

南艺、拉萨尔 美术系第一名秀创意



张诗琳的毕业作《恶心的“我”：接纳》是50片混合媒介作品，所用材料之一是经血。

每一年，我国两所美术学院——南洋艺术学院及拉萨尔艺术学院，共为新加坡培养200多名视觉艺术新鲜人。记者访问了这两所学院考获纯美术系第一名的四名考生，从他们身上，我们看到的不仅是美术新人的创意，也看到今天本地视觉艺术教育的发展趋势。

周雁冰 / 报道
蔡婉婷 龙国雄 / 摄影

视觉艺术新鲜人的新力量，一年接一年从美术校园走进艺术大世界。

每一年，我国两所美术学院共为新加坡培养200多名视觉艺术新鲜人。南洋艺术学院和拉萨尔艺术学院的文凭及学士学位课程毕业生，大约各占一半。

老师们的说法是：每一届毕业生当中，有一两个能够坚持到最后，成为艺术家，还闪闪发亮，那就是很了不起的事了。

从考获纯美术系第一名的学生身上，我们看到的不仅是美术新人的创意，也看到今天本地视觉艺术教育的发展趋势。

南洋艺术学院（南艺）的张诗琳、扎奇，拉萨尔艺术学院（拉萨尔）的陈颖恩、西罗，你喜欢谁的作品？

张诗琳（24岁） 南艺美术文凭班第一名 探究恐怖的力量

张诗琳来自马来西亚，她说自己接受访问的心情紧张，但是记者怎么也看不出。坐在记者面前的是一个自信、想法“强硬”的女生，加上张诗琳的身高，这位艺术工作者年纪轻轻就气场十足。

毕业作《恶心的“我”：接纳》是在腐蚀的铜片、铝片及铁片上创作的混合媒介作品，一共50片。

这些混合媒介中究竟包含了哪些材料，其中一样必定让你跌破眼镜——血——还不是普通的血，是女性生理期流出的血液。

在你转头抿嘴说“噢……”之前，或许你要听听张诗琳创作的动机。

50片创作，每一片都和女性生殖器官的一个部位挂钩。张诗琳会指着一片告诉你，它代表的是子宫内膜……

张诗琳去年患上卵巢囊肿，经历了一段情绪波动的日子。在通过创作宣泄情感的过程中，她发现自己被医学仪器映射出来的身体部位景象深深吸引，“它们有一种恶心的魅力。”

她开始探讨何谓恶心，何谓社会观念中的“齷齪”，想要以作品挑战一般人眼中的禁忌。“譬如经血在亚洲文化里是女性必须噤声、小心翼翼不让人知道的事。这不是女权问题，是一个平等主义问题。你为什么害怕？为什么觉得恐怖？”张诗琳引用比利时作家克里斯特拉（Julie Kristeva）的书说，那就是“恐怖的力量”。“克里斯特拉探讨一个社会如何形成对‘恐怖’的认知。譬如我们把离开身体的汗滴、鼻屎，都归类为恶心恐怖的事。”

从小喜欢画画的张诗琳，入读南艺以前原是加拿大南安大略艺术设计学院的美术学生，读到一半因为健康问题回到新马。

虽然总是为健康烦恼，张诗琳说，这也让她对一些课题想得更透彻，“同时让我了解什么才是重要的。健康绝对不是对艺术创作的阻碍。”

刚刚开始学士学位课程的张诗琳，脑子里塞满未来想要创作的作品。“不只是以艺术表现疾病，我也想呈现社会看待‘娘娘腔’和‘女汉子’的眼光，对性



修读拉萨尔艺术学院，陈颖恩说自己如鱼得水。

别身份的恐惧。”她说，她将把男性及女性的生殖特征，以既恶心又有魅力的方式做成雕塑。

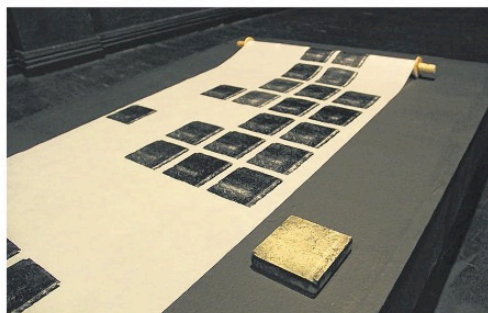
扎奇（26岁） 南艺美术学士学位第一名 探索宗教的意义

作为一名回教徒，扎奇（Dzaki Safaruan）的艺术探讨了现代回教徒面对宗教的态度。他发现通过艺术，可以更自由地挖掘这个尖锐敏感的话题。

“在虔诚与世俗之间，我挺中立的。任何一种宗教里，都有你认同或不认同的部分。在这种情况下，你要质疑吗？你能质疑吗？你如何质疑？”

