

青年艺术创作者想回家

新加坡出生，台湾长大，西藏浸濡，青年艺术创作者游主业透过作品，探索回家的意义，打造“回家”之路。

卞和 / 报道

照片由受访者提供

“回家，是困难且挣扎的，因为方向不明，不知道家在哪……”

年仅23岁的游主业是一名年轻的艺术创作者，油画、装置艺术、数码绘画均有所涉猎。他曾远赴西藏拉萨制作曼陀罗画，举办过四次个人艺术展，作品曾在台湾、东京、伦敦的展览上现身。

习惯了出走，但问起游主业，他从哪里来，家在哪里？这名出生于新加坡竹脚妇幼医院，在台中生活了18年，在新加坡服完了兵役，毕业于新加坡拉萨尔艺术学院的男生反问说，到底家的定义是什么？一个空屋没有爱，没有温暖，这不是家？

2017年毕业后服兵役，今年8月退伍，游主业想念台湾生活，选择回台发展。

学术界给像游主业这样的人群起了许多名字，“跨国人”（Transnationals）“第三文化孩子”（Third Culture Kids）“隐性移民”（Hidden Immigrants），泛指那些经历过移民生活，而无法找到明确文化归属的人。

游主业的一家都在台湾生活，而当他还在念小学的时候，他并不知道自己的国籍是新加坡人。从小在台湾读弟子规，学习用敬语称呼每一位长辈，“可能是受到日式教育与孔子哲学的教导，‘施比受更为有福’的理念深深地植入我们的心……而我傻傻呆呆地在台中过着舒服的生活，到了新加坡才看到国际的竞争力有多大。”

那是2014年，18岁的游主业只身一人从台湾来到新加坡拉萨尔艺术学院修读艺术系。而台湾渐渐成了一种回忆，一种味道，“我的父母与阿嬷都在台湾，也常常问我什么时候才回到台湾……在我当兵期间，我一直梦到我回到了台湾，妈妈也一直在我耳中说，‘回家吧，孩子。’有时我还梦到肉饭跟蛋糕，难怪早上起来留那么多口水，梦太香甜。”

而在新加坡生活，游主业也感觉到了变化。他发现自己萌发了竞争，赚钱的欲望，但却少了一些人情味。他说，如今他说“回家”，好比一种信仰，不是指回到新加坡或台湾，而是一种寻找自我，拾起赤子之心的愿望。

他把这些记忆和想法用自己的作品记录下来，最初是涂鸦。游主业的父亲是牧师，而当他上台上讲道时，年幼的游主业会在



23岁的游主业出生于新加坡，成长于台湾。他把两地盘旋的经历和感悟融汇在艺术作品中，梦想能找到回家之路。

座位上用笔画出一个个像阿拉伯数字的“3”的小鸟。后来游主业的一部装置作品“归巢”就是将6000只大小不一的文书用途的双脚钉，折成小鸟的样子，悬挂在空中。

到西藏浸濡

虽然游主业是基督徒，但他对东方哲学、佛教思想很感兴趣。2017年他拿到了学校颁发的奖学金，让他有机会前往西藏拉萨，学习当地的音乐、藏语、梵语，领悟爱与谦卑，之后绘制了一幅直径60英寸的曼陀罗画。

“我与法师们聊天——他们信仰上纯真并忠实的热忱与态度，这些态度感动到我，尤其是藏族的歌声，歌颂出人们对大自然的爱与谦卑。我领悟到的是，这种精神与纯一是超越宗教的区分与冲突。”

游主业看重对生活的思考，而每一部作品就像是他的一部日记，只不过是现当代艺术为语言。“说兴趣，我也不知道怎么产生的。没有哪位艺术家给我启发，我都是从日常生活中观察并思考。有时喝一杯汤圆也能想到灵感或启发。”



游主业在2017年前往西藏拉萨，学习当地的音乐、藏语、梵语，领悟爱与谦卑，之后绘制了一幅直径60英寸的曼陀罗画。

创作《望子成龙》反思职业价值

他的一部拼贴作品“望子成龙”，取材于台湾日常所见的各大报纸求职广告。许多都是没有人要做的工作，但游主业却心有所感，每天收集下来，最终拼贴成了一幅48乘40英寸的巨大广告，用UV墨水在上面写下了四个大字“望子成龙”，在暗光下才会慢慢显现。

“刚好我是独生子，最能讲这句话！”游主业说，社会对于最基层的、最“重要”的东西，有着不同的偏见。这些价值观隐藏在求职广告中，在人们看广告的目光里，并且会影响往后的年



游主业的拼贴作品“望子成龙”，取材于台湾日常所见的各大报纸求职广告。

轻人怎么去尊重并看待社会里的不同人群。而他觉得，在这样的目光里，需要多关注的是人品与人格。

目前，游主业已把许多作品带到本地，于SPRMRKT举办他在新加坡的首场个人艺术展“回家吧，孩子”，直到本月20日为止。有过多次办展经验，游主业已经不把成败放在心上，而是看重办展的心态和温度。“当然经纪人需要考量到收益，这由他们去尽他们的本分，而我也会分担责任。”

接下来，游主业打算前往德国深造，目前也在寻找能够支持他的赞助人。不过艺术创作这碗饭吃得起吗？游主业说，既然要做，就要抱持必死的决心，谦卑并热忱地坚持下去。“我过的每一天，吃的每一碗饭，都心存感激。因为你所浪费的每一天，都是已故往的人所希望能多活的一天。所以一天一天慢慢充实的过吧！”

Young art practitioner yearns to return home

Born in Singapore, raised in Taiwan and having done an immersion programme in Tibet, young art practitioner Benedict Yu explores the meaning home through his works.

