

HARIDAS
CONTEMPORARY

PULSE 2

AIMAN CYNTHIA D.SUWITO
DANA LAM FARIZWAN FAJARI
GENEVIEVE LEONG JOEY LEUNG
S.URUBINGWARU

12 SEP - 11 OCT

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 18 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 is a biennial group exhibition organised by Haridas Contemporary. For its second edition, the platform continues to spotlight new artistic endeavours and understated regional practices from Singapore and beyond. The exhibition features a curated selection of paintings, installations, and found-object sculptures, mapping each artist's distinct thematic concerns and nuances within their personal cultural spaces.

Artists are chosen for their dedicated practice, technical skill, and vital potential to carve out a unique voice within the vast sea of contemporary visual culture. Select participants will be featured in Haridas Contemporary's upcoming 2027/2028 programming cycle.

ARTIST STATEMENT (AIMAN)

The paintings move through cycles of hope and loss, joy and sorrow, and the desire for certainty against the inevitability of mortality—sometimes grasped in tangible ways, sometimes entrusted to faith. Drawing on Paul Ricoeur’s notion of narrative identity, the works reflect on how meaning is not immediate but formed over time—through acts of remembering, reordering, and making sense of experience in hindsight.

Across layered and shifting surfaces, landscapes unfold as thresholds—seas, deserts, mountains, and skies—where traces of accumulation and revision remain visible. These are not depictions of place, but of process: where experience and its interpretation remain in tension. Surfaces are layered, folded, blurred, or marked, suggesting the ways perception unfolds— sometimes partial, sometimes obscured—and inscribed with childlike scribbles that trace the persistence of dreaming within unknowing. A red thread binds what is scattered, allowing coherence to emerge without demanding resolution.

The works make room for what we might prefer to discard—feelings of loss, wandering, and disintegration—insisting that these, too, belong within the story. What remains is a search for purpose and wholeness, and the possibility that what once appeared disparate might, in hindsight, reveal some form of coherence—not as resolution, but as another way of understanding how a life holds together.

AIMAN

#837a6b, 2025, Oil on Canvas, 95 x 168 cm



AIMAN

#a0978c, 2025, Oil on Canvas, 95 x 168 cm



ARTIST STATEMENT (CYNTHIA DELANEY SUWITO)



Potted Pots is a series of artworks that revisits the flowerpot through a playful response to the futile attempts of gardening in the city. Made from abandoned plastic pots from attempts at high-rise gardening, the works transform these containers into artificial plants. Printed photographs of the pots are cut and assembled into leaves, creating plant-like forms that are permanently brown yet perpetually flourishing.

In this installation, the flowerpots resemble modular units that are stacked or suspended, much like building blocks. Stacked vertically, the pots resemble a collection of homes or a miniature high-rise; hung together, they form another configuration of modular dwellings. The leaves growing from each unit suggest the desire to bring nature into these compact spaces. With the humble flowerpot taking on the ambitions of architecture, the installation turns a failed garden into an absurd and playful landscape of homes, plants and high-rise development.

CYNTHIA DELANEY SUWITO

Potted Tower 4, 2026, Plastic pots, digital print on paper, digital print on vinyl, acrylic paint, polyurethane foam, wire, floral tape, plywood, and pvc, 225 x 60 x 60 cm



CYNTHIA DELANEY SUWITO

Potted Tower 5, 2026, Plastic pots, digital print on paper, digital print on vinyl, acrylic paint, polyurethane foam, wire, floral tape, plywood, and pvc, 215 x 50 x 50 cm



CYNTHIA DELANEY SUWITO

Potted Tower 6, 2026, Plastic pots, digital print on paper, digital print on vinyl, acrylic paint, polyurethane foam, wire, floral tape, plywood, and pvc, 150 x 40 x 40 cm



CYNTHIA DELANEY SUWITO

Potted Tower 7, 2026, Plastic pots, digital print on paper, digital print on vinyl, acrylic paint, polyurethane foam, wire, floral tape, plywood, and pvc, 130 x 40 x 40 cm



CYNTHIA DELANEY SUWITO

Potted Tower 8, 2026, Plastic pots, digital print on paper, digital print on vinyl, acrylic paint, polyurethane foam, wire, floral tape, plywood, and pvc, 80 x 30 x 30 cm



CYNTHIA DELANEY SUWITO

Potted Pots 21, 2026, Plastic pots, digital print on paper, acrylic paint, polyurethane foam, wire and floral tape, 70 x 25 x 25 cm



CYNTHIA DELANEY SUWITO

Potted Pots 22, 2026, Plastic pots, digital print on paper, acrylic paint, polyurethane foam, wire and floral tape,
55 x 25 x 45 cm



CYNTHIA DELANEY SUWITO

Potted Pots 23, 2026, Plastic pots, digital print on paper, acrylic paint, polyurethane foam, wire and floral tape,
25 x 20 x 20 cm



ARTIST STATEMENT (DANA LAM)

Returning to paint after six months of the exacting discipline of drawing for stop-motion animation is unexpectedly freeing.

I find myself seduced afresh by the buttery generosity of oils, giving in, momentarily. But, as is the case with me always, I cannot quite surrender the canvas to it. The canvas becomes for me a place of contestations: between paint as matter and paint as image, between figure and ground. It is in these slippages that I find reason to paint at all.

For close to fifteen years, Molly, Asia and their brother Samuel were in my life. All three have found their way into my work, and remain present in it.

DANA LAM

Mynah Visitation, 2026, Oil on Linen, 120 x 100 cm



DANA LAM

Asia's Turn, 2026, Oil on Linen, 122 x 92 cm



DANA LAM

Foxy Molly, 2026, Oil on Linen, 122 x 92 cm



ARTIST STATEMENT (FARIZWAN FAJARI)

Inspired by the visual language prevalent within various alternative subcultures such as punk and skateboarding, Farizwan Fajari works primarily deals with issues pertaining to the human condition. Utilising personal iconographies and a cast of characters that he has developed since 2005, he applies them to various narratives inspired by his observations on current affairs and his immediate environment.

The *Public Witness* series is an ongoing visual investigation that functions as a reaction to personal history. Experiences that have been witnessed, felt, and reconciled are translated into organic forms and presented as a landscape — part memory, part topography.

