

ARTIFACT

第二期
ISSUE No. 2
Số 2

迁徙 流动 韧性
MIGRATION, FLUIDITY, RESILIENCE
Di Cư, Uyển Chuyển, Vững Bền



卷首语

黄青

ARTIFACT
期刊主编

在本期《ARTIFACT》中，我们试图描绘一幅现代身份的地图——一幅不断被重新绘制的地图。图中的线条并非固定的边界，而是由迁徙、记忆与生成交织的路径。本期刊物的主题——迁徙，流动，韧性——回应的是我们这个时代的基本境况，尤其是在越南语境及其全球离散社群的脉络中。这一主题挑战关于地域、传承与自我的静态观念，邀请我们以动态的视角，将文化理解为一个持续生成的过程，而非静止的财产。

迁徙是定义我们许多人生活的物理与心理轨迹。它是跨越海洋的旅程，也是在多重文化世界间的穿行。我们可以在与艺术家唐建荣的对话中看到这种具象与隐喻的双重通道，他的创作深入探索战争遗产与难民经历；在阿迪纳·梅与杰奎琳·黄·阮对档案的追问中，他们思考在“未编目”的历史中寻得归宿意味着什么。这种移动在索引章节中延续，从“嫩嫩”自大孟到纽约的旅程，到 Ném 设计工作室从西贡带来上海的“新舒适”，以及阮订尊女视角下张明归电影的跨文化叙事，都浓缩着文化交流的复杂路径。

迁徙开辟了道路，流动则是行进在这条道路上存在的状态。它是适应、融合并安住于“之间”地带的力量。这种流动性体现在我们收录的艺术实践中：从裴锦薇探讨的赖妙河融合艺术实践与科学方法的创作，到雷娜·裴在其新作《梦（机器，人类）》中对人机边界通透性的质询；它既存在于范秋妆讨论的现代越南模块化可适空间中，也体现在瑞安·阮为会安人设计的菜市场建筑提案里，更在与音乐人苏博依和诺迪·阮的对话中，脉动于越南嘻哈不断演进的混合节拍里。这种流动并非形式的消解，而是形式的新生——一种对僵化分类的创造性抵抗。

从这种持续的运动与调适中，孕育出韧性的力量。它是静默而坚韧的存续之力，也是大胆的再造之举。它是陈艺嘉所阐释的、离散群体日常物件中的“抵抗性档案”；是黎灵通过阮清梅关于越柬边境越南社群的持续项目，为平行现实构建的“类似档案”；它是莫尼克·格罗斯观察到的

手工艺纺织品中某个细节的转化力量；是尼古拉·亨尼 - 郑德博士发现的祖先崇拜与当代图像语言之间的内在联结；是法国富郎沙合作团体的社群实践，也是艺术家们在河内与“墙”的协商对话。艺术家黄玉与吴玉香在彼此作品中找到共鸣，畅谈家族故事如何塑造了她们对女性与技术的共同探索。这种韧性不止于生存，更在于繁盛——在遗忘的浪潮中锻造新的联结，维系文化的血脉。

最后，在独白部分，我们得以亲密地触及这些力量塑造的内心图景。在此，主题变得极为个人化。艺术家黄安澜、范科、谢骏梅的声音，道出了关于流离、记忆以及对“一种国家情感”或归属感的持续追寻。维若尼卡·雅德维琪在 1990 年代越南生活创作十余年的经历，最终凝结为穿越时空的多元作品，近期在柏林展出。艺术家梁超洪、范明德和克韦特·阮的开创性项目，通过诗意与象征性的姿态，揭示了被忽视的历史。他们的贡献是本期至关重要情感内核，提醒着我们：关于迁徙与韧性的宏大叙事，始终由一个个独特的人类故事编织而成。

整期刊物见证了越南创造力及其更广阔天地的蓬勃、复杂且不断演进的话语图景。通过汇聚这些多元的声音——艺术家、策展人、写作者与学者——并形成对话，《ARTIFACT》持续践行创刊之初的使命，提升这些核心视角的可见性，并将它们坚定地推向前沿。本期与西岸艺术与设计博览会设计单元 design /delight 协作，将于 11 月在上海呈现。我们邀请您一同探索这些路径，沉浸于中间地带的种种不适与美丽，见证在那里蓬勃生长的非凡韧性。

Editorial Note

Sophie
Huang

Editor In Chief of
ARTIFACT Journal

This second issue of ARTIFACT traces a map of modern identity - a map that is constantly being redrawn. Its lines are not fixed borders but pathways of movement, memory, and becoming. The theme that binds this issue, *Migration, Fluidity, Resilience*, speaks to fundamental conditions of our time, particularly within the Vietnamese context and its global diaspora. Together, these ideas challenge static notions of place, heritage, and self, inviting a dynamic understanding of culture as a process, not a possession.

Migration marks the physical and psychological journeys that define so many lives. It is the crossing of oceans and the navigation between cultural worlds. We witness this passage, both literal and metaphorical, in our conversation with artist KV Duong, whose work explores the legacy of war and the refugee experience, and in the archival inquiries of Adeena Mey and Jacqueline Hoang Nguyen, who ask what it means to locate a home within "Uncatalogued" histories. This movement extends into the Index section, where the journey of Dundun from Dameng to New York, Ném's *New Comfort* from Saigon to Shanghai, and the films of Truong Minh Quy viewed through the lens of Nguyen Dinh Ton Nu, together encapsulate the complex routes of cultural exchange.

Where migration creates the path, *Fluidity* is the state of being along it. It is the capacity to adapt, to blend, and to thrive in a state of in-betweenness. This fluidity manifests in the artistic practices we feature: from Lai Dieu Ha's hybrid of art and scientific inquiry to Lêna Bùi's interrogation of the porous boundary between human and machine in her recent work *dream(machine, human)*. It is present in the modular, adaptable spaces of modern Vietnam discussed by Thu-Trang Pham, in Ryan Nguyen's architectural proposition

for a wet market shaped by the life currents of Hoi An, and in the evolving hybrid beats of Vietnam's hip-hop scene, revealed through conversations with Suboi and Nodey Nguyen. This fluidity is not a loss of form, but a new way of forming - a creative resistance to rigid categorization.

From this constant state of movement and adaptation emerges *Resilience*: the quiet, tenacious force of preservation and the bold act of re-creation. It is the "resistant archiving" found in the everyday objects of the diaspora, as Frida Chen elucidates, and the "para-archive" that Linh Le constructs from Nguyen Thi Thanh Mai's ongoing project about a Vietnamese community at the Cambodian border. We see it in the transformative power of a single detail in handmade textiles, as noted by Monique Gross; in the intrinsic connection between ancestor worship and image-making uncovered by Dr. Nicolas Henni-Trịnh Đức; and in the community-focused work of Phu Lang Sa Collabtive in France, alongside artistic negotiations with the "walls" in Hanoi. Finding resonance in each other's works, artists Ngoc Nau and Huong Ngo discuss how family stories have shaped their mutual interest in femininity and technology. This resilience is not merely about enduring, but about thriving - forging new connections and sustaining culture against the tides of erasure.

Finally, the Monologue section offers intimate access to the internal landscapes shaped by these forces. Here, the themes become deeply personal. The voices of artists Yasmine Anlan Huang, Koa Pham, and Mai Ta articulate inner dialogues of displacement, memory, and the ongoing search for a "national feeling" or sense of belonging. Veronika Radulovic's more than a decade of living and working in 1990s Vietnam culminates in a diverse body of work

that travels through time and space, recently shown in Berlin. Seminal projects by artists Alvin Luong, Minh Duc Pham, and Kvet Nguyen uncover neglected histories through poetic and symbolic gestures. Together, these contributions form the vital, emotional core of this issue, reminding us that the grand narratives of migration and resilience are always composed of singular, human stories.

In its entirety, this issue is a testament to the vibrant, complex, and ever-evolving discourse surrounding Vietnamese creativity and beyond. By bringing these diverse voices - artists, curators, writers, and scholars - into conversation, ARTIFACT continues its mission to elevate these essential perspectives and place them firmly at the forefront. In partnership with design /delight of the West Bund Art & Design, we will release this issue in November in Shanghai. We invite you to explore these pathways, to sit with the discomfort and the beauty of the in-between, and to witness the remarkable resilience that flourishes there.

ARTIFACT
Issue No.2

Fall - Winter
2025

www.vac.art

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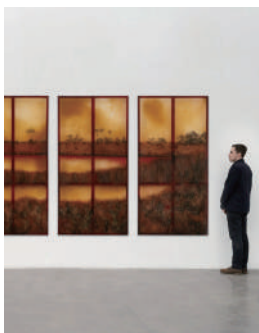


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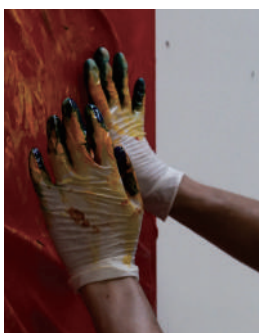


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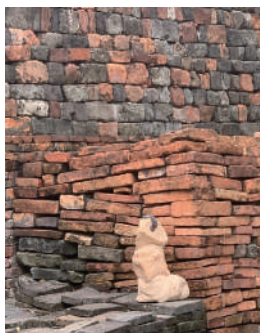


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在西岸，
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Unexpected Encounters
Between Art and Design
This November at West Bund

对话 CONVER

RSATION

未编目：
越南与视觉
文化档案

一些思考

Uncatalogued:
Vietnam and
Archives of
Visual Culture

Some Reflections

阿迪纳·梅 &
杰奎琳·黄·阮

Adeena Mey &
Jacqueline Hoang Nguyen

今年是越战结束五十周年，这一重要节点激发了越南国内外诸多纪念与纪录性项目。这一周年纪念为重新审视被忽略的视觉遗产创造了关键契机，尤其是越南与英国之间的文化与历史联系——英国拥有一定数量的越南侨民社群。借由这一反思的契机，研讨会《未编目：越南与视觉文化档案》（2025年6月27日至29日）在伦敦的两个场馆——MayDay Rooms与Dalston CLR James图书馆——举行，并作为《感知摄影》的延续。后者由梁簪与杰奎琳·黄·阮策划，于2025年2月21日至28日在富布赖特大学（越南）及胡志明市的其他卫星场地展开，涵盖讲座、展览与工作坊。[1]《未编目》是由杰奎琳·黄·阮与阿迪纳·梅合作发起的项目，并与布里斯托尔IC Visual Lab的展览《武安庆：红树林剧场》协同展开，该展览由两位策展人与Dogma收藏机构共同策划。[2][fig.0] 这是摄影师武安庆首次在越南境外举办的个展，现场亦包含他与学者诗富于2013年5月13日在越南薄辽的一次访谈记录。本文以伦敦研讨会为核心，追溯各位与谈人如何创造性地回应“未编目、未清点与不完整”的档案挑战，并重新设想档案所能容纳之物。

This year marks the 50th anniversary of the end of the American War in Vietnam, a milestone that has inspired commemorations and documentary projects both within the country and abroad. This anniversary creates a crucial opportunity to examine overlooked visual legacies, particularly Vietnam's cultural and historical connections with the UK, which is home to a significant Vietnamese diasporic community. Building on this moment of reflection, the symposium *Uncatalogued: Vietnam and Archives of Visual Culture* (June 27–29, 2025) took place across two London venues — the MayDay Rooms and the Dalston CLR James Library — and was conceived as a continuation of *Sensing Photography*, a series of talks, exhibitions, and workshops organized by Trâm Lương and Jacqueline Hoàng Nguyễn (February 21–28, 2025, at Fulbright University Vietnam and other satellite locations in Ho Chi Minh City). [1] *Uncatalogued* is a collaborative initiative between Jacqueline Hoàng Nguyễn and Adeena Mey, organized in conjunction with the exhibition *Võ An Khánh: Mangrove Theater* at IC Visual Lab in Bristol, curated together with Dogma Collection. [2] [fig.0] The exhibition marked the first solo presentation of photographer Võ An Khánh outside Vietnam and included a commissioned transcription of a conversation between the photographer and scholar Thy Phu, conducted in Bạc Liêu, Vietnam, on May 13, 2013. This text reflects on the London symposium, tracing how each panelist creatively engaged with the challenges of uncatalogued, uninventoried, and incomplete archives, and offered new ways of imagining what an archive can hold.



图0：展览现场：《武安庆：红树林剧场》，IC Visual Lab，2025年6月24日至9月14日。摄影：亚历杭德罗·阿辛。图片由 IC Visual Lab 提供。

[fig.0] View of exhibition *Võ An Khánh: Mangrove Theater*, IC Visual Lab, from 24 June to 14 September, 2025. Photograph Alejandro Acín. Courtesy of IC Visual Lab.

1975 年对于越南而言，既是国家统一之年，同时也是大规模人口外流的开端。这一突发的政治重组不可避免地打乱了家族谱系，物件散落各处，打破集体记忆。同年 4 月 17 日，金边陷落、寮国人民党上台执政，这些事件与“流亡”这一母题交织在一起，成为《未编目》背后的逻辑之一：文献的碎片化特质与档案可能采取的适当形式，如何既能维系记忆的功能，又能激活其当下效用。在这样的语境中，档案——借用喀麦隆历史学家兼政治理论家阿基里·姆贝姆贝的理解——既是文献的集合，也是其所依托的建筑或制度性容器。但在此，档案必须被设想为超越常规的规范体制。换言之，个人或准制度性档案的分散与流动成为其决定性特征，它们因缺乏既有的物质归宿而抗拒国家或博物馆的收编逻辑，为其他的记忆方式开辟空间。质疑殖民语境中“收集—保存—分类以控制”的欲望，各位参与者的发言反思了如何想象超越民族国家叙事整合的档案实践。在这一意义上，《未编目》为档案在全球语境中作为“不可收容的个体性差异”所在提供了论证。

首日议题为“全球语境中的越南革命艺术”，由 Dogma 收藏机构策展人阮明主持，展出了越南手绘宣传画原件，并与 MayDay Rooms 档案馆中保存的同时期相关资料并置。这些色彩鲜明的手绘海报——在越战期间及其后广泛传播——作为动员工具，号召公民警惕敌人并参与国家重建，例如：“小麦、玉米、大麦、鲜花。冬季战胜美国，我们的地区因而更加富饶”。[fig.1] 这些曾被视为“抗战艺术”的图像长期不被重视，所幸被保存下来。它们与国际资料的对照凸显了跨语境的共同斗争，并强调了视觉文化的持久重要性。

The year 1975 in Vietnam signals both the reunification of the country as well as the massive exodus of large parts of its population. This sudden political reorganization inevitably disrupted family lineages, scattered belongings, and fractured collective memory. Along with the fall of Phnom Penh on 17 April and Pathet Lao's rise to power the same year, one of the leitmotifs behind *Uncatalogued* was the relationship between exile, the fragmented nature of the documents discussed, and the potential archive-form most suited to sustain both the memory function and its activation of these archives. In contexts such as those we discussed, the archive – understood with Cameroonian historian and political theorist Achille Mbembe as both a collection of documents and the architectural or institutional container that houses them – must be conceived beyond archival normativity. That is, the scatteredness and dispersedness of personal or para-institutional archives emerged as defining traits and, detached or without prior material home, these archives resist the conventional logics of state or museum custody, carving space for other modes of remembrance. Questioning the colonial desire to acquire, conserve and classify in order to control, the presentations reflected on archival practices that attempt to imagine models beyond the consolidation of nation-state narratives. In this regard, *Uncatalogued* made a case for the archive as the site of the uncontainable difference of singular narratives in a global context.

The first day of the symposium, titled *Vietnamese Revolutionary Art in Global Context*, was led by Dogma Collection curator Minh Nguyễn and featured original hand-painted propaganda posters from Vietnam, presented alongside related materials from the same period held in the MayDay Rooms archive. These colorful, hand-painted posters—ubiquitous during and after the American War—served as tools of mobilization, urging citizens to remain vigilant against enemies and to participate in the collective rebuilding of the country with slogans such as *Lúa mì, ngô, đậu mạch, hoa. Vụ đông thắng Mỹ, vùng ta càng giàu* [*Wheat, corn, beans, flowers. Winning over the US in winter crops, our regions grow richer as a result*]. [Fig.1] Regarded as “resistance art,” these public images were dismissed for decades as unworthy of preservation, these works were fortunately safeguarded. Their juxtaposition with international materials highlighted the shared struggles across contexts and underscored the enduring importance of visual culture.

图 1: 杨英, 《小麦、玉米、大麦、鲜花。
冬季战胜美国, 我们的地区因而更加富饶》,
54 x 39 cm。
图片由 Dogma 收藏机构提供。

[fig.1] Dương Ảnh, *Lúa mì, ngô, đậu mạch, hoa.*
Vụ đông thắng Mỹ, vùng ta càng giàu [Wheat, corn,
beans, flowers. Winning over the US in winter crops,
our regions grow richer as a result], 54 x 39 cm.
Courtesy of Dogma Collection.



在研讨会的第二天, 讨论进一步延伸至“次要轶事”的碎片性。在对德勒兹与瓜塔里关于卡夫卡“少数文学”概念的重新阐释中, 艺术史学者布兰登·乔瑟夫提出了一个变体, 这一理论模型具有激进的转向潜力: 如果我们将目光转向某个并非特定艺术运动核心的个体, 及其多重而曲折的轨迹——即便我们自以为已将该运动清晰界定——也有可能使整个景观陌生化。[3] 在此, 我们尝试将乔瑟夫关于“少数”的思考, 与已故柬埔寨作家兼学者伊·当·特隆的论述结合起来。后者在策展人 Bopha Chhay 的讨论中被引入到“难民媒体再现”的语境。“对于特隆来说, 被拯救的难民形象将难民塑造成一种鼓舞人心的存在、决心的典范, 成为所谓的‘次要轶事’”, Chhay 如是写道。但她进一步指出, “特隆的写作颠倒了‘次要轶事’作为配角的概念, 当个人叙事被归为‘次要’, 那势必引发民族国家意识形态叙事出现失调的张力。”以“次要模式”运作的档案试图使主导传统在地化, 放大“小叙事”, 并让那些在结构上被边缘化的声音得以被听见。以下是第二天各个报告的主要思想与要点。

The fragmentary nature of minor anecdotes was further discussed on the second day of the symposium. In his reformulation of Gilles Deleuze's and Félix Guattari's work on Kafka's "minor literature", art historian Branden Joseph offers a variant of this model, with the potential for radical shifts: if we focus on the multiple and winding trajectory of a figure who is not central to a particular art movement, which we believed we had clearly identified, it becomes possible to defamiliarize an entire landscape. [3] Here, we would like to combine Joseph's thinking about the minor with the late Cambodian writer and academic Y-Dang Troeung's take on the term in the context of the media representation of refugees, as discussed by curator Bopha Chhay. For Troeung, the image of the "rescued refugee cast the refugee as an inspiration, a model of determination, a 'minor anecdote' Chhay writes." But as she further suggests, "[Troeung's] writing inverts the idea of the 'minor anecdote' as the supporting act, crucially emphasising the dissonant tension caused by allowing personal stories and narratives to be rendered as 'minor' in relation to the ideological narratives of the 'nation-state'." Operating in the minor mode, such an archive seeks to vernacularize dominant traditions, amplifies the *petits récits*, and makes audible those voices structurally cast as marginal. Below are some of the main ideas and thoughts from the presentations on the second day of the symposium.

《零散证据：与分散文献共事》汇聚了从事视觉文化保存工作的文化实践者，形式涵盖建筑图纸、越南绘画以及侨民文化遗产保护。受邀讲者包括策展人兼艺术家索菲·休斯、建筑师黎德、视觉艺术家阮杨垂、艺术家林恩·麦克里奇、Afterall 编辑大卫·莫里斯与 Wing Chan，以及 An Viet 档案机构的成员。他们分享了如何基于碎片与零散文献重构非线性历史的方法论。

Titled Scattered Evidence: Working with Dispersed Documents, it brought together cultural workers engaged in the preservation of visual culture in various forms, from architectural drawings and Vietnamese painting to the safeguarding of cultural heritage within the diaspora. Amongst the invited speakers, curator and artist Sophie Hughes, architect Duc Lê, visual artist Duong Thuy Nguyen, visual artist Lynn MacRitchie, Afterall editors David Morris and Wing Chan, and members of the An Việt Archives shared methodological strategies to recompose non-linear histories based on fragments and scattered documents.



图 2：谢秋，《观画》，1970 年。
纸本钢笔，24.8 × 16.2 cm。
图片由索菲·休斯提供。

[fig.2] Tạ Thu, Xem Tranh Vẽ [Looking at Paintings],
1970. Pen on paper, 24.8 × 16.2 cm.
Courtesy of Sophie Hughes.

策展人索菲·休斯在越南生活与工作十年（2009–2019），专注于越南艺术史。这段工作促成了一系列艺术导览与公开讲座。她目前的重心是如何处理现已收藏于伦敦的大量研究材料。休斯最初加入当时仍是小型当代艺术空间的 Quynh 画廊，并发展出一种方法：通过拜访艺术家家庭、结识他们的父母并记录口述故事，从而学习越南复杂的历史。她将这种方式称为“活的历史”，艺术因此成为同时容纳个人与政治的有力容器。她的研究结合了口述历史、学术文本、档案研究、古董搜寻，以及与艺术家、学者和地方家庭的交谈。非正式场合——如工作室拜访、共餐与啤酒屋的夜晚——也成为收集叙事的重要空间。对休斯来说，口述历史只是更大拼图的一部分，帮助她将艺术定位为每一代人恐惧、欲望与政治压力的承载体。呼应普利策获奖作家阮清越（《同情者》的作者），“艺术对于公正记忆的伦理工作至关重要。在官方备忘录和演讲历经遗忘、历史书被忽视、权力者化为尘土之后，艺术仍将存在。” [4] 2011 年，经过两年的研究，她在胡志明市发起了一系列艺术导览，将现当代艺术通过艺术家生平加以串联，穿梭于私人收藏、美术馆与独立画廊之间。之后，在策展人比尔·阮的协助下，她又在河内推出了类似的导览，将其置入越南文化政策下正在兴起的文化旅游领域。休斯的十年研究汇聚成一个双重档案：一方面是实体收藏，包括书籍、图录、地图、歌谱、艺术作品——其中包含战争摄影与速写 [图 2]；另一方面是数字档案，涵盖细致整理的扫描文本、论文与文献。虽然初衷并非成为学术资料指南，她如今开始思考这些材料如何被激活。尽管档案本质上是碎片化的，休斯已经开始对研究者开放，并正与越南合作方探讨通过数字平台扩大公共访问的可能性。

Curator Sophie Hughes spent a decade in Vietnam (2009–2019) researching Vietnamese art history, work that led to the creation of art tours and public talks. Her current focus is on how to engage with the extensive material she collected, now housed in London. Hughes first joined Galerie Quynh, then a small contemporary art gallery, and developed a method of learning Vietnam's complex history by visiting artists' homes, often meeting their parents and documenting their stories. She describes this approach as a form of living history, where art is a potent container for both the personal and the political. Her research combined oral histories, academic texts, archival work, antique hunting, and conversations with artists, scholars, and local families. Informal settings—studio visits, shared meals, and evenings at *bia hoi*—became important spaces for gathering these narratives. For Hughes, oral histories are one part of a larger puzzle, helping situate art as a vessel for the fears, desires, and political pressures of each generation. Echoing Viet Thanh Nguyen, winner of the Pulitzer Prize for his debut novel *The Sympathizer*, Hughes reminds us that “[art] is crucial to the ethical work of just memory. After the official memos and speeches are forgotten, the history books ignored, and the powerful are dust, art remains.” [4] By 2011, after two years of research, she launched an art tour in Ho Chi Minh City that introduced modern and contemporary art through the lives of artists, moving between private collections, the Fine Arts Museum, and independent galleries. Later, a similar tour in Hanoi was created with the help of curator Bill Nguyen, situating it within the growing field of cultural tourism due to Vietnamese cultural policies. Her decade of research has resulted in a rich two-part archive: a physical collection of books, catalogues, maps, song sheets, and artworks—including combat photographs and sketches [fig. 2]—and a digital archive of scanned texts, essays, and documents meticulously organized into folders. While never intended as an academic source guide, the curator-artist now asks how this material can be activated. While fragmentary in nature, Hughes has begun opening her archive to researchers and is exploring collaborations with Vietnamese partners to expand public access through a digital platform.



作为一名建筑师，黎德采取了一种非线性的研究方式来探讨越南现代建筑的起源。面对拆除与保护的紧迫问题，关于越南建筑的学术研究在过去十年间逐渐增长。黎摒弃了传统框架，将数据与建筑最微小的单位叠加——他称之为“尘埃、像素、点云”——以进行描绘与构建。首先，“尘埃”处理的是建筑在破坏中的转化，揭示其与河内城市建成环境之间脆弱的关系。近年来，一波又一波的拆除行动迅速抹去了重要建筑。例如，位于河内黎石街2号的政府宾馆，由调公俊设计，去年十一月曾作为创意设计节期间的一件装置背景呈现；然而不到六十天，它就在春节期间被拆除。拆除常常发生在夜间，无人目睹。什么样的建筑能够被视为“遗产”仍然模糊不清。具有鲜明现代主义特征的建筑可能会引发公众抗议从而获得保护，而其他建筑，尤其是工厂，却悄无声息地在消失。对此，黎与他的社群开始绘制越南二十世纪现代主义建筑的地图，并根据其脆弱程度进行分类：绿色（安全）、红色（受威胁）、白色（未知）。当拆除发生时，他们会用影像记录这一过程，并收集建筑碎片作为痕迹。第二种方法聚焦于扫描建筑图纸，这类资料在越南历史上长期被低估。[图3] 图纸不仅仅是建造说明，它们还记录着抽象思维、协商与妥协的过程。河内人民大会堂就是一个例子，该建筑在1979年中越边境战争之后被称为“断头台”。[5] 与其他呈U形、兼具行政与防御功能的国家建筑不同，

Working within a collective of architects, Duc Lê pursues a non-linear approach to researching the origins of Vietnamese modern architecture. Facing urgent concerns about demolition and preservation, scholarship on Vietnamese architecture has grown over the past decade. Moving away from traditional frameworks, Lê layers data with the smallest units of architecture—what he calls dust, pixel, and point cloud—to map and construct. First, dust addresses the transformation of architecture through destruction, revealing its fragile relationship to the built environment of Hanoi. In recent years, waves of demolition have rapidly erased significant buildings. The Government Guest Home on 2 Lê Thạch Street in Hanoi, designed by Diêu Công Tuấn, for example, served as the backdrop for an installation during the Design Creative Festival in November last year; within sixty days, it was demolished during Tết. Demolitions often occur at night, leaving no witnesses. What qualifies as “heritage” is ambiguous. Buildings with recognizable modernist features may mobilize public outcry and gain protection, while others, factories in particular, vanish without notice. In response, Lê and his collective have begun mapping modernist buildings of the twentieth century across Vietnam,

图3：黎德，河内人民大会堂的“尘埃图纸”，2025年，基于原设计（建筑师阮俊顺、陈春鼎、裴贵玉、谢长春，1986年6月）。越南现代主义网格机构收藏。

[fig.3] Duc Lê, “Dust Drawing” for the Hanoi Headquarters of the People’s Assembly, 2025, based on original design by architects Nguyễn Tuấn Thuận, Trần Xuân Đình, Bùi Quý Ngọc, and Tạ Trường Xuân from June 1986. Courtesy of the Grids of Vietnamese Modernism collection.

它的设计体现了独特的思路。四位参与的建筑师将自己的图纸保存在地下室，每张纸都带有作者独特的笔迹。扫描这些图纸不仅保存了其内容，也保留了其物质性：角落里的霉斑显示出多次翻阅的痕迹，而撕裂与穿孔则标记了建筑师用铅笔或手指解决结构问题时的用力点。第三种方法“点云”则通过照片扫描重建三维建筑，生成 1:1 的数字模型。这些方法共同构成了一个越南现代建筑的替代档案。它们承认记忆的不稳定，却展示了系统化记录如何逐步搭建起现代主义遗产的知识框架——一个交织个人与集体记忆、物质痕迹与数字保存的档案。

categorizing their vulnerability as green (safe), red (under threat), or white (unknown). When demolitions occur, they document the process on film and salvage fragments of the structure as traces. The second method centers on scanned architectural drawings, which in Vietnam have historically been undervalued. [fig.3] Drawings do not merely function as instructions; they record the abstract thinking, negotiations, and compromises behind construction. The Hanoi Headquarters for the People's Assembly, nicknamed “the Guillotine” and built after the 1979 border war with China, exemplifies this. [5] Unlike other state buildings that took a U-shape to serve both administrative and defensive purposes, its design reflected a distinct approach. One of the four architects involved preserved his drawings in a basement, each sheet bearing the distinct hand of its author. Scanning these drawings preserves not only their content but their materiality: mold in the corners reveals repeated handling, while tears and punctures mark the places where an architect pressed hard with a pencil or the finger to resolve a structural problem. The third method, point cloud, uses photographic scans to recreate buildings in three dimensions, producing 1:1 digital models. Together, these practices form an alternative archive of Vietnamese modern architecture. They acknowledge memory’s instability yet demonstrate how systematic recording can slowly assemble a framework for understanding modernist heritage—an archive that interweaves personal and collective memory, material traces, and digital preservation.



视觉艺术家阮杨垂呈现《如果他们幸存下来，他们就是难民》项目。[图4]标题取自难民营里张贴的一张海报，对她而言仍然是一个开放的问题。该项目的核心照片由新闻摄影师琼·韦克林在1989–1990年拍摄，系“拯救儿童”任务的一部分委托。[6]这些照片现收藏于伦敦的维多利亚与阿尔伯特博物馆，阮的一位朋友当时正负责为其编目。该系列描绘了香港越南难民收容中心的儿童。该组摄影当时引发了关注：韦克林获得柯达奖，其中三张作品在1990年于阿姆斯特丹展出。然而，当展览巡回至伦敦时，这些影像却被撤下，因为香港当时仍是英国殖民地。对于阮而言，“如果他们幸存下来”这句话（出自一张营地海报，并通过摄影被捕捉下来）具有重要修辞力量。如果他们没有幸存，又是谁？这个条件性的“如果”使得“幸存”本身成为一个不稳定的范畴，指向一段未被言说的历史。阮将自己作为艺术家的角色定位并非去“修复”缺失，而是停留在摄影的展开过程中，这与阿里埃拉·阿祖莱将摄影视为“持续事件”的理念相呼应。[7]她更关注图像背后的结构性暴力，而非图像中直接可见的东西。如果我们不是以外部旁观者的身份，而是作为故事的拥有者回看这些照片，会发生什么？背景至关重要。20世纪80年代末是越南的动荡时期，经历了“革新开放”，并且距离1975年4月战争结束已久。1975至

Visual artist Duong Thuy Nguyen developed the project *If They Survived, They Are Refugees*. [fig.4] The title, taken from a poster displayed in a refugee camp, remains an open question for her. The photographs at the center of the project were taken by photojournalist Joan Wakelin in 1989–1990, commissioned as part of the mission *Save the Children*. [6] They are now housed in the V&A (Victoria and Albert Museum) in London, where a friend of Nguyen was cataloguing them. The series depicts children inside detention centers for Vietnamese refugees in Hong Kong. The photographs gained attention at the time: Wakelin received the Kodak Prize, and three works from the series were exhibited in Amsterdam in 1990. Yet when the exhibition traveled to London, those same images were withdrawn, as Hong Kong was still a British colony. For Nguyen, the phrase “If They Survived,” taken from a poster hung in the refugee camp and captured in a photograph, carries significant rhetorical weight. Who are they if they did not survive? The conditional “if” renders survival itself an unstable category, pointing to an unspoken history. Nguyen positions her role as an artist not to “repair” what is missing, but to remain in the unfolding of the photograph, echoing Ariella Azoulay’s idea of photography



1977 年间，大约 20 万越南人乘船抵达香港。1979 年，英国殖民政府宣布香港为“庇护港”，最初允许船只靠岸，难民自由流动。然而到 1982 年，新到者被限制在岛屿边缘的营地。1989 年，联合国实行筛选程序，决定谁有资格获得难民身份。被拒者要么被迫遣返，要么迁往第三国。本地敌意普遍存在：1991 年，《纽约时报》刊登了弗雷德·C·夏皮罗的信件，引用民调称 90% 的香港居民反对难民的存在。[8] 越南人甚至被冠以蔑称——“从现在开始”——源自营地广播中常用的开场词，后被当地居民沿用。阮并未把这些照片呈现为痛苦的插图，而是质询它们的生产、流通与保存条件。她的作品将这些照片再现为压纹铝浮雕，形成单色、幽灵般的印迹，不是精确复制，而是留下存在的痕迹。触觉的质感抗拒遗忘，而金属则让人联想到围栏与禁闭的暴力。每件作品都以装饰性的框架包裹，延迟辨识，并质疑何为档案。正如德里达所说，历史常以幽灵般的形式归来——这一状态对难民更为突出，他们的生命在官方档案中缺席。阮的作品迫使我们追问：是谁希望看见这些影像？对她来说，在当今政治环境下，重述这些故事的责任迫在眉睫。

as an ongoing event. [7] She is less concerned with what is visible in the images than with what lies behind them: the structural violence embedded in their making. What happens if we return to these photographs not as outside observers but as those who own the story? The context is crucial. The late 1980s were a turbulent period in Vietnam, following Đổi Mới reforms and long after the end of the war in April 1975. Between 1975 and 1977, around 200,000 Vietnamese arrived in Hong Kong by boat. In 1979, the British colony declared itself a “port of asylum,” initially allowing boats to land and refugees to move freely. By 1982, however, new arrivals were confined to camps on the island’s periphery. In 1989, the United Nations instituted a screening process to determine who qualified as a refugee. Those denied status were forced either to repatriate or to relocate to a third country. Local hostility was widespread: in 1991, the New York Times published a letter by Fred C. Shapiro citing polls that 90 percent of Hong Kong residents opposed the refugees’ presence. [8] Vietnamese were even given a derogatory nickname—*Bắt đầu từ nay* (“beginning from this point forward”)—a phrase borrowed from the radio announcements broadcast inside the camps and overheard by local residents. Rather than presenting these images as illustrations of suffering, Nguyen interrogates their conditions of production, circulation, and preservation. Her works reproduce the photographs as embossed aluminum reliefs, creating monochromatic, ghostlike impressions of what once existed without being exact copies. The tactile quality resists forgetting, while the metal recalls both the violence of enclosure and the fences of the camps. Each work is framed ornamentally, delaying recognition and questioning what constitutes an archive. As Derrida wrote, history often returns in spectral form—a condition all the more acute for refugees, whose lives are absent from official records. Nguyen’s work forces us to ask: who wants to see these images? For her, the obligation to retell these stories is urgent, especially in today’s political climate.

图 4：阮杨垂，《如果他们幸存下来，他们就是难民》，2024 年；微晶蜡、铝、有机玻璃、木材，35 × 23 × 5 cm。摄影：亚当森工作室。由 SLQS 画廊与艺术家本人提供。

[fig.4] Duong Thuy Nguyen, *If They Survive, They Are Refugees*, 2024; Microcrystalline wax, aluminum, perspex, wood, 35 × 23 × 5 cm. Photograph by Studio Adamson. Courtesy of SLQS Gallery and the artist.



图 5: 1975 年 4 月，巴黎街头庆祝北越战胜南越及其美国盟友的示威游行。摄影：大卫·特纳。由林恩·麦克里奇提供。

[fig.5] Demonstration celebrating the victory of the North Vietnamese over the South Vietnamese and their US allies, Paris, April 1975. Photographer: David Turner. Courtesy Lynn MacRitchie.

1975 年，艺术家兼作家林恩·麦克里奇参与了由激进艺术家团体“民主艺术家”在伦敦举办的艺术节《世界人民向印度支那学习》。五十年后，她为这次艺术节所准备的图像与概念仍在其创作实践中回响。麦克里奇在会上发表了一篇个人回忆录，反思越南在其想象中的持久存在。自 20 世纪 60 年代起，越南战争深刻塑造了欧洲年轻激进分子的世界观，包括她本人在内——她曾参与 1968 年格罗夫纳广场的示威，随后投身于政治性艺术实践。[图 5] 到了 70 年代中期，她因参与“民主艺术家”团体而加入了庆祝越南战胜美军的节日与庆典。虽然她最初围绕越南的艺术尝试并未取得成功，但在 1980 年代，她将重心转向新闻与批评。进入 1990 年代，她重新回到艺术实践，灵感来自一批被重新发现的照片，原本是为一件关于 1975 年越南的装置作品所准备。诸如《直奔黑暗》（1999 年）这样的作品，将越南战争的影像重新置入当代语境，而与艺术家陈忠信（1933–2008，越南）的邂逅，则加深了她对战争与人性的探索。随后的一系列作品——《面对美杜莎》（2004）与《伊利昂塔》（2012）——进一步扩展了这一探讨，将神话、时尚、历史与循环出现的暴力联系起来。五十年的创作旅程显示出，越南既是她政治觉醒的契机，也是艺术实践的催化剂，她不断追问艺术如何揭示战争与人类愚行的持续存在。

In 1975, artist and writer Lynn MacRitchie took part in People of the World Learn from Indochina, an arts festival in London organised by the radical artists group Artists for Democracy. Fifty years later, images and concepts from work she prepared for the festival still resonate within her practice. MacRitchie presented a personal memoir reflecting on Vietnam's enduring presence in her imagination. Beginning in the 1960s, the Vietnam War shaped the worldview of young European radicals, including the artist herself, who participated in protests such as the 1968 Grosvenor Square demonstration and later engaged in politically motivated art. [fig.5] By the mid-1970s, involvement with Artists for Democracy led to participation in festivals and celebrations of Vietnam's victory over U.S. forces. Although early artistic attempts around Vietnam faltered, journalism and criticism became the author's focus in the 1980s. In the 1990s, a return to art practice was inspired by rediscovered photographs originally intended for a 1975 Vietnam installation. Works like *Right on for the Darkness* (1999) reinserted Vietnam's war imagery into contemporary contexts, while encounters with artists such as Trần Trung Tín (1933–2008, Vietnam) deepened the exploration of war's human impact. Subsequent works—*Facing Medusa* (2004) and *The Towers of Ilium* (2012)—expanded this inquiry, drawing connections between mythology, fashion, history, and recurring cycles of violence. Over fifty years, MacRitchie's journey demonstrates how Vietnam served as a catalyst for both political awakening and artistic practice, continually probing how art can expose the persistence of war and human folly.

大卫·莫里斯与 Wing Chan 随后讨论了 Afterall 于 2023 年出版的著作《岌岌可危的团结：民主艺术家 1974–77 年》，这本书记录了林恩·麦克里奇在 1970 年代加入的艺术家集体“民主艺术家”，成员还包括大卫·梅达拉、塞西莉亚·维库尼亚、约翰·达格与盖伊·布雷特。[图 6] 他们重点介绍了该团体在 1975 年组织的“越南艺术节”。[图 7][图 8] 现场展示的大量资料都来自麦克里奇的个人档案。艺术家档案员极为罕见，而“民主艺术家”本身就是一个混乱而不羁的组织，这一点在档案中也有所体现。莫里斯与 Chan 最初接触该团体，是在一次 Afterall 研究项目中，该项目关注东南亚地区由艺术家主导的展览生态、类似机构与其他倡议。在研究过程中，他们发现许多听起来近乎不可思议的故事竟然都是真实的。[图 9] 尽管涉及紧迫的政治斗争，但其中依然带有一种游戏与乐趣的氛围，而整个项目也成为追溯文化观念如何生成与流通的一种方式。他们的展示以不同成员的声音串联起该集体的存在，拼凑出一份推测性的时间线。这份时间线支离破碎、残缺不全，但目标并非写就权威的定本，而是尝试讲述更好的故事——一个能够包容不确定性的叙事。该书正是对此挑战的回应。

David Morris and Wing Chan discussed the *Afterall* publication *Artists for Democracy (1974–1977)*, an account of the artists' collective that Lynn MacRitchie joined in the 1970s alongside David Medalla, Cecilia Vicuña, John Dugger, and Guy Brett, which Morris and Chan co-edited and published in 2023. [fig.6] They focused on a particular event, the *Festival for Vietnam* (1975), organized by the collective. [fig.7][fig.8] Much of the material presented comes from MacRitchie's personal archive. Artist-archivists are rare, and *Artists for Democracy* was itself a messy and unruly entity—something reflected in the archive as well. Morris and Chan first encountered the group while working on a previous *Afterall* project exploring artist-organized exhibition ecosystems, para-institutions, and other initiatives in Southeast Asia. During their research, they discovered that many of the improbable-sounding stories about the collective were in fact true. [fig.9] There was a sense of play and fun, even while dealing with urgent political struggles, and the project became a way of tracing how cultural ideas emerge and circulate. Their presentation offered a walkthrough of the collective's existence, enriched by the voices of different members. Together, they pieced together a speculative timeline of *Artists for Democracy*, which is patchy, incomplete, and fragmentary. The aim was not to produce a definitive account but to attempt a better story, one that embraces uncertainty. The book represents an effort to take up that challenge.



图 6：《岌岌可危的团结：民主艺术家 1974–77 年》（Afterall 出版，2023 年）。

[fig.6] *Precarious Solidarities: Artists for Democracy 1974–77* (Afterall, 2023).

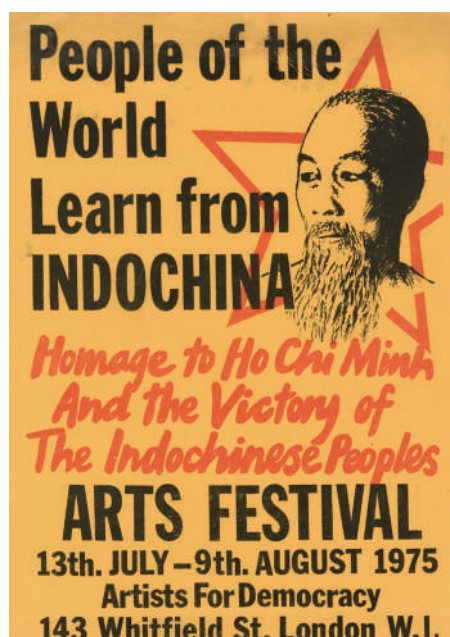


图 7：《世界人民向印度支那学习：向胡志明和印度支那人民胜利致敬》艺术节海报，1975 年。设计：林恩·麦克里奇 / 大卫·特纳。由林恩·麦克里奇提供。

[fig.7] Poster for "People of the World Learn from Indochina: Homage to Ho Chi Minh and the Victory of the Indochinese Peoples Arts Festival, 1975". Poster design: Lynn MacRitchie/David Turner. Courtesy Lynn MacRitchie.

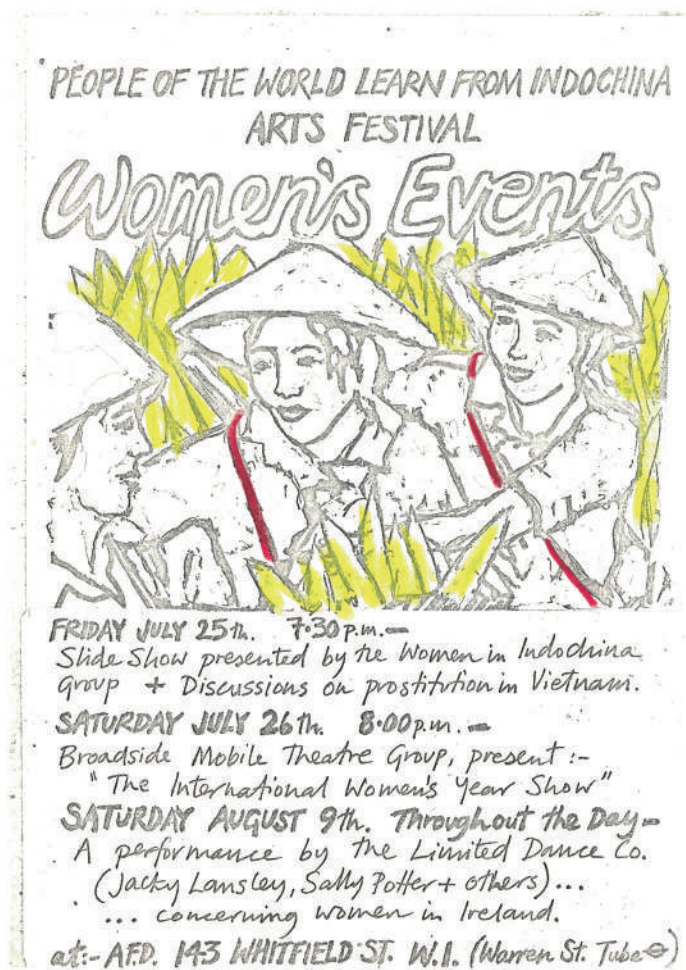


图 8: 《世界人民向印度支那学习艺术节: 女性项目》海报, 1975 年。由林恩·麦克里奇提供。

[H.8] Poster for "People of the World Learn from Indochina Arts Festival: Women's Events", 1975. Courtesy Lynn MacRitchie.



图 9: 《人民日报》头版, 1975 年 7 月 20 日。标题: “展览: 世界人民向印度支那学习并向胡志明主席致敬——在英国”。

[H.9] Front page of Nhân Dân, Hanoi, 20 July 1975 [Headline reads: "EXHIBITION: People of the World Learn from Indochina and pay homage to President Ho Chi Minh - IN ENGLAND"]

在当天的总结环节，An Viet 档案机构（AVA）分享了他们作为一个集体，如何守护 An Viet 基金会（AVF）的资料，并组织了一场关于如何通过未编目的文件来接近知识的工作坊。AVF 于 1981 年在伦敦东区成立，旨在支持成千上万的越南与东南亚难民，提供餐食、住房援助、英语课程、健康推广，以及母语教育，以应对撒切尔政府“分散安置”政策下的境况。[9] 从 1975 年至 1990 年代，大约有 19,000 名越南难民在英国重新定居。[10] AVF 的收藏包括已故前任主任武庆成所收集的资料，他曾设想建立一个东南亚研究中心与图书馆。如今，这批档案由 Hackney Archives 档案馆收藏，确保其长期保存与开放。AVA 在发言中反思了档案的空白，质疑“物质完整性”的必要，并提出档案同样可以承载非物质与不稳定的历史，想象力与社会联系是档案实践不可或缺的组成部分。阮芳英强调了档案的双重角色：不仅是保存文献的仓库，更是回应社区——尤其是难民与移民——需求的生活空间。同时，范强明伯与乔治娜·夸奇主持了动手环节，引导参与者描述尚未编目的文件。[图 10] AVA 在最后将档案定位为想象的场所，这对于应对当下现实至关重要。他们的介入鼓励参与者思考：档案的意义与相关性，最终是由使用者的主观经验所塑造的。

To conclude the day, The An Việt Archives (AVA) shared their experience as a collective stewarding the materials of the An Việt Foundation (AVF) and led a workshop exploring multiple ways of accessing knowledge through uninventoried documents. Founded in East London in 1981 to support thousands of Vietnamese and Southeast Asian refugees, AVF provided meals, housing assistance, English classes, health outreach, and mother-tongue education for those scattered across the UK under Margaret Thatcher's "dispersal" policy. [9] Between 1975 and the 1990s, around 19,000 Vietnamese refugees were resettled in Britain. [10] The AVF collection includes resources gathered by the late Mr. Vũ Khánh Thành, AVF's former director, who envisioned a Southeast Asian Research Centre and library. Today, the archives are housed at Hackney Archives, ensuring their long-term preservation and accessibility. AVA reflected on archival gaps, questioning the necessity of material completeness and proposing that archives can also hold immaterial and precarious histories, with imagination and social connection as vital components of archival practice. Phương Anh Nguyễn emphasized the dual role of archives: not merely as repositories preserving documents but as living spaces that respond to the needs of communities, particularly refugees and immigrants. Meanwhile, Cường Minh Bá Phạm and Georgina Quach led the hands-on workshop on describing as-yet-uninventoried documents. [fig.10] Ultimately, AVA framed archives as sites of imagination, essential for navigating present-day realities. Their intervention encouraged participants to reflect on how the meaning and relevance of archives are ultimately shaped by the subjective experiences of those who engage with them.



图 10: An Viet 档案机构在伦敦 Dalston CLR James 图书馆举办的工作坊, 2025 年 6 月 28 日, 星期六。
摄影: 亚历杭德罗·阿辛。
由 IC Visual Lab 提供。

[fig.10] Workshop led by An Viet Archives at Dalston CLR James Library, London, on Saturday, June 28, 2025. Photograph Alejandro Acín. Courtesy of IC Visual Lab.



图 11: 孤儿照片, 日期不详。
出自工作坊《反抹除: 黎光定、摄影与日常》, 地点: 伦敦
Dalston CLR James 图书馆, 2025 年 6 月 29 日, 星期日。
由杰奎琳·黄·阮提供。

[fig.11] Orphan photograph, date unknown, from the workshop *Against Erasure: Dinh Q. Lê, Photography and the Everyday*, Dalston CLR James Library, London, on Sunday, June 29, 2025. Courtesy of Jacqueline Hoàng Nguyễn.

最后, 会议第三天以“孤儿照片”作为议题核心, 延续了前两天的讨论。正如种族、离散与视觉正义领域的知名学者 诗富所定义, 孤儿影像“是出处不明的资料, 其显著特征正是那种似乎无法挽回的失落感, 尤其体现在缺乏背景信息的情境下。”[11] 杰奎琳·黄·阮主持了题为《反抹除: 黎光定、摄影与日常》的工作坊。黎光定是越南当代艺术的重要人物, 既是组织者, 也是艺术家。他的创作深度依托于摄影, 经常将主流图像与在越南找到的旧照并置。作为难民在美国生活十余年后, 他返回越南, 在胡志明市的古董店中搜寻家族照片, 希望找回战后匆忙离境时遗落的影像。尽管他从未找到自己家人的照片, 却积累了大量他人家庭的影像, 这些后来都成为其艺术实践的核心。阮的工作坊是一种对拾得照片的细读练习, 探索如何在失去原始语境的情况下与影像互动。[图 11] 她的目标是挑战参与者, 即便在缺乏先验知识时, 也要学会凝视并解读影像。她提出, 长时间专注于一张照片, 会产生一种由熟悉转向“调谐”的亲密关系。

Finally, the role of the orphan photograph took center stage on the third day, building on the groundwork laid during the previous days' sessions. Orphan images, as defined by distinguished Professor of Race, Diaspora, and Visual Justice Thy Phu, “are materials whose provenance is unknown and whose hallmark, accordingly, is a seemingly irretrievable sense of loss, particularly when it comes to contextualizing information.” [11] Jacqueline Hoàng Nguyễn led a workshop *Against Erasure: Dinh Q. Lê, Photography and the Everyday*. Dinh Q. Lê was a central figure in the Vietnamese contemporary art scene, active both as an organizer and as a practicing artist. His work is deeply invested in photography, often contrasting mainstream images with found photographs from Vietnam. After returning to his home country following more than a decade in the United States as a refugee, he scoured antique shops in Ho Chi Minh City in the hope of recovering family photographs left behind during his family's sudden departure at the end of the war. Although he never found images of his own relatives, he amassed a large collection of other family photographs, many of which later became integral to his artistic practice. Nguyễn's workshop was an exercise in close reading of found photographs, exploring methods of engaging with images stripped of their original context. [fig.11] The aim was to challenge participants to look closely, even in the absence of prior knowledge, and to consider how meaning might still be deciphered. Spending time with a single image at length, Nguyễn argued, fosters an intimate relationship, one that transforms from familiarity to attunement.

总体而言, 本次为期三天的研讨会意在凸显《未编目: 越南与视觉文化档案》的核心目标: 去质询档案如何被建构, 为破碎与被忽视的叙事打开空间, 同时再次明确档案作为一个活生生的争议性场所, 记忆、政治与文化实践在其中交织。

Taken together, these contributions over the course of three days underscored the core ambition of *Uncatalogued: Vietnam and Archives of Visual Culture* to question how archives are constituted, to open space for fragmented and overlooked narratives, and to affirm the archive as a living, contested site where memory, politics, and cultural practice converge.

作者谨向所有演讲者的慷慨分享致谢，并感谢英国文化协会“通过文化连接”项目的支持，使这些越南与英国之间的交流成为可能。

The authors gratefully thank all the speakers for their generous contributions and acknowledge the British Council's Connections Through Culture program, whose support made these exchanges between Vietnam and the UK possible.

杰奎琳·黄·阮是一位研究型艺术家，其创作探讨摄影、档案与抵抗的历史。她将于2025–2026年担任 Dogma 收藏机构的访问研究员，同时在斯德哥尔摩 Konstfack 与皇家理工学院攻读艺术、技术与设计博士学位，论文题目为《暗房视角：越南摄影与未被处理的历史》。她的文章曾发表于《开启世界影集：摄影（1842–1911）》（Actes Sud 与 Musée du quai Branly, 2023）、《视觉文化期刊》（2022）、以及《装箱世界》（Athénée Press, 2019）。阮的作品曾在多个国际展览中呈现，包括博罗斯艺术双年展（2021）、博尼尔斯美术馆（2021）、Joliette 艺术博物馆（2021）、MA*GA 美术馆（2021）、以及沙迦艺术基金会（2018）。

Jacqueline Hoàng Nguyễn is a research-based artist whose work explores photography, archives, and histories of resistance. She is the 2025–2026 guest researcher at Dogma Collection while completing her PhD in Art, Technology, and Design at Konstfack and the Royal Institute of Technology, Stockholm, where she is writing her dissertation *Perspectives from the Darkroom: Vietnamese Photography and Unprocessed Histories*. Her writing has appeared in *Ouvrir l'album du monde: Photographies (1842–1911)* (Actes Sud & Musée du quai Branly, 2023), *Journal of Visual Culture* (2022) and *Crating the World* (Athénée Press, 2019). Nguyễn's work has been exhibited internationally at Borås Art Biennial (2021), Bonniers Konsthall (2021), Musée d'art de Joliette (2021), MA*GA Museum (2021), and Sharjah Art Foundation (2018).

