

Of Particles & Particularities

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AIMAN

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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.

Thicker than Water

by Euginia Tan

“Becoming a father has made me realize: The boundary of where I end feels slightly less certain.

For most of my life, I understood myself as an individual whose life was fundamentally, my own. It isn’t quite that simple anymore. There is now someone who is; in some sense an extension of me. Yet inevitably, he will have his own life, his own particularities, many of which I will have no control over.

There is something quite strange and beautiful about that…” [1]

Alongside a resounding journey in parenthood, Aiman debuts *Of Particles & Particularities* at Haridas Contemporary. Featuring ten large-scale paintings harnessing Paul Ricoeur’s philosophies of narrative identity, the works piece a contemplative landscape formed over time—through graduality and an assemblage of memory and gleaned experience from hindsight.

Describing his current series as “self-portraits without figures”, the artist constructs fragments of encountered and imagined destinations ranging from the desert and mountains to sea and sky. Aiman approaches two distinct categories; namely particles of matter comprising the majority of masses we recognize as our physical environments, in tandem with the particularities of origin stories. The latter is an ever-growing list— one’s memories, histories, relationships, beliefs, desires… encompassing various existential nuances we are attuned to.

This essay attempts to placemark significant artistic pitstops in Aiman’s works, in conjunction with his personal and spiritual aspirations.

1 Aiman, e-mail interview with the artist, 31 August 2026.

Voyage Into Faith

In his pursuits, Aiman professes a thoughtful steeping of reflection, during a lifetime of occurrence. A core pillar of his contemplation centres on faith, debating where faithfulness (dis)embarks. “Faith reminds me on what I believe, but faithfulness asks what I remain with… People have been sitting with questions of God’s presence and suffering, uncertainties around the limits of what we can know about God, for centuries. We are still asking these questions now.”[2]

These folds of experiencing faith through contrasting lenses of theological education, societal definitions and gender inquiry land gracefully on Aiman’s canvas. Overlapping his landscapes are fundamental shapes and lines depicting rudimentary grasps of topography. His assorted elements offer a semblance of textural harmony, while permitting visual contradiction.

Inclined towards piecing, as opposed to a blending, of motifs, the artist employs a similar unchronological path in his spiritual propensities. “Blending suggests that eventually the differences disappear into themselves and you arrive at something resolved. I think I’m more interested in allowing seemingly contradictory themes to remain distinct, eventually figuring out if they can belong together. Masculine and feminine don’t necessarily need to resolve into neutral middle ground either. Perhaps the tension between concepts is where something else becomes possible.”[3]

Each of Aiman’s paintings showcases a red thread, echoing the parable of Rahab and the scarlet cord. The parable takes place in Jericho, one of the most ancient cities in the world, a prominent oasis best known for the miraculous collapse of its massive walls. In a biblical chapter featuring Rahab, a humble sex worker, Joshua sends two spies into the walled city of Jericho. They stay at the home of Rahab, whose house is built into the outer city wall.

2 Aiman, e-mail interview with the artist, 31 August 2026.
3 Ibid



Details of *#897c73*

The king of Jericho learns of the spies and sends guards to Rahab's house. Rahab hides the spies and misleads the guards, claiming the spies had left before the city gates closed. While helping the men escape, Rahab affirms her faith, requesting the spies to promise safety for her family upon onslaughts of incoming attacks.

The spies agree on a condition: Rahab must tie a scarlet cord by her window and gather all her family members inside her house. When the walls of Jericho fall during battle, Rahab's household and all her possessions were spared as promised, a testament of her unwavering loyalty and obedience.

Aiman elaborates on his solidarity with Rahab's devotion, "I'm drawn to Rahab because she is a woman at the margins, an outsider. She is received into a much larger plausibility through grace. The cord is a small thing, almost fragile, but it marks trust and the possibility of being held within something larger than herself.

In my paintings, the thread becomes a refrain about holding things together—not necessarily repairing them or making conflict disappear. The cord tethers periods of our lives we may need to retain, rather than discard. Doubt may still follow faith; grace begets us to hold on."[4]

Paternal Instincts

Committed to his call to parenthood, Aiman references horizons in his artistic responses aligning with his infant son's anticipated arrival. A chance encounter with a rose-tinted landscape in Colombia proved crucial to this very series. "We encountered this pink sea as part of our journey in starting a family. What intrigued me was that the pink wasn't permanent. It emerged because of specific environmental conditions. There was something strange about encountering this impossible phenomenon in nature at this particular point in our lives.

I didn't understand immediately why it stayed with me. Later, it seeped into the paintings. The works harboured the memory of what we were hoping for, what happened afterwards, and what we couldn't have known at the time."[5]

The palette of paternity seems filled with nascent joy, fatigue and everyday chaos in Aiman's current pastel tones. "Colour has become quite personal to me recently, although I'm hesitant to assign meanings to them. It is more relational than that. I've been introducing colours that I might previously have found difficult to place together.

4 Aiman, e-mail interview with the artist, 31 August 2026.
5 Ibid.

Sometimes, one new colour enters and suddenly everything has to be reconsidered. A colour that felt settled no longer feels in sync because its relationship to everything around it has changed."[6]

The artist's inventive dynamic with nursing dues and hues, coupled with alternative shifts to routine arise from his epiphanies in making space as a contemporary artist-parent. "Similarly, my son isn't arriving into an empty life. There is in place a marriage, studio practice, work, faith, friendships, responsibilities—all these histories that have accumulated over time. I don't think the onus is on me to clear everything away and construct an entirely new life around him. I'm more interested in the question of: How do these existing obligations form new relationships because/after he is here?"[7]

In Aiman's perspectives as father and painter, he seeks linkage in a malleable present, hopeful for sieved wisdom from the past. Perhaps it provides an intrinsic resilience to the artist, for in his colour renditions he releases fixation and reprimand, welcoming interludes of composition and reprieve.