FARIZWAN FAJARI

Public Witness (7), 2026, Oil & Acrylic on Canvas, 31 x 23 cm



FARIZWAN FAJARI

Public Witness (8), 2026, Oil & Acrylic on Canvas, 41 x 31 cm



FARIZWAN FAJARI

Public Witness (10), 2026, Oil & Acrylic on Canvas, 41 x 31 cm



FARIZWAN FAJARI

Public Witness (16), 2026, Oil & Acrylic on Canvas, 76 x 102 cm



FARIZWAN FAJARI

Public Witness (17), 2026, Oil & Acrylic on Canvas, 46 x 61 cm



ARTIST STATEMENT (GENEVIEVE LEONG)

Tessellations (2026) is a series of four sculptural assemblages by Genevieve Leong, structured as a quadriptych. In poetry, a quadriptych refers to a specific structural form where a four-stanza poem tells a cohesive story, often linked by repeating the last line of one stanza as the first line of the next.

In this series, each sculpture presents a distinct voice and form while retaining a recurring ceramic object made by the artist that is seen across the four works. As the recurring object migrates across compositions of found materials, it demonstrates an object's malleable nature in embodying a variety of personalities, moods and atmospheres.

GENEVIEVE LEONG

Tessallations I, 2026, Found and Made Objects, 15 x 25 x H32 cm



GENEVIEVE LEONG

Tessallations II, 2026, Found and Made Objects, 16 x 16 x H39 cm



GENEVIEVE LEONG

Tessallations III, 2026, Found and Made Objects, 17 x 9 x H31 cm



GENEVIEVE LEONG

Tessallations IV, 2026, Found and Made Objects, 13 x 13 x H38 cm



ARTIST STATEMENT (GENEVIEVE LEONG)

Instruments for gentle ambivalence (2026) is a series of four sculptural assemblages by Genevieve Leong that consist of incomplete furniture parts, found household objects and ceramic forms. While existing as standalone compositions, the works are bound by common elements that negotiate a continuous, four-way conversation across the gallery floor.

Exhibited alongside *Tessellations* (2026) and extending the lineage of literary form references, these works mimic concrete poetry, wherein the primary meaning of a poem (or sculpture) is conveyed through the visual arrangement of words (or objects) rather than traditional rhyme or reason. Through their unsound harmony, they evoke sensations of estrangement within a logic that is entirely poetical and impractical.

GENEVIEVE LEONG

Instruments for Gentle Ambivalence I, 2026, Found and Made Objects, 59 x 52 x H123 cm



GENEVIEVE LEONG

Instruments for Gentle Ambivalence II, 2026, Found and Made Objects, 109 x 44 x H108 cm



GENEVIEVE LEONG

Instruments for Gentle Ambivalence III, 2026, Found and Made Objects, 86 x 20 x H22 cm



GENEVIEVE LEONG

Instruments for Gentle Ambivalence IV, 2026, Found and Made Objects, 60 x 42 x H54 cm



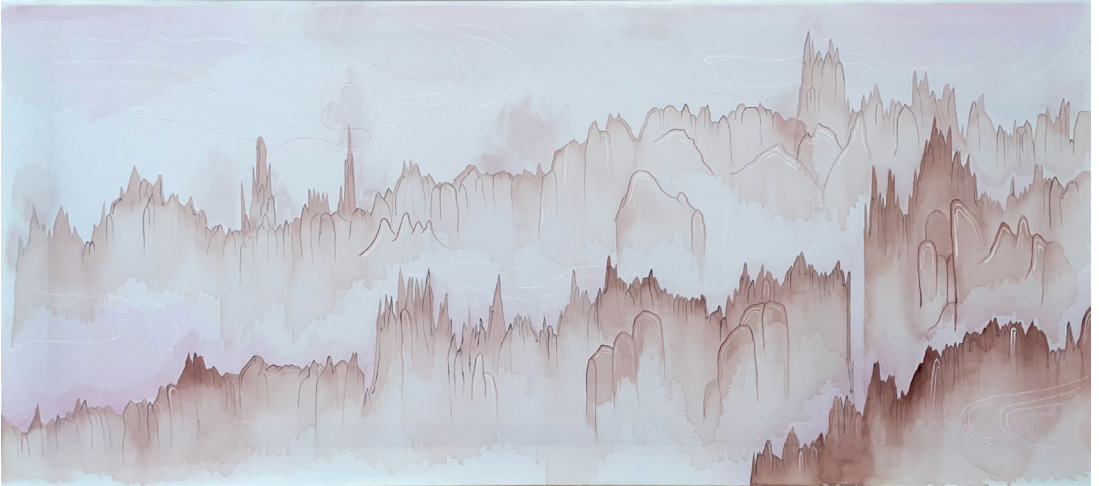
ARTIST STATEMENT (JOEY LEUNG)

The Mountain is Late transforms market charts into atmospheric Shanshui landscapes, reflecting on the pressure to keep pace with the world. The erratic dips and spikes of data across various timeframes are depicted as mountains, their frantic pace forcibly slowed into a form of geological stillness.

Two opposing realms sit within this hollow landscape, expressing a reality where the body and spirit are likened to mountains, unavoidably late to a hyper-speed world.

