

## NGE LAY

Born 1979 in Pyn Do Lwin, Myanmar. She graduated BA Fine Art Painting from National University of Arts and Culture Yangon in 2003, and began her contemporary art practice in 2007. She is Yangon-based multi-media artist with a particular interest in performance and photography, using everyday imagery and settings to translate ideas about life. She has exhibited a number of group exhibitions not only in Myanmar but also abroad including Asia and South-East Asia.

1979年ミャンマー、ピン・ドー・ルウィン生まれ。2003年に国立ヤンゴン芸術文化大学絵画専攻を修了。2007年より現代美術家として活動始める。彼女の作品は、パフォーマンスと写真を主軸に多様なメディアを用いて、日常の情景や設定から「生」に関する様々な考え方を読み解く。ミャンマーのみならず、アジア・東南アジア諸国に於いて数々のグループ展で発表している。

### PERSONAL DATA

Artist name : NGE LAY  
Passport name : HLAING YU PAR WINT  
Date of birth : 13.6.1979  
Sex : Female  
Nationality : Myanmar (Burma)  
Place of Birth : Pyn Do Lwin  
Email : artistngelay2006@gmail.com  
Work Experiences : 2003 - 2011 Senior Jewelry Designer.  
: 2003 B.A Fine art Painting, National University of Art and Culture.  
: 2004 B.A Eco, Yangon East University.

### PASSED

- 2011 : F.I.V.E Myanmar contemporary Artist group show, Dagaung Art Gallery Yangon, Myanmar, 8th August, 2011.  
: IDOLS AND ICONS, New Photography from South-east Asia and the Middle-east, Yavuz Fine Art Gallery, Waterloo Street, Singapore, 25th June-27th August, 2011.  
: 4th THUYE DAN VILLAGE ART PROJECT 2011, Thuye dan Village, Pyay, Myanmar, 15th -31st January, 2011.  
: Angasana, Contemporary Southeast Asian Photography Takes Flight, 2502 Gallery, Singapore, 12th January - 16th February, 2011.
- 2010 : International ORANGE Photo Festival Changsha, China, 22nd - 29th October.  
: On/Off Myanmar Contemporary Art Event, The Almar Collective Art Studio Hanoi, Vietnam, 19th - 21st August, 2010.  
: Making History, South-East Asian Art, Convens Asians Art Festival Singapore, Esplanade Jendela ( Visual Art Space ) Singapore, 16th May - 27th June, 2010.  
: 2nd THUYE DAN VILLAGE ART PROJECT 2010, Thuye dan village, Pyay Myanmar, 16th - 22nd January 2010.  
: Blue Wind, Women's Contemporary Art Exhibition group show, National Museum, Yangon, Myanmar, 11th - 13th January 2010.
- 2009 : HISTORY group show, Alliance Francaise, Yangon, Myanmar, 29th May -2nd June 2009.  
: Magnetic Power, ASEAN-Korea Contemporary Photography & Media Art Exhibition Seoul, Korea, 20th May - 6th June 2009.  
: TRANSPORTASIAN, Contemporary Photography and Media Art Exhibition, Singapore Art Museum, Singapore, 30 May - 11 August, 2009.  
: 2nd THUYE DA VILLAGE ART PROJECT 2009, Thuye dan Village, Pyay, Myanmar, 12th - 20th January, 2009.
- 2008 : Beyond pressure International Performance Art Festival, Yangon, Myanmar, 14th December, 2008.  
: Collective Art Exposition, Alliance Francaise, Yangon, Myanmar, 1st March, 2008.
- 2007 : 1st THUYE DAN VILLAGE ART PROJECT 2007, Thuye dan Village, Pyay, Myanmar, 9th -15th January, 2007.
- 2003 : Seventh Stage Art Exhibition, National Theatre, Yangon, Myanmar, 23rd March, 2003.
- 2002 : Junior Art Exhibition, Lorkanat Galleries, Yangon, Myanmar, 1st - 7th July, 2002.

1. The Relevancy of Restricted Things 2010, (Collection of Singapore Art Museum)  
2. Fable (F.I.V.E Myanmar Contemporary Artist Exhibition, Yangon, Myanmar, 2011)  
3. Reflections of Experiences of the Icons 2009 (Idols and Icons, Yavuz fine art gallery, Singapore 2011)  
4. The Relevancy of Restricted Things 2010, (Collection of Singapore Art Museum)  
5. Request to the Life 2007, (1st Thuyedan Village Art Project, Pyay, Myanmar, 2007)  
6. Observing of Self or Being Dead 2011, (6th Thuyedan Village Art Project, Pyay Myanmar, 2011)



ンゲ・レイ  
Nge Lay

THE RELATIONSHIP BETWEEN THE GREAT NOTHING  
2011.9.7 - 9.18 造工房アートスペース Youkobo Art Spece, Tokyo



# THE RELATIONSHIP BETWEEN THE GREAT NOTHING

2011.9.7 - 9.18 遊工房アートスペース Youkobo Art Space, Tokyo

photo Masaru Yanagita

夏の終わりを告げる激しい夕立が、閑静な住宅街に幾重にも連なる水のレイヤーを作り始める。たった今、ラボで仕上がったという写真を手に、息をぎらせてスタジオに駆け込んできたンゲ・レイは、なんとか濡れずに済んだようだ。弾む鼓動をその小さな体に抱え、静かに真実を見据えようとする黒い瞳。完成したばかりの彼女の作品を目にする機会を得た私は、その多様な表現媒体を愛する好奇心と、一貫する「生」への探究に、強くなるを動かされた。

