

The background is an abstract painting with a textured, layered appearance. It features a mix of dark, muted colors like deep blues, purples, and greys, contrasted with lighter, more vibrant areas of orange, red, and yellow. The brushstrokes are visible, giving it a sense of movement and depth. The overall composition is divided into horizontal bands of color and texture.

HARIDAS  
CONTEMPORARY

SMALL  
THINGS  
BROUGHT  
TOGETHER

2-31 AUG 2025

ARTISTS

ESMOND LOH GERALD TAY JEREMY SHARMA  
JOEY LEUNG JOHN MARIE ANDRADA LUCAS TAN  
LYLE BUENCAMINO MELISSA TAN MINSTREL KUIK

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.

**ESMOND LOH**

Between Spaces, 2024, Acrylic on Canvas, 170 x 130 cm



ARTIST STATEMENT, *BETWEEN SPACES* (2024)  
ESMOND LOH

*Between Spaces* invites viewers into a serene domestic interior where the boundaries between indoor and outdoor spaces dissolve. Inspired by the minimalist architecture of a boutique hotel in Bangkok where I had stayed, the scene is bathed in natural light and framed by open views of trees and blue sky, evoking a sense of harmony between nature and design.

Within this setting, small mysteries unfold: a masked man in a raincoat tying his shoe laces; a cat with different-coloured eyes gazing toward an unseen stimulus; a woman peeking from a nearby room. These subtle gestures suggest hidden narratives and invite reflection on presence, perception, and the quiet poetry of everyday life.



**GERALD TAY**

The Whisper of Fumes, 2025, Oil on Linen, 76 x 56 cm



ARTIST STATEMENT, *THE WHISPER OF FUMES* (2025)

GERALD TAY

This painting explores the language of mark-making and line drawings- primarily painting directly from the paint tubes, to achieve the immediacy and expressive quality of making a mark. The impasto and congregated marks evoke the idea of a dense figure-ground relationship - a build-up of a ball of concentrated energy, emitting waves that emerge into the foreground. This work stands at the threshold between containment and release- a moment suspended just before rupture.

**GERALD TAY**

Valley of Sins, 2025, Oil on Belgium Linen, 76 x 56 cm



ARTIST STATEMENT, *VALLEY OF SINS* (2025)  
GERALD TAY

This painting is a self-reflective work that explores the desire to break free from a cycle of entrapment. Through intertwining contour lines, the painting disrupts the figure-ground relationship, blurring the lines between form and space. These looping paths and layered shapes suggest both confinement and movement- revealing passageways that seem to offer a way out, yet always circle back. The work becomes a meditation on repetition, consequence, and how difficult it can be to truly escape.



**JEREMY SHARMA**

Lovers in The Snow, 2025, Oil on Linen, 63 x 87 cm



**JEREMY SHARMA**

Melancholia, 2025, Oil on Linen, 60 x 46 cm





**JEREMY SHARMA**  
Imprint, 2024, Oil on Linen, 50 x 40 cm



ABOUT THE SERIES - *RECENT PAINTINGS* (2022 - 2025)  
JEREMY SHARMA

Jeremy Sharma's recent works addresses painting's porosity to apprehend images from various sources (where digitality and screen captures have become ubiquitous), albeit belatedly, in a serial linen and stretcher format that delivers its subject from a mediated world. In selecting an image, he looks for effects, qualities and values that elicit interest to make a painting. He then acts upon them by extracting, cropping, reducing, magnifying or flattening the image for printing, to paint from.

His subject then becomes one of seeing: a painting's object and intermediality; its internal logic; its pictorial construction; its emphasis on surface and touch; and its semblance of life. However, painting here is also interested in what is not seen but thought and felt: its peripheries; its silence; and its capacity—to desire, resist, linger upon, probe and take hold of.

The three paintings featured in this exhibition are part of his upcoming body of works called '*Eros Riff*'.



