



素描老檳城 SKETCHES OF PULO PINANG

莊嘉強素描作品集 BY CH'NG KIAH KIEAN



莊嘉強，1974年出生於檳城，
馬來西亞理科學大學建築系畢業。
喜歡繪畫、攝影和設計。
理想是當全職畫家，
目前暫時做做平面設計！

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, capturing soulful places that
reverberate with the energy of lives lived in -
even as they cling on, precariously, to time.

SKETCHES OF PULO PINANG
BY CH'NG KIAH KIEAN

First Edition, 2009
Second Edition, 2019

Published by
Ch'ng Kiah Kiean
www.kiahkiean.com

Editor
Lee Khai

Design
KaKi Creation
www.kakicreation.com

Printed by
Phoenix Press Sdn. Bhd.
Penang, Malaysia

ISBN: 978-983-44991-0-5

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KaKi

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我於2005在檳城亞化畫廊為嘉強的畫展策劃時認識他。在短短幾年裡，我們因同時在檳州州立畫廊委員會裡服務而培養了深切的友誼。雖然初識至今才五年，卻仿佛已認識他一生了。

嘉強自小就對素描有濃厚的興趣。我看過他五歲畫的素描，還有小中大學時代直到現今的作品，知道他對繪畫有過人的天份。天份加上後天的勤奮，嘉強已是現今檳州畫壇後起之秀。

我第一次看到嘉強的素描就被它們緊湊優美的線條深深地吸引住了。嘉強的本領在於能夠有效的捕捉他素描題材的精髓，再以他獨特的筆法呈現於紙上。雜亂的街景在他的眼光和筆法下——變成了藝術精品。嘉強堅持不利用照片輔助他作畫，這本書裡的作品都是他在現場完成的。他已有自己強烈的風格，一眼就知道他不完全寫實的畫法是不能抄襲照片的。雖然如此，他有用相機記錄他素描題材的習慣，所以書裡的作品都有實地照片為證。嘉強這習慣非常有遠見。書裡的許多建築物已被拆毀（第22、23、28、29、32、33、109、133、142、143、152、153、154、155及157頁），這些作品與照片也就成了珍貴的歷史見證。

嘉強的繪畫導師陳來和及三位知交陳耀威、邱昌仁與AMBIGA DEVY為這本書寫了感言，非常感謝他們。耀威是知名的建築修復家，曾修復榮獲聯合國教科文組織文化遺產獎的韓江家廟。身為檳城水彩畫會主席的昌仁是位建築師，也是位擅長畫街景的知名畫家。AMBIGA DEVY是位熱誠藝術工作者。他們為這本書寫感言自然很貼切。在此也感謝陳耀宗協助翻譯和校對。

能為這本書編輯是我的榮幸，也是份優差。嘉強的作品並不需要多加修飾，原汁原味已十分精彩。這本書讓熱愛檳城的人們又多了一份珍藏品。

INTRODUCTION

LEE KHAI • PENANG

I had the privilege of getting to know Kiah Kiean when I curated his art exhibition at Alpha Utara Gallery in 2005. Since then, we developed a friendship which has been greatly augmented by our service as members of the Penang State Art Gallery and our participation in publishing four art books, him as the designer and I as part of the editorial team.

Though I know him only for five short years, I felt as if I have known him all my life, or rather, all his life, since I am the older one. Kiah Kiean had started drawing early in his life. I have seen his drawings from age five, through his primary, secondary and tertiary schooling years, to the present. His drawings show that he possesses a God gifted talent and I am impressed with how he made use of that talent, with hard work and persistence, maturing into the artist he is today.

I admired Kiah Kiean's works since I first laid eyes on them. Kiah Kiean has a keen eye for the essential details and essence of things, fortified by his architectural training at the Universiti Sains Malaysia, Penang and his flair in graphic design. He is able to distill a chaotic street scene and reduce it to his now distinctive streetscape. Though his subject matter may be rustic buildings, his drawings exude an obvious elegance and stylishness which are most pleasant to the eyes. All his sketches in this book were done plein-air i.e. on the spot, in the open air. None of them is drawn from photographic images. Artistically, Kiah Kiean has developed a visual language of his own, elegantly distorting his subject matter, ruling out the use of a ruler, and demonstrating clearly that he is not reproducing photographic images. However, Kiah Kiean has the habit of taking photographic record of his subject matter. On hindsight, this habit has become an invaluable historic record as a number of the buildings and places found in this book are no more to be found (as at November 2009, the buildings at pages 22, 23, 28, 29, 32, 33, 109, 133, 142, 143, 152, 153, 154, 155, 157 have since been demolished).

I am glad Tan Lye Hoe, Kiah Kiean's art tutor and three of Kiah Kiean's comrade in arms lent their support to this book by writing an article each. Tan Yeow Wooi is an acclaimed

restorer of historic buildings, whose projects include the UNESCO award winning Han Chiang Temple. Khoo Cheang Jin, the president of the Penang Water Colour Society, is a practicing architect and artist who, like Kiah Kiean, has combined his passion in both disciplines to produce well sought after Penang streetscapes. Ambiga Devy is a fellow State Art Gallery Committee Member and a fervent activist for the arts. I also thank Tan Yau Chong for his editorial contribution.

It has been a great pleasure editing this book. This collection of Kiah Kiean's sketches lent to itself without much effort on my part. It depicts the Penang we seem so familiar with yet in a very fresh manner. It showcases the Penang we love and preserves the face of Penang which is fast disappearing. This is a book for every Penang lover.

夢想的力量

陳來和 • 檳城

對藝術的熱誠和不懈追求造就了今日的莊嘉強。他持有馬來西亞理科學大學房屋、建築及策劃系和建築系雙學位，畢業後卻沒朝本科發展，反而成了一位成功的畫家和平面設計師。這一切只因他對夢想的力量深信不疑。

身為人師最為自豪的莫過於擁有一位勇於追求夢想的傑出學生了。嘉強自小就擅當畫家。他小時候跟我習畫時就告訴我，藝術是他的最愛。

身為他的繪畫老師，我從未曾對他想當畫家的志願有所懷疑，因為他的藝術天份、潛力和熱情從小就展露無遺。儘管個性文靜且略顯害羞，他卻勇於將自己的情感和想法透過獨特的風格呈現於畫中。在我的繪畫班上，他總是不怕下苦工勤做練習，靜物寫生時尤其仔細和認真。

如今，他已擺脫正規繪畫訓練的種種羈絆走自己的藝術之路，以敏銳的線條和筆觸呈現出一幅幅啟人思考的素描。文靜害羞的他在藝術創作上無疑有著大膽強烈的風格，《素描老檳城》中的作品就是最好的證明。

嘉強以鉛筆線條進行的各種實驗和探索，往往給觀畫者極大的啟發。他選擇只以黑白線條來表現，如此則觀畫者的注意力就不會分散了。

他通過這樣的表現手法展現了極大的才華與功力，題材和手法也呈多樣化的表現，從街景到建築物，從漁船至海上人家，皆能以不同的手法善加處理。他最擅長寫實主義風格，這與他的建築設計出身不無關係。無論如何，這並不妨礙他趨向更自由和更具表現力的手法，以至趨近印象主義甚至半抽象的畫風，從而充分展現出他對此媒介的掌握和運用能力。

就一個年輕藝術家而言，能將自己多年來對藝術熱情追求的成果結集成這本傑出的《素描老檳城》，是一件值得慶賀的事，更是一項值得贊揚的成就。

THE POWER OF CH'NG KIAH KIEAN'S DREAMS

TAN LYE HOE • PENANG

“Dream what you dare to dream,
go where you want to go,
be what you want to be... Live!”

Jonathan Livingston Seagull

What makes Ch'ng Kiah Kiean he is today is his aspiration and passion for art. This double-degree holder - one in Housing, Building & Planning; the other in Architecture - departs from his professional training to become a successful artist and graphic designer, all because he believes in the power of dreams.

No teacher could be more proud than to have an illustrious student who wants to go where he wants to and be what he wants to be. He wants to be an artist so much so that at one stage when Kiah Kiean was under my tutelage in art did he declare that his first love was art.

As his tutor and mentor, I have never in any way doubted his intention as he has shown his talent, potential and love for this creative subject. Quiet and shy though he may be, he has on the contrary, displayed a sense of individuality and persistence to express his ideas in his own personal style although when he was in my class, he was always prepared to go through the mills, meticulously doing academic exercises, not leaving out any details in his studies of still-life.

Today, he has freed himself from all the academic inhibitions to take his own route to produce thought-provoking sketches with his sensitive line expressions. Though he might be modest in certain ways, I would say that he is definitely bold when it comes to art as is evidenced in his works in this book of his entitled *Sketches of Pulo Pinang*.

Kiah Kiean experiments with and explores all possibilities of expressing lines with graphite, giving his viewers much thought-provoking experience. As a direct approach to

communicating with lines and tones he opts for just black and white sans colours so that his audience may enjoy his works without other distractions.

Through this approach he has displayed his strength and versatility in expressing a wide range of subjects from street scenes to buildings and from boats to houses on the sea-front, employing different treatment in styles where he has shown to be much at ease with constructive realism which is much reminiscent of his training in architectural drawing. However, that does not deter him from going impressionistic, even approaching the semi-abstract with expressive vigour and freedom, thus asserting his competence in this medium.

This fine collection of drawings put together by Ch'ng Kiah Kiean in one book *Sketches of Pulo Pinang*, is indeed a great accomplishment for a young lad and is so commendable for the high quality of the labour of love.



撒一團粗粗細細的線索

陳耀威 • 檳城

單看那歪歪斜斜、充滿噴灑張力又入「紙」三分的畫，我們很難將沉默寡言又身材清瘦的莊嘉強聯繫在一起。

莊嘉強可是一個悶騷型的畫家。

認識嘉強是在1996年「南洋民間文化」舉辦幻燈片欣賞會的時候。建築系在籍學生熱忱於校外的文化藝術活動，是十分難得的。他後來成為這團體的中堅份子，共同策劃多項的活動，同時也展現了多方面的才華與能力。

嘉強的繪畫創造性在中學就已遠遠超出同齡學生，甚至比許多畫家更具職業水準。除了繪畫，才氣橫溢的他也善書法、攝影和平面設計。

老檳城素描是嘉強眾多黑白速寫體裁之一。從小住在喬治市坡底的他，對老檳城有份難以割捨的記憶和關懷。近年市區發展變化頗大，他更加緊速度在街頭巷尾速寫。

不過嘉強的素描不是對老街景物寫實的記錄，而是一種有感情的創作。所謂曲則有情，水平垂直的建築物經過誇張的變形，皆成了有情之景。

他的素描像是對某一街角或建築物一角撒一團粗粗細細的線索，然後深情地纏抱，以致景物變形得有情有趣，令人感動。

另一方面，他的畫除了是線條網的迸發揮灑，也是黑與白的高速對話。虛與實、動與靜或繁與馳，都在不假思索同時著墨又留白出來；其中留白在嘉強的畫中更是具空間的重量。

這幾年，嘉強已累積足夠的檳城素描，是時候讓大家分享，也讓人透過他的眼和手認識老檳城。我衷心祝他這次的個人畫展和作品集的出版圓滿成功。

A BURST OF POWERFUL LINES

TAN YEOW WOOL • PENANG

Those lines in graphite may look askew and awry, yet they are so bold, powerful and penetrating making you wonder if they are really by the hand of the quiet, shy and skinny Ch'ng Kiah Kiean.

When you come to know Kiah Kiean better, you will discover a volcano of artistic passion and creativity right beneath his gentle demeanour.

I first met Kiah Kiean in 1996 in a public slide show organised by Nanyang Folk Culture, a local cultural group of which I was a key player. It was quite a pleasure to see an architecture student coming out of the campus walls to take part in arts and cultural activities. Soon after that, he became a stalwart of the group and together we organised many arts and cultural activities in which his multi-faceted talent and ability were brought into play.

Since high school days, Kiah Kiean's creativity in painting had already surpassed that of his peers and even many artists who boasted to be professional. Besides painting, he is also adept at calligraphy, photography and graphic design.

The old Penang is one of the major themes of Kiah Kiean's sketches. Born and bred in George Town, he has fond memories of and a strong love and concern for the heritage of the city. In the recent years, as development has caused much damage to the old cityscape, he walked the streets even more frequently in order to preserve the disappearing street scenes and buildings in his sketch book.

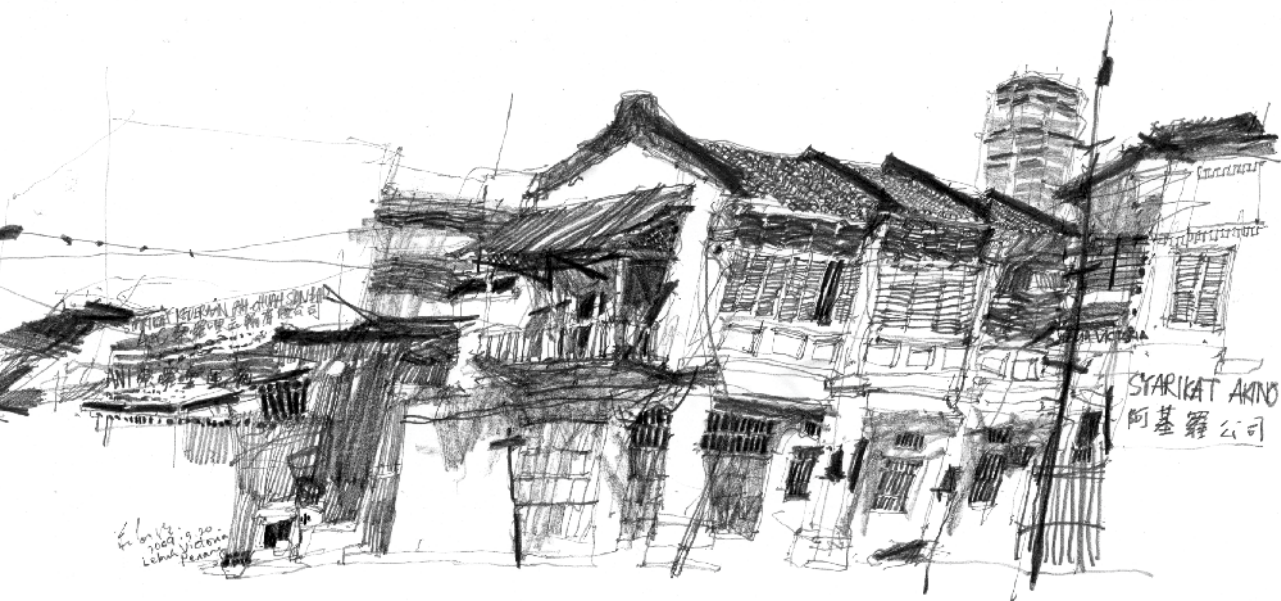
But Kiah Kiean's sketches are not direct, realist representations of the old buildings and street scenes of George Town. They are always imbued with his passion and affection toward his home city. By representing the buildings and street scenes with a twist, he is in effect expressing his affectionate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

Not only being a burst of powerful lines, Kiah Kiean's sketches are also a lively dialogue in black and white. The abstract and the concrete, the dynamic and the static, and the tense and the lax can always find their dialectic spaces in the visual dialogue, in which the spaces left blank always have a weight.

Now, having captured so many images of George Town with his graphite pencil, it is time for Kiah Kiean to share with the world his love for the heritage city. With all my heart, I wish his solo exhibition and the publication of his sketches collection a great success.





讓老房子說話的魔術師

邱昌仁 • 檳城

1995年我剛從新加坡回檳工作。五月份的一個早晨，上班的第一天即見到了嘉強。當時，他是在一間建築師事務所當實習生，而我上班的事務所和他所服務的事務所則同在一個屋簷下，所以每天上班都有碰面的機會。他很文靜，我也不多話，工作上沒有甚麼交流，因此彼此也沒有甚麼互動，大家見了面只是禮貌地打個招呼。

一直到有一天他拿了他的作品集給我看，我才知道原來他也喜歡畫畫，話題聊開以後才發覺彼此都有共同的對畫畫的熱忱，也都曾積極地參與鍾中美術研究會活動，並且也都曾擔任過主席。這一份認同感和親切感馬上拉近了彼此的距離。

自那時起我們生命中美術的部分就不斷的交集，從95年在Syed Alatas Mansion的聯展開始，到後來共同參與南洋民間文化及檳城水彩畫會的活動，以及和一班朋友辦了個清荷人文空間，從一起外出寫生，到後來一起玩數碼相機，這位當年羞澀的少年如今已是一間設計公司的老闆。

嘉強涉獵的藝術有很多方面，其中最為人津津樂道的即是他的街景速寫。憑著他對建築物的敏感，加上獨特的誇張但不失平衡的構圖，再配以亂中有序的極富情感的線條，筆下的景物都活了起來。尤其是老房子，再怎麼殘破簡陋不起眼的老屋在他筆下總能被注入新生命，然後很驕傲地展示自己。

到過嘉強家居或辦公室的朋友應該不難發現他是非常整齊，有條不紊，端端正正的那一型，這點和他的外型頗吻合。相比之下，他筆下略帶野性的線條就顯得和他的外型不甚搭配了，但或許那才是真正的他吧？

值此第三次個展並推出素描精選集之際，祝願嘉強繼續努力，畫藝更上一層樓。

THE MAGICIAN WHO MAKES BUILDINGS COME ALIVE

KHOO CHEANG JIN • PENANG

In 1995 I returned from Singapore to work in Penang. I met Kiah Kiean on my first day at work sometime in May. He was then an attachment student at an architectural firm. Both the firms we worked with were in the same building. He was modest and reticent. I saw him almost on a daily basis but we did not interact much. A polite greeting was all we exchanged when our paths crossed.

