

Sparks

21 NOVEMBER 2017 - 15 JANUARY 2018



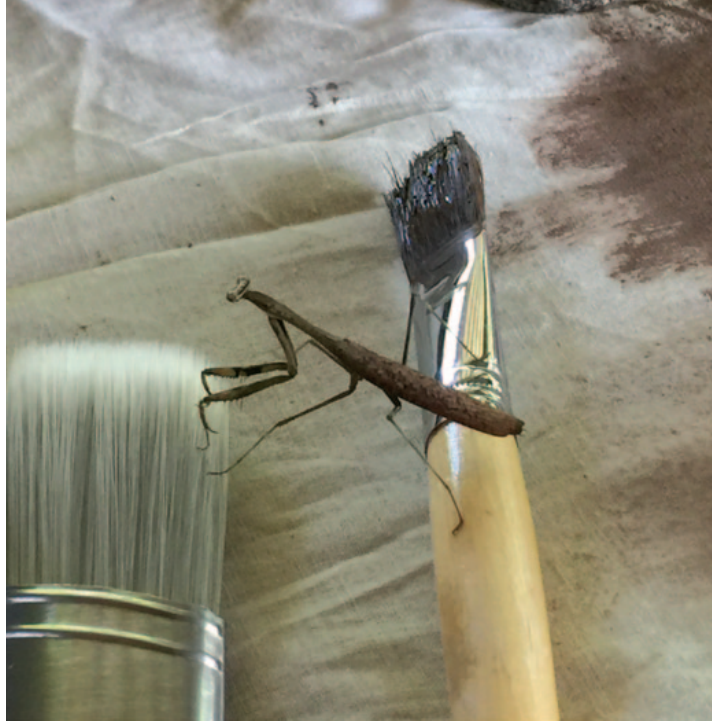
atelier • fine art • villa

空井空 *unwise*
任性 *wisdom*
外有 *beyond*
旋 *a look*

山外有山 *ROAD* 井井
人 *ist* 泉

人外 *ist*
山 *ist*
文 *ist*
~~Heaven~~ *Heaven*





Everyday life is considered by Sin Sin Man a practice to achieve a state of enlightenment. She has always been meditating the unfathomable origin of the world and tries to balance the dualistic forces yin and yang – as an experience of cosmic harmony.

The constantly shifting patterns of these energies explain all natural phenomena. To be content as a human being, one must accept universal forces and the inevitability of change. With it comes harmony.

Sin Sin Man applies various media in her works including metal, wood, mirror, textile and light to emphasize simplicity, spontaneity and a natural appearance. Each artwork in her solo exhibition “Sparks” represents a lifetime of hope, joys, fears and doubts – harmonized by the artist.

A conversation between artist Sin Sin Man
and architecture/art critic Catherine Shaw

How did you come up with the title 'Sparks'?

When you see light, you follow it. Sparks are about life.

Where did the idea for an exhibition of your newest works come from?

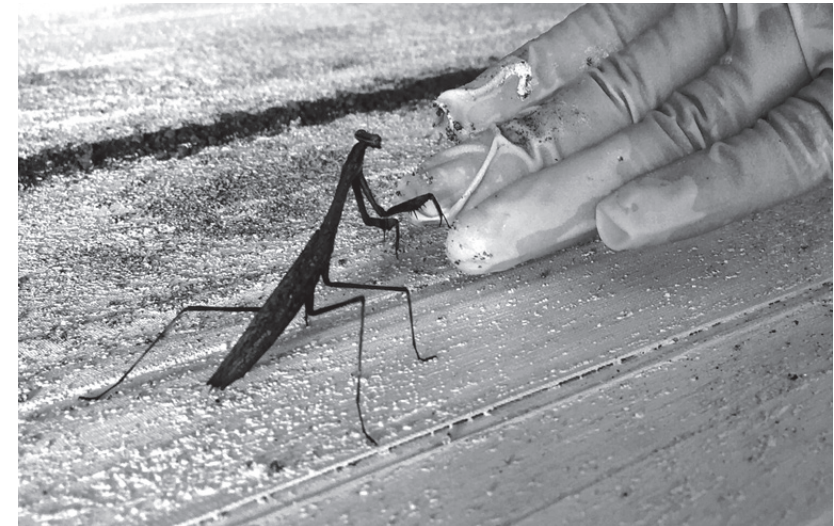
It evolved over time and when the timing is right I feel instinctively that I have something at hand to start off, that I am ready to create.

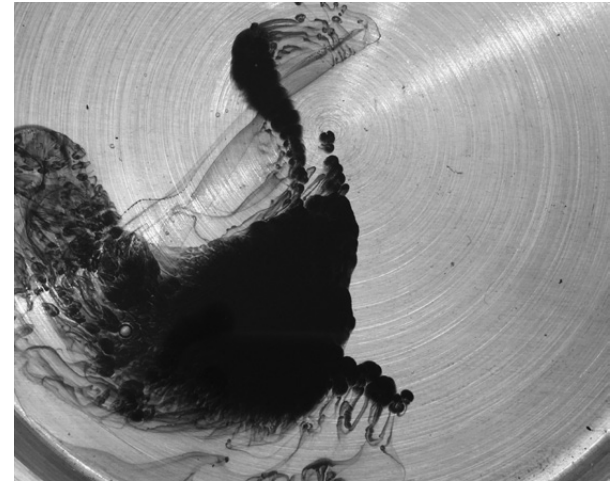
Was there a specific inspirational moment?

