



In A Place of Wonder

Kim Ng



Wei-LingGallery

In A Place of Wonder

A solo exhibition by Kim Ng

2nd June 2014 - 7th July 2014

Wei-LingGallery

A”1”DERFUL DISINTEGRATION

Kim Peow Ng or Kim Ng has consistently explored the visual possibilities and meaningful connections that emerge between random images in his mixed media paintings, collages and ceramic as well as found objects or discarded materials modified accordingly to encapsulate his observations. Though known to many as a printmaker and ceramist, Kim confesses to be more of a maker of images who teases or draws out probable connotations from disparate marks, symbols, and metaphors by juxtaposing or contrasting them in his multidisciplinary approach. Kim, who holds two degrees from the UK (MA from the London Metropolitan University and MA from the University of Westminster), cites the works of Amish Kapok (b.1954) Robert Rauschenberg (1925-2008) and Jean Michel Asquint (1960-1988) among many as pivotal influences. It is not surprising, given the concepts of duality, the use of popular images and personal marks that permeates his works. And the city is his bountiful hunting ground for materials that inspires him.

His latest solo exhibition “In A Place of Wonder” however highlights his preoccupations with current affairs affecting society.

Though it is convenient to say that art is subjective, especially when one is unwilling to form an objective opinion or perhaps it is unfashionable to have one when reading an artist’s works-and to Kim’s credit he does provide enough room for personal interpretation so that audiences can arrive at conclusions agreeable to his/her outlook or disposition- Kim is however, far from being an impartial observer when he sets these visual elements from life in a calculated and purposeful way. This is evident as a large portion of the works here, in various forms, dimensions and medium hints at manoeuvrings, shenanigans and foibles of human politics. IMHO, these are not works that hangs passively as eye candies or as sentimental odes to bygone eras, this latest series expects something more than mere platitudes about beauty or pseudo-intellectual gymnastics favoured by the muddle minded(though one should be thankful that it is also short of the required solemnity expected in a wake or pomp).

“In A Place of Wonder” invites one to think about contemporary political and social events, its implications and the particular actors involved from both sides of the divide. With the manipulations of emotions, false accusations and unsubstantiated claims by competing forces bent on continuing or trying to establish a totalitarian grip on our thoughts, bodies and actions, it is obvious real politic are behind all the highly charged morality plays to sway the sentiments and focus of the masses from the many chronic economic quagmires currently besting the country as a result of unchecked corruption, unregulated wastage, questionable patronagesetc. The growing number of political careerists operating behind facades of piousness and uprightness issuing daily religious injunctions or promoting vile racial bigotry with impunity against other fellow pretenders in a move to either maintain the status quo or to erect new ones has brought with it ridiculous ramifications that could tear the social fabric of society and create disorder in the country if left unchecked. Here, Kim Ng’s role is akin to an amused urban anthropologist, playfully documenting these developments, constructing possible scenarios and events that may have happened in an imaginary cacophonousdystopic metropolis much like ours today.

It can be deduced that the peoples of this fairly sophisticated multicultural society are struggling to make sense, negotiate and reconcile two opposing forces, that of “modernity” and “tradition”, terms that have become increasingly discordant and challenged in a post historical setting.

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two opposing forces, that of “modernity” and “tradition”, terms that have become increasingly discordant and challenged in a post historical setting.

Though having access to great natural resources, this society was able to build first world infrastructures and provide reasonably good amenities that money can buy, its people however were for years believed to be regressing back to superstition, mediocrity and apathy, all adversative in meeting today’s fast paced challenges. Hovering above these circumstances are the amoral hedonists in power who wear the masks of liberalism without a committed policy of liberalization while liberally benefitting their relations and over generously rewarding their cronies and supporters to the detriment of the country’s economic wellbeing. While the discontentment felt by the masses are real, they were exploited by competing self and class’ interests and have now convoluted into a so-called clash of communal rights and spiritual values. The political mouthpieces from the alternative and mainstream too have joined in the chorus of distortion, shouting themselves hoarse, playing their roles to a hilt, to stupefy, electrify and pacify. All the debris and residue from these struggles however portend the impending socio-political or cultural meltdown of sorts. In actuality decay has set in, disintegration soon to follow, the tell tale signs were already there for all to see but no one was around except for those one-eyed little napoleons and mini dowagers counting their petty losses and undeserved gains while the rest of the population went happily to the malls dressed up as unpaid walking talking advertising boards blindsided by conspicuous consumption.

