



W YEO WORKSHOP

LUKE
HENG



LUKE HENG

LUKE HENG (b. 1987, Singapore) employs painting as a structural framework to examine the delicate, often-illusory supports of perception, by giving attention to the nuances of memory and the void. 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.

Selected solo exhibitions include A+ Works of Art, Kuala Lumpur, Malaysia (2025 and 2019); Yavuz Gallery at S.E.A. Focus, Singapore (2020); Pearl Lam Galleries, Singapore (2017); Galerie Isabelle Gounod, Paris (2016); FOST Gallery, Singapore (2015). His works were also featured in several group exhibitions including 39+ Art Space, Singapore (2023), MIZUMA Gallery, Singapore (2023 and 2016); The Private Museum, Singapore (2020); ROH Projects, Jakarta, Indonesia (2018). He was an artist-in-residence at Light Grey Art Lab in Iceland in 2018.

W

Drawing from found photographs sourced from the internet and social media, Luke Heng creates tightly cropped, spectral compositions that hover between clarity and ambiguity. In this series of car paintings, such as *Paranoia* (2025), Heng depicts a car engulfed in flames captures a moment of heightened intensity, suspended between spectacle and uncertainty, its source image stripped of context and re-presented as a quiet yet unsettling fragment.



W



Luke Heng
Paranoia, 2025
oil on linen
150 x 120 cm

W



Luke Heng
Purgatorial, 2025
oil on linen
48.5 x 73 cm

W



Luke Heng
The Untitled Self, 2025
oil on linen
50 x 90 cm

W



Luke Heng
Renunciation, 2025
oil on linen
48.5 x 73 cm



W

Luke Heng
Lane splitting, 2025
oil on linen
56 x 38 cm



W



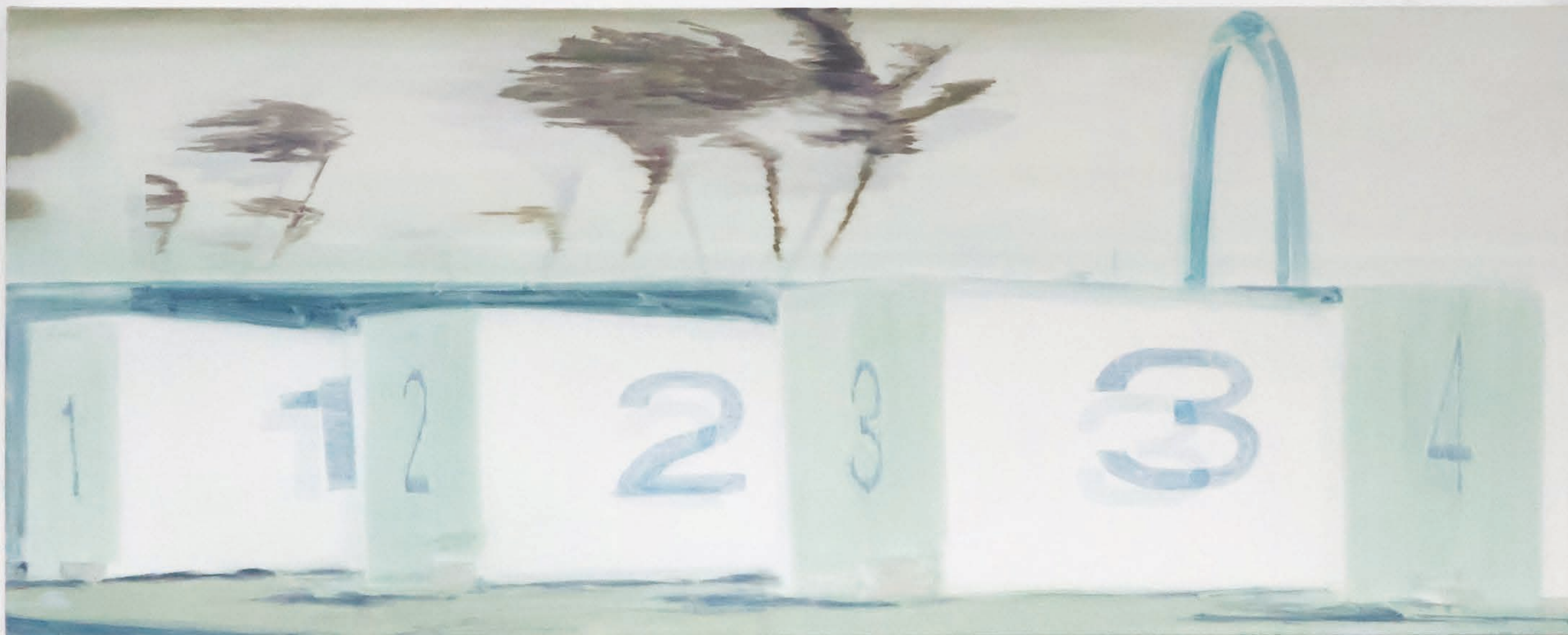
Luke Heng
Mirage, 2025
oil on linen
48.5 x 63.5 cm

