



| Thảo Nguyên Phan | 潘濤阮 |

INTRODUCTION

Thảo Nguyên Phan (b. 1987, Ho Chi Minh City, Vietnam; lives and works in Ho Chi Minh City, Vietnam) cultivates an ever-shifting relationship between paintings, videos, sculptures, and sound, by bringing them into conversation in the forms of installations and environments that are at once intimate and expansive. She finds resonances between fields of knowledge, by drawing the interconnectedness between inventive forms in literature, poetry, art movements, and folklore, understanding history as a commingling of events, ideology, memory, and mythologies. With works that operate as relays and feedback that course through the past, present, and future, she materializes pathways between physical and psychic realms, and advocates for an ecology that arises out of slow and close observation, towards its capacity to uncover obscured and forgotten narratives. Her work offers an imaginative and sensorial approach to engage with the imbricated land and colonial legacies of homeland and its ongoing transformation, the impact of industrialization and extractive industries on food security and the environment, and the sentient signals between animate and inanimate world, and between human and nature. In Phan's moving image work, fabulation takes the form of re-enactments, frequently in collaboration with children and adolescent actors. She orchestrates performative gestures and actions informed by and interweaving folktales and historical accounts. Natural elements such as flowers, leaves, grains of rice, come into contact with and overwhelm the human body, evoking the senses into an euphoric state. In these oneiric scenes of ritual purification, lie the potential in the reorientation of official history, surfacing silence into redemptive possibilities.

Narration as Metamorphosis

Phan uses forms of narration as a supple material, that fluidly ebbs and flows, and regulated through her conscious acts of withholding that proffers a space for reflection. Stories of construction, destruction, and rebirth, as well as how these themes manifest materially permeate her work. In her research, she pays particular attention to structure and transmutation across cultural and literary traditions, embodying the spirits of experimentation in her work, such as the short stories of Japanese novelist Yasunari Kawabata's *Palm-of-the-Hand Stories* from 1923 to 1972 and Stéphane Mallarmé's 1957 *Le Livre (The Book)*, the unfinished thirty-year-in-the-making, posthumously published visual poem which interrogates its own construction. Some of her references are more

direct, such as the 18th-Century Chinese author Cao Xueqin's *Dream of the Red Chamber*, a tale of a sentient stone that implores a Taoist priest and a Buddhist monk to take it with them into the mortal world, thus entangling it with human emotions. Told over 120 chapters, with 80 chapters from Cao's original version as *The Story of the Stone*, it commences with a couplet: "Truth becomes fiction when the fiction's true / Real becomes not-real where the unreal's real." Phan metabolizes the episodic structure and the concept of metamorphosis across her practice in the multi-part project *Mute Grain*, comprising the titular video *Mute Grain* (2019), the painting series *Dream of March and August* (2018-ongoing), and the installation *No Jute Cloth for the Bones* (2019-ongoing).

Contemporary Mythologies in Silk and Lacquer

Trained in lacquer painting at the Ho Chi Minh City University of Fine Arts, and in the Painting and Drawing Department at the School of the Art Institute of Chicago, Phan's paintings in silk and lacquer embed within them movements between figuration and abstraction, and between transparency and opacity. Painting directly on silk, layers of graphite, acrylic, gouache, and watercolor, she often depicts singular figures inhabiting contemporary built environments filled with mechanized objects, such as motorbike, airport baggage carousel, factory conveyor belt, and escalator, in a state of decay or reclamation by nature. In the two-sided sculptural work *Mythologies of Engines* (2025), silk paintings are mounted onto standing screens, their forms inspired by the staggered lacquered wood screens by Irish modernist designer and architect Eileen Gray (1878-1976). On one side, one approaches silk paintings that depict a score of motorcycles parked at the base of a large tree and entwined with its foliage and roots, inscribing contemporary mythologies with an open-endedness, steeped in the quotidian life of industrialized Vietnam. On the other side, Phan has created abstract lacquer paintings that combine pigment, eggshell, and silver leaf, subsuming the morphing topography of water and the river.

Water is essential to the fabrication of both silk and lacquer. Silk requires water in its production, while lacquer requires humid conditions for layers of resin to cure, followed by sanding and removal under running water. The sedimentary layers of lacquer serve as a metaphor for the Mekong River, its ever-shifting boundaries and as a source of sustenance, beset by cycles of flood and drought, wrought

by human intervention and the climate crisis. It is imbricated in geopolitics, through its course from Tibet to China, Myanmar, Laos, Thailand, Cambodia, and culminating in the Mekong Delta in southwestern Vietnam. Meshing the folklore of the Mekong with the words of novelists Marguerite Duras and Italo Calvino, the video *Becoming Alluvium* (2019-ongoing) begins with the words of Bengali poet Rabindranath Tagore on nature, nurture, and misdirected love. It tells the tales of three reincarnations of two children, who are victims of the 2018 collapse of a hydroelectric dam on a tributary which caused devastating consequences in the Attapeu Province in Laos. The work recuperates the Mekong River, which is “often mythologized, stereotyped, or economically exploited,” as poetic witness and a site of regeneration.

Permeable Membranes and Reparative Poetics

Phan conceives each exhibition as an environment that facilitates the flow of the viewers’ bodies and their gaze, in a co-productive spatial logic that attempts to reroute history. For the multi-part project *Mute Grain*, she creates permeable membranes that bridge the physical and the metaphorical. *No Jute Cloth for the Bones* (2019-ongoing) is composed of suspended dried, raw jute stalks which act as partitions and as active backdrop for other artworks, and takes on different configurations depending on context and architecture. The stalks’ varying lengths create a shimmering effect of light and shadow that one could pass through. Tough and inexpensive, jute stalks are often used to construct temporary shelters in Vietnam and Southeast Asia and as firewood. Jute and castor were grown in place of rice to support the war economy under the coercive demands during Japanese Occupation, partly contributing to the famine of 1944-45 when two million died of starvation. Stripping away the inner jute thread, Phan’s stalks are “bare bones, without skin, without flesh.” Their rustling from touch produces a “lullaby dedicated to the loss of lives, to the separations of the living and the dead, unable to reconcile due to the tragedies of war and famine.”

The video *Mute Grain* (2019) is told through the journey of two abandoned siblings, brother March (Ba) and sister August (Tám) named after the lowest-yield periods of harvest seasons. The death of Tám prompted Ba to escape to the city in search of sustenance. In this elegiac work, voiceovers of actual famine survivors interweave with watercolor drawings of children superimposed onto archival photographs, to animate, honor, and perhaps bring these not-yet-

forgotten spirits back to life, into a reparative poetics. The paintings series *Dream of March and August* (2018-ongoing) are composed of pairs that are hung apart, with each part serving as what Phan calls a “counterpoint to the other: disagreeing while supporting each other.” These silk paintings are suspended to create an environment in which viewers can walk between these palimpsests, between recto and verso, casting shadows through their translucence.

Reincarnation as Methodology and Philosophy

To elucidate her methodology and philosophy, Phan often turns to the etymology of Tri Âm (the Vietnamese word that stems from the Chinese, 知音), with its literal translation as “understanding sound or music” to root her belief in kindred connections, with art as part of an ecosystem. She seeks and intuits chance encounters with other artists and their artworks, and the natural world, which together form resonant relations. “It leads to another Vietnamese word with Chinese origin and one of the most popular word used in the Vietnamese language, Duyên (緣 in traditional Chinese),” Phan states. Translated as fate, or a spiritual bind that goes beyond the physical body and across lifetimes, “Duyên is when the matter of chance, accident, and unexpectedness overcast the logical intention of will. It is effortless but can be out of control. It indicates an intricate web of connections that invisibly binds human and non-human relations, and relates to the Buddhist concept of interdependence.” Forging these karmic bonds thus grounds Phan’s interdisciplinary practice, in which motifs recur or reincarnate across different mediums and bodies of works.

Phan took part in the Rolex Mentor and Protégé in Visual Arts Initiative in 2016-2017, where she was mentored by performance and video pioneer artist Joan Jonas, who prompted her exploration in moving image. Through material and academic research into archive documents and oral records, her video works usher in perspectival and subjectival shifts, which forms a dynamic habitat with her paintings. Moving between animation and filmed segments, in single-channel works, and multi-channel installations that fluctuate in the number of screens in an organic process, her moving image practice is akin to an organism that expands and contracts, responsive to architecture and context of each exhibition. Challenging the medium of moving image as permanent, she works on iterations towards a sense of openness and transformation. For example, the three-channel *Reincarnations of Shadows (moving-image-poem)* (2024), and

the five-channel *Reincarnations of Shadows* (2025), contain subtle differences of rhythm, elastically structured so that the former is “a poem for the afternoons” while the latter is “a poem for the nights.” A life tribute to the Modernist artist Điềm Phùng Thị (1920-2002), each iteration interlaces re-enactment, audio recording, historical photographs and footage, collaged with watercolor drawings, unfolding to a radiating score of đàn tranh, a traditional Vietnamese string instrument.

Gaze Towards an Oneiric Aliveness

Keenly aware of the exoticizing gaze through which female artists from post-colonial context are seen, Phan brings into visibility pioneer figure Điềm Phùng Thị, who was part of the Resistance during the First Indochine War. Điềm began studying art in 1959 at the age of 39, eleven years after she went to France for medical treatment in 1948. Initially working as a dentist, she found art as a channel to process the trauma of the Vietnam War from afar. She returned to Vietnam in 1992 with all of her artworks in response to Communist Party’s General Secretary Nguyễn Văn Linh’s and Prime Minister Võ Văn Kiệt’s call for reformation to rebuild the country through intellectual, artistic, and financial means. She invented a modular system of seven abstract, symbolic forms that can be infinitely combined, manifested in sculptures, paintings, furniture, and jewelry, each with its own “soul, life, and dimension.” Since 2017, Phan has forged an ongoing conversation with Điềm’s legacy, creating benches, sofas, tables, pedestals, and display cases that support viewers and artworks, in the form of these seven shapes. Since 2021, she has included Điềm’s work alongside her own, first in Vietnam (The Factory Contemporary Arts Centre, 2017) and then circulating internationally (Pirelli HangarBicocca, Milan, 2023; Kunsthal Charlottenborg, Copenhagen, 2024; Palais de Tokyo, Paris, 2025; 3rd Diriyah Contemporary Art Biennale, 2026). In the iterations of *Reincarnations of Shadows*, Phan juxtaposes Điềm’s modular forms with echoing motifs in imperial and modernist architecture, creating a dialogue between the colonial past of Vietnam and its present, between luminosity and shadows, physicalizing the corporeal and the sensate into oneiric aliveness, animating Điềm’s words: “Everything I touch, it’s as solid as a rock while fugitive as a bubble,” which resonates as an apt description of Phan’s capacious practice.

介紹

潘濤阮創作繪畫、影像、雕塑和聲音作品，讓它們在既親密又宏大的裝置和環境中進行對話，以此構建多種藝術媒介間不斷變化的關係。她在不同知識領域間尋找共鳴，揭示文學、詩歌、藝術運動及民間傳說的創新形式之間的相互關聯，並將歷史理解為事件、意識形態、記憶與神話相交融的結果。潘濤阮的作品是運作於過去、現在與未來之間的中繼機制與反饋機制，在物質世界與精神領域之間開闢路徑，倡導一種源於緩慢且細緻觀察的生態學，從而發掘那些被掩蓋和遺忘的敘事。她的作品提供了一種富有想象力且注重感官體驗的視角，以此探討其故土的錯綜複雜自然面貌、殖民主義遺留問題、土地持續的變遷過程、工業化與資源開採業對糧食安全和環境的影響，以及有生命與無生命世界之間、人類與自然之間所傳遞的感知信號。在潘濤阮的動態影像作品中，敘事常以重演的形式呈現，也常是與兒童及青少年演員合作的成果。她精心編排表演性姿態與動作，這些內容既源於民間傳說和歷史記載，又主動與之交織融合。花朵、樹葉、米粒等自然元素與人體接觸並幾近將其吞沒——這些情景將觀者的感官調動至狂喜的狀態中去。潘濤阮營造的如夢似幻淨化儀式場景蘊藏著重塑官方歷史的潛能，以及將沈默轉化為救贖的可能性。

作為嬗變的敘事

潘濤阮將敘事視為一種柔韌的、如潮水般起伏流轉的創作素材；她通過有意識的留白手法調控敘事，從而為沉靜思考留出空間。她的作品中充斥著關於構建、毀滅與重生的故事，以及這些主題在物質層面得以呈現的方式。在長期研究中，她特別關注不同文化和文學傳統中的結構與轉化，並在作品裡體現了鮮明的實驗精神。她研究的案例包括日本小說家川端康成在1923年至1972年間寫就的短篇小說集《掌中小說》，以及斯特凡·馬拉美1957年問世的《書》——一部耗時三十年、於作者去世後才得以出版的、對自身的構建進行了深刻探索的未竟視覺詩作。潘濤阮的另一些引用則更為直接，諸如18世紀中國作家曹雪芹的《紅樓夢》——這是一個關於有靈之石的故事：這塊石頭懇求道長和尚將其帶入凡間，讓其得以與人類的情感糾纏在一起。此名著共120章，前80章即是曹雪芹原著《紅樓夢》。開篇有一對對聯：「假作真時真亦假，無為有處有還無」。在她的多章節系列作品「默穀」中，潘濤阮將此種章回結構與「嬗變」的概念融入其創作——該項目包括同名影像作品《默穀》（2019）、系列繪畫「三月八月夢」（2018年至今），以及裝置作品《無黃麻布裹骨骸》（2019年至今）。

