



GALERIE QUYNH CONTEMPORARY ART



GALLERY  
MEDIUM

August 09 — September 10, 2025

# projecting a thought

# phóng chiếu một suy nghĩ

a solo exhibition by Ngo Dinh Bao Chau  
curated by Thái Hà

with generous support from

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# introduction

In a significant and first-ever collaboration, Galerie Quynh and Gallery Medium are excited to present ***projecting a thought***—an ambitious solo exhibition by **Ngo Dinh Bao Chau** curated by **Thái Hà**. Showcasing a new body of work comprising video installation, sculptures, monumental Trucchigraphy fibre works and large-scale paintings at the expansive TDX Ice Factory, the exhibition explores how the vastness of the world is reflected in the body and, concurrently, how the body projects itself onto the world. Branching from the critical inquiries of her solo exhibition *Towards Realist Socialization* in 2020, ***projecting a thought*** now reimagines the house as a body that inhales and exhales light, built on an architecture of the sensorial.

Everything falls down, the flames go up. More a promise (or warning) than a title, the name of her true-to-scale cardboard recreation of a Frankfurt kitchen—the centrepiece of her 2020 solo<sup>[1]</sup>—is now realised in ***a burn***.

In this video artwork that opens ***projecting a thought***, a gentle fire eats away at the cardboard then quickly rages; the kitchen crumbles, leaving only hot ash to echo its existence. The embers of the votive burning signal a transformation in Ngo Dinh Bao Chau’s methodology: she retains an affinity for collaging imagery from a wide range of references, though this time not with the piercing eye of analysis. Instead, she allows herself to look, unfocused and absent-minded, beyond the surface of the image to zoom in on infinity<sup>[2]</sup>.

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[1] The work was created in collaboration with artist Nguyen Duc Dat and architect Laurent Serpe.

[2] Juhani Pallasmaa, “The Significance of the Shadow”, in *The Eyes of the Skin* (UK: Wiley-Academy, 2005), 46–49.

With the wispy remnants of the kitchen, she reshapes the world to shape an internal world, making from literal ashes a galaxy of planets in orbit or insects busying the night sky. In *and the ashes become fireflies*, on cracked earth rests light in motion. Here, the body—a collective of the senses through which it experiences the world—takes shape through Bao Chau’s use of materials. Borrowing the Renaissance image of the cosmic body, the artist plays with vision’s correlation to fire and light, hearing to air, smell to vapour, taste to water, and touch to earth.

Positing that the body is inseparable from the world just as the body is a world, in *organs of the infinite*, Bao Chau freely drapes sheets of fabric-skin across the Ice Factory’s open space. On their surfaces, fibres of cornsilk, duckweed, and bamboo form images of cells that cluster as abstract organs. Her light-pierced skins reveal the permeability of the sensorial and, palpably, its affective impact on every cell, vein, muscle, organ. The body breathes in and air fills the lungs; it breathes in light, and shadows cast.

Traversing darkness into the light, an exhale, and cells erupt as flora, rain, and jets of sunlight. Bao Chau dilates depth and bulges time in a series of works on canvas that depict fragments of surrealist scenes. The artist’s hyperbolic visual space<sup>[3]</sup> foregrounds a bodily perspective that is mutable, warping with the subject position of the observer and to the beat of their encounters. Arriving at *eye of the moment*, the minimalist sculpture reflects on living time, rather than abstract time dictated by the handles on a clock. As the viewers’ coming, sitting, and

going form the work’s rhythm, time is paced as it is experienced—uncountable, constantly becoming.

A congregation of eyes blinks light out the doors and sends the show’s vibrations with it. The viewer makes their exit and *waterfall* marks their body with its eye-shaped light. Exploring *projecting a thought*, the “body and [artwork] no longer function as discrete units, but as surfaces in contact, engaged in a constant activity of reciprocal re-alignment and inflection”<sup>[4]</sup>. In an exhibition that wholly collapses the demarcations between the internal and external, the body emerges not as container but as assemblage, where ash, earth, and plant fibre co-constitute with human flesh a hybrid ecology, always in process, always in relation.

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[3] Hyperbolic space refers to a phenomenological model of visual perception in which depth and spatial relations are experienced as curved, elastic, and responsive to the body’s position. Unlike the fixed, infinite grid of Euclidean geometry, hyperbolic space warps with proximity: near objects appear stable, while the peripheries bulge or distort and distant horizons curve inward or upward.

Vivian Sobchack, “Breadcrumbs in the Forest”, in *Carnal Thoughts: Embodiment and Moving Image Culture* (University of California Press, 2004), 17.

[4] Elena del Río, “The Body as Foundation of the Screen: Allegories of Technology in Atom Egoyan’s *Speaking Parts*”, *Camera Obscura* 13, no. 2 (1996): 101.



installation views





































artworks



**A burn**

When ~~and the~~ ashes become fireflies

And us

**the organs of the**

**infinite**

In the arm of that present

In the **eye of the moment**

**Rain that falls inward**

Vastness in a ribcage

A breath in space

They say that the

**lungs of the sky within**

is way in the distance

Waves

**ripple into form**

for everything to

be **lit by the gesture**

**In the mouth of no sound**

embraced by **a soft gravity**

they will

**return to base pattern**

to

**dissolve into light**

**Where leaves remember skin**

**where the eye that grows roots**

in a **symmetrical** whole **of the dreaming body**

Is it useless

to **anatomise of the invisible**

between **the temple without**

**walls**

**Water is memory in motion**

sloshing

**beings of air and bones**

**The sombre silence beneath all names**

Then

Crease

**The stillness folds**

Carrying us

to the **waterfall**

Ngô Đình Bao Chau  
translated by Thái Hà

# projecting a thought

Everything falls down, the flames go up. In August 2020, Ngo Dinh Bao Chau lugged bulky blocks of cardboard to the biggest room at 118 Nguyen Van Thu and assembled, Lego-like, her recreation of a Frankfurt Kitchen—the centrepiece of her first solo exhibition. Designed by Austrian architect Margarete Schütte-Lihotzky in 1926 as part of a larger programme for public housing, the Frankfurt Kitchen boasted greater convenience and a more rational workflow. Calculated down to the number of steps one had to take to reach its cupboards, sink, and stove, Schütte-Lihotzky’s creation turned housework technical. It was a rarity to measure women’s work on the benchmarks of logic and efficiency hitherto reserved for men’s work. Schütte-Lihotzky herself had hoped that these efficiencies would free up women’s time for education, leisure, and, significantly, their pursuit of economic independence. In the glowing praises of her design, hailed as a revolution for working-class women, her latter remark was overlooked<sup>[1]</sup>.

As Bao Chau pieced together her true-to-scale kitchen, complete with a cardboard sunny side-up “sizzling” in a pan, pull-out drawers, and functional sliding cupboard doors, the work’s imposing size and ironic realism are nevertheless undermined by its vulnerability to fire. As per

the title, ***Everything falls down, the flames go up***, Bao Chau underscores the impossibility of Schütte-Lihotzky’s vision for women’s work. The architect may have reduced the burden of housework, but women’s labour remained squarely relegated to the domestic sphere. Deeming housework technical opened it up to streamlining and optimisation, but crucially it was still unpaid. In the century that followed, the fraud of unwaged housework—perniciously branded “a labour of love”—has been exposed as “the most subtle and mystified violence that capitalism has ever perpetrated against any section of the working class”<sup>[2]</sup>. Bao Chau’s use of cardboard never foregrounded the precarity of the Frankfurt Kitchen’s ideals so much as assert that, from the moment of its creation, it was already a ruin.