It is not a good place to be when one is trapped between the existing but untenable state-crony capitalist system and a groundswell for a form of theocratic fascistregime. With the call for power to be either concentrated fully in the hands of a party of insatiable businessmen or a party of infallible “holy” men, a middle or third force is needed more than ever to serve as check and balance or a viable alternative to this imbroglio. Far from being alarmed and dismayed, Kim is invigorated by the fallout from these developments. The energy and the atmosphere, both irrational and unpredictable, unlock and foretell many possible outcomes. The actions and reactions, the cause and effects from the decisions made for us and the choices we exercise against those decisions are natural responses of life. There is logic in seemingly chaos, a method to madness and connections to random events which can be made sensible when we suspend the sentimental.

Kim’s latest outputs are artistic statements that allude to the fact that life is a messy and unpredictable process of becoming or unfolding, like the lotus flower that grows and is nourished by dark waters, we are constantly moving upwards against the myriad forces of negatives and positives, each playing its natural role, competing, complementing and finally in complementarity, resulting in a momentary state of equilibrium, waiting for something to puncture its bliss, and have the whole process repeat itself again.

“What doesn’t kill you makes you stronger” Nietzsche

Tan Sei Hon
Independent art writer and curator
2014-05-13

Untitled (Pink)
Water-based paint, printed collage, pencil, acrylic, oil paint,
silkscreen print and graphite powder with varnish on canvas
153cm x 183cm
2014





Untitled (Red)
Water-based paint, printed collage, pencil, acrylic, oil paint,
silkscreen print and graphite powder and varnish on canvas
107cm x 132cm
2014



Untitled (Orange)
Water-based paint, printed collage, pencil, acrylic, oil paint,
silkscreen print and graphite powder and varnish on canvas
107cm x 132cm
2014



Untitled (Purple blue)

Water-based paint, printed collage, pencil, oil paint,
silkscreen print and graphite powder with varnish on canvas
153cm x 183cm
2014



Untitled (Grey)
Water-based paint, printed collage, pencil, acrylic, oil paint,
silkscreen print and graphite powder and varnish on canvas
91cm x 122cm
2014



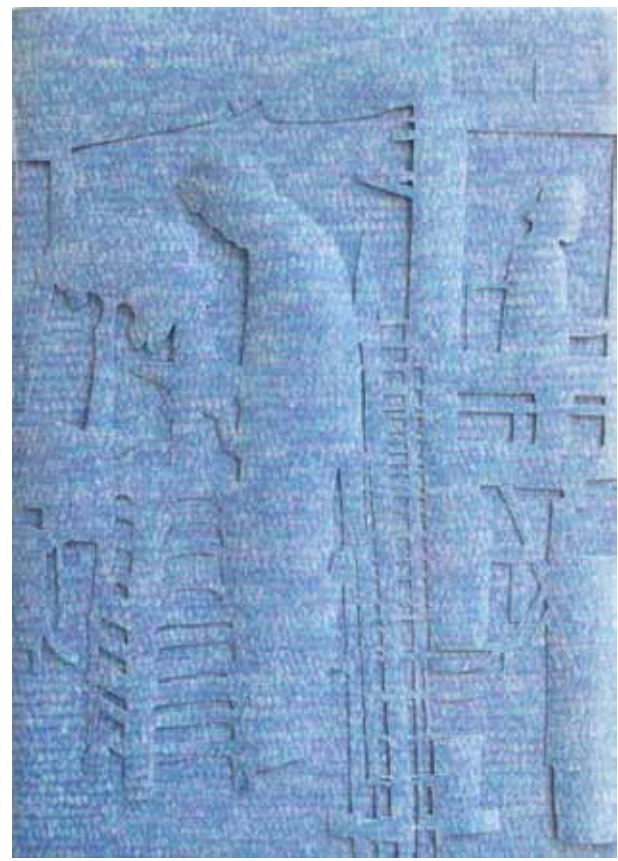
Untitled (Blue)
Water-based paint, printed collage, pencil, acrylic, oil paint,
silkscreen print and graphite powder and varnish on canvas
91cm x 122cm
2014



Camouflage I (Preparing)
Plastic floor mat and Cyanoacrylate adhesive on MDF board
28.8cm x 20.8cm
2014



