

THE NEXT STEP

Phan Quang

THE NEXT STEP

Phan Quang

National language as we know today was officially put into use in 1916. This is an important milestone for Vietnam as a nation – to transform to a new stage, along with the changes in world history. Vietnam received and collided with diverse cultures brought in by many countries in the same historical period. Vietnamese National language uses the Latin alphabet. After more than 100 years, the change and shaping of Vietnam can be considered as a counterweight to 4000 years of Vietnamese history. There have always been negative and positive changes, which are inevitable to the development of a nation. *The Next Step* is a multi-layered expression of the process of both active and passive influences from different civilizations of the world over the past 100 years. It looks forward to active change, as the accumulation of Vietnamese people is enough to take the next step.

A simple proposition

Mary Lou David

A seasoned artist and photojournalist, Phan Quang is known for his staged and whimsical photographs piecing together sociopolitical commentary and micronarratives with elements of performance and installation. Looking at some of his most memorable series such *Space/Limit*, *A Farmer's Diary*, or *Re/Cover* (Fig.1-3), what transpires are straightforward artistic gestures and messages, a pronounced taste for *mise-en-scène*, and eye-catching compositions. The overall effect allows his work to be visually poignant and, above all, accessible. This is where *The Next Step* differs. Unlike his past work that captures all the above within a frame, *The Next Step* starts as a simplistic proposition of disparate components..

Conceptually, the series looks back at Vietnam's long and tumultuous history of foreign invasions and how each has impacted the country's identity, culture, and ideology. With a particular focus on the last hundred years, Phan Quang questions how these prolonged infiltrations have seeped through, like water and minerals retained in soil, and imprinted a nation, a discussion of current relevance for one of the fastest-growing economies in Asia



Fig.1:
Phan Quang, 50 Follow that direction (*Space / Limit* series), 2012.
Archival pigment print on aluminium, 42 cm x 180 cm.



Fig.2:
Phan Quang, *Re/cover* No.1 (*Re/cover* series), 2013.
Archival pigment print on aluminium, 100 cm x 170 cm.



Fig.3:
Phan Quang, *Rice Bag* (*A Farmer's Diary* series), 2009.
Archival pigment print on aluminium, 70 cm x 110 cm.

that continues to attract international investments. This initial proposition is then shaped into 3 artistic acts:

(1) Every country pertinent to this conversation is symbolically present through abstracted flags sculpted from soil, gravel, rocks, sediments, paper, and glue all exclusively made-in-Vietnam.

(2) The artist has selected various locations in nature and carved flags onto rocks. While the exact site remains undisclosed, a photograph documents the action following the process of engraving. These are to remain permanently, hopefully, untouched and one day discovered by passersby.

(3) A blank stone taken from one of these locations, hinting to the series title *The Next Step*. Here, the artist offers no hypotheticals, but instead an invitation for viewers to ponder on how the country might transform itself in the years to come.

While the project is rather straightforward with little left for viewers to unpack, the artist maintains that he is content with the simplicity of its message and presentation, seeing it as a departure from the more elaborate display of past works.

(1) The flag: a universal iconography

Seen together in his studio, the sculptures appear as monochromatic degradations of pink and beige blocks (Fig.4).



Fig.4:
Installation in the artist's studio.

Using thin metal mesh as the backbone to the pieces, the artist has covered them with ubiquitous materials while ornaments, to be observed on closer approach, serve as the identifier for each piece. Small rocks and gravels are used to evoke the circular details of Japan and the Republic of Korea's flags. In some, scratching creates textures alluding to a band of colour. Finally, clay has been carved out of others. For France and the forgotten Indochinese Constitutionalist Party,¹ the negative space and absence of clay are utilised to evoke colour and form (Fig.5).



Fig.5:
Phan Quang, *Indochinese Constitutionalist Party* (*The Next Step* series), 2016.
Stone, clay, paper, water, mesh and glue taken from different regions of Vietnam, 80 cm x 120 cm.

While flags may appear as the obsolete remnants of nationalistic pride and ideologies, they remain one of the most potent iconographies in the world, with few other symbols possessing the same amount of universal recognition. Their persistent relevance in visual culture is due to their metonymic quality simplifying what a country is. In their flat and bold graphic lines, they manage to encompass all the history and complexities of a nation, imply a myriad of identities and belongings².

