

Solo Exhibition by  
Ashley YK Yeo



26 October — 8 December 2024







*A Strange Resonance* presents new works, including paper sculptures with application of natural materials, featuring shimmering, delicate surfaces.

In Yeo's practice, drawing and sculptures have been a way of thinking and reflections from the social environment. Subjectivity constantly unfolding into forms on paper, that is at once fragile and soft, but concrete in its materiality, offer vulnerability and slowness. The reference to nature as subject and material, with its insight and mysteries, can open a form of infinity.

Her works continue the study of geometrical forms to unfold the poetic and symbolic nuances from simple structures, and an invitation to linger in the moment when a person encounters themselves.

The Singaporean artist, Ashley YK Yeo, seems in every possible way out of sync with our time, going up against the collective stream of developments, fashions and tendencies that characterize our present moment: her work is delicate in a time of brutality, her work is slow in a time of massive acceleration, her work is handmade in a time of digitalization, her work is diminutive and reserved in a time of loud effects and of boastful, self-promoting expressions. Her work is, in other words, hopelessly out of touch with the small, unimaginative field that we like to call “reality”; and from this hopelessness, from this strange exile of hers she returns with a paper pearl, she emerges with her fragile paper sculptures and places them before us as signs and letters of a forgotten language — a gesture that would appear naïve, ridiculous even, if it wasn't so serious, so sincere and so pregnant with poetical reflections and poetical defiance. Over the years she has carefully chosen and perfected the expressive weapons that she now turns against the ills of our time: paper against plastic, arabesques against alienation, presence and contemplative attendance against the superficial and hasty encounters of social life today.

It is a simple, yet significant fact that all her sculptures are handmade, each motif and pattern carefully brought to the fore through a meticulous delineation and selection of cuts. The hand, the paper, the scissor constitute a dynamic triangle in which something hitherto unthinkable becomes perceptible and thinkable for the first time. It is a space of encounters between potentiality and actuality, a balancing act between what is and what could be, between visions and envisions, traversing a field of possibilities as thin as a paper but as deep as an artist's imagination. In the end a sculpture emerges, a work manifests itself, becomes concrete. But this concretization has a peculiar quality in Yeo's work. Fragile as it is, constituted of a myriad of tiny punctures and holes, her work doesn't stand forth with the self-assuredness of a work that securely belongs to this world, a work that has now emerged to claim its rightful place and the public's admiration and applause, but rather as a hesitant birth, a coming into being that lingers, steps back and forth on a ghostly threshold, neither belonging fully to this world nor truly locatable in another. Like an infant still unsure about its own role and about its proper, physical dimensions it emerges and retreats indecisively before us. Hence it is up to us, the

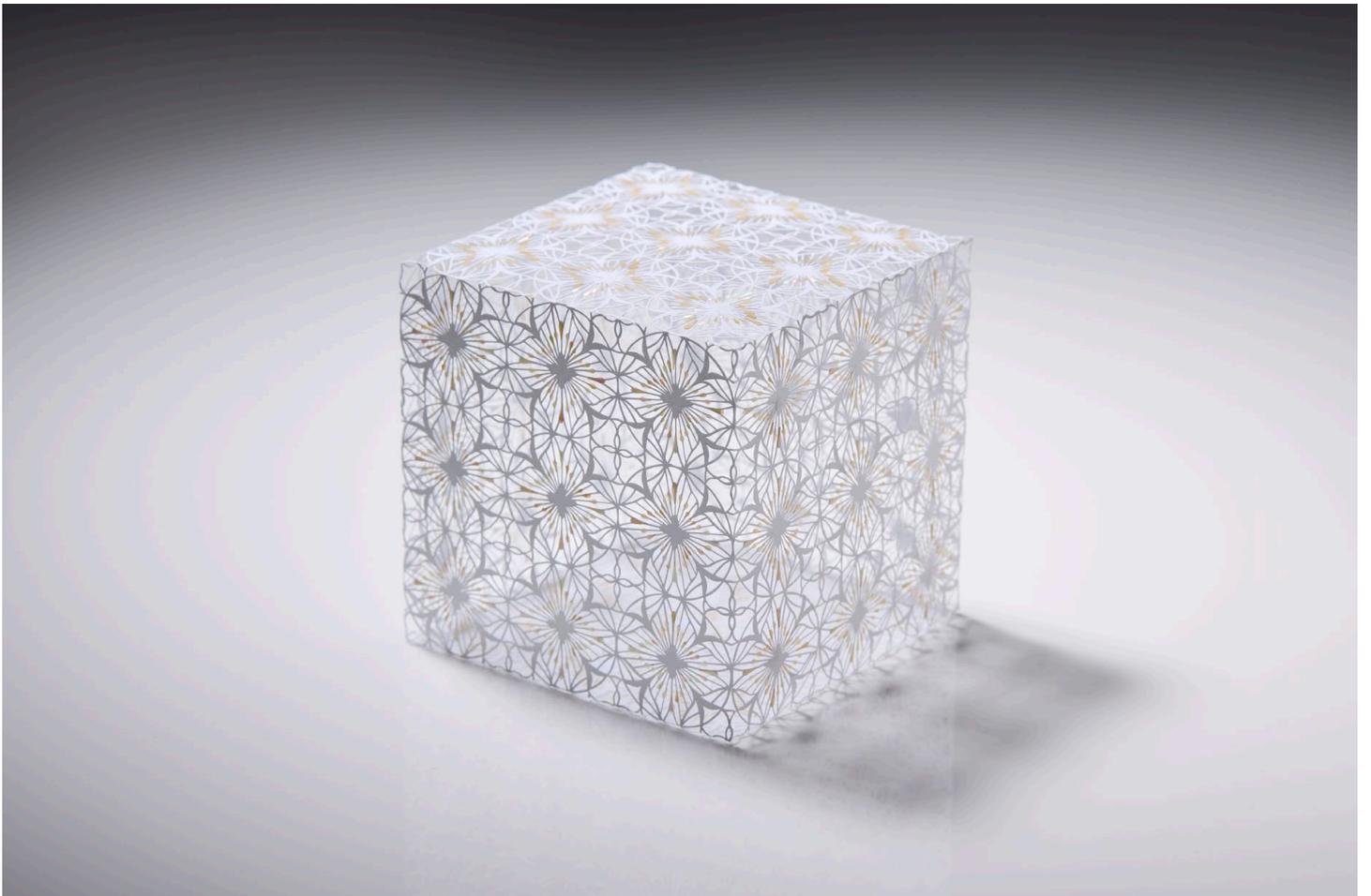
audience, to lure it into this world, to call it into being, to encourage it to take the final step into material and perceptual existence — a process that can only be successful, if we, the audience, call, lure and encourages in the right way: that is, by devoting ourselves fully to the contemplation of the work. There is no middle way, no flimsy attention, no hasty and superficial perception that will achieve this. One has to move close, both in physical and in attentive, phenomenological terms in order to see it. Thus the second peculiar fact about Yeo's art: her works are small — so small, in fact, that one may very easily miss them. Full of details, as they are, they themselves are not much more than white, snowflake-like details in a world of large and colorful things that constantly call for attention. Her work therefore asks something that many of us, easily distracted citizens of the modern world, almost have forgotten how to give — something that we must now rediscover or re-invent in front of her oeuvre: the meaning of intimacy, the value of integrity, of uncompromised and uncompromising attention. To see her work one must leave one world behind in order to gain another. This is how unwavering Yeo is, how demanding she is and what she whispers to the attentive ear with her voice of sculpted paper.



**Anders Kølle** is lecturer of Communication Arts at Khon Kaen University, Thailand. Holding a PhD in Media and Communications from The European Graduate School, he has taught art and philosophy at several universities, including the University of Copenhagen and Assumption University, Bangkok.

