



Gillman Barracks  
47 Malan Road #01-25  
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Immediate Release - 11 November 2025

Yeo Workshop presents

## Inside the Dream of a Durian Seller

Exhibition Dates: 20 November 2025 - 31 January 2026

*Local Artists, Fresh Works, inspired by Iconic Painting in a Vitrine  
Gallery in the Central Business District*

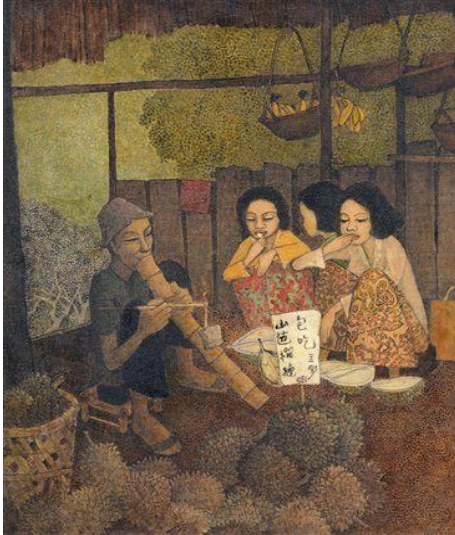
**OUE Downtown Gallery** pop-up space, 6A Shenton Way 01-36, S068815  
Open Monday to Friday 12 to 7 pm





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Cheong Soo Pieng (1917-1983, Singapore), *Durian Seller*, 1981, Oil on canvas, 107 x 85 cm.

Anchored by an iconic 1981 work from Singapore's pioneer artist **Cheong Soo Pieng**<sup>1</sup>, *Inside the Dream of a Durian Seller* is a group exhibition that takes inspiration from Cheong's dreamlike painting of a durian seller. This historic image—ordinary yet surreal—sets the stage for a contemporary reimagining of all the elements within this painting. From its formal qualities grounded centrally by a mysterious opium pipe as a compositional device, to the act of communal eating by women dressed in batik clothing, Singaporeans are able to relate to this symbolic painting of ritual and shared national memory, beyond their love of durians.

*"Why a durian shop? Because taking risks is essential. This mall space in the CBD isn't your typical art venue—and with only a short window for this pop-up, we wanted to do something bold and unexpected. I also love that we can draw a playful connection between the experience of art and Singaporeans' favourite pastime: eating durians."*

— Audrey Yeo of Yeo Workshop, on taking this unconventional approach to exhibition making.

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<sup>1</sup> Christie's catalogue described the work as a sensitively detailed composition in local olive/ochre tones, textured surfaces (attap, foliage, spiny durian fruit) and an enigmatic durian seller figure—typical of Cheong's later interest in Southeast Asian life rendered with strong figurative stylisation.



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What in Cheong's painting lingers as suspended smoke thickens into a conceptual structure: the dream itself. The durian ceases to be mere commodity or motif; it transforms into a vessel of altered perception, an allegorical chamber where the subconscious finds form. ***Inside the Dream of a Durian Seller*** extends this notion and positions the durian as a stand-in for the art world. It brings together several exciting local voices in contemporary art, both established and emerging: **Brandon Tay** explores his own disgust of durians with a visceral, haptic video and sound piece; the **Chun U Bi** brothers honour and parody Singapore's cultural icons and art market players in an Orwellian, Animal Farm-like twist with laser-cut wood artworks.



