

Supported by



TERKINI

NG HON LOONG

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Front & Back Cover

Dynamic, 2017
Acrylic on Canvas
284 cm x 204 cm (diptych)

Inner Back Cover

Cow & Calf 益世甘为牛献乳, 2021
Acrylic on canvas
120 cm x 120 cm



TERKINI

VIRTUAL SOLO EXHIBITON BY NG HON LOONG

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PREFACE

I had a passion for drawing since young. Of all textbooks, Leonardo da Vinci was my hero. Being encouraged by my Chinese language teacher and Art teacher, I started to develop an interest in art. The only 'A' that I scored in my high school exam was the Art subject, and I was determined to become an art teacher and artist.

At the age of 17, I studied painting under the tutelage of Master Puah Kim Hai, learning both watercolour and Chinese ink painting, a fusion of East and West. Master Puah taught me sketching, the significance of blank spaces in watercolour and the essence of Lingnan School of Art – keeping an eye to areas of no strokes. All of these inspired me substantially throughout my whole career.

In 1985, I won the M.I.A. National Art Scholarship Competition and began receiving formal art education from there. Starting from basics, I learnt Interior Design for a year before committing myself to Fine Art, taught by Master Chung Chen Sun, Mr Yeoh Jin Leng, Ms Angie Ng Buan Cher, Mr Sim See San and Ms Jackie Huang. During this period, several incidents inspired me to create a series of paintings with the theme of peace and harmony among humankind. These works were expressed in abstract and incorporated the concept of Minimalist Art – less is more. After graduation, I went to teach at Pay Fong Middle School in Malacca and went to study in France a year after.

I chose to study in France because my family wanted to open a restaurant in Paris, which I would then work and study part-time. As the plan eventually called off, I became a full-time student by chance. I studied French in the morning; practised figurative drawing in the afternoon; paid visits to museums at night, listening to analyses of famous paintings. During my stay in France, I studied Painting & Drawing under Monsieur Henri Clement and Mademoiselle Monique Poncelet, art professors at the École Nationale Supérieure des Beaux-Arts, Paris. I also attended a creative course by Monsieur Artozoul and did my internship at ENSAAMA under Atelier Décor du Mur, Monsieur Jacques Courboules La Fresque. I travelled around France, Monaco, the Netherlands, and Italy during my spare time. After returning to Malaysia, I set up Studio Ng and took up a position as a lecturer at the Equator Academy of Art, Penang. I am currently engaged in both art education and artistic creation.

Looking back, I realised that I picked up a lot from both local and the Parisian art. I greatly admire the beauty of Oriental line strokes, while mesmerised with the Parisian style of forms and colours. I trained my eyes, brain, hands, and heart throughout my exploration of human figurative. In the meantime, I discovered my rhythm of expression and found my stance in art. This discovery has breathed new life into my paintings and made me realise the purpose and true meaning of life along the way.

*Winter fades away, its poetic beauty lingers
Spring comes about, its scenic view uncovers*

Hon Loong

Rawang, 2021

序文

我从小就喜欢绘画，课本里的英雄是达文西。在得到语文老师 and 美术老师的爱护下，把兴趣培养了起来。中学联考成绩也只有一个A，那就是美术科，立志要当美术老师和画家。

17岁那年随潘金海老师学画，学习水彩和水墨，中西合璧。潘老师传授的写生技巧、水彩的留白和岭南画派的心要——用心在无笔墨处，都给我往后很大的启发。

1984年腊月参加 M.I.A. 全国美术奖学金甄拔赛得奖，才开始接受正规的美术教育。从基础开始，曾经修过一年的室内设计，才修纯美术，受过钟正山院长、杨仁龄、黄曼滋、沈瑞山和黄绍瑜的教导。在我创作的学年，由于各地的事件，使我衍生了一系列的创作。我选择了人类的和平和人与人之间的和谐为主题，用抽象的形式来表达，并用极限艺术，以少胜多的理念来处理，总算毕业。过后南下马六甲培风中学教学，一年多过后就到法国留学。

当年我选择法国，是因为家人计划在花都开餐馆。我打算半工半读，后来餐馆开不成，我在机缘巧合下成为全职学生，早上念法文，下午画人体，晚上到博物馆听名画赏析，完全投入法国的美术境界里。留法期间，我曾随 Monsieur Henri Clement 和 Mademoiselle Monique Poncelet 巴黎高等美术学院绘画和素描教授学艺，同时上 Monsieur Artozoul 的创作课程，本科却是在 ENSAAMA 实习于 Atelier Décor du Mur, Monsieur Jacques Courboules 的 La Fresque。课余时间，游览了法国、摩纳哥、荷兰和意大利等地，回国后设立汉龙画室，接着任职于槟城赤道艺术学院讲师，目前从事美术教育和纯美术创作。

回首前尘，从本土风到巴黎画派，都略有收获，尤其赞叹东方的线条和巴黎画家的造型与色彩。我从人体的探索，经历过了眼、脑、手、心的训练，寻找到了表达的韵律，也找到了自己的定位，为自己的画作注入了生命，也了解到生命的意义和真谛。

冬去犹留诗意在
春来身入画图中

汉龙

于万挠 2021 年

CURATOR'S WORDS

Led by Henri Matisse, Fauvism was an artistic movement characterised by wild brushstrokes, bold strident colours and flat composition in paintings, which deviated away from the naturalistic approach retained by previous art movements. Heavily criticised at first, the unconventional art movement slowly finds its place in the western art world and is still a highly admired and respected movement today. Fauvism paved the way towards the development of Modernism and Abstract Expressionism, which later gave rise to the emergence of the Colour Field movement. Colour field painters place less emphasis on strokes and lines, filling the canvas with large fields of flat, solid colours. The colour is the subject, and the only language to convey thoughts and emotion in these paintings.

Having studied in France, Ng Hon Loong's works were deeply influenced by these movements. His immense talent and style, however, was not well received by our society back in those days who fell behind in knowledge and ability to understand and appreciate art. The reality and rejection made him struggle to find confidence and direction in life. Luckily, with a positive change in his life and environment these recent years, he gradually picks up from where he left off.

In this exhibition, viewers can now have the chance to enjoy his works of this wild yet captivating style. Not only that, he managed to integrate Chinese ink painting techniques into his creation. His works today incorporate the concept of Yin and Yang, the harmonious balance westerners strived hard to achieve in arts. He embraced the idea of "emptiness" to create space and dimension, and used colour contrasts to structure his works and strengthen the expression of colours. Bit by bit, he eventually found his way into his painting style and philosophy out of these western art movements.

Younie Wong

Curator
Younie Gallery

策展人片语

1905年，法国巴黎发生了一件轰动艺术界的大事。当时已经小有名气的画家亨利马蒂斯及友人，在一间画廊展示了几幅特别的作品。作品色彩及绘画技巧，明显的“乖离”了从文艺复兴开始至当时的写实派以及印象派及后印象派的遵从自然法规的绘画与用彩方式。作品风格，用色大胆鲜明、更因用于表达激动的情绪而挥现毫无规则的笔触与图形，构图平扁，装设性强，并且远离自然色彩的应用法。此外，作品的构图没有传统的单一的焦点，而是同时出现许多焦点在一幅作品上。为此惨遭当时的艺术评论家所激烈谴责。有一位评论家说，这些作品就如把一壶颜色直接倒泼在观众的脸上，并且把这些作品冠上一个轻蔑名词，“野兽派(Fauvism)”。

可是，他们或许没有想到，此后这个野兽派的画风和理念，一直影响到后来的现代主义画风及抽象派的画风，并且至今都没有停止它的威力，尤其在美国，更是被广泛的采用与接纳并引以为傲的风格。它所标榜的“艺术是个人情绪与思想通过色彩的应用所展现的创作语言”，是非常符合美国人所追求的坦率与直接的性格。在众多现代主义及抽象派主义当中，色坪作品(Colour Field Painting) 就是一个独特且高深的艺术追求与实现的技法与绘画风格。它在真正成型的年代，是在大约1940年至1950年。它从野兽派那种坦率激动的情绪线条笔触，逐渐转型为纯粹的色彩语言。它不再强调传统的物象、形象，色彩就是唯一的“物象与形象”，不然就是尽量简单与简约的构图形象，追求那种色彩就是作品唯一的主角，色彩就是思想与情绪的唯一表达语言。在此种理念之下，作品构图一般皆是如草坪般平面、色彩布满整个画面。色彩尽量单一，尽可能放弃对笔触与线条的注重，并且以能产生和谐与平衡的目的来应用它们。

而吴汉龙，在1990年到法国留学之后，于1992年回国，所发挥出来的绘画能力及创造出来的作品，就是深受西方这两大派系的影响。可惜的是，沙漠文化的土壤，接受不到这个才子的才华。方方面面的现实否定与打击让他对自己失去了信心并对生命产生了迷惑。精神与心理上的伤害让他生病并为此消沉许久。直到近几年，得到了护理与环境的正面改变，他才在正式投入创作之中。

在这项个展之中，观众可以观赏到他这一系列在西方已经得到崇高地位的作品风格，不只如此，他也成功的把中国水墨绘画的理念联融在他的创作里。西方所追求的和谐平衡，就是他现在所发挥在作品中的”阴阳“之宇宙平衡与相对相辅的理念。他会用”空“来创造空间与简单的立体感，也应用相对色来创造画面的构图及加强色彩的语言表达。从西方的原体派系，他逐渐寻找出属于自己的风格与理念。这一路走来不易！假如您能珍惜，就来观赏这些作品吧！

黄琬圆

馆长
颜丽轩画廊

NG HON LOONG 吴汉龙

b. Selangor, 1964



Ng Hon Loong studied Diploma of Fine Arts at the Malaysian Institute of Art (MIA) under full scholarship and graduated in 1988. He then studied art for 2 years in Paris, France - the internationally acclaimed "City of Art". Ng's works are deeply influenced by *Fauvism* and *Colour Field*, two important art movements in the history of arts.

