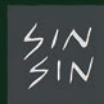


12.09 — 14.11.2025

Life Records I

ART : THE ESSENCE OF LIVED EXPERIENCE

ABDI SETIAWAN • BOB YUDHITA AGUNG
DWI SETIANTO • EDDIE HARA • EDDIE PRABANDONO
FAUZIE AS'AD • KOKOK P. SANCOKO
PANDE KETUT TAMAN • PUTU SUTAWIJAYA
S. TEDDY DARMAWAN • TISNA SANJAYA
SIN SIN MAN



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Abdi Setiawan • Bob Yudhita Agung

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Pande Ketut Taman • Putu Sutawijaya

S. Teddy Darmawan • Tisna Sanjaya

Sin Sin Man



atelier • fine art • villa





Opening Night of "Earthly Evocations" - Indonesian artists group exhibition at Sai Stret location, 17 May 2012

Twenty-two years ago in 2003, renowned free-spirited artist and designer Sin Sin Man founded Sin Sin Fine Art, inspired by a transformative encounter with contemporary Indonesian art during one of her many travels. While exploring the historic city of Yogyakarta, she connected with a group of emerging Indonesian artists whose raw talent, authenticity, and unfiltered expressions left a profound impression on her. Struck by the emotional depth and sincerity of their work — as well as their genuine, down-to-earth personalities — Sin Sin felt an immediate and deep resonance. This pivotal experience ignited a new artistic mission: to bring these bold, expressive works to Hong Kong and introduce them to the international art world. Many of these artists have grown and achieved international recognitions and accolades since then. Looking back, it was such a precious, life-changing period for Sin Sin and for the artists themselves.

The artworks featured in this exhibition serve as Life Records — visual diaries that trace each artist's personal and creative evolution. Every piece carries the unique imprint of its maker, capturing key moments in their artistic journey and reflecting the growth that has shaped who they are today.

Life Records I presents a compelling selection of early works by Abdi Setiawan, Bob Yudhita Agung, Dwi Setianto, EddiE haRA, Eddi Prabandono, FauZie As'ad, Kokok P. Sancoko, S. Teddy Darmawan, Pande Ketut Taman, Putu Sutawijaya, and Tisna Sanjaya — each offering a glimpse into the formative stages of these now-established Indonesian artists. These works are shown alongside pieces by Sin Sin Man herself, who feels deeply honoured and proud to share her gallery space with artists who have not only inspired her, but who also remain close to her heart.

Abdi Setiawan

KISS (BOY)

