

THE  
FORMLESS  
FLOW

BETWEEN STILLNESS AND BECOMING

HUG YIN WAN

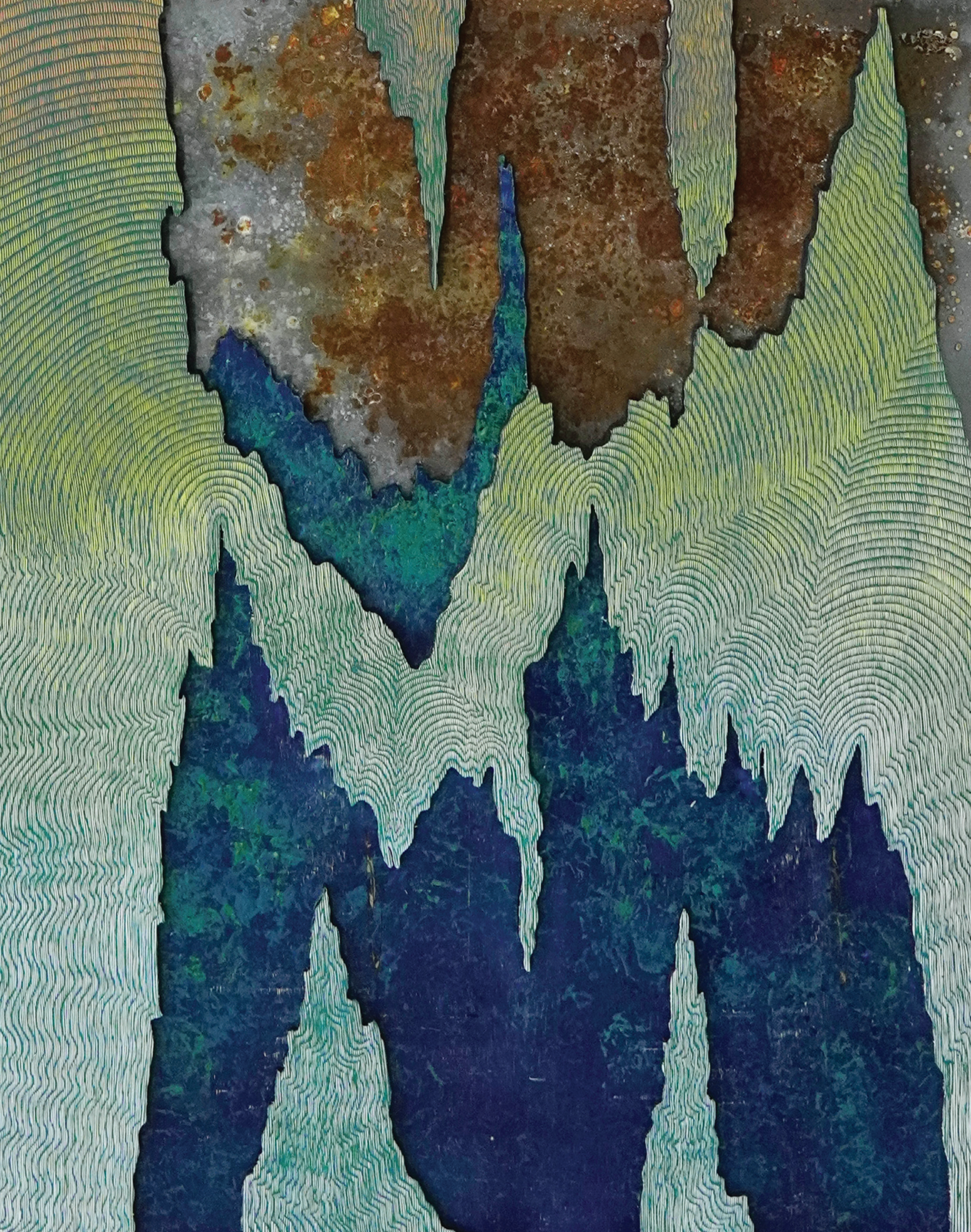


# THE FORMLESS FLOW

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31 JAN - 14 FEB 2026



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## <无形之流> | THE FORMLESS FLOW

文/许贤万 Hug Yin Wan

李小龙先生曾说过：“Empty your mind, be formless, shapeless—like water.”这句话启发了本展的一系列作品。

水没有固定形状，却能顺应每一种形态；它不断流动，却也能在内部保留深沉的静。

《无形之流》延续了我对“时间与无常”的思考，以水作为象征，去探索形与无形、掌控与放下之间的空间，并以一系列带有哲学意味的视觉作品呈现这种流动状态。水之所以成为无常的象征，正因为它的存在本身是一种持续变化过程——无法停留,无法返回，却始终保持着完整。

**无常不是混乱，也不是失去。  
而是一种变化中持续存在的方式**

在这次的作品里，我主要使用了木刻与腐蚀锌片。锌片的腐蚀过程，就像时间在物质上留下的痕迹——不可逆，而我却尝试引导它的发展。这种“在混乱中寻找控制”的状态，反映了人面对无常时的本能：我们总想抓住些什么，让变化停下来片刻，但却无能为力。

相反，木刻重复的线条则呈现出另一种状态：一种专注、节奏一致的冥想式动作。每一道刻痕都慢慢、重复地进行，就像在为时间做标记。这种重复不仅是形式上的处理，而更像一种心理上的清理——一种让自己安住当下的仪式。

作品中也加入了镜子。镜子不只反映出观者的存在，也把他们所处的空间一起带进作品里。因此，作品不再只是静止的物件，而变成一个能互动、能流动、能随环境改变的一件作品。就像水能映照万物、容纳一切，镜子的存在象征着自我与世界之间那条流动的界线，每个观者都会在其中看见属于自己的当下。

这些作品没有固定的图像路线，而是跟随一种内在的节奏和方向前进。就像水，没有固定形状，但始终在流动。

《无形之流》并不是想捕捉时间的形状，而是邀请人们在流动之中，也能感到片刻的静。

## THE FORMLESS FLOW

by Hug Yin Wan

**“Empty your mind, be formless, shapeless—like water.”  
— Bruce Lee**

Water is without form, yet it conforms to every shape; it flows yet holds a profound stillness within.

*The Formless Flow* continues the artist’s ongoing exploration of time (impermanence), symbolized by water—delving into the spaces between form and formlessness, control and surrender—through a series of philosophically charged visual meditations.

In this body of work, the artist employs woodcut and etched zinc as primary materials. The corrosion process of zinc mimics the traces of time upon matter—irreversible, yet the artist attempts to guide its progression. This tension control within disorder—mirrors the human impulse to resist impermanence and grasp for stability amidst change.

Conversely, the repeated lines in the woodcut technique reflect a different state: a meditative rhythm of focus and order. Each incision is made slowly, deliberately—like marking time itself. This act of repetition becomes more than a formal gesture; it is a method of psychological clearing, a quiet ritual of presence, a way of dwelling with time.

Mirrors are subtly embedded throughout the works—a poetic choice of medium. The mirror not only reflects the physical presence of the viewer but also brings their awareness and the surrounding environment into the artwork itself. In this way, the artwork ceases to be a static object and becomes a dynamic space—one that interacts, flows, and transforms. As water reflects all things and contains everything within it, the mirror represents the fluid boundary between self and world, echoing each viewer’s unique now.

These works do not center on fixed imagery but instead follow an inner rhythm and direction. Like water, they have no set form—yet they never cease to move.

*The Formless Flow* does not seek to capture the shape of time but rather reveals the possibility of sensing stillness within movement.

