

Liste Basel

Aki Hassan

An unknowing that terrifies me

Yeo Workshop

Booth 46

allow w

An unknowing that terrifies me

For the 30th edition of Liste Basel, Aki Hassan presents ‘*An unknowing that terrifies me*’, a new body of work that reimagines love letters as embodied scores, unfolding through an expanded installation of drawings and sculptural forms. Engaging the love letter as a site of intimate exchange, Hassan considers how emotions such as rage, desire and solidarity are given space to surface, circulate and take shape. In this context, the love letter becomes an act of labour and honouring – a practice of tending – where language dissolves and evolves into sculptural and gestural contours. Each piece carries the rhythm and nuance of written feeling, tracing the quiet persistence of affect as it moves in and through relation.

Building on from the choreography of the artist’s most recent solo exhibition *Entangled Attachments* (2023) at Yeo Workshop, these sculptural elements resonate as pulses or vibrations, inviting viewers into a multisensory journey of touch, sight, and movement. Beyond their physicality, Hassan’s works encourage active engagement, creating an evolving dialogue between the artist and audience. Attuned to the gestures of mutuality and reciprocity, the presentation explores the precarious structures of interdependency and relational holding.

For the duration of the fair, a live reading of Aki Hassan’s exhibited works will take place on 16, 17 & 18 June at 1.30pm. Through these activations, they invite viewers to trace the textures of queer dependency, which unfurl against the charged atmosphere of moral panic surrounding trans* life encapsulated in *An unknowing that terrifies me*.

Aki Hassan

Artist

Biography

AKI HASSAN (b. 1995, Singapore) is a Singaporean visual artist based in Glasgow, whose work is concerned by the varying forms of dependencies evolved within trans* kinships and solidarity. Primarily working through sculptural installations and experimental comics, Hassan speculates on nonbinary bodily (con)sequences, as they reflect on the present dilemmas with cultural and systemic forces. They see their practice as a tool to locate strengths, resistance, precarity and imbalances in exchange, whilst carefully disentangling normative imaginaries of support and care.

Recent exhibitions include: *Time is A Concept Of...* Strange Field, Glasgow (2025); *Confluence of Culture*, 39+ Art Space, Singapore (2024); *Entangled Attachments*, Yeo Workshop, Singapore (2023); *RSA New Contemporaries 2022*, Royal Scottish Academy, (2022); *innate*, Yeo Workshop, Singapore (2021); *An Exercise of Meaning in a Glitch Season*, National Gallery Singapore (2020); *Pig Rock Bothy Residency & Exhibition*, Scottish Gallery of Modern Art, Edinburgh (2019); and *Show Me The Difference*, Studio for an Art Lover, Glasgow (2019). They were commissioned by Singapore Art Museum for the public sculpture *Grounding Points (Settling in)* and *(Settled)* for Duxton Park in Singapore (2023); and by Design Orchard Singapore for *Hanging There. The Non Season.* (2022).

Hassan has been an artist-in-residence at Bussy Temple: Per°Form CoThink Lab Fellow @ T:>Works (2023-2024); Colorama Clubhouse Residency, Berlin, Germany (2023); Cutes with Samandal Comics and Nino Bulling as part of Documenta 15 (2022); SAM Art Residencies at Singapore Art Museum (2021-22); and Pig Rock Bothy Residency at Scottish Gallery of Modern Art, Edinburgh (2019).





Aki Hassan (my breathe — you swallow)

