

開始

A

Beginning

LAUNCHING VAC SHANGHAI

VAC上海启动

2024.12.8 – 2025.01.05

KV DUONG 唐建荣

LÂM NA 林娜

HÀ NINH PHẠM 范何宁

MAI TẠ 谢骏梅

MR.BAMBII 班比先生

TRỊNH CẨM NHI 郑锦妮

VÕ HUỲNH PHÚ 武黄福

INTRODUCTION

Vietnam Art Collection (VAC) is thrilled to announce its new location in Shanghai to be opened on December 7, 2024. This marks VAC's first expansion from its Hanoi home to fulfill our long-term vision of supporting artists in production, exhibition, and network opportunities on a global stage. Following Shanghai, VAC will roll out a series of programs in Seoul, New York, and Toronto thanks to the generous support from the VAC Circle, including artists, art enthusiasts, collectors, seasoned professionals, philanthropists, and communities in arts, culture, academia, business, and governmental sectors. With such joined forces, we hope to build a healthy, embracing, and supportive ecosystem where we all can contribute and thrive. VAC Shanghai will organize seasonal exhibitions, educational programs, and short-term residency to enhance the visibility of artists of Vietnamese descent and facilitate cross-cultural dialogues and connections across regions. Since its inception in 2021, VAC has centered its mission around mapping out the genealogies of Vietnamese modern and contemporary arts through research-driven initiatives and artist support programs. We aim to build a collaborative platform for artists, cultural practitioners, creatives, and organizations with varied backgrounds to connect and forge long-term relations. By reflecting on the mode of knowledge and cultural production while facilitating conversations across fields and regions, we seek to bridge research and practice and make contemporary arts from Vietnam and beyond more accessible to the broader audience.

Over the past two decades, cross-regional dialogues about the Vietnamese modern and contemporary arts have always been under the umbrella of post-colonial and Southeast Asian studies. Yet, if we trace Vietnamese histories and cultural formations, worth closer examination are similarities, parallels, and intersections with East Asia, not to mention the ongoing debates around the integrity and origin of Vietnamese culture despite the colonial past and regional interactions. Along our field research journey starting from 2023, we encounter artists, writers, and creatives who adopt locally grounded cosmological approaches to arts that spring from their personal belief in and connection with life, family, poetry, and history, which are deeply rooted in the specificity of their immediate environments. This exhibition marks the beginning chapter of a series of programs highlighting the proliferation and nuances of visual languages, historical narratives, cultural practices, and lived experiences that shape today's Vietnamese art scene.

VAC Shanghai will debut with a group exhibition, *A Beginning: Launching VAC Shanghai*, featuring the most recent works of emerging artists from Vietnam and beyond, including KV Duong, Lam Na, Mr.Bambii, Ha Ninh Pham, Mai Ta, Trinh Cam Nhi, and Vo Huynh Phu. It is the first time participating artists will showcase their works in Shanghai. We will also launch a research-based project, *tradasociety*, led by VAC's founding member and researcher Nguyen Thuy Anh, that investigates cultural forms through literature, visual arts, culinary arts, fashion & design, and digital media empowered by artificial intelligence.

Works on view include a series of collaborative works by Trinh Cam Nhi & Ha Ninh Pham and Mai Ta & Mr.Bambii, both stemming from their longtime friendships and realized during their residencies at VAC Hanoi. While Cam Nhi and Ha Ninh's work, *Hanoi.06.2024*, explores painting as a language over a month of drawing conversation using symbolic forms that are distinctively their own, the works of Mai and Mr.Bambii challenge each other by combining their practices into one—morphing Mai's paintings into wax sculpture.

KV Duong, a Vietnamese descendant with Chinese heritage based in London, presents his current practice of using latex as a painting's base, employing imagery from family archives, and questioning what it means to be queer. Vo Huynh Phu, a self-taught artist based in Saigon, makes flamboyant, exquisite paintings inspired by ancient Vietnamese garments and folk tales. Lam Na, who grew up playing with Vietnamese artifacts dating back to 3000 B.C., explores the materiality of terracotta and views her practice as building ancient houses that can function as a channel between the past and the future.

Tradasociety takes its name from a type of social behavior in Vietnam, where locals prefer to hang out and chit-chat at street vendors selling trà đá, meaning iced tea in Vietnamese. This is also typically where fruitful conversations between artists, writers, and others take place. Throughout the exhibition, *tradasociety* will encourage each visitor to participate in a survey based on researcher Nguyen Thuy Anh's recent experiment to translate literature into culinary experiences. Following the survey, we will offer each participant an herb-based drink made of Vietnamese ingredients and inspired by *The Luminous Moon*, a 20th-century Vietnamese literary masterpiece by Nam Cao, who is often referred to as the Vietnamese Lu Xun and known for his critical portrayal of Vietnamese society during the 1930s and the 1940s.

简介

我们欣喜地宣布，VAC上海将于2024年12月7日正式启动。这标志着VAC艺术驻留计划的首次跨区域拓展。自2024年4月起，该计划以河内为中心，将陆续拓展至上海、首尔、纽约、多伦多等不同城市，从制作、展览以及推广等多方位支持越南艺术社群的长期发展。VAC的国际化进程得到了艺术、文化、学术、政府、商业及慈善领域人士与社区的大力支持，同时也得益于艺术家与青年、资深艺术爱好者、收藏家的共同努力。我们将携手创建一个更具包容性和联结性的艺术生态系统。VAC上海将举办季度性展览、公共项目以及短期驻留计划，展示越南艺术与文化的传统深度与当代活力，促进区域间的跨文化交流与联结。

自2021年成立以来，VAC始终致力于推动以研究为主导的艺术项目，深度挖掘越南现当代艺术的历史图景及文化谱系。我们希望搭建一个以包容与合作为核心的跨文化艺术生态，为不同背景的人群创造理解、共鸣与交流的平台。随着VAC上海的启幕，我们期待与中国、越南及其他地区的艺术家、政商与文化机构、学者及创意人士加强合作，推动多边对话，为全球文化共同繁荣贡献力量。VAC期望作为艺术实践与学术研究的桥梁，将学术研究渗透到越南乃至全球当代艺术的理解与欣赏之中，从而促进知识与艺术表达的双向交流，深化跨学科对话，拓展文化讨论的广度与深度。

近二十年来，越南现当代艺术通常被置于后殖民理论或东南亚区域型研究为基础的宏大叙事体系之下。而从历史与礼教传统来看，越南与东亚存在千丝万缕的联系。同时，越南因其特殊的地理属性，各地区之间存在迥异的自然环境、社会形态和文化传统，越南的当代艺术创作正是植根于其历史、民族和文化的多样性，从日常生活、家庭、诗歌、信仰等个人感悟出发，形成独特的艺术与文化语境。本次展览将作为一个开始，启动一系列展览、活动和驻留项目，呈现越南艺术丰富的视觉语言、历史语境、文化形态及现阶段的艺术探索。

《开始：VAC上海启动》将呈现越南新锐艺术家的近期创作，参展艺术家包括唐建荣、林娜、班比先生、范何宁、谢骏梅、郑锦妮和武黄福。这也是参展艺术家首次在上海呈现他们的作品。同时，我们将启动特别研究项目“冰茶会”，由VAC初创团队成员及研究员阮崔英主导，意在探究文化的不同形式及其表达，借助人工智能的数据分析技术，搜罗越南文学、视觉艺术、饮食、服饰、设计以及传统和数字媒体等文化产物。

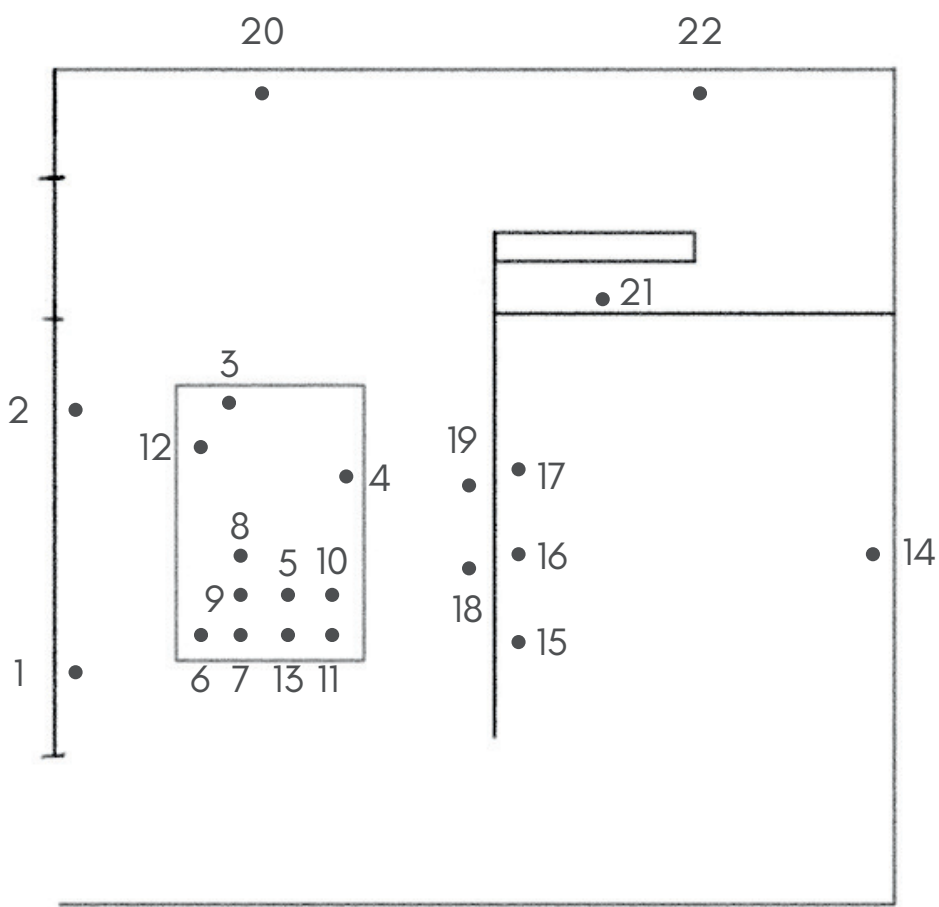
郑锦妮与范何宁的《河内，2024年6月》以及谢骏梅与班比先生的合作系列，皆源于艺术家之间的长期友谊，他们分别在VAC河内驻留的第一、二期完成。锦妮与何宁的创作以绘画为主要媒介，此次实验性合作将绘画作为一个月间彼此之间的唯一通信方式，探讨绘画语言及其边界。而谢骏梅与班比先生的合作则挑战对方的创作方式。骏梅以其细腻、原始的画作闻名，而班比先生则擅长使用蜡，将自己的诗歌融入雕塑中。他们的合作系列便是将二者的语言合而为一：骏梅的画被班比先生的蜡包裹，成为雕塑的一部分，图像本身则变得迷离、似是而非。

