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ESMOND LOH CLIFFHANGER

09 MAR — 14 APR 2024



Haridas Contemporary is a gallery founded by Christiaan Haridas that aims to support and grow alongside Singapore's burgeoning contemporary art scene. The gallery endeavors to create a home for emerging and mid-career Singapore and Singapore-based artists, while maintaining a satellite program with regional artists.

With 15 years of experience in the Southeast Asian art market, Christiaan hopes to advocate for promising art practices that are sensitively crafted and offer interesting entry-points into the stories and concerns of contemporary life.

The gallery is committed to supporting artists throughout their artistic careers by seeding opportunities for exhibition, dialogue, and professional counsel. Haridas Contemporary will rally for exciting local practices to be recognised across regional and international platforms.

Isle of Scenes

by Euginia Tan

A quintessential cliffhanger is a plot device in fiction. It features a main character in a precarious dilemma, confronted with a bombshell revelation during a significant juncture of its story. Usually, a cliffhanger hopes to persuade an audience to return to see how the characters resolve said dilemma. At present, given how savvy we are with information circulation, our world has shrunk in size. Connectivity is no longer a want, but a necessity. Likewise, our emotional appetites are numbed when we constantly invest in rapid excitement as a social currency. At the drop of a hat, any situation poses potential for risk, foreshadowing, or proclamation. We are immersed in societal cliffhangers, under rehearsed and overly scripted.

In Esmond Loh's debut solo exhibition with Haridas Contemporary, *Cliffhanger* provides various alternate commentaries on a hyper-connected society at the brink of existential cliffhangers. Featuring fourteen paintings depicting scenes of climate dystopia, urban isolation, and the precious intimacy of mourning, Loh's work concocts entities beyond human figures. Ranging from animals, trees, buildings, abstract forms, and enigmatic objects, an orchestrated interaction is fostered between his characters to heighten seemingly ordinary scenarios, teetering into surreptitious endings.

This essay will attempt to explore Loh's definitions of scene composition in his paintings, alongside his evolving use of colour, backdrop and dramatic imagery. It will also cover themes of a millennial Singaporean creating under specific conditions, channeling his immediate inner and outer proximities as an isle of scenes. The works will be categorised into three groups, each dissecting a particular viewing anchor connecting the paintings.

Water Bodies

Referenced Works: *A Wave Of*, *First Contact*, *Gentle Guides*, *Vista*, *Wake*

Water is a pivotal element in thriving communities. Specifically, access to water in Singapore has strived towards the goal of self-sufficiency. In a bid to maintain impeccable standards of sanitisation, our water journey is interwoven with our past, present and future. As an independent writer, I empathise with the concept of rituals artists have put in place for the assurance of self-sufficiency. Like a goal for clean water, it begins with the simple quenching of thirst. Mid-way, it can become tainted with a fiercer ambition, subjecting certain qualities of life to neglect.

In five paintings, we see different types of water bodies positioned strategically. Whether they are conquering, in stillness, or as a scenic accompaniment, water looms as a providing and haunting source. In *A Wave Of*, the sea threatens to engulf a lone figure against its indomitable wave. As a motif of being overwhelmed, the title alludes to being subdued by force, circumstance and above all, nature. It is a feeling we are inevitably familiar with, in varying degrees from the mundane to the hectic. The sea has always been part of a port, not just in maritime networking or coastal navigation. It has been a steady influence on art, and even after centuries, the sea is still being discovered.

In Loh's gradual discovery of his processes, we can identify both the strategy and surrender, akin to a body faced with the onslaught of the sea. "Each painting in this exhibition has had its own unique journey from conception to completion, but in general, they all began with a blurry vision in my head. Regardless of how a painting started, the result was always a surprise."¹ Loh attributes a quote by the German painter, Neo Rauch as an apt expression of his creative process. "I listen to myself. What is happening right now? Who wants to be in the picture now?"²

¹ Loh, Esmond. Email message to the author, 8 February 2024.

