

**KV DUONG**  
**唐建荣**



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。

**Current Works**

**近期作品**





Soulmate No.1. 2024. Ink on latex (resin backing), painted wooden stretcher.  
灵魂伴侣1号，2024，墨水，乳胶（树脂衬背），木质画框

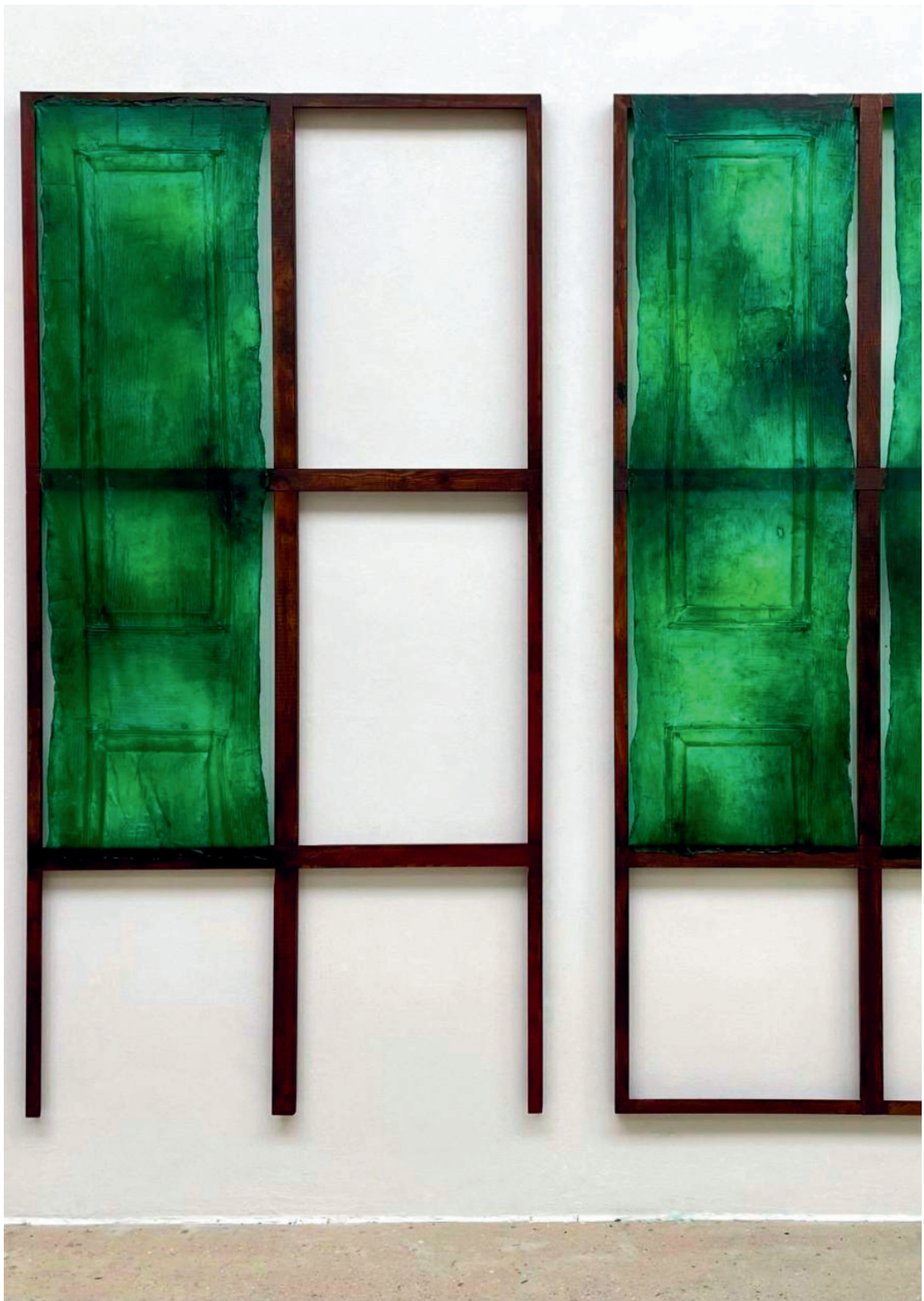


Untitled (Skin). 2024. Acrylic on latex (resin backing), painted wooden stretcher  
无题（皮肤），2024，丙烯，乳胶（树脂衬背），木质画框





Untitled (Contained). 2024. Acrylic on latex (resin backing), painted wooden stretcher.  
无题（包含），2024，丙烯，乳胶（树脂衬背），木质画框



