

An abstract painting featuring thick, expressive brushstrokes. The composition is dominated by warm tones of red, pink, and purple in the upper half, transitioning into cooler shades of grey, blue, and white in the lower half. The texture is highly visible, with some areas showing a more saturated, almost metallic sheen. The overall effect is one of dynamic movement and layered depth.

HARIDAS
CONTEMPORARY

EROS RIFF

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.

INTERVIEW WITH JEREMY SHARMA

by Tan Siuli

Jeremy Sharma has made work in a spectrum of mediums, including painting, moving image, installation and sound. Often working at their intersections, Sharma manipulates and abstracts images and data collected over the years, through processes that are both physical and materially-contingent (such as the pouring of paint on large aluminum panels) as well as digital (through the use of computer software and technology – both cutting-edge as well as veering on the obsolete). Through these methodologies of production, or what could equally be described as processes of translation, the pulses of dying stars materialise as terrestrial slabs, and cinematic classics are reimagined as bands of black and white, or a grid of flickering screens.

Earlier treatises on Sharma's work framed his artmaking as having a highly conceptual bent, and in the context of an age of mechanical and digital (re)production and interconnectivity, embodying a certain fragmentation and detachment reflective of contemporary consciousness. With this history, Sharma's 'return' to painting in recent years may have come as a surprise, and particularly so because Sharma is now engaged in a mode of painting that reintroduces figuration and emphasizes the haptic qualities of the medium. But perhaps one way of reading this is to apprehend Sharma's practice as a broader exercise in interrogating what could happen in the space between the source image or data and the final form that audiences encounter, and the role that different mediums can play in this process of making and translation.

In his recent paintings, just as in the works that have come before, Sharma displays an astute dexterity in addressing the medium's ontologies as well as its poetics, and

what it affords in terms of its potential to bridge image, idea, making and meaning. Here follows an interview with Sharma tracing the shifts in his practice and interests, and his approach to this new body of work titled *Eros Riff*.

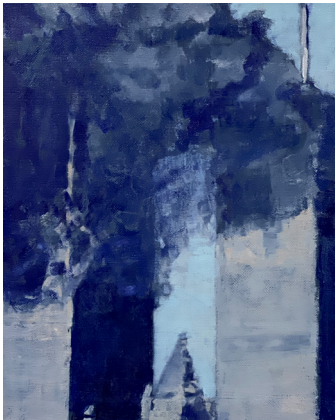
1. Hello Jeremy, much of your work that I'm familiar with (work from the 2010s) tended to be abstract and conceptual in nature. What precipitated this shift towards the return of imagery and painterly mark-making in your recent works?

The first painting I did when I 'returned' was in 2022, around the tail end of the COVID pandemic. There were several impetuses: I had always wanted to come back to painting but when I first left the canvas, I thought I had nothing very much left to say in painting. At that time I was making monochrome pieces that involved mixing industrial paint until it was grey, and pouring it on aluminium composite panels, sort of like my own modernist versions of 'end-paintings'. I thought that was it, time to move on. And I started venturing into new technologies and materialities, and tapping into scientific and fabrication methods, and that was when I started producing the foam works. 10 years passed quickly, and I explored the whole gamut of media and mediums from video to sound and light installations.

During COVID, the whole world, including myself, seemed to pause for much-needed reflection and I found myself having more time than usual. I was going through a personal crisis as well and pretty much had a lot of disdain for contemporary art at the time. I actually wanted to give up practicing as I was so uninspired and exhausted, without a gallery, and I didn't want to work in the older modes of waiting for the right projects/commissions or ideas and working collaboratively or being estranged from the process of making something with my hands. So one day in my studio, I decided to pick up a paint brush again just to paint for 'fun', as in painting with no expectation and I found that to

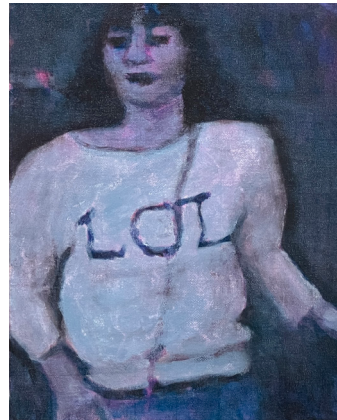
be so liberating. Then, word or social media got around that I was painting again and that was that, and I haven't stopped since.

The first painting when I came back to it was part of a series of stretchers I made years before but couldn't find the moment to touch the canvas. I had contemplated that size for very long and I knew exactly the first two images I wanted to paint from. The first is an image of the burning twin towers of 9/11, which may seem sacrilegious and not very tasteful; I read somewhere much later in WJT Mitchell's book about how the twin towers burning was a form of iconoclasm of the West that produced a second image. The painting ended up more melancholic than expected. The other image was of a carefree woman with an 'LOL' spelt cheekily on her T-shirt, that was captured on CCTV. She reminded me of a Faye Wong-like character in a Wong Kar Wai film, but it was actually a Vietnamese agent casually fleeing the scene after assassinating Kim Jong Un's half-brother in Malaysia.