絲綢與漆器中的當代神話

潘濤阮曾在胡志明市美術大學學習漆畫技藝，並曾在芝加哥藝術學院繪畫與素描系深造。她的絲綢與漆畫作品蘊含了具象與抽象、透明與不透明之間的動態轉換過程。她直接在絲綢上作畫，層層疊加石墨、丙烯、水粉和水彩，常描繪當代建築環境中的孤立人物，人物身旁可見摩托車、機場行李傳送帶、工廠傳送帶和自動扶梯等機械化物體，而這些物體往往處於衰敗或被自然重新佔據的狀態。在雙面雕塑作品《機器神話》（2025）中，絲綢畫被裝裱在立式屏風上，其形態靈感源自愛爾蘭現代主義設計師艾琳·格雷（1878—1976）設計的錯落有致漆木屏風。屏風一側可見多幅描繪了眾多摩托車停靠在大樹根部、與樹葉和樹根交纏在一起的絲綢畫作；這些畫面以開放敘事書寫了植根於工業化越南日常生活的當代神話。在屏風的另一側，潘濤阮則創作了一系列結合顏料、蛋殼和銀箔的抽象漆畫，將水系與河流不斷變幻的地貌融於其中。

水對絲綢和漆器的製作都至關重要。絲綢的生產需要水，而漆器則需要潮濕的環境才能使樹脂層固化，也需要流水以進行打磨和清理工序。潘濤阮漆畫中的層層堆積紋路象徵了湄公河及其不斷變遷的邊界——它飽受洪水與乾旱的週期侵襲，更因人類干預和氣候危機而陷入困境。從西藏流經中國、緬甸、老撾、泰國、柬埔寨，最終匯入越南西南部湄公河三角洲的河流，其形狀與地緣政治深深交織。影像作品《化作沖積層》（2019年至今）將湄公河的民間傳說與小說家瑪格麗特·杜拉斯和伊塔洛·卡爾維諾的文字交織在一起，開篇引用了孟加拉詩人泰戈爾關於天性、教養與錯置之愛的詩句。作品講述了兩名兒童三世輪回的故事——他們被設定為2018年老撾阿塔普省某條支流水電站大壩坍塌事故的受害者，該事故在當地造成了毀滅性後果。該作品將湄公河——這條「常被神話化、刻板印象化或經濟剝削」的河流——重新塑造成詩意見證者與重生之地。

渗透薄膜与修复诗学

潘濤阮將每一場展覽當作引導觀眾身體與視線流動的環境，試圖以共生性空間邏輯重構歷史。在多章節系列作品「默穀」中，她創造出連接物理世界與隱喻世界的滲透薄膜。《無黃麻布裹骨骸》由懸掛的乾燥生黃麻莖稈構成，這些莖稈既充當隔斷，又是其他藝術作品的動態背景，其形態會根據具體情境和建築結構而呈現不同的佈局。莖稈長短不一，營造出可穿行其中的粼粼光影效果。黃麻莖堅韌且價格低廉，在越南和東南亞常被用於搭建臨時住所，或用作柴火。在日本佔領期間，為

滿足強制徵用需求以支撐戰爭經濟，當地改種黃麻和蓖麻代替水稻，這在很大程度上導致了1944至1945年的飢荒，當時有兩百萬人因飢餓而亡。潘濤阮剝去黃麻莖稈內的纖維，使其成為「僅剩骨架，無皮無肉」的形態，觸碰時發出的沙沙聲，奏響一曲「獻給逝去生命的搖籃曲——人們生死兩別，因戰爭與飢荒的悲劇而天人永別」。

影像作品《默穀》通過一對被遺棄的兄妹——哥哥三月（巴）和妹妹八月（塔姆）——的旅程展開敘述，他們的名字取自收穫季節中產量最低的時期。塔姆的離世促使巴逃往城市尋求生計。在這部充滿哀思的作品中，真實飢荒幸存者的畫外音與疊加在歷史照片上的水彩畫兒童形象交織在一起；潘濤阮旨在賦予這些尚未被遺忘的靈魂以生命氣息、向其致敬，並嘗試將它們重新喚醒，從而促成一種具有療癒意義的詩學。系列繪畫「三月八月夢」由成對的作品組成，但兩兩分開懸掛；在潘濤阮看來，每張畫都起著「與另一部分形成對位：既相互矛盾又相互支撐」的作用。這些懸掛展示的絲綢畫營造出一種獨特的環境，讓觀眾可以在複寫畫面透過半透明質感撒下陰影的正反兩面之間穿行。

作為方法論與哲學的輪迴

為了闡明自己的方法論和藝術哲學，潘濤阮常援引「Tri Âm」（這個越南語詞源自中文“知音”）的詞源——其字面意思是「理解聲音或音樂」——以此作為「心靈相通」信念的根基，並將藝術視為宏觀生態系統的一部分。她尋求並憑直覺捕捉與其他藝術家、其他藝術作品以及自然世界的偶然邂逅，這些元素共同構成了相互共鳴的關係。潘濤阮：「這引出了另一個源自漢語的越南詞彙，也是越南語中最常用的詞之一——「Duyên」（「緣」）。該詞可指代「命運」，或是一種超越肉體、跨越生世的靈性羈絆，「Duyên」指的是偶然、意外和不可預知之事遮蔽了意志的邏輯意圖之時刻。它順其自然，也有可能失控。它指代一張將人與非人關係維繫在一起的、錯綜複雜的、無形的聯繫之網，並與佛教的「緣起」、「因果」概念相關。」建立業力紐帶構成了潘濤阮跨學科實踐的基礎；在其創作中，各種主題會在不同的媒介和作品系列中反復出現或轉世重生。

潘濤阮是2016—2017年度勞力士藝術門生，受教於蜚聲國際的紐約行為及影像藝術家瓊·喬納斯。潘濤阮在後者的指導下開始探索動態影像領域。通過對檔案資料和口述記錄的實證與學術研究，她的影像作品帶來了視角與主體性的轉變，並與她的繪畫作品共同構成了充滿活力的藝術生態。她的影像實踐游走於動畫與實

拍片段之間，既包括單通道作品，也包含屏幕數量不斷變化的多通道裝置——宛如一個隨每次展覽的建築結構與語境而擴張或收縮的有機體。她挑戰了影像作為永久媒介的固有觀念，通過不斷迭代作品營造了一種開放與轉化的氛圍。舉例來說，三通道作品《影之輪回（動態影像詩）》（2024）與五通道作品《影之輪回》（2025）在節奏上存在微妙差異，其彈性結構使得前者成為「獻給午後的詩」，而後者則是「獻給夜晚的詩」。作為對現代主義藝術家馮氏甜（Điễm Phùng Thị, 1920-2002）偉大生命的致敬，這一系列的每一版作品都把重新演繹、音頻錄音、歷史照片與影像元素交織在一起，並拼貼水彩畫，在越南傳統弦樂器彈箏（đàn tranh）的璀璨樂章中徐徐展開。

凝视梦幻生机

潘濤阮深刻意識到，後殖民語境下的女性藝術家常被置於一種「異域風情化」的凝視之下，因此她將先驅人物馮氏甜帶入公眾視野——馮氏甜曾參與第一次印度支那戰爭期間的抵抗運動。馮氏甜於1959年39歲之際開始學習藝術，此時距離她1948年赴法國接受治療已過去11年。她最初是一名牙醫，後來發現藝術是她在遠方撫平越南戰爭創傷的手段。1992年，她響應越南共產黨總書記阮文靈和總理武文傑關於通過知識、藝術和金融手段重建國家的改革號召，帶著全部藝術作品回到了越南。她發明了一套由七種抽象的象徵性形式組成的模塊化系統，這些形式可以無限組合，並體現在雕塑、繪畫、傢具和珠寶中，每件作品都擁有自己的「靈魂、生命和維度」。自2017年以來，潘濤阮一直與馮氏甜的艺术遗产展开持续对话，以这七种形态为载体，创作了长椅、沙发、桌子、底座和展柜，既为观众提供坐卧器具，也为艺术品提供展示空间。自2021年起，她開始將馮氏甜的作品與自己的作品並置呈現，最初在越南（The Factory當代藝術中心，2017），隨後巡展至國際各地（米蘭Pirelli HangarBicocca，2023；哥本哈根夏洛滕堡美術館，2024；巴黎東京宮，2025；第三屆迪里耶當代藝術雙年展，2026）。在《影之輪回》的多個版本中，潘濤阮將馮氏甜的模塊化形態與帝國建築及現代主義建築中相呼應的元素並置，在越南的殖民歷史與當下之間、光與影之間構建起對話，將肉體與感官具象化為夢境般的生機，為馮氏甜的話語注入新的生命力：「我所觸及的一切，既如磐石般堅實，又如泡沫般轉瞬即逝」——先人的話語恰如其分地詮釋了潘濤阮蔚為壯觀的藝術實踐。

Monet, *Flowered Riverbank, Argenteuil*
Thao Nguyen Phan

Flowered Riverbank, Argenteuil depicts the Parisian suburb of Argenteuil, where rapid industrialization had brought increasing pollution to the Seine. In the work, Monet sets the flowering riverbank against the signs of a modernized landscape, including the smoke of factories.

Thao Nguyen Phan, based in Ho Chi Minh City, Vietnam, has brought into view, through poetic forms of expression, the complex history and changing realities of her homeland: the legacies of colonialism, industrialization, and the destruction of ecosystems brought about by resource development. In a video work based on the 2018 collapse of a dam on a tributary of the Mekong River, she interweaves historical fact and fable, portraying both the devastation caused by human desire and the possibility of cyclical return within the vast time of nature, through the reincarnation of humans, animals, and plants.

Both works make visible the collision between nature and civilization, as well as the profound impact of human activity on the environment. The year after Monet painted this work, he moved to Vétheuil, as though stepping away from the advancing tide of industrialization.

- Wall text by Pola Museum of Art

The New Vision: Monet and the Contemporary Gaze

17.06.2026 – 07.04.2027
Pola Museum of Art, Hakone, Japan
POLA美術館, 箱根, 日本



Installation view: "The New Vision: Monet and the Contemporary Gaze", Pola Museum of Art, Hakone, 2026
Photo: Shu Nakagawa



Installation view: "The New Vision: Monet and the Contemporary Gaze", Pola Museum of Art, Hakone, 2026
Photo: Shu Nakagawa



メコン河のほとりの国に
美しい王女がいた

there was a beautiful princess
in one of the monarchies along the Mekong.



Installation view: "The New Vision: Monet and the Contemporary Gaze", Pola Museum of Art, Hakone, 2026
Photo: Shu Nakagawa



Installation view: "The New Vision: Monet and the Contemporary Gaze", Pola Museum of Art, Hakone, 2026
Photo: Shu Nakagawa

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

No Jute Cloth for the Bones
2019-ongoing

Raw Jute stalk
Dimension variable

Installation view of "The State of Absence... Voices from Outside", at the 3rd Diriyah Contemporary Art Biennale, 2026
Image courtesy of the artist



Installation view of "The State of Absence... Voices from Outside", at the 3rd Diriyah Contemporary Art Biennale, 2026
Image courtesy of the artist

Reincarnations of Shadows
2025

15 Watercolours on paper
28.5 × 38.5 cm (each)



Installation view of "The State of Absence... Voices from Outside", at the 3rd Diriyah Contemporary Art Biennale, 2026
Image courtesy of the artist

Reincarnations of Shadows
2025

Five-channel video installation, colour, sound
16'19"

Reincarnation is omnipresent in Thao Nguyen Phan's practice, as are social and environmental changes. The work *Reincarnations of Shadows* carries these influences within it, while also making reference to Jun'ichirō Tanizaki's *In Praise of Shadows*. In this essay, published in 1933, the Japanese author defends an aesthetic of penumbra. The artist for her part places at the heart of her video installation the works and archives of Diem Phung Thi (1920-2002), in a gesture of homage and transmission. Thao Nguyen Phan brings together history, imperial and modernist architecture, as well as Vietnam's colonial past. She develops a dreamlike visual ecosystem, unfolding to the sound of the đàn tranh, a traditional Vietnamese string instrument.

- Text by Daria de Beauvais





Installation view of "The State of Absence... Voices from Outside", at the 3rd Diriyah Contemporary Art Biennale, 2026
Image courtesy of the artist



Installation view of "The State of Absence... Voices from Outside", at the 3rd Diriyah Contemporary Art Biennale, 2026
Image courtesy of the artist

This exhibition is Thao Nguyen Phan's (1987) first monograph in France. The artist presents a selection of recent or newly produced works (videos, paintings, sculptures), focusing on various historical figures linking France and Vietnam. This is an opportunity to develop a polyphony of views on her country and its history, its past and present ghosts. As a counterpoint, the artist Truong Cong Tung (1986) shows two site-specific works.

Thao Nguyen Phan produces a new body of work in connection with the missionary Jacques Dournes (1922-1993), who published numerous works as a theologian and ethnologist specialising in South-East Asia and societies with an oral tradition. The exhibition also features a series of watercolours inspired by the Jesuit priest Alexandre de Rhodes (1591-1660). One of the first Europeans to travel through Cochinchina and Tonkin, he is famous for being a major contributor for devising the first phonetic and romanised transcription of the Vietnamese language.

An important part of the exhibition consists of a dialogue between the work of Thao Nguyen Phan and that of Diem Phung Thi (1920-2002), to whom she began to pay tribute with "Reincarnations of Shadows" (Pirelli HangarBicocca, Milan, 2023 and Kunsthall Charlottenborg, Copenhagen, 2024). The practice of this modernist artist, who lived in France for several decades, was multi-faceted (painting, sculpture, furniture, jewelry, etc.), culminating in the creation of an alphabet of seven modular forms assembled in a number of variations.

This invitation is part of an ongoing relationship with Thao Nguyen Phan: her work was presented at the 15th Lyon Contemporary Art Biennale, "Where Water Comes Together with Other Water", in 2019 – on the initiative of the Palais de Tokyo's curatorial team, which was in charge of its artistic direction.

- Text by Palais de Tokyo

The Sun Falls Silently

Solo Exhibition
個展

12.06 - 07.09.2025

Palais de Tokyo, Paris, France
巴黎東京宮，巴黎，法國

The sun falls silently

From the 12th of June to the 7th of September, 2025

Interview

with Daria de Beauvais, curator of the exhibition

So, to start, how would you define your artistic practice?

