

# alluvium

february 7 - march 24, 2018

nadege david | do thanh lang | ha manh thang | hoang duong cam  
hoang nam viet | le hoang bich phuong | sandrine llouquet  
nguyen huy an | nguyen manh hung | nguyen quang huy | trong gia nguyen



GALERIE QUYNH CONTEMPORARY ART

# Alluvium

Galerie Quynh is pleased to present *Alluvium*, a group exhibition featuring work by 11 Vietnam-based artists: Nadege David, Do Thanh Lang, Ha Manh Thang, Hoang Duong Cam, Hoang Nam Viet, Le Hoang Bich Phuong, Sandrine Llouquet, Nguyen Huy An, Nguyen Manh Hung, Nguyen Quang Huy and Trong Gia Nguyen. Showcasing their ongoing projects, the exhibition serves as a preview of focused solo exhibitions to be presented at the gallery in the coming years.

The geological term 'alluvium' – embodying in itself a sense of movement – refers to sedimentary matter washed onshore by flowing bodies of water. Often teeming with valuable ores continually picked up and dropped as a river gallivants on its seaward course, deposits of alluvium richly fertilize the grounds in which they find themselves and, one might assume, begin to give rise to life-forms.

Parallels are to be found between this natural phenomenon and the creative process. Just as water erodes and dissolves stones, soils and all things terrestrial – carrying the ores therein to other banks dropping them as alluvial matter so that the cycle can start again – with a body of work, any number of times an artist might start, leave, revisit, build on and seemingly finish it. It is not always the case that one can tell where a story begins and ends. Things are in a constant state of fluidity and just about everything contributes towards a final something, to be sought and channelled.

*Alluvium* thus focuses on artworks that belong to projects in progress and have not yet been seen (or rarely seen). By no means remnants or mere trials, these alluvial pieces should be considered on their own merits but also important stepping stones linking where one has been with where one is heading. They give further insights into and provide new angles to look at past works as much as nurturing possible futures.

Varied as they are in expression, the exhibited works can be thematically divided into two sets. There are those that look out into the wilderness exploring elements that can be regarded as spiritual or alchemical, that go beyond the everyday. Others have more of a human presence dealing with the many events currently unfolding between us. But here again in bringing these two worlds together there arises an implication of an often-overlooked continuity between them – a suggestion of one whole 'nature' that encompasses all things, humane or otherwise, causes and effects alike.

# INSTALLATION VIEWS



























## Trong Gia Nguyen

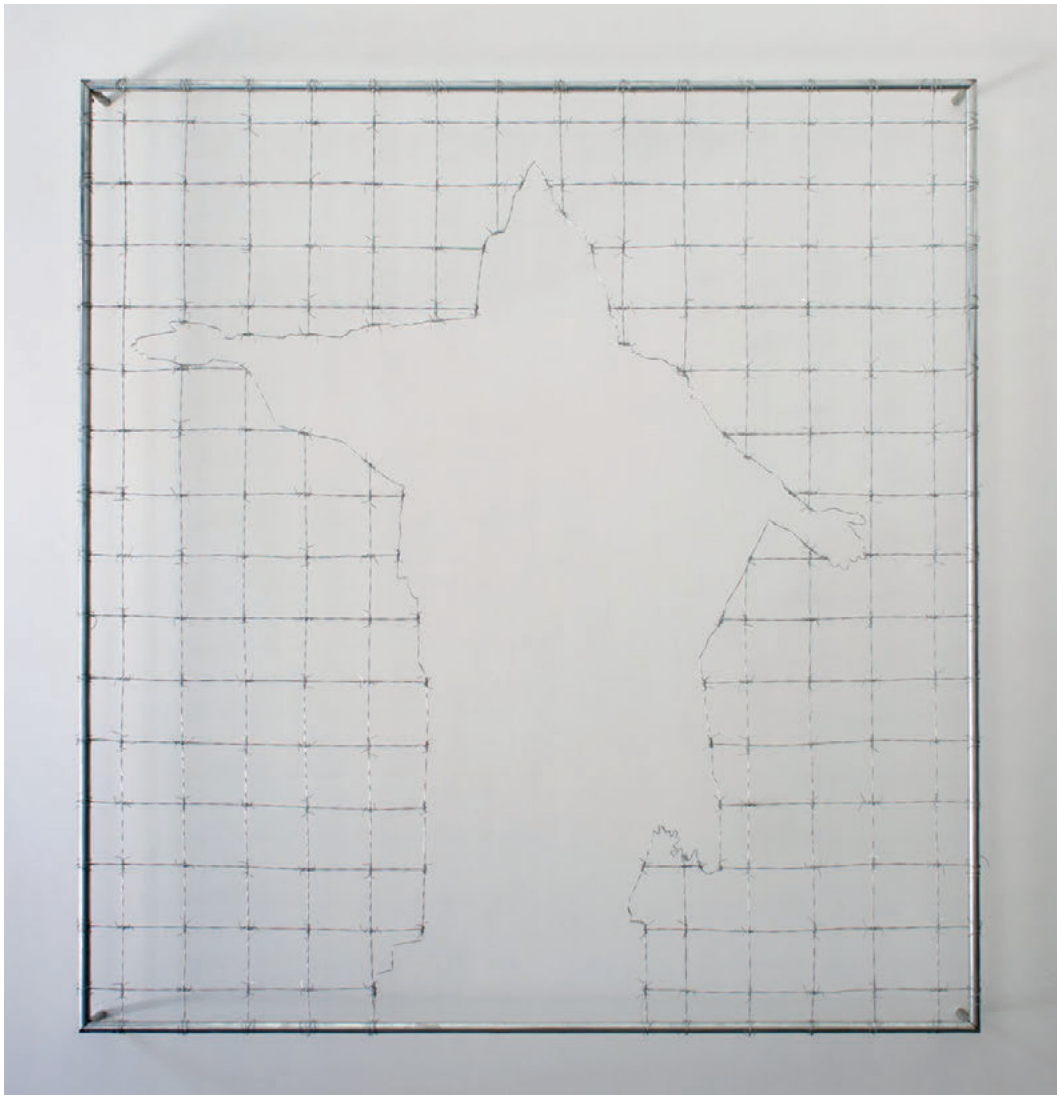
Trong Gia Nguyen's barbed wire "paintings" were inspired by a trip to Vietnam's Con Dao archipelago, in particular Con Son, a notorious former prison island with a loaded past. Many of Con Dao's prison cells and communal rooms employed barbed wire nets that formed intimidating partitions and ceilings, emphasizing maximum security. Nguyen's hand-twisted barbed wire conjures these fences, which are interrupted by another string of prickly nails depicting silhouette portraits of controversial figures, such as Colin Kaepernick protesting on one knee and Donald Trump playing golf. They glamorize the conflictive machoism of sports – that overwhelming (or underwhelming, in the case of Trump) athleticism coupled with a comparatively anemic sense of socio-political duty.