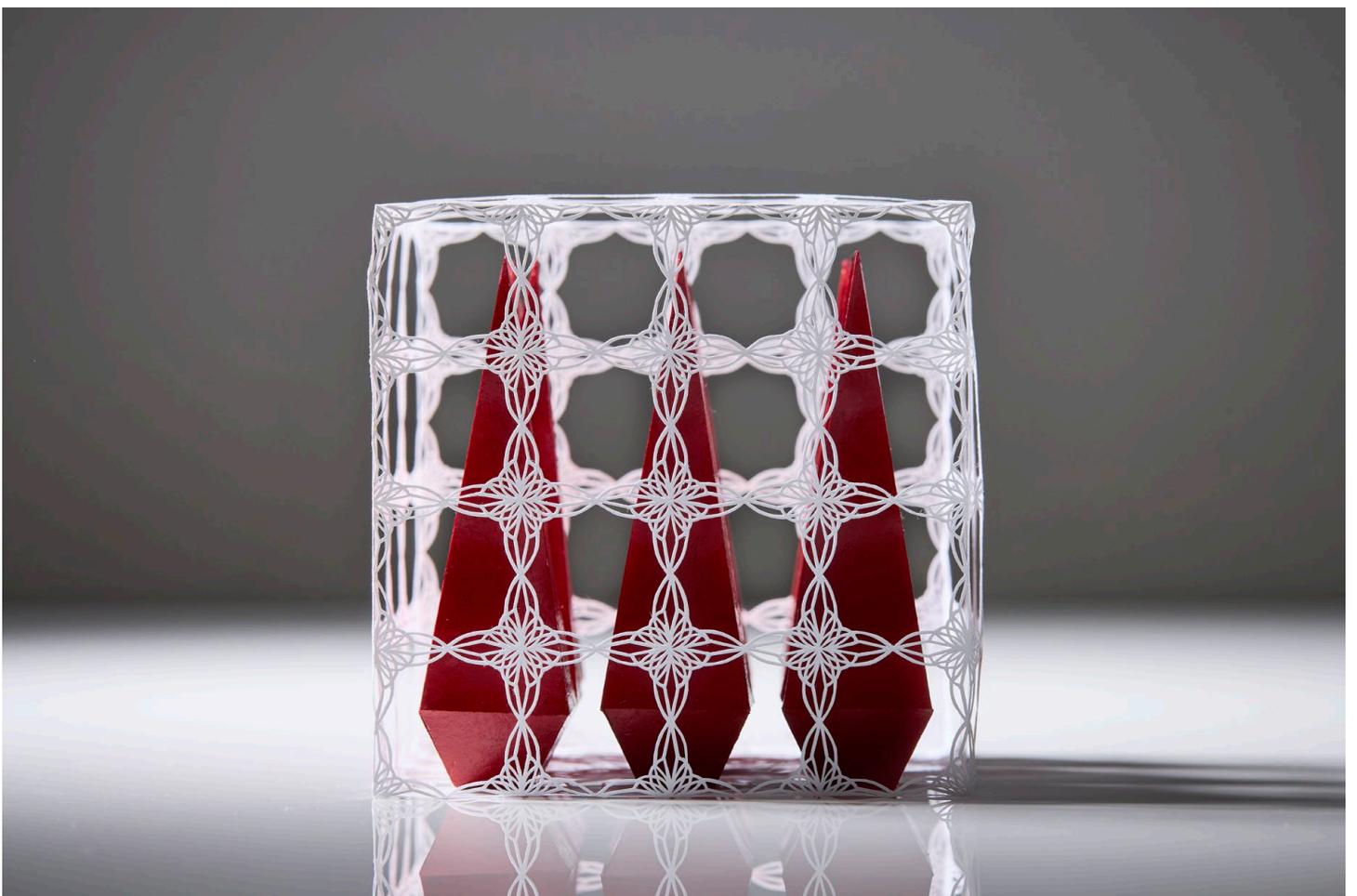
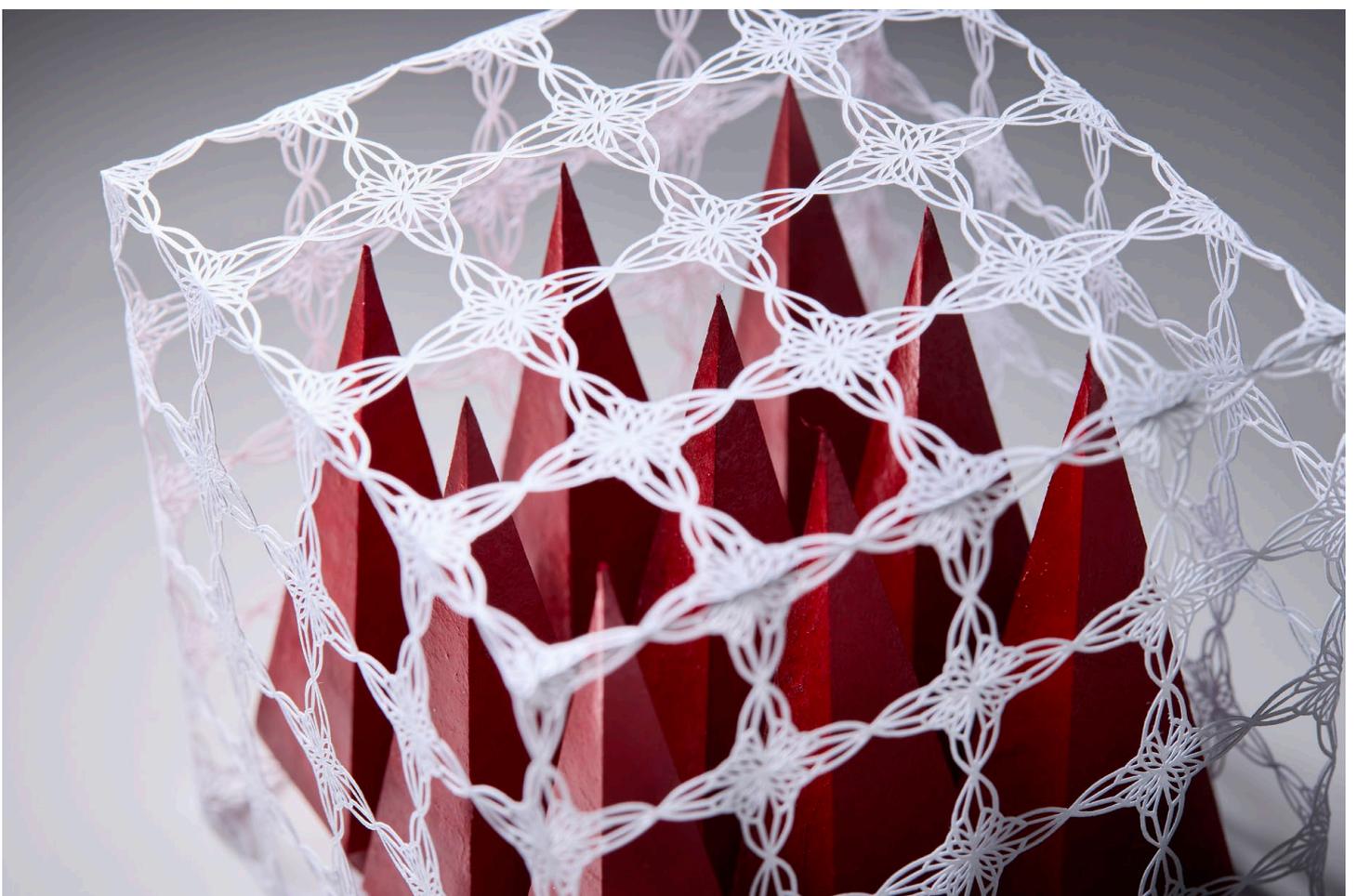
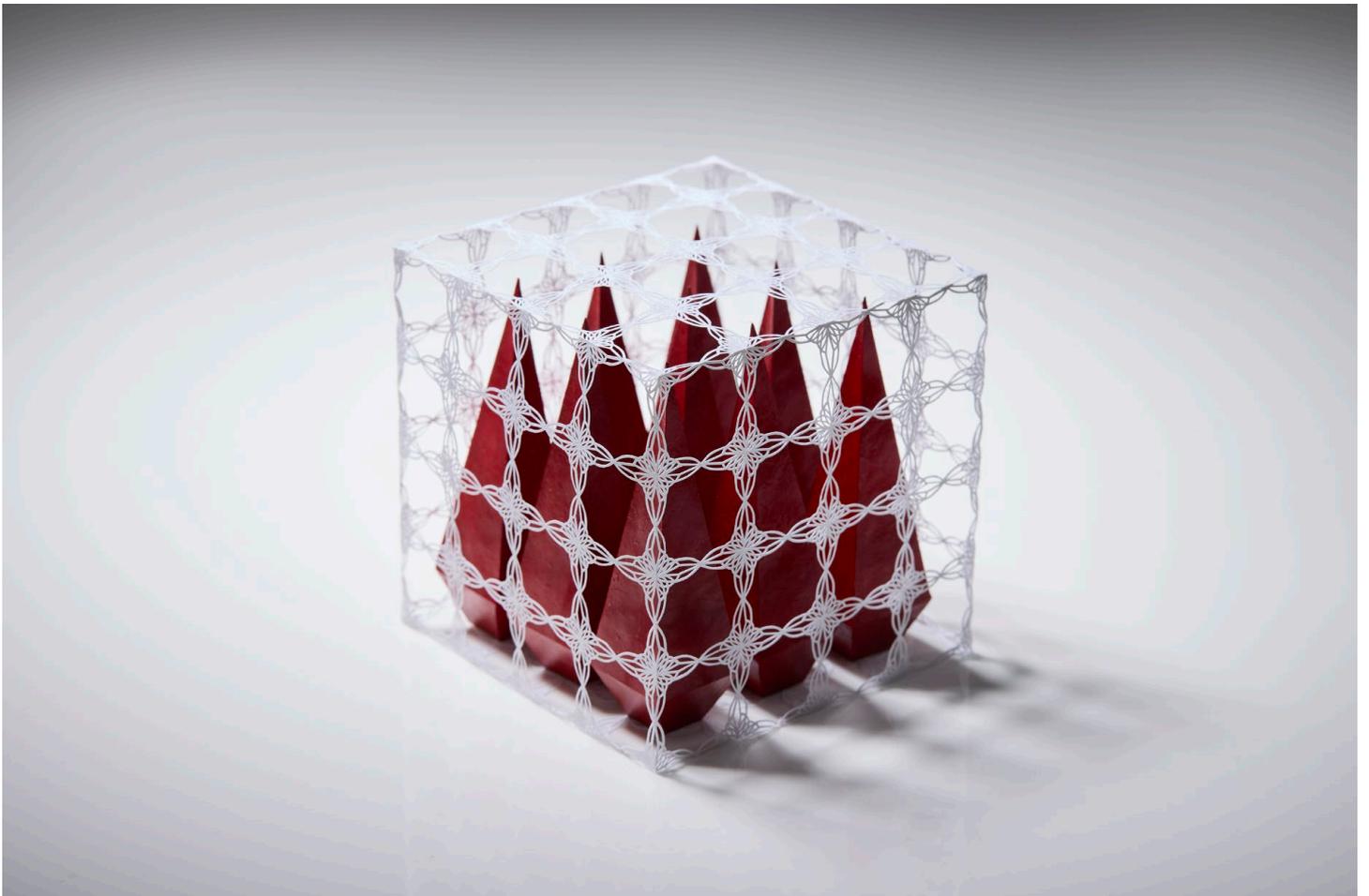
His work focuses on contemporary encounters between philosophy and art, and on art's potential to produce new modes of thinking and create new forms of critique.