W



Luke Heng
Mirage II, 2025
oil on linen
48.5 x 63.5 cm

W



Luke Heng
Taste of Salt, 2025
oil on linen
55 x 135 cm



1

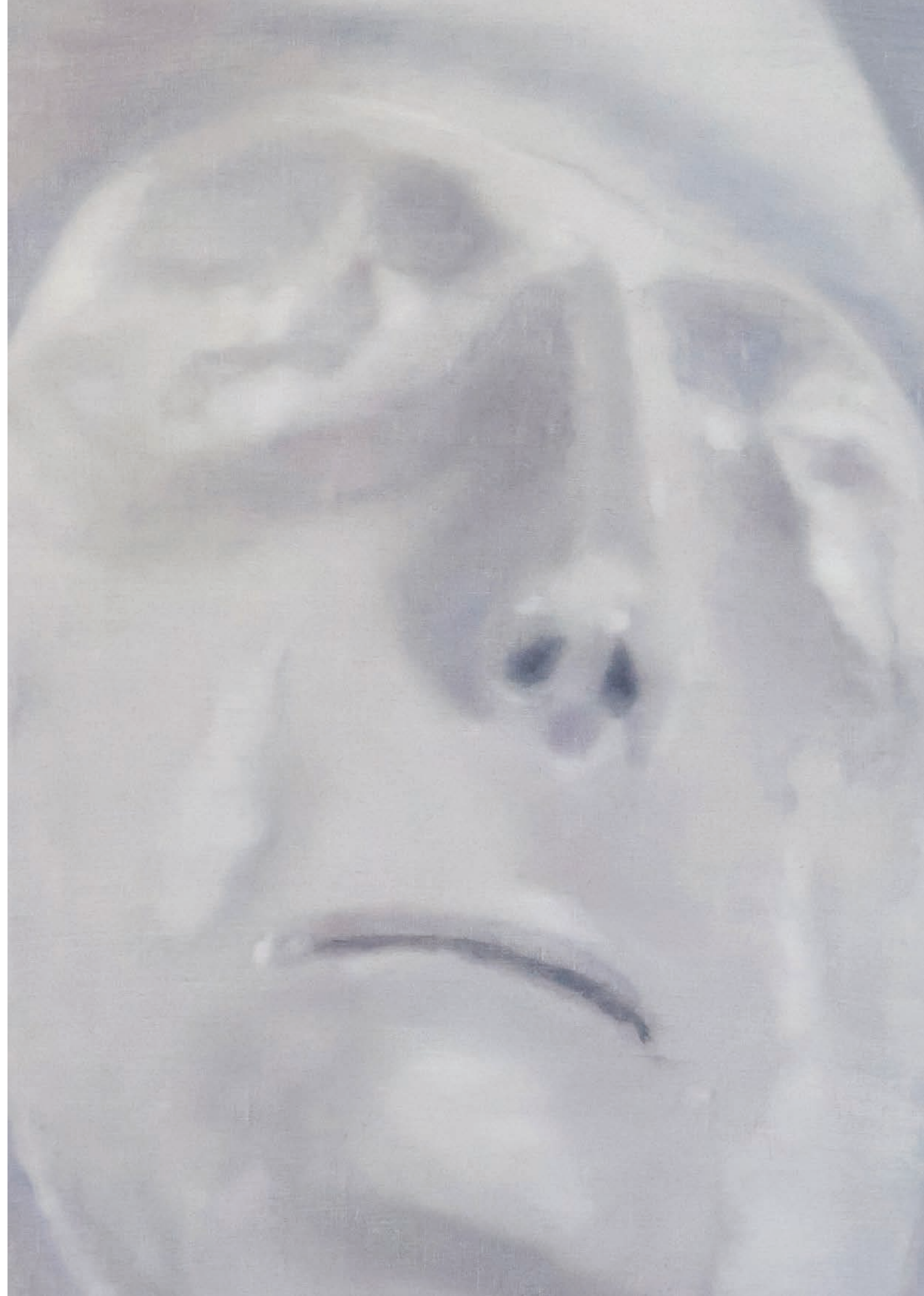
2

2

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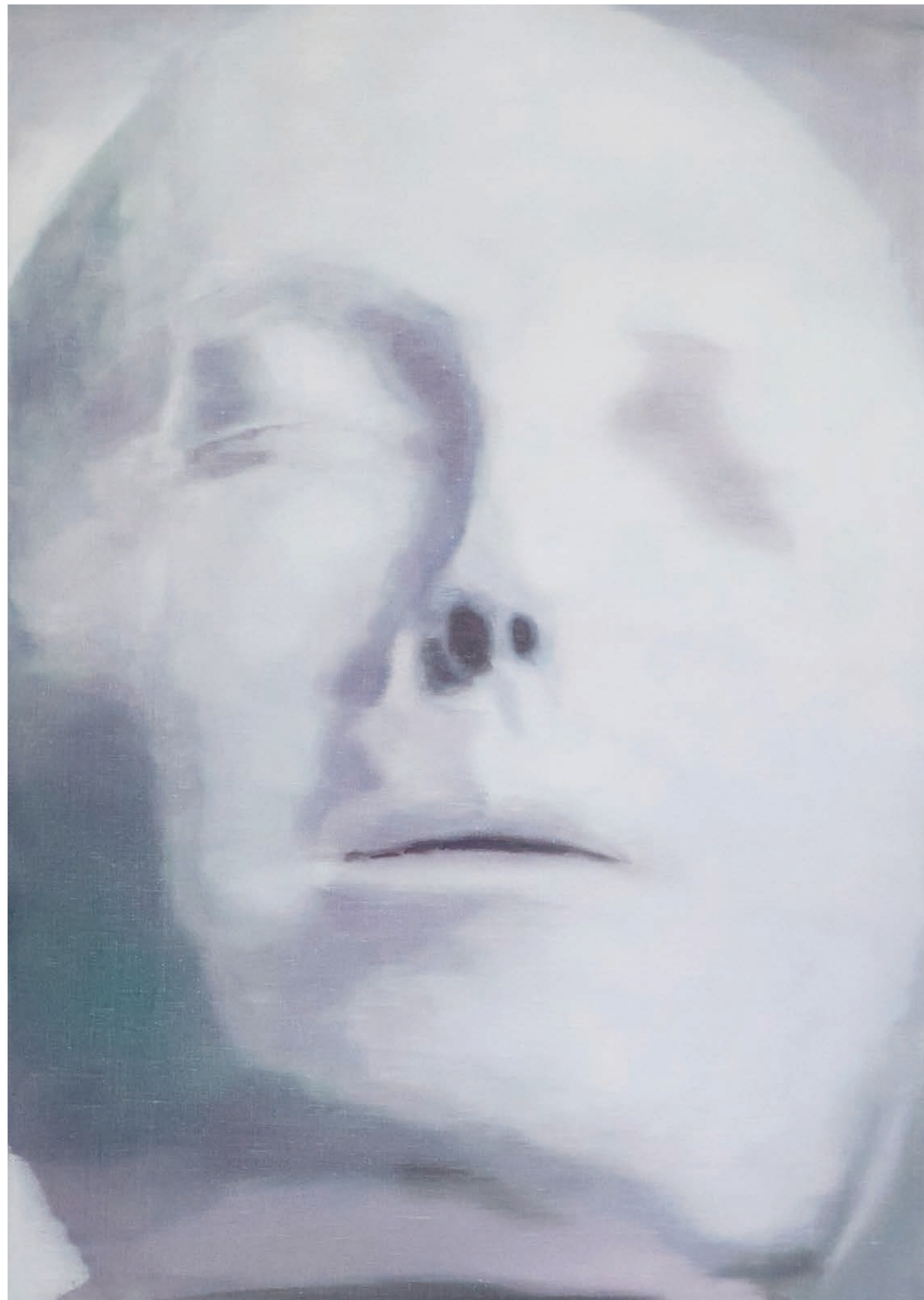
W

Heng paints a series of Resusci Anne, also known as the *Unknown Woman of the Seine*, the death mask of an unidentified young woman reputedly drowned in the River Seine around the late 1880s that CPR dolls later became modelled upon. It is unknown whether she died accidentally, was murdered, or ended her own life. Before the widespread availability of photography, the facial features of unidentified bodies were sometimes preserved by creating death masks so that relatives of the deceased could recognise them if they were seeking a missing person. Heng links these ideas of first aid and the possibility of saving someone from drowning to the notion of hope.



