

# 檳城

PENANG SERIES II



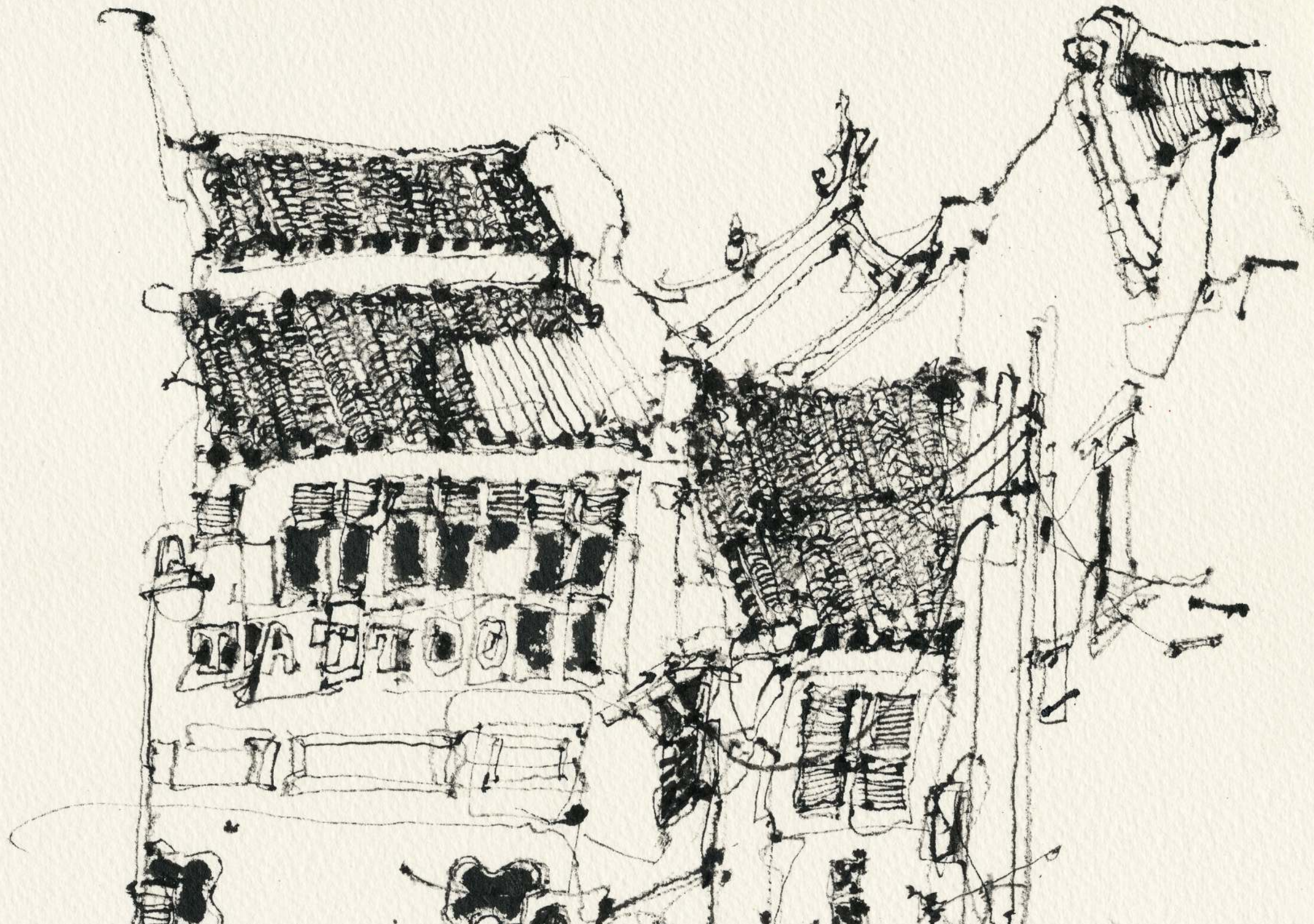






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檳城系列貳 • PENANG SERIES II



## **PENANG SERIES II**

Sketches by Ch'ng Kiah Kiean

First Edition, 2021

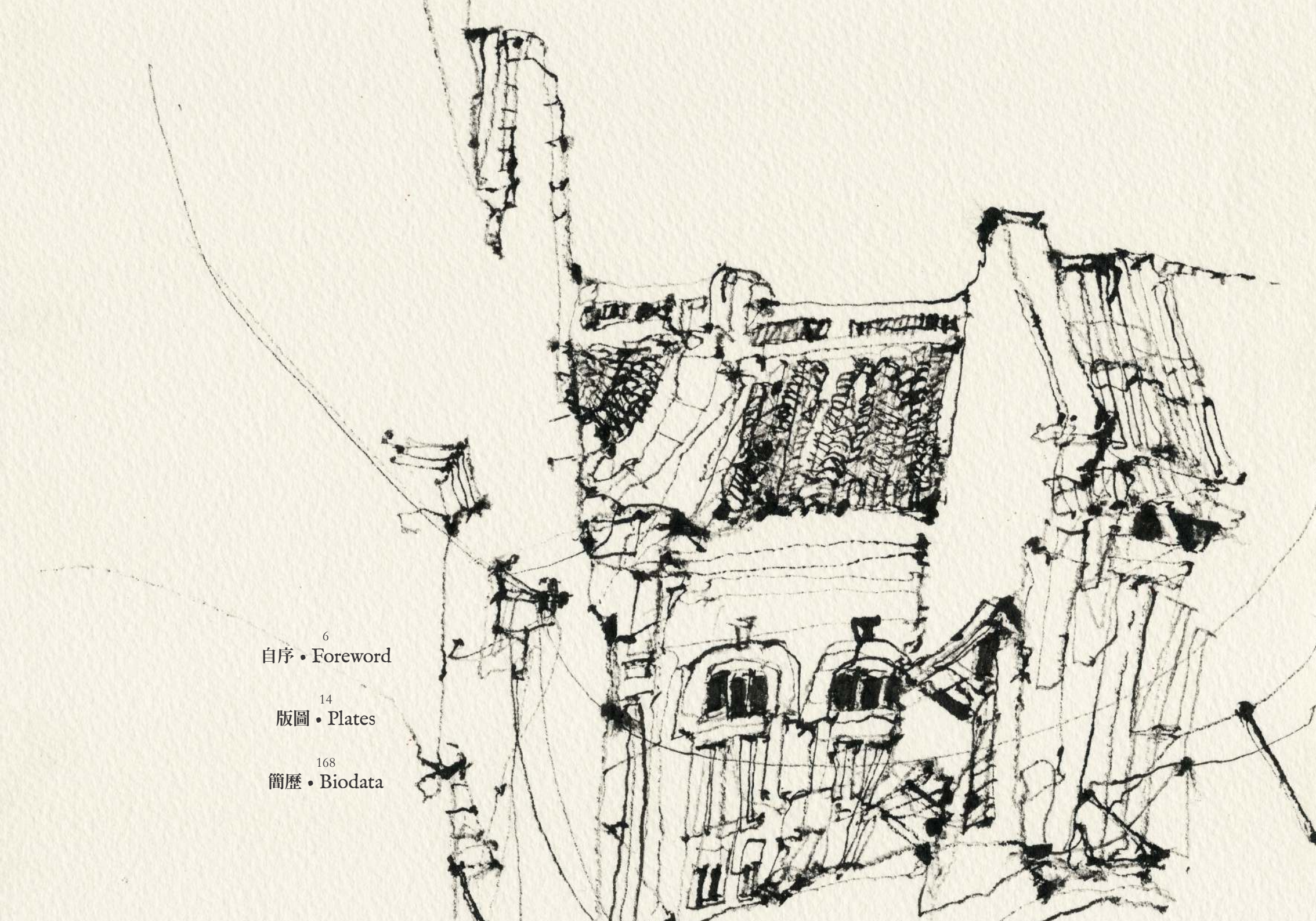
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# KaKi





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## 30 YEARS SKETCHING PENANG

Ch'ng Kiah Kiean

2020 / Penang

Translated by  
Ryan Ng

In light of the recent Movement Control Order (MCO), I decided to use my free time to compile and re-evaluate the artworks I have done over the last three decades.

My sketching journey began when I was in secondary school. Besides being an active member of Chung Ling High School Art Society, I also sought private lessons from artists outside of school. I had two teachers – Dato' Tan Chiang Kiong and the late Mr. Tan Lye Hoe. I still remember Mr Tan Lye Hoe saying to me, “The stone lions outside Tan Kongsì\* are amazing still-life subject to practice. The lions should appear three-dimensional. You need to draw as though you are a sculptor – every stroke must be concise and powerful.” That was my introduction to sketching and the start to my artistic journey.

*\*Tan Kongsì is a clan temple that used to be a place of dwelling in the 19th century by the Chinese Hokkien immigrants who share the surname, Tan.*

As my secondary school only offered Science and Commerce subjects, I did not have the opportunity to study fine art. Reluctantly, I became a Science stream student. I did not enjoy all of my subjects but biology, and that was only because I love watching fishes in the aquarium! My only escape from my dull subjects was the weekly meeting of Chung Ling Art Society. I remember vividly the little art room underneath my school's clock tower. There were two hallways entrance to the room. We only used the left hallway because we used the right-side one as a pottery studio! I remember the plaster sculptures that were displayed in the room for drawing practice. I used to laugh when the mischievous students make undergarments for Venus out of little cloth strips.

Every Saturday, the art society's meeting was from 9 am to 12 noon, then the few of us would go to George Town for lunch and watch a movie. We used to admire Hong Kong film director Wong Kar-wai, even though we did not understand his films half the time! I suppose we just enjoyed the simple lifestyle and company of each other.

Besides Saturday meetings, us ‘art fanatics’ would often have on-location

sketching on Sunday mornings. We would excitedly set off in our motorcycles, giving our juniors a lift along the way as some of them either did not have a license or just had very strict parents. These experiences I had sketching with my friends are now memories that I hold very dear. It was a time of genuine happiness, as we focused on ‘playing’ more than serious drawing. It did not matter how ‘good’ we were, so as long as we were having fun.

It was then I fell in love with the practice of on-location sketching. This practice has become a habit that has stayed with me until this day.



*Emperor God's Tablet, 1990,*  
that is commonly seen in  
George Town



*Stream, c. 1990*



## Pencil & Graphite

I decided to pursue architecture after graduating from secondary school. I then became a little busier and was sketching less frequently. Thankfully, I could still hand-draw all my design sketch and even use watercolour washes in some of the presentations. My architectural training provided me with a deeper understanding of space and further informed my approach to drawing them.

After my degree, I worked as an architect for a little over a year before switching to the graphic design until this day. From 2001–2005, I made lots of graphite drawings of Penang, my hometown, in quarter imperial format (28 x 38 cm). Looking back at those works, most buildings and street scenes are no more. One of the more notable places is *Sia Boey* market, that now exists only as a collective memory among old Penangites.

I think my drawings have become my way of keeping a diary. With no words, every drawing functions as a diary entry. As I flip through old works, memories of emotions, weather, and the occasional conversations with passers-by resurface in my mind and warm my heart. It always seems as though they just happened yesterday.

After collecting a number of drawings, I held my second solo exhibition, *My Sketches Diary* in 2002 at Ching Lotus Humanist Space, Penang. I invited my teacher, the late Mr Tan Lye Hoe as my guest of honour.

One day, I had leftover long-format cartridge paper following a graphic design project. Not wanting the paper to go to waste, I decided to use it for sketching. I was immediately faced with a problem – I could not draw a complete street scene. All of a sudden, multiple dilemmas presented themselves: drawing the sky would mean giving up on the ground; drawing the ground would make the upper half of the street non-existent; I could always minimize the entire scene, but I would have to give up detail! This was all very challenging, and at the same time very exciting. My happy coincidence encouraged me to step out of my comfort zone and think of newer, more dynamic compositions.

I started asking myself questions and rethinking my approach to drawing. “Why must the whole of a building be drawn? I am free to decide what I draw!” That conclusion led to my mini epiphany – that ‘selecting and discarding’ (subjects) is more important than ‘filling up’ (the paper).

I began to take a new approach. I no longer started a drawing by sketching the entire building. Instead, I started by forming composition in my head before starting with a point on paper. I found it freeing to let my lines flow in all directions from a single starting point – from up to down, left to right, my lines endlessly changing and evolving. I was freed!

My hand could then follow my heart.

I found my newly discovered method very fitting for depicting the street scenes of Penang. I made many drawings in a similar style during 2009–2010.

In 2009, I exhibited a series of long format sketches of Penang, titled *Line-line Cerita*, *cerita* meaning story in Malay. I also compiled drawings from several years and published my first book *Sketches of Pulo Pinang*. This would not have been possible without the help of my friends. My appreciation goes to Lee Khai for editing, to Tan Yau Chong for translation and proofreading, and to Lee Khai, again, Tan Lye Hoe, Tan Yeow Wooi, Khoo Cheang Jin and Ambiga Devy for contributing to the writing of the book.

*Kiah Kiean's accomplishments in art are expansive. Among the many are his streetscape sketches. He has a sensitive perception for buildings. With his exaggerated yet balanced form and his seemingly chaotic yet emotive lines, he brings the streetscape, especially old buildings, he sketches to life. Each modest or even dilapidated old building seems to come alive with vigour, proudly showing off.*

Khoo Cheang Jin

*But Kiah Kiean's sketches are not direct, realist representations of the old buildings and street scenes of George Town. They are always imbued with his passion and affection toward his home city. By representing the buildings and street scenes with a twist, he is in effect expressing his affectionate impressions of his subjects.*

*In the sketches, Kiah Kiean embraces his subjects, be they buildings or street scenes, with strokes of thick and thin lines in so powerful a manner that the subjects are somehow twisted. Such an affectionate embrace of his subjects is always interesting and very often touching.*

Tan Yeow Wooi

## Dry Twig & Chinese Ink

Following the publishing of my book, I got into contact with a Taiwanese artist, Professor Carton Chen. Professor Chen is a retired lecturer from the National Yang-Ming University in Taiwan, and a co-founder of Urban Sketchers Taipei. In 2011, during my vacation to Taipei, I received a very warm welcome from Professor Chen and his fellow art friends. We immediately hit it off and started sharing about our own art practices. I remember Professor Chen telling me how he draws with an ink-stained twig. He explained how he stores his ink in a little jar containing a sponge for convenience, reducing spillage and improving ink control. I was fascinated.

The following day, I went sketching in Tamsui District with some Taiwanese artists. During the session, I tried out Professor Chen's twig pencil technique and fell in love with it instantly.

After returning to Penang, I made many monochrome sketches with dry twig and Chinese ink. I mostly used smooth surface paper in 2011-2012.

I had my fourth solo exhibition *Line-line Journey* in 2011 and released a book under the same name, *Line-line Journey*.

*Last Christmas Eve, I was thrilled to receive a present from a faraway friend. Penang Black & White, a collection of postcards by Malaysian artist Ch'ng Kiah Kiean arrived in the mail. His lines are a rich artistic language that tells stories of old towns washed pale by time. His lines are dense in some areas and sparse in others, generating contrast and rhythm like the most beautiful melody.*

Ung Vai Meng

*To me, through the lens of Kiah Kiean's drawings, I am able to see the lands and structures of Malaysia – the little tropical former British colony. Even though KK rarely draws people, it feels like I can see the little alleyways where different races live in harmony. It is as though I can feel little glimmers of life that peek through KK's strokes of dense and sparse and dark and light. There is life in the window panes and roofing that provide shade and shadow, there is life in the cracks of the old, chipping structures that somehow possess a sense of grandeur. With a bold hand, KK presents both extreme precision and spontaneous transformation, creating a seemingly endless interchange of streetscapes and negative space.*

雷驥



*Line-line Journey*

Eventually, I started to realise that smooth paper does not work very well with the ink-dipped twig as it lacks friction. My strokes were not very easy to control and it constantly seemed like my twig was slipping. I started using traditional watercolour paper, and I found cold pressed paper to be my favourite. I also prefer Saunders Waterford over other brands as the paper is yellowish, giving it a vintage impression. Besides, it is easily obtainable in Penang. Saunders has remained a personal favourite up until this day.

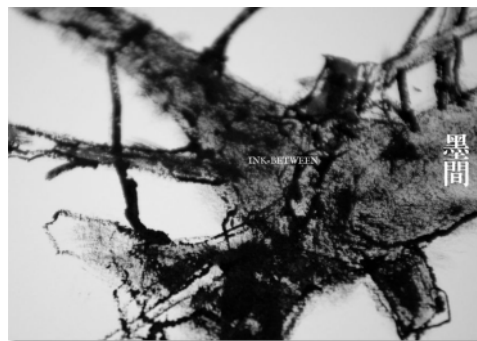
When I started using ink and twig, the greyish tones in my drawing were created through either rubbing a blunted twig on paper or painted on with diluted ink. The blunted twig could only cover small areas. Though diluted ink could solve the problem I still felt it wasn't enough.

I then gave myself a challenge. What if I managed to create a method with undiluted ink that could cover wide areas in greyish tones with controllable depth and contrast? The initial concept came from traditional Chinese brush painting's *cun-fa* (皴法) a method using dried ink to paint mountains, rocks, and tree bark, creating textures and depth. After many experiments, I discovered I could create my desired effect with stiff-bristled stencil brushes that are dipped in ink then dried. I did it! I called this technique 'dry-washing'.

Artist statement edited by my good friend Song Gang for my solo exhibition *Ink-Between*.

*I started using dry twigs and Chinese ink to draw in 2011, beginning with "dots" and "lines", but I had to use diluted ink in order to achieve a grayscale "surface". Later I found that the ink midtone surface can be achieved by rubbing ink with a dry brush on watercolour paper. I call this technique "dry wash". With this technique, the drawing method with pure ink and twigs has become more complete. Ink-Between represents my dialogue with the traditional ink painting, with an attempt to re-think it and give it a new interpretation.*

Ink-Between



*Ink-Between*

## Chinese Ink & Watercolour

It was a long and very much monochrome journey from graphite pencils to twigs and ink. At some points during these years, I have experimented with colours, only to find them difficult to control and easily overdone.