² Rauch, Neo. 'In The Studio: Neo Rauch' Youtube, uploaded by David Zwiner. Nov 22, 2023

Because of its vastness, it is easy to forget the size of a water body. Though we can contain water for usage and recreation, such as in reservoirs, ponds and lakes, these provisions of water are in tinges. In *Wake*, a pond acts as an inert witness to a family offering their final funeral offerings. Caged in a steady pyre, a Taoist priest oversees the ceremony as white-clad onlookers hold their positions, watching the flames. A subtle detail emerges: a solitary terrapin glides unnoticed across the pond's surface. Drawing back to overlooking the breadth and depth of water, in life and death, we cannot comprehend the entire magnitude of a person's existence. Loh uses water to reflect a matter-of-fact cognisance, while also occupying a melancholic witness corner, like the stray terrapin and the quiet pond.

In a similar vein, *Vista* shows a trio of resting walkers with different attunements to a body of water. They seem engrossed with their interpretations of how water can be captured. For the young man, he takes in the lake directly, while the older man appears to snap a picture. The girl on the left, tuned into an object on her hands (believably her phone), might be potentially reading information on the lake, or deciding against encountering it at all. Whatever the situation, it is no longer the size of the lake that matters. Rather, it is how each of them chooses to measure it in their sphere. Besides their unknown ties to one another, the water body in this instance functions as a site for a series of actions to occur. Namely, back to both Rauch and Loh's query: What is happening to whom, at present?

The featured water bodies in *First Contact* and *Gentle Guides* show that besides humans, animals too, are replenished and isolated by water. Loh explains that "as a wildlife enthusiast, animals have always featured strongly in (his) work". While some animals served as compositional tools, others were given more central roles in his scenes. The Malayan tapir in *Gentle Guides* "holds particular significance... The tapir's gentle demeanour and vulnerability emphasises an intimate interaction between animals and

humans.” Another animal which was intentionally designed is the bird-like creature in *First Contact*, reminiscent of the extinct Dodo. Loh explains that “It is portrayed as passive and oblivious to impending danger. Hence, it appears motionless even as a man is about to club it to death.”³

As we tread in uncertain waters, there is a tendency for humans or societies to ascertain themselves as more intelligent, or superior. Loh’s inclusion of vulnerability around the elements render each character guileless to something larger than oneself. Whether it be a sole man against the turning of his tides, an outing or a last goodbye, animals at their first and last contact of water— his cliffhangers demonstrate each moment’s humility as the very last thing to believe in.

Temporary Structures

Referenced Works: *Evening Diners*, *Hillside*, *Office*, *Roadside Stall*

For millennial Singaporeans like myself and Loh, many of the structures we remember in the past will soon dwindle in number. I liken these temporary structures we hold onto as jarring as dreams, resounding though gone. Tracing the journey in managing a space of one’s own, from *Roadside Stall* to *Office*, *Evening Diners*, and *Hillside*, we represent a global generation stepping away from past ideals of work, leisure and ultimately, demise.

The literal fruits of labour displayed and rolling haplessly in *Roadside Stall* succumb to the hands of zealous buyers, plunged into a dream of fresher produce at a better price. The makeshift stall holds but flails, its striped roof housing a lone light bulb. It is a temporary shop for a better tomorrow, as plump hens peck at dropped fruit on the floor. Their freedom to roam may also be as short-lived as a fruit’s shelf life, or a buyer’s satisfaction at a split-second bargain. In *Office*, a salaryman watches his computer in mocking flames within

the comfortable confines of his cubicle. At the parking area opposite, someone seems to stare back, the dream of an office building faraway rather than mere metres across him.