W

Luke Heng
The Witness, 2025
oil on linen
48.5 x 34.5 cm



W

Luke Heng
A Stranger in a strange land, 2025
oil on linen
48.5 x 34.5 cm



W

Luke Heng
I See You, 2025
oil on linen
48.5 x 35.5 cm



W

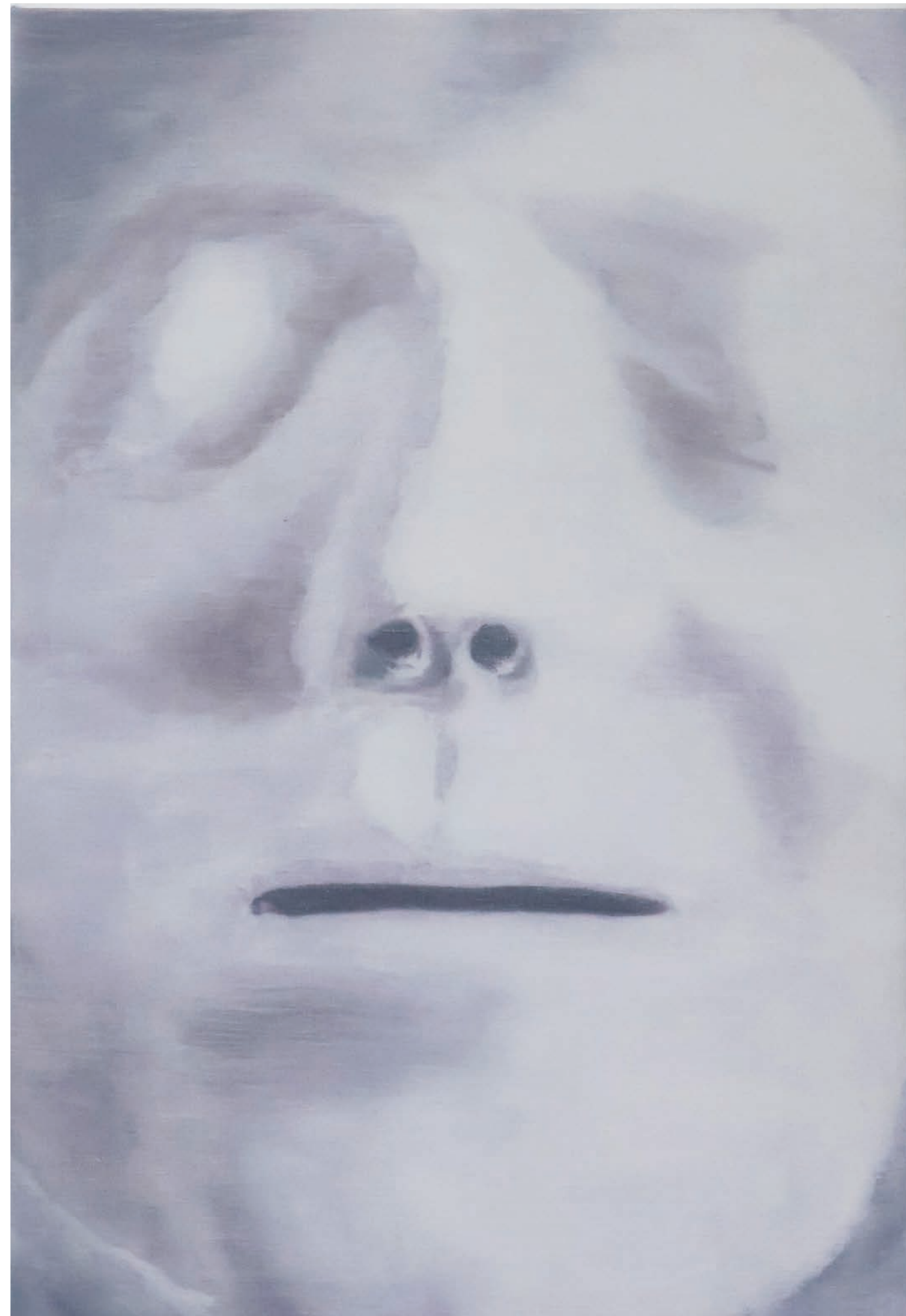
Luke Heng
Behest, 2025
oil on linen
48.5 x 35.5 cm





W

Luke Heng
ahhh, 2025
oil on linen
48.5 x 33.5 cm



W



Luke Heng
Match, 2025
oil on linen
33.5 x 48.5 cm

W



Luke Heng
Match II, 2025
oil on linen
33.5 x 48.5 cm

W

Luke Heng
Almost wet, 2025
oil on linen
48.5 x 34 cm





W

Luke Heng paints backs and clothing to expose what the spectacle hides. With figures turned away, he reveals the hidden side of performance, where emotional weight and quiet tension are carried out of view. These backs and clothing become soft architectures to conceal and obscure residual remnants of inner strain. This unreciprocated attention is a ritual of Simone Weil's '*Grace*,' a philosophy which Heng repeatedly returns to in his practice, acknowledging the slow burn of failing supports, as both figure and fabric turn towards a private void.



W

Luke Heng
I can hide, 2025
oil on linen
63.6 x 48.5 cm



W

Luke Heng
Self-Preservation, 2025
oil on linen
48.5 x 36.5 cm



W

Luke Heng
Spectre, 2025
oil on linen
48.5 x 35 cm



W

Luke Heng
Dream, 2025
oil on linen
48.5 x 35 cm





W

Luke Heng
Calcified, 2025
oil on linen
58 x 55 cm



W

Luke Heng
Dakota, 2025
oil on linen
48.5 x 33.5 cm



W

Luke Heng
Cashew, 2025
oil on linen
48.5 x 36.5 cm



W

Besides the numerous visual stimuli taken from scouring the Internet and social media, Luke Heng also allows his personal experiences to inform the subject matter of his paintings. For instance, *Nemesis* and *Nemesis II* (2025) depict dentist lights, which were painted as a response to the artist's fear of visiting the dentist in the past. They carry a sense of unknowing and gesture towards a willingness to embrace this uncertain future.

