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ART FAIR | FRIEZE SEOUL

Presenting:
**Fyerool Darma, Ng Joon Kiat, Brandon Tay, Anum, Citra Sasmita,
Maryanto, and Filippo Sciascia**

Main Section | Hall C | Booth B13
Preview: 4 & 5 September, 11am - 7pm (by invitation only)
Public days: 5 September, 3-7pm; 6-7 September, 11am - 7pm



Brandon Tay, *EMULATOR*, 2024, HD video, looped 12 minutes. Edition of 5 plus 2 artist's proofs.
Image courtesy of the artist.

For the third edition of Frieze Seoul, Yeo Workshop gallery will be participating in the main *Galleries* section for the first time, showcasing a selection of new and recent works by artists from and based in Southeast Asia.

We spotlight two of Singapore's rising artists, whose varied practices explore the notions of materiality in relation to our techno culture. **Fyerool Darma** repurposes salvaged scrap material and data waste to examine and question contemporary markers of identity, class, and Southeast Asian material culture. Returning to Frieze Seoul for a second time, he will make new works that continue his ongoing research into modernist forms and Southeast Asian vocabularies, evoking the complex history and reverbs of colonialism, postwar techno-military-industrialisation, and contemporary climate crisis.

Also highly attuned to our tropical post-apocalyptic and post-Internet landscape, **Brandon Tay** complicates distinctions between the tangible and incorporeal. He engages 3D project mapping, new media, and generative AI to seek peculiarities between modalities like artefact and artificial; ancient and neoteric. His resultant sculptures are manifestations of itinerant and computational factors tied to Eastern traditions and cultural history.



Ng Joon Kiat, *Plastic Remains 1*, 2015, acrylic on linen, 37 x 43 cm. Image courtesy of the artist.

Contrasting the cutting-edge works of Darma and Tay, are artists who employ more classical painterly techniques and methods, drawing references from their personal experiences and social histories to create inimitable resonances with the onlooker. Singapore painter **Ng Joon Kiat's** series of paintings '*Plastic Remains*' take cues from Abstract Expressionism to distil the constitutive visual elements of our global cities today. Having long endeavoured to dismantle the confines of geographical boundaries and identity politics, Ng constantly strives to liberate his mediums and aesthetics at the same time. Snarly lines are drawn against bright, thick impastos in these works, signalling the widespread use of plastics and the abstract imaging of human desires and demands through financial charts.



Noor Mahnun Anum, *Ananas*, 2024, Oil on linen, Diptych: 30.5 x 56 cm. Image courtesy of the artist.

Ng's gestural compositions form a distinct duality with the still life paintings of **Noor Mahnum Anum**. Formally trained in architecture, Anum's works often feature intricate geometric patterns that also reflect her ongoing interest with architecture of her more immediate surroundings in her hometown Malaysia and the region, as well as from Europe. For *Frieze Seoul*, she presents a series of diptychs in which she configures and pairs the everyday, unremarkable object alongside a decorative element as an attempt to suggest subliminal connotations in its juxtaposition.



Maryanto, *Iereng Gede biosphere (The Biosphere of Mount Gede)*, 2023, acrylic, scratching on canvas, 150 x 200 cm. Image courtesy of the artist.

Alongside artists from Singapore and Malaysia, our presentation will include works by three artists from Indonesia. With his evocative monochromatic paintings made by scratching, **Maryanto** addresses geo-political and environmental issues of rapidly disappearing Southeast Asian landscapes that remind viewers of underlying power hierarchies that invisibly demarcate our lands. His intense monochromatic paintings draw attention to the relentless pillaging of land in Indonesia, a crucial issue affecting Indonesia's topography over the years but is often overlooked or brushed aside despite their urgency. Weaving local narratives and mythologies, these works are a culmination of his extensive treks to Mount Merapi and other mountains in Jakarta that capture a precarious future.



Citra Sasmita, *Fragments from Book of Fire 1*, 2024, Acrylic painting on Kamasan traditional canvas, 45.5 x 31.5 cm. Image courtesy of the artist.

In similar gusto, **Citra Sasmita** reimagines traditional Balinese narratives and ancient iconography into an empowered mythology for a post-patriarchal future. Her Kamasan paintings, an Indonesian technique dating from the fifteenth century traditionally used to narrate Hindu epics and exclusively practised by men, sheds critical light on the important but often overlooked role of women in Indonesian history, challenging existing post-colonial narratives that perpetuate gender stereotypes and inequality. Rooted in the notions of genealogy, hair is a manifestation of memory, karma, and reincarnation in Balinese tradition. Sasmita's works inevitably pull you into her own expansive, prophetic universe of divine heroines to resist what she regards as the overweening patriarchalism of a conservative society.

