

Curriculum Vitae

Aiman

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Bio

A visual artist and fine arts alumnus of Lasalle College of The Arts, Aiman's practice has journeyed exhibitions and art fairs from the local stages of Singapore to international platforms in Malaysia, Indonesia, China and the US. Other than a recent showing at S.E.A. Focus 2024, 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. His current practice—deeply informed by his ongoing studies in Theology at the University of Divinity (AU)—seeks to engage with and dissect philosophical questions within the context of contemporary discourse. This intellectual and creative pursuit has been recognised with accolades such as the Stanton Archer Prize from the University of Divinity in 2022 and 2023, while his passion for art has also been acknowledged by various awards such as the Georgette Chen Scholarship, and the Winston Oh Travel Award.

Awards and Grants

- 2023 Stanton Archer Prize, University of Divinity
- 2022 Stanton Archer Prize, University of Divinity
- 2009 National Arts Council Presentation & Promotion Grant, Marriage of Convenience
- 2009 National Arts Council Presentation & Promotion Grant, For Ages 4 and Up (Solo)
- 2004 LASALLE-SIA Scholarship for BA (Hons) in Fine Art
- 2003 Winston Oh Travel Award
- 2003 Georgette Chen Scholarship
- 2002 LASALLE-SIA Scholarship

Education

- 2021- Ongoing Masters in Theology, University of Divinity
- 2001-2004 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)

Selected Group Exhibitions and Collaborations

- 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 Gallery), (SG)
- 2017 Art Expo Malaysia, MATRADE Exhibition and Convention Centre (MECC), (MY)
- 2017 Art Stage Singapore, Marina Bay Sands Expo & Convention Centre (Art Porters Gallery), (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)
- 2011 Hungry For More, Curated by Utterly Art, ION Gallery, (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)

Selected Publications

Print

Create! Magazine Issue 39 - "Curated: Interview with Aiman" by Christina Nafziger, Dec 2023

Presence Journal Vol. 29, No. 2 (Cover, and article) - "Wholeness, Not Achievement" by Phil Fox Rose, June 2023

Al-Tiba9 Contemporary Art - "10 Questions with Aiman" by Mohamed Benhadj, January 2023

L'official Singapore - "Establishing Connection" by Pamela Cambe, May 2018, p.146-14

Portfolio - "What's In My Portfolio" by Marc Almagro, June 2018, p.46-47

Men's Folio Singapore - "Portrait Of An Artist" by Hafiz Rasid, May 2013, p.42-43

Surface Asia - "Freedom Fighters" by Liz Zuliani, Jan. 2012, p.52-53

Expression, The Collectors' Issue - "Rising Stars" by Expression, April-June 2012

Online

The Primer Vol. 1, Issue 4 - "In Conversation with Aiman" by Nicole Fan: <https://theprimer.co/issues/>

Presence Journal Vol. 29, No. 2 - Cover, and article, "Wholeness, Not Achievement" by Phil Fox Rose: <https://www.sdicompanions.org/media/presence/presence-29-2-june-2023/>

Al-Tiba9 Contemporary Art - "10 Questions with Aiman" by Mohamed Benhadj: <https://www.altiba9.com/artist-interviews/aiman-painting-reconnect-true-self>

Men's Folio - "#MensFolioMeets Interdisciplinary Artist Aiman about His Collaboration with ArtSEA" by Bryan Goh: <https://www.mens-folio.com/86667/interdisciplinary-artist-aiman-artsea/>

Artlyst London - "Aiman: In An Evolutionary Dream" by Eva Wong Nava: <http://www.artlyst.com/features/aiman-hakim-evolutionary-dream-eva-wong-nava/>

Luxuo - "Exhibition: Art Porters Gallery presents Aiman" by Mary Ann Lim: <https://www.luxuo.com/culture/exhibition-art-porters-gallery-presents-aiman.html>

Portfoliomagsg - "What's in my portfolio: Aiman Hakim" by Marc Almagro: <https://www.portfoliomagsg.com/article/whats-in-my-portfolio-aiman-hakim.html>

Artist Statement

In navigating the dance of existential dichotomies, Aiman's practice emerges as a journey across the threshold of contrasting states. Born from a confluence of cultures bound by shared spiritual beliefs, the environment of his upbringing becomes a precursor to his exploration of liminal spaces--mysterious intersections of paradoxical states where he experienced quietude, balance and harmony. Such explorations unravel a multifaceted narrative, reflecting the journey through cultural and spiritual intersections, and personal transitions.

Guided by philosophical principles, Aiman's artworks explore the intricate landscape that unfolds between these contrasting states. Each piece evolves as an introspective exploration between reality and reverie--of order amidst chaos, the transient within the permanent, and form out of formlessness. This process transforms the works into a canvas for contemplative storytelling, where reflections, memories, and personal experiences intertwine with universal themes, offering a nuanced interpretation of individual and collective experiences.

By distilling the fleeting nuances of time and engaging with the delicate essence of memory--its dynamism, stillness, and the inherent tensions that lie within--Aiman seeks to understand the elusive nature of transitional, liminal spaces, and in doing so, the central mystery of being.



Portfolio

05:47-07:02 (new and ongoing series)

About the series:

05:47-07:02

The series '05:47-07:02' unveils fragments of amber, serving as crystalline gateways to tranquil, expansive vistas bathed in the fleeting luminescence of astronomical, nautical, and civil twilight—liminal periods delicately balanced between darkness and light. What may initially appear as landscape depictions gradually reveal themselves as metaphorical self-portraits.

During Aiman's formative years, the seaside was more than a backdrop; it was a place of guidance and reflective conversations with his father following youthful missteps. The sea, a recurring motif interwoven through his works and personal narrative, underscores the complex dialogues that unfolded, while its depiction during twilight—a quintessential liminal space—amplifies the tension in themes of acceptance versus rejection, and of possibility versus closure. Resembling ancient relics preserved through time, the fragments in his art – encapsulating poignant moments from his past – initially suggest an array of dissonance and turmoil. Yet, beneath this surface tumult, a subtle undercurrent of tranquility emerges, seamlessly transitioning into a harmonious equilibrium that forms the foundational composition of his artworks.

The series reveals states of being that fluctuate between chaos, fragility, tranquility, and peace. Within this emotional spectrum, a formless, unifying presence binds everything together, shaping and underpinning the artwork's composition. This interplay and the transitional spaces it creates underscore the concept of 'liminality'—the tranquility found within turmoil and the stability amidst change.



