



Edison Ng

Visual artist based in The Netherlands

2026 PORTFOLIO

(B. 2002, Hong Kong) is a multidisciplinary image maker working primarily in painting and photography, often incorporating found objects and presenting in a “Total Installation” method. His practice explores memory, traces of time, cultural identity, and the quiet observations of everyday surroundings.

Central to his work is the relationship between the inner psyche and the external environment — how landscapes, objects, and built spaces become carriers of emotional and cultural imprint. Between self and world, he aims to assemble fragments of experience into a polyphony of cultures.

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2 Good Boys 1 Room, Duo show with Sam Fuller, @Paradise, 2025



“Total Installation” Clustering found objects and works



Juxtaposing different events and experiences, visualising our reflexion on the current world.



Audiences were invited to co-create the exhibition, emphasizing the importance of unity and community.

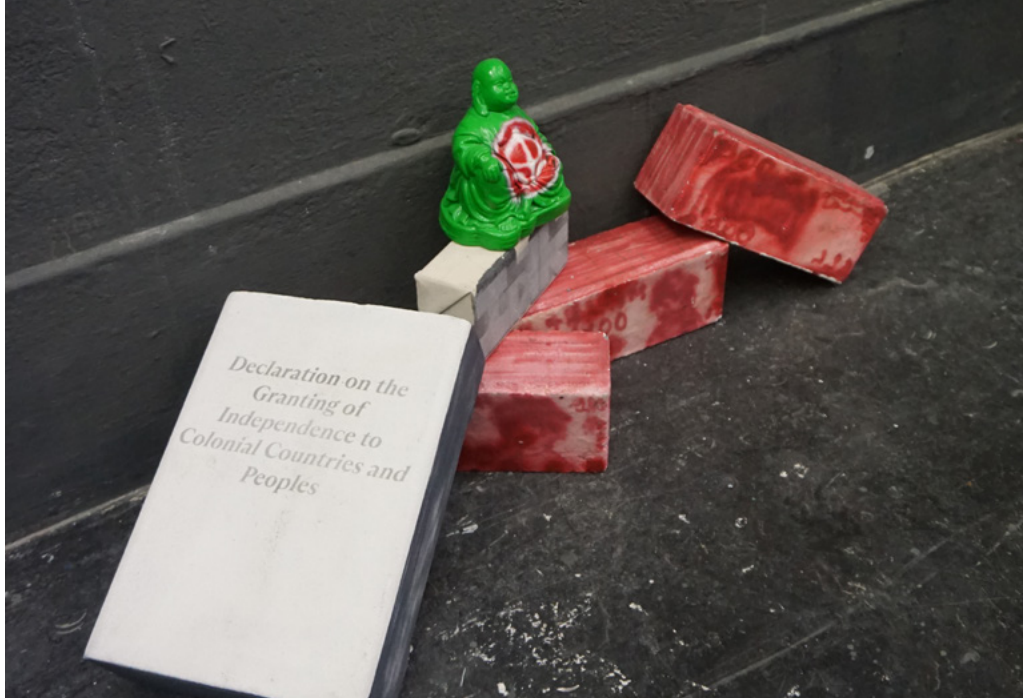
Enclave: In-between threshold, graduation show, @KABK, 2025



“Total Installation” Clustering found objects and works



Inspired by the idea of autoethnography, visualising the harmony of my upbringing and influence of my current surroundings.

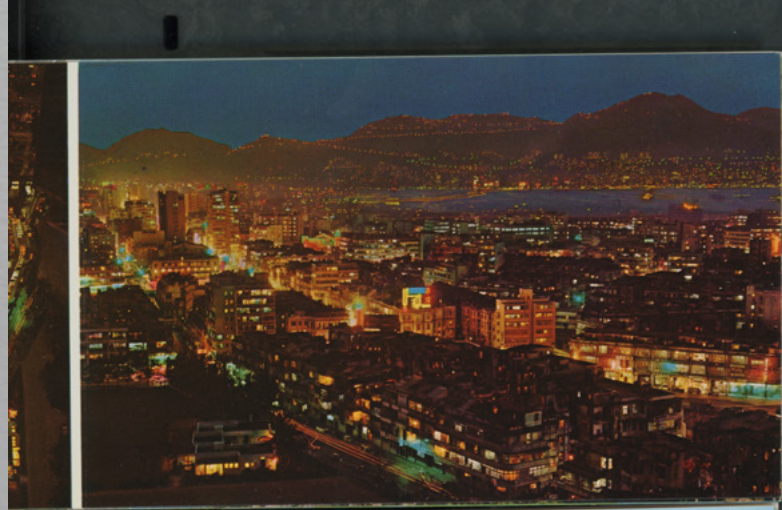


See more: <https://graduation.kabk.nl/2025/edison-ng>

Hmm..., group exhibition, @Gallery van Fanny Freytag, 2026



Tick Tack..., 2026
Driftwood, inkjet prints, pin dropping metronome, LEGO plane



Print on the driftwood was from my on-going project of collecting exported vintage Made In Hong Kong goods In Europe. Hinting immigration, belongingness and reunion.

