



GALERIE QUYNH CONTEMPORARY ART

NGUYEN QUANG HUY

an everyday day

DECEMBER 7, 2018 - JANUARY 30, 2019

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# Introduction

Galerie Quynh is thrilled to present *an everyday day* – a solo exhibition of new work by Hanoi-based artist Nguyen Quang Huy. Considered one of Vietnam’s pioneering artists following the Doi Moi reforms initiated in 1986 (a period of economic liberalization marked by increased artistic experimentation), Quang Huy will be showing a suite of oil paintings depicting Hmong women and misty mountainscapes created with hazy brushworks in his distinctive muted palette of blue-grey grisaille. Acclaimed for his versatile practice including video and installation, Huy focuses only on painting for this show – a medium that has remained central to his practice for over two decades.

Much of the artist’s work is inspired by the northern highlands of Vietnam, which he began to visit during his days at the Hanoi Fine Art University with one of his professors who led yearly excursions to sketch in the mountains. On these trips he was accompanied by his classmates Nguyen Van Cuong and Nguyen Minh Thanh with whom he exhibited extensively throughout the 90s, their troika constituting an influential node in the Hanoi art scene during this progressive period. Since graduating in 1996, Huy has continued to make a pilgrimage to the mountains every year, where he photographs the winding roads disappearing into the fog, and the stoic Hmong women who walk those roads wearing traditional dress with massive burdens upon their backs, before returning to his studio in Hanoi to process the experience.

Dissatisfied with traditional photorealism, Huy developed his own unique voice as a painter – characterized by the use of intentional blurring and a minimal almost monochromatic color scheme, borne out of his search for a more evocative means of capturing the spiritual essence of his subjects. Influenced equally by Buddhist philosophy and the animistic worldview of the Hmong, which maintains that there are spirits inhabiting all animals, plants, rocks and places, Huy sees both his landscapes and his portraits as representations of living registers upon which the history of the people and the land are imprinted, if not visible to the naked eye. Just as the limestone cliffs of Halong Bay have witnessed countless generations come and go like the constant waves that have shaped them, so might the soul of a single woman have recorded the history of an entire people across a succession of lifetimes. It is this subtle quality which Huy strives to convey in his quiet and pensive, ethereal paintings.

The exhibition title is inspired by Quang Huy’s poem ‘Gặp’– a collection of poignant memories recounted like a chant or a prayer, and a zen-like meditation on the fleeting encounters between men and women, mountains and mist.

## About Nguyen Quang Huy

Nguyen Quang Huy was born in 1971 in Ha Tay, Vietnam and graduated from the Hanoi University of Fine Arts in 1996. He belongs to the first generation of experimental Vietnamese artists who emerged following the Doi Moi reforms initiated in 1986. Quang Huy has exhibited extensively since the 90s. He has held solo exhibitions in Vietnam, France, the UK and Germany and participated in numerous group shows in Asia, the US, Australia and Europe. Notable exhibitions have been held at the Vietnam Fine Art Museum, Hanoi, Vietnam; EunAm Museum of Art, Gwangju, Korea; ifa galleries,

Berlin and Stuttgart, Germany; Stenersenmuseet, Oslo, Norway; and Pavillon des Arts, Paris, France. He has held residencies at Casula Powerhouse Art Center, Sydney, Australia; Pacific Bridge Gallery, Oakland, CA, USA; and Artist Unlimited, Bielefeld, Germany. Quang Huy's works can be found in international collections such as the Fukuoka Asian Art Museum, Japan; Andaman Cultural Study Center, Thailand; Post-Vi Dai Collection, Ho Chi Minh City, Vietnam and Geneva, Switzerland; and the World Bank, Washington, DC, USA. Quang Huy lives and works in Hanoi, Vietnam.

