



Gillman Barracks
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PRESS RELEASE

ART FAIR | FRIEZE NEW YORK

**CITRA SASMITA
MARYANTO
NOOR MAHNUN (ANUM)**

Galleries Section | Booth C02
Fair Dates: May 13-17, 2026



Maryanto, *Fresh Fruit Bunch*, 2023. Acrylic on canvas, 150 x 200 cm.

Yeo Workshop is pleased to return to Frieze New York this spring, presenting works by Southeast Asian artists **Citra Sasmita**, **Maryanto** and **Noor Mahnun (Anum)** in a joint booth with G Gallery, Seoul. Centered on themes of memory, identity, and the residues of colonialism, the presentation brings together diverse media and contexts to visualise personal experiences and collective histories, rendering the conditions of the Asian diaspora as a shared environment.

Citra Sasmita reimagines Balinese mythologies and iconography to challenge patriarchal structures and colonial legacies in her Kamasan paintings. This technique of Kamasan



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painting, which dates from the fifteenth century and depicts epics and traditional mythologies historically, were historically practiced exclusively by men and determined by the patriarchal male gaze to portray women as sexualized or evil figures. Sasmita reclaims this tradition and depicts her fiery protagonists as powerful women. Her expanded practice spans painting, textile, sculpture, and installation, often incorporating materials such as cowhide, hair, and ceremonial cloth to build a universe of empowered, divine cosmology. For Frieze New York, she has developed three new Kamasan paintings mounted on textiles that reference the historical role of Balinese fabric as a means of communication during colonial trade wars. By pairing ritual fabrics with ceremonial stone beadwork believed to radiate the Earth's energy, Sasmita bridges cultural memory with a modern, empowered cosmology and seeks to embolden the ideology of culture.

Maryanto's charcoal paintings, executed using a laborious technique called scratching, reveal the harsh realities of environmental degradation and exploitation in Jakarta, Indonesia. His works investigate the impact of industrialisation, pollution, and resource exploitation on the natural world, revealing the harsh realities in his home country Indonesia. Through allegorical scenes of deforestation and mining zones, Maryanto presents landscapes as contested terrains, charged with both human struggle and resilience. Drawing from local fables and narratives by indigenous people living in these areas that were gathered from his extensive treks, these works are a reminder of the balance needed between the existence of humans and Nature. His practice reflects an urgent ecological and political consciousness around the encroachment of the environment, bridging local histories with global questions of exploitation, survival, and renewal.

Extending the narrative towards the autobiographical, **Anum's** still life and domestic scenes are informed by her personal life and surroundings, fusing elements of realism, allegory and the whimsical. She develops a suite of three new *façade* paintings for Frieze New York, exploring the intricate architectural and social layers of George Town in Penang, Malaysia. These works are a continuation of the artist's previous *Penang Tiles* (2024) watercolour studies, giving attention to the *kaki lima* (five-foot walkway)—a pedestrian path mandated by colonial authorities in the 1820s for shophouses in Singapore and Malaysia. Anum reimagines these urban vignettes of Malayan Classicism through a personal and contemporary lens, replacing a commercial beauty advertisement with a contemplative portrait of her niece or reducing detailed signage to ambiguous “u are here” markers, to explore the transient grandeur of Southeast Asia's shifting cultural histories. Her practice foregrounds the everyday as a site of both intimacy and reflection, layering visual references that investigate how imperial languages of power were transformed into a local vernacular of resistance and identity.

These three distinct practices converge to offer nuanced perspectives on Southeast Asia's histories and contemporary realities, where personal narratives intersect with broader cultural and political forces. Together, they invite audiences to reflect on the layered complexities of identity, environment, and heritage in our rapidly changing world.



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Noor Mahnun (Anum), *façade ii*, 2026. oil on linen, 40.5 x 31 cm.



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Citra Sasmita, *The Weaver of Myth*, 2026. Painting on kamasan canvas with woven fabric and bead and pearls, 122 x 90 cm.



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ARTIST BIOGRAPHIES



Citra Sasmita photographed by Toby Coulson for the Financial Times, 2025.

Citra Sasmita (b. 1990, Bali, Indonesia) is a self-taught artist. She studied literature and physics, then worked as a short story illustrator for the Bali Post before she began developing her expanded artistic practice.

