

Honouring our earthly roots and spiritual sources

SIN SIN MAN

HANAFI

M. IRFAN

NASIRUN

S. TEDDY DARMAWAN

artists from Hong Kong and Indonesia

START

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***Honouring our earthly roots
and spiritual sources***

an introduction

In this fast-changing world where digital technology and computers are dominating our daily lives, it is important to not lose sight of where we came from. We are earthly beings, who derive life sustenance from our natural surrounding. Uprooted, we will be spiritless - just a husk without essence.

Hong Kong artist Sin Sin Man and Indonesian artists Hanafi, M. Irfan, Nasirun and S. Teddy Darmawan understand this concept very well; it informs how they live and work. Evident in their works is how they relate to their earthly roots and spiritual sources. Their use of natural material and hands on techniques are not accidental. The warmth of authentic human touch flows from the maker through the works; a personal reaching out from one human being to another, connecting us together.

These artists are honouring and celebrating their earthly roots and spiritual sources while appreciating the unstoppable modern progress around them.



Sin Sin Man | 10 YEARS AFTER
wool, dull silk, hand-tufted | 150 x 200 cm | 2013 | Limited Edition of 10



Sin Sin Man | **COMMUNITY** an installation | teakwood | dimension variable - occupying approx. 250 x 250 cm of space | 2014



Sin Sin Man | **NEST, HOME, SANCTUARY** teakwood | dimension variable - occupying approx. 200 cm wide of space (highest piece is 35 cm) | 2014 | Limited Edition of 6



**Sin Sin Man
BARONG KET**

Protector of the Universe, Representative of God and Good Spirit
925 sterling silver, 24K gold, emerald
2014

Limited Edition of 6



**Sin Sin Man
BARONG KET II**

Protector of the Universe, Representative of God and Good Spirit
925 sterling silver, 24K gold
2014

Limited Edition of 6



**Sin Sin Man
BOMA**

The protector of anything that grows on Earth
925 sterling silver, 24K gold, emerald
2014

Limited Edition of 6



**Sin Sin Man
BOMA II**

The protector of anything that grows on Earth
925 sterling silver, 24K gold
2014

Limited Edition of 6



**Sin Sin Man
SUBALI**

The Son of Supreme God Indra, Gifted with leadership skills and love for his people
925 sterling silver, 24K gold, emerald
2014

