

An abstract painting with a vibrant, textured background of pink and red. The composition is filled with various shapes and colors, including large areas of white, yellow, and blue. There are several dark, silhouetted figures scattered throughout, some appearing to be in motion or interacting. The overall style is expressive and dynamic, with visible brushstrokes and a rich, layered appearance.

# SMALL MATTER

18 MARCH – 18 APRIL 2023

*Maya*  
GALLERY

# SMALL MATTER

**18 March – 18 April 2023**  
**Maya Gallery**

**Discover the beauty and creativity of miniature masterpieces by 48 artists in Singapore**

Maya Gallery is proud to present *Small Matter*, a group exhibition showcasing a diverse collection of small artworks by a group of talented artists—emerging, mid-career, and established—in Singapore. Selected from an open call launched last October, more than 100 works by close to 50 artists will be on display, featuring a wide range of styles and mediums, including paintings, sculptures, photographs, digital art and more. The gallery aims to showcase how the smallest of artworks can come together to create something truly remarkable. Each piece may be small, but mighty in its own way; each work represents a unique perspective and creative vision. The exhibition will also provide art lovers with the opportunity to discover the beauty and creativity of these miniature masterpieces as they explore the gallery space. Opening on 18 March, 3pm, by Guest-of-Honour, Ms Tin Pei Ling, MP for MacPherson, there will also be an Art Sharing session on 1 April, 4 pm, providing visitors with the chance to meet the creators and learn more about their inspiration and process.

“We are thrilled to present this exhibition of small artworks, which will showcase the talents of a diverse group of artists and the richness of the mediums they work in,” said Masturah Sha’ari, the Director of Maya Gallery. “It is a great opportunity for visitors to add to their art collection, find a special piece for their home or office or simply enjoy the beauty of art.”

Maya Gallery is a leading home-grown, artist-run, non-profit gallery with a focus on heritage, culture, Singapore and Southeast Asian art. Officially opened in Kampong Glam in 2012 by Jeffrey Wandly and Masturah Sha’ari, it is currently located in the industrial hub of MacPherson, where factories for batik production thrived in the 1960s and 70s. The gallery is committed to promoting and supporting our local artists through exhibitions, public programmes, educational initiatives and collaborations.

*Small Matter* will be on view from 18 March until 18 April 2023. For more information, please contact us at 67412455 / 96746050, or [art@mayagallery.com.sg](mailto:art@mayagallery.com.sg).

Abu Jalal Sarimon  
Anjum Motiwala  
Aparna Chakravarty  
Azri Alwi  
Dana Goh  
Danielle Poon  
Danielle Siau  
Deusa Blümke  
Dgers  
Dino Hafian  
Dominic Thian  
Edmund Low  
Erzan Adam  
Faith Fadilah Ali  
Fazelah Abas  
Grace See  
Hiroko Mita  
Idris Ali  
Iffah Qistina  
Intan Junadi  
Irina Forrester  
Jaleela Niaz  
Jaslin Poh  
Jeffrey Wandly  
Jessica Tan  
Karto  
Kassim Bachik  
Kavita Issar Batra  
Kee  
Lee Shen Lung  
Masturah Sha’ari  
Mona Malhotra  
Nancy Noe  
OUTSIDER  
Pooja Bhusari  
Rajul Shah  
Rosihan Dahim  
Saiman Ismail  
Salleh Japar  
Samantha Redfern  
Sangeeta Charan  
Sarbani Bhattacharya  
Shih Chin  
Shirin Rafie  
Sim Jiayan  
Stephanie Burridge  
Toh Kiam Hock  
Yeo Jian Long

Great things are done  
by a series of small  
things brought together.

VINCENT VAN GOGH



## Abu Jalal Sarimon



Abu Jalal Sarimon (b. 1964, Singapore) is a full-time painter who finds joy and rejuvenation in the process of painting. For him, painting is a form of therapy and a kind of meditation that allows him to explore the magical realm of the irresistible. He challenges himself to turn his ideas into visuals, and views painting as a selfless and beautiful act. Jalal sees painting as a spiritual journey where he is in his own world yet still aware of his surroundings. He likes to explore the richness, joyousness, and harmony of colours, and picks human, nature, and objects as his subject matter. He portrays his colourful perspective by applying vibrant colours, creative styling, and strong drawing skills with intellectual inclinations, sometimes with a comical composition.

"My artworks are among the many modes through which I commit "The Call of the Mind" bringing my thoughts and ideas, presented to human cultural sensibility. Characterised by finesse and sense of humour, my creations encourage viewers to evaluate the hidden meanings of each work, behind their seemingly simple yet candid compositions. Always 'strong in colour', the nature of my artwork is openly apparent, and I thoroughly composed this mode of expression to create engaging conversation with viewers."



**Perca Kehidupan #1 (Social Fabric #1)** 2023  
Acrylic on canvas, 30 x 30 cm



**Perca Kehidupan #2 (Social Fabric #2)** 2023  
Acrylic on canvas, 30 x 30 cm

## Anjum Motiwala



Anjum Motiwala is a contemporary abstract artist based in Singapore. With a background in Abstract Art from NAFA, Singapore and Fashion & Design from Mumbai, she has participated in over 100 group shows. A full time internationally recognised artist, her works have been widely exhibited in Asia and India, and can be found in many private collections. Her inspiration comes from travelling across the world, emotions, colour, texture and form found in nature. She uses a palette knife and other unconventional tools to paint in oils using a thick impasto technique to produce bold strokes.

“The paintings I create are my connections to any city, mountain or coast I visit. I’m fascinated by the everlasting relationship I have with every place I visit, even if in passing, even if just once and even if I never go back there again. I associate urban scapes with colour and texture, and draw extensively from the dynamic rhythm of the nature that surrounds them and strive to re-create that rhythm on the canvas by building a “connection” between the language of abstraction and my perception of the subject.”



**Unity In Diversity** 2021  
Oil on canvas, 38 x 38 cm



**Sun Down** 2021  
Oil on canvas, 38 x 38 cm



**Elements** 2021  
Oil on canvas, 30 x 30 x 30 cm

## Aparna Chakravarty



Aparna Chakravarty is a Singapore-based artist with a formal education in graphic design and illustration. She has worked in various fields such as e-commerce, web design, and digital art across India and Singapore. Painting brings immense joy and happiness to Aparna. She draws inspiration from nature, colours, textures, and their juxtaposition, which is reflected abundantly in her creations. Aparna loves experimenting with different mediums and tools and is constantly learning and expanding her boundaries as an artist. Recently, she has taken a Western Abstract course from Nanyang Academy of Fine Arts (NAFA) to hone her skills and broaden her artistic horizons.

"I am drawn to nature as an inspiration for my paintings. Water lily is one of my favourite flowers and I am amazed and fascinated by its beauty. For me, its symbolic of life and hope. It is amazing how such a thing of beauty emerges from muddied waters. I have lily ponds near my house and every time I walk past them on my walks, I can't help but marvel at their beauty and draw inspiration from them. Singapore is a melting pot of rich vibrant cultures. There are so many facets to this incredible city. The new urban skyscrapers coexist with the colonial and the cultural roots of the city. I love walking the streets of Singapore, soaking in the beauty of the colourful shop houses, cafes, streets lined with frangipani trees, bougainvillea bushes. This painting tries to capture one of those beautiful corners of this vibrant city."



**Lily Pond #1** 2023  
Oil on canvas, 30 x 30 cm



**Singapore Street #1** 2022  
Oil on canvas, 30 x 30 cm



## Azri Alwi



Azri Alwi draws inspiration from the tension between Singapore's hyper-urban environment and memories of thriving reefs and starry nights. He completed his BFA with first class honours from Lasalle after dropping out of NUS' direct MA architecture program. Blending philosophies from Malay art, Chinese landscape painting and Impressionism, his practice discusses art as contemplation of nature.

"This piece is a contemplation of the significance of horizons and our lack of access to them in Singapore.

*\*Please note that the piece includes the following poem engraved on the acrylic mount:*

A meeting place, this unbroken line  
Where sky and sea embrace  
With whispered voices intertwined  
Echoing in time and space  
A tree climbs forth to taste sunshine  
And toils unseen beneath the ground  
Then rain descends, like a lifeline  
Here too are horizons found  
Should sight roam far from this shoreline  
Its limits we'd see clear  
And in reflections might we find  
The horizon that sits right here?  
Yet to screens and cities the limbs resign  
And focus spreads so thin it scatters  
In this mad rush who has the time  
To learn how feeling small matters?"



**Where you can see where the sky meets sea**  
2023

Mixed media, 10.5 x 15 cm

Poem engraved on acrylic stand

## Dana Goh



Dana Goh (b. 2001, Singapore) is a Vice-Chancellor's Global scholar at Newcastle University, pursuing a Fine Art BA Hons degree. She is the Visual Arts Coordinator and curator for AMADEUS Festival. She spent her adolescent years in Vienna as a student at Amadeus International School Vienna and was part of the AMAA Advanced Art Programme (Amadeus Music and Arts Academy). Notable achievements include Guest Performer at the Singapore-Austria 50 Years Friendship Celebration Ceremony (2016); Commissioned Collaborative Artwork for IBO 50th Conference (2018); Vice-Chancellor's Global Scholarship (Newcastle University, 2019); Visual Arts Coordinator (Amadeus Festival Vienna, 2022). Her artwork was selected for the cover of AMADEUS Festival Vienna 2022 and she has been commissioned a permanent installation to be on the ground.