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[1] Gwendoline Webster, “Revisit: Frankfurt Kitchen by Margarete Schütte-Lihotzky”, *The Architecture Review*, January 10, 2022, <https://www.architectural-review.com/essays/revisit/revisit-frankfurt-kitchen>.

[2] Silvia Federici, *Wages Against Housework* (Falling Wall Press and the Power of Women Collective, 1975), 2.

# a ruin is more than the sum of its debris<sup>[3]</sup>

Though ruin scholarship largely focusses on architectural and archaeological ruins—that is to say, the physical remnants of collapse—an analysis of ruins as both thing and process is important to understanding the breakdown of structure, system, and ideology. In her reflections on the figurative and material ruins of empire, Ann Laura Stoler considers “ruin” as both noun and verb<sup>[4]</sup>. The ruin–noun is an object of fascination and nostalgia. It is remnant, reminder, rupture. What remains points to the monumentality of what came before, fuelling the enchantment and romanticism of those decaying, weedgrown structures. The ruin–verb, however, is a verb of vibrant violence<sup>[5]</sup>. Unlike the noun grounded in stasis, the verb points to ruination as an ongoing process whose damage persists, even when the physical structure has disintegrated and turned to artifact. That ruination is an ambiguous term—it is at once “an act of ruining, a condition of being ruined, and a cause of it”<sup>[6]</sup>—reflects the complexity with which Bao Chau navigates ruins to reimagine the body beyond gendering and gendered labour relations. While Stoler’s article focusses

on the toxic debris of imperial ruins, her analysis is applied more specifically here to examine how the debris of gendered behaviours and performance<sup>[7]</sup> impact our mental and somatic systems, but also how the body, in turn, incorporates decay and new growth. Bullfrog squeaks interject the forceful, helicopter-like whirr of *a burn*’s surging

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- [3] The phrase is taken from the title of a publication on the artist Gelare Khoshgozaran and their work on the ruins of the former embassy of Iran in the United States.
- [4] Ann Laura Stoler, “Imperial Debris: Reflections on Ruins and Ruination”, *Cultural Anthropology* 23, no. 2 (2008): 195, <http://www.jstor.org/stable/20484502>.
- [5] Stoler, “Imperial Debris”, 194.
- [6] Stoler, “Imperial Debris”, 195.
- [7] Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity* (Routledge, 1999), 33.

fire among wind. The kitchen falls down, and with it the notion that reclaiming the body requires anything short of total destruction.

Before turning to actual arson, Bao Chau has implied it at every stage of her Frankfurt Kitchen recreation. The use of cardboard to make something that hosts fire, the silver-leafed cupboard handles that evoke joss paper, the stack-then-glue assembly, all point to an inherent fragility. For Bao Chau, the Frankfurt Kitchen is a ruin because it is inevitable that it will be ruined. To a great extent, Schütte-Lihotzky's liberatory project mistook the achievements of the Europe-wide suffrage movement that preceded it as having brought about the end of gender inequality. Now that those inequalities are regarded as relics, a thing of the past, Schütte-Lihotzky can focus on the optimistic project of designing women an ideal kitchen. The question of why women's work is confined to the kitchen and, conversely, why men could not also take on domestic duties, did not enter her precise calculations. It was on the active ruins of first-wave feminism that Schütte-Lihotzky built her own eventual ruin. And while this critique is mindful of applying contemporary understandings of gender to the early 20<sup>th</sup> century, it is still necessary to question Schütte-Lihotzky's conception of women's bodies, which she literally segregated to an isolated domain, away from the family's communal areas<sup>[8]</sup>. Precarious and so flammable, Bao Chau's kitchen signals how destruction is a precondition for change.

In *a burn*, Bao Chau lends form to the violence of the ruin-verb. At first view, the fire resembles the decorative flames of *Uniform – Wallpaper*, also shown as part of her first solo exhibition. Gently rising from the

dense detail of the woodblock- and monoprints on cardboard, the flames present a threat to the works' materiality, but also the motifs that surround it: a schoolchild's flag salute, a youth group's bamboo shoot logo, a Hundred Flowers. Within seconds, however, *a burn* materialises that threat; its fire, fanned by wind, consumes. The ironing board is first to fall and the cupboards, too, quickly succumb, revealing a round sun in the purpled sky, almost a mirror to the fire's red haze. The camera—grounded, angled at eye-level, and stabilised—records with a sense of detachment to state in no uncertain terms the damage wreaked by the Frankfurt Kitchen and the gender roles that it perpetuated. As per Silvia Federici's seminal *Wages Against Housework*, "[women's] minds, bodies, and emotions have all been distorted for a specific function, in a specific function"<sup>[9]</sup>. Importantly, Federici speaks of a distortion of the mind—or intangible ruination as it degrades the psyche—but also that of the body, which houses the tangible effects of women's productive and economic exploitation. To acknowledge the figurative and material effects of ruin is to navigate ruination in both discursive and somatic registers. As *projecting a thought* continues to unfold, Bao Chau thus refigures the ruin-body from ash, working with decay towards regeneration.

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[8] Kaja Šeruga, "‘That damned kitchen!’ How the inventor of the fitted kitchen came to see it as a curse", *The Guardian*, November 12, 2024, <https://www.theguardian.com/artanddesign/2024/nov/12/damned-kitchen-inventor-fitted-frankfurt-margarete-schutte-lihotzky>.

[9] Silvia Federici, *Wages Against Housework* (Falling Wall Press and the Power of Women Collective, 1975), 5.





## a burn

2024 | video installation with sound | duration: until the last sunbeam retreats into silence







still from *a burn* (2024)





still from *a burn* (2024)





still from *a burn* (2024)

# rot, moss, world

The fire subsides and smoke blows over a mound of ash. Pastel sky cuts away to embers caressing the last of the cardboard, the vast structure reduced to a field of weightless remnants. The ruin finally assumes a recognisable form, but Bao Chau resists a melancholic gaze. More than the dead matter of an idealist project, the artist actively positions these ashes in the present to track decay as it concurrently sprouts life<sup>[10]</sup>.

In *and the ashes become fireflies*, on cracked earth rests light in motion. Bao Chau collects the ashes of her cardboard kitchen and, in motorised lightboxes, lets them orbit to a vortical rhythm. Her experiments with scale—she reduces structures to dust to then make galaxies from the debris—paradoxically refuse the monumental. A ruin is not more than the sum of its debris because of the magnitude, legacy, or weight of its prior glory. It is more than that because its debris continues to ruin, but also beyond

that ruin there is regeneration. Lifting the ruin out of a fixed, inactive past, Bao Chau considers its tensions “to confront them and incorporate them into our own fleeting present”<sup>[11]</sup>. The lightboxes’ constant movement creates that present moment from which to reconstruct the ruin–body, inseparable from the world just as it is a world.

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[10] Ann Laura Stoler, “Imperial Debris: Reflections on Ruins and Ruination”, *Cultural Anthropology* 23, no. 2 (2008): 196, <http://www.jstor.org/stable/20484502>.

[11] Svetlana Boym, “Ruinophilia: Appreciation of Ruins”, *Atlas of Transformation*, <http://monumenttotransformation.org/atlas-of-transformation/html/r/ruinophilia/ruinophilia-appreciation-of-ruins-svetlana-boym.html>.

