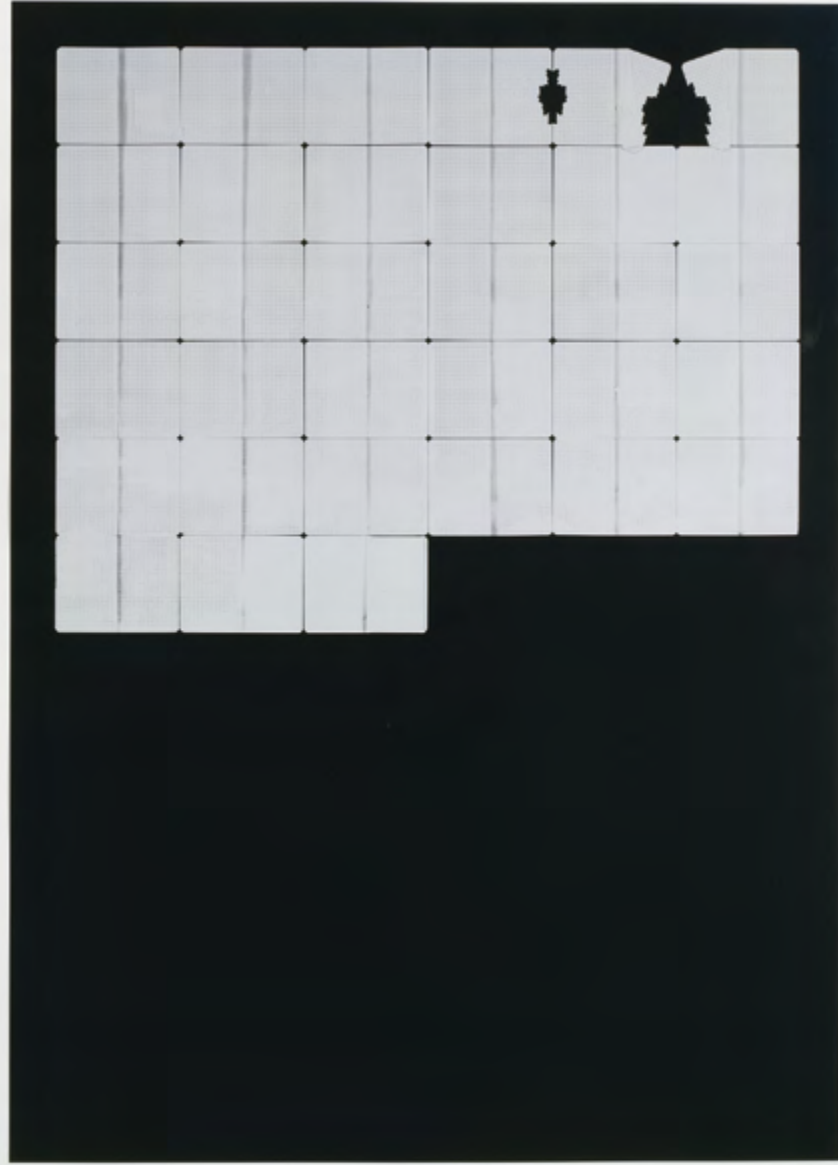
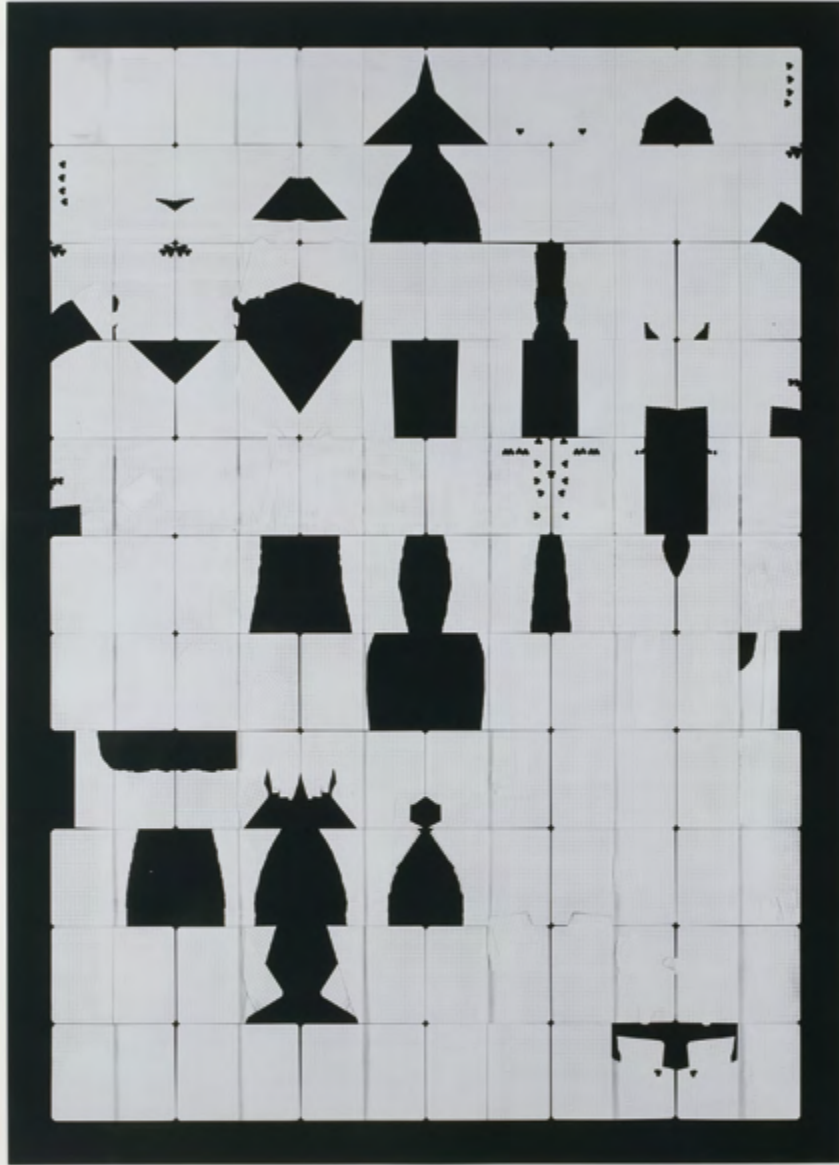




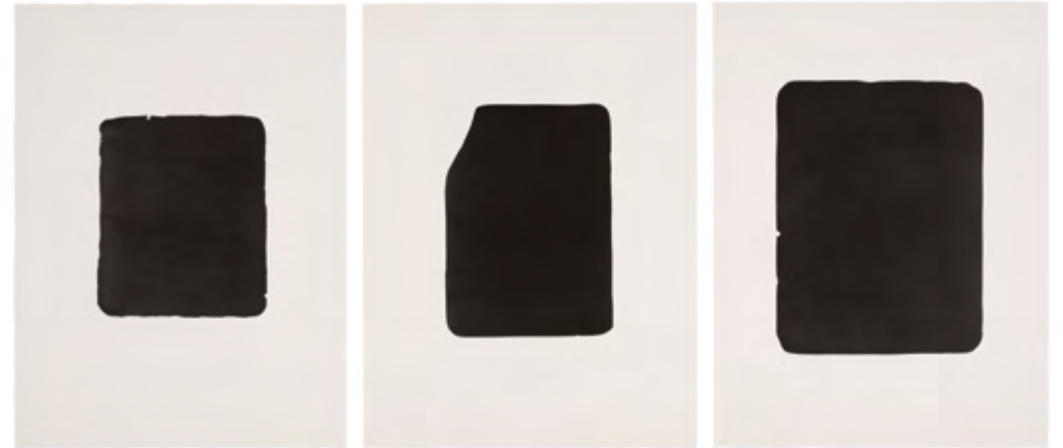


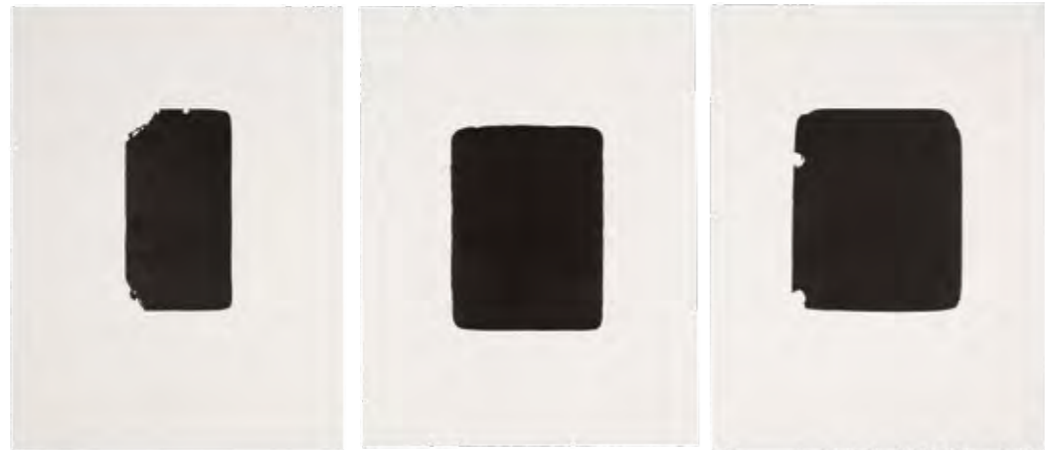
The redistribution of
everything that is good