QUALIFICATIONS

- 1998 - NOW Practicing artist
- 1996 - 1997 Art Lecturer, Equator Academy of Art & Design Penang
- 1993 - 1995 Set up Studio Ng
- 1991 - 1992 Atelier de Décor du Mur, École Nationale Supérieure des Arts Appliqués et des Métiers d'Art
(En qualité de stagiaire) Travail Sur La Fresque Avec - Monsieur Courboulès Jacques
- 1990 - 1992 Cours d'Expression- Art L'espace, Niveau Art L'espace- 2eme Degree, École Nationale Supérieure des Arts Décoratifs, France. Under Proffeseur Monsieur Rene Artozoul
- 1990 - 1992 Atelier Henri Clement et Atelier Monique Poncelet, École Nationale Supérieure des Beaux-Arts, France (En qualité d'etudiant invité) - Drawing and Painting on Figure
- 1988 - 1989 Art Teacher, Pay Fong Middle School, Malacca
- 1985 - 1988 Diploma of Fine Arts, Malaysian Institute of Art (Full Scholarship)

SOLO EXHIBITIONS

- 2019 *Screaming Colours*, Younie Gallery, Kuala Lumpur
- 2015 *Yesterdays – A Journey of My Art*, Jeth Art Gallery, Kuala Lumpur
- 2010 *Blanc et Noir*, Malacca State Art Gallery, Malacca
- 2008 *The Art of Ng Hon Loong*, Penang State Art Gallery, Penang
- 2007 *Nostalgia*, Yan Fine Art Gallery, Kuala Lumpur
- 2005 *Essence*, Balai Berita, New Straits Times Press (NSTP), Kuala Lumpur
- 2002 *10 Years in Rendezvous*, Malaqa House Museum, Malacca
- 2002 *Parisienne Memoirs No. 2*, Ching Lotus Humanist Space, Penang
- 2001 *Strokes of The Heart (Parisienne Memoirs)*, Metro Fine Art, Legend Hotel, Kuala Lumpur
- 1999 *Solo Exhibition of Ng Hon Loong*, PD World Marina Resort, Negeri Sembilan
- 1997 *1st Solo Exhibition of Ng Hon Loong*, The Art Gallery Penang

SELECTED ART EXPO & GROUP EXHIBITIONS

- 2019 *Art Asia@KL 2019 Asian Warisan Fair*, Matrade Exhibition & Convention Centre, Kuala Lumpur
- 2018 *Art Asia@KL 2018 Hotel Art Expo*, Palace of The Golden Horses, Kuala Lumpur
- 2016 *PWS Art Expo Malaysia* by City Art Gallery, Kuala Lumpur
- 2015 *Artists Art Fair Malaysia*, Stadium Chinwoo, Kuala Lumpur
- 2014 *Back to Basics 4*, Younie Gallery, Kuala Lumpur
- 2014 *Art Asia Expo*, Stadium Chinwoo, Kuala Lumpur
- 2011 *National Day Art Exhibition*, City Art Gallery, Kuala Lumpur
- 2010 *M.I.A. International Art Exhibition*, Kuala Lumpur
- 2009 *National Day Art Exhibition*, City Art Gallery, Kuala Lumpur
- 2009 *Art from Melaka*, Alliance Francaise de Kuala Lumpur
- 2008 *National Day Art Exhibition*, City Art Gallery, Kuala Lumpur
- 2007 *National Day Art Exhibition*, City Art Gallery, Kuala Lumpur
- 2007 *Artist's Favourite*, Penang State Art Gallery, Penang
- 2006 *National Day Art Exhibition*, City Art Gallery, Kuala Lumpur
- 2006 *Malaysia-China Interchange Arts & Calligraphy*
- 2005 *The French Art Festival*, The Zouk, Kuala Lumpur
- 2005 *National Day Art Exhibition*, City Art Gallery, Kuala Lumpur
- 2004 *National Day Art Exhibition*, City Art Gallery, Kuala Lumpur
- 2003 *National Day Art Exhibition*, City Art Gallery, Kuala Lumpur
- 2003 *Malaysia Modern Art 2003*, Elle Six Art Gallery, Kuala Lumpur
- 2003 *2 Countries*, Elle Six Art Gallery, Kuala Lumpur
- 2002 *Malaysia Contemporary Chinese Painting & Calligraphy Alliance Exhibition*
- 2001 *Manusia*, NN Gallery, organised by JUST
- 2000 *Serenity Melaka*, Galeri Puri, Hotel Puri, Melaka
- 2000 *Art For Nature*, WWF Kuala Lumpur
- 1989 *Open Show*, National Art Gallery, Kuala Lumpur
- 1986 – 1988 *Young Contemporaries*, National Art Gallery, Kuala Lumpur

AUCTION RECORDS

- 2013 *Masterpiece Fine Art Auction*, Kuala Lumpur
- 2015 *Masterpiece Fine Art Auction*, Kuala Lumpur
- 2016 *Masterpiece Fine Art Auction*, Kuala Lumpur
- 2016 *Younie's Asian Modern & Contemporary Fine Art Auction*, Kuala Lumpur
- 2017 *Younie's Asian Modern & Contemporary Fine Art Auction*, Kuala Lumpur
- 2019 *Younie's Asian Fine Arts & Collections Auction*, Kuala Lumpur

LITERATURE

- 2015 *Yesterdays – A Journey of My Art*, published by Jeth Art Gallery
- 2008 *The Art of Ng Hon Loong*, published by The Art Gallery Penang

AWARD

- 1985 Winner of The Art Scholarship Competition Malaysia Institute of Art



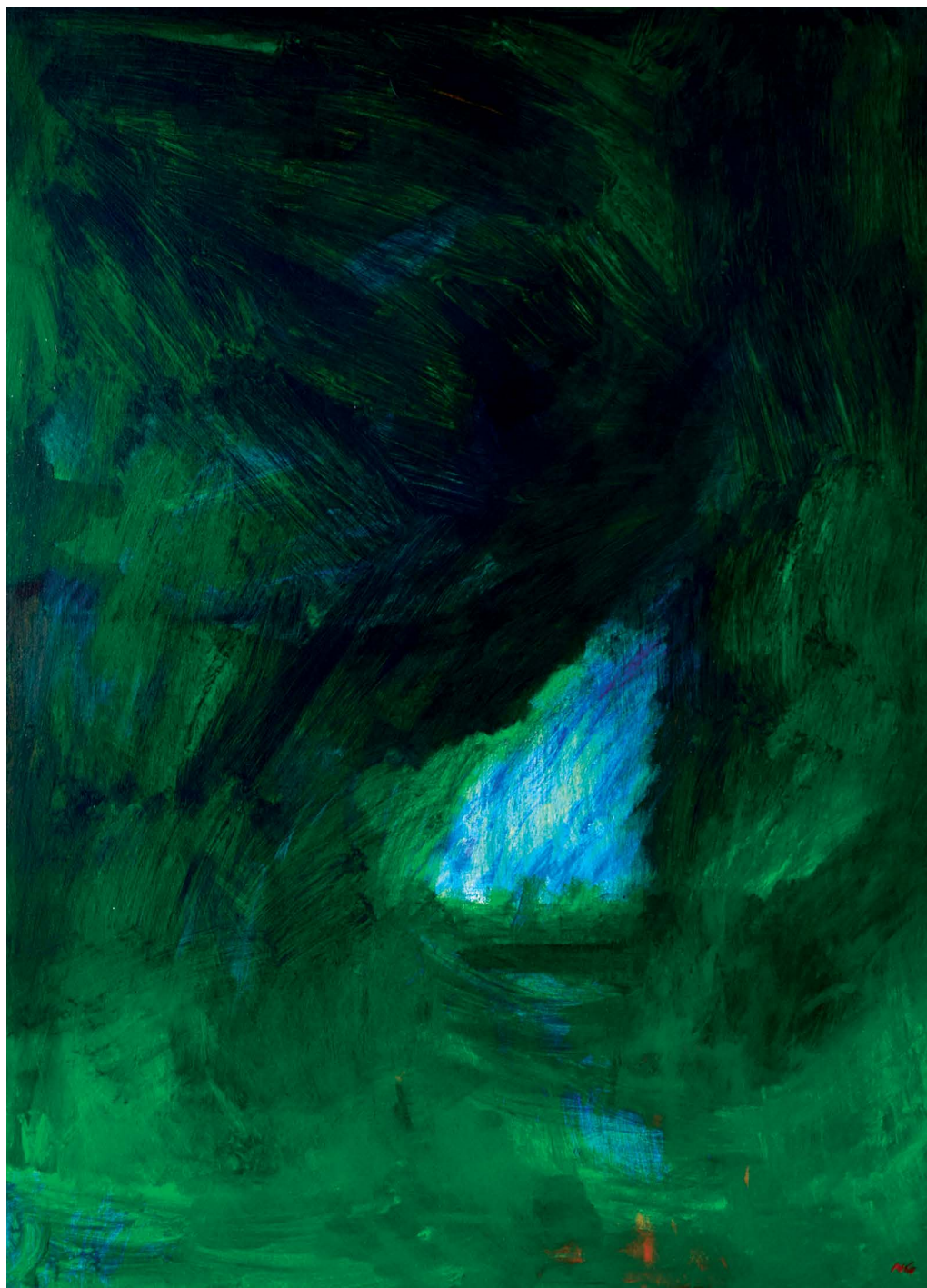
Encompass, 2016 Acrylic on canvas 122 cm x 121 cm



Memories, 2015 Acrylic on canvas 122 cm x 121 cm



At The Pond, 2014 Acrylic on canvas 110 cm x 80 cm



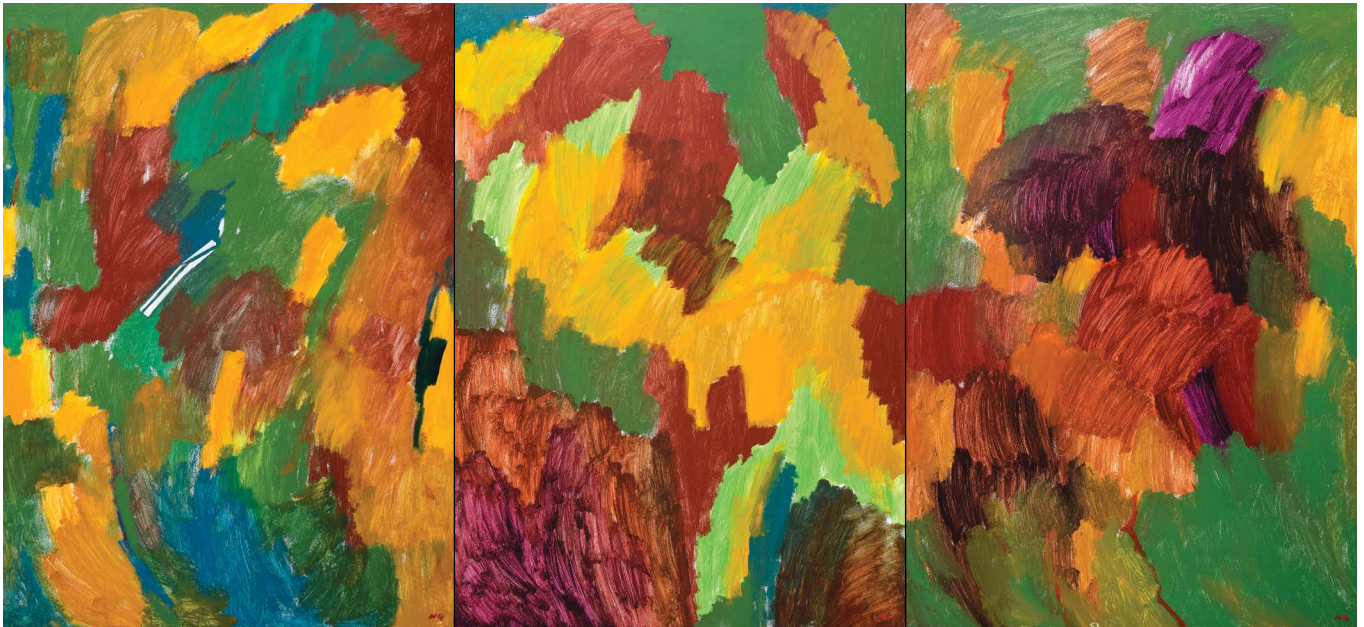
The Sources, 2016 Acrylic on canvas 110 cm x 80 cm



