

INTRODUCTION

Trương Công Tùng (b. 1986, based in Ho Chi Minh City, Vietnam) grew up in Dak Lak among diverse ethnic communities in Vietnam's Central Highlands. He graduated from the Ho Chi Minh Fine Arts University in 2010, majoring in lacquer painting. With a research focus spanning science, cosmology, philosophy, and environmental studies, he works across various media, including video, installation, painting, and found objects. His work reflects personal contemplations on the cultural and geopolitical transformations driven by modernization, as seen through the evolving ecology, beliefs, and mythology of his homeland. Truong is also a member of Art Labor (founded in 2012), a collective that bridges visual art and social/life sciences to produce alternative, informal knowledge through artistic and cultural activities in various public contexts and locales.

Trương Công Tùng has exhibited extensively both in Vietnam and internationally, as a solo artist and as part of the Art Labor Collective. Selected solo exhibitions include: "Wake, mayfly...", Kiang Malingue, New York (2026); "Day Wanes... Night Waxes", Hamburger Kunsthalle, Hamburger (2025); "Trail Dust", Canal Projects, New York (2024); "The Disoriented Garden... A Breath of Dream" at Sàn Art, Ho Chi Minh City (2023); Sa Sa Art Project, Phnom Penh (2024); Jim Thompson Art Center, Bangkok (2024), and MUSEION, Bolzano (2024), supported by the Han Nefkens Foundation, where he won the Southeast Asian Video Art Production Grant 2023.

His work has also been featured in The 11th Asia Pacific Triennial of Contemporary Art, Brisbane, Australia (2024), "Cloud Chamber" Para Site, Hong Kong (2024); "The Spirits of Maritime Crossing", organized by the Bangkok Art Biennale Foundation as a Collateral Event of the 60th Venice Biennale (2024). Other notable exhibitions include "Is it morning for you yet?" at the 58th Carnegie International, Pittsburgh, USA (2022); "State of Absence... Words out there. A collaborative installation by plants, insects, earth, water, ash, air... and Trương Công Tùng," at Manzi Art Space, Hanoi (2021); "The Sap Still Runs" at Sàn Art, Ho Chi Minh City (2019); "Between Fragmentation and Wholeness" at Galerie Quynh, Ho Chi Minh City (2018); "A Beast, a God, and a Line" at Para Site, Hong Kong (2018), and at the Museum of Modern Art, Warsaw (2018); Dhaka Art Summit (2018); "Soil and Stones, Souls and Songs" at Para Site, Hong Kong (2017) and at Kadist, San Francisco (2016); "Across the Forest" for Project Skylines with Flying People 3 at Nhà Sàn Collective, Hanoi (2016); and "Gestures and Archives of the Present, Genealogies of the Future" at the Taipei Biennial, Taiwan (2016).

Trương's work has been collected by MUSEION, Italy; Kadist Art Foundation, Paris and San Francisco; Museum of Modern Art in Warsaw, Poland; The Nguyen Art Foundation, Vietnam; The Outpost Arts Organization, Vietnam; Post Vidai, Vietnam and Switzerland; Aura Contemporary Art Foundation, Japan, and others.

介紹

張公松(生於1986年,生活工作於越南胡志明市)在越南西原多樂省的多元少數民族之中成長,在2010年畢業於胡志明市美術大學漆畫專業。張公松的研究興趣包括科學、宇宙學、哲學和環境研究,作品涉及多種媒介,包括影像、裝置、繪畫和現成品等,反映了其對現代化進程帶來的文化及地緣政治轉變的思考。這種深入思考具體體現為他對其家鄉的生態、信仰及神話演變過程的關注。他也是「藝術勞動」(成立於2012年)的成員,該小組的主要研究方向是視覺藝術和社會/生命科學,旨在通過發生於公共環境中的藝術和文化活動向人們提供另類、非學術性知識。

張公松作為獨立藝術家和藝術小組成員在越南及世界各國進行了廣泛的展覽。近期個展包括:「醒來吧,蜉蝣...」,馬凌畫廊,紐約(2026);「Day Wanes... Night Waxes」,漢堡美術館,漢堡(2025);「Trail Dust」,Canal Projects,紐約(2024);「The Disoriented Garden... A Breath of Dream」(巡迴展覽),Sàn Art,胡志明市(2023);Sa Sa Art Project,金邊(2024),吉姆湯普森藝術中心,曼谷(2024)及MUSEION,博尔扎诺(2024)。張公松在2023年贏得了哈恩·內夫肯斯基金會舉辦的首屆東南亞影像藝術獎,「The Disoriented Garden... A Breath of Dream」展覽由該基金會提供支持。

張公松也曾於以下群展展出作品:第十一屆亞太當代藝術三年展,布里斯本,澳大利亞(2024);「魂霧跡」,Para Site藝術空間,香港(2024);「The Spirits of Maritime Crossing」,第六十屆威尼斯雙年展平行展,由曼谷藝術雙年展基金會組織(2024)。其他近期展覽包括:「Is it morning for you yet?」,五十八屆卡耐基國際藝術展,匹茲堡,美國(2022);「State of Absence...Words out there. A collaborative installation by plants, insects, earth, water, ash, air... and Trương Công Tùng」,蠻子藝術空間,河內(2021);「The Sap still runs」,Sàn Art,胡志明市(2019);「Between Fragmentation and Wholeness」,Galerie Quynh,胡志明市(2018);「A Beast, a God, and a Line」(巡迴展覽),Para Site藝術空間,香港(2018)及現代藝術博物館,華沙(2018);達卡藝術峰會,達卡(2018);「Soil and Stones, Souls and Songs」(巡迴展覽),Para Site藝術空間,香港(2017)及卡蒂斯特,舊金山(2016);「Across the Forest」,與Flying People 3共同為Project Skylines創作的藝術裝置,Nhà Sàn Collective,河內(2016);「當下檔案·未來系譜」,台北雙年展(2016)。

張公松的作品已被多個公共藝術機構收藏,包括:MUSEION,義大利;卡蒂斯特藝術基金會,巴黎及舊金山;現代藝術博物館,波蘭;Nguyen藝術基金會,越南;Outpost Arts組織,越南;Post Vidai,越南及瑞士;及Aura當代藝術基金會,日本等。

Wake, mayfly...
醒來吧，蜉蝣...

24.04 - 13.06, 2026
Kiang Malingue, New York, USA
馬凌畫廊，紐約，美國

Wake, mayfly...

Time crumbles within our hand

Signals ebb and flow, everything in constant motion, everything impermanent, as one contracts and another expands...

It arises, exists momentarily before vanishing...

In... Out

Traversing many lives

Within one cycle of life and death

Light, dark

Thesis, antithesis

Enlarge, condense

Exhale, inhale

Evolve, devolve

Assimilate, dissolve

Establish, disband

Born, lit up, broken

If a dream

Vibrates

Above the sky, beneath the ocean

A mayfly shell

A caterpillar

A sunken star

Everything shapeshifts with the wind

In a fistful of dust

Life laid upon life

Death piled upon death

We think and consider, to forget.

We think and see, when it is almost forgotten.

Day wanes, Night waxes.

Might a rose need to do something?

Do you truly see the stars?

Golden earth or a superstition?

Over there a mountain

Over here a river

Ashes to ashes, dust to dust

Two sides of the same hand

Chaos...

Alive in each layer

Transference, reincarnation

A scattering of souls

Borrow this veil of dust

In search of the present...

Confluence

Mountain atop Mountain. River atop River. Earth atop Earth. Water atop Water. Humans atop Humans

O Me, O Life...

It is late, together we still have to travel miles ahead

-Trương Công Tùng

《醒來吧，蜉蝣...》

時間在我們的手中破碎

信號起伏，萬物不居，萬物失恆，一者緊縮，另一者擴張...
它升起，在消失之前短暫存在...

進...出
穿過許多生命

在生死的一次輪迴中

光，暗
正題，反題
擴大，濃縮
呼氣，吸氣
演化，退化
聚合，消散
建立，解散

誕生，點燃，破裂

如果一個夢
顫動

天之上，海之下

一隻蜉蝣蛻
一條毛蟲
一顆墜落的星星

萬物隨風變形
在一捧沙中
生命堆疊於生命之上
死亡堆疊於死亡之上

我們思考並考慮，以遺忘。
我們思考並觀看，在它幾乎被遺忘之時。

日盡，夜籠

玫瑰需要做什麼活計嗎？
你是否真的能夠看見群星？
金色地球還是虛妄迷信？

彼處有山
此處有河
塵歸塵，土歸土
同一個手掌的兩面

混亂...
在每個層次中活躍
轉移，重生
諸靈魂的飄散
借取塵埃面紗
追尋當下...

匯流

山上之山。河上之河。地上之地。水上之水。人上之人。

噢我，噢生命...
夜色漸濃，我們仍有長路需一同奔波

——張公松

Kiang Malingue presents in its New York space *Wake, mayfly...* [Thức dậy, phù du...], a solo exhibition by Trương Công Tùng, comprising lacquer paintings, drawings, and *When Nothingness Becomes an Echo of Something and Something is an Echo of Nothing*, a sculptural installation commissioned for the 36th Bienal de São Paulo (2025).

Trương Công Tùng begins each exhibition with an invocation on vision and memory: “please look at things here as if it were your first time seeing right after birth, and as if it were your last chance of seeing. Blessed be.” Emanating from this acknowledgment of sentience and consciousness, *Wake, mayfly...* is a commingling of four bodies of work as living entities that cohabit a shared ecosystem, situating interrelation as a compass and measure of phenomena in forms of life. Conceived as a breath and a dream, and an oneiric and numinous landscape, *Wake, mayfly...* evokes the four seasons, the four elements and their divinatory powers (as deployed in Tarot), phases of human life (from the four stages of the cardiac cycle to DNA’s four nucleic acids), spirituality and philosophical systems (Buddhist concepts of birth, growth, decay, and void), and energy conversion (the four-stroke cycle of an internal combustion engine’s processes of intake, compression, power, and exhaust).

Attuning to the ecology of the garden, the growth cycle of the seed, and the timescale of natural and geological rhythms, Trương grounds his interdisciplinary practice as akin to gardening, tending as “an act of care for life and its spiritual values.” Seen as a metaphor for the nature of existence, the garden is a “vast library, where the voices of men and women, or the whisper of worms, insects, and ghosts, are perpetually recorded. Any seed carries in itself qualities from individuals, communities, history, geopolitics, ecology, and cosmology. It embodies the values of life and death, of hybridity born from interrelations. Seeds constantly collide, creating tension between yin and yang, between expansion and constriction, between evolution and devolution, between confluence and disintegration, between formation and dissolution.”