“Returning home is difficult because I do not know where home is; I cannot figure out the direction,” he said. The 23 year-old is well-versed in oil painting, installation art and digital drawing, and had even travelled to Lhasa, Tibet, where he created a mandala. Benedict has held four solo art exhibitions and his works have been showcased in Taiwan, Tokyo and London.

Though a Singaporean, he is used to living abroad, having spent most of his teenage years in Taichung, Taiwan, and only returned to Singapore to enrol into LASALLE College of the Arts’ Diploma in Fine Arts programme. After graduating, he went on to serve his national service (NS). When asked where his home is, the young man replied with questions of his own: “What is the definition of home? Does an empty house, devoid of love and warmth, constitute a home?”

There are terms for individuals such as Benedict. ‘Transnationals’, ‘third-culture kids’ and ‘hidden immigrants’, these describe people who have experienced extensive time living away from one’s native country and are thus unable to establish a distinct sense of cultural belonging.

Now back in Taiwan with family, Benedict recalled that as a child, he knew nothing of the world outside of Taichung. In elementary school, he studied the *Standards for Being a Good Pupil and Child*, learned to address his seniors in a respectful manner, and to give rather than to receive. “I led a comfortable and blissfully ignorant existence in Taichung, and didn’t know what competition meant until moving to Singapore,” he said.

Gradually as he settled into the rhythm of the bustling little red dot, Taiwan became a sort of memory to savour, sharing: “My parents and grandma often called to ask when I would return. While in NS, I kept having dreams that I was back in Taiwan, and would even wake up with drool as braised pork rice and egg crepes were constantly on my mind.”

During his time in Singapore, Benedict sensed that he was changing. He realised he was becoming more ambitious and developing a desire to be a part of the rat race. Concurrently, he felt that he was also losing his sense of compassion. The subject of returning home therefore feels like a sort spiritual journey and refers not to a geographic locale, but to a search for self-identity and a wish to rediscover a pure heart.

He captures these memories and thoughts in his artwork. For instance in *Returning to the Nest*, Benedict created an installation out of 6,000 suspended paper clips, splitting and bending them into various shapes and

sizes to resemble little birds. This work alludes to a memory he had as a child – when he would occupy his time drawing basic bird figures that resembled the Arabic numeral ‘3’, as his pastor father delivered sermons.

An immersion in Tibet

Although Benedict is a Christian, he finds Eastern philosophies and Buddhist thinking very interesting. In 2017, he won the Winston Oh Travelogue Award – an annual scholarship by LASALLE’s McNally School of Fine Arts that enables students to venture abroad to deepen their artistic practice – and travelled to Lhasa, Tibet, where he studied their music, the Sanskrit language and other subjects. These led him to create a mandala piece which measured 60 inches in diameter.

"From my conversations with the monks, I discovered that their passion and attitude towards their faith were pure and true. I was particularly touched by their songs of Tibet that expressed wholeheartedly their love and reverence for nature. I learned that such purity and spirit transcend religious boundaries," he recounted.

Benedict spends a lot of time pondering about life. Each of his works is like a diary, written in the language of art. When asked as to where he gets his inspiration, he shared: "My interests are not of great consequence and ideas usually come to me through observations about daily life. Sometimes, simply having a bowl of glutinous rice balls would be enough to inspire me."

An artwork that reflects expectations

Untitled was created from the recruitment pages of major newspapers in Taiwan. Many of the advertisements were for jobs shunned by most. Yet, Benedict found inspiration from them and made a collection, which he eventually turned into a gigantic collage measuring 48 inches by 40 inches. He then painted four large Chinese characters, which together translates to 'Parental Expectations', in UV ink so that the writing would slowly become visible only under dim light.

The work was a means for him to reconsider his identity as a young adult who has just finished formal education and is about to enter the workforce. It was also an exercise at critiquing society and the many prejudices it holds. He feels that such views have the power to shape how the young perceive different groups of people in society, and ultimately divide them. He believes that people should encourage more balanced and inclusive perspectives instead.

Benedict is currently holding his first solo exhibition in Singapore. Titled *Are You Coming Home?*, the exhibition sees him embracing vulnerability as he

tries to make sense of emotions such as homesicknesses and uncertainty. It is on show at SPRMRKT till 20 October.

Moving forward, he has plans to further his studies in Germany. When asked if he is concerned about artistic success, Benedict mused that commitment to his practice is most important, especially since he has decided to make a career out of it. "I leave the financial dealings to my agent. On my part, I just have to do my best with each work; that is my responsibility."

Forging ahead with fearless determination and a dose of humility, he added: "I am grateful for every day that I live and every meal that I have. This is because time wasted on complaining or grouching over 'what ifs' is an insult to those who have gone reluctantly from this life. Hence, we should take our time to live each day to the fullest."