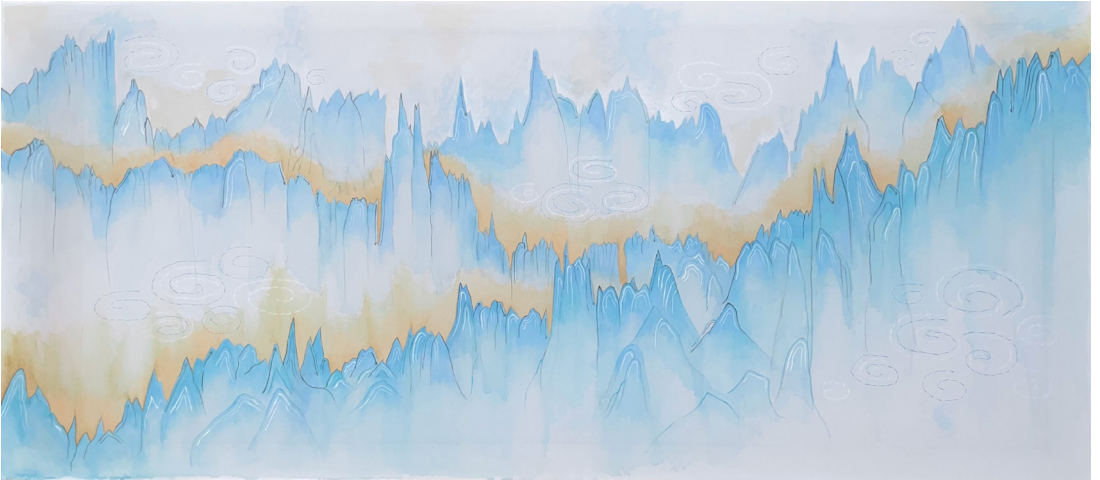
JOEY LEUNG

The Mountain is Late I, 2026, Acrylic and Thread on Polyester, 40 x 90 cm



JOEY LEUNG

The Mountain is Late II, 2026, Acrylic and Thread on Polyester, 40 x 90 cm



ARTIST STATEMENT (S. URUBINGWARU)

The morning we forgot to say goodbye continues Urubingwaru interest in employing painting as a medium for his storytelling, particularly in the genre magical realism. The work reimagines the faith of Adam and Eve - while they are created on the earth as a pair, Urubingwaru portrayed their separation, and of them singing their goodbyes. The title itself negotiates the rooted narrative of Adam and Eve that we are familiar with, and thus challenging our perspective in reunderstanding a narrative we thought we understand.

SULISWANTO URUBINGWARU

The Morning We Forgot to Say Goodbye, 2025, Oil on Canvas, 95 x 200 cm



ARTIST STATEMENT (S. URUBINGWARU)

These three works in this show - *Samaritan Girl*, *Wong Sabar (A Patient Guy)*, *Hochono House* - serve as bridges to my internal insights. Within them, I began to navigate the layers of my psychology and reconstruct them into a visual format. One could say they are the fruits of my contemplation while undergoing “Shadow Work” (the process of exploring the hidden parts of the psyche).

At first, I thought it was merely a personal narrative. However, the human subconscious mind is vast and deeply interconnected. It integrates my anima (inner feminine side), feelings, mental positions, and symbols, as well as how my ego expresses itself. I explored this further after creating these three works, where I began to recognize archetypal forms and my own personal mythology.

Samaritan Girl

The drawing of these two women provides access to my buried feelings. Much like the biblical stories of the Good Samaritan, these two girls helped me reconstruct my sense of vulnerability. I felt a release of those emotions when drawing the gestures and expressions of these Samaritan girls. They are the personification of my anima.

SULISWANTO URUBINGWARU

Samaritan Girl, 2026, Oil on Canvas, 110 x 80 cm



ARTIST STATEMENT (S. URUBINGWARU)

Wong Sabar (A Patient Guy)

This piece offers insight into mental mastery; it is a sigil (symbol) of stability and patience. The open sky and the mountain locked by a snake biting its own tail grant access to openness, strength, and tranquility. The gesture of watering plants also signifies a peaceful state of mind.

SULISWANTO URUBINGWARU

Wong Sabar (A Patient Guy), 2026, Oil on Canvas, 110 x 80 cm



ARTIST STATEMENT (S. URUBINGWARU)

Hochono House

This painting of a shadow figure is a silhouette of the ego. It represents the exiled self within human beings that harbors fear and desire. The dead snake on the bed signifies a private ego death.

I took the title “Hochono House” from Haruomi Hosono’s music album, which is a reinterpretation of his older album titled “Hosono House”. This music carries a deep, personal sense of transition in a person’s life, which is what inspired me to choose it.

SULISWANTO URUBINGWARU

Hochono House - Human Shadow Series, 2026, Oil on Canvas, 90 x 70 cm



ABOUT THE ARTIST



A visual artist and fine arts alumnus of Lasalle College of The Arts, **Aiman's (b.1984, Singapore)** practice spans exhibitions and art fairs from Singapore to international platforms across Indonesia, Spain, the US and the UK. Other than a recent showing in Art Jakarta in 2025, he has held three solo exhibitions, and was also profiled alongside ten artists from South East Asia in 2020—a collaboration with ArtSEA on establishing arts-based initiatives for social impact. Through a materially grounded practice, he investigates embodiment as a dynamic process of learning and connection—where meaning emerges not only through individual experience, but through our entanglement with environments, communities, and collective memory. This intellectual and creative pursuit has been recognised with accolades such as the Stanton Archer Prize, while his passion for art has also been acknowledged by various awards such as the Prisma Art Prize, the Homiens Art Prize, the Georgette Chen Scholarship, and the Winston Oh Travel Award.

EDUCATION

Present	Master of Theology (Th.M), University of Divinity (AU)
2004	2D Studies Painting, LASALLE-SIA College of the Arts

SOLO EXHIBITIONS

2024	S.E.A. Focus 2024, Tanjong Pagar Distripark, Art Porters, (SG)
2021	The Significance Of It All Is The Insignificance Of It All, Art Porters, (SG)
2018	The Evolution of Eian & Eien, Art Porters, (SG)
2009	For Ages 4 and Up, Utterly Art, (SG)

GROUP EXHIBITIONS & COLLABORATIONS

2026	Art Moments—Liturgical Dwellings, (ISA Gallery), (ID)
2025	Art Jakarta—Untranslatable Cartographies, (ISA Gallery), (ID)
2025	EXH 15, Floorr, London, (UK)
2025	Terra Incognita (Unknown Land), Al-Tiba9 Gallery, Barcelona, (ES)
2024	Urban Pulse, Oasis Art Space, Surabaya & World Trade Centre 2, Jakarta (ISA Gallery),
2024	The Homiens Art Prize Winners Exhibition Spring 2024, Homiens, (US)
2024	THEM. ISA Gallery, (ID)
2023	Historic Kenwood Public Art Initiative, Florida, (US)
2022	Human Desire, Taksu Gallery, (SG)
2021	ArtSEA SG, The Projector, (SG)
2020	Streets of Hope, National Arts Council, (SG)
2018	Art Stage Singapore, Marina Bay Sands Expo & Convention Centre (Art Porters), (SG)
2017	Art Expo Malaysia, MATRADE Exhibition and Convention Centre (MECC), (MY)

