

A JAZZ OF COLORS AND SHAPES

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## 形色从容 *A Jazz of Colors and Shapes*

黄运南 水彩画 2015  
**Ng Woon Lam's Watercolors 2015**

愿把我的欢乐与大家分享!  
**Sharing my joy in painting with everyone!**

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# 洪东标先生评语

## 我讀運南的畫

2015年六月的某一天，在台灣師大美術系館，我對研究生的一場專題講座，「台灣水彩發展的源流」，學生問到：「為何水彩畫家都沒有參與現代前衛藝術的創作？」，我回答：「我認為藝術的發展在二十世紀的所謂『前衛』已經脫離了平面和單一媒材的創作，水彩的創作，面臨的不僅僅是藝術的本質、造型和色彩需要的新詮釋，而是更艱辛困難的水分駕馭和表現技巧的問題，水彩的難題已經夠讓藝術家頭大了。」

言猶在耳，我就接到運南的邀請，要我為他的研究展寫一篇序，於是在電腦上仔細地品賞他的作品之後，我覺得我必須將以上述的答案增加一些內容：「水彩的創作原本就是一場永無止境的探索，藝術的本質和造型色彩的問題早就包含在其中，就看藝術家如何在自己的創作中加入新的意念，而不受媒材的侷限，更不必在乎於是否走在時代的前端，要超越的是自己，而不是能否超越別人。」

認識運南是2015年的春天，我們一起應邀參加土耳其的國際水彩展，我們都熱愛寫生，五天期間，我們多次一起寫生，他總拖著一個沾滿水彩的水漬的紅色登機箱，裡面塞滿水彩畫各種大大小小的工具和紙張，我太太終於見識到一個藝術家應有的行頭，一改過去對我繪畫用具雜亂的批評，因為我這小巫是見到了大巫了。

讀運南的畫作，發覺他的創作不斷的演進，從來不是出於對現實的質疑，而是出於運南內心對美的敏銳度與永不滿足的美感呈現的企圖，他反映了在地文化的特色和畫家個性，亮麗的南國陽光和豐富的多元民族色彩，節奏性的筆觸宛如音符的跳動，在一杯咖啡和一首音樂的時間內，緊扣著光與影的明暗層次，渾然天成，下筆是一種直覺性的反應，簡化卻精準，華麗而不繁瑣。我常和學生分享：「當你創作一幅作品時，如何取景，如何構圖，進行過程如何，你用多少筆觸是表現物象，用多少筆觸是展現繪畫性，那是源自於內心潛在的藝術本能，就是你的藝術涵養自然的呈現；至於如何提升自己的藝術涵養，就是要不斷地探索，不斷的超越，不斷的尋求新的意涵」，運南在創作上誠實面對自己的繪畫態度，就是不斷地探索，不斷的超越，不斷的尋求新的意涵。

國際知名水彩畫家簡忠威說：「『美學素養』裡面，包括『意境』、『構成』和『繪畫性』這三大面向。這三項重要的畫家個人特質，也幾乎都適用在所有古今中外真正的繪畫大師身上。」，我想把這段話拿來對照運南的作品，「意境」- 運南說：「不管是相鄰的輔色或是對比強烈的補色，我在色彩的世界裡尋找著它們和諧的節奏，以便奏出悅耳的音樂。」，音樂性成就了他作品中的「意境」，展現他對現實的感受與想像的「氣質」美學。

「構成」- 運南的作品中講究虛實的對應和比例，留白和重彩間有着和諧隱定的關係，他說：「我常進行的準備工作就是造形、明暗及色彩初稿。這些初稿可算是我工作裡最重要的環節」，顯然運南對畫面早有一番的構思，是用畫面的架構與計算，去造就「和諧」的美學。

「繪畫性」- 運南的作品有相當大的成分在於其實驗性，他說：「我許多實驗的過程與成果，呈現我對形與色的一些新詮釋。」。他在寫生的過程中，豪不拘泥於傳統的技法，乾濕筆交互堆疊，渾然天成的肌理，對媒材特質的詮釋與表現，恰是「自然與抽象」的美學展現。

