



GALERIE QUYNH CONTEMPORARY ART

FRANÇOIS ANDES

The crossing of disaster



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FRANÇOIS ANDES

The crossing of disaster

CURATED BY LUIZ GUSTAVO CARVALHO

13.02 - 28.03.2020

THE CROSSING OF DISASTER

How to discern in humanity what is essential when one finds oneself facing a wall on which is engraved the motto *Vigilia Pretium Libertatis*¹? How can human society contemplate such landscapes ravaged by their organised genocides while hurtling into the 21st century in the throes of an ecocide of disastrous consequences? Ancient *Agora* has become an anachronistic space often covered by ghost towns, quickly erected, enclosing jealously within them the data which could preserve the collective memory of the human race after its disappearance.

The crossing of disaster presents an ensemble of works which interrogates the evolution of relationships maintained by man with nature, starting from a curator/artist exchange which discovers new landscapes and revisits a story during two periods of artistic residence in Vietnam between 2018 and 2019. A passage between the realm of life and death, from an ancient world to a new world, a territory of infinite exploration, often carrying

in itself the origin of life and being able to penetrate the most inhospitable territories, the rivers and forests in the exhibition also bear a reflection on the borders between the wilderness and civilized spaces, a privileged territory of Artemis in Greek mythology, Oxum in Yoruba culture and the Mother Goddesses in Vietnam.

François Andes presents us with a vast and fascinating imaginary bestiary, populated with dreams, struggles and ancestral symbols from different mythologies. The unveiled protagonists are archaic and timeless, and ultimately show us that what tends to become perennial dangerously approaches fatality. These monsters and gods of a humanized animality are ready for war, astonishment, silence and also love, revealing metamorphoses of desires and anxieties. The artist forces us to look around us and to focus on the beings that pullulate in bars, barracks, ministries, brothels, executive meetings and political palavers.

¹ "Vigilance is the price of liberty"

Thus, we are transported into an abnormal, distorted, sarcastic, grotesque, wild and promiscuous world... A landscape that can't be found on any terrestrial map, where Thanatos and Eros play wildly along the clearings in the light of day, always accompanied by an underground stream of lyricism which murmurs softly through its invisible channels. It is, in a way, the reverse of the world we inhabit, where our cult of social appearances and concern for public morals and hygiene create dirty and unpleasant sewers that twist beneath the surface.

François Andes seeks by drawing an answer to the problem of psychological representation from its foundation - a literal denuding until the essential is touched. A deep look at human relationships: love in hate, freedom in love, joy in freedom. But his art is also that of testimony. For example, in the way he treats a single turtle, a mythological and sacred animal in Vietnamese culture. This turtle incorporates the general concept of the animal called "turtle" that most men hold in their brains, as well as several special meanings involved in its place of origin, species, shape and color.

The lines of the drawing describe not only the turtle, but also its meaning, which the artist plays with and twists in the process of revealing a testimony. Here, the meaning of the turtle is transformed and worked as a formal element of the composition. It becomes a turtle-tank, a turtle-soldier, a turtle-house, a turtle-uterus.

The artist juxtaposes our world with unusual fauna and populace thrust onto paper in a raw and visceral manner, thus joining a tradition which distances him from the surrealist formulas and brings him closer to the world of Hieronymus Bosch, Pieter Breughel or Alfred Kubin. His universe of a maker of gods and devils offers us a work that transposes the limits of the conditions of existence as it strives after the clairvoyance of the seer.

As in Euripides' *Orestes*, the superhuman in Andes' oeuvre begins where the human remains. To immerse ourselves in this work is to approach our ancestry as well as our own bestiality – perhaps the only way to cross the disaster that is now very real.

Luiz Gustavo Carvalho
Curator

ABOUT FRANÇOIS ANDES

François Andes lives and works in Lille. His work has been exhibited in notable institutions such as Centre d'Arts Visuels le Labanque, Béthune, France; Bispo do Rosario Museum of Contemporary Art, Rio de Janeiro, Brazil; Musée du château de Flers, Lille 3000, Villeneuve d'Ascq, France; Musée de Bailleul et Fort de Mons, France; and Oulan Bator, Pôle d'art contemporain, Orléans, France. Andes has also performed in Nuit Blanche, Paris, France and Mons Biennale, Belgium. In 2015, he was artist in residence at Mons 2015 European Capital of Culture. *Coup de Coeur* artist at the international contemporary drawing salon DDessinParis17, he was recently invited to an artistic residency at the French Institute in Tétouan,

at Villa Saigon in Vietnam, at the Bispo do Rosário Contemporary Art Museum in Rio de Janeiro and at the With Artist Foundation in South Korea. In 2019, he created the scenical elements and costumes for the spectacle *BWV 988: Thirty possibilities of transgression*, which premiered at Teatro Plínio Marcos, Brasília, Brazil. In 2020, his work will be exhibited at the Library Alexis de Tocqueville in Caen and at Korean Cultural Center of the Embassy of South Korea in Paris. A monographic exhibition of his work will be presented at the Center d'Arts Visuels le Labanque. Béthune, France from February to July of 2021.

ABOUT LUIZ GUSTAVO CARVALHO

Brazilian curator and pianist Luiz Gustavo Carvalho presented his first curatorship in France in 2011. In Brazil, he has curated more than 60 exhibitions in the most prestigious museums and centers for contemporary art, presenting for the first time in Latin America important visual artists such as Antanas Sutkus, Serguei Maksimishin and Mac Adams, among others.

