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# ZbBz

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# 艺术能量

## New Roots On Armenian Street

新加坡开放的艺术生态，吸引在日内瓦经营艺廊的瑞士夫妇把事业转移到本地，开设了岛国最大的艺廊Art Plural。

The openness of Singapore's art scene lured the Swiss owners of Art Plural gallery to uproot from Geneva and open the largest art gallery on the island

TEXT 周雁冰/ CHOW YIAN PING

亚美尼亚街一栋四层楼艺术装饰风格建筑，面积达1万2000平方英尺，堪称是本地最大的画廊——开业两年多的Art Plural。

2008年来自瑞士的画廊总监卡洛塞纳克伦斯（Carole de Senarclens）说，这里的每一层楼都可充当一家画廊。卡洛与一起经营画廊的丈夫费德里克（Frederic de Senarclens）第一眼看到这栋建筑时，即爱上它。

卡洛说：“画廊地处新加坡艺术文化区，美术馆、艺术院校都在附近，加上建筑内部充满自然光，很适合展示作品。我们希望这里能成为一个艺术地标。”

带着两个孩子举家搬到新加坡三年后，卡洛和丈夫即放弃在瑞士首都日内瓦办了数年的画廊，正式把家和事业都安在新加坡。

卡洛说：“我们很喜欢新加坡，这里一切皆有可能。瑞士人较保守，不愿承担大风险，新加坡则充满活力，每一分钟都在变化。这样的城市给艺术很多可能性，譬如在公共空间展示雕塑、装置，不像欧洲，空间已经定型。这里年轻、充满干劲，对我们太有吸引力了！”

另外，新加坡政府对艺术的大力支持，也是塞纳克伦斯夫妇决定移居本地的主要原因。

“事实证明我们没有看错，过去五六年，新加坡在艺术方面发展惊人，和五年前相比，新加坡已经牢牢在国际藏家的艺术版图上站稳脚步。这不是哪一个项目的功劳，而是本地艺术界集体协作的结果。”

在瑞士，艺术圈基本上还是环绕着西方艺术，Art Plural画廊开始时也以西方艺术为卖点。不过，接触亚洲艺术的机会多了，夫妇俩逐渐把

本地及亚洲艺术家的作品引进展示空间。

画廊把建筑的第三层定位为新生艺术家空间，带进崭露头角的艺术家作品。这个月，画廊主办原籍马来西亚的本地艺术家王明安的小型个展，展出他的摄影及短片作品。卡洛说：“艺术家的国籍不是我们的考虑因素，最重要是作品的好坏。他们必须显露独特的艺术魅力，具备鲜明成熟的艺术语言。”

两位画廊总监也很重视艺术家的思想论述。

“技巧固然重要，但想法也很重要。如果作品缺乏思想，那就没有意思。艺术家应该能够为艺术

带来新诠释，赋予新意义，如果只会人云亦云，我们并不推荐。”

目前，画廊的代表艺术家包括Fabienne Verdier、Bernar Venet、Ian Davenport、Yves Dana、Pablo Reinoso、Doug and Mike Starn、全光荣、邱节、南溪、李天兵等。画廊亦推出“Art Plural: Voices Of Contemporary Art”一书介绍艺术家，可在亚马逊网站购买。