我三十年創作的好朋友，台灣水彩大師謝明錫說：「藝術的魅力就是自己出題目，自己尋求解答。」。運南說：「我選擇了許多常畫的地方，從新出發，去找出它們新的趣味，給於它們新的詮釋，盼望能帶出新的感動。其中有許多較大膽和破格的嘗試...」

明錫又說：「藝術的最高境界就是遊戲，如果我們沒有一個遊戲的心態，要玩一輩子，是有點困難的，因為這是一輩子才能有成就的東西。」

運南也說：「我不斷地嘗試各種正統的或自創的（我把它們叫亂來的）草稿方式，有時是墨上加鉛筆，有時是水彩加墨，有時用水彩塗出基本形或是一些不太完整的造形線條；使我不因重複同樣的手法，而感到無趣，讓我能不斷享受着草稿的樂趣。」

我深深地以為明錫說的就是運南正在做的，不就是嗎？

在此謹祝運南的展出成功

洪東標  
世界水彩協會(IWS), 台灣負責人  
台灣玄奘大學藝術與創意設計系教師

22/06/2015

# Curation by Mr. Hung Tong-Piao

## I Read Woon Lam's Art

At a panel discussion during the talk 'The Development of Watercolor in Taiwan' held at the Department of Fine Arts, National Taiwan Normal University in June 2015, a student asked, "Why are watercolor artists not involved in the contemporary art movement?" My answer to this was, "The development of contemporary art after the 20th century has re-defined the word 'contemporary'. It no longer centers on the use of a single medium and two-dimensional design, and has deviated from a painter's primary focus. Watercolor art not only requires the fundamental understanding of shapes and colors, it also demands the watercolor artist to master watermedia, which is very difficult to do. Therefore, as a watercolor artist, one already faces overwhelming challenges. There is no need to create additional problems to resolve."

While the question was still echoing in my mind, I received Woon Lam's invitation to curate his forthcoming solo watercolor exhibition. As I admired his new watercolor artworks on my computer screen, I had an additional thought on watercolor development. "Watercolor art is an endless exploration. It embodies colors and shapes, and further demands an artist to constantly re-interpret these two fundamental elements of visual art. The watercolor artist should not be constrained by the use of watermedia. Neither should he try to appear 'contemporary' nor seek to surpass everyone, but should constantly attempt to surpass himself."

I met Woon Lam in Izmir, Turkey this spring. We were both invited by the International Watercolor Society, Turkey for an international exchange watercolor event, and we both love en plein air painting. During the five days we were out painting, Woon Lam was always carrying his red, paint-stained hand-carry bag. He had all kinds of tools and watercolor materials – paints, paper and painting gear – neatly packed in that bag. My wife, who always complained about my inability to organize my painting tools, finally had a chance to marvel at a full set of organized tools in Woon Lam's 'gearbox'.

As I read Woon Lam's paintings, I discovered that he is constantly searching for new directions in his creations. His artworks are not realistic representations of the observed subject matters, but his emotional responses that are genuinely reflected through his visual sensibility and quest for beauty. His depiction of the Nanyang region, with its tropical sunshine and myriad of races and colors, presents a unique interpretation of the local culture and reveals the artist's true personality.

I was also amazed at the speed that he painted; his brushes came alive with a rhythm of their own, much like playing the musical notes as his brushwork danced on the paper. Within the time of enjoying a cup of coffee or a piece of music, he would complete a piece of work. Light and shadows would be enfolded in his instinctive, simplified painting.

Whenever I shared with my students the process of creating artwork, I would say, “When you work on a painting, how you select your subjects, compose the image, and the number of brush strokes used reflect your artistic skills and aptitude. If you wish to improve your artistic competency, you have to continually explore, persevere and seek to surpass yourself. It is only then that your brushwork starts to release the energy that subconsciously reflects your strong emotional response to the subject matters observed.” In Woon Lam’s artistic creation, you can see his sincerity, his willingness to explore, advance, and seek new meaning in his works.

