

Thao Nguyen Phan

*Becoming Alluvium*, 2019-fortsat / ongoing

En-kanals video, farve, lyd

16:40 min.

Produceret og kommissioneret af Han Nefkens Foundation i samarbejde med Fundació Joan Miró, Barcelona; WIELS Contemporary Art Centre, Brussels; Chisenhale Gallery, London  
Courtesy kunstneren

Single-channel video, colour, sound

16:40 min.

Produced and commissioned by the Han Nefkens Foundation in collaboration with Fundació Joan Miró, Barcelona; WIELS Contemporary Art Centre, Brussels; Chisenhale Gallery, London  
Courtesy the artist

Filmen, der foregår i de frodige landskaber langs Mekong-floden, behandler spørgsmålet om menneskets udnyttelse af naturen. Fortællingen kredser om en floddæmning, der kollapsede i 2018 – en hændelse, der forårsagede snesevis af menneskers død i en fjerntliggende landsby.

I filmen er to søskende, der døde i ulykken, blevet reinkarneret som henholdsvis en hellig Irrawaddy-delfin (en sjælden art, der lever i de oceaniske farvande i Sydøstasien) og som en vandhyacint; en plante, der er lige så smuk, som den er invasiv og dermed skadelig for miljøet. De to taler sammen om deres tidligere liv som forfatter, khmer-prinsesse og bådfører, og deres minder knyttes sammen via fri association uden nogen kronologisk rækkefølge. Scenerne er sammenklippet med optagelser fra forskellige festligheder ved Mekong-floden og korte animationssekvenser, der afspejler de forskellige historiers dragende atmosfære.

Set amidst the lush landscapes along the Mekong River, the film addresses the issue of environmental exploitation. The story revolves around the collapse of a dam on the Mekong in 2018 that caused the death of dozens of people in a remote farming village.

In the film, two siblings who died in the accident are reincarnated as a sacred Irrawaddy dolphin (a rare species living in the oceanic waters of Southeast Asia) and a water hyacinth; a plant that is as beautiful as it is invasive and thus harmful to the environment. The two find themselves by the river talking about their past lives as a writer, a Khmer princess, and a boat driver, connecting their memories by association, in no chronological order. The scenes are interspersed with footage of the Mekong during collective festivities and short animations that evoke the alluring atmospheres of the different stories.

Thao Nguyen Phan  
*Mute Grain*, 2019

Tre-kanals video, S/H, lyd  
15:45 min.

Kommissioneret af Sharjah Art Foundation  
med yderligere støtte fra Rolex Mentor and  
Protégé Arts Initiative  
Courtesy kunstneren

Filmen vises skiftevis med  
*First Rain*, *Brise-Soleil*

Three-channel video, B/W, sound  
15:45 min.

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

The film is shown alternately with  
*First Rain*, *Brise-Soleil*

Denne film er inspireret af novellen *Starved* af den vietnamesiske forfatter og journalist To Hoai (1920–2014), som skrev om den store hungersnød i 1945. Phan genskaber det kollektive traume ved at sammenflette historiske mundtlige vidnesbyrd og fotografisk arkivmateriale med fiktive fremstillinger.

Arkivbilleder taget af fotografen Vo An Ninh (1907–2009) blandes her med fiktive historier om to teenagere ved navn Marts og August. De er bror og søster og står alene tilbage i et øde landskab uden voksne. De er opkaldt efter de to fattigste måneder i den vietnamesiske landbrugskalender: de måneder, hvor den nye høst endnu ikke er klar, og den forrige er brugt op.

De to søskende vises på tre skærme, der markerer forskellige tider og rum i historien, og sammenstilles med mennesketomme bygninger og landskaber. Dialogen formidles udelukkende via undertekster, mens hovedparten af lydsiden udgøres af typiske lyde fra det vietnamesiske landskab og mundtlige vidnesbyrd fra andre, der overlevede hungersnøden.

This film is inspired by the short story *Starved* by the Vietnamese writer and journalist To Hoai (1920–2014), who wrote about the great famine of 1945. Phan reconstructs the collective trauma by interweaving historical oral testimonies and photographic archives, combined with fictional representations.