Candles, 2022

Oil on Linen, 50 x 40 cm



LOL, 2022

Oil on Linen, 50 x 40 cm

I knew that I was very interested in images and a history of representation, like how painting remembers images and other paintings. But not having expectations of an exhibition freed me from overthinking what I wanted to paint.

Could you say more about why you felt you had nothing left to say in painting in the 2010s? I remember back then there were so many proclamations about the death of painting, and it was just not a medium that was done if you wanted to be regarded as forward-thinking or a ‘serious’ artist in the contemporary art world. I wonder if it also had something to do with the broader social context; in a 2014 piece, curator Louis Ho quotes your artist statement, describing your work as “an aesthetic that reflects our monochromatic and automated world”. Looking back, would you still agree with this, and do you think there was something more to it that pushed you away from making conventional paintings?

It’s interesting that a decade later, here we are with many artists returning to painting, mark-making and figuration. Conversely, there seems to be less appetite for conceptual art, which I have heard many describing as ‘cold’ and ‘sterile’ of late.

I think the conversation started even before the ‘10s. In art school, if you were not even a half-decent painter, which is really subject to who is teaching, you were told to drop it and move on. It’s always ideas, or moving out of the frame or exploring materiality, or abstraction. It still happens today in one way or another as a remnant of some passed-down teaching. I think one of the most defining shows of the era was the *Painting as Process* show in ‘04 at LASALLE’s Institute of Contemporary art, so that debate still has a hanger-on effect for painting. Of course, that conversation is no longer so relevant today unless you are an art student, or if you are stuck in your work in terms of ‘what to

paint' you go to 'how to paint'. In some sense, in my current work, a lot of it is going back to 'what to paint'.

My monochrome work of that time was also a reflection of both my persona and also what I thought of society. I thought no one was making monochrome works like that in Singapore. I also just wore grey t-shirts and black jeans all the time until my ex-partner got sick of it. I was really intrigued by the minimalist, conceptual and austere aesthetic. I also felt people here were very materialistic and mechanised too, which were the kinds of paintings I was making. They were incredibly toxic to make and they gave me very little traction. Only artists and a collector or two, who are just as crazy as artists, liked them. But I still like conceptual art, I studied it a lot. The amazing thing with painting is that they are figurative and literal sponges, they are able to absorb the lessons of conceptual art and its resistance to meaning.

I had nothing to say then in a way that I had nothing to contribute to the discourse of painting if I was invested as a practicing artist. It was not enough to just like painting. I felt I had nothing more original to do. It also had to do with me relinquishing the artist hand in making a work.

2. Your practice has always been multi-disciplinary, enfolding creative pursuits in visual art, writing, the moving image, as well as music-making and explorations in sound. I'd like to hear your thoughts on music and art, and how each might inform the other in your practice. For instance, my interest was piqued when you mentioned you created a playlist bearing the same title (*Eros Riff*) as this new series of works, and that you played that in the background as you worked on your paintings. I wonder how much of that may have attuned your painterly gestures, or the 'tone' of your works?

Actually I have trouble linking my music to my art. Sometimes I feel inadequate to call myself a musician; I am not trained, nor can I read and write music. I do think when you strive to make things to the condition of music, it is a lot about mood, affect, qualities, timing, rhythm and form. So those are abstract elements that can shape thinking about visual art. Not that my paintings are about music, they are not. I am also much freer with my music, I can choose when and what to play, record or perform, or not, as there is no expectation of me and I don't make money out of it. It's sort of a supplement to what I do. Sometimes, it's also not so important in that sense and that's why it's so enriching. My roots are in the alternative and punk band circuit of the '90s and '00s in Singapore so it's very much part of me. I could also like Jazz and Classical very much but I started jamming with fellow delinquents after school in cheap studios where the owner will tell us to get out after an hour as we were breaking the equipment and then we would return the very next day. You are right to bring up 'tone'. Painting is just as tonal, as much as writing is, and all three forms are very subjective and, in some way, intimate.

Coming back to *Eros Riff*, I added the word 'Riff' much later as I thought it sounded better and more ambiguous together with 'Eros' and less self-important than if 'Eros' was on its own. But I named the playlist such because I wanted to have a list of songs that can inspire some riffs on the electric guitar, which is my favourite instrument. Incidentally, I was playing those songs on my Bluetooth speaker a lot for some mood and affect when I paint. Again, they are not what the paintings are about but something found that went well with the activity of painting. The songs can be sticky and sometimes I even take some of their lyrics for titles. Art is a lot about what things go together and the decisions that lead to them. My gestures, though they are becoming more consistent, also respond to the images that I find. The playlist (mysteriously!) vanished today as we speak, while I was trying to upload and sync my devices together.

Can you share some of the songs that were on this playlist? Perhaps it disappeared, because the body of work is finished....

I don't know how relevant this will be. I had a lot of Frank Ocean, I had Prince and Sinead O'Connor, Weyes Blood, Kate LeBon, Beach House, Mazzy Star etc. Some obscure bands. A lot of lovesick songs. Maybe it's not so much about what the songs were but that people like me make playlists and grow attached to them! So, I name my show after a playlist as much as someone names her dog after a flower.

