

Elsewhere Held and Lingered

Ames Yavuz

Opening reception: 19 September 2026, 4-6pm

On view: 19 September 2026 - 24 October 2026

Location: Ames Yavuz Sydney, 114 Commonwealth Street Surry Hills NSW

Ames Yavuz is pleased to present *Elsewhere Held and Lingered*, a group exhibition bringing together works by Isabel and Alfredo Aquilizan, Amit Berman, Isaac Chong Wai, Kawayan de Guia, Emily Floyd, Tseng Chien-Ying, Rindon Johnson, Pinaree Sanpitak, and Khairulddin Wahab. Taking its title from Filipino writer Conchitina Cruz's collection of poems, the exhibition reflects on distance, intimacy and the body as a site of memory. The title gestures toward what we carry, experiences, desires and inheritances that are held within us and continue to linger across time and place.

The exhibition draws from the book's fragmented structure, which moves between prose, annotations, footnotes and marginalia. It brings together disparate practices that resist a single reading and looks to the margins as spaces of possibility, where overlooked histories and partial perspectives can linger, intersect and offer alternative ways of seeing.

Isabel and Alfredo Aquilizan (b. 1965, 1962) examine the human and communal consequences of economic globalisation through the metaphor of the left wing, an emblem of movement and possibility rendered vulnerable, impaired, or restrained. Hand-forged metal and wood give physical form to this vanishing knowledge, depicting the way inherited skills can become remnants of a changing economy. The works linger as material footnotes to these disappearing practices, holding space for the histories, labour, and knowledge that globalisation threatens to leave behind.

Bringing together disparate forms and references, Amit Berman's (b. 1994) paintings approach the image as a site of accumulation. Elements appear as clues or traces, inviting the viewer to resist settling into a singular narrative. Berman occupies the space of the footnote in which peripheral details become significant and what initially appears incidental offers other ways of seeing.

In Khairulddin Wahab's (b. 1990) *Light at the Ends of the World*, memory emerges through the intertwined histories of labour, landscape and the people who inhabit it. Spectral figures appear and dissolve into a light-dappled plantation landscape, their gestures suggesting acts of collective labour in a state of suspension between past and present. Rather than existing apart from their surroundings, the figures seem absorbed by the environments in which they work, pointing to the social and political forces that shape both land and labour. Their individual stories may have faded from view, yet the landscape retains traces. The work attends to what lingers at the margins: fragments of lives, labour and memory embedded within the places that hold them.

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Kawayan de Guia's (b.1979) *Comfortable Truths and Other Stories in the Age of Re-discovery* approaches memory as layered, obscured and continually excavated. Combining painting, textile, text, found objects and carved elements, the work places an idealised image of feminine beauty against a Victorian-era striped textile, questioning the cultural ideals and colonial structures that shape how beauty, identity and belonging are understood. Blackened text and fragmented imagery evoke censored records and incomplete histories, while recessed boxes and excavated openings invite the viewer beneath the work's surface, as if revealing what has been deliberately or gradually buried. The work ultimately becomes an act of archaeological recovery: a search through accumulate layers for traces of ancestry and identity that might allow forgotten stories to be uncovered, reinterpreted, and rewritten.

Emily Floyd's (b.1972) *Lovebirds (King Parrots)* draws on her research into Australasian birdlife illustrated in the margins of medieval manuscripts, where parrots and cockatoos trace histories of movement and exchange between northern Australia, Asia, and Europe. Inspired by parrots visiting her studio garden, Floyd's hand-painted jelutong sculptures depict chimeric King Parrots perched on a heart-shaped plinth evoking their role as pollinators and seed spreaders. Within the exhibition, *Lovebirds* considers how knowledge, images, and forms travel across time, while conveying a sense of devotion and care for and between bodies.