Archival images from the photographer Vo An Ninh (1907–2009) intermingle with the fictional stories of a teenage brother and sister, March and August, left alone in a desolate rural landscape with no adults. They are named after the two poorest months in the Vietnamese agricultural calendar, when the new harvest is not yet ready and the previous one has run out.

The two siblings are shown on the three screens that mark different times and spaces in the story together with inanimate features such as architecture and landscapes. The dialogues are conveyed by subtitles only, while the typical sounds of the Vietnamese countryside and oral testimonies of famine survivors account for the main part of the soundscape.

Thao Nguyen Phan

*First Rain, Brise-Soleil*, 2021-fortsat / ongoing

Tre-kanals video, farve, lyd  
16:04 min.

Produceret af Han Nefkens Foundation  
i samarbejde med Kochi Biennale med  
yderligere støtte fra Tate St Ives  
Courtesy kunstneren

Filmen vises skiftevis med  
*Mute Grain*

Three-channel video, colour, sound  
16:04 min.

Produced by the Han Nefkens Foundation  
in collaboration with Kochi Biennale, with  
additional support from Tate St Ives  
Courtesy the artist

The film is shown alternately with  
*Mute Grain*

*Brise soleil* er et dekorativt, arkitektonisk element, der beskytter en bygning mod sollys ved at filtrere og delvist blokere det. Filmen beskriver en vietnamesisk-khmerisk bygningsarbejders metaforiske rejse til Saigon (det nuværende Ho Chi Minh City) under den periode, hvor der blev opført talrige modernistiske bygninger under den pro-amerikanske sydvietnamesiske regering (1955–75). Billedsiden bevæger sig derefter videre til den cambodjanske hovedstad Phnom Penh og fortæller om branden i 1994, der ødelagde Preah Suramarit-Nationalteateret. Optagelserne viser, hvordan man traditionelt har bygget *brise soleil*-solafskærmninger. Det sker i en montage, der klipper mellem billeder af arkitektur og Phans akvareltegninger.

Filmen slutter med legenden om en kærlighedshistorie mellem en vietnamesisk mand og en khmerisk kvinde – symbolsk repræsenteret af en durian-frugt (også kaldet *thouren*). Kunstneren bruger historien til metaforisk at pege på de historiske konflikter mellem Vietnam og Cambodja (1977-91). Videoen sammenstiller den ensomhed og det kaos, der kendetegner bymiljøet i Ho Chi Minh City, med det frugtbare landskab ved Mekong-floden. Floden optræder i flere af Phans værker som en kilde til næring og som et bindeled mellem befolkningerne i Sydøstasien.

*Brise soleil* is a decorative architectural feature of a building that reduces heat gain by deflecting sun light. The film describes a Vietnamese-Khmer construction worker's metaphorical journey to Saigon (present-day Ho Chi Minh City), at the time of the flourishing period of construction of modernist buildings under the pro-American South Vietnamese government (1955–75). The images then move to the Cambodian capital of Phnom Penh and recount the 1994 fire that destroyed the Preah Suramarit National Theatre. The footage focuses on showing the traditional technique of *brise soleil* construction, in a montage that alternates images of architecture and watercolour drawings by Phan.

The film ends with the legend of a love story between a Vietnamese man and a Khmer woman – symbolically represented by the tropical fruit called durian (or *thouren*) – that the artist uses to evoke the historical conflicts between Vietnam and Cambodia (1977–91). The video contrasts the loneliness and chaos of the urban environment of Ho Chi Minh City with the fertile landscape of the Mekong River, a source of nourishment and connection for the people of Southeast Asia which appears in several of Phan's works.

## Diem Phung Thi

*Uden titel, 1960erne*

Gouache på papir

63 × 50,6 × 5 cm

*Untitled, 1960s*

Gouache on paper

63 × 50.6 × 5 cm

*Uden titel, 1990erne*

Stofcollage

63 × 48 × 5,1 cm

*Untitled, 1990s*

Fabric collage

63 × 48 5.1 cm

*Uden titel, 1990erne*

Stofcollage

90 × 70 × 5,2 cm

*Untitled, 1990s*

Fabric collage

90 × 70 × 5.2 cm

*Uden titel, 1993*

Stofcollage

118 × 75 × 5,2 cm

*Untitled, 1993*

Fabric collage

118 × 75 × 5.2 cm

*Uden titel, 1997*

Stofcollage

32 × 32 × 5,2 cm

*Untitled, 1997*

Fabric collage

32 × 32 × 5.2 cm

Privat samling, Vietnam

Courtesy kunstneren

Private collection, Vietnam

Courtesy the artist

Thao Nguyen Phan har udvalgt et antal skulpturer, malerier og collager af kunstneren Diem Phung Thi (1920–2002) til at være en del af denne udstilling.

