



line-line journey



莊嘉強，1974年生於檳城，
馬來西亞理科學建築系畢業。
喜歡繪畫、攝影和設計。
現為自由創意工作者。

Ch'ng Kiah Kiean, born 1974 in Penang.
A trained architect, an artist and a designer,
his wiry, witty and quirky graphite drawings
of old Penang streetscapes are jazzy
yet architectonic.

獻給我已故的老師陳來和先生

Dedicated to my art teacher, the late Mr. Tan Lye Hoe



line-line journey

Sketches by Ch'ng Kiah Kiean

莊嘉強 素描作品集

LINE-LINE JOURNEY
SKETCHES BY CH'NG KIAH KIEAN

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Kaki

路·線

檳城

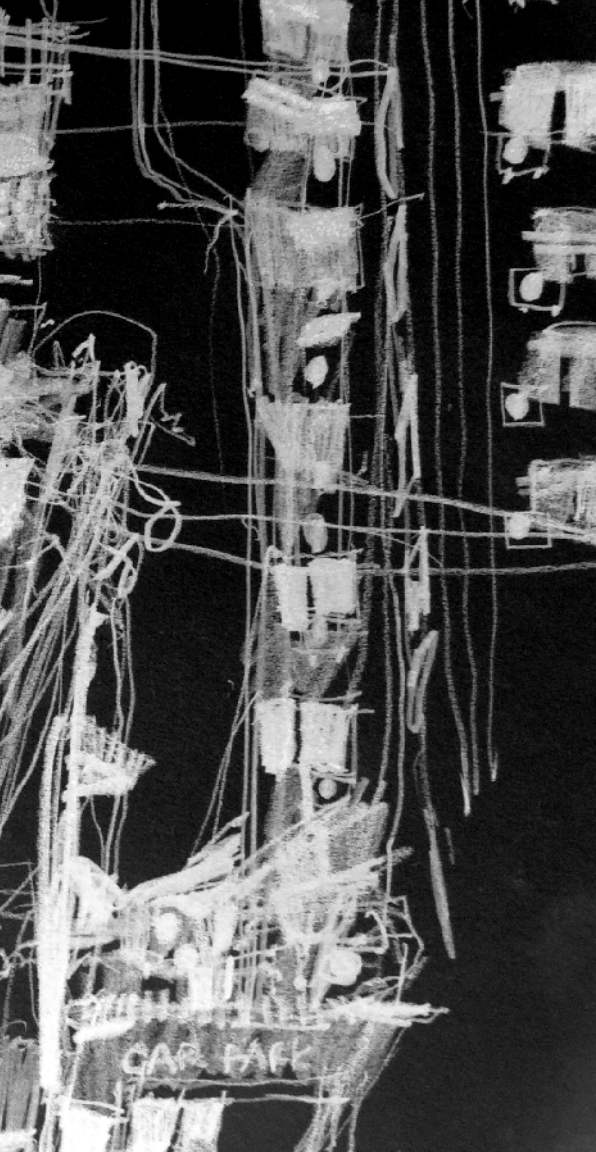
Penang · 澳門

Macau · 曼谷

Bangkok · 臺北

Taipei

line-line journey



CAR PARK

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Sketching Memories

Ambiga Devy 2011 / Penang

An accidental encounter - that was all it took to catapult Ch'ng Kiah Kiean's exhibition titled "Line - Line Cerita" into his second one called "Line - Line Journey". A thrilling find while trawling through the Internet, a chance tripping upon the Urban Sketchers whose quoted, simple aim was, "To See the World a Drawing at a Time".

This international organisation's blog site inspired in Kiah Kiean, a thirst for the atmosphere of new places, with the sights, sounds, smells and the new experiences which come with them. Having always used the streets of Penang as his studio, it was only going to be a matter of time before this young artist would make the transition to using the immense cityscapes of the world as his inspiration.

The blog gave him access to fellow sketchers and experimental artists the world over, who, after seeing his work on the net, began visiting him and encouraging return visits. As Kiah Kiean puts it, "The world has become very small. I draw inspiration from my friends who like to sketch with me".

This warm opening of hearts and minds with similar ideals and purposes has lead to the power of his palette growing even bolder, deeper and more intuitive. His work has flourished.

The present exhibition features sketches through the period 2010 to 2011, beginning with his travels to Macau, then to Bangkok and Taiwan. He met up with members of Urban Sketchers who introduced him to the wonders of their cities, stating quite clearly that their only mission would be to sketch, eat and meet friends.

Macau twitched his nostalgia, what with it also being a World heritage Site with a history of Portuguese colonialism. Along with its lovely architecture and romantic signage, which had both the Chinese and the Portuguese street names, the city quickly persuaded him to shrug off the early rainy spring cold and begin the process of meeting its people, learning its quirky stories and loving its streets.



Kiah Kiean sketching at Chew Clan Jetty, George Town



Dried tree branches sketching tools inspired by Carton Chen

A small and friendly city with charming old hotels like the San Va, where he stayed, and a very relaxed way of life, Macau wove its inspirational web around him. His sketches began to get more detailed and often he would use colour washes to lend atmosphere to the terrain and capture the effect of reflected sunlight.

Perhaps it is the depth of ancient history and the reverence of the people of Thailand for their rich and intrinsic culture that fashioned within Kiah Kiean an emotive space from which to capture his memories of this place, quite so intensely. Or perhaps it was the fact that he began his visit there on Vesak day, and noticed the quiet dignity with which they celebrated the religion of their state.

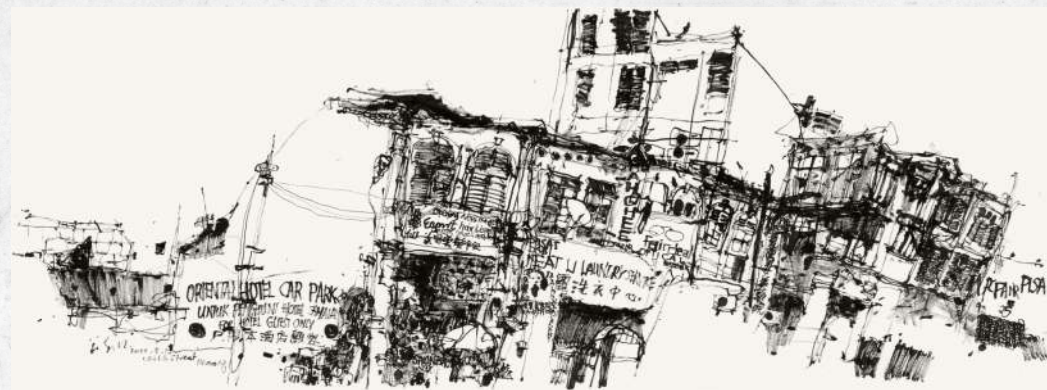
The bruised, ethereal nature of the sketches on the ruins of Ayuthaya's temples in the morning are in sharp contrast to the detailed graphite and pencil sketches of Bangkok's temples from the banks of the river Chao Praya. The essence of the place is revealed, once again, with washes of colour in particularly poignant pieces.

Taiwan, on the other hand, brought him new technique through the experiences of Carton Chen, a professor in the Department of Life Sciences and Institute of Genome Sciences, Taipei and yet another encounter via the net. Chen had developed a successful method of using dried tree branches as tools in sketching (a hobby of his), information which Kiah Kiean quickly absorbed and began using as a medium for his sketches. The Taipei sketches are the beginning of this method of work. A perusal of his Moleskin sketchbook will show the clear transition of his work in this medium.

But Ch'ng Kiah Kiean always comes home to Penang, to its stories, his heritage and his love for its people. His sketches on Penang still capture the fast changing cityscape of George Town with its effects on its residents. Perhaps a good example would be Esprit Hair and Beauty Saloon, Leith Street. Here he meets the old British trained hairdresser with 50 cats and 7 dogs in her shop. She tells him that she has very little business or customers anymore and is looking for a place to keep her cats and dogs. She mentions that she had just given an interview to a local television concerning her situation.

He keeps his joy for his hometown very close to his heart and notes, “There is nothing more exhilarating than sketching on location, especially in Penang where people stop to talk and I hear great stories people here can talk non stop!”

The best pieces in this book illustrate, with fine detail and intricate honesty, the clan jetties of George Town. Kiah Kiean states that that these pieces will always stay in his own private collection. These sketches are the artist’s heartfelt journeys into an area unclear of its future - a little bit of calm by the water’s edge, where otters still play, in a city filled with the hustle and bustle of life - sentiments that are true reflections of the artist’s attachment to, and love for the city of his birth.



Esprit Hair & Beauty Saloon, Leith Street

Ch'ng Kiah Kiean - Our Art Ambassador to the World

Lee Khai 2011.06 / Penang

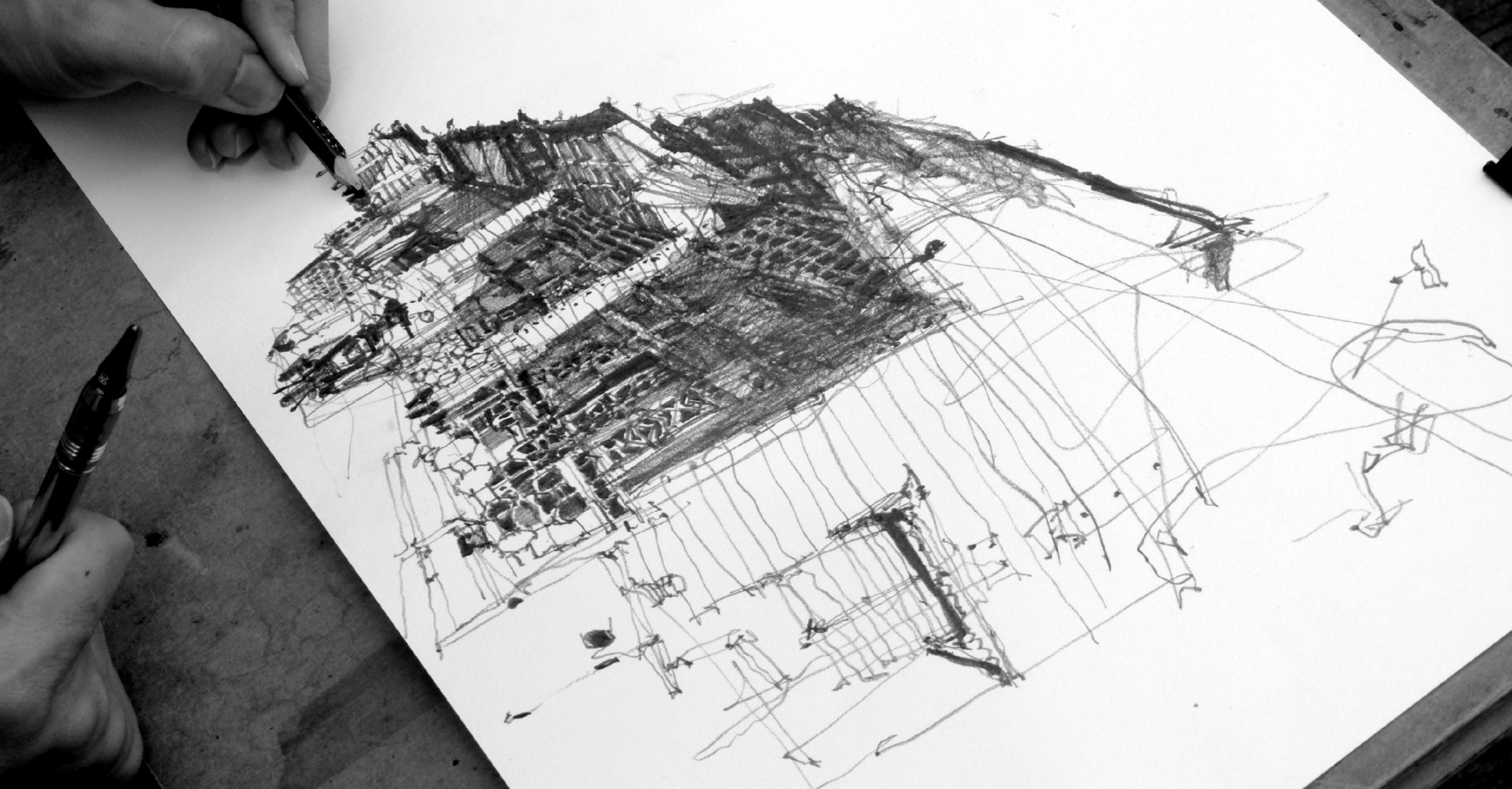
I am quite glad that the title I had the privilege to help give, Line-line Cerita has evolved into Line-line Journey. “Line-line Cerita” a play on the Malay phrase “lain-lain cerita” meaning “other stories”, conveys how Kiah Kiean narrates his artistic stories - through freely rendered lines. Now, the stories have expanded from Penang to take in Macau, Guangzhou, Hong Kong, Bangkok, Ayutthaya, Taipei... he has embarked upon a life's journey the world his storyboard.