Rindon Johnson's (b.1990) works consider what remains when materials, bodies and systems are rendered valuable, extracted and eventually discarded. Working with leather, zinc and cobalt, Johnson connects the histories of Blackness and capital accumulation with contemporary systems of mineral extraction and technological advancement. Leather, which has served as a substrate for his practice for nearly a decade, becomes a charged material through which histories of the body and its treatment as a byproduct are brought into relation with the mineral materials that underpin contemporary technologies. Applied with brooms and squeegees, zinc and cobalt are allowed to react and determine the image, giving the materials a degree of agency beyond the artist's control. These abstractions function as material footnotes: traces of bodies, landscapes, labour and resources whose histories are often obscured by the systems that consume them.

In *Tropic Psalms: Zephyr* 南國詩篇／望春風, Tseng Chien-Ying (b.1987) explores the relationship between the body as both a site of memory and a threshold through which landscape is experienced. Waves, mountains, and tropical vegetation appear to emerge from within the figure, collapsing the distinction between body and environment and creating an ambiguous space between desire, recollection, and nature. The work's two titles extend this idea of memory across cultural contexts: *Wang Chun Feng* (望春風), drawn from a classic Teresa Teng Taiwanese song, evokes anticipation, youth, and desire, while *Zephyr* recalls the spring-bearing wind of Western classical tradition. Rather than offering a direct translation, the titles allow two cultural memories to coexist and meet. The work becomes a meditation on how memories are carried not only through images and bodies, but through language, sensation, and the stories attached to them—lingering between one place and another.

Pinaree Sanpitak's (b. 1961) latest paintings and sculptures bring together three years of research and experimentation, shaped by site-specific cooking projects and her ongoing interest in the body and spaces of gathering, exchange, and connection. She presents a new series of doll sculptures, with the form of their heads in her iconic Breast Stupa shape, made with stacked layers of mulberry paper. The sculptures are placed in a range of gestures, their forms veiled under sheets of sasawashi paper weaves—an act of revealing and concealing that offers fragments, hints, and partial truths. Eggs also reappear as recurring forms, shifting from earlier associations with power and control toward ideas of possibility, nourishment, and sustenance. In dialogue with the breast-stupa, they evoke the body as both a source of milk and a vessel for water.

Rehearsed, Mirrored is a series of hand-etched glass and mirror works by Isaac Chong Wai (b. 1990) developed from rehearsal materials from his 60th Venice Biennale performance, *Falling Reverse*. Chong etches traces of bodily movement onto sheets of acrylic glass, one flipped and layered over the other to create a sense of mirrored balance; reuniting fragmented gestures into a resonant whole. Recalling the movement studies of Eadweard Muybridge and Umberto Boccioni's dynamic forms, the artist translates fleeting gestures into static compositions. The overlapping glass depict figures in reciprocal acts—resting and supporting one another to reveal emotional interconnection embedded with physical movement.

Across the exhibition, the works gather at the margins, where personal and collective histories are held, transformed and transmitted through various forms. Elsewhere Held and Lingered invites us to recognise that what has been overlooked or obscured does not simply disappear, but continues to linger and shape the present.

Selected Works



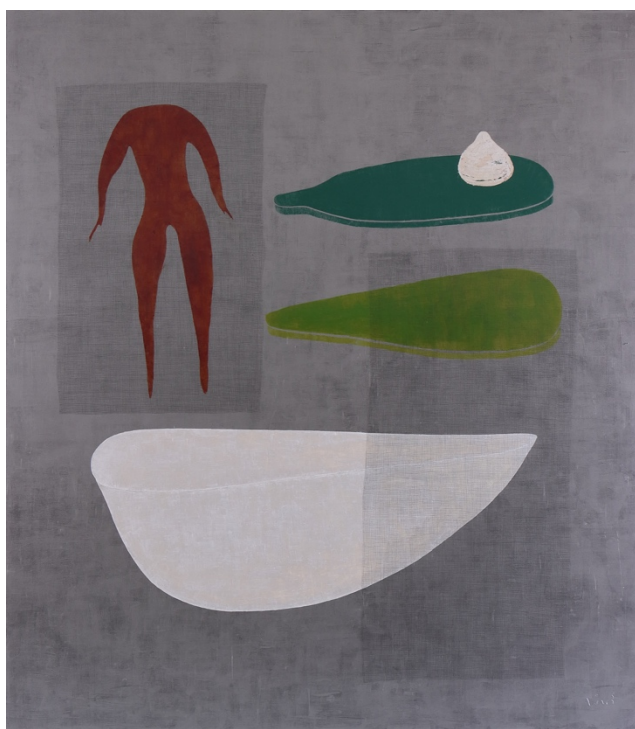
Isabel & Alfredo Aquilizan, *Left Wing Project: Tender (Baby Wings in Shackles) Tender I3*, 2024-2025, Hand-forged metal, wood, 98 x 36 x 13 cm.