"My multidisciplinary practice contemplates the fragmented identity of self, material and environment. We are made of fragments that unite into a unique self through individual experiences and influences. We perceive our surroundings and identities as a whole yet it is co-constructed and far from their entirety. I intend to further scrutinise the fragility and semi-ephemeral states of material in relation to my conceptual direction where the likelihood of destruction can happen but are not certain. Humans have the ability to meld and disintegrate materials, comparable to the continuous building and destruction of self-identity and memory in the contemporary world. Hence, I emphasise materiality and treat it as a break from exhaustive conceptual imagery. Materiality accentuates the importance of the physical encounter to piece. It is a thought-provoking confrontation that corresponds with the physical self and the fragmented identity."



**Totality (Edition 1) 2022**  
Paper, 27.9 x 22.9 x 2 cm



**Totality (Edition 2) 2022**  
Paper, 27.9 x 22.9 x 2 cm



## Danielle Poon



Danielle Poon (b. 1991, Singapore) is a Singaporean multi-disciplinary artist working across mixed-media object-making, painting and photography. Her explorations begin with observations on the uncanny; drawing from phenomenology, then presenting them through a repertoire of eclectic colours and process-driven techniques. She is keen in creating art which functions as vessels for growth and healing. Danielle is a recipient of the 2022 Talent Prize Award, 2020 Ngee Ann Young Promising Artist Award, and was one of the finalists in the Angelico Art Award in 2016 and 2018. She actively participates in local and international group exhibitions, including International Juried Art Competition, Streets of Hope, to feel ourselves again and the 17th Ngee Ann Photographic Exhibition. She is a graduate of LASALLE College of the Arts, with a BA (Honours) in Fine Arts.

*"In this hollow, I do grieve for all the things that cease to be.*  
– Angie Weiland-Crosby

Born from phenomenology, bereavement, and personal narratives, *Restorative Spaces of Mourning; The Presence of Absence*, 2023 bears witness to loss rather than societal impulses of 'getting over it'. Linen shrouds toned in blue navigate through notions of emptiness, unease, and facades of impoverishment. Frozen in their form, the art objects articulate the ostentatious paralysis of loss and grief, where emotions or the will to live no longer exists. May they be holding spaces for all who need healing and comfort."



***Restorative Spaces of Mourning;  
The Presence of Absence 2023***

Time, light, linen, potassium ferricyanide, ferric ammonium citrate, water, hydrogen peroxide, fabric fixative  
23 x 14 x 13 cm



***Restorative Spaces of Mourning;  
The Presence of Absence 2 2023***

Time, light, linen, potassium ferricyanide, ferric ammonium citrate, water, hydrogen peroxide, coffee, fabric fixative  
23 x 14 x 13 cm

## Danielle Siau



Danielle Siau (b. 1975, Singapore) is a self-taught artist who specialises in acrylic painting. She grows up in a very artistic family who is constantly involved in drawing, painting, crafting and music. She has been drawing / painting and playing the piano since 6 years old. She started painting professionally in 2006. Her vibrant paintings often depict bright colours and textured surfaces using a combination of acrylic paints and mix media as seen in her gallery. For her, it is about experimentation through the inspiration from daily life. By this, she strives to improve her painting techniques and learning new ones.

“This is a series of mouth-watering Peranakan and South East Asian Kuehs made using paint, canvas and brushes. Was inspired by the vibrant colours and interesting textures of the kuehs. *Png Kueh*: In this painting, I imagine making this traditional kueh made of a mix of glutinous rice flour and sweet potato starch in the shape of a peach and coloured pink. Instead of using the ingredients, I use my paints. *Ang Ku Kueh*: This is one of my favourite traditional Chinese snacks, made of soft and chewy glutinous rice flour, with sweet mung bean or peanut fillings. It is usually molded into a red tortoise shape, to signify longevity and good luck. I imagine making these red vibrant kuehs with my paints. *Ondeh Ondeh*: This is a Peranakan snack made of tapioca flour with coconut milk, sugar and pandan leaf, with different food colours. Steamed layer by layer to get the rainbow effect This is a South East Asian snack made of glutinous rice flour and sweet coconut filling with gula melaka (palm sugar). This is my favourite. I love the coconut filling bursting in my mouth when you bite into the soft and chewy skin. *Rainbow Kueh*: This is a Peranakan snack made of tapioca flour with coconut milk, sugar and pandan leaf, with different food colours. Steamed layer by layer to get the rainbow effect. I recreated this snack with my paints.



**Clockwise (from top left):**

***Png Kueh* 2022**

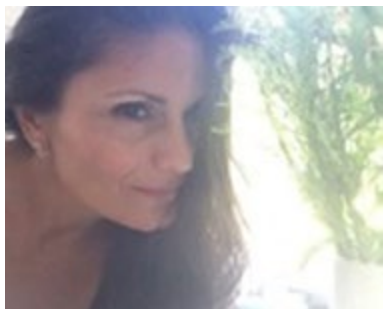
***Ang Ku Kueh* 2022**

***Rainbow Kueh* 2022**

***Ondeh Ondeh* 2022**

Acrylic on canvas, 20 x 20 cm each

## Deusa Blümke



Born in Brazil, Deusa Blümke holds an Master of Fine Arts from LASALLE College, and has a degree in Business. She has participated in many art classes in Singapore and abroad. Blümke's works are mainly paintings that explore relationships, form, expressive lines, manipulation of materials, and colour. She has exhibited her works in various fairs, open calls, and exhibitions in Singapore and abroad, including Dubai in 2013, IEAA, and the inaugural Brazilian Cultural Centre at the Brazilian Embassy. She has participated in "Artprize7", USA-Michigan (2015), "In (significant)" group show at the Objectifs Gallery, exhibitions with INSTINCT Collective in Singapore, and was invited by Group "TAV" to participate in their Traveling "Portraiture" shows in Singapore, Thailand and New Zealand (September 2018 to March 2019). In 2020, she served as the painting teacher and plan creator of the German International School (GESS) after-school painting program. Blümke is often inspired by material manipulation and the unconscious mind.

"My work is an ongoing research on painting as material, an investigation of surface, transparency, colour and forms of layering. An exploration of how a painting can be created in a moment of time where the mind and body immediately respond to encounters. These painterly investigations are not only manifested through the materiality of the paint but are also the result of a conscious and unconscious relationship between my body and my mind. They express an exploration of my inner landscape and deal with the world in flux as I am experiencing it at that moment and my attempt to bridge this experience with the viewer."



**Clockwise (from top left):**

***Splash Series 1, 2, 3, 4*** 2023

Mixed media on canvas, 40 x 30 cm each

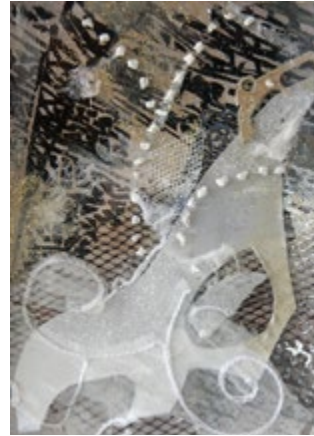


## Dgers



D'Gers (b. 1978, France) studied "Beaux Arts" in France and moved to Singapore six years ago. With over 18 years of international experience in roles such as marketing manager and events director, she has developed a unique art concept focused on sustainability, using recycled materials for creativity. She has created a strong eco-brand to introduce art into everyone's daily life, working on commissions, murals, and workshops. D'Gers' objective is to improve communities' mental health by helping individuals enhance emotions, explore self-expression, cope with stress, and boost self-esteem through practicing or appreciating art.

"*Game of Shapes* represents a montage expressing my feelings by discovering Singapore and its texture, lights, reflections, forms, walking around different neighbourhoods. *Walking Chinatown*: Chinatown is one of my favorite spot. This is an abstract representation based on the taller buildings and the complexity of its architecture. This outlook focuses on Business, to edify the success of Singapore owing to the amazing merchants who first set foot and to this day still run their stalls or businesses in old Chinatown. *Celebration*: SG Nation's wide range of cultures, ethnicities and religions living harmoniously as one people. One quickly feels at home in such a tolerant community."



**Clockwise (from top left):**

***Game of Shapes* 2018**

***Walking Chinatown* 2018**

***Walking Chinatown 2* 2018**

Mixed media, 28 x 33 cm each

***Celebration* 2020**

Mixed media, 30 x 30 cm

## Dino Hafian



Dino Hafian Ahmad (b. 1980, Singapore) is an artist and art educator who has been active in the field for two decades. His bold and vibrant abstract paintings are characterised by vivid colours and expressive brushstrokes, conveying movement and energy. Dino's art reflects his exploration of the relationship between colour, form, and emotion, inviting viewers to experience his work on a visceral level. He is a member of Angkatan Pelukis Aneka Daya (APAD) and has participated in various group shows, including 'Seni Kita' at Kamal's Art Gallery, and 'Bridging through the Ages', by APAD, at Maya Gallery. Dino also teaches art and organises exhibitions to showcase his students' artworks. He is currently working on a new series of paintings exploring the intersection between technology, art, and culture.

