

My Watercolor Dialog

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事



水彩故事

鸣谢

我衷心感谢南大华裔馆及其管理层给了我举办个展的机会，并在整个展览和策划过程中给予了我帮助。很荣幸能展出我的水彩近作，再次与艺术爱好者面对面交流。我特别要感谢由游俊豪副教授和罗必明博士提供了各方面的支持和协助。我也非常感谢美国水彩画会会长安东尼奥·马西 (Antonio Masi) 先生、美国国家水彩画会会长洛林·沃特里 (Lorraine Watry) 女士和游俊豪副教授对我的水彩艺术的全面评述。

Acknowledgment

I would like to thank Chinese Heritage Centre, NTU and its management team for giving me this opportunity to showcase my recent watercolors and assisting me for their assistance throughout this exhibition and planning. It is a wonderful chance for me to engage with art enthusiasts in person once more, following my previous solo exhibition. I'm particularly thankful for the support provided by Associate Professor Yow Chuen Hoe and Dr. Luo Biming. I am equally grateful to the president of American Watercolor Society (AWS), Mr. Antonio Masi, the president of National Watercolor Society (NWS) Ms. Lorraine Watry & Associate Professor Yow Chuen Hoe for their comprehensive reviews of my watercolor art.

评述 Review

在艺术表达的世界中，色彩成为一种具有挑战性但又迷人的媒介，黄运南拥有精湛的水彩技巧，并巧妙地运用了这媒介，他以笔触挥写出和谐舞动的色彩交响曲，创造出与灵魂共鸣的视觉旋律。其艺术作品充满了音乐性和俏皮的趣味，为每件作品注入了视觉力量，激发了观察者的想象力。他的作品超越了单纯的视觉表现，天马行空，让观众沉浸在色彩和形式表现的世界中。其独特之处在于他能够驾驭色彩微妙之处，将纸张表面转变为动态的境界，其中明暗变化在微妙的光影中相互作用；构图平衡且和谐，确保每种明暗设计都能找到其应有的位置，创造出令人着迷的深度，吸引观众，并激发情感。

在如万花筒般的色彩之中，存在着一种高度严谨的细微变化，说明了他对色彩使用的深刻理解。其色彩统一且与画面整体相关，画面也创造出丰富的质感。在画家手中，水彩纸表面变成了一个充满可能性的游乐场，每一笔都讲述一个故事，每一种明暗及色彩变化都唱着一首希望和灵感之歌；他的艺术是对生命之美的颂扬，证明了创造力的变革力量，并提醒我们，即使在最黑暗的时期，我们周围的色彩中也能找到光明。

安东尼奥·马西 (Antonio Masi) · AWS · D.F.
美国水彩画会会长及海豚院士

In the world of artistic expression, color emerges as a challenging yet enchanting medium, one that Ng Woon Lam deftly wields with mastery and finesse. With the stroke of his brush, he orchestrates a symphony of hues that dance harmoniously, creating a visual melody that resonates with the soul.

Woon Lam's artistic oeuvre is imbued with a musical and playful spirit, infusing each composition with a vibrant energy that captivates the observer's imagination. His work transcends mere visual representation, inviting viewers to immerse themselves in a whimsical world of color and form.

What sets Woon Lam apart is his ability to harness the subtleties of color, transforming the paper surface into a dynamic realm where shades and tones interact in a delicate dance of light. His sense of composition and balance ensures that every hue finds its rightful place, creating a mesmerizing depth that draws the eye and stirs the emotions.

Yet, amidst the kaleidoscope of colors, there lies a sensitivity and nuance that

speaks to the depths of his feeling for the use of color planes that move the eye surlily back and forth into the picture and yet unifying into a whole that holds to the picture surface, creating a rich fabric surface.

In Woon Lam's hands, the watercolor paper surface becomes a playground of possibilities, where each stroke tells a story, and every hue sings a song of hope and inspiration. His art is a celebration of life's beauty, a testament to the transformative power of creativity, and a reminder that even in the darkest of times, there is light to be found in the colors that surround us.

Antonio Masi, AWS, D.F.
President of American Watercolor Society

评述 Review

我们国家水彩画会 (National Watercolor Society - NWS) 很幸运拥有像黄运南先生如此高水平得画家为我们的署名会员，运南完全掌握了水彩媒介，绝对是艺术大师级的水彩画家。

运南在华裔馆的展览包括建筑、街景以及生动的人物和花卉静物，画家虽绘制各种不同的主题，然而他的水彩画都以中华书法笔触为其主轴，他运用书法笔法来创造动态和纹理，吸引观众更深入的去探索每一幅作品。我喜欢他对自己画作《帐篷下，好乘凉》的解释；他说：“有时候我真的觉得自己是在‘书写’一幅水彩画；我完全可以感受到画家的故事在每一笔中逐渐展开，笔触简练但非常富表现力，他通过熟练的笔法、明暗和色彩，在《雨中即景、阿姆斯特丹》和《早市 (II)、峇株吧辖》中创造出繁忙街道和明媚阳光的感觉，分别勾勒出雨天和晴天的氛围。

运南在其的不断推陈出新的构图中，吸引观众透过他的眼睛重新认识我们的世界，愿大家和我一样享受这次的展览。

洛林·沃特里 (Lorraine Watry) NWS.
美国国家水彩画会会长

We are fortunate to have Woon Lam Ng as a signature member of the National Watercolor Society. Only those who have reached a mastery of the watercolor medium reach this level.