# THE FORMLESS FLOW OF HUG YIN WAN: ARE WE MAKING SENSE OF IMPERMANENCE, OR ARE WE LIVING IT?

by Nazrul Hamzah

## Impermanence Is Not Solely About Lessening

You are living in Kuala Lumpur, which seems to appear constant. Nothing much has changed. Jalan Ampang is the same when you walk or drive through it, with the iconic KLCC that you are familiar with. But the truth is, in each and every moment, the town you encountered today is never quite the same as yesterday. Or even a second ago. All the little occurrences are facts of impermanence: people constantly move, the weather shifts, mixtures of events occur and dissolve. What remains is not a frozen entity, but a slow process of becoming. The impermanence that fleets through time.

As meaning-making beings, we are often inclined to assign constant measure into life; to define a town, to anchor social status, to maintain health, all in all to secure permanency. Yet, all are impermanent and fleeting. Because more precisely, impermanence does not only happen through occurrences that we are aware of, but specifically through quiet, ongoing transformation without us fully realising it. It is not something we observe from a distance, instead, we are constantly living in it.

## Artist's Trajectories

After a short interview with the artist, I viewed that Hug Yin Wan's practice unfolds within this understanding of slow process of becoming. To closely examine the subtle fragments of impermanence. Born in Ipoh in 1994, and graduated from Dasein Academy of Art, his engagement with woodcut printmaking in his sophomore year built the foundation of material know-how, discipline, and reflection.

Retrospectively speaking, his early body of works incorporated imagery and symbolism which played a prominent role in anchoring and delivering the ideas of existence, life and death. Eventually however, this approach slowly shifted as he emphasised more on the notion of impermanence. His intention is not anymore solely on directing viewers towards meaning-making but rather interested in how an artwork might be perceived and experienced in-situ; how the presence of the material operates exactly within the work itself, in real-time.

To him, this gradual transformation of practice is not a rejection toward imagery, but an expansion of perspective. His training at Dasein fostered toward non pre-conceive, material-based way of thinking through repeated experimentation, in order to really understand the properties of the materials he is handling. In an interview with the artist, he admitted that The Crow series was one of the last bodies of work in which he incorporated lesser imagery (flock of crows' silhouettes), before departed completely towards material-based in his current practice.

## The Formless Flow Series

In this series of work entitled *The Formless Flow*, Hug Yin Wan moved away from representational toward expressing states of being. Impermanence, in this sense, deemed as no longer a subject to be depicted, but a condition to be experienced alongside.

Although inspired by the water element, I believe the concept of water in the sense of Hug Yin Wan's work is related to how he 'borrows' its notion of property – an element with no fixed form, but yet capable of adapting to other things that can contain it. The artworks in *The Formless Flow* encapsulate this concept of 'fluidity'; movement within stillness, form and formlessness, that outline the conceptual backbone of the exhibition. I feel like it is best to illustrate this idea as shown:

'Water' = Woodcut & etched zinc  
'Container' = The artist (Hug Yin Wan)

\*The 'water' (woodcut & etched zinc) flows within the container's shape or guidance (the artist), yet its final form remains beyond control due to its unpredictable properties.

## Temporality in Materials

A pivotal point to this inquiry is the materials that Hug employs: woodcut and etched zinc. Each material denotes its distinctive relationship with time.

In the woodcut method, the artist engages in slow, repetitive act of carving. Each cut is deliberately done with attention and presence, knowing the fact that the carving is irreversible. The accumulated lines embed time directly into the surface of the wood; hence this repetition becomes a meditative rhythm – controlled but not formalistically conscious.

The scale of the work also plays a pivotal role as it invites bodily engagement that draws the viewer closer to observe subtle differences in texture and mark-making, due to its property.

In contrast, the etched zinc approach shows another logic of temporality. Hug Yin Wan carried out the process of zinc corrosion through chemical reaction; that is according to him, still guided but the outcome is never fully controlled. Again, once initiated, the result is irreversible. The effect on the zinc then becomes the mark of time's passage – the erosion, staining, and transformation that cannot be undone.

## Artworks Analysis

To grasp Hug Yin Wan's intention in binding these two materials together, we have to examine in detail about his work in this series. This might just be my personal take on his work, but I feel it should be seen purely as one of the propositions from the perspective of elements and principles.

Works such as *Burnt Stream* (2025) and *Between the Form and Flow* (2025) for example, reveal how the two materials (woodcut and etched zinc) operate in dialogue. Visually, these two works are distinctive; in their colour, and juxtaposition but almost have similar pursuit of 'becoming'.



