



PROTOPOLIS  
原城

CHANG HUI FANG

張慧芳

URICH LAU

劉威延

YEO SHIH YUN

姚詩韻





## Concept 概念

“The human spirit must prevail over technology.”— Albert Einstein

「人類精神必需凌駕科技」— 愛因斯坦

Proto- refers to the beginning, -Polis refers to an ideal ancient Greek city or to the archetypal city; *Protopolis* is an exhibition by three Singapore-based artists: Chang Hui Fang, Ulrich Lau and Yeo Shih Yun with different perspectives and observations on modern technology.

Proto- 指的是初始，-Polis指的則是一座理想希臘古城；藝術家們思考展出概念時，索性將此兩個詞拼接起來，將Google Translate 上面英文直翻中文顯示的文字- 原城 (Protopolis)，當作本次展覽一個中性的、三位藝術家對於現代科技不同角度和觀察的主題。





## Biography 簡歷

Chang Hui-Fang, born in Tainan, Taiwan in 1981. She graduated with a Master of Art Museum and Gallery Studies in Newcastle University, UK in 2009. She is also a member of Instinctive (INSTINC Art Space). She has showcased her works at venues such as the Hong Kong Visual Art Centre, ION Art Gallery, Affordable Art Fair, Artspace 222 and Young Art Taipei.

張慧芳，1981年出生於台灣台南。2009年由英國Newcastle University取得博物館與藝廊學碩士。2001年贏得台南府城美展（現台南新藝獎）西畫類第一名。自2012年開始居住於新加坡後，陸續和當地藝術家合作展覽並且開始舉辦個展。她也是Instinctive (INSTINC Art Space) 藝術團體成員之一。她的作品已經在幾個地方展出，如 ION Art Gallery，香港 Affordable Art Fair、Artspace 222、Young Art Taipei等地。

## Statement 自述

Chang Hui-Fang is an artist who utilized large amounts of Chinese ink, combined with pencil sketching on paper for her initial works in Taiwan. She is passionate about incorporating realism into the abstract. Her current works often employ the use of charcoal powder and gold leaf as her medium; and appropriation as a method. "Faithll: Ephemeral" is her latest solo exhibition where the works in this series are abstract Chinese landscape paintings using these medium by way of appropriation. Charcoal powder is manipulated to portray the essence of Chinese paintings. Through working with different degrees of powder coarseness, the paintings imitate the traditional techniques in depicting textured mountain and rocks as well as the flow of air and water. The gold-leaf lines and shapes provide balance in their depiction of sun and light.

大學畢業後她運用很多墨和鉛筆素描結合成她早期在臺灣發展的作品，追求作品中的律動和平衡；自2012年開始居住於新加坡，用油畫紀錄新加坡的點滴，炭粉和金箔是她現在的作品主要媒材，大量使用“挪用”技巧，漸漸延伸為抽象山水。“模糊的信仰二：須臾記”是最新的抽象山水作品。她將山水意象用炭粉推疊出墨的韻味，粗曠的炭粉質地展現墨的皴法，暈染細緻炭粉則展現水和空氣的流動，金箔貼成的線條或日頭般的塊面成為畫面中平衡的要素。





Faith 模糊的信仰 #25

2019

Charcoal and gold leaf on paper

紙本炭粉，金箔

56cm x 76cm (triptych, 三聯畫)

Chang Hui Fang's *Faith* series: Technology places people in an enlightening realm; this gives end-users and inventors a sense of accomplishment and freshness. People are seduced to use technology to gain knowledge as well as pursue the meaning of life. However, technology brings a short-lived happiness; the human dilemma remains unresolved. Despite the prevalence of social media, loneliness prevails. Technology is not evil, humans sinful nature and motivations are.

These paintings use a composition of charcoal powder in water, the overlapping of various shades of colour and charcoal strokes to depict creatures in the sky. The use of brilliant gold leaf is also deliberately reminiscent of the image of classical art. In its 're-construction' of the work on which it appropriates, each painting adds a layer of meaning to its original message. It is up to the viewer to make out the identity of the figures in each painting—a parallel to how we may subjectively define our 'faith'.