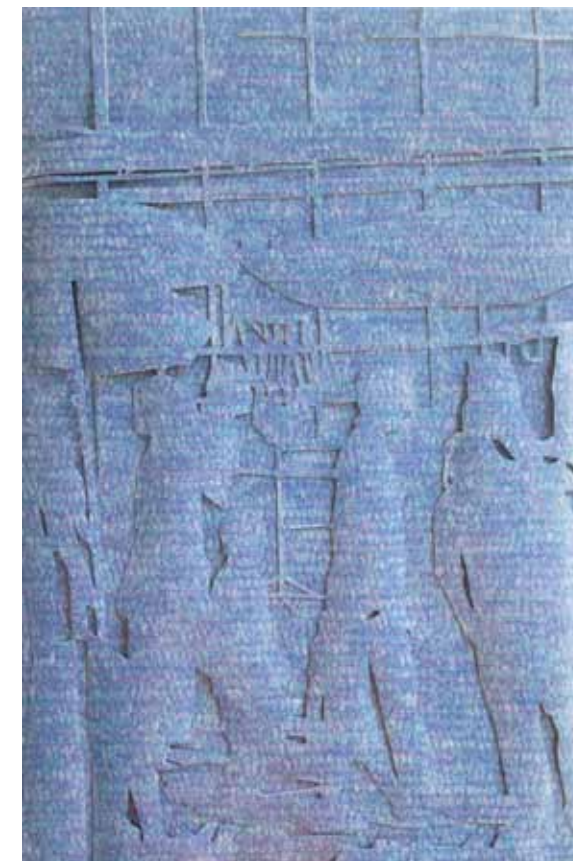
Camouflage II (Waiting)
Plastic floor mat and Cyanoacrylate adhesive on MDF board
28.8cm x 20.8cm
2014



Camouflage III (Reading)
Plastic floor mat and Cyanoacrylate adhesive on MDF board
28.8cm x 20.8cm
2014



Camouflage IV (Expecting)
Plastic floor mat and Cyanoacrylate adhesive on MDF board
28.8cm x 20.8cm
2014



Camouflage V (Wandering)
Plastic floor mat and Cyanoacrylate adhesive on MDF board
28.8cm x 20.8cm
2014



In Box No.1



In Box No.2



In Box No.3



In Box No.4



In Box No.5



In Box No.6



In Box No.7



In Box No.8



In Box No.9



In Box No.10

In Box No.1-10
Mixed media and transfer printed image on MDF.
24cm x 16.9cm
2014



"Urban Blast I"
Silkscreen print on acid free watercolour paper and water-based varnish
46cm x 56cm
2014



"Urban Blast II"
Silkscreen print on acid free watercolour paper and water-based varnish
46cm x 56cm
2014



"Urban Blast III"
Silkscreen print on acid free watercolour paper and water-based varnish
46cm x 56cm
2014



Apa Lagi. Siapa Lagi
 Slip cast, black colour stain with carved effect, glazed and fired at 1120°c.,
 Approx. 26.5cm x 18.5cm x 7.5cm each
 2014



Stop Me
 Slab build, black colour stain with carved effect, glazed and fired at 1120°c.,
 Approx. 26cm x 17.5cm x 20.5cm
 2014

Feed Me
 Slab build, black colour stain with carved effect, glazed and fired at 1120°c.,
 Approx. 27cm x 17.5cm x 21cm
 2014

Contented Joke

Slip cast with colour stain, decal transfer print, plastic cloths, MDF board and carved wooden box. (Set of three)
24cm x 16.9cm each (set of three)
2014