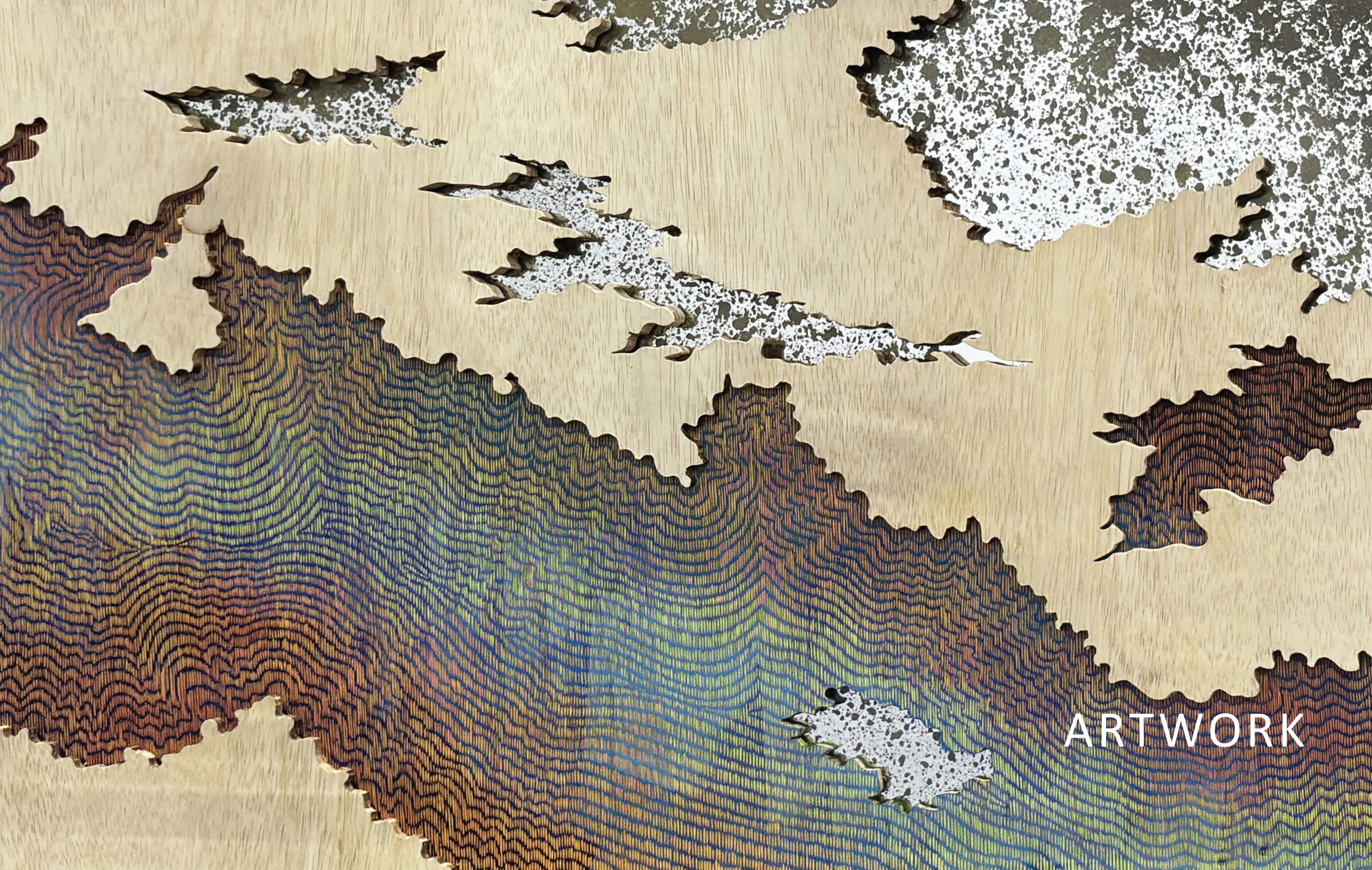
*Details of Burnt Stream (2025)*

As suggested in the title, *Burnt Stream* renders the materials in Sephia tones, which evokes the sense of ageing and weathering. The interplay between the woodcut and the zinc is almost softened by its monochromatic hues but remain complementary. This monochrome Sephia nearly merges all elements, compressing the perception of time's passage. We can still see that the rusted zinc surfaces recede into the background because it's been masked by the woodcut, forming an atmospheric horizon that suggests depth. Another important trait that is worth mentioning is the flow of woodcut, with its detailed carvings that draw the viewer to really contemplate varying qualities of its flow. The woodcut's upright orientation seems to present a downward pull, almost look like rains downpouring the window -- creating visual weight and accelerated movement.

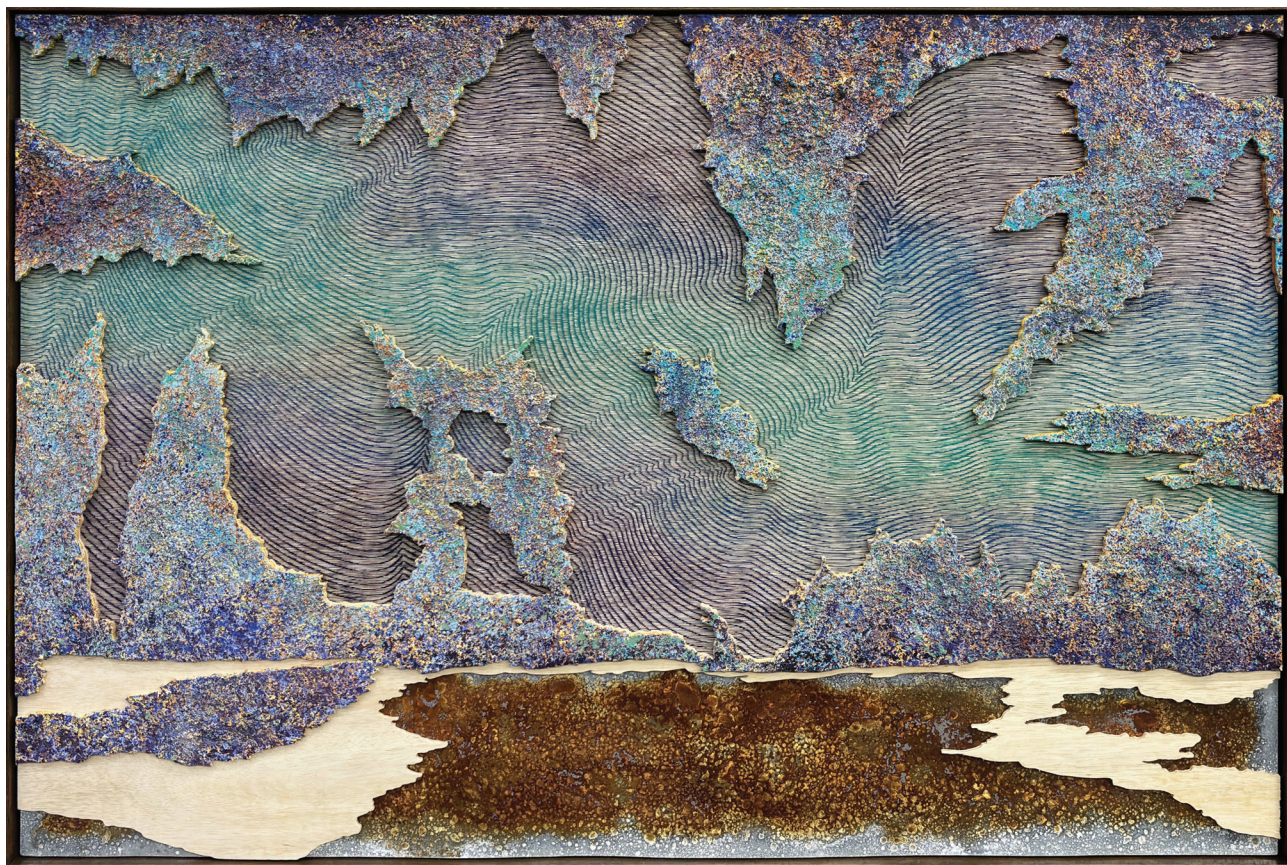
*Between the Form and Flow* on the other hand feels noticeably different from the previous piece. It appears more composed, with a harmonious interplay of elements, although there is less presence of rusted zinc. Layers of wood cutouts dominate the work as they shift between soft and deep blues. While the natural wood grain in a way balances out all elements. Looking closer, the dark blue woodcut reveals only partial carvings, creating a dynamic sense of movement, whereas the soft blue pieces feature fine, almost seamless incisions. At the bottom, rusted zinc appears only partly, hence the overall look seems lighter. Compared to *Burnt Stream*, this composition leans more toward horizontal arrangements, giving it a grounded and almost have a landscape feel to it.

#### **Conclusion**

Ultimately, *The Formless Flow: Between Stillness and Becoming* by Hug Yin Wan expresses on the quiet reality of impermanence. Everything around us changes, often in ways so small we hardly notice, because we are already living in it. While we understand that all things have a beginning and an end, the truth is far more intricate because change is ever fluid like water, even in the tiniest details. Through this series, Hug Yin Wan invites us to slow down, experience these subtle transformations, and to perceive the qualities of materials and artworks with a more introspection, rather than simply focusing on fixed interpretation.