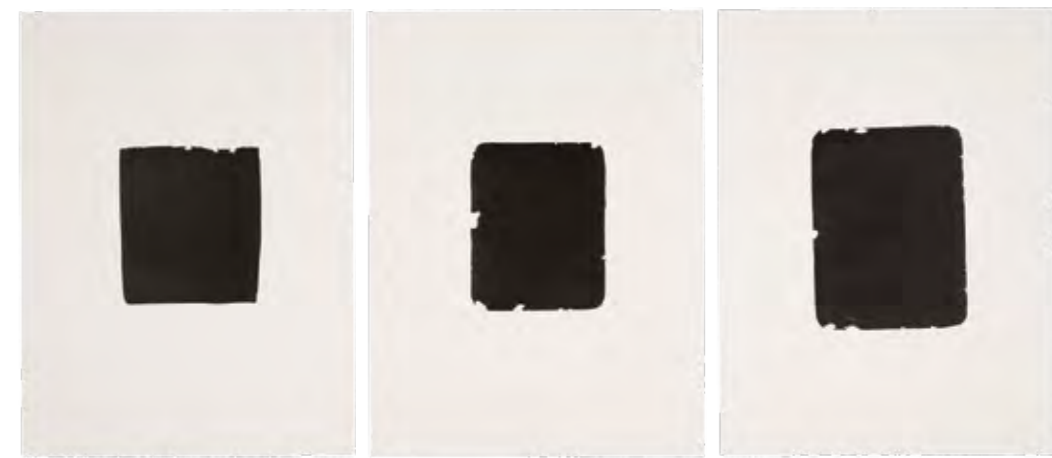
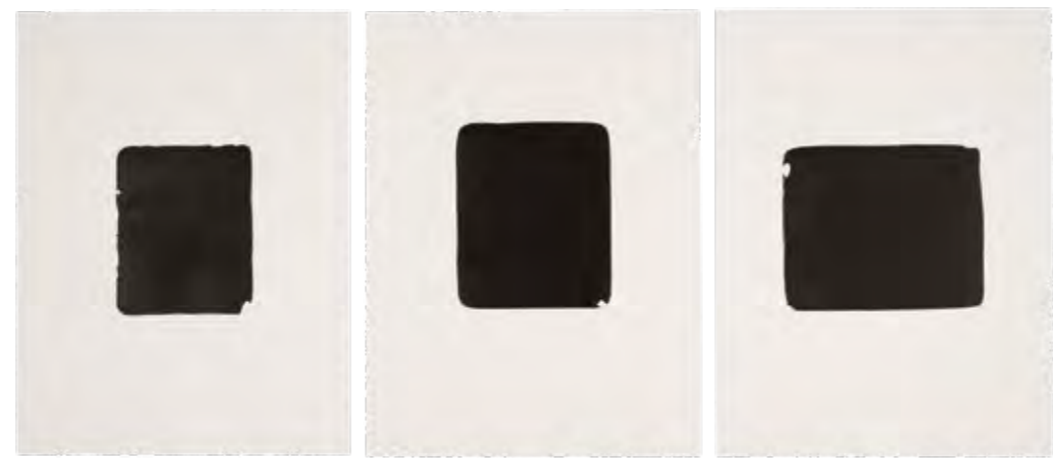
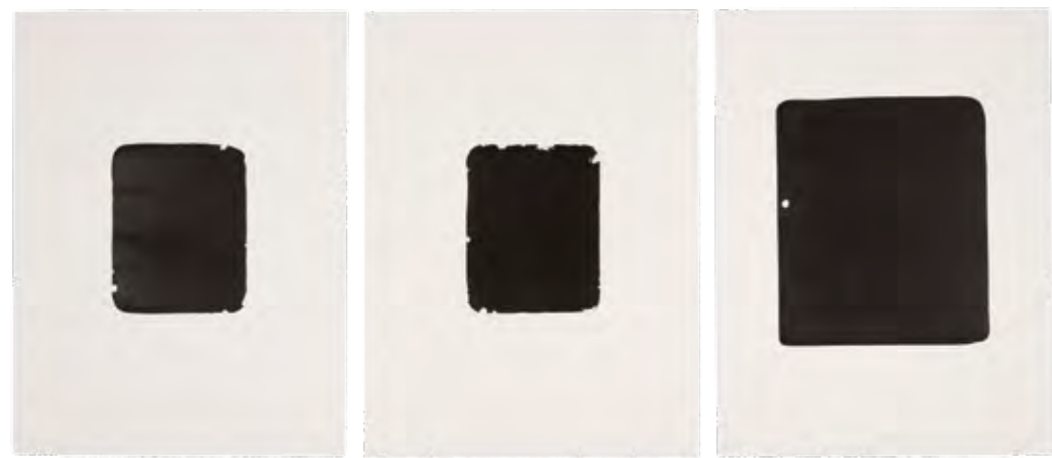


A world you don't want to
rattle, or We go dark for
about twenty-one days





A world you don't want to rattle, or We go dark for about twenty-one days (Pacific), 2014
Ryan Gander