Faith 模糊的信仰 #25

2019

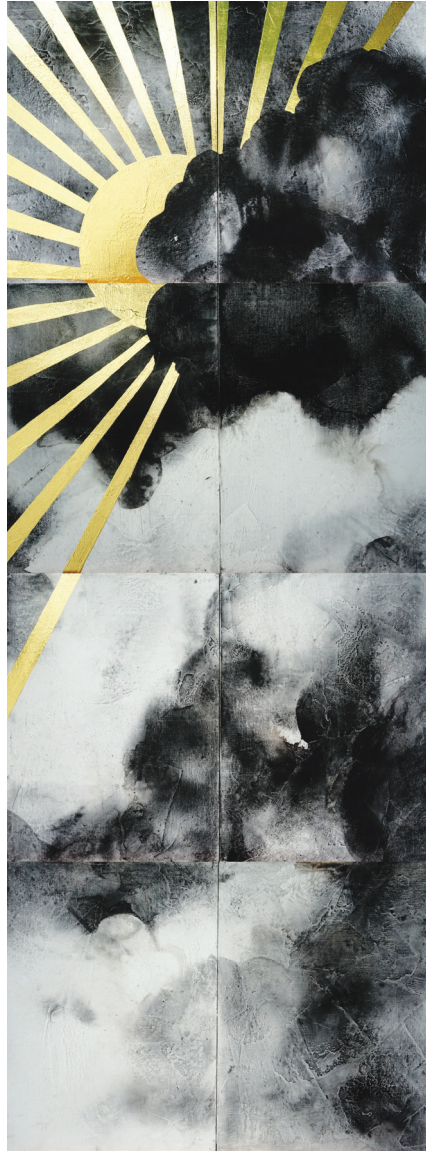
Charcoal and gold leaf on paper

紙本炭粉，金箔

56cm x 76cm (triptych, 三聯畫)

科技給人一種由不知到知的能量，而這種能量，正是讓使用者和發明者能獲得成就感和新鮮感的主要來源。人們被引誘，將這種“好似能知道更多知識”的科技當作追求生命本源的手段，投入宗教狂熱般的激情。張慧芳挪用十五至十七世紀的宗教藝術作品，針對現代人們的內心深植的信念進行反思。





Faith 模糊的信仰 #26

2019

Charcoal and gold leaf on canvas

布面炭粉，金箔

60cm x 160cm





## Biography 簡歷

Urich Lau, born 1975, is a visual artist, independent curator and art educator based in Singapore. Working in video art and photography, he has presented works in Singapore and internationally. He graduated with Master of Fine Art from Royal Melbourne Institute of Technology in 2004 and is a lecturer at LASALLE College of the Arts, a founding member of the art collective INTER-MISSION, a member of The Artists Village and Instinctive (INSTINC Art Space).

劉威延，生於1975年，新加坡視覺藝術家，獨立策展人兼藝術教育工作者。2004年獲得墨爾本皇家理工大學美術碩士學位。他的攝影和錄像作品曾在新加坡與海外各地展出。現於新加坡拉薩爾藝術學院任教、新加坡月眠藝術中心的進駐藝術家、藝術團體INTER-MISSION的創始成員之一、藝術家村The Artists Village (新加坡) 及 Instinctive (INSTINC Art Space) 藝術團體的成員。