Woon Lam's exhibition at the Chinese Heritage Centre includes architecture, street scenes full of figures, and a vibrant floral still life. Woon Lam paints diverse subjects, however his watercolors are connected with the use of calligraphic brush strokes. Woon Lam uses these calligraphic marks to create movement and texture that invite the viewer to explore each piece. I enjoyed his explanation for his painting, "Better to be Sheltered". He said, "Sometimes I truly feel like I am 'writing' a watercolor painting." I can feel Woon Lam's story evolving on the paper with each brushstroke, both conservative in number yet very expressive. He creates the feeling of a busy street scene in "Caught in the Rain in Amsterdam" and "Morning Shoppers" with deft brushwork, values, and colors that evoke a rainy day and a bright sunny day, respectively.

Woon Lam composes the scenes in his paintings to draw the viewer in and see the world through his eyes. I hope you enjoy viewing the exhibition as much as I have.

Lorraine Watry, NWS
President of National Watercolor Society

评述 Review

黄运南《水彩故事》个展推荐语

黄运南的画笔，是奇妙的工具，勾勒了艺术的灵魂与气质。这不仅仅是他自己的，而且是周遭与世界的。身为画家的黄运南，他提出并重新诠释了“写生”概念，即从现实生命当中取材，复又赋予艺术生命。面对世间浮光掠影，他仔细观察，细心体悟，精致表现。黄运南技法高超，蘸染颜料，调动浓淡，从直面临摹到凭借记忆，将所居地与行旅处表达为画面，对于色彩、线条、形状都有独到的处理，虚实交错尤为精彩。他的水彩故事，不仅仅是跟各种空间的对话，更是一帧帧灵动的艺术叙事。

游俊豪副教授
南洋理工大学华裔馆馆长、中文系主任

Recommendation for Ng Woon Lam's solo exhibition

Ng Woon Lam's magical brushwork delineates the soul and temperament of art. While his artistic exertion is initiated internally, it creates a strong impact to its surroundings and the world. As a painter, Woon Lam has proposed and reinterpreted the concept of "painting on location" adopting the Chinese art-making philosophy as "writing from life" depending heavily on calligraphical actions. His art sublimes the subject matter and bring it a new form of lively energy. He is regularly inspired by the even changing design of light and shadows of the world. He observes carefully, comprehends attentively, expresses delicately through personalized design and colors. Woon Lam's techniques are superb. He decides sharply with design and color either from direct observation or relying on memory. The audience re-experiences his exciting visual journey where he continues to find inspirations globally. He has unique treatments for color, lines, and shapes, with an especially brilliant interplay of reality and illusion. His watercolor stories are not only dialogues with various spaces, but also frames of dynamic artistic narration.

Associate Professor Yow Cheun Hoe

Director of the Chinese Heritage Centre &
Chair of the Chinese Department
College of Humanity, Arts & Social Sciences
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目录

Contents

鸣谢	2	Acknowledgment	2
评述	3-5	Reviews	3-5
目录	6	Contents	6
履历	7	Biography	7
序	8-9	Preface	8-9
画作与故事	10-49	Watercolors & Stories	10-49
版权资料	50	Copyright Information	50

履历 Biography

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Associate Professor at School of Art Design and Media,
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南洋理工大学 国立教育学院 博士
纽约艺术学院(New York Academy of Art) 研究班硕士

PhD by Research, National Institute of Education, Nanyang Technological University
Master of Fine Art (MFA) in Painting from New York Academy of Art

美国国家水彩画会署名会员(NWS)
美国水彩画会署名会员及海豚院士(AWS-DF)
新加坡艺术协会永久会员
新加坡水彩画会会员

Signature member of National Watercolor Society (NWS), USA
Signature member & Dolphin Fellow of American Watercolor Society (AWS), USA
Member of Singapore Watercolour Society and Singapore Art Society

作品多次获得国际大赛奖项·其中包括 2014 & 2009 美国水彩画会第142 及 147届国际大展铜奖。

Winner of various national and international juried art show awards including AWS Bronze Medal of Honor in American Watercolor Society 142nd & 147th Annual International Juried Exhibition 2009 & 2014.

序

水彩画是最早和我结下渊源的绘画媒介，我很幸运在很小就有机会接触水彩画；作为一个经济条件不太好的孩子，水彩是一个经济实惠的入门绘画工具。我记得在上小学的时候，我会从三毛的零用钱里省下一毛，到约一个月的时间，就能够买盒额外的水彩画颜料，让我的随意探索绘画。如果水彩画不那么实惠，我就不会有如此美妙的艺术旅程，这就是为什么我常告诉初学者得购买较实惠的材料，才能进行最无畏的实验，并从中学到最多的知识。

在我的水彩学习过程中，有许多意想不到的挑战和惊喜，它丰富了我的艺术生命，尽管一路上并不一帆风顺，我仍感到庆幸能选择水彩作为我艺术创作的媒介之一。我的启蒙老师是我的中学美术老师曾德基先生，他为我提供了扎实的基础指导，并为我打开了艺术的大门，尽管我先选择了工程专业，但我长期的目标一直是成为一名画家，而水彩画作为一种媒介，帮我解决没有足够的空间存放实验作品的问题，水彩画都是绘制在纸上，所以成品很容易叠放和储存，初期不需要很大的储存空间，让我学习上无后顾之忧。

1992年，我有幸遇见了我长期仰慕的水彩画大师吴承惠先生，他是新加坡水彩画画会的创会会长，虽然在他1994年不幸离世，但我有幸得到了他一年多的指导；他丰富的水彩画经验和高明的色彩应用及水彩书法用笔的深刻理解，对我的水彩画学习和理解产生了非常重要的影响。