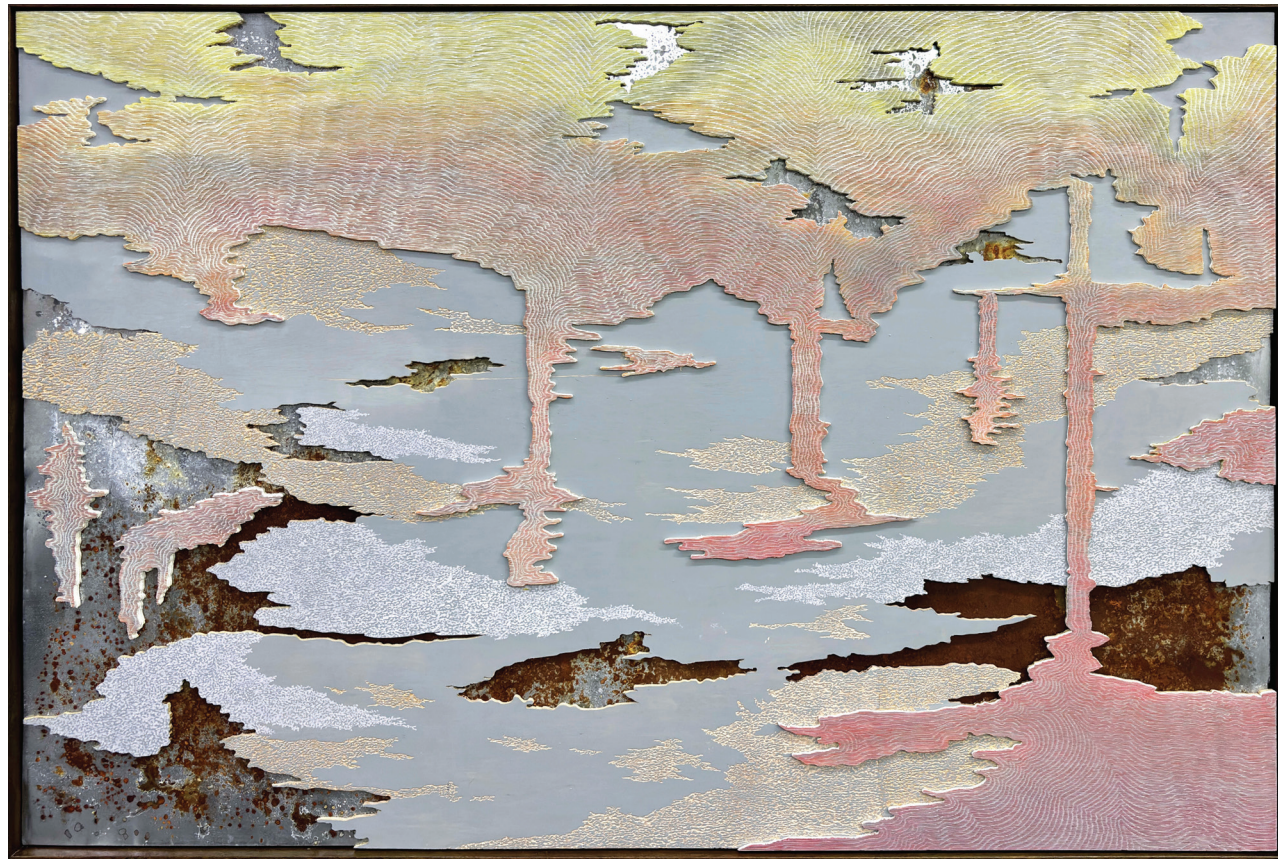


ARTWORK



Echoes of Blue

122 x 183 cm | Woodcut, Acrylic & Oil on Plywood & Etched Galvanized Zinc Plate | 2025



The Last Warmth of Sunset

122 x 183 cm | Woodcut, Acrylic & Oil on Plywood & Etched Galvanized Zinc Plate | 2025



Silent Flow

160 x 122 cm | Woodcut, Acrylic & Oil on Plywood & Etched Galvanized Zinc Plate | 2025



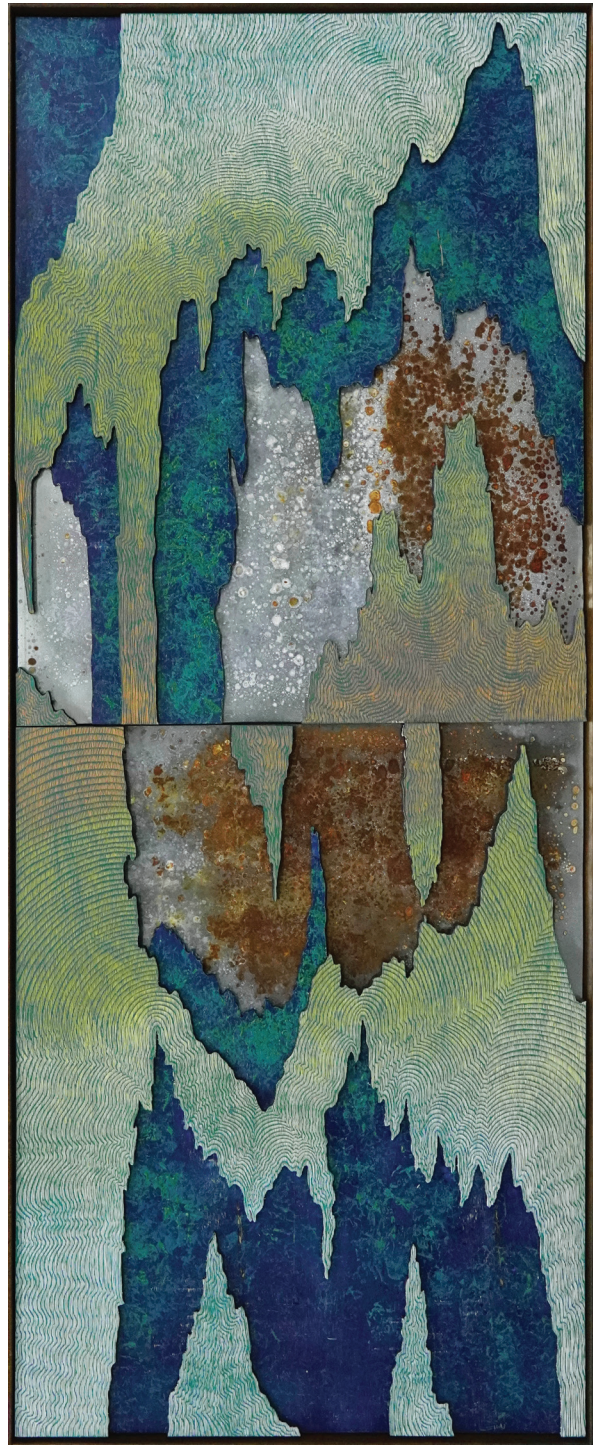
Between The Form and Flow

160 x 122 cm | Woodcut, Acrylic & Oil on Plywood & Etched Galvanized Zinc Plate | 2025



Between The Form and Flow II

162 x 124 cm | Woodcut, Acrylic & Oil on Plywood & Etched Galvanized Zinc Plate | 2025



