

FOREWORD

Our world is enchanted. It's also absurd. Herein lies the tension that human beings find ourselves in as we search for meaning and seek to make sense of it all. In this profound exhibition, Aiman has created remarkable portals into the world from the perspective of an omniscient outsider – an observer and perhaps a creator of this beautifully chaotic world.

From the first piece through the last, one is struck by this constant tension. In the first pieces, we see the chaos, the yet unformed potential of all that exists. It inspires awe and angst, as one imagines themselves to be the creator standing over the materials of a creation in progress, admiring what has emerged and yet contemplating what could become.

All of the art in this exhibition takes place on what appear to be cloths, strewn across a table or held in some unknown hands, often with objects of varying shapes and sizes holding them down. The idea emerges that all of our world is just being held down by a few metaphorical pieces of marble and glass, as easily swept off the table of existence as they are spread out upon it.

Then, we are moved to a creation that has been completed- the glorious blue mountain peaks, forest-scapes, and oceans, that for humans on earth provoke the greatest sense of inspiration and insignificance – the tension again. The mountain peak and the vast ocean fill us with peace and a sense of awe, and also remind us how small we are and how short of a time we have in the world. The mountains stands strong and tall-they've been standing that way for thousands, if not millions of years. The ocean rages on just as it has since the beginning of life on earth. We are only here for a mere 100 years, if we're profoundly lucky. Yet even the mountains, forests, and oceans are but a piece of cloth, draped out by the creator. Here today, perhaps, gone tomorrow – one of many such worlds that exist in the expanse of the universe.

Aiman's work reminds me of a simple moment that changed everything for me. Years ago, in one of the darker moments of my life, I drove to the top of the Sandia mountain range in New Mexico late one evening, hoping for a moment of silence to breathe and think. In this part of the world, this high up, there was little light pollution and as I stepped out of the car and looked at the sky, I almost immediately began to weep. The vast expansiveness of the night sky overwhelmed me in an unexpected way.

The night sky brought the same tension within me that Aiman's work does- my finitude, the smallness of the problems I was facing when compared to the grand scheme of the ongoing story of the universe. At the same time, the beauty of the night sky provoked my spirit- it made me believe anew that there must be a loving creator to have made this and holds this...and holds me. I was caught in the absurdly beautiful tension of life. We're all caught in the absurdly beautiful tension of life.

As you experience Aiman's extraordinary exhibit, may you take a moment to sit with and acknowledge this tension. Allow yourself to be drawn in to the scene, to feel awe as well as humility, to think about how fortunate you are to exist in this beautiful work of art and how strange our existence really is. Yet through it all, I hope you notice that like each cloth in each painting, you too are held-maybe by a divine creator, or maybe something else. But in the face of the infinite, somehow, for some unknown reason, you and I do in fact have a meaning and purpose in existing.

