

vwfa  
valentine willie fine art  
SOUTHEAST  
ASIAN ART

Intersection / VietNam:  
New Works from North & South

HOANG DUONG CAM

VU DAN TAN

PHAN THAO NGUYEN

KHANH BUI

TUAN ANDREW NGUYEN

TRAN LUONG

NGUYEN QUANG HUY







For the last hundred years, the course of Vietnamese visual art has been inextricably tied to the nation's historical trajectory. Perhaps more than any other Southeast Asian people, the Vietnamese in the 20<sup>th</sup> century have been pushed and pulled ideologically by forces both inside and outside the country. As a result, national identity, never immutable even in the most stable context, has, in VietNam's case been tested and re-shaped in ways unprecedented elsewhere. French colonialism, nationalist revolt, North-South partition, the American war, Ho Chi Minh's communism, Southern exodus after the 1975 fall of Saigon, and geo-political ties with the ex-Soviet Union, have all left their imprint on VietNam and her art practices. More recently, as the nation has opened economically in the wake of *doi moi*(1), the Vietnamese's idea of themselves, and their place in the world, has continued to evolve.

Influencing the country's cultural landscape, *doi moi* has been responsible, amongst other factors, for altering the dynamic of VietNam's art arena, particularly in the North. In the aftermath of economic liberalisation, Hanoi saw an explosion of tourism in the 1990's that fuelled a wave of commercial art-making. Just as the city's first non-mainstream contemporary practitioners were finding their feet in the international forum, commercial art, produced in volume, succeeded in obscuring –at least for outsiders- VietNam's then nascent experimental scene(2). This omnipresence of banal tourist painting may also partially explain –amongst other causes- some Hanoi artists' abandonment of canvas in favour of alternative expressive media.

Culturally, the South has followed a different path. On the losing side of the American war, South Vietnamese were faced with the ambiguity of defeat within victory, which, coupled with momentous lifestyle changes and the exodus following reunification, have left an indelible trace on contemporary culture. These events, marking differently those who as young children fled with their families, and those who stayed, are hidden traumas that are only now being addressed by some of today's art practices. A decade into the new millennium, as Saigon buzzes with extraneous influences and Hanoi relinquishes its mantle as the country's sole cultural capital, there is a new intersection of ideas between North and South as artists from throughout the country unravel the past to conjure a shared future within a global framework.

*Intersection VietNam: New Works from North and South*, Valentine Willie Fine Art's first foray into Vietnamese contemporary, presents seven bodies of recent and new work that through compelling visual languages and tightly-controlled concept, ponder core issues in the country and how these relate to the world beyond.

If history is useful to outsiders keen on understanding VietNam, the past is of central significance to some cultural players within the country, particularly those old enough to remember recent wars -the U.S./VietNam conflict in particular- and their effects. The work of Hanoi-based Tran Luong frequently turns to the past to illuminate the present. Primarily a performance artist(3), Tran's body is his locus and medium. Often interactive, his conceptual pieces, constructed to vigorously engage on visual and dramatic levels before revealing their intent, prompt reflection on a plethora of themes relevant to contemporary Vietnamese society(4).

For this exhibition, Tran presents 'Looking forwards and backwards', a 2009 14.25 minute video documenting a group performance relating to recent Cambodian/Vietnamese history(4 bis). Conceptualised in 2006(5), the interactive performance, set tellingly on the promenade bordering the Tonle Sap river in Phnom Penh, like many of Tran's conceptual pieces, is concisely structured around a simple action, tooth-brushing. A group of Vietnamese –including several Hanoi artists also known for their socially-engaged performance art(6)-, equipped with cups, water, tooth-brushes and toothpaste, spend late afternoon until night-fall on the river bank, a strategically selected pedestrian thoroughfare attracting locals and foreigners alike. With their teeth cleaning equipment in hand, they invite all who pass to be part of a public tooth-brushing performance.

The unstated aim of this action, undertaken individually but also as a community, is to metaphorically clean and bring into the open Vietnamese/Cambodian relations three decades after the Vietnamese army invaded Cambodia, toppling the Khmer Rouge(7). Though the artist does not initially disclose the purpose of the performance, or that he and his group are Vietnamese, after



a while, many participants ask questions. The organisers then explain, in English or Vietnamese, what the work refers to. Cambodians involved in the performance or milling around, though possibly not understanding at first due to the language barrier, soon make sense of the situation. The artist reports(8) that once the Cambodians have become aware of his group's Vietnamese identity, roughly half those involved opt to continue with the performance and are prepared to discuss its meaning. Most significantly, while Tran Luong et al. supplied 80 toothbrushes, more than 120 were donated by Cambodians for a total of roughly 200 participants(9)

This tangible contribution on the part of Cambodians vindicates Tran's piece as providing, if on a small scale, some measure of cathartic closure for two peoples. Looking to socially-engaged regional art of the last two decades, Tran Luong finds himself at the forefront of a pan-Southeast Asian movement of artists who, heroically shedding the confining nationalisms of the 20<sup>th</sup> century, are able to use their art to probe their own society from a broader, transnational perspective(10). This altered intellectual approach, rather than the use of new media, characterizes the regional avant-garde in the 21<sup>st</sup> century.

Conceptual elegance and formal command underpin 'Looking forwards and backwards' artistic success, meanings built into the piece through neat juxtapositions. Centering on the universally practiced tooth-brushing, with its mundane and repetitive gestures, the performance possesses a hypnotic pull. Further, the muffled speech the action occasions due to participants' mouths being full of toothpaste prevents audible identification. This results in the performers' poor intelligibility when they sound their name and national origin for the camera, so blurring difference. Tran has developed a situation where all are invited to join an action revolving around a specific historical paradigm but though participants hail from many places, the viewer is not totally clear where each is from. Through this strategy of in-differentiation, the performance advocates everyone's ownership of, and responsibility for, history.

As well its immediate Vietnamese/Cambodian historical context, the performance also speaks more broadly about the nature and significance of history itself and the way in which our processing of the past can influence events in the future. Profoundly humanistic, the work possesses an idealistic message of pluralism that counters dangerous sectarianisms sporadically prevalent in different pockets of Southeast Asia.

Also using history as a starting point, though in a more diffused way, is Saigon-based Tuan Andrew Nguyen's UFO-themed video and survey installation. More concerned with contextual comparison and relativisation than landmark events, Nguyen's piece, in two parts, plays with cultural positioning within American and Vietnamese frameworks, as well as temporal positioning through its referencing of past and future fascination –or absence of fascination– for extra terrestrial phenomena. The site-specific work is thematically and materially centred on two elements, a survey about UFO's –produced here in large-format paint on canvas, positioned on its side to mimic a stylised landscape–, and a video documenting a staged Saigon UFO-hunt. Asking questions about how the Vietnamese project themselves into the future, the piece makes thought-provoking connections between different aspects of contemporary VietNam.

The survey, a key marketing tool in the West since the 1950's, has, significantly, only recently been introduced to VietNam(11). With its invasive and voyeuristic connotations, possibilities of individual affirmation, self-revelation, and biographical fabrication, and finally its incestuous relationship with consumer culture, the survey is, in any context, an inherently complex, multi-signifying totem. Concocting a facsimile survey about UFO's for the Vietnamese who are unfamiliar with surveys and oblivious to the UFO concept, Nguyen creates a richly fertile conceptual canvas for his socio-cultural commentary.

Firstly the survey alludes to the 35-year USA/VietNam time-gap. This cultural catch-up is specific to the South because the latter's assimilation –at least in Saigon– of Western culture was interrupted in 1975 and subsequently halted during the long years of embargo imposed on the country in the wake of U.S. defeat(12). Secondly, the survey, asking about peoples' habits and desires, also





prompts a projection into the future. Here Nguyen references the promise-discourse, pervasive in VietNam today –promise of economic progress, infrastructure development, variety of consumer-goods etc....- and its combination of optimism and identity-affecting distortion as the promise pushes the Vietnamese to measure themselves, and their future, from outside as well as from within. The advent of the survey, particularly when government-sponsored, also marks a sea-change in state-citizen relations: where once ideology in all spheres was imposed monolithically on a gagged population, survey-culture implies dialogue and individual voice. Furthermore, the heeding of this voice –even when the topic is purely trade-oriented-, in a society where Confucian values privilege community interests at the expense of the individual, and where the regime has made the most of this culture for its own purposes, must be perceived as revolutionary.

