

I/C

# PULSE

## A GROUPSHOW

JOHN MARIE ANDRADA . LIEW KWAI FEI  
LUCAS TAN . OSCAR XYH . S. URUBINGWARU

31 AUG - 06 OCT 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.

**PULSE****Haridas Contemporary Annual Group Exhibition**

Haridas Contemporary is excited to announce a new series of annual exhibitions. Titled, PULSE, the exhibition platform will provide insights into new artistic endeavors and understated practices from Singapore and the region. The exhibition manifest as a selection of canvas paintings, showcasing the concerns and artistic nuances of each artist residing in their individual cultural and social spaces. The platform also serves as a preview of the gallery's programming for 2025/26.

The inaugural edition will feature new works of 5 artists from Singapore, Malaysia, Philippines and Indonesia: John Marie Andrada (Philippines/ Singapore), Liew Kwai Fei (Malaysia), Lucas Tan (Singapore), S. Urubingwaru (Indonesia) and Oscar Xyh (Singapore).

**JOHN MARIE ANDRADA**

Undergrowth - Spring, 2024, Oil on Canvas, 76 x 76 cm



ARTIST STATEMENT  
***UNDERGROWTH - SPRING, 2024***

An interpretation of what lies beyond the superficial, *Undergrowth: Spring* stems from thoughts on the perpetual process of becoming. It unfolds in a quiet acceptance of formlessness, taking form in undulating shapes that hint at flora in various stages, void of a distinct indication of origin and type. Rooted in the undefined and indefinite, it echoes the ever changing and impermanent nature of one's being.

**JOHN MARIE ANDRADA**

Undergrowth - Reprise, 2024, Oil on Canvas, 76 x 76 cm



ARTIST STATEMENT  
***UNDERGROWTH - REPRISE***, 2024

An interpretation of what lies beneath the superficial, *Undergrowth: Reprise* stems from thoughts on the perpetual process of becoming. It unfolds in an amorphous yet peaceful turmoil, taking form in undulating shapes that hint at flora in various stages, void of a distinct indication of origin and type. Rooted in the undefined and indefinite, it echoes the ever changing and impermanent nature of one's being.

**LIEW KWAI FEI**

Drifting Off, 2023-2024, Acrylic Ink, Acrylic Paint, Soft Pastel, Colour Pencil, and Graphite Pencil on Canvas,  
118 x 171 cm (framed)





**LIEW KWAI FEI**

Trance, 2023-2024, Oil Paint & Oil Pastel on Canvas, 106 x 78 cm



ARTIST STATEMENT  
***DRIFTING OFF & TRANCE, 2023-2024***

*Drifting Off* and *Trance* are two improvisatory paintings by Liew Kwai Fei, created intermittently between 2023–2024. With these paintings, Liew is interested in creating an engaging painted surface, achieved through a combination of varied mediums and techniques.

"Actually most of the time I just try to put my mind in a blank state and improvise. Because I want the painting to go beyond words and meaning. With these paintings, what you see is what you get - there is nothing beneath or beyond the surface. They are paintings for seeing, not for 'reading'. The painting is not about using symbols for meaning-making, it is simply comprised of formal elements (which may be interpreted as recognisable images, depending on the viewer's experience), arranged in random, chaotic, contradictory and/or organic ways, etc. (or as far as I can push the painting and still accept it) to encourage the act of seeing." - Kwai Fei

**LUCAS TAN**

Lucky Boy, 2024, Oil on Canvas, 90 x 120 cm



## ARTIST STATEMENT

***Lucky Boy*, 2024**

In *Lucky Boy*, the concept of fortune and inspiration is tenderly explored through the figure of a muse. The work exudes a serene calm, capturing the peace and contentment that this presence brings. With symbols of devotion and innocence, the piece delves into themes of gratitude and deep emotional bonds. It is a quiet homage to the transformative influence that has enriched the artist's creative journey.

