



Gillman Barracks
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PRESS RELEASE
ART FAIR | LISTE BASEL

WEI LENG TAY & BRANDON TAY

Booth 43
Fair Dates: 15-21 June 2026



Wei Leng Tay, *Cuts | Traces | Arrangements*: Re-photograph of 1963 documentation photograph on a black background, fragments erased through sanding, fragments repeated, overlaid and shifted (Shin) III, 2026, Collage, archival pigment print on cotton rag, manually sanded, mounted on metal composite, 54 x 44 cm.
Edition of 3 + 1AP



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Basel, June 2026 — Yeo Workshop is excited to return to Liste Basel 2026 for a second year, presenting new and recent works by Singapore artists Wei Leng Tay and Brandon Tay, whose practices, while distinct in medium and methodology, intersect around questions of perception and technological systems. Wei Leng Tay employs the intimacy of archival photography while Brandon Tay configures speculative narratives to examine how images and image-making organise and mediate our ways of seeing, being and remembering.

Concerned with the materiality and medium of photography, **Wei Leng Tay** has developed a new series that explores translation through the manipulation of archival photographs. This series *Cuts | Traces | Arrangements* (2026) takes its point of departure from a set of archival photographs documenting ikebana flower arrangements from a 1963 competition in Penang, Malaysia, that Wei Leng's mother had participated in. Emerging in a post-war and postcolonial context, these arrangements reflect a localised translation of the Japanese practice, situated within a moment of cultural and political transition in Malaysia. Wei Leng's re-imagining of these photographs explore how aesthetic systems such as ikebana mediate relationships between nature, discipline and representation, particularly within histories shaped by migration and colonial exchange, and the transcultural networks they find themselves in. Through the manual and layered processes of sanding, repetition, and digital interventions, Wei Leng emphasises the photographic surface as an active site of transformation, rather than passive documentation. She also translates compositional formations from ikebana into spatial elements within the installation, creating a tactile dialogue between image, object and site.



Wei Leng Tay, *Cuts | Traces | Arrangements: Pixellated image of flowers in screen photographed with macro lens on mirrorless camera (Tai)*, 2026, UV print on metal composite, 60 x 80 x 3.5 cm.

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Brandon Tay's sculptures construct a speculative historiography where scientific breakthroughs, technological infrastructure and human consciousness collide under the influence of unseen forces. *Serpent Vessel* (2025) draws on German scientist Friedrich August Kekulé's famous dream of an ouroboros—an ancient symbol that depicts a serpent eating its own tail—that led to his discovery of benzene's ring structure, while *Votive Spiral* (2025) references James Watson and Francis Crick's discovery of DNA's double helix structure. Brandon turns these subconscious revelations into speculative narratives with theocratic undertones, reflecting on how intuitive leaps and subconscious revelations can radically alter the course of history, challenging conventional understanding of how progress and belief intersect. Similarly, *DOOMSCROLL DREAMACHINE* (2025) explores how media and social platforms function as entertainment technologies—tools engineered to trigger altered states and manipulate human consciousness. It reframes Brion Gysin's flicker device through the compulsions of infinite scroll, turning doomscrolling into an inadvertent altered-state technology. Through a combination of LED displays and a speculative timeline on UV-printed canvas designed by Darius Ou, the work suggests how today's social platforms quietly extend the same lineage—masked as entertainment, optimised as infrastructure, and refined by entities operating just beyond public view.

By placing Wei Leng Tay's photographic work in dialogue with Brandon Tay's sculptures, this duo-presentation invites audiences to look beyond the surface of the images and platforms we consume, revealing how deeply our ways of seeing, believing, and remembering are actively engineered.



Brandon Tay, *Votive Spiral*, 2025, 3D-printed aluminium, LED fans, aluminium rail, aluminium plate and paint, 110 x 46 x 66 cm (front) and *Serpent Vessel*, 2025, 3D-printed aluminium, LED fan and paint, 154 x 76 x 25 cm (wall). Commissioned by the Singapore Biennale 2025. Installation view, Singapore Biennale 2025: *pure intention*. Photo by Jonathan Tan



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Brandon Tay, *DOOMSCROLL DREAMACHINE*, 2025.

UV-printed canvas with aluminum finials, painted 3D-printed steel sculpture with volumetric LED fans, 4-channel generative soundtrack. Installation view, *Friend*, National Communication Museum, Melbourne, Australia, 2025.
Photo by Marie-Luise Skibbe.



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ARTIST BIOGRAPHIES



Wei Leng Tay (b. 1978, Singapore) is an artist working across photography, video, and installation whose practice explores constructions of identity, memory, and history, particularly in relation to migration. Her works draw on long-term engagements with individuals, families, and communities, and often include research into photographic archives, interviews, and collaborative processes. By working at the intersection of the intimate and the structural, Tay unpacks the complexities of belonging, displacement, and the politics of representation. Central to her practice is a sustained inquiry into the medium of photography—its materiality, modes of circulation, and communicative possibilities. Tay investigates how images are perceived, received, and interpreted, not only through what they represent but also through how they are produced, transformed, and presented. She works with a range of analogue and digital processes—from cyanotypes and film photography to smartphone images and microscopy—choosing methods specific to each project's conceptual and narrative concerns.

Tay's work has been exhibited internationally at Fotostiftung Schweiz, Winterthur, Switzerland; National Gallery Singapore; STORAGE, Bangkok; NTU Centre for Contemporary Art Singapore; ARTER Space for Art, Turkey; Daegu Photo Biennale, South Korea; Asian Art Biennial, Taiwan; Lianzhou Foto Festival, China and Noorderlicht Photofestival, the Netherlands, among others. Her works are in collections of the Fukuoka Asian Art Museum, National Taiwan Museum of Fine Arts, Singapore Art Museum, Morgan Stanley Art Collection and Chau Chak Wing Museum. Tay received the Alexander Tutsek Photography Grant, Munich (2025), Wyng Foundation WMA Prize, Hong Kong (2017), NAC Arts Creation Fund, Singapore (2009) and was a Yale University Poynter Fellow, New Haven (2015).



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Brandon Tay (b. 1981, Singapore) is a Singapore-born, Shanghai-based artist whose work explores the shifting boundaries between technology, fiction, and material form. Working through sculpture, simulation, and moving image, he creates objects that blur distinctions between system and symbol — between what we know and what we imagine.

He has exhibited both individually and collaboratively at major international platforms such as the Singapore Biennale 2025; Transmediale 2025, Berlin; *Friend*, National Communication Museum, Melbourne; tanzhaus nrw, Düsseldorf; Kyoto Dance Experiment; Singapore International Festival of the Arts; and M1 Fringe Festival Singapore, among others. Tay held his solo exhibition *Form & Agency* at Yeo Workshop, Singapore in 2023.

ABOUT YEO WORKSHOP

Yeo Workshop is a gallery committed to contemporary art in Singapore. Based in the Gillman Barracks district, 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. 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.

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ABOUT LISTE BASEL

Liste was founded in 1996 as “The Young Art Fair in Basel” and is the leading international platform for new discoveries in contemporary art. As a fair for both young and emerging galleries, it provides space for artists who embody the latest developments and tendencies in contemporary art.

Fair Opening Hours

VIP Preview:

Monday 15 June, 11am-6pm (by invitation)

Public Hours:

Monday 15 June, 6-8pm

Tuesday 16 June–Saturday 20 June, 12-8pm

Sunday 21 June, 11am-4pm

Fair address

Liste Art Fair Basel

Messe Basel, Hall 1.1

Maulbeerstrasse / corner Riehenring 113

4058 Basel