These are old sketches I did with pencil and light watercolour washes. Due to the paper being only semi-water absorbent, I could only use watercolour sparingly and quickly so as to not damage the drawing.

Sometime in 2011, I started applying watercolour to my dry twig and Chinese ink sketches whenever suitable. Then, I used watercolours from secondary school that were long untouched. Most colours had already dried up, so I had to add water to it before every use.

*Seeing five colours leave the eyes blind;  
hearing five sounds leave the ears deaf;  
tasting five senses leave the mouth numb*

Laozi



Eventually, I bought a new watercolours. My artworks became a lot more colourful. They began to border gaudy, and I was confused. Laozi claims that ‘five colours make one blind’. It seems like my excessive colour usage has left my eyes confused and the focal point unclear. The rich pigmentation of my new watercolours has now covered the unique lines of my twig pen.

In the beginning, I blamed this failure on my watercolours being of too high a calibre. Eventually, after a sharing session by artist Ng Woon Lam on colour usage, I then realised my mistake was because I lacked understanding in colour application. My brushstrokes were not confident enough and a little too sloppy, resulting in colours mixing with each other, complicating the painting. I started re-learning watercolour. My colour usage became more minimal, and my strokes more confident.

Inspired by colour filters in photography, I also explored the possibility of selective colouring.



*Pitt Street, Penang*, 2017, collection of Brendan Navin Siva

## The Magical ArtGraf

During a workshop and trip to Paris in 2017, in an art store near the Pantheon, I stumbled upon ArtGraf, a brand of water-soluble graphite that was produced in Portugal. Its contents are similar to that of regular graphite, but it can be applied with a brush due to its water-soluble nature.

I had already come across ArtGraf product in Italy sometime before that, but it never occurred to me that graphite could be applied with a brush. I think simple solutions are often easy to overlook and sometimes, all we need is just a little pointer! Now, I use it together with pencils as I can have both the fun of pencil and brush.

My interest in graphite was sparked again. Only this time, I added ArtGraf.



*Banyan Tree at Sia Boey Park, Penang I*, 2019



*Banyan Tree at Sia Boey Park, Penang II*, 2019

The once-bustling Sia Boey market is now converted into George Town's recreational park. Despite the change, the old tree remains constant.



*Shen Zhi Jia Shu, Church Street, Penang, 2018*



*Small Lane at Armenian Street, Penang, 2018*

As an artist, it is so common to be met with bottlenecks whether in terms of media, format, or subject matter. I believe this to be the artist's challenge and daily homework. Every breakthrough should be celebrated, no matter how small or seemingly insignificant. The artistic journey is one that has to be taken alone, as no one is as sensitive to changes in your artworks as you.

Below are my recent twig and Chinese ink drawings, some coloured. Here, I used a harder twig and thinned the tip to allow for more variations in thickness and line quality. This little change has allowed me to accommodate more detail in my drawings.

Now, I select brighter and more transparent colours. When applying, I try to minimize brushstrokes as well.

## Conclusion

I believe my artistic journey of 30 years can be divided into three periodic timelines – Pencil & Graphite, Dry Twig & Chinese Ink, and Chinese Ink and Watercolour. However, this was not a linear process. In between there were experiments, there were failures, but thankfully all of them could be overcome. These 30 years are just a beginning. I am well aware I still have a long journey ahead of me.

Perhaps it is because I've lived on an island for too long, or that I'm not very adventurous by nature, whether it is studying, working, or making art, I have always stayed in Penang, my little island. It was sketching that brought me out of my comfort zone, allowing me to visit new places and make lifelong friends along the way. Writing about my 30 years of sketching seems to me like completing a huge diary, a diary dedicated to my homeland.

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To the teacher advisors of Chung Ling Art Society, Mr Chai Chuan Jin, Dato' Tan Chiang Kiong and the late Mr Teoh Leong Ban, the individuals I first had the privilege to be led by. Thank you for being my inspiration and foundation.

To my sketching buddies who I cycled with – Yik See, Mow Sern, Kheng Hong, Kheng Jin, Meng Sin, Hun Meng, Kean Eng, Guan Long, Chih Ning, Kok Hooi, Chin Soon, Siew Ho, Take Huat, Choon Ping, Siew Wai, Swee Aun, Chok Yan, Kar Keat, Seng Khiam, Fook Long, Kean Jin & Wei Teong. This journey started from you, from us. Thank you for your companionship, thank you for the memories I will forever cherish, and most importantly, thank you for making art fun for me.

Special thanks to Ryan Ng for your time and effort to translate this article.