Beyond the survey form, its UFO line of questioning also reveals a finely-tuned analysis of VietNam's contemporary insecurities, masked by the busy pursuit of affluence. The Vietnamese have no history of interest in extra-terrestrial activity or science fiction, though ghosts and spirits are very much part of their culture. Touching upon themes such as the total unknown, otherness, fantasy-as-luxury, and the artist's compatriots' historically-justified paranoid fear of invasion and colonisation(12 bis), the survey artfully probes a host of VietNam's meaningful but hidden sub-currents.

A short looped video documenting a mock UFO-chase in the streets of Saigon, screened in a hard-to-access recess behind the paintings, adds a dramatic dimension to the installation. Viewers must squeeze one at a time into an uncomfortably confined space to witness the UFO hunt. Diffused on You Tube simultaneously to the installation's launch in the Kuala Lumpur gallery, Nguyen's UFO home-movie may be construed as 'real' by its internet viewers, so blurring the borders between spontaneous and contrived, fiction and reality, art and documentary. Exploring these zones of contradiction, hazy for us all these days, the footage shows how specifically local conditions emphasizing contemporary VietNam's uncertainty are of universal relevance. Further, by connecting the survey –the first interactive communication-based mass marketing tool-, with You Tube –the 21<sup>st</sup> century culmination of mass communication- Nguyen neatly encapsulates the history of image-making communication. While offering no conclusions, by putting out canny feelers as he strives to map VietNam's elusive psychological landscape, with this installation Nguyen Tuan Andrew makes sense of some of the country's more complex realities.

Khanh Bui, originally from central VietNam but now resident of Saigon, has, he too, produced art that looks at Vietnamese society and image culture, albeit from a different angle. Sometimes irony-tinged, his work focuses on the country's new but quickly-embraced consumer culture and the many paradoxes surfacing when a rural society, still largely rooted in tradition, undergoes break-neck paced transformation. Comfortable using a broad range of media and visual languages, Khanh Bui here presents three filmed performances and a new series of paintings.

On the face of it, the paintings, poster-like, take aim at the random commodification of every aspect of Vietnamese society since the advent of *doi moi*. On top of this ready social critique, their juxtaposition of the would be pop-emblem in the form of the ubiquitous, imported and disposable metal drinks-can, and mundane rudiments of social organization and personal hygiene –'juice of power'; 'juice of digestion'; 'meetings juice'-, jabs at Asian icon-art's facile imagery(13). Going further however, the paintings' dual narrative –the can as symbol of imported Western mass culture; the juices as universal markers of civilisation: power, love, toilets and digestion-, proposes an unexpected inversion. The metal can, once a foreign consumer reference, has become local, while the cans' contents, iconographically indigenous, are now banal and universal realities. This playful re-arranging of expected concepts speaks shrewdly of VietNam's current state of cultural limbo.

Bui's performances, though differing significantly in flavour and theme, all put the body and physicality of expression at the centre of his art. The 2009 5'.25" 'Stamp on me', documenting an interactive performance initiated on a Shinjuku, Tokyo street in 2004, involves the underwear-clad artist requesting passers-by to stamp his body with red ink and a standard wooden chop. By choosing the stamp, Bui registers a sly critique of top-down control that robs the individual of voice. Methodologically speaking, the piece offers different perspectives according to one's position as spectator, subject, or stamp-purveyor. Those situated in the audience are probably



the most sensitive to the repetitive stamping action's allusion to bureaucracies everywhere and their mind-deadening transformation of individuals into a single, homogenous mass. Putting oneself in the shoes of the stamped subject however, the piece is more dramatic in bent as Bui, vulnerably alone and half-naked in an open public place, invites intrusion into his space and the physical violation of his body. Those coming forth, wooden stamp in hand to chop Bui's head, chest and even mouth, again perceive the piece quite differently. Their quick, transient action may be experienced as empowering; or again as guilty, possibly imbued with the pleasure derived from getting away with transgression; or even as sexual, tinged with a whiff of the erotic as the stamper responds to the physical and psychological intimacy of the moment. Its pared-down form reinforcing its concept, 'Stamp on me' delivers multiple meanings from a trio of perspectives that though describing shifting ground in VietNam, all can relate to.

'Dollar man' (7'.30"), documenting a 2005 Taipei performance, is more thematically single-minded and unambiguously sensual than the previous. Characterised by its simple visual narrative, the artist plastering himself in greenbacks, the piece examines – quite literally once Bui has bandaged his eyes, mouth and nose with dollars- the muting, blinding and suffocating effect of consumer culture. The subject has been explored in many different ways by Southeast Asian artists in recent decades. However Khanh Bui's rendition, with its combination of burlesque vulgarity as the artist rolls voluptuously in a sea of money, and naïve visual poetry as the nearly naked Bui transforms himself into a paper mummy taken over by money, distinguish this work as one of visual and sensorial potency.



'The man makes rain'(14) is a two-screen video made in Hoi an and Berlin in 2003. The artist and his older friend Thanh Long –a folk actor-become-farmer since his trade has become obsolete- are portrayed simultaneously applying the heavy actor's make-up used for folk performances put on in the Vietnamese countryside by small touring companies in the days before television made such traditional forms of entertainment redundant. Its slow pace contributing to its pathos and thoughtful dignity, the film offers an allegory of the effects of time and history. Silently opposing age to youth, tradition to modernity, and permanence to impermanence, its action culminates with the rain-induced erosion and disappearance of Khanh Bui's makeup, while his older counterpart retains his face-paint despite the rain. The piece conveys a message of terse empowerment, the older man heroically willing his makeup –standing for his previous life as an actor-, not to abandon him. With images and a few lines of text, the work lyrically probes the nature and consequences of progress in VietNam, while more broadly evoking the loss involved in all change.

Related in ethos to this last work, if not in form or media, is Huong Duong Cam's 11-image 2009 photographic series 'Ideal Fall'. Not digitally composed or re-worked, the sequence captures a white, faceted abstract sculptural paper form as it is released from the top of a tall building to fall to the ground below. The work's performative aspect, despite being hinted at rather than clearly stated, lends the piece a muffled dynamism that permeates the floaty, ethereal vistas as the oversized, cocoon-like shell drifts to earth. 'Ideal Fall', as one shifts one's gaze from image to image to discover its story, radiates an unobtrusive but insistent tension that alludes to the anonymity of the gesture and the unknown origin of the flying object. Further, the work articulates the contrast between this foreign, fragile and exotic apparition –embodying the promise, the nearly childish optimism and fantasy-fed expectancy of the Vietnamese *vis a vis* their future-, and the dusty, building-site-crane-spiked reality of Saigon's cityscape in its grittiest, un-picturesque incarnation.

Hoang, like many of his peers, operates across a variety of media. His photography in particular however wows, transcending its immediate documentary vocation to convey rapture and a potent sense of self and vulnerability that combined, define an understated 21<sup>st</sup> century heroism(15). Aesthetically compelling yet also raw, Hoang's images, their composition and play of visual and sensory contrasts serving to heighten their psychological impact, capture with remarkable finesse and acuity the sometimes hard-to-discern forces pulling at the fabric of contemporary Vietnamese society.



Amongst the most internationally-visible members of the first generation of post-*doi moi* experimental practitioners, Hanoi-based Vu Dan Tan has been making counter-mainstream art since the 1980's. A precocious Vietnamese exponent of multi-disciplinary practice(16), early on Vu mined cast-off packaging for his sculptures and installations. As materials cans and cigarette boxes were plentiful and in 1990's VietNam, still perceived as irreverently anti-conformist. In a country where hierarchies were rigid and the state omnipresent, the universality of packaging, and Vu's subversion of its function, suggested freedom and individuality while conversely articulating an oblique critique of the status quo.