# INSTALLATION VIEWS











WORKS

encountering rocky outcrops, encountering mountain passes,  
encountering passing time, encountering veils of fog,  
encountering the land of the Hmong, encountering drifting clouds,  
encountering the slicing of a mountain, encountering hairpin bends,  
encountering a gate to the sky, encountering maize tucked between boulders,  
encountering rosy cheeks, encountering the sound of buffalo bells,  
encountering towering crags, encountering hasty students,  
encountering samu<sup>1</sup> trees , encountering trình tường houses<sup>2</sup>,  
encountering fields of flax, encountering meadows of buckwheat,  
encountering blue blouses, encountering baskets of mèn mén<sup>3</sup>,  
encountering pear blossoms, encountering mint honey,  
encountering slabs of pork, encountering five-color sticky rice,  
encountering corn wine, encountering giant liquid containers,  
encountering pans of thẳng cố<sup>4</sup>, encountering close huddles,  
encountering young couples flirting, encountering drunken stupors,  
encountering mountain markets, encountering bargains,  
encountering soft-spoken tones, encountering handshakes,  
encountering hastiness, encountering modest joys,  
encountering smiles, encountering timid faces,  
encountering honesty, encountering women,  
encountering yearnings, encountering vast mountain ranges,  
encountering vú tiên<sup>5</sup>, encountering radiance,  
encountering chances and more...  
encountering the road home, encountering gratitude.

<sup>1</sup> Samu trees are often found along streams and on mountain cliffs especially along the Vietnam - Laos border.

<sup>2</sup> Trình tường (earthen) house is a traditional house of ethnic minorities in the northern highlands of Vietnam. The house is made out of clay and usually is one floor with connecting doors.

<sup>3</sup> Mèn mén is a traditional and daily food of the Hmong people. Made from ground corn, it is cooked in the same way as sticky rice. Mèn mén is usually eaten with vegetable soup and thẳng cố.

<sup>4</sup> Thẳng cố originates from Yunnan (China). Before it was introduced to the Kinh, Dao and Tay ethnic groups, it was long a traditional dish of Hmong communities in Sapa, Bac Ha and Ha Giang. Eaten during festivals, it is a communal dish in spring time when the Hmong people cook every part of a whole horse with herbs in a giant pan.

<sup>5</sup> Vú tiên is the name of a limestone mountain in Quan Ba District, Ha Giang. The Hmong people call the mountain 'Núm Riển' which translates as 'breast of the fairy' due to its rounded forms.



*bamboo fence* | *hàng rào tre*  
2018

oil on canvas | sơn dầu trên toan  
90 x 160 cm



*back from the market | đi chợ về*  
2018  
oil on canvas | sơn dầu trên toan  
90 x 90 cm