扎奇的毕业作是由四组作品组成的装置。

一、4.5米的绳索“Qiblat”（朝圣方



扎奇立轴作品《一天五次》。（南艺提供）

向）——扎奇拆散父亲给他的朝拜地毯，用地毯的线编织成绳索。原本单纯的朝拜空间变成绳索后有了多重意义，可以好，也可以是坏的方向。宗教的意义是什么？同样有好有坏吗？

二、经书“Tabula Rasa (Tak Boleh Rasa)”（白卷/无感）——扎奇将可兰经书与白报纸屑混合，制成空白经书。经书在宗教中是神圣的，但它为何神圣？在新媒体时代，连手机里都有经文，对神圣的定义是否有了冲击？生命像一本空白的书，等着你书写自己的故事，但信仰却像基因一样渗透到看似空白的书体里。

三、九件丝印版画“Surah”（圣

歌）——黑底黑文字作品，文字是以阿拉伯文音译的英文流行歌曲。新加坡回教徒从小诵读可兰经，开始的时候并不晓得意思。就像作品中的阿拉伯文，乍看之下以为是经文，读了才发现不是。

四、《一天五次》——回教徒每天朝拜五次，扎奇就每天印制相同的版画五次，朝拜的动作以印制版画取代。两者有许多相似之处，都有必须遵循的步骤。印制图样来自扎奇在学校里找到的一块大理石，花纹让人联想到麦加的黑石。

刚毕业的扎奇非常想成为全职艺术工作者，不过他说这个梦想暂时很难实现，他会一边工作一边做艺术。他的作品并不全都与宗教挂钩，也有单纯从美学角度出发的版画创作。“宗教是我生命重要的一部分，但我们要如何在教条中变通，如何提问？我觉得，艺术给了我最好的平台。”

陈颖恩（20岁） 拉萨尔美术文凭班第一名 放弃直通车修读美术

三年前，陈颖恩做了很多本地孩子不敢想的事。以优异成绩考入南洋女子中学直通车课程的她，在中四那年选择离开，进入拉萨尔艺术学院。

陈颖恩说，或许很多家长不会理解或支持她的决定，但她两位工程师出身的父母却完全支持她，学校的美术老师还四处帮她打听、考察国内外的美术学校。“我的父母相信做事情的态度很重要，他们知道我对艺术的兴趣浓厚，在这

方面一定会尽全力做到最好。”

尽管在南中已经是美术特选课程的学生，但对陈颖恩来说，那远远不能满足她对艺术的渴求。“怎么说都只是其中一个科目，还是得花时间应付其他主要课程。”

在拉萨尔期间，陈颖恩说自己如鱼得水。“我非常享受！我们彼此激发灵感，不断学习新事物，充满干劲。老师和同学间相互尊敬，互相学习。”

陈颖恩的毕业作《当我突破你的表壳》是由录像、版印物等组成的混合媒介装置。

她在制作丝印版画的过程中闭着眼睛，一边聆听着地震的震动，一边跟着震动的速度、频率，在媒介上添加颜色。“每一次张开双眼，都是一次惊喜。”

录像作品中，八个舞者在大自然中舞蹈，动作古怪而不稳定。那是因为他们



西罗的毕业作《坐走站，重复》嘲讽白领工作、生活缺乏平衡。



西罗（29岁） 拉萨尔美术学士学位第一名 流动办公桌 嘲讽白领

马来族青年西罗（Hyrol）坐在一架又像脚踏车又像办公桌的古怪物体上，吃力地以双脚推地，使劲让自己和物体往前移。这景象看起来又可怜又可笑，而这正是拉萨尔艺术学院美术学士学位第一名的毕业作《坐走站，重