Collaborative work by Teng Jee Hum x Chun U Bi, *Cracking Godalisation*, 2025





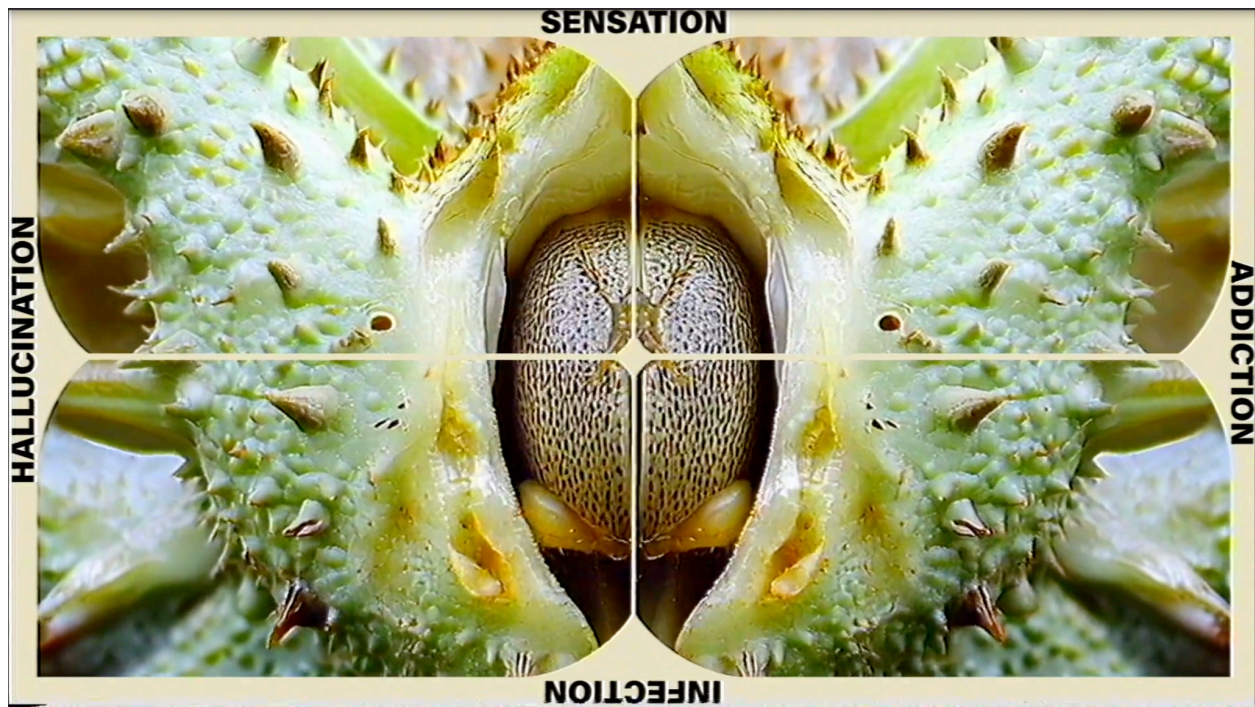
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**Tisya Wong**, a fresh voice in local contemporary art, takes over the “dressing rooms” and will present *Economy of Scales*. Drawing from the practice of amplifying measurements as a sales strategy among certain durian vendors, the work reveals how perception can be shaped and leveraged, inviting viewers to reconsider the systems that define worth in everyday life. While **Jimmy Ong**’s sweeping charcoal drawing depicts one of our national pastimes—gatherings over durian, **Teng Jee Hum**’s *Hence in 50 Years?* introduces a reflective dimension to the exhibition, using the Merlion and a lurking shark to probe questions of national identity, vulnerability, and what may endure in the decades to come. Each artwork transforms the everyday shop front on a main thoroughfare into an immersive space of imagination, heritage, and community, echoing Cheong’s ability to elevate ordinary scenes into metaphors for wider social and artistic conditions.

*“Some people need medication to get into a psychic state—  
but [we] don’t need it. [We] just need art.”*

— Chun U Bi



Brandon Tay, *Insula*, 2026, Single-channel HD video, colour, sound.

