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Circle with Radius of Zero

## Circle with Radius of Zero

### Recent Works by Annysa Ng

CHINA 2000 FINE ART (enter at 1556 Third Ave, Suite 601) takes great pleasure in presenting six recent paintings by Annysa Ng, a New York-based, Hong Kong-born artist with extraordinary breadth and depth of vision. In the exhibition, Circle with Radius of Zero, Annysa Ng addresses the coexistence of separate identities, the inherent ineffability of the void, the cycle of birth and rebirth, the conscious and unconscious mind, and the transient, intangible, and invisible force of death that enlightens the meaning of life. Annysa Ng's art vibrates to the rhythm of such profound philosophical reflection that it challenges the intellect and engages the viewer. And yet it is the visual beauty, grace and delicacy of her artwork that make these potent musings, restrained by a fierce splendor, even more powerful.

One of Annysa Ng's constant motifs is the circle or oval which appears in every painting as the form of a face, an Elizabethan ruff, a mirror, or other expressions of this shape without beginning or end. The circle, which evokes an infinite series of endless successions, paradoxically denotes zero or nothing. But this void or absence of anything is not nothingness. Like dark matter whose existence and properties influence the universe's large-scale structure, the formation of galaxies, and the entire cosmos, it garners great importance in our world. Zero may symbolize naught, but as a numerical placeholder, it changes the value of everything.

This philosophical contemplation of the nature of the circle as both all-inclusive and void-like is expressed vividly in "Oval Portrait." Here an oval image of an Asian beauty is encircled by an Elizabethan ruff, like a restraining collar, an apt metaphor for Hong Kong identity. She is placed beside another oval, a mirror which should be reflective. But what we see in this mirror is not an image of the physical appearance of this beauty but an echo of the absence of a tangible something that is the nothingness of the soul. This very special mirror reflects the intangible, the unreflective, and the essence that is part of everything reduced to a nothingness that is the transcendence of desire. In order to express ideas that are practically inexpressible, Annysa Ng draws together an assemblage of her signature silhouette portraits, daily found objects, and the erasable chalk writing of a mathematic equation, a verse, or a lyric, which casts a flicker on the cornea and then submerges into the unconscious, speaking to the unseen, the immaterial, the tenderness and the fragility of life and death in all its proud, gossamer beauty.

You are a princess,  
but Death will come for you.  
You are a baker,  
but Death will come for you.  
You are young, you may be beautiful,  
You are old, you are not,  
but Death will come for you.  
You may not think so, you will not like it,  
**but Death will always come for you.**

Lyric by Elise March (age 9)

