

CECI  
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GUERRE

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WAR



May 23 - August 23, 2025

ARTISTS:

BUI CONG KHANH, BUI THANH TAM, CA LE THANG, DOAN VAN TOI, MY-LAN HOANG-THUY,  
LE HOANG BICH PHUONG, OANH PHI PHI, NGUYEN PHUONG LINH, ANH THUY NGUYEN,  
XUÂN-LAM NGUYEN, HA NINH PHAM, PHAM TUAN TU, ARLETTE QUYNH-ANH TRAN,  
TRAN LUONG, TRUONG TAN, VAN KHANH, MINH DUNG VU

CURATED BY DO TUONG LINH

ELI 奕来  
KLEIN 画廊

# CECI N'EST PAS UNE GUERRE - THIS IS NOT A WAR

Curated by: Do Tuong Linh

May 23 – August 23, 2025

Artists:

**Bui Cong Khanh, Bui Thanh Tam, Ca Le Thang, Doan Van Toi, My-Lan Hoang-Thuy, Le Hoang Bich Phuong, Oanh Phi Phi, Nguyen Phuong Linh, Anh Thuy Nguyen, Xuân-Lam Nguyen, Ha Ninh Pham, Pham Tuan Tu, Arlette Quynh-Anh Tran, Tran Luong, Truong Tan, Van Khanh, Minh Dung Vu**

Eli Klein Gallery is thrilled to present “Ceci N’est Pas Une Guerre - This Is Not A War,” a group exhibition of 17 Vietnamese artists showcasing 24 works. Coinciding with the 50th anniversary of the end of the Vietnam War, the exhibition seeks to challenge the long-standing tendency to confine Vietnamese contemporary art within narrow narratives of war, trauma, and survival. Audiences are invited to move beyond inherited narratives and experience the breadth, complexity, and vitality of Vietnamese contemporary art today: unbound, unpredictable, and charged with energy.

The exhibition prompts a reconsideration of how Vietnamese visual culture is presented within a global context. While artists have engaged deeply with the past fifty years of history after the War, their works have often been interpreted through the lens of the aftermath. Within the context of Vietnam’s massive economic reforms, the artists critically explore themes of identity, censorship, and queerness. The exhibition focuses on a younger generation of artists who reflect on materiality, memory, and mythology, reimagining self and culture beyond the burden of historical

trauma. The exhibition also highlights Vietnamese artists living abroad, particularly in America, France and Germany, whose works address themes of displacement, cultural hybridity, and artistic innovation. Curated by Do Tuong Linh, the show brings together the voices that challenge the notion of “Vietnamese art” as a singular concept, creating a layered dialogue that is poetic and political, introspective and globally engaged.

Emerging in the aftermath of the Vietnam War and the implementation of the widespread generation of influential artists responded to history, memory, and the shifting boundaries of identity and expression in deeply personal and resonant ways. Ca Le Thang’s compositionally poetic painting serves as a quiet footnote to the natural and spiritual landscapes of southern Vietnam, expressing a deep emotional connection to his homeland’s nature and history. Through humor and symbolism, Tran Luong retells a traditional Vietnamese legend in a gently narrated yet subtly subversive manner, reflecting the sociopolitical tensions and transformations of early 21st-century Vietnam.

Truong Tan, who was considered the first openly gay artist from Vietnam, creates work that is both emblematic and groundbreaking in its exploration of social norms and marginalized identities. Blending historical research with conceptual art not taught in Vietnam's educational system, Bui Cong Khanh playfully, yet critically, challenges official reward systems by combining porcelain military insignias from multiple nations to question the authority behind medals. Vietnamese lacquer serves as the core medium in Oanh Phi Phi's practice, through which she explores the transmission of memory, reflections on image theory, and experimental possibilities in scale and technique. Bui Thanh Tam blends the delicate spirit of Vietnamese folk traditions with the bold allure of pop and consumer culture, creating works that are at once challenging, seductive, and provocative.

Building on this historical trajectory, a younger cohort turned toward material experimentation, ironic language, and cross-disciplinary methods to address contemporary social issues, incisively engaging with gender, politics, and cultural memory amid Vietnam's rapid transformation. Pham Tuan Tu combines elements of primitivism and humor in his work, using refined craftsmanship and a diverse range of materials to delve into the complexities of contemporary society. Nguyen Phuong Linh weaves personal memories into broader cultural contexts, skillfully transforming found objects and materials to reveal the vulnerability of being a woman in Vietnamese society.

Merging political themes with sci-fi aesthetics, Arlette Quynh-Anh Tran constructs nonlinear and absurd narratives of modern history, challenging dominant post-Cold War frameworks surrounding the Global South. Doan Van Toi and Le Hoang Bich Phuong both explore the contemporary rhythms of traditional media. Toi weaves digital pixels into silk and textiles to reflect on the intricate relationship between humans and nature, while Phuong employs delicate silk to blend surrealism with quiet subversion, questioning gender, eccentricity, and societal norms.

Artistic practice continues to expand into the intersections of new media, speculative narratives, and digital processes, reimagining and reconstructing tradition and identity. Vietnamese art now charts a future-oriented sensibility, forging new dialogues and connections between personal experience and global context. My-Lan Hoang-Thuy redefines the relationship between artist and medium, using acrylic drips as a "canvas" to merge painting with personal photography, creating a visual language where intimacy, spontaneity, and imagination intersect. Ha Ninh Pham explores the construction of territories and perception through drawing and sculpture, creating imagined worlds shaped by his unique logic and underlying sense of skepticism. By sewing dyed silk onto canvas, Minh Dung Vu initiates a dialogue between material surface and visual texture, investigating materiality, light, shadow, and perception.

Xuân-Lam Nguyen brings forgotten Vietnamese folk art into contemporary relevance, focusing on Indochinese Orientalist photography and displaced cultural artifacts, blending autobiographical elements with queer identity to construct glitchy, alternative narratives that offer a dynamic commentary on the intersections of identity and history. Anh Thuy Nguyen's sculptural works explore the relationship between emotional states and the human body. Through digitizing and transforming everyday Vietnamese domestic objects, Van Khanh creates faux-fiber replicas that exist between physical reality and digital dreamscape, reimagining traditions and mythologies within trans narratives.