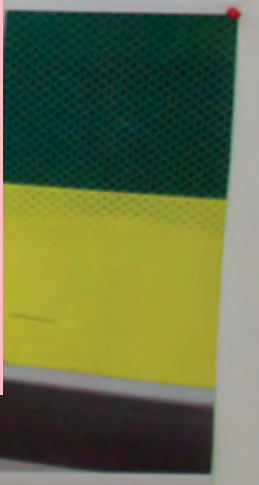
As serious as a heart attack

The peg they hung it on

Having existed before it was made

I feel like she's throwing all these signs at me

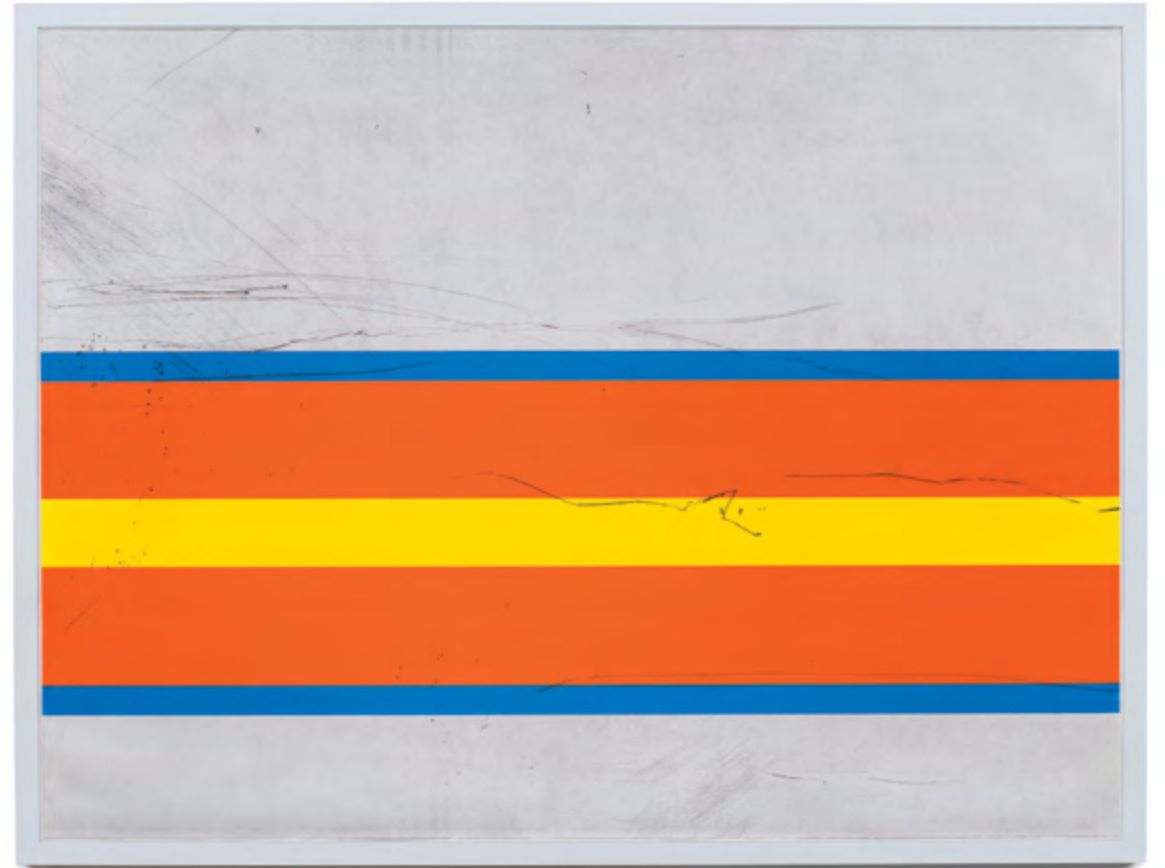
I'd like this to work out for me

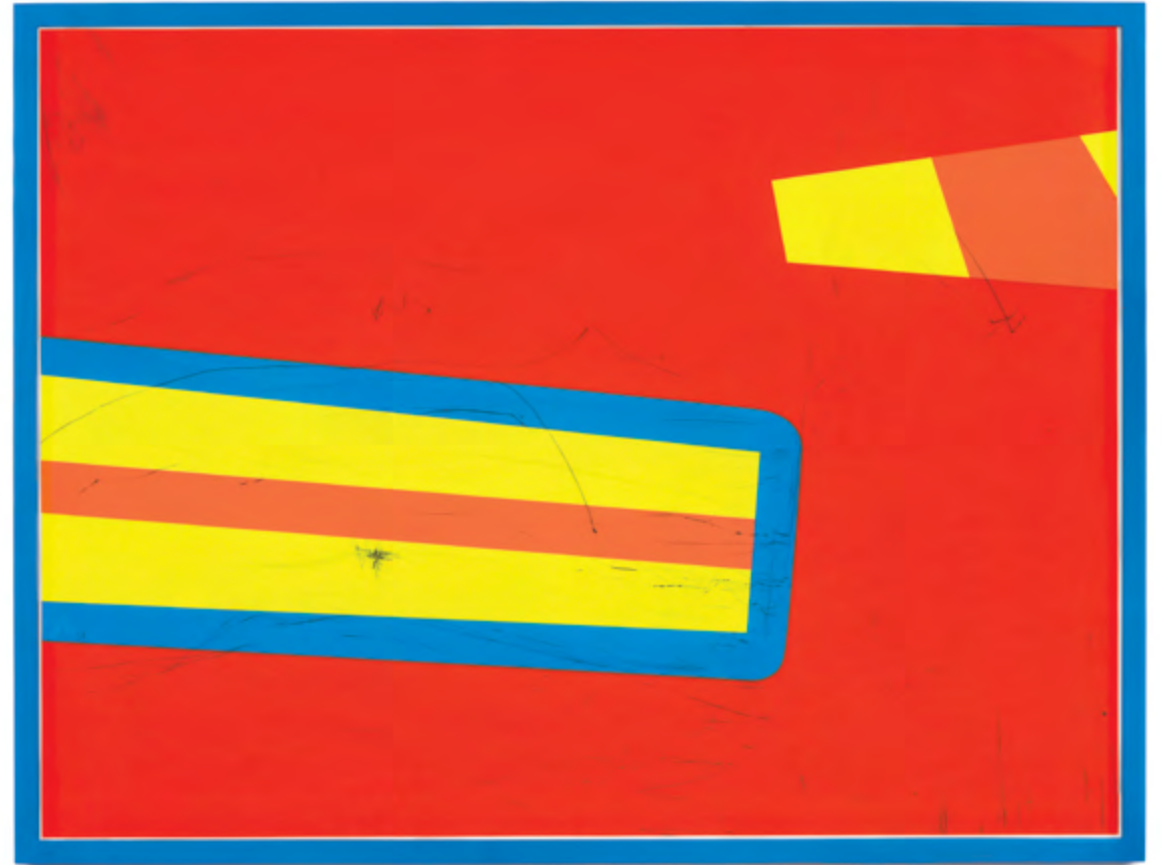


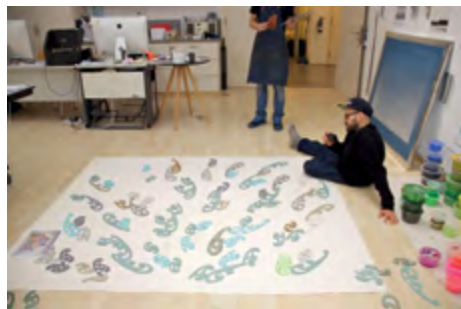
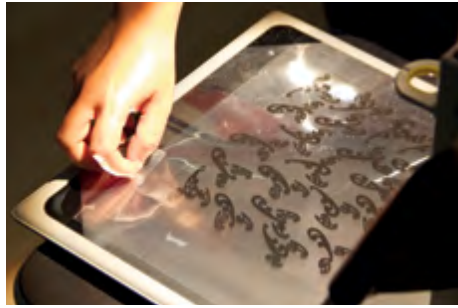