枯枝水墨

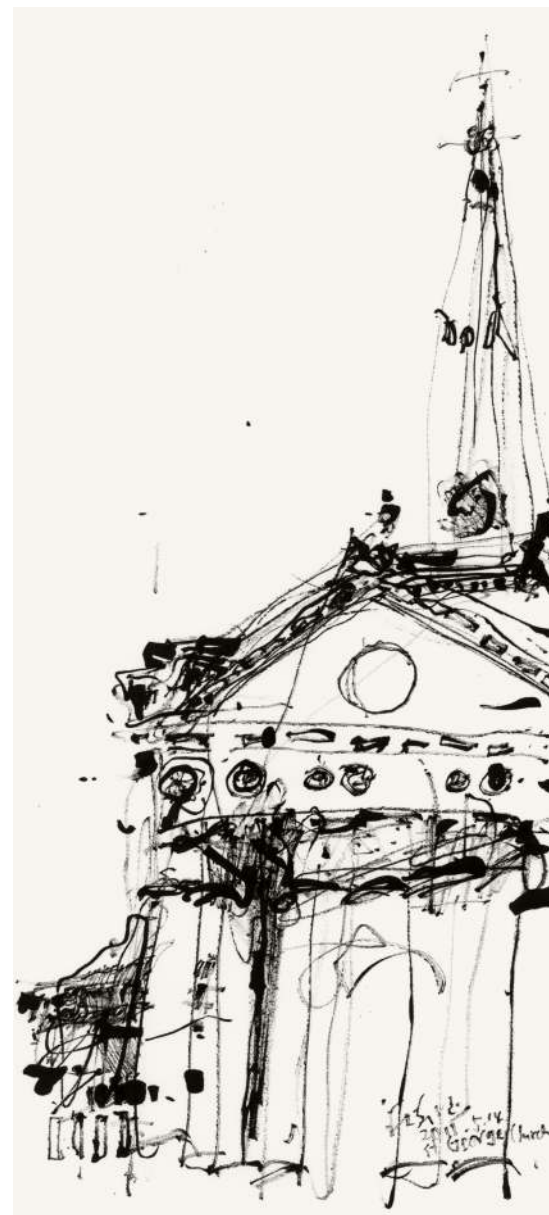




DRY TWIG & CHINESE INK

聖喬治教堂 ST' GEORGE CHURCH

2011.05.14 / chinese ink on paper / 35 x 15 cm each  
private collection



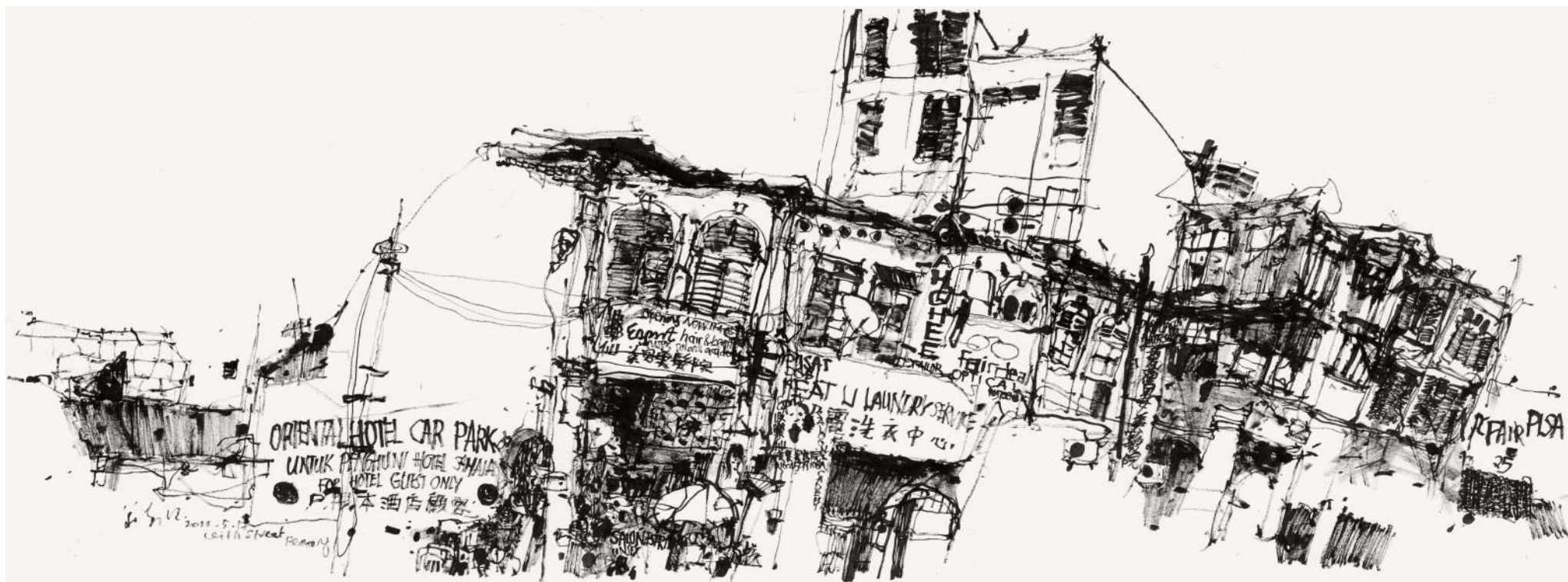




萊特街 LIGHT STREET

2011.05.15 / chinese ink on paper / 28 x 76 cm

collection of Ronald wong

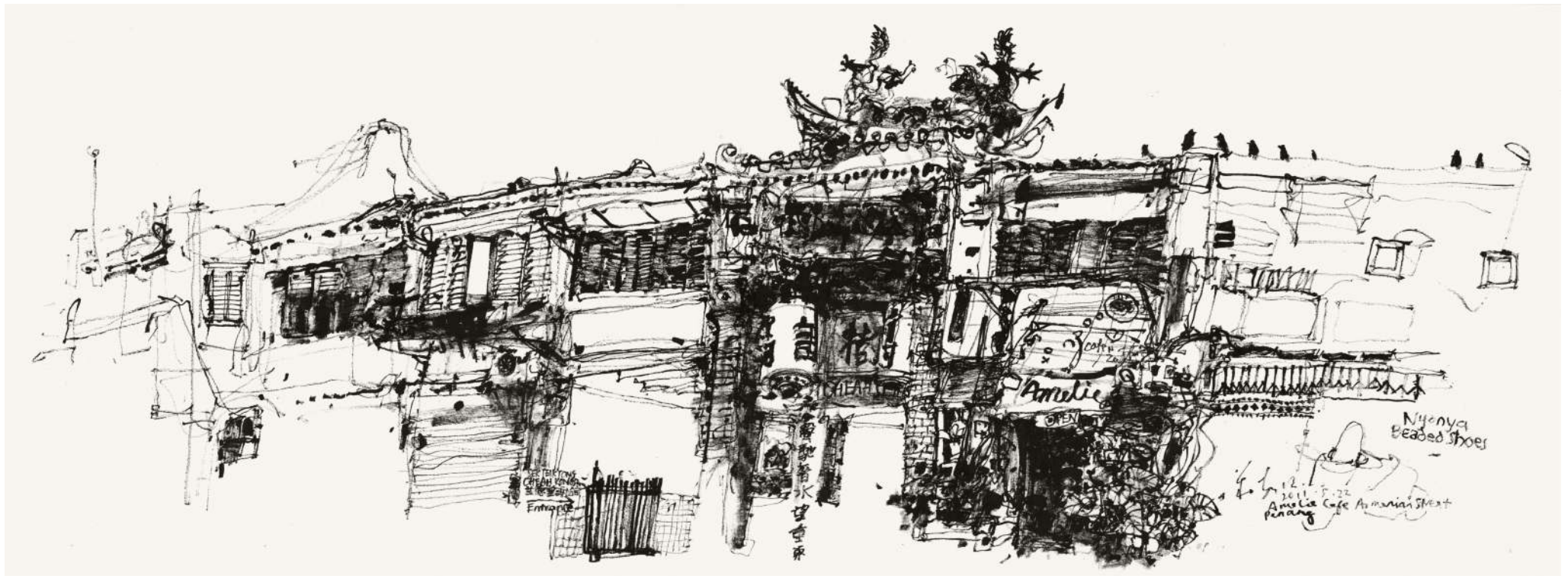


美麗仙美容與美髮院 ESPRIT HAIR AND BEAUTY SALOON, LEITH STREET

2011.05.17 / chinese ink on paper / 28 x 76 cm

collection of Alexander Brunner





AMELIE CAFÉ, ARMENIAN STREET

2011.05.22 / chinese ink on paper / 28 x 76 cm

collection of Daniel PS Goh









愛情巷環海旅社 WAN HAI HOTEL, LOVE LANE

2011.05.17 / chinese ink on paper / 28 x 76 cm

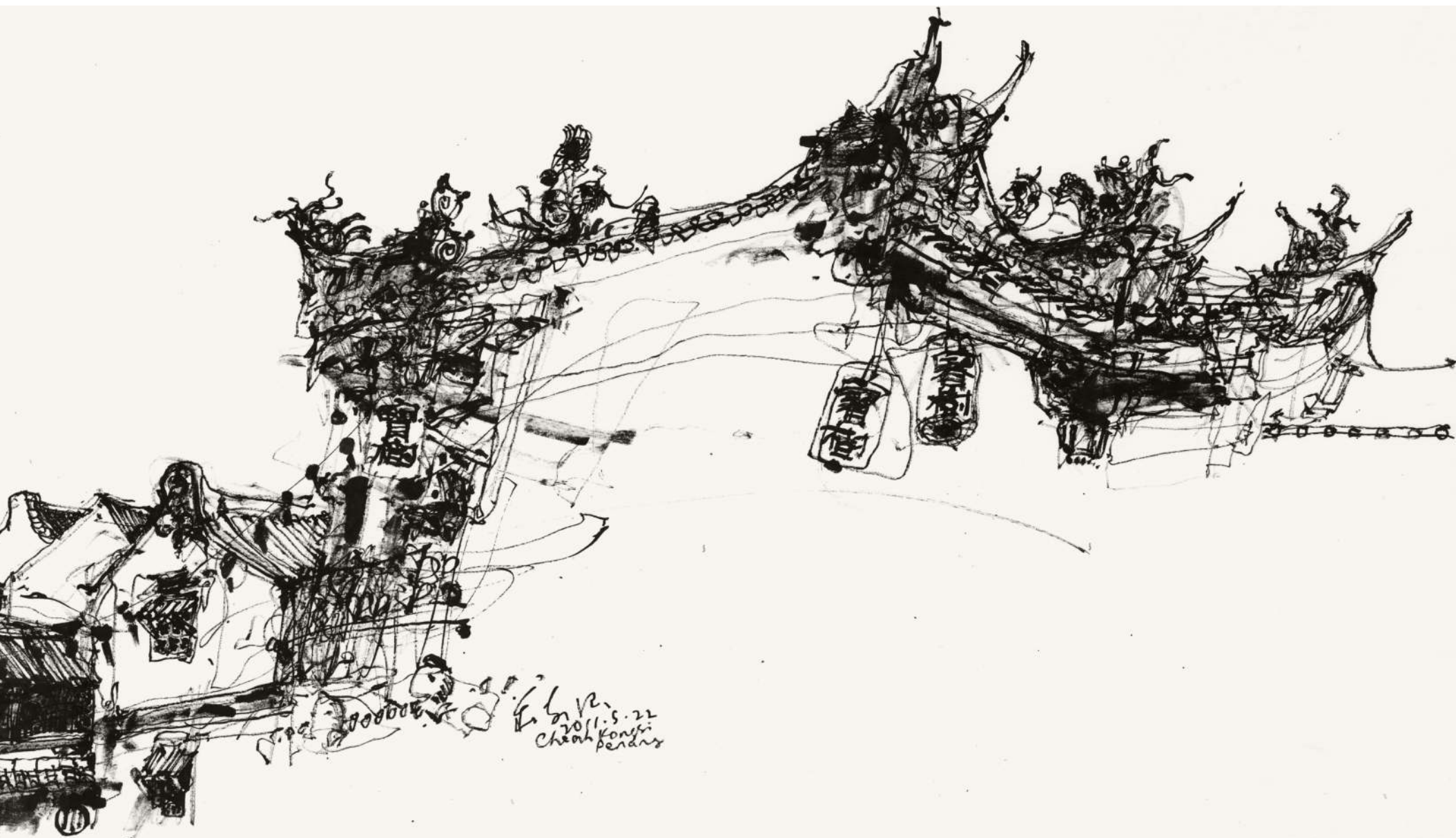
collection of Ng Fook Onn



謝公司 CHEAH KONGSI

2011.05.22 / chinese ink on paper / 28 x 76 cm  
collection of Lee Khai



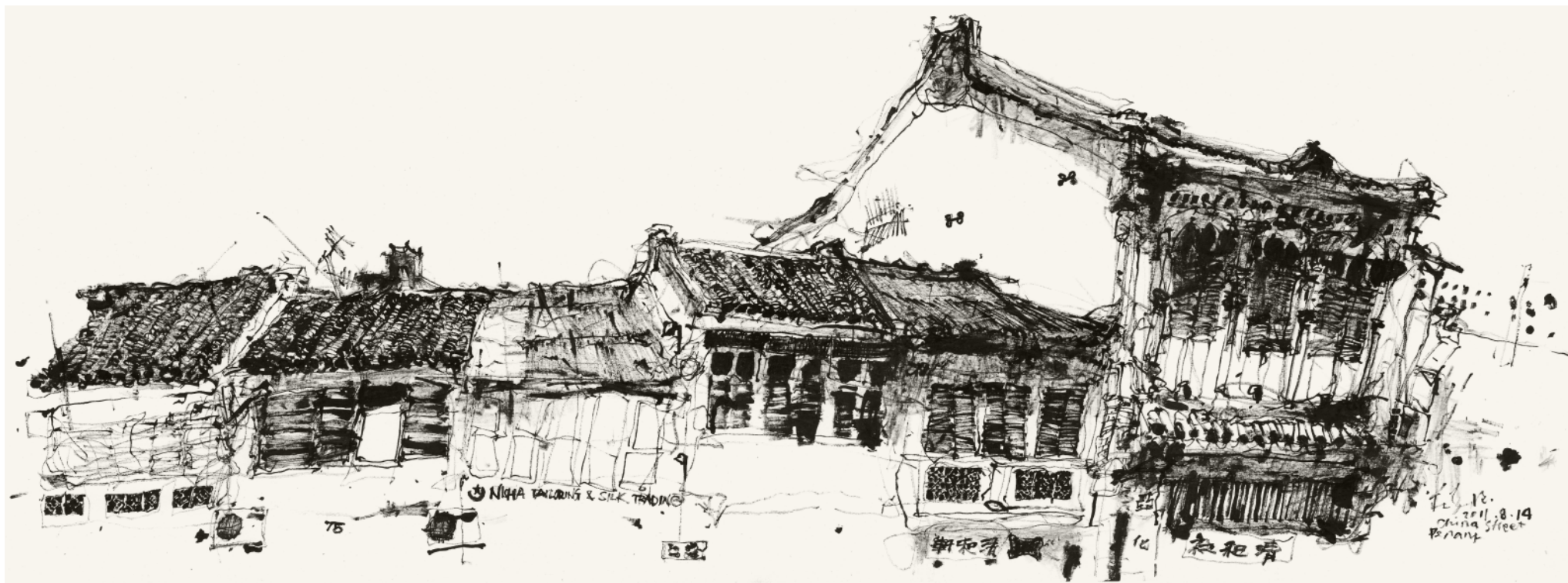




姓楊橋 YEOH CLAN JETTY I

2011.06.05 / chinese ink on paper / 28 x 76 cm  
collection of Khoo Cheang Jin





大街清和社 CHENG HOE SEAH, CHINA STREET

2011.08.14 / chinese ink on paper / 28 x 76 cm

collection of Francois Milcent



檳城高等法院 PENANG HIGH COURT

2011.06.12 / chinese ink on paper / 28 x 76 cm

collection of Lee Khai

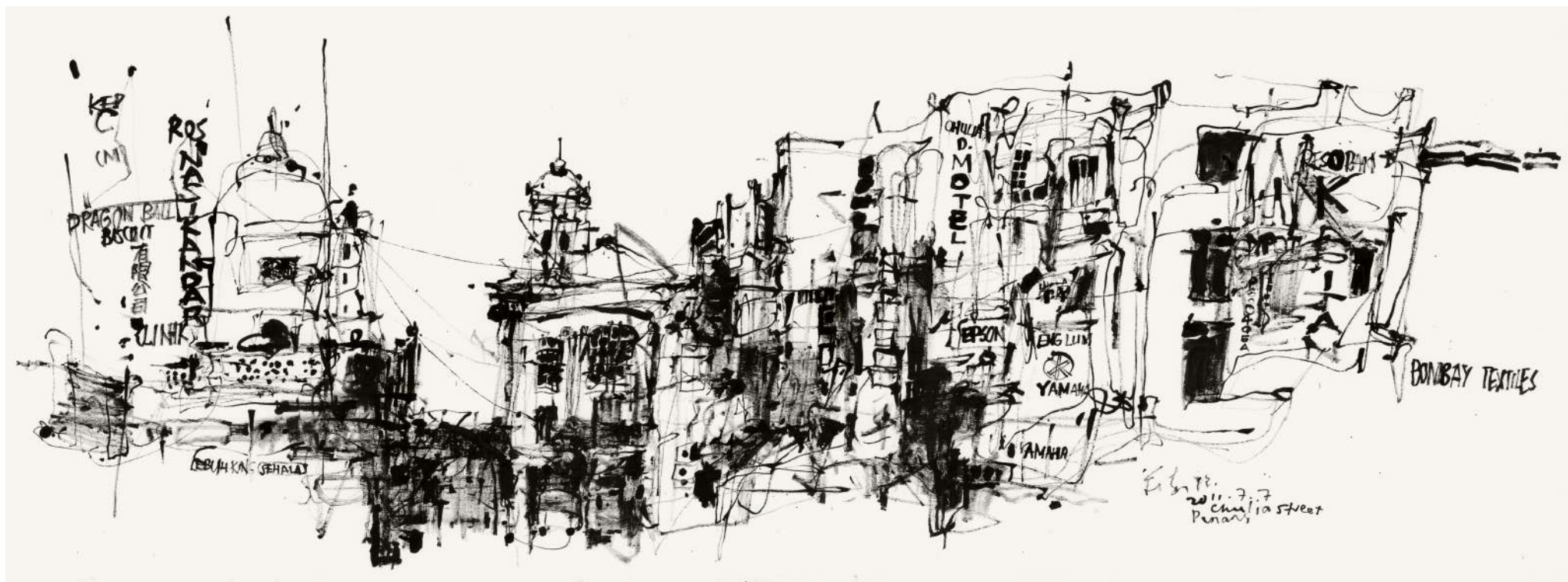




檳城市議廳 PENANG TOWN HALL

2011.06.12 / graphite on paper / 28 x 76 cm  
collection of Narelle McMurtrie





吉寧仔街 CHULIA STREET

2011.07.07 / chinese ink on paper / 28 x 76 cm  
private collection



檳榔嶼潮州會館 PENANG TEOCHEW ASSOCIATION

2011.07.07 / chinese ink on paper / 28 x 76 cm

collection of Lim Lin Lean



土庫街 BEACH STREET

2011.08.21 / chinese ink on paper / 28 x 76 cm  
private collection





本頭公巷 ARMENIAN STREET