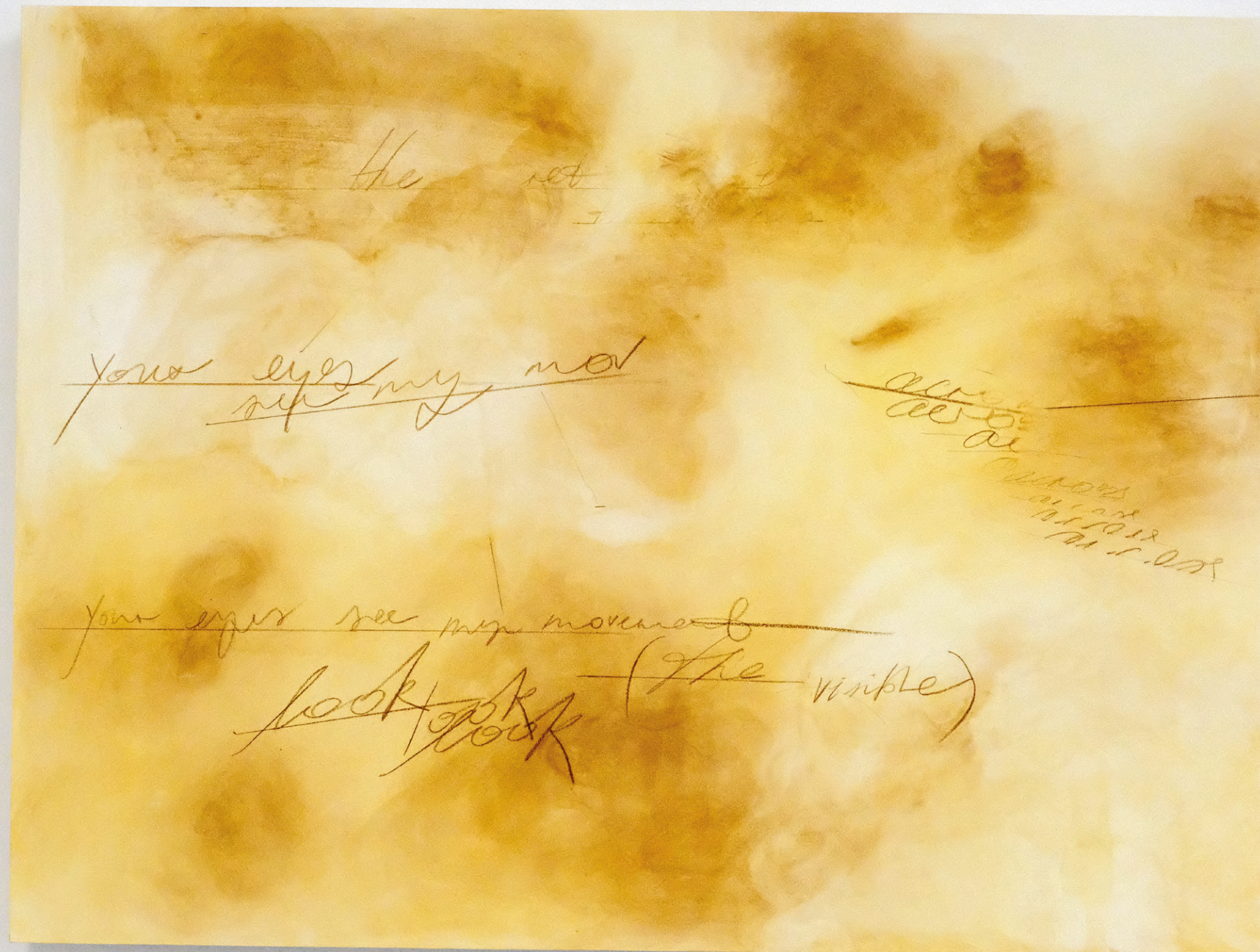
2025

Powdered pigment on wooden board

40.5 x 3.9 x 30.5 cm

cont. 2

Handwritten signature: J. E. Smith



the net

your eyes my man

across

your eyes see my movement
look at (the visible)



Aki Hassan *love lettering (sunbathing)* 2025 Bent mild steel, handpainted and varnished, in two parts
Tall: 95 x 55 x 130 cm / Short: 51 x 51 x 16 cm



Aki Hassan :all of this 2025

Powdered pigment on wooden board

40.5 x 3.9 x 30.5 cm

of

all

others

the



Aki Hassan *love lettering (unnamed)* 2025

Bent mild steel, handpainted and varnished 135 x 35 x 100 cm

*i love young people
love it i love
lots of love i love
look at this loving life lots
i love much all this modernness
life love*

13-14-15

Forcing me
I would like
to have
beautif - bring life
to much all this much

13- AUG 11

of
dearest

Dearest

dear

reception

to you
I wish
felt



Aki Hassan *love lettering (alert)* 2025 Bent mild steel, handpainted and varnished 133 x 35 x 25 cm