Luiz Gustavo Carvalho is the founder of Festival Artes Vertentes – International Arts Festival of Tiradentes, which under his artistic direction has presented over 250 artists in its past eight editions. He is also involved in the artistic direction of the ZEITKUNST festival in Berlin. He has been invited to several prestigious artistic residences in South America, Europe and Asia. Since 2019, he also collaborates with Museum Bispo do Rosário Contemporary Art, in Rio de Janeiro.

















Costumes and masks

2010 - 2020

mixed media

dimensions variable









Red River, Vietnam

2018

graphite on Fabriano paper

30 x 150 cm (33 x 153 cm framed)



Egungun River, Brazil
2018
graphite on Fabriano paper
50 x 188 cm (53 x 191 cm framed)

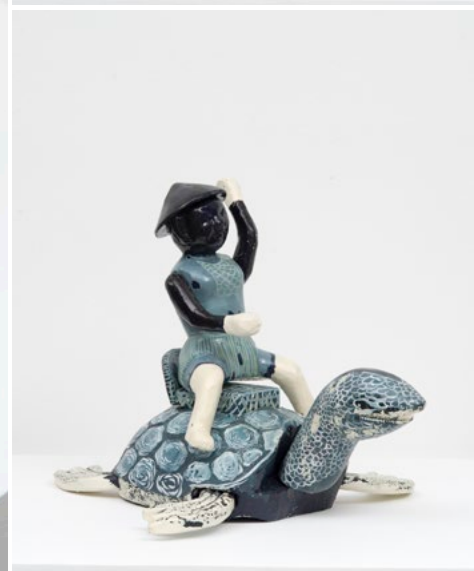


Dragon of the Mekong, Vietnam

2018

graphite on Fabriano paper

29.5 x 158 cm

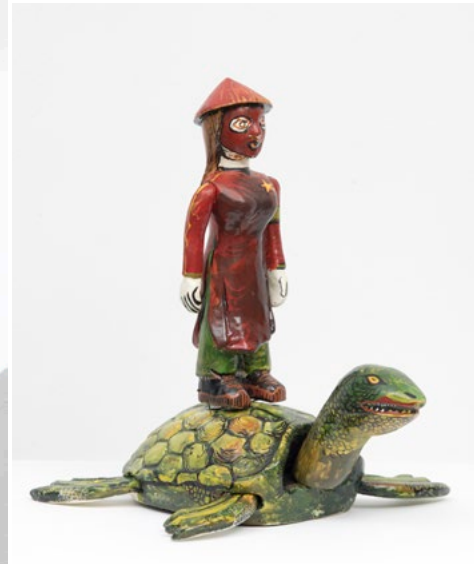


Turtle and Soldier 1

2019

wood, lacquer, Korean pigment, Korean ink

27 x 30 x 33 cm

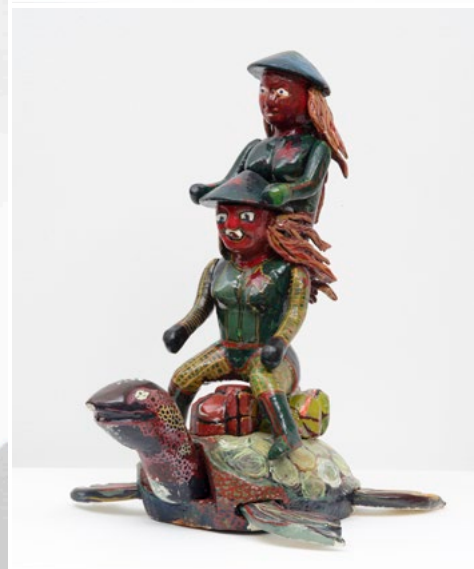


Turtle and Soldier 2

2019

wood, lacquer, Korean pigment, Korean ink

35 x 30 x 34 cm



Turtle and Soldier 3

2019

wood, lacquer, Korean pigment, Korean ink

40 x 30 x 34 cm



Turtle and Soldier 4

2019

wood, lacquer, Korean pigment, Korean ink

25.5 x 30 x 32 cm



Turtle and Soldier 5

2019

wood, lacquer, Korean pigment, Korean ink

37 x 30 x 34 cm



French colonist
2019

Korean pigment on handmade Vietnamese paper
48.8 x 32.5 cm (51 x 34.5 cm framed)



Turtle tank
2019

Korean pigment on handmade Vietnamese paper
48.8 x 32.5 cm (51 x 34.5 cm framed)



Egungan
2019

Korean pigment on handmade Vietnamese paper
48.8 x 32.5 cm (51 x 34.5 cm framed)



La Poule

2019

Korean pigment on handmade Vietnamese paper
48.8 x 32.5 cm (51 x 34.5 cm framed)



Con Dao woman

2019

Korean pigment on handmade Vietnamese paper
48.8 x 32.5 cm (51 x 34.5 cm framed)



Vive la France!

