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PRESS RELEASE

For immediate release – February 2024

ART FAIR | ART DUBAI 2024 28 February – 3 March 2024

ART DUBAI
28.2-3.3.2024

IN PARTNERSHIP WITH



Art Dubai Contemporary, Booth B-3

Presenting:

Noor Mahnun Mohamed (Anum) (b. 1964, Malaysia)

Santi Wangchuan (b. 1988, Thailand)

Maryanto (b. 1977, Jakarta, Indonesia)

Filippo Sciascia (b. 1972, Italy)

Citra Sasmita (b. 1990, Bali, Indonesia)

Brandon Tay (b. 1981, Singapore)



Anum, tea, 2024, Oil on linen, 84 x 76 cm

Yeo Workshop proudly presents a vibrant and textured booth at Art Dubai 2024, showcasing the rich tapestry of Southeast Asian cultures. Our booth integrates domestic and environmental landscapes, traditional textiles, and new media to evoke a symphony of Southeast Asian heritage. The featured artists provide insightful commentaries on contemporary issues in the region, exploring sustainability and the evolving landscape.

Discovered female artist **Noor Mahnun Mohamed**, also known as Anum, presents figurative and watercolour works that seamlessly blend domestic scenes with elements of realism, allegory, and whimsy. Anum, a multifaceted artist based in Malaysia, brings a unique perspective shaped by her background in architecture, incorporating intricate geometric patterns inspired by both European and Southeast Asian architecture.

Thai artist **Santi Wangchuan** contributes to the exhibition with handmade woven works from the *Colour of Life* series. Born into a family of traditional weavers, Santi's mixed media pieces preserve the endangered craft while reflecting on the transition from natural to synthetic materials in today's rapidly urbanising society.



Maryanto, *Dredge up fate (sand excavation site Kaliworo)*, 2024, Acrylic on linen canvas, 150 x 200 cm

Returning to Art Dubai, **Maryanto** explores the consequences of corporate and governmental exploitation of natural resources, focusing on the sand mining industry in central Java. Through scratching and charcoal works, Maryanto delves into the environmental devastation caused by these practices, addressing themes of post-coloniality, developmental politics, and capitalism.



Filippo Sciascia, *Phylogenetic*, 2019, Oil on synthetic canvas and LED light, 88 x 152 cm

Filippo Sciascia captivates with two mixed-media works, *Phylogenetic* and *Primitive Learning*, incorporating LED light as a metaphor for knowledge and energy. Reflecting the artist's interest in semiology, *Primitive Learning* features a lighted branch resembling arrows, a motif prevalent in European heraldry.



Citra Sasmita, who is participating in the Diriyah Biennale, expands her practice with new embroidered works for Dubai. Collaborating with traditional Balinese embroiderers, Citra designs vibrant pieces adorned with sequined borders, drawing from ancient Balinese culture and literature. Additionally, her acrylic on traditional Kamasan canvas works embody narratives around femininity.

Citra Sasmita, *Realm of Nothingness*, 2024, Embroidery, 166 x 145 cm



Brandon Tay, *Model E: Nomad Lexis*, 2023, 3D printed sculpture with embedded media display and LCD display with dynamic video loop, 60 x 36 x 52 cm

Brandon Tay, representative of Southeast Asia's growing tech landscape, explores sentient life and new creature forms using cutting-edge technology. His 3-D printed mixed-media sculpture, *Model B: Orchid Mantis*, showcases an expanding practice in new media, reflecting on the intersection of technology and the future.

The group presentation at Art Dubai serves as a poignant reflection on natural landscapes, channelling nostalgia for the pre-industrial era and paying homage to local traditional crafts. It beautifully captures the simplicity of domestic life while propelling into the realm of new media, offering a thought-provoking exploration of Southeast Asia's intricate complexities.

ARTIST BIOGRAPHIES

NOOR MAHNUN MOHAMED (ANUM) (b. 1964, Malaysia), more widely known as Anum, is an artist, curator, writer and educator. Her practice, largely figurative, comprises painting domestic scenes and still life that fuses elements of realism, allegory and the whimsical. Through which, she weaves subtle psychological narratives with dark wit and emotional depth. Anum focuses on the physicality rather than expressiveness of her figures, which usually seem devoid of emotion, yet each composition is thoughtfully conceived and captures deeply personal moments in her life. In a way, these mise-en-scènes serve as a repository, capturing the banality of life. Her solo exhibitions include *September* (2021) at The Back Room *Racun dan Penawar* (2021) at Rumah Lukis, Kuala Lumpur and *Disco Lombok Still Life by Noor Mahnun* (2017) at The Edge Galerie, Kuala Lumpur, among others. Anum was artist-in-residence at Rimbun 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). She completed her MFA at Hochschule für Bildende Künste, Braunschweig (1996). Yeo Workshop will be presenting her first solo exhibition at the gallery in 2025.

SANTI WANGCHUAN (b. 1988, Thailand) makes hand-woven works inspired by his family's traditions, reflecting an integration of religion, stories, equipment, and tools that are native to his hometown in Thailand. Wangchuan has a PhD from the Faculty of Painting Sculpture and Graphic Arts, Silpakorn University, and recently graduated with an MFA in Visual Arts, the Faculty of Painting Sculpture and Graphic Arts, Silpakorn University, Bangkok. He was awarded the "3rd Honoured Bronze Award" at the 61st National Exhibition of Art, Bangkok, Thailand in 2015 and has participated in multiple art exhibitions, such as the 35th Bualuang Painting Exhibition, The Queen's Gallery, Bangkok in 2013, and the Amata Foundation's 'Art Awards'. He has exhibited in art fairs in Singapore and in Hong Kong.

