



Gillman Barracks
47 Malan Road #01-25
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PRESS RELEASE
ART FAIR | ART SG

Presenting:
Wei Leng Tay
Noor Mahnun (Anum)
Shayne Phua
Tra My Nguyen
Joanne E-Lynn Lim

Focus Section | Booth FC27

VIP Preview (by invitation): Thursday 16 January 2025, 2-9pm
Public Days: 17 January, 12-7pm; 18 January, 11am-7pm; 19 January, 11am-5pm



Noor Mahnun (Anum), *Homework*, 2024, oil on canvas, 100 x 120cm. Image courtesy of the artist.

Returning to ART SG for its third edition, Yeo Workshop is delighted to present a selection of recent works by local and regional artists **Wei Leng Tay**, **Noor Mahnun (Anum)**, **Shayne Phua**, **Tra My Nguyen** and **Joanne E-lynn Lim**. United by their exploration of materiality, these five artists interrogate the physical and conceptual dimensions of materials—photography, painting, ceramics, textiles and technology—offering fresh perspectives on the interplay between form, texture, and meaning.



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Wei Leng Tay examines the relationship between the photographic document, memory and materiality, often reworking archival images through various processes including digital imaging, historical contact printing, and the physical manipulation of images. Her work *Untitled (Tay in Five Parts)* comprises five photograms, made using the cyanotype process, one of the earliest processes of photography created in the 19th century. Imprinting her fragmented self into the work, the body and image become vessel, memory, projection and trace, urging us to consider what a photograph is, and how images—and therefore histories—can be interpreted.



Wei Leng Tay, *Untitled (Tay in Five Parts)*, 2024, Cyanotype on cotton rag, framed in wood and non reflective UV glass, Dimensions variable. Image courtesy of Yeo Workshop. Photography by Siobhan Yeow.

With a tongue-in-cheek approach to materiality, **Shayne Phua** references the narrative of the ancient Chinese king, Goujian, for her ceramic work *You will like this bitter cake*. She relates the moral of Goujian's tale to a contemporary phenomenon: how things that are otherwise considered hardships have become sublimated into activities worthy of bragging; overworking for instance, have become a source of public pride for some on social media. The phrase "vile bile" on her whimsical ceramic fountain suggests the enjoyment of something unpalatable, a transformation of Goujian's self-inflicted suffering into a burden that contemporary society has embraced.

Tra My Nguyen's work *Bodies (The Lovers)* enlivens her childhood in Vietnam, where the streets of Hanoi spark reflections on colorism, mobility, and gender politics. Inspired by the

culture of female motorists, who wear bright, mismatched garments to shield their skin from the sun, Nguyen reimagines these mass-produced clothes as both symbols of identity and objects of transformation. Through processes of digitization and flat-bed scanning, she preserves these motorcycle garments in a suspended hollow form that invites reflection on the body as a site of desire.



Shayne Phua, *You will like this bitter cake*, 2024,
Ceramic with fountain pump and pipe, 37 x 31 x
20 cm. Image courtesy of the artist.



Tra My Nguyen, *Bodies (The Lovers)*, 2024,
Aluminium, mesh fabric, textile silicone, foam, 74 x
150 x 11 cm each. Image courtesy of the artist.

Taking a more traditional approach, yet with commensurate inquisitiveness, **Noor Mahnun (Anum)** paints figurative and still life compositions that prompt contemplation with a completely different sentiment. She draws on everyday life, fusing elements of realism with the unconventional to render her domestic scenes somewhat curious. *Homework* is a self-portrait depicting herself houseclearing and in preparation for a painting, while *Boxers* reflects the popular sport in Malaysia from the 1930s, one that her father had participated in. Integrated within her paintings are intricate geometrical patterns that subtly gesture at the boundaries of ornamentation and abstraction, pointing towards an obsession for repetition that reveals the meticulous labour of the artist's hand. These works presented at the fair are a preview of her forthcoming solo debut exhibition at the gallery in May 2025.

Looking at intimacy of the everyday with a critical lens, **Joanne E-Lynn Lim** investigates data collection, privacy and the rise of modern surveillance embedded in our daily lives. Her neon light installation, *what's in a name?* (2024), is subtly placed to emit the phrase 'NOTHING TO HIDE', challenging viewers with its dual meaning: a concession to constant observation and a critique of our eroding privacy. Lim reminds us of the dangerous assumption that only those with "something to hide" should be concerned about surveillance, illuminating the unseen consequences of complacency. Her work invites us to peer inside



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and confront the seamless yet invasive nature of data capture, drawing on materials that reflect the city's evolving identity and the tensions between tradition and modernity.

Showcasing the diverse practices of five female artists from Singapore, Malaysia and Vietnam, this presentation illuminates materiality as both medium and message. Each artist delves into the potential of materials to narrate stories and challenge perceptions, such that their works become vessels for meaning, dialogue, and transformation.

ARTISTS' BIOGRAPHIES

[Wei Leng Tay](#) (b.1978, Singapore) has a practice that spans various multi-media including photography, audio, installation, and video. She focuses on how representation is used in image-making and how differences can be negotiated through perception and reception, and the materiality of photographs. A recurrent theme in her works is movement and migration, in relation to ideas of otherness, difference and identity.

