



BEAUTY

WILL SAVE THE WORLD

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Chan Dany
FX Harsono
Dinh Q. Lê
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Curated by iola Lenzi

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10 CHANCERY LANE GALLERY

BEAUTY WILL SAVE THE WORLD

Eight Artists from Southeast Asia

iola Lenzi

Beauty Will Save the World proclaimed Prince Myshkin, the central protagonist of Fyodor Dostoyevsky's 1869 literary masterpiece *The Idiot*. Set in 19th century Czarist Russia against a backdrop of social, political, and religious turmoil, through the pure and idealistic Myshkin, the novel explores beauty as a bulwark against darkness and corruption. Dostoyevsky was concerned with natural as well as Christian beauty, underpinned by moral virtue that could thwart despair, nihilism, and degradation of the soul. As a topic of modern Euramerican intellectual enquiry, beauty, connected to art and aesthetics, has been the subject of continuous philosophical debate, and in the modern period, decoupled from the orthodoxies of harmonious form. In the world of classical Chinese aesthetics, music, poetry, painting, and calligraphy are given equal respect and value, outcomes of human responses to emotional stimuli. Conceptualised in all cultures from the earliest centuries, beauty is therefore understood as an interpretively open mode of sensorial and semantic engagement.

Independently of his focus on Christian tenets, Dostoyevsky casts beauty as active, and the world as complex, thorny, and negotiable, requiring saving, suggesting a tension between beauty/the world/and us in the world. What role can beauty, formal and philosophical play in tumultuous, uncertain epochs? How do artists wield 'beauty', and what kind of beauty does their art marshal to speak back to harsh realities? How can their pieces co-opt audiences on the complicated questions of our era?

In the exhibition ***Beauty Will Save the World*** eight practitioners of three generations from Indonesia, Vietnam, Myanmar, Philippines, and Cambodia deploy various media, materials, and conceptual strategies to create artworks that through their uplift and liveliness, counter bleakness of all kinds, including political and social stresses at home and beyond. Their pieces, some grappling critically with dire circumstances such as incarceration, war, state violence, abuse of power, displacement, and migration, sparkle with humour and spirit as they mobilise audiences. Others radiate poetic light, their call compelling beyond any specific cultural or temporal context. Whether art historically iconic or newly commissioned, pieces by Vũ Dân Tân, Htein Lin, FX Harsono, Bùi Công Khánh, Dinh Q. Lê, Josephine Turalba, Moe Satt, and Chan Dany conjoin visual markers, pluridisciplinary play, command of the handmade, participative modes, and sophisticated melding of high-low materials among others—formal-conceptual idioms distinctive to Southeast Asian contemporary art practice.

Moe Satt (b. 1983) contributes two series that through photography of his performing body narrate the fraught history of modern Myanmar, as well as the artist's personal journey to a new life in Europe. *Other Side of Revolution* (2018) is a photographic diptych of Satt's torso, silver and gold, showing the artist with clenched fists held protectively to the body,

or with fists pointing up to the sky. Produced in 2018, when Myanmar appeared to have at last moved on from decades of military rule to democracy, albeit fragile, the duo speaks of the legacy of revolution as part of present and future, a never forgotten genealogy of nation-making-in-progress. The images, as if celebrating silver and gold anniversaries of past revolutions, configure a bittersweet visual appeal, heightened by the sculptural form of Moe Satt's bare chest. But the silver and gold torsos bear markings that, as explained by the artist, can be read as stamps or bruises, testament to the solidarity of Burmese people who, even if young or unborn during the country's 20th century emancipatory uprisings—1948, when the Burmese won independence from colonial Britain; 1988, when students led demonstrations for democracy; the 2007 Saffron Revolution spearheaded by the Buddhist Sangha—are integral to national struggles. Crisp performative photography, the body, and luminous silver and gold form an aesthetically compelling answer to the messiness of history.

Recently, Moe Satt has produced a follow-up autobiographical performative sequence *Revealing the layers of* (2025). Photo portraits of Satt's face sheathed with clay and glass marbles offer tantalizing peekaboo views. The images are engrossing for their classical form rendered by Satt's elegantly fanned fingers, divulging and concealing his features. Beyond the sensual draw of the human frame and face, there is drama in the clay shroud dented with shiny, hard marbles: is this mysterious mask muting, or conversely, about to be peeled away? Moe Satt's compositions, under their playful references to childish games of marbles, convey the tension of the artist shaping a new life in the Netherlands where, with his young family, he gained asylum after his Yangon incarceration in the wake of the February 2021 coup that returned Myanmar to military rule. Pushing beyond his 2008 breakout series *F 'n F*, the tightly narrated *Revealing the layers of* harbours superimposed meanings. The diasporic condition and quests for selfhood in other lands are our shared 21st century reality, expressed with hope and tender lyricism by Moe Satt in this set of performative portraits.

In the late-1990s, Vietnamese-American **Dinh Q. Lê** (1968-2024) developed an innovating photo-collage method Inspired by vernacular mat-weaving techniques familiar from his childhood in rural South Vietnam. The hybrid medium involved the interweaving of photographic prints of various types, including historical images, family snapshots, and stills drawn from films. Among several series marshalling this method Dinh Q. Lê's *From Vietnam to Hollywood* series, started in the early 2000s, intermeshes war photographs and stills from movies about the Vietnam War such as *Apocalypse Now* (1979), *Platoon* (1986), and *Full Metal Jacket* (1987). By confronting cinematic fiction and archival truth, the series challenges simplistic narratives of the War and their representations of the Vietnamese as faceless victims or villains, instead reinstating them as participants in their own history.

Dinh Q. Lê's idiosyncratic combination of cinema and photographs, including intimate shots from abandoned family albums, creates fragmented, layered visual effects producing a disorienting yet aestheticised field where melding of divergence counters othering, and where beauty and visual truth dispel neo-colonial discourses. Dinh's 2004 *Untitled 10*, part of *From Vietnam to Hollywood* juxtaposes a portrait of a demure Vietnamese woman with the image of a US soldier drawn from an American movie. Through photographic manipulation, Dinh ensures the figures are of equal scale, the work uplifting in its pathos as

the unknown Vietnamese reclaims her visual sovereignty, overcoming her marginalisation in the USA-Vietnam conflict. The work's beauty is therefore not an escape from history, but a means of engaging it, retrieving individual experiences from what is often a one-sided meta-account. Sensorially compelling for their palette, texture, and intricacy, Dinh Q. Lê's photo-weavings, by reconfiguring imagery of war and trauma and displacing memories of violence, project a collective future of mutual respect. Informed by the artist's transcontinental migratory and intercultural 'in-between' perspective, via technique and cogent iconographic play, these works bring opposing sides together, Dinh Q. Lê's unflinching yet empathetic gaze on our shared existence proof that beauty can save the world.

Also included is Dinh Q. Lê's 2015 video *Glitter's Paradise* (7:22 mins). The video pictures an outstretched arm on a bed of luridly-coloured flowers, its opening and closing palm holding a live, beating snake-heart. Over seven minutes the thump-thump of the tiny heart weakens, and leeching thin threads of blood into the creased palm, beats increasingly less vigorously until it stops, marking the video end. The piece builds tension as audience-voyeurs witness the death of a vulnerable living thing, the slow pace and visual contrast between garish flowers and delicate, translucent pink pumping heart holding our gaze. The work's weirdly lyrical, open-ended beauty displaying unequal power is heightened by its subtextual reference to foreign sex tourism in Vietnam, hinted at by its title *Glitter's Paradise*. The 'Glitter' here is British rocker Gary Glitter who was infamously prosecuted in 2006 by the Vietnamese for paedophilia. The video, if inspired by the Gary Glitter incident, ultimately points to Dinh Q. Lê's wider belief in art's capacity to speak back to distortions of historical portrayals, power imbalances, and the hegemonic spread of American culture, among others. In these works, artistic force is faith and beauty, pushing past inequity.

Burmese multimedia and performance artist **Htein Lin** (b. 1966), like Dinh Q. Lê, prods national history as a way into contemporary life in Myanmar and beyond. Among a few Southeast Asian contemporary practitioners who has called himself both activist and artmaker, often wearing these hats simultaneously, Htein Lin joined Burma's 1988 student movement for democracy, was a political prisoner 1998 to 2004, and more recently was incarcerated again after the Burmese military's 2021 ousting of the country elected government. In the late 1990s, while jailed, Htein Lin secretly produced art with unlikely materials, demonstrating the power of creativity in the face of extreme adversity.

In his durational installation *A Show of Hands* (ongoing, 2013–), and his 2017 art-film account of the project, Htein Lin explores the physical and metaphysical beauty of the outstretched hand and its embodiment of grace in the face of injustice. The large-scale participative initiative involves released political prisoners who, sitting for Htein Lin, provide their hands and forearms for the artist to cast in plaster. Once released from its living arm, each white plaster arm-cast is displayed on a shelf accompanied by a label providing the name, sentence length, and incarceration dates and location of its contributor "Project no 425; ko Kyaw Swar Swe; section 5(J); Sentence: 7 Years; Arrested 20 Aug 1998; Released 18, November 2005; Imprisoned at Insein". *A Show of Hands* is a monumental and ever-expanding installation, comprising a flexible number of cast hands, that whether a few, or hundreds, embodies the volunteer castee's personal agency. Reaching up to the heavens, pure white, with fingers extended, each hand speaks of resilience taming the dark.

Htein Lin's short film *A Show of Hands* (2017, 32:25 mins), edited by Pe Maung Sein, is a poignant story-telling work bubbling with vitality as former detainees recount their history to the artist. Sometimes meditative in pace as Htein Lin applies plaster of Paris to the ex-prisoners' arms, candid, funny, and compassionate, the video carries an aura of care that shows the power of art. Installation and video, melding Htein Lin's personal experience with that of others, are monuments to dignity, stamina and belief in humanity, compelling visually and philosophically.

Multimedia and multidisciplinary Vietnamese **Bùi Công Khánh** (b. 1972) contributes finely crafted three-dimensional artworks to *Beauty Will Save the World*. Hand-painted polychrome porcelain vases *Four Mythological Creatures* (2018), and others from 2013, fired in the ancient imperial kilns of Bat Trang, near Hanoi, propose a visual dialogue between classical Sino-Vietnamese decorative forms, and Bùi Công Khánh's repertoire of personally significant signs. Lively underglaze blue motifs, recalling mark and period dynastic porcelain, comprise the vases' ground, overlaid by networks of naturalistically painted mechanical red hearts. Following the artist's earlier vase series shown at the 6th Asia Pacific Triennial of Contemporary Art (APT6, 2009), through their merging of classical and iconoclastic motifs, these works grapple with Vietnam's cultural legacy influenced by China. Bùi Công Khánh, like many Vietnamese of partially Chinese ethnic origin, perennially negotiates meanings of his mixed heritage in a country harbouring ambivalent geopolitical relations with China and Sino-Vietnamese colonial legacies. In these pieces tapping into the beauty of porcelain, Bùi Công Khánh transforms his personal story into an artistic exploration of culture, power, and fraternity in our interconnected but often discordant world.

Pushing the medium of ceramics further from its functional orthodoxy are Bùi Công Khánh's *Porcelain Medals* of 2018. Recently exhibited at the 11th Asia Pacific Triennial of Contemporary Art (APT11, 2024), this installation, one of five individually produced sets of 280 moulded, hand painted, and gilded facsimile porcelain army medals, is displayed in a tight mound for *Beauty Will Save the World*. First shown in Hong Kong by 10 Chancery Lane Gallery, *Porcelain Medals* materialises the scrutiny of war and its consequences. What are the limits of heroism, what does battling for one's land and sovereignty mean? These are universal and topical themes relevant today as armed conflicts surge on several continents. By producing war medals, without intrinsic value, but often treasured for symbolising sacrifice, as tactile, fragile, and exquisite porcelain objects, Bùi Công Khánh interrogates war from all sides, viewers challenged to weigh its necessity against its toll on life. *Porcelain Medals*, aesthetically and sensorially enticing while also referencing the bleak outcomes of man-provoked violence, through medium and beauty embody oblique resistance.

Like Dinh Q. Lê, Bùi Công Khánh adopts the Vietnam War as a critical lens through which to assess contemporary Vietnam. Motifs of hand-grenades, pistols, fatigues, and machine guns are integrated into the hand-carved embellishments of his 2018 jackfruit wood furniture-as-installation including *Altar Table*, *Southern Chair*, *Northern Chair*, and screen *Northern Heritage*. These finely tooled works, with Khánh's porcelain vases, would be at home in the imperial palace at Hue. This elegant furniture, if emblematic of peaceful, luxurious interiors, through its iconography embeds references to the First and Second

Indochina Wars. Tensions between the work’s artisanal beauty, and allusion to battle, amplified by the furniture’s utilitarian function, bring current day implications of Vietnam’s historical traumas into view. With his innovating incorporation of ugly history into works of art that as furniture infiltrate private domestic spaces, Bùi Công Khánh uses art to prevent repeating past violence.

Multimedia artist **Vũ Dân Tân** (1946–2009) was a pioneering figure of Vietnamese contemporary art. After years of experimentation in his Hanoi Old Quarter studio, by 1990 Vũ Dân Tân was developing aesthetic-conceptual modes of contemporary Southeast Asian art. He worked with installation, innovative printing methods, and audience activating strategies, as well as disciplinary breadth that integrated sound and text into his subtly socially-probing pieces. While Đinh Q. Lê, Htein Lin, and Bùi Công Khánh’s works reclaim historical memory, Vũ Dân Tân’s 1990s-2000s oeuvre examines the cultural and social implications of globalisation in new millennium Vietnam, wider Asia, and the world.

A key concept-based cycle Vũ Dân Tân initiated in the pivotal early-1990s was his *Money* series. Allying image and text, *Money* emerged around 1993 at a time of economic transformation when, in the wake of 1986 *doi moi* reform, Vietnam transitioned from a state-controlled command economy to a socialist oriented market system that could integrate the global financial arena. Through playfulness, Tân’s *Money* series engaged novel 1990s capitalism and consumerism in Vietnam, that if exciting, were also antithetical to local collectivist culture. Elliptically probing the contradictions associated with Asian societies’ rapid enrichment and embrace of Western-style materialism, Vũ Dân Tân’s *Money* can today be seen as anticipating the Asian Financial Crisis of 1997-1998.

Among several formally distinct iterations of *Money is Money (currency)*. Imitating paper currency in scale and composition, the series assembles pen-and-ink drawings of facsimile banknote templates, duplicated via copy machine, and then individualised by Vũ Dân Tân into original images through hand-colouring and iconographic additions. *Money (currency)* subsets include bills of various nations and denominations, US Dollars, Euros, and Hong Kong Dollars, among others. Currency is a symbol of national power and control, but also a materialisation of value tradeable across borders. With wit, visual poetics, and unexpected semantic/cultural associations, Vũ Dân Tân’s *Money (currency)* makes use of the functionality of money paired with a pantheon of global cultural and historical figures, real and fictional, such as Don Quixote, Charlie Chaplin, and Bizet’s operatic heroine Carmen who demonstrate independence with their fearless spirit. Vũ Dân Tân’s *Money (currency)*, mimicking real money in scale, form, access and exchangeability, signals alternative economies of meaning and wealth, namely beauty and humanistic culture as our shared store of capital. Vũ Dân Tân’s *Money (currency)* is a new ‘global currency’ for World Citizens, and manifesting Vũ Dân Tân’s optimism and love of Dostoyevsky, some *Money* bills, like other works from his oeuvre, are occasionally inscribed with the phrase “Beauty Will Save the World”.