In mythological folktales from the Central Highlands of Vietnam, deities escape civilization and take refuge in inanimate objects, and can only be communicated with through subtle sounds. Hissing, the almost imperceptible sounds of circulation, of life force, animate the installation *When Nothingness Becomes an Echo of Something and Something is an Echo of Nothing* (2025-ongoing). All of Trương’s artworks are dated to include time as part of their ongoing existence and potential transformation. The materials form an orbit of composing and decomposing matters, including “a dried gourd, a defective hand, a skin, a broken horn, an animal’s tail, a swarm of termites, soil, soul, salt, honey, water, air, light, machine.” Arrayed as seven sculptural fragments, corresponding to the intervals between eight major musical notes, objects equipped with sound-emitting sensors responsive to contact and proximity are awakened to bring into a rhythm of susurrations. Fostering a kinship between ancient beings, human, and nature, this symphony activates a timestream, carrying out what Trương calls, “the past while capturing the future embedded in the present moment.” Through this sonic intimacy, Trương beseeches us to also listen to the silence, in the breaks, interludes, and gaps, between sounds and between breaths. Recalibrated, we might then be able to tune in to nature’s miraculous score, of the earth, sky, wind, plants, insects, rocks, and between nothing and something, between the here and the beyond.

馬凌畫廊於紐約空間榮譽呈現展覽「醒來吧，蜉蝣...」，展出張公松（1986，現生活工作於越南胡志明市）創作的漆畫、紙上繪畫作品，以及為2025年第36屆聖保羅雙年展委託創作的裝置雕塑作品《在無成為有的迴響之時，在有成為無的迴響之時》。

張公松每一次展覽計畫的起始點均是對想像和記憶的關注：「請觀察這裡的諸多物件，就像是你出生後的第一次睜眼觀察一樣，也像是你最後一次有緣觀察一般。願你的觀察行動蒙福。」此次展覽「醒來吧，蜉蝣...」即是以此種對感知和意識的強烈認可為出發點，混合四個系列的藝術作品，將其視作是在同一個生態系統內存活的生命體，並將事物之間的相互關係視作是不同生命形態的指標和尺度。「醒來吧，蜉蝣...」是一次呼吸行動，也是一次造夢行動，呈現了夢境般的、精神性的圖景，提示了變換的四季；四種基本元素以及其預言力量（正如塔羅牌所展示的一般）；人類生命不同階段（從心搏週期的四個階段到生物基因中的四種核酸）；精神性及哲學體系（佛教的生老病死概念）；以及能量轉化過程（內燃機的四衝程循環：進氣、壓縮、做功及排氣）。

張公松的跨學科實踐近似花園的生態演變、種子的生長循環，以及自然和地質變動節奏的時間尺度，而他將其藝術創作類比為園藝，視照料養護為「一種關懷生命及其精神性價值的實踐」。花園也被視作是存在本質的隱喻，是「一個龐大的圖書館，無止盡地記錄著男人和女人的聲音，記錄著昆蟲和魂靈的低語。任何一個種子均蘊含個體、群體、歷史、地緣政治、生態學及宇宙學的諸多特質。這種子體現了生死的價值，體現了相互關係催生的混雜價值。種子不斷與彼此碰撞，在陰陽之間、在擴張與收縮之間、在演化和退化之間、在匯流與分解之間、在形成和消散之間創造張力。」

在越南西原的民俗神話中，諸多神祇逃離了文明世界並棲息於各式物件之中，而與之交流的唯一方式便是神妙的聲響。難以察覺的、代表了循環之聲以及生命之聲的嘶嘶聲響即是《在無成為有的迴響之時，在有成為無的迴響之時》（2025年至今）裝置作品的基本元素。張公松所有藝術作品均明確標注了創作日期，將時間作為其持續存在與潛在轉變的一部分。作品使用的材料構成了物質生成與消解的循環，其中包括「一個乾瓢、一隻殘缺的手、一張皮、一隻斷角、一條動物尾巴、一群白蟻、泥土、靈魂、鹽、蜂蜜、水、空氣、光、機器」。這些物件被排列成七個雕塑碎片，對應八個大調音符之間的音程。它們配備了能對互動和距離關係作出反應的發聲傳感器，被觀者喚醒後便開始演奏富有韻律的低語。這首交響曲在遠古生物、人類與自然之間建立起親緣關係，激活了一條時間流，實現了張公松所說的「承載過去，同時捕捉蘊藏於當下時刻的未來」。通過這種低吟聲響，藝術家懇請我們去傾聽在停頓、間奏與空隙之中的靜默，在聲音及呼吸之間的靜默。在感知被重新校准之後，我們或許便能接觸大自然奇跡般的樂章——由大地、天空、風、植物、昆蟲、岩石，以及有無之間、此處與彼岸之間交織而成的樂章。

懸掛在馬凌畫廊展廳中部的，是三幅來自「在風中...（塵跡）」（2023至今）系列的圓形漆畫。該系列共有24件作品；張公松從未完整呈現過整個作品系列，而是堅持以碎片化的展示方式呈

Suspending in the midst are three round lacquer paintings from *In the Wind... (Trail Dust)* (2023-ongoing), a 24-work series that is never presented in its entirety, insisting on fragmentation. Known for his inventive Vietnamese lacquer painting techniques that plumb the depths and surfaces of its material capacity to both reveal and hide, Truong describes his process as “tracing an absent movement of a forlorn being that simultaneously reveals and conceals itself,” that is structured like life, in a sequence of remembering and forgetting. “Trail Dust” is the codename for the aerial herbicide spraying program carried out by the United States military during the American War in Vietnam, that devastated the country’s mangrove forests, upland forests, and cultivated land. Each painting contains on one side lacquer, and the other side a sheet of dark mirror-like mica, thus holding within it coexistence of light and dark, expansion and contraction, possibility and negation, and as they spin with air current, like a breath, inhale and exhale. On fragmentation, Truong reflects: “Vietnam’s history is told through war. Wars leave behind fragments, drifting in the wind. This body of paintings takes those fragments as starting points. Like fine dust, they float in the air and travel with the wind, while still attempting to merge and heal.”

Spanning the entire length of a gallery wall, *A Breath... A Dream...* (2021-ongoing) comprises 120 paintings of lacquer, chalk, and pigment on mylar. This constellation approximates the form of a memory, an almanac or a diary, that connects the human and tangible world with interspecies and invisible realms. In this cosmological timestream, human anatomy, scenes of collectivity and war, flow alongside flora, insects, animals, and planets. “All of them appear to emerge out of nowhere and try to go somewhere,” transcending human time, towards the geologic and planetary, as well as the circadian rhythm and the slow-motion sense of time experienced by insects.

In Search of the Present... (2025-ongoing) is a series of variously shaped paintings of Vietnamese lacquer resin (sơn ta) on wooden board (vóc) composed with soil and fabric. Truong transforms lacquer as a data center of organic materials, embedding with it eggshells, silver and gold leaf, crimson powder, alluvial soil, as well as specific temperature and humidity required for lacquer to dry. sơn ta is translucent and extracted from the sơn tree, endemic to Phú Thọ Province in North Vietnam, and turns to shades of black upon contact with heat and metal. Symbolic across cultures, egg as the origin of the universe, broken to form sky, the Earth, and worldly creatures. Atop several works are sculptural reliefs that recall SIM cards or motherboards. Like seeds cast to map an inner world, bodies, organs, and mountains commune as a signal network, while the surfaces continue to absorb, interact, and breathe life.

Writer Hung Duong, frequent visitor to the artist’s studio, writes: With patience, when the layers congeal into a solemn block, Truong begins an opposite process to superimposition: erosion. Each sanding motion is perched precariously between precision and spontaneity. As the dried lacquer turns to fine dust, hidden images begin surfacing. There is an element of luck: by the time the lacquer layers completely dry, Truong might have forgotten where

現作品。張公松以獨特的越南漆畫技法著稱，這些技法深入探索了漆材在顯露與隱匿之間的深層與表層潛力。他將自己的創作過程描述為「追蹤一個孤獨存在體既顯露又隱匿自身的缺席運動」，這過程如同生命一般，由一系列記憶與遺忘的段落構成。作品英文標題中的「Trail Dust」（「塵跡」）是美軍在越南戰爭期間實施的空中除草劑噴灑計劃的代號，該計劃全面摧毀了越南的紅樹林、高地森林和耕地。每幅畫作的一面使用了漆材，而另一面則是一片深色的鏡面雲母，從而在作品整體中容納了明與暗、擴展與收縮、可能性與否定性的共存態勢；這些懸掛展示的圓形畫作隨空氣流動自由旋轉之時又如呼吸一般，時吐時納。關於其創作體現的碎片化特質，張公松如此考慮：「越南的歷史是通過戰爭事件得以講述的。多次戰爭留下的碎片隨風飄蕩。這一系列畫作的起始點正是這些碎片。它們如細微塵埃般漂浮於空氣中，隨風流轉，同時仍試圖融合並發揮療癒力量。」

《一息...一夢...》(2021年至今)是一組橫跨整個牆面的作品，由120幅以漆、粉筆和顏料繪制於聚酯薄膜上的畫作組成。這組作品猶如一個連貫四散的星群，形似一段記憶、一部年鑒或一本日記，將人類、可感世界與多樣物種及無形領域相連。在這條宇宙時間長河中，人體解剖結構、集體生活場景、戰爭畫面與植物、昆蟲、動物及行星交織流淌。「它們似乎都憑空出現，又都試圖前往某處」，超越了人類時間的維度，朝向地質與行星時間的維度展開，並朝向晝夜節律和昆蟲的慢動作時間感展開。

「追尋當下...」(2025年至今)是一組以越南傳統樹汁漆繪制於木板上的畫作，每件形態各異的作品也融入了土壤與織物等獨特媒材。張公松將漆轉化為有機材料的「數據中心」，其中嵌入蛋殼、金銀箔、朱砂粉、沖積土，並嚴格控制漆料乾燥所需的特定溫濕度。以越南北部富壽省特有的漆樹汁液製成的漆質地半透明，遇熱或接觸金屬時會呈現出深黑色調。卵在多種文化中都是宇宙起源的象徵，而蛋殼的破裂則指示了天空、大地及世間萬物的誕生過程。裝飾了多件作品頂部的浮雕部分令人聯想到SIM卡或主板形態。身體、器官與山巒作為信號網絡相互交融，如同播撒四散的種子一般繪制了內心世界的圖景，而畫作表面則持續吸收、互動並孕育生命。

多次拜訪張公松工作室的寫作者Hung Duong觀察：「經過漫長的耐心等待，當漆層凝結成一塊莊重的漆板後，張公松開始進行與疊加截然相反的工作：侵蝕。他用砂紙打磨這塊漆畫的表面。每一次打磨動作都游走於精準與即興之間。隨著乾透的漆層化作細塵，隱藏的圖像開始浮現。漆畫中蘊含著一種充滿誘惑力的偶然性：待漆層完全乾透時，張公松或許已忘記先前放置材料的方位，甚至遺忘了畫作最初的構圖。因此，每一次手掌的划過既是賭博，也是充滿玩味的探尋。從漆層下浮現出的景象，可能既熟悉又完全出人意料。儘管如此，張公松的直覺始終是他的指引，引領著他的雙手、雙眼與思緒，在漆黑的樹脂海洋中搜尋那些被遺忘的記憶。正因如此，當他在這塊不透明的畫布上辛勤耕耘時，漆

he previously placed the materials. Each hand swipe is simultaneously a gamble and a playful poke. His intuition guides the hands, eyes, and mind across a black ocean of resin in search of forlorn memories. Lacquer thus forces him to remain present. While Truong is a forager of found objects and frequently gathers materials from termite wings and dried calabashes to scrap metals and abandoned honeybee boxes, he is also a voracious seeker in the virtual realm. Experimenting with combinations of Internet keyword searches, Truong generates an infinite pool of visuals as raw data, such as in the work *In Search of the Present (F + ...)*, which draws from from a string of keywords “Floods Formless Forever Function From Flesh Face Flows Forget Fullness Formation Farewell Form of life Follower.” The digital harvest is transferred onto the wooden board as inlays to create surreal compositions that evoke the fragmentary nature of dreamscapes.