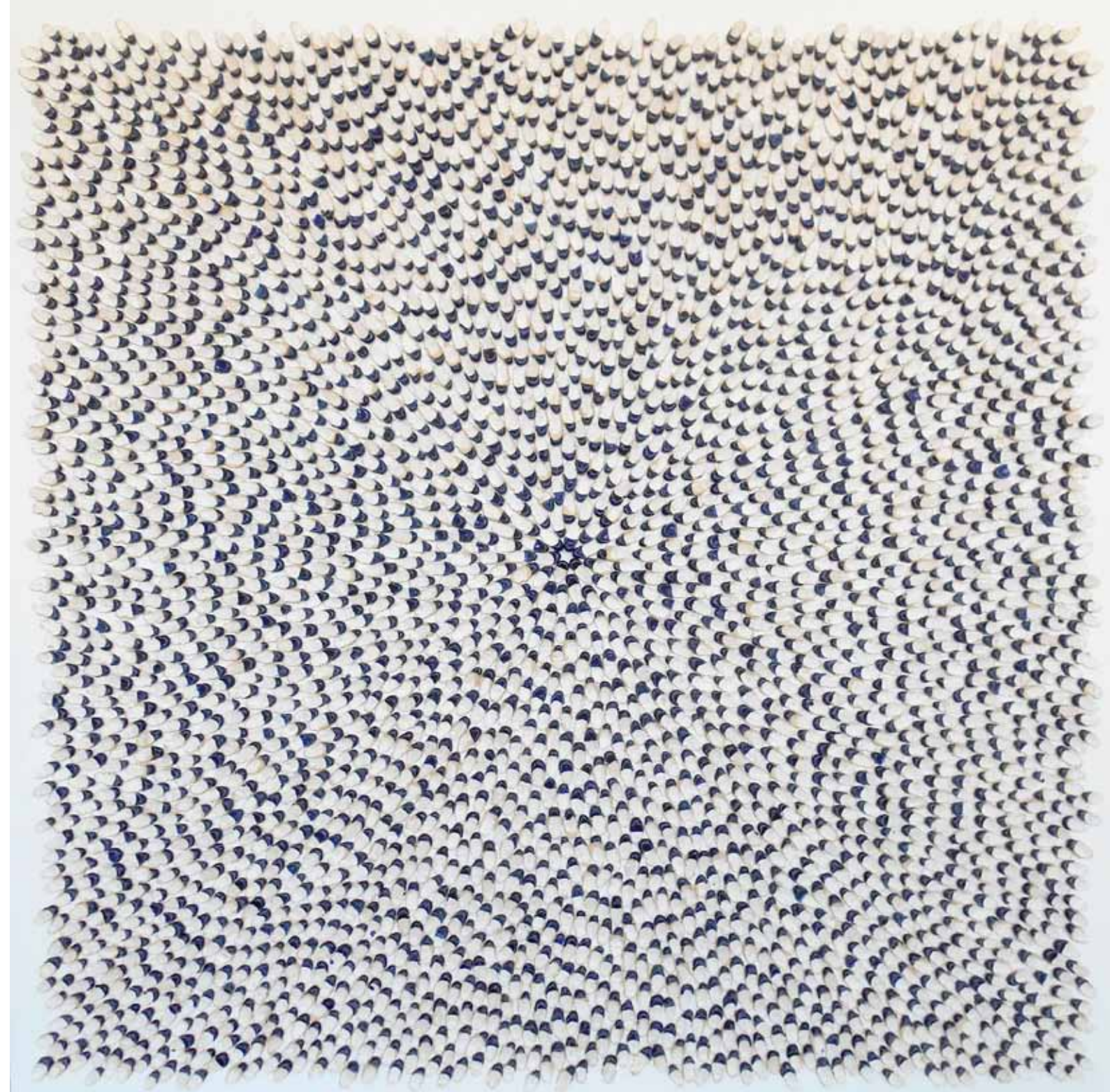


Our Blanket
Used inner tyre tube and contact glue
Size varied
2014



The Fairness of Scale?
Iron block and cotton
Size varied
2014

Swirl
Glazed ceramics on MDF board, fired at 1120°C
122cm x 122cm
2014





Land for Sale (1)(Selangor)



Land for Sale (2)(Kelantan)



Land for Sale (3)(Perlis)



Land for Sale (4)(Terengganu)



Land for Sale (9)(Pahang)



Land for Sale (10)(Sarawak)



Land for Sale (11)(Johor)



Land for Sale (12)(Penang)



Land for Sale (5)(Perak)



Land for Sale (6)(Sabah)



Land for Sale (7)(Negeri Sembilan)



Land for Sale (8)(Kedah)



Land for Sale (13)(Melaka)

*(Group of 13 Malaysian state maps)
Slip cast & fired at 1100°c, aluminum enamel spraypaint and velvet fabric on cardboard
42cm x 33cm
2014*