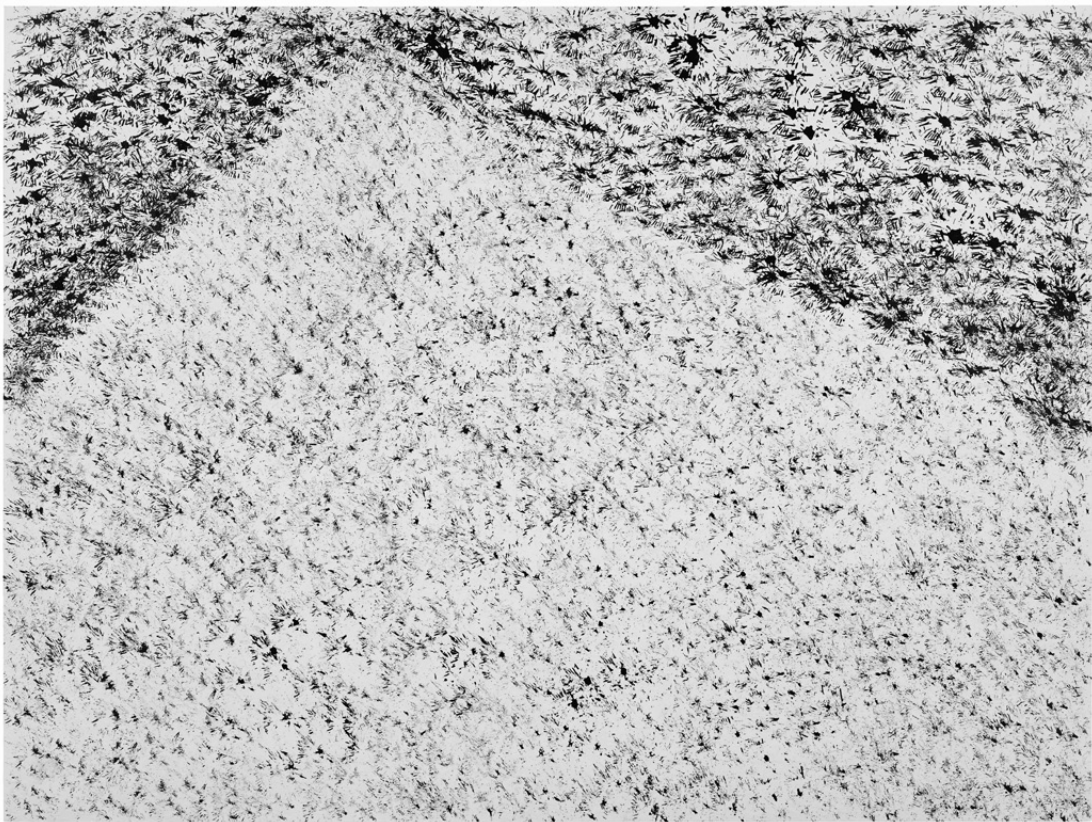
I am inspired every day - not only by a single item or moment. It is more like an accumulation of inspiring moments that fall together. And then it feels like I can't breathe anymore and start working to release this pressure.

What do you want visitors to the exhibition to know about your art?

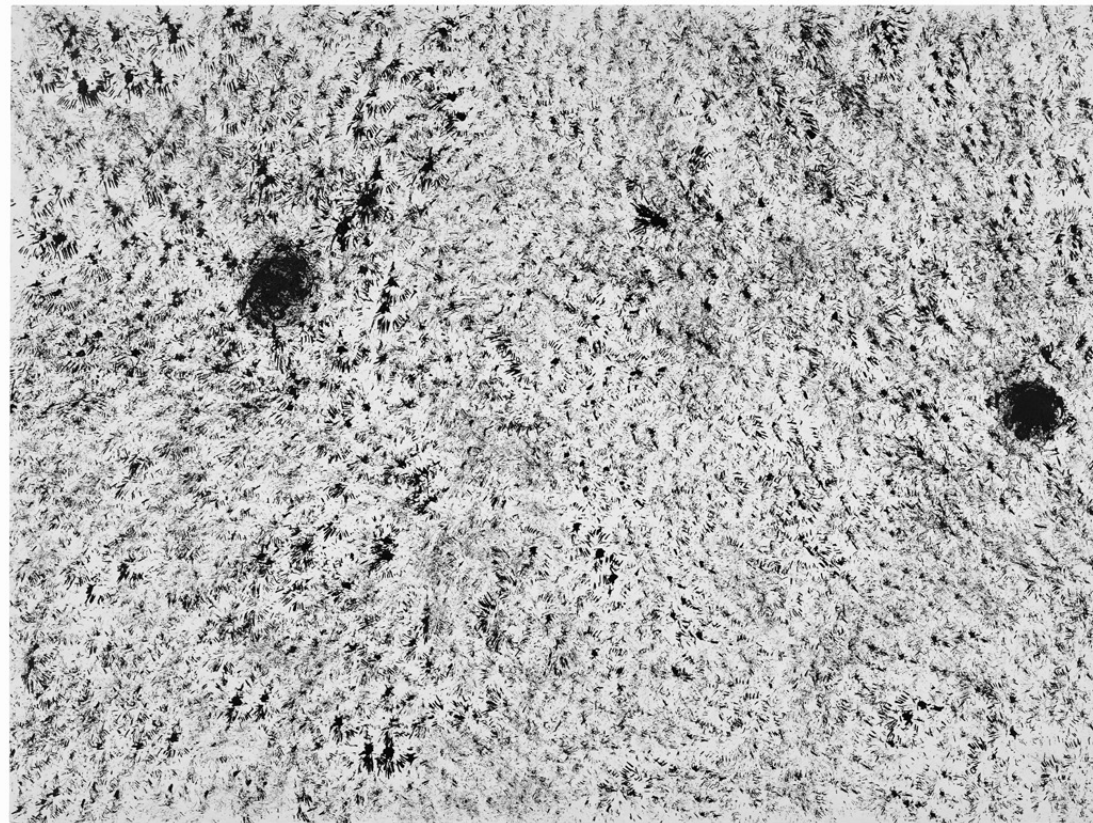
Art is subjective. For me it is important to know how visitors react to a drawing or sculpture. But basically, I don't expect anything.







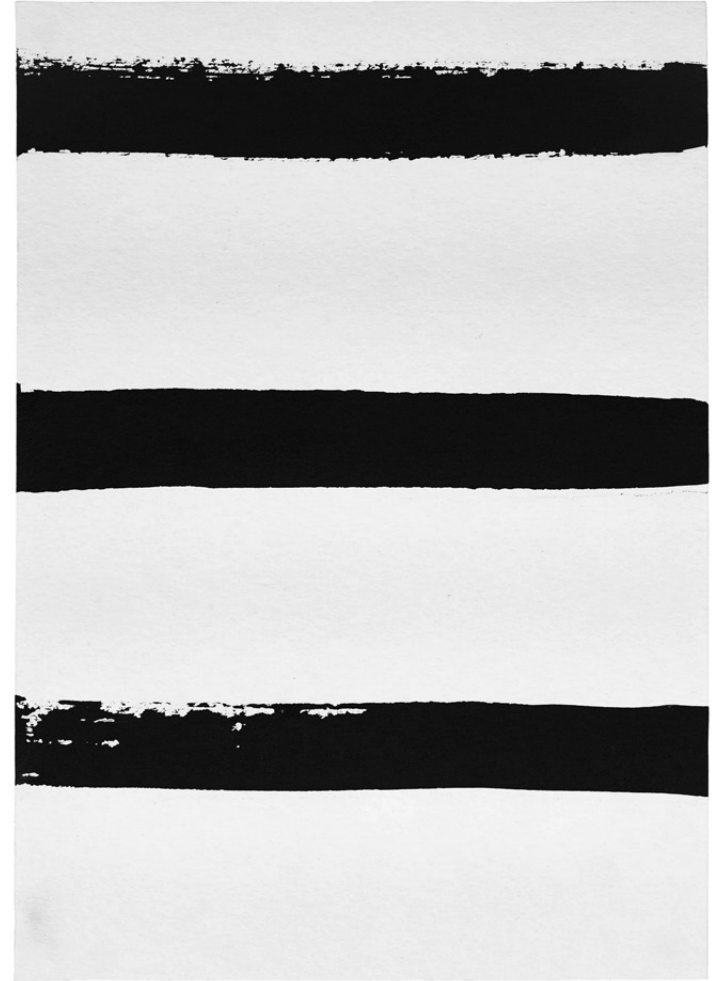
Untitled 6 | ink on paper | 45 x 60 cm | 2017