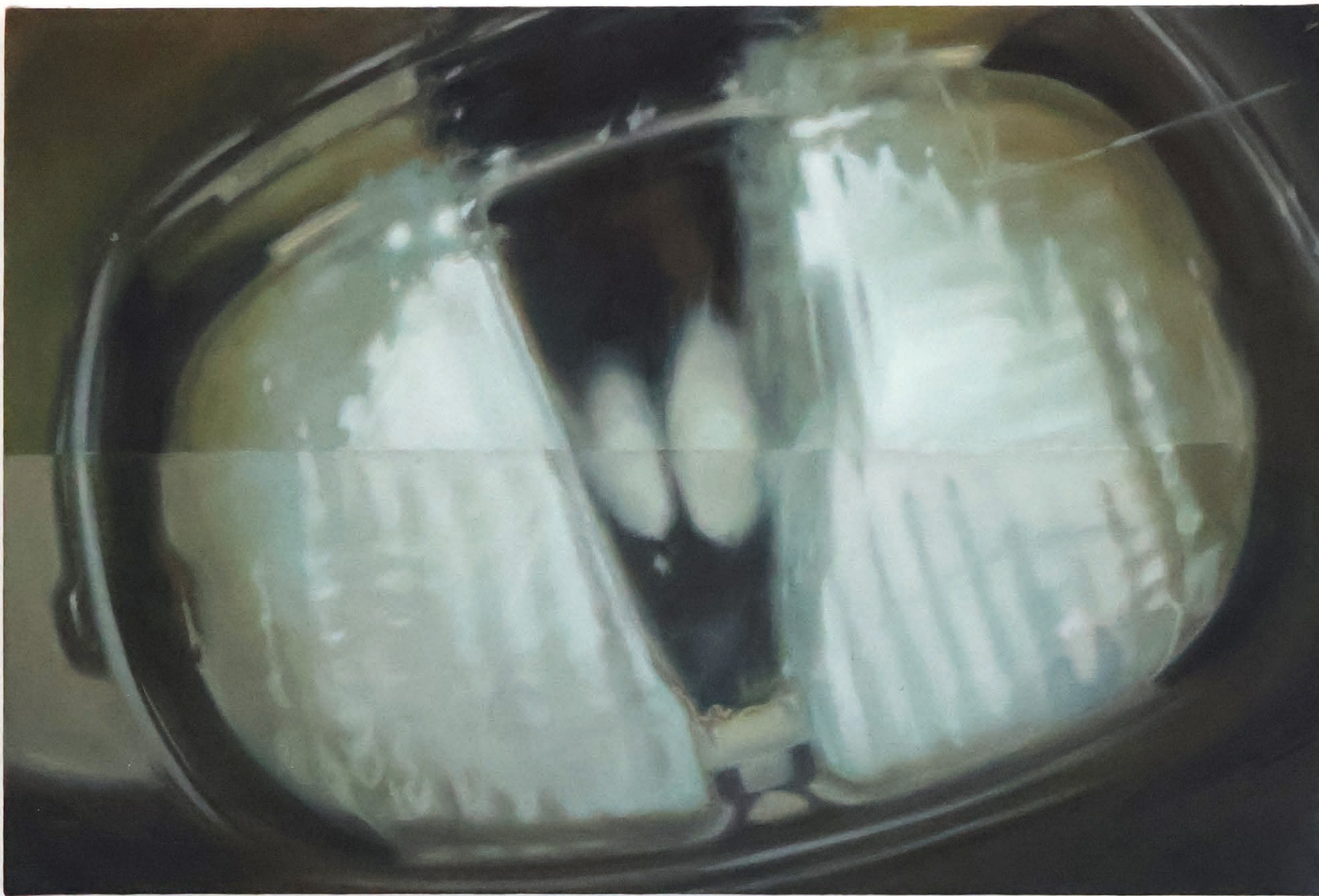


W



Luke Heng
Nemesis, 2025
oil on linen
29.5 x 66.5 cm

W



Luke Heng
Nemesis II, 2025
oil on linen
34.5 x 51 cm

W

Luke Heng
Calamine lotion, 2025
oil on linen
48.5 x 36.5 cm



W



Luke Heng
Almost dry, 2025
oil on linen
37.5 x 61 cm



W



Luke Heng
Continuity, 2025
oil on linen
31 x 56.5 cm

W



Luke Heng
Naked and Bare, 2025
oil on linen
38 x 56 cm

W

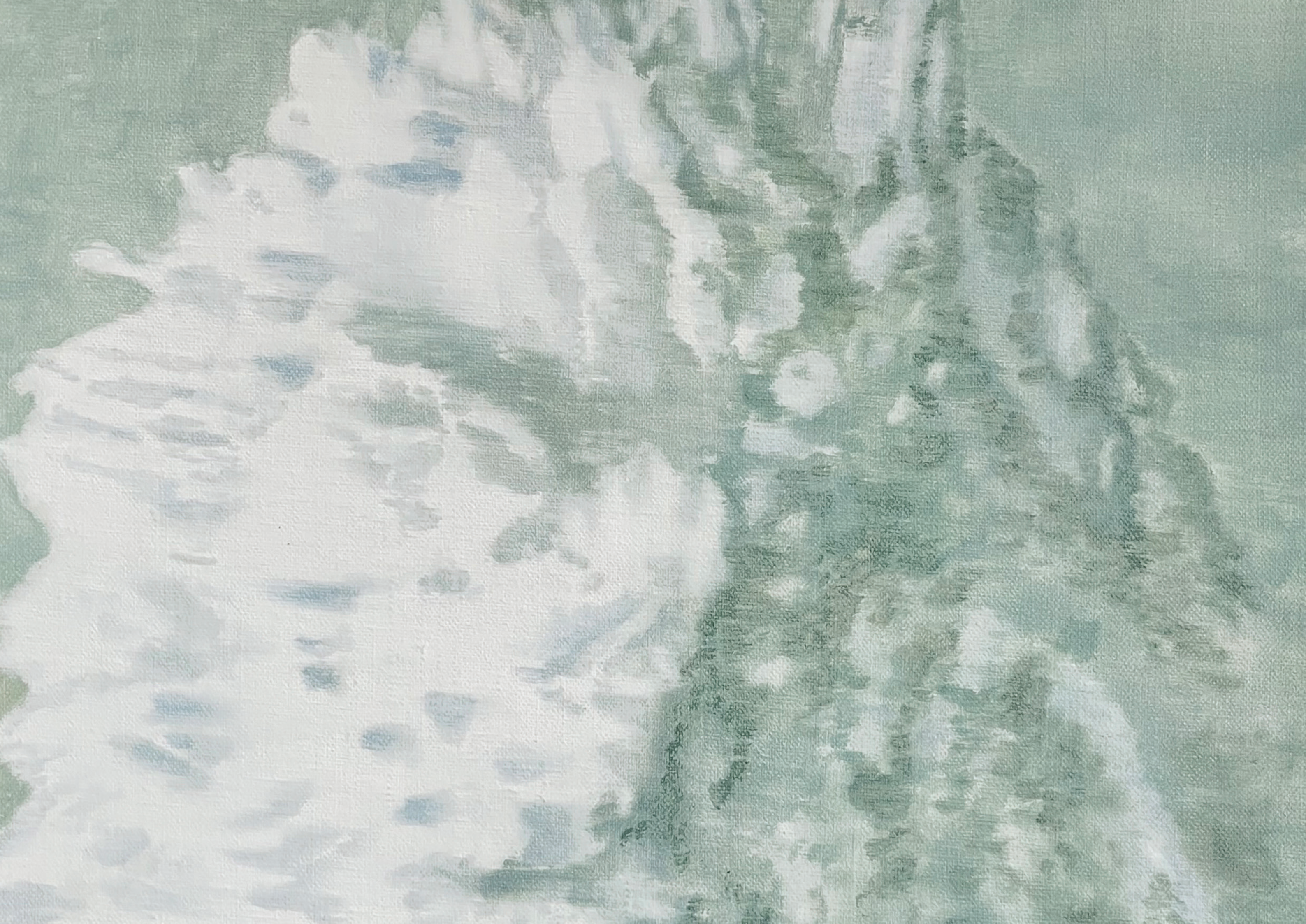


Luke Heng
Not just a formula, 2025
oil on linen
45 x 80 cm

W

Luke Heng
Violently whipped, 2025
oil on linen
38 x 35 cm





W

As with *Nemesis* and *Nemesis II*, the paintings of birthday cakes stems from a personal ambivalence or aversion towards birthday celebrations for the artist. For Heng, birthday cakes are symbolic of the passing of time and yet simultaneously signals the destruction of it — through our immediate consumption of the cake itself. In their tightly cropped compositions, they even seem like landscapes, in part obscure and perhaps foreboding something far more morbid.