**Art Plural Gallery**  
38 Armenian Street +65-66368360  
www.artpluralgallery.com

### 两位当代艺术家

#### 法比恩沃迪尔

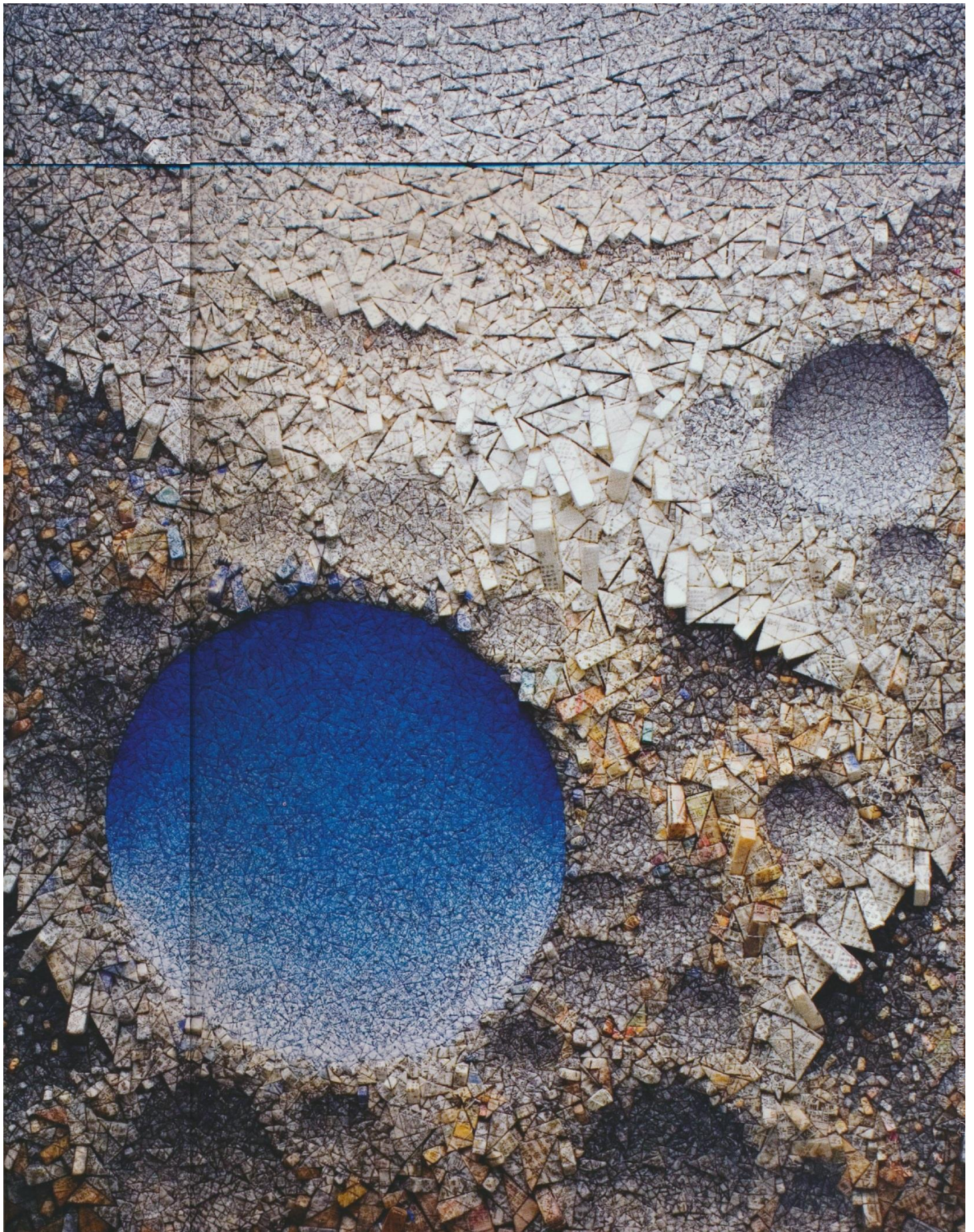
生于1962年的法国艺术家法比恩，是少数理解中国水墨的西方艺术家。为了学习中国水墨，法比恩在1984年到1993年间，在中国生活了十年，于中国四川美术学院及北京学习绘画、中国美学与哲学。

法比恩曾在访谈中说，在中国待十年的目的，是为了忘记自己曾经学过的西方艺术，彻底融入中国传统文化中。法比恩利用从天花板悬挂的巨大自制毛笔，使用身体力量及地心吸力来创造图像，作品融汇了中国书法美学和西方创新精神。从飞动的墨迹，放肆地横越多幅画布或纸张的墨痕，可以感受到生命变幻无穷的巨大力量。

#### 全光荣

生于1944年的全光荣被认为是大器晚成的韩国艺术家。他的混合媒介作品使用数以万计的韩国桑皮纸，包裹大大小小的三角形，组成立体奇异图像。曾留学美国的全光荣，深受西方抽象表现主义的影响，原从事油画创作。

然而，他对自己的艺术发展并不满意，一直想要寻找能够真正表达韩国精神的艺术形式。结果在1995年春天的一个下午，他脑中浮现一个画面：母亲带着孩提时代的他看医生，那些用来包裹草药的桑皮纸药包从天花板吊下来，摇摇晃晃。他联想到桑皮纸在韩国人的生活中无所不在，书写、印刷、糊窗、包裹食物药品等，于是决定用这些蕴含了时间轨迹和历史记忆的纸张进行创作。凹凸不平、密密麻麻的图像，是在隐喻城市的生活，人与人之间的关系或是历史与当代的碰撞，就由个人诠释了。





It was love at first sight for Swissman Frederic de Senarclens, when he stood outside a four-storey Art Deco building on Armenian Street. Two years ago, he moved in and set up Art Plural gallery which, at 12,000 sq ft, is Singapore's largest gallery.