Perhaps you are right too. It meant to disappear when I tried too hard to upload a song that I couldn't find on my apple music. A lot of it has to do with some nostalgia of listening to it at some point in your life. But the paintings were already done.

3. Writing about the title of this new body of work, you noted that *eros* is “a concept in philosophy and psychology about a ‘life energy’ or desire that drives all innate needs, where its equivalent mirrors the vitalism and affective qualities of a painting”. I’d like to look back to an interview you did with Ian Tee where you spoke about how your new works are based on photographic sources, even though this reference may not translate faithfully into the final painting. Indeed, each image seems to take on a life of its own in your works, with some retaining more legibility while others teeter on the edge of abstraction. How do you feel your way around each source image and then develop it into a painting? How do you figure out, in your words, “how the image desires to be painted”?

I was trying to reflect on what desire means in a painting, or at least, a painting I am making. The idea of *eros* as vitalism and the affective qualities of painting was reinforced by Isabelle Graw's 'Love of Painting', and in it she talks about how in painting, more

than any other medium, produces a kind of liveliness and agency that is bestowed upon by the painter. I get the sense that the subject of the painting becomes alive with the painter and activated by the viewer. The image takes on a fictional life or speculation in a painting that is subject to all kinds of readings.

In constructing the painting, I devise a grid on the canvas to paint and map out the source image block by block until it finds its way. This helps to break down what I am seeing slowly and make these parts of the image discrete from the whole as well. This also creates a delay in apprehending the image in a painting by the viewer. My palette responds to colours on the fly, that's why you see these dab marks all over my wall when I try to match a colour. A lot of it has to do with touch and sense when I paint.

I am also careful to note that a painter might have a personal concept and theory of painting, but painting thrives in its own ambiguity, openness and naivete. It ends up as this accumulation of thoughts, affects, intentions and decisions in a duration of time that take on a life of their own. In that sense, the source image becomes secondary and indexical, like a footnote, only providing a point of reference beyond the frame of the painting that may or may not latch on to the painting for meaning and interpretation. I am curious to see what becomes of the image in the materiality, gesture and object of painting.

The images 'desire to be painted' reflects how we actually live in a world where images find and track you. Making a painting is also resisting and slowing down an onslaught of consumption, because it is a slow process of looking, selection and reduction. Every selected image then becomes a puzzle to unpack in painting. I am someone who gleans for images, and bank them, and I have been doing this for some time even before I started back painting again. Previously, most of the images that call out to me had three simple overlapping criteria in no logical order: firstly, the image needed to be 'paintable' by

me, secondly, they need to have a degree of flatness about them, that has to do with the resolution and lens of the source image, I usually avoided clarity. Lastly, they should elicit some kind of desire or interest from me in them. Recently, I am also drawn to what is 'paintable', and what recalls and resonates in the present with other paintings and images, that has to do with a kind of politics or archival impulse. This partly came about from conversations and studio visits.

Which paintings from this body of work came together more easily for you, and which ones were more difficult? Were there any that you regretted embarking on, and were there any that offered surprises as you worked on reconstructing the image?

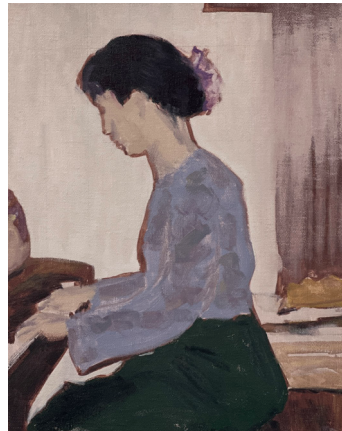
If we are specifically talking about the paintings in this exhibition, then when I embarked on them, I already made fifty-five paintings since I got back. So, I already gained the language, technique and muscle memory. The hardest thing was how not to be predictable with what you already know. I don't like, for my own work, looking like I struggled with it and came out alive. I like something with a flow, that is almost effortless, but that takes a lot of visual/tactile intuition and practice. Painting like you don't know how to paint is even harder than knowing how and what to paint and showing off. I think that's why some of these works teeter on abstraction because abstraction and representation are two sides of the same coin. I like the notion of 'poor paintings'—a little shoddy, a little fucked-up, a little noise, not too precious. A painting really has to survive repeated viewings without boring the viewer. Formula is the biggest obstacle. I am also quite an impatient painter, so taking my time is quite hard. A friend once said my paintings had a lot of anxiety. These paintings, may look faster but on the contrary, they took much more time in execution than when I started out where I wanted to finish them within a day à la Luc Tuymans or On Kawara. I took much more time with these ones.

That said, 'Parvati' was a painting that for me suffered the burden and anxiety of representation because it's an obvious reference to Manet's 'Olympia'. The other reason was it's a nude so it's tricky. But the painting, together with 'Candles', 'LOL', 'Boy leaving the dinner table' and 'Woman playing the piano' were some of the paintings I wanted to paint from images for a long time. They were iconic in my memory. 'Parvati' was from a trove of Bugis Street images in the '80s, that I purchased in Sungei Road maybe ten years ago. That image had struck me for a long time because it was an image of an anonymous person who was a woman, Indian and a transgendered sex-worker, in that sense, three times othered or marginalised from the dominant narrative. But what was compelling was that she owned her sexuality and gazed right back at you. The hardest thing was how to paint it, and it came out to my surprise, pretty close to what I wanted, not overly sexualized and not overly beautiful. Something really banal about it. You still see the grids in the painting. The other thing I grappled with was making it quite public from a private, voyeuristic image. Or was it meant to be?