There is perhaps none more iconic than Jasper Johns' Neo-Dada interpretation of the American stars-and-stripes (Fig.6)³. Observing flags as the abstraction of ideas and symbols, the work also questioned their representation. We see flags daily to the point of banality, forgetting what ideas they distillate. In a similar way, *The Next Step* allows us to visualise and reexamine millenias of foreign influence embedded in a simple message, simultaneously opening to new questions: what becomes the new focus and meaning as we shift colours, materials, patterns? What is transferred, renewed, or lost as symbolic carriers of nationhood have been transposed into these abstracted sculptures?

Although less accurate copies made from humble materials, Phan Quang's flags do not lose less of their significance. Both their grouped presentation and their central use of soil – a disposable raw material, a vestige of processes that have enriched others – point the viewer toward a visual experience paired with an intellectual understanding of land.



Fig.6:
Jasper Johns, *Flag*, 1954-55.
Encaustic, oil, and collage on fabric mounted on plywood, 107.3 cm x 153.8 cm.
© 2021 Jasper Johns / Licensed by VAGA, New York, NY.



Fig.7:
Phan Quang, *Vietnam's Flag on Stone* (*The Next Step* series), 2016.
Carving on stone in a forest, Dalat, Vietnam, archival pigment print, 100 cm x 160 cm.

1. Here referring to the Đảng Lập hiến Đông Dương, active from 1917-1930 and led by intellectuals such as Bui Quang Chieu. Forming the roots of Vietnamese nationalism, its continued efforts for independence and cooperation (over domination) were rebuked by the French. By the 1930s, it had lost most of its influence, its leaders then favouring total autonomy from French rule while more radical (and less conservative) nationalist movements took over.

2. For further reading, Sam Holleran's essay 'Focus on the Flag: How Contemporary Artists are Mobilising an Age-Old Form', Contemporary Art Stavanger, online journal, published March 2019, <https://www.contemporaryartstavanger.no/focus-on-the-flag-how-contemporary-artists-are-mobilising-and-age-old-form/> [accessed 1st December 2021].

3. Jasper Johns developed the series from 1954 until the 1960s. The latter editions were more experimental in style while his first appropriation of national emblems sparked much controversy due to its perfect rendition of the American flag made from encaustic paint and newspaper scraps. Deemed unpatriotic, the work invited audiences to challenge embedded meanings of nation and identity and refocus their attention on the limits of representation. An image is included under the Fair Use act, for non-commercial educational purposes, © 2021 Jasper Johns / Licensed by VAGA, New York, NY, <https://www.moma.org/collection/works/78805>, [accessed 26th December 2021]

(2) The photograph: a site in the mind's eye

The photographic segment is the closest to Phan Quang's practice, incorporating intriguing images of landscapes lacking human presence whilst suggesting them. A rock, where a carving has been inscribed onto its surface, is swallowed by its natural setting of forest branches or tidal bores (Fig.7-8). For most, the flag inscription cannot be deciphered and takes a secondary role. What become centrestage are implicit actions: the hand that engraves, collects, displaces, the presence that explores, the finger that captures the scene, the person that encounters.

Although each picture represents an actual site outside the gallery, the specificity of location no longer matters as the implied actions occur within the viewer's imagination. In a manner akin to earlier conceptual pieces such as Robert Barry's *Inert Gas Series* (Fig.9), we are left with documentary evidence recording the work while the rest of its story must unravel in one's mind just as



Fig.8:
Phan Quang, *Indochinese Constitutionalist Party Flag on Stone* (*The Next Step* series), 2016. Carving on stone in a river, Thong Nhat, Dong Nai, Vietnam, archival pigment print, 100 cm x 160 cm.

the knowledge that helium gas continues to drift in air⁴. One intriguing facet of *The Next Step* is the possibility that one person may stumble upon these modern petroglyphs. What will happen as nature slowly erodes its markings? Or if they manage to withstand the ages but our own iconographies have then changed? These works are not just a marker of the past for those that will find them since the documentation leaps the viewers' imagination into futurity.⁵



Fig.9:
Robert Barry, *Inert Gas Series: Helium, From a Measured Volume to Indefinite Expansion*, 1969. Colour photograph of the process of 2 cubic feet of helium being released into the atmosphere of the Mojave Desert in California, dimensions unknown. © 1998 Phaidon Press Limited.

