

REACH

Andy Dewantoro

M. Irfan

Fung Ming Chip

Putu Sutawijaya

Rick Lewis

S. Teddy D.

Tilo Kaiser

Vincent Cazeneuve



This booklet is published on the ocassion of REACH, a group exhibition featuring works by Andy Dewantoro, M. Irfan, Fung Ming Chip, Putu Sutawijaya, Rick Lewis, S. Teddy D., Tilo Kaiser and Vincent Cazeneuve at Sin Sin Fine Art, Hong Kong, May - June 2013.

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Sin Sin Man

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Foreword

Sin Sin Man

The year 2013 marks the 10th Anniversary of Sin Sin Fine Art. Ten years ago, I felt compelled to open my doors to show works of art to which I found myself irresistibly drawn. This has led to long-lasting friendships between me and the artists - and also, between the artists themselves despite the fact that most of us live in different parts of the world and don't see each other much. Over the years, we found kindred spirits and inspirations in one another - stretching across geographical boundaries and cultural differences.

This has brought me to present the ten artists in REACH through five dialogues, demonstrating how one artist's unique aesthetic expression interacts with that of another. While this interaction might not be obvious at first, upon closer observation I think viewers will be able to see it. There is a common ground that joins these artists together. One example here is how Putu Sutawijaya's deeply spiritual belief -- which informs his artistic exploration, mirrors Vincent Cazeneuve's zeal and determination to, against all odds, master Chinese lacquer techniques and make it his own. Fung Ming Chip and Rick Lewis share the play of distilling the essence of lines and space, while S. Teddy D. and Tilo Kaiser engage with what seems like their inner child having fun painting spontaneously; nevertheless, there is an unmistakable serious undertone beneath their works. Andy Dewantoro and M. Irfan, on the other hand, are both keen to investigate man-made structures seemingly devoid of human presence, and yet the human touch is always present in their works. The most apparent is perhaps the common ground between the acclaimed sound artist Akio Suzuki and his partner the artist/choreographer Hiromi Miyakita who are going to open the show with their unforgettable performance.

All ten artists are hardworking artists who believe in what they do. Nature holds a special place for each of them as an endless source of inspiration. They concern themselves with historical and philosophical aspects of their work. Last but not least, they all have a great sense of humour! All this, I believe, can be perceived in the outstanding quality and values of their works.

I hope you enjoy viewing them as much I enjoyed bringing them together!

Revelations of Night and Day: The Paintings of Andy Dewantoro and M. Irfan

Valerie C. Doran

Viewing the paintings of Andy Dewantoro and M. Irfan, is to feel as though one is journeying between night and day—literally, figuratively, and metaphorically. Dewantoro's haunting, shimmering landscapes, painted in a reductive palette of black, grey, and white, seem infused with the cold luminescence of moonlight. Dewantoro's intelligent brushwork creates an effect that is at once impressionistic and strangely cinematic, at the same time lending to acrylic and canvas the subtle tonality and wash-like layering of ink painting. Viewed at a stark distance, the only trace of human presence in these shadowy worlds is found in the spectre of singular, isolated houses hovering on the enigmatic edges of the natural world: a modernistic box of a house with huge empty windows, perched on a cliff (Silenced by the Night #1, 2013), or a farmhouse-style compound seeming to dissolve against the background of an encroaching forest (When The Lights Go Out, 2013). Even Dewantoro's lone sculpture in the show, The Forgotten (2011), a resin maquette of an old factory building, seems spectral, remote and moonlit. These buildings seem empty, yet somehow not wholly abandoned, as though an imprint of their absent inhabitants still lingers, bound within the structure, having become part of its metaphysical architecture, its walls of memory.

The dream-like quality of Dewantoro's compositions derives also from the artists' particular process of construction. He builds his images from the juxtaposed shards of his own visual experience: the architecture of European cities, the suburbs and forests of Indonesia, photographs he has taken in his travels, paintings by Turner and Constable, random images encountered on the street or on the Internet. Yet somehow his landscapes seem both authentic and strangely familiar. Dewantoro is painting a recognizable moment of stasis: the structures we once built and inhabited, on the verge of being reclaimed by the wilderness both within and outside us.

In contrast to Dewantoro's auratic worlds, Irfan's mixed-media paintings are super-realistic, sharply focused depictions of precise, mechanical structures — tightly framed views of the girders of bridges (Jembatan, Strong) and portrait-like depictions of the kinds of tools used to construct them (Alat Bantu #1, Alat Bantu #2, 2013)). Irfan paints structures he has known, touched, and travelled across. The bridge, for example, is one he has visited and photographed many times on the island of Java. Like Pop artists before him, Irfan's process is to remove the

man-made object from any background or context, and depicts it as pure, unadulterated subject. His precisely rendered images appear clean-edged and solid, brightly illuminated in the full light of day. Yet what gives Irfan's work its unique brilliance — and sets him apart from the Super-realist or Pop artist—is the way his eye does not stop at the surface, but continues to zoom in ever more deeply, moving beyond the precise configurations of plane and construct to a deeper investigation of the cellular terrain within. As he paints the variegated shades of metal, the patches of rust, the pattern of random scratches, the spaces between the joins, he reveals interior maps of form, colour, movement, energy. In his paintings, one discovers not only the structural beauty in the ordinary, but also a whole existential cosmos embedded within the materiality and historicity of a girder or a wrench.

It is interesting to note that it was the artists themselves who initiated the idea of exhibiting their work together. By their own account, Dewantoro and Irfan had previously known of and admired each other's work, but had never had the chance to meet. When in the recent past Dewantoro had occasion to travel to Yogyakarta, they arranged a meeting and spent hours talking together, discovering many shared sensibilities—not least a strong spiritual faith (both are from deeply religious Muslim backgrounds). The pull they felt in each other's work can be understood, for even as the approach and style of their works differ so dramatically, connections are apparent on other, deeper levels. In both artists' work, representations of the human form are virtually absent: yet the human presence is tangible in the strong existential pull between the viewer and the vision represented. Confronted with their imagery, one feels transported, as though one had once looked through the empty windows of that house; or moved beneath the soaring girders of that bridge.

Irfan's vision is forward-moving, investigative, revelatory, pulling us along with him as he zooms ever deeper in to reach the cellular energy at the core of things. Dewantoro's momentum by contrast is backward: like a cinematographer pulling the camera away, he reveals man's constructions as framed by the passage of time and by future dissolution: this is a momentum leading ultimately towards entropy. Yet even as Irfan and Dewantoro take us along these divergent visual and philosophical routes, they bring us ultimately to the same place: a recognition of the primal energy from which all things derive and to which all things submit.

Valerie C. Doran is an independent curator, writer and translator specializing in the field of contemporary Asian art with an interest in cultural cross-currents and comparative art theory. A longtime resident of Hong Kong, Valerie is currently based in Boston, USA where she is researching memory palaces.

Andy Dewantoro

(b. 1973, Tanjung Karang, South Sumatra, Indonesia)

Andy Dewantoro graduated from the Bandung Institute of Technology in 2000, focusing on architectural design. While his early work as a painter tended towards abstraction, during a residency in Europe Dewantoro was deeply impacted by the landscape paintings of 19th-century visionaries William Turner and John Constable, leading to a breakthrough in the development of his own, deeply auratic works. It dawned on him how the new urban landscape ends up defining a place more than the people who occupied it. Dewantoro creates shadowy, almost cinematic worlds where seemingly abandoned houses, churches, and bridges are viewed at a psychological as well as physical distance, shimmering in twilit atmospheres coloured by light-infused yet monochromatic palettes of black, purple, white and grey, like fading memories.

Full CV: http://www.sinsin.com.hk/downloads/SSFA/artists-cv/AndyDewantoro_CV.pdf

“Life is about experience. It is its melancholiness, its mysteriousness, and its grandeur that attract me the most.”