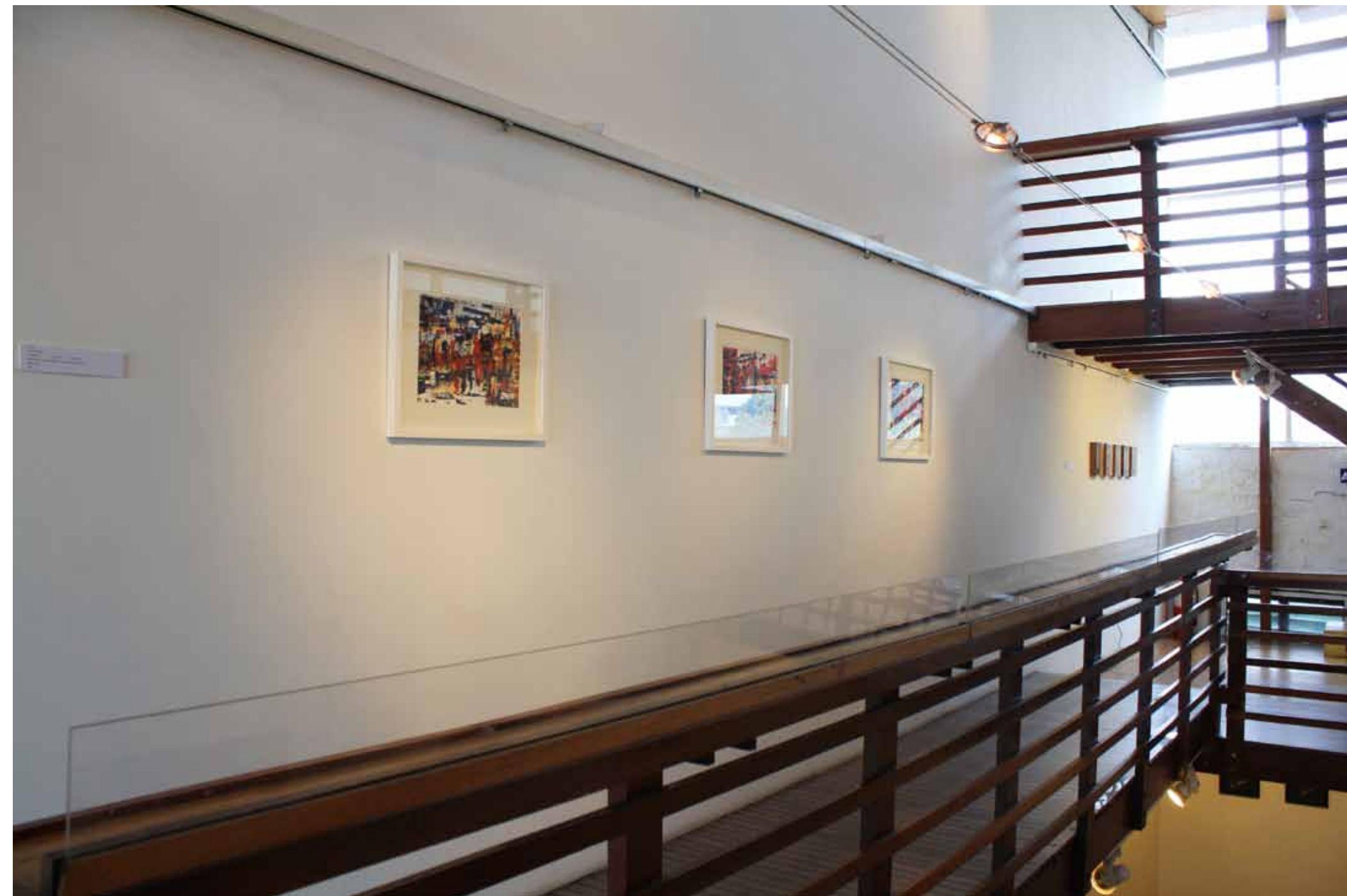