Aki Hassan :listen to know 2025

Powdered pigment on wooden board

91.2 x 3.9 x 61 cm

concord

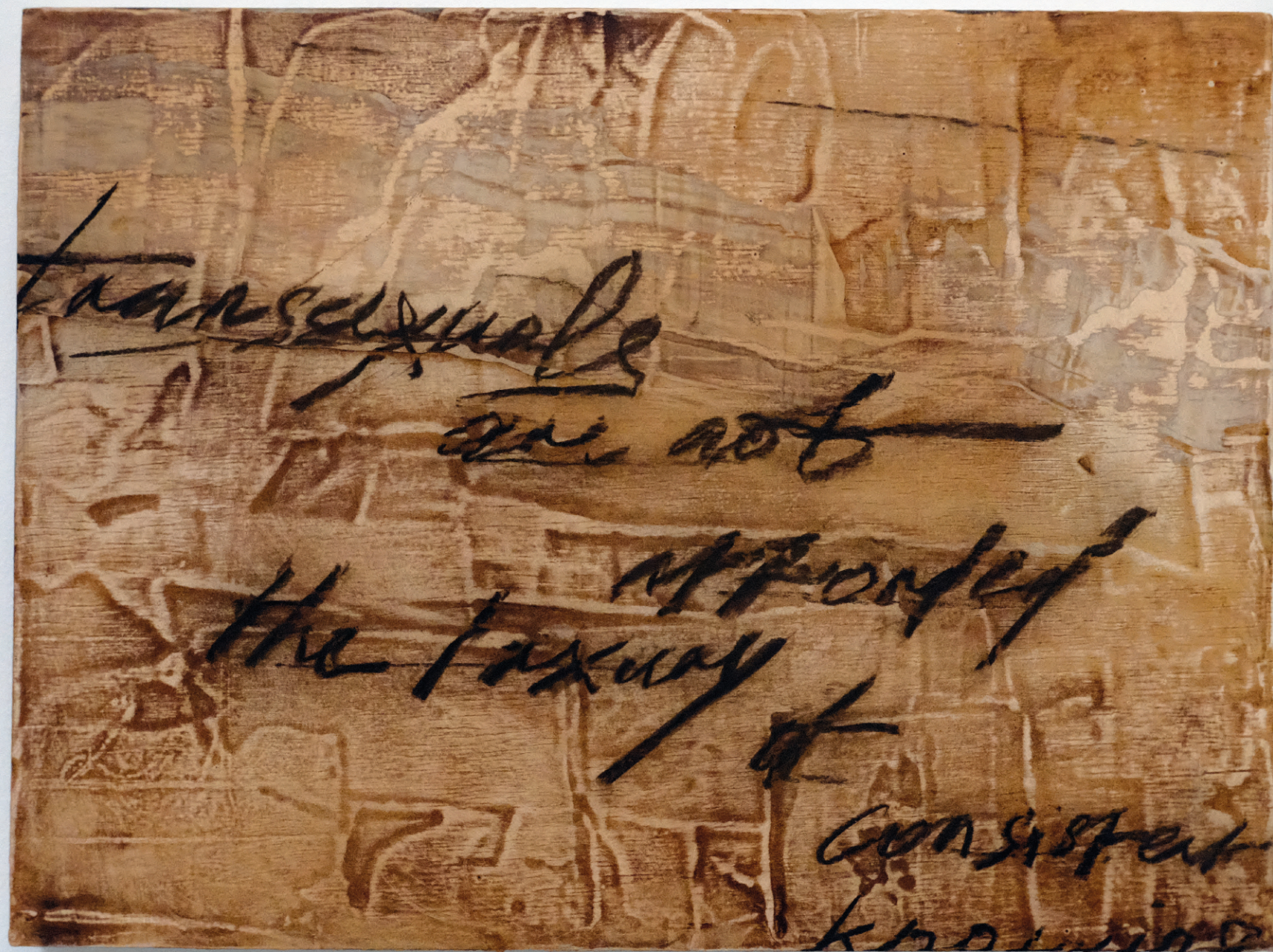
1891

Nov 11



Aki Hassan *love lettering (perching)* 2025

Bent mild steel, handpainted and varnished 110 x 40 x 69 cm



Aki Hassan *fullstop.reminder* 2025

Powdered pigment on wooden board

30.5 x 1.9 x 22.9 cm

Entangled Attachments

A solo exhibition by Aki Hassan
Yeo Workshop, Singapore
13 May-18 June 2023



Aki Hassan *note for my kin* 2023

powder-coated bent mild steel and pigment on stainless steel
160 x 60 x 33 cm





Aki Hassan *a slight delay between now and forever* 2023

pigment on wooden board, in 2 panels 61 x 46 cm each



Grounding Points

Commissioned by Singapore Art Museum
*Port/raits of Tanjong Pagar: Encounters with Art
in the Neighbourhood*, Duxton Plain Park, Singapore.
29 April 2023 - 9 March 2025

