



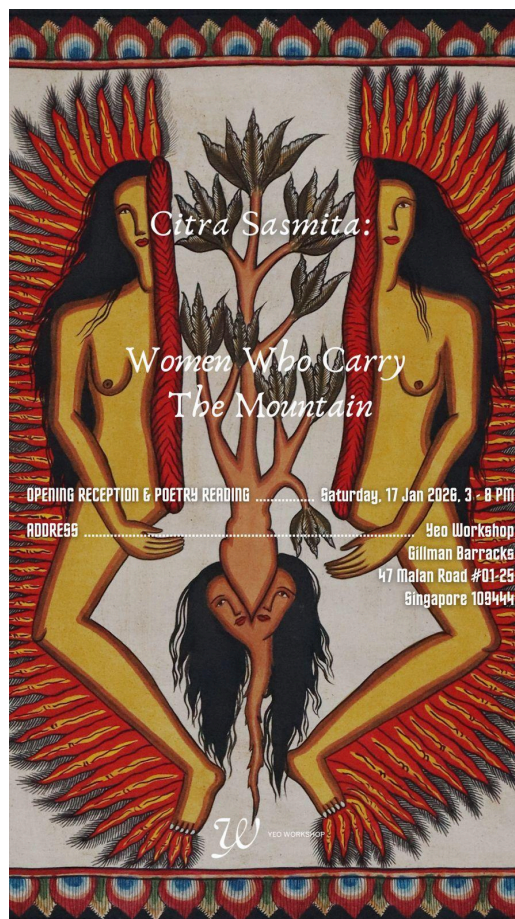
Gillman Barracks  
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*For Immediate Release - 3 January 2026*

## Yeo Workshop Presents Visionary Balinese Artist Citra Sasmita Across Singapore Art Week 2026

- Gillman Barracks
- ART SG Marina Bay Sands Art Fair



Yeo Workshop proudly presents two major projects by Balinese artist **Citra Sasmita** during **Singapore Art Week 2026**: her solo exhibition ***Women Who Carry the Mountain*** at Gillman Barracks, and ***Bedtime Story***, a Platform presentation at **ART SG** at Marina Bay Sands.

At **Yeo Workshop Gillman Barracks** (17 January – 1 March 2026), *Women Who Carry the Mountain* is the artist's fourth solo exhibition at the gallery, and explores women as guardians of balance between humanity and nature. Drawing from the Balinese creation myth of Bedawang Nala, Sasmita's installation of suspended cowhides and new Kamasan-inspired paintings reimagines feminine power, ecological interdependence, and ritual memory. See *Appendix A* for more information on the exhibition.



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At **ART SG** (23–25 January), *Bedtime Story* brings together major works from the Biennale of Sydney, Hawai'i Triennial, and Frieze New York. Monumental Kamasan scrolls and textile works create a contemplative resting space within the fair, embodying **taksu**—the Balinese concept of spiritual presence. See *Appendix B* for more information on this presentation.

Sasmita, one of Southeast Asia's most widely exhibited contemporary artists, continues to redefine Balinese cosmology through a feminist, decolonial lens. Her works are held in prominent international collections, and her practice spans painting, textiles, and immersive installation.



Installation view, **Citra Sasmita**, *Timur Merah Project XI: Bedtime Story*, 24th Biennale of Sydney 2024, Chau Chak Wing Museum. Photography by David James.



