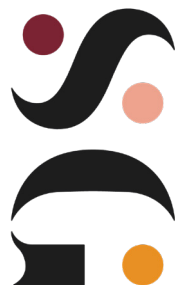


HARIDAS
CONTEMPORARY



ART SG

23—25 Jan 2026
Marina Bay Sands
Singapore

Founding and
Lead Partner



MELISSA TAN
BOOTH FR 04

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 17 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.

MELISSA TAN

Pallas Athene, 2026, Mirror Finish Stainless Steel, Epoxy Resin & Pigment, 130 x 163 x 17 cm



ARTIST STATEMENT

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.

-Melissa Tan

QUOTES FROM COLLABORATORS

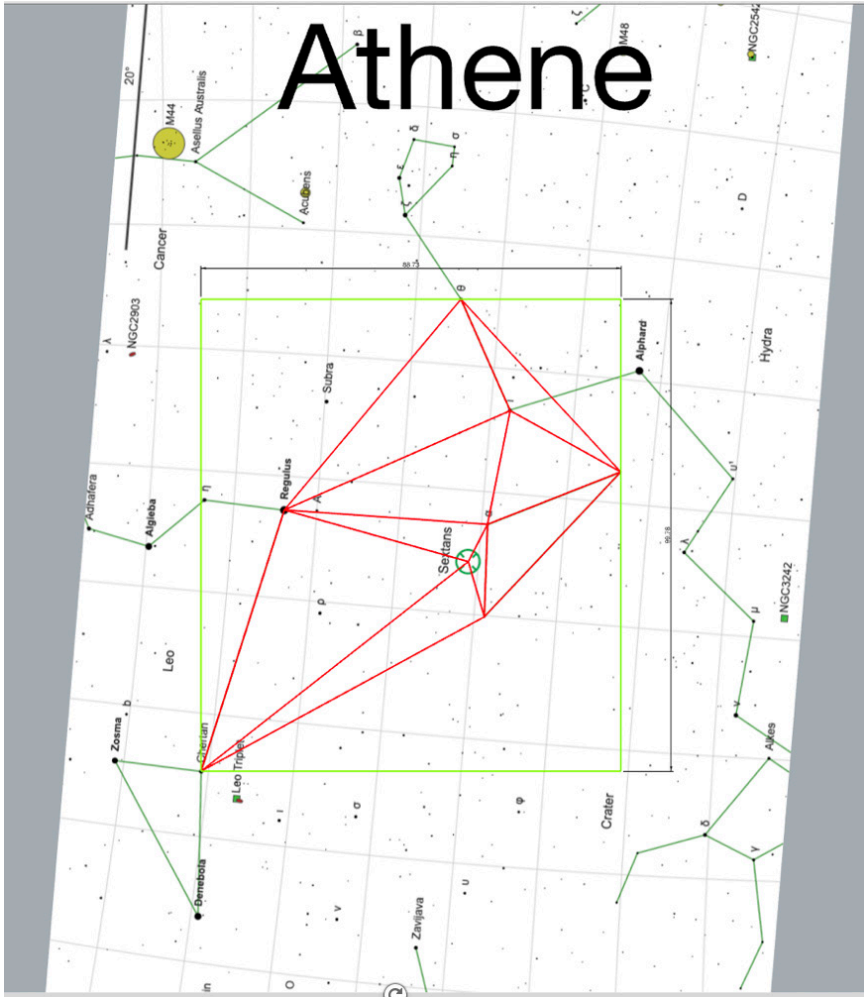
“Tan’s chosen pantheon will be familiar to many who have followed her journey thus far, and continues her interest in reclaiming the power and agency of female mythological figures, relating their stories to new contexts. As such, these vignettes relay stories of triumph and tribulation, and the uneasy compromises these women often have to make in their worlds, as well as in ours.”

- Tan Siuli, Former Senior Curator, Singapore Art Museum

“the repertoire of diversions, actions and rituals performed by different female characters in their varied attempts to assert and reclaim themselves from people and circumstances who refuse them that right.”