A swirling, all-encompassing chaos. A milky way of tectonic fractures and mnemonic membranes. Bones of the father, flesh of the son, the murmuring breath of irredeemable spirits. Ember of crimson ochre and forest fire, black of oil spill and silent night, green of vegetation or poisonous waste, yellow of viral decay and precious gold. Millions and millions of organisms teeming, jostling, and breeding beneath the somber veneer, a flatness that belies layers of materials and depth of soul. Circles that resemble eyes, orifices, and the core of the Earth pop out against the multichromatic canvas. Humans, if they happen to exist, appear as shadow figures, faceless, an ancestral prototype. Truong’s paintings thus collectively form a basin where life and death are sown in tandem through constant movements of superimposition and erosion—a gesture, perhaps, toward the cyclical and elusive nature of our complex reality.

畫迫使他保持當下，專注於此刻正在發生的一切。張公松既是拾得物的採集者——常從白蟻翅膀、乾葫蘆到廢金屬及廢棄蜂箱中蒐集材料——亦是虛擬世界中癡狂的探索者。互聯網搜索工具為他提供了無盡的機會，讓他通過組合關鍵詞進行實驗，從而生成作為原始數據的無限視覺素材庫。以《追尋當下... (F + ...)》為例，這作品使用的一系列關鍵詞包括：「洪水 無形 永恆 功能 源自 肉體 面孔 流動 遺忘 充盈 形成 告別 生命形態 追隨者」等。從互聯網的反饋循環中汲取了大量圖像後，張公松將它們作為鑲嵌圖案轉移到木板上，創造出超現實的構圖，喚起夢境般支離破碎的意象。

一種盤旋翻湧、無所不包的混沌。一條由構造斷層與記憶膜構成的銀河。父親的骨骼，兒子的血肉，以及那些無可救藥的靈魂低語般的呼吸。赭紅與森林大火的餘燼，漏油與寂靜長夜的墨黑，植被或有毒廢物的翠綠，病毒腐朽與珍貴黃金的明黃。數以百萬計的有機體在陰鬱表象之下蠕動、擠壓、繁衍，這片看似平坦的表面下，暗藏著層層材質與靈魂的深邃。形似眼眸、孔竅及地球核心的圓環，在多色畫布上凸顯而出。人類，倘若在某張畫中存在，便化作無面之影，宛如遠古的原型。張公松的多幅畫作共同構成了一個盆地，生與死在此通過層層疊加與侵蝕的持續運動交織播種——這或許正是對我們複雜現實中循環往復、難以捉摸之本質的某種詮釋。



Installation view of "Wake, mayfly...", Kiang Malingue, New York, 2026



In Search of the Present (E + ...)

2025 - present

Vietnamese lacquer on wood, egg shells, silver, gold, soil, time, temperature...

39 ³/₈ x 38 ⁵/₈ in

100 x 98 cm

Signed on the front and upper left on the reverse "Trương Công Tùng"



In Search of the Present (C + ...)
2025 - present
Vietnamese lacquer on wood, egg shells,
silver, gold, soil, time, temperature...
65 ³/₈ x 38 ⁵/₈ in
166 x 98 cm
Signed lower left on the front "Trương Công Tùng"



Installation view of "Wake, mayfly...", Kiang Malingue, New York, 2026



Installation view of "Wake, mayfly...", Kiang Malingue, New York, 2026



In the Wind... (Trail Dust) #1

2023 – ongoing

Vietnamese lacquer, silver leaf, gold leaf, eggshell on wood; verso
black plexiglass and metal frame

9 7/8 x 9 7/8 x 1 3/4 in

25 x 25 x 4.5 cm

Signed lower right on the front “Trương Công Tùng”



Installation view of "Wake, mayfly...", Kiang Malingue, New York, 2026



Installation view of "Wake, mayfly...", Kiang Malingue, New York, 2026



Installation view of "Wake, mayfly...", Kiang Malingue, New York, 2026



Installation view of "Wake, mayfly...", Kiang Malingue, New York, 2026

In the Wind....(Trail Dust) #5

2023 - ongoing

Vietnamese lacquer, silver leaf, gold leaf, eggshell on wood; verso
black plexiglass and metal frame

27 ½ x 27 ½ x 1 ¾ in

70 x 70 x 4.5 cm

Signed lower right on the front "Trương Công Tùng"





In the Wind... (Trail Dust) #6

2023 - ongoing

Vietnamese lacquer, silver leaf, gold leaf, eggshell on wood; verso
black plexiglass and metal frame

23 ⁵/₈ x 23 ⁵/₈ x 1 ³/₄ in

60 x 60 x 4.5 cm

Signed lower right on the front "Trương Công Tùng"



A Breath... A Dream... (1-120)

2021 - ongoing

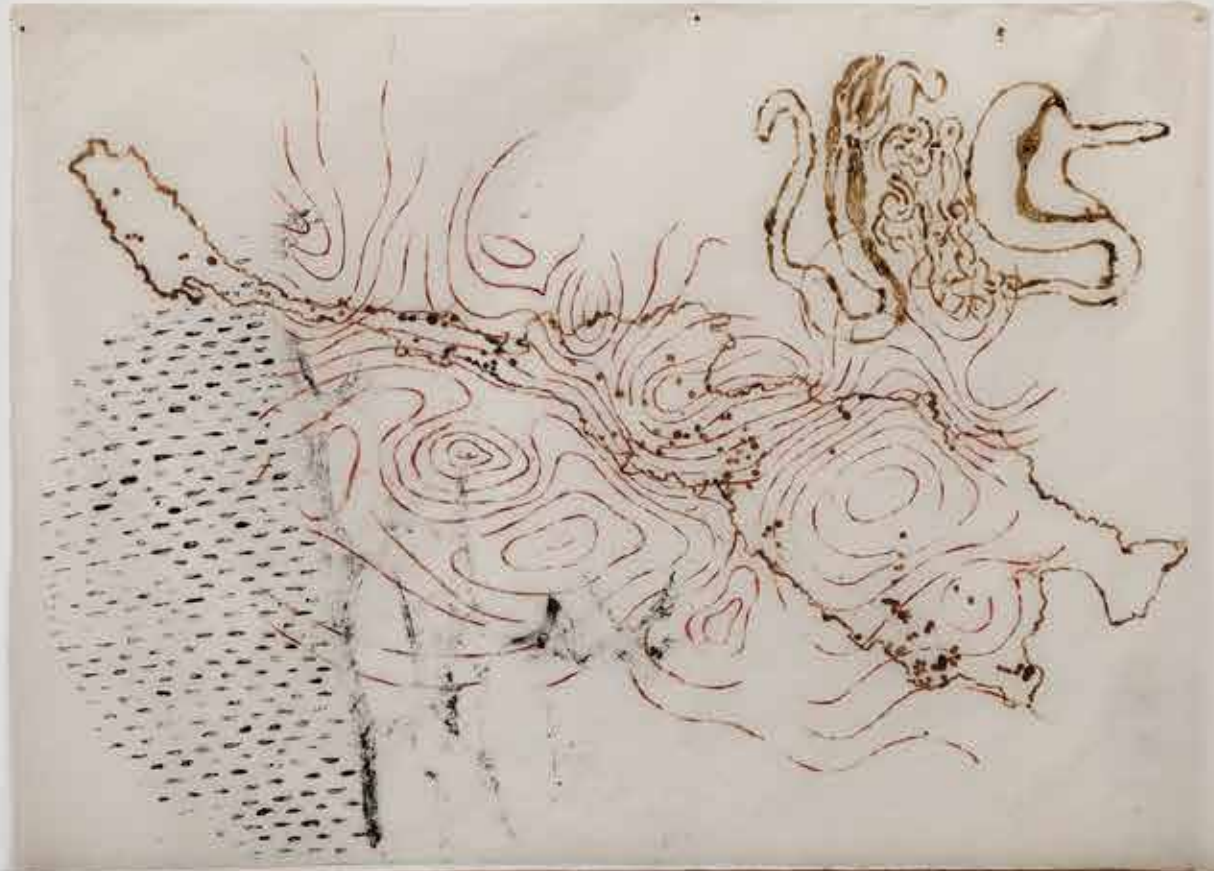
Vietnamese lacquer, chalk and pigment on mylar paper

120 pieces

Dimensions variable









*When Nothingness Becomes an Echo of Something
and Something is An Echo of Nothing*

2025 - ongoing

A mixed media installation, a dried gourd, a defective hand, a skin, a broken horn, an animal's tail, a swarm of termites, soil, soul, salt, honey, water, air, light, machines

Dimensions variable























In Search of the Present (L + ...)

2025 - present

Vietnamese lacquer on wood, egg shells, silver, gold, soil, time, temperature...

30 ⁷/₈ x 58 ⁵/₈ in; 78.5 x 149 cm

Signed upper left on the front and the reverse "Trương Công Tùng"



Installation view of "Wake, mayfly...", Kiang Malingue, New York, 2026



In Search of the Present (F + ...)
2025 - present
Vietnamese lacquer on wood, egg shells,
silver, gold, soil, time, temperature...
70 $\frac{7}{8}$ x 28 $\frac{1}{2}$ in
180 x 72.5 cm
Signed upper left on the front and the reverse "Trương Công Tùng"



In Search of the Present (C & H + ...)