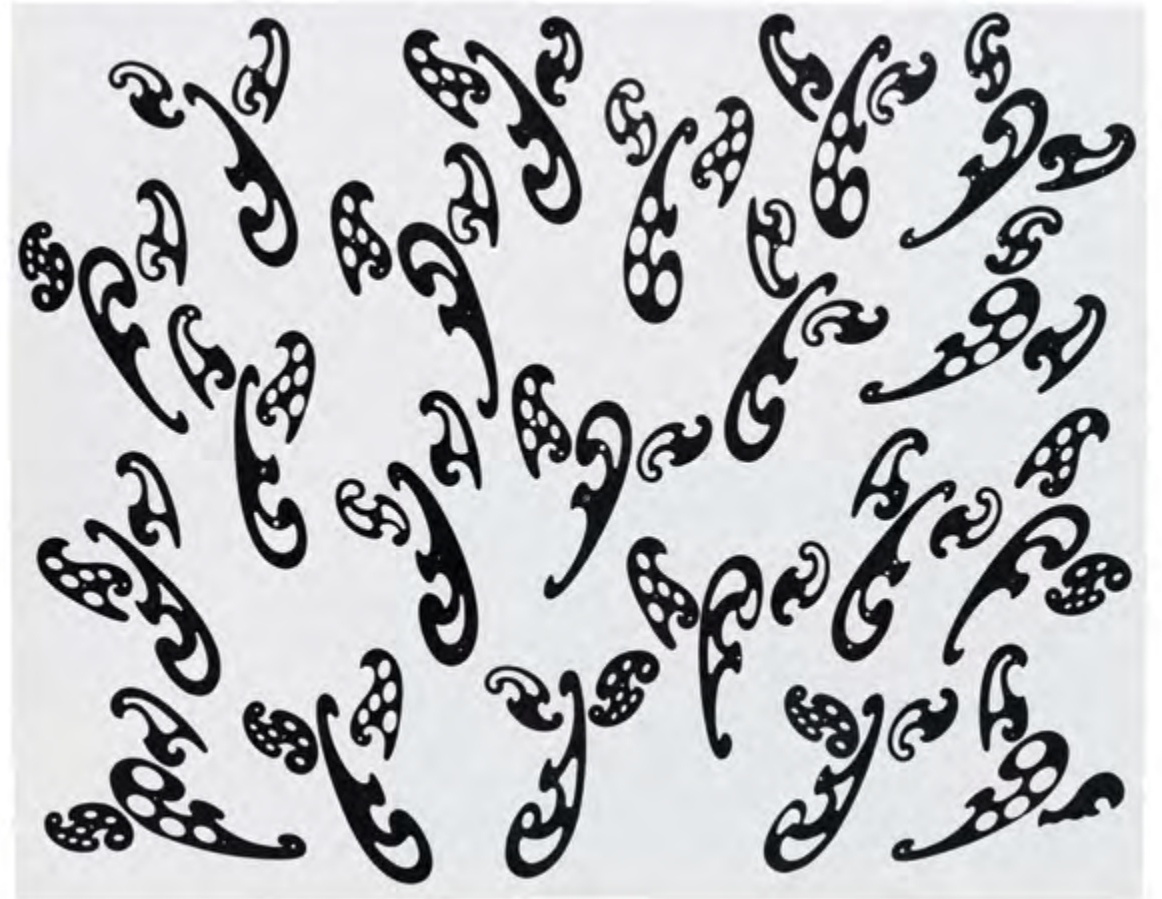






Seriously Retinal/
Serious Poke



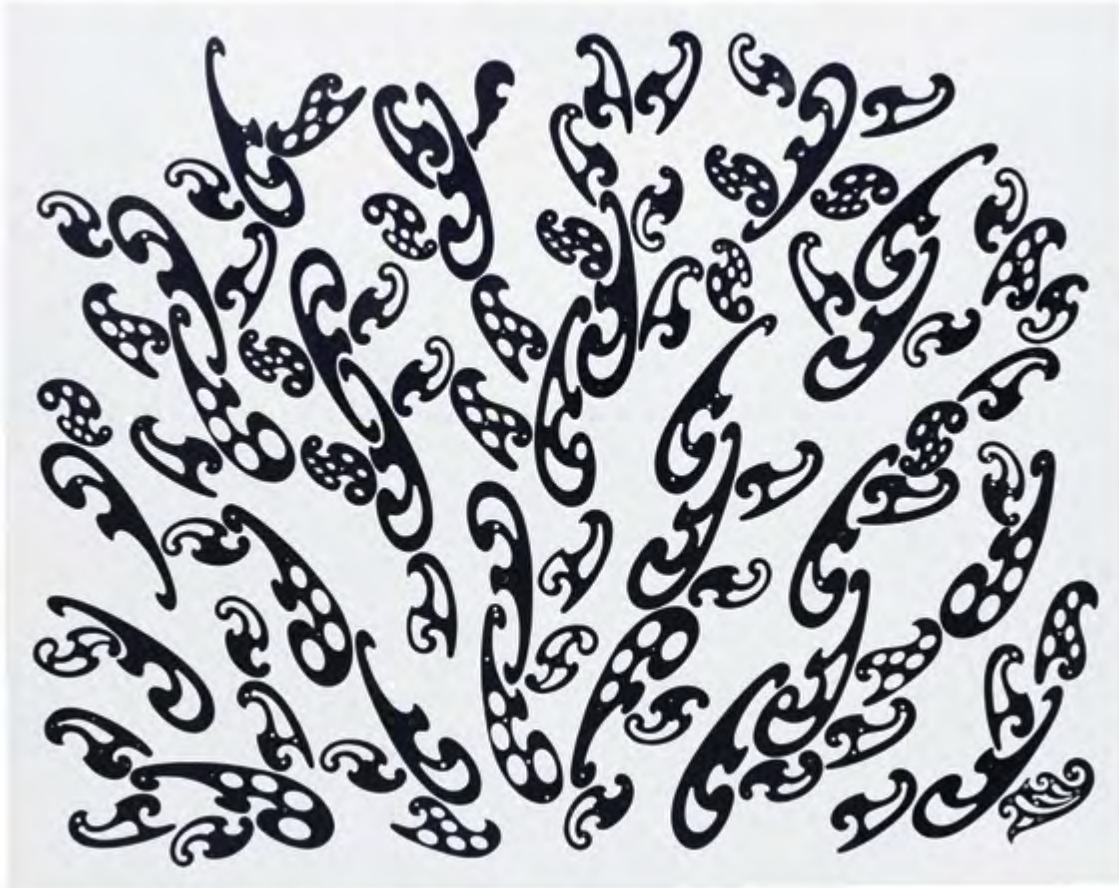


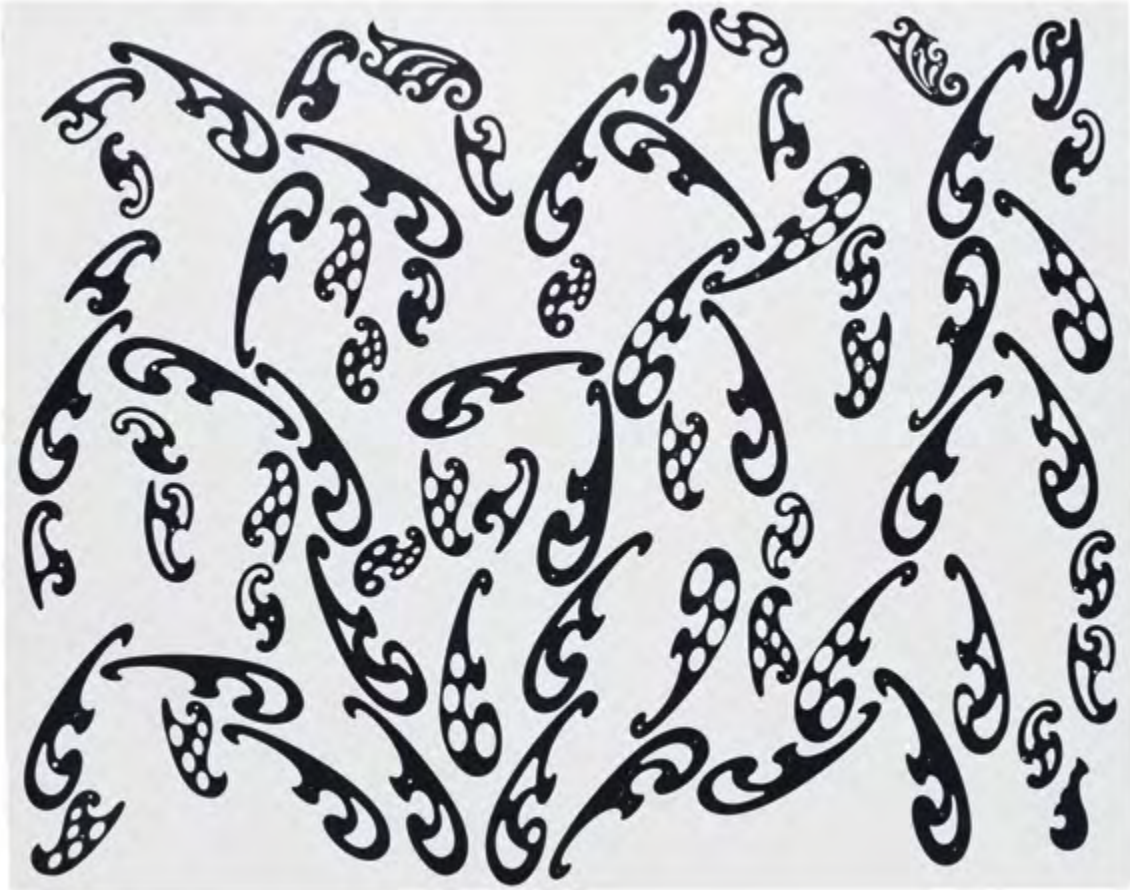




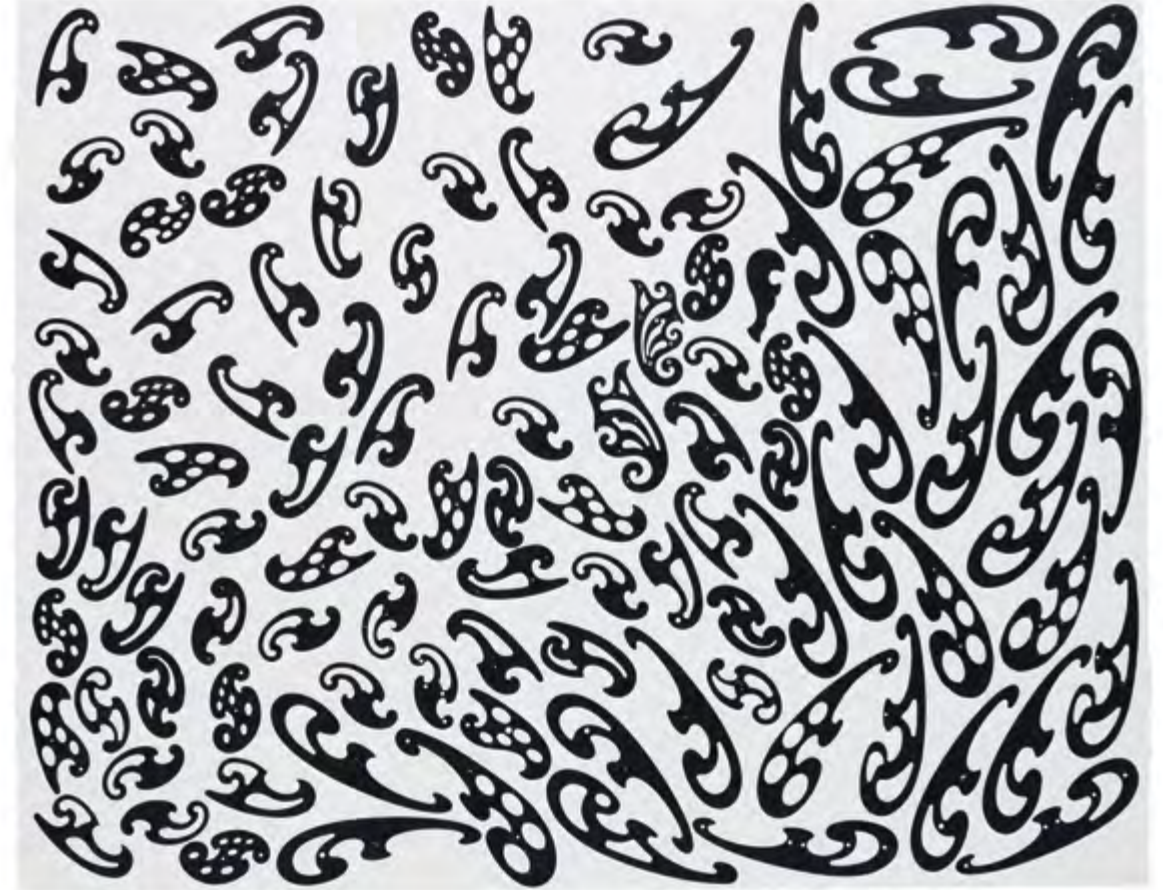






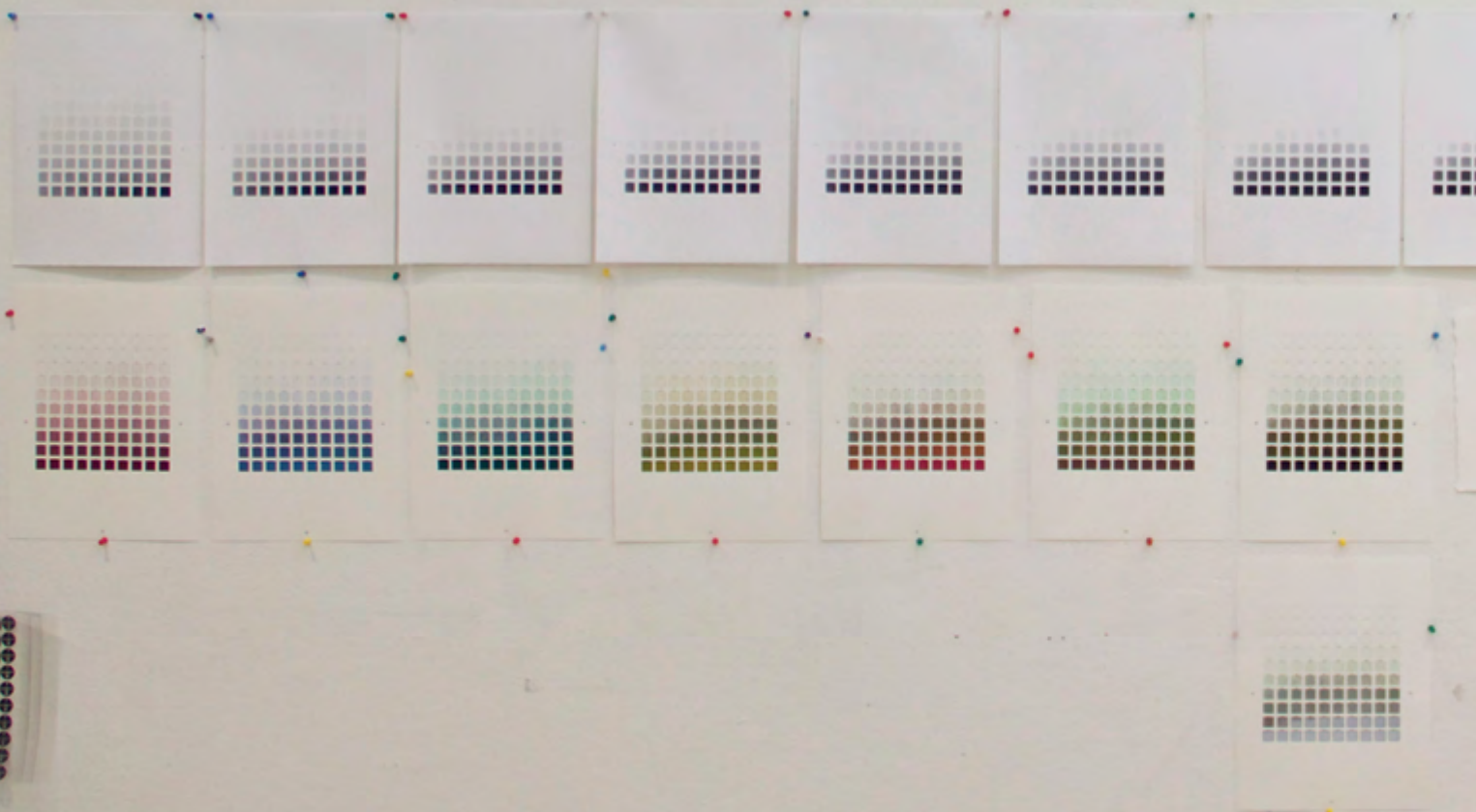