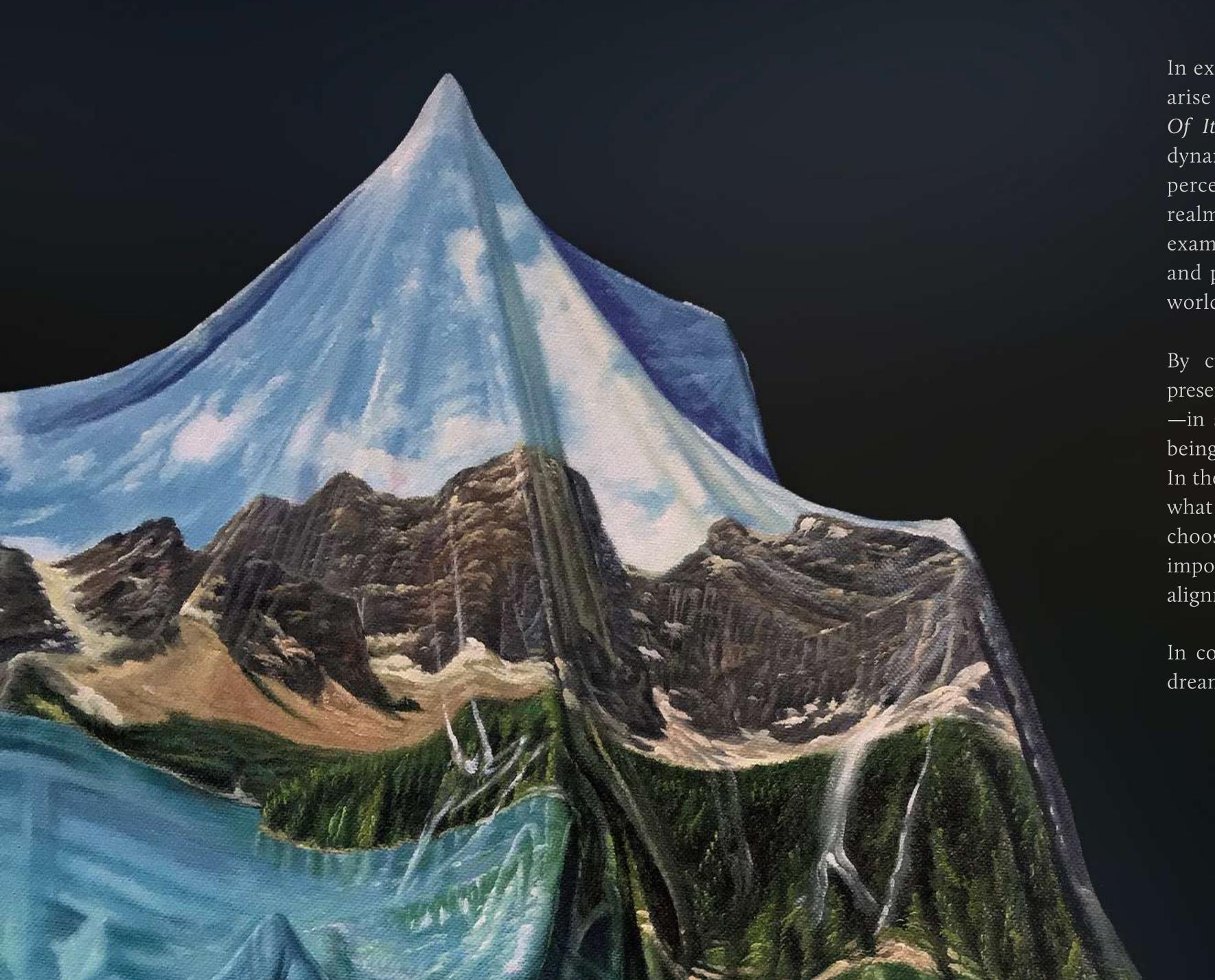
Rev. Brandan Robertson
Author, Activist, Theologian
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THE SIGNIFICANCE OF IT ALL IS THE INSIGNIFICANCE OF IT ALL

According to Plato, the visible world to which we experience is a mere shadow—a poor conception of the world we actually belong to. *The Significance Of It All Is The Insignificance Of It All* explores this allegory known as Plato's cave, juxtaposed within the archetype of spiritual liberation—an existential pursuit in which the divine and the terrestrial combine.

The series depicts the wilderness—a re-imagination of the world portrayed in its most natural state—in the grandeur of its genesis. Layered into multiplex narratives, the vistas however unveil themselves to be mere illusions, their verity exposed by expanding distortions of form—a downward pull from the effects of gravity. In allowing the process to take its course, a formless state of nothingness is revealed, and the idea of an infinite possibility is introduced.



In experiencing both the synergy, and the tensions that arise between formlessness and form, *The Significance Of It All Is The Insignificance Of It All*, explore the dynamics between that which is tangible—the world of perception, and that which is possible—the eternal realms that exists beyond. Additionally, the artworks examine the relationships—from both a syntagmatic and paradigmatic perspective—between the fall of one world, and another struggling to be born.

By creating a space for introspection, the exhibition presents the audience with the opportunity to contemplate —in surrendering and deconstructing entire notions of being, how would the dawn of a new horizon look like? In the absence of an existing form of institutionalisation, what would be the guiding principles in which we would choose to live by to ensure liberty for all? And most importantly, what can we be doing today to be in alignment, and to be of service to that Reality?