2025 - present

Vietnamese lacquer on wood, egg shells, silver, gold, soil, time, temperature...

Triptych: 47 ¼ x 141 ¾ in, 47 ¼ x 47 ¼ in each

120 x 360 cm, 120 x 120 cm each

Signed lower right on the front and upper left on the reverse "Trương Công Tùng"

In Search of the Present (W + ...)

2025 – present

Vietnamese lacquer on wood, egg shells,
silver, gold, soil, time, temperature...

47 ¼ x 37 ⅝ in

120 x 95.6 cm

Signed lower right on the front and upper left on the reverse “Trương Công Tùng”



In Interludes and Transitions

the 3rd Diriyah Contemporary Art Biennale
第三屆迪里耶當代藝術雙年展

30.01 – 02.05.2026
Saudi Arabia
沙特阿拉伯

The State of Absence... Voices from Outside

2020-ongoing

Gourds, water, sand, water pump, pipes, time and temperature

200 x 820 x 540 cm



Installation view of "The State of Absence... Voices from Outside", at the 3rd Diriyah Contemporary Art Biennale.
Image courtesy of the artist.



Installation view of "The State of Absence... Voices from Outside", at the 3rd Diriyah Contemporary Art Biennale.
Image courtesy of the artist.



Installation view of "The State of Absence... Voices from Outside", at the 3rd Diriyah Contemporary Art Biennale.
Image courtesy of the artist.



Installation view of "The State of Absence... Voices from Outside", at the 3rd Diriyah Contemporary Art Biennale.
Image courtesy of the artist.

Installation view of "The State of Absence... Voices from Outside", at the 3rd Diriyah Contemporary Art Biennale. Image courtesy of the artist.





Installation view of "The State of Absence... Voices from Outside", at the 3rd Diriyah Contemporary Art Biennale.
Image courtesy of the artist.



Installation view of "The State of Absence... Voices from Outside", at the 3rd Diriyah Contemporary Art Biennale.
Image courtesy of the artist.

Trương Công Tùng's works desist from transparent finality. His diverse body of mixed-media works – moving images, installations, and lacquer paintings – cultivates nonlinear narratives across different sites. This forms a synergic ecosystem that can be activated against the monotonous view of history, as he contemplates the atmosphere enshrouding a speck of soil or peers into the interstices of pixels. His aesthetic is one of superimposition and dissolution, hinged upon the metaphorical tendon that links fragmented layers of memories of a landscape, a person, an object. Trương's installation at the 36th Bienal de São Paulo marks a pivotal moment where his material-based practice incorporates sonic elements. In an ethereal landscape made of wooden beehives salvaged from bee farms across the artist's hometown in Central Highlands, Vietnam, Trương embeds sensors into objects – a hybrid between organic materials and technological gadgets. Scattered on the ground are also found and repurposed objects from the Highlands: lacquered vessels, ocher-toned textile dyed with red basanite soil, musical instruments fashioned from calabash, and a termite mound covered in gold.

As audiences walk around in Trương's *locus amoenus*, observing his cornucopia of foraged items, open your ears and allow them to take in a spectral orchestra. Any flicking sounds of an invisible tongue? A chortle of unknown birds? The drops of rainwater? Or perhaps the whispers of mountainous spirits. Drawing inspirations from Indigenous folklore in Central Highlands, where jungle explorers might be enchanted and led astray by the sound of non-human entities, the artist simulates folk wisdom through sensorial engagement: as audiences move, the sensors detect their presence and emit sound in response. Positioning the act of listening as a connective medium on par with seeing, the installation plays with the concept of a chance encounter, where sounds not only invoke the elusive presence of phantasmal beings but also trigger our primordial imagination. Trương's work thus questions humanity's current fixation on visuals as a method of world perception and retunes our subconscious to the spontaneous yet tantalizing presence of sounds.

- Hung Duong, the 36th Bienal de São Paulo

*When Nothingness Becomes an Echo of Something and
Something is an Echo of Nothing*

the 36th Bienal de São Paulo
第36屆聖保羅雙年展

6.9.2025 - 11.1.2026

Fundação Bienal de São Paulo, São Paulo, Brazil
聖保羅雙年展基金會，聖保羅，巴西



Installation view of "When Nothingness Becomes an Echo of Something and Something is an Echo of Nothing", at the 36th Bienal de São Paulo. Image courtesy of the artist.



Installation view of "When Nothingness Becomes an Echo of Something and Something is an Echo of Nothing", at the 36th Bienal de São Paulo. Image courtesy of the artist.



Installation view of "When Nothingness Becomes an Echo of Something and Something is an Echo of Nothing", at the 36th Bienal de São Paulo. Image courtesy of the artist.



Installation view of "When Nothingness Becomes an Echo of Something and Something is an Echo of Nothing", at the 36th Bienal de São Paulo. Image courtesy of the artist.



Installation view of "When Nothingness Becomes an Echo of Something and Something is an Echo of Nothing", at the 36th Bienal de São Paulo. Image courtesy of the artist.



Installation view of "When Nothingness Becomes an Echo of Something and Something is an Echo of Nothing", at the 36th Bienal de São Paulo. Image courtesy of the artist.

The Hamburger Kunsthalle presents *Day Wanes... Night Waxes*, a solo exhibition by Vietnamese artist Trương Công Tùng. Curated by Corinne Diserens, Head of Contemporary Art & Exhibitions, the show unfolds as a poetic and immersive landscape where memory, myth, and material transformation intertwine.

This new body of work is the result of Trương Công Tùng's ongoing artistic research in Vietnam's Central Highlands, supported by the prestigious Philipp Otto Runge Fellowship. The grant has enabled the artist to further his exploration into ecological systems, indigenous knowledge, and spiritual cosmologies through site-specific research and newly produced artworks for the Kunsthalle. His approach echoes Philipp Otto Runge's own vision of nature and art as deeply interconnected forces, reinterpreted here through a contemporary lens.

In *Day Wanes... Night Waxes*, Trương Công Tùng harnesses natural materials—lacquer, soil, seeds, ashes, water—and temporal processes such as fermentation, decay, and germination to create multisensory installations. These environments blur the boundaries between the visible and the invisible, questioning linear narratives, authorship, and the transmission of ancestral knowledge in a rapidly transforming world. The exhibition includes lacquer paintings, sculptural installations, and video works that engage with the cultural, spiritual, and ecological legacies of the artist's homeland.

Echoing shared artistic concerns, his works will also be featured in Phan Thảo Nguyên's solo exhibition "The Sun Falls Silently" at Palais de Tokyo (June–July 2025), drawing a subtle dialogue between the two practices around myths, orality, and the porous boundaries of visibility.

- Text by The Hamburger Kunsthalle

Day Wanes... Night Waxes

22.5 - 14.9.2025

Hamburger Kunsthalle, Hamburg, Germany

漢堡美術館，漢堡，德國



Installation view, "Day Wanes... Night Waxes", Hamburger Kunsthalle, Hamburg, Germany, 2025
Courtesy of Galerie Bao



Installation view, "Day Wanes... Night Waxes", Hamburger Kunsthalle, Hamburg, Germany, 2025
Courtesy of Galerie Bao



Day Wanes... Night Waxes
2025

lacquer on wood, egg shells, silver leaf, gold leaf, time and temperature, picture in the artist's studio
© Trương Công Tùng. Courtesy of Galerie Bao



(Detail) *Day Wanes... Night Waxes* (2025)
© Trương Công Tùng, Courtesy of Galerie Bao

Portrait of Absence
2019-ongoing

© Trương Công Tùng. Courtesy of Galerie Bao





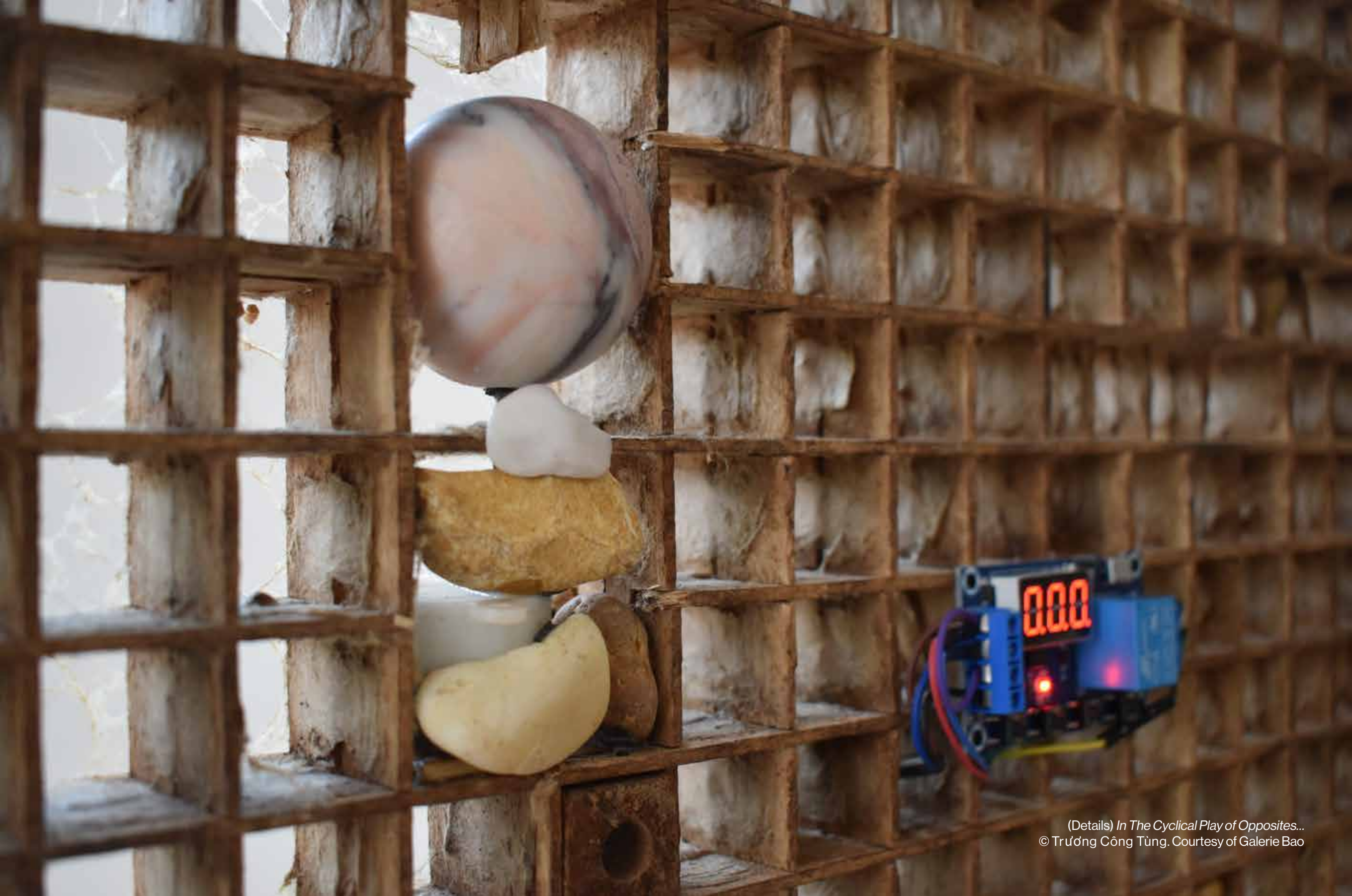
Installation view, "Day Wanes... Night Waxes", Hamburger Kunsthalle, Hamburg, Germany, 2025
Courtesy of Galerie Bao