Untitled 7 | ink on paper | 45 x 60 cm | 2017



Untitled 8 | ink on paper | 34 x 24 cm | 2017



Untitled 9 | ink on paper | 34 x 24 cm | 2017

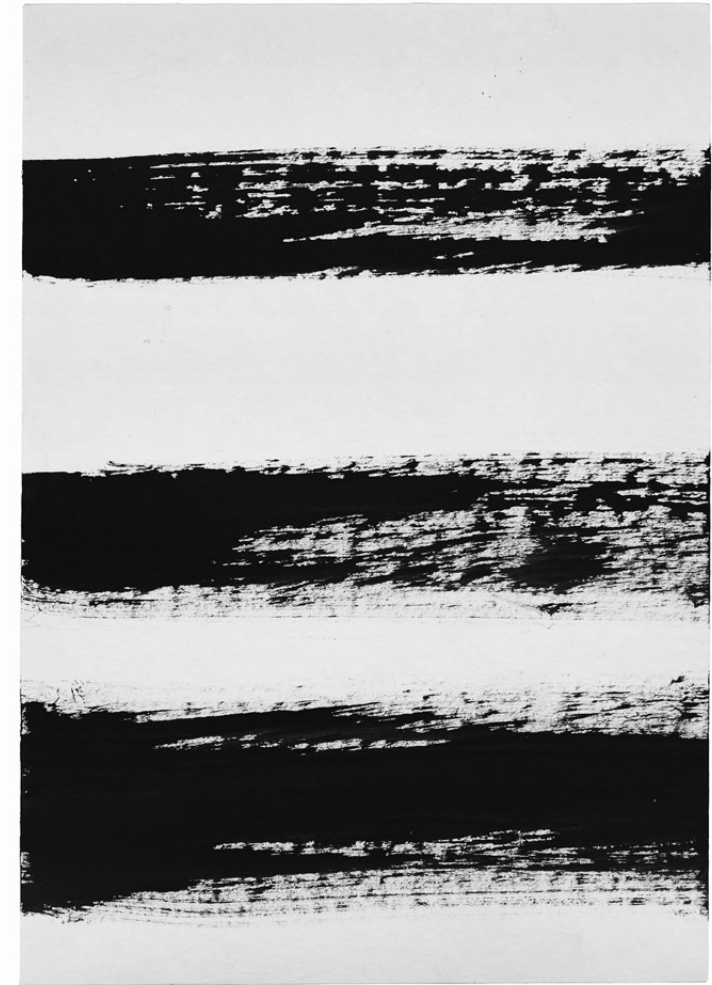
When we have all

Roland Hagenberg

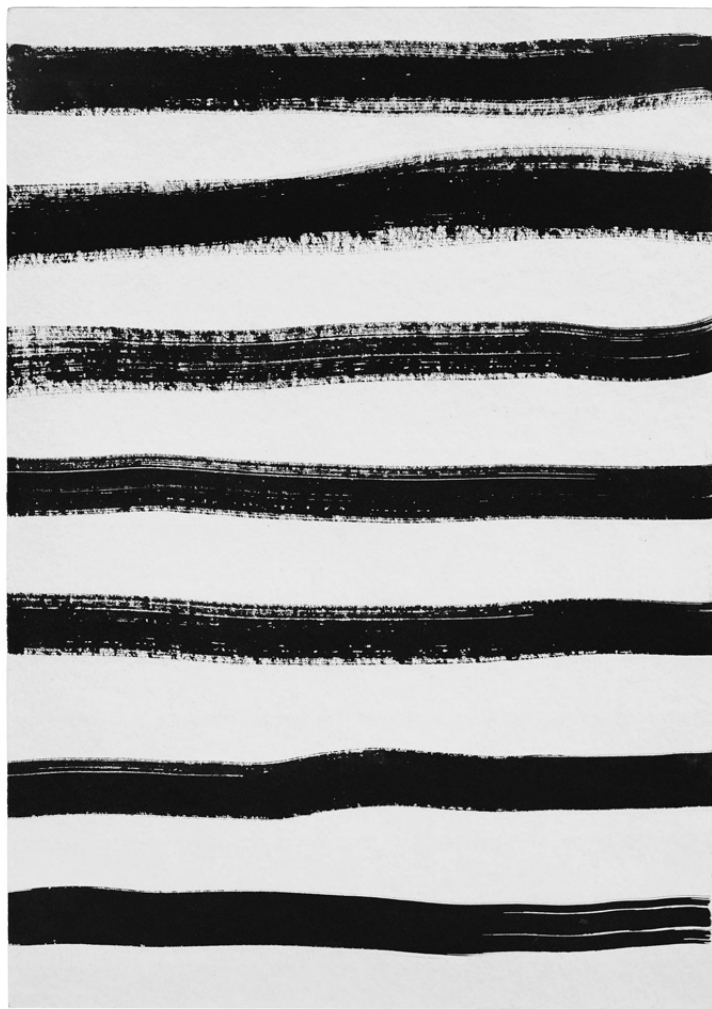
Come on along with me and paint
Black stripes of sounds on gold
And turn around your face and watch
Your destiny unfold

Come on along with me and draw
Black lines of words and voices
And try to sort out right and wrong
Among remaining choices

