

their flesh, a field

Ames Yavuz Singapore

Opening reception: 4 July 2026, 5 - 7 pm

On view: 4 July 2026 - 29 August 2026

Ames Yavuz is pleased to present *their flesh, a field*, a group presentation featuring Sarah Drinan, Audrey Lukban, Monica Rani Rudhar, Julia Trybala, Apichaya Wannakit and Kaylene Whiskey.

Alive, tender and ever-evolving, this exhibition explores and considers the body as a site of intimacy and terrain. It takes flesh as a porous living geography: both as a containment of memory, histories and experience, and as a vast uncontained emotive landscape. Bringing together artists across Australia, Thailand and the Philippines, it questions what it means to occupy a body in space — whether psychological or tangible.

Sarah Drinan, Julia Trybala and Apichaya Wannakit present new paintings that explore the vulnerabilities and psychology of being through their depiction of the human figure as a topography of expansive emotional geographies.

Drinan's work navigates the complexities of the body — its vulnerability, desires, unease, resistance, and messiness. Drawing on her background in mental health occupational therapy and the rich history of figurative painting, Drinan explores the intangible nuances in treating the body as a site of physical and emotional experience, shaped by narratives, systems, and environments. Her fleshy compositions appear fluid and shifting, evoking a state of transcendence — bodies in flux, oscillating between the human and mythical. In *The play that was taken seriously*, Drinan examines connection, play and desire emergent with the world.

Trybala's new oil paintings and charcoal drawings are informed by the sensation of inhabiting a body in relation to oneself and others. Through compositional structure and deliberate colour, she uses the medium to capture both nurturing and grotesque characteristics of touch, pursuing a form of sinuous harmony capable of holding intimacy, psychological tension, and fragmentation in equal measure. She renders her figures within a lens of deep intimacy and tenderness, with their identities wrapped as unstable and perpetually recomposing to explore broader themes of desire, longing and detachment.

Wannakit's work are dreamy contemplations on the many threads that weave a being. Memory, geography and cultural and societal norms all intersect in her compositions, blending with personal histories and folklore to draw forth quiet spaces for reflection. Though rooted in self-portraiture, Wannakit's paintings betray a distance between herself and what she represents. Her figures are often surrounded by various symbolic emblems, caught at the threshold between different times and realities, evoking subjective impressions and memories left by events, people, and objects rather than literal depictions. In doing so, she constructs an elusive world of its own liminal interiority.

Working across sculpture and painting, the works of Audrey Lukban, Monica Rani Rudhar and Kaylene Whiskey trace the relationship between the body with cultural identity and socio-political histories.

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Lukban's multimedia practice explores diasporic and domestic experiences, rooted in her own personal experiences of short-term migration. Her paintings *To be* and *Recurrence* are centred on the Filipino diaspora, in particular women who occupy the roles of nurses or domestic labourers overseas. Exploring ideas of exported care, and the irony of the Filipino diaspora building the countries that do not ultimately belong to them, her works interrogate the tension between personal choice and structural obligation and how people are shaped by broader legacies of migration and systems of power.

Rani Rudhar's sculpture, *Lion Hoops I* similarly explores longing and the tension between connection and loss tied to cultural identity. Born to Indian and Romanian migrant parents, Rani Rudhar reclaims fragmented oral histories to restore familial rituals and resist cultural erasure. In *Lion Hoops I*, she draws on two personal mementos: a lion head ring gifted to her father when he embarked on his journey to Australia from India; and earrings the artist received as a baby from her aunt and on her 30th from her parents. These intimate objects carry stories of migration, love, loss and belonging; by recreating palm-sized family adornments as large-scale totems, she gives physical form to family history. Crafted in painstaking detail from brass and terracotta and gilded in lavish gold lustre, their materiality echoes the fragile, yet enduring nature of the stories imparted through objects when exchanged between the hands of generations.

The joyous, detailed paintings of Whiskey incorporate pop culture references alongside traditional Anangu culture, in a playful interpretation of the artist's personal experience of contemporary life in a remote Central Australian Indigenous community. They are widely recognised for their celebration of strong *kungkas* (women), featuring pop culture icons such as Dolly Parton, Tina Turner, Cher, and Wonder Woman, alongside herself, depicted in her new paintings on found book. Pop culture icons are frequently painted into sweeping remote desert community landscapes, interacting with native plants and wildlife and engaging in traditional Anangu activities like hunting, collecting bush tucker and cultivating *mingkulpa* (native tobacco plant). Whiskey defines the notion of sisterhood, and its fundamental impact on communal, social and physical health, not just in Indulkana, her home Country, but as a wider-reaching conceptual framework with sisterhood as the fabric of kinship and generosity.