2019

Korean pigment on handmade Vietnamese paper
48.8 x 32.5 cm (51 x 34.5 cm framed)



Preparatory drawing turtle water puppet 1

2019

graphite on Canson paper
29.7 x 21 cm (32 x 23 cm framed)



Preparatory drawing turtle water puppet 2

2019

graphite on Canson paper
29.7 x 21 cm (32 x 23 cm framed)



Les Préparatifs (panels 1,2,3,4)

2016 - 2019

graphite on Canson paper

225 x 75 cm each panel



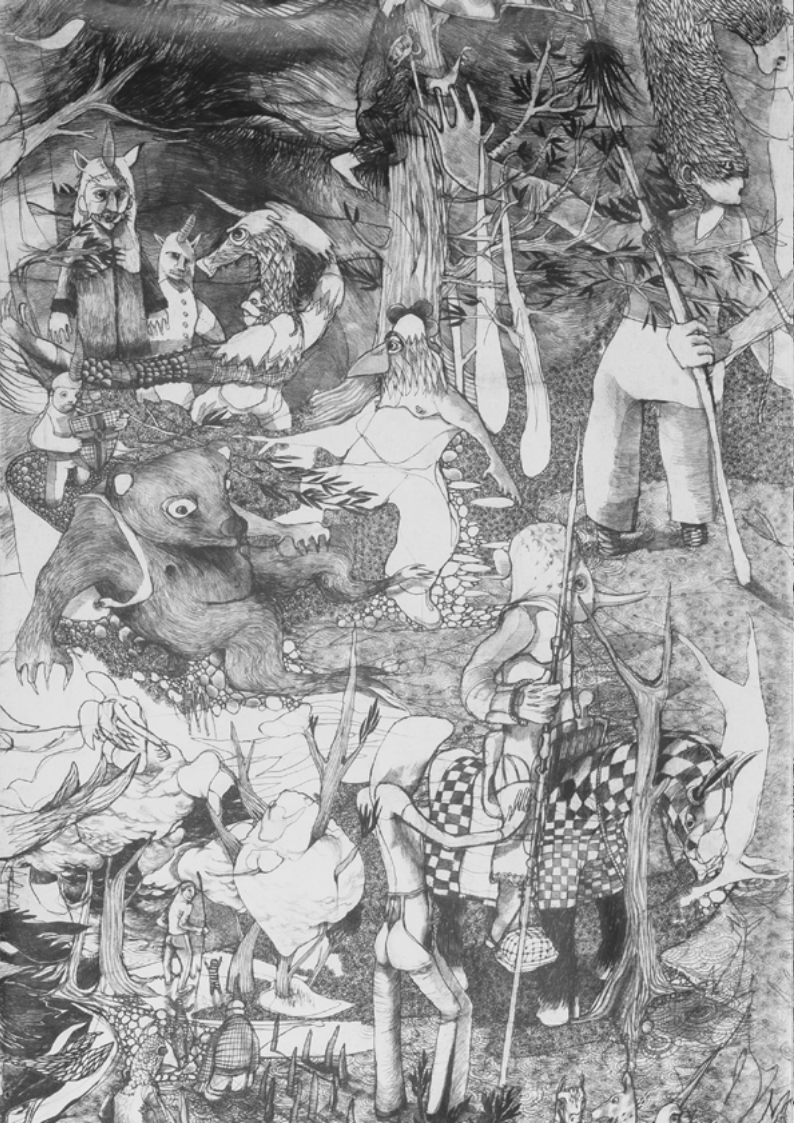


Les Préparatifs (panels 5,6)

2016 - 2019

graphite on Fabriano paper

225 x 75 cm each panel





Les Préparatifs (panels 7,8)

2016 - 2019

graphite on Canson (panel 7) and Fabriano (panel 8) paper

225 x 75 cm each panel





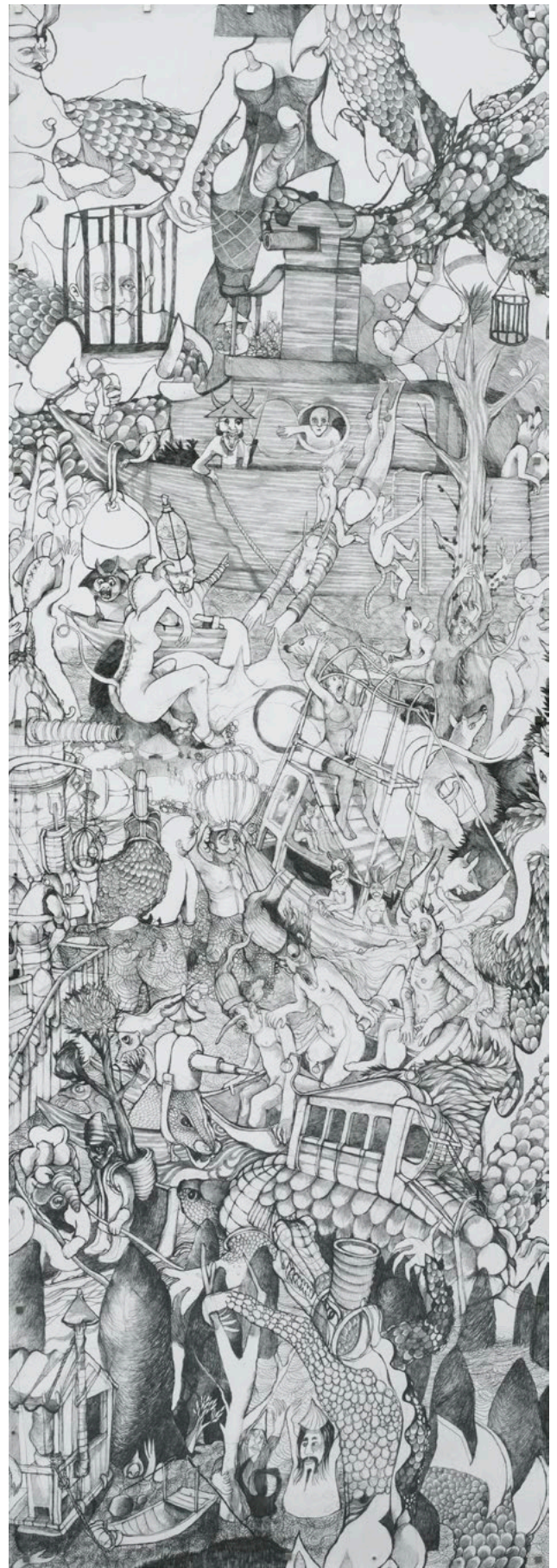
Les Préparatifs (panels 9,10,11)