## About the Curator Do Tuong Linh

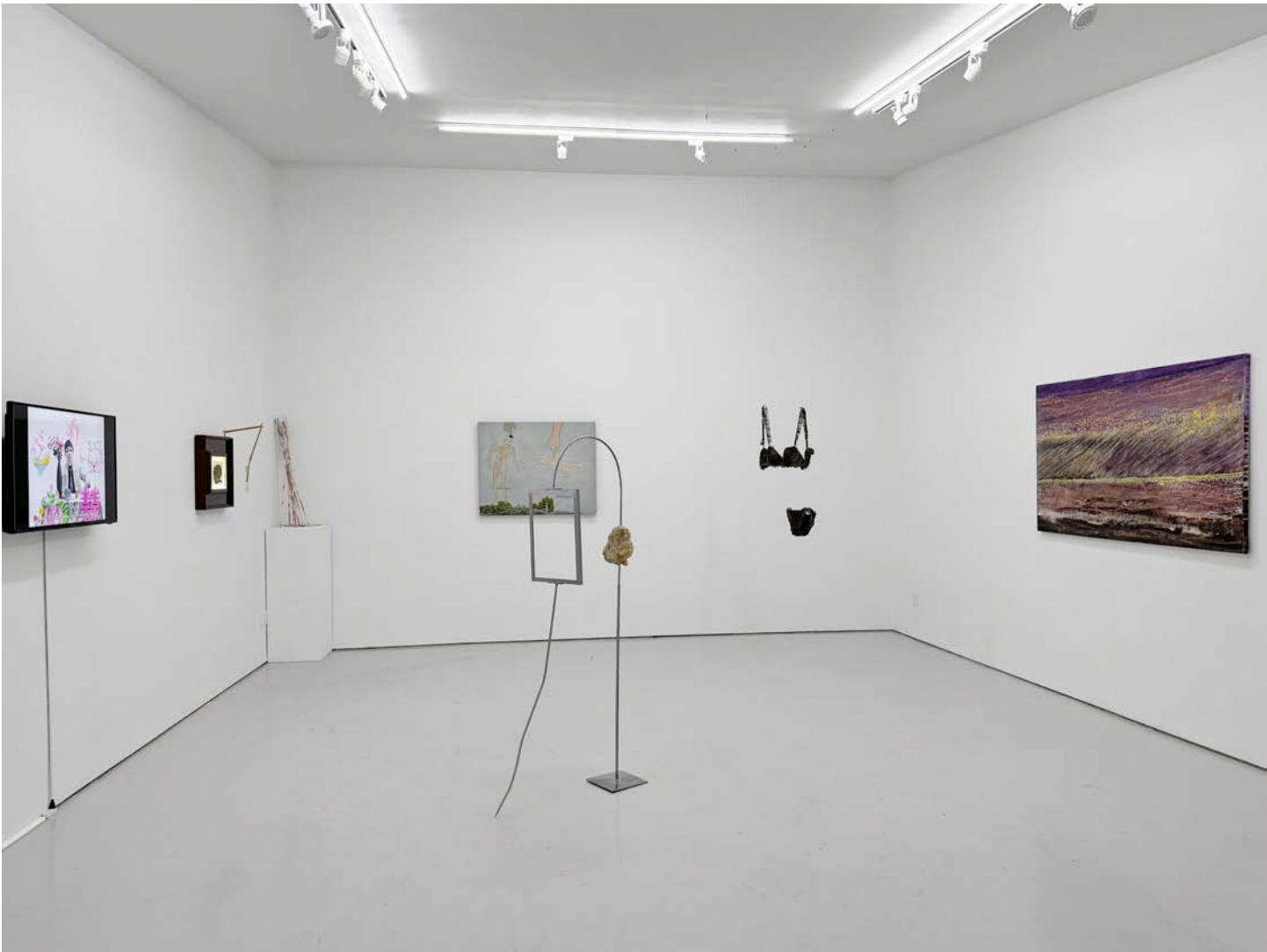


**Do Tuong Linh** is a curator based in Hanoi (Vietnam) and New York City (United States). Linh holds a BA in Art History and theoretical criticism from Vietnam University of Fine Arts, and a MA in Contemporary Art and Art Theory of Asia and Africa, at SOAS (University of London) UK with the prestigious Alphawood scholarship. She is a part of Bard Curatorial Studies program class of 2025 and was part of the curatorial team of 12th Berlin Biennial.

Linh has engaged in various art exhibitions and projects in Southeast Asia, Europe and beyond since 2005. She participated in international arts programs such as Le 18 Curator In Residency 2024, Asia Cultural Council Research Fellowship 2023, Ljubljana Graphic Art Biennial 2019, Slovenia; Association of Art Museum Curators conference, New York, USA; Mekong Cultural Hub 2018 – 2019, Taiwan; CIMAM International Museum Workshop 2018, Oslo, Norway; Asia Culture Center (Gwangju, Korea) 2018; Tate Intensive 2018, Tate Modern Museum, UK; French Encounter at Art Basel in Hong Kong 2018. Some of her notable curated exhibitions include Who is Weaving the Sky Net (Singapore), Means of Production 2024 (New York City, USA), Revived Photo Hanoi 2023 (Hanoi, Vietnam), Berlin Biennial 2022 (Berlin, Germany), Citizen Earth 2020 (Hanoi, Vietnam), The Foliage 3 (VCCA, Vincom Center for Contemporary Arts, Hanoi, Vietnam) 2019, Geo-Resilience of the All-world at La Colonie (Paris, France) 2018, the No War, No Vietnam exhibition at Galerie Nord (Berlin, Germany) 2018, and SEAcurrences (London, UK) 2017.













# 1.

## Bui Cong Khanh

Bui Cong Khanh (b. 1972 Da Nang, Vietnam) is a poetically provocative artist whose work blends historical research with conceptual methods not taught in Vietnam's educational system. His porcelain medals, produced in Bat Trang, are playful yet serious critiques of official rewards, combining military insignias from multiple nations to challenge the traditional significance of medals.



“...In their exaggerated volume and whimsical decoration, they counter real medals’ preciousness and association with a specific feat or sacrifice. Designing 7 distinct medal moulds, Khanh manufactured hundreds of biscuit porcelain medals which he then hand-painted and gilded such that most are individualised—single-colour ones are the only repetitions. Individually, the porcelain medals are jewel-like: delicate press-moulded relief details, lustrously glass-glazed, finely painted, and lusciously coloured to present an aesthetically-pleasing whole. Khanh leaves the medals’ installation and display open, underscoring their critical strength based on concept, whatever their presentation. This curator, opting to mound them in their hundreds like common pebbles, played-up volume to underline the mass fabrication (or cheapening) of reward that is supposed to be as individual and precious as the sacrifice recompensed. *Porcelain Medals*’ bijoux aesthetic and fragile porcelain also translate them as faux medals, such faux further undermining the certainty of the validity of war. In their distortion through artistic means, medals are shown as tools of power, operating to camouflage the disconnect between soldiers-as-cogs in a vast war machine serving abstract nationalist interests, and human risk, possibly ending in death.

By producing pretty medals from fragile porcelain—prettiness and delicacy the opposite of war— Khanh creates disconnect and tension battle bravery and sacrifice, calling into question personal agency to consider reasons for social behavior beyond state directives.”

Iola Lenzi

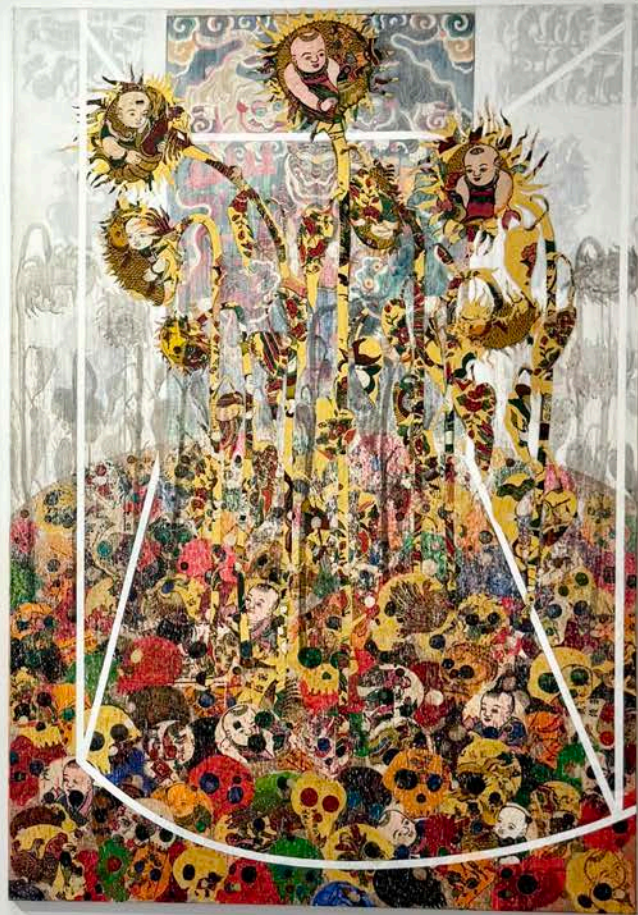
(Excerpts from Iola Lenzi’s article for Bui Cong Khanh solo exhibition “Porcelain Medals and Jackfruit-wood Grenades” at 10Chancery Lance Gallery, 2018)