2017	Art Stage Singapore, Marina Bay Sands Expo & Convention Centre (Art Porters), (SG/ID)
2016	BI LATERAL BONDS (KL), Taksu Gallery (KL), (MY)
2016	BI LATERAL BONDS (SG), Taksu Gallery, (SG)
2016	Locals Only, Taksu Gallery, (SG)
2015	Fresh Takes, Chan Hampe Galleries, (SG)
2014	Jogja Open Studios, Partner, (ID)
2013	The Art of Naumi, Artist/Curator, (SG)
2012	Unnecessarily Well Made, Vue Privée, (SG)
2012	Buy Bye, Vue Privée, (SG)
2011	Boys Who Like Boys Who Like Girls Who Like Girls, Utterly Art, (SG)
2011	Moving Stills, Vue Privée, (SG)
2010	6th Culture and Arts Festival Songzhuang—Sunshine International Museum, (CN)
2010	Art Triangle 2010, National Art Gallery of Malaysia, (MY)
2009	Winston Oh 10th Anniversary Exhibition, LASALLE College of the Arts, Earl Lu, (SG)
2009	Erotica, Arts Seasons, (SG)

AWARDS & PROJECTS

2025	Prisma Art Prize-17th Edition (Shortlist 2025)
2024	Homiens Art Prize (Winner—Spring 2024), Homiens
2024	Homiens Art Prize (Longlist—Winter 2024), Homiens
2023	Stanton Archer Prize, University of Divinity
2022	Stanton Archer Prize, University of Divinity
2003	Winston Oh Travel Award, LASALLE-SIA College of the Arts

ABOUT THE ARTIST



Cynthia Delaney Suwito (b. 1993, Jakarta, Indonesia; lives and works in Singapore) is an artist who bends everyday norms to understand and relook at our surroundings. Taking many forms, including sculpture, installation, and digital media, her work is noted for its quiet humour and laborious impracticality. Knitting Noodle (2016), a video showing the artist knitting instant noodles, was featured on BBC Asia in 2017. Other subjects explored include the misfortunes of plastic bags, the misuse of clothes pegs, and the perpetual turning of toilet paper rolls.

She has staged her solo exhibition, *while we wait*, at The Substation (Singapore, 2020). Notable group exhibitions are *Sama Sama* (Whitestone Gallery, Singapore, 2025), Singapore International Photography Festival (Peace Centre, Singapore, 2022), *Superfluidity: The Parallel Universes Daily Mimicry* (FreeS Art Space, Taipei, 2022), *Suksesti* (ISA Art and Design, Jakarta, 2021) and Bandung Contemporary Art Award Assemblage (Lawangwangi, Bandung, 2019). She was amongst the 2017 FORBES 30 under 30 Asia in the Arts. She has a BA Fine Arts (with First Class Honours) delivered at LASALLE College of the Arts, Singapore, and conferred by Goldsmiths, University of London.

EDUCATION

2016 BA Fine Arts (1st Class Honours), Goldsmith, University of London, delivered by LASALLE College of the Arts, Singapore

SOLO EXHIBITION

2020 while we wait at The Substation, Singapore

GROUP EXHIBITION

2026 Biophilia: Exquisite Corpse, ISA Art and Design, Jakarta, Indonesia

2025 Towards Happiness, Prosperity and Progress: Reflections on the Singapore Spirit, at The Private Museum, Singapore

2025 The Other Singaporeans at JW Projects, Singapore

2025 Sama Sama at White Stone Gallery, Singapore

2025 Objects in Mirror are Closer Than They Appear at Con-temporary Art Gallery, Singapore

2025 CANVAS/S: Tale as New as Time at Jurong Regional Library, Singapore

2024 The Collectable Experience at Art Outreach, Singapore

2024 Press Play at The Plaza, National Library Board, Singapore

2024 Keys Under the Sofa at Hock Siong & Co., Singapore

2024 Eat Play Love at C-1 Holland Park, Singapore

2024 Crafty? by Critical Craft Collective at GR.ID, Singapore

2023 Process Roving Ideas as part of Singapore Art Week

2023 Strange Tools at Punggol Regional Library, Singapore

2023 Leave Nothing but Footsteps at Starch, Singapore

2023 Yogyakarta Komik Weeks 2023 at Sangkring Art Project, Yogyakarta, Indonesia

2022	Hawker! Hawker! at Lau Pa Sat, Singapore
2022	Reflection at Artotel, Jakarta, Indonesia
2022	Workshopables at Supernormal, Singapore
2022	Waiting for Your Text Back, at dblspce, Singapore
2022	8th Singapore International Photography Festival 2022 at Peace Centre, Singapore
2022	Superfluidity: The Parallel Universes Daily Mimicry at FreeS Art Space, Taipei, Taiwan
2021	Things/Stuff/Objects at Jalan Besar Salon as part of Walk Walk Don't Run by Grey Projects, Singapore
2021	Arts in Jetlag – Floating in Buffering at Stanford Art Centre, Singapore
2021	Sukses! at ISA Art and Design, Jakarta, Indonesia
2021	A Blip in Time at Jurong Regional Library, Singapore
2021	The Hours After at Gillman Barracks, Singapore
2021	Re-thinging Materiality - Contemporary Sculpture 2021 at Lim Hak Tai Gallery, Singapore
2020	Power Play 2020: Invisible Lines at The Arts House, Singapore
2020	You May Enter at SOTA Gallery, Singapore
2019	Media Art Globale 2019 – Transhuman Code at Salihara Community, Jakarta, Indonesia
2019	Bandung Contemporary Art Award Assemblage at Lawangwangi Creative Space, Bandung, Indonesia
2019	The Only Paradise is Paradise Lost at Stamford Art Centre, Singapore
2018	Earth Hour 2018 at The Float at Marina Bay, World Wide Fund for Nature, Singapore
2017	Bandung Contemporary Art Award 5 as a top 3 award winner at Lawangwangi Creative Space, Bandung, Indonesia
2017	Body - Out at Galeri Cipta III, Taman Ismail Marzuki, Jakarta, Indonesia
2017	Undescribed #2 at DECK, Singapore
2017	NOISE Art Mentorship Showcase: Proposals for Waterloo at Waterloo Centre,