There is always more than meets the eye in the practice of conceptual multi-disciplinary provocateur Trong Gia Nguyen. What appears playful and comical might, in fact, turn tragi-comical upon closer inspection. Black humor and optical illusions – at times taken to the extreme – instill a sense of uneasiness and incomprehension in viewers, belying dynamics of power structures in relation to modern-day situations from those in politics to the art world.

Nguyen has exhibited widely in the U.S. and abroad with solo shows at Art Virus, Frankfurt, Germany; QF Gallery, New York, USA; Coleman Burke Gallery, New York, USA; and Galerie ZK, Berlin, Germany. Group exhibitions include *2017 California Pacific Triennial*, Orange County Museum of Art, Newport Beach, CA, USA; *The Foliage*, Vincom Center for Contemporary Art, Hanoi, Vietnam; *The Others*, Piazzale Valdo Fusi, Torino, Italy; *Eye on the Storm*, Housatonic Museum of Art, Connecticut, USA; *Satellites in the Night*, Freies Museum, Berlin, Germany; *The Sixth Borough*, Governors Island, USA; *Sequences*, Reykjavik, Iceland; 9th Havana Biennial, Havana, Cuba; *Float*, Socrates Sculpture Park, New York, USA; and *Performa*, Artists Space, New York, USA. Nguyen has received numerous grants and fellowships from New York organizations such as Foundation for Contemporary Arts, Puffin Foundation, Change Inc. and Bronx Museum. He has held residencies at the Everglades, Everglades National Park, Florida; Museum of Art and Design, New York, NY; LegalArts, Miami, FL; Harvestworks Digital Media, New York, NY; and Lower Manhattan Cultural Council, New York, NY.

Nguyen lives and works between Ho Chi Minh City, Vietnam and Brooklyn, New York.





