



GALERIE QUYNH CONTEMPORARY ART

With generous support from



Ambasáid na hÉireann | Vítneam
Embassy of Ireland | Vietnam
Đại sứ quán Ireland | Việt Nam

THINSPACE

Cian Duggan

TABLE OF CONTENTS

INTRODUCTION

INSTALLATION VIEWS

ARTWORKS

ABOUT CIAN DUGGAN

ABOUT ANH DAO HA

ABOUT GALERIE QUYNH

INTRODUCTION

Galerie Quynh is pleased to present ***T H I N S P A C E***, the first solo exhibition at the gallery by Irish artist **Cian Duggan**, featuring his distinctive ongoing series of UV prints on acrylic.

T H I N S P A C E refers to the liminal: a threshold space where human and nonhuman, animate and inanimate, natural and artificial forms co-exist. In Celtic mythology, “thin places” are sites where the boundary between earthly and spiritual realms are porous, permeable. Drawing from memory, modalities of reality, and time, Duggan creates dreamlike terrains where figures appear in flux, suspended between growth and decay, caught in perpetual metamorphosis. Boundaries blur; past and present, fiction and reality dissolve.

An amorphous spectre recurs throughout each work, placed over scenes of natural and manmade environments. Not menacing or

unpleasant, but rather a sustained presence that leaves no trace—reminding us of the impermanence of the body and materiality, and how they are volatile forms of proof. These landscapes consist of found imagery, shadows and photographic documentation of previous works, and traces of ones yet to exist, assembled into multi-layered compositions UV-printed on acrylic sheets. Across these surfaces, new enamel forms are painted, bleeding across time.

Each piece functions as part of a singular, continuous work. One should approach them as one might move a flashlight through a dark expanse—the longer and closer you look, the more emerges from the layered surfaces. Spectral forms shapeshift, dissolve into one another, slip between realms. The body and environment exist in constant flux, boundaries fluid and interwoven.

The exhibition itself becomes a microcosm of a thin space, unfolding across three distinct realms. The ground floor opens in darkness with *LONG LOVE* and *WHERE IS THE PALE DIRT* suspended and illuminated only by spotlights. The second floor presents smaller works—*STONE SKY*, *SHINING*, and *SPIT SHOWER*—displayed as light boxes in a single dark room, transforming them into little worlds to peer into. The top floor reveals larger scale works such as *BORN, BORN, BORN* and *CRUEL PONDS* bathed in natural light. Some pieces hang directly on walls, while others rest on pedestals with shiny black PVC facades, becoming sculptural entities.

The materiality of acrylic is conceptually central to Duggan's practice because of its variable relationship with light. Its surface continually shifts, absorbing, refracting, reflecting, so the work is never static. Each piece transforms within its environment, translating light and shadow into a language of presence and absence. By treating time and light as active materials, the works exist in constant transformation. Within these works, belief in existence and feeling becomes the most powerful force. The spectral form is both meditation and obsession, an obsession that the artist has sustained for years that we are brought in to experience. Like figures in fairy tales or lore that embody universal truths through repetition and transformation, the recurring

spectre comes to represent the spectrum of human experience: love, the loss of love, long journeys, contemplations of the self, the fear of disappearing, the desire to leave a mark. The ambiguous yet poetic artwork titles echo this, offering fragments that suggest emotional states and mythic narratives without fixed meaning. It serves as proof of existence even when the body casting the shadow cannot be seen, a reversal where the spectre becomes evidence rather than question.

To accompany the exhibition, the gallery presents a site-responsive spatial intervention that recalls Duggan's earlier works in which he placed the amorphous figure into various locations through painting and wood cut forms. Within the gallery, a large spectre is painted in the elevator shaft, illuminated through darkness with a spotlight, waiting for viewers to happen upon it. Through this activation, the space becomes a site of transition, continually reconfiguring the relationship between viewer and environment.

THINSPACE: Cian Duggan is curated by Anh Dao Ha and presented by Galerie Quynh. Special thanks to the **Embassy of Ireland** for their generous support of this exhibition.