Reclaiming the body through destruction, Bao Chau breaks down to magnify. In doing so, the artist does not seek to monumentalise the body and its parts, as is the nostalgic impulse of the ruin gaze<sup>[12]</sup>, but rather to unearth the sensations and relations that have been suppressed in the repeated performance of gender<sup>[13]</sup>. In a new installation of an existing work, ***organs of the infinite***, Bao Chau freely drapes lengths of fabric–skin across the exhibition’s open space. Using *trúc chỉ* to develop a new image-making technique that combines paper- and printmaking, the artist layers the material’s fibrous pulp onto stretches of silk. Placing stencils over the slurry of cornsilk, duckweed, and bamboo, she washes away *trúc chỉ*’s loose weave to make image, shadow, and negative space. From flame to ash, cells emerge two, four, eight, sixteen, clustering as abstract organs. The fabric floats and dips at will, refusing a fixed structure of the body that contains and separates it from the world. An earlier installation of the work, then titled ***Layered Ego***, led viewers through an enclosed, towering maze of fabric. As the previous title and manner of display convey, on the one hand, the body struggled to reclaim its

agency by fronting an outsized, engulfing “ego”. On the other, by turning its textured surface inwards, it shielded itself from and at the same time internalised the prescriptions of gender that forced it to perform for capital all- consuming yet invisible forms of labour<sup>[14]</sup>. ***a burn***’s burning and the site-responsive fluidity of ***organs of the infinite*** liberate the body from this tension altogether. Light filters through silk and the *trúc chỉ*, like moss, grafts onto the artist’s fabric–skins—no longer a protective barrier but a permeable, receptive one.

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- [12] Julia Hell and Andreas Schönle, *Ruins of Modernity* (Duke University Press, 2010), 6–12.
- [13] Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity* (Routledge, 1999), 178.
- [14] Silvia Federici, *Wages Against Housework* (Falling Wall Press and the Power of Women Collective, 1975), 3.









## and the ashes become fireflies

2025

ash collected from the burning  
of *Everything falls down, the  
flames go up* – *Twin Kitchens*  
(cardboard box), glass, mica,  
LED light strip, PC cooling  
fan, foam beads, red clay,  
electrical components

dimensions variable







## organs of the infinite

*in collaboration with Việt Nam Trúc Chi Art*

2019 | Trucchigraphy on silk | dimensions variable

15 panels measuring 580 x 150 cm and 2 panels measuring 580 x 100 cm























At this juncture, Bao Chau signals a transformation in her methodology that shifts away from the piercing eye of analysis. In the series of paintings that weave between wall and curtain, she allows herself to look, unfocussed and un-oriented, at the “hyperbolic” visual space of embodied vision. In contrast with space as defined by Euclidean geometry and three-dimensional, linear perspective, hyperbolic visual space is curved—distorted according to the spatial relationship between the viewer and object<sup>[15]</sup>. The “ruined” point of view collapses structured, rational vision and its tendency “to grasp and fixate, to reify and totalise: a tendency to dominate, secure, and control”<sup>[16]</sup>. Instead, in hyperbolic visual space, depth dilates, parallel lines diverge, frontal surfaces bulge convexly, and space appears flatter as if seen through a telephoto lens<sup>[17]</sup>. The soft, hesitant moss of *organs of the infinite* now erupts as flora, rain, and jets of sunlight. Decay and new growth commingle in Bao Chau’s interconnected fragments of an inner landscape, where flames gather to form the buds of white flowers (*rain that falls inward, ripple into form*, and *the eye that grows roots*) and flyaway ash transmute midair into petals, raindrops or eyes (*where leaves remember skin* and *dissolve into light*). In *lungs of the sky within* and *in the mouth of no sound*, Bao Chau’s embodied vision is still a conscious one—the former adheres to the rule of thirds in painting (though the greenery in the middle bulges as if an expanding portal) while the latter is fixed on a focal point that draws and grounds the gaze. In *lit by a gesture, a soft gravity, the eye that grows roots*, and *return to pattern*, however, the artist’s vision derails, completely supplanted by a bodily, unconscious way of seeing. Organic patterns are overlaid with surrealist imagery: a black sun shoots light beams or sucks in its surroundings and sinks the field of vision; a mass

of eyes does a swirl–dance to worship an outsized strand of DNA; an eye–seed stares back, seeing at once below ground, above ground, and beyond painting. For Bao Chau, embodied vision concedes the dominance of the eye—an eye that separates the self and the world<sup>[18]</sup>. Instead, she anchors seeing and ultimately meaning making in the body and its senses. It is through embodied vision that the ruin–body “can become unresisting to all currents and powers coming from all corners of reality”<sup>[19]</sup>, where “the percept of the body and the image of the world turn into one single continuous existential experience”<sup>[20]</sup>.

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- [15] Vivian Sobchack, *Carnal Thoughts: Embodiment and Moving Image Culture* (University of California Press, 2004), 16–17.
  - [16] David Michael Levin, *Modernity and the Hegemony of Vision* (University of California Press, 1993), 205, quoted in Juhani Pallasmaa, *The Eyes of the Skin* (Wiley-Academy, 2005), 17.
  - [17] Patrick A. Heelan, *Space-Perception and the Philosophy of Science* (University of California Press, 1989), 28–31, quoted in Vivian Sobchack, *Carnal Thoughts: Embodiment and Moving Image Culture* (University of California Press, 2004), 17.
  - [18] Juhani Pallasmaa, *The Eyes of the Skin* (Wiley-Academy, 2005), 25.
  - [19] Georg Simmel, “Two Essays”, *The Hudson Review* 11, no. 3 (1958): 385, <https://doi.org/10.2307/3848614>.
  - [20] Juhani Pallasmaa, *The Eyes of the Skin* (Wiley-Academy, 2005), 40.



in the mouth of no sound

2025  
oil on canvas  
60 × 80 cm



return to pattern

2025  
oil on canvas  
60 × 80.5 cm





## ripple into form

2025  
oil on canvas  
80 × 60 cm





## a soft gravity

2025  
oil on canvas  
90 × 70 cm



## lungs of the sky within

2025  
oil on canvas  
100 × 80 cm





## rain that falls inward

2025  
oil on canvas  
110 × 70 cm



## lit by the gesture

2025  
oil on canvas  
150 × 75 cm





## dissolve into light

2025  
oil on canvas  
150 × 117 cm



the eye that  
grows roots

2025  
oil on canvas  
200 × 150 cm





**where leaves  
remember skin**

2025  
oil on canvas  
200 × 150 cm



the temple  
without walls

2025  
oil on canvas  
280 × 200 cm





**anatomy of  
the invisible**

2025  
oil on canvas  
280 × 200 cm



beings of air  
and bones

2025  
oil on canvas  
280 × 200 cm





symmetry of  
the dreaming body

2025  
oil on canvas  
280 × 200 cm



**the silence beneath  
all names**

2025  
oil on canvas  
280 × 200 cm





water is memory  
in motion

2025  
oil on canvas  
280 × 200 cm



## the stillness folds

2025

oil on canvas

280 × 200 cm



# inhaling shadow, exhaling light

The serpentine path in the end leads to a clearing. Bao Chau's cross-sections of an inner landscape now open up to projections of the spiritual. The artist's refiguration of the body is a synthesis of flesh and the natural and earthly, but also the unseen, sacred, and mysterious. Rejecting the body's positioning as an obstacle to spiritual awakening in various metaphysical traditions—where the flesh is treated as a temporary prison and sensations as distraction—Bao Chau instead locates spirituality within the bodily and material. Across her meditative, transcendental canvases, the mind—used here as per the French *l'esprit* to encompass both mind and spirit—attunes to the body and responds to its encounters with the world. Through a reflexive collaging of syncretic geometries and motifs, her expansive paintings project an embodied spirituality where, for both artist and viewer, the “body and [artwork] no longer function as discrete units, but as surfaces in contact, engaged in a constant activity of reciprocal re-alignment and inflection”<sup>[21]</sup>. As Bao Chau's fantastic scenes permeate our bodies, ***eye of the moment*** quietly resets the pace of our bodily rhythms to living time as it is experienced, rather than abstract time as dictated by the handles on a clock<sup>[22]</sup>. A minimalist sculpture of a perfect circle resting on its polymorphic plinths, ***eye of the moment*** forms its rhythm from the constant and spontaneous coming,