2016 - 2019

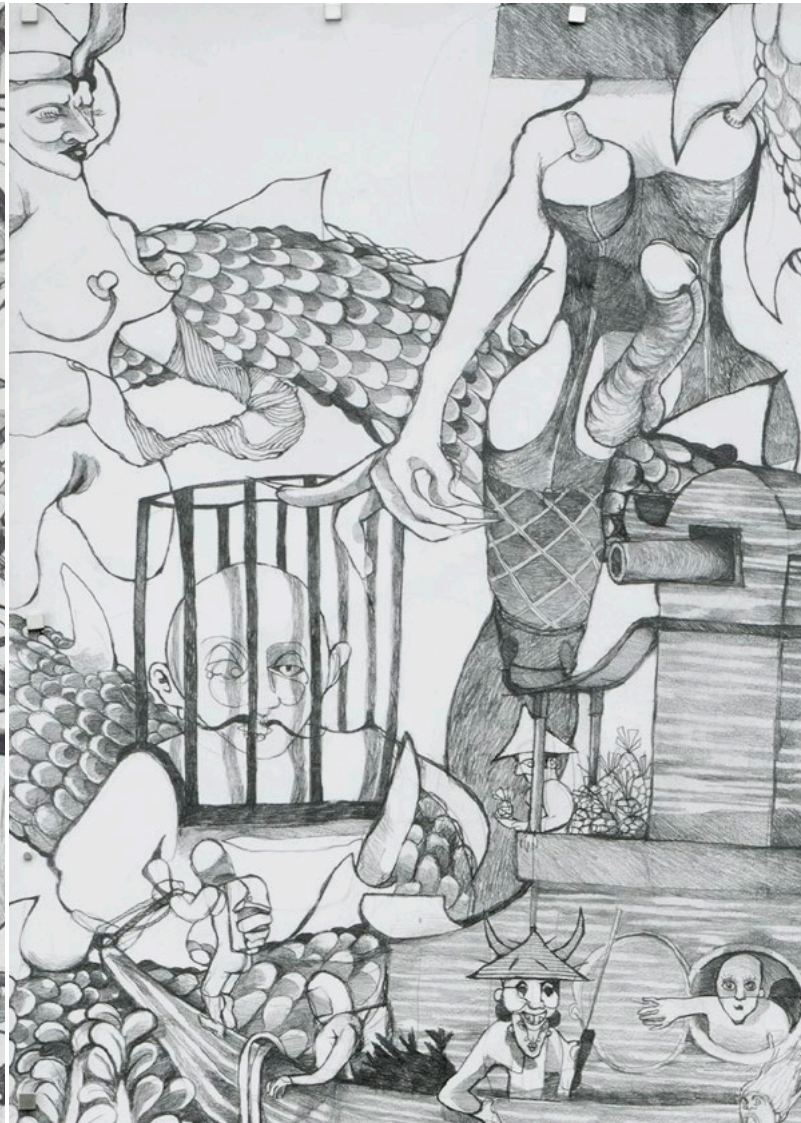
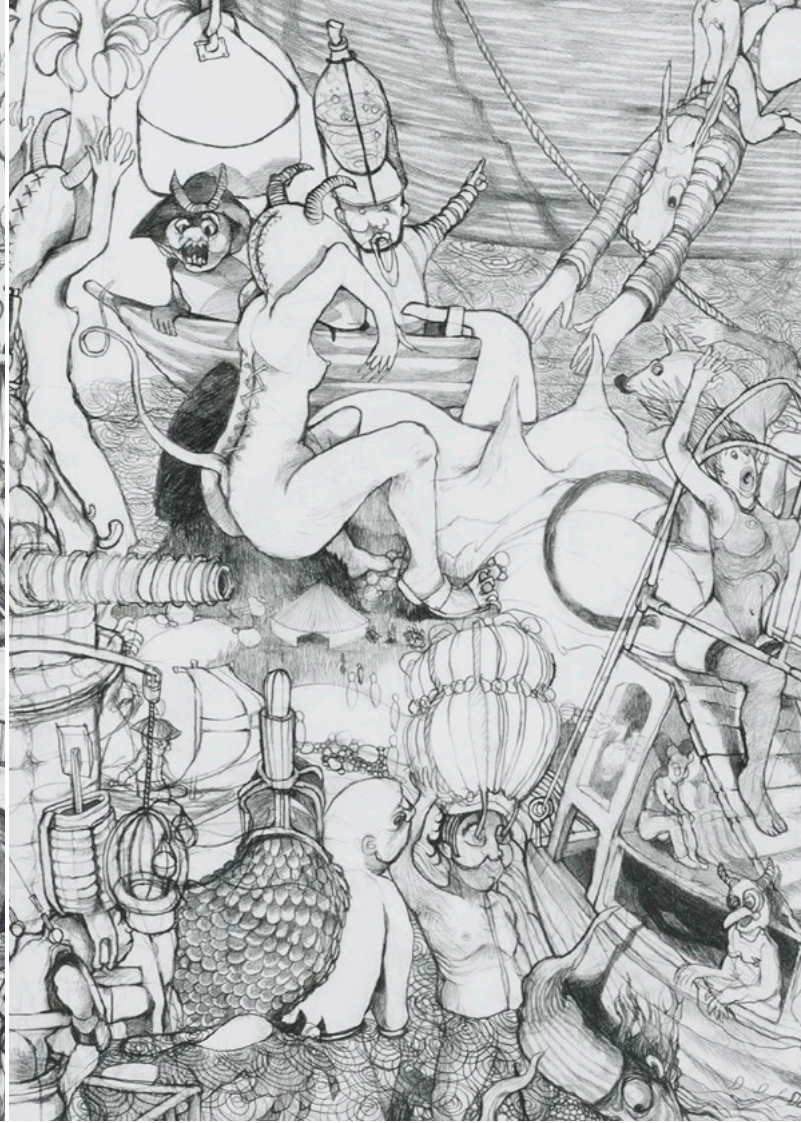
graphite on Fabriano paper