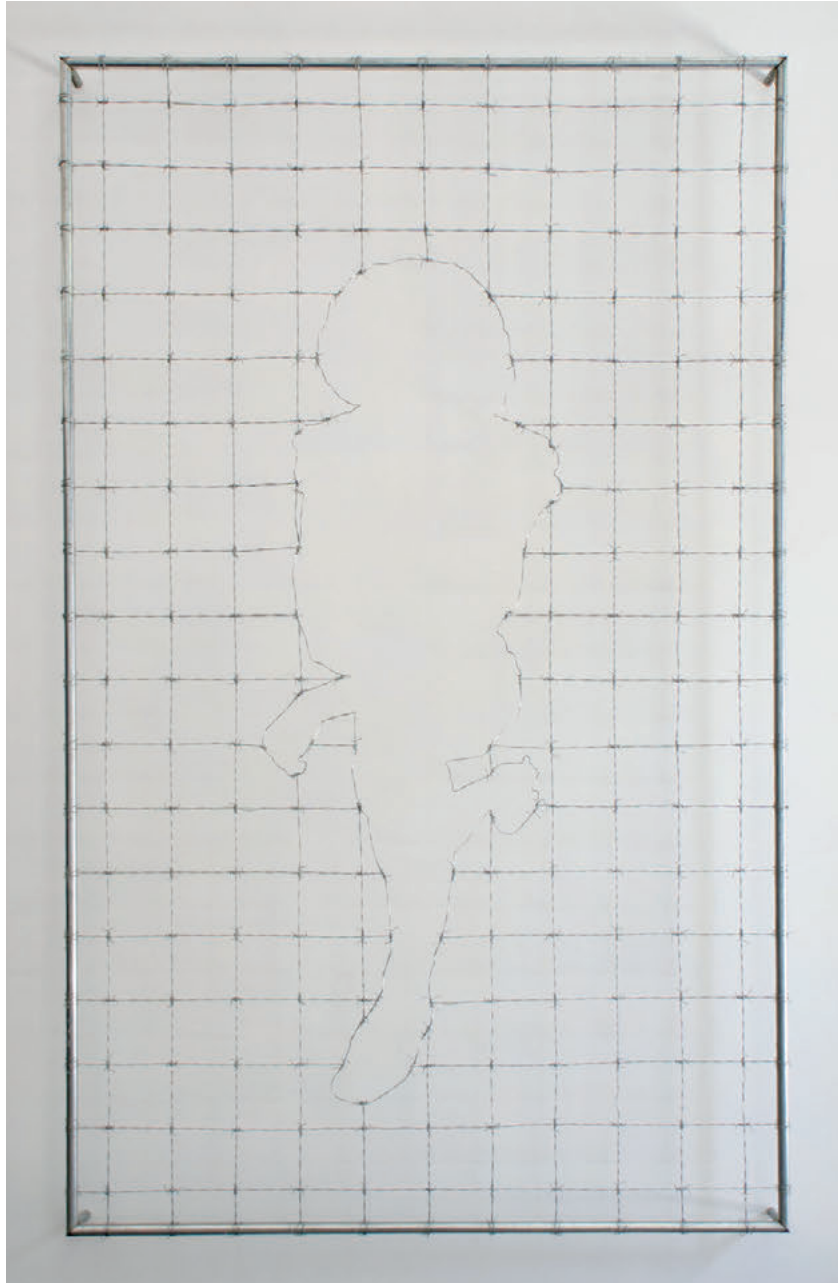
**Trong Gia Nguyen**

*Touchdown Jesus*

2018

steel frame, hand-twisted barbed wire

223.5 x 208 x 13 cm



**Trong Gia Nguyen**

*Kaepernicking > Tebowing*  
2018

steel frame, hand-twisted barbed wire  
267 x 165 x 13 cm

## Nguyen Manh Hung

In his humorous and satirical work, Nguyen Manh Hung creates a surrealist universe that is as much an escapist's hopeful haven as a defiant look in the eye of Vietnam's urbanization reality in the 21st century. Soviet-style apartment buildings, military vehicles, soldiers, domestic animals and plastic shopping bags make frequent cameos throughout an expansive, multi-disciplinary oeuvre that includes sketches, paintings, photos, sculptures and installations. Informed by his own personal history, the images often appear on incongruous scales and in Hopper-esque situations.

Nguyen Manh Hung has participated in numerous regional and international exhibitions. Notable shows include *Asia Young 36*, Jeonbuk Museum of Art, Jeonbuk, Korea; *Farmers Got Power* and *One Planet*, Galerie Quynh, Ho Chi Minh City, Vietnam; *Mien Meo Mieng/Contemporary Art from Vietnam*, Bildmuseet, Umeå University, Umeå, Sweden; 7th Asia Pacific Triennial of Contemporary Art, Queensland Art Gallery | Gallery of Modern Art, Brisbane, Australia; *Living together in paradise*, Goethe-Institut, Hanoi, Vietnam; *Tam Ta*, San Art, Ho Chi Minh City, Vietnam; *Connect: Kunstzene Vietnam*, ifa Galleries, Berlin and Stuttgart, Germany; *Lim Dim: Young Vietnamese Artists*, Stenersenmuseet, Oslo, Norway; transPOP: *Korea Vietnam Remix*, ARKO Art Center, Seoul, Korea and Yerba Buena Center for the Arts, San Francisco, CA, USA; and *Thermocline of Art. New Asian Waves*, ZKM Center for Art and Media, Karlsruhe, Germany. Nguyen has held residencies at Musée d'Art Contemporain du Val-de-Marne (MAC/VAL), Vitry-sur-Seine, France; Creative Fusion, Cleveland, Ohio; Asian Cultural Council, New York, NY; and Art Omi International, Ghent, NY.

Nguyen Manh Hung currently lives and works in Ho Chi Minh City.



**Nguyen Manh Hung**

*The Monument of Glory*

2017

oil on canvas

100 x 100 cm



**Nguyen Manh Hung**

*Midnight Business*

2017

oil on canvas

100 x 100 cm



**Nguyen Manh Hung**

*Hero at the Station*

2016

digital c-print, edition of 5 + 1 AP

35 x 55 cm

## Nguyen Huy An

Known for performances that are almost meditative in the precision they are undertaken with, Nguyen Huy An measures, captures and consolidates what is intangible, formless and conceptual, using the most humble of materials: strands of hair, threads of textile, coal, ink, dust... The vividly shadowy and melancholic hue of these materials and the personal meaning Nguyen attaches to them – the hair of his mother, the textile threads of crafters from his childhood village – convey a yearning for fading times in the face of brutal modernity. As the artist states, "In the context of a growing economy, it is important to look at and realize how modernity, and by extension the passage of time, casts shadows on our existence and engenders zones of darkness in our collective psychology."

Nguyen Huy An's work in *Alluvium* is a continuation of the project realized at Nha San Collective last April which explored notions of the spiritual in our world today. As with last year's realization, here the myths of Quan Am are again juxtaposed with modern contexts. In a process that recalls the performative aspect of his work, Nguyen sent by post from Hanoi a drawing of the 'Thousand-armed and Thousand-eyed Goddess' planned for the show. The envelope is exhibited with the drawing enclosed (and with a curious protrusion) – an image that is poetically moving and lightly comical in equal measure.

Nguyen Huy An has participated in a number of exhibitions and performance art festivals over the last decade including *Looking for the Divine Beings*, Nha San Collective (2017); *14th Istanbul Biennial – SALTWATER: A Theory of Thought Forms*, curated by Carolyn Christov-Bakargiev, Istanbul, Turkey (2015); *Mien Meo Mieng/Contemporary Art from Vietnam*, Bildmuseet, Umeå University, Umeå, Sweden (2015); *Residual: Disrupted Choreographies*, Carré d'Art – Musée d'Art Contemporain, Nimes, France (2014); *If The World Changed*, Singapore Biennale (2013); *sounds of dust (somniaquy)*, 943 Studio Kunming, China (2011); *Anatomy of an assembly line with an error*, Nha San Studio, Hanoi, Vietnam; *Lim Dim*, Stenersen Museum, Oslo, Norway (2009); *Tam Ta*, San Art, Ho Chi Minh City, Vietnam (2009); and the *Nippon International Performance Art Festival (NIPAF)*, Tokyo, Japan (2007).

In 2010 he co-founded with artists Vu Duc Toan and Hoang Minh Duc the performance art collective The Appendix Group (Phu Luc). The group has performed in festivals in Vietnam, Singapore and China.

Nguyen Huy An currently lives and works in Hanoi, Vietnam.