唐建荣出生于越南，后移居多伦多，现于伦敦生活和工作。他的作品通常呈现个人的跨文化背景，近期创作专注于运用乳胶作为画布，从家庭历史档案中获取图像灵感，探讨酷儿身份与文化象征。武黄福是一位自学成才的酷儿艺术家，活跃于胡志明市的创意社群。他绚丽、精妙的图像创作植根于越南传统服饰和民俗文学研究。近期，他专注于阿毗达摩佛教著作、16世纪越南传奇小说《传奇漫录》以及神话经典《岭南摭怪》。此次呈现的最新系列作品则是受到这些典籍的启发，探索欲望相关的符号与表征。林娜的陶器创作源于其童年经历。她自小喜好摆弄父亲收藏的越南古玩，这些藏品可上溯至5000年前的新石器文明，下至黎、陈、阮朝代出土的残片。陶作为古代建筑、制器的原始材料，成为了她的主要创作媒介。她的创作可被视为与历史文明建立沟通与对话的载体，其如洞穴般的器物犹如古人的栖息之所。

特别研究项目《冰茶会》的命名来源于越南一种独特的社会风气——当地人喜欢在街边的冰茶铺聚集聊天，许多艺术家和作家之间有趣的对话也往往由此发生。基于研究员阮崔英的近期实验，我们将邀请到访观众参与一份关于文化转译的调研，探索文学与食物之间的关联。我们特别为本次展览选取了越南20世纪现代主义文学大师南高（他通常被称为“越南的鲁迅”），以其最为闻名的短篇小说《明月》为灵感，自主研发了四款越南草本茶饮和调酒，并将根据每位参与者的调研结果提供相应的饮品。

ARTWORK GUIDE

作品导览



- 1 KV Duong 唐建荣**
Family Portrait 全家福
2024
ink on latex (resin backing), painted wooden stretcher
墨水、乳胶（树脂衬背）、木质画框
40 x 30 cm
- 2 KV Duong 唐建荣**
Siblings No.3 兄妹 No.3
2024
ink on latex (resin backing), painted wooden stretcher
墨水、乳胶（树脂衬背）、木质画框
40 x 30 cm
- 3 Lâm Na 林娜**
The First Creature 第一个生物
2023
terra cotta, found object 赤陶，现成物品
40 x 22 x 22 cm
- 4 Lâm Na 林娜**
The First Creature 第一个生物
2023
terra cotta, found object 赤陶，现成物品
37x27x20cm
- 5 Lâm Na 林娜**
The Seed 种子
2022
terra cotta, found object 赤陶，现成物品
35x35cm
- 6 Lâm Na 林娜**
Land 1 土地 1
2022-2023
terra cotta, found object 赤陶，现成物品
35 x 35 x 4 cm
- 7 Lâm Na 林娜**
Land 2 土地 2
2022-2023
terra cotta, found object
赤陶，现成物品
35 x 35 x 4 cm
- 8 Lâm Na 林娜**
Land 3 土地 3
2022-2023
terra cotta, found object 赤陶，现成物品
35 x 35 x 7 cm
- 9 Lâm Na 林娜**
Land 4 土地 4
2022-2023
terra cotta, found object 赤陶，现成物品
35 x 35 x 4 cm
- 10 Lâm Na 林娜**
Land 5 土地 5
2022-2023
terra cotta, found object 赤陶，现成物品
35 x 35 x 4 cm
- 11 Lâm Na 林娜**
Land 6 土地 6
2022-2023
terra cotta, found object 赤陶，现成物品
35 x 35 x 4 cm
- 12 Lâm Na 林娜**
Land 7 土地 7
2022-2023
terra cotta, found object 赤陶，现成物品
Diameter: 35 cm 直径
- 13 Lâm Na 林娜**
The First House 第一栋房
2022-2023
terra cotta, found object 赤陶，现成物品
30 x 30 x 28 cm
- 14 Trịnh Cẩm Nhi & Hà Ninh Phạm 郑锦妮&范河宁**
Hanoi, 06.2024 河内, 06.2024
2024
mixed media on Dzo paper, colored pencils
on paper 综合材料、越南传统手工纸、彩
铅、艺术纸
Dimensions variable, 30 drawings, each
14.8 x 21 cm, two diaries 尺寸可变，30幅
画，每幅14.8 x 21厘米，两本日记
- 15 Mai Tạ & Mr.Bambii 谢骏梅&班比先生**
the sore 伤痛
2024
gouache on watercolor paper, casted in wax
纸本水粉、蜡
20.5 x 15.5 x 10 cm

- 16 Mai Tạ & Mr.Bambii 谢骏梅&班比先生**
the sore 伤痛
2024
gouache on watercolor paper, casted in wax 纸本水粉、蜡
20.5 x 49 cm
- 17 Mai Tạ & Mr.Bambii 谢骏梅&班比先生**
the past 过去
2024
gouache on watercolor paper, casted in wax 纸本水粉、蜡
20.5 x 15.5 x 10 cm
- 18 Trịnh Cẩm Nhi 郑锦妮**
Home 2 家 2
2024
oil on canvas 布面油画
76 x 102 cm
- 19 Trịnh Cẩm Nhi 郑锦妮**
Resting 休憩
2024
oil on canvas 布面油画
76 x 102 cm
- 20 Võ Huỳnh Phú 武黄福**
Display Room 展示室
2024
gouache on Cezanne paper 纸本水粉
66 x 200 cm
- 21 Võ Huỳnh Phú 武黄福**
Display Shelf 展示架
2024
gouache on Cezanne paper 纸本水粉
50 x 100 cm
- 22 Film: VAC Residency Archival Projects, 2023 -**
影像：VAC驻留项目档案, 2023 -

KV Duong (b. 1980) is an ethnically Chinese artist with a transnational background—born in Vietnam, raised in Canada, and currently residing in the UK as a queer individual. Duong's artistic practice encompasses painting, sculpture, installation, and performance, all of which explore form and materiality in relation to personal experience and identity.

At the core of Duong's current work is the use of latex. The artist examines its interaction with rice paper and various fabrics, creating a tactile substrate that embodies "otherness." Duong paints both sides of the materials, working across their diverse surfaces, which at times evoke heirlooms—objects imbued with history and passed down through generations. Other times, these surfaces take on a skin-like, performative quality, functioning as vessels for Duong's intimate expression.

Latex, for Duong, is deeply symbolic. It carries the weight of colonial history, particularly in relation to the rubber plantations established during French colonization in Vietnam. In addition, latex serves as a queer symbol, representing sexual intimacy and fantasies. This pliable, adhesive material functions as both a signifier and protagonist in Duong's work, connecting materials that shape and contextualize the artist's identity and ancestral past.

Central to Duong's recent pieces is the motif of a door or portal, which represents both access and inaccessibility in the context of colonial and LGBTQ+ histories. The crossbars in these works, in conjunction with the transparency of latex, create spatial divisions between interior and exterior, serving as metaphors for boundaries and barriers. Through these works, Duong critiques power dynamics and examines how access shapes identity formation, particularly in the context of growing ethnic and national tensions



唐建荣（1980年生）是一位具有跨国背景的华裔艺术家——出生于越南，在加拿大长大，目前在英国生活工作。唐的艺术实践包括绘画、雕塑、装置和表演，探讨形式和物质如何与个人经历和身份认同相关。

唐的近期创作专注于使用乳胶，研究它如何与宣纸和各种面料互动，创造一种“它者性”的触觉基质。以乳胶为“画布”，在正反两面进行绘画创作，甚至包括画框，跨越不同的材料表面，时而唤起艺术家关于传家宝的记忆——承载历史并代代相传的物品。同时，这些表面呈现出类似皮肤、表演性的特质，成为亲密表达的一种载体。

对于唐来说，乳胶具有深刻的象征意义。它承载了殖民历史的重量，特别是法国殖民时期在越南建立的橡胶种植园。此外，乳胶作为一种酷儿符号，代表了性亲密和幻想。这种柔软、粘性的材料在唐的作品中既是标志物也是主角，连接着塑造艺术家身份和祖先历史的材料。

唐最近作品的核心是门或入口，它代表了在殖民和LGBTQ+历史背景下既有进入的可能性也有无法进入的状态。这些作品中的横杆与乳胶的透明性相结合，创造了内部和外部之间的空间划分，隐喻边界和障碍。通过这些作品，艺术家旨在批判权力关系，探究在日益增长的种族和国家紧张关系的背景下，如何塑造身份形态。

KV Duong

EDUCATION

2024 MA in Painting, Royal College of Art, London UK

Vice Chancellor's Achievement Scholarship

2005 Master of Applied Science (Hons), Civil Engineering, University of Toronto

2003 Bachelor of Applied Science (Hons), Civil Engineering, University of Toronto

SOLO EXHIBITIONS

2024 Harlesden High Street, London UK

2022 Too Foreign for Home, Too Foreign for Here, Migration Museum, London UK

2019 Letter to my younger self, RB12, London UK

2018 Identity, Streatham Space Project, London UK

PROJECTS

2023 No Place Like Home (A Vietnamese Exhibition) Part II, Museum of The Home (Co-curator & lead artist), London UK

2023 My Mother Is Beautiful, Collaborative performance with Xie Rong (Echo Morgan) & An-Ting Zabłudowicz Collection, London UK