Untitled (Nation - Green No2 & No1). 2024. Acrylic on latex, painted wooden stretcher.  
无题（国家 - 绿色2号和1号），2024，丙烯，乳胶（树脂衬背），木质画框





Untitled (Nation - Green No2 & No1). 2024. Acrylic on latex, painted wooden stretcher.  
无题（国家 - 绿色2号和1号），2024，丙烯，乳胶（树脂衬背），木质画框





Soulmate (study) No.7. 2024. Acrylic and ink on latex (resin backing), painted wooden stretcher.  
灵魂伴侣（习作）7号，2024，丙烯，乳胶（树脂衬背），木质画框





Soulmate (study) No.7. 2024. Acrylic and ink on latex (resin backing), painted wooden stretcher.  
灵魂伴侣（习作）7号，2024，丙烯，乳胶（树脂衬背），木质画框





Soulmate (study) No.6. 2024. Acrylic and ink on latex (resin backing), painted wooden stretcher.  
灵魂伴侣（习作）6号，2024，丙烯，乳胶（树脂衬背），木质画框





Siblings No.3. 2024. Ink on latex (resin backing), painted wooden stretcher.

兄弟姐妹 3号，2024，墨水，乳胶（树脂衬背），木质画框





Siblings No.3. 2024. Ink on latex (resin backing), painted wooden stretcher.  
兄弟姐妹 3号, 2024, 墨水, 乳胶 (树脂衬背), 木质画框





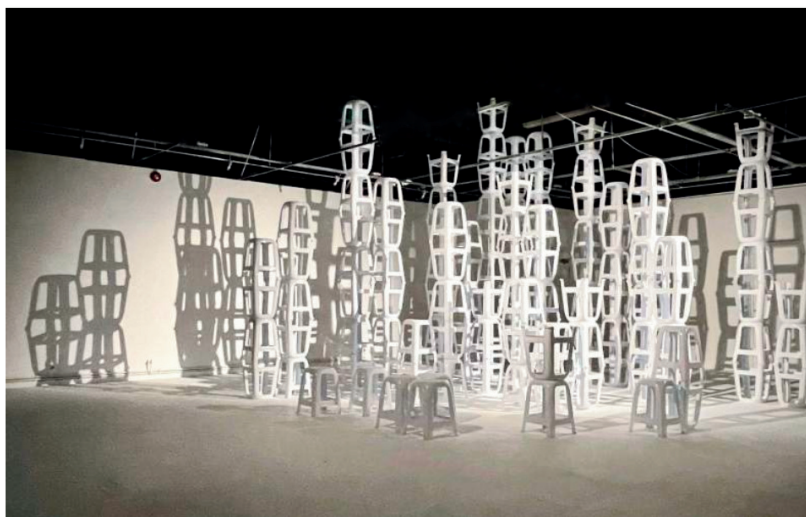
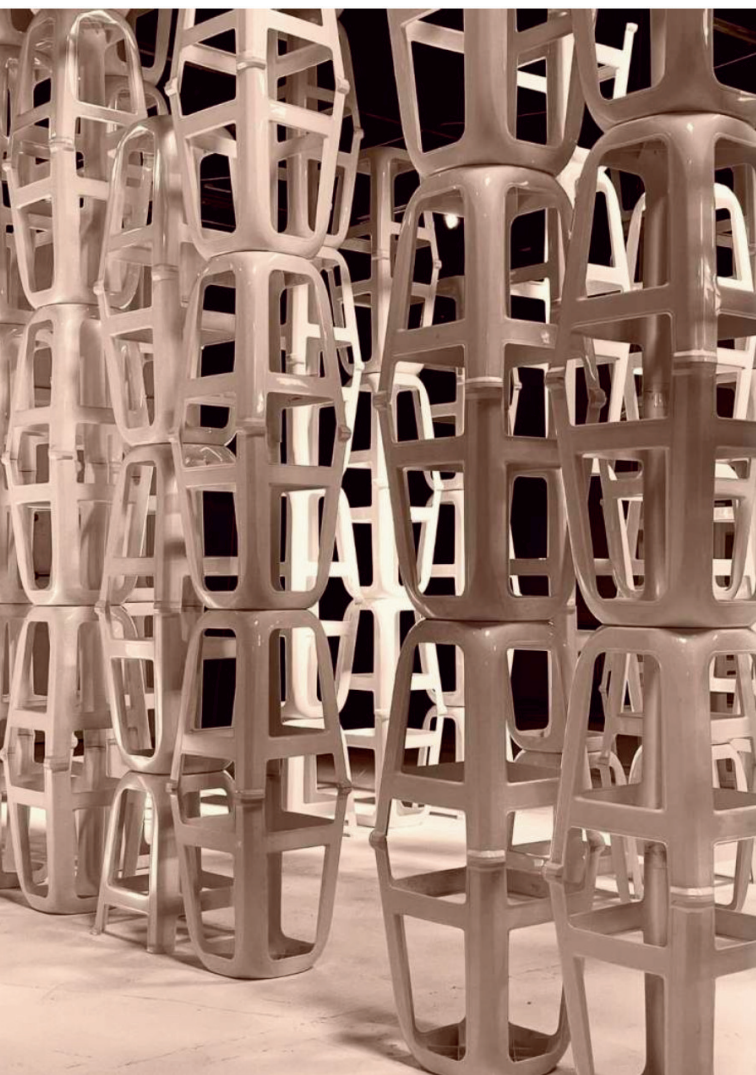
Family Portrait. 2024. Ink on latex (resin backing), painted wooden stretcher.