Boy Leaving the Dinner Table, 2022

Oil on Linen, 50 x 40 cm



Woman Playing the Piano, 2022

Oil on Linen, 50 x 40 cm

I am really happy about 'Indigo' because this is a painting that broke from the norm, stylistically. I took more liberties with the image, with even less concern for fidelity. It was photoshopped to elongate the monkey, and I changed the hue and saturation so I can have these complementary colours for contrast. I got the elongation reference from El Greco, so it's slightly mannerist. Then I referenced both Edward Munch's 'The Scream' and Francis Bacon's 'Skull of a Gorilla' for my painting. I wanted the same existential dread and anxiety of 'The Scream' in Indigo, augmented by the claustrophobic diagonal of the frame. I was also stoked to paint animals. You don't see many animals represented in paintings. I got two in this show so I wanted them to say something about our world.

There was quite a bit of challenge constructing 'The Chip' which is basically a circle/ellipse shape within a square, the only size of its kind. It ended up looking absurdly funny or strangely mysterious. My gallerist thought two hands were holding up a giant cookie or a fresh loaf of baked bread. I did not like it so much when I finished because I thought it didn't look like what I'd imagined it to be. But that's always the case with painting. But after I hung it up on my wall, it just grew on me and I started to notice many things about it and now it's my favourite painting. My technique inadvertently produced some after-effects on the painting. I started to take away some fictional narratives from its subject: staring into a manufactured sun or the fallen nimbus of a medieval angel. But essentially, I think its subject deals with technology.

As an extension of this question, how different is the process of painting from an image (as you have done with *Eros Riff*) vs creating an abstract or more conceptual work (for instance *Kurosawa* presented at SAM in 2012)? And by 'process' I mean the entirety of the experience, from the mental preparation or conceptualization, to the material prep, and the physicality of the act of making, the emotional engagement, the decisions that need to be made...

It's an interesting question. It's funny you mentioned 'Kurosawa' because actually that came from an image as well! It was an image produced from opening and closing my scanner which produced these light and dark stripes. The means and process of execution, however, were different as it was a more industrial and mechanical method of making a painting. I saw it as a painting installation. I found a good student then (who is now a painter based in Germany) to assist me in the making of these panels that consisted of meticulously pouring a kind of black resin paint on aluminium composite panels, to mimic the stripes. It was quite physical as we needed a ladder to pour from a certain height with the right consistency. And lastly to fit them like puzzles on the wall so they end up as a huge wall piece, the largest I've done. There is definitely a system to making, one that is more serial, mathematical and engineered rather than lyrical and aleatory, and may find its affinity with abstract painters like Ian Davenport but the methodology, rather than being based on process and expression, was actually the realization of an image, again. Might I say, it's closer to representation then? The conceptual apparatus for this lay in the title which is a reference to one of Kurosawa's films when he added ink to the rain machine to make the artificial rain contrast against the sky. I was so enamored by this idea and wanted to create it in painting, not as a literal representation but more as a painting, like film, is an artifice. In that sense, it's more conceptual than it is abstract and expressive.

What I took away from an installation such as this for my recent body of paintings was a huge consideration for preparation first before actually 'painting'. Besides, my paintings also derive from images. And there is kind of a system and method of making which is infinitely mutable for me. It is also a lot more intimate as it's just me and the painting on a much human scale in the studio and the subject of my gaze from the image to the painting. There is a line between being emotionally engaged and detached with the painting, which is where painting is at with me. It relates to this whole idea of a Kantian 'disinterest' or pleasure from art for its own sake and affective desires invested in the

painting which tend to contradict the former. I take about a week to prepare the image and prepare the surface of the canvas and another week to finish the painting, sometimes less. This includes the palette and deciding the tone of the painting. Sometimes I make notes on the phone to remind me what to do or what not to do for the painting. I always paint standing up with the canvas on the wall and I have my special seat five metres away for distant viewing. That's absolutely crucial and make or break, for it needs to look different further then from up-close. This is probably a lesson from the Impressionists -- I'm a huge fan of Cézanne. I don't like overworking the painting at all, and under painting can be tricky as it also shouldn't look too lazy. It's my personality, but I am sceptical of both provisionality and labour in my work, and even more sceptical of expression. Any gesture of provisionality or contingency, labour and expression has to be integral to how I interpret what I'm seeing. If I can't get something within a few strokes, it's overworked, then I have to save it in a different way. It's funny so far as I don't have a rate of failure and success, every painting is a make and some are better than others. Just like you have good and bad Picassos. I don't necessarily have to be the judge of that, and this critique of judgment has already been thrown off the window in contemporary, post-colonial art. Bad painting can be good painting no? Painting from anywhere in the world should also be considered no? Also, personal habits create superstition: my brushes need to be clean before I embark on a new painting, I never document the painting right after I am done. It needs to hold up at least the next day when I return, then it can be documented. And it's never really ready for exhibition until I have signed them at the back. I almost never rework the painting after it's 'done'. I feel like if it's there it's there. I always end up unhappy when I decided to add something new after I finished, which I did for one or two paintings. It's something about its integrity that's compromised. Maybe I'm neurotic like that.