Thao Nguyen Phan

My artistic practice explores the intersection of fine art mediums with social sciences, demonstrating how various disciplines can converge to offer deeper insights into our history. I develop a creative process that combines academic research, meeting people, and collecting archival materials. When I meet a subject, I usually transform it into a very loose way of combining different materials to create a zone of thinking regarding the subject matter. I was trained as a lacquer and silk artist* at the Ho Chi Minh City University of Fine Arts before going to Chicago, and after that, I was really engaged with the process of video making under the mentorship of Joan Jonas*, as a Rolex Mentor and Protégé. My projects often start as watercolor drawings, which I then develop into expanded forms such as installations or moving images.

What was the starting point of your exhibition at the Palais de Tokyo?

TNP The first element that combined my practice with the Palais de Tokyo is probably the figure of Diem Phung Thi. As a trained dentist who moved to France in 1948, she only started to work as an artist in her late 40s. She is now recognised, but in some ways still under-discussed, at least in France. In the Vietnamese context,

she is an extremely important figure. Through Diem Phung Thi, the exhibition is conceived around the under-discussed narrative of other figures. Sometimes they could be problematic, such as Alexandre de Rhodes, who was a colonial figure, or Jacques Dournes. I'm intrigued by figures who are viewed with nuance and complexity. They are multifaceted individuals with unique paths and perspectives, and I'm interested in bringing them together through my voice to offer a new lens on these subjects.

Could you explain the title of the exhibition "The Sun Falls Silently"?

TNP It talks about time, history, and the power of image. I would like to borrow the words of a friend who is a Japanese curator: *The Setting Sun* is one of my favorite stories from Yasunari Kawabata's *Palm-of-the-Hand Stories*. I reread it and felt it was like watching moving images. It juxtaposes people living along different axes of time: past, present, and future. The narrative seems to shift like a film, alternating between slow motion and fast forward. In the line 'The sun slipped down in silence', time passes very quickly, almost instantaneously, whereas the line 'The people walking on the street slowed their steps for three paces' evokes the image of steps briefly suspended in time. Did you happen to know that this story was written in 1925? Exactly 100 years ago. It was a time when Kawabata was under

the influence of Surrealism, which created a sense of timeless connection that feels resonant in the context of your exhibition in Paris. And as you read his books in your school textbook, I find it quite moving to reflect the connection between Japan and Vietnam through the literature of Kawabata."



Vietnam's history appears to be a key element in your work, while you also explore Southeast Asia's historical and cultural heritage.

TNP The history of Vietnam is important as a starting point, but it's not an absolute representation of the exhibition. The way the audience approaches the work is not only to know what happened in Vietnam, but also what is the essence and the poetry the mediums can provoke. The relevance of the narrative from the Vietnamese context is more prominent in the combination of painting and moving image.

Also, my concern with historical and cultural heritage is rooted in my interest in the Mekong River and the cultural narratives embedded within it. In my previous work *Becoming Alluvium* (2019), I combined literary references from Marguerite Duras and Italo Calvino with local folklore from the Mekong region in order to offer a new perspective on an area often mythologized, stereotyped, or economically exploited.



You investigate the relationships between Vietnam and France at different periods. How did you get interested in figures such as Alexandre de Rhodes or Jacques Dournes?

TNP This interest comes from my experience in close contact with the Jarai people in Vietnam Central Highlands. I became aware of the introduction of Christianity to the community and the transcription of their oral language into Romanised script. Today, the only widely available book written in Jarai is probably the Bible. This led me to reflect on the predominantly Western, particularly French, figures who played a role in this linguistic and cultural shift. For example, Alexandre de Rhodes, a Jesuit missionary, came to Vietnam in the 17th century, and Jacques Dournes lived and worked in the Central Highlands in the 20th century. Though often problematic, they documented and described local ways of life through writing and observation. This connects to my broader interest in figures like Diem Phung Thi and in how visual and ethnographic elements are translated into coded representations that can be explored through the eyes of the artist.

Would you consider your work as a form of resistance or an alternative to dominant narratives?

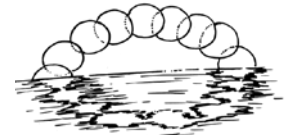
TNP I like to give alternatives to dominant narratives, but

it's hard to frame art practice in the context of activism. It could rather be seen as giving alternatives to how to look at a truth that's usually being erased or manipulated by other dominant powers. These powers could be ideological, historical, or colonial.

You invited the artist Truong Cong Tung to your exhibition; how did you imagine this collaboration?

TNP In the exhibition, two works by Truong Cong Tung resonate deeply with the theme. One of them is a text piece titled *A Portrait of Absence*. It's based on a text by Jacques Dournes, who recorded oral stories from the Jarai people. The text was translated multiple times and eventually engraved on a mirror, highlighting how our perception is always shaped by layers of interpretations and, inevitably, blind spots. Even when we witness something directly, our understanding is never fully accurate. This is the idea of a fragmented or unreliable vision.

Transference is a site-specific work that evokes the fragility of life and our relationship with time. Sunlight streams through a circular opening in a covered window, as a beam whose subtle presence changes according to the time and weather conditions. Immersed in darkness, the exhibition space is breached by this halo of light, oscillating between appearance and disappearance.



What is the role of literature and folklore in your work?

TNP Growing up in Vietnam in the 1990s and 2000s I had very little exposure to art but more to literature, as it was simply more available. The kind of international literature that was quite classical and traditional, that of Russia, China, and Europe. This interest in literature expands to the interest in folklore, which I later discovered by challenging the authenticity of the written format, as History is not only recorded in the official history books. It is embedded in local folklores or collective memories that

are remembered by people, sites, or witnesses to traumatic events. The final representation of the art pieces embraces both recognised names, but also unheard minor literature and folkloric traditions from Vietnam, Cambodia, and the broader Mekong region.

What about craft and know-how, including indigenous ones?

TNP My training was quite rigorous, especially in terms of technique, so I've developed a deep interest in the craftsmanship involved in creating artworks. While I really like conceptual approaches to art-making, it's important for me to make the art pieces myself. And it might seem idealized, but by being with the Jarai community I learned to gain knowledge from the simplification of life. The craftsmanship of the Jarai people is mostly inspired by the forest, while they have to make all of the things that supply their needs. In some ways, it inspires me. Also, because they are a matriarchal society, I do learn from this kind of woman-led society, which brings various alternatives about social organization.

So the poetry and simplicity of everyday life are very important to you?

TNP I try to keep a balance, because like many artists from a non-Western context, it's easy to be drawn toward themes of trauma, violence, or political tension rooted in local history. But it's not only about that. The poetry and the simplicity of everyday life is to see the dimension of becoming meaningful and profound in every single aspect of life. This perspective brings me joy in the act of creation, because artistic practice cannot be separated from the pleasure of making. It's what gives me true freedom in my work.

Different life forms appear in your work: humans, plants, animals, rivers. What role do you give them?

TNP The main video installation in the exhibition is titled *Reincarnations of Shadows* (2025). It explores the life and work of Diem Phung Thi, but the title itself kind of broadens and summarizes my belief system that the moving image has the power to metamorphose and become something else.

The same applies to other living and inanimate elements. I wouldn't say my work is particularly environmentally related, but I attempt to take these elements into the most careful consideration possible.

How did you encounter Diem Phung Thi's work, and how did you decide to create a dialogue between your practices?

TNP My father told me about this particular twentieth-century French-Vietnamese artist (1920-2002) who created this magnificent series of seven modules that can be combined and developed in countless ways. But I never saw her work until 2010 when I visited her museum in her hometown of Hue. Somehow, her work really resonated with me. I felt joy and happiness in her modules. Over time, I moved away from this initial interest until it resurfaced during an exhibition in Vietnam, titled *Within/Between/Beneath/Upon* at the Factory Contemporary Art Centre in 2021, which invited contemporary artists to engage in dialogue with a historical figure they admired. That concept immediately brought back my interest in Diem Phung Thi. I thus developed a video piece that has continued to evolve, culminating in this five-channel video installation at the Palais de Tokyo.

As a conclusion, your work combines history, colonial memory, and forgotten myths. How do you choose the stories you explore in your projects?

TNP I choose the stories by intuition at first. For instance, when I first saw Diem Phung Thi's work, it spoke to me by its simplicity and its potentiality to metamorphosis. I then investigate the historical dimension, in a documentary and fictional way. In terms of colonial memory, I'm interested in how it is altered for ideological purposes and how people's minds can be manipulated by the invention of a constructed official history. I also have this interest regarding forgotten myths, not only of Vietnam. I feel like the culture of mythology and the oral tradition still carry a certain aspect of truth and reality, more than official history. ●

*Joan Jonas

Born in 1936, Joan Jonas is a pioneering American video and performance artist. Since the 1960s, her work has explored the body, myth, narrative and perception through performances in a variety of media. With a free, experimental approach, her work questions identity, memory and transformation, often in dialogue with feminine or animal figures. It was with her that Thao Nguyen Phan was introduced to video, which she has since combined with painting, sculpture and installation.

*Memory

If memory is the ability to reconstruct what has been lost, for Thao Nguyen Phan "Investigating and revoking memories and giving them another dimension is to recognize that a traumatic event from the past does not only remain within the realm of trauma, but can also carry the potential to be poetic, to be transformative."

*Lacquer and silk painting

The lacquer technique involves applying several layers of natural resin to wood. Painting on silk involves hand-painting on a delicate fabric, with a play of transparency. These two millennia-old techniques also bear a colonial heritage, as Thao Nguyen Phan reminds us. In Vietnam, they were institutionalized and "elevated to the rank of art" during French colonial rule, with the founding of the Hanoi School of Fine Arts in 1925. From then on, craftsmen became artists and began to sign their creations.

Graphisme et illustrations : Pauline Lecerf



Installation view of "The Sun Falls Silently", Palais de Tokyo, Paris, 2025
Courtesy of the artist & ZINK Gallery, Germany. Photo: Aurélien Mole

Reincarnations of Shadows
2025

Five-channel video installation, colour, sound
16'19"



The video is inspired by the historical figure of Diem Phung Thi (1920-2022), a Vietnamese female sculptor whose presence materializes through fragments of interviews and is also evoked in the flow of subtitles citing texts that Thao Nguyen Phan drew from Diem Phung Thi personal archive. Through a delicate and sincere narrative, the work connects the private and public dimensions of the modernist artist's life, letting her silent but deep desire for resistance and freedom emerge. The two screens, arranged vertically one next to the other, are a direct reference to the classical portrait tradition in art history, while the images are rhythmically accompanied by the sound of the dan tranh, a traditional Vietnamese string instrument.

Phan explained, «I would like to further develop the relationship between moving images and drawings, how the act of drawing can coexist in the video medium as an ecosystem, and to continue to explore the poetic relations within pioneering female artists in post-colonial geographies—a hidden part of art history that shapes how we are and what we will become.»

- Text by Lucia Aspesi and Fiammetta Griccioli

Watch video 
Password: KMTNP123

Installation view of "The Sun Falls Silently", Palais de Tokyo, Paris, 2025
Courtesy of the artist & ZINK Gallery, Germany. Photo: Aurélien Mole



Installation view of "The Sun Falls Silently", Palais de Tokyo, Paris, 2025
Courtesy of the artist & ZINK Gallery, Germany. Photo: Aurélien Mole



Forêt, Femme, Folie
2025

Double channel slide projection, archival photography,
3 watercolor works on paper with artist frames
Dimensions variable

[Watch documentation](#)
Password: KMTNP123

Installation view of "The Sun Falls Silently", Palais de Tokyo, Paris, 2025
Courtesy of the artist & ZINK Gallery, Germany. Photo: Aurélien Mole



Forêt, Femme, Folie
2024

Watercolor and digital print on paper, in artist frame

A set of three

Unframed: 29.7 x 21 cm; 11¾ x 8¼ in

Framed: 44.5 x 36 x 3 cm; 17½ x 14⅛ x 1⅛ in

A Humble Cottage
2023-2025

From the series "Palm-of-the-Hand Moving Image"
Single-channel 4K video, sound, in black and white
5'37"



Watch video
Password: KMTNP123



Installation view of "The Sun Falls Silently", Palais de Tokyo, Paris, 2025
Courtesy of the artist & ZINK Gallery, Germany. Photo: Aurélien Mole



Installation view of "The Sun Falls Silently", Palais de Tokyo, Paris, 2025
Courtesy of the artist & ZINK Gallery, Germany. Photo: Aurélien Mole



Ode to the Margins
2023

Bamboo, thread

Installation view of "The Sun Falls Silently", Palais de Tokyo, Paris, 2025
Courtesy of the artist & ZINK Gallery, Germany. Photo: Aurélien Mole



No Jute Cloth for the Bones
2019-ongoing

Raw Jute stalk
Dimension variable

Installation view of "The Sun Falls Silently", Palais de Tokyo, Paris, 2025
Courtesy of the artist & ZINK Gallery, Germany. Photo: Aurélien Mole



Installation view of "The Sun Falls Silently", Palais de Tokyo, Paris, 2025
Courtesy of the artist & ZINK Gallery, Germany. Photo: Aurélien Mole

Thảo Nguyên Phan designed this sofa as a scenography element, inspired by one of Diem Phung Thi's (1920-2002) emblematic modules: she had devised seven modular forms that could be assembled in various ways. The seat is also a reference to the furniture created by the modernist artist - notably for several schools and media libraries in France - who was keen to make her works part of everyday life. This work, crafted using the dyed and pleated silk that is used for silk paintings, is seen as an ordinary object at the heart of the exhibition, on which the public is invited to sit for a moment of pause or meditation. A dialogue is created between the respective practices of these two artists from different generations, transcending the boundaries between sculpture, design and architecture.