Installation view, "Day Wanes... Night Waxes", Hamburger Kunsthalle, Hamburg, Germany, 2025
Courtesy of Galerie Bao



Installation view, "Day Wanes... Night Waxes", Hamburger Kunsthalle, Hamburg, Germany, 2025
Courtesy of Galerie Bao



(Details) *In The Cyclical Play of Opposites...*
© Trương Công Tùng, Courtesy of Galerie Bao



(Details) *In The Cyclical Play of Opposites...*
© Trương Công Tùng, Courtesy of Galerie Bao



Installation view, "Day Wanes... Night Waxes", Hamburger Kunsthalle, Hamburg, Germany, 2025
Courtesy of Galerie Bao



(Video still) *The Disoriented Garden... A Breath of Dream* (2023–ongoing)
© Trương Công Tùng. Courtesy of Galerie Bao



Installation view, "Day Wanes... Night Waxes", Hamburger Kunsthalle, Hamburg, Germany, 2025
Courtesy of Galerie Bao



Installation view, "Day Wanes... Night Waxes", Hamburger Kunsthalle, Hamburg, Germany, 2025
Courtesy of Galerie Bao



Installation view, "Day Wanes... Night Waxes", Hamburger Kunsthalle, Hamburg, Germany, 2025
Courtesy of Galerie Bao



Installation view, "Day Wanes... Night Waxes", Hamburger Kunsthalle, Hamburg, Germany, 2025
Courtesy of Galerie Bao



Installation view, "Day Wanes... Night Waxes", Hamburger Kunsthalle, Hamburg, Germany, 2025
Courtesy of Galerie Bao



Installation view, "Day Wanes... Night Waxes", Hamburger Kunsthalle, Hamburg, Germany, 2025
Courtesy of Galerie Bao

2000 years...Something on coming - Something on going
兩千年.....來者來，去者去

11.7 - 26.8.2023
Kiang Malingue, Hong Kong
馬凌畫廊，香港

Kiang Malingue presents at its Tin Wan gallery space Trương Công Tùng's exhibition "2000 years...Something on coming - Something on going", the artist's first solo exhibition with the gallery, coinciding with the artist's exhibition at Institute of Contemporary Art, Los Angeles (June 10–September 10, 2023). Introducing new iterations of an ongoing series of sculptures and a central video project debuted a decade ago, *Journey of a Piece of Soil* (2013 - Present), Truong revisits crucial motifs, examining the temporal aspect of materialised entities and movements.

For more than a decade, Trương as both an independent artist and a member of the Art Labor collective is recognised for his profound interest in history, landscape and materiality. Emphasising the earthen quality of his materials, the meticulously sculpted artworks are delicate yet solid relics, tracing the passage through which the past and the future are connected. Regarding Trương's art in relation to the confrontation between "territory of sacred places and spirits...and another set of beliefs based on the rhetoric of modernity and prosperity, built by the State and by private development companies," Caroline Ha Thuc, in the curatorial statement of the 2018 exhibition *Constructing Mythologies*: "Trương's installation and sculptures embody this cultural confrontation, combining hybrid found objects made of newly sacralised elements and natural parts, mingling local cosmologies with imposed technologies. His work is deeply informed by the traditional values of his native region of the Central Highlands in Vietnam." The total installation *2000 years...Something on coming - Something on going* consists of four individual sculptures first made appearance in the 2018 exhibition: *Terra; From the primitive to the civilized; From a land long lost to a land dwindling*; and *Forming deforming ongoing*.

Made of red soil from the Vietnamese highlands, *Terra* delineates a pair of praying hands detached from a body. The artwork is emblematic of Truong's interest in looking into religious and cultural differences, pondering ways in which shared or clashing beliefs are symbolised. *From the primitive to the civilized* is a tinkered device whose functions depend on the cabled connection between a rock, a honeyed beehive, pieces of wood and an antenna. It reconnects the ideas behind man-made machines to nature, drawing an unlikely parallel between radio engineering and insects' organisational patterns. *From a land long lost to a land dwindling* approximates the large-scale wall installation *Traces of overthrow shown in Constructing Mythologies*, and is also in conversation with *The Flags of Red Soil* series of silk paintings: the sheet hung over a neon light tube resembles a hide, but is in fact a deconstructed fertiliser burlap sack that has absorbed the natural colour of the Central Highlands basalt soil, over an extended period of time. Trương: "It is soil that

haunts; once it clings to something, it persists. The eternal nature and soil devour and hold tightly the temporary plastic, abandoned to the environment. Plastic sheets gradually become artificial skin, grafting nature into their own body – beautiful as a painting." The title of the artwork is also tattooed on this layer of hybrid-soil-skin. Lastly, as one of the most iconoclastic gesture Trương has made to date, *Forming deforming ongoing* fashions a makeshift altar with a found statue, a spade, and golden cicada shells. It does not only reflect upon the way in which mythologies are constructed, but also, by incorporating insect remains, highlights impermanence in relation to a yearning for immortality.

The four artworks are representative of the different paths Trương's art embarks on; they also share an insistence on the import of weather and time – ungraspable factors that play a significant role in determining the appearance and nature of a tangible artwork. Regarding historical, temporal traces found in the artworks, Trương: "The history of plants, insects, people, land... Life moves on in the materiality of the artwork: wavy, flowing, rising, overflowing, bubbling...violently, aggressively."

The major video work *Journey of a Piece of Soil* can be viewed as an embodied experience of weather and time, as well as an examination of ritual in larger modes of collective engagement and cultural production. The 30-minute video features a man who works on a red-soil field, carrying a strange object that turns out to be a nest infested with termites. For unspecified reasons, the man holds tightly onto the nest, treating it as a beloved object, a companion and a relic—caressing, collaborating, and praying, together experiencing time. Understanding the abstract idea of 2000 years as either a fraction of a second or an eternity, Trương speaks of the temporality of an exhibition:

Each exhibition is a coming and going of the experience of time.

The works in this exhibition offer an alternative way to grasp the subject, to describe a scene, a land, a community, to find an exit... it requires a slower, deeper way of seeing. Because by just coming and going immediately it doesn't let us see things truly, deeply. This exhibition can be perceived in the flow of time. It slips from one realm to another realm, between fantasies, illusions, hallucinations... and it laughs at the futile attempt to erase time, or to control time.

Coming and going.

Eternity in the blink of an eye.

馬凌畫廊榮譽呈現「兩千年.....來者來，去者去」，張公松在畫廊田灣工作室空間的首個個展。此次展覽與藝術家在洛杉磯當代藝術中心舉辦的個展(2023年6月10日至9月10日)同期進行。在香港展出的作品——包括十年前首映的重要影像作品《一塊土地的旅行》等——體現了張公松不斷演變的雕塑及影像系列作品的最新型態，展示了藝術家長時間貫徹的多個創作母題，及其對物質及運動的時間屬性的探索。

在過去的十餘年時間內，張公松作為一名獨立創作藝術家及「藝術勞動」小組成員因其對歷史、地景及物質性的深入探索而為國際藝術界所熟知。他強調其創作材料的自然屬性及在地屬性，以精細的工藝製作纖細或厚重的聖物式雕塑，追溯歷史與未來的連接路徑。Caroline Ha Thuc在策劃2018年「神話的建構」展覽時討論了神聖精神空間以及由政府及私人企業基於現代性及發展原則建立的另一套信仰體系之間的衝突；她指出，張公松的藝術實踐集中關注了這種衝突：「張公松的裝置及雕塑作品體現了此種文化衝突態勢，結合了多個混合使用自然材料的覓得物件，將其神聖化處理，通過豐富的形式雜糅本土宇宙學及外來技術產物。他的藝術深受其生長環境——越南中部高原地區——及本地傳統價值觀所影響。」此次展覽中的整體裝置作品《兩千年.....來者來，去者去》結合了於2018年展覽中首次出現的四個獨立雕塑作品：《土地》；《由原始到文明》；《不斷成型變形》；《從早就失去的土地到土地日益減少》，以及《不斷成型變形》。

《土地》的主要材料是越南高地的紅土，孤立地描繪了與具體身體相脫離的、呈禱告姿態的雙手。此件作品即展示了藝術家對不同宗教、文化的差異及相似性的興趣——他常通過具象作品探索蘊含在象徵符號中的異同。《由原始到文明》是一架拼湊而成的儀器，通過傳輸線將石頭、蜂巢、木塊和天線連結在一起。它將製造機器的技術發展理念與自然環境重新相連，以無線電工程學與昆蟲的組織架構相提並論。《從早就失去的土地到土地日益減少》在型態上與2018年展覽上的《推翻的痕迹》相似，也近似張公松另一組名為《紅土旗幟》的絲綢繪畫作品相似。掛在霓虹燈管上的塊狀物像是動物的皮，但事實上是長時間吸收了越南高原紅土自然色澤的塑料肥料袋。張公松：「土地如魂靈般縈繞；只要它纏住什麼事物，它就將一直牢牢抓住這物件。永恆的自然和土地吞噬了、緊緊地把握住了這充滿臨時感的、被遺棄在自然環境中的塑料。塑料逐漸變成人造的皮膚，把自然嫁接至其體內——就像是繪畫一樣美麗。」作品標題也被印在這一層

混合土地—皮膚之上。構成《兩千年.....來者來，去者去》的最後一件作品《不斷成型變形》是一個拼湊而成的神壇，挪用了一個不知名的石膏雕像、一把鏟子，以及塗成金色的蟬蛻。這作品不僅直接模擬了神話形成的過程，也通過納入蟬蛻強調了短暫生命與永生願望的關係。

