



Y

YEO WORKSHOP

WEI LENG TAY

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Wei Leng Tay (b.1978, Singapore) has a practice that spans various multi-media including photography, audio, video and installation. She focuses on how representation is used in image-making and how differences can be negotiated through perception and reception, and the materiality of photographs. A recurrent theme in her works is movement and migration, in relation to ideas of otherness, difference and identity.

Her works have been exhibited widely in the region including at National Gallery Singapore (2022-2023); Yeo Workshop, Singapore (2022); Wyng Foundation, Hong Kong (2021); Objectifs Centre for Photography and Film Singapore (2020-2021); NTU CCA Singapore (2019); NUS Museum, Singapore (2018-2019); Jut Art Museum, Taipei (2018); Daegu Photo Biennale (2016); Cemeti Art House, Yogyakarta (2016); Bangkok Art and Culture Centre (2013-2014); Asian Art Biennial, Taichung (2013); Para Site Hong Kong (2012); to name a few.

Tay was awarded the prestigious Alexander Tutsek Photography Grant in 2025 and received a Special Mention in the inaugural Objectifs Women in Focus Art Prize 2025. Her works are in the collections of the Fukuoka Asian Art Museum, Japan; Singapore Art Museum; National Taiwan Museum of Fine Arts; and Hong Kong Heritage Museum among others.

Tay holds an MFA from Milton Avery Graduate School of the Arts, Bard College, USA, and a BSc (Biology, minor in humanistic studies) from McGill University, Canada.

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These three sanded works begun as rephotographs of Tay's family slides from the early 70s, straddling geographies including Malaysia and Australia, places that figured in her family's migratory journey. These rephotographs, made with a digital microscope, distort time and place. In addition to the original image that is captured in the slide, the rephotograph presents traces of the photo slide's journey, through geography, climate and time, inscribed as detritus, cracks and chemical colour shifts seen in the rephotograph.

With the hand-sanding, Tay creates a circular movement of erasure around the people, between the sanded rectangles that reference the dimensions of the 35mm slide, and a movement within the sanded translucencies of the rectangles. It is through these processes of fragmentation and manual alterations, that the works comment on photographic systems and substrates, questioning photography's role in influencing one's understanding of the world around us.



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Wei Leng Tay, *Sanded Penang*, 600-1500, 2025.
Hand-sanded archival pigment print, 75 x 100 cm. Edition of 1 + 1 AP.

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Wei Leng Tay, *Sanded Perth*, 120-1500, 2025.
Hand-sanded archival pigment print, 75 x 100 cm. Edition of 1 + 1 AP.



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Wei Leng Tay, *Sanded Penang*, 120-400-600-1500, 2025.
Hand-sanded archival pigment print, 66.66 x 100 cm. Edition of 1 + 1 AP.



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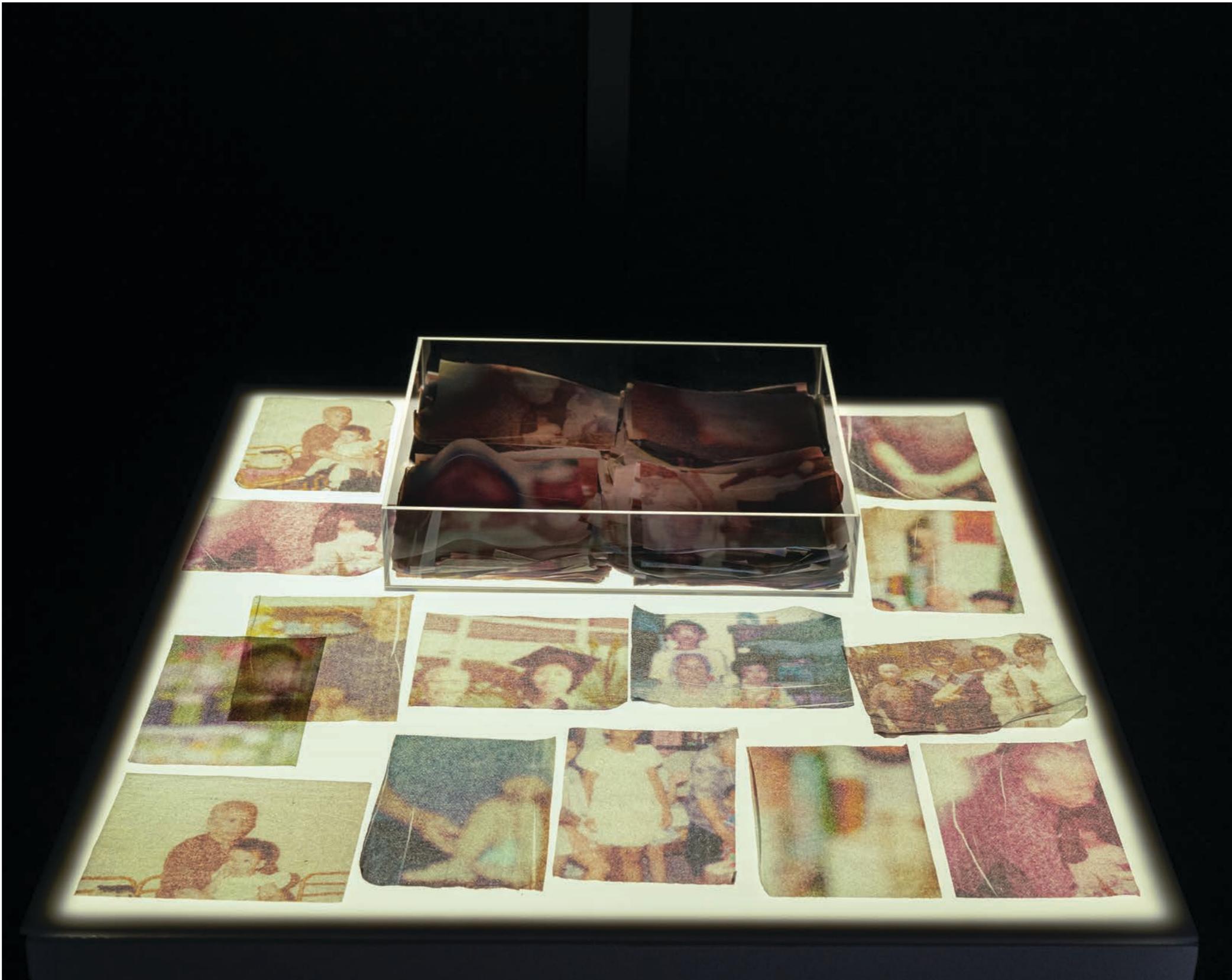
“you think it over slowly, slowly choose...”: 13x50 comprises 650 photographic tissue (kleenex) prints based on re-photographs of 13 existing 3R photographs of Tay’s grandaunt found across the families - birthdays, a graduation, a wedding, Tay’s sister sitting on her lap.

In the tissue work, each of the 13 3R photo prints is re-photographed 50 times with different crops and focuses with the artist’s smartphone, an everyday photographic device held close to one’s body. Each frame highlights particular relationships through specific representations of touch, place, people and objects in the photographs, and one shot is made for every year she was in Singapore.

The 650 prints on tissue paper (Kleenex) are made with an inkjet printer. Disposable and seemingly weightless, these fragile prints reflect the tenuous nature of these past relationships (within family, between the state and the individual, and with oneself), and the elusive nature of memories in their re-telling.



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Wei Leng Tay, 'you think it over slowly, slowly choose...': 13x50 [你就慢慢考慮, 慢慢選擇……: 13x50], 2018.
650 inkjet prints on tissue, dimensions variable. Edition of 1 + 1 AP.



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Wei Leng Tay, 'you think it over slowly, slowly choose...': 13x50 [你就慢慢考慮, 慢慢選擇……: 13x50], 2018, detail.
650 inkjet prints on tissue, dimensions variable. Edition of 1 + 1 AP.



W



Wei Leng Tay, 'you think it over slowly, slowly choose...': 13x50 [你就慢慢考慮, 慢慢選擇……: 13x50], 2018, detail.
650 inkjet prints on tissue. Edition of 1 + 1 AP.



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Untitled (Tay in Five Parts) comprises five photographs, made using the cyanotype process, one of the earliest processes of photography created in 19th century.

In this work, Tay presses her body against paper coated with light-sensitive chemical mixture, imprinting her fragmented self into the work. In the process of printing and in the creation of the image, the body and image become vessel, memory, projection and trace.

Here, as the artist continues her inquiry into the relationship between the photographic document, memory and materiality, she further questions the reflexivity embedded in the photograph and image-making.



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Wei Leng Tay, *Untitled (Tay in Five Parts)*, 2024.
Cyanotype on cotton rag, in 5 parts, framed in wood and non reflective UV glass, dimensions variable. Unique.

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Wei Leng Tay, *Untitled (Tay in Five Parts)*, 2024.
Cyanotype on cotton rag, 1 of 5 parts, 48 X 36 cm.

W



Wei Leng Tay, *Untitled (Tay in Five Parts)*, 2024.
Cyanotype on cotton rag, 2 of 5 parts, 36 x 48 cm.



W



Wei Leng Tay, *Untitled (Tay in Five Parts)*, 2024.
Cyanotype on cotton rag, 3 of 5 parts, 36 x 48 cm.

W



Wei Leng Tay, *Untitled (Tay in Five Parts)*, 2024.
Cyanotype on cotton rag, 4 of 5 parts, 40 x 30 cm.



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Wei Leng Tay, *Untitled (Tay in Five Parts)*, 2024.
Cyanotype on cotton rag, 5 of 5 parts, 30 x 40 cm.

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3 Nam Lock Street, Singapore is a series of 6 works that begins with a photograph of a card from the postal service dated 1962, which belonged to the artist's grandaunt.

Continuing her investigation into the role of the image as a document, Wei Leng Tay creates interventions into the image by hand-sanding the photograph.

These sanded visual forms become critical meditations on the importance of materiality, reproduction and language in one's reflections on history and meaning-making.