I only found out about his love for art when he showed me his portfolio one day. Once acquainted, I realised we both share a passion for art and we were at different times active in the art society of our alma mater Chung Ling High School. Both of us were president of the art society. These common backgrounds brought us close together.

Since then, we interacted much in art. From the joint exhibition at the Syed Alatas Mansion in Armenian Street in 1995, to being involved in the activities of Nanyang Folk Culture and the Penang Water Colour Society. With some friends we set up the Ching Lotus Humanist Space at China Street. From sketching outdoor together to discovering the fun with digital photography together, the shy reticent young man is now the owner of a graphic design firm.

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.

You would realise Kiah Kiean's tidiness if you visit his office or his home, everything is spick and span, very much the image he projects of himself. The wild lines produced by his hand seem incongruous with his character. Perhaps that's the real Kiah Kiean.

I wish him the very best for his third solo exhibition and the publication of this marvelous collection of his works.

莊嘉強在畫家陳來和的指導下，自年少便孜孜不倦地跋涉藝術之路。如今他結合建築設計訓練和敏銳的觀察力，以變遷中的喬治市為對象，創作出了一幅幅令人難忘的作品。

嘉強總是念念不忘他父親在喬治市走過的足跡，從父親當年初抵馬來亞時落腳的店屋，到本頭公巷里許多潮州人常去的汕頭客棧，都是他念茲在茲的場景。透過自由且風格化的線條與空間配置，他為父親當年默默行經的喬治市老建築和街景及其中的生活痕跡，留下了令人回味的記錄。

他的素描筆觸氣勢十足且富含感情，有時佐以淡彩，有時以水墨或濃淡不一的鉛筆線條敷上灰影，賦予筆下的喬治市街道、巷弄、建築和景物一種典雅的風格。

他也擁有幾分古靈精怪的幽默感。這從他不時意有所指地在街景素描中嵌入書法體或印刷體商店招牌的方式即可見一斑。使用水墨時，他偶爾隨興以削尖的竹枝或筷子求取更細膩的筆觸，在在凸顯其深厚的功力。

這部素描作品集明顯呈現了嘉強對喬治市及其遺產的愛戀。透過那些往往被人忽視的角落，他凸顯了一些值得深思的課題，並引發觀畫者的思考。

這些精彩的素描不僅提醒我們喬治市昔日的風貌，也提示了喬治市可能再現的風采。透過這部以石墨鉛筆寫成的日記，嘉強藉著今日所見的街景，抓回了他童年經驗的精髓。

ESSENCE

AMBIGA DEVY • PENANG

Ch'ng Kiah Kiean has travelled a long way from the young person who honed his artistic skills under the tutelage of Tan Lye Hoe. Today he combines his architectural training and his keen, intuitive eye to produce works that can only be described as haunting in their depiction of a city in the transitions of change.

Taking a journey, very much with his father in mind, he has captured George Town with a stylish freedom in his lines and spaces, remembering the footsteps taken by his father - from the Swatow Lodge in Armenian Street where many of his Teochew clansmen frequented to the shop house where he stayed when he first arrived in the then Malaya - picturing a soul on its quiet journey, remembering and memorizing every tone and shade of that life.

Sentimental sweeping lines, sometimes colour washed, sometimes in shades of grey accentuated with black ink and different thicknesses of graphite, are used to create his expressions of streets, lanes, buildings and cityscapes with elegant style.

Here is an artist who also has a quirky sense of humour - look for his juxtapositional use of shop signage in his street scenes, be it in calligraphy or typography, often telling a story of its own. His depth of skill emerges with his use of improvised equipment like sharpened bamboo and chopsticks to get finer details when using Chinese ink.

Kiah Kiean's love for the city and its heritage is conspicuous in this book. By representing the nooks and corners often ignored by the passer-by, he accentuates and thus elicits thought-provoking questions from the viewer of his works.

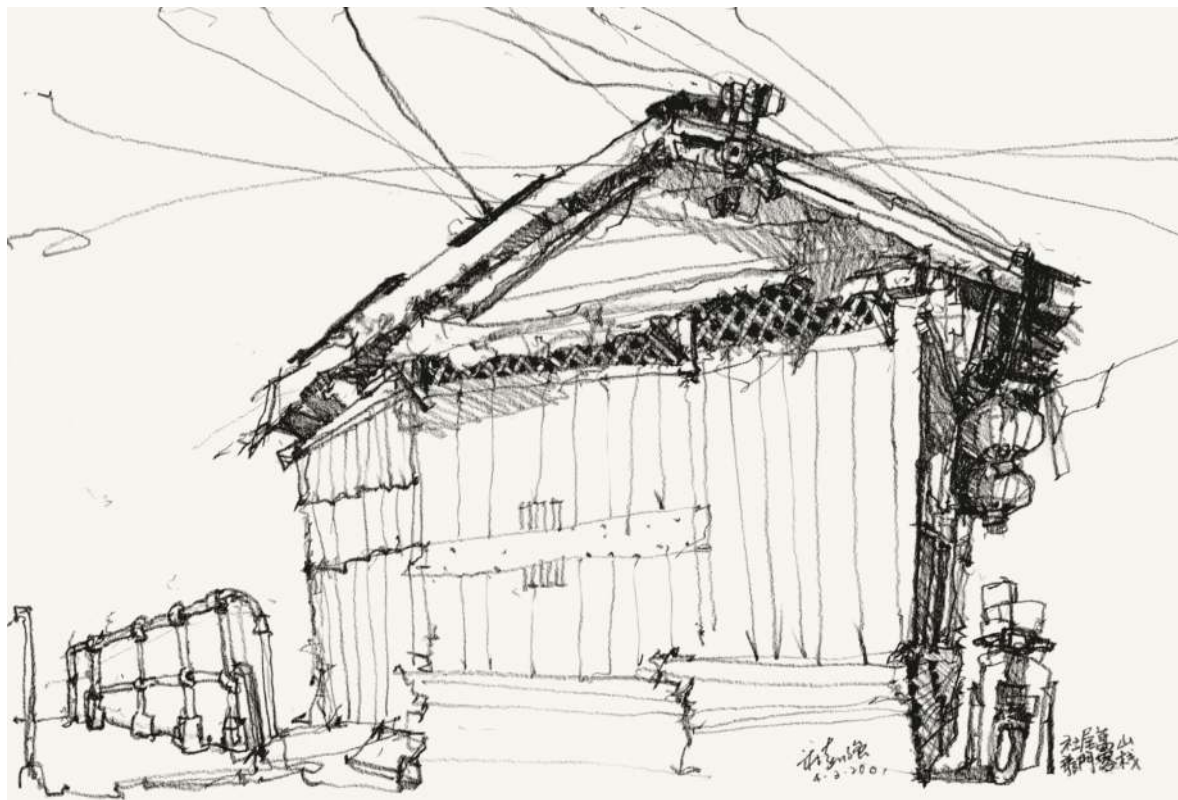
These sketches are also wonderful reminders of what George Town was and sometimes still can be today. A diary in graphite, they have captured the essence of childhood experiences in the streetscapes of his present life.

素描

SKETCHES



溫永慶攝影
Photography by Woon Yong Cheng



社尾萬山龍門客棧
Old Temple, Siaboey Market
2001
graphite on paper
28 x 38 cm



社尾萬山舊乾糧雜貨攤
Old Stall, Siaboey Market
2001
graphite on paper
28 x 38 cm
collection of Dr. Choong Sim Poey

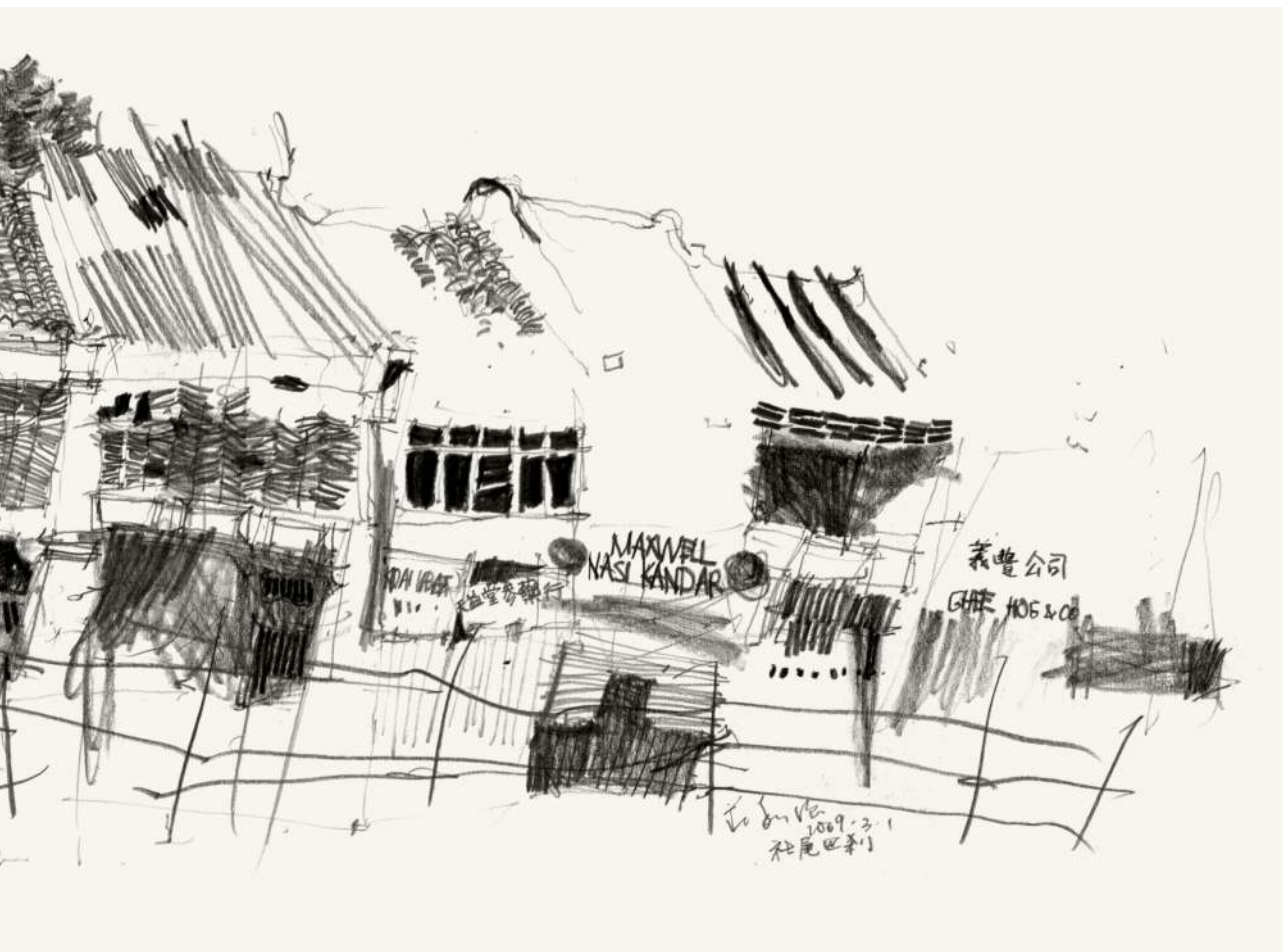


柴埕後
Tek Soon Street
2009
graphite on paper
28 x 76 cm
artist collection





社尾萬山老店屋
Old Shop Houses, Maxwell Road
2009
graphite on paper
28 x 76 cm
collection of Ooi Gaik Imm

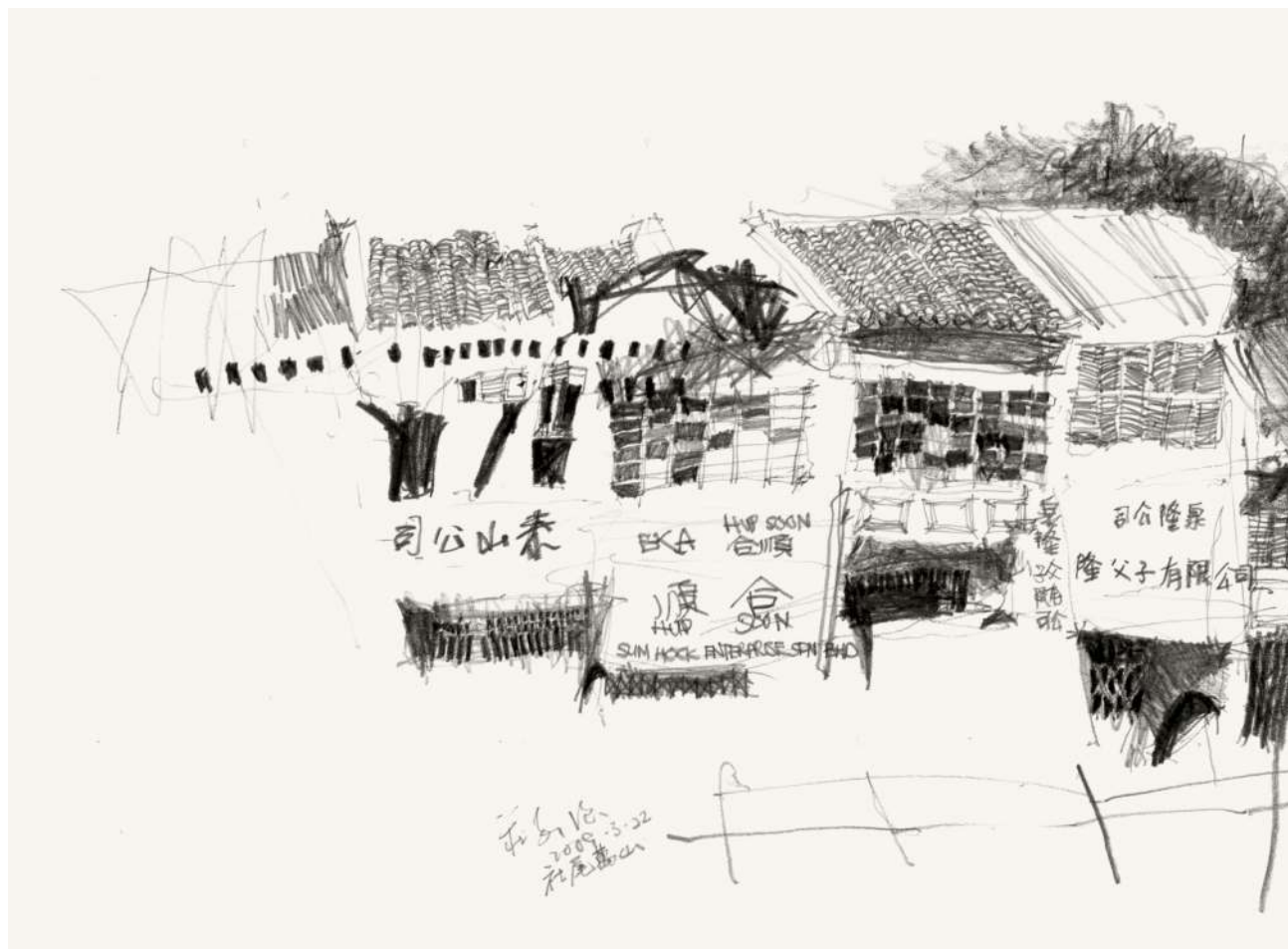




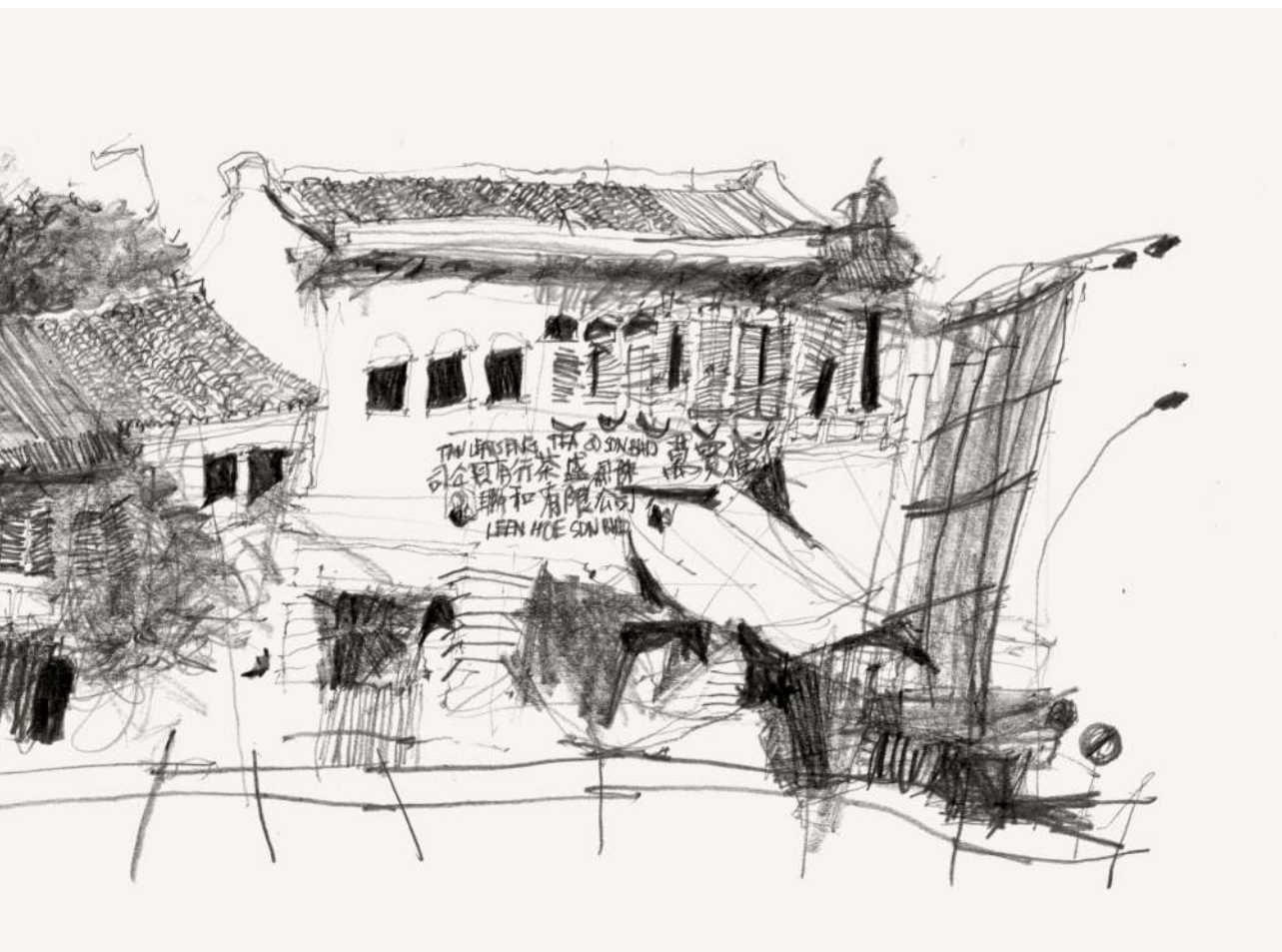
社尾萬山
Siaboey Market
2001
graphite on paper
38 x 28 cm