"I used a ready-made printed poster and added my own elements, inspired by the visual language of both Pop and Graffiti Art, and I sought to reinterpret it in my own style. This type of appropriation and remixing of existing imagery is common in both pop and graffiti art, and speaks to the idea of art as a reflection and commentary on popular culture. Overall, the inspiration for this artwork seems to be a desire to explore and play with the visual language of two distinct art styles, in order to create something new and unique."



**Dream** 2023  
Mixed media on poster paper  
25 x 40 cm



**My Lady** 2023  
Mixed media on poster paper  
25 x 40 cm

## Dominic Thian



Dominic Thian's (b. 1996, Singapore) journey as an artist started when he withdrew from National University of Singapore (NUS) during his first year. With the support of his family, he went to the US to study fine art. Since graduating, Dominic has focused on oil paintings and has pursued a mastery of finesse in his brushwork and paint application. Despite the pressures to build a signature motif, he finds great joy in painting a variety of subjects, including still-life, landscapes, and the figurative. In all his works, Dominic emphasises the importance of light, colour, and technique, which underpin all his aesthetic pursuits.

"A common thread unifying these works is that all were done on overcast or cloudy days. On such days, I am fascinated by the muted harmonies and sombre palette that can't be found elsewhere. In *Overcast*, the patterned contrast between the folds of the white top and the auburn hair complements those same muted harmonies within the portrait. The model's expression is similarly austere and wistful, the overall effect being a portrayal—through the portrait—of the delicate emotional qualities of such weather. The other two sketches—done outdoors and from life, pursue the impressions evoked by the weather and the city/landscape."



**Clockwise (from top left):**

***A Church In Lucerne* 2022**  
Oil on panel, 24 x 30 cm

***Overcast* 2022**  
Oil on panel, 30 x 30 cm

***Breaker At East Coast* 2019**  
Oil on canvas, 29 x 34 cm

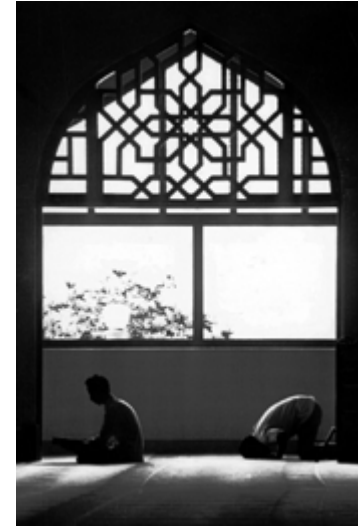


## Edmund Low



Edmund Low (b. 1965, Singapore) grew up in Toa Payoh for more than 30 years until he got married and moved out to Farrer Park. Graduated from NUS in Architecture (1994), he currently works as a full-time architect in a small private practice which he established in 2000. Other than practising architecture, Edmund has always had an interest in photography; he has been taking photographs as a hobby since 1984. Most of his photos were originally coloured slides, and black and white prints, which he has lost the roll negatives. Thanks to available technology, he was able to convert them to digital copies. Over the years, Edmund has become more inclined towards monochrome.

“Practising architecture gives me a sense of self-assurance and purpose that I can say no other activity, perhaps only photography, can give me. This is despite my observing and experiencing that the noble profession of architecture has at times fallen short of its pursuit of the higher ideals and principles that it aspires to uphold. It is very difficult to describe the ambivalence that I feel when I have a desire to capture in photos, places and buildings that I hold dear, and yet be in a profession that I constantly see being involved in the discourse, intervention, interpretation, conceptualisation and proposition of ideas and decisions that inevitably have a direct impact, adverse or otherwise, on such places and buildings. Being born in the year 1965 has allowed me to witness and experience first-hand the rapid changes that Singapore has gone through, from 3rd world to 1st world in one generation, in my generation. When I was capturing some of these changes more than 30 years ago, I would never have anticipated back then that such changes would accelerate at a pace that it would turn my simple desire to take photos simply as a hobby into an impulse and later, an urgency. If I had to do it all over again, I would take even more photos that I already did. It is simply not enough.”



**Contemplation before Prayer, Sultan Mosque** 1986  
Photograph on archival paper, limited edition of 8,  
signed and numbered, 21.5 x 15 cm



**Shophouse, Chinatown** 1986  
Photograph on archival paper, limited edition of 8,  
signed and numbered, 21.5 x 15 cm

## Erzan Adam



Erzan Adam is an artist and arts educator at LASALLE College of the Arts (Fine Art). He is interested in exploring the art of abstraction in using text and language to explore ideas of translation, identity, dis/location, and social responsibility. He pursued his Bachelor's in Contemporary Art with the University of Tasmania and was admitted to the Dean's Roll of Excellence. He later pursued a Master of Fine Art at LASALLE College of the Arts in 2008. He is a recipient of the UOB Painting of the Year award (2001); and The Goh Chok Tong Youth Promise Award (2006).

"In this series, *Serpihan* (Fragments), I explore the idea of narrative abstraction by using text and language to examine the concept of translation and dis/location ideas. Based on the artefact of old scrolls, books and maps, the work invites the audience on a journey. Search within the layers of abstraction marks and text to find the legible forms and shapes of language. For this first series of works, the main focus is on the textuality, and arbitrary relation between the text read and the text seen."



**Tarikh** 2023  
Mixed medium on paper, 33 x 33 cm



**Surat untuk Ana** 2023  
Mixed medium on paper, 33 x 33 cm

## Faith Fadilah Ali



Faith Fadilah Ali is a self-taught artist who loves to experiment with different art mediums and styles. Although she enjoys working with various materials, acrylic paint is her favorite. Faith's passion for painting started 20 years ago when her children had grown up and she found herself with more free time. She picked up her painting brushes again and has been on an arduous but enjoyable creative journey ever since.

"For the love of my cat, Felix, who has been my trusted companion. One who listens, has enormous curiosity, throw an occasional temper and cuddles next to me every time I sit. This is a dedication to all cats whose lives may differ from Felix."



**Clockwise (from top left):**

***Please Take Me Home*** 2020

***You're My Favourite Person*** 2020

***Friends Forever*** 2020

***Don't Leave Me Behind*** 2020

Acrylic on acrylic paper, 21 x 30 cm each



## Fazelah Abas



Fazelah Abas (b. 1978, Singapore) is an art educator and mother who not only teaches art to her students but uses her skills and knowledge to inspire and guide her students' artistic development. Fazelah attended Lasalle SIA College of the Arts and graduated in Fine Art (Painting). Art to her is an exploration of ideas through vibrant colours and movement of lines that engage and connect others to life experiences. As an art educator for 20 years, she is able to incorporate artistic activities and also use her experience in teaching art to create a supportive and nurturing environment that encourages her students to explore and express themselves through different artistic mediums, skills, and techniques that they can use throughout their lives.

*"Still not there yet!*  
Now  
I Wish Again.  
Later  
I hope Again.  
May the paths lead me to you,  
One Day.

*I'm Watching Too!*  
Watch you may.  
Look you might.  
Stare you want.  
I move on with my life.  
Smile, smile, smile.  
There is more to life than what you think you see!"



***I'm Watching Too!*** 2023  
Acrylic on canvas, 40 x 40 cm



***Still not there yet!*** 2023  
Ink on canvas, 40 x 40 cm

## Grace See



Grace See is an artist and art trainer who enjoys passing on her skills to the next generation while pursuing her own interest in art. She began as a self-taught artist, observing pioneer artists live painting in Singapore River and Chinatown, and attending art exhibitions. Grace became fascinated with different art mediums and eventually joined NAFA to improve her skills in Western Art. For Grace, life is like a painting, with different people having different artistic perspectives that reflect different lives. Through her artworks, she aims to capture the truth of life and encourage others to stick to their artistic journey.

“Environmental protection is everyone’s responsibility. Picking up litter may seem like a small matter to someone, but it’s powerful if everyone is willing to come together to clean up the litter and care for our community. It’s not only a key issue of people’s livelihood, but also a major issue of social development. Solving the garbage problem is the essence of promoting the construction of ecological civilization with high standards to create a cleaner and brighter future for our families’ future and generations after. Our vision is to maintain a clean, healthy and waste-free planet.”



***Dream Big, Start Small, Act Now*** 2023  
Acrylic on canvas, 30 × 40 cm

## Hiroko Mita



Hiroko Mita learned the techniques of pottery-making from Master potter Dr. Iskandar Jalil when she was a museum docent at the Singapore Art Museum and the National Museum of Singapore. Her pottery journey began at Jalan Bahar Clay Studios (JBCS) in 2006 and continued with Dr. Iskandar Jalil at Malay Heritage Centre, Temasek Potters. In 2012, she set up her own studio at JBCS.

