

GALERIE QUYNH CONTEMPORARY ART

Thăm
Lại

Tường Danh
Như Xuân Hứa
Vân-Nhi Nguyễn
Anh-Phuong Nguyen

curated by Anh Dao Ha

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INTRODUCTION

Mời ăn trà

*Quả cau nho nhỏ miếng trà hôi
Này của Xuân Hương mới quệt rồi
Có phải duyên nhau thì thắm lại
Đừng xanh như lá bạc như vôi.*

Offering betel

*A piece of nut and a bit of leaf
Here, Xuân Hương has smeared it
If love is fated, you'll chew it red
Lime won't stay white, nor leaf, green.*

Thắm Lại brings together four artists, **Tường Danh**, **Như Xuân Hứa**, **Anh-Phuong Nguyen**, and **Vân-Nhi Nguyễn**, to examine desire as progress, tracing how women's longing has shaped Vietnamese culture across centuries. The exhibition takes its title from a line in “Mời ăn trà” (*Offering Betel*), a poem attributed to the poet Hồ Xuân Hương¹, referencing the concept of *thắm lại*, the act of becoming red again, a staining that accrues through repetition and the labors of wanting. At the heart of the show is the concept of *duyên*: a bond written in fate, carrying people into one another's lives and out again.

John Balaban translates “Có phải *duyên* nhau thời *thắm lại*” as “If love is fated, you'll chew it red.”² But something shifts in translation. The word *duyên* has no English equivalent, it speaks to fate, to a destined connection that persists, the inevitability of certain bonds. Balaban's line lands on the act: chewing betel until your teeth stain red, passion made physical, the labors of love. The Vietnamese lingers on the bond itself, and on *thắm lại*, the becoming red again, the staining that happens through repetition.

Many of the poems attributed to Hồ Xuân Hương were passed down orally and later gathered under her name. They speak directly, and without shame, about feminine sexuality, longing, and power. Her betel invitation carries desire, wit, agency. That so many of these poems circulated through oral tradition before being attributed to Xuân Hương says something: she became an icon for collective expression, a way for generations of women to speak what they felt and wanted.

¹ Hồ Xuân Hương (c. 1772–1822) is considered the “Queen of Nôm poetry.” Much of her biography remains contested; the poems attributed to her circulated orally before being gathered and published posthumously.

² John Balaban, *Spring Essence: The Poetry of Hồ Xuân Hương* (Copper Canyon Press, 2000).

This exhibition follows this lineage. The artists here explore girlhood, womanhood, Vietnamese mythology, the labors of women in society, and the intimacies and conflicts of all of this, working with traditional craft, domestic labor, hospitality work, and emotional work (romantic, social, familial) as sites of production and connection. The gallery holds both the precision of ancestral techniques and the repetitive strain of contemporary labor systems, the actual conditions under which Vietnamese women have worked and continue to work.

From Xuân Hương's poetic subversions to the practices here, Vietnamese women have articulated, preserved, and transformed culture through making and desiring. The exhibition asks: what is the work that stains us? What labor and what longing leave their marks, binding us to what came before and what comes next, the red deepening with each return?

Tường Danh

The exhibition opens with *Lân Sư Hồ*, a monumental sculpture by Tường Danh that emerges from a bed of sand as if surfacing from myth itself. The creature is Danh's own, born from deep familiarity with the sacred beasts of Vietnamese and Chinese cosmology, the Dragon, Qilin, Turtle, and Phoenix, long woven into Vietnamese culture alongside more indigenous figures like Nghê and Hồ Phù. From these lineages Danh draws and

reimagines: *Lân Sư Hồ* carries the dignified head of the Lân, the powerful body of the Sư, and the nimble tail of the Hồ³, embodying wisdom, courage, and holy power. Its construction is elemental: a calamus⁴ and papier-mâché head, a steel and bamboo body, its scales and fur inlaid with seashells and dead coral washed ashore in Quy Nhơn, Bình Định, and Phú Quý island. Colossal yet innocent, ancient yet present.

Vietnamese mythology has always centered women. The Trưng Sisters⁵ rode into battle on war elephants and held back an empire. Âu Cơ⁶ carried fifty eggs to the mountaintop and became the mother of a people. These figures endure because myth accumulates, shaped and reshaped across generations until it crystallizes into something that feels eternal, inseparable from the culture it emerges from. Myths survive because they hold fundamental human experiences: courage, longing, transformation, the will to protect what is loved. Danh is making myth in the present. Because of the depth of research and

3 Lân refers to the qilin, a mythical creature of good omen in Vietnamese and Chinese cosmology, associated with prosperity and wisdom. Sư is the lion, a symbol of power and protection. Hồ is the fox, known for its cunning and nimbleness. Together they form a composite sacred creature unique to Tường Danh's practice.

4 Calamus is a genus of rattan palms native to tropical Asia, widely used in traditional Southeast Asian craft and construction for its flexible, durable cane.

5 Trưng Trắc and Trưng Nhị, known as the Trưng Sisters, led a revolt against Chinese Han dynasty rule in 40 CE. They are among the most celebrated figures in Vietnamese history and mythology.

6 Âu Cơ is a founding mother figure in Vietnamese mythology, said to have given birth to a hundred eggs from which the Vietnamese people descended.

devotion embedded in *Lân Sư Hồ*, the sculpture already feels like something retrieved rather than made, as if it had always existed somewhere, waiting. The creature carries a legend of return, appearing when virtue holds in times of trouble. Across Vietnamese history, the ones who tended to virtue across generations, who kept the culture alive in times of erasure, were women.