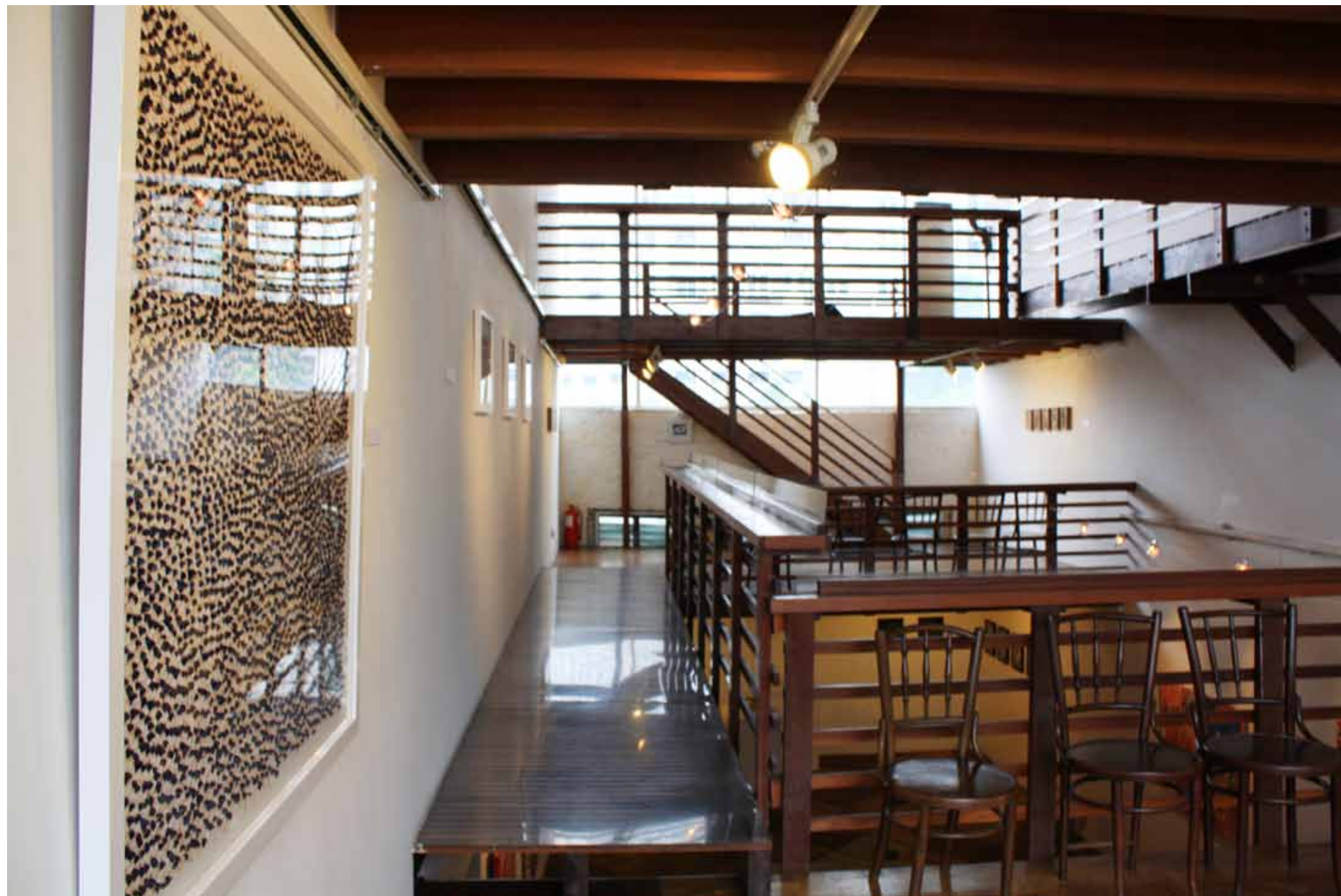










