

# Galeri Sasha

**Fadhli Ariffin**

*Bino*

19 April – 10 May 2025

**Opening reception:** 19 April, 2pm - 7pm

**Gallery Hours:** Friday to Sunday, 12pm – 7pm



*Installation View, Bino (2025), Galeri Sasha*

**Galeri Sasha** is pleased to present *Bino*, a solo exhibition by Fadhli Ariffin “Pali” (b.1989, Perak) on view from April 19th to May 10th. In *Bino*, Pali returns to his roots—both geographically and spiritually—by drawing inspiration from light itself. The word “Bino,” derived from the colloquial Perak dialect, stems from *berbinar-binar*—the glimmer or shimmer of light reflected on water. This phenomenon becomes the conceptual anchor for a new body of work that continues Pali’s signature exploration of repetition, layering, and mark-making.

*Bino* opens up a new visual terrain: one that is much more fleeting and contemplative. Using a meditative process of washing, layering, and brushing, Fadhli builds a delicate surface that echoes the ephemeral quality of light as it dances across lakes, rivers, waterfalls, and rain. His tools range from

rollers to brushes to cloth, applied in gestures that oscillate between control and spontaneity. What emerges are paintings that hum with movement—neither abstract nor representational, but somewhere in between. Fadhli's background in printmaking remains foundational to his approach, and is inspired by the process of collography. The logic of printing—its attention to surface, to layering, to the quiet rigor of repeated gestures—permeates each canvas. Each layer is applied not just as colour, but as residue of time and intention.

As each composition unfolds, repetition becomes both a formal device and a quiet act of devotion. The rhythm of mark-making—layer upon layer—mirrors the persistence of natural cycles, offering a counterpoint to the speed and fragmentation of contemporary life. The works are fleeting in nature and thus, invites close inspection of the colour, texture, and shift. Shadows are gently controlled. Highlights arrive unexpectedly, like light breaking through surface tension.

There is also a deeper grounding in the artist's cultural and linguistic memory. The use of "Bino"—a local slang term from central Perak—signals a return to place, to inherited ways of seeing and speaking. In doing so, Pali folds the particularities of origin into a wider meditation on presence and perception. The result is a body of work that holds space for both clarity and ambiguity, for memory and sensation.

While *Bino* marks a departure from the darker, more introspective palette of Fadhli's earlier series *Frekuensi*—developed in isolation during pandemic lockdowns—it continues his deeper inquiry into rhythm, intuition, and the unseen forces that guide creative practice. If *Frekuensi* was a search for internal alignment, *Bino* opens up toward the external world: its textures, its repetitions, its quiet brilliance.

The works in *Bino* are not representations of nature but extensions of it. They carry the marks of a process that is both deliberate and instinctive—one that embraces imperfection, embraces change. Through this, Fadhli creates a visual language that is deeply personal, yet open to interpretation. His compositions shimmer not only with colour, but with a sense of presence—anchored in the moment, yet endlessly shifting.

## **On *Bino***

*“Berbinar-binar merujuk kepada refleksi atau pantulan cahaya pada permukaan air. Fenomena ini telah menjadi ilham bagi saya untuk diekspresi ke atas kanvas kerana kesan pantulan cahaya yang berbinar-binar di alam nyata adalah seumpama lukisan semula jadi yang terbentuk secara langsung di mata kasar, dengan tekstur dan warna yang dihasilkan oleh alam itu sendiri. Refleksi cahaya yang berlaku secara bersahaja dan unik, seperti di tasik, sungai, air terjun dan hujan, dirakam dan dihayati secara intuitif dalam bentuk lukisan yang bebas. Perkataan ‘Bino’ terhasil secara spontan daripada tutur masyarakat di Negeri Perak, khususnya di kawasan Perak Tengah. Keunikan loghat tempatan ini telah menjadi inspirasi dan mencetuskan idea untuk dijadikan tajuk karya.”*

Fadhli Ariffin

March 2025

## **About Fadhli Ariffin**

Fadhli Ariffin (b. 1989, Taiping, Perak) is a multidisciplinary artist whose practice encompasses painting, drawing, sculpture, and printmaking. A graduate of Universiti Teknologi MARA (UiTM), Fadhli's work is grounded in material exploration and a sustained engagement with gesture, repetition, and process. His use of tools—whether rollers, brushes, or cloth—reflects a tactile and intuitive approach, honed through his background in printmaking.

His debut solo exhibition *(P)residen* (2015) was presented through the HOM Art Trans Residency. Since then, he has exhibited in *Peristiwa Di Awangan* at Rissim Contemporary (2021), KL Art Expo (2022), and Art Jakarta (2023). His work is held in private and institutional collections in Malaysia, Singapore, and Indonesia. He is also a founding member of the printmaking collective Chetak 17, alongside Bayu Utomo, Samsudin Wahab, and Faizal Suhif.

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