



Anchors of Meaning

Multi-hyphenate creative Caroline Lim's new home by Edmund Ng is a refined sanctuary in which her art collection shapes everyday life *By Asih Jenie*

Caroline Lim is many things. An illustrator, author, seasoned HR professional and art collector with a distinct fashion sense and homes to match, readers of *Tatler Homes* knew her by her previous abode in central Singapore, renovated by Edmund Ng, whom she met through her best friend Jazz Chong, gallerist and Ng's wife.

That residence featured a black, white and red colour palette, with singular details like a living room in the attic and, of course, artworks tastefully showcased throughout. It graced the cover of *Tatler Homes Singapore* in 2022 and was crowned the Best Use of Art winner at the following year's Tatler Homes Design Awards.

Lim recently moved to a new house, designed again by Ng, along with her expansive art collection and her journalist husband Andrew



Webster's vintage car collection. Here, she tells us more about living with art and the art of living.

LIVING WITH ART

Lim notes that certain works set the

rhythm of the house, almost like beginning a conversation that the architecture and interiors continue. To her, art is not to be cordoned off and admired from afar; it is part of daily life. "I've always wanted the art





This page, from top: Animal motifs enliven a sitting area in black and white with red accents; Daisy Boman's Bo-men figures appear throughout the house, both indoors and out including this trio in the garden, which are Lim's most recent acquisitions

Opposite page, from top: Once displayed in the attic of her former home, this portrait of Caroline Lim by Spanish artist Lita Cabellut now anchors the open-plan living and dining area; Lim photographed with Chinese artist Zheng Hong Xiang's rhino painting in the background; this hyperrealistic brush painting by Korean artist Lee Jung Woong complements the monochromatic sitting area and is a favourite with Lim's guests



paintings; their illusionary quality sparks questions about whether the brush is real or painted. Sculptor Daisy Boman also holds a special place in Lim's collection, her life-sized Bo-men figures adding presence to the interiors. Lim values them as powerful artistic statements and as reminders of their friendship.

EVERYDAY SANCTUARY

Although the house brims with art, it is also designed for living, and the experience of moving houses has changed how she acquires new works, making her think more carefully about how each piece will converse with the others.

"Begin by creating a home that feels like your sanctuary. Once you're at ease in the space, let the art naturally grow into it," she advises.

Asked if, with hindsight, there is one feature Ng insisted on that she wasn't convinced by but later turned out to be a brilliant idea, she points out the shaded swimming pool. "Edmund proposed an overhang from the second floor. At first, I didn't anticipate how impactful it would be, but it means I can swim comfortably, rain or shine."

Her favourite spot is the picture window overlooking the indoor garden, where shifting daylight animates the artworks around it. These moments embody her belief that a home should be a sanctuary before anything else.

to feel like part of the family—lived with, rather than looked at from a distance," she says. This philosophy guided her collaboration with Ng in shaping a home that balances comfort with curation. Ng shaped spaces that allow the art to breathe while remaining inviting.

She stresses that while lighting and careful placement support the works, the house is "first and foremost a home. The art is here to 'enrich daily life, not to dominate it'. Artworks are encountered in hallways, alongside seating or framed by windows, becoming integral to the flow of home life rather than rarefied showpieces.

SPATIAL DIALOGUE

Lim shares that she sometimes

lives with a piece until it feels right, reflecting her instinctive placement process. Certain pieces naturally became anchors in the new house, setting the tone for the rooms.

Her favourite is a diptych by Zheng Hong Xiang depicting a white rhino and a human hand, enclosed within a box. The bold scarlet and muted grey hues, she explains, capture the fragility of an endangered species against the force of humanity: "Zheng's exploration of existential paradoxes, the individual versus society, and humanity's imposition on the natural world gives the piece a profound sense of urgency."

Guests, in her observation, often gravitate to Korean artist Lee Jung Woong's hyper-real brush