## PROGRAMMES

Complementing the exhibition are mini lunchtime programmes designed for the corporate community, including art collecting sessions, art history discussions, sustainability talks, and hands-on workshops on framing and art services. **Refer to Appendix A Below for more Details**





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## VITRINE PRESENTED BY YEO WORKSHOP

***Vitrine is a new pop-up exhibition space to spotlight local artists,  
extending beyond premiere gallery spaces of Gillman Barracks to the CBD***

**Yeo Workshop** is a contemporary art gallery based in Singapore's Gillman Barracks, dedicated to showcasing Southeast Asian artists who push the boundaries of visual culture. Known for its willingness to experiment beyond conventional gallery spaces—such as its innovative exhibitions at a warehouse space in Cavan Road—Yeo Workshop continues to explore new ways to foster the art business and present art to the public. This year, the gallery extends this spirit of outreach with a special exhibition at Vitrine Gallery at OUE, further bridging artists and audiences in unexpected environments.

Yeo Workshop regularly participates in leading international art fairs, most recently including ASIA NOW Paris, Frieze Seoul, Frieze New York, and Liste Basel. Its year-long calendar of events deepens art appreciation and collecting, featuring landmark monographs, intimate life drawing sessions, artist talks, and panel discussions—designed to connect collectors, artists, and the wider creative community. Committed to fostering artistic growth through education and outreach, the gallery continues to nurture the next generation of talent and patrons.

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

**For ARTIST BIOGRAPHIES - please REFER TO APPENDIX B Below**



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## APPENDIX A

# PROGRAMMES: MEET THE ARTISTS

## MINI LUNCH/ TEA TIME PROGRAMME

Limited spaces, RSVP [info@yeoworkshop.com](mailto:info@yeoworkshop.com)

Fee: Free (other than Woodblock Printing Workshop on 13 January) or \$30 — includes a bento lunch (or coffee and cake for teatime sessions) - except for Sunai

<https://www.yeoworkshop.com/events/>

<b>HOW TO COLLECT ART (EXHIBITION TOUR)</b>	<b>THURS 20 NOV 2025</b>  <b>4 - 8 PM</b>	Join us for the opening of <i>Inside the Dream of a Durian Seller</i> and a guided walkthrough with the participating artists. In a light-hearted, conversational format, they share insights into their creative journeys, inspirations, and the joy of collecting art. Learn about materials, themes, and how to start your own collection, while deepening your appreciation for contemporary Singaporean art.
<b>WORKSHOP: CHOOSING THE RIGHT FRAMES FOR YOUR ARTWORK</b>	<b>WED 3 DEC 2025</b>  <b>12- 2 PM</b>	From Hermès Scarves to Artworks: Discover how the right frame can elevate your lifestyle while embracing sustainable choices. In this exclusive session, explore the art of refined presentation through proportion, material, and finish — hallmarks of true luxury design. Featuring durian wood, a sustainably sourced material repurposed from Singapore's orchards, this workshop brings a touch of conscious elegance to the discerning collector and design connoisseur.



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<b>TALK: GODSMACKED — A SINGAPORE ART STORY AS TOLD BY MR TENG JEE HUM</b>	<b>THURS 11 DEC 2025</b>  <b>12.30 - 2PM</b>	Join artist, collector, and author Teng Jee Hum for an intimate session that journeys through three decades of Singapore's art evolution. Drawing from his dual perspectives as creator and collector, Teng reflects on the intersections between nation-building, identity, and the art of cultural synthesis. Through personal stories from <i>The Teng Collection</i> and insights from his publications — including <i>Beyond ISMS</i> , <i>Godsmacked</i> , and <i>Godalisation</i> — he offers a rare, candid view of how art both shapes and mirrors the Singapore story.
<b>WORKSHOP: LIQUID GOLD- INDIAN WOODBLOCK PRINTING WITH SUNAINA BHALLA</b>	<b>TUES 13 JAN 2026</b>  <b>12:30 - 2PM</b>  <b>\$80 per participant (includes all materials)</b>	<p>Join artist Sunaina Bhalla for a hands-on workshop that brings a modern twist to the timeless art of Indian woodblock printing.</p> <p>Participants will explore the traditional stamping process and experiment with creative layouts on a piece of their choice—such as a tote bag, tea towel, or dinner napkin.</p> <p>Discover the many creative and modern applications of block printing, and take home your own beautifully hand-printed piece.</p>
<b>TALK &amp; BOOK LAUNCH: “YOU ARE SEEN” CELEBRATING WOMEN ARTISTS IN SOUTHEAST ASIAN ART WITH KRYSTINA LYON</b>	<b>TUES 27 JAN 2026</b>  <b>12.30 - 2 PM</b>	Join art historian and collector Krystina Lyon as she talks about her book and curated selection from her personal collection, featuring around 35 women artists from Southeast Asia. Spanning