**LUCAS TAN**

You're All I See, 2024, Oil on Canvas, 120 x 90 cm



ARTIST STATEMENT  
*You're All I See*, 2024

Amidst a verdant expanse, a lone figure captures our gaze, standing as the focal point of an otherwise expansive landscape. *You're All I See* delves into the nature of romantic focus, where one's presence eclipses all else. A sense of singular attachment and capturing the essence of seeing and cherishing the beloved in the vastness of the world.

**LUCAS TAN**

Girl of My Dreams, 2024, Oil on Canvas, 120 x 90 cm



ARTIST STATEMENT  
***Girl of My Dreams, 2024***

*Girl Of My Dreams* explores a connection with a close friend and confidant. The painting captures a moment of quiet introspection, a sense of trust and openness. With subtle hints of fragility, the scene conveys the depth of the bond and understanding shared. The serene expression and relaxed posture invite viewers into a private world where unguarded moments are cherished and celebrated.



**S. URUBINGWARU**

After Party-State: What's So Bad About Feeling Good?, 2024, Oil on Canvas, 120 x 90 cm



## ABOUT THE SERIES

***Some Rumors of My Insomnia***  
***A Collection of Urubingwaru & The World Hallucinatory***

In this collection, Urubingwaru presents four paintings with the impetus that he is done with the view of exoticism. The stereotype of exile that is often associated with cultures that have been colonized, third world countries, as well as the limitation of artistic concepts of what is called traditional and modern. Through “Some Rumors of My Insomnia” he places a contemporary position on the readiness to see ethnic and cultural elements of society as an integral part of globalism.

“The World Hallucinatory” contains Urubingwaru’s alternative imagery in imagining the identity and history of his people as part of the face of the world. He believes fiction is the best way to construct reality, just as before we actually held a TV, cellphone, or wireless network, we had first drawn it in science fiction.

## ARTIST STATEMENT

***After Party-State: What's So Bad About Feeling Good?, 2024***

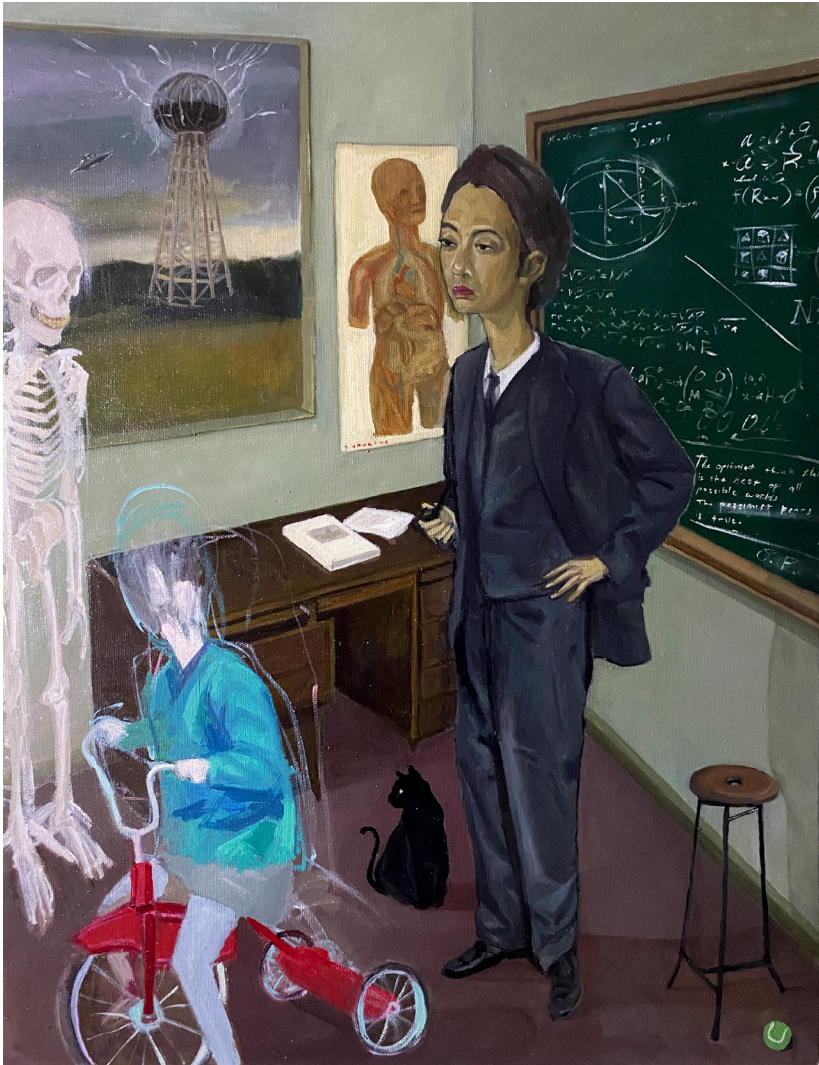
In his works, as a writer Urubingwaru has an affinity with Magical Realism, a literary genre that has greatly influenced him, with authors including Franz Kafka, Haruki Murakami, or in Indonesia, Eka Kurniawan.

