

What Binds Me to This Land

Ames Yavuz

Opening reception: 13 December 2025, 4–7pm

On view: 13 December 2025 - 14 February 2026

Location: Ames Yavuz Singapore

Ames Yavuz Singapore is pleased to present *What Binds Me to This Land*, a group exhibition featuring **Srijon Chowdhury**, **Cian Dayrit**, **Tada Hengsapkul**, **Natalie Sasi Organ**, and **Nadia Waheed**.

A conversation about land, territories, language, and the multivalent possibilities of all that is natural and imagined, *What Binds Me to This Land* brings together a diverse group of international artists that possess a distinct desire to recreate visual tableaux that allude to their personal and historico-political encounters with the natural world. Operating within systems of structured power, memory and legacies, these precepts often inform their modes of artmaking and storytelling. Through embedded stories of migration, colonisation, extraction and spirituality, these artists shape and reclaim narratives from landscapes of their collective past, present and future.

United States-based Srijon Chowdhury (b. 1987, Bangladesh), Nadia Waheed (b. 1992, Saudi Arabia), and Thailand-based Natalie Sasi Organ (b. 1999, Thailand) present new paintings that speak of their connection with place, belonging and cultural memory.

Oscillating between a highly stylized technique and uncanny realism, Srijon Chowdhury crafts spellbinding compositions that tap elements from daily life to find the universal in the quotidian. With a propensity for saturated hues, his immersive dreamscapes are planes where the boundaries between our physical reality and the supernatural dissolve. Chowdhury's expansive interests in philosophy, religion, ecology, and art history reflect in the charged nature of his works that draw a constellation between the artist's immediate environment and the spiritual, metaphysical, and mythological. Chowdhury presents two works, *Two Sunflowers* and *Thistle* in the exhibition, inspired by the artist's personal interest in flora. Rendering these commonly found plants with a degree of veneration, Chowdhury draws on his daily experience with the natural world and art legacies to create delicate and hypnotic works that capture the microcosm of the universe — of temporality, transcendence, and unattainability of the mystical experience.

Pakistani-American artist Nadia Waheed creates allegorical paintings that unravel the connections between spirit and the corporeal form, the cyclical nature of life, and redemption. Autobiographical in nature, Waheed's works draw from lived experience, science, philosophical archetypes and art history, with her new suite of textural paintings marking an evolution in her recent practice, both in process and content.

hydra, *August Twenty-Seventh*, *formula LP II*, and *The Last Poem* reflect powerful ruminations on nurture and belonging, and complex emotional underpinnings of transformation and the future, informed by the artist's recent journey into motherhood. Here the notion of place is intertwined directly with parenthood. *hydra* and *August Twenty-Seventh* materially follow Waheed's physical and spiritual metamorphosis — crafted over Waheed's pregnancy, the works are composed of multiple layers of images and paint. Each change and layer is left visible in the finished piece, mirroring the way in which pregnancy has physically changed her own skin. *formula LP II* and *The Last Poem* contemplate the future and responsibility of parenthood. In these works, Waheed considers the lessons and

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values to impart onto her child so they will have a healthy sense of place and emotional openness to ground themselves amidst a harsher world. Flora is depicted firmly rooted in spaces and entangled between figure and landscape, weaving them into a single, breathing entity. In this body of new work, Waheed attempts to depict where the utter totality of love for her own child is spiritually and physically located.

In Natalie Sasi Organ's paintings, familial kinship and fractured traditions come to the forefront. She renders the moment of cultural slippage and the counter-gesture of retrieval with quiet precision. *Slipping through fingers* shows betel nuts hanging from an outstretched hand, their descent not dramatic but almost imperceptible: a slow leak in the vessel of intergenerational knowledge. *I knelt to gather* depicts the aftermath — not of loss, but of response: the body lowered, the gaze redirected downward, as if hands poised to collect what the lineage failed to pass on. The works emerge from Sasi Organ's dialogue with her grandmother, who ceased chewing betel decades ago under social and political pressure, and only now through the artist's inquiry begins to share what was withheld. The betel nut, once central to rituals of womanhood, storytelling, and kinship, has been recast as obsolete or even criminal. Yet Sasi Organ treats its fall not as an endpoint, but as an invitation: to kneel, to look closely, to gather not just the object alone, but the silence around it. Together, they trace the arc from absence to action where the artist becomes both witness and weaver of a thread nearly broken.

Filipino-artist Cian Dayrit's (b. 1989) and Thai-artist Tada Hengsapul's (b. 1987) multi-media works speak of contested territories, and the historical and social boundaries we inherit.