INSTALLATION VIEWS





THINSPACE
Cian D. [unclear]





THINSPACE
Cian Duggan

THINSPACE
Cian Duggan





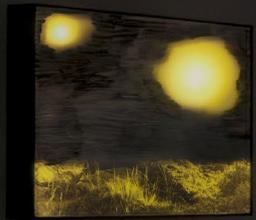




















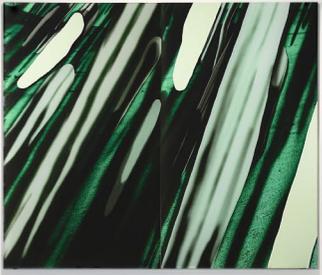














ARTWORKS



WHERE IS THE PALE DIRT

2025

enamel on UV printed acrylic sheet

150 × 100 × 2 cm

59 × 39 3/8 × 3/4 in



LONG LOVE

2025

enamel on UV printed acrylic sheet

153 × 100 × 2 cm

60 1/4 × 39 3/8 × 3/4 in



SOWN SLEEPER

2025

enamel on UV printed acrylic sheet

100 × 150 × 2 cm

39 3/8 × 59 × 3/4 in



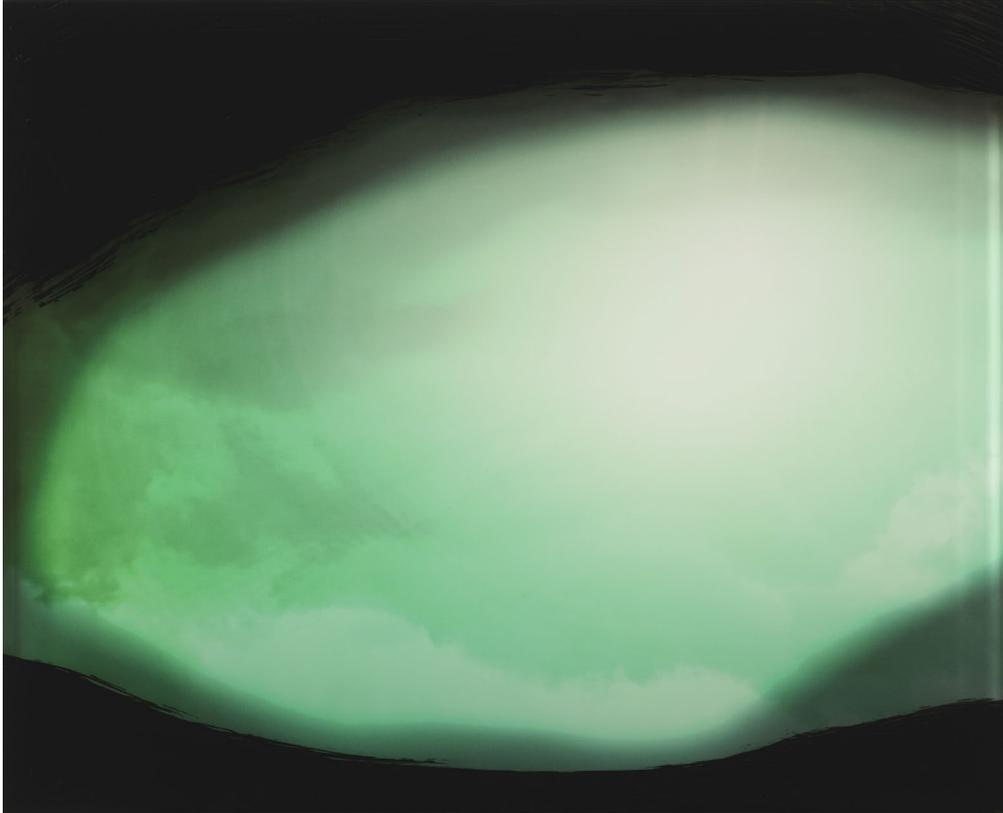
STONE SKY, SHINING

2024

enamel on UV printed acrylic sheet and LED lightbox

41 × 51 × 8 cm

16 1/8 × 20 1/8 × 3 1/8 in



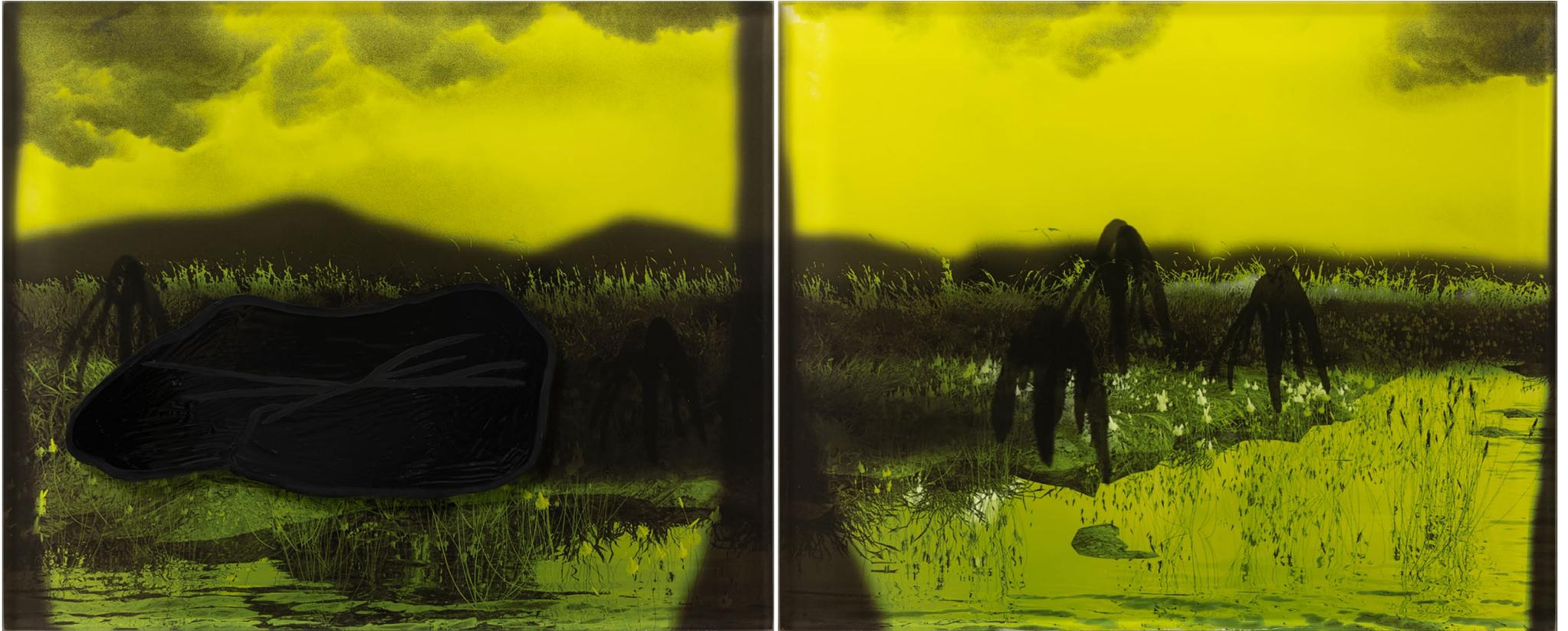
DIRT

2025

enamel on UV printed acrylic sheet and LED lightbox

41 × 51 × 8 cm

16 1/8 × 20 1/8 × 3 1/8 in



SPIT SHOWER (diptych)