Tanah Merah, 2016 Acrylic on canvas 99 cm x 99 cm



Bather, 2016 Acrylic on canvas 99 cm x 99 cm



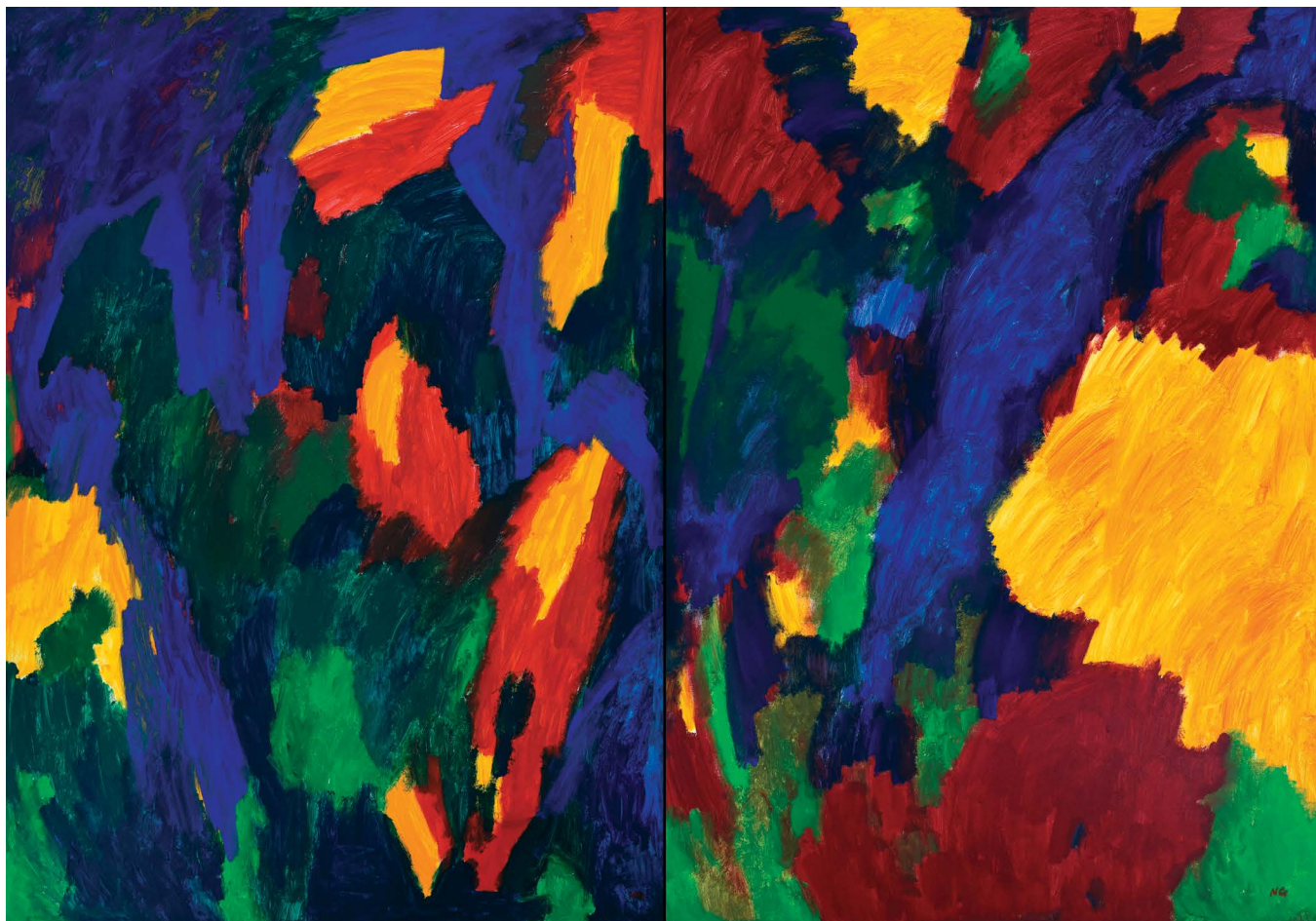
Well Wisher, 2016 Acrylic on canvas 110 cm x 240 cm triptych



Naissance of The Legend, 2016 Acrylic on canvas 110 cm x 80 cm



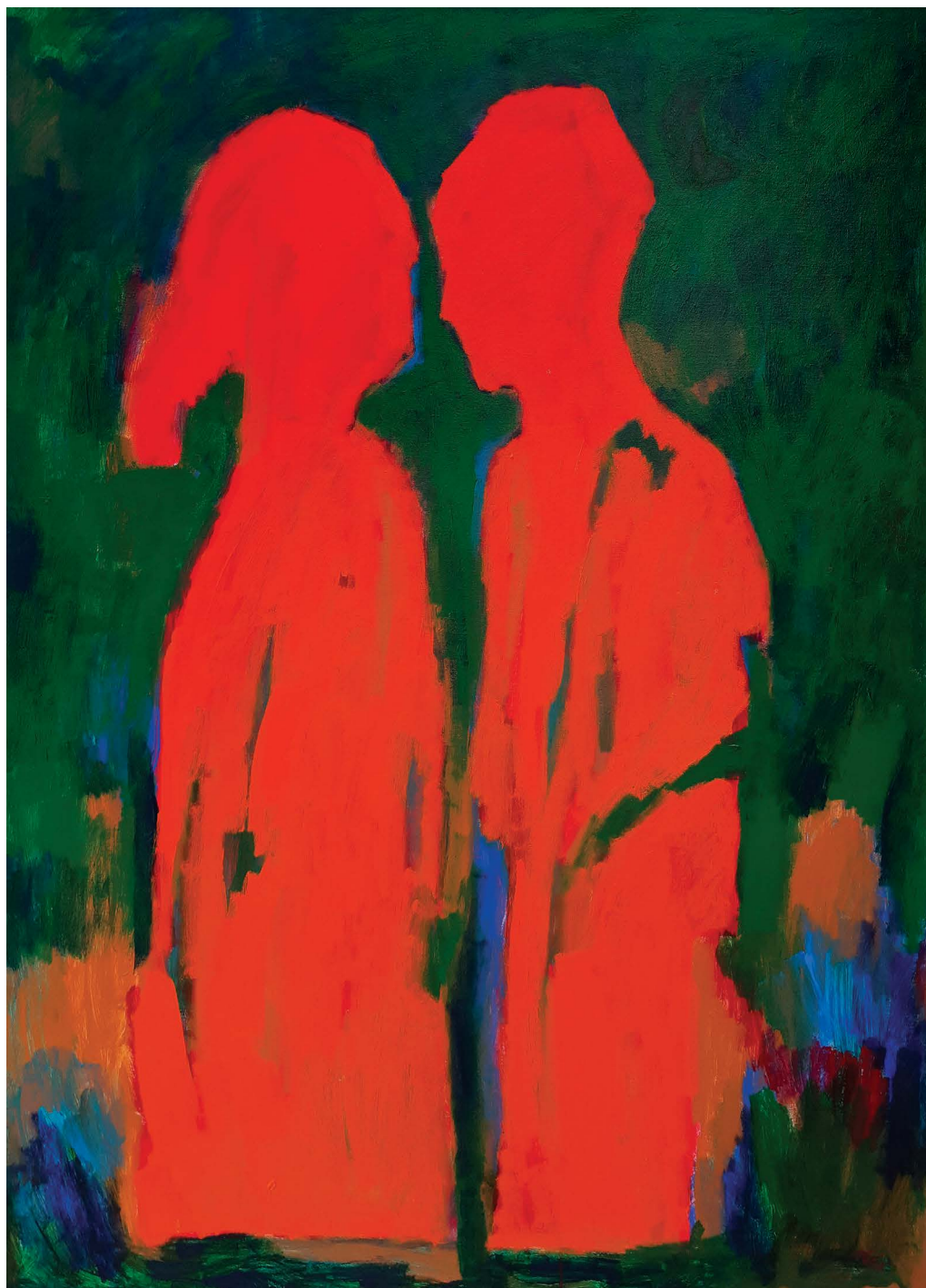
INACTION 无为, 2016 Acrylic on canvas 110 cm x 80 cm