Andy Dewantoro



Andy Dewantoro

Silenced by The Night #1

Acrylic on Canvas

180 x 240 cm

2013



Andy Dewantoro

Silenced by The Night #2

Acrylic on Canvas

180 x 240 cm

2013



Andy Dewantoro

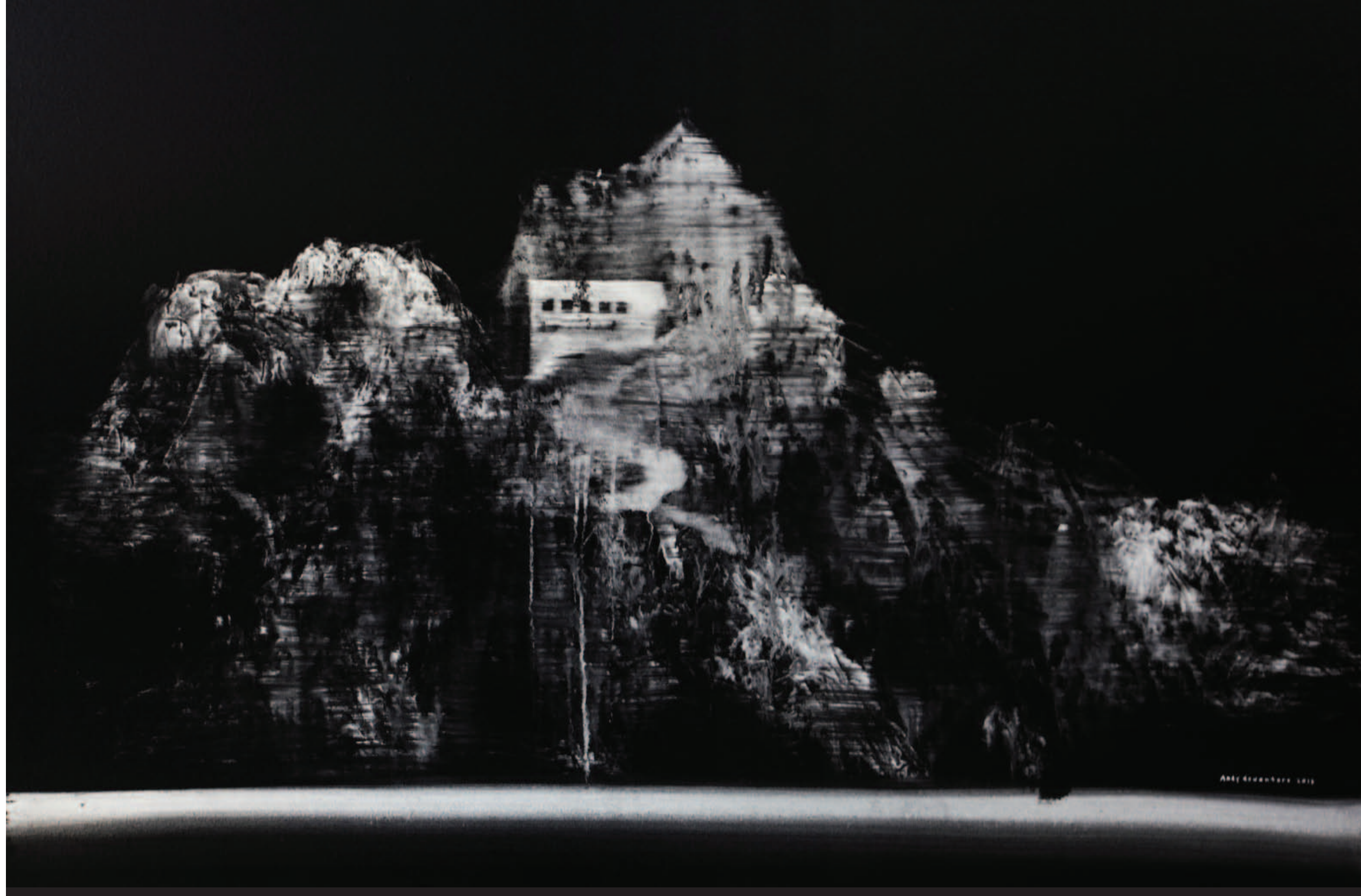
Silence Waves #1
Acrylic on Canvas
100 x 150 cm
2013



Andy Dewantoro 2013

Andy Dewantoro

Silence Waves #2
Acrylic on Canvas
100 x 150 cm
2013



Andy Dewantoro 2013

Andy Dewantoro

When The Lights Go Out

Acrylic on Canvas

200 x 300 cm

2013



Andy Dewantoro

The Forgotten

Mixed-Media

140L x 40W x 64H cm

2013





M. Irfan

(b. 1972 in Bukittinggi, West Sumatra, Indonesia)

M. 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.

Full CV: http://www.sinsin.com.hk/downloads/SSFA/artists-cv/MIrfan_CV.pdf

“Each part used in the construction of a bridge is connected well with each other; it shows that each part is necessary to make up the whole structure. I like that.”

M. Irfan



M. Irfan

Gerbang (Gate)
Acrylic on Canvas
170 x 250 cm
2013



M. Irfan

Jembatan (Bridge)
Acrylic on Canvas
180 x 300 cm
2013



M. Irfan

Strong
Mixed-Media on Canvas
225 x 300 cm
2012



M. Irfan

Alat Bantu #2 (Tool #2)

Acrylic on Canvas

200 x 150 cm

2013



M. Irfan

Alat Bantu #1 (Tool #1)
Acrylic on Canvas
200 x 150 cm
2013



Crossing Boundaries

Ian Findlay-Brown

Bringing together a disparate group of artists from different cultural and aesthetic backgrounds to form a cohesive group exhibition is no easy task. It is challenging not only because the artists work in a wide variety of media, it is also difficult because the content and context of their art practice might expose problems of identity and style that do not fit comfortably into a group setting. Such, however, is not the case with the work that makes up dynamic exhibition entitled REACH, a show that bridges eight distinct art practices from Indonesia, Hong Kong, France, Germany, and the United States. The carefully selected works cover, as the organizer Sin Sin Fine Art notes, “a blending of cultural and national identities [where] one can perceive a kind of internalized cross-cultural dialogue.”

The eight artists speak each with their own unique voice. Their collective voice, however, reveals an abundance of visual experience across cultural boundaries that are only breached by a willingness to come together as equals in creativity and perception. Although one might perceive certain aesthetic uncertainties in some works, each work articulates a singular narrative that represents distinctive human and cultural experience that transcends national boundaries. This is clear in the tantalizing variety of artworks brought together here: calligraphy and landscape, figuration and abstraction realized through a wide range of media including oil, Chinese ink, acrylic, crayon, and graphite as well as marble powder and Chinese lacquer.

With such a variety of media and imagery the artists ask numerous questions that examine both broad cultural and deeply personal experience. There are important questions of time and place expressed beautifully in the works of American Rick Lewis (b.1965), Indonesian M. Irfan (b.1972), Frenchman Vincent Cazeneuve (b.1977), and Indonesian Andy Dewantoro (b.1973) that require careful study. Not everything is readily answered. There are also questions posed around the importance of figuration in cultural and artistic history and personal life as in the works of Indonesians Putu Sutawijaya (b.1971) and S. Teddy Darmawan (b.1970). There are questions about writing and abstraction, the role of calligraphy and its subtle visual power, by Hong Kong artist Fung Ming Chip (b.1951) and then there is fluid wandering line

that writes images rather than draws as in the work of German Tilo Kaiser (b.1965). It is important that we not only see, or are at least aware of, these artists’ questions and philosophical musings as again not all questions have ready answers.

Not all art is immediately accessible to the eye and the mind for the best art requires that one open up their emotions and imagination to all the potential of revelation and observation beyond the mundane, beyond the quotidian experiences that rule society generally. Such is the case in the abstract landscapes by Rick Lewis, an artist who has fixed his memories at the heart of his art. His paintings are beautifully layered abstract expressions that have a wonderful contemplative quality about them, a fine example of which is Spanish Holiday (2012). Lewis’s roughly textured vision is not an easily accessible experience for any viewer. Although there is often a great stillness on the surface of his paintings, one is always made aware that behind the calmness lies a violence that only nature can summon and it is the kind of unexpected natural power for which one should be prepared.

The art of Vincent Cazeneuve possesses unique geometry in its construction: it is rooted not so much in personal memory but in his intellectual and artistic experience of Chinese culture and landscape. Cazeneuve, whose Chinese name is Qi Wensen, has had a long experience of working with Chinese lacquer both as a craft medium and as an art medium. Although lacquer is at the heart of his Untitled (2013) landscape art series, Cazeneuve utilizes a wide variety of other media that add greatly to the texture and the aesthetic of his oeuvre. His vision is also not limited by to a single culture and education but one that is informed by both the traditions and craft of the artisan and the experimental nature and aesthetic of an artist.

The visual and artistic discipline in the art of Lewis and Cazeneuve is also to be seen in the works of Fung Ming Chip and Tilo Kaiser, artists whose traditions and influences are centuries and worlds apart yet address the challenges of linear experimentation and drawing. Through their art practices both artists seek fresh ways of drawing and geometry that liberate the constraints of traditional and conservative thinking on ink painting. They seek the freedom that allows for fresh, strong art that speak generations. Fung’s calligraphic art challenges a proud written tradition that bridges the unique visual forms, geometry, and beauty of the Chinese characters as they have developed from ancient ideograms and the craft of seal carving. Fung has worked in an innovative variety of new scripts over his long career as a self-taught artist that reveal not only his intriguing conceptual expressiveness of his culture but also how they fit effortlessly into his ideas on contemporary culture’s willingness to embrace tradition. This is evident in scrolls such as Altered Consciousness

of Sakura, Zone Script (Negative) and Altered Consciousness of Sakura, Zone Script (Positive) in which shadowy figures emerge gradually to the viewer from within his textual abstraction.