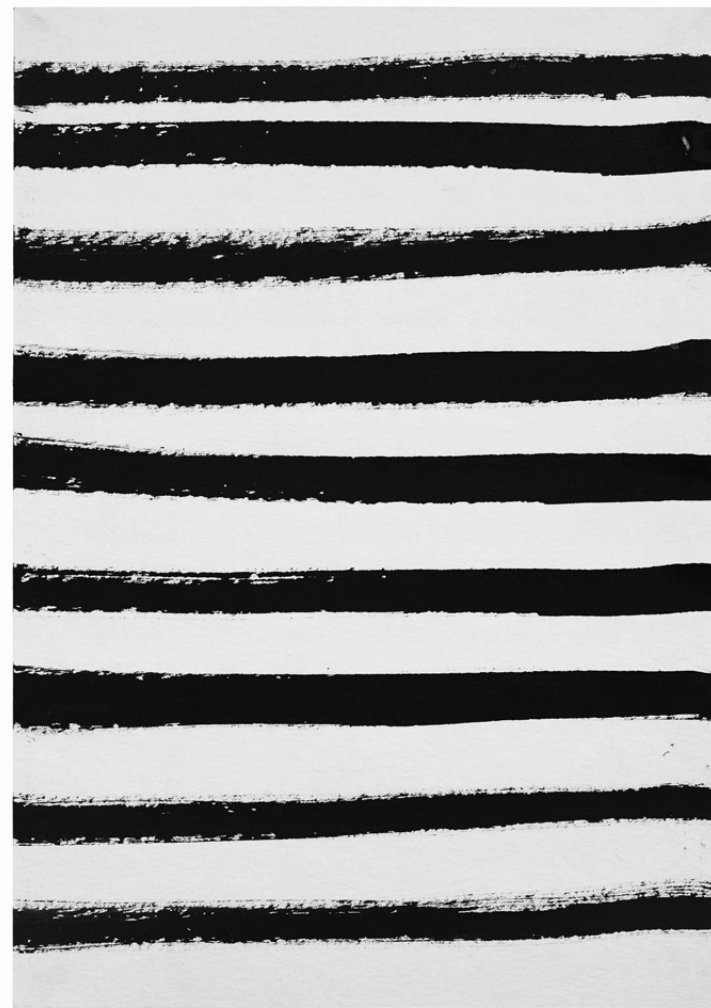
Come on along with me and scratch
Our names on trees in fall
Take pleasure in the certainty
That now we have it all



Untitled 10 | ink on paper | 34 x 24 cm | 2017



Untitled 11 | ink on paper | 34 x 24 cm | 2017



Untitled 12 | ink on paper | 34 x 24 cm | 2017

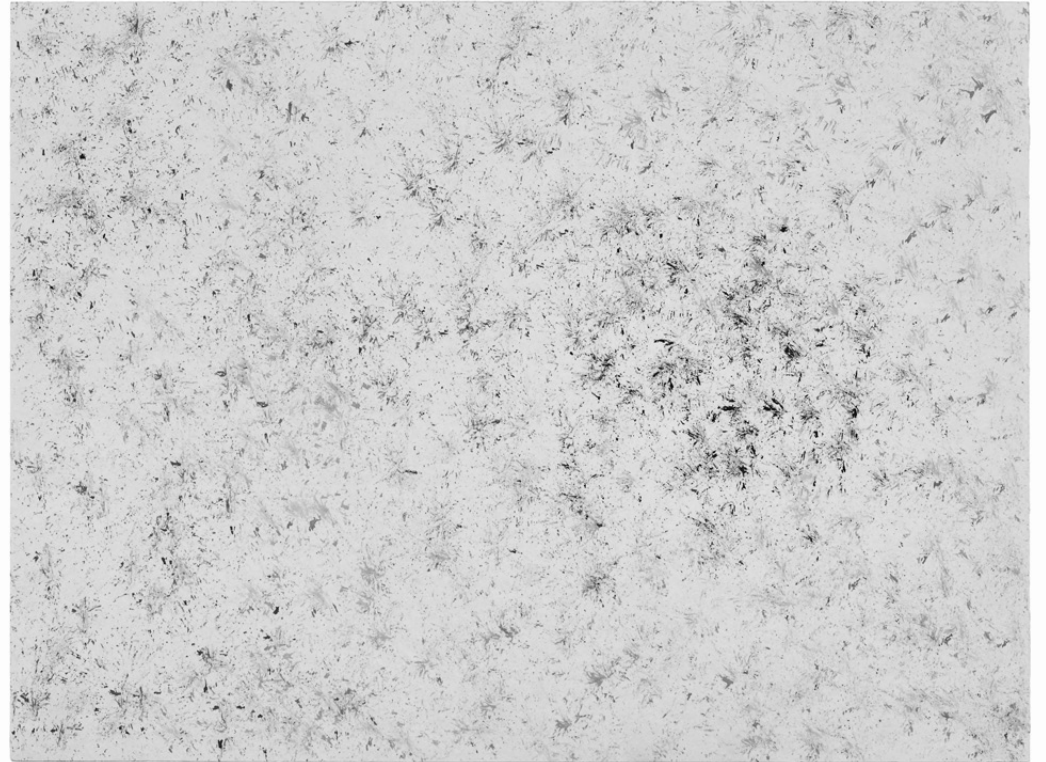
Voyagers

Roland Hagenberg

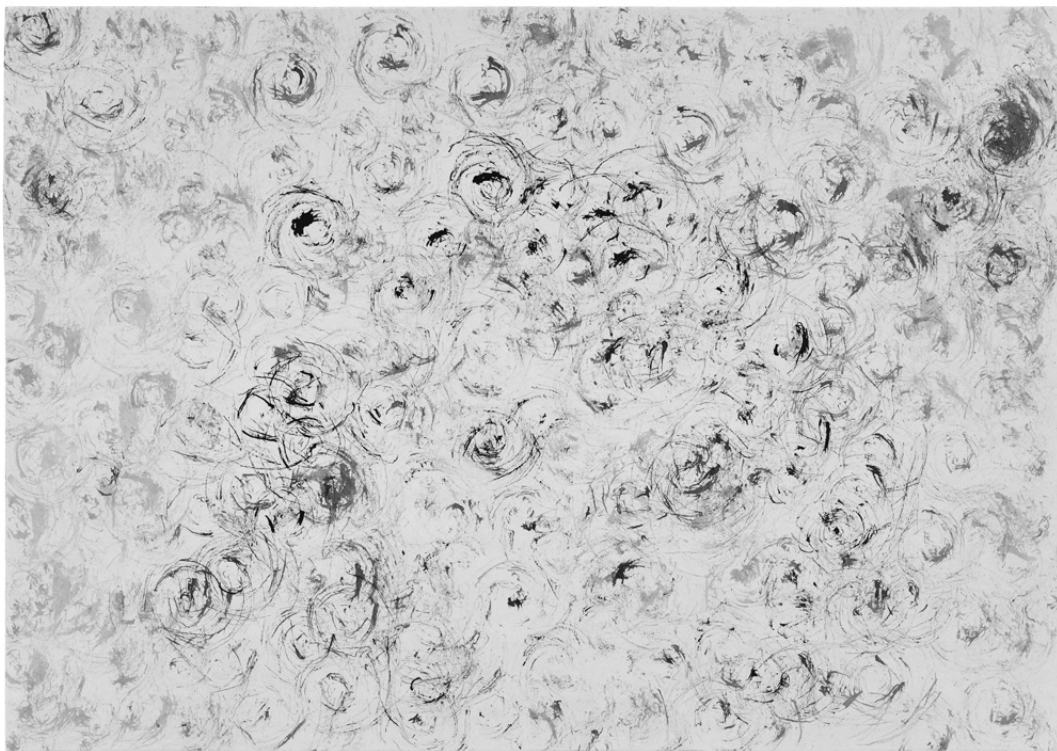
The thirsty voyager has left
And circled months and years
Throughout all mankind's misconceptions
Those bricks of hope and fears