Dynamic, 2017 Acrylic on canvas 284 cm x 204 cm diptych



Under The Moon, 2017 Acrylic on canvas 142 cm x 112 cm



Encounter, 2017 Acrylic on canvas 142 cm x 112 cm

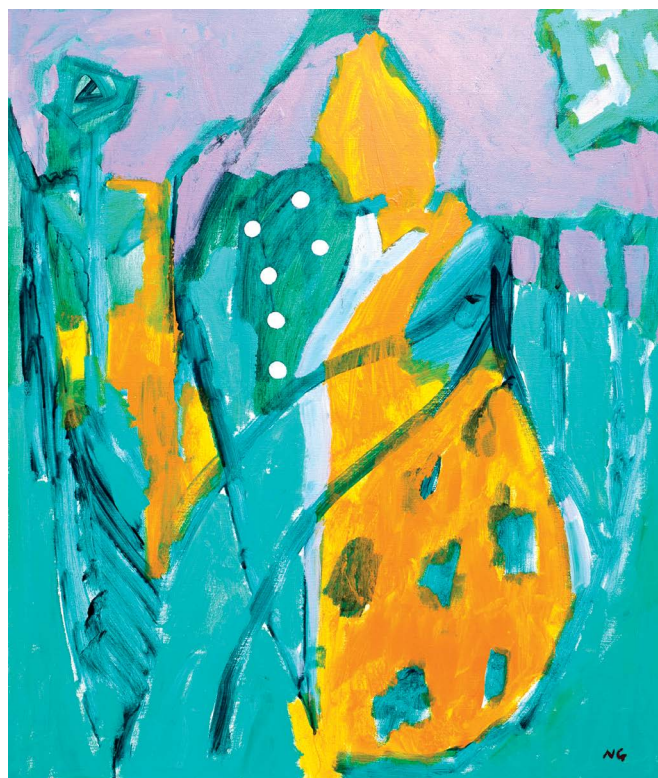


October Night, 2018
Acrylic on canvas
76 cm x 92 cm

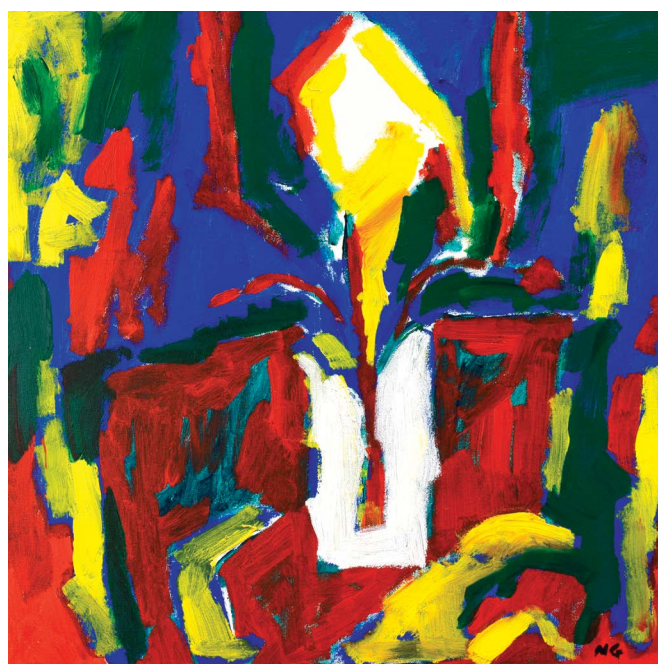


Under the Moonlight, 2018
Acrylic on canvas
61 cm x 61 cm

Sekerat Cinta, 2018
Acrylic on canvas
92 cm x 76 cm

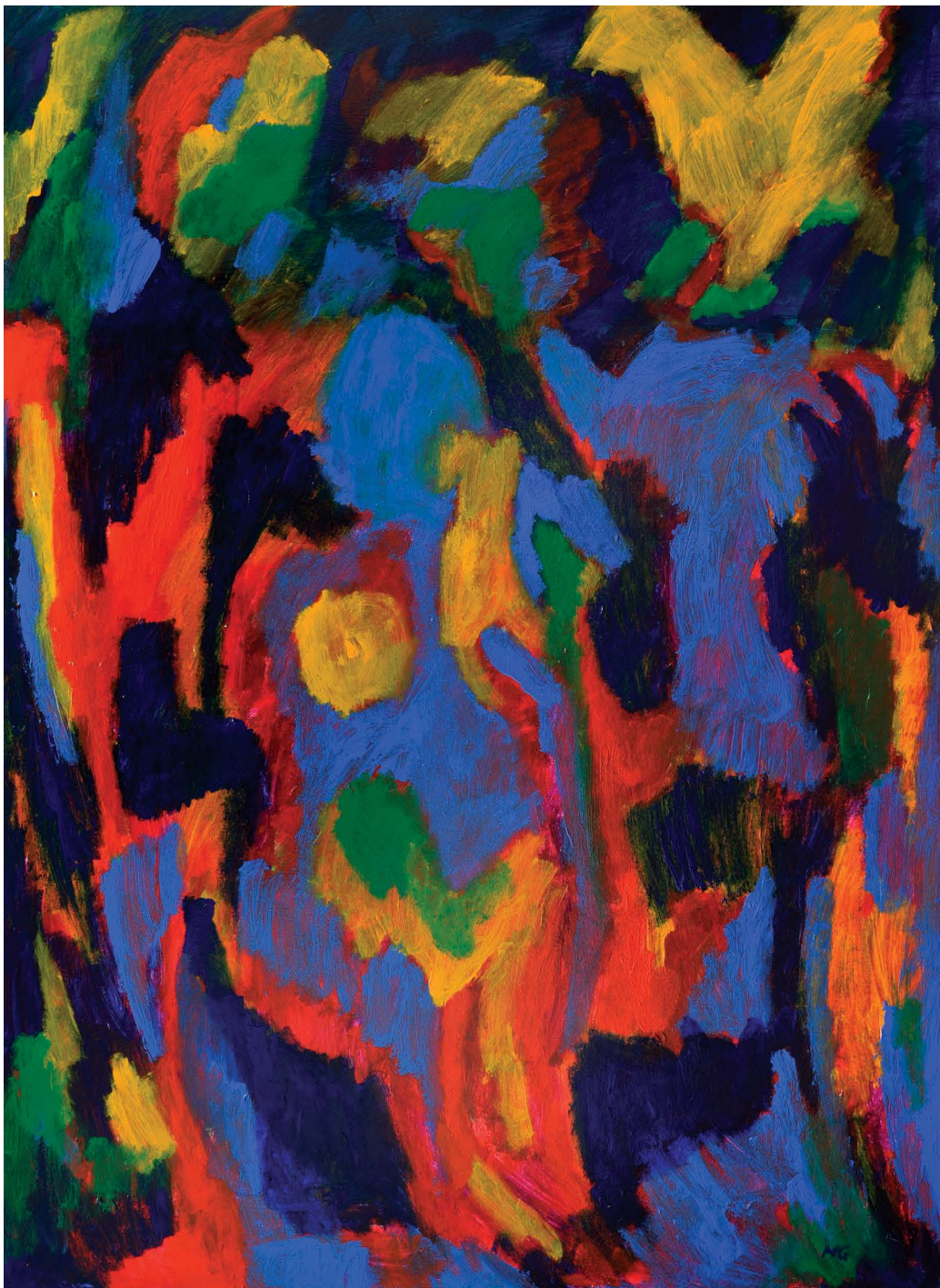


Madly in Love 热恋, 2019
Acrylic on canvas
61 cm x 61 cm





Time Flows like Water 花落水流, 2019 Acrylic on canvas 80 cm x 110 cm

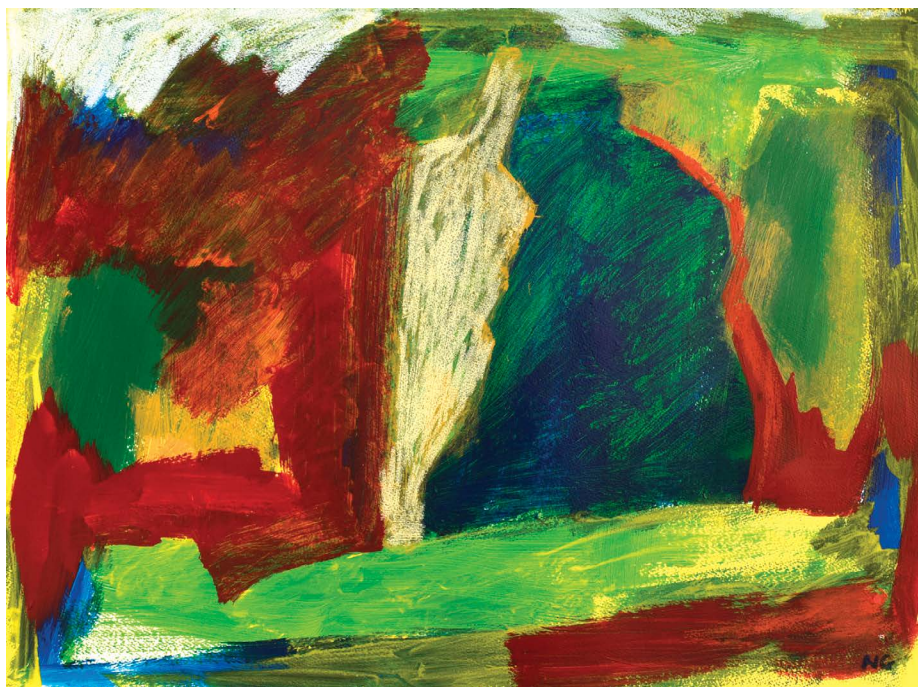


Summer 夏季, 2019 Acrylic on canvas 142 cm x 112 cm



The Prayer, 2020 Acrylic on canvas 142 cm x 102 cm

Whispering, 2020
Acrylic on paper
56 cm x 76 cm



Woman Sitting on
Arm Chair, 2020
Acrylic on paper
56 cm x 76 cm





Bather, 2020
Acrylic on paper
56 cm x 76 cm



Sunbather, 2020
Acrylic on paper
56 cm x 76 cm

Chez Toto, 2020
Acrylic on paper
56 cm x 76 cm



Joy of Life, 2020
Acrylic on paper
56 cm x 76 cm





Di Kolam, 2020
Acrylic on paper
56 cm x 76 cm



Di Tepi Paya, 2020
Acrylic on paper
56 cm x 76 cm

In The Train, 2020
Acrylic on paper
56 cm x 76 cm

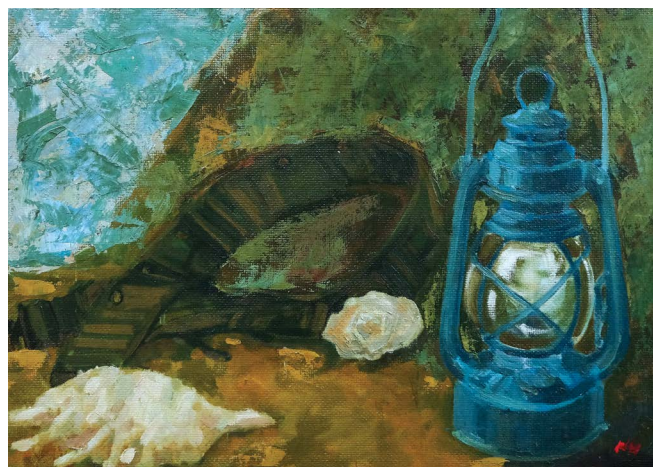
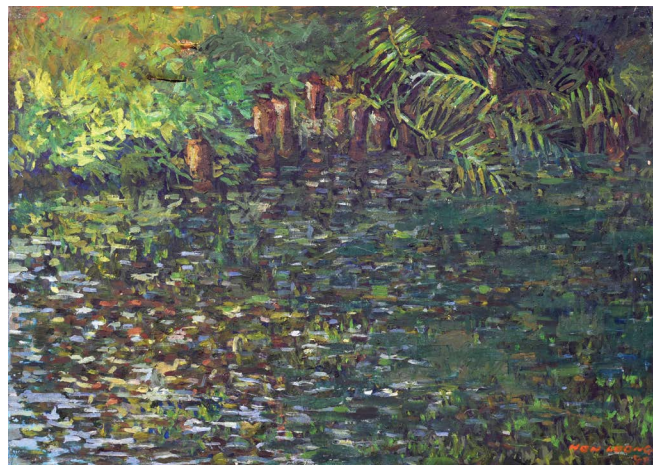
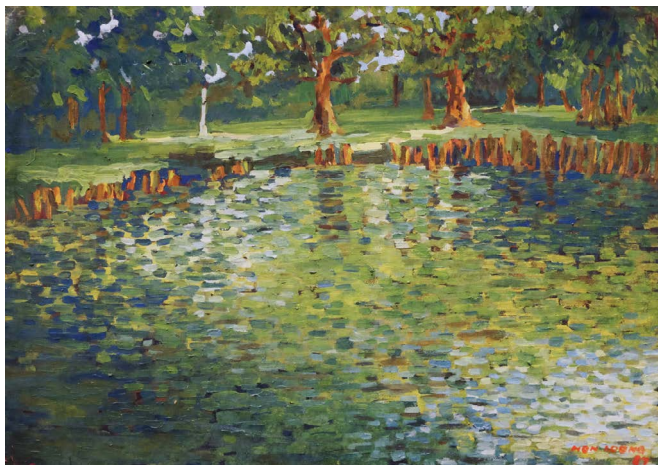