(3) Blank slate: pondering on future mutations:

Referring back to the importance of flags in universal iconography, it is interesting that the project is concluded by a blank one, what could be read as an iconoclastic gesture (Fig.10). Iconoclasm refers to the removal or destruction of images, tied to the erasure of religious idols. In opposition, the mimetic nature of flags acts as representational substitutes for the past, a lived experience that cannot be separated from land. If iconoclasm forced devotees to envision their faith without material resources, the installation similarly requires the viewer's imagination: to see the flags and what they represent, the artist engraving in nature, the discovery and evolution of the

stones, and finally the country's uncertain prospects.

As the decaying nature of time erodes meanings and messages, in order to persist they require a collective will to remember.⁶ By acknowledging and potentially rejecting the past, could we motivate action and promote a certain future? With a majority of Vietnam's current population born after its last historical conflict in 1979, most remain unacquainted with the devastation that previous generations have suffered. The installation acts as a careful reminder of what once was while encouraging future generations to shape the paradigms for its next step.



Fig.10:
Phan Quang, *White Flag on Flag* (*The Next Step* series), 2016-2021.

⁶. Referencing some of Pierre Nora's ideas in 'Between Memory and History: *Les Lieux de Mémoire*' (1989) in Bryan-Wilson, 'Building a Marker of Nuclear Warning', p.199.

⁴. The series includes photographs accompanied by a concise text explaining how the artist released two cubic feet of helium in the Californian Desert in early March 1969. The artist travelled to five sites in California where he set free various gases. The photographic evidence and text are the only documentation attesting the artistic gesture as the gases are completely invisible but will remain present in the atmosphere forever. Robert Barry, *Inert Gas: Helium*, 1969. An image is included under the Fair Use act, for non-commercial educational purposes, © 1998 Phaidon Press Limited, Source: Tony Godfrey, *Conceptual Art*, (London: Phaidon Press Ltd., 1998), p.202.

⁵. Much of these thoughts were inspired by Julia Bryan-Wilson's remarkable essay 'Building a Marker of Nuclear Warning', in Robert S. Nelson and Margaret Olin (eds.), *Monuments and Memory, Made and Unmade*, (Chicago and London: University of Chicago Press, 2003), pp. 183-204. See also: Martin Hogue, 'The Site as Project: Lessons from Land Art and Conceptual Art', *Journal of Architectural Education*, Vol. 57, No. 3, February 2004, ppp.54-61.









The color of revived soil

Trà Nguyễn

The time was 2017, the location a house built mid-hill in the dreamy land of Dalat. I was on vacation. Around the same time, Phan Quang introduced his series *The Next Step* that discussed Vietnamese history from the early 20th Century. Taking cues from the soil, the series' principal material, I took a metaphorical walk downhill to write a short text for the works. Such text ended with "quite a few obstacles in my way" that prompted the need for "another route".

In 2021, I had the opportunity to revisit the series, being physically half an Earth away from it. Not necessarily thinking that such a distance had any unassailable effect on the further-reading of the works, I arrived to thinking about the actions involved in following an old path. Tracing implies *closeness* – we believed that the object in question was only a

manageable distance away, otherwise, the deed would be perceived as futile and we wouldn't have departed. In tracing history, Phan Quang had brought himself closer to it, marking such a position with the series. In turn, I brought myself closer to the works by reading them. This parallel allowed for a reflection on our positional constellations, the diverse distances opened up by the creation, the reception, and the revisit of the works. It allowed me to affirm that there were other distances and constellations both temporally and spatially to observe a process, or progress, or an object called "history".

This text updated, expanded, and redrafted the thoughts that formed last time. Towards the end, it set at a place that, perhaps, would be accommodating for others who also strolled downhill.