The hungry voyager was lost
By those who sent him there
And where he thought was distant life
He met his own despair

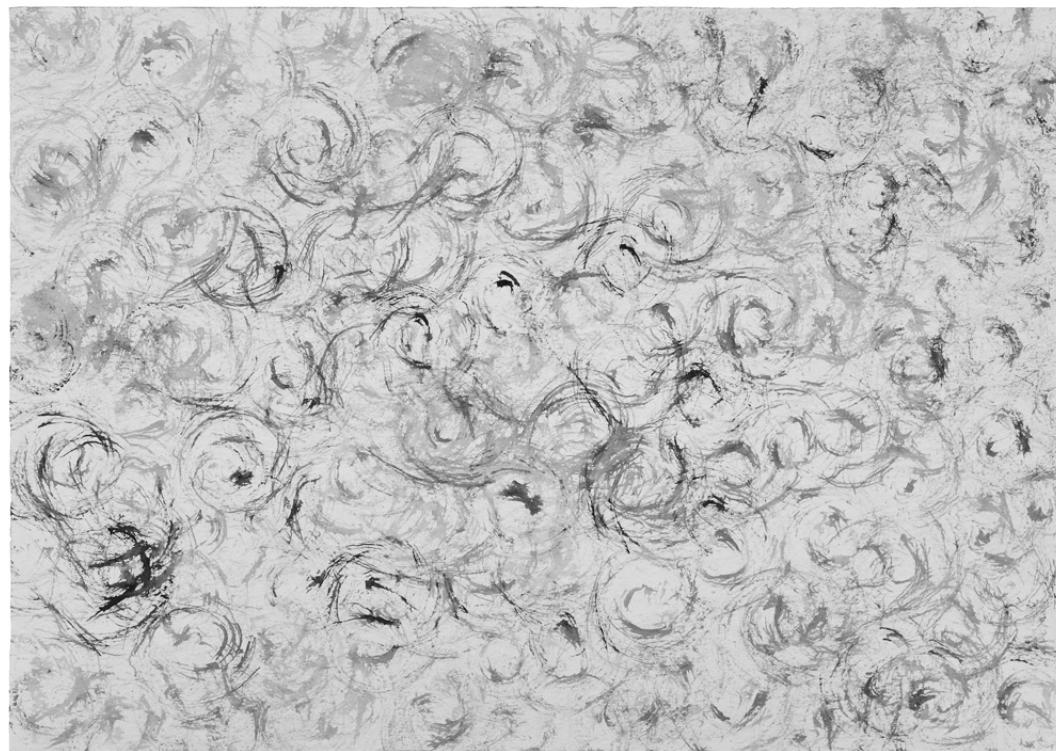
The voyager of wonderworlds
Woke up in untouched lands
Still thirsty, hungry, left alone
But in protective hands



Untitled 13 | ink on paper | 24 x 34 cm | 2017



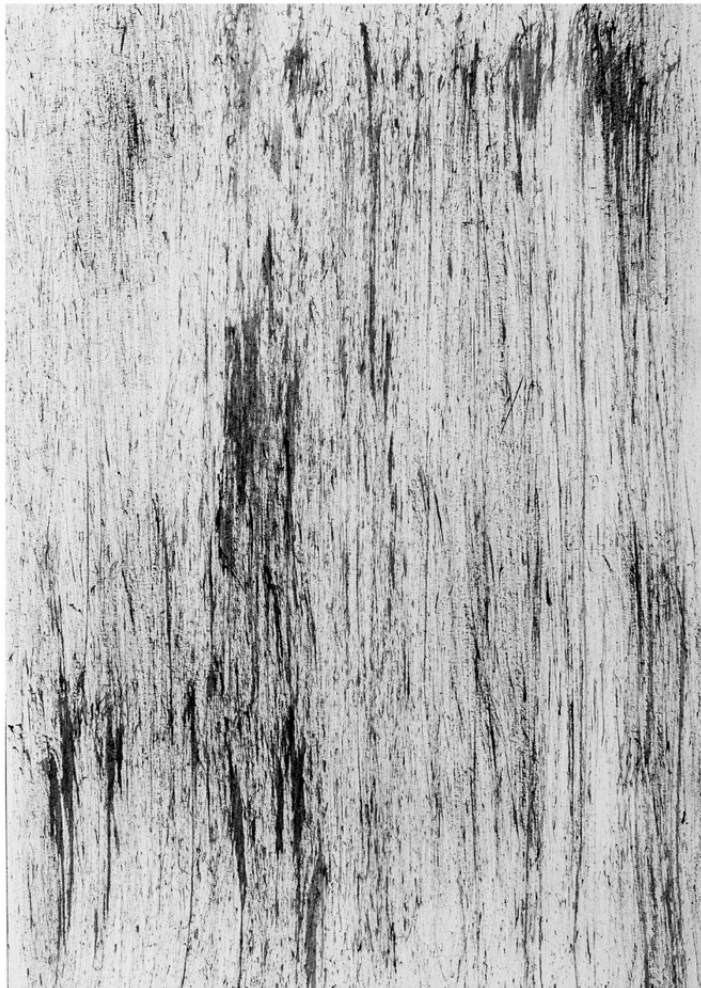
Untitled 14 | ink on paper | 24 x 34 cm | 2017



Untitled 15 | ink on paper | 24 x 34 cm | 2017



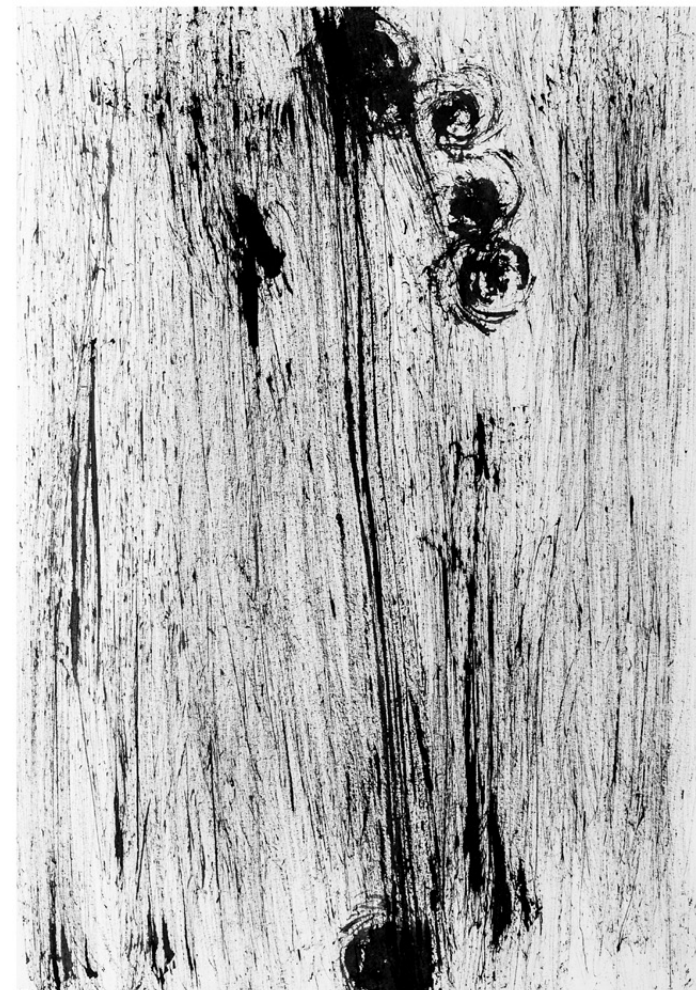
Untitled 16 | ink on paper | 34 x 24 cm | 2017