W



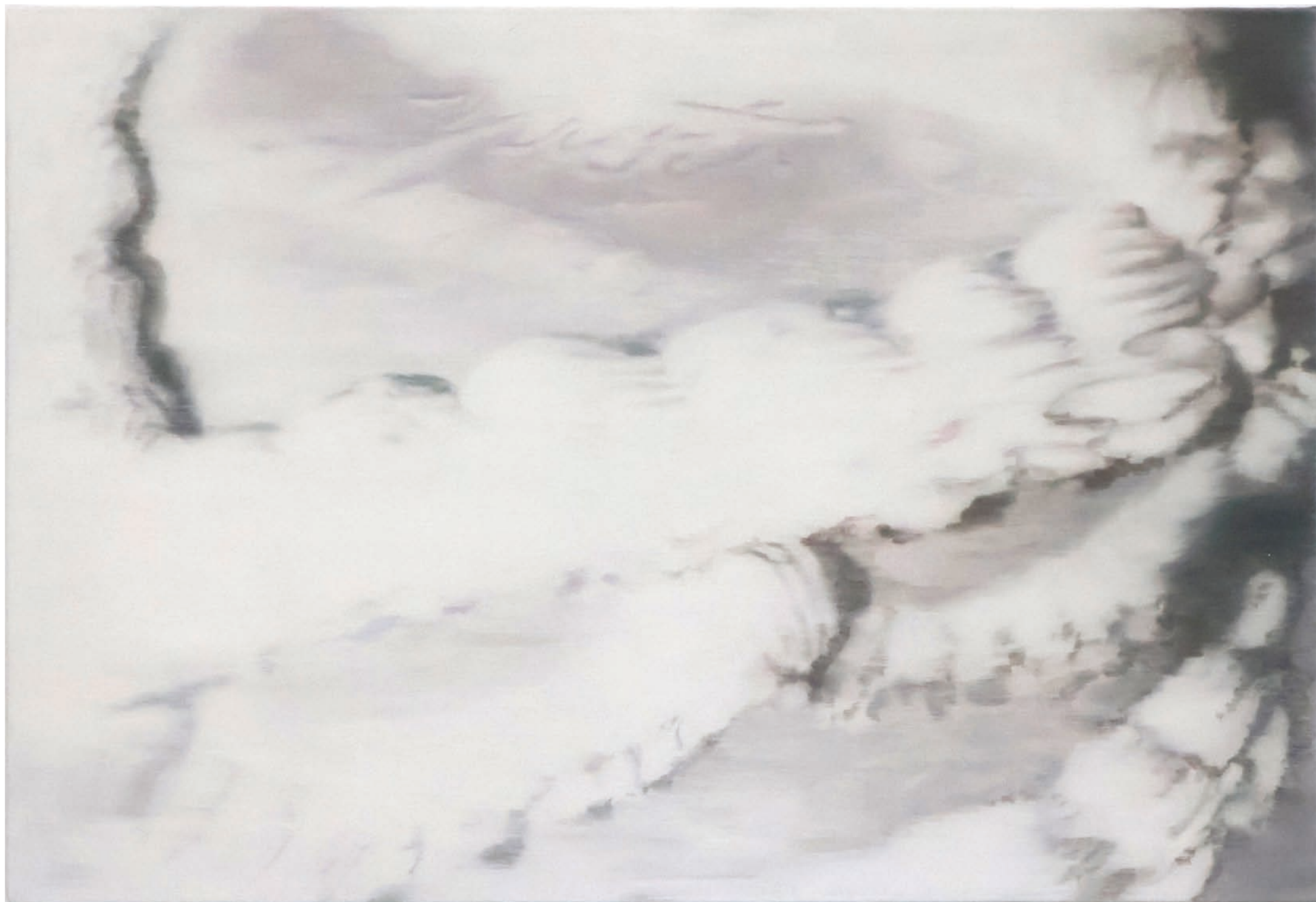
Luke Heng
Corinthian, 2025
oil on linen
31 x 56.5 cm