Urubingwaru always portrays his paintings in an unusual format, or as he calls it, awkward realism. Including in "After Party-state", he displays a trance-like feel that makes a detective have to guess what is going on? Is there a crime there, or is it just a riot of hangover people? Urubingwaru opens the storyline...

\*\*Although it is often said to have originated in Latin America, Magical Realism is closely related to the mythical worldview and tropical cultures, including those of Southeast Asia. Our mother culture teaches us that trees and stones are sentient too, including works of art. This work is Urubingwaru's attempt to juxtapose his cultural perspective within a framework that connects with global icons and concepts.

**S. URUBINGWARU**

Visiting Our Grandfather, Mr. Soedarsono, At the Academy of Mathematics and Science, Java 1909, 2024, Oil on Canvas, 90 x 70 cm



## ARTIST STATEMENT

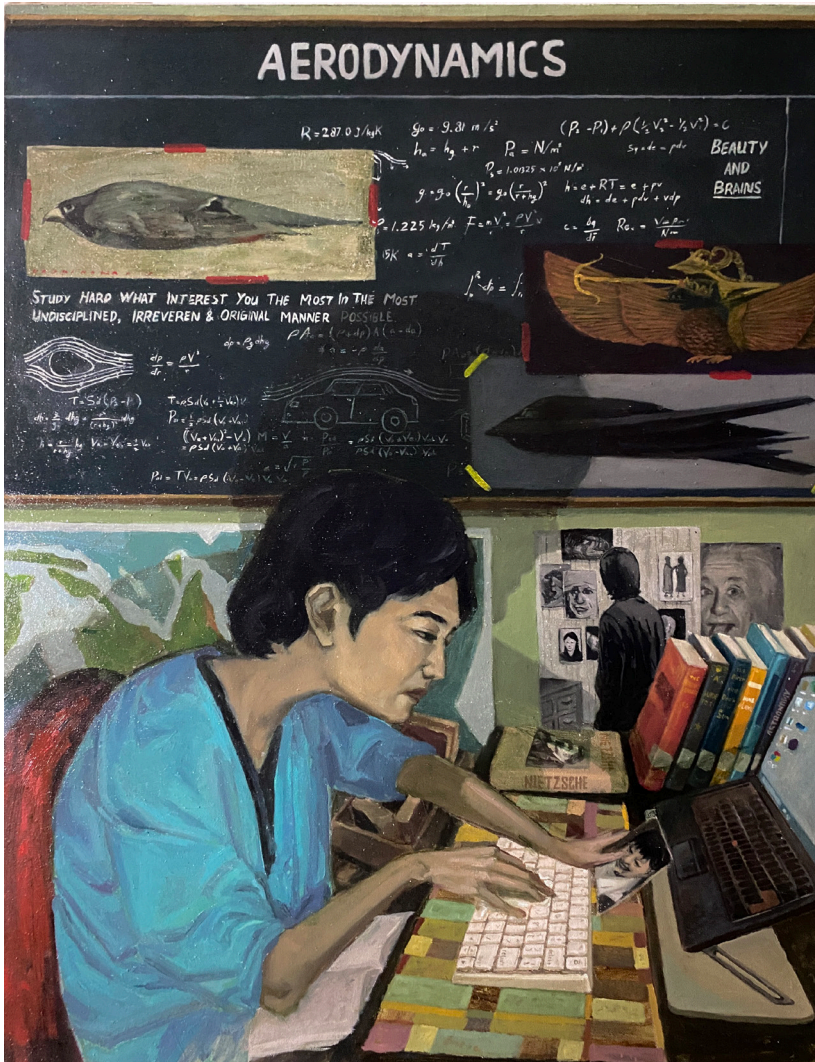
*Visiting Our Grandfather, Mr. Soedarsono, At the Academy of Mathematics and Science,  
Java 1909, 2024*