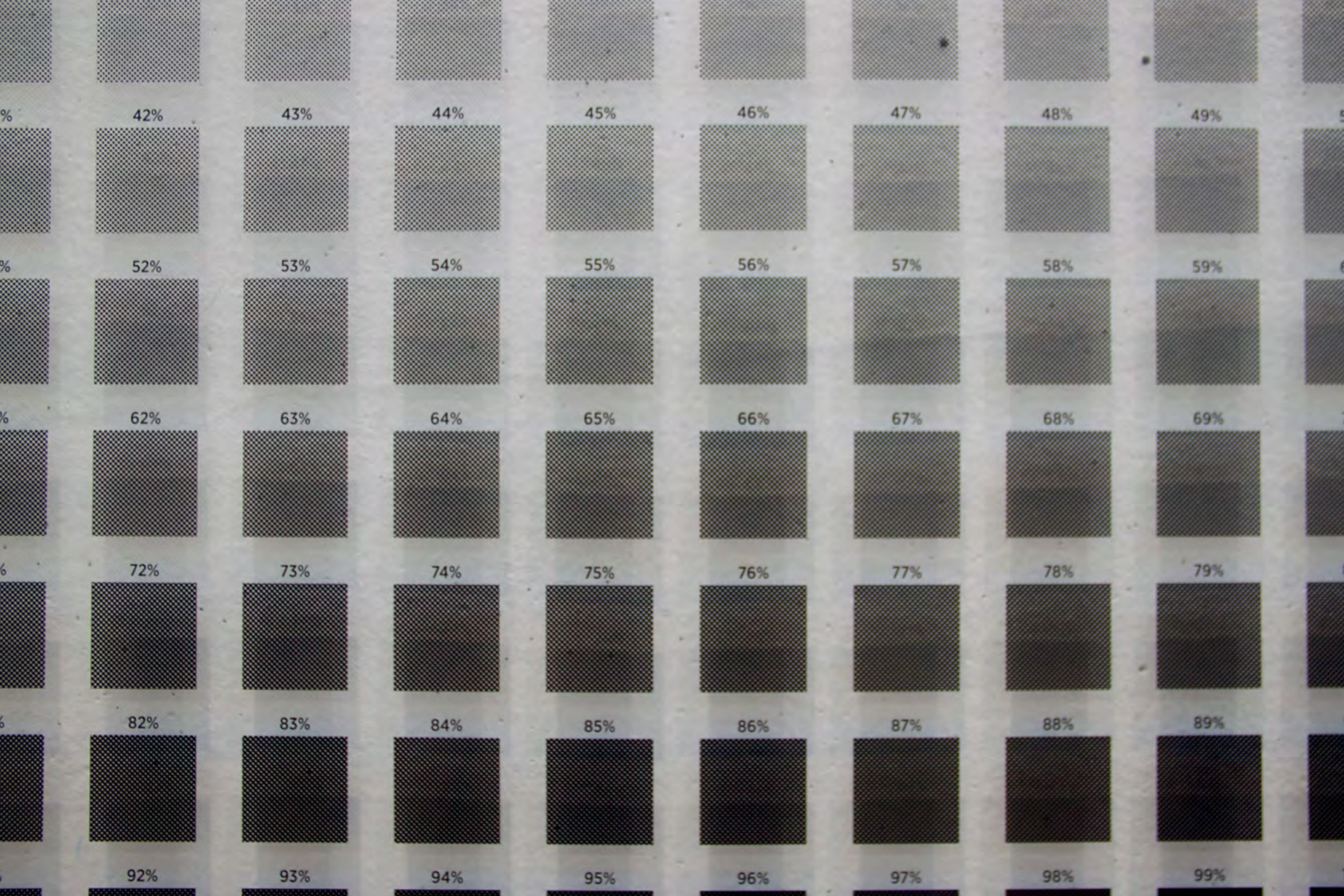


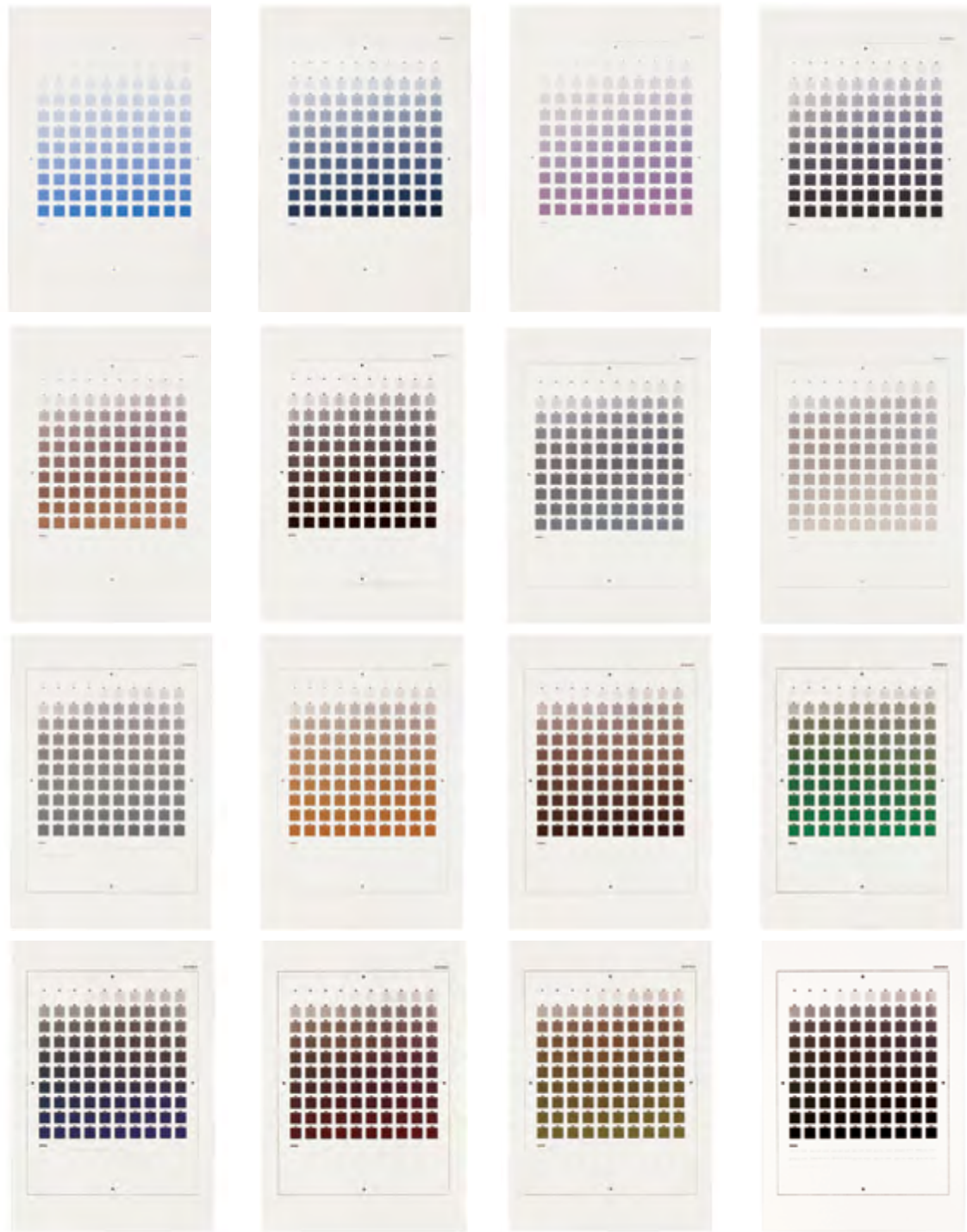




“Crooked finance...
Gradient economy...
Every colour left...”

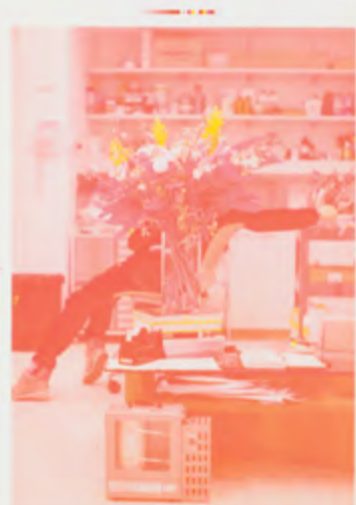








Portrait of a blind artist obscured by flowers



Portrait of a blind artist obscured by flowers, 2014