## Nguyen Huy An

*Thien Thu Thien Nhan*

2017 - present

posted letter, ink on tracing paper, plastic eye

10.5 x 17 cm

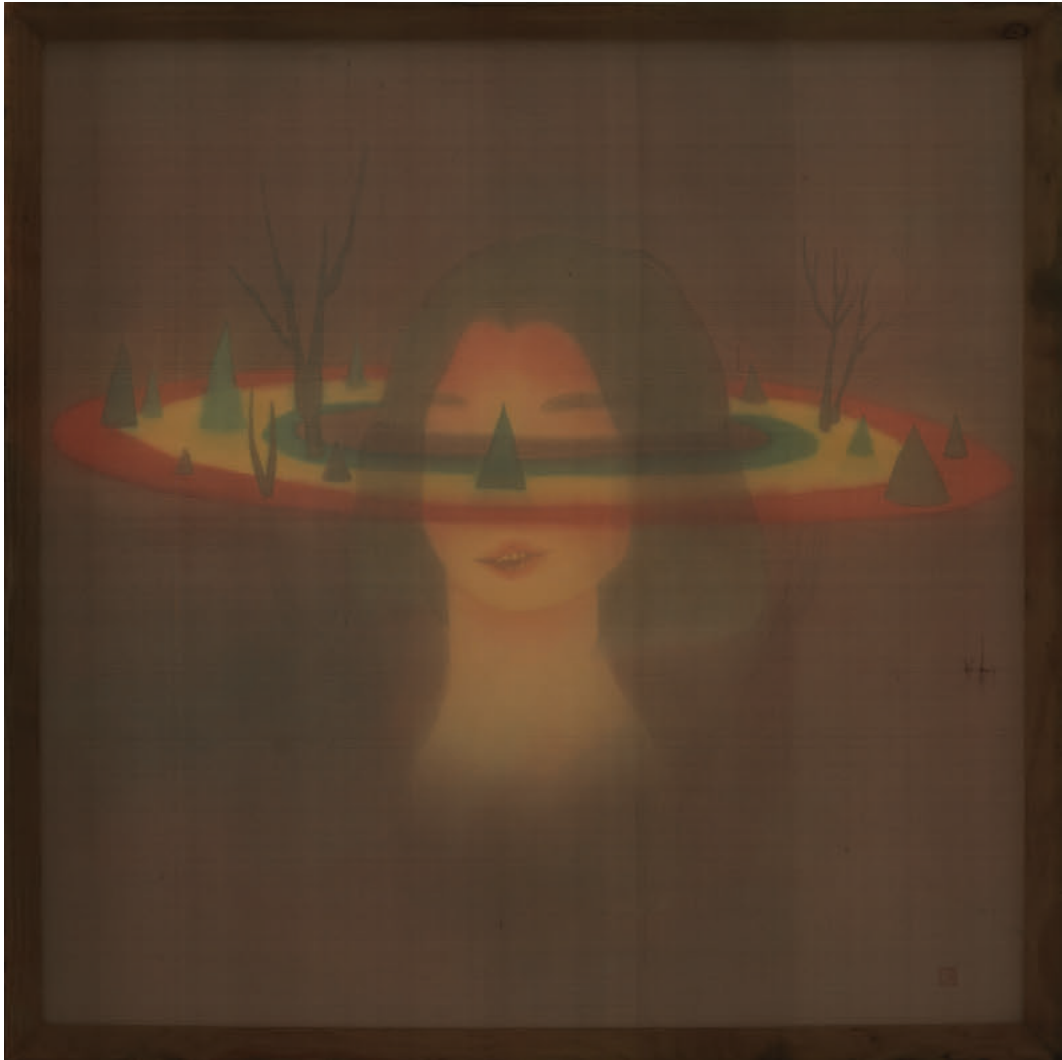


## Le Hoang Bich Phuong

Primarily working with the medium of Vietnamese silk painting but at the same time experimenting with similar traditions from around Asia as well as taking influences from modern phenomena such as that of the Japanese manga, Le Hoang Bich Phuong's works (paintings, sculptures, installations) do not lend themselves to easy categorization especially regarding time and place of origin, or straightforward reading. Forgoing dark connotations and hidden imageries often of human sexual organs that once populated her paintings, Le's recent work has more of a life-affirming outlook, inspired by a search for self-transcendence.

Born in 1984 in Ho Chi Minh City, Le Hoang Bich Phuong is one of the most promising artists of her generation. Le graduated from the Ho Chi Minh City University of Fine Arts in 2010 and has since held five solo exhibitions in Hanoi and Ho Chi Minh City. In 2011, Le was one of the finalists of the DOGMA Prize in Self-Portraiture and also participated in S-AIR, an artist-in-residence program in Sapporo (Japan) hosted by the Japan Foundation. She has also received grants from the Cultural Development and Exchange Fund (Embassy of Denmark in Vietnam) and the Japan Foundation Vietnam.

Le Hoang Bich Phuong currently lives and works in Ho Chi Minh City.