在吴老师的引荐下，我继续与本地和国际艺术家保持了联系，这也得益于新加坡水彩画画会和新加坡艺术协会等积极的推动艺术所致，通过这些活动，我有幸结识了美国水彩画会大师级艺术家徐靖沂副教授，巧合的是徐教授也是2008年南洋理工大学的南大成就奖的获奖者。

我也很荣幸能与南大华裔馆合作，展出我的水彩近作和分享我的水彩小故事；在此衷心感谢华裔馆的邀请，也特别要感谢馆长游俊豪副教授和副馆长罗必明博士提供了各种方面的支持和协助。

我特此诚挚地邀请所有艺术爱好者来参观我的第八次个展，并给予批评指正，谢谢！

南洋理工大学 艺术、设计与媒体学院

黄运南 副教授

Preface

My journey into art commenced with an extensive exploration of watercolor painting, which proved to be a fortunate choice given my limited financial means as a child. I vividly recall saving ten cents daily from my thirty-cent pocket money over the course of a month during my primary school years just to purchase an additional watercolor set for my artistic endeavors. The affordability of watercolor enabled me to embark on a fulfilling artistic journey, allowing for fearless experimentation and valuable learning experiences for a beginner.

Throughout my watercolor journey, I encountered numerous unexpected ups and downs that significantly enriched my life as a fine artist. Despite the inevitable obstacles, I consider myself fortunate to have chosen watercolor as one of my primary artistic mediums. My high school art teacher, Mr. Chan Teck Kee, served as my first mentor, providing invaluable guidance that opened the doors to the world of art for me.

While my earlier profession was in engineering, my long-term aspiration was always to become a fine artist. Watercolor proved to be an ideal medium, particularly when space constraints made storing experimental pieces challenging. Watercolors executed on paper meant finished works could be easily stacked and stored.

In 1992, I had the privilege of meeting the esteemed watercolor master, Mr. Gog Sing Hooi, who was the late founding president of the Singapore Watercolour Society. Despite only receiving slightly over a year of mentorship from him before his untimely passing in 1994, his expertise in color application and calligraphic brushwork used in watercolor art left a lasting impact on my understanding of watercolor and painting techniques.

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Following Mr. Gog's recommendation, I continued to engage with local and international artists, facilitated by active art associations such as the Singapore Watercolour Society (SWS) and the Singapore Art Society (SAS). Through these connections, I had the privilege of meeting Associate Professor Emeritus Chee Cheng-Khee, a master watercolorist affiliated with the prestigious American Watercolor Society (AWS), who later provided significant mentoring in my artistic journey and academic pursuits. Coincidentally, professor Chee was also a recipient of the Nanyang Achievement Award in 2008 presented by Nanyang Technological University (NTU).

I am excited to share my experiences and showcase my recent favorite watercolor artworks at the Chinese Heritage Centre (CHC) at NTU. I am deeply grateful for the invitation extended by Associate Professor Yow Chuen Hoe, the director of CHC, and Dr. Luo Biming, the deputy director, who have generously supported my solo exhibition at the CHC exhibition gallery.

I extend a warm invitation to all art enthusiasts to attend my 8th solo exhibition at CHC and offer their honest critiques. Thank you for this opportunity!

Ng Woon Lam
Associate Professor
School of Art, Design & Media, NTU



画水彩最令我感到兴奋的是它那不可完全预料的结果，我曾经以为水彩画必须有很多水来携带的颜料，使到绘画过程能流畅，这让我至少失去了一半画水彩的乐趣。从技术上来看，水彩颜料应用法，可从最饱和不加水的浓度到极度稀释，近乎没颜料的浓度，其变化就自然更广了。

我仅凭记忆绘制了这马六甲的古玩店的内部，由于没有图片可供参考，我利用了不同的颜料浓度来制造各种质感变化，光滑和粗糙的纹理与色彩和明暗的变化相互作用，形成这个复杂的室内空间，大部分的物象仍然是半抽象的，但丰富的质感使它们似乎更加可信。



The most enjoyable process of watercolor painting is offered its wide range of paint dynamics. I used to think watercolor painting had to be dominated by the fluidity of paint carried by the medium-water. That made me lose at least half of the fun painting watercolor. Technically, the concentration of watercolor pigment can range from saturated with no water added to extremely diluted with plenty of water blended.

I painted the interior of a Malacca antique shop solely from my memory. As I had no reference images to follow, I made use of the different pigment concentrations to create a wide range of textural results. The overlapping smooth and rough textures interact with color and lightness variations and suggest this complex interior space. Most of the subjects depicted are still in semi-abstract forms but the textural richness makes them more believable.

右: 古玩店·马六甲

Right: Antique shop, Malacca
28 x 38cm



我热爱在小幅水彩画那自由奔放的绘画过程，完全符合我的个性，偶尔总会有的意外的惊喜降临；在这幅画中，我尝试用较光滑的水彩纸，实验如何通过颜料的浓度产生丰富的变化；我用了很浓的各种颜色，由于它们的不同颗粒大小，开始产生不同的流动，出现了意外的效果，在这幅威尼斯的窄巷画作中创造了丰富的暗色变化。我感到兴奋之余，也迅速地添加了一些细节，很快就完成了这幅作品。

Driven by my personal character, I am in love with the free and easy process in small painting watercolor. Happy accidents visit me once in a while. In this painting, I was experimenting how a very smooth surface would react to paint concentrations. I blocked in a lot of pigments and somehow different pigments because their different particle sizes, started to react differently with different flow characteristics. The blended pigments create rich variations of the darker patterns in this painting of a Venetian alley. I was excited about this nice accident and quickly added some details in the light and completed this piece in no time.