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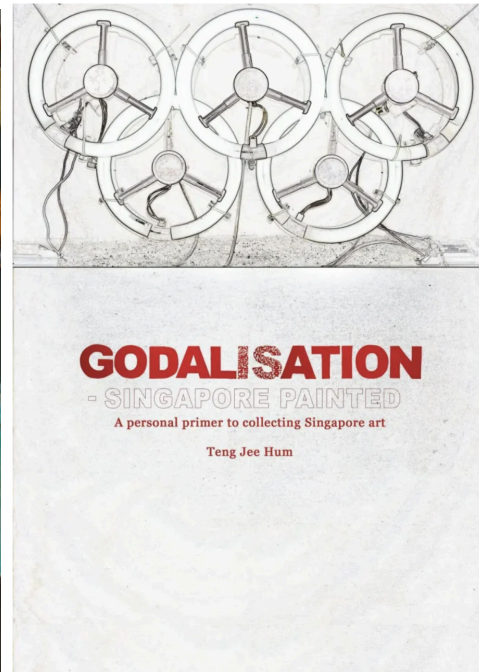
		emerging, mid-career, and established practitioners, this session offers an intimate look into the vibrant and diverse practices shaping contemporary women's art in the region, revealing the stories, perspectives, and innovations driving today's art landscape.
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## APPENDIX B ARTIST BIOGRAPHIES



**Teng Jee Hum** (b. Singapore) is a self-taught Singaporean artist, collector, and author whose three-decade career bridges art-making, curation, and scholarship. Shaped by Singapore's formative years and the legacy of Lee Kuan Yew, Teng began collecting in 1993 and later founded The Teng Collection, a significant repository of modern and contemporary Asian art. His artistic practice spans painting, sculpture, and works on paper, often exploring themes of identity, nationhood, and the Singapore story. Beyond creating and collecting, Teng has authored several notable publications—including *Beyond ISMS* (1999), *Godsmacked* (2016), and *Godalisation* (2018)—which delve into art's cultural synthesis, Singapore's evolving identity, and the philosophy of collecting.



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**Chun U Bi** is the collective identity of Chun Kai Feng of HΞiJin8W∞d and Chun Kai Qun of W5JIN\$G , two craft-based business practices rooted in artistic fabrication and material intelligence. From peripheral positions, they work behind the art object to foreground the labour and processes that sustain its existence.

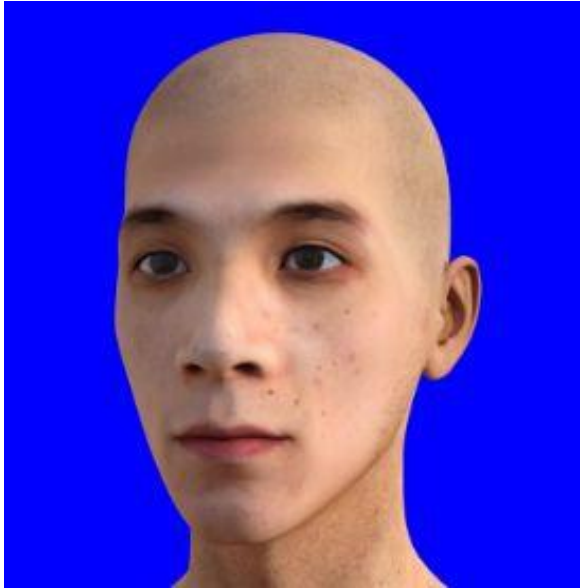
Through making, tools, and systems of production, they develop conceptual gestures that reframe the hidden work of fabrication as sites of critical and poetic potential—reimagining the role of the artist and the very conditions under which art comes into being.