His publications include *On Being Ridiculous*, *The Technological Sublime*, and *Beyond Reflection*.



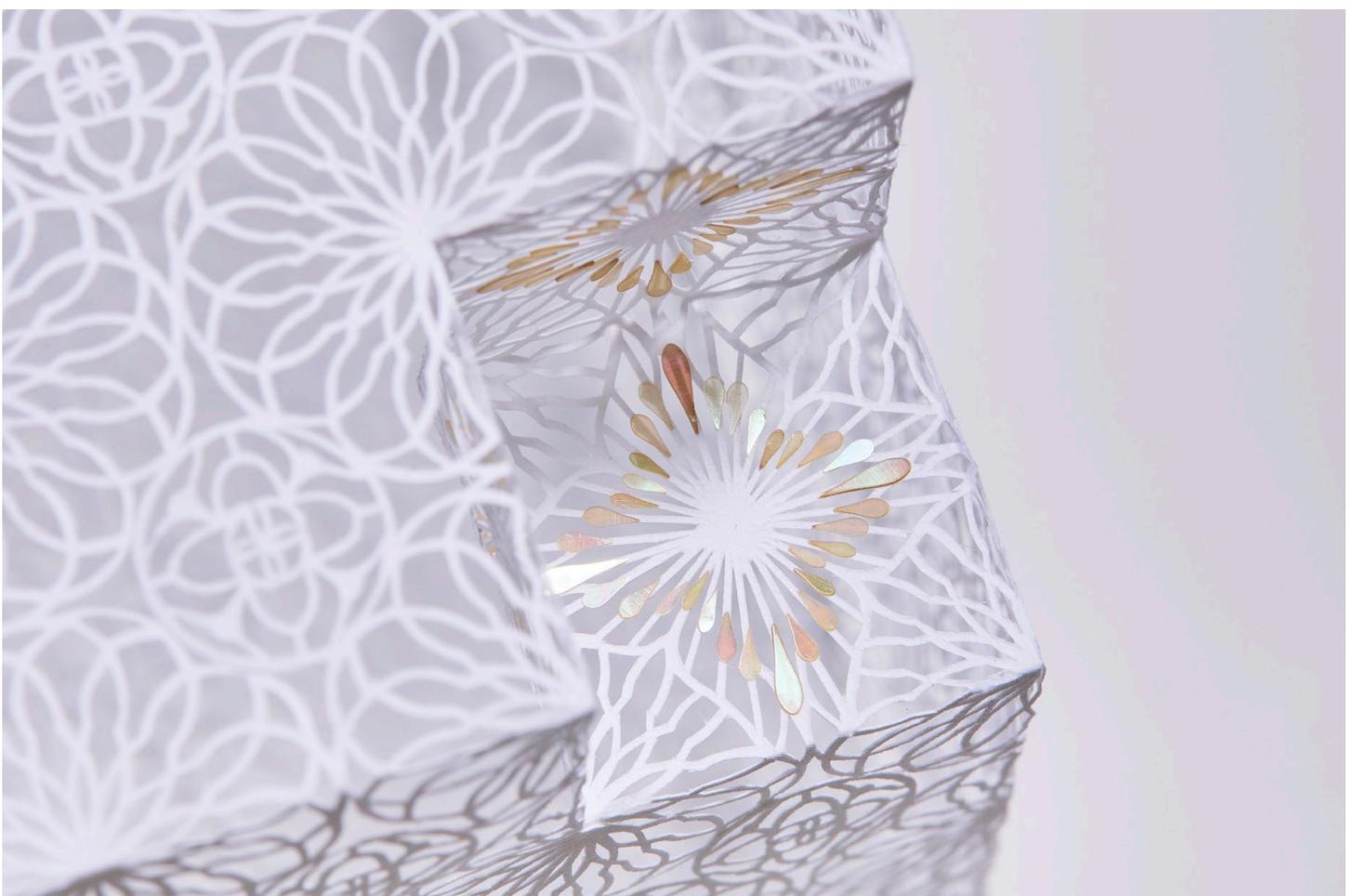
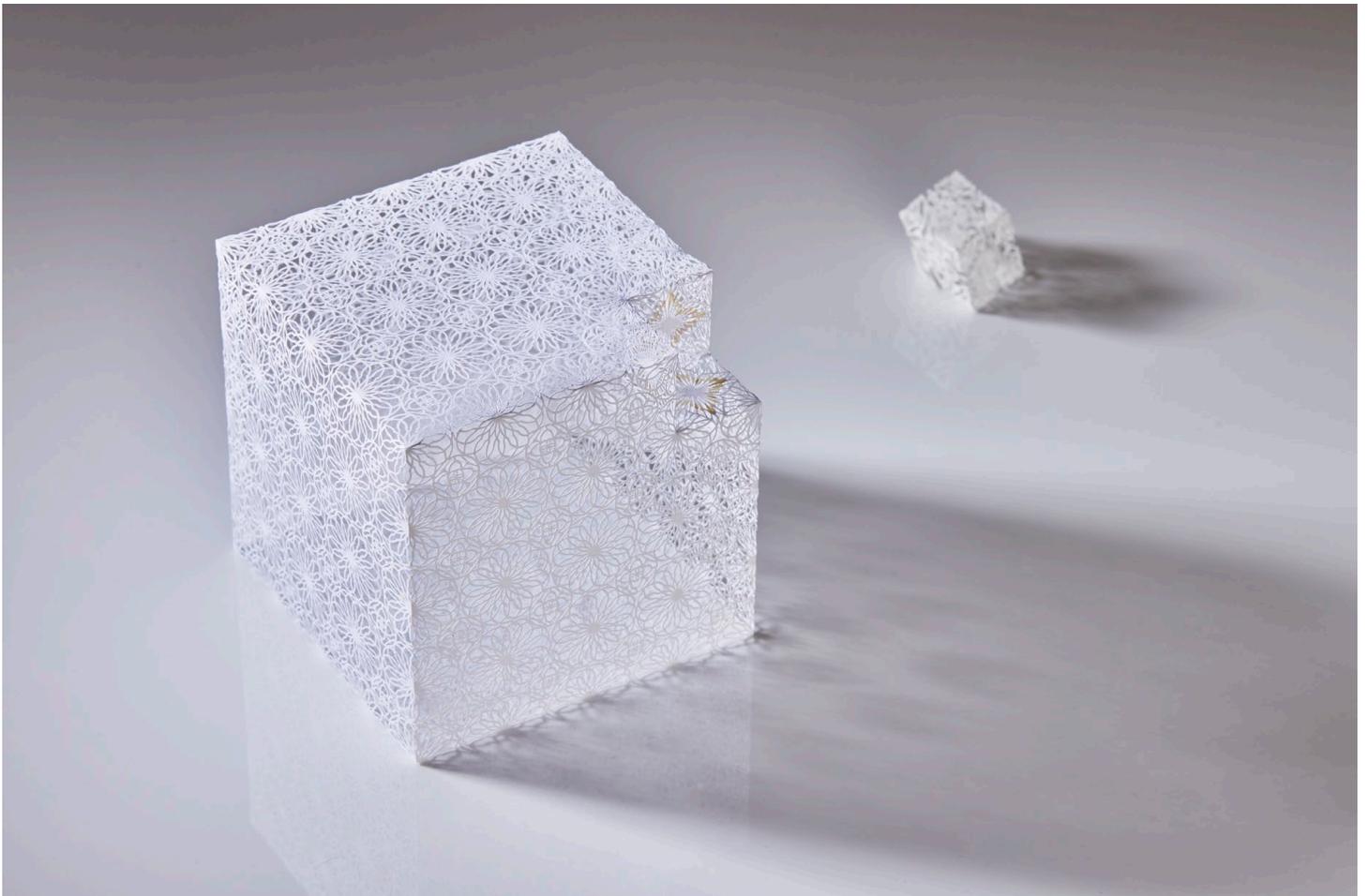
*scent of time*, 2024