Danh herself moves through the world as if from myth. To encounter her is to step into a fairytale—tall, striking, always in an extravagant composition of traditional Vietnamese dress and her own fearless collage of taste, she sings, performs, and inhabits the world the way we imagine the women of mythology did: fully, on their own terms. As a transgender woman, Danh's presence in this lineage carries particular weight. She is longing as progress made flesh—creating new mythology around what it means to be a Vietnamese woman, expanding who that category holds and who it can become. Perhaps one day her work will be studied the way we now study the Trưng Sisters: as a record of what a culture needed to believe, and who had the courage to embody it first.

Vân-Nhi Nguyễn

Vân-Nhi Nguyễn's untitled photography series draws the viewer into the interior worlds of young women in contemporary

Hanoi—their love, their grief, their shared moments of intimacy. Returning to the city after years abroad, Nguyễn found it reshaped by aggressive economic expansion, the demolition of historical sites, and the erasure of its youth's cultural life. Against this, she turns her lens toward what persists: female friendship, quiet resistance, the tender textures of daily life theatricalized between fiction and reality, masculine and feminine. The work traces generational shifts from her mother's era to her own, following how young Vietnamese women navigate the fracture between outward Western assimilation and inner cultural tradition.

Shot entirely on film, the photographs carry a softness that makes the present look like memory, some images slightly hazy, slightly out of focus, as if time is already working on them. The staging is deliberate and ceremonial. In *Padauk and Pearl*, three women occupy a domestic interior with the gravity of a Renaissance painting: one stands, two are on the floor, one cradling the reclined body of another. The women who meet the camera's gaze do so directly, pulling the viewer into the scene as if they have walked in on something sacred and unfinished. The photographs are shown in a room laid with a maroon rug, reminiscent of those found in homes and hotel lobbies across Vietnam, familiar and liminal at once. Tường Danh appears in both *Padauk and Pearl* and *Danh, An and Linh*, a presence that is itself a kind of *duyên*, the fated bond made visible between the artists in this very exhibition. That two artists in the same show would find each other already inside each other's work speaks

to how tightly woven the lives of Vietnamese women artists are, how they move through the world in community, in each other's frames. Female friendship is the subject and the structure. These women live and work among each other, reflect each other, and in doing so, hold up a mirror to contemporary life in Vietnam as it actually is. Their longing reaches out of the frame. That the series remains ongoing carries this same quality, continuous and expansive, always reaching toward something just beyond the frame, pushing the work endlessly into the future.

Anh-Phuong Nguyen

Anh-Phuong Nguyen presents a new body of sculptural works animated by the tension and drama of surfaces, and by recurring obsessions with kitsch, replicas, and cultural cliché. Her most ambitious work to date, *Las Vegas Symphony*, returns here in a new iteration: three show-specific mechanised landscapes occupying the room. Two feature fields of glowing towel roses; a third stages a cloud and a palm tree in slow, motorized drift. In the middle of the room stands *Hospitality Girl*, a resin cast of a smiling woman, hand on hip, serving platter extended, a martini glass balanced and ready. She is the still center of the spectacle, the human figure the landscape has been built around. The work draws on the culture of hotel towel folding, treating the towel as an object of purity, romance, and fantasy, a surface

through which ideals of beauty, landscape, and spectacle are mediated and performed. Neoclassical symmetry and aesthetic harmony are deployed here as tools of seduction, staging a world of choreographed desire in a darkened, silent room punctuated only by the steady hum of motors.

Vietnam's hospitality industry is one of the fastest growing in Southeast Asia, built in no small part on the labor of women whose care, warmth, and service have been absorbed into the country's image as a destination. The Vietnamese woman as a gracious host, attentive, selfless, ornamental, is both a cultural stereotype and an economic engine. This labor is a form of longing too: women performing the fantasies of tourists and the demands of a rapidly expanding service economy, while carrying their own desires for stability, mobility, and a better life. *Common Language* begins with a discovery that sits inside all of this: a wooden business card holder, shaped as two open hands extending from a heart-shaped base, found among leftover stock in her grandmother's storage unit, remnants of a now-closed souvenir shop on Tô Tịch Street. Originally produced in the woodworking village of Đông Kỳ and widely circulated in the early 2000s, the object sits between mass production and handicraft, between Oriental earnestness and the socioeconomic optimism of the Đổi Mới era⁷. Nguyen reconstitutes it in cast silicone, the familiar form

⁷ Đổi Mới (Renovation) refers to the economic and political reforms introduced by the Vietnamese government in 1986, transitioning the country toward a socialist-oriented market economy and opening Vietnam to foreign investment and trade.

made uncanny: flesh-toned, smooth, unblemished, toy-like. In Vietnam, hands proliferate as image and symbol, the thousand hands of Quan Âm⁸, each one an extension of compassion reaching toward suffering; the practiced hands of the massage worker, offering relief and care as labor; the folded hands of the hotel towel swan, arranged for a guest who will barely notice. Hands that give, hands that serve, hands that heal. Inverted on the wall, the card holder's hands hover in ambiguity, giving or receiving or letting go, their erotic charge quiet but insistent. The longing embedded in the gesture is impossible to separate from who has always been asked to extend it.

Như Xuân Hứa

A selection from Như Xuân Hứa's series *Let the Horses Ride* closes the exhibition, entered through a room whose entire floor is covered in green turf grass, playful, unexpected, an invitation to shed the weight of adulthood and meet the work with openness. The grass disarms before the photographs do their work, and the photographs ask something of you. In *Gossip I* and *Gossip II*, two women stand in a bathroom, one fixing her hair, one holding a compact to her face, caught in the unremarkable intimacy of getting ready. In *Odalisque I*, a girl reclines on a sofa with the ease and weight of an art historical odalisque, the pose at once referencing and reclaiming that tradition. The audience

is a spectator to these scenes, pulled into moments that feel simultaneously staged and entirely true.

