

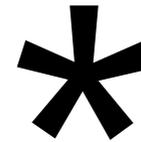
The image shows a variety of dark, fibrous, and textured objects scattered across a light brown, textured surface. These objects appear to be dried plant matter or art materials, possibly made of wood or bark, with some showing a frayed or fibrous texture. The objects are arranged in a somewhat chaotic but artistic manner, with some standing upright and others lying flat. The overall aesthetic is natural and organic.

SÀN ART

ENGLISH VERSION

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WILD LEGACIES



* This short text, *Wild Legacies*, accompanies a body of works by Trương Công Tùng in the exhibition *The Sap Still Runs* at Sàn Art, a collaboration between Trương Công Tùng, Freddy Nadolny Poustochkine, Sàn Art and the French Institute in Vietnam..



fig. 1

Trương Công Tùng's assemblage works summon a landscape of "wildness," which in the Middle Ages, according to medievalist Richard Bernheimer, "implied everything that eluded Christian norms and the established framework of Christian society, referring to what was uncanny, unruly, raw, unpredictable, foreign, uncultivated."◊ This array of adjectives associated with framework-eliding wildness might offer us a way to approach the familiar and strange pictures, words and installations of Trương Công Tùng. The artist collects, tinkers with and reactivates miscellaneous matters, with special attention paid to untamed, abandoned or trashed organisms. Delicately he grafts one material or presence onto another unexpected material or presence, thereby defying or expanding predetermined ways of readings while maintaining gaps and openings in each work for new (mis)understandings to arise and flow.

Trương Công Tùng's polyphonic and idiosyncratic impulse to reconfigure meaning is seen in many of his video works, the most recent of which is *Legacies* (2019, fig. 1). The footage was shot in the Parisian Garden of Tropical Agronomy, where agricultural experiments were carried out to improve the production of coffee, rubber or cocoa in Overseas France. The garden was also the venue for the 1907 Colonial Exhibition. Although the garden is now desolate with dilapidated buildings

◊ Taussig, Michael T. *Shamanism, Colonialism, and the Wild Man: A Study in Terror and Healing*. Chicago: University of Chicago Press, 1986. Print.

and broken sculptures, the colonial exhibition once attracted millions of visitors who came to ogle the pavilions showcasing abundant cultures and products from colonized places like Madagascar, the Congo, Indochina, Sudan or Tunisia. The pastoral landscape of subjection was accentuated with exotic elements like bamboo gardens, bridges called Khmer and Tonkinese, and the then-attractive human zoo, where colonized natives were displayed like ethnological specimens.

In *Legacies*, the camera traces each hand, each facial feature, each fold in the robes of the garden's left-over sculptures, closely recording their wind-worn surface. Superimposed over each shot, a ghostly swarm of insects hovers over the stone corpses of now a winged European god, now an Indochinese female, now a headless sculpture of unidentifiable origins. With deliberately jerky camera movements which imitate the constant shifts of flying subjectivities, the artist imagines himself, like Gregor Samsa, transfigured into the insects gathering over these persistent icons of masters and slaves, perhaps celebrating their slow breakdown.

Another experiment by Trương Công Tùng, titled *Something is coming, something is going*, also subversively retraces the power relations of coloniality. The work reshapes a second-hand jacket that belongs to the artist's father. Turned inside out to reveal a pristine map of the world printed on its inner layer (fig. 2), the



fig. 2

jacket is filled with sand and ashes collected from the Central Highlands of Vietnam, where the artist grew up. When suspended from the ceiling of a gallery space, the object conjures a body bloated with soil. The exaggerated cartography on the jacket twists the idea of a world map—a symbol of absolute control and conquest, into a contortion of twisted continents and deformed countries. Throughout the duration of its exhibition, the dust occasionally trickles through the fabric and drops to the ground, recalling the mechanism of an irregular hour-glass, a whispering reminder of the present-absent passage of time.

Working with the bleak tableau of historical violence and the inevitable transience of human mortality, Trương Công Tùng's finely mischievous gestures urge viewers to give time and meditate on his entwined layers of tales and materialities. For example, the artist collects an unfinished stone figurine, whose outline recalls the iconography of the Mother of the Church (fig. 3); exquisite-corpse-style, he 'completes' the sculpture with a startling layer of soil and turmeric, an implant that enlivens the stone body. The presence of evangelical Christianity in the Central Highlands backwoods now wears a look of hybridity, a combination between a vaguely sacred figure and an insert of brown-golden skin, an invented native balm of soil and

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♦ For a critical historical overview of the Central Highlands in Vietnam, please refer to Professor Oscar Salemink's article, "Tây Nguyên: Lifeworld or Heritage?", included in this booklet.