全家福，2024，墨水，乳胶（树脂衬背），木质画框

**Pre  
Royal College of Art  
MA**

**在英国皇家艺术学院就读艺术硕士之前的作品**





No Place Like Home  
 (A Vietnamese Exhibition) Part I  
 Collaboration with Hoa Dung Clerget  
 Canning Gallery, London UK. 2022  
 150 White Plastic Stools  
 Variable dimension  
 (Supported by Jerwood 1:1 Fund)

无家似归  
 (越南展览) 第一部分  
 与Hoa Dung Clerget合作  
 Canning画廊, 英国伦敦, 2022年  
 150个白色塑料凳  
 尺寸可变  
 (由Jerwood 1:1基金支持)





No Place Like Home (A Vietnamese Exhibition) Part II  
 Museum of The Home, London UK. 2023  
 Co-curator & Lead Artists: KV Duong & Hoa Dung Clerget  
 Artist Team: Duong Thuy Nguyen,  
 Cường Minh Bá Phạm, Carô Gervay,  
 Minh Lan Tran, AP Nguyen, Koa Pham.  
 Supported by Jerwood Arts New Work  
 Fund, Arts Council of England National  
 Lottery Project Grant & Lien Viet Housing  
 Association

无家似归（一个越南展览）第二部分  
 伦敦家居博物馆，英国伦敦，2023年  
 联合策展人与领衔艺术家：KV Duong & Hoa Dung Clerget  
 艺术家团队：Duong Thuy Nguyen, Cường Minh Bá Phạm, Carô Gervay, Minh Lan  
 Tran, AP Nguyen, Koa Pham  
 由Jerwood艺术新作品基金、英格兰艺术委员会国家彩票项目资助与越南连越住  
 房协会支持



Too Foreign for Home, Too Foreign for Here  
Solo Exhibition, Migration Museum, London UK. 2022  
(Supported by Shapes Lewisham)

此处他乡亦非客，乡关何处是吾家  
个展，移民博物馆，英国伦敦，2022年  
(由Shapes Lewisham支持)

## **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

(continued)

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 Group exhibition, Hauser&Wirth, Somerset, UK  
2024 A Beginning: Launching VAC Shanghai, Shanghai, China  
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



(continued)

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

## **COLLECTIONS**

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

## **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)



## 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，“太过陌生，无法回家，太过陌生，无法留在此处”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 Zabudowicz 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，开始：VAC上海启动展览，上海，中国  
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

**Selected Press**

**报道节选**



NEWS REVIEWS DIALOGUES ANALYSIS  
PROFILES PROJECTS MARKETPLACE

## My Own Words: No Place Like Home

28 June 2023

*Building a platform for East and Southeast Asian Diaspora*

**By KV Duong**

*'My Own Words' is a monthly series which features personal essays by practitioners in the Southeast Asian art community. They deliberate on their locality's present circumstances, articulating observations and challenges in their respective roles.*



NEWS REVIEWS DIALOGUES ANALYSIS  
PROFILES PROJECTS MARKETPLACE





KV Duong's family portrait, taken in Ho Chi Minh City, 1986. Image courtesy of the artist.



(UK)? This is the question our group of artists in 'No Place Like Home' tries to examine. For a country like Vietnam that underwent prolonged warfare in the 20th century, the concept of home is not only a physical dwelling but also a mental construct, especially for the diasporic communities who have now settled in our (sometimes) chosen countries outside of Vietnam.