Working across textile and installation, Cian Dayrit investigates notions of power and identity as they are represented and reproduced in monuments, museums, maps and other institutionalised media. His work often responds to different marginalised communities, encouraging a critical reflection on colonial and privileged perspectives. Dayrit presents a new series of twelve works, titled *INFRA (Intentional Negation of Foreign Resource Appraisals)* that combine archival references and protest imagery to imagine alternative territories. Maps have never been objective. Historically weaponised as a technology to seize power and claim control of territory, Dayrit speaks of his mapping works as a form of "counter-cartography." In *INFRA*, colonial maps of Southeast Asia are embroidered over with drawings depicting narratives of land grabbing, displacement, militarisation and other forms of systemic violence and spatial stratification, based on stories from peasants, indigenous national minorities, fisherfolk and workers. As Dayrit notes, "the title begins and returns the discourse back to infrastructures of resource appraisals. As always, it is a question of land, and it is a question for struggle".

Interweaving and interrupting the gallery space are Tada Hengsapkul's monochromatic prints on fragments of resin. Ghostly displays of Thailand's urban architecture and constructions ripple and morph, the resin itself recalling asphalt, concrete, and scaffolding. Stemming from Hengsapkul's personal experience of his journeys back to his hometown in Nakhon Ratchasima, Northeast Thailand and the rough roads of Bangkok where he currently resides, his works conjure the artificial image of a decaying administrative structure. His road fragments such as *The Tall Fence* utilise casted potholes near his hometown, merged and overlaid with photographs of watery reflections of the grand architecture of Thai public buildings, emulating a misty-eyed gaze growing ever weary.

Economic Cycle is a barrier-like concrete sculpture rocking gently back-and-forth. Printed on tarp and mounted with metal wire is the image of dense high-rise condominiums and office-towers shot from the rooftops of Samyan Mitrtown Building in Bangkok. These

towering buildings, symbols of progress and promise, appear elusive and adrift with unsteady foundations accentuated by the unbalanced movement of the sculpture. With a tone of irony and irreverence, Hengsapkul's fractured road fragments and barricade become imitations of irrational movement, wavering and unsteady where they stand, highlighting the tension between decay and progress. Hengsapkul's practice is often concerned with investigating and resisting various forms of control — at the level of the body, the collective, and society, through concerns specific to Thailand yet emblematic of much more widely shared questions and experiences.

Selected Works



Nadia Waheed, *formula LP II*, 2025, Oil on canvas, 55.8 x 45.7 cm

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Srijon Chowdhury, *Two Sunflowers*, 2025, Oil on linen, 101.6 x 22.9 cm

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Natalie Sasi Organ, *I knelt to gather*, 2025, Oil on linen, stainless steel frame, 31 x 61 cm



Tada Hengsapkul, *The Largest Parliament Building in the World*, 2025, Photographic UV print on acrylic and mounted on resin, 73 x 74 cm, Edition of 5 + 2 AP

PRESS RELEASE



Cian Dayrit, *INFRA (Intentional Negation of Foreign Resource Appraisals) #8*, 2025, Embroidery and digital print on fabric, 43.4 x 42.2 cm

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About the artists

Srijon Chowdhury (b. 1987, Bangladesh) lives and works in Portland, United States, where he and Anna Margaret run the exhibition space Chicken Coop Contemporary. He holds a BFA from the University of Minnesota Twin Cities, Minneapolis, United States and an MFA from the Otis College of Art and Design, Los Angeles, United States. He has been awarded grants from the Oregon Arts Commission, Portland, United States, 2018; Regional Arts and Culture Council, Portland, United States, 2018; Precipice Fund, Andy Warhol Foundation, Portland Institute for Contemporary Art, and Calligram Foundation, Portland, United States, 2017; and the Otis Governors Grant, Los Angeles, United States, 2012. Chowdhury has presented solo exhibitions at P·P·O·W, New York, United States, 2024; Frye Art Museum, Seattle, United States, 2022; CFA Live, Milan, Italy, 2019; Antoine Levi, Paris, France, 2018; Ciaccia Levi, Paris, France, 2021 amongst others. His work has been included in group shows at the FLAG Art Foundation, New York, United States, 2025; Podium Gallery, Hong Kong, 2024; Adler Beatty, New York, United States, 2024; Santa Monica Museum of Art, Santa Monica, United States, 2014; and Torrance Art Museum, Torrance, United States, 2015, amongst others. Chowdhury's work was recently showcased in the 2024 Artists' Biennial in Portland, United States. Concurrent with his co-curation of the Frye Art Museum's group exhibition *Door to the Atmosphere*, the institution held Chowdhury's first solo museum exhibition *Same Old Song* in 2022, coinciding with a publication of the same name. Chowdhury is presented in collaboration with P·P·O·W.