This work is inspired by the concept of Parallel World and Grandfather Paradox, a physics theory about back to the future. "Visiting Our Grandpa..." is Urubingwaru's fiction that imagines what if we were able to engineer the past, and what would happen if colonialism never happened, and every nation had equal access to knowledge?

These are questions we can still answer and work towards today. By visiting our grandfather, Mr. Soedarsono, in the past that we design in our future.

S. URUBINGWARU

I'm Always Thinking of You, 2024, Oil on Canvas, 90 x 70 cm



ARTIST STATEMENT  
*I'm Always Thinking of You, 2024*

Physics had already confirmed that time was an illusion, or relative as Einstein put it. Then came Nietzsche, a mad philosopher who tore apart thousands of years of our concept of belief in the world. Black Holes were discovered, Quantum Energy was too mystical to be called physics.

But what does it all mean, if Einstein's portrait is easily replaced by Evelyn's sweet smile? Can the Theory of Relativity help the emptiness we feel?

S. URUBINGWARU

Esoteric Boy & The Magical Souvenir, 2024, Oil on Canvas, 85 x 110 cm





## ARTIST STATEMENT

***Esoteric Boy & The Magical Souvenir, 2024***

Paintings containing a fascination with the illogical, the fictional, or the hallucinatory, an image of western recreation of eastern culture. A view that once created the “Hippie Trail”, a European trip to Afghanistan, India, and Southeast Asia. That is why this painting is made like a billboard.

In “Esoteric Boy & The Magical Souvenir” there is also Dennis Johnson’s book “Jesus’ Son”, a collection of short stories depicting the psychological void that swept across the United States in the 70s.

OSCAR XYH

Would The Phoenix Want Its Way Out of Heaven (Mark 42), 2024, Ink on Canvas, 61 x 61 cm



## ARTIST STATEMENT

***Would The Phoenix Want Its Way Out of Heaven (Mark 42), 2024***

Sometimes when I try too hard to maintain perfection and simplicity, chaos tend to find its way in more often than not. I will have to ride the chaos for a little while to keep the flow of the painting and gradually push harder and harder on the breaks to contain the chaos.

**OSCAR XYH**

Meteor Will Always Shower Where the Rain Won't (Mark 39), 2024, Ink on Canvas, 100 x 100 cm



## ARTIST STATEMENT

***Meteor Will Always Shower Where the Rain Won't (Mark 39), 2024***

This piece follows a series of marks that resemble vertically falling meteorite moments from passing through a series of abstract events and calamity in the distant voids.

**OSCAR XYH**

The Seas Are Where The Skies Are Where The Ground Is (Mark 40), 2024, Oil on Canvas, 100 x 100 cm



## ARTIST STATEMENT

***The Seas Are Where the Skies Are Where the Ground Is (Mark 40), 2024***

Diverting from the usual marks, creating heavier forms in the composition helps explore the natural movements of ink and water that leaves the brush when it is dragged across the surface. The bigger forms tend to have an odd strength behind it as though it has its own magnetic force, pulling in the smaller elements across the void.

