

XUAN-HUI NG



INTERLUDES

FOTO RELEVANCE HOUSTON TEXAS

NOV 6, 2021 - JAN 8, 2022

**Remembrance #4**

**(Cover Image)**

Archival Pigment Print

21x14" • Edition of 7 + 2AP

33x22" • Edition of 5 + 2AP

54x36" • Edition of 3 + 2AP

**XUAN-HUING**

INTERLUDES

# THE LANDSCAPES OF XUAN-HUI NG

**GEOFFREY C. KOSLOV**

Nature is where Xuan-Hui Ng feels most at home. In these images, we see that which lies below in her subconscious surface, and in that way reaches out to something within the viewer.

These landscapes are a metaphor for the emotions felt by the artist, but that we also share in common with her. Replication, realism, in a sense a faithful replication of what is before the lens, is the drive for many landscape photographic artists, but not Ng. She is sharing a mental state through her prints and not a documentary or "mirror" view. Her work evokes an emotional shift that refreshes and exhales a visual meditation back at you. Looking at her work, time is suspended. A moment with this work is an interlude, between other moments where we relax, pause, and take a moment to breathe, to reclaim a memory of something fundamental and needed in these turbulent times. The work is her own aesthetic, her appreciation of beauty, expressed in her own visual language.

A landscape can be presented as just beautiful, carefully composed as an Ansel Adams image, artfully like an Edward Weston, or documentary-like as Robert Adams. She chooses to capture a mood. What the artist creates emerges from their own unique set of experiences, cultural immersion, religious belief, if any, memories, and feelings that bubble forward. Her works are not to be judged by the accuracy of what she photographed. Our reaction to these works is, in part, subjective. How we experience the visual impact of the artwork is influenced, at a very visceral, fundamental, level by our personal set of experiences. What we take from looking at a landscape is colored by who we are, how and where we live, and the cultural markers that frame our behavior and beliefs.

How we engage with Ng's images is also dependent on how we ourselves, engage with looking at our natural surroundings. The quality of engagement may be elevated by our willingness to be open to the symbols and markers within a landscape. Our ability to "see" is filtered through biases. There is the expected landscape, our preconceived notion of a place, where we've been or are familiar with, from whatever sources. From that preconceived notion we approach the image colored by what we think we know. If we see snow or fog or mountains, certain stereotypes of similar places or people we know may prevent us from "seeing" what hints or allegory is there. Is it a pristine landscape or is there evidence of mankind's footprints that reflect and measure the passage of time? Are we open to the visual suggestion of others or do we compartmentalize emotions of "seeing" at someone else's suggestion? Ng's work is a transferable depiction of land and space, imprinted, not memory, that forces open our eyes.

Societal constructs imposed on us from an early age color how we "see." The "seeing" is both a window and a mirror. Ng's images are centered around a personal emotional experience and are meant to evoke emotion in the viewer as well. The breadth of possible reactions to Ng's work is endless, and that is the beauty of it. Each viewer may not see the same thing in each image, but we each will take away something, an experience of our own all the more precious for its uniqueness.

Her work opens us up to a visual experience that influences our sense of being and wellness. She does not distort nature, but captures that ephemeral Henri Cartier-Bresson "decisive moment" that triggers emotion in us like a pheromone. While a "traditional" landscape is a literal, realistic replication of the world, her images are not idealized, but in a sense romanticized. The image is beauty in nature that is ephemeral and temporary. A moment captured and preserved to be shared, embedded in memory and reflected upon.

For Xuan-Hui Ng, the beauty in nature is her sanctuary for comfort and solace. She seems to awaken a need in us to decipher her images. She has an openness, a character, a disposition to want to seek out and capture moments like these. She slows us down enough to "see" beauty in nature that, in our rush through life, we would otherwise miss. Her work gives us a second chance. Whether we feel there is a new voice in her presentation of landscapes, or whether we judge it an excellent performance, or photographic execution of nature, her work speaks. Unlike a scene that has been photographed many times, by many people, and becomes so ubiquitous, and commonplace, we are inoculated to the beauty that might be there, and the image takes on the pale of the everyday and mundane, what Ng has produced is refreshingly new.

The images selected for this exhibition reflect the depth of her vision, that she has an excellent command of seeing land and light, and memorializes memory on paper like a painter's brush on canvas. It demonstrates that it does not matter in what language we speak. Her visual language converts to something we can all "see" and embrace, regardless of how we define ourselves, or the cultural fence posts that may control how we might otherwise think and communicate in words. Her inspiration comes from Western and Eastern culture, and from multiple periods in the history of artistic style. Without her capture of these landscapes with her "eye," that visual moment would have passed as if it had never existed. It would have been like a tree that falls in the woods with no-one there to hear it. So, there is a debt of gratitude that we owe to Xuan-Hui Ng for sharing.