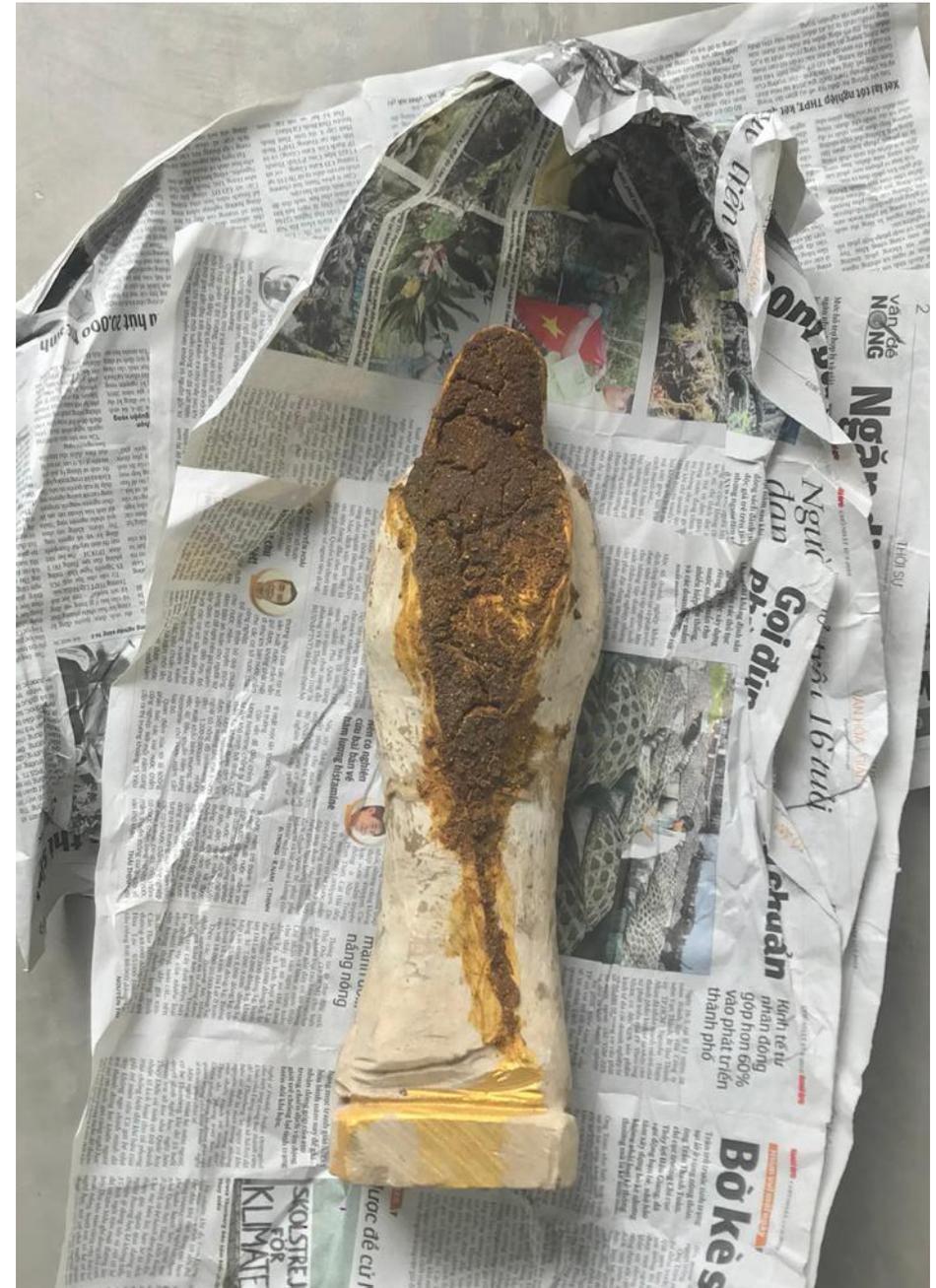


fig. 3

roots, embracing her face.

Possibilities of understanding in Trương Công Tùng's works could be generated by the tenderly grotesque, like the proposal of a crossbred religious icon/organism, or the earnestly pious, as seen in the way he treats the trees truncated and burned en masse in his home village in Jarai Province. As landowners in the Central Highlands seasonally demolish hectares after hectares of profit-losing rubber trees, Trương Công Tùng salvages their seared roots as an act of witnessing and documenting these violated carpets of trees. In an installation at the artist's home in Chu Se Prefecture of Jarai, the black roots, despite having been severely burned, still exude their breathtaking beauty and vigor (fig. 4). In another configuration, Trương Công Tùng methodically festoons an upturned root with the subtle golden shimmer of funereal garlands, turning a discarded tree limb into a dignified syncretic shrine for exploited forests and exhausted plantations (fig. 5). A sprawling mound of wooden beads on the floor undulates around this arabesque structure, intensifying its mystical feeling. Profit-driven humans tend to regard or disregard trees in terms of their utility, whereas Trương Công Tùng's act of refashioning felled trees might suggest it's time for us to kneel and pray before the grandeur of their remains.