07:02:04

2024

Oil on linen

H120 x W120cm

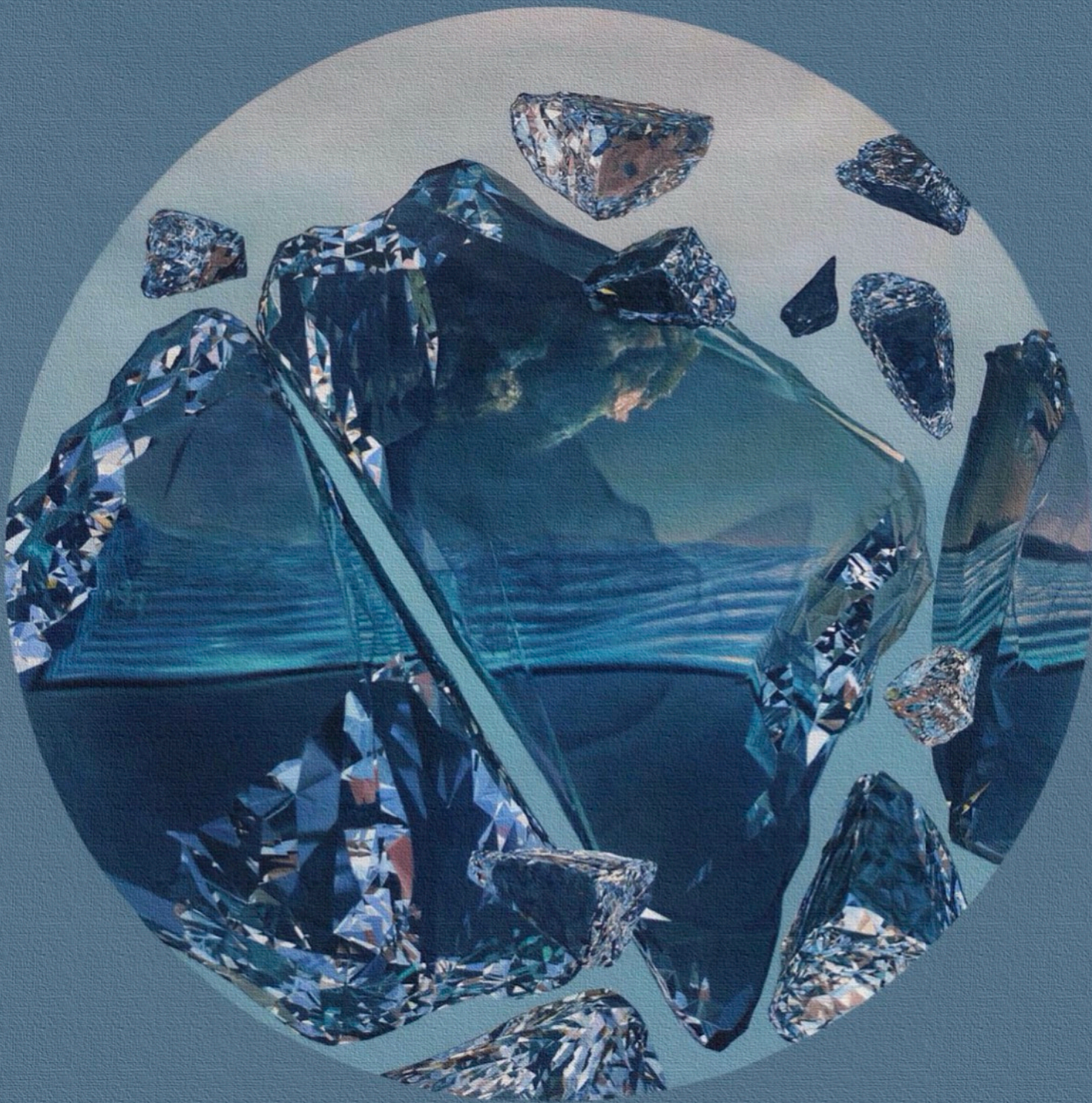


05:44

2024

Oil on linen

H120 x W120cm



05:53

2024

Oil on linen

H120 x W120cm

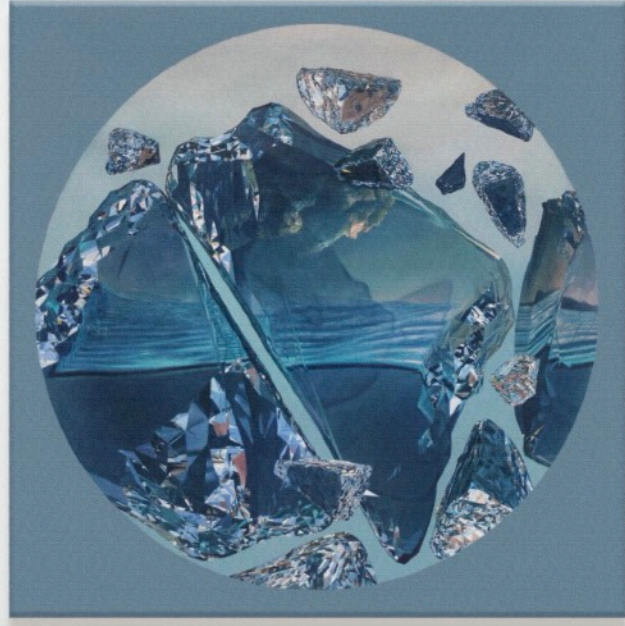


07:01:23

2024

Oil on linen

H120 x W120cm





06:16

2024

Oil on linen
H120 x W120cm

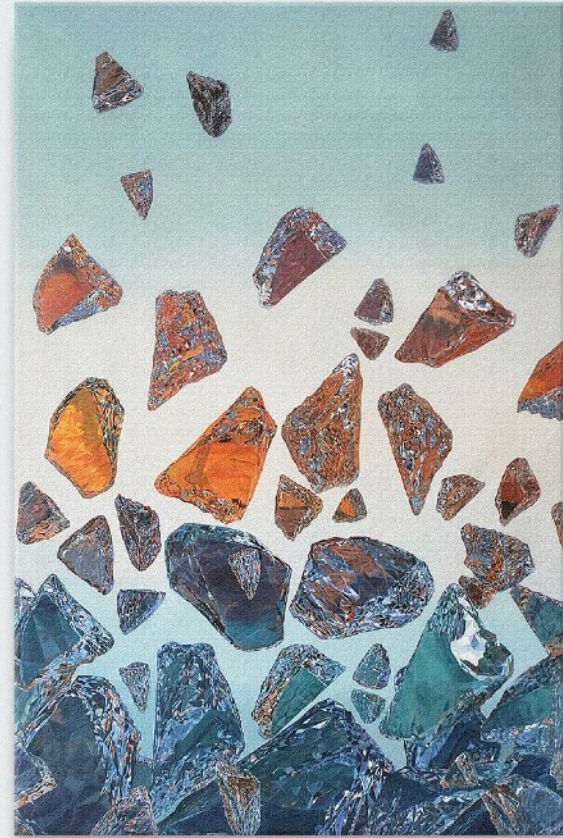


06:25

2023

Oil on linen

H150 x W100cm



06:02:05
2024
Oil on linen
H165 x W93cm





06:03:04
2024
Oil on linen
H165 x W93cm



About the artworks:

At first glance, Aiman's paintings present a pristine wilderness—seas, mountains, and skies intertwined in a delicate ecosystem, in their complexity simple, and in their simplicity, whole. Yet beneath these landscapes lies a subtle chaos, a formlessness that paradoxically gives rise to form.

Overlapping these dynamic landscapes are childlike sketches, fundamental shapes, and hues, that mimic their surroundings, encapsulating our rudimentary grasp of reality. These elements, combined with patterns of repetition, mirror our way of processing and interacting with reality, highlighting the iterative nature of human cognition and the ways in which we constantly reconnect and renegotiate our relationship with the ever-evolving world around us.

Echoing contemplative literatures of old—reflections from those who sought understanding in an era rife with plagues, wars, and existential crises—contrasting states coalesce; youthful spontaneity meets contemplative wisdom, and simplicity grapples with complexity. Textures further enrich the narrative: glossy surfaces are set against the disintegration of organic materials, embodying the negotiation between the new and the old, the ephemeral over the enduring. The distortions—from the peaks and valleys of how our philosophies interact with reality—underscore the unique evolution of human cognition; a process not isolated in sterile, controlled environments but embedded within the full spectrum of our experiences—realities of suffering, joy, and the mundane.

Aiman's series delves into the richness and depth of human experience, exploring our innate ability to navigate ambiguities and paradoxes, to yearn, to dream, to seek. Contextually, the artworks in this series are titled in a similar fashion—the multitude of colours that gives each artwork tone, shade and essentially form, are abstracted into formlessness, until it is recreated into a single swatch.



#928476

2024

Oil on canvas
H95 x W165cm





#7f7972
2024
Oil on linen
H100 x W100cm



#968b80
2024
Oil on linen
H100 x W100cm



#6a7370

2024

Oil on linen

H95 x W165cm

#000000 (Participatory Piece)

#000000 is a participatory exploration that juxtaposes our modes of connection—a connection by means of observation and emulation, and one by means of contemplation.

168 participants are given the option of picking a card from—a fragment of a larger image, representing a piece of a puzzle yet to be revealed. They are encouraged to observe the card for any shapes, patterns, lines or discolourations, and to recreate these details with their non-dominant hand. This process allows them to mirror the childlike approach of learning and observing, emphasizing our instinctive approach to understanding our surroundings.

On the reverse side of each card, reflective prompts encourage participants to contemplate deeper aspects of life, such as forgiveness, gratitude, and love. This process symbolizes a journey towards acts that transcend individualism, fostering a sense of community and shared humanity.

As we observed what lies in front of us, we connected with its visible aspects, the immediate and tangible. In contemplation, we delved deeper, finding connections that transcend physicality, reaching into the realms of emotion and thought. The culmination of the participatory piece reveals a larger artwork composed of all individual contributions. This final piece showcases the power of community, underpinned by the understanding and faith that ones contributions, no matter how modest, are part of a larger narrative and a grander reality.

#000000 (Unknown)