**OSCAR XYH**

Ode To My Lost Child, Eleven (Mark 41), 2024, Oil on Canvas, 100 x 100 cm





## ARTIST STATEMENT

***Ode To My Lost Child, Eleven (Mark 41), 2024***

This piece is a tribute to an old painting titled *Mark 11*, from the year 2019. It was one of my favourite ink on rice paper pieces that played with a large amount of empty space elegantly. This piece was originally inspired by the very first few strokes of a bird's feather, followed by vast skies and signs of mountains.

## ARTIST BIOGRAPHY & CV



Growing up and taking root in a once foreign country, **JOHN MARIE ANDRADA** (b. 2001) is a Filipino artist based in Singapore. She recently graduated with a Bachelor in Fine Arts (First Class Honours) from LASALLE College of the Arts in partnership with Goldsmiths, University of London in 2023. She is keen on experimenting alternative ways of image-making with various mediums through abstraction, storytelling and material play. Through a multi-disciplinary practice, she approaches art-making with an open, critical and inquisitive mind, in hopes of challenging preconceived ideas while exploring notions on identity, memory and time.

She was a recipient of The Winston Oh Travelogue Award (2023) and recently participated in Undescribed #9 at DECK, Singapore. Her works were nominated for International Takifuji Art Award, Japan (2022) and have been featured in Project 3V (Visualize, Voice and Vision) at FassAart Gallery, Istanbul (2021), 9th Dali International Photography Exhibition (DIPE), China (2021), and received the Special Choice Award for the 41st Daegu International Grand Exhibition, Korea (2022).

## EDUCATION

2022 Bachelor (First Class Hons) of Fine Arts, Goldsmiths, University of London by LASALLE College of the Arts, Singapore

2021 Diploma in Fine Arts with Distinction Lasalle College of the Arts, Singapore

## SOLO EXHIBITIONS

2024 Breadth of Air, Haridas Contemporary, Singapore

## GROUP EXHIBITIONS

2024 DECK Undescribed #9, Singapore

2024 The Critical Craft Collective Lab, Singapore

2023 Haridas Contemporary Inaugural Exhibition, Haridas Contemporary, Singapore

2022 Project 3V (Visualize, Voice and Vision) at Earl Lu Gallery, Singapore

2021 9th Dali International Photography Exhibition (DIPE), China

2021 Project 3V (Visualize, Voice and Vision) at FassArt Gallery, Istanbul

2021 Between Dilitantes and Dissertations at McNally School of Fine Arts

2021 Between Desires, Meandering Landscapes at Brother Joseph McNally Gallery

2017 Documenting Serangoon Road Heritage at The URA Centre, Singapore

## AWARDS

2023 The Winston Oh Travelogue Award, Singapore

2022 41st Daegu International Grand Exhibition Special Choice Award, Korea

2022 International Takifuji Art Award Nominee, Japan

2017 Documenting Serangoon Road Heritage at The URA Centre, Singapore



**Liew Kwai Fei** (b. 1979, Kuantan, Pahang) is recognised today as among the most exciting new generation of contemporary painters in Malaysia. Spanning over a decade, his practice explores the hybridity of the painting medium and its capacity to communicate ideas spanning class, race, and language to the humbling experience of the unspeakable when we encounter art.

In recent years, his painting practice has been concerned with exploring the formal possibilities of both modern and contemporary painting. The idiosyncrasy and hybridity of his styles are also manifested in his playful creations of three-dimensional paintings and modular paintings.

Liew has had twelve solo exhibitions to date and has participated in numerous group exhibitions in Malaysia and Singapore. His work has been collected by institutions such as the National Art Gallery, Kuala Lumpur and the Singapore Art Museum.