Singapore

- 2016 UNTAPPED Discovery 2016 at Shophouse 5, ChanHampe Gallery, Singapore
- 2016 Affordable Art Fair 2016 Autumn edition at F1 pit building, Singapore
- 2016 when meaning collapse at 9 Winstedt Road, Singapore
- 2016 Harper's Bazaar Art Prize 2015 as award finalist at The Robinsons at the Heeren, Singapore
- 2016 What if we... at Praxis and Project Space, Institute of Contemporary Art (Singapore), Singapore

AWARDS

- 2017 Forbes 30 under 30 Asia in the Arts 2017
Awarded top 3 at Bandung contemporary art award #5 2017
- 2015 Finalist at Harper's Bazaar Art Prize 2015

RESIDENCY

- 2024 Women in Film and Photography Residency at Objectifs Centre for Photography and Film, Singapore
- 2021 Artist Residency at Jalan Besar Salon, Singapore

ABOUT THE ARTIST



Dana Lam (b. 1953, Singapore) works across writing, drawing and performance. She is indebted to her feminist sisters in the fields of writing, research, theatre and visual art. Most recently, Lam is the inaugural commissioned artist of the AGENCY Fund, established by T:>Works to support artists aged 60 and above.

Lam served as President of AWARE from 2000–2002 and again from 2009–2011. One claim to fame is being part of the core group that initiated the reclaiming of AWARE in May 2009. She has worked as a reporter for The Straits Times and is a founding member of TheatreWorks (S) Ltd, now T:>Works. Lam is currently an Associate Artist with Checkpoint Theatre. Lam was awarded Silver in the Established Artist Category at the 43th UOB Painting of the Year competition in 2024. In the same year, her visual journal, *The Art of Being a Grandmother: An Incomplete Diary of Becoming* (Checkpoint Theatre) was shortlisted for the Singapore Literature Prize.

Lam's publications include *Days of Being Wild: Walking the line with the Opposition* (Ethos Book, 2006) on the General Elections of 2006, described as "a remarkable act of service to our understanding of the struggles of opposition political parties."

EDUCATION

2007	MA (Fine Art), The Open University/ LASALLE-SIA College of the Arts
2003	BA (Fine Art), RMIT University/ LASALLE-SIA College of the Arts, High Distinction
1978	BA, University of Singapore

SOLO EXHIBITIONS

2026	Who Knows Where the Bird Goes: Six Decades of Practice, T:>Works, Singapore - inaugural commission of The AGENCY Fund
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SELECTED GROUP EXHIBITIONS

2024	UOB Painting of the Year exhibition, UOB Discovery Space, National Gallery Singapore
2020	It's Complicated Somehow, The Substation, Singapore
2004	The LASALLE SCHOOL: 20 Years of Fine Arts from LASALLE-SIA College of the Arts, Singapore
2001	Nokia Singapore Art 2001, Singapore Art Museum
1998	Women About Women, Singapore Art Museum

SELECTED PERFORMANCE & THEATRE

2024	pass.ages, performer; directed by Sim Yan Yan, Esplanade Theatre Studio, Singapore
2021	Why Not Sex, writer and performer; directed by Norlinah Mohd, Festival of Women: N.O.W., t:>Works, Singapore

2019	Still Life, writer and performer; directed by Claire Wong, Checkpoint Theatre, Singapore
2019	Fresh + Raw, stand-up performance; writer and performer, Festival of Women: N.O.W., t:>Works, Singapore
2016	GALA, performer; by Jerome Bel, Theatreworks, Singapore
2015	Incarnation of the Beast, performer; by Joavien Ng, Theatreworks, Singapore
2014	A Certain Sort of Hunger, writer and performer; by Etiquette SG
2013	The Vagina Monologues, performer; by Eve Ensler, Etiquette SG and Sayoni, Singapore
2012	Dream Country: A Lost Monologue, performer; by Marion D'Cruz, directed by Claire Wong, Singapore Arts Festival, Singapore

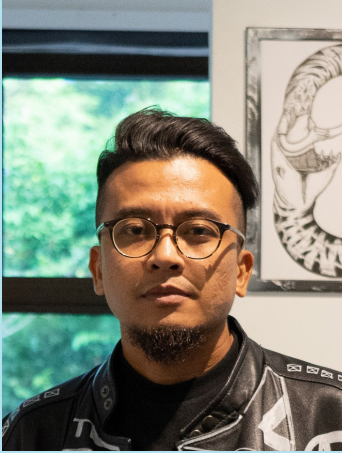
SELECTED PROJECTS

2015	When Bellies Speak: You are your own work of art, artist; public installation and performance, Hong Lim Park, Singapore
2009	She Shapes a Nation, writer, interviewer and director; short documentary film, Singapore International Film Festival.

AWARDS

2024	UOB Painting of the Year, Silver, Established Artists Category
2024	Shortlisted, Singapore Literature Prize, Creative Non-fiction, for The Art of Being a Grandmother: An Incomplete Diary of Becoming
2003	Studio 106 Residency Award, Lasalle-SIA College of the Arts

ABOUT THE ARTIST



Farizwan Fajari (b. 1980, Singapore), or sometimes known as Speak Cryptic*, is an artist and musician currently working and living in Singapore. He currently teaches at the School of the Arts, Singapore as part of their Visual Arts Faculty.

Inspired by the visual language prevalent within various alternative subcultures such as punk and skateboarding, his works primarily deals with issues pertaining to the human condition. Utilising personal iconographies and a cast of characters that he has developed since 2005, he applies them to various narratives inspired by his observations on current affairs and his immediate environment.

Exhibitions include the Kuala Lumpur Biennale (2017), Koganecho Art Bazaar (Yokohama, Japan, 2018), Secret Archipelago (Paris, France, 2015) and Future Proof (Singapore, 2012). Speak Cryptic was also one of the artists commissioned for the Singapore Art Biennale in 2013, with his work "Fenomena", installed at the National Library.