Ryan Gander



Hokusai's blues



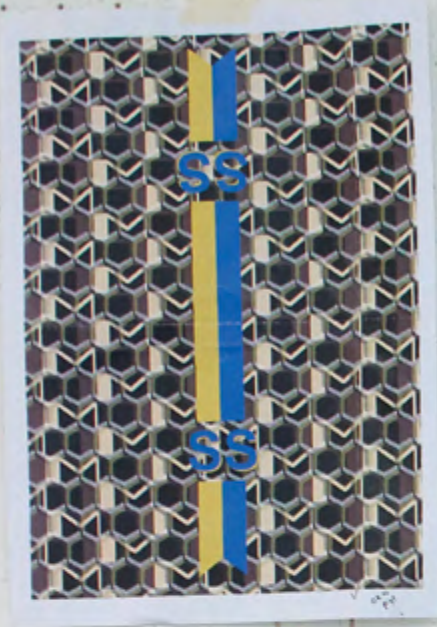
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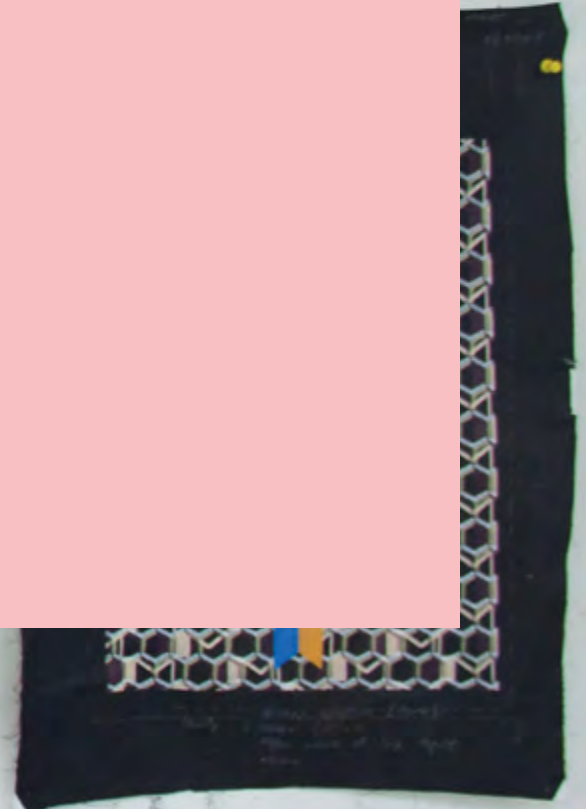
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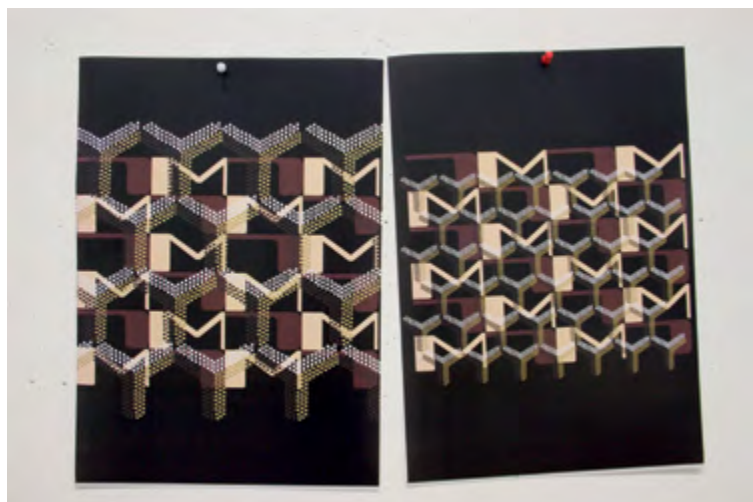