社尾萬山乾糧雜貨攤
Dried Food Stall, Siaboey Market
2001
graphite on paper
28 x 38 cm



社尾萬山老店屋
Old Shop Houses, Maxwell Road
2009
graphite on paper
28 x 76 cm





社尾萬山大水溝
Prangin River, Siaboey Market
2001
graphite on paper
28 x 38 cm



頭條路天生堂藥行
 Thean Seng Tong Chinese Medicine Shop, Magazine Road
 2002
 graphite on paper
 28 x 38 cm
 collection of Lee Khai



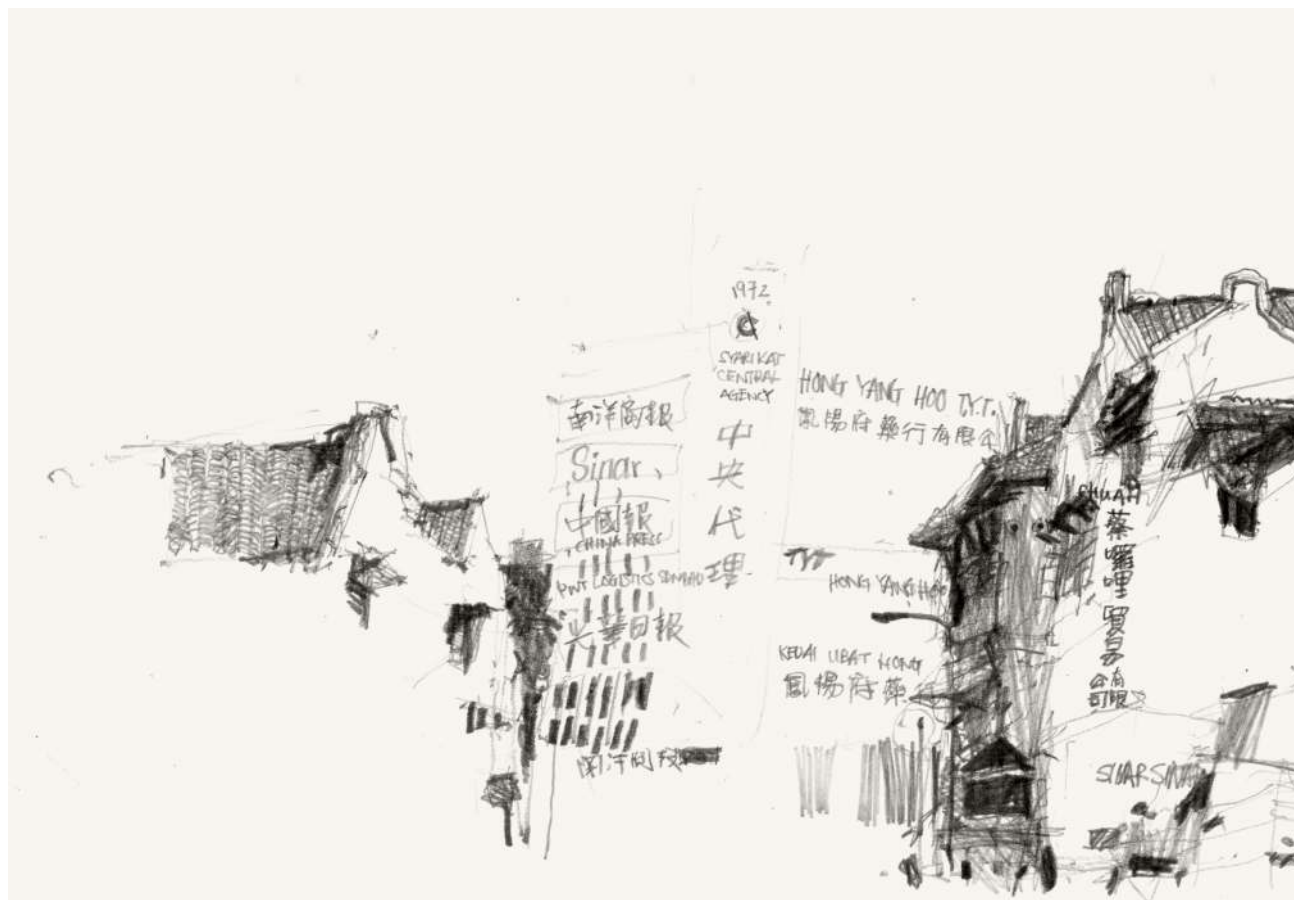
港仔墘
 Prangin Road
 2009
 graphite on paper
 28 x 76 cm
 collection of Chris Ong





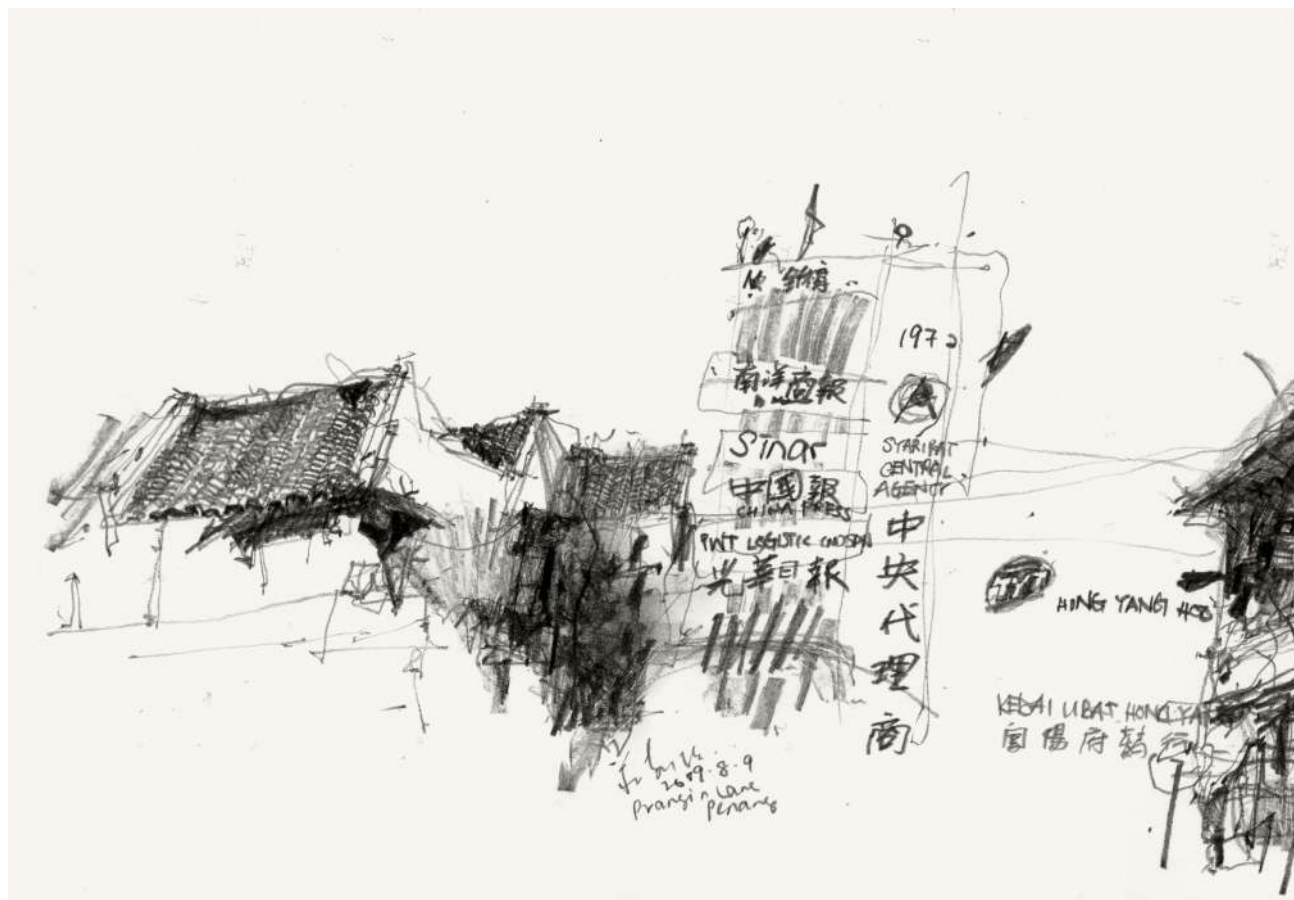
畚田仔
Carnavon Street
2009
graphite on paper
28 x 76 cm
collection of Galeri Seni Mutiara





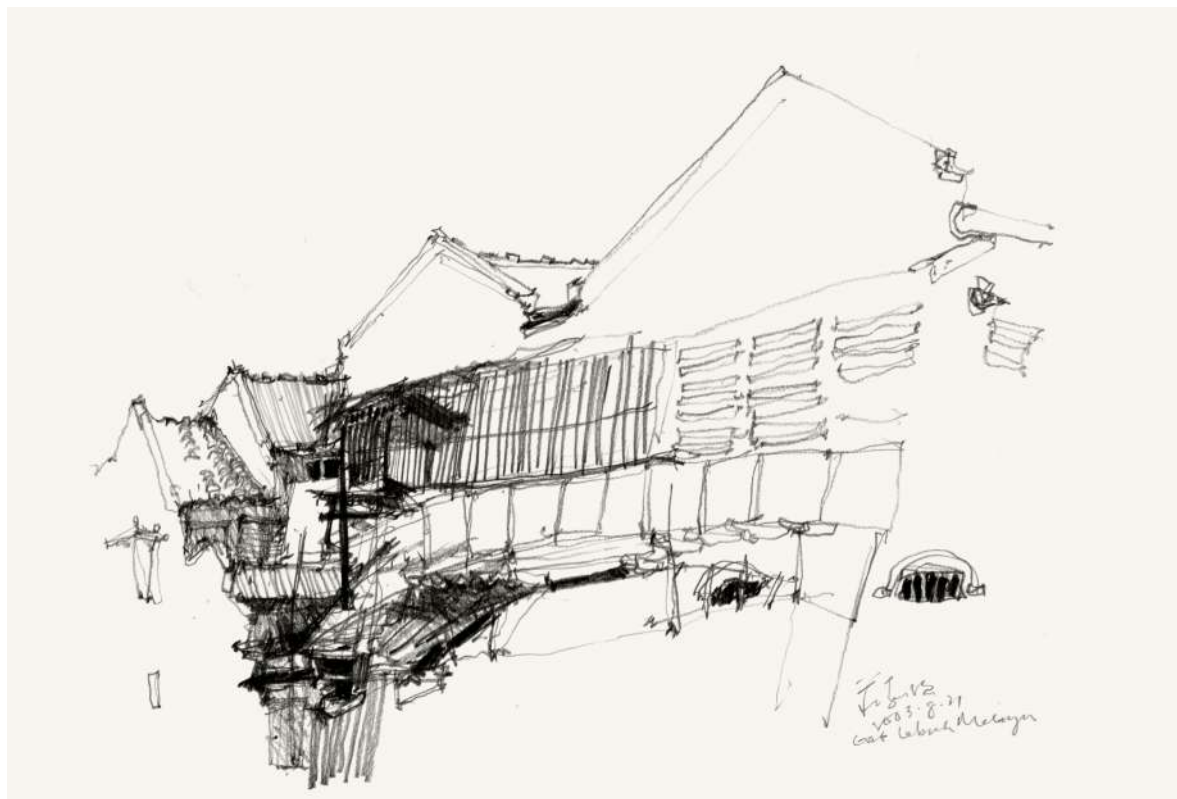
鹹魚埕
 Prangin Lane
 2009
 graphite on paper
 28 x 76 cm





鹹魚埕
Prangin Lane
2009
graphite on paper
28 x 76 cm
collection of Tan Yaw Tzong

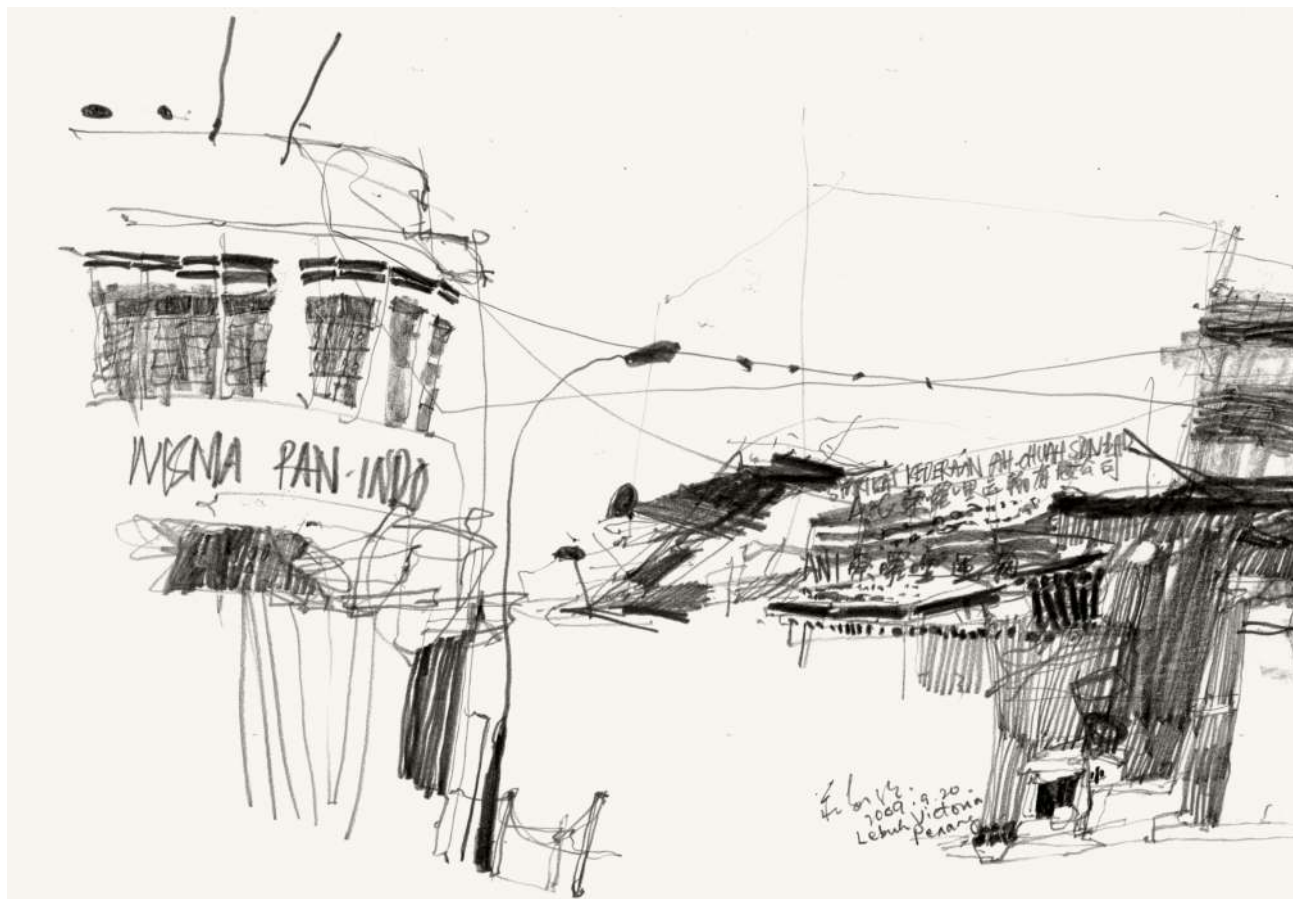




台牛後路頭
Malay Street Ghaut
2003
graphite on paper
28 x 76 cm



台牛後
Malay Street
2006
graphite on paper
28 x 76 cm



海墘新路
 Victoria Street
 2009
 graphite on paper
 28 x 76 cm
 collection of Ota Shinichi & Mariko