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**Brandon Tay** (b. 1981, Singapore) 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. 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. He is currently participating in the Singapore Biennale 2025.



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**Jimmy Ong** (b. 1964, Singapore) is known for his large scale, figurative charcoal drawings on paper, marked by a distinctive fleshy quality. He first came into prominence in the 1980s, with early works on sexual identity and gender roles in the context of the traditional Chinese family. In 2010, his drawings took on reimagination of narratives from Indian epic Ramayana, and later the history of Raffles in Java. Recent and notable exhibitions include: *Musafiri*, HKW, Berlin (2025); *Nothing is Forever*, National Gallery Singapore (2022-2023); *Visual Notes: Actions and Imaginings*, NUS Museum, Singapore (2020-2021); *Poverty Quilt/ A Year in Java*, Asian Civilisations Museum (ACM), Singapore; *From Bukit Larangan to Borobudur*, FOST Gallery, Singapore (2016); *SGD*, Singapore Tyler Print Institute (2010); and *Sitayana*, Tyler Rollins Fine Art, New York (2010).



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*Photos courtesy of Tisya Wong*

**Tisya Wong** is interested in the assemblage of things, with a particular interest in creating immersive spatial experiences. With a practice rooted in overthinking and overanalysing, she deconstructs & derives meaning from human-object relationships, utilising the mundane & inanimate as a means to disrupt the perceptions of our everyday experiences. Works from her series *Void Loop* () were recently exhibited in *Sorry for the Technical Difficulties*, Art Outreach Singapore (2024); they examine our relationship with digital and mechanical systems, shifting focus from the physical wear of screens to the habitual cycles that shape our daily lives.





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### Additional Works by Artists



**Joanne Lim** (b. 1985, Singapore) explores the relationship between materiality and cultural memory through her innovative use of found objects and multimedia installations. Through installations such as *Basic Fact*, *Fowl Play*, and *Nothing to Hide II*, she explores surveillance and visibility. Replica CCTVs, 3D-printed pigeons with cameras, and LED-embedded wire mesh reveal how observation infiltrates daily life and fragments identity. Her works make the tension between being seen and monitored tangible, prompting reflection on privacy in a surveilled world. Lim, a Singapore-based visual artist, transforms data from long-term, community-based projects into compelling aesthetic forms. She holds a BA (Hons) and MA in Fine Arts from LASALLE College of the Arts. Her work was shown at ART SG in January 2025 with Yeo Workshop gallery. In 2023, she received the inaugural Asia-wide Art Futures Award in Hong Kong.



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**Shayne Phua** (b. 1997, Singapore) uses clay to explore everyday realities, weaving history, myth, and literature into her ceramic works. Interested in the forms and functions of utilitarian objects, her practice examines folklore, oral traditions, and socio-political narratives, bringing past and present into conversation. In a world flattened by social media, she focuses on the overlooked and local, transforming observations into surreal allegories. Phua holds a BA(Hons) in Communication Design from The Glasgow School of Art, Singapore, and has exhibited internationally, including residencies at Zentrum für Keramik (Berlin) and Guldagergaard (Denmark), group shows in Paris and Bangkok.