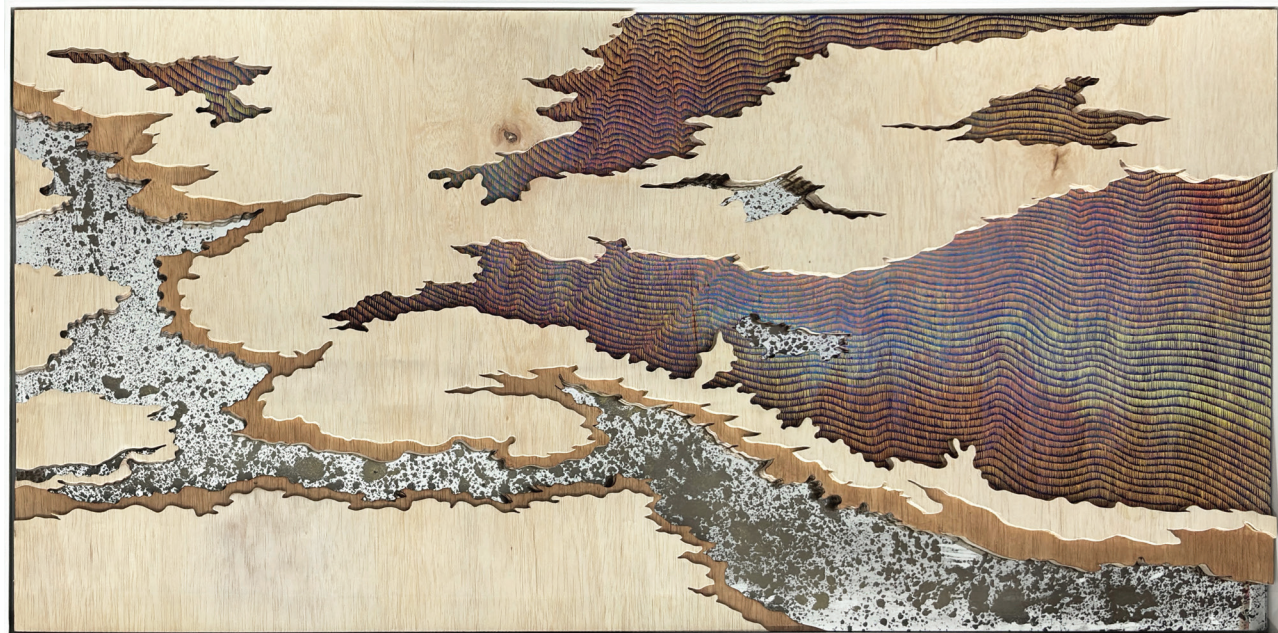
Between Cascade

200 x 80 cm | Woodcut, Acrylic & Oil on Plywood & Etched Galvanized Zinc Plate | 2025



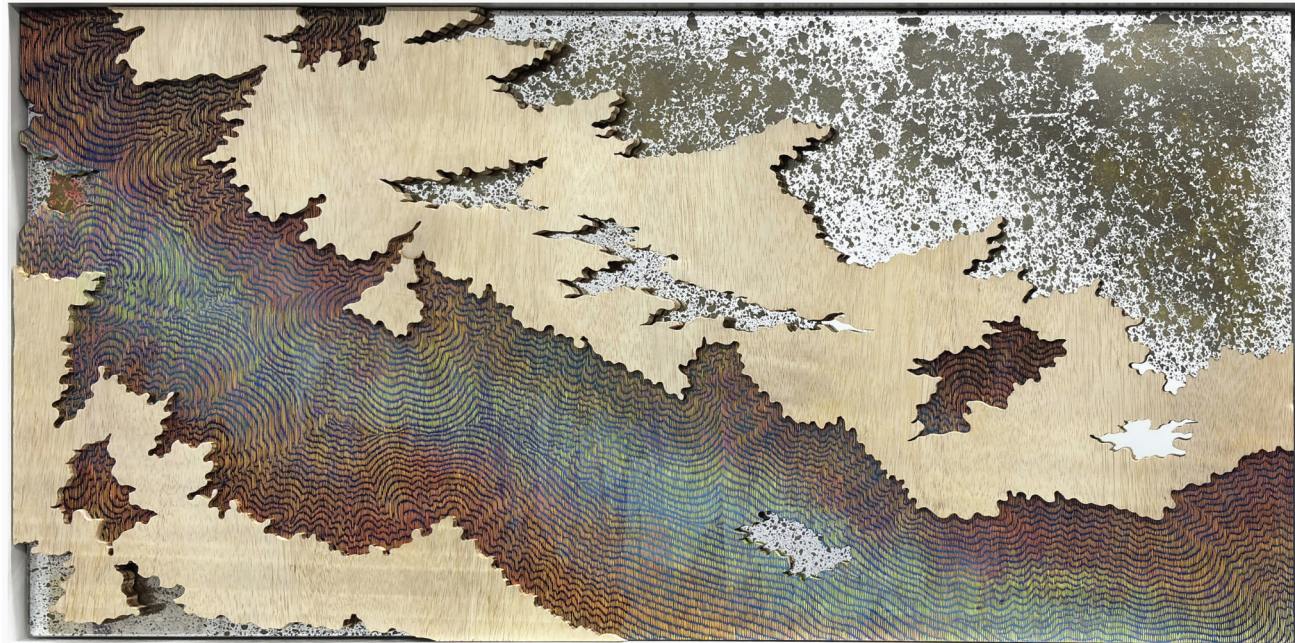
**Burnt Stream**

122 x 80 cm | Woodcut, Oil & Acrylic on Plywood & Etched Galvanized Zinc Plate | 2025