Fung Ming Chip's characters cavort upon the paper (I have always admired how he suggests both music and dance in his poetic scrolls.) The lyrical quality of Fung's art may perhaps be constrained by the calligraphic forms in which he works, but the free lyricism of Tilo Kaiser's line, as in Champagne and Chocolate Icecream (2013), is that of an artist who clearly loves to draw. Kaiser's fluid line draws out a curious narrative, almost a cartoonish one, of both object and figure that delights the eye. Here is a magical flower and pot, and there, a tiny gesturing figure and a strange cutting instrument. Kaiser's line enhances the puckish humor (and pictorial and emotional tensions) that one sees in his works here, which are more drawing than painting. At the same, Kaiser brings together significant and disparate elements of many contemporary avant-garde art forms and ideas as distinct as abstract expressionism, comic art, and graffiti. Kaiser has woven his poetic mix of such inspirations (rather than influences) into highly engaging art that is much his own.

The abstractions of Fung Ming Chip and Tilo Kaiser are far from the elegant figuration of Putu Sutawijaya and S. Teddy Darmawan. Yet while this is the case, all the artists address the place of culture and tradition in everyday society. At the same time, differences in art practice highlight the need for artists to look beyond their visual comfort zones for inspiration and change.

For Putu Sutawijaya change in his figurative focus has yielded interesting results as his abstract figures have given way to beautifully realized Chinese opera characters. These are not direct portrayals of traditional opera characters on the stage but are "inspired by traditional Potehi puppets in Java. The origins of these puppets in Indonesia can be traced back to Chinese immigrants who came to trade a settle between the 16th and 19th centuries." For Sutawijaya these dolls represent "a new kind of consciousness [through which] to re-examine life." Sutawijaya's figures have an intense sense of movement emphasized both through their hand gestures and bulkiness of the costumes. An excellent example of Sutawijaya's new expression is his Warrior #5 (2013), which is made more resplendent through the artist's attention to the details of the costume and the facial expression.

S. Teddy Darmawan's art has an entirely different energy to them. It is the grand energy that has found expression in astonishing range in everything from "paintings, drawings, installations, and sculptures to performance art." And it is the energy that is only realized through the force of Chinese ink, which affords the artist the powerful, dark strokes of energy. S. Teddy Darmawan has "long been fascinated with the spontaneity and irrevocability of painting with Chinese ink-and-brush on paper." This is clear in such works as Love Story # 1 and #2 (both 2012), which are both elegant statements on the lightness and darkness of love.

While collectively all the artists in REACH make a unique statement on their time and used understated comment on place and of different cultures overlapping, the individual voices remain strong. And while there is lightness in some of the works, there is also darkness in a number of pieces that reflects something of the angst of the world today that is uncomfortable. The calligraphy of Fung Ming Chip and the landscapes of Rick Lewis as well as those of Vincent Cazeneuve possess something disturbing behind their surfaces. This is suggested more by the tone of their colors and the tension of their line.

The art of Andy Dewantoro and M. Irfan is full of an uncanny, even threatening darkness that envelopes the emotions like a sinister cloud. Yet darkness also frees the soul and lifts the spirits. There is a visceral feel to Dewantoro's and Irfan's art, something that is missing in so much contemporary art, which often seems to be made more to satisfy a market than to inform an intellect or ease the spirit.

Crossing boundaries and reaching into other cultures and artistic traditions to make a new vision is what has fed the work of all the artists in REACH. Dewantoro's art has been especially influenced by the spirit of the 19th-century masters of European landscape painting as well as the grammar of the cinema. This is clear in such works as Silenced by the Night #1 and #2 (both 2013) and When the Lights Go Out (2013). Dewantoro understands completely the power of the shadow to give a painting a special tone, to encourage psychological disquiet, and to suggest spiritual abandonment.

This is also, to some extent, true of the art of M. Irfan. His paintings of bridges and roads project the monumentality that surrounds us in life. Such structures threaten the equanimity of individuals as they go about their daily lives. Where Dewantoro achieves power through a dark, shadowy world, Irfan achieves it through his attention to detail. Irfan is an astute observer of his place and its harsh physical realities. He is clearly fascinated by technology, the precision of engineering, the minutiae of calculations, and the dramatic geometry of his subjects. It is through such attention to the reality of his subjects as in Gerbang (Gate) and Jembatan (Bridge) (both 2013) that Irfan speaks to the alienation in the face of the monumentality of roads, bridges, and skyscrapers that crowd our cityscapes and emphasize just how little control we have over the physical world around us.

Not all runs smoothly here as a coherent whole, which is as it should be since life and culture are forever at odds with each other and changing. But when artworks click together there are some beautiful and serendipitous surprises that speak directly to the worthwhile challenge of crossing boundaries.

Ian Findlay-Brown is the editor/publisher of Asian Art News and World Sculpture News.



Fung Ming Chip 馮明秋
(b. 1951 in Guangdong, China)

A self-taught artist who has been active as a sculptor, photographer, playwright, poet, and seal carver as well as calligrapher, Fung Ming Chip has excavated new layers of conceptual and structural freedom within seal carving and calligraphy's organic terrain of word and form. Fung concluded that calligraphy is an art of time and space, and therefore is closer to music and dance than to Chinese literature. Using his original compositions, key words or Buddhist scripture as the text, the structure of the character became the choreography for the brush.

Full CV: http://www.sinsin.com.hk/downloads/SSFA/artists-cv/FungMingChip_CV.pdf

“Human behaviour and perception are based on values and the senses. Values are formed by social rules and concepts. Perception is influenced by our values. In my works, I just try to expands the boundaries of our perception by challenging our values and concepts.”

Fung Ming Chip



Fung Ming Chip

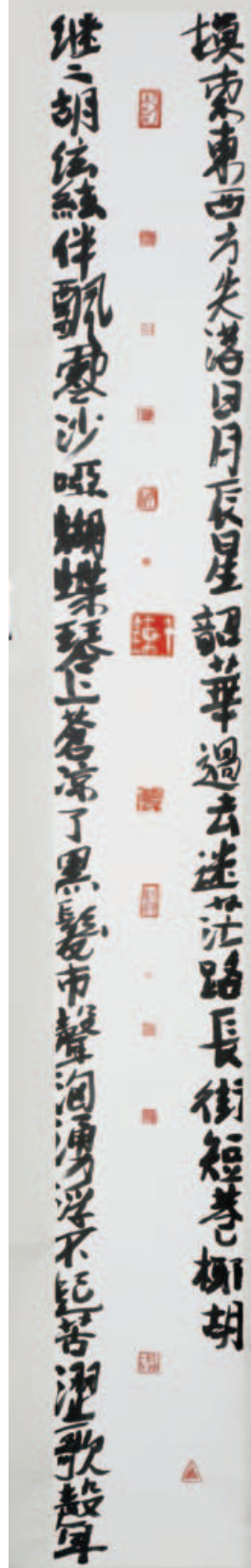
Chan (zen 禪) with Hundred Family Names, Tunnel Script

Chinese Ink on Paper

120 x 120 cm (scroll: 190 x 146 cm)

