

A
*Philosophy
of
Flow*

I.C. Koh

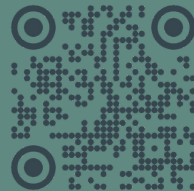
A
Showcase Selection
of Works
as part of the
Koh Seow Chuan
Continuity, Fluidity, and Unity
Exhibition

Artspace@Helutrams
October 2025
Singapore

in Collaboration with
AAAC Gallery



allaboutartgallery.sg

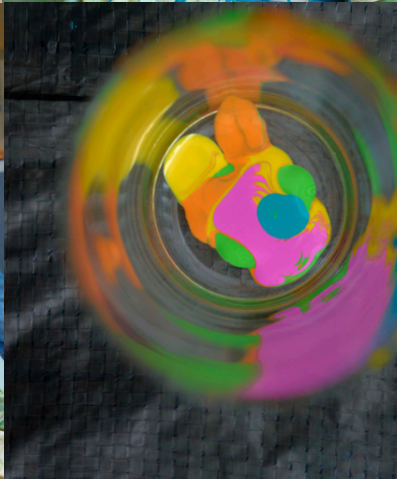


flowunfolding.art

My art
seeks to
inspire
remembering and practising
flow between
intention and emergence.

My art pieces are
souvenirs of flow
and invitations
into that
state of being.

**Between
Intention
&
Emergence**



Drawing inspiration from the
philosophies of nonduality
and the science of quantum mechanics;

I utilize air, flow, viscosity, and gravity to create
three-dimensional mixed media works of art from
ink, paint, canvas
and other material.

These contactless and brushless techniques
create forms that arise organically, echoing the
structureless patterns found in nature, like
wave formations.

These techniques are tactile and
contemporary interpretations of “feng shui” (风水),
inviting viewers to experience a state of flow.

This echoes the philosophical perspectives of
Taoist "wu wei" (无为) - effortless action,
Zen's present moment awareness,
and the tangible scientific observation of
wave function collapse.

**Structureless
Patterns**



Each art piece presents a
“map” for viewers
to trace their own experience
of flow through fluid “landscapes”
of innumerable abstractions.

In these meditative “landscapes”,
the artwork and the viewer’s active imagination
interconnect.

They invite active contemplation
on the ephemeral nature of reality,
the beauty of uncertainty,
and the continuous flow of existence itself.

The experience is renewed
with each encounter
offering ever-evolving interpretations and
pathways to experiencing flow.

**Inviting
You into
Interpretating
Flow
Continually**



Arising out of inspiration from growing up
immersed in collections of
Modernist post-colonial Asian art,
and distilling global life experiences across
international law, human rights, diplomacy, and
interdisciplinary social innovation startups;

My art is a
cosmopolitan New Modernist
application of diverse
cultural and conceptual wellsprings.

They are embodiments of
nonduality:
traversing between worlds,
of balance within constant flow.

**Bridging
Dualities**





Nine Koi reimagines the auspicious East Asian motif of nine koi—symbols of abundance, perseverance and enduring fortune—through a synthesis of ink traditions and contemporary abstraction. Each fish is rendered as a concentrated silhouette of energy, privileging motion over detail. Orientation remains deliberately fluid: we may peer down into still water or gaze upward from below as daylight scatters across the surface. This oscillation of vantage and state—water/air, stillness/flow—invites a nondual reading, renewing an ancient emblem as living cultural continuity, while holding space for quiet contemplation.

Nine Koi

2023

*Ink, acrylic, and oil paint
on canvas*

180 x 153 x 11cm





Monsoon gathers the intensity of tropical rains into a dense field of subtly varied greens. Layers thicken like humid air, alive with chatter and motion. Forms are guided yet yielded, where gesture meets flow and chance. The work rests between seeing and sensing—heat, sound and growth in dynamic poise. Rather than depict a site, it evokes an atmosphere: thriving life under a heavy sky, buzzing, saturated, and unfolding without end—an understated immersion in nature's continual renewal, felt through breath, moisture, and the hush between downpours.

Monsoon

2025

Ink, acrylic and oil paint
on canvas

180 x 135 x 15cm





Mountain Reflection renders non-duality as a single experience across two canvases. The upper plane reads as sculpted alpine forms; the lower, their echo on a lake's surface, painted on raw, unprimed canvas that drinks pigment like water. Contoured supports make the mountains felt as relief rather than image, while their reflection dissolves edges into breath and light. Above/below, subject/reflection, viewer/seen—each distinction loosens. What remains is presence: a quiet field where form and mirror meet, inviting being over interpretation. The division between panels is felt, then forgotten.