*the road home* | đường về nhà  
2018

oil on canvas | sơn dầu trên toan  
90 x 160 cm



*towards the sea | đi ra biển*  
2018

oil on canvas | sơn dầu trên toan  
90 x 160 cm

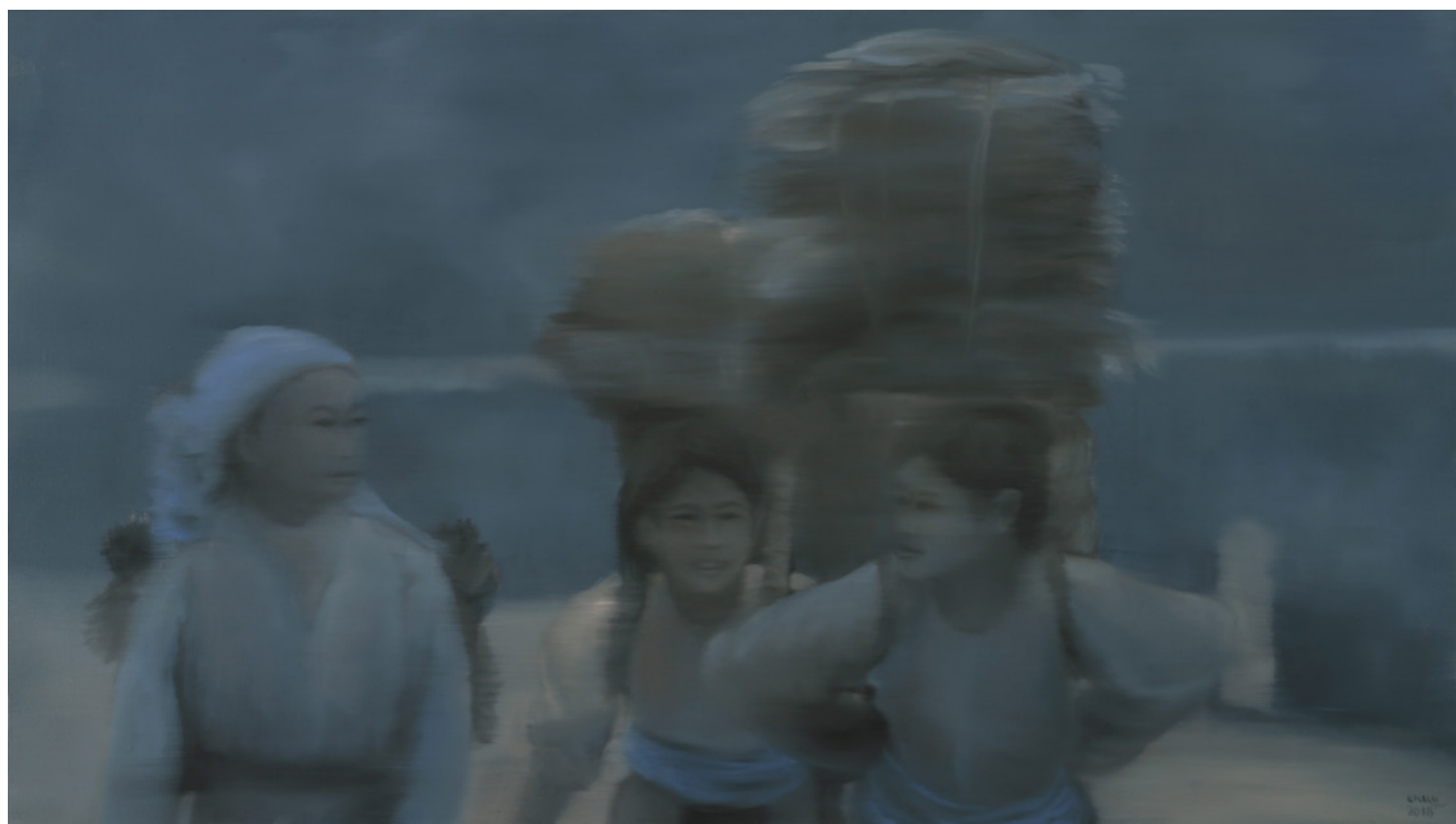


*cliffside road* | đường đèo

2018

oil on canvas | sơn dầu trên toan

90 x 160 cm



*mother and daughters* | *mẹ và con*  
2018  
oil on canvas | sơn dầu trên toan  
90 x 160 cm





*up the mountain path* | *đường lên núi*  
2018  
oil on canvas | sơn dầu trên toan  
90 x 90 cm



*suspension bridge* | cầu treo  
2018

oil on canvas | sơn dầu trên toan  
90 x 90 cm



*stacked stones* | xếp đá

2018

oil on canvas | sơn dầu trên toan  
90 x 160 cm



*Hmong girl | cô bé H'Mông*  
2018

oil on canvas | sơn dầu trên toan  
90 x 160 cm



*mountain road* | *đường trên núi*  
2018  
oil on canvas | sơn dầu trên toan  
90 x 160 cm