Sofa

2025

Wood, jute canvas, polyether foam, silk

Production Palais de Tokyo

Courtesy of the artist





Installation view of "The Sun Falls Silently", Palais de Tokyo, Paris, 2025
Courtesy of the artist & ZINK Gallery, Germany. Photo: Aurélien Mole



Mythologies of Engines
2025

Watercolour and gouache on silk, Vietnamese lacquer (Sơn mài) on wood panels (pigment, lacquer, eggshell, silver leaf)

Set of 6 panels with lacquered base

150 x 190 x 30 cm; 59 x 74 $\frac{3}{4}$ x 11 $\frac{3}{4}$ in

Each panel: 73 x 53 x 12 cm; 28 $\frac{3}{4}$ x 20 $\frac{7}{8}$ x 4 $\frac{3}{4}$ in

Lacquered base: 10 x 190 x 30 cm; 4 x 74 $\frac{3}{4}$ x 11 $\frac{3}{4}$ in

Installation view of "The Sun Falls Silently", Palais de Tokyo, Paris, 2025
Courtesy of the artist & ZINK Gallery, Germany. Photo: Aurélien Mole



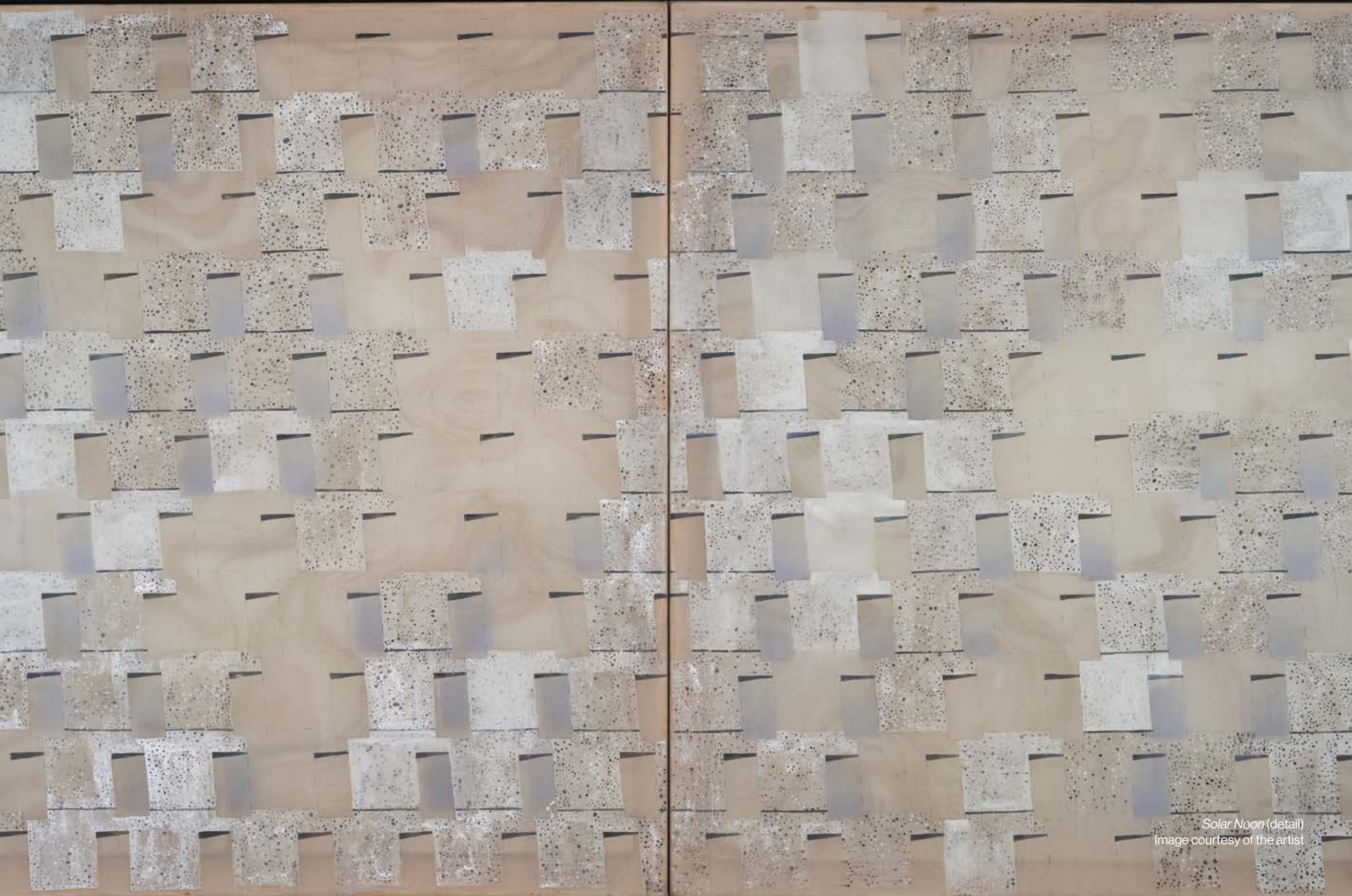
Installation view of "The Sun Falls Silently", Palais de Tokyo, Paris, 2025
Courtesy of the artist & ZINK Gallery, Germany. Photo: Aurélien Mole



Solar Noon
2022 - ongoing

80 x 80 x 6.5 each
Watercolor, gouache, acrylic and graphite on double layered silk on
wooden stretchers and stainless steel frame
Vietnamese lacquer on wood (pigment, lacquer, eggshell, silver leaf
and gold leaf).

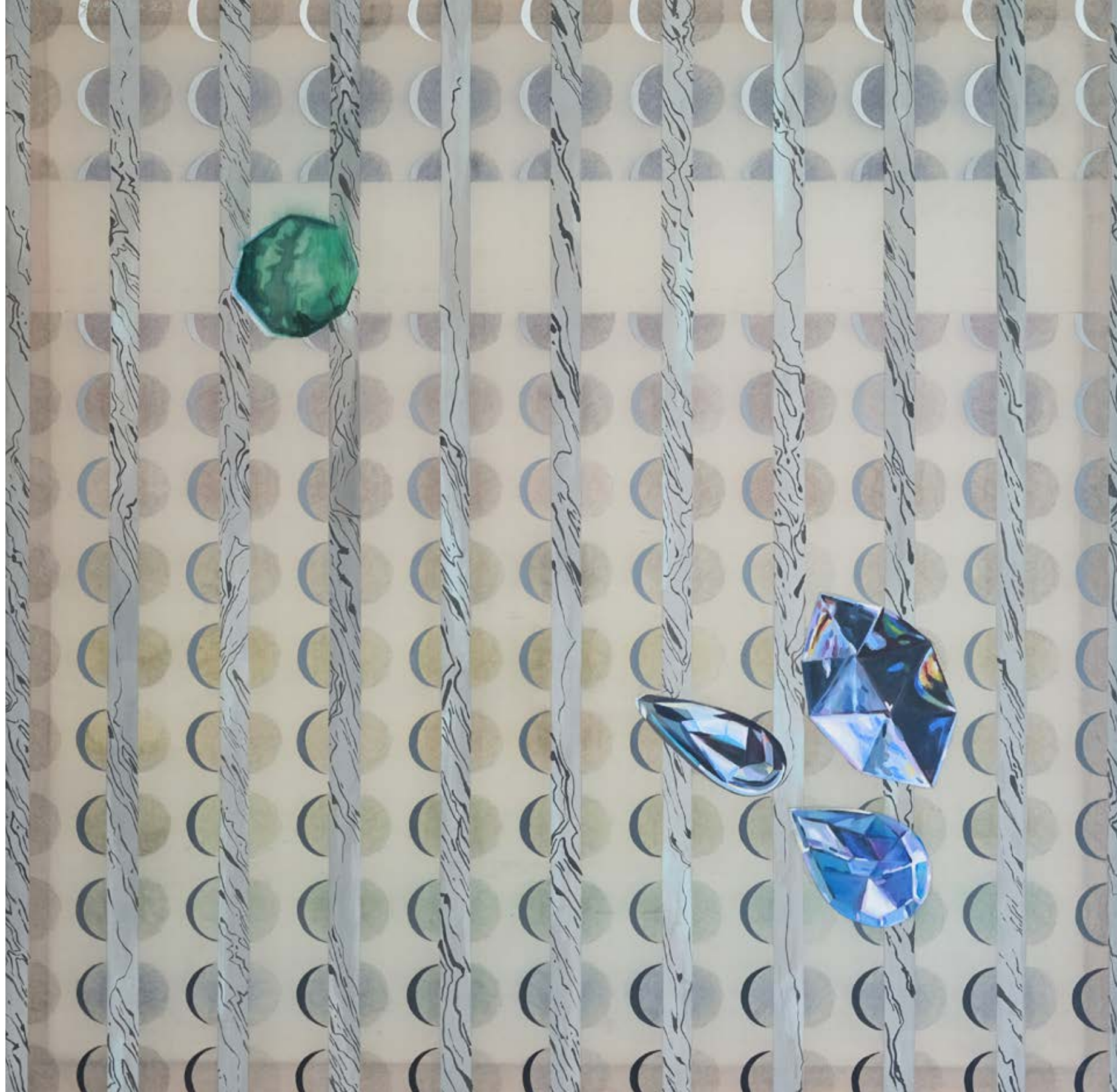
Installation view of "The Sun Falls Silently", Palais de Tokyo, Paris, 2025
Courtesy of the artist & ZINK Gallery, Germany. Photo: Aurélien Mole



Solar Noon (detail)
Image courtesy of the artist



Solar Noon (detail)
Image courtesy of the artist



Solar Noon (detail)
Image courtesy of the artist

City of Others: Asian Artists in Paris, 1920s–1940s

Group Exhibition
群展

02.04 – 17.08.2025

National Gallery Singapore, Singapore
新加坡國家美術館，新加坡



Installation view of "City of Others: Asian Artists in Paris, 1920s-1940s", National Gallery Singapore, Singapore, 2025
Courtesy of National Gallery Singapore. Photo: KHOOGJ



Magical Bow (Your Daughter is a Traitor)
2017 - ongoing

Watercolour on silk, 20 crossbows, airplane propeller, motor
Dimensions variable

Installation view of "City of Others: Asian Artists in Paris, 1920s-1940s", National Gallery Singapore, Singapore, 2025
Courtesy of National Gallery Singapore. Photo: KHOOGJ



Installation view of "City of Others: Asian Artists in Paris, 1920s-1940s", National Gallery Singapore, Singapore, 2025
Courtesy of National Gallery Singapore. Photo: KHOOGJ



CITY
of
OTHERS
ASIAN ARTISTS
IN PARIS
1920s-1940s
7 APR - 17 AUG 2025

Installation view of "City of Others: Asian Artists in Paris, 1920s-1940s", National Gallery Singapore, Singapore, 2025
Courtesy of National Gallery Singapore. Photo: KHOOGJ



Installation view of "City of Others: Asian Artists in Paris, 1920s-1940s", National Gallery Singapore, Singapore, 2025
Courtesy of National Gallery Singapore. Photo: KHOOGJ



Installation view of "City of Others: Asian Artists in Paris, 1920s-1940s", National Gallery Singapore, Singapore, 2025
Courtesy of National Gallery Singapore. Photo: KHOOGJ



Reincarnations of Shadows
2025

Three-channel video, colour, sound
16'50"



Watch video
Password: KMTNP123

Installation view of "City of Others: Asian Artists in Paris, 1920s-1940s", National Gallery Singapore, Singapore, 2025
Courtesy of National Gallery Singapore. Photo: KHOOGJ

Kunsthal Charlottenborg presents the first solo exhibition in Scandinavia with Thao Nguyen Phan.

The internationally renowned artist intertwines mythology and folklore from her homeland's turbulent past with current pressing issues of excessive consumption and the destruction of the earth's resources. The intersection between the documentary and the supernatural take centre stage in this exhibition, which evokes ghostly presences, lush landscapes and unofficial narratives.

Thao Nguyen Phan's spiritual moving image works revolve around the interaction between people, architecture and nature in Vietnam and the broader Mekong region, which has been plagued by natural as well as manmade tragedies throughout history and still to this day is characterized by the legacy of colonialism, ongoing industrialization and increasing climate change.

The exhibition in Kunsthal Charlottenborg's north wing introduces a deep layering of audio, visual and tactile references. Through more than 100 works from the past 10 years, the exhibition will unfold the artist's captivating imagery through poetic film installations, meticulously executed lacquer paintings, light sculptures, delicate watercolours and architectural interventions.