225 x 75 cm each panel





Les Préparatifs (panels 12,13)
 2016 - 2019
 graphite on Fabriano paper
 219 x 75 cm each panel





Les Préparatifs (panels 14,15)

2016 - 2019

graphite on Fabriano paper

219 x 75 cm each panel



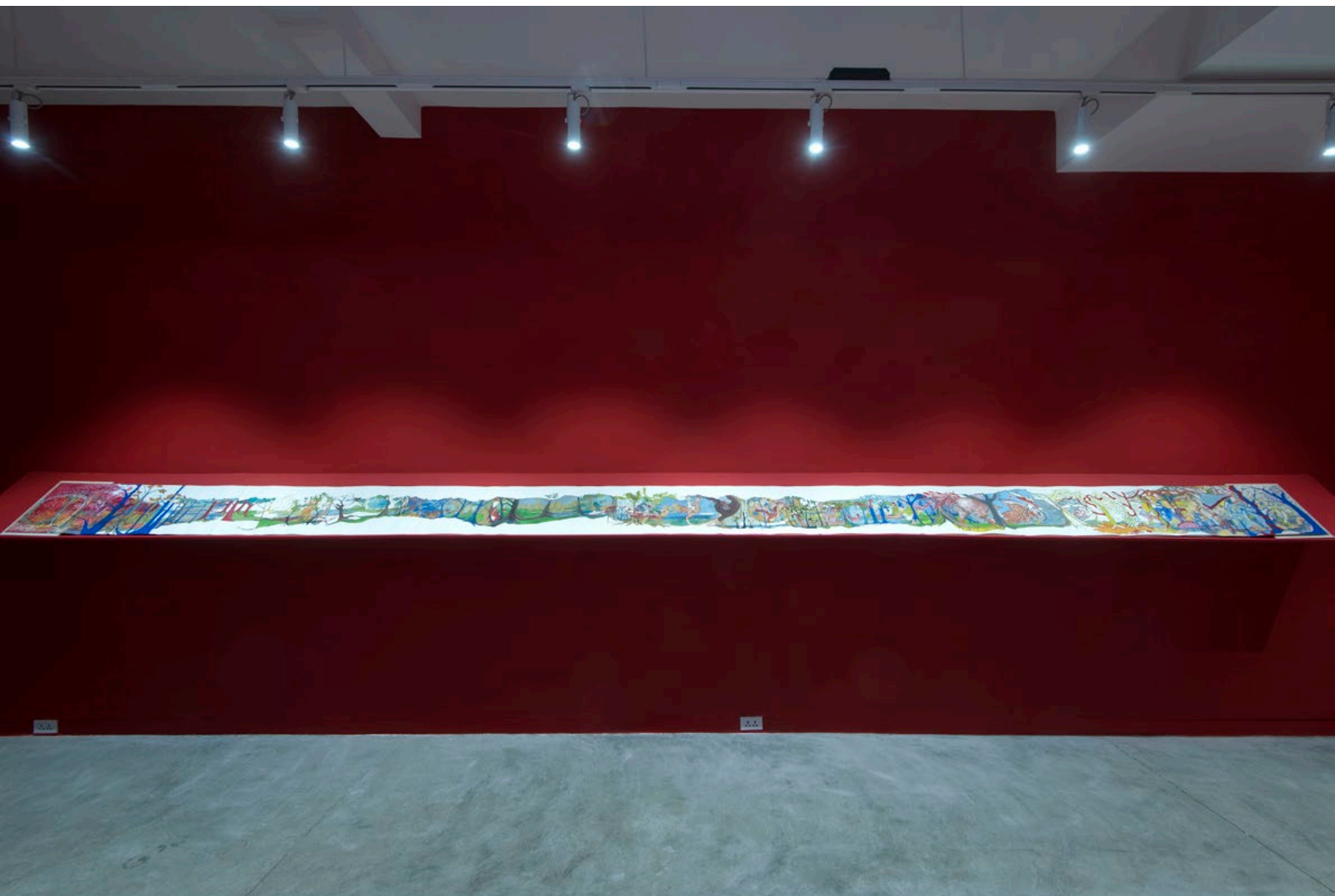


The crossing of disaster (Actaeon, Exu & Garuda)

2019

wood, Korean ink

77 x 17 x 27 cm



New Invasion

2019

Korean pigment on Korean rice paper, wood cover

32 x 640 cm





Death in This Garden

2019

Korean pigment on Korean rice paper, wood cover

32 x 640 cm





The Chicken's Race

2019

Korean pigment on Korean rice paper, wood cover

32 x 640 cm



River

From the source flows the river, which from confluence to confluence flows into a larger watercourse and it is the river that flows into the vast expanse of water, up to the horizon. It is the surrounding landscape that has been hollowed out, etched, metamorphosed by the almost timeless passage of flowing water, reminding us that an organic world where nature is revealed connects us to our origins more than the great apes some of whom made our ancestors.