It is always a pleasure to see Kiah Kiean at work. He draws plein-air. All he needs is a board, a paper, two clips and some 6B-9B pencils (note: no eraser), and more recently twigs and ink (he learnt to use twigs from a Taiwanese artist when he visited Taipei in May 2011). He surveys the scene before his eyes, makes a mental sketch of his subject matter and without making any outlines, he would start from a small element - a window pane, a hole in the wall, a stone masonry or any other architectural feature. The first line is vital as it fixes the scale for the finished work. He would start from the right hand side of the paper, as he is left-handed. He scribbles lines and they grow - some tightly packed, some loosely flowing, some standing alert, some dancing away, none tentative, none hesitant - all coming together to tell the powerful story of a time and a space.

When Kiah Kiean paints with water colours, just like his mastery in graphite, he has full control of the medium. His graphite works and his water colours are different yet similar. He masterfully exploits the fluidity of water colours. The lines he makes with water colours are as free and as expressive as those he makes with graphite.

He says he loves Penang and he records her changing face through his sketches. Now, he is able to share his love for Penang through the global network of Urban Sketchers who draw the cities they live in and travel to. I see him as our ambassador to the world. Here's wishing Kiah Kiean every success in his quest to tell stories through his artistic creations, one drawing at a time.





2010/2011

檳城. Penang

Macau. 澳門

曼谷. Bangkok

Taipei. 臺北



瓊會豐海南餐廳 KHENG HOOI HONG RESTAURANT, BEACH STREET

石墨・紙本 / Graphite on paper / 28 x 76 cm / 2010.01.01



Ch'ng Kiah Kiean - Master of the Line

Just 37 years old, Ch'ng Kiah Kiean is already master of the line. The line is of course the cornerstone of all art. All great work, whether painting, sculpture or architecture, begins with a line. From this initial line more lines emerge and soon images of street corners, windows, rooftops, cathedrals, paintings and sculptures magically appear.

Yet that first stroke is first conceived in the mind of the artist. We know that everything is invented twice, first in the mind, then in reality. So it is with a work of art. The journey that first line takes to its eventual stop defines the artist.

Kiah Kiean's Line-line Journey takes us on a fascinating trip into old George Town, Macau, Bangkok and Taipei. Not everything that he sees before him takes his fancy. But those sights that catch his artistic eye, he captures with deft strokes of his graphite pencil on white paper. **His eye is keen, his stroke is sure and in the time one takes to sip a cup of coffee, he has captured the essence of the place.**

Line drawings have traditionally been regarded as preparatory work for more complete works as paintings or sculpture. But not any more. Line drawings can be as exquisite as a good water color or oil painting.

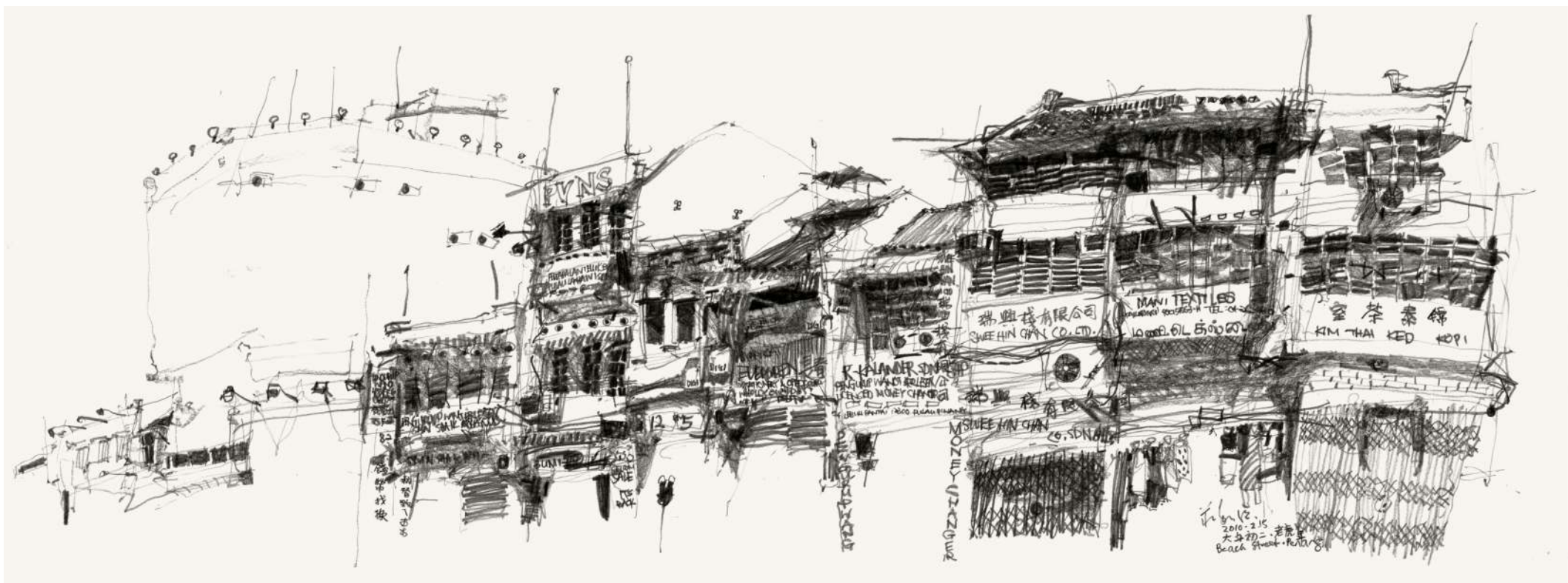
Ch'ng Kiah Kiean is the name to watch as we follow the progress of this young, wonderfully gifted artist on his line-line journey into the future.

Dato' Tang Hon Yin

Chairman, Penang State Art Gallery
2011 / Penang

土庫街 BEACH STREET

石墨 • 紙本 / Graphite on paper / 28 x 76 cm / 2010.02.15





Photography by Hitori Nakayama

賣菜街 LEBUH CARNARVON

石墨・紙本 / Graphite on paper / 28 x 76 cm / 2010.02.20





檳城高等法庭系列 PENANG HIGH COURT SERIES

石墨・紙本 / Graphite on paper / 28 x 38 cm each / 2010.04.11 & 2010.08.01





檳城市議廳 PENANG TOWN HALL

石墨與水彩・紙本 / Graphite & watercolour on paper / 28 x 38 cm / 2010.04.11

浮羅山背馬來板屋 MALAY HOUSE, BALIK PULAU

石墨與水彩・紙本 / Graphite & watercolour on paper / 28 x 76 cm / 2010.06.27



To look at the hand drawn artwork of Kiah Kiean is a captivating experience.
He doesn't just produce well rendered sketches of the buildings and streets of Penang
and other places he travels to, he presents us with drawings that feel as alive as the people who inhabit them.

He does it with intensely drawn **lines that carry raw emotion, lines that sometimes seem to scream
as they intersect to create shades, and other times seem to whisper as they wander off the page.**
He knows how to turn up and turn down the volume so the viewer can enjoy the visual symphony
that each of his drawings represent.

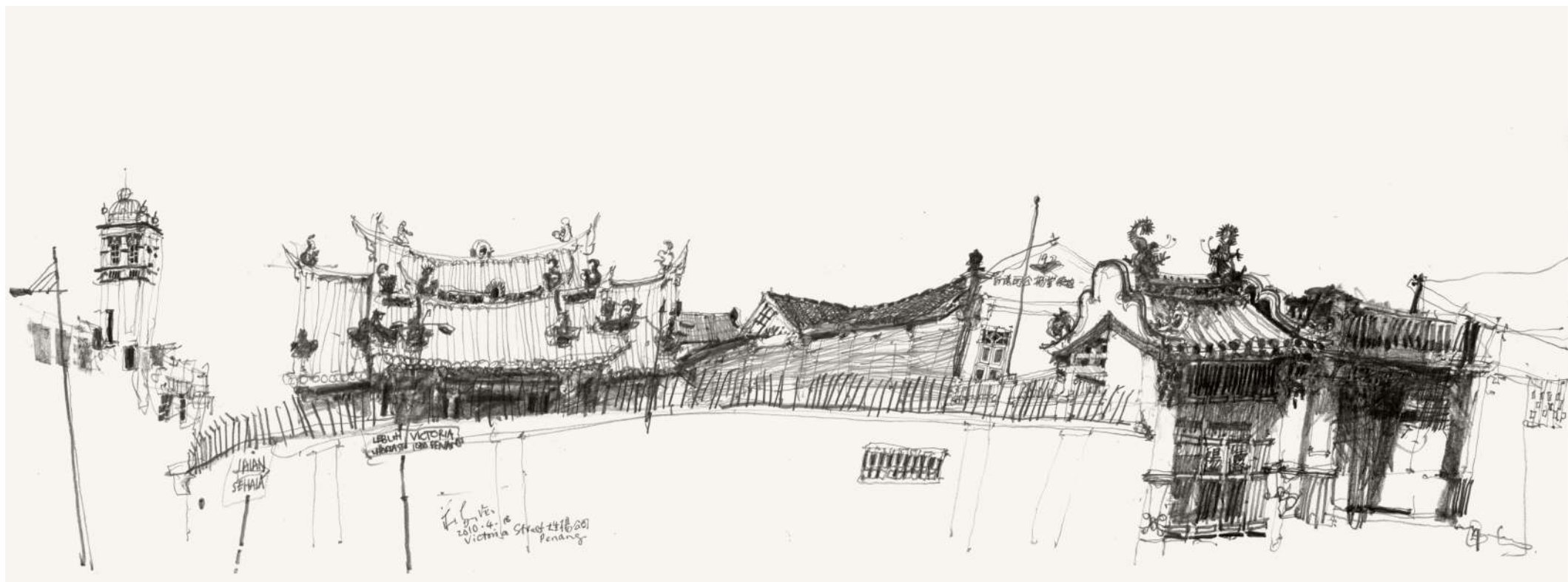
To follow Kiah Kiean's lines through his artwork is also to experience his heartfelt passion for urban sketching.
I can appreciate an artist who can draw well, but I have even more respect for an artist
who draws not just with his eyes, but with his heart. That's the kind of artist Kiah Kiean is.