Bui Cong Khanh  
*Porcelain Medals*, 2018  
140 hand painted porcelain medals  
Edition 5 of 5



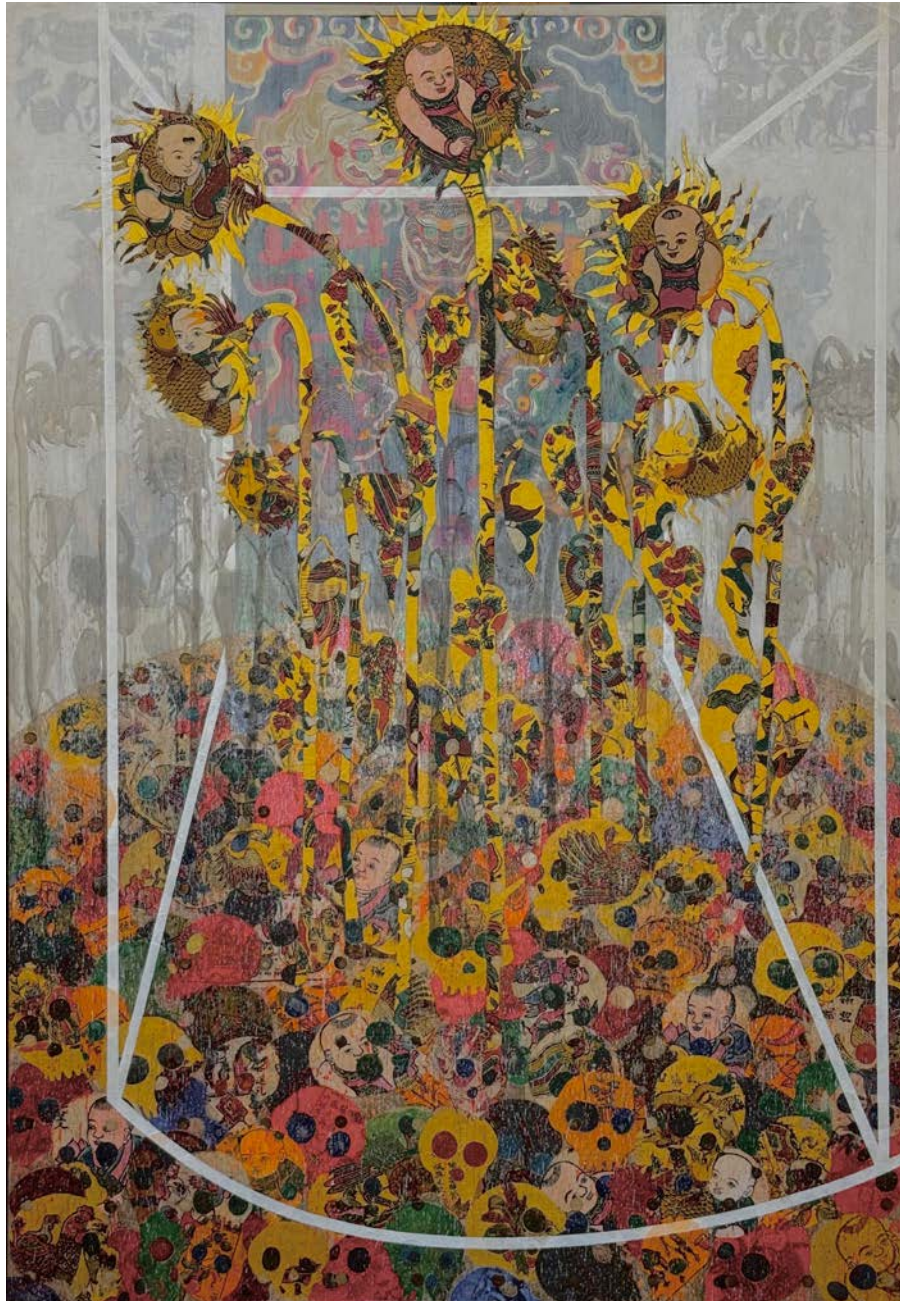


## 2. Bui Thanh Tam

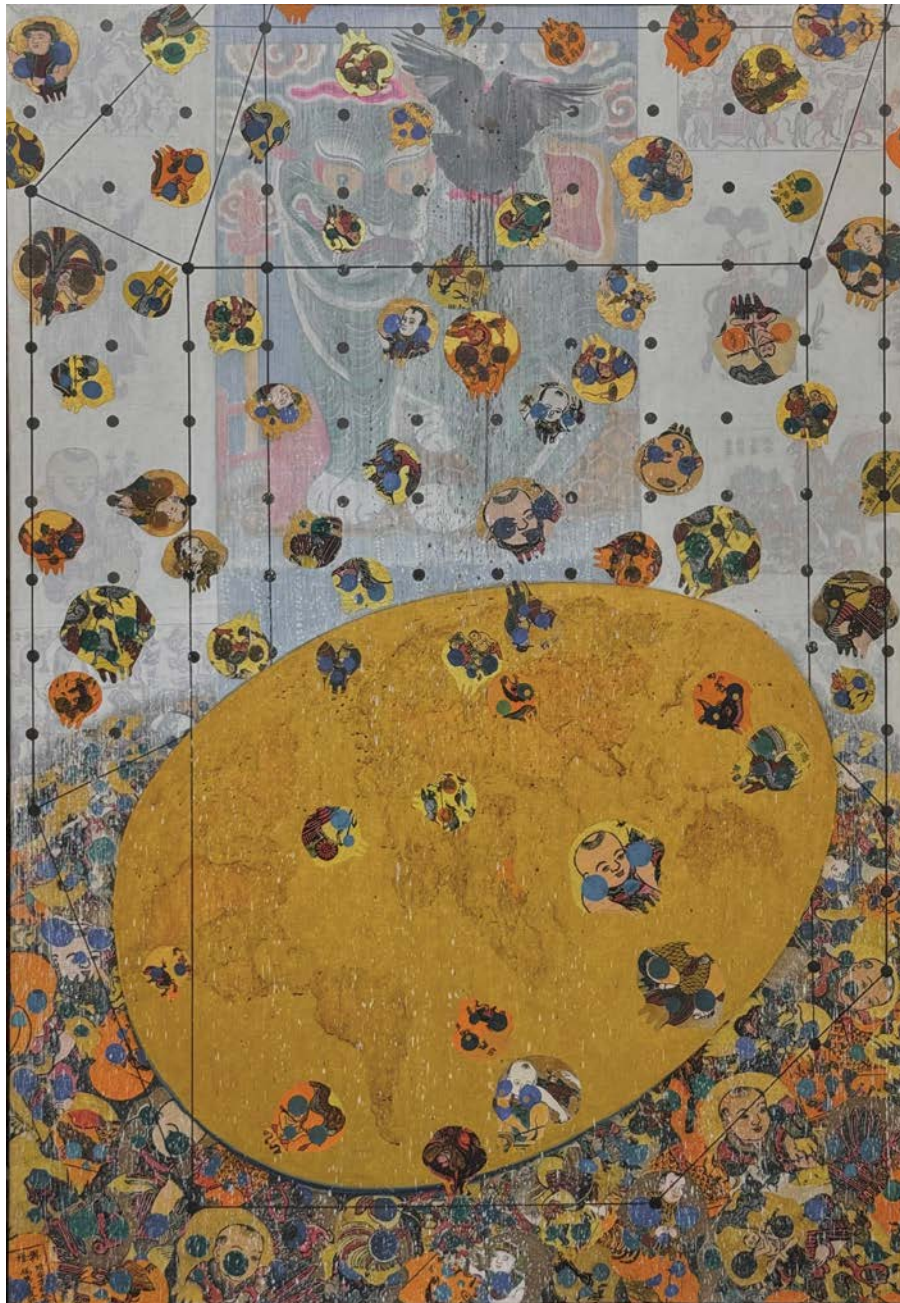
Born in 1979 in Thai Binh, Bui Thanh Tam lives and works in Hanoi, where he graduated from the Vietnam Fine Art University in 2009. His evocative practice fuses the delicate spirit of Vietnamese folk traditions with the bold allure of pop and consumer culture, creating works that challenge, enchant, and provoke.