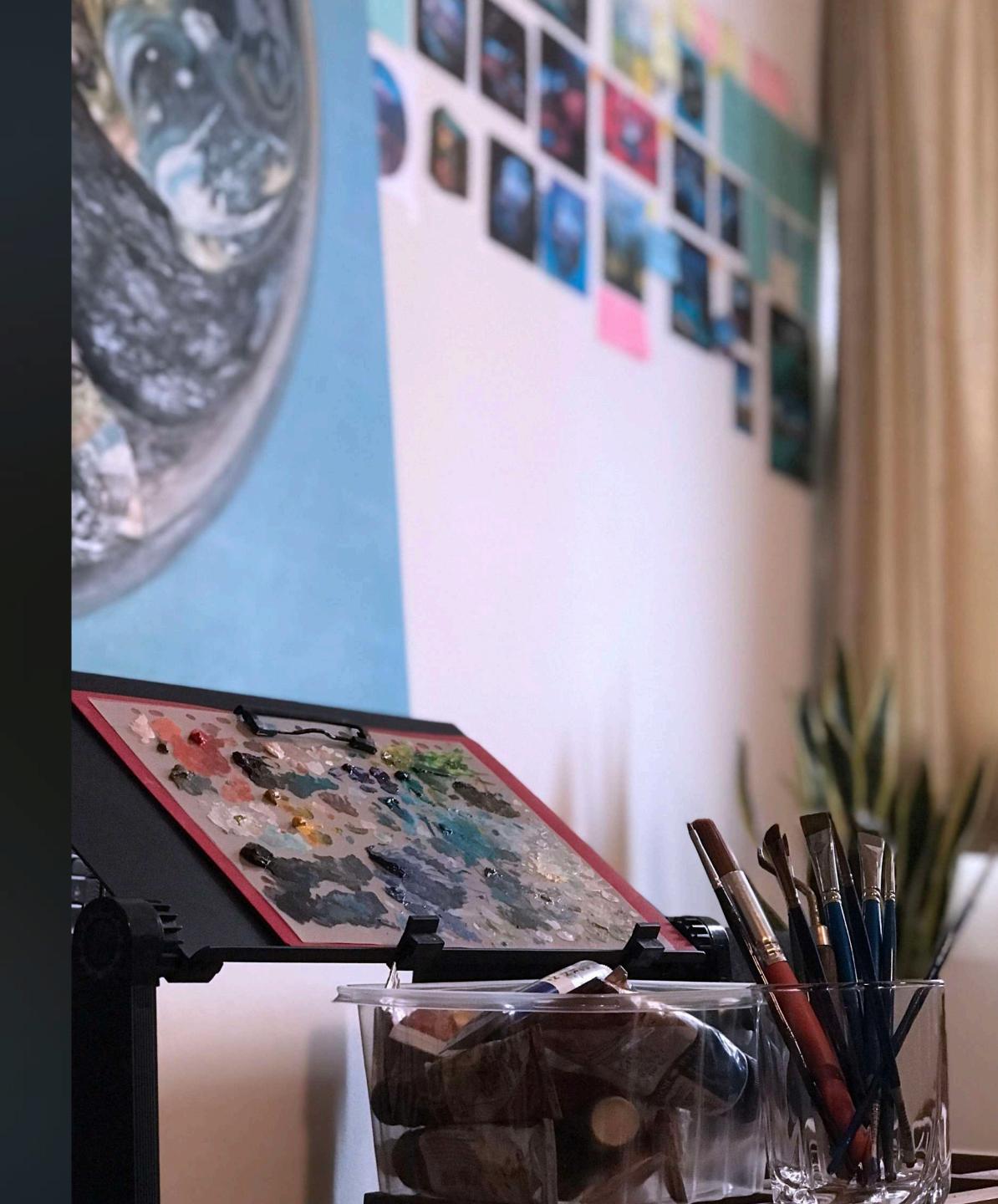
In confronting these insights, one might be goaded to dream, articulate, and give birth to a new world.

ARTIST STATEMENT

According to Frederick Salomon Perls, "Truth can be tolerated only if you discover it yourself."

And so I did. I took with me the abstractions of what I felt would help weave me into a decent human being. I began a process of unlearning and I started looking with new eyes. Through a metaphysical perspective I was able to experience the beauty and peace in spirituality. I'm slowly piecing it together, guided by what feels like truth, and I parallel this approach in piecing together the worlds in my art.

I imagine this possibility of space, creating a world beyond those perceived with our physical senses. My current practice documents this journey of returning to our true self—a journey of self-actualisation (by means of Carl Jung's theory of individuation and the collective unconscious)—through paintings, performance art, installations and new media.