Gabriel Campanario

Founder, Urban Sketchers
2011 / Seattle

楊公司 YEOH KONGSI, CHULIA STREET

石墨 • 紙本 / Graphite on paper / 28 x 76 cm / 2010.04.18





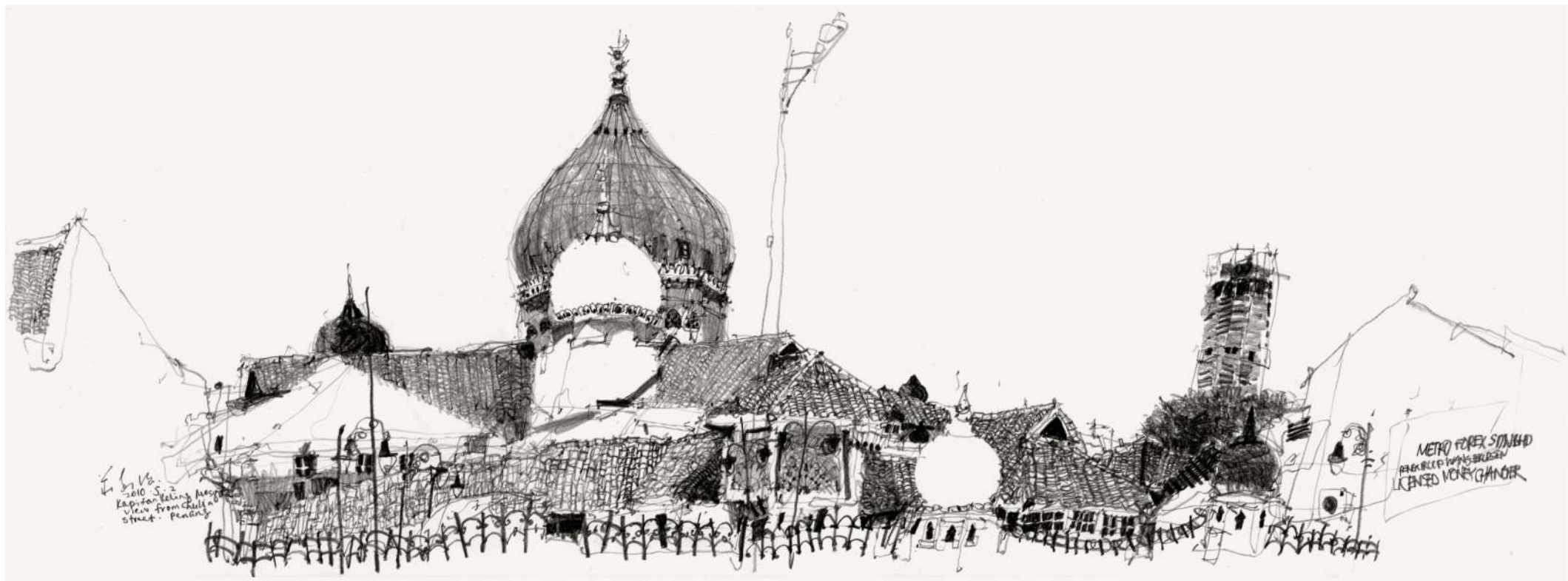
觀音亭 GODDESS OF MERCY TEMPLE, PITT STREET

石墨與水彩・紙本 / Graphite & watercolour on paper / 28 x 76 cm / 2010.06.06





吉寧甲必丹回教堂 KAPITAN KELING MOSQUE, VIEW FROM CHULIA STREET
石墨・紙本 / Graphite on paper / 28 x 76 cm / 2010.05.02





吉寧仔街 CHULIA STREET

石墨・紙本 / Graphite on paper / 28 x 76 cm / 2010.05.02





大伯公街 KING STREET

石墨・紙本 / Graphite on paper / 28 x 76 cm / 2010.07.07



Kiah Kiean's sketches have fascinated me since I first saw them in Penang in 2009.

In these unique and distinctive works Kiah Kiean combines his architectural background with his artistic talent to capture the essence of Penang's streetscape depicting all of its beauty, strength, vibrancy and rhythm of life.

When we look at Kiah Kiean's sketches we see the chaos of the street portrayed with such a clarity of vision that we are struck by the sense of space, balance and dynamic composition with which Kiah Kiean constructs each scene.

These works are characterised by the quality of their lines, the sensitivity with which they lyrically express Penang, Macau, Bangkok and Taipei's streetscape.

Khue Nguyen

Artist

2011 / Australia

本頭公巷 ARMENIAN STREET

石墨・紙本 / Graphite on paper / 28 x 76 cm / 2010.08.07





南華醫院街 MUNTRI STREET

石墨・紙本 / Graphite on paper / 28 x 76 cm / 2010.08.08





As if a brilliant understanding of architecture and composition were not enough,

Ch'ng Kiah Kiean's mastery is exhibited through his exquisite calligraphy.

These drawings, each and every one, set a mood and experience for the viewer that is heightened by the superb draftsmanship and emotion that captures and holds your interest.

Exploring every nook and cranny as if you are there on the spot along with the artist.

Stunning and exciting - cannot wait to turn the page!

Melanie Reim

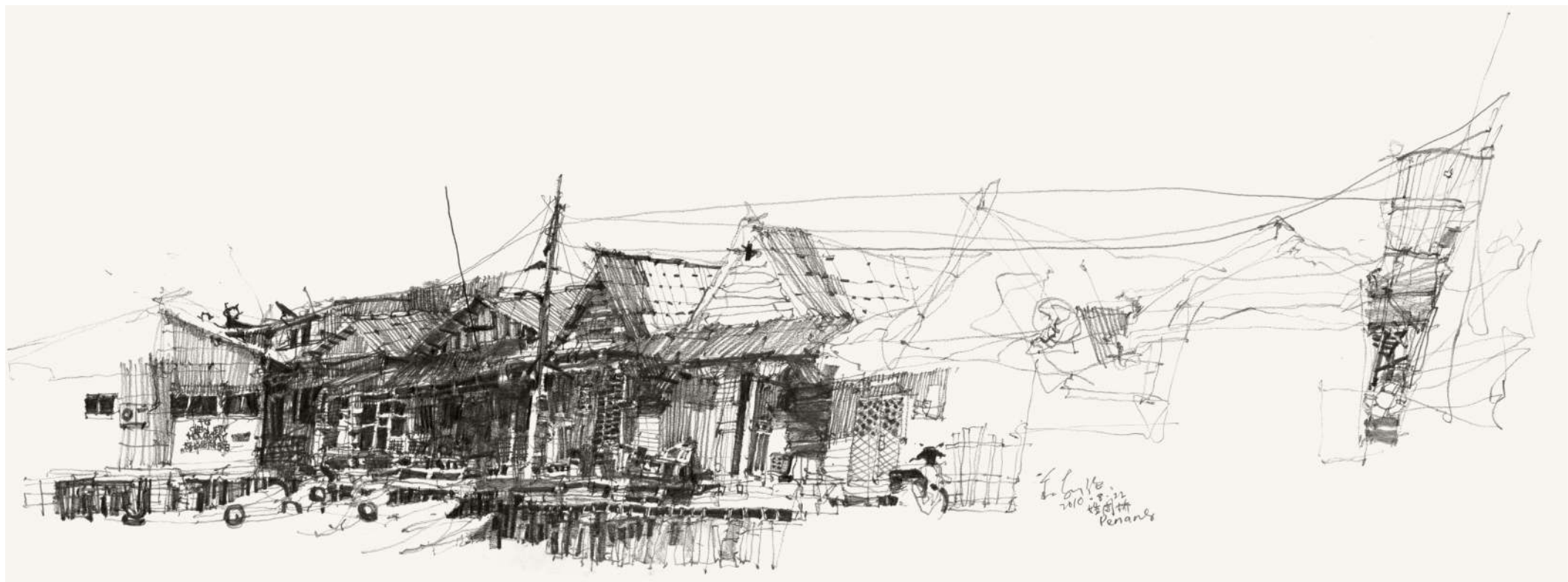
Chair, MFA in Illustration, School of Graduate Studies

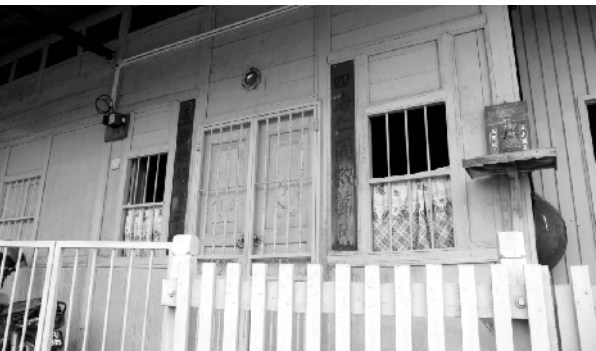
Fashion Institute of Technology

2011 / NYC

姓周橋 CHEW CLAN JETTY

石墨・紙本 / Graphite on paper / 28 x 76 cm / 2010.08.22





嘉強選擇以繪畫來表達他與不同城市的關連，在他慣有的黑白或淡彩風格背後，訴說著在這些城市裡，他與不同人群、景物相遇的記憶與感動：
有時是一位美髮店的阿姨說著自己遷移的生命故事，
有時是畫畫時清明花飄來的香味，
有時是姓氏橋橋尾徐徐吹來的海風，
也有時是與橋中叔叔伯伯們的閒聊。

任何對話與感受，哪怕只是一個片段，都是嘉強非常重要的創作養份。
他現在仍可以記得每一幅畫的故事，這些感受已經層層地銘刻在他的身上，
成為他生命經驗的一部分，也成為了我們現在所看到的莊嘉強。

潘怡潔

2011 / 臺北

雜姓橋 MIXED CLAN JETTY

石墨・紙本 / Graphite on paper / 28 x 76 cm / 2010.08.22



姓陳橋 TAN CLAN JETTY

石墨・紙本 / Graphite on paper / 28 x 76 cm / 2010.08.31







I am a great admirer of the work of Kiah Kiean.

Unique, and instantly recognizable, his work is extraordinarily inventive and expressive.

Kiah Kiean's work has a quality of sharp observation as he interprets his surroundings in vivid, exciting details, and at the same time, **his beautiful drawings roll across the page like visual music.**

There is a feeling of dynamic energy bursting from every expressive line, and they communicate his affection for the places he draws, as well as the sheer joy of drawing.

I find these qualities in Kiah Kiean's drawings personally inspiring, and I always look forward to seeing his new work.

Virginia Hein

Urban Sketchers, Los Angeles

2011 / USA

蓮花河路 LEITH STREET

石墨・紙本 / Graphite on paper / 28 x 76 cm / 2010.09.19





義興街 CHURCH STREET

石墨・紙本 / Graphite on paper / 28 x 76 cm / 2010.09.26





邱硯倫和邱硯懷製作的愛情章魚。

愛情巷魯班古廟 CARPENTERS' GUILD, LOVE LANE

石墨・紙本 / Graphite on paper / 28 x 76 cm / 2010.10.16



I first met Ch'ng Kiah Kiean in Penang in 2007 and have admired his remarkable black and white graphite and dry marker sketches of the island's urban streetscapes ever since. His training as an architect and love of George Town's unique architectural heritage are evident in every line he draws. Kiah Kiean's style conveys individual features of buildings with the precision of a draughtsman whose hand is guided by warm affection for his subject. He has mastered the art of communicating more than lifeless stonework and joinery; he also brings out that quality which is so difficult to capture and which is the mark of a true master - the atmosphere, the essential character, even the spirit of his subjects. **He has the knack of turning structures which, viewed on the street, might appear to be mundane or commonplace into something in which we can take pleasure.** This is a rare talent.

Kiah Kiean has graciously consented to the display of some of his works on my website www.penangmypassion.com.