His work confronts the spectacle of modern life in Vietnam, particularly how the community is reshaped under the weight of capitalism, global influence, and performative culture. Figures modeled after water puppetry or folk motifs from Vietnamese folk paintings (Dong Ho, Hang Trong, and Kim Hoang paintings) are frequently at the center of his compositions.





Bui Thanh Tam  
*Nothing behind I*, 2019  
Kim Hoang, Hang Trong, and Dong Ho folklore collage, gold leaf,  
acrylic on canvas  
70 7/8 x 49 1/4 inches (180 x 125 cm)



Bui Thanh Tam  
*Nothing behind II*, 2019  
Kim Hoang, Hang Trong, and Dong Ho folklore collage, artist's blood,  
gold leaf, acrylic on canvas  
70 7/8 x 49 1/4 inches (180 x 125 cm)







### 3. Ca Le Thang

Ca Le Thang (b. 1949, Ben Tre, Vietnam) is a key figure in the Group of 10 Abstract Artists in Saigon, alongside Nguyen Trung and Dao Minh Tri. A graduate of Hanoi College of Fine Arts (1975), his work captures the poetic landscapes of the Mekong Delta, his birthplace. Raised in Dong Thap Muoi and later relocating to Hanoi in 1955 after the Geneva Accords, his art reflects the deep connection to his roots and the transformative experiences of his early life.

As curator Le Thien Bao once observed in writing about Ca Le Thang's solo exhibition, "the floating season is not a subject but a vessel of memory, a fluid repository of recollection where the boundaries between land, water, and sky dissolve into fields of color. It is within this metaphorical space that he reconciles with the specters of war, soothes his yearning for home, and endures the scars of personal loss. His art, rooted in this imagery, emerges not as a declaration but as an invitation to witness memory's transformation into form."



Ca Le Thang  
*Beneath Deep Rivers, Field Submerged No.3*, 2024  
Oil, acrylic, and mixed media on canvas  
39 3/8 x 67 inches (100 x 170 cm)  
Courtesy of the artist, Salon Wiking, and Eli Klein Gallery © Ca Le Thang





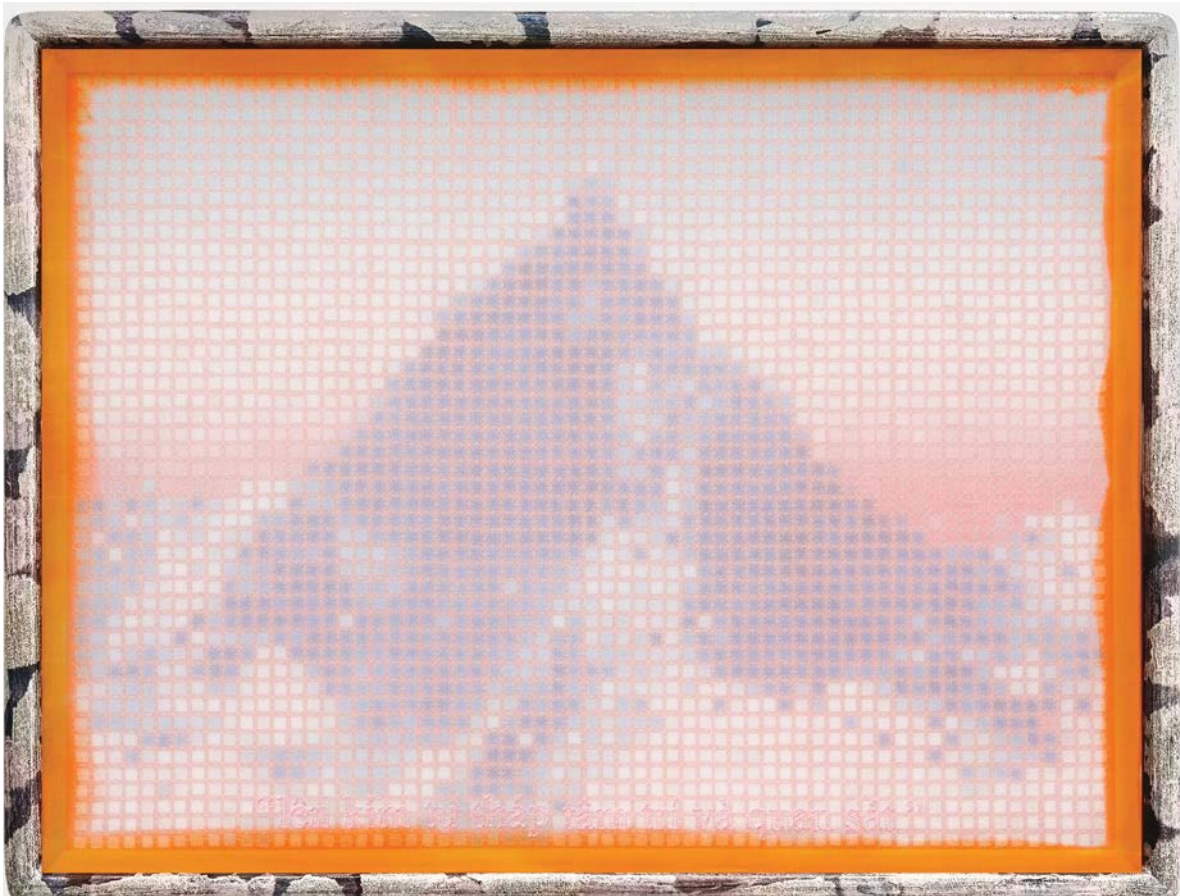
## 4.

### Doan Van Toi

Born in 1989 in Hai Phong, Doan Van Toi is a Hanoi-based artist who graduated in painting from the Vietnam University of Fine Arts in 2017. His practice contemplates the entangled relationship between humans and nature, and in his latest series, he weaves the digital pixel into silk and textile—bridging ancient craft with contemporary rhythm.

Doan's visual language often shifts between pixelated screens and composite images of portraits, animals, landscapes. As distinctions begin to blur, all depicted subjects are in a state of becoming. The integration of image and text in his work invites questions about meaning: does the inclusion of words serve as an explanation, or does it convey another visual element? Doan considers them inseparable, each completing the other in continuous dialogue.





Doan Van Toi  
*Mediation*, 2024  
Silk, embroidery thread, fabric, watercolor  
23 5/8 x 31 1/2 inches (60 x 80 cm)  
Courtesy of the artist, Indochine House, and Eli Klein Gallery © Doan Van Toi





## 5.

### My-Lan Hoang-Thuy

My-Lan Hoang-Thuy (b. 1990, Bourg-la-Reine, France) lives and works in Paris. A graduate of Beaux-arts de Paris (2018), she was nominated for the Prix des Amis des Beaux-Arts and participated in the 2020 Artpress Biennial at the Musée d'Art Moderne de Saint-Étienne. Her work redefines the artist's relationship with her medium, using acrylic drips as a canvas for paint and personal photographs, blending intimacy with spontaneity and imagination.