As a musician, he has performed and composed with several bands in Singapore since 1993, such as the Sugarflies, Dyfectra, Fishtank, Marchtwelve, Concave Scream and I Am David Sparkle. More recently, he has been active in creating musical and soundscape compositions, releasing them under the moniker Primary Motif, as an aural accompaniment to his visual works.

Since 2023, his work entered a new phase: an ongoing visual investigation that functions as a reaction to personal history. Experiences that have been witnessed, felt, and reconciled are translated into organic, angular, strange forms and presented as a landscape. Part memory, part topography.

*The moniker "Speak Cryptic" came from a public art campaign of the same name that started in 2005, exploring issues pertaining to self-censorship and the relationship with the public space.

EDUCATION

BAFA (Painting), LASALLE College of the Arts

SOLO EXHIBITIONS

2025	GHOSTNOTES, Art Outreach, Singapore
2021	The Weight of Water, Bulles En Tête, Paris, France
2019	Open My Heart, Ease My Task, Loosen The Knot On My Tongue, Chan + Hori Contemporary, Singapore
2017	Knives In The Water, Chan + Hori Contemporary, Singapore
2015	Sorry, Not Sorry, Officina Delle Zattere, Venice, Italy
2007	Unseen, Straits Records, Singapore

GROUP EXHIBITIONS/ SPECIAL PROJECTS

2026	ROOTS, The Bridge Gallery, Singapore
2025	Lines Of Influence, Art Outreach, Singapore
2025	TRESPASSERS, Daimaru Tokyo Art Gallery, Tokyo, Japan
2023	FLIPSIDE, Aliwal Urban Art Festival, Aliwal Art Centre, Singapore
2023	Urban Screens, Singapore Art Week, Fortune Centre, Singapore
2022	An Ocean Without The Anchor, Singapore Night Festival, Singapore
2022	The Same Side Of The Moon Always Faces Earth, Singapore Art Week, Singapore
2021	BEHOME (with ADDADDADD), Children's Biennale, National Gallery, Singapore
2020	Akai Nu Agata, Pin-Up Gallery, Okinawa, Japan
2020	Where The Sidewalk Ends, Chan + Hori Contemporary, Singapore
2020	Somewhere Out There, Lite-On 2020, Downtown East, Singapore
2020	Streets Of Hope, Singapore
2019	Sing Along If You Know The Words, The Substation, Singapore

2019	In All Directions, Esplanade, Singapore
2019	Crossing Shores, Singapore Bicentennial Public Art Commission, Singapore
2019	Light To Night Festival, National Gallery, Singapore
2019	In The Clouds, Artwalk Little India, as part of Singapore Art Week, Singapore
2018	Koganecho Art Bazaar, Yokohama, Japan
2018	Atypical, Flacon, Moscow, Russia
2018	Art From The Streets, ArtScience Museum, Singapore
2018	Anatomy Of A Heartbreak (with Kaizen MD and APE Studio), ArtScience Museum, Singapore
2017	1st Kuala Lumpur Biennale, Kuala Lumpur, Malaysia
2017	80by80, Jendela Visual Arts Space, Singapore
2017	Artling Pop-Up 2017, Artspace@Helutrans, Singapore
2017	Cannot Be Bo(a)rdered, ESpace Communes, Paris, France
2017	Hemera's Feast, Civic District Outdoor Festival, Singapore
2017	Move ____, As We Move (with Kaizen MD), Singapore
2016	All That Is Left Behind, Gillman Barracks, Singapore
2016	The Tribe, O.P.E.N Festival, Singapore
2015	Secret Archipelago, Palais De Tokyo, Paris, France
2015	These Sacred Things, Jendela Visual Arts Space, Singapore
2015	Singapore: Inside Out, 751 D.Park (Locomotive Square), Beijing, China
2015	Singapore: Inside Out, Brick Lane Yard, London, England
2015	Singapore: Inside Out, Madison Square Park, New York, USA
2015	Singapore: Inside Out, Tan Quee Lan, Singapore
2014	Budi Daya, Malay Heritage Centre, Singapore
2014	Modern Love, Institute of Contemporary Art, Singapore
2014	Public Order, Kingswell, Los Angeles, CA, USA
2014	Minor Cities, The Esplanade, Singapore
2013	If The World Changed, 4th Singapore Biennale, Singapore
2013	One's Needs, Goodman Arts Centre, Singapore

2013	Read Carefully, Kult Gallery, Singapore
2013	Our Museum @ Taman Jurong, Singapore
2013	Mentor for the Apprenticeship Programme for NOISE (2013 - 2016), Singapore
2012	Future Proof, Singapore Art Museum, Singapore
2012	We Set The Pace, The Substation Gallery, Singapore
2012	Instinctively, The Pigeonhole, Singapore
2012	CON[TEXT], NUS Museum, Singapore
2011	Slow & Steady, Singapore Art Museum, Singapore
2011	The Resistance Movement, Taksu Gallery, Singapore
2011	Synesthesia, The Post Museum, Singapore
2011	Superheroes, D-Structure Gallery, San Francisco, CA, USA
2011	This Is A Photo Opportunity, (in conjunction with Meeting at SEA), Singapore Art Museum
2010	REDRUM, The Gallery at Old School, Singapore
2009	Love Is A Dog From Hell, 15 Minutes, Singapore
2009	U-Turn For A Change, Yaddo Art Gallery, Singapore
2009	RE: PRESENT, Singapore Management University, Singapore
2008	Emerging Asia, Kepco Art Gallery, Seoul, South Korea
2008	Le Monde Est Nous 05, Night and Day Gallery, Singapore
2008	Singapore Contemporary Young Artists, Sculpture Square, Singapore
2006	Off The Wall, Singapore Art Museum, Singapore
2006	The Very Hairy Belly Jelly Show, LASALLE College of the Arts, Singapore
2005	VOICES, Ngee Ann Kongsi, Singapore

RESIDENCIES

2020	Salamanca Arts Center, Hobart/nipaluna, Tasmania, Australia
2018	Koganecho Art Bazaar, Yokohama, Japan
2015	Cite Internationale De Paris, Paris, France

2013 AGIT, Busan, South Korea

COLLECTIONS (Permanent Murals)

Salamanca Arts Center, Hobart/nipaluna, Tasmania, Australia

The Esplanade, Singapore

Filmhouse, Singapore

Palais De Tokyo, Paris, France

COLLECTIONS (Private)

Works held in private collections in Australia, Indonesia, Italy, Malaysia, Singapore, France, Switzerland, United Kingdom and USA.