A gossamer thread that links many disparate works by



fig. 4



fig. 5

Trương Công Tùng is his fixation on metamorphosis, material or immaterial. In the work *A Portrait of Absence*, for instance, he appropriates a Central Highlander's oral line about their cosmic worldview, recorded by ethnographer Jacques Dournes as follows, "I have heard people say: 'My eyes are deceiving, forgetting, not knowing the truth.'" Beyond the indigenous belief in the inner spirit always in disguise and shape-shifting, the work is also about the instability or slippage of authorship: a Central Highlander speaks, a missionary-cum-ethnographer records the line filtered through a French translation, an author [Nguyễn Ngọc] turns it into Vietnamese, an artist extracts and transforms the anonymous line into an intertextual artwork. Trương Công Tùng's research material might be better described as ethnographic hearsay rather than standardized fieldwork reports with sources considered official and authoritative. Transmutation and ephemerality ground his practice, a zone of confluence through which images, languages, objects and organisms encounter each other as they undergo corporeal and spiritual renewals. Legacies—informal, trace-like and "wild" legacies of the land, the wind, the forests, the labor of the artist's own migrant family and the tragedies that ceaselessly crash over the indigenous upland populations—keep accumulating like sediment in Trương Công Tùng's practice, whose focus is not on the production of the heroically new, but a channeling of the untold, the unseen, the unheard, the unheritaged, the unofficial.

With his art, Trương Công Tùng hardly claims to own political or moralistic resolutions. He lingers along lines of flight. Not quite an activist endowed with revolutionary manifestos, Trương Công Tùng works like an autodidactic alchemist who revels in studying, layering and illuminating materials and eras thought to be buried in oblivion. Staying with the troubles across the forest, the artist fabulates an intermingled and interdependent ecosphere of other narratives, other species, other topographies.

Nguyễn Hoàng Quyên
Co-Curator, Sàn Art

fig. 1 | (Stills from the video.)

Trương Công Tùng

Legacies

2019

Color, sound, 9min 11sec

5 Editions + 2 A.P.

fig. 2 | (Detail)

Trương Công Tùng

Something is coming, something is going

2019-ongoing

Mixed media installation: Found jacket with printed world map, ash, iron hooks, belt from agricultural vehicles, cicadas

Dimensions variable according to temperature, space and time

fig. 3 | (Image taken before installation)

Trương Công Tùng

Link Error

2019-ongoing

Mixed media installation: Stone sculpture, turmeric, soil, water

fig. 4

Trương Công Tùng, an installation of burned rubber tree roots in the artist's frontyard. Pa Pet Village, Chu Se Prefecture, Jarai Province.

2017.

fig. 5 | (Detail)

Trương Công Tùng

Forest Dust (Form, faith, fear)

2019 - ongoing

Mixed media installation: Rubber tree roots, wooden beads, funeral garlands, soil, plastic cover of fertilizers

Dimensions variable according to temperature, space and time



(Stills from the video.)

Trương Công Tùng

Legacies

2019

ARTWORK IMAGES



Trương Công Tùng
A Portrait of Absence
2019 - ongoing

Printed text

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

– Jacques Dournes, in "Souls and Dreams" chapter,
in the book "Southern Indochina Tribes", translated by Nguyen Ngoc

Dimensions variable



Tôi đã nghe ngược



Tôi đã nhìn thấy cái thật"



Trương Công Tùng
Forest Dust (Form, faith, fear)
2019 - ongoing

Mixed media installation
Rubber tree roots, wooden beads,
funeral garlands, soil, plastic cover of fertilizers

Dimensions variable according to temperature, space and time





Trương Công Tùng

Something is coming, something is going

2019 - ongoing

Mixed media installation

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

Dimensions variable according to temperature, space and time





Trương Công Tùng

Link Error

2019

Mixed media installation

Stone sculpture, turmeric, soil, water, wood...

