



Gillman Barracks
47 Malan Road #01-25
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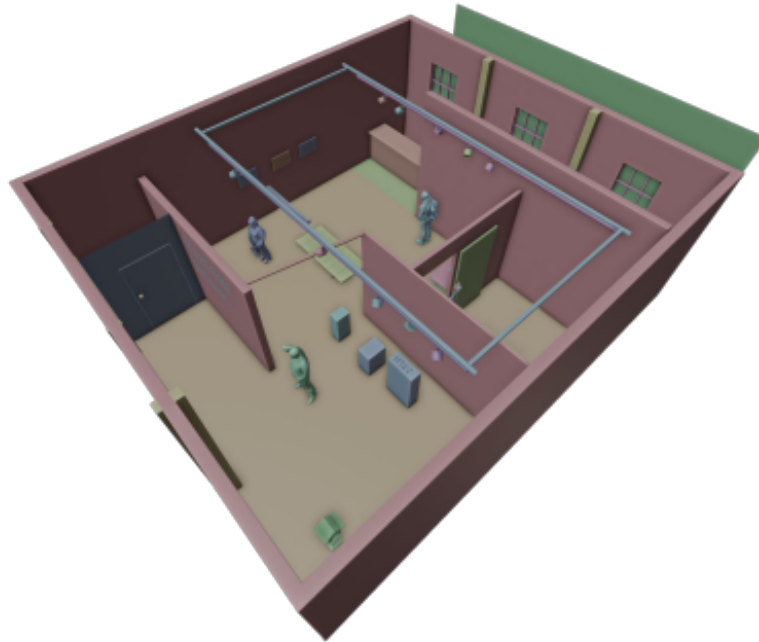
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Fearsome Engines

Charles Lim
Debbie Ding
Hà Ninh Pham
Martin Constable

30 May – 28 June 2026
Opening Reception: Saturday 30 May, 2-7pm
Artist Talk: Saturday 30 May, 2-3 pm
Yeo Workshop, Gillman Barracks, Singapore



Yeo Workshop is pleased to present *Fearsome Engines*, a group exhibition exploring the aesthetics of game-related spaces and their enabling technologies. Bringing together four artists from Singapore, Vietnam and the UK - **Charles Lim, Debbie Ding, Hà Ninh Pham** and



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Martin Constable, who also curates the presentation, the exhibition examines the friction between gaming spaces and physical reality. Although none of them are gamers, each artist engages with the visual language and infrastructure of gaming in diverse ways, looking into themes of control, memory and corporate obsolescence.

Charles Lim's relationship to game engines is a playful one that seeks to invert expectations of how an artwork functions. He presents *Switch* (2026), a digital installation that subverts the 'white cube' gallery. Repurposing his Central Saint Martin's graduation project, Lim uses a game engine to create a virtual model of Yeo Workshop. Within this simulation, a set of lights flicker at random. In turn, the real-world gallery lights hard-wired to the simulation, flash out of sync. This interaction is facilitated by a crude hardware rig, exposing and stripping away the seamlessness usually associated with digital technology.

This interest in the physical manifestations of the virtual is echoed in the work of **Martin Constable**, who seeks to celebrate the dark romance of the gaming genre. In *The Philosophers Paradise* (2026), a series of lightboxes depicting gaming rigs - so-called battle stations - rendered with high visual appeal, Constable celebrates the aesthetics of male failure.

Shifting from the hardware of the present to the programmed histories of the past, **Debbie Ding** utilises game-engine logic to navigate the interstitial regions of consciousness and history. Her work *New Village* (2026) is derived from a walking simulator based on the historical internment camps established by the British during World War Two. a fabricated altar, which is a reference to game portals – a parody of their real-world function.

Finally, **Hà Ninh Pham** expands these themes into total world-building. His RPG, *Institute of Distance*, centers on the realm in the fetus where a soul-atom chooses its body parts and fate for its upcoming life. The exhibition features two works from this project. *[mountain]* is a collection of 3D-printed game assets. The print *Loading Error* celebrates the fact that this game is no longer available on Apple's App store and downloaded copies fail to function.