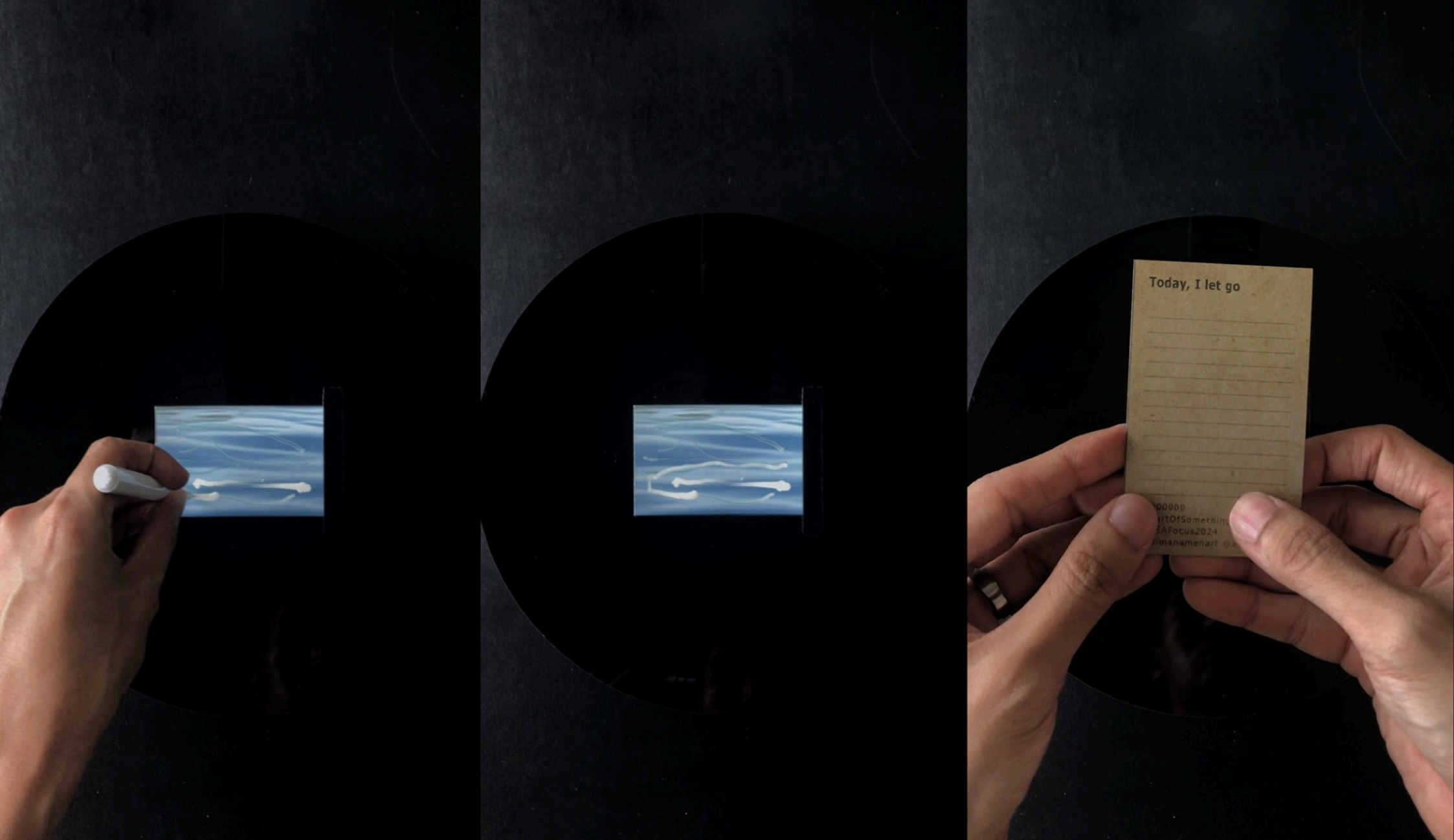
2024

Laser cut acrylic

124 x 124 x 26 cm

Installation view: SEA Focus, 2024



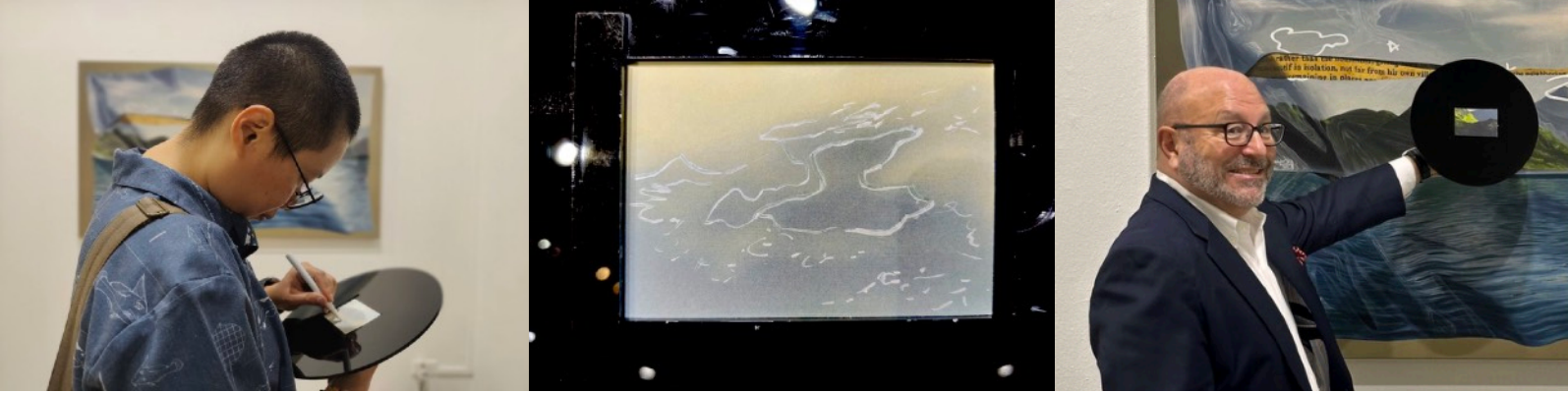


#000000 (Observation)

2024

Oil based markings on 300gsm art card
10 x 6 cm (168 pieces)

Participatory piece: SEA Focus, 2024