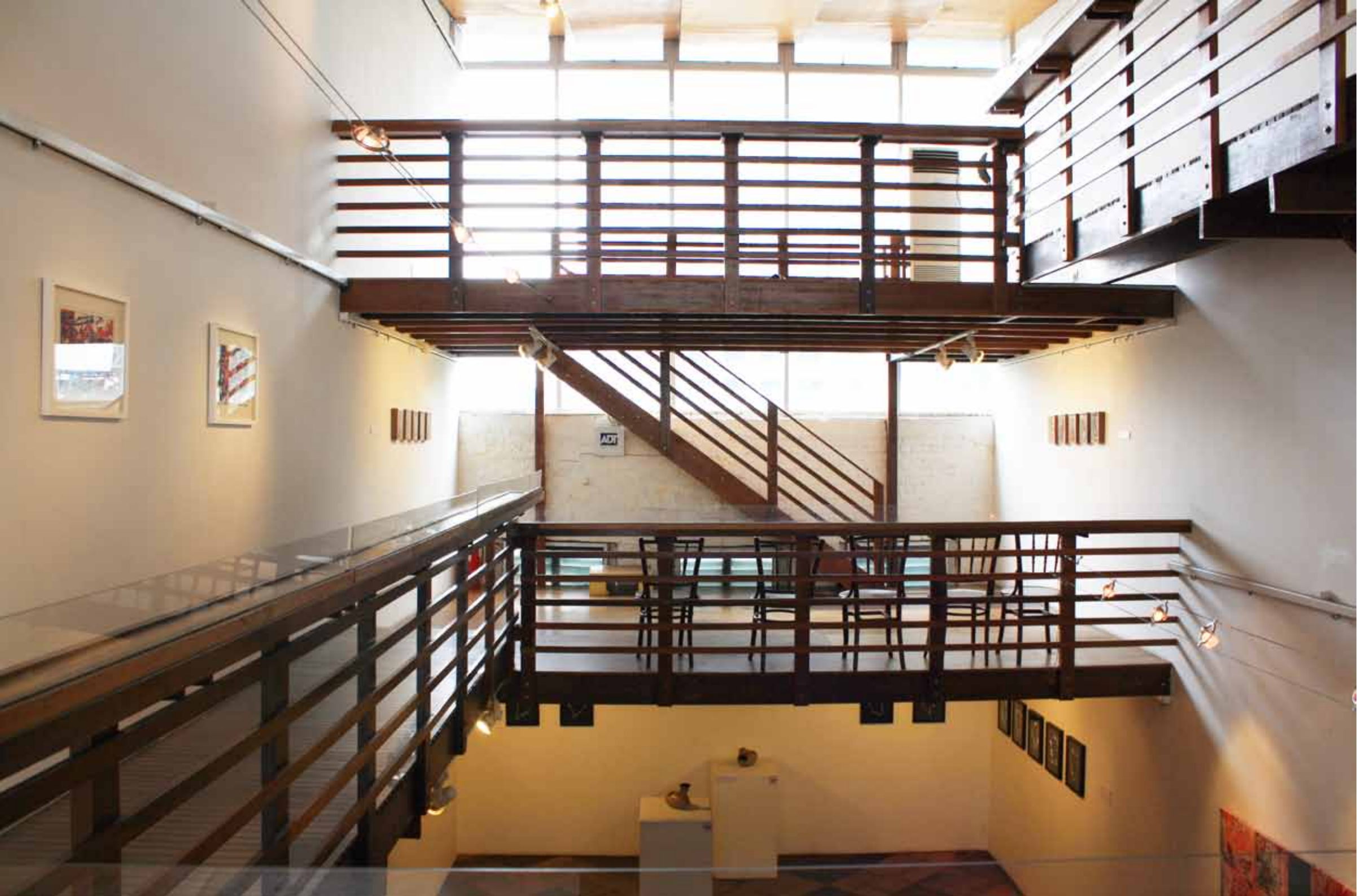




















KIM NG b.1965

EDUCATION

- 2000-2002 MA by Project, London Metropolitan University, London, UK
2000 Teacher Training, Kensington & Chelsea College, London, UK
1996-1997 MA Design & Media Art, University of Westminster, London, UK
Student teacher at University of Westminster, Ceramics Dept.
1992-96 BA (1st hon) Fine Art, London Guildhall University, London, UK
1986-89 Diploma in Fine Art, Kuala Lumpur College Of Art, KL, Malaysia

SOLO EXHIBITIONS

- 2014 IN A PLACE OF WONDER, Wei-Ling Gallery, Kuala Lumpur, Malaysia.
2009 AN IDYLLIC SPACE, Wei-Ling Gallery, Kuala Lumpur, Malaysia.
2006 FACT OR FICTION, Wei-Ling Gallery, Kuala Lumpur, Malaysia.
2004 1/1, Townhouse Gallery, Kuala Lumpur, Malaysia.
2001 PRINTING WITH FIRE- prints on ceramics, glass & paper, The Integrated Resource Centre, London Guildhall University, London, UK
2000 THOUGHT, A PROCESS OF THINKING, The Clay House, Malacca, Malaysia

SELECTED GROUP EXHIBITIONS

- 2014 MALAYSIAN EYE EXHIBITION, Whitebox, Publika, Kuala Lumpur, Malaysia.
DRAWN, The Gallery@Starhill, Kuala Lumpur, Malaysia.
2013 PIECE OF ME, Whitebox, Map Publika, Kuala Lumpur, Malaysia.
18@8 Mirror mirror on the wall, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
16th BIENNALE INTERNATIONALE DE LA GRAVURE DE SARCELLES, France.
MID-TERM, Shalini Ganendra Fine Art, 15th Jan-15th March 2013. Malaysia.
2012 18@8:KUL-SIN, ION Art, Singapore.
18@8:KUL-SIN, Wei-Ling Contemporary, Kuala Lumpur, Malaysia.
MACAU PRINTMAKING TRIENNIAL, Old Court Building, Avenida da Praia Grande, Macau.
TRANSIT A4, House of Matahati, Kuala Lumpur, Malaysia.
TIMELESS, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
A METER DIAMETER, House of Matahati, Kuala Lumpur, Malaysia.
THAI-MALAYSIAN PRINTED ART EXHIBITION, Craft House Museum and Art Gallery, Hatyai, Thailand.
2011 MULTIPLICITY, Wei-Ling Gallery, Kuala Lumpur, Malaysia.
18@8 SAVE THE PLANET, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
2010 ART DRUM PROJECT, MAP Arts Festival, Solaris Dutamas, Malaysia.