sitting, going of the bodies that inhabit ***projecting a thought***. Here, Bao Chau turns to the relational to demonstrate how embodied processes warp and change according to the relationship between subject and object, but also between subject and subject—each with their own projections and reflections of the world that converge to the beat of their encounters.

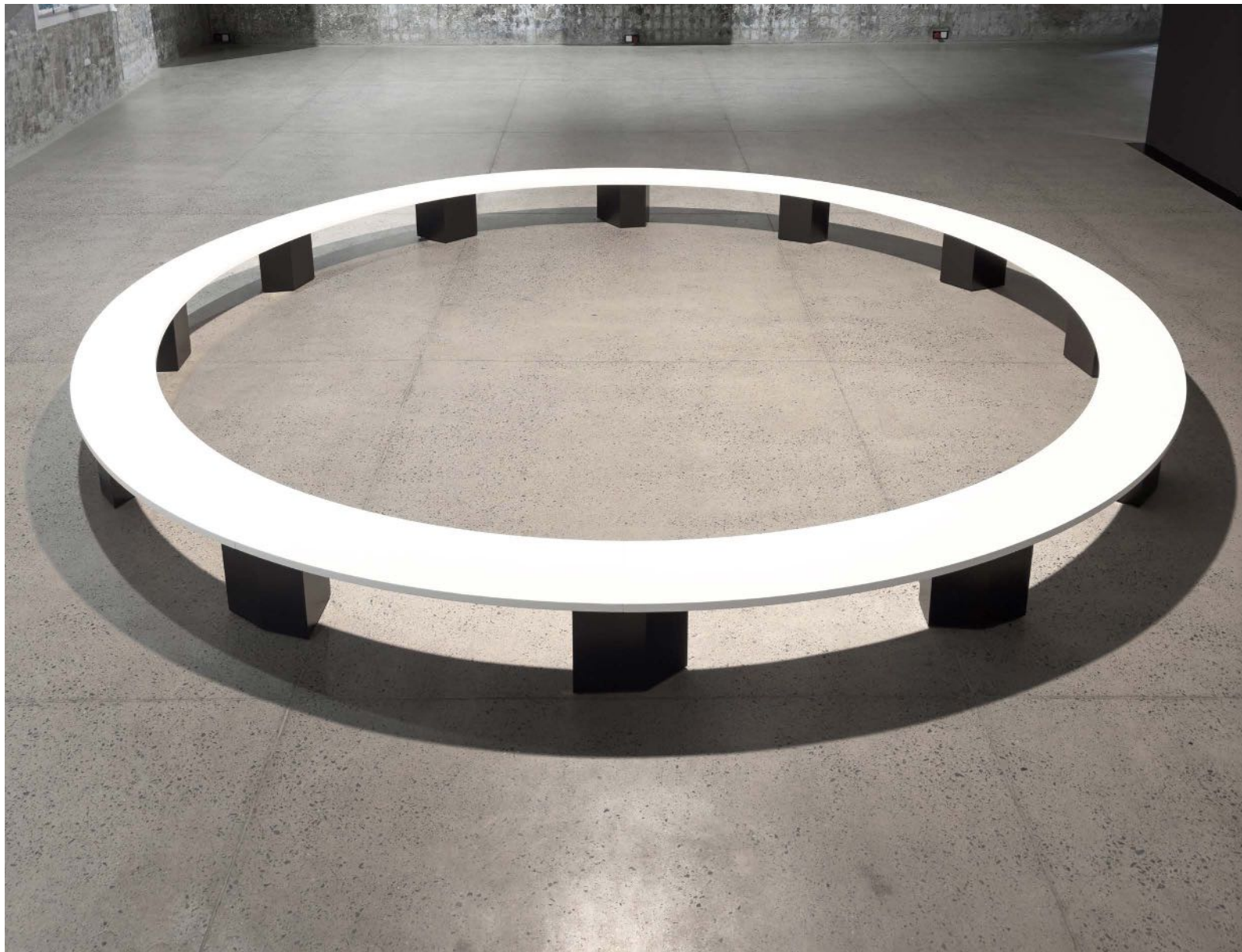
Navigating ruins as noun, as verb, as metaphor, as material, Bao Chau destroys to reconstruct a body that is part and parcel of the world that surrounds and permeates it. Examining the effects of ruin on the body at the structural and cellular levels, her works refuse a separation of the self from its environment. Instead, she refigures a body that navigates and incorporates the world through embodied vision and spirituality. As the viewer makes their exit, a congregation of eyes blinks light out the doors and sends the show's vibrations with it. A light installation rather than sculpture, ***waterfall*** marks the viewer's body with its eye-shaped light in a subtle gesture that touches the skin, now a porous membrane through which the internal and external can freely flow. Through ***projecting a thought***, the ruin-body emerges not as container but assemblage, where ash, earth, and plant fibre co-constitute with human flesh a hybrid ecology, always in process, always in relation.

Thái Hà

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[21] Elena del Río, “The Body as Foundation of the Screen: Allegories of Technology in Atom Egoyan's *Speaking Parts*”, *Camera Obscura* 13, no. 2 (1996): 101.

[22] Henri Bergson, *Matter and Memory* (Zone Books, 1991).



**eye of  
the moment**

2025

HDF and polyurethane paint

approx. dimensions:

45 × Ø 600 cm





## waterfall

2025

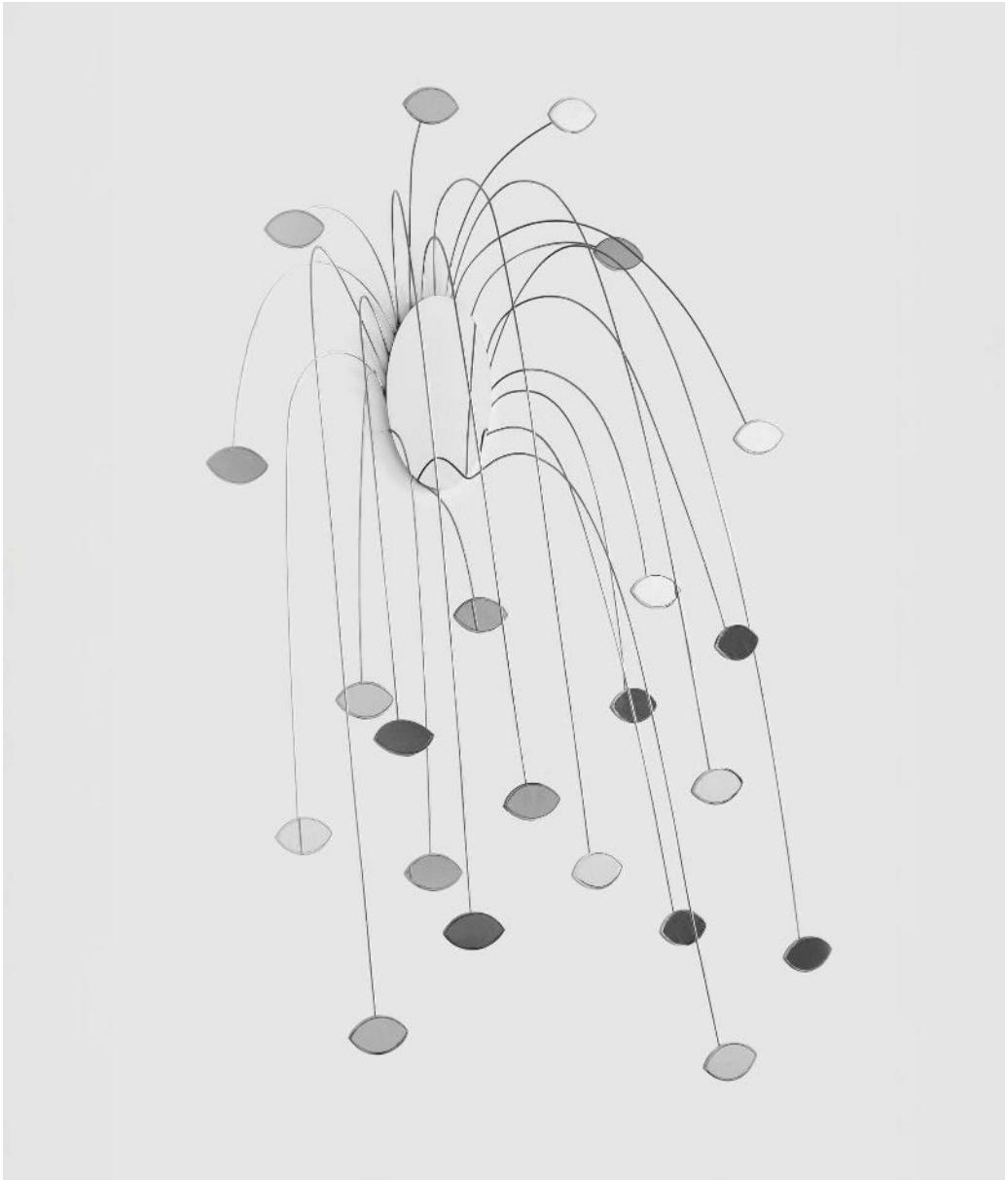
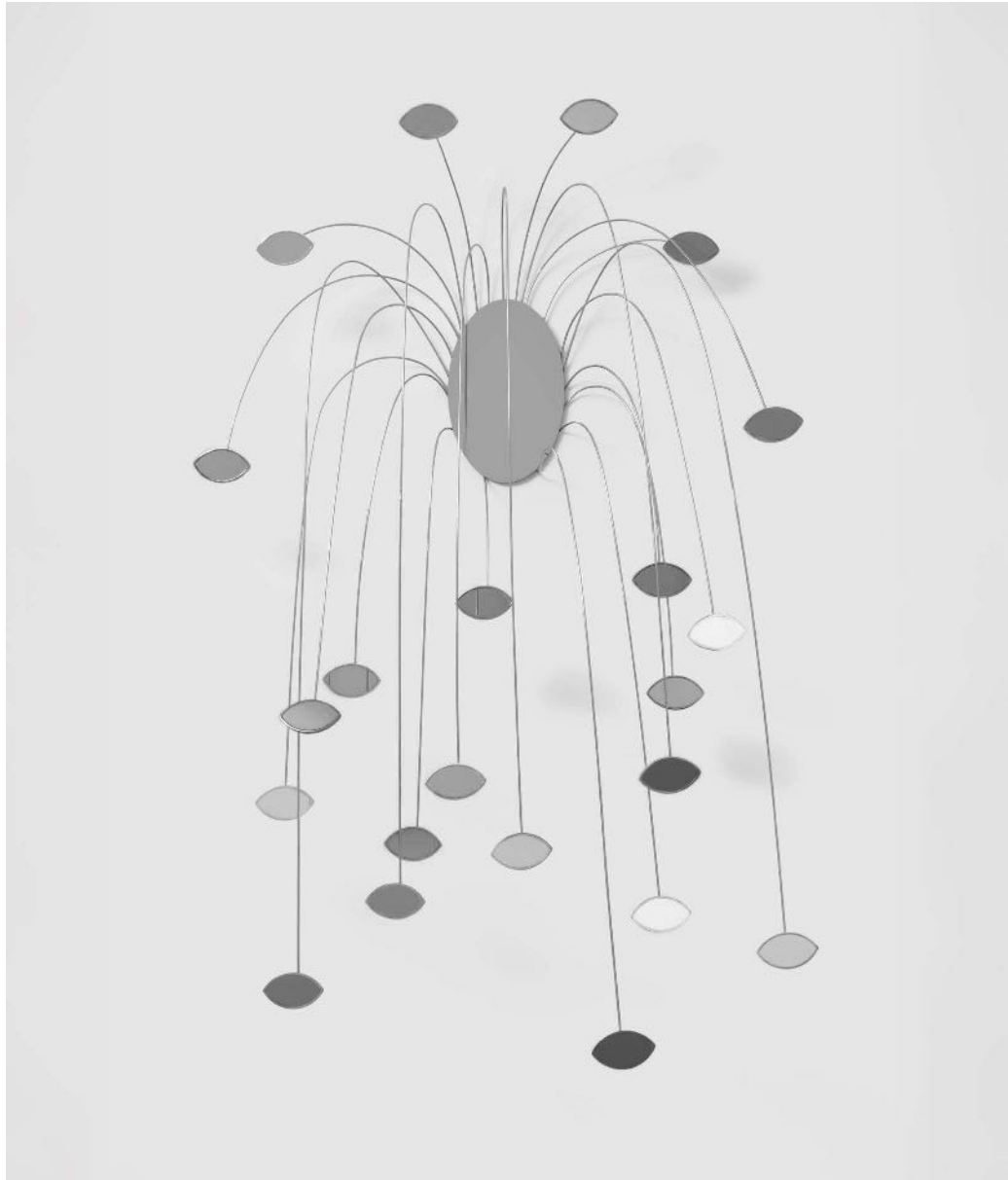
stainless steel,  
mirror stainless steel

approx. dimensions:  
125 × 75 × 30 cm









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# about Ngo Dinh Bao Chau

**Ngo Dinh Bao Chau's** practice challenges the dualisms and tensions that exist in contemporary society and the natural world. Incorporating a wide range of materials from sedge mats, steel, and concrete, to *trúc chỉ*—paper made from the purées of bamboo, corn and duckweed, the artist creates labour-intensive multimedia installations that require years of research and production. One of Bao Chau's seminal projects included appropriated symbols belonging to a collective, cultural memory and placed in an imagined homespace, foregrounding the power of repetition and collapsing the distinction between public and private space. In her most recent work, Bao Chau reimagines the house as a pulsating, sensorial organism entangled in a complex ecology with our evolving world.