Drawing from modern Vietnamese art and Taiwanese cinema, Hứa conceives these works as photographic paintings where illusion and reality merge. Chromatic inversion lends the images a dreamlike, negative-film quality, weddings, birthday dinners, Christmas Eve gatherings, dance parties, family memories surfacing from old photographs, layered over portraits of muses and friends taken between Arles and Paris, recomposed inside the Hôtel de la Lauzière, an iconic Arlesian building on the threshold of its own renewal. The original exhibition of *Let the Horses Ride* took place there itself, the photographs shown inside the very building where they were made. Brought to Vietnam, the work enters a new context. Some of these images reach back into family memory, into a lineage rooted here, and for them to return inverts the typical arc of diaspora, where culture is carried outward and away. The stories travel in the other direction, much like the inversion of the photographs themselves, where what was dark becomes light, the image turned inside out and seen anew.

Hứa describes the project as born from inner urgency, the feeling of walls closing in, the need to leave or escape, and what emerges

⁸ Quan Âm (Guānyin) is the bodhisattva of compassion, widely venerated across Vietnam, China, and much of East and Southeast Asia. One of her most iconic forms depicts her with a thousand hands, each extended in an act of mercy.

is a family album still in development, populated by souls who feel as if they have already crossed paths in another life. This is *duyên* at its most intimate: the sense that the people in your life were always going to be there, that the bond preceded the meeting. A mother watches her children eat toast and wonders how to do better. This is where longing lives: inside the ordinary, inside the repeated gesture of wanting to love well, to be present, to hold onto what passes. Desire here acts like a leash, pulling you forward into life, into the next moment and the next generation, but always tethered to what came before. You move because you want, and you want because of everything that shaped you.

I want, and therefore I am.

Without desire there is no forward motion, no reason to make anything, no spirit animating a life.

Longing not as a symptom of lack, longing as an engine.

To want is to move, to move is to accumulate things.

“If love is fated, you’ll chew it red.”

The stain is still deepening.

The writing in this text was shaped in conversation with the work of Maggie Nelson (Bluets) and Anne Carson (Autobiography of Red, Plainwater).

The order and diacritics of Vietnamese names appear as per individual preference and request.