2022 No Place Like Home (A Vietnamese Exhibition) Part I, with Hoa Dung Clerget Canning Gallery, London UK

2022 Queer Frontiers with Artiq, Soho (Co-curator & Artist), London UK

2022 ArtCan Winter Exhibition, Kingsgate Project Space (Curator & Artist), London UK

2021 Materials & Process, Canning Gallery (Curator & Artist), London UK

2020 Transient, ArtCan online exhibition (Curator & Artist)

PRIZES, AWARDS, OPEN SUBMISSIONS

2024 Vice Chancellor's Achievement Scholarship, Royal College of Art, London UK

2024 Chadwell Award (Shortlist), London UK

2024 Inside/ Outside and All In Between, Migration Museum, London UK

2024 Antigone Revisted, Marcelle Joseph x Hypha Studios, Hypha Studios HQ, London UK

2023 London Group Open, Copeland Gallery, London UK

2023 Rage and Joy, Panel Discussion (Headlong & Young Vic), Young Vic Theatre, London UK

2023 NAE Open 2023, New Art Exchange, Nottingham UK

2023 Christie's Lates - Outlanders: Dreams of a New Moon, Christie's Auction House, London UK

2023 Jerwood Arts New Work Fund, with Hoa Dung Clerget

2023 Arts Council of England National Lottery Project Grants, with Hoa Dung Clerget

2023 Lucky Number 8, Bomb Factory (Marylebone), London UK

2022 Martin Miller's Gin Emerging Art Prize (StART Art Fair), Saatchi Gallery, London UK

2022 Home Truths: Setting the Southeast Asian Scene Symposium, Museum of The Home, London UK

2022 The Unhomely: Explorations of Diaspora, and cultural displacement – Panel Discussion, Museum of the Home (with Culture&), London UK

2022 Royal Cambrian Academy Annual Open Exhibition, Conwy UK

2021 Barbican Arts Group Trust Annual Exhibition, ArtWorks Project Space, London UK.

2021 Jerwood 1:1 FUND, with Hoa Dung Clerget

2021 Royal Ulster Academy Annual Open Exhibition, Belfast UK

2021 Royal Cambrian Academy Annual Open Exhibition, Conwy UK

2020 Discerning Eye - Invited artist of Tabish Khan, London UK online

2019 Secret Art Prize - runner up, Curious Duke Gallery, London UK

2019 Art Revolution Taipei International Competition, Taipei World Trade Centre Hall 3, Taiwan

2018 Artrooms 2018, Melia White House Hotel, London UK

2017 Winter Salon, Live body painting performance, Concept Space, London UK

2016 Derwent art prize, Malls Gallery, London UK

GROUP EXHIBITIONS (Selective)

2025 Hauser & Wirth, Somerset UK (forthcoming)

2024 Layered and Interwoven, University of Greenwich (Stephen Lawrence Gallery), London UK

2024 Buffer 3, Guts Gallery, London UK
2024 Terrence Higgins Trust, Christie's Auction House, London UK
2024 The Future of Belonging, NOHO Showroom with Speiro Projects, London UK
2024 Discoveries, Fiumano Clase, London UK (forthcoming February)
2023 Homotopic, Cromwell Place (with Culture&), London UK
2023 The Brink, Ugly Duck (Tanner St), London UK
2023 Belonging, 183 Art Gallery, Toronto Canada
2022 Landscapes Within, Darl-e and the Bear Gallery, Woodstock UK
2022 Nuit Blanche, 401 Richmond West, Toronto Canada
2022 More Than Meets The Eye, D-Contemporary, London UK
2022 Field of Action with Draw to Perform, Canning Gallery, London UK
2022 Figure and Ground, Bermondsey Project Space, London UK
2022 Queer Photography - a non definitive survey, The Ledward Centre x SEAS, Brighton UK
2021 Stockholm Supermarket Independent Art Fair, Stockholm Sweden
2021 Re:store Re:new Re:imagine - finding balance through art, Willesden Gallery (Brent Council) London UK
2021 Absent Authors, APT Gallery (Curated by Robert Fitzmaurice), London UK
2021 The Other Art Fair, presented by Saatchi Art, Kings Cross, London UK
2021 The Top 100, The Department Store (Curated by The Auction Collective), London UK
2021 Lighting it Blue for the NHS. Public art installation with W1Curates, #LIGHTITBLUE, NHS, 161-167 Oxford Street, London UK
2020 Vienna Calling II - All You Need Is Love, Galerie Art Pool, Vienna Austria
2019 Focus LDN: Cultural Diaries, Old Brompton Gallery, London UK
2019 Article 25's 10x10 Charity Auction, RIBA, London UK
2019 Queer Frontiers. Live body painting performance, 8-10 Brewer St, London UK
2018 Summer Exhibition, Concept Space, London UK
2018 Opening Line, Crossways Gallery, Cambridge UK
2017 Tribe 17, OXO Bargehouse, London UK
2016 Tribe 16, Ugly Duck, London UK

ARTICLES & MEDIA

<https://artandmarket.net/analysis/2023/6/28/my-own-words-no-place-like-home>
<https://theconversation.com/what-an-exhibition-by-artists-of-the-vietnamese-diaspora-says-about-home-and-belonging-204471>
<https://jerwoodarts.org/jerwood-arts-announces-24-artists-selected-as-part-of-jerwood-new-work-fund-2022/>
<https://fadmagazine.com/2021/02/28/the-top-5-art-initiatives-to-experience-in-lockdown/>
<https://www.a-n.co.uk/news/a-n-artist-bursaries-2020-158-artists-receive-a-share-of-over-200000-pounds/>
<https://londonist.com/london/art-and-photography/what-are-london-s-best-exhibitions-on-right-now-0>
(4 STARS from the Londonist review)

COLLECTIONS

London School of Economics, London UK
Capital Group, London UK
Ashurst Collection, London UK
Private collections internationally

唐建荣

教育经历：

2024年，英国伦敦皇家艺术学院，绘画艺术硕士，并获得副校长成就奖学金。

2005年，多伦多大学，应用科学硕士（荣誉），土木工程。

2003年，多伦多大学，应用科学学士（荣誉），土木工程。

个展：

2024年，英国伦敦哈尔斯登大街个展。

2022年，英国伦敦移民博物馆，“此处他乡亦非客，乡关何处是吾家”个展。

2019年，伦敦RB12，“致我年轻时的自己”个展。

2018年，伦敦斯特雷瑟姆空间项目，“身份”个展。

项目：

2023年，英国伦敦“家，唯一的地方”（越南艺术家展览）第二部分，与 Hoa Dung Clerget 合作，担任策展人和主艺术家。

2023年，英国伦敦“我的母亲很美丽”，与 Xie Rong (Echo Morgan) 合作表演，An-Ting Zabłudowicz Collection。

2022年，英国伦敦“家，唯一的地方”（越南艺术家展览）第一部分，与 Hoa Dung Clerget 合作，Canning Gallery。

2022年，英国伦敦与 Artiq 合作，“酷儿前沿”项目，担任策展人和艺术家。

2022年，英国伦敦 ArtCan 冬季展览，Kingsgate Project Space，担任策展人和艺术家。

2021年，英国伦敦 Canning Gallery，“材料与过程”项目，担任策展人和艺术家。

2020年，ArtCan 线上展览，“瞬息”项目，担任策展人和艺术家。

奖项、荣誉、公开征稿：

2024年，英国伦敦皇家艺术学院副校长成就奖学金。

2024年，英国伦敦 Chadwell 奖（入围）。

2024年，英国伦敦移民博物馆“Inside/ Outside and All In Between”展览。

2024年，英国伦敦 Marcelle Joseph x Hypha Studios，“Antigone Revisted”展览。

2023年，英国伦敦 Copeland Gallery，“London Group Open”展览。

2023年，英国伦敦 Young Vic Theatre，“Rage and Joy”小组讨论。

2023年，英国诺丁汉 New Art Exchange，“NAE Open 2023”展览。

2023年，英国伦敦 Christie's 拍卖行，“Christie's Lates - Outlanders: Dreams of a New Moon”展览。

2023年，与 Hoa Dung Clerget 合作，获得 Jerwood Arts 新作品基金。

2023年，与 Hoa Dung Clerget 合作，获得英国艺术委员会国家彩票项目拨款。

2023年，英国伦敦 Bomb Factory，“Lucky Number 8”展览。

2022年，英国伦敦 Saatchi 画廊，“Martin Miller's Gin Emerging Art Prize”展览。

2022年，英国伦敦 Museum of The Home，“Home Truths: Setting the Southeast Asian Scene”研讨会。

2022年，英国伦敦 Museum of the Home，“The Unhomely: Explorations of Diaspora, and cultural displacement”小组讨论。

2022年，英国康威 Royal Cambrian Academy 年度开放展览。

2021年，英国伦敦 ArtWorks Project Space，“Barbican Arts Group Trust Annual Exhibition”展览。

2021年，与 Hoa Dung Clerget 合作，获得 Jerwood 1:1 FUND。

2021年，英国贝尔法斯特 Royal Ulster Academy 年度开放展览。

2021年，英国康威 Royal Cambrian Academy 年度开放展览。

2020年，英国伦敦线上展览，“Discerning Eye”受邀请艺术家。

2019年，英国伦敦 Curious Duke Gallery，“Secret Art Prize”二等奖。

2019年，台北世界贸易中心3号馆，“Art Revolution Taipei International Competition”展览。

2018年，英国伦敦 Melia White House Hotel，“Artrooms 2018”展览。

2017年，英国伦敦 Concept Space，“Winter Salon”现场人体绘画表演。

2016年，英国伦敦 Malls Gallery，“Derwent art prize”展览。

群展（精选）：

2025年，英国萨默塞特 Hauser & Wirth 画廊（即将举行）。

2024年，英国伦敦 University of Greenwich（Stephen Lawrence Gallery），“Layered and Interwoven”展览。