Untitled 17 | ink on paper | 34 x 24 cm | 2017



Untitled 18 | ink on paper | 34 x 24 cm | 2017



Untitled 19 | ink on paper | 34 x 24 cm | 2017



Any special preparations or places to visit before starting to work?

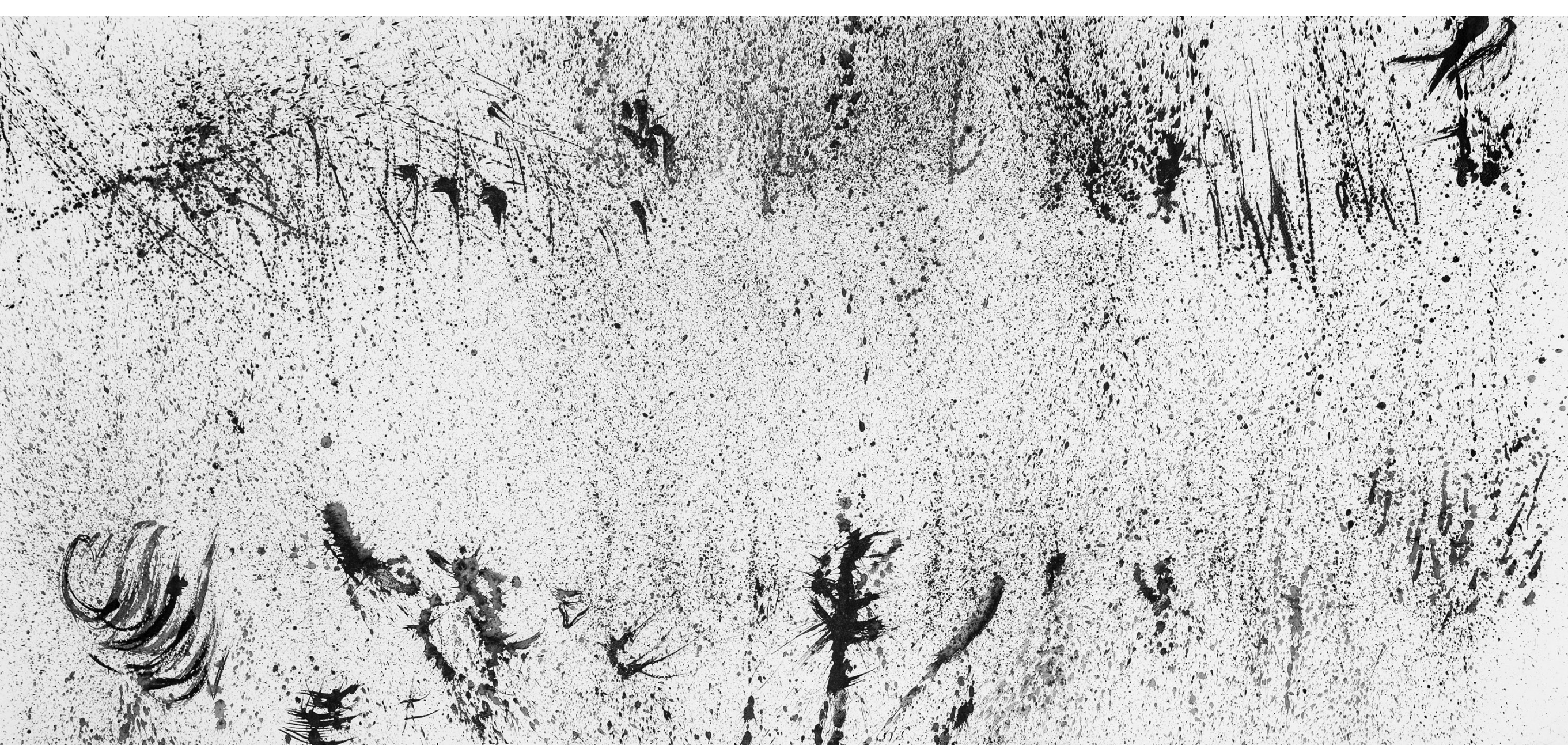
Not really. It can be anywhere, anytime on impulse.