**JOEY LEUNG**

Grass and Sign, 2025, Acrylic on Fabric, 55 x 50 cm



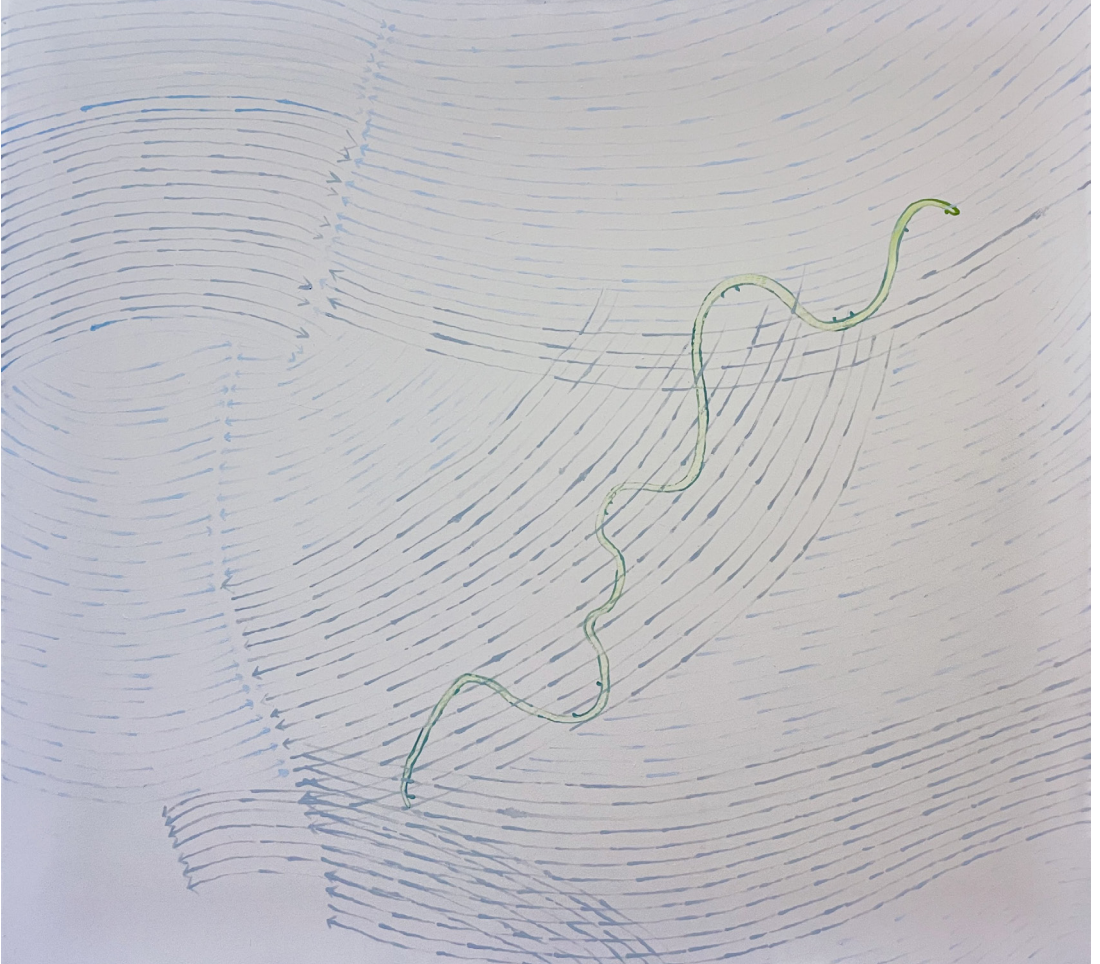
**JOEY LEUNG**

Drain and Sign, 2025, Acrylic on Fabric, 55 x 50 cm



**JOEY LEUNG**

Ocean and Sign, 2025, Acrylic on Fabric, 55 x 50 cm





**ABOUT THE SERIES****JOEY LEUNG**

This series zooms in on small moments of watching grass sway, waves crash, or plants sprouting from a gutter. These fragments offer a brief experience of fullness and stillness, suspending time and thought. In these instances, I feel a desire to melt into the softness of the landscape, yet there lies a sense of discomfort in not quite being able to remain in that stillness.