## EDUCATION

2022 Bachelor (First Class Hons) of Fine Arts, Goldsmiths, University of London by LASALLE College of the Arts, Singapore

2021 Diploma in Fine Arts with Distinction Lasalle College of the Arts, Singapore

## SOLO EXHIBITIONS

2023 Pencil Exercises (in Penang), China House, Penang, Malaysia

2022 Pencil Exercises, The Back Room, Kuala Lumpur, Malaysia

2022 Nothing Personal, Rissim Contemporary (in collaboration with The Back Room), Kuala Lumpur, Malaysia

2021 In Order to Play, The Back Room, Kuala Lumpur, Malaysia

2020 Fish in Pure Water, The Back Room, Kuala Lumpur, Malaysia

2019 From M to M, The Back Room, Kuala Lumpur, Malaysia

2018 Light & Space, OUR ArtProjects, Kuala Lumpur, Malaysia

2016 Siapa Dia Tong Sam Pah? You Look F\*\*cking Funny-Lah! Richard Koh Fine Art, Kuala Lumpur, Malaysia

2013 Ah Pull & Ah Door, Run Amok Gallery, Penang, Malaysia

2012 Painted Words and Written Paintings: For the Refined and For the Masses Valentine Willie Fine Art, Kuala Lumpur, Malaysia

2010 Colour, Shape, Quantity, Scale, No. 15 Jalan Mesui, Kuala Lumpur, Malaysia

2009 Paintings for All Ages / Paintings with Extended Space, No. 19 Jalan Berangan, Kuala Lumpur, Malaysia

2008 The Rhythm of Doing, Project Room @ Valentine Willie Fine Art, Kuala Lumpur, Malaysia

## GROUP EXHIBITIONS

2024 The Back Room @ ART SG Singapore

2024 Lost in Translation, The Back Room @ CIMB Hotel Art Fair, Kuala Lumpur, Malaysia

2023 Favouritism Is My Favourite -Ism, The Back Room, Kuala Lumpur, Malaysia

2023 1000 Tiny Artworks, Artists of SEA at The Back Room, Kuala Lumpur, Malaysia

2023 Leaving Traces, Hin Bus Depot, Penang, Malaysia

2022 Grids & Lines (A new refutation of) The Back Room, Kuala Lumpur, Malaysia

2017 Xcidentally X'mas, OUR ArtProjects, Kuala Lumpur, Malaysia

2017 This is Where We Meet, OUR ArtProjects, Kuala Lumpur, Malaysia

2017 ILHAM Contemporary Forum, ILHAM Gallery, Kuala Lumpur, Malaysia

2014 Pulau Melayu | Lost and Found Lostgens' Contemporary Art Space, Kuala Lumpur, Malaysia

2014 GroupShow@RKFA, Richard Koh Fine Art, Kuala Lumpur, Malaysia

2014 Fall Into The Sea to Become An Island, Run Amok Gallery, Penang, Malaysia

## ARTIST RESIDENCIES

2011 Australia-Malaysia (AMI) Visual Arts Residency Programme, Gertrude Contemporary, Melbourne, Australia

2010 The Khazanah Artist Commissioning Programme, Mumbai, India

2010 Rimbun Dahan 3-month residency Selangor, Malaysia

2003 VASL International Artist Residency Karachi, Pakistan



**Lucas Tan Yu Yang** (b. 2000) is a painter whose creative endeavours span figurative works and evocative visual storytelling. His oeuvre, deeply influenced by his relationships with muses, explores themes of yearning, desire, and the delicate nature of romance. Through his art, he invites viewers into intimate worlds of human connection and shared experience, marked by tenderness and introspection. Lucas' work magnifies the beauty and fragility of these emotions, creating a profound sense of resonance and reflection.

Lucas holds a BA (Hons) in Fine Arts from LASALLE College of the Arts.