W

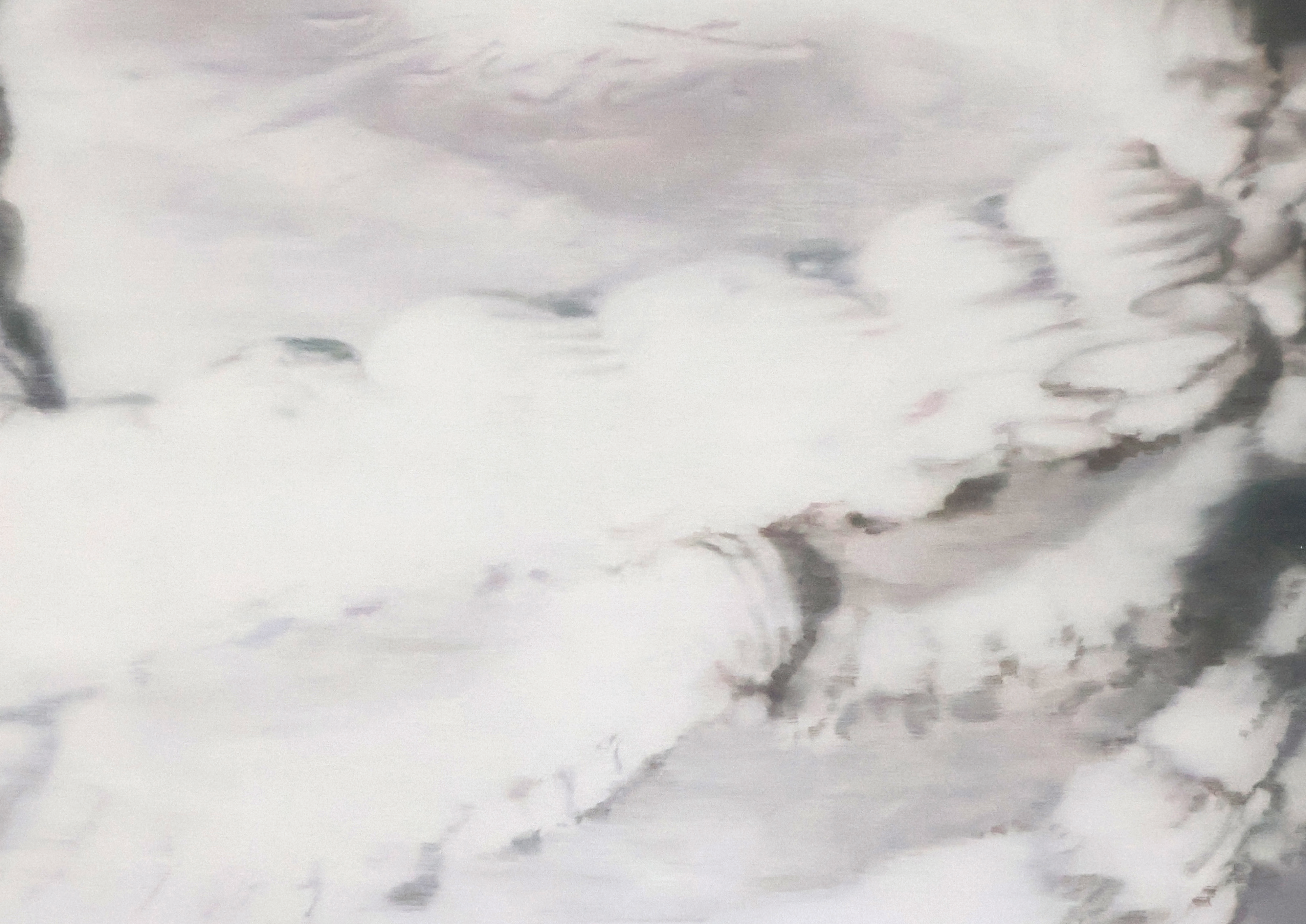


Luke Heng
Sparkle Once, Sparkle Two Times, 2025
oil on linen
33 x 52.5 cm

W



Luke Heng
Bittersweet, 2025
oil on linen
38 x 56 cm

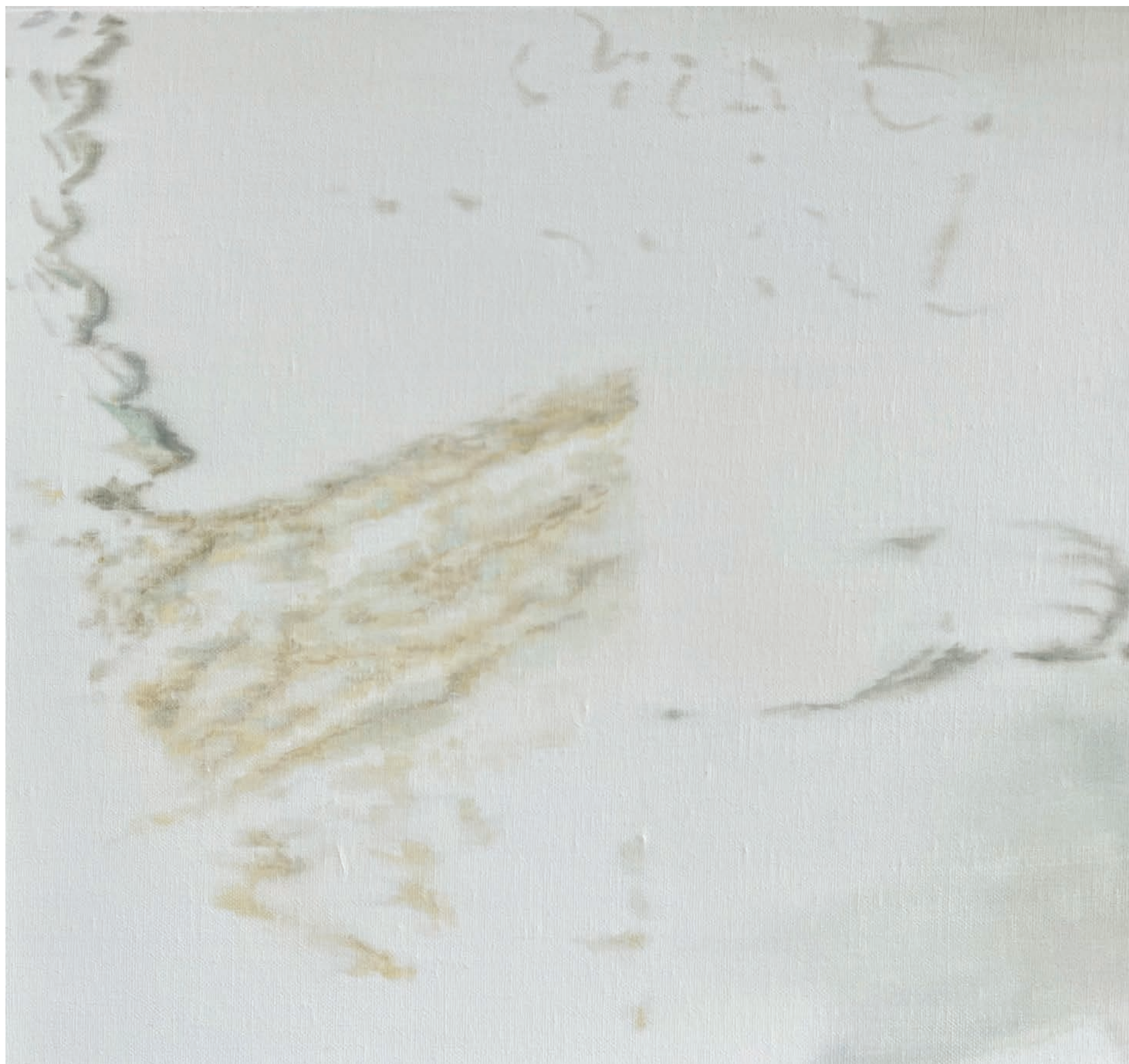


W



Luke Heng
Corinthian II, 2025
oil on linen
38 x 35 cm

W



Luke Heng
I hope you have a sweet tooth, 2025
oil on linen
35 x 38 cm

W

Luke Heng
Weeping cream, 2025
oil on linen
48.5 x 35 cm



W



Luke Heng
Something sweet, 2025
oil on linen
37.5 x 61 cm



W

Luke Heng's *Timestamps* series uses leftover paint derived from his figurative paintings—a gesture recalling the ethos of not wasting food that shaped his upbringing in an Asian household. In these works, time is painted inversely, akin to reading an artist's signature from the back of a canvas. Referencing On Kawara's date paintings, which consider time as both universal and deeply personal, Heng repositions temporality as something residual and cyclical, embedded in material process rather than a fixed record.



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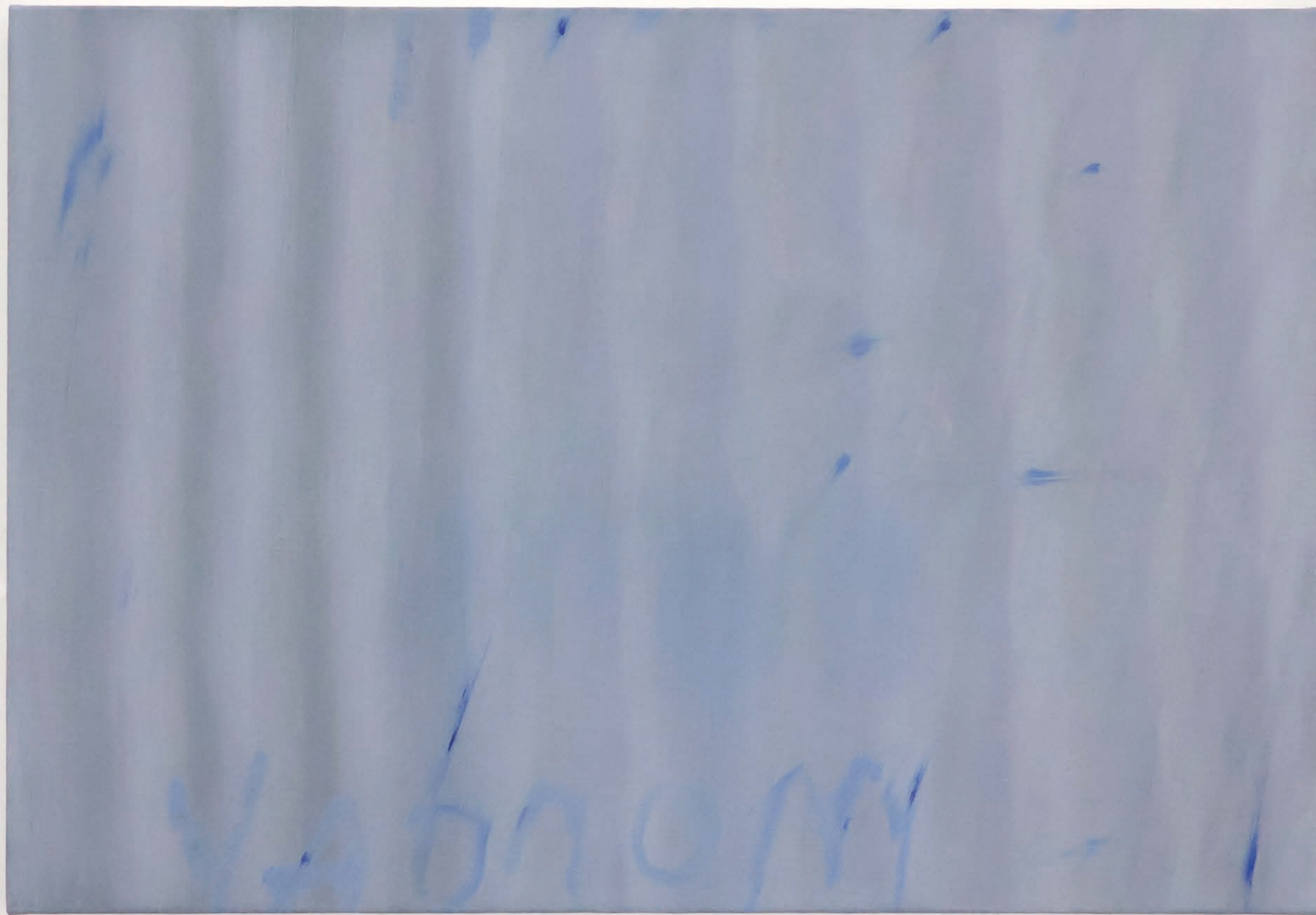
Luke Heng
Timestamp #00, 2025
oil on linen
36.5 x 48.5 cm