I 1946 var Diem Phung Thi den første kvinde i Vietnam, der tog en tandlægeeksamen, og hun helligede sig først sent arbejdet som billedhugger. Det skete sidst i 1950'erne, og overgangen fandt sted, mens hun var i Paris, hvor hun boede indtil hun vendte permanent tilbage til Vietnam i 1992. I løbet af det første årti af sin kunstneriske karriere bevægede Diem Phung Thi sig bort fra den figurative stil til fordel for en formmæssig forenkling, der førte hende hen imod mere abstrakte udtryk, herunder de syv moduler, der er tænkt til at blive arrangeret i uendelige kompositioner, som et alfabet. Hvert element har en særskilt og karakteristisk form, der er forskellig fra de andre, men finder først sin forløsning, når det placeres i forhold til dem. Diem Phung Thi's moduler har inspireret Phan til at skabe udstillingens bænke.

Thao Nguyen Phan has selected several sculptures along with paintings and collages by the artist Diem Phung Thi (1920–2002) to be part of this exhibition.

In 1946, Diem Phung Thi was the first woman in Vietnam to graduate in dentistry, and it was only in the late 1950s that she left the medical profession to devote herself to sculpture. The transition took place while she was in Paris, where she lived until her permanent return to Vietnam in 1992. During the first decade of her artistic career, Diem Phung Thi abandoned the figurative style in favour of greater formal simplification that led her toward more abstract creations including the seven modules meant to be arranged in infinite compositions, like an alphabet. Each element has a distinct form that is different from the others, but finds its fulfillment only when placed in relation to them. Indeed, Phan was inspired by Diem Phung Thi's modules to create the seats featured in the exhibition.



Thao Nguyen Phan

*No Jute Cloth for the Bones, 2019-23*

Rå jutestokke

Stedsspecifik installation

Courtesy kunstneren; Galerie Zink Waldkirchen

Værket må gerne berøres

Raw jute stalk

Site-specific installation

Courtesy the artist; Galerie Zink Waldkirchen

You may touch the art work

Phans stedspecifikke installation bruger stilke af den billige, hårdføre juteplante, der typisk bruges som brænde eller interimistisk byggemateriale. Her ligner de nærmest knogler. Symbolikken bygger på beretninger fra provinserne i Nordvietnam, hvor den japanske hær under besættelsen under Anden Verdenskrig opererede efter devisen: ”Hiv risen op, dyrk jute”. Ved at tvinge indbyggerne til at rive deres madafgrøder op med rode forværrede den invaderende hær både tørken og oversvømmelserne, hvilket forårsagede den værste hungersnød nogensinde.

The stalks of this inexpensive, hardy plant, normally used as firewood or building material for temporary shelters, resemble bones in Phan’s site-specific installation. The metaphor is derived from accounts gathered in the provinces of North Vietnam, which revealed the dictum of the Japanese army during the occupation in the Second World War: “Uproot rice, grow jute.” By forcing the inhabitants to uproot their food crops, the invading army exacerbated drought conditions and flood damage, causing an unprecedented famine.

Kunstneren har fundet både den funklende, flyvende due og den strålende blomst på gaden i Ho Chi Minh City i anledning af fejringen af månenytåret. De to festlige genstande udstråler fred, velstand og fællesskab, samtidig med at de peger på andre symbolske betydninger: f.eks. bruges solsikken i kommunistisk propaganda som et tegn på troskab over for partiet. De indsamlede genstande udløser kollektive minder fra Vietnams komplekse historie.