This exhibition is part of Yeo Workshop's annual summer programming, which provides a platform for guest curators, foundations and artists to showcase alternative perspectives in contemporary art. The programme invites audiences to discover and engage with experimental voices outside the gallery's roster, some of whom have never been exhibited in Singapore before.

ARTIST BIOGRAPHIES



Left to right: Charles Lim, Debbie Ding, Martin Constable, and Ha Ninh Pham. Image courtesy of the Artists.

Charles Lim (b. 1973, Singapore) graduated with first-class honours from Central Saint Martins, London, in 2001. His practice explores man-made systems and the natural world through field research, drawing, photography, and video. His long-term project SEA STATE (in development since 2005) examines Singapore's political and biophysical contours through the sea. Charles has exhibited at documenta 11 (2002), Manifesta 7 (2007), Venice biennale (2015) and won a Special Mention at the Venice Film Festival in 2011 for his short film 'All The Lines Flow Out' the first Singapore film to do so.

Debbie Ding (b. 1984, Singapore) is an artist-scholar working across artistic research, technology, and game studies. Certified as a Unity Associate Game Developer in 2020, her work has been shortlisted for the President's Young Talents 2018 and Impart Art Awards 2020 and is collected by the Australian War Memorial and Singapore Art Museum. Notable exhibitions include Ars Electronica, "Radical Gaming" at HeK Basel, Kochi Biennale, and the Singapore Biennale. She holds NTU and NAC scholarships and has completed residencies in Canberra, Paris, and Singapore. Her practice-based PhD explores psychogeography in virtual worlds and games in contemporary art.



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Hà Ninh Pham (b. 1991, Hanoi, Vietnam) is an artist whose work explores how we perceive territories from a distance. He received his MFA from the Pennsylvania Academy of the Fine Arts in 2018 and BFA from the Vietnam University of Fine Arts in 2014. Notable solo exhibitions include *Cheat Codes* (FRONT Art Space, New York, 2019), *Institute of Distance* (S.E.A Focus, Singapore, 2021), *Recursive Fables* (A+ Works of Art, Kuala Lumpur, 2022), and *Fugitive Zone* (Gallerie BAQ, Paris, 2024). He is represented by A+ Works of Art and teaches at RMIT University.

Martin Constable (b. 1961, Canada) has exhibited widely in Europe and Asia. His clients include David Bowie, Elton John, Iggy Pop, Lord Gowrie (former Minister of the Arts, UK), The Arts Council of Britain, Glaxo Smith Kline, JPMorgan Chase, UniCredit group and Deutsche Bank. As an art teacher, his former students include many of Southeast Asia's most renowned artists: Charles Lim, Guo-Liang Tan, Sara Choo, Donna Ong, Nobuo Yoda, Woon Tien Wei, Vincent Leong, Marla Bendini, Yanyun Chen and Pan Huiting. Having abandoned painting in 2003, he returned to painting when he moved to Vietnam, where he currently works in the Digital Media program of RMIT, and where he teaches visual effects.

PUBLIC PROGRAMME: ARTISTS TALK

***Game engines? Game engines!:* In Conversation with Charles Lim, Debbie Ding, Hà Ninh Pham and Martin Constable**

Saturday 30 May, 2-3 pm

Yeow Workshop, Gillman Barracks

A game engine is the software that defines and governs the gaming experience, a vast and richly layered world shaped by rules, visuals, physics, hierarchies, and glitches. Within games, social interaction is structured through complex systems of status and engagement; environments resemble the real world, but are often amplified, distorted, or perfected; physics may mirror reality, yet can also be bent or broken at the designer's will; and bugs become an inevitable part of the experience, much like bacteria in human life.

For the four artists in this exhibition, games offer a compelling field of inquiry, though each is drawn to them for very different reasons. This artist talk brings them together to discuss how gaming worlds, systems, images, and failures inform their practices, and why, as they suggest, they would rather make art about games than play them.



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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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