Barry May

2011 / UK

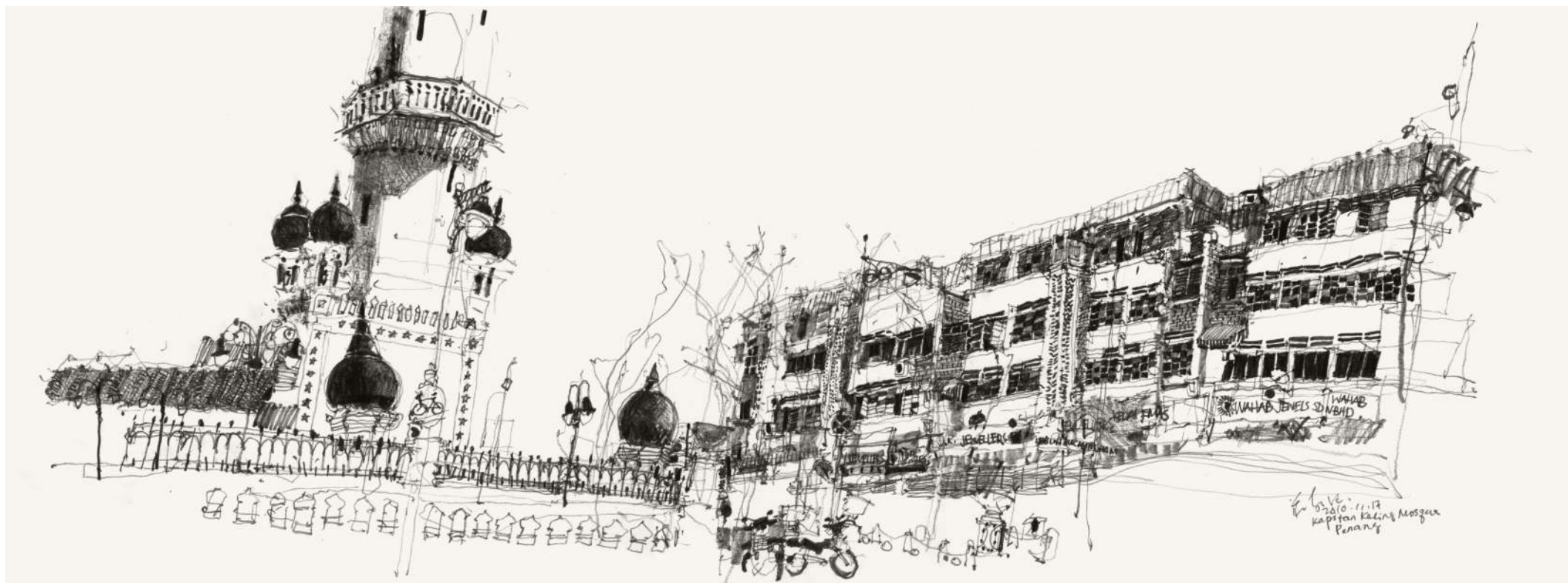
姓林橋 LIM CLAN JETTY

石墨・紙本 / Graphite on paper / 28 x 76 cm / 2010.11.14





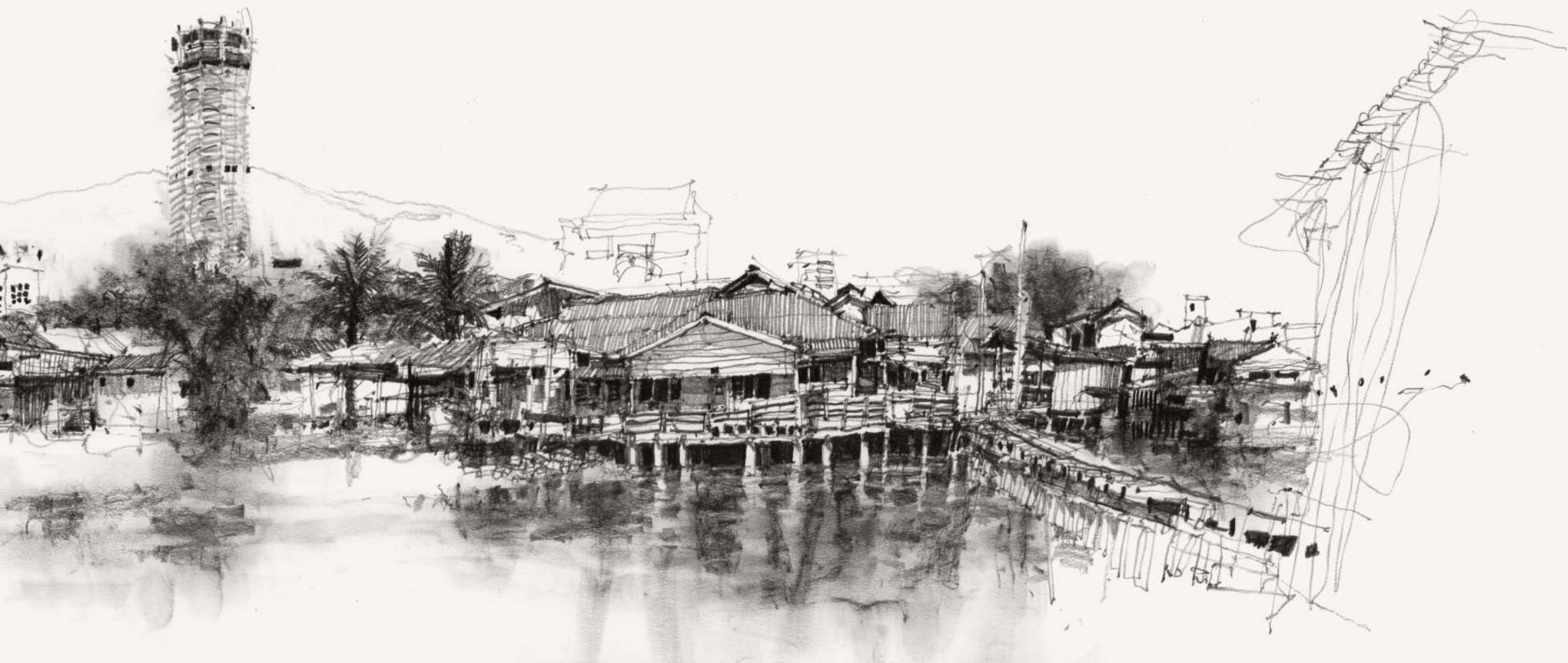
吉寧甲必丹回教堂 KAPITAN KELING MOSQUE
石墨・紙本/ Graphite on paper / 28 x 76 cm / 2010.11.17



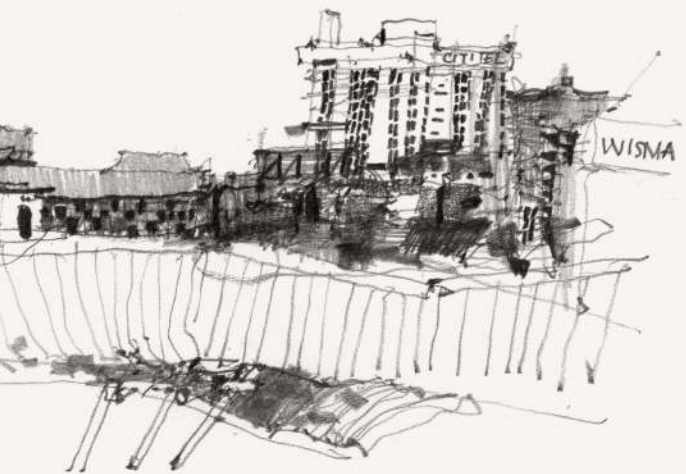
姓陳橋 TAN CLAN JETTY

石墨・紙本 / Graphite on paper / 28 x 76 cm / 2010.11.21









喬治市眺望 AERIAL VIEW OF GEORGE TOWN

石墨・紙本 / Graphite on paper / 28 x 76 cm / 2010.12.05



石頭公板屋區 CHEO TAU KONG, JELUTONG
石墨・紙本 / Graphite on paper / 28 x 76 cm / 2010.12.25





Ch'ng Kiah Kiean is a talented Urban Sketcher.

His original and free drawing style makes his sketches something magical.

He has great understanding of fundamental knowledge such as perspective and shading, but what he does is far beyond just copying the site you see.

With his elegant ink lines and pencil smearings,

his sketches have an ethereal ambience that never fail to fascinate you.

Kumi Matsukawa

Urban Sketchers, Tokyo

2011 / Japan

義興街路頭 CHURCH STREET GHAUT

石墨・紙本 / Graphite on paper / 28 x 76 cm / 2011.02.20





義福街大吉酒吧 ORANGE MOTEL CAFÉ, ROPE WALK

石墨・紙本 / Graphite on paper / 28 x 76 cm / 2011.03.06



瑟福古屋 SUFFOLK HOUSE

石墨・紙本 / Graphite on paper / 28 x 76 cm / 2011.03.13







畢恆達說「空間凝結記憶」。

在同一個地區，這一代人對於房子、街道的記憶，

與上一代人是明顯的分別和區隔，

所以我們常常聽老人家說，檳城變了好多，變得連他們也不認得了。

莊嘉強用畫筆，把這個時代的房子、街道一一畫了下來，空間也就凝結了記憶。

如果以後我們的周圍都變得陌生了，那麼我們對於建築空間的記憶，

也許就全部凝結在莊嘉強的畫裡了。

歐宗敏

2011 / 檳城

舊關仔角鐘樓 CLOCK TOWER, KING EDWARD'S PLACE

石墨・紙本 / Graphite on paper / 28 x 76 cm / 2011.03.20



土庫街 RBS BANK, BEACH STREET
石墨與水彩・紙本 / Graphite & watercolour on paper / 21 x 15 cm / 2010.12.07





土庫街 RBS BANK, BEACH STREET

石墨與水彩・紙本 / Graphite & watercolour on paper / 15 x 21 cm / 2011.03.20



海關大鐘樓 CLOCK TOWER, VIEW FROM VICTORIA STREET

石墨・紙本 / Graphite on paper / 28 x 76 cm / 2011.04.02





Ch'ng Kiah Kiean's accomplishments in art are fascinating and it is important that the artist creates a link between himself and his creative works of art.

His skillful and thoughtful lines intertwine with one another to create forms and structures of man's creation.

Even his simple lines can convey exciting movements and energetic moods which can stimulate the viewer.

Though appears to be carefree strokes but truly they are articulately executed in its vast space.

Koay Soo Kau

Director, Galeri Seni Mutiara
2011 / Penang

椰腳街 PITT STREET

墨汁與水彩 • 紙本 / Chinese ink & watercolour on paper / 19 x 56 cm / 2011.05.08









“透過畫家的手藝，他們更加確認自己擁有了世界上所有美麗而令人嚮往的東西……

在這個小宇宙中，拜藝術家之賜，在舉目可及的範圍內，重新創造出現實世界裡的一切樣貌。”

—李維史陀(Levi Strauss)談擁有與觀看之間的類比

對我來說，嘉強的畫也是某種程度擁有 (possessing) 這世界上
各個角落瑣碎的極光片羽，貪心地擁有，也內斂地擁有，
像曾經在旅行中記錄檳榔嶼的James Wathen一樣，
他的筆從島上開始，也將前往小宇宙，四處漫遊。

洪莞璐

Penang Sketchers

2011 / Penang

直落巴巷漁村 TELUK BAHANG

石墨・紙本 / Graphite on paper / 28 x 76 cm / 2011.04.17





車水路 BURMAH ROAD

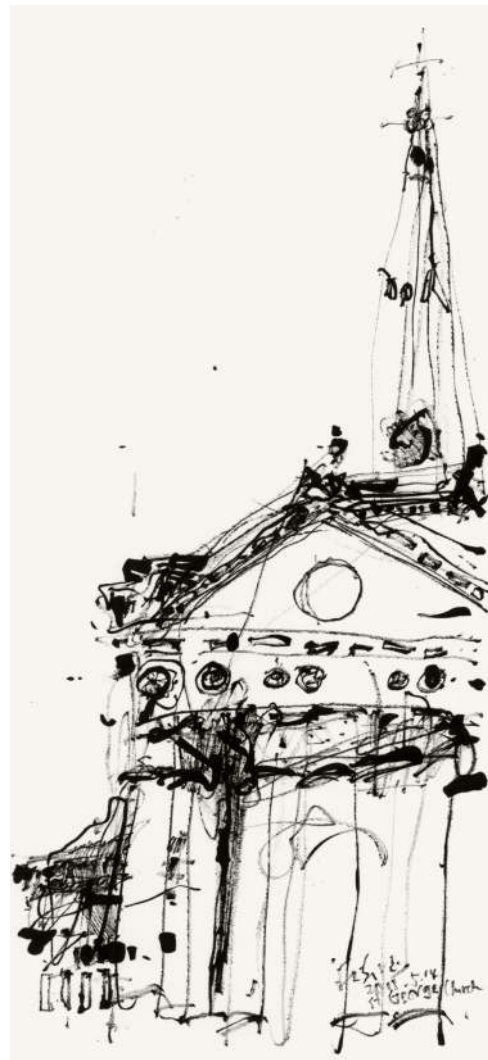
石墨・紙本 / Graphite on paper / 28 x 76 cm / 2011.04.03





聖喬治教堂 ST. GEORGE'S CHURCH I & II

墨汁・紙本 / Chinese ink on paper / 33.5 x 15 cm each / 2011.05.14



I first encountered Kiah Kiean's work several years ago on Flickr and recognized immediately that this person has a very unique vision of the world around him. His beautiful drawings made of the streets and harbour areas of Penang and elsewhere are incredibly lively, spontaneous, energetic and go far beyond merely topographical studies. His sublime mark making combined with his wonderful compositional skills add up to make him a true master whose art gets to the heart of his subject and doesn't just scratch it's surface.