2011.11.18 / chinese ink on paper / 28 x 76 cm  
private collection



新街頭巴剎 CAMPBELL STREET MARKET

2011.09.11 / chinese ink on paper / 28 x 76 cm

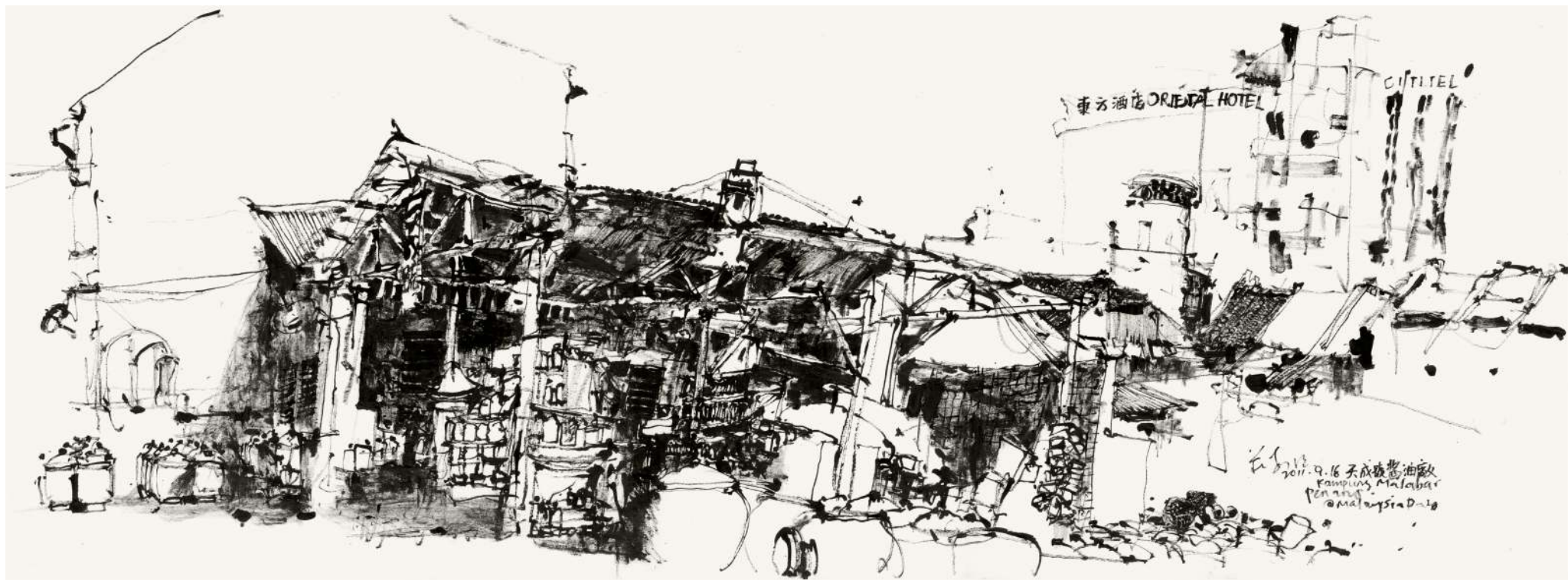
collection of Yap Wing Chun





新街 CAMPBELL STREET

2011.09.11 / chinese ink on paper / 28 x 76 cm  
private collection

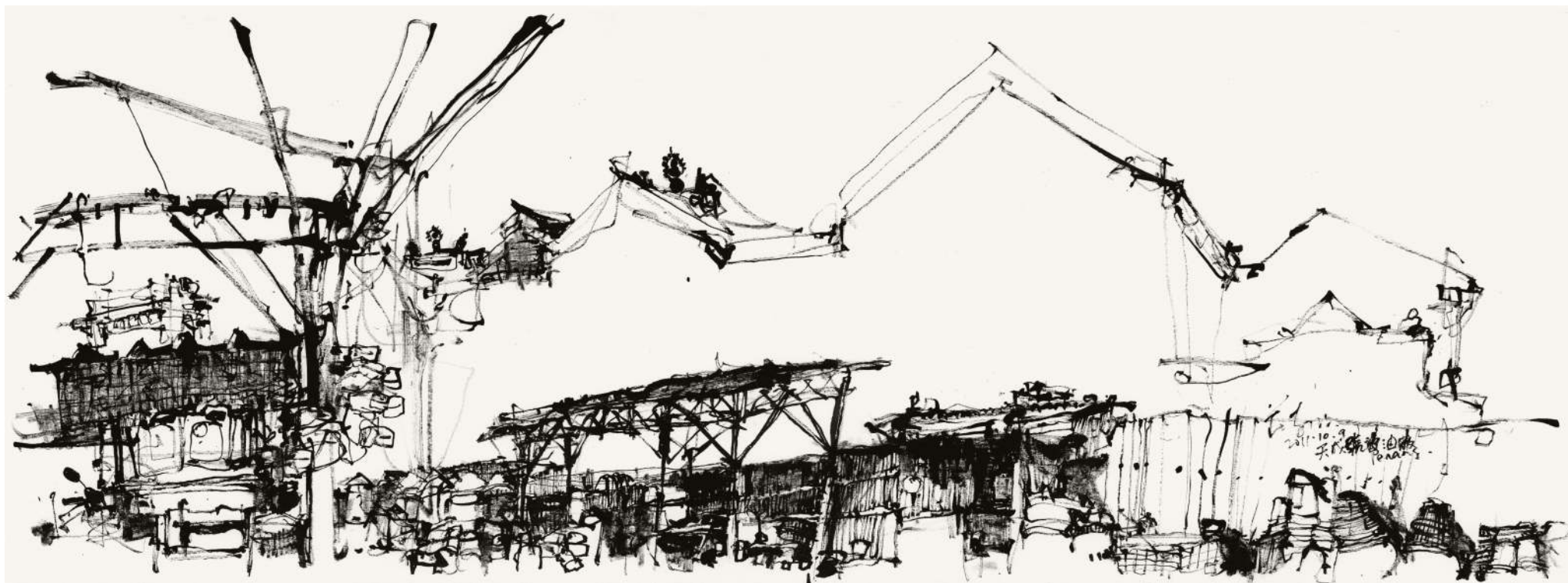


天成號醬油廠 THIN SENG SOY SAUCE FACTORY I

2011.09.16 / chinese ink on paper / 28 x 76 cm

collection of Mark Saw





天成號醬油廠 THIN SENG SOY SAUCE FACTORY II

2011.10.09 / chinese ink on paper / 28 x 76 cm

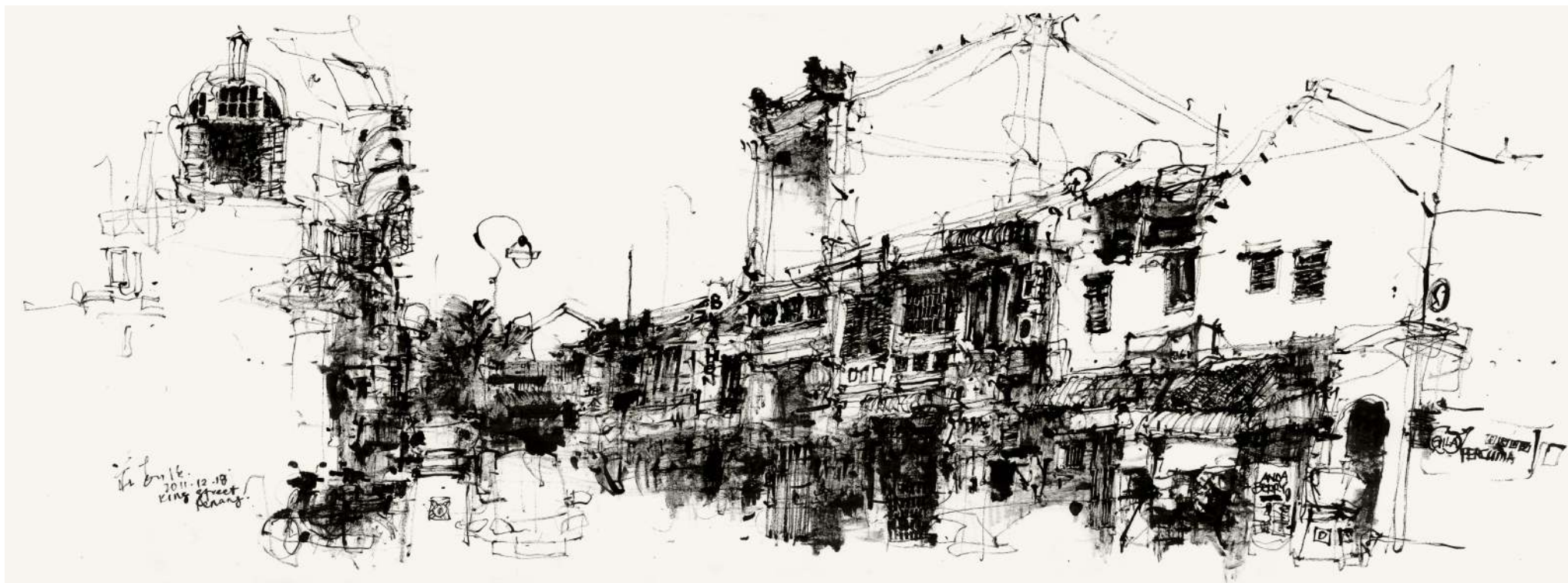


海墘路邊的O橋小販檔 WELD QUAY

2011.11.20 / chinese ink on paper / 28 x 76 cm

private collection





大伯公街陳氏宗祠 CHIN SI TONG SOO, KING STREET

2011.12.18 / chinese ink on paper / 28 x 76 cm

collection of Lee Yu Chuan

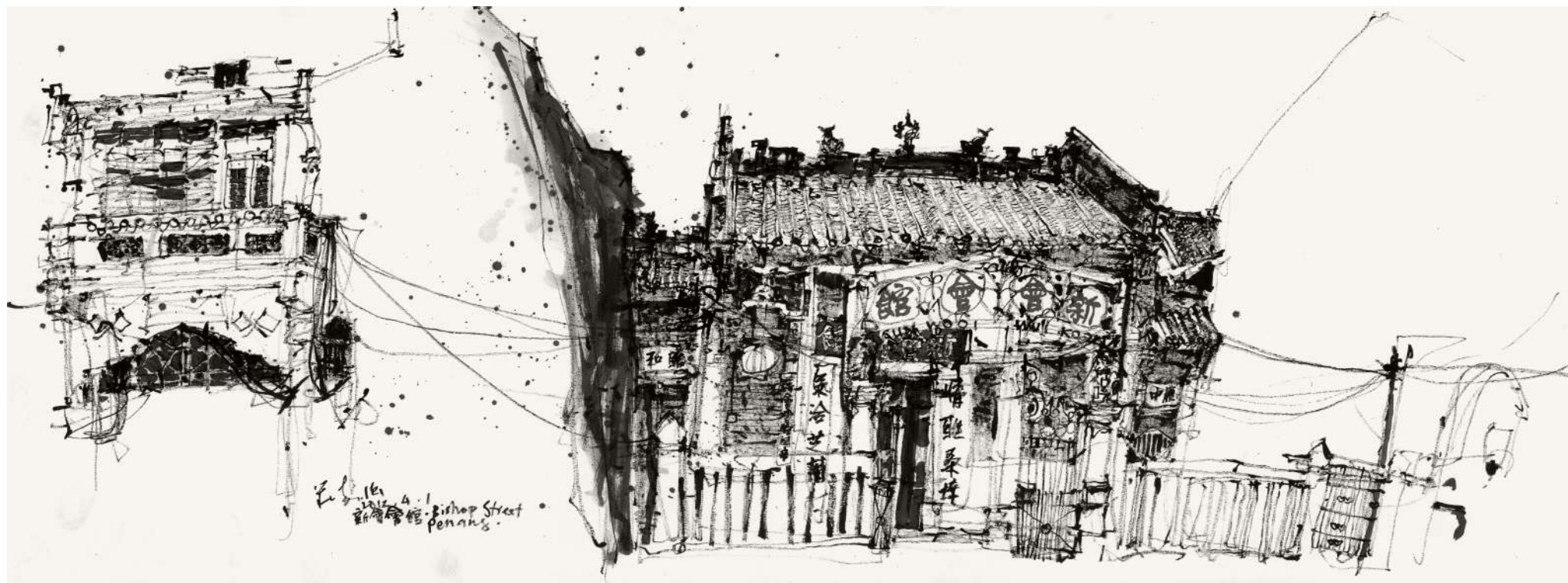


打銅仔街海峽典藏 STUDIO AT STRAITS, ARMENIAN STREET

2011.12.25 / chinese ink on paper / 28 x 76 cm

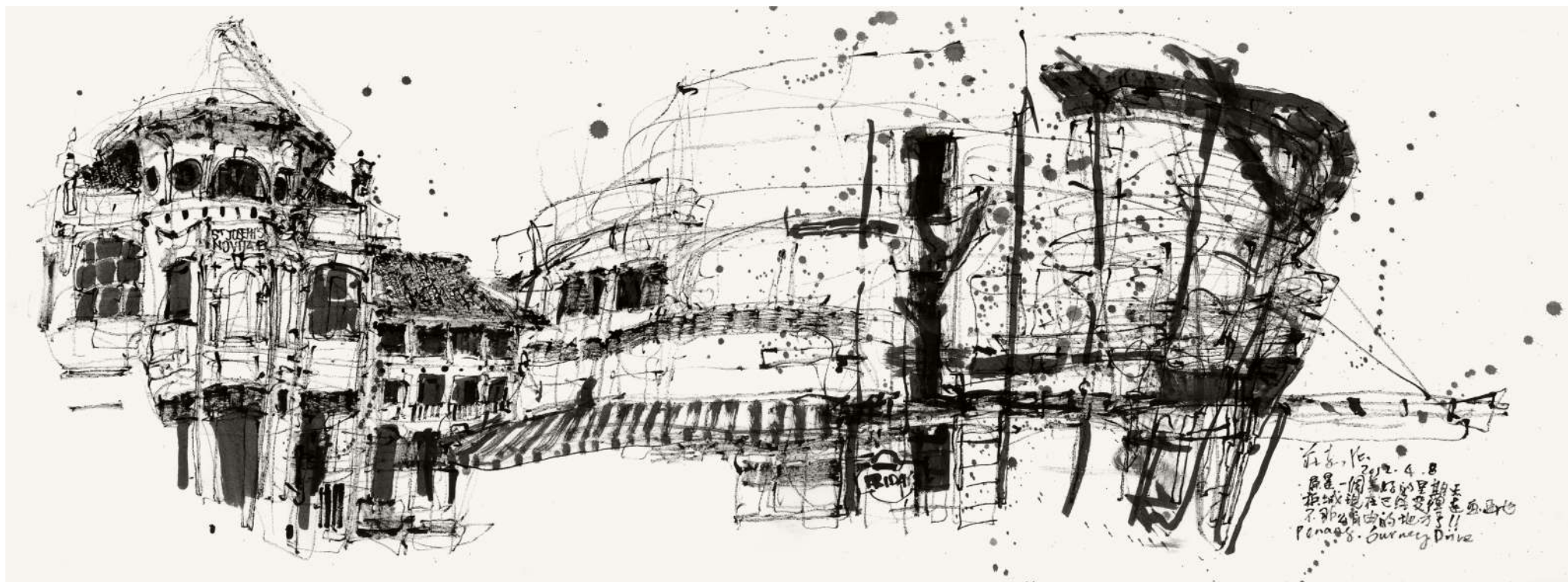
collection of Lee Yu Chuan





漆木街新會會館 SUN WUI WUI KOON, BISHOP STREET

2012.04.01 / chinese ink on paper / 28 x 76 cm  
collection of Ar Tan Chee Khoo

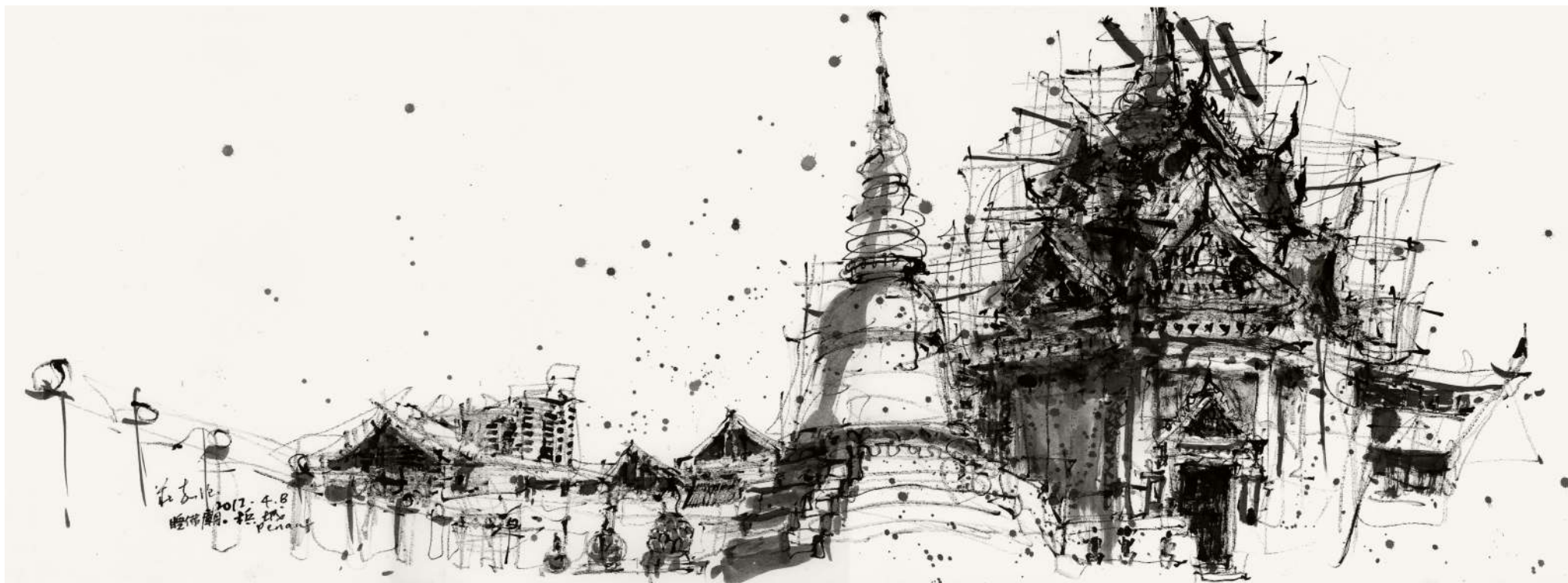


## GURNEY PARAGON

2012.04.08 / chinese ink on paper / 28 x 76 cm

private collection





臥佛廟 RECLINING BUDDHA TEMPLE

2012.04.08 / chinese ink on paper / 28 x 76 cm  
private collection

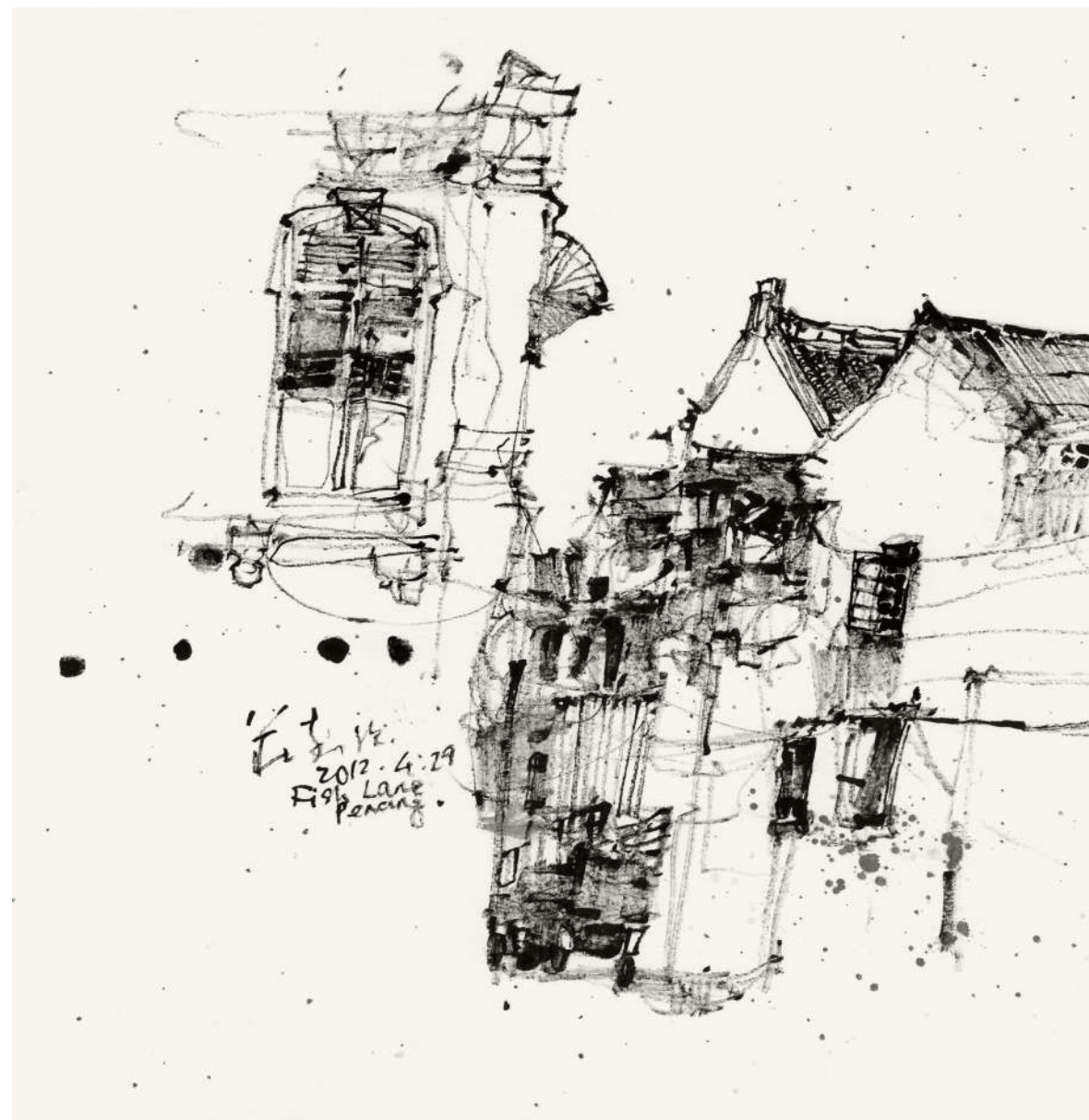






姓林橋 LIM CLAN JETTY

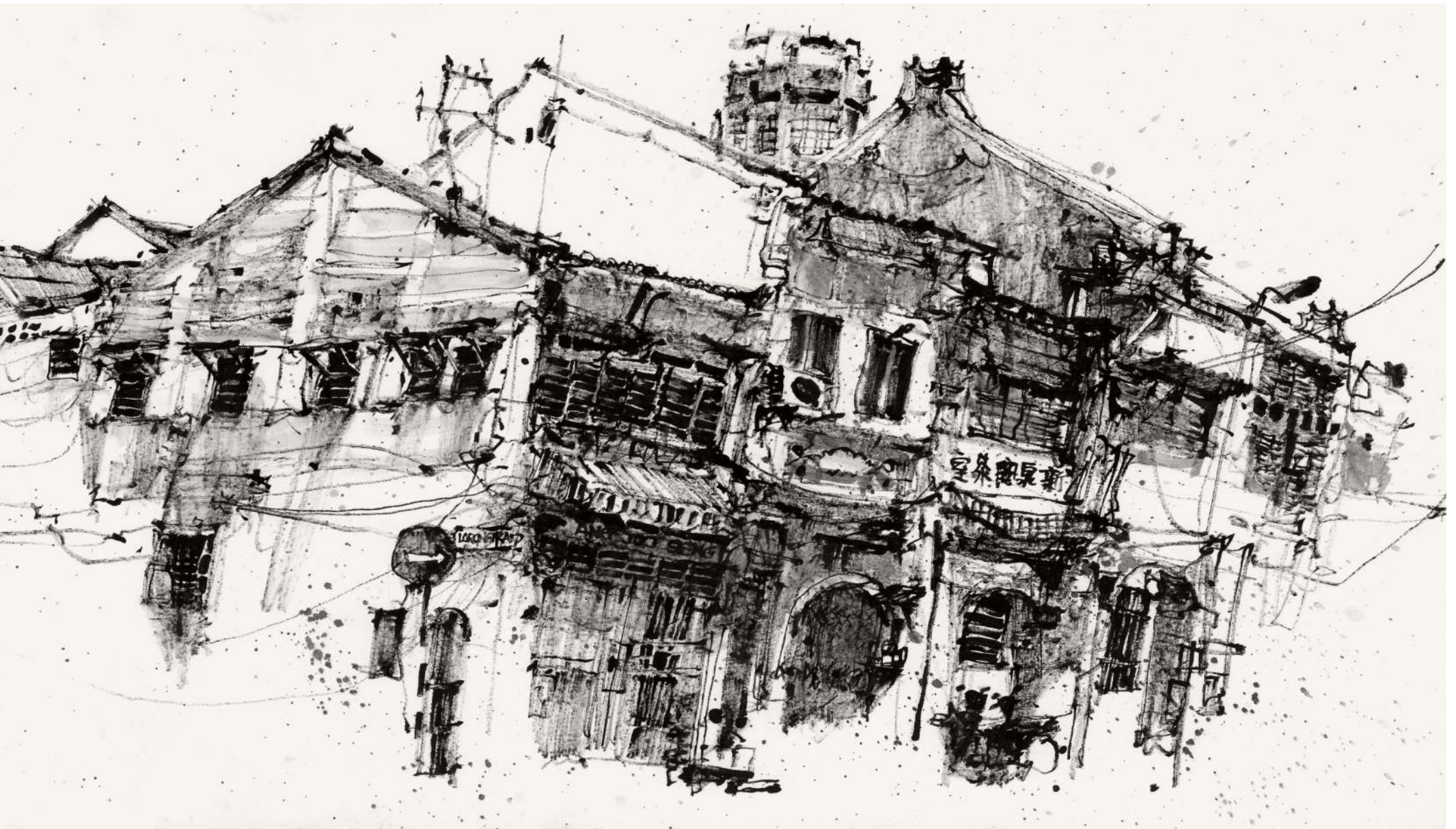
2012.04.14 / chinese ink on paper / 28 x 76 cm  
private collection



鹹魚仔巷 FISH LANE

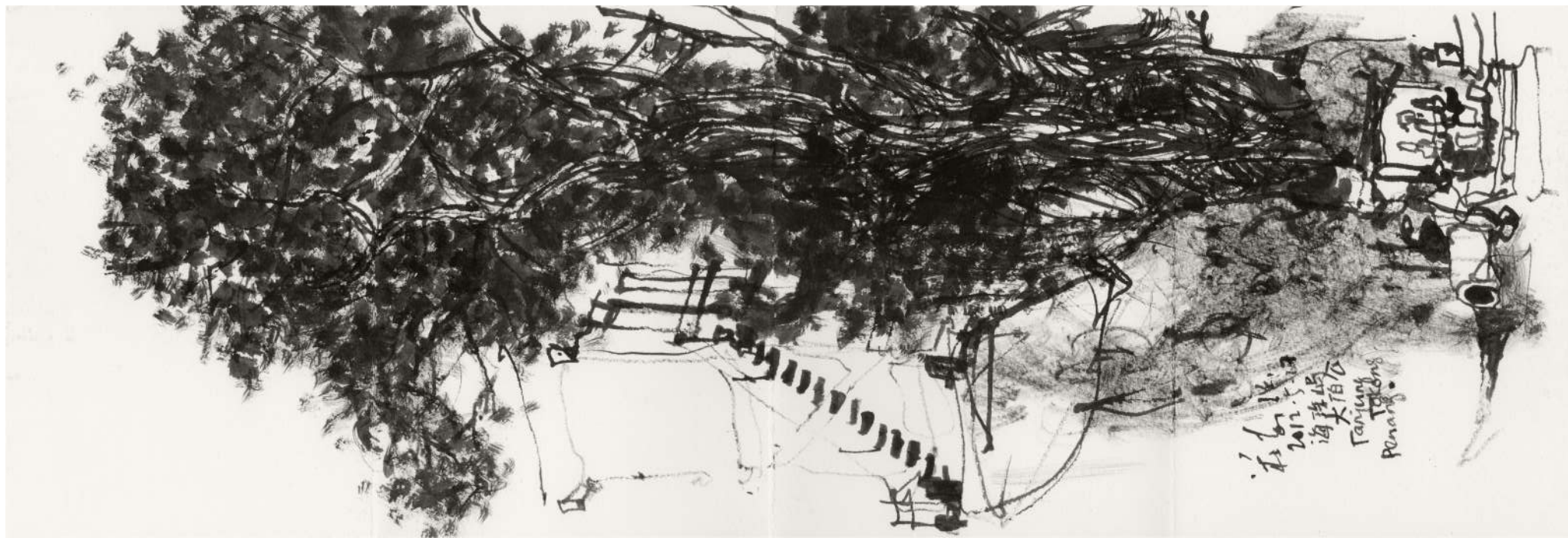
2012.04.29 / chinese ink on paper / 28 x 76 cm  
collection of Lee Yu Chuan