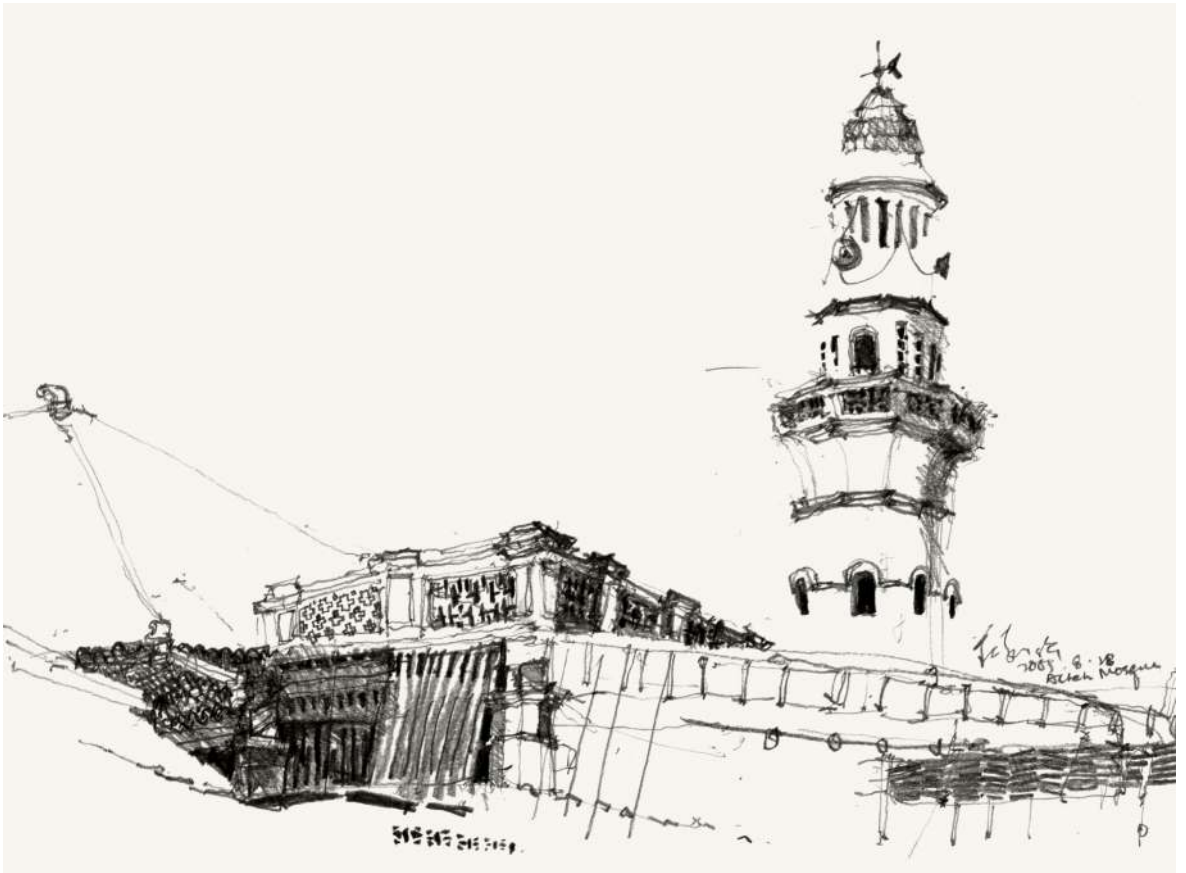


打鐵街巷仔
Toh Aka Lane
2009
graphite on paper
28 x 76 cm
collection of Chris Ong





打石街亞齊回教堂內的老屋
Old House, Acheen Street Mosque
2005
graphite on paper
28 x 38 cm
collection of Laurence Loh



打石街亞齊回教堂

Acheen Street Mosque

2005

graphite on paper

28 x 38 cm

collection of Muzium & Galeri Tuanku Fauziah, USM

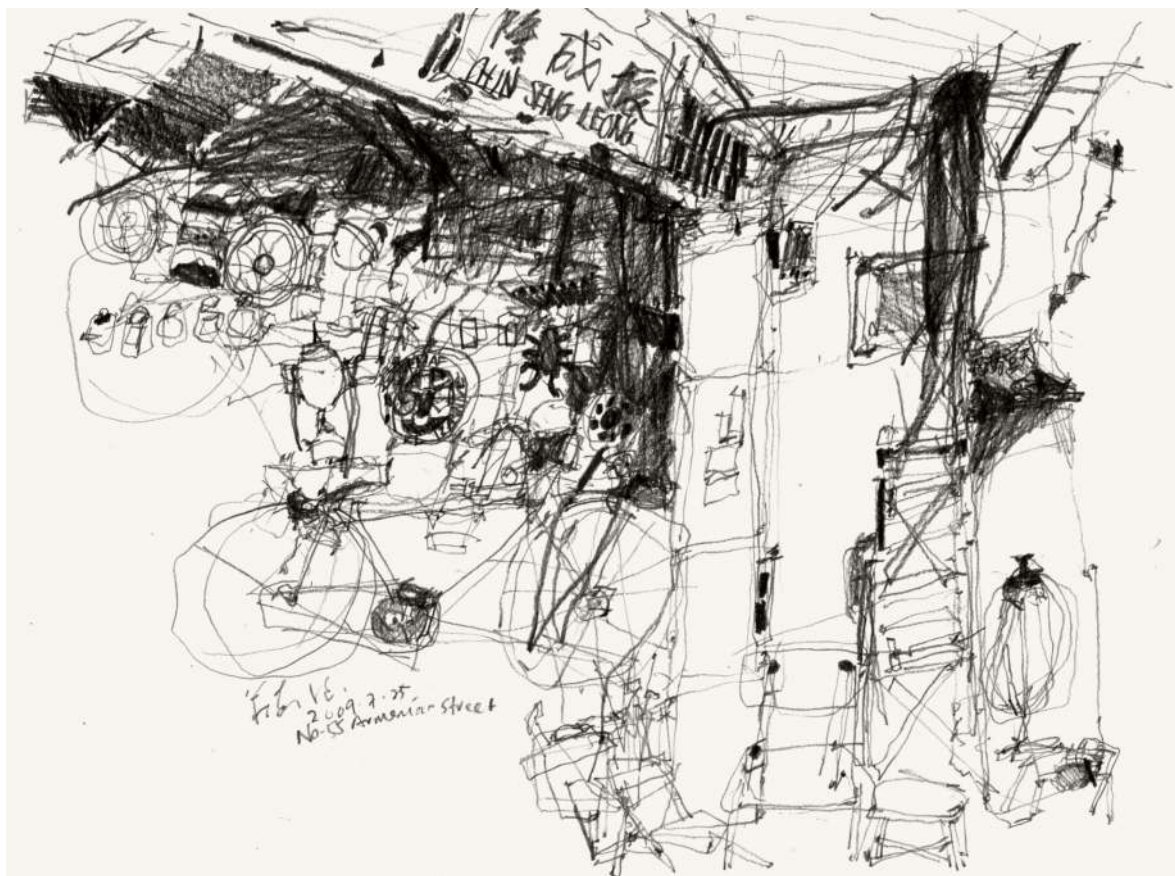


打銅仔街小公園
Small Park at Armenian Street
2009
graphite on paper
28 x 76 cm
collection of Khoo Cheang Jin

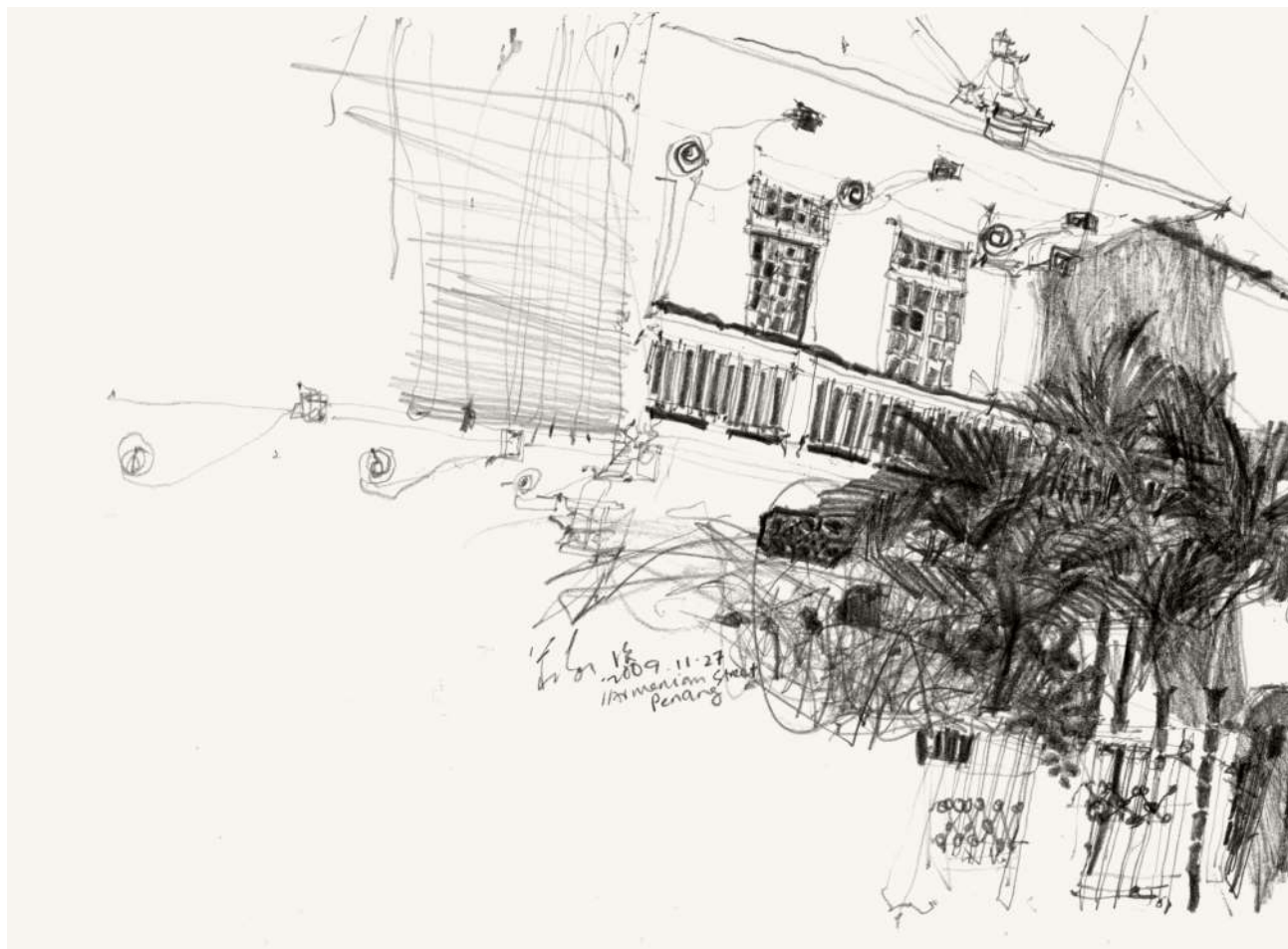




打銅仔街回教博物館
 Islamic Museum, Armenian Street
 2005
 graphite on paper
 28 x 38 cm
 collection of Joe Sidek



本頭公巷振成隆腳車店
Chin Seng Leong Bicycle Shop, Armenian Street
2009
graphite on paper
28 x 38 cm



打銅仔街

Armenian Street

2009

graphite on paper

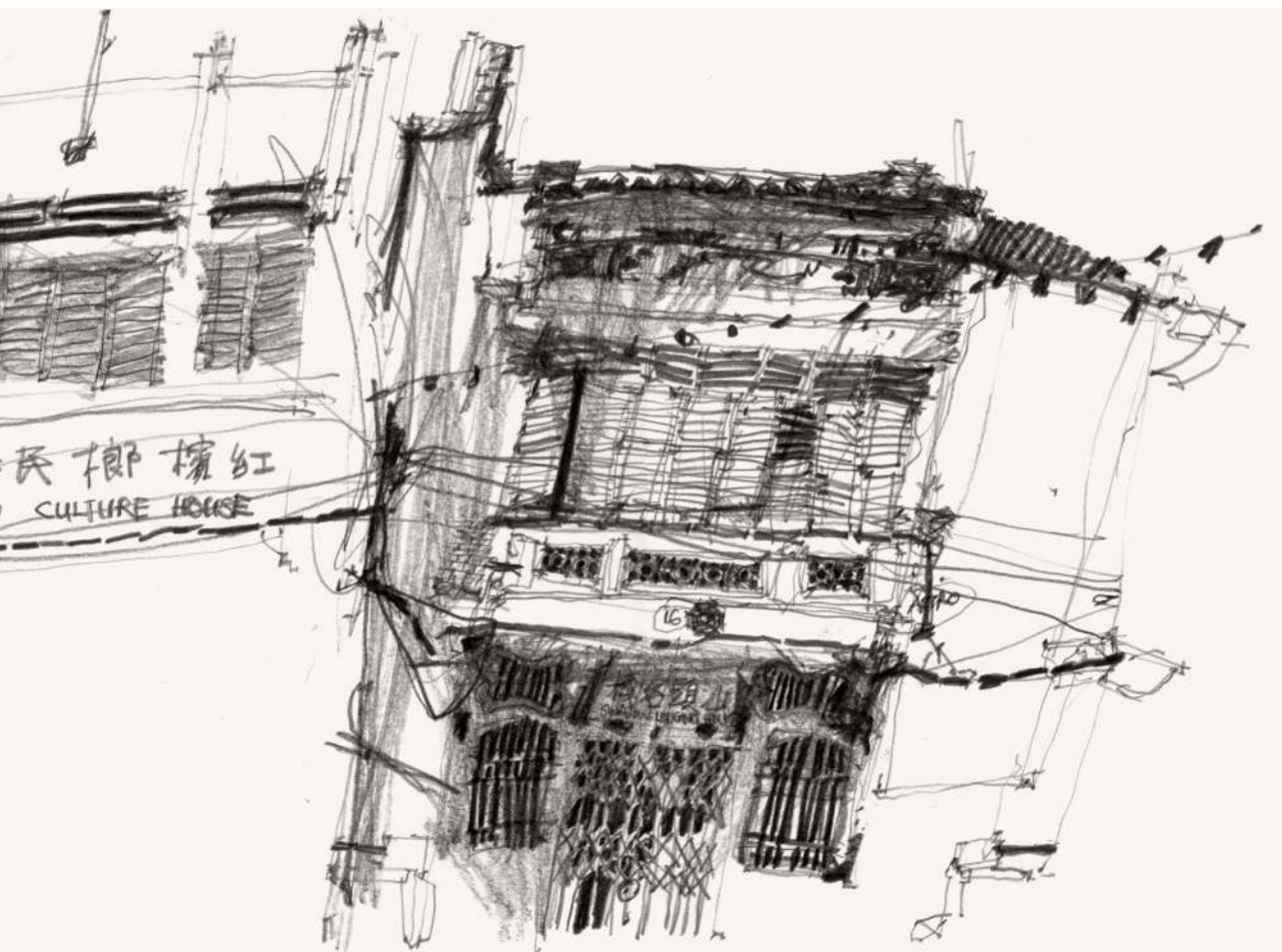
28 x 76 cm

collection of Chris Ong





本頭公巷街汕頭客棧
Swatow Lodging House, Armenian Street
2009
graphite on paper
28 x 76 cm





本頭公巷謝氏宗祠入口門樓

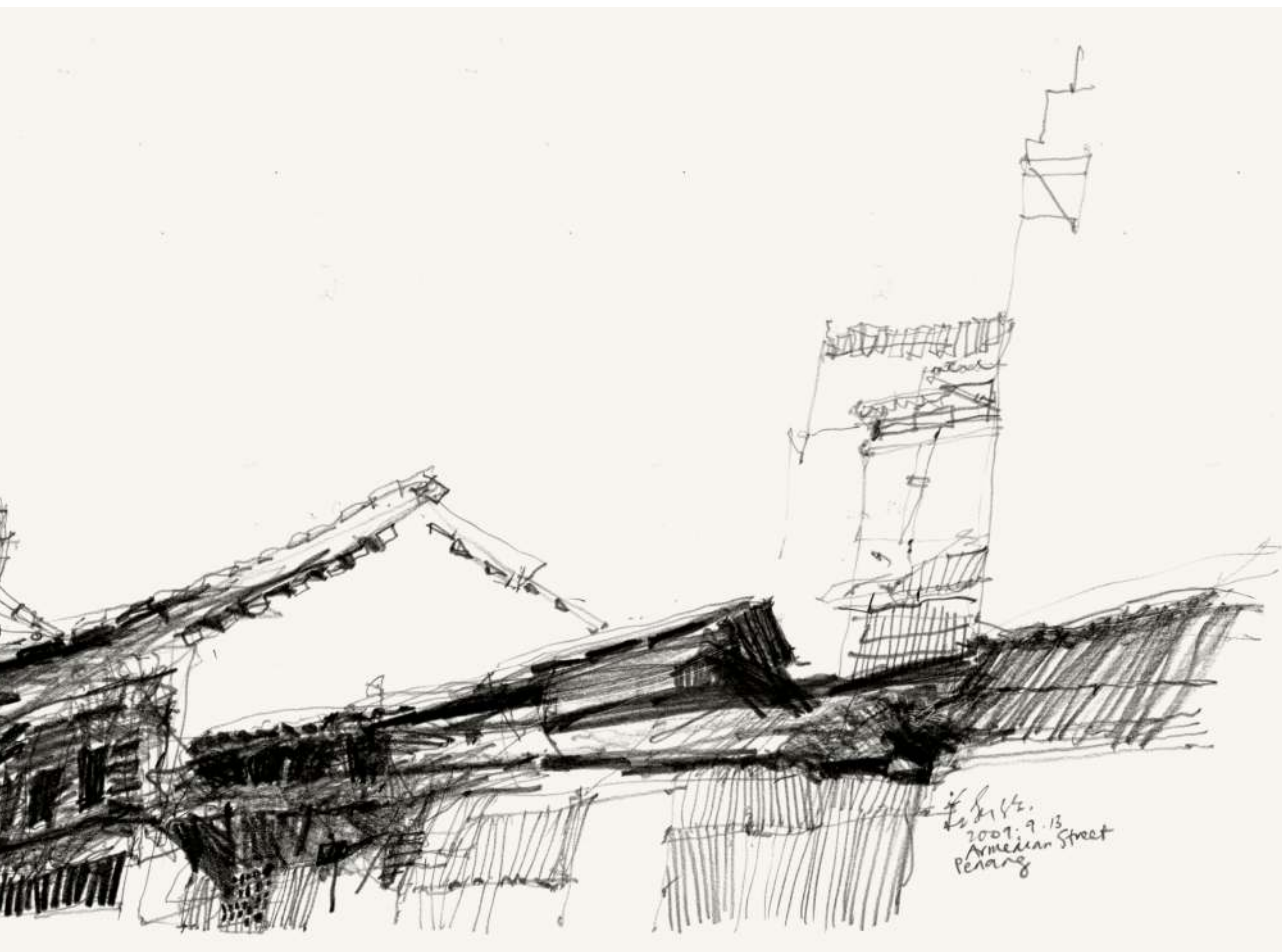
Entrance Gate House of Cheah Kongsí, Armenian Street