When my family boarded that plane in March of 1987, departing from Ho Chi Minh City to Canada, we left –physically, if not mentally—a contested history behind us to pursue new opportunities and the dreams of an immigrant family. Without exception, this would not have been possible without the risks and sacrifices that our relatives took as boat people after the fall of Saigon.

My name, KV (Kiên Vinh ) Đường ( ), gives an indication of my background. KV is the abbreviated anglicised form that I have adopted for the past 20 years. My family are ethnic Chinese born in Vietnam. As a child, I spoke Vietnamese and Cantonese, but over time, I have lost much of my comprehension of the former and my written skills in the latter. This cross-cultural hybridity becomes even more complex after settling in Canada and now the UK.

Much of my identity, thought processes, and life perspectives are deeply intertwined with my family's history and our connection to Vietnam. Yet, it has taken a lot of self-reflection for me to call myself a Vietnamese artist and to understand that my diasporic experience as a multinational person holds equal relevance and validity to the life experiences of those who have spent their entire lives in Vietnam.



NEWS REVIEWS DIALOGUES ANALYSIS  
PROFILES PROJECTS MARKETPLACE



'No Place Like Home', 2023, installation view. Photo by Joseph Beeching. Image courtesy of the artist.



NEWS REVIEWS DIALOGUES ANALYSIS  
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KV Duong & Hoa Dung Clerget, 'The Cityscape', 2023, installation view as part of 'No Place Like Home'.  
Photo by Joseph Beeching. Image courtesy of the artist.

'No Place Like Home' brings together eight artists from the Vietnamese diaspora to explore the concept of home. At the museum entrance, 'The Cityscape' (2023) is installed using Vietnamese plastic stools to highlight the effect of the urban structure on the emotions of migrant populations. The main room showcases object-based artworks displayed on curved, low-rise tables. Our aim is to disrupt the traditional ways of viewing art in Western institutions by inviting viewers to sit on straw mats, physically interact with some of the artworks, and potentially engage in conversations with one another. The soft, curved shape of the tables serves as a departure from the traditional hard-edged administrative tables, facilitating a more fluid and dynamic exchange of ideas.

The exhibited artists have a diverse range of Vietnamese diasporic backgrounds, including those from the second generation, those who moved abroad as children, those with refugee parents, and others who grew up in Vietnam. Additionally, the group's

cultural backgrounds include Chinese, French, Canadian, Algerian, and British. Hoa Dung Clerget and Carôn GErwvSay wReErV IbEoWrnS in FDraIA nLcOe, G wUitEhS CarAôn Minh Lan Tran wa bAOLHvStoIS mixed-race parents. AP Nguyen, and Koa Pham were born in Vietnam and later came to the UK for their studies. Cường Minh Bá Phạm was born in London to parents who were boat refugees to Hong Kong.



Hoa Dung Clerget & Koa Pham, 'The Gift', 2023. Photo by Joseph Beeching. Image courtesy of the artist.



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Duong Thuy Nguyen, 'Nước Nhà/ Pickled houses', 2023. Image courtesy of the artist.



KV Duong, 'Birthday Cake to My Younger Self', 2023. Image courtesy of the artist.

Within the context of this dinner party to which we have invited the audience, we engage in a collective dialogue by asking one another, "Which objects evoke a sense of home for

us?"

In the East and Southeast Asian cultures, it is common to bring food as a gift when invited to someone's home. The Perkoinege of Tfruits, the Red European, Aics Et (2023), created by Clerget and Koa Pham to reflect the nature of their multiple exchanges, serving as a gift of friendship and shared knowledge between them. In fact, the artworks by most of the artists in this exhibition reflect ongoing discussions, which can be perceived as gifts of meaningful conversations.

"The artworks by most of the artists in this exhibition reflect ongoing discussions, which can be perceived as gifts of meaningful conversations."

In working-class households, jars of pickled fruits and vegetables are common sightings. Some of these are used to make Vietnam's iconic pickled Sấu drink. Duong Thuy Nguyen's artwork, 'Nước Nhà/ Pickled Houses' (2023), draws inspiration from the drink. However, her interpretation involves 3D-printed mini stacked houses from Hanoi, which are submerged in a cloudy burnt umber liquid. Her artwork leaves the viewer with questions about cultural values and climate change.