2024年，英国伦敦 Guts Gallery，“Buffer 3”展览。

2024年，英国伦敦 Christie's 拍卖行，“Terrence Higgins Trust”展览。

2024年，英国伦敦 NOHO Showroom with Speiro Projects，“The Future of Belonging”展览。

2024年，英国伦敦 Fiumano Clase，“Discoveries”展览（将于2月举行）。

2023年，英国伦敦 Cromwell Place（与 Culture& 合作），“Homotopic”展览。

2023年，英国伦敦 Ugly Duck，“The Brink”展览。

2023年，加拿大多伦多 183 Art Gallery，“Belonging”展览。

2022年，英国伍斯托克 Darl-e and the Bear Gallery，“Landscapes Within”展览。
2022年，加拿大多伦多 401 Richmond West，“Nuit Blanche”展览。
2022年，英国伦敦 D-Contemporary，“More Than Meets The Eye”展览。
2022年，英国伦敦 Canning Gallery，“Field of Action with Draw to Perform”展览。
2022年，英国伦敦 Bermondsey Project Space，“Figure and Ground”展览。
2022年，英国布莱顿 The Ledward Centre x SEAS，“Queer Photography - a non definitive survey”展览。
2021年，瑞典斯德哥尔摩 Stockholm Supermarket Independent Art Fair。
2021年，英国伦敦 Willesden Gallery（Brent Council），“Re:store Re:new Re:imagine - finding balance through art”展览。
2021年，英国伦敦 APT Gallery（由 Robert Fitzmaurice 策展），“Absent Authors”展览。
2021年，英国伦敦 Kings Cross，“The Other Art Fair”展览。
2021年，英国伦敦 The Department Store（由 The Auction Collective 策展），“The Top 100”展览。
2021年，英国伦敦 161-167 Oxford Street，“Lighting it Blue for the NHS”公共艺术装置，与 W1Curates 合作。
2020年，奥地利维也纳 Galerie Art Pool，“Vienna Calling II - All You Need Is Love”展览。
2019年，英国伦敦 Old Brompton Gallery，“Focus LDN: Cultural Diaries”展览。
2019年，英国伦敦 RIBA，“Article 25's 10x10 Charity Auction”展览。
2019年，英国伦敦 8-10 Brewer St，“Queer Frontiers”现场人体绘画表演。
2018年，英国伦敦 Concept Space，“Summer Exhibition”展览。
2018年，英国剑桥 Crossways Gallery，“Opening Line”展览。
2017年，英国伦敦 OXO Bargehouse，“Tribe 17”展览。
2016年，英国伦敦 Ugly Duck，“Tribe 16”展览。

文章与媒体：

<https://artandmarket.net/analysis/2023/6/28/my-own-words-no-place-like-home>

<https://theconversation.com/what-an-exhibition-by-artists-of-the-vietnamese-diaspora-says-about-home-and-belonging-204471>

<https://jerwoodarts.org/jerwood-arts-announces-24-artists-selected-as-part-of-jerwood-new-work-fund-2022/>

<https://fadmagazine.com/2021/02/28/the-top-5-art-initiatives-to-experience-in-lockdown/>

<https://www.a-n.co.uk/news/a-n-artist-bursaries-2020-158-artists-receive-a-share-of-over-200000-pounds/>

<https://londonist.com/london/art-and-photography/what-are-london-s-best-exhibitions-on-right-now-0>

(伦敦主义者评论家给予4星评价)

收藏：

英国伦敦伦敦经济学院

英国伦敦 Capital Group

英国伦敦 Ashurst Collection

国际私人收藏KV Duong

Lâm Na (b. 1987, Vinh, Vietnam) works at the intersection of archaeological material and contemporary ceramic practice. Her methodology centers on the integration of historical artifacts with terracotta, examining material transformation and temporal relationships through what she terms "soft-inelastic collisions."

Following her studies at Hue University of Fine Arts (2011) and Master's in Visual Arts from Mahasarakham University, Thailand (2014), Lam Na initially worked in painting. A significant shift occurred in 2022 at Bat Trang pottery village, where her encounter with traditional clay processes led to her current practice. Here, she discovered earth as what she describes as "a prehistoric hard drive," silently absorbing and continuously transforming matter across time.

Her work is characterized by the incorporation of archaeological elements, particularly Phung Nguyen period pottery fragments (c. 2000-1500 BCE), ancient coins, and materials discovered in Nghe An caves. Through precise firing and mounting processes, these historical materials maintain their integrity while participating in new material dialogues. Her systematic approach to surface treatment, whether through fingernail impressions or specific material placements, creates temporal maps that explore relationships between past and present.

Lam Na's breakthrough exhibition "Have Been - Eternally" (2023) at Hanoi Studio Gallery marked her first solo presentation, receiving significant public response that led to its extension. Her work has been shown internationally, including exhibitions at the ASEAN Contemporary Art Exhibition in Bangkok, ASEAN Art Festival in Hua Hin (2014), and Seoul Art Festival (2016).



林娜（1987年出生于越南荣市）专注于探索考古材料与现代陶瓷实践之间的交汇点。她的方法核心在于将历史文物与赤陶相结合，通过她所谓的“软非弹性碰撞”来研究材料转化和时间关系。

林娜于2011年顺化美术学院获得艺术本科学位，2014年在泰国玛哈萨拉坎大学获得视觉艺术硕士学位。她最初的实践主要以绘画为主，而在2022年，于河内近郊的巴塘陶瓷村，她与传统的制陶工艺相遇，这标志着她创作方向的重大转变。在那里，她发现了土地，并将其描述为“史前的硬盘”，默默地吸收并持续转化着跨越时间的物质。

她的作品以融入考古元素为特征，特别是公元前2000-1500年的冯原时期陶器碎片、古代硬币以及宁安洞穴中发现的遗存物件。通过精确的烧制和装配工艺，这些历史材料保持了其完整性，并与新的材料产生对话。艺术家通过指甲印记、特定材料的放置等，发展出一套个人独特的表面处理方法，如同绘制一幅联系过去与现在的时空图。

林娜的首次个展“曾经——永恒”（2023年）在河内工作室画廊举行，获得了来自越南国内外的热烈反应。她的作品已在国际上展出，包括在曼谷的东盟当代艺术展、华欣的东盟艺术节（2014年）和首尔艺术节（2016年）。

ARTIST STATEMENT

艺术家陈述

Lâm Na

林娜

I have inhabited various states of being - as fish in water, as beast in forest, as nameless passenger on endless journeys... All these experiences only revealed the futility of escape, as I found myself present in all things. Until I encountered Earth - a material of profound magnitude. Earth maintains its silence, quietly absorbing everything while ceaselessly transforming. Earth courageously receives even the most violent forces, yet its transformative state remains infinitely gentle, infinitely reassuring. Earth both humbles and awakens me, seeding within me a deep-rooted courage.

I recall the moment of holding ancient pottery shards and fresh earth in my hands, how the materiality's sensual nature sparked an overwhelming creative urgency. The work of binding 'old with new' creates an encounter I call a "collision across millennia." This connection to origins through creative practice reaches primitive, sacred experiences, returning to the most luminous essence of being.

Fire has liquefied even that which seemed eternal, allowing earth to acquire new sensibilities, becoming vast fields where seeds fall and germinate once more.

When the seed falls - the moment becomes immortal.

我曾在各种状态下生活——如同水中的鱼、森林中的野兽，或是在无尽旅程中无名的乘客……所有这些经历都揭示了逃离的徒劳，因为我发现自己存在于所有事物之中。直到我遇到了地球——一种具有深远意义的物质。地球保持着沉默，静静地吸收一切，同时不断地转化。地球勇敢地承受着最猛烈的力量，但它的转化状态却无限温柔，无限令人安心。地球让我感到谦卑，也唤醒了我，在我心中播下了深深的勇气种子。

我记得握着古老的陶片和新鲜的泥土在手中的那一刻，物质的感官性质激发了我强烈的创作冲动。将“旧”与“新”结合起来的工作创造了一种我称之为“跨越千年的碰撞”的相遇。通过创造性实践与根源的联系达到了原始的、神圣的体验，回到了存在的最明亮本质。火已经融化了看似永恒的一切，让地球获得了新的感觉，成为广阔的田野，种子再次落下并发芽。

当种子落下——那一刻变得永恒。

This piece of land is a place that encompasses the first house, the first creature, and fragments of time, memories, and lessons—all made from sintered clay, completely formed by nature. It arises from the collision of the earth, artifacts discovered from Vietnam's prehistoric times, ancient coins from Vietnam's feudal dynasties, and ancient China—all connected by fire. There is no imposition, no template; every movement originates from the nature of the materials themselves, flowing, curling, cracking, drying, and leaving traces.

This work raises questions about humanity and the era we live in. Amid humanity's many grand concerns, do we still have space for simple, nature-connected things? This house, this creature, this land—they do not seek to assimilate or challenge... They simply exist, carrying their own story—a story about origins, nature, and the place we once belonged to.

这块土地是包含第一座房屋、第一个生物以及时间碎片、记忆碎片和经验教训的地方，它们都是由烧结土制成，是完全自然形成的：土地的碰撞、从越南史前时代发现的物品、越南历代封建王朝和中国古代的铜钱，所有这些都被火焰联系在一起。没有强加，没有模板，一切运动都源自材料的性质，流淌、卷曲、破裂、干燥，并留下痕迹。

这件作品包含了对人类和时代的提问。在人类众多宏大关注之中，我们是否还留有空间给简单、亲近自然的事物？这座房屋、这个生物、这片土地，并不试图融入或挑战.....它只是存在，带着自己的故事——一个关于根源、自然以及我们曾经所属的故事。

Lâm Na

b. 1987, Vinh, Vietnam
Lives and works in Hanoi, Vietnam

EDUCATION

2014 Master of Visual Arts, Mahasarakham University, Thailand
2011 Bachelor of Fine Arts, Hue University of Fine Arts, Vietnam

SOLO EXHIBITIONS

2023 "Have Been - Eternally", Hanoi Studio Gallery, Hanoi, Vietnam
Extended due to public reception, October 26 - December 4

SELECTED GROUP EXHIBITIONS

2024 The Grapevine Selection, Hanoi Grapevine, Hanoi, Vietnam
2022 Summer Invitation Mipec Long Bien, Hanoi, Vietnam
2016 Seoul Art Festival, Seoul, South Korea
2015 The Grapevine Selection, Hanoi Grapevine, Hanoi, Vietnam
2014 ASEAN Art Festival, Hua Hin, Thailand
2014 ASEAN Contemporary Art Exhibition, Bangkok, Thailand
2013 Vietnam Painting Exhibition, Danish Embassy, Hanoi, Vietnam

林娜

1987年出生越南永福
现居越南河内

教育经历

2014年 马哈萨拉坎大学视觉艺术硕士学位，泰国
2011年 越南顺化美术大学美术学士学位

个展

2023年 “一直存在 - 永恒” 河内工作室画廊，越南河内
因公众反响良好而延期，10月26日至12月4日

精选群展

2024年 “葡萄藤精选” 河内葡萄藤，越南河内
2022年 夏季邀请展 Mipec Long Bien，越南河内
2016年 首尔艺术节，韩国首尔
2015年 “葡萄藤精选” 河内葡萄藤，越南河内
2014年 东南亚艺术文化节，泰国华欣
2014年 东南亚当代艺术展，泰国曼谷
2013年 越南绘画展，丹麦大使馆，越南河内



PHOTO OF HÀ NINH, © HOANG THANG

Hà Ninh Pham (b. 1991) is an artist from Hanoi, Vietnam. His work explores the way in which we build up our understanding of territories from afar. Hà Ninh Pham earned his MFA from the Pennsylvania Academy of the Fine Arts in 2018 and his BFA from the Vietnam University of Fine Arts in 2014. His work has been featured on Hyperallergic, New American Paintings, and ArtandMarket. Notable artists residencies include the Skowhegan School of Painting and Sculpture, the Corporation of Yaddo in the United States, Cité Internationale des Arts in Paris, France, PLOP London in the United Kingdom and the ASEAN Artists Residency Programme in Jakarta, Indonesia. Solo shows include *Cheats Codes* (2019) curated by Passenger Pigeon Press at FRONT Art Space, New York, *Institute of Distance* (2021) curated by Michael Lee at S.E.A Focus 2021, Singapore, and *Recursive Fables* (2022) curated by Vân Do at A+ Works of Art in Kuala Lumpur, Malaysia. He is currently Associate Lecturer in Design Studies at RMIT University Vietnam.

