



22岁的本地青年版画家林加淇举办首个个展“Concrete Encounters”，展出以本地组屋景观为题材的版画作品。（爱雍·乌节画廊提供）

新生代版画： 误打误撞摸索出兴趣

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南通通讯员

本地青年版画家林加淇在本届新加坡新一代人才计划（The Young Talent Programme）中脱颖而出，举办首个个展“Concrete Encounters”，展出以本地组屋景观为题材的版画作品。年仅22岁的她，也是历届优胜者中年龄最轻的艺术家。

空荡的政府组屋底层内偶然出现一位路人的身影，周边树木的影子落在一排排柱子上；组屋外一片空地的周长摆放着盆栽和市镇会规划的焚烧炉；组屋底层的停车场内种植了树木，每棵都被形成四方形的铁柱围了起来。这些景观对一般人来说或许平淡无奇，却在林加淇一刀一凿之下，透过她独特的视角在她的版画创作里突显。

刚毕业于拉萨尔艺术学院（LASALLE College of the Arts）的林加淇在本届的新加坡新一代人才计划中脱颖而出，获机会举办首个个展，展出过去一年的13件作品。

以混凝土木雕绘画 展现政府组屋景观

个展以“Concrete Encounters”为主题，作品以混凝土、木雕绘画，展现新加坡政府组屋的不同面貌。

林加淇解释：“政府组屋为‘新加坡生活’的重要元素之一，却是最常被忽略的。一面面看似冷漠的混凝土墙和柱子，不

单纯是一栋建筑的一部分，背后也深藏着新加坡人的共同回忆。我想通过作品让观众重新认识这既让人感到熟悉又陌生的居住环境。”

林加淇曾参与六项海内外联展，举办个展还是第一次。她说，这次展览的作品她共花了五

投入版画创作。六年前就读拉萨尔艺术学院纯美术文凭时，为想尝试截然不同的艺术形式，她选择主修版画。她说，当时对版画一窍不通，只是觉得每个东西都要尝试一下，没想到这个决定却是她成为全职版画艺术家的起点。

“最初投入版画创作觉得太辛苦了。从材料、制作程序、起稿、复稿来说，错综复杂，完全在我预料之外。但是渐渐的，就摸索出来了，也开始喜欢上它。”

林加淇后来发现，版画不再只是一门历史悠久的传统技术，而是值得年轻艺术家深入探索的独特艺术形式。在保留传统元素的同时，也能实践当代审美表达。

因此，异于纯传统作风，林加淇版画的成品不再局限于印刷在纸张后的呈现，有时感觉对了，也可以停留在上了墨的母版。她个展中名为“树”（Tree）和“走道”（Walkway）的木刻版画作品正是如此。她也

勇于做出新的尝试，跳脱以往只用黑墨上色的惯例，大胆为作品染上较为鲜艳的颜色。

虽然早在2013年就开始从事艺术创作，但林加淇三年前才开始正式发表作品。她说，由于仍在摸索版画创作的更多可能性，平日生活就是她艺术创作最大的泉源。

观察日常生活 反思城市空间

林加淇视自己为城市的漫游者，喜欢从旁观者的立场观察日常生活中的景观，遇到感动的一瞬间，便会举起手机把画面拍下，通过照片再创作。而起源于19世纪法国的一种生活理念Flâneur给予她很大的启发。Flâneur一字指一位总在城市中游走，途中观察都市的脉搏与世态的人。

除了观察之外，林加淇也反思城市中不同事物和空间，以及人类的互动。她认为，创作与生活相同，不得强求。

“与其刻意寻找题材作画，我更希望一切顺其自然的发生。我想捕捉静态中所发生的重重‘巧合’，把它保留在我的作品里，让观众各自诠释，从中联想起属于自己的回忆。”

新一代人才计划由爱雍·乌节画廊（ION Art Gallery）及平价艺术博览会（Affordable Art Fair）联办，是本地栽培亚洲年轻艺术家的平台。计划已迈入第七个年头，至今已为23位获选的艺术提供专业指导和举办个展的机会。今年在计划下呈献个展的艺术家还有定居本地的中国籍画家刘灵（34岁），以及来自印度尼西亚的艾利牙维啦旺（Arya Wirawan，33岁）。

展览将持续至本月15日，地点为爱雍乌节画廊。开放时间为全周早上10点至晚上10点，入场免费。9月14日（星期六）傍晚7点，三名艺术家为公众进行导览。



林加淇展现政府组屋景观的版画作品。（受访者提供）

个月的时间完成，比起联展，筹备个展需考虑的更多。

“以往参加联展只需要根据主题交上几幅作品，但现在需展出的更多，在追求作品多样性、展现不同艺术媒介的同时，也要确保整体呈现是完整的。”