- Text by Kunsthal Charlottenborg

Reincarnations of Shadows

Solo Exhibition
個展

13.03 – 11.08.2024

Kunsthal Charlottenborg, Copenhagen, Denmark
夏洛特堡藝術廳，哥本哈根，丹麥



Installation view of "Reincarnations of Shadows", Kunsthal Charlottenborg, Copenhagen, 2024
Courtesy of the artist & Kunsthal Charlottenborg. Photo: David Stjernholm

No Jute Cloth for the Bones
2019-ongoing

Raw Jute stalk
Dimension variable

Installation view of "Reincarnations of Shadows",
Kunsthal Charlottenborg, Copenhagen, 2024
Courtesy of the artist & Kunsthal Charlottenborg. Photo: David Stjernholm





Installation view of "Reincarnations of Shadows", Kunsthall Charlottenborg, Copenhagen, 2024
Courtesy of the artist & Kunsthall Charlottenborg. Photo: David Stjernholm

Dream of March and August
2018 - ongoing

Watercolours and pigment on natural silk, framed
Dimensions variable



Installation view of "Reincarnations of Shadows", Kunsthall Charlottenborg, Copenhagen, 2024
Courtesy of the artist & Kunsthall Charlottenborg. Photo: David Stjernholm



Installation view of "Reincarnations of Shadows", Kunsthall Charlottenborg, Copenhagen, 2024
Courtesy of the artist & Kunsthall Charlottenborg. Photo: David Stjernholm



Man Looking Towards Darkness
2016

Curtain made from Indigo dyed jute fabric, silk, hand embroidery,
framed document, photograph
Curtain: 310cm x 350cm
Photograph: 40cm x 60cm

Installation view of "Reincarnations of Shadows", Kunsthal Charlottenborg, Copenhagen, 2024
Courtesy of the artist & Kunsthal Charlottenborg. Photo: David Stjernholm



Installation view of "Reincarnations of Shadows", Kunsthall Charlottenborg, Copenhagen, 2024
Courtesy of the artist & Kunsthall Charlottenborg. Photo: David Stjernholm



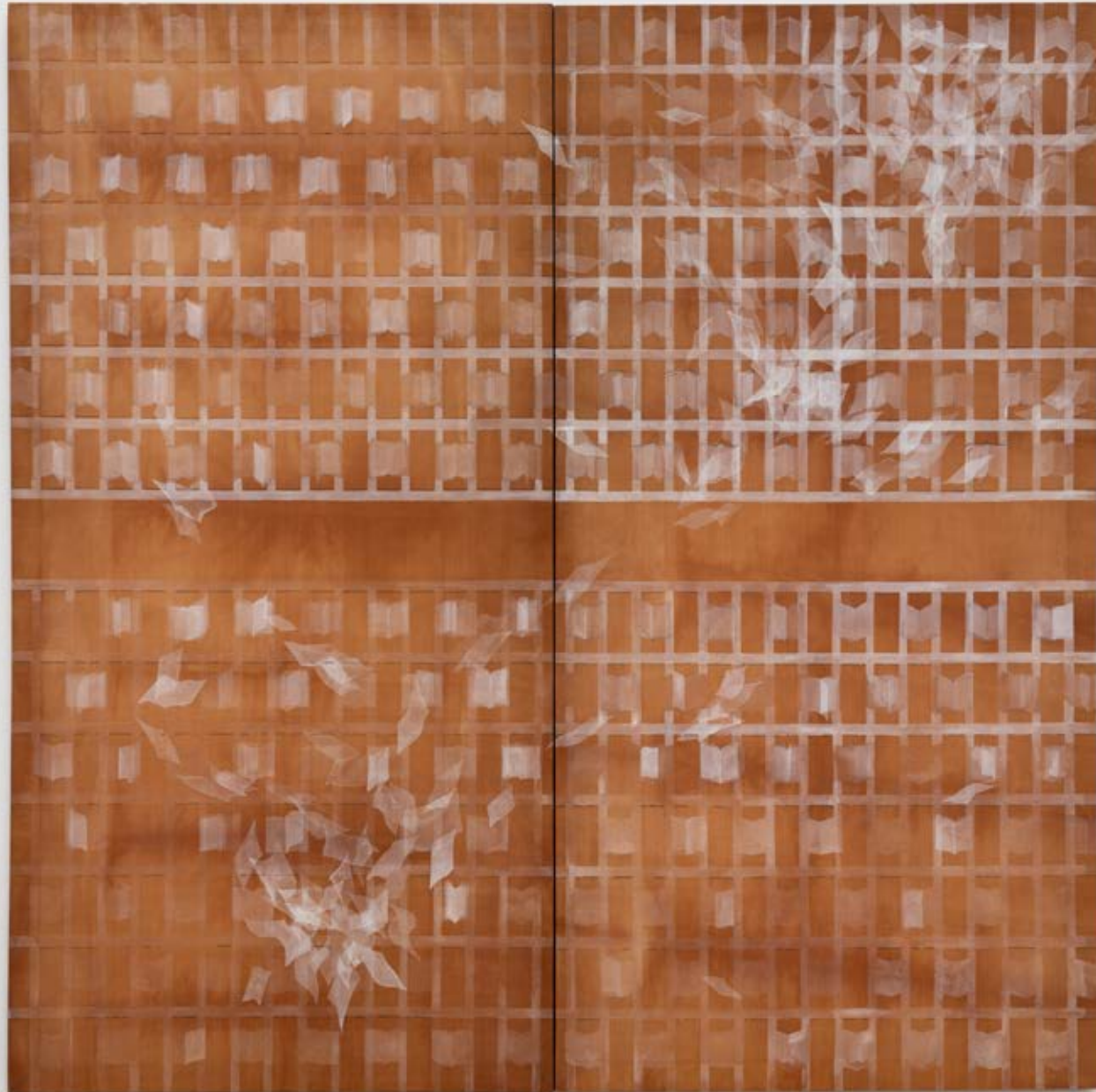
Installation view of "Reincarnations of Shadows", Kunsthall Charlottenborg, Copenhagen, 2024
Courtesy of the artist & Kunsthall Charlottenborg. Photo: David Stjernholm

Nocturnal Window (Left)
On Illusion (Right)
2022

Watercolour, acrylic paint, graphite and ink on silk in stainless steel frame
226 x 75 x 8 cm

Installation view of "Reincarnations of Shadows", Kunsthall Charlottenborg, Copenhagen, 2024
Courtesy of the artist & Kunsthall Charlottenborg. Photo: David Stjernholm





Hanoi Children Palace
2023

Watercolour, acrylic and gouache on natural dyed silk
Each panel: 222 × 111 × 8.5 cm
Two panels combined 222 x 222 cm × 8.5 cm

Installation view of "Reincarnations of Shadows", Kunsthal Charlottenborg, Copenhagen, 2024
Courtesy of the artist & Kunsthal Charlottenborg. Photo: David Stjernholm



Installation view of "Reincarnations of Shadows", Kunsthall Charlottenborg, Copenhagen, 2024
Courtesy of the artist & Kunsthall Charlottenborg. Photo: David Stjernholm

Untitled (Heads)
2013

Dried shredded jute (hemp) fiber and jute stalks, bronze, thread
Dimension variable

Installation view of "Reincarnations of Shadows", Kunsthall Charlottenborg, Copenhagen, 2024
Courtesy of the artist & Kunsthall Charlottenborg. Photo: David Stjernholm





Voyages de Rhodes
2014-2017

Watercolour on found book pages
Dimension variable: 23.5 x 15 cm, 23.5 x 31cm

Installation view of "Reincarnations of Shadows", Kunsthall Charlottenborg, Copenhagen, 2024
Courtesy of the artist & Kunsthall Charlottenborg. Photo: David Stjernholm

Mute Grain
2019

Three-channel video, loop, black and white
15'45"

Commissioned by The Sharjah Art Foundation with additional support from the Rolex Mentor and Protégé Arts Initiative



 Watch video
Password: KMTNP123

Installation view of "Reincarnations of Shadows", Kunsthall Charlottenborg, Copenhagen, 2024
Courtesy of the artist & Kunsthall Charlottenborg. Photo: David Stjernholm

First rain, Brise-soleil
2022

Three-channel video installation, colour, sound
16'04"

With the support of Han Nefkens Art Foundation, Kochi Biennale and Tate St Ives



 Watch video
Password: KMTNP123

Installation view of "Reincarnations of Shadows", Kunsthall Charlottenborg, Copenhagen, 2024
Courtesy of the artist & Kunsthall Charlottenborg. Photo: David Stjernholm

Becoming Alluvium
2019 - ongoing

Single-channel colour video
16'40"

Produced by the Han Nefkens Foundation

Watch video 
Password: KMTNP123



Installation view of "Reincarnations of Shadows", Kunsthal Charlottenborg, Copenhagen, 2024
Courtesy of the artist & Kunsthal Charlottenborg. Photo: David Stjernholm

“Reincarnations of Shadows” is the first solo show first dedicated to Thao Nguyen Phan by an Italian institution. It includes new productions and presents a series of installations, watercolors, sculptures, and videos by immersing the visitors in the artist’s delicate oeuvre. The title of the exhibition takes its cue from the new video, *Reincarnations of Shadows (moving-image-poem)* (2023), commissioned by Pirelli HangarBicocca and co-produced by Fondazione In Between Art Film. Delving into the figure of artist Diem Phung Thi (1920-2002)—one of the first Vietnamese modernist women sculptors who lived and worked between France and Vietnam—the video reflects on the social meanings of art history and architecture and the intergenerational relationships between women artists in post-colonial contexts. Phan questions the possibilities for the reincarnation and re-signification of hidden symbols, gestures and rituals that have remained *in the shadows*, passed down through whispered oral narratives and often overpowered by the lingering effects of colonialism. The idea of reincarnation pervades all of the artist’s work, partly due to the presence of recurring visual and sound elements. Through an approach reminiscent of the Buddhist religion, the artist does not seek conclusive goals or results in her practice, but turns each project into a kind of living organism that can readjust, mold and take on new forms.

The exhibition is divided into two communicating and permeable areas: the first traces the artist’s career from a new perspective through the overlay of canvases, screens, and moving images. The visitors are confronted with the central themes of Phan’s practice: the relationship between humans and nature; the colonization of Vietnam and its social transformations; the cultural intermingling of East and West, tradition and modernity, locality and globality; and the combination of memory, folklore, and myth to create collective narratives as an alternative to the official historical accounts imposed by dominant political forces.

The second environment is dedicated to the new production that gives the exhibition its title, “Reincarnations of Shadows.” Accompanied by a selection of Diem Phung Thi’s sculptural works from the 1970s-90s—which inspire the exhibition’s seating and display tables—the video installation celebrates the career of this artist, a fundamental figure to the history of Vietnamese Modernism.

- Text by Pirelli HangarBicocca, Milan, Italy

Reincarnations of Shadows

Solo Exhibition
個展

14.09.2023 – 14.01.2024

Pirelli HangarBicocca, Milan, Italy
倍耐力比科卡機庫藝術中心，米蘭，義大利



Installation view, "Reincarnations of Shadows", Pirelli HangarBicocca, Milan, 2023
Courtesy of the artist & Pirelli HangarBicocca. Photo: Agostino Osio



Installation view, "Reincarnations of Shadows", Pirelli HangarBicocca, Milan, 2023
Courtesy of the artist & Pirelli HangarBicocca. Photo: Agostino Osio



Golconde
2023

Watercolor, acrylic and graphite on natural silk, three panels painted,
three panels unpainted (backside), custom made steel frame
each panel: 187 × 75 × 7 cm (73⁵/₈ × 29¹/₂ × 2³/₄ in)
195 × 230 × 8 cm (76³/₄ × 90¹/₂ × 3¹/₈ in) (framed)

Installation view, "Reincarnations of Shadows", Pirelli HangarBicocca, Milan, 2023
Courtesy of the artist & Pirelli HangarBicocca. Photo: Agostino Osio



Nocturnal Window (Left)
On Illusion (Right)
2022

Installation view, "Reincarnations of Shadows", Pirelli HangarBicocca, Milan, 2023
Courtesy of the artist & Pirelli HangarBicocca. Photo: Agostino Osio



Mute Grain
2019

Installation view, "Reincarnations of Shadows", Pirelli HangarBicocca, Milan, 2023
Courtesy of the artist & Pirelli HangarBicocca. Photo: Agostino Osio

Watch video 
Password: KMTNP123



Installation view, "Reincarnations of Shadows", Pirelli HangarBicocca, Milan, 2023
Courtesy of the artist & Pirelli HangarBicocca. Photo: Agostino Osio



Installation view, "Reincarnations of Shadows", Pirelli HangarBicocca, Milan, 2023
Courtesy of the artist & Pirelli HangarBicocca. Photo: Agostino Osio



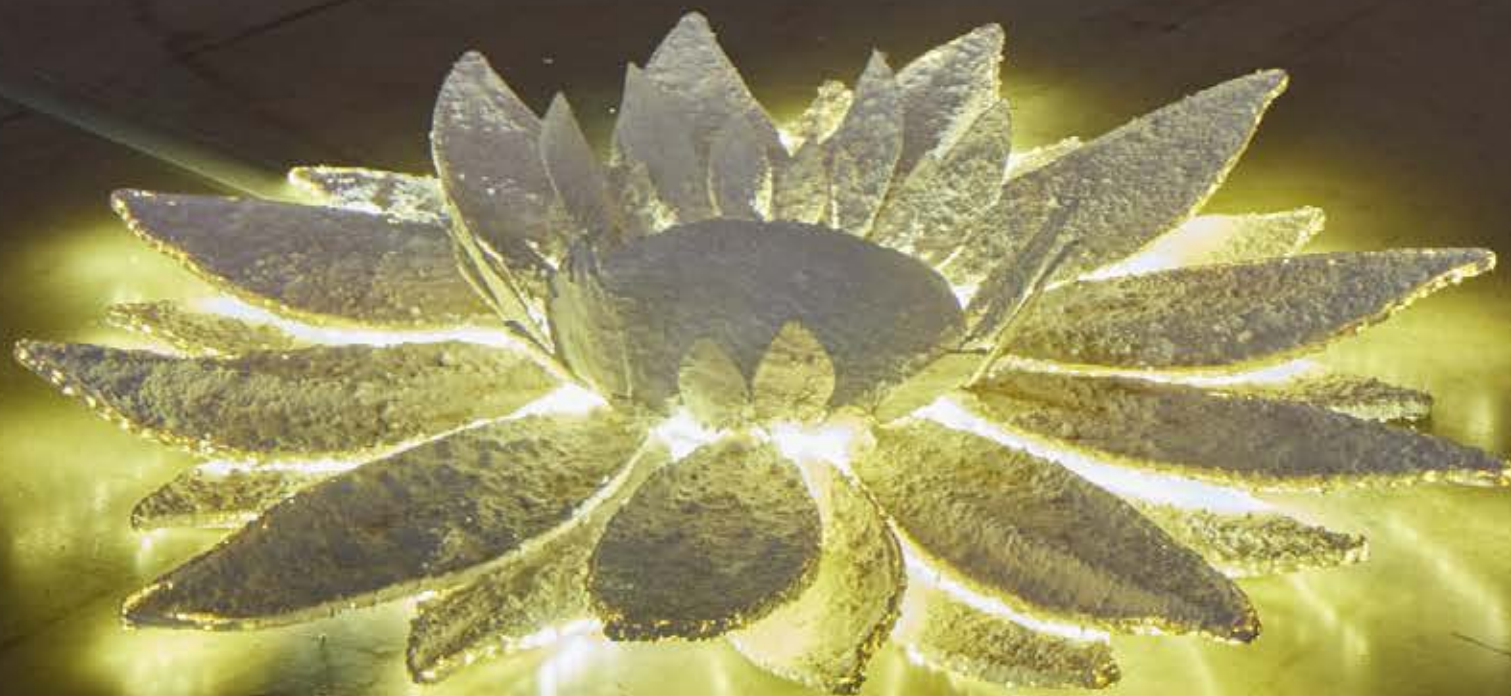
Installation view, "Reincarnations of Shadows", Pirelli HangarBicocca, Milan, 2023
Courtesy of the artist & Pirelli HangarBicocca. Photo: Agostino Osio



Installation view, "Reincarnations of Shadows", Pirelli HangarBicocca, Milan, 2023
Courtesy of the artist & Pirelli HangarBicocca. Photo: Agostino Osio

The Flower
2016

Steel, fabric, chalk, LED light
D150 x H10cm



Installation view, "Reincarnations of Shadows", Pirelli HangarBicocca, Milan, 2023
Courtesy of the artist & Pirelli HangarBicocca. Photo: Agostino Osio



Voyages de Rhodes
2014-2017

Installation view, "Reincarnations of Shadows", Pirelli HangarBicocca, Milan, 2023
Courtesy of the artist & Pirelli HangarBicocca. Photo: Agostino Osio



Man Looking Towards Darkness
2016

Installation view, "Reincarnations of Shadows", Pirelli HangarBicocca, Milan, 2023
Courtesy of the artist & Pirelli HangarBicocca. Photo: Agostino Osio

The Milk of Dreams

The 59th International Art Exhibition of La Biennale di Venezia

23.04 - 27.11.2022

Venice, Italy

威尼斯，義大利

First rain, Brise-soleil
2022

Three-channel video installation, colour, sound
16'04"

With the support of Han Nefkens Art Foundation, Kochi Biennale and Tate St Ives

 Watch video
Password: KMTNP123





Installation view of *First rain, Brise-soleil* at La Biennale di Venezia, 2022
Courtesy of La Biennale di Venezia



Installation view of *First rain, Brise-soleil* at La Biennale di Venezia, 2022
Courtesy of La Biennale di Venezia

Thao Nguyen Phan is internationally renowned for her poetic, multi-layered artworks which explore the historical and ecological issues facing her homeland Vietnam, while speaking to broader ideas around tradition, ideology, ritual and environmental change.