Concerned with social evolution from prehistoric times to present day, **Filippo Sciascia** uses light as a grounding conceptual element throughout his works. From the incorporation of volcanic sand to synthetic fur to realistic oil paintings to works with neon light within, he skillfully manipulates materiality beyond mere representation of light itself, in turn, drawing observations and truth about society and our subconscious. In *Primitive Mornings* and *Phylogenetic*, foliage is illuminated by LED, replacing the representation of light with the actual phenomenon.

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ARTISTS' BIOGRAPHIES

[Fyerool Darma](#) (b. 1987, Singapore) integrates sound, video, new media, sculpture, texts and craft practices into his object and material experimentations, which juxtapose the aesthetics and ideology of modernism alongside Southeast Asian cultures, histories, aesthetics, and politics. He has gradually developed a complex visual vocabulary that draws from sources including tangible and intangible Malay heritage, archives, the Internet, literature, popular culture, the history of craft, visual arts, manufacturing, and manual labour. Apart from art-making, he divides his time teaching art to youths at a non-profit organisation situated in Jurong, and attending to his family and caring for Pipi, their reptilian housemate.

Darma's works have been exhibited at Centre of Heritage Art and Textiles, Hong Kong (2024); La Trobe Art Institute, Australia (2023); NTU ADM Gallery, Singapore (2023); Seoul MediaCity Biennale, Seoul Art Museum (2023); Singapore Art Museum (2023); National Gallery Singapore (2022-23), among others. He will have his fourth solo exhibition at the gallery this December.

[Brandon Tay](#) (b. 1981, Singapore) explores emergent complexities in digital materials. Starting out as a prominent figure in Singapore's underground audio-visual scene, he has recently expanded his practice into one that engages with varying permutations of projection mapping, digital, computer-generated imagery (CGI), time-based and new media, game environment art. Employing these diverse components, his artistic output often simulates something that feels larger than the sum of its parts in unpredictable ways.

As a collaborator and individually, his work has been shown at Art Dubai, tanzhaus nrw Düsseldorf, Kyoto Dance Experiment, Singapore International Festival of the Arts and M1 Fringe Festival Singapore.

[Ng Joon Kiat](#) (b. 1976, Singapore) is a painter who works with the material language of paint as thought and conceptual processes. He draws references from archives of varied disciplines such as geography, microscopic science, history, cartography, surgical history, and city-planning to interrogate the practice and boundaries of painting. His present area of practice includes looking at shaping an artistic identity outside of national boundaries.

His work has been exhibited widely in Singapore and internationally. In 2019, he had a seminal solo exhibition '*Searching Operations: Bodies Of Painting by Ng Joon Kiat*' at the School of Art, Design and Media, Nanyang Technological University (ADM Gallery, NTU) in Singapore. Other notable solo exhibitions include Osage Gallery Hong Kong (2015, 2013 & 2012), Esplanade (2010), National Museum of Singapore (2007). Ng has also participated in the Singapore Biennale 2013 and Busan Biennale 2014, exhibited with Britain's Royal Academicians, and represented Singapore in the Asia-Pacific Nokia Art Competition 2000 in Seoul.

[Noor Mahnun](#) (b. 1964, Malaysia), also known as Anum, is a painter known for her figurative works of domestic scenes and still life that fuses elements of realism, allegory and the whimsical. Focusing on the physicality, her figures seem devoid of emotion in its quietude, as each composition is thoughtfully constructed and conceived, weaving subtle psychological narratives beneath the surface. Threads that connect, informed by her surroundings and personal life, are reflections on universal human experiences.

She completed her Masters in Fine Art at Hochschule für Bildende Künste, Braunschweig in 1996. Anum was artist-in-residence at Rimbum Dahan in Kuang, Selangor (2000-2001) and received a scholarship from the Italian Ministry of Foreign Affairs for a printmaking course at Il Bisonte, Florence (2002-2003). Her solo exhibitions include *'Disco Lombok Still Life'* (2017) at The Edge Galerie, Kuala Lumpur and *'September'* (2021) at The Back Room, Kuala Lumpur.

[Maryanto](#) (b. 1977, Jakarta, Indonesia) creates powerful monochromatic paintings and monumental installations that dissect socio-political structures through the depiction of landscapes. His works investigate the impact of technological development, industrialisation, pollution, and resource exploitation on the natural world, reflecting the harsh realities in his home country. Through fable-like and theatrical settings, Maryanto's landscapes present deeply urgent concerns around the encroachment of the environment, both physical and cultural.