Homecoming

In the sprawling complexities and vexations our parents bring forth to us, there lie snatches of tenderness in family portraits. From our proudest and most vulnerable moments, to surviving battles and reviving epics, we all crave a taste of home. Experiencing Aiman's paintings while witnessing his role in his household, I root for the artist's unconditional bond with his child.

Because of what my father's presence anchors in me, it is an eternal wish I extend to him. Aiman's attention to lurking, precious details call to mind a child's piety to their parent and vice versa. Drawings within drawings within drawings, labels from packages and flyers, alluded photographs of scenic pitstops or getaways... It is undoubtedly the first series of works in the gallery where I

6 Aiman, e-mail interview with the artist, 31 August 2026.
7 Ibid

empathize with the artist's yearning to come home, rather than being called away to other winds.

Beyond the practicalities of housing constraints in Singapore, Aiman recounts what innately transforms in re-configuring visual scales. In subtext, it hints at what we can include and represent, out of mandated policies with regards to nuclear family units. "Scale is something I've become interested in, precisely because working in Singapore makes you so conscious of it. There are very real considerations here—studio space, storage, transportation, and eventually where a painting might live. One becomes quite pragmatic about size very quickly.

There is a sprawling feeling when I stand in front of a painting once it surpasses a certain scale. I'm not sure it can be replicated simply by pressuring a smaller work to be expansive. In the first place, your body enters the experience differently. Your eye must travel across it, and perhaps your body follows too.

With landscape especially, that interests me because the work feels less like an image of a space, embodying more of a space you are standing within."[8]

We are at new frontiers in our awareness and exposures of inclusivity and progress, especially in terms of our homes. Aiman leads by example, to live and let live. He keeps accountable as one third of a devoted Christian family with his husband and son while navigating difficult discourses on same-gendered marriages in faith, perceptions of race and above all, the precarious balance of where his art can be accommodated in a hyper-focused, numbingly efficient city.

"There are questions from *Of Particles and Particularities* that I don't feel finished with. Where does it begin and end? How fixed are those boundaries? What else can we imagine beyond what can be perceived?

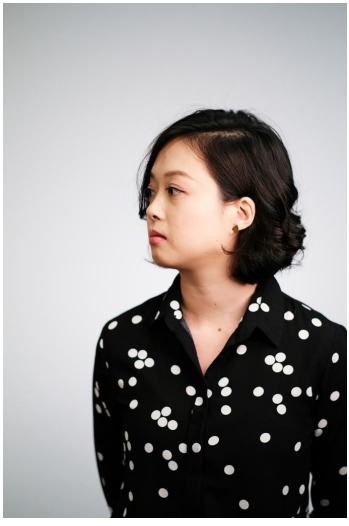
8 Aiman, e-mail interview with the artist, 31 August 2026.

I still don't fully know what fatherhood will unearth in my practice. My bandwidth for time and attention has changed, so have my creating conditions. Dolly Parton's recent passing brought me back to a quote she once said: I've dreamed myself into a corner.

It made me laugh because, in some ways, I suppose I have. Now I must see what I can make from here."[9]

9 Aiman, e-mail interview with the artist, 31 August 2026.

About the Writer



Euginia Tan (b. 1991) is a multi-disciplinary writer based in Singapore. She has experience in an array of written forms including poetry, prose and theatre. She has been writing curatorial essays for visual artists such as Melissa Tan, Esmond Loh, John Marie Andrada, Hu Qiren and Faris Nakamura, to name a few. Euginia's analysis explores and covers contemporary practices, their range of mediums as well as her personal take on creating conditions in Singapore, and its various impacts on artists.

AIMAN

#2e3a42, 2023, Oil on Linen, 150 x 150 cm



AIMAN

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



AIMAN

#a0978c, 2026, Oil on Linen, 95 x 168 cm



AIMAN

#9e9386, 2026, Oil on Linen, 95 x 168 cm



AIMAN

#8a7e79, 2026, Oil on Linen, 120 x 130 cm



AIMAN

#8a857a, 2026, Oil on Linen, 140 x 140 cm



AIMAN

#6a6264, 2026, Oil on Linen, 100 x 165 cm



AIMAN

#6d6c72, 2026, Oil on Linen, 90 x 130 cm



AIMAN

#897c73, 2026, Oil on Linen, 140 x 100 cm



AIMAN

#74716f, 2026, Oil on Linen, 120 x 100 cm



ABOUT THE ARTIST



A visual artist and fine arts alumnus of Lasalle College of The Arts, Aiman's practice spans exhibitions and art fairs from Singapore to international platforms across Indonesia, Spain, the US and the UK. Other then a recent showing in Art Jakarta, and in Barcelona 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 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 Jakarta - Invisible Cities : Worlds Within Worlds, (ISA Gallery) (ID)
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), AI-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

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Opening Hours
Thursday to Saturday: 12 noon – 7 pm
Sunday: 12 noon – 5 pm
Wednesday by appointment only
Monday, Tuesdays & Public Holidays: Closed

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Cover Image: Detail of *#897c73* (2026) by Aiman