阿迪纳·梅博士，作家、策展人、教育者。他的研究涉及当代艺术与东南亚、东亚的视觉文化、艺术家的动态影像，以及“宇宙政治学”和“宇宙技术思想”相关的展览语境。他的策展项目曾在 KCCUK（伦敦）、Medrar for Contemporary Art（开罗）、Neuchâtel 当代艺术中心（瑞士）、以及 Post Territory Ujeongguk（首尔）等机构呈现。他曾共同编辑多本文集，包括《展出移动影像》、《重溯历史》和《扩展领域中的影视业》（均由 JRP Editions 出版，2015）。自 2021 年起，他共同主持由英国学术院支持的系列工作坊《在东南亚写作与出版艺术》。他是 Afterall 期刊的编辑、Afterall 研究中心研究员（伦敦艺术大学中央圣马丁），同时是瑞士日内瓦 HEAD 艺术与设计大学的客座讲师。

Adeena Mey, PhD, is a writer, curator and educator. His work explores contemporary art and visual cultures in East and Southeast Asia, artists' moving image, and exhibitionary contexts in relation to cosmopolitical and cosmotechnical thoughts. His curatorial projects have been presented at KCCUK (London), Medrar for Contemporary Art (Cairo), Centre d'Art Neuchâtel (Switzerland), and Post Territory Ujeongguk (Seoul), among others. He is the co-editor of several anthologies on artists' films, videos and exhibitions histories, including *Exhibiting the Moving Image, History Revisited*, and *Cinema in the Expanded Field* (both with JRP Editions, 2015). Since 2021, he has been co-convening the workshop series "Writing and Publishing Art in Southeast Asia" supported by the British Academy. He is an Editor of *Afterall* journal and a Research Fellow at the Afterall Research Centre, Central Saint Martins, University of the Arts London, and a visiting lecturer at HEAD-Geneva University of Art and Design in Switzerland.

协办者 Co-Organizers

与会者 Participants

阮明是一位往返于纽约与胡志明市之间的作家与策展人。她是胡志明市 Dogma 收藏机构的策展人（该机构专注于艺术与政治图像），并担任 e-flux 期刊的执行主编。她的著作《纪念公园》由 Art Metropole 与 Wendy's Subway 联合出版。

Minh Nguyen is a writer and curator based between New York City and Ho Chi Minh City. She is the curator of Dogma, a collection and gallery in HCMC focused on art and political graphics, and managing editor of e-flux journal. Her book *Memorial Park* is co-published by Art Metropole and Wendy's Subway.

索菲·休斯是艺术家、研究者与教育者。她自 2011 年在越南开展研究，探索越南艺术家的生活与实践，并在此基础上策划了艺术之旅，该项目于西贡与河内持续至 2019 年。她现居伦敦，个人创作包括叙事、诗歌、身体动作、摄影与影像。她是生态艺术团体“行走的树”联合创始人，该团体以工作坊的形式探索如何通过艺术重新思考生态关系。

Sophie Hughes is an artist, researcher and educator. She began a research project in Vietnam in 2011 exploring the lives and work of Vietnamese artists. This research became the foundation for an art tour that ran in Saigon and Hanoi until 2019. She currently lives and works in London. Her personal practice includes storytelling, poetry, movement, photography and film. She is also co-founder of the Walking Trees Collective, an ecological art collective that organises workshops where art provides a vehicle for rethinking ecological relationships.

黎德是建筑师、CO-NX 建筑事务所的负责人。他的工作涵盖建筑实践与理论研究。他参与过 Plakat 研究平台，并为 Hanoi Ad Hoc 提供顾问。他发起了“越南现代主义网格”项目，聚焦 20 世纪越南建筑的史学与批评。黎目前是 RMIT 大学实践研究研讨会博士候选人，Gian Giua 集体的创始成员之一，同时担任建筑师协会河内访问学校的联合主任。

Duc Le is an architect and director at CO-NX. His work engages with architecture in both practice and theory. He has contributed to the Plakat research platform and advised the Hanoi Ad Hoc initiative. He initiated *Grids of Vietnamese Modernism*, a project focused on the historiography and critique of 20th-century Vietnamese architecture. Duc is currently a PhD candidate in the Practice Research Symposium programme at RMIT University, a founding member of the Gian Giua collective, and a Co-Director at the Architectural Association Visiting School Hanoi.

阮垂杨是往返于河内与伦敦的艺术家与作家。她的跨学科实践涉及记忆、流离与被忽视的历史。通过实验性策略，她重塑知识生产，并围绕殖民遗产、边缘化与工业化展开批判性对话。近期展览包括新艺术交流 24（诺丁汉）、《抵达之谜》（伦敦皇家艺术学院）、《没有一个地方比得上家》（伦敦 Home 博物馆）、《空间之间》（TMLightning 画廊，伦敦，2023）。她目前是 Home 博物馆的驻地艺术家，参与“越南档案艺术家驻留：祖先知识图书馆”项目

Duong Thuy Nguyen is an artist and writer working between Hanoi and London. Her interdisciplinary practice engages with memory, displacement and overlooked histories. Through experimental strategies, she reshapes knowledge production and fosters critical dialogue around colonial legacies, marginalisation and industrialisation. Recent exhibitions include *New Art Exchange Open 24* (Nottingham), *Enigma of Arrival* (RCA, London), *No Place Like Home* (Museum of the Home, London), and *The Space Between* (TMLightning Gallery, London, 2023). She is currently artist-in-residence at the Museum of the Home as part of the Vietnamese Archives Artist Residency: Library of Ancestral Knowledge.

林恩·麦克里奇出生于格拉斯哥，先后在爱丁堡大学学习艺术史，并在爱丁堡艺术学院学习绘画与素描。学生时期，她曾参与约瑟夫·博伊斯在爱丁堡的著名讲座，并组织了备受争议的“参与性艺术事件”，其中包括艺术家安置小组与大卫·梅达拉。她移居伦敦后，成为海报电影集体与民主艺术家的创始成员之一。随后，她在伦敦大学学院完成了建筑学硕士学位。作为作家，她为众多艺术杂志撰稿，并曾担任《行为》杂志的编辑。她还曾是《金融时报》商业板块的记者，并定期为《金融时报》撰写当代艺术评论。她于1990年代末重返艺术创作。

Lynn MacRitchie was born in Glasgow. She studied art history at Edinburgh University and drawing and painting at Edinburgh College of Art. As a student, she attended Joseph Beuys' famous lectures in Edinburgh and organised the controversial *Participation Art Event* at Edinburgh College of Art, featuring the Artists Placement Group and David Medalla. After moving to London, she became a founding member of the Poster Film Collective and of Artists for Democracy. She later completed a postgraduate degree in architectural studies at University College London. As a writer, she contributed to many art magazines and edited *Performance Magazine*. She also worked as a business journalist for Financial Times Business Publishing and was a regular contributor on contemporary art for the *Financial Times* newspaper. She returned to art making in the late 1990s.

Wing Chan 是 Afterall 研究中心的编辑，同时兼职翻译。她的出版物包括《如何确定烟雾：自2000年起的 ruangrupa》（与阿里安娜·梅尔卡多、大卫·莫里斯合编；Afterall, 2025）与《岌岌可危的团结：民主艺术家1974–77年》（与大卫·莫里斯合编；Afterall, 2023）。

Wing Chan is an editor at Afterall Research Centre. She also moonlights as a translator. Her publications include *How to Pin Down Smoke: ruangrupa since 2000* (co-edited with Arianna Mercado and David Morris; Afterall, 2025) and *Precarious Solidarities: Artists for Democracy 1974–77* (co-edited with David Morris; Afterall, 2023).

大卫·莫里斯是 Afterall 的研究员与编辑。他的研究探讨艺术研究、教育与展览的路径，尤其关注实验性与集体实践。他与海伦娜·维拉尔塔共同领导伦敦艺术大学中央圣马丁的展览研究硕士项目，同时还是一名工会组织者。

David Morris, Research Fellow and Editor at Afterall. Morris work explores approaches to artistic research, education and exhibition, with a focus on experimental and collective practice. With Helena Vilalta, he leads a research master's programme in Exhibition Studies at Central Saint Martins, University of the Arts London, where he is also a trade union organiser.

An Viet 档案机构（AVA）不仅仅是由当代继承者照料的数据集合，而是一个对话与集体性的场所——一种想象“明日先祖”的方式。它是一项持续展开的探索，涉及档案、替代方案、记忆工作与社区历史。AVA 相信，档案不仅仅是资料的集合；它们本身即是意义、记忆与知识生产的形式。

An Việt Archives is not just a collection of materials to be cared for by today's dutiful descendants, but also a site for conversations and collectivity - a way to imagine tomorrow's ancestors. They are an ongoing exploration of archives, alternatives, memory work, and community history. They believe that an archive is not just a collection of materials; rather, these mediums are forms of meaning, memory and knowledge-making.

脚注 Footnotes

[1] MayDay Rooms 既是一个档案馆，也是一个为社会运动、实验性实践以及边缘文化及其历史提供资源空间与安全庇护的场所。而以特立尼达的马克思主义者与泛非主义者 CLR James 命名的 Dalston CLR James 图书馆——其遗产体现了反抗种族主义的隐秘历史——则向当地社区提供了大量多样化在线档案与资源。

[2] IC Visual Lab 是一家位于布里斯托尔的非营利视觉艺术机构，致力于视觉文化与社会参与实践的工作。该机构专注于探讨影像在当今世界的作用，尤其是摄影如何被用于建构塑造社会的叙事。位于胡志明市的 Dogma 收藏机构是一个私人收藏与展览空间，专注于档案与当代艺术。它包含三个相互关联的独立项目：收藏、研究与奖项。

[3] 参见布兰登·W·约瑟夫，《超越梦幻乐团：托尼·康拉德与凯奇之后的艺术：一部“小”历史》（纽约：Zone 出版社，2008）；德勒兹与瓜塔里，《卡夫卡：走向一种小文学》，达纳·波兰译（明尼阿波利斯：明尼苏达大学出版社，1986）。

[4] 阮越清，《死亡从未终结》（剑桥：哈佛大学出版社，2016），第 12 页。

[5] 在建筑界，河内人民大会堂被称为“断头台”，既指其笨重的外观，也暗含对权威的调侃式批评，暗示政治人物有时会被“砍掉”。该绰号的起源已不可考，但在建筑师之间经常被传颂。

[6] 1989 年，琼·韦克林受非政府组织（包括“救助儿童会”）委托，记录了香港与新加坡拘留中心的越南船民。“救助儿童会”于 1919 年在英国成立，致力于改善全球儿童的生活，这一使命与韦克林富有同情心的摄影工作密切契合。

[7] 参见阿里埃拉·阿祖莱，《摄影的公民契约》（纽约：Zone 出版社，2008）。

[8] 弗雷德·C·夏皮罗，“来自香港的信件”，《纽约客》，1992 年 6 月 29 日，第 74 页。

[9] 在接受难民后，英国政府试图在尽量减少中央政府参与的前提下为他们提供住房，这反映了保守党政府限制国家干预的政策立场。

[10] 参见安娜贝尔·威尔金斯，“英国越南难民：流离失所、家园与归属”，《难民史》，2020 年 2 月 3 日，refugeehistory.org/blog/2020/2/3/vietnamese-refugees-in-britain-displacement-home-and-belonging，访问日期：[2025 年 9 月 14 日]。

[11] 诗富，“无家可归的照片、孤儿图像和军事化的视觉亲属关系”，《泛亚摄影评论》第 9 卷第 1 期（2018），https://doi.org/10.1215/215820251_9-1-108。

[1] MayDay Rooms serves as an archive, resource space, and safe haven for social movements, experimental practices, and marginal cultures and their histories while the Dalston CLR James Library—named after the Trinidadian Marxist and Pan-Africanist whose legacy embodies a hidden history of resistance to racism—offers access to a vast and varied range of online archives and resources relevant to its local community.

[2] IC Visual Lab is a non-profit visual arts organisation based in Bristol, working between visual culture and socially engaged practice. We are dedicated to exploring the role of images in today's world, particularly how photography is used to construct narratives that shape society. Located in Ho Chi Minh City, Dogma Collection is a private collection and exhibition space dedicated to archival and contemporary art. It comprises three separate but connected programs: Collection, Research, and Prize.

[3] See Branden W. Joseph, *Beyond the Dream Syndicate: Tony Conrad and the Arts after Cage: A "Minor" History*, New York: Zone Books, 2008; Gilles Deleuze and Félix Guattari, *Kafka: Toward a Minor Literature*, trans. Dana Polan, Minneapolis: University of Minnesota Press, 1986.

[4] Viet Thanh Nguyen, *Nothing Ever Dies* (Cambridge: Harvard University Press, 2016), 12.

[5] Within the architectural community, the Hanoi Headquarters for the People's Assembly is nicknamed "the Guillotine," referencing both its bulky appearance and a tongue-in-cheek critique of authority, hinting at how politicians sometimes "get axed." The origin of the nickname remains unknown, but it is a story frequently shared among architects.

[6] In 1989, Joan Wakelin documented Vietnamese boat people in detention centers in Hong Kong and Singapore while on assignment for NGOs, including *Save the Children*. Established in the UK in 1919, *Save the Children* is dedicated to improving the lives of children around the world, a mission closely aligned with Wakelin's compassionate photographic work.

[7] See Ariella Azoulay, *The Civil Contract of Photography* (New York: Zone Books, 2008).

[8] Fred C. Shapiro, "Letter from Hong Kong," *The New Yorker*, June 29, 1992, p. 74.

[9] Having accepted the refugees, the British government sought to house them with minimal central involvement, reflecting the Conservative government's commitment to limiting state intervention.

[10] See Wilkins, Annabelle. "Vietnamese Refugees in Britain: Displacement, Home and Belonging." *Refugee History*, 3 Feb. 2020, refugeehistory.org/blog/2020/2/3/vietnamese-refugees-in-britain-displacement-home-and-belonging. Accessed [September 14, 2025].

[11] Thy Phu, "Photos Unhomed, Orphan Images, and Militarized Visual Kinship," *Trans-Asia Photography Review* 9, no. 1 (2018), https://doi.org/10.1215/215820251_9-1-108

如科学家般的
艺术家：

赖妙河实践中的
韧性与疗愈

裴锦薇

The Artist as Scientist:

Resilience and Healing in Lai Dieu Ha's Practice

Vi Bui



赖妙河，《伤痛在这》，
2010年，影像文献，7分钟。
拍摄：阮本季。剪辑：阮龙 / Bill Nguyen。
地点：越南河内芽山工作室。
图像由艺术家本人提供。

Lai Dieu Ha, "Hurt in Here", 2010.
Video documentation, 7 minutes.
Filmed by Nguyen Ban Ga.
Edited by Nguyen Long/Bill Nguyen.
Performed at Nha San Studio, Hanoi, Vietnam.
Image courtesy of the artist.

2010年12月的一个夜晚，在狭小而拥挤的芽山工作室 [1]，赖妙河（1976-）将一块猪皮按在滚烫的熨斗上，灼烧皮肉的气味迅速弥漫开来，令现场观众在座位上不安地挪动起来。有人仓促离场，也有人在惊惧与好奇交织的目光中凝视。这便是《伤痛在这》——后来被公认为艺术家最具代表性的行为作品。这标志着她早期激进对抗性方法的顶峰，同时又以某种悖论的方式，开启她后来命名为“柔性政治”的新阶段。

In the intimate, overcrowded space of Nha San Studio [1] on a December evening in 2010, Lai Dieu Ha (b. 1976) pressed a hot iron against pieces of pig skin, the smell of burning skin filling the room as audience members shifted uncomfortably in their seats. Some fled; others watched in horrified fascination. This is "Hurt in Here," a performance that would later become one of the artist's most significant works, marking both a culmination of her early confrontational approach and, paradoxically, the beginning toward what Lai now calls "soft politics."



赖妙河,《飞起来》,2010年,
表演于越南河内芽山工作室。
摄影:盖比·米勒。
图像由艺术家本人提供。

Lai Dieu Ha, "Flying Up", 2010.
Performed at Nha San Studio, Hanoi, Vietnam.
Photograph by Gabby Miller.
Image courtesy of the artist.

自2005年毕业于河内美术大学(现为越南美术大学)以来,赖妙河逐渐成为越南最具影响力的行为艺术家之一。她将自己的身体作为“材料,一座活的档案库”。除《伤痛在这》(2010)之外,她的创作还包括极富争议性的《飞起来》(2010):在这场行为中,她赤身裸体,全身覆盖胶水与羽毛,似乎尝试将一只活鸟吞入口中,持续数秒后再将其吐出。近年来,她的实践逐渐拓展,越来越多地融入绘画与“软雕塑”,作为延展和反思其行为探索的媒介。这些触感鲜明、有机的造型,有时以可穿戴设计的形式出现,以她的独立品牌RAI推出,体现出她对身体、记忆与韧性的探索中更为柔和、内省的层面。

Since graduating from Hanoi Fine Arts University (now Vietnam University of Fine Arts) in 2005, Lai has established herself as one of Vietnam's most compelling performance artists, using her body as what she calls "a material, a living archive." Alongside "Hurt in Here" (2010), her work spans from the provocative "Flying Up" (2010), where she appeared unclothed, covered in feathers and glue, and seemingly tried to swallow a bird alive but only for a few seconds before releasing it from her mouth, to her current practice, which increasingly incorporates painting and "soft sculptures" as means to extend and reflect upon her performative explorations. These tactile, organic forms, sometimes wearable designs under her independent brand RAI, embody a softer, more reflective dimension of her exploration of the body, memory, and resilience.

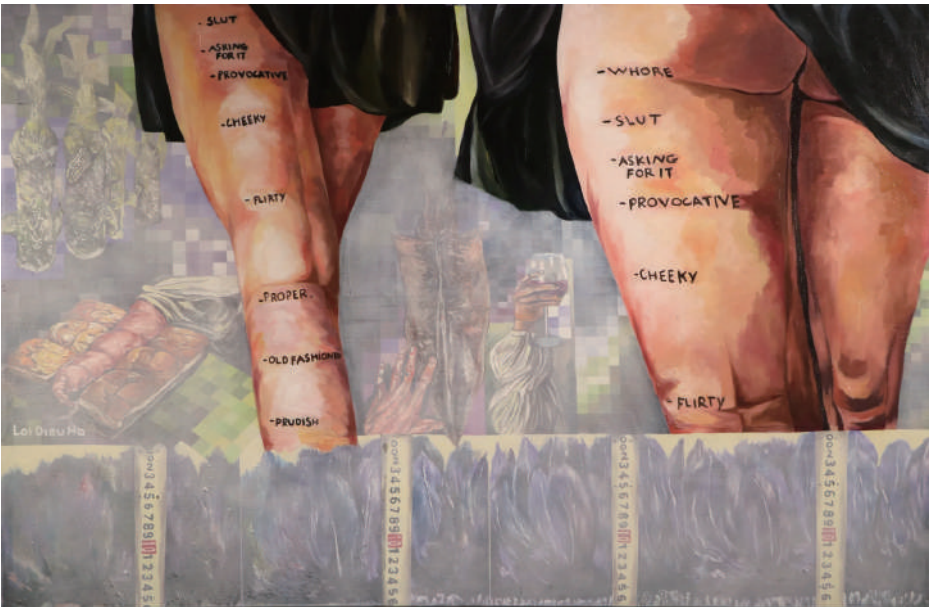
赖妙河,《Magnipapillata / CaLa Lai Tan (我们是谁)》, 2024年, 织物(双面弹性)、棉、包裹织物的 B40 钢丝网, 100 × 70 × 155 厘米。
来自“软雕塑”系列作品, 展出于《交织的视角: 赖妙河与 Rosemarie Trockel 双个展》, 河内 The Outpost 与越南妇女博物馆。

摄影: 黎香眉。



Lai Dieu Ha, "Magnipapillata / CaLa Lai Tan (Who We Are)", 2024, fabric (double-sided elastic), cotton, B40 steel mesh wrapped in fabric, 100x70x155cm. From the "Soft Sculpture" series, presented in the exhibition "Interweaving Perspectives: Lai Dieu Ha & Rosemarie Trockel". Exhibited at The Outpost and the Vietnam Women's Museum, Hanoi, Vietnam.

Photo: Huong Mi Le.



赖妙河,《社交场景》, 2022 年, 布面油画, 155x100 厘米。
作为《空的护照本 / 模糊的现实》参展于《公安公, 胜安胜》, 由陈龙策展, 河内 APD 艺术空间。

摄影: APD。
图像由艺术家本人提供。

Lai Dieu Ha, "Social Scenario", 2022, oil on canvas, 155x100cm. Exhibited as "Passport Empty / Blurred Identity" in "Cong An Cong, Thang An Thang", curated by Tran Luong at APD Center for Art Patronage and Development, Hanoi, Vietnam.

Photo: APD. Image courtesy of the artist.

这段艺术旅程的基石很早便已奠定。她的父亲赖成在规划经济时期是一名宣传画画师，专门创作歌颂“工人、农民、士兵”及其劳动与生产的作品。赖在这样的环境中成长，周围环绕着象征北越早期发展阶段的宣传画。她记得当时自己不仅会画下眼前所见的一切，还会调皮地在父亲杂志中苏联领袖（如米哈伊尔·戈尔巴乔夫与列宁）的脸上涂上胡子。八岁时，她用一只苏联放大镜在池塘边观察水螅——这些生物后来成为她童年的迷恋对象，并出现在她的项目《依附多样》（2012，河内歌德学院）与《保存活力》（2015，河内 Cuc 画廊）中。父亲的创作服务于明确的意识形态目标，而她的实践始终拥抱着所谓的“心理模糊性”——一种有意的暧昧，使观众不得不直面他们自身关于艺术、女性身体与创造性表达的界定。

赖的绘画实践与她的行为艺术紧密交织。她并未将绘画视为一个独立媒介，而是用它来延展行为表演所留下的心理冲击与物质存在。她的画布常常描绘或引用自己以及同行的行为瞬间，将转瞬即逝的动作转化为持久的视觉叙事。在这一过程中，绘画成为档案研究与反思的形式，使她能够在一个新的、层叠的维度中探索身体、记忆与创伤。

The foundation for this artistic journey was laid early. Her father, Lai Thanh, was a propaganda painter during the subsidy period, creating works that celebrated "Workers, Farmers, Soldiers" and their labor and production. Lai grew up surrounded by his propaganda posters that marked the early period of development in Northern Vietnam. She recalls not just drawing everything she saw, but mischievously scribbling mustaches on Soviet leaders like Mikhail Gorbachev and Lenin in her father's magazines. At age eight, she used a Soviet magnifying glass to study hydra by the pond, creatures that would later become a childhood obsession appearing in her projects "Clinging Hybrid" (2012) at the Goethe Institut, Hanoi and "Conservation of Vitality" (2015) at Cuc Gallery, Hanoi. Where her father's work served clear ideological purposes, her practice has always embraced what she calls "psychological blurriness," a deliberate ambiguity that forces viewers to confront their own assumptions about art, the female body, and creative expression.

Lai's painting practice is deeply intertwined with her performance work. Rather than treating painting as a separate medium, she uses it to prolong the psychological impact and material presence of her performances. Her canvases often depict or reference moments from her own performances and those of her peers, transforming ephemeral actions into lasting visual narratives. Through this process, painting becomes a form of archival research and reflection, allowing her to explore the body, memory, and trauma in a new, layered dimension.

如今，艺术家正为其在 12 月胡志明市 Quynh 画廊举办个展的准备之际，赖将这一阶段描述为她整个职业生涯的一次刻意“重置”。“我试图成为一名研究自己实践的科学家，”她解释道，保持学者型的分析性距离来重新审视自己的艺术遗产。她目前正在创作约二十幅新作，同时系统地梳理自己的影像与文献档案，试图理解的不仅是她创造了什么，还有为何创造，以及这对越南当代艺术的更广阔图景意味着什么。

这种转变已不仅限于艺术上的演进，转向对行为艺术根本的再想象。她早期的作品常常测试身体与心理耐力的极限，当前的路径则致力于营造她称之为“疗愈条件”的场域，而非制造震惊或不适。这一转型，折射出更广泛的提问：行为艺术是否可以承担治疗性的功能，而不仅仅是审美性的？艺术家又如何能在拥抱疗愈与社群的同时，保持批判性的锋芒？

Now, as she prepares for a solo exhibition at Galerie Quynh in Ho Chi Minh City in December, Lai describes herself as undergoing what she calls a deliberate "reset" of her entire career. "I'm becoming a scientist researching my own practice," she explains, approaching her artistic legacy with the analytical distance of a scholar. She's currently painting approximately twenty new works while systematically reviewing her archive of videos and documentation, seeking to understand not just what she has created, but why, and what it means for the broader landscape of Vietnamese contemporary art.

This shift represents more than artistic evolution - it's a fundamental reimagining of performance art. Where her previous work tested the limits of physical and psychological endurance, her current approach seeks to create what she calls "conditions for healing" rather than spaces of shock or discomfort. This transformation reflects broader questions about the role of performance art: Can it serve therapeutic rather than purely aesthetic functions? And how does an artist maintain a critical edge while embracing healing and community?



赖妙河，《美丽》，2011 年。行为记录影像静帧（细节），《动作 2》项目的一部分，越南河内芽山工作室。
行为材料：染成黑色的迷你舞台，黑色意大利皮衣，手工超大短袖，36 颗蛋，镊子；针；鱼钩。

摄影和录像：阮国成和阮本季。
剪辑：阮本季。



Lai Dieu Ha, "Beautiful", 2011.
Video still (detail) from performance documentation, part of the program In Act 2, Nhà Sàn Studio, Hanoi, Vietnam.
Performance materials: mini stage draped in black; black Italian leather jacket; handmade oversized skirt; 36 eggs; pliers; needle; fishhook.

Photograph and video by Nguyen Quoc Thanh and Nguyen Ban Ga. Edited by Nguyen Ban Ga.



赖妙河，《垂下来的才是花》，
2020 年，布面油画，155x100 厘米。
图片由艺术家拍摄。

Lai Dieu Ha, "Bending Down is Flower",
2020, oil on canvas, 155x100cm.
Photograph by the artist.



这幅画作源自 2011 年在芽山工作室首次上演的行为作品《美丽》。在行为影像中，艺术家弯腰时指向的是 36 颗蛋；而在画作中，这一姿态则转化为花朵。通过转换象征性素材，作品将这一行为重新想象为美与共生的拟人化，将行为影像中短暂的瞬间延伸为永恒的画面。

This painting is derived from the performance video "Beautiful" (2011), originally staged at Nha San Studio. In the performance, when the artist bent down it was toward thirty-six eggs; in the painting, the gesture transforms into flowers. By shifting the symbolic material, the work reimagines the act as one of personifying beauty and symbiosis, extending the performance's ephemeral action into a lasting pictorial form.

目前，赖妙河已将这一理念推向更远，将行为艺术嵌入日常生活与工作，打破艺术、作品和个人存在之间的界限。她分享到：“我的教学、学习 [2] —— 一切都是行为。我在更大的社会语境中实践微小的社会性反思，任何一个人或机构都很难真正理解日益变化的形势。”在不久的将来，她计划将实践拓展至医疗健康，与儿童合作一起探索艺术的疗愈潜能。

她即将作为客座艺术家与驻地艺术家邓垂英合作，参与 VAC 河内 2025 年 11 月驻留项目。在多次交流中，我逐渐理解到，她已不再将模糊性作为武器，而是作为创造反思的工具。她说道：“我希望成为一个足够智慧、客观的人，可以审视自己的整个创作体系。”她认为自己当下的状态，与十多年前那个“激情而痛苦”的行为艺术家截然不同。

Currently, Lai Dieu Ha has taken this philosophy even further, integrating performance art into her everyday life and work, blurring the boundaries between art, artwork, and personal existence. "My teaching, my studies [2] - everything is performance. I myself perform small social reflections within a larger social context, something that any individual or institution finds extremely difficult to grasp in today's shifting times," she shares. In the near future, she plans to expand her practice into healthcare contexts, collaborating with children to explore the therapeutic potential of art.

I spoke with Lai as she prepared to join VAC's November 2025 residency program as a guest artist alongside artist-in-residence Dang Thuy Anh. Through our conversations, I've come to understand an artist who has learned to wield ambiguity not as a weapon, but as a tool for creating space for reflection. "I want to become someone wise and objective enough to examine my entire body of work," she says, describing her current state as fundamentally different from the "passionate, tormented" artist who made those performances more than a decade ago.



赖妙河，《指南针：延伸》，2018 年。
行为表演，45 分钟。
由艺术家用手机拍摄视频；摄影：邓红英。
展出地点：越南河内 A Space。

图片由艺术家提供。

Lai Dieu Ha, Kim Chi Bac "Extended", 2018.
Performance, 45 minutes.
Documented by the artist through video;
photograph by Dang Hong Anh.
Presented at A Space, Hanoi, Vietnam.

Image courtesy of the artist.

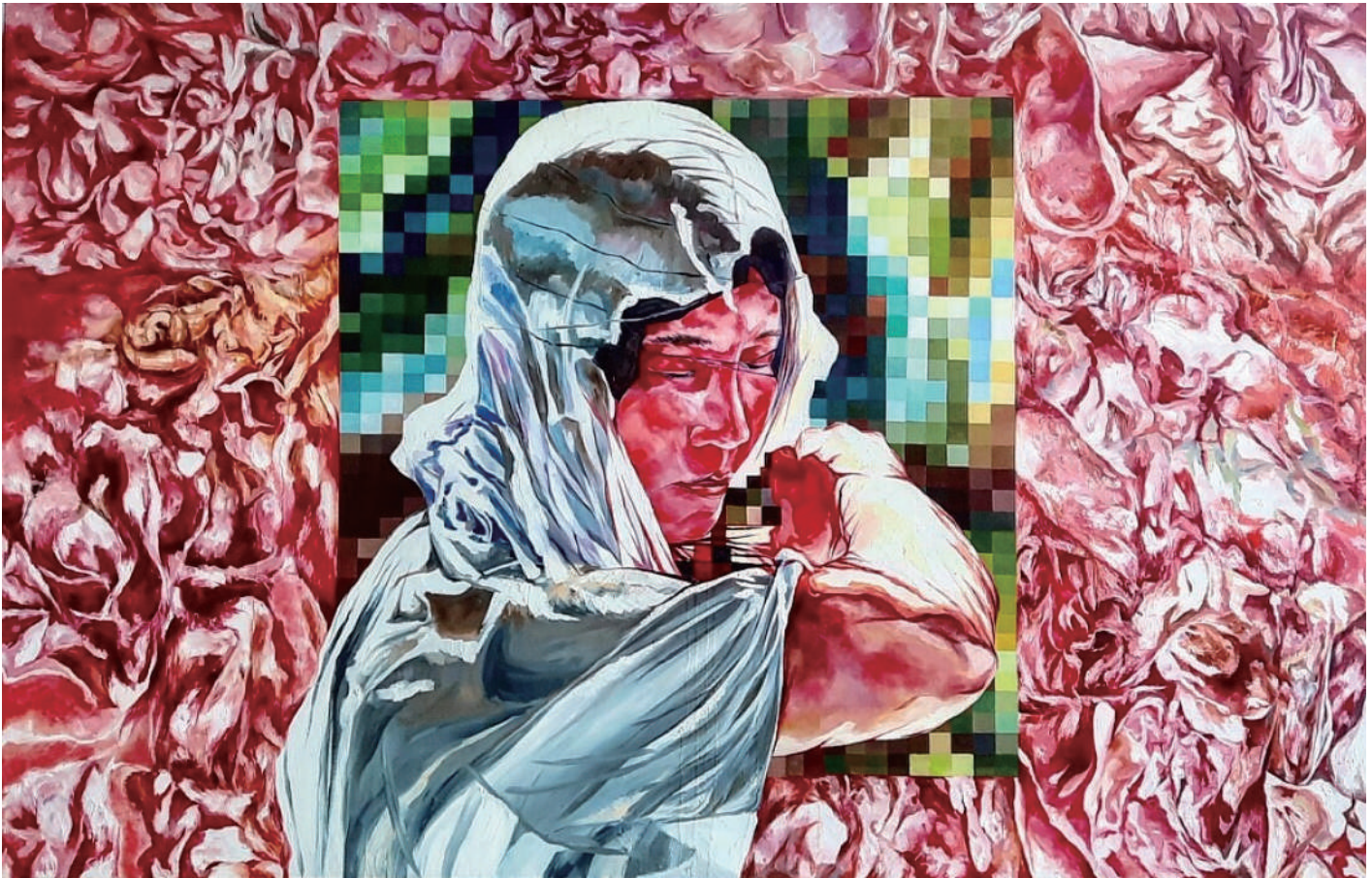


在这场无声的行为表演中，艺术家用一根指南针来追踪和定位坐标，将“kim chi nam”（指导原则）重新诠释为“kim chi bắc”（北罗盘），指向北方。这件作品试图探索通过身体进行自我定位、绘制地图以及重新绘制历史的微妙姿态。

In this silent performance, the artist used a compass needle (kim chi bắc) to trace and locate coordinates, reinterpreting the phrase “kim chi nam” (guiding principle) as “kim chi bắc” (North compass), extended toward the North. The work explored subtle gestures of self-orientation, mapping, and re-mapping history through the body.

赖妙河，《指南针：延伸》，2018 年。
行为表演，45 分钟。
由艺术家本人以手机截图与视频记录。摄影：邓红英。
展出地点：河内 A Space。

Lai Dieu Ha, "Kim Chi Bac: Extended", 2018.
Performance, 45 minutes. Documented by the artist
through phone screenshots and video.
Photograph by Dang Hong Anh.
Presented at A Space, Hanoi, Vietnam.



赖妙河,《身份》,来自系列绘画《身份》,2018年至今,布面油画,图片来自艺术家。

Lai Dieu Ha, "Identity", from the series "Identity Paintings", 2018–ongoing. Oil on canvas. Image courtesy of the artist.

这一系列绘画作品源自艺术家早期行为的影像剧照,通过宣传海报的视觉语言,企图重新审视艺术家的个人行为。作品强调象征性与宣言式的紧迫,传承了行为表演的精神,并将其延伸至绘画之中。由此,它们追溯了短暂的身体行为与海报艺术持久的隐喻性连续,连接跨越时间的行为与宣传。

Derived from video stills of earlier performances, this painting series revisits and reinterprets the artist's personal actions through the visual language of propaganda posters. Emphasizing symbolic qualities and declarative urgency, the works inherit the spirit of performance while extending it into painting. In doing so, they trace a continuity between ephemeral bodily acts and the enduring, rhetorical force of poster art - bridging performance and propaganda across time.

Q&A between the artist and the author

问
Q

你提到自己正在成为“一位研究自己实践的科学家”。是什么让你在艺术家角色上出现了这样的转变？

You've spoken about becoming "a scientist researching my own practice." What led to this shift in how you see your role as an artist?

答
A

在行为表演《伤痛在这》之后，我在身心层面上好似都被烧灼，意识到自己正在对身体造成真实的伤害。我记得当时走到后台，遇到艺术家兼策展人陈龙。我立刻对他说：“我要停止这种痛感表演，不能继续割自己的身体了。我真的很痛。”有些人替我惋惜，说我失去了锋芒，失去了能量。

After "Hurt in Here," I was burned, both physically and emotionally, and realized I was causing myself real harm. I remember going backstage and meeting artist-curator Tran Luong. I immediately said: "I will stop the pain performances, stop cutting my body here. I am really in pain." Some people regretted it, saying I'd lost my edge, lost my energy.

但我并不害怕。我想要更深入地追问：这种“痛”从何而来？是被传统与社会偏见压迫下的女性身体，还是一个独立的个体在观察社会心理？今天的我能够退一步，更客观地分析自己的作品。

But I wasn't afraid. I wanted to go deeper and ask: where does that "pain" come from? Is it the female body under tradition and social prejudice, or am I an independent individual observing societal psychology? Today, I can step back and analyze my work with greater objectivity.

问
Q

材料在你的实践中似乎处于核心位置。你如何判断一种材料在概念层面上“对你说话”？

Your relationship with materials seems central to your practice. How do you know when a material is "speaking" to you conceptually?

答
A

我寻找的是所谓“材料的智慧”，结合当下的语境、个人与社会处境的反射。以猪皮为例，在《伤痛在这》中，我成为了“一头猪”，通过解剖皮肤的层次——干燥、新鲜、碎片、黏滑的部分——来与它共情。我像一个解剖学家，但其实这是关于同情与尊重。随着时间推移，这种材料从行为延展到绘画，再到软雕塑。猪皮本身滑腻、充满矛盾，就像社会对洁净与肮脏、可接受与可耻的判断。它内部蕴藏着韧性，不断提出新的问题。

I look for what I call "the intelligence of the material" combined with the reflection of context, personal and social circumstances at each moment. Take pig skin, for instance. In "Hurt in Here," I became "The Pig," empathizing with the pig by dissecting layers of skin: dry, fresh, scraps, slimy pieces. I was like an anatomist, but actually, it's about empathy and respect for the pig. Over time, the material migrated from performance to painting to soft sculpture. Pig skin is slippery and full of contradictions, like the judgments society makes about what is clean or dirty, acceptable or shameful. It holds resilience within it, and it keeps asking questions.

问
Q

你如何将行为艺术的瞬时性转化为绘画的持久性？

How do you translate the ephemeral nature of performance into the permanence of painting?

答
A

大多数画布尺寸为 1 × 1.55 米（对应我的身高），作为一个隐喻，代表可被复制或倍增的“活的、表演性的身体”。较小的画作通常描绘个人表演，是我希望放慢、暂停或重新审视的片刻。当尺寸扩大到 2 × 1.55 米时，我会投射到“心理实验室” [2] 以及更广阔的社会语境，在那里，我的个人表演只是众多角色之一。这些较大的作品关注当下事件与社会案例。绘画不仅是记录，更是对既往表演的再调查：观众能辨认出原作中的场景，而我则叠加了新的层次，关乎当下的自我。

Most canvases are 1m x 1.55m (that's my height), corresponding as a metaphor for a living, performing body that can be doubled or multiplied. Smaller paintings usually depict personal performances, moments I want to slow down, pause, or examine from my past work. When I double the size to 2m x 1.55m, I project outward to Psyper/Lab [2] and broader social contexts, where my individual performance plays one role among many. These larger paintings address current events and social cases that catch my attention. The paintings not only document but also investigate past performances; the viewers can recognize scenes from the original works while I add new layers of the present, about who I am now.

问
Q

跨学科团体“心理实验室”似乎深刻改变了你的实践。你能谈谈这段经历吗？

The interdisciplinary group Psyper/Lab seems to have transformed your practice. Can you tell us about that experience?

答
A

“心理实验室”是一次极其艰难但深刻的旅程。我为它“生过，也死过”。我们遵循雅各布·L·莫雷诺在 20 世纪 20 年代开发的“心理剧疗法”——这位罗马尼亚裔美国精神科医师、社会心理学家和教育家创造的疗法通过角色扮演来释放被压抑的情绪。我们的情况并非病人，而是一个集体，决心在最层面上质问存在与发展。三年间，我们持续训练，不对公众开放，不庆祝任何成果，只是不停地彼此追问。

我们的核心成员有七人：演员与艺伎陈琼妆；新闻系学生阮红绒；受过心理治疗训练的阮何清；武术家范孟德；建筑师兼作家范忠；越澳电影人 Tony；以及我自己。事后，我觉得自己反倒成了最需要心理医生的人。但显然，这段经历打开了我，并激发我将行为艺术实践从追求震撼转向营造“疗愈条件”。

Psyper/Lab was an extremely difficult but profoundly rewarding journey. I "lived and died" for it. We followed the original method of Psycho Drama Therapy developed in the 1920s by Jacob L. Moreno - the Romanian-American psychiatrist, psychosociologist, and educator. This form of therapy uses role-play to release repressed emotions. In our case, we weren't patients, but a collective determined to question existence and development at their deepest levels. For three years we worked continuously, no public events, no celebrations, only training and relentless questioning of one another.

Seven core members including Tran Quynh Trang, an actress and geisha; Nguyen Hong Nhung, a journalism student; Nguyen Ha Thanh, a trained psychotherapist; Pham Manh Duc, a martial artist; Pham Trung, an architect and writer; Tony, a Vietnamese-Australian filmmaker; and myself. Afterward, I felt like I was the one who needed a psychologist. Seemingly, it opened me up and inspired me to shift my performance practice from pursuing shock effects toward creating conditions for healing.

心理实验室集体照。
从左至右：邓秋英，阮红绒，陈琼妆，
赖妙河，阮何清，范孟德。
摄影：阮红绒，图片由艺术家提供。

Psyper/Lab, group portrait.
From left to right: Sabo Dang Thu Anh, Nguyen Hong
Nhung, Tran Quynh Trang, Lai Dieu Ha, Nguyen Ha
Thanh, Pham Manh Duc.
Photograph by Nguyen Hong Nhung.
Image courtesy of the artist.



问
Q

你长期发展出一种“覆盖”的实践，也就是重新诠释历史作品和同辈的作品。是什么驱动了这种方式？

You've developed a practice of "covering", or in other words, reinterpreting historical pieces and works by your peers. What drives this approach?

答
A

我在这件事上可以说很极端、坚定——无所畏惧。我把它当作是重启与对话，始终扎根于原作的语境和历史中。语境是关键。这不是一种介入而是一种行为的延续，同时在物理和心理层面，通过绘画，以一种记录的形式延续原作的生命。我选择特定的作品去绘画、做行为，延续它们的历史性，同时在当下激活。我有意识地行为并非消除或扭转原作，而是始终都保持绝对的尊重。我的目的是学习、向早期作品的多重历史性致敬。这一方式让我能研究越南行为艺术的历史脉络，并追问它的起源：如何维护“引用”与“创作”之间的平衡。我不断地提问：行为艺术是否内在就包含社会评论？我们又如何在这一艺术遗产之上继续建构？

I am extreme and resolute in this - fearless. I approach it as both re-enactment and dialogue, always grounded in the context and history of the original work. Context is the key. This is not an act of intervention but a continuation of performance, both physical and psychological, through painting, extending the life of the original as a form of documentation. I choose specific works to paint and perform, prolonging them historically while reactivating them in the present. I perform consciously, without erasing or distorting any original work, always with absolute respect. My intention is to study and honor the multiple layers of history embedded in earlier works. This approach allows me to explore the many strata of Vietnamese performance art history while questioning its origins: how to sustain a balance between citation and creation. I keep asking: Does performance inherently carry social commentary? And how can we continue to build upon that artistic heritage today?

问
Q

你的行为作品留下了大量文献。你如何决定哪些必须保存，哪些就任其消逝？

With so much documentation from your performances, how do you decide what to preserve and what to let disappear?

答
A

这并没有什么清晰的界限。在工作室里，一件作品属于我；在展览中，它属于公众。像“心理实验室”这样的共同体作品，界限就更复杂了，因为它们完全向世界开放。作为一个研究自身实践的科学家，我会保存那些能继续生成研究问题的部分。我对那些能让作品拥有多重生命、不断追问社会的材料感兴趣。我想延长作品的心理生命，让它超越作品结束的那一刻继续存在。

It's not simple to draw a clear line. In the studio, a piece belongs to me; in an exhibition, it belongs to the public. With communal works like Psyper/Lab, the boundaries become even more complex as they're absolutely open to the world. As a scientist studying my own practice, I preserve what continues to generate research questions. I'm interested in materials that allow a work to live multiple lives, to keep asking questions about society. I want to extend the psychological life of the performance beyond the moment it ends.

问
Q

你即将在 Quynh 画廊举办个展，似乎代表着你的新阶段。你希望观众在其中获得怎样的体验？

Your upcoming solo exhibition at Galerie Quynh seems to represent this new phase. What are you hoping viewers will experience?

答
A

我正在更深入地挖掘我的绘画、物件、影像和其他档案材料，把展览本身做成关于“文献”的展览。我正准备大约二十幅绘画，并回顾我全部的影像和材料，判断哪些应该被展出。我想要把一切呈现出来，展示我的作品如何从个体创伤走向社群疗愈。我希望观众能参与其中，进入作品，去观看、触摸这些材料。我想让过去变为当下，让人们看到更多关于行为艺术的东西，并理解这种转化的旅程。

I'm digging deeper into my paintings, objects, videos and other archival materials to make this exhibition about documentation itself. I'm preparing around twenty paintings and reviewing my entire system of videos and materials to see what should be exhibited. I want to reveal everything, to show my work evolving from individual trauma to community healing. I hope viewers will participate and enter the work, to see and touch the pieces. I want to make the past present, so people can see more about performance art and understand this journey of transformation.

问
Q

你即将在瑞士和纽约展开驻地，这些国际语境会怎样影响你的实践？

With residencies coming up in Switzerland and New York, how do you think these international contexts will affect your work?

答
A

2025 年 9 月我会在瑞士待两周做行为作品，之后 2026 年初会在纽约待一个月。我依然在不断追问自己的角色：什么是行为艺术？我该表演吗？它对当代生活有什么影响？我是否有勇气承担那些对社区有益的角色？在国外的这些时光会测试我的理论，让我更专注、激进、自觉，但仍然坚定。

I'll spend two weeks in Switzerland in September 2025 for performance work, then a month in New York in 2026. I keep questioning my role: What is performance? Should I perform? What impact does it have on contemporary life? Do I have the courage to take on roles that benefit the community? Time abroad will test my theories, letting me focus and push, perhaps more extreme, more self-aware, yet still determined.

问
Q

在将近二十年的创作之后，你如何看待自己作为一名越南行为艺术家的角色？

After nearly twenty years of practice, how do you see your role as a Vietnamese performance artist today?

答
A

我仍然坚持“心理模糊性”，这是一种有意的暧昧，要求观众直面他们的不适和假设。我的目标是回应当代越南社会的复杂性，同时在国际上能够被理解。我依然在问：行为的本质是什么？行为能否是一种政治？正是这些问题推动我继续向前。

I remain committed to "psychological blurriness," a deliberate ambiguity that asks viewers to confront their own discomfort and assumptions. My aim is to address the complexities of contemporary Vietnamese society while remaining legible internationally. I continue to ask: What is the essence of performance? Can performance be a form of social commentary? Those questions are what keeps me moving forward.

编者注：
Editorial Note

本次访谈以越南语进行，根据大意译为英文。文稿已根据篇幅与清晰度进行编辑。

This interview was originally conducted in Vietnamese and has been translated into English. The text has been edited for length and clarity.



赖妙河，《社会场景——北丘 6 号》，2020 年。
布面油画，155 × 100 厘米。

图片由艺术家提供。

Lai Dieu Ha, "Social Scenario – Bac Cau No. 6", 2020.
Oil on canvas, 155 × 100 cm.

Image courtesy of the artist.

这幅画作构思于“心理实验室”的框架内，反映了艺术家们在北桥、玉水 - 嘉林的独特工作空间中审视并反思彼此实践的过程。作品将多个场景如同驻留的片段般串联在一起，体现了艺术家将武术训练与心理剧疗法相结合的跨学科投入。它唤起了在当地空间与居民开展的表演性互动——这些人本身并非艺术家，但他们的存在和参与却成为作品探索社群、具身化和疗愈的不可或缺的一部分。

Conceived within the framework of Psyper Lab, this painting reflects a process in which artists examined and mirrored one another's practices in the group's unique working space at Bac Cau, Ngoc Thuy – Gia Lam. The composition brings together multiple scenes like fragments of a residency, marked by an interdisciplinary commitment that combines martial arts training with psychodrama therapy. It evokes performative interactions that unfolded in local spaces with local residents—individuals who were not artists themselves, yet whose presence and participation became integral to the work's exploration of community, embodiment, and healing.

参考文献
References

为完成本次访谈，我得以参阅多个来源，谨致谢意：
In preparing for this interview, I was fortunate to consult a wide range of sources. I extend my gratitude to the authors and articles that informed this work:

东河润，《越南当代艺术中的短暂性》， 《亚洲视觉艺术评论》，2021。	Dong Ha Nhuan. "Ephemerality in Vietnamese Contemporary Art." <i>Asian Review of Visual Arts</i> , 2021.
杜祥灵，《艺术与避难的行为——对艺术家赖妙河的访谈》，2023。	Do Tuong Linh. "Art and the Acts of Taking Refuge - Interview with Artist Lai Thi Dieu Ha." 2023.
朱丽叶，《对赖妙河的访谈》，2024。	Julia. "Interview with Lai Dieu Ha." 2024.
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《挪用——艺术的转用》， Soi.vn。	"Appropriation – Nghe thuật chuyển dung." <i>Soi.vn</i> .
对赖妙河的多次访谈， 2010–2025。	Various interviews with Lai Thi Dieu Ha, 2010-2025.

特别感谢艺术家赖妙河，她在多次面对面与线上交流中慷慨分享了自己的见解。

My deepest thanks to artist Lai Dieu Ha for her generosity, time, and insights, shared across multiple conversations both in person and online.

脚注
Footnotes

[1] 芽山工作室：成立于1998年，是越南最早的独立艺术空间之一。	[1] Nha San Studio, founded in 1998, is one of Vietnam's pioneering independent art spaces.
[2] “我的教学、学习”：在访谈时，赖妙河在河内的一种高中教授艺术理论课程，并同时参与另一门艺术课程的学习。	[2] At the time of the interview, Lai Dieu Ha is concurrently teaching art theory courses at a high school in Hanoi while also participating in an art course in the city.
[3] 心理实验室（2013–2016）：一个跨学科的合作研究项目，标志着赖的实践在其早期个人行为作品《飞起来》（2010）和《伤痛在这》（2010）引发强烈公众反应后出现的重要转折。该项目代表着艺术家的实践从探索个人身体创伤转向集体心理研究，并在试图艺术语境中寻求疗愈的方法。小组三年的密集实践完全在私人空间中进行，没有公开呈现，这为赖后来的“柔性政治”概念，以及如今将行为艺术视为疗愈工具而非对抗手段的方式奠定了基础。该项目的影也体现在赖后续创作的1.55 × 2米的绘画上，她称这些绘画涉及超越个人行为的“更广阔社会语境”。	[3] Psyper/Lab (2013-2016) was a collaborative interdisciplinary research project that marked a significant transition in Lai's practice following the intense public reactions to her earlier solo performances "Flying Up" and "Hurt in Here" (both 2010). The project represented a shift from individual body-based trauma exploration to collective psychological investigation, utilizing therapeutic methodologies in an artistic context. The group's three-year intensive process, conducted entirely in private without public presentations, established the foundation for Lai's later concept of "soft politics" and her current approach to performance as a tool for healing rather than confrontation. The project's influence can be seen in Lai's subsequent paintings on the 1.55m x 2m scale, which she describes as addressing "broader social contexts" beyond her individual performances.

艺术关于活着 与探索—— 对话唐建荣

Art is to Live
and Explore -
In Conversation
with KV Duong

冯月
Emma Feng

华裔艺术家唐建荣，出生于越南，在加拿大长大，如今以酷儿身份定居英国。他涉猎绘画、雕塑、装置艺术与行为表演等多个领域。即便在艺术界已获得多项认可后，仍长期以兼职艺术家的身份活跃，白天则从事结构工程工作。直到 2025 年 2 月，他才正式开启全职艺术生涯，他的首个艺术家驻留项目于今年夏季在越南河内展开。

KV Duong, an ethnically Chinese artist, was born in Vietnam, raised in Canada, and now lives as a queer person in the UK. He paints, sculpts, makes installations, and performs. He had been a part-time artist with a day job in structural engineering long after he had already received recognition in the art world. Until recently, in February 2025, he began his full-time artistic journey, with his first residency unfolding in the upcoming summer in Hanoi, Vietnam.

本次访谈成形于唐建荣抵达河内后的两周。这座城市的炎热、潮湿、喧嚣，以及熟悉节奏的打破，无不为他带来未知的体验——恐惧、挑战，也充满兴奋。作为一名“回归”的流散艺术家，“故乡不容我，此地非归属”的感受，在日常细微之处得以尽然体现。我们的对话穿越建荣的童年时光，延展至当下 44 岁的思考与命题，我们谈起他与艺术的初次碰撞、灵感、现实、平衡、顿悟，以及对生活本身的思考。

This conversation took place two weeks after his arrival in Hanoi for a two-month residency. The heat, humidity, noise, and the disruption of familiar routine in the new city presented Duong with the unknown—fears, challenges, and excitement. As a "returned" diaspora artist, the feeling of "too foreign for home and too foreign for here" was manifested in the lived nuances. Our conversation swung from Duong's childhood to his current age of 44. We talked about his first exposure to art, artistic impulse, reality, balance, realisations, and life in general.

冯月
EF

44 岁的建荣遇见 25 岁的自己，他会说？

If 25-year-old KV met 44-year-old KV, what would they say to each other?

建荣
KV

我直到 28 岁才公开自己的性取向，所以 25 岁时，我对自己的身份仍感到非常不安。如果能和当时的自己对话，我会告诉他：要忠于本心，别怕冒险——这句话至今仍是我努力践行的准则。我最希望的是，那时能有一个人像现在的我，在这条路上为我指引方向。

I didn't come out until I was 28, so at 25 I was still really uncomfortable with myself. If I could speak to my 25-year-old self, I'd tell him to stay true to who he is and not be afraid to take risks—advice I still try to live by today. What I wish most, though, is that back then I'd had someone like the person I've become now, to guide me along this path.

童年的禅意 与创造

Childhood Zen and Creativity



1987 年，建荣一家离开西贡（现胡志明市），移民加拿大。他回忆起自己第一次接触绘画的场景：当时约 7 岁的他，用一个打印机箱、铅笔和纸张，在客厅的地板上作画，身旁两台电视机同时开着，分别播放着体育节目和亚洲情景喜剧。那一刻，他似乎进入了一种禅意状态，得以遁入属于自己的世界——这便是艺术对他而言如此特别的原由。

进入大学并开启职业生涯后，出身移民家庭的建荣并没有太多选择的自由。他的父母为子女的教育付出了巨大牺牲，因此“谋生的实用性”被置于优先地位。建荣的本科与硕士专业于是均选择了应用科学与工程。选择上虽是一种妥协，但在实际问题解决中，他的思维始终与负责创造力的右脑紧密相连，艺术灵感从未停止蔓延。

Duong and his family left Saigon and immigrated to Canada in 1987. He recalled his first painting moment at the age of seven or so, using a printer box, pencil, and paper to draw on the floor of the living room, two televisions on at once, broadcasting sports and Asian sitcoms. That moment pulled him into a zen state, allowing him to escape into his own world. That's what made art so special to him.

Upon entering university and starting a career, there wasn't much freedom for Duong, who came from an immigrant family whose parents had sacrificed a lot for their children's education. The practicality of making a living was prioritised. Duong ended up majoring in applied science and engineering for both his undergraduate and graduate degrees. However, his problem-solving skills in the technical field were always connected to the right brain, where his artistic impulse never ceased to expand.

群展《不凡脉络》，豪瑟沃斯画廊，英国萨默塞特郡，2025。

摄影：戴米安·格里夫茨。
图片由豪瑟沃斯画廊提供。

An Uncommon Thread, Hauser & Wirth, Somerset UK, 2025.

Photo by Damian Griffiths.
Image courtesy of Hauser & Wirth

建荣
KV

我有 19 年的结构工程从业经历，加上 6 年的正规教育，引力始终是我工作的核心——它是一种恒定的力量，决定了我所建造的一切。但当我进行艺术创作时，却能从这种束缚中解脱出来，感受到未有过的自由。当然，在建造装置或结构体时，我仍需考虑引力作用以及物体的支撑方式，但在创意层面，天空才是极限。

With 19 years of practice as a structural engineer, plus six years of formal education, my work has always been defined by gravity—it's the constant force that dictates everything I build. But when I make art, I feel liberated from that weight. There's an incredible sense of freedom. Of course, when I create installations or structures, I still have to consider gravity and how things are supported. But creatively, the sky truly is the limit.

