



BODIES SURVEY(ED)

¹Since the 'Sàn Art Lab' residency program was discontinued in 2016 due to budgetary concerns and governmental scrutiny, the organization has adaptively operated from 2016 to 2018 as a reading room with educational programs. Occurring amidst a busy season for Vietnam's burgeoning art scene (with parallel shows at Galerie Quynh, MoT+++ , The Factory and A. Farm in Saigon as well as Manzi, VCCA and Nhà Sàn Studio in Hanoi), *Bodies Survey(ed)* is an unexpected housewarming exhibition that gently marks the return of Sàn Art as a renewed art space, platform and player.

***Bodies Survey(ed)*, an exhibition marking Sàn Art's return,¹ traverses the presences and absences of the body across various mediums—painting, installation, wartime visual artifacts, artist's book and livestream video—as a meditation on the visibility of bodies in art and beyond. Contours, postures and reveries of subjects ranging from the heroic to the nameless are animated by a wide selection of Vietnam-born artists, featuring masters Lê Phổ and Vũ Cao Đàm, propaganda painters Đào Đức and Dương Ánh, self-taught artist Trần Trung Tín and contemporary practitioners Ly Hoàng Ly, Nguyễn Thị Thanh Mai, Lê Hiền Minh, Võ Trân Châu, Ngô Đình Bảo Châu and Phạm Đình Tiến.**

**SURVEY AS CARE:
A COMPREHENSIVE OVERVIEW,
A DETAILED INSPECTION**

The exhibition invites viewers to consider the common meanings of 'survey' in artistic contexts: to broadly view and/or closely look. Despite the usefulness of surveying as an exercise to art historical research, formal analysis or what it means to curatorially care about/for art, it is vital to acknowledge the limits of all surveys that claim to be exhaustive or all-inclusive and hence, the inevitable incompletions and gaps in the selections for this exhibition due to curatorial subjectivities, financial constraint, conservation troubles and other classic exigencies of exhibition-making, especially in a place with delicate art infrastructure like Vietnam.

Against the odds, the exhibition is a chance to gather splendid works that carry cultural import as we regard Vietnam's eventful transition from the 20th century to the 21st. Present for the first time at Sàn Art are two renowned Vietnamese modernists in the

international art circuit, **Lê Phổ** and **Vũ Cao Đàm**, both of whom attended the École des Beaux-Arts de l'Indochine in the 1920s in Hanoi and later emigrated to France. Their two paintings made around 1970 offer quite a representative glimpse into their visual philosophy, a combination of French Impressionist techniques and subjects that could feel exuberantly Orientalist for contemporary audiences. On Lê Phổ's canvases during his final stylistic phase, known as the Findlay Period,² female subjects, refined and reserved, were often placed in domestic settings infused with verdant plants, flowers and light. As for Vũ Cao Đàm, the slender female with a moon-shaped face was a recurring vessel for some divine presence, a motif linked to his relentless nostalgia for the homeland's religiosity and poetics.

Four decades later, artist **Võ Trân Châu**, during her fourth year at the Ho Chi Minh University of Fine Arts, created a lacquer work titled *There are times like these* (2009), a different snapshot of the female figure, now weighted by inner turmoil—a meld of exhaustion, desperation, shame—and a timely antithesis to the exquisite women and ethereal backgrounds of the Indochinese imagination. It should be noted that no matter how naked, distorted and vulnerable—perhaps reminiscent of Egon Schiele's bodies, Trân Châu's subject turns her figure away from us, resisting transparent comprehension, and we're left to ever guess whether the woman's heavily distraught or merely caught asleep. Below its rich potentials for feminist readings, the work murmurs a reminder of time. The fade of the lacquer surface, the lacerations of the wall and the folds of the flesh all bear the inexorable signs of decay.