aluminium, 38 x 100 x 38 cm, 2011



Abdi Setiawan
KISS (GIRL)
aluminium, 35 x 107 x 27 cm, 2011



Bob Yudhita Agung

JOURNEY OF MR GENERAL IN WHITE

acrylic collage on canvas, 150 x 200 cm, 2008



Bob Yudhita Agung

YELLOW BRUTALITY

acrylic on canvas, 100 x 100 cm, 2008



Dwi Setianto

NEW PLANT

ink on paper, 21 x 28.2 cm, 2021



Dwi Setianto

BACKYARD

ink on paper, 21 x 28.2 cm, 2021



Dwi Setianto
JACKFRUIT BONSAI
ink on paper, 21 x 28.2 cm, 2021



Eddie Hara

POST DECORATIVE SYNDROME

acrylic on canvas, 180 x 100 cm, 2020



Eddie Hara

POSTCARDS FROM THE ALPS 27 V

mixed media on used Swiss envelope, 16.2 x 23.8 cm, 2011



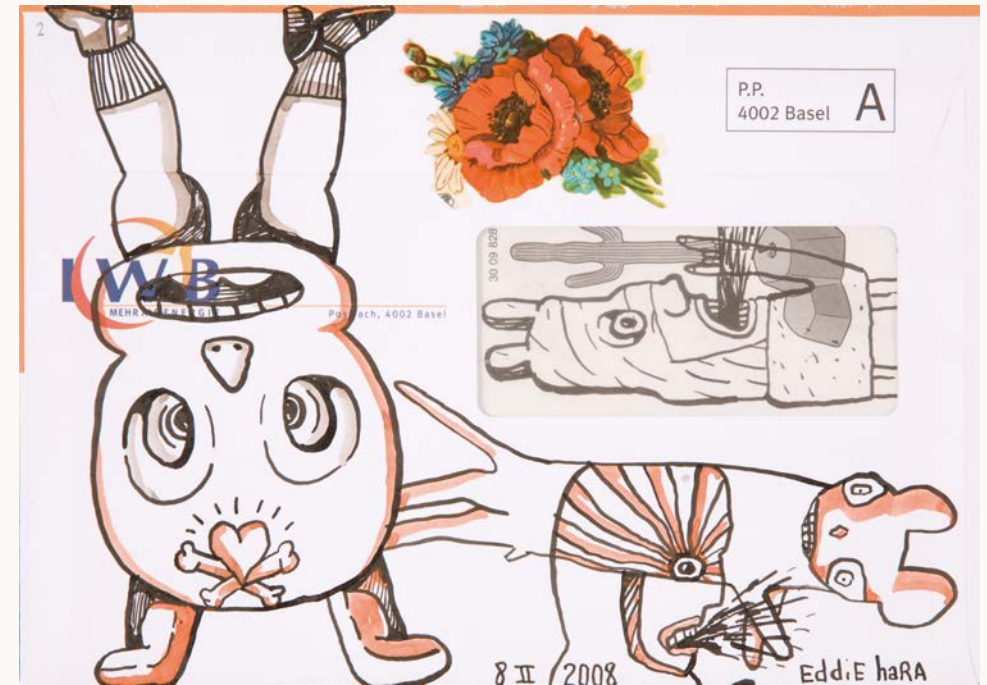
Eddie Hara

POSTCARDS FROM THE ALPS 25

mixed media on used Swiss envelope, 16.2 x 23.8 cm, 2012



Eddie Hara
POSTCARDS FROM THE ALPS 32
mixed media on used Swiss envelope, 16.2 x 23.8 cm, 2008



Eddie Hara

POSTCARDS FROM THE ALPS 35

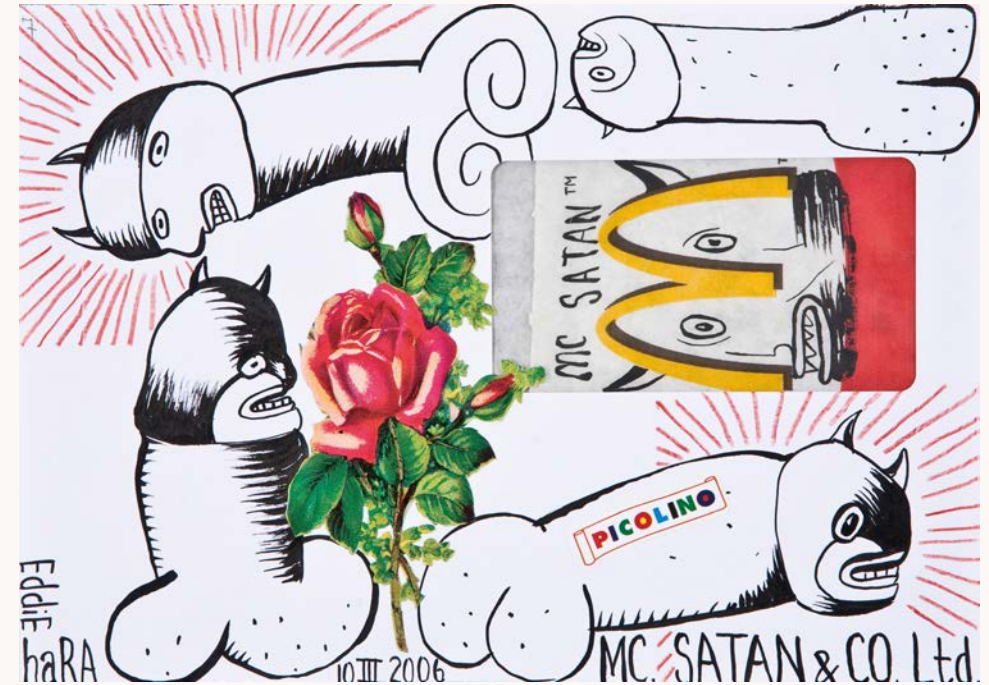
mixed media on used Swiss envelope, 16.2 x 23.8 cm, 2008