Nocturne, 2020
Acrylic on paper
56 cm x 76 cm





Cow & Calf 益世甘为牛献乳, 2021 Acrylic on canvas 120 cm x 120 cm



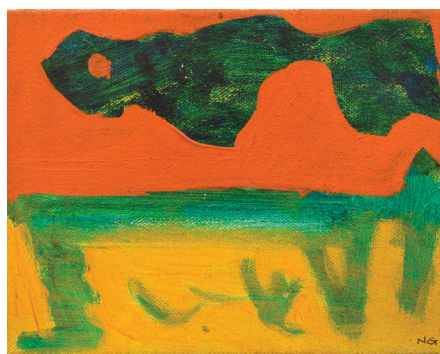
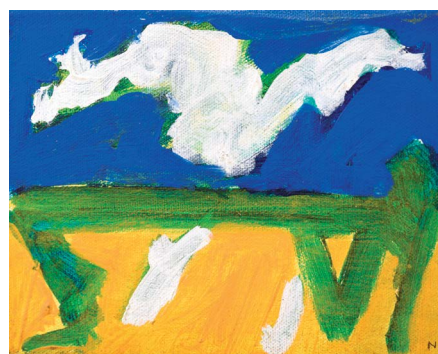
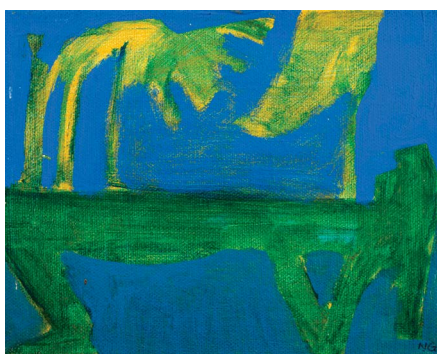
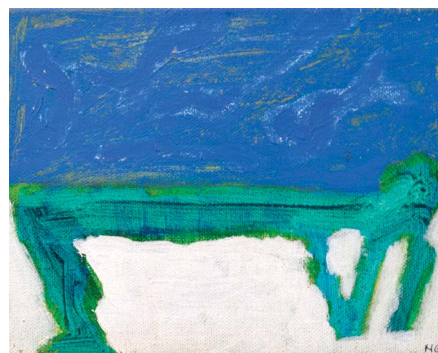
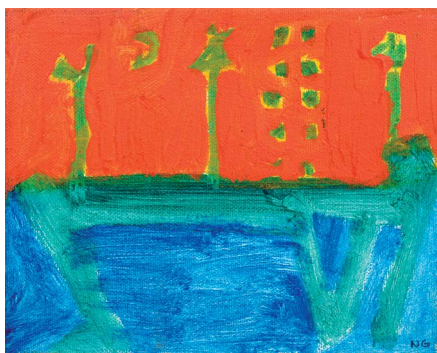
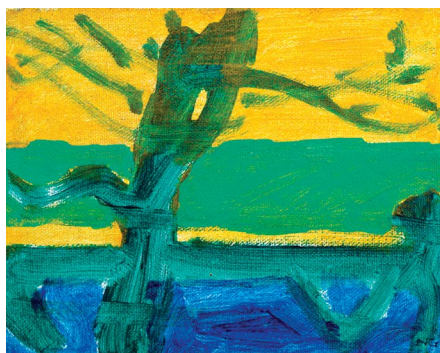
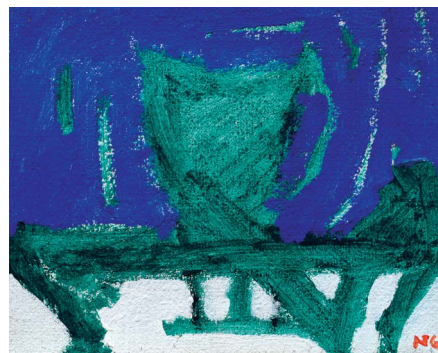
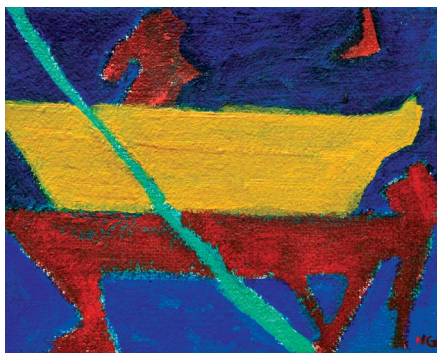
From first row, left to right:

1. Titiwangsa Lake, 1987
2. Titiwangsa Lake, 1987
3. Outdoor Painting, 1987
4. Still Life, 1987

Oil on canvas
 Oil on canvas
 Oil on board
 Oil on board

50.5 cm x 71 cm
 50.5 cm x 71 cm
 52 cm x 70 cm
 35 cm x 48 cm

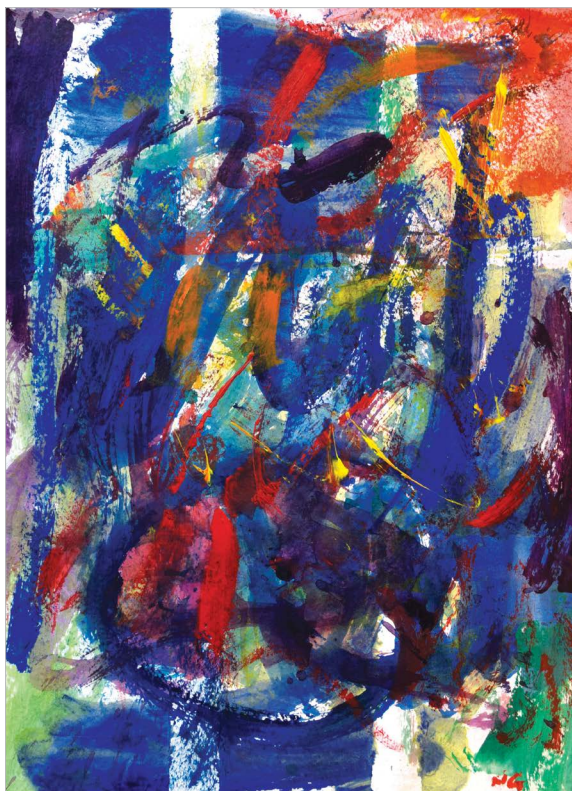
NOSTALGIC SERIES, 2003 Acrylic on canvas



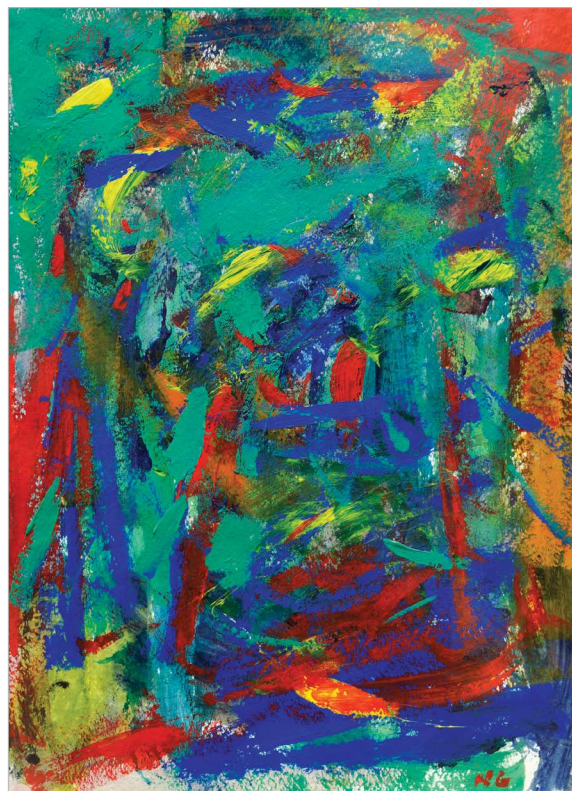
- From first row, left to right:
1. At the Mountain, 19 cm x 24 cm
 2. October Night, 19 cm x 24 cm
 3. Victory, 19 cm x 24 cm
 4. Spring, 14.5 cm x 18 cm
 5. Summer, 14.5 cm x 18 cm
 6. Winter, 14.5 cm x 18 cm
 7. By The Beach, 14.5 cm x 18 cm
 8. Under The Palm, 14.5 cm x 18 cm
 9. Under The Dragon, 14.5 cm x 18 cm
 10. Under The Fish, 14.5 cm x 18 cm



Nostalgic series #3, 1991 Acrylic on canvas 128 cm x 194 cm



October series: Fire in October
Acrylic on paper 76 cm x 56 cm



October series
Acrylic on paper 73 cm x 53 cm



October series, 2001
Acrylic on paper 108 cm x 78 cm

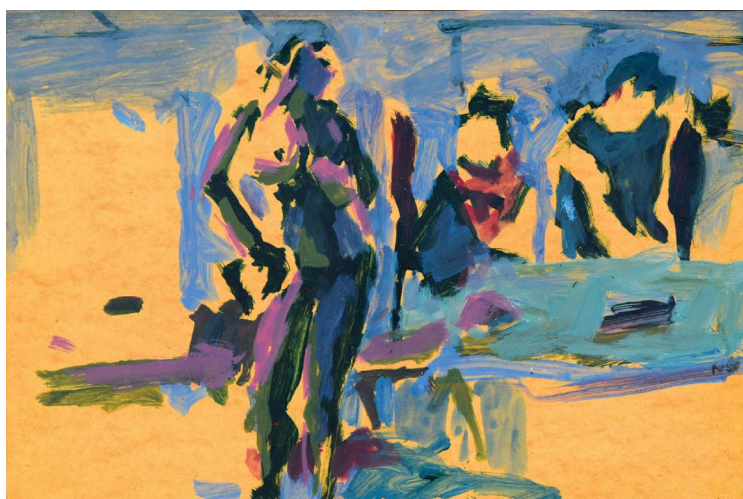


October series, 2015
Mixed media on board 84 cm x 84 cm

FIGURATIVE SERIES Acrylic on paper



Study in Paris 22 cm x 29 cm



Figures 19.5 cm x 29 cm



Figure 29 cm x 19.5 cm

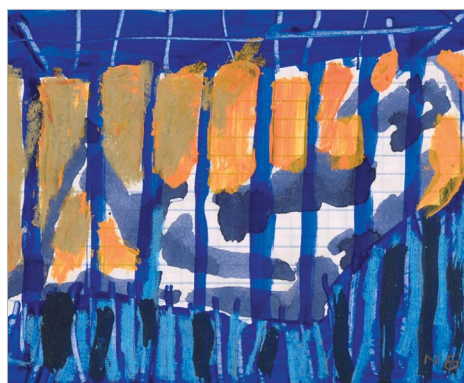
FIGURATIVE DRAWINGS, 1991 Acrylic on paper 10 cm x 13 cm