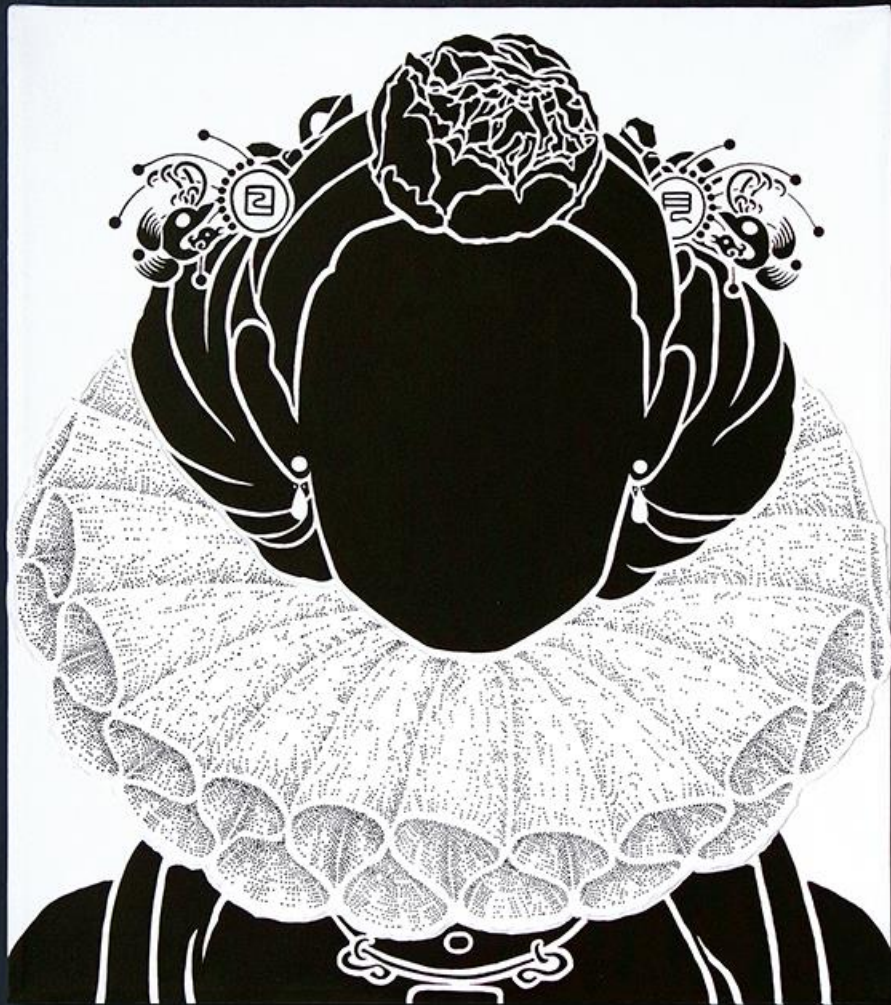
Annysa Ng  
Danse Macabre  
2018  
Ink, acrylic, fiber paste on linen  
clay, imitation gold gilding, quail egg shell  
moss, glass, commercial paint on panel  
60 x 20 x 2.5 in.  
(152 x 50.8 x 6.3 cm)