Vu's espousal of non-orthodox materials and craft techniques(17) can also be read as challenging the colonially-imposed high art/low art divide dating back to Western painting's introduction to early 20<sup>th</sup> century VietNam. Indeed, in his first years of practice, though clearly operating as an artist, Vu refrained from signing his work, displaying his solidarity with anonymous craft-makers whose cultural position had been eroded by the imported canon(18). But rather than aspiring to elevate craft to art, beyond medium and technique, Vu's intention is to exploit his base materials' capacity to propose polyvalent sets of meanings. Thus, despite his oeuvre's visual seduction, Vu can not be labeled a mere formalist(19). Instead, he takes his place amongst VietNam's first wave of conceptual artists, who, like other regional practitioners of the 1990's onward, through an uninhibited command of Southeast Asian aesthetic language, unlock a world of sophisticated ideas(20).

Pointedly eschewing parochial imagery (rice bowls; conical hats(21)), Vu exploits a culturally global iconographic repertoire that he urbanely connects to themes of personal predilection that also possess particular Vietnamese resonance: freedom, woman, identity, and shell versus content. Napoleon, the star of this trans-cultural pantheon, appears throughout Vu Dan Tan's work of the last decade as the artist's alter-ego. Included in this exhibition are three self-portraits of Vu Dan Tan as Bonaparte that provide clues to Vu's relationship with his own identity. Labeled –and so mocking the earnestness and self-indulgence pervasive in much art today- 'Self-Proud-Portraits', these effigies of the bearded Vu as the diminutive French general point to his ongoing interrogation of the right-to-ego in private versus public spheres, the meaning of individualism, and the contradictions between exterior image and inner truth. Camping himself with irony in the cloak and hat of the great but tragic Corsican, Vu retreats from society while remaining at its core.

The artist also contributes paper and metal-sheet torso armour to the exhibition. Part of an ongoing series started in cardboard and then metal at the turn of the century(22), Vu's 3-dimensional chest-plates continue his chronicle of the relationships between shell and content(23), seen through the absent women they purport to clothe. Suggesting the universal double-standard of woman as predator/woman as object, Vu's fetish-armours are simultaneously combat-ready, offering a narrative of empowerment tinged with erotic possibility, and passive, embodying a state of violation. As such, as much as their gender reading, they comment the fragility of human identity and ego, ensuring universal connection and recognition.

Also training his gaze on women, along with marginality and the evolving play of identity and nationalist ideology in contemporary VietNam, is Hanoi-based multi-disciplinary practitioner Nguyen Quang Huy. Though a painter by training, Nguyen, like many of his peers, has no firm affiliation with medium and is more concerned with theme and conceptual approach. Choosing painting over video for this show, he presents large-scale portraits of tribal women from a series begun in 2006.



Vietnamese women have been at the centre of Nguyen's art for close to a decade, his depictions allusively tackling the complex position of the female gender in Vietnamese society in the 21<sup>st</sup> century. Nguyen grew up in the country-side where he was struck by the fact that women working the land contribute as much economically as men yet are considered less socially valuable. Here the women evoked are not majority Viet, but from amongst the country's over 50 ethnic groups, known generically as 'minorities'. The many tribal groups of VietNam, though linguistically and culturally diverse, share a complicated and often fraught relationship with the Vietnamese state(24). Poor, and according to international sources, suffering from religious



repression and the loss of their ancestral lands, the minorities have distinguished themselves in recent years by mounting the most serious public dissent since North-South reunification of 1976(25).

Nguyen's portraits of time-worn old tribal ladies and girls, realistically-rendered and monochrome in grey-blue-toned oil, bring to mind slightly blurred anthropological photographs. Though their visual language is reminiscent of Gerhard Richter's blur photo-paintings, Nguyen here is aiming less for formal effect than for the anti-decorative. Unsentimental and precise in their detailing, they attest to the artist's deliberate emotional detachment from his subjects as he records them in their home environment for the sake of posterity. Their formal presentation referencing the study of otherness, Nguyen Quang Huy with these canvases brings to the fore as subtext(26) problematic issues of national ethnic homogeneity and the subjective nature of the exotic. If the Vietnamese are stereotypically exotic for Westerners, then minority women in full dress are in turn exotic subjects for VietNam's young and globalised urbanites. These works use their pseudo-traditional form to ride a fine conceptual line between empathetic portraiture, documentation, and a kitschly voyeuristic majority fascination with minority culture. Playing with a nostalgia-infused longing for a rural past that only prosperous young Vietnamese urbanites with no direct memory of rural hardship could muster, these paintings stealthily evoke insider/outsider perspectives, notions of national identity, and the growing rift between urban and rural cultures bubbling to the surface in VietNam today.

Saigon-born and educated Phan Thao Nguyen, a painter by training, is known for her performances. Sometimes using raw meat as a central prop, the artist combines cerebral poise with intense energy to create dynamic and formally well-constructed live experiences that disturb with their seemingly erratic changes of pace. Regaling the senses, her compositions move beyond the artist's sense of self to foster a strong bond with her audience. Indeed, though less overtly socially engaged than the work of some of her co-exhibitors, Phan Thao Nguyen's stagings, led by their visual and dramatic strength, pull viewers into her scenarios where they are confronted with, and involved individually in, her uneasy universe of accident and possibility.

For this show, the artist presents new paintings. Produced in traditional slow-drying oil characterised by its buttery impasto and muddy, sometimes jarring El Greco hues, these canvases, depicting roving dogs, translate pictorially Nguyen's performances' electric but studied tension. A sense of controlled drama with an underlying vulnerability is conveyed by Nguyen's gestural, expressionistic, nearly abstractedly painted dogs, shown fighting, circling or mounting one another. Asserting the surprising relationship –or indeed in this case interdependence- between performance and graphic representation, this series reveals how painting, taking its cue from live art, can convey a restlessness that reflects the artist's world, VietNam and beyond, in flux.

As the second decade of the new millennium approaches, VietNam's complex cultural landscape, with its many contradictions and combating forces, is giving rise, on the margins of the mainstream, to some of the most assertive and thoughtful art in Southeast Asia today. Steering away from the overtly didactic and literal, the new and recent art of *Intersection VietNam*, though from opposite ends of the formal spectrum and differing in intellectual reach, shares a visual and conceptual astuteness. Bringing the country and her people into focus, these works make sense of the multiple and often subtly-interconnected realities of contemporary VietNam.