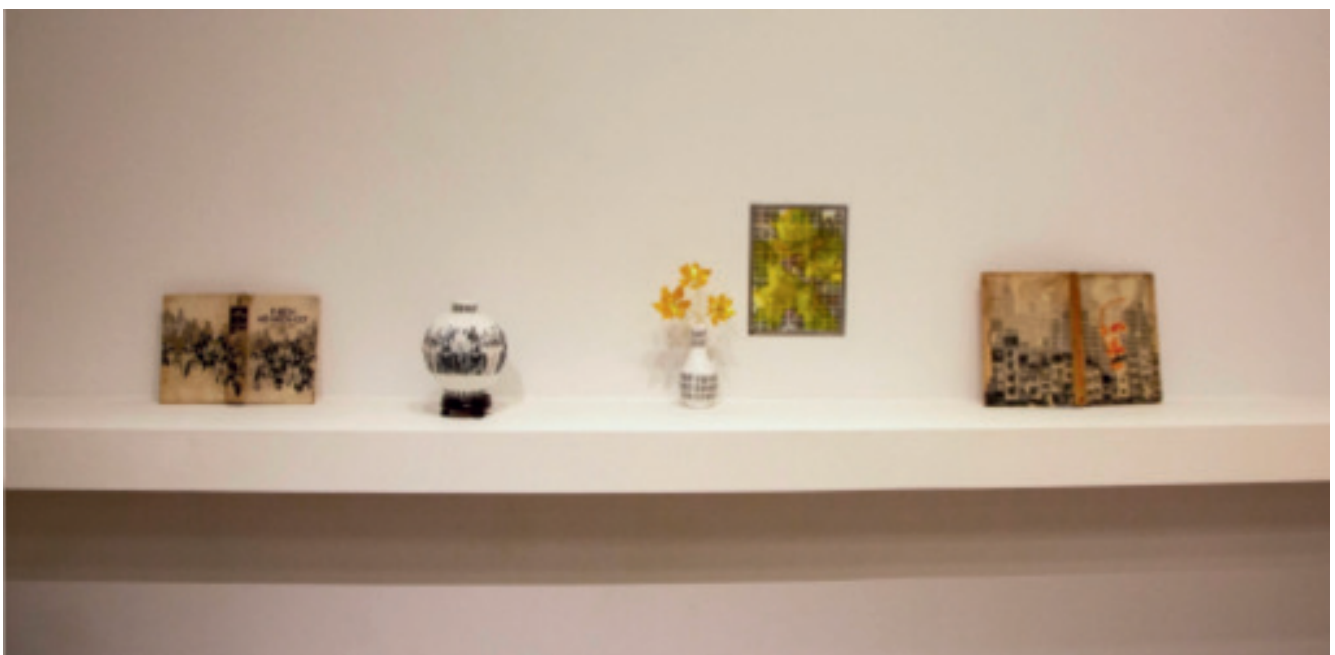
My own creation 'Birthday Cake to My Younger Self' (2023) recalls memories of my first birthday cake when I turned seven in Canada. A seemingly warm occasion, this replica, crafted using clay, concrete, wire, and acrylic, intentionally subverts expectations. It is distinctly inedible and deliberately infused with a queer aesthetic.



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‘No Place Like Home’, 2023, opening launch. Image courtesy of the artist.



KV Duong, exhibition view of various works, 2023. Photo by Joseph Beeching. Image courtesy of the artist.

As co-curators and

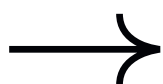
our collaboration two years ago with a primary goal in mind: to establish a platform for exchange, not only for the Vietnamese community but also for the broader East and Southeast Asian (ESEA) diaspora.

Within the context of the UK narrative, this exhibition offers a rare opportunity for Vietnamese artists, including ESEA, to showcase our perspective in a Western institution for three months. We appreciate this privilege and actively engage with diverse voices through meaningful exchanges within our team and the wider community.

As artists of the global majority in the UK, we encounter obstacles in gaining recognition for our artistic voices. We genuinely hope that this exhibition is our catalyst for amplifying our collective voice, providing a contrasting perspective to the dominant narrative, and contributing to a more inclusive artistic landscape. One visitor noted:

“Thank you for capturing and sharing this perspective of the Vietnamese diaspora so beautifully. It is truly remarkable and engaging for my kids. This exhibition gave me lots of thoughts about family, memory, and storytelling.”

As artists, we spend endless hours and sleepless nights creating our craft, driven by the purpose of making a poignant impact on the viewer. Hearing such feedback, and many more similar ones, makes all our efforts worthwhile.



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