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PRESS RELEASE – 8 October 2026, Yeo Workshop Gillman Barracks

FILIPPO SCIASCIA

ORDER <-> DISORDER

Exhibition Dates 21 November - 31 December 2026

Exhibition Preview *Friday 20 November 6 - 9 PM*
Talk *Saturday 21 November 2 - 3 PM*
Exhibition Opening *Saturday 21 November 3 -7pm*



Filippo Sciascia, *Order Disorder eclisse*, 2025, Oil Paint and Electrical Light on Canvas, 50 x 69 cm

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There are nuns with gold teeth, sacred caves, swans, playing cards and bells. Boards of Canada drifts into the picture. Ancient Hindu relics are coupled with clamps, cables and mechanical parts. A prehistoric Venus is plugged into electricity. Mineral dust becomes painting; LED light emerges through scratched surfaces.

Welcome to **ORDER <-> DISORDER**, a new solo exhibition by Bali-based Italian artist **Filippo Sciascia**, bringing together painting and sculpture in an exploration of archaeology, ancient belief, science, technology and our increasingly unstable relationship with images.

At its centre is **entropy**: the movement of systems from order towards disorder, and the continual transformation of energy and matter. For Sciascia, this becomes a way of thinking about the present. Technology is accelerating, artificial intelligence is changing what we understand an image to be, and ancient systems of belief increasingly coexist with technology as a new form of faith.

The exhibition begins in the cave. Sciascia presents paintings of ancient rock-cut shrines and meditation niches that he encountered unexpectedly in the forests around Ubud, near Bali's Pakerisan River—an experience he describes as a **"spiritual accident."** Fascinated by caves as sites of some of humanity's earliest mark-making, Sciascia sees them as evidence of our fundamental need to communicate. Rendered through oil paint, scratching and LED illumination, these works bring prehistoric impulses into contact with contemporary technology.

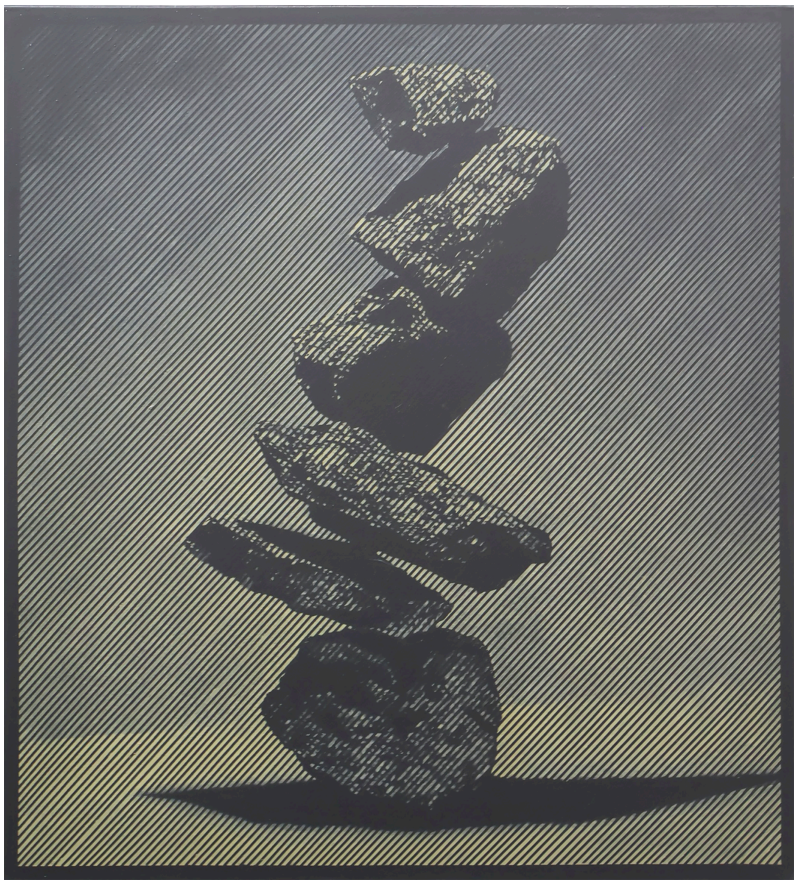


Filippo Sciascia, *Primitive Learning*, 2024, Oil on Canvas and LED Light, 123 x 163 cm

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In the main gallery, a new series pushes this enquiry into perception itself. Using bands of tape, Sciascia paints only portions of each image, leaving the eye to construct what is missing. An Ace, a swan, a bell, a theatre and a flower have been chosen for their contradictory associations: victory and defeat, beauty and aggression, disruption and order. Their graphic surfaces draw equally from oil painting, printed matter, scientific diagrams, post-punk fanzines and music culture.