Flowers, nudity, and intimacy are recurring subjects in her deeply personal iconography. Yet it is not only the imagery itself that compels her, but the act of making—the gestures, erasures, and hidden layers that shape what eventually comes into view. Through her sculptural paintings, she investigates the interplay between memory, material, and abstraction and blends intimacy with spontaneity and imagination.



My-Lan Hoang-Thuy  
*Sans titre*, 2022  
Inkjet printing on acrylic paint, tape  
12 3/4 x 8 5/8 inches (32.5 x 22 cm)



My-Lan Hoang-Thuy  
*Acne*, 2019  
Inkjet printing on acrylic painting  
10 5/8 x 7 7/8 inches (26.5 x 20 cm)





My-Lan Hoang-Thuy  
*Velours*, 2022  
Impression jet d'encre, pigments, liant acrylique  
11 3/4 x 7 7/8 inches (30 x 20 cm)



## 6. Le Hoang Bich Phuong

Le Hoang Bich Phuong (b. 1984 Ho Chi Minh City, Vietnam) is best known for her delicate silk paintings that blend surrealism with quiet subversion. Her anthropomorphized animal figures serve as playful yet poignant vehicles to question sexuality, eccentricity, and societal norms. Drawing from Vietnamese silk painting traditions as well as Japanese manga and ukiyo-e woodblock prints, Phuong creates a distinct visual language. She graduated in 2010 from Ho Chi Minh City Fine Arts University, where she majored in oil painting.

In *Carpool* (2025), *You're what you eat* (2025), and *A Million Blues* (2025), Le continues to mine her own life as a site of transformation and contradiction. Each painting centers on a singular figure, distorted yet intimate. Rendered in delicate washes of watercolor on silk, limbs bend unnaturally, mouths hang open. They evoke a quiet discomfort that lingers beneath the surface.



25/05





Le Hoang Bich Phuong  
*A Million Blues*, 2025  
Watercolor on silk  
13 1/4 x 13 1/4 inches (33.5 x 33.5 cm)



Le Hoang Bich Phuong  
*You're what you eat*, 2025  
Watercolor on silk  
13 1/4 x 13 1/4 inches (33.5 x 33.5 cm)



Le Hoang Bich Phuong  
*Carpool*, 2025  
Watercolor on silk  
13 1/4 x 13 1/4 inches (33.5 x 33.5 cm)





## 7. Oanh Phi Phi

Oanh Phi Phi (b. 1979, US) earned her BFA at Parsons School of Design (2002) and an MA in Art and Investigation at the University of Madrid Complutense (2012). Awarded a Fulbright Grant in 2004, she conducted research on lacquer painting in Hanoi, an experience that deeply influenced her work. Vietnamese lacquer has since become central to her practice, which explores its potential as a medium to convey memory, reflect on image theory, and experiment with scale and technique.

*Scry - Conceits* is one of Oanh's first experiments, marking a significant development in her exploration of lacquer painting.







Oanh Phi Phi  
*Scry - Conceits*, 2025  
Lacquer on wood in artist frame, magnifying glass  
19 5/8 x 21 5/8 x 4 inches (50 x 55 x 10 cm)





## 8.

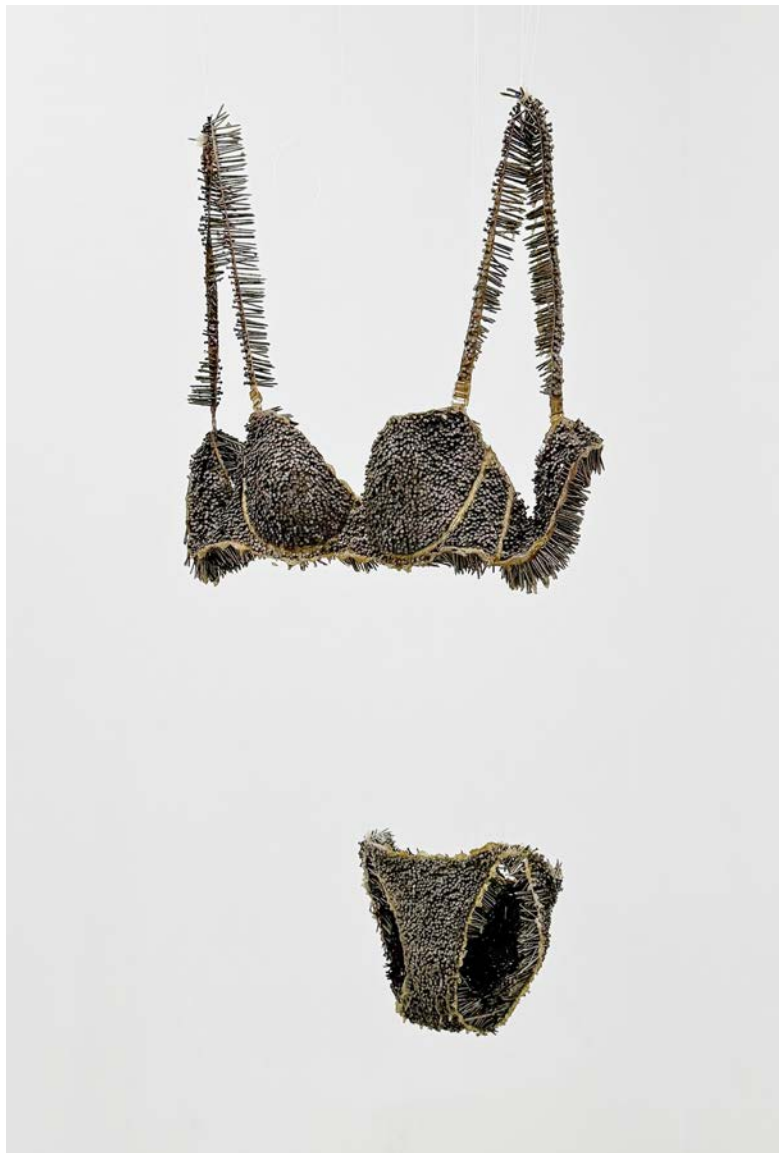
### Nguyen Phuong Linh

Nguyen Phuong Linh (b.1985 Hanoi, Vietnam), born and raised at Nha San studio (the first experimental alternative art space in Hanoi, Vietnam), has grown up immersed in the vibrant artistic environment of the Vietnamese contemporary art scene. Surrounded by respected artists, she has cultivated a deep understanding of the local art community, both as an artist and art organizer. Her works are sensual, poetic, fragmented, humble, and exalted, often blending personal histories with a broader cultural context. Nguyen transforms collected artifacts and materials, offering alternative interpretations of ambiguous and fragmented memories.

One of her earlier feminist works, *Allergy* (2004), powerfully portrays the vulnerability of being a woman in Vietnamese society.







Nguyen Phuong Linh  
*Allergy*, 2004  
6kg of nails on underwear  
Edition of 1 + 1AP



## 9.

### Anh Thuy Nguyen

Anh Thuy Nguyen is a visual artist from Hanoi, Vietnam, who earned an MFA in Interdisciplinary Fine Art from the School of Visual Arts in 2018. Her sculptural works focus on the forms and the presence of absence, exploring the interplay between emotional states and the human body. Nguyen has exhibited at prominent spaces such as Miyako Yoshinaga Gallery, Sotheby's Institute of Art, and Nha San Collective in Hanoi, alongside participating in residencies at MASS MoCA, ChaNorth, and Vermont Studio Center. She has held solo exhibitions, including Assembly Room in New York. Based in Brooklyn, NY, Nguyen currently teaches as an adjunct professor at Hudson County Community College.