“When I first participated in the exhibition “Tribute to Local Clay” that organized by Maya Gallery in 2015, I created one of my signature works, Line Series that express ‘Unity, Harmony and Diversity’. I would like to submit the Line Series that continues to evolve again this time. I also add Singapore local clay to my work to convey my respect for the people and land where I call home.”



**Line Series – Unconditional Love** 2023  
Ceramic (stoneware, terracotta, Singapore local clay)  
28 x 16 x 16 cm



**Line Series – Wrap** 2022  
Ceramic (stoneware, terracotta, Singapore local clay)  
16 x 16 x 16 cm



## Idris Ali



One of Singapore's most senior Malay artists, Idris Ali (b. 1944, Singapore) has captured Singapore's landscapes in watercolours for more than 50 years. He has exhibited at numerous exhibitions, including three solo shows. Idris's works can be found in the collections of the National Gallery Singapore, Ministry of Foreign Affairs and various government agencies, as well as private organisations and individuals. A member of the *Angkatan Pelukis Aneka Daya* (APAD) since its formation, he has taught many students under its *Tunas* programme and mentored art teachers. He received the *Hadiah Warisan* (Heritage Prize, 2021), *Pingat APAD* (1974) and *Cipta Mekar* (1990), and has illustrated for various award-winning publications.

"I choose a particular subject as I think about the next generation. These old buildings will disappear in time. Before we lose them, I capture them for keeps. Tomorrow, these will become a point of reference for the new generation."



**Clockwise (from top left):**

***Shophouse Window*, 2017**

***South Bridge Road*, 2016**

***Syed Alwi Road*, 1998**

***Lake*, 1998**

Watercolour on paper, 23 x 31 cm each

## Iffah Qistina



Iffah Qistina (b. 1997, Singapore) is an emerging visual artist based in Singapore. She first studied traditional art practices in junior college, then further progressed to practicing digital art at Nanyang Technological University, School of Arts, Design, and Media (ADM), where she earned a Bachelor of Fine Arts, Design Art (Honours) in 2021. Having the real-world intertwined with surrealism, Qistina's work depicts a fantasy-like scene that revolves around a recurring theme of spirituality, aiming to create an emotional impact. Her work, titled 'MORTALS', has been exhibited in Gulbenkian Media Façade in the UK as part of a cross-continental urban media film exhibition.

"Within the space of a rectangular frame, I birthed *Repose* to portray the moment where life gradually meets death. Exploring the relationship between humans and the spiritual realm, death meets us here at the end, where our bodies become vessels resting on earth's ground. In that profound moment, I build a world that feels like a dream yet riddled with reality. By carefully placing the glowing flowers with their little remnants floating around the body, it signifies that perhaps death is not one to be frightened of, but to be embraced, as one could finally be in proper solitude. *Reborn* is presumably the aftermath of *Repose*. Exploring life after death, death here could be interpreted in numerous ways. When facing hardships, often it forces a part of us to metaphorically die. We undergo "metamorphosis", eventually growing anew. Hence, parallel to this piece. In a levitating pose, the human hibernates in an ice cube of shimmering gold as a reminder that in this period of hibernation, mourning a part of us that died, something greater is in formation. The loss of who you once were could lead to something far more magnificent. And that is, a new version of you."



**Repose** 2023  
Digital art, metallic print, 30 x 40 cm



**Reborn** 2023  
Digital art, metallic print, 30 x 40 cm

## Intan Junadi



Intan Junadi's art is characterized by layers of motifs hidden within patterns, borders, margins, arches and structures of a finely elaborated illumination. While digital art is her main choice of medium, illumination i.e. decorative elements within manuscripts, the traditional art form, is her visual language in which stories are woven in.

"The intent of this artwork is to form a love story of prayer and hope. In many Islamic cultures including the Malay world, motifs and patterns are traditionally non-representational of any element. This artwork pushes the boundaries by hiding elements within the structures of the illumination. Each element is pegged to a narrative with the main narrative gravitating towards the invocation of the *Air Selusuh*. The process of making *Air Selusuh* involves one, commonly the husband of the expectant mother, to gently and softly recite the prayer over water. In this artwork, a soft male voice delivering the prayer overlays the video."



***Air Selusuh - A Love Story* 2022**

Digital art print (with video link to animated illumination), A4



## Irina Forrester



Irina Forrester (b. 1969, Russia) attended art school from the ages of 11 to 18. She later moved to London, UK, where she lived until relocating to Singapore in 2017. After taking a long hiatus for family reasons, Irina returned to painting five years ago and now paints daily. She participated in several exhibitions last year and has four confirmed shows in the next six months, making for a busy year ahead.

“As an oil painter, I draw my inspiration from everyday life and nature itself. Living in Singapore, I spend a lot of time outdoor searching for quiet corners of the otherwise bustling city. More often than not, I end up at the Botanic Gardens where I find tranquility and peace which I then try to reflect in my work through shapes and colours. I can spend hours working on a plein air piece completely lost in thoughts and beauty of the surroundings, despite the relentless heat and humidity of the place.”



**Clockwise (from top left):**

***Reflections, Botanic Gardens* 2022**  
Oil on canvas panel, 30 x 30 cm

***Scattered fruit* 2022**  
Oil on canvas panel, 30 x 30 cm, 2022

***Sun-lit palms, Botanic Gardens* 2022**  
Oil on canvas panel, 40 x 30 cm

***Oranges and silver jug* 2022**  
Oil on canvas panel, 30 x 30 cm

## Jaleela Niaz



Jaleela Niaz is an award winning, Singapore based contemporary artist who is known for her signature style intricate paintings using metallic colours. With more than 120 group shows and three solos to her credit, she exhibited her works in 20 countries and is associated with many charities.

“Corals remind me of the famous Rumi quote—***You are the universe in ecstatic motion.*** I had depicted the theme in my unique style, playing with bold colours and creating an intricate metallic colour layer on top. I am so fascinated by the beauty of the Corals and underwater world, that I always feel that ocean and the creatures in the ocean are truly a tiny universe deep within. Coral reefs are not only beautiful, they are incredibly diverse ecosystems. But today coral reefs are imperiled by several threats due to water pollution and global warming. Let us all be more responsible and play our part in conserving these magnificent underwater ecosystems.”



**Clockwise (from top left):**

***Hidden Charm 1*** 2022

Mixed medium on canvas, 20 x 20 cm

***Hidden Charm 2*** 2022

Mixed medium on canvas, 20 x 20 cm

***Hidden Charm 3*** 2022

Mixed medium on canvas, 10 x 10 cm

## Jaslin Poh



Jaslin Poh (b. 1972, Singapore) began as a graphic designer and is now the co-founder of 3Arts Ceramic Studio. Since 2018, she has been working as a full-time ceramic instructor. With a goal to share her experiences with the local community, she participates and organizes annual Anagama Wood Firing Workshops in Tokoname, Japan. 3Arts has collaborated with Affordable Art Fair Singapore 2019, the Japanese Pottery Mentorship Workshop 2020, as well as the Tokoname Wood Firing Exhibition: Playing with Fire at Visual Art Center in 2020. Her most recent exhibitions include *Ceramics Expressions (5th Edition): Celebrating Women Artists* at Mulan Gallery and *Magnificence Once More* with the Federation of Art Societies.

“Jaslin Poh is a ceramicist who specializes in integrating wheel-thrown forms with hand-building techniques. She studies the characteristics of her clay materials to bring out their distinctive qualities in sculptural and functional forms. Her interest lies in experimenting with varied firing methods such as raku firing, pit firing and wood firing, which produces unpredictable finishing effects. Her current body of work is a series of semi-porcelain sculptures with cutouts that enhance the curvature of the clay body. The neck of her vases mimics the delicate edges of collars to capture the softness of cloth, reflecting a sense of calmness and timeless elegance. The forms are simplified with large surfaces to draw attention to different finishings such as chun blue glaze, horse hair raku and gas firing wood ash.”



**Lady in Jade II** 2022  
Porcelain (gas fired)  
22 x 15 x 15 cm



**Lady in Jade III** 2023  
Porcelain (gas fired)  
19 x 15 x 15 cm



## Jeffrey Wandly



Jeffrey Wandly (b. 1964, Singapore) is a renowned artist who captures the essence of heritage landmarks and historical places in his intuitive and fluid paintings, earning him the nickname, "Building Whisperer." He has exhibited his works in several countries and his paintings can be found in the collections of government ministries, organizations, and private individuals. Jeffrey holds a Master of Project Management (QUT) and a Bachelor of Architecture degree from NUS, and is a recipient of several awards, including the Anugerah MENDAKI Excellence Award. He is also the co-founder of Maya Gallery and has mentored young artists as well as gave art talks at various events.

"In my *Imperfection Series*, I capture the hands of Malay artist and master potter Iskandar Jalil at work in his studio. It is inspired by Pak Iskandar's values of discipline, endurance and taking "no short cuts" in the pursuit of artistic excellence. The series is a tribute to the respected educator's philosophy of allowing imperfections as part of one's artistic journey. In *Time and Space*, I continue my interest in portraying iconic heritage landmarks, in appreciation of our (lost) visual heritage."