Internationally renowned artist Mr. Chien Chung-Wei (簡忠威) said, “Elements of beauty include ‘Yi-Jing (意境)\*’, design and painterly characteristics. These three elements co-exist in classical and modern masterpieces.” I would like to use Mr. Chien’s words to discuss Woon Lam’s art.

To depict ‘Yi-Jing’\*, Woon Lam said, “Be it complementary or contrasting colors, I am always in search of a set of new, harmonious rhythm to compose my sweet music of colors.” Musical rhythm becomes the ‘Yi-Jing’\* of his artworks. His subject matters reflect his emotional response and personal imaginations, carrying the endless flow of energy that depicts beauty.

In his paintings, Woon Lam composes through positive and negative coupling. His unpainted white spaces work complementarily with a burst of intense colors, forming a visual harmony. He said, “In this collection, I present my most recent choice of shapes, colors and tonal planning, which form the framework of my compositional process.” Evidently, Woon Lam devotes a lot of his time and thoughts on his compositional and design process. The balance that arises in the structure and images of his painting is the outcome of this deliberate planning process that inevitably produces harmony.

Woon Lam’s artworks are also largely experimental. He said, “My publications will document my new ways of presenting watercolor art through my experimenting with colors and shapes.” When he creates his en plein paintings, he is not constrained by traditional watercolor techniques. He freely applies a combination of dry brushes and wet washes to arrive at his desired texture. The formation of texture, though it looks as if it was created accidentally, is amazingly appropriate. His interpretation of watermedia showcases the beauty of the organic combination of nature and abstraction.

Taiwanese master watercolorist Mr. Hsieh Ming Chang (謝明鎬), a good friend of mine for thirty years, said, “Art is most beautiful when an artist creates an issue and resolves it.” Woon Lam said, “I chose to re-discover familiar places and subject matters because I like to give them new meanings, new emotions and fresh interpretations. Through bolder attempts, I hope to achieve artistic breakthrough.”

*\*‘Yi Jing’ (意境): A combination of the state of emotion, atmosphere, mood, meaning of the chosen subject matters and storylines. Pp 94, Perception and Delusion, Ng Woon Lam and Don Low Chee Mun, ISBN: 978-981-090-5323, 2014 1st Edition.*

Ming Chang also said, “The highest realm of art making is akin to playing games. Practicing art requires a lifelong commitment. It will be tough-going if we are not prepared to play for life.”

Woon Lam also said, “I constantly explore both traditional and unconventional, self-invented sketching approaches. I could work with ink and pencil, watercolor and ink, incomplete shapes with just a few strokes of watercolor or even incomplete forms through lines. I use multiple approaches because I don’t want to feel bored drafting and sketching. I enjoy the whole process of planning.”

I truly believe Ming Chang’s philosophy in art is what Woon Lam is already practicing. Isn’t it true?

I wish Woon Lam a successful show.

Hung Tong-Piao  
International Watercolor Society, Taiwan Chairperson  
Instructor  
Faculty of Art and Creative Design  
Hsuan Chuang University, Taiwan  
22 June 2015





## 约翰 萨弥能 先生评语

### Curation by Mr. John Salminen, AWS-DF NWS

「当水彩颜料从笔中流串到纸面时，它自然地形成了美的画面。」依格尔·维特尼 (Edgar A Whitney) 是这么说的。

水彩有水的流畅感，画家心中虽有概念，脑海中有高明的手段及想法，但水彩却不是能完完全全受控制的媒介，它的美有其突然性。画家先有想法，再与水彩媒介突发性的效果相溶，结为一体，并瞬间达到了平衡；当画面得到了掌控，美感也就这样形成了。

运南的画表现了水彩的特性，他以大胆的笔触，湿润的笔和彩带出了白纸的亮丽；飞扬的笔触加上纸上细腻的变化及透明的渲染，相辅相承，相得益彰。

运南以色彩呈现了气氛，并以其坚实的素描基础制造了明暗变化，为观者带来构图上的惊喜。他很有计划地引导着，使观者有层次地观赏着他的画，画面上许多变化多端的造型，呈现出了戏剧性的节奏。

当光影趣味与气氛融合时，观者的情感层面得到了激荡，使人回味无穷。

约翰·萨弥能  
美国水彩画会 海豚院士(AWS-DF)  
美国国家水彩画会会员(NWS)  
22/06/2015

“Water and pigment when left to their own devices will do beautiful things.” Edgar A Whitney

Watercolor is a fluid medium. As pigment and water meet, the results are only partially controlled by the will, vision and technical skill of the artist. Paint, water and artistic preconception must all come together in a cooperative effort. When this occurs and a balance of spontaneity and control are achieved, beautiful things do indeed happen.