壁一面に張られたドローイングは、空間を圧倒的な生命感で満たす。朝顔、朝顔の葉、海藻、男女の性器、精子、受精卵、胎児、武器、「生と死」、「破壊と再生」を象徴するモチーフ群が、アクアリウムのように渾然一体に泳いでいる。顔の無い男女の彫刻は、顔の代わりに枝が飛び出し、花が咲いている。人間の記憶を宿す古書は、石膏によって肉体を取り戻し、白という普遍的な命が与えられた。とある福祉施設を撮影した写真の中では、老人たちは奇妙な侵入者をまったく気にも留めず、ただぼんやりと肘を付き、窓の外を眺め、来るべき「何か」を待っている。ロストワールドに生きた恐竜と、未来を予見するロボットとの狭間にいる私たちの「生」とは何か。人間だけが子にする、舞からの関係性をつくり繋ぎ合わせ、イメージを形にする力。しかしそれは、自然界を支配し破壊する力となり、時に悪にも自らにその刃を向ける。肉体和魂がその終わりを迎えても、何も残さず、何も奪い去らず、静かに命を繋ぐ未来を夢見ていたとしても、それでもンゲ・レイは、愚かな矛盾を抱える人間の「生」を肯定する。終わりのなき世界に、未来という大きな花を咲かせるために。

日沼 綾子 女子美術大学 准教授



The strong evening shower that signals the end of summer begins to create countless layers of water strung out across the quiet residential neighborhood. Nge Lay, who runs into the studio short of breath with photographs just printed at the laboratory in her hands, seems somehow to have avoided getting wet. Her black eyes quietly try to see and capture the truth, as her small body contains the jumping beats of her heart. Given the opportunity to witness her work just completed, my heart was moved by her curiosity to manipulate a diverse range of expressive media, and her consistent investigation into "life".

A drawing covering an entire wall filled the space with an overwhelming feeling of vitality. Morning lilies, ginkgo leaves, sea plants, genital organs, sperm, fertilized eggs, infants and weapons; groups of these motifs which symbolize "life and death" and "destruction and restoration" form a harmonious whole which floats like an aquarium. The faceless sculptures of a man and a woman have protruding branches and blooming flowers instead of heads. The worn out clothes, still carrying human memories, were fleshed out once again through the application of plaster, its white color a metaphor for universal life. In the photographs taken at a nursing home, elderly people rest their elbows and just stare out of the window. They pay no attention to the strange invaders, waiting absentmindedly for "something" to come. What are our "lives", which exist between the dinosaurs that lived in a lost world and the robots of a foreseeable future. Only humans have such a power to create and form relationships out of nothing, giving shape to images. This power, however, can also control and destroy the natural world, and its blade can stupidly be turned upon itself. What if we dream of a future when the body and soul have come to their end, leaving no trace and depriving the world of nothing, in which life is quietly linked together. Even then, Nge Lay will accept human "life" which carries a foolish contradiction, making the huge flower of our future bloom in an endless world.

Teiko Hinuma Associate Professor Joshibi University of Art and Design

Nge Lay は国際交流基金の JENESYS プログラムの招聘芸術家として、2011年7月から9月の3ヶ月間、東京の遊工房アートスペースで滞在制作活動を展開。東京のアートシーンにも機会あることに積極的に参加、内外の作家との交流も深めた。

Nge Lay participated in Youkobo ART SPACE residency program in Tokyo, for 3 months between July and September 2011, as an invited artist by Japan Foundation JENESYS program. She also actively joined activities available in Tokyo art scene and deepened the exchange of dialogues with both local and foreign artists.



遊工房アートスペースは、国内外のアーティストが滞在制作するアーティスト・イン・レジデンス (AIR) と、作品を展示・発表する非営利ギャラリーを主軸に、AIRの支援・推進、アートを通じた国際交流やコミュニティ活動、人材育成にも取り組んでいます。「ユー (あなた・君) の「工房」として、アーティストの自律的な活動の支援と、多くの方が芸術文化を身近に体験できる場を目指します。スタジオを併った滞在施設と単独の滞在施設、制作スタジオ及び展示ギャラリー、交流ラウンジスペースから成り、2010年現在、約20カ国150人の海外アーティストの制作、100人を超える国内作家の展示、芸術文化交流の場となってきました。アーティストインレジデンスの世界ネットワーク Res Artis の正会員。

Youkobo Art Space manages an Artist In Residence (AIR) program and a non-profit gallery for domestic and foreign artists, and also commit to supporting other AIR programs, to international exchanges and community activities through art, and to nurture young art workers. As a 'studio (kobo)' for 'you' (also means 'play' in Japanese), Youkobo aims to give many people opportunities for art and cultural experiences, by supporting artists' autonomous activities. The space consists of a residency with studio, a single residency, a studio, a gallery, and a lounge, and have hosted activities by 150 overseas artists from 20 countries and over 100 Japan-based artists to date. An official member of Res Artis (Worldwide Network of Artist Residencies).



東アジアクリエイター創りプログラム Invitation Programme for Creators



東アジアクリエイター創りプログラムとは、日本のアーティスト・イン・レジデンス実施機関や芸術文化機関等を受入団体として、アジア・大洋州13カ国から35歳以下の若手クリエイターを年間約20名、1~3カ月間受け入れ、滞在中の活動および成果発表や関連事業などを支援する事業です。本事業は、「21世紀東アジア青少年大交流計画 (Japan-East Asia Network of Exchange for Students and Youths: JENESYS Programme)」の一貫として実施されています。

Every year, the invitation Programme for Creators invites approximately 20 young and emerging creators, of age 35 or younger, from 13 Asia Pacific facilities and arts and cultural institutions for one to three months. Invitees are provided with financial and professional support during their stay. Administered by the "Japan-East Asia Network of Exchange for Students and Youths: JENESYS Programme".