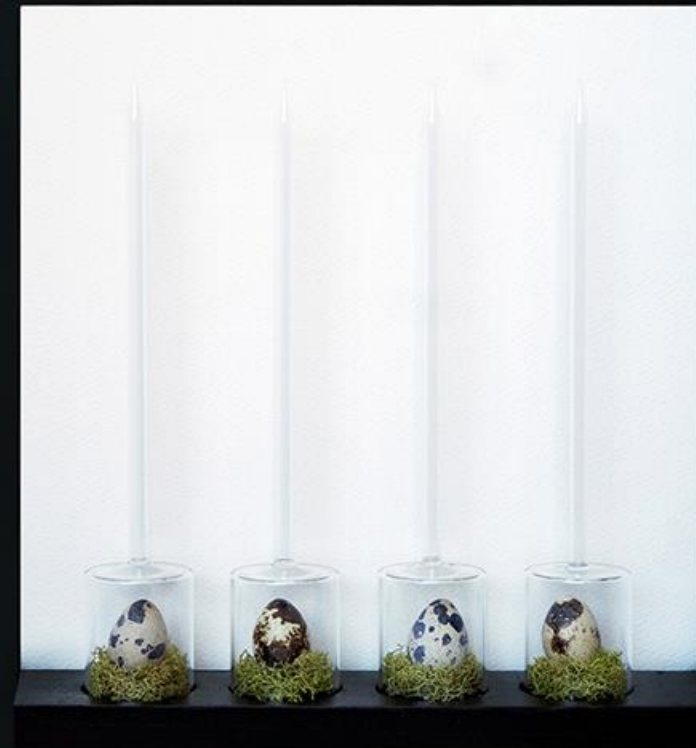
the  
tangible

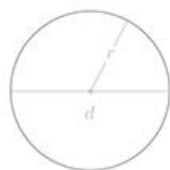
the lyric

the  
emptiness

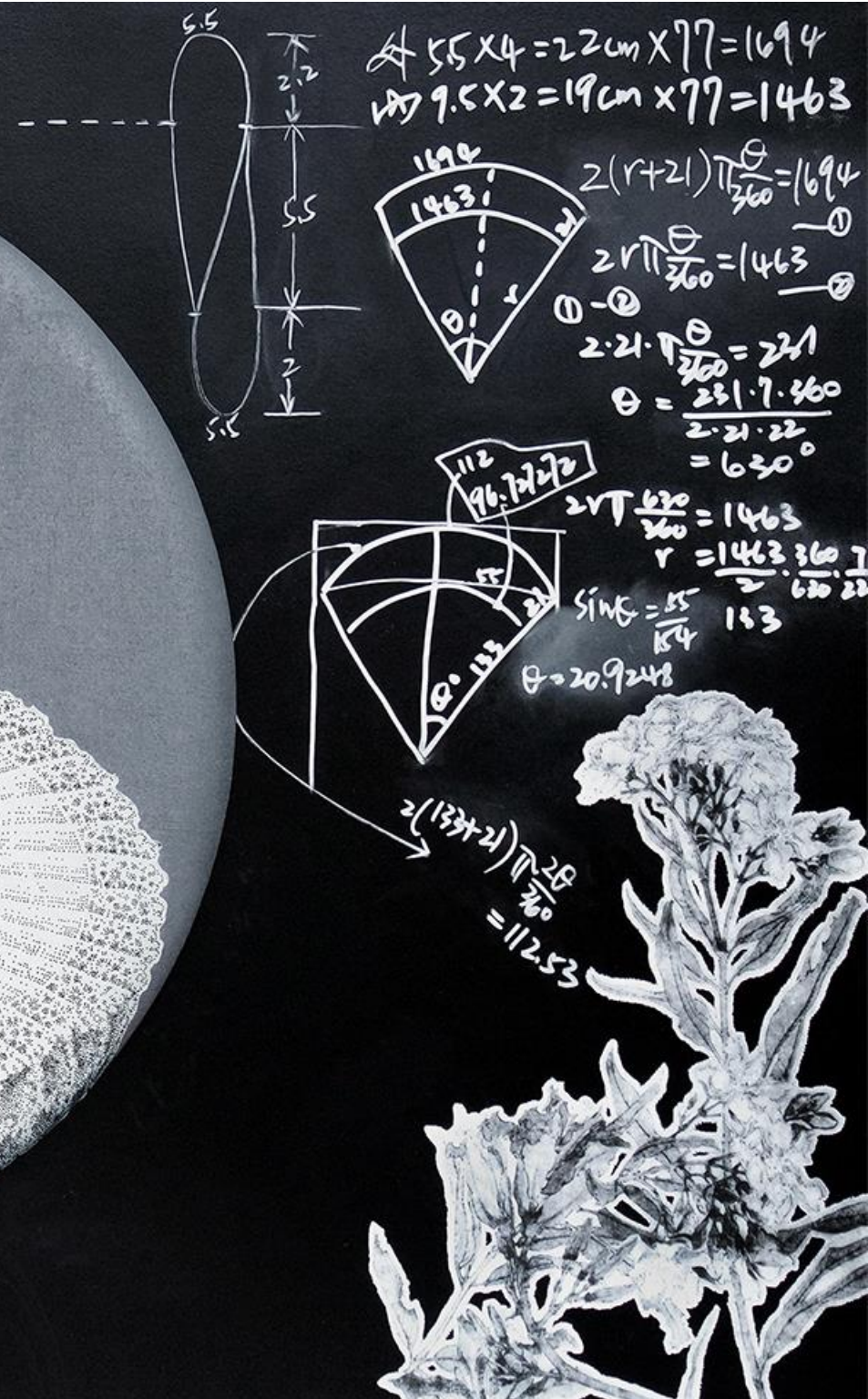


You are a princess, but... you are a baker, but... you are young, you may be beautiful, you are old, you are not, but... Death will come for you. You may not think so, you will not like it, but... Death will always come for you...