2024

enamel on UV printed acrylic sheet and LED lightbox

41 × 102 × 8 cm each

16 1/8 × 40 1/8 × 3 1/8 in each



BORN

2025

UV printed acrylic sheet
and LED lightbox

21 × 101 × 8 cm

8 1/4 × 39 3/4 × 3 1/8 in



BORN, BORN, BORN

2025

enamel on UV printed acrylic sheet

100 × 150 × 2 cm

39 3/8 × 59 × 3/4 in



THE PORES, FROM THE FLOOR

2024

enamel on UV printed acrylic sheet

160 × 100 × 2 cm

63 × 39 3/8 × 3/4 in



CRUEL PONDS

2024

enamel on UV printed acrylic sheet

150 × 100 × 2 cm

59 × 39 3/8 × 3/4 in



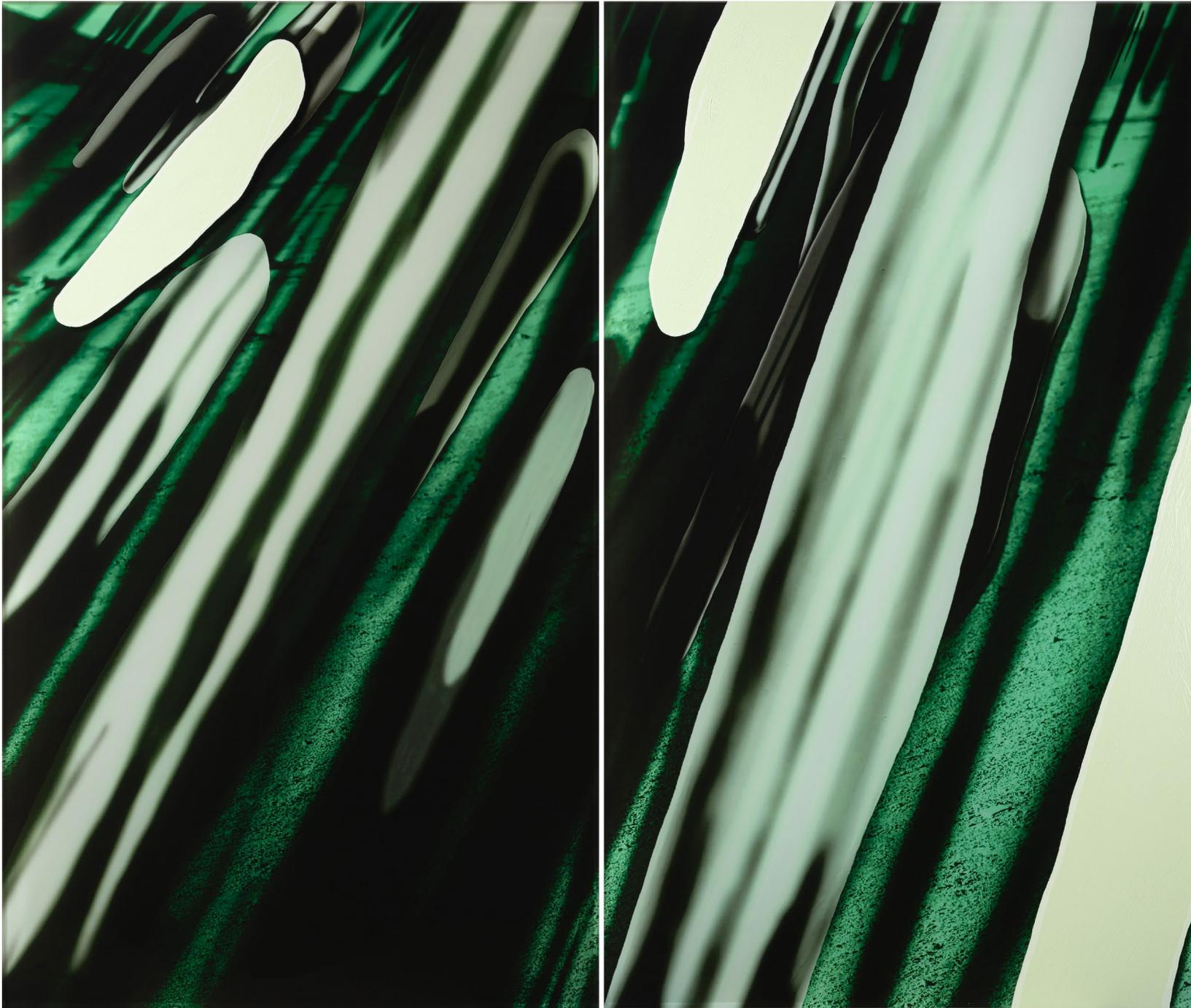
WORM BURNER

2025

enamel on UV printed acrylic sheet

150 × 100 × 2 cm

59 × 39 3/8 × 3/4 in



GLAS LAND (diptych)