#000000 (Connection)

2024

Oil based markings on 300gsm art card
(168 pieces)

122.2 x 87 cm

Participatory piece: SEA Focus, 2024

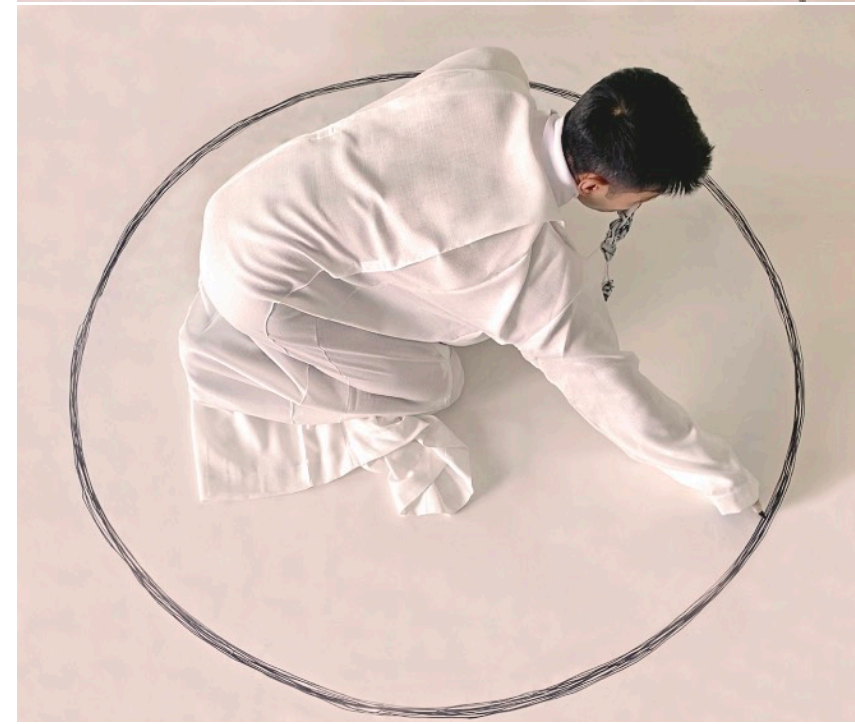
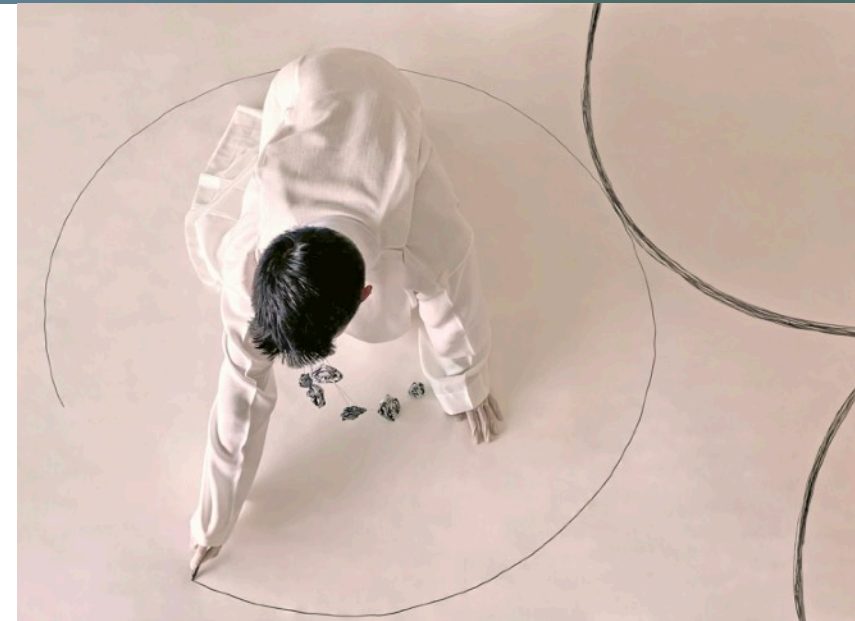
What You Would Have Me Say, and to Whom (Performance)