**Le Hoang Bich Phuong**

*Self-portrait*

2017

watercolor on silk

84 x 84 cm



**Le Hoang Bich Phuong**

*Portrait of a friend*

2017

watercolor on silk

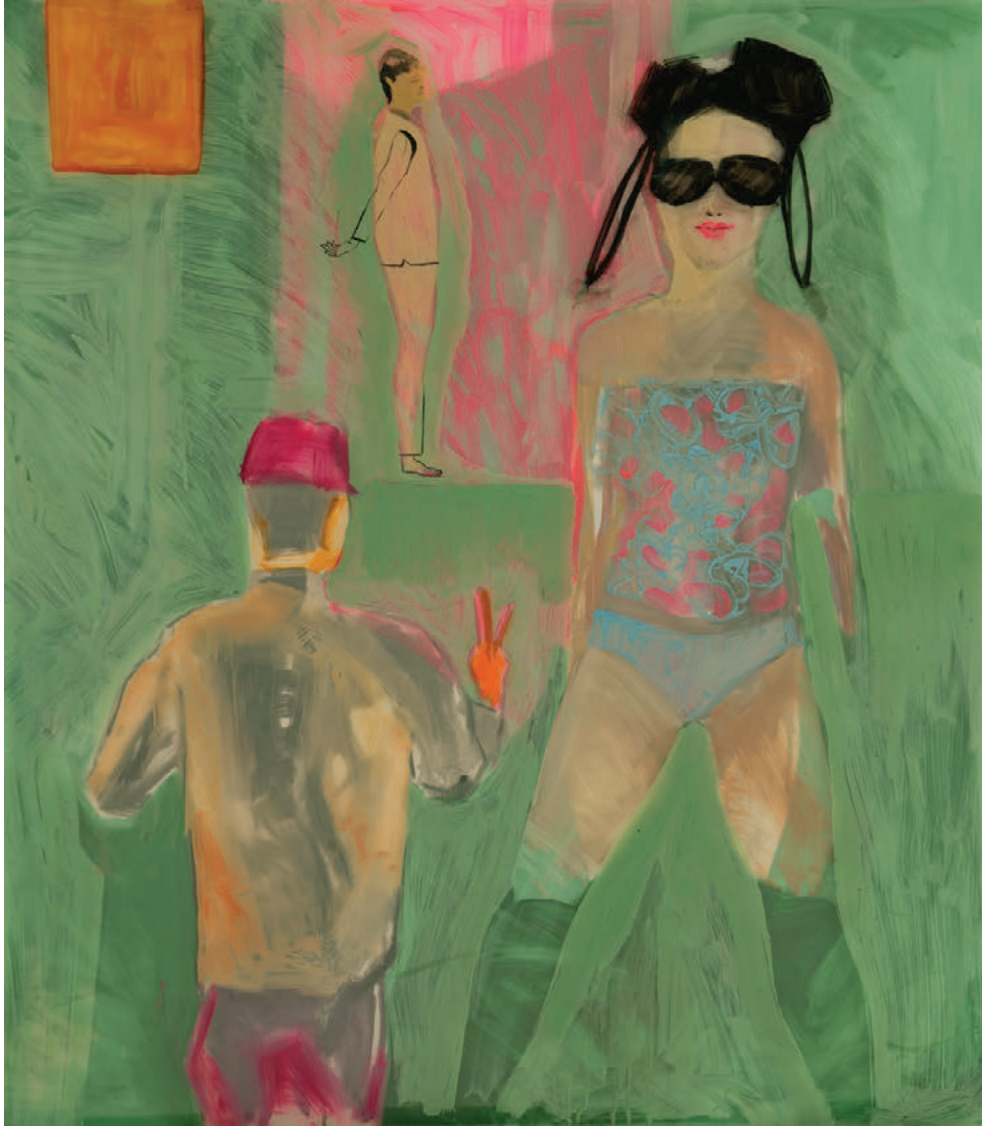
42 x 42 cm

## Do Thanh Lang

The new paintings of Do Thanh Lang are a continuation of the aesthetics and themes in his previous work but are visually more quirky and minimal. Not without humour – of a black, bitter kind – the works center around fragments of images and stories churned out by the gigantic machine that is Vietnamese online media. Just as one's disposed garbage can speak volumes about how one lives, these images – likened by Do to 'virtual trash' – remind us that apathy is one of the world's gravest dangers.

Born in 1986 in Ho Chi Minh City, Do Thanh Lang studied painting at the Ho Chi Minh City Fine Arts University. His work has been shown in a number of group exhibitions in Vietnam such as *Modern Wind*, HCMC Fine Arts Association; *My Eldest Sister*, San Art; *Fall*, Café Tram; *Out of Nowhere*, Sao La; *Art Walk*, numerous venues in HCMC; and *Hopscotch* and *NGUCHONOBAY*, Galerie Quynh. Do has also participated in Spot Art Singapore 2014 (ARtrium @ MCI, Singapore) and undertaken the residency program Brown Movement at Heritage Space in Hanoi.

Do lives and works in Ho Chi Minh City.



**Do Thanh Lang**

*Untitled*

2017

oil and acrylic on canvas and transparent plastic sheet

110 x 100 cm



**Do Thanh Lang**

*Untitled*

2018

acrylic, oil, marker pen, spray paint, epoxy on canvas

110 x 100 cm

## Sandrine Llouquet

A union of the mundane and the fantastical, Sandrine Llouquet's meticulous, non-linear and preternatural drawings are like windows into another plane of consciousness that can be found right at the edge of our perceived reality. Llouquet's works result from her long-time fascination with and keen research into the minds of great thinkers like Nietzsche, Freud, Deleuze and Jung as well as others from a more esoteric tradition. Delving into ideas behind what drives belief and the connections between different religions, rituals and myths, Llouquet stimulates the deepest recesses of our unconscious and memory.

Born in 1975 in Montpellier, France, Sandrine Llouquet graduated from École Pilote Internationale d'Art et de Recherche - Villa Arson. Based in Vietnam for the past 14 years, she was a founding member of Wonderful District, a project that promoted contemporary art through exhibitions, concerts and theatre pieces, as well as a member of Mogas Station, a Vietnam-based artist collective. Llouquet's work has been exhibited at the Palais de Tokyo, Paris, Yerba Buena Center for the Arts, San Francisco, California, Tate Modern, London and other prestigious institutions. She has participated in a number of biennales with Mogas Station such as the Shenzhen Biennale (2007), the Singapore Biennale (2006) and in *Migration Addicts* - a collateral event of the 52nd Venice Biennale, as well as *KENPOKU Art 2016* (Ibaraki prefecture, Japan). Llouquet is also Artistic Director of Salon Saigon, a center for the presentation of contemporary creation and Vietnamese culture through art exhibitions, performances, conferences, screenings, and educational programs.