Worm-like forms weave playfully through the series, as if gently shaped by invisible, inevitable forces. They represent a longing to be held by the world, despite being subjected to its ever-shifting weight.



**JOHN MARIE ANDRADA**

Winter Spring, 2025, Oil on Canvas, 76 x 76 cm



**JOHN MARIE ANDRADA**  
In Bloom, 2025, Oil on Canvas, 76 x 76 cm





**JOHN MARIE ANDRADA**  
Autumn Fall, 2025, Oil on Canvas, 76 x 76 cm



**JOHN MARIE ANDRADA**

Beyond the Tree's Hallow, 2025, Oil on Canvas, 122 x 102 cm





**ABOUT THE SERIES**  
**JOHN MARIE ANDRADA**

Rooted in observations of visual similarities between flora and the human body, the *Undergrowth* Series stems from an ongoing exploration of the perpetual shifts in one's psyche. An intertwining of the familiar with the unknown, it takes on fluid and undulating forms which resemble plant life in various stages yet without clear classification, origin or type. Embodied in the artist's intuitive process, the body of work is an interpretation of internal landscapes that continually evolve and unfold organically.

**LUCAS TAN**

Aftertaste, 2025, Oil on Panel, 45.8 x 30.5 cm



**LUCAS TAN**

Still warm, 2025, Oil on Panel, 45.8 x 30.5 cm



SMALL THINGS BROUGHT TOGETHER

**LUCAS TAN**

Springwilt, 2025, Oil on Panel, 45.8 x 30.5 cm





**LUCAS TAN**

Almost familiar, 2025, Oil on Panel, 45.8 x 30.5 cm



**LUCAS TAN**

Boy, waiting, 2025, Oil on Panel, 45.8 x 30.5 cm



## ABOUT THE SERIES

### LUCAS TAN

*Boy, waiting* is a body of work painted along gestures of waiting and yearning.

The colour, dimensionality and framing at which various subject matter is rendered suggests a sense of innuendo and extended narrative imbued within the seemingly mundane; a continual development from the alignment that Tan's paintings have had to cinematography.

Despite this, Tan avoids pinning his works down to a linear or articulate thread. Rather, he fragments sentiments and feelings that flow within and across different paintings; echoing the way time and attention may move while a person exists in murky uncertainty.

Though the works are drawn from direct personal experience, their atmosphere move toward more relatable affects of longing and reverie.



**LYLE BUENCAMINO**

Completely Agreeable Painting 1, 2021, Oil on Canvas, 40.5 x 30.5 cm



**LYLE BUENCAMINO**

Completely Agreeable Painting 2, 2021, Oil on Canvas, 40.5 x 30.5 cm



SMALL THINGS BROUGHT TOGETHER

## ABOUT THE SERIES (LYLE BUENCAMINO)

HC : "Lyle, for this group exhibition, we are including two paintings from your series 'Completely Agreeable Paintings'. Could you briefly share a few words about the pieces?"

LB: "Yes"