自我实现 Realisation

冯月
EF

何时意识到自己是一名艺术家？

When did you realise you are an artist?

建荣
KV

我的首次公开展览是在 2016 年。当时我称自己为“展览艺术家”，但仍全职从事结构工程工作。虽然我一直在创作，但艺术无法支撑我的生活开支——它更像是一个需要投入大量空闲时间的“严肃爱好”。2022 年，我在伦敦移民博物馆举办了小型个展，那是一个更具分量的平台。从那以后，我开始以“艺术家兼工程师”的双重身份介绍自己。2024 年获得艺术硕士学位后，“艺术家”这个头衔对我而言，才真正有了归属感。

My first public exhibition was in 2016. At the time, I called myself an exhibited artist, but I was still working full time as a structural engineer. While I was making art, it didn't pay the bills—it felt more like a serious hobby, one to which I devoted much of my free time. In 2022, I had a small solo exhibition at the Migration Museum in London. That felt like a more significant platform, and from then on I began to introduce myself as both an artist and an engineer. Completing my MA in 2024 made the title of "artist" feel more legitimate.

建荣分享道，他的首个展览机会颇具戏剧性：单身时，他在约会软件上结识了一个人，对方恰好是艺术家兼策展人，当时正在筹备同年的一场群展。对方邀请建荣发送一些作品照片，这便成了他的首次群展经历。“这也是一种发展路径吧，”建荣笑着说。在他看来，艺术更多与生活方式相关——所有的文化交流都是生活与研究的一部分，而这些经历，正是创作时内心所承载的东西。

Duong shared that his first exhibition opportunity came from meeting a person on a dating app when he was single. The person turned out to be an artist and curator preparing a group show for later that year. He asked Duong to send some photos of his work, and that became Duong's first group show. "That's also another way of professional development," Duong said with laughter. To him, it's more about how you lead your life. All cultural exchanges are part of life and research. That's what you carry inside when you make art.

伦敦 艺术生态

London Art Scene



出于好奇与探索，建荣于 2010 年移居伦敦。他谈到，在艺术领域，伦敦与纽约（或许还有巴黎）占据着独特地位。他认为极少有城市能达到“重量级规模”：即拥有足够密集的收藏家、画廊、艺术博览会与新兴艺术家群体，足以支撑一个充满活力的艺术生态系统。这样的城市，才能让艺术家真正建立人脉网络、开启职业生涯。

相比之下，多伦多等中型城市虽有活跃的艺术场景，却对新兴艺术家不够友好。建荣认为，若想在加拿大获得认可，首先需要在欧洲“站稳脚跟”。他将这一情况与许多中国留学生的经历联系起来：他们在海外学习或创作，只有在获得国际认可后，才会收到回国办展的邀请。对建荣而言，这揭示了一个普遍现象：许多体系更倾向于奖励那些已获得国际认可的人。

In 2010, Duong moved to London out of curiosity and exploration. He believed London held a unique position in the global art world alongside New York and perhaps Paris. To him, very few cities had reached what he called "critical mass": a sufficient concentration of collectors, galleries, art fairs, and emerging artists to sustain a vibrant ecosystem. These were places where an artist could realistically build a network and launch a career.

In contrast, he saw cities like Toronto and other medium-sized urban centers as having active art scenes but limited accessibility for emerging artists. Duong felt that in order to be recognised in Canada, he first needed to "make it" in Europe. He compared this to the experience of many Chinese students who study or practice abroad and only get invited back to China for exhibitions after gaining recognition overseas. For Duong, this reflected a broader truth: many systems reward those who are already recognised internationally.

展览现场，艺术硕士学位毕业展，英国伦敦皇家艺术学院，2024。
图片由艺术家本人提供。

Installation view, M.A. in Painting,
Degree Exhibition, Royal College
of Art, London UK, 2024.
Image courtesy of the artist.

冯月
EF

为何选择攻读艺术硕士学位？

What motivated you to pursue a master's degree in art?

建荣
KV

2023 年，我决定在伦敦皇家艺术学院攻读绘画硕士学位。这是我“全身心投入”艺术的方式——为自己的艺术追求争取最佳机会，投入时间打磨创作技法、提升作品质量、深化批判性思维。在艺术界，尤其是在我成长的西方语境中，正规教育具有重要意义：为简历增色、获得机构认可，帮助艺术家获得画廊与策展人的关注。虽然学历未必能让你完全脱颖而出，但确实能提升个人影响力。简而言之，我认为没有比投资自己更好的选择了。

In 2023, I decided to pursue an MA in Painting at the Royal College of Art in London. It was my way of "going all in"—giving myself the best chance at this artistic pursuit and dedicating time to developing my practice, improving its quality, and deepening its criticality. In the art world—particularly in the Western context where I grew up—formal education carries weight. It enhances your CV, provides institutional recognition, and helps you gain visibility with galleries and curators. While it doesn't necessarily set you apart entirely, it does raise your profile. Ultimately, I believe there is no better investment than in oneself.

材料 Materials

在攻读硕士学位的前一个夏天，建荣开始研究创作材料，重点关注越南生产与出口的物资，涉及橡胶、铝、茶叶、咖啡、大米、纸张等多种大宗商品。

此前，建荣已尝试过纸张、混凝土、现成品与木材等材料，习惯于跳出画布等传统材料的局限进行尝试，因此也有信心将乳胶作为新媒介进行实验。这是一次冒险——他完全不了解这种材料的特性，但他采用系统化的方法，通过反复测试与调整，最终让乳胶成为了自己创作的核心材料之一。

The summer before starting his MA, Duong began researching materials, specifically those Vietnam manufactures and exports. He explored a range of commodities including rubber, aluminium, tea, coffee, rice, and paper.

Having already worked with paper, concrete, found objects, and wood, Duong was accustomed to moving beyond traditional materials like canvas and felt confident to experiment with latex as a new medium. It was a risk that he didn't know how the material would behave, but he approached it methodically, testing and adapting. Eventually, latex evolved into a core part of his practice.

建荣
KV

如今，艺术家想脱颖而出非常困难。你需要拥有出色的绘画技巧，或是能创新使用材料，或对世界有独特的视角。乳胶并不常见的艺术材料，它难以处理且不易保存。当我开始使用它时，却觉得这种材料既独特又极具个人色彩。对我而言，乳胶承载着多重意义：它关联着越南橡胶种植园的历史、我的家庭故事，以及我作为 LGBTQ+ 艺术家的身份。它为我的作品赋予了独特的视觉语言与叙事清晰度，我相信这是我的作品获得认可的原因之一。

Standing out as an artist today is very difficult. You need either exceptional painting ability, an innovative use of materials, and/or a unique perspective on the world. Latex is not a common material because it is challenging to work with and to preserve. When I began working with it, however, the material felt both distinctive and profoundly personal. For me, latex embodies the biographical history of Vietnam with the rubber plantation, my family, and my identity as an LGBTQ+ artist. It gives my work a visual and narrative clarity that feels like my own, and I believe that is what has led to its recognition.

创作转型 Transitions

冯月
EF

来自历史边缘群体的背景如何影响你的创作？

How has coming from a historically marginalised community influenced your work?

建荣
KV

在英国生活期间，我逐渐意识到自己背景的独特性——在三个截然不同的大洲长大，同时作为同性恋者，这让我成为边缘群体的一员。在这样的身份下，在社会中“争取空间”或“夺回空间”变得至关重要。为自己发声是核心，而通过创作植根于个人经历的作品，我希望能有其他有相似身份或感受的人，也打开一片空间。

While living in England, I came to recognise the uniqueness of my background—growing up across three distinct continents and identifying as a gay man. This placed me within a marginalised community, where claiming or reclaiming space in society became essential. Standing up for oneself is crucial, and through making art rooted in my own experiences, I hope to open space for others who might share similar identities or feelings.

《全家福》，2024 年，
墨水、乳胶（树脂衬背）、
木质画框，40x30 厘米，

图片由艺术家本人提供。

Family Portrait, 2024,
ink on latex (resin-fibreglass backing),
painted wooden stretcher, 40x30cm.

Image courtesy of the artist



建荣
KV

这张 1986 年在胡志明市拍摄的全家福，是我最珍贵的照片之一——拍摄后仅一年，我们便移居加拿大。若不了解背后的故事，你或许看不清细节，但照片里记录了我的父母、兄弟姐妹、姑姑、祖母，还有儿时的我。多年来，我在创作中反复回归这一意象：它既是现成品，也是历史档案，更是个人记忆。它曾出现在我的行为表演、影像、绘画中，最近一次则是以 UV 印刷的形式呈现在乳胶上。对我而言，这张照片是我使用档案材料进行创作的核心——我还会用到越南战争时期的照片、档案文件、旧儿童书籍，以及《日内瓦协议》等解密文本。

This family photo from 1986 in Ho Chi Minh City, taken just a year before we moved to Canada, is one of the most intimate images I own. You can't really see its details without knowing the story, but it captures my parents, siblings, aunts, grandmother, and me as a child. Over the years, I've returned to this image repeatedly in my work—as a found object, a historical archive, and a personal memory. It has appeared in performances, videos, paintings, and most recently as a UV print on latex. For me, it anchors a broader practice of working with archival materials—Vietnam War photographs, archive documents, old children's books, and declassified texts such as the Geneva Accord.



《动荡》，2017 年，英国伦敦
Concept Space 现场人体绘画表演，
布面丙烯，300x300 厘米，

图片由艺术家本人提供。

Turbulence, 2017,
live body painting performance
at Concept Space,
London UK.
Acrylic on canvas, 300x300cm.

Image courtesy of the artist.

建荣认为自己的创作经历了几次关键转型。2017 年在 Concept Space 的首次现场表演，用他的话说，“几乎是偶然的”，却为他打开了一扇新的大门，让他接触到此前从未设想过的艺术语言。

另一个转折点出现在 2022 年：他与法裔越南艺术家 Hoa Dung Clerget 合作，用 150 把白色凳子创作了一件大型装置作品。这是他首个重要的“特定场域作品”，也让他以更沉浸的方式，深化了对空间与材料的理解。在硕士学习期间，乳胶材料的运用是又一次重要突破；而硕士教育本身也重塑了他的创作流程，让他有时间反思、接受批评，并更深入地将理论与实践结合。

最近一次转型，源于他在河内 VAC 的驻留经历——这是他首次以非游客身份在越南长期停留。两个月的生活让他拥有了全新的节奏，也让他以更缓慢、更具反思性的方式，思考艺术与地域的关系。

Duong identified several key transitions in his practice. His first live performance in 2017 at Concept Space was, in his words, "almost accidental," but it opened up a new artistic language he hadn't considered before.

Another turning point came in 2022, when he created a large-scale installation using 150 white stools in collaboration with Hoa Dung Clerget who is a French Vietnamese artist. This was his first major site-specific work and deepened his engagement with space and material in a more immersive way. Latex, as a material, was another major shift during his MA. The MA itself also shaped his process, giving him time for reflection, critique, and deeper engagement with theory and practice.

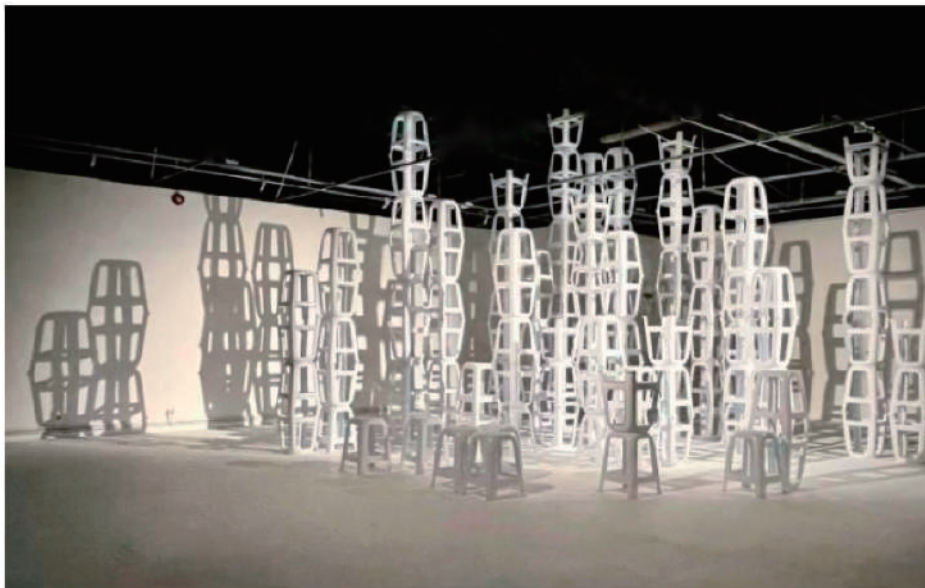
Most recently, his artist residency at VAC in Hanoi—his first extended stay in Vietnam beyond tourism—marked another shift. Living there for two months gave him a different rhythm, grounding him in a slower, more reflective way of thinking about art and place.

《无处为家》（越南主题展）第一部分，
2022 年，与 Hoa Dung Clerget 合作，
Canning 画廊，伦敦，英国，
150 把白色塑料凳子，尺寸可变，

图片由艺术家本人提供。

*No Place Like Home (A Vietnamese
Exhibition) Part I, 2022, collaboration
with Hoa Dung Clerget, Canning
Gallery, London UK. 150 White Plastic
Stools, Variable dimension.*

Image courtesy of the artist.



建荣
KV

在越南生活与创作，一直是我的心愿。这种体验有点像“无负担的旅行”——不必承担日常生活的责任与期待，只需专注于自己：去生活、沉浸在当地文化与历史中，然后创作。这几乎像是一场临时的“工作假期”。

Living and working in Vietnam had always been on my wish list. It feels a bit like being a tourist without the usual obligations or expectations of daily life. You're here in a very self-focused way—to live, to immerse yourself in the culture and history, and to create work. It's almost like a temporary working holiday.

冯月
EF

对初入艺术界的创作者，你有何建议？

Lastly, what advice would you give to other artists who are just starting out?

建荣
KV

我给自己的建议很简单：追求高质量，降低期待值。你唯一能真正掌控的，是尽全力创作出最好的作品；其余的——比如作品是否被购买、被喜爱、被评论——都不在你的掌控范围内。而你能掌控的，是自己对作品本身的感受。这就是‘追求高质量，降低期待值’的核心。如果我创作一件装置时，满心期待它能在泰特美术馆展出，结果却未能实现，只会陷入失望。人不能带着这样的心态生活。

The advice I always give myself is simple: aim for high quality and low expectation. The only thing you can truly control is creating the best work you can. The rest—whether someone buys it, likes it, or writes about it—is out of your hands. What you can control is how you feel about the work itself. That's the essence of "high quality and low expectation." If I make an installation with the hope that it will be shown at the Tate, and it doesn't happen, I'll only end up disappointed. You can't go through life thinking that way.



摄影：陈兆玲，
VAC 基金会

Photo by Thảo Linh Trần,
VAC (Vietnam Art Collection)



VAC 驻留纪实影像静帧，《从工程到艺术：唐建荣谈论乳胶、酷儿身份和移民》，由陈兆玲和 VAC 基金会摄制。

Video still from "VAC Residency I From Engineering to Art: KV Duong on Latex, Queer Identity & Migration" by Thảo Linh Trần, VAC (Vietnam Art Collection)

欢迎回家：Welcome Home: 唐建荣 KV Duong



李海维
Hedvig Liestøl

“家”是含义如此丰富的一个词，它既能容纳一个完整的世界，也能寄身于最微小的事物之中。在《欢迎回家》中，艺术家唐建荣通过记忆、材料与他回到越南的旅程，探讨“家”的多重意义。我们交谈的那天，正是他驻地两个月的最后一天，而我刚在前一晚抵达，满心期待终于能亲眼看到这些在屏幕上追踪了数周的新作，并与他谈谈这场展览以及他在河内的经历。展览分布在三个房间中，将童年记忆与政治历史、酷儿身份与文化传统、温柔与创伤编织在一起——既亲密又辽阔，像一场关于我们所继承的故事、承载这些故事的材料，以及我们如何不断塑造“家”之意义的沉思。

Home is one of those words that can hold a whole world, yet it also lives in the smallest of things. In *Welcome Home*, KV Duong explores its shifting meanings through memory, material, and his return to Vietnam. When we spoke at the close of his two months in residence, I had arrived just the night before, eager to finally see these new works in person after weeks of following their progress on screen, and to speak to him about the exhibition and his time in Hanoi. Spread across three rooms, the show weaves together childhood memories and political histories, queerness and cultural tradition, tenderness and trauma. It is at once intimate and expansive: a meditation on the stories we inherit, the materials that carry them, and the ways we continue to shape what home might mean.

艺术家将驻地初期的日子形容为一场寻宝游戏。“我们去购物了，”他笑说，“其实更像是在仓库里寻宝——一个装满一切的棚子，几百张椅子、桌子、门。”他挑选那些带着生命痕迹的物件：沉重的木门、矮桌与几张椅子——它们既像儿童家具，又似街头小摊的简易座位。他从这些家具的框架上切下面板，用乳胶覆盖空隙，再重新组装，构成这批新作的一部分。过去依然附着在这些物件上，它们的历史被改变，却未被抹除。“所有拾得的物件本身就带着生活经验，不一定是我的，但总是来自某个越南家庭或个体的。”他解释道，“我则介入其结构，创造新的意义。”

Duong describes the early days of the residency as a kind of treasure hunt. "We went shopping," he says, "well, scavenger hunting in a warehouse, a whole shed with everything - hundreds of chairs, tables, doors." He chose pieces that carried lives within them: a heavy wooden door; a low table and set of chairs that read simultaneously like children's furniture and informal street seating. From their frames he cut panels, stretched latex across the openings, and reassembled them into what now forms part of this new body of work. The past still clings to these pieces, their histories intact - altered but not erased. "The found object already carries a lived experience. Not necessarily mine, but of a Vietnamese family or person here," he explains. "I intervene in the structure to create new meaning."

乳胶是一种极富个性的材料，如今已成为他创作中的标志。皮肤般的半透明质地，让光线的穿透与反射呈现出画布无法复制的质感。在河内，他不得不在全新的条件下重新学习这种材料：极高的湿度、不同的浇注表面、不同的化学配方。在几次尝试制作平整可操作的乳胶片失败后，VAC团队建议使用泡沫板作为底面，最终它终于“听话”了。“那两周有点折腾，”他笑道，“但最后一切都顺利了。”这些早期的摸索也成了作品的一部分——此处的乳胶与他在伦敦工作室里使用的完全不同，他必须调整创作过程，顺应它的性格。

在展厅中央悬挂的桌椅装置中，面板的淡黄色光泽映照在一块低矮的白色基座上。它们身后，一组装裱的小型肖像悬挂在离墙几厘米处，投射出温暖的红光带。整体效果既像亲切的家居场景，又有一丝诡异的陌生，仿佛被拉长的记忆，一半熟悉、一半疏离。这些影像源自1986年他与姐姐的家庭照片，那是他们离开西贡、前往加拿大的一年前。虽然作品指向某个具体时刻，却拒绝了肖像画式的内省倾向，反而散发出明亮的外向性。它们是过去的碎片：亲密的快照，被转化为具象的记忆材料。“它捕捉的是童年的本质、家的概念，以及作为侨民回归者的旅程。”他说，“这是我第一次以成年人的身份在越南生活，而不只是途经此地。”

在展厅左侧，立着一扇被解构的木门，上面刻有中文、英文与越南语，作为对艺术家多层身份的暗示。中文写着“家”；英文是一句问候：“Have you eaten?”，一种以食表达关怀的方式。越南部分则写着一句话与一个电话号码。建荣注意到河内街头的墙面上随处可见模板喷绘的号码与短句，通常是建筑或修缮的广告，有的早已作废，有的仍在使用。门上的号码是他自己在河内的临时号码，旁边的文字问道：“Bạn đang tìm một mái nhà? (你在找家吗?)”

Latex, now a signature in his work, is a material with personality. Skin-like and translucent, it catches and gives light in ways canvas does not. In Hanoi, Duong had to relearn it under new conditions: extreme humidity; different pouring surfaces; different chemical composition of latex. After some failed attempts at pouring it into flat, workable sheets, the VAC team suggested foam-core boards, and eventually it responded as he needed it to. "There was a bit of faffing about for two weeks," he laughs, "but it all worked out, thankfully." These early adaptations became part of the story: the latex here did not look or behave as it had in his London studio, and he had to reshape his process to suit its temperament.

In the suspended table-and-chairs piece at the centre of the exhibition, the yellow sheen of the panels reflects onto a low white plinth. Behind them, smaller, framed portraits hang a few centimetres from the wall, casting warm bands of red against it. The effect is both domestic and uncanny, like memory stretched thin; half-familiar, half-estranged. Drawn from family photographs of Duong's brother, sister, and himself in 1986, one year before the family left Saigon for Canada, these works recall a particular moment yet resist portraiture's pull toward interiority, projecting instead a luminous, outward presence. They are fragments of the past: intimate snapshots reworked into material memory. "It captures the essence of childhood, the idea of home, and the journey of returning as someone from the diaspora," he says. "This is my first time living in Vietnam as an adult, not just passing through."

To the left of the room stands a deconstructed wooden door, inscribed with texts in Chinese, English, and Vietnamese - a gesture toward the artist's own layered identity. The Chinese characters spell the word 'family'. In English, the phrase "Have you eaten?", a greeting that acts as shorthand for care. The Vietnamese text includes a phone number beneath it. Duong had noticed that the city's walls are covered with stencilled numbers and short texts, usually advertisements for construction or repair work. Some are long out of date; others remain active. The number on the door is his own temporary one. The text beside it asks: "Are you looking for a home?"



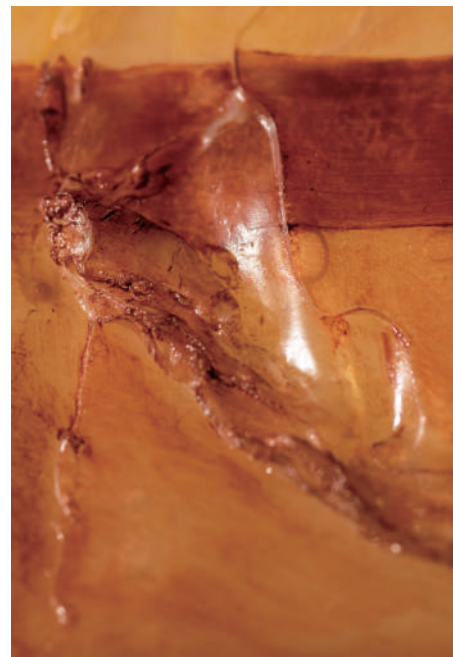
摄影：阮维俊
Photo by Nguyễn Duy Tuấn



摄影：阮维俊
Photo by Nguyễn Duy Tuấn







摄影：阮维俊
Photo by Nguyễn Duy Tuấn

展厅后墙上的一副对联，折射出另一段历史。它们描绘的是火炉监狱 (Hỏa Lò Prison)[1] 的入口——这座监狱最初由法国人在十九世纪末修建，用以关押越南的政治犯，后来又被北越政府用来囚禁在战争中被俘的美国飞行员。此处的色彩略带扭曲，为建筑蒙上一层诡异的光泽。建荣解释道：“你在后方看到的那堵墙，是通往牢房的原始外墙。入口只有一个，”他补充道，“但我做成了一对，让观者获得不同的视角。”对他而言，这关乎直觉——空间的“阅读”方式。这一对入口带着张力，也留下疑问：那究竟是真实的选择，还是仅仅是选择的幻象。

On the back wall, a pair of rectangular panels refract another kind of history. They depict the entrance to Hỏa Lò Prison [1], first built by the French in the late nineteenth century to hold Vietnamese political prisoners and later used by the Northern Vietnamese to detain captured US pilots during the war. The colours here are slightly warped, giving the structure an eerie quality. “That wall you see at the back is the actual original wall that leads to the cells,” Duong explains. “There’s only one entrance,” he adds, “but I made a pair of it, to offer some perspective.” For him, it’s about instinct - how the space might read. The doubled entrance carries its own tension, leaving open whether there is a genuine choice or only the illusion of one.



摄影：阮维俊
Photo by Nguyễn Duy Tuấn

我们继续走向展厅左侧，气氛随之转变。窗外的自然光洒入，使空间显得更加通透。在这里，建荣重新诠释了一幅越南绘画史上的经典作品——阮进忠 (Nguyễn Tiến Chung) 1940 年的绢画《赶年市》

(Đi chợ Tết) [2]。他将原画中的两位女性替换为两位男性，创作出一幅双联画，在传统与酷儿性之间展开温柔的并置与重写。画面仿佛轻轻改写了文化叙事的性别指向。作品旁是一组小尺幅习作——艺术家与其伴侣的亲密乳胶肖像，以他在伦敦拍摄的自拍照为原型，在河内重新处理完成。“这是种熟悉的练习方式，让我能重新进入创作状态，”他说，“类似开场。”这些充满手工痕迹的图像中藏着某种温柔与私人性，而这通通关乎身为同性恋者在“家”中的位置、在家庭结构中的存在，以及身份如何穿梭于亲情与社会的接纳之间。建荣告诉我，他直到三十岁前都与家人同住，而他是在二十八岁时出柜。或许正是这段漫长的沉默与孤立，让他的作品在隐与显之间维持着独特的张力。

物质性在整个展览中作为隐喻延伸。与一些避开不稳定材料的艺术家不同，唐建荣拥抱材料的变化性，将其视为作品生命的一部分。乳胶这种材料虽“极难驾驭”，却能带来独一无二的视觉效果。“它是自然的，就像我们一样。”他说，“颜色、透明度、与光线的互动方式，这些都能让作品处于持续的变化中。我不觉得这缺陷，反而恰恰是它的生命力所在。”近年来，他用树脂与玻璃纤维强化乳胶，使作品在视觉上保持脆弱感的同时，结构上却极为坚韧。他提到伊娃·海瑟与海蒂·布赫尔，她们代表着那些探索非传统有机材料的艺术家。他与乳胶的关系同样漫长且充满挫折。“那几个月真是充满压力，每天醒来都在想：‘天啊，你到底在干什么？’”他说着笑了，“不过现在我们相处得不错。”

We move left into another part of the gallery, where the atmosphere shifts. A window lets in natural light, and the space feels airier. Here Duong takes a familiar icon of Vietnamese painting and reworks it. He reimagines Nguyễn Tiến Chung's 1940 silk painting Going to the Tết Market (Đi chợ Tết) [2], replacing the two women in the original with two men, creating a diptych that plays with tradition and queerness. It reads like a gentle reassignment of cultural narrative. Beside it are smaller studies: intimate latex portraits of the artist and his partner, made from self-timed photographs that he first printed in London before reworking in Hanoi. "It was a way of doing something familiar to get my juices flowing here," he says, "a place to start." Within these traces of process lies something tender and personal: what it means to be a gay person in one's own home, in a family household, and how identity threads through acceptance by relatives and community. Duong tells me he lived with his family until he was thirty; he came out at twenty-eight. This long period of silence and personal isolation seems to translate into the work itself, giving it its tension between concealment and revelation.

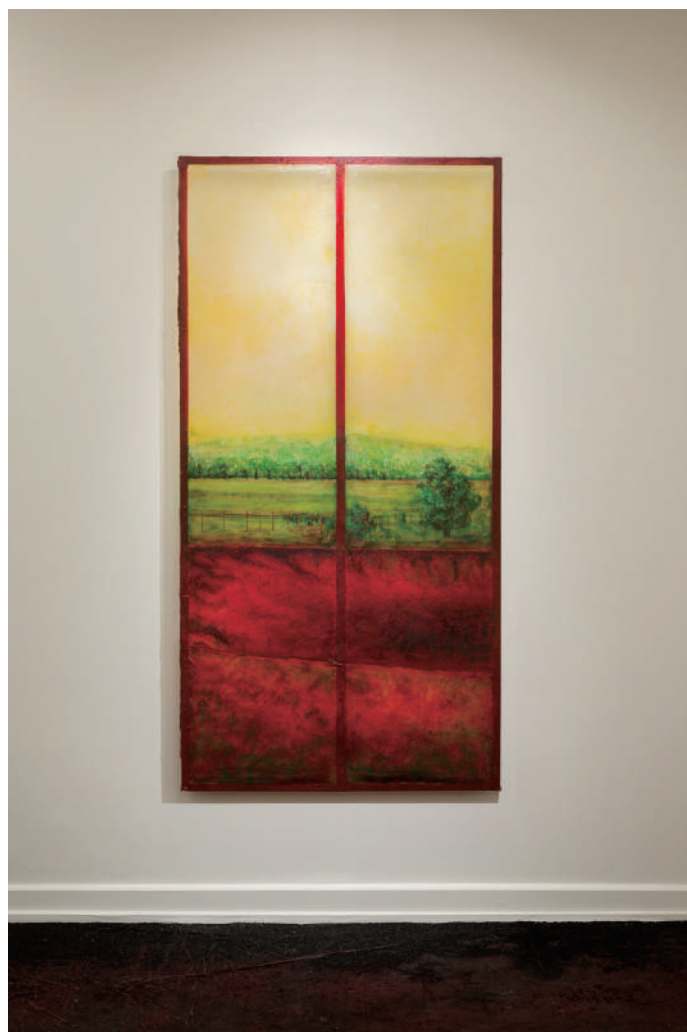
Materiality runs as metaphor throughout the show. Where some artists shy away from materials that shift over time, Duong embraces the changing nature of his chosen medium, treating it as an essential part of its character. Latex, which he admits can be "a real pain" to handle, also gives him effects nothing else can. "It's a natural material, like us," he says. "The colour, the transparency, the way it shifts with light, it means the work is never static. I don't see that as a flaw, but as part of its life." In recent years he has reinforced it with resin and fibreglass, making the works at once fragile in appearance and resilient in structure. He mentions Eva Hesse and Heidi Bucher, artists who pushed the possibilities of unconventional, organic materials. His own path with latex has been long and often frustrating. "It's taken months of stress, waking up and thinking, 'Oh my god, what are you doing?'" he says with a laugh, then adds "But we're good now."

展览最小的房间气氛截然不同。光线昏暗，地面铺着皱褶的塑料，上面撒有细腻的黑色闪砂；这是个特制的场域装置，仿佛炸弹坑的表面。走在上面时会发出轻微的“喀嚓”声，干燥而纤细。空间显得更近、更重。两幅大画相对而立，环形的光晕在昏暗中燃烧得比展览其他角落都更为炽烈。第一幅作品《无题》与其他作品略显疏离，是抽象的：红色乳胶层垂覆其上，隐约刷有黄色痕迹。它拒绝单一解读，因其既可视作床、门、通道，也可视作承载迁移、庇护与亲密的表面。作品以间接方式指向国家符号，却并非固定的象征，而是一片开放的界面，正如唐建荣所言，“它指向整个故事。”另一面墙上悬挂着《炸弹池（团结）》：红色的炸坑占据前景，延伸至一片绿色原野，最终融入淡黄的天空。他将这组作品描述为“对创伤遗址如何成为生命环境一部分的想象”。“‘炸弹池’系列讲述的是自然修复伤痕、人们疗愈创伤的过程。”他说。在这两件作品的对话中，悲痛与坚韧并存——提醒我们断裂依旧存在，却会在时间中被吸收入记忆与地方的肌理。

The smallest room of the exhibition carries a different mood. The light is low, and the floor is covered in crinkled plastic dusted with fine, black, shimmering sand, a site specific installation akin to the floor of a bomb crater. When you walk it makes a soft crackling, dry sound. The atmosphere feels closer, heavier. Two large paintings face one another across the room, their halos burning more intensely in the dim light than anywhere else in the show. The first, an untitled work, stands apart from the other pieces. It's abstract: a red latex layer draped across the surface, brushed with faint yellow traces. It resists a single reading - a bed, a door, a portal; a surface carrying layered associations of migration, shelter and intimacy. Gesturing obliquely toward national emblems, it functions not as a fixed sign but an open plane that, in Duong's words, "speaks to the whole story." Opposite hangs Bomb Pond (Reunification): a red crater dominates the foreground, giving way to a green field that rises into a pale yellow sky. He describes the series as an attempt to imagine how sites of trauma become part of the living environment. "The bomb pond series is about nature healing past scars, people healing wounds," he says. In this dialogue between the two works, grief and resilience coexist: a reminder that ruptures remain but, with time, are absorbed into the fabric of place and memory.



摄影：阮维俊
Photo by Nguyễn Duy Tuấn





纵观整个展览，艺术家对“场域”的关注始终清晰。此次驻地让他的创作更贴近空间与地点的特殊性——建筑、地理与文化如何层叠进入作品，一个系列在河内所呈现的语义又如何与其他城市不同。在这里实验的机会，让他超越伦敦工作室的限制，创作出如环境般运作的新作品系列。

“与其把白盒子展览搬到不同城市，我更想利用并意识到我所处的地方——地理、空间与文化——尽可能把这些都折叠进作品本身。”他说。这种思路也延伸至展览结构：它在“家”的亲密记忆与私人历史之间移动，也俯瞰集体的过去与酷儿生命的个体叙事。这些不断转换的视角暗示：家从不是固定之物，而是持续生成的过程，由物件、记忆、历史与生活编织而成。

谈话最后回到了建荣职业生涯的早期，那也是一个连他自己回想起来都难以置信的阶段。直到2023年，他仍是一名结构工程师，同时维持两种生活，每周五请假画画。一位朋友劝他去皇家艺术学院（RCA）的开放日看看。他在2019年申请的第一所学院曾遭拒，这次终于被录取。“我当时完全没想到能进。”他说，“但当录取通知在2023年2月寄来时，我觉得时机成熟了，决定试试看——看看自己能把实践推进到哪一步。”从2023年9月到2024年9月，他暂停工程师工作，全职攻读硕士，做了一次对自我与未来的有意识投资。这是一次冒险，但无法回避；这样的机会并不常有。

Throughout the exhibition, Duong's attention to site is clear. The residency has tuned his practice towards the particularities of place: how architecture, geography and local culture can be folded into the work, and how a series carries different connotations in Hanoi than it would elsewhere. Having the space to experiment here has allowed him to move beyond the limitations of his London studio, to create a new series of works that behaves as an environment. "Instead of transporting a white box exhibition to different cities, I try to use and be aware of where I am - the geography, the physical space, and the culture - and fold as much of that into the body of work," he says. This thinking also extends to the exhibition's structure. It moves between the domestic setting of home, with its memories and personal history; aerial views of a collective past; and the intimate narratives of queer life. Together, these shifting vantage points suggest that home is never fixed but always in the making, assembled from objects, memories, histories, and the lives we share.

Talk drifts back to the early days of Duong's career, a memory he recalls with a kind of disbelief. Until 2023 he was working as a structural engineer, balancing two lives, taking Fridays off to paint. A friend urged him to attend the Royal College of Art (RCA) open house. His first MA application, at another institution, had been rejected in 2019; this time, it was accepted. "I didn't even know I was going to get in," he says. "But when the acceptance letter arrived in February 2023, I felt the timing was right. I decided to give it a try — to see just how far I could push the practice." From September 2023 to September 2024, he stepped away from engineering to study the MA - a conscious investment in himself and in the possibility of another future. It was a risk, but one he couldn't avoid; chances like that don't come along often.

这份投入代价不小：学费、收入中断，以及硕士课程的高强度要求。艺术家坦言这段经历的消耗：“我不会再经历一次，几乎太耗尽所有人的能量了。” RCA 是个转折点，“真正的世界从那之后才开始。”他说。“那才是真正的强度，因为这次一切都是真实的——金钱在其中，蜜月期结束了。你花掉了第一年的存款，现在得真正想办法生活下去。”这几乎是所有艺术教育的悖论：离开学院后，你更懂得如何创作，却未必懂得如何以此为生。金钱管理、应对期待、维持健康关系——这些是教授无法、或不可能完全教会你的事。正如建荣笑着总结道：“这就像父母教你谈恋爱——他们能告诉你该怎么做，但最后还是得你自己去摸索。”

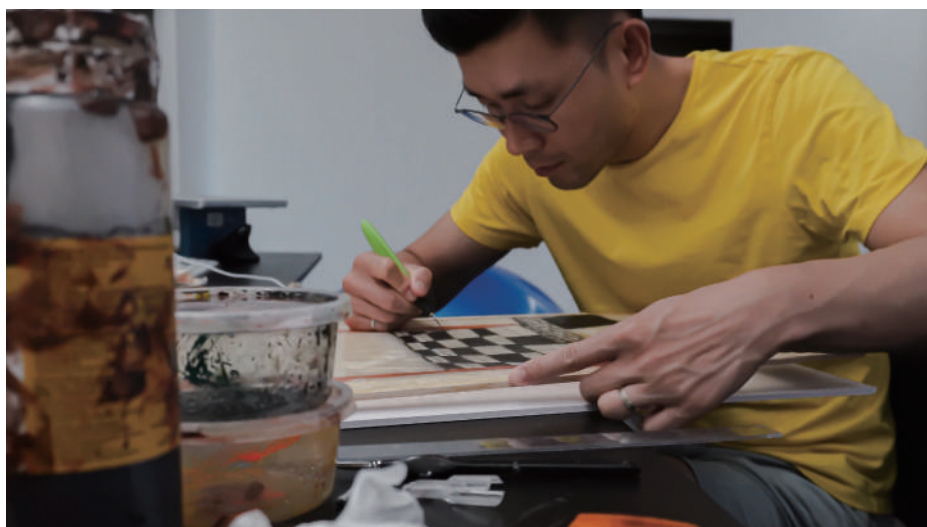
毕业后，唐建荣在兼职工程师与日益增长的艺术实践之间分配时间，仍以硕士时期的节奏逼迫自己前进。在他 2024 年的毕业展上，一次偶然的对话成为转折点——最终促成他参加豪瑟沃斯画廊萨默塞特郡的群展《不凡脉络》。他称那次展览“改变了人生”：从那时起，他被卷入更广阔的艺术网络，也正式成为全职艺术家。此后，步伐加快：即将到来的计划包括弗里兹伦敦、巴塞尔迈阿密，以及他在驻地创作的作品将前往西岸艺术博览会与日惹双年展，此外还将在伦敦 Pippy Houldsworth 画廊举办个展。对而言他成功从不是单一的突破，而是一个由自我坚持、同行、藏家、画廊与机构协同的网络。“这关乎彼此真诚地投入——投入对方的事业与关系。”我也注意到这一点：他总会出现在伦敦的各种开幕式与艺术活动——不仅展示自己，也支持他人。“我不是生活在真空中，”他说，“我清楚，最坚定的支持者往往是同行艺术家。”

The commitment was serious: tuition fees, loss of a salary, and the relentless demands of an MA. Duong is honest about the toll it took: “I wouldn’t go through it again because it was so draining on everyone.” The RCA was a turning point, but “then the real world happens” he says. “And that was far more intense because this time it was real. Money was at stake. The honeymoon phase was over — you’d had that first year of savings, and now it was time to figure things out for real.” It’s a familiar paradox of any art education: you leave university better equipped to make work, but not necessarily to live off it. Managing finances, navigating expectations, and building healthy relationships are things professors won’t, and perhaps can’t, completely prepare you for. As Duong puts it with a laugh: “It’s like your parents teaching you how to date. They can tell you what to do, but you’ve got to figure it out yourself.”

After graduation, he split his time between part-time engineering and a growing studio practice, still pushing himself to keep the pace of the MA. At his 2024 degree show, a conversation set in motion what would eventually lead to his inclusion in *An Uncommon Thread* at Hauser & Wirth Somerset - an exhibition he describes as “life-changing,” the point at which he was drawn into a wider circuit of recognition and when he became a full time artist. From there, things moved quickly, and his upcoming schedule now includes Frieze London, Art Basel Miami, works from his residency heading to Westbund Shanghai and the Jogja Biennale, and a solo show at Pippy Houldsworth, London. Success, for Duong, is not a single breakthrough, but a network of persistence, peers, collectors, galleries, and institutions. “It’s about genuinely investing in each other’s careers and relationships”. It’s something I’ve noticed, too: in London, at openings and events, he consistently shows up for others, supporting his community. “I don’t live in a vacuum,” he says. “I’m aware that your greatest champions are other artists.”

这种开放的态度，根植于身份经验。“青少年时我早已知道自己是谁，只是无法说出口。”他回忆道。二十八岁出柜的那一刻，既确认了自我，也重新塑造了自我。长年在内心独自承载这一秘密，让他在真正说出之前已反复经历过无数次出柜；因此，当那一刻来临——无论是身份的揭示还是选择艺术的决定——都不再是跳跃，而是一种内在确定性的外化。他将这种经验带入生活的其他部分，偏好清晰而非表演，直接胜过拖延。“我宁愿你现在告诉我，也不要绕圈几年。”艺术家说。这种坦率伴随着慷慨：他乐于分享经验，尤其是处理乳胶这类棘手材料的技巧。对他而言，实践间的冲突不是来自影响，而是来自停滞。或许正是那漫长的内在轨迹，那些被静默吸收的“缓慢燃烧”，赋予了他如今的沉稳。回望成为全职艺术家的转折，他平静地说：“我已经准备好了。”停顿片刻，又补了一句：“我在做自己热爱的事，也靠它生活。”

His sense of openness is rooted in identity. “When I was an adolescent, I already knew who I was but couldn’t tell anyone,” he recalls. Coming out at twenty-eight was a defining moment, one that shaped his character as much as it affirmed it. Years of holding that knowledge privately meant he had already lived through the disclosure many times in his own mind; when the moment came, both in coming out and in choosing art, it was less a leap than the outward confirmation of an inner certainty. It’s experience he carries into other parts of life. He prefers clarity over performance, directness over delay. “I’d rather you tell me now than beat around the bush for years,” he says. That candour is paired with generosity: he is always happy to share advice when asked, especially on handling challenging materials such as latex. For him, practices overlap, and conflict comes not from influence but from stagnation. Perhaps it is the long interior trajectory, the slow burn of things absorbed in silence, that now gives him his steadiness. Reflecting on the move into full-time practice, he puts it simply: “I was ready.” Then he adds: “I’m doing what I love and making a living from it, too.”



VAC 驻留纪实影像静帧，《从工程到艺术：唐建荣谈论乳胶、酷儿身份和移民》，由陈兆玲和 VAC 基金会摄制。

Video still from "VAC Residency I From Engineering to Art: KV Duong on Latex, Queer Identity & Migration" by Thảo Linh Trần, VAC (Vietnam Art Collection)



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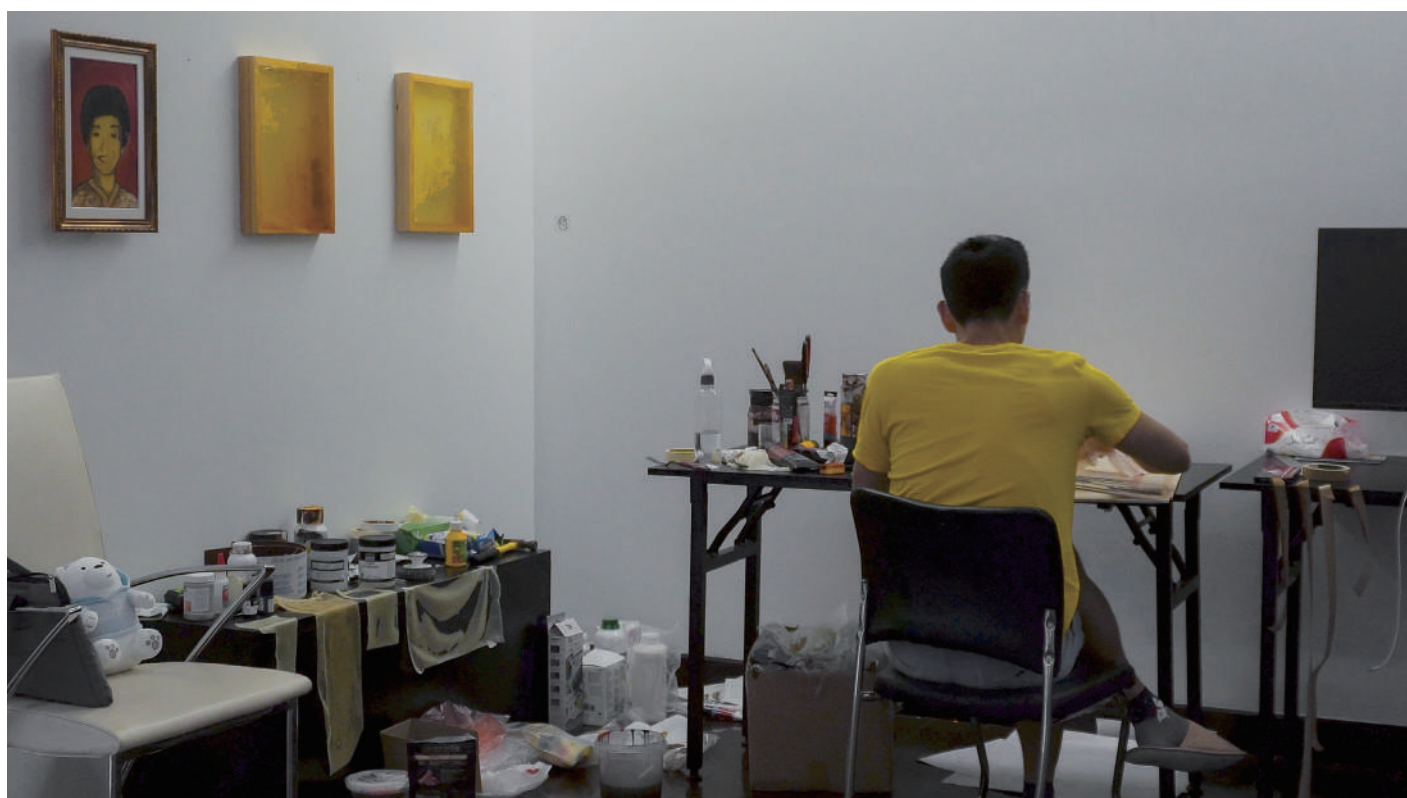
过去两个月在河内的生活，不仅改变了他的创作，也深化了他与历史的关系。在加拿大长大的他，对越南的理解主要来自家庭视角——由流亡、失落与其父政治立场留下深刻印记的南越家庭。“我过去总称 1975 年 4 月 30 日为‘西贡沦陷’，”他说，“因为那是我的家族逃亡、参战的故事。”而在河内，这个叙事被拓宽了。在统一五十周年与独立宣言八十周年的时间节点，他通过身边的人重新理解这段历史——“真正去体会不同的立场。”在这里度过国庆节，让他具体感受到半个世纪和平的意义与国家统一的重要。他补充道，河内的情感氛围或许与胡志明市不同，但国家的统一与身份的确立都深深扎根在人们心中。1975 年在他眼中成了双重影像：既是“西贡的陷落”，也是“越南的统一”。他在河内所吸收的一切并没有丝毫削弱其家庭叙述的重量，反而能将它重塑为众多视角之一，与当下所遇见的故事互相应和。

These last two months in Hanoi have reshaped more than his practice; it has deepened his relationship to history. Growing up in Canada, his understanding came through his family's perspective; a South Vietnamese household marked by exile, loss, and his father's political opposition. "I always referred to April 30, 1975, as the Fall of Saigon," he says. "It came from family fleeing, family going to war." In Hanoi, that narrative has broadened. Living here during the fiftieth anniversary of reunification and eightieth anniversary of declaration of independence, he encountered history through the people around him, "really trying to understand the different sides." Being present for National Day, he says, made tangible the significance of half a century of peace and the importance of national unity. He adds that the sentiment in Hanoi may not be identical to Ho Chi Minh City, but the unification of the country, and the consolidation of its own identity, is deeply felt. For him, 1975 now appears as a double image: both the Fall of Saigon and the reunification of Vietnam. What he has absorbed in Hanoi does not lessen the weight of his family's account, but reframes it as one perspective among many, layered with those he encounters in the present.

当我问他是否与父母分享这些体悟时，他坦率回答：他们关系亲密，但他从未告诉他们自己已离开工程领域。“他们不知道我是在艺术驻地，我告诉他们我来做工程外派，顺便搞点艺术。”做出这个决定并非出于欺瞒，而是为了保护：为父母保留熟悉的叙事，使他们安心。“也许下次见面时，我会说吧，但我不确定，那对他们来说也很情绪化。”从小听着战争、贫困与流离的故事长大，正如艺术家指出，那也是整个越南的故事。最近，他观看了梅璇芝的新纪录片——一位来自于越南中部地区的艺术家 - 导演 [3]，与导演的交谈让他意识到：每个家庭都携带各自的记忆碎片，每个地区都有属于自己的冲突史。

“我不确定有没有绝对的‘好人’或‘坏人’。”他沉思片刻说，“那是一团彻底的混乱。也许人们之所以能继续生活，是因为创伤太深，别无选择。”

When I ask how much of this he shares with his parents, he responds with honesty: they are close, but he has never told them he left engineering. “They don’t know I’m here on an art residency. I told them I’m here for an engineering secondment and doing art on the side.” The decision lands not as deception but as protection: a way of keeping an older story intact for their comfort. “I might bring it up next time I see them. But I’m not sure. It’s very emotional for them too.” He grew up hearing of war, poverty, and displacement - which, as he notes, is equally the story of the whole of Vietnam. A recent screening of a new documentary by Mai Huyen Chi, an artist-filmmaker from the central part of the country [3], and his ensuing conversation with her, highlighted how each family carries its own fragments of memory, each region its own history of conflict. “I’m not sure there’s ever a clear good guy or bad guy,” he reflects. “It was a complete mess. Maybe people move on because it was just so traumatic.”



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如果说家族史是一种继承，那么伴侣与日常仪式则是另一种延续。当谈到超越地理意义的“家”时，他毫不犹豫地回答：是伴侣的陪伴。那是被爱的人或熟悉的事物所带来的安全感。哪怕只是一些小习惯——用自己的水壶烧水，用自己的杯子泡茶。没有这些惯例时，人们就会即兴创造。他提到一只泰迪熊：三年前在河内，他和伴侣买了一只棕熊；这次，他买了北极熊版本。“那是我暂时的‘Owen 替身’。”他笑着说，“不过就是个毛绒玩具。”然而，这些物件往往承载的意义远超表象：正是我们赋予它们的情感，让它们成为家的延伸。

今晚，他将飞回伦敦，回到 Owen、他的工作室、同行与密集的展览季身边。“我期待接下来几个月的新经历，只想好好沉浸其中，享受这些由辛勤工作与一生记忆所带来的对话。”感激之情再次浮现——对社群、支持者、以及这座城市的感激。

“我带着满足离开，”他补充道，“这场展览让我自豪，而在这里融入文化、地方与团队的生活体验，让我在河内也有了‘家人’。”我们约好第二天去他最喜欢的午餐店之一，那是他精心维护的本地餐厅表格中早已标注的地点之一，如今我也幸以收藏。当我问他希望观众从展览中带走什么时，他答道：“我希望他们能在作品中看到自己的某个部分。希望这能让他们思考‘家’——在他们的人生、家庭，甚至国家层面。也许那能开启一次对话。”

《欢迎回家》并没有在试图定义一个“家”，而是让我们重新体验“家”的存在方式。家从不是单数的，它随处境而变，由记忆、习惯、人与物共同维系。有时它是共享的；有时它被我们携带于身。它散落在带着他人痕迹的物件与片段之中，也潜藏在前人留下的爱与创伤里——那些我们永远无法完全了解，却注定会被吸纳进自我叙事的故事。或许正是在这些缝隙之间、在我们拼接碎片的过程中，家的本质得以最充分地显现。

If family history carries one kind of inheritance, partnership and daily rituals carry another. When the conversation turns to what home means beyond geography, he answers without hesitation: companionship with his partner. The comfort of someone you love, or of something familiar, that makes you feel safe. Even small rituals like boiling water in your own kettle, pouring tea into your own cup. Absent those routines, we improvise. He tells me about a teddy bear: three years ago in Hanoi, he and his partner bought a brown bear; this time he got the polar bear version. “That’s my temporary replacement for Owen” he says, laughing. “It’s just a stuffed animal.” And yet such objects have a way of carrying more than they seem, shaped by the meaning we allow them to hold.

Tonight he flies back to London - to Owen, his studio, his peers, and to a packed season ahead. “I’m going to look forward to the new experiences over the next few months, just soak it in and enjoy the conversations from all of the hard work, and from a lifetime of memory.” Gratitude surfaces again: for community, for supporters, for Hanoi itself. “I leave feeling fulfilled,” he adds, “with an exhibition that I’m very proud of, with the life experience here of immersing myself in the culture and the places and the staff. So this is my family while I was here.” We make plans to eat at one of his favourite lunch spots, carefully logged in the long spreadsheet of local restaurants he keeps with meticulous precision, and which I’m now lucky to possess. Asked what he hopes visitors will carry with them from the show, he replies: “I hope they see parts of themselves reflected in the exhibition. And that it makes them think about the notion of home — in their own life, their family, even their country. Maybe it starts a conversation.”

Welcome Home does not attempt to define what home is; it embodies it, inviting us to look again at the stories we inhabit. Home is never singular: it shifts with circumstance, held together by memory, by habit, by the people and things we keep close. Sometimes it is shared; sometimes it is carried within us. It is found in fragments and objects that bear traces of other lives; it is carried too in the love and trauma of those who came before - stories we can never fully know but inevitably fold into our own. And perhaps it is in the fabric of the in-between, in the way we bind these fragments together, that its essence reveals itself most fully.

脚注 Footnotes

[1] 火炉监狱：法国殖民当局于 1896 年建造；如今部分遗址作为火炉监狱博物馆保存。网址：<https://hoalo.vn/Articles/14/34/Gioi-thieu-Di-tich-Lich-su-Nha-tu-Hoa-Lo.html>

[2] 阮进忠（1914-1976），《去茶市》（1940 年），藏于越南国家美术馆。链接：<https://vnfam.vn/vi/hiện-vật/5aed92a0b69f1a002677a5ba>

[3] 《越南：50 年的遗忘》，梅璇芝，2025 年。

艺术家语录：唐建荣的所有发言均来自与作者的对话，河内，2025 年 9 月。

[1] Hỏa Lò Prison: built in 1896 by French colonial authorities; today part of the site is preserved as the Hỏa Lò Prison Museum. Available at: <https://hoalo.vn/Articles/14/34/Gioi-thieu-Di-tich-Lich-su-Nha-tu-Hoa-Lo.html>

[2] Nguyễn Tiến Chung (1914-1976), *Going to the Tết Market* (Đi chợ Tết), 1940: Vietnam National Fine Arts Museum, Hanoi. Available at: <https://vnfam.vn/vi/hiện-vật/5aed92a0b69f1a002677a5ba>

[3] *Vietnam: 50 Years of Forgetting*, Mai Huyen Chi, 2025.