INSTALLATION VIEWS

Ấm Lại

Trương Nguyễn Tường Danh
Nguyễn Văn Hứa Văn-Nhi Nguyễn
Curated by Anh Dao Ha























ARTWORKS



Tường Danh

Lân Sư Hô

2025

seashells, dead coral, calamus, papier-mâché,
bamboo, wood, metal alloy and sand

210 × 285 × 110 cm

82⁵/₈ × 112¹/₄ × 43¹/₄ in



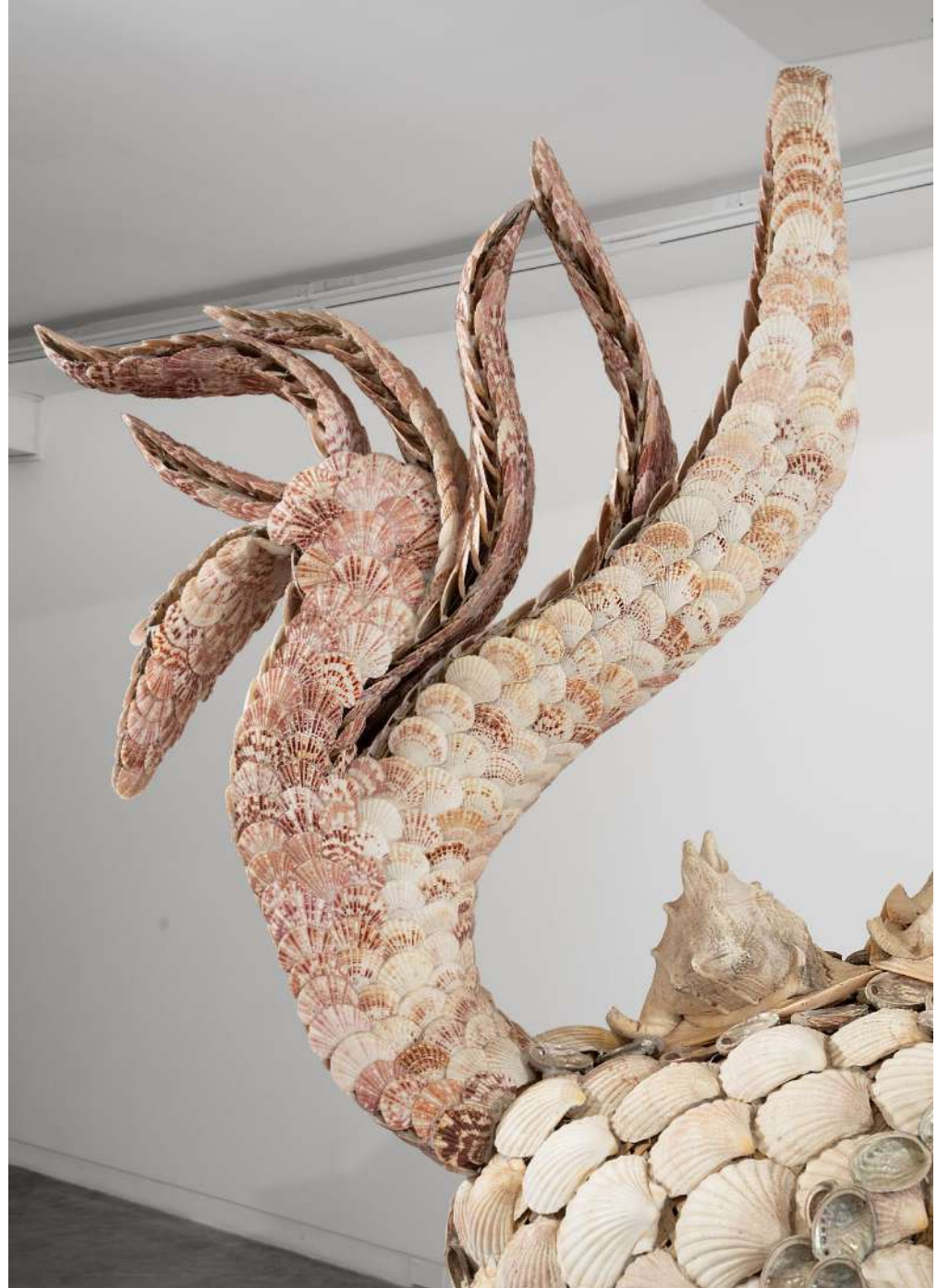














Vân-Nhi Nguyễn

Padauk and Pearl

2025

Giclée print on Ilford Gold
Fibre Pearl paper
ed. 1/5

95 × 110 cm

37³/₈ × 43¹/₄ in



Vân-Nhi Nguyễn

Forest

2025

Giclée print on Ilford Gold
Fibre Pearl paper
ed. 1/5

95 × 110 cm
37³/₈ × 43¹/₄ in



Vân-Nhi Nguyễn

Motel Room

2025

Giclée print on Ilford Gold
Fibre Pearl paper
ed. 1/5