2009

graphite on paper

28 x 76 cm

collection of Lawrence J. Archer





本頭公巷路口
Armenian Street Ghaut
2009
graphite on paper
28 x 76 cm
collection of Susanna Hernesniemi



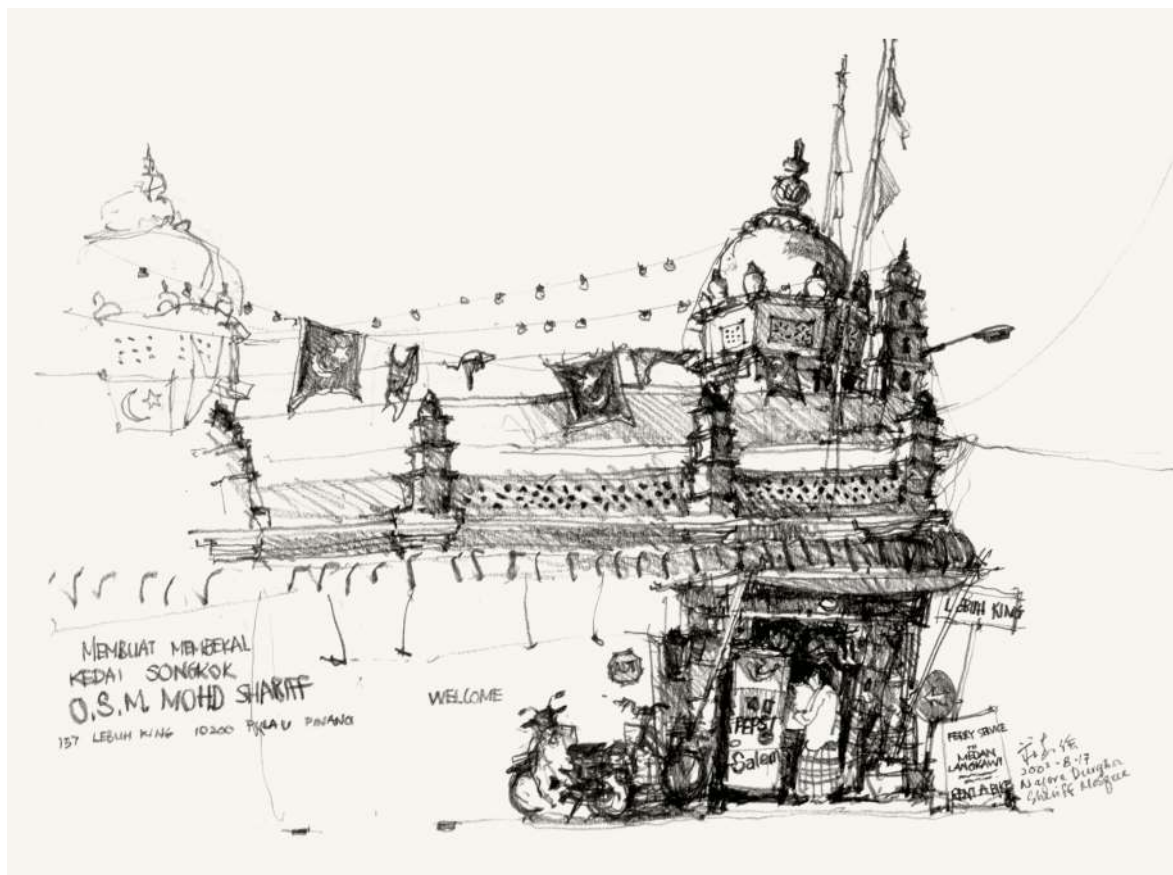


阿貴街
Ah Quee Street
2009
graphite on paper
28 x 76 cm
collection of Lee Khai

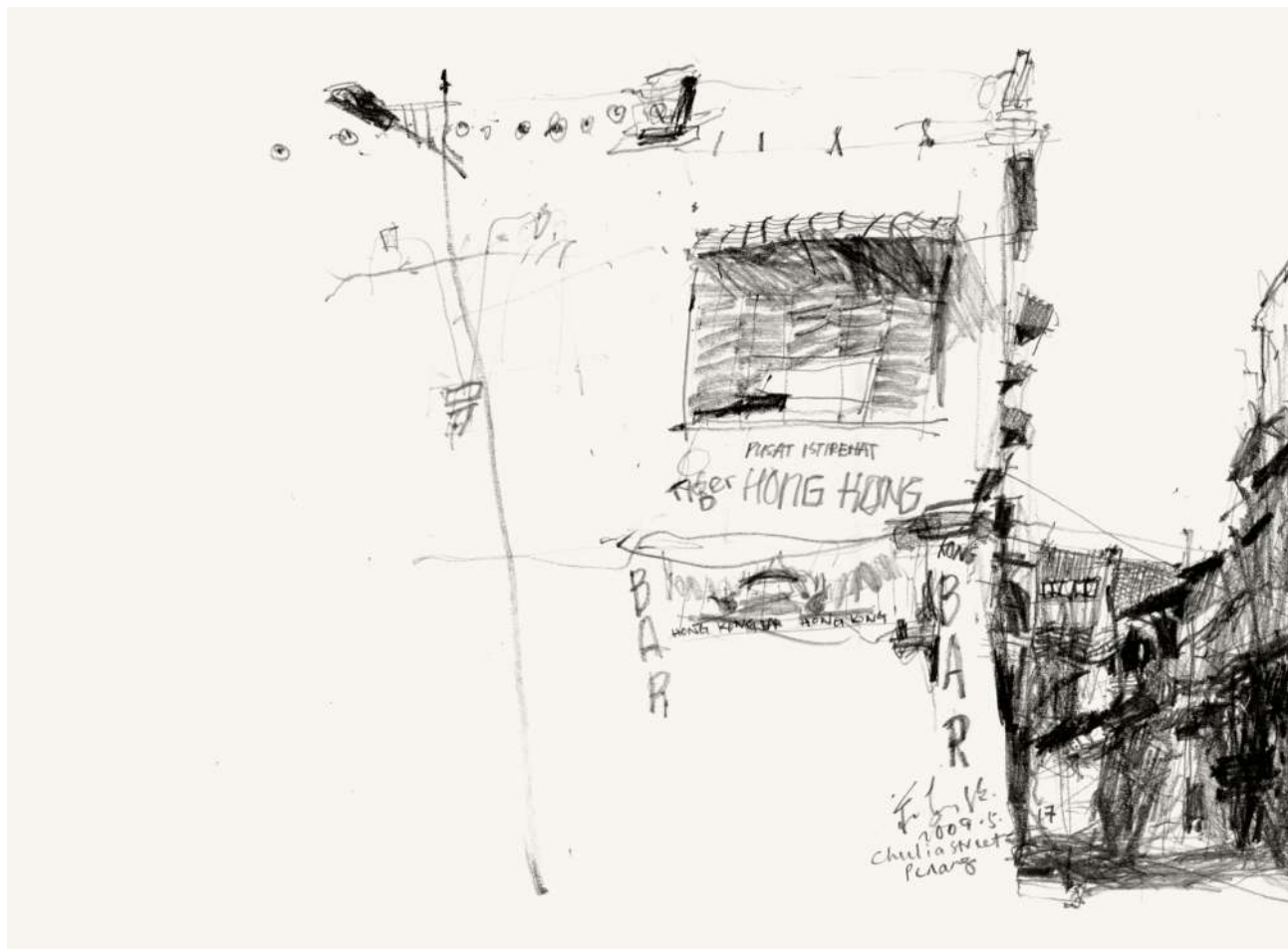




姓楊公司街救火局
Fire Station, Chulia Street Ghaut
2005
graphite on paper
38 x 28 cm



吉寧街那莪回教堂
Nagore Shrine, Chulia Street
2002
graphite on paper
28 x 38 cm
collection of Malcolm Wright



牛干冬
 Chulia Street
 2009
 graphite on paper
 28 x 76 cm
 collection of Chris Ong





牛干冬
Chulia Street
2009
graphite on paper
28 x 76 cm
collection of Lawrence J. Archer



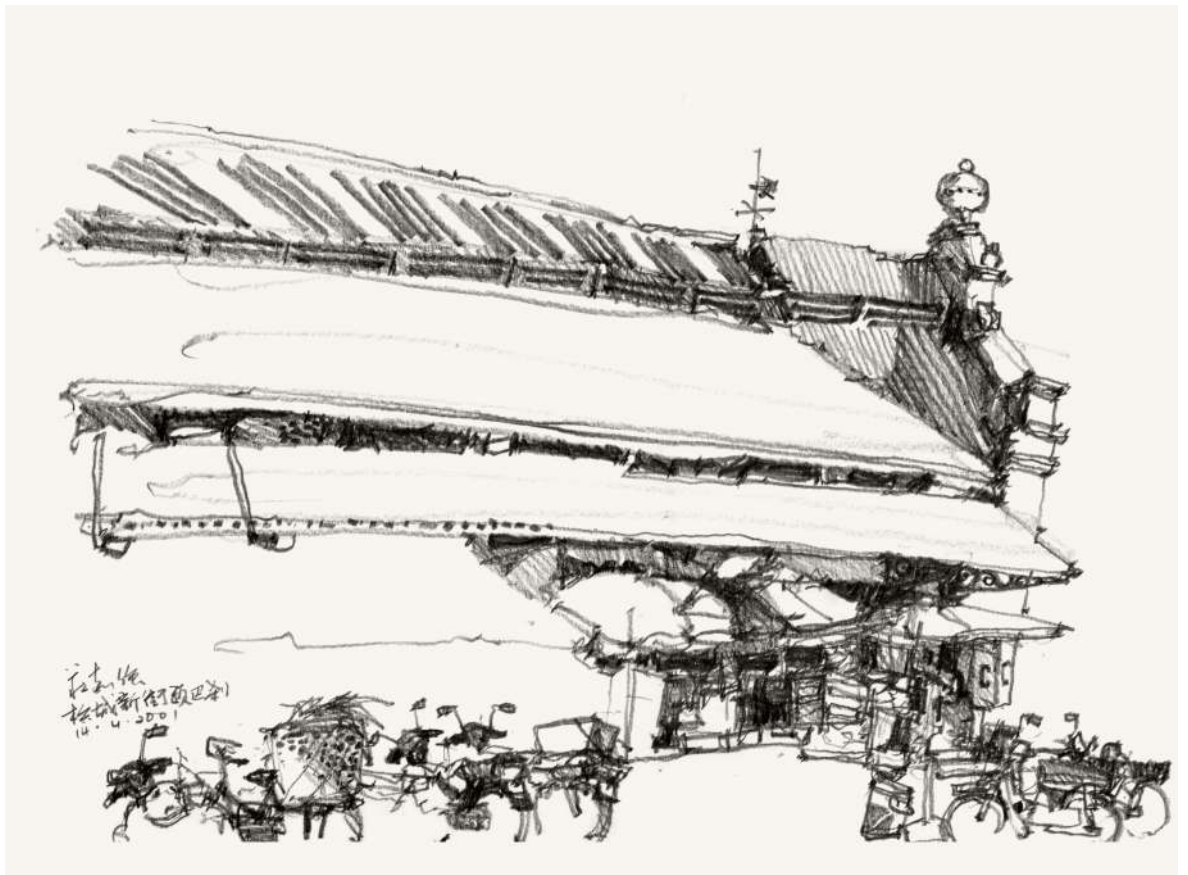


牛干冬
Chulia Street
2009
graphite on paper
28 x 76 cm
collection of Chris Ong





新街頭萬山
Campbell Street Market
2001
graphite on paper
38 x 28 cm



新街頭萬山
Campbell Street Market
2001
graphite on paper
28 x 38 cm
collection of Ho Sen Feek



義福街名英祠
Meng Eng Soo Temple, Rope Walk
2009
graphite on paper
28 x 76 cm





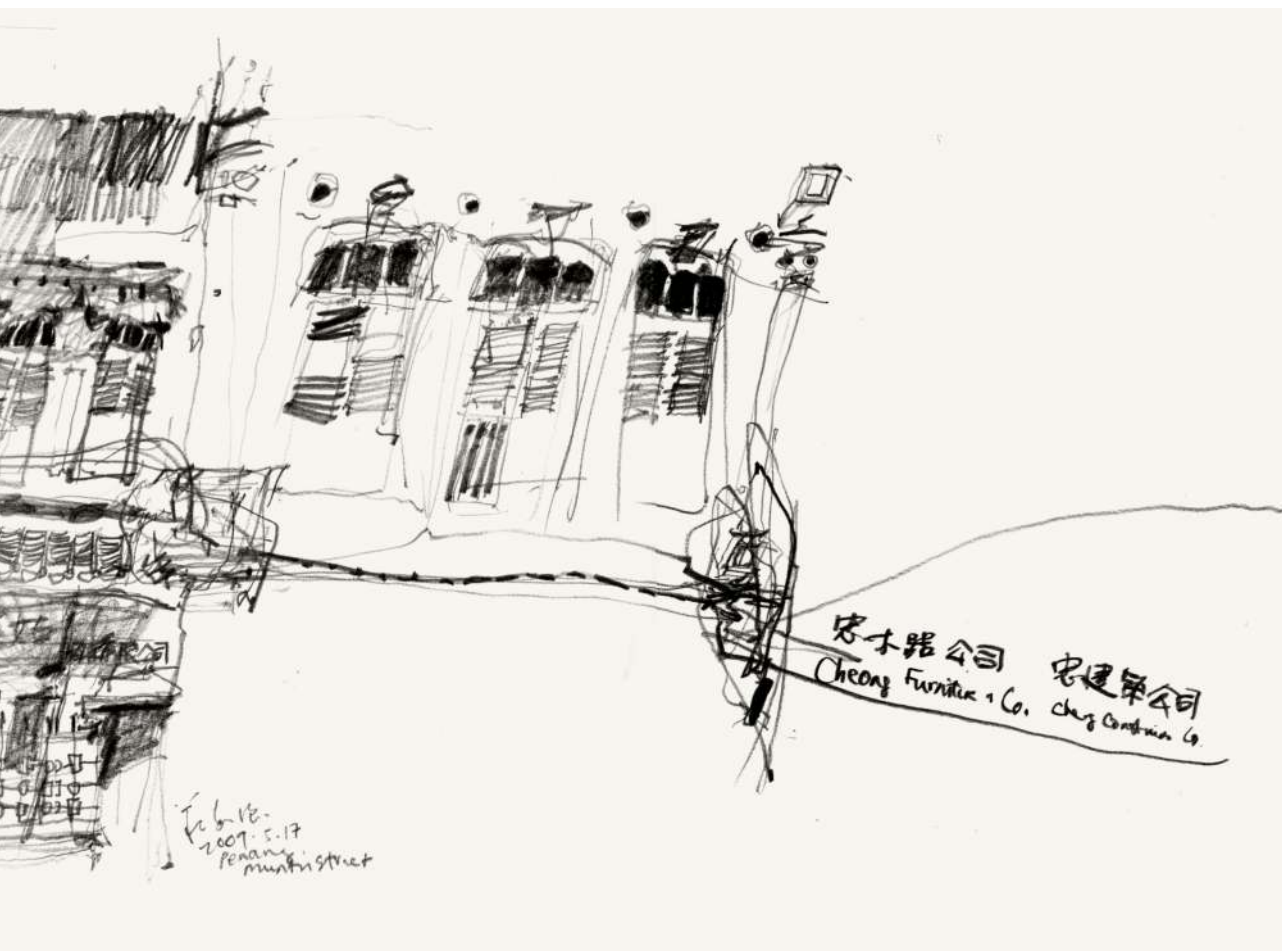
愛情巷魯班行
Carpenter's Guild, Love Lane
2005
graphite on paper
28 x 38 cm
private collection



鲁班左廟
2009.12.6
前作



南華醫院街檳城姑蘇廣存堂茶酒樓公會
 Koo Soo Kwong Choon Tong, Muntri Street
 2009
 graphite on paper
 28 x 76 cm
 collection of Chris Ong





南華醫院街胡靖古廟
Penang Ta Kam Hong, Muntri Street
2009
graphite on paper
28 x 76 cm
collection of Chris Ong