In 1997, after a visit to Hong Kong where he participated in curator Oscar Ho’s multi-venue exhibition *Being Minorities-contemporary Asian Art*, Vũ Dân Tân created *Money (currency HK Dollars)*. During his stay, the artist had become fascinated by the historical return of Hong Kong to China after its 150 years of British colonial rule. *Money (currency HK dollars)*,

marking the handover and grappling with the implications of competing Hong Kong and Mainland Chinese nationalisms, conjoined images of film legend Charlie Chaplin and the patriotic revolutionary slogan “Patria o Muerte” (nation or death), the national motto of Cuba inspired by words of its revolutionary leader Fidel Castro. Both in life and in film Charlie Chaplin was an independent who defended the marginalised, thus Vũ Dân Tân’s 15 jewel-coloured pieces of *Money (currency HK dollars)* can be understood as interrogating the complex forces at play in turn-of-the-millennium Hong Kong and wider Asia, consumer culture, globalisation, and nationalism, while also asking whom these forces benefit, topics as fraught today as three decades ago.

A second Vũ Dân Tân series seizing the Vietnamese and Asian zeitgeist is the sculptural turn-of-the-millennium series *Fashion* (2000-2009) made with hand-cut and shaped recuperated cardboard. Like Vũ Dân Tân’s *Money* series, *Fashion* toys with form and concept to draw viewers on meanings of our changing world. Bearing ersatz shop labels, and constructed in the way of stitched garments, *Fashion* works are tantalising in their suggestion of wearable functionality—period photographs show them used performatively as body coverings by Hanoi artists. Hooking audiences through their visual seduction and the sensorial appeal of their hand-made contours, the object-works of *Fashion* embody the tension between the attraction and promise of our 21st century globalising world, and the societal risks attached to uber-consumerism and its associated ethos of disposability. Through inventive play with materials, the beauty of the hand-made, and the suggestion of group dress-up, *Fashion* speaks of solidarity and inclusion, an antidote to lonely competitive striving.

Indonesian multimedia artist **FX Harsono** (b. 1949), part of the small vanguard that spearheaded contemporary art emergence in 1970s Indonesia through the collective Gerakan Rupa Seni Baru (GSRB), has contributed a seminal oeuvre to Southeast Asian contemporary art over five decades. In this exhibition, Harsono presents his lyrical light installation *The Light of Spirit* (2025). The work, a variation of *The Light of Spirit* 2016, comprises 228 candlestick-top lit bulbs forming a gently swaying hanging piece, mesmerising and consoling as it casts a warm red aura. Beneath the candles, on the floor, lies a flat, stone-like plaque inscribed in Bahasa Indonesia with a place name and date, followed by 17 names Tang Lam Sam, Tang Pak Sam, Kwee Mau Yang, Ong Kiem Liong, Oei Kiem Djoen, Liem Boen An, Liem Gwan Bing, Tjo Liong Wat, and others. The listed people, several from a single family, were Chinese Indonesians, killed between 1948 and 1949, years of political volatility when post-World War II, after the Japanese defeat and retreat from occupied Java, the Dutch returned to recapture Indonesia. Launching what they called first and second “police actions”, Dutch forces, due to reduced manpower, and facing resisting Indonesian republicans, enlisted Chinese villagers as collaborators and spies. Members of the Chinese community, predominantly Indonesian born and integrated into local society, were therefore obliged to fight their Malay compatriots, and in the mayhem before Indonesian victory and independence in 1949, hundreds were killed. Harsono, from Blitar, East Java, grew up in the 1950s when corpses of Chinese victims of these Dutch-instigated actions were being disinterred by local Chinese community groups keen to re-bury them with dignity in Chinese cemeteries—Harsono’s father, a photographer, documented such excavations. The plaque anchoring *The Light of Spirit* references the 1952 tombstone erected on a mass grave in the Chinese cemetery of Muntilan, a small city near Jogjakarta,

central Java, where 17 Chinese Indonesians were killed in December 1948 during a police action incident. Thus, *The Light of Spirit*, incorporating a facsimile of the tombstone of long-ago Indonesian Chinese victims, commemorates the dead through art. But beyond memorialising specific victims, the piece, captivating and mystical with its luminous swaying in a darkened room, recalls all traumatic histories too easily forgotten and repeated. Without anger or recrimination, *The Light of Spirit* invites viewers to join a silent ceremonial pilgrimage, a way of confronting dark episodes of history through memory. *The Light of Spirit*, deeply personal to Chinese Indonesian FX Harsono, with its solemnity, beauty, and light, is a life affirming force of spiritual continuation and transcendence.

Manila performance and multimedia artist **Josephine Turalba** (b. 1965) contributes leather wall tapestries of oceanscapes to *Beauty Will Save the World*. Representations of marine ecologies and references to global business and politics build intriguing tensions as the tapestries' vibrant palette collides with the earthiness of sewn leather, and more disquietingly, with hundreds of spent bullet cartridges, metal and plastic, embroidered into the hangings. Behind their prettiness and tactile appeal, the works tell stories of 21st century transnational frictions and power re-ordering, notably with regard to disputed territorial waters around the Filipino archipelago. Like Bùi Công Khánh, Turalba trains her eye on historic Asian relationships and their current shifts: *Sea.mless Gambit* (2025) is a topographical map incorporating fish, birds, fishing-boats and army vessels circling Scarborough Shoal, a visual conversation about land, waters, occupation, control, wealth, and power. In the smaller *Typhon* (2025), the perspective is altered as the work depicts marine life looking up from the sea floor. A lush picture of schools of fish, sensually swaying seaweeds, and delicate corals conceals shadowy presences, natural or manmade for viewers to interpret—fragile ecosystems, fragile balances of state power, each on the verge of toppling. A third tapestry, *Surface Tension* (2025) presents warplanes becoming manta rays, and battleships as drifting crocodiles, or vice-versa. Here the ocean is a place of power beyond the natural force of tides and waves, Turalba's sea-life participating in world affairs, watching, absorbing, subverting, and blurring the lines between predator and environment. These wall-pieces, via their incongruous combination of aesthetics and violence-imbued materials, convey, and ultimately tame today's frightening tussles between forces of nature, peoples, and states.

A second cycle of work by Josephine Turalba invites audience involvement directly. *Scandals*, ongoing since 2012, is a series of footwear worn by exhibition viewers. Made of spent bullet cartridges sewn together to form sandals in various shapes and colours, the works, while beautiful sculptural objects, are painful to wear as the metal ridges of the used bullet shells dig unpleasantly into soles and heels. Even the most gingerly light walk around the space causes pain. Guns and gun violence are pervasive in the Philippines, a legacy of American colonialism, among others. The country's modern history is punctuated by decades of martial law and state and para-state sponsored violence against citizens, some as recent as this century, and the artist herself witnessed gun violence as a child. Josephine Turalba's *Scandals*, through participants drawn to their discarded bullet casing beauty and wearability, foster reflection on trauma, violence, power imbalances, and endurance: weapons transformed into accessible and aestheticised totems of resilience and resistance.

Similarly making use of unusual materials, **Chan Dany** (b. 1984) relies on pencil shavings to compose images of the opulent tropical flora and fauna of his native Cambodia. His iconography is transposed from kbach rachana, the ancient Khmer decorative system that utilises stylised organic shapes and patterns as a coded visual language: a circle references fish eggs, a stele shape a buffalo tooth, a bulbous triangle a lotus petal. In his appropriation of kbach rachana, Chan Dany pays homage to classical Khmer culture. However, his choice of medium pushes his art onto new terrain as his acts of creation can span months while he composes his mosaics of miniscule coloured wooden chips. Through this mode of execution, Chan Dany taps into deep spiritual roots as his intricate pictures integrate their painstaking, meditatively laborious method of production over weeks and months. Patience, calm, and equanimity imbue artworks formed by the detritus of sharpened pencils, composed into petals, pistils, fronds, and leaves. In a work such as *Pkaa Phni Vois 2 (Kbach Series)*, 2014, included in *Beauty Will Save the World*, the careful balance between the work's iconographic harmony and subtle palette on one hand, and long, repetitive days of manual toil and unassuming materials that are waste shavings from pencils on the other, hints at unspoken tensions finally dissolved and let go.

Behind the optimism of Dostoevsky's contention that beauty will save the world lies a tense balance between art; art's power to activate progress; and the world, simultaneously wonder-filled and dangerous. This framework casts art and its beauty as mobile and active, and audiences as involved participants. Whether their beauty is understood as ethical truth, humorous play, redemptive vision, or spiritual harmony, the works assembled in *Beauty Will Save the World* wield transformative power, yielding uplift as they entice reflection on our complicated contemporary condition. More than aesthetic experience, pieces are conduits of resistance, remembrance, and reimagination as they contend with histories of war, colonialism, political oppression, state violence, refugee life, and the messy business of global capitalism with its collaterals competition and greed. These works, shaping difficult subjects into visually compelling art, can challenge dominant narratives and inspire new ways of seeing. Art in Southeast Asia, with confident aesthetics, the seduction of the handmade, inventive materials, and conceptual mastery articulating socially thoughtful subtexts, can combat bleakness.

March, 2025

iola Lenzi is a Singapore historian and curator of Southeast Asian contemporary art. Her writings and exhibitions frame Southeast Asian contemporary art in Asian cultural and historical contexts, arguing for its distinctive voice within global art. Lenzi holds an LLB and a PhD in Modern Asian art history, and is a specialist of early contemporary art in Vietnam, and Hanoi artists Vũ Dân Tân, Trương Tân, and Nguyễn Văn Cường. She teaches Southeast Asian Contemporary Art History and curatorial methods at UAS and NTU, Singapore. She has solo or lead-curated some 40 exhibitions in Asia and Europe, and authored-edited six multilingual anthological research publications on Southeast Asian art. She is the author of *Museums of Southeast Asia* (2004), and her most recent monograph is *Power, Politics and the Street: Contemporary Art in Southeast Asia after 1970* (Lund Humphries, 2024).

BÙI CÔNG KHÁNH

Bùi Công Khánh (b. 1972, Da Nang, Vietnam) is a multimedia and multidisciplinary artist who works across painting, performance, video, photography, and installation, taking an interest in vernacular materials such as ceramics, textiles, and indigenous Vietnamese woods and their carved ornamentation. Bùi Công Khánh's pieces explore paradoxes and frictions of culture, identity, history, politics, and society in the Vietnamese context as well as beyond. He is especially interested in the place of the Vietnamese in the world, both historically, and today. His practice melds a research approach to social and historical realities, a commitment to form and aesthetics, and the belief that art can play a part in the spread of social justice at home and overseas.

Works by Bùi Công Khánh are in notable institutional collections such as that of Queensland Art Gallery/Gallery of Modern Art, Brisbane, Australia; and M+, Hong Kong, which houses a monumental, room-scaled carved jackfruit wood installation that grapples with Vietnamese history, and his country's North-South 20th century split culminating in the Second Indochina War (Vietnam War).



Bùi Công Khánh

Porcelain Medals, 2018

Porcelain, hand-painted

280 Pieces, size variable

Edition of 5



Bùi Công Khánh

Northern Heritage, 2018, Hand-carved Jackfruit Wood, 188.5 x 122.5 x 5 cm

Northern Chair, 2018, Hand-carved Jackfruit Wood, 98 x 44 x 44 cm

The Wound Has Not Healed, 2018, Hand-carved Jackfruit Wood, 78.5 x 104 x 67.5 cm

Southern Chair, 2018, Hand-carved Jackfruit Wood, 98 x 44 x 44 cm



Bùi Công Khánh

Four Mythological Creatures, 2018

Porcelain, hand-painted

182 x 50 cm



Installation view of *Porcelain Medals and Jackfruit Grenades*

The American War in Vietnam examined through the art of Bui Cong Khanh, 10 Chancery Lane Gallery, 2018.

CHAN DANY

Chan Dany (b. 1984, Prey Veng) lives and works in Phnom Penh and graduated from Reyum Art School in 2005. It was there he learned traditional Khmer forms and techniques from master teachers. After graduation, Chan participated in Reyum's experimental Workshop Program for two years.

Chan Dany is one of few emerging artists in Cambodia creating contemporary work that employs a flexible knowledge of kbach rachana, or Khmer decorative forms – an ancient code of organic shapes and patterns applied in different styles. For example, a circle derives from the fish egg, a stele shape references the buffalo's tooth, a bulbous triangle is the lotus petal, and so on. The use of kbach rachana defines something as classically Khmer - from architecture to women's jewelry.

His practice requires a repetition and patience reminiscent of traditional master-artisan methods of production, such as silk weaving. From a distance Chan's art even resembles tapestry work, but upon closer viewing his technique is revealed.



(following pages)

Chan Dany

Pkaa Phni Vois 2 (Kbach Series), 2014, Pencil shavings and glue on wooden board, 200 x 100 cm

Pkaa Phni Tes (Kbach Series), 2014, Pencil shavings and glue on wooden board, 200 x 100 cm



FX HARSONO

FX Harsono (b. 1949) is a seminal figure in the Indonesian contemporary art scene. Since his student days, he has been an active critic of Indonesian politics, society and culture, always updating his artistic language to current social and cultural contexts. Harsono's own biography and family history are often the basis of his art, pointing at the disconcerting situation of minorities, the socially underprivileged against the backdrop of Indonesia's history and political development. This intersection of the personal and the political is particularly evident in his most recent works. Furthermore, his oeuvre can be seen as a constant questioning and reflection of his own position as an artist within society.

FX Harsono studied painting at STSRI "ASRI", Yogyakarta (Indonesia) from 1969-74 and at IKJ (Jakarta Art Institute) from 1987-91. From 2005 – 2013 he was a lecturer at the Faculty of Art and Design, Pelita Harapan University, Tangerang (West Java). Harsono is also an active art critic, regularly writing about social questions and the development of contemporary art.

He was awarded the 2014 Prince Clause Award by The Prince Clause Fund, Netherlands and The Anugrah Adhikarya Rupa 2014 Award, from The Minister of Tourism and Creative Economy, Indonesia. In 2015, he received The Joseph Balestier Award For the Freedom of Art from The Embassy of the United States of America and Art Stage Singapore.



FX Harsono

The Light of Spirit, 2025

Plastic electric candles, LED bulbs, cast cement, wood

200 x 174 x 200 cm



DINH Q. LÊ

Dinh Q. Lê (1968-2024) is among the most globally recognised Southeast Asian contemporary artists. Migrating from South Vietnam to the United States as a boy, and then returning to his birth country as a young artist, Dinh Q. Lê's three decade oeuvre was informed by his transcontinental migratory history and intercultural 'in-between' perspective.

In the late-1990s Dinh Q. Lê invented a photo-weaving technique that applies Southeast Asian vernacular mat-weaving methods to photographic prints. By materially interweaving filmic and documentary archival images of Vietnamese reality with imaginary representations of Vietnam, predominantly from American movies, Dinh Q. Lê confronted truth and fiction to challenge simplistic narratives of the Vietnam War and their representations of the Vietnamese as faceless victims or villains. Thus, woven photography series such as his *From Vietnam to Hollywood* reinstate the Vietnamese as participants in their own history. Dinh Q. Lê's interest in regional 20th century history extended to the Cambodian genocide of the 1970s. In the 1990s and early 2000s he produced several series that with pathos and sensitivity, but never sentimentality, restore human dignity and agency to Pol Pot's victims, sometimes through audience participation strategies.

Whether in his photographic installations, videos, and urban art initiatives such as *Damaged Genes* (1998), probing the legacy of US army carpet bombing of South Vietnam with Agent Orange during the Vietnam War, Dinh Q. Lê's corpus offers a formally masterful investigation of the ever shifting relationship between history and memory.