The paintings of Ng Woon Lam celebrate the best the watercolor medium has to offer. His boldly executed washes of fresh, wet color gain luminosity from the underlying brilliance of the white paper. Assertive brushwork adds excitement to the surface and perfectly complements the subtle graduation and reticulation of the transparent washes.

While color sets the mood of his paintings, Ng Woon Lam's powerful manipulation of value becomes the foundation for his intriguing compositions. He skillfully leads the viewer into and through his scenes, establishing priorities as he unifies the myriad of dramatic shapes.

With the addition of atmospheric conditions and the drama of light and shadow, the paintings strike a chord with human experience, eliciting an emotional response from viewers. This is a powerful body of work and one that deserves repeated viewings.

John Salminen AWS-DF NWS  
22 June 2015

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要感谢的朋友实在太多太多，如有遗漏，敬请包涵！

My sincere and heartfelt thanks to:

My highly-respected artist friends, Mr. Hung Tung-Piao and Mr. John Salminen for their comprehensive curation and recommendation.

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The Singapore Watercolour Society for its constant support.

The National Arts Council for its generous financial support.

All my fellow artists and friends who generously assisted me in exhibition planning, catalog printing, editing and logistic work.

# 序

在室外现场创作，水彩无疑是一种最佳的画材，它的工作步骤简便，快干，工具又轻巧，能让我在短时间内进行大量的实验。许多画友都觉得我制作水彩画相当迅速，其实不然；所以我想借此次的展出和出版来分享我整个创作的过程和许多重要的细节。有时，甚至我在出门作画的前一天已经心中揣摩了一些我想要的效果，所以我用了「从容」两个字作为标题的一部份，希望观众们也能看到我许多细腻的思考及试验的步骤。好多细节都纪录了各种失败的过程，并非一蹴而就。

其中有几项我常进行的准备工作就是造形、明暗及色彩初稿。这些初稿可算是我工作里最重要的环节，所以我想借用这本书记下我许多实验的过程与成果，呈现我对形与色的一些新诠释。同时，形与色也表现了我的一种快乐艺术人的哲学，盼望观者也能分享到这份欢乐。

安德鲁·魏斯（Andrew Wyeth）没想过离开他住的村庄，到他处去找寻新的创作题材，因为他总能在他周围找到新的冲击与灵感。我非常崇敬他这种全情投入的观察，并细心寻觅新意的艺术创作精神，也期望能站在巨人的肩膀上，去看得更远一些；我选择了许多常画的地方，从新出发，去找出它们新的趣味，给予它们新的诠释，盼望能带出新的感动。其中有许多较大胆和破格的尝试，恳请画界前辈及有经验的同道们指点不足之处，先在此感谢大家。

黄运南 助理教授  
南洋大学  
艺术，设计与多媒体学院

07/06/2015

# PREFACE

I am addicted to the convenience of working with watercolor for en plein air painting. Watercolor paints dry immediately, require minimum layers and all my tools can be packed into one travel luggage. My foldable stool, my box of watercolor paints, brushes, drawing materials, a few sheets of quarter-size watercolor paper, a cap to shield the sun, a few bottles of water and sketchbooks are all I need to pack into my red, paint-stained Eastpak travel luggage. My neighbors would ask if I was travelling abroad for work whenever they bumped into me with my luggage while I was on my way out to paint early in the morning. However, the most attractive thing about working with watercolor on location is that I have the luxury of carrying out many experiments in a short period of time. I have yet to find another medium that allows me to do that.