## EVENTS

<b>Opening Reception for Exhibition (with Satay BBQ)</b>	<b>Saturday 17 January 2026, 4–8 PM</b>	Yeo Workshop, Gillman Barracks  47 Malan Road, #01-25 Singapore 10944
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<p><b>Platform Exhibition ART SG</b></p>  <p><b>ART SG</b> 23—25 Jan 2026 Marina Bay Sands Singapore</p> <p>Founding and Lead Partner  <b>UBS</b></p>	<p><b>22 - 25 January 2026</b></p> <p>VIP Preview: (Jan 22, 2-6 PM), Vernissage: (Jan 22, 6-9 PM); Public Days: Jan 23, 12-7 PM; Jan 24, 11 AM-7PM; Jan 25, 11 AM-6 PM</p>	<p>Platform BP1 , Basement 2, Marina Bay Sands Expo &amp; Convention Centre</p>
<p><b>“You are Seen” - Book Launch @ ART SG: ”.</b> <i>Join us at this sanctuary created by Citra Sasmita within the fair for the book launch You Are Seen”, Women’s Contemporary Art Practices in Southeast Asia, from the personal collection of Krystina Lyon .</i></p>	<p><b>Friday 23 January 2026, 4 – 6 PM, tea time</b></p>	<p>Platform BP1 , Basement 2, Marina Bay Sands Expo &amp; Convention Centre</p>
<p><b>Gillman Gatherings Cocktails</b></p> <p>District- wide activities include Artists Breakfasts, Exhibition Tours, Open Studios &amp; Gallery Parties.</p>	<p><b>Saturday 24 January 2026, 7–9 PM</b></p>	<p>Yeo Workshop &amp; Various Locations in Gillman Barracks. Check GB instagram for more info</p>



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## ABOUT THE ARTIST



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

Citra Sasmita (b. 1990, Bali) is a self-taught artist whose practice reimagines Balinese myth, ritual, and cosmology through a feminist and decolonial lens. Trained in literature and physics and formerly an illustrator at the Bali Post, she interrogates colonial narratives and gender hierarchies that have shaped Balinese visual culture. Working with the historically male-dominated Kamasan painting tradition, Sasmita reclaims and reframes ancient stories to centre female agency. 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.

Sasmita has exhibited widely, including the Hawai'i Triennial (2025), Sharjah Biennial (2025), Toronto Biennial (2024), Diriyah Biennale (2024), Biennale of Sydney (2024), São Paulo Bienal (2023), and Kathmandu Triennale (2021–22). In 2025, she presented her first UK solo exhibition at the Barbican's Curve gallery. Her works are held in major public and private collections internationally, including the Ministry of Culture Saudi Arabia, Sharjah Art Foundation, Hood Museum of Art, Longlati Foundation, Yan Du Collection, and Morgan Stanley.



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## ABOUT THE GALLERY

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.

Yeo Workshop regularly participates in leading international art fairs, most recently including Asia NOW Paris, Frieze Seoul, Frieze New York and Liste Basel. For its 12th Anniversary this year, the gallery has launched a year-long calendar of events aimed at deepening art appreciation and collecting. Committed to fostering artistic growth through education and outreach, the gallery continues to nurture the next generation of talents and patrons.

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



Yeo Workshop exhibition opening at Gillman Barracks. Photography by Ahmad Iskandar.

For press images or interview requests: Please contact [audrey@yeoworkshop.com](mailto:audrey@yeoworkshop.com).



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## APPENDIX A

# ***Women Who Carry the Mountain***

Exhibition Dates: 17 January 2026 - 1 March 2026

Yeo Workshop, Gillman Barracks



**Citra Sasmita**, *Timur Merah Project XIV: Tribe of Fire 1*, 2024, presented at the Hawai'i Triennial 2025 (HT25).  
Painted cowhide with beads, 202 x 46 cm. Image courtesy of the Artist.

Yeo Workshop is pleased to present *Women Who Carry the Mountain* by **Citra Sasmita**, a body of work that explores the resilience of women as custodians of balance between humanity and nature.

Rooted in the ancient Balinese creation myth of Bedawang Nala—the colossal turtle entwined with three dragons representing the earth, sea, and wind—Sasmita's works reinterpret these sacred elements that represent the world's equilibrium through a contemporary feminist lens.



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Their harmony ensures the earth's stability, while their disturbance brings forth earthquakes and volcanic eruptions.

Through this mythology, Sasmita reflects on Bali—an island situated within the volatile 'Ring of Fire' - and the community's abiding practices of coexistence with nature's unpredictability. Rituals, storytelling and collective knowledge become acts of both reverence and survival, within which women emerge as crucial mediators and guardians. Central to rituals and ceremonies that worship the figure of Earth-Mother, a symbol of abundance and goodness, are Balinese women who serve as bearers of ancient wisdom and tradition in upholding the balance between humanity and nature. Through painting, installation and textile works, Sasmita evokes this intricate and divine web of feminine energy, spirituality and cosmic forces that sustain the balance of life.