POST DEPARTMENT, MALAYA

ADVICE OF DELIVERY INLAND REGISTERED LETTER

Akuan menerima mail daftaran dalam
The undersigned states that the article men-

delivered at the address stated on
Yang bertanda tangan di-bawah ini mengata
tersebut telah di-sampaikan di-alamat yang

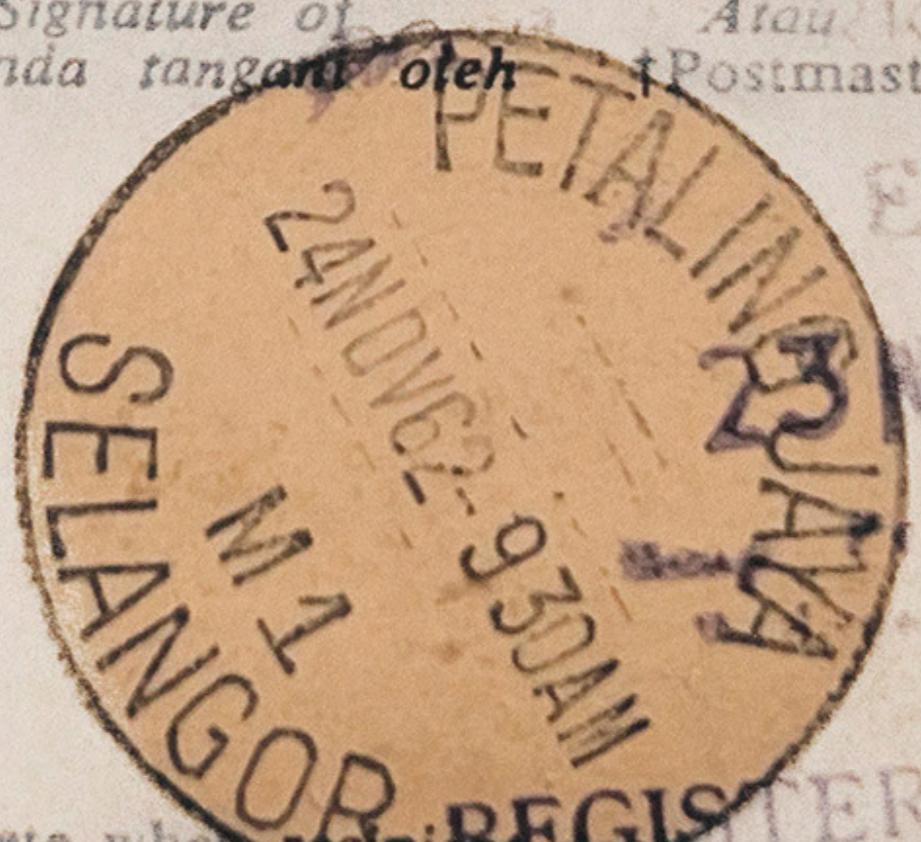
Postcard

Mr. Leng Tay

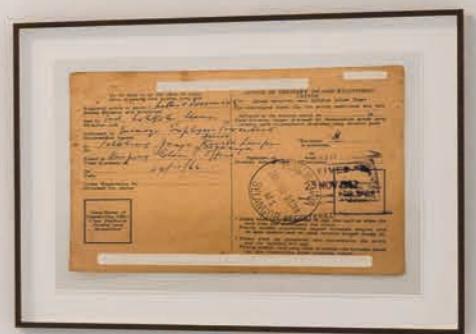
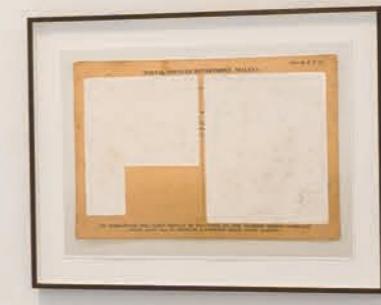
*Recipient
Si-penerima

or
Atau **KED**
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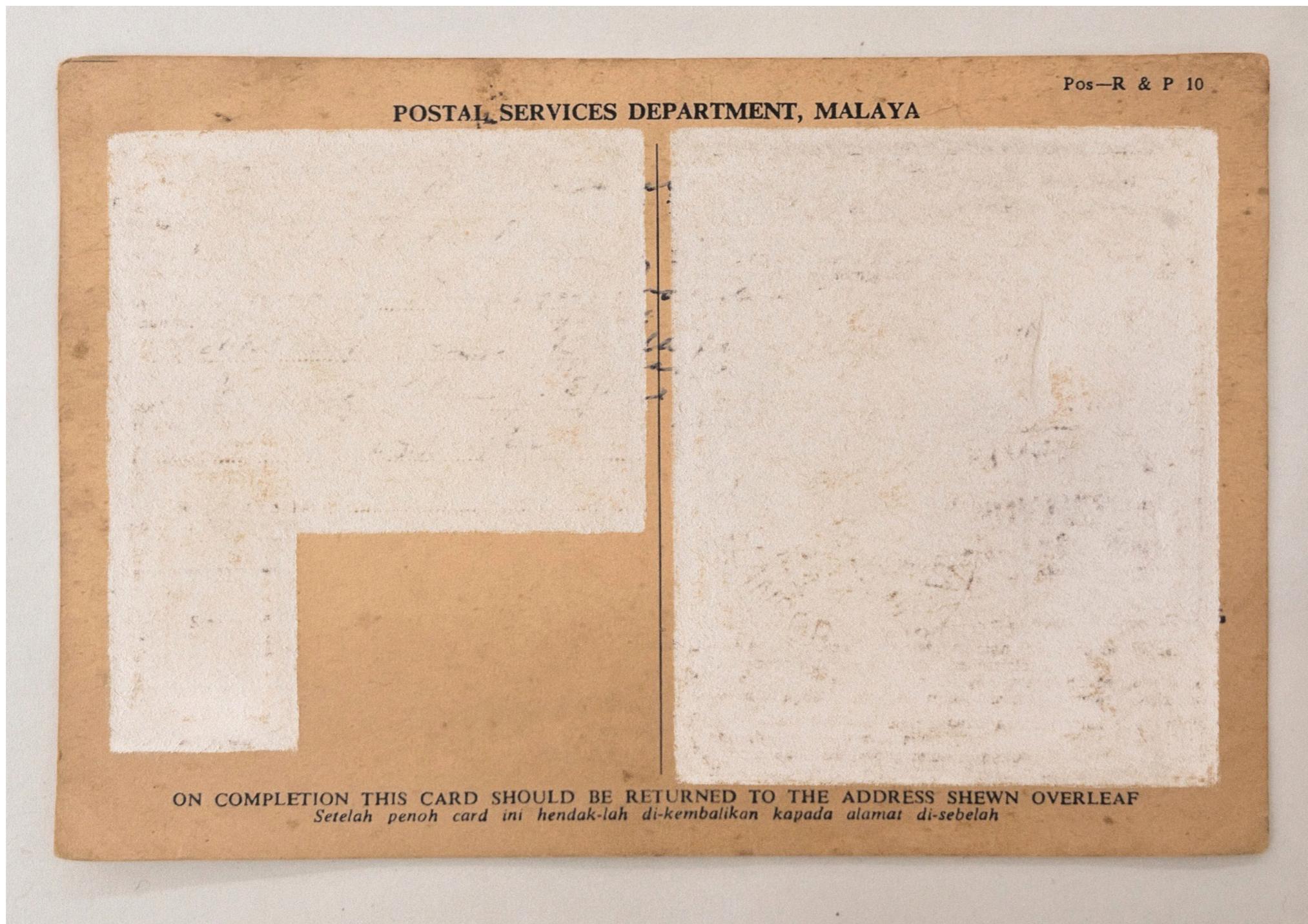
Signature of
Di-tanda tangan oleh



* Delete when recipient comes to sign this card does not accompany the article.
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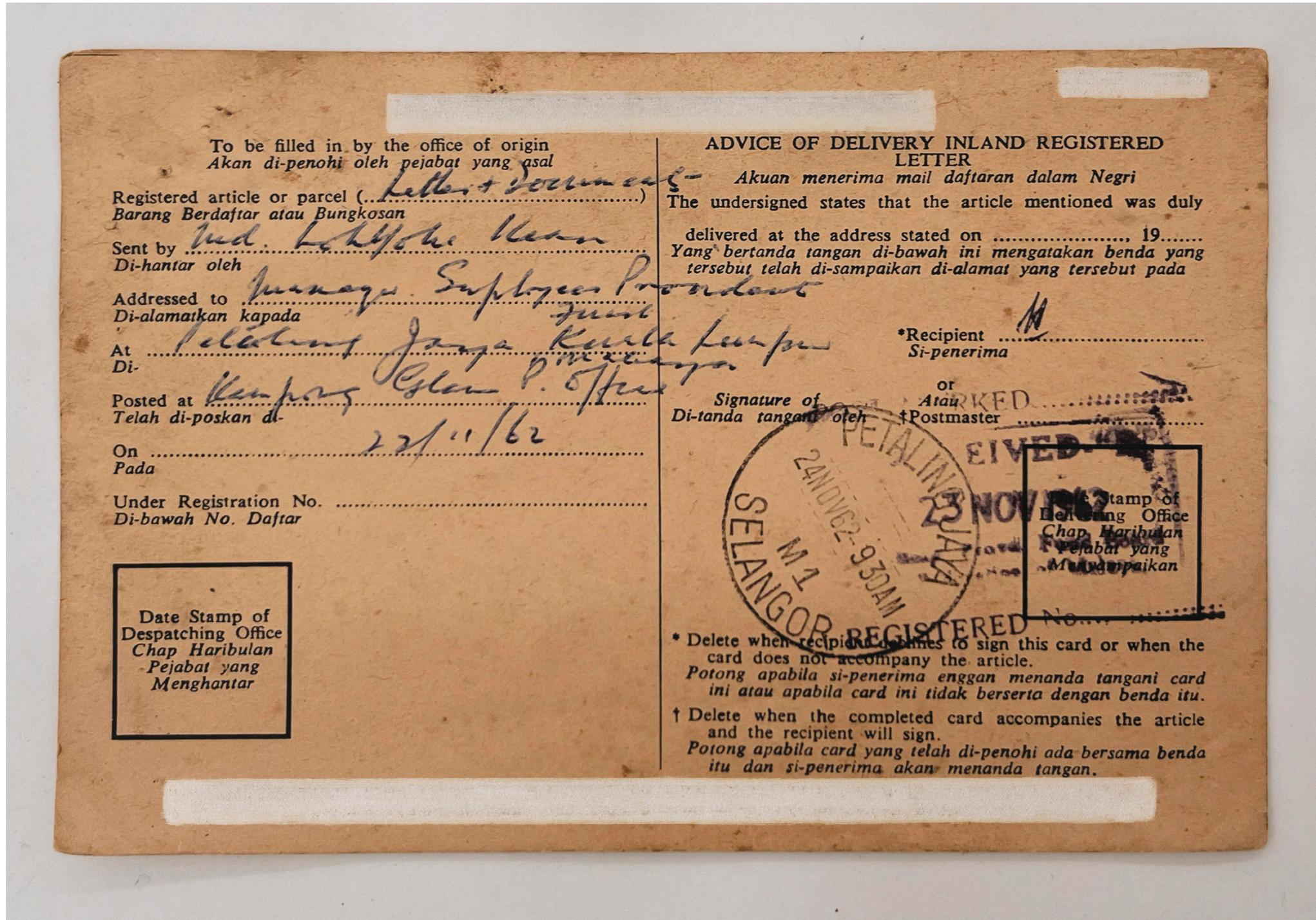


