

Lulu NGIE

day after day after day

Gallery EXIT is pleased to present "day after day after day" the first solo exhibition of Lulu Ngie with the gallery.

Lulu Ngie paints people; they are ghostly and ethereal incarnations of a contented solitude, of a fulfilling silence. They develop in the gist of a gesture, in a crystalized form that is nothing but an unarticulated movement; a movement whose main justification is to express something unambiguous.

György Lukács in his reading of Kierkegaard's romantic gesture notes how the gesture can perhaps be identified as the utter paradox of life; "that point at which reality and possibility intersect, matter and air, the finite and infinite, life and form"¹. The gesture is according to Lukács that permanent trace of transient moments of life that are enabled to become reality.

Without a specific narration or definition, Lulu Ngie works stand in this leap by which the relative fact of reality reach out to the eternal certainty of forms. It is by no means an act of voracious precision or of accurate choice but rather it takes the form of a bilateral acceptance. It is a dance between two unreceptive poles, one urging for nomadic intuition while the other aspiring for a more concrete presence, which results in situations of uncertainty. Against an apathetic backdrop, the focus falls onto the depicted figures and their formalistic approach, while Ngie's minimalist brush stroke emphasizes the form and the voice of these characters.

Her figures have no location, they are neither here or there. They placidly live a scene in a state of quietude of mind. There is no exasperation in their features, no angst running through their indulgent figures; and yet they seem to be captured in a moment of uneasiness. They look emptied, depleted, absorbed by something other. What it is that preoccupies their mind is unknown. A great and warm silence envelops the depicted scenes. The environment is emptied by all references resulting in a place of no particular significance; a site for waiting, pondering and forgetting. As the artist explains: "No matter how we live, each of us live alone. Sometimes we feel lonely, but we still manage to stay unchanged in this chaotic world. This is why I paint people in an abstract environment. Where or who my protagonists are isn't important: they are simply sitting, standing, or pacing back and forth in a moment in time."

Divided into two sections looking at Ngie's ten years of art practice, the exhibition includes a combination of her older and more recent ink on paper works along with her most recent interest in medium of oil paint. In these ten years, the style and fashion of depiction was not confined to the fluid and impromptu manner of the early ink on paper, but it has developed by means of mediations of matter.

¹ György Lukács, *Soul & Form*, Columbia University Press New York, 2010, p.45



Bright and clear as it appears in *Damp*, the delicate gesture becomes the platform to fully encounter a great sense of alienated solitude. The figures disappear within the lines of the brush stroke, dispersing their essence into matter. It is the emptiness and isolation resulting from the confrontation of the self, the coming into terms with an inner world that prefers to be obliterated than be falling into oblivion.

In her recent oil work *Red wall and teak floor* the brush stroke seems to have acquired concreteness and presence. Still retaining the lightness of the early endeavors her gesture has acquired an earnest and secure manifestation. Strong, contrasting brushstrokes, colors and textures emphasize the character's inner struggle, its incompatibility with the outside world and its endeavor in finding a peace of mind.

In these tumultuous times of political turmoil, social inequalities and information overload, like in an echo chamber reality becomes exaggerated and distorted. In spite of this chaotic world, Ngie creates a space to withdraw from this confusion and allows quietude of the mind and of the soul through the figures that appear in "day after day after day". To observe from a distance and stay silent.



Gallery EXIT 安全口画廊

3/F, 25 Hing Wo Street, Tin Wan, Aberdeen, Hong Kong 香港 香港仔 田灣 興和街 25 號 大生工業大廈 3 樓
+852 2541 1299 info@galleryexit.com www.galleryexit.com