Somersault, group exhibition, @Megastore, 2024



Diaspora bunting, 2026
Found T-shirts, painting, hangers



Referencing the aesthetic of clotch drying in Hong Kong, which we called 'Flags of all nation'. Using Hong Kong related T-shirts as the vessel of stories and history, woven an autoethnography of diaspora.

Presentation of my Made In Hong Kong project, @NGO Dei, 2026



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Finding Hongkongness

: through its architecture and activity

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Edison Ng

**Graduation thesis , consists of field research, interviews and photography.
Self-binded and printed, 2025.**

Statement of Originality:

I hereby certify that I am the sole author of this thesis and that no part of this thesis has been published or submitted for publication.

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I declare that this is a true copy of my thesis, including any final revisions, as approved by my thesis committee and the Graduate Studies office, and that this thesis has not been submitted for a higher degree to any other University or Institution.

Thesis submitted to the Koninklijke Academie
van Beeldende Kunsten (KABK) Royal Academy
of Art, The Hague

Special thanks to Bobby Wong for typeset assistance.

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Chapter2: Traces of history

After the overview and introduction of daily architectures and its landscape, it's time to dive in a bit of what really fascinates me in terms of the coexists of past and present. As I mentioned earlier, this city is diverse in land ownership and highly practical on saving money. Objects and architecture parts had a chance to be left over untouched through out the years.

On an evening *dérive* (*Dérive*: an unplanned journey through a landscape, usually urban, in which participants stop focusing on their everyday relations to their social environment.), I found a pre-war Tong Lau which was built in 1944 during the Japanese occupation.

They incorporated the pre-war style (Ke4 Lau4 騎樓 ,ground floor verandah with pillars, see photo 2.2 in chapter 1) and was available to move in during 1945 which is the year when the occupation and ww2 ended. Unfortunately, most of these types of Tong Lau either got demolished or renovated for residential purpose which makes them off-limit to public. I was lucky to spot one and got a glimpse of the interior without disturbing the residents inside.

Up the steep long stairs with a high ceiling (similar to Amsterdam stairs but made with concrete), first thing you'll see are ornamental tiles on the ground. Behind the staircase, there's a window which got boarded up. From observation, the apartment got split into what we called Tong1 Fong2 劏房 (subdivided flat). A common approach in old buildings to provide more units for rent so the landlord could earn more profit.





Embodying the city's aesthetic and the accent of traces of time, memories, hauntology.

前在觀音佛堂

此公共運輸 嚴禁吸煙
No Smoking in this Transport Facility
違者定額罰款 \$1,500
Fixed Penalty for Violation