复》，一个嘲讽都市白领的创作。

“我要影射新加坡的工作生活，缺乏平衡，充满压力。很多人就算回到家里也继续工作，所以我发明了这张移动办公桌，你可以随时随地工作，不用怕上班迟到。”

西罗说，创作灵感来自小时候玩的脚踏车。“本来想要做一辆大人的脚踏车，还想要‘开’到马路上去，但是被老师们劝阻，所以做了一个小型的。”

车子花半年时间完成以后，西罗把车子“开”到我国商业区的行人道上，并录制录像。“那里是白领聚集的地方，我觉得我的作品可以让大家放松一下。这就好像社会实验项目，看看大家的反应。”

西罗发现，大多数人设法不看他们，仅有少数人对他投以好奇的目光。只有停泊在大厦前面时，才有保安人员过来把他赶走，警告他那里禁止停车，禁止兜售商品。

在商业区“实验”一段时间后，西罗不禁要呐喊：“难道我是透明的吗？”西罗喜欢通过作品和民众接触、交流，取得反应；他的作品也常常让人莞尔一笑。

问西罗何以他的作品是艺术？他说：“美学是很个人的，我并不在作品中追求达到某种美学标准。我的创作都是废物利用，完成的作品视觉上未必美，但是在思想上、行为和过程中，却有美学元素。”

三年前加入拉萨尔的西罗，从南洋理工学院设计系毕业后，曾在中学教美术。他说，自己年纪轻轻便碰上“早年危机”，迷失人生方向。原本来到拉萨尔是为小憩一阵，却发现自己在几年内学到了很多。“不仅是关于本地及区域艺术，更改变了思考及创意方式，那是我之前不敢想象的。这让我决定要为本地艺术出一份力。”

他说，要想出有说服力的新作非常困难，必须做长时间的研究和思考。“经常是做了以后，才发现和原来想的效果差很远。结果必须修改，甚至整个想法丢掉重来。”

刚毕业的西罗目前忙于电力站的艺术新人培养计划，为期一年，并将在之后举办个展。

舞动躯体的“音乐”是地壳变动的频率变化。陈颖恩想要通过作品，探讨人与土地、自然的关系，而地壳变动是这个探讨过程的一部分。

陈颖恩以一个“漂泊者”的身份，在录像中以叙述贯穿作品。她眼中的漂泊者，用生命和身躯同环境对话；在不断改变的城市面貌中，新加坡人也成了自己土地上的漂泊者……

目前在修读学士课程的陈颖恩，对未来充满憧憬，所有关于艺术的项目她都想去，包括策展、创作、研究等等。她说，拉萨尔教会她最奇妙的事是：艺术追求是一个过程，创作是一个过程，如何到达才是最可贵的。



Hyrol's graduation project *Sit, Walk and Stand, Repeat*, deriding cosmopolitan white collars and their lack-of-balance life.

Two art colleges in the country, Nanyang Academy of Fine Arts and LASALLE College of the Arts, cultivate over 200 fresh visual artists for Singapore each year. Our correspondent interviewed four students who came out on top for Fine Art Department of these two colleges, and from them, we see not only the creativity of fresh blood, but also the trend of local visual arts nowadays.

Chow Yian Ping reports
Cai Wanting and Long Guoxiong photograph

New power of fresh blood in the visual arts scene floods into the big art world from art institutions year after year.

Two art colleges in the country cultivate over 200 fresh visual artists for Singapore each year. The cohort of Diploma and Bachelors graduates are equally divided between Nanyang Academy of Fine Arts and LASALLE College of the Arts.

"It's already amazing that one or two students within the whole cohort of graduates every year will stick to the end, and became artists and actually amount to something," said the teachers.

From these students who came out on top for Fine Art Department, we see not only the creativity of art's fresh blood, but also the trend of local visual arts nowadays.

Zhang Shilin and Dzaki Safaruan from Nanyang Academy of Fine Arts (NAFA), Rachel Tan and Hyrol from LASALLE College of the Arts (LASALLE), whose works are your favorite?

[Rachel Tan, 20](#)

Top student of Diploma in Fine Arts of LASALLE

Giving up [through-train](#) to study Art

Three years ago, Rachel Tan made a decision that many local girls would never understand. She was enrolled into Nanyang Girls High School's through-train programme with her excellent grades, but she left in her senior year to enter LASALLE.