*the road back* | đường về

2018

oil on canvas | sơn dầu trên toan

90 x 90 cm

# BIOGRAPHY

## NGUYEN QUANG HUY

Born in 1971 in Ha Tay, Vietnam

Lives and works in Hanoi, Vietnam

### EDUCATION

1996      Graduated from the Vietnam Fine Arts University, Hanoi, Vietnam

### SELECTED SOLO EXHIBITIONS

- 2018      *An everyday day*, Galerie Quynh, Ho Chi Minh City, Vietnam
- 2015      *NET*, Six Space Gallery, Hanoi, Vietnam
- 2011      *Love*, Art Vietnam Gallery, Hanoi, Vietnam
- 2007      *Nguyen Quang Huy*, Gallery Maya, London, England
- 2005      *Unknown Women*, Ryllega Gallery, Hanoi, Vietnam
- 2002      Atelier Frank & Lee, Singapore
- 2000      *Metamorphose*, Salon Natasha, Hanoi, Vietnam
- Nguyen Quang Huy*, Galerie am Grossneumarkt, Hamburg, Germany
- 1999      *One, two, three*, Goethe Institute, Hanoi, Vietnam
- 1998      Galerie Veronique Smagghe, Paris, France
- 1997      *Vietnam*, Galerie L'Atelier, Hanoi, Vietnam
- 1996      *Too Many Foreigners*, Gallery Artist Unlimited, Bielefeld, Germany

### SELECTED GROUP EXHIBITIONS

- 2018      *song of the cicada among the summer poppies*, Galerie Quynh, Ho Chi Minh City, Vietnam
- Alluvium*, Galerie Quynh, Ho Chi Minh City, Vietnam
- 2017      *The Foliage*, Vincom Center for Contemporary Art (VCCA), Hanoi, Vietnam
- 2016      *7+*, Dong Phong Gallery, Hanoi, Vietnam
- 2015      *Lang House - The dream of rebirth*, Vietnam Fine Art Museum, Hanoi, Vietnam
- 2014      *ASEAN Art Festival & Art Workshop*, Hua Hin, Thailand
- 2013      *A tale of two tribes*, Thavibu Gallery, Bangkok, Thailand
- Vietnam-Thailand*, Vietnam Fine Arts Museum, Hanoi, Vietnam



- 2012 *1st Ecorea Jeonbuk Biennale*, Jeonju, Korea  
*The Art Worlds of Vietnam and South Korea*, Eunam Museum of Art, Gwangju, Korea
- 2011 *1,2,3,4,5,6,7,8*, Bui Gallery, Hanoi, Vietnam  
*What we talk about when we talk about love*, Bui Gallery, Hanoi, Vietnam
- 2009 *Hanoi, Vietnam Connection*, ifa galleries Berlin & Stuttgart, Germany  
*Lim Dim. Contemporary Art in Vietnam*, Stenersenmuseet, Oslo, Norway
- 2008 *10+*, Nha San studio, Hanoi, Vietnam  
*Wonder*, Singapore Biennale, Singapore  
*Underlying*, TADU contemporary art, Bangkok, Thailand  
*Underlying*, Viet Art Centre, Hanoi, Vietnam
- 2007 *Come-In*, Viet Art Centre, Hanoi, Vietnam
- 2006 *Buddha's Hands: Buddhism In Contemporary Vietnamese Art*, Denise Bibro Fine Art, New York, USA  
*Liberation*, Saigon Open City, Ho Chi Minh City, Vietnam
- 2005 *Out of Context*, Huntington Beach Art Center, Huntington Beach, California, USA
- 2004 *Vietnam Today*, Galerie Amber and Galerie Caro, Leiden, The Netherlands
- 2003 *Go! Stop!...and in Between*, Goethe Institute, Hanoi, Vietnam
- 2002 *Images Vietnam*, Landon Gallery, New York, USA
- 2001 *Life in Hanoi*, Goethe Institut, Hanoi, Vietnam  
*Authentic*, Digiframe, Cologne, Germany  
*Young Artists 2001*, Contemporary Art Center, Hanoi, Vietnam
- 2000 *Mr. Nguyen*, Pacific Bridge Gallery, Oakland, California, USA
- 1999 *Gap Vietnam*, House of the World Culture, Berlin, Germany  
*Memory-Spirit-Pollution*, Mizuma Art Gallery, Tokyo, Japan  
*Nine Lives*, Casula Power House, Liverpool City, Australia  
*When it will be October*, New Factory Gallery, Hanoi, Vietnam
- 1998 *Vietnam Today*, Pacific Bridge Gallery, Oakland, California, USA  
*Installation Salon Natasha*, Bau Gallery, Helsinki, Finland  
*Plastic (& other) Waste*, Chulalongkorn University, Bangkok, Thailand  
*Paris Hanoi Saigon*, Pavillon des Arts, Paris, France  
*Made in Vietnam*, Area Gallery, Paris, France  
*3 aus Hanoi*, Ludwig Forum Aachen, Aachen, Germany  
Galerie Schwarze Tür, Bielefeld, Germany