The flying dove dotted with twinkling lights and the radiant flower were both found by the artist on the streets of Ho Chi Minh City on the occasion of the Lunar New Year celebrations. These two joyful relics conjure up feelings of peace, prosperity, and unity, while alluding to symbols, such as the sunflower, used as communist propaganda to denote allegiance to the party. The urban artifacts collected by Phan trigger collective memories that recount Vietnam's complex, layered history.

Thao Nguyen Phan

*Reincarnations of Shadows (moving-image-poem), 2023*

To-kanals video, farve, lyd  
16:30 min.

Kommissioneret af Pirelli HangarBicocca og co-  
produceret af Fondazione In Between Art Film  
Courtesy kunstneren

Two-channel video, colour, sound  
16:30 min.

Commissioned by Pirelli HangarBicocca and co-  
produced by Fondazione In Between Art Film  
Courtesy the artist

Dette nye filmværk er inspireret af Diem Phung Thi (1920–2002), en af Vietnams største modernistiske billedhuggere, hvis værker har haft en stor indvirkning på Thao Nguyen Phans eget kunstnerskab. Diem Phung Thi er her dels til stede gennem brudstykker af interviews, dels gennem tekster, som Phan har hentet fra den afdøde kunstners personlige arkiv. Værket bygger bro mellem de private og offentlige aspekter af den modernistiske kunstners liv og lader hendes tavse, men dybe ønske om modstand og frihed træde frem. De to skærme, der er arrangeret lodret ved siden af hinanden, er en direkte reference til den klassiske portrættradition, og billederne akkompagneres af den rytmiske lyd af en *dan tranh*, et traditionelt vietnamesisk strengeinstrument.

This new film work is inspired by Diem Phung Thi (1920-2002), one of the greatest Vietnamese modernist sculptors who has deeply influenced Thao Nguyen Phan's oeuvre. Diem Phung Thi's presence materializes through fragments of interviews and is further evoked in texts that Phan have drawn from the late artist's personal archive. 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.

Thao Nguyen Phan

*Perpetual Brightness*, 2019-fortsat / ongoing

Akvarel på silke, vietnamesisk  
lak på træ (pigment, lak,  
æggeskal, bladsølv)  
150 × 180 × 35 cm

Skabt i samarbejde med Troung Cong Tung  
Courtesy kunstneren; Galerie Zink Waldkirchen

Watercolour on silk, Vietnamese  
lacquer on wood (pigment,  
lacquer, eggshell, silver leaf)  
150 × 180 × 35 cm

Created in collaboration with Troung Cong Tung  
Courtesy the artist; Galerie Zink Waldkirchen

Dette værk består af seks lakmalerier på træ og silke, skabt i samarbejde med kunstneren Truong Cong Tung. Værkerne præsenteres på foldeskærme, der er inspireret af de lakerede træpaneler, som i sin tid blev skabt af arkitekten og formgiveren Eileen Gray (1878–1976), en pioner inden for modernismen. Den ene side skildrer allegoriske scener, heriblandt en gruppe store børn samlet omkring en strandet hval. Den anden side viser et fragmenteret kort over Mekong-deltaet malet i lak indlagt med æggeskal og bladsølv. Det peger på flodens konstant skiftende forløb forårsaget af menneskelig indgriben og klimaændringer.

This work consists of six lacquer paintings on wood and silk made in collaboration with artist Truong Cong Tung. The works are presented on folding screens inspired by the lacquered wooden panels by the designer Eileen Gray (1878–1976), a pioneer of Modernism. One side depicts allegorical scenes, including a group of adolescents gathered around a stranded whale. The opposite side features a fragmented lacquer-painted map of the Mekong Delta inlaid with eggshell and silver leaf, evoking the constantly changing courses of the river's waterways due to human intervention and climate change.

Thao Nguyen Phan

*Dream of March and August, 2018-fortsat / ongoing*

Akvarel og pigment på silke  
Stedsspecifik installation

Courtesy kunstneren; Galerie Zink Waldkirchen

Watercolour and pigment on natural silk  
Site-specific installation

Courtesy the artist; Galerie Zink Waldkirchen



Denne serie malerier bygger videre på historierne om søskendeparret Marts og August, der optræder i filmen *Mute Grain*. De parvist arrangerede lærreder følger de to søskendes parallelle, til tider drømmeagtige liv. De kan ikke overleve uden hinanden, så de bliver ved med at forfølge og møde hinanden på tværs af tekst, video og tegning.