mother-of-pearl on hand cut paper  
7.85 × 7.85 × 7.85 cm



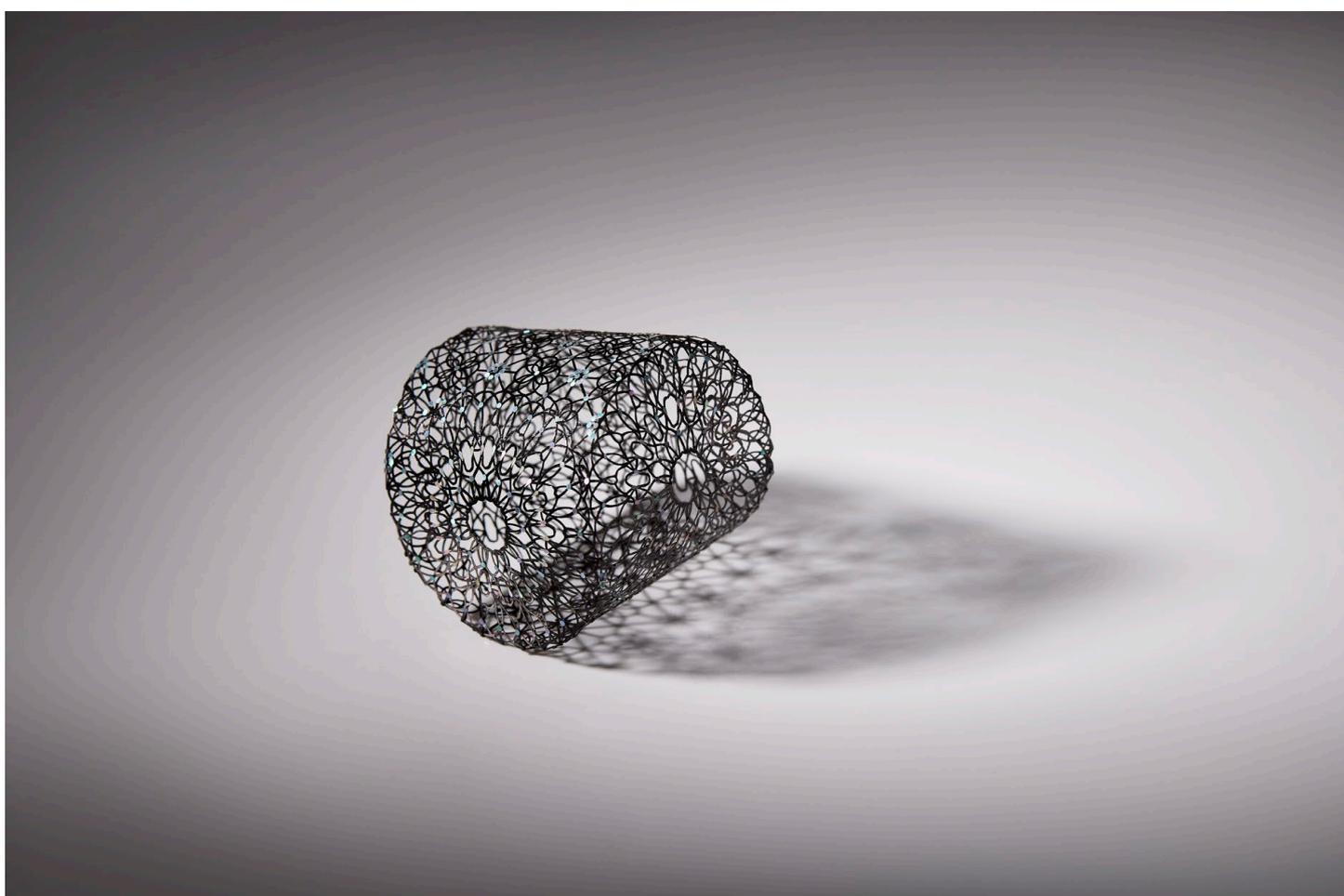
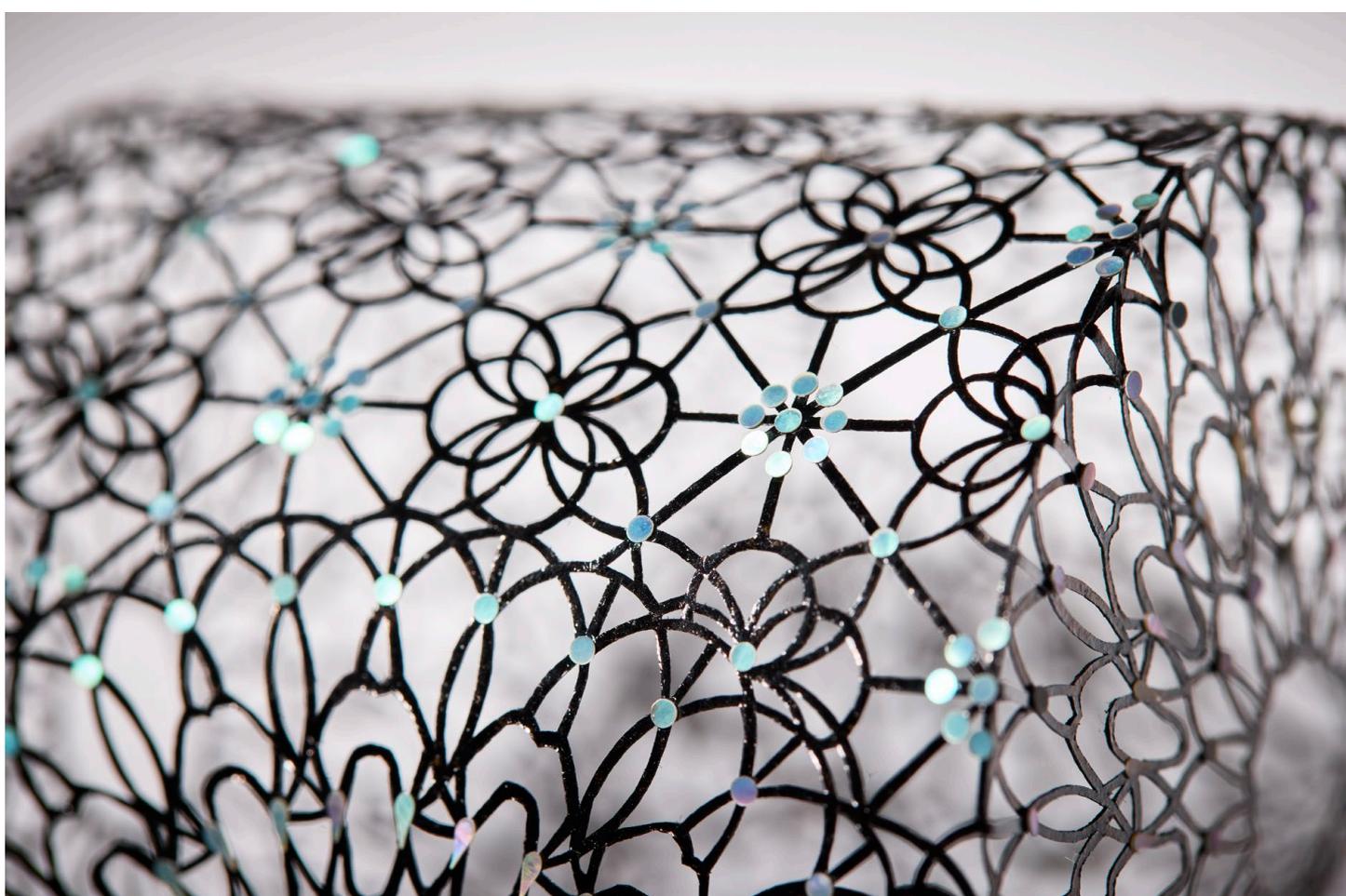
*Repentance, 2024*