Aki Hassan *Grounding Points: Settling In* 2023

stainless steel, fiberglass

270 x 120 x 120 cm



A tired holder, held & holding

Maybe we read too much into things
72-13 Mohamed Sultan Road, Singapore.
21 - 30 January 2021



Aki Hassan *A tired holder, held and holding* 2021

Powder-coated metal, Vise-Grip pliers, C-clamp,
hammer, dimensions variable.



Additional Selected Works



Aki Hassan *pulses wriggling, restlessly* 2022

Bent mild steel, video on screen, wires



Aki Hassan *growing a pair* 2021

Bent mild steel, cast objects in silicone, mirror

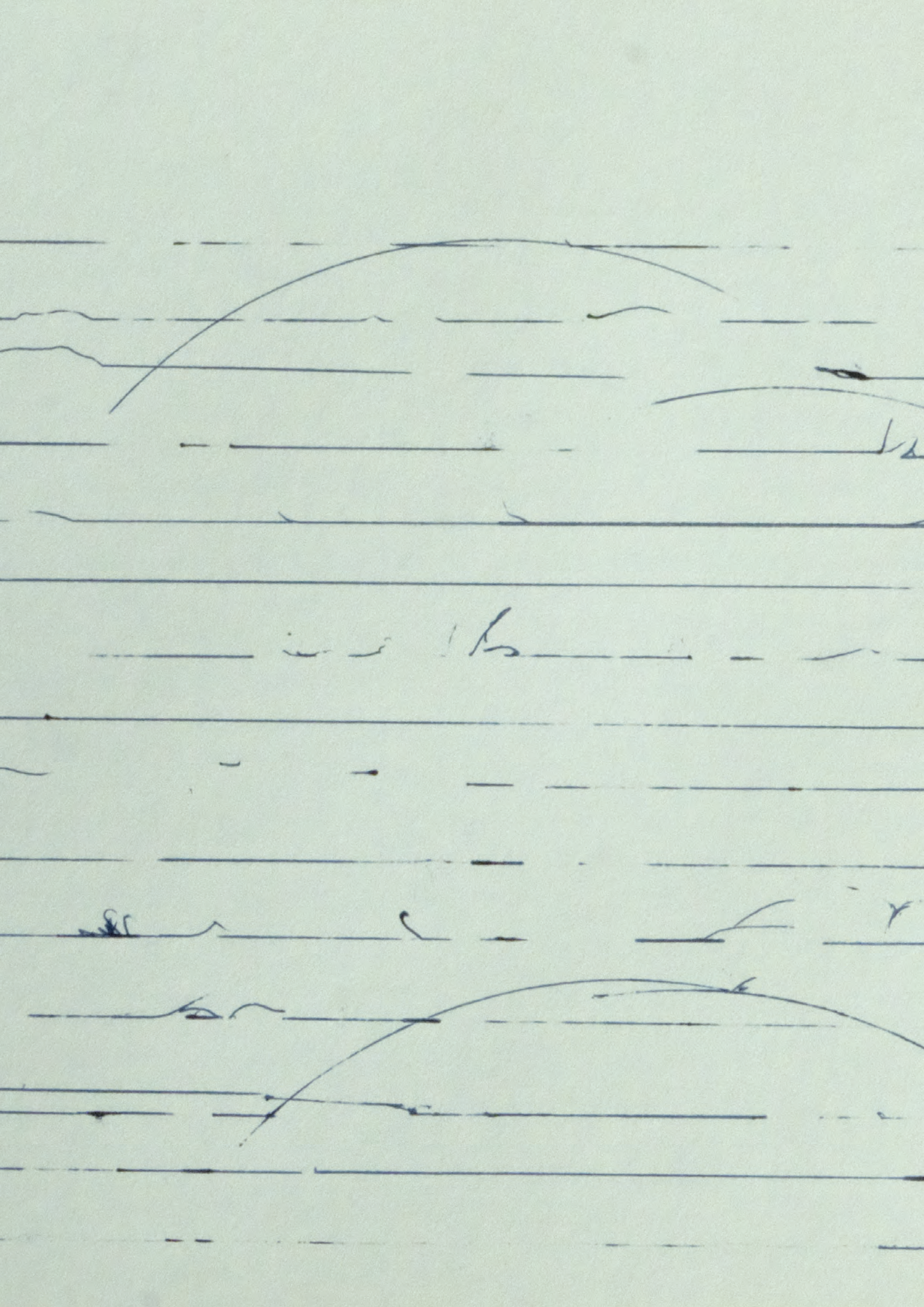
dimensions variable



Aki Hassan *Weighed Down by an Uplift* 2020

Videos, powder-coated metal, balloons. Video: 2-channel, 9:16, black and white and colour, 8 min 30s; 5 min; and 10 min





“The word ‘bodily’ has been very vital in my practice. To some extent, it serves as an anchor to the way I relate to everything - be it lines, forms, words and space. In many ways, I have referred to my body as a point of reference, especially in the way I relate to straightness and stiffness, but I feel that the relationship I have with my body is far more nuanced and complex. It does not excite me to regard my body in a literal way, I am not interested in that. My concerns lie in the slightest shifts and adjustments. I pay attention to the pulsing pain of a muscle knot or the awkward stretches over layers of fatness.”

Aki Hassan

GRIEVING ~~ONE~~ STEP AT A TIME.