Mountain Reflection

2020
Diptych

*Ink, acrylic and oil paint
on canvas*

270 x 215 x 30cm



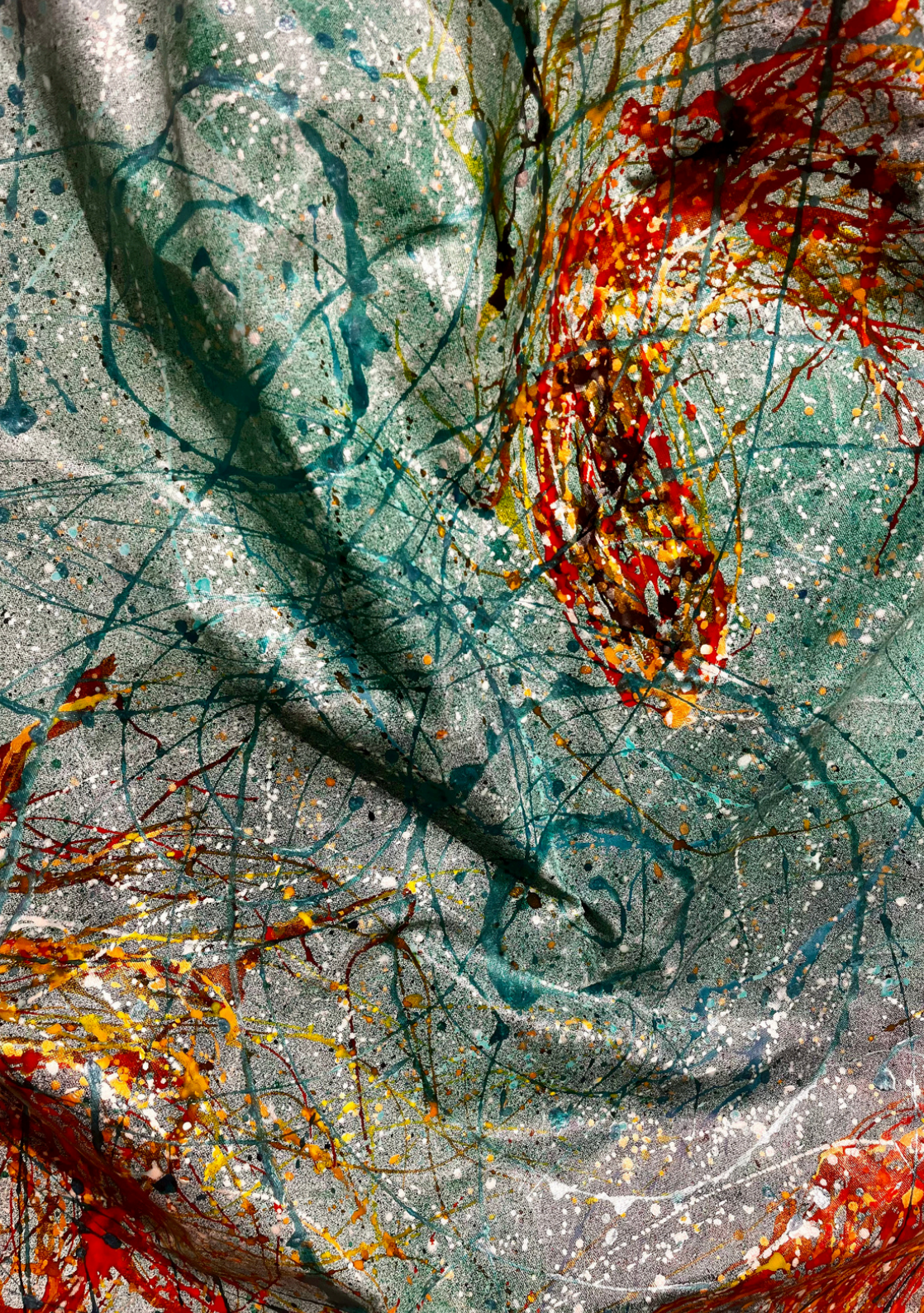


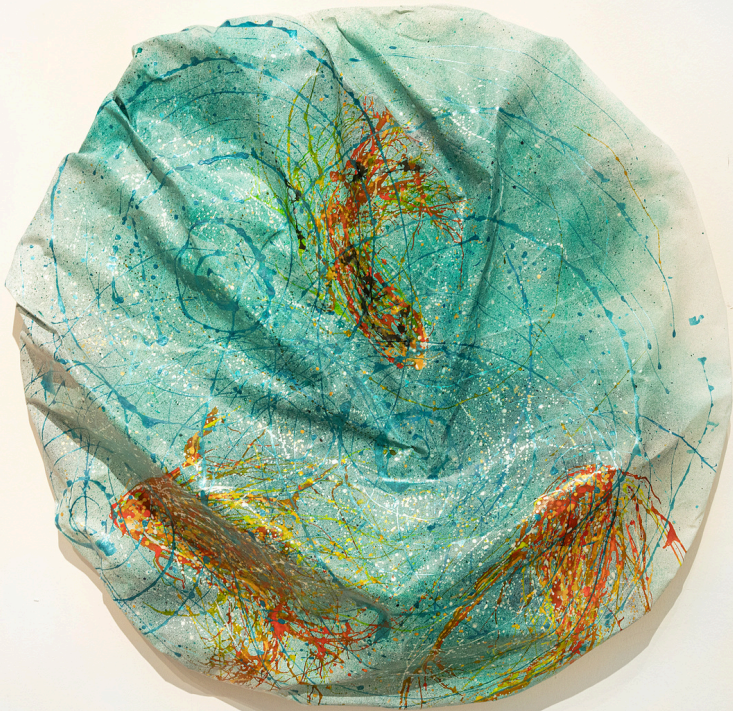
Orchid Fireworks flashes with lilac and lavender, an implied canopy of orchids flaring like night-sky bursts. The work translates Singapore's national flower from emblem to energy—motion, momentum, life-force. Petal clusters seem to leap forward, propelled by an invisible will to thrive. In ink and acrylic, fine articulation rides expressive flow; gravity, water and gesture coax forms that hover between botany and spark. Not depiction but sensation: resilience made luminous, beauty refusing stillness, a bloom both intimate and electrically alive.