SHAPE (Supreme Headquarters Allied Powers Europe)

- 1) The Great Headquarters of the Allied Powers in Europe, located northeast of Mons, between Les Bruyères and Brisée, since 1967. This military base is completely closed to the public, surrounded by a double wire fence. It is mainly inhabited by American soldiers living in a vacuum, faithful to their habits.
- 2) The motto inscribed on the SHAPE's coat of arms is: *Vigilia Pretium Libertatis*, 'Vigilance is the price of liberty'.
- 3) In English the word shape means to give form to something.

Border

Limit which separates a state from another state, limit of the territory of a state and its territorial jurisdiction, limit separating two zones, two regions characterized by different physical or human phenomena.

Artemis

She reigns in the lands located beyond the fields, Agros, in the liminal spaces, on the seashores, the marshes, at the edge of forests, at the extreme limits between the territory of the city, which Greeks called *Eschatias*. By extension, she is a divinity of the margins, guardian of the transition between the wilderness and the civilized state. In Bauron, Attica, on the shore, the little girls of Athens had to be between 5 and 10 years old to be able to marry, reclusive in the sanctuary of Artemis, transformed into bears by mime games. Legend says that a wild bear had left the woods, coming to the sanctuary. Slowly, it became accustomed to the presence of men until it became familiar with them.

Google Data Center

One of Google's data centers is located in the town of Saint-Ghislain, west of Mons. Paradoxically, this place where most of the digital data exchanged in Northern Europe transits and is stored is closed to the public. The Data Center is equipped with a server cooling system using city recovery water. Google communicates widely on this ecologically virtuous device. Data centers scattered around the world represent 4% of global energy consumption.

Fukushima Daiichi

On March 11, 2011, following the largest earthquake ever recorded in Japan, a tsunami submerged the Fukushima Daiichi nuclear power plant. Since then, nuclear installations have been continuously cooled by injecting seawater mixed with various chemicals, and surrounded by huge tanks for decontaminating contaminated water.

St. George

- 1) Important figure in the Catholic religion. Wearing a cuirassier's helmet, riding a black horse, he raises his lance, slices the air of his saber, but these weapons break against the dragon's scale armor. It is finally the pistol which will strike down the evil animal by the third blow.
- 2) Saint-George and the Dragon is a recurring theme in art history, painted by Paolo Uccello (1470), Carpaccio (1502), Raphaël (circa 1505), Peter Paul Rubens (1606-1608) among others, representing the patron saint of knights (George of Lydda) slaying a dragon to deliver from his grip a king's daughter. The reptilian monster subsequently submits to the princess while the nearby town is converted to Catholicism.

Dragon

- 1) Word coming from the Greek, whose etymology brings us to the verb *derkomai* meaning "to see, to look with a piercing glance".
- 2) In the most ancient western traditions, the dragon is a legendary quadruped and winged creature whose legs end in sharp claws. The body, covered with scales, is extended by a long tail and the mouth of the monster spits fire. This fabulous representation is generally

linked to savagery, guardian of immeasurable treasures, living hidden in the depths of the earth and being able to sow terror as much as to help men. Christianity will seize the ambivalent symbolism of the fantastic being to turn it against itself, becoming therefore the symbol as much of pagan beliefs as of paganism. Driven by the Manichaeism which characterizes them, Christians of medieval age made an evil beast from the dragon, an immediate incarnation of Satan.

3) The oriental dragon represents the forces of the natural elements and must be considered with respect, because like nature it can be dangerous.

The 9 Dragons of the Mekong

The Mekong River is among the longest rivers in the world. It begins in the Tanggula Shan mountains in the Tibetan plateau and crosses the entire Indochinese peninsula to flow into the East Sea. Its name in Vietnamese means river of the nine dragons, a river which separates itself in many arms from the Cambodian border to the south of Vietnam.

Niger

It is the third most important river of the African continent. Taking its source in Guinea, it goes up towards the North touching the Sahara, crossing Mali to flow into the Atlantic ocean, while passing by Benin and Nigeria. It ends by dividing itself into 9 arms in the Niger Delta.

Oxum

In Candomblé (an Afro-Brazilian religion) she is the divinity of waters and rivers. One of the wives of Shangô, the god of lightning and thunder, who cut her into nine pieces during a fit of jealousy, throwing them into a river.

Mekong River

1) The Mekong River is one of the most affected places in the world by rising sea levels, an immediate consequence of climate change.

2) A tumultuous river as the Chinese call it, it is itself subject to very regular overflows.

3) During the 1970s, the dead bodies floating in large numbers on the river announced to the Vietnamese that there were terrible abuses in Cambodia.

Nemi's Lake

1) It is probably the place of the famous bath of beautiful Artemis interrupted by Actaeon, the hunter.

2) Caligula built a monumental sanctuary there in honor of Diana as well as several ships. One of them carried a temple in honor of the goddess and another contained a real floating palace for the emperor. These sank or were sunk after the death of the despot. For a long time, fishermen sometimes brought back valuable ancient objects, the idea of a treasure hidden at the bottom of the lake was widespread.

3) Different attempts at archaeological excavation attempted to reassemble the ships and it was in 1929 that a new campaign was finally victorious. Benito Mussolini was proud of this discovery and had a museum built on the shore of the lake where the restored boats were on display. In 1944, the museum was completely destroyed by fire.