范何宁于1991年出生于越南河内。他的作品探索了我们如何从远处构建对领土的理解。范于2014年在越南美术学院获得艺术学士学位，并于2018年在宾夕法尼亚美术学院获得艺术硕士学位。他的作品曾在Hyperallergic、New American Paintings和ArtandMarket上展出。

范曾参加多个重要艺术家驻地项目，包括美国的Skowhegan绘画与雕塑学院、Yaddo公司、法国巴黎的国际艺术城、英国的PLOP伦敦以及印度尼西亚雅加达的东盟艺术家驻地项目。个展包括由Passenger Pigeon Press在纽约FRONT Art Space策划的《Cheats Codes》（2019）；由Michael Lee在新加坡S.E.A Focus 2021策划的《Institute of Distance》（2021）；以及由Vân Đỗ在马来西亚吉隆坡的A+ Works of Art策划的《Recursive Fables》（2022）。

范何宁目前是越南RMIT大学设计研究系的助理讲师。

Hà Ninh Phạm

1991 Born in Hanoi

Currently works and lives in Hanoi

EDUCATION

2018 Master of Fine Arts in Studio Art, Pennsylvania Academy of the Fine Arts, PA, United States

2014 Bachelor of Fine Arts in Painting, Vietnam University of Fine Arts, Hanoi, Vietnam

SOLO SHOWS

2024 BAQ Gallery, Prescribed Unhappiness, curated by Le Thien Bao, Paris, France

2023 Manzi Art Space, Entrusted Conjectures, Hanoi, Vietnam

2022 A+ WORKS of ART, Recursive Fables, curated by Van Do, Kuala Lumpur, Malaysia

2021 Ngã at Tach Spaces, Tilted Archipelago, curated by Trinh Ngan Hanh, Hanoi, Vietnam

2021 S.E.A Focus 2021, represented by A+ WORKS of ART, Institute of Distance, curated by Michael Lee, Singapore

2019 The Factory Contemporary Arts Centre, Necessary Fictions, a two-person show with Tammy Nguyen, curated by Zoe Butt and Bill Nguyen, Ho Chi Minh city, Vietnam

2019 FRONT Art Space, Cheat Codes, curated by Passenger Pigeon Press, New York, NY, United States

GROUP SHOWS

2023 Art Jarkarta, 2023 ASEAN-KOREA Innovative Culture Exhibition, curated by Tom Tandio, Enrin Supriyanto, Bob Edrian and Mitha Budhyarto, Jakarta, Indonesia

2023 CIMB Art & Soul 2023, A+ WORKS of ART, Swallow and Spit: Algorithmic Landscapes, curated by Denise Lai, Kuala Lumpur, Malaysia

2023 Audi Charging Lounge, The Grapevine Selection, curated by Hanoi Grapevine, Hanoi, Vietnam

2023 Van Mieu, The Grapevine Selection, curated by Hanoi Grapevine, Hanoi, Vietnam

2023 A+ WORKS of ART, Paraphase Part II, curated by Denise Lai, Kuala Lumpur, Malaysia

2022 The Outpost Art Organization, Fractured Times, curated by Uyen Le, Hanoi, Vietnam

2022 A+ WORKS of ART at CIMB Hotel Art Fair, Level 3A, curated by Denise Lai, Kuala Lumpur, Malaysia

2022 U'om Art Hub, Autosaved Mistakes, Ho Chi Minh city, Vietnam

2022 UP Vargas Museum, Synthetic Condition, curated by Carlos Quijon, Jr., Quezon City, Philippines

2022 A+ WORKS of ART, A Short History of Instant Noodles, curated by Aminah Ibrahim and Denis Lai, Kuala Lumpur, Malaysia

2021 JWD Art Space, A Life Beyond Boundaries (The Geography of Belonging), curated by Loredana Pazzini-Paracciani, Bangkok, Thailand

2021 Manzi Art Space, Virtual Private Realms, created by Hà Ninh Pham and Van Do, Hanoi, Vietnam

2021 Stamford Arts Centre, Of Limits, curated by Ace Le and the Of Limits Collective, Singapore

2021 A+ WORKS of ART, Holding Pattern, Kuala Lumpur, Malaysia

2020 A+ WORKS of ART, Ready But Postponed Or Canceled, Kuala Lumpur, Malaysia

2020 A+ WORKS of ART, Back To Art, Kuala Lumpur, Malaysia

2019 WP Gallery, The Codex Project, Philadelphia, PA, US

2018 Wassaic Project, Seasons Change, Wassaic, NY, United States

2018 1969 Gallery, Map: Work from Boston University and Pennsylvania Academy of the Fine Arts

2018 MFA students, juried show, curated by Josephine Halvorson and Didier William, New York, NY, United States

2018 PAFA Samuel M.V. Hamilton Galleries, 117th Annual Student Exhibition, Philadelphia, PA, United States

2018 Ago Hub, Dimension, curated by Vu Do, Hanoi, Vietnam

2018 Inliquid, In Flux, Philadelphia, PA, United States

2018 Richard C. von Hess Foundation Work on Paper Gallery, Material World, juried show, Philadelphia, PA, United States

2017 FMC Tower, The Art of Agriculture, Philadelphia, PA, United States

2017 Nhà Sàn Collective, Behind the Terrain - sketches on imaginative landscapes, curated by Mika Maruyama and Đỗ Tường Linh, Hanoi, Vietnam

COLLECTIONS

ASEAN Permanent Collection, Jakarta, Indonesia

Nguyen Art Foundation, Ho Chi Minh city, Vietnam

The private collection of Yeap Lam Yang, Singapore

范河宁

出生于1991年，越南河内
目前在河内工作和生活

教育经历

2018年，美国宾夕法尼亚州立美术学院，绘画工作室艺术硕士
2014年，越南河内美术大学，绘画学士学位

个展

2024年，法国巴黎BAQ画廊，“处方不快乐”，策展人：黎天宝
2023年，越南河内Manzi艺术空间，“委托推测”
2022年，马来西亚吉隆坡A+ WORKS of ART，“递归寓言”，策展人：范多
2021年，越南河内Tach Spaces，“倾斜群岛”，策展人：陈氏玉涵
2021年，新加坡S.E.A Focus 2021，“虚拟距离”，代表：A+ WORKS of ART，策展人：迈克尔·李
2019年，越南胡志明市The Factory当代艺术中心，“必要的虚构”，与谭美阮双人展，策展人：佐伊·巴特和比尔·阮
2019年，美国纽约FRONT艺术空间，“作弊码”，策展人：Passenger Pigeon Press

群展

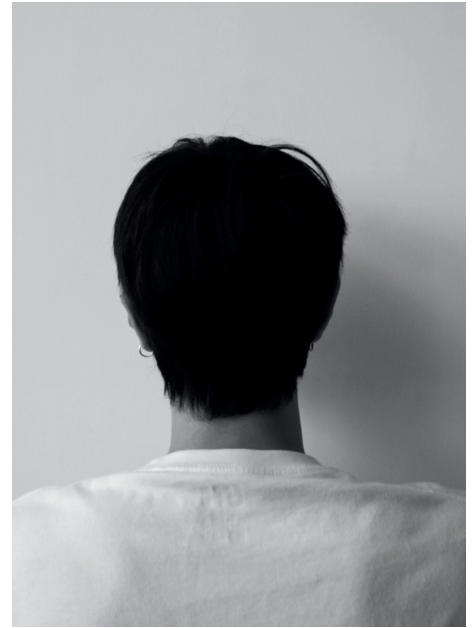
2023年，印度尼西亚雅加达Art Jarkarta，2023年东盟-韩国创新文化展，策展人：Tom Tandio, Enrin Supriyanto, Bob Edrian 和 Mitha Budhyarto
2023年，马来西亚吉隆坡CIMB Art & Soul 2023，A+ WORKS of ART，“吞咽与吐出：算法景观”，策展人：Denise Lai
2023年，越南河内Audi Charging Lounge，“The Grapevine Selection”，策展人：Hanoi Grapevine
2023年，越南河内Van Mieu，“The Grapevine Selection”，策展人：Hanoi Grapevine
2023年，马来西亚吉隆坡A+ WORKS of ART，“Paraphase Part II”，策展人：Denise Lai
2022年，越南河内The Outpost Art Organization，“破碎的时代”，策展人：Uyen Le
2022年，马来西亚吉隆坡A+ WORKS of ART at CIMB Hotel Art Fair, Level 3A，策展人：Denise Lai
2022年，越南胡志明市U'om Art Hub，“Autosaved Mistakes”
2022年，菲律宾奎松城UP Vargas博物馆，“合成条件”，策展人：Carlos Quijon, Jr.
2022年，马来西亚吉隆坡A+ WORKS of ART，“A Short History of Instant Noodles”，策展人：Aminah Ibrahim 和 Denis Lai
2021年，泰国曼谷JWD Art Space，“超越界限的生活（归属的地理）”，策展人：Loredana Pazzini-Paracciani
2021年，越南河内Manzi艺术空间，“虚拟私人领域”，创作者：Hà Ninh Pham 和 Van Do
2021年，新加坡Stamford Arts Centre，“Of Limits”，策展人：Ace Le 和 Of Limits 集体
2021年，马来西亚吉隆坡A+ WORKS of ART，“Holding Pattern”
2020年，马来西亚吉隆坡A+ WORKS of ART，“Ready But Postponed Or Canceled”
2020年，马来西亚吉隆坡A+ WORKS of ART，“Back To Art”
2019年，美国宾夕法尼亚州费城WP画廊，“The Codex Project”
2018年，美国纽约Wassaic Project，“Seasons Change”
2018年，美国纽约1969画廊，“Map: Work from Boston University and Pennsylvania Academy of the Fine Arts 2018 MFA students”，策展人：Josephine Halvorson 和 Didier William
2018年，美国宾夕法尼亚州费城PAFA Samuel M.V. Hamilton画廊，“117th Annual Student Exhibition”
2018年，越南河内Ago Hub，“Dimension”，策展人：Vu Do
2018年，美国宾夕法尼亚州费城Inliquid，“In Flux”
2018年，美国宾夕法尼亚州费城Richard C. von Hess Foundation Work on Paper画廊，“Material World”，评审展
2017年，美国宾夕法尼亚州费城FMC Tower，“The Art of Agriculture”
2017年，越南河内Nhà Sàn Collective，“Behind the Terrain - sketches on imaginative landscapes”，策展人：Mika Maruyama 和 Đỗ Tường Linh

收藏

印度尼西亚雅加达东盟永久收藏
越南胡志明市Nguyen Art Foundation
新加坡Yeap Lam Yang私人收藏



mai tạ



mr.bambii

Mai Tạ (b. 1997) is an artist, currently based in Saigon, Vietnam. Her main practice is painting, using both gouache and oil paint. The paintings depict the intricacies of her inner world and the things that reside there. Inner wounds, secrets, memories... all sublimated into her own symbols.