投訴熱線 2961 8823
1833 183



地祇天下寶

地祇天下寶
五方五土龍
前在觀音佛堂

五方五土龍

世代源流遠
門堂上歷代祖先
宗枝奕葉長

門
五方五土龍

前在觀音佛堂
五方五土龍
門口土地財神

五方五土龍
前後地主財神
主功世間

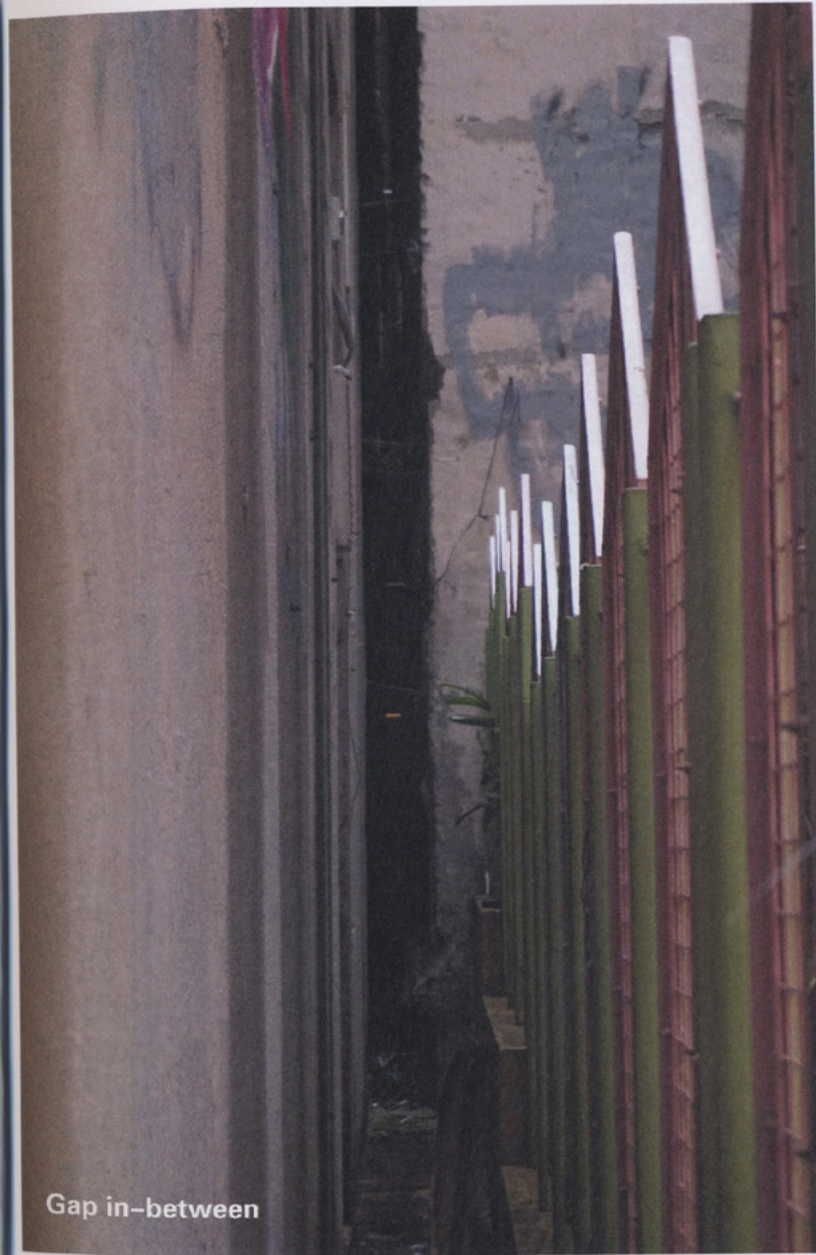
地祇天下寶
五方五土龍
前在觀音佛堂

地祇天下寶
五方五土龍
前在觀音佛堂

定福灶君

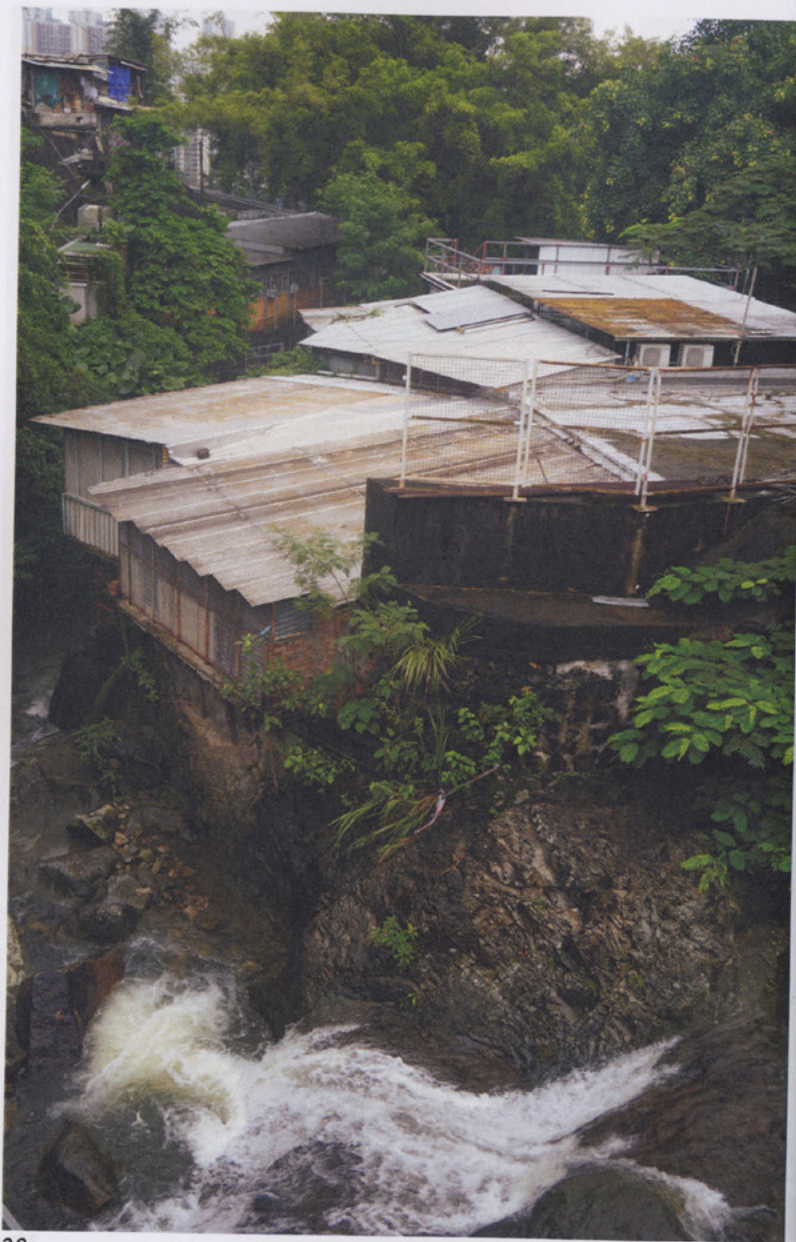


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Gap in-between

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Besides residential house, squatting was also very common in business because it doesn't require rent nor tax, especially for street vending and restaurant.

Daai6 Paai4 Dong3 大排檔 (street corner restaurant) is one of the iconic cultural symbol of Hong Kong, popularized after war which extended from the idea of squatting and street vending. Now there's no longer new license being published and only the shop owner's descendent could inherit.



Some of the Hong Kong mobile/ off-site exhibitions were inspired by the squatting and redefine of public spaces.



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Fat Kee Guerilla Show, @Fat Kee, 2023