Actaeon

During one of his many hunts, Actaeon surprises Artemis naked taking her bath. Furious, she transforms him into a deer and the dogs of Actaeon, not recognizing their master, jump on him and devour him.

Yoruba

Ethnic group mainly present in Nigeria, Benin, Ghana, and Togo. Yoruba mythology is extremely rich and was particularly documented by Pierre Verger. The slave trade to Brazil deported many Yoruba to the coasts of the New World, notably to Salvador de Bahia.

Candomblé

It is an Afro-Brazilian religion directly inspired by the beliefs of Yoruba victims of slavery. It is based on an active cult of the Orixas, the many deities of Candomblé, which are each linked to a natural element. During the ceremonies, the Orixas are invited to literally inhabit the mind and body of their followers in trance. The Orixá is said to be riding the devotee, following a long initiation beginning with a divination session where an Orixá is chosen for the initiate. The ceremonies take place in the *Terreiros*, where the Orixas are invited by a series of

ritual songs marked by drums, dances, but also through culinary preparations.

Oxala

One of the gods of Candomblé. His mission was to create the earth, using a bag filled with sand. But the impetuous man fell asleep on the way after drinking too much palm wine. It was then that *Orunmila* stole his bag and poured the contents further, where the world could finally see the light of day.

Well

- 1) In Yoruba culture, it is the passage towards another world named *Orun*. The gods live on earth or in the underground and paradise is nonexistent since nature provides everything for everyone. Notions of good and evil are absent in this culture.
- 2) In Ifé in Nigeria, capital of the Yorubas, there are still three wells which are subject of pilgrimage.
- 3) This is also the passage that Alice took to discover Wonderland.

Yemanja (from Yoruba culture)

- 1) Following the rape she suffered by her own son, Yemanja cried abundantly and water gushed from her breasts, in a continuous torrent that flooded the world, thus the seas and oceans were created.
- 2) Yemanja is an Orixá nestling in the waves' foam. She is particularly worshiped in Salvador de Bahia in Brazil.

Isis (Egyptian goddess)

Isis, daughter of Geb and Nout, sister and wife of Osiris, succeeds in finding the 14 pieces of Osiris' body scattered in the swamps of the Nile Delta by Seth, his sickly jealous brother. Only Osiris' sex couldn't be found. Helped by Anubis, she reconstituted the body of her beloved and by her powerful magic succeeded in reviving him and making love with him, she gave birth to Horus.

In the murky waters of the Mekong River, sometimes a strangely luminescent fish can be seen, a phallus seems to stand in its transparent belly.

The passer

- 1) In ancient Egyptian society, those who ensured crossing from one bank to the other of the Nile were rewarded with a very important place in the social hierarchy.
- 2) Ré, sun god and creator of the universe, sails every day in his sacred boat in the sky and every night in the underground worlds, where he is attacked by the serpent Apophis who ardently wants to plunge earth into darkness. Supported in his fight by Seth, he systematically comes out victorious, and thus the morning sun appears on the horizon.

Seth

He commands thunder and lightning and exercises his power over the desert regions, the arid plains beyond the fertile Nile Valley.

Aokigahara

A forest also known as Jukai (sea of trees). It is located at the foot of Mount Fuji in Japan. It is known to be a place many people choose regularly to commit suicide.

Compasses fail in Jukai.

Masks

The mask hides a face, and it is this one that inhabits the mask. Greeks thought this theatrical association as a unit, the *prosopon*, mask and face, since the face can also freeze in a most radical expression as it can fade to the point of impassiveness. In Asia, ghosts wear masks according to their origins, their more or less harmful characters.

FRANÇOIS ANDES

Born in 1969

Lives and works in Lille, France

EDUCATION

- 1992 Monumental Painting Workshop, Royal Academy of Fine Arts, Brussels, Belgium
- 1990-1991 Screen Printing workshop, National School of Visual Arts of La Cambre, Brussels, Belgium
- 1990 BTS Textile Arts and Impressions, majoring in Video and Computer Graphics, E.S.A.A.T, Roubaix, France
- 1986-1988 Graphic Arts majoring in Cartoons, ESAAT, Roubaix, France

SELECTED SOLO EXHIBITIONS

- 2021 *La traversée du désastre*, Centre d'Arts Visuels le Labanque, Béthune, France (forthcoming)
- 2020 *Zone Tampon*. Korean Cultural Centre. Embassy of South Korea, Paris, France
The crossing of disaster. Galerie Quynh, Ho Chi Minh City, Vietnam
BWV 988, trente possibilités de transgression, Teatro Plinio Marcos, Brasilia, Brazil
Le jardin aux sentiers qui bifurquent, Bibliothèque Alexis de Tocqueville, Caen, France
So Solo, Galerie SoBD, Paris, France
- 2019 AAA, Propaganda Network, Tbilissi, Georgia
La traversée du désastre, Lauréat Villa Saigon, Institut Français, Ho Chi Minh City, Vietnam
- 2018 *Zone Tampon*, With Artists Gallery, Heyri, South Korea
La traversée du désastre, Biennale de Mons 2018, Belgium
Intermezzo #2, Centre d'Arts Visuels le Labanque, Béthune, France
BWV 988, CESC of Sao Paulo and Bispo do Rosario Museum, Brazil
Les préparatifs, Villa Saigon, Institut Français, Ho Chi Minh City, Vietnam
Les préparatifs, Galerie Le Concept, École d'Art du Calais, Calais, France
- 2017 *Solo Show*, selected artist, DDessin Paris 17, Paris, France
Les préparatifs, Galerie KO21, Paris, France