Dinh Q. Lê has participated in numerous important Biennales and Triennales, including the Kochi-Muziris Biennale 2014, Kochi, India; the 2019 Setouchi Triennale, Awashima, Japan; the 2013 Carnegie International at the Carnegie Museum of Art, Pittsburgh, PA; the 2012 dOCUMENTA (13) in Kassel, Germany; the 2010 Busan Biennale, Busan, South Korea; the 2009 Biennale Cuveê in Linz, Austria; the 2008 Singapore Biennale; the 2006 Asia-Pacific Triennial of Contemporary Art, in Brisbane, Australia, and the 50th Venice Biennale in 2003.

His work has been exhibited at major institutions and international exhibitions including the Museum of Modern Art, NY; Carnegie Museum, Pittsburgh, PA; MoMA PS1, New York, NY; the Museum of Contemporary Art, Chicago, IL; The Museum of Fine Arts, Houston, TX; Tufts University Art Gallery, Boston, MA; The Mori Museum, Tokyo, Japan; the Asia Society, New York, NY, and The Musée du quai Branly-Jacques Chirac, Paris, France among many others. In 2010, he was awarded the Prince Claus Award for his outstanding contribution to cultural exchange. Lê co-founded Sàn Art, an independent exhibition space with curatorial and artist residency programs in Ho Chi Minh City, Vietnam.





Dinh Q. Lê

Untitled 10 (from Vietnam to Hollywood Series), 2004

C-prints and linen tape

85 x 171 cm



Dinh Q. Lê

Untitled 11 (from Vietnam to Hollywood Series), 2004

C-prints and linen tape

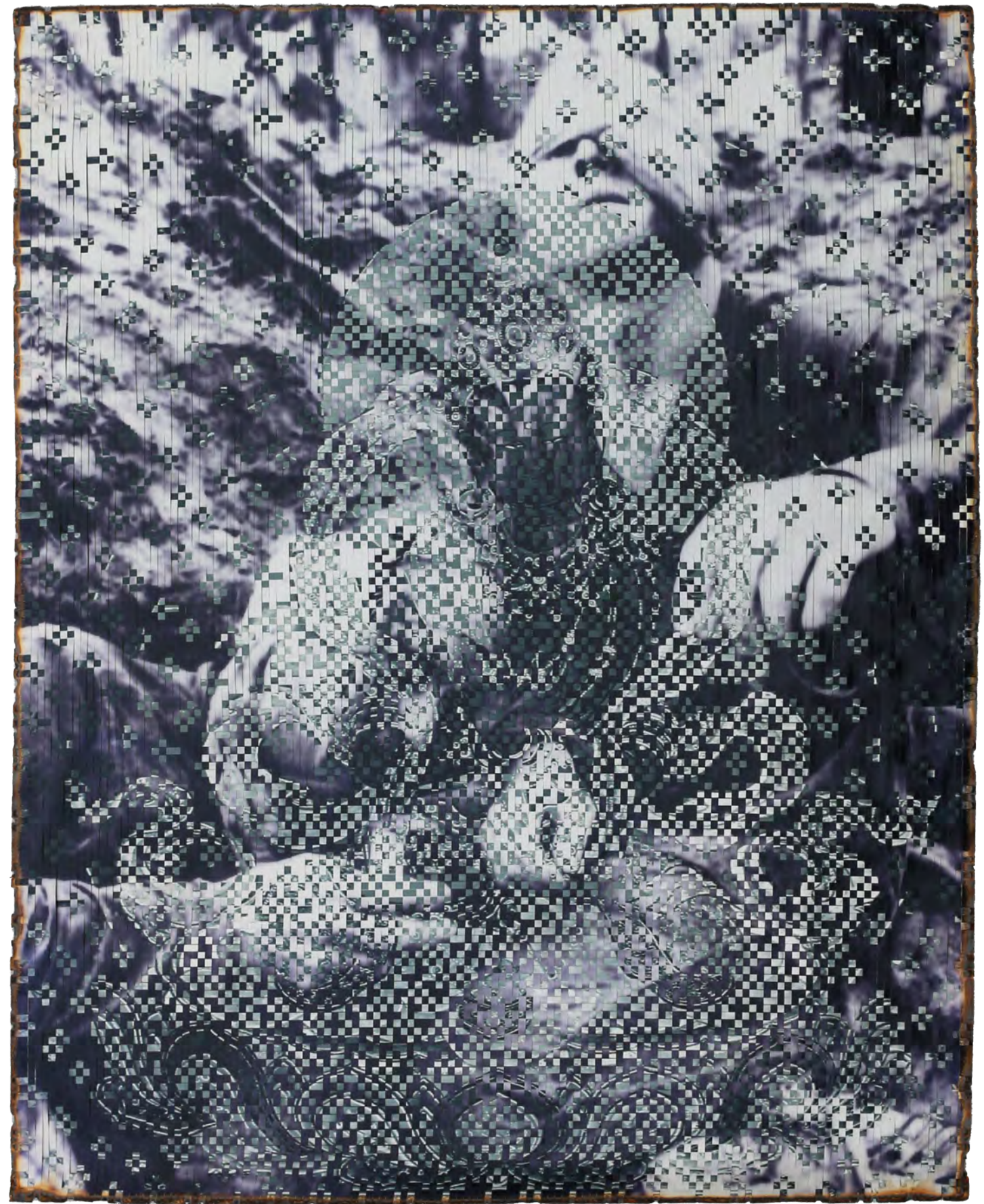
85 x 170.5 cm

Dinh Q. Lê

Untitled 12 (from Vietnam to Hollywood Series), 2004

C-prints and linen tape

149 x 120 cm





Dinh Q. Lê

Glitter's Paradise, 2015

Video

7 minutes and 22 seconds



HTEIN LIN

Htein Lin (b. 1966, Ingapu, Myanmar) is a Burmese (Myanmar) artist working in painting, installation and performance, as well as a writer, and has also been a comedian and actor. Born in 1966 in Ingapu, Ayeyarwady Division, he was active in the 1988 student movement at Rangoon University where he studied law. After going underground in the wake of the military takeover, he was arrested in 1998 and jailed on spurious charges of oppositional activity, spending almost seven years in jail from 1998-2004. During this time, he developed his artistic practice, using items available to him like bowls and cigarette lighters in the absence of brushes to make paintings and monoprints on the cotton prison uniform. His poignant video and participative durational installation *A Show of Hands*, ongoing since 2013, through the physical and metaphysical beauty of the outstretched human hand, embodies redemption, grace, and dignified resilience.

Htein Lin
A Show of Hands, (ongoing, 2013–)
Surgical plaster and multimedia installation
Size variable according to number of hands







Htein Lin
A Show of Hands, 2017
 Video
 32 minutes and 25 seconds



JOSEPHINE TURALBA

Josephine Turalba is a Filipina interdisciplinary artist whose work explores division and convergence within a volatile geopolitical landscape through performance, installation, and mixed media. Her work *Scandals*, presented at the 2015 Venice Biennale, repurposes over 3,000 spent bullet casings into wearable objects, reflecting on trauma, violence, and endurance. Through participatory performances, she transforms weapons into symbols of resilience and survival, merging raw narratives of conflict with the aesthetic power of form and material.

Addressing power struggles over contested waters, she reframes these conflicts through leather and bullet shell tapestries, using a hydrofeminist lens. "The imbalance of power and the abuse of authority intrigue and provoke me. The tensions in the West Philippine Sea, where nations stake relentless claims on shoals and fragile ecosystems, challenge us to perceive them as raw and vulnerable rather than as possessions to be controlled and occupied," she states. Sewing reimagined symbols, fluid identities, and ethereal sea creatures with vibrant threads and repurposed leather, she weaves narratives of transformation, resistance, and beauty, capturing the delicate interplay between fragility and strength.

Turalba has exhibited at the Metropolitan Museum Manila and internationally at major biennales and institutions, including the London, Cairo, Tashkent, and Nakanojo Biennales.





Josephine Turalba, *Sea.mless Gambit*, 2025, 1000 spent bullets of calibers 45, 49, 38, 9mm, 22, 5.56, 308 shotgun shells, leather, 132.08 x 204.47 cm



Josephine Turalba

Typhon, 2025

1000 spent bullets of calibers 45, 49, 38, 9mm, 22, 5.56, 308 shotgun shells, leather

124.46 x 123.19 cm



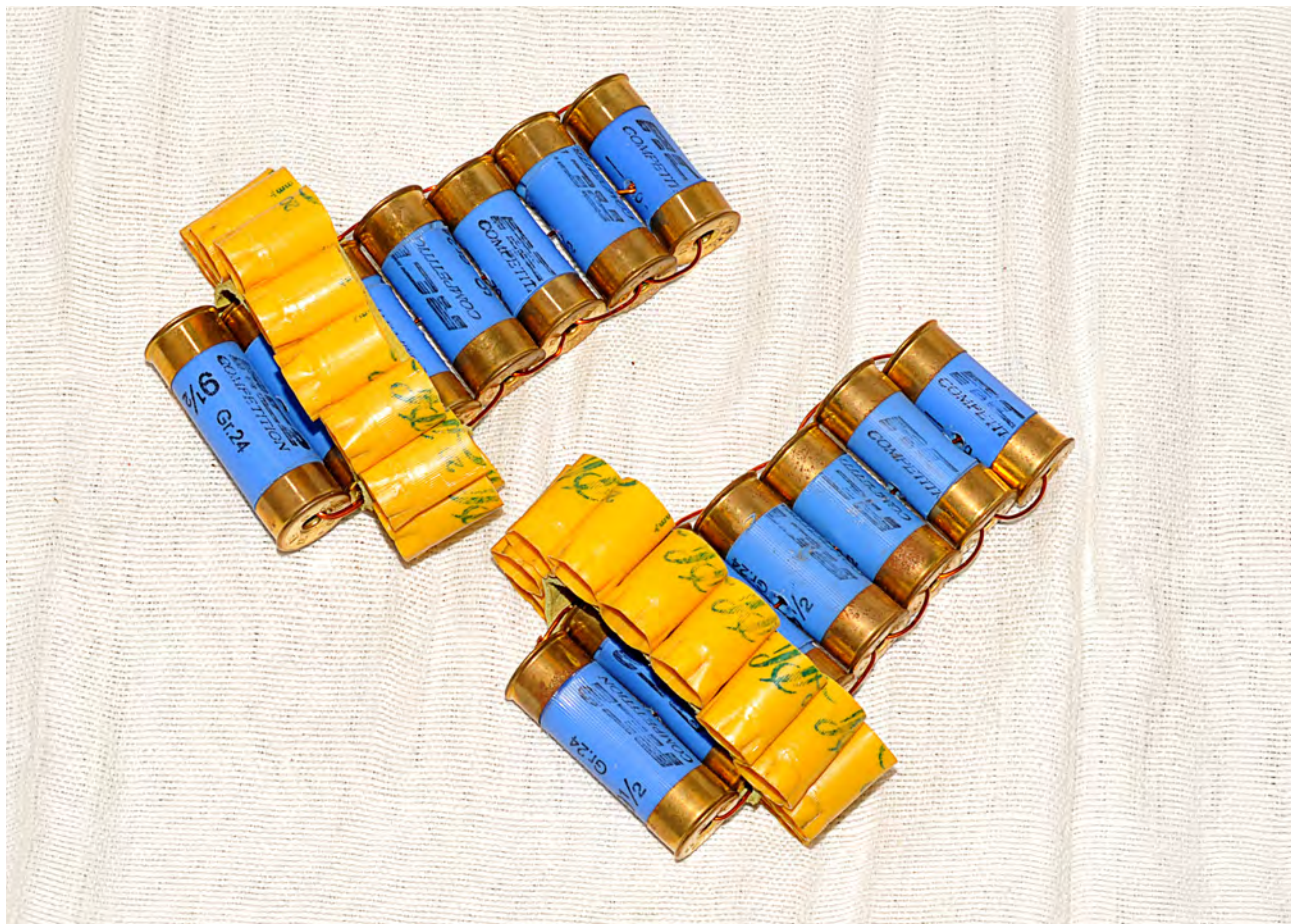
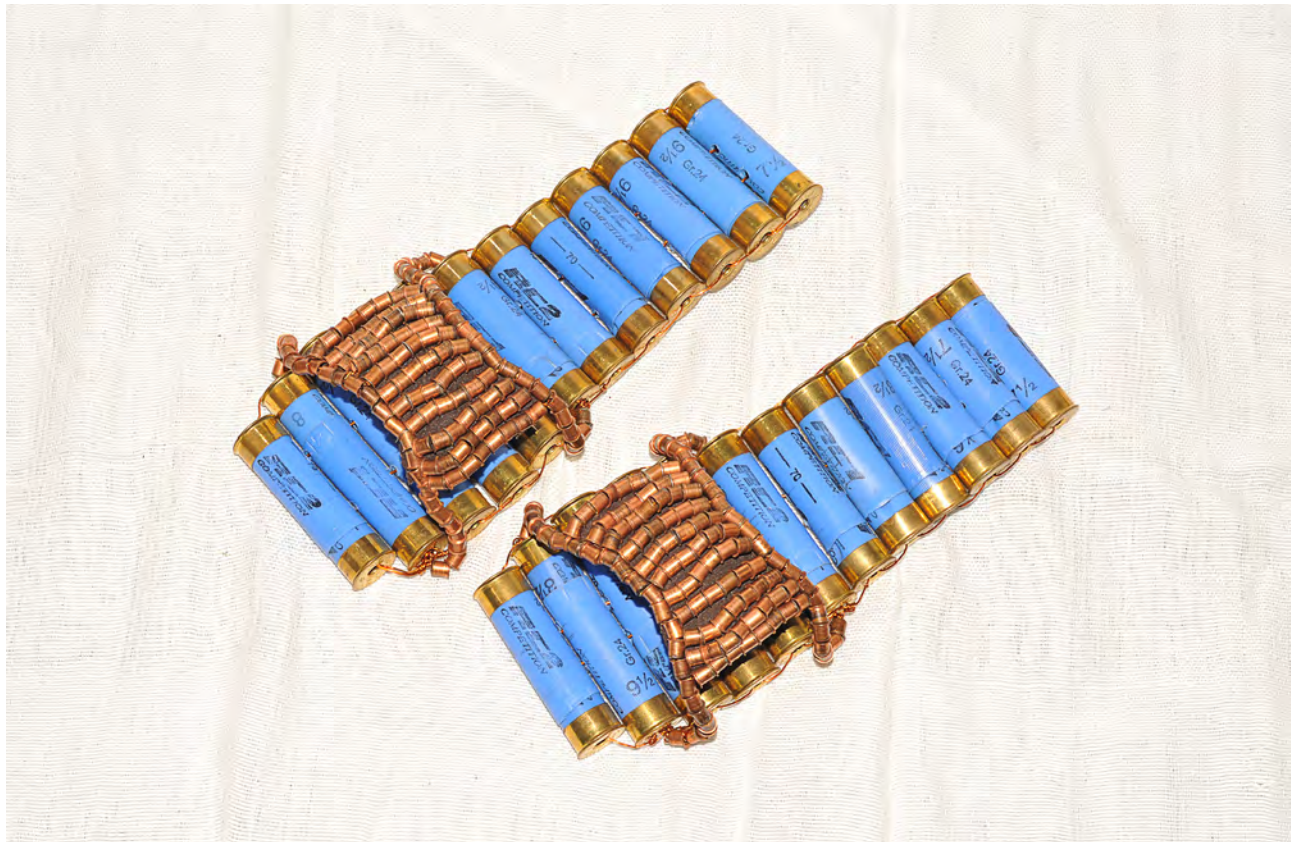
(Close-up image)

Josephine Turalba

Surface Tension, 2025

1000 spent bullets of calibers 45, 49, 38, 9mm, 22, 5.56, 308, shotgun shells, leather

120 x 100 cm



Josephine Turalba

Scandals series, participative installation

Nalin, 2013, 250 pcs. empty shotgun and 9mm caliber brass bullet shells, copper, 24 x 12 x 6 cm

Daong, 2013, 76 pcs. empty shotgun shells, copper, leather, 27 x 9 x 7 cm

Josephine Turalba

Scandals series, participative installation

Marikina, 2013, 262 pcs. empty shotgun shells, copper, 24 x 13 x 7 cm

Marikit1, 2013, 48 pcs. empty shotgun shells, copper, leather, 15 x 11 x 6 cm



Josephine Turalba

Scandals series, participative installation

Mahal, 2014, 276 pcs. empty shotgun and .45 caliber brass bullet shells, copper, 16 x 7 x 6 cm

Makabayan, 2014, 356 pcs. empty shotgun, 270, 243 and 9mm caliber brass bullet shells, 33 x 22 x 11 cm



Josephine Turalba

Scandals series, participative installation

Pakipot, 2013, 492 pcs. empty shotgun and .22 caliber brass bullet shells, copper, 24 x 10 x 6 cm



Scandals series in use, 2025

MOE SATT

Moe Satt was born in Yangon, Myanmar in 1983. He currently lives and works in Amsterdam, the Netherlands where he and his young family took refuge after the Myanmar military coup of 2021. Moe started creating art after graduating from East Yangon University where he earned a degree in Zoology in 2005. In the 2000s he and others spearheaded a new generation of emerging contemporary Burmese artists.