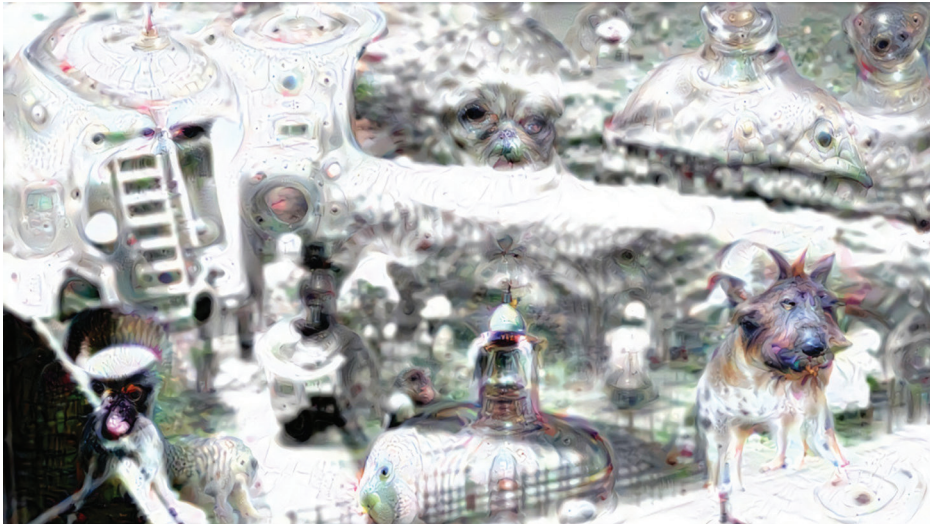
## Statement 自述

The artist's practice and research are based in the interests of art and technology that engage in conceptual discourses within the intent of contemporary art. Working in the forms of video, photography and digital art, the artist examines subject matter in contextual irony through the audience's perceptions and perspectives on socio-political and cultural interpretations with methodological interactions, interventions and interruptions.

藝術家基於對當代藝術的概念論述、藝術和科技的喜愛之下實現自己的作品實踐和研究。透過觀眾對社會政治和文化角度的見解，以視頻、攝影和數位藝術等形式，介入、中斷或互動，呈現藝術家對於特別主題的審視與反諷。







Converse Construct: After Walther Ruttmann – Version 3.0.1 [#01–#15]

議論構造：華特·魯特曼之後－3.0.1版【#01–#15】

2019

UV Print on Dilite

鋁板UV打印

30cm x 17cm

Urich Lau's *Converse Construct: After Walther Ruttmann – Version 3.0.1* is created in response to a constant state of demolition and construction in today's urban landscapes. Appropriating the 1927 film *Berlin: Symphony of a Great City* by the German experimental film director Walther Ruttmann that looked at the city of a modernised Berlin from morning to night. The video work is structured as 'chapters' with scenes of urban construction shot in Singapore with some parts from other Asian cities. Each chapter opens with a line from the article on the Fundamental Liberties found in the Constitution of Singapore to reflect on the basic freedom and the will of expression working as an artist. To establish any form of cultural memory in the city with relentless construction and destruction of spaces and buildings, the artist would appear at the end of each chapter as a 'ghost' struggling to emerge from the rubble. The video is adapted to a new version of sequential photographs that are manipulated by an image-generated algorithm into urban illusions.







Converse Construct: After Walther Ruttmann – Version 3.0.1 [#10-#15]

議論構造：華特·魯特曼之後 - 3.0.1版 【#10-#15】

2019

UV Print on Dilite

鋁板UV打印

30cm x 17cm

劉威延的作品，議論構造:華特·魯特曼之後 — 3.0.1 版本是為了回應現代都市景觀的拆除和重建，挪用德國導演華特·魯特曼 1972年實驗性影片: 柏林: 城市交響曲，黑白影片建構著當時柏林城市清晨到夜晚的節奏。劉威延捕捉新加坡和其他亞洲國家城市中公共區域的建築施工場景，每一章都由新加坡憲法裡找到的人民基礎自主權條例做為開頭，反映基本自由權利，和身為一位藝術家如何發表作品的自由權;藝術家嘗試建立任何關於空間和建築的搭建或拆毀文化記憶，且在每一章節中以“幽靈”的形式掙扎著融入並浮現於瓦礫堆中。本錄像轉化成一系列由相片生成轉化器輸出的城市幻象圖集。





Converse Construct: After Walther Ruttmann – Version 3.0.1 [#14–#15]

議論構造：華特·魯特曼之後 - 3.0.1版 【#14–#15】

2019

UV Print on Dilite

鋁板UV打印

30cm x 17cm





## Biography 簡歷

Yeo Shih Yun graduated from National University of Singapore with a Bachelor degree in Business Administration. She joined LASALLE-SIA College of the Arts and completed a Diploma in Communication Design before pursuing a Post Baccalaureate programme in painting at San Francisco Art Institute. Her experimentations of fusing the traditional form with contemporary mediums I has garnered much acclaim, including a commission by the Singapore Art Museum, winning the Sovereign Asian Art Prize People's Choice Award in 2012.