- Samantha Yap, Assistant Curator, NUS Museum

REFERENCED STAR MAPS



881 Athene (Asteroid)

Show information for

28 ▾

Aug ▾

2025

Update chart

From Singapore 📍, 881 Athene is not observable – it will reach its highest point in the sky during daytime and is 11° below the horizon at dawn.

Name

881 Athene

Object type

Asteroid

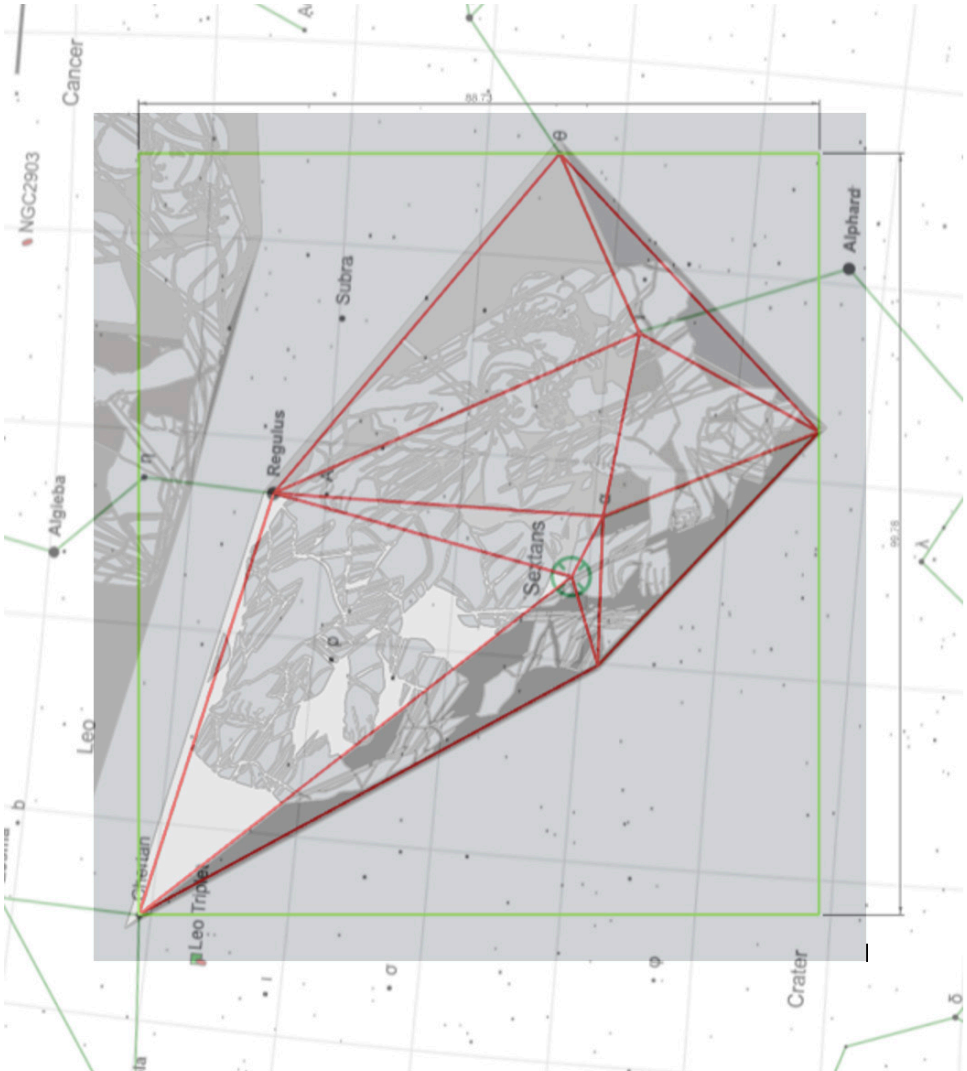
Current position

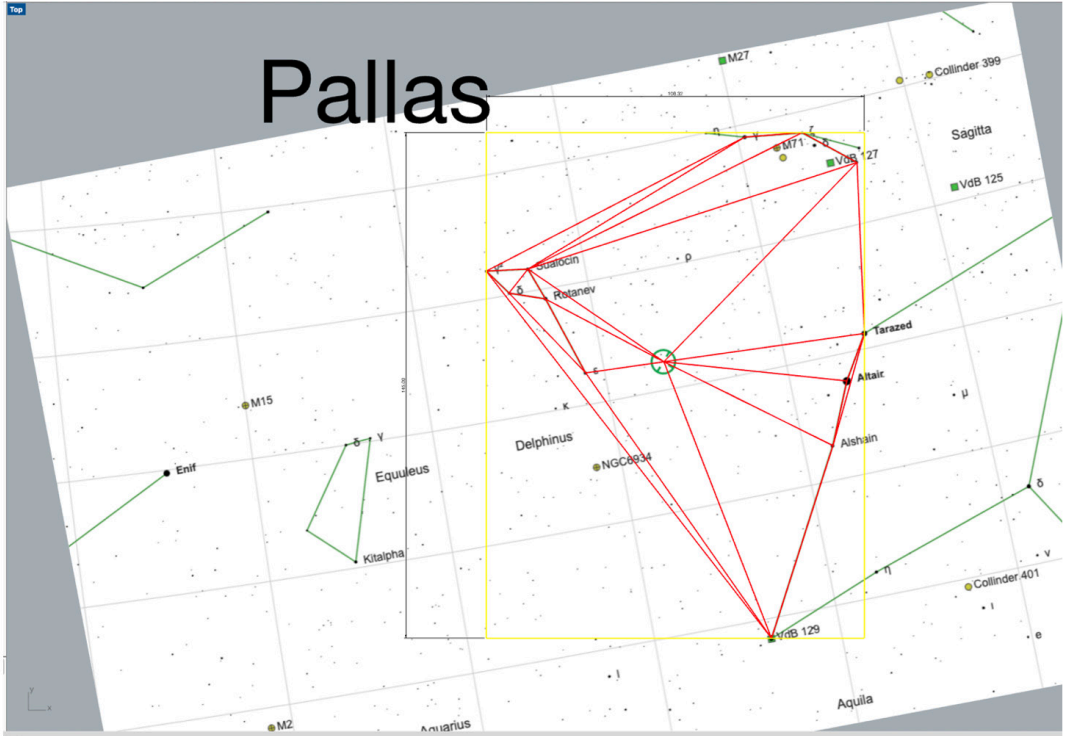
Computed for:	28 August 2025
Right ascension:	10 ^h 17 ^m ^[1]
Declination:	+00°39' ^[1]
Constellation:	Sextans
Magnitude:	17.78 (V) ^[1]
Distance:	4.10 AU 34.11 lightmin ^[1]
Angular motion (speed):	10.64 arcmin/day ^[1]
Angular motion (pos ang):	294.7°

Orbital elements ^[1]

Semi-major axis:	2.61 AU
Eccentricity:	0.207359
Inclination:	14.21°
Longitude ascending node:	276.95°
Argument of perihelion:	41.44°
Epoch of elements:	25 January 2025
Mean Anomaly at epoch:	157.77°

IMAGE OF STAR MAP OVERLAY





2 Pallas (Asteroid)

Show information for

28 ▾ Aug ▾ 2025

Update chart

From Singapore 📍, 2 Pallas is visible in the evening sky, becoming accessible around 19:59 (GMT+08), 44° above your eastern horizon, as dusk fades to darkness. It will then reach its highest point in the sky at 22:56, 80° above your northern horizon. It will continue to be observable until around 03:27, when it sinks below 21° above your western horizon.

Name	Object type
2 Pallas	Asteroid

Current position

Computed for:	28 August 2025
Right ascension:	20 ^h 19 ^m ^[1]
Declination:	+11°10' ^[1]
Constellation:	Delphinus
Magnitude:	9.45 (V) ^[1]
Distance:	2.54 AU 21.12 lightmin ^[1]
Angular motion (speed):	7.09 arcmin/day ^[1]
Angular motion (pos ang):	280.7°

Orbital elements ^[1]

Semi-major axis:	2.77 AU
Eccentricity:	0.230515
Inclination:	34.92°
Longitude ascending node:	172.90°



Research on Pallas Athene

Athena's epithet Pallas – her most renowned one – is derived either from π , meaning "to brandish [as a weapon]", or, more likely, from π and related words, meaning "youth, young woman". On this topic, Walter Burkert says "she is the Pallas of Athens, Pallas Athenaie, just as Hera of Argos is Here Argeie". In later times, after the original meaning of the name had been forgotten, the Greeks invented myths to explain its origins, such as those reported by the Epicurean philosopher Philodemus and the Bibliotheca of Pseudo-Apollodorus, which claim that Pallas was originally a separate entity, whom Athena had slain in combat.