Born in 1986 in Dong Thap and educated at the Ho Chi Minh University of Fine Arts, Ngo Dinh Bao Chau has held numerous exhibitions within Asia and abroad, including *Half a day continues / That day, I was preparing to go out then it rained*, organized by Sao La, 1/2 Gallery, Dalat; *Towards Realist Socialization*, curated by Arlette Quynh-Anh Tran, Galerie Quynh, Ho Chi Minh City; *Silk of light*, Sàn Art Productions x Phuong My, Ho Chi Minh City; *Nothing Special That Day—An Exit*, University of the Arts Bremen, Bremen, Germany and Gia Lam Train Factory, Hanoi;

*Vietnam in Transition, 1976–Present*, Wende Museum, Culver City, CA, USA; *No Cai Bum: The Dreaming Dalat*, Dalat; *No Cai Bum*, Hue; *Am I Superwoman?*, Sàn Art, Ho Chi Minh City; *Block of Silence*, SECC, Ho Chi Minh City; *Where The Sea Remembers*, The Mistake Room, Los Angeles, CA, USA; *Bodies Survey(ed)*, Sàn Art, Ho Chi Minh City; *She*, organized by Sao La, Địa Projects, Ho Chi Minh City, travelled to Sweet 'Art, London, UK and Little Pink Monster Gallery, TX, USA; *Body Bouquet*, Ernest G. Welch School of Art & Design Galleries, Atlanta, GA, USA; *Out of Nowhere*, Sao La, Ho Chi Minh City; and *My eldest sister – Part 2: Eldest sister*, Sàn Art, Ho Chi Minh City.

In 2025, Bao Chau was shortlisted for the Sovereign Asian Art Prize, Sovereign Art Foundation, Hong Kong. In 2018, she was selected for the apexart Fellowship in New York, USA, and in 2010 undertook the 943 Studio arts residency in Kunming, China. In 2016, she received a grant from the Denmark-Vietnam Cultural Development and Exchange Fund for *Open Room*—an open studio event with artists Cam Xanh, Lap-Xuan N. Do, Kim Duy, and Dao Tung.

Ngo Dinh Bao Chau lives and works between Hue and Ho Chi Minh City.

# Ngo Dinh Bao Chau

Born in 1986 in Dong Thap, Vietnam  
Lives and works in Ho Chi Minh City, Vietnam

## education and related experience

2009–current	Art teacher, private studio, Ho Chi Minh City, Vietnam
2015	Co-founder, Open Room, multi-functional art space and art collective, Ho Chi Minh City, Vietnam
2011–2012	Visualizer, Ogilvy Vietnam, Ho Chi Minh City, Vietnam
2010	BFA, Fine Arts, Ho Chi Minh City University of Fine Arts, Ho Chi Minh City, Vietnam

## solo exhibitions

2024	<i>Half a day continues / That day, I was preparing to go out then it rained</i> , organized by Sao La, 1/2 Gallery, Cu Ru Bar, Dalat, Vietnam
2020	<i>Towards Realist Socialization</i> , curated by Arlette Quynh-Anh Tran, Galerie Quynh, Ho Chi Minh City, Vietnam
2013	<i>Silk of Light</i> , as part of <i>Sàn Art Productions x Phuong My</i> program, Phuong My Flagship Store, Ho Chi Minh City, Vietnam

## selected group exhibitions

2025	<i>The 2025 Sovereign Asian Art Prize Finalists Exhibition</i> , Phillips Auction Hong Kong Headquarters, Hong Kong
2024	<i>Going Places, Moving Things</i> , as part of <i>The Alternative Mobility</i> project, <i>Month of Art Practice – MAP 2024</i> program, organized by Heritage Art Space and University of the Arts Bremen (HfK Bremen), Long Biên Art Space, Hanoi, Vietnam  <i>The Curious Adventure of the Modules: A visual essay on Điểm Phùng Thị's system of signs</i> , curated by Le Thuan Uyen, The Outpost, Hanoi, Vietnam  <i>Eyes Slumbering Opened: Hà Mạnh Thắng's Studies on Landscape</i> , The Outpost, Hanoi, Vietnam  <i>The Grapevine Selection 2024</i> , organised by Hanoi Grapevine, Institute of Smart City and Management (ISCM), Ho Chi Minh City, Vietnam  <i>The Grapevine Selection 2024</i> , organised by Hanoi Grapevine, Art30 Gallery, Hanoi, Vietnam



2023	<p><i>Nothing Special That Day–An Exit</i>, as part of <i>The Alternative Mobility</i> project, <i>Month of Art Practice – MAP 2023</i> program, organised by Heritage Art Space and University of the Arts Bremen (HfK Bremen), also as part of <i>Hanoi Creative Design Festival 2023</i>, University of the Arts Bremen (HfK Bremen), Bremen, Germany and Gia Lam Train Factory, Hanoi, Vietnam</p> <p><i>Rhyming Gestures</i>, curated by Thai Ha and Nhat Q. Vo, Nguyen Art Foundation, Ho Chi Minh City, Vietnam</p> <p><i>Neverwhere</i>, curated by Anh Ngoc, Galerie Quynh, Ho Chi Minh City, Vietnam</p> <p><i>Vietnam in Transition, 1976–Present</i>, curated by Joes Segal and Emma Diffley, Wende Museum, Culver City, CA, USA</p> <p><i>No more, not yet</i>, curated by Bill Nguyen, Nguyen Art Foundation, Ho Chi Minh City, Vietnam</p>		<p>No Cai Bum, art week, Hue, Vietnam</p>
		2019	<p><i>Block of Silence</i>, Saigon Exhibition and Convention Center (SECC), Ho Chi Minh City, Vietnam</p> <p><i>Where The Sea Remembers</i>, curated by César García-Alvarez, Nicolas Orozco-Valdivia, and Kris Kuramitsu, The Mistake Room, Los Angeles, CA, USA</p>
		2018	<p><i>Body Survey(ed)</i>, Sàn Art, Ho Chi Minh City, Vietnam</p> <p><i>All Animal Is Equal</i>, A.Farm, Ho Chi Minh City, Vietnam</p>
		2017	<p><i>Dogma Prize 2017: The Multiverse</i>, Heritage Space, Hanoi, Vietnam</p> <p>NGUCHONOBAY, Galerie Quynh, Ho Chi Minh City, Vietnam</p>
		2016	<p><i>địa/phương ~ loco-liti</i>, as part of <i>Art Walk 2.0</i> program, organized by Sao La, Địa Projects, Ho Chi Minh City, Vietnam</p> <p><i>She</i>, organized by Sao La, Địa Projects, Ho Chi Minh City, Vietnam, travelled to Sweet ‘Art, London, UK, and Little Pink Monster Gallery, Austin, TX, USA</p> <p><i>Open Room 2</i>, private studio, Ho Chi Minh City, Vietnam (artist-cum-organizer)</p>
2022	<p><i>a blink in spacetime</i>, curated by Nguyen Kim To Lan and Danh Nguyen, International Centre for Interdisciplinary Science and Education (ICISE), Binh Dinh, Vietnam</p> <p><i>Project Edge of the Citadel</i>, organized by Mơ Đơ Art Space and Then Café, as part of <i>Revealing Contexts: A Meeting Point on Art &amp; Social Action in Asia</i> program, organized by Mekong Cultural Hub (MCH), numerous venues, Hue, Vietnam</p> <p><i>Dept. of Speculation</i>, Galerie Quynh, Ho Chi Minh City, Vietnam</p> <p><i>No Cai Bum: The Dreaming Dalat</i>, art week, Dalat, Vietnam</p>	2015	<p><i>Bất–Phân–Thân</i>, Nhà Sàn Collective, Hanoi, Vietnam</p> <p><i>Body Bouquet</i>, Ernest G. Welch School of Art &amp; Design Galleries, Atlanta, GA, USA</p> <p><i>Sàn Art Laboratory launches Kickstarter!</i>, Sàn Art, Ho Chi Minh City, Vietnam</p> <p><i>Chung 2015</i>, PongDang Gallery, Ho Chi Minh City, Vietnam</p>
2021	<p><i>Museum of Heartbreak</i>, as part of <i>Love is Hard</i> campaign, The Factory Contemporary Arts Centre, Ho Chi Minh City, Vietnam</p>		<p><i>March: Art Walk</i>, organized by Sao La, numerous venues, Ho Chi Minh City, Vietnam</p>
2020	<p><i>Am I Superwoman?</i>, curated by Nguyen Phuoc Bao Chau, Sàn Art, Ho Chi Minh City, Vietnam</p> <p>ASK, curated by Le Thiet Cuong, Vincom Center for Contemporary Art (VCCA), Hanoi, Vietnam</p>	2014	<p><i>Open Room 1</i>, private studio, Ho Chi Minh City, Vietnam (artist-cum-organizer)</p>