Eddie Hara

POSTCARDS FROM THE ALPS 45

mixed media on used Swiss envelope, 16.2 x 23.8 cm, 2006



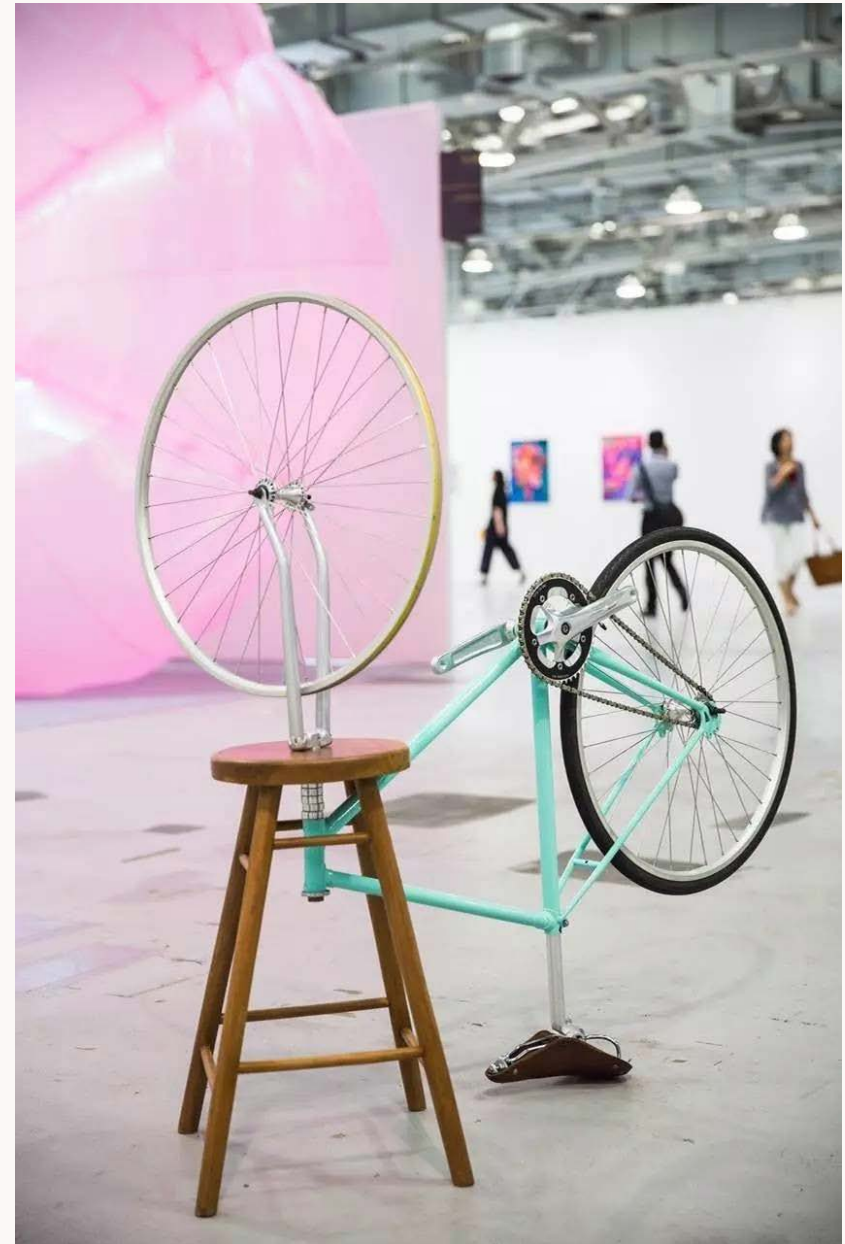
Eddie Hara

POSTCARDS FROM THE ALPS 30 X

mixed media on used Swiss envelope, 16.2 x 23.8 cm, 2009



Eddi Prabandono
AFTER DUCHAMP
bicycle and stool, life size, 2015



Fauzie As'ad

JUST IMAGINE

acrylic on canvas, 36 x 36 cm, 2009



Fauzie As'ad

THE THINGS THAT LIKE WHATEVER YOU THINK

acrylic on canvas, 36 x 36 cm, 2009



Fauzie As'ad
THE CIRCLE AFTER FOUR DAYS IN KML
acrylic on canvas, 36 x 36 cm, 2010