Limited Edition of 6



**Sin Sin Man
GANESHA**

The Lord of Knowledge and Education
925 sterling silver, 24K gold, emerald
2014

Limited Edition of 6



**Sin Sin Man
LIGHT I**

925 sterling silver, 18K gold
2014

Limited Edition of 10



**Sin Sin Man
LIGHT II**

925 sterling silver
2014

Limited Edition of 10



Sin Sin Man
LIGHT III
925 sterling silver, 18K gold
2014

Limited Edition of 10



Sin Sin Man
GEM TROVE I
teak wood
9 x 55 x 23.5 cm
2014

Limited Edition of 10



Sin Sin Man
GEM TROVE II
teak wood
9 x 38 x 31 cm
2014

Limited Edition of 10



Hanafi
IN THE DRAWER
wood, paper, acrylic
63 x 55 x 32 cm
2013



M. Irfan
TOP SECRET
metal
145 x 43 x 42 cm
2015



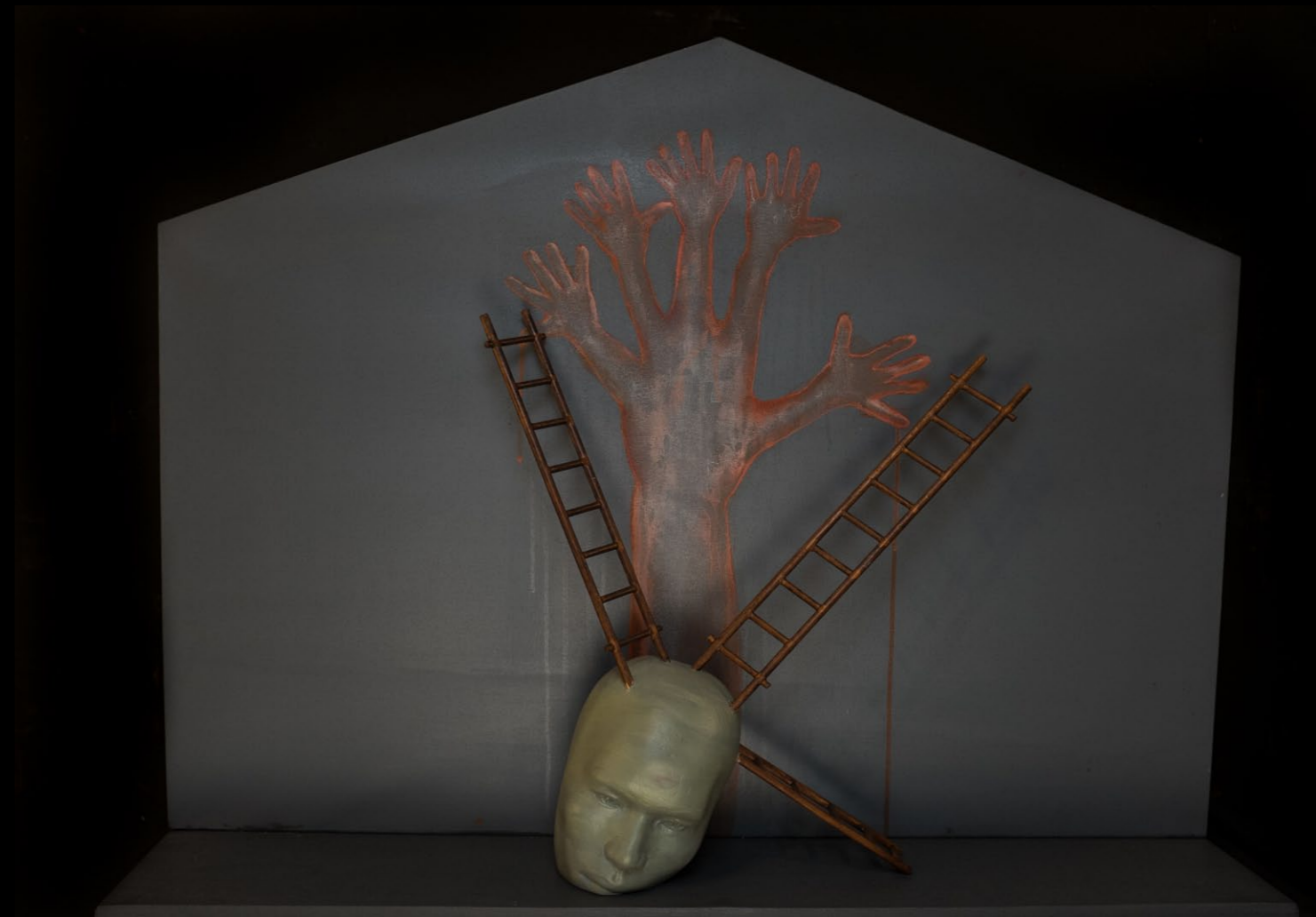
Nasirun
COOL CONTEMPORER
mixed media
143 x 53 x 56 cm
2013



S. Teddy Darmawan
FLOATING
polyester, acrylic on canvas
80 x 100 x 20 cm
2010



S. Teddy Darmawan
PLANTING SEEDS IN THE SKY #2
aluminum, acrylic on canvas
80 x 100 x 20 cm
2010



S. Teddy Darmawan

TREE OF HOPE

polyester, wood, acrylic on canvas

80 x 100 x 20 cm

2010

ARTISTS' BIO

Sin Sin Man

Hong Kong

Sin Sin Man's passion is to transform raw materials into beautiful things, elevating them into art that we should surround ourselves with in our daily life. Art, for her, is a way to live; to communicate without words in expressing our authentic selves. Over the past decades, Sin Sin Man has created many things as her inspiration knows no boundaries. Her particular love for textile and three-dimensional shapes results in elegant silhouettes with unexpected details that make up her signature style.

In the early 80's, after China opened its doors, Sin Sin Man traveled to Shantou in Guangdong Province and discovered many hidden gems. The beauty of indigenous crafts and culture there enthralled her. Inspired by the skillful craftspeople and their handiworks, Sin Sin Man explored and collaborated with them in their home-workshops to create artifacts. This led her to begin designing bags in 1984. Later she branched out to accessories and jewellery. By 1999, she was an internationally successful designer and developer for products of well-known multinational corporations, top brands and licenses such as: MTV, Star TV, Warner Brothers, Disney, Billabong, Fossil, Guess, Stussy, Quicksilver, and more...