Now that I am typing this from a new studio in Amsterdam, everything is challenged again, and it does give me a bit of stress!

This has been really illuminating Jeremy. Do you think you will continue working along this trajectory, or are there other directions you're now thinking of embarking on? Any initial thoughts arising from your residency in Amsterdam?

This is the only trajectory I want to be in, and there's nothing that occupies me more at present than painting. I have enough material to last me for a long time and it is really a practice that is all-consuming; there are no real projects, maybe bodies of work. I have side interests of course in music and the moving image, but these only occur occasionally.

The residency has been challenging so far, but I have a lot of peace, making works in a studio near a lake. So light, time, space, colour and even my posture of painting has changed to adapt to the environment. I hope to create a new publication of writing on painting from this residency but also develop a small body of works that could expand in the future. This is contingent to whatever networks I have here and back home. But more importantly, it's to have time and space to paint and engage with painting's history through its museums and art spaces in Europe.

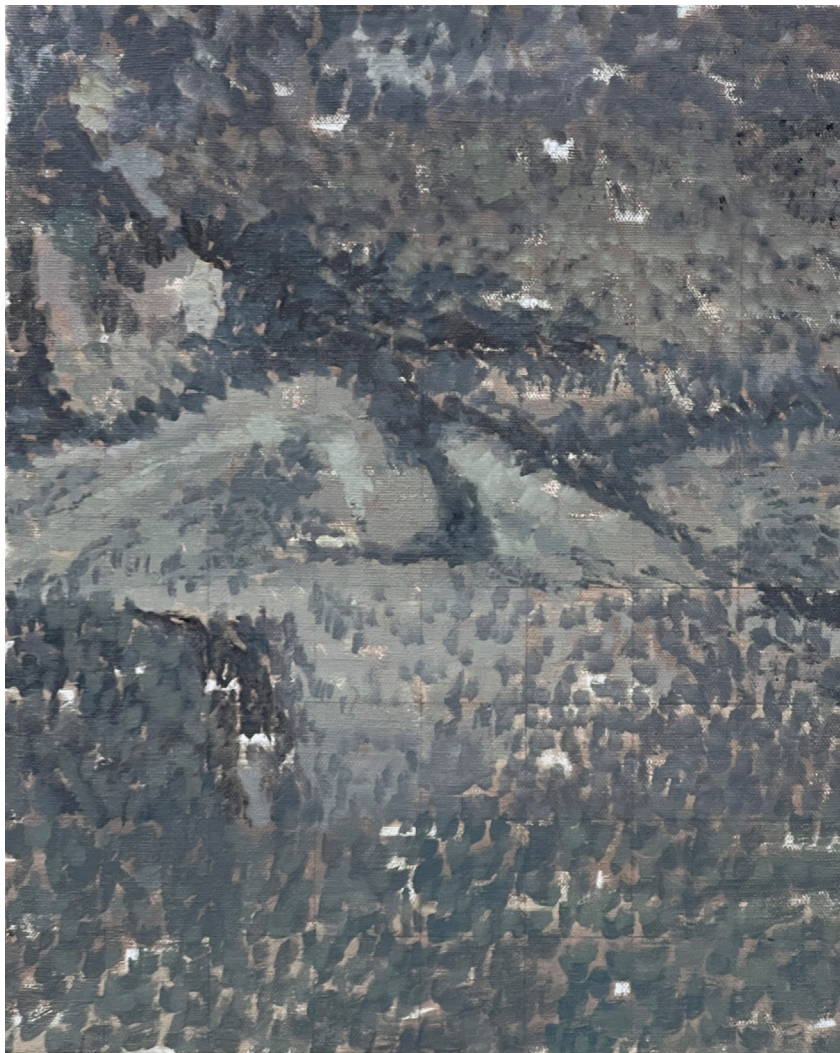
Thank you for your time and questions Siuli.

ABOUT THE WRITER



Tan Siuli is an independent curator with over a decade of experience encompassing the research, presentation and commissioning of contemporary art from Southeast Asia. Formerly Senior Curator and Head of Collections at the Singapore Art Museum, her major exhibition projects include two editions of the Singapore Biennale (2013 and 2016), inter-institutional traveling exhibitions, as well as mentoring and commissioning platforms such as the President's Young Talents exhibition series. She has also lectured on Museum-based learning and Southeast Asian art history at institutes of higher learning in Singapore. Her speaking engagements include presentations on Southeast Asian contemporary art at Frieze Academy London and Bloomberg's Brilliant Ideas series. Siuli is currently an independent curator and Art Lead at multi-disciplinary space Appetite, as well as Contributing Editor for ART SG.