In our exchanges, Loh has explained the influence of what it means to dream and grow in Singapore. “While I never intended to express anything about the Singapore dream, it is inevitable that elements of Singaporean life would find their way into my oeuvre. If there is any connection to the conventional Singapore Dream, my paintings express a form of escapism from a narrative around material and capitalistic pursuit. This could explain why some characters (in the paintings) appear to be seeking and longing for something (else).”⁴

As we provide ourselves with an escape, more structures continue to be constructed. Besides buildings, we now contend with regulations in our increasing need to dream untouched. Thus, we crave and find respite, although we live and move. *Evening Diners* emphasises a late-night sanctuary amidst busy lights and tall apartments, enjoyed among friends. A parked car and a dog with a ball halt. To realise a dream, the artist musters the hope of a fond memory, just within arm’s reach even in an expanding city.

We conclude this section with *Hillside*. In what appears to be a scene implying death, we are presented with the dream of a final resting place as an open-ended resolution: It can be seen as a threat, a punishment, a purposeful burial, or an intimate promise. Loh grapples with existential questions in his paintings, but he notes “instances where depictions of life and death blend into a broader narrative, becoming indistinguishable” and where his “primary focus lies on the theatricality of the scene and its aesthetic composition, rather than on the existential themes they may evoke.”⁵ Perhaps the reason why death is an evocative subject is that only the living are capturing it, funneling it into our fascinations.

4 Ibid.
5 Ibid.

Up In the Air

Referenced Works: *Children's Day*, *Cliffhanger*, *Hide and Seek*, *Safe Hands*, *The Sea*

In Loh's final five works, we will be looking at hovering objects in the paintings. In *Children's Day*, an adamant red dot is being pointed at by young children. In *Hide and Seek*, a wispy cloud loiters in the woods with a group of prowling adults and a log full of fungi. A pelican takes flight in *The Sea*, behind/ in front of a cluster of mourners. A pulsing orange orb suspends in *Safe Hands* above an embrace and a strong tug. Finally, we come to our title painting *Cliffhanger*, in which a horse plummets with rocks, prisoners and guards.

Creation, in this case with painting, rarely takes off in an immediate, spectacular flight. We stew in the everyday before something concrete takes shape onto our given medium. Loh acknowledges that in his own painting process, he "think(s) it is equally important to not let life revolve solely around art. Engaging with other aspects of life offers valuable perspectives. Many of (the works') ideas stem from experiences outside of the art world, enriching their depth."

As a keen observer in advancing each painting's layers and realms, Loh is no stranger in his task to hover at every nook and cranny. After each series, his efforts to take in imminent feedback also influence the choices in his works. Loh recounts, "I think I have always gravitated towards subdued tones and tended to shy away from overly raw and vibrant colours. For this series, I made a conscious effort to be bolder with my use of colour and I am happy with how the paintings have turned out."⁶

To hover is to remain poised uncertainly in one place or between two states, such as hovering your hand over a television remote, or by a lift lobby. One could also hover behind a wavering decision. If situations and characters remain up in the air, any given moment is prone to change. That is also the essence of a cliffhanger which Loh draws our attention

6 Ibid.

to. Contemplating on the nature of his titles and impulses, Loh admits that his “titles are generally based on what inspires each painting. Some are more literal and directly reflect the content, while others are more metaphorical. For paintings that are more abstract and lack a defined narrative, titles are assigned intuitively. This process involves examining both the painting and potential titles to gauge their chemistry.”⁷

As a working artist, our schedules and conduct can hover around factors of artmaking. We persist in creation as a sort of lingering call to flight. At times, it may weaken. However, given the right force, it surpasses its hovering to soar. Loh notes that “in a broad sense, art can be created under any circumstances, if basic tools are available. For artists who make and sell their work seriously, having time and space (both physical space and head space) is essential.” In his current chapter of art representation, Loh’s devotion to craft can finally take precedence in its entire gravity.