More rousing depictions of the female figure are found in the

² The Findlay Period is named for Lê Phổ's exclusive affiliation with Wally Findlay Galleries, dating from 1963 to the artist's death in 2001.

early-1970s works of North Vietnamese Resistance Painters (Hoạ sĩ Kháng chiến), who made posters, drawings and sketches on both propagandist and physical battlefronts during the Vietnam–American war. **Dương Ánh**'s hand-painted poster presents an iconic image of female revolutionary Lê Thị Hồng Gấm, historically honored as the peasant-heroine who shot down an American UH-1 (Huey) helicopter in 1970 with her single Colt AR-15. She was brutally fired by a second Huey unit and died in that same air raid when she was nineteen years old. Dương Ánh strategically magnified, elevated and eulogized the martyr with her rifle, using bold colors, sharp contrasts and conspicuous slogans³ that laconically exhort her voluntary sacrifice for the nation's anti-imperialist patriotism. Painter **Đào Đức**, using watercolor, made a softer and more introspective image of the woman in war. Seen in profile, an amiable soldier is on the telephone, perhaps relaying messages about American B52 bombers according to a small inscription at the bottom. Contradicting the unspoken rules regarding portrayals of military communications, which often emphasize urgency or transparent information, the artist simply paints a benign operator in green with beautiful curls spilling out of her helmet, captured in a moment of contemplative listening.

From a different vantage point, the work *Girl, Gun and Flower* (2002) by expressionist painter **Trần Trung Tín** silently cries an ode to mourn and exalt all of the women ever instrumentalized by the war machine. The work presents yet another rifle-toting female—but instead of rising from the ashes against the red sky as seen in the Resistance poster, this lone young soldier stands naked, her sockets darkened and emptied, her chin slightly touching a funereal white bloom, her pink body swelling with

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³ Here the caption exclaims, "Attack with Courage and Determination/Stand your Ground with Strength and Perseverance."

anguish, her lips sealed tight like a small wound, not uttering a sound. The artist disrobes violence as he strips the young girl soldier of not only of her militant uniform, which has perhaps melted into the manic green space, but also her expression, her animacy. She stands erect and resilient as one should in an army, but the utter flatness of her face betrays a menacing body of postwar agitation.

Scatological interests are obsessively zoomed in, repeated and celebrated by an installation of photographic prints on canvas by **Ly Hoàng Ly**. For two months during a past residency in the US, the artist took pictures of her newborn baby's diaper day in, day out. The gesture not only documents routine acts of maternal love but spectacularizes excrement, a material common considered soiled, spoiled and useless. After turning sixty prints (marking sixty days of documentation) into a vertical mosaic of variegated golden shades, Ly Hoàng Ly hand-embroiders on the surface of each canvas piece, reinscribing images of the distasteful with slow ardent care.

Another manifestation of intimacy appears ever so elusively in **Lê Hiền Minh's** installation, *The Room*. The work was once part of a larger installation presented in the artist's home, an apt setting that matches the subdued sense of privacy implied in the title. At *Bodies Survey(ed)*, the reconfigured design further manipulates the viewers into becoming voyeurs, who are primed to peek through a double layer of curtains which actively prevent and invite vision. The minimal and non-representational objects at the center of this psychological room include a lacquer cubical plinth, pitch-black and lustrous, on top of which lies a small, metallic and delicately curved platform (an "inox bed" as the artist calls it), on top of which perches two small round objects made of dó paper, dyed bright red. These two paper beings evoke two bodies, absent and imagined, side by side, potentially a couple in bed, or a mother and child cuddling, or a living being

contacting a dead one. The artist prefers the audience to behold the work in the hazy space between contrasts, between the cold solidity of the metal and the passionate warmth of the paper bodies, between the work's minimal appearance and its personal backstories, between an invitation to enter and an effort to obstruct knowledge, to forever keep a secret of one's own.

On yet another register of access and engagement, a work that invites direct entrance and touch is a green mat by **Ngô Đình Bảo Châu** who hand-wove excerpts from Vietnamese classical lullabies into the mat's sedge threads, reviving memories of the mother's sewing hands and echoing songs. The work pulls together visions and sounds of mothers, grandmothers, great-grandmothers and the lineage of giving women who have transmitted through the ages not only lullabies but certain granularities of the voice, tender embraces and silent acts of care in a culture of maternal, often thankless, sacrifice. The absence of figurative depictions draws attention to the invisible, immeasurable and intergenerational bind between mother and child.

Also working in the expansive net of familial ties, sculpture artist **Phạm Đình Tiến** 3D scans his old life-sized sculpture of his cherubic reclined nephew and transfers the imprint onto the diameter of a round wooden cutting board. Not only an extraordinary record of a sleeping child, the form of this new iteration appropriates a familiar and seemingly unremarkable device in traditional Vietnamese kitchens as it blurs the line between household appliance⁴ and contemporary sculpture.