2013





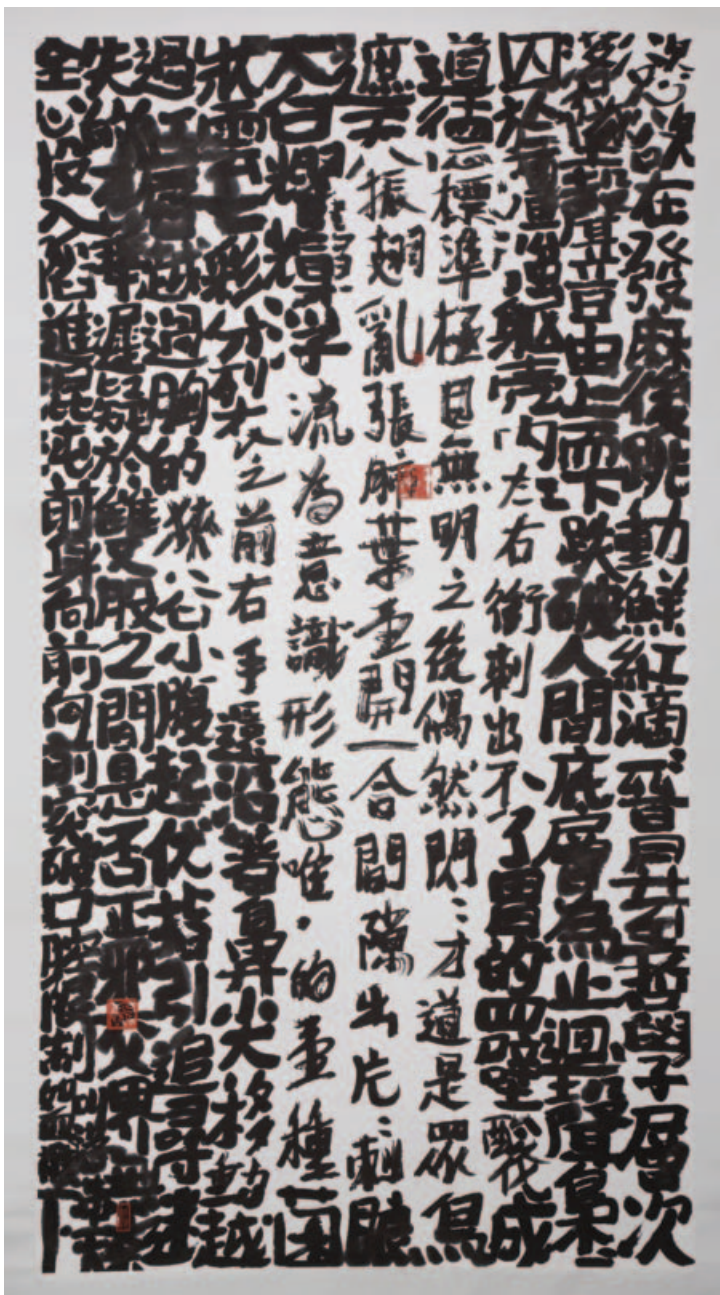
Fung Ming Chip

this page:
摸索旁字

Roaming Singer Chen Da, Border Script
Chinese Ink on Paper
182 x 23 cm
2012

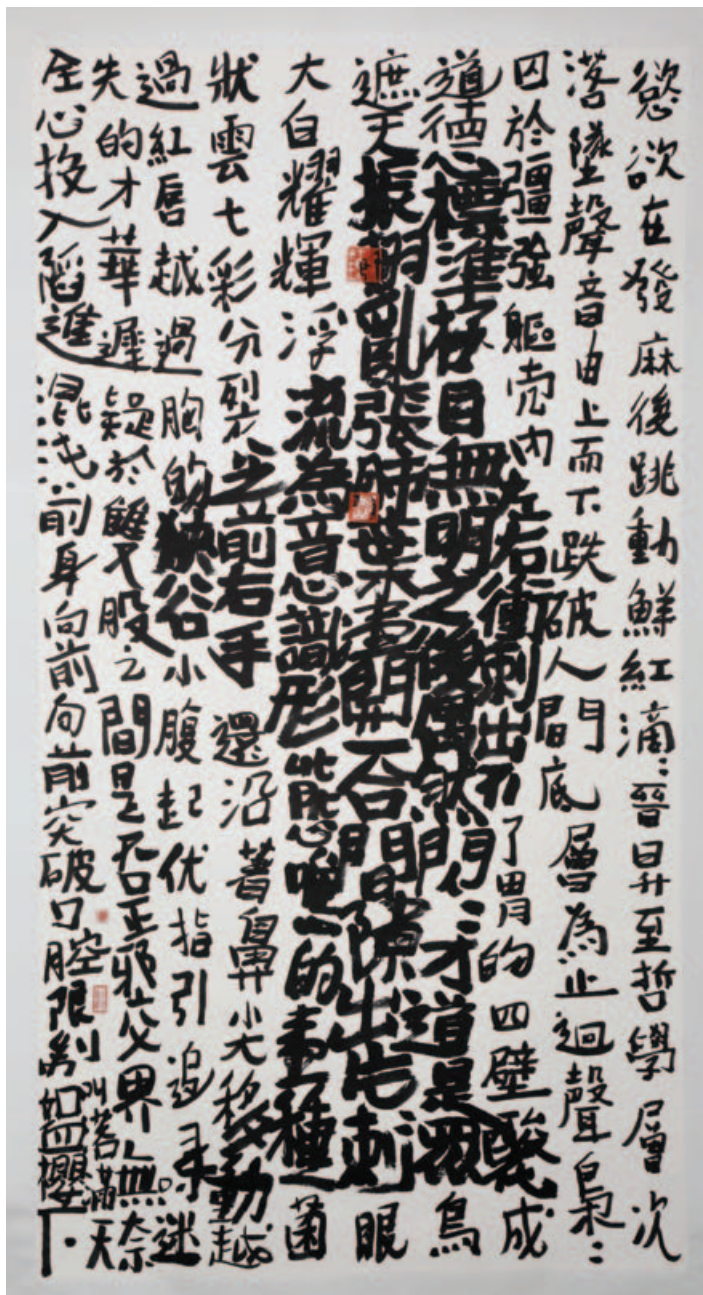
on the right:
撥墨禪 Zen, Splash Script
Chinese Ink on Paper
91 x 91 cm
2012





Fung Ming Chip

慾欲區域字（陰） Altered
Consciousness of Sakura,
Zone Script (Negative)
Chinese Ink on Paper
181 x 98 cm
2012



Fung Ming Chip

慾欲區域字（陽） Altered
Consciousness of Sakura,
Zone Script (Positive)
Chinese Ink on Paper
181 x 98 cm
2012



Putu Sutawijaya

(b. 1971 in Tabanan, Bali, Indonesia)

Putu Sutawijaya studied art at Indonesia Institute of Fine Art (ISI) Yogyakarta. He currently lives and works in Yogyakarta and Bali. As a painter, sculptor and performance artist, Putu embodies the multi-media, cross-disciplinary character of Indonesian contemporary art. At the same time, a main focus of his work is the human body as both an expressive form and a vessel of the spirit: as Putu says, 'the body is the medium of suffering, pain, laughter and fear.' The spontaneous energy of Putu's paintings translates naturally into his sculptures. As the Indonesian critic Kris Budiman has pointed out, it is almost as though the figures in his paintings have 'crossed over into three-dimensional space...to look for meaning in different contexts.'

Above all else, it is the gestural movement of Putu's works that communicate an intense spectrum of spiritual and emotional states, from contemplation to sorrow to the pure exuberance of dance. Putu is also deeply drawn to sacred sites and often travels to the ancient temples scattered around Java and Bali, where he spends days painting.

Full CV: http://www.sinsin.com.hk/downloads/SSFA/artists-cv/PutuSutawijaya_CV.pdf

"We should never forget our past because therein lies the mysteries of our roots that have made us the way we are today. If we are strong today, we owe it to our past. To truly know who we are, we have to study our past - not just our present. The past could provide a valuable source of inspiration and creative power for the present."

Putu Sutawijaya





Putu Sutawijaya

Warrior #2
Mixed-Media on Canvas
80 x 80 cm
2013



Putu Sutawijaya

Warrior #1
Mixed-Media on Canvas
80 x 80 cm
2013



Putu Sutawijaya

Warrior #3
Mixed-Media on Canvas
80 x 80 cm
2013

Putu Sutawijaya

Warrior #5
Mixed-Media on Canvas
140 x 140 cm
2013





Rick Lewis

(b. 1965 in Lumberton, Texas, USA)

Rick Lewis studied painting and sculpture at the University of North Texas, receiving a Master of Fine Arts degree in 1992. His work is born out of relationships to or qualities within nature that connect with his psyche. Imagery seems to make itself known through perception of “a thing” or through remembered experience. Inspiration for the work is found in the curve of a path, a smell that recalls a specific memory, a texture on a tree, a peculiar sound, and so on. Lewis states that “The natural environment is the only source that provides the metaphors for the way that abstract paintings are (color, surface, texture.) The paintings in and of themselves are nature. We don’t have language to help us deal with abstract images. Paintings should take you way beyond any singular subject matter. I like the sense that everything is available.

Full CV: http://www.sinsin.com.hk/downloads/SSFA/artists-cv/RickLewis_CV.pdf

"Art is often referred to as a reflection of nature in both Eastern and Western culture. Man being part of nature rather than subjugating it, is not a new idea. We seem to sometimes forget this basic tenet of being human. I think a lot about this concept and how it pertains to my own life as a painter. The paintings in and of themselves are nature. Nature from which the materials and support came, nature is the artist's hand, nature as dialogue with the viewer, resulting in an image as a reminder of not "who" but what we are. Life is something akin to the surfaces in the work: aqueous, fluid, non-linear, ever changing. The intent is to offer the work as a representation of this temporal existence and to share my way of seeing. "

Rick Lewis





Rick Lewis

Brazos

Oil, Marble powder, Graphite, Oil crayon, Dry pigment on Canvas

30 x 30 cm

2012



Rick Lewis

A Question for Fung Ming Chip

Mixed-Media on Canvas

46 x 61 cm

2013



Rick Lewis

Indigo II (Booze)