I 2018 udvidede Phan sit repertoire som maler ved også at begynde at arbejde på silke. De håndlavede strimler af stof er inspireret af det frodige miljø ved Den Røde Flod og er ophængt i en flydende rumlig installation. De enkelte motiver skildrer historier fra hverdagen, såsom et barn, der kører på motorcykel eller en pige, der er opslugt af at læse. Samtidig er de malet i fantastiske nuancer, der giver et skær af magisk realisme.

This series of paintings resumes and further develops the stories of brother and sister March and August who appear in the film *Mute Grain*. The paired arrangement of the various canvases follows the parallel, sometimes dreamlike existences of the two siblings who—unable to survive without each other—continue to pursue and meet each other at the intersection of text, video, and drawings.

In 2018, Phan expanded her painting repertoire by adding silk as a support. The handcrafted strips of fabric are inspired by the lush environment of the Red River and are suspended in a fluid spatial installation. The episodes portray stories of everyday life, such as a child riding a motorbike or a girl engrossed in reading, and are painted in fantastical shades that evoke the scenarios shrouded in magical realism.

Thao Nguyen Phan

*Hanoi's Children Palace, 2023*  
Akvarel, akryl og grafit på silke  
254 × 256 × 25 cm

Produceret af Pirelli HangarBicocca  
Courtesy kunstneren

*Golconde, 2023*  
Akvarel, akryl og grafit på silke  
258 × 237 × 25 cm

Produceret af Pirelli HangarBicocca  
Courtesy kunstneren

*On Illusion, 2022*  
Akvarel og pigment på silke  
226 × 75 × 8 cm

The Saastamoinen Foundation Art Collection/  
EMMA – Espoo Museum of Modern Art  
Courtesy kunstneren

*The Nocturnal Window, 2022*  
Akvarel og pigment på silke  
226 × 75 × 8 cm

Courtesy privat samling, Belgium

*Hanoi's Children Palace, 2023*  
Watercolour, acrylic, and  
graphite on natural silk  
254 × 256 × 25 cm

Produced by Pirelli HangarBicocca  
Courtesy the artist

*Golconde, 2023*  
Watercolour, acrylic, and  
graphite on natural silk  
258 × 237 × 25 cm

Produced by Pirelli HangarBicocca  
Courtesy the artist

*On Illusion, 2022*  
Watercolour and pigment  
on natural silk  
226 × 75 × 8 cm

The Saastamoinen Foundation Art Collection/  
EMMA – Espoo Museum of Modern Art  
Courtesy the artist

*The Nocturnal Window, 2022*  
Watercolour and pigment  
on natural silk  
226 × 75 × 8 cm

Courtesy private collection, Belgium

Disse malerier er udført i akvarel, grafit og akryl på natursilke og består af geometriske former og abstrakte arkitektoniske elementer. I dialog med Phans film *First Rain, Brise Soleil* refererer disse værker til de såkaldte *brise soleil*; perforerede betonkonstruktioner på facaderne af modernistiske bygninger i Sydøstasien, der skaber ventilation og beskytter bygningernes indre mod solen. Panelernes bløde gennemskinnelige nuancer fremkalder det spil af lys og skygge, som en *brise soleil* kaster på væggene i store offentlige bygninger, såsom Ho Chi Minh City Library fra 1972, hvor brugerne igennem afskærmningen kan se glimt af det grønne løv og det omskiftelige monsunklima, der er typisk for troperne.

Made with watercolour, graphite, and acrylic on natural silk, these paintings are composed of geometric shapes and abstract architectural elements. In dialogue with Phan's film *First Rain, Brise Soleil*, these works refer to the typical *brise soleil*, perforated concrete structures placed on the façades of modernist buildings in Southeast Asia to ventilate and shade the interiors from the sun. The soft translucent hues of the panels evoke the play of light and shadow that the *brise soleil* casts on the walls of large public buildings, such as the Ho Chi Minh City Library designed in 1972, which affords glimpses of the verdant foliage and changeable monsoon climate typical of the tropics.

