



GALERIE QUYNH CONTEMPORARY ART

VY TRINH

ESTHER II

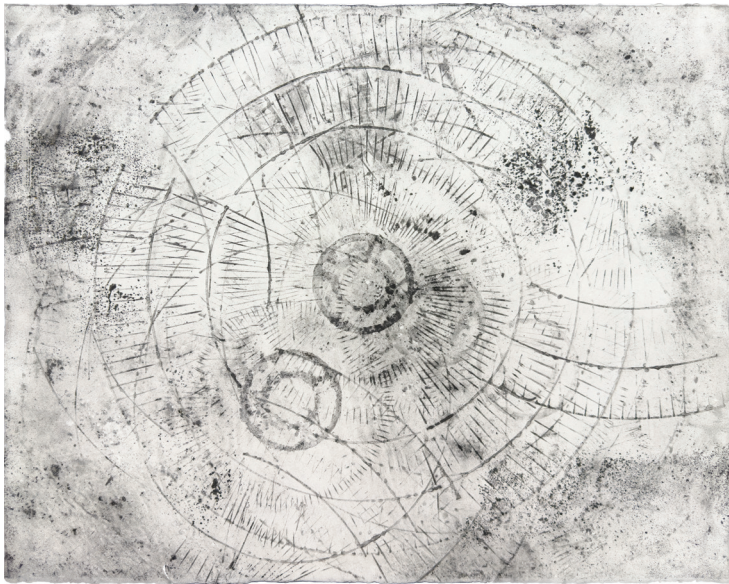
6 – 10 MAY 2025



Expanding on the artist's first major solo exhibition *ON DA DREAM* (2024), **Vy Trinh**'s new sculptures and prints impart visual and textural cues to trace the life cycles of commercial goods, material ecologies and local economies.

Trinh was born and raised in Ho Chi Minh City (formerly Saigon) where she views the chaotic streets not just as pass-throughs but as a living environment that borrows and morphs, making methodologies, and sculpture itself through the bundling and stacking of commodities that spill out of shop fronts to flood pavements. Reappropriating highly manufactured objects and media as raw materials, Trinh grinds, bends, wraps, ties, burnishes, and adds bling. Metal, ribbons, and bead chains are grounded – balancing directly on the floor – and yet buzz with potential movement. Moving goods, objects, and motors melt into the large and elusive material-semiotic environment.

An ode to Vietnam's city dwellers, manual workers, and mass-produced automotive objects that inhabit the streets together in a blur of movement, Trinh's works are always "becoming", following the traffic of objects, different forms of gendered labour and agency, and the sites where these categories are constantly being negotiated and improvised.



Fan Dust 1, 2025
monoprint: fan dust, graphite powder and charcoal powder on paper
20 1/2" x 26" | 52 x 66 cm

ABOUT GALERIE QUYNH

Galerie Quynh was founded in 2000 by Quynh Pham and Robert Cianchi as a non-profit online educational resource that documented and archived 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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Fast 'n Secure 4, 2024
motorbike center hanger rack, metallic ribbon, satin ribbon, rhinestone chain, rhinestone mesh, plastic beads and adhesive
7 3/4" x 33 3/4" x 7" | 20 x 86 x 18 cm

ABOUT VY TRINH

Vy Trinh (b. 1996, Ho Chi Minh City) is a sculptor whose work explores how networks of objects extend beyond themselves and reflect the larger socio-economic textures and conditions of contemporary Vietnam. Materials and objects are sourced from different economies and ecologies – infrastructural, automotive, electric, discarded. Methodologies and material content are intertwined, insisting on resourcefulness and a makeshift ethos indebted to the city's polyrhythmic, cyclical, and sedimented material environment.

Trinh holds an MFA from the University of Pennsylvania and a BFA from Parsons School of Design. In 2023, she presented her first solo project, *Overvoltage*, at Gia Lam Train Station in Hanoi, Vietnam. Trinh's works have been exhibited at NARS Foundation (Brooklyn, NY), San Art (Ho Chi Minh City), Shisanwu LLC (Queens, NY), Worthless Studios (Brooklyn, NY), Atelier (Philadelphia, PA), Automat (Philadelphia, PA), White Columns (New York, NY), Gallery MC (New York, NY) among others. She was the recipient of the 2022 Christopher Lyon Memorial Award. That same year, she received grants from the Humanities Urbanism Design Initiative (H+U+D), The Sachs Program for Art Innovation, and the Center for Experimental Ethnography.

Trinh currently lives and works in Ho Chi Minh City and Philadelphia.



View of *ON DA DREAM*, 2024, Galerie Quynh, Ho Chi Minh City.