'The Next Step' started with sculpture. Phan Quang created new base materials from soil, pebbles, paper, and indigenous glue to create sculptural flags of nations that had imposed their sovereignty on Vietnam. In the second component, natural stones were engraved with the outlines of the flags, then photographed in their natural surrounding. In the artist's words, "many countries have been presented in Vietnam since 1911, changing the country with their cultures. The residue of such changes is now embedded on the ground, affecting the hearts of many local communities".¹

1. From Phan Quang's artist statement, 2017

From 1940 to 1945, the Japanese wanted to establish a military base in Vietnam to maintain their upper hand in the second Sino-Japanese war (1937–1945) and at the same time extend their control over the Indochina peninsula. They intended to turn its natural resources into fuel for their battle in the larger World War (by then exploded with the attacks of Germany on Russia and the Pearl Harbour, giving France's Allies surging support against the Japanese Axis). Though letting the Japanese have rights on local ports and railroads as agreed since 1940, the French did not withdraw their hand from the land. Along with subsequent negotiations, both carried out resource exploitations to prepare for the distant war. This was one of the main causes of a historic famine in Northern Vietnam (1944–1945).

The story of earthy resources took a different turn between the 1960s and the 1980s. People still starved but the cause had changed: nationalizing land and ill-suited agriculture development plans by the government. The Vietnamese sculptural flag was virtually full. I couldn't help thinking the artist had inserted in this soil a degree of irony. I was aware that Phan Quang intended to talk about the politics of our nation rather than a specific economic policy, but weren't they in tandem, considering how the economic drive of the Doi Moi era (1986 onwards) had shifted the country's politics radically? I was born in that era. I lived the changes that only thirty years later could I see more clearly. These days I saw Korea and Japan pouring colossal amounts of money into various infrastructures, indeed with much hospitality from the local government. A multitude of agreements had effectively replaced the arms in the new land grab mechanism.

Here my downhill path met a larger, more travelled road: the political influences by differing ideologies on Vietnam in the 20th Century. Perhaps this 1954–1975 period marked by the victories over the French and the American situated us on the map in which colonisation and capitalism were swept out the door. I'd use 'victory' here because, in the end, I was not speaking French or English as my first language. It was Vietnamese. I remembered my school results were never too good; I excelled only in languages. Maybe it was my luck, for thanks to this linguistic ability I was able to access many schools of thought that countered if not outright refuted what I learnt at school.

[...]

I stopped here in 2017. I stopped again in 2021. I thought of people (the being!). I asked myself if people could sense history as if it had form, speed, circumference, direction, and force? Or could people only perceive its residue? Could we affect it? Manipulate it? Change it?

... as if history was an object ready to undergo human effect?

...

No, I don't think people had such capability.

History, which connected time and space, comprised millions of combinations of events, people, and places. One person could only see from one location amid such spaces, at one point within such time, or at best synthesize the few of them to the extent that it made sense for them. I had gone through a similar process to read the series. For example, with the observation that "*the French flag had a big hole while that of the Japanese was almost perfect*", I thought "*this part of history had been illustrated in a relatively direct way*".² Or, "*the sculpture of the Korean and the Chinese flags were as full as the economic potential of these two countries*".³ This deduction indeed had woven a meaning-bearing

thread for me at that specific point in time. Perhaps it was useful too. Perhaps it stayed close to Phan Quang's thoughts or to observable historic and economic contexts. But by setting on such a deductive thread I had fundamentally left off other possibilities of the materials and their engagements. My sensible thread thus limited my own thinking.

.

.

.

.

.

I should take a step back in order to see better.

.

.

.

.

All images in the series took up the representativity of national flags, but they were themselves recreated – sculpted – into new images. There was a clear generalization in such process: enormous stretches of time and their accordant effects were pressed into the sculptures: a flag bore both the governing and the governed nations, a sculptural effect implied both the action and its consequences. This might be confusing (especially under the deconstructive view that assigned importance to the

neatness of objects or the singularity of arguments). In this case, however, it might be useful to acknowledge that under the influence of various –ism from China, Vietnamese people tended to speak in general, in abstraction rather than specificity as in the West. The Vietnamese language did not have "tenses" like English or French. Whatever happened in the present encompassed both its past and future. Translating this in the mindscape, to live in the present, Vietnamese people would perpetually balance it with the past and the future. I realized it was on this mind-path that Phan Quang arrived at his works, from '*Space/Limit*' (2011) to '*Self Portraits*' (2013–now). The photographs always create the space for progress instead of cutting into and freezing such progress. The time within the photograph reached through the past and at the same time stretched towards a future of what it possibly could contain.