**Imperfection Series #2** 2023

Ink and acrylic on canvas  
30 x 40 cm



**Imperfection Series #3** 2023

Ink and acrylic on canvas  
30 x 40 cm



**Time and Space – National Theatre** 2023

Ink and acrylic on canvas  
40 x 40 cm



**Time and Space – Old National Library** 2023

Ink and acrylic on canvas  
40 x 40 cm

## Jessica Tan



Jessica Tan is an Indonesian artist working mainly with drawings. She uses a minimalistic approach as a stylistic medium—simple, often monochromatic images and the negative spaces surrounding them filter out the unnecessary and enhance clarity for her viewers. She is currently completing her MA in Fine Arts at LASALLE College of the Arts, Singapore.

“These pieces belong to a series of artworks culminated from the artist’s reworking of vanitas still life – a visual glossary of curated symbols made out of things impermanent.”



**Still Life - A Chair** 2023  
Graphite on paper, 32 x 32 cm



**Still Life - A Chair 2** 2023  
Graphite on paper, 32 x 32 cm

## Karto

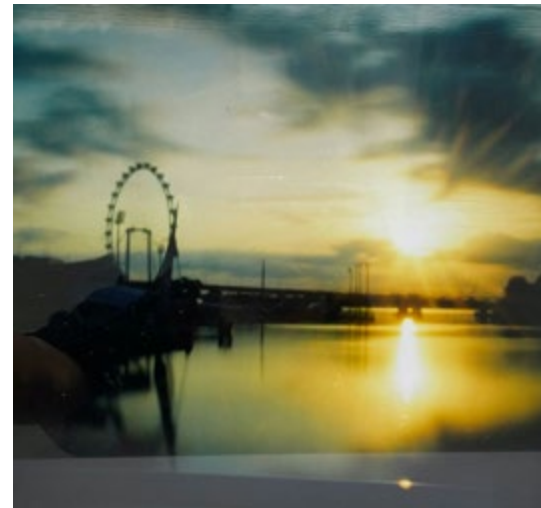


Khamis Ariffen (b. 1946, Singapore), also known as Karto, is an established photographer who is well-known for his hand-crafted pinhole cameras made from recycled materials. His cameras are highly sought after by photography enthusiasts both locally and abroad, including Europe. Karto believes that one only needs basic tools and an in-depth knowledge of lighting to take a good shot, rather than relying on expensive equipment. His artistic photography works have earned him a successful 40-year career, during which he has done commissioned work for advertising agencies and design companies, as well as teaching photography techniques in local schools. His prints are acquired by companies and private individuals in Singapore and overseas.

“Photography started as a hobby for me when I was in my 20s. As my interest grew, I went to pursue my training in the US, and photography became a lucrative career for me for 40 years. Rather than spend so much on expensive brands in the market, one should have an indepth knowledge of lighting, and need only basic tools, to take a good shot.”



**Clarke Quay** 2012  
Pinhole photography  
1st print, 30 x 30 cm (12 x 12 ")



**Singapore Flyer at Sunrise** 2012  
Pinhole photography  
2nd print, 30 x 30 cm (12 x 12 ")



## Kassim Bachik



Kassim Bachik is a self-taught cartoonist and illustrator. He has produced two comic books: "Kenangan Ku (My Memories)" in 2015, and "Living with COVID19" in 2022. He is currently taking requests for illustrations for various organisations or individuals.

"*Catastrophic* portrays the current world where humans have gone into self-destruction with technology that controls and consumes our lifestyles; spiralling out of control. *All By Myself* depicts an old man finding peace by reading newspapers daily; all by himself, to himself; *House of God* is about finding peace in the house of God; *Life as Bob* is a collage of snippets from the "Life as Bob" comics."



**Clockwise (from top left):**

**"Life As Bob" 2023**

Ink and acrylic on canvas, 40 x 40 cm

**Catastrophic 2023**

Acrylic on canvas, 40 x 40 cm

**All By Myself 2023**

Acrylic on canvas, 40 x 40 cm

**House Of God (Life as Bob) 2023**

Acrylic on canvas, 40 x 40 cm

## Kavita Issar Batra



Kavita Issar Batra weaves her life, lived between Singapore, India and the UK, into her art. For over 18 years, she has explored art making through western painting, Sumi-e, Lingnan Chinese painting, photography, writing, video, and installation. She studied with British artist James Holdsworth and Australian artist David Kelly. She has had a number of solo exhibitions most recently at The American Club, Singapore 3 January – 2 March 2023. Her largest solo exhibition was at the Visual Arts Gallery, New Delhi, March 2019. In May 2020, she was selected for STPI's inaugural edition of Printmakers Assembly. Kavita's artworks are collected across the world.

*"The Curl and Choices* are responding to the disturbing news stories of repression of women last year. In America the overturning of Roe vs Wade abortion laws; the increasingly repressive treatment of women in Afghanistan; the death of Mahsa Amini in Iran on 16 September 2022 for not covering her head properly and in Ukraine many stories of violence to women at the hands of the Russian forces. Those of us who have the privilege of being able to express ourselves, male or female, we need to raise our voices to advocate for 'Woman, Life, Freedom' – Jin Jahan Azadi."



**The Curl 2022**  
Mixed media on mounted board  
26 x 21 cm



**Choices 2022**  
Mixed media on mounted board  
26 x 21 cm

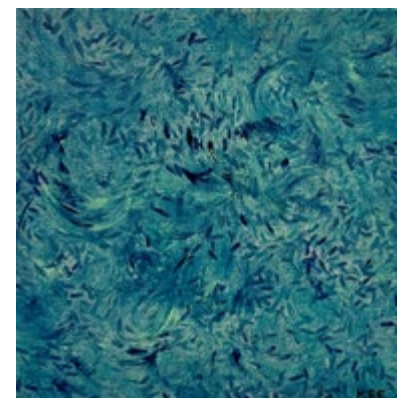
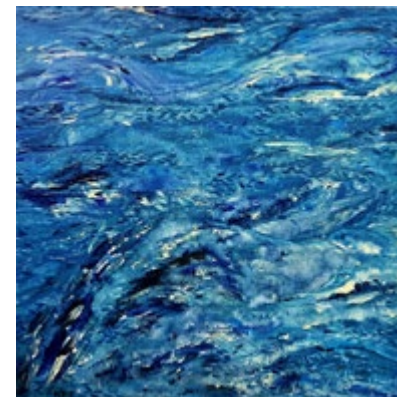


## Kee



Kee (Ho Seok Kee) is an interdisciplinary artist from Singapore who graduated from Nanyang Academy of Fine Arts/University of Loughborough (UK) with a Bachelor of Arts in Fine Art in 2018. In 2020, Kee enrolled in the Master of Science in Applied Gerontology at the Nanyang Technological University and graduated in 2022. Kee's current research focuses on art as social prescribing, which is an intervention aimed at improving mental wellness.

"The current series of works is an extension from my solo show, "Decode", held in 2020. Production process in Chinese ink was disrupted during the pandemic, and I decided to paint on canvas. Finding comfort and joy in this medium during the lockdown meant more than I could asked for. Painting in continuously during that period brought new found calmness and joy in the process. Through these works, I share my joy and passion with the viewers, and I hope they resonate with my paintings too."



**Clockwise (from top left):**

***Living the dream #01*** 2022  
Acrylic and ink on canvas, 30 x 30 cm

***The Nanyang Waves #02*** 2022  
Acrylic and ink on canvas, 30 x 30 cm

***The Nanyang Waves #03*** 2022  
Acrylic and ink on canvas, 20 x 20 cm

***Through my lens - awakening*** 2022  
Acrylic and ink on canvas, 20 x 20 cm



## Lee Shen Lung



Lee Shen Lung (b. 1972, Taiwan) is a passionate ceramist. She is currently a full-time ceramic artist at Jalan Bahar Clay Studios. She also teaches ceramics as an adjunct lecturer at Nanyang Academy of Fine Arts. Shen holds a Masters of Fine Arts in Ceramics from Southern Illinois University at Carbondale, Illinois (USA) and a Bachelor of Science in Ceramics from University of Evansville, Indiana (USA). Shen emphasises her works not only being functional but also visual appealing. Most of her works are functional ware which are made from pottery wheel.

“Clay is like a human being to me. I like spinning clay on the wheel. In my work, there are variation of lines where long and short, straight and curvy, symbolises the different challenges we face in our life. The different form of lines remind us to be flexible and resourceful in finding solutions to overcome the challenges. The process of glazing is like putting on clothing for the ceramic. Glazing can be a simple or complex process; the colours used can be bright or dark, loud or soft, like how we dress to suit the time, place and occasion.”