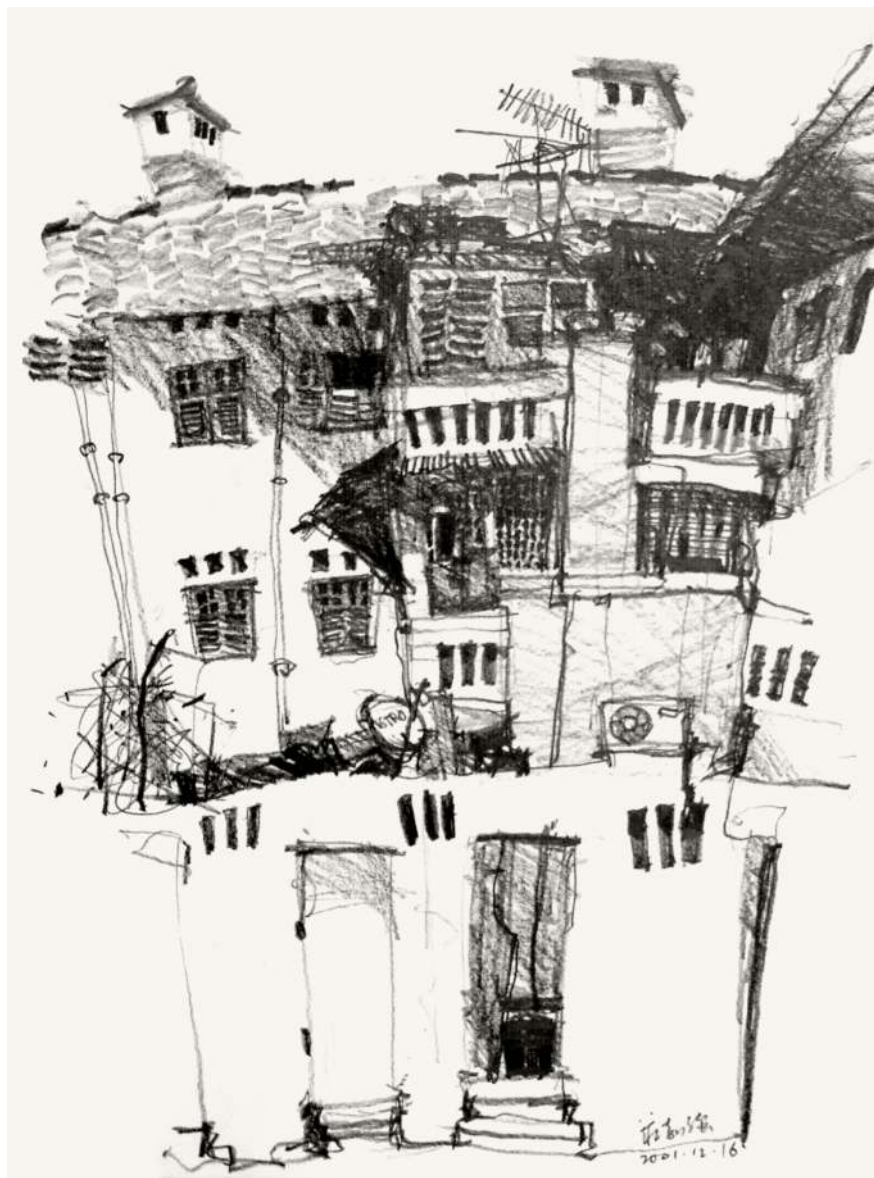


南華醫院街
Muntri Street
2009
graphite on paper
28 x 76 cm
collection of Chris Ong



南華醫院街與蓮花河路交接路口
 Corner of Muntri Street & Leith Street
 2009
 graphite on paper
 28 x 76 cm
 collection of Chris Ong

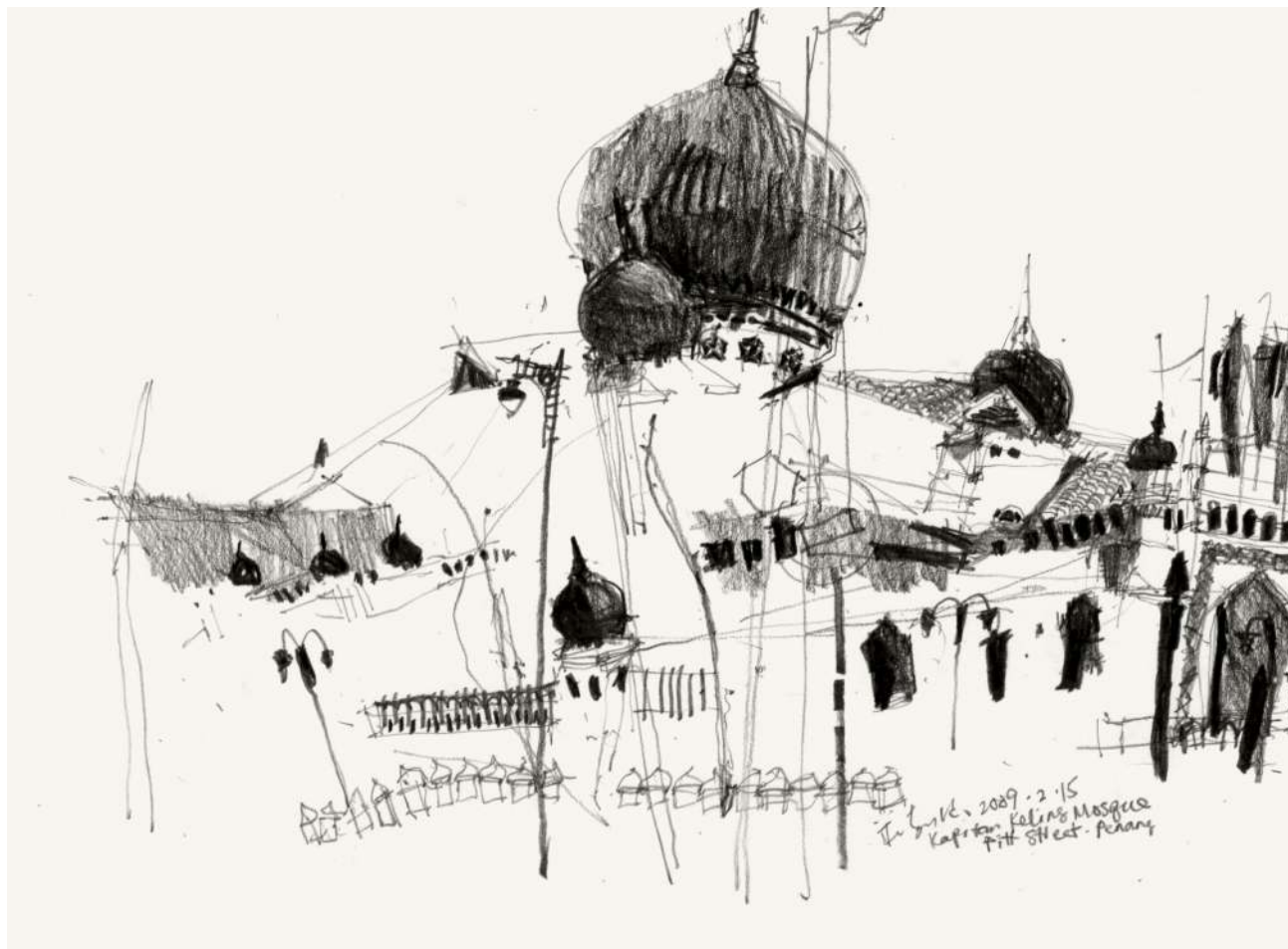




甘榜哥南小巷
Back Lane, Kampung Kolam
2001
graphite on paper
38 x 28 cm
private collection

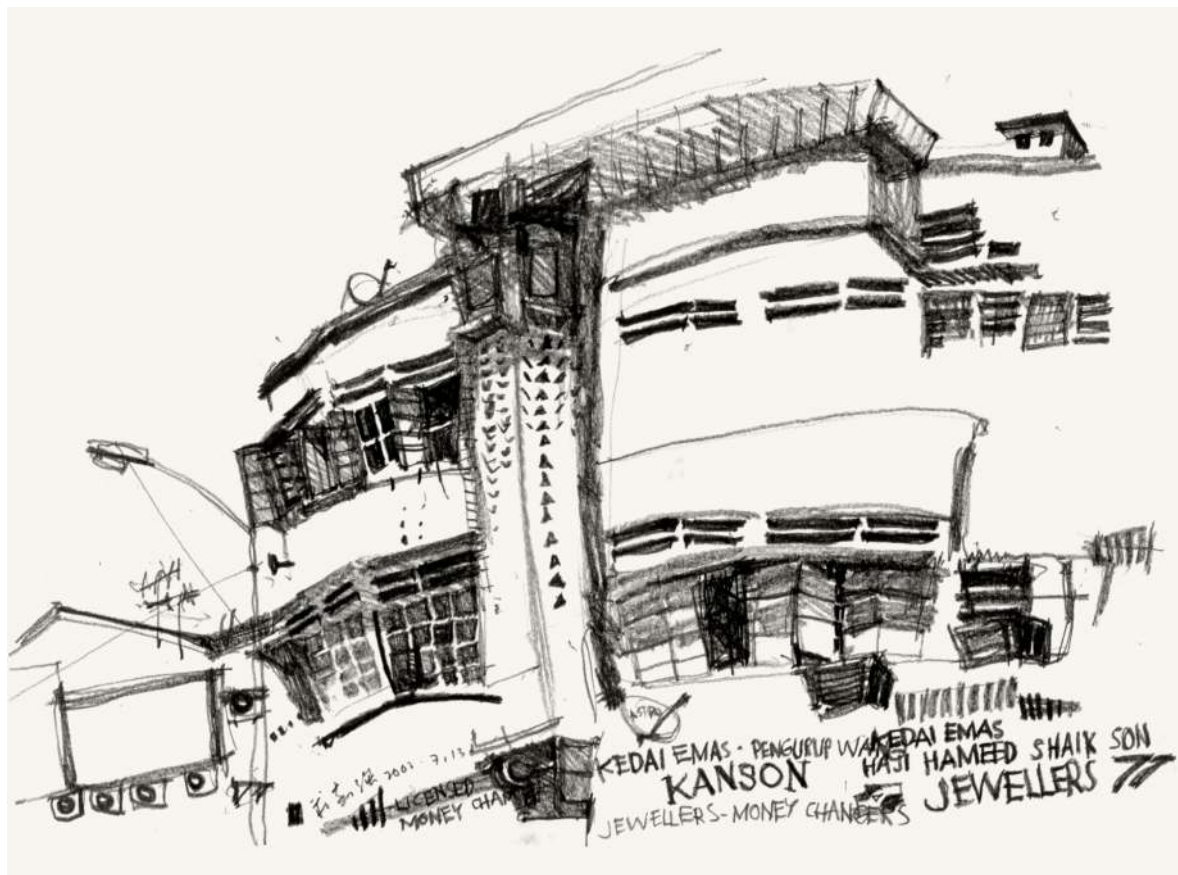


椰腳街吉寧甲必丹回教堂
Kapitan Keling Mosque, Pitt Street
2005
graphite on paper
28 x 38 cm



椰腳街吉寧甲必丹回教堂
Kapitan Keling Mosque, Pitt Street
2009
graphite on paper
28 x 76 cm
collection of Lee Khai





椰脚街老屋
 Old House, Pitt Street
 2002
 graphite on paper
 28 x 38 cm
 collection of Joe Sidek



椰腳街老屋
Old House, Pitt Street
2002
graphite on paper
28 x 38 cm
collection of Joe Sidek



椰脚街印度花店
Indian Florists, Pitt Street
1999
graphite on paper
28 x 38 cm



椰腳街觀音亭
Goddess of Mercy Temple, Pitt Street
2001
graphite on paper
28 x 38 cm
collection of Chan Kee Siak



椰腳街觀音亭
Goddess of Mercy Temple, Pitt Street
2009
graphite on paper
28 x 76 cm
collection of Martin Pollard





紅毛路聖喬治教堂
St. George's Church, Farquhar Street
2009
graphite on paper
28 x 76 cm
collection of Pan Yi Chieh





大街老店屋
Old Shop House, China Street
2009
graphite on paper
28 x 76 cm
private collection





大街路頭
China Street Ghaut
2009
graphite on paper
28 x 76 cm
private collection

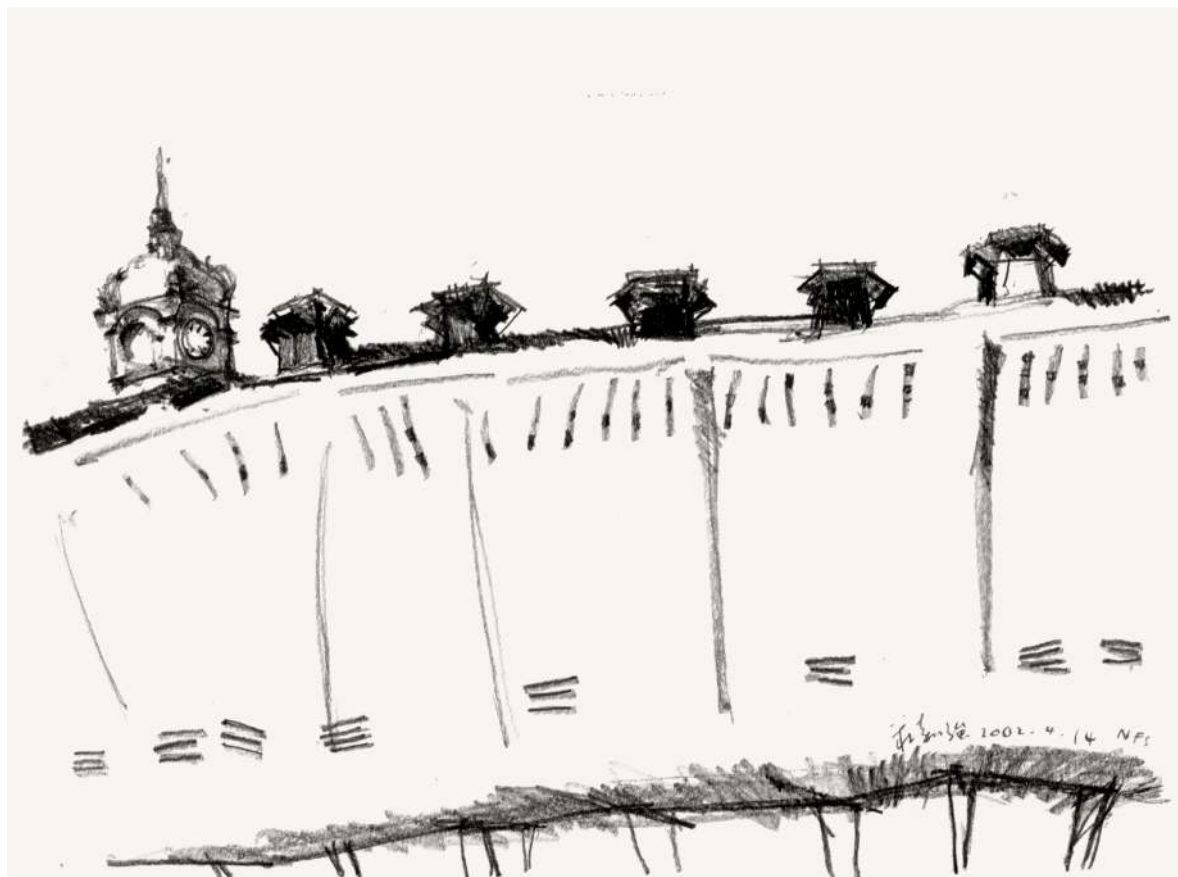




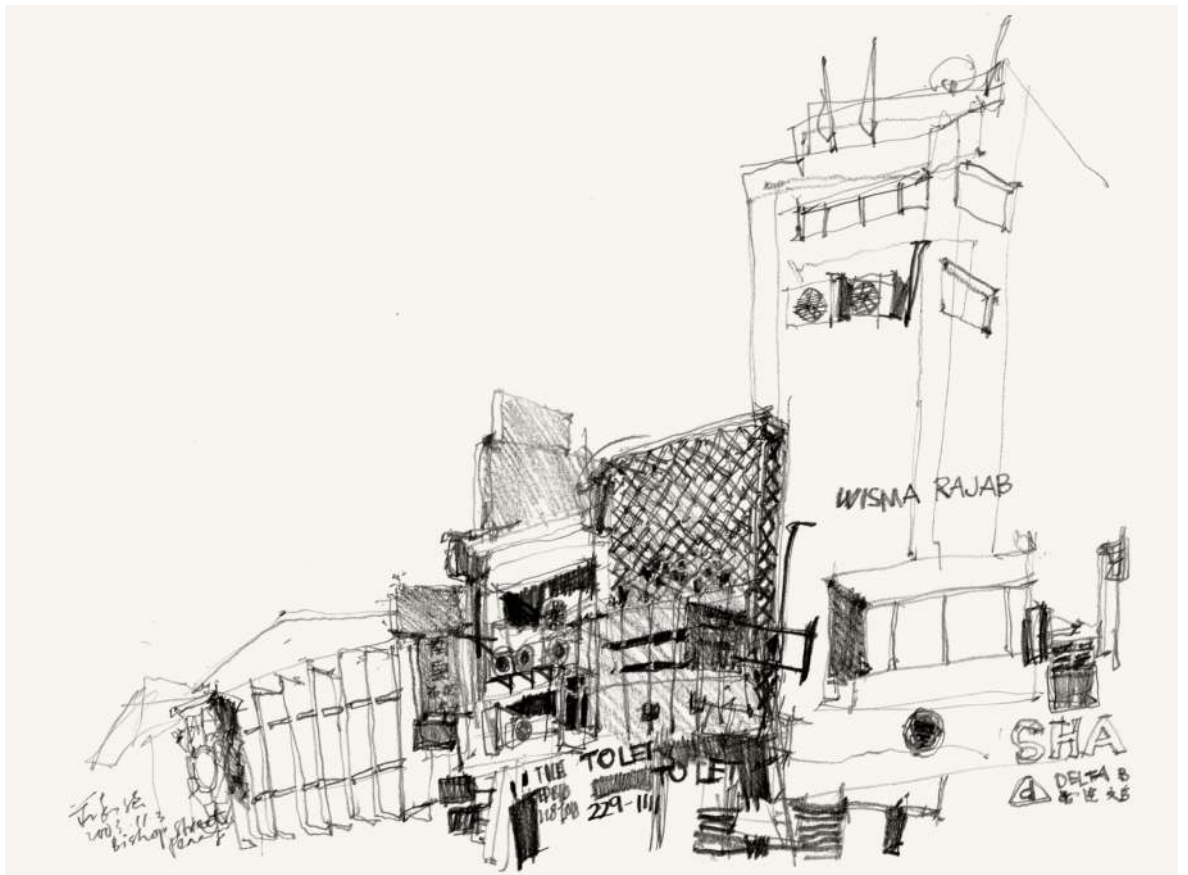
大街頭海關大鐘樓
Clock Tower, Custom Building,
China Street Ghaut
1996
marker pen on paper
28 x 23 cm
collection of
the late Tan Lye Hoe