ESMOND LOH

Evening Diners, 2024, Acrylic on Canvas, 156 x 126 cm (framed)



ARTIST STATEMENT
***EVENING DINERS*, 2024**

Evening Diners, the largest painting in the exhibition, is inspired by my overseas road trips and my recent trip to Hong Kong. Set against a cliffside backdrop, the painting captures three men sharing a meal atop a portable stove while a red car illuminates the scene with its headlights. A sense of anticipation permeates as a black dog fixates on something unseen, heightening the atmosphere of suspense. In the distance, the urban sprawl of skyscrapers contrasts against the evening sky, with scattered lights hinting at the city's bustling yet gradually calming rhythm. Notably, a distant fire and billowing smoke, reminiscent of a scene from another painting, *Office* (2023), adds a layer of continuity and interconnectedness across my work. This painting subtly integrates recurring visual motifs, such as the black dog and the fire, linking the narratives across different artworks and hints at a shared universe.

ESMOND LOH

The Sea, 2023, Acrylic on Canvas, 134 x 104 cm (framed)



ARTIST STATEMENT

***THE SEA*, 2023**

This painting offers an unconventional take on a Chinese funeral scene, staged within the confines of a crematorium viewing gallery. Dressed in traditional white tops and black pants, mourners stand with their backs turned to the viewer. However, the expected solemnity is disrupted by a surreal twist: instead of a casket awaiting cremation, a man curiously prods at a mysterious puddle with a stick, while a pelican takes flight overhead. This unexpected juxtaposition transforms the sombre occasion into a surreal spectacle, evoking a sense of discordance and intrigue. The title, *The Sea*, may not have an overt visual connection to the painting, but it resonates symbolically with themes of departure and mortality. The painting is partly based on a photograph I had taken at my late grandmother's cremation in 2023.

ESMOND LOH

Roadside Stall, 2023, Acrylic on Canvas, 134 x 104 cm (framed)



ARTIST STATEMENT

***ROADSIDE STALL*, 2023**

Roadside Stall finds its inspiration in the mangosteen, a fruit which I frequently savoured during its peak season in 2023. At the heart of the painting lies a rustic stall where three figures eagerly sift through a mountain of purple, round fruits reminiscent of mangosteens. Despite the abundance of produce, one individual clambers onto the table to reach for fruit buried deeper within the pile - a playful nod to some Singaporeans' habit of seeking untouched items on store shelves. In the foreground, three chickens animate the scene, with one pecking at a fallen fruit in the background. Beyond, tropical trees, including a banana tree, adorn the landscape, evoking the rural ambience of the setting.

ESMOND LOH

Gentle Guides, 2024, Acrylic on Canvas, 104 x 124 cm (framed)



ARTIST STATEMENT
***GENTLE GUIDES*, 2024**

This painting drew inspiration from real-life encounters of the Malayan tapir along the Singapore coastline in 2023, as documented in online videos by cyclists. These sightings, capturing the tapirs' apparent distress and disorientation, sparked discussions speculating their origins from neighbouring Malaysia. *Gentle Guides* depicts an intimate scene where two individuals encounter a tapir. A woman, bearing a lamp, extends a comforting hand toward the creature, while a cyclist watches on from the side. Although initially conceived against a coastal backdrop, the setting has organically evolved into a depiction more reminiscent of a freshwater reservoir, echoing the verdant landscapes of Singapore's local reservoir parks. The inclusion of an observation tower and surrounding foliage further reinforces this local imagery. A whimsical touch, symbolising the tapir's unique traits, manifests as a sinuous pink form stretching from the tower to the foreground - a nod to the animal's anatomical peculiarity relative to its size. This addition serves as a poignant final stroke, completing the composition with a blend of realism and whimsy.