Many of my peers think that I work fast with watercolor after viewing my paintings. But what they don't see is my entire work process, which requires a much longer time than they think. Therefore, I would like to take this opportunity to share with everyone some insights into my process. There were days when I spent hours thinking about a new idea or a new way of forming the mood of an image the night before I started creating an en plein air painting. That's why I have chosen the word 'jazz' in the title of my exhibition, because whenever I struggled with a difficult design problem of colors and shapes, I felt as if a piece of jazz music was playing in my mind. I hope my audience could see my process as well as my failures, and be convinced that images could not be formed simply with a few splashes of paint or a few strokes of brushwork – although they might look as if they were carefreely painted – but required much contemplation and planning.

In this collection, I present my most recent choice of shapes, colors and tonal planning, which form the framework of my compositional process. In addition, my publication will document my new ways of presenting watercolor art through my experimenting with colors and shapes, two of my favourite visual elements that never fail to provide me with new inspirations in my compositions. They fulfill my artistic philosophy — that art-making is a process of arriving at a state of fulfillment and, therefore, happiness. Here, I would like to share the joy with everyone.

Andrew Wyeth lived and painted Maine without having to leave the small state for new subject matters or inspirations. He constantly amazed us with his new discoveries around him. I admire his genius creation and respect his intense attention to details and his devotion to his works. Learning from his approach and riding on his giant shoulders, I wish to peek further into the distance and look at things from a wider perspective. I chose to re-discover familiar places and subject matters because I like to give them new meanings and interpretation. I hope that my courage and new discoveries in colors and shapes will be interesting to my audience. I will also welcome all constructive feedbacks.

Thank you.

Ng Woon Lam NWS AWS-DF  
Assistant Professor  
School of Art, Design and Media  
Nanyang Technological University  
07/06/2015



## 速写与草稿

### SKETCHES AND STUDIES

我不断地尝试各种正统的或自创的（我把它叫乱来的）草稿方式，有时是墨上加铅笔，有时是水彩加墨，有时用水彩图出基本形或是一些不太完整的造形线条；使我不因重复同样的手法，而感到无趣，让我能不断享受着草稿的乐趣。

I constantly explore both traditional and unconventional, self-invented sketching approaches. I could work with ink and pencil, watercolor and ink, incomplete shapes with just a few strokes of watercolor or even incomplete forms through lines. I use multiple approaches because I don't want to feel bored drafting and sketching.





牛车水速写 2015  
Chinatown Sketch 2015



牛车水速写 2014  
Chinatown Sketch 2014





我喜欢单色版画的简练，它的强烈设计感能协助我，甚至强迫我破格寻找新方向，所以有时我只用纯黑色块速写，寻找构图。

I love the simplicity of mono print. It presents a strong sense of design. It forces me to regularly break the restriction of edges and find new impulse in my designs.