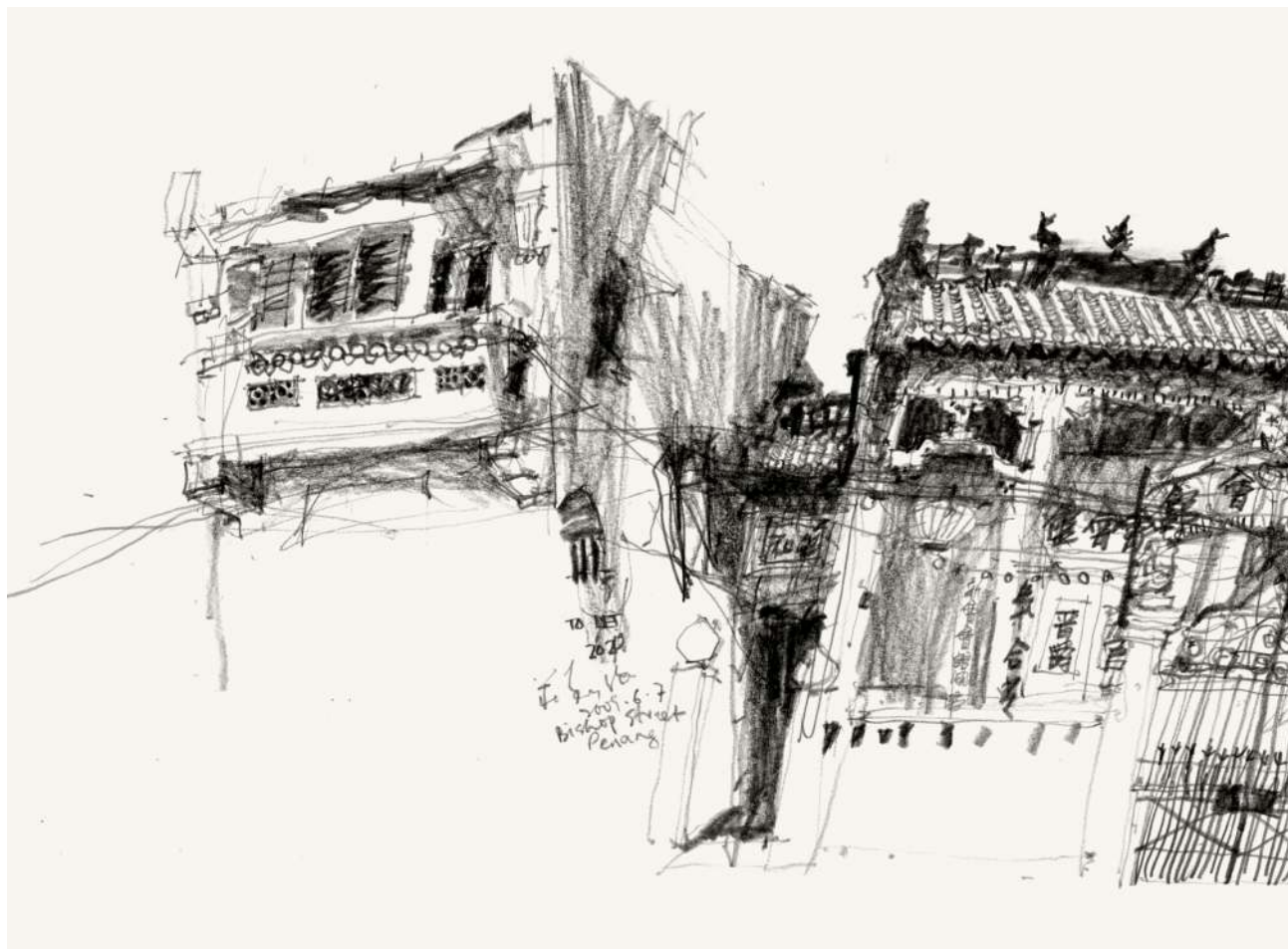
大街路頭
China Street Ghaut
1996
marker pen on paper
28 x 23 cm



義興街路頭
Church Street Ghaut
2002
graphite on paper
28 x 38 cm



漆木街
Bishop Street
2003
graphite on paper
28 x 38 cm



漆木街新會會館
Sun Wui Wui Koon, Bishop Street
2009
graphite on paper
28 x 76 cm
artist collection





皇后街瑪里安曼興都廟
Sri Maha Mariamman Temple,
Queen Street
2001
graphite on paper
38 x 28 cm



皇后街
Queen Street
2001
graphite on paper
28 x 38 cm
collection of William Ong



大伯公街印度水果攤
 Indian Fruit Stall, King Street
 2001
 graphite on paper
 38 x 28 cm
 collection of William Ong

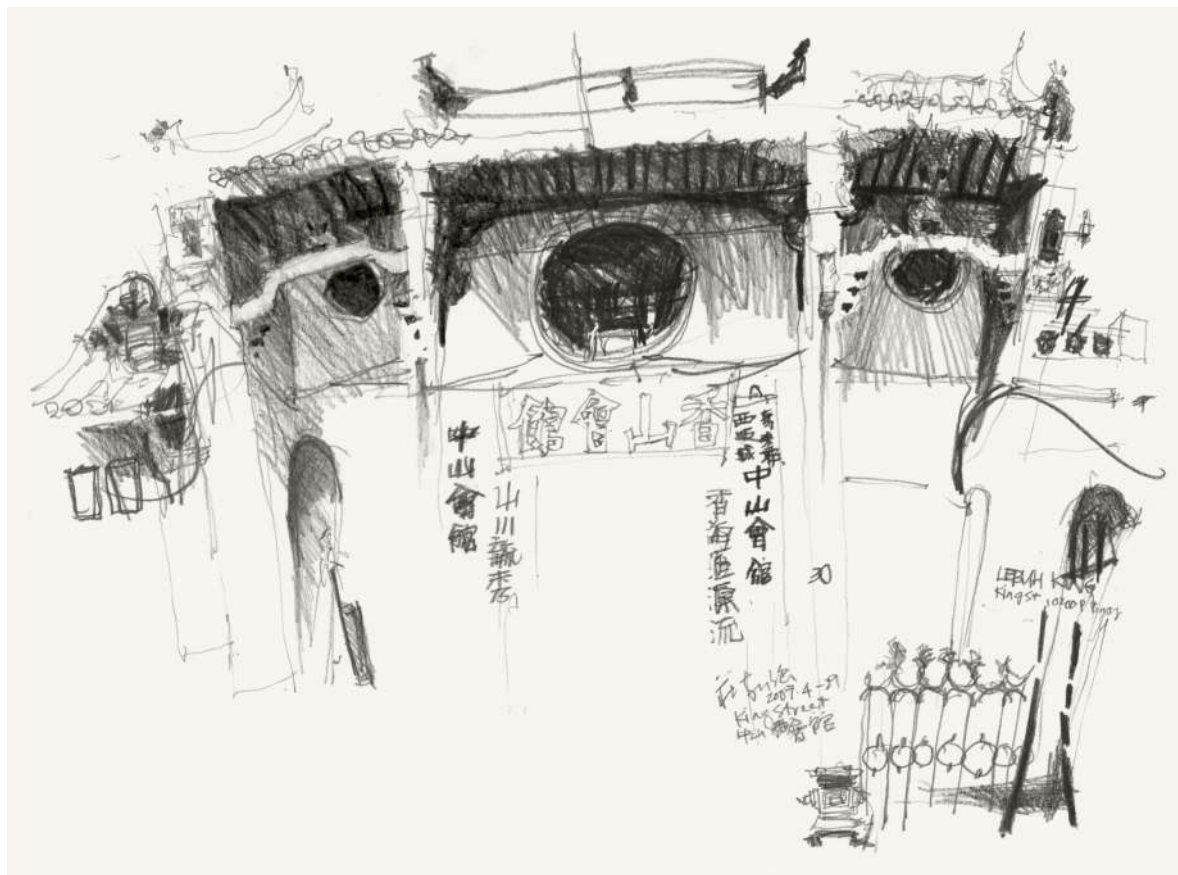


大伯公街陳氏宗祠
Chin Si Tong Soo, King Street
2001
graphite on paper
38 x 28 cm



大伯公街
King Street
2009
graphite on paper
28 x 76 cm
collection of Lawrence J. Archer





大伯公街中山會館
 Chong San Wooli Koon, King Street
 2007
 graphite on paper
 28 x 38 cm



大伯公街台山寧陽會館
Toi San Nin Yong Hui Kwon,
King Street
2001
graphite on paper
38 x 28 cm
collection of Tan Yeow Wooi



大伯公街中山會館
Chong San Wooi Koon, King Street
2009
graphite on paper
28 x 76 cm
collection of Lawrence J. Archer





大伯公街角頭間屋子
 Corner House, King Street
 2009
 graphite on paper
 28 x 76 cm





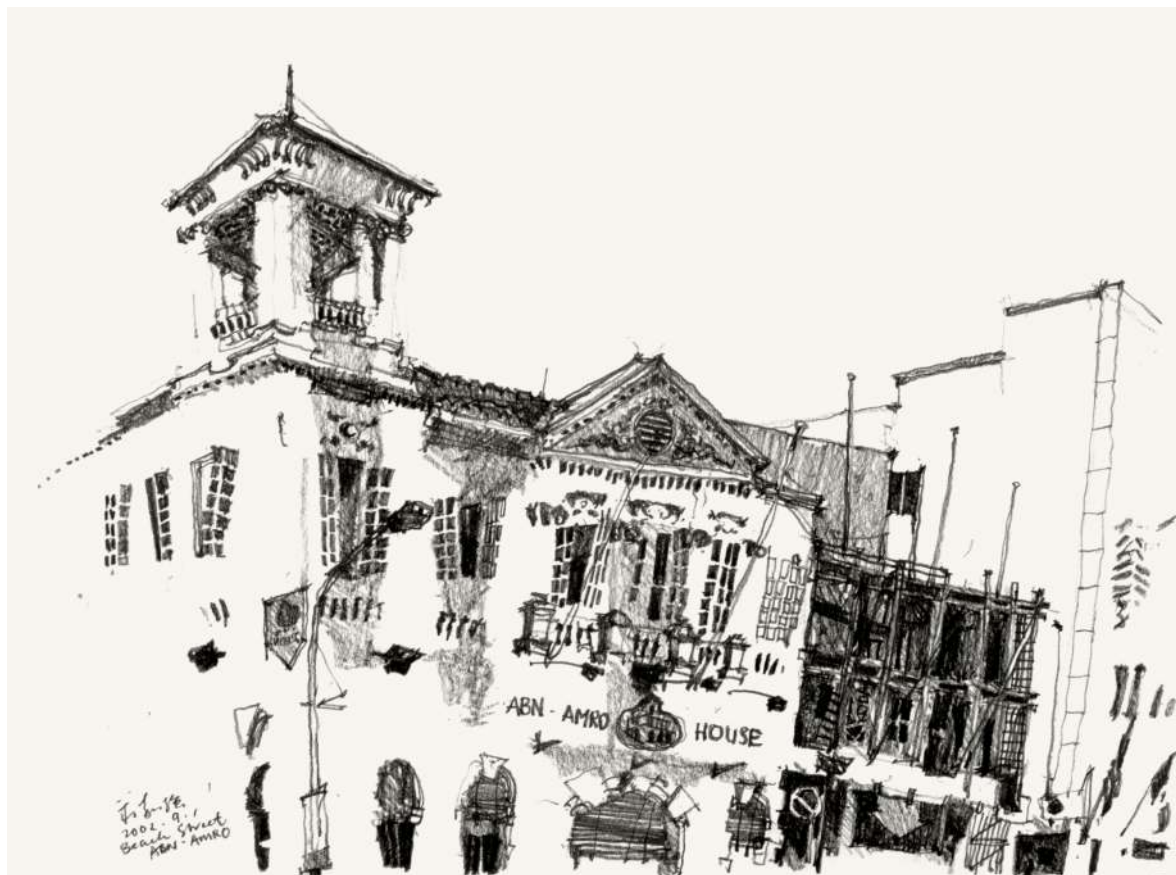
大伯公街嘉應會館
Kar Yin Fooi Koon, King Street
2009
graphite on paper
28 x 76 cm





廣東街
 Penang Street
 2009
 graphite on paper
 28 x 76 cm
 collection of Lawrence J. Archer





土庫街荷蘭銀行
ABN-AMRO Bank, Beach Street
2002
graphite on paper
28 x 38 cm
collection of William Ong

土庫街荷蘭銀行
ABN-AMRO Bank, Beach Street
2007
graphite on paper
47 x 18 cm





土庫街
Beach Street
2009
graphite on paper
28 x 76 cm





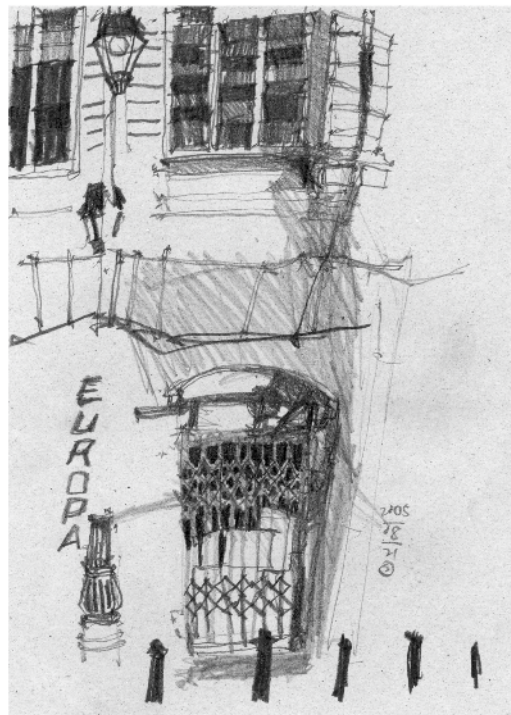
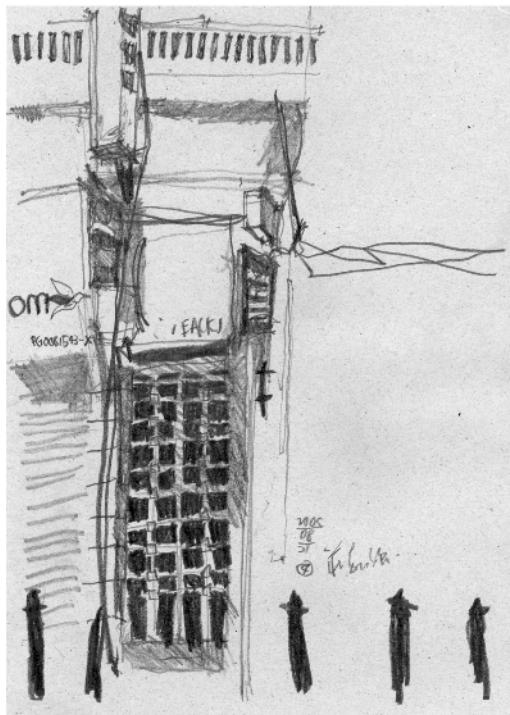
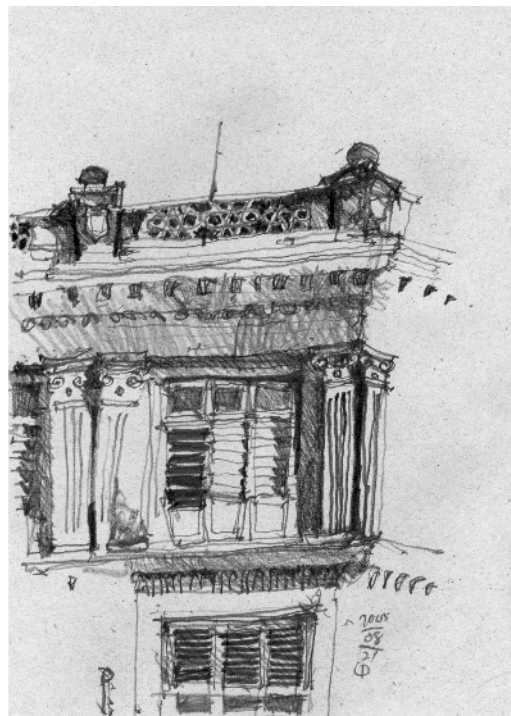
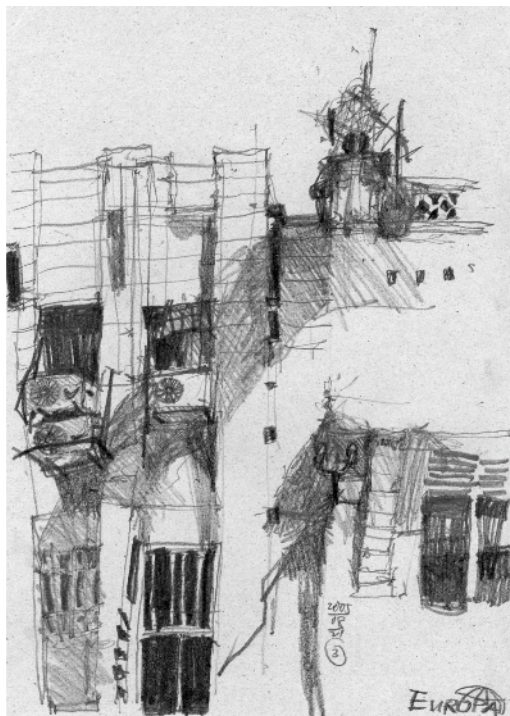
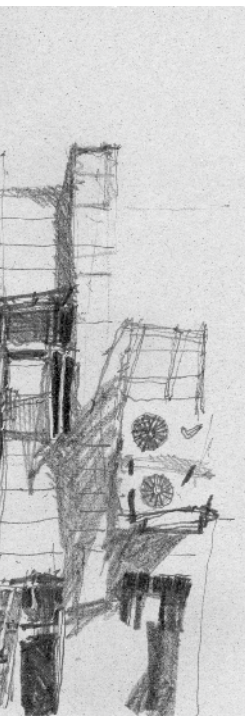
土庫街小巷
Small Lane, Beach Street
1999
graphite on paper
21 x 30 cm

