



林加淇
近作展

都市：後院

URBAN :
BACKYARD

Recent Works of
Lim Jia Qi

E-Published specially for

Urban : Backyard 「都市：後院」 | Recent Works of **Lim Jia Qi** 林加淇

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Artwork Featured on Front Cover:

Lim Jia Qi - Windows, 2021, 41x31.5x2cm, Acrylic and Carving on Wood Panel

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iPreciation is delighted to present **Urban : Backyard**, a solo exhibition by Singapore contemporary emerging artist, **Lim Jia Qi** (b. 1997, Singapore).

Urban : Backyard, as its name suggests, is a survey of nature in the urban landscape. Touted as a Garden City, and now moving towards becoming a City in Nature, Singapore earned the name through its assertive push to go green everywhere and anywhere on the sunny island. This tiny land without natural resources is ironically packed with lush greenery deliberately reserved or created to complement the unabated growth of high-rise architecture in the metropolis. As urban living and nature get more and more intertwined, the line between urban living and nature gets blurred. In fact, they are so interweaved that sometimes, we conveniently forget about them

or even take them for granted – the intentionally scattered trees dotting our neighbourhood, the freshly pruned shrubbery along our pathways, and the creepers and ferns that have found a home on our HDB walls. Lim and her series of woodblocks are set to remind us of the fascinating green plot ratio inhabiting our densely populated environment.

Hailed as one of the four great inventions of ancient China, printing contributes to one of the most significant leaps in the developments of literacy and art by allowing information to be disseminated and images to flourish. Lim's affinity with printmaking began in college where she majored in the subject and was exposed to various print techniques such as copperplate etching, woodcut, silkscreen and lithography. Traditionally, wood blocks are carved and later pressed onto

誰先覺即將舉辦新加坡當代新興藝術家林加淇 (b. 1997, 新加坡) 的個展《都市：後院》。

本次展覽如題：《都市：後院》，探究城市景觀中的自然景色。新加坡多年來致力於推動城市綠化，也因此贏得了「城市花園」的美名，如今更朝著「花園中的城市」的願景邁進。在這缺乏天然資源的彈丸小國裡，摩登大樓林立，刻意保留或打造的綠地植被與其並駕齊驅，整座小島就是一個自然與非自然的綜合體。隨著城市生活與大自然越來越緊密地交織在一塊兒，他們之間的界線也愈來愈模糊，以至於我們有時候會忘記大自然的存在，甚至等

閒視之，全然不注意散落在鄰里各處的樹木、走道旁剛被修剪的灌木叢以及努力生長在組屋牆壁上的藤蕨等等。儘管人口稠密，新加坡的綠化覆蓋率高得驚人，加淇提取了這一奇特的現象，通過她的木刻繪畫展示別有意趣的自然風光。

印刷術被譽為中國古代四大發明之一，它的出現使信息和圖像得以迅速傳播，文學和藝術也有了突破性的發展。加淇和版畫的緣分始於大學，她主修版畫因此學習了各種印刷技術，如銅版雕刻、木刻、絹印版畫和平板印刷等等。傳統意義上的版畫一般需要將木塊進行雕刻，然後按壓在其他表面如

other surfaces such as papers and clothes. As Lim walks further along this path, she embraces other methods in her practice by painting directly on the wood blocks she carved, and instead of presenting the print as a result of her carving, the engraved block is the work itself. In the male-dominated field of printmaking, young and bold Lim has gradually established a presence of her own.

Drawing inspiration from Singapore's public housing estates, Lim's **Urban Backyard** is a captivating play on space and perception. Peek through the geometric openings that exist within our structured HDB blocks in *Garden View Sketch* (2021) and *In and out* (2021) as beyond these apertures are carefully planted organic finds meant to break the monotony of our concrete jungle. In *A Tree, a Roof and a Pond* (2021), Lim brings forth a

common presence in many of our heartlands – the multi-purpose hall that usually exists within the residential area. This space overshadowed and bordered by the towering blocks has interestingly transformed into a welcoming backyard for all, with its cottage-like appearance and a coincidental pond formed by a rain puddle on the lawn. *Shelters and Puddles* (2022) and *Green Puzzle* (2022) bring us up in the air and far from the ground respectively, where the framing of nature becomes conspicuous. The elevated presence of nature within the mass-produced elements of man-made infrastructure echo that they are there, and so there they are.