## EDUCATION

2024 Bachelors in Fine Arts - LaSalle College of the Arts

## GROUP EXHIBITIONS

2024 Of Placebos that Sing Sweet in the Mouth, Exhibition at Richard Koh Fine Arts

2024 The LaSalle Show, Exhibition at LaSalle College of the Arts

2024 The Molecular and The Divine, Exhibition at LaSalle College of the Arts

2024 slow brew, Exhibition at LaSalle College of the Arts

2023 Deciphering Realms, One Night Only, Exhibition at LaSalle College of the Arts

2023 THERE — HERE, Exhibition at Alliance Française de Singapour

2023 Where Cattails Grow, Exhibition at Straits Gallery Singapore

2022 Fluid Fringes, Exhibition at LaSalle College of the Arts

2021 Splinter, Exhibition at Starch.sg, Curated by Nelly Tan

2019 WALKWAY (Art Space) Time Framed/Drawing Out Conversations, Exhibition at LaSalle College of the Arts





**Suliswanto Urubingwaru** (b. 2000) was born in Kediri, East Java, Indonesia. He is an active artist, researcher, and writer. He is also the co-founder of Titik Kumpul Forum, an art collective in Yogyakarta. In his work, Urubingwaru often intersects visual and literature as a modus operandi of narratology. He uses fiction and interpretation to explore themes related to history, myth, and identity through multiple mediums. These mediums consist of drawing, painting, installation, and public interaction art.

He has exhibited nationally since 2019. Urubingwaru writes a reflective account of art in the regional landscape, *The Equator Travelogues: Brazil, Southeast Asia, Oceania*, published by Yayasan Biennale Yogyakarta (2022). He was also awarded a bronze award in the Pekan Seni Mahasiswa Nasional (PEKSIMINAS), by the National Achievement Center (2020). One of his short stories “Ludruk Lakon Sarip Tambak Oso” received the 2nd best order, East Java Culture and Tourism Office (2018). He is currently completing his studies in Fine Arts, ISI Yogyakarta. Lives and works in Yogyakarta, Indonesia.

## EDUCATION

2024 (ON GOING) Institut Seni Indonesia Yogyakarta, Painting Studio, Fine Arts Study Program

## AWARDS

2020 Bronze medal in the painting category, Pekan Seni Mahasiswa Nasional (PEKSIMINAS), National Achievement Center

2018 2nd best order Cultural Short Story, East Java Culture and Tourism Office

## SELECTED GROUP EXHIBITIONS

2024 Lost in Whimsy Wisdom: Interplay of Realities, Isa Art Gallery X Omah Budoyo, 26 June-15 August, Yogyakarta

2024 Salon et Cetera, Ace House Collective, 21 June- 2 August, Yogyakarta

2024 Like a Crowd of Extras, Seven Sisters Gallery, 25 May-13 July, Houston, Texas, USA

2024 OMNI: Allegory of Distance, Galeri Ruang Dini, 7-21 February, Bandung Indonesia.

2023 Mon Reya La Banne, Lembana Artgroecosystem, 15-21 December, Sumenep, Madura Island

2023 Ace House Collective—BWP-Value, 17-19 November, Art Jakarta, Jakarta

2023 Keep the Fire On, 12 Aug-10 sept, Survive Garage, Yogyakarta

2023 (Se)tempat, 9-19 Juni, Titik Kumpul Collective Project-Asana Bina Seni Biennale Jogja, Taman Budaya Yogyakarta

2023 A Thousand Words, 29 Apr- 29 May, Orasis Art Space, Surabaya

2023 Hearts of Darkness, 17 Feb-10 March, Studio 22nya, Jakarta Selatan

2023 Labirin, Healing, dan Ruang Kremasi, Nawanta-Seni Murni 2019, 14-24 Januari, Galeri R.J. Katamsi, Yogyakarta

2022 Shape Shifting, In Collaboration with ASAU Boutique, 9 Dec – 9 Jan, Grand Wijaya Center, Jakarta Selatan

2022 Rekam Masa, Artopologi, 28 Oct – 9 Nov, Indonesia National Museum, Jakarta Pusat

2022 Pair of Dice 22, Anastomotic Collective, 8-17 Juli, Cemara 6 Gallery, Menteng, Jakarta Pusat  
2022 From This to This, Titik Kumpul Forum & Collective, 25 Juni – 4 Juli, JNM Bloc, Yogyakarta  
2021 Rite de Passage, Aksi Artsy #4, 13-19 November, Gallery R. J. Katamsi, Yogyakarta  
2021 Pelabuhan Tanpa Dermaga, Titik Kumpul Forum - Jogja Artweeks Program, 31 Agustus - 6  
September, Sinambi Farm, Gunungkidul, Yogyakarta  
2020 To Much To Young, Konak-konek #3, 26-28 Februari di Balai Budaya, Jakarta  
2019 Mini Art, Pameran Angkatan 19 Seni Murni, 1 - 7 Desember 2019, di Gallery Fajar Sidik, ISI  
Yogya