Thao Nguyen Phan

*Man Looking Towards Darkness, 2016*

Forhæng lavet af indigofarvet  
jutestof, silke, håndlavet  
broderi; fotografi

Forhæng: 310 × 350 cm

Fotografi: 40 × 60 cm

Courtesy kunstneren

Curtain made of indigo-dyed  
jute fabric, silk, handmade  
embroidery; photograph

Curtain: 310 × 350 cm

Photograph: 40 × 60 cm

Courtesy the artist

I midten af det store, mørke forhæng er det sorte stof prydet med broderede menneskefigurer, der ses bagfra i færd med at udføre dagligdags aktiviteter. Motivet er indrammet af en håndfarvet indigoblå bort på hver side. Broderiet er udført ved hjælp af en tidskrævende traditionel metode, der udelukkende bruger organiske materialer.

Et fotografi af en *banyan* – et træ, der inden for buddhismen anses som helligt – er placeret på gulvet ved siden af stoffet. På billedet ser man ved plantens fod sten af den type, der under den japanske besættelse blev brugt til at blødgøre jutefibre med. Værket fremhæver det løbende forhold mellem myte og miljø i i Phans kunst, hvor forfædrenes viden genindskrives i en nutidige samtale som grundlag for fremtidens arbejde.

In the centre of the large dark curtain, a black fabric is adorned with embroidered human figures portrayed from behind as they perform everyday activities; the scene is framed by a hand-dyed indigo band on either side. The embroidery is made using a traditional, laborious method that uses only organic materials.

A photograph of a *banyan*—a sacred tree in Buddhism—is placed on the floor next to the fabric. In the picture, stones used on farms to soften jute fibers during the Japanese occupation appear at the foot of the plant. The work highlights the recurrent relationship between myth and ecology in Phan's art, where ancestral knowledge is restored to contemporary discourse as a legacy for future work.

Thao Nguyen Phan

*Untitled (Heads), 2013*

Tørret strimlet jutefiber (hemp)  
og jutestokke, bronze, tråd

Courtesy kunstneren; KADIST collection

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

Courtesy the artist; KADIST collection

Den runde, hængende skulptur er sammensat af stykker af jute, som Phan har vævet sammen med rangler, små segl og bronzehoveder, der afbilder de forskellige bønder, hun kom i kontakt med under sin research i Den Røde Flods deltaområder. Værket er inspireret af de hellige Ma Mot-træer og den måde det thailandske etniske mindretal i Nordvietnam udsmykker dem på: de hænger amuletter og dyreknogler på træernes grene for at symbolisere onde ånder eller afdøde, hvis sjæle skal sættes fri.

This circular hanging sculpture is composed of jute fragments that Phan has interwoven with rattles, small sickles, and bronze heads portraying the various farmers with whom she came into contact during her research in the provinces of the Red River Delta region. The work is inspired by the sacred Ma Mot trees adorned by the Thai ethnic minority in North Vietnam, who hang objects such as amulets and animal bones from their branches to symbolize evil spirits or dead people to be set free.

Thao Nguyen Phan

*Voyages de Rhodes, 2014-17*

72 akvareller på bogsider

32 × 24 × 1,8 cm hver

Stedsspecifik installation

Courtesy kunstneren

72 watercolours on found book

32 × 24 × 1.8 cm each

Site-specific installation

Courtesy the artist



Værket består af sider fra den historiske rejsebeskrivelse *Voyages de Rhodes* fra 1653. Bogen er skrevet af den franske jesuit Alexandre de Rhodes, der var missionær i Vietnam og iagttog landets første møder med Vesten. De Rhodes var med til at omsætte det lokale sprog til det latinske alfabet for at sprede det kristne budskab og udarbejdede en ny ordbog, der etablerede grundlaget for det vietnamesiske skriftsystem, der bruges den dag i dag.

Phan har med blide strøg malet drømmeagtige motiver på bogsiderne, der visuelt fortolker udvalgte episoder fra den originale tekst. De omfatter dystre fortællinger fra krydsfeltet mellem fabel og folkløse; historier om børn, der klatrer i vandtårne, marcherer på række med trommer eller gennemgår en metamorfose, hvor deres kønsorganer bliver til tropiske planter. Motiverne sammenflettes med billeder fra Vietnams nutidige historie, der dykker ned i emner som jordreformer og koloniseringen af landskabet. Her lægges nutidens stemmer oven på fortidens.