⁴ The artist's mother has once used the art object as a functional cutting board to sever a chicken for a family meal.

It might be clear by now that besides the figures of children, the bodies most intensely surveyed in the exhibition are bodies of women, spanning the gorgeous, the heroic, the anxious, the meditative, the affectionate as well as the enigmatic. Still, the face of femininity could be more incisive and subversive, as seen in the hushed drama of works by **Nguyễn Thị Thanh Mai**. Bidding farewell to the Vietnamese patriarchy's constitution of dutiful, obedient and submissive women, Thanh Mai strikes with a set of photographic prints on aluminum, showing the intense blackness of her hair, gathered and documented after the artist shaved her head in a private ritual of self-liberation, or self-disentanglement as she calls it. Her second work, a red book, sharply critiques how the woman's body could be violently treated and policed even in medicinal and supposedly curative contexts. In the book, Thanh Mai scatters drawings of the gynecologist's highly intrusive instruments among her handwritten copies of their descriptions, which she took from Western scientific textbooks. Thanh Mai intelligently softens, and gently makes inoperative, these hostile instruments' toothed jaw, large forceps and pointed hooks with the way she draws, rendering them organic, bloody, even flesh-like, as if ingested and incorporated into the body.

**SURVEY AS CONTROL:
A VIGILANT DISPLAY**

Another 'survey' re-enacted in the exhibition embraces the homophonic 'survei' in the word *surveillance*, a close watch from above, an act of supervision. The exhibition activates a shift in our attention from artistic surveys to a more subsuming and systematic phenomenon of intensified surveillance on a global level. In this age, artists, curators and viewers are not only active surveyors of works and spaces but passive surveyees constantly observed by websites and applications mining personal emails, browsing history and banal statuses to produce an overabundance of customized advertisements. There's also the emergence of a social credit system to be fully launched by 2020 in China, where every citizen's behavior is monitored 24/7 by millions of surveillance cameras throughout the country. Misdemeanors, from late bill payment to tax evasion to regime critiques, would result in point reduction and significant penalties for the invalids.

The little twist in the exhibition design of *Bodies Survey(ed)*—the presence of surveillance cameras—is not only inspired by this aggressive proliferation of inspection, which serves corporate and political regimes alike, but pragmatically motivated by a physical restriction in Sàn Art's new gallery—due to the office building's mismanagement, an unwanted and temporarily unremoveable wall is resting in the middle of the space. The exhibition team therefore opted to install along each side of this wall a conspicuous CCTV system consisting of a surveillance camera feeding live footage onto a large television screen. The viewing arrangement invites visitors to closely look at (survey) or watch over (*surveiller*) the artworks as well as what's happening next door and reflect more deeply on the multiple layers of tender survey and tenses surveillance at play—viewers surveying artworks, artworks in turn gazing back and surveying the viewers, viewers surveying each other and themselves transforming into objects of gaze, artworks surveying each other and forming private dialogues, all parties

under surveillance in one way or another—and the possible outcomes of this networked intersurveillance.

On the other, lighter, hand, the decision to explicitly monitor the gallery could hint at not so much political anxieties as an urge to do things differently in a white cube environment, or in this precise case, a white cube awkwardly split in two. This multigenerational and multimedia exhibition marks Sàn Art's return after a two-year incubating hiatus, and as a group of cultural producers, Sàn Art hopes to not just be breathlessly productive but have some fun with the next phase, even if fun means keenly troubling the gallery space, devising shows on a minute budget and other absurd projects. Sàn Art, not unlike other independent art spaces and collectives in Vietnam, now operates toward a playful principle, hoping the spontaneous and therefore uncapturable quality of play might flexibly cope with external and internal pressures to categorize, label and homogenize any seeming difference. For the time being, besieged by inescapable panopticons, the surveyors and surveyed might as well relish in the thrill of nurturing beauty and maneuvering play under watch.