**Metamorphosis #4**

Archival Pigment Print  
22x33" • Edition of 5 + 2 AP  
36x54" • Edition of 3 + 2 AP



**Metamorphosis #5**

Archival Pigment Print  
22x33" • Edition of 5 + 2 AP  
36x54" • Edition of 3 + 2 AP



**Adrift #18**

Archival Pigment Print  
22x33" • Edition of 5 + 2 AP  
36x54" • Edition of 3 + 2 AP





**Metamorphosis #28**

Archival Pigment Print  
22x33" • Edition of 5 + 2 AP  
36x54" • Edition of 3 + 2 AP



**Metamorphosis #29**

Archival Pigment Print  
22x29.3" • Edition of 5 + 2 AP  
39x52" • Edition of 3 + 2 AP



**Metamorphosis #168**

Archival Pigment Print  
22x33" • Edition of 5 + 2 AP  
36x54" • Edition of 3 + 2 AP



**Metamorphosis #153**

Archival Pigment Print  
22x33" • Edition of 5 + 2 AP  
36x54" • Edition of 3 + 2 AP



**Metamorphosis #255**

Archival Pigment Print  
22x33" • Edition of 5 + 2 AP  
36x54" • Edition of 3 + 2 AP





**Metamorphosis #16**

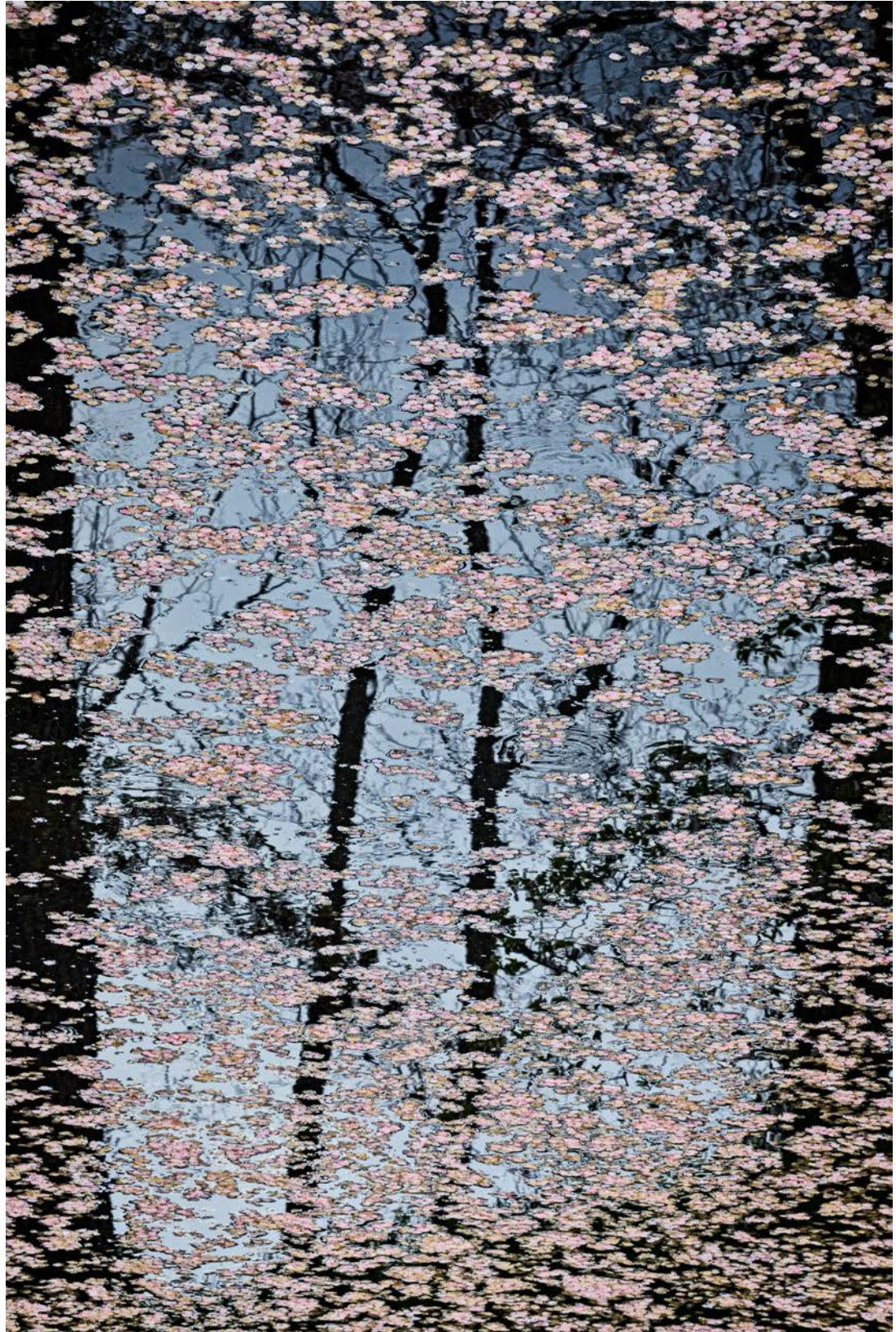
Archival Pigment Print  
13.85x34" • Edition of 5 + 2 AP  
22.82x56" • Edition of 3 + 2 AP