From reading the series as an attempt to document or archive history from a personal perspective, I suddenly found myself in another zone. Here, I looked at the sculptural flag of modern Vietnam again. It was indeed quite full. The pebbles were carefully placed within the star in the middle, and in the two clusters nearby. I perceived the thoughtfulness and care

embedded in such action as well as in the process to create this sculpture. As history solidified into the foundation of the present, I think it would not be too far-fetched to say such care was also intended for the object represented by the sculpture. The last flag in the series was a plain square but in this perspective, it was no longer dull. On the contrary, there was a certain calmness with it. It opened the space for me to enter "the next".

My stroll downhill had not ended, but finding something such as this along the way, I figured thus far it had been worth the walking.

2. from the 2017 text

3. ibid











metabolism



the next step

Some opinions on the concept of culture

Vicky

I approached Phan Quang's *The Next step* with curiosity and many questions to ask myself. First of all, on the artist's statement. Phan Quang condensed his concepts into two main points: one, the modern history of Vietnam began with the introduction of Latin characters, systematised and transforming into the National language, and two, due to cultural clashes, the subsequent period of time shaped the Vietnam with its own personality and fate as we know it today.

The two points can be joined to form a broader main argument: a nation's identity is strongly shaped during, and after, periods of conflict. Conversely, most conflicts started due to the dispute in different perceptions in identity and its interests. In his artist's statement, Phan Quang observes how Vietnam's recent 100 years of history seem to counterweight the earlier 4000 years of formation. The formation here, according to him, is culturally inclined. Hence, how do we understand culture and its role in the historical destiny of a nation? And how have the cultural

clashes of the last 100 years compared with the past 4000 years become a lever for the fate of modern Vietnam?

Perhaps for many reasons, most of which unspeakable, local researchers often tend to a simpler and less political definition of culture. Accordingly, culture is encapsulated in customs, practices, religious beliefs, arts, clothing, cuisine, etc. All of these are true, but only the recognised surface of a social phenomenon. In fact, culture takes root more deeply and manipulates the above aspects. Western social scientists, in the early 90's¹, also came to a conclusion about the close relationship between culture and the economic and political development of the country, which I will here call a nation's destiny. Anthropologists believe that culture is a system of "symbols, meanings, values and norms that govern the way of seeing, thinking, and behaving" of a community.² If we accept such a profound definition of culture, what does cultural clash mean by the artist?

1. Introductions from Lawrence Harrison and Samuel P. Huntington in *Culture Matters. How Values Shape Human Progress*. He added, even though Marxist-influenced arguments pointed out the problem with stagnation of certain countries lie on two main factors, colonisation and dependency, these arguments lost their value after witnessing the transformation of ex-colonised countries (such as Singapore, South Korea, Taiwan...) became economic superpowers and more democratic politically. Scholars like Max Webber, Edward Banfield, Alex Inkeles, Lucian Pye, or later, Francis Fukayama, Robert Putnam... all came to the conclusion culture is the major (if not the only) influence towards economic and political progress and behaviour of a society.

2. Hung Quoc, Nguyen, Writings on Politics. *Democratic Culture*, 26.

Take a look at the collection of the sculpted flags and consider the artist's words about the counterweight. Out of the nine flags, there is a white flag, a star flag, a striped flag with a cross in the middle, the rest are the six flags representing countries, which according to the artist had a great influence on the process of shaping modern Vietnamese identity. During the past 100 years, not only Vietnam but many countries have experienced self-sustaining struggles against colonialism. Since then, amidst the conflicts, the identity of a post-feudal and post-colonial country has been rekindled. If previous encounters had come from countries that were relatively culturally similar, with familiar and predictable technology, value systems, beliefs, and behaviours, the encounters with Western colonisers were such a shock that vigorously shook Vietnamese society to the core. The colonial government aggressively went to 'exotic' lands not only with advanced military technology and resource extraction, but also with civil rights and value systems, and different ideologies that were alien and despicable but also attractive in the eyes of the locals.