Video

Legacies

2019

Color, sound, 9min 11sec

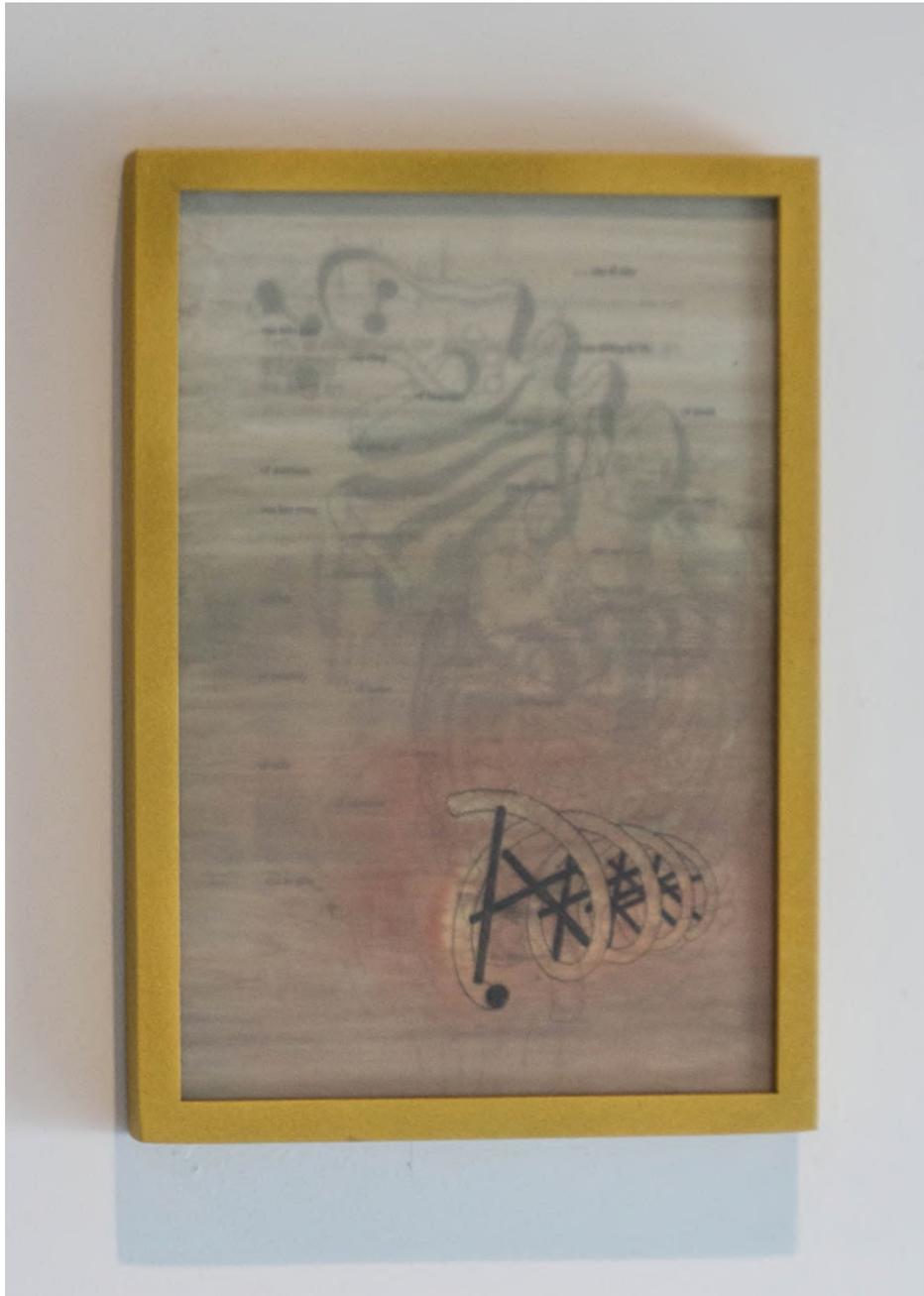


stills from video



Trương Công Tùng
Unannounced Appearance (Harbinger)
2019

Multimedia installation
Insect wings, industrial fan, electric candle, painting



TÂY NGUYÊN: LIFEWORLD OR HERITAGE?



* This paper by Oscar Saleminck, reprinted with permission from the author, originally appeared in Nhà Sàn Collective's exhibition catalogue for the project *Skylines With Flying People 3*, published in Hanoi, 2018. A Vietnamese version of the paper has been translated by Nguyễn Thị Thu Hà and edited by Bùi Kim Đĩnh.

In the spring of 1991 I met with Mr. Siu Aluân in the Jarai village of Plei Patao, in Ayun Pa district of Gia Lai province. The village had the classic Jarai layout of two rows of wooden longhouses on stilts. In the hot valley of Ayun Pa I did not see the coffee and rubber plantations that were appearing on the high plateaus, but the environment had already changed profoundly, as much of the forest had gone and the Ayun Hạ irrigation project was under construction. The late Siu Aluân was a poor, middle-aged man of rather precarious health who in spite of his appearance commanded much respect among Jarai people. The reason was that he was the anointed successor of Ơi Nhót, the last Pơtau Apui or Hỏa Xá [Master of Fire] of the Jarai and the last living Pơtau - a position of which there were once three, the others being the Pơtau La or Thủy Xá [Master of Water] and the lesser-known Pơtau Anggin [Master of Wind]. The Pơtau were often called king (of Fire and of Water) but were never real kings; rather they were ritual masters of the fire, water and wind elements. In pre-colonial times they had played important roles representing the Jarai to the outside world. Through the middle of the 19th century the Pơtau sent regular tributes to the courts in Huế and Phnom Penh, where they were recognised as representing smaller, peripheral states.