ABOUT THE ARTIST



Genevieve Leong (b. 1992, Singapore) completed her BA Fine Art (Photography & Digital Imaging) at Nanyang Technological University, School of Art, Design & Media, Singapore, in 2015, and her MA Contemporary Art Practice (Critical Practice) at the Royal College of Art, London, in 2019. She was based in Switzerland from August 2019–March 2023 and relocated back to Singapore in April 2023.

Her art practice attempts to visualise the intangible. Beginning with the immaterial, her work often combines text, image, found and made objects and the manipulation of space to create what she describes as “an almost physical image”. The installations that she creates often embody an impermanence with possibilities for change, whether it be due to audience participation or natural environmental factors. Her work seeks to shed new light onto her emotions, sensations, and realisations.

EDUCATION

2017–2019	Royal College of Art, London, UK (MA Contemporary Art Practice, Critical Practice)
2011–2015	Nanyang Technological University, Singapore (BA Fine Art, Photography & Digital Imaging)

SOLO EXHIBITIONS

2025	'Sitting on the fence', starch, Singapore
2024	'Hierarchy / Non-Hierarchy, I_S_L_A_N_D_S, Singapore
2022	'Recipe #03: How to soundproof a room', Hiltibold, St. Gallen, Switzerland
2022	'Evaporation Studies', so-da space, Zürich, Switzerland
2021	'Frühstück', Mokka-Rubin, Olten, Switzerland
2019	'Configurations', Supernormal, Singapore

DUO EXHIBITIONS

2026	'notes on feebleness', ss spacespace, Taipei, Taiwan [upcoming Dec 2026]
2027	'earth and ground', yáo alternative space, Taichung, Taiwan [upcoming Jan 2027]

GROUP EXHIBITIONS

2026	'Pulse', Haridas Contemporary, Singapore
2026	'pbdq', ShanghART Singapore Annexe, Singapore
2026	'Touchpoints', in collaboration with Hans Chew, Supper House, Singapore
2025	'Hope you are keeping well!', Objectifs, Singapore
2024	'a light flashes and a box drops from the sky', Supper House, Singapore

2024	'Loose Hold' at The Apartment by A Thing of Sense, Apartment, Singapore
2024	'Some Exercises in Futility' (Singapore Art Week 2024), Shun Li Industrial Complex, Singapore
2024	'Lucky Cats' (Singapore Art Week 2024), I_S_L_A_N_D_S, Singapore
2023	'We keep going around in circles and we never know why until we break them all', Supper House, Singapore
2023	'Exploit me', curated by JKON, Kunstmuseum Olten, Switzerland
2022	'Page Break', A Curatorial and Research Residency by Berny Tan, Singapore Art Museum Residencies, Singapore
2022	'Traces', Ota Fine Arts, Singapore
2022	'Mise en Place', Appetite, Singapore
2022	'Jubilaum Ausstellung', EWJR, Rapperswil-Jona, Switzerland
2022	'Sicht-Wechsel', EWJR, Rapperswil-Jona, Switzerland
2021	'Heimspiel', Kunstmuseum St. Gallen, St. Gallen, Switzerland
2021	'Grosse Regionale', AlteFabrik, Rapperswil-Jona, Switzerland
2021	'JKON 2021', Olten, Switzerland
2021	'Rapperswil Kulturspaziergang', Rapperswil Old Town, Switzerland
2021	'maybe we read too much into things' (Singapore Art Week 2021), 72-13, Singapore
2020	'Precious Things', Coda Culture, Singapore
2020	'Huette auf Wanderschaft', Studio Huette x Bad Hemberg, Kunsthalle(n) Toggenburg, Switzerland
2020	'A5 @ MOKKA-RUBIN', Mokka-Rubin, Olten, Switzerland
2020	'flat', Sullivan+Strumpf, Singapore
2019	'Grosse Regionale', Kunst(Zeug)Haus, Rapperswil-Jona, Switzerland
2019	'Terminal O', The Horse Hospital, London, UK
2019	'Deviations', 59 Hackney Road, London, UK
2018	'Fantasy Island', I_S_L_A_N_D_S, Singapore
2018	'Lose yourself along the way', 9 Norris Road, Singapore

2018	'New Margins' by THEBOOKSHOW, DECK, Singapore
2018	'DISRUPT' by Subject Matter, London, UK
2016	Noise Singapore 2016 Alumni Exhibition, Esplanade Concourse, Singapore
2016	'Undescribed', DECK, Singapore
2015	'Reiterated Spaces', Goodman Arts Centre, Singapore
2014	Pingyao International Photography Festival, Pingyao, China
2014	Noise Apprenticeship Programme, 8Q, Singapore Art Museum, Singapore

RESIDENCIES

2024	dblspace (Singapore Art Week 2024), Singapore [Dec 2023–Jan 2024]
2021	Sasso Residency, Vairano S. Nazarro, Ticino, Switzerland [Sep–Oct 2021]
2020	near residency, Singapore [July–Aug 2020]

CONTRIBUTIONS

2023	'Process: Roving Ideas', curated by Goh Chun Aik, Singapore Art Week, Singapore
2020	'Short Provocations on Form', by Yin Ying Kong, Judith Hagan, Bryony Bodimeade & George Leith
2019	'Playing Houses', Flat Time House, London, UK

ABOUT THE ARTIST



Joey Leung Si Gi (b. 1999) is an artist based in Singapore. Design sensibilities subtly inform her approach to surface and spatial relationships. Driven by an interest in deliberate deceleration, her practice creates moments within everyday spaces that invite a pause. Through these responses to overlooked rhythms, she seeks out pockets where simplicity and stillness can 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 took part in an open studio at Tokyo University of the Arts (2023).