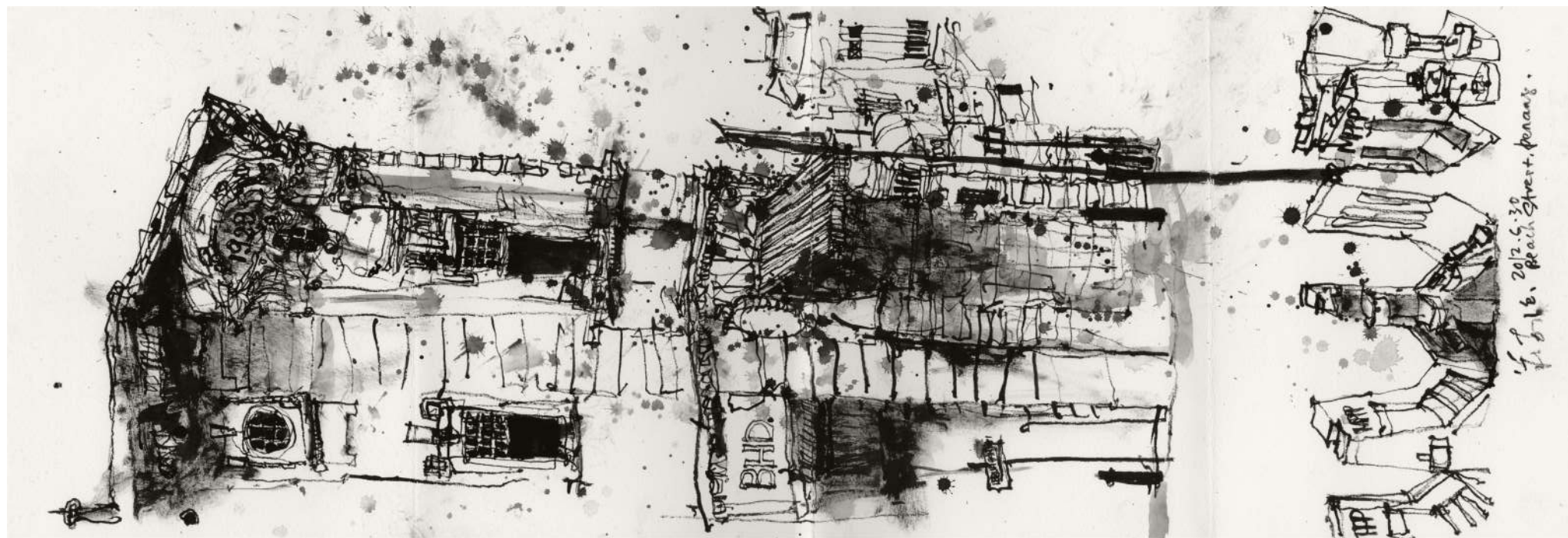




海珠嶼大伯公廟的老樹  
OLD TREE,  
TAI PAK KONG TEMPLE,  
TANJUNG TOKONG  
2012.05.27 / chinese ink on paper / 56 x 19 cm







土庫街喬治市藥房  
GEORGE TOWN DISPENSARY,  
BEACH STREET  
2012.06.30 / chinese ink on paper / 56 x 19 cm  
collection of Juliana Kee



本頭公巷 ARMENIAN STREET

2012.07.07 / chinese ink on paper / 19 x 56 cm





椰腳街觀音亭 GODDESS OF MERCY TEMPLE, PITT STREET

2012.07.07 / chinese ink on paper / 19 x 56 cm

collection of Joanne Teo

姓陳橋 TAN CLAN JETTY  
2012.07.08 / chinese ink on paper / 19 x 56 cm







2012.7.8 姓陈墙  
Perang.





雙溪檳榔港口店屋 SHOP HOUSES, KUALA SUNGAI PINANG

2012.07.14 / chinese ink on paper / 19 x 56 cm

collection of Pochou Chang





雙溪檳榔港口漁村 FISHING VILLAGE, KUALA SUNGAI PINANG

2012.07.14 / chinese ink on paper / 19 x 56 cm

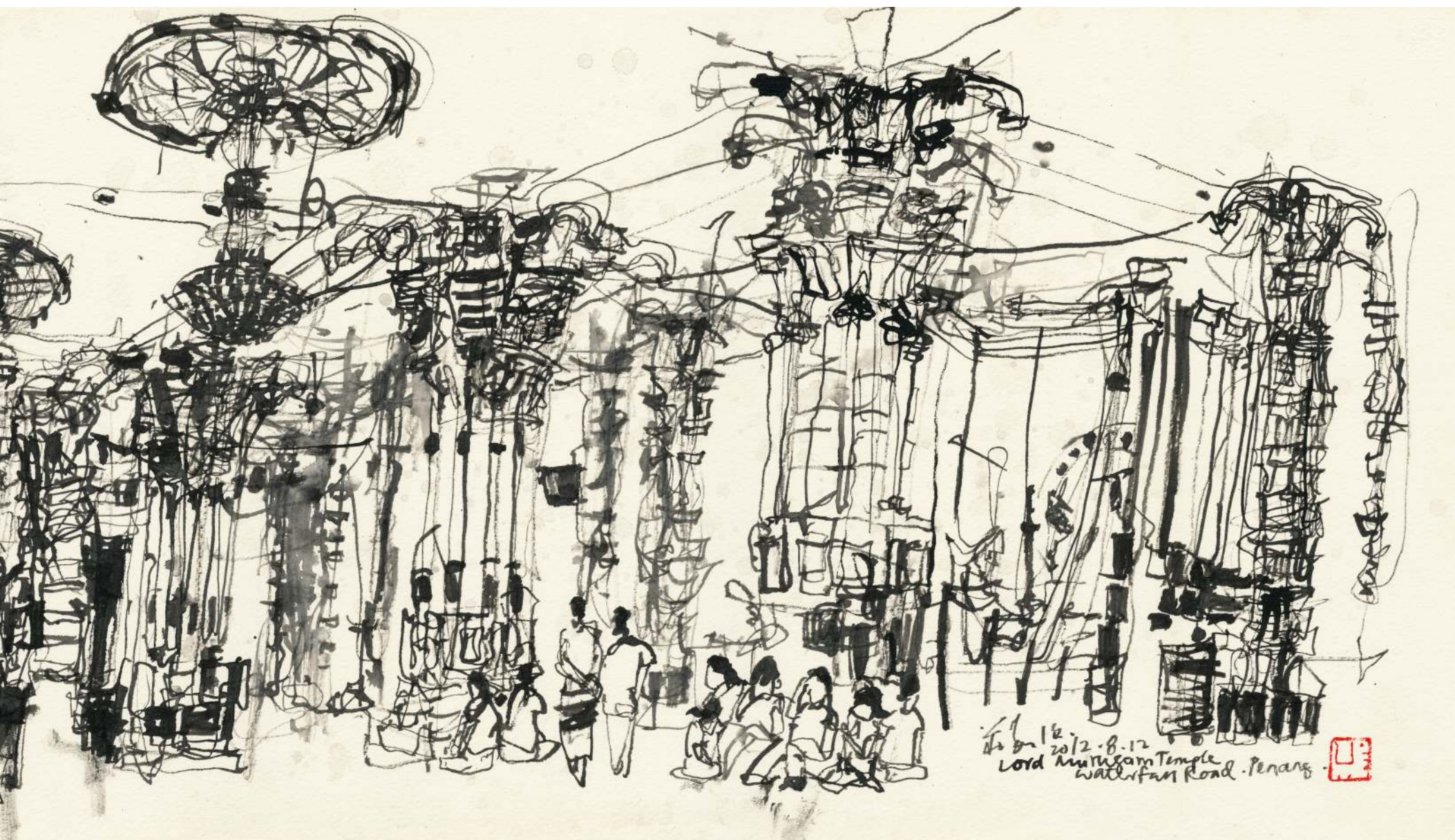
collection of Winston Teng

INTERIOR OF LORD MURUGAM TEMPLE,  
WATERFALL ROAD

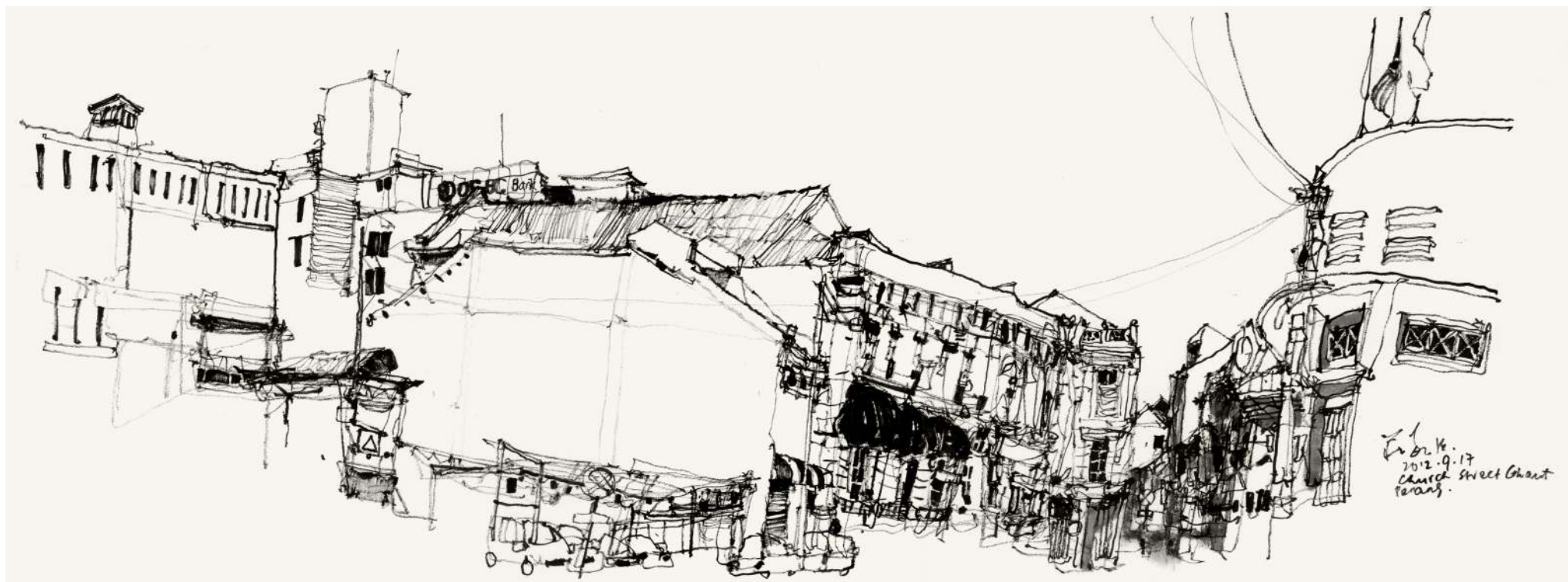
2012.08.12 / chinese ink on paper / 28 x 76 cm  
artist collection