Filippo Sciascia, *Order Disorder Gravity Law*, 2026, Oil on Canvas, 100 x 90 cm

Small sculptural assemblages extend these collisions into three dimensions. Balinese antiques and fragments of Hindu iconography meet rulers, clamps, cables and mechanical components. Sacred objects encounter utilitarian ones; gods of light meet machines designed to regulate heat. Across thousands of years, different human attempts to understand and control the world are compressed into singular objects.

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Filippo Sciascia, *Energy Dissipator 1*, 2026, Teracota and Heat dissipator aluminium, 18 x 12 cm

Elsewhere, Sciascia abandons representation altogether, using dust, earth and mineral pigments gathered from caves directly on cloth. Rather than **painting nature, nature becomes the painting**—part of an experimental process the artist likens to scientific observation and discovery.

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Filippo Sciascia, *Primitive Learning Cave Interior*, 2024, Oil on Canvas, Various mineral pigment and LED Light, 160 x 120 cm

The exhibition ends in the contemporary image-world. A nun with gold teeth, sourced online, retains the digital “play” symbol within the painting. Internet imagery, film, music and popular culture enter Sciascia’s work as another form of reality, raising a question that has become particularly urgent with AI: **what is real when an image no longer needs an original?**

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Filippo Sciascia, *Order Disorder*, 2026, Oil on Canvas, 38 x 50 cm

From the first marks made in caves to images generated and circulated through screens, **ORDER <-> DISORDER** traces humanity's persistent attempt to understand, represent and organise the world—and the disorder that continually escapes our control.

Order becomes disorder. And from disorder, something else begins.

caves → primitive markings → fire → religion → painting → photography → electricity → screens → AI.

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ABOUT FILIPPO SCIASCIA



Filippo Sciascia (b. 1972, Sicily; lives and works in Bali) works across painting, sculpture, photography and installation to examine the long arc of human civilisation - from our earliest images, tools and systems of belief to the technologies shaping contemporary life.

Born in Sicily and based in Bali since the late 1990s, Sciascia draws upon nearly three decades of living between cultural and intellectual worlds. Archaeology, sacred imagery, science, technology and material experimentation converge within a practice that resists distinctions between ancient and contemporary.

For Sciascia, a prehistoric mark, a religious relic, a painting and a digital screen belong to the same evolving human impulse: to understand, represent and transform the world around us.

His work approaches the present as though it were already an archaeological site - searching the remnants of the past for clues about what humanity is becoming.

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Beyond his own practice, Sciascia has contributed significantly to Bali's contemporary art ecology. He founded Gaya Gallery, active from 1998 to 2008, which provided a platform for Balinese and Indonesian artists and fostered exchanges with artists from Yogyakarta including Jumaldi Alfi, Ugo Untoro, S. Teddy Darmawan, Eko Nugroho and Mella Jaarsma, alongside collaborations with Cemeti Art House.

Sciascia studied at the Institute of Art, Nordio, Trieste and the Academy of Fine Arts in Florence, Italy. His work has been presented internationally, including at Sarang I, Yogyakarta (2016); National Archaeological Museum of Naples (2013); Castel dell'Ovo, Naples (2012); Langgeng Art Foundation, Yogyakarta (2011); the 54th Venice Biennale (2011); NUS Museum, Singapore (2010); Galleria Poggiali, Italy (2010); and Valentine Willie Fine Art, Kuala Lumpur (2009).

More recently, Sciascia participated in a film project by filmmaker and former BBC producer Martin Cooper examining humanity's relationship with the environment through elemental forces including fire, water and earth. Representing fire, Sciascia extends a concern that has long existed within his practice: how humanity attempts to understand and rationalise nature through science and technology while remaining fundamentally subject to it. The film has won Best Documentary Award at Zigguart Film Fest 2026.

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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.

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