Nguyễn Hoàng Quyên
Co-Curator, Sàn Art

Lê Phổ

Vũ Cao Đàm

Võ Trân Châu

Dương Ánh

Đào Đức

Trần Trung Tín

Ly Hoàng Ly

Lê Hiền Minh

Ngô Đình Bảo Châu

Phạm Đình Tiến

Nguyễn Thị Thanh Mai



Mère et Enfant

1970s

Oil on canvas
80 x 65 cm

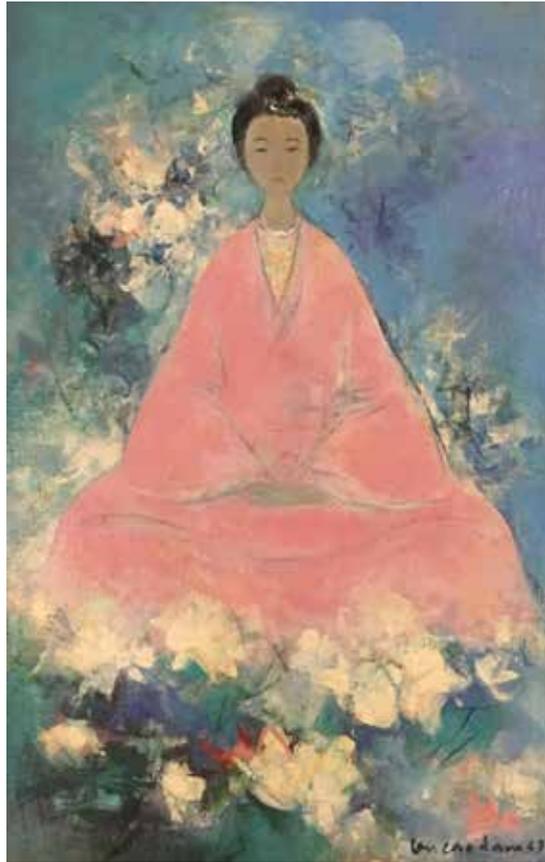
From private collection

LÊ PHỔ

b. 1907 (Hanoi), d. 2001 (Paris)

Known as one of the most influential figures of Vietnamese modern art, Lê Phổ began his artistic career at the Ecole des Beaux-Arts d'Indochine (EBAI) the year of its opening in Hanoi. He studied under the tutelage of the school's director, Victor Tardieu, from 1925 until 1930. In 1931, Tardieu invited Lê Phổ to work as his assistant during l'Exposition Coloniale of Paris. He took the opportunity to join the Ecole des Beaux-Arts of Paris, and to travel extensively in both France and Italy. Following his inspirational sojourn where he discovered Western artistic techniques, he returned to his former school in Hanoi in 1933. For the next three years he worked as a Professor at EBAI, before returning to Paris in 1937, and where he remained for the rest of life. Originally trained in traditional silk and lacquer painting, Lê Phổ shifted to oil on canvas after his move to France. Inspired by Impressionist painters as well as Puvis de Chavannes, Pierre Bonnard et Henri Matisse that influenced his brushwork and choice of colours, Lê Phổ consistently retained Orientalist subjects and motifs throughout the various stages of his oeuvre.

Lê Phổ also served as artistic advisor to the Embassy of Vietnam in Paris and was a prizewinner in the International Exhibition of Beaux-Arts of Saigon. His first solo show was held in Paris in 1938. Aside from exhibiting regularly in France, Lê Phổ also had exhibitions in Algiers, Casablanca, Brussels, Caracas, Buenos Aires, Chicago, San Francisco and New York.



Déesse Rose

1969

Oil on canvas
55 × 45 cm

From private collection

VŨ CAO ĐÀM

b. 1908 (Hanoi), d. 2000 (Paris)

In 1926, Vũ Cao Đàm joined the École des Beaux-Arts d'Indochine (EBAI) where he showed great talent for sculpture. Following his graduation in 1931, he received a scholarship to study in France. That same year he was also invited to participate in the Exposition Coloniale of Paris by Victor Tardieu. In conjunction to the city's cultural heritage, Vũ Cao Đàm was also greatly inspired by the contemporary artistic scene thriving in Paris. In 1949, Vũ Cao Đàm resettled to the south of France which he found equally stimulating for his work. During World War II, he began to sculpt with terracotta due to the rationing of copper and bronze. Because of his constant struggle to acquire materials for his work, he temporarily shifted to oil painting and portraiture. In 1940, the French government purchased three of his works. In 1946 he was invited to join President Ho Chi Minh's during his visit to Paris. The artist was allowed to mould a bust portrait of the President, that has since been transferred to the Ho Chi Minh Museum in Hanoi.