**Site-specific guerilla show,
A conversation between 'authentic' Chinese to 'dutchify' Chinees-indisch.**

On-going projects...



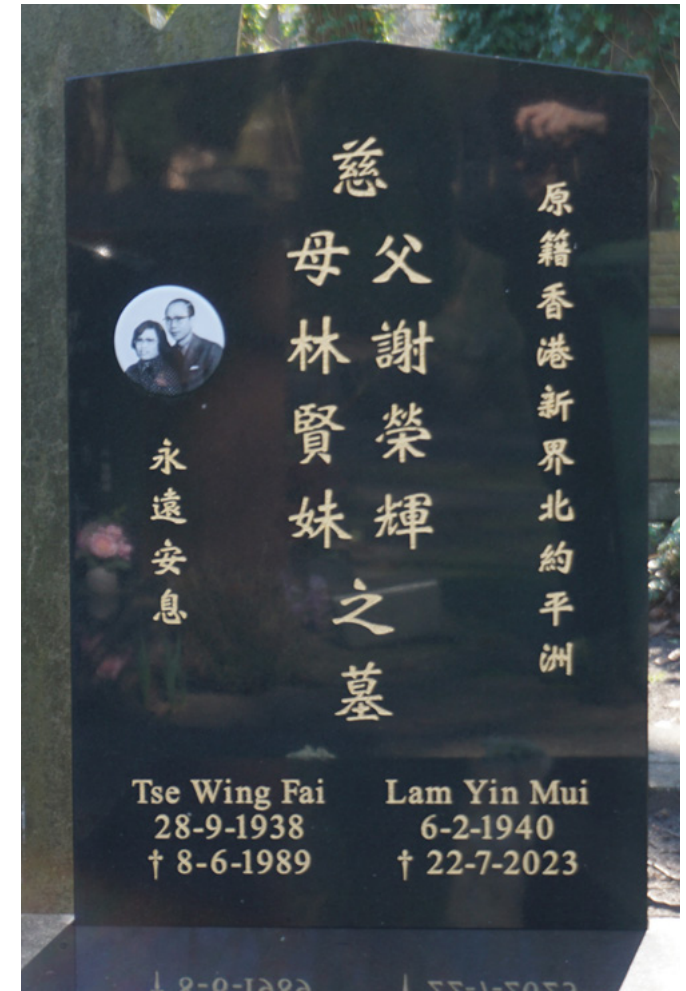
Through the journey of searching my cultural identity under western society's generalisation of ethnic Chinese groups, I found out there was a large amount of Cantonese and Hongkongers immigrated to The Netherlands in early days as sailors or dock workers.

The restaurants they ran capsulated the accents of our culture in a way that isolated to the original one and stayed in the past. To me, this is an unmissable opportunity to dive deeper into my own culture yet the Dutch intergrated Chinese ethnic group.

It all started from a serendipity of getting patat in a random picked snackbar near Scheveningen and a walk in the Mient graveyard.

I paired up with Tyler Chan, a photographer who has an American-Cantonese background, to interviewing different generations of ethnic Chinese immigrants in The Netherlands. We aim to interview people who live a normal mundane everyday life.