ESMOND LOH

First Contact, 2024, Acrylic on Canvas, 83.5 x 144 cm (framed)



ARTIST STATEMENT
***FIRST CONTACT*, 2024**

First Contact draws its inspiration from Jared Diamond's seminal work, "The Third Chimpanzee", which illuminates mankind's historical interactions with new environments and the ensuing ecological impact. Set against a coastal backdrop, the painting presents a poignant tableau of human encroachment. To the left, two figures dissect a beached, whale-like creature, while a woman with an infant observes. On the right, deforestation unfolds as coniferous trees are felled, and a man prepared to strike a fictional flightless bird, evoking the tragedy of extinction epitomised by the dodo. Additionally, scattered animal eggs, a gaping hole in the ground, and a pile of animal skeletons in the background hints at the toll exacted upon wildlife. While the painting might offer a poignant contemplation of the often irreversible consequences of human interaction with the natural world, fundamentally, it stands as a compelling visual composition that evokes feelings of drama and curiosity.

ESMOND LOH

Cliffhanger, 2023, Acrylic on Canvas, 114 x 84 cm (framed)



ARTIST STATEMENT

CLIFFHANGER, 2023

Cliffhanger marks the third chapter of my prison series, following *Prison* (2019) and *Escape* (2020). At the center of this painting is a falling horse, surrounded by both prisoners and guards plummeting alongside it. The title of the piece alludes to a prisoner desperately clinging to the wall of the cliff, embodying the tension and suspense inherent in the scene. Below, a dense forest unfolds, with a beam of light shooting out from the woods. It serves a dual purpose: it may signify the guards' search for escapees, yet it also carries symbolic weight as a beacon of hope and liberation for the imprisoned.

ESMOND LOH

Children's Day, 2023, Acrylic on Canvas, 95 x 95 cm (framed)



ARTIST STATEMENT
CHILDREN'S DAY, 2023

Children's Day presents a seemingly carefree moment, with three children engrossed in play within a park setting, their attention drawn to a mysterious red sphere suspended in the air. While the sphere's colour may suggest a hint of danger, the children appear unaccompanied, adding an element of uncertainty to the scene. In the background, a couple reclines on a picnic mat, lost in their own world, while a man leisurely walks his dog along a dirt path. The distant backdrop features apartment blocks reminiscent of Singapore's iconic HDB flats, anchoring the scene within a recognisable urban landscape.

ESMOND LOH

Office, 2023, Acrylic on Canvas, 80 x 105.5 cm (framed)



ARTIST STATEMENT

OFFICE, 2023

Office draws visual inspiration from Edward Hopper's *Office in a Small City* (1953), presenting an exterior view of an office space through its window. Inside, a lone figure is transfixed by a computer engulfed in flames, juxtaposed against the backdrop of a gentle drizzle outdoors. Across from the building, another man stands atop a neighbouring rooftop, offering a striking visual and symbolic contrast between the two figures. While not its primary intent, the painting subtly prompts viewers to contemplate the frenetic pace of contemporary life, potentially interpreting it as a commentary on societal stress and feelings of alienation.

ESMOND LOH

Wake, 2024, Acrylic on Canvas, 80 x 105.5 cm (framed)



ARTIST STATEMENT

WAKE, 2024

This painting captures a ritual commonly witnessed at Chinese wakes in Singapore, where offerings are ceremoniously burnt within a cage. In the foreground, a somber row of family members and a priest are lined up in a row as they observe the raging fire, casting an orange glow upon their surroundings. Adjacent, a seated figure presides over what appears to be a makeshift musical arrangement, possibly providing melancholic accompaniment to the proceedings. Counterbalancing the fiery spectacle, a tranquil pond occupies the upper right corner, reflecting an unseen row of trees. Amidst the serene waters, a subtle detail emerges: a solitary terrapin gliding unnoticed across the surface, offering a quiet reminder of the cycle of life and death amidst the solemnity of the scene.