Ink, acrylic, fiber paste on linen  
chalk, collage, commercial paint on panel  
30 x 40 in. (76 x 101.6 cm)



## The Oval Portrait

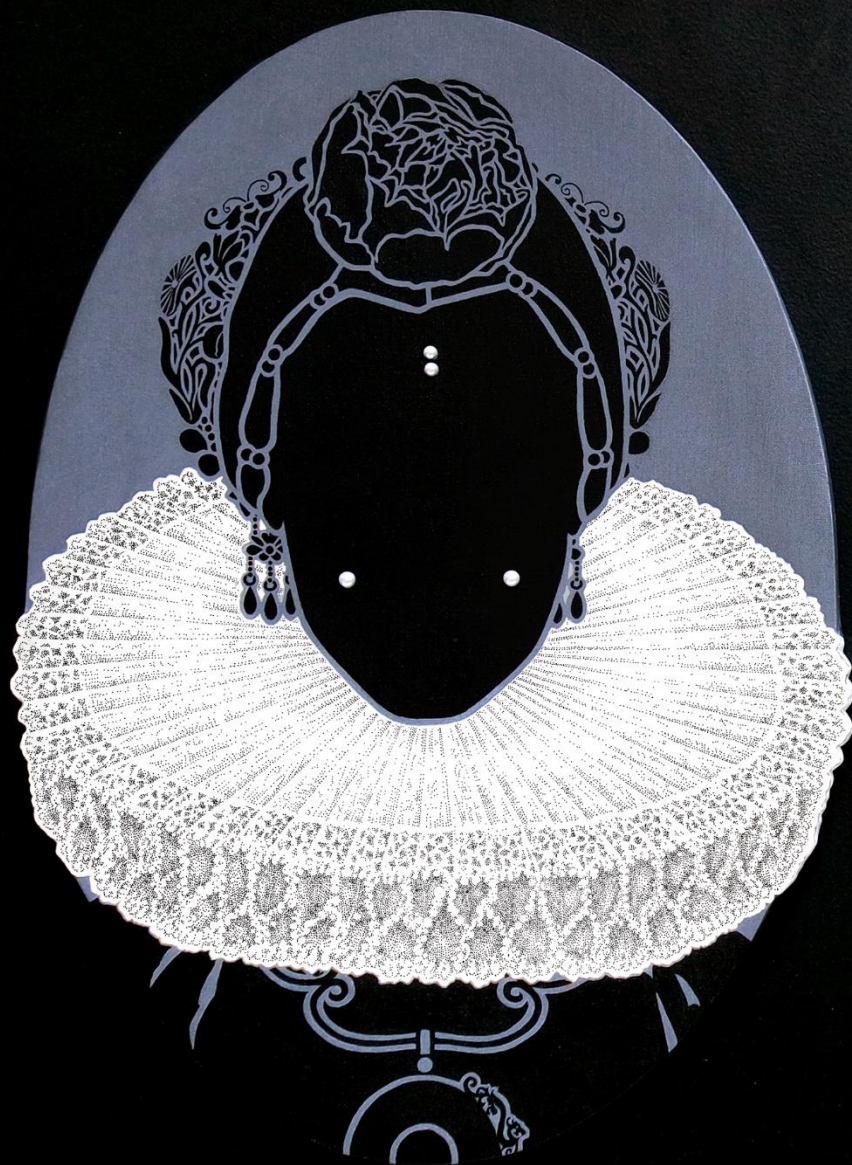
“.....It was an impulsive movement to [close my eyes, so to] gain time for thought