Amit Berman, *All light in the summer where you are*, 2025, Oil on linen, 110 x 150 cm.



Tseng Chieng-Ying, *Tropic Psalms: Zephyr*, 2026, Ink and colour on paper, mineral pigments, gold leaf, gold pigment (diptych), 77.8 x 108.3 cm (each artwork), 81.8 x 112.3 x 2.5 cm (each mounted).



Pinaree Sanpitak, *Confess and Conceal*, 2026, Acrylic, Pencil, Silver leaf on canvas, 250 x 220 x 5.5 cm.

About the artists

Award-winning and internationally acclaimed husband-and-wife duo **Isabel and Alfredo Aquilizan** (b. 1965, Manila, Philippines and 1962, Cagayan Valley, Philippines) have built one of the most significant collaborative practices in contemporary Southeast Asian art, exploring the complexities of migration, displacement, belonging, and home through the lens of lived experience. Working together for more than three decades, they use everyday, non-traditional materials, including cardboard, sickles, found objects, domestic belongings, and transform them into large-scale installations and sculptural environments that reflect the movement of people, cultures, and histories across borders.

Central to the Aquilizans' practice is their collaborative spirit, not only between themselves but with their extended family and local communities. Their projects frequently emerge from long-term collaborations with artisans, craftspeople, migrants, and local participants, foregrounding the shared processes behind artistic production, and engagement with localised spheres of knowledge. Since 2020, the artists have been based in Los Baños, Philippines, facilitating a new co-production of a social space with their surrounding artisans, craftspeople, and artists, that seeks to amplify the stories that take root in the community's strength, skill and resilience. Providing a platform to make the invisible visible, the Aquilizans' work sheds light on histories and practices which have not yet taken centre-stage in other parts of the world, examining how identities are shaped by global themes of mobility, memory, labour, and community.

Their works are held in significant public and private collections worldwide, including Museum MACAN, Singapore Art Museum, Fukuoka Asian Art Museum, National Gallery of Australia, Queensland Art Gallery | Gallery of Modern Art, Art Gallery of New South Wales, MALLAM Contemporary Art Museum, ILHAM Gallery, Lopez Museum and Library, and the Facebook Headquarters Art Collection in Menlo Park.

Isabel and Alfredo Aquilizan currently live and work in Los Baños, Philippines.

Amit Berman (b. 1994, Israel) approaches painting as a space of emotional negotiation, where tenderness, memory, and unease coexist. His work grows out of lived experience, often circling around intimacy, relationships, and moments that might otherwise pass unnoticed. Rather than illustrating narratives, Berman distils feelings, allowing fragility and vulnerability to surface through gesture, texture, and atmosphere.

His paintings are marked by a quiet tension. Figures appear alone or withdrawn, caught between exposure and retreat, presence and distance. Domestic interiors, fragments of nature, and familiar objects act as sentimental containers rather than descriptive settings. These spaces feel suspended in time, shaped as much by what is remembered or felt as by what is seen. A romantic sensibility runs through the work, tempered by a contemporary awareness of instability, displacement, and longing.