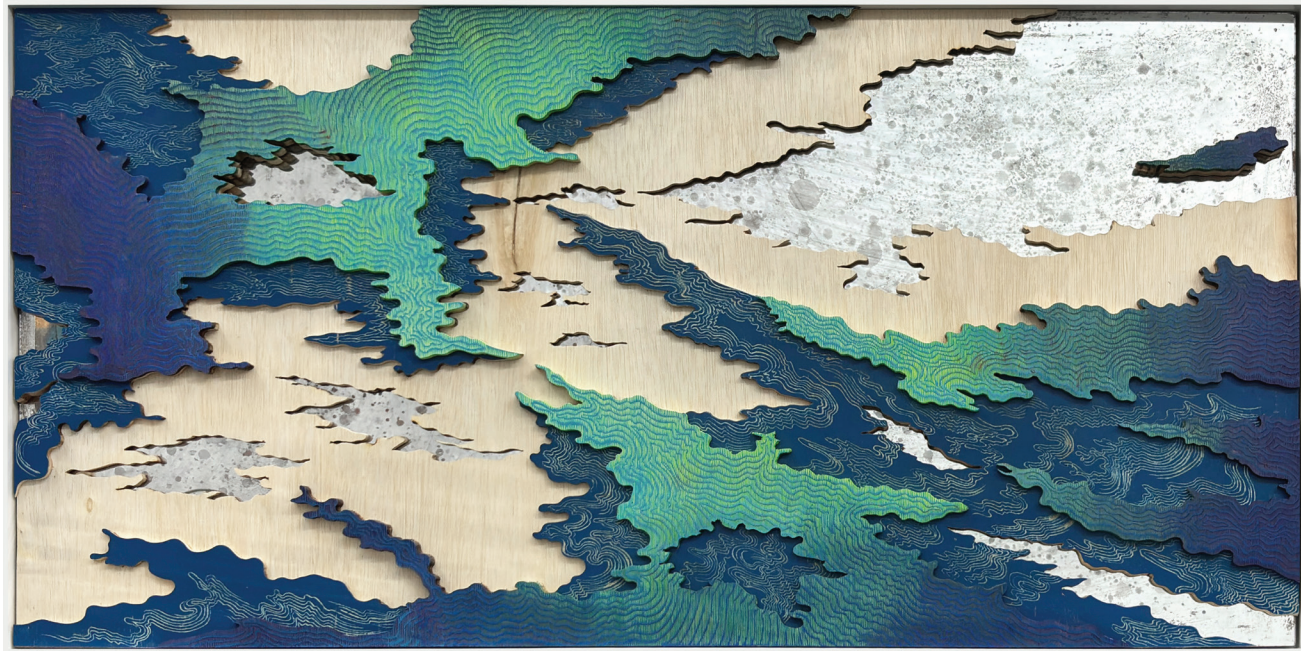
Traces of the Unseen

62 x124 cm | Woodcut, Oil, Acrylic on Plywood and Mirror | 2025



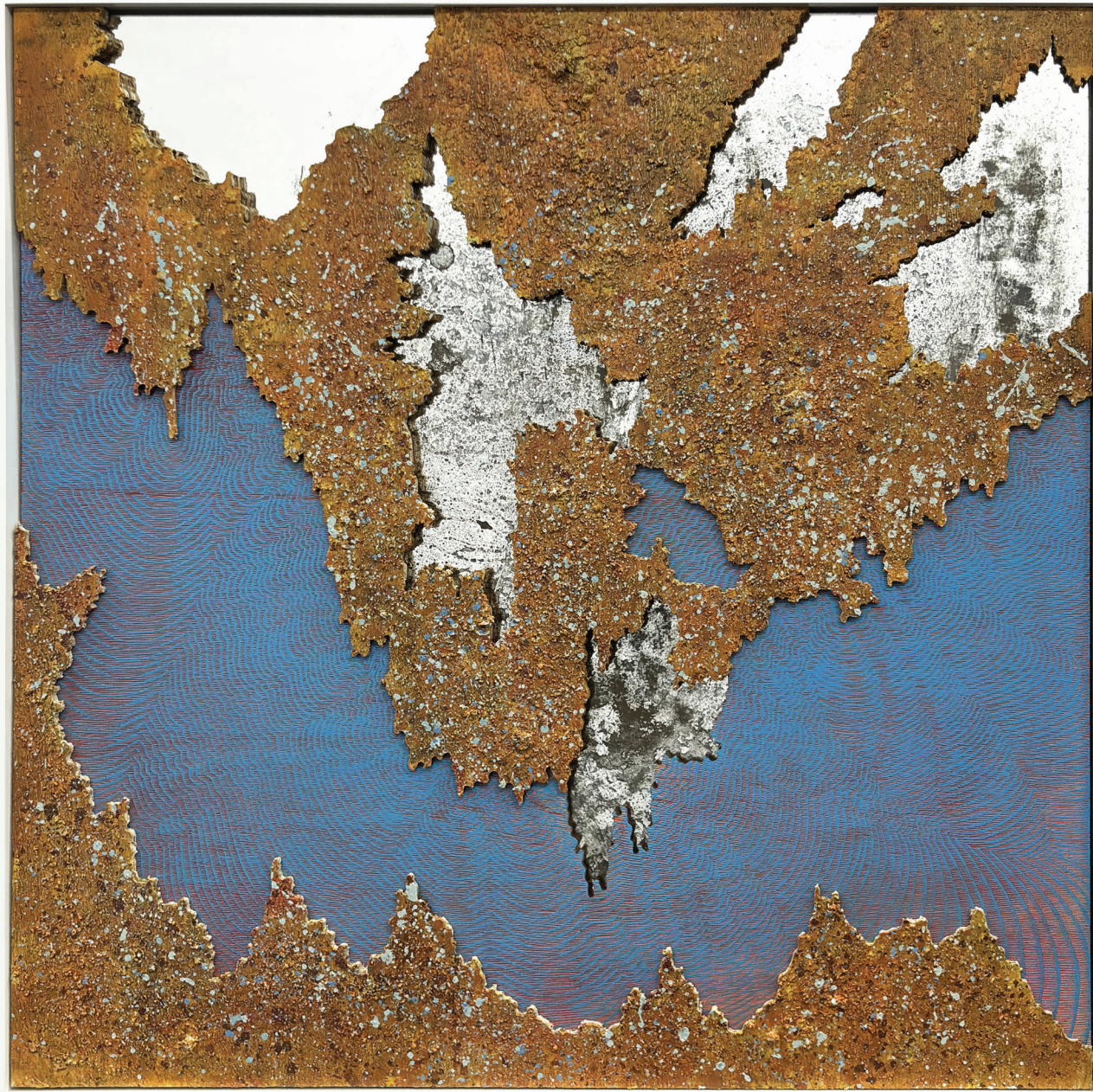
Traces of the Unseen II

62 x124 cm | Woodcut, Oil, Acrylic on Plywood and Mirror | 2025



Traces of the Unseen III

62 x124 cm | Woodcut, Oil, Acrylic on Plywood and Mirror | 2025



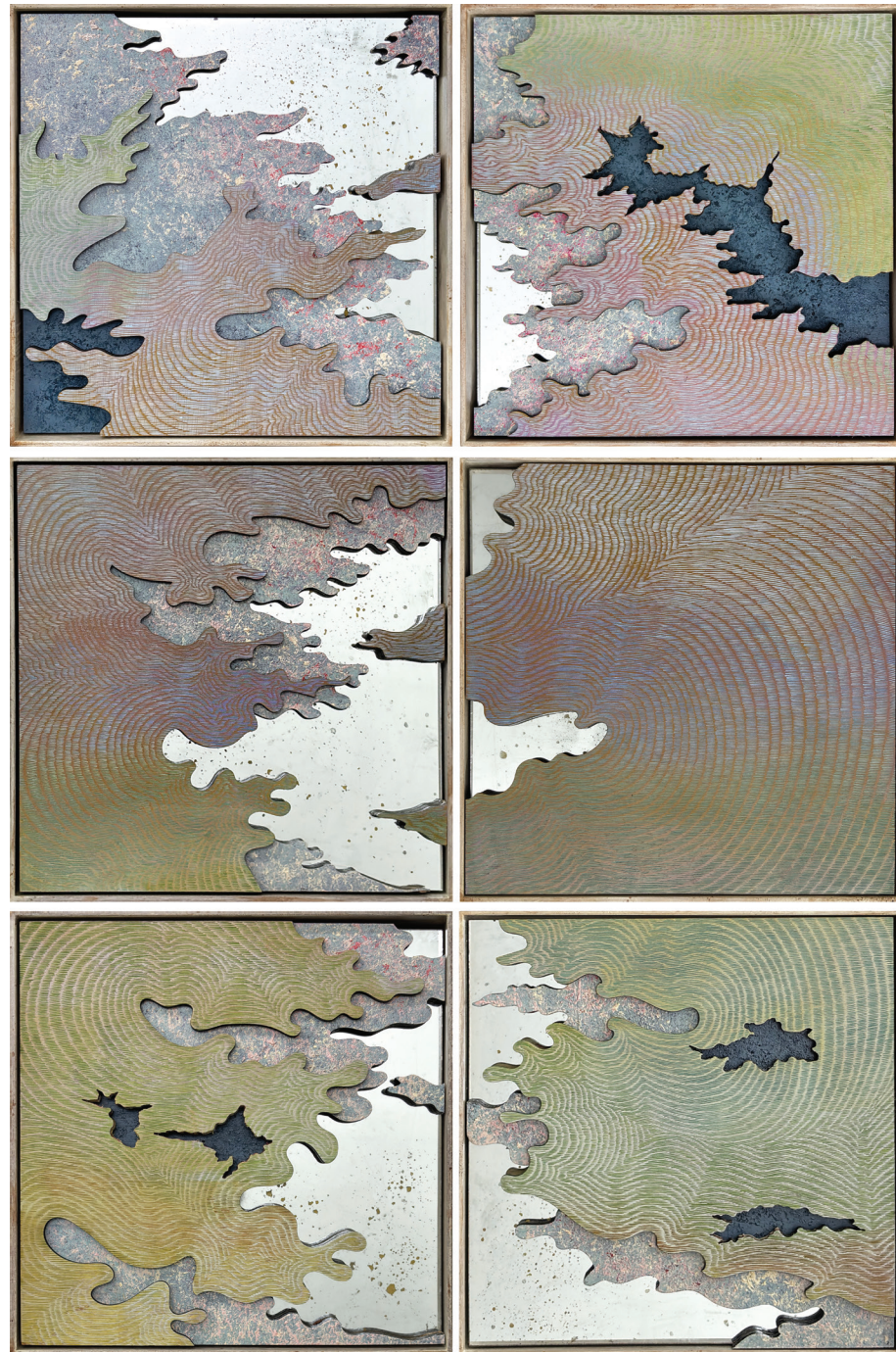
Fractured Reflection

92 x 92 cm | Woodcut, Oil, Acrylic on Plywood and Mirror | 2025



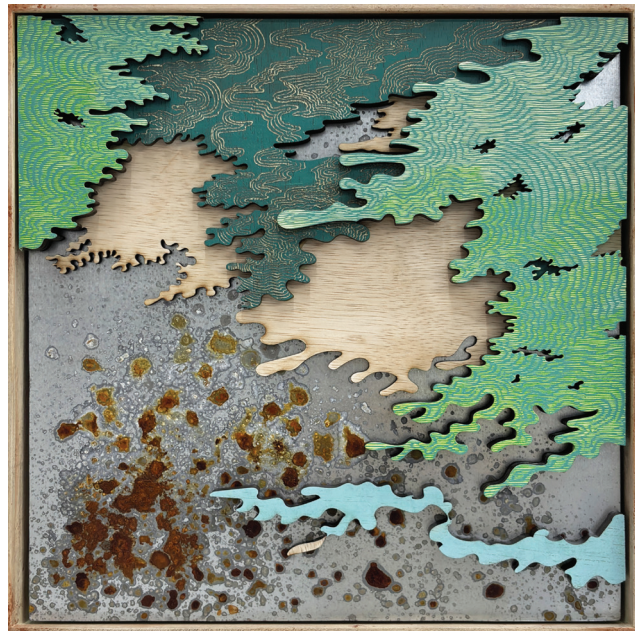
Silent Ripples

92 x 92 cm | Woodcut, Oil, Acrylic on Plywood and Mirror | 2025