## NOTES

- (1) *Doi moi*, or renovation, was initiated by the Vietnamese government in 1986 and opened the way for market reform that tolerated free-market enterprises. Greater contact with the West and East Asia resulted from *Doi moi* and opened the floodgates of mass tourism.
- (2) Nora Taylor, "Vietnamese Anti-art and Anti-Vietnamese Artists: Experimental Performance Culture in Hanoi's Alternative Exhibition Spaces", *Journal of Vietnamese Studies*, Vol. 2, Issue 2 (2007), University of California Press, Berkeley, pp. 108-128, for a discussion of experimental and performance art in contemporary VietNam. See also Natalia Kraevskaia, *from nostalgia towards exploration*, Kim Dong Publishing House, Hanoi, 2005, pp. 17-19 & 22-23 for a critical discussion of the Hanoi art scene in the 1990's.
- (3) Tran Luong, as well as a pioneering performance artist, is an internationally-established curator of Vietnamese art. At the turn of the century he headed Hanoi's short-lived but influential Contemporary Art Center and has served as a mentor to many younger performance artists. Ibid Kraevskaia on Tran Luong's interactive performances p. 38
- (4) Examples of other performances are *Red Scarf* about the psychological violence inherent in conformity and social systems, and the 2002 *Flowing*, an autobiographical video of childhood reminiscences that touches on recent Vietnamese history.
- (4 bis) The artist, looking more broadly backwards at border incursions through history, also recalls American, European and Chinese presences, suggesting, with irony, that as well as being referred to as Indochina, VietNam could also be known as 'Amerchina' or 'Eurochina' (email exchange with the author, June 2009)
- (5) Performed in July 2006, the project was supported by Reyum Institute of Arts and Culture, Cambodia, and the Asian Culture Council, New York. Cameramen are Nguyen Quang Huy and Nguyen Tri Manh; photographer is Vu Thuy.
- (6) Nguyen Quang Huy and Truong Tan amongst others.
- (7) VietNam invaded Cambodia in late 1978 and toppled the Khmer Rouge on 7 January 1979. Although relations between the two countries are now normalized, there exists a history of animosity and distrust between the two peoples.
- (8) Confirmed by the artist in email exchanges with the author, June 2009
- (9) As per email exchanges with the author, June 2009.
- (10) Other regional artists deploying transnational strategies in their work include Sutee Kunavichayanont of Thailand, Arahmaiani of Indonesia, Rich Sreitmatter-Tran of VietNam, Gilles Massot of Singapore, and Wong Hoy Cheong of Malaysia, amongst others
- (11) In an interview with the author in May 2009 in Saigon, the artist ascribes the introduction of the survey in part to VietNam's accession to the World Trade Organisation in early 2007.
- (12) The U.S. embargo, begun after VietNam won the war, was lifted by the Clinton administration in 1994
- (12 bis) UFO-mania was at its height in the United States during the 1950's, not coincidentally a period that was also the height of the Cold War when fears of 'Red Invasion', and the suspicion and unease generated by the McCarthy Communist witch-hunt were part of daily life for most Americans. Taking Nguyen's oblique cue further, it is of course the American paranoiac fear of Communism (considered as alien as UFO's by many in the States) that led to the USA's eventual embroilment in the VietNam War in the early 1960's.
- (13) China's Wang Guangyi is probably Asia's most visible user of iconic-mass-market imagery, though his version of Pop diverges in meaning and context from its Western incarnation.
- (14) With Thanh Long and in collaboration with Henrike Kochta
- (15) See also Huong Duong Cam's recent self-portrait-in-incongruous-setting series "Representation in the meaning of a metaphor for a forest as endoscopy / links between locations".
- (16) Sound art, performance, and material detritus (including an old Cadillac) have been combined by Vu Dan Tan to make art over the years.
- (17) Iola Lenzi, "Urbane Subversion: empowerment, defiance and sexuality in the art of Vu Dan Tan", *Contemporary Vietnamese Art through 12 artists' portraits*, Tru Thuk Publishing House, Hanoi, early 2010, for an analysis of Vu Dan Tan's work and his place in late 20<sup>th</sup> century Vietnamese art history.
- (18) Still today some cultural commentators consider Vietnamese art-history to have begun with the introduction of modern art by the French in the early 20<sup>th</sup> century.
- (19) Ibid Lenzi who argues the conceptualism of Vu Dan Tan's art.
- (20) Some examples amongst many of politically and socially engaged practices that are especially visually seductive are those of Heri Dono and Apotik Komik of Indonesia, Vasan Siththiket and Mani Sriwanichpoom of Thailand, the Aquilanz team of the Philippines, Truong Tan of VietNam
- (21) ibid Kraevskaia, p. 22 for a discussion of Vu Dan Tan's refusal of 'national' iconography and the Hanoi public's response to his work.
- (22) Cardboard versions from 2000 from a series called 'Fashion 2000'; metal versions from 2001 from a series called 'Amazon'.
- (23) Vu Dan Tan's began his hinged box cut-out series in the 1990's.
- (24) For an analysis of this relationship today, see the June 2006 Writenet U.K. report 'VietNam: Situation of Indigenous Minority Groups in the Central Highlands', commissioned by the United Nations High Commission for Refugees Status Determination and Protection Information Section
- (25) ibid Writenet U.K. which discusses the minority demonstrations staged in provincial capitals in 2001 and 2004.
- (26) In an email exchange with the author in June 2009, the artist distances himself from issues of minority rights and stresses his interest in these women essentially for their condition as women.

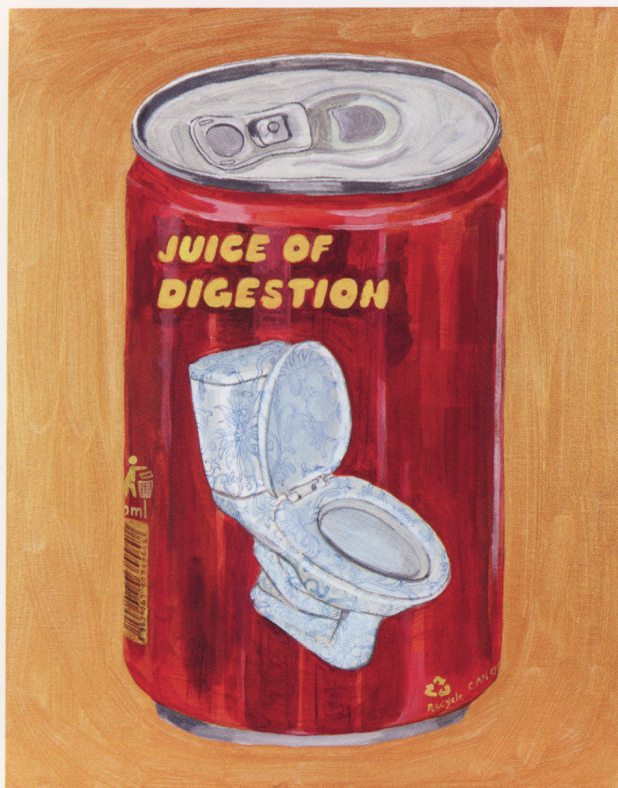


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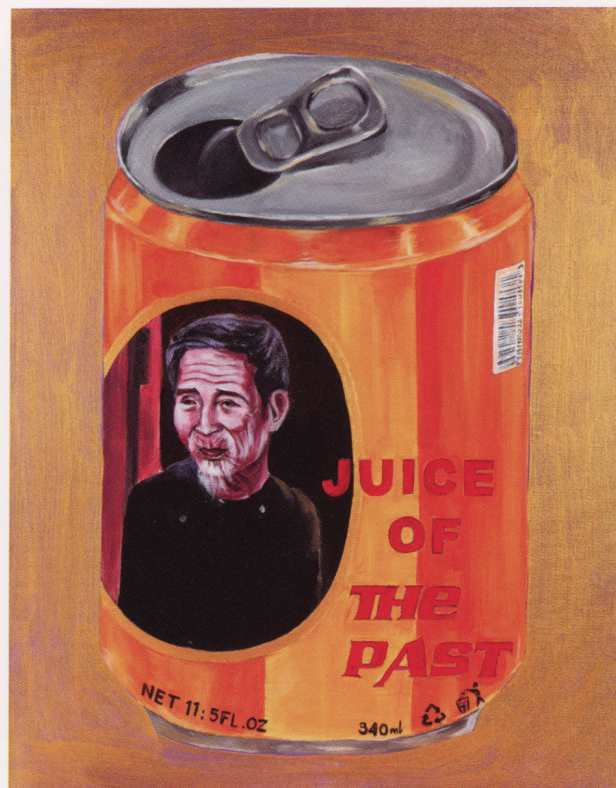
Ideal Fall | 2009 | lambda print | 35 x 52.3 cm ( x 11 pieces)