**Oscar Xyh** (b. 1999) is a Singapore based artist known for his abstract Chinese ink paintings. His stylistic contemporary abstract ink paintings were chosen to exhibit in "Perceptions : Chinese Ink at NAFA" (2018), "Explorations: Chinese Ink at NAFA" (2019) and shortly after completing his National Service in 2021, Xyh co-hosted a group art show called "PA3otic" (2022) at Crane (Arab Street), featuring his latest abstract explorations. Soon after, his traditional Chinese paintings were exhibited in another group show, "Baisheng Church Art Exhibition" (2022). In 2023, Xyh's artistic direction shifted towards high abstraction with "black on black" as the start of his inquiry. His first two black on black, large-scale abstract ink paintings were shown in his BA (Hons) in Fine Art graduation show and his subsequent work was shown in Temenggong Artists-In-Residence's Zhong Yuan Festival 2023 event.

Xyh's relationship with Chinese ink painting is sudden and unexpected. He initially undertook the NAFA Diploma with the intention of exploring Western painting. However, after being introduced to Chinese ink, he found his attraction towards the medium's complexity. Xyh's reflection of Chinese ink painting is that it takes patience, practice, sensitivity, and a contemplative yet calm and uncluttered state of mind. He has since stuck to honing his ink-painting skills, opting for Chinese ink as the main medium of artistic expression. Due to the nature of the medium, it enhances working spontaneously, confidently yet cautiously all at once. The artist could easily express himself through the gestures of brushstrokes, leading him towards abstraction.

## EDUCATION

2023 Nanyang Academy of Fine Arts, BA (Hons) Fine Art, Singapore

## GROUP EXHIBITIONS

2024 Flagship Genius and Văn Mieu – Quoc Tr Giám (Temple of Literature), The Ngee Ann Kongsi Galleries, Nanyang Academy of Fine Arts (NAFA), Singapore

2023 Haridas Contemporary Inaugural Exhibition, Haridas Contemporary, Singapore

2023 Temenggong Zhong Yuan Festival 2023, Temenggong Artists-In-Residence, Singapore

2023 The Grad Expectations 2023, Lim Hak Tai Gallery, NAFA, Singapore

2023 downsizing, dblspce, Singapore

2022 Bai Sheng Church Art Exhibition, Visual Arts Centre, Bai Sheng Church, Singapore

2022 PA3otic, Crane (Arab Street), Singapore

2022 Flagship Genius and Ayutthaya III, The Ngee Ann Kongsi Galleries, Nanyang Academy of Fine Arts (NAFA), Singapore

2022 Group Showcase, Chelsea College of Arts & Design (Cookhouse), University of the Arts London, United Kingdom

2019 "I exchange my time for satisfaction", Fine Art Showcase, NAFA, Singapore

2019 Explorations : Chinese Ink at NAFA, Lim Hak Tai Gallery, NAFA, Singapore

2019 Work-In-Progress Show, ON-AIR Gallery, NAFA, Singapore

2018 Perceptions : Chinese Ink at NAFA, Lim Hak Tai Gallery, NAFA, Singapore

2018 Work-In-Progress Show, ON-AIR Gallery, NAFA, Singapore

2017 NAFA Open house: Fine Art Group Show, Sky Gallery, NAFA, Singapore

HARIDAS  
CONTEMPORARY

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#### Opening Hours

Thursday to Saturday: 12 noon – 7 pm

Sunday: 12 noon – 5 pm

Wednesday by appointment only

Monday, Tuesdays & Public Holidays: Closed

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Liew Kwai Fei presented in collaboration with  
The Back Room