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



JEREMY SHARMA
Blue, 2024, Oil on Linen, 50 x 40 cm



JEREMY SHARMA

The Conversation, 2024, Oil on Linen, 50 x 40 cm



JEREMY SHARMA
 Sunshine, 2024, Oil on Linen, 50 x 40 cm

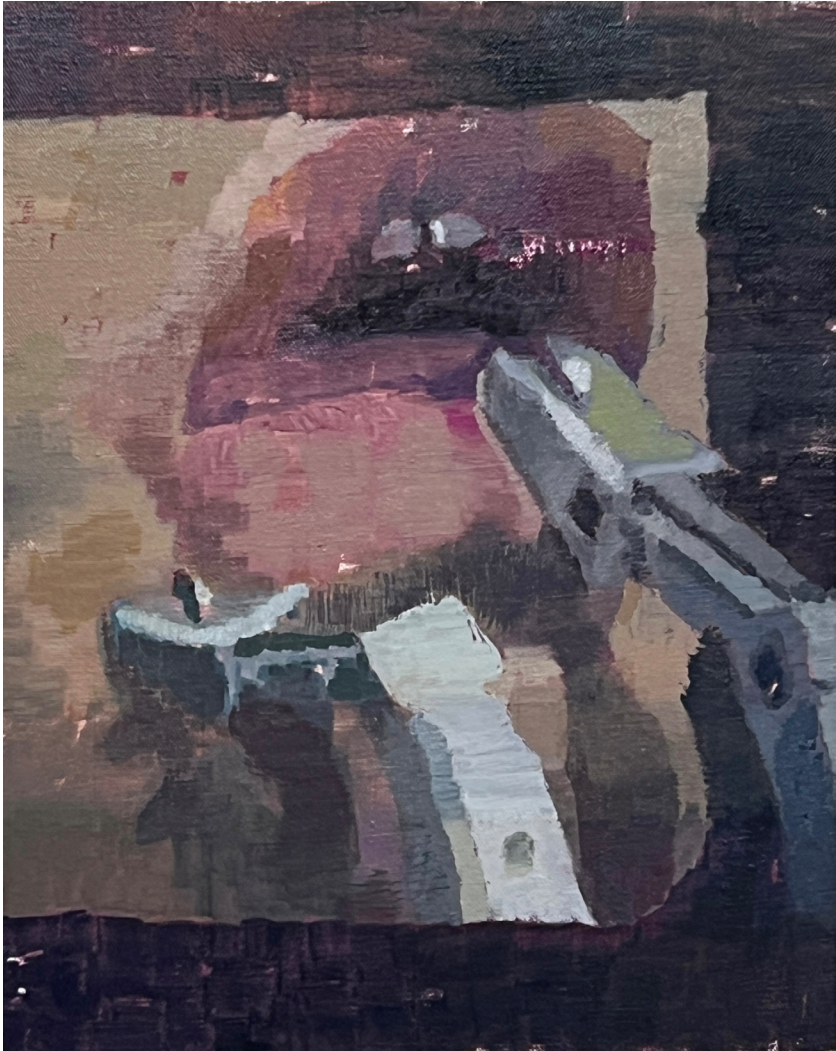


JEREMY SHARMA

The Room, 2025, Oil on Linen, 50 x 40 cm



JEREMY SHARMA
Movies, 2025, Oil on Linen, 50 x 40 cm