In one version of the myth, Pallas was the daughter of the sea-god Triton, and she and Athena were childhood friends. Zeus one day watched Athena and Pallas have a friendly sparring match. Not wanting his daughter to lose, Zeus flapped his aegis to distract Pallas, whom Athena accidentally impaled. Distraught over what she had done, Athena took the name Pallas for herself as a sign of her grief and tribute to her friend and Zeus gave her the aegis as an apology. In another version of the story, Pallas was a Giant; Athena slew him during the Gigantomachy and flayed off his skin to make her cloak, which she wore as a victory trophy. In an al-

ternative variation of the same myth, Pallas was instead Athena's father, who attempted to assault his own daughter, causing Athena to kill him and take his skin as a trophy.

The palladium was a statue of Athena that was said to have stood in her temple on the Trojan Acropolis. Athena was said to have carved the statue herself in the likeness of her dead friend Pallas. The statue had special talisman-like properties and it was thought that, as long as it was in the city, Troy could never fall. When the Greeks captured Troy, Cassandra, the daughter of Priam and Hecuba, clung to the palladium for protection, but Ajax the Lesser violently tore her away from it, dragged her over to the other captives and raped her. Athena was infuriated by this violation of her protection. Although Agamemnon attempted to placate her anger with sacrifices, Athena sent a storm at Cape Kaphereos to destroy almost the entire Greek fleet and scatter all of the surviving ships across the Aegean.



Cassandra clutches what is perhaps meant to be the Palladium, a wooden statue in the image of Athena or, alternatively, a statue made by Athena that represents her friend Pallas. The Lesser Ajax is trying to drag her away, while her father despairs. Roman fresco from the atrium of the House of Menander in Pompeii.

Athena is often associated with name Pallas. In his epic poems, Homer refers to the goddess frequently as “Pallas Athena”. By the time of the poet Pindar (ca. 522-ca. 443 BC), it was common to use Pallas as a synonym for Athena. The word itself is often translated as “maiden”: Athena was, like her half-sister Artemis, a virgin goddess. But it may also derive from the ancient Greek verb *pallō*, i.e. “to brandish or shake (a spear)”, which likewise befits Athena.

But the ancient Greek myths are messy, so there's more to Pallas than meets the eye. According to Pseudo-Apollodorus' *Bibliotheca* (3.12.3), Athena had a childhood friend, a girl called Pallas. They were both raised in the arts of war. At some point, they had a falling out and came to blows. Fearful for the fate of his favourite child, Zeus interfered and distracted Pallas, who was struck down by Athena. Immediately, Athena was overcome by grief and made a wooden statue in Pallas' likeness, the Palladium, which was later kept at Troy.

When reading ancient stories about the goddess, Athena (or Athene), certain vague and enigmatic concepts are sure to appear in the text. One is the idea of Athena's frequently-used title of Pallas, which appears as far back as the poetic works of Hesiod (flourished c. 8th century BCE) and Homer (flourished c. 700 BCE). Ancient authors would refer to Pallas Athena, and sometimes the title was used as a replacement for the goddess' name. In most ancient sources, very little contextual information was ever provided about the title's origins or what it meant. The situation is comparable to the case of the aegis, a powerful piece of magical equipment possessed by Athena (and a select few other gods) that was given conflicting physical descriptions and varying origin stories in the different ancient accounts. Similarly, Athena's title of Pallas did not have a single, definitive explanation for the name. Instead, the Pallas title seemed to harken back to several obscure tales involving figures from Athena's past and exploits.