EDUCATION

2025 BA(Hons) Degree in Fine Arts, LASALLE College of the Arts

GROUP EXHIBITIONS

2025 PLAY, Earl Lu Gallery, Singapore.
 2025 Small Things Brought Together, Haridas Contemporary, Singapore.
 2025 What Hands Are For, Earl Lu Gallery, Singapore.
 2025 Don't Judge the Pigeon's Nest, ICAS, Singapore.
 2025 YOU'LL FLUTTER THE DOVECOTES!, ICAS, Singapore.
 2025 One Night Only, 9 Winstedt Road, LASALLE College of the Arts.
 2025 Mirror of Mind, Institute of Contemporary Art, Singapore.
 2024 Teeter-ing, Alliance Française de Singapour La Galerie, Singapore
 2023 Open Studio, Tokyo University of the Arts, Japan.

PROJECTS

2025 Exhibited with FA-KAE for Kuala Lumpur Art Book Fair
 2025 Exhibited with FA-KAE for Singapore Art Book Fair
 2025 Showcased work for Art in Transit, Rochor MRT with Land Transport Authority

PROGRAMMES

2025 Tropical Lab with Nagoya University of the Arts
 2023 Restless in the 1960s: The Tokyo Experience with the Avant-Garde

ABOUT THE ARTIST



Suliswanto Urubingwaru (b. 2000, Indonesia), commonly known as Urubingwaru, is an artist, researcher, and writer. In his work, Urubingwaru often intersects visual art and literature as a means of exploring narratology. He uses fiction and interpretation to address themes of history, myth, and identity across various mediums, including drawing, painting, installation, and interactive installations.

He is a Fine Arts graduate from ISI Yogyakarta. His solo exhibition *As I Lay with My Head in Your Lap*, Camerado was presented at ch+ch, Seoul, South Korea (2026). He has also participated in numerous group exhibitions, including *Pulse* at Haridas Contemporary, Singapore (2024); *Fugitive Shadows* at Ace House Collective, Yogyakarta, Indonesia (2024); *Lost in Whimsy Wisdom: Interplay of Realities*, ISA Art Gallery x Omah Budoyo, Yogyakarta, Indonesia (2024); and *Like a Crowd of Extras* at Seven Sisters Gallery, Houston, USA (2024).

EDUCATION

2026 Indonesia Institute of the Arts, Yogyakarta, Indonesia

SOLO EXHIBITIONS

2026 As I Lay with My Head in Your Lap, Camerado, ch+ch arts, Seoul, South Korea

GROUP EXHIBITIONS

2025 NGARIUNG, Dia.Lo.Gue dotHub Space, Bandung, Indonesia

2025 Art Jakarta, ara contemporary, Jakarta, Indonesia

2025 ARTJOG 2025: Motif Amalan, Jogja National Museum, Yogyakarta, Indonesia

2025 There's a word I'm trying to remember, for a feeling I'm about to have, Appetite, Singapore

2025 We Begin with Everything, ara contemporary, Jakarta, Indonesia

2025 Stockroom by Stockroom Bar, RUCI Art Space, Jakarta, Indonesia

2025 DEFINE COMEDY!, ISA Art Gallery, Jakarta, Indonesia

2024 Define Comedy!, Isa Art Gallery, Jakarta, Indonesia

2024 Tumbuh Rimpang, NonFrasa Gallery, Bali, Indonesia

2024 Wunderkammer: A Space of Oddity, Galeri Fajar Sidik, Indonesia Institute of the Arts, Yogyakarta, Indonesia

2024 Pulse, Haridas Contemporary, Singapore

2024 Art Jakarta Scene, BWP Value – Ace House Collective, Jakarta, Indonesia

2024 Fugitive Shadows, Ace House Collective, Yogyakarta, Indonesia

2024 Lost in Whimsy Wisdom: Interplay of Realities, Isa Art Gallery & Omah Budoyo, Yogyakarta, Indonesia

2024 Salon et Cetera, Ace House Collective, Yogyakarta, Indonesia

2024 Like a Crowd of Extras, Seven Sisters Gallery, Houston, Texas, USA.

2024	OMNI: Allegory of Distance, Galeri Ruang Dini, Bandung, Indonesia
2023	Mon Reya La Banne, Lembana Artgroecosystem, Sumenep, Madura, Indonesia
2023	Art Jakarta Scene, BWP Value – Ace House Collective, Jakarta, Indonesia
2023	Keep the Fire On, Survive Garage, Yogyakarta, Indonesia
2023	(Se)tempat, Titik Kumpul Collective Project-Asana Bina Seni Biennale Jogja, Taman Budaya Yogyakarta, Indonesia
2023	A Thousand Words, Orasis Art Space, Surabaya, Indonesia
2023	Hearts of Darkness, Studio 22nya, Jakarta, Indonesia
2023	Labirin, Healing, dan Ruang Kremasi, Galeri R.J. Katamsi
2023	Indonesian Institute of the Arts, Yogyakarta, Indonesia
2022	Shape Shifting, In Collaboration with ASAU Boutique, Grand Wijaya Center, Jakarta, Indonesia
2022	Rekam Masa, Artopologi, Indonesia National Museum, Jakarta, Indonesia
2022	Pair of Dice 22, Anastomotic Collective, Cemara 6 Gallery, Menteng, Jakarta, Indonesia
2022	From This to This, Titik Kumpul Forum & Collective, JNM Bloc, Yogyakarta, Indonesia
2021	Rite de Passage, Aksi Artsy, Galeri R.J. Katamsi Indonesian Institute of the Arts, Yogyakarta, Indonesia
2021	Pelabuhan Tanpa Dermaga, Titik Kumpul Forum, Sinambi Farm, Gunung kidul, Yogyakarta, Indonesia
2020	To Much To Young, Konak-konek #3, Balai Budaya, Jakarta, Indonesia
2019	Mini Art, Galeri Fajar Sidik, Indonesia Institute of the Arts, Yogyakarta, Indonesia

AWARDS

2025	ARTJOG Young Artist Awards, Yogyakarta, Indonesia
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2020	Bronze medal in the painting category, The National Student Art Week (PEKSIMINAS), National Achievement Center.
2018	2nd best order Cultural Short Story, East Java Culture and Tourism Office, Surabaya, 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

S. Urubingwaru presented in collaboration with
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Chan