95 × 110 cm
37³/₈ × 43¹/₄ in



Vân-Nhi Nguyễn

Banana Tree Garden

2026

Giclée print on Ilford Gold
Fibre Pearl paper
ed. 1/5

95 × 110 cm
37³/₈ × 43¹/₄ in



Vân-Nhi Nguyễn

Danh, An and Linh

2025

Giclée print on Ilford Gold
Fibre Pearl paper
ed. 1/5

95 × 110 cm
37³/₈ × 43¹/₄ in



Vân-Nhi Nguyễn

Untitled

2025

Giclée print on Ilford Gold
Fibre Pearl paper
ed. 1/5

95 × 110 cm
37³/₈ × 43¹/₄ in



Vân-Nhi Nguyễn

Secret Lover

2025

Giclée print on Ilford Gold
Fibre Pearl paper
ed. 1/5

95 × 110 cm
37³/₈ × 43¹/₄ in



Vân-Nhi Nguyễn

Untitled

2025

Giclée print on Ilford Gold
Fibre Pearl paper
ed. 1/5

95 × 110 cm
37³/₈ × 43¹/₄ in



Anh-Phuong Nguyen

Hospitality Girl

2025

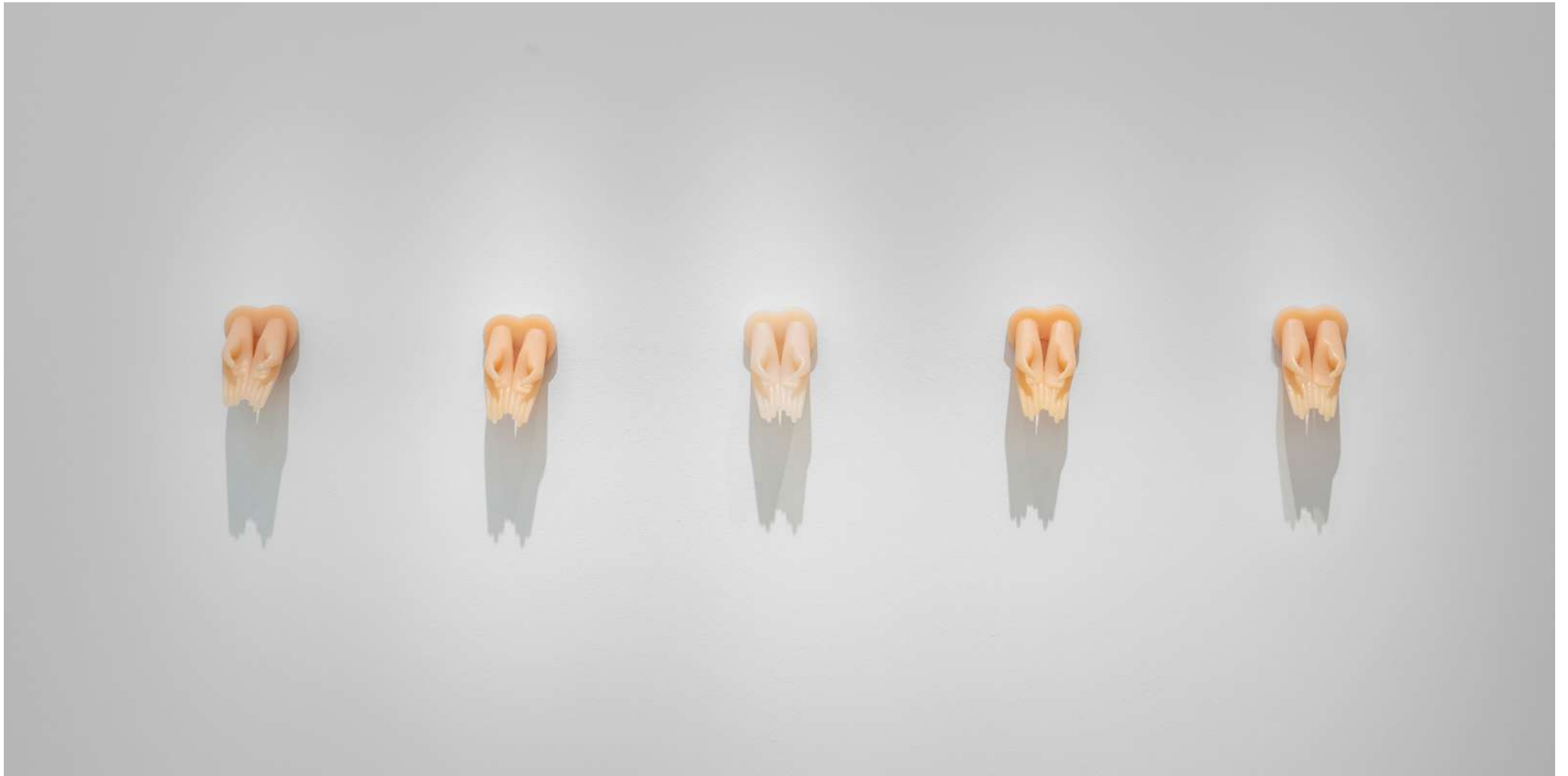
cast resin

30 × 17 × 7 cm

11³/₄ × 6³/₄ × 2³/₄ in







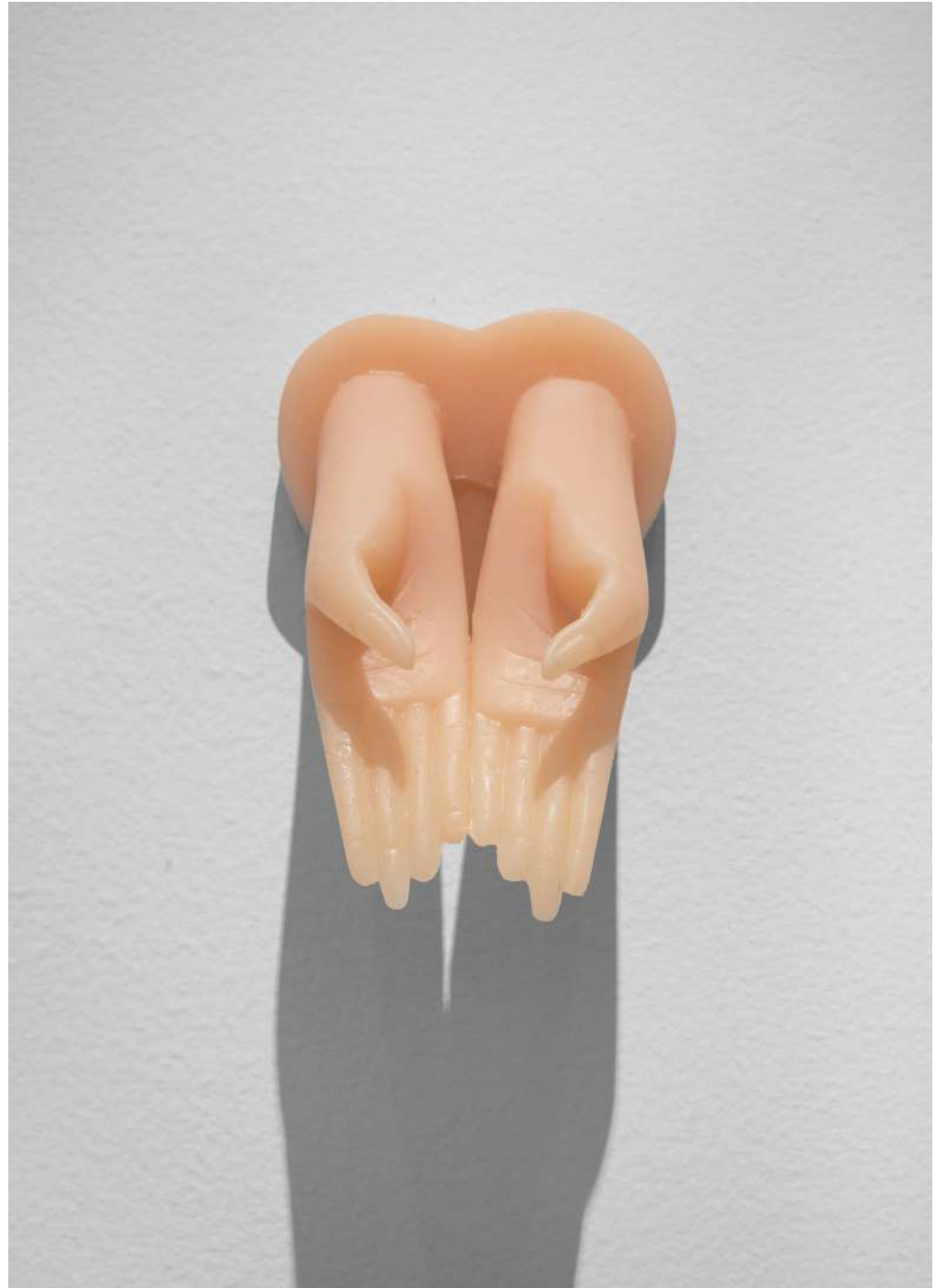
Anh-Phuong Nguyen

Common Language

2025

cast pigmented silicone

5 pieces measuring: 10.5 × 15 × 8 cm | 4¼ × 6 × 3¼ in





Anh-Phuong Nguyen

***Las Vegas Symphony 1
(Woodwinds and Percussions)***

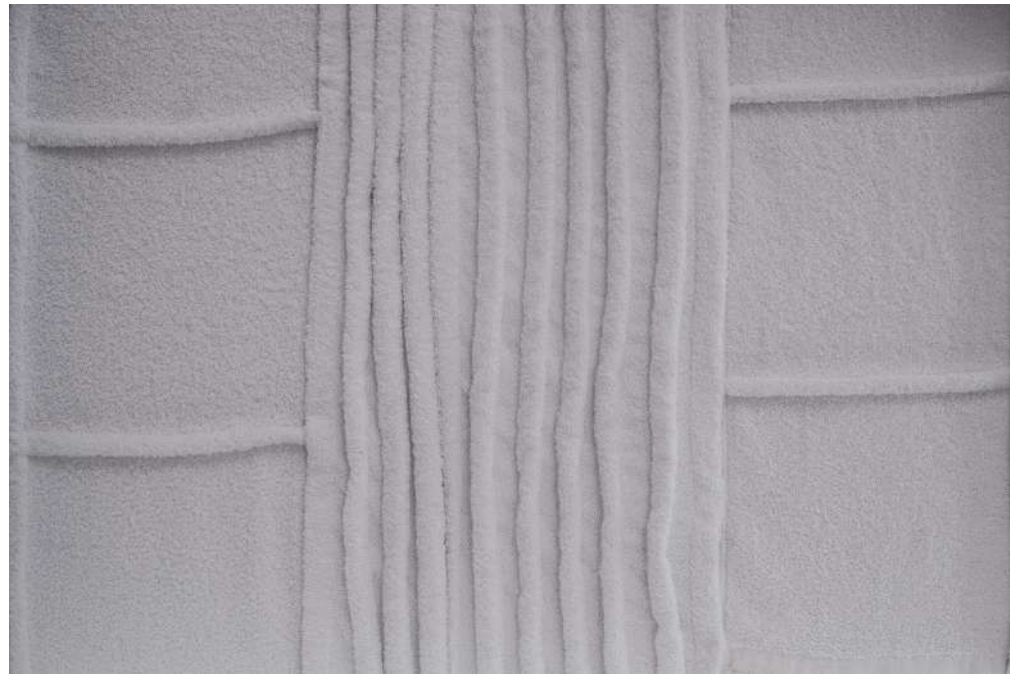
2026

towels, electric motor, LED lights,
painted MDF frame

153 × 175 × 20 cm

60¹/₄ × 68⁷/₈ × 7⁷/₈ in







Anh-Phuong Nguyen

Las Vegas Symphony 2 (Roses)

2026

towels, LED lights, painted MDF frame

169 × 66 × 10 cm

66½ × 26 × 4 in



Anh-Phuong Nguyen

Las Vegas Symphony 3 (Roses)