Kokok P. Sancoko

RED MEDIUM YELLOW LIGHT

oil, acrylic, ink, pencil on canvas, 110 x 110 cm, 2010



Pande Ketut Taman

STONE SERIES #30

Watercolor on paper, 85 x 110 cm, 2011



Pande Ketut Taman

STONE SERIES #31

Watercolor on paper, 110 x 85 cm, 2011



Pande Ketut Taman

TOUCHING THE EARTH

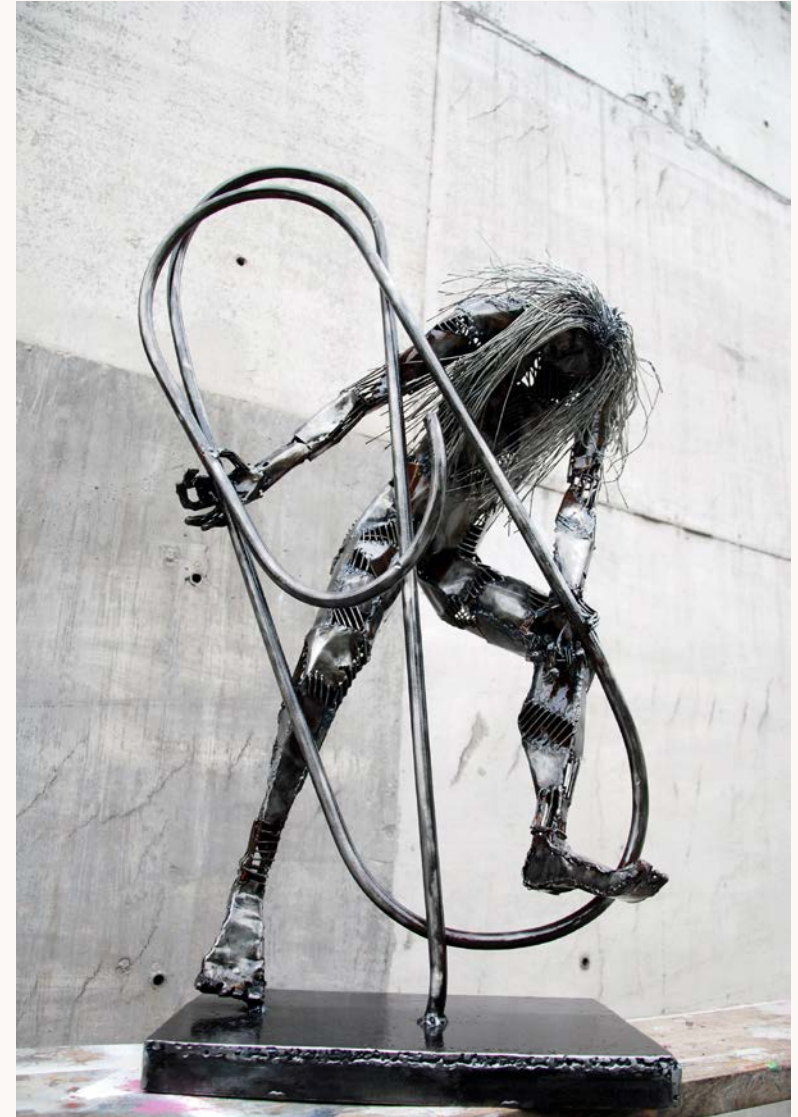
jackfruit wood, 55 x 40 x 35 cm, 2007



Putu Sutawijaya

GESTICULATION #11

recycled metal, steel wired, 95 x 58 x 38 cm, 2010



Putu Sutawijaya
CIRCLE FULL OF MAGIC
mixed media on canvas, 140 x 120 cm, 2007



S Teddy Darmawan

WHERE YOUR SPONTANEITY

wood, polyester, glass, acrylic on canvas, 80 x 100 x 2 cm, 2010



S Teddy Darmawan

PLANTING SEEDS IN THE SKY #2

aluminium, acrylic on canvas, 80 x 100 x 2 cm, 2010



S Teddy Darmawan

APA KABARKU (HOW AM I?)

wood, acrylic on canvas, 80 x 100 x 2 cm, 2010



S Teddy Darmawan

ANJING REVOLUSI (THE REVOLUTION'S DOGS)

ink on paper scroll set in specially made wooden display
with crank, 35 x 1000 cm (size of the paper only), 2012



VIVA LA MUERTE

Tisna Sanjaya

JEJAK YANG TUMBUH (GROWING TRACKS)

mixed media on canvas, 195 x 140 cm, 2007



Sin Sin Man

UNTITLED 8

ink on papers, 34 x 24 cm, 2017



Sin Sin Man

UNTITLED 9

ink on papers, 34 x 24 cm, 2017



Sin Sin Man

UNTITLED 10

ink on papers, 34 x 24 cm, 2017



Sin Sin Man

UNTITLED 11

ink on papers, 34 x 24 cm, 2017



Sin Sin Man

UNTITLED 12

ink on papers, 34 x 24 cm, 2017



About the Artists

Abdi Setiawan is a sculptor who lives and works in Yogyakarta, Indonesia. Abdi's work is installation-based, and features life-size wood sculptures of everyday Indonesians in various social settings. He deploys his wood carving skill to manifest his imagination and perception to depict Indonesian human figures as he sees them. His rendering of the figures is so realistic and infused with life and they often pokes us with good-humoured satire. Has been with Sin Sin Fine Art since 2009. Full CV in PDF: https://sinsinfineart.com/artists-cv/Abdi_Setiawan_CV.pdf

Bob Yudhita Agung (used to be known as Bob 'Sick' Yudhita) lives and works in Yogyakarta, Indonesia. Strongly influenced by Jean-Michel Basquiat and pop cultures including music and tattoo art, the primitive-naïve charms Bob's works expressing a sense of social awareness. In the early 90's, Bob has found himself a distinctive style

in mixed-media painting in a fairly short time. He has become the golden boy of the Indonesian Institute of Arts, Yogyakarta, received several awards including the Affandi Prize in 1994. A sense of losing one's direction in life has come to Bob with its sudden and unexpected success, haunted him for years until 2000. He realised the true meaning of painting, genuine happiness of living, and decided life is too beautiful to be wasted.