In 2008, he founded and organized Beyond Pressure, an international festival of performance art in Myanmar. As a performance artist, Moe has performed in galleries and also on the streets of Yangon. He has been actively participating in live arts festivals in Southeast Asia and South Asia, and on the international stage.

Moe Satt was a finalist for the Hugo Boss Asia Art Award 2015 and participated in the 2nd CAFAM Biennale at CAFA Art Museum in Beijing, China, in 2014. In 2010, Moe Satt curated *On/Off: Myanmar Contemporary Art Event* at The Almaz Collective in Vietnam; in 2011, he curated *Forward/Backward: 8 Myanmar Second-Wave Contemporary Artists* at H Gallery in Bangkok, Thailand; in 2014 he curated *General / Tiger / Gun* at Rebel Art Space in Bangkok, Thailand. He writes regularly on art in Myanmar and contributes to magazines across Southeast Asia.



Moe Satt

Other side of Revolution (gold), 2018

Performance photograph printed on archival paper

60 x 53 cm

Moe Satt

Other side of Revolution (silver), 2018

Performance photograph printed on archival paper

60 x 71 cm





Moe Satt

Revealing the layers of, 2025

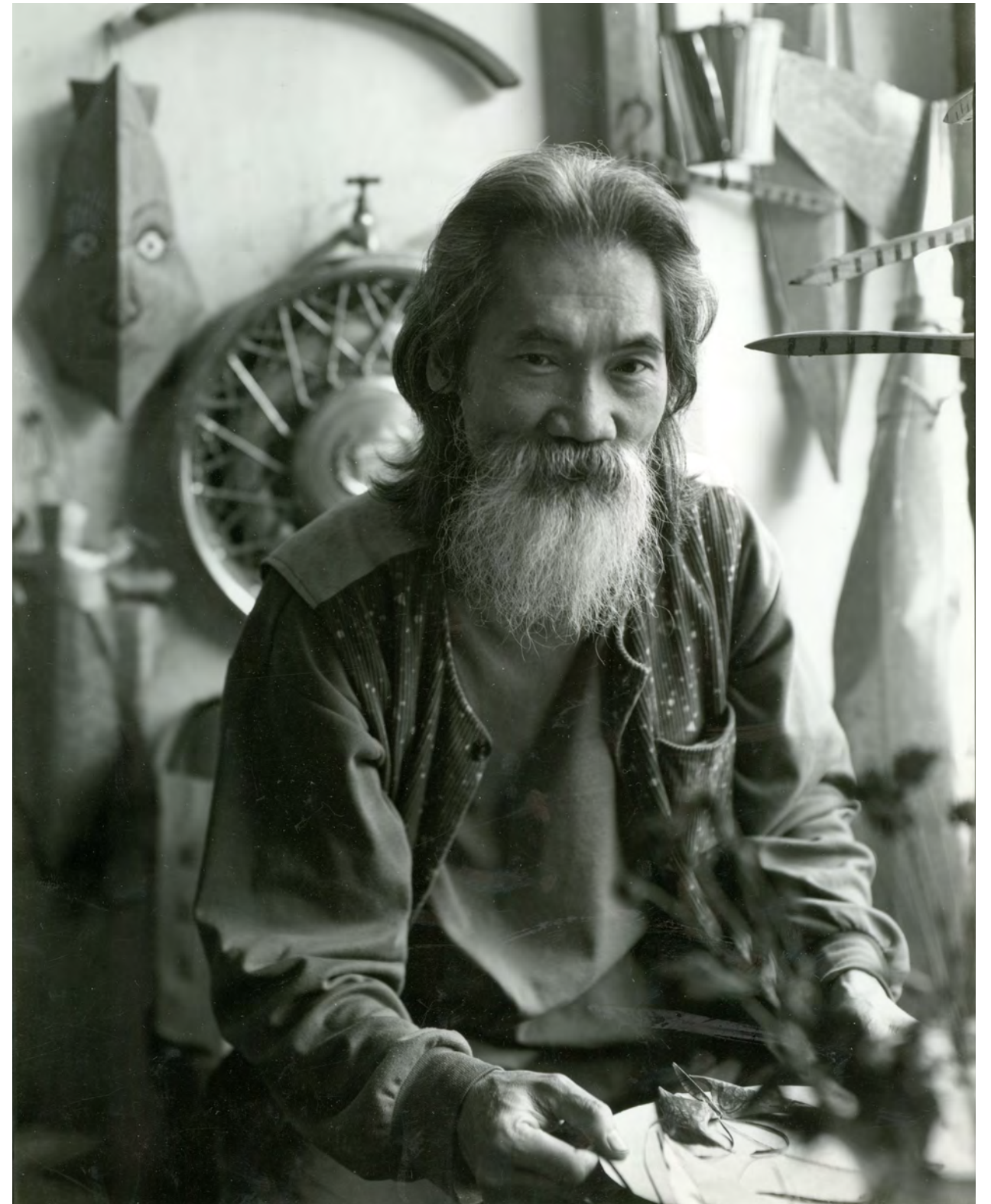
Performance photographs

76.2 x 60.9 cm each

VŨ DÂN TÂN

Hanoian Vũ Dân Tân (1946- 2009), already experimenting with novel expressive modes in the 1970s, was among a handful of Hanoi artists who drove Vietnam's contemporary art turn in the early-1990s. Producing multimedia and multi-disciplinary works from the 1980s onwards, Vũ Dân Tân seized the zeitgeist of Vietnam as, starting in the mid-1980s, the country transitioned from among the poorest in the world to become a lower middle-income nation by the late-1990s. Among the first Vietnamese artists to join international contemporary art exhibitions, in 1996 Vũ Dân Tân participated in the 2nd Asia Pacific Triennial of Contemporary Art at Queensland Art Gallery/Gallery of Modern Art, where he showed his seminal *Suitcases of a Pilgrim* series. In the 1990s and 2000s, Vũ Dân Tân developed a conceptually-underpinned practice that deployed unorthodox materials, high-low art methods, word-play, and cultural appropriations of all kinds to allusively interrogate the philosophical and ethical transformations of globalising Vietnam and broader Asia. In addition to his practice, Vũ Dân Tân is art historically important in Hanoi for initiating Salon Natasha (1990-2005), an independent art space that with his wife at the helm, uniquely at the time, merged experimental approaches and gallery activities that nurtured nascent Hanoi contemporary art.

Vũ Dân Tân's work has been widely exhibited and is included in notable institutional collections such as Queensland Art Gallery/Gallery of Modern Art, Brisbane, Australia; Singapore Art Museum; Fukuoka Asian Art Museum, Japan; The World Bank Collection, among others.



Vũ Dân Tân

Fashion #33 (Fashion series), 2006

Recycled cardboard and handmade hanger

84 x 41 x 5 cm





Vũ Dân Tân

Fashion #40 (Fashion series), 2009, Recycled cardboard and handmade hanger, 80 x 39 x 3 cm



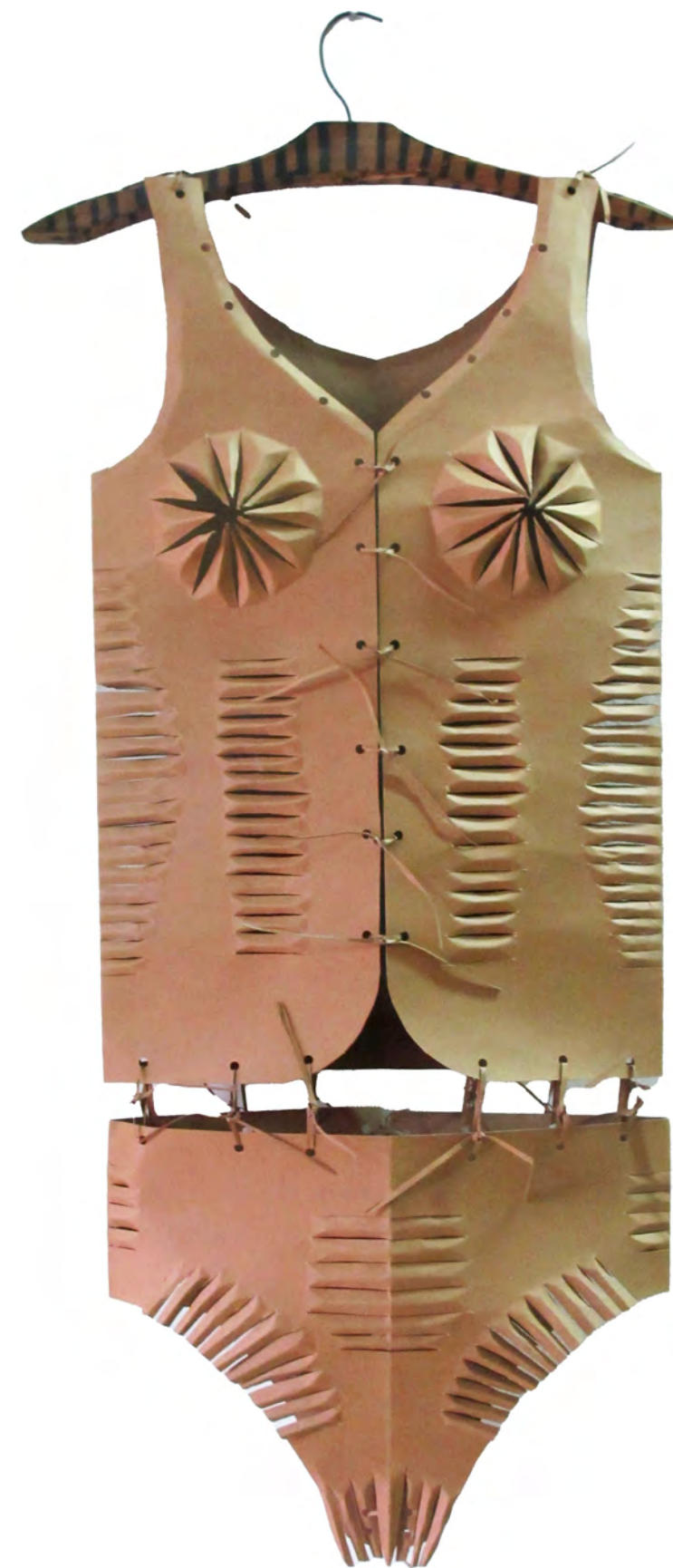
Vũ Dân Tân

Fashion #42 (Fashion series), 2009, Recycled cardboard and handmade hanger, 77 x 38 x 5 cm



Vũ Dân Tân

Fashion #43 (Fashion series), 2002, Recycled cardboard and hand-printed with Vũ Dân Tân woodblock portraits, chinese ink, 85 x 52 x 8 cm



Vũ Dân Tân

Fashion #44 (Fashion series), 2004, Recycled cardboard, 89 x 37 x 10 cm



Vũ Dân Tân

Money series (Currency - Hong Kong Dollars), 1997

10 x 20.5 cm (14 pieces); 11 x 28.5 cm (one piece)

Monoprint, ink on paper or newsprint & photocopy; cut-out by hand and hand-colored with ink, acrylic, correction pen

CURRICULUM VITAE

BÙI CÔNG KHÁNH

Born 1972, Da Nang City, Vietnam.

EDUCATION

1998
Bachelor of Fine Arts in oil painting, University of Fine Arts, HCM City, Vietnam

SOLO EXHIBITIONS

2024
An anatomy of sadness, Sàn Art, HCM City, Vietnam
2023
Dislocate, M+ Museum, Hong Kong
2018
Porcelain Medals and Jackfruit Grenades -The American War in Vietnam examined through the art of Bui Cong Khanh, 10 Chancery Lane Gallery, Hong Kong
2017
Seam Line, Wilfrid Israel Museum, Israel
2016
Dislocate, The Factory Contemporary Art Centre, HCM City, Vietnam
2015
Fortress Temple, 10 Chancery Lane Gallery, Hong Kong
2014
For Home and Country, Yavuz Gallery, Singapore
2010
Juice, Java Café, Phnom Penh, Cambodia
Safe, L'Usine, HCM City
Life is consumption, Sàn Art, HCM City, Vietnam
2005
The souvenir, Mai's Gallery, HCM City, Vietnam
2004
I and the what, Mai's Gallery, HCM City, Vietnam

SELECTED GROUP EXHIBITIONS

2025
Beauty Will Save the World: Eight Artist from Southeast Asia, 10 Chancery Lane Gallery, Hong Kong
The 2025 Green Island Biennial, Taiwan
2024
The 11th Asia Pacific Triennial of Contemporary Art(APT), Queensland Art Gallery & Gallery of Modern Art, Australia
In Stranger Lands: Cocoa's Journeys to Asia, Tang Contemporary Art, Hong Kong
Ecological Art from Beneath: Gangwon, Learning from the Ant Tunnels. Gangwon International Triennale (GIT)
Lady Dior as seen by, Christian Dior, HCM City, Vietnam
In Stranger Lands: Cocoa's Journeys To Asia, EMASI School, HCM City, Vietnam
Artist in residence at Walden, Oppède, Provence-Alpes-Côte d'Azur, France
There is no lonesome wave, POUSH, Paris, France
V.I.E..., AZZ Art Gallery, Paris, France
2022
SPACIOUS, 10 Chancery Lane Gallery, Hong Kong
2021
Impresion Unearth, Sàn Art, HCM City, Vietnam
Home: Looking inward to the outer world, The Factory Contemporary Arts Centre, HCM City, Vietnam
2020
Stealing Public Space, The Substation, Singapore
2019
Home Faber: Craft in Contemporary Sculpture, Asia Culture Center (ACC), Gwangju, South Korea