姚詩韻出生於1976年，新加坡人。現為全職藝術家並經營 INSTINC 獨立藝術空間。於新加坡國立大學商業管理（市場行銷）取得大學學位，新加坡拉薩爾藝術學院取得傳播設計文憑，2002年在舊金山藝術學院獲得學士後學位。詩韻在重新詮釋水墨領域有十分傑出的成果；她不斷實驗將當代媒材(如新媒體和表演藝術)融入傳統形式，因此榮獲許多讚譽，包括新加坡美術館委託製作一件藝術品；2007年，獲贈大華銀行年度藝術大賞的榮譽證書與高度讚揚、於2012年贏得Sovereign Asian 藝術獎最佳人氣獎，得獎作品亦於亞洲佳士得2012拍賣會賣出。

## Statement 自述

"What drew me to the medium were its historical richness, the temporal quality of landscape ink painting, the physical strength and boldness of the black ink and its generosity and infinite possibilities. Also, black is the lack of all colours of light, or an exhaustive combination of multiple colours of pigment. My abstract works are paintings and drawings at the same time. Paintings/drawings of geometric and organic shapes and lines, composed of layers of ink, acrylic and other mediums allude to the gestural surface marks of Abstract Expressionism. My paintings/drawings reflect not only with the radical conflict between the two "colorless" colors (black and white), but also their interaction and interdependence.

“墨，隱藏濃濃的文化底蘊，它的大膽和無限可能，深深吸引著我” 燦爛的彩色缺乏光可以成為黑色，也可能來自重複堆疊的各種色彩。我的作品可以界定為當代水墨，多樣複合媒材使用，包括丙烯顏料、中國墨、色粉和絹印技巧組合成的抽象表現。不同材料在不同乘載體上會呈現各式各樣的黑色，它們反映黑與白之間的衝突性，以及互相影響的依賴性。





Our Conversations: An Ode to My Mother (Poem by William Wordsworth) #5

我們的對話：致母親的頌歌（威廉華斯華茲的詩）#5

2019

UV print on mobile phone case, silkscreen on panels and metal engraved with text

手機殼UV 印刷，木板絹印和金屬刻字

29cm x 27cm

Yeo Shih Yun's *Our Conversations: Ode to My Mother* series, are inspired by the passing of artist's mother in November 2018. After her mother left behind among many items, was her mobile phone. The mobile phone is such a close belonging to everyone of us in today's society, our life is inside the phone. This is the closest thing that the artist has of her mother... of her presence.... The artist kept the phone 'alive' by charging it everyday. In this series of works, an mobile phone case becomes the canvas for the artist and marks created by toy robots are screen printed on the panel supporting the mobile phone cases.







Our Conversations: An Ode to My Mother (Poem by William Wordsworth) #4

我們的對話：致母親的頌歌（威廉華斯華茲的詩）#4

2019

UV print on mobile phone case, silkscreen on panels and metal engraved with text

手機殼UV印刷，木板絹印和金屬刻字

29cm x 27cm

這系列作品是2018年由藝術家姚詩韻母親逝世時所啟發的。母親當時身後留下許多物品，其中有一項是母親的手機。當今世界中，手機是一樣十分貼近人、幾乎每個人有擁有的一個物件。這個物件，成為藝術家最靠近她母親的一個存在，一個可以沉溺在她還在的時候.....。藝術家每天都會幫這支手機充電。

手機殼成為藝術家的畫布，由玩具機器人拖曳出上面的圖案，再經由絹印印製於板上，最後由電腦輸出手機殼。





Our Conversations: An Ode to My Mother (Poem by William Wordsworth) #6

我們的對話：致母親的頌歌（威廉華茲的詩）#6

2019

UV print on mobile phone case, silkscreen on panels and metal engraved with text

手機殼UV 印刷, 木板網印和金屬刻字

29cm x 27cm

*“What though the radiance  
 which was once so bright  
 Be now for ever taken from my sight,  
 Though nothing can bring back the hour  
 Of splendour in the grass,  
 of glory in the flower,  
 We will grieve not, rather find  
 Strength in what remains behind.”*

William Wordsworth 1770–1850

Taken from poem “Intimations of Immortality Through Recollections of Early Childhood”





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# PROTOPOLIS

# 原城

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