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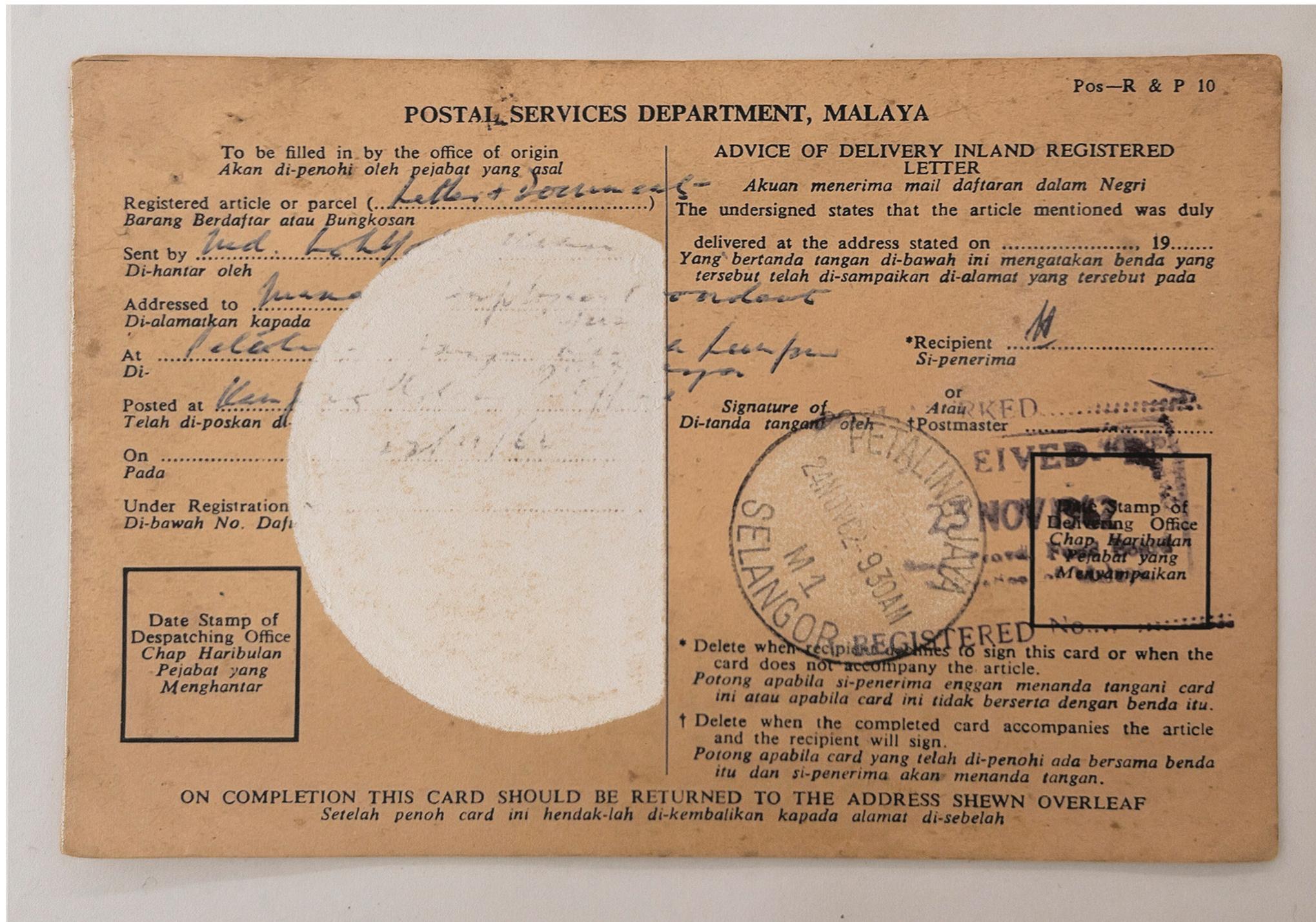
Wei Leng Tay, 3 Nam Lock Street, Singapore (no.1), 2024.
Hand-sanded archival pigment print, 42 x 59.4 cm, framed 55 x 72 x 3.5 cm. Edition of 2 + 1 AP.

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Wei Leng Tay, 3 Nam Lock Street, Singapore (no.2), 2024.
Hand-sanded archival pigment print, 42 x 59.4 cm, framed 55 x 72 x 3.5 cm. Edition of 2 + 1 AP.

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Wei Leng Tay, 3 Nam Lock Street, Singapore (no.3), 2024.
Hand-sanded archival pigment print, 42 x 59.4 cm, framed 55 x 72 x 3.5 cm. Edition of 2 + 1 AP.

To be filled in by the office of origin
Akan di-penohi oleh pejabat yang asal

Registered article or parcel
Barang Berdaftar atau Bungkosan

Sent by
Di-hantar oleh

Addressed to
Di-alamaikan kepada

At
Di-

Posted at
Telah di-poskan di-

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Pada

Under Registration
Di-bawah No. Dasi

Date Stamp of
Despatching Office
Chap Haribulan
Pejabat yang
Menghantar

ADVICE OF DELIVERY INLA
LETTER

Akuan menerima mail daftar
The undersigned states that the artic

delivered at the address stated on
Yang bertanda tangan di-bawah ini
tersebut telah di-sampaikan di-alam

sendal
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Signature of
Di-tanda tangan oleh

*Recipient
Si-penerima

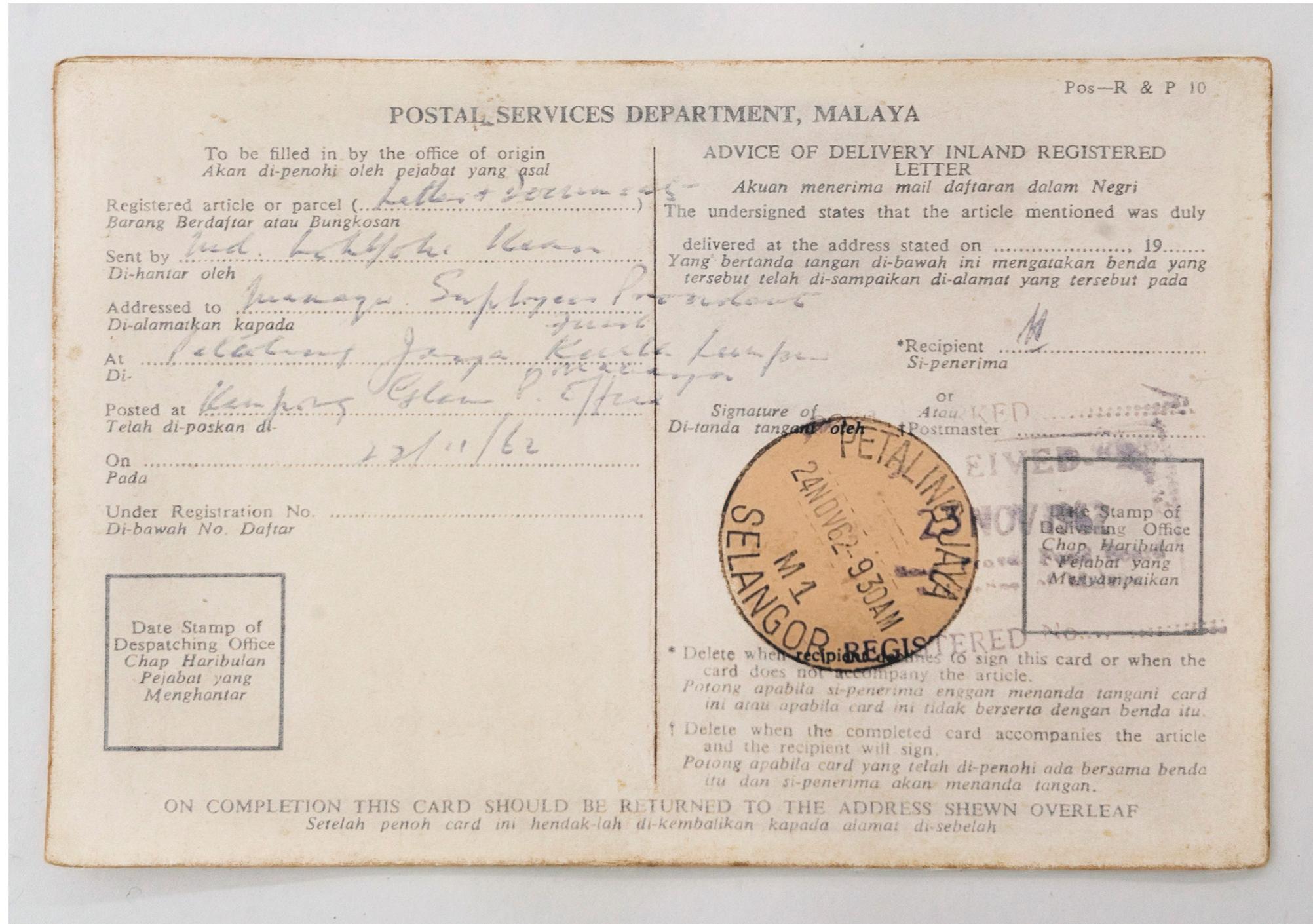
or
Atau
†Postmaster



* Delete when recipient refuses to sign
card does not accompany the art
Potong apabila si-penerima enggan
ini atau apabila card ini tidak be