左：金宝街速写 2015  
Left: Campbell Street Sketch 2015

小印度人物速写 2015  
Figure Study, Little India 2015







人物速写 2014  
Figure Study 2014





## 形与色的探讨

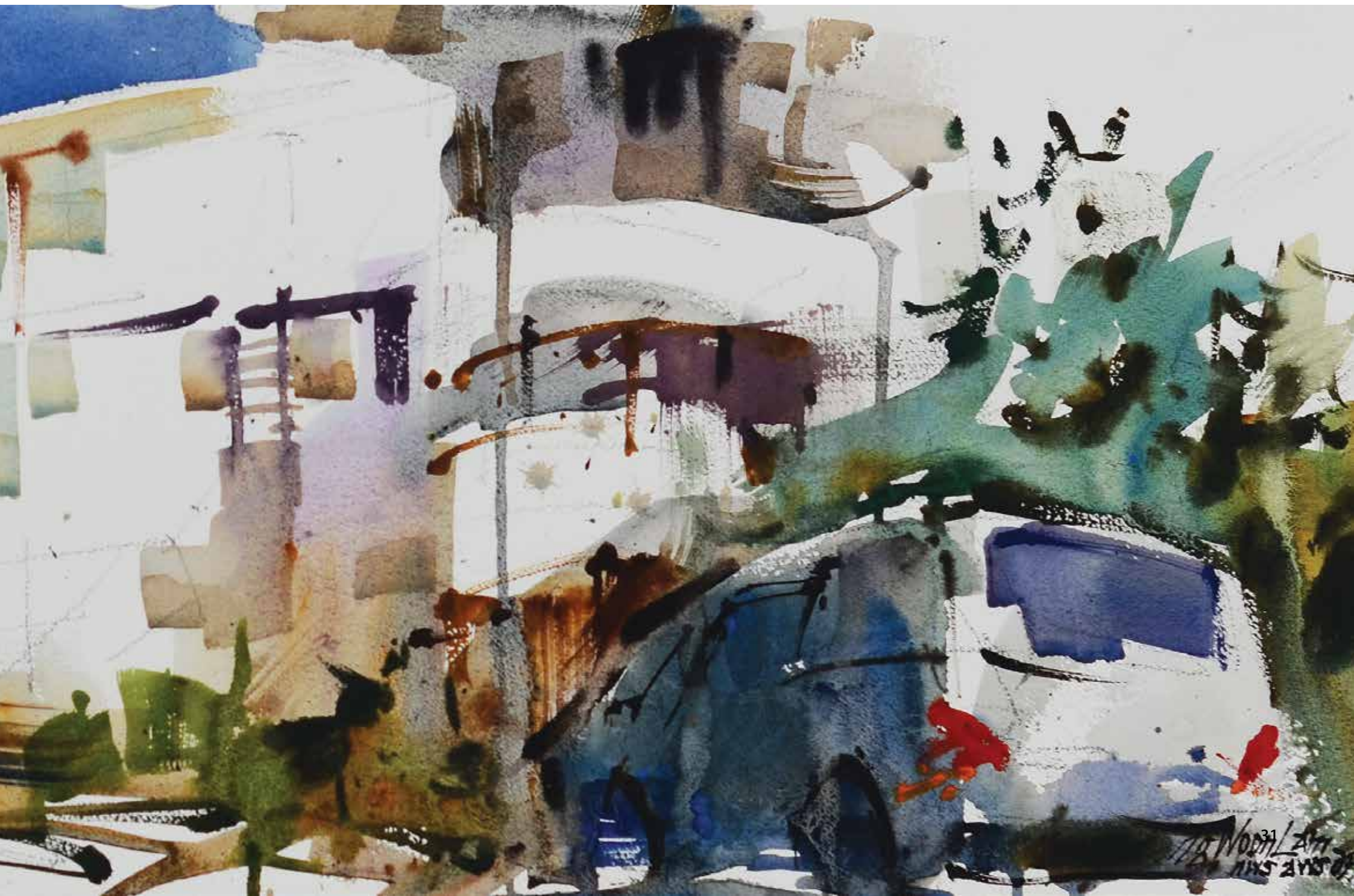
## EXPLORATION OF COLORS AND SHAPES

水自流来 彩不油  
心有所思 笔意从  
破面取线 不见穷  
寻觅形色 心从容

Water flows freely while colors portray their brilliance  
Thoughts are complex but brush strokes depict perfect compliance  
Lines and forms fight hard for their existence  
Colors and shapes are jazzing for their coherence







31  
Woods/Jan  
1985



不管是相邻的辅色或是对比强烈的补色，我在色彩的世界里寻找着它们和谐的节奏，以便奏出悦耳的音乐。

Be it complementary or contrasting colors, I am always in search of a set of new, harmonious rhythm to compose my sweet music of colors.