Artist quotations: All quotations from KV Duong are from conversations with the author, Hanoi, September 2025.

艺术家简介 About The Artist

唐建荣，1980 年生于越南胡志明市，华裔艺术家，拥有跨国背景——越南出生、加拿大成长、现居英国并从事创作。他的作品通过个人与家族历史，探索移民与文化同化议题。

唐建荣的绘画摒弃画布、亚麻布等传统材料，转而采用乳胶：将乳胶倒至泡沫芯板上，干燥后进行绘制、拉伸，最后在背面涂上树脂玻璃纤维。作为艺术媒介，乳胶带有恋物与感官的意涵——尤其结合酷儿身份政治时，会唤起性幻想与亲密感；同时，它又与橡胶产业紧密相关，让人联想到 1887 至 1954 年法国殖民统治时期越南的橡胶种植园历史。

“门”或“入口”是他近年作品中反复出现的母题——这一符号探讨了“可及性”与“不可及性”的议题，尤其与殖民历史及 LGBTQ+ 历史相关。乳胶的透明质感与纵横交错的线条形成对比，划分出空间边界，区分内外领域。通过这种视觉语言，唐建荣对权力与准入体系提出批判，并将“国家”这一概念既视为形式载体，也看作身份构建的熔炉。他的作品尤其聚焦于族裔与国家间日益紧张的局势，探讨其中的复杂语境。

KV (Kien Vinh 建榮) Duong (b.1980 Ho Chi Minh City, Vietnam) is an ethnically Chinese artist with a transnational background - born in Vietnam, raised in Canada, and now living and working in the UK. His work explores migration and cultural assimilation through personal and ancestral histories.

KV's paintings forgo more traditional materials of canvas or linen in favor of latex, which is poured onto a foam core board, then dried, painted, stretched and resin-fibreglass coated on the reverse. As a medium, latex bears fetishistic and sensuous connotations, particularly in conversation with queer identity politics, evoking sexual fantasy and intimacy. Yet it is also connected with the rubber industry, referencing the history of rubber plantations under French colonial rule in Vietnam, which lasted from 1887 until 1954.

A recurring motif in his recent work is the door or portal—symbols that navigate ideas of access and inaccessibility, particularly in relation to colonial and LGBTQ+ histories. The crossbars, set against the transparency of latex, mark spatial boundaries and divisions between interior and exterior realms. Through this visual language, Duong critiques systems of power and access, using the notion of the nation itself as both a form and a crucible for identity formation. His work draws particular focus to the charged context of rising tensions among ethnicities and nations.

关于作品
《梦（机器，人类）》，
与雷娜·裴的
问与答

*On dream(machine,
human),*
Q&A with Lêna Bui

陈艺嘉
Frida Chen

《梦（机器，人类）》是一场穿越多重现实的感官漂流。它既可以被理解为机器试图理解或预测人类的梦境，也可以是人类与机器共有的梦境，或人类通过机器做梦，抑或其他围绕这三个词的无数变体。故事发生在一个模糊的时间维度中，如同机器从废墟中捞出人类记忆的碎片般展开，也可以说是一部关于人类消亡与变形的神话。

dream(machine, human) is a sensorial drift through layered realities. It can be interpreted as machine trying to understand or predict human dreams, machine and human dreaming together, a human dreams via a machine, or any other variations of the 3 words. The story takes place in ambiguous time, unfolding as machine-salvaged fragments of human memories, or a mythology of human demise and metamorphosis.

——雷娜·裴
—Lêna Bui

《梦（机器，人类）》，单频影像，14分35秒，2025年。受现代汽车集团 VH AWARD 委托创作。

该影片的10分钟版本已在第六届 VH AWARD 上展映。完整版将于明年公布。

dream(machine, human), single channel video, 14 min 35 seconds, 2025. Commissioned by VH AWARD of Hyundai Motor Group.

A 10-minute version of the film has been shown at the 6th VH AWARD. The complete film will be released next year.

与雷娜·裴的 问与答 A Q&A with Lêna Bui

1. 从梦中进入 Entering through Dream

问
Q

《梦（机器，人类）》是你最新的作品；它既像是由电影画面构筑的冥想，又像预测性的神话。标题本身就暗示着机器在梦见我们，而不是我们梦见机器。能否分享一下，你是如何想到“机器在做梦”这个概念，并用梦境的逻辑探讨人类处境？

Your most recent work *dream(machine, human)* feels like both a filmic meditation and a speculative myth. The title itself suggests that the machine is dreaming us, rather than the other way around. Could you share how you arrived at this concept of “machine dreaming,” and why dream logic is such a powerful way for you to approach the human condition?

答
A

我喜欢“梦”这个词。它开启了所有的可能性。它不像幻想，因为想象中的世界遵循你设定的某些规则；也不像科幻小说，必须遵循某些科学原理。它可以从一种逻辑跳转到另一种逻辑，也可以完全不遵循任何逻辑，但它也蕴含着跨越的潜力，承诺一个超越一切理性的交汇点，即使只是在我们的睡梦中。

在从事影像实践 13 年后，我开始将记录的图像视为一种记忆形式。“记录”一词，本身就蕴含着时间。影像永远是过去的，媒体本身在制作的那一刻就已经过时了，所以即使我们谈论未来，我们所看到的也永远是过去，因为图像质量反映了当时的技术和美学，即便不是对特定时刻“现实”的实际记录。因此，剪辑便是在记忆中转换、以构建新事物的过程。无论你要构建什么，你都必须深入研究记忆才能做到这一点。所以，机器做梦或机器记忆对我来说是非常相似的概念。

I like the word dream. It opens up all possibilities. It's not like fantasy where the imagined world follows certain rules that you've made up, or science fiction where certain science principals have to be respected. It can jump from one logic to another, or follow no logic at all, and yet it also holds the potential for a cross-over, a promised meeting point against all reasons, even if only in our sleep.

After working with video for 13 years I've come to see recorded images as a form of memory. The word "recording" itself has time embedded in it. Footages are always of the past, the medium of media itself is dated the moment it is made, so that even if we're talking of the future what we see will always be in the past as the image quality reflects the technology and aesthetics of its time, if not the actual recording of "reality" at a given moment. And so editing is a process of shifting through memories to construct something new. Whatever you're constructing, you will have to delve into memories in order to do this. So machine dreaming or machine remembering become very similar concepts to me.



雷娜·裴，《梦（机器，人类）》，
2025（视频静帧）。
图片由艺术家与麦勒画廊提供。

Lêna Bui, *dream(machine, human)*,
2025 (still). Courtesy the artist and
the Gallery Urs Meile.

对我来说，人工智能图像也是一种扭曲的，由无数被输入算法的图像处理产生，而这些图像要么是刻意挑选输入的，要么是从互联网和各种数据库中批量抓取的。这就是为什么某些叙事通过人工智能得以延续和放大。因此，从元意义上讲，我的电影可以被看作是一部科幻片，讲述的是机器试图从“人类梦境”这个提示中构建一个影像的过程。这里的梦境指的是睡眠时的大脑活动，或者我们有意识和无意识的欲望。

AI images for me are also a type of warped memory, generated from processing countless images that are fed into the algorithms, images that are fed intentionally or wholesale scrapped from the internet and various databases. That's why certain narratives are perpetuated and amplified through AI. And so in a meta sense my film can be seen as science fiction, of machines taking a stab at constructing a reel from the prompt "human dreams," dream here meaning either that brain activity while asleep, or our conscious and unconscious desires.

2. 梦境式手法 On Dreams as a Method

问
Q

在《梦（机器，人类）》以及更早的《循环》和《亲缘》等作品中，梦、或梦境般的状态，作为一种创作策略反复出现。你是将梦视为研究方法，或无意识的档案库，还是更贴近如弗洛伊德以及后来的哲学家所提出的观点，将其视为上演我们最深层文化焦虑与欲望的方式？

Across *dream(machine, human)* and earlier works like *Circulations* and *Kindred*, dreams and dreamlike states appear as recurring strategies. Do you think of dreams as a kind of research method, an unconscious archive, or perhaps—as Freud and later philosophers proposed—a way of staging our deepest cultural anxieties and desires?

答
A

相比弗洛伊德，我更认同荣格对梦的分析，但我不打算深入讨论梦的解读。我更感兴趣的是梦作为一种手法的潜力，它能跨越到另一种秩序，并迫使人们接受一切荒谬。它让创作者与观众都能够暂时搁置怀疑，接受某些奇幻的前提。在这一点上，这种手法可能显得有些“偷懒”，因为你不需要去解释为何某件事是那样在梦中存在的。与此同时，它给予了极大的自由，而我渴望自由。

I agree more with Jung than Freud's analysis of dreams but I will not go into how dreams are interpreted. I'm more interested in what they can do as a method to crossover into a different kind of order and force acceptance of all absurdities. It allows both the maker and the audience to suspend their disbelief and accept certain fantastic premises. It can be lazy in this sense, because you don't need to justify why something is as is. But at the same time it allows a lot of freedom and I strive to be free.

与练习任何创作手法一样，我仍在学习如何打磨这种语言：如何在自由的同时不陷入无意义中；如何以有方向的方式去“做梦”，为达目的刻意地使用荒诞性，然后再从目的中脱离，将直觉作为燃料起飞——这种飞行，只有在我的直觉已经经由足量时间和经验打磨、形成内嵌逻辑后，才可能实现的飞行。

As with any method, I'm still learning how to finetune this language, to be free but not plunge into senselessness. To dream with a sense of direction, to be absurd with purpose, and then to depart from purpose, taking flight using intuition as fuel—a kind of flight made possible only if my intuition already has enough built-in logic shaped through time and experience.

我还想指出，我的影像作品中的视觉语言大多还是现实主义的，也会带有纪录片的质感，而并非人们对“梦境化”图像的常见预期。虽然这种语言仍需进一步打磨，但我喜欢这种“非此亦非彼”的状态，喜欢游走于类型之间、不被整齐归类的状态。

I'd also like to point out that the visual language in my film is often realistic, or documentary-ish, and not what you would expect of a dream. While it's a language that still needs refinement, I like this state of being neither this or that, of being between genres, not neatly placed.



雷娜·裴，《梦（机器，人类）》，
2025（视频静帧）。
图片由艺术家与麦勒画廊提供。

Lêna Bùi, *dream(machine, human)*,
2025 (still). Courtesy the artist and
the Gallery Urs Meile.

3. 神话与共享母题

Mythology and Shared Motifs

问
Q

在《梦（机器，人类）》中，你将蜗牛、白蚁、人类仪式的影像与高棉、傣族的圆圈舞声交织在一起。这些动作看似赋予了神话性，把人类生命与其他存在形式联结起来。是什么吸引你将神话作为与梦平行的路径？你是否将它们视为同一冲动的不同层次——去面对生、死与重生？

In *dream(machine, human)*, you weave together images of snails, termites, and human rituals with echoes of Khmer and Tai circular dance. These gestures seem mythological, connecting human life with other forms of being. What draws you to mythology as a parallel to dreams? Do you see them as different registers of the same impulse to grapple with life, death, and renewal?

答
A

我想引用约瑟夫·坎贝尔的一段话来讲神话，我无法比他阐述得更好了：

I will quote Joseph Campbell here because I cannot articulate myth any better.

“什么是神话？字典上的定义是关于神的故事。那你必须接着问：什么是神？神是人类生活与宇宙中的一种驱动力或价值体系的拟人化——它既是你身体的力量，也是自然的力量。神话是人类精神潜能的隐喻，而驱动我们生命的同一种力量，也驱动着世界的生命。但神话与神祇也与特定社会、或某个社会的特定守护神息息相关。换句话说，神话存在两种完全不同的秩序：一种神话将你与自然、与作为其中一部分的世界相连；另一种则严格是社会学意义上的，把你联结到某个特定的社会。你不仅仅是一个自然人，你还是特定群体中的一员。”

"What is a myth? The dictionary definition of a myth would be stories about gods. So then you have to ask the next question: What is a god? A god is a personification of a motivating power or a value system that functions in human life and in the universe—the powers of your own body and of nature. The myths are metaphorical of spiritual potentiality in the human being, and the same power that animate our life animate the life of the world. But also there are myths and gods that have to do with specific societies or the patron deities of the society. In other words, there are two totally different orders of mythology. There is the mythology that relates you to your nature and to the natural world, of which you're a part. And there is the mythology that is strictly sociological, linking you to a particular society. You are not simply a natural man, you are a member of a particular group."

你选择借用哪一种神话，则反映了你希望阐述的世界秩序：是属于大地的故事，还是人与自然相互割裂、征服自然的故事。我想我所倾向的是哪一种秩序，已经很清楚了。而在这样做的过程中，我试图去调和都市景观和当前生活中时常感受到的疏离感——一种与周遭的强烈断裂、深重的孤独感。

神话并不仅仅是一片和谐，它往往不可避免地涉及暴力，因为生命本身就是暴力的，死亡则是维持生命不可避免的条件。神话是一种帮助我们应对生、死与重生的方式，而梦则常常在神话之中被作为工具来实现这一点。在梦中，那些重要的事物会以图像、符号和隐喻的形式再次出现。

Which mythology you choose to borrow from reflects the world-order you want to articulate. Is it a story of belonging to the earth, or is it a story of the subjugation of nature and man apart from everything else. It is fairly clear which order of mythology I subscribe to. And in doing so I'm trying to reconcile this alienating feeling I sometimes experience in the urban landscape and with my current lifestyle. The intense disconnection with my surroundings and a deep sense of loneliness.

In mythology, there is not just harmony but often violence because life itself is inherently violent and death is an inevitability to sustain life. Myths are a way to help us grapple with life, death, and renewal, and dreams are often used as a tool within mythology to achieve this. In dreams, things important to us come in images as symbols and metaphors.

4.

关于性别与生育

On Gender and Reproduction

问
Q

在《梦（机器，人类）》中，一个引人注目的片段是母女之间关于幸福与生育的对话。你曾谈到过对这些女性牺牲的文化脚本感到不适，并选择以雌雄同体的蜗牛影像来平衡这种叙事。你能否展开谈谈这一决定？在你的创作中，你如何在反映主流规范与扰动这些规范之间协调？

One striking moment in *dream (machine, human)* is the mother-daughter conversation about happiness and having children. You've spoken about your discomfort with these cultural scripts of women's sacrifice, and your choice to counterbalance them with images of hermaphrodite snails. Could you expand on this decision? How do you negotiate, in your work, between reflecting dominant norms and unsettling them?

答
A

我并不觉得普通观众看见蜗牛就立刻想到“哦，它们是雌雄同体的”，所以这完全不是什么显而易见的含义。与其说是宏大到足以动摇主流规范，不如说这更像是我给自己开的一个玩笑——一种温和的提醒：自然已经发明了许多其他的存在方式，而生命也能以不同的形式延续。

这段母女对话之所以被保留下来，是因为它让我感到不适。这是一种无论男女都能在世界许多地方，尤其在亚洲感同身受的叙事。对大多数人来说，生育被视为人生的自然轨迹，是“理所当然想要的东西”。为什么会这样？本质是社会建构，一种养老保险的替代品，还是基因程序的驱动？孩子是否正如纪伯伦所说，体现“生命对自身的渴望”？不管怎样，“生命对自身的渴望”这一说法让我感到安慰，因为它将生命描绘为一种包罗万象的力量，席卷人类与非人类。

我刚读完厄修拉·勒古恩的《黑暗的左手》，她在此作中创造了名为格森的星球，那里的居民是双性生物，既具男性也具女性特质，他们平等地承受生育的负担。在每一次交配周期中，谁承担母亲的角色是自发的，因此他们的社会并不像地球上那样被清晰的两性二元划分。这个设定非常有趣，书中也努力细化这些差异，但我对其的理解更多停留在对另一种世界秩序的模糊想象，而非清晰地理解它究竟如何运作。

我们确实被自身身体与经验的局限牢牢束缚，很难真正想象成为另一种存在。但对我来说，其他生命形式的存在本身就是一种慰藉——证明了还有别的方式存在，而我们能够借此展开想象。

另外，我喜欢跨越物种或人类，它能让我们去讨论生命的某些根本问题，而不再受制于人类建构的框架，比如种族、宗教、国界种种。

I don't think an average viewer will look at snails and think "ohh hermaphrodite", so this is not at all something apparent. Rather than something grand like unsettling a dominant norm, it's probably more of a joke to myself, a gentle reminder that nature has invented many other ways of being and for life to continue.

The conversation between mother and daughter was included because it causes me discomfort. It's a narrative both men and women can relate to in many parts of the world, especially Asia. To most people having kids is a natural course of life, that you should want that. Why is this? Is it our social construct, a certain kind of insurance for old age, or genetic programming? Are our children a manifestation of "Life's longing for itself" as Kahlil Gibran puts. But somehow this phrase "Life's longing for itself" is comforting in that it puts life as this all encompassing force that sweeps through everything, human and non-human.

I just read Ursula K. Le Guin's *The Left Hand of Darkness*, in it she imagines Gethen, a planet populated by ambisexuals, androgynous beings both masculine and feminine, who share equally the burden of child birthing. Who takes on the role of the mother is spontaneous with each period of copulation, and thus their society is not arranged in binary terms like on Earth, with clear divisions between the sexes. It's a really interesting premise and much of the book tries to elaborate on these differences but I am left with a vague imagination of another world order but not really quite a clear understanding of how that actually works.

We are firmly bound by the limitations of our body and experience and it is very difficult to imagine being anything other than ourselves. But for me it's a consolation to see other forms of life exist, to know that there are other ways to be and that we have the power of imagination to draw upon.

One other thing I like about crossing species or going beyond human is that it allows us to address certain fundamentals of life without being constrained by human constructs such as race, religion, national boundaries, and so forth.



雷娜·裴，《梦（机器，人类）》，
2025（视频静帧）。
图片由艺术家与麦勒画廊提供。

Lêna Bùi, *dream(machine, human)*,
2025 (still). Courtesy the artist and
the Gallery Urs Meile.

5.

从梦境到
实践From
Dream to
Practice问
Q

你在影像与丝画之间切换创作，那是两种截然不同的工作方式。能否谈谈它们之间的相互关联？在影像创作的繁复研究与规划之后，绘画是否是一种让自己回到更扎实状态的方法？还是你认为，这两种媒介是在从不同角度探讨同样的问题？

You alternate between making films and making silk paintings—two very different modes of working. Could you talk about how these two practices speak to one another? Is painting a way of grounding yourself after the intensive research and planning of film-making, or do you see the two mediums as exploring similar questions from different angles?

答
A

能够在这两种我同样喜爱的创作模式之间自如地切换，是我的幸运。对我来说，绘画是一种非常内倾、冥想性质的过程，我的身体成为某种媒介。这是一种非常诚实、直接、身体性的活动，我允许自己的无意识自行发声。虽然我也会带着某些整体性的思考去工作，但大多数时候不会事先打草稿，而是让作品在过程中逐步展开。所以画面很大程度上直接受到我的情绪甚至天气的影响。

影像创作更“外倾”，需要与很多人、外部世界进行互动。剪辑的过程则更转向内在，但素材毕竟是从世界中录取并重新组合的影像。因此，这个过程更像是个人愿望与世界记忆的一种融合或拼贴。

不过，从结构上看，这两种截然不同的工作方式正在逐渐靠拢。我的绘画越来越具有电影感，而我的影像则变得更加抽象。

I'm so fortunate I can switch back and forth between these two modes of working that I enjoy equally. Painting for me is a very inward and meditative process, where my body becomes a sort of medium. It's a very honest, direct, bodily activity, where I allow my unconscious to articulate itself. Of course there are certain overarching thoughts that I work with but mostly I paint without making sketches and let the work unfold as I go. So the images are directly influenced by my mood and even the weather.

Video-making is a bit more of an outward endeavor, it involves a lot of people and interaction with the world. The editing process becomes more inward, but the material, being recorded images, is something taken from the world and reassembled. So the process is a merge or collage between personal aspirations and memories of the world.

However, structurally these two very different modes of working are converging. My paintings are becoming filmic and my videos more abstract.

归根结底，我感兴趣的是与空间的整体性实践。不仅仅是在影像、绘画或物件中容纳想象的片段，而是将这种想法扩展到空间中——不是作为奇观，而是通过细节与氛围来实现。

Ultimately I'm interested in working holistically with space. To not just contain fragments of imagination in a video, a painting or an object but to expand that idea into space, not as spectacles but in details and mood.



雷娜·裴，《河流》，
丝网画于喷墨印刷之上。
图片由艺术家与麦勒画廊提供。

Lêna Bui, *river*, 2025.
Silk painting layered on glicée print.
Courtesy the artist and the Gallery
Urs Meile.

6.

超越
人类Beyond
the Human问
Q

在《梦（机器，人类）》中，AI 生成的图像模糊了人类与非人类之间的界限；在《循环》中，灵魂被想象为穿行于身体中的多个存在。在这两种情境下，“人类”从未是单一或稳定的。你曾写过希望创作“不完全以人为中心的世界观”。你认为这种世界观会是什么样子？在将感知从人类中心转向后人类、纠缠式生命观中，艺术能发挥怎样的作用？

In *dream (machine, human)*, AI-generated images blur the line between human and non-human. In *Circulations*, souls are imagined as multiple beings moving through a body. In both cases, the “human” is never singular or stable. You wrote that you wish to make works that express “a worldview that is not entirely human-centric.” What would you imagine such a worldview look like? And what role can art play in shifting perception away from human centrality toward a more posthumanist, entangled sense of life?

答
A

对我来说，“单一”反而比“复数”更奇怪。任何会说几种语言的人都会发现，你的举止和表达方式会随着所用语言有所不同。而如果你在不同文化中成长，你也会直觉地依情境调整行为。这并不是说我们是轻浮或不断变动的个体，而是说我们有很广阔的存在范围，其中包含许多彼此并不一定契合的思想。人类就是一种深渊，非常复杂而且纠缠不清。我选择接受并扩展这种状态，而不是追求统一或纯粹。

“作为人类”意味着什么已然很难理解，而试图理解任何“非人类”则更是徒劳。举例来说便是，我们确实可以弄清树木光合作用、或通过根系交换营养的机制，但我们永远无法真正想象树木的语言，因为每当我们想象任何非人类的生物“说话”时，它们都必须用我们的语言来表达，而在采用我们的语言时，它们已被拟人化了。但即便如此，想象依然是通向共情的第一步，也是我们唯一能够扩展自我的方式。

For me being singular is a much more strange concept than being plural. Anyone who speaks a few languages notices that your mannerism and expressions change a bit depending on which language you're using. And if you grow up in different cultures you intuitively adjust your actions depending on context. This is not to say we are fickle and constantly changing entities, but I'd say we have a wide range of being, and many thoughts that do not necessarily agree with each other. A human being is a kind of abyss, very complex and entangled. I accept this and expand on it instead of fighting for unity or purity.

It's hard enough understanding what being human means, and even more futile to try and understand anything other than human. For example, we can work out the mechanism of how trees photosynthesize or exchange nutrition through their root systems, but we can never quite imagine the language of trees, because whenever we imagine anything non-human “talking,” they have to talk in our tongue, and in adopting our language they are anthropomorphized. But imagination is the first step to empathy, it is also the only mode that we can expand ourselves.

7.

轨迹
与
未来方向Trajectory
and Future
Directions问
Q

最后，回顾你的创作轨迹——从《贪婪的拥抱》探讨人类与动物关系，到社群型项目《圣水》，再到最近对于神话与人工智能的探索——你认为其中有哪些始终延续的线索？而你现在最强烈想要继续追寻的方向是什么？

Finally, looking at your trajectory—from works on animal-human relations in *Voracious Embrace*, to community-based projects like *Sacred Water*, to your more recent explorations of mythology and AI—what threads do you think have remained constant? And what directions are you most compelled to pursue now?

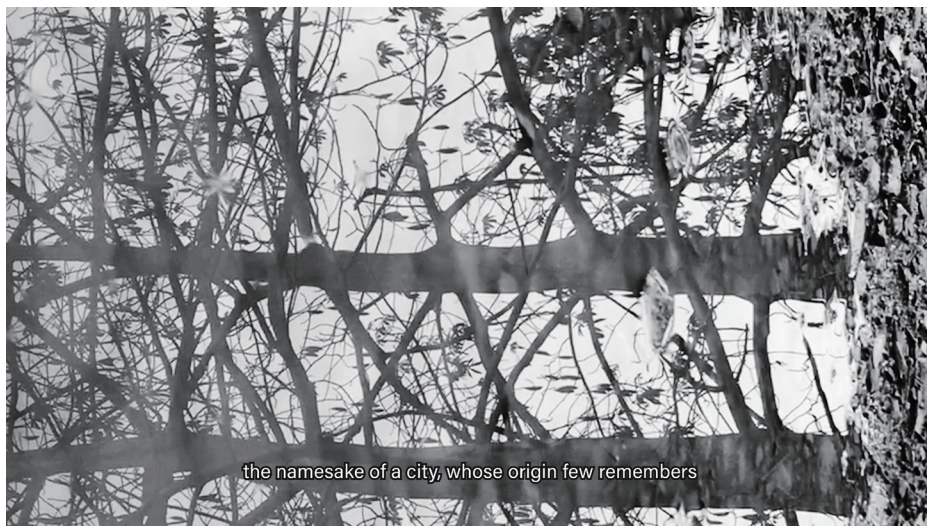
答
A

我从未做过让我不感兴趣的项目。所以回顾我过去的所有作品，连接它们的线索至今都仍在我脑海中不断地来回循环，与新的作品交织在一起。所谓“完成”的作品，不过是截止日期与现实条件下的产物；但那些兴趣从未真正被解决，因为作品所能表达的总是片段化的、不尽如人意。我常常在完成一件作品之后觉得还可以做得更好。但也只有在创作的过程中，才能逐渐理解自己的思想与不足。

所以，如果说我一直在追求的是什么，那就是语言：既清晰又具渗透性，流动亦有结构的语言。

I've never worked on something that doesn't interest me. So all of the threads in my past works are still in my mind, still looping back and forth interweaving with newer works. The work that is "complete" is a product of deadlines and practical constraints, but the interests have never been resolved because what is articulated is fragmentary and unsatisfactory. I always think I can do better after I've completed a work. But it's only in making the work that I understand my thoughts and shortcomings.

So I'd say what I've always strived for is language—a language that is clear and porous, at the same time, fluid but structured.



the namesake of a city, whose origin few remembers

雷娜·裴，《亲缘》，
2021 年（影像静帧）。
图片由艺术家与麦勒画廊提供。

Lêna Bui, *Kindred*, 2021 (still).
Courtesy the artist and the
Gallery Urs Meile.

雷娜·裴，《电脉冲》，
丝绸与纸本绘画。
图片由艺术家与麦勒画廊提供。

Lêna Bui, *Electrical Impulses No.2*,
2025. Painting on silk and paper.
Courtesy the artist and the Gallery
Urs Meile.



艺术家简介 About The Artist

摄影：张明归
Photo: Trương Minh Quy



雷娜·裴，1985 年生于越南，现生活和工作于胡志明市。她于 2007 年毕业于美国卫斯理大学，获得东亚研究学士学位，自 2009 年起定居越南。她的创作涵盖绘画、影像及其他媒介，常从日常趣闻轶事入手，探索快速发展对人类与自然及环境关系的深远影响。她的作品反思生命的无形维度，信仰、死亡和梦想，以及这些维度如何塑造人类的行为和感知。对她而言，艺术创作是一个充满质疑和渴望的过程，她不断追问：我们如何依赖自然，又如何与自然分离？历史如何塑造当下？当下又预示着什么？

她的作品曾在众多展览和空间展出，如第十五届上海双年展（2025 年）；瑞士麦勒画廊（2025 年）；第六届 VH 奖（巴塞尔电子艺术中心、奥地利电子艺术节和北京现代汽车工作室，2025 年）；曼谷艺术双年展（2024 年）；法国包画廊（2024 年）；越南阮氏艺术基金会（2024 年）；新加坡亚洲电影资料馆（2023 年）；济州双年展（2022 年）；韩国亚洲文化中心（2021 年）；阿联酋沙迦艺术基金会（2018 年）等。

Lêna Bùi (b. 1985, Vietnam) lives and works in Ho Chi Minh City. She graduated from Wesleyan University in 2007 with a BA in East Asian Studies and has been based in Vietnam since 2009. Her practice spans drawing, video, and other media, often beginning with everyday anecdotes to explore the profound effects of rapid development on human relationships with nature and the environment. Her work reflects on the intangible dimensions of life—faith, death, and dreams—and how these shape human behavior and perception. For Bùi, making art is a process of articulating questions and yearning, asking: how do we rely on and separate ourselves from nature? How does history shape the present, and what of the present foreshadows the future?

Her works have been shown in a number of exhibitions and spaces such as the 15th Shanghai Biennale, China (2025); Galerie Urs Meile, Switzerland (2025); the 6th VH AWARD at House of Electronic Arts Basel, Ars Electronica and Hyundai Motorstudio Beijing (2025); Bangkok Art Biennale, Thailand (2024); Galerie Bao, France (2024); Nguyen Art Foundation, Vietnam (2024); Asian Film Archive, Singapore (2023); Jeju Biennale (2022), Asia Culture Center, South Korea (2021); Sharjah Art Foundation, UAE (2018); among others.

未来回响 The Future Loop

&



黄玉
Ngoc Nau

艺术家惠允
Courtesy of the artist.



吴玉香
Huong Ngo

摄影：伦纳德·苏里亚贾亚
Photo: Leonard Suryajaya.

About the artists

关于艺术家

吴玉香是一位跨学科艺术家与教育者。她于芝加哥艺术学院获得艺术与技术研究硕士学位（2004），曾是惠特尼独立研究计划学者（2011–2012）及美国富布赖特越南学者（2016）。目前，她在加州大学圣塔芭芭拉分校任客座讲师。她的创作追索殖民历史、迁徙、语言与劳动的纠缠关系，并从这些碎片中想象新的未来。她的实践跨越媒介与边界，通过差异建立连接；诉诸亲密的同时具有政治性，试图倾听那些仍然回响的余声。

Huong Ngo (b. 1979, Hong Kong SAR) is an interdisciplinary artist and educator. She holds an MFA from the School of the Art Institute of Chicago in Art & Technology Studies (2004), was a Whitney Independent Study Fellow (2011-2012), and a Fulbright U.S. Scholar in Vietnam (2016). She is currently a visiting lecturer at University of California Santa Barbara. Her work traces the entanglement of colonial history, migration, language, and labor while imagining new futures from their fragments. She works across mediums, traversing borders and making connections through differences. At once intimate and political, Ngo's practice listens for what remains.

黄玉毕业于越南美术大学，主修越南艺术史与艺术批评。她目前的创作涉及多种媒介，包括利用 3D 软件及网络开源资源制作视频装置，探索影像的多维度空间；同时使用摄影灯箱、全息影像与增强现实等技术。在她的作品中，这些手法被用来指涉新媒体如何塑造我们观看世界的方式；这一思考与当代越南的发展语境及文化混乱紧密相关。她探讨传统价值的争议，揭示不同形式的权力滥用与逐利机制，并关注人类在科学发展背景下的心理适应过程。她的艺术实践聚焦于现代人类的社会与文化现象。

Ngoc Nau (b.1989, Thai Nguyen Province, Vietnam) graduated from Vietnam Fine Art University, majoring in Vietnam art history and criticism. Ngoc Nau is currently working with various mediums including video installation using 3D software, and other open sources on the internet to create new dimensions for video. She also works with photographic light boxes, Hologram projection and Augmented Reality (AR). In Ngoc Nau's work these techniques have been used to refer to how new media shape our view of the world. This thought in her work is related by the current context of Vietnam's development and chaos of contemporary culture. She explores the controversy surrounding what traditional values are, highlighting the multiple types of abuse of power to gain wealth and looks into the psychology of humans to adapt to scientific development. Her art practice is concerned with the social and cultural phenomenon of modern humanity.

以下为两位艺术家 在 2025 年 8 月 4-29 日 之间进行的线上对话。

This conversation was conducted online between August 4th and 29th, 2025.

吴玉香：
Huong Ngo (HN):

我在想，也许我们可以从“未来”是如何被构想的谈起，特别是在与迁徙的关系上，因为我觉得我们的创作都在不同层面上处理这种关系。我们也许可以开始梳理未来性如何与技术、劳动、精神性、语言和政治交织在一起。我想知道你是否可以先从一件相关的作品开始？

I was wondering if we could begin by thinking through how the future is conceptualized, particularly in relation to migration, as I think that both of our work grapples with this relationship in so many different ways. We might also start to untangle how futurity is bound up with technology, labor, spirituality, language, and politics. I was wondering if you could start with a description of one of your related works?

黄玉：
Ngoc Nau (NN):

在我家族文化里，我们相信梦境会向我们传递关于未来的某种信息，因此必须加以留意。我对梦中所见的图像产生好奇心，进而驱使我去创作，因为当我醒来时，那些感受依然非常强烈，有时会在脑海中停留一整天，甚至数月。

我会思考：对于梦中图像的追问如何影响我在清醒时观察世界的方式。尤其是当涉及我的家乡变迁时，这一点显得尤为突出。

In my family, we believe dreams tell us something which could be happening in the future and we must pay attention to them. A curiosity about the images that I see in my dreams motivates me to create art because when I wake up, the feelings remain very strong, sometimes staying on my mind for a whole day or even months.

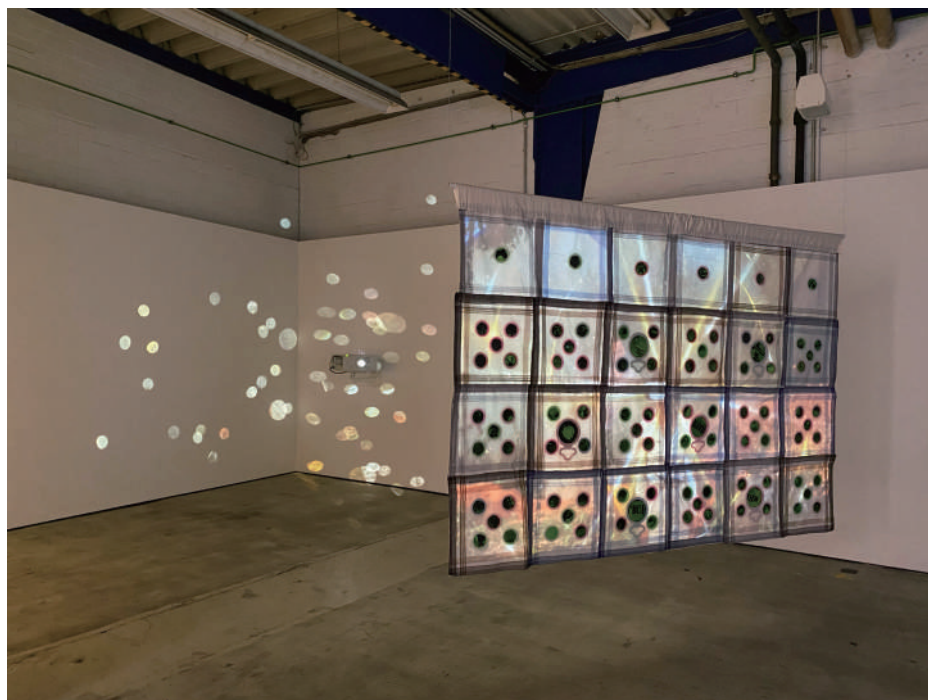
I wonder how the act of questioning the images in my dreams influence the way that I observe the waking world. In particular, this applies to the case of the transformation of my hometown.

我在越南太原市长大，我的祖父母是在1964年美国轰炸河内期间撤离到那里定居的。在过去十年间，这里发生了巨大的变化——土地被出售或租赁给外国科技工厂。我在祖父母家周围看到许多陌生的事物和面孔。与此同时，我也听到许多关于这些开发项目的广告，里面充斥着“智慧社区”“壮丽岛屿”“通向未来的项目”等华丽的词语。它们取代了原本的土地，服务于聚焦高科技生产的新经济计划。

2014年，三星集团开始在我的祖父母家附近修建一个工厂综合体。这被认为是东南亚最大的工厂之一，它不仅改变了当地的景观，也改变了居民的生活条件。

I grew up in the town called Thai Nguyen, where my grandparents chose to settle after they evacuated from the U.S. bombing to Hanoi in 1964. Over the past ten years, it has changed so much since the land was sold or rented to foreign tech factories. I saw many unusual things and unfamiliar faces around my grandparent's house over this time. Meanwhile, I heard many advertisements about these developments with fancy words such as 'smart community', 'majestic islands', 'projects to bridge the future', etc... They have been replacing lands in service of the new economic program which is focused on high-tech production.

In 2014, Samsung Corporation started to build a factory complex next to my grandparents' land in Thai Nguyen. Considered one of the biggest factories in Southeast Asia, the project has modified not only the landscape but also the locals' living conditions.



黄玉，《祭祀物件1》，第十五届卡塞尔文献展现场，2022年，单频道雕塑影像装置，高清，彩色，有声；现成手帕、镜子、数码印花印刷（图片由艺术家提供）

Ngoc Nau, "Ritual Object 1", installation view from "Documenta fifteen", 2022, sculptural single channel video installation, HD, color, sound; found handkerchiefs, mirror, digital prints on decal. Courtesy of the artist.

整个区域都在越南政府的总体规划之下，旨在将小镇改造为国家的技术生产中心之一。然而，在这一不断变化的区域内，当地人依然保留着“圣母信仰”的祭祀场所，以此维系他们的精神信仰。这传统既是对过去的回忆，也是对神明庇护的祈求。

在《祭祀物件 1》(2022) 中，我将这些祭祀仪式的元素与自三星建厂以来发生的事件相关联。作品结合了祭祀器物、仪式影像资料，以及我自 2015 年起在研究这片土地时搜集到的开源内容。通过运用祭祀材料的反射光，我试图思考科技发展

与宗教保存之间的共存性。

总体而言，这件录像作品的大部分原始素材都来自公共空间——既包括实体空间，如“同道”或“灵媒附体”仪式，也包括虚拟空间，如社交媒体和数字平台。

那么你呢？是什么促使你去思考未来？

The whole area is under the Vietnamese government's overall plan to transform the town into one of its centers for technology production. Nevertheless, in that ever-changing area remains the locals' reserved sites for ritual practices for the Mother Goddess, which honors their spiritual beliefs. This tradition is both a form of reminiscing the past as well as expressing the hope to be protected by gods.

In my work "Ritual object 1" (2022), I draw elements from the ceremonies in relation to the events that have happened since the beginning of Samsung's intervention. The work combines ritual objects, video footage of rituals, as well as open source content that I encountered throughout my research about the land since 2015. Through the use of light from reflective ritual material, I contemplate on the co-existence of technological development and religious preservation.

Overall, most of the raw material used for this video comes from public spaces, either physical such as the 'Hau Dong', or 'spirit possession,' ceremony, or virtual from social media and digital platforms.

And you, what motivates you to think about the future?

吴玉香：
HN:

我的家人也来自北方——河内和海防，但他们在 1979 年中越边境冲突期间离开了（因为我的父亲是华裔），而我则在途中出生于香港，当时我们待在那里的难民营。我在美国长大，正值冷战后期，我们的文化环境充斥着科幻主题的电影和书籍，它们既激发了那一代人的想象力，也浓缩了那个时代的政治焦虑。比如《星球大战》、《杰森一家》、《2001 太空漫游》等。我记得看《星际迷航》时，对它所许诺的多元文化乌托邦充满惊叹。尤其令人着迷的是，科技的发展——哪怕只是与太空旅行相关的某种特定材料——都被牢牢地和“未来”联系在一起。科技成了这些叙事中希望、理想和解决方案的替代物，反过来，现实中的技术也恰恰是按照这些幻想的图景被开发出来的。

My family was also from the North, from Ha Noi and Hai Phong, but they left in 1979 during the border dispute with China (because my father is ethnically Chinese), and I was born en route in Hong Kong, where we stayed in refugee camps. I grew up in the United States at the tail end of the cold war era, and our cultural landscape was filled with science fiction films and books that really captured the imagination of that generation and encapsulated political preoccupations of that time. Think *Star Wars*, *The Jetsons*, *2001 Space Odyssey*, etc. I really do remember watching *Star Trek* and marveling at the multicultural utopia that it promised. There was something fascinating about how technological advancements, even just particular materials associated with space travel, became indelibly associated with the future. Technology became a stand in for all of the hope, ideals, and solutions promised in those narratives, and in turn, real technology was developed in the very image of those fantasies!

在我童年时期，我的父母一直在电子工厂工作——生产零件、电路板和电脑，试图重现那些被许诺的未来。最近搬到加州后，我遇到了很多人，他们的父母（甚至他们自己）也在这些工厂工作过。大量的移民，尤其是那些来自东南亚的，都做过这种工作。我一直在思考为什么会这样。部分原因显然是时机：这些产业正好在东南亚移民抵达时兴起。但我也常常好奇，工人们是否因那种“成为想象未来一部分”的承诺而受到驱动或被迫接受？他们是否在其中看见了自己？这种想象，是帮助他们继续前行，抑或逃避难以回到的过去？

在我当前的作品中，我收集了这些工厂的老旧零部件，用它们制作雕塑，试图诉说那些移民在科技历史中所付出的劳动与贡献。我想知道，这些微小的物件如何能够讲述一个宏大的故事，诉说那些参与生产的双手——以及那一代人的希望、梦想与纯粹的决心。你在太原所见到的工厂建设，正是我父母当年工作的当代版本。因此，我尤其想了解这些产业如何“迁回”到我的故乡，对我们的族群带来了怎样的影响，以及你如何在艺术创作中处理这一点。

你的祖父母还住在那里吗？他们还好吗？在美国，极其不幸的是，电子制造业带来的副产品就是生态破坏。许多旧工厂及其周边土地至今仍被划为“超级基金场址”（由美国环保署指定为受污染并需修复的地区）。他们是否在家乡的土地上见证过这样的情况？

Throughout my childhood, my parents worked in electronics factories — making components, circuit boards, and computers that were attempting to reproduce this future that was promised. Recently moving out to California, I've met so many other people whose parents (or themselves) also worked in these factories. There was a huge percentage of immigrants, particularly immigrants from Southeast Asia, who did this kind of work. I've been puzzling over why that is the case. Part of it is obviously the timing: these industries were cropping up just as Southeast Asian immigrants arrived. But also, I often wonder whether employees were motivated or compelled by a promise to be part of an imagined future. I'm curious if they saw themselves in it and whether it helped them move on or run from a past that was difficult to return to.

In my current work, I've been collecting vintage components from those factories and making sculptures with them that can somehow speak of the labor and contributions of so many immigrants in the history of technology. I'm curious about how these tiny objects can tell the big story of all of the hands that were a part of producing them — can somehow communicate the hopes, dreams, and sheer determination of that generation. The factories that you witnessed being built in Thai Nguyen are contemporary versions of where my parents worked, so I'm particularly interested to learn about the migration of these industries back to my 'que huong'/homeland, how they have affected our people, and how you process it in your artwork.

Are your grandparents still living there and are they okay? An incredibly unfortunate byproduct of electronics manufacturing in the US is the ecological devastation. Many former factories and surrounding land are still Superfund Sites (designated by the U.S. EPA as polluted and needing remediation). Have your grandparents witnessed this on their land?



吴玉香，《这个空间是为了失去的时间》，展览现场细节，芝加哥 TSA 艺术空间，伊利诺伊州，2024 年，电子零件，牵牛花（摄影：汤姆·范·艾因德）

Huong Ngo, "This Space Is for Lost Time", installation Detail from Tiger Strikes Asteroid, Chicago, IL, 2024, electronic components, morning glory plants. Photo: Tom Van Eynde.

黄玉：
NN：

我的祖父母和其他家人仍然住在那里。有一次，我曾问过祖母，她怎么看待那些建在家里边上的新工厂。当时，她的回答让我很惊讶：“没有工厂我们就会很穷。”确实，因为工厂就在村子里，我祖父母通过把土地卖给项目投资者获得了一大笔钱。同时，我的舅舅把大部分花园和耕地改建成临时出租房间，租给工人，这样每个月就能赚到以前务农时根本赚不到的钱。他们甚至买了一辆大汽车，这在邻居和其他农民眼里是一件巨大的资产。

整个景观和我小时候看到的相比，已经发生了巨大的变化。在我的记忆里，这边土地应该是一片宁静祥和。我记得每到周末，我和母亲骑着本田“梦系列”助动车去探望他们，路过许多弯曲狭窄的黄土小路。我祖父母的房子几乎在村路的尽头。那里非常安静，视线所及都是绿色，闻得到青草和稻谷的气息，夜里还能听到鸟叫、虫鸣和青蛙声。

现在，大路 / 高速公路就在那片旁边。每天早晨，数百辆大巴将来自不同地方的工人送到厂里。大部分农民的耕地上都建起了出租房。原本用于稻田的水渠现在很少再用于耕种，水流的方向也改变了，大多用来为工厂供水。我能从远处闻到工厂散发出的奇怪气味，那是典型的切削液的化学味道。当我在工厂里工作时，会听其他工人彼此议论：没有多少人愿意在那个生产车间工作，都觉得那里是最毒的。

一开始，村民在外面就能闻到这种气味，但没人知道那是什么气味，也不知道每天闻到它会有什么影响。渐渐地，这种气味变得习以为常，大家都忘记了它的存在。然而，它仍然很强烈，在没有风的时候尤其令人难以忍受。

My grandparents and other family members are still living there. One time, I used to ask my grandmother what she thought about the new factory built next to her land. At that time, I was surprised by her answer: "We would be poor without the factory." It is true that since the factory is located in the village, my grandparents got a large amount of money by selling lands to the project investors. At the same time, my uncle has turned most of the garden and farming land into temporary rooms for renting to workers, so they could earn money every month, which they could not earn the same amount when they were farming. They even bought a big car, which was a huge asset to their neighbors and to other farmers.

The whole landscape has changed so much compared to what I saw when I was a kid. My memories of the land was of a peaceful landscape. I remember every weekend, my mom and I drove to visit them on a Honda Dream through many curvy, small, and yellow-clay roads. My grandparents' house is almost at the end of the village road. The atmosphere is very quiet, I could only see green, smell grass and rice, and hear the sounds of birds, insects and frogs at night.

Nowadays, the big road/highway is right next to a changed land. Every morning, hundreds of big buses bring workers from different places to the factories. Rooms for rent are built on most of every farmers' arable land. The water canal, once used for rice fields, now is rarely used for farming. The direction of the stream has been changed and water is mostly used to provide by the factory for production. I can smell the strange scent from the factory from faraway. It is a typical chemical smell of the cutting fluid. When I was working inside the factory, I heard other workers talk to each other: not many workers wanted to work in that production department because it was seen as the most toxic.

In the beginning, the locals could smell it from outside, but nobody had any knowledge about what the smell is and the effect of smelling it everyday. Increasingly, it has become normal and everyone has forgotten about its presence. Nevertheless, it is still strong and unpleasant, particularly when there is no wind.

吴玉香：
HN:

是的，上次我们见面时，你和我谈过在工厂的工作经历！我最近和朴善熙谈过，她与大卫·佩洛在合作撰写《硅谷之梦：环境不公、移民工人和高科技全球经济》。佩洛还以工厂工人的身份潜入做过研究。那些工人分享的故事，以及他们的研究所揭露关于工厂对健康和生态所造成的影响，真是令人震惊，但在行业中仍鲜为人知。他们还追踪了工人们在为自身健康和行业监管而抗争时的种种艰难。

你能再多和我讲讲你的经历吗？工人们主要来自哪里，通常的人口结构是怎样的？你在那里工作了多久，这段经历如何改变了你对工厂和创作实践的看法？在你的作品《祭祀物件 1》里有一幕是工厂看似在燃烧，工人们在外面，你能给我们讲述一些这件事的背景吗？

Yes, when we last met, you told me about working in the factories! I was recently in conversation with Lisa Park, who wrote "The Silicon Valley of Dreams: Environmental Injustice, Immigrant Workers, and the High-Tech Global Economy" [1] with her collaborator David Pellow. Pellow actually went undercover as a factory worker for research as well. The stories shared by the other workers and what Park and Pellow discovered about the health and ecological effects of the factories are truly horrifying and still not very well known about the industry. They also track the struggles of factory workers in advocating for themselves and their health and the regulation of this industry.

Can you tell me a bit more about your experience? Where were the workers coming from and what was the typical demographic? How long did you work there and how did it change your perception of the factory and your project? There's a scene from "Ritual object 1" where the factory appears to be burning and the workers are outside. Can you give us some context for that event?

黄玉：
NN:

我至今还非常清楚地记得在工厂工作的感觉和整个过程。我是通过第三方（一家中介）申请工作的。从申请到正式开始工作只花了两天。规章制度非常严格，工人不能带任何东西进去，必须通过两道安检门接受全身扫描。所以，我无法拍照或录像来记录这段经历。一切都留在我的记忆里。

在工厂工作的每一天都觉得特别漫长，因为每天要在没有窗户的室内工作大约 10.5 小时，完全感受不到外面的世界，只有无处不在的白色荧光灯。每天有两次休息：一次是十分钟，另一次是一小时十五分钟的午餐或晚餐时间。我先被分到数控切割部门，工作内容是清理机器和收集切割后的废料。

I still remember very well the feeling and the whole process of working for the factory. I applied for the work through a third party (an agency). The process for applying for the job and starting took two days. The rules were very strict, workers could not bring anything inside and we could only go through two gates for body scanning. So, I could not film or take any pictures to document the experience. Everything stayed inside my memories.

My days working in the factory felt so long because everyday I had to work about 10.5 hours indoors with no windows, so I could not feel anything from outside, only white fluorescent lights everywhere. There were two break times: one for ten minutes and another for one hour and 15 minutes for lunch or dinner. I worked for two departments. First I was sent to a department for CNC cutting where my work was cleaning machines and gathering waste from the cutting materials.

我记得第一次进入这个部门时，就被噪音和气味震惊了。让我头晕，一整天都头痛。两天后，我的身体开始慢慢适应。这种快速适应让我觉得既奇怪又惊讶。但从长远来看，我担心这种噪音和化学气味对健康的伤害。七天后，我离开了那里，被调到另一个电子元件组装部门。我在那里依然做清洁工，收集电子元件托盘。虽然噪音和气味减轻了一些，但工作要求我全程站立，双腿越来越沉重，好像穿着铁鞋一样。我意识到这是因为血压造成的。很多工人都有这种感觉，有些甚至会晕倒。有时我们不得不躲进厕所里休息。

在每个部门，我都和一群三十岁以上的工人一起工作。他们有的来自附近城镇，有的来自很远的地方。这个群体由不同的少数民族组成。我问过一些人为什么选择在工厂工作。有人是因为要还债，有人是因为没有土地可耕种，还有人只是觉得这家工厂的厕所比其他工厂干净。

我记得一些可爱的瞬间，打破了工厂里无聊的氛围。我们偷偷把零食带进工厂，互相分享李子或糖果，让自己在夜班里保持清醒。我们聚在厕所里，交流一天工作的感受。在工厂里工作时，我感觉没有人会保护我们，只有工人之间才互相同情。很多时候我们被要求加班到 12 个小时，而且无法拒绝。

最终我决定辞职，因为实在太疲惫了，而且没有拿到工资（工厂规定必须工作六周才能领到一个月的工资，这也是为什么很多工人被困在那里的原因）。我很敬佩那些能忍受这样的工作条件、只为了把钱寄回家的工人。我知道有成千上万的工人是这样工作的。他们中很多人可能从高中毕业后就连续工作五到七年。

I remember the first time I entered the department, I was shocked by the noise and smell. It made me dizzy, and I had a headache for the whole day. After two days, my body started to get used to it. Very strange and amazed by how the human body could quickly adapt to these conditions. In the long term, I feared for my health being exposed to that level of noise and the chemical smells. I left after seven days for another department to assemble electronic components. I worked there as a cleaner as well, collecting electronic component trays. I felt a bit relieved of the noise and smell, but the work required me to keep standing for the entire time, my legs getting very heavy as if I was wearing shoes made of iron. I realized it was caused by blood under pressure. Many workers experienced the same feeling, some of them fainted. Sometimes we had to hide in the toilet just to take some rest.

In each department, I worked with a group of workers all above 30 years old. Some of them are from neighboring towns and many of them live faraway. The group was a mix of different ethnic minorities. I asked some of them why they chose to work in the factory. Some wanted to pay their debts, had no more land to farm, or just preferred the toilets in this factory, which were cleaner than other factories.

I remember some moments that were lovely that broke through the boring atmosphere of the factory. We sneaked some snacks into the factory and shared some plums or candy with each other to help us feel awake during the night shift. We gathered in the restrooms to share our feelings of the working day. Working inside the factory, I felt like there was no one protecting us, only the workers shared sympathy with each other. Many times we were asked to work extra hours, totalling twelve, and we were not able to refuse.

In the end, I decided to quit the job as I felt so exhausted, and I didn't receive any salary (a month's salary required six weeks of work, which is why many workers are effectively stuck). I respect workers who can sacrifice themselves to work in those conditions just to send their money back home. I know there are thousands of workers who have been working like that. Many of them might work like that for five to seven years right after they finish high school.

在我的影像作品《祭祀物件 1》里的那一幕，是三星工人与保安发生冲突的抗议事件。2014 年，工厂还在建设阶段时，有工人带了糯米饭当午餐（这是违反规定的）。当保安发现后，殴打并辱骂了工人。这类事件发生了很多次。后来有一天，一个工人还手了，引发了其他工人共鸣。他们开始扔石头，还点燃了保安的房间。后来警察介入，但花了很长时间才平息工人的愤怒。这件事引发了人们对工厂制度的质疑，因为这些规矩对习惯自由的农民来说完全陌生。

在你家，或者其他移居美国的朋友家里，是否能观察到传统亚洲价值观的变化？例如关于社区的观念、家庭纽带、自然中的精神信仰，以及母亲或女性的重要角色，这些在一个资本主义、消费驱动的美国社会中发生了怎样的转变？更具体地说，这些变化在一个由机器和技术主导的环境中是如何体现的？

吴玉香：
HN:

在美国长大时，我一直注意到女性和母亲的实际经历，与流行文化中关于这些角色的再现，是有一定的差距。这种情况正在慢慢改变，但在过去，母亲常常被表现为默默承受辛苦、幸福地为家庭劳作。我也注意到亚洲人常常被描绘成热情而顺从的工人。理解这些扁平化的呈现，有助于解读机器和技术——尤其是人型机器人——如何被性别化甚至种族化。这种倾向至今仍然存在，例子数不胜数，例如“亚洲机器人”或“顺从的女性机器人”等有害性的文化陈词滥调（如 Siri 和 Alexa）。我认为这反映出社会对亚洲人不知疲倦劳动的期待，以及对女性无偿劳动（尤其是情感付出）的期待。

The scene in my video "Ritual object 1" was a protest of the Samsung workers against the security guards. In 2014, when the factory was still under construction, some workers brought sticky rice for their lunch (which was against the rules). When security guards found out, they beat and insulted the worker. The issue happened several times to many workers. One day, one worker fought back, which incited others who shared the same anger. They started to throw rocks and burn the room of the security guard. Later, police became involved but it took a lot of time to control the anger of the workers. The incident raised concerns about rules in the factory which were not familiar to farmers who were used to being more free.