About the Artist

Lim Jia Qi (b. 1997, Singapore) graduated with a degree in fine arts from LASALLE College of the Arts, Singapore in 2019. Her works investigate spaces that exist within the urban

紙張或織布上。加淇觸類旁通，在實踐中開始加入其他藝術技巧，例如直接在經雕刻的木板上繪色，將它視為作品本身而非完成作品的工具。在一個長期由男性主導的版畫界里，年輕且大膽創新的加淇已經逐漸開闢出了自己一方天地。

從新加坡公共組屋汲取靈感，《都市：後院》玩起了對空間和感知的操控。*Garden View Sketch* (2021) 和 *In and out* (2021) 藉由存在於組屋的開口，窺探精心種植在規整之外的不歸整，感受有機生物如何打破水泥森林的桎梏。*A Tree, a Roof and a Pond* (2021) 以鄰里常見的多用途綜合亭為主角，儘管被高樓圍繞，它開放、如

小屋一般的設計，再加上一旁草地上形成的雨坑，恰恰成了一併俱全的當代後院。*Shelters and Puddles* (2022) 和 *Green Puzzle* (2022) 則分別將視角往上和後拉，從高處俯瞰，從遠處觀察，大自然清晰地被裱進了都市的框架裡。被大規模生產的人造元素環抱，它們此時格外亮眼，像是在提醒我們它們就在那里，它們一直都在那裡。

關於藝術家

林加淇 (b. 1997, 新加坡) 於 2019 年畢業於新加坡拉薩爾藝術學院 (LASALLE College of the Arts)，並獲美術學學位。她的作品旨在呈現都市空間以及如何通過重構的手法表達空間原有的詩意性。

environment and how these spaces can be reconstructed to express their inherent poeticness.

During her time at LASALLE, where her journey with printmaking began, Lim was awarded the Ngee Ann Kongsi Scholarship (AY 2017/ 2018) and the LASALLE Award for Academic Excellence in 2017. The alumna of the Singapore Tyler Print Institute (STPI)'s internship programme was involved in numerous printmaking workshops and has a solid foundation in this traditional yet imaginative medium. Lim remains passionate

about printmaking and seeks to expand her techniques to painting on carved woodblock and printing with soft pastels instead of ink.

As the youngest winner of Singapore's Young Talent Programme to date, Lim was rewarded with her first solo exhibition "Concrete Encounters" in 2019. Prior to that, her works were showcased at the Affordable Art Fair 2018 under the same programme. The promising artist has also participated in various group exhibitions in Singapore, the Philippines, and Indonesia since 2016.

加淇的版畫之旅始於學院，在校期間她分別獲安公司獎學金（2017/2018學年）和拉薩爾學術優秀獎（2017年）。她在新加坡泰勒印刷學院（STPI）實習期間，曾協助舉辦過多個版畫工作坊，由此奠定了深厚的基礎。加淇熱衷於探索版畫這個歷史悠久而極富創造性的媒介，並希望通過在木刻上繪畫或使用粉彩進行印刷等技術拓展版畫的可能性。

加淇是「新加坡青年人才培育計畫」迄今為止最年輕的得獎者，並在該計劃下於2019年舉辦了她的首個個展「Concrete Encounters」。在此之前，她的作品也曾在2018年 Affordable Art Fair上亮相。

這位新興藝術家自2016年便參與了新加坡、菲律賓和印度尼西亞等地的諸多群展。

When one thinks of “nature”, we often visualise spaces untouched by humans. In a dense city like Singapore, most nature we see every day is intertwined with our urban spaces. Occasionally, one can observe plants emerging through hidden corners like backyards of residential areas, cracks on concrete floors or creepers using the walls of pillars as scaffolding to climb and grow. However, nature is not alone in trying to survive our urban environment. Every so often, we observe infrastructure being built

in a way that preserves existing trees and designated spots allocated for the growth of flora and fauna.

Urban : Backyard is a series of works based on the documentation of everyday spaces in Singapore. It aims to highlight this unique relationship between Singapore’s urban spaces and nature. Through painting on carved wood panels, Lim hopes to shine a light on the mini garden in every corner of our neighbourhood.