	<i>Chung 2014</i> , PongDang Gallery, Ho Chi Minh City, Vietnam
	<i>Out of Nowhere</i> , Sao La, Ho Chi Minh City, Vietnam
	<i>Spring Galleria</i> , Sàn Art, Ho Chi Minh City, Vietnam
2013	<i>Lab 2: Exhibition</i> , as part of <i>Sàn Art Laboratory</i> studio/residency program, Sàn Art, Ho Chi Minh City, Vietnam
2012	<i>Pharmacide</i> , Meta House, Phnom Penh, Cambodia
2011	<i>National Young Arts Festival 2011</i> , Hanoi, Vietnam
	<i>Art Swap</i> , private venue, Ho Chi Minh City, Vietnam
2010	<i>My eldest sister – Part 2: Eldest sister</i> , co-curated by Tammy Nguyễn and Zoe Butt, Sàn Art, Ho Chi Minh City, Vietnam
	<i>National Art Exhibition 2010</i> , Hanoi, Vietnam
	<i>New Talent 2010</i> , Ho Chi Minh City Fine Arts Association, Ho Chi Minh City, Vietnam
	<i>MW 2010</i> , Ho Chi Minh City Fine Arts Association, Ho Chi Minh City, Vietnam
2009	<i>Young Artists Biennale</i> , Ho Chi Minh City, Vietnam
	<i>The particular/The general</i> , Ho Chi Minh City Fine Arts Association, Ho Chi Minh City, Vietnam

## awards, grants and residencies

2025	Shortlist, <i>Sovereign Asian Art Prize</i> , Sovereign Art Foundation, Hong Kong
2024	Mobility Fund, <i>Mobility Program 2024</i> , Heritage Art Space and Art & Society Hubs Network – Asia, Vietnam, Taiwan, and Myanmar
2023–2024	Artist-in-Residence, <i>Alternative Mobility</i> , <i>Month of Art Practice</i> – MAP program, Heritage Art Space and University of the Arts Bremen (HfK Bremen), Hanoi, Vietnam

2022	Travel Grant, <i>Young Talent Support and Development Program 2022</i> , Vincom Center for Contemporary Art (VCCA), Hanoi, Vietnam
2018	New York City Fellowship, Apexart, New York, NY, USA
2016	Artist Grant, Denmark–Vietnam Cultural Development and Exchange Fund (CDEF) for <i>Open Room</i> , Ho Chi Minh City, Vietnam
2013	Artist-in-Residence, <i>Sàn Art Laboratory – Session 2</i> , <i>Sàn Art Laboratory</i> studio/ residency program, Sàn Art, Ho Chi Minh City, Vietnam
2010	Artist-in-Residence, 943 Studio, Kunming, China

## talks and public programs

2024	“Team – (K)not – Building,” organized by Đo Đặc Project and Heritage Art Space, as part of KNOT.KNOT.KNOT project, <i>Month of Art Practice</i> , Hanoi, Vietnam
	Open studio, “Going Places, Moving Things,” organised by Heritage Art Space, as part of <i>Month of Art Practice</i> – MAP 2024, Long Biên Art Space, Hanoi, Vietnam
2023	Curator and artist tour, in conjunction with <i>The Alternative Mobility</i> , organised by Heritage Art Space and University of the Arts Bremen (HfK Bremen), as part of <i>Month of Art Practice</i> – MAP 2023, Gia Lam Train Factory, Hanoi, Vietnam
	Open studio, “The Unknown, Choreographed,” curated by Linh Le, organized by Á Space, 3năm studio, Ho Chi Minh City, Vietnam
	Artist tour, in conjunction with <i>Neverwhere</i> , Galerie Quynh, Ho Chi Minh City, Vietnam
2022	Open studio & artist tour, in conjunction with <i>Project Edge of the Citadel</i> , organized by Mơ Đơ Art Space and Then Café, as part of <i>Revealing Contexts: A Meeting Point on Art &amp; Social Action in Asia</i> program, organized by Mekong Cultural Hub (MCH), numerous venues, Hue, Vietnam



2020 Artist talk, in conjunction with *Towards Realist Socialization*, curated by Arlette Quynh-Anh Tran, Galerie Quynh, Ho Chi Minh City, Vietnam

2013 Open studio, “Sàn Art Laboratory – Session 2: Open studio 2,” as part of *Sàn Art Laboratory* studio/residency program, Sàn Art, Ho Chi Minh City, Vietnam

Artist talk, “Sàn Art Laboratory – Session 2: Artist’s talk,” as part of *Sàn Art Laboratory* studio/residency program, Sàn Art, Ho Chi Minh City, Vietnam

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2025 Cave, Damien and Ngo, Tung, “Out of War’s Shadow: Vietnam on the Move,” *The New York Times*, April 30, 2025

Pignatti, Lorenza, “How to Find Vietnam’s Art Scene,” *ArtReview*, April 11, 2025

“The 2025 Sovereign Asian Art Prize,” *Art & Market*, March 21, 2025

2024 Tran, Thu Thao, “Mo xuong Nghe si trong Thang Thuc hanh Nghe thuat MAP 2024 Vat Doi, Noi Doi: Mot tran thuat moi ve Chuyen dong,” *Hanoi Grapevine*, December 30, 2024

Tran, Vy Dan, “Review of ‘The Curious Adventure of Madame Diem’s Modules’,” *Art & Market*, December 3, 2024

Ngoc Khanh, ““Mau Tu Du Ky” Diem Phung Thi - Tac pham cua nguoi nghe si bac thay,” *Dai Doan Ket*, October 25, 2024

2023 Duong, Trang, “Trien lam Neverwhere – giao lo giua nghe thuat, khoa hoc va tam linh,” *ArtLive*, August 3, 2023

[interview] “Fresh Faces,” CHECK-IN 2023, *Art & Market*, June 2023

Le, Hoang, “Neverwhere: Coi mo cua tri tuong tuong,” *ELLE Decoration*, June 18, 2023