W



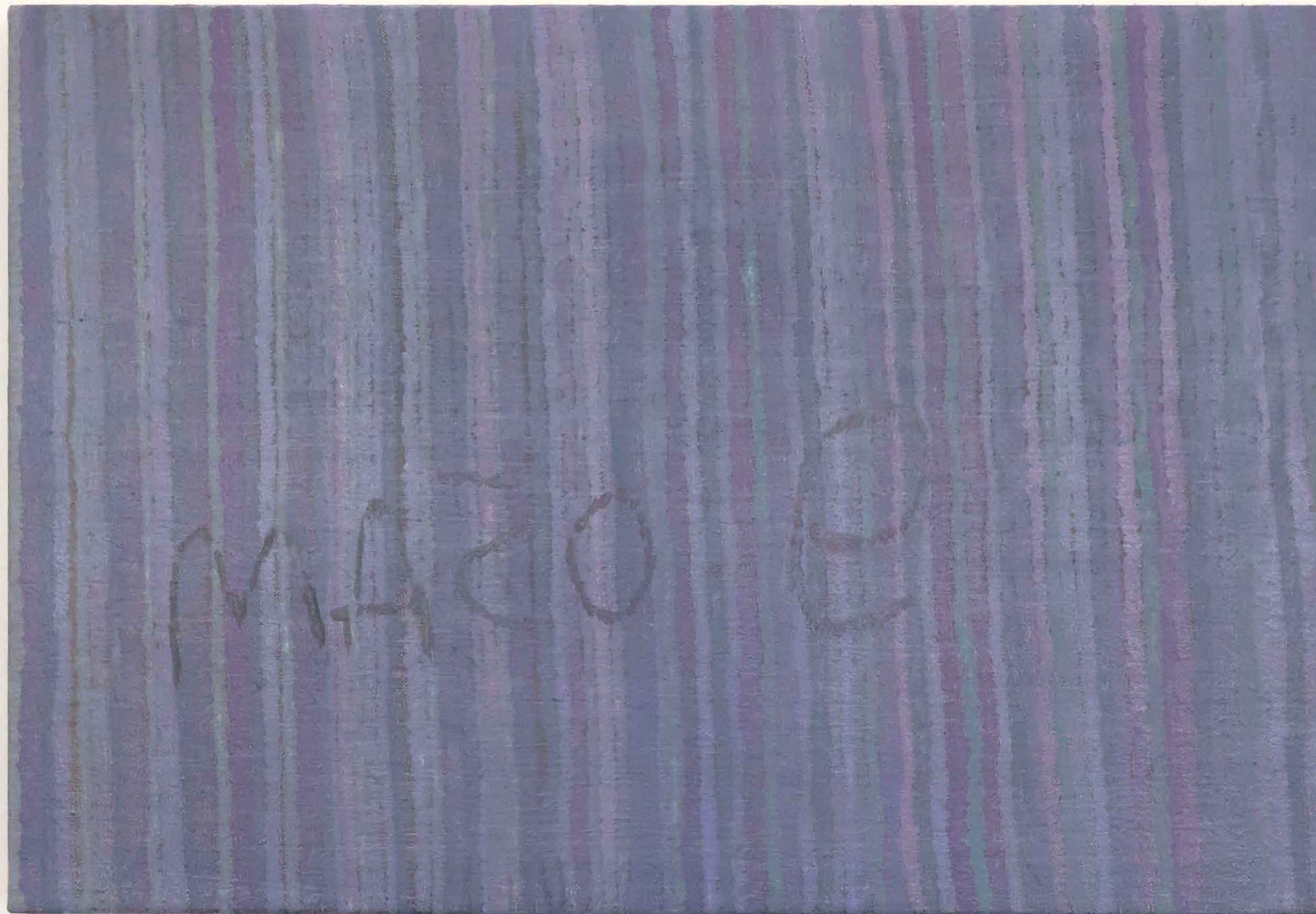
Luke Heng
Timestamp #2, 2025
oil on linen
33.5 x 48.5 cm