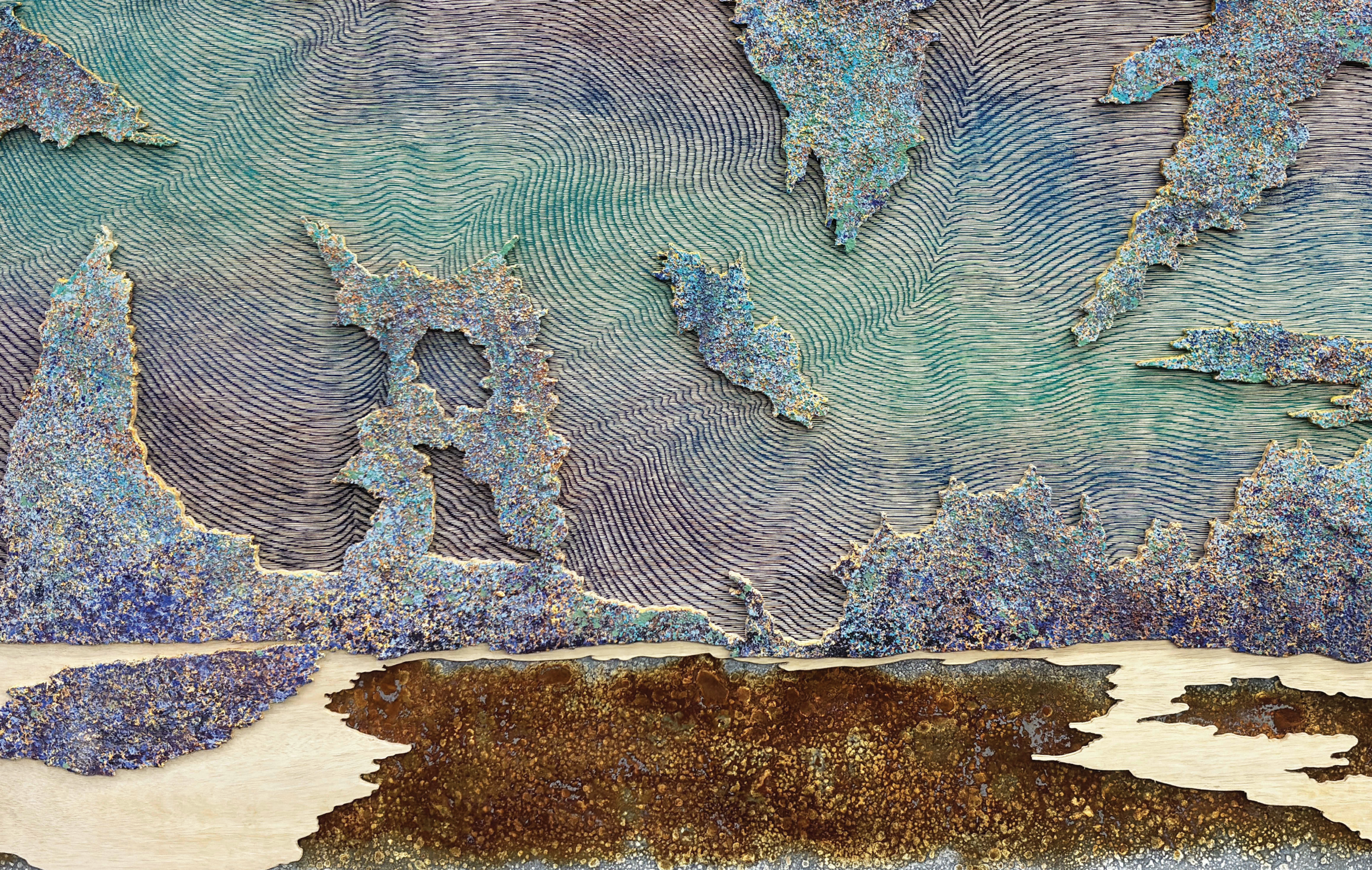
Between the Current

42 x 42cm each ( 6 panel ) | Woodcut, Oil, Acrylic on Plywood and Mirror | 2025



Flow of Memory I & II

42 x 42cm each | Woodcut, Acrylic, Oil on Plywood & Etched Galvanized Zinc Plate | 2025



## HUG YIN WAN

B. 1994, Ipoh, Perak, Malaysia

### EDUCATION

2015 Diploma in Fine Art, Dasein Academy of Art, Malaysia

### SOLO EXHIBITIONS

2026 The Formless Flow: Between Stillness and Becoming, G13 Gallery, Malaysia  
2017 G13 Project Room: Transformation by Hug Yin Wan, G13 Gallery, Malaysia  
2016 The Crow, Lot 123 Nando's Art Space, Malaysia