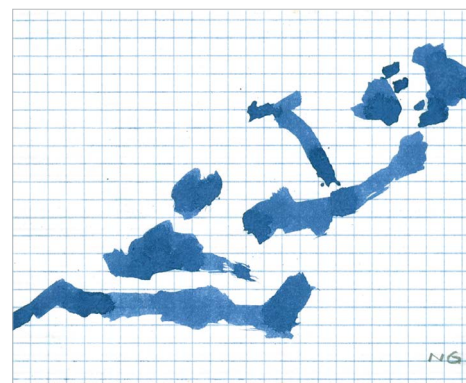
Au Dos



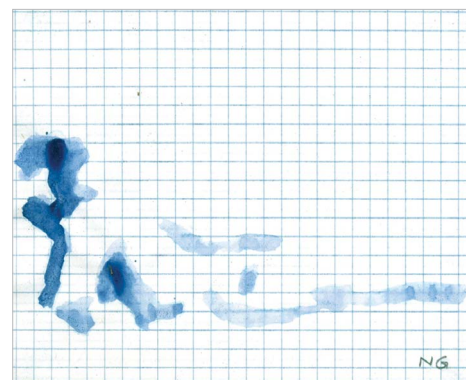
Dream



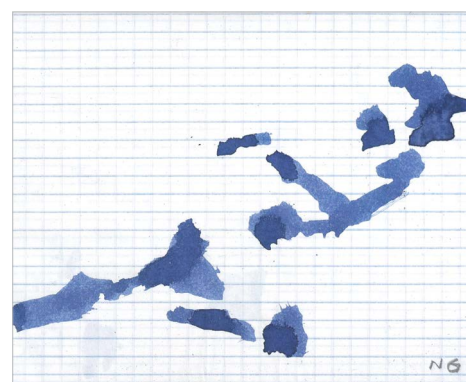
Imprisonment



Figure

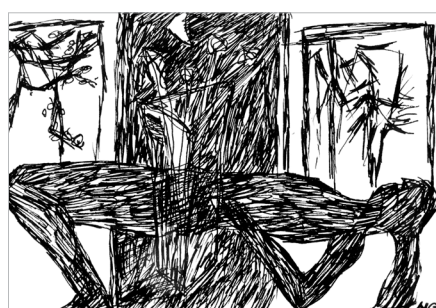
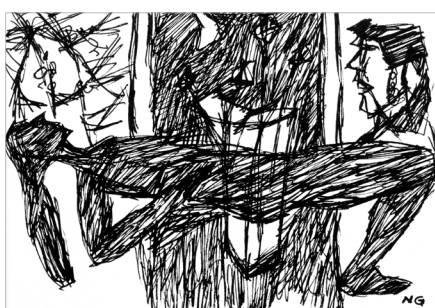
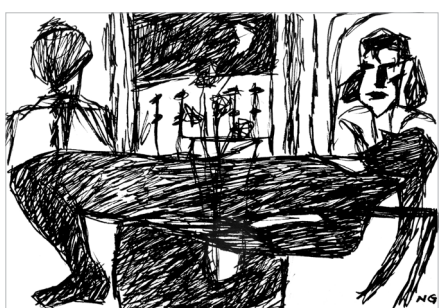
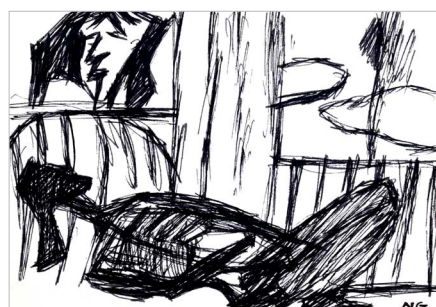
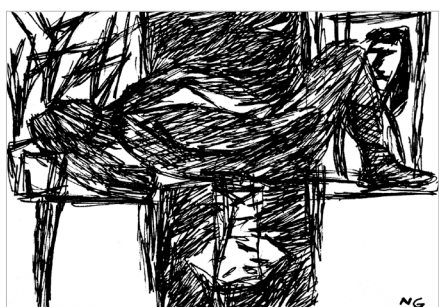
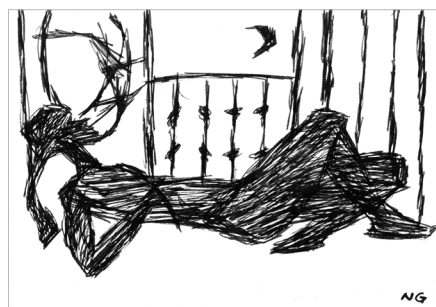
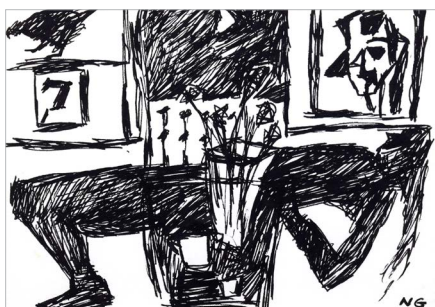
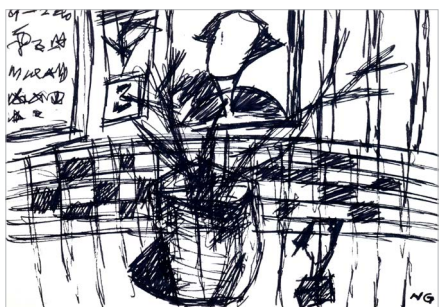
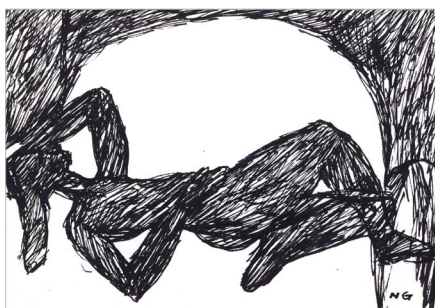
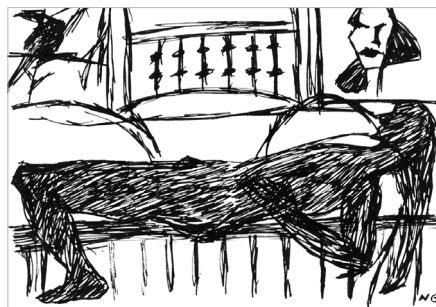
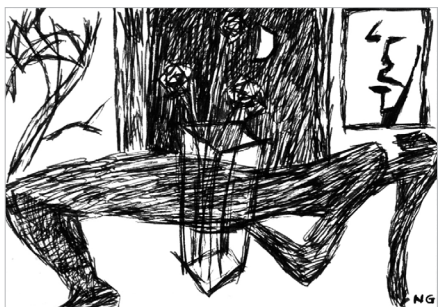


Figure

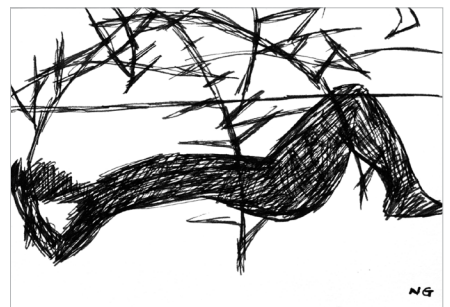
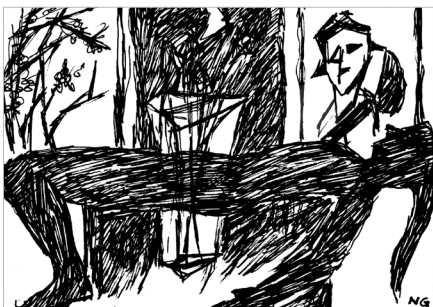
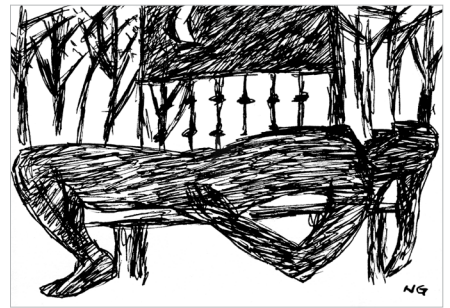
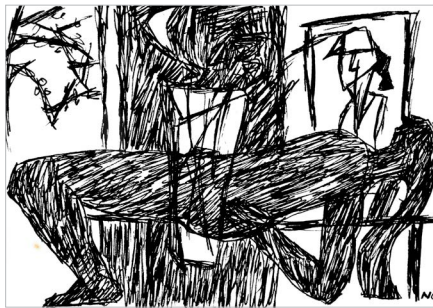
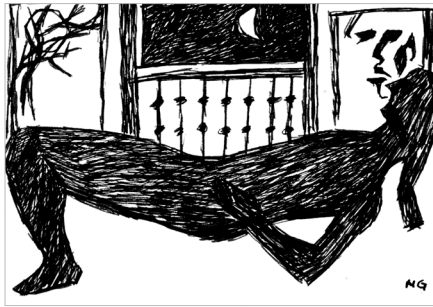


Figure

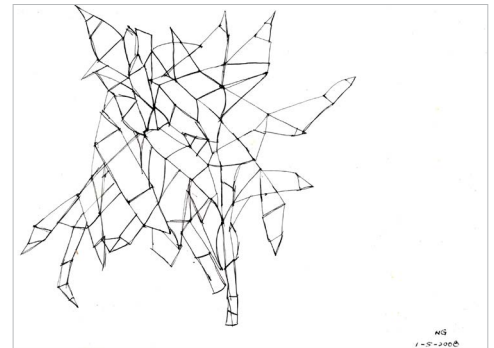
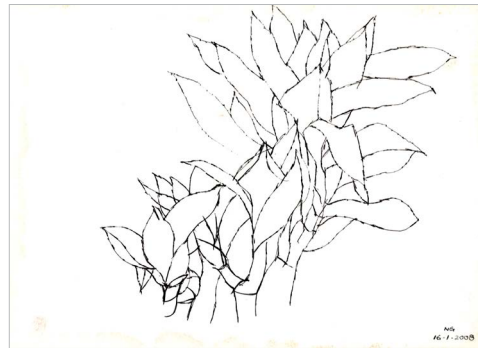
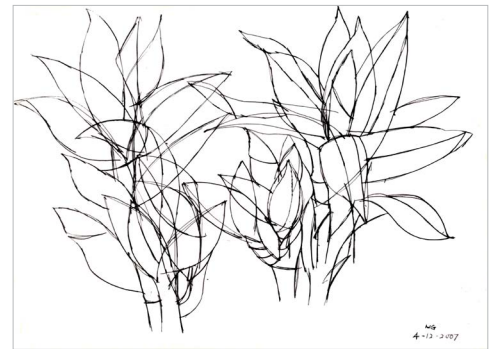
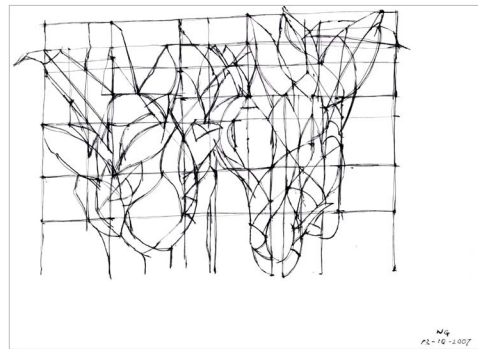
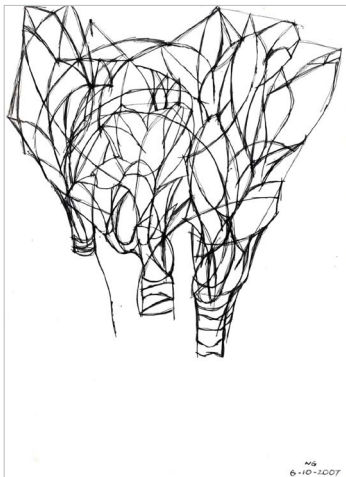
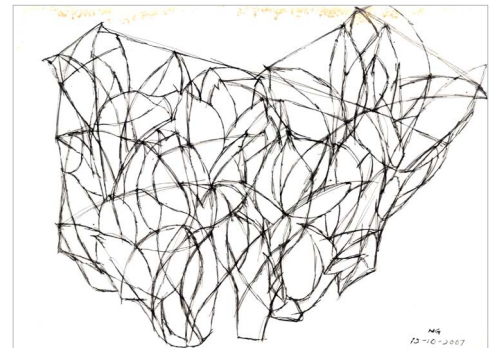
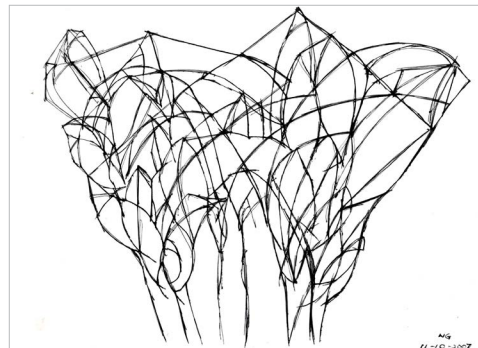
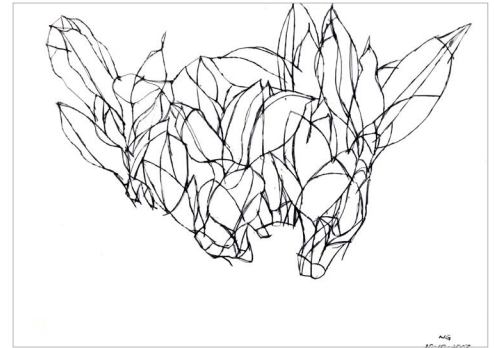
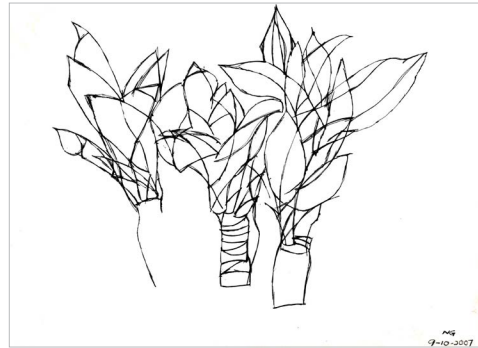
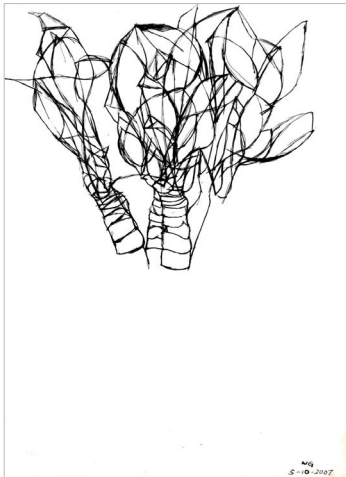
AU CLAIR DE LA LUNE SERIES, Circa 1997