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**Geraldine Lim** (b. 1996, Singapore) is interested in the psychological context of social alienation and the threats of the non-conforming and the strange. Working primarily with soft sculpture and video, she explores the idea of the in-between and the transgressive within objects and forms. Her current practice is a world building exercise involving recurring amorphous creatures that live in the realm of fantasy, working with fragmented narratives that navigate through the process of introspection that are informed by her surroundings and experiences- whether in reality or in dreams. She enjoys combining influences from science fiction, fantasy and myths to create drawings of stills in her ideal phantasmic world and writing short stories of them. Lim graduated with an MFA from LASALLE College of Arts Singapore in 2019 and held a solo exhibition '*Tales of The Metamorphosis of The Unnamed*' at Yeo Workshop gallery in 2022.





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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 the 14th Mercosul Biennial in Porto Alegre, Rio Grande do Sul, Brazil (2025); 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 has also held four solo exhibitions at Yeo Workshop, Singapore (2017, 2019, 2022, 2025).



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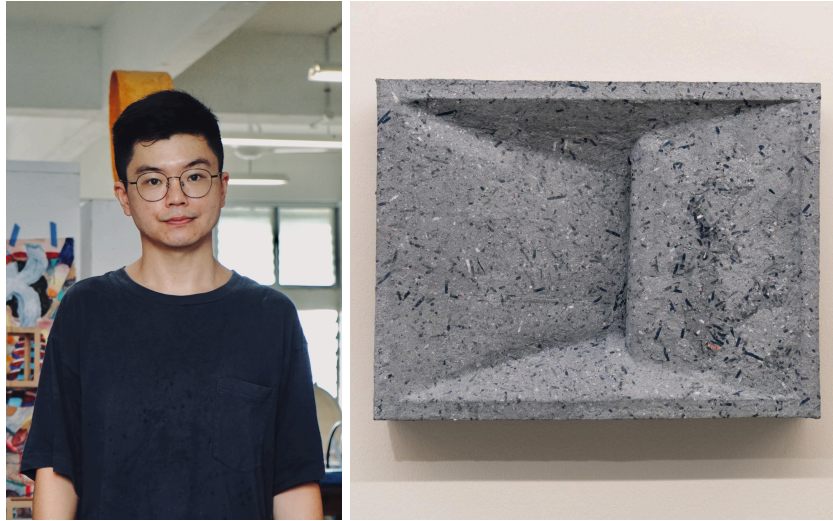


**Justin Loke (Vertical Submarine)** (b. 1979, Singapore) is a multidisciplinary artist and curator. He is the director of Vertical Submarine, an art collective based in Singapore. Loke's accolades include the President's Young Talents Award (Singapore) and the Japan Foundation Arts Award in 2009. His works have been exhibited internationally at major institutions, museums, and biennales, including National Gallery Singapore; Singapore Art Museum; Saatchi Gallery, London; Arter, Istanbul; Arndt Gallery, Berlin, Richard Koh Fine Art, Singapore/Bangkok and Yeo Workshop, Singapore. He also participated in ROUNDTABLE, the 9th Gwangju Biennale, in 2012.



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**Mike HJ Chang** (b. 1982, Taipei, Taiwan) is a Taiwanese American artist and educator in fine arts. Chang's works evoke an atmosphere of humor and at times of melancholy and their natural handmade texture avoids any sense of clearly defined forms. His practice involves a curiosity towards conventions of seeing, resulting in shapes, forms and objects that claim a presence of their own. The impression given is of an alien observing and processing a landscape for the first time. He received his Bachelor of Arts from the University of California, Los Angeles, and his Master of Fine Arts from the California Institute of the Arts, both in the USA. Chang currently resides and works in Singapore.



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By giving attention to the nuances of memory and the void, **Luke Heng** (b. 1987, Singapore) employs painting as a structural framework to examine the delicate, often-illusory supports of perception. Utilizing images that are in circulation within the cultural archives, this process provides a form of resistance, anchoring the fleeting and immaterial in paint. Heng obtained his MA in Fine Arts from Lasalle College of the Arts in Partnership with Goldsmiths, University of London in 2020, where he received a scholarship. Since then, he has been actively engaged in artistic practice, showcasing locally and internationally.