According to his wife Carole, while there are plenty of buildings in Singapore that could suffice as art gallery spaces, her husband had felt that only this building would do.

"The gallery is located in Singapore's art and cultural district with museums and art schools in the vicinity," she explains. "Moreover, the interior is filled with natural light and is therefore very suitable for the exhibition of artworks. We also hoped that the gallery would become a landmark."

The de Senarclens family had moved to Singapore in 2008 from Switzerland, and after three years, decided to close the gallery they had run for years in Geneva and open one here in a sure sign that Singapore had truly become home for them and their two children.

#### **Brimming With Potential**

On the subject of Asia, the de Senarclens expressed what might be thought of as an inexplicable love. "We love Singapore very much, for it is full of possibility here," says Carole. "The Swiss tend to be more conservative and are not willing to undertake major risks. On the other hand, Singapore is so vibrant and is changing every minute. This kind of city gives tremendous possibilities to art."

Asked what kinds of possibilities she could not find in Switzerland, Carole says: "For instance, we can choose to show sculptures and installations in public

spaces. Spaces here are not like spaces in Europe, which have been 'fixed' in terms of meaning and purpose. This kind of young, can-do and energetic feeling was just too attractive to us."

The strong support for the arts by the Singapore government was another source of attraction. "Subsequent experience has shown that we were right. In the past five years or so, Singapore has shown stunning progress in terms of the arts. Compared to five years ago, Singapore is now firmly on the map of international collectors. This is not due to any single project or policy but the result of collaboration within the local art collective."

#### **In Search Of Artistic Appeal**

Art Plural had started out with an emphasis on Western art, which is what the art scene in Switzerland revolves around. Over time, after encountering Asian art at close range, the de Senarclens began to showcase local and Asian art in their gallery too.

The gallery has designated the third level of the building to the works of emerging artists. In April, the gallery held a mini solo exhibition by Malaysian artist Sherman Ong, featuring his photography and short films. "The nationality of the artists is not important to us," says Carole. "The most important thing is the quality of the artwork. They need to show a distinctive artistic appeal and possess a consistent artistic language."

The two gallery directors are also interested in the artists' aesthetic discourse. "Technique is, of course, important, but so is thinking. If an artwork lacks thinking, it is meaningless. We do not wish to recommend artists that parrot the work of others. They should be able to

bring new interpretations and meaning to art."

Currently, artists represented by Art Plural include Fabienne Verdier, Bernard Venet, Ian Davenport, Yves Dana, Pablo Reinoso, Doug and Mike Starn, Chun Kwang Young, Qiu Jie, Nan Xi and Li Tianbing. The gallery has published a book titled *Art Plural: Voices Of Contemporary Art* to introduce these artists. The book is available on Amazon.

## **Two Contemporary Voices**

### **Fabienne Verdier**

Fabienne Verdier is one of the rare Western artists who understand Chinese ink painting. To learn the art form, Verdier lived in China between 1984 and 1993 and studied drawing, Chinese aesthetics and philosophy at the Sichuan Academy of Fine Arts and in Beijing. In an interview, Verdier had said that she had spent a decade in China in order to forget what she had learnt about Western art and to immerse herself fully into traditional Chinese culture. Verdier, 52, uses a giant paint brush suspended from the ceiling to create images using the strength of her body with the help of gravity. Her works incorporate both Chinese aesthetics and a Western sense of innovation. One can sense nature's immense power capable of taking on many forms in her flying brushstrokes that sweep with vigour across canvases and paper.

### **Chun Kwang Young**

Chun Kwang Young, born in 1944, is a South Korean artist commonly regarded as a late bloomer for finding his voice after many years into his career. His mixed-media artworks make use of thousands of pieces of Korean mulberry paper cut into triangles and connected to form distinctive three-dimensional images.

Chun, who had studied art in the United States, worked originally in oils as the result of the influence of the Abstractionists. However, he was not satisfied with his artistic development and sought to find a way of expressing the Korean spirit. The moment would hit him in 1995 when he fell ill. Visiting the doctor brought back memories of visiting a traditional Korean medical hall in his childhood, where there would be packets of herbs and medicines wrapped in mulberry paper packets hanging from the ceiling.

He also recalled how the paper had so many uses in Korean life, such as calligraphy, printing and home decor. That was when he decided to create using this material that was clearly the bearer of much history and memory. Whether his uneven and closely packed images act as a metaphor of urban life, provide a critique of interpersonal relations or demonstrate the collision between history and the contemporary is up to individual interpretation.