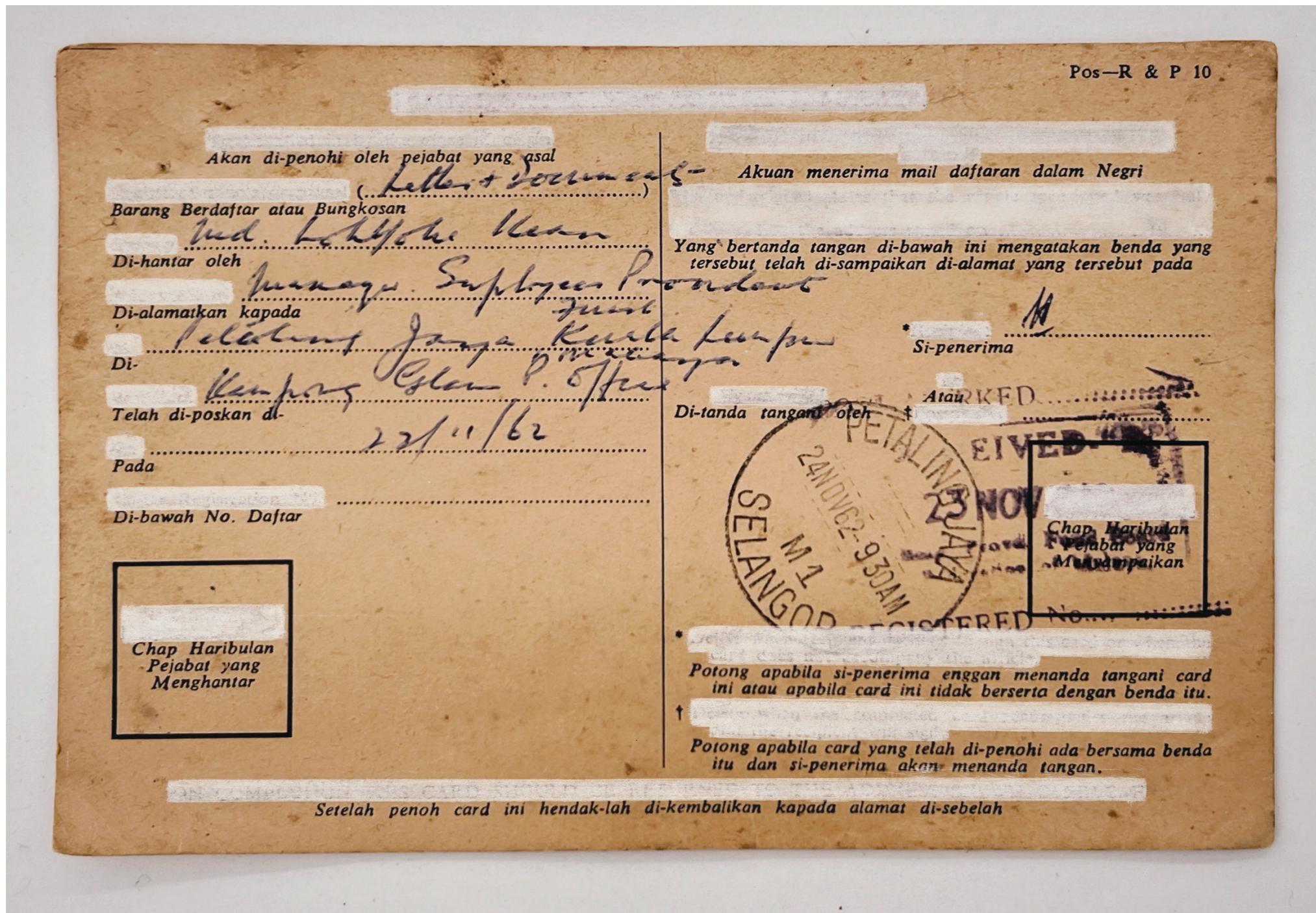
† Delete when the completed card
and the recipient will sign.

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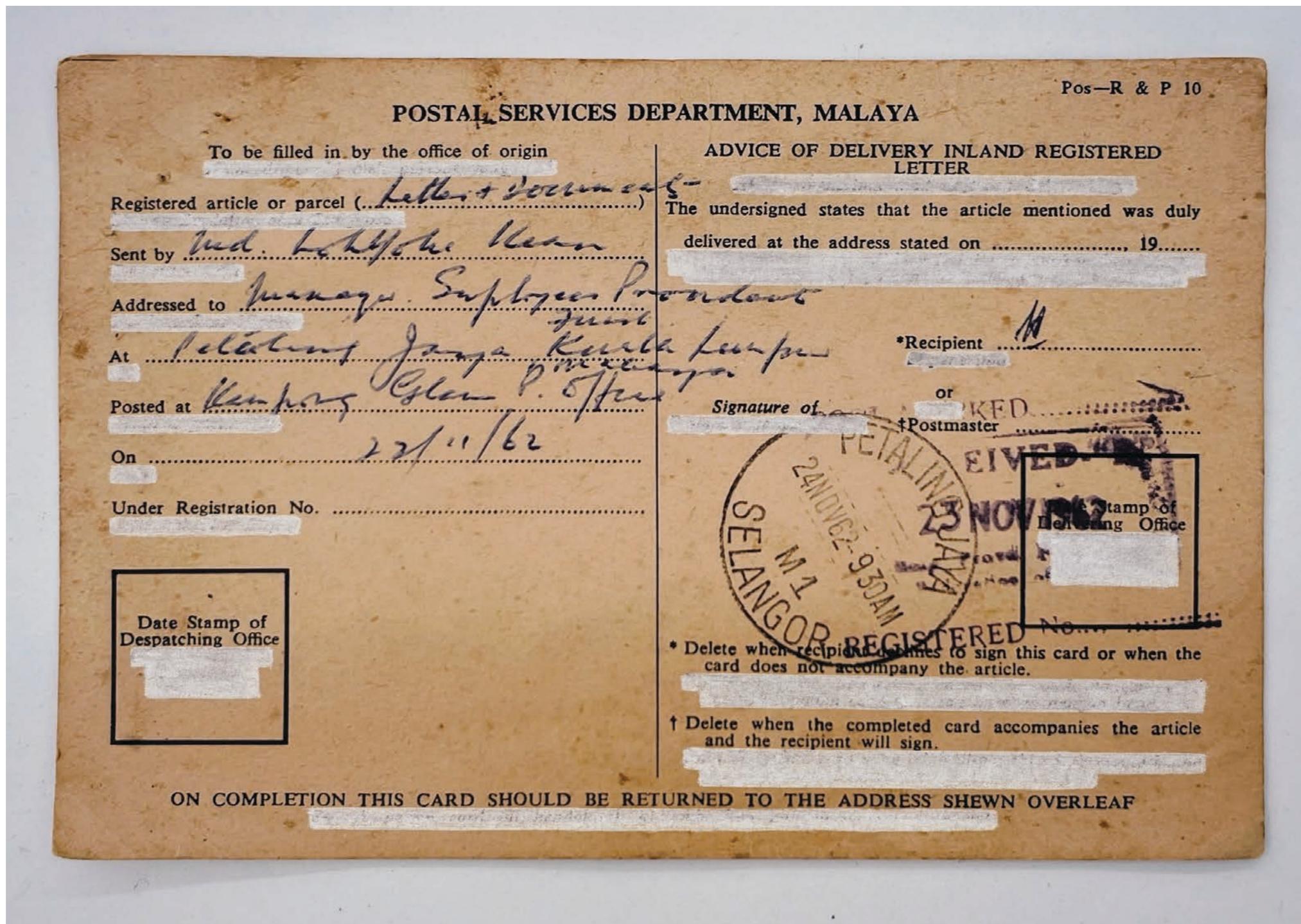
Wei Leng Tay, 3 Nam Lock Street, Singapore (no.4), 2024.
Hand-sanded archival pigment print, 42 x 59.4 cm, framed 55 x 72 x 3.5 cm. Edition of 2 + 1 AP.

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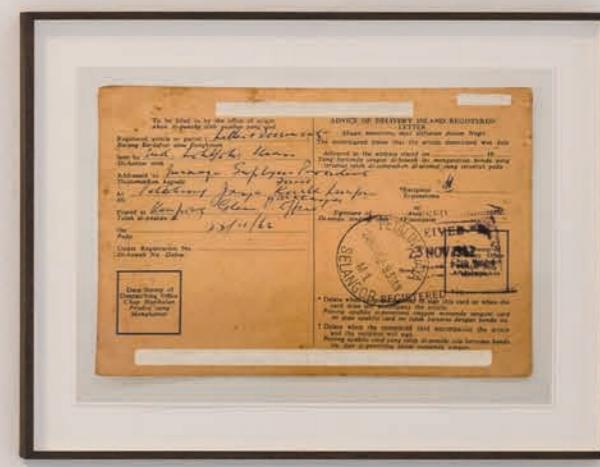
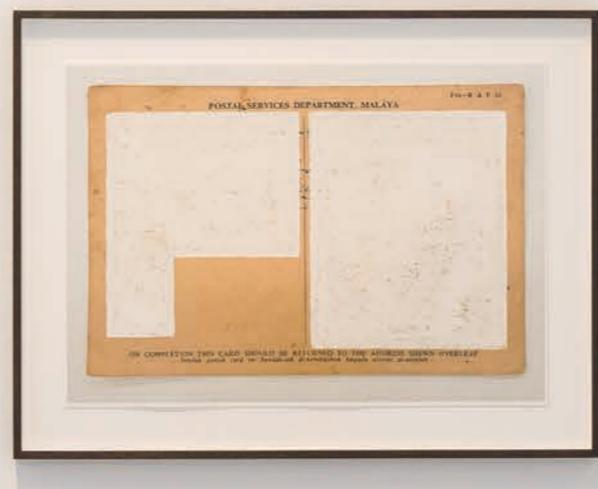


Wei Leng Tay, 3 Nam Lock Street, Singapore (no.5), 2024.
Hand-sanded archival pigment print, 42 x 59.4 cm, framed 55 x 72 x 3.5 cm. Edition of 2 + 1 AP.

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Wei Leng Tay, 3 Nam Lock Street, Singapore (no.6), 2024.
Hand-sanded archival pigment print, 42 x 59.4 cm, framed 55 x 72 x 3.5 cm. Edition of 2 + 1 AP.



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Staring into Voids and Blues is a fragmented image of a Kodachrome slide printed across three rolls of cotton rag. As one looks at the slide depicted, one notices a gap, as well as a recurrence of parts of the image across the rolls of paper.