**Line Series – Basket** 2022  
Ceramics, D12.5 x H21 cm



**Intertwined in Line Series** 2022  
Ceramics, D12 x H14.5 cm

## Masturah Sha'ari



Masturah Sha'ari (b. 1969, Singapore) is a multi-talented artist, designer, gallery director and art historian with a passion for bridging traditional and contemporary art practices. Her abstract paintings showcase soft gestures and colourful strokes, and have been exhibited in Singapore and Malaysia. Masturah is the Vice-President of Angkatan Pelukis Aneka Daya or APAD (2022-24), and was Chairperson for *Voices & Visions: Singapore Women Artists Exhibition 2021*, organised by the Federation of Art Societies Singapore (FASS), at the Singapore Chinese Cultural Centre (SCCC). She is co-founder and director of Maya Gallery, a leading and award-winning artist-run art gallery with a focus on heritage, culture, Singapore and Southeast Asian art.

Masturah holds an MA in Asian Art Histories from Goldsmiths University of London/LASALLE College of the Arts, a Bachelor of Arts in Economics and Malay Studies, from National University of Singapore (NUS), and a Diploma in Design Communication from LASALLE College of the Arts. Her research interests foreground the collective endeavours of Malay artists in post-war Singapore. She has also been a mentor to female undergraduates at NUS.

"My abstract artwork serves as a medium for me to explore the concept of freedom and space, allowing me to express my deepest emotions. Through my abstract landscape series, I aim to capture the tranquil, serene atmosphere of a paradise-like green space. As a mother, I see "home" as a sanctuary—a place where my children can always feel safe, and where they can return to, no matter where life takes them."



***Finding our Way Home 1*** 2023  
Acrylic on canvas, diameter 40 cm



***Finding our Way Home 2*** 2023  
Acrylic on canvas, diameter 40 cm

## Mona Malhotra



Mona Malhotra (b. 1973, India) is a ceramic artist based in Singapore. Born and brought up in Delhi, exposure to vast and vibrant culture of India was prevalent for her. A diploma holder in Textile Design and Printing Technology, she was closely involved with the local artisans in Delhi. Travels outside her home country gave her the opportunity to observe different cultures and diverse society. She chose clay as medium of creativity in 2008. Her belief in "Knowledge grows when shared", she became freelance pottery instructor. Today, she is the co-owner of Clay-street.com pottery studio passionately sharing her knowledge to a wider community.

"Originating from Sanskrit. *Ishika* is a mode of expression. *Ishi* also translates to a rock in Japanese and *ka* is a representation of a question mark. In Egyptian culture *Ka* is a spiritual entity along with a soul that survives after death. Since early times, Stupas have been made by placing pebbles on top of each other. They have been a focus of devotion, patience and creating balance. Each rock signifies an intention of thankfulness and positivity. It is like meditating on impermanence and creating a state of union with the environment. So, *Ishi-ka* just a rock or something beyond that...my quest to explore and experience Zen.

**May I live like a lotus at ease in muddy waters.** The lotus flower is a cherished symbol across multiple cultures. In some ways, the journey of a lotus is said to mirror out our own spiritual journey because of its unique transformation as it makes way out of muddy waters to bloom beautifully in Sun. *Padmakumbh* is a representation of the beauty within ourselves like a lotus flower."



**Ishi-Ka** 2020  
Stoneware clay, ash glaze,  
glass, gold leaf (gas-fired)  
28 x 28 x 30 cm



**Padmakumbh** 2017  
Stoneware and  
earthenware clay, acrylic  
gold (electric-fired)  
30 x 30 x 19 cm

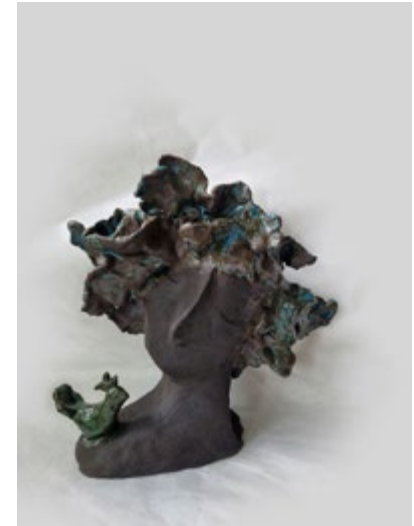


## Nancy Noe



Nancy Noerdin (b. 1974, Indonesia) is a self-taught artist who loves to work with her hands and make things. She works mainly with paper and clay. Two of the most humble materials that never fail to impress her. In her hands they possess limitless possibilities as she transformed them into whimsical things. Her work is always a celebration for creativity and the power of imagination. She likes to create objects that allow people to have a moment to cheer up, a moment to wonder and connect with their own imagination through the visual stories she presented.

"These three are among my recent favourites. They represent the correlation conflict in every way possible. Each one appears soft and demure but not fragile. *Hummingbirds and Roses* shows boldly how nature works. *Eve* is a reflection of emptiness and richness as a whole. *Eve* symbolises the unseen beauties and qualities which often remain unseen or overlooked by expectations and or cultures. *A Flowering Mind* contains the invisible strength. Head in the clouds, what's in your mind has a power."



**Clockwise (from top left):**

***Hummingbirds and Roses* 2021**

Acrylic on paper  
23 x 6 x 32 cm

***A Flowering Mind* 2022**

Black stoneware  
L30 x W18 x H28 cm

***Eve* 2022**

Paper clay  
L8 x W12 x H18 cm

## OUTSIDER



Eric Leong, going by the moniker “OUTSIDER”, keenly observes the world and surveys society through his vantage point as an artist, using visual language to express the unsaid. Besides being an artist for more than 15 years, he is an avid art collector and an educator. Outsider has exhibited at several solo shows with Y2Art Gallery and White Space Gallery. He has also had his works displayed at group shows and Art Fairs.

“*Precious* is a reminiscence of my childhood. Although I cannot remember the actual image of my teddy bear named “Yu-Yu” (a gift from my grandmother when I was 5 - wasn’t cheap for her as she doesn’t have much), he was my “Buddy”. One day he was lost and I was heartbroken. My mum comforted me that “Yu-Yu” will always live in my heart and will be looking out for me. I used to fantasize that he will one day pop-out from behind a tree to surprise me. “Yu-Yu” was a symbol of love from my family.

The skull has been portrayed as a symbol of the gothic, horror or even death. It also symbolizes Knowledge or Wisdom. I found it to be beautifully complex – a thing that can be interpreted in diverse ways – both literally and metaphorically. In this work, *Am I Beautiful?*, I created a metaphor for our need to be beautiful, our obsession with vanity and luxury; and our love for freedom (Freedom to live life, freedom of speech, etc.- the butterflies are symbols of freedom). With this work, I challenge the viewer to decipher the true meaning of what constitutes as beauty.”



***Precious* 2023**  
Acrylic on canvas, 35.5 x 35.5 cm



***Am I Beautiful?* 2023**  
Acrylic on canvas, 35.5 x 35.5 cm

## Pooja Bhusari



Pooja Bhusari is a self-taught ceramic artist born in India and now residing in Singapore. Her ceramics journey started more than nine years ago. She has travelled many cities in India and has got a chance to collaborate with many artists. The place and the artists have augmented her work. Human form and urban landscape intrigues her. She likes to explore the relationship between nature and humans, and how they continue to connect and influence each other through the ceramic arts. She works primarily with high and medium temperature clay. She has an extensive experience with wheel thrown and altered forms to create sculptures, relief work and glazed functional-ware. She has exhibited her works in various group shows and exhibitions in cities in India and Singapore.

*"Vanity Fair: As a child, I would look at my mother's closet as a box of fantasy and mystery. It always intrigued me. Take a peek into a woman's closet - the charisma, style and love shall behold you. This is a high relief stoneware work. Message In A Bottle is an attempt to capture the essence of the old Calcutta port and the British culture influence in a Ceramic bottle shaped work. Kolkata has been my muse from the day I first visited the city. It had been a constantly inspiring conundrum of heritage, culture, art and people. My love for doing relief work inspired me to portray this in this unique way. Catch My Tail: The geometry and symmetry in nature and motion amazes me. This is an attempt to capture motion in stoneware and also an attempt to display the various colours and depictions of a simple fish. Tweeterati: Nature always inspires. Using wheel and altering techniques, I like to create various animal forms in clay. Birds are one of my favourites. This is a pair of two birds that depict harmony, grace and love."*



**Clockwise (from top left):**

**Catch my Tail** 2021  
Ceramics, 30.48 x 30.48 x 2.54 cm

**Vanity Fair** 2021  
Ceramics, 25.4 x 12.7 x 33.02 cm

**Tweeterati** 2022  
Ceramics, 25.4 x 7.62 x 20.32 cm each

**Message in a Bottle** 2021  
Ceramics, 33.02 x 10.16 x 20.32 cm



## Rajul Shah



Rajul Shah is an international artist who draws inspiration from the Japanese Art of Kintsugi, which involves mending broken pottery using gold splicing. Her artwork is a 2D translation of this art form, applied to the healing of the Earth after Climate Change. Through her art, Shah aims to communicate peaceful healing and resilience, transforming brokenness into an elevated art form to be enjoyed and revered.