To Bob, pain and bliss – both psychological and physical, are the significant elements that he has continuously explored throughout the evolution of his creations. Out of the pain, there is bliss. There are still beautiful faces and moments at every turns of the life; paint exists as a beautiful language through the vibrating colours and melodious compositions of his paintings. "I believe I can fly, with paint I believe can fly. Don't worry, be happy. Nothing needed to be worried to paint... I believe life is beautiful." Has been with Sin Sin Fine Art

since 2008. [Full CV in PDF](https://sinsinfineart.com/artists-cv/Bob_Yudhita_Agung_CV.pdf): https://sinsinfineart.com/artists-cv/Bob_Yudhita_Agung_CV.pdf

Dwi Setianto: “My father once told me about my grandfather who liked to make toys for my father when he was little before his parent separated and my father came to live with his new family. My grandfather worked in the railway, I never found out exactly what was his job there. What I know is that I inherited my drawing talent from him. I have always loved to make things since I was small. Drawing, painting, sewing, gardening. Anything. It pleases me to make things, to give life. It would please me even more when what I have made pleases others.

Eighteen years ago I moved to Finlandia. It doesn't change my love to make things. No wonder I could stay in a foreign country with such a different culture from my own for a long time. I love adventure; I consider it a challenge. There are a lot to learn from the experience: how to live in a place so different as a foreigner. What I found to be very important is how I learn more about myself through it all.” Has been

with Sin Sin Fine Art since 2014. [Full CV in PDF](https://sinsinfineart.com/artists-cv/Dwi_Setianto_CV.pdf): https://sinsinfineart.com/artists-cv/Dwi_Setianto_CV.pdf

EddiE haRA currently lives and works in Switzerland. Educated in Indonesian Institute of Arts (ISI) Yogyakarta, Indonesia and Akademie voor Beeldende Kunst Enschede (AKI), The Netherlands, Eddie has held numerous solo and group exhibitions in Cuba, France, Germany, India, Indonesia, the Netherlands, and Switzerland.

Through EddiE haRA's paintings, he hopes to inspire his viewers to ponder about the world, issues such as politics, feminism, sexism, wars, poverty, racism etc. His works move one step beyond aesthetics.

EddiE haRA's works are included in the Singapore Art Museum, Museum der Kulturen, Basel, Switzerland, as well as private foundations, corporate and galleries in Indonesia and worldwide. Has been with Sin Sin Fine Art since 2003. [Full CV in PDF](https://sinsinfineart.com/artists-cv/Eddie_Hara_CV.pdf): https://sinsinfineart.com/artists-cv/Eddie_Hara_CV.pdf

Eddi Prabandono studied Art at Institute of Art (ISI) Yogyakarta. He currently lives and works in Yogyakarta and Okinawa, Japan.

Eddi Prabandono is an artist who involves design, planning, and construction in creating his large-scale pieces. He does not work on his pieces alone. Just like in construction projects, He involves many workers: to create designs and even work plans that need careful calculation. However, his pieces does not turn into merely structural things, because of the way he incorporated the evolution of languages of expressions in creating them.

Throughout his career as an artist, Eddi Prabandono had attended various residency programs, among others: Nagasawa Art Park Artist in Residence, The Japan Foundation, Awaji City, Hyogo, Japan (1998); Artist Coming Home - Artist Studio Program NAP, Awaji City Hyogo, Japan (2007). He also joined the residency program at Vermont Studio Center, Johnson, Vermont, USA (2010) after winning the 2009/2010 Asian Artist Fellowship, sponsored by the Freeman Foundation for the Vermont Studio Center.

Eddi Prabandono is also a commissioned artist for ART/JOG 11 Yogyakarta, Bazaar Art Jakarta, Pacific Palace - Jakarta and Living Sculpture in The Sea Program by The Marine Foundation London at Amed Under Water Gallery - Bali. Has been with Sin Sin Fine Art since 2014. [Full CV in PDF](https://sinsinfineart.com/artists-cv/Eddi_Prabandono_CV.pdf): https://sinsinfineart.com/artists-cv/Eddi_Prabandono_CV.pdf

Fauzie As'ad. Since 1993, Fauzie has held several solo exhibitions in U.S.A., Greece, the Principality of Liechtenstein, Switzerland, Germany and Indonesia. He has also participated in numerous group exhibitions in Indonesia, U.S.A., Germany, the Principality of Liechtenstein, Switzerland, France, the Republic of Senegal, Italy and China. In 2000-2001, Fauzie received a cultural scholarship from the Government of Liechtenstein to study Fine Art in Berlin, Paris and London. Other scholarships include the Cultural Scholarship from VP Bank Vaduz, Liechtenstein in 1987 and the Supersemar Scholarship from the Department of Culture and Education, Government

of Indonesia in 1990-1993. Fauzie is now working as an artist in the Principality of Liechtenstein since 1995, and he continues to participate actively in various workshops, symposiums and artist exchanges in Indonesia as well as overseas.