Materiality plays a central role in Berman's practice. He embraces rough surfaces, visible layers, and expressive brushwork as a way to preserve the physical traces of the painting process. Drawing from photography and personal archives, he constructs compositions that echo his background in architecture, carefully balanced yet intentionally imperfect. Symbolic elements drawn from art history and everyday life appear quietly within the scenes, adding depth without closing off interpretation.

Berman's recent solo exhibition at Alon Segev Gallery in Tel Aviv has marked an important moment in his evolving practice. He is currently featured in a group exhibition at Haifa Museum of Art. In 2024, his work was presented in *I confini dell'alterità / The Contours of Otherness* at the Jewish Museum of Venice during the Venice Biennale,

where one of his paintings was acquired for the museum's permanent collection. He has also participated in artist residencies including The Cabin in Los Angeles and Cabane Georgina in Marseille.

Berman lives and works in Rome, Italy.

Isaac Chong Wai (b. 1990, Hong Kong) is a Berlin and Hong Kong-based artist using glass, drawing, photography, video and performance as mediators to investigate contemporary global phenomena. His practice transforms the emotions, tensions, and memories of human interactions into performative materiality and immersive forms. His work addresses queer identity politics, Asian diasporic histories, and systemic racism to imagine alternative microcosms of human relationality.

Chong was a participating artist for the 60th International Art Exhibition of La Biennale di Venezia, *Foreigners Everywhere*, curated by Adriano Pedrosa. His works have gained recognition at prominent venues, including the Biennale of Videobrasil, São Paulo; Neue Nationalgalerie, Germany; Bundeskunsthalle Bonn, Germany; National Museum of Modern and Contemporary Art Seoul, South Korea; Haus der Kulturen der Welt, Germany, and M+, Hong Kong.

Chong recently presented *Isaac Chong Wai: An Intimate Surrender* at Tai Kwun Contemporary, his first solo live art exhibition in Hong Kong.

His works are featured in notable collections including Hamburger Bahnhof – Nationalgalerie der Gegenwart, Berlin, Germany; M+, Hong Kong; Kadist Foundation, France and United States; Burger Collection, Hong Kong; White Rabbit Collection, Australia. He received the New York Désirée & Hans Michael Jebsen Fellowship from the Asian Cultural Council and was a fellow of the Kulturakademie Tarabya. In 2024, he was selected as one of the Top 100 most important cultural figures in Berlin by Tagesspiegel.

Chong lives and works in Berlin, Germany.

Kawayan de Guia (b. 1979, Philippines) is a multidisciplinary artist whose practice spans painting, installation, sculpture, and assemblage. Drawing from an ever-expanding personal archive of objects, photographs, notes, ephemera, and cultural artifacts, de Guia creates densely layered works that examine the intersections of history, memory, identity, and place. His visual language combines vernacular materials and found objects—including Ifugao rice gods, military relics, commercial signage, and transformed everyday commodities—to explore how colonialism, trade, migration, and popular culture have shaped contemporary Filipino society. Humorous, incisive, and deeply rooted in local narratives, his works reveal the complex relationships between community, consumption, heritage, and nationhood.

De Guia has exhibited widely at major international institutions. Recent and notable exhibitions include the Sharjah Biennial, United Arab Emirates (2019); the 9th Asia Pacific Triennial of Contemporary Art at Queensland Art Gallery | Gallery of Modern Art, Brisbane (2018); *SUNSHOWER: Contemporary Art from Southeast Asia 1980s to Now* at Mori Art Museum and The National Art Center, Tokyo (2017); *Stones, Souls and Songs* at Parasite, Hong Kong (2017); *After Utopia: Revisiting the Ideal in Asian Contemporary Art* at Singapore Art Museum (2015); and *Secret Archipelago* at Palais de Tokyo, Paris (2015). He has also participated in numerous exhibitions throughout the Philippines, Australia, Japan, Hong Kong, France, and across Southeast Asia.