窄巷·威尼斯

Venetian Alley
38 x 28cm



色彩和形状是我艺术创作最基本的要素，我利用它们将主题物象联系在一起，在画中，小船、河流和店屋仅以半抽象的形式描绘，色彩和形状在它们之间制造了可信的关系，并使画面统一。

Color and shapes are magically in art. I use them to connect my subject matters together. In the painting, the bum boat, river and the shop houses are only depicted semi-abstractly. Color and shapes create believable relations between them and lead towards image unity.

克拉码头印象

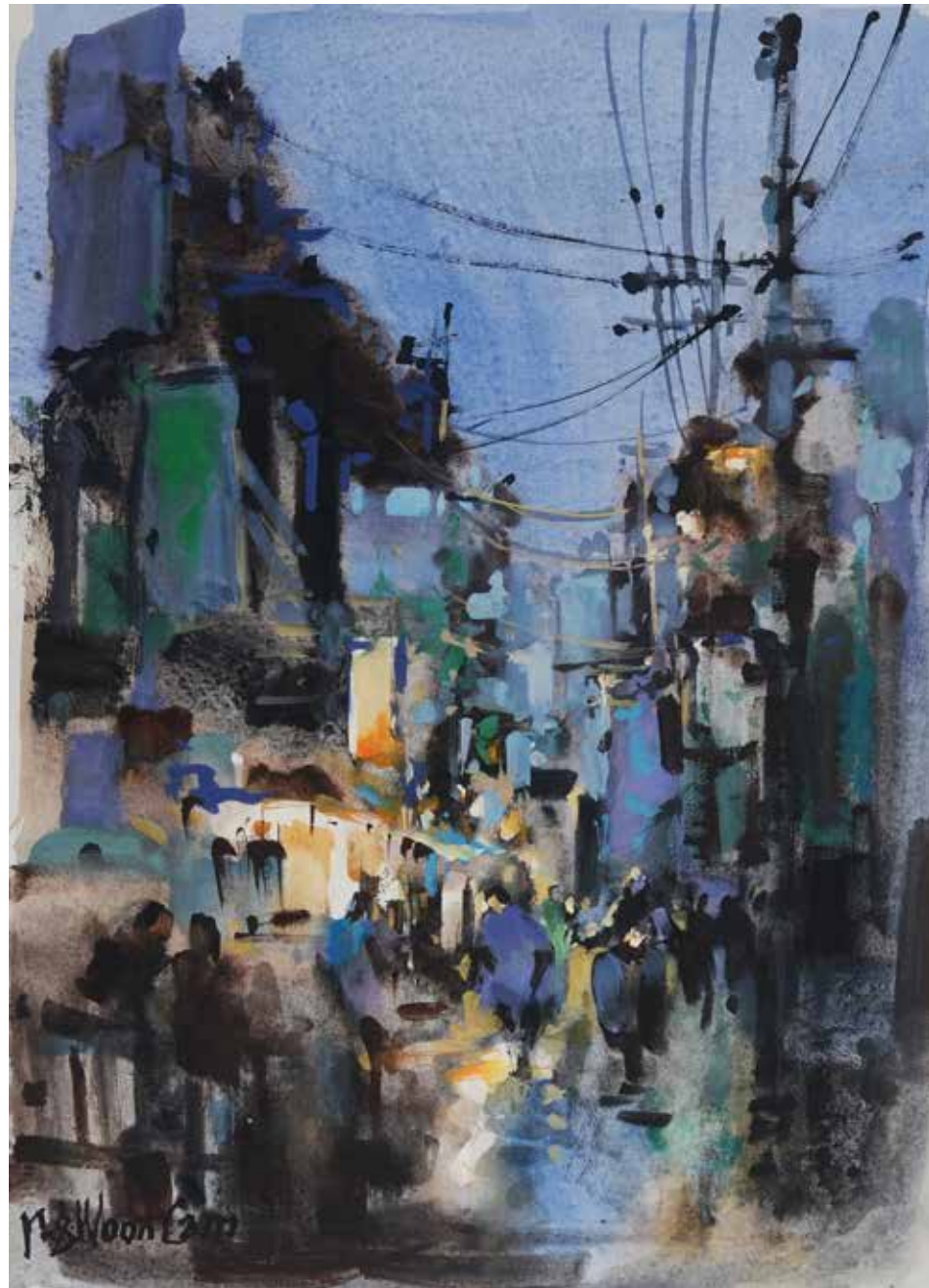
Clarke Quay Impression
28 x 38cm



有时当我在探讨形状设计时，最终的画面会不知不觉地出现；当我感觉到它快出现时时，我得限制自己画蛇添足。在这幅画中，除了各种抽象形状外，我只暗示一些叙事物象，如摩托车、人物和电线等，尽量保留原有的形状设计，画水彩总有一些意外的惊喜！

Sometimes while I am playing with the design patterns, the final image somehow arises. When I sense it, I would restrict myself from overworking. So, in this painting, I put another 5 more percents of efforts just to suggest a few storytelling subjects. The motorbike, the figures and the wires were the final touches painted very quickly. Another thought might have killed the nice design of the painting. Watercolor loves some accidents!