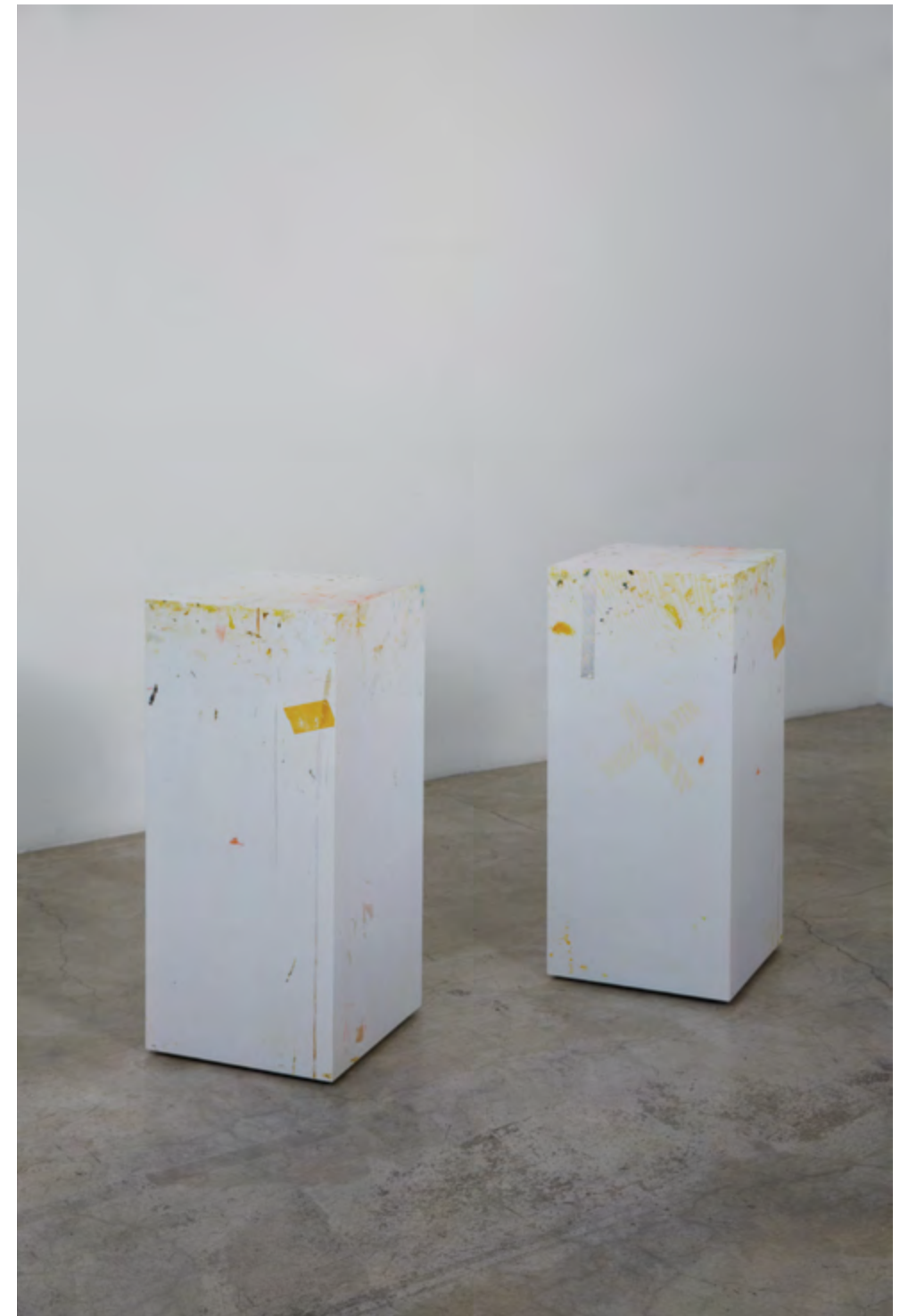
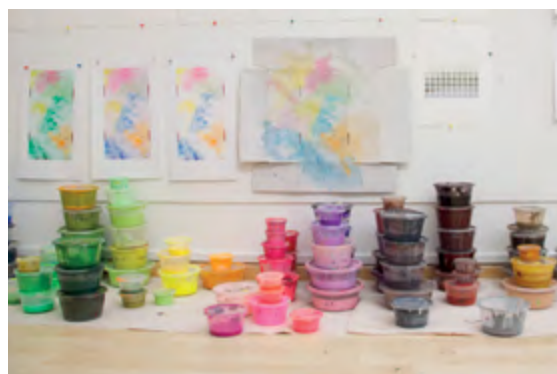
Under-explored







Meaning is without nothing



List of Artworks

As serious as a heart attack, 2014

Screen print, drypoint, Stonehenge paper, coloured frame
81 x 106.5 x 4.5 cm, 32 x 42 x 2 in
pg 27

A world you don't want to rattle, or We go dark for about twenty-one days (Pacific), 2014

Relief print from lithograph stones, Fabriano paper
141 - 66.5 x 50 cm
147 - 66.5 x 50 cm
184 - 66.5 x 50 cm
pg 17

A world you don't want to rattle, or We go dark for about twenty-one days (Pacific), 2014

Relief print from lithograph stones, Fabriano paper
001 - 66.5 x 50 cm
114 - 66.5 x 50 cm
133 - 66.5 x 50 cm
refer to insert

A world you don't want to rattle, or We go dark for about twenty-one days (Pacific), 2014

Relief print from lithograph stones, Fabriano paper
008 - 66.5 x 50 cm
139A - 66.5 x 50 cm
157 - 66.5 x 50 cm
refer to insert

A world you don't want to rattle, or We go dark for about twenty-one days (Pacific), 2014

Relief print from lithograph stones, Fabriano paper
047 - 66.5 x 50 cm
108 - 66.5 x 50 cm
174 - 66.5 x 50 cm
refer to insert

A world you don't want to rattle, or We go dark for about twenty-one days (Pacific), 2014

Relief print from lithograph stones, Fabriano paper
040 - 66.5 x 50 cm
054 - 66.5 x 50 cm
191 - 66.5 x 50 cm
refer to insert

A world you don't want to rattle, or We go dark for about twenty-one days (Pacific), 2014

Relief print from lithograph stones, Fabriano paper
037 - 66.5 x 50 cm
094 - 66.5 x 50 cm
139 - 66.5 x 50 cm
refer to insert

A world you don't want to rattle, or We go dark for about twenty-one days (Pacific), 2014