“I have no doubt that Art is an international Language for human beings to exchange emotions and express universalities. Art has given me the possibilities of combining the clear and definite north geometric lines with free and dynamic flow of south organic forms, as well as uniting the east and west energetic influences in my work until when I am working I can not see the borderlines between the north, east, south and west.” Has been with Sin Sin Fine Art since 2010. [Full CV in PDF:](https://sinsinfineart.com/artists-cv/Fauzie_Asad_CV.pdf)
https://sinsinfineart.com/artists-cv/Fauzie_Asad_CV.pdf

Kokok P. Sancoko studied painting at the Indonesia Institute of the Arts, Yogyakarta (Institut Seni Indonesia). Throughout his artistic practice Kokok has been deeply dedicated to exploring the possibilities of the painting surface through the dissection and intersection of forms

and colour, often reducing the image of a concrete object such as an apple or a flower to its most essential planes: in a sense a kind of ‘abstract realism’. In a recent experiment with installation Kokok even attempted to incorporate real human figures within a three-dimensional space into a ‘painting plane’ through the use of a kind of mathematically deduced illusion. In his recent paintings Kokok pushes his explorations further, in an attempt to create a visual, two-dimensional mapping of the multidimensional gradients of the psyche. The juxtaposed images in these atmospheric, gorgeously coloured paintings, rendered in varying degrees of concreteness and translucence, comprise a kind of virtual world of memories, perceptions and impressions of the past, the present and the future.

This approach is compellingly evident in recent paintings such as *Aku Mendut*, executed in oils, charcoal and pencil on canvas, in which the image of a rough-looking Javanese street singer (and possible prostitute) playing a guitar is accompanied by the ghostly classical figure of a western woman playing the lute, appropriated from a painting by the Italian Baroque-period artist Artemisia Gentileschi (1593-1652). Gentileschi’s own history as a strong female figure--a successful artist

Dwi Setianto



Fauzie As'ad



Sin Sin Man



Tisna Sanjaya



Putu Sutawijaya

Eddie Hara



Kokok P. Sancoko



Eddi Prabandono



S. Teddy Darmawan



Bob Yudhita Agung



Abdi Setiawan



Pande Ketut Taman

at a time when few women were accepted as such, and also a victim of rape who prosecuted her attacker—seems to be part of the layered psychological narrative of this work, a kind of visual palimpsest in which time, space and memory are simultaneously revealed and compressed. Has been with Sin Sin Fine Art since 2009. [Full CV in PDF](https://sinsinfineart.com/artists-cv/Kokok_P_Sancoko_CV.pdf): https://sinsinfineart.com/artists-cv/Kokok_P_Sancoko_CV.pdf

Pande Ketut Taman was born into an artistic, religious family. A gifted artist since childhood, he studied painting at the Indonesia Institute of the Arts (Institut Seni Indonesia) in Yogyakarta. He later moved with his wife and family to the small town of Muntilan in Central Java, where he lives and works within sight of both the ancient Buddhist temple of Borododur and of Mount Merapi, an active volcano. Both of these majestic and powerful sites—one man-made and celebrating the spirit, the other natural and conveying the beauty and awesome power of Nature—have strongly influenced Pande's art. A deeply spiritual connection to the earth is a tangible element of Pande's sculptures and paintings, and the naturalism of his style reflects his interest in the forms and materials of nature in their most fundamental state. His

carved wood sculptures, many of them monumental in size, are often fashioned from the trunks or roots of trees, and depict innumerable, expressively carved human figures that seem to be emerging from the tree itself, like figures in some ancient mythological tale.

In his more recent series of paintings Pande uses a semi-abstract style to depict figures whose gestures communicate a sense of both vulnerability and protectiveness. These paintings were created by Pande after the eruption of Mount Merapi in 2010, when rocks fell like rain on his town.