hand cut paper, Japanese lacquer  
7.85 × 7.85 × 7.85 cm



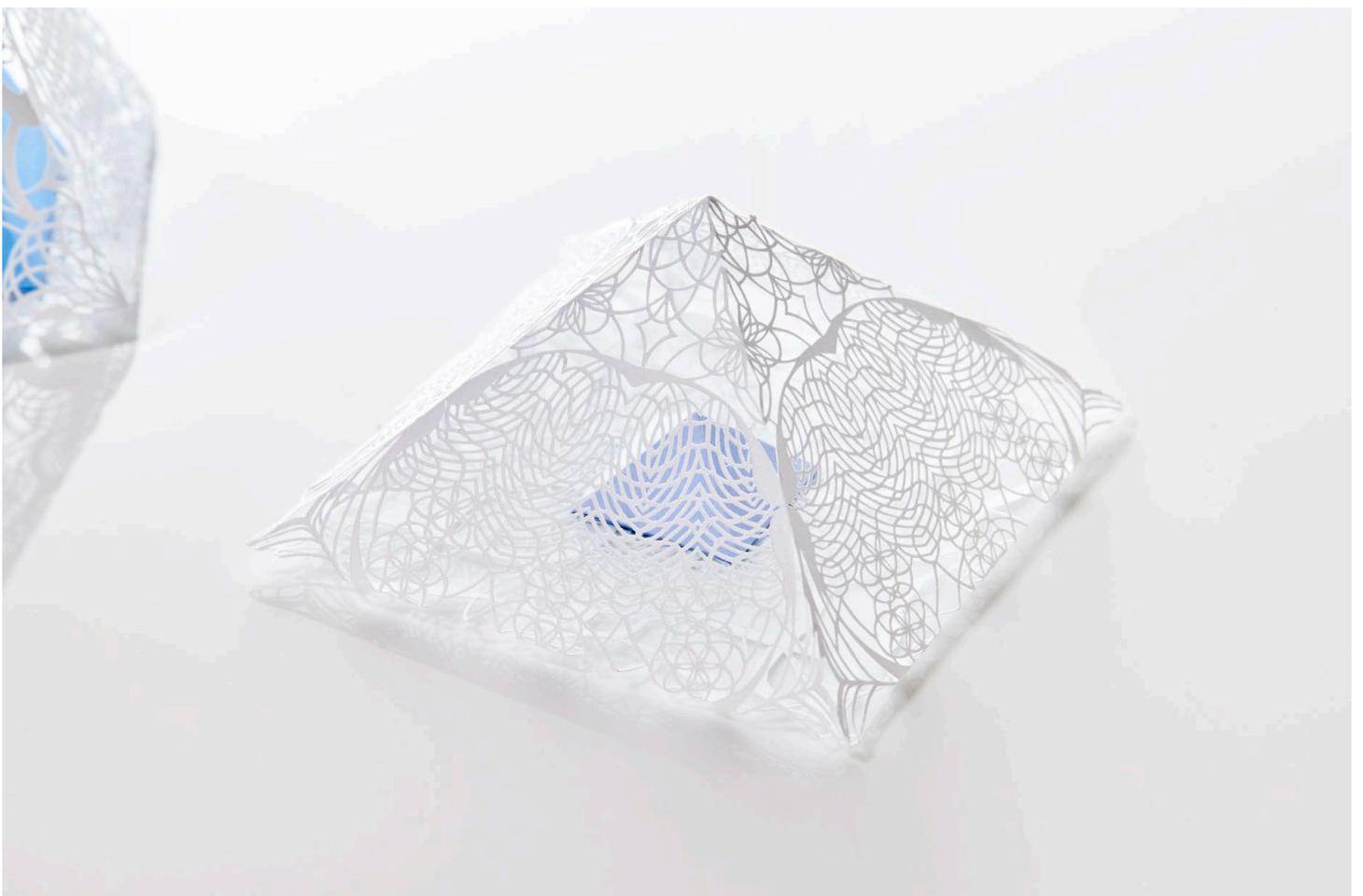
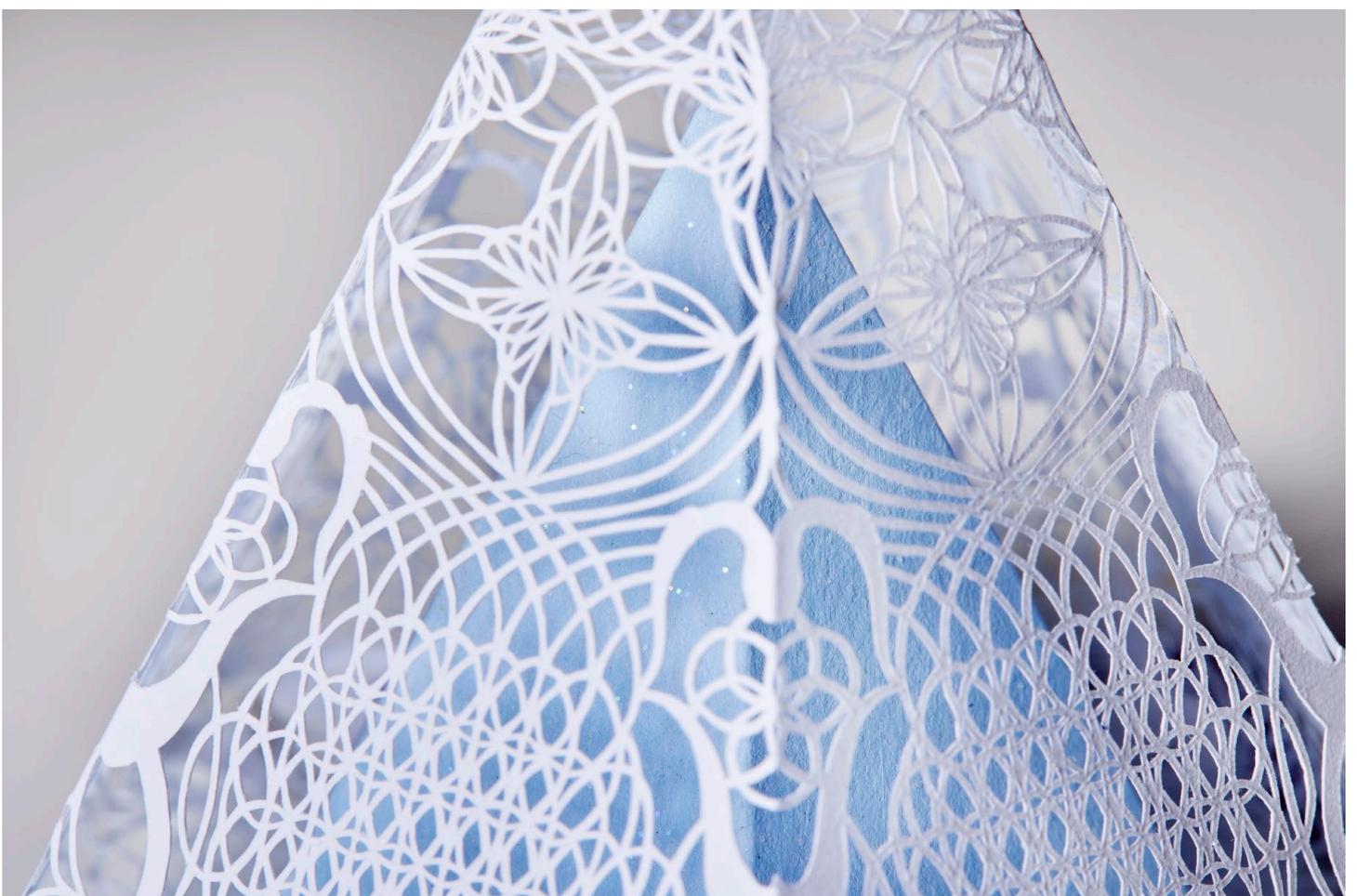
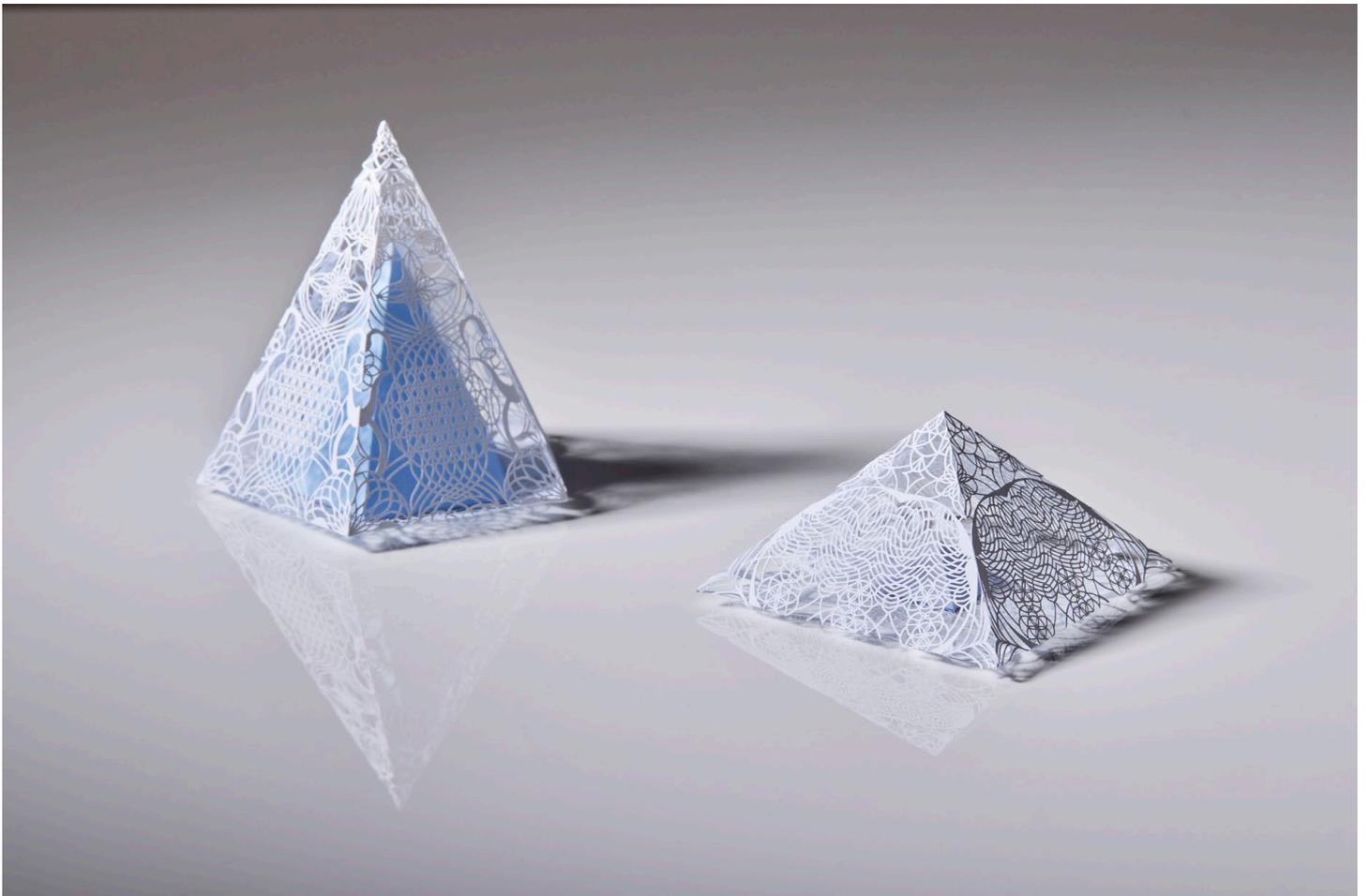
*i didn't know it was the last time, 2024*