Intellectuals, revolutionaries, even an average patriot, on the one hand, were eager to join the movements for autonomy or independence, and on the other hand, calmly acknowledged the cultural vulnerabilities in this time of transition.³

Right after the colonial period was the ideological war. And for the first time in our history, the internal identity conflict was projected on the global geopolitical map. Proxy war, civil war, or the war against imperialism were, after all, subjective concepts. What war leaders aspired to achieve, namely, a unified cultural trajectory, in which the political culture of the people is a crucial factor for their power survival. Cultural identity, hence, came from both external osmosis and internal frustrations and aspirations of different social classes. Nine sculpted flags, one with a name crossed out, one with an unknown shape, equally placed next to each other. Equal in responsibility, political influence as well as the development of the cultural foundation, in the eyes of a nation's history.

I believe Phan Quang doesn't just accidentally use soil as a repeating material in his project. I absolutely cherish the way the Vietnamese language also uses *đất nước* (soil-water) to refer to the concept of *country, nation*, 祖國 or 國家. *Đất* here can be understood in terms of science (*soil, earth*), in terms of individual politics (*my land*), or collective politics (*our country*). In contrast to *water*, an active and flexible element, soil has a static, and sometimes, coarse appearance. Unlike *water*, which has the ability to renew itself, *soil* allows everything to be absorbed and assimilated and has almost no ability to filter itself. I understand Phan Quang means stagnation, passivity in the non-selective absorption of influences on this land. However, I want to emphasise the underground currents and lives born within, and from, the *earth*. It is easy to frame a nation's story into a grand narrative, but it takes a certain understanding and discernment not to overlook the efforts and importance of individuals, groups, and movements from history and in the present, which for some reason are still buried under layers of *soil*.

We need to remind ourselves often, too, that struggles and tragedies are born when people are forcefully removed from their land.

Next stop. The next step



At the very first encounter, the project was originally called "Next stop." We agreed to change the name to "The next step" during our last meeting to finalise all ideas before moving on to post-production. Although their meanings are similar, I think their spirits are not. I believe in actively preparing and taking one step together, every next small step. What exactly is the next stop of the country, I am not sure, but perhaps we have a mutual unspoken understanding, "what is permanent is the land created by all peoples, only that will last forever..."⁴

... we can only hope that in the long run there will still be land beneath our feet, so as to take the next steps together.

3. The transitional period happened amidst the collapse of feudalism and the frustration and ambiguity between the national aspirations for self-reliance and opportunities from outside forces. Up North, Sun Yat-sen with *The Three Principles of the People*, with the desire to spread the philosophies of a self-reliant political culture to the Chinese people, exerted a great influence on his successive Chinese politicians. In Vietnam, the Duy Tan movement initiated by Phan Chau Trinh also emphasised the issue of *reviving the people's spirit*, that is, strengthening the awareness of civil rights and fostering political culture on a large scale for the people.

4. Letters from artist Ta Ty sent to Doctor Ngo The Vinh, wrote on 29.02 & 27.07.2000, reposted as the article *100 Years of Artist Ta Ty's birth and his dream of the year 2000*: <https://www.voatiengviet.com/a/ta-ty-100-nam-ngay-sinh-giac-mong-con/6316943.html> [accessed on 17/11/2021]

Thanks to

- Sculpture artist Trần Thiện Nhứt
- Photography artist Lê Thành Trí
- Curator Như Huy
- Curator Nguyễn Bích Trà
- Mr. Qua Duy Điền
- Assistants: Phan Đức Thịnh, Nguyễn Thành Đức, Trí Huỳnh, Hiếu Nghĩa, Hoài Vân, Thu An, Mạnh Tiền,...
-  ACC (Asian cultural council)
- **SÀN ART** Sàn Art
-  Stop and Go Art Space
- Sponsors



SÀN ART



**STOP AND GO
BOUTIQUE HOTEL**
SINCE 1982



Phan Quang Artist

Contact:

Facebook: Quang Troc

phanquangphoto@gmail.com

www.phanquangartist.com

Education:

1999: BA in Economics, University of Economics, Ho Chi Minh City, Vietnam Biography. Born in Binh Dinh, Vietnam in 1976. His practice is based on the contemporary photography concept and the political and cultural experiments of himself to turn it into his artworks. Before beginning to exhibit his artwork, Phan worked for over a decade as a photojournalist for some of Asia's best-known media, including Forbes, New York Time and Viet Nam Economic Times. Currently he is a photographing lecturer at University of Social Sciences and Humanities, Ho Chi Minh City.