But Mr. Siu Aluân never succeeded to the office of Pơtau Apui, which would have required him to go through a protracted series of rites of passage and

to make a tour of the surrounding Jarai villages on the back of an elephant. At the time the Jarai lacked both the elephants and the resources for these costly rituals and the provincial authorities would not allow him to leave his village and tour the region. In fact, so shortly after the American War and with FULRO still active, the province and the Ministry of Culture and Information decided not to allow the succession to go through, as socialist Việt Nam had no use for a "king" on its territory (even if the title was the result of mistranslation) nor for endorsing costly "superstitious" rituals. This non-event marked a transition from a rather ambiguous territorial situation of the part of Việt Nam that we now call Tây Nguyên towards its definitive integration into Việt Nam's sovereign territory. At present, Tây Nguyên is increasingly becoming celebrated as a land of cultural origins and spiritual renewal among Vietnamese intellectuals and artists. Paradoxically, this happens at a time that the landscape, demographic composition and cultural lifestyles of the region have changed beyond recognition. Let me explain this briefly in the following paragraphs.¹

In the 19th century the region that was commonly referred to in Vietnamese as Rừng Mội and in French as

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1. The historical account which follows has been documented in great detail in Salemin, Oscar. 2003. The Ethnography of Vietnam's Central Highlanders: A Historical Contextualization 1850-1990. Routledge and University of Hawai'i Press.

Hinterland Mội was connected with Việt Nam, Cambodia, Laos and even Siam through trade networks. Through ritual exchanges these economic connections usually had political and cultural dimensions as well. When the French conquered Indochina, they used these tributary relations as an argument to counter Lao-Siamese claims - on behalf of its then dependency Laos - to much of Tây Nguyên. Initially the French sought to rule the regions around Kontum, Pleiku and Đắk Lắk from southern Laos, but in 1904 they officially integrated these territories into the protectorate of Annam - now Trung Bộ. In practice much of the highlands remained autonomous, and practical French efforts at "penetration" and "pacification" often provoked rebellions led by figures such as N'Trang Lung, Sam Bram and Kommadam. The last indigenous revolts were only suppressed around 1938.

From 1945 until 1979 the Tây Nguyên region was a highly contested arena of war with France, the US and Democratic Kampuchea (Khmer Rouge). During the negotiations of Đà Lạt and Fontainebleau in 1946 the French sought to carve out the Pays Montagnard du Sud-Indochinois from Việt Nam, but this move was fiercely protested by Hồ Chí Minh; instead, France turned it into "Emperor" Bảo Đại's personal Crown Domain in 1948 - a move that sparked a desire for political and cultural autonomy among pro-French and pro-American highlander militias. In 1963 this desire materialised in the constitution of the FULRO movement among the militias

commanded by US Special Forces, which in some form remained active for decades. The cultural assimilation policies of South-Vietnamese President Ngô Đình Diệm and his successors and the savage warfare tactics of the South Vietnamese and US military fuelled this desire for autonomy. Significantly, the liberation of South Việt Nam in 1975 started in Tây Nguyên, reportedly with active support from many highlanders, including FULRO factions around Buôn Ma Thuột. Immediately after 1975, the socialist regime moved urban populations into New Economic Zones in the highlands.

During Đổi Mới, many lowland people - mostly Kinh people from poor northern and central provinces - moved to Tây Nguyên in order to set up coffee gardens, which became highly profitable in the new market conditions. This migration was spurred on by further agricultural successes in rubber, tea, cashew, pepper, cassava and other cash crops, turning this once remote region into the world's number two coffee producing region and first cashew and pepper producing region and hence into a hotspot of globalisation. In the process, forests were converted into plantations and gardens, mostly owned and worked by millions of relative newcomers from the lowlands. Highlanders such as the Jarai had to give up their claims to the land, their agricultural techniques, their lived sociality, and their lifestyles as the combined results of the resettlement [định canh định cư] programs. In other words, with Đổi Mới the region became rapidly and indelibly integrated -

economically, demographically and culturally - into Việt Nam's sovereign territory. This transformation changed beyond recognition the environmental and cultural lifeworlds of the highlanders, who largely abandoned their traditional livelihoods and religious practices. In the face of active opposition from the authorities, they broadly embraced a new, modern and international religion, namely evangelical Christianity [Tin lành], which rejected their former religious practices as superstitious and their former cultural lifestyles as un-modern and immoral.²

