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## **Yeo Workshop is proud to announce the participation of Singaporean and Southeast Asian Artists in Hong Kong During Art Week 2026**

- ***Shayne Phua and Luke Heng at PAVILION Hong Kong***
- ***Brandon Tay at Square Street Gallery***
- ***Citra Sasmita at CHAT Centre for Heritage, Arts and Textile***

**Hong Kong, March 2026** — This March, Singaporean and Southeast Asian artists will be featured across Hong Kong's leading alternative art fair, institutional and independent platforms, underscoring the growing international presence of contemporary practices from the region.

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### **Shayne Phua and Luke Heng at PAVILION Hong Kong**

PAVILION  
HONG  
KONG

**March 23–28, 2026**  
**11/F & 12/F, H Queen's, Central**

 H Queen's, 11/F & 12/F, Central, Hong Kong  
 March 23–28, 2026



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Singaporean artists **Shayne Phua** and **Luke Heng** will present new works at the inaugural edition of **PAVILION Hong Kong**, an alternative art fair taking place at H Queen's from March 23–28, 2026.

Coinciding with Art Basel Hong Kong during Hong Kong Art Week, PAVILION introduces a collaborative and thoughtful model, gathering 25 galleries from Asia, Europe, and the Americas in an open-format, curated presentation over traditional fair booths. Conceived as a response to hyper-commercial fair structures, PAVILION emphasizes conversation, discovery, and sustained engagement between artists, gallerists, institutions, and collectors. Within this context, Yeo Workshop is pleased to introduce the practices and works of **Shayne Phua** and **Luke Heng**, marking both artists' debut showcase in the city.





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**Shayne Phua** (b. 1997, Singapore) is a ceramic artist whose mischievous, surreal objects draw on myth, folklore, and literature to probe the socio-political tensions of contemporary life. Working through defamiliarised forms—multi-tailed fox spirits recast as symbols of Confucian morality, candleholders shaped like broken bones, lights resembling internal organs—Phua uses clay to question dominant narratives of “Asian values” and the uneasy balance between the notions of community and individual agency in Singapore.





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**Luke Heng** (b. 1987, Singapore) employs painting as a structural framework to examine the delicate, often-illusory notion of perception, by giving attention to the nuances of memory and the void. Utilising images that are in circulation within popular culture, historical archives, and the internet, Heng anchors the fleeting and immaterial in paint. For PAVILION Hong Kong, he debuts all-new paintings that examine the systematic failure of support structures under the weight of informational entropy. Echoing the themes of his solo exhibition at the gallery (14 March-24 May 206), these compositions hover between cinematic stills and psychological landscapes, foregrounding moments where our hyper-mediated landscape eventually succumbs to material exhaustion.





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## Brandon Tay solo exhibition **HEX STATE SERVER** at Square Street Gallery



Curated by **Institution of Niche x Rafi Abdullah**

 Square Street Gallery, 21 Square St, Tai Ping Shan, Hong Kong

 20 March - 2 May 2026

Opening reception: 19 March 2026, 6 - 9 pm, performance by welainej

Brandon Tay will be presenting his first solo exhibition in Hong Kong, 'HEX STATE SERVER' in Square Street Gallery, curated by Institution of Niche and Rafi Abdullah. At the core of 'HEX STATE SERVER' is the interplay between individual agency and destiny. It draws parallels between Chinese divination and computation, probing the relationship between randomness and fate.



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Within the exhibition, visitors engage in a collaborative, asynchronous fortune-telling session. An interactive sculpture connects them to the HEX STATE SERVER, an oracle simulation operating through the logic of I-Ching. Through interacting with the sculpture, visitors activate the simulation which cycles through 64 hex-states: 64 micro-fictions/ micro-environments that function as situational descriptions of a world, object, technology or condition. The HEX STATE SERVER touches upon the randomness element present across divination and computational systems. By interlinking these systems, this suggests that the algorithm and divination are deeply intertwined. Extending into the adjacent space, PHANTOM INDEX unfolds as a speculative timeline mapping the evolution of Chinese thought from history to speculative futures, positioning divination as a crucial element. Through these various layered historical and speculative lenses, Brandon Tay investigates Chinese cosmotechnics and the fundamental overlap/relationship that exists between chance and destiny.

**Brandon Tay** (b. 1981) is a Singapore-born, Shanghai-based artist working across sculpture, installation, moving image, and speculative systems. His practice explores how myth, technology, and historical knowledge become entangled through interfaces, infrastructures, and symbolic forms. Tay has exhibited individually and collaboratively at platforms including the Singapore Biennale 2025, transmediale, and the National Communication Museum (Melbourne), among others. He will present with Yeo Workshop at Liste Basel, Switzerland in June 2026.