**Remembrance #3**

Archival Pigment Print  
21x14" • Edition of 7 + 2 AP  
33x22" • Edition of 5 + 2 AP  
54x36" • Edition of 3 + 2 AP





**Remembrance #4**

Archival Pigment Print  
21x14" • Edition of 7 + 2AP  
33x22" • Edition of 5 + 2AP  
54x36" • Edition of 3 + 2AP





**Iceland #1**

Archival Pigment Print  
19.12x34" • Edition of 5 + 2 AP  
31.5 x 56" • Edition of 3 + 2 AP



**Metamorphosis #54**

Archival Pigment Print  
22x33" • Edition of 5 + 2 AP  
36x54" • Edition of 3 + 2 AP



**Remembrance #6**

Archival Pigment Print  
22x33" • Edition of 5 + 2 AP  
36x54" • Edition of 3 + 2 AP



**Adrift #25**

Archival Pigment Print  
19.15x34" • Edition of 5 + 2 AP  
31.5x56" • Edition of 3 + 2 AP



**Adrift #20**

Archival Pigment Print  
22x29.3" • Edition of 5 + 2 AP  
39x52" • Edition of 3 + 2 AP



**Metamorphosis #19**

Archival Pigment Print  
22x33" • Edition of 5 + 2 AP  
36x54" • Edition of 3 + 2 AP





**Metamorphosis #15**

Archival Pigment Print  
22x33" • Edition of 5 + 2 AP  
36x54" • Edition of 3 + 2 AP



**Metamorphosis #21**

Archival Pigment Print

15.83x34" • Edition of 5 + 2 AP

26.07x56" • Edition of 3 + 2 AP

# XUAN-HUI NG

## THE ARTIST

Xuan-Hui Ng is a photographic artist from Singapore who currently resides in Tokyo. Rooted in her own experiences of turning to the landscape as a source of comfort and respite, Ng's images reflect a thoughtful kinship with the natural world. She has become a widely exhibited artist in addition to placing at the 16th Julia Margaret Cameron Award for Women Photographers in 2021.

From the artist:

"Life is beautiful', someone once told me. I finally understood what he meant when I was sitting by the edge of Lake Namtso in Tibet. All the negative thoughts that held my mind hostage for months were crowded out by its beauty. I realized how tiny I was, relative to this universe. There's so much beauty on earth, so much to live for and to explore.

Grief made me look inwards but discovering nature rekindled that spark of life in me, enabling me to look outwards again. I got over myself. I found hope.

Initially, the urge to photograph stemmed from an almost desperate desire to preserve those precious moments of nature and prolong the serenity they brought. Over time, I began to enjoy simply being immersed in nature, marveling at its beauty and being grateful for being able to witness yet another magical moment.

Life is beautiful. I dedicate these tokens of memories to kindred spirits, the weary, the lost and the lonesome. I hope that you too can experience the joy I felt when I laid my eyes on these magical landscapes."

# FOTO RELEVANCE

Since 2016, Foto Relevance cofounders Geoffrey C. Koslov and Bryn Larsen have focused on the exhibition and acquisition of museum quality contemporary fine art photography and photography-based work. Foto Relevance is dedicated to providing a platform for an innovative selection of American and international photographic artists pushing the boundaries of photography. The gallery has mounted monographic exhibitions as well as group shows to investigate current trends and themes in contemporary art, showcasing a broad range of both darkroom and digital photographic techniques. In addition to promoting the work of artists, Foto Relevance provides guidance, educating individual collectors and corporations in the acquisition and sale of art. Foto Relevance is a member of the Houston Art Gallery Association (HAGA). The gallery is located in the historic Museum District of Houston, Texas.



**FOTO RELEVANCE**

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