When in 2001 Christian highlanders took to the streets to demonstrate for land guarantees and religious freedom, one of the first responses of the Vietnamese government was to fund a massive research, collection, documentation, translation and publication project of the historic epics [sử thi] of the various ethnic groups of Tây Nguyên. Carried out by the Viện Văn hóa in Hà Nội, it was Việt Nam's biggest research project in the social sciences and humanities to date (amounting to one million US dollars), yielding over 63 published volumes which were circulated widely, but did not make much impact - not even in Tây Nguyên itself. The project did little to ameliorate the

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2. My analysis of Christian conversion in Việt Nam's central highlands has been published in detail in a number of publications, including Salemink, Oscar. 2015. "Revolutionary and Christian Ecumenes and Desire for Modernity in the Vietnamese Highlands." The Asia Pacific Journal of Anthropology 16(4): 388-409.

predicament of contemporary highlanders, who in the eyes of Vietnamese officials and researchers alike remained mired in the past of the historical epics rather than - culturally speaking - in the present of Christian modernity.

After the demonstrations around Easter 2004 the authorities redoubled their efforts to have "The Space of Gong Culture" ["Không gian văn hóa cồng chiêng Tây Nguyên"] recognised by UNESCO as intangible cultural heritage - an effort that bore fruit in 2005 when it was listed on UNESCO's "Masterpieces of the Oral and Intangible Heritage of Humanity," to be transferred to the new ICH List of "Intangible Cultural Heritage in Need of Urgent Safeguarding" in 2008.³ Though Việt Nam was successful in inscribing its intangible cultural heritage on the UNESCO list, protecting gong culture in Tây Nguyên proves to be an intractable challenge, precisely because the space for it - i.e. its ecological, economic, social and cultural environment - has changed beyond recognition over the past decades. Moreover, what was ignored in

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3. Salemink, Oscar. 2013. "Is There Space for Vietnam's Gong Culture? Economic and Social Challenges for the Safeguarding of the Space of Gong Culture," in *South-East Asia: Studies in Art, Cultural Heritage and Artistic Relations with Europe* edited by Izabela Kopania, pp. 127-134. Warsaw & Toruń: Polish Institute of World Art Studies & Tako Publishing House.

Salemink, Oscar. 2015. "Scholarship, Expertise, and the Regional Politics of Heritage," in *Scholarship and Engagement in Mainland Southeast Asia* edited by Oscar Salemink, pp. 167-195. Chiang Mai: Silkworm Books.

this backward-looking initiative is the fact that by the mid-2000s the majority of the central highlanders had already converted to evangelical Christianity and readily abandoned gong music as a superstitious remnant of the past that they had left behind.

Whatever one might think of their decisions and actions, these highlanders are motivated by a desire to be recognised as modern rather than as remnants of the past. With some notable exceptions such as Nguyễn Ngọc, Vietnamese intellectuals continue to locate highlanders in an imagined past narrated in the form of epics and performed with dance and gong music, even when the ritual context for this has disappeared. Highlanders are even made to dance during one of Việt Nam's newer intangible cultural heritage events, namely the Hùng King Festival in far-away Phú Thọ, which commemorates Việt Nam's long-ago mythical ancestors [giỗ tổ Hùng Vương]. The festival organisers seem to assume a connection between the contemporary culture of Tây Nguyên and the Đông Sơn culture prevailing at the time of the Hùng kings, thus suggesting that the culture of the Tây Nguyên ethnic groups are similar to the culture of the Việt people more than 2000 years ago. As contemporary ancestors of the Kinh, Tây Nguyên people are denied coevalness, i.e. they are seen as living the past.

The global post-1970s heritage turn makes culture into a spectacle to be consumed by outsiders against

the backdrop of tourism, but simultaneously indexes a nostalgic yearning for slowness in times of rapid change. This nostalgia is predicated on absence, as sites, objects and practices that disappear become precious and receive the label of heritage in order to fence them off from the fast pace of the society surrounding it. In this way, a space of willed "slowness" seeks to slow down time but is itself dependent on the globalisation of heritage in the context of tourism. Some artists seek creative inspiration in situations of radical alterity from a present marked by rapid change that threatens to render everything unfamiliar. But that rapid change has already profoundly changed the lifeworlds of the highlanders from whom they seek such inspiration - some change imposed by others (e.g. *định canh định cư*), some willed by themselves (e.g. *Tin lành*).⁴

Siu Aluân died years ago, and with him disappeared one of the most characteristic cultural phenomena of the Jarai and other ethnic groups in the central highlands, so beautifully described by the French ethnographer

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4. Salemink, Oscar. 2014. "History and Heritage - Past and Present: Thinking with Phan Huy Lê's Oeuvre," in *Nhân cách sử học* [A Historical Personality] edited by Trần Văn Thọ, Nguyễn Quang Ngọc, and Philippe Papin, pp. 547-568. Hanoi: NXB Chính trị Quốc gia.