“The Japanese Art of Kintsugi inspires the translation of my artwork to address aspects of the planet and its ability to recover from climate change/global warming. We can heal the Earth. It can regenerate and evolve into an improved version that supports life for centuries to come. Kintsugi is a physical manifestation of resilience. Its purpose is to “repair”. The practice emphasizes the beauty and utility of breaks and imperfections. A vessel is repaired using tree sap and gold splicing. Traditionally applied to pottery in Japan, my artworks are 2D representations of this concept.”



**Kintsugi Sun** 2022  
Acrylic, Washi paper, gold  
leaf on canvas  
35.5 x 35.5 cm



**Kintsugi Moon** 2022  
Acrylic, Washi paper, gold  
leaf on canvas  
35.5 x 35.5 cm

## Rosihan Dahim



Born in Singapore in 1955, award winning artist Rosihan Dahim spent his early childhood in Indonesia where he crossed paths with various artists, including late master painter, Affandi. During his academic years at Nanyang Academy of Fine Arts, Rosihan was exposed to Surrealism and Dadaism, which led him to explore in metaphysical and psychoanalysis. In May 1980, he held his first solo exhibition, "The Surrealist Paintings of Rosihan Dahim", at the National Museum Art Gallery. Rosihan has frequently been compared with the likes of renowned Surrealist painters such as Salvador Dali and Rene Magritte. His works are in the collection of Jumeirah Beach Hotel Dubai, Hilton Hotel, Boss Hotel Singapore, the National Museum Art Gallery, corporate and private collectors across the world.

"Rosihan Dahim's art is inspired by his personal experiences and readings of the French and Spanish revolutions, Dadaism and the Surrealist movements. He was also captivated by stories of World War I and II as told by his father who fought in battle alongside the British army during the Japanese occupation in Singapore."



**Clockwise (from top left):**

**Revelation (Wahyu)** 2006  
Acrylic on canvas board frame, 39 x 39 cm

**Looking at Blue Miró** 2017  
Acrylic on canvas, 36 x 29.5 cm

**Masquerade** 2006  
Acrylic on canvas, 36.8 x 26.5 cm

**Sheikh Zayed Grand Mosque** 2021  
Watercolour on paper, 40 x 33 cm

## Saiman Ismail



Saiman Ismail (b. 1952, Singapore) is an artist who has been practicing art since his secondary school days, using various materials including charcoal, plywood, cardboard, crayon, watercolour, oil, Sakura poster colour, and acrylic. After studying fine art at Nanyang Academy of Fine Arts, he graduated with a certificate in 1980. In 1992, he joined *Angkatan Pelukis Aneka Daya (APAD)*, which opened more doors for him in the art world. He enjoys painting various subjects and working in various styles, including abstract, surrealism, impressionism, and realism. Saiman is grateful for his ability to produce artworks and enjoys every minute of it.

“Red apple is the symbol of hope. It is floating around thus not easy to catch hold of. Hence prayers accompany with effort build the confidence for us to arrive to the hope that we have sighted for. It is easier said than done but that’s the dynamic of life. We work hard, we pray hard yet we will never know if we can achieve the goal that we have set in. Again to stay positive and trust that we can get it will somehow make our effort worthy though at the end of it we might not achieve the red apple yet to hold the green ones will be a worthy effort. Somehow, at times we do need to depend on luck too.”



***Doa & Harapan 1 (Prayers & Hope 1)*** 2021  
Acrylic on canvas, 30 x 40 cm



***Doa & Harapan 2 (Prayers & Hope 2)*** 2021  
Acrylic on canvas, 30 x 40 cm



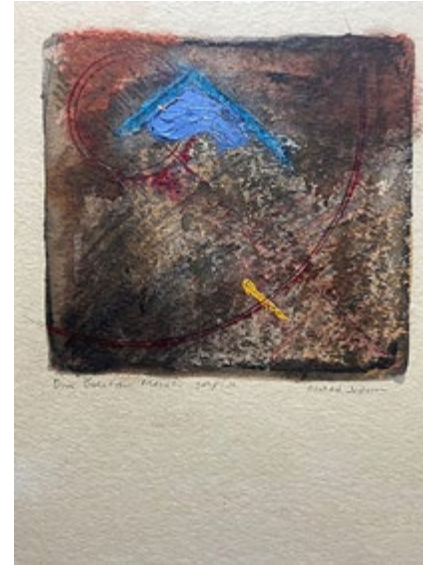
## Salleh Japar



Salleh Japar (b. 1962, Singapore) graduated from Curtin University of Technology, Western Australia (BA with Distinction), University of Central England (Post graduate Diploma in Art Education) and RMIT University (Masters in Arts by research). Salleh has served both as an independent curator and artist. He has participated and curated many exhibitions both locally and internationally. Some of the projects that he curated namely *sMall iDeas* (2014) at Sabanci University, Istanbul; *Batik: Rethinking Traditions* (2006) at MITA Atrium; *The President's Young Talents Exhibition* (co-curator 2001) at Singapore Art Museum; *Wahana Project – Imagined Legacies* at Selasar Sunaryo Art Space, Bandung (2006); *Wahana Project* at Vargas Museum, Philippines (2005); *Drawing and Diagrams: Ideas Personified* (1998) at Chijmes, Singapore. Salleh was a consultant for many advisory boards and committees including the Singapore Art Museum, National Arts Council, National Youth Council and Ministry of Education's Syllabus Review Committee.

Currently a senior lecturer at McNally School of Fine Arts, LASALLE College of the Arts, he is a recipient of the Japanese Chamber of Commerce and Industry for the Visual Art Award (1996) and Singapore Youth Award (Art and Culture) from the National Youth Council.

"A series of works based on the revisioning and positioning within a period of time and space (physical and mind/mental). This process of revisioning and positioning as act of self-reflection and trajectory of the self. Small scale works provide the privacy and intimacy which also reduces the distances between the physical space and mental space."



**Dua Bulatan Merah I  
(Double Red Ring I)**  
2018/2020  
Acrylic on paper, 23 x 25 cm



**Dua Bulatan Merah II  
(Double Red Ring II)**  
2018/2020  
Acrylic on paper, 23 x 25 cm

## Samantha Redfern



Samantha Redfern (b. 1983, UK) is a British born artist now living in Singapore as a permanent resident. Graduating in 2004 with a BA Hons in Fine Art from Bath Spa University. In 2019 she was signed to her first art gallery and partook in several art shows in Singapore. She has since gone on to exhibit in many more exhibitions both locally and overseas working with a number of local and international galleries in Europe and Asia. Samantha has since leased her own art studio/gallery on Haji Lane, where she creates her pieces and displays her work.

"I am an artist who finds so much inspiration from nature. I spend a lot of time walking and observing flowers and trees. My work is an expressive representation of how I see the natural landscape and how it makes me feel emotionally. I am an artist who likes to explore different mediums in my work as well as texture. I enjoy using fluid, free and expressive brush strokes to allow me to represent movement in these pieces. I also use textures help to create intrigue and depth."



**Enchanted Garden One** 2020  
Acrylic, ink and sand on wood panel,  
22 x 15.4 cm



**Enchanted Garden Two** 2020  
Acrylic, ink and sand on wood panel,  
22 x 15.4 cm

## Sangeeta Charan



Sangeeta Charan is a Singaporean artist who works with a variety of materials through intuitive and exploratory processes. Her art captures memories and perceptions of the world around her. She deconstructs reality, weaving visual thoughts into colour, shape, line and texture to describe ideas, feelings and emotions. Her works symbolize hope, rejuvenation and celebration. Painting for over two decades, Sangeeta is an established art educator and artist. Her works are exhibited at the Haegeumgang Theme Museum, South Korea and have been acquired by private collectors across the globe. She also has many local and international exhibitions to her credit. Sangeeta is passionate about giving back to society, and organizes and participates in charity drives to raise funds for the underprivileged through her art.

“My artwork invites viewers to embark on a journey of the senses and emotions, exploring a world of imagination and beauty. My landscapes are a harmonious blend of nature and the celestial, showcasing the majesty of floating clouds, glowing moons and suns, vibrant flowers and gardens. The use of vivid colours, intricate textures, lines, and dynamic forms imbue my paintings with energy and connect the viewer with the natural world. In *The Rising Moon 01* and *02*, I aim to evoke a sense of wisdom, intuition, and spirituality, encouraging the viewer to tap into their innermost emotions and connect with the powerful forces of nature. Through this immersive experience, I hope to inspire feelings of renewal, growth, and positivity, providing a much-needed respite from the challenges of daily life. My ultimate goal is to create a sense of wonder and magic, igniting the imagination and uplifting the spirit.”



***The rising moon 01*** 2023  
Mixed media on canvas, 35 x 35 cm



***The rising moon 02*** 2023  
Mixed media on canvas, 35 x 35 cm



## Sarbani Bhattacharya



Sarbani Bhattacharya is a trained Bachelor of Visual Arts from Rabindrabharati University Kolkata with a scholarship in History of Art. Her paintings express her intense feelings towards the relationship of Nature and Human, encompassing the spiritual function of the mysticism of life. She loves to work with various mediums, with Acrylic and Ink being her favourite. Her paintings, which highlight the realms of Nature and Nurture, have been well received in solo exhibitions in Singapore and numerous international exhibitions abroad.