近夜的首尔
Evening market, Seoul
38 x 28cm







创作画作常常是令画家感到压力，所以我喜欢画小品水彩，并且保持小画的节奏，不断地像画草图和素描稿般的思维。有些草稿反而超出了我的想象。这幅画是为了一幅大画的其中一个草稿，画面上是在布鲁日的一个广场上随意停放的马车，色彩灵感来源于那历史古城的怀旧氛围，我看再也画不出第二张了。

It is always too stressful to think about how to complete a larger scale painting, so I love to work on small size watercolors and keep my pace at the drafting and sketching mode. Some drafts truly surpass my full capacity and I only wish I could repeat those results. This painting was another draft for a larger painting of horses and carts randomly parked at a square in Bruges. The colors were inspired by the nostalgic mood of this ancient heritage city.

布鲁日风情

Bruges
28 x 38cm

在这幅画中，我尝试用绿色营造出一些神秘感，拼贴了我童年记忆中能回想起的各种事物——咖啡店、理发店、理发店墙上的塑料装饰鱼，以及我几乎记不起来的人们等。我用铅笔、木炭、电子绘画做了许多草稿，这一幅水彩也是其中一幅稿，我觉得这张草稿和我最终画作各有特色。

In this painting I was exploring how green colors could create a sense of mystery, because I composed this image through collaging various images recalled from my childhood memory - the coffee shop, barbershop, the plastic decorative fishes on the barbershop's walls and I people I could hardly remember. I did many sketches in pencil, charcoal, digital painting, and this one in watercolor. I find this watercolor sketch equally exciting as my final painting.

记忆
Memory
28 x 38cm



户外写生是我作为视觉艺术家保持敏感的一种方式。即使我再次访问同样的地方，周围总是有着令人鼓舞的想法和题材。在现场绘画有时也作为我停止工作一段时间后的热身活动。在专注于工作室中更大规模的艺术品之前，我需要进行这种锻炼。

Plein air painting is one way I keep myself sensitive as a visual artist. There are always inspiring ideas and subjects around me even if I revisit the same places. Painting on location also sometimes serves as my warm-up sessions if I have stopped working for some time. I need this exercise before focusing on larger scale artworks in the studio.

牛车水写生
Chinatown plein air painting
38 x 28cm



去户外写生，有时候天气或周围环境并不会很合作。但也会
有意外的惊喜，这幅画就是一个例子。去甘榜格南写生途中，开
始下起小雨，但我不想放弃，设法找了个避雨的地方就画了这幅
作品，但有一大部分是靠记忆在工作室里完成的，这幅画还在国
际展览中获奖呢！

Plein air painting experience is not always aligned with ex-
pectations. Sometimes the weather or the surroundings are not
as pleasant. However, I still always hope for happy accidents.
This painting is an example. I was on my way for another plein air
painting session at Kampong Glam, but it started drizzling when
I reached there. I just did not want to give up. I managed to find a
hiding space away from the rain. Painted this piece partially and
completed it in the studio based on sketches and memory. The
painting won an award in a prominent international show.