Salemink, Oscar. 2016. "Described, Inscribed, Written of: Heritagisation as (Dis)connection," in *Connected and Disconnected in Vietnam: Remaking Social Relations in a Post-socialist Nation* edited by Philip Taylor, pp. 311-345. Canberra: Australian National University Press (open access <http://press.anu.edu.au/?p=337653>).

Jacques Dournes.⁵ The English poet Oscar Wilde wrote that "each man kills the things he loves." In the case of the lifeworld of the highlanders of Tây Nguyên and perhaps of much intangible cultural heritage, we must inverse this phrase: even with the globalisation and localisation of nostalgia for heritage, we apparently love the thing we have killed.

Oscar Salemink

Professor in the Anthropology of Asia, University of Copenhagen, Denmark

Notes:

This short paper is based on a number of publications on the central highlands, on religious practices, and on various aspects of heritage in Việt Nam. I list just a few publications for those interested in the sources.

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5. Dournes, Jacques. 1977. *Pötao: Une théorie du pouvoir chez les Indochinois Jörai*. Paris: Flammarion.

Salemink, Oscar. 2015. "Barefoot in the Mud: Reflections on Jacques Dournes," in *The Barefoot Anthropologist: The Highlands of Champa and Vietnam in the Words of Jacques Dournes* edited by Andrew Hardy, pp. 93-98. Paris: École française d'Extrême-Orient, and Chiang Mai: Silkworm Books (EFE0-Silkworm Book Series); in Vietnamese published as Salemink, Oscar. 2013. "Lời bạt - Chân trần trong bùn: những suy ngẫm về Jacques Dournes" ["Afterword - Barefoot in the Mud: Reflections about Jacques Dournes"], in *Nhà nhân học chân trần: Nghe và đọc Jacques Dournes* [The Barefoot Anthropologist: Listening and Reading Jacques Dournes] edited by Andrew Hardy, pp. 159-166. Hà Nội: École française d'Extrême-Orient and NXB Tri thức.

TRƯƠNG CÔNG TÙNG



Born in 1986, **Trương Công Tùng** grew up in Dak Lak among various ethnic minorities in the Central Highlands, Vietnam. He graduated from the Ho Chi Minh Fine Arts University in 2010, majoring in lacquer painting. With research interests in science, cosmology and philosophy, Trương Công Tùng works with a range of media, including video, installation, painting and found objects, which reflect personal contemplations on the cultural and geopolitical shifts of modernization, as embodied in the morphing ecology, belief or mythology of a land. He is also a member of Art Labor (founded in 2012), a collective working between visual art and social/life sciences to produce alternative non-formal knowledge via artistic and cultural activities in various public contexts and locales.

Trương Công Tùng has exhibited extensively in Vietnam and abroad as a solo artist and as part of Art Labor Collective. Select recent exhibitions include Bangkok Biennale (2018), "Between Fragmentation and Wholeness" at Galerie Quynh in Ho Chi Minh City (2018), "A Beast, a God, and a Line" at Para Site, Hong Kong (2018) and Museum of Modern Art, Warsaw (2018), Dhaka Art Summit, Dhaka (2018), Carnegie International 57th edition at Carnegie Museum of Art (2018), Cosmopolis art fair at the Centre Pompidou, Paris (2017), "Soil and Stones, Souls and Songs" at Para Site, Hong Kong (2017) and Kadist, San Francisco (2016), "Across the Forest," an installation for Project Skylines with Flying People 3 at Nhà Sàn Collective, Hanoi (2016), and "Gestures and Archives of the Present, Genealogies of the Future" at Taipei Biennial, Taiwan (2016).

EDUCATION

2010

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

SOLO EXHIBITIONS / PERFORMANCES

2018

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

2016

Across the Forest, Nhà Sàn Collective, Hanoi, Vietnam

2011

Above The Sky, Under the Sea, Sàn Art, Ho Chi Minh City, Vietnam

2008

The Scratch, Himiko Visual Salon, Ho Chi Minh City, Vietnam

SELECTED GROUP EXHIBITIONS / FILM FESTIVALS

2018

- Constructing mythologies, Edouard Malingue gallery, Hong Kong
- A beast, a god, and a line, curated by Cosmin Costinas, travelling exhibition at Para Site, Hong Kong;
- Dhara Art Summit, Bangladesh; and Museum of Modern Art Warsaw, Poland
- Spirit of Friendship, Factory Contemporary Art Centre, Ho Chi Minh City, Vietnam

2017

- Soil and Stones, Souls and Songs, curated by Cosmin Costinas and Inti Guerrero, Para Site, Hong Kong and Jim Thompson Art Center, Bangkok, organized by Kadist and Para Site

2016

- Taipei Biennale, Taipei Fine Arts Museum, Taiwan
- Soil and Stones, Souls and Songs, curated by Cosmin Costinas and Inti Guerrero, MCAD, Manila, Philippines, organized by Kadist and Para Site, Hong Kong

2015

- Mien Meo Mieng/ Contemporary Art from Vietnam, curated by Tran Luong, Bildmuseet Umea University, Sweden
- South by Southeast, curated by Patrick Flores and Anca Verona Mihulet, Osage Art Foundation, Hong Kong.
- Magic Mountain, Museum Contemporary Art Santa Barbara, USA.

