

# Two Journeymen

WILDLIFE PHOTOGRAPHY

Captain Sim Yong Wah  
Ng Wymin



# A Common Cause

All net proceeds from The Two Journeymen will be donated in full to the National Autism Society of Malaysia (NASOM). As a father of three—two of whom are on the autism spectrum—Ng Wymin knows firsthand how vital early intervention and community support can be. By purchasing a print, you directly fund NASOM's education, therapy, and advocacy programmes for autistic children and their families.

Autistic individuals often perceive the world through unique lenses, noticing details and patterns others might miss. Our photographers share that gift: Captain Sim's eye traces the hidden currents between sky and sea, while Ng Wymin's patience reveals the charged moment when predator and prey meet gaze. This exhibition celebrates those alternative ways of seeing and invites every visitor to challenge and expand their own perspective.



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**National Autism Society of Malaysia (NASOM)** is a non-profit organisation, founded in 1986 by parents and professionals and registered nationally in 1987, that delivers lifelong education, support and advocacy for autistic individuals and their families across Malaysia.

# SKY TO SEA, CLAW TO GAZE

BY ONG KAR JIN

Wildlife photography sits between distance and desire. In portrait or street work, the subject can look back and bargain with the camera. In the field, the animal often cannot (or will not). Much of the genre grows from patience, concealment, and long lenses. You learn to wait, to stay small, to let your attention travel further than your body can. This show begins inside that tradition, then tests its edges.

The Two Journeymen proposes two routes. One starts with scale and narrows. The other begins with a trace and opens. Between them, the one-way gaze does not stay one-way for long.

Captain Sim Yong Wah works macro to micro. He begins with orientation. Cloud streets. Coastlines. The drift and rise that make air visible. From there he closes in. Raptors bank. Schools pivot as if with a single mind. Coral polyps trade with the light. His interest is not spectacle. It is the system that holds bodies in motion. Colour and blur are not decoration. They show energy moving through a frame. Sim photographs the act of noticing. Pattern turns into behaviour. Behaviour turns into relation.



## TWO JOURNEYMEN

Ng Wymin moves the other way, micro to macro. He starts with a sign. A claw mark. Dust on a mane. A shoulder set to run. He waits. He wants the pause before flight, the small window in which the animal recognises the presence of the lens. Only then does he widen the frame. The landscape is no longer backdrop. It becomes a stage built by that recognition. Wymin photographs the act of being noticed. He keeps the risk of reading the human into the animal in view. A look can feel almost human. The picture does not pretend it is. It records the charge of contact without claiming more than that.

Seen together, the two approaches make a field rather than a single claim. Sim's path draws systems: weather, migration, symbiosis. Individual events feel nested inside a larger order. Wymin's path builds from a single point: the gaze. The image grows outward until the ecology asserts itself. The oscillation brings old questions back into play. What is the ethics of looking? What changes when the subject sees you? And what does a look mean outside our human language?

The rhythm of the show follows this logic. Wide frames slow the eye. Tight work brings the pulse up. In Sim, scale teaches. The frame instructs you to read flows of air and water and the bodies that ride them. In Wymin, time teaches. You wait through shadow and stillness for a small shift to declare itself.

One photographer draws authority from orientation. The other from attention. Sim threads each animal into a moving system. Wymin refuses the unobserved steal by staying in the scene until the photograph feels like a negotiation, not a snatch.

Light matters. Sim's colour carries the temperature of altitude and depth. The cobalt fall of water. The bruise of weather at scale. Wymin often works at dusk and into night. Contrast sharpens. The world narrows to intent. If Sim leans toward beauty and vibrance, it is because life appears as interlocking rhythms. If Wymin leans toward darkness and decay, it is because predation sits close to silence, and silence has texture. Neither stance is pure.

Biography explains some of this, but not all. A pilot learns orientation as a habit. A lawyer gets used to waiting for a decisive instant. These histories are present, lightly. What matters more is the discipline both bring to looking. Years of concentrated work teach you to see in a particular way. Sim surveys. Wymin negotiates. The result is a shared proposition: looking is not passive. It is a practice. It changes the person who does it.