Nguyen's sculptural process brings together steel, silicone, alabaster stone and hardware—materials chosen for both their physical tension and poetic capacity. Her works *Dependable Distance* and *Leaner II* activate space through minimal but charged gestures: leaning, stretching, and balancing. In *Dependable Distance*, steel scaffolding cradles silicone and alabaster to form a suspended emotional presence, while *Leaner II* reduces the gesture of support to a single steel rod. Both pieces evoke a quiet gravity, drawing viewers into an exploration of intimacy, grief, and endurance.





Anh Thuy Nguyen  
*Dependable Distance*, 2019  
Steel, hardware, alabaster stone and silicone  
68 x 20 x 12 inches (152 x 51 x 30 cm)







Anh Thuy Nguyen  
*Leaner II*, 2025  
Steel rod  
58 x 4 inches (147 x 10 cm), depth variable







## 10.

### Xuân-Lam Nguyen

Xuân-Lam is a multidisciplinary artist renowned for revitalizing forgotten Vietnamese folk art through his project *Folk Painting: The Remake*, which reintroduces these traditions to a new generation. His current series delves into 19th- and 20th-century Indochina Orientalism photographs and displaced cultural artifacts, blending autobiographical elements with an exploration of queer identity. By intertwining painting, drawing, digital art, printmaking, and sculpture, Xuân-Lam's work transforms archival references from the past, using them to construct glitchy, alternative narratives and envision new futures. His exuberant, maximalist approach fuses historical exploration with contemporary concerns, offering a dynamic commentary on the intersections of identity and history.









Xuân-Lam Nguyen  
*Welcome to the Met, 2024*  
Acrylic, color pencil, photo transfer on panel  
48 x 36 inches (121.9 x 91.4 cm)







## 11. Ha Ninh Pham

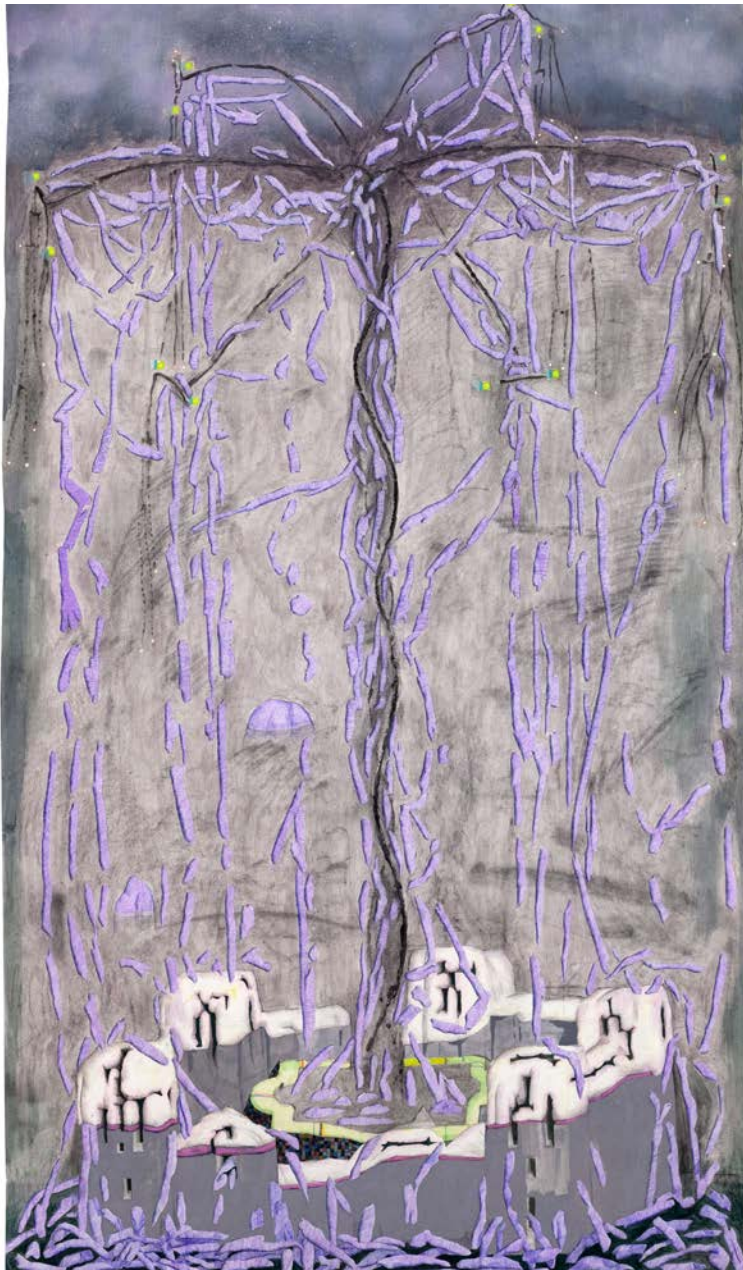
Ha Ninh Pham (b. 1991 Hanoi, Vietnam) explores the construction of territories and perceptions through drawing and sculpture, creating imagined worlds that reflect his unique logic and sense of distrust. With an MFA from the Pennsylvania Academy of Fine Arts (2018) and a BA from the Vietnam University of Fine Arts (2014), Pham's works convey a powerful desire to "prove" the reality of these invented realms, drawing parallels to our own while existing in their own strange, self-contained existence.

*Fractional Column* (2020) and *Rain* (2020) are two works on paper that exemplify Pham's evolving cartographic language. Both works invite viewers to reflect on spatial logic through the artist's invented visual systems, where measurement becomes myth and mapping turns into inquiry.



Ha Ninh Pham  
*Fractional Column*, 2020  
Graphite, colored pencils and acrylic on paper  
42 1/8 x 26 inches (107 x 66 cm)  
Courtesy of the artist, A + Work of Art, and Eli Klein Gallery © Ha Ninh Pham





Ha Ninh Pham  
*Rain*, 2020

Graphite, colored pencils, alcohol markers, and acrylic on paper  
42 1/2 x 24 3/8 inches (108 x 62 cm)

Courtesy of the artist, A + Work of Art, and Eli Klein Gallery © Ha Ninh Pham



## 12. Pham Tuan Tu

Pham Tuan Tu (b. 1981, Thai Binh, Vietnam) is a bold and provocative artist known for his craftsmanship and exploration of diverse materials. Combining elements of primitivism and humor, Pham uses his art to delve into the complexities of contemporary society.





Pham Tuan Tu  
*Untitled*, 2019  
 Wood

Left: 26 x 7 3/4 x 2 1/8 inches (66 x 19.8 x 5.4 cm)  
 Middle: 27 x 9 1/8 x 2 inches (68.5 x 23.1 x 5 cm)  
 Right: 25 x 7 3/4 x 2 1/8 inches (63.5 x 19.8 x 5.4 cm)  
 Total: 27 x 24 5/8 x 2 1/8 inches (68.5 x 62.6 x 5.4 cm)