Phan's mesmerising work intertwines mythology and folklore with urgent issues around industrialisation, food security and the environment. The threat posed by the destruction and excessive consumption of Earth's resources is a recurring theme across her practice.

Through storytelling, and the mixing of official and unofficial histories, her work often amplifies narratives that are less well documented, or in some cases obscured.

This exhibition will bring together a selection of Phan's videos, paintings and sculptures from the past five years, alongside new work exhibited for the first time. This includes *First Rain, Brise Soleil* (2021–ongoing), a major new multi-channel film commission, and an accompanying series of paintings.

This is Thao Nguyen Phan's most extensive UK exhibition to date.

- Text by Tate St Ives

Thao Nguyen Phan
潘濤阮

05.02 – 02.05.2022
Tate St Ives, Cornwall, UK
泰特聖艾夫斯美術館，康沃爾，英國



Installation view, "Thao Nguyen Phan", Tate St Ives, Cornwall, 2022
Courtesy of Tate St Ives. Photo: Tate Photography (Sam Day)



Installation view, "Thao Nguyen Phan", Tate St Ives, Cornwall, 2022
Courtesy of Tate St Ives. Photo: Tate Photography (Sam Day)



Dream of March and August
2018 - ongoing

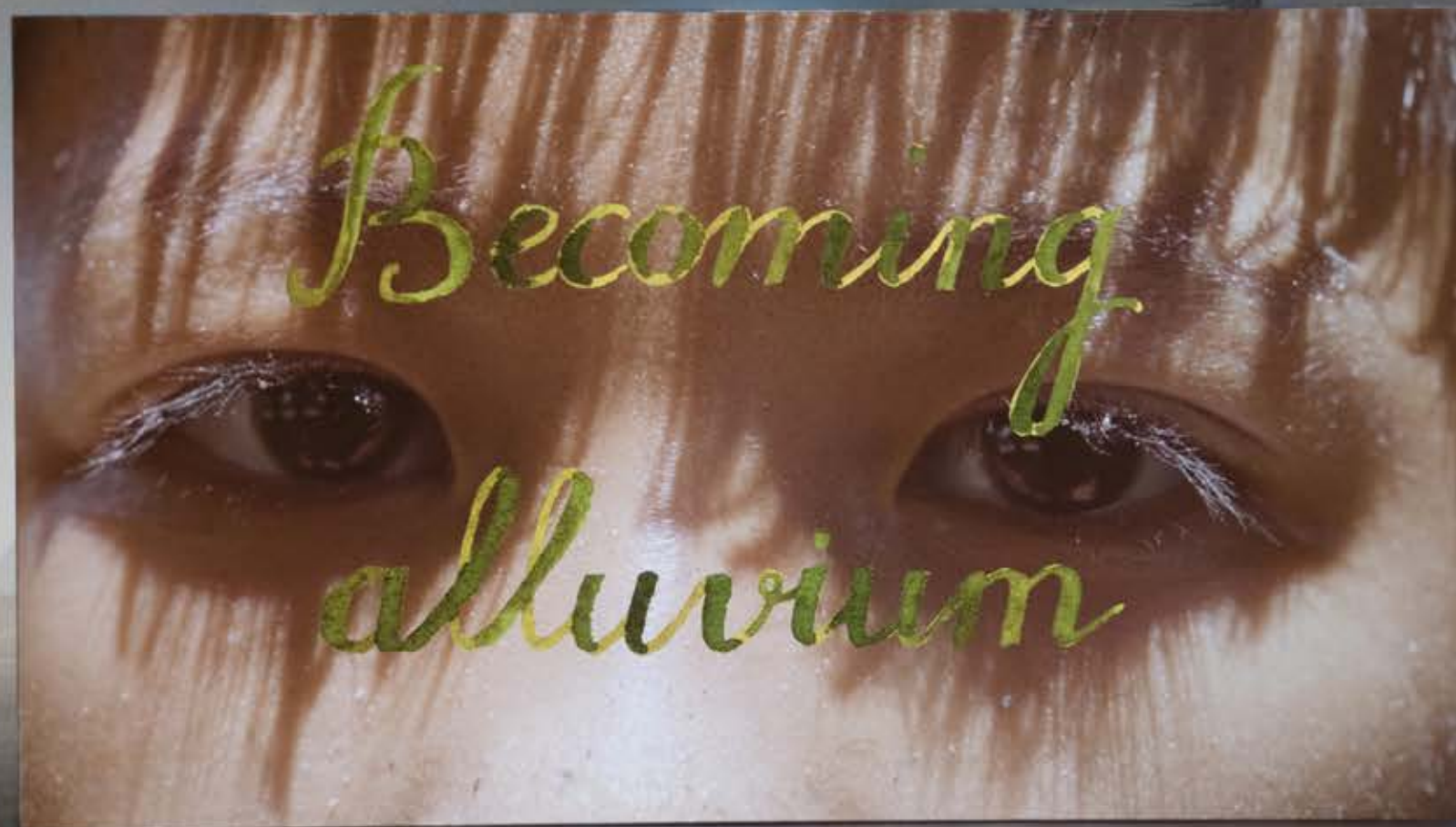
Installation view at "Thao Nguyen Phan", Tate St Ives, Cornwall, 2022
Courtesy of Tate St Ives. Photo: Tate Photography (Sam Day)



Dream of March and August
2018 - ongoing



Installation view at "Thao Nguyen Phan", Tate St Ives, Cornwall, 2022
Courtesy of Tate St Ives. Photo: Tate Photography (Sam Day)



Becoming Alluvium
2019 - ongoing

[Watch video](#)
Password: KMTNP123

Installation view at "Thao Nguyen Phan", Tate St Ives, Cornwall, 2022
Courtesy of Tate St Ives. Photo: Tate Photography (Sam Day)



Voyages de Rhodes
2014-2017

Installation view, "Thao Nguyen Phan", Tate St Ives, Cornwall, 2022
Courtesy of Tate St Ives. Photo: Tate Photography (Sam Day)



Voyages de Rhodes
2014-2017

Installation view, "Thao Nguyen Phan", Tate St Ives, Cornwall, 2022
Courtesy of Tate St Ives. Photo: Tate Photography (Sam Day)



Installation view, "Thao Nguyen Phan", Tate St Ives, Cornwall, 2022
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Courtesy of Tate St Ives. Photo: Tate Photography (Sam Day)



Installation view, "Thao Nguyen Phan", Tate St Ives, Cornwall, 2022
Courtesy of Tate St Ives. Photo: Tate Photography (Sam Day)

It matters what worlds world worlds: how to tell stories otherwise

Manifesta 14
第十四屆歐洲宣言展

22.07 – 30.10.2022
Prishtina, Kosovo
普里什蒂納，科索沃



 Watch video
Password: KMTNP123

Becoming Alluvium
2019 - ongoing

Courtesy of Thao Nguyen Phan. Photo: Manifesta 14 Prishtina / Majlinda Hoxha



Becoming Alluvium
2019 - ongoing

Courtesy of Thao Nguyen Phan. Photo: Manifesta 14 Prishtina / Majlinda Hoxha



Becoming Alluvium
2019 - ongoing

Courtesy of Thao Nguyen Phan. Photo: Manifesta 14 Prishtina / Majlinda Hoxha

Soft Water Hard Stone
軟水硬石

2021 Triennial
2021年三年展

28.10.2021 - 23.01.2022
New Museum, New York, USA
新美術館，紐約，美國



Becoming Alluvium
2019 - ongoing

Watch video
Password: KMTNP123

Installation view at "2021 Triennial: Soft Water Hard Stone", New Museum, New York, 2021
Courtesy of the artist and New Museum. Photo: Dario Lasagni



Becoming Alluvium
2019 - ongoing

Installation view at "2021 Triennial: Soft Water Hard Stone", New Museum, New York, 2021
Courtesy of the artist and New Museum. Photo: Dario Lasagni

Chisenhale Gallery presents *Becoming Alluvium*, the first solo exhibition in a UK institution by Ho Chi Minh City-based artist Thao Nguyen Phan. Working with painting, installation and moving image, Phan's work explores history and tradition through non-fiction and fictional narratives.

Becoming Alluvium continues Phan's ongoing research on the Mekong River, which runs through Tibet, China, Burma, Thailand, Laos, Cambodia and Vietnam. Composed of two elements – a single channel film work and a series of lacquer and silk paintings – the works simultaneously explore real and imaginary worlds.

Phan's newly commissioned video work *Becoming Alluvium* is structured around three chapters telling stories of destruction, reincarnation and renewal, centred around the ebb and flow of the Mekong River. Combining self-shot footage, animation and found imagery, the work weaves narratives concerning industrialisation, food security and ecological sustainability with folklore and myth.

An accompanying series of paintings titled *Perpetual Brightness*, made in collaboration with artist Truong Cong Tung, further explore the cultural, agricultural and economic significance of the river. The watercolour on silk paintings depict characters in various states – from insects playing musical instruments to a young boy caressing an endangered Irrawaddy dolphin. Presented in frames made with Vietnamese lacquer, eggshell and silver leaf, the series tell stories of the past, present and future of the Mekong River and its inhabitants.

Phan's new commission builds on previous works *Tropical Siesta*, 2017 and *Mute Grain*, 2019, which collectively address Phan's urgent call to awaken from a 'state of collective amnesia' in relation to the threat posed by excessive consumption of Earth's resources.

- Text by Chisenhale Gallery

Becoming Alluvium

Solo Exhibition
個展

26.09 – 13.12.2020

Chisenhale Gallery, London, UK
奇森黑爾美術館，倫敦，英國



Installation view at "Becoming Alluvium", Chisenhale Gallery, London
Commissioned and produced by Han Nefkens Foundation in collaboration with: Joan Miro foundation,
Barcelona; WIELS Contemporary Art Centre, Brussels; and Chisenhale Gallery. Photo: Andy Keate



Installation view at "Becoming Alluvium", Chisenhale Gallery, London
Commissioned and produced by Han Nefkens Foundation in collaboration with: Joan Miro foundation,
Barcelona; WIELS Contemporary Art Centre, Brussels; and Chisenhale Gallery. Photo: Andy Keate



Installation view at "Becoming Alluvium", Chisenhale Gallery, London
Commissioned and produced by Han Nefkens Foundation in collaboration with: Joan Miro foundation,
Barcelona; WIELS Contemporary Art Centre, Brussels; and Chisenhale Gallery. Photo: Andy Keate



Installation view at "Becoming Alluvium", Chisenhale Gallery, London
Commissioned and produced by Han Nefkens Foundation in collaboration with: Joan Miro foundation,
Barcelona; WIELS Contemporary Art Centre, Brussels; and Chisenhale Gallery. Photo: Andy Keate



Installation view at "Becoming Alluvium", Chisenhale Gallery, London
Commissioned and produced by Han Nefkens Foundation in collaboration with: Joan Miro foundation,
Barcelona; WIELS Contemporary Art Centre, Brussels; and Chisenhale Gallery. Photo: Andy Keate



LAST REINCARNATION

Installation view at "Becoming Alluvium", Chisenhale Gallery, London
Commissioned and produced by Han Nefkens Foundation in collaboration with: Joan Miro foundation,
Barcelona; WIELS Contemporary Art Centre, Brussels; and Chisenhale Gallery. Photo: Andy Keate

Phan's work transgresses a purely historical or political point of view, to incorporate an interest in literature and language. Through storytelling, fiction, official and unofficial history, it subtly reveals the forgotten and the forgettable in poetic recollections. The exhibition at WIELS – her largest to date – includes three videos accompanied by paintings: *Tropical Siesta* (2017), *Mute Grain* (2019) and *Becoming Alluvium* (2019).

Curator : Zoë Gray

On this occasion, Phan's first monograph was co-published by the exhibition partners, the Han Nefkens Foundation and Mousse Publishing.