Whether he is drawing with pencil, pen or a dry stick he is exceptionally skillful at capturing the essence and atmosphere of his subject with sublime execution.

Typical of all great draughtsmen Kiah Kiean has the ability to edit and extract the essential information in front of him, leaving out areas which do not add to the overall success of his finished drawing.

Judging by his regular and numerous postings on Flickr and his Blog, this man is obviously very passionate about his art and possesses a fine work ethic.

Having myself been in art education for 17 years, latterly tutoring at the renowned Glasgow School of Art in Scotland and subsequently now a successful full time artist for the past twenty five years,

I feel well qualified to comment that Kiah Kiean is an artist who's star is well and truly in the ascendancy.

I look forward to viewing new examples of his unique vision on my computer and only wish that Penang was a little closer to Scotland!

Glen Scouller

RSW RGI

2011 / Scotland

萊特街 LIGHT STREET

墨汁 • 紙本 / Chinese ink on paper / 28 x 76 cm / 2011.05.15



蓮花河路美麗仙美容美髮院 ESPRIT HAIR & BEAUTY SALOON, LEITH STREET

墨汁・紙本 / Chinese ink on paper / 28 x 76 cm / 2011.05.17





90 / 檳城



愛情巷環海旅社 WAN HOI HOTEL, LOVE LANE

墨汁・紙本 / Chinese ink on paper / 28 x 76 cm / 2011.05.17





本頭公巷 ARMENIAN STREET

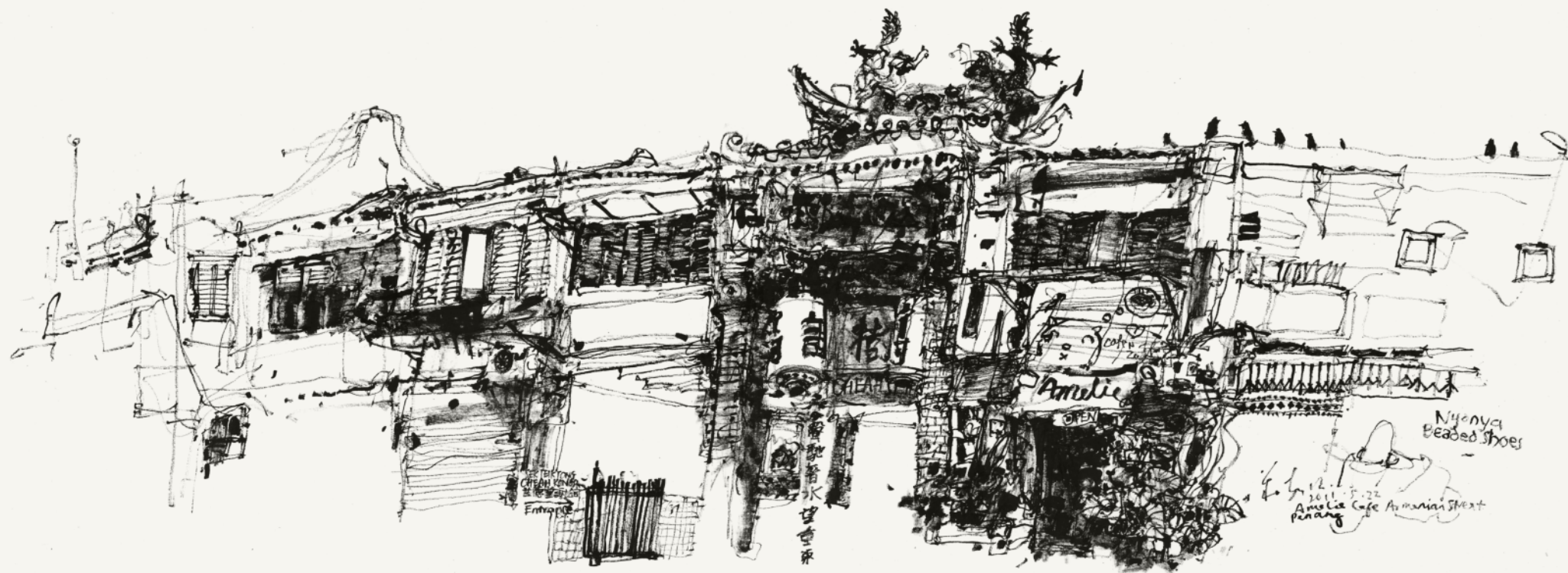
墨汁・紙本 / Chinese ink on paper / 28 x 76 cm / 2011.05.22





謝公司入口門樓 CHEAH KONGSI GATE HOUSE, ARMENIAN STREET

墨汁・紙本 / Chinese ink on paper / 28 x 76 cm / 2011.05.22



Kiah Kiean's sketches feature strong expressive squiggly lines and a balance between subtle and bold dynamic broad strokes.

He often uses these techniques to break away from the conventional spatial quality offered by straight and crisp lines to achieve a poetic, richly layered composition.

With the exploration of a wide range of tonal values, he cleverly invites the viewer to move into a sphere of freshness and speculation in his black and white sketches.

The viewers are also attracted to the details that are witty, rich, charming and full of textures.

Despite the energetic and poetic mood, his sketches have always been ingrained in pleasure and aesthetics.

I also like how Kiah Kiean manipulates the white spaces in his sketches.

The white spaces form part of the composition and provide a breathing space for the viewers who are often overwhelmed with the multiple toned shapes, dancing lines and intricate details.

The white spaces also suggest serenity and simplicity in the artist's mind in response to the otherwise hustle and bustle busy streetscapes.

Besides black and white sketches, Kiah Kiean's colour washes are often rapid and fascinating with a few graphic brush strokes to create a mysterious mood with a contemporary twist.

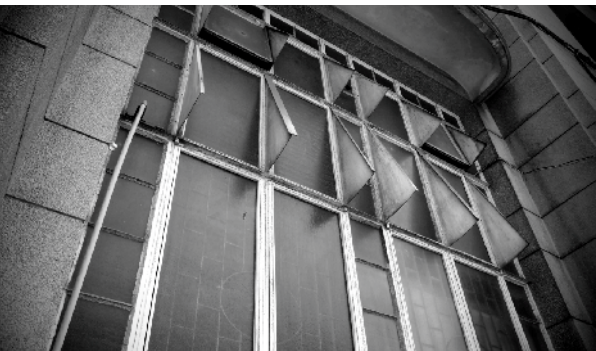
Tia Boon Sim

Urban Sketchers, Singapore
2011 / Singapore

謝公司 CHEAH KONGSI, ARMENIAN STREET

墨汁 • 紙本 / Chinese ink on paper / 28 x 76 cm / 2011.05.22





印度大樓 INDIA HOUSE

墨汁 • 素描本 / Chinese ink on Moleskine sketch book / 41 x 12.8 cm / 2011.05.28





自從網路溝通平台如flickr、面子書、部落格等普及化後，嘉強的線條也衝出了檳城，邁向了國際化，通過網絡拜倒在他的線條下的粉絲與日俱增。我曾和他在多個場合與來自外國的朋友寫生，發覺到這些網上交流已久但初次見面的外國朋友，都抱著「朝聖」的興奮心情，以能親眼一睹他瀟灑揮筆為快。「朝聖」完畢，景物依舊，但多了一地的驚嘆號。