雨中即景
Caught in the rain
56 x 38cm



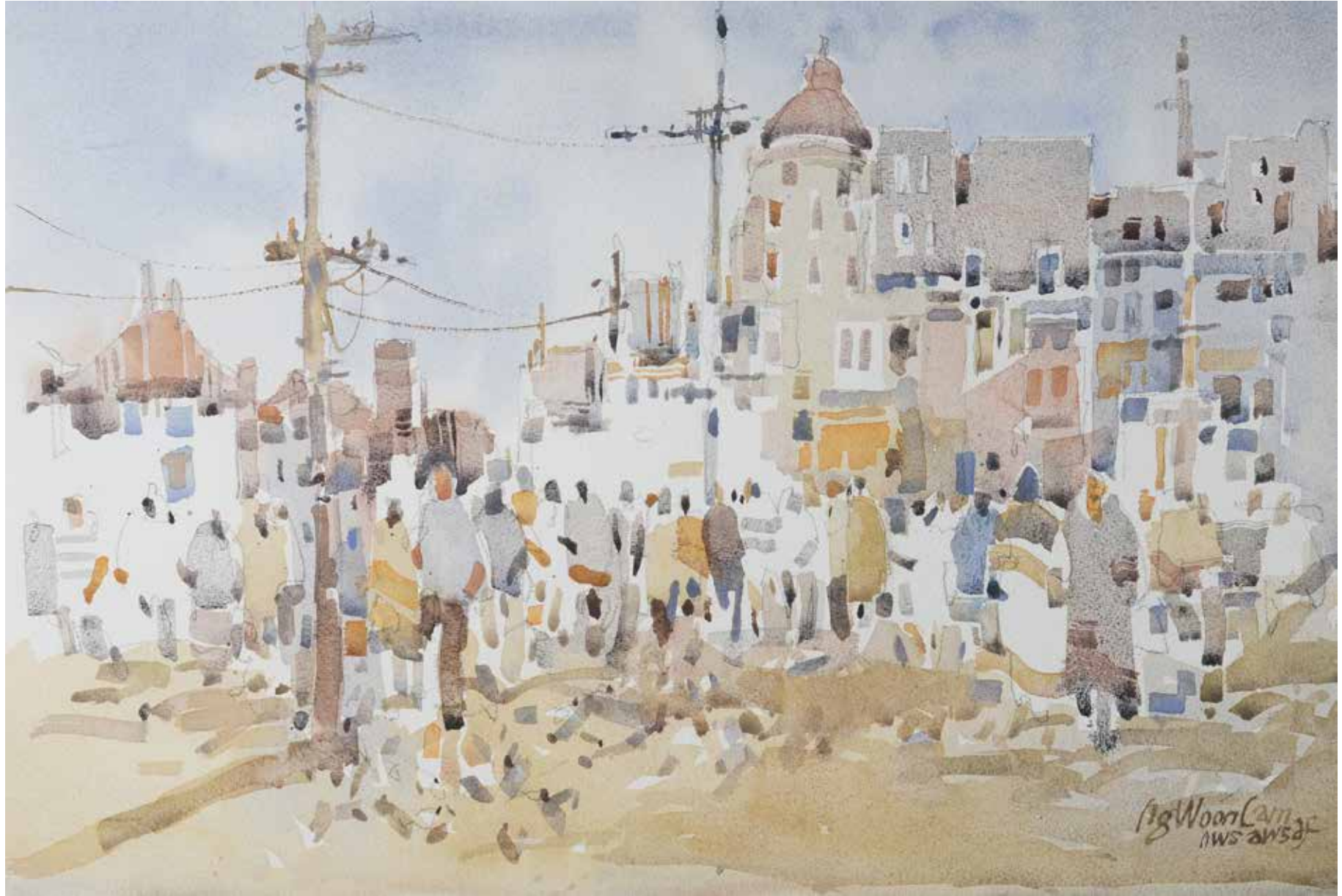


很多时候，我的构图是受到我对空间记忆的驱使。这幅作品受到了阿姆斯特丹悠闲的氛围的启发。可能对我来说，那是因为我作为一个游客有很多时间可以浪费。我想要为这幅图像描绘出一种非常轻松的情绪。因此，我使用了高度简化的图案和非常柔和的颜色来创作这幅图像。

Many times, my compositions are driven by my memory of the space. This piece was inspired by the relaxing mode of Amsterdam. Probably that was for me, as I had time to waste as a tourist. I want to depict a very relaxing mood for this image. So, I used highly simplified patterns and very soothing colors to create this image.

右：漫步·阿姆斯特丹

Right: A slow walk in Amsterdam
38 x 56cm



复杂的建筑结构是我早期的艺术训练中的常规练习，处理它们需要专注和耐性，在不知不觉中，这个过程教会了我如何创作有趣的视觉空间。

Drawing and painting complex architectural elements were my regular exercises during my earlier years of art training. Working on them required a lot of concentration and patience. Unknowingly, the process taught me how to compose interesting visual spaces.

右: 天福宫

Right: Tian Hock Keng
Chinese Heritage Temple
38 x 58cm





设计始终是我在绘画中的主要兴趣和焦点，在许多情况下，我会牺牲物象的某些有机特征，以达到设计感。在这幅图像中，我受到了大阪复杂的街道的启发，我应用了高度简化的形状来构成，后来添加了一些电线来与各种矩形的图像产生对比。上：汕头街 速写· 檳城

Design is always my interest and focus in my paintings. In many cases, I push its limit through sacrificing certain organic characteristics of the subjects. In this image, I was inspired by the complexity of Osaka streets. The image was composed with highly simplified shapes. I added some curvy wires to contrast all rectangular patterns.

左：大阪印象

Left: Osaka Impression
56 x 76cm





当我处理形状时，我专注于主题的以下
特质：大小、密度、排列、方向和几何形
状。

When I work with shapes, I focus on
these qualities of the subjects: size, density,
arrangement, direction & geometry.

周末市集

Weekend companions
56 x 38cm







有时改变纸张的格式比例也会带来令人振奋的构图。

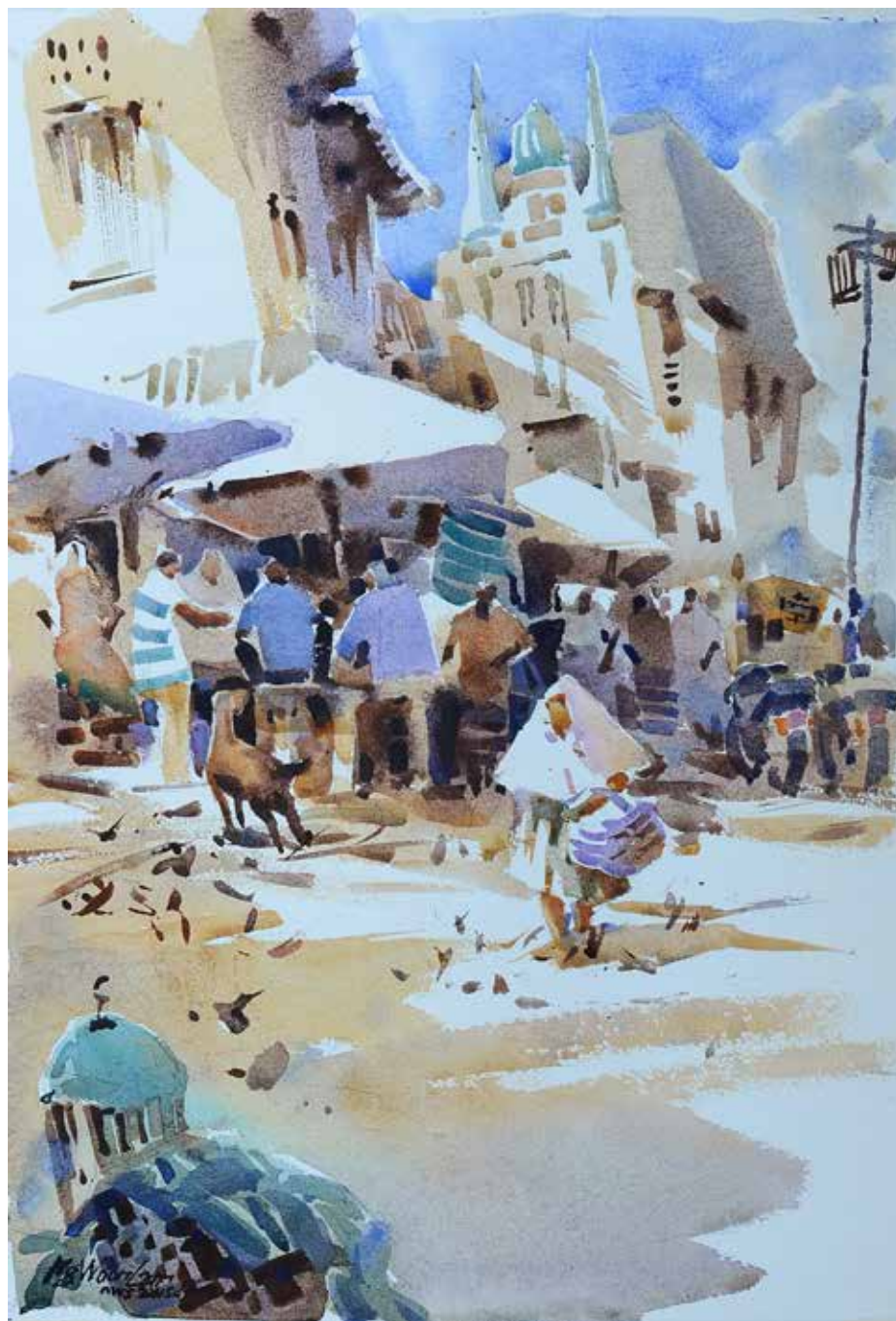
Sometimes changing the format of paper offers inspiring composition.