Juice of Digestion | 2009 | acrylic on canvas | 50 x 40 cm



Juice of the Past | 2009 | acrylic on canvas | 50 x 40 cm



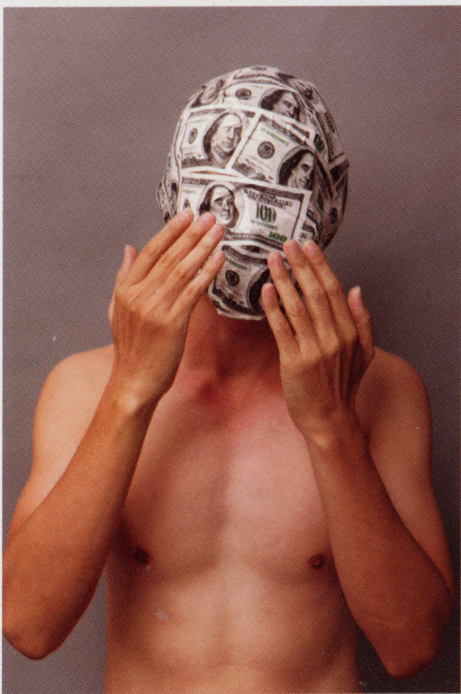
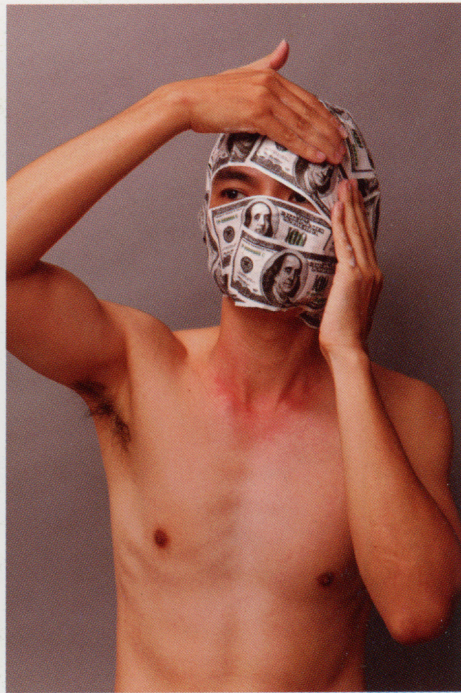
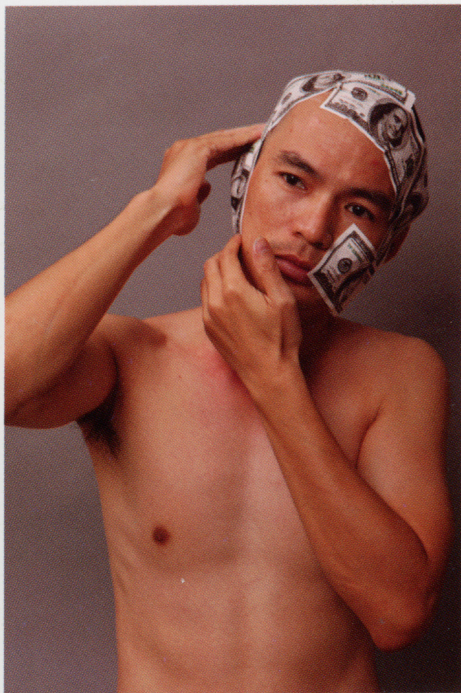
Love Juice | 2009 | acrylic on canvas | 50 x 40 cm



Juice of Power | 2009 | acrylic on canvas | 50 x 40 cm



## khanh bui



Dollar Man 1-5 (Photography by Bui The Trung Nam) | 2009 | digital print on kodak endura paper | 70 x 45 cm (each)





The Man Makes Rain | 2003 | video | 17' 8"

Stamp on Me | 2004 | video | 5' 25"







Sister of Indochina #29 | 2008 | oil on jute | 100 x 200 cm.



Floating Mistakes | 2009 | oil on canvas | 140 x 160 cm (diptych)





**tran luong**



Moving Forward and Backwards | 2009 | video | 14.28 mins







UFOs Sighted Over Ho Chi Minh City, Viet Nam | 2009  
video installation | DVD, PAL, Color, 4 x 3 aspect ratio, Stereo, Looped





## vu dan tan



Self-Proud-Portraits #8 | 2009 | oil on canvas | 80 x 60 cm



Self-Proud-Portraits #9 | 2009 | oil on canvas | 80 x 60 cm



Self-Proud-Portraits #10 | 2009 | oil on canvas | 80 x 60 cm





Amazon Breast Plate 1-5 | 2002 | metal | various sizes



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## SELECTED EXHIBITIONS / SCREENINGS / PERFORMANCES

- 2009 *Intersection VietNam: New Works from North and South*, Valentine Willie Fine Art, Kuala Lumpur, Malaysia and Singapore  
*Time Ligaments*, 10 Chancery Lane, Hong Kong.  
*Palais Project*, Vienna, Austria.  
*Oberhausen Film Festival*, Germany.  
*What's the Big Idea?* Yerba Buena Center for the Arts, San Francisco, CA.
- 2008 *Strategies from Within*, Ke Center, Shanghai, China.  
Guangzhou Triennial, Guangdong Museum of Art, Guangzhou City, China.  
*Quiet Shiny Words*, Galerie Quynh, Ho Chi Minh City, Viet Nam.  
Fourth Biennial Cinema Symposium, Los Angeles, CA.  
TransPop, Korea Vietnam Remix, Seoul, Korea.  
Singapore Biennale, Singapore.  
Gwangju Biennale, Korea.  
*The Farmers & the Helicopters*, Freer & Sackler, Smithsonian, Washington DC, USA.
- 2007 6th NHK Asian Film Festival, Tokyo, Japan.  
*Requiem for a Wall*, Galerie Quynh, Ho Chi Minh City, Viet Nam.  
Lyon Biennial, *The History of a Decade That Has Not Yet Been Named*, Lyon, France.  
*The Peace Project*, High Energy Constructs Gallery, Los Angeles, CA.  
*KölnShow2... what will be told of today tomorrow*, European Kunsthalle, Köln, Germany.  
Vietnamese International Film Festival, Los Angeles, CA.  
*Eternal Flame: Imagining a Future at the End of the World*, The Gallery at Redcat, Los Angeles, CA.  
*Depiction Perversion Repulsion Obsession Subversion*, International Film Festival Rotterdam, Witte de Withe, Center for Contemporary Arts, Rotterdam, Netherlands.
- 2006 Asia Pacific Triennial of Contemporary Art, Queensland Gallery of Modern Art, Brisbane, Australia.  
26th Louis Vuitton Hawaii International Film Festival, Honolulu, Hawaii.  
*Imaginary Country*, Shoshana Wayne Gallery, Santa Monica, CA.  
Diaspora, TheatreWorks, Singapore.
- 2005 *Bangkok Democracy*, The 4th Bangkok Experimental Film Festival, Bangkok, Thailand.  
US Asean Film Festival, Falls Church, VA.  
AFM American Film Market, Santa Monica, CA.  
18th Annual Singapore International Film Festival, Singapore.  
Short Shorts Film Festival Asia, Tokyo, Japan.
- 2004 *Under the Couch Film/Video Festival*, Los Angeles, CA.  
*In Place of Place*, One Night Gallery, Los Angeles, CA.  
*e-flux video rental project*, e-flux, New York City, NY.  
*There's No Place Like Place*, One Night Gallery, Tel Aviv, Israel.  
*Supersonic*, The Windtunnel, Pasadena, CA.  
*While Dodging Fake Bullets in the Dark*, Voz Alta Projects, San Diego, CA.  
Los Angeles Asian Pacific Film & Video Festival, Director's Guild of America, Los Angeles, CA.  
*Trying to Kill Me by Accident*, California Institute of the Arts, Valencia, CA.
- 2003 Vietnamese International Film Festival, UC Irvine, Irvine, CA.  
MINE, Lombard-Freid Fine Arts, New York, NY.  
*Re:fresh; Re-thinking The Relationship Between Hip Hop And Art*, CalArts, Valencia, CA.
- 2002 *WHATEVER*, Scott Donovan Gallery, Sydney, Australia.  
F.O.B., Nguoi Viet Art Gallery, Westminster, CA.  
7th Annual Chicago Asian American Film Festival, Gene Siskel Film Center, Chicago, IL.
- 2001 T-10, 21 Grand Gallery, Oakland, CA.  
Friday Night Shorts Festival, Los Angeles Film School, Los Angeles, CA.
- 2000 *Exquisite Corpse*, www.loudcricket.com, online collaborative digital art exhibition.  
5th Annual Chicago Asian American Film Festival, Chicago, IL.
- 1999 *New Year's Resolutions*, performance, Visual Communications Center, Los Angeles, CA.  
*When the Water's Warm Enough*, Deep River, Los Angeles, CA.  
Los Angeles Asian Pacific Film & Video Festival, Director's Guild of America, Los Angeles, CA.