每當想起「大自然」，我們似乎總會想像古木無人之地。其實不然，在人口稠密的新加坡，大自然與城市空間早已交織相融。我們經常看到綠植從住宅區的後院、混泥土地面的裂縫等隱蔽角落中生長，或者藤蔓沿著柱子攀爬。然而，並不是只有大自然試圖在都市環境中生存；城市建設也開始在迎合大自然及生態環

境，以特有的方式保留現有的樹木花卉，為動植物創造它們的安身之處。

《都市：後院》源自於新加坡日常可見的空間，這一系列突出新加坡城市空間與大自然之間的獨特關係。通過她的木刻繪畫，加淇希望聚焦分散在我們鄰里社區各個角落的小小花園。



Tree Barricade 1

2022
20x20x2cm
Acrylic and Carving on Wood Panel



Snippets Green 6

2022
20x30x2.5cm
Acrylic and Carving on Wood Panel

Snippets Green 7

2022
30x20x2.5cm
Acrylic and Carving on Wood Panel





Garden View Sketch

2021
23x30cm
Acrylic on Woodblock

Eight

2022
41x31.5x2cm
Acrylic and Carving on Wood Panel



Windows

2021
41x31.5x2cm
Acrylic and Carving on Wood Panel





Snippets Green 5

2022
60x 89.5x2.5cm
Acrylic and Carving on Wood Panel

Green Puzzle

2022
90x60x2.5cm
Acrylic and Carving on Wood Panel





In and Out

2021
80x100cm (Diptych)
Acrylic on Woodblock



A Tree, a Roof and a Pond

2021
90x120x2.5cm
Acrylic and Carving on Wood Panel

Roundabout

2022
100x100x2.5cm
Acrylic and Carving on Wood Panel





Shelters and Puddles

2022
100x120x2.5cm
Acrylic and Carving on Wood Panel

(To be exhibited at Art SG 2023)



Garden View

2021
100x120x2.5cm
Acrylic and Carving on Wood Panel



Pots

2021
100x120x2.5cm
Acrylic and Carving on Wood Panel

TR-01

2022
120x100x2.5cm
Acrylic and Carving on Wood Panel



TR-02

2022
120x90x2.5cm
Acrylic and Carving on Wood Panel



TR-03

2022
120x100x2.5cm
Acrylic and Carving on Wood Panel



Lim Jia Qi 林加淇

1997 | Born in Singapore

Education

2019 | BA (Hons) in Fine Arts, LASALLE College of the Arts, Singapore **2017** | Diploma in Fine Arts, LASALLE College of the Arts, Singapore

Selected Solo Exhibitions

2022 | *Urban: Backyard*, iPreciation, Singapore **2019** | Concrete Encounters, Young Talent Programme Winners' Solo, Ion Art Gallery, Singapore

Selected Group Exhibitions

2020 | *Living in Still*, iPreciation, Singapore **2019** | *Asymptote*, Institute of Contemporary Arts, Singapore / *Jen- Why Art*, Hotel Jen Manila, Philippines **2018** | *Young Talent Programme*, Affordable Art Fair, Singapore / *You Don't Need 100 Editions*, Institute of Contemporary Arts, Singapore / *LOADING.. PLEASE WAIT*, Alliance Française, Singapore **2017** | *THE LASALLE SHOW 2017*, Institute of Contemporary Arts, Singapore / *Buku Mini 2*, Ace House Collective, Jogjakarta, Indonesia / *In Hindsight*, Brother Joseph McNally Gallery, Singapore **2016** | *Conversation between the echoes*, Brother Joseph McNally Gallery, Singapore

Awards

2019 | Presentation & Participation Grant, National Arts Council, 2019 **2018** | Young Talent Programme 18/19 Solo Exhibition prize **2017** | Ngee Ann Kongsi Scholarship, BA (Hons) in Fine Arts AY2017/2018 / LASALLE Award for Academic Excellence 2017 **2016** | LASALLE Scholarship, Diploma in Fine Arts AY 2016/2017 **2015** | 30 Art Friends II Scholarship, Diploma in Fine Arts AY 2015/2016

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