He has participated in the 2nd Industrial Biennale, Labin, Croatia (2018); Koganei Art Spot Chateau, Tokyo (2018); Setouchi Triennale, Naoshima, Japan (2016); Jakarta and Jogja Biennales, Indonesia (2015). Other notable solo and group exhibitions include Tabula Rasa Gallery, London (2023); 16Albermarle, Sydney (2023); MAIIAM Contemporary Art Museum, Thailand (2021); Jogja National Museum, Yogyakarta (2020); Yeo Workshop, Singapore (2019, 2017 and 2015); Samstag Museum of Art, Adelaide; the Asia Culture Centre, Gwangju; the Bozar Centre for Fine Arts, Brussels (2017); Singapore Art Museum (2015); Stedelijk Museum Bureau Amsterdam, Amsterdam; Rijksakademie van Beeldende Kunsten, Amsterdam; ArtAffairs, Amsterdam; and Heden, Den Haag (2013).

[Citra Sasmita](#) (b. 1990, Bali, Indonesia) focuses on unravelling the myths and misconceptions of Balinese art and culture. She is also deeply invested in questioning a woman's place in social hierarchy and seeks to upend normative constructs of gender by reimagining mythical and classical narratives of war and romance to exalt female resistance instead. Her practice reflects the complexity between the Anthropocene, post-human, and feminism while simultaneously repositioning women within the historical canon – an action that is necessarily urgent in her Balinese environment.

Sasmita has participated in the 24th Biennale of Sydney (2024); Diriyah Contemporary Art Biennale, Saudi Arabia (2024); 3rd Thailand Biennale, Chiangrai (2024); 35th São Paulo Biennale (2023); Kathmandu Triennale 2077, Nepal (2022); Biennale Jogja, Yogyakarta, Indonesia (2019). She will be included in the forthcoming Toronto Biennale (21 Sep-1 Dec 2024), Sharjah Biennial 16 (6 Feb- 15 June 2025) and Hawaii Triennale (15 Feb-4 May 2025). In January 2025, Indonesian artist **Citra Sasmita** will transform The Curve for her first solo exhibition in the UK.

[Filippo Sciascia](#) (b. 1972, Sicily) works between figuration and abstraction, capturing the transitional process from one medium to another in an amalgamation of pixels, lines and forms. Placing emphasis on process rather than object, he explores the pictorial tensions between painting and imaging technology to challenge the boundaries of painting as a practice. His works reflect his enduring fascination with the materiality, production and metaphorical language of Light.

Based in Bali, Sciascia has also played a significant role in reshaping the Balinese art scene. Founder of the Gaya Gallery (active 1998 - 2008), he provided a platform for local Balinese artists and facilitated collaborations with prominent figures in the contemporary art scene. His contributions extend to translating exhibitions to the Indonesian pavilion at the Venice Biennale, showcasing artists like Made Wianta (2003) and Krisna Murti (2005). Sciascia has been exhibited internationally including Yeo Workshop, Singapore (2024, 2021, 2019, 2017); Nonfrasa gallery, Bali (2024); Istituto Italiano Di Cultura Jakarta, Embassy Of Italy Jakarta and Museum Pasifika Bali (2023); Ruang Dini, Jakarta (2021); Galerie Pedro Cera, Lisbon (2019); Sarang I, Yogyakarta (2016); Archeological National Museum, Naples (2013); 54th La Biennale di Venezia (2011); among others.

ABOUT YEO WORKSHOP

Yeo Workshop is a gallery committed to contemporary art in Singapore. Based in the Gillman Barracks district in Singapore, it champions a diverse roster of artists whose practices reflect deep engagement with our contemporary socio-cultural landscape, to stimulate dialogue and critical discourse, including several Southeast Asian artists who are producing cutting-edge works. In recent years, the gallery has been focused on bringing greater prominence to local artists with several Singaporean artists joining the roster. Covering a multi-disciplinary approach and collaborative spirit, the gallery defines itself by its progressive engagements that strive to shape the trajectory of contemporary art in Southeast Asia and beyond.

In the previous two editions of Frieze Seoul, Yeo Workshop presented solo presentations of Singaporean artists Fyerool Darma and Priyageetha Dia. 2024 will mark the first time the gallery is participating in the main *Galleries* section of the fair. It is an opportunity for the gallery to highlight emerging and mid-career talent from our roster of local and regional contemporary artists to new audiences internationally and at greater breadth, encouraging broader knowledge and appreciation for our contemporary art scene in Singapore.

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ABOUT FRIEZE SEOUL

Frieze Seoul is a new international art fair by the team behind premium art fairs such as Frieze London, Frieze Masters, Frieze New York and Frieze Los Angeles. Following the continued success since its inaugural edition in 2022, Frieze Seoul 2024 features a line-up of exceptional galleries from across the globe, with a special focus on Asia-based exhibitors showcasing the best art from the region. It will take place alongside Kiasf SEOUL—operated by the Galleries Association of Korea—with the two fairs working together to celebrate the city's growing creative community.

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