ESMOND LOH

A Wave of, 2023, Acrylic on Canvas, 64.5 x 80 cm (framed)



ARTIST STATEMENT

A WAVE OF, 2023

Among the works exhibited, this painting stands out as the most visually straightforward. It portrays a man partially submerged in the sea, confronting an impending tidal wave. The painting seeks to convey a complex array of emotions, including helplessness and overwhelm, alongside a sense of resilience and determination as the man confronts the looming catastrophe with unwavering resolve. The title, intentionally incomplete, encourages viewers to reflect on their own experiences with waves - whether metaphorical or literal - and invites them to interpret the painting through their unique perspectives.

ESMOND LOH

Hide and Seek, 2024, Acrylic on Canvas, 64.5 x 80 cm (framed)



ARTIST STATEMENT

***HIDE AND SEEK*, 2024**

As the title suggests, this painting depicts 4 people chasing and hiding from one another in the woods. The scene is inspired by a woodland my parents and I came across during a road trip in Western Australia. The main action happens in the centre, where a woman turns back to look at a man chasing after her. The man on the far left appears to be documenting the sequence, while the man on the far right lurks behind a tree. Above them, a mysterious-looking cloud looms. The composition aims to evoke ambiguity, blending elements of lighthearted playfulness with undertones of mystery and intrigue.

ESMOND LOH

Vista, 2024, Acrylic on Canvas, 53.5 x 53.5 cm (framed)



ARTIST STATEMENT

VISTA, 2024

Vista is inspired by a tranquil moment during a hike through a former Hakka village in Hong Kong. The painting depicts people at a rest point overlooking nature. The two people seated beneath the shed form a symmetrical composition. It is not apparent what they are engaged with, though the audience would likely assume they are looking at their phones. This contrasts with the man gazing into the distance, seemingly the most grounded presence in the scene. In the foreground on the right is an unknown object split open, reminiscent of a traditional Hakka green tea pastry which I bought and ate during my hike.

ESMOND LOH

Hillside, 2024, Acrylic on Canvas, 44.5 x 54.5 cm (framed)



ARTIST STATEMENT

HILLSIDE, 2024

Hillside presents a layered narrative unfolding in a rural landscape. At the forefront, a man stands atop a rectangular cement well, holding onto an enigmatic object emerging from its depths, subtly asserting dominance over the couple nearby engaged in dialogue. Adjacent, a black dog, tethered to an L-shaped pole, fixates on an unseen point beyond the frame, its posture imbuing the scene with intrigue and ambiguity. A meandering dirt path bisects the composition, guiding the viewer's gaze toward the summit of the hill, where a rounded structure and a silhouette stand.

ESMOND LOH

Safe Hands, 2024, Acrylic on Canvas, 44.5 x 54.5 cm (framed)

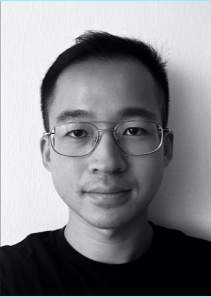


ARTIST STATEMENT

***SAFE HANDS*, 2024**

This painting initially took shape with the sky in focus, rendered in ultramarine hues suggestive of both dawn's awakening and dusk's tranquility. The concept evolved with the juxtaposition of two distinct poses, symbolising the interplay between unwavering strength and tender intimacy. As the foreground figures emerged as the focal point, they naturally dictated the painting's title. The rest of the composition unfolded organically, guided by the visual relationship between the central subjects and their surroundings.

ARTIST BIOGRAPHY & CV



ESMOND LOH (b. 1995) works primarily in painting. His current body of work explores the theatrical. Taking inspiration from his memory and imagination, he creates dramatic and ambiguous scenes that combine both abstract and figurative elements. He graduated in 2019, with a Bachelor of Fine Arts (First Class Honours) from the Slade School of Fine Art in London, United Kingdom. He won the prestigious UOB Painting of the Year Award in Singapore in 2012 when he was 17 years old, for his first attempt at oil painting titled Just Let Me Sleep. He also won awards in the same competition in 2018 and 2020 respectively. Thus far, he has had three solo exhibitions, the latest being an online Artsy exclusive in 2018. His works are part of private collections in Singapore, Malaysia and the UK.

