

YASMIN SISON

Indoor Weather

Ames Yavuz Singapore

Opening reception: 18 April 2026, 4-7 pm

On view: 18 April 2026 - 30 May 2026

Ames Yavuz Singapore is pleased to present *Indoor Weather*, a solo exhibition by Filipino-artist Yasmin Sison. Continuing a three-decade exploration of interior spaces, *Indoor Weather* brings together a new series of paintings, works on paper, and collages that examine the relationship between containment, memory, domesticity and femininity.

Central to the exhibition are Sison's constructed interiors: miniature, box-like environments developed over time in the studio alongside flowers gathered during her daily walks. These parallel acts of collecting and building converge in compositions where time appears suspended, often in the quiet light of late afternoon or early evening.

While the painted spaces reference the dollhouse—contained, scaled, and controlled—the works themselves are large and immersive. This tension between intimacy and bodily encounter invites viewers into environments that are at once carefully composed and quietly overwhelming. Within these interiors, furniture and detritus anchor the space, while flowers—once encountered outdoors—are relocated, arranged, and held under artificial light. In doing so, Sison reflects on increasingly mediated experiences of the natural world, where encounters are framed, interiorised, and distanced. By juxtaposing flowers and dollhouses, objects of societally imbued and associated femininity and domesticity, Sison also forms both an existential and a feminist critique of the situations outside. Plants that were once objects of the exterior recontextualise the interior space by reorganising the tools within the home at their disposal.

The artist's collage works draw from vintage flower arrangement manuals, interrupting inherited systems of order with gestures of abstraction and play. These works question how beauty is taught, composed, and disciplined, while allowing improvisation to emerge within structured frameworks. Extending this inquiry materially, Sison's sculptural assemblages—comprised of doll furniture bound, stacked, and compressed—suggest both preservation and constraint, evoking states of emotional compression, precarity, and isolation.

Across the exhibition, arrangement operates as both method and subject. Sison reflects on the impulse to organise and contain as a means of seeking stability, particularly in moments of uncertainty. Yet within these controlled environments, subtle disruptions persist: shadows extend beyond their sources, colour presses against structure, and flowers carry with them the memory of open space. These gestures point to an enduring longing for connection, permeability, and shared experience.

Sison explores a pensive girlhood that persists in spite of the external affronts that trouble the enclosed space. Rather than rejecting order, *Indoor Weather* gently reconfigures it from within—proposing new ways of inhabiting and reshaping the systems that define how we see, feel, and relate to the world and one another.

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Selected Works



Yasmin Sison, *Uyayi ng Reyna / The Queen's Lullaby*, 2026, oil on canvas, 182.9 x 243.8 cm



Yasmin Sison, *After the Arrangement 2: One*, 2026, watercolour and glitter EVA Foam on Arches watercolour paper, 51 x 36 cm (artwork)

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Yasmin Sison, *After the Arrangement I: A-E*, 2026, mixed media collage on vintage book page on Arches watercolour paper, 30.5 x 22.8 cm (each)

About the Artist

Yasmin Sison's (b. 1972, Philippines) works linger dreamily within the tranquillity and the oddities of the everyday. Her compositions rendered in both airy and vibrant hues seek to draw out the fleeting and complex emotions buried in the crevices of memory, childhood, and the fragile psychological landscapes of everyday life. Each work offers windows into intimate, charged scenes where the boundaries between autobiographical narrative and staged fiction are blurred — these decontextualised, obscured spaces are laden with an unspoken tension that skirts between the visible and invisible, and play on the fallibility of memory.

Working primarily in painting, Sison often depicts domestic scenes with surreal photographic precision, imbued with a dreamlike ambiguity. Across her practice, themes of play, masquerade, and transformation recur, suggesting the mutable qualities of identity and personal history as they are continually remembered and performed over time.

Drawing from personal and familial imagery, Sison's recent works capture fleeting moments and quiet rituals that hold emotional weight. With a keen sensitivity towards materiality and symbolism, these works explore the complicated dichotomies surrounding femininity and the domestic. They act as visual records of lived experience, where tenderness and turbulence coexist, an interplay between embrace and strain.

Sison's works have been shown extensively across the Philippines and globally, participating in group shows at the Bencab Museum, Philippines, 2024; Meulensteen Art Museum, Slovakia, 2019; Pintô Art Museum, United States 2018; Asian Cultural Council (ACC), Japan, 2018; Cultural Center of the Philippines, 2014; MET Museum, Philippines, 2014; U.P. Vargas Museum, Philippines, 2012; to name a few. Sison was also awarded the Thirteen Artists Award by the Cultural Center of the Philippines in 2006.

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About the Gallery

Ames Yavuz embraces its diverse cultural background through a strong international focus and perspective. The gallery's vision is underpinned by robust curatorial practices that form the core of our program and foster intercultural discourse on a global scale.

Representing a wide range of multidisciplinary artists across continents, Ames Yavuz aims to challenge, inspire, and reclaim through art. The gallery provides a platform for transformative and compelling artistic voices who bring care and attention to the most urgent conversations of our time, and celebrates storytelling with authenticity, innovation and wit.

For further information on the artists and the works, please contact:
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