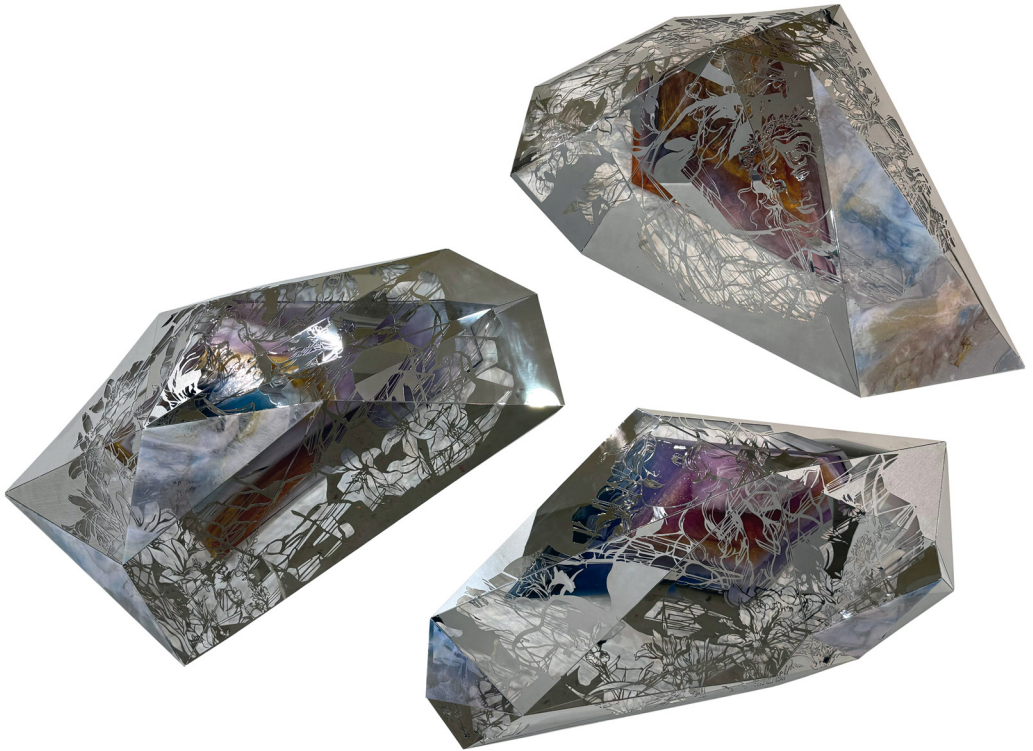
**MELISSA TAN**

Elpis, 2025, Mirror Finish Stainless Steel, Epoxy Resin & Pigment, 76 (L) x 28 (W) x 31 (H) cm



**MELISSA TAN**

The Horai, 2025, Mirror Finish Stainless Steel, Epoxy Resin & Pigment,  
164 (H) x 225 (L) x (18) D cm



**MELISSA TAN**

Phryne, 2025, Mirror Finish Stainless Steel, Epoxy Resin & Pigment, 143 L x 118 W x 37 D cm





## ABOUT THE SERIES

MELISSA TAN

My current body of work explores the notion of womanhood through the lens of mythology. It considers two main aspects of the series as both concept (story) and form (data), and at its intersection, resides its endeavour as a melancholy object of art and resistance.

Camouflaged within the laser-cut patterns, are images that I referenced from paintings, sculptures and antiquities that interrelate with the characters from my research. In tandem, I source for asteroids named after these characters, and are currently orbiting our solar system. The shape and folds in the metal are not, by any means, random. In fact, they correspond to data points on an astrological chart that tracks its trajectory.

These asteroids traverse vast distances away from earth, but always return via an elliptical orbit. Time-honored myths, likewise, bear new insights when critically re-examined, and eventually circles back to social consciousness.

**MINSTREL KUIK**

The Artificial, 2025, Acrylic on Canvas, 60 x 50 cm



**MINSTREL KUIK**

The Latitude of Dream, 2024, Acrylic on Canvas, 60 x 50 cm





# MINSTREL KUIK

The Probables, 2024, Acrylic on Canvas, 60 x 50 cm



## ARTIST STATEMENT

### MINSTREL KUIK

So much has been said on the boastful mind, so little on the trembling hand and the unfocussed eye. Let's be hopeful that there still exists a sort of topophilia where the emotional connection between a desirable unknown and the artist is strong enough to resist the immediate reward promised by instrumental rationality. Indeed, the vertiginous uncertainty resulting from not willing to surrender precipitately towards an end engenders fear. To the artist's surprise, the other side of the coin is the beginning of a slow process of making sense of the interconnectivity of disparate parts in the artmaking, which allows the machine to stare back at itself. In this context, nobody is an affirmation, not a negation of a desirable body of self-transformation.