2014

- Ghosts – Spies – Grandmothers, curated by Park Chan Kyong, SeMA Biennale Media City, Seoul, Korea
- Haunted Thresholds: Spirituality in Contemporary Southeast Asia, curated by Lauren Reid, Kunstverein Gottingen, Germany
- Fictive Communities Asia, curated by Shingo Yamano and Makiko Hara, Koganecho Bazaar, Yokohama, Japan

2013

- The Festival of Independents, Charlie Dutton Gallery, London, England
- Destruo, Nhà Sàn Collective, Hanoi, Vietnam

2012

- South Country, South of Country, curated by Nhu Huy, Zerostation, Vietnam & Outsiders Factory, Taiwan

2011

- Art Swap 1207, 1207 Temporary Art Space, Ho Chi Minh City, Vietnam
- Books Set Sail, in collaboration with Thao Nguyen Phan, Asia Art Archive and Sàn Art, Ho Chi Minh City, Vietnam

2010

- My Older Sister, curated by Zoe Butt and Tammy Nguyen, Sàn Art, Ho Chi Minh City, Vietnam
- Bolero, curated by Nhu Huy, Zero Station, Ho Chi Minh City, Vietnam
- Giao Chi, Gallery of Applied Arts, HCM University of Fine Arts, Ho Chi Minh City, Vietnam
- Naptime noise, curated by Tammy Nguyen, L'usine, Ho Chi Minh City, Vietnam

169.7, 169.7, Apartment Gallery, Ho Chi Minh City, Vietnam

2009

- Young Painters, HCM Fine Arts Association, Ho Chi Minh City, Vietnam

EXHIBITIONS WITH ART LABOR COLLECTIVE

2018

- Carnegie international, 57th edition, 2018. Carnegie museum of art, Pittsburgh, USA
- A Beast, a God and a Line, Dhaka Art Summit, Bangladesh and Para Site, Hong Kong

2017

- Cosmopolis#1: Collective Intelligence, Centre Pompidou, Paris, France "Negotiating the Future"
- Asian Art Biennale, National Taiwan Museum of Fine arts, Taichung, Taiwan

2016

- Public Spirits, curated by Meiya Cheng, Center for Contemporary Art, Warsaw, Poland
- The launch of Jarai Dew, Papet village, Gia Lai province, central highland of Vietnam, sponsored by Prince Claus Fund

2015

- South by Southeast, a Further Surface, curated by Patrick Flores and Anca Verona Mihulet, Guangdong Times Museum, China

2014

- Haunted Thresholds: Spirituality in Contemporary Southeast Asia, curated by Lauren Reid, Kunstverein Gottingen, Germany

2013

- Unconditional Belief, Sàn Art, Ho Chi Minh City, Vietnam

SELECTED BIBLIOGRAPHY / ARTICLES / INTERVIEWS

2018

- Rappolt, Mark, "A beast, a god, a line," at Para Site, ArtReview Asia, March 2018, Hong Kong

2015

- Ha Thuc, Caroline, "After 2000: Contemporary Art in China," Mars International Publications, May 2015, Hong Kong

PUBLIC COLLECTIONS

Kadist, Post Vidai

ABOUT THE SAP STILL RUNS

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ABOUT SÀN ART

Sàn Art, founded in 2007 in Ho Chi Minh City (HCMC) as an artist-initiated, non-profit art platform, has since become a leading art organization dedicated to nurturing and challenging common modes of viewing and thinking about visual art through exhibition, critical discourse, educational initiatives and residency programs. Past projects include Sàn Art Laboratory (2012-2015), an art residency program, and Conscious Realities (2013-2016), a series of events and publications on the Global South. In 2018, Sàn Art developed Uncommon Pursuits—a seminar-workshop for emerging Southeast Asian curators and opened a new gallery in downtown HCMC with a focus on intergenerational dialogues between modern and contemporary art. In this new chapter in the organization's history, Sàn Art aims to be a community-driven space where experimental practices and fresh perspectives are fostered and shared among interdisciplinary artists, curators, scholars, cultural workers and audiences in the region.

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SÀN ART

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