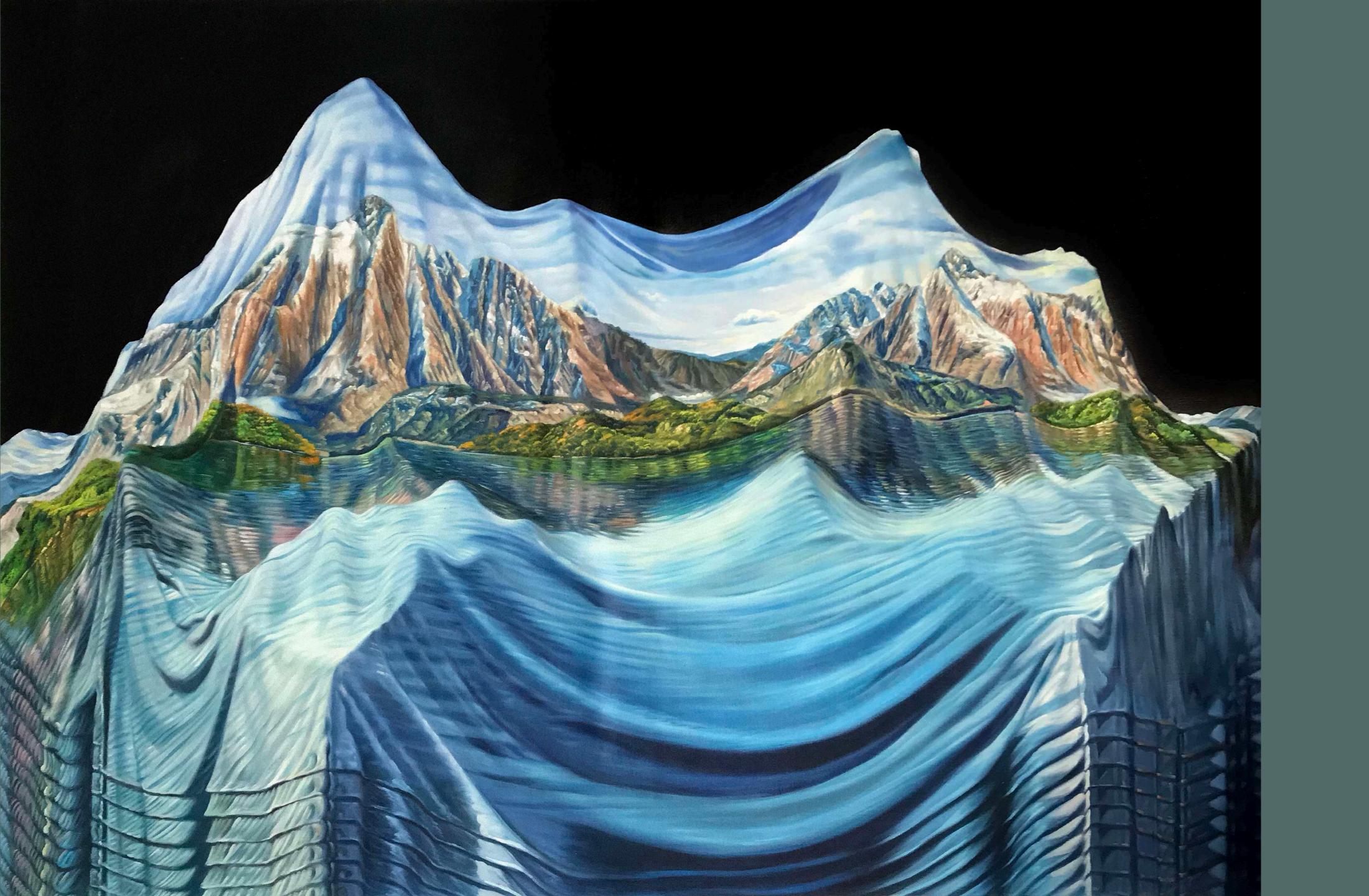




#425I4e

2021 Oil on canvas H126 x W183cm

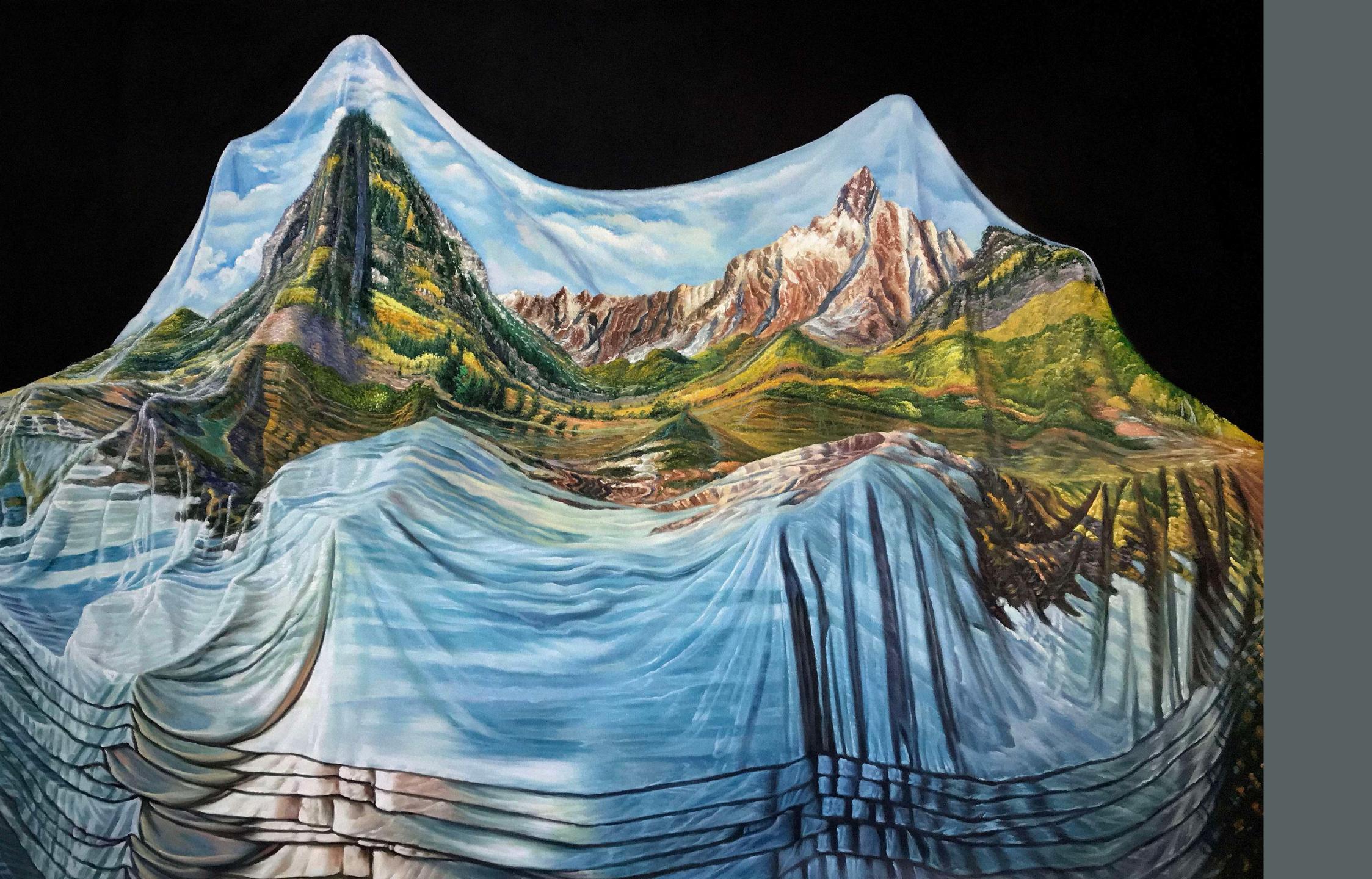




#4e6o66

2021 Oil on canvas H130 x W180cm





2021 Oil on canvas H129 x W182cm





2021 Oil on canvas H110 x W180cm





#If2428

2021 Oil on canvas H1443 x W154cm





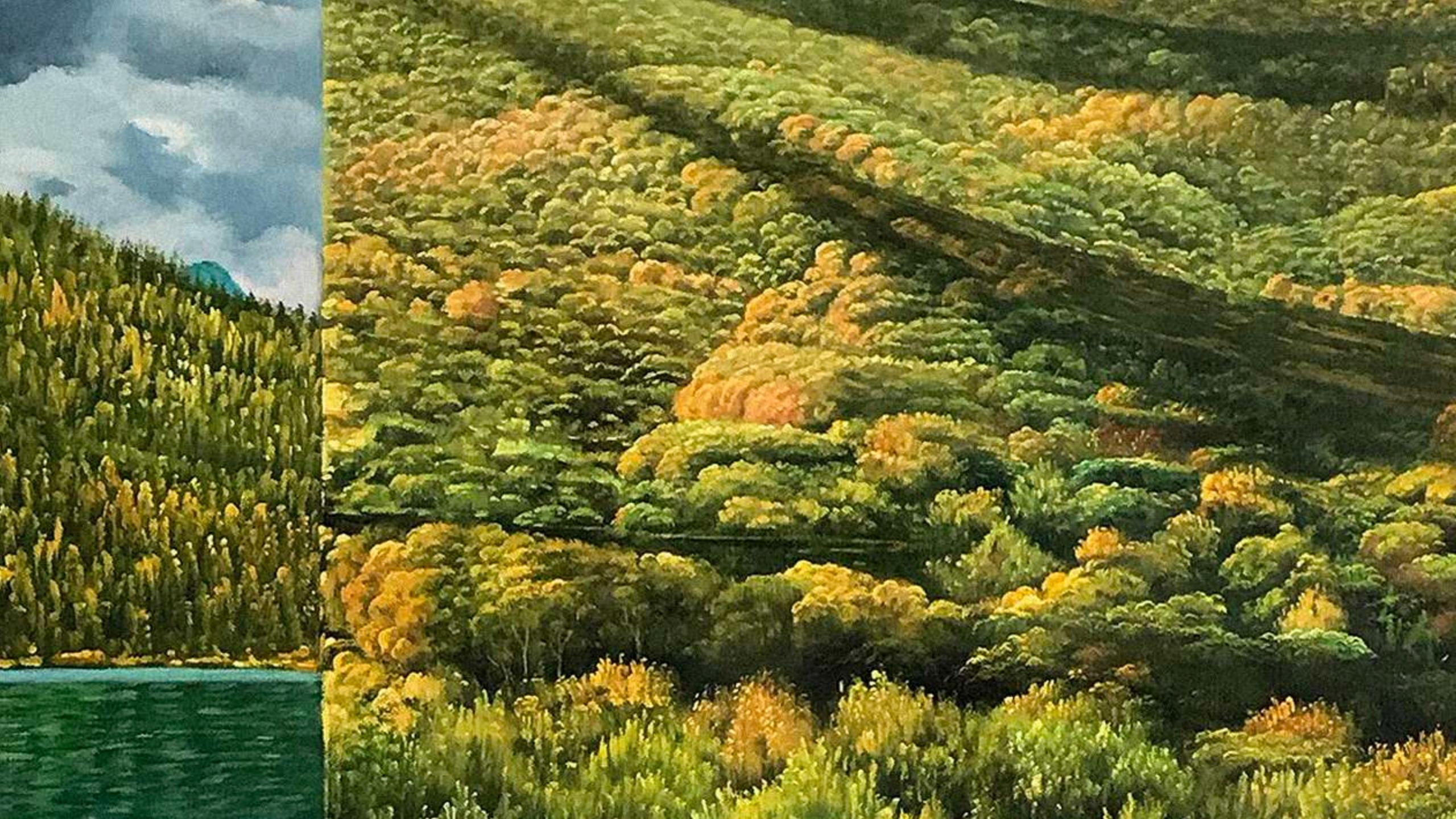
2021 Oil on canvas H150 x W150cm





#526a67

Oil on canvas H161 x W137cm





#4d7279

2021

Oil on canvas H161 x W138cm





2021 Oil on canvas H180 x W125cm





#2f3538

2021 Oil on canvas H180 x W125cm







AIMAN

(b.1984, Singapore) Lives and works in Singapore

Aiman is an interdisciplinary artist, a graduate from Lasalle-SIA College of the Arts class of 2004. He has had three solo exhibitions in Singapore—the most recent one held in Nov 2021 (*The Significance Of It All Is The Insignificance Of It All*) and the one before that in 2018 (*The Evolution of Eian & Eien*). He has also previously participated in art fairs and exhibitions both in Singapore and overseas, including Art Stage Singapore and Jakarta (2017/2018), the National Art Gallery of Malaysia, the Sunshine International Museum, in Songzhuang, China, and alongside Indonesian artists as part of Jogja Open Studios. Aiman's current practice explores the process of self-actualisation and individuation, through paintings, performance art, installations and new media.