《兩千年.....來者來，去者去》中的四件作品代表了張公松藝術實踐的多個面向，也共享了藝術家對天氣及自然的高度關注——此兩者是超出了人類控制範圍的因素，卻又對實體藝術作品的型態及本質施加著深遠的影響。張公松如此看待歷史和時間留存在藝術作品中的痕跡：「植物、昆蟲、人類、大地.....生命在藝術作品的物質性中留下蹤跡：波浪式的、流動的、起伏的、溢出的、沸騰的痕跡.....這些痕跡是暴戾的、富有攻擊性的。」

此次展覽還將展出張公松影像作品《一塊土地的旅行》。這一長達30分鐘的影像作品探索了天氣與時間的具身經驗，同時也檢視了社會生活及文化生產中的儀式。作品聚焦於一位在紅土地上進行農耕活動的人；他在影片中與一塊碩大的異物維持著親密、嚴肅的聯繫，而觀眾將逐漸發現，這異物是滿是白蟻的巢穴。男人幾乎從不讓這巢穴離身，對它展示了如愛慕、友誼或崇拜一般的情感——撫摸、合作、祈禱，一同經歷時間。張公松認為，「兩千年」這一抽象時間既可如白駒過隙一般，又可被想像為不休不止的永恆。關於此次展覽集中探索的時間維度，張公松：

每一次展覽都是時間經驗的來去反覆。

展覽中的作品提供了一種別樣的方式以描繪時間這個主題，描繪一種情景、地貌、社群，去找到出口.....它要求一種更為緩慢的、深沈的觀看方式。匆忙的來去運動無法向我們展示事物真實且深刻的本質。此次展覽可在時間的長河中體驗，從一個維度滑向另一個維度，在幻想、幻象、狂亂景象中游離.....對徒勞地抹去時間或控制時間的努力報以一哂。

來，去。

永恆不過眨眼間



Installation view, "2000 years... Something on Coming – Something on Going" Kiang Malingue, Hong Kong, 2023
Courtesy of the artist and Kiang Malingue. Photo: Wong Pak Hang



Installation view, "2000 years... Something on Coming – Something on Going" Kiang Malingue, Hong Kong, 2023
Courtesy of the artist and Kiang Malingue. Photo: Wong Pak Hang




Installation view, "2000 years... Something on Coming – Something on Going" Kiang Malingue, Hong Kong, 2023
Courtesy of the artist and Kiang Malingue. Photo: Wong Pak Hang



Journey of a piece of soil
《一塊土地的旅行》
2013 - Present

Single channel video, sound
單頻道錄像, 有聲
32 min 46 sec
Ed. 2/5 (Edition of 5 + 2AP)

Watch video 觀看視頻 
Password 密碼: KMTCT123



Installation view, "2000 years... Something on Coming - Something on Going" Kiang Malingue, Hong Kong, 2023
Courtesy of the artist and Kiang Malingue. Photo: Wong Pak Hang



Installation view, "2000 years... Something on Coming – Something on Going" Kiang Malingue, Hong Kong, 2023
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Installation view, "2000 years... Something on Coming - Something on Going" Kiang Malingue, Hong Kong, 2023
Courtesy of the artist and Kiang Malingue. Photo: Wong Pak Hang



Installation view, "2000 years... Something on Coming – Something on Going" Kiang Malingue, Hong Kong, 2023
Courtesy of the artist and Kiang Malingue. Photo: Wong Pak Hang



2000 years...Something on Coming –
Something on Going
《兩千年.....來者來,去者去》
2018 - Ongoing

Soil, plaster, cicada shell, gold spray paint,
found spade, found plaster statue, beehive,
antenna, rock, honey, wood, plastic fertilizer
bag, soil, text, LED light, weather, time
泥土,石膏,蟬殼,金色噴漆,現成鏟,現成石
膏雕像,蜂箱,天線,石,蜂蜜,木,肥料塑膠
袋,泥土,文字,LED燈,天氣,時間
Unique, dimension variable according to
temperature, space and time
唯一版本,尺寸隨溫度、空間和時間而變化



Installation view, "2000 years... Something on Coming - Something on Going" Kiang Malingue, Hong Kong, 2023
Courtesy of the artist and Kiang Malingue. Photo: Wong Pak Hang



Traces of overthrow
《推翻的痕迹》
2018

Plastic fertilizer bag
肥料塑膠袋
Dimensions variable
尺寸可變

Selected Works

A Breath... A Dream

2021 - ongoing

Vietnamese lacquer, pastel and pigment on Mylar paper
Dimensions variable: 21 x 29 cm to 84 x 120 cm



I have heard people say:
"My eyes are deceiving, forgetting,
not knowing the truth".

Installation view, "The disoriented garden... A breath of dream" at Jim Thompson Art Center, Bangkok, 2024
Courtesy of the artist and Jim Thompson Art Center. Photo: Marisa Srijunpleang



Installation view, "The disoriented garden... A breath of dream" at Jim Thompson Art Center, Bangkok, 2024
Courtesy of the artist and Jim Thompson Art Center. Photo: Marisa Srijunpleang



Installation view, "The disoriented garden... A breath of dream" at Jim Thompson Art Center, Bangkok, 2024
Courtesy of the artist and Jim Thompson Art Center. Photo: Marisa Srijunpleang

As Time passes by the Shadows...

2023 - ongoing

Vietnamese lacquers, silver leaf, gold leaf on terracotta in artist's frames

A series of 49 paintings

32 x 32 cm each, unique













In the Wind...

2023 - ongoing

Vietnamese lacquer, silver leaf, gold leaf, eggshell on wood (front),
back: black plexiglass and metal frames
A series of 24 circular lacquer paintings
Dimensions variable: 20cm diameter to 80cm diameter







Installation view, "The disoriented garden... A breath of dream" at Jim Thompson Art Center, Bangkok, 2024
Courtesy of the artist and Jim Thompson Art Center. Photo: Marisa Srijunpleang



Installation view, "The disoriented garden... A breath of dream" at Jim Thompson Art Center, Bangkok, 2024
Courtesy of the artist and Jim Thompson Art Center. Photo: Marisa Srijunpleang



Installation view at the 11th Asia Pacific Triennial of Contemporary Art, QAGOMA, Brisbane, Australia, 2024
Courtesy of the artist. Photo: Chloe Callistemon



Installation view at the 11th Asia Pacific Triennial of Contemporary Art, QAGOMA, Brisbane, Australia, 2024
Courtesy of the artist. Photo: Chloe Callistemon

Shadows in the garden #3: (Do, Re, Mi, Fa, Sol, La, Si, Do)

2021 - ongoing

Lacquer on wood, egg shells, silver leaf, gold leaf, time and temperature

A series of 8 lacquer paintings

120 x 80 x 5 cm each, unique









Installation view of "Is it morning for you yet?" at the 58th Carnegie International Pittsburgh, USA, 2022
Courtesy of the artist and Carnegie Museum of Art; photo: Sean Eaton



Installation view of "Is it morning for you yet?" at the 58th Carnegie International Pittsburgh, USA, 2022
Courtesy of the artist and Carnegie Museum of Art; photo: Sean Eaton

The Shapes of Time "A - U - M"

2024 - ongoing

Vietnamese lacquer on wood, egg shells, silver leaf, gold leaf, time and temperature...

A series of 3 lacquer paintings

205 cm x 145 cm each















(Detail)

The state of absence – voices from outside

2020 – ongoing

Gourds, water, soil, seeds, machinery, time, and temperature...

Variable dimensions

Versions of 4

Version 1: “Is it morning for you yet?”, Carnegie Museum of Art, Carnegie International
58th, Pittsburgh, USA, 2022

Version 2: “Something is missing here”, Jim Thompson Art Center, Bangkok, Thailand,
2024

Version 3: “The Spirits of Maritime Crossing”, Venice, Italy, 2024

Version 4: “Farewell”, Asia Pacific Triennale 11, Brisbane, Australia, 2024



Installation view of "Is it morning for you yet?" at the 58th Carnegie International Pittsburgh, USA, 2022
Courtesy of the artist and Carnegie Museum of Art; photo: Sean Eaton



Installation view of "Is it morning for you yet?" at the 58th Carnegie International Pittsburgh, USA, 2022
Courtesy of the artist and Carnegie Museum of Art; photo: Sean Eaton



Installation view, "The disoriented garden... A breath of dream" at Jim Thompson Art Center, Bangkok, 2024
Courtesy of the artist and Jim Thompson Art Center. Photo: Marisa Srijunpleang



Installation view, "The disoriented garden... A breath of dream" at Jim Thompson Art Center, Bangkok, 2024
Courtesy of the artist and Jim Thompson Art Center. Photo: Marisa Srijunpleang



(Detail)



Installation view, "The Spirits of Maritime Crossing", Venice, Italy, 2024
Courtesy of the artist



Installation view, "The Spirits of Maritime Crossing", Venice, Italy, 2024
Courtesy of the artist

Installation view, "The Spirits of Maritime Crossing", Venice, Italy, 2024
Courtesy of the artist





Installation view, "The Spirits of Maritime Crossing", Venice, Italy, 2024
Courtesy of the artist



Installation view, "The Spirits of Maritime Crossing", Venice, Italy, 2024
Courtesy of the artist



Installation view, "The Spirits of Maritime Crossing", Venice, Italy, 2024
Courtesy of the artist



Installation view at the 11th Asia Pacific Triennial of Contemporary Art, QAGOMA, Brisbane, Australia, 2024
Courtesy of the artist. Photo: Chloe Callistemon



Installation view at the 11th Asia Pacific Triennial of Contemporary Art, QAGOMA, Brisbane, Australia, 2024
Courtesy of the artist. Photo: Chloe Callistemon



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Courtesy of the artist. Photo: Chloe Callistemon



Installation view at the 11th Asia Pacific Triennial of Contemporary Art, QAGOMA, Brisbane, Australia, 2024
Courtesy of the artist. Photo: Chloe Callistemon

Murals of Remembrance

2024 - ongoing

Rock, wood rubber, pine, pebbles, sap, ashes and dust, hair, silkworm cocoons,
time, space...



Installation view at the 11th Asia Pacific Triennial of Contemporary Art, QAGOMA, Brisbane, Australia, 2024
Courtesy of the artist. Photo: Chloe Callistemon



Installation view at the 11th Asia Pacific Triennial of Contemporary Art, QAGOMA, Brisbane, Australia, 2024
Courtesy of the artist. Photo: Chloe Callistemon



(Detail)



(Detail)



(Detail)

The Disoriented Garden, A Breath Of Dream...

2023-ongoing

Installation: video, sculpture, a joint project between humans, machinery,
plants, insects, light, dark, soil, stone, water, rain, and the souls.