Dressed in a white cassock, which serves both as a symbol of purity and a canvas for cultural narratives, the artist embarks on a 'blind' journey within a circle drawn on the ground, amidst a scattering of rosettes. Clenched in the artist's mouth is a red string of similar rosettes—each meticulously handcrafted from batik cloth adorned with intricate blue patterns that echo the natural world—each a fragment of cultural memory, all linked together by a needle at the string's end.

As the artist navigates the circle, guided predominantly by intuition—and to a lesser degree, by the textures underfoot—his cassock brushes against and moves the rosettes. In moments divinely ordained, he lowers himself, opens his eyes, and threads a new rosette onto the string, symbolically weaving memories, experiences, and beliefs. This process is repeated, with each addition enriching his collection, until he finds himself at the circle's center. There, he reveals a pair of scissors and cuts the string back to its beginning. In a conclusive gesture of liberation and renewal, he pauses momentarily before letting go of the mouthpiece, allowing the gathered rosettes to cascade to the ground.

The act of walking with eyes closed, while striving to remain aligned with the circle, serves as a metaphor for one's journey—navigating the paths dictated by the unseen forces of belief and tradition, as well as venturing into the great unknown. The tribute to the artist's mother, alongside the memory of crafting rosettes for wedding celebrations, weaves a personal thread throughout the performance. This element accentuates the intimate connections forged by memory, action, and the elements that anchor us to our heritage.

In this performance piece, viewers are invited to contemplate the moments of choice, the burdens we bear, and the eventual return to our essence. *What you would have me say and to whom*, not only explores the navigation through the intersections and tensions between culture and faith but also prompts us to seek equilibrium within the amalgam of our diverse identities, despite being constrained by the very traditions that define us.





What You Would Have Me Say, and to Whom

2023

Performance (Video recording)

White cassock, white gloves, red string with needle,
batik cloth rosettes, scissors, oil based marker.

00:29:49 min



What You Would Have Me Say, and to Whom (Past, Present, Future)

2023

3-channel HD video installation

00:29:49 min. loop

The Significance of it All is the Insignificance of it All.

About the series:

The Significance of it All is the Insignificance of it All.

According to Plato, the visible world to which we experience is a mere shadow—a poor conception of the world we actually belong to. In my works I aim to explore this allegory known as Plato's cave, juxtaposed within the archetype of spiritual liberation—an existential pursuit in which the divine and the terrestrial combine.

The paintings depict the wilderness—a re-imagination of the world portrayed in its most natural state. Layered into multiplex narratives, the vistas however unveil themselves to be mere illusions, their verity exposed by expanding distortions of form—a downward pull from the effects of gravity. In allowing the process to take its course, a formless state of nothingness is revealed, and the idea of an infinite possibility is introduced.

In experiencing both the synergy, and the tensions that arise between formlessness and form, the artworks explore the dynamics between that which is tangible—the world of perception, and that which is possible—the eternal realms that exists beyond. Additionally, the artworks examine the relationships—from both a syntagmatic and paradigmatic perspective—between the fall of one world, and another struggling to be born, creating a space for introspection where one might be goaded to dream, articulate, and give birth to a new reality.

Contextually, the artworks in this series are titled in a similar fashion—the multitude of colours that gives each artwork tone, shade and essentially form, are abstracted into formlessness, until it is recreated into a single swatch.