The best lens is not the sharpest or the longest. It is the one that unsettles your certainty about what you are seeing. If these images can make you question, even for a moment where you stand in relation to what looks back, they have done their work. Stay in the interval where noticing meets being noticed. Sky to sea, claw to gaze.



## NG WYMIN

### **Lawyer, photographer, father.**

Ng Wymin once measured his days in term sheets and board minutes; now he times them by the hush that falls when a lion meets his lens.

The Kuala Lumpur-based lawyer packed his camera for a “one-off” 2014 safari and came back hooked, returning to wildlife vistas every year with an ever-longer lens and an eye for that split-second of mutual recognition between predator and prey.

Away from the camera and courtroom, Wymin is father to three children (two on the autism spectrum) and has pledged every cent from this show to special-needs charities, a reminder that every frame can carry quiet advocacy.



NG WYMIN

*Eye of the Tiger*

Inkjet on canvas  
40 x 60 inches  
Edition of 8  
MYR 5000

Shot on LEICA SL3, 12 June 2024  
Tiger Canyon, South Africa

Tiger Canyon in South Africa is a private reserve dedicated to the conservation and breeding of Bengal and Siberian tigers outside their native range. This young male had wandered close to Wymin's vehicle, more curious than cautious. He lingered, circling and settling nearby, almost as if posing. The pause was long enough for Wymin to change lenses several times — a rare chance in big cat photography — and capture this moment of intense, unblinking focus. Founded by conservationist John Varty, Tiger Canyon is part of an experimental rewilding effort, aiming to create a self-sustaining tiger population in an environment far from their original habitat.





NG WYMIN

*Looking Back #2*

Inkjet on Epson Matte paper  
54 x 36 inches  
Edition of 8  
MYR 5000

Shot on LEICA SL3, 11 June 2024  
Tiger Canyon, South Africa

The symmetry between these two *Looking Back* portraits lies in how they freeze the instant a predator pauses to acknowledge the viewer. In the hyena, there's a wariness that reads almost like curiosity, the blurred background pulling all attention to its alert stance. In the cheetah, the turn of the head is softened by evening light, the surrounding grassland shimmering in a pastel haze.

NG WYMIN

*Standoff*

Inkjet on Epson Matte paper

24 x 36 inches

Edition of 8

MYR 3000

Shot on LEICA SL, 23 October 2019

Mala Mala, South Africa

“The day began with the group watching a lioness with her two young cubs. When we finally drove off, we spotted a leopard moving purposefully in that direction. Anticipating a confrontation, we followed and observed, the lioness on side and the leopard on the other. This standoff lasted more than 10 minutes, giving us enough time to swing the vehicle to the back of the leopard in a wide loop.”

From this angle, Ng Wymin captured the moment both predators came into view — the lion holding its ground, the leopard gauging its odds. A standoff, suspended in stillness, each aware of the other’s stake in the scene.





NG WYMIN

*Looking Back #1*

Inkjet on Epson Matte paper

54 x 36 inches

Edition of 8

MYR 5000

Shot on Canon EOS R5, 4 August 2023

Zimanga, South Africa

This hyena is caught mid-turn, its gaze steady and unflinching. The shallow depth of field isolates its alert posture against a blurred backdrop, creating a portrait as much about character as it is about the animal itself.



NG WYMIN

*Night Walk*

Inkjet on metallic gloss paper

33 x 22 inches

Edition of 8

MYR 3600

Shot on LEICA Q2 M, 5 August 2023  
Zimanga, South Africa

“Zimanga offers night shooting in a hide. The hide is comfortable, complete with beds to rest, toilets, and a kitchenette. Night shots can be quite mesmerizing, as one can witness from this shot.”

Two rhinos approached the waterhole under cover of darkness, their movements slow but deliberate. Lit only by the camera’s low-light setup, their reflections doubled the scene’s quiet gravity. In Zimanga’s still night air, every step seemed amplified, each pause stretching into the dark.