Vũ Cao Đàm had many exhibitions in Paris and in the south of France. He also exhibited in London (1960) and Brussels (1963) which led to his discovery and exclusive contract with the American collector and art dealer Wally Findlay Jr.



There Are Times Like These

2009

Lacquer

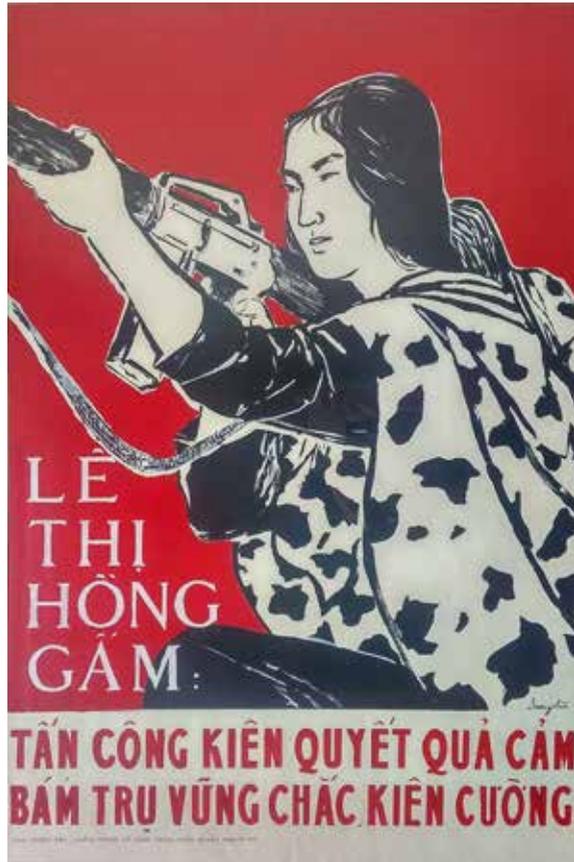
70 × 70 cm

VÕ TRẦN CHÂU

b. 1986 (Bình Thuận)

In 2011, Võ Trần Châu graduates from the Fine Art University in Ho Chi Minh City. As an artist, she is interested in individuals' engagement with society as well as personal stories and conflicts. Born to a family of traditional embroiderers, she understands the languages of threads and fabrics and often chooses textile as a material in her artistic practice. She uses found fabrics and used clothing, as well as items that reflect different individuals' private history to explore their connection with the society.

In 2015, Võ Trần Châu becomes a resident artist of Sàn Art's Laboratory. Some notable exhibitions include: Mappa Mundi at the Vincom Center for Contemporary Art, Hanoi, Vietnam (2017), Lingering at the Peculiar Pavilion, Manzi Art Space, Hanoi and Salon Saigon, Ho Chi Minh City, Vietnam (2017), Suzhou Documents, Suzhou, China, (2016), EVA International, Ireland Biennale, Limerick, Ireland (2016).



Propaganda Poster

1971

Acrylic on paper
90 × 75 cm

From private collection

DƯƠNG ÁNH

b. 1935 (La Khê, Hà Đông)

Painter Dương Ánh, whose real name is Ngô Nguyên Dị, started to paint and produce lithographic prints for propagandist bureaus and served the resistance mission when he was a self-taught young adult. Later, from 1961 to 1966, he was formally trained at the University of Fine Arts in Vietnam. He was one of the first two painters to work at the National Propaganda Painting Studio, and has had more than 30 works archived in the Vietnam Museum of Fine Arts, Museum of Revolution and Museum of Military History. A member of the Vietnam Fine Arts Association since 1958, he has won numerous awards in national propaganda painting exhibitions. Dương Ánh now lives and works in Hanoi.



