

Lulu NGIE

Relax until distraction comes

12 October – 9 November 2019

Opening: 12 October 2019, 4 - 7 pm

EXIT, 3/F, 25 Hing Wo Street, Tin Wan, Aberdeen, Hong Kong

Hours: Tue - Sat, 11am - 6pm

Gallery EXIT is pleased to announce "Relax until distraction comes", a solo exhibition of new works by Lulu NGIE. The exhibition will open on 12 October 2019 and remain on view through 9 November 2019. An opening reception will be held on Saturday, 12 October from 4pm to 7pm.

Comprising both oil and ink paintings, NGIE's latest exhibition reveals a whole universe of emotions. Some of the works explore feelings such as joy and hope, while others deal with the anger and despair the Hong Kong artist felt during the political crisis in her hometown, when injustice and human rights violations left her struggling for inner balance.

NGIE's work revolves almost exclusively around the human figure. Its shape is reduced to the absolute minimum: a few brushstrokes mark the outline of the body. The face is a simple oval, with eyes, nose and hair barely hinted at. There is no mouth – in the space where these figures exist, words are not needed.

Her paintings often show interactions between two or more figures. They reach towards each other; they point; they touch. We see them sitting, walking or dancing together, with entangled limbs that end in delicately drawn hands and feet. Extending from a body that is merely suggested, they are social tools as well as powerful signifiers of emotion.

The stark reduction of the figures is a result of NGIE's longstanding practice of ink painting, an unforgiving medium that forces the artist to consider every brushstroke. In her oil paintings, she uses colour in an equally deliberate way. Only parts of the canvas are filled with barely shaded red, blue, green or yellow. Rather than describing visual appearance, these patches are vehicles for emotion.

The dynamic composition of many paintings suggests that their protagonists are engaged in a process. They constantly reevaluate their place relative to others or look inwards to examine the ebb and flow of their feelings. Emotions arise and fade away, just as relationships evolve and fall apart. By embracing these changes, NGIE's work embraces life itself.

The circumstances in which the figures find themselves are not always easy to decipher. NGIE's works are deeply personal, at times even cryptic. Looking at them can feel like listening in on someone talking to themselves. We may not always understand these solitary conversations, but anyone who has struggled with adversity will find it hard not to be moved by their deep humanity.

倪鷺露

《放鬆，直至分心為止》

2019年10月12日至11月9日

開幕：10月12日(星期五)下午4時至7時

地點：安全口畫廊 香港香港仔田灣興和街25號大生工業大廈3樓

辦公時間：星期二至六 上午11時至下午6時

安全口畫廊呈獻倪鷺露最新個人展覽《放鬆，直至分心為止》，展覽於2019年10月12日至11月9日開放，開幕酒會在10月12日(星期六)下午4時至7時舉行。

是次個展兼具油彩和水墨作品，展現紛陳的情緒世界。一些作品探索欣喜與希望，另一些表現她身處之城市面對巨大事件時的憤怒與絕望，在種種不公和喪失人權的狀態下，她努力地找回內心的平衡。

人是倪鷺露的作品核心。形體減省成樸拙的線條，去蕪存菁，寥寥幾筆已包含形態輪廓。清簡的橢圓形臉孔上，眼鼻頭髮點到即止，而且省去嘴巴，彷彿暗示意境不需言詮。

畫中大多呈現兩人或群體。他們伸向對方，他們指著某人，他們觸碰彼此。畫中人或坐、或行、或共舞，手臂雙腿團團纏繞，再仔細描繪手和腳，從不明確的身體伸出來，這是與別人交流的工具，也強而有力地表達那人的內心。

倪鷺露研習水墨多年，筆觸拿捏微妙，人物形象極簡率真。油畫色彩的運用也不揮霍，畫布只有一部分塗上近乎純粹的紅、藍、綠、黃。那些色彩並非用來描繪外貌，而是情緒的載體。

多幅作品的構圖活力豐沛，畫中人正在經歷一個過程，不斷重新凝視自己與別人的關係，或觀察內心起伏。情緒如潮起潮退，正如人的關係有進也有散。畫者接受這些改變，透過作品與生命相擁。

作品均發自個人情感，時而曖昧難言，畫中人的狀況或許不易參透。一面看畫，就像聽著某人在自言自語。未必每段獨自對話都聽得確切，但經歷過逆境的人，都會被其深厚的人性所打動。