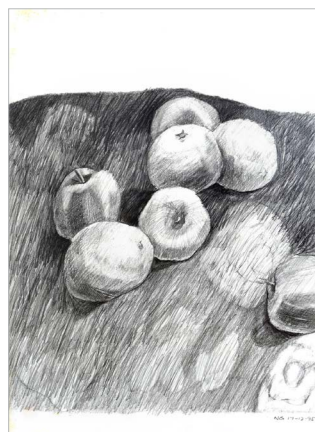
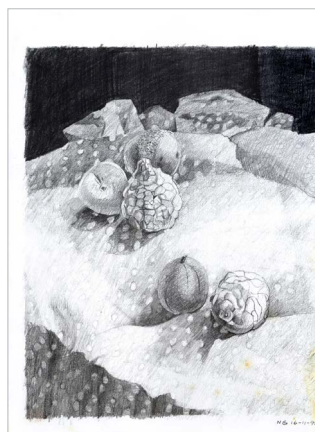
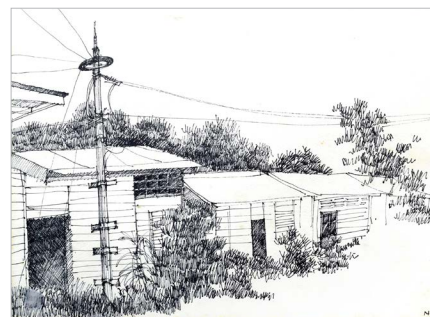
Indian ink on paper 12.5 cm x 18 cm

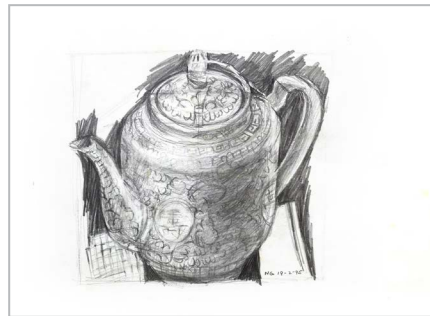
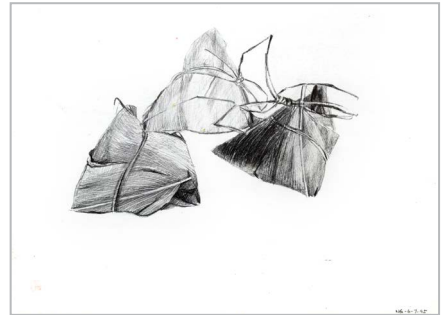
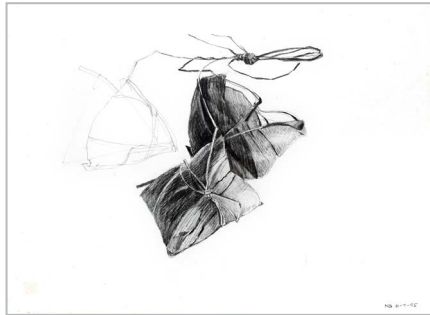
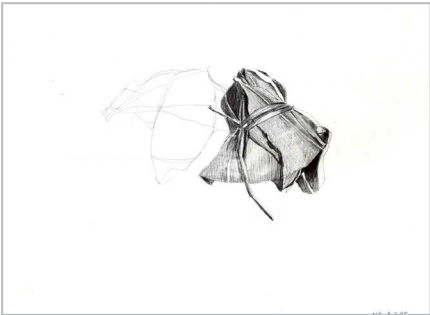
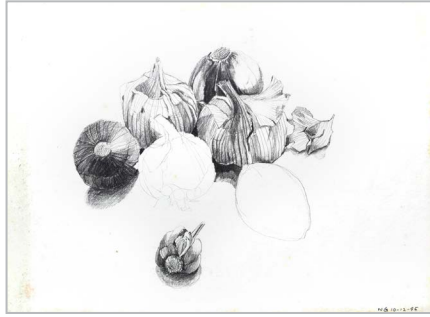


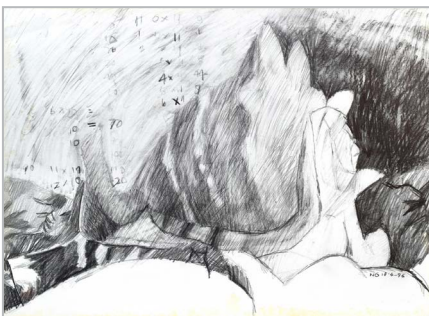
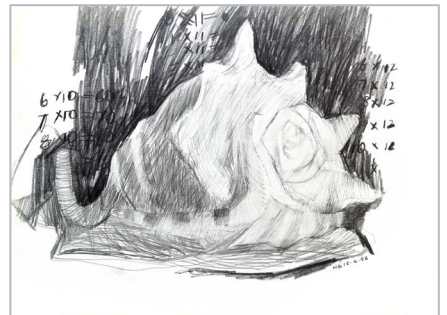
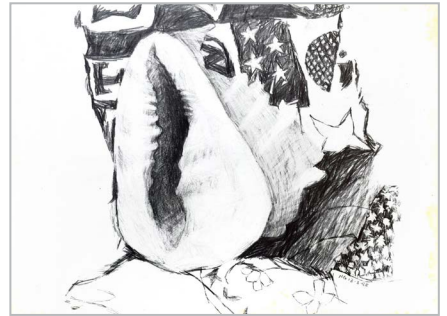
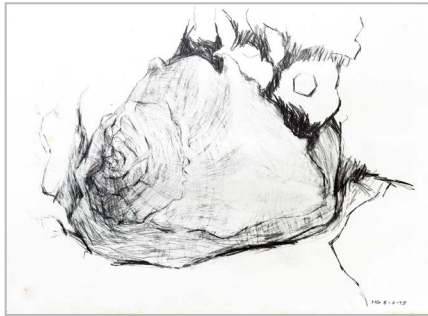
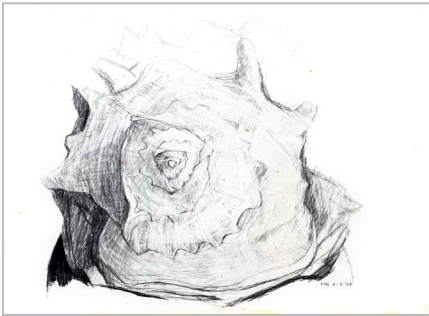
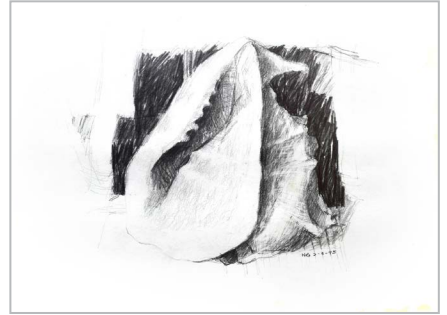
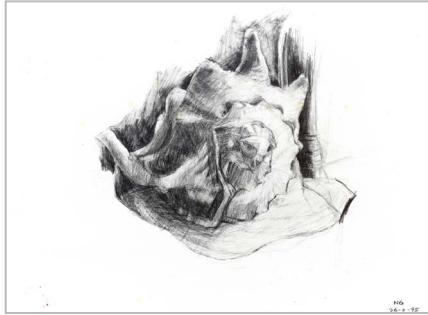
COMPASSIONATE LOVE SERIES, Circa 2007 Ball pen on paper 28 cm x 38 cm