Her work has been shown in several notable biennales such as Sharjah Biennial, UAE (2025); Toronto Biennial of Art, Canada (2024); Diriyah Contemporary Art Biennale, Saudi Arabia (2024); 24th Biennale of Sydney, Australia (2024); 35th São Paulo Biennale, Brazil (2023); 3rd Thailand Biennale, Chiang Rai, Thailand (2023); Savvy Contemporary, Berlin (2022); Kathmandu Triennale, Nepal (2021-2022); *ARTJOG MMXXII*, Jogja National Museum, Yogyakarta (2021); and the Biennale Yogyakarta (2019).

She just opened a solo exhibition *Citra Sasmita: Who Stole The Sky* at Kunsthall Stavanger, Norway (12 March-16 August 2026) and is featured in *Threading Inwards*, Mill CHAT Hong Kong (21 March-28 June 2026). Other recent solo exhibitions include *Into Eternal Land*, Barbican The Curve, London (2025); *Atlas of Curiosity*, Yeo Workshop, Singapore (2023); *Ode To The Sun*, Yeo Workshop, Singapore (2020); and *Tales of Nowhere*, Museum MACAN, Jakarta, Indonesia (2020).



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Maryanto with his works at OH Open House, Singapore, 2025. Photo courtesy Alan Oei.

Maryanto (b. 1977, 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.

Maryanto has had solo exhibitions and presentations in Indonesia, Amsterdam, Singapore, Korea, Dubai, London, Hong Kong and Australia. He has participated in various biennales including the 2nd Industrial Biennale, Labin, Croatia (2018); Koganei Art Spot Chateau, Tokyo (2018); Setouchi Triennale, Naoshima, Japan (2016); Jakarta and Jogja Biennales, Indonesia (2015), Jeonnam International Sumuk Biennale (2025), etc. Other notable institutional group exhibitions include Muan Museum of Art Korea (2025); Swiss National Museum, Zurich (2024); MAIAM Contemporary Art Museum, Thailand (2021); Jogja National Museum, Yogyakarta (2020); 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; and Rijksakademie van Beeldende Kunsten, Amsterdam (2013).

His work is currently on view at *bakudengar* at Museum Arnhem in The Netherlands from 10 March to 20 September 2026).



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Portrait of Noor Mahnun (Anum), 2025. Photo courtesy Cartier Singapore.

Noor Mahnun (Anum) (b. 1864, Kelantan, Malaysia) trained in architecture in the United States before pursuing her Master of Fine Arts in painting at Hochschule für Bildende Künste in Braunschweig, Germany. During her time in Europe, she held solo shows in Florence and across Germany, and upon returning to Malaysia, became an active figure in the local art scene — not only as an artist, but also as a curator, educator, and arts manager.

Her work is currently on view at *Painting Itself*, ANU Drill Hall Gallery in Canberra, Australia (22 April-22 June 2026). Recent solo exhibitions include *ANUM*, Yeo Workshop, Singapore (2025); *September*, The Back Room, Kuala Lumpur (2021); and *Disco Lombok Still Life*, The Edge Galerie, Kuala Lumpur (2017).

She was artist-in-residence at Rimbun Dahan in Kuang, Selangor (2000-2001) and Gunnery Studios, Australia. She received a scholarship from the Italian Ministry of Foreign Affairs for a printmaking course at Il Bisonte, Florence (2002-2003) and a senior fellowship from the Nippon Foundation's Asian Public Intellectuals program.



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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.

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

ABOUT FRIEZE NEW YORK

Frieze New York is a leading international art fair that launched in 2012. Led by Christine Messineo, Director of Frieze New York and Frieze Los Angeles, Frieze New York brings together the world's leading galleries to showcase ambitious solo, group and themed presentations by pioneering artists and offers the opportunity to not only discover up-and-coming talent but also engage with some of art history's most important figures.

Fair Location:

The Shed, 545 West 30th Street
New York City, NY 10001
United States

Fair Hours:

VIP Preview

Wednesday, May 13 (Invitation only): 11am-7pm

Thursday, May 14 (Members and invitation only preview): 11am-1pm

General admission

Thursday, May 14: 1pm-7pm

Friday, May 15: 11am-7pm

Saturday, May 16: 11am-7pm

Sunday, May 17: 11am-5pm