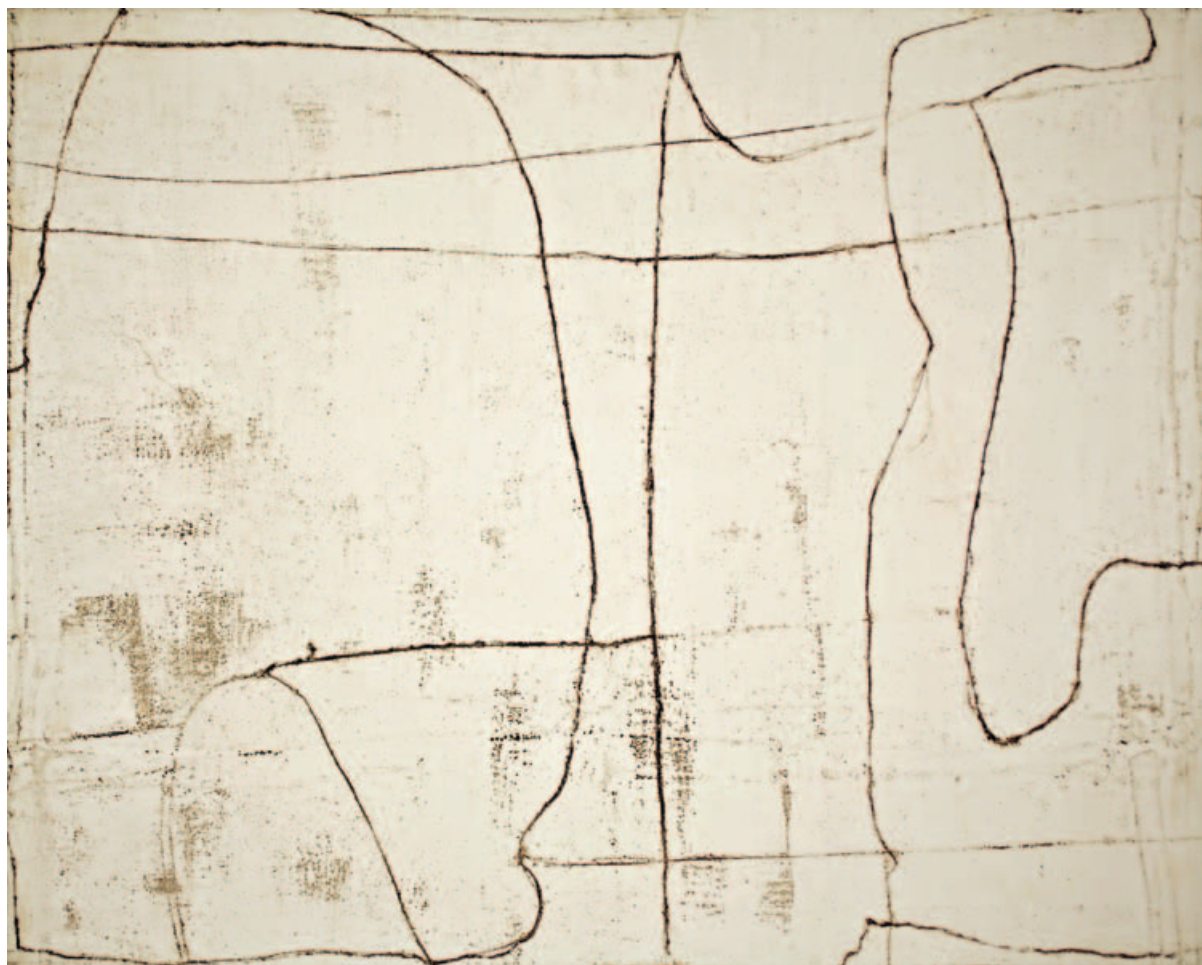
Oil, Asphalt, Burlap, Marble dust, Graphite on Canvas
112 x 107 cm
2012



Rick Lewis

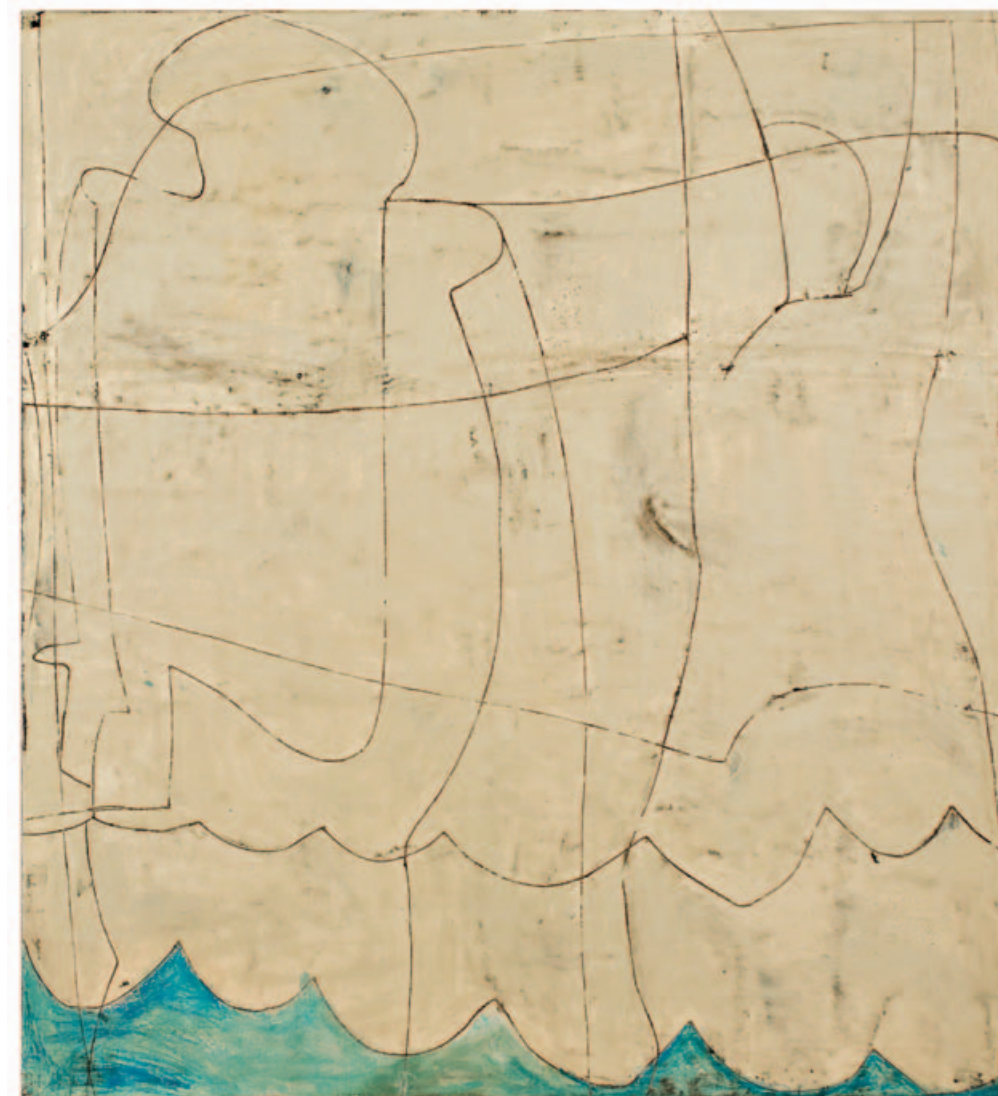
Flathead

Oil, Asphalt, Marble powder, Graphite, Dry pigment, Burlap on Canvas
160 x 152 cm
2012



Rick Lewis

Springy Banks
Mixed-Media on Canvas
122 x 152 cm
2013



Rick Lewis

Spanish Holiday
Oil, Marble powder, Oil crayon, Graphite, Dry pigment on Canvas
132 x 122 cm
2012



S. Teddy D.

(b. 1970 in Padang, West Sumatra, 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.

Full CV: http://www.sinsin.com.hk/downloads/SSFA/artists-cv/STeddyD_CV.pdf

"A painting to me is an image being either simplified or made elaborate."