Tegningerne er arrangeret i en flydende komposition og installeret vinkelret på udstillingsrummets vægge, som for at fremdrage de mange stemmer og synspunkter, der ligger til grund for deres skabelse og for at understrege, hvordan historiske skrifter ofte er genstand for både glemsel og nyfortolkning.

The work consists of pages from the ancient travel book *Voyages de Rhodes* (1653) written by the French Jesuit Alexandre de Rhodes, a missionary in Vietnam and a witness to the country's first encounters with the West. De Rhodes contributed in transcribing the local language into the Latin alphabet to spread the gospel, compiling a new dictionary that established the bases for the Vietnamese writing system still used today.

Phan has painted dreamlike scenarios on the book pages with delicate strokes, visually interpreting particular episodes from the original text. They include sinister narratives, somewhere between fable and folklore, which tell of children engaged in collective activities, climbing water towers, marching in line with drums or undergoing a metamorphosis in which their sexual organs become tropical plants. The episodes are interwoven with images tracing Vietnam's contemporary history, reflecting on issues such as land reforms and the colonization of the landscape, superimposing the voices of the present on those of the past. The drawings are arranged in a fluid composition and installed perpendicular to the walls of the exhibition space, as if to evoke the multiple voices and viewpoints involved in their creation and emphasizing how historical writings are often subject to processes of erasure and reinterpretation.

**Diem Phung Thi**

*Uden titel*, 1960erne  
Træ, marmor  
22 × 10,5 × 10,5 cm

*Untitled*, 1960s  
Wood, marble  
22 × 10.5 × 10.5 cm

*Uden titel*, 1960erne  
Bronze  
12 × 4,5 × 4,5 cm

*Untitled*, 1960s  
Bronze  
12 × 4.5 × 4.5 cm

*Uden titel*, 1960erne  
Lakeret træ, jade, metal  
12 × 7 × 13,5 cm

*Untitled*, 1960s  
Lacquered wood, jade stone, metal  
12 × 7 × 13.5 cm

*Uden titel*, 1960erne  
Bronze, marmor  
15 × 4 × 9 cm

*Untitled*, 1960s  
Bronze, marble  
15 × 4 × 9 cm

*Uden titel*, 1960erne  
Træ, jade  
18 × 12 × 11,5 cm

*Untitled*, 1960s  
Wood, jade stone  
18 × 12 × 11.5 cm

*Uden titel*, 1960erne  
Metal, marmor, grus  
8 × 3 × 6 cm

*Untitled*, 1960s  
Metal, marble, grit  
8 × 3 × 6 cm

*Uden titel*, 1970erne  
Metal, marmor, jade  
21 × 15 × 9 cm

*Untitled*, 1970s  
Metal, marble, jade stone  
21 × 15 × 9 cm

*Uden titel*, 1970erne  
Kunstharpiks, marmor  
15 × 13,5 × 10,5 cm

*Untitled*, 1970s  
Composite, marble  
15 × 13.5 × 10.5 cm

*Uden titel*, 1970erne  
Metal, sort marmor  
35 × 27 × 7 cm

*Untitled*, 1970s  
Metal, black marble  
35 × 27 × 7 cm

*Uden titel*, 1970erne  
Marmor, træ  
15 × 8 × 6 cm

*Untitled*, 1970s  
Marble, wood  
15 × 8 × 6 cm

*Uden titel*, 1970erne  
Bronze, træ  
18 × 5 × 6,5 cm

*Untitled*, 1970s  
Bronze, wood  
18 × 5 × 6.5 cm

*Uden titel*, 1970erne  
Jade, bronze, træ  
12 × 4,5 × 6,5 cm

*Untitled*, 1970s  
Jade stone, bronze, wood  
12 × 4.5 × 6.5 cm

*Uden titel*, 1970erne  
Jade, metal, kunstharpiks  
35 × 11 × 7 cm

*Untitled*, 1970s  
Jade stone, metal, composite  
35 × 11 × 7 cm

*Uden titel*, 1970erne  
Jade, stål, sammensat  
19 × 15 × 9 cm

*Untitled*, 1970s  
Jade stone, steel, composite  
19 × 15 × 9 cm

Privat samling, Vietnam  
Courtesy kunstneren

Private collection, Vietnam  
Courtesy the artist

Thao Nguyen Phan har udvalgt et antal skulpturer, malerier og collager af kunstneren Diem Phung Thi (1920–2002) til at være en del af denne udstilling.