**Sandrine Llouquet**

*At this very moment melancholy coagulated in his blood*

2018

pencil on calligraphy paper

diameter 35 cm (50 x 50 cm framed)





**Sandrine Llouquet**

*Mandragora officinarum*

2018

Chinese ink on calligraphy paper  
diameter 12.6 cm (50 x 50 cm framed)



**Sandrine Llouquet**

*John 5:21*

2018

pencil on calligraphy paper

diameter 35 cm (50 x 50 cm framed)

## Hoang Nam Viet

Hoang Nam Viet paints the friends around him and does so with an affection that only comes with tender familiarity. While Hoang's past work often put his characters in surreal settings and situations, in these new portraits the figures are front and central, though appearing no less dream-like, the lines separating them from their surroundings hazy. The paintings are basked in swaths of blue and gold – referred to by Hoang as 'the colors of a shattered summer'.

A self-taught artist, Hoang Nam Viet (born 1985, Ho Chi Minh City) has honed his practice across various disciplines. He has participated in comic book workshops, worked in advertising (Saatchi & Saatchi Vietnam and Ogilvy & Mather, HakuHodo), and founded a café which has become a popular gathering spot for the local intelligentsia. Called Hoang Thi, the café was also the venue for his first solo exhibition *Cuffed in Freedom* (2016). Hoang has participated in several group exhibitions in Ho Chi Minh City including *Chung* (Pongdang Gallery, 2014), *Out of Nowhere* (Sao La, 2014), *Art Walk* (numerous venues, 2015), *The Primacy of Drawing* (Dia Projects, 2015), and *NGUCHONOBAY* (Galerie Quynh, 2017). Hoang was part of the duo show *Hopscotch* with Do Thanh Lang at Galerie Quynh in 2016.

Hoang is based in Ho Chi Minh City.