AIMAN // CV

Education

2004 2D Studies, Painting LASALLE-SIA College of the Arts

Selected Exhibitions and Collaborations

2021 The Significance Of It All Is The Insignificance Of It All, Art Porters

2021 ArtSEA SG, The Projector

2020 Streets of Hope, National Arts Council

2018 The Evolution of Eian & Eien (Solo), Art Porters

2018 Art Stage Singapore, Marina Bay Sands Expo & Convention

Centre (Art Porters Gallery)

2017 Art Expo Malaysia, MATRADE Exhibition and Convention Centre (MECC)

2017 Art Stage Singapore, Marina Bay Sands Expo & Convention

Centre (Art Porters Gallery)

2016 BI LATERAL BONDS (KL), Taksu Gallery (KL)

2016 BI LATERAL BONDS (SG), Taksu Gallery Singapore

2016 Locals Only, Taksu Gallery Singapore

2015 Fresh Takes, Chan Hampe Galleries

2014 Jogja Open Studios, Partner (Yogjakarta)

2013 The Art of Naumi, Artist/Curator

2012 Unnecessarily Well Made, Vue Privée

2012 Buy Bye, Vue Privée

2011 Boys Who Like Boys Who Like Girls Who Like Girls, Utterly Art

2011 Moving Stills, Vue Privée

2011 Hungry For More, Curated by Utterly Art, ION Gallery

2011 Now Boarding: Island Thinking and Flights of Fancy, Organised as part of Art Stage 2011, curated by Jason Wee

Give Art Gallery

2010 6th Culture and Arts Festival Songzhuang – China, Sunshine International Museum

2010 Art Triangle 2010, National Art Gallery of Malaysia

2009 Winston Oh 10th Anniversary Exhibition, LASALLE-SIA College of

the Arts, Earl Lu Gallery

2009 For Ages 4 and Up (Solo), Utterly Art

2009 Erotica, Arts Seasons

Awards, Grants and Projects

2009 A Marriage of Convenience, National Arts Council/Presentation & Promotion Grant

2009 For Ages 4 and Up (Solo), National Arts Council/Presentation & Promotion Grant

2004 LASALLE-SIA Scholarship for BA (Hons) in Fine Art

2003 Winston Oh Travel Award, LASALLE-SIA College of the Arts

2003 Georgette Chen Scholarship, Ngee Ann Auditorium

2002 LASALLE-SIA Scholarship, LASALLE-SIA College of the Arts

Selected Publications

Online

Men's Folio - "#MensFolioMeets Interdisciplinary Artist Ai man about His Collaboration with ArtSEA" by Brian Goh: https://www.mens-folio.com/86667/

Artlyst London – "Aiman Hakim: In An Evolutionary Dream" by Eva Wong Nava: https://www.artlyst.com/features/aiman-hakim-evolutionary-dream-eva-wong-nava/

Luxuo – "Exhibition: Art Porters Gallery presents Aiman" by Mary Ann Lim: https://www.luxuo.com/culture/exhibition-art-porters-gallery-presents-aiman.html

HnWorth - "Everyday essentials with Aiman Hakim" by Edmund Tan: https://www.hnworth.com/article/spend/style/everyday-essentials-with-aiman-hakim/

Portfoliomagsg – "What's in my portfolio: Aiman Hakim" by Marc Almagro: https://www.portfoliomagsg.com/article/whats-in-my-portfolio-aiman-hakim.html

Art Radar Journal – "Preview: Art Fair as collaboration – ART STAGE Singapore" by Megan Miller: https://artradarjournal.com/2018/01/23/preview-art-fair-as-collaboration-art-stage-singapore-2018/

Print

L'official Singapore - "Establishing Connection" by Pamela Cambe, May 2018, p.146-14

Portfolio - "What's In My Portfolio" by MarcAlmagro, June 2018, p.46-47

Men's Folio Singapore - "Portrait Of An Artist- by Hafiz Rasid, May 2013, p.42-43

Surface Asia - "Freedom Fighters" by Liz Zuliani, Jan. 2012, p.52-53

Expression, The Collectors' Issue - "Rising Stars" by Expression, April-June 2012

Surface Asia - "Take Two" by Surface Asia, July 2011, p.35

Business Times - "New Spin on Old Stills" by Tan Teck Heng.July 17, 2011, p.11



GALLERY INFO

Art Porters Gallery, 64 Spottiswoode Park Road, Singapore 088652 +65 6909 0468 Daily from 10.30am to 7.00pm (Monday by appointment)

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