- 2010 ONCE UPON A TIME IN MALAYSIA, White Box Gallery, at MAP Art Space, Kuala Lumpur, Malaysia.
HEADS UP, Wei-Ling Gallery, Kuala Lumpur, Malaysia.
ARTRIANGLE SHOW, National Art Gallery, Kuala Lumpur, Malaysia.
TEMPO, The Gallery, StarHill, Kuala Lumpur, Malaysia.
2009 GO BLOCK- FIVE CONTEMPORARY MALAYSIAN PRINTMAKERS, Galeri Petronas, Kuala Lumpur, Malaysia
BANGUN-PENANG CLAN JETTY ART PROJECTS, Penang clan jetties, Penang, Malaysia
MELAKA ART & PERFORMING FESTIVAL, Melaka, Malaysia
18@8-1 MALAYSIA: BEYOND THE CANVAS, Wei-Ling Gallery, Kuala Lumpur, Malaysia.
2008 MAN & GOD BEIJING-8TH INTERNATIONAL VISUAL FEAST, Beijing, China
2007 SAMA-SAMA, Lost Gen Space, Kuala Lumpur, Malaysia
2006 IN PRINT, National Art Gallery, Kuala Lumpur, Malaysia
SIGNED AND DATED, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
2005 ROOSTER MANIA, Townhouse Gallery, Kuala Lumpur, Malaysia
ART FOR AIDS, National Art Gallery, Kuala Lumpur, Malaysia
I THINK. I SKETCH, Ellesix Art Gallery, Malaysia
HIGH VOLTAGE, Lost Generation Space, Kuala Lumpur, Malaysia
18@8, Wei-Ling Gallery, Kuala Lumpur, Malaysia.
2004 NotthatBalai, Lost Generation Space, Kuala Lumpur, Malaysia
2003 4 PRINTS ART EXHIBITION, Ellesix Art Gallery, Malaysia
PHILIP MORRIS MALAYSIA ART AWARD EXHIBITION, National Art Gallery, Kuala Lumpur, Malaysia.
ART SALE, Ellesix Art Gallery, in association with The National Cancer Society Malaysia
888 INFINITY 2003, Aoyama Gallery, Kuala Lumpur, Malaysia
2002 GUILDHALL GALLERY, Winchester, UK
Print Works, London Guildhall University Foyer, London, UK
LIFE/size, PM Gallery & House, London, UK
SMALL SCALE WORK, Buckenham Gallery, Suffolk, UK
SURFACE TOURIST, Art House, London, UK
MINI PRINT EXHIBITION, Art Link Exchange, UK
2001 HARINGAY SEVENTH OPEN EXHIBITION, Haringay, London, UK
PRINTMAKERS COUNCIL EXHIBITION, The Royal National Theatre, London, UK
FRESH ART, Business Design Centre, London, UK
2001 PHILIP MORRIS MALAYSIA ART AWARD EXHIBITION, National Art Gallery, Kuala Lumpur, Malaysia
2000 NATIONAL PRINT EXHIBITION, The Mall Gallery, London, UK
CHICHESTER OPEN ART EXHIBITION, The Mall Gallery, London, UK

1998 CHONGQING PRINT FESTIVAL, Chongqing Municipal Museum & Touring Exhibition, China
NATIONAL PRINT EXHIBITION, The Mall Gallery, London, UK
1997 NATIONAL PRINT EXHIBITION, The Mall Gallery, London, UK
SIGHT UNSEEN- A FOUR DAY EVENT, The Tannery, London, UK
1997 4th OPEN EXHIBITION, Haringay, London, UK
1996 OPEN TO PRINT 4, Reg Vardy Gallery, Sunderland, UK
ART AID EXHIBITION, in association with Marie Curie, London, UK

ARTIST RESIDENCY

2012 CHUNG HWA HIGH SCHOOL, Muar, 26th May – 10th June 2013, Malaysia.

ART & CRAFT FAIRS

2002 AUTUMN ART FAIR, Landmark Arts Centre, Teddington, UK
BATTERSEA CONTEMPORARY ART FAIR, London, UK
2001 BATTERSEA CONTEMPORARY ART FAIR, London, UK
1996 GLASS & CERAMICS FAIR, Commonwealth Institute, London, UK
THE STUDIO ART FAIR, Commonwealth Institute, London, UK
PRINT WORKS 1996, Sir John Cass Faculty of Art, London, UK
1995 PRINT EXHIBITION, The Gallery, Cornwall, UK
NATIONAL OPEN PRINT COMPETITION, Sunderland, UK
PRINT TOURING EXHIBITION, Sunderland, UK

AWARDS

1997 JOHN PURCELL PAPER AWARD, London, UK
GALLERIES MAGAZINE AWARD HIGHLY COMMENDED, London, UK
1996 OWEN ROWLEY PRIZE (First Prize), London, UK

COLLECTIONS

BANK NEGARA, Malaysia
BARCLAYS BANK, Singapore
CHONGQING MUNICIPAL MUSEUM, China
OCBC Bank, Malaysia
PARKROYAL HOTEL, Malaysia
PROVIDORE, Malaysia
SOMERSET HOTEL, Ampang, Malaysia
THE ALIYA & FAROUK KHAN COLLECTION, Malaysia
TRACTORS MALAYSIA, Sime Darby Group



Wei-Ling Gallery

Produced by **Wei-Ling Gallery**

To accompany the exhibition entitled ‘**In A Place of Wonder**’
from 2nd June 2014 - 7th July 2014 at

Wei-Ling Gallery

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Cover image: *Kim Ng, "Swirl", Glazed ceramics on MDF board, approx. 122cm x 122cm, 2014*