驳船码头印象

Boat quay impression
30 x 100cm

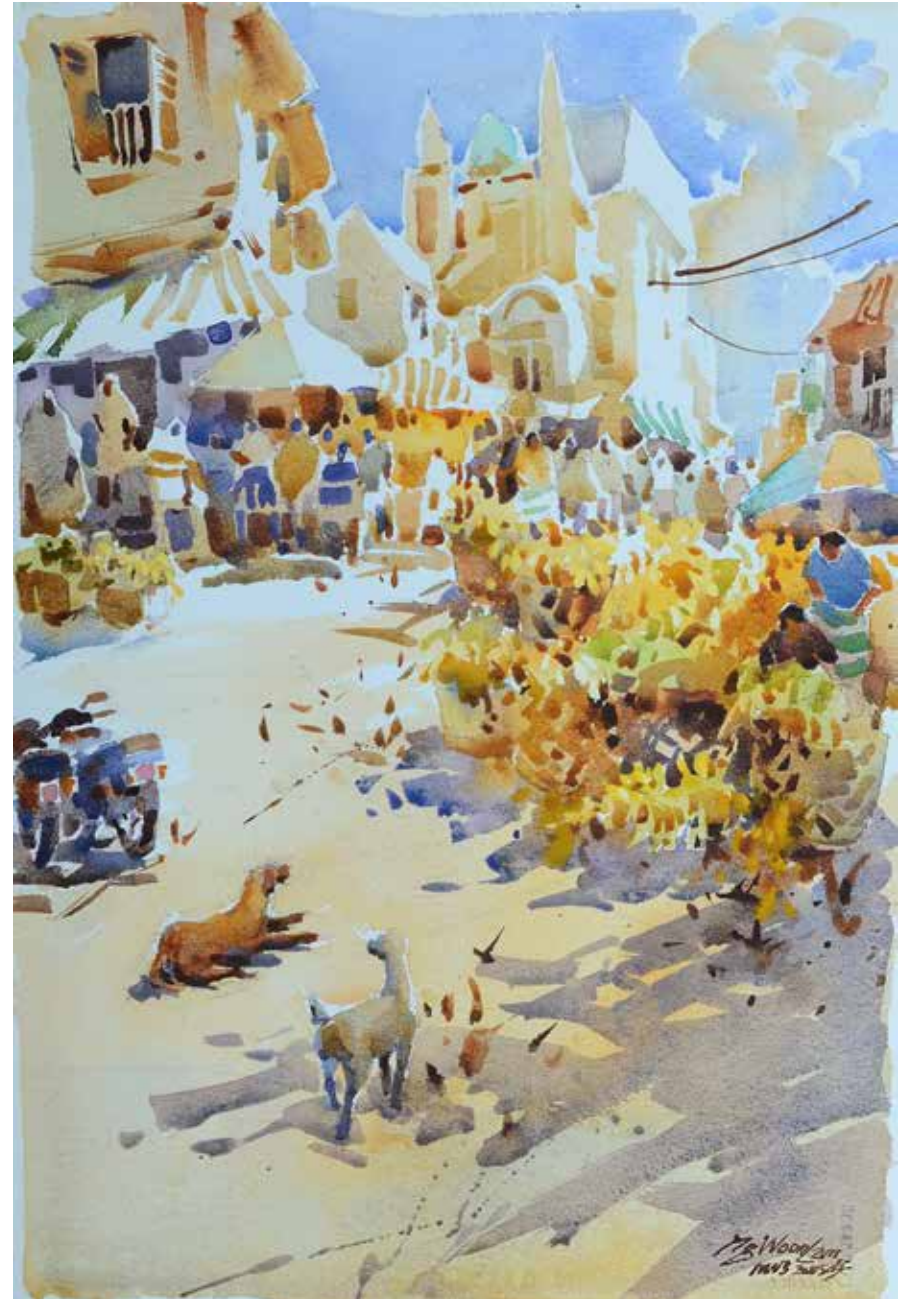
重复地探讨同一个题材有时也会有不错的成果。为了一个构图，我画了一整本草稿，最后共画了五幅同一题材的作品。我通过色彩设计、天气、光照条件和绘画手法来制造一些不同效果，结果还满意，这里是其中的两幅。