Single channel video (sound, color), 69 min

Installation dimensions variable, depending on time and space

Ed.2/5 (Edition of 5 + 2 AP)



Installation view, "The disoriented garden... A breath of dream" at Jim Thompson Art Center, Bangkok, 2024
Courtesy of the artist and Jim Thompson Art Center. Photo: Marisa Srijunpleang



Installation view, "The disoriented garden" by Fore, "The disoriented garden" at Jim Thompson Art Center, Bangkok, 2024
Courtesy of the artist and Jim Thompson Art Center. Photo: Marisa Srijunpleang







Installation view of "The Disorientated Garden... a Breath of Dreams" at Museion, Bolzano, Italy, 2024
Courtesy of Museion. Photo: Luca Guadagnini



Installation view of "The Disorientated Garden... a Breath of Dreams" at Museion, Bolzano, Italy, 2024
Courtesy of Museion. Photo: Luca Guadagnini



Installation view of "The Disorientated Garden... a Breath of Dreams" at Museion, Bolzano, Italy, 2024
Courtesy of the Jim Thompson Art Center, the James H.W. Thompson Foundation. Photo: Marisa Srijunpleang

Something is Going, something is Coming subversively retraces the power relations of coloniality. The work reshapes a second-hand jacket that belongs to the artist's father. Turned inside out to reveal a pristine map of the world printed on its inner layer, the jacket is filled with sand and ashes collected from the Central Highlands of Vietnam, where the artist grew up. When suspended from the ceiling of a gallery space, the object conjures a body bloated with soil. The exaggerated cartography on the jacket twists the idea of a world map—a symbol of absolute control and conquest, into a contortion of twisted continents and deformed countries. Throughout the duration of its exhibition, the dust occasionally trickles through the fabric and drops to the ground, recalling the mechanism of an irregular hour-glass, a whispering reminder of the present-absent passage of time.

- excerpt from curatorial text by Nguyen Hoang Quyen

Something is coming, something is going

2019 - ongoing

Found jacket with printed world map , ash, iron hooks,
belt of agricultural vehicles, cicadas ...

Dimension variable according to temperature, space, time ...

In project "The Sap Still Runs", 2019 - ongoing

Installation view, "The Sap still runs", San Art, Ho Chi Minh City, Vietnam, 2019
Courtesy of the artist





Installation view, "The Sap still runs", San Art, Ho Chi Minh City, Vietnam, 2019
Courtesy of the artist



Installation view, "The Sap still runs", San Art, Ho Chi Minh City, Vietnam, 2019
Courtesy of the artist



Installation view, "The Sap still runs", San Art, Ho Chi Minh City, Vietnam, 2019
Courtesy of the artist

The opposite space is a dark room that would seem to be inhabited by ghosts. On the floor, the artist has installed cylindrical pieces of soil that have been extracted by machines drilling groundwater in order to irrigate coffee plantation trees in the Highlands. These unexpected artefacts lie about randomly, useless and abandoned among rectangular plates where short sentences have been engraved, such as “the soil of exile”. An eerie music, composed of distorted sounds collected by Tùng from documentaries about the region mixed with natural sounds of insects or howls, is pervading the room. On the walls, and on the floor, moving images show parts of the local landscape, daily life scenes and rubber gleaning. The videos are shot at night and the colours are thus slightly faded, strengthening the ghostly feeling that dominates the whole installation. Most of the time, insects are invading the screen, attracted by the light of the camera, mixing their body with the background. Human interventions are hence constantly confronted with an animated nature, overlapping, and mutually shaping the environment.

Tùng's landscapes seem to have been deserted by human beings who only left behind them their cult objects and traces of beliefs. Their presence, though, haunts the rooms. Most of the local people from the Highlands have lost their land, their job and places of worship. These issues are common in many countries in the region, where minority communities are vulnerable to illegal land grabbing and intensive land exploitation.

The Soil Of...

2018

Soil, spray paint, text

The Soil Of ...
the soil of the language
the soil of hallucinations
the soil of ancestors
the soil of sparrows
the soil of insect
the soil of rain
the soil of death
the soil of exile
the soil of insurgency
the soil with no name
the soil of story
the soil of time
the soil of memories
the soil of forest
the soil of city
the soil of ghost
the soil of shadow
the soil of soul

...

...
Đất của ngôn ngữ
Đất của ảo giác
Đất của tổ tiên
Đất của chim sẻ
Đất của côn trùng
Đất của mưa
Đất của cái chết
Đất của lưu vong
Đất của cuộc nổi dậy
Đất của cái không có tên
Đất của câu chuyện
Đất của thời gian
Đất của những ký ức
Đất của rừng
Đất của thành phố
Đất của ma
Đất của bóng tối
Đất của linh hồn

...



Installation view at NhaSan Collective Hanoi, Vietnam
Courtesy of the artist



Installation view at NhaSan Collective Hanoi, Vietnam
Courtesy of the artist



Installation view at NhaSan Collective Hanoi, Vietnam
Courtesy of the artist



Installation view at NhaSan Collective Hanoi, Vietnam
Courtesy of the artist



Installation view at NhaSan Collective Hanoi, Vietnam
Courtesy of the artist



Installation view at NhaSan Collective Hanoi, Vietnam
Courtesy of the artist

Kiang Malingue

馬凌畫廊

kiangmalingue.com

Trương Công Tùng

Born 1986 in Dak Lak, Vietnam
Currently works and lives in Ho Chi Minh City, Vietnam

Education

2010 Bachelor Degree in Fine Arts, major in Lacquer Painting, Ho Chi Minh University of Fine Arts, Vietnam

Awards and Residences

2024 Philipp Otto Runge Fellow
2023 Han Nefkens Foundation – Southeast Asian Video Art Production Grant
2018 Fine Art University, Ho Chi Minh City, Vietnam
2014 Koganecho Bazaar, Yokohama, Japan
2012 San Art Laboratory, Ho Chi Minh City, Vietnam

Solo Exhibitions

2026
“Wake, mayfly...”, Kiang Malingue, New York, USA

2025
“Day Wanes... Night Waxes”, Hamburger Kunsthalle, Hamburger, Germany

2024
“Trail Dust”, Canal Projects, New York, USA
“The disoriented garden... A breath of dream”, Museion, Bolzano, Italy; Jim Thompson Art Center, Bangkok, Thailand; Sa Sa Art Projects, Phnom Penh, Cambodia

2023
“The disoriented garden... A breath of dream”, San Art, Ho Chi Minh City, Vietnam
“2000 years... Something on Coming – Something on Going”, Kiang Malingue, Hong Kong
“Trương Công Tùng”, Institute of Contemporary Art, Los Angeles, CA, USA

2021
“A State of Absence...Words out there. A collaborative installation by plants, insects, earth, water, ash, air... and Trương Công Tùng”, Manzi Art Space, Hanoi, Vietnam

2018
“Between Fragmentation and Wholeness”, Galerie Quynh, Ho Chi Minh City, Vietnam

2016
“Across the Forest”, Nha San Collective, Hanoi, Vietnam

2011
“Above The Sky, Under the Sea”, San Art, Ho Chi Minh City, Vietnam

2008
“The Scratch”, Himiko Visual Salon, Ho Chi Minh City, Vietnam

Selected Group Exhibitions

2026
“In Interludes and Transitions”, the 3rd Diriyah Contemporary Art Biennale, Saudi Arabia

2025
“Is it morning for you yet?A Collective Poem of Solidarity”, NuMu, Guatemala City, Guatemala
15th Kaunas biennial: Life After Life, Kaunas, Lithuania
36th Bienal de São Paulo: “Not All Travellers Walk Roads – Of Humanity as Practice”, Fundação Bienal de São Paulo, Sao Paulo, Brazil
“Tales Without Time - The Poetry of Storytelling”, Galerie ZINK, Seubersdorf, Germany

“Thao Nguyen Phan: The Sun Falls Silently”, Palais de Tokyo, Paris, France
“The Impermanent: Four takes on the collection”, Museum of Modern Art in Warsaw, Warsaw, Poland

2024
The 11th Asia Pacific Triennial of Contemporary Art, QAGOMA, Brisbane, Australia
“The Spirits of Maritime Crossing”, Venice, Italy

2023
“O Quilombismo, Of Resisting and Insisting. Of Flight as Flight. Of Other Democratic Egalitarian Political Philosophies.”, Haus der Kulturen der Welt, Berlin, Germany
“signals...folds and splits”, Para Site, Hong Kong

2022
“Is it morning for you yet?”, the 58th Carnegie International, Pittsburgh, PA, USA
“ Dream of the Day”, ILHAM Gallery, Kuala Lumpur, Malaysia
“Trilogie de cendres #1”, FRAC des Pays de la Loire, Carquefou, France

2020
“People, Victory and Life after the War”, A two-chapter exhibition from the Nguyen Art Foundation collection, EMASI School Nam Long & Van Phuc Campuses, Ho Chi Minh City, Vietnam
“Home: Looking Inward to the Outer World”, The Factory Contemporary Art Centre, Ho Chi Minh City, Vietnam

2019
“The Sap still runs”, San Art, Ho Chi Minh City, Vietnam

2018
“Constructing mythologies”, Edouard Malingue gallery, Hong Kong
“A beast, a god, and a line”, Para Site, Hong Kong; Dhara Art Summit, Bangladesh; and Museum of Modern Art Warsaw, Warsaw, Poland
“Spirit of Friendship”, Factory Contemporary Art Centre, Ho Chi Minh City, Vietnam

2017
“Soil and Stones, Souls and Songs”, Para Site, Hong Kong; Jim Thompson Art Center, Bangkok, Thailand

2016
The 10th Taipei Biennale “Gestures and Archives of the Present, Genealogies of the Future”, Taipei Fine Arts Museum, Taipei, Taiwan
“Soil and Stones, Souls and Songs”, MCAD, Manila, Philippines

2015
“Mien Meo Mieng/ Contemporary Art from Vietnam”, Bildmuseet, Umea, Sweden
“South by Southeast”, Osage Art Foundation, Hong Kong
“Magic Mountain”, Museum Contemporary Art Santa Barbara, CA, USA

2014
“Ghosts – Spies – Grandmothers”, SeMA Biennale Media City, Seoul, South Korea
“Haunted Thresholds: Spirituality in Contemporary Southeast Asia”, Kunstverein Gottingen,

Gottingen, Germany
“Fictive Communities Asia”, Koganecho Bazaar, Yokohama, Japan

2013
“The Festival of Independents”, Charlie Dutton Gallery, London, UK
“Destruo”, Nha San Collective, Hanoi, Vietnam