"Home Calling is a Lyrical Landscape series I have executed in acrylic and mixed media, choosing a surreal colour scheme, which depict dreamy landscapes. Some parts, especially the part of the road are coming out of the surface to reach out to the viewers, showing the yearning for love, comfort and eagerness to be with the loved ones among trying times. *The Soul of the Mothering Tree* remained my subject near to heart since my first solo exhibition in 2010. An amalgamation of Nature and Nurture in the expression of paintings brought out the special iconography of a feminine tree spirit, a motherly energy caring, assuring and embracing different forms of life. The same iconography I have started exploring in my sculptural forms, choosing the material as ceramics."



**Home Calling 1 (Lyrical Landscape Series)**  
2023, Acrylic and mixed media on canvas,  
35 x 35 cm



**Home Calling 2 (Lyrical Landscape Series)**  
2023, Acrylic and mixed media on canvas,  
35 x 35 cm



**Soul of the Mothering Tree**  
Ceramic, 15 x 20 x 15 cm, 2022

## Shih Chin



Shih Chin (b.1975, Singapore) is an artist cum art educator. As an artist, she provides a respite from the bustle and bustle of modern living with images that encourage a quiet mind. Images range from watercolour sceneries to abstract paintings. Helmed with an Honours degree in Art, and a Masters degree in Art Education, she believes that in order to nurture a nation that appreciates the value of art, the right approach to Art education must start from the very young. As such she aims to facilitate children in their natural artistic development and help adults express themselves through art.

"*Afternoon Ripples* is part of the water series, where ripples are depicted at different times of the day, morning, noon, afternoon and night. In the midst of our busy life, this work encourages viewers to soothe and quieten their minds for a time of quiet reflection, as they look upon a surface of quiet ripples. *Spiral Pink and Gold* is part of the spiral series, where the relief and flat surface interplays. What can the spiral be for you? A rose, a journey, a maze or a tunnel?"



***Afternoon Ripples*** 2023  
Mixed media, 30 x 30 cm



***Spiral Pink and Gold*** 2023  
Mixed media, 30 x 30 cm

## Shirin Rafie



Shirin Rafie (b. 1989, Singapore) is an artist and paintmaker based in Singapore. Her practice explores the relationship between a modern artist and nature through making with natural material. She is the co-founder of Wild Dot, a Singapore-based studio that makes paints and hosts workshops with natural pigments. She uses what her surroundings provides – fibres from tree bark, colour pigments from plants, and sometimes earth pigments from the beach. Interestingly, her other life as a digital illustrator has brought her to work on the stretching seams of digital and traditional material canvases. Through material study and traditional craft practice with local plants, she hopes to share on the relevance and value of knowing material in an industrial age, and how growing and working directly with nature can be a joyful way of artmaking.

*“Garden Gifts is a series of mini artworks I made from material in my studio garden. Every part of each piece—paper, paints, frame—is made from plants I have taken care of, harvested from, and finally crafted into these pieces. Making the artworks small is key, since material used takes time to grow. It also ensures that the harvesting of material from my garden is done so sustainably, in a way that allows the plant to regenerate for future use. I hope that this self-sufficient way of practicing my art can be used to raise questions about our dependence on nature as artists, and consider how the idea of working small, within natural environmental limits, may be translated into other aspects of our lives.”*



**Gift I 2022**  
Mixed medium, 16.5 x 18 cm



**Gift II 2022**  
Mixed medium, 16.5 x 18 cm



## Sim Jiayan



Sim Jiayan has been engaging with clay as a medium for a number of years. She enjoys the process-driven nature of ceramics and considers it a meditative form of creation. The unpredictability and surrender to the process of firing is another joy that keeps her fascinated till today. She is primarily interested in miniature ceramics of late and how the immediacy of clay gets intensified with the tiniest and slightest of touch.

Jiayan studied at Nanyang Academy of Fine Arts and graduated from Nanyang Technological University with a Bachelor in Arts Education. Jiayan is currently an art educator at Methodist Girls' School.

"My work focuses on qualities of delicacy and attention to detail. It invites viewers to observe more inquisitively and intimately with its unusual scale. Every piece was meticulously thrown on a mini potter's wheel. In the process, I discovered and understood the intricacies and limitless possibilities of the medium. Increasing in scale as one progresses in the mastery of throwing is a very natural progression for all learners alike. Having started my ceramics journey with the conventional approach, the reverse has challenged and renewed both my technical and thought processes. Above all, it has taught me to appreciate more with less."



### **Clockwise (from top left):**

#### ***Shrunk 1* 2022**

Ceramic, 27 pieces, dimensions variable ~4-6cmH and 2-3 cmW each

#### ***Shrunk 2* 2022**

Ceramic, 27 pieces, dimensions variable ~4-6cmH and 2-3 cmW each

#### ***Shrunk 3* 2022**

Ceramic, 27 pieces, dimensions variable ~4-6cmH and 2-3 cmW each

## Stephanie Burridge



Stephanie Burridge (PhD) is a choreographer, performer, dance writer and artist. She was the Artistic Director of Canberra Dance Theatre (1978-2001) where she created over 40 dance works. Her artistic practice including multidisciplinary projects across diverse groups of performers. She has edited and authored several Routledge publications on dance and education including two anthology collections Celebrating Dance in Asia and the Pacific and Perspectives on Dance, Young People and Change. Stephanie is a permanent resident (PR) and has been based in Singapore since 2001 – she lectures at LASALLE College of the Arts and Singapore Management University.

“My painting combines a passion for movement and colour with my dance persona embodied through the interplay of lines, shapes and a sense of balance. I have developed an iconography of circles and lines observed from nature; these are metaphorically represented in many symbol systems across cultures throughout the world and resonate with deeper meanings and intentions. In Singapore, my home at the edge of the Lower Peirce Reservoir Nature Reserve is a constant source of inspiration with the changing light, storms, rain and sunsets.”



**Water Dance 2022**  
Acrylic on canvas, 40 x 40 cm



**Cloud Dance 2022**  
Acrylic on canvas, 40 x 40 cm

## Toh Kiam Hock



Toh Kiam Hock is a veteran ceramic artist who is known for his rhinoceros sculptures. Toh enjoys working on figurative animal forms – he enjoys the challenge of being able to incorporate the illusion of motion and movement into static form. Toh is especially drawn to the beauty of the endangered rhinoceros. Using clay slabs to construct the power and dynamism of the massive animal, his works often result in a realistic representation of the meticulous craftsmanship.

“In this day and age, the natural environment is under constant pressure, attributed by the decadence of mankind. The careless and cruel poaching of rhinoceros horns for personal gains enkindled Toh to, through his artistic interpretation of the animal form, raise and create awareness of those suffering in the world. Not an ordinary beast, the Rhinoceros is also a well-known Feng Shui symbol of protection— against robbery, accidents, office drama or betrayal. The two-horned Sumatran rhino is a rare and typical species of rhinoceros in Asia. Tiny population is found, This baby Rhino in search of his crash of Rhino. These works are made used the local clay born from the fire of a gas kiln at 1,280° over 10 hours of firing.”



**Single Horn Rhino** 2021  
Local clay, 29.5L x 10.9W x 17H cm



**Double Horn Rhino** 2021  
Local clay, 22.5L x 10.5W x 14H cm



## Yeo Jian Long



Yeo Jian Long's artistic practice focuses on drawing and painting, along with a combination of other media such as oil and acrylic. He exhibited in SCOUT: Emerging Art Practices, Singapore Art Week (2016) and at Berdakwat (2016) at Shophouse 5, Singapore. He is a recipient of the Young Talent Programme Winners' Solo Exhibitions by ION Art and Affordable Art Fair in 2016. His work is in the NAFA Collection, and also some private collections. He graduated with Bachelor of Arts, in Fine Arts from Nanyang Academy of Fine Arts (NAFA) in 2013. He has exhibited his drawings in numerous shows at Chan Hampe Gallery, the Nanyang Academy of Fine Arts galleries, and also at Goodman Arts Centre, Singapore. Jian Long has represented his alma mater at ArtStage 2015, an international art fair based in Singapore.

"These two watercolour paintings are painted from memory, based on my morning commute to the office. Countless walks have in a way, burned these impressions into my mind's eye. These are scenes which are encountered by most people here in Singapore: walkways with arabesque twirls of vegetation, and the weather-beaten trunks of rain trees. Often these quotidian scenes are overlooked, but I find that they are deceptively simple; paying closer attention to them, one finds that they are filled with light, colour and texture. Perhaps it is fitting that such quotidian scenes, are fitting for a small format, as there is an intimacy I would want to convey to the viewers."



**Pillars** 2023  
Watercolour on paper, 21 x 14.8 cm



**The Fence** 2023  
Watercolour on paper, 21 x 14.8 cm



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Front cover: Deusa Blümke, **Splash Series 3** 2023, mixed media on canvas, 40 x 30 cm  
Back cover: Deusa Blümke, **Splash Series 1** 2023, mixed media on canvas, 40 x 30 cm