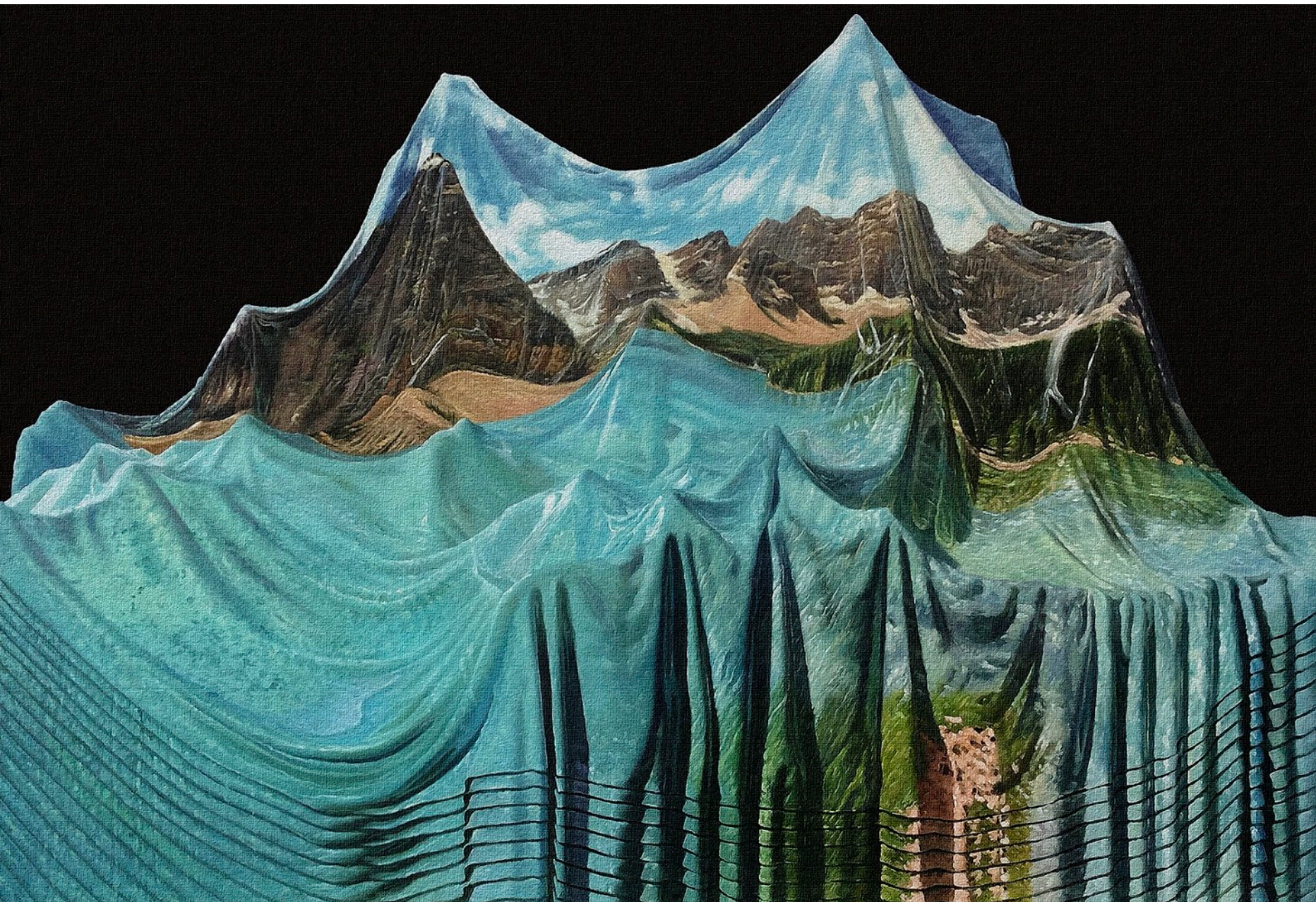
Aiman
THE SIGNIFICANCE
OF IT ALL
IS THE INSIGNIFICANCE
OF IT ALL.
10 Nov - 19 Dec 2021

According to Plato, the visible world which we experience is a mere shadow—a poor conception of the world we actually belong to. 'The Significance of it All' is the 'Insignificance of it All' explores the allegory known as 'Plato's cave', juxtaposed within the archetype of spiritual liberation—an existential pursuit in which the divine and the terrestrial combine.

The series deconstructs depictions of the wilderness—a portrayal of the world in the grandeur of its genesis, examining the dynamics between formlessness and form; between that which is tangible—the world of perception, and that which is possible—the eternal realms that extends beyond. In deconstructing entire notions of being, the audience is presented with a space for introspection, one that alludes to the potentiality of formlessness, and with it an opportunity to dream, articulate, and give birth to a new reality.