Ngo, Minh, “Hoi hoa: Neverwhere va su lien ket qua khu, hien tai, tuong lai,” *Bao Phu Nu*, June 16, 2023

2022 Vuong, An Nguyen, “Trien lam “Phong Doan” - y niem vuot qua khoa hoc de tai cau truc lai khong-thoi,” *Navigator*, July 13, 2022

Tran, Arlette Quynh-Anh [interview], “Fresh Faces: Ng Dinh Bao Chau,” *Art & Market*, February 25, 2022

Su.dden [interview], “Cung Ngo Dinh Bao Chau lang nghe nhung vach ngan tinh yeu voi ‘Ben Trai Cua Toi, Ben Phai Cua Ban’,” *iDesign*, January 26, 2022

2021 Dong, Ha Nhuan, “On ephemerality in Vietnamese Contemporary Art,” *Art Republik*, Issue 3, 2021

“Den ‘Bao tang tan vo’ de thay nhung manh ghep muon mau cua tinh yeu duong thoi,” *Saigoneer*, December 15, 2021

Su.dden, “Trien lam ‘Bao tang tan vo’ thuoc chien dich ‘Yeu moi kho’: Day lui dinh kien ve cong dong nguoi song cung HIV,” *iDesign*, December 15, 2021

Su.dden, “/ai di/ ‘Bao tang tan vo’: Co gi ben trong trien lam nghe thuat dau tien tai Viet Nam ve nhung dinh kien ngam an voi HIV/ AIDS?,” *iDesign*, December 15, 2021

Trang Ps, “Trien lam “Bao tang tan vo”: Yeu moi kho,” *L’Officiel*, December 2, 2021

Van Anh, “Nghe si Ngo Dinh Bao Chau: “Tranh ve voi toi la khong du,” *L’Officiel*, November 27, 2021

Nguyen, Huu Hon, ““Bao tang tan vo”: Cam hung tu hon 1.000 cau chuyen cua nhung nguoi song chung voi HIV tai Viet Nam,” *LUXUO*, November 25, 2021

Bui, Kim Dinh, “No Cai Bum in Hue and Da Lat,” *Art & Market*, April 8, 2021

2020	Tran, Bao Duc, “HỒI Exhibition @ Vincom Center for Contemporary Art,” <i>Saigoneer</i> , December 21, 2020		Strom, Dao, “Making A Case for the Interior Life of the Diaspora,” <i>diaCRITICS</i> , October 16, 2019
	Q. Huong, “[ELLE VOICE] Ngo Dinh Bao Chau: Su da dang cung la mot phong cach ca nhan,” <i>ELLE</i> , October 14, 2020		“Where the Sea Remembers,” <i>Terremoto</i> , September 10, 2019
	Ha Bi, ““trong that khac, nhin thuc giong”: Cuoc choi voi nhung dinh nghia,” <i>Hanoi Grapevine</i> , September 30, 2020		Mizota, Sharon, “Review: Vietnam’s art shows off its depth and diversity in this L.A. show,” <i>Los Angeles Times</i> , August 8, 2019
	Hoang, Linh Lan, ““Nhưng hành lang tâm trí” của Ngo Dinh Bao Chau,” <i>Bao Phu Nu</i> , September 28, 2020	2015	Osberg, Annabel, “Where the Sea Remembers,” <i>Artforum</i> , July 13, 2019
	Tran, Hoa, “Thị giác của Ngo Dinh Bao Chau,” <i>Giao duc &amp; Thoi dai</i> , August 14, 2020	2014	Rudzitsky, Zelda, “San Art Laboratory Launches Kickstarter Campaign,” <i>Saigoneer</i> , July 17, 2015
	Hien Hoa, “Ngo Dinh Bao Chau: Mot ca tinh cua nghe thuat duong dai,” <i>The thao &amp; Van hoa</i> , August 13, 2020		“Sao La – Không gian của sáng tạo và tình yêu nghệ thuật,” <i>ELLE</i> , July 29, 2014
	Trang Ps, “Art Republik Next Gen 2020: Ngo Dinh Bao Chau – “Sáng tác của tôi luôn là về con người,” <i>LUXUO</i> , August 1, 2020		Rudzitsky, Zelda, “New Art Initiative In Saigon: Sao La,” <i>Saigoneer</i> , June 24, 2014
	La, Karen Thao, “In Photo Dialogue with Visual Artist Ngo Dinh Bao Chau,” <i>Kaarem</i> , August 2020		“Tren troi roi xuong: nghe si nghi gi?,” <i>Soi</i> , June 6, 2014
2019	Tran, Vinh Thinh, “‘No cai bum’ - Su kien lon ve nghe thuat duong dai,” <i>The thao va Van hoa</i> , July 6, 2020		
	Tieu Vu, “‘No cai bum’: Mot tuan le nghe thuat duong dai o Hue,” <i>Duyen dang Viet Nam</i> , July 6, 2020		
	Trang Ps, “‘No cai bum’: Tuan le nghe thuat dang mong doi nhât dien ra o Hue vao dau thang 7,” <i>LUXUO</i> , June 24, 2020		
	Nguyen, Thi, “Fashion, Contemporary Art Ruminations Intermingle in Designer Cong Tri’s ‘Cục Im Lặng,’” <i>Saigoneer</i> , January 16, 2020		
	Khuat, Nang Vinh, “Giải mã 10 căn phòng nghệ thuật tu trien lam Cuc Im Lang của Nguyen Cong Tri,” <i>Harper’s Bazaar</i> , December 30, 2019		
	Ton, Binh, “Trien lam “Cục Im Lặng”: 10 nghe si duong dai dong hanh cung Cong Tri,” <i>LUXUO</i> , December 27, 2019		



# about Thái Hà

**Thái Hà** is a curator, writer and translator based in HCMC, Vietnam. Her work explores speculative world-building and post-apocalypse aesthetics to imagine what emerges from colonial and capitalist ruins. Her curatorial projects, writings and translations have been presented and featured in various museums, cultural institutions, and biennales, such as the Tate St Ives, Barbican Centre, Carnegie International, Asian Art Biennial, Ecole cantonale d'art de Lausanne (ECAL), Fulbright University Vietnam, An Viet Foundation, and Sàn Art, among others. Her work has been covered by *Frieze*, *Artforum*, and *Al Jazeera*.

Hà was selected as a resident at Cittadellarte–Fondazione Pistoletto (2024) and for the 12th Berlin Biennale Curator's Workshop (2022). She holds an MA in Contemporary Art and Art Theory of Asia and Africa from SOAS, University of London, and a BSc in Psychology and Language Sciences from University College London. She is currently Curator at Nguyen Art Foundation, and was previously Assistant Curator at Galerie Quynh.



**GALERIE QUYNH CONTEMPORARY ART**

**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.





**Gallery Medium** is a multifaceted contemporary art gallery that blurs the lines between art, design and interiors. Alongside being an online platform, Gallery Medium hosts exhibitions, private views and events, selling art in a curated setting. At Medium, we are driven by a singular mission: to dismantle the notion that art is exclusively reserved for the elite. Our goal is to make captivating and high-quality artworks accessible to all.

We aspire to build a dynamic platform that offers diverse avenues for people to immerse themselves in art. Whether through design, culinary experiences, music, or other mediums, we aim to provide unique and engaging encounters with creativity.

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Ngo Dinh Bao Chau

Curator

Thái Hà

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& Galerie Quynh team

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*a burn* artwork

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*organs of the  
infinite* artwork

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