Cian Dayrit (b. 1989, Philippines) lives and works in Manila, Philippines. His materials are informed by the Philippines' experiences of colonialism, and his work reflects his interests in the way hegemonic powers embed themselves in the realms of archaeology, history, ethnography, and politics. He is part of the current Singapore Biennale, Singapore, 2025-26, and exhibited a work from this series at the 11th Asia Pacific Triennial of Contemporary Art, QAGOMA, Brisbane/Meenjin, Australia, 2025. In 2024, Dayrit had his first solo institutional exhibition at the Blaffer Museum, Houston, United States, 2024, amongst other robust institutional group shows such as ILHAM Gallery and KADIST, Kuala Lumpur, Malaysia, 2025; Kunstverein Hamburg, Hamburg, Germany, 2024; Museo Reina Sofia and CentroCentro, Madrid, Spain, 2024; and the 23rd Sydney Biennale, Sydney/Gadigal, Australia, 2022. He is a recipient of the Ateneo Art Award, Ateneo Art Gallery, Manila, Philippines, 2017 and the Thirteen Artists Award, Cultural Center of the Philippines, Manila, Philippines, 2018. In 2019, he was an artist in residence at Gasworks, London, United Kingdom.

Tada Hengsapkul (b. 1987, Thailand) first became known for his photographic and video works which often challenged taboos around nudity and youth culture. In recent years, he has become increasingly drawn to creating immersive or interactive installations that draw on the aesthetics of militarized environments. The artist's practice draws on long-term research, which he conducts in both official and informal archives, as well as through deliberate engagement with various media environments, and with specific communities. In the artist's words: "My research is to live in a different way." Solo showcases include the Hub Of Photography, Bangkok, Thailand, 2025; MAIAM Contemporary Art Museum, Chiang Mai, Thailand, 2023; MAIELIE, Khon Kaen, Thailand, 2022, to name a few. Additionally, Hengsapkul has shown in numerous group exhibitions such as the National Art Gallery, Bangkok, Thailand, 2024; ASEAN Culture House, Busan, South Korea, 2022; M+ Museum, Hong Kong in collaboration with MMCA Gwacheon, Gwacheon, South Korea (online), 2021; Bangkok Art Biennale, Bangkok, Thailand, 2020; 9th Asia Pacific Triennial of Contemporary Art at QAGOMA, Brisbane/Meenjin, Australia, 2018 amongst others. He has also been

collected by institutions such as MALLAM Contemporary Art Museum, Chiang Mai, Thailand and the Nguyen Art Foundation, Ho Chi Minh City, Vietnam.

Natalie Sasi Organ (b. 1999, Thailand) examines fragmented historiographies, creating artificial yet familiar scenes of composite memories and territories. Her practice, defined by continuous dualities and dichotomies, mirrors the binary thinking of cultural hybridity, also tracing the artist's personal search for living in the in-between. Drawing from settings close to her heritage, Sasi Organ builds a composite archive of visual evidence, often crossing generations and geographies. She stitches together archival relics and speculative mythologies, challenging dominant paradigms of Eurocentric assimilation, unearthing ancestral practices and confronts the personal and cultural tensions of migration, displacement, and assimilation. Forming a practice of recollection and reclamation, Sasi Organ highlights the ephemeral and overlooked, challenging the subjective ambiguities of identity and memory. Sasi Organ has participated in numerous group exhibitions including Nova Contemporary, Bangkok, Thailand, 2023; Asian Art Museum, San Francisco, United States, 2023; Pi Artworks, London, United Kingdom, 2023, amongst others.

The multiplicity to **Nadia Waheed's** (b. 1992, Saudi Arabia) art reflects the various locations of her upbringing, from her birth in Saudi Arabia to Pakistani parents to her experience living in France, Egypt, Pakistan, and finally the United States. Her large-scale figurative paintings seamlessly reference both her own lived experience as well as broader themes of womanhood, cultural trauma, and the desire for selfhood unfettered by conventions, expectations, and obligations. Solo exhibitions include Nicodim Gallery, Los Angeles, United States, 2023; Gallery 1957, London, United Kingdom, 2022; and The Museum of Human Achievement, Austin, United States, 2019. Selected recent group exhibitions include the Ogunquit Museum of American Art, Ogunquit, United States, 2025; Vortic Art at Anat Ebgi, Los Angeles, United States, 2024; The Green Family Art Foundation, Dallas, United States, 2023; Andrea Festa Fine Art, Rome, Italy, 2021; Bellevue Arts Museum, Seattle, United States, 2020, to name a few. Waheed has also undertaken The Mandrake Hotel Artist in Residence Program, London, United Kingdom, 2024 exhibited in tandem with Frieze London.

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:

press@amesyavuz.com

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SINGAPORE 9 Lock Road #02-23 Singapore 108937 +65 6734 3262

SYDNEY | GADIGAL 114 Commonwealth Street, NSW 2010 Australia +61 (2) 8040 8838

LONDON 31-33 Grosvenor Hill, London, W1K 3QU, United Kingdom

www.amesyavuz.com

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