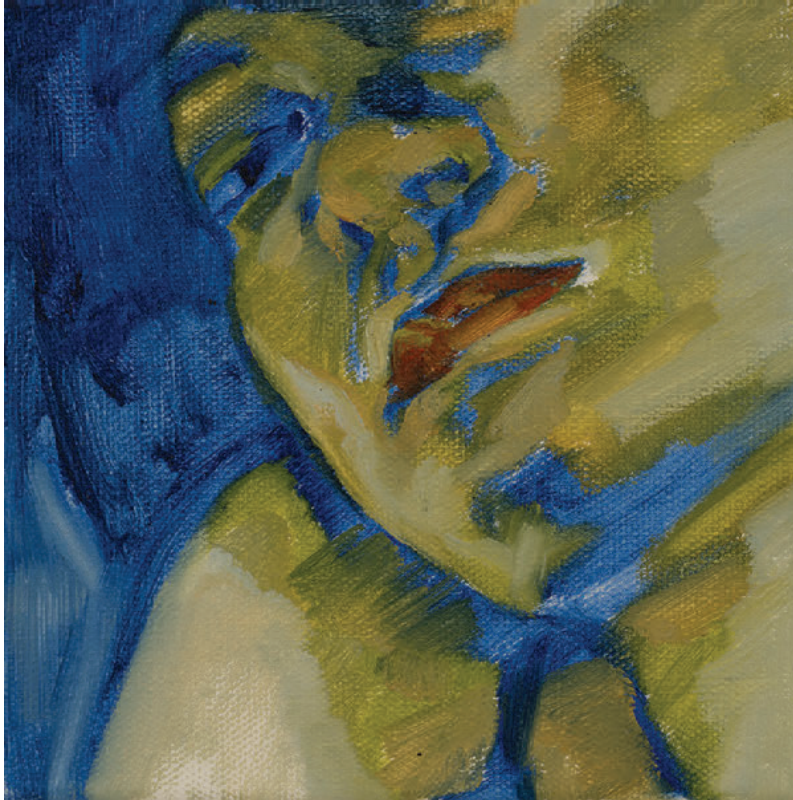
**Hoang Nam Viet**

*Hoang Ha 1*

2017

oil on canvas

31 x 40.5 cm



**Hoang Nam Viet**

*Hoang Ha 2*

2018

oil on canvas

15 x 15 cm



**Hoang Nam Viet**

*Hoang Ha 3*

2018

oil on canvas

30.5 x 30.5 cm



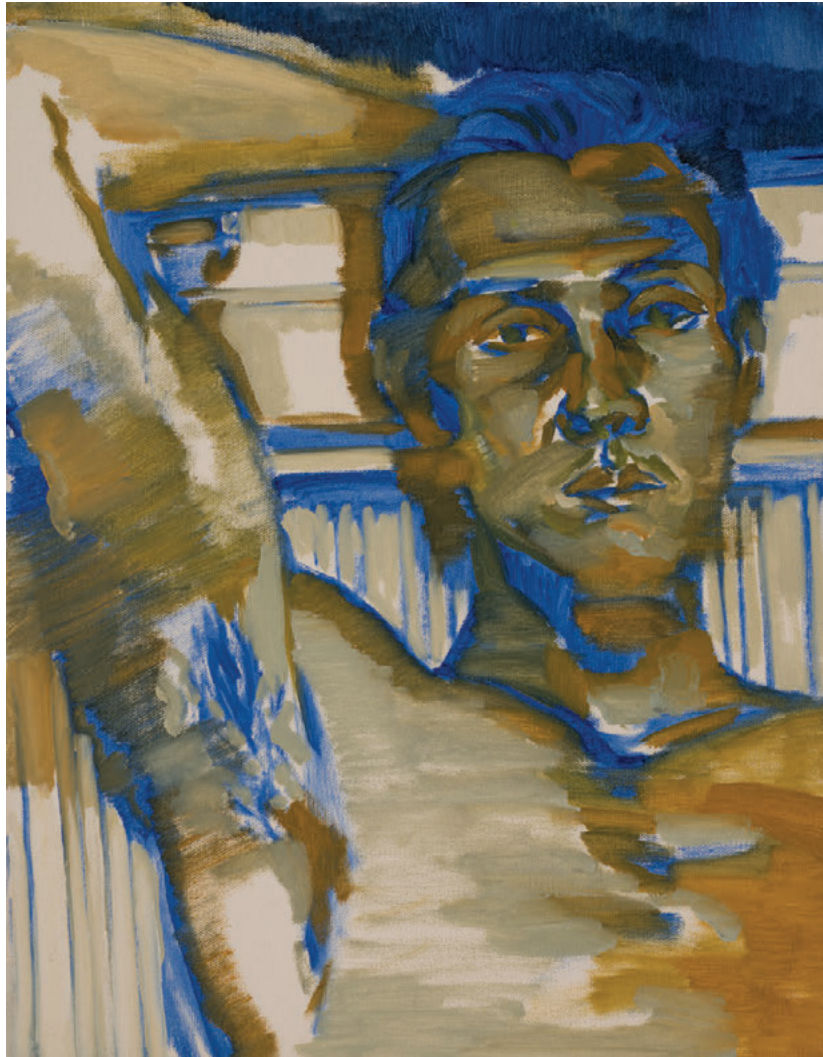
**Hoang Nam Viet**

*Hoang Ha 4*

2018

oil on canvas

51 x 41 cm



**Hoang Nam Viet**

*NX*

2017

oil on canvas

45.5 x 35.5 cm



## Hoang Duong Cam

Graduating from the Hanoi University of Fine Art in 1986, Hoang Duong Cam has, nevertheless, always been something of an autodidact. Between the fiction of Milan Kundera, theories of quantum physics and other intellectual pursuits, Hoang's voracious reading and critical thinking fed into a versatile range of boldly conceptual artistic practices. Taking in painting, installation, video and performance, the artist explores, with humour and keen insight, facets of the human condition against the backdrop of historical events. Often investigating the boundaries between the visible and the invisible, the artist states that he is concerned with the "contextualizing of expression, interpretation, association and the implicit relations between them."

Beneath the same lines of queries, in his current paintings *Spaces Between Men*, Hoang traces the shapes (distances) of what lies between two human bodies in well-known photographs throughout history, and creates layered abstractions resembling dense forests and landscapes. In materializing these contested physical zones, Hoang draws attention to the larger ideological rifts that are, in many instances, irreconcilable.

Hoang has participated in numerous exhibitions and biennales in Asia, North America and Europe. Notable exhibitions include *SUNSHOWER: Contemporary Art from Southeast Asia 1980s to Now*, Mori Art Museum, Tokyo, Japan; *VideoZone 5, the 5th International Video Art Biennial*, Tel Aviv, Israel; *Daegu Photo Biennale*, Daegu, South Korea; *Arts and Cities*, Aichi Triennale, Nagoya, Japan; *Connect: Art Scene Vietnam*, ifa Galerie Berlin and Stuttgart, Germany; *Fluid Zone*, Jakarta Biennale, Indonesia; *Post-Doi Moi: Vietnamese Art After 1990*, Singapore Art Museum, Singapore; *3rd Guangzhou Triennial*, Guangdong Museum, Guangzhou, China; *Migration Addicts* (with Mogas Station), a collateral event of the 52nd Venice Biennale, Venice, Italy; *Thermocline of Art. New Asian Waves*, ZKM | Museum of Contemporary Art, Karlsruhe, Germany; and *Belief* (with Mogas Station), Singapore Biennale 2006. In 2009 he held a residency at the acclaimed Tokyo Wonder Site, Japan.



**Hoang Duong Cam**

*The Christmas Tree*

2017

oil and acrylic on canvas

150 x 120 cm



**Hoang Duong Cam**

*Red Autumn*

2017

oil and acrylic on canvas

150 x 120 cm



**Hoang Duong Cam**

*Reflections on the poem 'Tay Tien' by Quang Dung*

2018

oil and linen on canvas

80 x 60 cm

## Ha Manh Thang

Immersed in his surrounding landscapes and architecture, both monumental and quotidian, ancient and contemporary – together constituting an all-encompassing 'nature' where textures and objects of everyday life are infused with a sense of the spiritual – Ha Manh Thang creates works that meditate on the passage of time and place and the weight of surviving memories. Seeped throughout with a quiet lyricism informed by Ha's interests in Western jazz and classical East Asian poetry, his paintings, inspired just as much by chance encounters as elaborate conceptual starting points, are in the artist's words, "attempts to better understand oneself in relation to nature, and to express what one cannot grasp."

Born in 1980 in Thai Nguyen Province, Ha Manh Thang is one of Vietnam's most important painters. He has been featured alongside acclaimed artists such as Gerhard Richter, Marlene Dumas and Peter Doig in international publications including 'Painting Now' (Thames and Hudson, 2015) and 'Painting Today' (Phaidon, 2009). Having graduated from the Hanoi Fine Arts University in 2004, Thang has participated in a number of notable regional and international exhibitions including *The Foliage*, Vincom Center for Contemporary Art, Hanoi, Vietnam; *Pueblos en Resistencia*, 1 Bienal del Sur, Caracas, Venezuela; *Instruments of Meditation: Works of Art from the Zoltán Bodnár Collection*, Reök Palace, Budapest, Hungary; *Connect: Kunstzene Vietnam*, ifa Galleries, Berlin and Stuttgart, Germany; *The rain and the small stream* presented by Ernst & Young's Asean Art Outreach program, Singapore; and *Post-Doi Moi: Vietnamese Art After 1990*, Singapore Art Museum.