MARYANTO (b. 1977, Indonesia) creates powerful monochromatic paintings and monumental installations that dissect socio-political structures through the depiction of landscapes. Selected solo and group exhibitions include: *Meru / Fractured Paradise*, Tabula Rasa Gallery, London (2023); *16Albermarle*, Sydney (2023); MALLAM Contemporary Art Museum, Thailand (2021); Jogja National Museum, Yogyakarta (2020); Yeo Workshop, Singapore (2019, 2017 and 2015); the 2nd Industrial Biennale, Labin, Croatia (2018); Koganei Art Spot Chateau, Tokyo (2018); Setouchi Triennale, Naoshima, Japan (2016); Samstag Museum of Art, Adelaide; the Asia Culture Centre, Gwangju; the Bozar Centre for Fine Arts, Brussels (2017); Singapore Art Museum (2015); Jakarta and Jogja Biennales, Indonesia (2015); Stedelijk Museum Bureau Amsterdam, Amsterdam; Rijksakademie van Beeldende Kunsten, Amsterdam; ArtAffairs, Amsterdam; and Heden, Den Haag (2013). His works are in the public collection of Kadist Foundation, Tropen Museum (Netherlands), Macan Museum (Indonesia), among others.

FILIPPO SCIASCIA (b. 1972, Italy) is an Italian artist based in Bali, Indonesia. He studied art at the Institute of Art, Nordio, Trieste and Fine Arts Academy, Florence, in Italy. His most recent exhibition with Yeo Workshop was 'TABLET: New Paintings by Filippo Sciascia' in January 2024.

He has had solo exhibitions in various venues in Italy, USA and Southeast Asia such as Sarang I, Yogyakarta, Indonesia (2016); National Archaeological Museum of Naples, Italy (2013), Museum Castel Dell' Ovo, Naples (2012); Lenggeng Art Foundation, Yogyakarta (2011); 54th Exposition Venice Biennale (2011); National University of Singapore Museum (2010); Galleria Poggiali Firenze in Pietrasanta and Milan (2010); Valentine Willie Fine Art, Kuala Lumpur (2009).

CITRA SASMITA (b. 1990, 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. Her current and upcoming exhibitions include 35th São Paulo Biennale: 'Choreographies of the Impossible' (6 Sep - 10 Dec 2023), 3rd Thailand Biennale: 'The Open World', Chiangrai (9 Dec 2023 - 30 Apr 2024), Diriyah Contemporary Art Biennale: 'After Rain' (20 Feb - 24 May 2024), the 24th Biennale of Sydney: 'Ten Thousand Suns' (9 Mar - 10 Jun 2024), Toronto Biennial of Art (21 Sep - 1 Dec 2024).

BRANDON TAY (b. 1981, Singapore) is a Singaporean artist whose work explores emergent complexities in digital materials. Starting out as a prominent figure in Singapore's underground audio-visual scene, he has more 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. In his practice, he complicates distinctions between the tangible and incorporeal, both in composition and well as subject matter, often looking into thematics surrounding the relationships between history and futurity, digital materiality, and contemporary philosophies. Brandon views digital materials as irreducible components that combine dynamically to create a more complex whole. Working with diverse components, whether fragments of 3D geometry, prompt tokens or 3D avatars of human beings, he combines these with out-of-context factors — such as doom-scrolling induced trance states, automatic writing, game physics and the likes — to simulate something that feels larger than 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.

ABOUT YEO WORKSHOP

Yeo Workshop is a gallery committed to contemporary art in Singapore. Based in Singapore's Gillman Barracks district, the gallery features the works of cutting-edge Southeast Asian artists. From artists who employ more traditional techniques and mediums to those who tap on new technologies and innovation such as CGI and AI, Yeo Workshop champions a diverse roster of artists whose practice reflect deep engagement with our contemporary socio-cultural landscape, to stimulate dialogue and critical discourse. In addition to its exhibition programming, it actively engages with the global art world through regular participation at international art fairs including Frieze Seoul, Asia Now Paris and Art Dubai. Covering a multi-disciplinary approach, the gallery defines itself by its progressive engagements that strive to shape the trajectory of contemporary art in Southeast Asia and beyond.

Embodying a collaborative spirit, not only with its artists, Yeo Workshop partners with curators, art foundations and international galleries to showcase and promote its artists beyond its own gallery space and traditional art spaces.

Founded by Audrey Yeo in 2013, the gallery continues to push frontiers in the local and regional scene through community outreach and education, nurturing the next generation of both artistic talents and patrons. It regularly organises talks, workshops, and public programmes to foster deeper understanding and appreciation for contemporary art among wider audiences. Recognized for her achievements and dedication to the Singapore Art Scene, Audrey Yeo was appointed President of the Art Galleries Association (AGAS) in Singapore in 2023. A dynamic force in the regional scene, she has been instrumental in the launch of several noteworthy local platforms including S.E.A Focus art fair as the former Project Director in 2019, and the Julius Baer Next Generation Art Prize for Southeast Asian digital artists.

>>[Website](#) >>[Instagram](#) >>[Facebook](#)

ABOUT ART DUBAI

Art Dubai is the Middle East's leading international art fair, taking place every March in Dubai, UAE. Over the past 17 editions, Art Dubai has cemented its role in being a major catalyst in the local, regional and international conversations on art from the Middle East and surrounding region (MENASA – Middle East, North Africa & South Asia), and putting art from these territories onto the global map.

VENUE: Madinat Jumeirah Conference & Events Centre, Dubai, United Arab Emirates

BOOTH NUMBER: B-3

FAIR HOURS:

28 – 29 February, 2 – 9 pm (by invitation only)

1 – 2 March, 2 – 9 pm

3 March, 10 am – 12 pm (by invitation only); 12 – 4 pm (public)

More information about the fair and tickets [here](#).