In your family, or in the families of your friends who moved to the US, how have you seen traditional Asian values change like the concept of community, family ties, spiritual beliefs in nature, and the important role of mothers or women when living in a capitalist, consumer driven society in America? And more specifically, how do these changes appear in an environment that is governed by machines and technology?

Growing up in the US, I always noticed a gap between the reality of what women and mothers experienced and how that is represented in popular culture. This is slowly changing, but in the past, mothers were often represented as happily laboring for the family, enduring hardships in silence. I also noticed how Asians were presented as enthusiastic, pliant workers. Understanding these types of flattened representations help unpack how machines and technology, particularly humanoid robots, are gendered and often racialized. This tendency persists today with examples too numerous to name of the pernicious cultural trope of the Asian robot or the servile feminine robot like Siri and Alexa, for example. I think it speaks to how Asians are expected to labor tirelessly and how women are expected to perform labor freely, particularly emotional labor.

我常常以我的母亲为参照，去理解她那一代人与我这一代之间的差异。我看到她处在多重力量的交叉点上：不同的声音告诉她“一个女人和母亲应该是什么”，她必须处理这些期待，与自身的欲望协商。我和她谈起工厂工作的经历，虽然在很多方面都很艰难，但她告诉我，能为家庭提供经济支持，并在工作中表现出色，让她获得了一种独立感和力量。她还讲过一个细节：她曾与一群苗族妇女一起工作，对方称赞她工作速度很快。她复述时神采飞扬、满是自豪。虽然我知道这反映了工厂里的资本主义文化，但我依然忍不住分享她的喜悦与满足。

回到你的作品里记录那场工人焚烧和抗议保安的场景，我感兴趣的是：这种抵抗与反抗的历史在亚洲其实一直存在，但随着时间推移，它可能被压制，或者以容易被忽视的安静方式出现。

I look to my mother often to understand the difference between her generation and mine. I see her at the intersection of many different forces telling her what a woman and mother should be and having to process those different expectations and negotiate them with her own desires. I've spoken to her about working in the factory and while it was difficult in many ways, it gave her a sense of independence and empowerment through being able to help provide for the family and finding a place where she excelled at what she did. She told me how she used to work next to a group of Hmong women who complimented her on how fast she worked. She beamed with pride when she told me the story. While I know that this demonstrates the capitalist culture of the factory, I can't help but share her joy and satisfaction.

To return to that scene that you capture of the workers burning and protesting the security guards, I'm also interested in how those histories of resistance and dissent are present in Asian history, but might have been suppressed over time or might show up in quiet ways that could be easily overlooked.



吴玉香，《我们在这里是因为你们在那里》，
展览现场，迪保尔艺术博物馆，2016年，油印与手工剪纸
摄影：汤姆·范·艾因德

Huong Ngo, "We Are Here Because You Were There",
installation view from DePaul Art Museum, 2016,
hectographs and hand-cut paper. Photo: Tom Van Eynde.

你能具体谈谈工厂里的女性工人吗？她们有哪些不同的期待或动机？在你的影片里，有一个跳舞的女性角色。我把她理解为介于母神与年轻工人之间的形象——能展开谈谈你是如何构想这个角色的吗？

Can you talk about the female workers specifically in the factories and different expectations or motivations that they had? In your film, there is a dancing female character. I read her as somewhere between the Mother Goddess and a young worker – can you expand on how you envision this character?



黄玉，《祭祀物件 1》影像剧照，2022 年，雕塑式单频道影像装置，高清，彩色，有声；拾得的手帕、镜子、数码贴纸印刷（图片由艺术家提供）。

Ngoc Nau, Still image from the video "Ritual object 1", 2022, sculptural single channel video installation, HD, color, sound; found handkerchiefs, mirror, digital prints on decal. Courtesy of the artist.

黄玉：
NN:

当我在工厂工作时，我发现女性工人几乎出现在所有生产环节（大约 75% 的工人是女性）。例如，一条电子元件组装生产线上通常有八到十个工人负责，而其中大多数是女性。在我的小组里，大多数女性工人都是母亲。

我觉得，影片中的“母神”角色源自我的日常生活——灵感来自我的家人、邻居和朋友。我常常看到女性参与生活的方方面面：从生产劳动，到照顾家庭，再到为社区主持仪式。此外，我能够感受到她们既拥有力量，也承受巨大的压力。通过仪式中的舞蹈动作，我想象她们是否能够在某种程度上释放自我、表达自我。

While I was working in the factory, I could see women workers present in many production stages (75% workers are women) for example: one production line for electronic component assembling had eight to ten workers in charge. Most of them were women. Most of the women in my team were mothers.

The Mother goddess character in my video, I think it comes from my daily life – inspired by my family, neighbors, and friends. I often see women involved in all aspects of life from production and to taking care of family and to running ritual ceremonies for the community. Moreover, I could feel their power as well as the pressure that they experienced. Through the dancing movements in the ritual, I wondered if they could somehow release and express themselves.

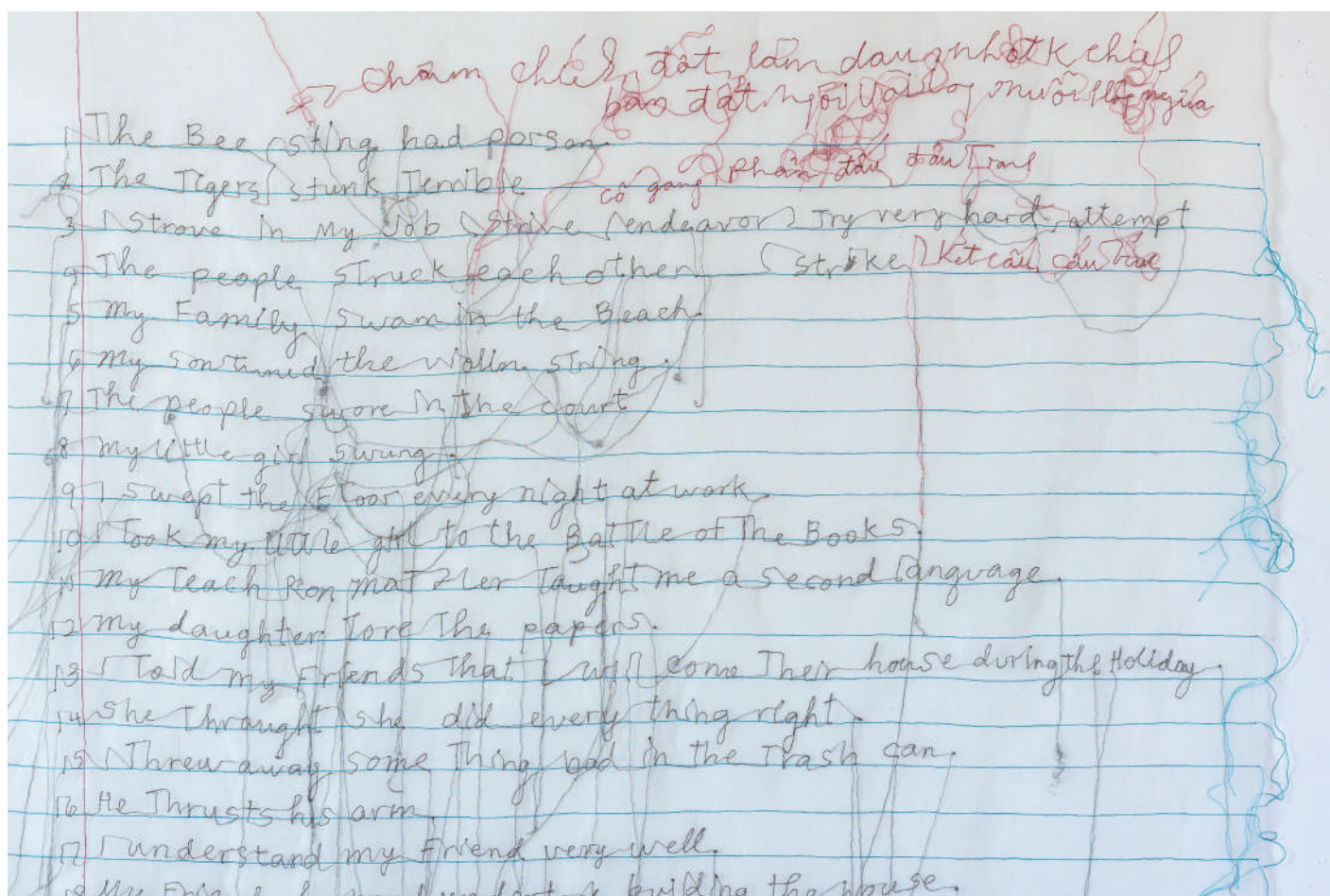
你的作品里经常能看到文字作为一种媒介。你如何考虑语言对移民劳工的赋权？又是如何将这种思考与重写你母亲的英语课笔记联系起来的？

I often see text used as a medium in your works. How do you imagine language empowering immigration laborers? How do you connect that to the act of rewriting the English lessons of your mother?

吴玉香：
HN:

我在很多作品里使用语言，其实是作为一种体现他人经验的方式。作为越南侨民，语言是我为数不多的能够重新连接家族历史的途径之一，因此它对我来说始终承载着巨大的重量。

I've used language in many of my works actually as a way to embody someone else's experience. As someone of the Vietnamese diaspora, language was one of the few ways in which I was able to reconnect with my family's history, so it has always carried tremendous weight for me.



吴玉香，《蜜蜂蛰有毒》，局部细节，2025 年，
导电线与棉线于丝质欧根纱上（图片由艺术家提供）

Huong Ngo, "The Bee sting had poison", detail view,
2025, conductive thread and cotton on silk organza.
Courtesy of the artist.

我目前正在做的系列作品，就是将我母亲在电子工厂里上完英语课后写下的笔记放大，再以大型刺绣的形式呈现。让我觉得有趣的是，这些笔记原本只是为了帮助她记住英语，最终却成为了见证那段时光的生命轨迹记录，而这些是我没有其他任何资料可参考的。就像你曾工作的工厂一样，我母亲当时也不能带相机进去，所以几乎没有关于她在那里的证据。这些笔记是她生命中的一个小小切片，细微精妙地展示她吸收周围文化的方式。她常常被要求写一些例句来练习，而这些句子大多取材于她的日常生活和经验。我母亲其实是自学成才的诗人，但她从未有机会实现写作的梦想，因此在这样一个怪异而具体的语境里、做着与她想象完全不同的劳动与书写，这些留下来的生命记录格外令人动容。虽然这些文字本身并不诗意，但我依然将她的文字看作诗。

刺绣的过程减缓了阅读与内化这些文字的速度，有时甚至显得枯燥和繁重，就像学习另一种语言。这让我更加体会到她的付出，不仅仅作为一名需要用新语言交流的工人，也是作为公民、母亲、妻子，在这些身份中所背负的种种期待。在其他基于档案研究的作品里，我也常常使用语言，因为我想要去理解研究对象的主观经验，或者与过去建立联系。这几乎如同重新演绎她们的经历，而我的身体成为媒介。你的作品则强调语言如何被用来销售和执行一种想象的未来。它依赖于发展与时间的逻辑，仿佛时间与进步只能沿着某种必然的轨迹前行。

I'm currently working on a series that takes my mother's notes from English classes taught at the electronics factories and afterwards and scales them up to large embroidered pieces. What is interesting about the notes that my mother wrote is that they were meant for her to remember English, but they've ended up being a record of that time and place in her life where I have no other record. Like the factory where you worked, my mother could not bring in a camera, so we have little evidence of her time there. These notes are a tiny snapshot into her life and subtly introduce how she takes in the culture around her. Often she is asked to write example sentences to practice. She pulls from her daily life and experiences. My mother was a self-taught poet who was never able to fulfill dreams of writing, so it's especially poignant that the record of her life be in this bizarre and very specific context, doing a completely different kind of work and writing than ever imagined. While not poetic, I see her words as poetry.

Embroidering slows down the process of reading and internalizing these words, making it sometimes feel tedious and laborious like the act of learning another language. It makes me appreciate all of her labor not only as a worker having to communicate in a new language, but also as a citizen, a mother, and a wife and the expectations that those roles carried. In other works that are based on archival research, I've used language when I'm trying to understand the subjective experience of the people that I am researching or connecting with the past. It's almost a reperformance of their experiences using my own body as a medium. You highlight the use of language to sell and enact the imagined future. It capitalizes on the idea of time and development moving along an inevitable trajectory.

黄玉：
NN：

语言的确有力量，让我们产生许多关于未来的思考。但在我所经历过的工作环境中，那些语言与工人真实的经验是不一致的。我觉得公司所使用的语言只是为了塑造形象、获得外部认可，最终的目标都是为业主谋取利益，而不是工人。同样的情况也大量出现在新的住宅开发项目中——使用外语名称，让当地人误以为品质很高，但实际上这些项目并不具备那样的质量。这样的语言更像是一首摇篮曲般的承诺。

It is true that the power of language can give us many thoughts about the future. The language in the working environment that I participated in, I felt was inconsistent with the reality that the workers experienced. I felt that the language that those companies used was only to promote their image and to be recognized by outsiders and the ultimate goal was to achieve benefits for the owners and not for the workers. Likewise, the language is also used a lot for new residential construction projects, making the locals mistakenly think that it has a high quality because of the use of foreign languages. But in reality, those projects do not show the real quality. The language is like a lullaby promise.

吴玉香：
HN：

当我们思考时间性如何与发展、或与某个民族相联系时，我会想到米米·蒂·阮的《自由的礼物 战争、债务与其他难民的通道》。书中精彩地剖析了“欠发达”的、尤其是非白人国家如何总是被关联到“过去”，而科技进步、资本主义与自由主义治理则被视为“现在”或“未来”；不同的政治现实被赋予了无法共存的时间性。还有一点可以补充的是，非白人的精神实践也常常被视为“停留在过去”的东西，即便它们仍然发生在当下。

在英文里，我们有许多将时间性和进步牢牢绑定的表达：“looking back（回顾）”、“time marches on（时间向前推进）”、“behind the times（落伍）”……而且英语对过去与未来的表述方式更为明确与僵硬。越南语的结构则不同：你可以先设定一个时间框架，大家都能理解，然后在叙述时依然使用现在时。这种细微的差别，我认为在构想时间这一概念中非常重要。虽然我们谈论的是未来性，但我相信我们的作品实际上是同时向后看、向前看的。

When considering how temporality is associated with development or with a people, I am reminded of Mimi Thi Nguyen's "The Gift of Freedom: War, Debt, and Other Refugee Passages" [2], which brilliantly unpacks how under-developed, particularly non-white countries are associated with the past and how technological progress, capitalism, and liberal governance are associated with the present or future, and how different political realities are assigned temporalities that cannot coexist. I would add that spiritual practices by non-white people are perceived as also anachronistically 'stuck in the past,' even if they are practiced in the present.

In English, we have so many phrases that cement temporality with progress: 'looking back,' 'time marches on,' 'behind the times,' English is also specific and more rigid in the way that the past or future is expressed. Vietnamese is structured differently in that you can establish a time period that is understood by everyone, and then speak about the events in the present tense. It's a slight shift, but I think it's important in conceptualizing time. While we've talked about futurity, I believe that our work looks back and forward at the same time.

在我的成长过程中，我母亲的壁炉台上一直放着一尊观音像（慈悲女神，或称观世音菩萨）。我直到回到越南才理解她的重要性——原来她也庇护旅人。我觉得，她是一个非常适合在此刻被呼唤的神明，当我们一次又一次在未来、过去与现在之间旅行时，她会守护我们。

Growing up, my mother always had a statue of 'Quan Am' (Goddess of Mercy or Lady Buddha) on our mantle. I never understood her significance until returning home to Vietnam and understanding that this goddess also protects travelers. I think she is a great one to call upon for us as we take these journeys into the future, past, and back to the present again.

脚注 FOOTNOTES

[1] 戴维·N·佩洛与朴善熙著，《硅谷之梦：环境不公、移民工人与高科技全球经济》，纽约大学出版社，2003 年。

[1] Pellow, David N., and Lisa Sun-Hee Park. "The Silicon Valley of Dreams: Environmental Injustice, Immigrant Workers and the High-Tech Global Economy". New York University Press, 2003.

[2] 米米·蒂·阮著，《自由的礼物：战争、债务与其他难民的通道》，杜克大学出版社，2012 年。

[2] Nguyen, Mimi Thi. "The Gift of Freedom: War, Debt, and Other Refugee Passages". Durham, NC: Duke University Press, 2012.

与Hang Hang 对谈：

富郎沙合作团体 创始人

刘碧玉

A Conversation With Hang Hang

Founder of
Phu Lang Sa
Collabtive

Luu Bich Ngoc



群展《既非鱼亦非鸡》，
由富郎沙合作团体主办，
巴黎 BAQ 画廊，2023 年

Group exhibition "Neither Fish Nor Fowl" by Phu Lang Sa Collabtive at Gallery BAQ (Paris, France), 2023.
Photo: Phu Lang Sa Collabtive.

我第一次见到 Hang Hang 是在 2021 年冬日的柏林，就在她返回巴黎之前。我们聊到艺术、海外生活、女性气质与越南。天色渐暗时，她登上火车，留给我一份邀请——加入她于 2018 年创立的艺术团体富郎沙合作团体。这次访谈是我们共同回顾该团体实践的契机，也希望能与读者分享。

I first met Hang Hang on a winter afternoon in Berlin in 2021, just before she returned to Paris. We talked about art, living abroad, femininity, and Vietnam. As dusk fell, she boarded a train, leaving me with an invitation to join Phu Lang Sa Collabtive, the art collective she founded in 2018. This interview is a moment for us to reflect on the collective's practice and to share it with readers.

刘碧玉
Luu Bich Ngoc

Hang Hang 你好！2021 年时，你邀请我加入富郎沙合作团体（当时还叫富郎沙团体），这是一个由生活在欧洲的文化与艺术从业者组成的团体。你能不能和读者多聊聊这个团体的起点，以及你的艺术实践？

Hi Hang Hang! Back in 2021, you invited me to join Phu Lang Sa Collabative (then called Phu Lang Sa Collective), a group of cultural and artistic practitioners living in Europe. Could you tell our readers more about how the group began, as well as your artistic practice?

Hang Hang
(Nguyen Thi Thanh Hang)

碧玉你好！我在巴黎国立高等装饰艺术学院受训，专攻舞台美术。我的创作关注如何通过感官记忆重新审视微观历史与家族叙事。借由舞美训练，我更倾向于一种整体性的艺术方法，注重观众、作品与空间相遇的关键瞬间。我想营造的是一种沉浸式的空间，现实、梦境与魔法在那里互相交汇。

2018 年，我进入巴黎的艺术院校后，遇到了几位年轻的艺术、建筑师与文化工作者。这促使我创建了一个脸书群，让大家保持联系，互相支持，并分享跨学科的知识。最早的成员包括梅柏同 [1]、陈金凤 [2]、阮芳 (Pipou) [3]、高堂 [4]、以及阮坚英 [5]。

之后，团体逐渐扩展，也迎来了新的朋友，比如你，以及阮芳邵 [6]、阮哲 [7]、阮黎明一 [8]、阮东竹 [9] 等等。

对我来说，富郎沙合作团体就像一辆不停前行的列车，沿途有很多停靠点，却没有终点站。有人上车，有人下车，每个人都可以再想再次“一起游荡世界”的时候回来。我们的目标是通过活动、对话、讲座、展览与放映来促进跨学科的交流。

Hi Ngoc! I was trained in scenography at the École nationale supérieure des Arts Décoratifs (National School of Decorative Arts) in Paris. My practice re-examines micro-histories and family narratives through sensual memory. Informed by my scenographic practice, I seek a holistic approach to art, focusing on the pivotal moment of encounter between the audience, the artwork, and the space. I want to create immersive spaces where reality, dreams, and magic converge.

In 2018, when I entered art school in Paris, I met several young artists, architects, and cultural practitioners. This prompted me to create a Facebook group so that we could stay connected, support each other, and share our interdisciplinary knowledge. Among the first members were Mai Xuan Bach [1], Tran Kim Phuong [2], Pipou Phuong Nguyen [3], Kao Thang [4], and Nguyen Khieu Anh [5].

Gradually, the group grew to include new friends like you, Nguyen Phuong Thao [6], Triet Nguyen [7], Minh Nhut [8], Nguyen Dong Truc [9], and others.

For me, Phu Lang Sa Collabative is like a train that keeps going, with many stops but no final destination. Some people get on, some get off; everyone is free to come back when they feel like “roaming the world” together. Our goal is to foster interdisciplinary exchange through events, conversations, talks, exhibitions, and screenings.

富郎沙合作团体成员为巴黎 BAQ 画廊（现更名为 BAO 画廊）的展览做准备

Phu Lang Sa Collabtive members were preparing for their exhibition at Gallery BAQ (now Gallery BAO, Paris).
Photo: Phu Lang Sa Collabtive.



刘碧玉
Luu Bich Ngoc

富郎沙这个名字是什么意思？
它是怎么来的？

What does the name Phu Lang Sa mean, and how did it come about?

Hang Hang
(Nguyen Thi Thanh Hang)

当时我们并没有过多考虑名字。在与漫画艺术家梅柏同的一次对话中，他提到富郎沙是越南对法国的旧称。因为它呼应了我们团体的起点，所以就决定采用这个名字。

At the time, we didn't think too much about a name. In a conversation with comic artist Mai Xuan Bach, he mentioned that "Phu Lang Sa" was the old Vietnamese name for France. Since it reflected the group's point of origin, we decided to adopt it.

刘碧玉
Luu Bich Ngoc

2023 年，富郎沙合作团体在巴黎的 BAQ 画廊举办了首个群展《既非鱼亦非鸡》，共有八位成员参展。你能和读者聊聊这次展览的筹备过程吗？

In 2023, Phu Lang Sa Collabtive organized its first group exhibition, "Neither Fish Nor Fowl," featuring eight member artists at Gallery BAQ in Paris. Could you share more about the process of making this exhibition?



Hang Hang
(Nguyen Thi Thanh Hang)

《既非鱼亦非鸡》是富郎沙合作团体的第一次展览，由策展人黎天宝和 BAQ 画廊 [10] 支持。从 2023 年 7 月 27 日持续至 8 月 26 日，展出了包括陈金凤、阮坚英、阮芳邵以及我在内的成员作品。我们还邀请了几位亚洲艺术家以及生活在欧洲的亚裔离散艺术家加入，包括来自德国的宗庆和 [11]，以及在法国工作的河恋姝 [12]、玛雅·武尔皮利埃 [13] 和凯·丸田 [14]。

展览标题灵感源自法越作家琳达·黎在 2010 年的随笔《奇怪的局外人》中的一句话：“能够深入理解两个世界的陷阱，如同既非肉身也非鱼类，停留在模糊之中以免受标签之苦。” [15] 作为仍处在职业早期阶段的新兴艺术家，我们每个人都在作品中回应着身份和社会语境的问题，这些作品源自文化适应过程中的思考。受邀的艺术家们带来了新的作品，空间转为不断流动的对话。展览最终在 2023 年 8 月的最后一周成形。

"Neither Fish Nor Fowl" was Phu Lang Sa Collabative's first exhibition, supported by curator Le Thien-Bao and Gallery BAQ [10]. Running from July 27 to August 26, 2023, the exhibition featured works by group members including Tran Kim Phuong, Nguyen Khieu Anh, and Nguyen Phuong Thao, and myself. We extended invitations to young Asian and Asian-diaspora artists living in Europe, including Tong Khanh Ha [11] (Germany), Ha-Yeon Joo [12], Maya de Vulpillières [13], and Kay Maruta [14] (France).

The exhibition's title was inspired by a line from the essay "Étranges Étrangers" (2010) by the French-Vietnamese writer Linda Le: "The pitfall of to be able to understand deeply two worlds is to be neither flesh nor fish, to stay in the vagueness so as not to be labeled." [15] As emerging artists in the early stages of our careers, each of us had our own reflections on identity and the social contexts in which we live, developing works from a process of cultural adaptation. The invited artists added their works to create a dynamic dialogue, continuously transforming the space. The exhibition took its final form during the last week of August 2023.



富郎沙合作团体，《既非鱼亦非鸡》，
BAQ 画廊（2023 年）。
摄影：富郎沙合作团体

Phu Lang Sa Collabtive,
"Neither Fish nor Fowl,"
Gallery BAQ (2023).
Photo: Phu Lang Sa Collabtive



刘碧玉
Luu Bich Ngoc

除了展览,富郎沙合作团体也会组织讲座、对谈和电影放映。最近的一次是由武维金 [17] 和阮哲主持,与建筑师福斯科·卢卡雷利 [16] 合作的讲座《信息的形式》,他合作创立的平台袜子网(微城市)聚焦意大利的建筑理论、研究和实践。2023年,你们还与线上艺术知识平台 Artplas 合作举办了《在法国学习艺术?》的讲座,分享在法国学习与艺术实践的经验。你能和我们聊聊这类活动吗?

Besides the exhibition, Phu Lang Sa Collabtive also organizes talks, lectures, and film screenings. The most recent was the talk "The Form of Information" with Fosco Lucarelli [16] from SOCKS-studio (MICROCITIES) — a platform for architectural theory, research, and practice from Italy — led by Vo Duy Kim [17] and Nguyen Triet. In 2023, the group collaborated with Artplas, an online art knowledge platform, to host the talk "Studying Art in France?" to share experiences about studying and practicing art in France. Could you tell us more about these activities?

Hang Hang
(Nguyen Thi Thanh Hang)

起初,我们的活动主要是为小组成员准备的,比如与附录艺术团体 [18] (芽山团体的一部分成员)、杰奎琳·黄·阮 [19]、张明归 [20]、范何宁 [21]、阮东竹、斯特凡·德古坦 [22] 和 格温诺拉·瓦贡 [23] 的对话。

随着时间推移,我们希望扩展受众——比如讨论如何报考法国的艺术院校、准备申请材料和作品集。这些入学考试非常严格,我们希望能让更多人获得机会。如今,很多人都对于来法国学习艺术非常感兴趣。目前,我们的公共脸书群已有 500 多名成员,大家会定期交流关于艺术教育、实践以及职业发展路径的经验。

At first, our events were mainly for group members, such as conversations with the Appendix [18] (part of Nha San Collective), Jacqueline Hoang Nguyen [19], Truong Minh Quy [20], Pham Ha Ninh [21], Nguyen Dong Truc, Stéphane Degoutin [22] and Gwenola Wagon [23].

Over time, we wanted to expand our reach—for instance, to hold discussions about preparing applications and portfolios for art schools in France. These entrance exams are tough, and we hope more people will have the chance to study here. The interest in studying art in France is very high. Currently, our public Facebook group has more than 500 members, who regularly exchange knowledge about art education, practice, and post-graduation journeys.



在河内“板球项目”空间与建筑师福斯科·卢
卡雷利（意大利袜子网）举办的讲座《信息
的形式》

The talk "The Form of Information" with
Fosco Lucarelli (SOCKS-studio, Italy) at
The Cricket Project (Hanoi). Photo: Phu
Lang Sa Collabative.

刘碧玉
Luu Bich Ngoc

2022 年，我们在小组内部讨论时曾反思过“集体”与“集体性”的概念。小组这一结构能够提供连接、支持和共享的创造空间，但它也同时界定了谁在组织内、谁在组织外——谁属于或不属于这个小组。在海外艺术圈中建立同志友谊和团结之情的过程中，你们有遇到过什么样的困难或挑战？

即便欧洲的体制和环境为艺术实践提供了更多资源和基础设施，但年轻艺术家依然要不断处理身份与（不）归属感的问题。这是否在某种程度上体现在团体的名字改变上，从富郎沙团体改为富郎沙合作团体？另外，你能否谈谈小组的未来计划？

In a conversation among our group in 2022, we reflected on the idea of 'collective' and 'collectivity.' A group structure can offer connection, support, and a shared space for creativity. However, this process also defines who is in and who is out—who belongs to the group and who doesn't. Building a sense of camaraderie and solidarity in the art scene abroad, what difficulties or challenges have you encountered?

Even though Europe offers more resources and infrastructure for artistic practice, young artists still have to navigate issues of identity and (non-) belonging. Is this somehow reflected in the change of name from Phu Lang Sa Collective to Phu Lang Sa Collabative? And could you share a little about the group's future plans?

Hang Hang
(Nguyen Thi Thanh Hang)

正如你提到的“集体”和“集体性”，以及“归属”与“不归属”感，我们确实需要两种团体形式：一方面是相对封闭的小组模式，以便更亲密的分享；另一方面是开放的形式，包含邀请与合作。富郎沙合作团体正是在开放与跨学科的精神下，从最初的小组逐渐扩展而来，并且不受地理条件的限制。我们并不是一个固定的实体，而是保持相当的灵活性，因为成员的实践与兴趣本来就各不相同。

展望未来，我们希望从一个紧密的小团体成长为更广阔的海外越南艺术实践社群。法国与欧洲的创作环境带来了独特的挑战：我们如何为自己，以及其他在此生活和工作的少数群体艺术家创造机会？我常把富郎沙合作团体想象成一系列火车——有邂逅，停靠站台，结识新老朋友，以及窗外不断变化的风景。谢谢你，碧玉，和我们一起踏上这段旅程。

As you mentioned about 'collective' and 'collectivity,' about 'belonging' and 'not-belonging', we need both closed group formats—where sharing is more intimate—and open formats—with invitations and collaborations. Phu Lang Sa Collabative expanded from the original group in the spirit of openness and interdisciplinarity, unconfined by geographical distance. Rather than a fixed entity, we operate quite flexibly, since our members have diverse practices and interests.

Looking ahead, we hope to grow from a small, close-knit group into a broader community for Vietnamese art practitioners abroad. The creative environment in France and Europe brings particular challenges: how do we create opportunities for ourselves, and other artists from minority communities living and working here? I think of Phu Lang Sa Collabative as a train—with encounters, stopovers, friends old and new, and the ever-changing scenery through the window. Thank you, Ngoc, for being on this journey with us.

刘碧玉
Luu Bich Ngoc

非常感谢你的真诚分享，Hang Hang！

Thank you so much, Hang Hang, for your insights!

关于 ABOUT

刘碧玉
Luu Bich Ngoc

刘碧玉是一位常驻柏林的文化工作者，专注于跨学科和交叉性的方法，推动艺术的可及性与赋权。她的独立刊物《熟悉 熟悉》（2025）探索了越南中部地区与柏林的边缘社群之间，如何进行哀悼与追念的不同实践。她曾策划影展《亲爱的越南》（2024）与《越南 50!》（2025），并与柏林 Schwules 博物馆、越南的“繁荣”行为艺术节，以及斯图加特的 Linden 博物馆等机构合作，组织工作坊与放映活动。她的写作与译本已发表于越南杂志《艺术共和》、“重联”图录、Stadtssprachen、Zzz 评论和 Mo 艺术空间。目前，她正为一本关于美国越战 50 年遗产的出版项目筹款。

Luu Bich Ngoc (she/her) is a Berlin-based cultural worker focusing on accessibility and empowerment in the arts with transdisciplinary and intersectional approaches. Her zine *nho nho quen quen* (2025) explores mourning and remembrance practices between marginalized communities in Central Vietnam and Berlin. She curated the film festivals *Dear Vietnam* (2024) and *Vietnam 50!* (2025), and co-coordinated workshops and screenings with institutions such as Schwules Museum (Berlin), No Cai Bum festival (Vietnam), and Linden Museum (Stuttgart). Her writings and translations appear in *Art Republik Vietnam*, *Re-Connect* catalogue, *Stadtssprachen*, *Zzz Review*, and *Mo Art Space*. She currently works as Fundraising Coordinator for a publication on the 50-year legacy of the Vietnamese-American War.

Hang Hang

Hằng Hằng (1995 年生于河内) 是一位视觉艺术家，行为创作者及舞台布景师，工作于越南与欧洲之间。她拥有巴黎装饰艺术学院舞台布景专业硕士学位。她的实践通过感官记忆重新审视微观历史与家族叙事，在叙述的洪流中探索翻译的不可能性；在纪实与想象的景观中，营造现实、梦境与魔法交汇的沉浸式空间。她是富郎沙合作团体的创始人，并获得 2025 年 Dogma 奖项，近期在巴黎 BAO 画廊举办个展。她的作品曾展出于濑户内国际艺术家、斯图加特林登博物馆、巴黎普什艺术空间以及作为芽山集体成员参与第 15 届 Documenta 艺术展。

Hằng Hằng (b. 1995, Hanoi) is a visual artist, performance maker, and scenographer working between Vietnam and Europe. She holds a master's degree in scenography from École des Arts Décoratifs, Paris. Her work reexamines micro-histories and family narratives through sensual memory. Positioned at the intersection of narrative turbulence, Hằng Hằng explores the impossibility of translation. Navigating between documentary and imagined landscapes, she creates immersive spaces where reality, dreams, and magic converge. She is the founder of Phu Lang Sa Collective and was awarded the 2025 Dogma Prize, with a solo exhibition at Galerie BAO (Paris). Her work has been shown at the Setouchi Triennale, Linden Museum, POUISH, and Documenta 15 with Nha San Collective.

脚注

[1] 梅柏同，插画师，毕业于法国代勒古漫画学院。他的首部漫画《室内过道》（2022）与马克西姆·德莱尔合作完成。

[2] 陈金凤（笔名），在艺术实践中采用多重身份。在河内出生并长大，居住了 23 年后迁居至不同城市。

[3] 阮凤（Pipou），叙事创作者、导演、编剧与动画师，现居巴黎从事动画电影创作。作品包括短片《再见罗宾！》（2020）与《背叛死亡的男孩》（2023），均入选多个国际电影节。

[4] 高堂，平面设计师，毕业于巴黎国立高等装饰艺术学院。其作品在艺术与设计之间游走，通过对记忆、文化与图像本质的沉浸式探索，试图以平面语言传达多感官层次。

[5] 阮坚英，自 2019 年起在艾克斯-马赛大学攻读博士，研究方向为法属印度支那时期（1887-1945）法国戏剧及其在法文殖民地报刊中的知名度。

[6] 阮芳邵，艺术家与电影创作者，目前在法国、德国和越南工作。其作品曾在蓬皮杜艺术中心（巴黎，2024）、巴塞罗那当代文化中心（2024）、卢森堡赌场美术馆（2023）、以及伦敦皮卡迪利广场（2023）放映与展出。

[7] 阮哲于西贡出生长大，建筑师、产品设计师、自学程序员、图书管理员及翻译。他创立了跨学科实践项目 tantàm、sicLib 与 PLATEAU。

[8] 阮黎明一，获伦敦大学巴特莱特学院建筑硕士学位，“詹朱”联合创始人，现为越南执业的建筑师。

[9] 阮东竹，平面设计师，毕业于法国亚眠 EsadType 学院。现专注于语言学研究，致力于开发越南语字体。

[10] BAQ 画廊，原位于巴黎 Beautreillis 大街 15 号。随着合伙人分别展开新计划，陈慧玲继续运营该地址的空间，而黎天宝创立了 BAO 画廊。

[11] 宗庆和，视觉艺术家，来自河内，毕业于德国汉堡应用科学大学传播设计专业。

[12] 河恋姝，驻扎于韩国首尔，2019 年就读于韩国国立艺术大学，现在巴黎美术学院交流学习，师从艾曼纽尔·黄与戈茨·阿恩特。她的实践涵盖表演、装置、绘画与雕塑。

[13] 玛雅·武尔皮利埃，法籍高棉裔艺术家，就读于巴黎国立高等装饰艺术学院（空间艺术方向），现为四年级学生正撰写毕业论文。作品涉及摄影、绘画、陶瓷与装置，以绘画和场域作为自我呈现方式。

[14] 凯·丸田，目前在巴黎国立高等装饰艺术学院攻读硕士学位。最初以摄影为主，现拓展至装置、影像、雕塑和音乐等多种媒介，在作品中强调概念与技法之间的平衡。

[15] 由阮坚英由法语翻译而来。

[16] 福斯科·卢卡雷利，建筑师，毕业于罗马第三大学及马德里马德里高等建筑技术学院，现为教师与科学策展人，定居巴黎。

[17] 武维金，美国哈佛大学建筑、景观与城市研究博士候选人。

[18] 附录为成立于 2010 年的河内行为艺术团体，最初由六位艺术家组建，目前由四位核心成员组成：阮辉安、武德全、阮宋与吴清北。

[19] 杰奎琳·黄·阮，研究者与视觉艺术家，借助档案与多样媒介探讨历史性、集体性、乌托邦政治与多元文化主义。

[20] 张明归，导演，代表作包括《树屋》（2019）、《越与南》（2024）与《头发、纸、水》（2025）。

[21] 范何宁，来自河内的艺术家，其创作探索人类如何从远方建构对疆域的理解。

[22] 斯特凡·德古坦，艺术家、作家与研究者，同时任教于巴黎国立高等装饰艺术学院。

[23] 格温诺拉·瓦贡，艺术家，巴黎第八大学视觉艺术系讲师。

FOOTNOTES

[1] Mai Xuan Bach is an illustrator. He completed his diploma at the Delcourt Comics Academy. His first comic book is entitled "Le passage intérieur" (2022), in collaboration with Maxime de Lisle.

[2] Tran Kim Phuong (pseudonym) goes with different identities when it comes to artistic practices. They were born and raised in Hanoi for 23 years and later lived in different cities.

[3] Pipou Phuong Nguyen is a storyteller, director, scriptwriter and animator working in cinema d'animation in Paris. She directed several short films and music videos, including "Goodbye Robin!" (2020) and "The Boy Who Cheated Death" (2023), which were selected in numerous international festivals.

[4] Kao Thang: graphic designer, graduated at Ensad. His artworks juggle between art and design through an immersive exploration for memory, culture and nature of imagery, seeking to convey their multi-sensory nuances through graphic representation.

[5] Nguyen Khieu Anh has been working on a Ph.D. thesis since 2019 at Aix-Marseille University. Her research mainly focuses on French theatre in Indochina and its reception by Indochinese newspapers written in French during the colonial era (1887-1945).

[6] Nguyen Phuong Thao is an artist and filmmaker currently working in France, Germany and Vietnam. Her works have been projected and exhibited in institutions such as the Centre Pompidou (Paris, 2024), Centre de Cultura Contemporània de Barcelona (Spain, 2024), Casino Luxembourg (2023), and Piccadilly Circus (London, 2023).

[7] Born and raised in Saigon, Triet Nguyen is an architect, product designer, self-taught programmer, librarian, and translator. He is the founder of multidisciplinary practices such as tantàm, sicLib, and PLATEAU.

[8] Nguyen Le Minh Nhut holds a Master of Architecture degree from The Bartlett, UCL (London). He is the co-founder of Gian Giua and currently works as an architect in Vietnam.

[9] Nguyen Dong Truc is a graphic designer. After graduating from EsadType (Amiens, France), she immerses herself in linguistic research to create a Vietnamese text typeface.

[10] Galerie BAQ is located at the address of 15 Rue Beautreillis, 75004 Paris. As the co-founding partners launch their individual projects, Galerie BAQ is evolving. While Quinnie TAN continues to run the space at 15 rue Beautreillis, LE Thien-Bao founded Galerie BAO.

[11] Tong Khanh Ha is a visual artist from Hanoi and graduated in Communication Design at the Hamburg University of Applied Sciences Hamburg.

[12] Ha-Yeon Joo is based in Seoul, South Korea. She entered Korea National University of Arts in 2019. She is currently studying at Beaux-Arts de Paris for an exchange, at the studios of Emmanuelle Huynh and Götz Arndt. She practices various media, including performance, installation, painting, and sculpture.

[13] Maya de Vulpillières is a French-Khmer artist and currently in her fourth year at L'École des Arts décoratifs Paris, specializing in Space Art, as well as writing a thesis. She works with photos, drawings, ceramics, paintings, and installations; she introduces herself through drawings and the space where they took place.

[14] Kay Maruta is currently completing a Master's degree at L'École des Arts décoratifs Paris. Originally a photographer, he continues to challenge and produce works in diverse fields of expression, including installation, video, sculpture, and music while emphasizing a sense of balance between concept and technique.

[15] Translated from French by Nguyen Khieu Anh.

[16] Fosco Lucarelli is an architect (University of Rome 3, ETSAM Madrid), teacher and scientific curator based in Paris.

[17] Vo Duy Kim is a PhD candidate in Architecture, Landscape, and Urbanism at Harvard University (USA).

[18] Founded in 2010 by six artists, the Ha Noi-based performance art group The Appendix is currently made up of four core members: Nguyen Huy An, Vu Duc Toan, Nguyen Song and Ngo Thanh Bac.

[19] Jacqueline Hoang Nguyen is a researcher and visual artist using archives and a broad range of media to investigate issues of historicity, collectivity, utopian politics, and multiculturalism via theories.

[20] Truong Minh Quy is a director, known for *The Tree House* (2019), *Viet and Nam* (2024), and *Hair, Paper, Water* (2025).

[21] Pham Ha Ninh is an artist from Hanoi, Vietnam. His work explores how we build up our understanding of territories from afar.

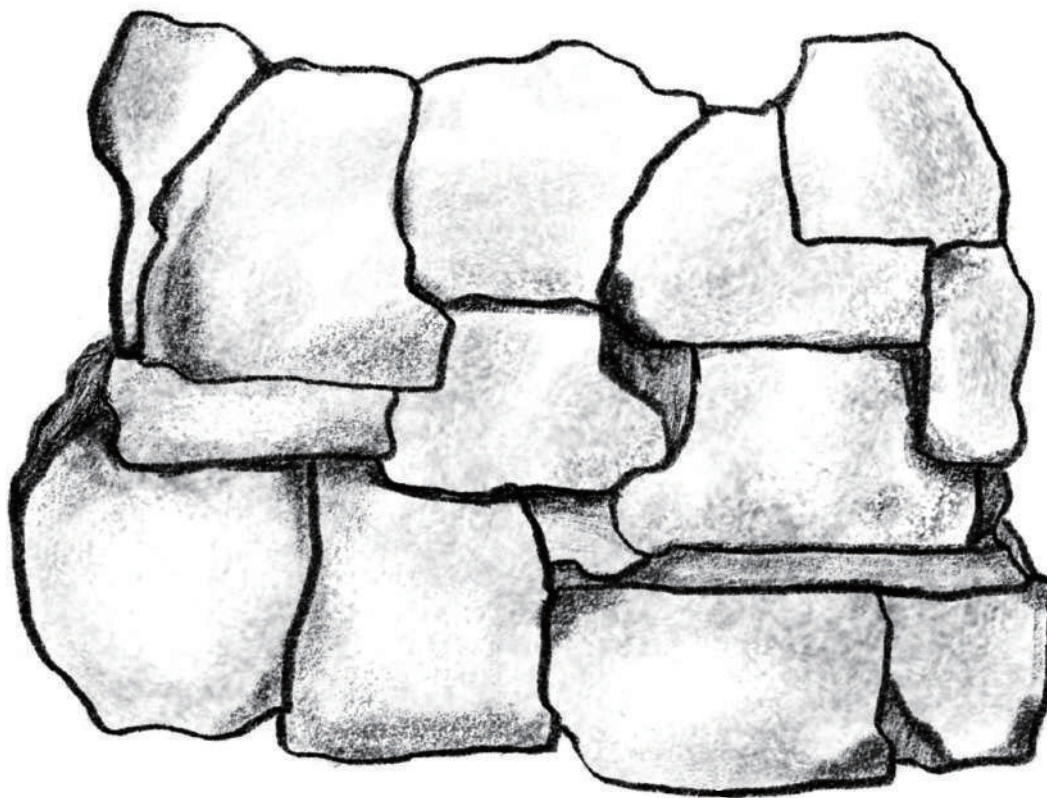
[22] Stéphane Degoutin is an artist, writer and researcher. He teaches at the École Nationale Supérieure des Arts Décoratifs.

[23] Gwenola Wagon is an artist and a lecturer at Paris 8 University's visual arts department.

那些你听
说过的墙

Walls you
have heard
about

菲庄
Phi Trang



“墙”插图，作者绘制
Illustration of the wall by the author

当被问及“墙”这个词时，人们通常会描述一些坚硬、庞大、粗糙且不可移动的东西——它象征着规则、限制或障碍。

然而，从另一种角度来看，“墙”并不像人们常常想象的那样糙：“墙”可以是困境与进化的印迹；“墙”隐藏着久远的故事与记忆，等待被发掘；“墙”代表着文化身份，它既延续着既有的存在，又记录下新的、富有创造性的转变。

本文通过与河内艺术家林娜 [1]、Zunng Zunng[2]、陶草芳 [3] 的对话，将墙的隐喻与当下艺术家的生活经验交织起来。“墙”在此成为一个象征性的对象，使韧性与流动变得可感——艺术家如何在立足自身的同时保持开放，在稳固与游走之间寻找平衡。通过他们的声音，“墙”不再只是阻碍，而是一种指引，塑造着不断变动中的河内当代艺术韵律。

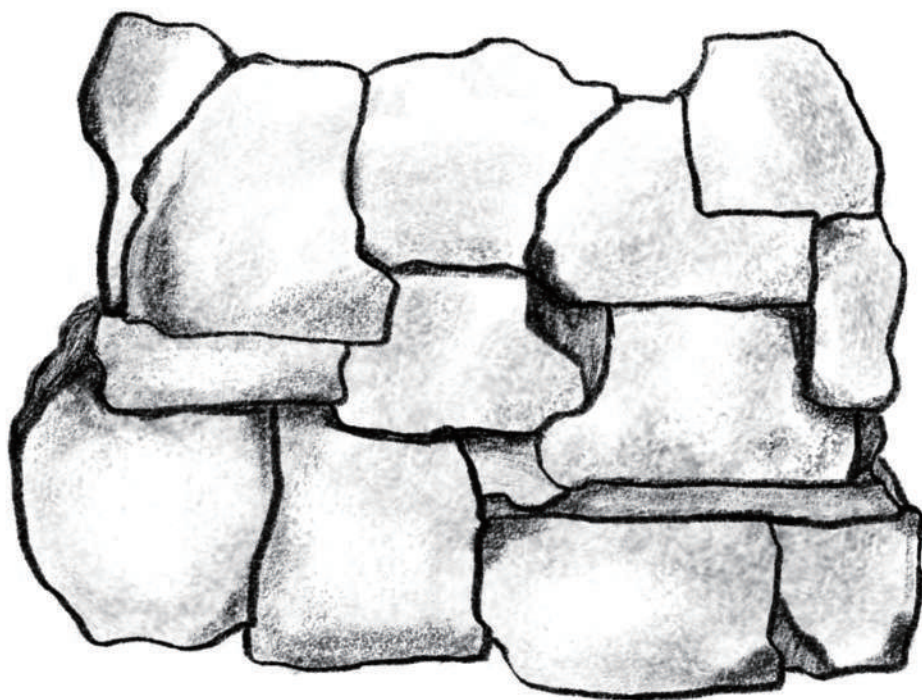
When asked about the word "wall," people usually describe something hard, big, rough, and immovable—a symbol of rules, restrictions, or obstacles. However, from another perspective, the "wall" is not as crude as it is often imagined.

A "wall" can be a mark of hardship and evolution. A "wall" has hidden stories and memories from a long time ago and is waiting to be discovered. A "wall" represents identity which continues with what already exists, at the same time, records all the new and creative shifts.

This article weaves metaphors and the lived experiences of artists in Hanoi today, drawing on conversations with artists Lam Na[1], Zunng Zunng[2], and Dao Thao Phuong[3] working in the field of paintings and visual arts. The wall becomes a symbolic object that makes resilience and fluidity tangible - how artists root themselves while staying open, balancing steadiness with wandering. Through their voices, the wall becomes less of an obstacle and more of a guidance, shaping the rhythms of contemporary art in Ha Noi - a city that is constantly shifting.

挑战之墙

The Wall As Challenge



越南、尤其是河内的艺术实践，其面临的挑战，是从侨居海外和本地的艺术家、艺术制作团队的故事与经验中逐渐浮现的。自“革新开放”（Đổi Mới, 1986）[4] 以来，越南当代艺术的景观经历了深刻转型。《美术杂志》（2022）指出，过去二十年间，艺术表达出现了引人注目的突破与大胆的创新。然而，问题依旧存在：为何当代艺术的观众群体依然有限？为何公众常常犹豫，甚至带着怀疑态度走近当代艺术？艺术家渴望在公共空间工作，并与更广泛的观众分享作品，而不是被迫隐藏在私密或封闭的空间中。

“墙”插图，作者绘制
Illustration of the wall by the author

Through the stories and experiences of diaspora and local artists, as well as the art production teams, the challenges of artistic practice in Vietnam and particularly in Hanoi come into view. In the landscape of contemporary art in Vietnam since Đổi Mới (1986)[4], Fine Arts Magazine (2022) noted that the past two decades have witnessed striking breakthroughs and bold innovations in artistic expression. Yet, a lingering question remains: why is the audience for contemporary art still so limited? Why does the public hesitate to engage with the contemporary art scene, sometimes even feeling skeptical? Artists long to work in public spaces and share their works with a wider audience rather than being private or hidden away behind closed doors.

对峙 The Confrontation

对许多侨居艺术家而言，回到或进入河内的艺术场景是一种双重的碰撞。一方面，他们惊叹于与越南身份紧密相连的韧性与适应力；另一方面，塑造当下艺术现场的审慎与私密，却成为了一堵充满现实挑战的“墙”。要真正理解这里的节奏，需要灵活与耐心。

For many diaspora artists, returning to or stepping into Hanoi's art scene brings a double collision. On one hand, they are amazed by the resilience and adaptability so deeply tied to Vietnamese identity. On the other, the cautiousness and privacy that shape contemporary art here become a kind of "wall" full of real challenges. It demands flexibility and patience to understand the rhythm of the art scene here.

人际关系与圈层 Networks and Circles

从张晋 [5]、陈良 [6]、李陈琼江 [7] 到 Tuan Mami[8]、阮郑氏 [9]、杜希普 [10] 等，可以清晰看到艺术网络与圈层的印记。诸如芽山集体 [11]、San Art[12]、Heritage Space[13]、A Space[14]、APD 空间 [15]、VAC 基金会 [16] 等组织与机构，让对话持续发生，为实验与合作创造空间。

河内艺术场景的韵律稳定而倔强，以自己的节奏跳动着，有时缓慢，有时不规则，但总是向那些愿意停留足够长的人，许诺新的可能。

From the era of Truong Tan[5], Tran Luong[6], Ly Tran Quynh Giang[7] to Tuan Mami[8], Nguyen Trinh Thi[9], Do Hiep[10]... among others, we can clearly see the imprints of networks and circles of artists. Collectives and organizations like Nha San Collective[11], San Art[12], Heritage Space[13], A Space[14], Art Patronage & Development (APD)[15], Vietnam Art Collection[16]... keep the conversations alive, opening rooms for experiments and collaborations. The "heartbeat" of Hanoi's art scene is steady and stubborn, pounding at its own tempo which is sometimes slow, sometimes irregular but always promising something new for the one who stays long enough.

业内人士 The People

在艺术家身边，其实还有一整支团队：策展人、制片人、建筑结构师、布展师傅等。他们共同塑造空间、处理材料、安装作品，确保艺术家的构想完整地呈现给公众。他们同样面临自己的“墙”：材料有限、空间局促、以及“必须把事情做到最后”的责任。在这份高强度的劳动里，往往是那些安静的创造力最为有力地发声。

想象一下，你要筹备一场展览的整个流程：起草初稿、寻找材料和供应商、协调与平衡展览空间、一路忙碌直到开幕当天、再与合作伙伴交流寻求连接。每一步都有一堵墙：制作经费、机械许可程序、彼此冲突的观点……然而，一旦跨越这道墙，往往会开启全新的工作与分享方式，为艺术家与团队带来新的机遇。

因此，当代越南艺术中的“墙”并不仅仅是障碍。它也可以成为一种考验，用来衡量艺术家的耐心、开放性与适应力。当我们学会共同面对它时，犹疑或许会逐渐转化为连接。

Alongside artists is a whole team of directors, producers, architects and art handlers who help to shape the space, handle the materials, hang the works, and make sure the artist's vision reaches the public intact. They, too, face their own "walls": limited materials, space constraints, the weight of "seeing things through to the end." And in this grind, quiet creativity often speaks the loudest.

Imagine the preparation for a group or solo exhibition: sketching the first draft, sourcing materials and vendors, negotiating and balancing the exhibition space, coordinating until opening day, and exchanging with partners to seek connection. Every step has its wall: production budgets, mechanical licensing procedures, conflicting perspectives... Yet, pushing past that wall can open up entirely new ways of working and sharing, and can seize new opportunities for both artists and their teams.

So the "wall" in contemporary Vietnamese art is not just a barrier. It can also be a test, a way to measure patience, openness, and adaptability from artists. And once we learn to face it together, hesitation might slowly give way to connection.



展览现场，《开始：VAC 上海启动》，
2024 年
Installation view, "A Beginning - Launching
VAC Shanghai", 2024



林娜开放工作室：《多年未见》，VAC 河内，
2025 年。摄影：陈雪娥
Lam Na's Open Studio "It's been many
years since we last met", VAC Hanoi, 2025.
Photo: Tran Tuyet Nga

墙，无处不在 The Wall is Ever Present



“墙”插图，作者绘制
Illustration of the wall by the author

对艺术家林娜而言，“墙”体现为一层又一层的遗产、记忆与意义，仿佛在等待着她去逐一揭开。

林娜曾写道：“我不治愈，我不解释，我只是站在那里。”短短一句话，便立刻在读者心中荡起涟漪。对她而言，“墙”并非需要被击碎的障碍，而是一位无声的见证者，始终在场，敦促我们停下脚步去倾听。墙既不解释，也不发问；它只是静静伫立，注视着生命的循环。

在与作者的对谈中，林娜经常提到“在场”，她认为这就像呼吸一样自然。材料就像衣橱，你不会随便挑选，而是有一个隐秘的柜子，里面早已存在着“正确的东西”，等待你去触摸它的真相。她笑着承认，自己相信灵性：只要顺其自然，让天地引路，天 - 地 - 人终将合一。与陶土一起工作的感受完全不同于绘画：没有僵硬的构图，只有出乎意料的连接，原初的流动——在那里，即使一个动作也能承载千百个答案。

For artist Lam Na, the "wall" is the embodiment of layers upon layers of heritage, memories, and meanings as if waiting for her to uncover each layer.