-- to make sure that my vision  
had not deceived me --

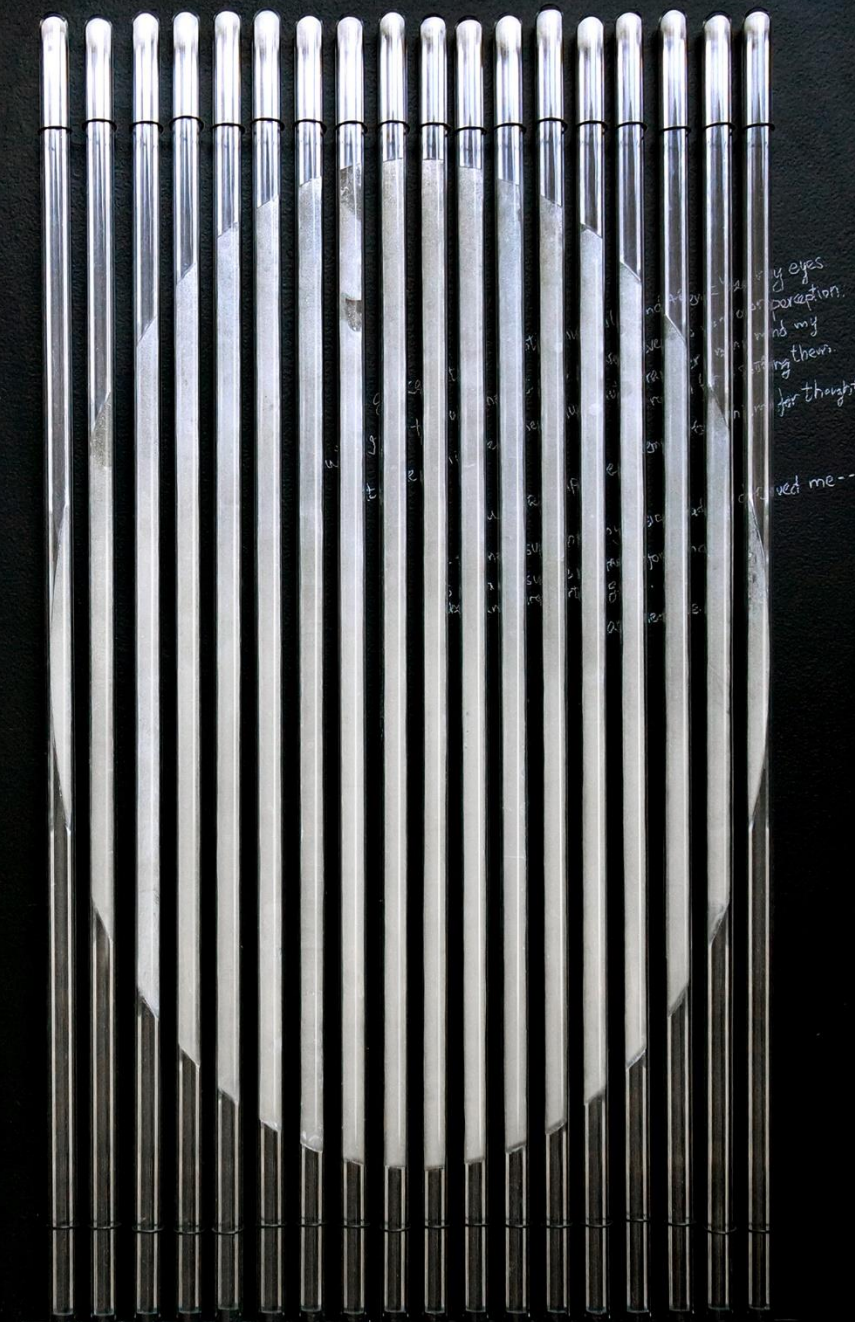
to calm and subdue my fancy for a more sober  
and more certain gaze.....”

Edgar Allen Poe

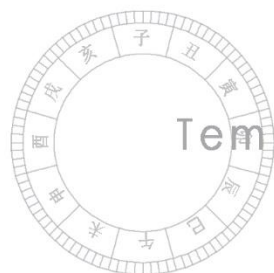
Visuality Virtuality TheReal



Annysa Ng  
Oval Portrait  
2018  
Ink, acrylic, fiber paste on linen  
test tube, Plexiglas, acrylic mirror  
cotton, commercial paint on panel  
36 x 48 x 2.75 in.  
(91.4 x 122 x 7 cm)



The mirror  
reflects  
the intangible,  
the unreflective,  
and the  
essence  
that is part of  
everything  
reduced to a  
nothingness  
that is the  
transcendence of  
desire.



## Tempus Fugit, Memento Mori

Annysa Ng  
Sandglass  
2017

Ink, acrylic, fiber paste on linen  
40 x 30 in. (101.6 x 76 cm)



Annysa Ng  
Mirror  
2017  
Ink, acrylic, fiber paste on linen  
40 x 30 in. (101.6 x 76 cm)







Annysa Ng

Dresser

2018

Ink, acrylic, fiber paste on canvas

drawer, table lamp base, denture, dry flower, mulberry paper, wallpaper

48 x 44 x 10 in. (122 x 112 x 25.4 cm)

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MARCH 15 – APRIL 26, 2018



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