2025

enamel on UV
printed acrylic sheet

168 × 100 × 2 cm each
66 1/8 × 39 3/8 × 3/4
in each



SWEET VESSEL

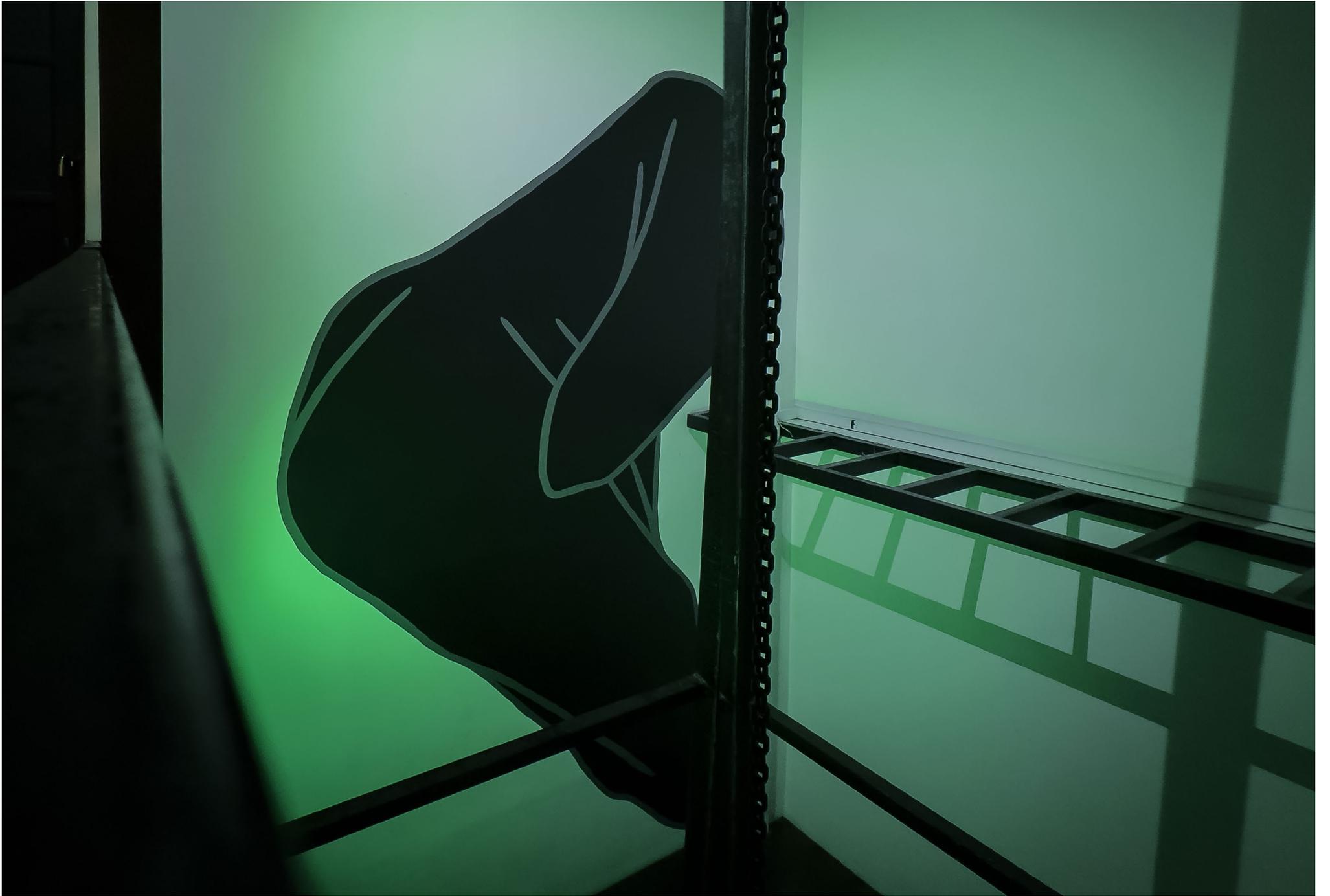
2026

acrylic and wall paint

444 × 270 cm

174 3/4 × 106 1/4 in





ABOUT CIAN DUGGAN

Cian Duggan (b. 1990, Wicklow, Ireland) is a self-taught artist whose multidisciplinary practice spans painting, installation, sculpture, and collage. His work unsettles anthropocentric narratives and linear perceptions of time, framing the body and the environment as entities in a state of perpetual flux. Duggan views his entire practice as a singular, evolving work that reconfigures itself through varying temporalities and geographies, blurring the boundaries between the past, the present, and the more-than-human. Currently living and working in Ho Chi Minh City, his work can be found in the collections of the Nguyen Art Foundation (Ho Chi Minh City, Vietnam) and Post Vidai (Geneva, Switzerland and Ho Chi Minh City, Vietnam).



Photo by Vân Anh

Cian Duggan

Born in 1990 in Wicklow, Ireland

Lives and works in Ho Chi Minh City, Vietnam

Member of the MoT+++ collective

Solo Exhibitions

- 2026 *THINSPACE*, Galerie Quynh, Ho Chi Minh City, Vietnam
- 2019 *otherMother*, MoT+++, Ho Chi Minh City, Vietnam
- 2018 *+1 museum by any other name*, MoT+++, Ho Chi Minh City, Vietnam

Group Exhibitions

- 2025 *21 YEARS OF GALERIE QUYNH*, Galerie Quynh, Ho Chi Minh City, Vietnam
- 2023 *neverwhere*, Galerie Quynh, Ho Chi Minh City, Vietnam