前：中峇鲁，炎阳天 2015  
水彩

Previous: A Sunshine Day, Tiong Bahru 2015  
12" X 40"  
Watercolor on Paper

右：达士敦岭写生 2015  
水彩与不透明水彩

Right: Duxton Hill en Plein Air 2015  
25" X 34"  
Watercolor and Gouache on Paper





McWoon, 2010  
1000 2000





右：沐浴晨光中的伙伴 2013  
水彩与不透明水彩  
Right: A Sunlit Morning, Companions 2013  
25" X 34"  
Watercolor and Gouache on Paper

庆丰年，牛车水登婆街 2015  
水彩与不透明水彩  
Temple Street Chinatown,  
Chinese New Year Celebration 2015  
25" X 34"  
Watercolor and Gouache on Paper







天空可比希腊  
地上的温度却那么热辣  
爱画画的人 厌恶这天刹  
爱画画的人 正用笔和水寻觅着调色盘上的希腊

The sky is bluer than a Greek sky  
But the heat burns the painter's shoulders  
The weather is never his lover  
His brush loaded with water is finding his Greece  
on the tiny palette

艳丽的早晨，布莱德路 2015  
水彩与不透明水彩  
A Colorful Morning, Blair Road 2015  
20" X 40"  
Watercolor and Gouache on Paper