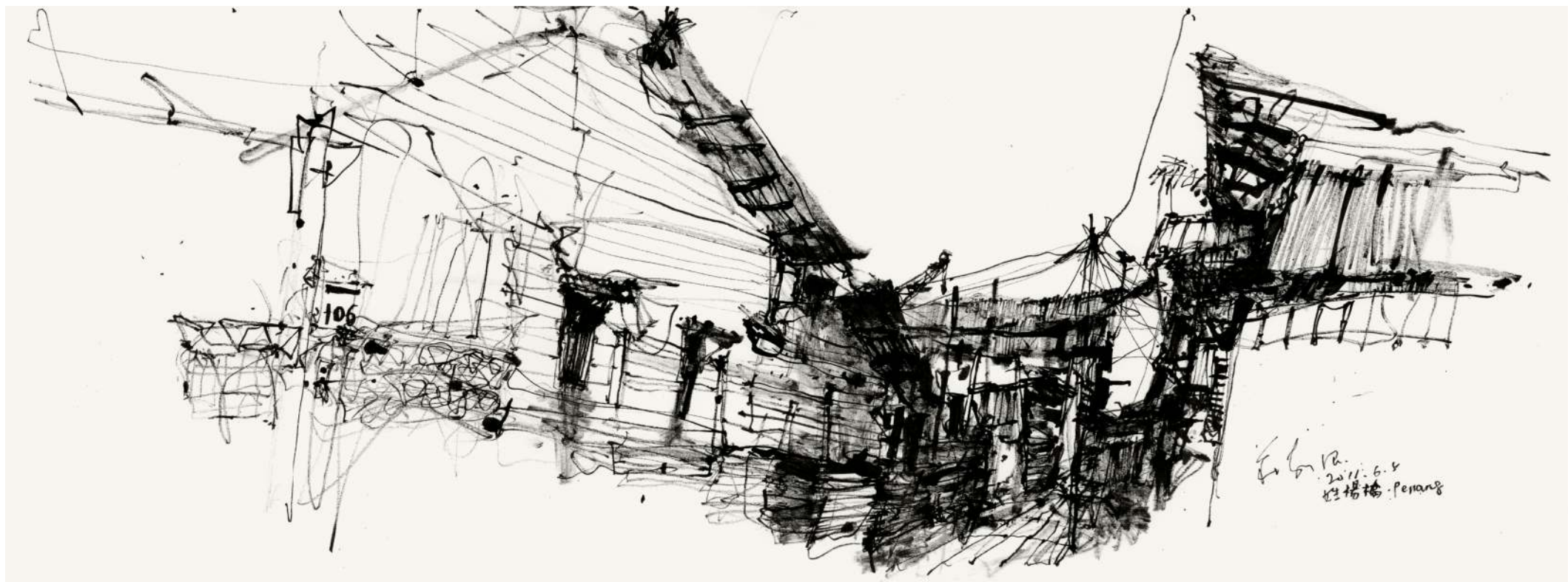
邱昌仁

檳城水彩畫會主席、Penang Sketchers

2011 / 檳城

姓楊橋 YEOH CLAN JETTY I

墨汁・紙本 / Chinese ink on paper / 28 x 76 cm / 2011.06.05





姓楊橋 YEOH CLAN JETTY II

墨汁 • 紙本 / Chinese ink on paper / 28 x 76 cm / 2011.06.05





檳城高等法院 PENANG HIGH COURT

墨汁・紙本 / Chinese ink on paper / 28 x 76 cm / 2011.06.12

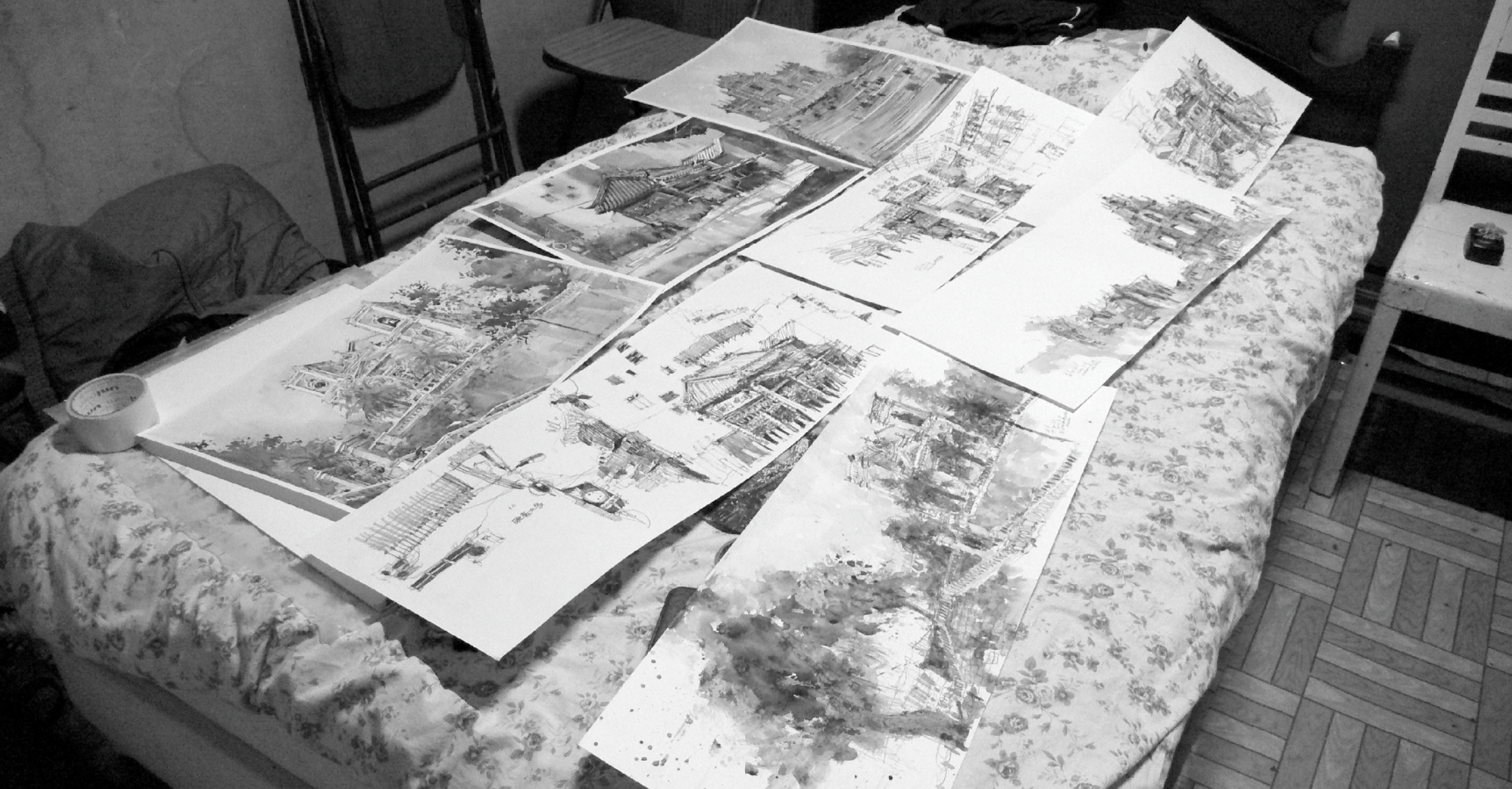




檳城市議廳 PENANG TOWN HALL

墨汁・紙本 / Chinese ink on paper / 28 x 76 cm / 2011.06.12





檳城. Penang

2010

Macau. 澳門

曼谷. Bangkok

Taipei. 臺北

“夫畫者，從於心者也……動之以旋，潤之以轉，居之以曠，
出如截、入如揭，能圓能方，能直能曲……”
—清·石濤《畫語錄》

寫生創作，也許是人類至為直接、至為扣人心弦的表達方式之一。
畫家透過曲、直、方、圓，那充滿動感的筆筆線條，
憑瞬間直覺把自然景物所激發的內在情感表露無遺。
可不是嗎？試看丁托列多永遠充滿張力的人體素描、
或梵高以墨水或鉛筆所留下的人物與田野印象，
無不深刻地呈現出藝術家對生命的深深投入與熱愛。

去年聖誕前夕，叫人喜出望外地收到一份來自遠方的禮物，
一套出自馬來西亞畫家莊嘉強的素描名信片專集《黑白老檳城》。
作品中，那時而密集、時而空疏的交錯線條，
以豐富的藝術語彙，編織起一幕幕歲月洗刷後的舊城故事，
奏出了一段段光影交織的動人樂章。

今天，欣聞嘉強舉辦個人素描畫展在即，在送上本人衷心祝福之餘，
心裡更期待著：什麼時候和這位素未謀面的青年朋友，
拿著鉛筆、畫板一起穿越窄巷橫街，或在檳城，或在澳門。

吳衛鳴

澳門文化局局長、畫家
2011 / 澳門

大三巴牌坊 RUINS OF ST. PAUL'S MACAU
石墨與水彩・紙本 / Graphite & watercolour on paper / 28 x 76 cm / 2010.03.07





用線條記錄戀愛

從小我們被港劇誤導，覺得澳門是一個除了賭場就沒什麼看頭的地方，她其實是個很適合談戀愛的地方。2007年和嘉強到澳門背包旅行，我們被它的食物、人文和建築深深吸引著。當時我女友也特地從台北飛來和我們會合。我們邊走邊吃邊拍照，嘉強也忙著攤開他的畫筆，迅速的一張又一張的「記錄」著對這城市的印象。John Berger說：「陷入愛河之際，戀人的目光就是一切，再多的語言和擁抱，都比不上戀人的凝視。」

嘉強對畫畫的投入，不亞於談戀愛。當他發現可以入畫的題材或場景時，他已經不自覺的和對方談著戀愛了。可以用線條記錄戀愛的人，浪漫極了。

溫永慶

Penang Sketchers

2011 / 檳城

聖老楞佐教堂 IGREJA DO SAO LORENZO

石墨與水彩・紙本 / Graphite & watercolour on paper / 28 x 76 cm / 2010.03.07





從大三巴牌坊眺望 VIEW FROM THE RUINS OF ST. PAUL'S

石墨・紙本 / Graphite on paper / 28 x 76 cm / 2010.03.07

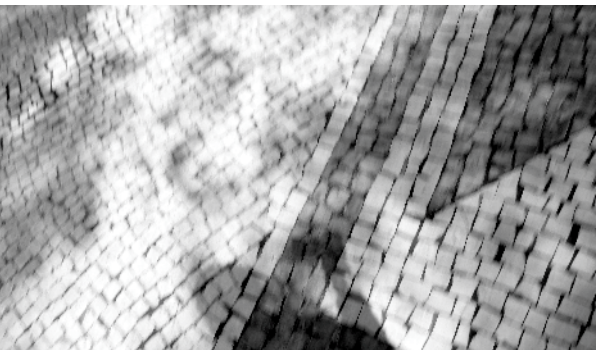




柿山哪吒古廟 NA ZHA TEMPLE

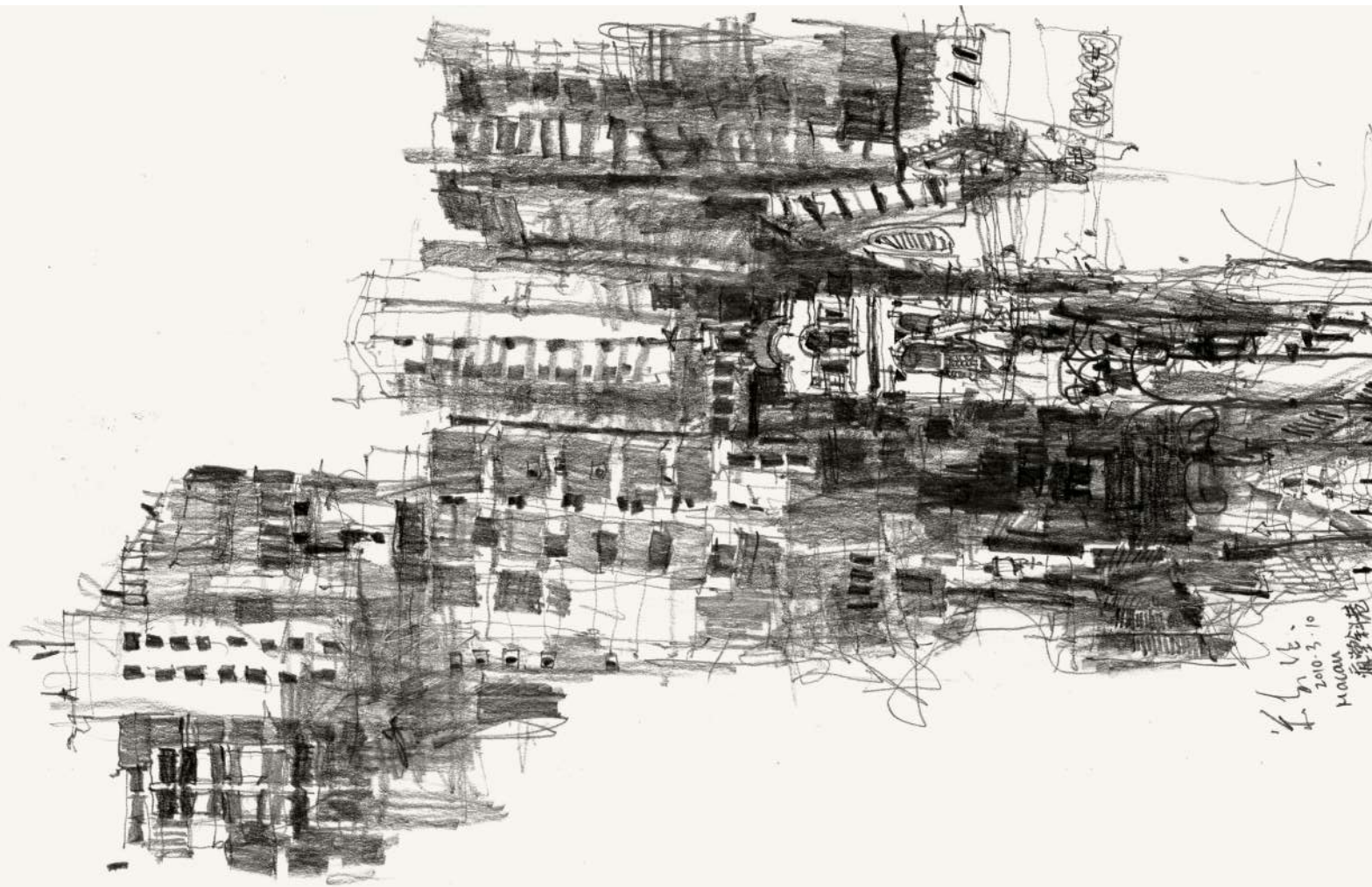
石墨・紙本 / Graphite on paper / 28 x 76 cm / 2010.03.08

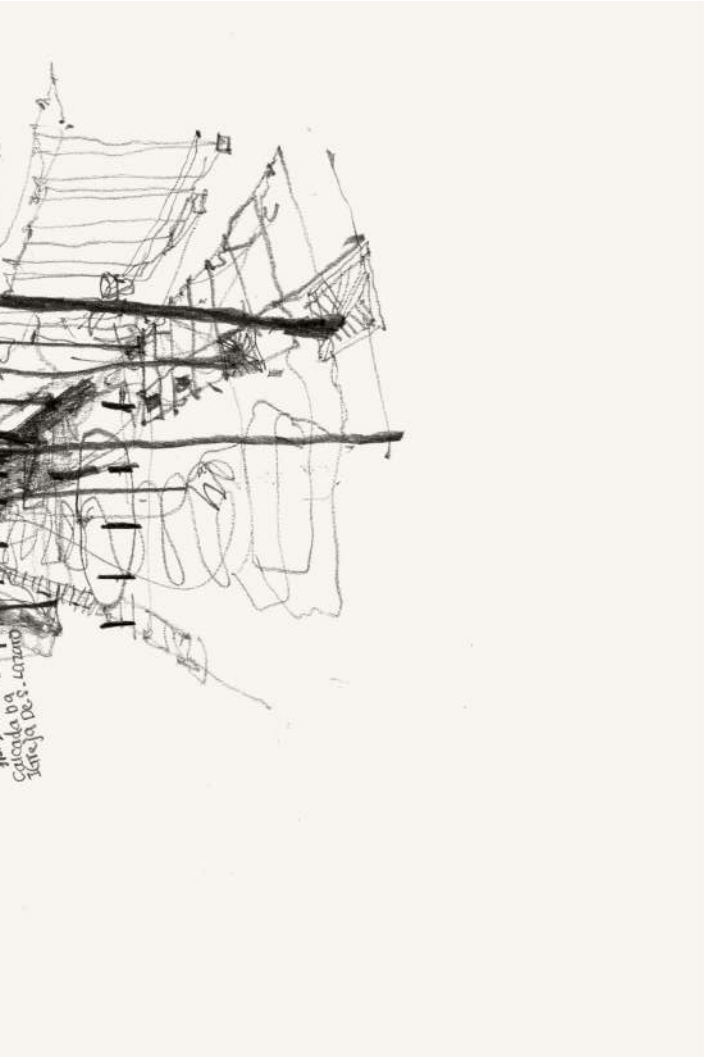




瘋堂斜巷 CALÇADA DA IGREJA DE S. LÁZARO
石墨・紙本 / Graphite on paper / 28 x 76 cm / 2010.03.10







從瘋堂斜巷眺望 VIEW FROM CALÇADA DA IGREJA DE S. LÁZARO
石墨・紙本 / Graphite on paper / 76 x 28 cm / 2010.03.10

澳門全景 VIEW FROM MONTE FORT

石墨・紙本 / Graphite on paper / 28 x 76 cm / 2010.03.10







檳城. Penang

澳門
Macau.