With utilising my advantage in sharing same languages(Cantonese / Mandarin), I seek to preserve nuance, intimacy, and authenticity — creating space for voices that exist between cultures and across time.



A walk in "De Chinese Rustplaats", plenty of tombs from indigenous Hongkongers. Immigrated to The Netherlands and rest here eternally.



Lan Ze is an indegious Hongkonger who immigrated to Den Haag in the 70s
 Through interviewing, we learn more about both their life in Hong Kong and early immigration days.



Mr Chung and Ms Li from TOKO Sunrise, Amsterdam



DJ Akira and DJ BRUHZE (father and son) from hardcore label Hong Kong Violence



Three generations of Dutch-Hongkongers

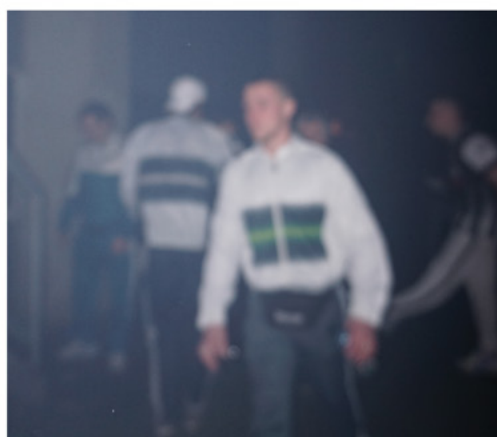
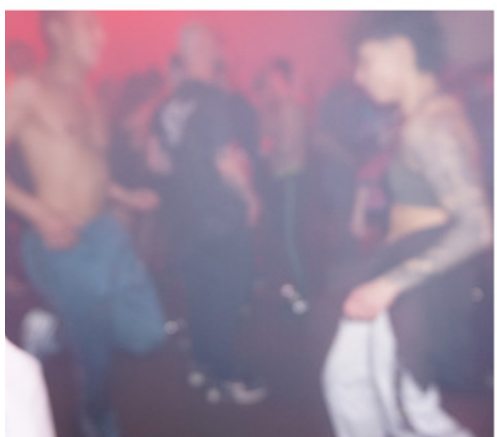
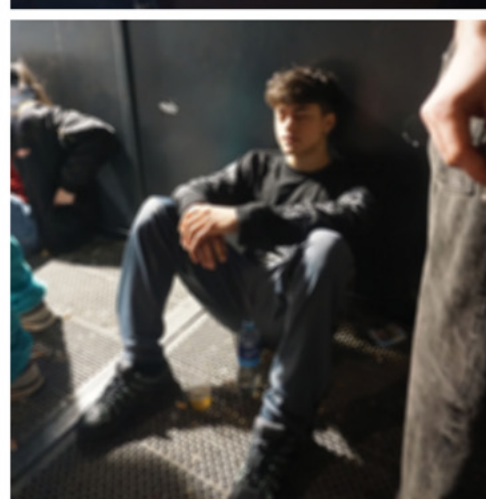
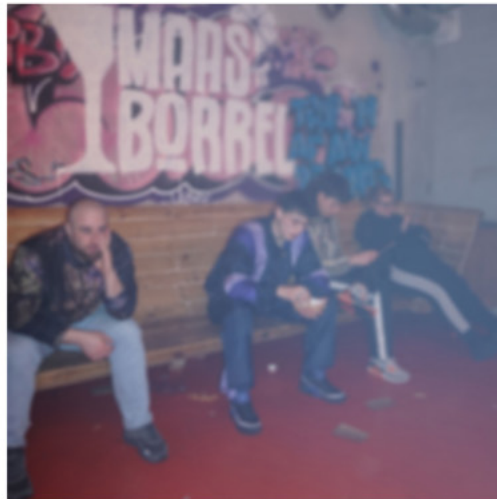
Here is where the polyphony of cultures occur...
Personally, I'm a fan of the Dutch-founded gabber hardcore culture.
And both Akira and Bruhze plays an important figure in this culture.
Here, my own interest, ethnic research and my artistic practice interwine.



Photo documentation @Master of Hardcore



**Photo documentation @Megarave and @Kingsday Deathchant XXL
Visual identity collabration with Hong Kong Violence, fueled with Hong Kong folklore and history research.**



And hope it survives the night xd, group exhibition, @Export, 2026



Tinnitus & Afterimage, 2026
Prints and text



Het nieuwjaar leeuwens dans hakkûh, 2026
Video



**Between self and world,
I assemble fragments of
experience into
a polyphony of cultures.**

To be continued...