- Text by WIELS

Monsoon Melody

Solo Exhibition
個展

01.02 - 16.08.2020

Han Nefkens Art Foundation and WIELS, Contemporary Art Centre,
Brussels, Belgium

哈恩·內夫肯基金會與 WIELS 當代藝術中心，布魯塞爾，比利時



Voyages de Rhodes
2014-2017

Installation view at "Monsoon Melody", WIELS, Brussels, 2020
Courtesy of the artist and WIELS. Photo: Philippe de Gobert



Dream of March and August
2018 - ongoing

Installation view at "Monsoon Melody", WIELS, Brussels, 2020
Courtesy of the artist and WIELS. Photo: Philippe de Gobert



Dream of March and August
2018 - ongoing

Installation view at "Monsoon Melody", WIELS, Brussels, 2020
Courtesy of the artist and WIELS. Photo: Philippe de Gobert



Dream of March and August
2018 - ongoing

Installation view at "Monsoon Melody", WIELS, Brussels, 2020
Courtesy of the artist and WIELS. Photo: Philippe de Gobert



Dream of March and August
2018 - ongoing

Installation view at "Monsoon Melody", WIELS, Brussels, 2020
Courtesy of the artist and WIELS. Photo: Philippe de Gobert



Installation view at "Monsoon Melody", WIELS, Brussels, 2020
Courtesy of the artist and WIELS. Photo: Philippe de Gobert



Installation view at "Monsoon Melody", WIELS, Brussels, 2020
Courtesy of the artist and WIELS. Photo: Philippe de Gobert





Tropical Siesta
2017

Double-channel synchronised video, loop, HD, colour, sound
13'41"

 Watch video
Password: KMTNP123

Installation view at "Monsoon Melody", WIELS, Brussels, 2020
Courtesy of the artist and WIELS. Photo: Philippe de Gobert

Where Water Comes Together with Other Water

Lyon Biennale
里昂雙年展

18.09.2019 - 05.01.2020

Lyon, France
里昂，法國



Installation view at "Where Water Comes Together with Other Water", Lyon Biennale, Lyon, 2019
Courtesy of the artist. Photo: Blaise Adilon



Installation view at "Where Water Comes Together with Other Water", Lyon Biennale, Lyon, 2019
Courtesy of the artist. Photo: Blaise Adilon



Installation view at "Where Water Comes Together with Other Water", Lyon Biennale, Lyon, 2019
Courtesy of the artist. Photo: Blaise Adilon



Magical Bow (Your Daughter is a Traitor)
2017 - ongoing

Installation view at "Where Water Comes Together with Other Water", Lyon Biennale, Lyon, 2019
Courtesy of the artist. Photo: Blaise Adilon



Magical Bow (Your Daughter is a Traitor)
2017 - ongoing

Installation view at "Where Water Comes Together with Other Water", Lyon Biennale, Lyon, 2019
Courtesy of the artist. Photo: Blaise Adilon

Leaving the Echo Chamber
(in “Journey beyond the arrow”)

Sharjah Biennial 14
第十四屆沙迦藝術雙年展

07.03 – 10.06.2019
Sharjah, UAE
沙迦，阿拉伯聯合大公國



Dream of March and August
2018 - ongoing

Installation view at "Leaving the Echo Chamber" in "Journey beyond the arrow", Sharjah Art Biennale 14, Sharjah, 2019
Courtesy of the artist



Installation view at "Leaving the Echo Chamber" in "Journey beyond the arrow", Sharjah Art Biennale 14, Sharjah, 2019
Courtesy of the artist



Installation view at "Leaving the Echo Chamber" in "Journey beyond the arrow", Sharjah Art Biennale 14, Sharjah, 2019
Courtesy of the artist



Installation view at "Leaving the Echo Chamber" in "Journey beyond the arrow", Sharjah Art Biennale 14, Sharjah, 2019
Courtesy of the artist



Installation view at "Leaving the Echo Chamber" in "Journey beyond the Echo Chamber", Sharjah Art Biennale 14, Sharjah, 2019
 Courtesy of the artist



Mute Grain
2019

Installation view at "Leaving the Echo Chamber" in "Journey beyond the arrow", Sharjah Art Biennale 14, Sharjah, 2019
Courtesy of the artist

Watch video
Password: KMTNP123





Mute Grain
2019

Installation view at "Leaving the Echo Chamber" in "Journey beyond the arrow", Sharjah Art Biennale 14, Sharjah, 2019
Courtesy of the artist

Poetic Amnesia

Solo Exhibition
個展

15.04 – 02.07.2017

the Factory Contemporary Art Centre, Ho Chi Minh City, Vietnam
工廠當代藝術中心，胡志明市，越南

13.12 – 24.12.2017

Nha San Collective, Hanoi, Vietnam
及Nha San Collective，河內，越南

The Factory Contemporary Arts Centre presents Thảo Nguyễn Phan's most ambitious exhibition to date, realized during her time participating in the Rolex Mentor and Protégé Arts Initiative as a protégé in visual arts to acclaimed American performance and video artist Joan Jonas.

Remembering a bygone era would be a struggle without some kind of memento. Believing in a spiritual world without some kind of ritual would be like underestimating the power of its possible guidance. Imagining a future without allowing our minds to record our dreams would be like living the surface of a life denied hope. Thảo Nguyễn Phan lives in the playground between these psychological spaces, her art poetically toying with the architecture of remembering history, dancing an imagination of how the present might otherwise have been.

Immersing oneself into the numerous narratives of this exhibition requires stereotypes of recording and remembering time to be left at its entrance. Inside we are met by a book, whose myriad pages hang framed and suspended at odd angles and intervals along the walls of the room. Instead of 'reading' these pages we find ourselves gazing at painted images over the text, as if these scenes render its words redundant. A squadron of crossbows soon greets us; positioned like sentinels in the center of the main exhibition hall, appearing mute and dysfunctional without their arrows, an army of love with no one to love. In an adjacent upstairs gallery, particular characters and motifs that dance between the page and bow are given focus, as if they have been given the role of protagonist for Phan's own play, as they cling to the backing of x-ray film in oil. These are hung between

objects and documentation of a past that these painted scenes refer – such as a small sculpture of a wizened, white haired master, his right hand clutching a tome of knowledge; or photographs of yellowing pages carrying what is thought to be some of the first verses in the Vietnamese Romanized script; or the luminous glow of a paper flower whose large-scale sculptural form typically heralds in the birthing of the New Lunar Year in Vietnam.

Thảo Nguyễn Phan's 'Poetic Amnesia' is where William Golding's 'Lord of the Flies' meets Eduardo Galeano's 'Upside Down'. To dig deeper into her world is to imagine arriving in a parallel dimension where the past has been so utterly re-interpreted and removed from its referent as to relinquish its significance. Phan's artistic methodology is akin to a 21st Century social scientist, employing anthropological means of observation and categorization, re-shuffling the systems and symbols of culture and society into differing, at times utterly abstract, visual and textual figurations. In this exhibition, she pays mischievous homage to the significance of the written word, intrigued by how and why the Vietnamese language was given a Romanized script. Published texts by French missionary Alexander de Rhodes, and the crossbows of mythical love recounted by Vietnamese Catechist Bento Thien collide (or perhaps seek refuge) in the skipping ropes of school children who appear to have lost the key to the library of history. Phan's careful selection of mementos in this exhibition could be read as bibliographic references for her own visual archive, where the construct of memory and its language systems forge differing connections of meaning and value, where the ethical and moral spectrum of humanity slips and slides between the ambiguity of how we determine fact from fiction.

- Text by The Factory Contemporary Arts Centre



Installation view at "Poetic Amnesia", the Factory Contemporary Art Centre, Ho Chi Minh City, 2017
Courtesy of the Factory Contemporary Art Centre. Photo: Phan Quang



Voyages de Rhodes
2014-2017

Installation view at "Poetic Amnesia", the Factory Contemporary Art Centre, Ho Chi Minh City, 2017
Courtesy of the Factory Contemporary Art Centre. Photo: Phan Quang



Magical Bow (Your Daughter is a Traitor)
2017 - ongoing

Installation view at "Poetic Amnesia", the Factory Contemporary Art Centre, Ho Chi Minh City, 2017
Courtesy of the Factory Contemporary Art Centre. Photo: Phan Quang



A forma do Batismo em Pingoa Tum Kinica

Magical Bow (Your Daughter is a Traitor)
2017 - ongoing

Installation view at "Poetic Amnesia", the Factory Contemporary Art Centre, Ho Chi Minh City, 2017
Courtesy of the Factory Contemporary Art Centre. Photo: Phan Quang

Siesta Children
2016 - ongoing

Oil on x-ray film backings
Dimensions variable



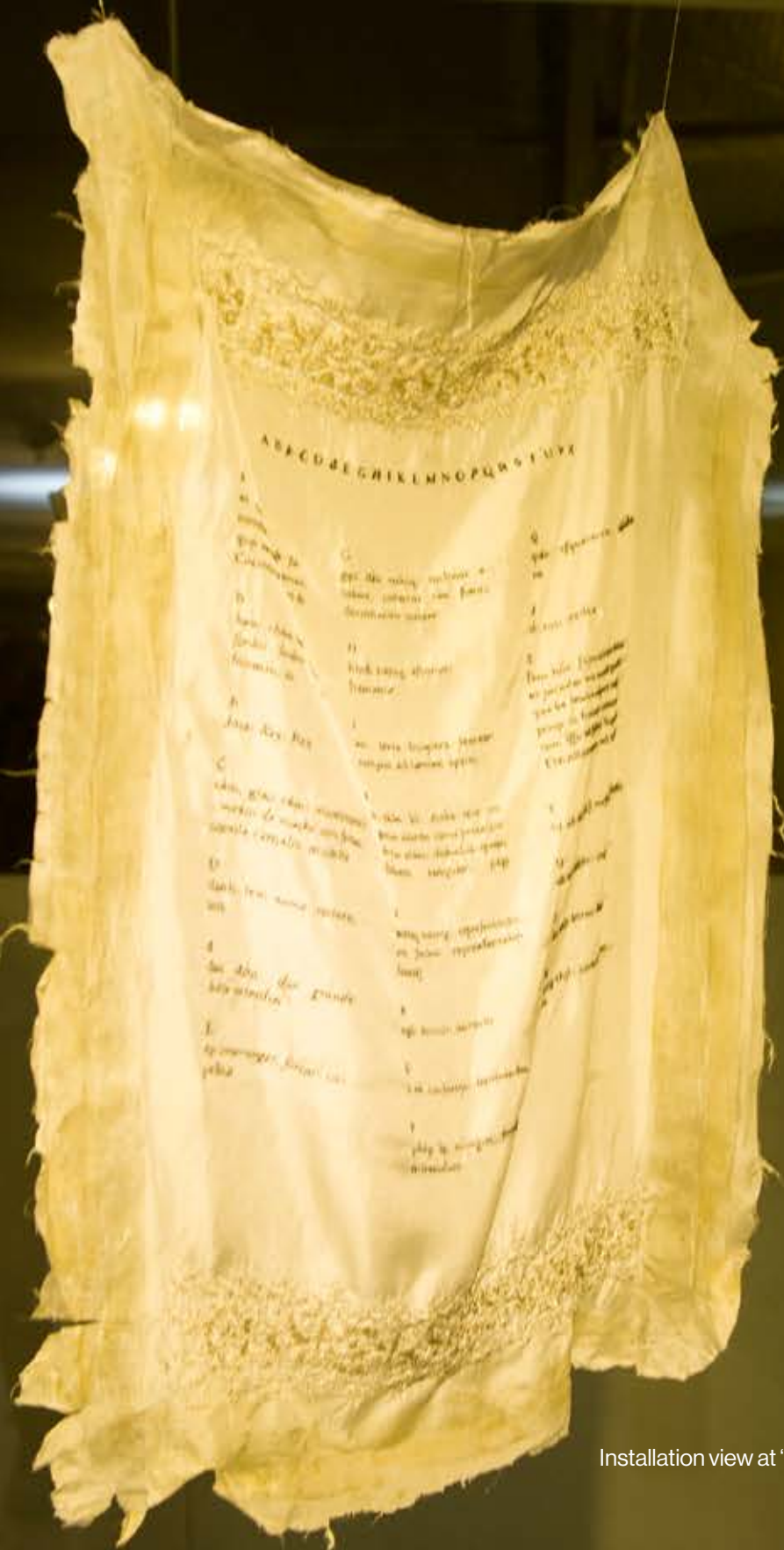
Installation view at "Poetic Amnesia", the Factory Contemporary Art Centre, Ho Chi Minh City, 2017
Courtesy of the Factory Contemporary Art Centre. Photo: Phan Quang



Installation view at "Poetic Amnesia", the Factory Contemporary Art Centre, Ho Chi Minh City, 2017
Courtesy of the Factory Contemporary Art Centre. Photo: Phan Quang

The Alphabet
2014

Pure silk, thread, hand embroidered
70 x 50 cm



Installation view at "Poetic Amnesia", the Factory Contemporary Art Centre, Ho Chi Minh City, 2017
Courtesy of the Factory Contemporary Art Centre. Photo: Phan Quang



Tropical Siesta
2017

 Watch video
Password: KMTNP123

Installation view at "Poetic Amnesia", the Factory Contemporary Art Centre, Ho Chi Minh City, 2017
Courtesy of the Factory Contemporary Art Centre. Photo: Phan Quang



The Flower
2016

Installation view at "Poetic Amnesia", the Factory Contemporary Art Centre, Ho Chi Minh City, 2017
Courtesy of the Factory Contemporary Art Centre. Photo: Phan Quang



The Rise
2016

Steel, fabric, chalk, LED light
80 x 55 x 10 cm

Installation view at "Poetic Amnesia", the Factory Contemporary Art Centre, Ho Chi Minh City, 2017
Courtesy of the Factory Contemporary Art Centre. Photo: Phan Quang

The Stage
2016

Wood, watercolor cut-outs, chalk, LED light
Dimension variable



Installation view at "Poetic Amnesia", the Factory Contemporary Art Centre, Ho Chi Minh City, 2017
Courtesy of the Factory Contemporary Art Centre. Photo: Phan Quang



Installation view at "Poetic Amnesia", the Factory Contemporary Art Centre, Ho Chi Minh City, 2017
Courtesy of the Factory Contemporary Art Centre. Photo: Phan Quang