Painted in earthy tones of brown, ochre and smoky black, the figures are very human in their gestural expressiveness; yet they also convey the solidity of rocks or stone, as though they were in a state of transforming. For Pande, art is a daily-life practice, like taichi or meditation, that allows him to both be nourished by and to celebrate the earth and the spirit, moving from the centre outwards just like a mandala—from the microcosm of the body, to his family, his town, the forests and mountains that surround him, the society to which he belongs, and the cosmos which encompasses all of use. Has been with

Sin Sin Fine Art since 2008. [Full CV in PDF](https://sinsinfineart.com/artists-cv/Pande_Ketut_Taman_CV.pdf): https://sinsinfineart.com/artists-cv/Pande_Ketut_Taman_CV.pdf

Putu Sutawijaya studied art at Indonesia Institute of Fine Art (ISI) Yogyakarta. He 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. Has been with Sin Sin Fine Art since 2003. [Full CV in PDF](https://sinsinfineart.com/artists-cv/PutuSutawijaya_CV.pdf): https://sinsinfineart.com/artists-cv/PutuSutawijaya_CV.pdf

S. Teddy Darmawan (d. 2016) also known as S. Teddy D., studied painting at the Indonesia Institute of the Arts (Institut Seni Indonesia) in Yogyakarta and had been a fixture on the Yogyakarta arts scene ever since. S. Teddy D.’s explosive energy found 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 created 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 created 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 was drawn to counter-cultural emblems, and graffiti and tattooing were just as important methods of self-expression for him as were painting and sculpting. Later on S. Teddy was 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. Had been with Sin Sin Fine Art since 2008. [Full CV in PDF:](https://sinsinfineart.com/artists-cv/S_Teddy_Darmawan_CV.pdf)
https://sinsinfineart.com/artists-cv/S_Teddy_Darmawan_CV.pdf

Tisna Sanjaya lives and works in Bandung, West Java. Tisna studied etching and lithography at the Bandung Technology Institute, from which he graduated in 1986, at a time of political and social unrest. For Tisna, art gains its greatest legitimacy through a direct connection with the life of the people and a fearless exposure of injustice, and he has become identified with an important group of activist artists using installation and performance in their work, including Dadang Christanto, Moelyono, and others. Since that time he has become known for his powerful paintings, etchings and activist performance

art, often bearing witness to the challenges facing Indonesia's villages, their natural environment and their way of life.

In the mid-1990s Tisna studied at the Braunschweig University of Art in Germany. During this time his sense of isolation increased his sensitivity to questions of cultural identity, while at the same time he became familiar with and inspired by the work of early activist artists such as Kathe Kollwitz. In recent years Tisna has worked across media, including theatre, video and television, and implemented interactive projects with villagers from different provinces of Indonesia, focussing on the process of interaction as an integral element of the art. In his new multimedia and performance work, Neo Mooi Indie, Tisna makes ironic reference to the 'Mooi Indie' (beautiful Indies) landscape tradition of Dutch colonial painting, to create a powerful, unsettling work incorporating an imitation of a painting in the colonial style into a nightmarish scene of mutant figures seeming to emerge out of a poisoned landscape. In the performance element of the work, Tisna references his love of football and its connection with the now disappearing wide-open spaces of his childhood, inviting the audience to wear football uniforms representing village teams that Tisna himself

supports, but which have been dipped in the polluted waters of the river that flows through this area. As Tisna puts it: 'It is ironic that now the river has been poisoned and the football field where the 'Batu Rengat Football Team' used to play has been reduced to a wasteland. This is Neo Mooi Indie...'. Has been with Sin Sin Fine Art since 2008. [Full CV in PDF](https://sinsinfineart.com/artists-cv/Tisna_Sanjaya_CV.pdf): https://sinsinfineart.com/artists-cv/Tisna_Sanjaya_CV.pdf

Sin Sin Man is a visionary artist who creates beautiful and inspiring works of art that seek to elevate and enrich our daily lives. With a philosophy that centers around the five essentials of life - clothing, food, shelter, transportation, and the natural elements of metal, wood, water, fire, and earth - Sin Sin Man's work aims to help people achieve greater balance and harmony with the natural world.

Throughout her career, Sin Sin Man has created an impressive body of work that reflects her boundless inspiration and love for textile and three-dimensional shapes. Her signature style is characterized by elegant silhouettes with unexpected details that showcase her unique vision. She has collaborated with skilled craftspeople all over the world,

incorporating their techniques and materials into her own designs with a contemporary twist.