The photo prints, uncut from the rolls of paper on which they are printed, begin pinned on one side of a wall, and descend on the other, following the architecture, and curving down to the floor and back into the rolls. As the photographs are kept on their rolls and presented in the gallery space, the production of the photographic print is brought from the studio into the gallery space.

In the absence in the image, a void is created in the history depicted. Who was the person? Where was this? Why were they cut out?



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Wei Leng Tay, *Staring into Voids and Blues*, 2024.
Archival pigment prints on 3 rolls of cotton rag, metal clips, dimensions variable. Edition of 2 + 1 AP.

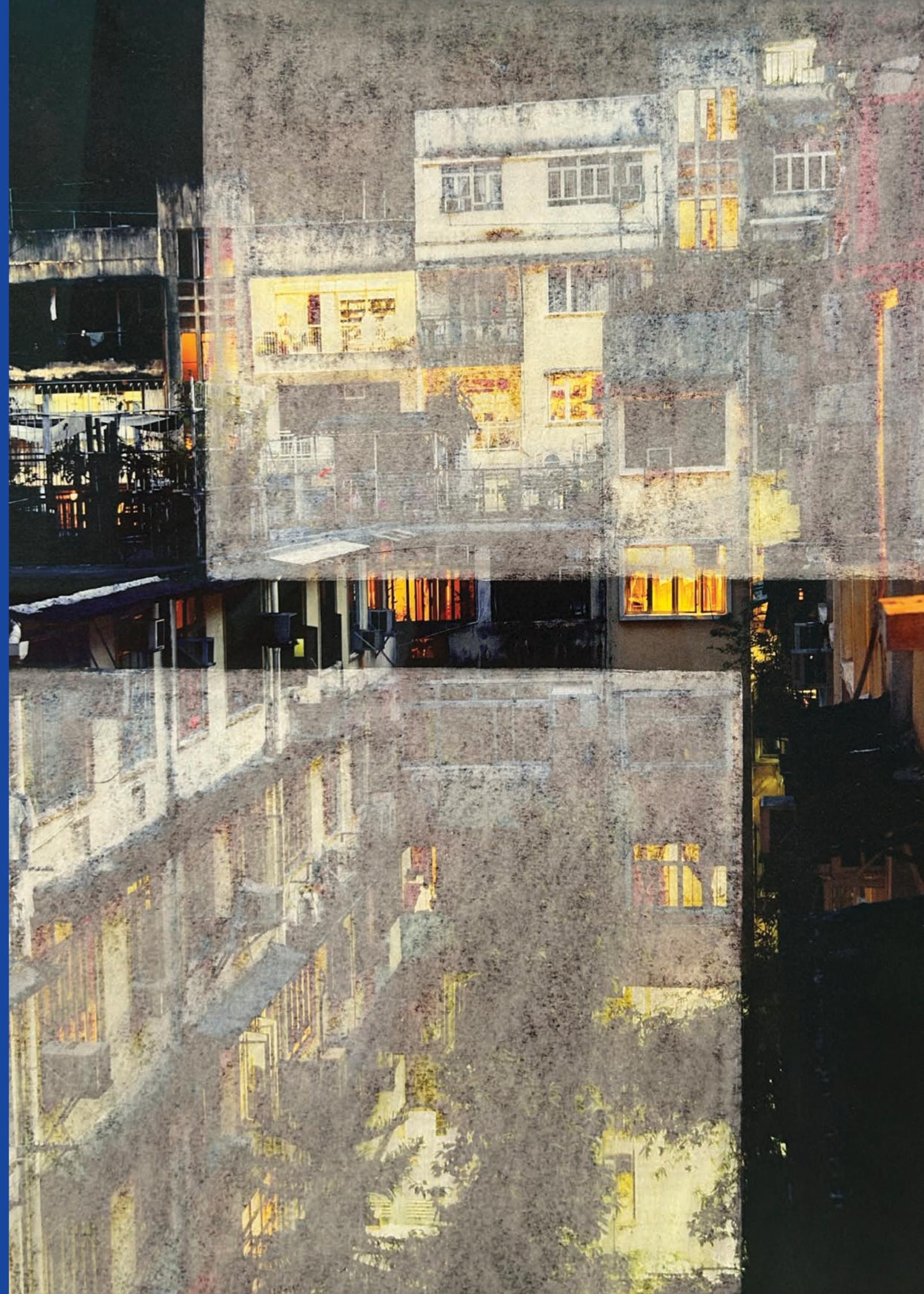




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Absence of... depicts an image of a building in Upper Kai Yuen Lane, and in the distance one on Kai Yuen Street, Hong Kong, places where the artist had lived. These buildings, and the place, no longer exist.

Here, Tay rubs, and sands, what was once home. This erasure removes what is on the surface of the pigment print, but does not remove what has penetrated into the cotton, and what leaves an indelible trace.



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Wei Leng Tay, *Absence of...*, 2024.
Archival pigment print mounted on metal composite, framed in wood and non reflective UV glass, 107 x 132.5 x 4 cm. Unique.



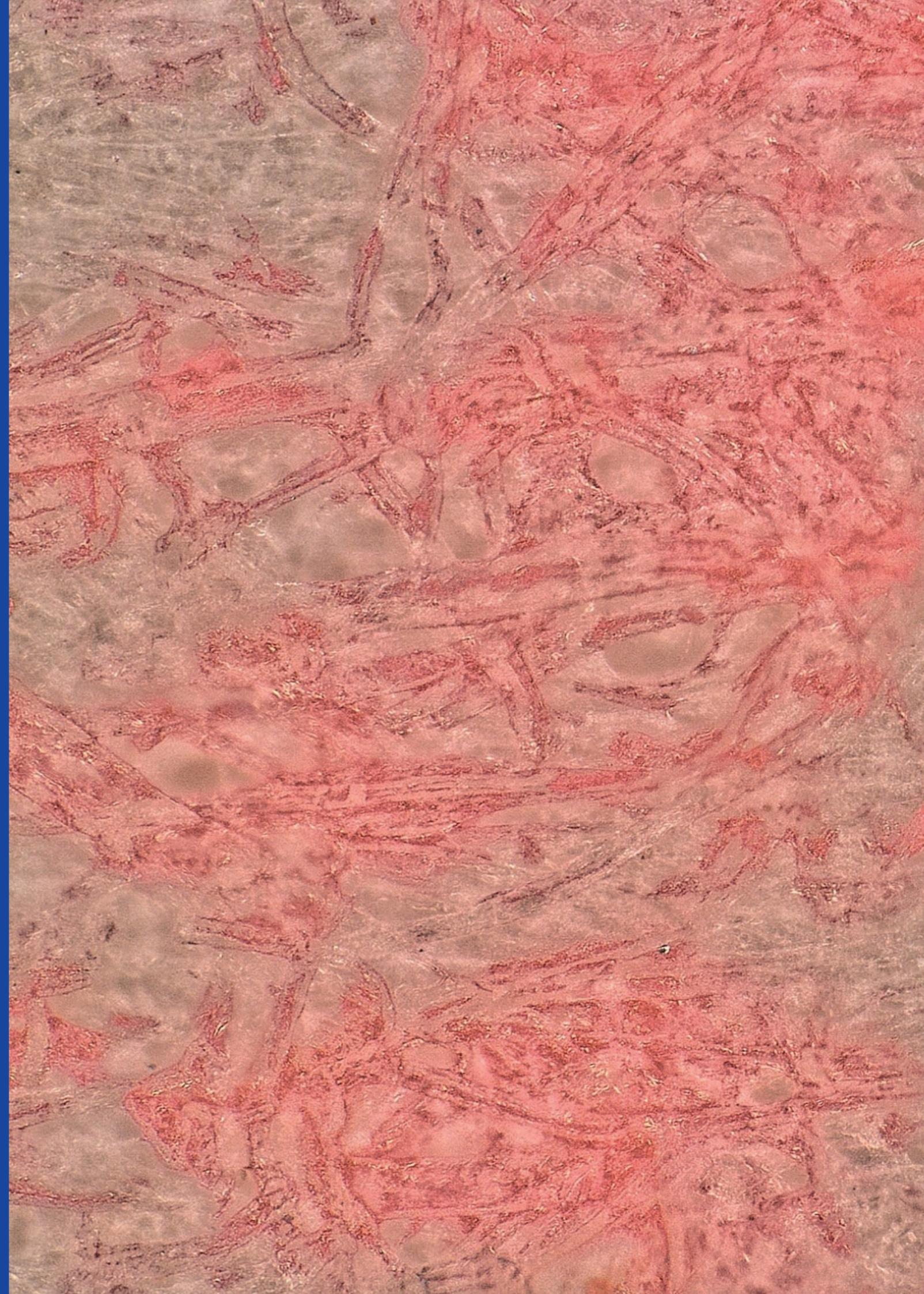
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Through Tay's reprocessing and abstracting of these images, she expands upon the codes of meaning that are embedded within them, presenting novel ways of looking and remembering.

Whether it is an obscure inflight view of an aeroplane wing or a partially obliterated family portrait, an uncanny sense of familiarity is felt as traces of the past peep through. These works form the final segment of a constellation of works that Tay started in 2019.

The words 'view from this side' printed on the cardboard slide mount of these source photographs guides viewers towards a specific orientation of looking at the images. Here, it is an invitation for viewers to take a closer look at the materials and processes surrounding these works. Playing on this instruction, Tay essentially raises a central question: *what is this side from which to look?*

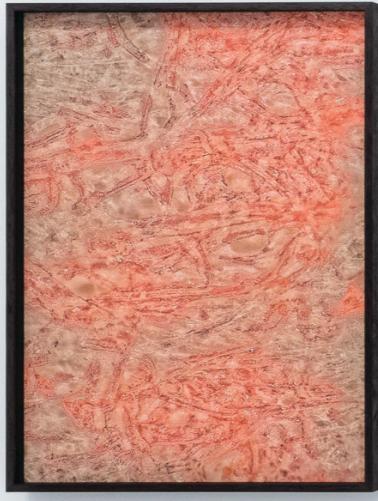
Though these works might seek to rationalise and address what is often maudlin and its affect on us, they create a space for looking and projecting, between abstraction and reminiscence. At the same time of remediating the past, these photo works call upon deeper reflection on the values that are associated with our own ways of seeing. How we look back upon ourselves might also be a mode of looking forward.