Occupying the centre of the space is *Tribe of Fire*, an installation of three suspended cowhides, first presented at the Hawai'i Triennial 2025. Encircling a central mound of charcoal, the hides bear painted female figures with leafy branches sprouting from heads, torsos and hands, illustrating an inseparable bond between human life and the natural realm. Brightly coloured beads adorn each cowhide, meticulously tracing the wrinkles and creases across the leather. These surface markings become records of memory and the passage of time, at once evoking topographical landscapes shaped by natural forces and registering intimate, bodily experience. Sasmita likens the cowhides to human bodies as vessels of memory, where folds, scars and stretch marks carry the imprints of ancestry, migration and lived history.

Alongside these works, Sasmita presents a new series of paintings, drawing from the visual language of traditional Kamasan painting from East Bali to reassert the female figure as a protagonist and decolonial voice. Mounted on ceremonial textiles and embellished with stone pearls, they reflect Sasmita's view of fabric and painting as embodiments of "body and soul." Informed by the cultural history of Balinese textiles as carriers of power, ritual and memory, these works channel an ecofeminist worldview in which nature and femininity emerge as interwoven forces of resistance and renewal.

***"It is about how women hold the weight of both tradition and transformation, ensuring that life endures even as the world trembles beneath us."***

**– Citra Sasmita**

Sasmita's *Women Who Carry the Mountain* embodies the wisdom and sensitivity involved in nurturing this delicate balance between humanity and nature. In the face of an increasingly uncertain and hyperchanging world, the artist urges us to look towards the spiritual wisdom that can be found through seeking connection with nature again.



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## **APPENDIX B: Bedtime Story**

23 to 25 January 2026

Art SG Platform

Sands Expo and Convention Centre, Marina Bay Sands, Basement 2



*Citra Sasmita, Timur Merah Project XI: Bedtime Story, 2023- 2024, 24th Biennale of Sydney 2024, Layers of Accumulated Time: Depicting the world we live in, Chau Chak Wing Museum. Originally commissioned by the Biennale of Sydney. Photography by David James.*

For ART SG Platform 2026, Yeo Workshop presents a constellation of works by Citra Sasmita drawn from three of her major international presentations: the 24th Biennale of Sydney, the Hawai'i Triennial 2025, and her installation at Frieze New York. Together, they reflect her expansive cosmology - one where ritual, womanhood, and ancestral knowledge move fluidly into contemporary space.

Anchoring the presentation are Sasmita's two monumental suspended Kamasan painting scrolls *Timur Merah Project X: Bedtime Story* (2023-2024), originally commissioned by the Biennale of Sydney, and recently exhibited at the 21st Century Museum of Contemporary Art, Kanazawa, Japan. Installed to create a space of repose within the fair, the works invite visitors to sit on



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floor cushions beneath them, offering a moment of stillness and grounding amid the surrounding activity.

Flanking the presentation are two large textile works titled *Cosmic Dance*, depicting open hands—one of Sasmita’s recurring motifs—which gesture outward in welcome and function as offerings, channeling energy between the artwork, the surrounding space, and the visitors who gather within it.

From the Hawai’i Triennial, Sasmita’s cowhide paintings continue her deep engagement with fire as an elemental force, drawing from Balinese ritual practices where cowhide is integral to communal ceremonies. The paintings reflect fire’s duality—its power to destroy, purify, and renew—mirroring cycles of creation and dissolution that underpin healing across cultures.

Across these works, Sasmita’s practice bridges cosmology, ritual, and contemporary feminism. She speaks to art’s potential to touch the divine, carry ancestral memory, and resonate viscerally—what Balinese philosophy describes as “taksu”, the spiritual charisma that animates a work of art. Her presentation at ART SG offers an encounter with that energy: intimate, restorative, and profoundly alive