Whereas most ancient authors mentioned Pallas Athena in passing, without providing any information about the Pallas name, one ancient mythographer known as Pseudo-Apollodorus (c. 1st-2nd century) recorded a few tales that may have served as inspiration for the title. In one of those stories, it was revealed that Pallas was the name of one of the giants that battled against the gods. Athena slew this Pallas and graphically used the giant's remains as armor for the remainder of the battle. Apollodorus wrote, "Athene hurled the island of Sicily on Encelados as he fled; and she flayed Pallas and used his skin to protect her own body during the fight" (Apollodorus, Library, 1.6.2). A second tale went in a completely different direction. Instead of a battle against the giants, the next story was a relatively tragic episode set around Athena's early upbringing and childhood friends. Apollodorus wrote: "They say that after her birth, Athene was brought up by Triton, who had a daughter, Pallas, and that both girls practised the arts of war, and that this led them into conflict one day. And when Pallas was about to land a blow, Zeus grew alarmed and placed his aegis in the way, causing Pallas to look upwards in fright and fall victim to a fatal wound from Athene" (Library, 3.12.3). Athena later was said to have regretted Pallas' death and set up a memorial in her honor. Athena's memorial creation became a palladion (or palladium)—a protective guardian statue.

These tales are the likeliest origins for Athena's Pallas title. She may have been named after a foe she defeated in combat, be it a giant or a fellow warrior-goddess. She could have also been nicknamed after the palladion or palladium that she created in honor of Triton's daughter, Pallas. It could also be that Athena's Pallas association references all of her encounters with various Pallas figures in the mythological tales. On the other hand, the giant, Triton's daughter, and the name,

Pallas, should also be put under the scrutiny of the chicken and the egg scenario—was Athena nicknamed Pallas because of her involvement with those characters, or were those characters called Pallas due to Athena's ancient association with that name? Whatever the case, as was said before, there is no one single definitive answer for the origin of Athena's Pallas title.

Written by C. Keith ~~Hansley~~



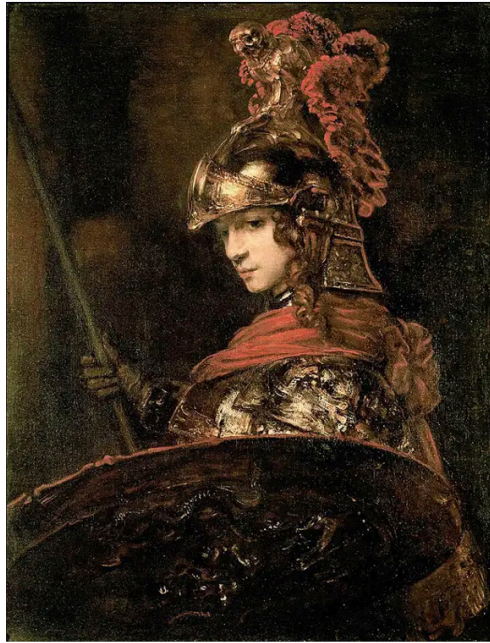
Picture Attribution: (Athena attacks the giant Enceladus, made c. 19th century by A. Rey and Kaepelin Lith, [Public Domain] via Creative Commons and the NYPL).

PALLAS was a nymph of Lake Tritonis in Libya (North Africa). She was raised with the goddess Athena but during one of their childhood war-games was accidentally killed. The goddess crafted a wooden statue of her friend as a memorial--the so-called Palladium, an artifact which was later ensconced in the city of Troy.

In the mythology of the Libyan Machyles tribe “Pallas” and the “Libyan Athena” were probably twin daughters of “Triton”, a Libyan sea-god identified with Poseidon, and “Tritonis”, a goddess of the salt-water lake identified with Amphitrite. The story of Athena slaying Pallas was reenacted in an annual festival by the tribes living on the shores of the Tritonis.

Pallas was probably connected with the Timeosoi Libyes, the goat-skin wearing guardian-nymphs of Libya mentioned by Apollonios of Rhodes. Pallas’ sister, the “Libyan Athena”, was perhaps identified with Triteia, a warrior-nymph daughter of Triton worshipped in Akhaia, and Rhode, the so-called “Rhodian Athena”, a daughter of Poseidon and Amphitrite.