#Aimanart #Significanceofinsignificance
www.artporters.com artporters artporters

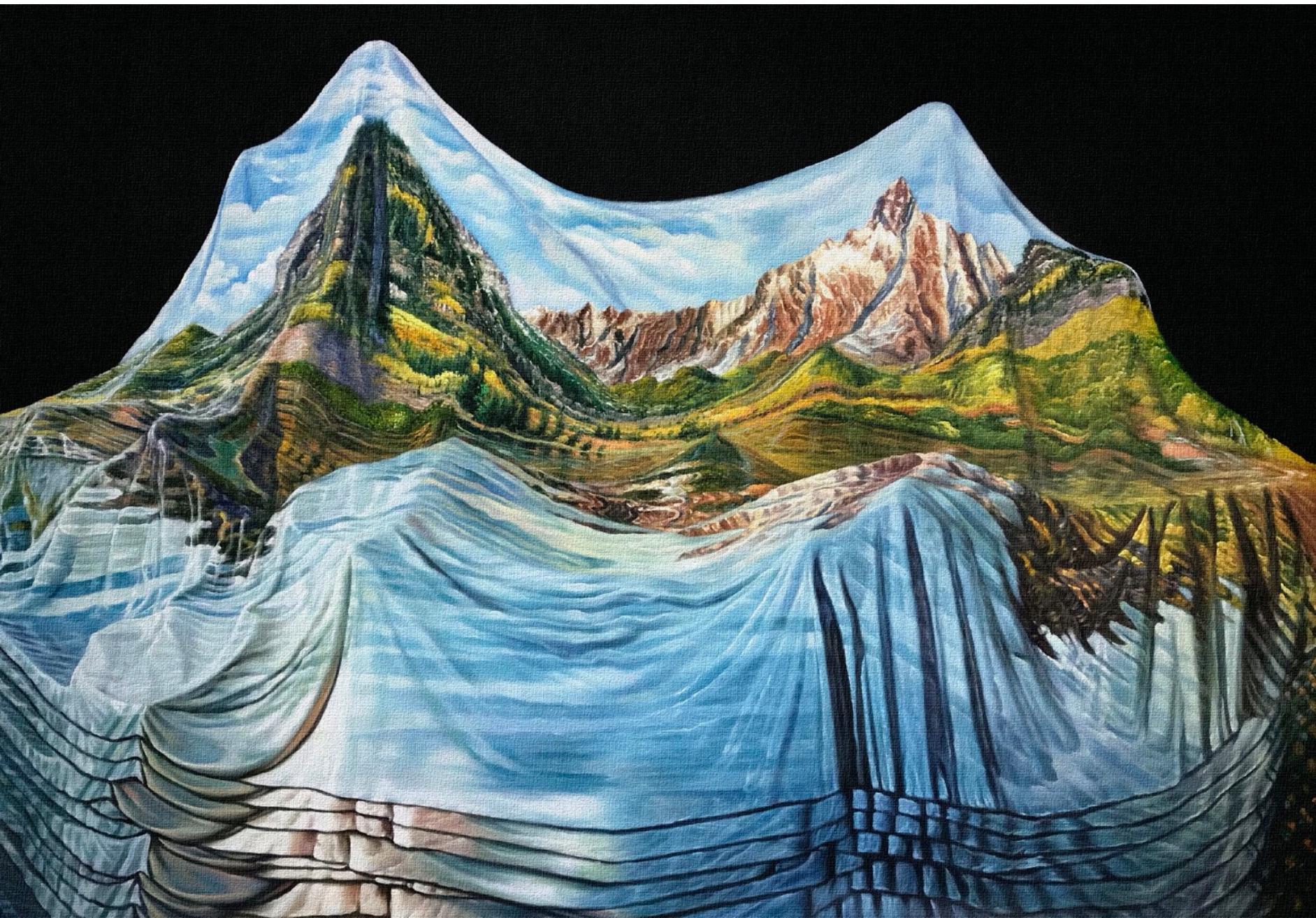




#42514e
2021
Oil on linen
H180 x W130cm

#4e6066
2021
Oil on linen
H180 x W130cm





#586162

2021

Oil on linen

H180 x W130cm



As we allow our eyes to wander to the central elements of the painting we set our sights on a highly detailed depiction of the wilderness—a thick thicket through which one might be wandering within, in search for answers. A vast sea bed surrounds the wilderness—almost like a cocoon that brings comfort to the exploration, while the mountains in the distance gives grounding to the sea that precedes it. This depiction of dense vegetation is however given the perspective of a ‘bird’s eye view’; a sense of overlooking, and of knowing the bigger picture.

As the wilderness folds away, so does the sea that surrounds it—each metaphorical cloth dropping, seemingly at their own pace, and as separate circumstances. Yet the waves and the wilderness seem to interact, one horizon flowing into the next—and as much as one is able to distinguish them as separate there is a sense of an interconnectedness.

Are the mountains in the distance in fact the same wilderness that is given central emphasis in the painting? Do our experience of wandering through the wilderness appear to be separate from that which renews us? Is this a part of a wider dynamic beyond our level of perception?

This visual shift from hindsight to foresight—seems to play into the dichotomy of life; a reminder that amidst the vicissitudes of life, someday we will see things in a final sense, and in our reconciliation to the truth of who we are, the final pieces will undoubtedly fit together. And as the seasons change, there is an undeniable change of pace to how we manoeuvre through life—a slowing down of that which is appropriate to our functions and circadian rhythms—allowing space and time for reflection and contemplation.



#4d7279

2021

Oil on canvas
H160 x W138cm



#526a67

2021

Oil on linen
H160 x W138cm



#323434

2021

Oil on linen

H110 x W180cm



#2e3a42

2023

Oil on linen

H158 x W158cm

Conversation #6c695f & Conversation #82827b

2022

Oil on linen

H155 x W155cm & H155 x W155cm

Conversation #6c695f and *Conversation #82827b* portray the coming apart of a world and revealing in its place, a blurry form—imbuing the work with a sense of distance and displacement.

And yet upon closer inspection, the contrasting elements seem to form a dyadic interaction with each other—interactions that feel almost anthropomorphic—creating pockets of liminal spaces that both invite, and decline access to the viewers. This presents us with an alternate reality—a kind of parallel world or a sanctuary that exists right under the surface, where the dichotomy of man and nature blend in less obvious ways, encouraging viewers to consider the links between the interiority and exteriority of human movement, and how they relate to our environment.

In confronting these insights, one might be goaded to contemplate—not only of our material relationship with nature, but the relationship we have with our environment, and each other—allowing us to better articulate and imagine ways in which we can learn to co-exist.