2010

曼谷. Bangkok

臺北
Taipei.



It's so difficult for me to explain how much I like your sketches.
They are full of feelings from the places you have been.
I used to go out to sketch with you many times here in Thailand and Penang
and I saw how you move the lines in graphite, crayon and ink to create your works.
They are full of energy and have very unique look.
I am telling you that I love all of your sketches and I have to congratulate all those
who have them in their collection.

Pramote Kitchumnongpan

Bangkok Sketchers
2011 / Bangkok

WAT PHA RAM, AYUTTHAYA

石墨・紙本 / Graphite on paper / 28 x 76 cm / 2010.05.28





當線條奔放如躍動的音符
詩意的精靈便傾巢而出
在留白處，以及畫面外
酣然起舞

陳耀宗

2011 / 檳城

WAT PHRA SRI SANPHET, AYUTTHAYA

石墨・紙本 / Graphite on paper / 28 x 76 cm / 2010.05.28



WAT CHAI WATTHANARAM, AYUTTHAYA

石墨・紙本 / Graphite on paper / 28 x 76 cm / 2010.05.28



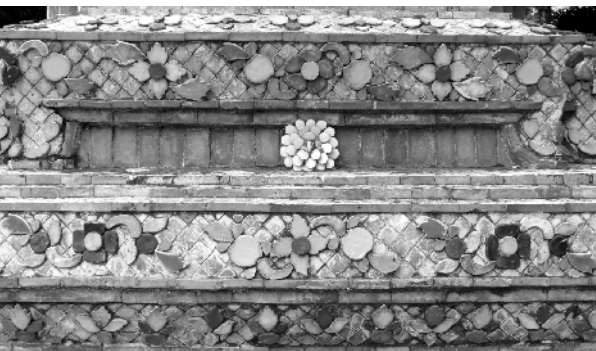




CHAO PHRAYA RIVER I & II

石墨・紙本 / Graphite on paper / 28 x 76 cm each / 2010.05.29





WAT PHO

石墨與水彩・紙本 / Graphite & watercolour on paper / 28 x 76 cm / 2010.05.29



I came to know of Kiah Kiean's work in urbansketchers.com and we came to know each others in person when I visited Penang with a friend from Bangkok a year or two ago. In Penang, Kiah Kiean showed me not only how beautiful Penang is as a city but also how special and wonderful people of Penang are.

Of those few days with Kiah Kiean in Penang, I had the great opportunity in learning to see, feel, appreciate and love Penang in a very special way from Kiah Kiean, as a person, as well as from his work. I learned from Kiah Kiean how buildings and community can be loved and cherished and I also learned from his work how artistry and beauty can be expressed differently. Or at least, how I could survive, as an architect, without having to learn to draw straight lines. I also don't see buildings or street scene in the same way again after meeting Kiah Kiean; I love his way of looking at things.

When Kiah Kiean gave us a visit in Bangkok, I learn from him how Bangkok could be seen, and drawn, in a different and special way. And when I had the opportunity to admire Kiah Kiean's work on Macau, Taipei etc., I suddenly see what's behind all those beautiful images, liberation!

Kiah Kiean's works certainly give wings to drawings. **It is those unconstrained, dramatic shapes and lines, the joyful exchange of tones, solids and voids, the poetic composition and placement of elements and the unique trademark of super wide format of work that allow ample viewers' imagination, the quality as the empty space would in a Chinese painting, that contribute to Kiah Kiean's work.** I never failed to be excited and learn something new from each and every piece of his work.

Kiah Kiean, it is my most honoured moment to have this opportunity to say something about your work. It could just be only a drop in the river of your imagination and talent.

Asnee Tasnaruangrong

Urban Sketchers, Bangkok
2011 / Bangkok



WAT YANAWA

石墨與水彩・紙本 / Graphite & watercolour on paper / 38 x 28 cm / 2010.11.05



曼谷火車站 HUA LAMPONG RAILWAY STATION
石墨與水彩・紙本 / Graphite & watercolour on paper / 28 x 38 cm / 2010.11.05





檳城 Penang

澳門 Macau

曼谷 Bangkok

2010

Taipei. 臺北

遠來的寫生客

早在幾個月前，畫友文盛在網路上結識那位遠居馬來西亞檳城的莊嘉強君，那是透過彼此Po在網上的繪畫而結緣的。

文盛也將莊君的繪畫網頁分享給我們，於是，對於莊君鉛筆風景畫中呈現他個人對自然的詮釋，深深感到了興趣。予我，那個熱帶的歐人曾經殖民的土地與建築；華人、馬來人、印度人雜居的街巷（雖然畫中幾乎不見一人），生命的樣相熠熠閃爍，在筆觸濃密或疏淡之間；在窗櫺遮棚的暗影之中。那些出現在畫面上古老、殘舊卻有某種莊嚴的建築物，莊君以率性執著的筆，一方面呈現其無比精確的觀察；同時又主觀的任意變形和留白。

風和日麗的那一天，我們——文盛與台北本地畫友幾個，等待遠從檳城來的莊君，在淡水車站前出現之前，我心中描繪著尚未謀面的遠客神祕而強大的影子。

然而，在雜踏吵雜的站前人群中，莊君悄悄現身在我們面前，精瘦、黝黑；謙虛而隨和的與我們攀識起來，竟與我原先的想像完全相左。

不久，我們一起在淡水街巷裡取景描畫的頃間，我回身看他，覺得理想的莊君的形貌不正該如此嗎？

雷驥

作家、畫家
2011 / 臺北

左 Left
牛津學堂 OXFORD COLLEGE, DANSHUI
石墨・紙本 / Graphite on paper / 28 x 38 cm / 2010.04.24

右 Right
淡水眺望 AERIAL VIEW OF DANSHUI
石墨・紙本 / Graphite on paper / 28 x 38 cm / 2011.04.24





嘉強驚喜地接過我削製的枯枝筆，
沾點墨水，面對窗前的淡水河和觀音山，
隨手就在攤開的畫本上揮灑自如，好像那支筆他已經用過了一輩子。
剎那間，那些景色、山、水、房子就快快樂樂地從筆尖流了出來。
這是莊嘉強的速寫魔術。

陳文盛教授

國立陽明大學生命科學系及基因體科學研究所
2011 / 臺北

淡水眺望 AERIAL VIEW OF DANSHUI

墨汁・素描本 / Chinese ink on Moleskine sketch book / 41 x 12.8 cm / 2011.04.24



146 / 臺北



行天宮 XIN TIAN GONG

鉛筆與水彩・素描本 / Pencil & watercolour on Moleskine sketch book / 41 x 12.8 cm / 2011.04.25





新竹城隍廟 CHENG HUANG MIAO, XINZHU

鉛筆與水彩・素描本 / Pencil & watercolour on Moleskine sketch book / 41 x 12.8 cm / 2011.04.26





南莊蓬萊溪 PENG LAI XI, NANZHUANG

鉛筆與水彩・素描本 / Pencil & watercolour on Moleskine sketch book / 41 x 12.8 cm / 2011.04.27





石牌捷運站 SHIPAI MRT STATION

鉛筆與水彩・素描本 / Pencil & watercolour on Moleskine sketch book / 41 x 12.8 cm / 2011.04.29





臺北街景 STREET SCENE OF TAIPEI I

墨汁・素描本 / Chinese ink on Moleskine sketch book / 41 x 12.8 cm / 2011.04.30





臺北街景 STREET SCENE OF TAIPEI II

墨汁・素描本 / Chinese ink on Moleskine sketch book / 41 x 12.8 cm / 2011.04.30





後記

莊 嘉強 2011 / 檳城

我於2009年偶然間發現了由美國西雅圖畫家Gabriel Campanario所成立的Urban Sketchers (USK)網站，瀏覽後發現這世界上志趣相投的人倒還不少，每天都有很多人認真用素描記錄自己所處的城市，令我深深感動。加入USK之後，我努力把自己的作品定時放上網，和他人分享之餘，也告知全世界我生活的這個小島很美麗，擁有許多故事等待發掘。

一封電郵聯繫了身在不同地區但擁有相同興趣素描寫生的人，也開啓了我的素描之旅。

2009年4月，我收到一封來自鄰國曼谷一位USK成員Asnee Tasnaruangrong的電郵，說是要和另外一位朋友來檳城寫生。有朋自遠方來，而且是來畫畫，我當然無任歡迎，並對他們的到來滿懷期待。相處幾天後，我們成了好友。2010年5月，我和好友邱昌仁也應他們的邀請到曼谷寫生。那是個非常愉快的旅行經驗。後來，我又陸續到澳門和台北旅行寫生。每一趟的「漫遊」都有滿滿的收穫，不只累積了個人素描作品，知心好友人數也增加不少。

這本書冊結集了我這兩年來在檳城和一些我走訪寫生過的城市澳門、曼谷及台北的作品。編排設計間突然有個念頭何不邀請一些世界各地的友好為這本書寫一段話。電郵邀請發出之後，就陸續收到了大家熱烈的回應。非常感激大家的熱心和對我的厚愛。

檳城的好友們每次都會給予我無私的幫助和指導。他們包括了寫序的Ambiga Devy和李凱，校對的陳耀宗，素描工具攝影的溫永慶，我畫畫時幫我拍照的邱昌仁、陳耀宗、潘怡潔和中山一人，熱心協助的檳城珍珠畫廊館長，鳳凰印務公司，檳城水彩畫會顧問拿督戴懋龍，以及檳城喬治市慶典的籌委會。

我大多數的素描作品尺寸都頗大（28x76cm），每一幅用A4掃描機需分五段掃描，然後再用電腦軟體拼接起來，過程相當費時。感謝我的同事劉雍恩、王忠雯和顏美蓮不辭勞苦的幫忙。

家人的溫暖和鼓勵，始終給予我最大的精神支持。

我的老師陳來和先生已於今年初離我們而去，他的教誨我時時刻刻都銘記於心。謹以誠敬的心情，把這本書題獻給他。

就如莞璐所說的，「他的筆從島上開始，也將前往小宇宙，四處漫遊」，我的「路線」現階段只是一個開始，未來還要到這世界各地漫遊，用線條記錄情感和說故事。不論走得有多遠，最動人的始終是檳島家鄉的故事。