Concept Context Contestation: art and the collective in Southeast Asia (traveling, Yangon, Myanmar, The Secretariat and Goethe Institut)
2018
Moving pledges: Art and action in Southeast Asia, Institute of Contemporary Arts, Singapore
2017
Collectionner, le désir inachevé, Musée d'Angers, France
UNDEFINED BOUNDARIES: between Vietnamese and Korean Contemporary Art, Heritage Space, Hanoi, Vietnam
2016
Concept Context Contestation: art and the collective in Southeast Asia (traveling, Jogjakarta, Indonesia)
The 5th Singapore Biennale 2016: An Atlas of Mirrors, Singapore Art Museum, Singapore
Shapeshifting: Contemporary Art from Southeast Asia, 10 Chancery Lane Gallery, Hong Kong
Into Thin Air, Manzi-Ha Noi, Vietnam
Sein-Antlitz-Koerper Exhibition, Berlin, Germany
2015

Reshaping Tradition: Contemporary Ceramics from East Asia , Pacific Asia Museum, USA
Concept Context Contestation: art and the collective in Southeast Asia, (traveling, Hanoi, Vietnam)
Building histories (Nine artists from Southeast Asia - five from Myanmar and four from neighboring countries), Goethe Institut, Yangon, Myanmar
2014
The Roving Eye: Contemporary Art from Southeast Asia, ARTER & Koc Foundation, Istanbul, Turkey
Sensorium 360°, Singapore Art Museum, Singapore
2013
Concept Context Contestation: art and the collective in Southeast Asia, BACC, Bangkok, Thailand
International Artist Lectures at Columbia College Chicago, USA
2012
O exhibition, SAIC-School of the art institute of Chicago, USA
RiAP, International Performace Festival, Quebec, Canada
IMAGES PASSAGES, Musees de l'agglomeration d'Anecy,France
Exhibition of works by four rising talents from Southeast Asia, 10 Chancery Lane Gallery, Hong Kong
2010
Chateau de la Roche Jacquelin (Main-et-Loire), France
Making History, Esplanade, Singapore
2009
The 6th Asia Pacific Triennial of Contemporary Art(APT), Queensland Art Gallery & Gallery of Modern Art, Australia
Time Ligaments: contemporary Vietnamese artists, 10 Chancery Gallery, Hong Kong

AWARDS AND HONOURS

2017
In the finalist of Sovereign Asia Art Prize 2017
In the finalist of Dogma prize 2017
2016
In Singapore Biennale 2016 artwork "Dislocate" shortlisted for the 11th Benesse Prize
2011
15 finalists at the Asia-Pacific Breweries Foundation Signature Art Prize 2011 competition, Singapore Art Museum
2005
3 months Fellowship at Vermont Studio Center-USA
2004
Young view competition. Centre de culturel francais de Hanoi.
2nd Prize

CHAN DANY

Born 1984, lives and works in Phnom Penh, Cambodia

EDUCATION

2007
Reyum Art School and Workshop, Phnom Penh, Cambodia

SOLO EXHIBITIONS

2016
If They Were With Us Today: Sovannasam Cheadok, Phnom Penh, Cambodia
2013
Sampot: The Collection of Small Things, Independence Hotel, Sihanouk Ville, Cambodia
Sampot: The Collection of Small Things, SA SA BASSAC, Phnom Penh, Cambodia
2012
If They Were With Us Today, SA SA BASSAC, Phnom Penh, Cambodia

GROUP EXHIBITIONS

2025
Beauty Will Save the World: Eight Artist from Southeast Asia, 10 Chancery Lane Gallery, Hong Kong
2016
ASIA NOW Paris Asian Art Fair with SA SA BASSAC, Paris, France
Shapeshifting: Contemporary Art From Southeast Asia, 10 Chancery Lane Gallery, Hong Kong
2015
And That Which Was Always Known, Yavuz Gallery, Singapore
Eagles Fly, Sheep Flock, Southeast Asian Platform, Art Stage Singapore
2014
Swimming in Sand; Planting Rice Under an Umbrella, No Vacancy, Melbourne, Australia/parallel programming at National Gallery of Victoria's Ian Potter Centre and Federation Square
Group Show: Wang Keping, Bui Cong Khanh, Xiao Lu, Chan Dany, Atul Dodiya, Ren Jing, Xiao Zheluo, 10 Chancery Lane Gallery, Hong Kong
Possession II, Lanchester Gallery, Coventry, UK
2013
Phnom Penh: Rescue Archaeology, ifa, Berlin and Stuttgart, Germany
Art Basel HK 2013, 10 Chancery Lane Gallery, Hong Kong
Possession I, Bangkok Art and Culture Center, Bangkok, Thailand
2012
L'Asie En Vogue, Pagoda Paris, Paris
2011
The Scale of Angkor, Hotel de la Paix Arts Lounge, Siem Reap, Cambodia
2009
Accumulations, French Cultural Centre Gallery, Phnom Penh, Cambodia
Forever Until Now, 10 Chancery Lane Gallery, Hong Kong
New Asian Promises, Palais Project / Lukas Feichtner Gallery, Vienna
2008
Strategies From Within, Ke Center for Contemporary Art, Shanghai, China
In Transition, Reyum Institute of Art and Culture, Phnom Penh, Cambodia
2005
Graduation Paintings, Reyum Art Gallery, Phnom Penh, Cambodia
2003
The Sovannasom Cheadok, Reyum Art Gallery, Phnom Penh, Cambodia

AWARD & HONOR

2015
Nomination for Sovereign Asian Art Prize, Hong Kong

FX HARSONO

Born 1949, Blitar, East Java, Indonesia
Lives and works in Jakarta, Indonesia

EDUCATION

1991
IKJ (Jakarta Art Institute)
1974
Studied painting at STSRI 'ASRI', Yogyakarta, Indonesia

SELECTED SOLO EXHIBITIONS

2024
NAMA, Samstag Museum of Art, University of South Australia, Adelaide, Australia
2022
JEJAK, Can's Gallery, Jakarta, Indonesia
2019
NAMA, Tyler Rollins, New York, USA
2018
Night Moment, Video 'Writing in the Rain' showned at 14 big screen in Times Square
Midnight Moment, Times Square Arts, New York, USA
Reminiscence, Sullivan & Strumpf, Gillman Barrack, Singapore
2016
Gazing in Identity (Menerawang Identitas), ARNDT Fine Art, Gilman Barracks, Singapore
The Chronicles Of Resilience, Tyler Rollins, New York, USA
2015
Beyond Identity, Nexus Arts Gallery, Adelaide, Australia
2014
Things Happen When We Remember (Kita Ingat Maka Terjadilah), Selasar Sunaryo Art Space, Bandung – Indonesia.
2013
what we have here perceived as truth/we shall some day encounter as beauty, Jogja National Museum, Yogyakarta, Indonesia
2012
Writing in The Rain, Tyler Rollins, New York, USA
2010
Testimonies, Singapore Art Museum, Singapore
2009
The Erased Time, National Gallery of Indonesia, Jakarta, Indonesia
2003
Displaced, National Gallery of Indonesia, Jakarta, Indonesia
Displaced, Cemeti Art House, Yogyakarta, Indonesia

SELECTED GROUP EXHIBITIONS

2025
Beauty Will Save the World: Eight Artist from Southeast Asia, 10 Chancery Lane Gallery, Hong Kong
2024
Home and the World, Museum Van Loon, Amsterdam, The Netherlands
... *and the invader's fear of memory*, Wei-Ling Gallery, Kuala Lumpur, Malaysia
Indonesia Bertutur 2024, Kementerian Pendidikan, Kebudayaan, Riset dan Teknologi, Neka Museum of Art, Ubud, Bali, Indonesia
Fang Wu, Asian Contemporary Sculpture Exhibition, Ju Ming Museum, Taiwan
2023
The Great Indonesia Exhibition, De Nieuwe Kerk Amsterdam, The Netherlands
2022
Integral Historia, Space AfroAsia, South Korea
Year on Democracies, Smith College Museum of Art, Bedford Terrace, Northampton, USA

2021
Errata: Collection Entanglements and Embodied Histories, MAIAM Contemporary Art Museum, Chiangmai, Thailand
2020
RAIL, Jeju 4,3 Peace Memorial Hall, South Korea
Corporeal/Material: On Performance Art and Photography, ISA Art & Design, Jakarta, Indonesia
Turn Your Lights On, Suwon Museum of Art, South Korea
2019
Awkening : Art in Society in Asia, 1960s to 1990s, Museum of Moden Modern Art Tokyo, Museum of Modern and Contemporary Art Seol, South Korea. National Gallery of Singapore, Singapore
Concept Context Contestation: art and the collective in Southeast Asia (traveling, Yangon, Myanmar, The Secretariat and Goethe Institut)
Sunshower Art from Southeast Asia 1980s Now, Kaoshiung Museum of Fine Art, Kaohsiung, Taiwan.
Dunia Dalam Berita/ World in News, Macan Museum, Jakarta, Indonesia
Contemporary Worlds: Indonesia, National Gallery of Australia, Canberra, Australia
2018
Sunshower Art from Southeast Asia 1980s Now, Fukuoka Asian Art Museum, Fukuoka, Japan
Moving pledges: Art and action in Southeast Asia, Institute of Contemporary Arts Singapore.
2017
Collectionner, le désir inachevé, Musée d'Angers, France
Rosa's Wound, Museum of Contemporary Art Taipei, Taiwan
Sunshower Art from Southeast Asia 1980s Now, National Art Centre Tokyo and Mori Museum, Tokyo, Japan
After Darkness: Southeast Asian Art in the Wake of History, Asia Society, New York, USA
Power & Other Things, Indonesia & Art 1835 – Now, Bozar, Brussels, Belgium
Nomadic Traveler, showcases 8 Korean and Indonesian Contemporary artist, Presented by the Embassy of the Republic of Korea and Korean Cultural Center in Indonesia, the Annual Korea Festival, Edwin Gallery, Jakarta
In Suspense, Group Show, Roh Project, Jakarta, Indonesia
2016
20th Biennale Of Sydney, Saydney, Australia
Art-Jog 2016, Jogja Nationa Museum, Jogyakarta, Indonesia
Concept Context Contestation: art and the collective in Southeast Asia (traveling, Jogjakarta, Indonesia)
Rethinking Home, New Dakota Art Space, Amsterdam
2015
Videos from Southeast Asia, in the framework of Art Paris 2015 & NAC Singapore, Grand Palais and the Silencio Club, Paris, France
Tell me My Truth, Group exhibition artists from Australia, Asia and the Pacific at 4A, Sydney, Australia
2014
The Roving Eye, Contemporary Art From Southeast Asia, Arter Space for Art, Istanbul, turkey
Past Traditions / New Voices in Asian Art, Hofstra University Museum, New York, USA
Market Forces 2014, From Conceptualism to Abstraction, Osage Art Foundation & City University of Hong Kong
2013
Concept Context Contestation: art and the collective in Southeast Asia, BACC, Bangkok, Thailand
Seeing Painting: Conversations Before The End of History, Sangkring Art Space, Jogyakarta, Indonesia
Jogja Biennale XII, Jogja National Museum, Jogyakarta, Indonesia
Collection: Photograhpy | screenings "Writing in the rain", National Gallery of Australia, Canberra, Australia
Sip! Indonesian Art Today, ARNDT Gallery, Gillman Barracks, Singapore

Quota 2013, Langgeng Art Foundation, Jogjakarta, Indonesia
Outspoken, Biasa Art Space, Bali, Indonesia
One Step Forward, Two Steps Back – Us and Institution, Times Museum, Guangzhou, China
Sip! Indonesian Art Today, ARNDT Gallery, Berlin, Germany
2012
Beyond Geography, By South Asian Visual Art Centre (SAVAC) at Art Toronto, Canada
What is it to be Chinese?, Group exhibition at Grimmuseum, Berlin, Germany
Encounter, Royal Academy In Asia, Group exhibition at Institute Of Contemporary Art, Lasalle, Singapore
Edge of Elsewhere, Group exhibition artist from Australia, Asia and the Pacific at 4A, Sydney, Australia
Archive-Reclaim doc, Group exhibition at National Gallery of Indonesia, Jakarta, Indonesia
2011
Negotiating Home, History and Nation: Two Decades of Contemporary Art in Southeast Asia 1991-2011, Singapore Art Museum, Singapore
Beyond The Self, National Potrait Gallery, Canberra, Australia
4th Moscow Biennale, Moscow, Russian
Beyond The East, Museum of Contemporary Art of Rome MACRO, Rome, Italy

PUBLIC COLLECTIONS

Fukuoka Asian Art Museum, Hakata, Japan
Ullen Foundation Collection, Beijing, China
Singapore Art Museum, Singapore
National Gallery of Singapore, Singapore
Sherman Foundation, Sydney, Australia
National Gallery of Victoria, Melbourne, Australia
National Gallery of Australia, Canberra, Australia
Gallery of Modern Art, Queensland, Australia
OHD Museum, Magelang – Indonesia
Arthub Asia, Far East Far West collection, Shanghai, China
The National Gallery of Indonesia, Jakarta – Indonesia
Tumurun Museum, Solo, Indonesia
Museum Macan, Jakarta, Indonesia
Langgeng Art Foundation, Magelang, Indonesia
Albright-Knox Art Gallery, Art Museum, Buffalo, New York, USA
Asian Art Museum, San Francisco, California, USA
Taoyuan Museum of Fine Arts, Taipei, Taiwan
Smith College Museum of Art, Northampton, Massachusetts, USA

AWARDS & HONORS

2015
Joseph Balestier Award For the Freedom of Art, USA
Embassy Singapore, Art Stage Singapore
2014
Anugrah Adhikarya Rupa 2014 Award, from Minister of Tourism and Creative Economy, Indonesia
Prince Clause Fund Laureate Award

DINH Q. LÊ

1968 - 2024, Ha-Tien, Vietnam

EDUCATION

1992
MFA, Photography, School of Visual Arts, New York City, NY
1989
BA, Fine Arts, University of California, Santa Barbara, CA

SOLO EXHIBITIONS

2023
Dinh Q. Lê I Cambodia Reamker, Elizabeth Leach Gallery, Portland, OR, USA
2022
Dinh Q. Lê: Photographing the Thread of Memory, Musee Du Quai Branly Jacques Chirac, Paris, France

2021
Dinh Q. Lê: Monuments and Memorials, Elizabeth Leach Gallery, Portland, OR, USA
2019
Pure Land, Tang Contemporary Art Bangkok, Bangkok, Thailand
2018
Dinh Q. Lê: True Journey is Return, San Jose Museum of Art, San Jose, CA, USA
SKIN ON SKIN, 10 Chancery Lane Gallery, Hong Kong
Dinh Q. Lê: Earthly Delights, Project Fulfill Art Space, Taiwan
Dinh Q. Lê: Monuments and Memorials, STPI, Singapore
A Rite of Passage, C3A Centro de Creación Contemporánea de Andalucía, Cordoba, Spain
The Colony, Shetland Arts Center, Shetland, Scotland
2017
The Scrolls: Distortion, Shoshana Wayne Gallery, Santa Monica, CA, USA
The Colony, Museum Boijmans Van Beuningen, Rotterdam
2016
Dinh Q. Lê: Beautiful Terror, Viking Union Gallery, Western Washington, University, Bellingham, WA, USA
Memory For Tomorrow, Hiroshima Museum of Contemporary Art, Japan
The Colony, Ikon Gallery, Birmingham, UK; Artangel, Peckham, UK; Site Gallery, Sheffield, UK
2015
Memory For Tomorrow, Mori Museum, Tokyo, Japan
The Colony, Void Gallery, Derry – London Derry, Ireland
2014
Crossing The Farther Shore, Rice University Art Gallery, Houston, TX, USA
Warf, Woof, Zero, One, P.P.O.W. Gallery, New York, NY
2013
Fixing The Impermanent, Elizabeth Leach Gallery, Portland, OR, USA
Một Cõi Đi Về (Spending One's Life Trying to Find One's Way Home), San Francisco Camerawork, USA
2012
Remnants, Ruins, Civilization, Empire, Shoshana Wayne Gallery, Santa Monica, CA, USA
Erasure, 10 Chancery Lane Gallery, Hong Kong
2011
Erasure, Sherman Contemporary Art Foundation, Sydney, Australia
Saigon Diary, UB Anderson Gallery, Buffalo University, Buffalo, NY
South China Sea Pishkun, Ikon Gallery, Birmingham, UK
2010
Scars and Other Remnants, Prince Claus Fund Gallery, Amsterdam, The Netherlands
Project 93: Dinh Q. Lê, Museum of Modern Art, New York, USA
Signs and Signals From The Periphery, Arizona State University Art Museum, USA
Elegies, P.P.O.W Gallery, New York, NY, USA
Dinh Q. Lê, Contemporary Art Centre of South Australia, Parkside, Australia
2009
A Tapestry of Memories: The Art of Dinh Q. Lê, Tufts University Art Gallery, Medford, MA, USA
Signs and Signals From The Periphery, Elizabeth Leach Gallery, Portland, OR, USA
South China Sea Pishkun, 10 Chancery Lane Gallery, Hong Kong
All that is Solid, City Vision Festival, Bechelen, Belgium
2008
A Quagmire This Time, Shoshana Wayne Gallery, Santa Monica, CA, USA
The Penal Conlony: The Mapping of the Mind, P.P.O.W Gallery, New York, NY, USA
After the War, University Art Gallery, San Diego State University, CA, USA