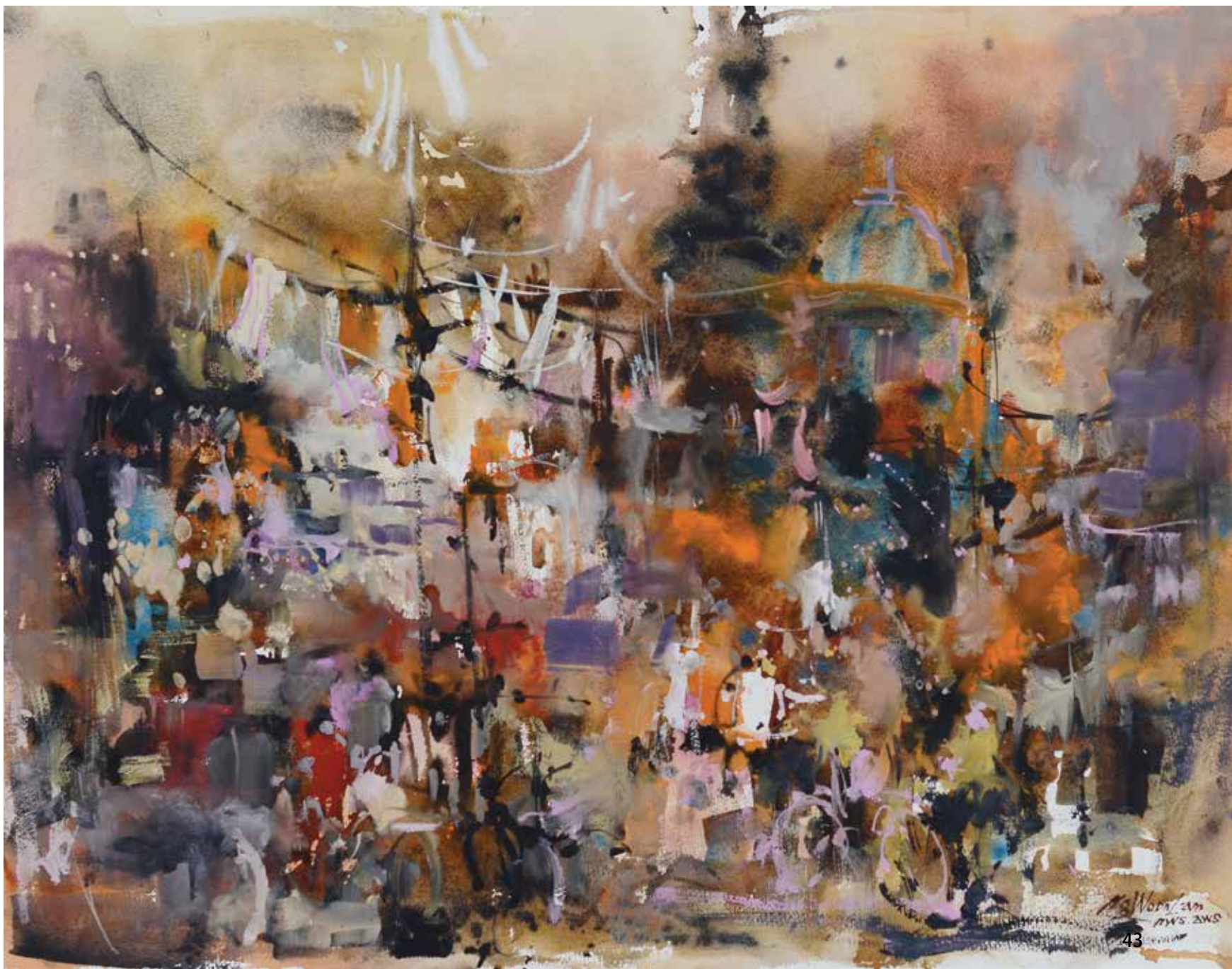






左：甘榜葛兰印象 2014  
水彩与不透明水彩  
Left: Kampong Glam  
Impression 2014  
25" X 34"  
Watercolor and Gouache  
on Paper

皮卡迪利圆环印象(II)，伦敦  
2013  
水彩与不透明水彩  
Piccadilly Circus Impression II,  
London 2013  
25" X 34"  
Watercolor and Gouache  
on Paper









烈日熊熊  
一望红彤彤  
落笔不必太匆匆  
形色已见从容

Hot sun  
Red everywhere  
My brush is on its way  
The jazz is finding its way

左：牛车水新年印象 2015  
水彩与不透明水彩  
Left: An Impression of Chinese New Year, Chinatown 2015  
25" X 40"  
Watercolor and Gouache on Paper

后：明艳的早晨，金宝街 2015  
水彩与不透明水彩  
Next: A Colorful Morning, Campbell Street Little India 2015  
12" X 40"  
Watercolor and Gouache on Paper









早安中峇鲁 2014  
水彩与不透明水彩  
Good Morning Tiong  
Bahru 2014  
11" X 15"  
Watercolor and Gouache  
on Paper









手机速写

DIGITAL DOODLE

右：鲤鱼写生 2015  
Right: Koi en Plein Air 2015









音乐剧(II) 2013  
An Orchestra at Explanade II, 2013

# 履历 BIOGRAPHY

## 黄运南

南洋理工大学 艺术, 设计与媒体学院 助理教授

获颁2011年南洋理工大学杰出青年校友奖

获颁2013年南洋理工大学(分院)教育奖

获颁2014年南洋理工大学(学院)教育奖

纽约艺术学院(New York Academy of Art), 硕士研究班毕业  
(MFA in Painting)

美国水彩画会海豚院士(AWS-DF)

美国水彩画会署名会员(AWS)

美国全国水彩画会署名会员(NWS)

新加坡艺术协会永久会员

新加坡水彩画会会员

作品多次获得国际及国内大赛奖项, 其中包括2009及2014年美国水彩画会第142届及第147届国际大展铜奖及2007与2014年新加坡艺术协会写实画组首奖。

论文及画作刊登于本地及世界著名艺术期刊; 其中有南洋艺术杂志, The Artist's Magazine, Watercolor Artist, International Artist Magazine 及法国水彩杂志(L'Art de L'Aquarelle, The Art of Watercolour).

## Ng Woon Lam

Assistant Professor at School of Art, Design and Media,  
Nanyang Technological University

Recipient of Nanyang Outstanding Young Alumni Award 2011

Recipient of Nanyang Education Award (School) 2013

Recipient of Nanyang Education Award (College) 2014

Master of Fine Art (MFA) in Painting from New York Academy of Art  
Dolphin Fellow of American Watercolor Society (AWS-DF), USA  
Signature member of American Watercolor Society (AWS), USA  
Signature member of National Watercolor Society (NWS), USA  
Member of Singapore Watercolour Society and Singapore Art Society

Winner of various national and international juried art show awards, including 2 AWS Bronze Medals of Honor at the American Watercolor Society, 142nd and 147th Annual International Juried Exhibition in 2009 and 2014 respectively, and 1st Award at the Singapore Art Society National Open Juried Exhibition 2007 and 2013 ~ Representational category

Articles and artworks are selected and published in *The Artist's Magazine*, *Watercolor Artist*, *International Artist Magazine*, *Nanyang Arts Magazine* and *French watercolor magazine (L'Art de L'Aquarelle, The Art of Watercolour)*.



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