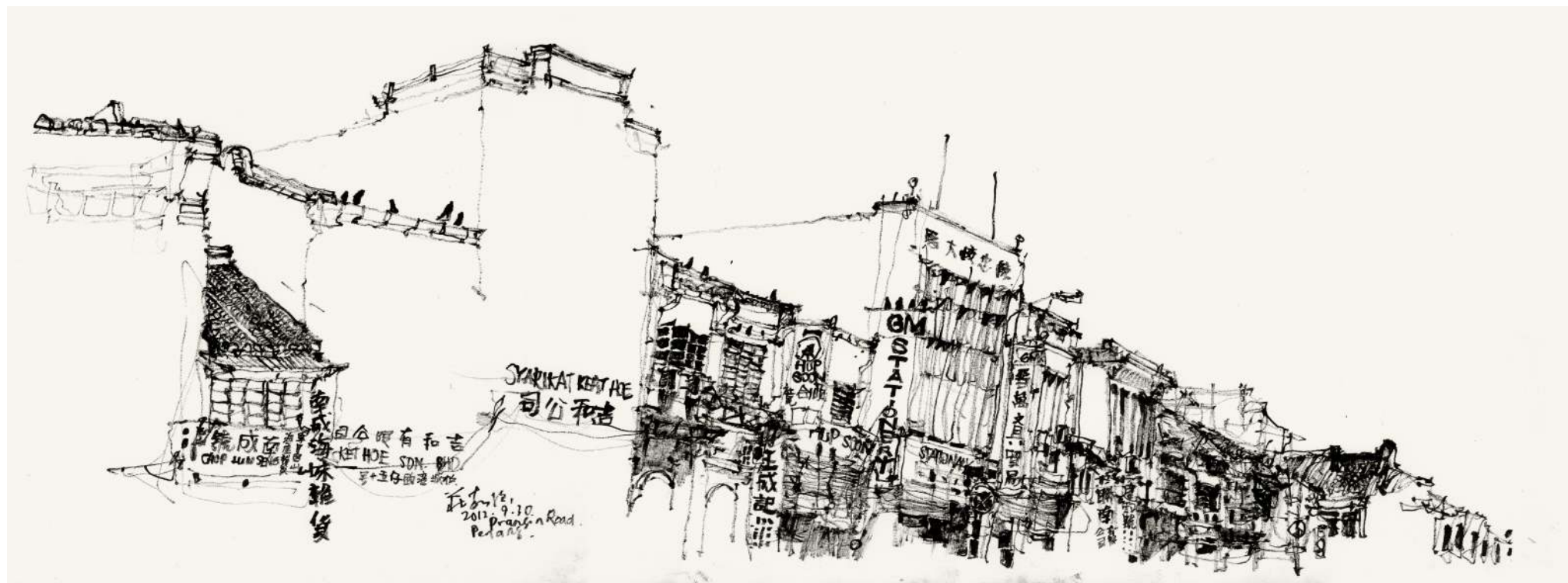


義興街路頭 CHURCH STREET GHAUT

2012.09.17 / chinese ink on paper / 28 x 76 cm

collection of Anthony Goh





港仔墘 PRANGIN ROAD

2012.09.30 / chinese ink on paper / 28 x 76 cm



查田仔 CARNARVON STREET

2012.11.18 / chinese ink on paper / 28 x 76 cm

collection of Lee Yu Chuan





車水路衛理工會教堂 WESLEY METHODIST CHURCH, BURMA ROAD

2013.02.13 / chinese ink on paper / 28 x 76 cm  
private collection





EASTERN & ORIENTAL HOTEL

2012.12.23 / chinese ink on paper / 18.5 x 76 cm









# 鹹魚巷 PRANGIN LANE

2013.09.14 / chinese ink on paper / 28 x 76 cm  
collection of Joseph Tan





廣東街 PENANG STREET

2013.09.16 / chinese ink on paper / 28 x 76 cm  
collection of Anthony Goh



海墘新路姓楊公司 YEOH KONGSI, VICROTIA STREET

2013.12.08 / chinese ink on paper / 28 x 76 cm

collection of Dr Khoo Seok Wah





海墘新路 VICTORIA STREET

2013.12.08 / chinese ink on paper / 28 x 76 cm

collection of Dr Khoo Seok Wah



# 亞依淡巴利 AIR ITAM MORNING MARKET

2013.12.21 / chinese ink on paper / 28 x 76 cm

collection of Simon Ho





紅燈角福建麵檔旁小巷 SMALL LANE, MAGAZINE ROAD

2013.12.22 / chinese ink on paper / 28 x 76 cm  
collection of Cheng Yeow Chye





台牛後路頭 MALAY STREET GHAUT

2013.12.22 / chinese ink on paper / 28 x 76 cm

collection of Bak Zi Qian





吉寧街 CHULIA STREET

2013.12.29 / chinese ink on paper / 38 x 28 cm  
collection of Yap Yeen Yee



皇后街印度廟 SRI MAHAMARIAMMAN TEMPLE

2013.12.29 / chinese ink on paper / 38 x 28 cm  
collection of Jason Hsu



暹律 SIAM ROAD

2014.01.05 / chinese ink on paper / 28 x 76 cm





關丹律 KUANTAN ROAD

2014.01.05 / chinese ink on paper / 28 x 76 cm





吉寧巴利 KUALA KANGSAR ROAD MORNING MARKET

2014.02.04 / chinese ink on paper / 28 x 76 cm

collection of Simon Ho



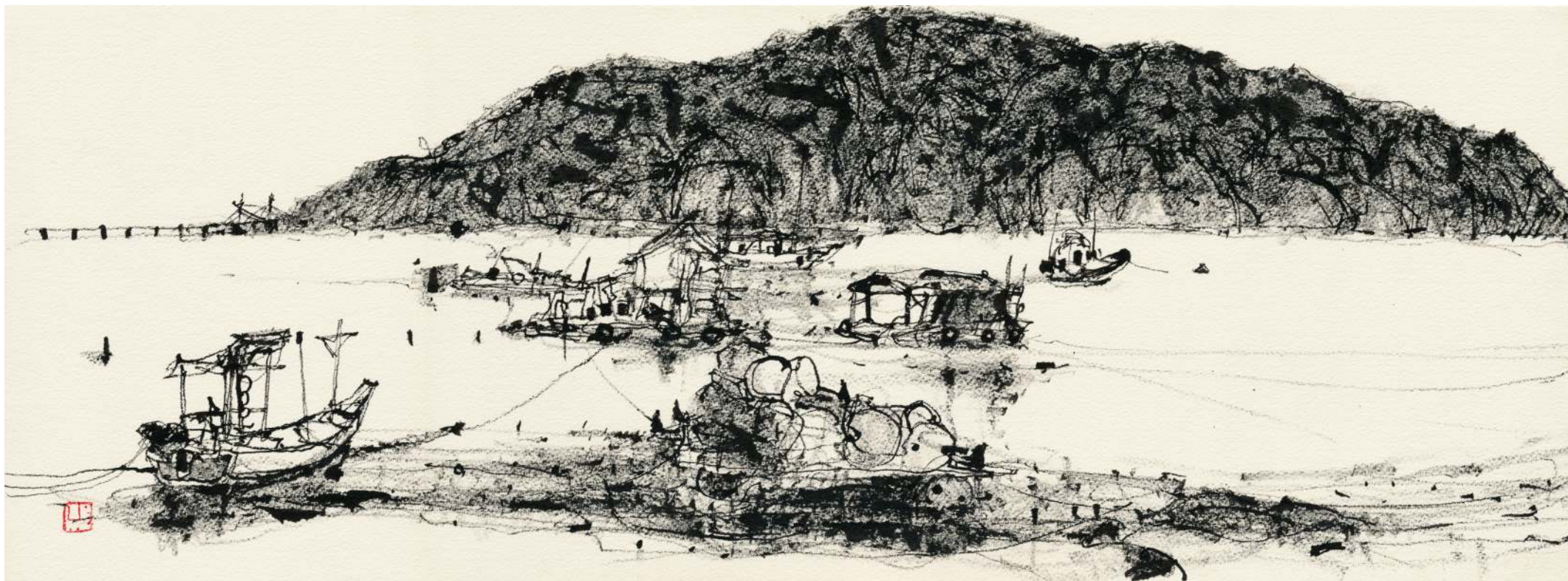


城隍廟 SENG ONG BEOW TEMPLE

2014.02.23 / chinese ink on paper / 28 x 76 cm

collection of Cheung Siew Wai





第一和二檳威大橋 FIRST & SECOND PENANG BRIDGE

2014.03.02 / chinese ink on paper / 28 x 152 cm diptych

collection of Anthony Goh







大街 CHINA STREET I

2014.04.06 / chinese ink on paper / 56 x 76 cm

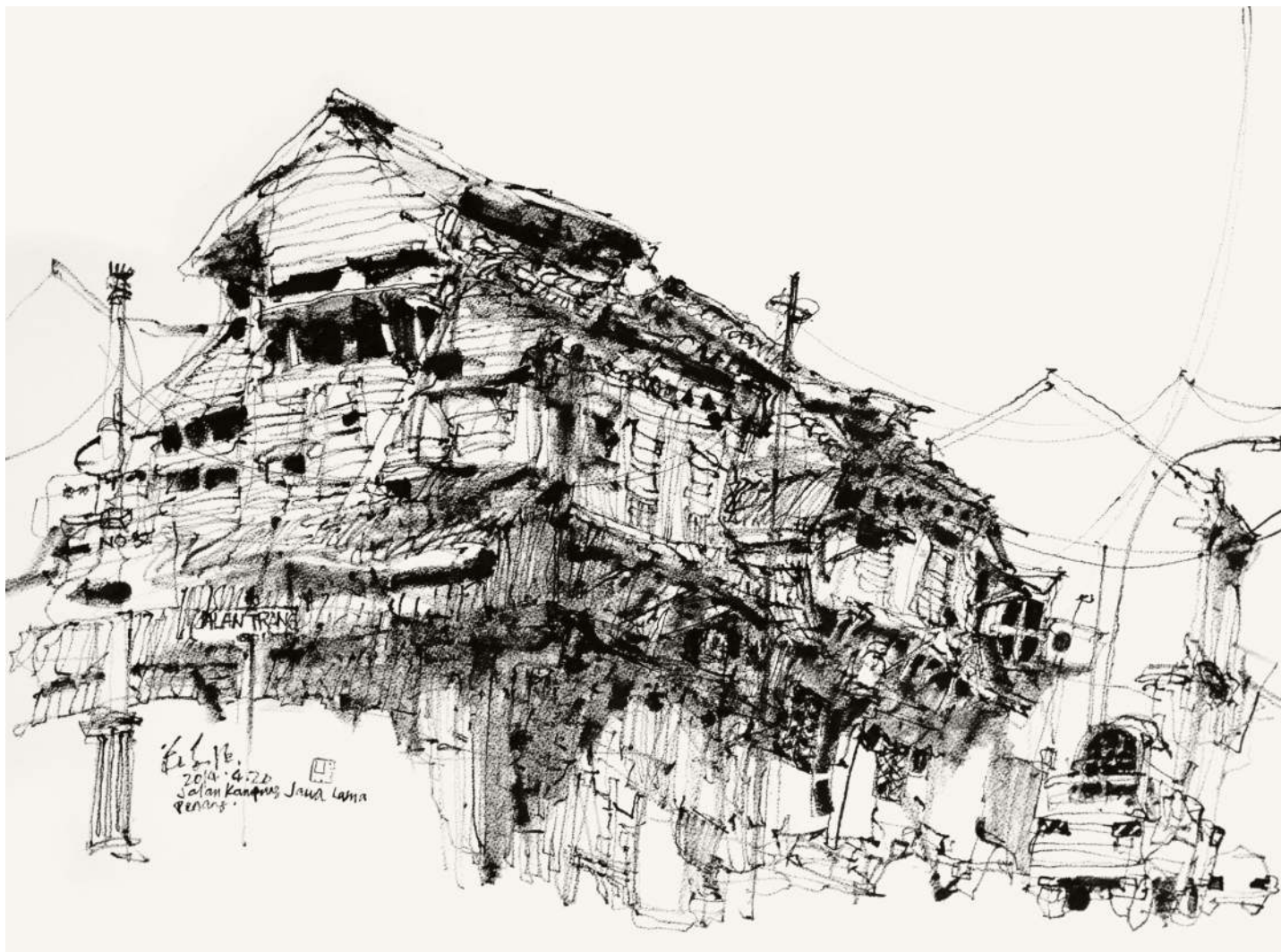
collection of Lee Yu Chuan





大街 CHINA STREET II

2014.04.06 / chinese ink on paper / 56 x 76 cm  
collection of Christina

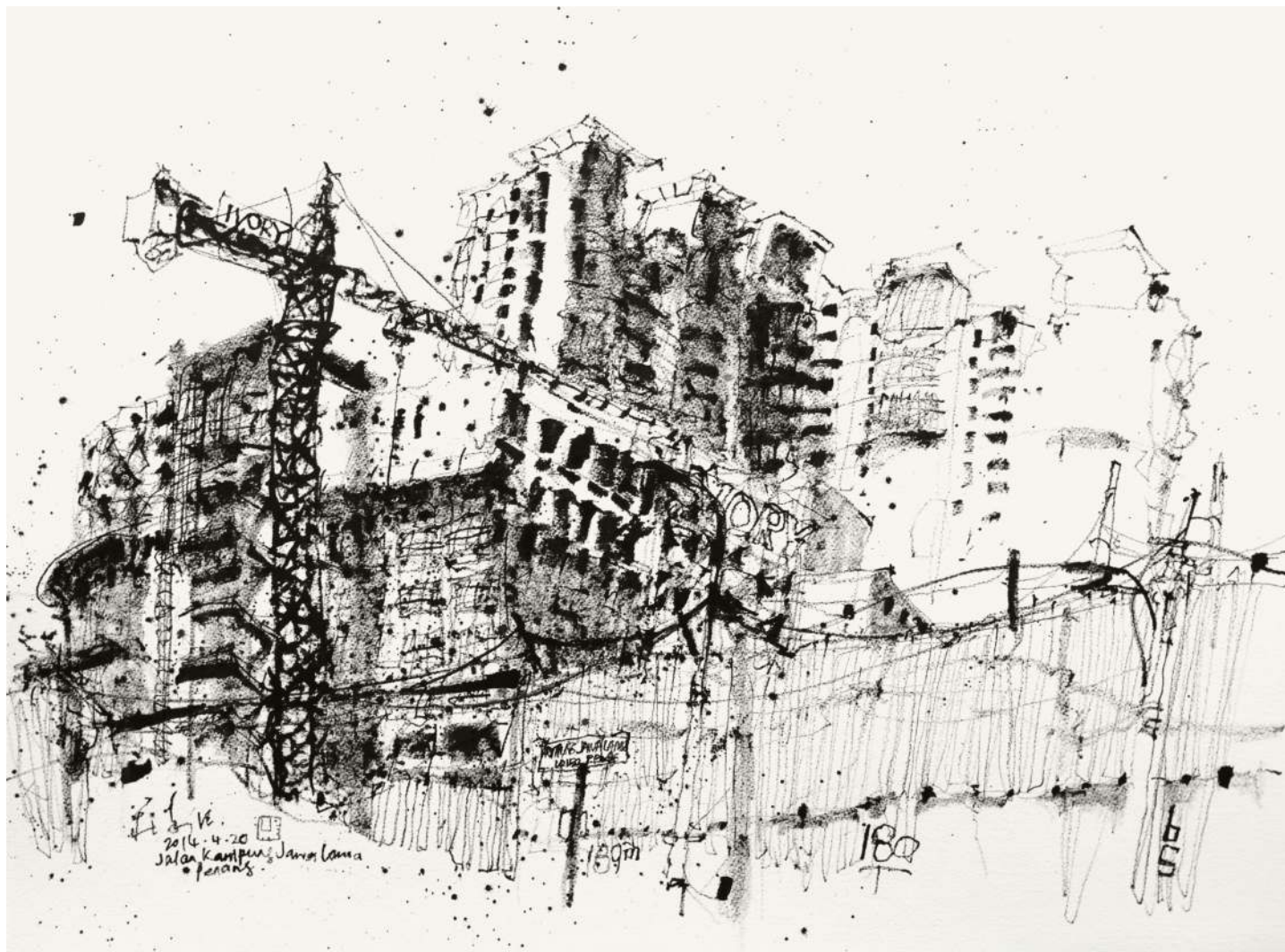


舊甘榜爪哇路 JALAN KAMPUNG JAWA LAMA I

2014.04.20 / chinese ink on paper / 56 x 76 cm

private collection





舊甘榜爪哇路 JALAN KAMPUNG JAWA LAMA II

2014.04.20 / chinese ink on paper / 56 x 76 cm



檳榔嶼 PENANG ROAD

2014.05.11 / chinese ink on paper / 28 x 152 cm diptych  
collection of Francesco Siravo













姓林橋 LIM CLAN JETTY

2014.05.17 / chinese ink on paper / 28 x 76 cm  
private collection





檳榔嶼中華總商會 CHINESE CHAMBER OF COMMERCE, LIGHT STREET

2014.06.01 / chinese ink on paper / 28 x 76 cm

collection of Dato' Dr Tan Chee Khuan





吉打律 KEDAH ROAD

2014.08.03 / chinese ink on paper / 28 x 76 cm  
collection of Jessica Sjahalam-King



四條路 LEBUH MCNAIR

2014.07.05 / chinese ink on paper / 28 x 76 cm diptych





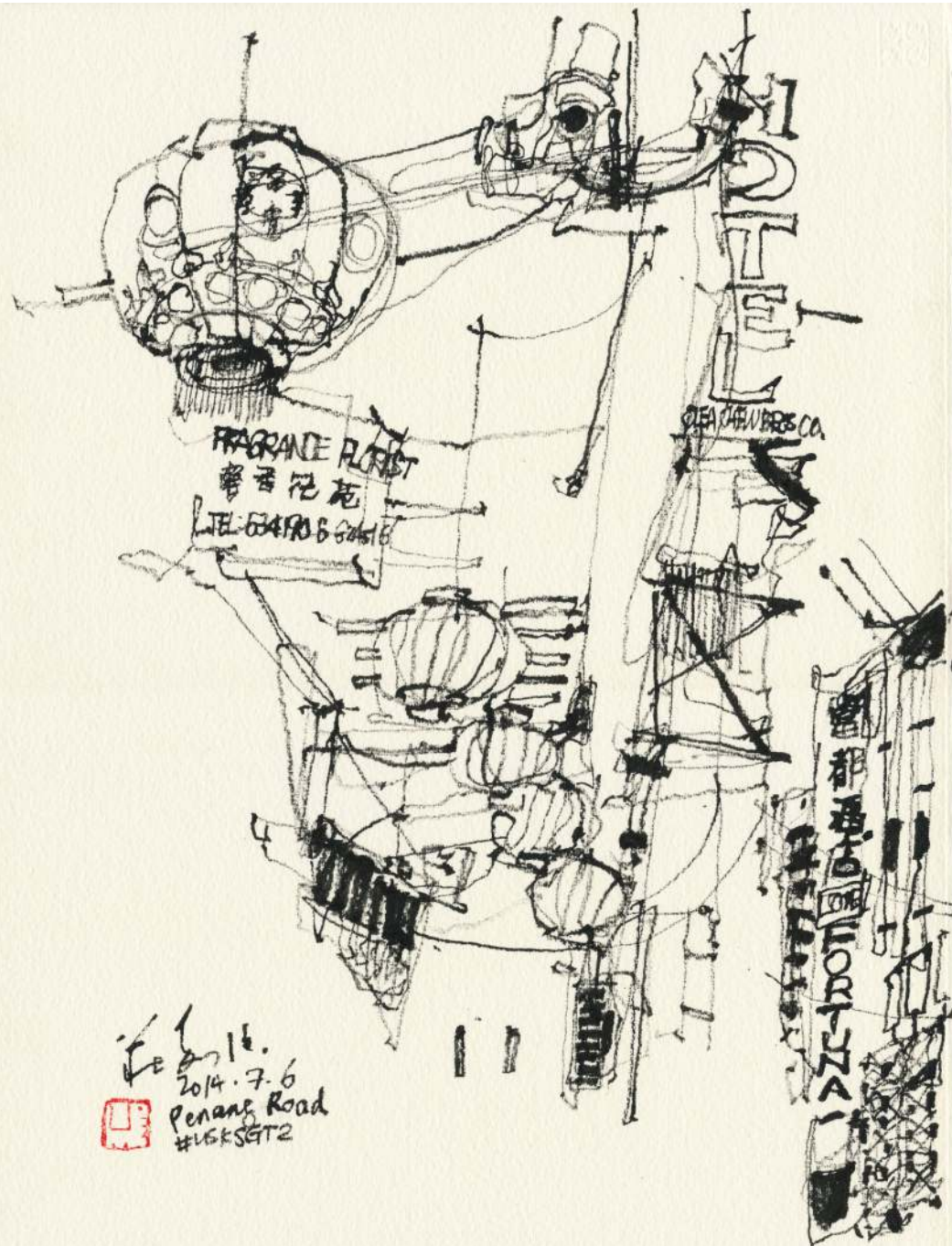
七條路 LEBUH HERRIOT

2014.07.05 / chinese ink on paper / 38 x 28 cm

檳榔律 PENANG ROAD

2014.07.05 / chinese ink on paper / 38 x 56 cm diptych









打石街無尾巷 LUMUT LANE

2014.09.21 / chinese ink on paper / 28 x 76 cm

collection of Walter G





檳榔律奧迪安戲院 ODEON CINEMA, PENANG ROAD

2014.10.05 / chinese ink on paper / 28 x 76 cm

collection of Cheung Siew Wai



極樂寺 KEK LOK SI TEMPLE I

2014.09.27 / chinese ink on paper / 28 x 76 cm

collection of Chet Wah





極樂寺 KEK LOK SI TEMPLE II

2014.09.27 / chinese ink on paper / 28 x 76 cm  
collection of Chet Wah

新街 CAMPBELL STREET

2015.01.01 / chinese ink on paper / 28 x 76 cm  
artist collection











植物園路大寶森節 THAIPUSAM AT WATERFALL ROAD

2015.02.039 / chinese ink on paper / 28 x 38 cm





義興街 CHURCH STREET

2015.03.08 / chinese ink on paper / 28 x 76 cm



從五條路組屋眺望檳城海景 AERIAL VIEW FROM PELANGI APRTMENT, LEBUH MACALLUM

2015.05.09 / chinese ink on paper / 28 x 76 cm

private collection





檳榔嶼中華總商會 PENANG CHINESE CHAMBER OF COMMERCE

2015.05.10 / chinese ink on paper / 28 x 76 cm  
collection of Andrew Chiew & Joyce Teh









東方大酒店 EASTERN & ORIENTAL HOTEL

2015.05.31 / chinese ink on paper / 28 x 76 cm  
collection of Andrew Chiew & Joyce Teh



土庫街 LOGAN HERITAGE, BEACH STREET

2015.06.06 / chinese ink on paper / 28 x 76 cm

collection of Andrew Chiew & Joyce Teh





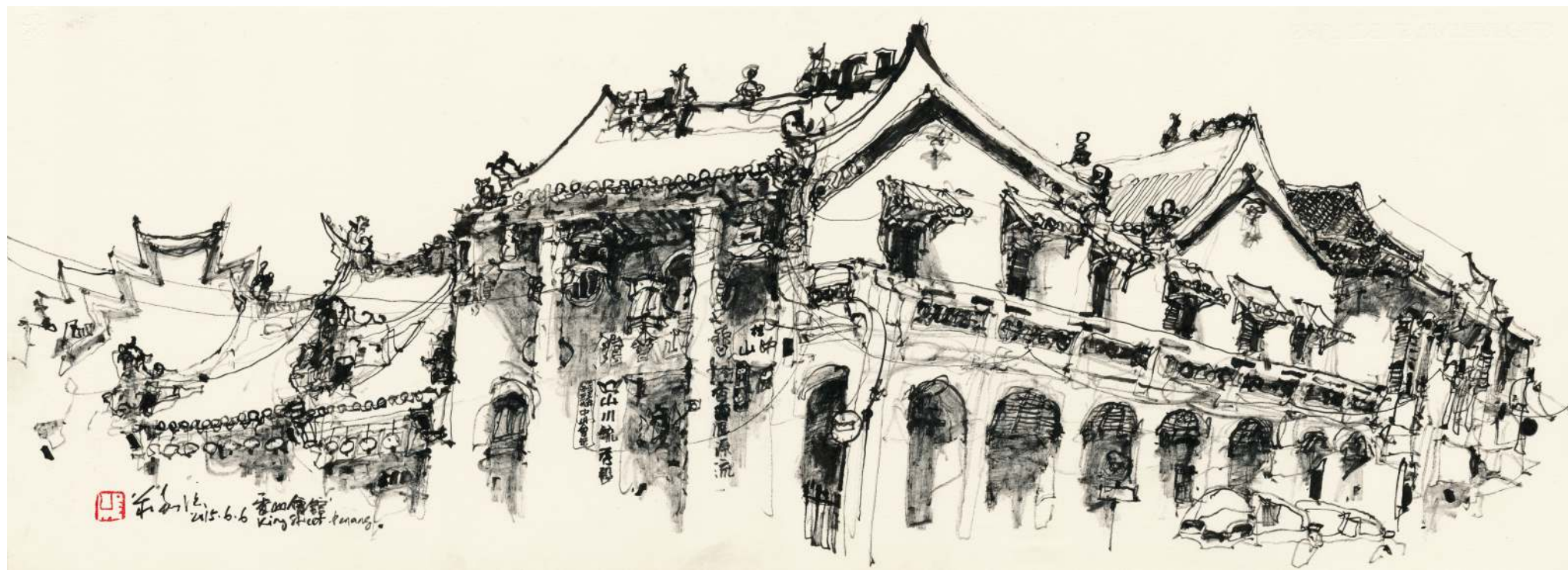
大伯公街 KING STREET

2015.06.14 / chinese ink on paper / 28 x 76 cm  
collection of Andrew Chiew & Joyce Teh