## ABOUT THE ARTISTS



**Esmond Loh** (b. 1995, Singapore) paints dramatic and ambiguous scenes based on personal experience and imagination. Melding figuration and fiction, Loh explores the theatrical and themes such as longing, nostalgia, and existentialism. Loh 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 at the age of 17, for his first oil painting, *Just Let Me Sleep*. He also won awards in the same competition in 2018 and 2020. To date, he has had five solo exhibitions, the most recent being *Another Day in Paradise* at Haridas Contemporary in Singapore in 2025. His works are part of private collections in Singapore, Malaysia and the UK.



**Gerald Tay** (b. 1992, Singapore) art practice comprises primarily of drawing and painting. He uses figurative subject matter as a point of departure to explore the motif of the mask and the act of being masked. While a mask serves as a facade that shields the identity of each individual, it can



also expose segments of their true personalities - with expressions that change based on moods of the moment. For the artist himself, the mark-making, stacking and overlaying of figures are ways to reflect his mental states, thoughts and feelings.



**Jeremy Sharma** (b. 1977, Singapore) is an artist based in Singapore. He works with painting, writing and moving images. He received his BA (Fine Art) from the RMIT (2003) and an MA (Fine Art) from the Open University (2006). Career highlights include solo exhibitions and presentations 'Spectrum Version 2.2' with Sullivan+Strumpf Gallery (2017), 'Orbiter and Sonata' with Michael Janssen Gallery, Berlin (2016), and 'Apropos' at the Institute of Contemporary Arts Singapore (2012); the Busan Biennale (2014) and the Singapore Biennale (2013). He teaches at the LASALLE College of the Arts and runs bulanujung, an experimental curatorial platform.



**Joey Leung** (b.1999, Singapore) is an artist working across painting, sculpture, and installation. Design sensibilities subtly inform her approach to surface and spatial relationships. Her practice explores transient details across both built and natural environments, revealing and responding to these brief experiences in search of spaces where simplicity and stillness can quietly emerge.

Leung graduated with a BA in Fine Arts (First Class Honours) from LASALLE College of the Arts in partnership with Goldsmiths, University of London in 2025. Her work has been exhibited at Hopsfield Art, Singapore (2025), selected for Art in Transit at Rochor MRT, Singapore (2025), and was part of an open studio in Tokyo University of the Arts (2023).



**John Marie Andrada** (b. 2001, Philippines/ Singapore PR) is a multidisciplinary artist whose work spans painting, installation, sculpture, photography and video. Growing up and taking root in a once foreign country, she moves between mediums and draws from personal recounts to reflect on the complexities of identity, time and the human experience. Defined by an ongoing investigation of how narrative and visual language can intertwine, her practice blends figuration and abstraction, driven by an intuitive, experimental approach to image-making.

Andrada graduated with a BA in Fine Arts (First Class Honors) from LASALLE College of the Arts in partnership with Goldsmiths, University of London in 2023. In 2024, she debuted her first Solo with Haridas Contemporary, Singapore. She was a recipient of The Winston Oh Travelogue Award (2023) and exhibited in DECK's Undescribed #9 helmed by John Tung and Robert Zhao. Her works have been nominated for International Takifuji Art Award, Japan (2022), featured in Project 3V (Visualize, Voice and Vision) at FassArt 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).



**Lucas Tan** (b. 2000, Singapore) is a figurative painter interested in capturing fleeting moments of privacy, intimacy and desire. Compositionally informed by audiovisual and textual literature, Tan directs a sense of yearning into his works that hold space for uncertainty and speculation. Something once felt or imagined, held just out of reach. Tan holds a BA (Hons) in Fine Arts from Goldsmiths, University of London (conferred by LASALLE College of the Arts, Singapore). Notably, his work has been exhibited in Richard Koh Fine Art, Singapore; Haridas Contemporary, Singapore; Clifford Chance, Singapore; Alliance Française de Singapour, Singapore; and starch, Singapore.