Orchid Fireworks

2025
*Ink, acrylic and oil paint
on canvas*

160 x 130 x 23cm





“Goldfish Trinity” translates feng shui symbolism into a brushless field where three ‘fish’ are inferred as converging arcs and luminous nodes—vectors of prosperity, harmony, renewal. Blue-green undertows and shadowed pools stage the yin of water and receptivity; gold–orange radiance and silver scintillation answer with yang assertion. Metallic passages brighten with a viewer’s movement, flickering against matte depths to imply a soft yin–yang curve without outline. The work calibrates value, reflectivity, and flow so auspicious qi circulates as felt balance rather than figure.

Goldfish Trinity

2025

Ink and acrylic
on canvas

127 x125 x 15cm





Corals opens like a magnified field of life—an abstract glimpse of branching systems at the scale of cells and reefs. Vivid inks and acrylics bloom against a luminous ground, where saturation meets fine precision.

Forms ramify without symmetry, each gesture seeding another, motion without a single direction. The materials behave like nature itself: partly guided, largely shaped by flow and circumstance. What emerges is not a picture but a living system—order rising from near-chaos—where colour reads as a language of growth, memory and breath.

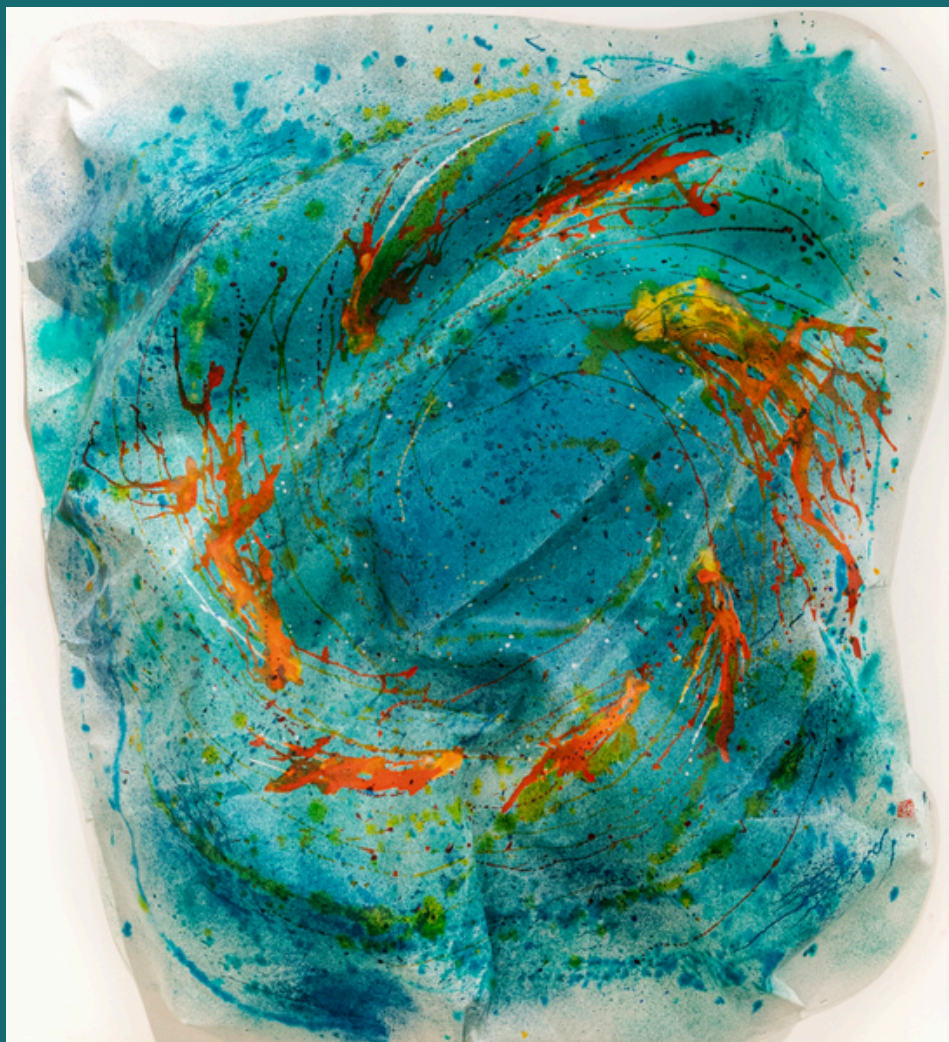
Corals

2020

*Ink, acrylic and
oil paint on
canvas*

180 x 150 x 6cm





Seven Koi distills the circular dance of seven ink-formed koi into a meditation on authorship and flow. Traditional East Asian ink practice meets canvas, where gravity, contouring and natural chromatography coax textures that balance intention with chance. Forms arise as moving silhouettes rather than illustration; no single koi leads. The work holds a poised tension—gesture and accident, structure and surrender—inviting viewers to step into the circle and sense how direction emerges from conditions already set in motion. A quiet inquiry into creativity's source and agency.

Seven Koi

2025

Ink on canvas

150 x 130 x 13cm





Orange Harvest channels the sensory rush of a sun-struck field at peak ripeness. Without depicting groves or figures, the canvas vibrates with hive-like motion—hands gathering, bees skimming blossoms, heat carrying citrus on the air. Mixed-media layers swing between control and release, translating objects into cadence: harvesters as rhythm, fruit as pulses of breath and color. Energy circulates like a closing cycle. A celebration of effort and abundance, it invites the viewer not to look at the field, but to feel it.