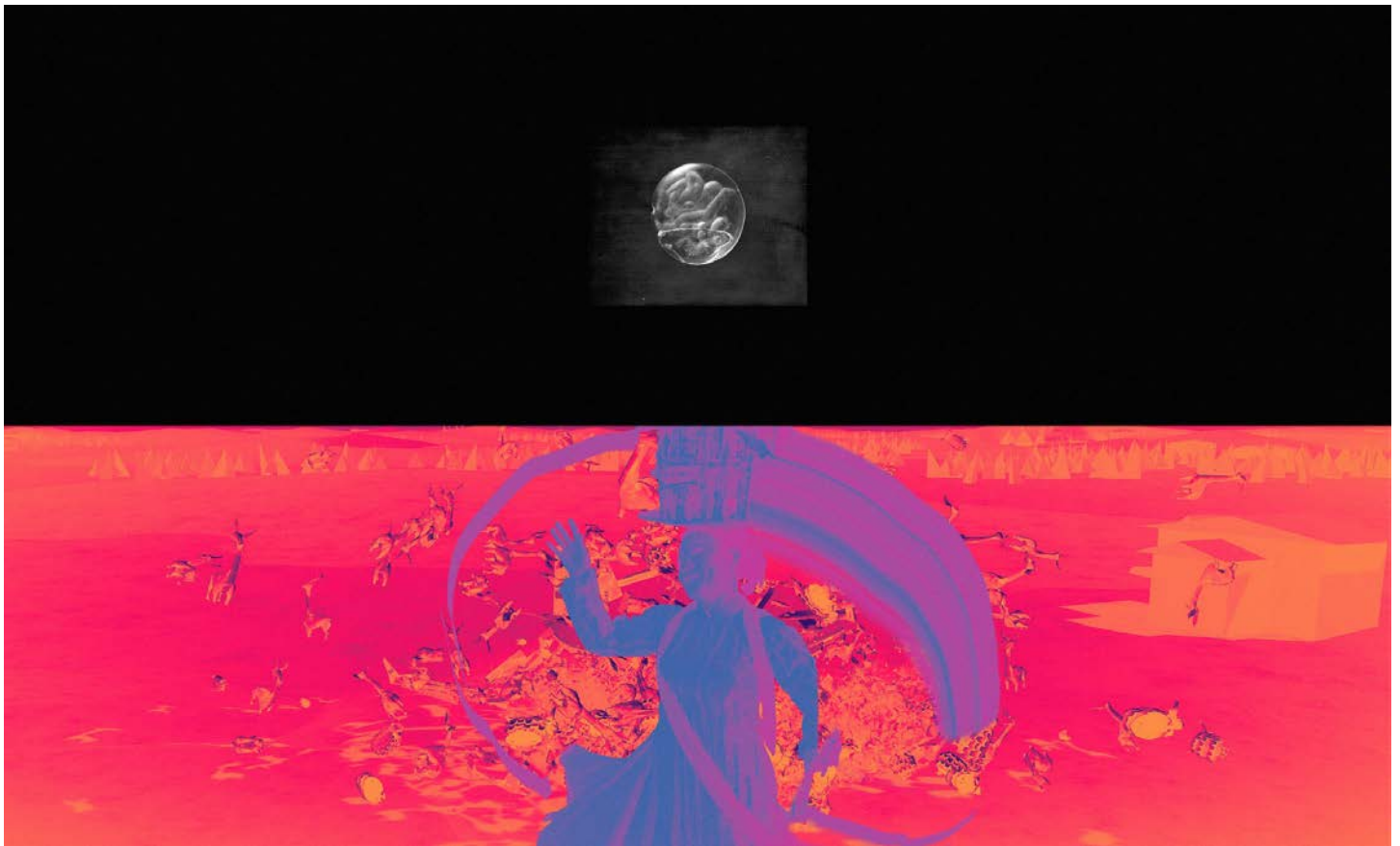


## 13.

### Arlette Quynh-Anh Tran

Arlette Quynh-Anh Tran is an art laborer based in Saigon. She makes art collectively and individually and curates and writes for various local and international publications, exhibitions, and projects. Her artworks blend politics and sci-fi aesthetics through the assemblages of animation, 3D design, historical archives, and architecture. She creates a non-linear and absurd reading of modern histories that question the dominant post-Cold War narratives about the Third World.

In *Moon Dance and Her Besiege*, she deepens her exploration of the Mekong Delta's spiritual and technological imageries. Referencing múa bóng rỗi—a ritual dance that bridges the earth and divine—the work uses lenticular imagery to evoke the transformation of human bodies into celestial forms.



Arlette Quynh-Anh Tran  
*Moon Dance and Her Besiege*, 2024  
Digital collage lenticulars in artist's frame  
14 1/8 x 47 1/4 inches (36 x 120 cm)  
Edition: 2 of 5

Courtesy of the artist, Medium Gallery, and Eli Klein Gallery © Arlette Quynh-Anh Tran



## 14.

### Tran Luong

Tran Luong (b. 1960 Hanoi, Vietnam) graduated from the Hanoi University of Fine Arts in 1983 and co-founded the influential Gang of Five, a pioneering collective in Vietnamese contemporary art. Tran Luong has consistently used performance, video, and installation to engage with themes of censorship, resistance, and collective memory. His practice is marked by a subtle yet potent political commentary and addresses issues of state power, personal freedom, and the lingering traumas of war and social upheaval.

“Again legends appear!

Legends of street corners

In what space and in what circumstances?

Reverie and romance?

Less pragmatic and more pessimistic?

How much hope and how much desperation?...”

In *Fairy Tale Soup* (2003), first shown in the garden of the Hanoi Opera House, he recites the tale of Chử Đồng Tử and Princess Tiên Dung, subtly echoing Vietnam’s sociopolitical climate of the late 1990s and early 2000s.





Tran Luong  
*Fairy Tale Soup - Chu Dong Tu and Tien Dung*, 2003  
 Standard-definition video (color, sound)  
 14:40 min.



## 15. Truong Tan

Truong Tan (b. 1963 Hanoi, Vietnam) is widely recognized as one of Vietnam's most influential contemporary artists. He graduated from the Fine Art School Hanoi in 1982 and the University of Fine Art Hanoi in 1989, where he also taught from 1989 to 1997 before becoming a full-time artist. Following the Doi Moi policy in 1986, which liberalized Vietnam's market, Truong rejected the prevailing academic style in favor of exploring the complexities of human psychology and social circumstances. His multidisciplinary approach, encompassing painting, drawing, performance, installation, sculpture, and ceramics, challenges social conventions and investigates themes of identity and freedom of expression.

In the West, Truong was framed as the first openly gay artist from Vietnam, which further amplified his role in challenging societal norms and exploring marginalized identities in his work.





Truong Tan  
*The Hand of God*, 2010  
Lacquer  
30 1/2 x 39 3/8 inches (80 x 100 cm)