REFERENCED PAINTINGS/ PICTURES



[Pallas Athena, Rembrandt van Rijn](#), 1657. Source: [Museu Calouste Gulbenkian, Lisbon](#)

The goddess in full armor, with her helmet, shield, and spear, was often referred to as Pallas Athena or simply Pallas. There are two prevailing myths as to why Athena took the name Pallas. According to Apollodorus, Pallas was a giant that Athena had skinned in battle, later wearing his skin to protect herself (Apollodorus Bibliotheca I.VI.II). She then took on the name of the giant to commemorate her success in battle. However, another myth states that Pallas was her childhood friend, whom she accidentally killed while playing. Filled with grief, Athena took on the name in memory of her friend, placing it before her own.

REFERENCED PAINTINGS/ PICTURES



One of the very few Renaissance or Baroque [Birth of Athena paintings](#), by René-Antoine ~~Houasse~~ from the 17th century. Found in Palace of Versailles.

REFERENCED PAINTINGS/ PICTURES



ANCIENT POTTERY DEPICTING ATHENA AND ENCELADUS FIGHTING. LOUVRE MUSEUM. PUBLIC DOMAIN.

REFERENCED PAINTINGS/ PICTURES



Battle Between Minerva and Mars 1771 Painting | Joseph Benoit Suvée | Oil Painting Reproduction

REFERENCED PAINTINGS/ PICTURES



[Dispute between Minerva and Neptune over the Naming of the City of Athens, Rene-Antoine Houasse, 1689.](#)

Source: Palace of Versailles, Paris

REFERENCED PAINTINGS/ PICTURES



Attic type Helmet, 300-250 BC, mound grave at ~~Gravani~~, Romania (left); with Attic type Helmet, 300-250 BC, Melos, Greece (right)

MELISSA TAN

Evening Light, 2025, Acrylic on Canvas, 85 x 115 cm



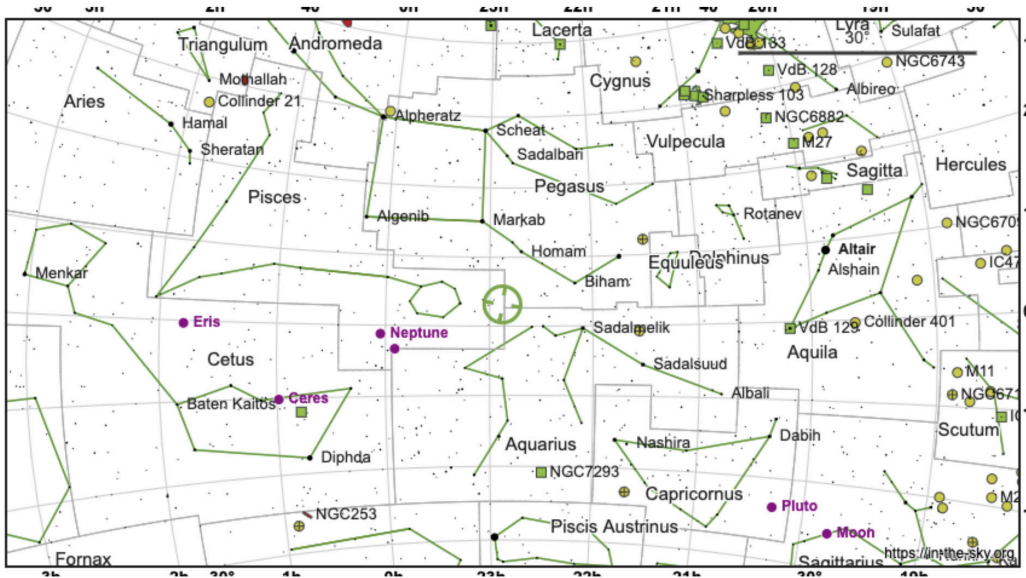
EXHIBITION STATEMENT

Evening Light is part of a new series of paintings by Melissa Tan in her exhibition, *From One Sky To Another* (17 Jan - 15 Feb 2026). Tan is known for her intricately detailed metal and resin sculptures, with which she explores her long-standing interests in celestial mapping and mythology. In this new chapter -- inspired by an etymological understanding of the word 'map', which in old Latin referred to a piece of cloth -- Tan unfolds her stories from the scintillant planes of her sculptures, and transports them to vivid new worlds on canvas, where hidden maps of constellations hint at a shifting landscape and story.