大伯公街中山會館 CHONG SAN WOI KOON, KING STREET

2015.06.06 / chinese ink on paper / 28 x 76 cm  
private collection



浮羅山背馬來老屋 KAMPUNG PAYA KONGSI, BALIK PULAU

2015.06.07 / chinese ink on paper / 28 x 76 cm

private collection





浮羅勿洞港口漁村 PULAU BETONG FISHING VILLAGE, BALIK PULAU

2015.10.10/ chinese ink on paper / 28 x 76 cm  
artist collection



那莪路SITIGUN咖啡屋 SITIGUN CAFÉ, NAGORE ROAD

2015.10.10 / chinese ink on paper / 28 x 76 cm





查田仔街 CARNARVON STREET

2015.10.11 / chinese ink on paper / 28 x 76 cm



大銃巷 CANON STREET

2015.10.14 / chinese ink on paper / 28 x 76 cm

collection of Lee Khai





查田仔街 CARNARVON STREET

2015.10.11 / chinese ink on paper / 28 x 76 cm  
collection of Eddy Ooi





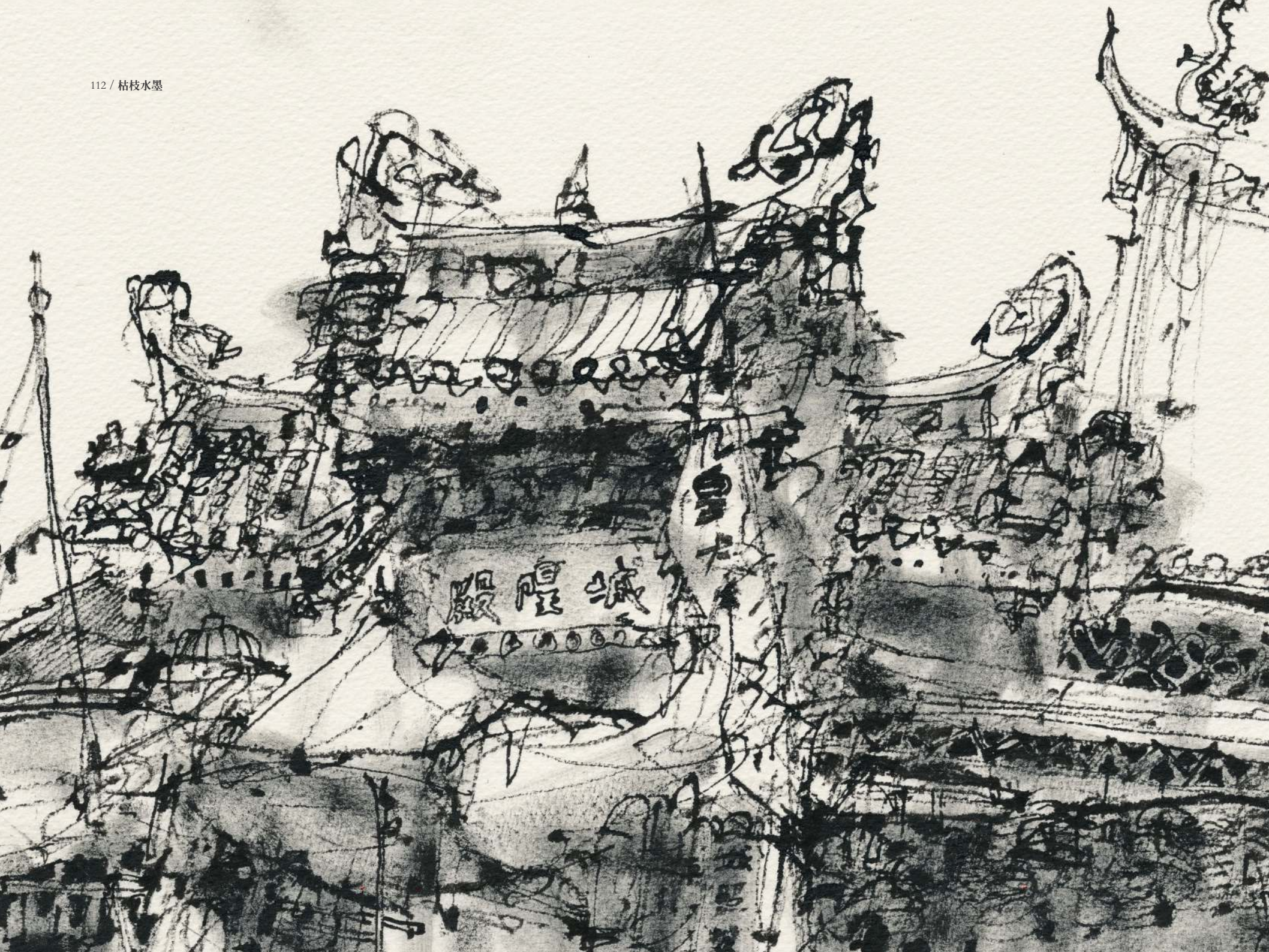




車水路觀音寺九皇爺誕  
NINE EMPEROR GODS FESTIVAL AT  
KUAN YIN TEMPLE, BURMA ROAD I

2015.10.18 / chinese ink on paper / 28 x 76 cm  
collection of Sanchel Ch'ng









車水路觀音寺九皇爺誕 NINE EMPEROR GODS FESTIVAL AT KUAN YIN TEMPLE, BURMA ROAD II

2015.10.18 / chinese ink on paper / 28 x 76 cm

artist collection



萬腳藍蛇廟 SNAKE TEMPLE

2015.11.01 / chinese ink on paper / 28 x 76 cm  
collection of Teh Kiak Seng





藝術花園 ART AND GARDEN, TELUK BAHANG

2015.11.08 / chinese ink on paper / 28 x 76 cm

愛情巷時中學校 SHIH CHUNG SCHOOL, LOVE LANE

2015.11.15 / chinese ink on paper / 28 x 76 cm

collection of Cheow Wee











愛情巷時八十號旅店 THE 80'S GUEST HOUSE, LOVE LANE

2015.11.15 / chinese ink on paper / 28 x 76 cm





打鐵街 BEACH STREET

2015.11.22 / chinese ink on paper / 28 x 76 cm

collection of Ronald & Vivienne Wu

*left*

直落巴巷漁村

TELUK BAHANG FISHING VILLAGE II

2015.12.27 / chinese ink on paper / 28 x 76 cm

collection of Mark Saw

*right*

直落巴巷漁村

TELUK BAHANG FISHING VILLAGE I

2015.12.27 / chinese ink on paper / 28 x 76 cm

collection of Teh Kiak Seng







諾登海灘停泊的漁船 FISHING BOATS, NORTHAM BEACH

2016.03.20 / chinese ink on paper / 28 x 76 cm  
collection of Foong Kai Choong



打鐵街姓陳公司 TAN KONGSI, BEACH STREET

2016.01.01 / chinese ink on paper / 28 x 76 cm





風車路錫克廟 WADDA GURDWARA SAHIB, GURDWARA ROAD

2016.01.03 / chinese ink on paper / 28 x 76 cm  
collection of Surinder



大山脚伯公埕 PEK KONG CHENG, BUKIT MERTAJAM

2016.01.17 / chinese ink on paper / 28 x 152 cm diptych









大伯公街福德祠 TUA PEK KONG TEMPLE, KING STREET

2016.02.21 / chinese ink on paper / 28 x 114 cm triptych

artist collection









檳城研究院 PENANG INSTITUTE

2016.02.18 / chinese ink on paper / 28 x 76 cm  
collection of Penang Institute





謝公司 CHEAH KONGSI

2016.07.07 / chinese ink on paper / 28 x 76 cm diptych  
collection of Andrew Chiew & Joyce Teh





# 甘榜哥南 KAMPUNG KOLAM

2016.04.02 / chinese ink on paper / 28 x 114 cm triptych  
collection of Steve Ng









美湖漁村 GERTAK SANGGUL FISHING VILLAGE

2016.04.03 / chinese ink on paper / 28 x 114 cm triptych  
collection of Richard Wong & Bonnie Chan