Selected Works



Julia Trybala, *Thumb-sucker*, 2026, Oil on canvas, 112 x 61 cm



Monica Rani Rudhar, *Lion Hoops I*, 2025, Glazed terracotta, gold lustre, brass, 47 x 80 x 5 cm



Sarah Drinan, *The play that was taken seriously*, 2026, Oil and acrylic on canvas, 142.8 x 157 cm



Audrey Lukban, *Recurrence*, 2026, Oil on canvas, 152.4 x 106.7 cm (diptych), 152.4 x 53.34 cm (each)



Wonder Woman and Wanampi at Uluru, 2026, Acrylic on pages of found book in a UV99% plexiglass and oak wood frame, 20 x 55 cm (artwork), 31 x 65.5 cm (framed)



Apichaya Wannakit, *Untitled*, 2026, Oil on canvas, 100 x 100 cm

About the artists

Sarah Drinan (b. 1994, Australia) holds a Bachelor of Fine Art from RMIT University (Australia), and a Master of Occupational Therapy Practice, La Trobe University (Australia). She was selected as a finalist for the 2023 Ramsay Art Prize at the Art Gallery of South Australia, Australia's most generous prize for artists under 40, and as a two-time finalist for the Brett Whiteley Travelling Art Scholarship in 2022 and 2021. She is currently partaking in a residency at Cité Internationale des Arts, in Paris, France, and in 2022, she was awarded the Brett Whiteley Travelling Art Scholarship Residency at Shark Island Kangaroo Valley. Her work is held in private and public collections, including Artbank, Australia. She currently lives and works in Melbourne, Australia.

Audrey Lukban (b. 1997, Philippines) works across painting, installation, and performance. She is currently based in London (United Kingdom) and holds a Master of Art in Painting from the Royal College of Art (United Kingdom). She has exhibited her work internationally in Europe and Southeast Asia, including five solo shows in Manila (Philippines), and group exhibitions across Manila (Philippines), London, Winchester (United Kingdom), and Bangkok (Thailand).

Monica Rani Rudhar (b. 1994, Australia) graduated from a Bachelor of Arts Honors, First Class, UNSW Art & Design (Australia), and has exhibition across Australia and internationally including The 25th Biennale of Sydney: *Rememory*, curated by Hoor Al Qasimi, Sydney, Australia (2026); *Makers Space*, Blacktown Arts Centre, Sydney, Australia (2025); *Mud to Masterpiece*, Maitland Regional Gallery, Maitland, Australia (2025); *Kerameikos*, Chau Chak Wing Museum, Sydney, Australia (2024) and *Primavera: Young Australian Artists* at The Museum of Contemporary Art Australia (2024). Her work is held in major public and private collections across Australia, including the Art Gallery of New South Wales, Artbank, and Blacktown Arts. She has also completed significant commissions for Casula Powerhouse (Australia) and the Powerhouse Museum (Australia).

Julia Trybala (b. 1992, Australia) graduated with a Bachelor of Fine Art from RMIT University (Melbourne, Australia) and has exhibited across Australia, Singapore, Hong Kong, France, Belgium and Italy. She was a finalist in the 2026 Sulman, awarded for the best subject painting, genre painting or mural by an Australian artist, hosted by the Art Gallery of New South Wales (Australia). She has also been a finalist of the 2025 MA Art Prize, by Sydney Contemporary fair (Australia), and the 2021 Brett Whiteley Travelling Art Award, organized by the Art Gallery of New South Wales (Australia). Recent museum exhibitions include *Tender*, Ngununggula, Southern Highlands Regional Gallery, New South Wales (Australia) and *Melbourne Now*, National Gallery of Victoria, Melbourne (Australia). Her works are in the collection of Artbank (Australia), Australia MECCA Collection, and UBS Singapore. She currently lives and works in Melbourne, Australia.

Apichaya Wannakit (b. 2000, Thailand) graduated with a Bachelor of Fine Art from Silpakorn University, (Thailand) in 2004. Wannakit recently completed a residency at Palazzo Monti, Brescia, Italy, in collaboration with the Kunsthalle, Bangkok, Thailand (2026), culminating in her first institutional solo exhibition *Blind Spots* at the Kunsthalle (2026). She was the first artist selected and supported under Bangkok Kunsthalle's Artist-in-Residence programme. Wannakit has held two other solo exhibitions in Bangkok (Thailand) in 2023 and 2021, and participated in group shows in Singapore, Malaysia, Chiang Mai and Bangkok, Thailand.

Kaylene Whiskey (b.1976, Australia) lives and works in Indulkana Community, Anangu Pitjantjatjara Yankunytjatjara (APY) Lands, Australia. She has exhibited across Australia, USA, Germany, and Japan, including at institutions such as Art Gallery of New South Wales (Australia), National Gallery of Victoria (Australia), the Haus der Kulturen

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der Welt (Germany), Haus der Kunst (Germany), among others. In 2025, National Portrait Gallery (Australia) presented *Super Kaylene Whiskey*, her first major institutional survey exhibition. She was also part of the 24th Biennale of Sydney (Australia), and the 2022 Aichi Triennale (Japan). Whiskey was the winner of the Sir John Sulman Prize in 2018, and a finalist of the 2026 Archibald Prize, one of Australia's most important art awards organised by the Art Gallery of New South Wales. Earlier this year Thames and Hudson published a monograph, "The Art of Kaylene Whiskey" celebrating her career and works.

About the gallery

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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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