- 1997 *Clocks*, Salon Natasha, Hanoi, Vietnam  
*New painting and calendar*, Salon Natasha, Hanoi, Vietnam  
*Parcour*, Alliance Francaise, Hanoi, Vietnam  
*Go to Japan for touring*, Mizuma Art Gallery, Tokyo, Japan  
 Goethe Institute, Hanoi, Vietnam  
 ZiF Bielefeld, Center for Interdisciplinary Research "sieben Tage", Germany
- 1996 *Books and words*, German Embassy, Hanoi, Vietnam  
*Khoang cach an toan*, Staedelschule, Frankfurt, Germany
- 1995 *Young artists-new paintings*, Salon Natasha, Hanoi, Vietnam  
*Khoang cach an toan*, Hanoi Fine Art University, Hanoi, Vietnam; travelled to Kunsthalle, Bielefeld, Germany and Substation, Singapore  
 Espace Paul Ricard, Paris, France

#### GRANTS AND RESIDENCIES

- 2000 Artist-in-residence at Pacific Bridge Gallery, Oakland, USA  
 1999 Artist-in-residence at Casula Powerhouse Art Center, Sydney, Australia  
 1997 Grant of the Vietnamese and Swedish Cultural Foundation  
 1996 Artist-in-residence at Artists Unlimited, Bielefeld, Germany

#### SELECTED BIBLIOGRAPHY AND CATALOGUES

- 2016 Ciclitira, Serenella, "Vietnam Eye: Contemporary Vietnamese Art," catalogue, Skira, Italy  
 2013 A tale of two tribes," exhibition catalogue, Thavibu Gallery, Bangkok, Thailand  
 2005 Edwards, Bradford, "Layers of Meaning," *Asian Art News*, March 2005  
 2003 De Menonville, Corinne, "Vietnamese Painting from Tradition to Modernity," monograph  
 2001 Huong, Bui, Tuan, Tran, "New Vietnamese Art in the 1990s," monograph  
 1999 Edwards, Bradford, "Above and Beyond," *Art AsiaPacific*  
 "Asian Art: Collection and activities of the Fukuoka Asian Art Museum," catalogue, Fukuoka Asian Art Museum, Fukuoka, Japan  
 "Gap Viet Nam," exhibition catalogue, Gap Viet Nam, Berlin, Germany
- 1998 Paris, Hanoi, Saigon: l'aventure de l'art moderne au Vi t Nam: [Exposition], Pavillon des arts du 20 mars au 17 mai 1998," exhibition catalogue, Paris
- 1997 Edwards, Bradford, "A Stir in the Ranks," *Asian Art News*, March 1997

## COLLECTIONS

Andaman Cultural Study Center, Krabi Town, Thailand

Post-Vi Dai Collection, Ho Chi Minh City, Vietnam & Geneva, Switzerland

World Bank, Washington, DC, USA

Fukuoka Asian Art Museum, Japan



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