Lam Na once wrote: "I do not heal, I do not explain, I just stand there." A short line, yet it instantly bounces back at whoever reads it. For Lam Na "the wall" is not an obstacle to be broken down; it is a silent witness, always present and urging us to pause and listen. The wall does not explain or ask questions; it just stands there, watching life's cycles unfold.

As the author conversed with Lam Na, the artist often spoke of "presence" as something as natural as breathing. Materials are like a wardrobe; you do not just pick anything - there is a hidden closet where the right thing already exists, waiting for you to reach out and feel its truth. She laughs and admits her belief in spirituality: just let the earth and sky lead the way, Heaven - Earth - Human. Working with soil feels completely different from painting: no rigid compositions, only unexpected connections, an original flow where even a single gesture can hold the weight of a thousand answers.

林娜开放工作室：《多年未见》，VAC 河内，2025 年。摄影：陈雪娥
Lam Na's Open Studio "It's been many years since we last met", VAC Hanoi, 2025. Photo: Tran Tuyet Nga



林娜将作品《第一生灵》（2023）放置在河内升龙皇城内，图片由艺术家提供。
Lam Na placed "The First Creature"(2023) at Imperial Citadel of Thang Long wall in Hanoi. Image courtesy of the artist.



在为她的个展《曾经——永恒地》安装作品时，当林娜将一块块陶土雕塑铺在地板上，突然发现数量正好是 88 块——这个数字与《易经》中的八卦相连，象征着循环往复。巧合（或并非巧合）的是，88 也恰好是国际天文学联合会（IAU）认证的星座总数。对她而言，这些瞬间仿佛是来自宇宙的静默回应，就像在一条看不见的道路上又放下了一块砖，而道路正一步步在她面前显现。

在工作时，林娜常常会把理性的一面放在一边。回顾她在 VAC 的驻地时光，她将其描述为“开关与信号”：一切都按自己的节奏流动，从冯原王朝 [17] 的皮肤到沙黄 [18] 的星空，后来都出现在她的开放工作室《多年未见》里。如今，她仍在继续试验她的“宇宙”：移动的皮肤、原初的生命形式，唤起我们共享的集体记忆。

When installing her solo exhibition “Đã từng - Tiếp diễn” (Have Been - Eternally) at Hanoi Studio Gallery, as she placed patches of terracotta sculptures across the floor, she suddenly noticed there were 88 of them, a number tied to the bát quái (I Ching trigrams), a symbol of cyclical movement. Coincidentally (or not), 88 is also the exact number of constellations charted by the International Astronomical Union (IAU). For her, each of these moments feels like a quiet reply from the universe, like placing one more brick on an invisible path that reveals itself step by step.

While working, Lam Na often sets her rational side aside. Reflecting on her residency with Vietnam Art Collection (VAC) in the past months, she described it as "switches and signals": everything flowing with its own rhythm, from Phung Nguyen[17] dynasty skins to the starry sky of Sa Huynh[18], which later appeared in her open studio "Mấy mươi năm rồi mới gặp lại nhau" (It's Been Decades Since We Last Met) at VAC Hanoi. Today, she continues to experiment with her "universe": moving skins, primal life forms, evocations of the collective memory we all share.



《第一片土地》（2023），林娜个展《曾经——永恒地》，河内 Studio 画廊布展现场由河内 Studio 画廊策展人（Hoang Hoang）、42 工作室及友人协助。图像由艺术家提供。
"The First Land" (2023) shown at Lam Na's solo exhibition "Have Been - Eternally" exhibition at Hanoi Studio Gallery. Installation day with support of Hanoi Studio Gallery Curator (Hoang Hoang), Studio 42 and friends. Image courtesy of the artist.



林娜与儿子在 VAC 河内撤展，摄影：作者
Lam Na and her son deinstalling her
artwork at VAC Hanoi. Photo by the author.

有时，需要历经某些特殊而重要的境遇，人们才会真正与艺术相遇，唤醒最原始的本能——母职便是其中一种。对林娜来说，成为母亲的经验与她的艺术实践惊人地相似：没有既定的剧本，没有草图可循，只有泥土与身体在引路。她的使命只是允许每一次碰撞、每一次揉捏、每一个塑形的瞬间去发现惊喜。

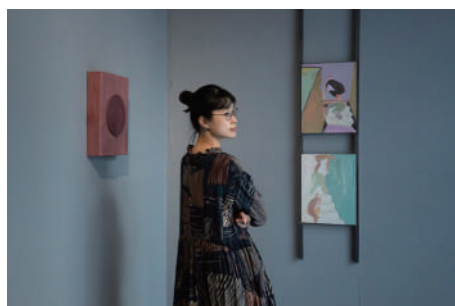
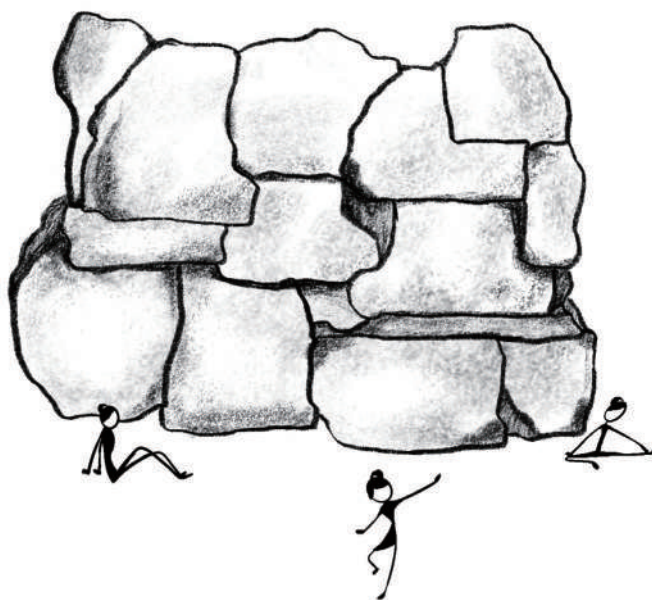
“艺术无处不在，它属于所有人。问题不在于艺术是否存在于我们的生活中，而在于我们是否愿意注意到它的存在。”林娜如是说。确实，总会有一堵“墙”等着你去揭开，总有一个故事等待你放上那最后一块拼图，将整个旅程连缀起来。

Sometimes, it takes extraordinary circumstances such as the experience of motherhood for people to truly encounter art and awaken their primal instincts. For Lam Na, becoming a mother feels surprisingly close to her artistic practice: there's no set script, no sketch to follow, only earth and body leading the way. Her mission is simply to allow each collision, each kneading, each moment of shaping to surprise her.

"Art is everywhere and it belongs to everyone. The question is not whether art exists in our lives but whether we are willing to notice its presence." - Lam Na said. Indeed, there will always be "a wall" for you to uncover, a story waiting for you to bring the final piece that connects the entire journey.

墙——陪伴与支撑

Wall - Companionship and Support



艺术家 Zunng Zunng 在河内 Manzi 艺术空间，摄影：Ca.
Artist Zunng Zunng at the exhibition Home in Manzi Art Space, Hanoi. Photo: Ca.

在艺术家 Zunng Zunng 与陶草芳的叙述中，“墙”象征着陪伴的纽带，以及来自热爱艺术之灵魂的持续支撑。

在与作者的对谈中，艺术家 Zunng Zunng 总是强调：“真相很重要。”这种对真相的坚持，静静却执着地伴随她从最初的素描、到如今努力在河内搭建艺术社群。她分享道，自己的艺术道路与生活哲学自然地交织在一起。对她来说，真实不只是属于她的绘画，也是她希望每个人都能遇见的东西——一种可以进入并在自身产生共鸣的频率。

“家人！” Zunng Zunng 坦言，“那是我艺术的第一个十字路口，也是最深的根。”十多年来，她不断回到“楼梯”的母题。“最初，它只是一个方正、僵硬的物体，我最早的记忆来自父亲带我去一栋半建成的房子。”她没有试图去理解这种特别的执念，而是任其保持为一个未完的提问。直到成为母亲，这个意象才重新浮现：有一次，她的父亲抱着她的儿子走上楼梯；正是这个简单瞬间，触发她创作第一幅出现人物形象的“楼梯”绘画。

The wall signifies the bond of companionship and the sustaining support of souls who love art, narrated from the perspective of the two artists Zunng Zunng and Dao Thao Phuong.

In conversation with the author, artist Zunng Zunng often reminds that: “truth matters.” This sense of truth has followed her quietly yet persistently, from the very first sketch to her ongoing work in building an art community in Hanoi. The artist shared how naturally her artistic path and her philosophy weave together. For Zunng Zunng, authenticity is not just for her own paintings, but it is something she hopes anyone can encounter, a resonance they can step into and recognize within themselves.

“Family!”- Zunng Zunng admits “is the first crossroad and the deepest root of my art”. For over a decade she has returned again and again to the motif of the “staircase”. “At first, it was simply a square, rigid object, my earliest memory of being taken by my dad to a half-built house”. Zunng Zunng did not try to rationalize this special obsession, leaving it as an open-ended question. This image resurfaced when she became a mother. A simple moment when her father walked upstairs with her son triggered her first “staircase” painting where human figures finally appeared.



艺术家 Zunng Zunng 与儿子在其个展《人》中，摄影：陈兆玲
Artist Zunng Zunng and her son at her solo exhibition "nhân (thân)" at Hanoi Studio Gallery. Photo: Tran Thao Linh

这里的“我”，并非她自己，而是借用了孩子的眼睛。这是家庭纽带的故事延续。“这种退居一旁，让他者的目光发声的方式，已成为我实践的标志。”或许这也解释了为何 Zunng Zunng 在河内艺术社区中自然地成为一个连接者——一堵可靠的“墙”。

The “I” here is not her own but borrowed through the eyes of her child, continuing the story of family bonds. "This way of stepping aside and letting another's gaze speak has become a signature of my practice". Perhaps it also explains why Zunng Zunng naturally plays the role of connector, a “wall” to rely on in Hanoi's art community.

她说：“我希望自己是某个社群中的好个体，而不只是孤立的某个好个体。”42 工作室正是在对绘画的共同热情与无数安静的牺牲中建立起来的；我们以真诚为纽带共同成长。小组每周都会在工作室举办开放的现场写生，任何人都能加入。在这里，你可能会遇见河内艺术圈的熟悉名字、热情的新手、独立艺术家，或来自完全不同领域、单纯热爱绘画的人。在这种材料、背景与视角的混合中，42 工作室已成为一个社群：个体不会被遗忘，而是得到尊重与滋养。

“I want to be a good individual within a community, not just a good individual on my own.” - she said. Studio 42 was built from a shared passion for painting through countless quiet sacrifices; we thrive as a group bound by sincerity. Every week, the group hosts live drawing sessions at the studio, open to everyone. You might bump into familiar names in Hanoi's art scene, an enthusiastic beginner, an independent artist or someone from an entirely different field who simply loves to draw. In this mix of different materials, backgrounds, and perspectives, Studio 42 has become a community where individuality is not forgotten but respected and nurtured.

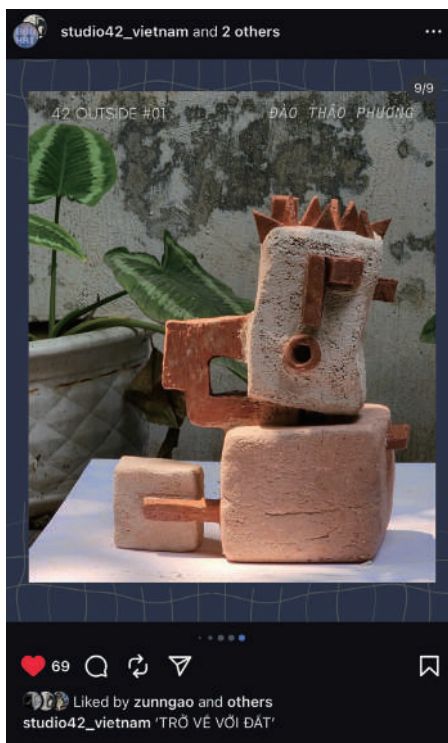
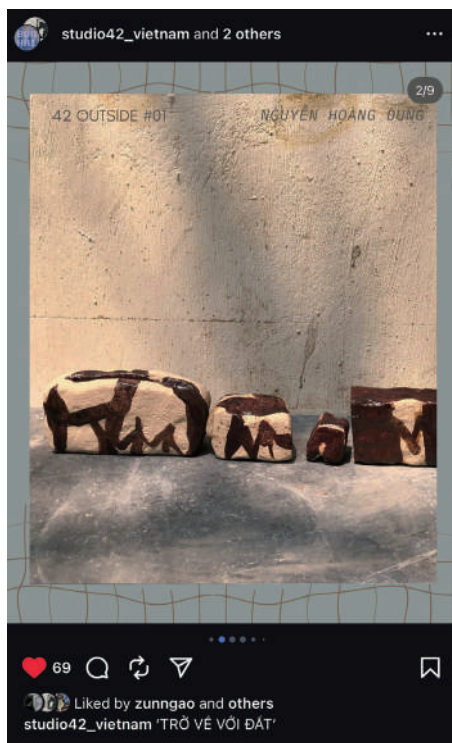


艺术家林娜 (左) 与艺术家 Zunng Zunng (右) 在后者的个展《人》，摄影：陈兆玲
Artist Lam Na (on the left) and Artist Zunng Zunng (on the right) at Zunng Zunng's solo exhibition "nhân (thân)" at Hanoi Studio Gallery. Photo: Tran Thao Linh.



(左起) 陶草芳、阮安、Zunng Zunng、归阳，参加 2025 年归仁的“42 户外”项目，图像由艺术家提供。

(from the left to right) Artists Dao Thao Phuong, Artist Nguyen Yen, Artist Zunng Zunng, Artist Quyet Duong, 42 OUTSIDE activity at Quy Nhon, 2025. Image courtesy of the artist.



42 户外 (2025)，由 Zunng Zunng 与陶草芳在建筑师范光德的工作室发起。团队当时正在测试 Samot 土、红土等材料。

42 OUTSIDE (2025) organized by artists Zunng Zunng and Dao Thao Phuong at Studio of Pham Quang Duc architect. They were testing Samot soil, Red soil, etc.

催化剂 The Catalyst



艺术家陶草芳，图片由艺术家提供
Artist Dao Thao Phuong.
Image courtesy of the artist.



艺术家 Zunng Zunng (左) 和艺术家陶草芳 (右) 在 2023 年徒步前往普塔冷山期间。摄影：艺术家曹德。
Artist Zunng Zunng (on the left) & Artist Dao Thao Phuong (on the right) during the trekking trip to Pu Ta Leng mountain, 2023. Photo: Artist Cao Thuc.



艺术家 Zunng Zunng (左) 和艺术家陶草芳 (右) 在 2023 年徒步前往普塔冷山期间，摄影：艺术家曹德。
(from the left to right) Artist Cao Thuc, Artist Quyet Duong, Artist Zunng Zunng during the trekking trip to Pu Ta Leng mountain, 2023. Photo provided by Artist Cao Thuc.

艺术家陶草芳在 2021 至 2022 年期间主要创作肖像，这种专注持续了近两年。她的作品并不追求复杂的构图，而是直指情感。她强调：“始终是关于情感。”对她来说，人是最自然的容器，可以承载和折射情绪，毕竟她自己也是人。

2023 年初的一次山地徒步改变了一切。与 42 工作室的朋友们一同远足，她长期以来对自然的热爱被全新点燃。森林、户外的生命节奏、与朋友们共享的片刻，都在她心中留下深刻印记。由此，她开始创作《进入野外》系列：在不同的风景中绘制人与自然、朋友与日常生活。渐渐地，人物逐渐淡出，仿佛在回应那股难以抗拒的召唤——来自自然的呼声。如今，她的作品完全聚焦于树木、植物与荒野，不再描绘具象人物。

Dao Thao Phuong began with portraits in 2021–2022 and her focus on this subject lasted for nearly two years. Her works were not about elaborating the composition, but about the emotion. She emphasized, "It is always emotion". At that time, for her, people were the most natural vessels to carry and reflect feelings because, after all, she herself is human too.

Everything shifted in early 2023 during a mountain trek with Studio 42. Her long-standing love of nature suddenly came alive in a new way. The forest, the rhythm of life outdoors, the friends she shared the moment with, left a remarkable imprint on her. Out of this came her series "Into the Wild" where she began painting people and nature together: friends, daily life, all nestled in different landscapes. Gradually, she let the figures slip away as though answering to an overwhelming pull, a call from nature. Recently, her work focuses entirely on trees, plants, and wilderness without figuration.



2023 年，42 工作室徒步前往普塔岭山，
图片由艺术家曹德提供。
Studio 42 during the trekking trip to Pu Ta Leng
mountain, 2023. Photos provided by Artist Cao Thuc



陶草芳，《菠萝岛》，2025 年，布面油画，80 x 180 厘米。
图片由艺术家提供。
Dao Thao Phuong, "Pineapple Island", 2025, oil on canvas,
80 x 180 cm. Image courtesy of the artist.

认同与投入 Recognition and Devotion

“于我而言，绘画是一种传递情感的方式；色彩是最直接的路径。我没有在艺术学院学习过，也没有接受过典型的基础训练。我的绘画之路只是从凝视伟大作品开始。我被它们的色彩深深打动，从那一刻起，我就知道自己想用一生去栖居在那种感受之中。”她凭直觉深入探索色彩，不遵循任何课程体系。“没有固定的和谐；我喜欢把鲜明的颜色并置。自然教会了我关于色彩的一切。”

实验与体验，是陶草芳探索自我与艺术语言的必经之路。唯有如此她才能真正投入到底，直到艺术成为一面镜子，成为她真实自我的忠诚同伴。Zunng Zunng 这样评价友人的作品：“陶草芳的绘画有一种原始的力量；直接、不妥协，对绘画有着炽烈的信念。你一眼就能认出那是她的作品。”

对陶而言，42 工作室是一条生命线，也是补给站，为她的旅程提供燃料。在那里，她与年轻艺术家们磨练技艺、交流想法，在无数话题中畅谈而不被打断。

当我们的视角发生转变，墙也随之改变。曾经看似的障碍，或许会变成灵活与创造的门槛，成为一个重新出发的起点。墙总要存在，或挑战、或陪伴、或支撑，或其他形式。但或许，重要的并不是去“战胜”某堵墙，而是让它始终存在，让它去塑造、映照，不断更新着我们的必经之路。

“For me, painting is a way of transmitting emotion; color is the most direct way. I did not study in an art school and did not go through the typical basics. My path into painting was simply from looking at great masterpieces. I was deeply moved by their color palettes; from that point, I knew that I wanted to devote my life to living within those feelings.” She digs deep into color intuitively, not following any set of curriculum. “There is no fixed harmony; I just love placing bold colors right next to each other. Nature has taught me all I need to know about color.”

For Dao Thao Phuong, experimenting and experiencing are essential steps to discover both herself and her artistic language. Only then can she fully commit, take it all the way, until art becomes a mirror and a companion to her true self. Artist Zunng Zunng describes her friend's art: “Dao Thao Phuong's paintings have this raw power; they are direct, uncompromising with a fierce conviction in the essence of painting itself. You can tell right away if it's her work.”

For Dao, Studio 42 has been a lifeline and a relay station that fuels her journey. There, Dao Thao Phuong and other young artists sharpen their skill, exchange ideas and countless art topics without being interrupted.

The walls change when our perspectives change. What once seemed like a barrier could turn into a threshold of flexibility, creativity, and a story that begins again from the start. There will always be walls-the challenges, the companionship, the support, and many others. Perhaps what is important is not to overcome any wall at all, but the way we let it always present, allowing it to shape, reflect, and renew the ways we do.



陶草芳在 42 工作室，
图片由艺术家提供。
Artist Dao Thao Phuong at Studio 42.
Image courtesy of the artist.



脚注

[1] 林娜：1987 年出生，2011 年毕业于顺化美术大学，随后在泰国玛哈沙拉堪大学取得美术硕士学位。她的作品曾在越南及海外展出，包括入围 Hanoi Grapevine 年度艺术家（2024）、首尔艺术节（2016）、Grapevine 年度展览第二期（2015）、曼谷东盟当代艺术展与华欣东盟艺术节（2014）、以及由丹麦驻河内大使馆举办的“越南绘画展”（2013）。然而，她真正的转折点出现在 2022 年，当她来到嘉林的巴长陶瓷村，触摸泥土并学习传统手工艺的过程被她称为一种“命运的相遇”，让她更接近原始材料，并开启了艺术实践的新篇章。

[2] Zunng Zunng：1995 年出生于河内，原名阮黄勇，毕业于越南美术大学绘画系（学士）。她说：“我的作品始终追求一件事——回归根源，尊重人性，唤醒我们内心那份永恒的慈悲。”自 2020 年以来，她一直与 42 工作室并肩同行。每逢周六，工作室都会成为分享艺术经验的聚点。同时他们也发起其他社区项目，如 42 户外、42 艺术、群展以及以“42 工作室精选”名义进行的筹款活动。作为核心成员，Zunng Zunng 曾参与《我是我们》（2021）、“42:2 开放工作室”（2022）、《包装 - 打开》（2023）、《沉浸》（2025）等展览。除 42 工作室外，她的作品也出现在重要群展中，如河内美术馆的《很难去梦想》、《园丁》、以及 VCCA 的《河内艺术连接 5》。

[3] 陶草芳：1992 年出生于海防，自学成才的艺术家。她毕业于财政学院，自小热爱绘画，尤其关注自然与树木。她的作品探讨人与自然之间的深层联结。目前，她是 42 工作室的活跃成员，参与组织 42 工作室展览。

[4] Đổi Mới（革新开放）：20 世纪 80 年代越南推行的一系列经济与政治改革，使国家从中央计划经济过渡到“社会主义导向的市场经济”。这一政策使越南对外贸易、外国投资与文化交流大幅增加，为社会结构及艺术领域带来深远影响。

[5] 张晋：1963 年出生，是越南当代艺术的先锋之一，以极具挑衅性的行为艺术与装置作品闻名，对年轻一代艺术家产生了深远影响。

[6] 陈良：1960 年出生，艺术家、策展人及先锋艺术倡导者，作为芽山工作室与 APD 机构的共同创办人而广为人知。

[7] 李陈琼江：1978 年出生，是越南最具代表性的女性当代艺术家之一，作品涵盖油画与木刻等形式。

[8] Tuan Mami（本名阮英俊）：1981 年出生，跨学科艺术家，以观念性的实践而著称，常使用装置、影像与行为来探讨生命意义、社会互动，以及文化与社会议题。他的创作多以研究为基础展开。

[9] 阮郑氏：1973 年出生，独立电影人及视觉艺术家，现居河内。

[10] 杜希普：1984 年出生，当代越南视觉艺术家，以其抽象作品著称，折射社会议题与情感。

[11] 芽山集体：2013 年于河内成立，由一群朋友共同创办的独立艺术家社群，原设有一个向公众开放的艺术空间。（来源：芽山集体）

[12] San Art：2007 年在胡志明市成立，由艺术家发起，现已发展为越南及区域内领先的独立艺术机构。它长期致力于支持本地与国际艺术家及文化实践，并通过教育活动促进批判性对话。（来源：San Art）

[13] Heritage Space：2014 年在河内成立的独立艺术机构，以社会企业形式运作。（来源：Heritage Space）

[14] A Space：位于河内龙边区的独立非营利艺术空间与实验实践社群。2018 年由 Tuan Mami、罗里·吉尔与黎勇协创办，使命是支持并发展越南本地的独立艺术家，特别是在艺术条件艰难、基础设施与资源有限的语境下。（来源：A Space）

[15] APD 空间（艺术赞助与发展中心）：2020 年 10 月成立的社会企业，旨在支持艺术创造力并推动文化与社会发展。

[16] VAC 基金会：一家非营利、以研究为驱动的艺术机构，驻扎于河内与纽约。

[17] 冯原文化：约公元前 2000–1500 年的越南青铜时期文化，以 1958 年在越池以东 18 公里的冯原遗址命名。（来源：维基百科）

[18] 沙黄文化：越南南部古代文明，学界对其起源年代的推断在公元前 1000 年至公元 200 年之间，与越南北方的东山文化并行存在。

[19] 42 工作室：成立于 2020 年，该艺术社群由热爱写生的年轻艺术家发起。每周末聚会进行绘画练习与艺术交流。

[20] 42 户外：42 工作室内的小组自主活动，成员在熟悉的工作室之外开展创意构思

与实践。

[21] 42 艺术：42 工作室的联合创始群体之一，由年轻画家组成，目标是在艺术家独立创作之外，增强团队精神。

[22] 42 工作室精选：42 工作室每季度组织的线上“作品甄选”活动，在其中向公众展示成员的精选绘画作品，以此推广他们的创作实践与投入。

[23] VCCA 当代艺术空间：由越南最大财团之一 Vingroup 资助的非营利当代艺术中心。该集团涉及科技、工业、房地产、零售、医疗、酒店等多个领域。

FOOTNOTES

[1] Lam Na: Born in 1987, Lam Na graduated from Huế University of Fine Arts in 2011 and later pursued her MA in Fine Arts at Mahasarakham University in Thailand. Her works have since appeared in various exhibitions in Vietnam and abroad: Hanoi Grapevine's Finest (2024), Seoul Art Festival (2016), Grapevine Selection – Volume 2 (2015), ASEAN Contemporary Art Exhibition in Bangkok and ASEAN Art Festival in Hua Hin (2014), and Vietnamese Painting Exhibition organized by the Danish Embassy in Hanoi (2013). Yet her true turning point came in 2022, when she arrived at the ceramic village of Bat Trang, Gia Lam. Touching the soil, learning the traditional handcraft process, she calls that encounter a kind of fate, one that led her closer to raw, primal materials and opened up a whole new chapter in her practice.

[2] Zunng Zunng: Born Nguyen Hoang Dung in Hanoi in 1995, Zunng Zunng graduated with a BFA in Painting from the Vietnam University of Fine Arts. In her own words: "My works always aim for one thing—returning to the roots, honoring human beings, and awakening that eternal compassion within us." Since 2020, she has walked alongside Studio 42. Every Saturday, the studio becomes a gathering ground for sharing artistic experiences. Alongside with these activities, they also develop other community projects: 42 OUTSIDE(17), 42ART(18), group exhibitions, fundraising activities under STUDIO42's Selection(19).... As a core member, Zunng Zunng has taken part in exhibitions like "Tôi là chúng ta" (2021), "Open Studio 42:2" (2022), "GÔI-MƠ" (2023), and "Nhịp bơi sải" (2025).

Beyond Studio 42, her works have appeared in major group shows such as "Thật khó để mơ về" (It's Hard to Dream About) at the Vietnam Fine Arts Museum, "Người làm vườn" (The Gardeners) and "Hanoi Art Connecting 5" at VCCA(20).

[3] Dao Thao Phuong: Born in 1992 in Hai Phong, Dao Thao Phuong is a self-taught artist. She graduated from the Academy of Finance and is interested in painting, especially nature and trees. Her works draw on the deep meaning of connection between people and nature. She is currently an active member of Studio 42, and participates in organizing Studio 42 exhibition.

[4] Doi Moi (Renovation): a series of economic and political reforms in the 1980s that marked Vietnam's transition from a centrally planned economy to a "socialist - oriented market economy." The policy opened the country to global trade, foreign investment, and greater cultural exchange, creating significant shifts in Vietnamese society, including the arts.

[5] Truong Tan : Born in 1963, the artist is one of the pioneers of contemporary art in Vietnam, known for his provocative performance and boundary-pushing installation works, which made lasting influences on younger generations of artists in Vietnam.

[6] Tran Luong: Born in 1960, Tran Luong is an artist, independent curator, and pioneering activist in Vietnam, known as co-founder of Nhà Sàn Studio and the APD organization.

[7] Ly Tran Quynh Giang: Born in 1978, the artist is one of the most prominent female contemporary artists in Vietnam, known for her works ranging from oil paintings and woodcuts.

[8] Tuan Mami (real name Nguyen Anh Tuan): Born in 1981, Tuan Mami is a Vietnamese interdisciplinary artist, known for his conceptual-based work employing installation, video, performance to explore the meaning of life, social interaction, and cultural and social issues through research-based projects.

[9] Nguyen Trinh Thi: Born in 1973, she is an independent filmmaker and visual artist based in Hanoi.

[10] Do Hiep: Born in 1984, Do Hiep is a contemporary visual artist of Vietnam, known for his abstract works that deeply reflect social issues and emotions.

[11] Nha San Collective began operating as an independent artist collective in Hanoi in 2013, when a group of friends set up their publicly accessible space (Source: Nha San Collective).

[12] San Art, founded in 2007 in Ho Chi Minh City as an artist-led platform, has since grown into a leading independent arts organisation in Vietnam and the region. Maintaining a commitment to grassroots support for local and international artists and cultural work, San Art is also a site for critical discourse with regular educational initiatives (Source: San Art).

[13] Heritage Space, established in 2014, is an independent art organization situated in Hanoi, Vietnam, operating as a social enterprise (Source: Heritage Art Space).

[14] A Space is an independent non-profit art space and a community of art practitioners engaged in experimental practices based in Long Bien, Ha Noi. A Space was established in 2018 by Tuan Mami, Rory Gill, and Le Dung Hiep with the mission of supporting and developing independent local artists in Vietnam, a place where the conditions for the arts are often challenging and infrastructures and resources limited (Source: A Space).

[15] APD Center (Center for Art Patronage and Development) is a social enterprise established in October 2020 with the aim of supporting artistic creativity and promoting cultural and social development.

[16] Vietnam Art Collection is a non-profit, research-driven art organization based in Hanoi, New York, and Shanghai.

[17] The Phung Nguyen culture of Vietnam (c. 2,000 – 1,500 BC) is a name given to a culture of the Bronze Age in Vietnam which takes its name from an archeological site in Phung Nguyen, 18 km (11 mi) east of Viet Tri discovered in 1958 (Source: Wikipedia)

[18] Sa Huynh Culture is an ancient civilization in southern Vietnam whose origins are variously dated by scholars between 1000 BCE and 200 CE, existing in parallel with Dong Son culture in the north.

[19] Studio 42, founded in 2020, is an art community founded by young artists passionate about life drawing. They meet every weekend to practice and exchange valuable personal artistic experiences.

[20] 42 OUTSIDE refers to a self-operated activity, where small groups within the 42 community come together to develop ideas and carry out the creative process in a context outside the familiar studio.

[21] 42ART co-founded Studio 42 and is a group of young painters working together, with the desire to strengthen team spirit in a context where artists often choose to work individually.

[22] STUDIO42's selection: each quarter, the 42 group organizes an online Selection and at each Selection, the group presents to viewers selected paintings at Studio42 by group members, thereby promoting the practice and dedicated working process of each painter.

[23] VCCA (Vingroup Center for Contemporary Art) is a non-profit art space funded by Vingroup, one of the largest conglomerates of Vietnam, focusing on technology, industry, real estate development, retail and services from healthcare to hospitality.

特

FEAT

TURE 写

鲜活的 菜市场

A Wet Wet-Market

瑞安·阮
Ryan Nguyen



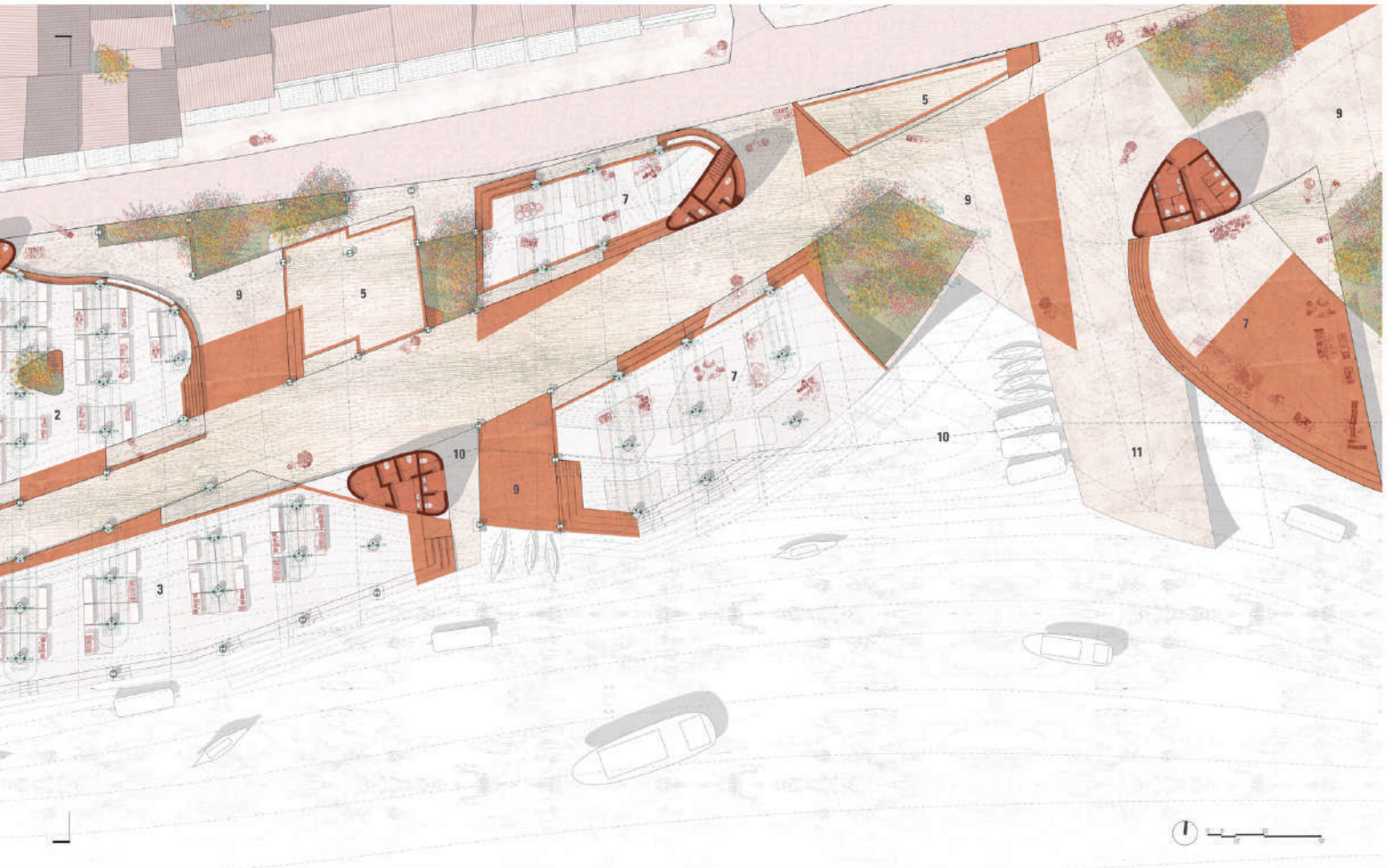
手作拼贴
Collage By Hand

《鲜活的菜市场》是一项拟建于会安古镇的菜市场建造方案。会安位于越南海岸线的秋盆河入海口，是联合国教科文组织认定的世界文化遗产。此方案的立意在于，建筑既可作为能指，也可作为意义的生产者，用以弥合“图像”与“现实”之间的隔阂。在会安，气候与生态催生着生命的流动，旅游与遗产保护却将时间凝固。正是这种保护性的强制，正在加速会安的消亡。作为回应，本方案企图设想一种建筑形式，凝聚会安的生命精神——它既是一座城镇、一处市场，也是一个持续生长与变动的场域。它通过灵活的空间形式与建构层次，在水体、人群、经济与身份之间不断协商、转换与调和。

“A Wet Wet-market” is a proposed wet-market in Hoi An Ancient Town, a UNESCO World Heritage site at the mouth of the Thu Bon River on Vietnam’s coast. The thesis asserts that architecture can serve as both signifier and meaning-maker, bridging the gap between image and reality in Hoi An, where climate and ecology hasten life, while tourism and preservation suspend time. The enforcement of Hoi An’s preservation is expediting its death. In response, I propose an architecture infused with, and representative of, the living spirit of Hoi An: a town, a market, and a field that keeps growing and changing. It negotiates between water, people, economies, and identities through responsive forms and tectonic variations.



大图纸
平面与分布



Big Drawing
Plan and Section



模型照片：
屋顶景观

Model Picture:
Roofscape



模型照片：
平台

Model Picture:
Platform

《鲜活的菜市场》试图回应建筑保护与水流、商品与人群动态之间的张力，通过三个动态层的设计，摊贩可根据日常运作与水位变化而灵活调整空间：

“A Wet Wet-Market” engages the tension between architectural preservation and the dynamic flows of water, products, and people. The new market introduces three dynamic layers, allowing vendors to adjust spaces for daily routines and changing water levels:

地景

作为基础设施场域，组织多样化的交通与空间格局——水与地在此交汇。

屋顶景观

作为建筑层面，过滤日光并加强自然通风——空气与光在此交织。

格网

由轻质结构与夹层组成的连接型网络，为摊贩提供储物、标识与操作支点——在此，建构转化为身份标识。

The Groundscape

An infrastructural field that organizes different modes of traffic and spatial arrangements—where water meets ground.

The Roofscape

An architectural field that diffuses sunlight and enhances natural ventilation—where air meets light.

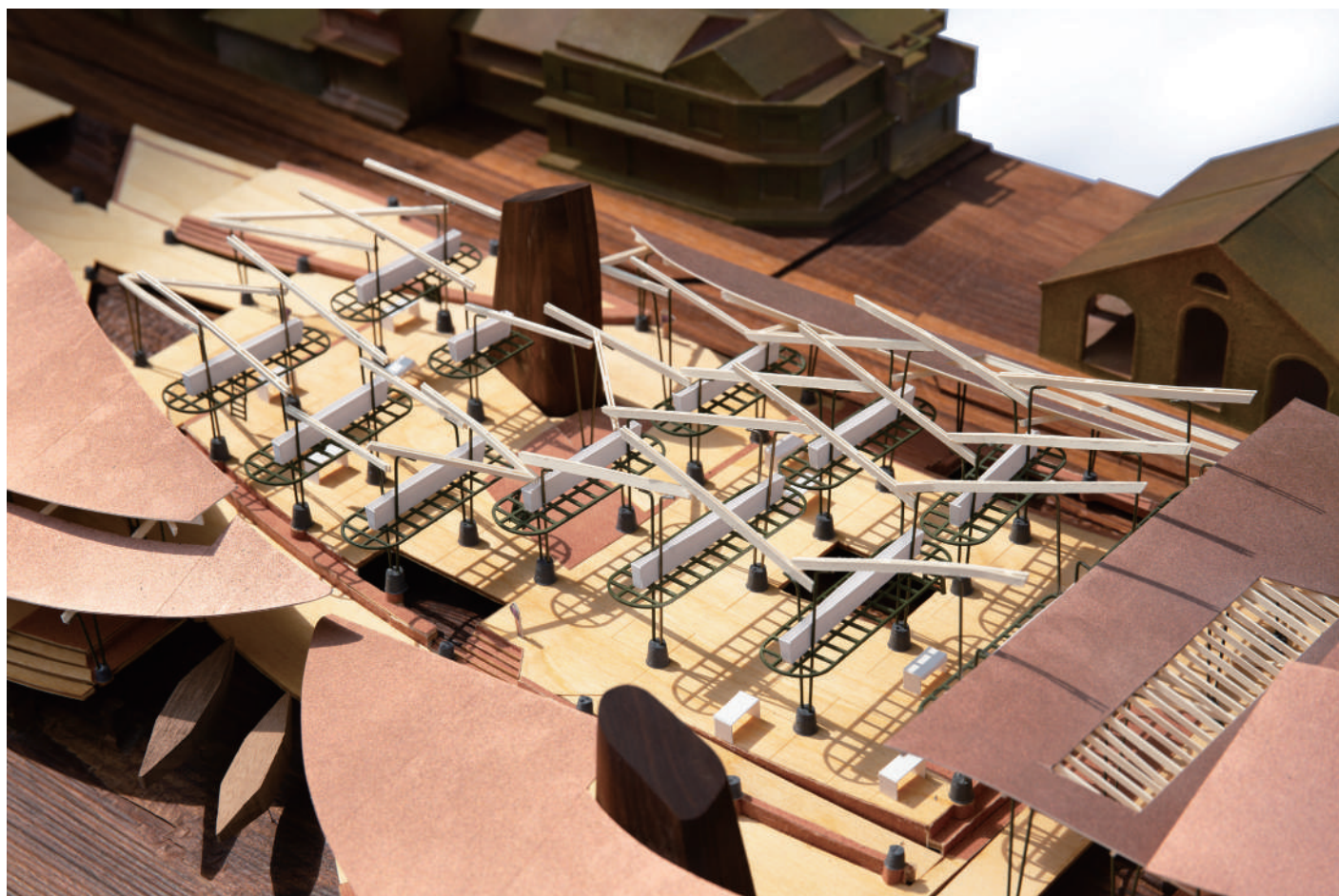
The Lattice

A connective network of light structures and mezzanines providing storage, signage, and operational agency for vendors—where tectonic becomes identity.



模型照片：
地景

Model Picture:
Groundscape



模型照片：
施工可行性

Model Picture:
Constructability

会安 Hoi An

会安古城最初由占族人居住，15 世纪并入越南版图。此后，日本与广府商人的到来，使其发展为繁盛的贸易枢纽。经历 20 世纪的两大战争后，会安于 1999 年被联合国教科文组织列为世界文化遗产。自此，它吸引了大量游客，并在联合国教科文组织与地方政府的推动下，被保存为一件“凝固的文化遗产”。然而，这种静态的愿景与该镇适应气候变化、洪水、过度旅游和劳动力流失的迫切需求相冲突。

在建筑遗产与上涨的水位之间、在联合国教科文组织区与非遗产区之间、在夜市商业与清晨买卖之间的交界处，迅速衰败的本地菜市场仍然是维持长期居民生活而不是迎合游客的最后一块方寸之地。尽管缺乏清洁用水与储存设施，被游客忽视的菜市场却是会安多元文化的重要组成部分，自发而充满活力，它拒绝着试图强行塑造会安的“意象”，而是直接构成、并服务于那个“真实的”会安。

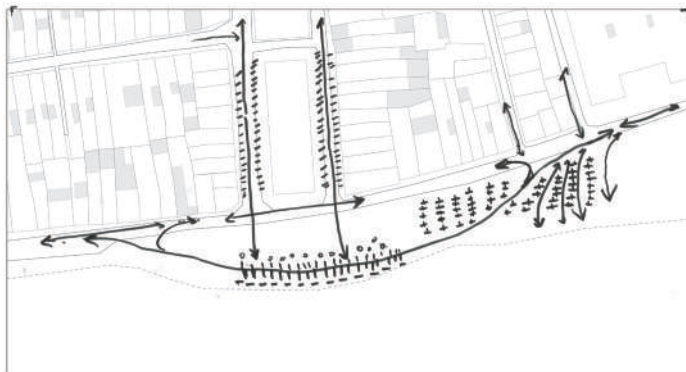
Hoi An Ancient Town, initially inhabited by the Cham people, was integrated into Vietnamese territory in the 15th century. Later, Japanese and Cantonese merchants transformed it into a thriving trade hub. After enduring two wars in the 20th century, Hoi An was designated a UNESCO World Cultural Heritage Site in 1999. Since then, it has become a magnet for tourists who—along with UNESCO and local authorities—have sought to preserve it as a cultural artifact frozen in time. Yet this static vision conflicts with the town's urgent needs to adapt to climate change, flooding, overtourism, and labor displacement.

At the threshold between architectural heritage and rising water, between UNESCO and non-UNESCO zones, and between nightfall and daybreak commerce, the rapidly decaying local wet-market remains the last place that sustains longtime residents rather than catering to visitors. Neglected by tourists, the wet market is an ad hoc and lively space. It lacks clean water and storage for vendors yet is vital to Hoi An's heterogeneity. It denies the imagery of Hoi An, instead it is, and serves the “real” Hoi An.



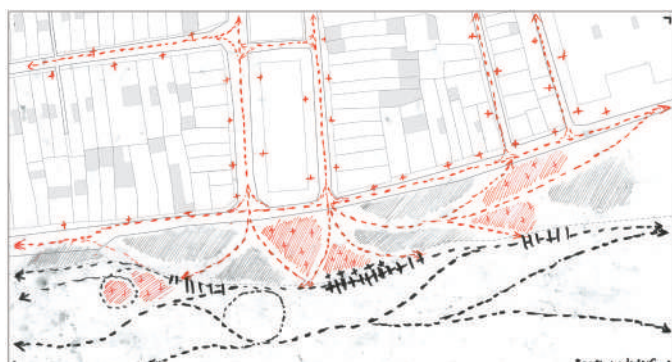
草图 1
人行道交通研究

Sketch 1
Traffic Study of Pedestrian



草图 2
摩托车交通研究

Sketch 2
Traffic Study of Mopeds



草图 3
河道与船只交通研究

Sketch 3
Traffic Study of Boats and Water



草图 4
地形图

Sketch 4
Groundscape



草图 5
My Son 规划研究

Sketch 5
Study of My Son's Planning



草图 6
My Son 空隙研究

Sketch 6
Study of My Son's Void



草图 7
My Son 地形图研究

Sketch 7
Study of My Son's Groundscape



草图 8
My Son 地形图研究

Sketch 8
Study of My Son's Groundscape



场地图片
Site Picture



作为建筑类型学的一部分，西方的市场长期被局限在封闭的建筑形态之中，既缺乏适应性，也难以扩展。如 约翰·麦克莫罗所指出，这种因“封闭”而有限的逻辑，与商业空间的“过剩”逻辑背道而驰。商业空间本质上遵循开放的系统性逻辑，应当能够向四面八方生长。以现被拆除的巴黎中央菜市场为例，它由修长的拱廊构成，两侧排列摊贩。然而，这种基于“点在线上”的柱廊逻辑，与市场自身的空间组织与商业需求并不契合。结果，大量的摊贩与商业活动发生在市场之外，而该建筑结构不过是市场高度功能化运作的遮棚；中央菜市场最终逐渐沦为城市活动的背景。

As an architectural typology, markets in Western countries have long been confined within enclosed form that are neither adaptive nor expendable. The logic of an enclosed form—limited—directly opposes the logic of commercial spaces—excessive, as explained by John McMorrough. Commercial spaces are meant to grow in all directions with similar systematic logic. For example, the now-demolished Les Halles market in Paris was designed with the infamous elongated arcade, with vendors assembled along the two sides. The building's colonnade, whose logic is points on a line, was not corresponding to the market's logic of spatial organization and commerce. As a result, vendors and commercial activities often happen outside of the market. As the structure was no more than a covered canopy for the hyper-functionality of the market, Les Halles slowly reduced to being only the background of such urban activity.

菜市场类型学 Wet-Market Typology



模型照片：
近景

Model Picture:
Closed Up



模型图：
缺失的地面提升

Model Picture:
Missing-elevation



模型照片：
柱状构造学研究
Model Picture:
A Column's Tectonics Study



展览现场，《共同点》，
纽约 A83 画廊，
2025 年 3 月 28 日至 4 月 18 日

Installation view, "Common Ground",
A83 Gallery NYC,
March 28 - April 18 2025.

在会安，法国殖民者同样以这种逻辑建造了长形双坡屋顶的市场。由于其封闭的形式与僵硬的网格叠加逻辑，这座市场也逐渐失去了人气，商业活动溢出到市场之外。如今，它更多被游客“走马观花”地体验，成为游离于“日常生活的在地空间”与“游客预设的美化景观”之间的无效地带。尽管拥有双坡屋顶与黄色墙体，它却无法真正融入越南人的日常使用，也无法满足游客对图像化消费的期待。

我认为，市场，尤其是东亚的菜市场，并非某种单一形式，而应被理解作为一种场域性工程。

本项目的意义首先在于重新引入“土地的历史”，尤其当它被设计、展出于一座美国学府（普林斯顿大学）的语境中——这片土地也曾经属于原住民。“鲜活的菜市场”项目的地景与平台设计灵感源自占族——越南南部土地的最早栖居者。通过研究并学习他们的景观与空间智慧，我试图寻找一种应对极端气候问题的方式。该项目同时希望提醒美国的观众：建筑始终植根于那片土壤，其本身承载着伤痕、记忆与智慧。

In Hoi An, the French built an elongated-gable market with the same logic of design with Les Halles. Since its form is so enclosed with a rigid superimposed grid, the market has slowly lost its popularity. The activities spill outside of the market. It has now been more catered to tourists who venture inside just to walk quickly through the market. It exists in the unproductive zone between inhabited and visited. Its confined formal gesture refrains it to be accepted by both the active daily lives of Vietnamese and the beautified images of the tourists' preconception, regardless of its gable roof and yellow walls.

I think markets, especially an East Asian wet-market, is not singular form but *field projects*.

The significance of this project is, first, to reintroduce "the history of the land," particularly within the context of being designed and presented at an American Institution—Princeton University—on land that was once Native. The landscape and platforms of "A Wet Wet-Market" was inspired by the Cham people - the first inhabitants of the southern land of Vietnam. I researched and studied their landscape and spatial intelligence to find a solution to the climate problems that humanity has escalated. The project reminds its American audience that architecture always sprouts from the land, which carries scars, memories and intelligence.



场地图片
现有菜市场

Site Picture
Existing Wet Market

建筑在此既是整体亦为多元——一个拥有复数身份的有机体，汲取过往（通常是古老的过去），同时指向未来——这始终是建筑所面对的恒常挑战。会安像一幅拼贴画，承载着丰富的历史层次、生活痕迹与环境条件。“鲜活的菜市场”旨在成为一个涵容、调和并孕育未来的场域。

The building is both one and many—an organism of multiple identities, drawing from the past, often ancient, and pointing towards the future—the ever-persistent challenge for architecture. Hoi An is a collage with abundant layers of history, lives and conditions. The “Wet Wet-Market” aims to be the site that accepts, harmonizes, and nurtures future emerging layers.



展览现场,《共同点》,
纽约 A83 画廊,
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Installation view, "Common Ground",
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本项目的第二层意义,在于质疑“专家”的角色——在此特指联合国教科文组织在所谓“发展中国家”发挥的作用。鉴于他们的极高声望,越南人民、建筑师以及建筑系学生很少质疑他们的决策。然而,与其他类似的国际组织一样,联合国教科文组织在本土文化与语境中不可避免地带有偏见与缺陷。在会安,联合国教科文组织与地方政府推行的“过度保护”策略,使得小镇逐渐沦为静态展示的文化遗址,当地居民被迫迁离,而外国商人却趁机获利。本项目旨在鼓励越南观众批判性地审视这些在我们土地与文化上做决定的“专家”。

最后,我将此项目献给塑造我的人——我的外祖母。她的故乡在广南省,曾经是一名菜市场小商贩。我如今所拥有的一切,都源于她。

The second significance of this project is that it puts into questions the role of experts—UNESCO, in this case—in so-called “developing countries.” Since UNESCO is such a highly respected organization, Vietnamese people, architects, and architecture students rarely question its decisions. Yet UNESCO, along with other infamous organizations, carries biases and shortcomings, especially in foreign lands. UNESCO and the majority of Hoi An’s government have been carrying out this hyper-preservation approach towards developing the town, slowly driving the locals away, on which foreign business owners have been capitalizing. The project encourages its Vietnamese audience to critically examine the experts that are making decisions on our land and culture.

Lastly, I dedicate this project to the person that made me, my grandma. Her hometown is Quang Nam Province, and she used to be a market vendor. And I owe her everything I have today.

关于 ABOUT

阮永兴(瑞安)获普林斯顿大学建筑学硕士,其硕士论文《鲜活的菜市场》曾与同届其他毕业项目共同展出于纽约 A83 画廊。在此之前,他于加州州立理工大学波莫纳分校取得建筑学学士学位,并荣获全班最杰出设计师的院长奖。其职业经历横跨美国、韩国、日本及越南多家建筑事务所,涉猎多种尺度与类型。

阮的建筑理念强调共情、工艺与生态。他近年的研究兴趣聚焦于建筑如何主动生成并建构语境,而非仅凭既定图像加以(误导)再现。当下,普遍依赖于人工智能生成的误导性“现实”效果图逐渐泛滥,他则更倾向以双手与交流作为建筑的媒介;受其多元文化的教育背景与实践影响,他的建筑理念始终根植于越南——给予其养分与想象的空间。

Nguyen Vinh Hung (Ryan) holds an M.Arch II from Princeton University. His master's thesis, “A Wet Wet-Market”, was exhibited at A83 Gallery in New York alongside his cohort. Prior to that, he earned a B.Arch from California Polytechnics University Pomona, where he received the Dean's Award for the class's most outstanding designer. His professional experience spans multiple offices in the United States, Korea, Japan, and Vietnam, where he has worked flexibly across multiple scales and typologies.

Hung approaches architecture through empathy, craftsmanship, and ecology. His recent curiosity lingers on how architecture can actively define and construct context, rather than merely (mis)representing it through assumed imagery. At a time when the field turns into the lying “realistic” renderings, often generated by AI, his architecture prefers hands and communications as the mediums. Although educated and practiced in diverse cultures, Hung's architecture draws from and resides in where his roots were engraved—Vietnam.

图片由阮永兴提供
All images courtesy
of Ryan Nguyen.

模块化空间， 调适生活？

Modularising space, modulating lives?

范秋妆

Thu-Trang
Pham

越南语里有一句俗语：每户自有其尺。这里的“尺”指的是探尺（*Thước tầm*，又称 *Rui mực* 或 *Sào mực*），一种以屋主身体尺寸为基准的模块化测量体系。这种亲密的传统建造方式在殖民时期逐渐式微，并在工业革命的影响下更加明显地消失，预制集体住宅的出现标志着一个重要转折。在河内，集体住宅（*Khu tập thể*，简称 KTT）常被视为一种舶来形式，即在社会主义建设时期移植进来的陌生建筑类型，后来又被改造以适应当地社会现实。然而，这种建筑最引人入胜的一面，恰恰体现在本土化的过程：不仅体现在施工技术上，也体现在居民如何重新想象这种新型建筑、并安居于此中。

现代建筑的顶峰似乎是标准化的预制住宅，看似与传统建筑的手工性与个体性精神格格不入，本文邀请读者重新思考：预制住宅与越南民居之间是否可能存在某种对话？如此，才能揭示出深藏于越南建造传统与日常生活中的韧性与适应力。

In Vietnamese, there is a saying: “*Nhà nào, sào nấy*” (“Each house has its own ruler”), where the “ruler” refers to the *Thước tầm* (also known as *Rui mực* or *Sào mực*)—a modular system derived from the house owner’s body measurements. This intimate traditional practice gradually disappeared during the colonial period and, more decisively, under the influence of the Industrial Revolution, with the advent of prefabricated collective housing marking a turning point. In Hanoi, collective housing, or *Khu tập thể* (KTT), is often seen as an imported form—an unfamiliar structure transplanted during the socialist-building era and later reshaped to fit local social realities. Yet its most compelling aspect lies in the process of localization: not only in construction techniques but also in the ways residents reimaged and inhabited this new architectural type.