Relief print from lithograph stones, Fabriano paper
011 - 66.5 x 50 cm
044 - 66.5 x 50 cm
107 - 66.5 x 50 cm
refer to insert

Ben and Barbara, 2014

Relief print from French curve rulers on STPI handmade cotton paper
63.5 x 51 cm, 25 x 20¼ in
pg 50

“Crooked finance... Gradient economy... Every colour left...”, 2014

Screen print with leftover inks, Stonehenge paper
112 x 76.5 cm
pg 56

Having existed before it was made, 2014

Screen print, drypoint, Stonehenge paper, coloured frame
81 x 106.5 x 4.5 cm, 32 x 42 x 2 in
pg 26

Herbert and Dorothy, 2014

Relief print from French curve rulers on STPI handmade cotton paper
63.5 x 51 cm, 25 x 20¼ in
pg 51

Hokusai's blues, 2014

Cyanotype, screen print with natural indigo pigment, Saunders 638g paper
135 x 195 cm
pg 66

I'd like this to work out for me, 2014

Screen print, drypoint, Stonehenge paper, coloured frame
81 x 106.5 x 4.5 cm, 32 x 42 x 2 in
pg 29

I feel like she's throwing all these signs at me, 2014

Screen print, drypoint, Stonehenge paper, coloured frame
81 x 106.5 x 4.5 cm, 32 x 42 x 2 in
pg 28

Jules et Jim, 2014

Relief print from French curve rulers on STPI handmade cotton paper
63.5 x 51 cm, 25 x 20¼ in
pg 50

Meaning is without nothing, 2014

Screen print, wooden pedestal
Each 90 x 40 x 40 cm
35½ x 15¾ x 15¾ in
pg 75

Portrait of a blind artist obscured by flowers, 2014

4 colour offset lithography on Fabriano paper
76 x 57 cm, 30 x 22½ in
pg 58

Portrait of a blind artist obscured by flowers, 2014

4 colour offset lithography on Fabriano paper
76 x 57 cm, 30 x 22½ in
refer to insert

Robin and Lucienne, 2014

Relief print from French curve rulers on STPI handmade cotton paper
63.5 x 51 cm, 25 x 20¼ in
pg 50

Spencer and Mary, 2014

Relief print from French curve rulers on STPI handmade cotton paper
63.5 x 51 cm, 25 x 20¼ in
pg 51

Seriously Retinal / Serious Poke (caespitae), 2014

Relief print from French curve rulers on STPI handmade cotton paper
132.5 x 168 cm, 52 x 66 in
pg 48

Seriously Retinal / Serious Poke (calathea ornata), 2014

Relief print from French curve rulers on STPI handmade cotton paper
132.5 x 167.5 cm, 52 x 65¾ in
pg 40

Seriously Retinal / Serious Poke (chanaedorea elegans), 2014

Relief print from French curve rulers on STPI handmade cotton paper
132.5 x 166 cm, 52 x 65¼ in
pg 45

Seriously Retinal / Serious Poke (crassula borntree), 2014

Relief print from French curve rulers on STPI handmade cotton paper
133 x 167.5 cm, 52¼ x 65¾ in
pg 46

Seriously Retinal / Serious Poke (ficus elastica), 2014

Relief print from French curve rulers on STPI handmade cotton paper
132.5 x 166.5 cm, 52 x 65½ in
pg 39

Seriously Retinal / Serious Poke (fluctus), 2014

Relief print from French curve rulers on STPI handmade cotton paper
132.5 x 168 cm, 52 x 66 in
pg 32

Seriously Retinal / Serious Poke (monstera delicosa), 2014

Relief print from French curve rulers on STPI handmade cotton paper
132.5 x 166.5 cm, 52 x 65½ in
pg 41

Seriously Retinal / Serious Poke (morton arboretum), 2014

Relief print from French curve rulers on STPI handmade cotton paper
132.5 x 166 cm, 52 x 65¼ in
pg 36

Seriously Retinal / Serious Poke (philodendron xanadu), 2014

Relief print from French curve rulers on STPI handmade cotton paper
132.5 x 166.5 cm, 52 x 65½ in
refer to insert

Seriously Retinal / Serious Poke (schefflera arboricola), 2014

Relief print from French curve rulers on STPI handmade cotton paper
132.5 x 166.5 cm, 52 x 65½ in
pg 37

Seriously Retinal / Serious Poke (Pingelapesian caespitae), 2014

Relief print from French curve rulers on STPI handmade cotton paper
132.5 x 167.5 cm, 52 x 65¾ in
pg 49

Seriously Retinal / Serious Poke (Pingelapesian calathea ornata), 2014

Relief print from French curve rulers on STPI handmade cotton paper
132.5 x 166 cm, 52 x 65¼ in
pg 42

Seriously Retinal / Serious Poke (Pingelapesian chanaedorea elegans), 2014

Relief print from French curve rulers on STPI handmade cotton paper
132.5 x 167.5 cm, 52 x 65¾ in
pg 44

Seriously Retinal / Serious Poke (Pingelapesian crassula borntree), 2014

Relief print from French curve rulers on STPI handmade cotton paper
133 x 167.5 cm, 52¼x 65¾ in
pg 47

Seriously Retinal / Serious Poke (Pingelapesian ficus elastica), 2014

Relief print from French curve rulers on STPI handmade cotton paper
132.5 x 167.5 cm, 52 x 65¾ in
pg 38

Seriously Retinal / Serious Poke (Pingelapesian fluctus), 2014

Relief print from French curve rulers on STPI handmade cotton paper
132.5 x 166.5 cm, 52 x 65½ in
pg 33

Seriously Retinal / Serious Poke (Pingelapesian monstera delicosa), 2014

Relief print from French curve rulers on STPI handmade cotton paper
132.5 x 168 cm, 52 x 66 in
pg 43

Seriously Retinal / Serious Poke (Pingelapesian morton arboretum), 2014

Relief print from French curve rulers on STPI handmade cotton paper
132.5 x 166.5 cm, 52 x 65¼ in
pg 34

Seriously Retinal / Serious Poke (Pingelapesian philodendron xanadu), 2014

Relief print from French curve rulers on STPI handmade cotton paper
132.5 x 168 cm, 52 x 66 in
refer to insert

Seriously Retinal / Serious Poke (Pingelapesian schefflera arboricola), 2014

Relief print from French curve rulers on STPI handmade cotton paper
132.5 x 167.5 cm, 52 x 65¾ in
pg 35

The peg they bung it on, 2014

Screen print, drypoint, Stonehenge paper, coloured frame
81 x 106.5 x 4.5 cm, 32 x 42 x 2 in
pg 24

The redistribution of everything that is good, 2014

Exposed and black inked aluminium plate
Each 120.5 x 167.5 cm, 47¼ x 65¾ in
pg 14

Toki no nagare, or There are people having more fun with prostitutes, 2014, 2014

Watermark, STPI handmade abaca/cotton paper, 8 panel screen
2 panels size: 150 x 117 cm
2 panels size: 150 x 95.5 cm
2 panels size: 150 x 80.5 cm
2 panels size: 150 x 58.5 cm
pg 06

There are people having more fun with prostitutes, or Toki no nagare, 2014, 2014

Watermark, STPI handmade abaca/cotton paper, 8 panel screen
2 panels size: 150 x 117 cm
2 panels size: 150 x 95.5 cm
2 panels size: 150 x 80.5 cm
2 panels size: 150 x 58.5 cm
pg 08

Under-explored, 2014

Screen print, hand paint, portfolio case
55 x 93 x 3.5 cm, 21½ x 36½ x 1¼ in
pg 71

Victor and Harlanne, 2014

Relief print from French curve rulers on STPI handmade cotton paper
63.5 x 51 cm, 25 x 20¼ in
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This catalogue is published on the occasion of the exhibition *Portrait of a blind artist obscured by flowers* at STPI from 7 March to 11 April 2015.

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Dimensions of works are given in centimetres and inches in the following order: height, width, depth.

Unless otherwise noted, all works are courtesy of the artist and STPI.

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STPI is an internationally renowned space in Singapore with a creative workshop focusing on innovative print and paper techniques. We offer a dynamic residency programme for leading artists from around the world, where they can experiment and push the boundaries of artistic creation with alternative methods and materials. The combination of a critically acclaimed residency programme, gallery and exceptional workshop expertise make STPI one of the most cutting-edge destinations of contemporary arts in Asia.

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