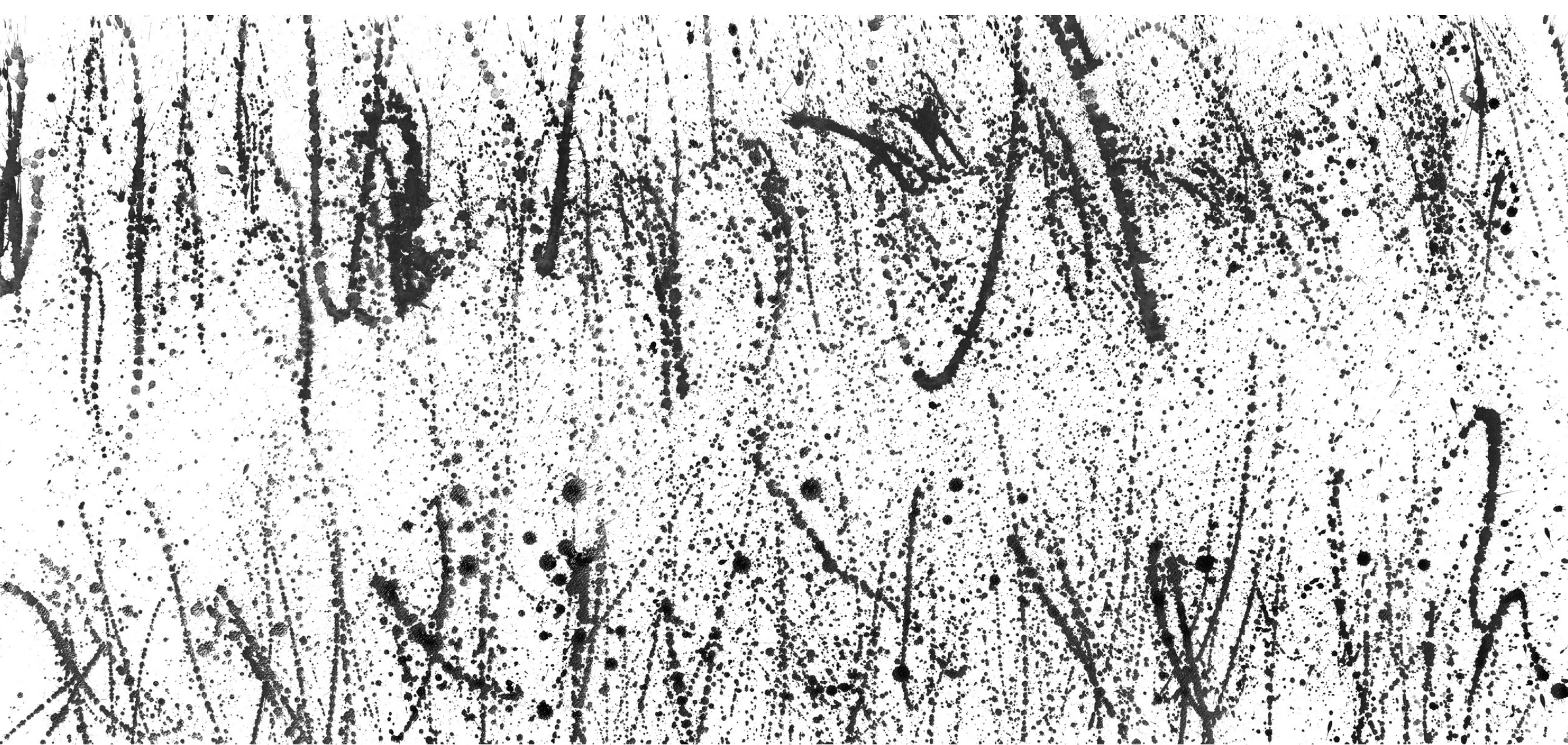
Do the works on show represent an evolution of your style?

It is indeed a new chapter for me. The work feels lighter and freer and with it I will move forward differently.

Do you create the artwork according to a set plan or do you let it evolve naturally?

It is always a relief when bringing it to light in a spontaneous way.





Motion I | ink on paper | 65 x 125 cm | 2016



Every leave that falls alone

Roland Hagenberg

Every leave that falls alone
Is lonely in our mind
A lilac fragrance and above
And should be treasured
And be kept
And constantly in love

Still there is water at the roots
That fill the arteries in late October
The stomping dance of storms
Receding, calming and deceiving
Restless but not over

Where cities shine their light at night at will
And need no moon in parking lots
To count their trees
The modest and majestic
Their silence supersonic
Granting comfort
To the melancholic

Where every leave that falls alone
Is there for us to find
Is part of what we miss and need
Is there to listen when we bleed
And lonely in our mind



空,不空 kōng, bù kōng | handcarved teakwood with nails | 220 x 28 x 3 cm x 9 panels | 2017

The kōng, bùkōng handcarved teakwood piece in nine panels is a monumental piece. Is it created from one tree?

空,不空 kōng, bù kōng is distillation of the Heart Sutra: - Form is Emptiness, Emptiness is form. In form we find everything else—feelings, perceptions, mental evolution, etc. “Emptiness” means empty of a separate self. It is full of entirety, full of life.

Your voice changes when you talk about Bali. How important is it for your creativity?

Bali is full of joyful people and inspiring nature. It gives me a peaceful state of mind and that helps me create.



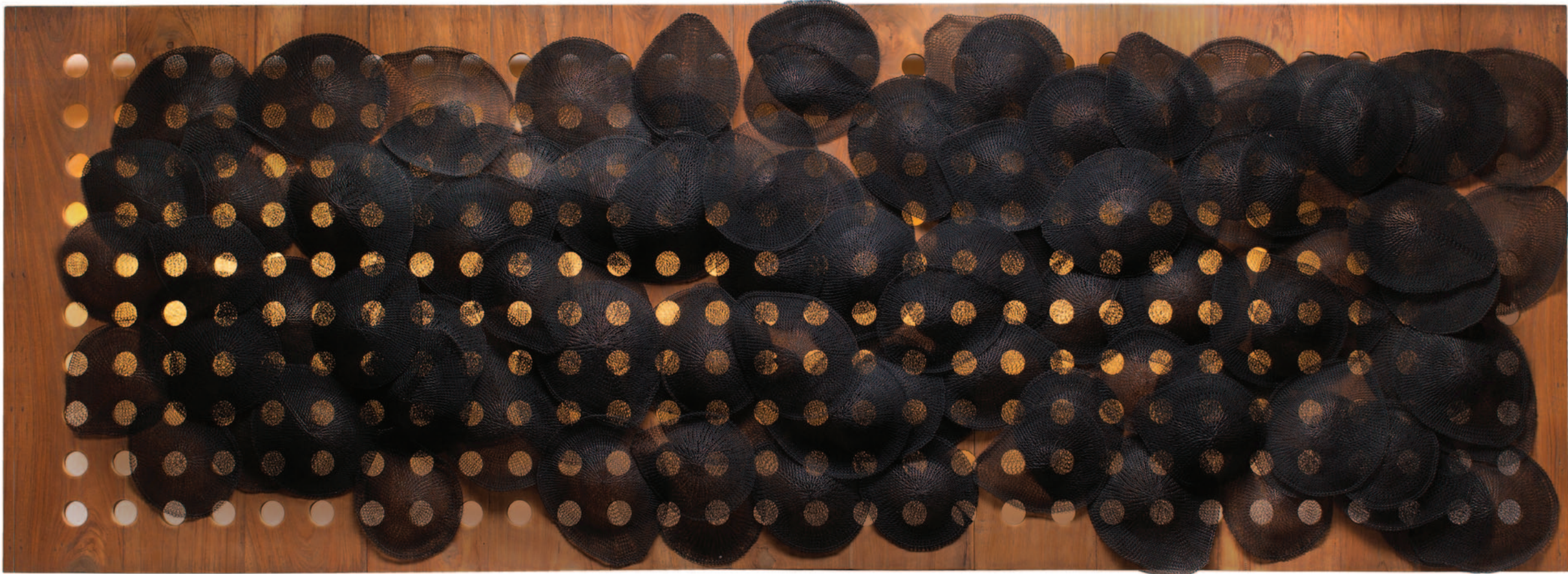




旋 xuán - detail | handcarved teakwood | 220 x 28 x 3 cm x 9 panels | 2017



旋 xuán | handcarved teakwood | 220 x 28 x 3 cm x 9 panels | 2017



任性 rènxìng | handcarved teakwood and mesh | 80 x 220 x 13 cm | 2017



Spider's heart

Roland Hagenberg

A butterfly was once a spider's heart
And lived, and pumped, and flew all day
And never slept
And did not know
It was a spider's part

The spider never knew its soul
And took its wings for granted
Built fragile networks
Catching raindrops
And froze or hid when hunted

That's how they lived
In comfort and at ease
And that they met was fate
The spider caught the butterfly
Tore it apart and realized
It was his heart - too late

任性 rèn xìng - detail | handcarved teakwood and mesh | 80 x 220 x 13 cm | 2017



The *rèn xìng* installation is quite different, notably because you have added sculptural steel mesh pieces. What is your intention here?