A free-spirited and hands-on artist, Sin Sin Man frequently travels across the globe. She loves to explore, collaborate with and contribute to the local traditional crafts, art and culture. She explored many parts of Asia, where she continues to work alongside traditional craftspeople in remote studios in Indonesia, Cambodia, Laos, Nepal and Mongolia. These experiences she incorporates in her own design by using traditional textile, paintings and craft techniques – with a contemporary twist. Sin Sin Man has also collaborated with contemporary visual artists on textiles, jewellery and environments.

In 1998, Sin Sin Man fell in love with a four-storey building from the 1930's in On Lan Street, Central, Hong Kong, where she set up her own atelier. A new chapter of her life has begun where she started to create purely to express her very own vision of reaching balance through art and beauty. Apart from showcasing her own work, which takes shape in the form of wearable art, Sin Sin Atelier became also a platform for creative minds from all over the world. The Atelier is an art and design environment where Sin Sin Man develops and communicates her belief that art should be present in every aspect of our lives, from things we wear to spaces we inhabit.

At the same time, Sin Sin Man built three state of the art villas in Bali to create a well-balanced life between the hustle and bustle of Hong Kong, and the contemplative quiet in Bali. The villas are set amongst the lush paddy fields and given meticulous attention to aesthetic details: from breathtaking architecture and gardens with swimming pools, to the eclectic choice of furniture, inspiring artworks, flower arrangements and meals.

During her frequent visits to Indonesia, Sin Sin Man came to know the work of Indonesian contemporary artists - which inspired her to establish Sin Sin Fine Art in 2003. Since then, she has worked with more than 40 artists and curated more than a hundred art exhibitions - showing artworks from many parts of Asia, Europe and the US. Her opening night events are legendary.

After over a decade of committing herself to settle down in Hong Kong, Sin Sin Man is now ready to start the next chapter: to go out and explore new challenges. Lately, Sin Sin Man has also conceived sculptures and installations using natural materials, incorporating traditional techniques that she blends with her unique sensibility. In her hands, tradition becomes sensuous and intimate within a contemporary framework whereas the transformative capacity of the materials enchants a life caught in transition. Sin Sin Man just lets the sources of her creative life unfold in front of the viewers' eyes and hopes they will be captivated as she always has been.

Hanafi studied painting at the Indonesian School of Fine Arts in Yogyakarta (now the Indonesia Institute of the Arts). Moving to Jakarta in the 1990s, where he currently lives and works, Hanafi soon gained a reputation for his luminous, abstract paintings which subtly convey the sense of an interior, meditative world. Yet at the same time Hanafi's paintings present another kind of vision of the Indonesian earth. His recent paintings are like poetic, abstract 'mindscape'-- fascinating intersections of abstract formalism and a kind of sensory realism that are played out on both a conceptual and painterly level. His compositions have a minimalist aesthetic that has been compared to the Japanese Mono-ha tradition. But the artist has also embedded a subtle quality of realism in the spatial relationships between the abstract forms, echoing both the relationships of natural forms in a landscape, and the sensation of being physically and emotionally present within that landscape. Or to put it another way, Hanafi's organic arrangements of space and sensuous form are like sensory maps of the felt experience, within the physical presence of the natural world.

Hanafi's elegant, muted colour palette is unique: his deftly mixed tones of light brown, gold, blue, grey and white seem infused with the luminosity of natural light. At once transcendent and rooted in the earth, Hanafi's art seems to emerge intuitively rather than deliberately from a kind of open, meditative space within the heart of existence itself.

Has been with Sin Sin Fine Art since 2011.