2007
A Tapestry of Memories: The Art of Dinh Q. Lê, Bellevue Arts Museum, Bellevue, WA, USA
From Father to Son: A Rite of Passage, Elizabeth Leach Gallery, Portland, OR, USA
2006
The Imaginary Country, Shoshana Wayne Gallery, Santa Monica, CA, USA
Offerings, P.P.O.W Gallery, New York, NY, USA
2005
Vietnam: Destination for the New Millennium: The Art of Dinh Q. Lê, Asia Society, New York, NY, USA
A Higher Plane, Asia Society, New York, NY, USA
2004
Homecoming, University of California Santa Barbara, University Art Museum, Santa Barbara, CA, USA
From Vietnam to Hollywood, P.P.O.W Gallery, NY, USA
From Vietnam to Hollywood, Photology, Milano, Italy
From Vietnam to Hollywood, 10 Chancery Lane Gallery, Hong Kong
2003
From Vietnam to Hollywood, Shoshana Wayne Gallery, Santa Monica, CA, USA
Waking Dreams, Elizabeth Leach Gallery, Portland, OR, USA
Qua Ben Nuoc Xua (Collaboration with Sue Hadju), Mai Gallery, HCM City, Vietnam
2001
We are Named, The Center for Photography and Woodstock, Woodstock, NY, USA
Persistence of Memory, Shoshana Wayne Gallery, Santa, Monica, CA
The Texture of Memory, Three Rivers Art Festival, Pittsburg, PA, USA
The Texture of Memory, P.P.O.W, New York, NY, USA
True Voyage is Return, Montgomery Gallery, Pomona College, Claremont, CA, USA
2000 - Prior solo exhibitions upon request

SELECTED GROUP EXHIBITIONS

2025
Beauty Will Save the World: Eight Artists from Southeast Asia, 10 Chancery Lane Gallery, Hong Kong
2024
ICHIHARAxARTxCONNECTION, Ichihara Art Museum, Chiba, Japan
2023
Artists in a Time of War, Castello di Rivoli Museo d'Arte Contemporanea, Torino, Italy
2022
Living Pictures: Photography in Southeast Asia, National Gallery of Singapore, Singapore
2021
Asia Society Triennial: We Do Not Dream Alone, Asia Society Museum, New York, NY, USA
The Tides of the Century 2020, Ocean Flower Island Museum, Hainan, China
Living Forgiving Remembering, Museum Arnhem, Netherlands; Kunsthall 3,14, Bergen, Norway
2020
Who's gazing, Quai Branly Museum, Paris, France
Bangkok Art Biennale, Bangkok, Thailand
Stealing Public Space, The Substation, Singapore
2019
Concept Context Contestation: art and the collective in Southeast Asia (traveling, Yangon, Myanmar, The Secretariat and Goethe Institut)
Setouchi Triennale, Awashima, Japan
Rothko in Lampedusa, Palazzo Querini, Venice, Italy
Dreaming Together: New York Historical and The Asia Society, New York, NY, USA
2018
Imagined Borders, The 12th Gwangju Biennale, South Korea
Then and Now, Asian Arts Initiative Gallery, Philadelphia

NOW, HERE, AGAIN, Jeju International Art Festival, Jeju, South Korea
2017
Rosa's Wound, MoCA Taipei, Taiwan
The Picture Will Still Exist, Dia Project, HCM City, Vietnam
Imaginary Asia, Nam June Paik Art Center, South Korea
After Darkness Comes the Light: Art in the Wake of History, Asia Society Museum, New York, NY Encounters section, Art Basel Hong Kong
Sunshower: Contemporary Art From Southeast Asia 1980s to Now, Mori Art Museum, Tokyo, Japan
Asian Diva: The Muse and the Monster, SeMA, Buk-Seoul Museum of Art, Seoul, South Korea
2016
Refugees, Casula Powerhouse Arts Centre, New South Wales, Australia
When Things Fall Apart - Critical Voices on the Radars, Traphoit Museum, Kolding Denmark
Photography and Contemporary Experience, Portland Art Museum, Portland, OR
In and Out of Context: Asia Society Celebrates the Collection at 60, Asia Society, NYC, USA
Public Spirits, Centrum Sztuki Współczesnej Zamek Ujazdowski, Warsaw, Poland
Daegu Photo Biennale 2016, Daegu, South Korea
Transformational Iagemaking, Rochester Institute of Technology, Rochester, NY, USA
2015
Wild Noise, El Museo Nacional de Bellas Artes, Havana, Cuba
Peace Voice Nice, Gyeongnam Art Museum, South Korea
CHANNELS: Media, Culture, and Representation, Articulture Biennial Exhibition, PA, USA
2014
Kochi-Muziris Biennale 2014: Whorled Explorations, Kochi, India
Afterimage: Contemporary Photography From Southeast Asia, SAM, Singapore
The Sensory War 1914-2014, Manchester Art Gallery, Manchester, UK
Mediacity Seoul 2014: Ghosts, Spies, and Grandmothers, Seoul, South Korea
Real DMZ Project 2014, Cheorwon, South Korea
The Roving Eye: Contemporary art from Southeast Asia, ARTER & Koc Foundation, Istanbul, Turkey
Asian Anarchy Alliance, Kuandu Museum of Fine Arts, Taiwan
Immaterial Frontier 2.0, National Visual Art Gallery of Malaysia, Kuala Lumpur, Malaysia
Disrupted Choreographies, Carré d'Art, Nîmes, France
Transformational Iagemaking: Handmade Photography Since 1960, CEPA Gallery, Buffalo, NY, USA
2013
Carnegie International, Carnegie Museum of Art, Pittsburg, PA
dOCUMENTA (13), Kassel, Germany
The Best of Times, The Worst of Times, Arsenele 2012, Kiev, Ukraine
WAR/PHOTOGRAPHY: Images of Armed Conflict and Its Aftermath, Houston Museum of Fine Arts
(travelled to The Annenberg Space for Photography in Los Angeles, the The Brooklyn Museum, N.Y.)
Contemporary Asian Art: Texas Connections, Asia Society Texas, Houston, TX, USA
Under Constant Threat, Museum of Contemporary Art of Rio Grande do Sul Porto Alegre, Brazil
Power of Doubt, Times Museum, Guangzhou Guangdong, China
Six Lines of Light: Shifting Geographies in Contemporary Art, SF MOMA San Francisco, CA, USA
2011
Negotiating Home, History and Nation: Two Decades of Contemporary Art in Southeast Asia 1991-2011, Singapore Art Museum, Singapore

Where Do We Go From Here?, Tokyo Wonder Site, Shibuya, Tokyo, Japan
Beyond the Crisis, 6th Curitiba Biennial, Curitiba, Brazil
Between Utopia and Dystopia, Museo Universitario Arte Contemporáneo, Mexico City, Mexico
Air Hole, National Museum of Art, Osaka, Japan
Art in the Auditorium: Elodie Pong, Ergin Cavusoglu, Dinh Q. Lê, Whitechapel Gallery, London, UK
39 Reasons We Still Need Superman, Mercosul Biennial, Brazil 2010
Busan Biennale: Living in Evolution, Busan, South Korea
Nanjing Biennale, Jiangsu Provincial Art Museum, Nanjing City, China
Between Art and Life: The Contemporary Painting and Sculpture Collection, SFMOMA, San Francisco, , USA
Art Scene Vietnam, ifa Gallery, Stuttgart, Germany
Asian and Asian-American Art from the Permanent Collection, The Bronx Museum, New York, NY Ruptures and Continuities: Photography Made After 1960 from the MFAH Collection, Museum of Fine Arts, Houston, TX, USA
2009
Between Art and Life: The Contemporary Painting and Sculpture Collection, SFMOMA, San Francisco, USA
On The Agenda of the Arts: New Commons, Tokyo Wonder Site Shibuya, Tokyo, Japan
Live And Let Live: Creators of Tomorrow, The 4th Fukuoka Asian Art Triennale, Fukuoka, Japan
What Would the Community Think?, Speed Art Museum, Louisville, KY, USA
Agent Orange: Landscape, Body, Image, UCR Gallery, Riverside, CA, USA
Reflection: The World Through Art, Dojima River Biennale 2009, Osaka, Japan
Art Scene Vietnam, ifa Gallery, Berlin, Germany
Lim Dim: Contemporary Artists From Vietnam, The Stenersen Museum, Oslo, Norway
Unreal Asia, the 55th International Short Film Festival Oberhausen, Germany
All That Is Solid Melts into Air, City Visions Festival, Mechelen, Belgium
The Lining of Forgetting: Internal & External Memory in Art, Austin Museum of Art, TX, USA
World Selection of Contemporary Art, Biennale Cuvee, Linz, Austria
The Tropics: Views from the Middle of the Globe, Iziko South African National Gallery, Cape Town
2008
Cut: Makings of Removal, Vincent Price Art Museum, CA
Moving Perspectives: Lida Abdul and Dinh Q. Lê, Freer & Sackler Gallery, Washington D.C., USA
Wonders, Singapore Biennale 2008, Singapore
The Tropics: Views from the Middle of the Globe, Martin-Gropius-Bau, Berlin
Strategies From Within, Ke Center for the Contemporary Arts, Shanghai, China
Asia, Postcolonial, and Contemporary Arts, Fusing International Biennale, Fusing, Taiwan
TransPOP:Korea Vietnam ReMix, ARKO Art Center, Seoul, South Korea (travelled to UC Irvine, CA and Yerba Buena Center, San Francisco)
2007
Biennale de Lyon, Lyon, France
Thermocline of Art. New Asian Waves, ZKM Center for Art and Media, Karlsruhe, Germany
Red Hot: Asian Art Today from the Chaney Family collection, Museum of Fine Arts, Houston, TX, USA
Altered, Stitched and Gathered, P.S.1, Museum of Modern Art, Long Island City, New York, USA
2006
The 5th Asia Pacific Triennial, Queensland Art Gallery & Gallery of Modern Art, Brisbane, Australia

Gwangju Biennial 2006: Fever Variations, Gwangju, South Korea
Another Asia, Fries Museum, Leeuwarden, The Netherlands
Infinite Painting, Contemporary Painting and Global Realism, Villa Manin Center for Contemporary Art, Udine, Italy
Singapore Biennale 2006, Singapore
2005
Universal Experience: Art, Life, and the Tourist's Eye, Museum of Contemporary Art, Chicago, USA
Stages of Memory: The Vietnam War, Museum of Contemporary Photography, Chicago, USA
Persistent Vestiges: Drawings from the American-Vietnam War, The Drawing Center, New York City
Charlie Don't Surf: 4 Vietnamese American Artists, Vancouver International Center for Contemporary Asian Arts, Vancouver, Canada
Image War: Contesting Images of Political Conflict, Whiney Museum of American Art Independent Study Program
Exhibition, The Art Gallery of The Graduate Center, The City University of New York, NY Collection Remixed, Bronx Museum of the Arts, Bronx, NY
2004
Identities versus Globalisation?, Chiang Mai Art Museum, Chiang Mai, Thailand; National Gallery, Bangkok, Thailand; Dahlem Museum, Berlin, Germany
Only Skin Deep, International Center for Photography, New York City, NY, USA
Home Coming, University Art Museum, Santa Barbara, CA, USA
2003
Delays and Revolutions, Venice Biennale, Venice, Italy
Commodification of Buddhism, The Bronx Museum, New York
The Body of Christ, The Israel Museum of Art, Jerusalem, Israel
Corpus Christie, Patrimoine Photographique, Paris, France.
Skin Deep, Numark Gallery, Washington DC, USA
Un/Familiar Territory, San Jose Museum of Art, San Jose, CA, USA
2002
Crisis Response, RISD Museum, Providence, RI
Lysis: Profound Loss, Healing, and Identity, Pamela Auchincloss Gallery, New York City, NY, USA
Eye in The Sky, Ackland Art Museum, Ackland, NC, USA
Rhythms & Rituals That Feed My Spirit, Bronx Museum, NYC
Red Yellow Green, Goethe Institute VN, USA
2001
Floating Chimeras, Edsvik Konst Och Kultur, Stockholm, Sweden
Conceptual Color: In Albers's Afterimage, San Francisco State University, San Francisco, CA, USA
We are Named: Photo-based Works by Dinh Q. Lê and Michael Rauner, The Center for Photography, Woodstock, NY, USA
Conceptual: Sequence, Pairs, Hybrid, Orange Coast College, Costa Mesa, CA, USA
Indochina: The Art of War, Luckman Fine Arts Gallery, Los Angeles, CA, USA
Diabolical Beauty, Santa Barbara Contemporary Arts Forum, CA, USA
Alterations, James Graham & Sons, New York, NY, USA
Made in California, Los Angeles County Museum of Art, Los Angeles, CA, USA
2000 and prior exhibitions upon request

AWARDS & HONORS

2014
Bellagio Creative Arts Fellowship, Rockefeller Foundation, New York
2010
Visual Art Laureate, Prince Claus Fund, Amsterdam, Netherlands
2009
International Project Grant, Art Matters, New York City
Artist in Residence, Tokyo Wonder Site Aoyama, Tokyo

2000
Light Work Artist in Residence Program, Syracuse, NY
1998
Public Project Grant, The Gunk Foundation, Gardiner, New York
1994
National Endowment for the Arts, Fellowship in Photography
The DuPont Fellowship, The Art Institute of Boston
1993
Travel Pilot Grant, Arts International and the National Endowment for the Arts
1992
Artist in Residence, Asian-American Arts Centre, New York
Individual Fellowship, Art Matters Inc., New York
Individual Photographer's Fellowship, Aaron Siskind Foundation Matching Grant, Professional Imaging, Eastman Kodak Company
Polaroid 20" x 24" Grant, Polaroid Corporation
Public Art Project Grant, Creative Time, New York City
1990
Full Tuition Scholarship, The School of Visual Arts, New York, NY
Individual Artist Award, County of Santa Barbara Art Commission
Photo Metro Fine Art Award, San Francisco, California
1989
Juror's Award, Santa Barbara Art Association
University Art Affiliate Award, University of California, Santa Barbara

