



CHINA  
2000  
FINE  
ART

## PRESS RELEASE

**ARTIST:** ANNYSA NG  
**EXHIBITION TITLE:** CIRCLE WITH RADIUS OF ZERO  
**EXHIBITION DATES:** MARCH 15 – APRIL 26, 2018  
**OPENING RECEPTION:** MARCH 15, 5:00 – 8:00  
**GALLERY HOURS:** MONDAY – THURSDAY, 11:00 – 5:00  
OR BY APPOINTMENT  
**SPECIAL HOURS:** FRIDAY MARCH 16 AND SATURDAY MARCH 17  
11:00 – 5:00  
**CONTACT:** KAREN WENDER  
PRESS PHOTOS

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



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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 mathematical 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.

### Biography:



Annysa Ng is a New York-based, Hong Kong-born artist. She studied fine art at Staatliche Akademie der Bildenden Künste in Germany and the School of Visual Arts in New York. She was awarded the Manhattan Community Arts Fund, 2009/10 Fellowship recipient from the Urban Artist Initiative/NYC, the Osaka Governor Prize by the Nippon Modern Fine Arts Association, a Fellowship at the National Academy Museum and School in NYC, and residency at Egon Schiele Art Centrum in the Czech Republic. She launched her first solo show in New York in 2005 and her first solo show in London in 2009. Ng's works have been exhibited internationally including at the SCOPE art fair in Basel, 'Young Artists from New York 2007' at the Egon Schiele Art Centrum in the Czech Republic, the Asian Contemporary Art Fair in New York, the Arts Collection NICHIGENTEN at the Osaka Municipal Arts Museum in Japan, and the 9th Chinese National Art Exhibition in Beijing. Her work has been collected by Deutsche Bank, the Stuttgart City Library, the Mandarin Oriental Hotel and the Pacific Century Premium Development Ltd, Hong Kong. In 2008, she was named one of the Ten Talents to Watch by the *London Times*. In May, 2014 she was featured as one of the five women in the arts in *Time Out Hong Kong*.

### CHECKLIST

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|  | <p>Annysa Ng<br/>Curve Calculation<br/>2017<br/>Ink, acrylic, fiber paste on linen; chalk, collage, commercial paint on panel<br/>30 x 40 in. (76 x 101.6 cm)</p> |
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|    | <p>Annysa Ng<br/>Danse Macabre<br/>2018<br/>Ink, acrylic, fiber paste on linen; clay, imitation gold gilding, quail egg shell, moss, glass, commercial paint on panel<br/>60 x 20 x 2.5 in. (152.4 x 50.8 x 6.3 cm)</p> <p>Inspired by a lyric adapted from Elise March (age 9)<br/>"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!"</p> |
|    | <p>Annysa Ng<br/>Oval Portrait<br/>2018<br/>Ink, acrylic, fiber paste on linen; test tube, Plexiglas, acrylic mirror, cotton, commercial paint on panel<br/>36 x 48 x 2.75 in. (91.4 x 122 x 7 cm)</p> <p>Inspired by Edgar Allen Poe's "The Oval Portrait"<br/>"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...."</p>  |
|  | <p>Annysa Ng<br/>Sandglass<br/>2017<br/>Ink, acrylic, fiber paste on linen<br/>40 x 30 in. (101.6 x 76 cm)</p> <p>"Tempus Fugit, Memento Mori", translated as "Time Flies, Remember Death."</p>  |
|  | <p>Annysa Ng<br/>Mirror<br/>2017<br/>Ink, acrylic, fiber paste on linen<br/>40 x 30 in. (101.6 x 76 cm)</p>  |
|  | <p>Annysa Ng<br/>Dresser<br/>2018<br/>Ink, acrylic, fiber paste on canvas; drawer, table lamp base, denture, dry flower, mulberry paper, wallpaper<br/>48 x 44 x 10 in. (122 x 112 x 25.4 cm)</p>  |