NG WYMIN

*An Elephant's Memory*

Inkjet on Hahnemühle semi-gloss paper

20 x 30 inches

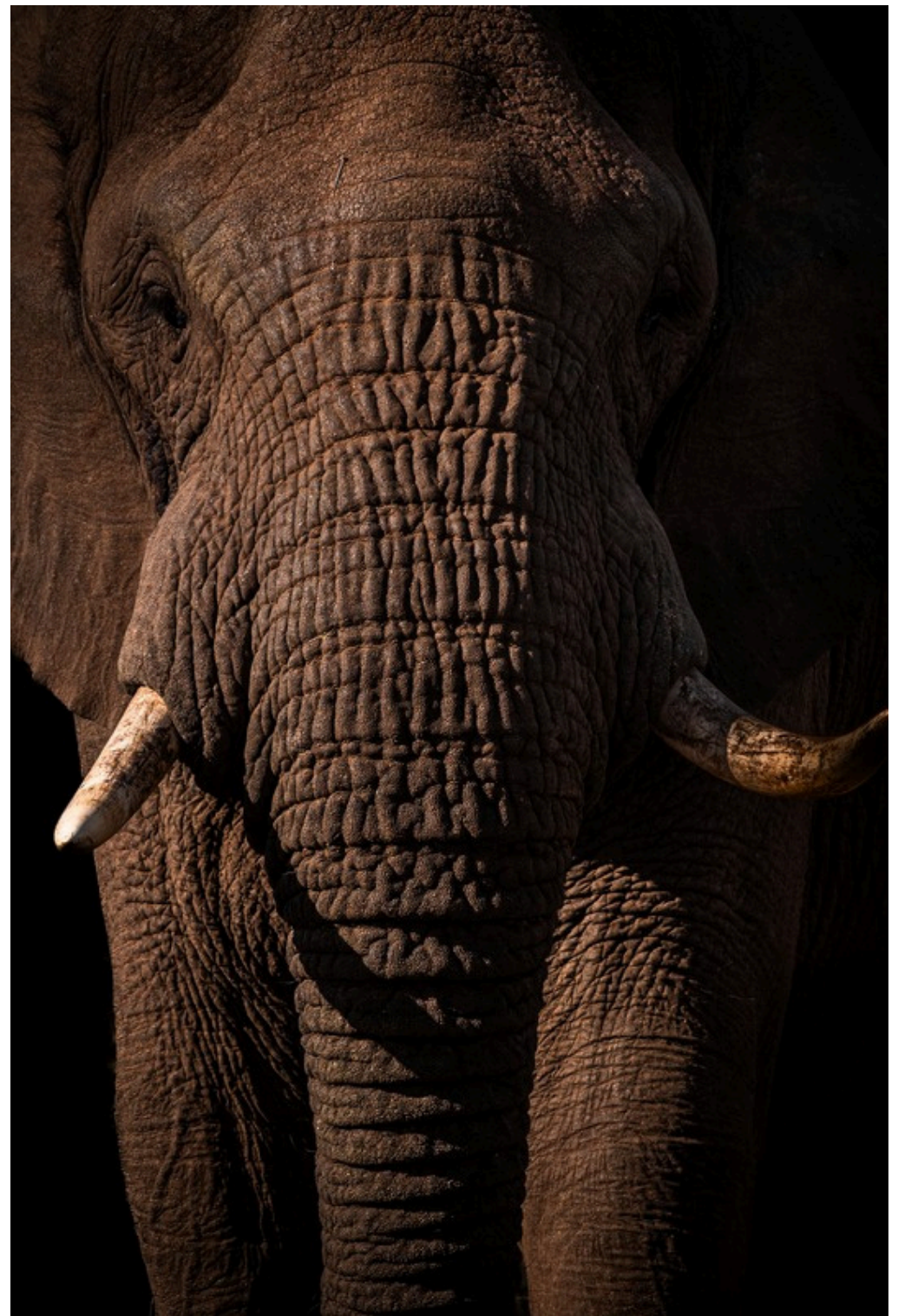
Edition of 8

MYR 2800

Shot on LEICA SL2, 5 August 2023

Zimanga, South Africa

Light falls across the elephant as if it were seated for a formal portrait, isolating its presence against the darkness. The deep shadows close in at the edges, drawing the gaze to the intricate map of wrinkles and the calm steadiness in its eye. What emerges is not grandeur in motion, but an intimate stillness.