### SELECTED GROUP EXHIBITIONS

2025 CIMB Artober Art & Soul with G13 Gallery, MITEC Kuala Lumpur, Malaysia  
2024 CIMB Artober Art & Soul with G13 Gallery, MITEC, Malaysia  
CIMB Hotel Art Fair with G13 Gallery, Four Points by Sheraton, Malaysia  
Today As It Was Then, Artas Galeri, Malaysia  
2023 G13 @ 13, G13 Gallery, Malaysia  
Crossing Colours, Artas Galeri, Malaysia  
CIMB Artober Art & Soul with G13 Gallery, MITEC, Malaysia  
Aluminati 2023 Dasein Academy's Fine Art Alumni Exhibition, D Gallery, Dasein, Malaysia  
LEMBARAN 3rd Anniversary Show, Artas Galeri, Malaysia  
2022 PHYGITAL: Artworks with a Digital Twin, G13 Gallery, Malaysia  
CIMB Artober Hotel Art Fair with G13 Gallery, Element Kuala Lumpur  
Art for All: Art Gala by Art Expo Malaysia, G13 Gallery, GMBB KL, Malaysia  
2021 Hotel Art Fair CIMB: G13 Gallery, Element Kuala Lumpur, Malaysia  
Segaris Art Center 10th Anniversary show, White Box, Publika, Malaysia  
Get-go, K5 Gallery, Malaysia  
2020 Mending Fence: Tales from an Isolations, G13 Gallery, Malaysia  
Premonition: Kalwit Studio & Gallery and G13 Gallery, Malaysia  
2019 Art Expo Malaysia 2019 with G13 Gallery, Matrade, Malaysia  
Reinterpreting Minimalism, Segaris Art Center, Publika, KL, Malaysia  
RHB Art With Heart Exhibition 2019, Bangsar Shopping Centre, Malaysia  
It's LIT, Segaris Art Center, Publika, KL, Malaysia  
2018 Echoes of Possibilities, Core Design Gallery, Malaysia  
Art Show Publika 2018, White Box Publika & The Boulevard Red Zone Publika Shopping Gallery, Malaysia  
2017 Relationship, Segaris Art Center, Malaysia  
The Young Contempo Showcase II, Galeri Prima, Malaysia  
IP Kreatif 2017, Mall of Medini Iskandar Puteri, Malaysia  
Young & New 2017, HOM Art Trans, Malaysia  
S.O.T School Of Thought, White Box Publika, Malaysia.  
2016 Carbon Copy, G13 Gallery, Malaysia  
YMA3 New Object (Ion) III, Galeri Petronas, Malaysia.  
n.e.XXX.t 2016, Xin Art Space, Malaysia  
Locals Only, TAKSU KL Gallery, Malaysia  
2015 Attitude in Line, TAKSU KL Gallery, Malaysia.

2014 Future Generation Art Exhibition, Le Geo Art Restaurant, Malaysia.  
2013 Tanpa Nama 2, Bank Negara Museum and Art Gallery, Malaysia.

### AWARDS

2024 Gold Award, Established Artist Category, UOB Painting of the Year, Malaysia  
2023 Finalists in UOB Painting of The Year, Malaysia  
2020 Finalists in UOB Painting of The Year, Malaysia  
2018 Finalists in UOB Painting of The Year, Malaysia  
2016 Bronze Award, Established Artist Category, UOB Painting of the Year, Malaysia  
2015 1st prize in Mix Media, Tanjong Heritage Awards, Malaysia.  
Grand Prize, Nando's Art Initiative Competition (Fine Art category), Nando's Malaysia.  
2014 Consolation, Hari Raya Aidilfitri 2014 Creative Wau Designing Competition, MAYBANK, Mid Valley Megamall, Malaysia.  
Finalist, Prosperous Horse Decoration, Viva Home, Malaysia.  
2013 Consolation Prize in Print Making, Tanjong Heritage Awards, Malaysia

### COLLECTION

Sin Sze Si Ya Temple Pioneers of Kuala Lumpur Museum, K.L, Malaysia



## **ABOUT G13 GALLERY:**

Established in 2010, G13 Gallery is a leading contemporary art gallery based in Malaysia, dedicated to showcasing innovative and thought-provoking works by artists from Malaysia and Southeast Asia.

Through curated exhibitions, artist residencies and international collaborations, G13 Gallery actively shapes contemporary art discourse while fostering cross-border partnerships. As a hub for artistic dialogue, the gallery strengthens the visibility of regional art by participating in international and regional art fairs, providing artists with opportunities to expand their reach and engage with diverse audiences.

Beyond exhibitions, G13 Gallery supports scholarly research and publications that contribute to the evolving discourse of contemporary art in Asia. With a commitment to artistic excellence and meaningful engagement, the gallery continues to play a vital role in shaping and advancing the contemporary art scene in Malaysia and the region.

Published in conjunction with the exhibition :

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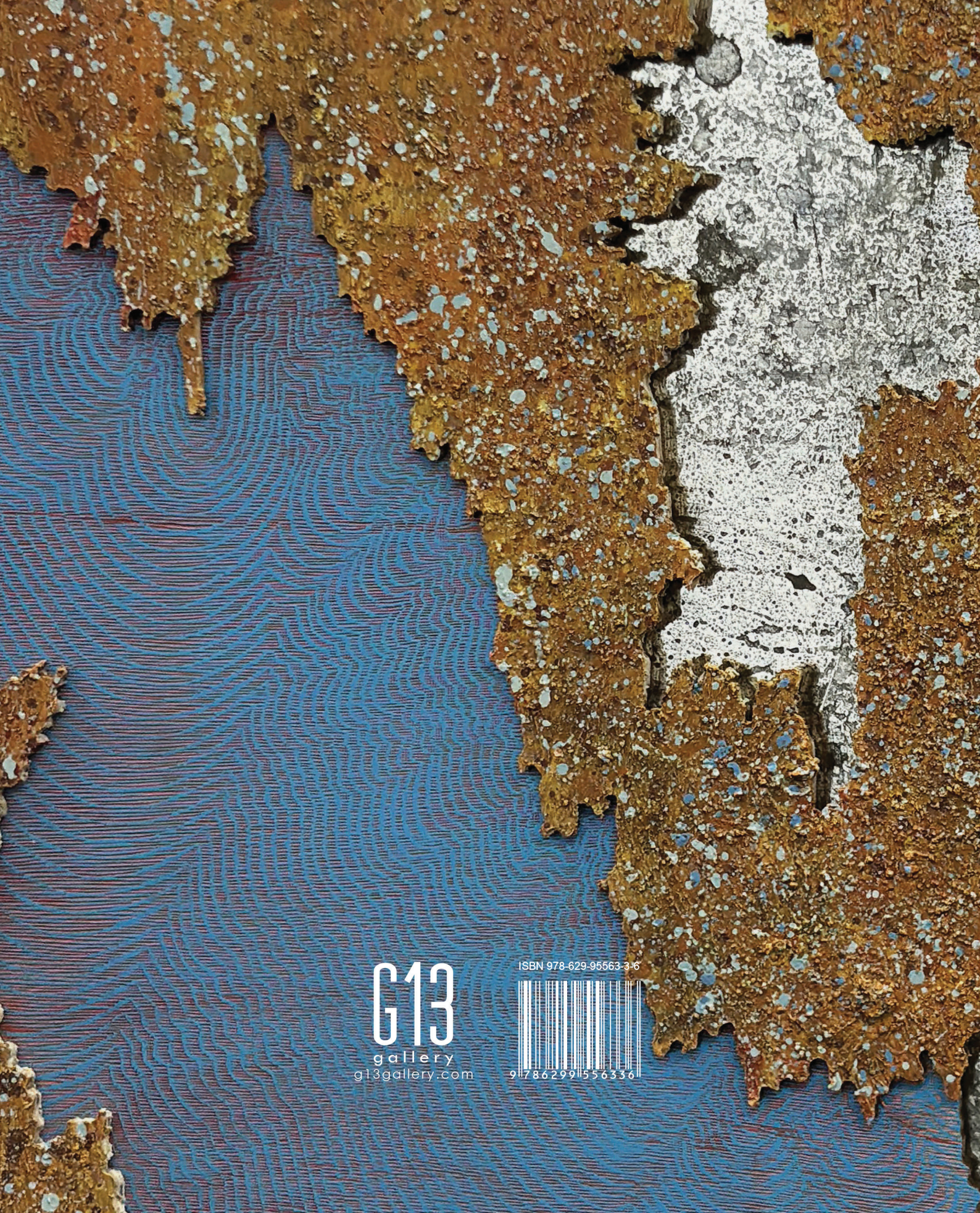
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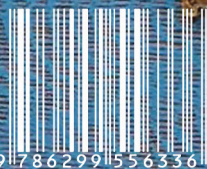
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