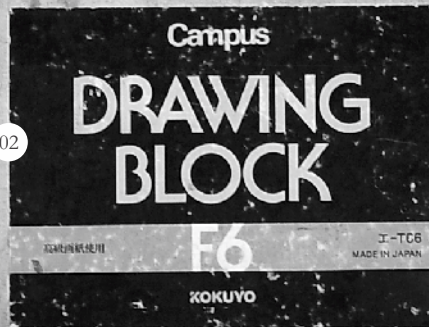


陳來和老師

160 / 素描工具

01

02



04

05

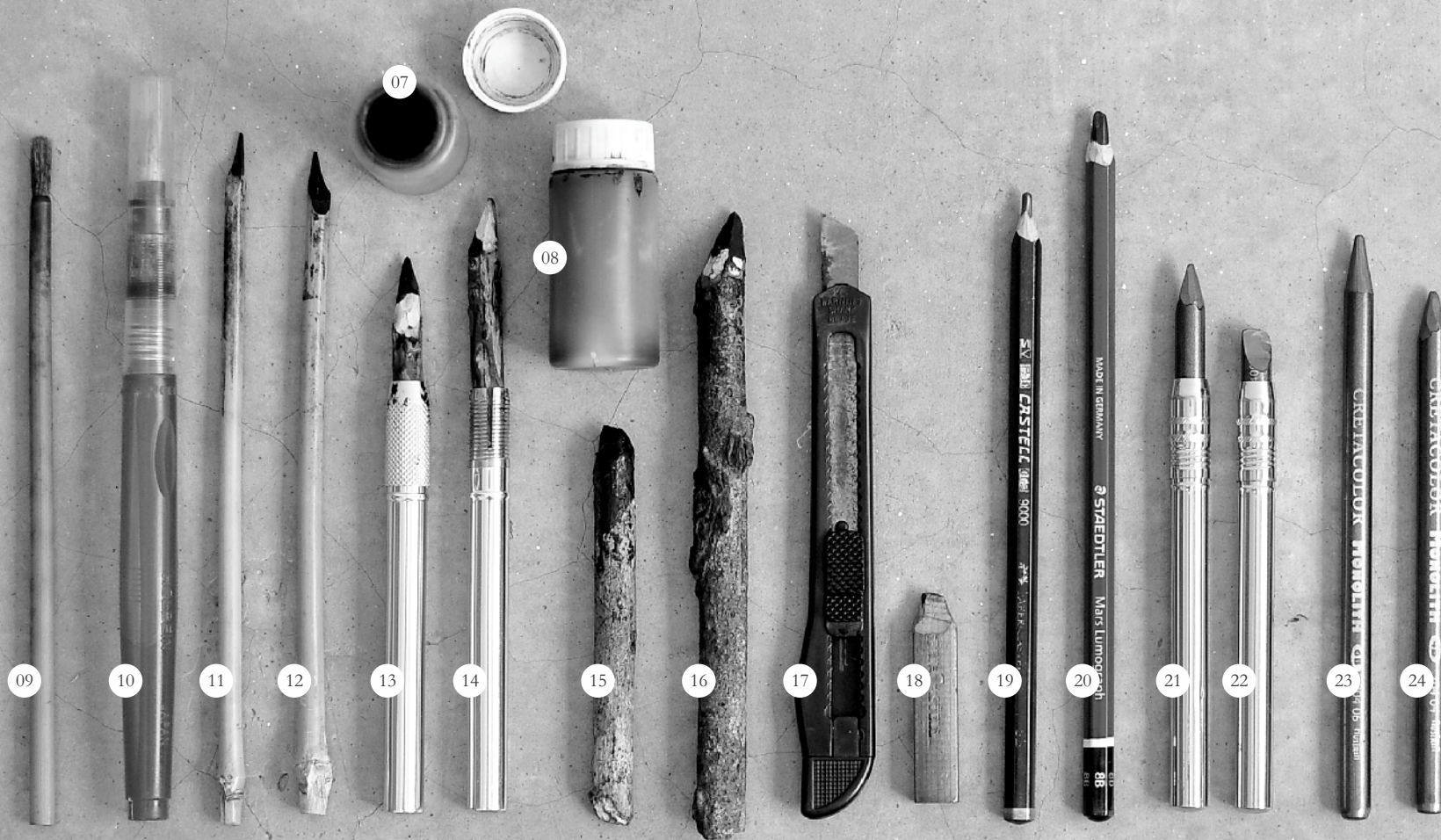
06

In case of loss, please return to:

陈子昆-02-4940426
chingkiahkian
me@kiahkian.com
www.kiahkian.com
a kiss!

As a reward: \$

03



01. MUJI pencil box
02. Sketching board, reuse of KokuyoF6 Drawing Block cover
03. Moleskine watercolour sketch book
04. Metal clip
05. Winsor & Newton lightweight enamelled box 24 half pans watercolour
06. Faber-Castell pencil case
- 07/08. Chinese ink container
09. Chinese calligraphy brush
10. Holbein water brush
- 11/12. Sharpened bamboo stick
- 13/14. Sharpened dry twig in pencil extender
- 15/16. Sharpened dry twig
17. Blade
18. Faber-Castell flat head sketching pencil
19. Faber-Castell 9B pencil
20. Staedtler 8B pencil
- 21/22. Creatacolor 9B monolith graphite pencil
23. Creatacolor 4B monolith graphite pencil
24. Creatacolor 6B monolith graphite pencil

簡歷

莊 嘉強

1974 出生於馬來西亞檳城

學歷

1994 檳城鍾靈國民型中學

1999 檳城馬來西亞理科學房屋、建築及策劃系

2000 檳城馬來西亞理科學建築系

個展

2000 馬來西亞檳城伍拾號人文空間《莊嘉強創作個展》

2002 馬來西亞檳城清荷人文空間《我的素描日記》

2009 馬來西亞檳城珍珠畫廊《線條的故事》

2011 馬來西亞檳城珍珠畫廊《路・線》

參與畫展

1997 馬來西亞檳州古蹟中心《檳城街景畫展》

2001 馬來西亞檳城社尾萬山現場及檳州畫廊《告別社尾萬山藝術展》

2002 馬來西亞檳城清荷人文空間《素描的魅力》

2002 馬來西亞檳城清荷人文空間《你的詩・我的畫詩畫展》

2002 馬來西亞檳州畫廊《國際鍾靈畫家邀請展》

2005 馬來西亞吉隆坡 Elle Six Art Gallery 《I Think I Sketch》

2005 馬來西亞檳城亞化畫廊《時光的軌跡・彭奕浩與莊嘉強雙人展》

2006 馬來西亞檳城珍珠畫廊《馬六甲之旅聯展》

2007 馬來西亞檳州畫廊《畫家最愛畫展》

- 2007 馬來西亞檳城珍珠畫廊《馬來西亞獨立50畫展》
- 2007 新加坡義安文化中心《水彩銜接雙城》
- 2007 馬來西亞檳城a2畫廊《黑白聯展》
- 2007 馬來西亞檳城a2畫廊《小品展》
- 2008 馬來西亞理科學大學畫廊《Cerita-cerita Lain Dari Koleksi Seni Halus Universiti Sains Malaysia Terkini》
- 2008 台灣台北國立台灣民主紀念館《台灣國際水彩展》
- 2009 韓國仁川會展中心《韓國仁川國際藝術嘉年華博覽會》
- 2009 馬來西亞檳城a2畫廊《貓×貓頭鷹・葉健一莊嘉強聯展》
- 2009 馬來西亞吉隆坡Art Village Gallery Bangsar South《第一屆MWS和PWCS聯展》
- 2010 馬來西亞檳城珍珠畫廊《馬來西亞獨立53周年・2010創藝盎然畫展》
- 2010 泰國曼谷Attic Studio《November First Friday Show》

會員

- 2001- 檳城水彩畫會
- 2002- 檳城書藝學會
- 2006- 檳城州立畫廊委員
- 2009- Urban Sketchers

收藏

- 馬來西亞檳城理科學大學畫廊
- 馬來西亞檳州畫廊
- 馬來西亞檳城珍珠畫廊

B i o d a t a

CH'NG KIAH KIEAN

1974 Born in Penang, Malaysia

Academic Qualifications

1994 Chung Ling High School, Penang, Malaysia

1999 B. Sc. Housing, Building & Planning, Universiti Sains Malaysia

2000 B. Architecture, Universiti Sains Malaysia

Solo Exhibitions

2000 Ch'ng Kiah Kiean Solo Art Exhibition, 50 Humanist Space, Penang, Malaysia

2002 My Sketches Diary, Ching Lotus Humanist Space, Penang, Malaysia

2009 Line-line Cerita, Galeri Seni Mutiara, Penang, Malaysia

2011 Line-line Journey, Galeri Seni Mutiara, Penang, Malaysia

Selected Group Exhibitions

1997 Penang Streetscape Exhibition, The Heritage Centre, Penang, Malaysia

2001 A Farewell to Sia Boey Market, Prangin Market & Penang State Art Gallery, Malaysia

2002 The Power of Drawings & Sketches, Ching Lotus Humanist Space, Penang, Malaysia

2002 The Dialogue Between Poems & Paintings, Ching Lotus Humanist Space, Penang, Malaysia

2002 International Chung Ling Artists Invitation Show, Penang State Art Gallery, Malaysia

2005 I Think I Sketch, Elle Six Art Gallery, Kuala Lumpur, Malaysia

2005 Reminiscence, 2-Man Exhibition by Pheh It Hao & Ch'ng Kiah Kiean, Alpha Utara Gallery, Penang, Malaysia

2006 A Trip to Melaka, Galeri Seni Mutiara, Penang, Malaysia

2007 Artist's Favourite, Penang State Art Gallery, Malaysia

- 2007 Merdeka 50, Malaysia Art Exhibition, Galeri Seni Mutiara, Penang, Malaysia
- 2007 Bridging Ties with Watercolours, Ngee Ann Cultural Centre, Singapore
- 2007 Black & White Show, a2 Gallery, Penang, Malaysia
- 2007 Small Works Big Show, a2 Gallery, Penang, Malaysia
- 2008 Cerita-cerita Lain Dari Koleksi Seni Halus Universiti Sains Malaysia Terkini, Muzium & Galeri Tuanku Fauziah (MGTF), USM, Penang, Malaysia
- 2008 Taiwan International Watercolours Painting Exhibition, Taiwan
- 2009 Global Art Fair & Festival 2009 Incheon, Korea, Incheon Songdo Convensia, Korea
- 2009 Cats & Owls by Jane Yap & Kiah Kiean, a2 Gallery, Penang, Malaysia
- 2010 The 1st MWS & PWCS Joint Exhibition, Art Village Gallery Bangsar South, Kuala Lumpur, Malaysia
- 2010 Merdeka 53 Malaysia, Freedom of Expression, Galeri Seni Mutiara, Penang, Malaysia
- 2010 November First Friday Show, Attic Studio, Bangkok, Thailand

Memberships

- 2001- Penang Water Colour Society
- 2002- The Calligraphy Association of Penang
- 2006- Penang State Art Gallery Committee
- 2009- Urban Sketchers

Public Collections

Muzium & Galeri Tuanku Fauziah, Universiti Sains Malaysia
 Penang State Art Gallery
 Galeri Seni Mutiara





2011.6.12
Penang Town Hall

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&

所有協助完成此書的人

all who have helped in making this book a reality

那時而密集、時而空疏的交錯線條，
以豐富的藝術語彙，編織起一幕幕歲月洗刷後的舊城故事，
奏出了一段段光影交織的動人樂章。

吳衛鳴

澳門文化局局長、畫家

...lines that carry raw emotion,
lines that sometimes seem to scream as they intersect to create shades,
and other times seem to whisper as they wander off the page.

Gabriel Campanario

Founder, Urban Sketchers

生命的樣相熠熠閃爍，在筆觸濃密或疏淡之間；在窗櫺遮棚的暗影之中。
那些出現在畫面上古老、殘舊卻有某種莊嚴的建築物，莊君以率性執著的筆，
一方面呈現其無比精確的觀察；同時又主觀的任意變形和留白。

雷驥

作家、畫家

His eye is keen, his stroke is sure
and in the time one takes to sip a cup of coffee,
he has captured the essence of the place.

Dato' Tang Hon Yin

Chairman, Penang State Art Gallery