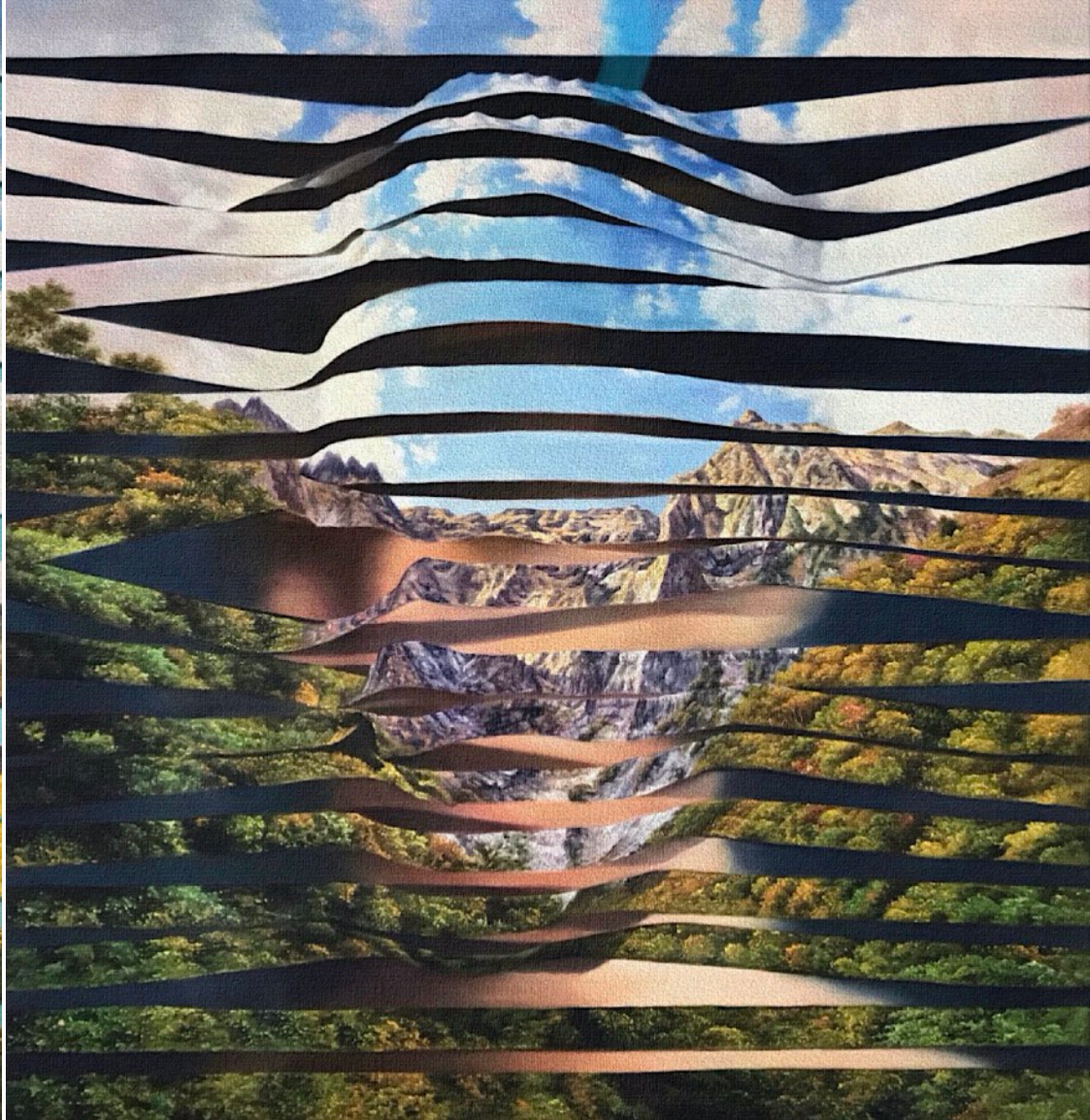


Conversation #82827b

2022

Oil on linen

H155 x W155cm

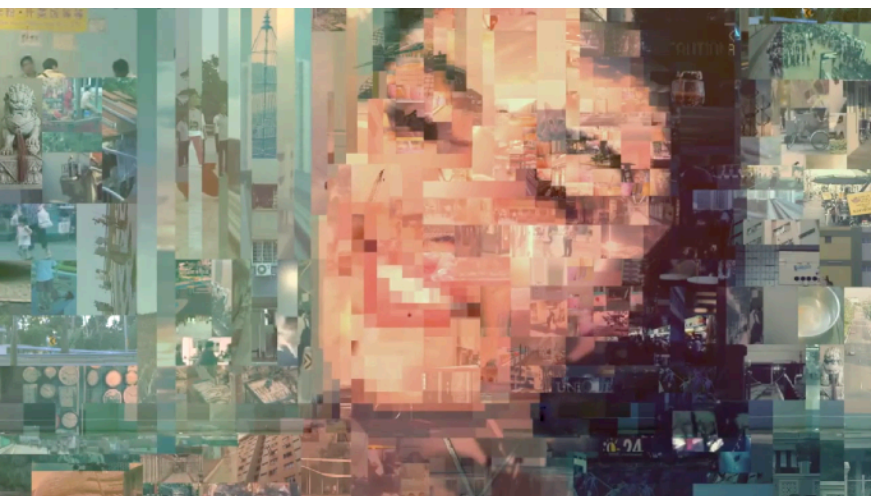


Conversation #6c695f

2022

Oil on linen

H155 x W155cm

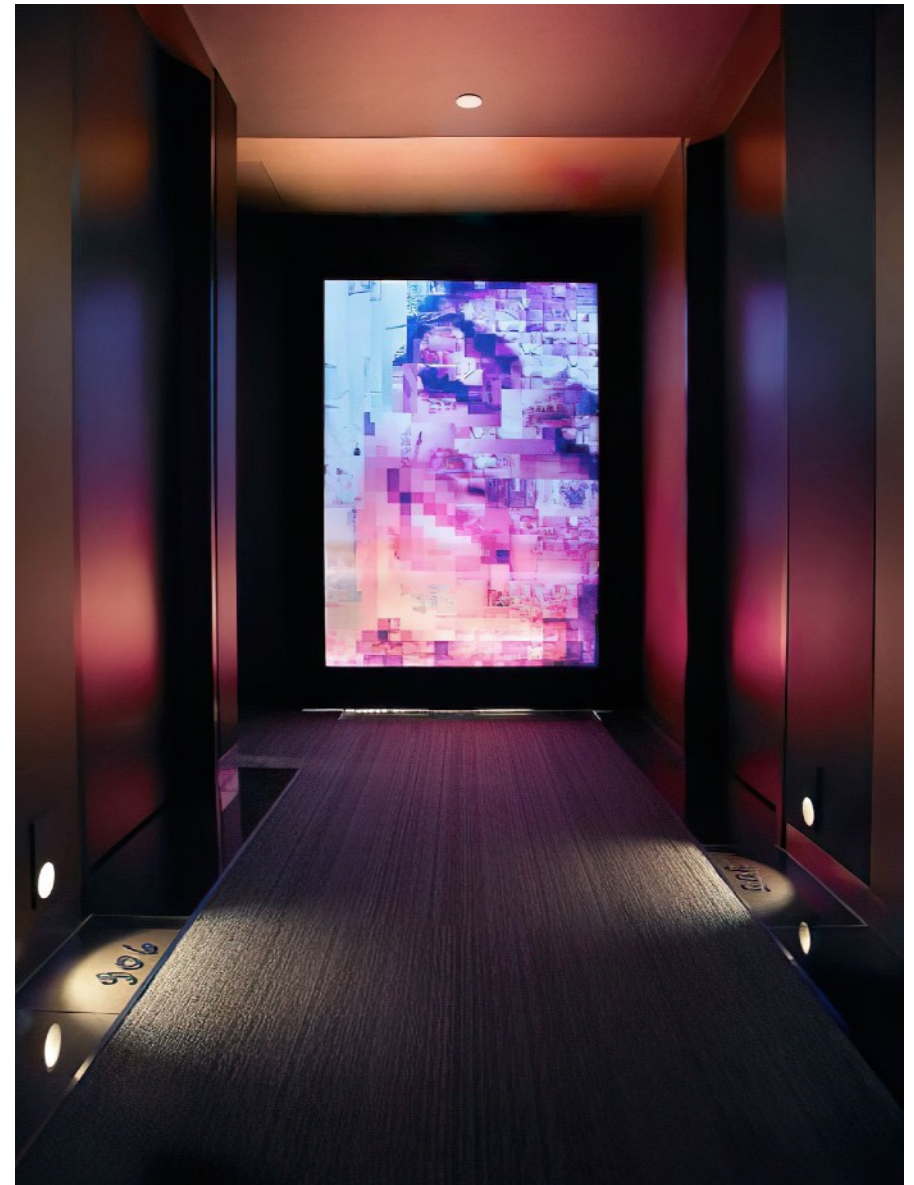


**That Time of the Day You Told Me a Story
(Morning/ Afternoon/ Night)**

2018

3-channel HD video projection and concrete
typography sculpture@Naumi Hotel (Seah Street)

00:01:46 min. loop



**That Time of the Day You Told Me a Story
(The Seven Chakras)**

2018

300cm by 250cm (Series of 7)
Vinyl Print installed on Glass Panel

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