Mai seeks to find truth in her feelings and honor them through art. To her, art is where she can safely express herself without guilt. To her, artistic expression is a form of freedom.

Currently represented by Pablo's Birthday Gallery in New York and Ojiri Gallery in London.

Mr.Bambii (b. 1993) is a Chinese-Vietnamese artist. Initially as a poet, he later used written words as a medium for performing arts. He frequently collaborates with artists from different fields such as vocalists, musicians, contemporary dancers, creating highly interactive performances. These shows subtly explore the relationship between the symbolism of poetry and the undercurrents in human-nature connections, capturing perspectives through the gaze of different species. Currently, Mr.Bambii primarily expresses the rich emotional imagery of poetry through sculpture. In 2022, he founded the Ao Hôi Fine Art Museum, engaging in art preservation and foundation establishment, committed to sharing, promoting, and preserving the value of art. He currently resides and works in Ho Chi Minh City, Vietnam.

Mr.Bambii believes that "wax" is an ideal medium for preserving and passing down poetry through the form of sculpture, visually embodying the landscapes within the poems. For him, the process of wax melting to solidification is not merely a physical-chemical phenomenon but a life journey involving self-deconstruction, encounters, growth, recombination, and inclusivity— a wisdom bestowed by nature. Each life's development is uniquely profound, much like the inherent artistic instinct and sexual orientation that cannot be deprived. Therefore, Mr.Bambii's wax sculptures not only combine interactions with nature and poetic life realizations but also fully present the artist's distinctive self, embodying the philosophy of oneness of self and the world.

谢骏梅（生于1997年）是一位艺术家，目前居住在越南胡志明市。她的主要实践是绘画，使用水粉和油画颜料。这些画作描绘了她内心世界的复杂性以及那里栖息的事物。内心的创伤、秘密、记忆……所有这些都转化为她自己的象征。

Mai 寻求在她的感受中找到真理，并通过艺术来尊重它们。对她来说，艺术是一个她可以安全地表达自己而不会感到内疚的地方。对她来说，艺术表达是一种自由的形式。

目前，Mai Ta 由纽约的Pablo's Birthday Gallery和伦敦的Ojiri Gallery代理。

Mr.Bambii（生于1993年）是一位中越混血艺术家。他最初是一名诗人，后来将文字作为表演艺术的媒介。他经常与来自不同领域的艺术家合作，如歌手、音乐家、当代舞者，创造出高度互动的表演。这些演出巧妙地探索了诗歌的象征意义与人类自然联系中的潜流，通过不同物种的目光捕捉视角。目前，Mr.Bambii主要通过雕塑来表达诗歌丰富的情感意象。在2022年，他创立了Ao Hôi美术博物馆，从事艺术保护和基金会建立，致力于分享、推广和保存艺术的价值。他目前居住和工作在越南胡志明市。

Mr.Bambii认为，“蜡”是通过雕塑形式保存和传承诗歌的理想媒介，可以视觉化地体现诗歌中的景观。对他来说，蜡从融化到固化的过程不仅仅是一种物理化学反应，而是一个涉及自我解构、相遇、成长、重组和包容的生命旅程——这是自然赋予的智慧。每个生命的发展都是独特的深远，就像无法剥夺的艺术本能和性取向。因此，Mr.Bambii的蜡雕不仅结合了与自然的互动和诗歌生活的感悟，而且全面展现了艺术家独特的自我，体现了自我与世界的统一哲学。

ARTIST STATEMENT

艺术家陈述

Mai Ta & Mr.Bambii

谢骏梅 & 班比先生

the moon rises each month, disappearing after fullness. once, something was here. now, it's not.

as life picked up in speed and we accelerated with no destination, the only thing that remains is our intangible memories. memories of who we were, whom we've met, those we loved, those we abandoned, ... missing pieces of a puzzle, things left unsaid. in this empty space, what is there for us to look forward to? what is there for us to reflect?

a collaboration between mai ta & mr.bambii, imagining paintings casted in transparent, colorless wax. an act that challenges the ethos of both painter & sculptor. combining wax's physical essence with painting's ephemeral nature into one, they attempt to reconcile the past and the future, what's real and what's not.

月亮每月升起，满月之后便消失不见。曾经，这里有过什么。现在，已不复存在。

随着生活节奏的加快，我们加速前行，却没有目的地，唯一留下的就是我们那些无形的记忆。关于我们曾经的模样，我们遇见过的人，我们爱过的，我们抛弃的……拼图缺失的碎片，未说出口的话语。在这片空白的空间里，我们还有什么可以期待？还有什么值得我们去反思？

这是Mai Ta与Mr.Bambii的合作，想象将画作铸入透明无色的蜡中。这一行为挑战了画家与雕塑家的理念。将蜡的物理本质与绘画的短暂特性结合在一起，他们试图调和过去与未来，现实与虚幻。

Mai Tạ

1997 Born in Saigon, Vietnam

Education

2015-19 BFA, Illustration, School of Visual Arts, New York

Awards

2023 Woman in Art, L'Officiel Vietnam, Vietnam.

2020 Nancy Lee Rhodes Roberts Scholarship Award, Society of Illustrators, New York, NY, United States.

2018 Gilbert Stone Award, School of Visual Arts, New York, NY, United States.

Solo Exhibitions

2023 amygdala, Ojiri Gallery, London, United Kingdom.

2021 Blue Girl, Pablo's Birthday Gallery, New York, NY, United States.

Selected Group Exhibitions

2024 peace is a white room, Vietnam Art Collection, Hanoi Residency

2024 Two Side of One Coin: Reflections & Transformations, Tai Kang Art Museum, Beijing, China.

2023 The Midnight Hour, The Hole NYC, New York, NY, United States.

2023 The Feast, River Art Gallery, Taichung, Taiwan.

2022 artgenève, Geneva, Switzerland.

2022 Wonder Women, Curated by Kathy Huang, Jeffrey Deitch Gallery, New York, NY, United States.

2022 Wonder Women, Curated by Kathy Huang, Jeffrey Deitch Gallery, Los Angeles, CA, United States.

2022 Untitled Art Fair, Miami Beach, FL, United States.

2021 WoP, Avant Arte x Woaw Gallery, Woaw Gallery, Hongkong.

2021 London is Burning, Ojiri Gallery, London, United Kingdom.

2020 Untitled Art Fair, San Francisco, CA, United States.

2020 Somebody, Hashimoto Contemporary, San Francisco, CA, United States.

2020 Memoirs, Pablo's Birthday Gallery, New York, NY, United States.

2019 New York Art Book Fair, MoMA PS1, NY, United States.

2018 The Haves and Have-nots, SVA Chelsea Gallery, New York, NY, United States.

2018 Perceptual Coding, SVA Chelsea Gallery, New York, NY, United States.

Press

2023 L'Officiel Vietnam, "WOMEN OF OUR TIME 2023: Mai Tạ - Danh tính trong tranh của họa sĩ Gen Z". Vietnam.

2022 L'Officiel Vietnam Jan & Feb 2022 Issue, "Mai Tạ Khi Không Còn Giận Dữ". Vietnam.

2022 Nechoa Magazine, "Defiant Gazes" by Uyen Dinh. China.

2021 L'Officiel Vietnam, "Họa sĩ Mai Tạ: "Tôi thích nấp mình sau những bức tranh!". Vietnam.

2021 Colossal Magazine, "Plants, Hair, and Shadows Obscure Women in Introspective Gouache Paintings". United States.

2021 Tomorrow's Talents Vol. II. Booooooom Magazine. Canada.

2021 Artsy Editorial, "10 Gen Z Artists around the World Offer a Look inside Their Art Practices". United States.

2021 Dep Magazine, "Họa Sĩ Mai Tạ: Không cần phải tránh nỗi buồn". Vietnam.

2020 Elephant Magazine, "These Are the Artists You Need to Watch". United States.

2018 Heritage In-flight Magazine. Vietnam Airlines. Vietnam.

2018 Sukeban Magazine. United Kingdom.

2018 Nashville Review. Vanderbilt University. United States.

2019 Heritage In-flight Magazine. Vietnam Airlines. Vietnam.

2020 Booooooom Magazine, "I Set the Moon on Fire Because She Wouldn't Wake Up" by Artist Mai Tạ". Canada.

谢骏梅

出生于 1997 年，越南西贡

教育：2015-2019 年，纽约视觉艺术学院，插图专业，艺术学士

获奖情况：

2023 年，《L'Officiel Vietnam》杂志“艺术女性”奖

2020 年，纽约插图协会 Nancy Lee Rhodes Roberts 奖学金

2018 年，纽约视觉艺术学院 Gilbert Stone 奖

个人展览：

2023 年，“amygdala”，Ojiri 画廊，伦敦，英国

2021 年，“Blue Girl”，Pablo's Birthday 画廊，纽约，美国

群展（部分）：

2024 年，“和平是一个白色房间”，越南艺术收藏，河内驻地

2024 年，“一枚硬币的两面：反思与转变”，太康艺术博物馆，北京，中国

2023 年，“午夜时刻”，The Hole NYC，纽约，美国

2023 年，“盛宴”，River Art 画廊，台中，台湾

2022 年，artgenève，日内瓦，瑞士

2022 年，“神奇女性”，Kathy Huang 策展，Jeffrey Deitch 画廊，纽约，美国

2022 年，“神奇女性”，Kathy Huang 策展，Jeffrey Deitch 画廊，洛杉矶，美国

2022 年，Untitled Art Fair，迈阿密海滩，美国

2021 年，WoP，Avant Arte x Woaw 画廊，Woaw 画廊，香港

2021 年，“伦敦正在燃烧”，Ojiri 画廊，伦敦，英国

2020 年，Untitled Art Fair，旧金山，美国

2020 年，“Somebody”，Hashimoto 当代艺术画廊，旧金山，美国

2020 年，“回忆录”，Pablo's Birthday 画廊，纽约，美国

2019 年，纽约艺术书展，MoMA PS1，纽约，美国

2018 年，“有产者与无产者”，纽约视觉艺术学院切尔西画廊，纽约，美国

2018 年，“感知编码”，纽约视觉艺术学院切尔西画廊，纽约，美国

媒体报道：

2023 年，《L'Officiel Vietnam》杂志，“2023 年的我们：Mai Tà 画中的身份”