Kiang

馬凌畫廊

kiangmalingue.com

Malingue

Thảo Nguyễn Phan

Born 1987 in Ho Chi Minh City, Vietnam
Currently works and lives in Ho Chi Minh City, Vietnam

Education

2014 MFA in Painting and Drawing, School of the Art Institute of Chicago, IL, USA
2009 Bachelor of Fine Arts with First Class honors, Lasalle College of Arts, Singapore
2008 Major in Lacquer painting, Ho Chi Minh University of Fine Arts, Ho Chi Minh City, Vietnam

Awards and Residences

2019 One of the four special mentions of Sharjah Biennale 14 prize, Sharjah, UAE
2018 Han Nefkens Foundation – LOOP Barcelona Video Art Award
Grand Prize, APB Foundation Signature Art Prize, organised by Singapore Art Museum
at National Museum of Singapore, Singapore
2017 NTU CCA Residency, NTU Center for Contemporary Art, Singapore
2016-2017 Rolex Mentor and Protégé in Visual Arts, mentored by Joan Jonas
2016 Visual Arts Workshop in Botin Foundation, Santander, Spain
2014 CDEF, Danish Arts Foundation Grant, Copenhagen, Denmark
2013 San Art Laboratory Artist in Residency program, San Art, Ho Chi Minh City, Vietnam

Solo Exhibitions

2025
“The Sun Falls Silently”, Palais de Tokyo, Paris, France

2024
“Reincarnations of Shadows”, Kunsthal Charlottenborg, Copenhagen, Denmark

2023
“Reincarnations of Shadows”, Pirelli HangarBicocca, Milan, Italy

2022
“Thao Nguyen Phan”, Tate St Ives, Cornwall, UK

2020
“Becoming Alluvium”, Chisenhale gallery, London, UK
“Monsoon Melody”, Han Nefkens Art Foundation and WIELS, Contemporary Art Centre, Brussels, Belgium

2019
“Becoming Alluvium”, Han Nefkens Art Foundation - Loop Barcelona Video Art Award, Fundació Joan Miró, Barcelona, Spain

2017
“Poetic Amnesia”, the Factory Contemporary Art Centre, Ho Chi Minh City, Vietnam and Nha San Collective, Hanoi, Vietnam

Selected Group Exhibitions

2026
“UNSTABLE MEDIA IN THE 21ST CENTURY”, Hamburger Kunsthalle, Hamburger, Germany
“Echoes: Videos from the Han Nefkens Foundation Donation”, MACBA - Museu d’Art Contemporani de Barcelona, Barcelona, Spain
“Daegu Forum V: Whispers Toward the Outside”, Daegu Art Museum, Daegu, Korea
“The New Vision: Monet and the Contemporary Gaze”, Pola Museum of Art, Hakone, Japan
“In Interludes and Transitions”, The Diriyah Contemporary Art Biennale, Saudi Arabia
“RE:FORM - A glimpse of abstraction in Vietnam since Đổi Mới”, Galerie Frank Elbaz, organised by Galerie Bao and Galerie Frank Elbaz, Paris, France

2025
“City of Others: Asian Artists in Paris, 1920s-1940s”, National Gallery Singapore, Singapore
“The year is XXXX”, The Nguyen Art Foundation (NAF), Ho Chi Minh City, Vietnam

2024
“Lantern With No Walls, Fondazione In Between Art Film”, Gstaad, Switzerland
“Between Rivers”, Astrup Fearnley Museet, Oslo, Norway
“Connecting Bodies: Asian Women Artists”, National Museum of Modern and Contemporary Art (MMCA) Seoul, Korea
“The Unfaithful Octopus”, ADM Gallery, Singapore and MAIIAM Contemporary Art Museum, Chiang Mai, Thailand
“Sharjah Architecture Triennial 02: The Beauty of Impermanence”, Sharjah, UAE
“Songs for the Changing Seasons, Klima Biennale”, Vienna, Austria

2023
“Myth in Motion”, Kadist, Paris and San Francisco, France and Sa Sa Art Projects, Phnom Penh, Cambodia
“Very Small Feelings”, Kiran Nadar Museum of Art and Samdani Art Foundation, New Dehli, India
“Stratum Zero”, the Outpost, Hanoi, Vietnam
“Dhaka Art Summit : Bonna”, Dhaka, Bangladesh

2022
“The 59th International Art Exhibition of La Biennale di Venezia, The Milk of Dreams”, Venice, Italy
Manifesta 14, “It matters what worlds world worlds: how to tell stories otherwise”, Prishtina, Kosovo
“Fractured Times”, The Outpost Art Organisation, Hanoi, Vietnam
“Kochi-Muziris Biennale 2022, In our Veins Flow Ink and Fire”, Kochi, India

2021
“Within / Between / Beneath / Upon”, The Factory Contemporary Arts Centre, Ho Chi Minh City, Vietnam
“Carnivalesca, What Painting Might Be”, Kunstverein in Hamburg, Germany

2020
“Mending the Sky”, New Orleans Museum of Art, New Orleans, LA, USA

2019
“Hugo Boss Asia Art Award”, Rockbund Art Museum, Shanghai, China
“Neither Black / Red / Yellow Nor Woman”, Times Art Center Berlin, Germany
“Art Encounters Biennial”, Timișoara, Romania
“Lyon Biennale , Where Water Comes Together with Other Water”, Lyon, France
Sharjah Art Biennale 14, “Leaving the Echo Chamber” in “Journey beyond the arrow”, curated by Zoe Butt, Sharjah, UAE

2018
“Constructing Mythologies”, Edouard Malingue Gallery, Hong Kong
“A Beast, a God and a Line”, Dhaka Art Summit, Bangladesh, Para Site, Hongkong and Museum of Contemporary Art, Warsaw
“Relics”, Jendela visual arts space, Esplanade, Singapore

2016
“Embedded South(s)”, online exhibition of moving images, sponsored by San Art and the Prince Claus fund

“Anywhere but Here”, Betonsalon, Paris, France

2015
“Concept Context Contestation, Art and the Collective in South East Asia”, travelling exhibition, Goethe Institut, Hanoi, Vietnam

2014
“Modern Love”, Institute of Contemporary Arts Singapore, curated by Bala Starr and Khairuddin Hori, Singapore
“NhaSan 15+”, NhaSan Studio, Hanoi, Vietnam

2013
“Concept Context Contestation, Art and the Collective in South East Asia”, Bangkok Culture Centre, Bangkok, Thailand (catalog)
“Right Fiction”, San Art, Ho Chi Minh City, Vietnam

2012
“Riverscapes in Flux”, a travelling exhibition to Vietnam, Thailand, Cambodia, Indonesia and the Philippines, organized by the Goethe Institute, Hanoi, Vietnam

2011
““Open Edit’ Mobile library”, collaborated with Trương Công Tùng, San Art and Asia Art Archive, Ho Chi Minh City, Vietnam

2009
“Intersection Vietnam, new works form North and South”, Valentine Willie Fine Art, Singapore and Malaysia (catalog)

Collections

The Museum of Modern Art, USA
Tate, UK
Centre Pompidou, France
Art Gallery of New South Wales, Australia
National Gallery Singapore, Singapore
Kadist, Paris and San Francisco
Singapore Art Museum, Singapore
Sharjah Art Foundation, Sharjah, UAE
National Museum of Modern and Contemporary Art, Korea

K

M

潘濤阮

1987年出生於胡志明市，越南
目前工作與生活於胡志明市，越南

教育

2014 繪畫碩士，芝加哥藝術學院，芝加哥，美國
2009 美術學士，拉薩爾藝術學院，新加坡
2008 漆畫學士，胡志明市美術大學，胡志明市，越南

獎項及駐留

2019 四項特別提名之一，第14屆沙迦雙年展，沙迦，阿拉伯聯合大公國
2018 哈恩·內夫肯影像收藏基金會 — 巴塞羅那影像藝術博覽會影像藝術製作獎項，巴塞羅那，西班牙
亞太釀酒基金會特出藝術獎，新加坡美術館，新加坡
2017 勞力士創藝指導計劃，柏林，德國
南洋理工大學當代藝術中心駐留計劃，新加坡
2016 博廷基金會視覺藝術工作坊，桑坦德，西班牙
2014 丹麥藝術基金會獎助金，丹麥
2013 Sàn Art Laboratory 藝術家進駐計畫，胡志明市，越南

個展

2025
「太陽無聲落下」，巴黎東京宮，巴黎，法國

2024
「Reincarnations of Shadows」，夏洛特堡藝術廳，哥本哈根，丹麥

2023
「Reincarnations of Shadows」，倍耐力比科卡機庫藝術中心，米蘭，義大利

2022
「潘濤阮」，泰特聖艾夫斯美術館，康沃爾，英國

2020
「Becoming Alluvium」，奇森黑爾美術館，倫敦，英國
「Monsoon Melody」，哈恩·內夫肯基金會與 WIELS 當代藝術中心，布魯塞爾，比利時

2019
「Becoming Alluvium」，哈恩·內夫肯影像收藏基金會 — 巴塞羅那影像藝術博覽會，胡安·米羅基金會，巴塞羅那，西班牙

2017
「Poetic Amnesia」，工廠當代藝術中心，胡志明市，越南 / Nha San Collective，河內，越南

精選群展

2026
「UNSTABLE MEDIA IN THE 21ST CENTURY」，漢堡美術館，漢堡，德國
「Echoes: Videos from the Han Nefkens Foundation Donation」，MACBA巴塞羅那當代藝術博物館，巴塞羅那，西班牙
「Daegu Forum V: Whispers Toward the Outside」，大邱美術館，大邱，韓國
「新視角：莫內於當代凝視」，POLA美術館，箱根，日本
「RE:FORM - Đổi Mới (革新) 後越南抽象藝術一瞥」，frank elbaz畫廊，由Bao畫廊及frank elbaz畫廊共同組織，巴黎，法國
「In Interludes and Transitions」，德拉伊耶當代藝術雙年展，德拉伊耶，沙烏地阿拉伯

2025
「City of Others: Asian Artists in Paris, 1920s–1940s」，新加坡國家美術館，新加坡
「The year is XXXX」，阮藝術基金會，胡志明市，越南

2024
「Lantern With No Walls, Fondazione In Between Art Film」，格施塔德，瑞士
「Between Rivers」，阿斯楚普•費恩利現代美術館，奧斯陸，挪威
「Connecting Bodies: Asian Women Artists」，韓國國立現代美術館首爾館，首爾，韓國
「The Unfaithful Octopus」，ADM 畫廊，新加坡 / MAIIAM 當代藝術博物館，清邁，泰國
「Sharjah Architecture Triennial 02: The Beauty of Impermanence」，沙迦建築三年展，沙迦，阿拉伯聯合大公國
「Songs for the Changing Seasons, Klima Biennale」，維也納氣候雙年展，維也納，奧地利

2023
「Myth in Motion」，Kadist，巴黎，法國 / 舊金山，加利福尼亞州，美國 / Sa Sa Art Projects，金邊，柬埔寨
「Very Small Feelings」，基蘭•納達爾藝術博物館與薩姆達尼藝術基金會，新德里，印度
「Stratum Zero」，The Outpost，河內，越南
「Dhaka Art Summit: Bonna」，達卡藝術高峰會，達卡，孟加拉

2022
「The Milk of Dreams」，第59屆威尼斯雙年展國際藝術展，威尼斯，義大利
「It matters what worlds world worlds: how to tell stories otherwise」，第十四屆歐洲游牧雙年展，普里什蒂納，科索沃
「Fractured Times」，The Outpost Art Organisation，河內，越南
「In our Veins Flow Ink and Fire」，科欽—穆齊里斯雙年展，科欽，印度

2021
「Within / Between / Beneath / Upon」，工廠當代藝術中心，胡志明市，越南
「Carnavalesca, What Painting Might Be」，Kunstverein in Hamburg，漢堡，德國

2020
「Mending the Sky」，紐奧良藝術博物館，紐奧良，路易斯安那州，美國

2019
「Hugo Boss Asia Art Award」，上海外灘美術館，上海，中國
「Neither Black / Red / Yellow Nor Woman」，柏林時代藝術中心，柏林，德國
「Art Encounters Biennial」，蒂米什瓦拉，羅馬尼亞
「Where Water Comes Together with Other Water」，里昂雙年展，里昂，法國
「Leaving the Echo Chamber(in “Journey beyond the arrow”）」，第十四屆沙迦藝術雙年展，沙迦，阿拉伯聯合大公國

2018
「Constructing Mythologies」，馬凌畫廊，香港
「A Beast, a God and a Line」，達卡藝術高峰會，孟加拉 / Para Site，香港 / 華沙現代藝術博物館，華沙，波蘭
「Relics」，Jendela 視覺藝術空間，濱海藝術中心，新加坡

2016
「Embedded South(s)」，線上影像展覽，由 San Art 與克勞斯王子基金會贊助
「Anywhere but Here」，Betonsalon，巴黎，法國

2015
「Concept Context Contestation, Art and the Collective in South East Asia」，巡迴展覽，歌德學院，河內，越南

2014
「Modern Love」，新加坡當代藝術學院，新加坡
「NhaSan 15+」，NhaSan Studio，河內，越南

2013
「Concept Context Contestation, Art and the Collective in South East Asia」，曼谷文化藝術中心，曼谷，泰國
「Right Fiction」，San Art，胡志明市，越南

2012
「Riverscapes in Flux」，巡迴展覽（越南、泰國、柬埔寨、印尼與菲律賓），由歌德學院主辦，河內，越南

2011
「『Open Edit』Mobile library」，與張公松、San Art及亞洲藝術文獻庫合作，胡志明市，越南

2009
「Intersection Vietnam, new works form North and South」，Valentine Willie畫廊，新加坡及馬來西亞（畫冊）

收藏

現代藝術博物館，美國
泰特，英國
蓬皮杜藝術中心，法國
新南威爾士美術館，澳大利亞
新加坡國立美術館，新加坡
卡蒂斯特，巴黎及舊金山
新加坡美術館，新加坡
沙迦藝術基金會，沙迦，阿拉伯聯合大公國
國立現代美術館，韓國

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