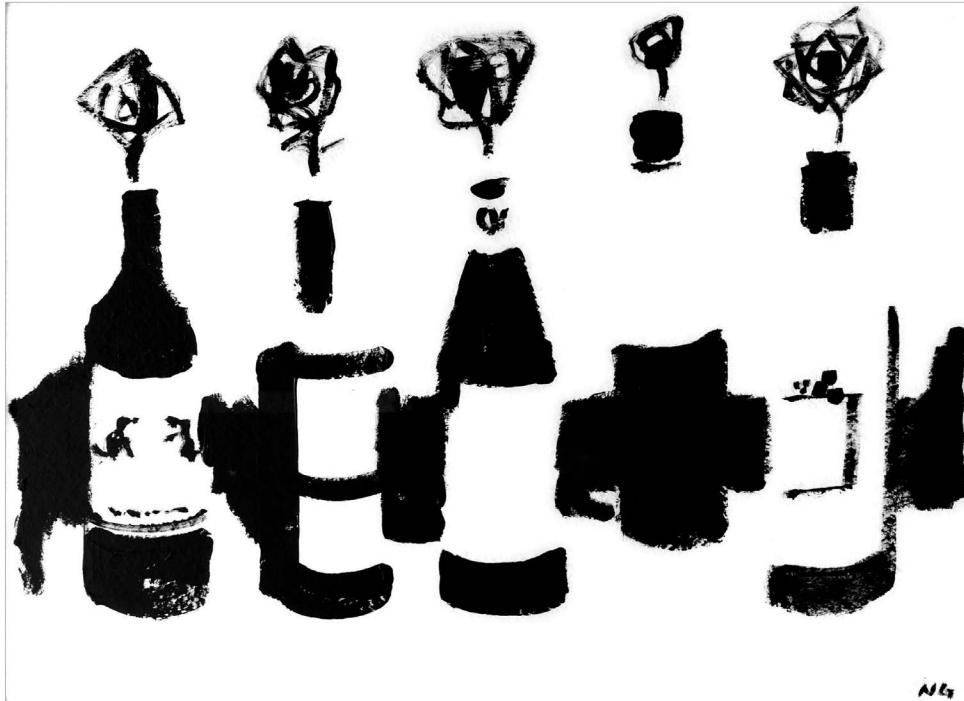


DRAWINGS Pencil on paper / Pen on paper 28 cm x 38 cm

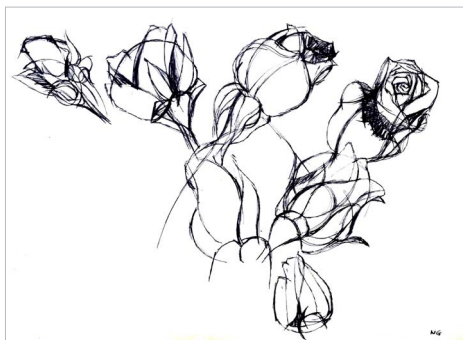






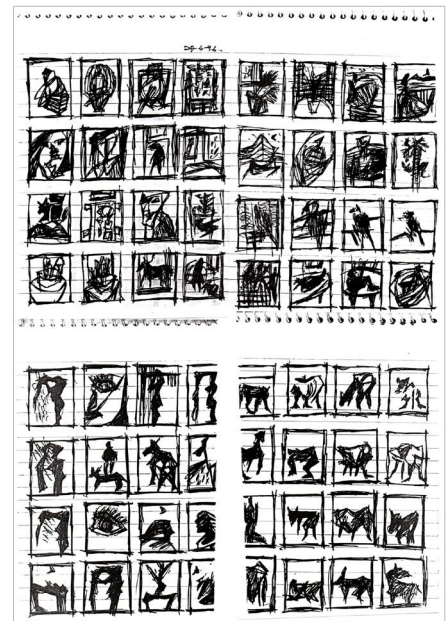
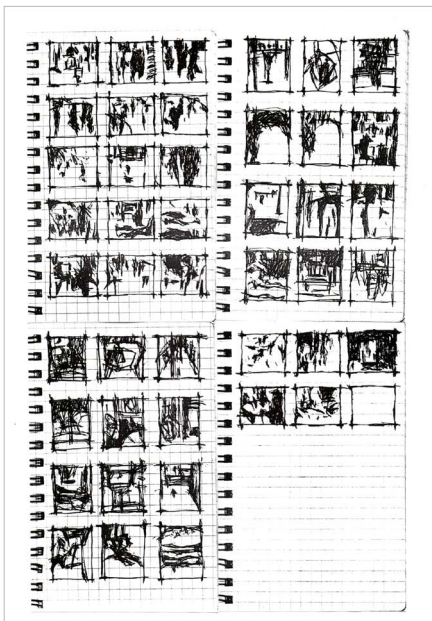
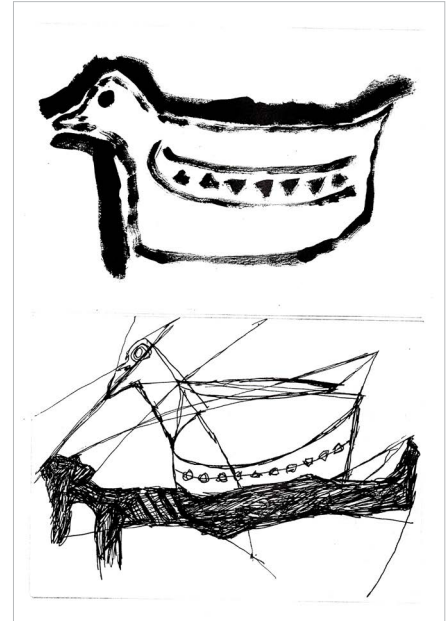
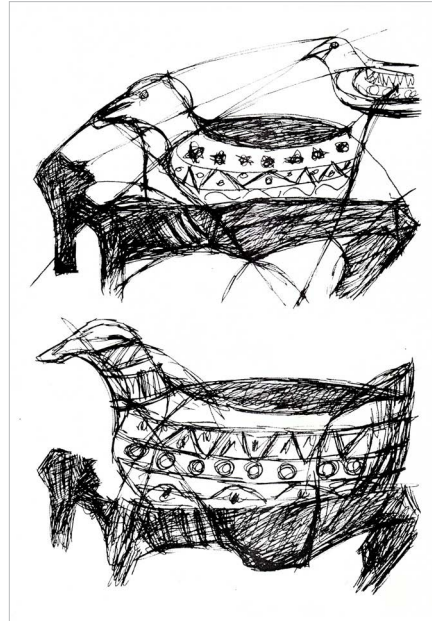
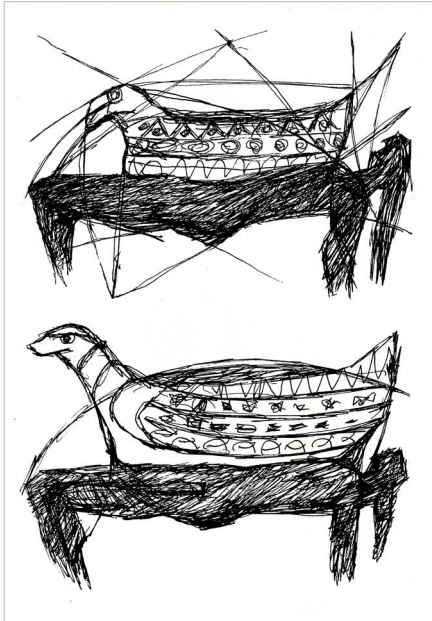


Still Life Gouache on paper 56 cm x 74 cm

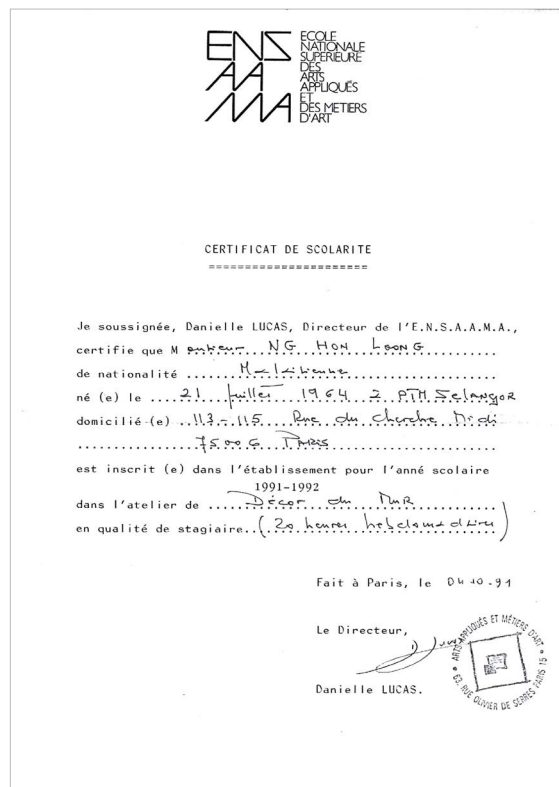
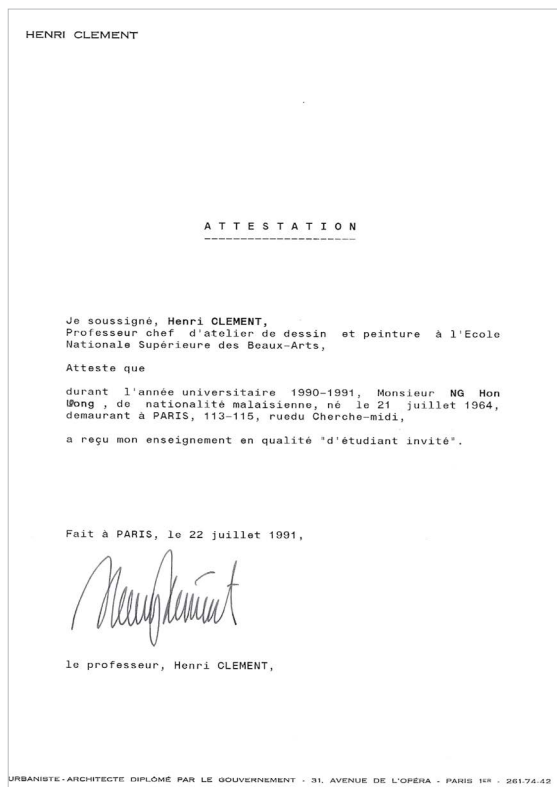
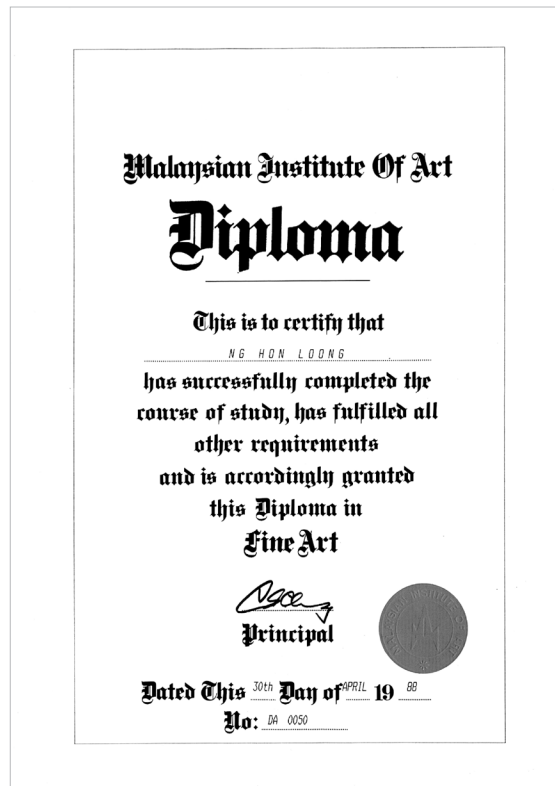


Rose Drawings Ball pen on paper 28 cm x 38 cm each

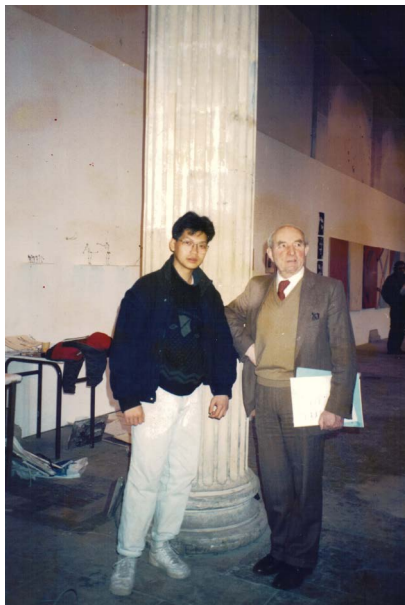
APPENDIX: Sketches & Handnotes



APPENDIX: Qualifications



APPENDIX: Life in Paris





Younie
廊畫軒麗顏 GALLERY