S. Teddy D.

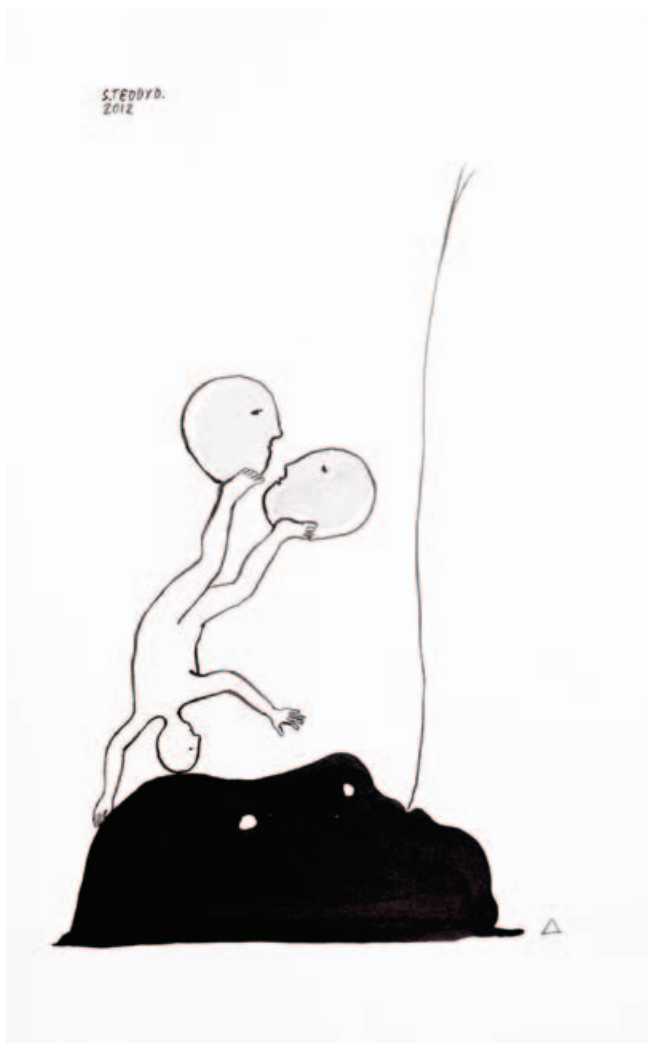




S. Teddy D.
Love Story #1
 Chinese Ink on Paper
 50 x 32 cm
 2012



S. Teddy D.
Love Story #2
 Chinese Ink on Paper
 50 x 32 cm
 2012



S. Teddy D.

Collecting Memory #2
Chinese Ink on Paper
50 x 32 cm
2012



S. Teddy D.

Multivision
Chinese Ink on Paper
50 x 33 cm
2012



S. Teddy D.
Night Explorer
 Chinese Ink on Paper
 56 x 38 cm
 2012



S. Teddy D.
Slippery Star
 Chinese Ink on Paper
 72 x 50 cm
 2012



S. Teddy D.
M m m
 Chinese Ink on Paper
 35 x 25 cm
 2012



S. Teddy D.
Smelling Myself
 Chinese Ink on Paper
 32 x 23 cm
 2012



S. Teddy D.
Fisherfeet
Chinese Ink on Paper
40 x 28 cm
2012



S. Teddy D.
Anchor
Chinese Ink on Paper
39 x 28 cm
2012



S. Teddy D.

Idealistic Love Story
Chinese Ink on Paper
39 x 28 cm
2012



S. Teddy D.

Hiding Behind The Bottle
Chinese Ink on Paper
76 x 57 cm
2012



S. Teddy D.

Blowing the Vision
Chinese Ink on Paper
50 x 33 cm
2012



S. Teddy D.

Collecting Memory
Chinese Ink on Paper
48 x 33 cm
2012



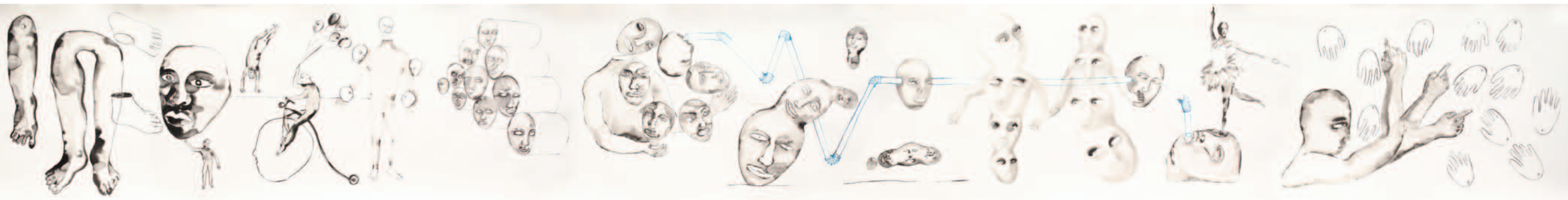
S. Teddy D.

Selfish Love Story
Chinese Ink on Paper
50 x 32 cm
2012



S. Teddy D.

Greeting Myself
Chinese Ink on Paper
35 x 25 cm
2012



S. Teddy D.

Paper Road #3

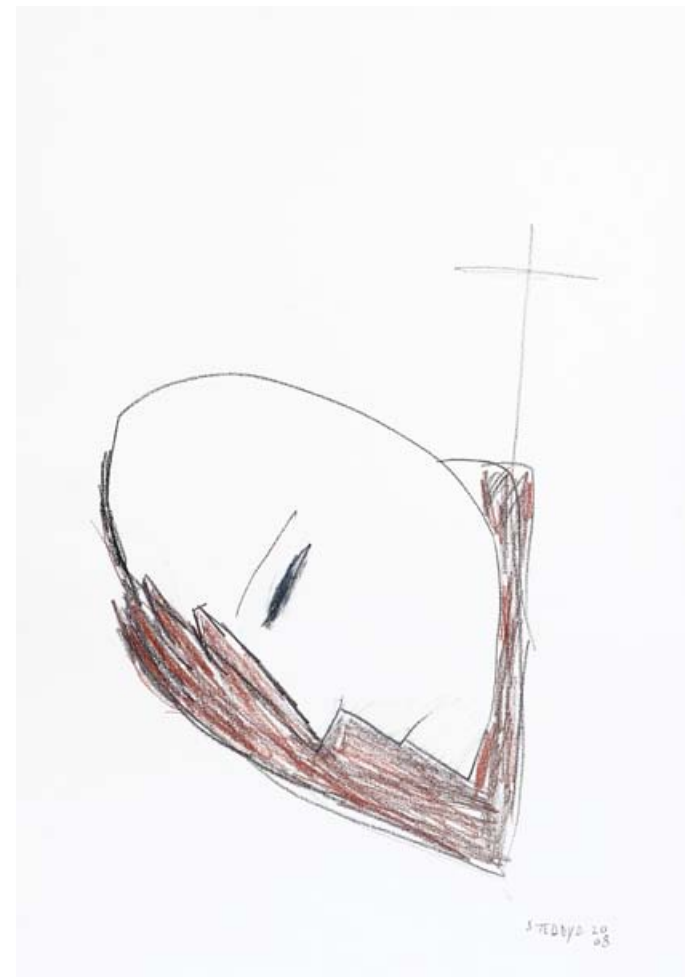
Chinese Ink on Paper Scroll, on a specially constructed table

76 x 1000 cm

2013



S. Teddy D.
A State of Euphoria
 Chinese Ink on Paper
 76 x 56 cm
 2012



S. Teddy D.
Individual Pray
 Ink and Pastel on Paper
 60 x 42 cm
 2012



S. Teddy D.

Understanding #5
Chinese Ink on Paper
40 x 28 cm
2012



S. Teddy D.

Mendengar Benar (Hearing Right)
Ink and Pastel on Paper
56 x 36 cm
2012



S. Teddy D.

Greeting Yourself
Chinese Ink and Crayon on Paper
42 x 30 cm
2012



S. Teddy D.

Breathing in the Darkness
Ink and Pastel on Paper
76 x 54 cm
2012



Tilo Kaiser
(b. 1965 in Frankfurt, Germany)

Tilo Kaiser is a collagist, a multi-media artist and a collector of images with an inherent love to the drawn live. Born and raised in post-war Germany, Tilo's art has been influenced as much by German art movements as by Pop Art, Abstract Expressionism, Pattern Painting, Computer Games, Comic Drawing and Graffiti. Surrounded by the universal icons of popular culture from MAD to Mickey Mouse, advertising illustrations of all sorts and Hollywood movies, he has adopted these fast and ever changing influences of colours, images, contents and styles, and combined them with painterly traditions to his series of 'painted drawings' and multimedia collages. What seems random is meticulously planned. Kaiser currently lives and works in London.

Full CV: http://www.sinsin.com.hk/downloads/SSFA/artists-cv/TiloKaiser_CV.pdf

“Frank Stella meets Gary Hume in Bosch’s Garden of Earthly Delights. They run into Carl Jung along the way and after stopping for a burger and a double cap, head to Chanel to check out the latest in accessories!”