While the pinnacle of modern architecture is the standardized prefabricated house—seemingly at odds with the artisanal and individualistic spirit of traditional architecture—this essay invites readers to explore the dialogue between prefabricated housing and Vietnamese dwellings. In doing so, it seeks to reveal the resilience and adaptability at the heart of Vietnamese building traditions and domestic life.

迁徙、住房短缺 与河内的余波

Migration, Housing Shortage, and Hanoi's Aftermath

第一次印度支那战争（1946–1954）结束后，河内作为一座创伤之城，满目疮痍，既需铭记，更需重建。1954年10月10日，越南民主共和国（DRV）接管首都时，许多工厂、机关和住房都已残破不堪。河内历史悠久的旧城区尤其严重：全城13,191栋房屋中有2,837栋消失；郊区近2,000公顷农田荒废；基础设施失修；超过70,000人失业。

1954年，大批士兵、干部、工人及其家属从战区返回首都定居。与此同时，河内也展开了紧迫的任务——建设一座社会主义首都，这既是基础设施的改造，也是经济的转型。行政机关、工厂与企业迅速在全城涌现，急需新的干部和工人；高校与学院成倍增加，培养社会主义新一代。结果，到1960年代初，河内人口已增长至53万人，加剧了住房压力。

Hanoi emerged from the First Indochina War (1946-1954) as a wounded city, its ruins demanding both remembrance and renewal. When the Democratic Republic of Vietnam (DRV) took over the capital on 10th October 1954, much of its production facilities, offices, and housing lay in ruins. The historic old town of Hanoi had been devastated: of 13,191 houses in the city, 2,837 vanished; nearly 2,000 hectares of abandoned fields in the suburbs; infrastructure was left in disrepair; and more than 70,000 people were unemployed.

In 1954, thousands of soldiers, cadres, workers, and their families returned from the war zones to settle in the capital. At the same time, Hanoi embarked on the urgent task of planning a socialist capital—a project of transformation in both infrastructure and economy. Administrative facilities, factories, and enterprises sprang up quickly across the city, demanding new officers and workers; universities and schools multiplied, training a new socialist generation. As a consequence, by the early 1960s, the city's population had increased to 530,000 people, intensifying the pressure on housing in Hanoi.

“我们必须在各个方面迅速发展。”

——越南总理范文同强调（1977 年，16–18）

*“We must grow quickly
in all aspects.”*

Vietnam's Prime Minister, Phạm Văn
Đồng, insisted (1977, 16–18)

图 1.

胡主席视察河内总体规划模型，
1959 年 11 月 16 日。
图片来源：越南通讯社。

Figure 1.

President Ho considers the
model of the Hanoi Master Plan.
November 16th, 1959.
(c) Vietnam News Agency.



起初，年轻的政府利用废弃的法国别墅，将其划分给多户人家居住 [1]。接着出现了平顶、营房式的长排建筑——这是在函子关地区进行的首批木结构集体住宅实验。到 1950 年代末，河内已经出现了多个集体住宅项目，例如阮公著路、古螺城与琼兆坊。然而，住房建设速度仍远远赶不上人口增长，房屋的维护也几乎被忽视，导致迅速恶化。河内亟需的不仅是更多住房，而是一种能够快速大规模建造、同时抵御气候与劳动力短缺的方法：预制混凝土。

First, the young government made use of abandoned French villas, dividing them among many families [1]. Next came the flat-roofed, barrack-like rows—the first experiment in wooden-structure collective housing in the Ham Tu Quan area. By the late 1950s, several collective housing projects had appeared, such as Nguyen Cong Tru, Tho Lao, and Quynh Loi. Still, the rate of construction could not keep pace with population growth, while maintenance was negligible compared to the rapid deterioration of the houses. What Hanoi needed was not just more housing, but a mass, rapid construction method resistant to weather and labor shortages: precast concrete.

拼装一座城市 Assembling a City

承接其他社会主义国家的技术与援助，河内在战后重建中保持了稳定的进度。为了提高生产力，预制化方法被广泛应用于新的工地 [2]。然而，这些技术大多只是半拼装，仍高度依赖人工，或组件数量过多，因此只能用于低层建筑，从而限制了施工进度。1955 至 1960 年间，河内仅建成 5000 套公寓。对此，1960 年 5 月，河内预制混凝土厂正式成立，引入了苏联的大板预制混凝土工法，以加快建设进程。

河内中心西北 12 公里的占村成为了预制混凝土厂的选址，同时也是城市向西扩展的基础。标准化的混凝土构件被设计、浇筑、养护、运输与拼装，系统化流程旨在确保效率、质量，并契合越南提出的口号“多、快、好、省” [3]。然而，这种工艺要求先进的技能与机械，对工业尚不发达的越南而言极具挑战。越南工程师们的回应是发展出更灵活的做法，例如利用微型起重机手动搬运小型构件（重量低于 500 公斤、长度不超过 4 米），并采用传统榫接方式——这种方法既能在技术有限的条件下完成施工，也保留了建筑拆卸与迁移的可能性。

值得注意的是，这种方式与越南传统的手工拼装建造方法息息相关，强调在建造过程中依靠大众劳动。

Inheriting techniques and support from other socialist countries, Hanoi maintained a steady pace in post-war reconstruction. To boost productivity, prefabricated methods were widely applied at new construction sites [2]. However, these technologies were only semi-assembled, relied heavily on manual labor, or involved too many components, making them suitable only for low-rise buildings. This limited the construction speed. Between 1955 and 1960, Hanoi built only 5000 apartments. In response, the Hanoi Precast Concrete Factory was established in May 1960, introducing Soviet large-panel prefabricated concrete to accelerate construction.

Chèm village, located 12 km northwest of Hanoi's center, was chosen as the site for the Hanoi Precast Concrete factory, serving as a foundation for the city's westward expansion. Standardized concrete elements were designed, molded, cured, transported, and assembled systematically to ensure efficiency, quality, and alignment with Vietnam's "many, fast, good, cheap" ("nhiều, nhanh, tốt, rẻ") slogan [3]. However, this demanding process required advanced skills and machinery, posing challenges for Vietnam's underdeveloped industry. Vietnamese engineers responded by developing efficient methods, such as manually transporting small components (<500kg, 4m) with mini-cranes and traditional joints - methods that enabled construction with limited skills while allowing structures to be dismantled and relocated.

It's worth noting that this approach relates to traditional Vietnamese manual assembly methods, emphasizing mass labor in construction.



图 2.

河内栋多区中秀坊集体住宅施工现场，1975 年，见《河内 1967-1975》。
图片来源：Thomas Billhardt

Figure 2.

Construction site of Trung Tu Collective housing in Dong Da. 1975. Hanoi 1967-1975.
(c) Thomas Billhardt

越南模块 Vietnamese Modular

为了讨论越南传统建筑中的拼装技术，我们需要回到河内西北的古村落——占村。在它因“占村混凝土”而闻名之前（即1960年成立的越南首家大型预制混凝土构件厂），这个村庄早已因另一则传说而著称：将村里的公用祠堂整体抬升，以高出红河水位。

To discuss the assembly techniques in traditional Vietnamese architecture, let's return to the Chem village, an ancient village northwest of Hanoi. Before becoming well-known as "the Chem Concrete" — Vietnam's first large prefabricated concrete components factory, established in 1960, this village was once famous for the story of elevating the communal house above the water level of the Red River.



图3.
占村祠堂，1833年。
作者不详。
来源：巴黎专业图书馆。

Figure 3.
The communal house
of Chem village, 1833.
Unknown.
<https://bibliotheques-specialisees.paris.fr>

法国人称占村为“四柱村”，指的是其祠堂正门前的四根巨大石柱。该祠堂建于七世纪，位于红河岸边，雨季时经常被洪水淹没。直到 1902 年，祠堂才被整体抬升到高于红河水位的位置。

The French call Chem village "quatre colonnes" ("four-column village"), referring to the four great columns at the main gate of its communal house. Built in the 7th century and located beside the Red River, this place was often flooded during the rainy season. It was not until 1902 that the communal house was raised above the river's water level.

“先拆除屋顶瓦片，并将祠堂的柱子牢牢绑在一起。这种抬升技术采用杠杆原理：在每根柱脚处打入铁钉，另一端绑上竹制扁担。每根柱脚由一人负责。随着鼓声下令，人们在竹框中放入砖块，一块块叠加，直至重量足以均匀地抬起整座祠堂的一只柱脚。随后立即在柱脚下垫砖并填沙，以稳固基础。如此反复，直到祠堂整体高度与红河堤坝齐平。”

"The roof tiles are removed, and the columns of the communal house are tied together firmly. The technique of lifting is carried out by the lever method as follows: each foot of the column is hammered with a harrow nail, and the other end is tied with a bamboo frame (quang gánh). Each foot of the columns will be in charge of one man. When giving an order with a drum sound, the men will put a brick into the basket and so on, until it is heavy enough to evenly lift the foot of the whole communal house. These men immediately put a brick under the foot of the column and then filled it with sand to keep the foundation firm. The work continued until the communal house was the same height as the Red River dyke."

整座建筑由数百吨木构成，仅凭农民的体力与简陋工具，就被整体抬高了 2.4 米。这得益于越南传统木结构的灵活性，其构件均为预制件：柱、梁、斜梁、后梁，通过榫卯结构相互连接。木构件的尺寸由一种特殊的度量体系决定，即探尺，这是古代越南建筑的模块化体系。探尺通常是一根刻有刻度的竹竿，其长度以屋主的小指长度为基准——构成屋主与其房屋之间一种决定性且绑定的联系。凭借这一工具，木匠能够精确制作构件，甚至在多年后无需图纸也能对房屋进行修缮。

An entire block of architecture, made of hundreds of tons of wood, was raised by 2.4m using only human strength and the rudimentary tools of farmers. This was possible thanks to the flexibility of traditional wooden structures, assembled from prefabricated elements—columns (cột), beams (xà), diagonal beam (kê), and rear beam (bẫy)—joined by tenon bonds. The dimensions of these wooden components were determined by a special unit of measure: Thước tầm (Tầm ruler), which functioned as the modular system of ancient Vietnamese architecture. Thước tầm is usually a bamboo stick with carved marks on it, measured from the length of the owner's little finger — a defining and binding link between the owner and his house. Based on this ruler, a carpenter could create precise components or even repair a house many years later without any drawings.

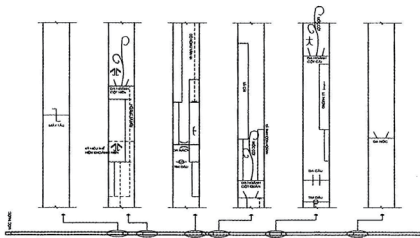


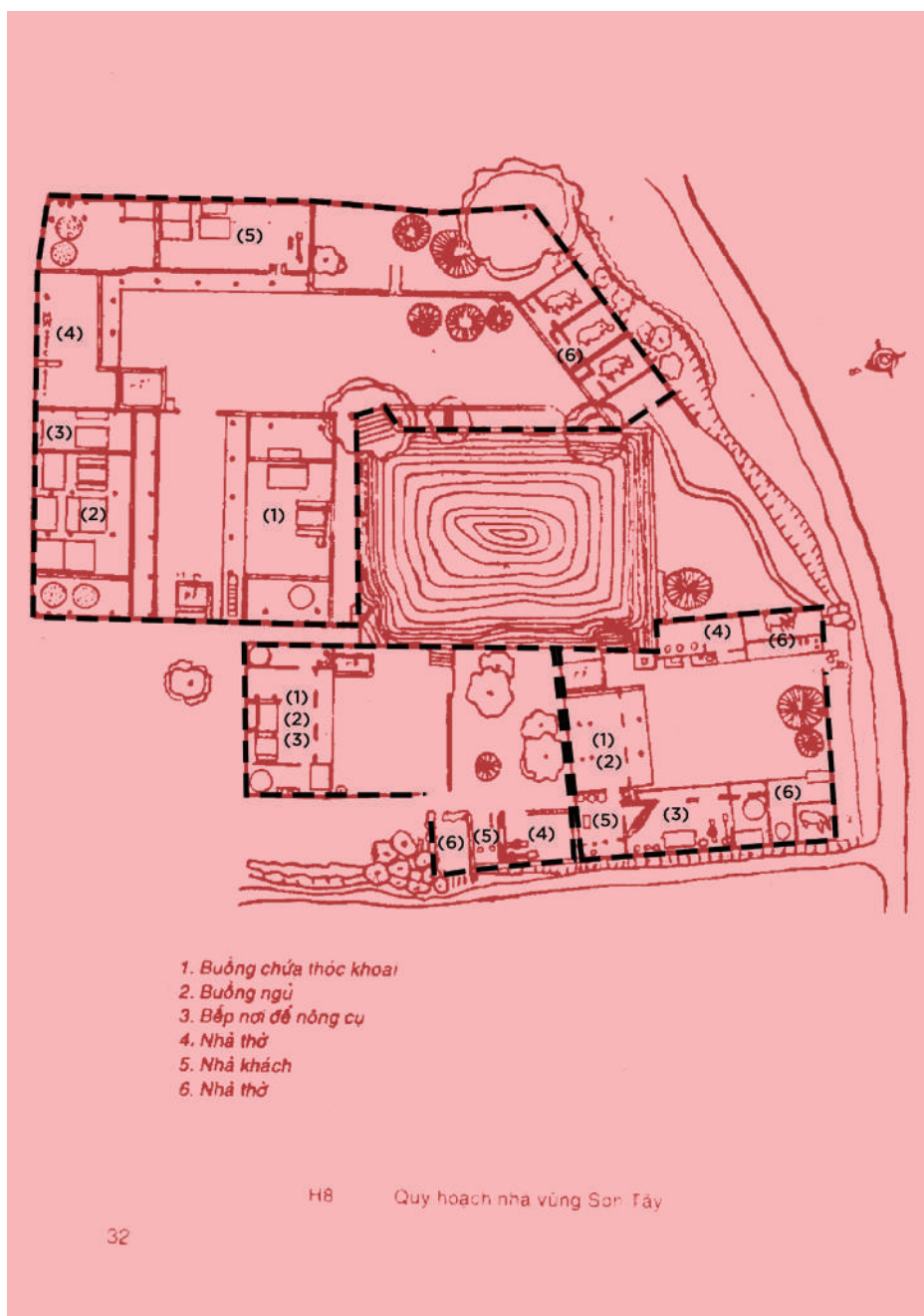
图 4. 探尺。
来源：网络。
Figure 4. A Tam ruler.
Source: Internet

图 5.

山西地区民居平面图。
朱光潜，1999 年，《民居建筑》，
越南国家美术出版社，第 32 页。

Figure 5.

Plan of vernacular houses in Son Tay.
Chu Quang Tru, 1999.
Vernacular Architecture.
Fine Arts Publishing House, Page 32.



越南传统民居通常采用“三间两厦”的格局：中央空间往往兼具（1）家族祭坛与（2）起居空间；（3）卧室；（4）厨房与（5）粮仓分布于两侧；这些空间通常再延伸出卫生设施与（6）牲畜棚，并共同面向一个小院落，有时还带有池塘。房屋内部的动线构成一个封闭回路，连接室内与室外、日常生活与生产活动，从而创造出专属于屋主的“私人宇宙”。

Traditional Vietnamese houses are usually organized in the form of *ba gian hai chái* (three rooms, two wings): the central space, which sometime serves as both (1) family altar and (2) living space; (3) a sleeping space; (4) the kitchen and (5) the granary locate on either side; These often extend to include sanitary and (6) livestock barns, all oriented toward a small courtyard and sometime a pond. Circulation within such houses forms a closed loop, linking interior and exterior, daily life and production, thereby creating a private universe tailored to its owner.

拼装生活 Assembling Lives

与早期量身定制的民居相比，20 世纪 60 年代的越南人被压缩进一种“一刀切”的模块化单元。为了补贴公民住房，越南民主共和国政府将生活“标准”量化为平方米，根据国家规定为每位干部或职员分配一定的空间。

In contrast to their tailor-made houses of earlier times, the Vietnamese in the 60s were compacted into a one-size-fits-all module. In its effort to subsidize housing for citizens, the DRV government quantified living “standards” in square meters, allocating each official or employee a unit of space according to state regulations.

“要建设社会主义，必须先有社会主义的人。” —— 胡志明

“To build socialism, one must first have socialist people.”

Ho Chi Minh

迁入这些住宅楼的家庭同时体验到集体生活的承诺与限制：标准化的单元创造了新的亲密关系、共同体以及监督模式。人们一起做饭、共享公共空间（厕所与浴室）、观看同样的电影、共同上班。在那个年代，“个人主义”几乎等同于“利己主义”。这些明亮的预制住宅同样试图建构一个宇宙——不过是一个集体性的宇宙。凭借高大、通透、现代的外形，它们象征着一种新的生活模式，令人向往，又让人畏惧。

Families who moved into these blocks experienced both the promise and the constraints of collective living: standardized units created new patterns of intimacy, community, and surveillance. They cooked together, shared common spaces (toilets and bathrooms), watched the same movies, and went to work together. In that era, “individualism” was equated with “egoism”. This bright prefabricated housing also aims to create a universe—but a collective one. With its high, luminous, and modern form, the collective housing of that time is a metaphor for a new model of life—a model both desirable and intimidating.

(母亲上楼梯时从不敢迈大步)

(Mother never dared to take long steps up the stairs)

(持续招呼公舍遇见的每位邻居)

(Keep greeting everyone on the way to the collective house)

——《母亲在河内之时》，黎庭景著

When mother was in Hanoi,
Le Dinh Canh



图 6.

江堆住宅区，20 世纪 80 年代。
作者不详。

Figure 6.

Giang Vo Area. 1980s.
Unknown.



图 7.

河内居民在公寓走廊里聚会。
作者不详。

Figure 7.

Hanoians were having a
party in an apartment corridor.
Unknown.

讽刺的是，在那些千篇一律、盒状的宿舍楼中，许多不久前还是农民的居民们仍然保留着农民时期的情感。他们的现代生活依旧与土地的历史联系、由祖先的纽带、家人和邻里的关系、以及对故乡村庄的依恋所塑造。正如德雷蒙所指出的，居民们很快对这些空间进行了再占有，将院落改造成公共厨房，将走廊转化为在隐私与集体之间协商的场所。直到今天，河内的高层公寓楼里，仍常见居民们在走廊里聚会吃喝，这一场景就像节日期间村民们在祠堂院子里聚餐一般。从这个意义上说，这些工业化的住宅楼既是一种技术实验，也是一种社会实验，把现代主义对速度与效率的梦想，与更古老的集体劳动和共享生存传统绑定在一起。

Ironically, inside those homogenous, box-shaped dormitory blocks lined up next to each other, individuals who had been peasants not long before still retain their peasant sentiments. Their modern lives are structured by their historic ties to the land, connections with ancestors, bonds with family and neighbors, and attachments to their villages. As Drummond notes, residents quickly re-appropriated these spaces, transforming courtyards into shared kitchens and corridors into sites of negotiation between privacy and collectivity. Even today, residents of high-rise apartment buildings in Hanoi are often pictured gathering in the hallways for parties, resembling villagers who come together to eat and drink in the yard of a communal house during festivals. In this sense, the industrialized housing blocks were as much a social experiment as a technical one, binding the modernist dream of speed and efficiency to older traditions of communal labor and shared survival.

结论 Conclusion

针对建成环境的调节，既回应了特定需求，也培育了特定的生活方式。然而，正如美国的普鲁伊特-艾戈住宅 [4] 或荣市的广中集体住宅区 [5] 所揭示，大规模策划的生活方式很少会如规划者设想的那样展开。混凝土盒子取代了木构架；集体院落取代了村庄祠堂。但集体生活的姿态依旧延续——共享餐食、聚在一起、铭记故土。真正延续下来的，并非形式，而是习惯。标准的模块化或许成功地重建了城市，却难以塑造值得过的生活——那些在代际之间不断累积、丰富的生活。从这一点上看，集体住宅与越南传统民居的并置，正是迁徙、流动与韧性的可见证据。

Modulating the built environment responds to specific needs and cultivates particular ways of life. Yet, as the fate of Pruitt-Igoe [4] in the United States or Quang Trung KTT [5] in Vinh city suggests, mass-curated lifestyles rarely unfold as their planners intend. Concrete boxes replaced wooden frames; collective courtyards replaced village communal houses. Still, the gestures of communal life persisted—sharing meals, gathering together, remembering the soil of origin. What endures, then, is not form but habit. While standardized modularization may have succeeded in rebuilding cities, it is far less capable of shaping lives worth living—lives that are accumulated and enriched across generations. In this sense, collective housing, in a juxtaposition with traditional Vietnamese housing, stands as visible proof of migration, fluidity, and resilience.

关于作者 About the author

范秋妆是一位常驻河内的建筑师，她将写作视为自身实践的重要媒介。她关注那些未曾安定的过去余响，观察它们如何持续扰动当下。

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脚注 Footnotes

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[1] 这些情况被称为“强制性集体住房”，通常发生在异常密集化时期。

[2] 例如：朝鲜为中自住宅区提供的节钢混凝土与翼形楼板技术；古巴的 Sandino 拼装技术被用于河东区 K5 住宅。

[3] 1960 年 3 月，胡志明主席在《人民报》上发表文章《多、快、好、省》，号召全国劳动生产竞赛，推动“技术改进”，以实现更高的生产率，保证质量并降低产品成本。

[4] 美国密苏里州圣路易斯的普鲁伊特-艾戈住宅区（1954–1972）常被视为现代主义大规模住宅建设失败的象征。

[5] 在《建造社会主义：东德建筑在越南城市的后续》（杜伦：杜克大学出版社，2020）一书中，史温克追溯了东德预制住宅技术在越南荣市广中集体住宅区（1974–2024）的在地化过程。这些案例都被视为自上而下规划局限性乌托邦建筑愿景崩塌的产物。

[1] These cases are known as forced collective housing, which happens during abnormal densification.

[2] For example: North Korea's steel-saving concrete and wing-floor technology for Trung Tự area, Cuban Sandino assembly technology for K5 housing, Ha Dong district.

[3] In March 1960, President Ho Chi Minh wrote an article titled "Many, fast, good, cheap" (Nhiều, nhanh, tốt, rẻ) published in Nhan Dan newspaper, calling for emulation in production labor across the country, promoting "technical improvement" to achieve higher productivity, ensure quality and reduce product costs.

[4] The Pruitt-Igoe housing complex in St. Louis, Missouri, United States (1954–1972), is often cited as a symbol of the failure of modernist mass housing.

[5] In the book *Building Socialism: The Afterlife of East German Architecture in Urban Vietnam* (Durham: Duke University Press, 2020), Schwenkel traces how East German prefabricated housing technologies, Quang Trung KTT (1974–2024) were adapted by local residents. Both of these cases are seen as the result of the limitations of top-down planning and the collapse of utopian architectural visions.

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记忆的图像： 越南艺术与祖先崇拜 之间的接触

Images of Memory: Insights into Contacts between Vietnamese Art & Ancestral Worship

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艺术家需要深深扎根于其所处环境，因此不可避免地吸收周遭的一切。在越南文化中，肖像与祖先崇拜无处不在，这些传统也很快进入了越南的现代绘画。本篇文章回顾了过去一个世纪的越南艺术，试图理解艺术家们如何以及为何从祖先崇拜中汲取灵感，从经典图像学中的祖先肖像延续至互动装置。通过集中关注具体案例，我尝试揭示这些艺术家们在引用祖先崇拜时的意图，揭示他们赋予这一实践的多重意义。

Rooted in their environment, artists inevitably absorb what surrounds them; in Vietnamese culture where portraits and ancestor worship are ever-present, these traditions rapidly found their way into modern painting. This essay offers an overview of the last century of Vietnamese art to understand how and why artists drew inspiration from ancestor worship, starting from canonical iconography of ancestor portraits all the way to interactive installations. Focusing on a number of specific examples I attempt to highlight the intentions of the artists in referencing ancestor worship and seek to reveal the various meanings given to the practice.

越南的 祖先崇拜 ANCESTOR WORSHIP IN VIỆT NAM

与中国内地、台湾地区、韩国等类似，祖先崇拜，即对逝者的敬奉，在越南同样源自生者与死者之间的互惠关怀。在长辈逝去之后，它延续了对长辈的尊敬与侍奉；因此，可以将其视为孝道在死后的体现。具体形式包括祈祷、祭仪、供奉食物饮品、焚烧香火与纸钱。几个世纪以来，作为祭祀对象的祖先会在家宅或庙宇中被“请来”，刻有姓名的木牌即是其化身。有时，在特殊场合、尤其是富裕人家，也会将祖先的肖像摆放在祭坛上。二十世纪初，该习俗出现了一些转变，现如今，用肖像（绘画或摄影）取代木牌已变得更为普遍。先祖肖像的主要功能，是为提醒生者先人在家族生活中的存在，为家族提供视觉化的具身形象，同时助力专心祈祷。这些肖像通常悬挂于祭桌上方，或置于桌面，从不孤立存在，而是隶属于一个由习俗与信仰所规范、所典范化的物件体系：香炉、供盘、烛台与花瓶。祖先崇拜并不局限于某一宗教信条，而是恰恰相反，它将佛教、儒教与道教的元素融合在一起，无论在实践上还是在表现形式上皆如此，而这样的融合越南文化亦十分常见。

尽管并没有明确、固定的范式来规定祖先肖像的形貌应当如何，但神圣图像学的理念早已深深渗入世俗世界。逝者往往被描绘得如同神明：自上而下的全身像，端坐

In Việt Nam - as in mainland China, Taiwan, Korea, etc - ancestor worship, the veneration of the departed, is motivated by a reciprocity of care between the dead and the living. It continues the respect and service due to the elders, despite death. As such it can be considered as a post mortem manifestation of filial piety. It takes form with prayers and ceremonies, offerings of food and drinks, the burning of incense and fake paper-money. For centuries, the ancestor to whom was addressed the ritual was made present (in the domestic space or in the temple) with a wooden tablet bearing the inscription of their name. Sometimes a portrait would also be exhibited on the altar, on special occasions and in the richest families. A shift came about in the early 20th century and it has now become more frequent to use a portrait - a painting or a photograph - instead of a tablet. The main functions of the portrait is to remind the living of the continuous presence of the ancestors in the family life, to give a visual embodiment of the clan and to help focus prayers. Hung above the altar table or placed on the table top, the portrait is never isolated but belongs to a system of objects, codified and canonised by uses and beliefs. It comprises an incense burner, trays

于画面中央，以正面姿态示人。背景与装饰的缺席让观者立即理解图像所表现的是超自然的存在。祖先属于俗世之外。这种图像学的共性模糊了人性与神性之间的界限，正如肖像本身模糊了在场与不在场的边界。一个社会中视觉文化的运作方式，如同一个由影响、回应、传承与变异所组成的网络：没有任何图像或形式能独立于环境而存在。反过来，祖先崇拜与艺术的交汇，催生出了一类新的艺术形态。

for offerings, candles, and vases of flowers. Ancestor worship is not exclusive to one creed. Instead - as it is very common in Vietnamese culture - it brings aspects of Buddhism, Confucianism, and Taoism together, both in practice and in representation.

While there is no definitive and explicit list of prerequisites as to what should an ancestor portrait look like, sacred iconography infused the profane world. The departed are oftentimes pictured like divinities: head to toes, seating hieratically and shown from a frontal point of view. The absence of background and decor let the viewer understand the supernatural subject of the image. The ancestor is in another realm. The commonalities of the iconography blur the line between the humane and godly nature of the portrayed, as the portrait itself blur the frontier between presence and absence. The visual culture of a society proceeds like a network of influences, responses, filiations and mutations: no images, no forms, appear independently of its environment. And in turn, ancestor worship and Fine Arts collided to give way to a new sort of artefacts.

庄严的人像 THE HIERATIC FIGURE

1931年，巴黎举办了殖民地博览会，其中一个大型展区专门展示了印度支那美术学院。该校创立于六年前，这是越南现代艺术首次由学院引领而登上世界舞台。教授阮文寿（1890-1973）在展览中展出了其布面油画《我母亲的肖像》。这幅画完整吸收了祭坛肖像的元素：自上而下的全身描绘、正面视角、庄严的坐姿、中性的背景。作品在媒体上广泛报道，获得评论界赞誉，并最终被一位瑞士裔律师购藏。从此之后，祖先崇拜便持续成为越南艺术的重要灵感来源。数年后，1935年，在另一次巴黎沙龙展上，刘文诚（1905-1983）展出了描绘佛教尼姑的作品《尼姑》。画中人物并未有姓名确认，她只是一个母题，并非真正的肖像。但其构图与阮文寿的作品完全一致，因此也与众多祖先肖像一致。然而，刘文诚在其中加入了叙事性。尼姑并非静止不动或纯粹庄严肃穆，她手中拨弄着念珠，脊背微弯，头部略向前倾。这些细节柔化了祖先肖像中常见的僵硬姿态，传递的不是刻意摆出的姿势，而更像是被艺术家捕捉到的

In 1931 opened in Paris the Colonial Exposition where a large space was devoted to the Fine Arts School of Indochina. Founded six years earlier, it was the first time Vietnamese modern art - heralded by the school - was introduced to the global stage. Nam Sơn (1890-1973), one of the professors, exhibited his oil on canvas painting titled *Portrait de ma mère* [Portrait of my mother]. It embraced all the elements familiar to altar portraits: head to toe depiction, frontal point of view, hieratic posture, neutral background. The painting was extensively covered in the press, praised by the critique and eventually bought by a Swiss-born lawyer. From then on, ancestor worship never ceased to inspire Vietnamese art. A few years after Nam Sơn, in 1935 at another Parisian salon Luru Văn Sơn (1905-1983) presented a painting depicting a Buddhist nun, *La bonzesse*. She's not identified by





武高谈 (1908–2000), 《官员肖像》, 约 1942 年, 绢本设色, 145x71cm, 私人收藏。图片来源: 佳士得。

Vũ Cao Đàm (1908–2000), "Portrait d'un dignitaire [Portrait of an Official]", c. 1942, colors on silk, 145x71cm, private collection. Image source: Christie's.

刘文诚 (1905–1980), 《尼姑》, 1935 年, 绢本设色, 114x74cm, 私人收藏。图片来源: 佳士得。

Lưu Văn Sin (1905–1980), "La bonzesse [The Nun]", 1935, colors on silk, 114x74cm, private collection. Image source: Christie's.

自然瞬间。刘文诚并非唯一一位从祖先肖像的经典法则中汲取灵感的印度支那美术学院校友。梅忠恕 (1906–1980)、范君厚 (1904–1994) 与武高谈 (1908–2000) 也都曾以此为题材进行探索。后者在 20 世纪 40 年代初创作了《官员肖像》。画家选择了古代祖先描绘的庄严风格。画中官员身着朝服, 面向观者, 神情平静而庄重。然而, 武高谈依然赋予作品鲜明的个人处理: 鲜红的服饰与背景形成强烈冲突, 而背景已不再是中性, 而是显然的绿色——色轮上与红色互补的色调。艺术家将祖先肖像的审美语言加以改造, 使其契合西方艺术的观念。

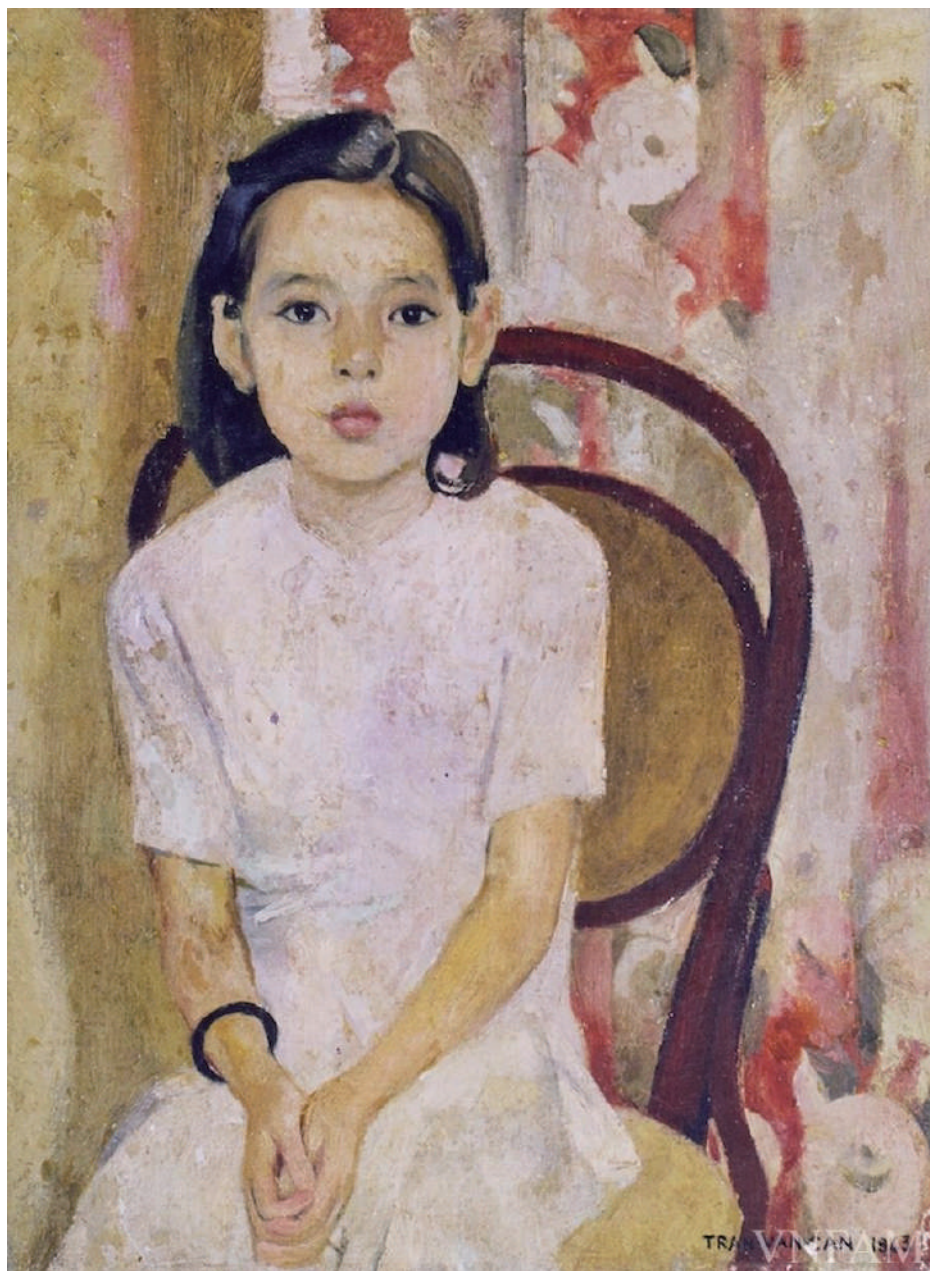
要理解为何这些艺术家会将祖先肖像作为参照, 必须明白他们当时正在开创一种新的绘画学派。他们同时借鉴中越与西方的技法、风格与题材, 意在构建一套新的图像谱系, 呈现给世界。正如新加坡国家美术馆策展人菲比·斯科特所言, 越南现代艺术既面向内部也面向外部。丝绸、漆画、色块、乡村风景与身着奥黛的女性, 共同塑造了这一学派的美学定义, 也在某种意义上界定了“国家形象”。艺术家们在国际舞台上为国家搭建展示窗口。除了文化的呈现之外, 祖先肖像的主题还使印度支那美术学院的作品能够被置于更广阔的时空框架中。一方面, 他们延续了古老的图像学范式, 从而将现代艺术写入越南艺术长流之中。另一方面, 通过选择一个邻近国家也普遍存在的主题, 越南艺术家在更广泛的东亚艺术史中也确立了自己的位置。

name, she is a motif and the painting is not a portrait. But the composition is strictly the same as Nam Sơn's, therefore the same as many ancestor portraits. However, Lưu Văn Sin added a narrative dimension. The nun is not immobile or hieratic. She is fingering her prayer beads, her back is bent, and her head leans forward. All these elements soften the rigidity often found in ancestor portraiture and convey less the impression of a deliberate pose than that of a natural moment captured by the artist. Lưu Văn Sin is not the only alumnus of the Fine Arts School of Indochina to adopt the canon of ancestor portraits as an inspiration. Mai Thứ (1906–1980), Phạm Quan Hậu (1904–1994) and Vũ Cao Đàm (1908–2000) also played with the theme. The latter presents his *Portrait d'un dignitaire* in the very early 1940s. The artist chose to embrace the hieratic demeanour of ancient ancestor depictions. The official wears his court dress and faces the viewer with calm and dignity. Vũ Cao Đàm still makes the subject his. The red of the garment clashes with a background that is no longer neutral. Here it is distinctly green, a hue complementary to red on the colour wheel. The artist adapts the aesthetic to fit Western artistic concepts.

To grasp why these artists took ancestral portraiture as a reference, one must understand that they were inaugurating a new school of painting. Drawing simultaneously on Sino-Vietnamese and Western techniques, styles, and subjects, they sought to shape a new repertoire to present to the world. Indeed, Modern Vietnamese art was as much addressed inwardly and outwardly (as Phoebe Scott, curator at the National Gallery of Singapore, puts it). Silk, lacquer, blocks of colour, rural landscapes and women in áo dài all contributed to the aesthetic definition of this school, and in a sense, to a national definition as well. The artists were building a showcase for the country on the international stage. Beyond cultural illustration, the theme of ancestral portraiture also allowed the production of the Fine Arts School of Indochina to be positioned on a broader framework, both in time and space. On the one hand, the artists were continuing an ancient iconographic formula, thereby inscribing modern art into a larger history of Vietnamese art. On the other hand, by selecting a theme common to neighbouring countries, Vietnamese artists asserted their place within the broader history of East Asian art.

扭转的图像学

TWISTING THE ICONOGRAPHY



陈文谨（1910–1994），《妹妹小翠》，1943年，布面油画，60x45cm，越南国家美术馆藏。图片来源：越南国家美术馆。

Trần Văn Cẩn (1910-1994), "Em Thúy [Little Thúy]", 1943, oil on canvas, 60x45, collection of Vietnam Fine Arts Museum. Image source: VNFAM.

艺术灵感则从直接转向隐喻。1943年，陈文谨（1910–1994）创作了《妹妹小翠》，如今已被列为越南的国家珍品。在这幅作品中，艺术家扭转了祖先肖像的引用方式，提出了一个全新的、充满希望与纯真的愿景。画中并非祖母，而是他八岁的侄女，一个小女孩，他认为足以值得为其绘制肖像。小翠正面示人，面对观者。她坐在一把简朴的托耐特椅上，与她的娇小身形形成对比，使这把椅子带上了几分礼仪

The inspiration evolves from explicit to allusive. When in 1943 Trần Văn Cẩn (1910-1994) paints *Em Thúy*, today listed as a National treasure, the artist twists the ancestral reference and proposes a new vision, hopeful and candid. Instead of a grandmother it is a little girl, his niece, that he deems worthy of portraiture. The eight year old girl is shown from a frontal point of view and faces

座椅的意味。小翠的姿态远非庄严肃穆：她的背微微弓起，一边肩膀低于另一边，双手交握在一起。她就是一个孩子，并被如实地呈现为一个孩子，脱离了礼仪性规范的束缚。身后的碎花窗帘或许令人联想到肖像摄影棚的背景，但在此处却暗示了家庭的私密性，突出了肖像的私人性质。作品略带仰视的透视角度营造出一种印象：仿佛艺术家或观者正站在这位静静坐在客厅中的小女孩面前。《妹妹小翠》一方面唤起了越南古典绘画的传统，同时又蕴含着强烈的温情与真实，仿佛小翠就是越南艺术新时代的化身。

在 1930 年代，梅忠恕往往在其绘画中沿袭家庭祭坛上常见的祖先肖像传统，与阮文寿、刘文诚和武高谈等艺术家类似。然而，他在后半段艺术生涯中采取了不同的方式。这一图像学的转变，也反映了社会整体对个体与家庭态度的变化。1971 年，他完成的《全家福》实际上融合了两种肖像传统：祖先肖像——祖父母端坐中央，正面示人，凝视观者；以及在二十世纪中叶的越南出现的摄影式“全家福”，这一类型的图像常将子孙数代环绕于家族长辈周围，正如梅忠恕的作品所展现的那样。这意味着家庭终于作为一个整体被展现出来，不再仅仅由供奉在祭坛上的祖先所代表。从此，每个成员都有了自己的性格，在画中通过动作与衣着色彩被个体化。艺术家的愿景十分清晰：个体获得了自主与独立，但并未削弱家庭的核心地位，家庭仍是中心所在。

the viewer. She seats on a modest Thonet chair that by contrast with her small stature, takes on the air of a ceremonial seat. Far from hieratic, Thúy does not sit upright: her back is slightly hunched, one shoulder lower than the other, and her hands are clasped together. She is a child and she is portrayed as such, freed from the formal codes of decorum. The flowered curtain behind her might recall the backdrop of a portraitist studio, yet here it suggests the intimacy of a home, underscoring the private character of the portrait. The painting slight low-angle perspective gives the impression the artist or the viewer was standing before the little girl, quietly seated in the living-room. While evoking classical Vietnamese painting, *Em Thúy* carries within it a powerful tenderness and truth. It is as if Thúy was an incarnation of this burgeoning new age of Vietnamese art.

While in the 1930s Mai Thùr favoured evoking in his paintings the canon of ancestral portraits commonly found on household altars, much like artists Nam Sơn, Lưu Văn Sìn and Vũ Cao Đàm, his approach changed in the second half of his career. This evolution in iconography also reflects a broader social shift in attitudes toward the individual and the family. The painting entitled *Portrait de famille* which he completed in 1971, in fact evokes two types of portraiture: the ancestor portrait, with the grandparents seated at the centre, depicted frontally and gazing at the viewer; and the photographic family portrait, which in Vietnamese practice appeared in the middle third of the twentieth century. This type of image shows the descendants spanning several generations surrounding the patriarch and matriarch like in Mai Thùr's painting. It means that the family is finally shown as a whole. It is no longer solely embodied by the ancestors enthroned on the altar. From now on, each member has their own character, here individualised through gesture and the colours of their clothes. The artist's vision is clear: the individual gains autonomy and independence, yet without diminishing the family, which remains the core.



梅忠恕 (1906–1980)，《全家福》，1971 年，绢本设色，Almine Ruiz Picasso 收藏。
图片来源：Ana Ditranti / Adagp，巴黎，2024 年。

Mai Thùr (1906–1980), "Portrait de famille [Family Portrait]", 1971, colors on silk, collection of Almine Ruiz Picasso.
Image source: Ana Ditranti / Adagp, Paris, 2024.

当代的记忆

CONTEMPORARY MEMORY



当代艺术家阮仲嘉（1971-）同样关注家庭肖像。他的作品《家庭，生命，1981 年左右》，由胡志明市的 Quynh 画廊于 2015 年展出，其构图模式与梅忠恕的相同：祖父母端坐中央，家人环绕其侧。他选择引用祭祀的元素，但并非通过庄严的祖先形象，而是将一座祭坛描绘在背景之中。由此，家庭被安置在居所中最神圣的空间内，使艺术家能够象征性地同时捕捉家庭中在世与已逝的成员。然而，更为出人意料的是，阮仲嘉借由绘画技法本身来探讨对家庭的敬意。正如前文所述，肖像关乎记忆，即在空间与心灵中让缺席者得以在场。在《家庭，生命，1981 年左右》中，艺术家深入到极为亲密与个人的层面。记忆并非一个物件，而是一种感受，是转瞬即逝的痕迹。画面中人物的形体没有明确的轮廓，显得模糊：整个图像本身就是一幅“记忆的肖像”，遥远而朦胧。然而

Contemporary artist Trọng Gia Nguyễn (b. 1971) is likewise interested in family portraits. His painting *Family, Enid, circa 1981* presented by Quynh Gallery in Hồ Chí Minh City in 2015, follows the same model as that of Mai Thúc: the grandparents are seated at the centre with the family extending around them. He chose to include a reference to worship practice, not through the figure of a hieratic ancestor, but by depicting an altar in the background. The family is thus shown in the most sacred space of the home, allowing the artist to capture symbolically both the living members of the family and the departed. Unexpectedly it is through the technics Trọng Gia Nguyễn used that he discusses family reverence. As I said earlier, portraiture is about memory, keeping the absent

阮仲嘉（1971-），《家庭，生命，1981 年左右》，2015 年，油画棒布面，129x167cm，私人收藏。
图片来源：Quynh 画廊。

Trọng Gia Nguyễn (b. 1971), *Family, Enid, circa 1981*, 2015, oil pastel on canvas, 129x167cm, private collection.
Image source: Galerie Quynh.

其中无疑带着喜悦，因为它散发出一种团聚的氛围，并以明亮的色彩呈现。阮仲嘉告诉我们，祖先崇拜不仅仅在于仪式与祭坛。关系先于一切，记忆本身即是祭祀。

尽管如此，庄严孤独的祖先形象仍然不断启发着当代艺术家。他们在不同程度上将其融入创作。超写实主义艺术家杜光英（1942–2021）在其职业生涯中多次以妻子为模特与主题，正如作品标题《我妻子的肖像》所体现的那样。这幅 1987 年的作品现藏于新加坡国家美术馆，对祖先肖像的引用既明确又不可忽视，甚至细致到双手平放于膝上的姿势，唤起了古代肖像的庄重气质。尽管他笔触写实，杜光英并未消解图像学的精神性，反而通过超现实的构图将其放大。他将中性背景推向极端，将其象征为超越尘世的空间：画中妻子宛如被供奉般端坐，却漂浮在云端。阮氏珠江（1975–）的作品《两代人》，于 2010 年在曼谷 Thavibu 画廊展出，基调则完全不同。若画中身着红色奥黛的小女孩缺席，这幅画几乎完全可以被视作一幅典型的祖先肖像。年长的女性端坐在扶手椅上，正面示人，面容平静端正，直视观者。然而，她并非独自一人。有一位小女孩与她相伴，手里抱着泰迪熊，朝观者绽放灿烂的笑容。她不具备祖母的庄重从容，却有着年轻女孩的活力与无畏精神。她充满生命力，面颊红润。两人牵着手，这既是亲情的姿态，也是两代之间纽带的象征。阮氏珠江在此呈现了一种细腻而动人的对“传承”与“遗产”的思考。小女孩身后摆放着一只香炉，如同一个预兆：有一天，她的祖母将不再坐在身旁，而会以一幅悬挂在那只香炉上方的肖像出现。

present, in space and in mind. With *Family*, Enid, circa 1981 the artist dived in the intimate and personal. Memory is not an object but a feeling, traces of a fleeting moment. The forms are deprived of outlines and fuzzy: the image itself is the portrait of a memory, distant and blurry. A joyful one undoubtedly, because of the sense of unity it exudes and because of the bright colours. Trọng Gia Nguyễn tells us that ancestor worship is not only about rituals and altars. Relationships come before, remembering is already worshipping.

Nevertheless, hieratic and isolated ancestors continue to inspire contemporary artists. They go on drawing on it in their practice, to varying degrees of explicitness. Hyperrealist artist Đỗ Quang Em (1942–2021) portrayed his wife throughout his career, both as a model and as a subject, as evidenced by the title of his *Portrait of my Wife*. In this 1987 painting - today in the collections of the National Gallery of Singapore - the reference to ancestral portraiture is deliberate and unmistakable, down to the detail of the hands laid flat upon the knees, evoking the decorous quality of ancient portraits. Despite the realism of his brushwork, Đỗ Quang Em does not neutralise the spiritual character of the iconography. On the contrary, he seeks to amplify it through a surrealist compositions. Pushing to the extreme the symbolism of the neutral background as a supra mundane space, the artist shows his enthroned wife floating among the clouds. *Two Generations* by Nguyễn Thị Châu Giang (b. 1975), a silk painting introduced at Thavibu Gallery, Bangkok in 2010, is of a different tone. If the little girl in the red áo dài were absent from the image, it could easily pass for a perfectly classical ancestor portrait. The elderly woman is seated in an armchair, shown frontally, her face impassive, straight, and directed toward the viewer. But she is not alone. A little girl accompanies her, holding a teddy bear and offering the viewer a broad smile. She does not have her grandmother's composed dignity but the spirited energy of a bold young girl. She is full of life, her skin rosy. The two figures hold hands, a gesture of affection but also one that expresses the bond between the two generations. Nguyễn Thị Châu Giang offers a sensitive and moving reflection on transmission and heritage. Behind the little girl stands an incense burner like a portent: one day her grandmother will no longer be seated beside her but will appear in a frame hung above that very same incense burner.



杜光英（1942-2021），《我妻子的肖像》，1987年，布面油画，99x78cm，新加坡国家美术馆藏。图片来源：新加坡国家遗产委员会。

Đỗ Quang Em (1942-2021), *Portrait of my Wife*, 1987, oil on canvas, 99x78cm, collection of National Gallery of Singapore. Image source: National Heritage Board.

近年来，当代艺术家们也展现出对“祭祀”这一实践本身的独特兴趣，而不仅仅专注于祖先肖像的图像学。此时关注的已不仅是图像，而是行动与意图。这既包括艺术家的意图，也包括观者的参与。在《夜间口哨》中，祁安越（1989-）搭建了一座莲花形的祭坛，以粉色织物覆盖，并由青柠色霓虹灯照亮。这件未来主义装置作品于2023年在Pantin获得Utopi.e奖项，现已被图卢兹Les Abattoirs美术馆收藏。在这座独特的祭坛上，鲜花与一只古老的香炉分列两侧，中间摆放着三幅肖像。肖像是艺术家用照片碎片拼贴在镜面上所构成的合成图像，虚构的面孔为那些未被记住的祖先赋予了存在。事实上，《夜间口哨》正是关于纪念被遗忘者、召唤被排斥者的作品。祁安越在此向酷儿祖先献上了深情的致敬，补全了一段缺失的谱系。置于祭坛上的电缆与存储卡，传递出存档与记忆的迫切需求。阮心（1987-）也通过《春妙与观音瓶》寻求一种纪念性的公正。该装置作品是他于2025年在胡志明市Mot+++与A. Farm空间举办的个展《水的抵抗》的一部分。画中描绘了诗人春妙（1916-1985）的肖像，周围环绕着陶瓷花瓶与莲花，仿佛再现了常见的祖先祭坛。然而，这幅肖像被封存在一个半灌水的玻璃箱中，而花瓶中伸出令人疑惑的发丝。此处暗示了春妙被传言的同性恋身份：水淹没了他的半张面孔，象征着隐性取向的窒息般挑战。这既是一幅人物肖像，也是他生命挣扎的肖像。至于花瓶，艺术家则借用了佛教神祇观音的性别暧昧，来赞颂

Recently, contemporary artists have also shown a distinct interest in the practice of worshipping itself rather than focusing on the iconography of ancestor portraits. It is less about images than actions and intentions. Not only on the part of the artist but also of the viewer. For *Siffler la Nuit*, Kianuê Tran Kiêu (b. 1989) built a lotus shaped altar, covered in pink fabric and illuminated by lime neon lights. It is a futuristic installation they presented for the Utopi.e award in Pantin in 2023 and which has been since acquired by Les Abattoirs Museum of Toulouse. On this peculiar altar, flowers and an antique incense burner flank three portraits. The portraits are composite images the artist made out of fragments of photographs, stuck on a mirror. They are imaginary faces giving a presence to ancestors that have not been remembered. Indeed, *Siffler la Nuit* is all about honouring those who were forgotten, summoning those who were excluded. Kianuê Tran Kiêu pays a touching tribute to queer ancestors and completes a lacking genealogy. The electric cables and memory cards placed on the altar speak about the need, the urgency to archive and to remember. Thom Nguyễn (b. 1987) also seeks a form of memorial justice with *Xuan Dieu and Quan Am Vases*,



阮氏珠江（1975-），《两代人》，2010年，绢本设色，117x78cm，私人收藏。图片来源：Thavibu画廊。

Nguyễn Thị Châu Giang (b. 1975), *Two Generations*, 2010, colors on silk, 117x78cm, private collection. Image source: Thavibu Gallery.



祁安越（1989-），《夜间口哨》，2022 年，
装置，混合媒材，Les Abattoirs 美术馆藏。
图片来源：Nicolas Henni-Trinh Duc。

Kianuê Tran Kiêu (b. 1989),
Siffler la nuit [Whistle at Night], 2022,
installation, mixed media,
collection of Les Abattoirs Museum.
Image source: Nicolas Henni-Trinh Duc.

酷儿的生命。花瓶颈部缠绕着纱布，令人联想到跨性别者的束胸，而从瓶口倾泻的头发则让人想到变装皇后所佩戴的假发。与祁安越一样，阮心将祭坛的神圣空间纳入作品之中，并对祖先崇拜进行了重构。在酷儿群体中，“自选家庭”极为常见，而在这里，艺术家们则尊崇着“自选祖先”。

an installation which was part of his solo show *Nước-Water Resistance* held by Mot+++ and A. Farm in 2025 in Hồ Chí Minh City. A painted portrait of poet Xuân Diệu (1916-1985) is surrounded by ceramic vases and lotus flowers, mimicking the usual ancestor altar. However, the portrait is encased in a glass box half filled with water and from the vases come out intriguing hair locks. Alluding to Xuân Diệu's alleged homosexuality, the water submerging half his face symbolises the suffocating challenge to live a closeted sexuality. It is a portrait of the man as much as a portrait of his struggle. As for the vases, the artist draws on the ambiguous gender of the Buddhist divinity Quan Âm to celebrate queer lives. Pieces of gauze cinch the neck of the vases and are reminiscing of trans people's breast binding while the hair pouring out of the ceramics evoke wigs worn by drag queens. Like Kianuê Tran Kiêu, Thom Nguyễn invests the altar sacred space and reframe ancestor worship. As it is frequent in the queer community to build a chosen family, here artists elevate chosen ancestors.

在越南艺术的过去一个世纪中，祖先崇拜始终是一股稳定的灵感源泉，即便时代更迭，依然保持着意义与力量。庄严的长辈形象、团聚的家庭、祭坛，都被艺术家们吸纳为一种“神圣语言”的词汇。在吸取数百年传统的同时，他们延续着先辈的遗产，并将记忆与庆典置于创作的核心。在不断追问着“什么值得被纪念”“谁应当被提升为祖先”的过程中，这些艺术家与作品同样关注如何通过新的仪式形式将观者纳入其中。他们告诉我们：祭祀不止于祈祷与焚香，它更关乎选择与珍视。

In the last century of Vietnamese art, ancestor worship has proven to be a steady inspiration, remaining relevant and meaningful despite changing times. Hieratic elders, gathered families, altar tables, have been absorbed as a form of vocabulary by artists in need of a sacred language. Feeding on centuries old traditions and keeping the legacy of generations of predecessors evolving, they placed memory and celebration at the heart of their creation. Questioning what is worth honouring and who should be elevated to ancestor-status, those artists and their works are also attentive to include viewers in new forms of rituals. They are telling us worshiping is not limited to prayers and incense burning, it is also about choice and appreciation.