2026

towels, LED lights, painted MDF frame

169 × 66 × 10 cm

66½ × 26 × 4 in







Như Xuân Hứa

We wish you the best

2025

Giclée print on
Hahnemühle Metallic Rag
ed. 2/6 + 2 AP

13 × 20 cm
5¹/₈ × 7⁷/₈ in



Như Xuân Hứa

Madison at the wedding 1

2025

Giclée print on
Hahnemühle Metallic Rag
ed. 2/6 + 2 AP

105 × 160 cm

41³/₈ × 63 in



Như Xuân Hứa

Anakin

2025

Giclée print on
Hahnemühle Metallic Rag
ed. 1/6 + 2 AP

105 × 160 cm

41³/₈ × 63 in



Như Xuân Hứa

*I wish for you not to have to
use this strength no more*

2025

Giclée print on
Hahnemühle Metallic Rag
ed. 1/6 + 2 AP

105 × 160 cm

41³/₈ × 63 in



Như Xuân Hứa

The garden is mine

2025

Giclée print on
Hahnemühle Metallic Rag
ed. 1/6 + 2 AP

50 × 90 cm

19³/₄ × 35¹/₂ in



Như Xuân Hứa

Blow Your Candles 1

2025

Giclée print on
Hahnemühle Metallic Rag
ed. 1/6 + 2 AP

140 × 105 cm
55¹/₈ × 41³/₈ in



Như Xuân Hứa

Blow Your Candles 2

2025

Giclée print on
Hahnemühle Metallic Rag
ed. 1/6 + 2 AP

140 × 105 cm
55¹/₈ × 41³/₈ in



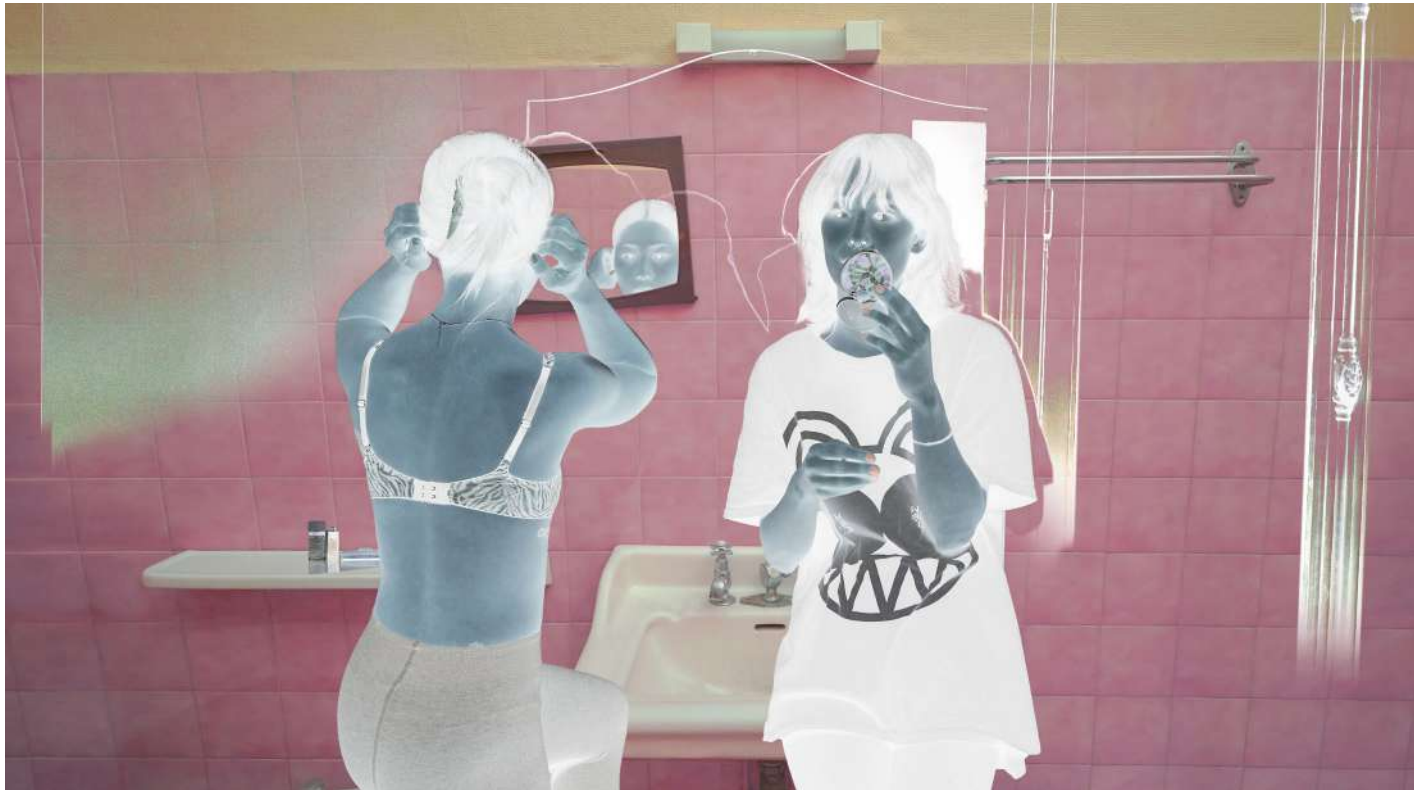
Như Xuân Hứa

Blow Your Candles 3

2025

Giclée print on
Hahnemühle Metallic Rag
ed. 2/6 + 2 AP

140 × 105 cm
55¹/₈ × 41³/₈ in



Như Xuân Hứa

Gossip 1

2025

Giclée print on
Hahnemühle Metallic Rag
ed. 1/6 + 2 AP

50 × 90 cm
19³/₄ × 35¹/₂ in



Như Xuân Hứa

Gossip 2

2025

Giclée print on
Hahnemühle Metallic Rag
ed. 1/6 + 2 AP

50 × 90 cm
19³/₄ × 35¹/₂ in



Như Xuân Hứa

Room With a View

2025

Giclée print on
Hahnemühle Metallic Rag
ed. 1/6 + 2 AP

50 × 90 cm
19³/₄ × 35¹/₂ in



Như Xuân Hứa

Victoire

2025

Giclée print on
Hahnemühle Metallic Rag
ed. 1/6 + 2 AP

105 × 140 cm
41³/₈ × 55¹/₈ in



Như Xuân Hứa

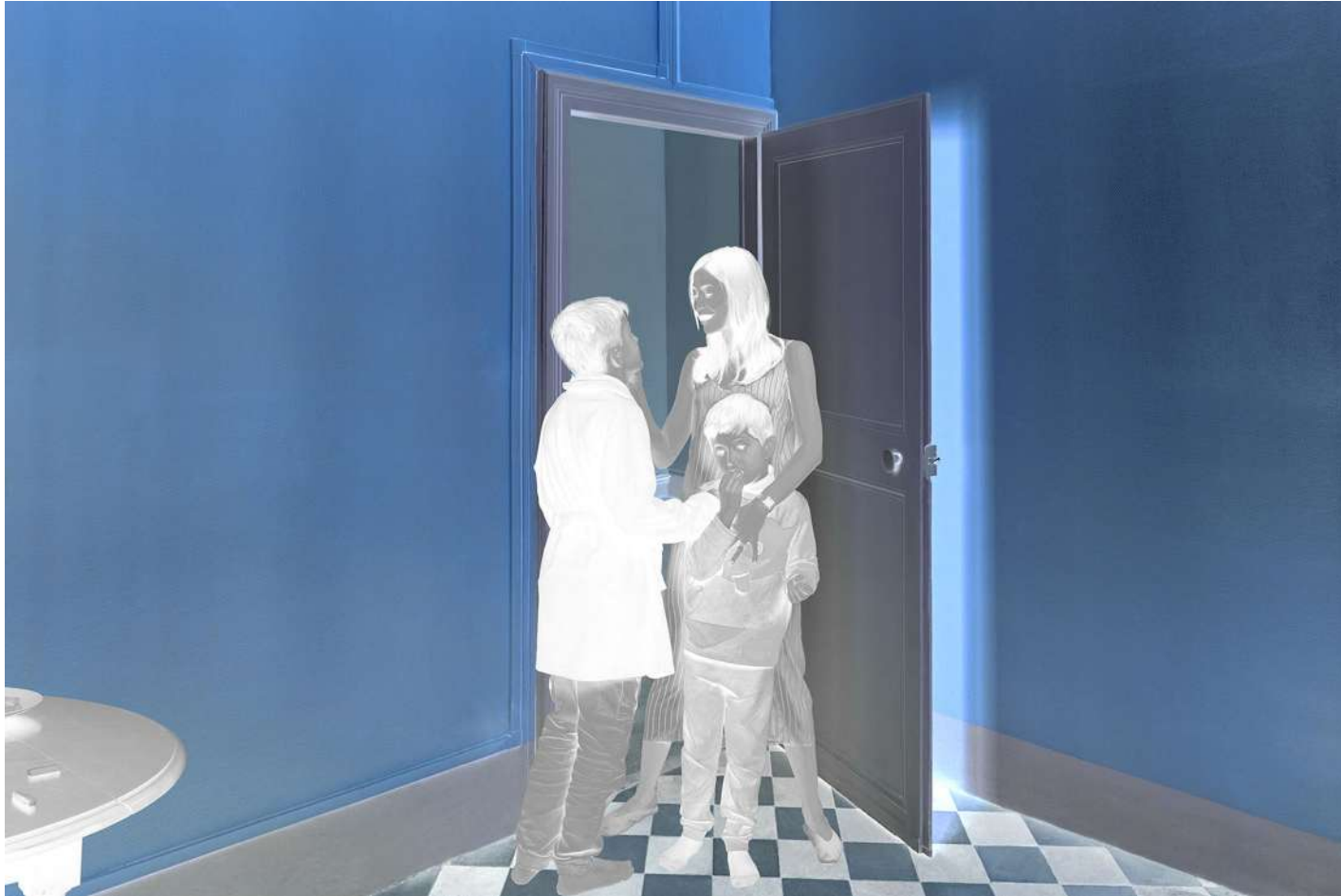
I see you in her 2

2025

Giclée print on
Hahnemühle Metallic Rag
ed. 1/6 + 2 AP

50 × 90 cm

19³/₄ × 35¹/₂ in



Như Xuân Hứa

Jam on toast 4

2025

Giclée print on
Hahnemühle Metallic Rag
ed. 3/6 + 2 AP

10 × 15 cm

4 × 6 in



Như Xuân Hứa

Jam on toast 3

2025

Giclée print on
Hahnemühle Metallic Rag
ed. 2/6 + 2 AP

10 × 15 cm

4 × 6 in



Như Xuân Hứa

Odalisque 1

2025

Giclée print on
Hahnemühle Metallic Rag
ed. 1/6 + 2 AP

67.5 × 90 cm
26½ × 35½ in

ABOUT THE ARTISTS

Tường Danh is a multidisciplinary artist working across sculpture, installation, and performance, based between Ho Chi Minh City and Da Lat. In 2022, her practice underwent a significant shift toward research into ancient Vietnamese cultural thought, including the I Ching, Buddhist philosophy, and the histories of Avalokiteśvara, the Mother Goddess, and Tutelary Deity worship traditions—motivated by a sustained engagement with questions of identity and spiritual grounding as they intersect with queer existence. Her ongoing series *Cửu Ca* emerges from this research, realizing dream imagery of sacred creatures from Vietnamese traditional culture through site-specific sculpture and installation made with local materials gathered across Vietnam. Her work has been presented at and with Á Space (Hanoi), MoT+++ (Ho Chi Minh City), Tamdem, NhạcGay, Chomhom (Ho Chi Minh City), Curu – Saola (Da Lat), AirHue (Hue), Anatolia (Hanoi), Nỗ Cái Bùm Festival (Da Nang), and Galerie Balice Hertling (Paris), among others.

Như Xuân Hứa (b. 1989) is a French–Vietnamese artist recognized as a leading voice in contemporary photography. After making a name for herself in fashion photography, Hứa expanded her practice into a multidisciplinary exploration of themes such as identity, memory, and diaspora—particularly through her series *Tropism, Consequences of a Displaced Memory* (Area Books), in which she digitally reworks her family archives. Her work has been exhibited at Paris Photo, the Huis Marseille Museum in Amsterdam, the Frankfurt Foto Forum (FFF), and the Hanoi Photo Biennale. In 2024, she presented *Heaven and Hell* at the Rencontres d’Arles—a bold and unrestrained exhibition created in collaboration with artist and actress Vimala Pons. Her works are part of the Collection Bachelot, the JP Morgan collection, the CNAP, and the Huis Marseille PhotoMuseum in Amsterdam. She is represented by Galerie Anne-Laure Buffard.