Orange Harvest

2022

*Ink, acrylic and
oil paint
on canvas*

180 x 120 x 22cm





Two Koi reveals a layered world: soft silhouettes gliding beneath a rippled surface, with petal- and leaf-like forms hovering above. Drawing on a philosophy of control and surrender, the composition is built in ink, acrylic and oil, then yielded to water and gravity; natural flow and chromatography settle into quiet strata. The koi are gentle presences rather than protagonists, their edges diffusing as if seen through motion. The work invites contemplation of beauty, impermanence and the unseen forces that shape perception.

Two Koi

2022

*Ink, acrylic
and oil paint
on canvas*

160 x 130 x 6cm





Zodiac '25 reimagines the Year of the Snake as an emergent sign rather than a scripted icon. Ink and acrylic traverse raw canvas; capillary flow and gravity uncoil a serpentine cadence that reads like a scroll unfurling. Calligraphic echoes persist, yet the brush gives way to process—form arriving through chance and attentiveness. The deconstructed body signals change, renewal, movement.

What appears is less depiction than becoming: a symbol discovered in its own making, inviting the viewer to sense motion and transformation before drawing conclusions.

Zodiac `25

2025

*Ink and acrylic paint
on canvas*

140 x 70 x 13cm





In this piece, butterflies navigate an abstract urban landscape—greys, blacks, and angular buildings dissolving into geometric forms. Each flutter initiates a ripple, their subtle movements multiplying endlessly across the canvas. Triangular abstractions echo their forms, fragmenting and reflecting the chaos and order of the city simultaneously. The work captures the tension between fragility and impact, stillness and motion, small causes and expansive consequences. Light and shadow interplay across the composition, hinting at unseen forces, while the butterflies' ephemeral presence disrupts the rigid structures around them.

Butterfly Effect

2024

Ink and acrylic on canvas

175 x 150 x 19cm





Mountain Quartet comprises four sculpted canvases that read like an aerial glimpse of a mountainous peninsula—landforms seen from high above. Organic silhouettes and earthen hues recall Pangea's ancient convergence, while each mobile panel echoes the slow, continual drift of islands and continents. The work balances stability and change, intention and emergence, inviting a meditative sense of geological time. Delicate yet elemental, it becomes a model for unseen forces—tectonic, tidal, atmospheric—reminding us that even the most solid forms are expressions of subtle flow.

Mountain Quartet

2022

Quadriptych

*Ink, acrylic and oil paint
on canvas*

380 x 190 x 25cm





Stream of Consciousness carries streams of gold, silver, blue, and copper, stretching across the canvas in continuous motion. As light moves over the metallic tones, the lines shift and shimmer, appearing almost alive. Each strand resists closure: no dead ends, only continuations—like neurons firing, like thought itself in motion. The work immerses the viewer as if underwater, where sound recedes and one hears only the inner hum of the mind. The quiet soundtrack of this piece is that subtle “shhhh” of consciousness: alive, unbroken, endlessly flowing.