从技术到艺术，林加淇坦言，起初是在误打误撞的情况下

Stumbling into the art with this contemporary printmaker

Local printmaker Jacey Lim Jia Qi is a rising artist who has distinguished herself in Singapore via the Affordable Art Fair's Young Talent Programme (YTP). She is currently holding her first solo exhibition, *Concrete Encounters*, to showcase her prints that are inspired by the public housing landscape in Singapore. At age 22, she is the youngest artist to have ever won the programme.

To some, the scenes depicted in her works are nothing out of the ordinary – the silhouette of a person appearing at the void deck of a housing block, hemmed by structural columns with shadows of trees cast upon them; an open field next to a housing block, dotted with potted plants and joss paper burners allocated by the town council; a ground floor carpark that features trees confined within square, steel enclosures. But with her every cut and chisel, these subjects and her unique perspective emerge to the fore on her woodblocks.

A graduate from LASALLE College of the Arts, Jacey distinguished herself in YTP 2018/19 and earned the opportunity to hold her first solo exhibition, which showcased 13 artworks created by her over the span of one year.

Public housing scenes set in concrete, woodblock and paint

Titled *Concrete Encounters*, Jacey's exhibition presents various facades of Singapore's public housing in a blend of concrete, woodblock carving and paint.

She explained: "Public housing flats constitute an important element in the 'Singapore lifestyle' but they are most often overlooked. The concrete walls and columns look cold, but they are more than just a component of a structure – they contain the common memories of many Singaporeans. Through my works, I want audiences to rediscover this familiar living environment."

Jacey is no stranger to exhibitions, having taken part in six group exhibitions held locally and abroad, but this will be her first time going solo. In preparation for this show, she spent over five months on her works alone.

"For previous group exhibitions, I merely had to deliver a few artworks based on the theme. This time around, I have to showcase more while ensuring the different mediums presented form a cohesive, overall narrative," she said.

Six years ago, while studying fine arts at LASALLE, Jacey decided to major in printmaking as it was a form unfamiliar to her. It was a risk, she admitted, but it was well worth it as that decision was the starting point of her career as a full-time print artist.

“When I first took the plunge into printmaking, I thought it was too tough. From the materials to the creation process that required constant drafting, it was just too complicated and totally beyond my expectations. However, I eventually figured it out and began to like it,” she revealed.

As she delved deeper into the medium, Jacey discovered that printmaking was not simply a traditional technique with a long history – it was unique in its ability to enable artists to explore with depth. It therefore preserved some aspect of the past while also allowing contemporary aesthetics to be expressed.

In that sense, her works deviate from the purist traditional style of simply printing on paper and using black ink. Often when the sentiment is right, her works remain intact on the coloured ink-coated master board instead. The carved woodblocks *Tree* and *Walkway* are two such examples.

Although Jacey’s practice started way back in 2013, she only officially debuted her works three years ago. Still in the midst of uncovering more possibilities with printmaking, she states that her biggest source of inspiration comes from daily life.

Observing life and contemplating urban space

Jacey sees herself as a wanderer in the city and likes to observe scenes like a bystander. She would capture pictures of inspiring moments on her mobile phone and create her works from there. Flâneur, a life philosophy originating in 19th century France, is a huge inspiration for her. Translating to ‘stroller’, it refers to a person who ambles through the city, soaking in the dynamics of life around him/her.

Besides being an observer of human interaction, Jacey also contemplates the different objects and spaces within the city. She feels that creativity mirrors life and is something that cannot be forced.

“Rather than deliberately looking out for a theme, I prefer to just let things happen naturally. I want to capture these happy ‘coincidences’ in static state and leave the interpretation up to audiences, who often have their own specific memories associated with such moments,” she explained.

The YTP is a joint initiative by ION Art Gallery and the Affordable Art Fair to groom young Asian artists in Singapore. The programme is now in its seventh year and has already provided professional guidance and exhibiting opportunities to 23 artists. Other artists who are holding solo shows under YTP this year are Chinese national Liu Ling, 34, and Indonesian artist, Arya Wirawan, 33.

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These exhibitions will continue until 15 September at ION Art Gallery. Opening hours are from 10am to 10pm and admission is free. The three artists will lead tours at 7pm on 14 September (Saturday).