EDUCATION

2021 Post Graduate Diploma in Education, National Institute of Education, Nanyang Technological University

2019 Bachelor of Fine Arts (First Class Honours), Slade School of Fine Art, University College London

SOLO EXHIBITIONS

- 2024 Cliffhanger, Haridas Contemporary, Singapore
- 2018 Screen Dream, An Artsy Online Exclusive, Chan + Hori Contemporary, Singapore
- 2016 States of Being, Chan Hampe Galleries, Singapore
- 2014 Generations, Chan Hampe Galleries, Singapore

GROUP EXHIBITIONS

- 2023 Haridas Contemporary Inaugural Exhibition, Haridas Contemporary, Singapore
- 2022 AEDGE 2022 Exhibition, School of the Arts, Singapore
- 2022 Painting Today, Modern Art Society Singapore Group Exhibition, Singapore Chinese Cultural Centre, Singapore
- 2021 29th Asian International Art Exhibition, Kyushu Geibun-Kan Art and Cultural Center, Fukuoka
- 2020 39th UOB Painting of the Year Exhibition, UOB Art Gallery, Singapore
- 2019 Intersections, Modern Art Society Singapore Group Exhibition, Singapore Chinese Cultural Centre, Singapore
- 2019 Slade Degree Show, Slade School of Fine Art, London
- 2019 Slade Students Exhibition, Russell & Chapple Store Street Spring Market, London
- 2018 37th UOB Painting of the Year Exhibition, UOB Art Gallery, Singapore
- 2018 SIZE MATTERS: A Question of Scale, Chan + Hori Contemporary, Singapore
- 2016 Slade Print Fair, UCL North Lodge and Cloisters, London
- 2015 Noise Singapore 2015 Festival Exhibition, Ion Orchard, Singapore
- 2015 Passages, UOB Art Gallery, Singapore
- 2015 Common Ground, Shophouse 5, Singapore
- 2015 Fresh Takes, Chan Hampe Galleries, Singapore
- 2014 Singapore Youth Festival Art Exhibition, Institute of Contemporary Arts, Singapore
- 2013 32nd UOB Painting of the Year Exhibition, 72-13 Gallery, Singapore
- 2013 UOB Painting of the Year Reimagined, Utopia Festival, Singapore

2013 Creation – Exhibition by SJI Old Boys, Singapore Art Museum, Singapore

2013 Spectrum MOE Art Elective Programme Exhibition, Institute of Contemporary Arts, Singapore

2012 31st UOB Painting of the Year Exhibition, Singapore Art Museum, Singapore

2012 Singapore Youth Festival Arts and Craft Exhibition, Institute of Contemporary Arts, Singapore

PRIZES, AWARDS & RESIDENCIES

2020 39th UOB Painting of the Year Award (Silver)

2019 Liberty Art Award 2019 (Shortlisted)

2019 Jackson's Open Painting Prize (Shortlisted)

2018 37th UOB Painting of the Year Award (Highly Commended)

2014 Singapore Youth Festival Art Certificate of Appreciation (Special Mention)

2012 31st UOB Painting of the Year Award (1st Prize)

2012 Singapore Youth Festival Arts and Craft Award (Gold with Honours)

2011 St. Joseph's Institution Brother Joseph McNally Creativity Award

WRITER BIOGRAPHY



EUGINIA TAN (b. 1991) is a multi-disciplinary writer based in Singapore. She has experience in an array of written forms including poetry, prose and theatre. She has been writing curatorial essays for visual artists such as Melissa Tan, Hu Qiren and Faris Nakamura, to name a few. Euginia's analysis explores and covers contemporary practices, their range of mediums as well as her personal take on creating conditions in Singapore, and its various impacts on artists.

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Sunday: 12 noon – 5 pm

Wednesday by appointment only

Monday, Tuesdays & Public Holidays: Closed

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