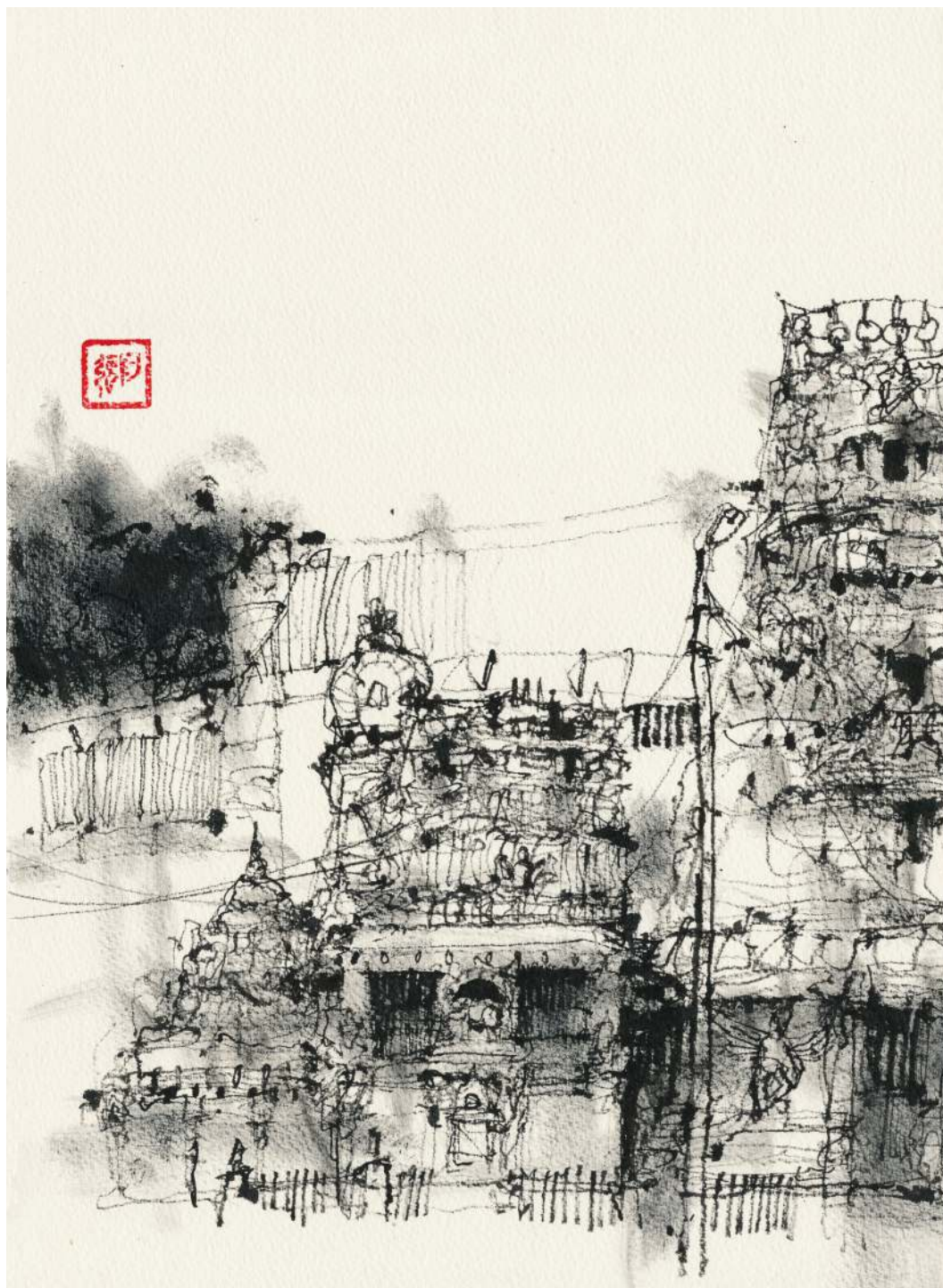




植物園路印度廟 SRI MEENAKSHI TEMPLE, WATERFALL ROAD

2016.07.03 / chinese ink on paper / 38 x 56 cm diptych









大伯公街和大街轉角印度雜貨店 CORNER OF KING STREET AND CHINA STREET

2016.04.03 / chinese ink on paper / 28 x 114 cm triptych

collection of Michael James









汕頭街新亞旅社 NEW ASIA HOTEL, KIMBERLY STREET

2016.12.18 / chinese ink on paper / 28 x 76 cm





海墘新路文山堂邱公司 BOON SAN TONG KHOO KONGSI, VICTORIA STREET

2017.01.08 / chinese ink on paper / 28 x 76 cm

collection of Dr Thomas Khaw





天公壇 THNI KONG TNUA

2017.02.05 / chinese ink on paper / 28 x 114 cm triptych













從吉寧萬山新停車場眺望 AERIAL VIEW FROM CHOWRASTA MARKET

2017.03.18 / chinese ink on paper / 28 x 76 cm  
private collection



打鐵街有利號 CHOP YEW LEE, BEACH STREET

2017.05.14 / chinese ink on paper / 28 x 76 cm

private collection





車水路衛理工會教堂 WESLEY METHODIST CHURCH, BURMA ROAD

2013.07.14 / chinese ink on paper / 28 x 76 cm

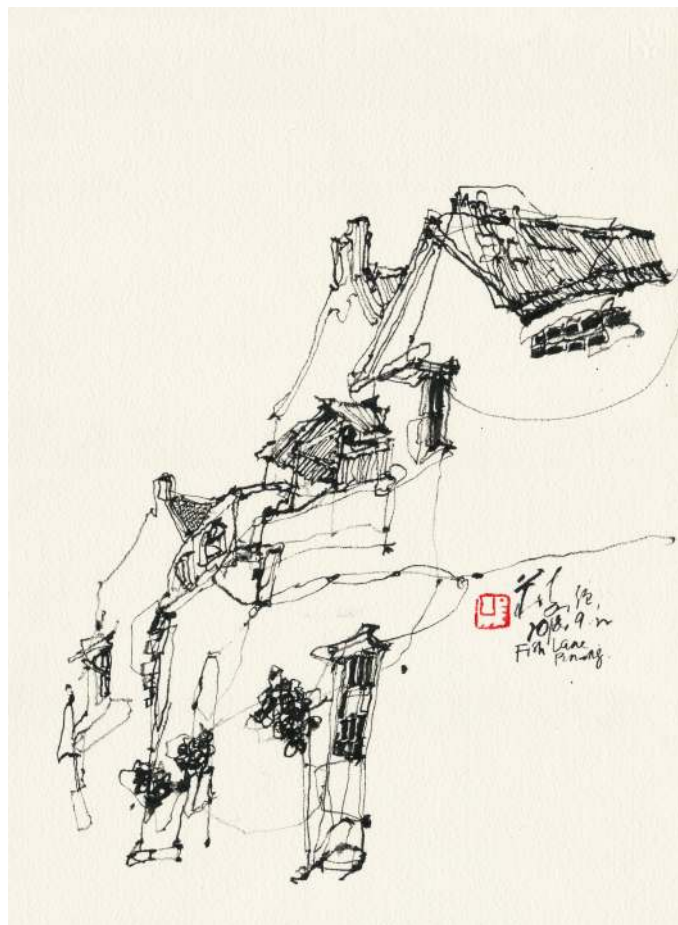
collection of Jared Tan



*left*

汕頭街新月宮茶室 SIN GUAT KEONG KOPITIAM, KIMBERLY STREET

2017.11.19 / chinese ink on paper / 38 x 28 cm



*right*

鹹魚仔巷 FISH LANE

2018.09.02 / chinese ink on paper / 38 x 28 cm

collection of Richard Wong & Bonnie Chan





left

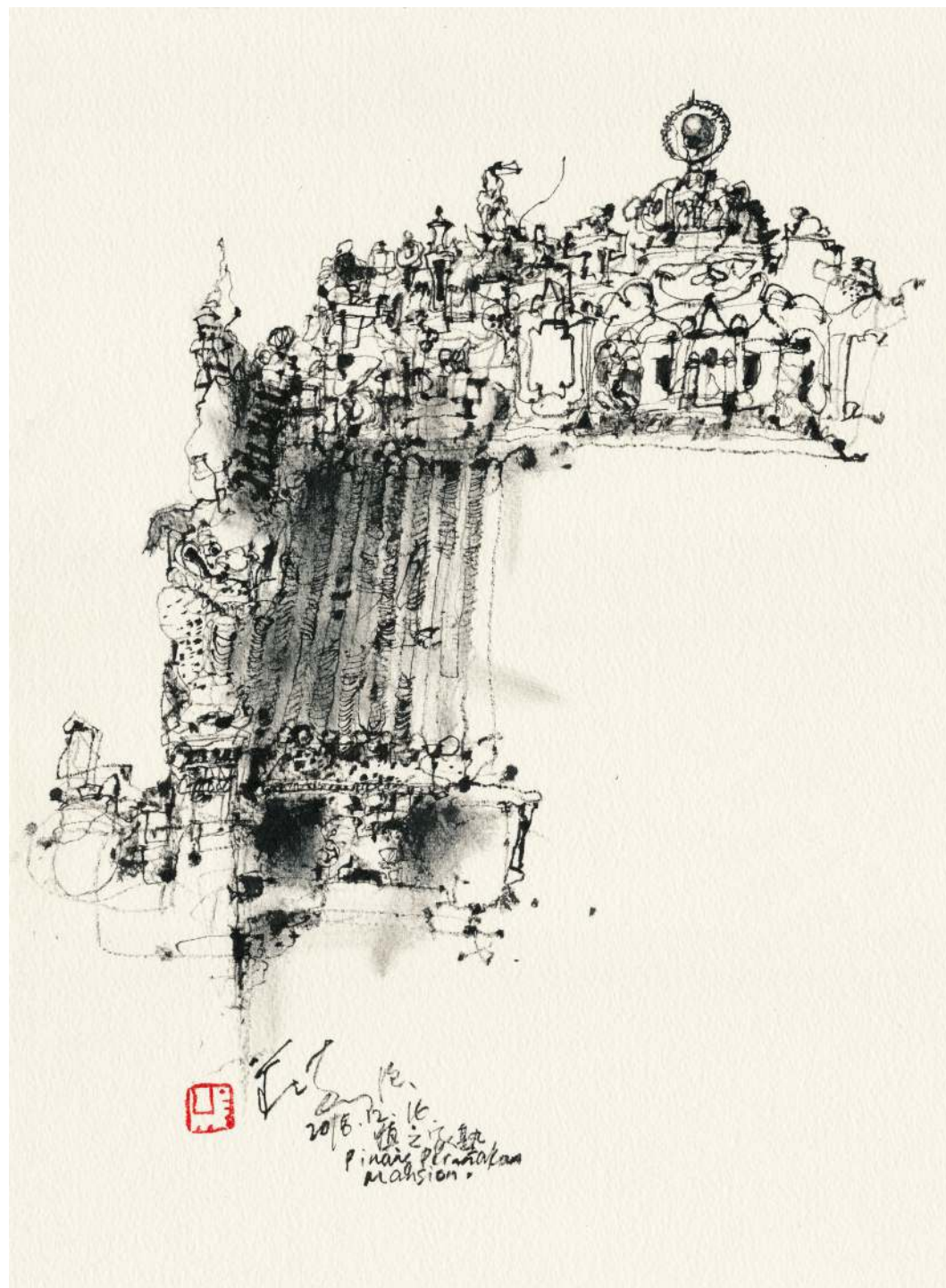
從土庫街小巷眺望海關大鐘樓 CLOCK TOWER, VIEW FROM MANO PLUS ALLEY, BEACH STREET

2018.04.08 / chinese ink on paper / 38 x 28 cm

right

吉打律 KEDAH ROAD

2018.04.09 / chinese ink on paper / 38 x 28 cm



慎之家塾一角 SHEN ZHI JIA SHU, CHURCH STREET

2018.12.16 / chinese ink on paper / 38 x 28 cm

artist collection





龍山堂邱公司一角 CORNER OF KHOO KONGSI

2018.02.15 / chinese ink on paper / 38 x 28 cm  
artist collection



義福街柏幅雞飯 PAK HOCK CHICKEN RICE, ROPE WALK

2018.08.22 / chinese ink on paper / 28 x 76 cm





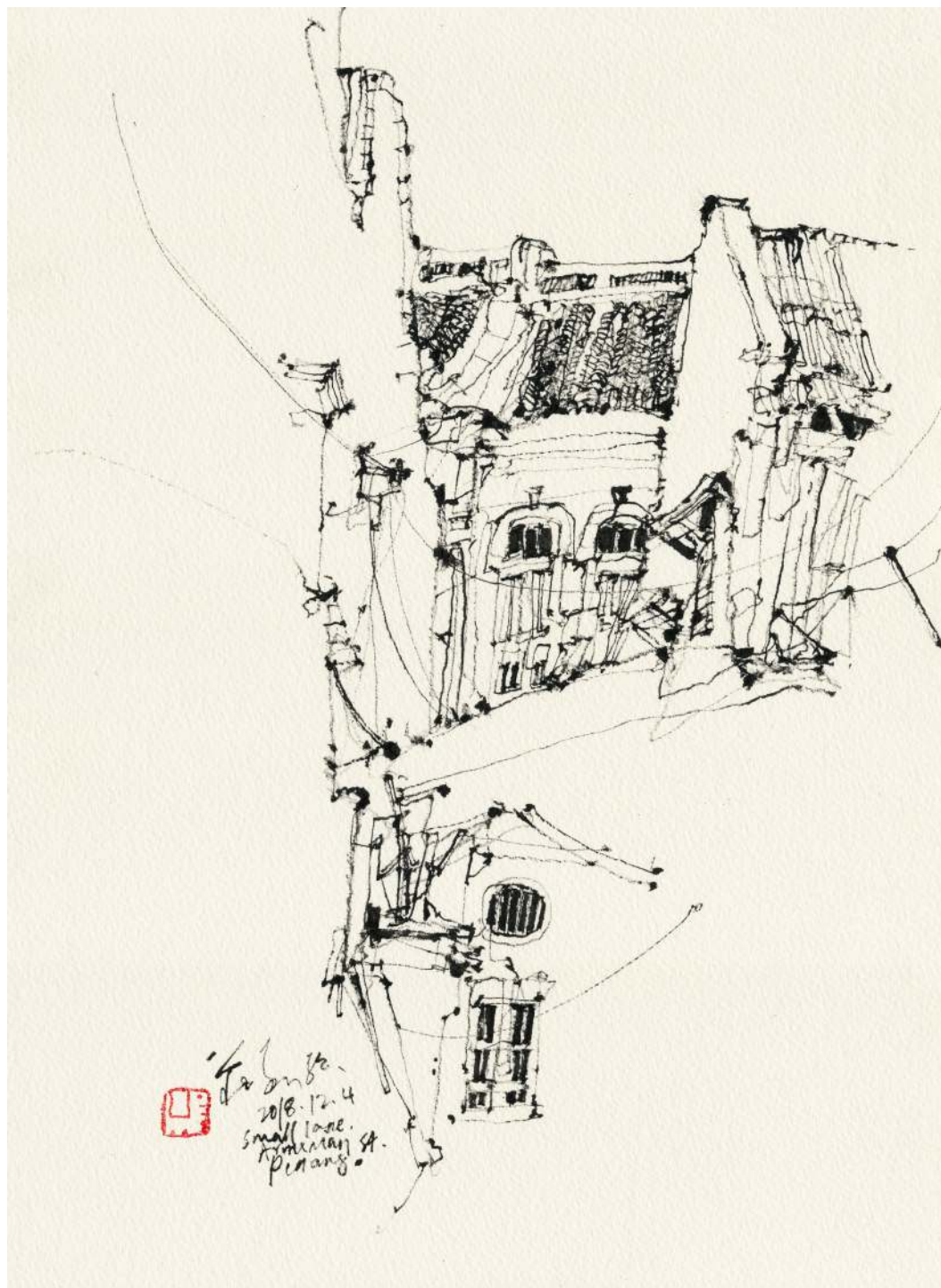
蓮花河路GALA酒吧 GALA AT MUNTRI STREET

2018.11.16 / chinese ink on paper / 28 x 76 cm

本頭公巷小巷 SMALL LANE AT ARMENIAN STREET

2018.12.04 / chinese ink on paper / 38 x 28 cm

artist collection







本頭公巷 ARMENIAN STREET

2018.12.04 / chinese ink on paper / 38 x 28 cm  
private collection



*left*

直落巴巷漁村的漁船 FISHING BOAT AT TELUK BAHANG FISHING VILLAGE

2018.12.05 / chinese ink on paper / 38 x 28 cm



*right*

直落巴巷漁村 TELUK BAHANG FISHING VILLAGE

2018.12.05 / chinese ink on paper / 38 x 28 cm





*left*

姓楊橋 YEOH CLAN JETTY

2018.12.22 / chinese ink on paper / 38 x 28 cm

collection of Saloon tham

*right*

姓陳橋 TAN CLAN JETTY

2019.07.06 / chinese ink on paper / 38 x 28 cm

浮羅山背勿洞漁村 PULAU BETONG FISHING VILLAGE, BALIK PULAU

2019.06.24 / chinese ink on paper / 38 x 56 cm diptych







椰腳街吉寧甲必丹回教堂

KAPITAN KELING MOSQUE, PITT STREET

2018.12.18 / chinese ink on paper / 38 x 28 cm

collection of Julia Lam







車水路觀音寺

KUAN IM SI TEMPLE, BURMA ROAD

2018.12.18 / chinese ink on paper / 38 x 28 cm

collection of Saloon Tham

台牛後

MALAY STREET

2019.01.13 / chinese ink on paper / 38 x 28 cm







南華醫院街廿四小時便利店  
24 XPRESS, MUNTRI STREET  
2020.01.05 / chinese ink on paper / 38 x 28 cm



萊特街檳城高等法庭 PENANG HIGH COURT, LIGHT STREET

2020.08.30 / chinese ink on paper / 28 x 76 cm





left

蘇承球大廈旁的小巷 SIDE LANE BESIDE SAW SENG KEW BUILDING

2021.01.01 / chinese ink on paper / 38 x 28 cm

right

鳳山寺旁的斜巷 SLOPE BESIDES HEONG SUN SEE TEMPLE

2021.01.10 / chinese ink on paper / 38 x 28 cm

北海新橋頭那督大槍公漁村  
KELONG AT FLOATING CANNON SHRINE,  
BUTTERWORTH I

2020.12.20 / chinese ink on paper / 38 x 28 cm







北海新橋頭那督大槍公漁村  
KELONG AT FLOATING CANNON SHRINE,  
BUTTERWORTH II

2020.12.20 / chinese ink on paper / 38 x 28 cm



大路後舊板屋

WOODEN HOUSE AT PERAK ROAD I

2021.01.03 / chinese ink on paper / 38 x 28 cm





大路後舊板屋

WOODEN HOUSE AT PERAK ROAD II

2021.01.03 / chinese ink on paper / 38 x 28 cm

## 莊 嘉強

1974	出生於馬來西亞檳城	2015	台灣國立臺北大學中國文學系亞太藝文走廊「檳城素描日記」
<b>學歷</b>			
1994	檳城鍾靈國民型中學		台灣桃園元智大學中語系「亞太藝術典藏2015・莊嘉強的都會素描」
1999	檳城馬來西亞理科學院房屋、建築及策劃系	2016	台灣南投南開科技大學藝術中心／埔里有藝術畫廊「路・線伍」
2000	檳城馬來西亞理科學院建築系		馬來西亞檳城興巴士公司藝廊「墨間」
<b>個展</b>			
2000	馬來西亞檳城伍拾號人文空間「莊嘉強創作個展」		義大利那不勒斯Certosa e Museo di San Martino／伊斯基亞Chiesa dell' Immacolata, Castello Aragonese「路・線陸」
2002	馬來西亞檳城清荷人文空間「我的素描日記」	2017	馬來西亞檳城The Art Gallery「素描・檳城貳」
2009	馬來西亞檳城珍珠畫廊「線條的故事」	2018	馬來西亞檳城Four Points by Sheraton「棕櫚系列」
2011	馬來西亞檳城珍珠畫廊「路・線」		馬來西亞檳城George Town Wines「路・線柒」
2012	馬來西亞吉隆坡Art Accent畫廊「記憶素描」	2019	馬來西亞吉隆坡東方人文藝術館「近物」
	台灣埔里鴨子咖啡／國立暨南國際大學「路・線貳」	2021	台灣台北碧湖苑美學空間「沉浸碧湖四季」
2013	台灣高雄Hotel D'ua「路・線參」		
	馬來西亞檳城唐人厝藝術空間「路・線肆」		
2014	馬來西亞檳城The Art Gallery「素描・檳城」		



**出版**

- 2009 《素描老檳城》莊嘉強素描作品集（檳城）
- 2011 《路・線》莊嘉強素描作品集（檳城）
- 2015 《檳城素描日記》莊嘉強素描作品集（台北：國立台北大學中國文學系，2015年）
- 《亞太都市素描》莊嘉強素描作品集（台北：元智大學中語系，2015年）

**藝術活動**

- 2013 第四屆國際城市速寫研討會講師，西班牙巴塞羅納
- 2014 第五屆國際城市速寫研討會講師，巴西帕拉蒂
- 2015 第六屆國際城市速寫研討會講師，新加坡
- 2016 第七屆國際城市速寫研討會講師，英國曼徹斯特
- 2017 第八屆國際城市速寫研討會講師，美國芝加哥
- 2018 第九屆國際城市速寫研討會講師，葡萄牙波爾多
- 2019 第十屆國際城市速寫研討會講師，荷蘭阿姆斯特丹

**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
- 2011 速寫・檳城發起人

**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
- 馬來西亞吉隆坡Art Accent畫廊
- 馬來西亞蘭卡威St. Regis酒店
- 台灣台南市郭綜合醫院
- 台灣高雄Hotel D'ua
- 台灣南投南開科技大學
- 香港藝穗會
- 泰國普吉泰華博物館

## CH'NG KIAH KIEAN

1974 Born in Penang, Malaysia

## Academic Qualifications

1994 Chung Ling High School, Penang, Malaysia

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

2000 B. Architecture, Universiti Sains Malaysia

## Solo Exhibitions

2000 *Ch'ng Kiah Kiean Solo Art Exhibition*, 50 Humanist Space, Penang, Malaysia2002 *My Sketches Diary*, Ching Lotus Humanist Space, Penang, Malaysia2009 *Line-line Cerita*, Galeri Seni Mutiara, Penang, Malaysia2011 *Line-line Journey*, Galeri Seni Mutiara, Penang, Malaysia2012 *Sketching Memories*, Art Accent Gallery, Kuala Lumpur, Malaysia*Line-line Journey II*, Arts Cafe, Puli, Taiwan & National Chi Nan University, Puli, Taiwan2013 *Line-line Journey III*, Hotel D'ua, Kaohsiung, Taiwan*Line-line Journey IV*, ChinaHouse, Penang, Malaysia2014 *Sketching Penang*, The Art Gallery, Penang, Malaysia2015 *Sketches Diary of Penang*, Asia-Pacific Art Corridor, National Taipei University, Taiwan*Ch'ng Kiah Kiean's Urban Sketching*, Yuan Ze University, Taoyuan, Taiwan*Line-line Journey V*, Nan Kai University of Technology, Nantou, Taiwan2016 *Ink-Between*, Hin Bus Depot, Penang, Malaysia*Line-line Journey VI*, Certosa e Museo di San Martino, Napoli & Chiesa dell'Immacolata, Castello Aragonese, Ischia, Italy2017 *Sketching Penang II*, The Art Gallery, Penang, Malaysia2018 *Palm Tree Series*, Four Points by Sheraton, Penang, Malaysia*Line-line Journey VII*, George Town Wines, Penang, Malaysia2019 *Close Objects*, Oriental Art & Cultural Center, Kuala Lumpur, Malaysia2021 *Immersed in Green Lake Four Seasons*, Green Lake Mansion Gallery, Taipei, Taiwan



## Publications

- 2009 *Sketches of Pulo Pinang*. Penang. Dec 2009. ISBN 978-983-44991-0-5
- 2011 *Line-line Journey*. Penang. Jul 2011. ISBN 978-983-44991-1-2
- 2015 *Sketches Diary of Penang*. Taipei: National Taipei University. Oct 2015. ISBN 978-986-04-6236-4
- Sketches of Asia-Pacific*. Taipei: Yuan Ze University. Dec 2015. ISBN 978-986-6594-30-4

## Art Activities

- 2013 Instructor, USk Barcelona 2013, 4th International Urban Sketching Symposium, Spain
- 2014 Instructor, USk Paraty 2014, 5th International Urban Sketching Symposium, Brazil
- 2015 Instructor, USk Singapore 2015, 6th International Urban Sketching Symposium, Singapore
- 2016 Instructor, USk Manchester 2016, 7th International Urban Sketching Symposium, UK
- 2017 Instructor, USk Chicago 2017, 8th International Urban Sketching Symposium, USA
- 2018 Instructor, USk Porto 2018, 9th International Urban Sketching Symposium, Portugal
- 2019 Instructor, USk Amsterdam 2019, 10th International Urban Sketching Symposium, Netherlands

## Memberships

- 2001- Penang Water Colour Society
- 2002- The Calligraphy Association of Penang
- 2006- Penang State Art Gallery Committee
- 2009- Urban Sketchers
- 2011- Urban Sketchers Penang

## Public Collections

- Muzium & Galeri Tuanku Fauziah, Universiti Sains Malaysia
- Penang State Art Gallery
- Galeri Seni Mutiara
- Art Accent Gallery, Kuala Lumpur, Malaysia
- St. Regis Langkawi, Malaysia
- Kuo General Hospital, Tainan City, Taiwan
- Hotel Dùa, Kaohsiung, Taiwan
- Hong Kong Fringe Club, Hong Kong
- Thai Hua Museum, Phuket, Thailand
- Nan Kai University of Technology, Nantou, Taiwan

Ryan Ng

所有協助完成此書的人

all who have helped in making this book a reality

Studio

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