mother-of-pearl on hand cut paper  
7.85 × 7.85 × 7.85 cm, 2 × 2 × 2 cm



*a bit of sea and mountain, 2024*

mother-of-pearl and Japanese lacquer on hand cut paper  
5.5 × 5.5 × 5.5 cm



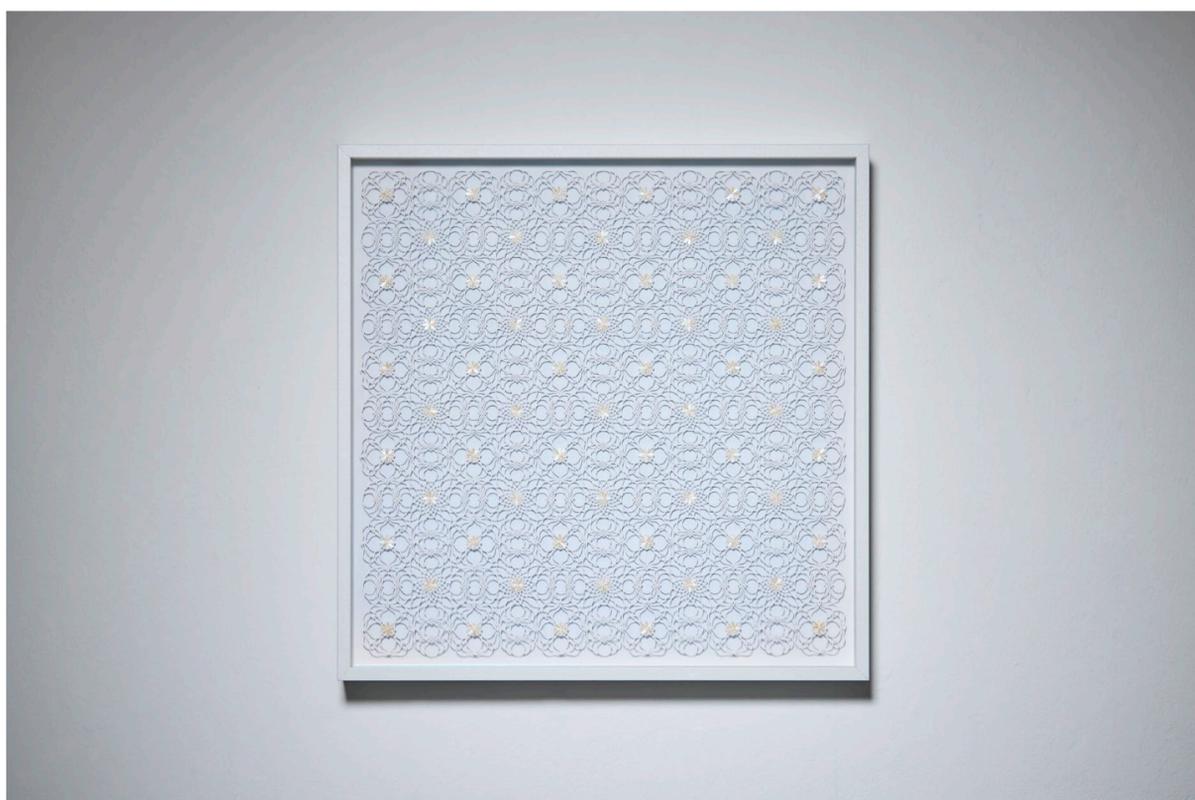
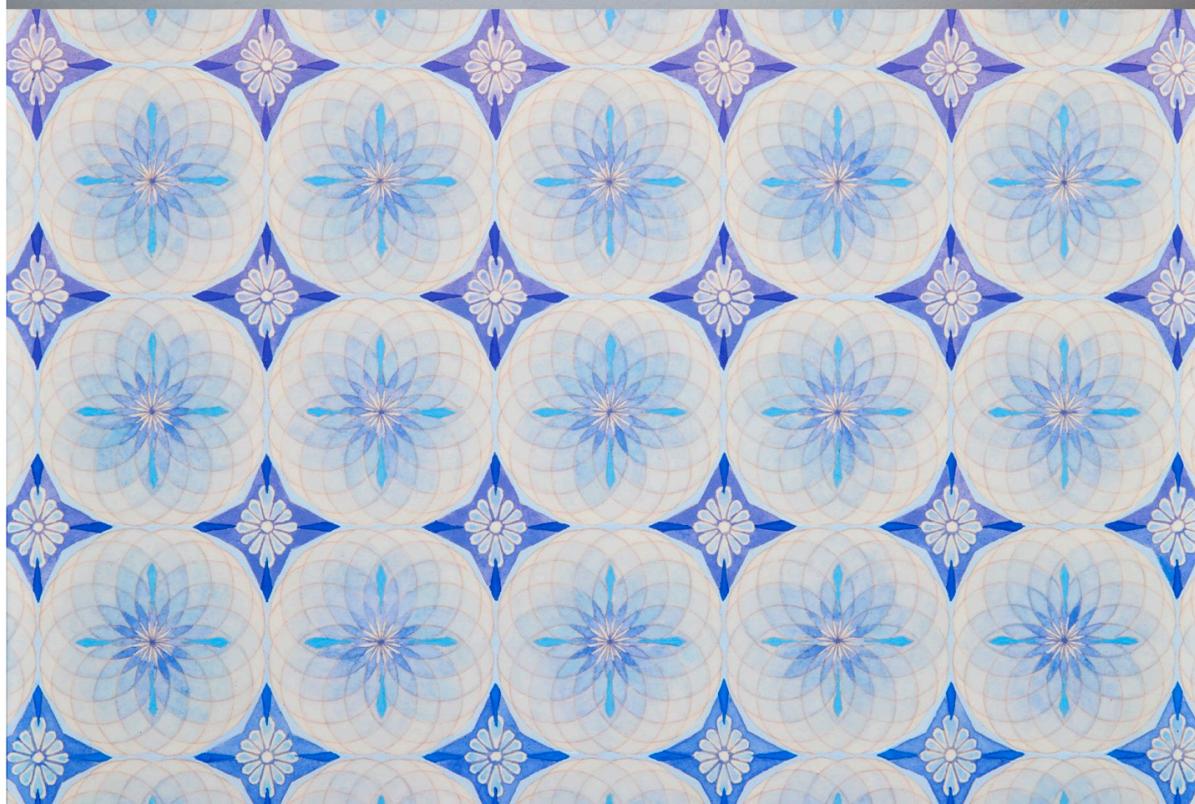
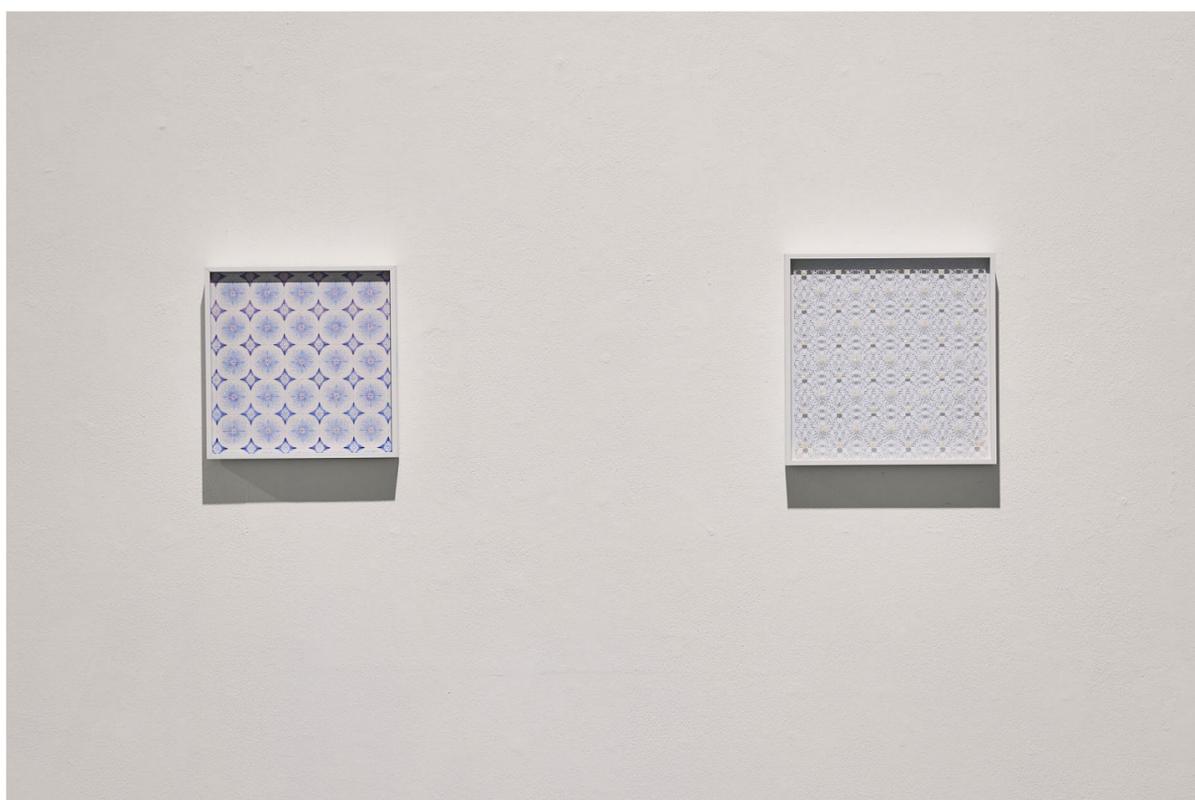
*to be known (i'm happy to see you), 2024*