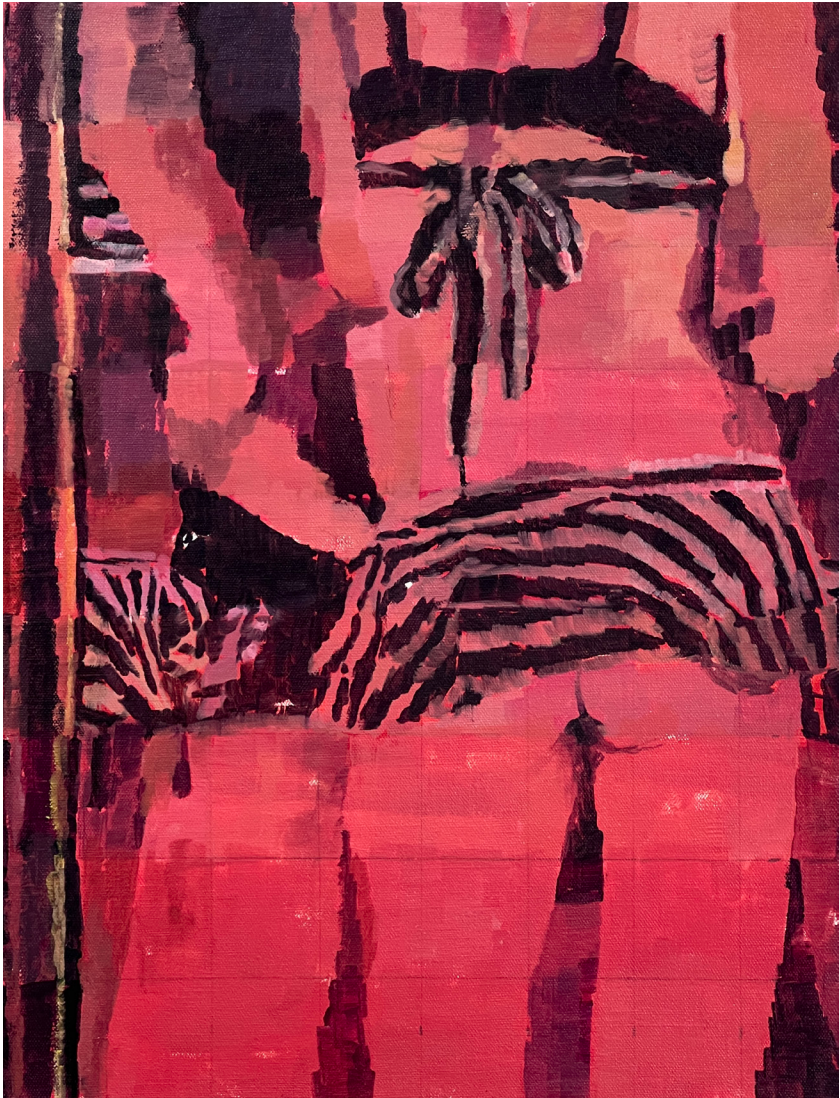


JEREMY SHARMA

Melancholia, 2024, Oil on Linen, 60 x 46 cm



JEREMY SHARMA
Lipstick, 2024, Oil on Linen, 60 x 46 cm



JEREMY SHARMA
Indigo, 2025, Oil on Linen, 60 x 46 cm



JEREMY SHARMA
Digital, 2024, Oil on Linen, 60 x 46 cm



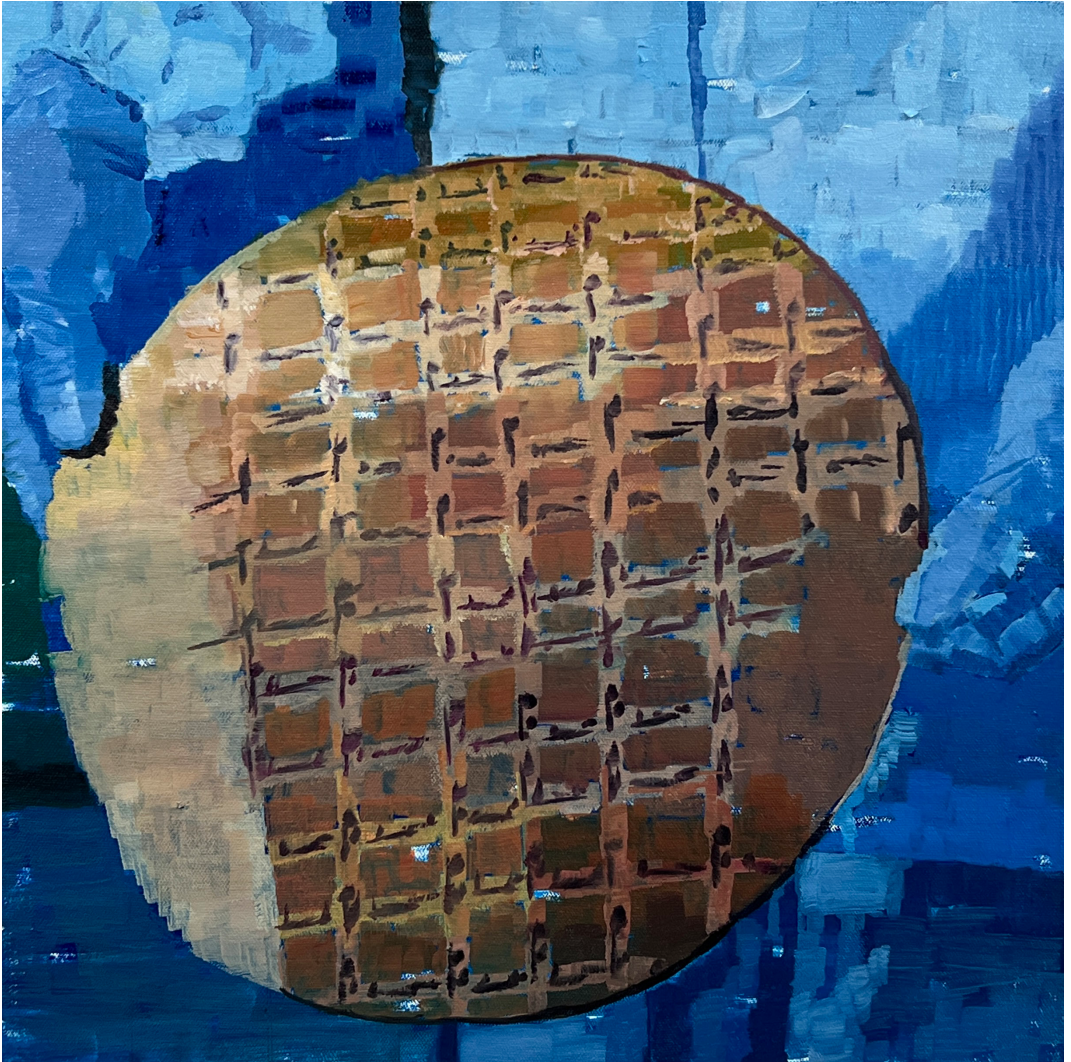
JEREMY SHARMA
Undergrowth, 2024, Oil on Linen, 60 x 46 cm