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Wei Leng Tay, *Untitled (ink residue)*, 2022.
Archival pigment print, 60 x 45 cm. Edition of 3 + 1 AP.



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Wei Leng Tay, *Untitled (bench by the sea)*, 2022.
Archival pigment print, 40 x 30 cm. Edition of 3 + 1 AP.



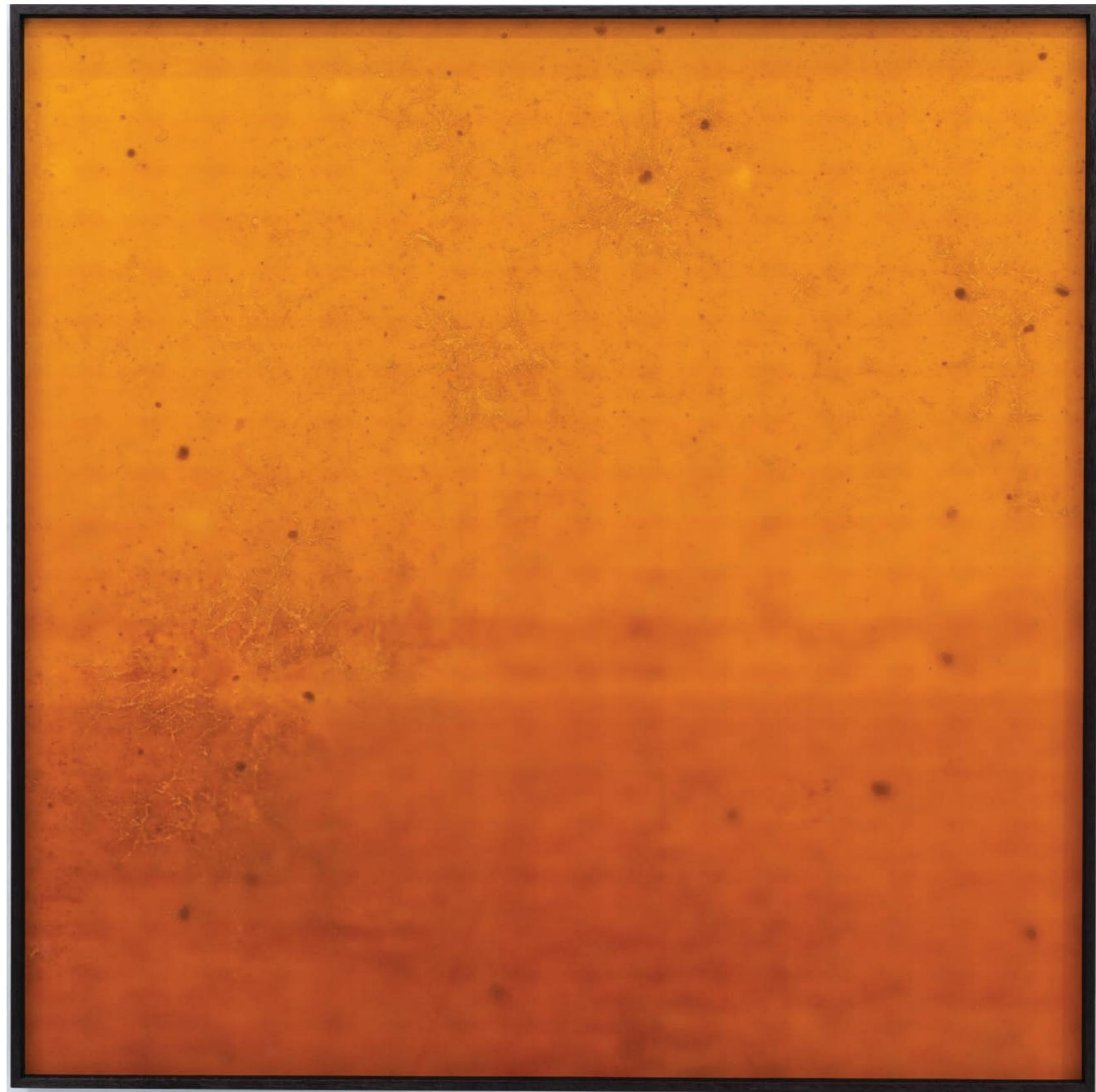
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Wei Leng Tay, *Untitled (city grid from the sky)*, 2022.
Archival pigment print, 100 x 67.23 cm. Edition of 3 + 1 AP.



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Wei Leng Tay, *Untitled (seascape)*, 2022.
Archival pigment print, 110 x 110 cm. Edition of 3 + 1 AP.

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Recently recovered Kodachrome, Ektachrome, and Agfa slides made by Tay's parents between the late 1960s and early 1970s capture territorial, personal, and formal transitions — moving from Australia to Malaysia to Singapore.

Created during a period of nation-building in Singapore and Malaysia, the slides echo broader patterns of migration, displacement, and the negotiations of education, nationhood, race, and economy across both countries.

The artist re-composes and re-imagines the slides through a microscope. This process digitally flattens layers of plastic, organic matter, dust, and image, revealing how materiality, translocation, and temporal shifts inscribe history, nature, and time into the photograph.



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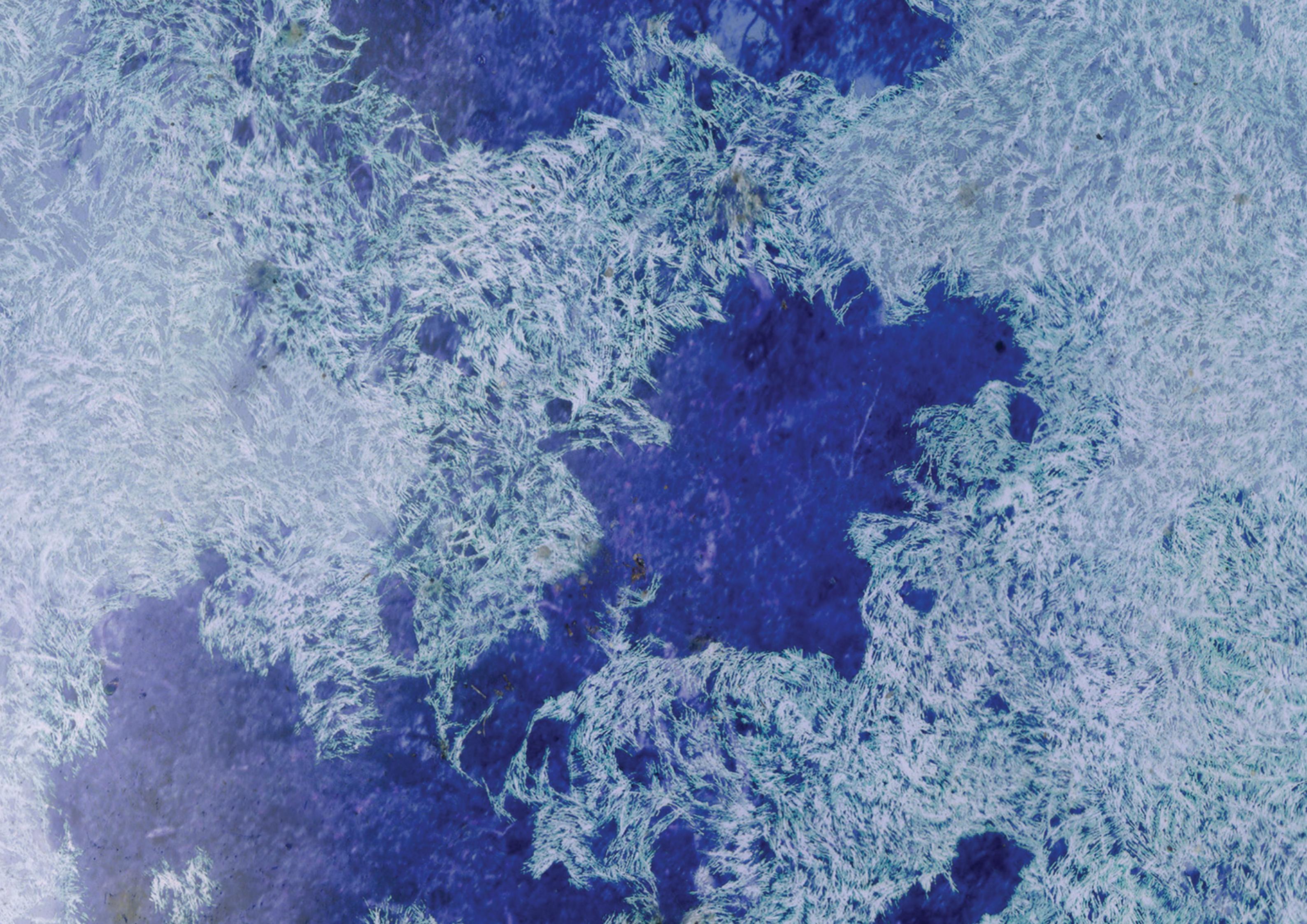
Wei Leng Tay, One half frame 135mm colour reversal film slide. "I-71" hand-written on Agfacolor-branded heat-sealed cardboard slide mount. In Agfacolor-branded orange plastic slide box labelled "TITLE Bldg PERTH DATE 1970 JULY." // Emulsion side up. 100x magnification. Partial coaxial episcopic and transmitted illumination. Cropped. // 56x70cm archival pigment print on Ilford Galerie Smooth Cotton Rag paper, 2020.

Archival pigment print on Ilford Galerie Smooth Cotton Rag paper, 56 x 70 cm. Edition of 5 + 1 AP.