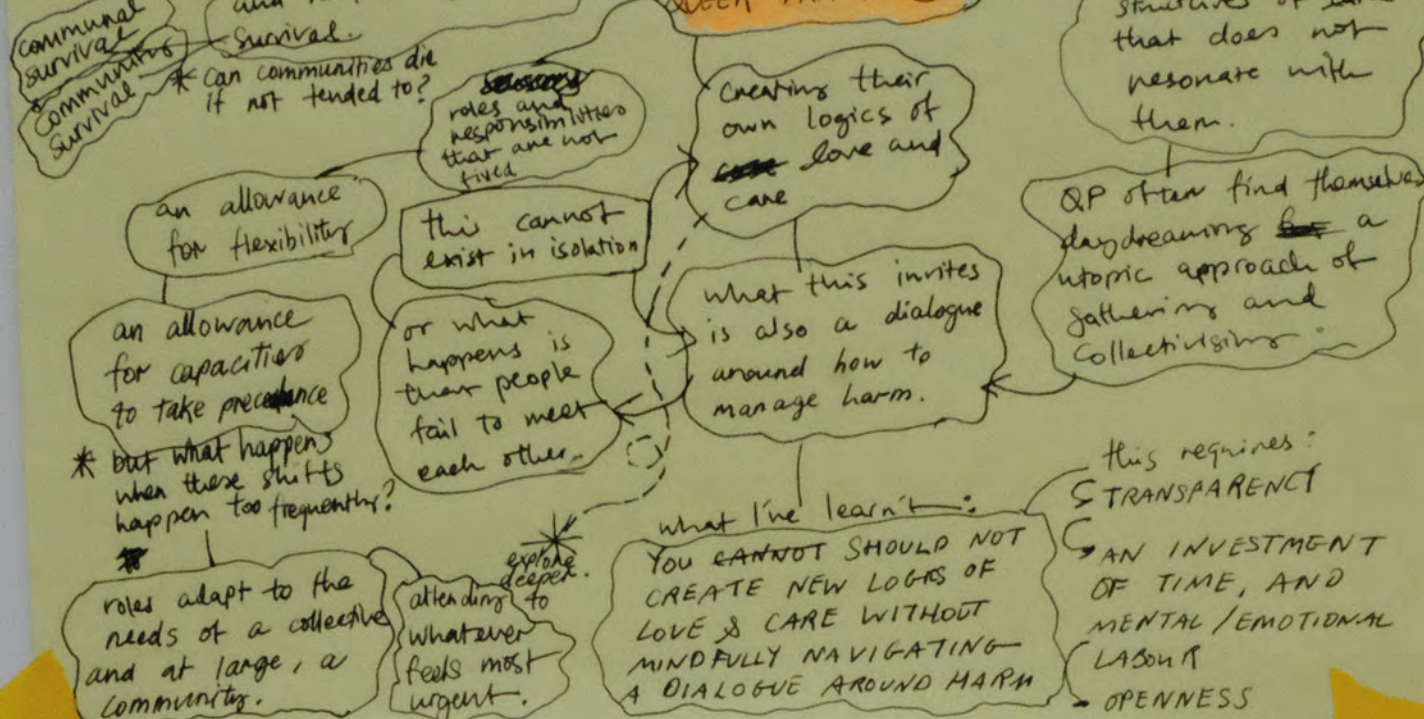
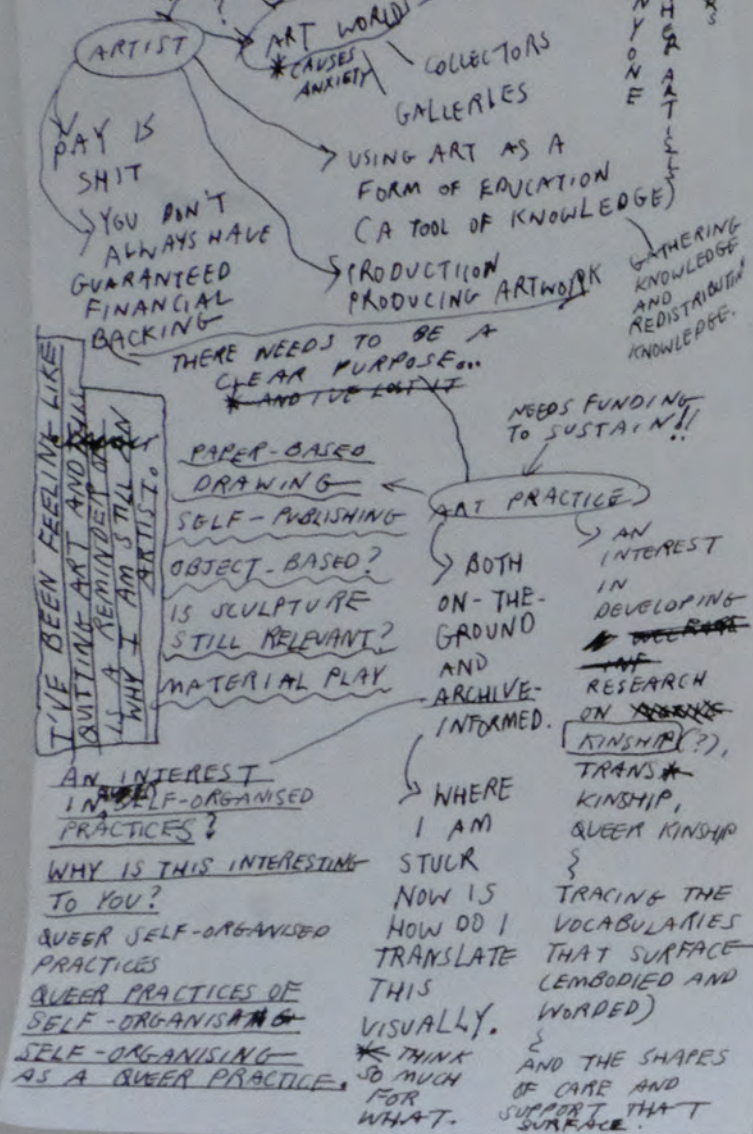
MY

TH

TRU

WE

(



trans,
a radical
act
of
self love

WE cannot commodify our
desire for community.

transsexuals are not afforded the luxury of consistent know.

Disabled body sweeter as
bones make love
in angles that hint
lots and lots of
striding, goosey ointment

Disabled body glimmer
with a layer of thick sea
penetrating the cold air.

The social hier. in the v
Your ever see my movement
As I glide
Across the room I
Am confident and that
"What a sweet and scent"
"Thanks, my arm gifted in to
The ointment sinks into my
meeting my muscles and bones
silencing these losses from
Too loud
I wish you felt this
Not in the way you can
But in the way you can
with the sharpness of a nerve





EXHIBITIONS

Noor Mahnun

ANUM

17 May - 31 August 2025

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