In marked contrast to the elegant and steely glint characteristic of Tan's past exhibitions, *From One Sky To Another* unfolds in vivid colour. Once incised into metal, Tan's cast of characters and their stories now inhabit worlds of flesh, land, water, and sky. The palette of this series, ranging from earthy autumnal hues to crisp and clear blues, brings to mind the works of Renaissance masters such as Botticelli and Titian, both of whom Tan referenced for their representations of Greek gods and goddesses. In other works, looser brushwork and luminous colours recall the paintings of the Symbolists, imparting an enigmatic cast to the subject matter.

Evening Light was in reference to the Hesperides, they are known as the daughters of evening and of golden sunsets. Apollonius of Rhodes gives the number of three with their names as Aigle, Erytheis, and Hespere (or Hespera). The Hesperides were given the task of tending to either a single apple tree or a grove producing golden apples. In the garden there is also a dragon sent by Hera that guards the tree of golden apples.

Referenced Star Map



Map of asteroid 96 Aegle in January 2026 amongst the constellation Pisces

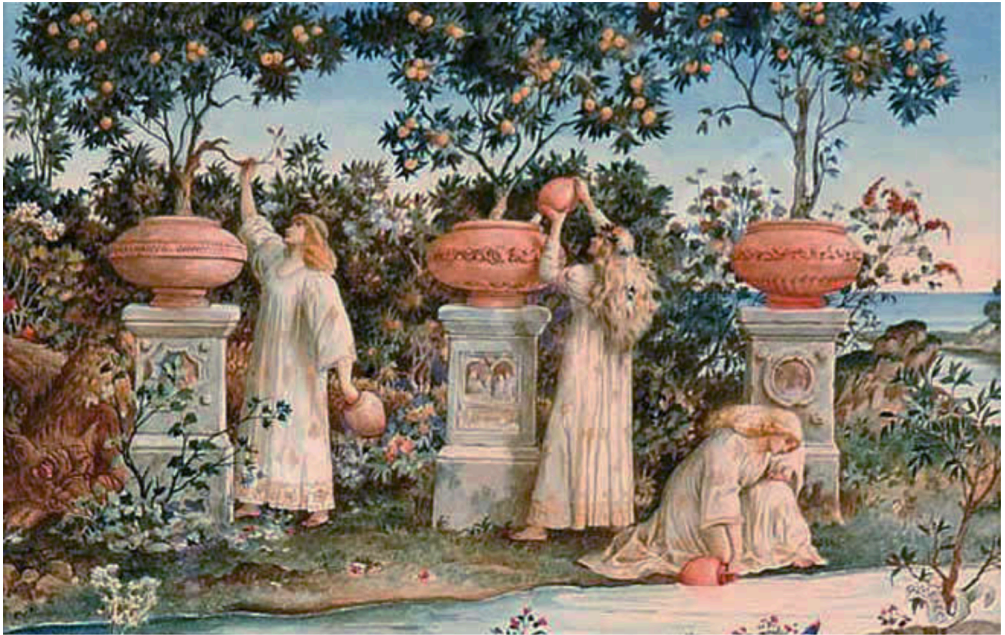
Overlay Between Map and Painting



Referenced Paintings



Albert Herter
 Garden of the Hesperides
 19th Century
 Oil on Canvas



Ricciardo Meacci
The Garden of Hesperides
Drawing and watercolours
1894



The Garden of the Hesperides by Frederick, Lord Leighton, 1892

ABOUT THE ARTIST



Melissa Tan (b. 1989) 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 nine solo shows and numerous group exhibitions, including a recent presentation in Osaka, Japan at the World Expo. 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; Starta 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). The highest award for young arts practitioners in the country.