早市 (1) · 峇株吧辖
Morning shoppers (I)
56 x 38cm



A die-hard working approach sometimes works amazingly for me. I did a whole book of sketches and painted 5 pieces of the same subjects. I was trying hard to create some differences through color schemes, weather, lighting condition and painting approach. I was happy with the outcomes. Here are 2 of the 5 pieces.

早市(II) · 峇株吧轄
Morning shoppers (II)
56 x 38cm





我总是对现场速写产生很多感感触和联想，虽然对物象的记忆不是很清晰，但其中隐藏着某种更大的力量；我很喜欢我在印度尼西亚乡下岛屿做的这幅速写，所以，就根据这速写和记忆创作了这幅水彩。

I always have a lot of feelings and connection with my on location quick sketches. Although the memory of the exact image is not vivid, the hidden energy could sometimes be strong. I love this quick sketch I did during my trip to an Indonesian rural island. So again, I developed the final painting based on this sketch and memory.

人物速写
Ink sketch on location



车大炮
Evening chat
28 x 38cm



京都
Kyoto street scene
28 x 38cm

我的绘画受到中华书法的影响，书法的笔法，使我能够自由地运用水彩，毫无畏惧地高度简化物象，使其比实物更有视觉力量。

My art is heavily influenced by my love of Chinese calligraphy. High calligraphical and simplified brushworks allow me to exert my watercolor freely without fear. The calligraphically simplified subjects regularly present higher visual impact than the original subjects.





有时候，我会将我的书法笔法与设计图案融合在一起。这幅作品我使用了不同大小的排笔，但仍加入了书法笔法的简化理念，相似的笔法形成的图案很自然地呈现了图像的统一性。

Sometimes, I blend my calligraphical brushwork with design patterns. So, this piece I was working with different flat brushes but still added the idea of simplifying through brushworks. These similar patterns naturally create image unity.

雨中即景·阿姆斯特丹

Caught in the rain in Amsterdam
38 x 56cm

有时候我真的感觉自己更像在写字，所以把观物绘画称之为“写生”，实在很贴切。

Sometimes I truly feel like I am 'writing' a watercolor painting just like how plein air painting is described in Chinese. It is called 'writing from life' (写生).

帐篷下·好乘凉
Better to be sheltered
38 x 28cm





复杂的人物和建筑是我喜爱挑战的题材，书法笔法让我在创作过程中能统一整个画面。

Complex subject matters with a good blend of organic and architectural elements are my favorite subjects. I enjoy playing with calligraphical brushworks and somehow the consistent brushwork arises during the moment would naturally unify the image.

左：夏日风情·雅典

Left: Endless summer in Athens



这幅作品在不到三十分钟内完成，书法之美就在于它几乎不可复制，这就是艺术！

This piece was painted in less than thirty minutes. The beauty of calligraphy is that it is almost non-repeatable. That makes it ART!

巧遇

Right: Morning chat
38 x 28cm



有时候，书法似乎是一个“计划好的意外”。

Sometimes calligraphy just makes it look like a 'planned accident.'



玫瑰

Roses
38 x 28cm

美丽的花卉装饰我的家，也为我提供了额外的绘画题材，玫瑰是我最喜欢画的花，其花朵的形状正好与书法笔触非常吻合。

Florist subjects decorates my home and serve as one additional subject for me when I could not think of anything to paint. Roses are my favorite among flowers. The patterns work well with calligraphical brushworks.

我通常没耐性去准确地描绘物象，我在寻找另一种偶发性，且拥有更高形式的“相似”。

I won't have the patience to depict figurative likeness. I look for spontaneity that provides another form of visual likenesses.



小憩

Take a break
38 x 28cm



Moonlight

水彩非常适合热带题材——清晰的明暗设计，更带出南洋风景的特色。

Watercolor goes so well with tropical subject matters - the crispy patterns of light and shadows, a trademark of Nanyang style landscapes.

甘榜风情

Village life
28 x 38cm



当我改变视角时，构图的灵感有时就直接出现了——并不是字面上的艺术，真的是直接改变观察的视角。这两幅画，一幅是从高角度向下望，我在桥上俯瞰市场；另一幅，是我走在山坡上时突然见到的；有时候我只回个头，一个绝佳的构图就出现了。

Inspiring compositions sometimes just appear when I change my perspectives - not literally. These two images, one was from a high angle. I was looking down at the market from a bridge. The other one, I saw it when I was walking up the hill. Sometimes when I turn back, an inspiring composition just appears.

花市

A colorful shopping day
56 x 38cm

右：好伙伴

Right: Morning companions
38 x 56cm



水彩故事

My Watercolor Dialog

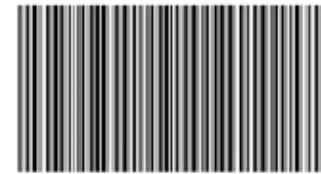
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