COLLECTIONS

Asia Society, New York, NY
Mori Museum, Tokyo, Japan
Museum of Modern Art, New York
Museum of Contemporary Art, Los Angeles
The Israel Museum
The Hammer Museum, Santa Monica, CA
The Fukuoka Asian Art Museum, Japan
The San Francisco Museum of Modern Art
The Los Angeles County Museum of Art
Queensland Gallery of Modern Art
J. B. Speed Art Museum
The Bronx Museum, New York
Ackland Art Museum
Portland Art Museum
Asia Society Texas
UC Santa Barbara Art Museum
Herbert F. Johnson Museum of Art, Cornell University
Carnegie Museum of Art
The Ford Foundation, New York
The Norton Family Foundation, Los Angeles
Goldman Sachs & Co.
JGS Foundation Collection
JP Morgan Chase Collection
General Mills Collection

PUBLIC PROJECTS

1998
Damaged Gene, Ho Chi Minh City, Vietnam; sponsored by the Gunk Foundation
1995
Biography Memorial, The Bronx Council on the Arts, Woodlawn Cemetery, Bronx, NY, USA
Collaboration (with the Montefiore Family Health Center and local children), organized by the Bronx Museum, the Montefiore Family Health Center, Bronx, NY, USA
1993
Race, Gender, Sexuality, organized by Painted Bride Gallery, Philadelphia, PA, USA
1992
Accountability Creative Time, citywide poster/postcard project, New York; Los Angeles; Washington, DC, USA

HTEIN LIN

Born 1966, Ingapu, Ayeyarwady Region, Myanmar

SELECTED SOLO EXHIBITIONS

2025
Escape, IKON Gallery, Birmingham, UK
2024
Reincarceration, RK Fine Art Gallery, Singapore
2023
Solo Show, Ivy Gallery, Yangon
2022
Another Spring, Richard Koh Fine Art, Singapore
2021
Solo Show, Pont Arte, Maastricht, the Netherlands (with Tasneem Gallery)
2019
Skirting the Issue, 10 Chancery Lane Gallery, Hong Kong
A Show of Hands, Albright-Knox Gallery, Buffalo, NY, USA
Skirting the Issue, River Gallery, Yangon, Myanmar
The Longyi Project, Shinwa Gallery, Ginza, Tokyo, Japan
2018
Performance, Zero Platform Performance Art Festival, Goethe Institut, Yangon , Myanmar
Installation (Thabeiq-hmauq - monks bowls) included Asia-Pacific Triennale, Brisbane , Australia
Mangrave, Installation in Bearing Points, at Dhaka Art Summit 2016
Asian Performing Arts Market, Setouchi Triennale 2016, Takamatsu/Seto inland Sea, Japan
The Fly (video) in 'Body Luggage' Migration of gestures', Kunsthauus Graz, Austria / Space02
Rise and Pass Away (video/installation), SEAsia+ Triennale, Jakarta, Indonesia
Soap Blocked, Singapore Art Museum (SAM), Singapore Biennale 2015
Htein Lin's 1999 prison soapblock carving (in the permanent collection of the ICRC museum)
Experiments with Trust: Gandhi and images of nonviolence, ICRC Museum, Geneva
2014
Dhaka Art Summit, *A Show of Hands* (performance courtesy of Samdani Foundation), paintings shown by Tasneem Gallery
2013
Art of Transition conference, Yangon, Myanmar
Htein Lin and Ernesto Leal, El Fragmento Eliminado, Tasneem Gallery, Barcelona
2012
Visiting artist, Charleston College, South Carolina, USA
Prison paintings, video (Rises and Passes Away) and performance, Freedom Film festival, Copenhagen
I C U Jest, collateral exhibition (installation and performance) by the Clark House Initiative at the 1st Indian Biennale, Kochi India
2011
Brighton Festival, UK
Prison paintings, Chimay, Belgium
Solo Show, North Wall Arts Centre, Oxford, UK
TAMA Tupada Performance Art Festival, Philippines
Exhibition of prison paintings for Human Rights Day, Prague
When I was a Lousy Millionaire (translated extract from forthcoming autobiographical account of experiences of detention in the jungle)
2010
Installation: *The Scale of Justice*, Singapore Fringe Festival 2007
Artist in Residence, www.rimbundahan.org nr Kuala Lumpur, Malaysia
Paintings completed secretly while in prison on cotton cloth using a variety of media and techniques were exhibited in a solo show 'Burma: Inside Out' at Asia House, London (see www.hteinlin.com for media coverage including Economist,

Int. Herald Tribune/NY Times, Sunday Times, BBC, CNN, C4 News).
Venice Biennale 2007 collateral event: Migration Addicts group show (curated by DDM warehouse Shanghai)

SELECTED GROUP EXHIBITIONS

2025
Beauty Will Save the World: Eight Artists from Southeast Asia, 10 Chancery Lane Gallery, Hong Kong
ME, inaugural exhibition, CFK ArtSpace, Kalaw, Myanmar
Installation piece, Arachnid Enclave included in Culture, Heritage, and Art Fair, Italian Embassy, Yangon, Myanmar
Heritage of the Golden Land: Mother's Embrace, K&L Museum, Gwacheon, Seoul, South Korea
2024
2024 Gwangju Biennale, Myanmar Pavilion, Gwangju, South Korea
Soap Blocked (from Singapore Art Museum permanent collection) Everyday Practices, SAM, Singapore
Against The Tide - Myanmar Art in the Moment, Coningsby Gallery, London, UK
2023
Die Fliege is a fly in volo, Ar/Ge Kunst Gallery, Bolzano/Bozen, Italy
built around a retrospective of Htein Lin's performance art: Chronicles of Change: Performance Art in Myanmar 1997-2008, Goethe Institut, Yangon, Myanmar
2022
Emplotment, Ludwig Museum of Contemporary Art, Budapest
SPACIOUS, 10 Chancery Lane Gallery, Hong Kong
2021
Artists' Pavement, during Spring Revolution, for 10 days in February 2021 Yangon
After Hope: Videos of Resistance, Asian Art Museum, San Francisco (included Mobile Market and Mobile Gallery with Chaw Ei Thein)
Myanmar Voices: We Are Still Here, Virtual exhibition Karin Weber Gallery, Hong Kong
Soutien aux artistes et aux photographes birmans, Retour de Voyage, L'isle sur la Sorgue, France
Love in the Dream, 20th Anniversary Exhibition, 10 Chancery Lane Gallery, Hong Kong
2020
Installation, Mangrave, in Doh Gabar environment and art online show, Yangon , Myanmar
Essentialist Images, Richard Koh Fine Art, Gillman Barracks, Singapore
2019
Recently Departed, an installation included in the touring exhibition of SE Asia contemporary conceptual art
Concept Context Contestation: art and the collective in Southeast Asia (traveling, Yangon, Myanmar, The Secretariat and Goethe Institut)
Silent is Golden, Japan Foundation, Yangon, Myanmar (3 prison paintings and video interview)
Sunshower, Southeast Asia Group show, Museum of Fine Arts, Kaohsiung, Taipei
Orbit of Dhamma was the only work by a Myanmar artist included in Leonardo da vinci Opera Omnia, Rosewood Hotel, Yangon, Myanmar
Everyday Justice, Arts Films and Stories curated by MyJustice programme/EU
2018
Pure Gold: Upcycled! Upgraded! ,Volker Albus/Goethe Institut (Dhamma Seat), Yangon, Myanmar
Our Turn Now, Gallery de la Retour, Isle de La Sorgue, France
Speaking Out – 9 Myanmar Artists, Gallery Route One, Point Reyes, and Abrams Claghorn Gallery, Berkeley, USA
2017
Artists Beyond Boundaries, American Center, Yangon, Myanmar
Sunshower, Mori Gallery, Tokyo and Fukuoka Art Museum
After Darkness Comes the Light, Asia Society, New York, USA (first overseas display of 'A Show of Hands')
Voices of Transition – Contemporary Art from Myanmar, Lunn and Sgarbossa, London, UK
10 x 10, Article 25, London, UK

2016
Gangaw Village group show, Yangon, Myanmar
Silent for a While – Contemporary Art from Myanmar, 10 Chancery Lane Gallery, Hong Kong
2015
Kamarado, Clark House Initiative, Stedelijk Museum Project Space, Amsterdam, The Netherlands
2014 - Prior exhibitions upon request

AWARDS & HONORS

2016
Nominated for Sovereign Art Prize
Nominated by SAM for Benesse Foundation award
2013
Nominated artist, Absolut Art Award
Advisory Committee, Artraker Fund, 2013, and judge for 1st award
2011
Nominated artist, Signature Art Prize. Asia-Pacific Breweries Foundation/Singapore Art Museum
COLLECTIONS
M+ contemporary art museum, Hong Kong
ICRC Museum, Geneva
Singapore Art Museum
Staatliche Museum Funf Kontinente, Munich
Two of Htein Lin's paintings on cloth were purchased for the US Embassy Yangon.
Rosewood Hotels in Yangon and Phnom Penh
Artists' Pension Trust – Beijing collection

JOSEPHINE TURALBA

Born 1965, Manila, Philippines

EDUCATION

2023
Masters of Research in Art and Design
Sint Lucas Antwerpen, Karel De Grote Hogeschool, Belgium
2009
Masters in Fine Arts, New Media
Transart Institute validated by Donau University Krems, Linz, Austria
1988
Bachelor of Arts, Major in Psychology
University of the Philippines Diliman, Quezon City, Philippines

SOLO EXHIBITIONS

2024
Click.Share.Tag., Salcedo Private View, Makati City, Philippines
2020
High Wire High Seas, Galleria Duemila, Metro Manila, Philippines
2019
K9, Aphro, Makati City, Metro Manila, Philippines
2018
Candid Canines, Dragon Gallery, Yuchengco Museum, Manila, Philippines
2016
Vagari, Galleria Duemila, Manila, Philippines
2014
Fractured Focus, Koussevitzky Art Gallery, Massachusetts, USA
Ricochet, Nova Gallery-Manila, Makati City, Philippines
In Wonderland, Künstlerdorf Schöppingen, Schöppingnen, Germany
2008
Open Season, Cultural Center of the Philippines, Manila City, Philippines
Hidden Tales, Ricco Renzo Gallery, Makati City, Philippines
2007
Exploits on the Dining Table, Power Plant Mall, Makati City, Philippines
2003
Batanes Through the Lens, Intramuros, Manila City, Philippines

1997
Josephine Turalba Paintings and Photographs, Lopez Museum Pasig City, Philippines
1995
Living Tales, Berenguer-Topacio Gallery Manila City, Philippines

SELECTED GROUP EXHIBITIONS

2025
Beauty Will Save the World: Eight Artist from Southeast Asia, 10 Chancery Lane Gallery, Hong Kong
Nakanojo Biennale 2025, Japan
In Search Of, Galerie Northburga, Innsbrück, Austria
Hanan Printmaking Exhibition, Makati City, Philippines
PhD Research Exhibition 2025, Burren College of Art, Ireland
Xavier Art Fest 2025 by Galleria Duemila, Xavier School, San Juan, Metro Manila, Philippines
2024
Echoes of Light, Nakanojo Biennale, Cebu/ Philippine Women's University-Manila, Philippines
Four-Play, Fashion Interiors, Makati City, Philippines
On Site: Dialoog, Cultural Center of the Philippines, Pasay City, Philippines Artistic Research Exhibition, Philippine Women's University-Manila, Philippines
New Impressions First Print Show, Somerville, MA, USA
To Bring a Plate, Gravity Art Space, Quezon City, Philippines
Porte Aperte, Galleria Duemila, Metro Manila, Philippines
Shared Memory, International Çanakkale Biennial, CerModern
Xavier Art Fest 2024 by Galleria Duemila, Xavier School, San Juan, Metro Manila, Philippines
2022
Earthly Paradise, Altromondo Gallery, Manila, Philippines
2021
Istorya Namon Subong (Our Stories Now), Manila, Philippines
Somerville as Muse, Somerville Museum, MA, USA
ALT 2021, Finale Art File, Manila, Philippines
SAC/Inside-OUT Gallery ArtBeat POP, Somerville, MA, USA
Limbag Kamay, Contemporary Print Fair, Philippines
2020
36th International Festival Sarajevo Winter, Collegium Artisticum, Bosnia & Herzegovina
Carpe Diem, ALT Exhibition, SM Aura, Manila, Philippines
The Art Piece as a Closed Text Series, Makati City, Philippines
Linked Objects, Artisteirum 13/2020, Espace Juraplatz, Biel, Switzerland
Not Another Mother and Child, Orange Project, Bacolod City, Philippines
Womensemble: Creating Female Subjectivity in Art, National Taiwan Craft Research and Development Institute, Taiwan
2019
ONSAEMIRO: Art Politic - Border Crossing DMZ, Suwon IPark Museum of Art, South Korea
Violence Transformed, MA, USA
2018
Moving pledges: Art and action in Southeast Asia, Institute of Contemporary Arts, Singapore
Femi-flow Creating Female Subjectivity in Art, National Taiwan Craft Research and Development Institute, Kaoshiung, Taiwan
6th Canakkale Biennial: Imagined Homes, Turkey
Guns and Gun Violence in America: Too Many Too Close, Cambridge College, MA, USA
SAB'R: Light a Dream, Institute for Peace and Development in Mindanao, Marawi City
2017
Collectionner, le désir inachevé, Musée d'Angers, France
Taste The Future Collection, Fine Art Gallery The American University of Paris, France
No Way Forward No Way Back, Massachusetts Institute of Technology, USA
Taxi, Erratum, Milan, Italy
Curated By Federico de Veyra, Ayala Museum, Makati, Philippines
En Masse, Thompson Giroux Gallery, Chatham, New York, USA
3.2.1., Ricco Renzo Gallery, Manila, Philippines

2016
2016 London Biennale: Synchronisations/Syncopations, Rome, Italy
Homeland, 5th International Çanakkale Biennial, Turkey, Palace of the Arts, Cairo, Egypt
Papers and Layers, Cultural Center of the Philippines
Multiples, KUAD Galeri, Istanbul, Turkey
2015
Personal Structures – Crossing Borders, European Cultural Center, Palazzo Mora, Venice, Italy (concurrent with the 56th Venice Biennale 2015)
Speak Together, Hofburg Imperial Museum, Innsbruck, Austria
Caravanserraglio, PoliILab, Arezzo, Italy
Fusionera, Thompson Giroux Gallery, Chatham, New York, USA
Studio 300 Digital Art and Music Festival 2015, Kentucky, USA
Handmade, Cultural Center of the Philippines
En Masse, Thompson Giroux Gallery, Chatham, New York, USA
2014
The Roving Eye: Contemporary Art from Southeast Asia, ARTER & Koc Foundation, Istanbul, Turkey
2013 - Prior exhibitions upon request

AWARDS & HONORS
2023-2026
ITP VLIRUOS Grant, Flemish Interuniversity Council, Antwerp, Belgium
2018
MIT Future Heritage Lab Fellowship
2017
Council for Arts MIT, Artist Project Grant
Massachusetts Institute of Technology Arts, Culture, Technology Program Research Affiliation Fondation La Roche–Jacquelin Visual Arts Residency, France
2016
Fine Arts Work Center, Artist Residency, Provincetown, MA, USA
La Macina di San Cresci Artist Residency, Italy
2015
Cultural Center of the Philippines, Visual Arts Venue Grant
National Commission for Culture and the Arts, Philippines
Travel Grant to Ven-ice, Italy
Lesley University College of Art and Design, Studio Residency for Teaching Artist 2014
2014
Türkiye Artist Residency, Sapanca, Turkey
2013
Vermont Studio Center, Artist Residency, USA
Atlantic Center for the Arts, Artist Residency, Florida, USA
2012
9th International Artist Grant, Cappadocia, Turkey
2011
Art Omi International Artist Residency Grant, New York, USA
Stiftung Künstlerdorf Schöppingen Visual Artist Residency Grant, Germany Na-tional Commission for Culture and the Arts, Philippines Travel Grant to Singapore
2008
Cultural Center of the Philippines, Visual Arts Venue Grant
2005
Tahitian Pearl Trophy Asia 2005, G.I.E. Perles de Tahiti
2003
Tahitian Pearl Trophy Asia 2003, G.I.E. Perles de Tahiti