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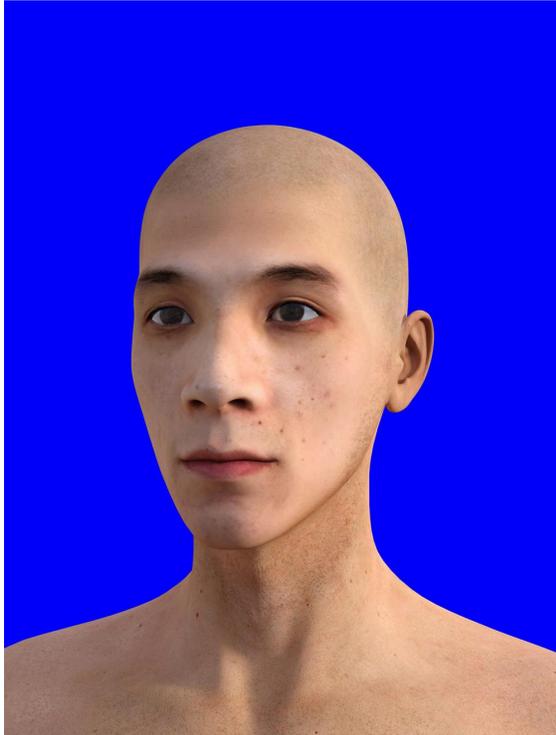
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Bio Brandon Tay

Special Programmes related to the exhibition can be found on [Square Street Gallery](#)

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## **Citra Sasmita at CHAT – Centre for Heritage, Arts and Textile**

 The Mills, 45 Pak Tin Par St, Tsuen Wan, Hong Kong  
 21 March-28 June 2026, Preview 20 March, 6-8pm

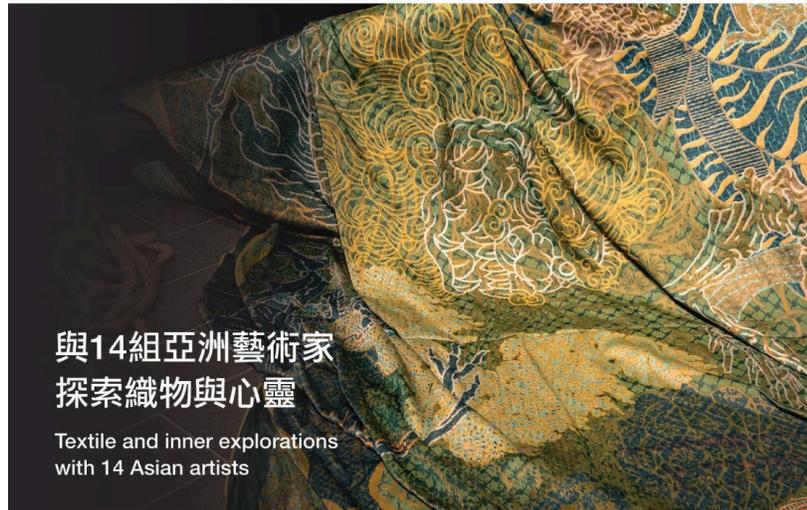


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屬於大家的六廠紡織文化藝術館  
Textile culture museum for all



與14組亞洲藝術家  
探索織物與心靈

Textile and inner explorations  
with 14 Asian artists

## 縷縷入心 Threading Inwards

展覽預覽 Exhibition Preview  
20.03.2026 | 6:00-8:00pm

展覽 Exhibition  
21.03-28.06.2026

同時展出 Also on view

飛越溫暖牌：香港童年布藝  
Snuggle and Stitch: Childhood Textiles  
of Hong Kong

「藍」的痕跡  
Artefacts of 'Blue'

11:00am-7:00pm 逢星期二休息 | Closed on Tuesdays

荃灣白田壩街45號南豐紗廠二樓CHAT六廠  
CHAT, 2/F, The Mills, 45 Pak Tin Par Street, Tsuen Wan, Hong Kong

#CHAT六廠

Balinese artist **Citra Sasmita** presents a new work *Sky River in Fountain of Amygdala* (2025) in “Threading Inwards” at **CHAT (Centre for Heritage, Arts and Textile)** in Tsuen Wan, an exhibition bringing together Asian artists exploring the spiritual dimensions of textiles.



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Recognised internationally for her powerful reimagining of Balinese mythologies and iconographies through a feminist lens, Sasmita's work reclaims traditional narrative painting as a site of resistance and cosmological reordering.

At CHAT, an institution dedicated to textile heritage and contemporary art, Sasmita's engagement with material, ritual, and storytelling finds particular resonance. Her new commissioned work created in collaboration with the Tumanggal weaving community, draws from Balinese funerary rites – where textiles wrap the body and guide the soul on its journey – reimagining local stories, rituals and traditions for today.

The presentation reinforces Sasmita's position as one of Southeast Asia's most compelling contemporary voices. Coming on the heels of her newly opened solo exhibition *Who Stole the Sky* at Kunsthall Stavanger in Norway, it further extends Hong Kong's institutional engagement with practices rooted in craft, cosmology, and postcolonial critique.

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## A Regional Moment in Hong Kong

Together, these presentations signal a strong and confident Singaporean and Southeast Asian presence across Hong Kong's commercial and institutional platforms during Art Week 2026. From the alternative fair model of PAVILION to independent gallery programming and major institutional exhibitions, artists from Singapore and Bali are contributing to urgent conversations around identity, materiality, narrative, and structural change.

At a time when global art circuits are recalibrating, these projects demonstrate that the region is not peripheral—but central—to the future of contemporary art discourse.

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### Press Enquiries & Images:

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