Tan said that perhaps many parents would not understand or support the decision of their children, but her engineer parents were supportive of her. Art teachers in her school even helped her to inquire into and assess arts colleges at home and overseas. "My parents believe that attitude matters. They know I'm very interested in art and that I would try my best to do it well."

Though already a student of the Arts Elective Programme, for Tan, it was far from enough to satisfy her passion for art. "It's just one of the courses anyway. I still need time to deal with other major courses."

During her years in LASALLE, Tan said she felt like a duck taking to water. "I enjoyed myself very much! We inspired each other, never ceased learning and stayed energetic. Teachers and

schoolmates respected one another, and learned from each other."

Tan's graduation project *As I Propagate Through Your Crust* is a mixed media work consisting of videos, prints fabric, etc..While making her prints, she closed her eyes, listened to the sounds of earthquakes as she added colors to the media according to the earthquakes' velocity and frequency. "Every time when I opened my eyes, there was surprise." said Tan.



Video section from Chen's *When I Break Your Shell*, offered by LASALLE.

In her video, eight dancers were dancing in scenes of nature; their actions were odd and unstable. That's because the "music" they danced to, was the frequency changes of diastrophism. Tan aimed at exploring relationship between human, earth and nature, while diastrophism was a part in this process.

With the identification of a "wanderer", Tan connected the work with storytelling. Wanderers in her eyes conversed with their surroundings through life and body. As the landscape changed, Singaporeans became wanderers themselves in their own land.

Tan is now studying her BA(Hons) . She has dreams and hopes for the future, and she wants to be involved in different kinds of art projects, including planning a display, creation and doing research. The most amazing thing that LASALLE has taught her, she said, is that art is a process, so is creation, and to achieve them is the most precious.

Hyrol, 29

Top student of Bachelor of Arts Degree Class of LASALLE

Deriding white collars with mobile desk

Young Malay Hyrol was sitting on an eccentric object that looked like a bicycle and a desk. He was pushing the ground with efforts, attempting to move himself and the object forward. Poor and ridiculous it may seem to be, it's the graduation project of Hyrol, top BA(Hons) Fine Arts student of LASALLE, a work deriding cosmopolitan white collars, named "Sit, Walk, Stand, Repeat".

"I like to reflect work and life of Singaporeans. They lack of balance and are under pressure. Many would continue to work even when they are home. That's why I invented this mobile office, so you can work at any place at anytime without worrying about being late."

Hyrol explained that he was inspired by the little car he used to ride when he was little. "I wanted to build one for adults, and even 'drive' it to the street. But my teachers stopped me, so I build a little one."

After six-month construction, Hyrol "drove" the car to the pedestrian walkway at the business district in the country, and made a video. "That's where white collar workers gather and I thought my work might amuse everyone. It's like a social experiment and I got to see how people would react."

Hyrol found that most people tried not to look at him, while only a few gave him curious glimpses. Only when he parked the car in front of buildings, he was asked to leave by security guards who said no parking or selling was allowed there. The "experiment" went on at the business district for a while, and Hyrol couldn't help but question out loud: "Am I transparent to all?"

Hyrol loves to connect and communicate with the public through his work and to gain their reflections, and his work often makes one smile. When Hyrol was asked why his work is considered as art, he answered, "Aesthetic is very personal and I pursue no certain aesthetic standard in my work."

My works are all made of waste materials. They may not look aesthetic in visual sense, but such elements exist in ideas, actions and process. "

Hyrol went to LASALLE three years ago. He taught art in a high school after graduating with a Diploma in Digital Media from Nanyang Polytechnic. He was caught by "junior crisis" at a very young age and lost his life direction, he said. He went to LASALLE for a little bit of rest, but as it turned out, he learned a lot in just a few years. "It's not just about local and regional art; my way of thinking and creation has changed, too. I would have never imagined this before. I'm determined to devoting myself to art."

To think of new work that is convincing is very hard; it takes long-term research and thinking. "Often when you have done it, you would find it quite different from what's in your mind. So you either have to modify it, or to ditch the whole idea away and start all over again."

Freshly graduated Hyrol is now engaged in a one-year incubation programme for new art graduates at the Substation. He will hold an art exhibition after that.