W



Luke Heng
Timestamp #3, 2025
oil on linen
33.5 x 48.5 cm

W



Luke Heng
Timestamp #4, 2025
oil on linen
33.5 x 48.5 cm

W



Luke Heng
Timestamp #5, 2025
oil on linen
33.5 x 48.5 cm

W



Luke Heng
Timestamp #6, 2025
oil on linen
33.5 x 48.5 cm

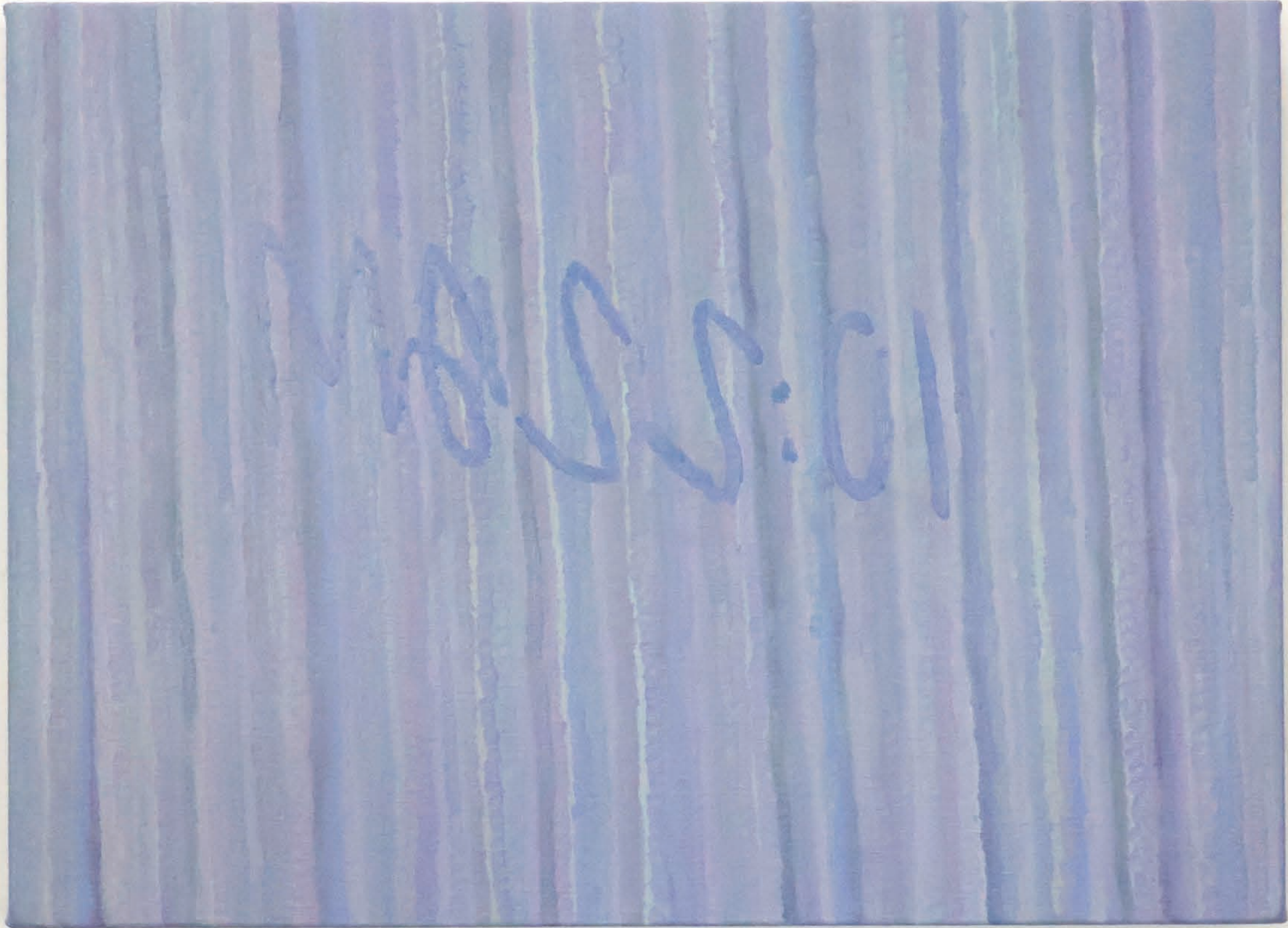


W



Luke Heng
Timestamp #7, 2025
oil on linen
33.5 x 48.5 cm

W



Luke Heng
Timestamp #8, 2025
oil on linen
33.5 x 48.5 cm

W



Luke Heng
Timestamp #9, 2025
oil on linen
29 x 29 cm



W



Luke Heng
Timestamp #10, 2025
oil on linen
34.5 x 48.5 cm

W



Luke Heng
Timestamp #11, 2025
oil on linen
34 x 48.5 cm

W



Luke Heng
Timestamp #12, 2025
oil on linen
48.5 x 63.5 cm



W



Luke Heng
Timestamp #13, 2025
oil on linen
35 x 48.5 cm

W



Luke Heng
Timestamp #14, 2025
oil on linen
48.5 x 63.5 cm

W



Luke Heng
Timestamp #15, 2025
oil on linen
34.5 x 48.5 cm

W

SELECTED SOLO
EXHIBITIONS

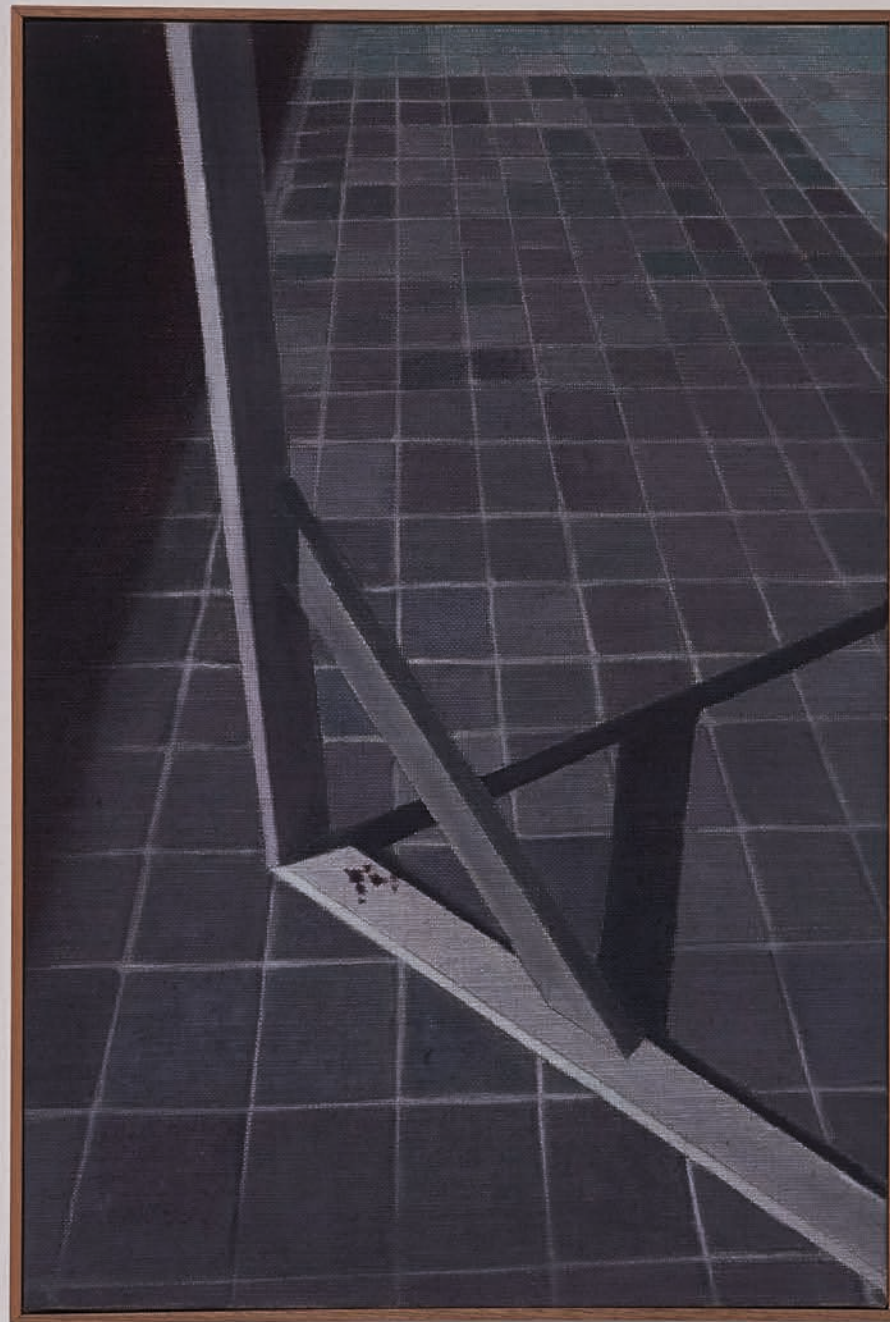
- 2025 *Kadang Kadang Dekat Dekat Akan Datang No.7 with Luke Heng*, A+ Works of Art, Kuala Lumpur, Malaysia
- 2020 *Non-Place: Peripherals*, Ames Yavuz at S.E.A.Focus, Singapore
- 2019 *Al/linum*, A+ Works of Art, Kuala Lumpur, Malaysia
- 2017 *After Asphodel*, Pearl Lam Galleries, Singapore
- 2016 *Royal Stanza*, Galerie Isabelle Gounod, Paris, France
- 2015 *The Waiting Room*, FOST Gallery, Singapore

SELECTED GROUP
EXHIBITIONS

- 2023 *Thinking About Abstraction*, 39+ Art Space, Singapore
- 2022 *LHLLL*, MIZUMA Gallery, Singapore
- 2021 *To Draw a Line: Reflections on Drawing as Form*, ADM Gallery, Singapore



Installation view, *LLLLL*, MIZUMA Gallery, Singapore, 2022.



Installation view, *LHLLL*, MIZUMA Gallery, Singapore, 2022.



To Draw a Line:

Reflections on Drawing as Form

Masumi Arita
David Blaney
Ben Canacino
Gensuwan Chua
Peter Gouderngh
Kayleigh Goh
Loke Hong
Sof Leong
Kim Lin
Tom Marion
Yoshyu Ni
Tawatchai Pongthasawat
Chen Sai Hua Kuan
Thu, Tahir
Sara Sizer
Jasmina Stokic

The concept of line drawing is a form of drawing that is often used to represent a form or a shape. It is a simple and direct way of communicating an idea or a concept. The line drawing is a form of drawing that is often used to represent a form or a shape. It is a simple and direct way of communicating an idea or a concept. The line drawing is a form of drawing that is often used to represent a form or a shape. It is a simple and direct way of communicating an idea or a concept.

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Installation view, *To Draw a Line: Reflections on Drawing as Form*, ADM Gallery, Singapore, 2021.



Installation view, *To Draw a Line: Reflections on Drawing as Form*, ADM Gallery, Singapore, 2021.



Installation view, *Non-Place: Peripherals*, Ames Yavuz at S.E.A.Focus, Singapore, 2020.



Installation view, *Al/linum*, A+ Works of Art, Kuala Lumpur, Malaysia, 2019.



Installation view, *After Asphodel*, Pearl Lam Galleries, Singapore, 2017.



Installation view, *After Asphodel*, Pearl Lam Galleries, Singapore, 2017.



Installation view, *The Waiting Room*, FOST Gallery, Singapore, 2015.



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