De Guia is the recipient of the prestigious Thirteen Artists Award from the Cultural Center of the Philippines (2009), one of the country's highest recognitions for emerging contemporary artists. He is also a multiple recipient and finalist of the Ateneo Art

Awards and was a finalist for the Signature Art Prize at Singapore Art Museum and the Sovereign Asian Art Prize. Based in Baguio City, he continues to develop projects that expand dialogues around regional histories, indigenous knowledge systems, cultural memory, and the evolving identities of contemporary Philippine society.

Emily Floyd's (b. 1972, Australia) works are immediately inviting. Be it sculpture, print or public artwork, Floyd's bright palette, expertly rendered geometric forms and the incorporation of text invite interaction. But while the works are accessible, they are never simple. Each is imbued with hours of research and a vast knowledge of topics ranging from alternative education, to feminist theory, to typography.

Rejecting the pressure on Australian artists to think globally, Floyd is particularly interested in local social history and draws on her Antipodean context. Born into a family of toymakers, Floyd learnt the craft early and still works with the machines she grew up with. These were not mass produced toys, but beautifully constructed wooden objects that were inspired by Eastern European traditions with roots in Modernist movements. They also connect to the idea of tactile learning, which has interested Floyd throughout her career. And just as the right toy can encourage active thinking, Floyd's practice reveals that interaction with contemporary artworks can lead to great public benefit and education.

Floyd's work is held in major public and private collections internationally, including the National Gallery of Australia, National Gallery of Victoria, Museum of Contemporary Art Australia, Sydney, and the Victoria and Albert Museum, London. She has exhibited widely in solo and group exhibitions across Australia, New Zealand, Asia, Europe, and the United States. Public commissions include Knowledge Power! (Shanghai Library East, China), King Parrots (Union Station, Melbourne), and Owl of Minerva (Wesley Place, Melbourne), among others.

Floyd lives and works in Melbourne/Naarm, Australia.

Working primarily in ink, gouache, and ceramic sculpture, **Tseng Chien-Ying (b. 1987, Nantou, Taiwan)** draws upon traditional East Asian materials and aesthetics to articulate contemporary conditions of embodiment, spirituality, and socio-cultural tension. He blends various historic art techniques from Asia to render contemporary subjects within an ancient visual language.

Central to his practice is the exploration of religious iconography and religious visual experience to interrogate normativity. Often, he mines a 'latent queer sensibility' in the religious canon, splicing highly personal subjects and the iconography of Buddhist art to imbue his characters with solemn, dignified, and meditative expressions, using an array of psychedelic colours to create a strange, disharmonious atmosphere.

This contradiction between meditative, dignified figures rendered within a visually dissonant palette, is what lends the compositions their eerie spiritual charge, an emotion at once contemplative, concerned, and faintly anxious, most notably traced through his rendering of skin and hands: flat and planar, evocative of East Asian art-historical tradition, yet incised with exaggerated, linear wrinkling radiating across the face and extremities alike.

Recently, Tseng's practice has delved deeper into marginal narratives within popular culture: folk beliefs and historical iconography. By reassembling these fragmented narratives and motifs, Tseng gains an alternative lens through which to critique dominant art-historical narratives. Tseng approaches tradition from a personal, bodily, and often intimate or ironically humorous perspective, examining how notions of trauma, gender, and morality are encoded within East Asian religious and folk visual traditions.

Tseng graduated in 2009 with a Bachelor of Fine Arts from National Taiwan Normal University and in 2013 with a Masters in Fine Arts from Taipei National University of the Arts. Tseng held a major solo institutional exhibition *entitled Regarding the Mediocrity of Others* curated by Wang Yizhu at the Longlati Foundation, China in 2025. He has also exhibited extensively at major institutions such as the National Taiwan Museum of Fine Arts, Taiwan, in 2020, 2017 and 2015; Kaohsiung Museum of Fine Arts, Taiwan, in 2014 and 2009; Taipei National University of Art, Taiwan, 2013 and 2011; and the Tunghai University Art Gallery, Taiwan, 2011. Tseng's works are held in the permanent collections of National Taiwan Normal University; the National Taiwan Museum of Fine Arts; and the White Rabbit Collection, Australia.