2012
“South Country, South of Country”, Zero Station, Ho Chi Minh City, Vietnam; Outsiders Factory, Taipei, Taiwan

2011
“Art Swap 1207”, 1207 Temporary Art Space, Ho Chi Minh City, Vietnam
“Books Set Sail”, in collaboration with Thao Nguyen Phan, Asia Art Archive and San Art, Ho Chi Minh City, Vietnam

2010
“My Older Sister”, San Art, Ho Chi Minh City, Vietnam
“Bolero”, Zero Station, Ho Chi Minh City, Vietnam
“Giao Chi”, HCM University of Fine Arts, Ho Chi Minh City, Vietnam
“Naptime noise”, L'usine, Ho Chi Minh City, Vietnam
“169.7, 169.7”, Apartment Gallery, Ho Chi Minh City, Vietnam

2009
“Young Painters”, HCM Fine Arts Association, Ho Chi Minh City, Vietnam

Exhibitions with Art Labor Collective

2025
“Angin Cloud”, National Gallery of Singapore, Singapore
Hawai'i Triennial 2025: ALOHA NŌ, Hawaii, USA

2024
“Cloud Chamber”, Para Site, Hong Kong

2023
Perform Open Academy of Art and Activations, T:> Works, Singapore

2022
The 2nd Hacer Noche: Promise Land, Oaxaca, Mexico

2021
“Paradise Kortrijk”, Triennale for contemporary art, Kortrijk, Belgium

2018
The 57th edition Carnegie international, Carnegie museum of art, Pittsburgh, PA, USA
“Beyond Bliss”, Bangkok Art Biennale 2018, Bangkok, Thailand
“A Beast, a God and a Line”, Dhaka Art Summit, Bangladesh; Para Site, Hong Kong

2017

“Cosmopolis#1: Collective Intelligence”, Centre Pompidou, Paris, France

“Negotiating the Future: 2017 Asian Art Biennial”, National Taiwan Museum of Fine Arts, Taichung, Taiwan

2016

“Public Spirits”, Center for Contemporary Art, Warsaw, Poland

“The launch of Jarai Dew”, Papet village, Gia Lai province, Vietnam

2015

“South by Southeast, a Further Surface”, Times Museum, Guangdong, China

2014

“Haunted Thresholds: Spirituality in Contemporary Southeast Asia”, Kunstverein Gottingen, Gottingen, Germany

2013

“Unconditional Belief”, San Art, Ho Chi Minh City, Vietnam

Collection

The Nguyen Art Foundation, Vietnam

The Outpost Arts Organization, Vietnam

Post Vidai collection, Vietnam and Switzerland

Museion, Italy

Museum of Modern Art, Poland

Aura Contemporary Art Foundation, Japan

Yan Du collection, UK

KADIST, Paris and San Francisco

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M

張公松

1986年出生於越南多樂省
目前工作及生活於越南胡志明市

教育

2010 漆畫專業藝術學士，胡志明市美術大學，越南

獎項及駐留

2024 菲利普·奧托·朗格獎學金
2023 哈恩·內夫斯基金会——東南亞影像藝術創作補助金
2018 胡志明市美術大學，胡志明市，越南
2014 黃金町集市，橫濱，日本
2012 San Art Laboratory，胡志明市，越南

個展

2026
「醒來吧，蟬蛻...」，馬凌畫廊，紐約，美國

2025
「Day Wanes... Night Waxes」，漢堡美術館，漢堡，德國

2024
「The disoriented garden... A breath of dream」，Museion，博爾扎諾，義大利
「The disoriented garden... A breath of dream」，吉姆湯普森藝術中心，曼谷，泰國

2023
「The disoriented garden... A breath of dream」，San Art，胡志明市，越南

「兩千年.....來者來，去者去」，馬凌畫廊，香港
「Trương Công Tùng」，洛杉磯當代藝術學院博物館，洛杉磯，加利福尼亞州，美國

2021
「A State of Absence...Words out there. A collaborative installation by plants, insects, earth, water, ash, air... and Trương Công Tùng」，蠻子藝術空間，河內，越南

2018
「Between Fragmentation and Wholeness」，Quynh畫廊，胡志明市，越南

2016
「Across the Forest」，Nha San Collective，河內，越南

2011
「Above The Sky, Under the Sea」，San Art，胡志明市，越南

2008
「The Scratch」，Himiko Visual Salon，胡志明市，越南

精選群展

2026
「In Interludes and Transitions」，第三屆迪里耶當代藝術雙年展，沙特阿拉伯

2025
「Is it morning for you yet?A Collective Poem of Solidarity」，NuMu，瓜地馬拉市，瓜地馬拉
第15屆考納斯雙年展「Life After Life」，考納斯，立陶宛
第36屆聖保羅雙年展「Not All Travellers Walk Roads – Of Humanity as Practice」，聖保羅雙年展基金會，聖保羅，巴西
「Tales Without Time - The Poetry of Storytelling」，ZINK畫廊，索伊伯斯多夫，德國
「Thao Nguyen Phan: The Sun Falls Silently」，東京宮，巴黎，法國

「The Impermanent: Four takes on the collection」, 華沙現代藝術博物館, 華沙, 波蘭

2024

第十一屆亞太當代藝術三年展, QAGOMA, 布里斯班, 澳大利亞

「The Spirits of Maritime Crossing」, 威尼斯, 義大利

2023

「O Quilombismo, Of Resisting and Insisting. Of Flight as Flight. Of Other Democratic Egalitarian Political Philosophies.」, 世界文化宮, 柏林, 德國

「signals...瞬息」, Para Site藝術空間, 香港

2022

「Is it morning for you yet?」, 第58屆卡內基國際展, 匹茲堡, 賓夕法尼亞州, 美國

「Dream of the Day」, ILHAM畫廊, 吉隆坡, 馬來西亞

「Trilogie de cendres #1」, FRAC des Pays de la Loire, 卡爾克富, 法國

2020

「People, Victory and Life after the War」, Nguyen藝術基金會收藏的兩章展覽, EMASI學校Nam Long及Van Phuc校區, 胡志明市, 越南

「Home: Looking Inward to the Outer World」, 工廠當代藝術中心, 胡志明市, 越南

2019

「The Sap still runs」, San Art, 胡志明市, 越南

2018

「神話的建構」, 馬凌畫廊, 香港

「A beast, a god, and a line」, Para Site藝術空間, 香港; Dhara藝術峰會, 孟加拉國; 及現代藝術博物館, 華沙, 波蘭

「Spirit of Friendship」, 工廠當代藝術中心, 胡志明市, 越南

2017

「Soil and Stones, Souls and Songs」, Para Site 藝術空間, 香港; 及 Jim Thompson 藝術中心, 曼谷, 泰國

2016

第十屆台北雙年展「當下檔案·未來系譜」, 台北市立美術館, 台北, 台灣

「Soil and Stones, Souls and Songs」, 由 Cosmin Costinas 及 Inti Guerrero 策展, 當代藝術與設計博物館, 馬尼拉, 菲律賓

2015

「Mien Meo Mieng/ Contemporary Art from Vietnam」, Bildmuseet 當代藝術博物館, 於默奧, 瑞典

「South by Southeast」, 奧沙藝術基金, 香港

「Magic Mountain」, 聖塔巴巴拉當代藝術博物館, 加利福尼亞州, 美國

2014

「Ghosts – Spies – Grandmothers」, 首爾市立美術館 Media City 雙年展, 首爾, 韓國

「Haunted Thresholds: Spirituality in Contemporary Southeast Asia」, 哥廷根藝術之家, 哥廷根, 德國

「Fictive Communities Asia」, 黃金町集市, 橫濱, 日本

2013

「The Festival of Independents」, Charlie Dutton 畫廊, 倫敦, 英國

「Destruo」, Nha San Collective, 河內, 越南

2012

「南國·國南」, Zero Station, 胡志明市, 越南; 及奧賽德工廠, 台南, 台灣

2011

「Art Swap 1207」, 1207 Temporary Art Space, 胡志明市, 越南

「Books Set Sail」, 與 Thao Nguyen Phan 合作, 亞洲藝術文獻庫 及 San Art, 胡志明市, 越南

2010

「My Older Sister」, San Art, 胡志明市, 越南

「Bolero」, Zero Station, 胡志明市, 越南

「Giao Chi」, 胡志明市美術大學應用藝術畫廊, 胡志明市, 越南

「Naptime noise」, L'usine, 胡志明市, 越南

「169.7, 169.7」, Apartment 畫廊, 胡志明市, 越南

2009

「Young Painters」, 胡志明市美術協會, 胡志明市, 越南

與 Art Labor Collective 合作的展覽

2025

「Angin Cloud」, 新加坡國家美術館, 新加坡

2025年夏威夷三年展「ALOHA NŌ」, 夏威夷, 美國

2024

「魂霧跡」, Para Site藝術空間, 香港

2023

Perform Open Academy of Art and Activations, T:> Works, 新加坡

2022

第二屆Hacer Noche「Promise Land」, 瓦哈卡州, 墨西哥

2021

「Paradise Kortrijk」, 當代藝術三年展, 科特賴克, 比利時

2018

第57屆卡內基國際展, 匹茲堡, 賓夕法尼亞州, 美國

「Beyond Bliss」, 2018年曼谷雙年展, 曼谷, 泰國

「A Beast, a God and a Line」, Dhara藝術峰會, 孟加拉國; 及 Para Site 藝術空間, 香港

2017

「Cosmopolis#1: Collective Intelligence」, 蓬皮杜中心, 巴黎, 法國

關鍵斡旋—2017亞洲藝術雙年展, 國立台灣美術館, 台中, 台灣

2016

「Public Spirits」, 由 Meiya Cheng 策展, 現代藝術博物館, 華沙, 波蘭

「The launch of Jarai Dew」, Papet village, 嘉萊省, 越南

2015

「東南偏南，一個平面的延展」，由 Patrick Flores 及 Anca Verona Mihulet 策展，時代美術館，廣東，中國

2014

「Haunted Thresholds: Spirituality in Contemporary Southeast Asia」，由 Lauren Reid 策展，哥廷根藝術之家，哥廷根，德國

2013

「Unconditional Belief」，San Art，胡志明市，越南

收藏

Nguyen藝術基金會，越南

Outpost Arts組織，越南

Post Vidai收藏，越南及瑞士

Museion，義大利

現代藝術博物館，波蘭

Aura當代藝術基金會，日本

杜妍收藏，英國

卡蒂斯特藝術基金會，巴黎及洛杉磯

K

M

10 Sik On Street, Wanchai,
Hong Kong

50 Eldridge Street, New York,
NY 10002

Trương Công Tùng | 張公松

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