Full CV in PDF : http://sinsinfineart.com/artists-cv/Hanafi_CV.pdf

M. Irfan
Indonesia

Muhamad Irfan studied painting at the Indonesia Institute of Fine Arts in the 1990s where he was a founding member of the influential Jendela Art Group. Since that time, Irfan has worked independently in a variety of media, including painting, sculptures and constructions. Yet in every work, the artist seeks — and almost always attains — a kind of technical perfection in which one discerns a level of deliberation and meticulous calculation that borders on engineering and craft. What gives Irfan's art its unique power is the fusion of this technical virtuosity with a kind of visual framing that imparts a particular, philosophical point of view. Over the last few years, Irfan has focused on creating detailed depictions of bridges, railroad tracks, locomotives, airplanes — manufactured, objective, unemotional structures which are yet fraught with complex subtexts of departure or homecoming, motion or stasis, travel or displacement, reunion or separation.

Has been with Sin Sin Fine Art since 2008.

Full CV in PDF : http://sinsinfineart.com/artists-cv/M_Irfan_CV.pdf

Nasirun studied painting at the Indonesia Institute of the Arts Yogyakarta (Institut Seni Indonesia). He currently lives and works in Yogyakarta. Magically and almost manically creative, Nasirun moves freely between painting, carving, sculpture, drawing, installation, gardening, collecting and restoring as he invents a colourful mythological world of his own creation—with himself as the questing figure at its centre. The conceptual and formal materials of Nasirun's exuberant creations are drawn from the spiritual and cultural realms that resonate most strongly with him. His work is infused with themes reflecting his deep belief in Muslim spirituality; his identification with the moral narratives and visual symbolism of the wayang kulit puppet theatre traditions which are integral traditions within Indonesia; and his passion for the creative spirit of the people. In his own words, Nasirun 'uses the brush to pray.'

Nasirun's technical mastery of brushwork and impasto, his brilliant colour palette, and his beautifully wrought detail give his works a sophistication that acts as a wonderful counterpoint to their wild inventiveness. In his monumental oil painting *Mudah- Mudahan Allah Setuju Enyong Modern* (2010), which translates as 'I Hope Allah Doesn't Mind If I'm Modern', Nasirun uses his own silhouette to create a portrait of a winged angel (wearing a Muslim hat) painted in a field of pure white colour with a delicately textured ground. The figure is set against a dark background punctuated with a shower of tiny, fantastical trees and plants in jewel-like colours. When asked about the significance of the imagery, Nasirun said that the 'the angel represents the human's fundamentally sacred nature' but our behaviour determines 'whether our heart is black or red.' And he warns that as 'guardians of nature' we are failing in our mission: the shower of plants, he said, can either be read as 'meteoric rain' or as the 'plants, floating.' Nasirun's carousel horses were salvaged from an old junkshop and repainted (or 're-magicked') into life by the artist, while his brilliantly painted wooden panels use as their central motifs another kind of found object, the royal kraton stamp of approval from the old metal boxes used for consumer products in the past. For Nasirun, the sacred and the joyful can be found everywhere, if one only has the eyes to see.

Has been with Sin Sin Fine Art since 2009.

Full CV in PDF : http://sinsinfineart.com/artists-cv/Nasirun_CV.pdf

S. Teddy Darmawan

Indonesia

S. Teddy Darmawan, known as S. Teddy D., studied painting at the Indonesia Institute of the Arts (Institut Seni Indonesia) in Yogyakarta and has been a fixture on the Yogyakarta arts scene ever since. S. Teddy D.'s explosive energy finds expression in a range of media, from paintings, drawings, installations, sculptures to performance art. In his energetic, passionate and often humorously ironical work, S. Teddy also creates a kind of mythological world: a mythology of the everyday populated by images of his family, his friends, the family dog, his neighbourhood, military symbols (his father was an army officer), things that he sees on the street or images that accost him on TV, and, of course his own self-portrait, standing alone or inserted into different contexts. He even creates literal theatres for the dramas of the everyday: small stage-like constructions in which objects symbolizing isolated moments in his life are theatrically arranged.

Like Bob Sick Yuditha and EddiE haRA, S. Teddy is drawn to counter-cultural emblems, and graffiti and tattooing are just as important methods of self-expression for him as are painting and sculpting. Recently S. Teddy has been fascinated with the spontaneity and irrevocability of painting with Chinese ink-and-brush on paper, and his latest series of ink-on-paper works shown here reveals the masterful way the artist has infused the spontaneous strokes with a sense of his own vulnerable humanity.

Has been with Sin Sin Fine Art since 2008.

Full CV in PDF : http://sinsinfineart.com/artists-cv/S_Teddy_Darmawan_CV.pdf

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