- Les préparatifs*, Fondation Mons 2025, Mons, Belgium
- Intermezzo*, Centre d'Arts Visuels le Labanque, Béthune, France
- BWV988*, Bispo Do Rosario Museum, Rio de Janeiro, Brazil
- Les préparatifs*, Sutton Courtenay Abbey, Oxford, United Kingdom
- 2016 *Les préparatifs*, Institut Français, Tétouan, Morocco
- Les préparatifs*, Salon DDESSIN, Galerie KO21, Paris, France
- Renaissance*, Musée du château de Flers, Lille, Villeneuve d'Ascq, France
- Gueules d'Ange*, CAC de l'Yonne, France
- 2015 *Je suis unicorne*, Mons 2015, European Capital of Culture, Belgium
- Le singe qui lèche*, Oulan Bator, Pôle d'art contemporain, Orléans, France

SELECTED GROUP EXHIBITIONS

- 2019 *So Book*, Trans galerie, Halle des Blancs Manteaux, Paris, France
- 10 ans du POCTB*, Orléans, France
- RAU, Regard d'Artiste sur l'union*, Groupe A coopérative Culturelle, Tourcoing, France
- Dialogues avec l'ombre*, Artes Vertentes and Alliance Française de Salvador de Bahia, Brazil
- Résidences Croisées*, Usine Utopik, Basse Normandie, France
- Abbaye aux Dames*, Caen, France
- Tableaux Fantômes*, Musée la piscine, Roubaix, France
- 2017 *Chimère(s)*, Musée d'Allard, Montbrison & the Natural Sciences Museum of Lille, France
- Les préparatifs*, Festival Artes Vertentes Tiradentes, Brazil
- Ombres de Chimère*, Casa França Brasil, Rio de Janeiro, Brazil
- 2016 *Tableaux fantômes*, MUBA, Tourcoing, France
- La petite collection*, Galerie White Project, Espace CO2, Paris & Salon DDessin, Paris, France
- Chimère(s)*, Galerie Le concept & Cité Internationale de la dentelle, Calais, France
- 2015 *Recyclage*, La manufacture des Flandres & Bureau d'Art et de Recherche, Roubaix, France
- Renaissance*, Lille 3000, Maison folie, la ferme d'en haut, Villeneuve d'Ascq, France
- Chimère(s)*, Festival Artes Vertentes Tiradentes, Brazil
- Tableaux fantômes*, Musée de Bailleul et Fort de Mons, France
- 2014 *Métamorphose*, Centre d'Art de l'Yonne, Vaulisant Abbey, France
- Le singe qui lèche*, Nuit Blanche, Paris, France
- le secret*, Château du Rivau RMN, Lemeré, France

RESIDENCIES

- 2020 With Artists Foundation, Heyri, Séoul, Jeju & Busan, South Korea
Studio Shar, Moscow, Russia
- 2019 Propaganda Network, Tbilissi, Georgia
Lauréat Villa Saigon, Ho Chi Minh City & Hanoi, Vietnam
Funarte Sao Paulo, Brazil
- 2018 With Artists Foundation, Heyri, South Korea
Lauréat Villa Saïgon, Institut Français, Ho Chi Minh City, Vietnam
kok thlok association of artists, Phnom Penh, Cambodia
- 2017 Musée Bispo Do Rosario, Rio de Janeiro, Brazil
Festival international d'Arts Contemporains de Tiradentes, Brazil
- 2016 Lauréat Institut Français, Tétouan, Morocco
Le concept, école d'Art du Calais, Calais, France
Palerme et l'île de Pantelleria, Italy
CAC de l'Yonne, France
- 2015 Festival International Artes Vertentes, Tiradentes, Brazil
Mons 2015, European Capital of Culture, Belgium
- 2014 Centre d'Art de l'Yonne, France
CLEA, DRAC Nord pas de Calais, France
- 2013 Le singe qui lèche, La cité des électriciens, Bruay la Bussiere, France
O.U.R.S. Charleville-Mézières, CR Ardennes, France
AVT, Résidence Le boulon Centre National des Arts de la Rue, Vieux condé, France
- 2012 Usine Utopik, Centre d'art contemporain Basse Normandie, France
Maison Garenne, Sancy Artense Auvergne, France

AWARDS & SCHOLARSHIPS

- 2019 Creation grant from the French Institute & the Région Hauts de France.
(residency at Villa Saigon, Vietnam)

Creation grant from the European Metropolis of Lille & the French Institute.
(residency in South Korea)
- 2017 Creation Grant for *La traversée du désastre*. Regional council of Hauts de France

Selected artist award (coup de coeur), DDESSIN17PARIS contemporary drawing fair, France

2013	La maison d'eau. Finalist - drawing section. Foundation François Schneider, Wattwiller, France
2012	La maison d'eau. Finalist of the Aubusson International Tapestry competition. France
2011	Creation grant, regional council of Nord Pas de Calais Résidence Parc Naturel of l'Avesnois, CG Nord, France
2007	Former abbatoir of Billère / Pau, winner of the call for the project "Creation of an artistic and cultural garden", France
1999	Creation grant, Conseil général du Pas-de-Calais, France
1998	Creation grant, FIACRE, DRAC Nord/Pas-de-Calais, France

PUBLIC COLLECTIONS

Musée de la Piscine, Roubaix, France

Maison d'édition Nobilis Fontan, Paris, France

With Artists Foundation, Heyri, South Korea

Bibliothèque Alexis de Tocqueville, Caen, France

Fondation de la Tapisserie d'Aubusson, France

Usine Utopik, Centre d'Art Contemporain, Normandie, France



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