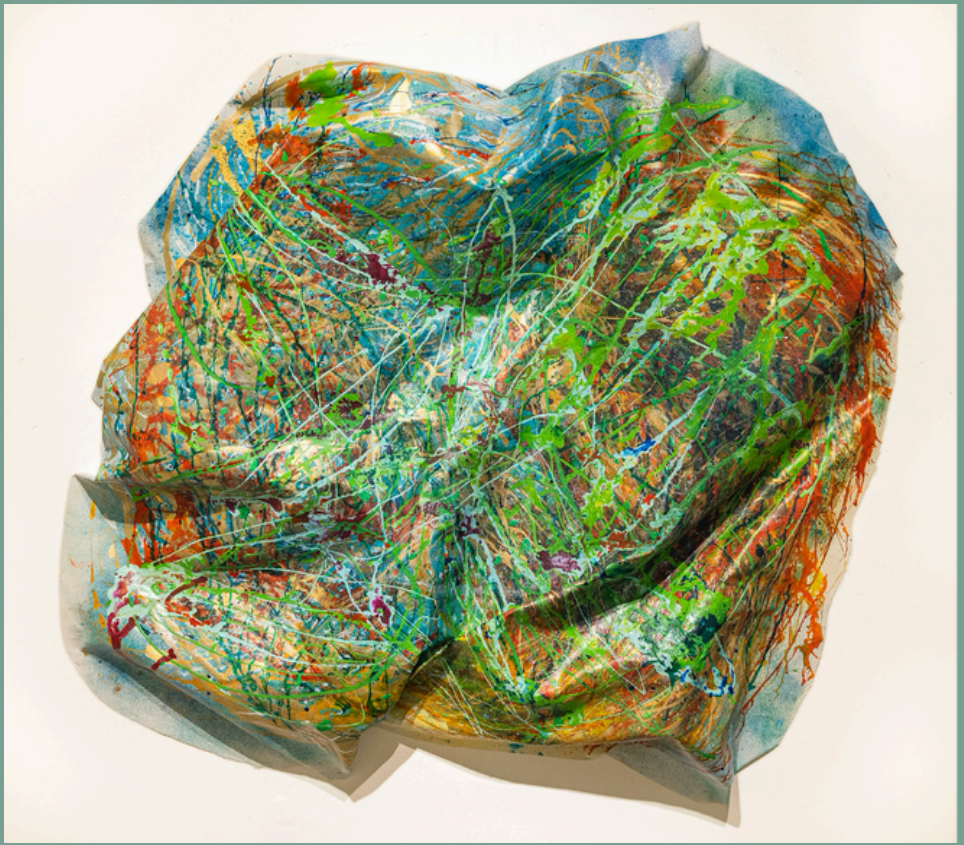
Stream of Consciousness

2025

*Ink, acrylic,
and metallic pigments on
canvas*

200 x 150 x 27cm





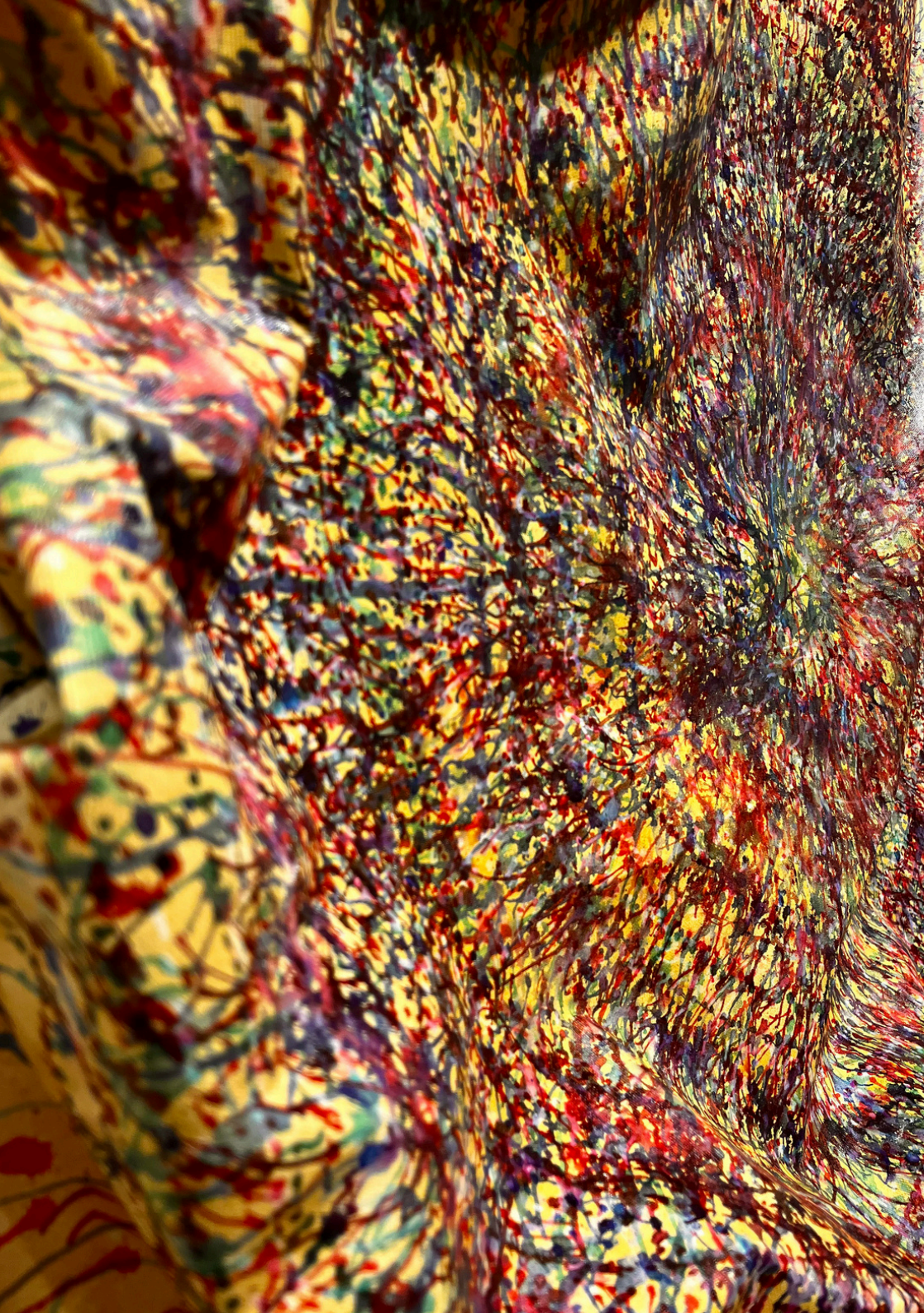
This radiant abstraction channels the flowing energy of renewal, echoing the phoenix's cross-cultural symbolism of resilience, vitality, and transformation. Swirling currents of red, gold, and turquoise radiate dynamism, suggesting movement toward growth and illumination. The layered interplay of forms invites each viewer to uncover rhythms of harmony within apparent complexity. Here, rejuvenation is not a singular act but a continuous unfolding—an embrace of flow, abundance, and possibility, where revitalisation arises through the ever-shifting patterns of creative becoming.