War Drawing

1973

Water color on paper

46 × 34 cm

From private collection

ĐÀO ĐỨC

b. 1928 (Nam Định)

Painter Đào Đức graduated from the Resistance Art course in the Việt Bắc Interzone in 1949, taught by painter Tô Ngọc Vân. He worked on art design for the famous film *Chung Một Dòng Sông* as well as many well-known films in the Revolutionary Cinema canon of North Vietnam. In the 1970s, he worked at the Vietnam Feature Film Studio and participated in the making of many Vietnamese feature films. He won four Best Feature Film Design Awards for *Đến Hẹn Lại Lên* directed by Trần Vũ, *Mối tình đầu*, *Đất mẹ* và *Đêm hội Long Trì* directed by Hải Ninh. He was nationally conferred the title of People's Artist in 1984 for his art design in the film *Toạ độ chết*, a Vietnam-Soviet collaboration.

As a painter, Đào Đức has many paintings displayed in large museums such as the Museum of Fine Arts in Poland, Museum of Fine Arts in Vietnam and Vietnam Museum of History. In 2006, Gallery39 (Ha Noi) in collaboration with the artist's family organized the exhibition *Diary of Đào Đức*, a display of about 50 sketches he has produced since 1948.



Girl, Gun and Flower

2002

Oil on canvas
90 × 70 cm

From private collection

TRẦN TRUNG TÍN

b. 1933, d. 2008

Trần Trung Tín was a painter, poet and actor born in the Mekong Delta of Vietnam. He participated in the war of resistance at the age of twelve. In 1954, he began to work as an actor and screenwriter. He began painting in Hanoi in 1969 and was entirely self-taught. Having few resources available during the war, the artist painted mainly on newspapers and rice sacks. From 1969 to 1975, he painted hundreds of oil paintings on newspaper. In 1975, Trần Trung Tín moved south to a village just outside Saigon. There he began painting on 8 1/2 x 11 inch photographic paper. His works were first exhibited in Vietnam in 1989.

Since 1989, Trần Trung Tín had 12 solo exhibitions domestically and internationally in major art museums in Singapore, Japan and England. In 2002, scholar and researcher Sherry Buchanan published the book Trần Trung Tín: Paintings And Poems From Vietnam (Asia Ink). In 2013, his posthumous solo show Optimistic Tragedy was held at Vietnam Fine Arts Museum in Hanoi.



Golden Love

2018

60 photographic prints on canvas

360 × 150 cm (installed)

LY HOÀNG LY

b. 1975 (Hanoi)

Ly Hoàng Ly is a visual artist, poet, and editor based in Ho Chi Minh City, Vietnam. In 1999, she graduates from the Ho Chi Minh City University of Fine Arts. She receives a Fulbright Scholarship in 2011 and earns a MFA at the School of the Art Institute of Chicago (SAIC), majoring in Sculpture in 2013. From 2013 until 2014, she interns at the Joan Flasch Artists' Book Collection, SAIC. Ly Hoàng Ly practices in a multidisciplinary manner, spanning poetry, painting, video, performance art, installation, and public art. Her art raises questions about the human conditions such as issues of migration and fluctuations of identities.

Ly Hoàng Ly exhibits extensively in and outside of Vietnam. Some notable shows include: Blood, Sweat and Tears, Saatchi Gallery, London, UK (2017), Zonas Grises – Grey Zones, Museo de Antioquia, Colombia, (2016–2017), Changing Identity, Mills College Art Museum, Oakland, USA (2007). In 2017 she opens her large solo exhibition at The Factory Contemporary Arts Centre, Ho Chi Minh City, Vietnam.



The Room

2014

Lacquer plinth, Dó paper
Various dimensions

LÊ HIỀN MINH

b. 1979 (Hanoi)

Lê Hiền Minh studies traditional lacquer painting at the Ho Chi Minh City Fine Art University, before transferring to the Art Academy of Cincinnati, USA, majoring in Fine Art. She uses traditional Vietnamese handmade Dó paper as her central medium to create large scale site-specific installations. Beyond the qualities of Dó-paper-based works, Hiền Minh's oeuvre achieves a diversity of appearance as she also engages elements of nature such as rain, humidity, and sun to generate unpredictable outcomes. Lê Hiền Minh currently lives and works in Ho Chi Minh City.

Lê Hiền Minh's exhibitions include bugs, birds..equations of the future, MoT+++, Ho Chi Minh city, Vietnam (2017), Home | Land, Taiwan Annual, Taipei, Taiwan (2017), KẾ: History of Now, Wedeman Gallery, Massachusetts, USA (2017), Dó10, solo show, Ho Chi Minh City Fine Art Museum, Vietnam (2013), Bồ Hạo, solo show, Viet Nam Fine Art Museum, Hanoi, Vietnam (2012).