Tilo Kaiser





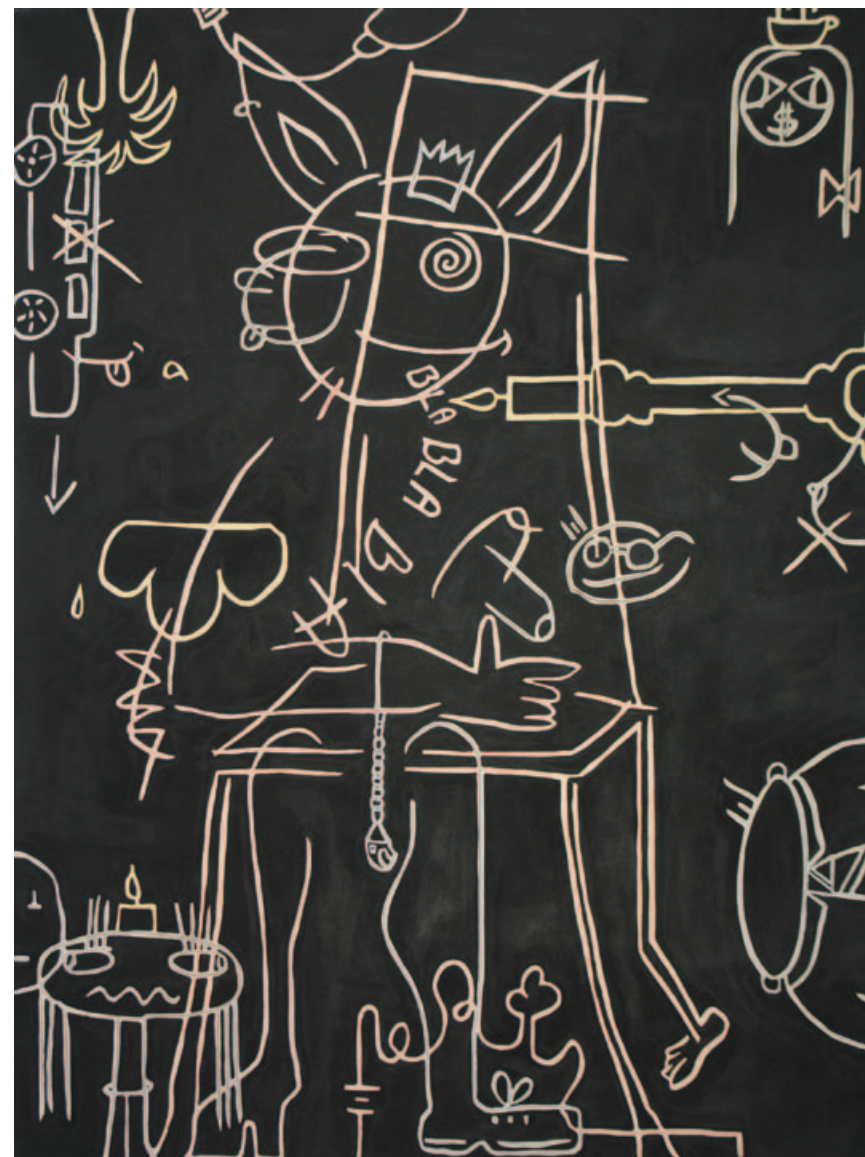
Tilo Kaiser

7+3 = 1.297

Acrylics and Crayon on Canvas

160 x 120 cm

2012



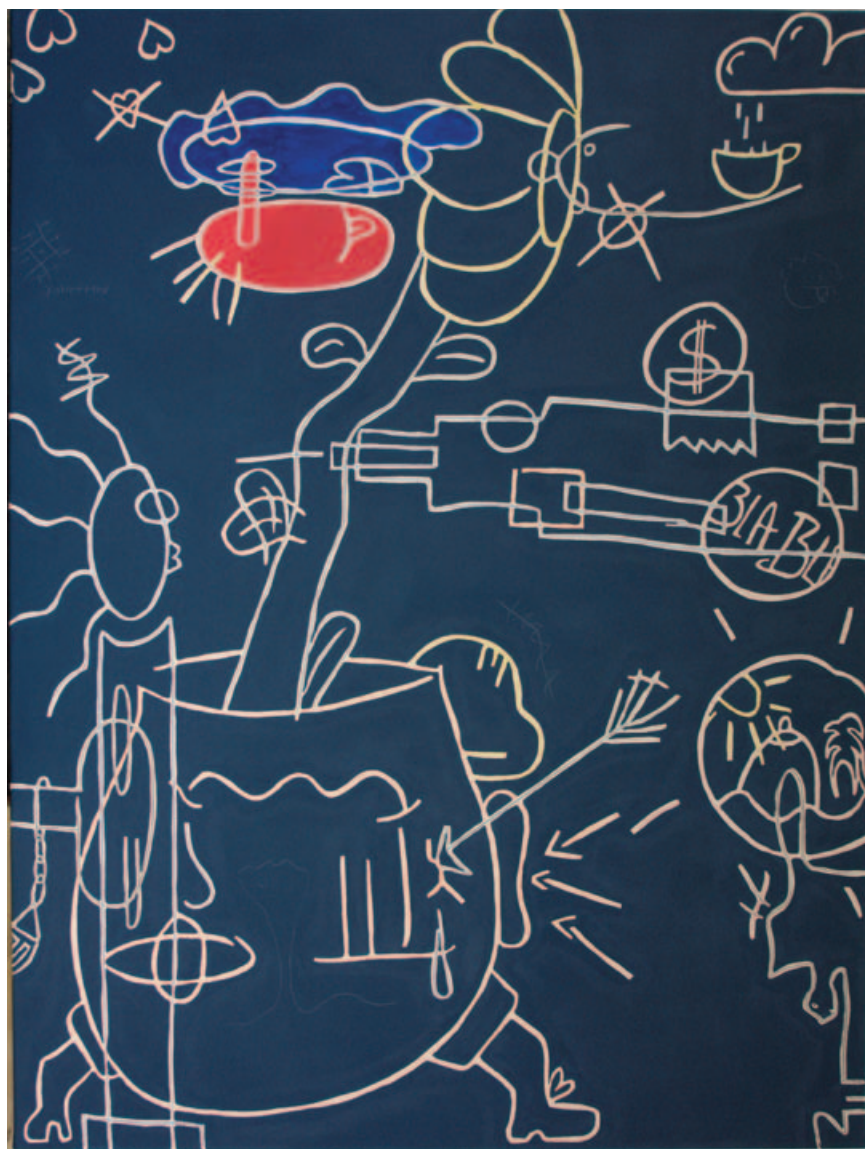
Tilo Kaiser

blablabla

Acrylics and Crayon on Canvas

160 x 120 cm

2012



Tilo Kaiser

Champagne and Chocolate Icecream

Acrylics and Crayon on Canvas

160 x 120 cm

2013



Tilo Kaiser

Highway to Bliss

Acrylics and Crayon on Canvas

120 x 120 cm

2013



Tilo Kaiser

SmileYour Way to Oblivion
Acrylics and Crayon on Canvas
157 x 122 cm
2012



Tilo Kaiser

Chanel Solves It All
Acrylics and Crayon on Canvas
180 x 60 cm
2012



Vincent Cazeneuve

(b. 1977 in Toulouse, France)

Vincent Cazeneuve, or Wensen Qi as he is called in China, studied at Ecole des Metiers d'Art in Revel with an expertise in wood cabinet making, marquetry and gilding. Lacquer painting, one of the most ancient arts in China, acted like a strong magnet to him. So Vincent committed himself to live in China and with his own language deciphering the work of lacquer, learning and drawing lessons from traditional Chinese lacquer paintings. Simultaneously, he blends his own creativity into Chinese lacquer traditions, mixing elements of Western modern art into his lacquer works. Vincent is deeply touched by natural objects and natural beauty that contain endless stories and mysteries that he would like to recount through his lacquer paintings. Besides Chinese lacquer, he makes extensive use of various natural elements such as mud, linen, silver, gold, tin, lead, shells, stone, wood, and so on. Vincent also adopts various texture effects, including lithography, engraving, relief piling, mosaic collage and incrustations, lending his artworks abundant tactile feelings.

Full CV: http://www.sinsin.com.hk/downloads/SSFA/artists-cv/VincentCazeneuve_CV.pdf

“MUTATION: silence, control/accident...

IMPROVISATION: tactile/landscape, hand/memory, material/soul...

*WOOD: “L’âme”, a french word literally means the soul, also used in the carpenter lexical to describe the core of a board, its meat, its pulp...
to cut/strip/slit, fibre/erosion...*

LACQUER: sap/tree blood, layering/stratification/sedimentation/abrasion...

*CYCLE ; FABRIC: thinning, spinning...
warp line and weft line, the weaving metaphor for thousands of connections
between decisions and researches... loose, void, creative act... from this
web sometimes appears an artwork...*

BALANCE/REVERSAL. ”