NG WYMIN

*Watering Hole #1*

Inkjet on Epson Matte paper  
36 x 24 inches  
Edition of 8  
MYR 3200

Shot on LEICA SL2, 31 July 2023  
Zimanga, South Africa

This image catches the moment just after the giraffe has taken a drink, water arcing from its mouth in a delicate parabola. Its legs are splayed in that awkward, vulnerable stance required to reach the surface, but the stillness of its gaze contrasts with the motion of the spray.



NG WYMIN

*Watering Hole #2*

Inkjet on luster paper  
36 x 24 inches  
Edition of 8  
MYR 3200

Shot on LEICA SL, 14 June 2018  
Mashatu, Bostswana

A gathering of elephants at the water's edge becomes a perfect mirror, their forms doubled in the still surface below. The symmetry is arresting, but it is the subtle gestures—the trunk reaching toward the water, the quiet shifting of weight—that give this scene its pulse.



NG WYMIN

*Horns by Dusk*

Inkjet on Epson Matte paper

36 x 24 inches

Edition of 8

MYR 3200

Shot on LEICA SL2, 6 August 2023  
Zimanga, South Africa

The image's most striking quality is its colour: the rhino's warm ochres and golds melting into a lavender sky, as if shaped from the evening light itself. The still water holds the moment in quiet suspension, a portrait and landscape bound together by dusk.



NG WYMIN

*Dusk by the Pool*

Inkjet on canvas

45 x 30 inches

Edition of 8

MYR 3800

Shot on LEICA SL2, 8 November 2022

Etosha, Namibia

The deep blue waterhole, framed by the surrounding darkness, gives the scene an almost subterranean quality, like stumbling upon a hidden cavern where an elephant stands sentinel.

NG WYMIN

*The Elder*

Inkjet on Epson Matte paper

36 x 54 inches

Edition of 8

MYR 5000

Shot on LEICA SL2, 27 July 2023,  
Virunga, Rwanda

“Agashya is currently the oldest known silverback in Rwanda at the ripe old age of 35 years. He is a living archive of the Valconoes National Park. Google him and you will be able to read about him.”

Age has thinned the hair on his shoulders and slowed his movements, but not dimmed the watchfulness in his gaze. When Ng Wymin encountered him, the gorilla sat in the dappled light, arms folded in a posture both protective and regal, holding the forest and decades of its memory around him.





NG WYMIN

*Swallowing the Sky*

Inkjet on Hahnemuhle matte paper

40 x 26 inches

Edition of 8

MYR 3600

In the still waters of Mana Pools, a hippo rises from the green-draped surface, jaws stretched skyward in a colossal yawn.

Shot on Canon EOS 1DX Mark II, 28 May 2018

Mana Pools, Zimbabwe



NG WYMIN

*Surveying the Horizon*

Inkjet on Epson Matte paper  
60 x 40 inches  
Edition of 8  
MYR 6000

Shot on LEICA SL2, 4 August 2023  
Zimanga

The silhouette of the lion against the fading orange sky feels almost impossibly precise, but it was the result of split-second instinct and urgency. The guide, upon spotting the lion starting to walk, raced the vehicle across the terrain to reach the perfect alignment of subject, light, and framing. The result captures not just the lion's solitary presence, but also the tension of that chase against time, a stillness that exists only because of the speed that preceded it.



NG WYMIN

*On the Edge*

Inkjet on luster paper  
60 x 40 inches  
Edition of 8  
MYR 4800

Shot on Canon EOS R5, 12 October 2024  
Serengeti National Park, Kenya

In the fading light of the Serengeti, two klipsringers hold their ground on a rocky crest, their silhouettes sharp against the sky. Rock specialists with hooves built for gripping sheer surfaces, they seem poised in perfect balance. Yet their fixed gaze suggests an unseen presence just beyond the frame, and the slope behind them hints at a dangerous drop. The moment holds steady, but the tension of what might come next hangs in the air.