## 16.

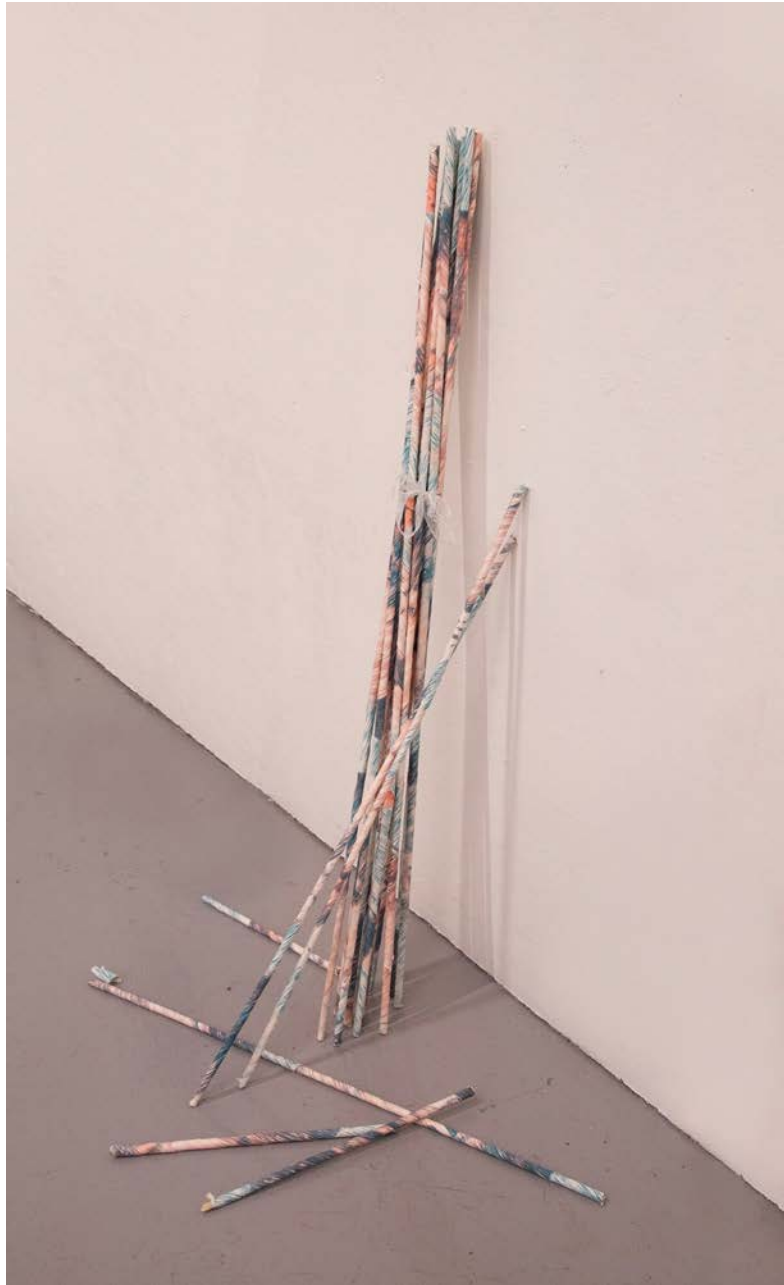
### Van Khanh

Van Khanh (b. 2000 Ho Chi Minh City, Vietnam; lives and works in NYC, USA) graduated from Tufts University and the School of the Museum of Fine Arts in Boston, MA.

Working mainly with printed matter, textiles, and sculptures, Van digitises Vietnamese household objects, transforms their imageries and characteristics in cyberspace, and replicates those objects through tactile processes such as printing, weaving, and sewing. They aim to create faux-fibre replicas existing at the intersection of physical reality and digital dreamscape. Through this mode of production, Van seeks to reimagine the traditions and mythologies in trans narratives.







Van Khanh  
*Roi May/ Pixel-weaving Sample 1.2, 2024*  
Risograph prints, wooden dowels, cotton lace  
Dimensions variable





## 17.

### Minh Dung Vu

Minh Dung Vu (b. 1995, Quang Ninh, Vietnam) is a Vietnamese-German artist based in Leipzig, Germany. Working at the intersection of painting and textile, Vu creates sewn compositions using materials that carry personal and cultural memory. He graduated from the Vietnam University of Fine Arts and later pursued painting at the University of Fine Arts in Essen and the Academy of Fine Arts Leipzig. His works have been exhibited internationally at venues such as Gate Gate Gallery (Hanoi), the Academy of Fine Arts Leipzig, Galerie Heike Strelow (Frankfurt), and Gallery Biesenbach (Cologne).

Guided by his early memories of watching his grandmother sew and listening to Chau Van spiritual music, Vu's practice reflects on the poetic side of material. He incorporates dyed fabric with natural pigments and acrylic to reference Vietnamese rituals and crafts.

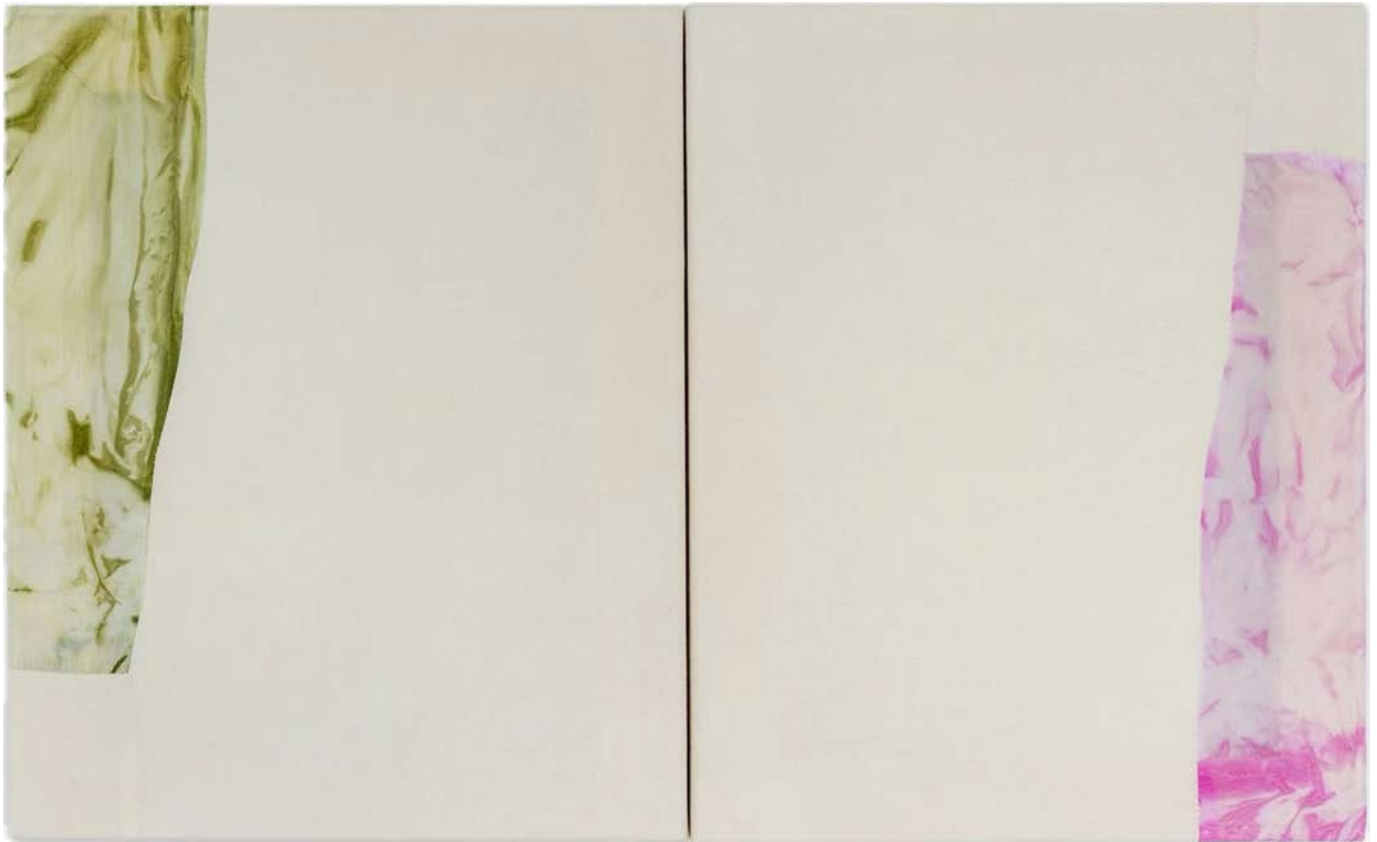


Minh Dung Vu  
*Untitled, 2024*

Acrylic, sewn silk and linen in two parts  
24 x 32 1/4 inches (61 x 82 cm)

Each: 24 x 16 1/8 inches (61 x 41 cm)

Courtesy of the artist, Gate Gate Gallery, and Eli Klein Gallery © Minh Dung Vu



Minh Dung Vu

*Untitled, 2022*

Acrylic, silk and sewn canvas in two parts

16 1/2 x 26 3/4 inches (42 x 68 cm)

Each: 16 1/2 x 13 3/8 inches (42 x 34 cm)

Courtesy of the artist, Gate Gate Gallery, and Eli Klein Gallery © Minh Dung Vu



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