hand cut paper, pigment and glitter  
8 × 8.1 × 7.9 cm (left), 4 × 7 × 7 cm (right)



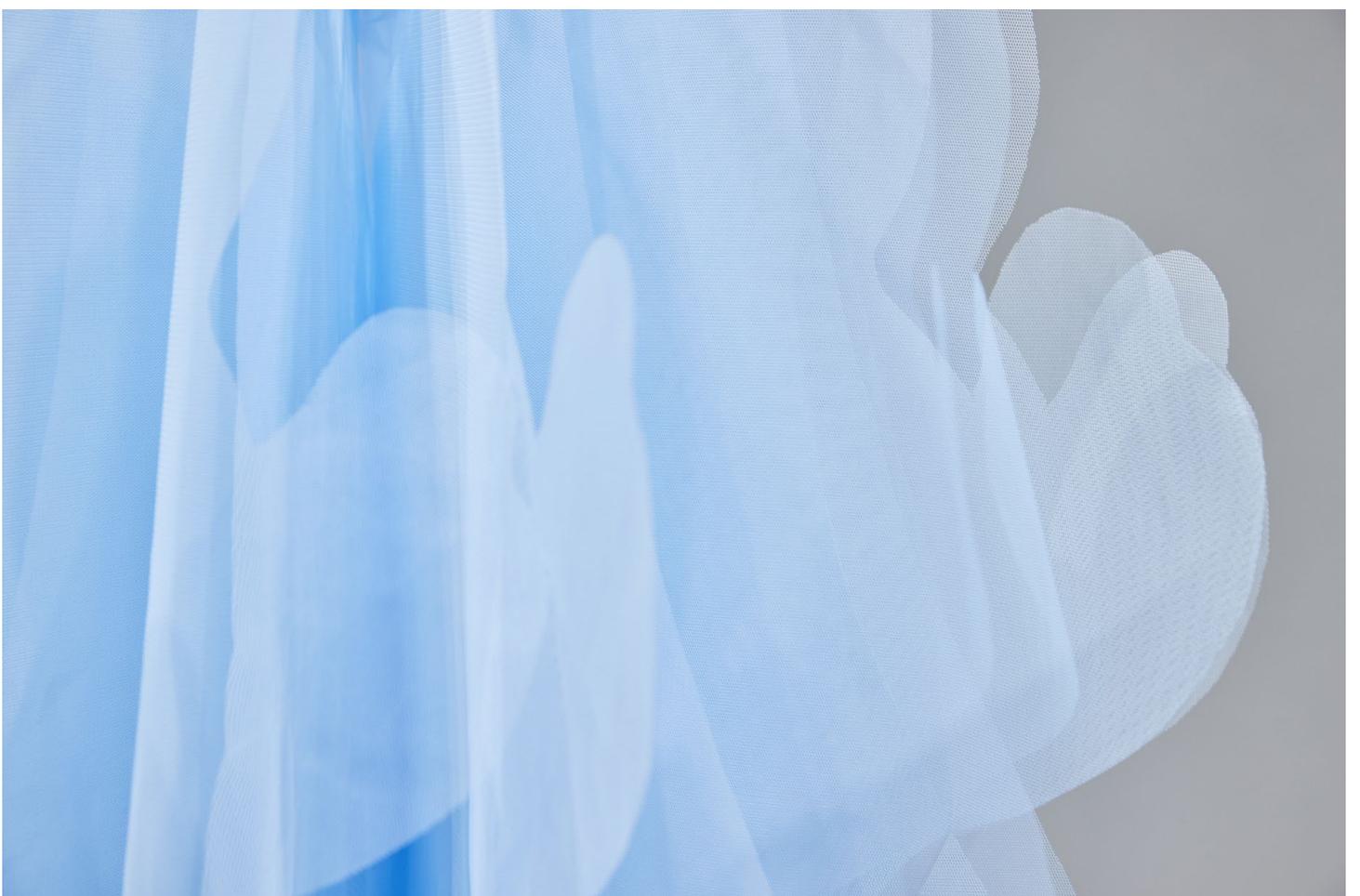
*angel's lips*, 2023

hand cut paper, mica, pigment  
13.5 × 8 × 8 cm



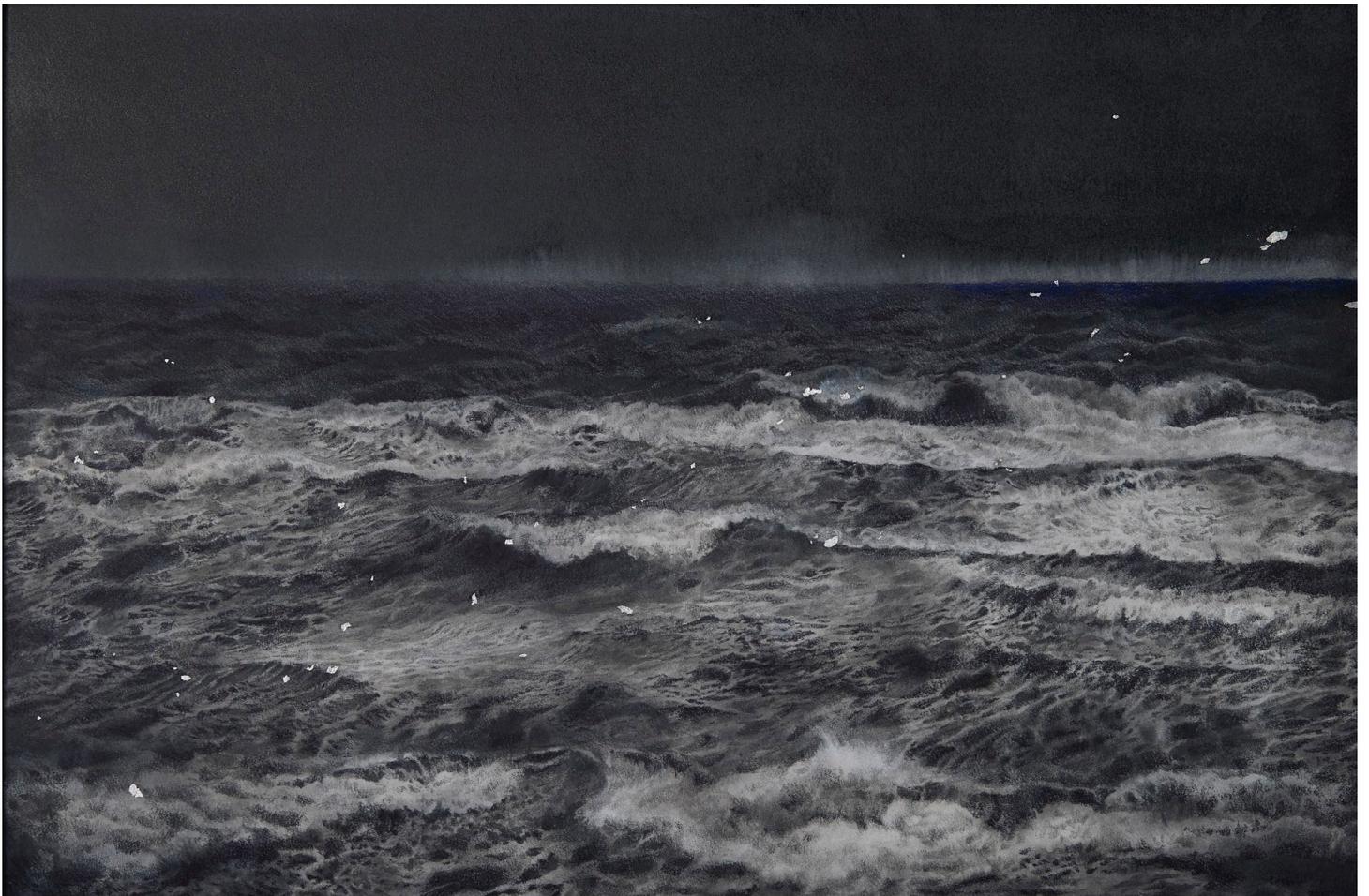
*freedom & loneliness*, 2024

left: watercolour, gouache on paper,  
20.3 × 20.3 cm (unframed), 20.8 × 20.8 × 3.5 cm (framed)  
right: mother-of-pearl on hand cut paper, pigment,  
22.5 × 22.5 cm (unframed), 23 × 23 × 3.5 cm (framed)