COLLECTIONS
Francis J. Greenburger Foundation, New York, USA
Omer M. Koc Collection, Istanbul, Turkey & London, UK
Yuchengco Museum Manila, Philippines
Metropolitan Museum of Manila, Philippines
Fondation La Roche Jacquelin, France Shangri-la Hotel Group, Singapore

MOE SATT
Born 1983, Yangon, Myanmar

SELECTED SOLO EXHIBITIONS
2024
Rest the Thumbs on the Cheekbones, Delfina Foundation, London, UK
2023
Nothing But Fingers, Nova Contemporary, Bangkok, Thailand
2018
If I say it's true seven times, Myanm/art gallery, Yangon, Myanmar
2016
Alphabet No.22, Institut Francais, Yangon, Myanmar
2014
Chronicle of Moe Satt, Mullae Art Space, Seoul, South Korea
2010
Hands oxide, Nha San Studio, Hanoi, Vietnam

SELECTED SOLO PERFORMANCE ART EXHIBITIONS
2024
F N'F (face and fingers), Tate Modern, London, UK
2020
F N'F (face and fingers), Delfina Foundation, London, UK
2017
Memoir Cocktail, Kadist Art Foundation, San Francisco, USA
2014
Chronicle of Moe Satt, Mullae Art Space, Seoul, South Korea
He said / She said, Asahi Art Square, Tokyo, Japan
2007
Zero, Chiang Mai University, Chiang Mai, Thailand
2006
Prayer, Mr.Guitar cafe, Yangon, Myanmar

SELECTED PERFORMANCE ART FESTIVALS
2024
Kunstenfestivaldesarts, Brussels, Belgium
2023
Translocal Performance Art Giswil, Switzerland
2022
IsLand Bar - Ratava, Taipei Performing Arts Center, Taipei
2016
Room For Performance, Bildmuseet, Umea, Sweden
An Age of Our Own Making, Museum of Contemporary Art Roskilde, Denmark
MOPE 16 Performance Festival, Vaasa, Finland
2013
Zurcher Theater Spektakel, Zurich, Switzerland
2011
Live Art Biennale, Vancouver, Canada
Multilog Performance Art Event, Liechtenstein
13th International Performance Art Festival Interakcje, Poland
2010
9th Korea Experimental Arts Festival, Seoul, South Korea
2009
Gwangju International Human Rights Performance Art Festival, Gwangju, South Korea
2008
4th Performbunce International Group Performance Art Festival, Jogjakarta, Indonesia
2007
8th Open International Performance Art Festival, Beijing, China
9th Asiatopia International Performance Art Festival, Chiang Mai, Thailand
2006
Myanmar Performance Art Festival, Yangon, Myanmar
2005
Performance Site Myanmar- 05, Yangon, Myanmar

SELECTED GROUP EXHIBITIONS
2025
Beauty Will Save the World: Eight Artists from Southeast Asia, 10 Chancery Lane Gallery, Hong Kong
2024
The Spirits of Maritime Crossing, Collateral Event of the 60th Venice Biennale, Italy
Kunstenfestivaldesarts, Brussels, Belgium
Performance Club/TIME WE SPEND TOGETHER, De Thomas, Amsterdam, The Netherlands
Bangkok Art Biennale, Bangkok Art and Culture Centre (BACC), Bangkok, Thailand
2023
de montañas submarinas el fuego hace islas, Kadist Foundation, San Francisco, USA
Die Fliege is a fly in volo, Ar/Ge Kunst, Bolzano, Italy
The New Survivors, Three Shadows Photography Art Centre, Beijing, China
INTO THE GREAT WIDE OPEN, Vlieland, Netherlands
2022
Documenta 15, Kassel, Germany
Hexagon, Nova Contemporary, Bangkok, Thailand
Trust & confusion, Tai Kwun Contemporary, Hong Kong
2021
The Body and The City, Goethe-Institut Hong Kong, Hong Kong
2020
I Am Before, I Am Almost, I Am Never, Parc Saint Léger Contemporary Art Center, France
2019
Concept Context Contestation: art and the collective in Southeast Asia (traveling, Yangon, Myanmar, The Secretariat and Goethe Institut)
Jogja Biennale, Jogja, Indonesia
PolyPhony: Southeast Asia, Art Museum of Nanjing University of The Arts, China
Ipoh International Art Festival, Ipoh, Malaysia
2018
Serendipity Art Festival: young subcontinent, Goa, India
The Street: Where the World is Made, MAXXI Museum, Rome
2017
Invisible Cities, Crow Collection of Asian Art, Dallas, USA
2016
Silk Road International, Art Museum of Nanjing University of the Arts, China
2015
Arts International Cross-Border, Silpakorn University, Bangkok, Thailand
2013
The Journal of the Plague Year and the Hong Kong Story, Para / Site, Hong Kong
CAFA Biennale, Beijing, China
Concept Context Contestation: art and the collective in Southeast Asia, BACC, Bangkok, Thailand
2012
TRACES: Social Memory in Southeast Asia, Jim Thompson Art Center, Bangkok, Thailand
Busan Biennale, Busan Museum of Art, South Korea
2010
Burmese Art Festival, London, UK
2009
KHOJ International Artist Workshop, Bihar, India

AWARDS & HONORS
2019
Pride Of Myanmar Award, Art and Literature
2015
Finalist of Hugo Boss Asia Art, Award for Emerging Asian Artists

COLLECTIONS
Tate Modern, London, UK
TBA21, Madrid, Spain
Kadist Foundation, San Francisco, USA
Jameel Arts Centre, Dubai, UAE
Singapore Art Museum, Singapore
Ilham Gallery, Kuala Lumpur, Malaysia

VŨ DÂN TÂN
1946 - 2009, Hanoi, Vietnam

SOLO EXHIBITIONS
2022
Beyond the boundaries of geography, canons and convention – the art of Emeric Feješ and Vũ Dân Tân, Cultural Centre of Novi Sad, Serbia
2016
Vu Dan Tan and Music, Goethe Insitut, Hanoi, Vietnam
2014
Venus in Vietnam (with Nguyen Nghia Cuong), Fine Art Museum of Ho Chi Minh city, HCM city, Vietnam
2013
Vu Dan Tan, Centre of photography and multimedia Cult, Astrakhan, Russia
2012
Venus in Vietnam (with Nguyen Nghia Cuong) , Goethe Insitut, Hanoi, Vietnam
2010
Graphic works by Vu Dan Tan, the State Gallery of Fine Arts, Astrakhan, Russia
Money for all times, Salon Natasha, Hanoi, Vietnam
Lithography, Salon Natasha, Hanoi, Vietnam
2006
Factor of Time , the State Gallery of Fine Arts, Astrakhan, Russia
Tanorigami, Art-U gallery, Tokyo, Japan
2002
Other banks, the State Gallery of Fine Arts, Astrakhan, Russia
2001
Vu Dan Tan and Nguyen Quang Huy, Atelier Frank & Lee, Singapore
1999
RienCarNation (with Le Hong Thai), Pacific Bridge Gallery, Oakland, CA, USA
Lion's masks and Venus, Goethe Institute, Hanoi, Vietnam
1996
Muka Gallery, Auckland, New Zealand
1993
Augusta Savage Gallery, Amherst, MA, USA
Exhibition hall "Passagarda", Neauphle le Vieux, France
1990
The State Gallery of Fine Arts, Penza , Russia (former USSR)
1989
24 gouaches of Vu Dan Tan, Association of Literature and Art, Hanoi, Vietnam
1988
House of Friendship, cinema hall "Hanoi", Moscow, Russia, former USSR

SELECTED GROUP EXHIBITIONS
2025
Beauty Will Save the World: Eight Artists from Southeast Asia, 10 Chancery Lane Gallery, Hong Kong
2024
Cổ tích về Amadeus Vũ Dân Tân, Fairy tales of Amadeus Bu Dan Tan, Hanoi Festival of Creative Design 2024, Hanoi
2020
Stealing Public Space, The Substation, Singapore
2019
Concept Context Contestation: art and the collective in Southeast Asia (traveling, Yangon, Myanmar, The Secretariat and Goethe Institut)

2017
Collectionner, le désir inachevé, Musée d'Angers, France
Roaring Guardians: The Mari-Cha Lion with Asian Traditional and Contemporary Art, Asia Society- Hong Kong Center, Hong Kong

2016
Concept Context Contestation: art and the collective in Southeast Asia (traveling, Jogjakarta, Indonesia)
Mở cửa” – Mỹ thuật 30 năm thời kỳ đổi mới (1986 – 2016) “Be open – 30 years of fine art after Doi Moi (1986 – 2016)”, Museum of Fine Arts, Hanoi, Vietnam

2015
Between declarations and Dreams: Art of Southeast Asia since the 19th Century. National Gallery Singapore, Singapore
Forme e Anti Forme, Expo Milan, Italy
Concept Context Contestation: art and the collective in Southeast Asia, (traveling, Hanoi, Vietnam)

2014
The Roving Eye: Contemporary Art from Southeast Asia, ARTER & Koc Foundation, Istanbul, Turkey
Féminité, Espace Croix-Baragnon, festival 'Made in Asia', Toulouse, France
Venus in Vietnam (with Nguyen Nghia Cuong), Fine Art Museum of Ho Chi Minh city, HCM City, Vietnam

2013
Concept Context Contestation: art and the collective in Southeast Asia, BACC, Bangkok, Thailand
Life Portrait, Namthong Gallery at Aree, Bangkok, Thailand

2012
Venus in Vietnam (with Nguyen Nghia Cuong), Goethe Insitut, Hanoi, Vietnam

2011
Negotiating Home, History and Nation: Two Decades of Contemporary Art in Southeast Asia 1991-2011, Singapore Art Museum, Singapore

2010
Ascending Dragon: Contemporary Vietnamese Artists, Armory Center for the Arts, Pasadena (LA), USA

2009
Intersection Vietnam: new Works from North & South, Valentine Willie Fine Art, Kuala Lumpur, Malaysia

2008
Post Doi Moi: Vietnamese Art after 1990, Singapore Art Museum, Singapore
Beasts, Breasts & Beauty: Contemporary Southeast Asian Art, SG Private Banking Gallery, Alliance Francaise, Singapore

2006
Exhibition, organized by the Italian Embassy, Viet Art Center, Hanoi, Vietnam

2005
Out of context, Huntington Beach Art Centre, CA, USA

2003
Melbourneconnectionsasia, Urban Art project, Melbourne, Australia
Subverted Boundaries, Sculpture Square, Singapore

2002
Exhibition with Le Hong Thai. Gallery Art U, Osaka, Japan

2001
8th Sculpture Triennial (Triennale Kleinplastik), Fellbach, Germany
La mer, exhibition of the post art, Pezenas, France
Osaka Triennale, 10th International Contemporary Art Competition, Osaka Contemporary Art Center, Osaka, Japan
Vietnamese Contemporary Art Exhibition, Tochio Art Museum, Tochio City, Nigata, Japan
Hanoi. Le Cycle des metamorphoses, Institut Francais d'Architecture, Paris, France
366/200, lithography exhibition, Muka Gallery, Auckland, New Zealand

2000
Thanh Sac, Salon Natasha, Hanoi, Vietnam
Kretzer mail, International project and exhibition, Bregenz, Austria

1999
Gap Vietnam, House of World Cultures, Berlin, Germany
1998-2000
Crosscurrents, touring exhibition in Australia, 10 venues
1998
Spirit of Hanoi, Artist Association of Oulu and BAU-gallery, Helsinki, Finland
Plastic Waste, Asia Pacific Artist Solidarity project, Chulalongkom University, Bangkok, Thailand
Above and Beyond, Pacific Bridge gallery, Oakland, CA, USA
Crosscurrents, Australian Embassy in Hanoi, Vietnam

1997
Being minorities – Contemporary Asian Art. Exhibition 1 – Hong Kong Art Center, Hong Kong; exhibition 2 - Hong Kong University of Science and Technology
Inside, International Art Exhibition accompanying Documenta X, Kassel, Germany
River: New Asian Art – A Dialogue in Taipei, Taipei, Taiwan
Confluence, Australian Embassy in Hanoi, Vietnam
Gift for India, Rabindra Bhavan, New Delhi and Gallery
Chemould, Max Mueller Bhavan and Artists Centre, Mumbai, India
All the Rivers are running, Trang An Gallery, Hanoi, Vietnam

1996
The 2nd Asia-Pacific Triennial of Contemporary Art, Queensland Art Gallery & Gallery of Modern Art, Brisbane, Australia
Black and White, Salon Natasha, Hanoi, Vietnam.
Artists' calendars, Salon Natasha, Hanoi, Vietnam

1995
Music, Salon Natasha, Hanoi, Vietnam
Composition: Movement and Immobility, Alliance Francaise, Hanoi, Vietnam
My favorite characters, Salon Natasha, Hanoi, Vietnam.
Icon of our time, Salon Natasha, Hanoi, Vietnam

1994
Red and Yellow, Salon Natasha, Hanoi, Vietnam
Arts and Crafts from Vietnam, The Corner Art Gallery, Peterborough, NH, USA
Vietnam: a view, Augusta Savage Gallery, Amherst, MA, USA.

1993
Stop a la Destruction du Monde, ASIEM, Paris, France

1992
Vietnamese Art Cocktail, International Book Fair, Hong Kong
Abstract Painting, HCM City, Vietnam

PUBLIC COLLECTIONS
National Gallery of Australia, Canberra, Australia
Queensland Art Gallery, Brisbane, Australia
Singapore Art Museum, Singapore
Mariposa Museum, Peterborough, NH, USA
Museum of New Zealand Te Papa Tongarewa, Wellington, New Zealand
The Australian Embassy, Hanoi, Vietnam
The State Gallery of Fine Arts, Astrakhan, Russia
The State Gallery of Fine Art, Penza, Russia
World Bank, Washington, USA



Photo by William Furniss

ABOUT 10 CHANCERY LANE GALLERY

Established in 2001, when Hong Kong's art scene was burgeoning, Katie de Tilly started 10 Chancery Lane Gallery. Along the back wall of the, then running, Victoria Prison, now the buzzing Tai Kwun Heritage and Cultural site, the little walking lane opened into a gallery specializing in contemporary art from the Asia-Pacific. Over the past 23 years, 10 Chancery Lane has worked with some of the region's great artists, curators, and museums. The gallery's motto still stands: *"We are committed to giving a breath of fresh air to the Hong Kong art scene by bringing works that can expand horizons, open minds, and view the world, and life in general, through varying eyes, ideas, and souls. Art is not just decoration for our walls but a connection with our deep inner selves and the world around us."*

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10 Chancery Lane Gallery & Artists

This booklet is published on the occasion of the exhibition *Beauty Will Save the World: Eight Artists from Southeast Asia* at 10 Chancery Lane Gallery, Hong Kong in March, 2025.

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Beauty Will Save the World: Eight Artists from Southeast Asia

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10 CHANCERY LANE GALLERY