**VU DAN TAN** (b. October 3, 1946, Hanoi, Vietnam) Self-taught.

## GROUP EXHIBITIONS

- 2009 *Intersection VietNam: New Works from North and South*, Valentine Willie Fine Art, Malaysia and Singapore
- 2008 *Beasts, Breasts & Beauty: Contemporary Southeast Asian Art from a private collection*, SG Private Banking Gallery, Alliance Francaise, Singapore.  
*Post Doi Moi, Vietnamese Art after 1990*, Singapore Art Museum, Singapore (catalogue).
- 2006 Exhibition, organized by the Italian Embassy, VietArt Center, Hanoi, Vietnam.
- 2005 *Out of context*, Hantington Beach Art Centre, CA, USA (catalogue)
- 2003 *Melbourneconnectionsasia*, Urban Art project, Melbourne, Australia.  
*Subverted Boundaries*, Sculpture Square, Singapore.
- 2002 Exhibition with Le Hong Thai. Gallery Art U, Osaka, Japan.
- 2001 8th Sculpture Triennial (Triennale Kleinplastik), Fellbach, Germany (catalogue).  
*La mer*, Exhibition of the post art, Pezenas, France.  
*Vu Dan Tan and Nguyen Quang Huy*, Atelier Frank & Lee, Singapore (catalogue).  
Osaka Triennale, 10th International Contemporary Art Competition, Osaka Contemporary Art Center, Osaka, Japan (catalogue).  
Vietnamese Contemporary Art Exhibition, Tochio Art Museum, Tochio City, Nagata, Japan (catalogue).  
*Hanoi. Le Cycle des metamorphoses*, Institut Francais d'Architecture, Paris, France.
- 2000 *Thanh Sac* (together with Le Hong Thai), Salon Natasha, Hanoi, Vietnam.  
*Crosscurrents*, touring exhibition in Australia, 10 venues (catalogue).  
*Plastic Waste*, Asia Pacific Artist Solidarity project, Chulalongkorn University, Bangkok, Thailand (catalogue).  
*Above and Beyond*, Pacific Bridge gallery, Oakland, CA, USA.
- 1999-2000 *Kretzer mail*, International project and exhibition, Bregenz, Austria (catalogue on CD)
- 1999 *Gap Vietnam*, House of World Cultures, Berlin, Germany, (catalogue).
- 1998 *Crosscurrents*, Australian Embassy in Hanoi, Vietnam (catalogue).  
*Spirit of Hanoi*, Artist Association of Oulu and BAU-gallery, Helsinki, Finland (catalogue).
- 1997 *River: New Asian Art - A Dialogue in Taipei*, Taipei, Taiwan (catalogue).  
*Being minorities - Contemporary Asian Art*. Exhibition 1 - Hong Kong Art Center, Hong Kong; Exhibition 2 - Hong Kong University of Science and Technology.  
*Inside*, International Art Exhibition, Kassel, Germany.  
*Confluence*, Australian Embassy in Hanoi, Vietnam (catalogue).  
*All the Rivers are Running*, Trang An Gallery, Hanoi, Vietnam (catalogue).
- 1996 2nd Asia-Pacific Triennial of Contemporary Art, Queensland Art Gallery, Brisbane, Australia (catalogue).  
*Black and White*, Salon Natasha, Hanoi, Vietnam.  
*Artists' calendars*, Salon Natasha, Hanoi, Vietnam (catalogue-calendar).
- 1995 *Music*, Salon Natasha, Hanoi, Vietnam.  
*Composition: Movement and Immobility*, Alliance Francaise, Hanoi, Vietnam.  
*My favorite characters*, Salon Natasha, Hanoi, Vietnam.  
*Icon of our time*, Salon Natasha, Hanoi, Vietnam.
- 1994 *Red and Yellow*, Salon Natasha, Hanoi, Vietnam.  
*Vietnam: a view*, Augusta Savage Gallery, Amherst, MA, USA.
- 1993 *Stop a la Destruction du Monde*, ASIEM, Paris, France

## SOLO EXHIBITIONS

- 2006 *Tanorigami*, Art-U gallery, Tokyo, Japan, 2006.  
*Factor of Time*, the Government Art Gallery, Astrakhan, Russia
- 2002 *Other Banks*, the Government Art Gallery, Astrakhan, Russia (catalogue).
- 1999 *Lion's Masks and Venus*, Goethe Institute, Hanoi, Vietnam.  
*Reincarnation* (with Le Hong Thai), Pacific Bridge Gallery, Oakland, CA, USA.
- 1996 Muka Gallery, Auckland, New Zealand.
- 1993 Augusta Savage Gallery, Amherst, MA, USA.
- 1990 The Government Gallery of Fine Art, Penza, Russia (former USSR)  
Exhibition hall *Passagarda*, Neauphle le Vieux, France.
- 1989 *24 gouaches of Vu Dan Tan*, Association of Literature and Art, Hanoi.
- 1988 House of friendship, cinema hall *Hanoi*, Moscow, former USSR (catalogue).

## PUBLIC COLLECTIONS

Government Gallery of Fine Art, Penza, Russia.  
Queensland Art Gallery, Brisbane, Australia.  
The Australian Embassy, Hanoi, Vietnam.  
Mariposa Museum, Peterborough, NH, USA.  
National Gallery of Australia, Canberra, Australia.  
World Bank, Washington, USA.  
The Government Art Gallery, Astrakhan, Russia.  
Singapore Art Museum, Singapore.



**KHANH BUI** (b. January 1, 1972, Danang, Vietnam)

BFA, oil painting Department, University of Fine Arts, Ho Chi Minh City.

## SOLO EXHIBITIONS and RESIDENCIES

- 2005 Artist in Residence, Vermont Studios, Vermont, United States  
 2005 *The Souvenir*, Mai's Gallery, Ho Chi Minh City  
 2004 *I And The What*, Mai's Gallery, Ho Chi Minh City

## GROUP EXHIBITIONS

- 2009 *Intersection Vietnam: New Works from North and South*, Valentine Willie Fine Art, Malaysia and Singapore  
 The Asia-Pacific Triennial of Contemporary Art (APT)-Queenland Art Gallery -Australia.  
*TIME LIGAMENTS contemporary Vietnamese artists*, 10 Chancery Lane Gallery, Hong Kong.  
*Who do you think we are...?* Bui Gallery, Hanoi, Vietnam
- 2007 *Future*, SanArt Gallery, Ho Chi Minh City, Vietnam.  
 Young Artists Exhibition at Hanoi Fine Arts University, Hanoi.
- 2006 Exhibition and Performance, Java Café, Phnom Penh, Cambodia.
- 2005 Performance Art Festival *Asiatopia 2005*, Bangkok, Thailand.  
*The Man Makes Rain*, Video art, House World Culture, Berlin, Germany.  
 Taiwan International Performance Art Festival (Reaching Outlying-2005 TIPALive.), Taipei, Taiwan  
 Young Artists Exhibition, Saigon South Arts Center, Ho Chi Minh City.
- 2004 Exhibition painting in Seoul, Korea.  
 Sea Arts Festival, Busan Biennale, Korea  
 International Art Performance, Kwang-Ju Biennale, Korea  
 International Art Performance *Congress-Welcome Gold*, Seoul, Korea.  
 NIPAF Asian Performance Art Series, Tokyo, Kyoto, Nagano, Nagoya, Japan.  
*Young View Competition*, Centre Culturel Français, Hanoi, Vietnam, 2nd Prize.
- 2003 Performance, Blue Gallery, Ho Chi Minh City, Vietnam.  
 Installation and Performance, Binh Quoi village, Ho Chi Minh City, Vietnam.  
*The Color*, Hoi An artist Club Exhibition, Hoi An, Vietnam  
*Seoul-Asia Art Now*, Seoul, Korea.
- 2002 *Hoi An's People*, La Gai Arts Space, Hoi An, Vietnam  
*Windows to Asia arts network (ANA)* Vietnam Workshop, Hanoi, Vietnam  
 International Performance Art Festival *ASIATOPIA 2002*, Bangkok, Thailand.  
*MELTING POT*, Toulouse, France.  
*Viet Nam Multifaceted*, Toulouse, France.  
*Tiedeux du sud*, Impressions Gallery, Paris, France.
- 2000 Arts Exhibition for World Peace, GANA gallery, Seoul, Korea.
- 1999 Group exhibition for young artists, Blue Gallery, Danang, Vietnam.