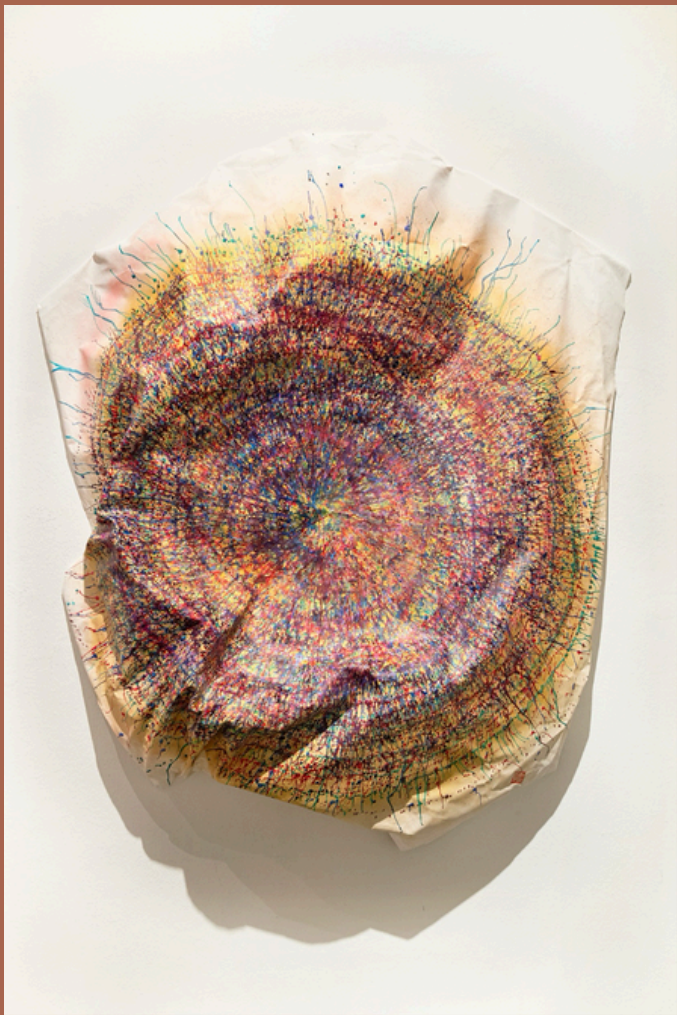
Phoenix

2025

*Ink and acrylic
on canvas*

150 x 145 x 17cm





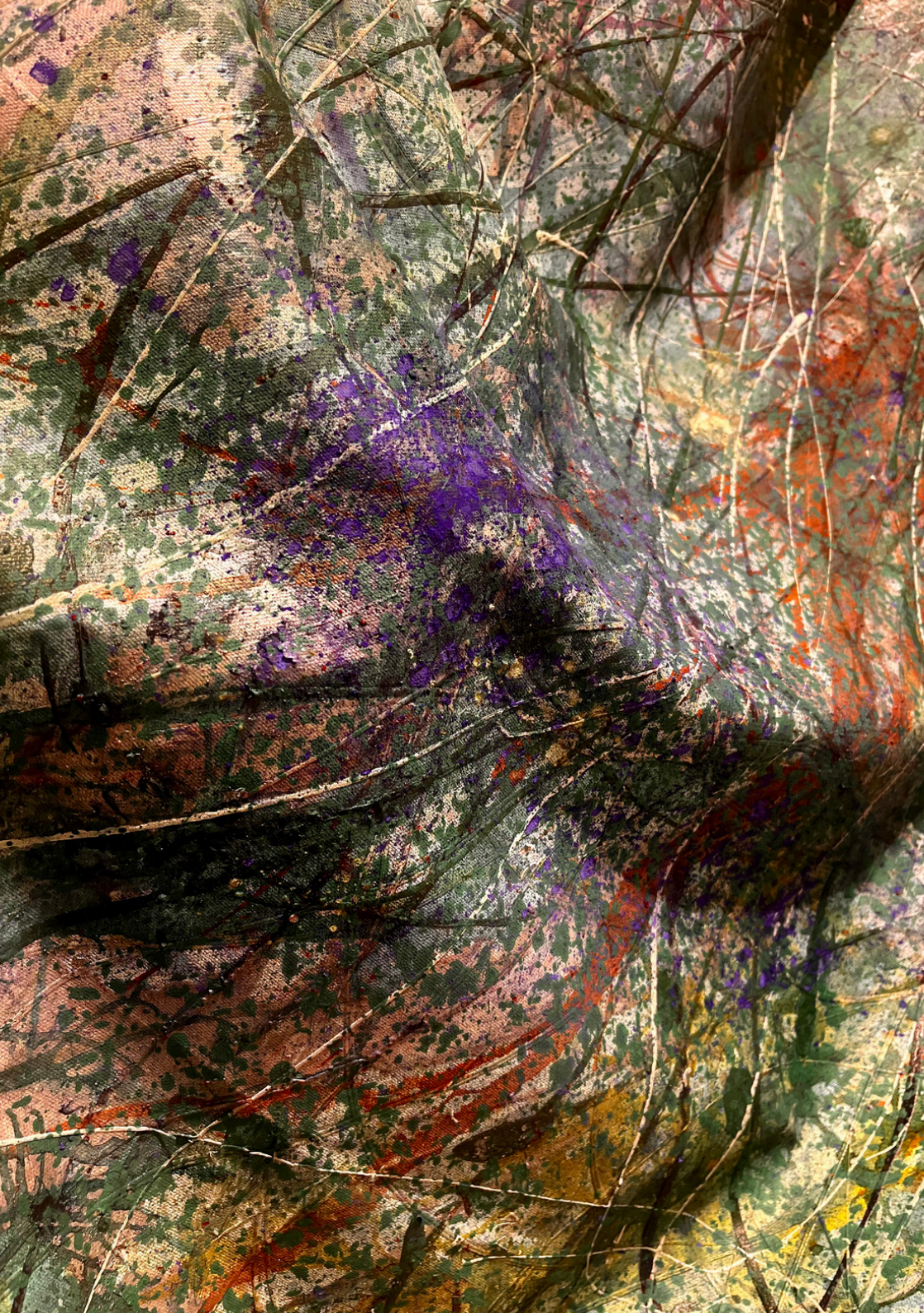
At first glance, a cluster of concentric circles appears uniform, mechanical, almost infinite in its repetition. Yet a closer look reveals each circle's distinctiveness—an intricate celebration of individuality within structure. Earthy, tribal-inspired colours lend the piece a ritualistic energy, evoking ancestral patterns and ceremonial rhythms. The circles radiate outward, a pulsating motion from the centre that suggests growth, transformation, and collective unfolding. The work balances precision with organic imperfection, geometry with intuition, repetition with variation.