**Lyle Buencamino** (b.1978, Philippines) is a painter from Metro Manila, Philippines. He is a graduate of the University of the Philippines College of Fine Arts. His works usually involve using readily available images from the internet and printed media to explore notions of originality and authorship. He ties together seemingly unrelated images to re-contextualise them into different thematic narratives. Among his more lauded works are the paintings from the series "No Fighting in the Museum" that he began working on from 2009 and has since finished in 2022. These works



had started as a project with the Lopez Memorial Museum, in Manila that involved painting images from their archives acquired from the now defunct LVN Pictures. The set is a kind of caricature of violence meant to allude to the sense of propriety and decorum in a museum. He has exhibited in The Philippines, Malaysia, Singapore, and Australia. He currently resides in Singapore.



**Melissa Tan** (b. 1989, Singapore) is a visual artist based in Singapore. Her interest lies in a fascination with nature and composing different methods of mapping it. Her recent projects explore the poetics of moving space objects and rethinking of myths that are intertwined. By employing a combination of drawing, digital rendering, and laser-cut methods, she explores her concepts through the visual language of different mediums.

Since receiving her BA (Fine Arts) from LASALLE College of The Arts, Melissa has participated in eight solo shows and numerous group exhibitions, including a recent presentation at Art SG 2025 with Haridas Contemporary. She was the youngest artist in the 2016 edition of the Singapore Biennale: An Atlas of Mirrors. She participated in several overseas exhibitions and residencies, including the Chatou, Île des Impressionnistes in France; Strarta Art Fair at the Saatchi Gallery in London; and the Dena Foundation Artist Residency Programme in France, which was supported by the National Arts Council. Her works are included in the public collections of Singapore Art Museum (SAM), Marina Bay Sands (Singapore), Government of Singapore Investment Corporation (GIC) (New York), Meta (Singapore), and CapitaLand (Singapore).

Melissa Tan is the recipient of the 2023 Young Artist Award presented by the Ministry of Culture, Community & Youth (MCCY).



**Minstrel Kuik** (b. 1976, Malaysia) left her hometown Pantai Remis at 18 years old. After earning a Bachelor of Fine Art degree in Taiwan, she obtained her master's degree in photography in Arles, France. Kuik works across a range of mediums, including photography, drawing, poetry, textile, mixed-media assemblage and installation, with a focus on women's writing (*Écriture féminine*).

The access to different cultures through her multilingual education has come amid the first awareness about the politics of place, gender and identity, to which her migratory body has to constantly conform or reinvent. With a belief that the private space is the major battlefield of ideological, political and economic interests, she explores art as a historical trajectory where the personal mutation through the process of reading, thinking, making, revisiting and counterbalancing is traceable, and hopefully, reflective and transformative.

Kuik has exhibited widely in Southeast-Asia and overseas institutions such as National Gallery Singapore; Singapore Art Museum; Museum of Contemporary Art Taipei; Horsham Regional Art Gallery, Australia; Ilham Gallery, Malaysia; FotoFest, Houston; Photoquai, Musée du quai Branly, Paris; Higashikawa Photo Festival, Higashikawa, Japan; and at the Lishui Biennial Photography Festival in China.

Her awards include the Regional Winner of one-month Fukuoka Asian Art Museum residency (2015); Winner of the UOB Painting of the Year (2014) for the Established Artist Category, Malaysia; Winner of the International Photographer Award (2013), Higashikawa Photo Festival Japan. Public

collections include: the Michelangelo and Lourdes Samson Collection, Singapore Art Museum (SAM), Higashikawa International Photo Festival (Japan), United Overseas Bank (Singapore).



HARIDAS  
CONTEMPORARY

37 Keppel Road  
Tanjong Pagar Distripark  
Unit 04-01F  
Singapore 089064

**Opening Hours**

Thursday to Saturday: 12 noon – 7 pm

Sunday: 12 noon – 5 pm

Wednesday by appointment only

Monday, Tuesdays & Public Holidays: Closed

**Contact**

E [info@haridascontemporary.com](mailto:info@haridascontemporary.com)

T +65 +65 9788 4291

[www.haridascontemporary.com](http://www.haridascontemporary.com)

  @haridascontemporary