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Wei Leng Tay, *One full frame 135mm colour reversal film slide. "KING's PARK" handwritten and "10 NOV69M3 MADE IN AUSTRALIA" printed on 'Kodachrome transparency processed by Kodak'-branded heat-sealed cardboard slide mount. In Agfacolor-branded orange plastic slide box labelled "TITLE Perth people DATE Sept. '70." // 100x magnification. Ring and coaxial episcopic, and transmitted illumination. Cropped. // 180x124cm archival pigment print on Ilford Galerie Smooth Cotton Rag paper., 2020. Archival pigment print on Ilford Galerie Smooth Cotton Rag paper, 180 x 124 cm. Edition of 5 + 1 AP.*



SELECTED SOLO & GROUP EXHIBITIONS

2018-2025

SELECTED SOLO EXHIBITIONS

2025 *Image / Time*, Arts & Rec, Osmos Station, New York
2024 *Staring into voids and blues*, Yeo Workshop, Singapore
2022 *View From This Side*, Yeo Workshop, Singapore
2021 *Abridge*, WMA Space, Wyng Foundation, Hong Kong *Abridge*, Verge Gallery, University of Sydney, Australia
2018 *Crossings*, NUS Museum, Singapore (4 iterations)

SELECTED GROUP EXHIBITIONS

2025 *The Shape of Passing Through*, Esplanade Tunnel, Singapore
Sama Sama, Whitestone Gallery, Singapore
2024 "... and the invader's fear of memory", Wei-Leng Gallery, Kuala Lumpur, Malaysia
2023 *Progressive Disintegrations X Storage*, Storage, Bangkok, Thailand
Wege und Wandel. Bilder aus der Diaspora, Fotomuseum Winterthur and Fotostiftung Schweiz, Switzerland
Making Space, Objectifs Centre for Photography and Film, Singapore
[im]print, Storage, Bangkok, Thailand
Thinking about Abstraction, 39+ Art Space, Singapore
2022 *Living Pictures: Photography in Southeast Asia*, National Gallery Singapore, Singapore
Inside the Wild Cube, Gillman Barracks, Singapore
2020 *Progressive Disintegrations*, Objectifs Centre for Photography and Film, Singapore
2019 *Residencies OPEN*, Nanyang Technological University Centre for Contemporary Art (NTU CCA), Singapore
Sightlines, Experimental Gallery, Hong Kong Art Centre, Hong Kong
Concept Context Contestation, Secretariat, with Goethe Institut and Bangkok Art and Culture Centre, Yangon, Myanmar
2018 *Moving Pledges*, Institute for Contemporary Arts Lasalle, Singapore
The Flying Land, Jut Art Museum, Taipei, Taiwan
Setup, Bard UBS Exhibition Center, NY, USA



Wei Leng Tay, *Untitled (roll out #3)*, 2025. Installation view, *Wei Leng Tay: Image / Time*, Arts & Rec, Osmos Station, New York, 2025.



Wei Leng Tay, *Layering Histories*, 2025. Installation view, *Wei Leng Tay: Image / Time*, Arts & Rec, Osmos Station, New York, 2025.

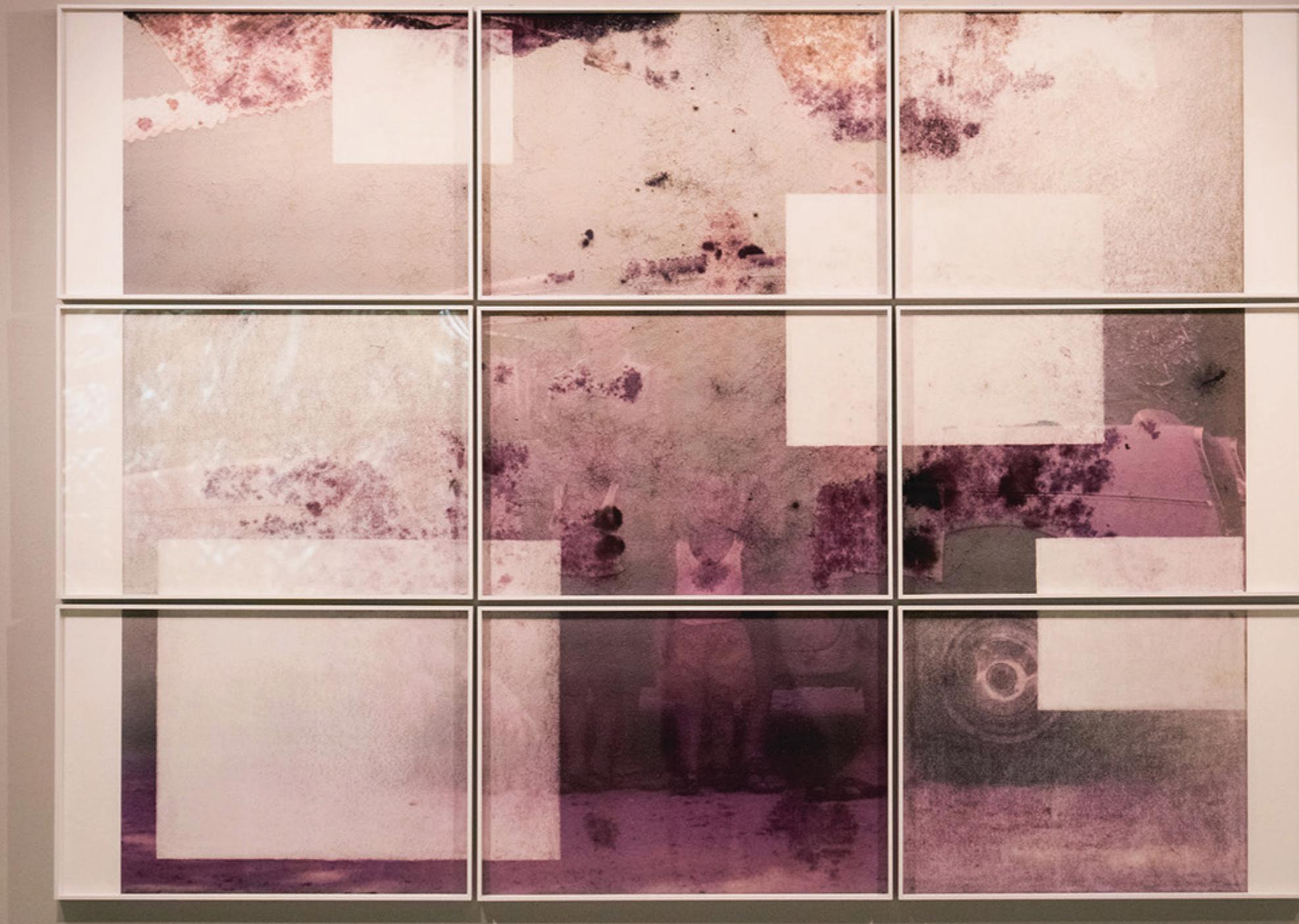


Installation view, Wei Leng Tay: *Image / Time*, Arts & Rec, Osmos Station, New York, 2025.



Installation view, *The Shape of Passing Through*, Esplanade Tunnel, Singapore, 2025.

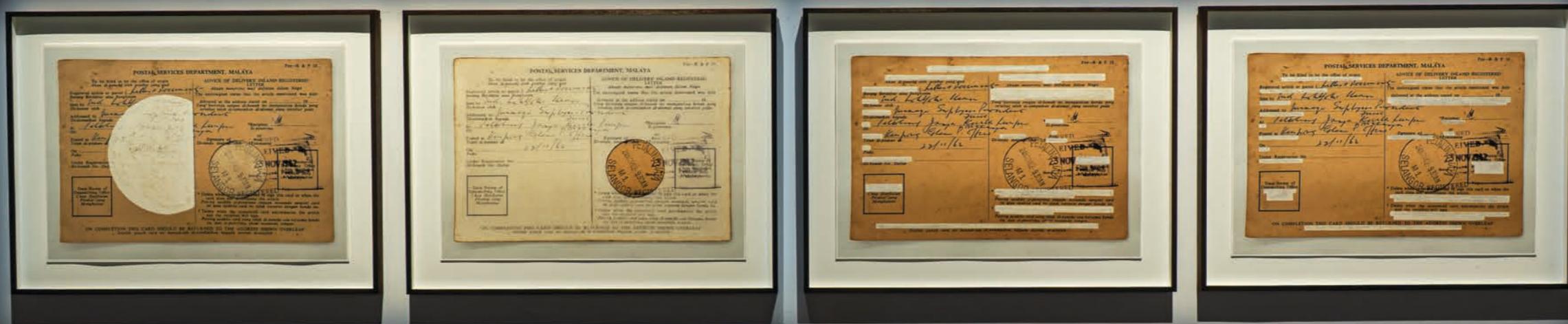




Installation view, *The Shape of Passing Through*, Esplanade Tunnel, Singapore, 2025.



Installation view, *Sama Sama*, Whitestone Gallery, Singapore, 2025.



Installation view, *Sama Sama*, Whitestone Gallery, Singapore, 2025.



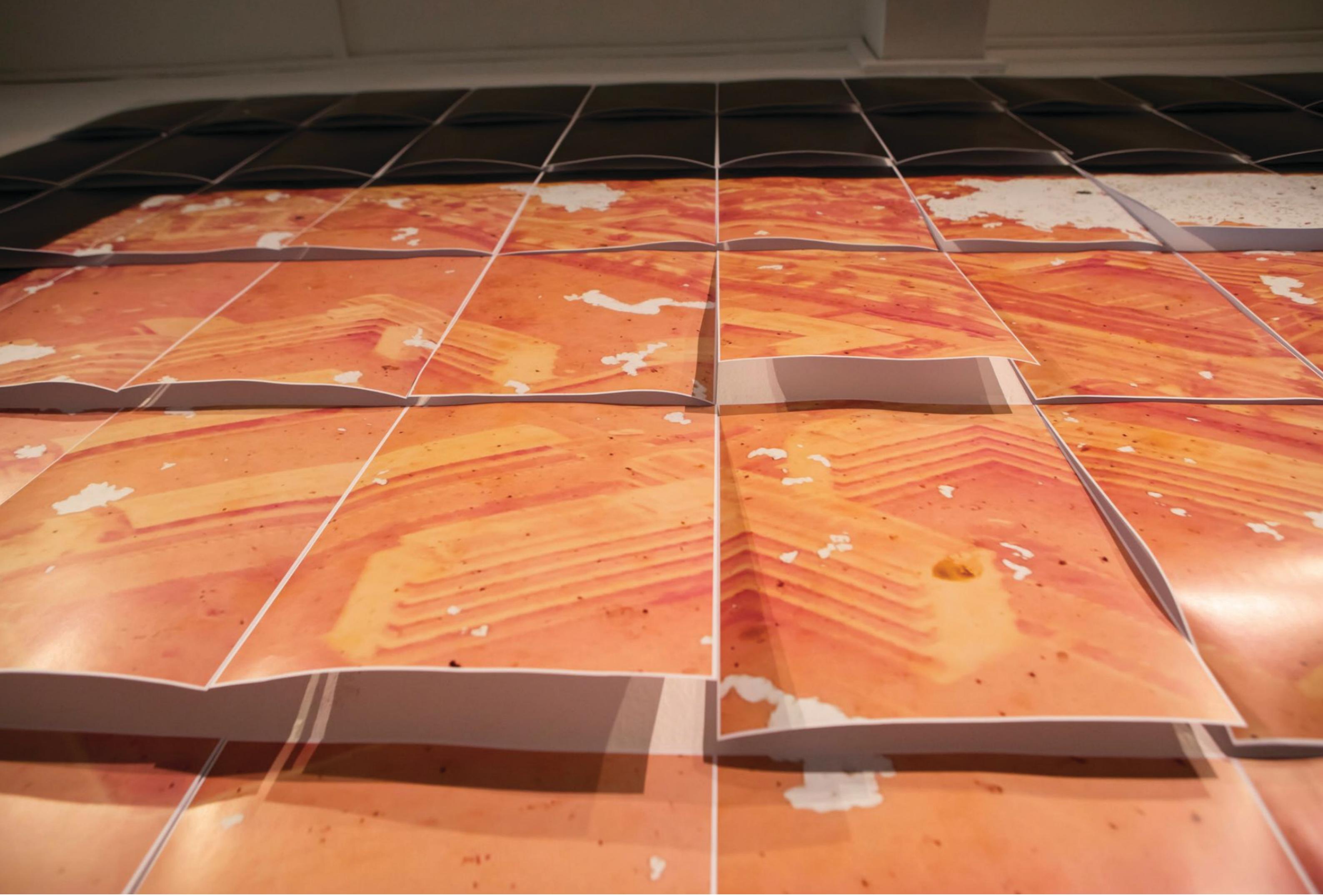
Installation view, Wei Leng Tay: *Staring into Voids and Blues*, Yeo Workshop, Singapore, 2024.