Vincent Cazeneuve

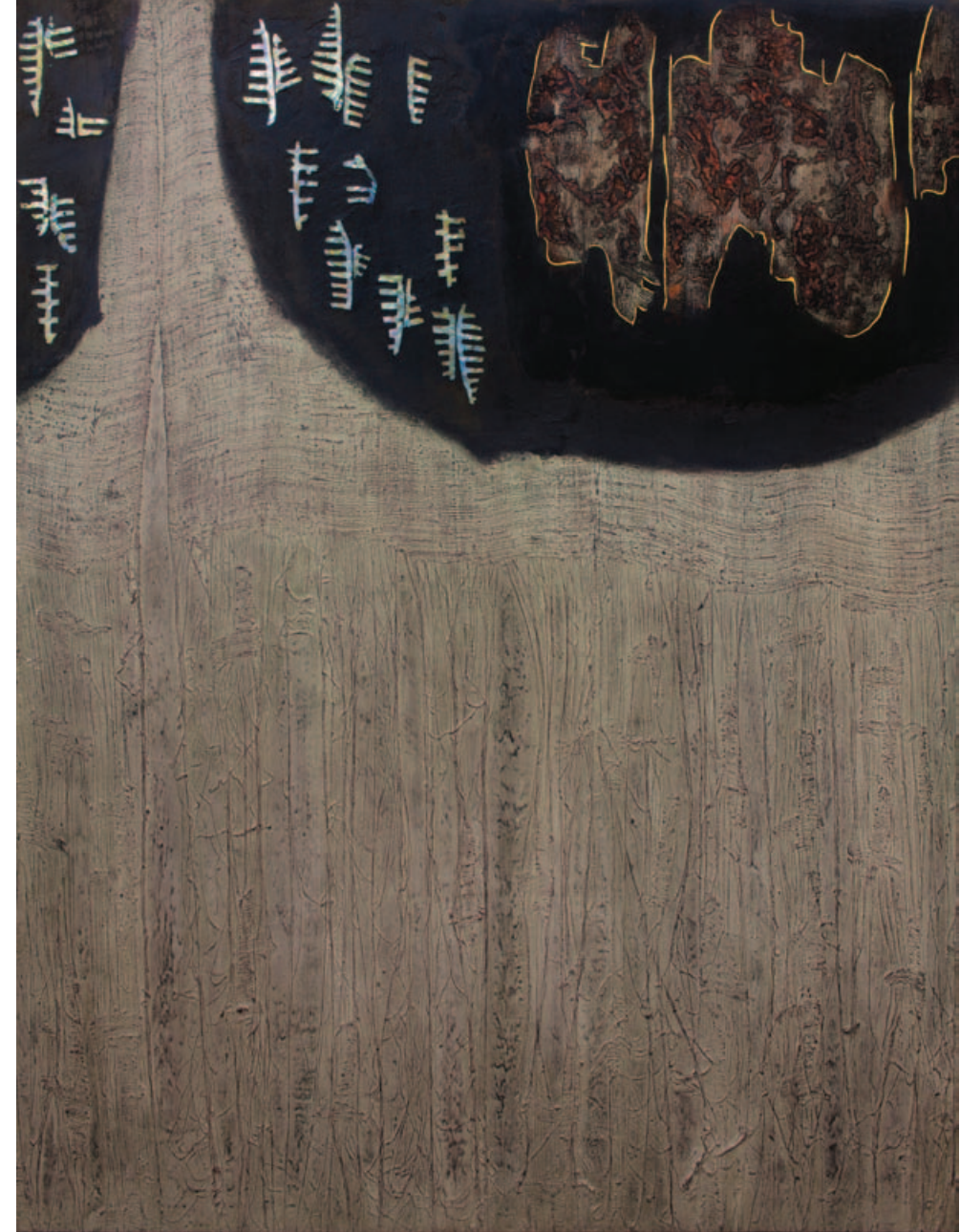




Vincent Cazeneuve

Untitled 30

Chinese Lacquer on Wood, Hemp Fibre, Handwoven Hemp
Fabric, Gold Leaf, Oxidized Bronze Leaves
120 x 84 cm
2013



Vincent Cazeneuve

Untitled 29

Chinese Lacquer on Wood, Ramie Fabric, Abalone Shell,
Pigments from Incense Ashes, Gold Leaf
160 x 120 cm
2013



Vincent Cazeneuve

Untitled 14

Chinese Lacquer on Wood, Ramie Fabric, Gold Leaf
60 x 41 cm
2012



Vincent Cazeneuve

Untitled 31

Chinese Lacquer on Wood, Ramie Fabric, Pigments from Incense Ashes, Gold Leaf
62 x 42 cm
2013



Vincent Cazeneuve

Untitled 25

Chinese Colours, Chalk, Graphite Pencil on Shuxuan Paper

86 x 92 cm

2012



Vincent Cazeneuve

Untitled 24

Chinese Colours, Chalk, Graphite Pencil on Shuxuan Paper

69 x 64 cm

2012



Vincent Cazeneuve

Untitled 32

Pigments from Incense Ashes and Pollution
Dust, Chalk, Graphite Pencil, Chinese Ink on
Shuxuan Paper, Oxidized Bronze Leaves
Mounted on Scroll

252 x 92 cm
2013



Vincent Cazeneuve

Untitled 23

Chinese Colours, Chalk, Graphite Pencil on Shuxuan Paper
63.5 x 107 cm
2012

Akio Suzuki

(b. 1941 in Pyongyang, North Korea)



Akio Suzuki is a Japanese artist born in North Korea. At the age of four he moved to Japan, to a town called Aichi. He became well known as a pioneer of sound art, but the breadth of his activities and the form of his works far exceeds the normal boundaries of sound art. It is perhaps more as a “quester after sound and space” that he has received the most attention from artists in many fields. Suzuki’s journey as an artist began in 1963 with a performance at Nagoya station, in which he threw a bucket full of junk down a staircase. The inspiration behind this performance - the idea that if one were to hurl an object down a well-balanced stairway, a pleasant rhythm might be the result - took the desire to “listen” as its subject. That desire to hear, to listen has remained the one constant in Suzuki’s stance as an artist.

During the sixties, Suzuki’s sense of playfulness led him to undertake a series of Self-Study Events, where he explored the processes of “throwing” and “following”, taking the natural world as his collaborator. The experiences he gained in these events led him in the seventies to invent an echo instrument he named Analapos. The instrument’s structure resembles that of two mirrors facing each other, reflecting into infinity. As an extension of the principles underlying Analapos, Suzuki constructed the Space in the Sun in 1988. This space consists of two huge parallel walls, in between which the artist can sit all day and purify his hearing by listening to the reflected sounds of nature. This space leads the artist to discover a new method of listening. Suzuki himself comments, “Sound, which had been conceptually imprisoned in various spaces, is freed to circle the world.”

From the late seventies and through the eighties, Suzuki also developed a form of performance he refers to as Conceptual Soundwork. Applying a number of self-imposed, simple and austere rules, he uses objects close at hand in a mode of “intellectual play”. While these events do on the one hand express a critique of meaningless improvised performance, at the same time Suzuki is constantly aware of the audience’s process of listening and he attempts to create contemporaneous connections with the site of performance. It was around this time that Suzuki began to travel frequently to Europe, and his performances at leading music festivals, Festival d’Automne (Paris, 1978) and Documenta 8 (Kassel, 1987) were rapturously received.

As sound art enjoyed a period of prosperity in the nineties, Suzuki was given the chance to create many installations, particularly in Europe. Worthy of special note were his soundless installations, such as Otodate (since 1996) in Berlin, Paris, Strasbourg and Wakayama, Hana (since 1997) in Saarbrücken and Trino. These soundless pieces were not designed to critique the old perceptual theories of music, rather they questioned the very location of music.

To run simultaneously with these experiments, Suzuki has started the Mogari series since 2002. This series centres around unbelievably powerful performances on iwabue - ancient and naturally-sculpted stone flutes which have been handed down in Suzuki’s family. Using these ancient instruments Suzuki sculpts time and place, and through their music he searches for his own end.

Suzuki’s performances and installations have been presented by numerous top class festivals and museums in several continents since the seventies such as The National Museum of Modern Art (Kyoto, 2007), Resonant Space (various locations in Scotland, 2006), Musée Zadkin (Paris, 2004), British Museum (London, 2002), Donaueschingen Festival (Donaueschingen, 1998), Japan House (New York, 1983), and many others. He has awarded many grants and residencies including DAAD (Berlin, 1994) and Rockefeller (Asian Cultural Council) Grant (New York, 1981).

Full CV: http://www.sinsin.com.hk/downloads/SSFA/artists-cv/AkioSuzuki_CV.pdf



Hiromi Miyakita

(b. in Itami City, Hyogo Prefecture, Japan)

After graduating from the University of Illinois at Urbana-Champaign, Department of Dance, Miyakita started her dance career in Japan in the latter half of the 1990s. In dancing and choreographing, she emphasizes not only the body but also the place surrounding the performance. On the basis of the most fundamental human movements related to space such as sitting, standing and walking, she creates delicate yet bold movements capturing sensitively the surrounding light, sound, air and landscape.

She participated in Zan Yamashita dance piece *it is written there*, an inaugural performance of Art Theater dB Kobe, and Arkadi Zaides project. In 2010, she founded Hiromi Miyakita / Galapagos Band and presented the death of I.I.. In 2011, she started the Karappo Pong Poco Ring with sound artist Akio Suzuki to explore the place for both training and playing. This training activity led them to present their improvised performance *Tabio X dance* at the Japan Media Arts Festival in Kyoto, another improvisation for the exhibition tour at Kyoto Municipal Museum of Art, and further to Hiromi Miyakita first solo exhibition *SPANK*, thus extending the range of her dance expression.

In addition, she often makes experimental attempts concerning the relationship between body / space and things / sounds, giving workshops for the audience to experience enjoyment of small discoveries: *Portable Music Player and Dance* is a talk session in which participants can exchange dozens of different views after having appreciated Miyakita dance without music while individually listening to their favorite music on earphones, and in *Put on your head*, participants walk along with some fruit on their heads and discover from this simple act how their bodies are in the inactive state.

Full CV: http://www.sinsin.com.hk/downloads/SSFA/artists-cv/HiromiMiyakita_CV.pdf



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