WILL THURMAN

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ESTHER II

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The cast of characters in your pictures, as usual, mainly consists of cartoonish and funnily proportioned beings that appear cylindrical, like toys or robots made of modular rotary parts. The human, the animal and the machinic blend into a strange kind of bodily physics, half robust, half sickly. Torsos are bloated, limbs atrophied, movements catatonically stiff. These denizens live their everyday lives in troubling bodies on a troubling land.

Bergson defined the comic as “something mechanic encrusted on the living.” The formulaic bodies of these creatures, both animate and insipid, carry a whiff of the comic. Something unsettling also emanates from them as they cautiously watch, bait, stamp, control or compete with each other. Various umbilical cords of power are constantly found between cold hostile animals and helpless meek ones. Their environment is often furnished with floating radios, typewriters, telephones, televisions, container ships, bulldozers or war planes – all potent reminders of modern times. An ongoing era of intensifying progress and diminishing transcendence.

You manage to make the dread look rather cheerful on canvas, using all those colorful tubes of paint: light pink, pale yellow, too green, too blue, disastrous grey or sudden red, really red.



An accumulation of the infinite 6, 2025
oil, watercolor, pencil, charcoal, ink on canvas
3 1/2" x 4 3/4" | 9 x 12 cm

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A bright palette can be associated with childlike amateurism or tasteless vulgarity. Or it can poke fun at the decorum of grandiosely heroic art and its refined churchlike politeness. The art world gatekeepers' nicety, pedigree and authority, not to mention their market concerns, can be gravely lacking in vital color.

A bright palette can also carry the plain joy of someone working with color. Color as a visceral delight, not just a cerebral strategy. One can be possessed by color, anguished by color. Color, exceeding verbal language and philosophy, can radiate its own logic and powers. “Colors exist for me,” said Etel Adnan in a 1987 interview, “as entities themselves, as metaphysical beings, like the attributes of God exist as metaphysical entities.” Adnan is also a poet who writes such simple lines as “a yellow sun, a red sun, a blue sun.” Adnan’s architecture of pigment and language, as the artist Simone Fattal said, shows how a succession of colors alone, without the imposition of meaning, is itself a space of poetry, a form of childhood innocence regained, plain and exhilarating.

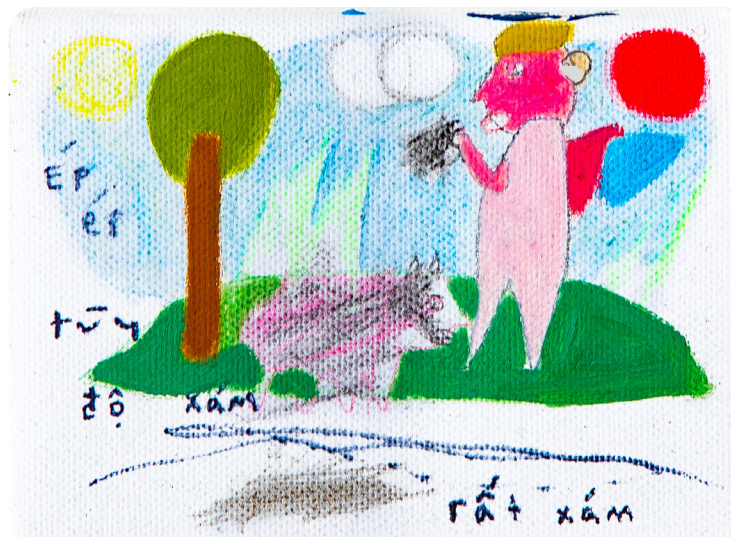
Excerpt from *The Painting Exhibition* by Quynh Nguyễn-Hoàng

ABOUT WILL THURMAN

Populated with hybrid characters, Will Thurman’s paintings reflect a disorienting state of existence; the deluge of storylines makes it difficult to tell which way is up. Thurman sends us tumbling through a parallel universe not quite distinct from ours, where the comedic blends with the downright bleak and sadistic. Many of his canvases contain paintings within paintings – *mise en abyme* that draw attention to the plethora of lenses through which a single story can be told – and retold, and retold. Thurman is meticulous in his expression; for the artist painting is disciplined, routine labor. Yet despite such control over his own practice, his artworks offer a singular freedom: to place oneself within his scenes, navigate the topsy-turvy landscape, and intervene in their happenings.

Will Thurman (born 1989, New York) received his academic training at the University of Wisconsin-Madison in the U.S. After completing his studies in 2009, he moved to Vietnam and worked as a reporter for a local crime tabloid sometimes taking assignments in Cambodia where he also boxed semi-professionally. For over a decade, Vietnam was home to the artist.

Thurman is currently based in Tallinn, Estonia.



An accumulation of the infinite 5, 2025
oil, watercolor, pencil, charcoal, ink on canvas
3 1/2" x 4 3/4" | 9 x 12 cm