- 2022 *Đông Chí - a rendezvous*, MoT+++, Ho Chi Minh City, Vietnam
- love in the time of cholera chapter 1: LOVE "...is not to be disappointed with"*, MoT+++, Ho Chi Minh City, Vietnam
- Dept. of Speculation*, Galerie Quynh, Ho Chi Minh City, Vietnam
- Illuminated Curiosities*, Nguyen Art Foundation, Ho Chi Minh City, Vietnam
- Nổ Cái Bùm*, Da Lat, Vietnam
- Art at the Park*, Sàn Art/Park Hyatt, Ho Chi Minh City, Vietnam
- 2021 *People, Victory and Life after the War*, Nguyen Art Foundation, Ho Chi Minh City, Vietnam

- 2020 *One World*, ANCER/LASALLE Singapore, Online
- password 0~1*, MoT+++, Ho Chi Minh City, Vietnam
- 2019 *All animals are equal 2*, A. Farm, Ho Chi Minh City, Vietnam
- 2018 *All animals are equal*, A. Farm, Ho Chi Minh City, Vietnam

Residencies

- 2019 Wu Chi-Tsung Studio, Berlin, Germany
- 2018 A. Farm, Ho Chi Minh City, Vietnam

Bibliography / Publications

- 2026 Carbery, Genevieve, "I just booked a flight there one day: A Wicklow artist on life in Ho Chi Minh City," *The Irish Times*, January 26, 2026

Collections

- Post Vidai, Geneva, Switzerland and Ho Chi Minh City, Vietnam
- Nguyen Art Foundation, Ho Chi Minh City, Vietnam

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.



GALERIE QUYNH CONTEMPORARY ART

118 Nguyen Van Thu, Tan Dinh, Ho Chi Minh City, Vietnam

+84 28 3822 7218

info@galeriequynh.com | www.galeriequynh.com

Copyright © 2026 Galerie Quynh Contemporary Art.

No part of this publication may be reproduced without prior written permission from Galerie Quynh.