EDUCATION

2011 BA Degree with Second Class Honours (1st Division) Fine Arts , LASALLE College of the Arts

SOLO EXHIBITIONS

2026 From One Sky to Another, Haridas Contemporary, Singapore
2024 Parts, Shared & Allotted Portions, Haridas Contemporary, Singapore
2023 Of Labyrinths & Shields, Haridas Contemporary, Singapore
2021 False Doors, Glass Skies, Richard Koh Fine Art, Singapore
2021 The Dream from the Other Side, Singapore Art Museum x National Library Board, Singapore
2019 Under the Arched Sky, Richard Koh Fine Art, Singapore
2018 Back to where we've never been, Richard Koh Fine Art, Kuala Lumpur
2016 Arc of Uncertainties, Richard Koh Fine Art, Singapore
2014 And the darkest hour is just before dawn, Richard Koh Fine Art, Singapore

GROUP EXHIBITIONS

2025 Art JKT, ISA Art Gallery, Jakarta, Indonesia
2025 Small Things Brought Together, Haridas Contemporary, Singapore
2025 World Expo Osaka, Singapore Pavillion, Osaka, Japan
2025 Art SG, Haridas Contemporary, Singapore
2024 LASALLE 40th Anniversary Alumni Exhibition, LASALLE College of the Arts, Singapore
2024 Artistic Splendours: Thirty Years of Contemporary Art from China and Singapore, Suzhou Museum of Contemporary Art, China

2024	Fates & Furies, Curated by Tan Siuli, Appetite, Singapore
2024	Chronic Compulsions, The Private Museum, Singapore
2023	SG Contemporary, Gajah Gallery Jakarta, Indonesia
2023	Which is Which? Curated by John Tung, Gajah Gallery, Singapore
2023	Haridas Contemporary Inaugural Exhibition, Haridas Contemporary, Singapore
2023	ART SG, Richard Koh Fine Art, Marina Bay Sands, Singapore
2022	State of Play, Richard Koh Fine Art, Singapore
2022	Titicara: Selected Women Artist by Syagini Ratna Wulan, ISA Art and Design Jakarta x Selasar Sunaryo Art Space, Bandung, Indonesia
2022	Gestures of Landscape, Richard Koh Fine Art, Singapore
2022	SEA Focus 2022, Singapore
2020	In Our Own Frame: 10th Year Anniversary, Richard Koh Fine Art, Singapore
2020	A Decade Apart/ Together, Richard Koh Fine Art, Singapore
2020	Emerging: Collecting Singapore Contemporary - Selections from the DUO Collection, The Private Museum, Singapore
2019	H.E.R, Presentation by ISA Art Advisory, Art Jakarta (Booth C7), Jakarta Convention Centre, Jakarta, Indonesia
2019	Reinventing Eve, 1Park Avenue, Jakarta, Indonesia
2019	Adaptations, Supernormal, Singapore
2017	SUPER/ NATURAL, Gajah Gallery Yogyakarta, Indonesia
2017	Art Stage Richard Koh Fine Art, Singapore
2016	Singapore Biennale 2016, An Atlas of Mirrors, Singapore Art Museum at 8Q, Singapore
2016	Petrichor, Chan Hampe Galleries, SHOPHOUSE 5, Singapore
2015	Synthesis The Art Center 7th Floor, Chulalongkorn University, Bangkok
2015	Night of Desirable Objects Grey Projects, Singapore
2015	Art Stage Richard Koh Fine Art, Singapore
2014	Modern Love: LASALLE thirtieth anniversary exhibition, Institute of Contemporary Arts Singapore

2014	The Machine Contemplating the Body, The SGH Museum, Singapore
2013	Primavera 2, CNEAI, Chatou, Ile des impressionnistes, Paris
2013	Strarta Art Fair, Saatchi Gallery, London
2013	Looking for Time, The Private Museum, Singapore
2013	Discovering New Endeavours, Richard Koh Fine Art, Singapore
2012	Looking for space, 71 Sultan Gate, Singapore
2012	The Singapore Show: Future Proof, Singapore Art Museum at 8Q, Singapore

PUBLIC & CORPORATE COLLECTIONS

CapitaLand, Singapore

Meta Office, Singapore

Government of Singapore Investment Corporation (GIC), New York, United States

Marina Bay Sands, Singapore

Singapore Art Museum, Singapore

Land Transport Authority, Siglap MRT Station, Singapore

Tumurun Museum, Central Java, 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