I 1946 var Diem Phung Thi den første kvinde i Vietnam, der tog en tandlægeeksamen, og hun helligede sig først sent arbejdet som billedhugger. Det skete sidst i 1950'erne, og overgangen fandt sted, mens hun var i Paris, hvor hun boede indtil hun vendte permanent tilbage til Vietnam i 1992. I løbet af det første årti af sin kunstneriske karriere bevægede Diem Phung Thi sig bort fra den figurative stil til fordel for en formmæssig forenkling, der førte hende hen imod mere abstrakte udtryk, herunder de syv moduler, der er tænkt til at blive arrangeret i uendelige kompositioner, som et alfabet. Hvert element har en særskilt og karakteristisk form, der er forskellig fra de andre, men finder først sin forløsning, når det placeres i forhold til dem. Diem Phung Thi's moduler har inspireret Phan til at skabe udstillingens bænke.

Thao Nguyen Phan has selected several sculptures along with paintings and collages by the artist Diem Phung Thi (1920–2002) to be part of this exhibition.

In 1946, Diem Phung Thi was the first woman in Vietnam to graduate in dentistry, and it was only in the late 1950s that she left the medical profession to devote herself to sculpture. The transition took place while she was in Paris, where she lived until her permanent return to Vietnam in 1992. During the first decade of her artistic career, Diem Phung Thi abandoned the figurative style in favour of greater formal simplification that led her toward more abstract creations including the seven modules meant to be arranged in infinite compositions, like an alphabet. Each element has a distinct form that is different from the others, but finds its fulfillment only when placed in relation to them. Indeed, Phan was inspired by Diem Phung Thi's modules to create the seats featured in the exhibition.

Thao Nguyen Phan  
*The Flower*, 2016

Stål, stof, kalk, LED-lys  
Ø 150 cm

Courtesy kunstneren; Galerie Zink Waldkirchen

Steel, fabric, chalk, LED light  
Ø 150 cm

Courtesy the artist; Galerie Zink Waldkirchen

Thao Nguyen Phan

*The Rise*, 2016

Stål, stof, kalk, LED-lys

80 × 55 × 10 cm

Courtesy kunstneren; Galerie Zink Waldkirchen

Steel, fabric, chalk, LED light

80 × 55 × 10 cm

Courtesy the artist; Galerie Zink Waldkirchen

Thao Nguyen Phan

*Hanoi's Children Palace, 2023*

Akvarel, akryl og grafit på silke  
254 × 256 × 25 cm

Produceret af Pirelli HangarBicocca  
Courtesy kunstneren

Watercolour, acrylic, and  
graphite on natural silk  
254 × 256 × 25 cm

Produced by Pirelli HangarBicocca  
Courtesy the artist

Thao Nguyen Phan  
*Golconde, 2023*

Akvarel, akryl og grafit på silke  
258 × 237 × 25 cm

Produceret af Pirelli HangarBicocca  
Courtesy kunstneren

Watercolour, acrylic, and  
graphite on natural silk  
258 × 237 × 25 cm

Produced by Pirelli HangarBicocca  
Courtesy the artist

Thao Nguyen Phan

*On Illusion, 2022*

Akvarel og pigment på silke

226 × 75 × 8 cm

The Saastamoinen Foundation Art Collection/  
EMMA – Espoo Museum of Modern Art  
Courtesy kunstneren

Watercolour and pigment

on natural silk

226 × 75 × 8 cm

The Saastamoinen Foundation Art Collection/  
EMMA – Espoo Museum of Modern Art  
Courtesy the artist



Thao Nguyen Phan

*The Nocturnal Window, 2022*

Akvarel og pigment på silke

226 × 75 × 8 cm

Courtesy privat samling, Belgium

Watercolour and pigment

on natural silk

226 × 75 × 8 cm

Courtesy private collection, Belgium