Blossoming

2022

*Ink and acrylic
on canvas*

140 x 125 x 17cm





Blue Emerald is a large, immersive tableau that envelops viewers in the charged hush of a jungle at dawn. Electric teals, humid blues, and pulsing emeralds surge like sap through shadowed canopy, suggesting growth that insists on itself despite entanglement. Vines coil as vectors of possibility; leaves flicker like signals in uncertain light. Depth builds in strata, inviting the body to wander while the mind recalibrates. Here, vitality is both compass and mystery, multiplying pathways toward becoming amidst unfolding uncertainty.

Blue Emerald

2021

*Ink, acrylic
and powder pigment
on canvas*

220 x 180 x 21cm





Character of Home takes the Chinese character Jia (家), and reimagines it through the contemporary language of graffiti. Here, tradition meets modern expression, echoing the way Singapore itself balances heritage with innovation.

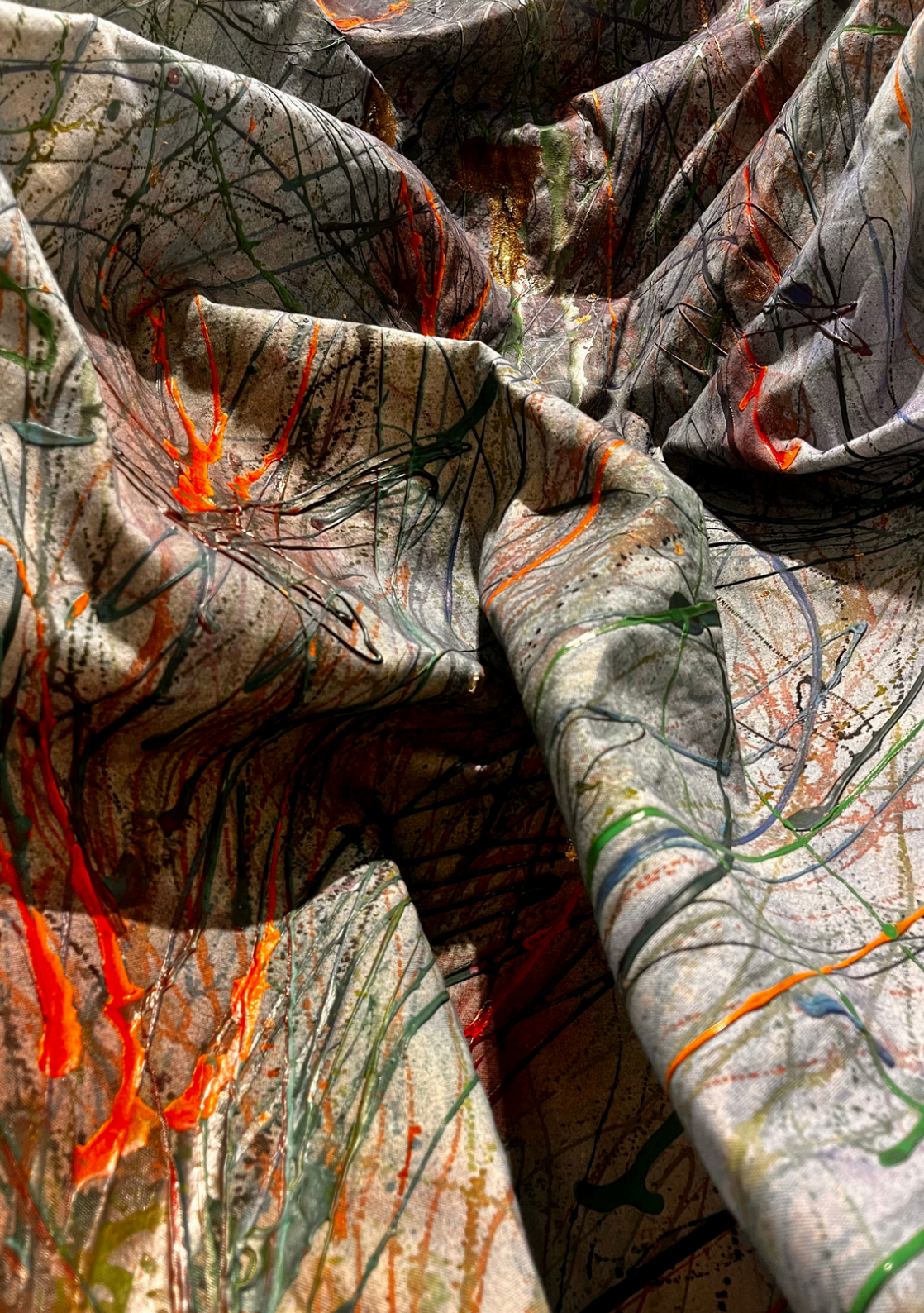
The work reflects on home not as a fixed idea but as something living—rooted in the past yet always unfolding. Painted with energy and immediacy, the character becomes both symbol and atmosphere, reminding us that home is built through memory, community, and care.

Character of Home

2024

Ink and acrylic on canvas

160 x 130 x 10cm





“Birds of Paradise” opens like a gap in tropical canopy on raw, untreated canvas. Scale invites breath; light drifts in greens and sunbursts. Bird and plant meet—a lift of wings, a flare of bracts—where freedom and change align. Pigment soaks and halos, honoring the canvas’s plain truth. Arcing sweeps, small clearings, and wind-borne fades suggest the release that makes rising possible. The picture hovers between bloom and sky-paths, pausing before the next ascent—letting go as the quiet engine of flight.