2022 年，《L'Officiel Vietnam》杂志 1 月 & 2 月刊，“Mai Tà 当愤怒消散”

2022 年，Neocha 杂志，“反抗的目光”

2021 年，《L'Officiel Vietnam》杂志，“画家 Mai Tà：“我喜欢躲在画后面”！”

2021 年，Colossal 杂志，“植物、头发和阴影掩盖了女性内省的粉彩画”

2021 年，Tomorrow's Talents Vol. II，Booooooom 杂志，加拿大

2021 年，Artsy 编辑，“全球 10 位 Z 世代艺术家展示了他们的艺术实践”

2021 年，Dep 杂志，“画家 Mai Tà：无需回避悲伤”

2020 年，Elephant 杂志，“你需要注意的艺术家”

2018 年，越南航空 Heritage 客舱杂志，越南

2018 年，Sukeban 杂志，英国

2018 年，Nashville Review，范德堡大学，美国

2019 年，越南航空 Heritage 客舱杂志，越南

2020 年，Booooooom 杂志，“我点燃了月亮，因为她没有醒来”



Trinh Cẩm Nhi is a contemporary Vietnamese artist born in Hanoi in 1996. After graduating from the Accademia di Belle Arti Roma with a BFA in Fine Art in 2019, she returned to Vietnam and made her first appearance with a solo exhibition, “Garden of Unknowing”, at Casa Italia, Hanoi.

Nhi's artistic practice primarily revolves around oil painting on canvas, where she delves into the intricate world of botanical forms and their subtle human allusions. Her work exudes a surreal and primitive quality, inviting viewers into an enigmatic realm. Her innocent and expressive style of painting has become a hallmark of her artistic identity.

Nhi has participated in numerous group exhibitions, including "Ask" at VCCA, Hanoi; "Virtual Private Realms" at Manzi, Hanoi; and "Swallow and Spit" at A+ Works of Art, Kuala Lumpur. In 2023, she collaborated with sculptress Lap Phuong for the duo show "Fragment of Soul" at Centec Tower, Ho Chi Minh City. This exhibition marked a significant shift in her approach, as she experimented with grid structures to explore the interplay between rhythms of nature and human introspection.

In 2024, Nhi participated in the Vietnamese Art Collection's Residency program and held her second solo exhibition “White Night”. She continues to live and work as an independent artist in Hanoi.

郑锦妮于1996年出生于河内越南。2019年，她从罗马美术学院获得美术学士学位后，返回越南，并在河内的 Casa Italia 举办了她的首次个展“未知之园”。

郑的艺术实践主要集中在布面油画上，她深入探索了植物形态的复杂世界以及它们微妙的人类暗示。她的作品散发着超现实的气息，邀请观众进入一个神秘的领域。她天真而富有表现力的绘画风格已成为她艺术身份的标志。

郑参加了众多群展，包括河内VCCA 举办的“问”、河内Manzi 举办的“虚拟私人领域”以及吉隆坡 A+ Works of Art 举办的“吞咽与吐出”。2023年，她与雕塑家 Lap Phuong 合作，在胡志明市的 Centec Tower 举办了双人展“灵魂碎片”。这次展览标志着她方法的重大转变，她开始尝试使用网格结构来探索自然节奏和人类内省之间的相互作用。2024年，郑参加了VAC河内驻留项目，并举办了她的第二次个展“白夜”。她继续作为独立艺术家在河内生活和创作。

ARTIST STATEMENT

艺术家陈述

Trịnh Cẩm Nhi

郑锦妮

A house is more than just a building; it's a vessel of memories, emotions, and the lives lived within its walls. These paintings capture a poignant moment of transition, as I bid farewell to the house where I was born and raised. The impending move forces me to confront the physical space and the emotional attachments that bound me to it. I found myself reluctant in the process of packing.

This house is filled with the chaotic beauty of domestic life, one that defined my childhood. Seemingly ordinary objects have become symbols of the people who have shaped me: my father's paintings, my mother's food, and the ever-present flower vase. The way my mother put the flowers together has always stuck with me, perplexing as it was. The messy "bouquets" are hardly ever trimmed or arranged, as if brought directly from a wild garden into the living room. It's the creation of a busy and tired mind. Yet, while seemingly haphazard, my mother's impulsive flower arrangements are a deliberate act of domestic ritual. They transform the space, adding a touch of nature and a sense of home. As Anne Truitt observed, "I have no home but me" - the home within is more real than the physical one. Through the act of placing a flower vase in the house, my mother is taking care of the home within her too.

In these paintings, I revisited the idea of change and the enduring nature of memory. Once a small one-story studio, this house has evolved over time into a three-floor building. Yet, in my dreams, it remains frozen in its earliest form—a testament to the power of nostalgia. As I move away from home, I carry its essence within me—a constant source of inspiration and joy. Once again I am reminded of the words of Japanese poet Matsuo Basho: "Everyday is a journey and the journey itself is home".

家不仅仅是一座建筑，它承载着记忆、情感和在其中生活过的人们。这些画作捕捉了我告别从小生活到大的房子的感人时刻。即将到来的搬迁迫使我去面对那个将我与它紧密相连的物理空间和情感纽带。在打包的过程中，我发现自己有些抗拒。

这座房子充满了家庭生活的混乱之美，这种生活定义了我的童年。看似普通的事物已经成为塑造我的人的象征：我父亲的画作、我母亲的饭菜，以及无处不在的花瓶。母亲摆花的方式一直萦绕在我的心头，尽管它让我困惑。这些凌乱的“花束”几乎没有修剪或排列，仿佛直接从野外的花园搬到了客厅。这是忙碌而疲惫的头脑的创造。然而，尽管看似随意，母亲冲动的插花行为是一种故意的家庭仪式。它们改变了空间，增添了自然的气息和家的感觉。正如安妮·特鲁伊特所说：“我没有家，但我就是我”——内在的家比物理的家更真实。通过将花瓶放在家里，我的母亲也在照顾她内在的家。

在这些画作中，我重温了变化和记忆永恒不变的概念。这座房子曾经是一座小单层工作室，随着时间的推移，它已经演变成一座三层楼的大楼。然而，在我的梦中，它仍然保持着最初的形态——这是怀旧力量的证明。当我离开家的时候，我将它的精神带在身边——它是我灵感和快乐的永恒源泉。再次，我记起了日本诗人松尾芭蕉的话：“每一天都是旅程，旅程本身就是家”。

Trịnh Cẩm Nhi

Born in Hanoi, 1996

Based in Hanoi

Education

2019: BFA Fine Art | Academy of Fine Art Roma | Italy

Solo and Two-Person Exhibition

2020: Garden of Unknowing | Casa Italia | Hanoi

2023: Fragment of Soul - Lap Phuong & Trịnh Cẩm Nhi | Centec Tower | Ho Chi Minh City

2024: White Night | VAC | Hanoi

Selected Group Exhibitions

2020-2021: Ask | VCCA | Hanoi

2021: Virtual Private Realms | Manzi Art Space | Hanoi

2022-2023: Winter Solstice | MoT+++ | Ho Chi Minh City

2023: Swallow and Spit | A+ Works of Art | Kuala Lumpur, Malaysia

郑锦妮

1996 年出生于越南河内

目前居住并工作在河内

教育背景

2019年 意大利罗马美术学院 美术学士学位

个展

2024年 白夜，越南艺术收藏河内驻地

2023年 灵魂碎片，Lap Phuong & Trịnh Cẩm Nhi，胡志明市 Centec Tower

2020年 无知之园，Casa Italia，河内

精选群展

2023年 吞吐，A+ Works of Art，马来西亚 吉隆坡

2022年 冬至，MoT+++，胡志明市

2021年 虚拟私人领域，Manzi 艺术空间，河内

2020年 询问，VCCA，河内

Vo Huynh Phu (b. 1993, Ben Tre)

A self-taught artist, Vo Huynh Phu has developed a distinctive visual practice while leading a creative studio in Saigon. His artistic process is informed by his research on Vietnamese mythologies and Buddhist schools of thought, and is characterized by intensive periods of work, often during full moons, where he spends consecutive days developing a single piece through layers of watercolor, gold leaf, and silver leaf on paper.

Early exposure to Vietnamese classical literature, particularly *Truyen Ky Man Luc* (Records of Miraculous Tales) and *Linh Nam Chich Quai* (Selected Strange Tales from South of the Range), laid the foundation for his interest in mythology and symbolism. His visual vocabulary draws from multiple sources: the bold simplicity of Dong Ho folk paintings, the decorative elements of Hang Trong traditions, and the materiality of Vietnamese lacquer painting, which influenced his earlier black-and-white works.

The isolation of the pandemic period prompted Phu to delve deeper into Buddhist philosophy. His intensive study of *Vi Dieu Phap* (Abhidhamma) and *A Ty Dam* texts shifted his artistic focus from external to internal landscapes. This period of research and reflection led to a new body of work examining the nature of human belief systems and cultural symbolism.