任性 *rèn xìng* means spontaneity. For most people, it's almost a luxury to be *ren xìng*. For me it's poetry. It also means no regret.

任性 *rèn xìng* is the centre piece of 'Sparks'. In life, we often search for light, and I want to show that the light is within us.



井 jǐng | handcarved teakwood & mirror | variable size depends on space | 2017

What about the five different-shaped jǐng works?

井 jǐng literally means a 'well', the one we drank water from in the old days. It evolves from the 'day2day' mirror installation. It represents a dialogue within us to discover more.



井 jǐng - detail | handcarved teakwood & mirror | variable size depends on space | 2017



外有 wài yǒu | handcarved teakwood | 156 x 15 x 3 cm x 3 pieces | 2017





外有 wài yǒu - detail | handcarved teakwood | 156 x 15 x 3 cm x 3 pieces | 2017



For you, the woodcarvings are a relatively techniques. How did 外有 wài yǒu (handcarved teakwood, 156 x 15 x 3 cm x 3 pieces) evolve?

After practising meditation for a few years, this piece now channels energy from afar - it is quiet, humble, and blessed.

Traces

Roland Hagenberg

Dust under the microscope
Brought in by travelers
With cherry blossoms pressed
Between pages of passports
Waiting to dry under eyes
Of watchful guards at the border
Waiting to move on
Lighter than traces of light



Transience I | mixed media on canvas | 60 x 150 cm | 2016



Transience II | mixed media on canvas | 60 x 150 cm | 2016

"Transience II" is much larger than your other wrapped fabric works. It too channels energy?

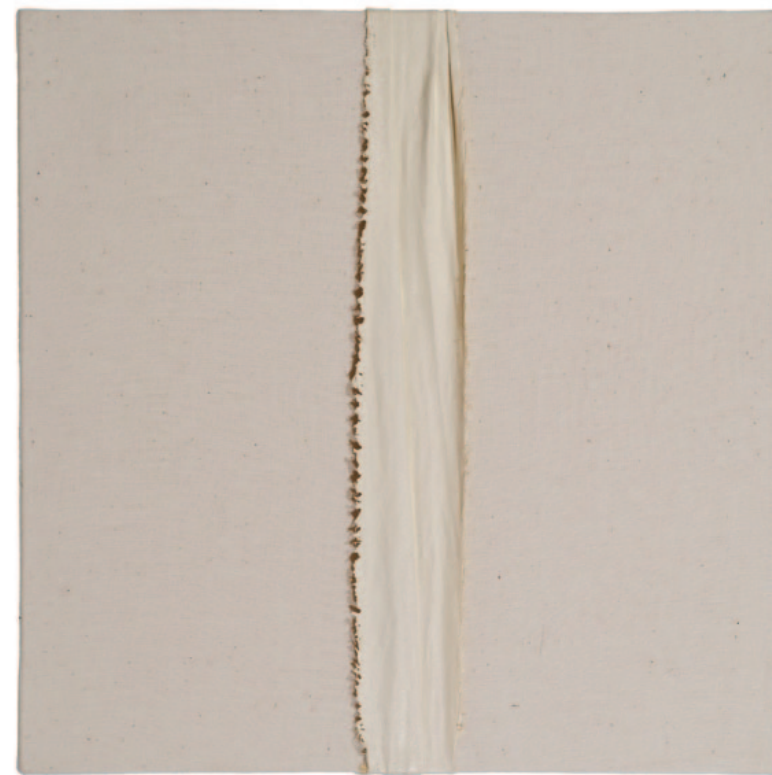
Kind of, since I used sand from the volcano and the ocean in Bali. It is a landscape, actually from another series called 'Transience' I painted in 2016.



Untitled 1 | mixed media on canvas | 30 x 30 cm | 2017



Untitled 2 | mixed media on canvas | 30 x 30 cm | 2017



Untitled 3 | mixed media on canvas | 30 x 30 cm | 2017

Cuts

Roland Hagenberg

Those cuts in milk
Those shadows of a mystery
That follow us
And what we leave behind
Among the stubborn stars
And lustful planets
Moons of love
Where memories unwind

Those cuts in milk
Those shadows of a mystery
will sooth the tips of tongues
Of those who try in Thousand years
To read and understand all that
Once dreamed
Once loved
Once sung



Untitled 4 | mixed media on canvas | 30 x 30 cm | 2017



Please tell me about the untitled 1-5 (mixed media on canvas, 30x 30 cm) series.

Because of the Japanese aesthetics of Wabi-sabi, I'm curious about how perceptions can change when we look at objects from different angles - and then we see life as a journey to find beauty in imperfection and transition.

Untitled 5 | mixed media on canvas | 30 x 30 cm | 2017

Why did you decide to include so many different mediums and styles in this exhibition?

If they are well balanced, their variety triggers an illusion of a multifaceted dance – which is another form to express myself.

You have also included a video. How does this complement your artworks?

I thought, it is difficult to share my experience through words only, so I added sound and vision.

What is your favourite medium?

Different materials speak to me in different ways and I don't favor a particular one. But they are all connected through moments in my life – and most of all – they create beauty, the essence to which I will always be attracted to.

Is there a commonality that holds all the different pieces together?

There is a linkage, and it also is about a moment in time, in my life.

What does beauty mean to you?

It is not just a word; it is a feeling and an energy. For me, it is not a person, place or thing. It is an attraction that makes you happy. I am naturally attracted by beautiful things and always curious to discover more.

A conversation between artist Sin Sin Man
and architecture/art critic Catherine Shaw



About Sin Sin Man

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.

Selected Exhibition

- 2016 "day2day", Sin Sin Fine Art, Hong Kong
"CABINET", JOYCE | Cabinet, Hong Kong
- 2015 "The Sin Sin Show", Sin Sin Fine Art, Hong Kong
" START" Art Fair, Saatchi Gallery, London, UK
"HIDDEN/VERSTECKT", NG39 Art Space, Raiding, Austria
"SURVIVORS", Sin Sin Fine Art, Hong Kong
- 2013 "10 Years After" Sin Sin Fine Art, Hong Kong

Artist Residency

- 2017 "ALLEGRA PROJECTS ", Engadin, Switzerland



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Curator
Sin Sin Man

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Sin Sin Man

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Catherine Shaw

Poems
Roland Hagenberg

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