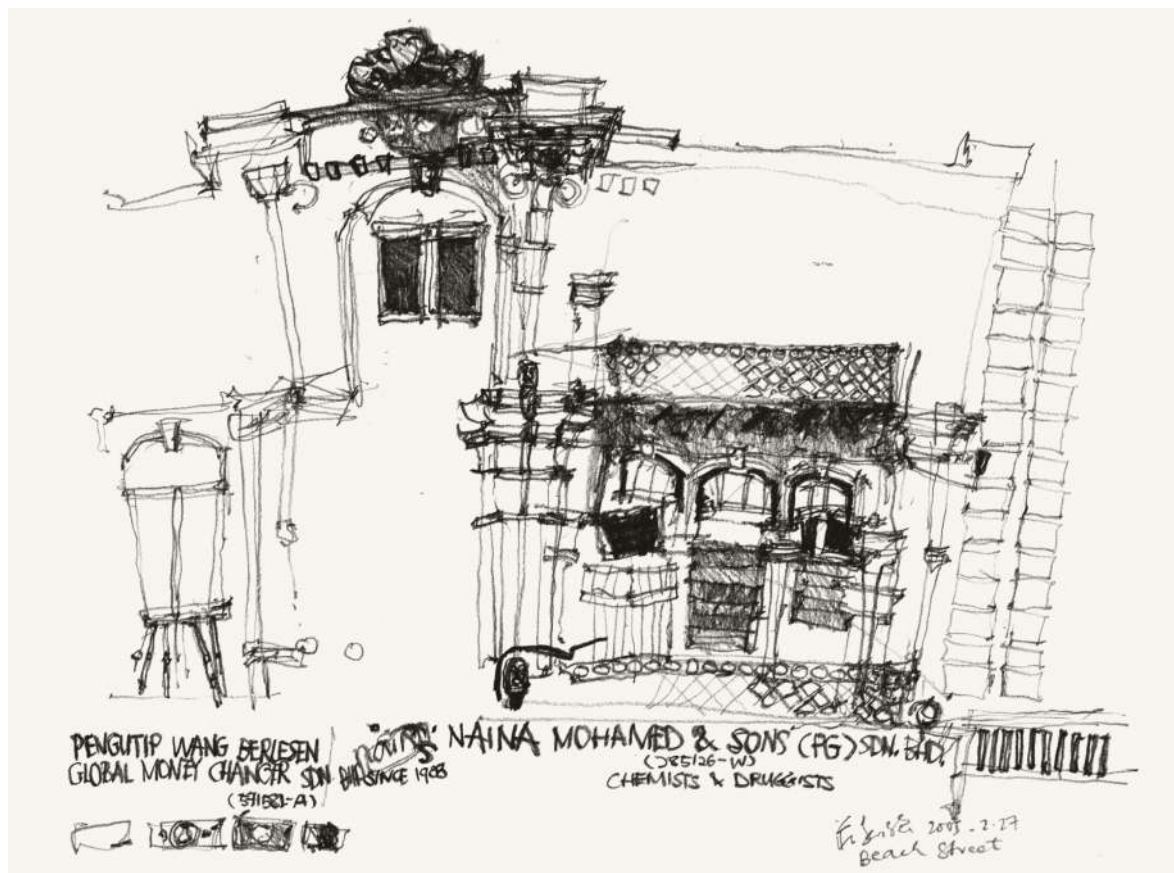


土庫街小巷
Small Lane, Beach Street
2001
graphite on paper
38 x 28 cm

土庫街
Beach Street
2005
graphite on paper
56 x 59 cm
collection of Penang State Art Gallery







土庫街
Beach Street
2005
graphite on paper
28 x 38 cm
collection of Dato' Tay Mo-Leong



土庫街蘇蜜咖啡座
 Sumi's Coffee House & Pub, Beach Street
 2002
 graphite on paper
 28 x 38 cm
 artist collection



中街小巷
Small Lane, Beach Street
2005
graphite on paper
38 x 28 cm
collection of Dr. Malcolm Wright



土庫街
 Beach Street
 2002
 graphite on paper
 38 x 28 cm
 private collection



土庫街
Beach Street
2009
graphite on paper
28 x 76 cm







中街
Beach Street
2009
graphite on paper
28 x 76 cm





海墘新路舊巴士總站
Old Bus Terminal, Victoria Street
2002
graphite on paper
28 x 38 cm
collection of Heng Chin Soon



海墘新路通至銀行街的小巷
Passage Way, Victoria Street
2002
graphite on paper
28 x 38 cm
collection of William Ong



從海墘新路眺望海關大鐘樓
Clock Tower (view from Victoria Street)
2002
graphite on paper
28 x 38 cm
collection of William Ong



海墘新路
Victoria Street
2008
graphite on paper
28 x 38 cm



海墘新路文山堂邱公司
Boon San Tong Khoo Kongs, Victoria Street
2009
graphite on paper
28 x 76 cm
collection of Lee Khai





姓林橋
Lim Jetty (view from Chew Jetty)
2009
graphite on paper
28 x 76 cm





姓林橋
Lim Jetty (view from Chew Jetty)
2009
graphite on paper
28 x 76 cm
collection of Tan Yau Chong





姓郭橋
Koay Jetty
2004
graphite on paper
28 x 38 cm



日落洞淡水港舊鐵橋
Iron Bridge, Sungai Pinang
1998
graphite on paper
21 x 30 cm



雙溪檳榔河畔
Sungai Pinang Riverside
1999
graphite on paper
21 x 30 cm



雙溪檳榔河畔
Sungai Pinang Riverside
1999
graphite on paper
21 x 30 cm



油較路老屋
Old House, Madras Lane
2007
graphite on paper
28 x 38 cm
collection of Eric Quah



調和路老屋
Old House, Transfer Road
2001
graphite on paper
38 x 28 cm



大街81號陳耀威文史建築研究室

Tan Yeow Wooi Culture & Heritage Research Studio, No.81 China Street

2009

graphite on paper

28 x 76 cm

collection of Tan Yeow Wooi





大街清荷人文空間天井
Airwell of Ching Lotus
Humanist Space, China Street
2002
graphite on paper
38 x 28 cm
artist collection



瑪莉娜的家
Marina's House, Jesselton Road
2007
graphite on paper
28 x 38 cm
collection of Marina Betist

後記

莊嘉強 • 檳城

小時候住喬治市的我總覺得到青草巷一帶是相當遙遠的。雖然如此，知道我愛畫畫的媽媽還是不辭勞苦的用電單車載送我到青草巷向陳昌孔老師學畫。陳老師是我的啟蒙老師。後來得知同住在姓陳公司內的陳來和是位知名畫家兼美術教育家，我便轉向他習畫。從小看著我長大的陳老師讓我體會到「自由」在藝術創作中的重要性。我的另一位老師是水墨畫班的劉達勇老師。在向劉老師學習水墨畫的過程中，我對留白有了認識並運用到後來的素描作品中。理大建築系的教授們則讓我深入了解何為空間與環境。非常感謝諸位老師的指導與教誨。

第一次把作品結集成書就像第一次開個展一樣，讓我雀躍萬分！

這本《素描老檳城》收錄了我從1996至2009年的檳城素描作品。它其實就像是我的日記本，沒有文字，鉛筆線條就是我的語言。這是一本我為家鄉檳城所寫的日記。書里多以我生活週遭熟悉的街景為主，街頭的轉角和破舊的街屋都是讓我感動的題材。由於每幅作品都是現場寫生完成的，所以作畫時的心情、天氣、路人、景物、事件，甚至是氣味，都深印在我腦海里。

近幾年來喬治市發展和變化頗大，許多老房子在不知不覺中消失了。我有時很無奈的對朋友說：「你看，這幅畫又成了那棟老房子的遺照了！」

檳城是我的家鄉。希望這些素描作品能喚起大家對本土的關愛，不要讓我們珍貴的文化與建築遺產流逝在發展的洪流中！

EPILOGUE

CH'NG KIAH KIEAN • PENANG

As a child I used to feel Green Lane was somewhere very far from George Town where I lived. But my mother did not feel that way. Knowing that I loved painting, she took the trouble to take me on a motorcycle to Green Lane to learn painting from Mr. Tan Chiang Kiong, my first mentor in painting. Later, finding out that Mr. Tan Lye Hoe, my neighbour at Seh Tan Court, is also a famous painter and art educator, I turned to him for tutelage. Mr. Tan made me understand how important freedom is in the creation of art. Another teacher of mine is Mr. Lau Tat Hong, from whom I learnt Chinese ink and wash painting and acquired the *liubai* or “negative space” technique, which I apply to many of my sketches. For the understanding of space and the environment, I am indebted to my lecturers at the Architecture Department of Universiti Sains Malaysia. To all my teachers, I owe a great debt of gratitude for their tutelage and guidance.

Publishing this collection of sketches, the very first book of mine, is much like having a debut solo exhibition. It is an exhilarating experience.

The collection brings together my sketches of Penang from 1996 to 2009. They are like a diary which is not written in words but painted with graphite lines. A diary about and for my home town Penang. It records the street scenes familiar to me, of which street corners and old shop houses are my favorite subjects. Since all these sketches were done on the spot, they are imbued with my mood and impression of the weather, passers-by, cityscapes, incidents and even smells at the time of sketching.

The pace of development and change of George Town has been quite rapid in recent years, with many old buildings disappearing, sometimes even unknowingly. “See,” sometimes I would tell my friends, sadly and without being able to do anything about it, “this sketch of mine is now a testimonial to an old building once stood elegantly!”

I hope these sketches of George Town will make a little contribution to raise public awareness of the need to conserve our beloved city so that our precious cultural and architectural heritage will not disappear under the torrents of development.



喬治市地圖

MAP OF GEORGE TOWN





溫永慶、陳耀宗、邱昌仁、陳耀威攝影 Photography by Woon Yong Cheng, Tan Yau Chong, Khoo Cheang Jin & Tan Yeow Wooi



簡歷

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」

2012 馬來西亞吉隆坡Art Accent畫廊「記憶素描」

台灣埔里鴨子咖啡／國立暨南國際大學「路・線貳」

2013 台灣高雄Hotel Dua「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」

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」

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」

- 2015 台灣南投南開科技大學藝術中心／埔里有藝術畫廊「路・線伍」
- 2016 馬來西亞檳城興巴士公司藝廊「墨間」
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」
- 2017 馬來西亞檳城The Art Gallery「素描・檳城貳」
- 2018 馬來西亞檳城Four Points by Sheraton「棕櫚系列」
馬來西亞檳城George Town Wines「路・線柒」
- 2019 馬來西亞吉隆東方人文藝術館「近物」
- 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
- 2010- 速寫・檳城發起人

BIODATA

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

2012 *Sketching Memories*, Art Accent Gallery, Kuala Lumpur, Malaysia

Line-line Journey II, Arts Cafe, Puli, Taiwan & National Chi Nan University, Puli, Taiwan

2013 *Line-line Journey III*, Hotel Dùa, Kaohsiung, Taiwan

Line-line Journey IV, ChinaHouse, Penang, Malaysia

2014 *Sketching Penang*, The Art Gallery, Penang, Malaysia

2015 *Sketches Diary of Penang*, Asia-Pacific Art Corridor, National Taipei University, Taiwan

Ch'ng Kiah Kiean's Urban Sketching, Yuan Ze University, Taoyuan, Taiwan

- 2015 *Line-line Journey V*, Nan Kai University of Technology, Nantou, Taiwan
- 2016 *Ink-Between*, Hin Bus Depot, Penang, Malaysia
- Line-line Journey VI*, Certosa e Museo di San Martino, Napoli & Chiesa dell' Immacolata, Castello Aragonese, Ischia, Italy
- 2017 *Sketching Penang II*, The Art Gallery, Penang, Malaysia
- 2018 *Palm Tree Series*, Four Points by Sheraton, Penang, Malaysia
- Line-line Journey VII*, George Town Wines, Penang, Malaysia
- 2019 *Close Objects*, Oriental Art & Cultural Center, Kuala Lumpur, Malaysia

Memberships

- 2001- Penang Water Colour Society
- 2002- The Calligraphy Association of Penang
- 2006- Penang State Art Gallery Committee
- 2009- Urban Sketchers
- 2010- Urban Sketchers Penang

鳴謝

ACKNOWLEDGMENTS

陳來和 TAN LYE HOE

邱昌仁 KHOO CHEANG JIN

陳耀威 TAN YEOW WOOI

AMBIGA DEVY

陳耀宗 TAN YAU CHONG

劉雍恩 LAU YONG EN

王忠雯 CLARA ONG CHONG WEN

許榮華 KHOR YONG HUA

莊嘉萍 SANCHEL CH'NG KIAN PIEN

溫永慶 WOON YONG CHENG

鳳凰印務有限公司 PHOENIX PRESS SDN. BHD.

陳秋生 TAN CHIEW SENG

韓道前 TC HON

莊森培醫生 DR. CHOONG SIM POEY

檳城珍珠美術館 GALERI SENI MUTIARA

郭斯高 KOAY SOO KAU

&

所有協助完成此書的人

all who have helped in making this book a reality

Kiah Kiean has a keen eye for the essential details and essence of things, fortified by his architectural training at the Universiti Sains Malaysia, Penang and his flair in graphic design. He is able to distill a chaotic street scene and reduce it to his now distinctive streetscape. Though his subject matter may be rustic buildings, his drawings exude an obvious elegance and stylishness which are most pleasant to the eyes.

Lee Khai

嘉強涉獵的藝術有很多方面，其中最為人津津樂道的即是他的街景速寫。憑著他對建築物的敏感，加上獨特的誇張但不失平衡的構圖，再配以亂中有序的極富情感的線條，筆下的景物都活了起來。

尤其是老房子，再怎麼殘破簡陋不起眼的老屋在他筆下總能被注入新生命，然後很驕傲地展示自己。

邱昌仁

Kiah Kiean's love for the city and its heritage is conspicuous in this book.

By representing the nooks and corners often ignored by the passer-by, he accentuates and thus elicits thought-provoking questions from the viewer of his works.

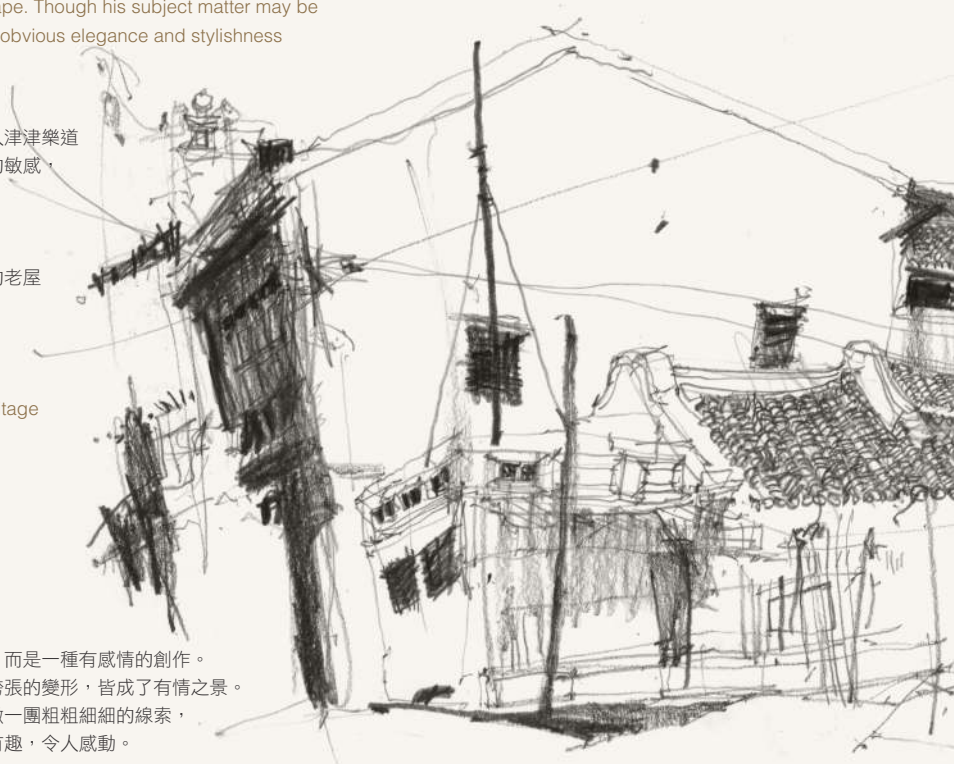
Ambiga Devy

嘉強的素描不是對老街景物寫實的記錄，而是一種有感情的創作。所謂曲則有情，水平垂直的建築物經過誇張的變形，皆成了有情之景。他的素描像是對某一街角或建築物一角撒一團粗粗細細的線索，然後深情地纏抱，以致景物變形得有情有趣，令人感動。

陳耀威

Kiah Kiean experiments with and explores all possibilities of expressing lines with graphite, giving his viewers much thought-provoking experience. As a direct approach to communicating with lines and tones he opts for just black and white sans colours so that his audience may enjoy his works without other distractions.

Tan Lye Hoe



ISBN 978-983-44991-0-5



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