In his current practice, Phu creates intricate compositions that layer Vietnamese visual traditions with contemporary philosophical inquiry. His work process remains deliberately slow and methodical, allowing each piece to accumulate meaning through careful attention to detail. Despite no formal art training, he has developed sophisticated techniques for handling traditional materials, using them to explore questions about belief, perception, and the human desire to create meaning in an uncertain world.



武黄福（1993 年生于越南本托）是一位自学成才的艺术家，在胡志明开设了一家创意工作室，并发展出独特的视觉实践。他的艺术创作过程受到越南神话和佛教思想的影响，有密集的工作周期，通常在满月期间进行创作，他会连续几天在纸上通过多层水彩、金箔和银箔来完成一件作品。

艺术家在早期接触到越南古典文学，尤其是《传奇漫录》和《岭南摭怪》，使他对神话和象征主义产生了浓厚的兴趣。他的视觉语言主要来自东湖民间绘画，Hang Trong 传统装饰元素，以及越南漆画的物质性——这些都影响了他早期的黑白作品。

在疫情期间，武黄福得以深入研究佛教哲学。他对《维摩诘经》和阿提达摩文本的深入研究将他的艺术焦点从外部转向内部景观。这一研究和反思时期导致他创作了一系列新的作品，探讨人类信仰体系和文化象征的本质。

在他目前的创作实践中，武黄福创建了一系列繁复、精巧的符号性构图，结合越南视觉传统与当代哲学。他的工作过程仍然刻意地缓慢而有序，每一件作品富含细节的关注与叠加，以构建不同的意义。尽管他没有接受过正规的艺术训练，但他已经开发出处理传统材料的复杂技术，以此来探索信仰和感知，探寻人类在不确定中创造意义的渴望。

ARTIST STATEMENT

艺术家陈述

Võ Huỳnh Phú

武黄福

I often make quick sketches of compositions and ideas on a small scale, primarily to capture fleeting inspirations. After that, I proceed directly to the main piece without creating any color studies. This approach allows me greater freedom and spontaneity in my creative process.

For me, learning is essential, but it is not the measure by which I judge a work of art. On my self-learning journey, I have chosen to absorb new knowledge in a way that it doesn't become a cage that confines me. Instead, I learn so that each day I can let go of something unnecessary. The more I learn, the freer I feel in my creative life. To me, all subjects of creation stem from the inherent ideas and philosophies of humanity.

我经常在小尺度的纸上快速地勾勒出构图和想法，主要是为了捕捉稍纵即逝的灵感。之后，我会不进行任何色彩研究直接进行创作。这种方法让我在创作过程中拥有更大的自由和创造性。

对我来说，学习是必要的，但它不是我评判一件艺术作品的尺度。在我自学旅途中，我选择以一种不会让我感到束缚的方式吸收新知识。相反，我学习是为了每天都能放下一些不必要的负担。我学得越多，我在创作生活中就越感到自由。对我来说，所有创作的主题都源自于人类固有的思想和哲学。

Võ Huỳnh Phú

b. 1993

Based in Saigon, Vietnam

EDUCATION

2012-2016: Graduated from Department of Industrial Art, Saigon University of Technology

PROFESSIONAL EXPERIENCE

2016-2017: Illustrator at Egreen Motion

2017-2021: Illustrator and Concept Artist at RuNam Cafe (Niso Corporation)

2013-2021: Freelance Illustrator (book covers, comics, art books)

EXHIBITIONS

2022: Sprouting 3 (Group Exhibition), Ho Chi Minh City, Vietnam

2020: Sprouting 2 (Group Exhibition), Ho Chi Minh City, Vietnam

2019: Sprouting 1 (Group Exhibition), Ho Chi Minh City, Vietnam

2018: Weaving a Dynasty (Group Exhibition), Ho Chi Minh City, Vietnam

2017: Drawing Hát Bội (Group Exhibition), Ho Chi Minh City, Vietnam

*Hát Bội is a form of traditional Vietnamese opera

武黄福

生于1993年

越南西贡

教育背景

2012-2016年：毕业于越南西贡科技大学工业艺术系

工作经验

2016-2017年：Egreen Motion 插画师

2017-2021年：RuNam Cafe (Niso Corporation) 插画师和概念艺术家

2013-2021年：自由插画师（书籍封面、漫画、艺术书籍）

展览

2022年：Sprouting 3（群展），越南胡志明市

2020年：Sprouting 2（群展），越南胡志明市

2019年：Sprouting 1（群展），越南胡志明市

2018年：Weaving a Dynasty（群展），越南胡志明市

2017年：Drawing Hát Bội（群展），越南胡志明市

*Hát Bội 是一种越南传统歌剧形式



About VAC 关于VAC

Vietnam Art Collection (VAC) is a non-profit art organization based in Hanoi and New York. At VAC, we see the collection as a network of communities, and building a collection is a collaborative process of engaging with the community and contributing to a healthy ecosystem where artists, curators, writers, and creatives can grow and thrive. Our initiative centers around two core programs: Art-iFact, a research-based archival project that serves as a digital platform to amplify the voices of artists in and from Vietnam, and LAUNCH, an alternative support program tailored to the Vietnamese art community. VAC also stewards a collection of Vietnamese arts ranging from modern masters of the Indochina period to emerging artists of our time. We work alongside our advisory board and patron network to bridge cross-platform collaboration and forge long-term partnerships beyond borders.

VAC (Vietnam Art Collection) 是一家非营利机构，位于河内和纽约。在VAC，我们将艺术收藏视为连接社区的网络。在构建收藏的同时，与社区产生联动，与艺术家、策展人、写作者及其他艺术工作者协作，共同创建共生繁荣的生态系统。VAC目前围绕两个核心项目展开：Art-iFact，一个以研究为主导的档案项目，致力于推广越南相关的艺术家、艺术生态以及主题研究，探究知识生产的形式与有效性；LAUNCH，特别为越南艺术生态打造的支持性项目，包含驻留、展览及公共活动。VAC的艺术收藏涵盖印度支那时期的现代大师画作以及当代新兴艺术家的最新创作。我们将持续扩充艺术委员会和文化赞助人网络，桥接跨平台协作，长期扶持越南艺术家与文化生态的可持续发展。



VAC Residency Hanoi

Fully funded by the Vietnam Art Collection, VAC Residency Hanoi is part of the LAUNCH program specifically designed to support artists and cultural practitioners in Vietnam. Starting in April 2024, our residency program aims to encourage artists and creatives in/from Vietnam to experiment with mediums, materials, and ideas new to their existing practices and explore across disciplines. We work with partners worldwide to give resident artists access to various resources. These partnerships enhance residency experience, expand networking opportunities, and allow global exposure.

Our Program

The residency spans three months, with two months of production and one month of open studio. Throughout the three-month residency, artists become the hosts and are encouraged to invite guest artists for collaboration. Our program offers curatorial and network support, assists project development, and facilitates exchanges across communities and beyond borders. Based on the idea of creating a collaborative environment, our space in Hanoi is repurposed from a private residence into a multifunctional studio. It serves as a hub for artistic production, communal activities, and public programs. We will work alongside artists to help them reach beyond their comfort zones and achieve at least one short-term project aligned with their career goals.

Our residency's core value is creating a "haven" for artists and cultural practitioners in Vietnam. Here, they can freely explore realms outside the "box." We believe in learning through practice and engagement in an unorthodox setting. This can be through different forms of mobility and flexibility, such as field trips and travel workshops, or simply enjoying the temporary freedom to focus on artistic projects without concerns. We seek to bridge gaps and solve problems for each artist based on their needs and aspirations.

22 Film: VAC Residency Archival Projects, 2023 -

VAC 河内驻留计划

VAC河内驻留计划是LAUNCH项目的一部分，由Vietnam Art Collection全额资助，专为支持越南的艺术家和文化从业者而设立。我们的驻留计划于2024年4月启动，旨在鼓励越南的艺术家和创作者尝试超越现有实践的新媒介、新材料和新理念，并探索跨学科的创作。我们与全球合作伙伴携手，为驻留艺术家提供多样的资源。这些合作关系不仅提升了驻留体验，还扩大了艺术家的社交网络并提供全球曝光的机会。

项目介绍

驻留计划为期三个月，包括两个月的创作期和一个月的开放工作室。在驻留期间，艺术家将成为项目的主人，可邀请客座艺术家进行合作。我们的项目提供策展和网络支持，协助项目开发，并促进社区及跨国界的交流。基于协作社的理念，我们在河内的空间由私人住宅改造成为多功能工作室，兼具艺术创作、社区活动和公共项目的功能。我们将与艺术家并肩工作，帮助他们突破舒适区，实现至少一个与其职业目标一致的短期项目。

我们驻留计划的核心价值是为越南的艺术家和文化从业者创造一个“避风港”。在这里，他们可以自由探索“框架之外”的领域。我们相信，通过实践、非常规、多样化的参与协作，获得独特的创作体验，例如实地考察、旅行工作坊，或只是享受短暂的自由、专注于创作而无需担忧其他事务。我们致力于根据每位艺术家的需求与愿景，弥合差距并解决问题。

22 影像：VAC驻留项目档案, 2023 -



About The Location 关于选址

In Shanghai's Baoshan district, home to multiple industrial heritages that witnessed the city's transformation since the mid-twentieth century, VAC Shanghai is situated inside the Zhongcheng Valley, a one-hundred-thousand-square-meter industrial site initially built in 1876 by the British as a rail yard. The Valley got its name from its historical past - in 1959, the state established Zhongcheng Warehouses to store hundreds of tons of industrial supplies, such as cement, before they got shipped across the global South, covering Asia, South America, and Africa. As urban development took place in Shanghai starting in the early 2000s, the Valley was finally remodeled into a creative industry cluster in 2013, the city's most significant industrial heritage reconstruction project to date. Now, it is home to a vibrant creative community encompassing art, design, automobile, and technology.

VAC上海位于宝山区中成智谷创意园，该园区占地近一万平方米，在1876年由英国建造设立为淞沪铁路枢纽，后在1959年由政府改造为中成仓库，储存冷战时期的工业物资，由吴淞口码头运往亚洲、拉美及非洲等地区。宝山区作为工业遗产聚集区，见证了上海的近现代转型。自2000年城市化进程加速，原中成仓库于2013年正式改造成中成智谷创意园，为上海最大规模的工业遗产改造项目。如今，该园区已形成极具活力的创意社群，聚集艺术家工作室、家具与服装设计展厅、古董车俱乐部以及自媒体产业。



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