Birds of Paradise

2019

*Ink, acrylic, and
oil paint on canvas*

275 x 150 x 30cm



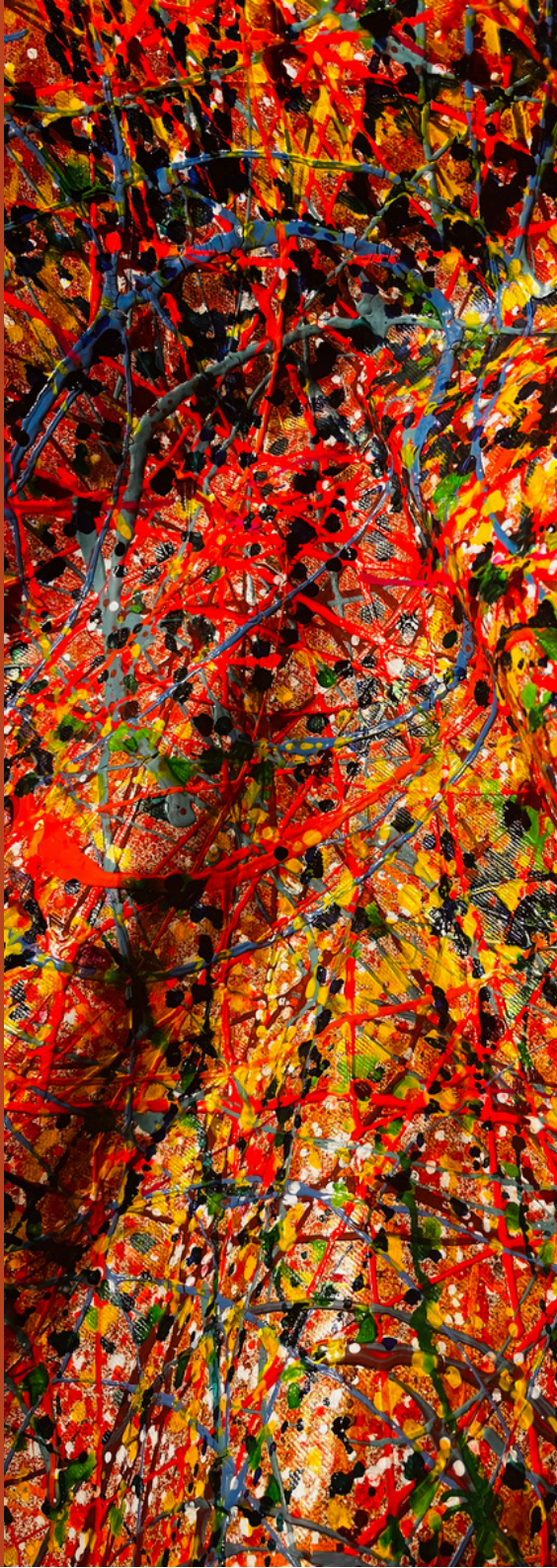
Excerpts of:

New Modernism Expressed as Philosophy of Flow

A Critique of I.C. Koh's Art *by Woon Tai Ho*

"Not every generation produces an artist who attempts to move beyond the familiar language of form and colour. I.C. Koh does so with a boldness that is at once experimental and deeply contemplative. His canvases do not behave like obedient surfaces; they behave like weather. Paint appears to fall into being rather than sit upon it, and the canvas seems to take on the currents of air and the tug of gravity before it is finally led to hold a shape. What results is neither painting as we have known it nor sculpture in any traditional sense. It is an in-between, a breathing third state, where pigment becomes landscape and wall becomes terrain. The lineage of Jackson Pollock and Henry Moore passes through here, certainly, gesture on one side, form on the other, but the point of arrival is not quotation. It is synthesis, and it feels new."

“To stand before one of these canvases is to enter a slow conversation. First there is colour, then fold, then light, then the awareness that your own looking has a tempo. You test the edges of a ridge with your eyes and find a softness where you expected hardness. You move a step to the left and the shadow that had gathered like a thought lets go of itself and becomes air again. Nothing about the experience is theatrical, but everything is alive. The wall becomes less wall than weather; the work reveals how a room holds time. This is why the pieces feel generous without becoming decorative. They do not demand assent; they permit attention. Their confidence is quiet. They carry history without carrying weight, and they allow the viewer the dignity of discovery. In an art world that often mistakes volume for conviction, that quietness reads as strength. It also reads as care, for materials, for process, for the person standing there trying to understand what it is that has changed in the room.”



“In the end, the ambition is modest and immense at once. The artist sets in motion a sequence of events, listens to what materials and forces have to say, and then shapes the conversation until it can stand on its own. The rest is entrusted to light, to time, to the play of attention. No single sentence can conclude that; no single photograph can carry it. What stays with you is the sensation of having met something that continued after you left, a pulse you can hear if you are willing to be quiet long enough. The wall, in this practice, is not a passive ground but an instrument. It takes the role a room gives a piano: a body that can be tuned by light and touched by time. They give you a reason to look again tomorrow. Materially, the surfaces record a chain of decisions that are often invisible in the final calm. The choice of viscosity calibrates how far a colour can travel before it settles. When the work is finished, it reads as inevitable, which is the surest sign that the difficult decisions were the right ones.”

Woon Tai Ho,
is an art critic, writer, and art collector.
He is the Founder of Channel News Asia
The Full Version of his Critique is available online