*night thoughts*, 2024

tulle and aluminium  
385 × Ø 72 cm



*ocean in your chest*, 2024

ink, graphite, colour pencil, silver foil, azurite on cotton paper  
34.5 × 56.5 cm (unframed), 38.2 × 56.2 × 3.5 cm (framed)



*Narcissus, 2022*

pigment on cotton paper

48.5 × 63.5 cm (unframed), 54 × 68.5 × 5 cm (framed)



*Moment for tulips, 2021*

pigment on cotton paper

30.5 × 36 cm (unframed), 34.5 × 40.5 × 2.5 cm (framed)



*Lilies' whisper*, 2020

pigment on cotton paper

30.5 × 40.2 cm (unframed), 36 × 46 × 6 cm (framed)



**Ashley YK Yeo** (b. 1990, Singapore) graduated with a Master's Degree in Fine Arts from the University of Arts London, Chelsea College of Arts, London, United Kingdom in 2012 and a B.A. in Fine Arts from the LASALLE College of the Arts, Singapore in 2011. She is currently pursuing a PhD in Philosophy, Art, and Social Thought at the European Graduate School in Saas-Fee, Switzerland. Yeo has participated in numerous exhibitions in Singapore, Japan, South Korea, United Kingdom, and the United States. She was the first Singaporean artist to be shortlisted for the LOEWE Craft Prize, London, UK (2018). Encompassing drawings and art objects, Yeo's practice stems from private thoughts and ontological questioning. Revolving around themes of lightness and slowness, her practice is built upon reflections on the accumulations of hedonistic culture and alludes to the soft and fragile. Her paper sculptures explore geometry, precision, and the spiritual power of simple materials. She is currently interested in maintaining a relationship with nature. Yeo lives and works in Singapore.

**Education**

- 2022 — PhD in Philosophy, Art, and Social Thought, European Graduate School, Saas-Fee, Switzerland
- 2012 MA Fine Art, Chelsea College of Arts, University of the Arts London, London, United Kingdom
- 2011 BA (Hons) Fine Arts, LASALLE College of the Arts, Singapore

**Solo Exhibitions**

- 2024 *A Strange Resonance*, Mizuma Gallery, Singapore
- 2023 *Moments of Serene Contemplation*, iPreciation, Singapore
- 2022 *ART ENCOUNTERS: Till the Last Blossom*, Art Outreach, Singapore
- 2020 *Gentle Daylight*, Mizuma Gallery, Singapore
- 2016 *The haze in their eyes*, Becky Art Space, Jeonju, South Korea
- 2015 *You must imagine Sisyphus happy*, FOST Gallery, Singapore
- 2012 *The Lost Children*, Gallery du Monde, London, United Kingdom
- Room*, Foxriver Gallery, Singapore
- 2011 *A Thousand Words and more*, Orchard Central Kartestudios, Singapore
- 2010 *Silent Infatuations*, Trispace, Singapore

**Group Exhibitions**

- 2024 *Lineage: The Winston Oh Travelogue Award's 25th Anniversary Exhibition*, Brother Joseph McNally Gallery, Singapore
- 2023 *Thinking About Abstraction Part I*, 39+ Art Space, Singapore
- Singapore Night Festival (Projection Mapping Installations)*, CHIJMES, Singapore
- 2022 *Between the Covers of our Daydreams*, Institute of Contemporary Art Singapore, Singapore
- 2021 *PSM50: Celebrating the Golden Jubilee of Singapore's Preservation Journey*, National Museum of Singapore, Singapore
- 2020 *Time Passes*, National Gallery Singapore, Singapore
- 2019 *Bloom*, iPreciation, Singapore
- ON/OUT OF PAPER*, Mizuma Gallery, Singapore
- 2018 *Loewe Craft Prize Exhibition*, London Design Museum, London, United Kingdom
- 2017 *Ashley Yeo and Xiaofei Yue: Recent Drawings on Paper*, Waterlon Galerie, Chicago, United States
- Skin*, Becky Art Space, Jeonju, South Korea
- Mokuhanga Lab*, CfSHE Gallery, Tokyo, Japan
- 2016 *Imaginarium: An Odyssey*, Singapore Art Museum, Singapore
- In their Oceans, Jendela (Visual Arts Space)*, The Esplanade, Singapore

- 2015 *The Measure of your Dwelling: Singapore as Unhomed*, Ifa (Institut für Auslandsbeziehungen) Gallery, Berlin, Germany  
*Echoes of Anticipation*, FOST Gallery, Singapore
- 2014 *Art on Paper Biennial*, Weatherspoon Museum, North Carolina, United States  
 Smallness, FASS Gallery, Sabanci University, Istanbul, Turkey  
*Echoes of Anticipation*, FOST Gallery, Singapore  
*(Machines) Contemplating The Bodies*, Singapore General Hospital, Singapore
- 2013 *Found*, Museum of Contemporary Art (MoCA@Loewen), Singapore  
*Popin Criss Cross*, The Art House, Singapore  
*Mini Buku*, Mi Casa Su Casa, Singapore  
*Dialogue*, *The Promise*, CMU Art Center, Chiang Mai, Thailand  
*Night as Mine*, Institute of Contemporary Art Singapore, Singapore  
*Looking for Time*, The Private Museum, Singapore  
*Future Map*, Lethaby Gallery, London, United Kingdom
- 2012 *project:showcase {ART}*, Push!, London, United Kingdom  
*Chelsea Salon Show*, Round Chapel, London, United Kingdom  
*Foul Perfection*, Castle Pub, London, United Kingdom
- 2011 *Minimart*, The Substation, Singapore  
*The Sketchbook Project*, Art House, New York, United States
- 2010 *Take Away*, Sabanci University, Istanbul, Turkey  
*France + Singapore New Generation Artist*, Alliance Francaise, Singapore  
*The Persistent Illusion*, Forest Rain Gallery, Singapore  
*I AM WHAT I AM*, Sculpture Square, Singapore  
*Minutes of Meeting*, Praxis Space, Singapore

### Awards

- 2018 Shortlisted, LOEWE Craft Prize, London, United Kingdom
- 2012 Finalist, Griffin Art Prize, London, United Kingdom
- 2011 Recipient of LASALLE College of the Arts Academic Excellence Award, LASALLE College of the Arts, Singapore
- 2010 National Arts Council Scholarship, National Arts Council, Singapore  
 Travelogue Practice, The Winston Oh Travelogue Award, LASALLE College of the Arts, Singapore

### Residencies

- 2018 Jeju Culture and Art Foundation, Jeju Island, South Korea  
 Light Grey Art Lab Creative Residency, Light Grey Art Lab, Iceland
- 2016 Studio Kura Residency, Fukuoka, Japan  
 Japanese Watercolour Woodblock, Mokuhanga Printing (Mi-Lab), Kawaguchiko, Japan

- Foundation in Interaction Design, Copenhagen Institute of Interaction Design (CIID), Copenhagen, Denmark
- 2014 Arctic Circle Residency, International Territory of Svalbard  
School of Visual Arts Summer Residency, New York, United States  
Eastside International Art Residency, Los Angeles, United States  
Chinese Meticulous Painting Residency, Chinese National Academy of Arts, Beijing, China  
Medical Illustration Workshop, Academia x MedART, Singapore General Hospital, Singapore
- 2013 Vermont Studio Centre, Vermont, United States  
Elsewhere Museum, Greensboro, United States

## About Mizuma Gallery

Executive Director Sueo Mizuma established Mizuma Art Gallery in Tokyo in 1994. Since its opening in Gillman Barracks, Singapore in 2012, the gallery aims for the promotion of East Asian artists in the region as well as the introduction of Southeast Asian artists to the international art scene. From 2014 to 2019, the artist residency space “Rumah Kijang Mizuma” opened in Yogyakarta, Indonesia, to create a new platform for dialogue by supporting exchanges between East Asia and Southeast Asia. From 2018 to 2023, “Mizuma & Kips” opened in New York, USA, as a shared collaboration between Mizuma Gallery from Tokyo and Singapore and Kips Gallery from New York.

## About Gillman Barracks

Set in a former military barracks dating back to 1936 and surrounded by lush tropical greenery, the Gillman Barracks visual arts cluster was launched in September 2012. Gillman Barracks’ vision is to be Asia’s destination for the presentation and discussion of international and Southeast Asian art. Today, Gillman Barracks is a place for art lovers, art collectors, and those curious about art. The cluster is a focal point of Singapore’s arts landscape, and anchors the development of visual art in the region and beyond.

## Executive Director

Mizuma Sueo

## Director

Fredy Chandra

## General Manager

Theresia Irma

## Project Manager

Marsha Tan

## Designer

Yusuf Aji

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**Exhibition Views:** Photography by Wong Jing Wei

## Supported by



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