NG WYMIN

*Stalking in the Shadows*

Dye sublimation on aluminum  
37.4 x 21.65 inches  
Edition of 8  
MYR 3600

Shot on LEICA SL3, 8 June 2024  
Tiger Canyon, South Africa

It was late in the evening and this hungry tiger had been waiting for a chance to feed on the wildebeest corpse which its father has been feasting on. When the father stopped eating, this tiger emerged from the cool shadow into a shaft of golden light, each step slow and deliberate. Its stripes ripple with the movement, blurring the boundary between concealment and revelation. The surrounding foliage frames it like a theatre curtain just beginning to part, giving the sense of a story about to unfold. The stalking took more than 10 minutes, ending in him being chased away by the father.



NG WYMIN

*Lounging*

Inkjet on Epson matte  
36 x 24 inches  
Edition of 8  
MYR 3200

Shot on Canon EOS R5, 4 August 2023  
Zimanga, South Africa

Two young lions rest in easy companionship, their golden manes brushing in the dappled shade. One meets the viewer's gaze directly, his amber eyes steady and unflinching, while the other stretches into an unguarded yawn, tongue curling skyward.



NG WYMIN

*Pulling Air*

Inkjet on canvas  
60 x 40 inches  
Edition of 8  
MYR 5000

Shot on LECIA SL2, 20 November 2022  
Sossusvlei, Namibia

In the early light of Sossusvlei, a crew member hauls the lines to raise a hot air balloon, coaxing its vast form upright. The desert's stillness meets the strain of human effort, as fabric and air prepare to meet the sky.

NG WYMIN

*A Late Night Drink*

Dye sublimation on aluminum  
37.4 x 21.65 inches  
Edition of 8  
MYR 3600

Shot on LEICA SL2, 2 August 2023  
Zimanga, South Africa

Under the cover of night, a lone buffalo bends to drink, its reflection doubling the scene in perfect symmetry. Every droplet that escapes its mouth glints briefly before dissolving into darkness.



NG WYMIN

*The Jungle Stares Back*

Inkjet on luster paper

40 x 40 inches

Edition of 8

MYR 3200

Shot on LEICA SL3, 10 June 2024

Tiger Canyon, South Africa

The tiger's gaze meets the lens with an unflinching intensity. Every detail, from the delicate whiskers to the deep amber eyes, is amplified in this close-up portrait, collapsing the distance between viewer and predator.





NG WYMIN

*Let Them Loose*

Inkjet on Epson Matte paper  
33 x 22 inches  
Edition of 8  
MYR 2800

A cloud of dust rises as wildebeests surge forward, their bodies packed in restless motion. The photograph captures the chaos of the migration, where every twist of muscle and flash of horn adds to the sense of unstoppable momentum. Ng Wymin shot this atop of his open vehicle, standing on the steel bars to have the right angle to capture the motion and dust created by the rush of wildebeests about to cross the Masai River, Kenya.

Shot on Canon EOS 1DX Mark II, 10 August 2016  
Masai Mara, Kenya



NG WYMIN

*The Pattern*

Inkjet on metallic gloss paper  
33 x 22 inches  
Edition of 8  
MYR 3600

A fleeting pattern emerges from chaos. Amid the frenzied migration, a small, tight cluster of wildebeest holds its own formation within the surging mass. This pocket, momentarily distinct before being swept back into the current, hints at the shifting rhythms and hidden patterns in the great Serengeti crossing.

Shot on CANON EOS R5, 16 October 2024,  
Serengeti, Tanzania



NG WYMIN

*Caravan*

Inkjet on canvas  
66 x 20 inches  
Edition of 8  
MYR 5000

Shot on Leica SL, 7 November 2018  
Wadi Rum, Jordan

“I was having tea with my friends in the tents set up in Wadi Rum, Jordan, when I saw the camels walking back to their camp with their keepers from afar. I grabbed my camera and ran 100 metres to position myself for this shot.”

A caravan of camels moves in unison across the red sands of Wadi Rum, their silhouettes softened by a haze of dust kicked up underfoot. The riders guide their mounts with quiet assurance, evoking the desert’s long history as a passageway for trade, travel, and survival.



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