Tseng lives and works in Taipei, Taiwan.

Rindon Johnson (b. 1990) is a multidisciplinary American artist whose practice spans painting, sculpture, writing and performance, engaging with questions of race, materiality, ecology, technology, labour and value. Working through abstraction and materially driven processes, Johnson considers how systems of extraction shape both human and non-human bodies, and how materials acquire, accumulate and ultimately lose value.

Johnson has presented solo exhibitions at Chisenhale Gallery (London), The Julia Stoschek Collection (Düsseldorf), the Rockbund Art Museum (Shanghai), Albertinum (Dresden), Bergen Kunsthall (Bergen) and the SculptureCenter (Long Island City) among others. In 2024, Johnson was invited to the 60th Venice Biennale curated by Adriano Pedrosa, *Foreigners, Everywhere*. Johnson has participated in group exhibitions at the Brooklyn Museum, Kunstverein Freiburg, The Hammer Museum, Migros Museum für Gegenwartskunst, The Whitney Museum, The Studio Museum in Harlem, Literaturhaus Berlin, Haus der elektronischen Künste, Basel among others. He is the author of *Nobody Sleeps Better Than White People* (Inpatient, 2016), the VR book, *Meet in the Corner* (Publishing-House.Me, 2017), *Shade the King* (Capricious, 2017) and *The Law of Large Numbers: Black Sonic Abyss* (Chisenhale, Inpatient, SculptureCenter 2021).

Johnson lives and works in Berlin, Germany and Sydney/Gadigal, Australia.

Pinaree Sanpitak (b. 1961, Thailand) is one of Asia's most important contemporary artists. Over the last four decades, she has explored her sense of being in the world, drawing inspiration from her experiences and the woman's body. Engaging with the concept of the body in its many dimensions—individual, communal, spiritual—she has developed an enigmatic inventory of symbols distilling the woman's body to its most elemental parts, expressed variously through vessels, breasts, eggs, fruits, and subtly curved profiles. Often abstracting the body into a form of a vessel, Sanpitak presents it as a container of lived experience, perception and emotion that reflect on themes of womanhood, the self and spirituality. Her sensorial inquiries also reveal a keen sensitivity towards a range of materials, and she has produced an expansive and compelling body of work across diverse media and techniques ranging from drawings, large-scale installations, sculpture and collaborative cooking projects.

Sanpitak is in the collections of over 30 institutions, including LACMA, MoMA, Hirshhorn Museum and Sculpture Garden, Centre Pompidou, Fukuoka Asian Art Museum, Queensland Art Gallery | Gallery of Modern Art, Art Gallery of South Australia, Arter-Vehbi Koc Foundation, Singapore Art Museum; Museum MACAN, M+, among others.

Khairulddin Wahab's (b. 1990, Singapore) paintings weave narratives drawn from cultural geography, environmental history, and postcolonialism in Singapore and Southeast Asia. Working from archival materials, found images and iconography derived from his geographic and cultural contexts, Khairulddin creates layered tableaux that allude to our historico-political encounters with the natural world.

Khairulddin graduated with a Bachelor of Art in Fine Arts from LASALLE College of the Arts, Singapore (2014), and has exhibited across Singapore, Indonesia, France, United Kingdom and the United States. In 2025, he presented a commission, *Only the Wind Remembers* at Esplanade Theatres, Singapore, and exhibited at *SAM Contemporaries: Residues & Remixes*, Singapore Art Museum (2023), the Jogja Biennale, Indonesia (2019), among others. He was the winner of the 2018 UOB Painting of the Year award, recipient of the inaugural National Library Creative Residency in 2021 and the 2014 Winston Oh Travel Award in Singapore. His work has been collected by public and private institutions, including: the Singapore Art Museum, KADIST Foundation in Paris, France, and X Museum in Beijing, China, Fondation Thalie, Brussels, Belgium, and Salsali Private Museum, Dubai, United Arab Emirates.

Khairulddin lives and works in Singapore.

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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