JEREMY SHARMA
Neptune, 2025, Oil on Linen, 60 x 46 cm



JEREMY SHARMA
 The Chip (Introitus Solis), 2024, Oil on Linen, 53 x 53 cm



JEREMY SHARMA

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



JEREMY SHARMA
Dragonfly, 2024, Oil on Linen, 63 x 87 cm



JEREMY SHARMA

Bumble (after VG), 2024, Oil on Linen, 63 x 87 cm



JEREMY SHARMA

Three Men on The Roof (after Bugis Street), 2024, Oil on Linen, 63 x 87 cm



JEREMY SHARMA
 The Dream, 2025, Oil on Linen, 63 x 87 cm



JEREMY SHARMA

Parvati (after Bugis Street), 2024, Oil on Linen, 63 x 87 cm



ABOUT THE ARTIST



Jeremy Sharma (b. 1977) 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.

EDUCATION

2006	Master of Art (Fine Art) Open University
2003	Bachelor of Art (Fine Art) with High Distinction Royal Melbourne Institute of Technology

SOLO EXHIBITIONS

2025	Eros Riff, Haridas Contemporary, Singapore
2024	Recent Paintings, Haridas Contemporary, Singapore
2021	pshkr, Sullivan+Strumpf Sydney, Australia
2021	Slander!, as part of SAM Mobile Museum curated by Kenneth Tay Singapore Art Museum, at Woodlands, Jurong and Tampines regional libraries, Singapore, Yale-NUS library
2019	Say Ocean Esplanade Tunnel, Theatres on the Bay, Singapore
2018	Fidelity, curated by Emi Eu Aloft at Hermès by The Fondation d'entreprise Hermès, Singapore
2018	Conversions, curated by Bala Starr Brother Joseph McNally Gallery, Institute of Contemporary Arts Singapore
2017	Spectrum Version 2.2 Sullivan+Strumpf Gallery, Singapore
2017	Jeremy Sharma – First Seven Years Art Forum Gallery, Singapore
2017	The Art of Contamination Primae Noctis Gallery, Lugano, Switzerland
2016	Orbiter and Sonata Michael Janssen Gallery, Berlin
2014	Factum Primae Noctis Gallery, Lugano, Switzerland
2014	Mode Change Michael Janssen Gallery, Singapore
2013	Exposition, curated by Jason Wee Grey Projects, Singapore
2012	Apropos, curated by Charles Merewether ICA Gallery 2, Institute of Contemporary Arts Singapore
2011	Variations Art Forum Gallery, Singapore
2008	The Protection Paintings –Of Sensations and Superscriptions The Jendela Gallery (Visual Arts Space by Cristal Caritas Trust), Esplanade Mall, Singapore
2007	Jeremy Sharma Art Forum Gallery, Singapore
2007	End of A Decade The Substation Gallery, Singapore
2006	A Certain Slant of Light The Substation Gallery, Singapore
2004	The Arcane Glimpse The Substation Gallery, Singapore

SELECTED GROUP EXHIBITIONS/ PERFORMANCE/ PROJECTS

2025	Small Things Brought Together, Haridas Contemporary, Singapore
2025	Reconstructions: The Other Lives of Painting, NTU ADM Gallery, Singapore
2025	Art SG, Haridas Contemporary, Singapore
2024	Cipher (curated by Tan Siuli), Appetite, Singapore
2023	Haridas Contemporary Inaugural Show Haridas Contemporary, Singapore
2023	Thinking About Abstraction, curated by Dr. Charles Merewether, 39+ Art Space, Singapore
2023	Hemlingby 3: platform, Carp Gallery and Taipei Artist Village, Taiwan
2022	We were Young Once curated by Ian Tee Art Agenda, Singapore
2022	Fish for Dinner curated by Robin Gillman Barracks, Singapore
2021	Superstar – Children's Biennale 2021 The National Gallery
2020	Strange Forms of Life curated by Guoliang Tan Singapore Tyler Print Institute, Singapore
2020	Image and Sound In Spite Of..., Curated by Milenko Prvacki https://www.tropicallabpresents.com
2020	Flat, curated by Louis Ho Sullivan+Strumpf Gallery, Singapore
2020	SUPER – TRAJECTORY Media / Life Out of Balance, co- curated by tamtamART and INTER-MISSION Art Science Museum, Singapore
2019	SUPER – TRAJECTORY Media / Life Out of Balance, co- curated by tamtamART and INTER-MISSION Tainan Art Museum, Taiwan
2019	SEA Focus Gillman Barracks, Singapore
2019	An intimacy that allies us... Lavender Street space hosted by Sikap, Singapore
2018	Minimalism: Space. Light. Object. National Gallery Singapore/ Art Science Museum Singapore
2018	Still like a Humming Bird Indonesia Contemporary Art Network (ICAN), Yogyakarta, Indonesia

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

T +65 +65 9788 4291

www.haridascontemporary.com

  @haridascontemporary