**HOANG DUONG CAM** (b. Hanoi, Vietnam, 1974)

Lives and works in Ho Chi Minh City, Vietnam.

Graduated from the Hanoi Fine Arts University in 1996.

## SELECTED GROUP EXHIBITIONS

- 2009 *Update: Artsence Vietnam*, Ifa-Gallery Berlin & Stuttgart, Germany (forthcoming)  
*Magnetic Power*, Seoul, South of Korea  
*Intersection Vietnam: New Works from North and South*, Valentine Willie Fine Art, Malaysia and Singapore  
*Snapshot of Vietnamese Art*, IFA Gallery, Shanghai, China  
 PalaisProject, Vienna, Austria  
 Jakarta Biennale, Jakarta, Indonesia
- 2008 *Post Doi Moi: Vietnamese Art After 1990*, Singapore Art Museum, Singapore  
*Intrude: Art & Life 366*, Zendai Museum of Modern Art, Shanghai, China  
*Strategies from Within - an Exhibition of Vietnamese and Cambodian Contemporary Art Practices*, Ke Center for the Contemporary Arts, Shanghai, China  
 The Third Guangzhou Triennial, Guangdong Museum of Art, Guangzhou, China  
 Showcase Singapore, City Hall, Singapore
- 2007 *Migration Addicts* (a collateral event of the 52nd Venice Biennale), Rokovoko by Mogas Station, Caffè Aurora, Piazza San Marco, Venice, Italy  
*Thermocline of Art*, New Asian Waves, ZKM I Museum of Contemporary Art, Karlsruhe, Germany
- 2006 *Liberation - 1st chapter of Saigon Open City*, Ho Chi Minh City Fine Art Museum, Ho Chi Minh City, Vietnam  
*Belief*, Singapore Biennale 2006, AART publication and installation by Mogas Station
- 2005 *Out of Context*, Huntington Beach Art Center, Huntington Beach, California, USA  
*600 Images/60 Artists/6 Curators/6 Cities*, simultaneous exhibitions in

venues in Bangkok, Berlin, Los Angeles, London, Manila and Saigon  
*Who We Are*, Blue Space Contemporary Art Center and Phu My Hung, Ho Chi Minh City, Vietnam

- 2004 *Best Regards and Be Resolved to Win* (2002) presented in Asia, Now, Gyeonggi Arts Center, Suwon City, Korea
- 2003 *Tree - focus from both sides*, site-specific installation, Binh Quoi Village, Ho Chi Minh City, Vietnam
- 2002 *The Wedding* (1999) presented in ConversAsian, National Gallery, Grand Cayman Island
- 2000 *God Creates Elephants, God Creates Grass*, Nha San, Hanoi, Vietnam
- 1999 *Dialogue*, Centro Cultural General San Martin, Buenos Aires, Argentina

## SELECTED SOLO EXHIBITIONS

- 2007 *Projecting into the night what has gone with the dawn*, Galerie Quynh, Ho Chi Minh City, Vietnam
- 2006 *Fat-free Museum*, Galerie Quynh, Ho Chi Minh City, Vietnam
- 2005 *Filename.disan*, Galerie Quynh, Ho Chi Minh City, Vietnam
- 2001 *Square Eggs and Under the Covers*, Goethe-Institut, Hanoi, Vietnam
- 2000 *Speak Out/Beach Eggs*, Thanh Hoa Beach, Vietnam
- 1999 *THE WEDDING*, Nha San, Hanoi, Vietnam

**PHAN THAO NGUYEN** (b. Saigon, 1987)

BFA (Honours) in Fine Arts (Painting), Lasalle College of the Arts, Singapore; Ho Chi Minh University of Fine Arts (Painting), HCMC, Vietnam

## GROUP EXHIBITIONS/ PERFORMANCES

- 2009 *Intersection Vietnam: New Works from North and South*, Valentine Willie Fine Art, Malaysia and Singapore  
*The Lasalle show '09*, Visual art exhibition, Lasalle College of the Arts, Singapore  
*No Signature required*, Project Space, Lasalle College of the Arts, Singapore
- 2008 *Hairball- video, Two Coats of Paint*, Praxis space, Lasalle College of the Arts, Singapore  
*Escalator*, performance, Ket Noi (to connect) workshops and performance art event, SMU, organized by Singapore Art Museum, Singapore
- 2007 *Apron*, installation, Young artists festival, Hanoi, Vietnam  
 14th NIPAF performance art festival, Japan
- 2006 *Doll house*, installation, Recovery, HCM Fine Arts association, HCMC, Vietnam  
*Dom dom*, experimental performance art event for young artists and student, Nha San Duc, Hanoi, Vietnam

## PUBLICATIONS

- Two coats of paint*, The Praxis press. Reviewed by Veliana. Published by Lasalle College of the Arts. Singapore. 2009.
- Experimental contemporary art by Vietnamese women artists*, Student Magazine. E Phuong Linh. Hanoi, Vietnam. March 2009.

**TRAN LUONG** (b. Hanoi 1960)

Graduated from Hanoi Fine Arts Institute 1983.

## GROUP EXHIBITIONS/PERFORMANCES :

- 2009 *Intersection Vietnam: New Works from North and South*, Valentine Willie Fine Art, Malaysia and Singapore  
 Havana Biennale, *Mao Khe Project*, La Havana, Cuba  
*Update: Artsence Vietnam*, Ifa Gallery Berlin & Stuttgart, Germany
- 2008 *Undisclosed territory #2*, Performance Art Festival Solo, Indonesia  
*Global Warming!* Performance Art Festival, Merapi volcano, Jogjakarta, Indonesia  
*Post Doi Moi*, Singapore Art Museum, Singapore  
*Ket Noi "Growing rice in Singapore"*, Singapore Art Museum & Post Museum Gallery, Singapore  
*Strategies from within*, KE center for the Contemporary Arts, Shanghai.  
*UP-ON* Performance Art festival Chengdu, Chongqing, China  
 Dadao Live Art festival 2008, Beijing.
- Inward Gazes*, Performance Art in Asia, Macau Art Museum, Macau  
*Beyond Pressure* Performance art event. Yangon, Myanmar  
 10+ ten years, Nha San anniversary, Hanoi, Vietnam
- 2007 Dadao Live Art Festival 2007 - 7 east coast cities of China  
*Flying Circus Project*, Singapore & Ho Chi Minh city  
*TransPOP Korea Vietnam Remix*, Arko Art center, Seoul - San Francisco, USA
- 2006 *Satu Kali* First Performance Art Symposium in Kuala Lumpur, Malaysia  
*The Future of Imagination 3*, International Performance Art Event, Singapore  
 Mao Khe project - SEA experimental film festival in Bangkok, Thailand & Redcat Los Angeles, USA  
*Artists from Vietnam*, Gallery Mirchandani+Steinruecke Bombay, India



*Dialogue*, Rayum institute, Phnom Penh , Cambodia  
*Liberation – Chapter 1*, Saigon Open City, Ho Chi Minh City