Anh-Phuong Nguyen (b. 1999, Hanoi) is a multidisciplinary artist based in London, working between the UK and Vietnam. Her practice is informed by contemporary material cultures and systems of production, circulation, and display. Working through an improvisational and additive process, Nguyen draws subject matter and inspiration from an expansive cache that includes contemporary tourism research journals, the architecture of faux neoclassical Vietnamese shopping malls, and assemblages of kitsch objects found on London high streets. These seemingly unrelated elements collide within her practice in an act akin to miniature landscaping, articulating a deeply personal sensitivity to the material world and the materiality of things. Through acts of tampering, reproduction, and juxtaposition, Nguyen oscillates between the authentic and the manufactured—probing the boundaries between the prosaic and the poetic, the real and the fake, the desirable and the distasteful—allowing space for the weird and the strange to emerge.

Vân-Nhi Nguyễn lives and works in Hanoi, Vietnam. Nguyễn's practice examines contemporary landscapes and how they are anchored in memories. Through staged, idealistic pictures and collages made from both stock images and her own photographs, Nguyễn uses photography to lay bare these connections—looking into ways she can create a parallel to the physical structures of the current world, and how it can become emblematic of unfulfilled aspirations and unrealized potentials due to unresolved historiography. Nguyễn draws from a range of disciplines, borrowing methodologies from documentary and performance, referencing popular culture alongside fine art. Her work has been presented at Objectif Centre for Photography & Film, Hong Kong International Photography Festival, Peckham Copeland, Fotomuseum Winterthur, and Matca Space for Photography, among others. She has received funding from the Aperture Foundation, Pro Helvetia, the V&A Museum, and PhMuseum. Her work has been published in Aperture, It's Nice That, Vogue Italia, the British Journal of Photography, and Le Monde Magazine, and is held in the collection of the Museum of Modern Art, New York.

ABOUT ANH DAO HA

Anh Dao Ha is an American-born artist, curator, and cultural worker living and working between New York City and Saigon. She is currently Assistant Curator at Galerie Quynh. Holding a BFA from Parsons School of Design and a BA from The New School, she will be pursuing her MA in Curatorial Studies at the Center for Curatorial Studies, Bard College in Fall 2026.

ABOUT GALERIE QUYNH

Galerie Quynh was founded in 2000 by Quynh Pham and Robert Cianchi as a non-profit online educational resource to document and archive the Vietnamese contemporary art scene. A physical space dedicated to a dynamic rotating program of exhibitions opened in December 2003. For over two decades, Galerie Quynh has operated as a hybrid space: a contemporary art gallery and an institution that serves its community through public and educational programs. Collaborating locally and internationally with artists, curators and cultural organizations with diverse creative voices, the gallery has also initiated a number of not-for-profit artist-run community projects such as Sao La led by Nguyễn Kim Tố Lan and Tùng Mai, and CÁRÔ spearheaded by curators Thái Hà and Linh Lê.



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