Solo exhibitions:

2022	The Next Step, Sàn Art, Ho Chi Minh City, Vietnam
2016	Re/cover, curated by Nguyen Nhu Huy, BLANC Art Space, Ho Chi Minh City, Vietnam
2015	Asia Museum, New York
2013	Space/Limit, Sàn Art, Ho Chi Minh City, Vietnam Adaptations, Koganecho Bazaar, Yokohama, Japan
2010	A Farmer's Diary, Galerie Quynh, Ho Chi Minh City, Vietnam
2009	Colors, Himiko Visual Cafe, Ho Chi Minh City, Vietnam

Researches:

2015	Residence tại Pink Factory, Hàn Quốc
2014 - 2015	Residence tại Asian Cultural Council, New York, Hoa Kỳ
2013	Residence tại Koganecho Art Center, Yokohama, Nhật Bản
2009	Residence at Long Beach City College, Long Beach, California, USA

Selected group exhibitions:

2021	Re/cover - Museum of Contemporary Art, Los Angeles Gangwon Triennial 2021 Exhibition, Gangwon, South Korea The end of the party - Xem #10 Dalat Exhibition, Stop And Go Art Space, Dalat, Vietnam Self Portraits - Floating clouds over mountain Exhibition, Youi's Art Space, Dalat, Vietnam A Farmer's Diary - ECO-SUS, Quy Nhon, Vietnam
2020	Re/cover - Biennale Road to Bandung Photo Showcase 2020, Indonesia Re/cover - MOCA, Los Angeles Undefined Boudaries - Sa Sa Art Cambodia
2019	Re/cover - Mistake Room, Los Angeles

- 2016 Festival photographer in Beijing
Biennale Dakar, Dakar City, Senegal
Louis Meisel gallery, 141 Prince Street, New York, NY 10012
Construction of Disquiet, GWC Community Art Gallery, Huntington Beach CA
- 2015 And That Which Was Always Known, curated by Roger Nelson, Yavuz Gallery, Singapore
Sovereign Asian Art Prize Finalists Exhibition, Hong Kong
Triennale Photo Bangkok BACC Pink Factory in Korea
- 2014 The 5th Fukuoka Asian Art Triennale, Fukuoka, Japan
Growing Rice under an Umbrella, curated by Roger Nelson and Anita Archer, No Vacancy and Federation Square, Melbourne, Australia
Made in Asia, Toulouse, France
- 2013 Images Festival Copenhagen, Denmark
Xem, Sàn Art, Ho Chi Minh City, Vietnam
Freedom is the Motorbike, Long Beach City College, Long Beach, CA, USA
Who Is Your Neighbor?, Seoul, South Korea
Poetic Politics, Kadist Art Foundation, curated by Zoe Butt, San Francisco, CA, USA
- 2011 The Dogma Prize in Self Portraiture, Ho Chi Minh City Fine Art Museum, Ho Chi Minh City
Cross+Scape: 2011 ASEAN-Korea Contemporary Media Art Exhibition, Kumko Museum of Art, Seoul, Korea
Photo PhnomPenh, Institut Français, Phnom Penh, Cambodia
To Ho Chi Minh City with Love: A Social Sculpture, Sàn Art, Ho Chi Minh City, Vietnam
- 2008 Project Mekong River, Stone & Water Supplemental Space, Anyang, South Korea
- 2007 Month of Images, Ho Chi Minh City Photography Association, Ho Chi Minh City, Vietnam

INDEX



White Flag



Viet Nam's flag



Republic of Vietnam's flag



Japan's flag



Korea's Flag



China's Flag



America's flag



France's flag



Russia's flag



Korea's flag



America's flag



Japan's flag



France's flag



China's flag



Vietnam's flag



Republic of Vietnam's flag



metabolism



Next Step

by **SàN aRT**