Installation view, Wei Leng Tay: *View From This Side*, Yeo Workshop, Singapore, 2022.



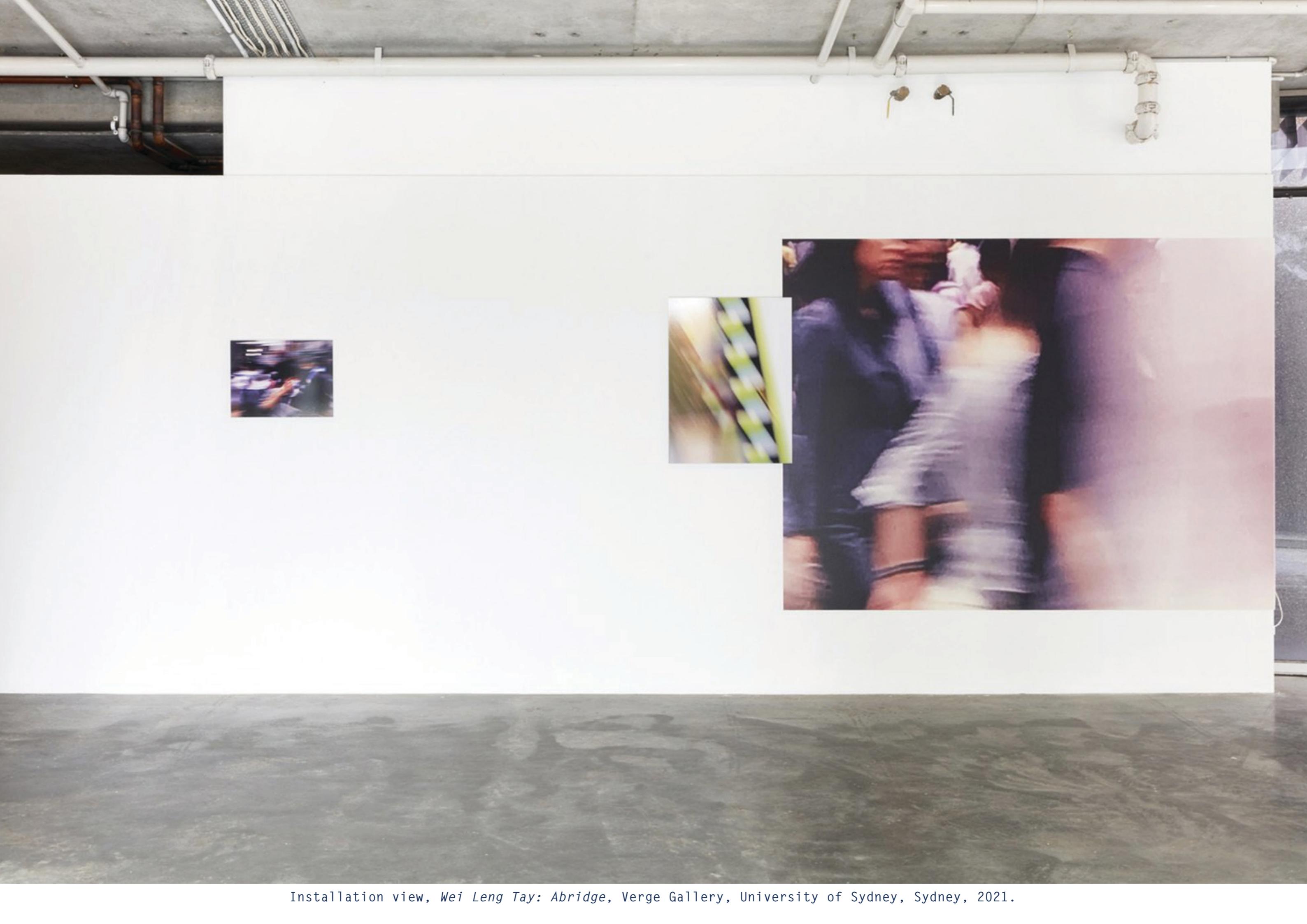
Wei Leng Tay, *Between Leaving and Arriving*, 2019. Installation view, *Living Pictures*, National Gallery, Singapore, 2022.



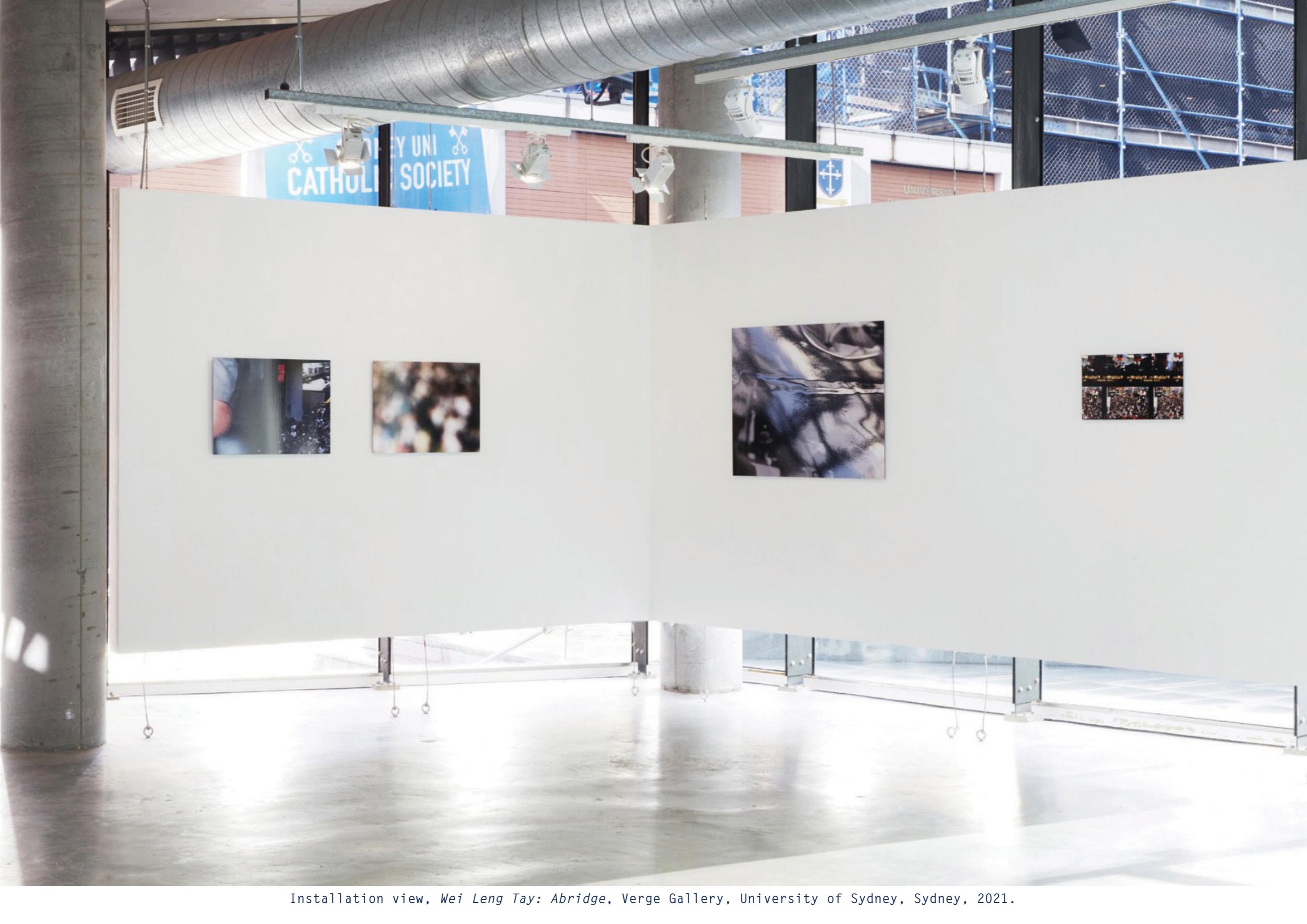
Wei Leng Tay, *Between Leaving and Arriving*, 2019, detail. Installation view, *Living Pictures*, National Gallery, Singapore, 2022.



Wei Leng Tay, *Live Streaming, Prince Edward*, 12/11/2019, 23:35:05-6. 25 Frames per second, 1920X1080, 2019.
Installation view, Wei Leng Tay: Abridge, WMA Space, Hong Kong, 2021.



Installation view, *Wei Leng Tay: Abridge*, Verge Gallery, University of Sydney, Sydney, 2021.



Installation view, Wei Leng Tay: *Abridge*, Verge Gallery, University of Sydney, Sydney, 2021.



Wei Leng Tay, *The Other Shore*, 2014-2016. Installation view, *The Flying Land*, Jut Art Museum, Taipei, 2018.

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