Ha Manh Thang currently lives and works in Hanoi.



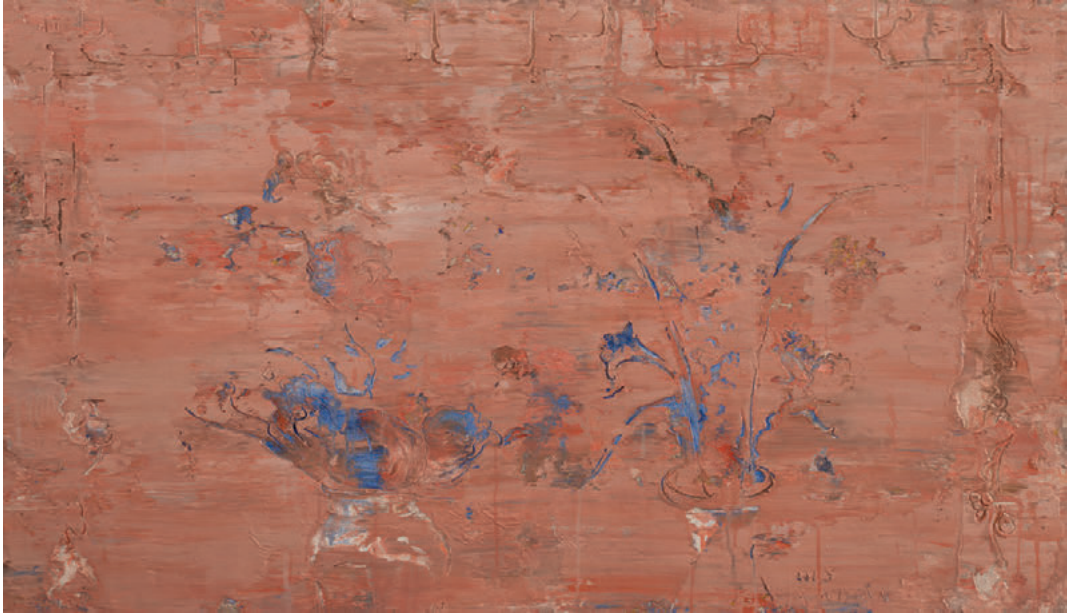
**Ha Manh Thang**

*Inspiration in Autumn Night #2*

2017

acrylic, acrylic medium, oil on canvas

175.5 x 70 cm



**Ha Manh Thang**

*Fading Spring #1*

2018

acrylic, acrylic medium, oil on canvas

68 x 116 cm



**Ha Manh Thang**

*Winter #1*

2018

acrylic, acrylic medium, oil on canvas

117 x 68.5 cm



## Nadege David

Nadege David's new work is a surprising body of paintings using acrylic, pastels, glass paint and ceramic paint on canvas. Moving away from her former intricate ink drawings on paper, the artist has created lush paintings that conjure a dreamlike, enchanting landscape filled with indistinct and undefined life-forms. There is a disquiet in the paintings that is both seductive and disturbing. Informed by a deep interest in philosophy and science, the new paintings are a continuation of the artist's exploration between humans and nature and the exploitation of the natural world.

Born in 1975 in France, Nadège David received an MA in Political Philosophy at University La Sorbonne, Paris, France and an MA in Contemporary Political Philosophy, University Paris VIII, Paris, France. She was a lecturer in Sociology at University Marne La Vallée, France between 2001 and 2005. David's exhibitions include *Experience sweet and relaxing dreams*, Mai's Gallery, Ho Chi Minh City, Vietnam and *of reveries and obsessions*, *Soil-Less*®, and *Carne Vale* at Galerie Quynh, Ho Chi Minh City, Vietnam.



**Nadège David**

*L'assaut d'Eryschthon*

2017

acrylic, felt, ceramic paint, Chinese ink on canvas

120 x 76 cm



**Nadège David**

*The fear of you and the dread of you shall be upon all*

2017

acrylic, glass paint, ceramic paint, pastel on canvas

75 x 225 cm (triptych)

## Nguyen Quang Huy

A staple of a versatile artistic practice that includes installation, video and sound, Nguyen Quang Huy's paintings of the landscapes and people of the Northern mountains of Vietnam are instantly recognizable for their dream-like quality. Hazy shades of blue caress our visual field while mountains, trees, houses, animals and faceless figures appear to be drifting in and out of the fog of a perennial winter, as if seen from the window of a moving train, a scenery half-remembered from a mysterious, vanishing memory.

*Grey*, a work comprising corrugated cement sheets and blue neon, was inspired by Nguyen's trips to Ha Giang. Ingrained in the artist's memory are images of men and women hauling heavy sheets of the roofing material on their backs as they walk up the mountain. Each cement panel in *Grey* bears the name of one of these resolute individuals in handwritten script fashioned in neon. Their names appear to hover, floating gently above the industrial sheets as if staking their own private domain in the natural world.

Nguyen Quang Huy was born in 1971 in Ha Tay, Vietnam. He graduated from the Hanoi University of Fine Arts in 1996, and was among the first Vietnamese artists to exhibit internationally after the Doi Moi policies (Renovation) were implemented. Nguyen has held numerous solo exhibitions in Vietnam, France and Germany and participated in group shows in Asia, the US, Australia and Europe. A number of his works are included in international collections such as the Fukuoka Art Museum in Tokyo, Japan and the World Bank Art Program in Washington, DC, USA.

Nguyen Quang Huy lives and works in Hanoi.



**Nguyen Quang Huy**

*The Road*

2016

oil on canvas

93.5 x 169 cm



**Nguyen Quang Huy**

*Grey*

2017

cement roofing sheets, neon

151 x 293 x 10 cm



**Nguyen Quang Huy**

*Winding Road*

2016

oil on canvas

101 x 101 cm



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