- 2005 Mao Khe project - *space & shadow* at House of World Culture (HKW) Berlin.  
 Flowing Video art at : DELL Gallery, The Gallery Space, The Project Gallery at the Queensland College of Art, Brisbane Australia  
 Busan International Print Art Festival, Busan Metropolitan city hall
- 2004 Busan Biennale, *We are what we eat, we are where we eat, we are how we eat*, installation & Video channel, Busan, Korea  
*LIM DIM* - Hanoi International Performance Art Festival  
*Williamsburg Bridge - Vietnam Now*, WAH. Center New York City  
 The 8th NIPAF Asian Performance Art Festival & Summer Seminar Japan  
*"Up to Paradise" Green, Red and Yellow*, Goethe Institute Hanoi.  
 5 years anniversary of Nha San Duc, Hanoi
- 2002 Reinvention on Mao Khe's workshops - Hanoi CA Center  
 The 2nd Fukuoka Triennale 2002 Generationnext version 2 - installation,  
 Flowing - video art . Fukuoka Asian Art Museum, Japan  
 Liverpool Biennial of Contemporary Art *"The Red Network"* version 2, at  
 Jump Ship Rat, Liverpool, UK  
*Partly Asleep*, Video Art show at Hanoi CA Center, Hanoi  
*Rices on Newspaper installation*, Windows to Asia 2002, Hanoi CA Center
- 2001 *Reaching the free space*, Group show, Hanoi CA Center.  
 Hanoi International Painting Workshops, exhibition, Hanoi CA Center
- 2000 *Collaboration works (Sound) with Rodney Dickson*, Nha San, Ha Noi  
*Drawing Tran Luong & Thanh Chuong*, Japan Art Forum, Kyoto-Japan  
*Contemporary Vietnamese Art*, St.Martin culture Center, Buenos Aires, Argentina.
- 1998 *Vietnamese Spring-Contemporary Art*, Hotel de Ville Paris  
 20th Century Vietnamese Art, Around Europe
- 1997 *Six Vietnamese artists*, French Institute New York City  
 Association From Music to Painting, La Vong Gallery, Hong Kong  
*Contemporary Vietnamese Art*, Den Haag, Holland
- 1996 *Contemporary Vietnamese Art*, Fujita Vente Museum, Tokyo  
*Gang of five 5*, La Vong Gallery, Hong Kong
- 1995 *Weather Report-Collaboration*, Painting Around Asia & Europe  
*Six Viet Nam artists*, Tokyo Gallery & Yokohama Portside Gallery  
*Vietnamese Painting Exhibition*, Gallery Itoyama, Tokyo
- 1994 *Gang of five 4*, London
- 1993 *Gang of five 3*, Gallery 16 Ngo Quyen. Ha Noi  
 Vietnamese Art, TropenMuseum . Amsterdam  
 Workshops & Exhibition, Vlissingen - Holland
- 1992 *Gang of five 2*, Gallery Thanh Nien. HCM city  
 Abstract Painting - Group show, Ho Chi Minh City
- 1990 *Gang of five*, Gallery 7 Hang Khay, Ha Noi  
*Portrait* - Group show, Gallery 7 Hang Khay, Ha Noi

#### SOLO EXHIBITIONS/PERFORMANCES

- 2007 *Welts* interactive performance at 798 Space Gallery, Beijing  
*"cleaning mAouth"* performance at Tien An Men square, Beijing
- 2006 *Moving forwards and backwards* interactive performance at Riverside,  
 Phnom Penh, Cambodia
- 2004 *Variation for days past*, Installation & texts - Goethe Institut, Hanoi
- 2003 *Foods of Ground* installation Cave gallery Williamsburg, New York City  
*Up to Paradise*, photographs & texts installation - Goethe Institut, Hanoi  
*Fairy tale Soup*, Video installation British Council, Hanoi Opera House
- 2002 *The Red Network* installation and Groping for the past performance, at  
 Civitella Ranieri Center - Italia
- 2001 *Chay* - Flowing Video Art, Herbert F. Johnson Museum of Art, Cornell  
 University, Ithaca, New York  
*Steam Rice Man Performance*, Mao Khe, Quang Ninh - Viet Nam  
*On the Bank of Red River*, Installation & Performance, Ha Noi
- 2000 Installation & Sound *Generationnext*, The Richard F. Brush Gallery, St.  
 Lawrence University, Canton New York  
 Installation & Sound *Untitled*, Nha San - Ha Noi
- 1999 Installation & Video art *Flowing*, Art in General, New York City
- 1998 *An up-to-datish Dragon*, Installation & Sound at Nha San, Ha Noi
- 1997 *Flowing* - Painting, Tokyo Gallery, Tokyo
- 1996 *Flowing* - Painting, Southborough Massachusetts, USA  
*The Beginning*, Installation at L'atelier Gallery, Ha Noi
- 1994 *Flowing* - Drawing Vietnamese Cultural House, Paris

#### PUBLIC COLLECTIONS:

National Heritage Board - Singapore Art Museum .  
 Fukuoka Art Museum .  
 Fukuoka Asian Art Museum  
 Brooklyn Art Museum NY, New York  
 Herbert F Johnson Museum of Art - Cornell University New York  
 Tokyo Gallery Permanent Collection.

**NGUYEN QUANG HUY** (b. 1971 in Ha Tay, North Vietnam)  
 1991 -1996 studied at the Hanoi Fine Art University, Hanoi, Vietnam

#### SOLO EXHIBITIONS

- 2007 Gallery Maya, *Contemporary Art Exhibition of Nguyen Quang Huy*, London  
 England
- 2005 Gyllega Gallery, *Unknown Women*, Hanoi Vietnam
- 2004 Goethe Institut Hanoi, *Portraits*, Hanoi Vietnam
- 2000 Salon Natasha, *Metamorphose*, Hanoi Vietnam  
 Galerie am Grossneumarkt, *Nguyen Quang Huy*, Hamburg, Germany
- 1999 Goethe Institut Hanoi, *One Two Three*, Vietnam
- 1998 Gallery Veronique Smagghe, Paris, France
- 1996 Gallery artist unlimited Bielefeld, *So Many Foreign*, Germany

#### GROUP EXHIBITIONS

- 2009 *Intersection VietNam: New Works from North and South*, Valentine Willie  
 Fine Art, Kuala Lumpur, Malaysia and Singapore  
*Headlights*, Valentine Willie Fine Art, Malaysia and Singapore
- 2008 TADU contemporary art, *UNDERLYING*, Bangkok, Thailand  
 Viet art centre, *UNDERLYING*, Hanoi, Vietnam  
 Singapore Biennale 2008, *Wonder*, Singapore ( Video installation )  
 Nhasan studio, 10+, Hanoi, Vietnam
- 2007 Viet Art Centre, *Come-In*, Hanoi, Vietnam
- 2006 Saigon open city, *Liberation*, Saigon, Vietnam  
 Denise Bibro Fine Art, *Buddha's Hands: Buddhism In Contemporary  
 Vietnamese Art*, New York, USA
- 2005 Hämeenlinna Art museum  
 Wäinö Aaltonen museum  
 Sinebrychoff Art museum, *Lotus Flower*, Finland
- 2005 Huntington Beach Art Center, *Out Of Context*, California,USA
- 2003 Goethe Institut Hanoi, *Green Red & Yellow*, Hanoi, Vietnam
- 2003 Nha San Studio, *Room Zoom*, Hanoi, Vietnam
- 2002 Landon Gallery, *Images Vietnam*, New York, USA
- 2001 Contemporary Art Center, *Young Artists 2001*, Hanoi
- 2000 Pacific-Bridge, *Mr. Nguyen*, Oakland, (San Fransico) USA  
 Goethe Institut Hanoi, *Life in Hanoi*, Hanoi, Vietnam
- 1999 Haus der Kulturen der Welt, *Gap Viet Nam*, Berlin, Germany  
 Mizuma Art Gallery, *Memory - Spirit - Pollution*, Japan  
 Casula Power House, *Nine Lives*, Sydney, Australia
- 1998 Chulalongkorn University, *Plastic (O)ther Waste*, Bangkok, Thailand  
 Pavillon des Arts - Paris Musees, *Paris Hanoi Saigon*, Paris, France  
 Ludwig Forum Aachen, *Three From Hanoi*, Aachen, Germany
- 1997 Salon Natasha, *New Painting And Calender*, Hanoi, Vietnam  
 Alliance Francaise, *Parcour*, Hanoi, Vietnam  
 Mizuma Art Gallery, *Go to Japan for Touring*, Tokyo, Japan
- 1995 Espace Paul Ricard, Paris, France

#### PUBLIC COLLECTIONS

Fukuoka Art Museum Japan  
 World Bank art program Washington DC United States







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