The Extracts

2016

Sedge mat, embroidery thread

160 x 450 cm

NGÔ ĐÌNH BẢO CHÂU

b. Đồng Tháp

Ngô Đình Bảo Châu graduates from the Ho Chi Minh City Fine Arts University in 2010. In 2014 she co-creates *Open Room*, a collaborative project with artist Dao Tung, which has since become an annual platform for introducing new works and invited artists to the local art community. Currently, she is working on a long-term project called *We Are The Living*. Bảo Châu currently lives and works in Ho Chi Minh.

A resident artist of Sànn Art's Laboratory in 2013, she also exhibits regularly with the organisation from 2010 until 2015. This includes *My Eldest Sister P2* in 2010, her first solo show *Silk of Light* in 2013, and *Spring Galleria* in 2014. She also participates in *Bat-Phan-Than* at Nhà Sàn in 2015, *Open Room II* at Capa Studio in 2016, and *Nguchonobay* at Galerie Quynh in 2017.



February
2011–2018

Wood
31 cm in diameter

PHẠM ĐÌNH TIẾN

b. Lâm Đồng

In 2012, Phạm Đình Tiến graduates with a Bachelor's degree in sculpture. In 2014 he joins Sàn Art's Laboratory as a resident artist. His works are known for the distorted imagery of the human body, the restraint of form and muscles, and the color of metallic silver that evokes a sense of loneliness. He is currently a lecturer at the Department of Sculpture at the Ho Chi Minh City University of Fine Arts.

Phạm Đình Tiến is a prize-winner of the Ho Chi Minh City Biennale for Young Artists. Past exhibitions include a show organized by Damien By Mischelle, and *Come to [what] end?* held at Sàn Art, Ho Chi Minh City, Vietnam in 2014.

Disentangled no.1-9

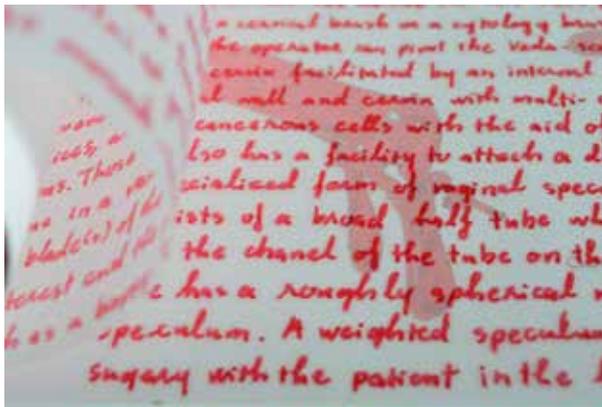
2013

9 photographs
 printed on aluminum
 90 × 120 cm (installed)

**Invade**

2013

Ink on paper
 15 × 29 × 3.5 cm



NGUYỄN THỊ THANH MAI

b. 1983 (Hanoi)

Nguyễn Thị Thanh Mai graduates from the Hue College of Arts in 2006. In 2012 she obtains a MA in Visual Arts from Mahasarakham University, Thailand. Employing various media, her practice largely focuses on issues of female body, sex, and constructed social values that affect women. Thanh Mai's works challenge these issues, confronting power relations, fears and desires through experimentations with materiality and evocations of bodily transgression. Thanh Mai now lives and works in Huế.

Thanh Mai has undertaken residencies at Sa Sa Art Projects, Phnom Penh, Cambodia (2014), HIVE Studio, Cheongju city, South Korea (2013), New Space Arts Foundation, Hue city, Vietnam (2013), and Sàn Art Laboratory, Ho Chi Minh City, Vietnam (2012). In 2015, she is awarded a 12-month residency at Künstlerhaus Bethanien in Berlin, Germany. Thanh Mai's most recent solo exhibitions include: The Other Side Project II – Scars, Gallery PM, Zagreb, Croatia (2016), Another World, Kunstlerhaus, Berlin, Germany (2016), Day by Day, Sa Sa Bassac, Phnom Penh, Cambodia (2015), and The Scar, Craig Thomas Gallery, Ho Chi Minh City, Vietnam (2012).

Exhibition curated by SàN Art

SàN aRT

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B6.16 & B6.17**

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