In 1998, Sin Sin Man opened her own atelier in a four-story building from the 1930s in On Lan Street, Central, Hong Kong. Her atelier became a platform for creative minds from all over the world, showcasing wearable art and promoting the belief that art should be present in every aspect of our lives. In addition to her atelier, 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. Sin Sin Man's love for Indonesian contemporary artists inspired her to establish Sin Sin Fine Art in 2003. Since then, she has worked with more than 40 artists all over the world and curated over a hundred art exhibitions showcasing artworks from many parts of Asia, Europe, and the US. 2023 marks the 20th anniversary of Sin Sin Fine Art, a testament to Sin Sin Man's commitment to promoting and showcasing the work of talented artists from around the world.

As a voyager who never stops exploring the world, Sin Sin Man continues to create with her unique sensibility and her core value of the

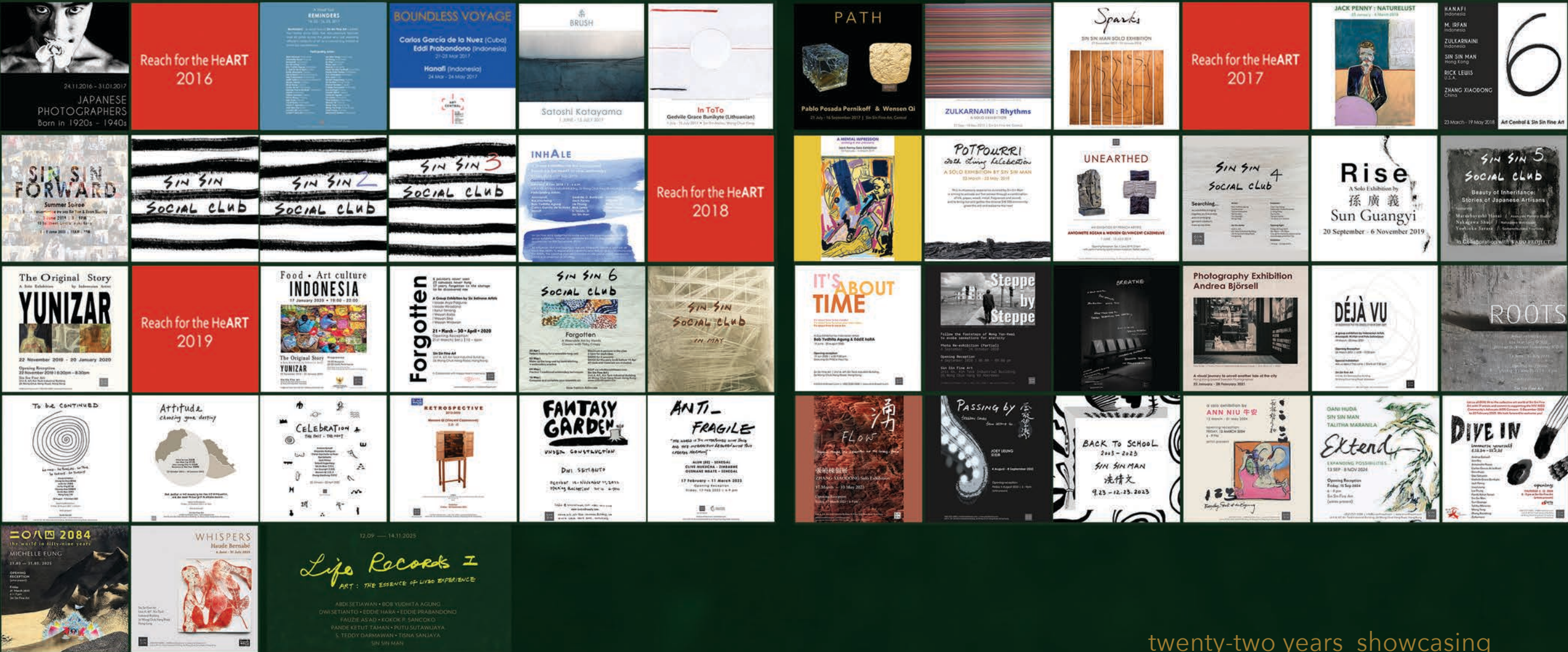
five essentials of life. Her work is a celebration of beauty and harmony, a reflection of her deep love for the natural world and her unwavering commitment to promoting creativity and artistic expression. [Full CV in PDF](https://sinsinfineart.com/artists-cv/Sin_Sin_Man_CV.pdf): https://sinsinfineart.com/artists-cv/Sin_Sin_Man_CV.pdf



Opening Night of "The Dance of Remembering"
Putu Sutawijaya's solo exhibition at Sin Sin Fine Art, 11 September 2014







twenty-two years showcasing
Indonesian contemporary art on
the world stage and counting...

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Sin Sin Fine Art
Unit A. 4/FI., Kin Teck Industrial Building,
26 Wong Chuk Hang Road, Hong Kong
+852 2858 5072 | info@sinsinfineart.com
www.sinsin.com.hk