Her works have been exhibited widely in the region including at National Gallery Singapore (2022-2023); Yeo Workshop, Singapore (2022); Wyng Foundation, Hong Kong (2021); Objectifs Centre for Photography and Film Singapore (2020-2021); NTU CCA Singapore (2019); NUS Museum Singapore (2018-2019); Jut Art Museum, Taipei (2018); Daegu Photo Biennale (2016); Cemeti Art House, Yogyakarta (2016); Bangkok Art and Culture Centre (2013-2014); Asian Art Biennial, Taichung (2013); Para Site Hong Kong (2012); to name a few. Her works are in the collections of the Fukuoka Asian Art Museum, Japan; Singapore Art Museum; National Taiwan Museum of Fine Arts; and Hong Kong Heritage Museum among others. Tay holds an MFA from Milton Avery Graduate School of the Arts, Bard College, USA, and a BSc (Biology, minor in humanistic studies) from McGill University, Canada.

Anum ([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 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). Her solo exhibitions include '*Disco Lombok Still Life*' (2017) at The Edge Galerie, Kuala Lumpur and '*September*' (2021) at The Back Room, Kuala Lumpur.

[Shayne Phua](#) (b. 1997, Singapore) uses the medium of clay to narrate stories and turn a critical eye on everyday realities. Her ceramic objects employ history, myth and literature to reflect on the world around her. Closely observing the forms and functions of utilitarian objects, her work focuses on these aspects of ceramics as the vehicle for exploring a host of



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discourses, including oral traditions, folklore, historical anecdote and socio-political ideologies.

In 2019, she was an Artist-in-Residence at Zentrum für Keramik in Berlin and Guldagergaard International Ceramic Research Center in Denmark. In 2020, she had her debut solo, 'Sehnsucht' which acknowledges the existence of complex and indefinite emotions and the longing for nostalgia in our current age of rapid change. In 2022, she showed in 'Blended tongue' in Paris, featuring works of Singapore and France Artists with botanical installations by This Humid House. Most recently, she exhibited her works in a group show, 'New Makers' in Bangkok featuring Thai and Singaporean Artists. Phua graduated with a BA(Hons) in Communication Design from The Glasgow School of Art, Singapore.

Tra My Nguyen (b. 1992, Vietnam) is a Berlin-based multidisciplinary artist working across sculpture, moving image, fashion, and textiles. Drawing on diasporic perspectives, her practice re-contextualizes material culture within the framework of global modernisms. Nguyen's work delves into speculative narratives, exploring the intersections of gender, labour, migration, and technology within the current neoliberal order.

Her work has been exhibited at the 4th Edition of Bienalsur, Centro de Arte UNLP, La Plata (2023); The State of Fashion Biennale, Arnhem, Netherlands (2022); ACUD Galerie, Berlin (2022); Galerie Tanja Wagner, Berlin (2022); Bundeskunsthalle, Bonn (2021), among others. She was artist-in-residence at Rupert Residency, Vilnius (2024); Intermix Residency, Ministry of Culture, Riyadh (2023); and Incubator Collective, Berlin (2020).

Joanne E-Lynn Lim (b. 1985, Singapore) explores the relationship between materiality and cultural memory through her innovative use of found objects and multimedia installations. She is interested in translating and visualising data that she collects in long-term projects involving community collaboration. Her practice explores conveying data and experiences into aesthetics forms as a way of presentation, using various mediums to address current social issues.

Lim has participated in several local and international group shows such as *Frequencies*, which was part of The Substation's Septfest 2022; *The Museum is Dead*, organised by Oh! Open House in 2023; EastEast_Tokyo2023, Science Museum Tokyo, Japan in 2023; and *Soup*, Bergen, organised by Tenthaus and Critical Craft Collective. In 2023, Joanne received the inaugural Asia-wide Art Futures Awards in Hong Kong. She graduated with a BA (Hons) in Fine Arts from Lasalle College of the Arts, where she was awarded the Lasalle Award for Academic Excellence and the Winston Oh Travelogue Award in 2022.



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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.

In the gallery, we will feature new works by **Fyerool Darma** for Singapore Art Week. Similarly engaging with textiles and new technologies, Darma's latest series of works interweave plastic polymers and materials salvaged from our data waste with the empirical and scientific (Artificial Intelligence, algorithms, infographics) to reveal the complex entanglements of our cultural inheritance. He introduces Printed Circuit Boards (PCB), which are reminiscent of Sumerian or cuneiform tablets—the oldest form of inscription, to frame these landscapes where information and materiality are inexorably enmeshed. His fifth solo exhibition '*krØmæ\$piritZ*' will run from 11 January to 2 March 2025.



Fyerool Darma, §, 2024, Acrylic, UV Printing, Carbon Fibre, Steel, Acrylic, Wood, 45 x 30 cm.
Image courtesy of the artist.

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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.



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ABOUT ART SG

ART SG, Southeast Asia's leading international art fair, returns in January 2025 to Marina Bay Sands Expo and Convention Centre for its third edition. A pivotal platform connecting Southeast Asia to the broader art world, ART SG is presented by Founding and Lead Partner UBS, showcasing exceptional contemporary art from the region and around the globe.

Coinciding with Singapore Art Week, ART SG will take place from 17-19 January 2025 with an exceptional line-up of international and regional galleries, bringing progressive concepts and curation to the Singapore art landscape, delivering a fair of international standard and best practices, with a distinctive identity. With three different gallery sectors: GALLERIES, FOCUS and FUTURES, the fair showcases high quality international content alongside distinctive Southeast Asian contemporary art practice, creating a multi-faceted place of exploration for new and established collectors.

Fair Location:

Marina Bay Sands Expo and Convention Centre
10 Bayfront Avenue
Singapore 018956

Fair Dates:

Preview Hours (by invitation only)

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Vernissage: Thursday 16 January, 5-9pm

Public Days

Friday 17 January, 12-7pm

Saturday 18 January, 11am-7pm

Sunday 19 January, 11am-5pm