关于 ABOUT

尼古拉·亨尼 - 郑德拥有索邦大学艺术史博士学位，其研究聚焦肖像画的角色与意义，以及从前殖民时代到现代的越南视觉文化。

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阮心 (1987-), 《春妙与观音瓶》, 2025 年,
装置, 混合媒材, Rowan Artist Group 收藏。
图片来源: 阮心工作室。

Thom Nguyễn (b. 1987),
Xuan Dieu and Quan Am Vases, 2025,
installation, mixed media,
collection of Rowan Artist Group.
Image source: Thom Nguyen's Studio.

弃物中的 记忆：

Memories in the disposable:

陈艺嘉
Frida Chen

越南离散中的 日常物件与 抵抗性档案

Everyday Objects as
Resistant Archiving
in Vietnamese
Diasporas copy

迁徙、物件 与“活的档案” 实践

Migration, Objects, and the Living Archive

在柏林昏暗的展厅里，一组看似寻常的物件——旧冰箱、彩色电视机、电炉，以及一只十字架——并肩而立，散发出令人不安的团结之感。这些由傅丹（Danh Võ）在其标志性作品 *Oma Totem* (2009)（暂译为《祖母的图腾》）中排列出的物件，来自其祖母身为越南难民抵达德国时，由政府发放的安置套装。它们承载福利国家笨拙的善意，同时诉说着社会整合的无声准则：国家的“款待”，是关怀的姿态，也是文化与宗教规范的强加。天主教十字架的存在尤为特殊，因其不仅是精神慰藉的象征，更折射出“文化继承”是如何在官僚体制与同化机制的操作中被塑形。

这种张力，在傅丹的 *Das Beste Oder Nichts* (2010–)（暂译为《最好或全无》）中被进一步推至极致。该系列围绕其家人在重新定居过程中获得的较奢侈品牌物件展开。傅丹谨慎地挑选并重新呈现这些设计师手袋、腕表与家居饰品，它们指向渴望，却也带着反讽：那些借由消费来寻求安全的欲望，与对这种安全不可企及的自觉纠缠不清。在艺术家的手中，这些物件成为移民所必须面对的物件取舍过程中的关键标记，它们揭示了在有关“价值”的跨文化翻译过程中，在得到同时、变得更为难以言说的失落。

In the dim light of a Berlin gallery, a stack of seemingly unremarkable objects—an old refrigerator, a color television, an electric stove, and a crucifix—stand together in uneasy solidarity. These items, arranged by Danh Võ in his iconic work *Oma Totem* (2009), once constituted the government-issued welcome kit that his grandmother received upon her arrival as a Vietnamese refugee in Germany. Freighted with the awkward benevolence of the welfare state and the unspoken codes of social integration, they mark the paradox of state hospitality—both an act of care and an imposition of cultural and religious norms. The Catholic cross, in particular, stands not only as a symbol of spiritual comfort but as a sign of how “inheritance” is shaped by the hands of bureaucracy and assimilation.

This tension is pushed further in Võ's *Das Beste Oder Nichts* (2010–), a body of work centered on the luxury brand objects acquired during his family's resettlement. Võ's careful selection and re-presentation of designer items—branded bags, watches, household accessories—speak to both aspiration and irony: the longing for security through consumption is complicated by the self-awareness of its impossibility. In Võ's hands, these objects become critical markers of the “material choreography” required of migrants, revealing not only what is gained but also what is lost in the translation of value across cultures.



《Oma Totem》, 2009。

飞利浦电视机、古洛尼洗衣机、德国宝冰箱、木质十字架、个人赌场入场卡。尺寸：220 x 60 x 60 厘米 (86 5/8 x 23 5/8 x 23 5/8 英寸)

私人收藏，都灵
© 傅丹
摄影：Jacopo Menzani，
致谢艺术家及米兰 Galleria Zero



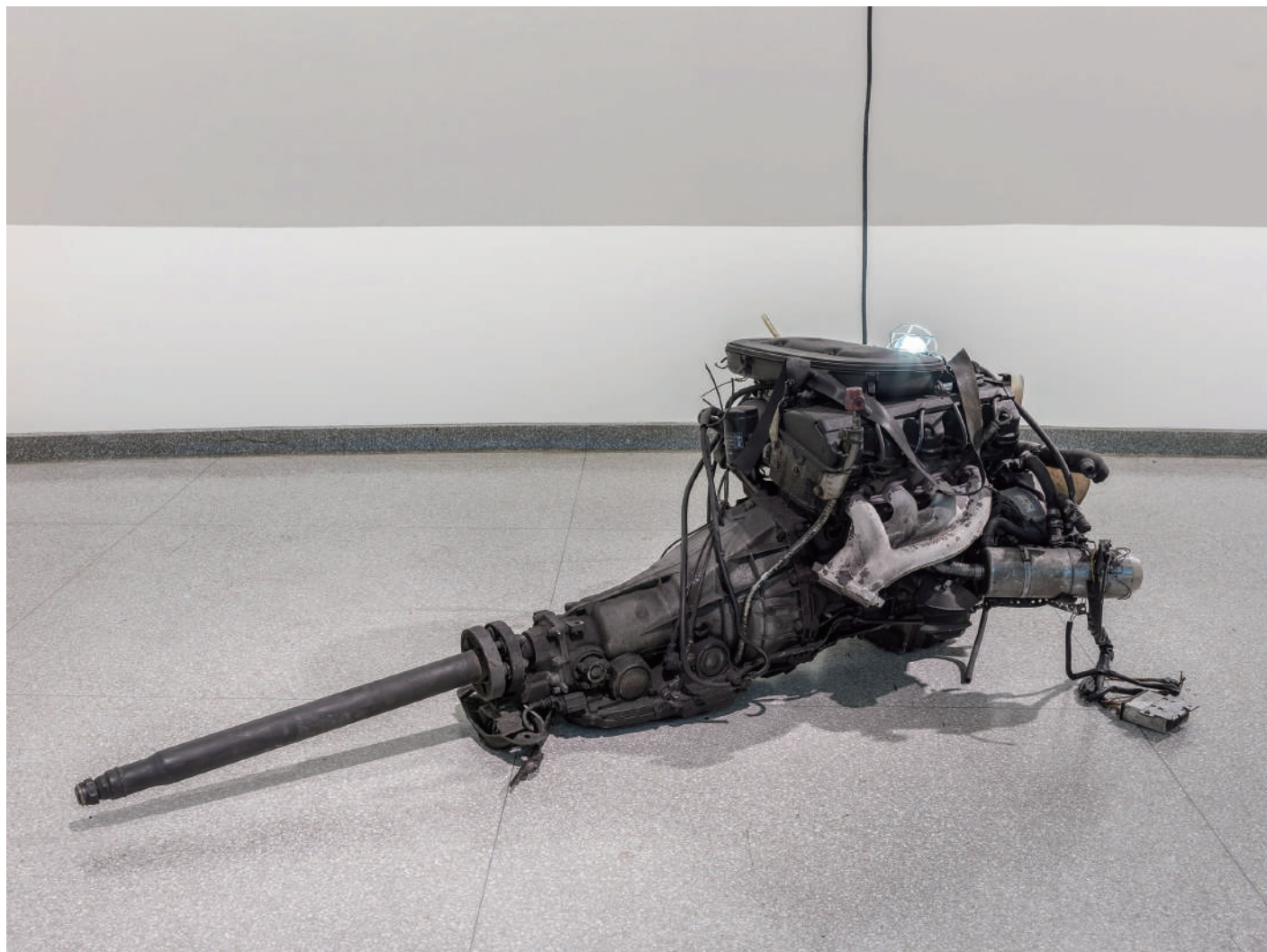
Oma Totem, 2009.

Phillips television set, Gorenje washing machine, Bomann refrigerator, wooden crucifix, and personal casino entrance card, 86 5/8 x 23 5/8 x 23 5/8 inches (220 x 60 x 60 cm).

Private collection, Turin
© Danh Vo.
Photo: Jacopo Menzani, courtesy
the artist and Galleria Zero, Milan

这些物件共同排演了一场移民迁徙的物质性舞蹈，暴力与道德抉择在其中交织。保留或舍弃的抉择，从不是中性的行为，因其每一次艰难抉择，都被国家的后勤制度、新身份的要求，以及关怀与生存的隐秘经济所规训。因此，在傅丹的作品里，继承下来的物件不仅是失落的遗迹，更成为个体渴望、制度权力与历史创伤相互碰撞的现场。

Together, these objects stage migration as a material choreography of violence and moral decision-making. What gets kept or abandoned is not a neutral act: each decision is conditioned by the logistical regimes of the state, the demands of new identities, and the silent economies of care and survival. In Võ's work, inherited items become not just relics of loss, but charged sites where personal aspiration, systemic power, and historical trauma collide.



《Das Beste oder Nichts》, 2010。

Phung Vo 的梅赛德斯·奔驰 190 引擎。
尺寸：66 x 101.6 x 205.7 厘米（26 x 40 x 81 英寸）

所藏机构：纽约所罗门·R·古根海姆美术馆，由国际理事会资助购藏，2011.56。
© 傅丹

摄影：Kristopher McKay © 纽约所罗门·R·古根海姆美术馆

Das Beste oder Nichts, 2010.

Engine of Phung Vo's Mercedes-Benz 190, 26 x 40 x 81 inches (66 x 101.6 x 205.7 cm).

Solomon R. Guggenheim Museum, New York, Purchased with funds contributed by the International Director's Council 2011.56
© Danh Vo.

Photo: Kristopher McKay © Solomon R. Guggenheim

爱恨交织的 怀旧感： 离散物件与 再生的政治

Ambivalent Nostalgia: Diasporic Objects and the Politics of Reanimating

所有这些交错的动源，在 Võ 对 Martin Wong 档案的致敬之作《IMUUR2》(2013) 中达到高潮。该作品重现了这位华裔酷儿艺术家留下的档案：数以千计的杂物、古玩与日常物件，被他与母亲 Florence Wong Fie 数十年间在旧金山收集保存。Võ 以一种近乎考古般的方式，将这些物件在古根海姆美术馆重组为一座密集的装置，超过 3,500 件展品铺满整个展厅。这一沉浸式的致敬，指明了档案本事如何拒绝被化约为单一的成功或向上流动的叙事，而是选择化身为一场“物的骚动”：瓷偶、趣味灯具、书画卷轴、盐罐与胡椒瓶、书籍，它们的价值在珍贵与琐碎之间不断震荡。

这件庞杂的装置中，最触动人心的是一个纸箱里放置的小型湿婆青铜雕像。Martin Wong 在雕像上附有写给母亲的题词：“献给一位总是忙得不可开交的小女士。”这段铭文将关怀与劳作、虔诚与负担，统统折叠进幽默与忧郁之中。随着时间的推移，物件从杂乱无章的堆积转化为情感档案，记录着亲缘关系与未被言说的劳动。Võ 不试图将这些物品加以“神圣化”或者重新分类，而是策略性地保留它们混乱的原生状态，以回应家庭牵连与跨世代照料真实复杂。这种处理方式，不仅动摇了传统的作者概念，也体现了他对“非艺术家”主体性的敏锐体察，以及日常生活经验在档案化过程里那些往往被忽视的劳动的认可。

These dynamics reach a poignant crescendo in Võ's later homage to the Martin Wong archive in *IMUUR 2* (2013). Here, Võ channels the legacy of the queer Chinese American artist by meticulously recreating a dense installation of thousands of knick-knacks, curios, and everyday items. At the Guggenheim, the work fills an entire gallery with over 3,500 objects, all painstakingly collected by Wong and his mother Florence Wong Fie over decades in San Francisco. Through such an immersive tribute, the archive resists any singular narrative of upward mobility or success; instead, it presents a “riot of objects”—ceramic figurines, novelty lamps, scrolls, paintings, salt-and-pepper shakers, and books—whose value oscillates between the precious and the trivial.

The emotional heart of the installation is a cardboard box holding a small bronze sculpture of Shiva, addressed by Wong to his mother: “to a little lady who always has her hands full.” In this inscription, care and labor, devotion and burden, are folded together with humor and melancholy. The proliferation of objects grew from a clutter into an affective record of kinship and unspoken labor. Võ's strategy is not to sanitize or reclassify these objects, but to keep them in their original, often chaotic form, echoing the messy realities of family attachment and intergenerational care. This approach destabilizes conventional authorship, reflects a deep sensitivity to the agency of non-artists, and the often-overlooked labor of archiving lived experience.



摄影：David Heald © Solomon R.

Photo by David Heald ©2013,
courtesy Solomon R. Guggenheim
Foundation

傅丹曾几近挑衅地发表宣言：“我看自己，就像我看任何其他人一样，仅仅是一个“容器，继承了无数历史的痕迹，却并未继承任何方向。”

Almost provocatively, Danh Võ once remarked that “I see myself, like any other person, as a container that has inherited these infinite traces of history without inheriting any direction.”

这句话貌似在拒绝任何先验立场，将艺术家本人呈现为一个被动的历史残留容器。然而，这种自我抹消的表述，掩盖了更关键的事实：在创作的过程中，恰恰是通过将它们转化为带有鲜明意图的象征性档案，艺术家并非消极接受，反而主动地挑选、重组并赋予了这些残余新的生命。而这样的策展与档案化行为，从未可能“中立”。在有限的空间中保留哪些物件的抉择，无论是一台福利分配的冰箱、一件奢侈品牌的饰品，还是一张家庭照片，都映射出移民在身份迁徙过程中对于自我身份的艰难协调过程。这些日常物件是对新归属形式的刻意追求，不可避免地纠缠着福利体制与消费主义所强加的价值体系。

最为重要的是，傅丹的档案饱含着一种矛盾的怀旧情感：它哀悼着上一代侨民经验中那些细微的得与失——隐秘的交换、被压抑的欲望，以及随边界迁徙而被携带的沉默。他的处理方式与当下逐渐成型的“活档案”理念产生深刻共鸣：物件不再只是被保存，而是被重新叙述，以此让这些层叠的历史在当下继续生长与发声。

Such a statement seems to reject any a priori stance, presenting Vo as a passive vessel of historical residue. Yet this self-effacing claim conceals a more telling truth: Vo actively selects, rearranges, and reanimates these remnants, transforming them into what is unmistakably a symbolic archive, and such an act of curation and archiving could never be “neutral.” The very process of choosing which objects to keep—whether a welfare-issued refrigerator, a luxury-brand trinket, or a family photograph—mirrors the migrant’s fraught negotiations with identity in transit. These daily objects signal, on one hand, a deliberate aspiration toward new forms of belonging, and, on the other, an unavoidable entanglement with the value systems imposed by welfare economies and consumerist aspirations.

More crucially, Vo’s archive is saturated with ambivalent nostalgia: it mourns the incremental gains and losses that defined the previous generation’s diasporic experience: the quiet trade-offs, the suppressed desires, the silences carried across borders. Vo’s approach has been deeply resonating with the emerging ethos of “living archives,” where objects are not merely preserved but re-narrated as a way of keeping these layered histories alive in the present.

激活记忆： Activating Memory:

在 An Việt 档案中，展开 合作、社群与参与式实践 Collaboration, Community and Participatory Practices in the An Việt Archives

由傅丹展开的这场对“物的生命与死后”的追问，其思路可以完美地映照到伦敦的 An Việt Archives (AVA，安越档案) 之上，该机构亦是如此致力于保存、并激活越南及东南亚难民历史的社群档案。AVA 的前身为 An Việt Foundation，成立于上世纪 80 年代东伦敦，直接回应英国当时对于移民粗暴的“分散安置政策”的撕裂效应：在西贡沦陷，其后接连不断的“船民”潮中，英国当局试图通过将家庭分散安置至全国各地，甚至远至北爱尔兰，以阻止形成族裔聚居区。这一策略意在加速“同化”，直接导致亲属分散，民间支持网络断裂，难民在孤立无援中被迫承受了更深的乡愁与适应压力。

This inquiry into the life and afterlife of things finds a counterpart in the practices of the An Việt Archives (AVA)—a community-based archive in London dedicated to preserving and activating the histories of Vietnamese and Southeast Asian refugees. Established in the 1980s in East London, An Việt Foundation arose as a direct response to the splintering effects of Britain's dispersal policy. After the fall of Saigon and throughout the ensuing waves of Vietnamese “boat people” migration, British authorities sought to prevent the formation of ethnic enclaves by sending families to disparate regions across the UK, including as far as Northern Ireland. This strategy, intended to hasten assimilation, instead scattered relatives and isolated refugees, fracturing networks of support and deepening the loneliness and homesickness of those struggling to adapt.

如此历史背景下，档案实践担任的角色除了单纯的记录，也成为一种疗愈。为深入探讨这一点，我采访了《金融时报》驻伦敦记者兼 AVA 委员会成员 Georgina Quach。她强调：“通过聚焦社区在文化交流中的贡献，这项工作也能培养人们对其他散居与难民群体经验的共情。”

在这场谈话中，Georgina 特别指出，AVA 远不止于静态的收藏：“我们的档案实践工作，就是让更多人意识到外面存在着不同类型的叙事……任何使线性叙事变得复杂的努力，都是非常宝贵的。”她介绍了委员会目前的重点工作，包括脆弱文档的持续修复与数字化计划，同时更强调档案实践的“激活”价值：“我们让公众能够拿起、触碰、与这些材料互动……让他们得以反思并与其中某些事物产生共鸣。”

Georgina 解释道，工作坊与公共活动的设计目的在于促进代际之间的联系，并将记忆的生成过程民主化：“我们将其视为一个‘活的档案’。我们邀请人们以与他们经验相关的方式去标注它。而我们反思这些材料的方式，本身也在不断变化与发展。”

这种“活档案”实践的生动例子之一，是 AVA 与胡志明市的字体团体 Luru Chũr 的合作。他们共同为艺术家、档案工作者和本地社区成员策划了线上与线下的工作坊，探讨日常设计元素——街头标牌、手写标签、日常字体——如何成为进入共享遗产的入口。在这些课程中，参与者不仅绘制了 Hackney 街区的字体地图，还亲手接触 AVA 的档案材料，使其从静态收藏转化为记忆与想象的新资源。这种过程既是重新赋予档案生命的行动，也为参与者开辟了思考社区与历史的新路径。

To examine the role of archiving as a form of remedy against this historical backdrop, I was fortunate enough to interview Georgina Quach, a London-based journalist at the Financial Times and a member of the AVA Committee. United by its commitment to documenting how the Vietnamese community, the committee stated in their introduction: “By shining a spotlight on the community’s contributions to cultural exchange, this work lends itself to nurturing empathy for the experiences of other diasporas and refugee movements in the UK.”

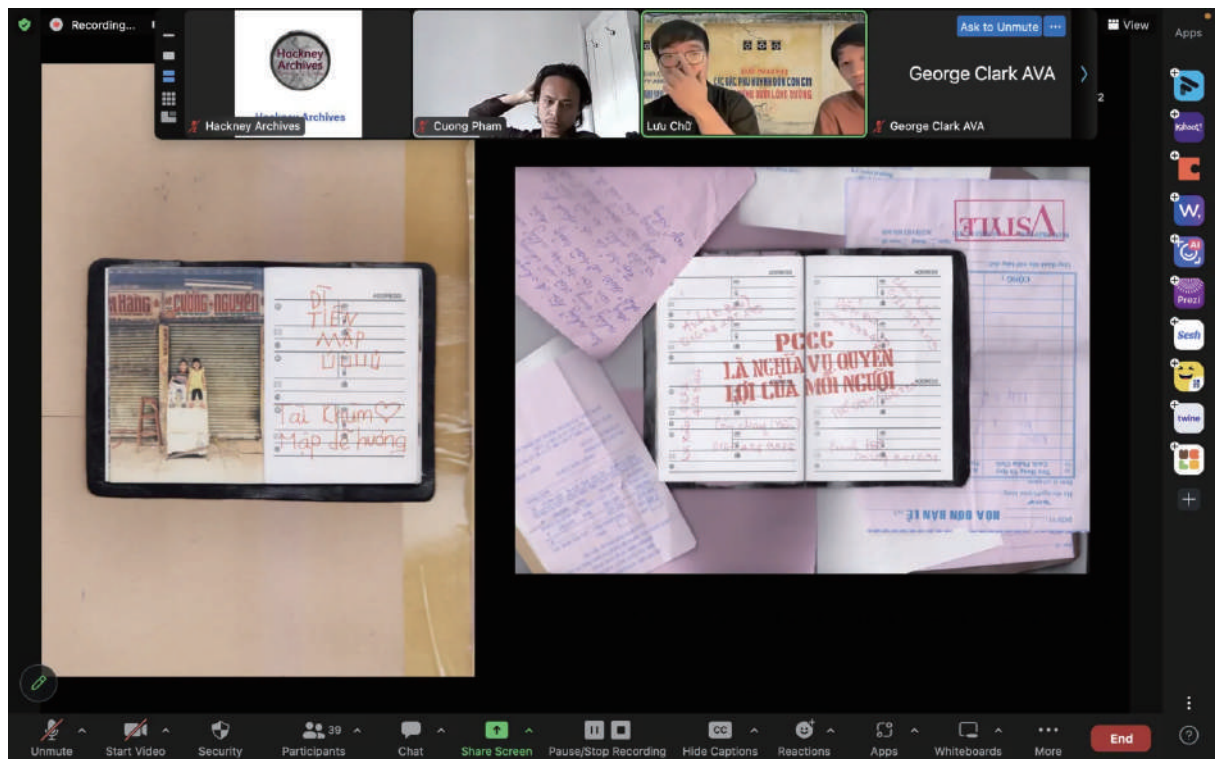
In our conversation, Georgina underscored that the AVA is far more than a static collection: “The act of archiving is just about making more people aware of the different kinds of narratives that are out there... any effort to complicate a simple timeline, or a simple view of things, is really valuable.” She described the committee’s current priorities—including ongoing restoration of fragile documents and plans for digitization—but emphasized that the value of the archive lies in its activation: “We allow [the public] to hold and to interact with the different materials... allow them to reflect on some things that they may resonate with.”

Workshops and public events, she explained, are deliberately designed to foster connections between generations and to democratize the act of memory-making: “We’re thinking of it as a living archive. We invite people to label it in ways that are specific to that experience. The way we reflect on those materials can be changing and evolving.”

A vivid example of this living practice is the AVA’s collaboration with Luru Chũr, a Ho Chi Minh City-based typography collective. Together, they have organized both in-person and online workshops for artists, archivists, and local community members, exploring how vernacular design—street signs, handwritten labels, everyday scripts—can serve as portals into shared heritage. These sessions culminated in participants mapping the typography of Hackney’s streets and physically handling AVA’s archival materials, activating them as resources for new forms of memory and imagination.



由 Mát Bét 拍摄于 AVA 工作坊
Imagining shared archives of the future
Photo Credit: Photographed by Mát Bét at the AVA workshop: *Imagining shared archives of the future.*





由 Linh Than 拍摄于 AVA x Luru Chử 工作坊 *Typography tales*

Photo Credit: Photographed by Linh Than at the workshop *Typography tales*, AVA x Luru Chử.

这种亲手触摸、共同参与的愿景，直接回应了越南叙事在主流机构中长期的缺席，也呼应了 傅丹的艺术实践中那种生成性的“不确定性”：档案的存在从来不仅仅是记录“曾经如何”，更提供了一种场域，用以协商“尚可感受与想象的未来”。An Việt Archives 强调的正是这种“活的”实践：让物件在工作坊中被手持、被绘制、被重新讲述，而“档案”本身也因此转化为一个持续发问的过程——究竟是什么在衡量着，谁的故事、谁的物件，“值得”被留下？

将傅丹的想象性档案与 An Việt Archives 的日常档案实践并置时，我们继续叩问：流亡中的物件本身，如何映射、调和着迁移过程中的暴力、失落与创造力？是谁能够决定什么值得保留？当档案被重新激活为集体关怀、哀悼与再造的空间时，得以想象出怎样的未来？

This hands-on, participatory vision direct responded to the exclusion of Vietnamese narratives from mainstream institutions, mirroring the generative uncertainty in Võ's work: the presence of archives functions beyond simply records of what things were, granting spaces for negotiating what might yet be felt and imagined. An Việt Archives foregrounds such “living” practices, let objects being hand-held, mapped, and re-narrated in their workshops, while archiving itself becomes an ongoing questioning over whose stories and objects matter.

By bringing Võ's reimagined archives into conversation with the everyday strategies of the An Việt Archives, we ask: How do objects mediate the violence, loss, and creativity of migration? Who determines what is worth keeping? And what kind of futures become possible when archives are reactivated as spaces of collective care, mourning, and reinvention?



微弱的痕迹： 一个为平行现实打造的 类似档案



黎灵
Linh Le

Faint Traces, a para-archive for a parallel reality



《故乡情歌》，2024 至今，空间装置，380 × 480 × 250cm。
图片由艺术家提供。

Love Songs for the Homeland, 2024-ongoing, spatial
installation, 380x480x250cm. Image courtesy of the artist.

铛铛的旋律从远处传来，模糊的低音节奏在空间中回荡。置身于这座宏伟的粗野主义建筑之中，它的混凝土梁柱、挑高的天花板与裸露的红砖墙共同营造出一种气势，鼓点却有奇异的熟悉感。虽说歌曲须以旋律为基石似乎是常识，这些重击回声的旋律已全然不可辨认，却将金边的五层“广岛之家”幻化为越南乡村的遥远村落——在那里，居民主要的休闲活动之一便是唱卡拉 OK。事实上，这些声音正是从临时帐篷那薄而脆弱的铝泡隔音板缝隙与褶皱间渗透出来的。它的建筑灵感源自越南与柬埔寨边境相邻的西宁省内那些返乡者的住屋。帐篷被安置在二楼入口处，阮清梅的个展《微弱的痕迹》便在此展出，汇集了她 2024 至 2025 年间的创作。

帐篷内，是一份邀请：坐下、歌唱、沉思，而对某些人而言，则是回忆。一对麦克风、箱式音响、折叠椅与一盏迪斯科灯球——这些构成了影像装置《故乡情歌》的现场。屏幕上，关于乡愁的越南歌曲一行又一行地机械般滚动，与此同框的，是艺术家自 2014 年起拍摄的洞里萨水上村落的影像与照片。初入帐篷的轻快氛围很快被逐渐浓稠的忧郁所取代：凝视影像与歌词的过程，让人意识到这些场景仿佛属于逝去的年代。对越南人而言被称作“大湖”的洞里萨湖上，曾经漂浮着田园式的水上村庄，孩童们自在地嬉闹，狗在阳光下伸展身子——已然是消逝的过去。这个在湖面停泊了数十年、甚至数代人的越南社群，从未被柬埔寨当局承认。近年来，随着湖泊资源逐年匮乏，当局为迅速恢复生态，强行将这些与湖水紧密相连的家庭迁往几公里外的磅清扬省。突如其来的断裂，使得一些家庭被迫外出谋生，另一些选择返回越南，留下的只是少数人。原本繁盛的社区，如今几近荒芜，遗存的是支离破碎的高脚屋：破损的铝皮屋顶、被白蚁蛀空的木梁，以及散落的个人物品。

From a distance, da duum...da duum, a muffled bass rhythm reverberates through the space. Nestled within a grandiose brutalist architecture of striking concrete beams, high ceilings, and raw red-brick walls, the beats sound strangely familiar. More than the simple fact that songs are often built upon sets of rhythm, these thumping echoes—though the melody is not at all discernible—transform the vast five-storey Hiroshima House in Phnom Penh, Cambodia, into a distant village in rural Vietnam, where one of the residents' main recreational activities is singing karaoke. Indeed, as it turns out, these are the sounds leaking through the crevices and folds of the thin, flimsy aluminium-foam insulation that forms the walls of a makeshift tent. Its architecture is inspired by the homes of Vietnamese returnees in Tay Ninh province right across from the Vietnam-Cambodia border, which is positioned at the entrance of the second floor, where Nguyen Thi Thanh Mai's solo exhibition *Faint Traces*, featuring works made between 2024 and 2025, is on view.

Inside, an invitation to sit, sing, contemplate, and for some, remember awaits: a pair of microphones, box speakers, folding chairs, and a disco ball—elements that belong to the video installation, *Love Songs of the Homeland*. On the screen, lines upon lines of Vietnamese songs about homesickness mechanically unfold against a backdrop of video footage and photographs of life in the floating villages of the Tonlé Sap Lake, which Thanh Mai has documented since 2014. Despite the initial cheerfulness upon stepping into the tent, the room soon grows dense with melancholy as one lingers over the images and texts on display. The bucolic floating villages on what is known to the Vietnamese as the Sea Lake, the carefree, joyous children playing with each other, and dogs sunbathing appear as visions of a bygone past. Moored to the lake for years, if not generations, the Vietnamese community was never acknowledged by the Cambodian authorities. In recent years, in a hasty attempt to revitalise the lake's ecology as its abundance dwindles year by year, these families—whose lives have always been tied to the lake—were relocated to land a few kilometres away in Kampong Chhnang. Facing such sudden disruption, some families go to find work in other cities, others return to Vietnam, while only a handful stay. What remains is a nearly empty town populated with abandoned stilt houses with battered aluminium roofing sheets, termite-eaten wooden rods, and personal belongings.

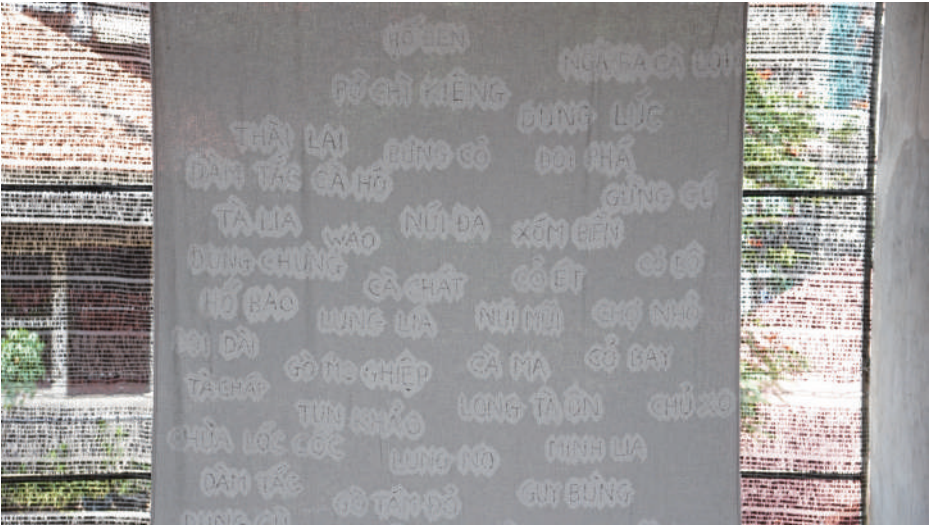


《无题》，2025，野苋菜、木材，尺寸可变。
图片由艺术家提供。

Untitled, 2025, wild amaranth, wood,
dimension variable. Image courtesy of
the artist.

进入展览看到的第一件作品《故乡情歌》，本身是一处过渡空间，引领观者进入越南人移居柬埔寨的历史痕迹。向右转，便可见一捆从磅清扬废弃屋舍中收集的野苋菜盆栽。曾经，在红色高棉设立的劳改营里，因盐分极度匮乏，人们曾将这种野草煮食，它略带咸味可作为一种替代补充。这件名为《无题》的即兴式装置，既象征了坚韧的生存姿态，也映射出长期以来鲜少被正视的越南人与高棉之间纠缠的历史。野苋菜再次出现于另一件作品《记忆的味道》中：艺术家以手绘铅笔，将口述访谈转记在现成的学生作业本上，并辅以苋菜汁绘出的半透明绿色植物形态。艺术家摒弃了殖民时期植物学绘画那种精确的分类学逻辑，转而采用一种风格化的书写方式，不是为了彰显任何事物，而是试图让那段被压抑的集体记忆重新获得生命力。

As the first work that visitors must pass through to view the exhibition, *Love Songs of the Homeland* functions as a transit space opening onto traces of Vietnamese migration in Cambodia. Turning right, one encounters a bundle of potted wild amaranth gathered from abandoned houses in Kampong Chhnang—plants that, amid a period of salt scarcity in labour camps operated by the Khmer Rouge, were boiled to yield a faintly savoury substitute. Described as an “impromptu” installation, the work *Untitled* stands as a symbol of resilience and the entangled histories of the ethnic Vietnamese and Khmer that have rarely been acknowledged. Wild amaranth also reappears as both subject and material in *The Taste of Memory*, a series of hand-pencilled interview transcriptions on found, gridded student notebooks, which are accompanied by plant forms washed in a near-transparent green shade made from amaranth juice. Eschewing the taxonomic exactitude of colonial botanical drawings, Thanh Mai adopts a stylised register, since the aim is not to impress, but rather to animate a collective memory that otherwise has been suppressed.



《地图》，2024 年至今，布料，盐，尺寸不定，
图片由艺术家提供

Map, 2024-ongoing, fabric, salt,
dimension variable. Image courtesy of
the artist.

贯穿于整个展览的是转瞬即逝与材料的脆弱性。与逐渐枯萎的植物相对，一大幅白色布料悬挂在空间中，那便是地图。只有在靠近后，人们才能辨认出布满其上的涂写：那些被遗忘的地名，沿着湄公河与柬埔寨洞里萨湖分布，曾是越南群体落脚的地方。它们由稀释的盐水写就，只在特定时段，尤其在夜晚才隐约可见；暴露在日晒雨淋中，往往一周便会消失。即便是展览中最“持久”的物件——存放在柬埔寨国家档案馆的殖民时期地图——也同样在解构与“拼贴化”的过程中被重新理解。在作品《家园》中，艺术家将这份地图的局部转印到学生练习本上，并叠加磅清扬废弃屋舍的照片，以此尝试描绘那段不断迁徙的历史。

Here, a thread of ephemerality and material precarity runs through the exhibition. Opposite the plants, which continue to wither as time goes by, hangs a long length of white fabric—*Map*. Only on close inspection do the scribbles—the names of forgotten places along the Mekong River and around the Tonlé Sap in Cambodia on which the Vietnamese community once set foot—become visible. Written with diluted salt water, the text is legible only at certain hours, especially at night, and, exposed to sun and rain, tends to disappear within a week. Even the exhibition's most 'enduring' object—the colonial map held at the National Archives of Cambodia in Phnom Penh—is also subject to deconstruction, which is then concealed beneath photographs of abandoned stilt houses in Kampong Chhnang or the evidence of a failed, botched resettlement scheme and a persisting nomadic life. Bearing the early traces of Vietnamese presence in Cambodia as early as the 1900s, in an attempt to depict the history of constant movement, in *Home*, Thanh Mai transfers parts of the map onto the student notebook, then overlays them with photographs of abandoned houses in Kampong Chhnang.



展览现场：（左）《家园》，2023-2025 年，旧的学生练习纸、热转印、碳墨照片，49 幅，每幅 20×27cm；（右）《片段》，2024 年至今，宣纸炭拓，100×250cm。图片由艺术家提供。

Installation view of *Home* (left), 2023-2025, old student notebook paper, heat transfer print, carbon ink on photographs, 49 photos each measuring 20x27 cm. *Fragments* (right), 2024-ongoing, charcoal rubbing on Do paper, 100 x 250 cm. Image courtesy of the artist.

《未完成的梦》，2025 年，双频动画影像，2 分 05 秒。
与陶松、阮德达、阮金苏兰、渊明合作。图片由艺术家提供。

An unfinished dream, 2025, two-channelled
animation video, 2:05 minutes. In collaboration with
Dao Tung, Nguyen Duc Dat, Nguyen Kim To Lan,
and Uyen Minh. Image courtesy of the artist.



延续自胡志明市阮艺术基金会展出的艺术家个展《不再未曾》，《微弱的痕迹》构思为一份扩展的档案：既回应了迁徙的现实，又为那些被裹挟于政治动荡、独裁政体、身份政治与合法性缺失之间的生命开辟了反思的空间。展览同时也成为讨论和共情式认同的场域。开幕数日后，在艺术家讲座上，有观众提问：在作品《家园》与动画《未完成的梦》中出现的磅礴屋舍，真的意在供人居住吗？毕竟它们狭小简陋，几乎不适宜生活。那些房屋原本由旧船改建而成。提问者的语气真诚而好奇，这个问题也无意间揭示了不同社会经济群体之间的巨大鸿沟。事实上，正是这种共情——更确切地说，在濒临湮没的现实面前的一种政治性认可与承诺，将身处约 1500 公里之外的艺术家带往洞里萨湖，自最初 2014 年起至今不断折返于此。随着时间推移，她与当地居民建立起紧密关系，这也深刻影响了她的创作形式。她提到，选择卡拉 OK 影像这种形式，正是因为它的可及性、熟悉感，以及凝聚力。当放映《故乡情歌》时，曾经的孩童、如今的青年，会在屏幕上认出自己，回忆起童年的风景与声音。影片也被上传至 YouTube，让居民能够在自己的时间里缓解思乡之情。



A continuation of Thanh Mai's solo exhibition *No More, Not Yet* at the Nguyen Art Foundation (Ho Chi Minh City, 2023)—a project on this community developed over nearly a decade—*Faint Traces* is conceived as an expanded archive that addresses migration while opening space to reflect on lives caught between political unrest, dictatorship, identity politics and illegitimacy. The exhibition also becomes a site for discussion and empathetic recognition. At Thanh Mai's artist talk a few days after the opening, an audience member asked whether the houses in Kampong Chhnang—depicted in *Home* and the animation *An Unfinished Dream*—were meant to be inhabited at all, given their modest scale and barely liveable conditions. Houses that were built from the remains of boats. Though being asked with genuine curiosity and sincerity, the question, nevertheless, adamantly exposed a gulf between groups of differing socio-economic standing. It was also empathy—more precisely, a political commitment to stand with a reality on the verge of oblivion—that first took Thanh Mai, an artist living roughly 1,500 kilometres away, to the Tonlé Sap in 2014 and has drawn her back ever since. Over time, she forged close relationships with residents, which in turn shaped her choice of form. She notes choosing the karaoke video format for its accessibility, recognisability, and capacity to bring people together. When *Love Songs of the Homeland* is shown, children she once knew, now adults, spot themselves on screen and reminisce about the sights and landscapes of their childhood. The video is also uploaded to YouTube, allowing residents to temper their longing in their own time.

With works that rely on materials not meant to endure, *Faint Traces* is no archive in the traditional sense, but rather a para-archive, which houses what is beyond, beside and amiss. Here, dematerialisation both exposes gaps and absences, and acknowledges a sadder truth: after the exhibition, as the work expires, life moves on. Perhaps for this reason, some of the works may appear fragmented or under-explored, despite having a unifying theme and the recurrence of symbols and gestures threading through. If these works—and their contextual and material possibilities—were fully realised, would they still retain their immediacy and nuance, or would the artist risk the pitfall of “romanticising suffering”, a charge often levelled at contemporary artists engaging with critical issues today? Nonetheless, they still form a coherent viewing experience.



《黑色风景》，2018–2020 年，单频数字影像，彩色，有声，8 分钟。视频静帧。图片由艺术家提供。

Black Landscapes, 2018–2020, single-channel digital video, color, sound, 8 minutes. Video still. Courtesy of the artist.

这些作品依托于本不具持久性的材料中，《微弱的痕迹》并非传统意义上的档案，而更接近一种“类似档案”——容纳那些越界的、并置的、错位的存在。在此，非物质化既暴露了裂缝与缺席，也承认了一个更为悲伤的现实：当展览结束，作品走向消逝，生活依旧继续。或许正因如此，有些作品在观感上显得零散或尚未充分展开，尽管其间仍有统一的主题，以及贯穿其中不断重现的符号与动作。如果这些作品——以及它们的语境与物质潜能——被完全实现，它们是否还能保有当下的直接性与细微差别，抑或落入“浪漫化苦难”的窠臼？这是当代艺术家在处理批判性议题时常被指责的问题。无论如何，它们仍然共同形成了连贯的观看体验。在本次展览中，阮清梅与常驻河内的艺术家阮陈南合作，共同完成作品的展览呈现。清梅坦言，在广岛之家空间展出，其建筑环境承载着世界历史上的悲剧时刻，她感到既兴奋又忐忑。最终，他们决定怀着敬畏之心介入空间，不以掌控为目的——用阮陈南的话来说，正是要寻找“那些本应属于这些低语的角落与缝隙”。《微弱的痕迹》以“家”为起点与落点，或者更确切地说，是以“家”的再造模型作为开端与终结——它本身亦是脆弱且有限的。同时，展览也始于并终于遥远的声音：一段孤独的萨满吟唱跨越湖面，哀切地呼唤鱼儿回归；紧随其后，是低声的喧嚣——家家户户收拾行李，离开他们唯一熟悉的居所，驶向一片未知的黑暗。[1]

《微弱的痕迹》于 2025 年 7 月 2 日至 23 日在柬埔寨金边的广岛屋展出，随后巡展至越南河内 Manzi 艺术空间（2025 年 9 月 7 日至 28 日），并计划于 2026 年在胡志明市展出。作为阮清梅持续探讨柬埔寨无证越南社群的下一个阶段，本展览同时奠定了她与项目合作者 Lucrezia Canzutti 博士正在筹备的计划——在未来几年内建立一个线上档案。

For this exhibition, Nguyen Thi Thanh Mai works closely with Hanoi-based artist Nguyen Tran Nam in the visualisation of the artworks in space. Thanh Mai shared that she was both excited and daunted working at Hiroshima House, an imposing architecture that represents yet another monumental and tragic moment in the world's history. The solution is to step into the space with respect and no intention to dominate, but rather to find, in Nguyen Tran Nam's words, "nooks and corners that these murmurs belong to." *Faint Traces* begins and ends with the home, or rather its reconstructed model, precarious and finite in itself. It, too, begins and ends with distant sound, a poignant, heartwrenching outro to the lone shamanic chant that carries across open water, pleading for the fish to return, and to the hushed cacophony as families pack their belongings to leave the only home they have known and sail into an unknown darkness. [1]

Faint Traces was on view at Hiroshima House, Phnom Penh, Cambodia, from 2–23 July 2025. It then toured to Manzi, Hanoi, Vietnam, from 7–28 September 2025, and is scheduled for Ho Chi Minh City in 2026. Marking the next phase of Nguyen Thi Thanh Mai's engagement with the undocumented Vietnamese community in Cambodia, the exhibition foregrounds a plan—developed with her project partner, Dr Lucrezia Canzutti—to build an online archive in the coming years.

脚注 Footnote

[1] 前者指艺术家的单频影像作品《黑色风景》（2018–2020），后者为《下游》（2017–2022）。两件作品均曾在艺术家个展《不再未曾》中展出（由 Bill Nguyen 策展，2023 年 2 月–6 月，阮艺术基金会）。

[1] The former refers to Nguyen Thi Thanh Mai's single-channel video *Black Landscapes* (2018–2020), and the latter to *Downstream* (2017–2022). Both works were presented in the artist's solo exhibition *No More, Not Yet* at the Nguyen Art Foundation (February–June 2023), curated by Bill Nguyen.

关于艺术家 About the artist

阮清梅运用绘画、装置、纪录片、影像与新闻写作等多种媒介，关注从个人叙事到历史与迁徙的广泛议题。她的作品交织着研究与实验、记录与想象，涵盖身体、女性、历史、战后经验与迁徙等主题，常以片段化的形式出现，却由此为观众打开了一扇洞见其所处社会景观的窗口。她于 2012 年获泰国玛哈沙拉堪大学美术硕士学位，现任教于越南顺化大学艺术学院。2014 年获波洛克·克拉斯纳基金会奖学金，2021 年获 The Factory 艺术卓越奖。她与顺化的艺术家朋友们共同创办了 Mo Do 艺术空间酒吧（2019），并于 2020 年发起了草根旅行艺术节 *No cai Bum*。

Nguyen Thi Thanh Mai employs various mediums such as drawing, installation, documentary film, video, and journalism to highlight issues spanning from personal narratives to broader themes of history and migration. Her works interweave research and experimentation, documentation and imagination. Exploring diverse subjects such as body, femininity, history, post-war, and migration, Mai's art pieces are disjointed fragments that provide a window into the societal landscape she inhabits and passionately explores. Holding a Master of Fine Arts degree from Mahasarakham University, Thailand (2012), Mai currently serves as a lecturer at University of Arts, Hue University. She received the Pollock Krasner Foundation Award in 2014 and the Artist Excellence Award in 2021 from The Factory. Together with her artist friends in Huế, Mai founded the bar art space Mo Do (2019) and initiated *No Cai Bum* – a grassroots travel art festival (2020).

关于作者 About the author

黎灵是一位来自越南胡志明市的独立策展人、写作者与研究者。她的研究聚焦于西贡及越南其他地区在现代化与城市化压力下不断转变的景观与生态，同时关注当代越南艺术史论述中的缺口，尤其涉及行为与影像艺术等实验形式。自 2024 年 7 月起，她着手展开场域回应型策展项目《杜得》，考察胡志明市守添半岛强制搬迁的影响。她现为胡志明国际驻地计划 A. Farm 的策展人，河内 A Space 策展委员会成员，以及 ArtsEquator 东南亚艺术审查数据库项目的研究员。

Linh Le is an independent curator, writer, and researcher from Ho Chi Minh City, Vietnam. Her work investigates the changing landscapes and ecologies of Saigon and other parts of the country under the pressures of modernisation and urbanisation, while also addressing gaps in contemporary art-historical discourse in Vietnam—particularly in experimental forms such as performance and video art. Since July 2024, she has been developing *Do Dac*, a site-responsive curatorial project that examines the impact of forced resettlement in the Thu Thiem peninsula in HCMC. She is currently a curator at A. Farm, an international residency programme in HCMC; a member of the Curatorial Board at A Space in Hanoi; and a research fellow for ArtsEquator's Southeast Asian Arts Censorship Database project.

越南

嘻哈音乐
的节奏

The Beat
of
Vietnamese
Hip-Hop

武氏虹

Hong Vu



苏博伊与诺迪·阮合作单曲《有时》
的音乐录像海报。

Poster for music video "Đôi khi"
by Suboi and Noddy Nguyen.

“献给全世界的越南人：
记住，我们是越南人；
坚强与团结，并肩而生，让兄弟情延续。” [1]

*For all the Vietnamese trên toàn trái đất
Hãy nhớ một điều mình là người Việt Nam
Sức mạnh và nhiều hãy sống bên nhau, giữ tình huynh đệ. [1]*

——摘自 Thai VG 与 Khanh Nhỏ 的《越南帮》
—Vietnamese Gang by Thai VG and Khanh Nho

二十多年前，这段歌词在越南的街巷间回荡。那时，鲜有人真正理解或关注“说唱”，有些人甚至不认为那是音乐。然而，已有少数创作者开始尝试这一新兴形式。1997 年，两位在美国的越南裔说唱歌手 Thai VG 与 Khanh Nhỏ 创作了第一首越南语说唱作品《越南帮》。这首歌最初在网络上传播，后收录于 Thai VG 的 EP《波特兰之爱》（2001）中，迅速在全球越南社群中走红，最终传回越南本土。2005 年，Khanh Nhỏ 将这首作品带到越南 VHH 论坛说唱比赛“嘻哈歌手，你们在哪儿” [2]，引发了热烈反响。

尽管由于越美关系的历史复杂性，它一度被贴上“反动音乐” [3] 的标签，说唱仍逐渐赢得了本地听众。此后，苏博伊 [4]——当年的听众——成长为越南最具代表性的说唱歌手之一。

More than 20 years ago, those lyrics were played and echoed through small alleys of Vietnam. At that time, not many audiences knew or paid much attention to rap, and some even did not consider it a form of music. Yet, there were already a few rappers experimenting with this new genre, and in 1997, for the first time, a Vietnamese-language rap song was composed by two Vietnamese diaspora rappers in the United State (US), “Vietnamese Gang” by Thai VG and Khanh Nho. Streamed online and later released as part of Thai VG’s EP Portland Love in 2001, the song quickly went viral among Vietnamese audiences worldwide and eventually made its way back to Vietnam. In 2005, Khanh Nhỏ brought the track to a rap contest called “Rappers, Where Are You?”, organized by the VHH forum in Vietnam [2], where it received enthusiastic reactions from the audience.

Despite being labeled as “reactionary music” [3] due to the historical complexities between Vietnam and the US (where rap originated), rap still managed to gain audiences in Vietnam. Over time, Suboi [4], one of those early listeners, went on to become a successful rapper in the country.



苏博伊肖像照。
摄影：Nhi Ngõ (Shizenart)

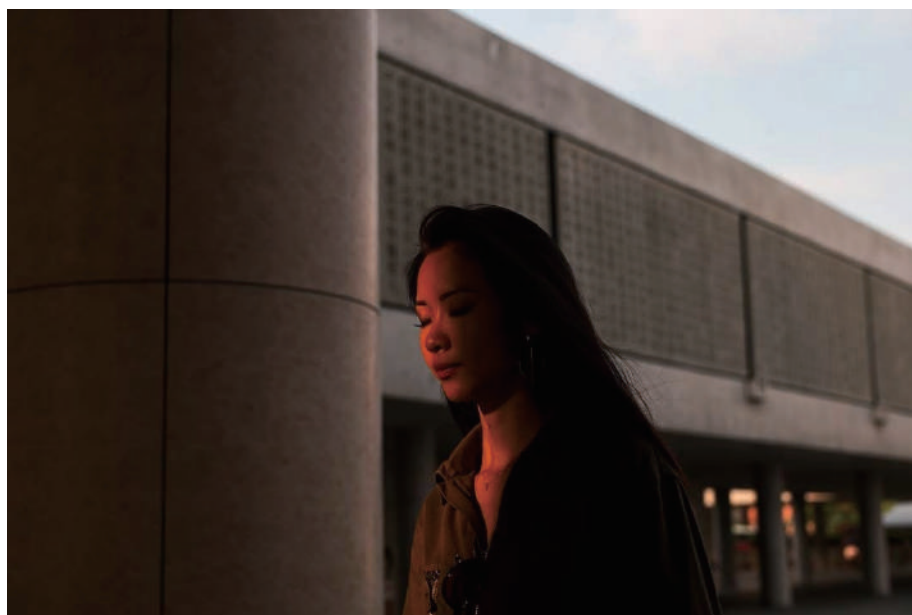
Portrait photo of Suboi by
Nhi Ngõ (Shizenart)

在接受 VAC 采访时，苏博伊回忆起二十年前的自己——一个还在念高中的少女，对嘻哈音乐充满好奇。她对语言的热情早在七岁时便已点燃，当时开始写自由体诗。那些作品因缺乏严谨格律而常被视为“不成诗”，但她从未停笔。十五岁那年，她写下了第一首说唱作品《冷》。

青春期的她，无法与家人倾诉，也难以在学校找到共鸣；说唱成了她唯一能说话的地方。她以无边的好奇去追问：何为“自我”、何为“存在”、何为“人”。说唱在恰当的时刻抵达，成为她宣泄思想与情感的出口——一个孤独的十五岁女孩的内心独白：“我想，每个人走向说唱的理由都不同。我并不是为了出名、主宰或掌控。我只是对‘成为一个人’这件事有疑问。我想了解世界，知道我从何而来，才能理解我究竟是谁。”

Sharing with VAC during her interview, Suboi unveiled her memories from 20 years ago, when she was still a high school student, driven by curiosity as she discovered hip-hop. Her passion for words had already been sparked at the age of seven, when she began creating free-form poems. However, her early works were often overlooked, as people did not consider them “real” poems due to their unconventional style and lack of strict structure. Undeterred, she continued writing and at the age of 15 she composed her very first rap song, titled “Cold”.

As a teenager who felt unable to confide in her family, share with her peers at school, or find any platform to express herself, she turned to rap as her voice. With boundless curiosity, she began questioning identity, individuality, and the meaning of being human. Rap arrived at the right moment, becoming the channel through which she could release her thoughts and emotions, the inner world of a lonely 15-year-old girl. “I guess people come to rap with different purposes. And my purpose wasn't to be famous, to be dominant, to be in charge. I have questions about being a human being. I want to study about the world, to understand where I'm from, and therefore I can understand myself.”



苏博伊肖像照。

Portrait photo of Suboi

“我是个越南姑娘，年轻又清醒，
永远二十五岁，不是量产的乖模样。
真正的西贡在我心底跳动，那种流行娱乐圈的外壳，我格格不入。”

*I'm a young Vietnamese lady who's this
Twenty-five for life not a cookie cutter bitch
The modern H C M C deep within is the real Saigonese pop showbiz don't fit.*

——摘自苏博伊《劳动》
—Công by Suboi



诺迪肖像，
来自纪录片《诺迪的过程》

Portrait photo of Nodey,
from documentary film *The
Nodey Process*.

而在世界的另一端，巴黎也有一个“孤独的灵魂”——诺迪·阮 [5]。他是 2010 年代初，巴黎越侨圈中唯一一位以越南语社区为根基创作音乐的艺术家的。

出身于第二代移民家庭，父母辈为追求更好生活而移居法国，他身边的大多数越南同龄人选择了稳定的道路——成为医生、工程师——而非像他那样投身创意行业。诺迪回忆道：他一方面仍属于法国的越南社群，另一方面却是音乐圈中唯一的亚洲人。这种处境让他仿佛生活在两个世界——一个是越南人的社群，另一个是没有任何亚洲身影的音乐世界。

作为音乐制作人，诺迪回忆起自己二十岁出头、初入法国乐坛时的内在矛盾。越南传统乐声的童年记忆——家中回荡的改良剧（越南歌剧）、春节演唱、社区合唱团的歌声——始终萦绕心头。他坦言，这些记忆让他本能地想将越南的声音采样进自己的作品中，这既是出于创作冲动，也是出于身份认同。然而，身为在法国成长的制作人，他同样受西方音乐产业的影响，习惯以采样与再制作的方式重组已有的声音。这种拉扯让他不断追问：自己究竟是在“创作新的音乐”，还是仅仅在“重新排列旧的声音”？

Yet in another part of the world, there is also a “lonely” soul in Paris, Nodey Nguyen [5], the only Vietnamese diaspora artist making music within the Vietnamese community there in the early 2010s.

From a generation whose parents moved to Paris in search of a better life, most of his Vietnamese peers chose stability, becoming doctors or engineers rather than pursuing something creative as he did. He shared, on one hand, he still had his Vietnamese community in France, but on the other, he was the only Asian among his non-Asian colleagues in music. He described this as living in two worlds, the world of his Vietnamese community, and the world of music where there were no Asians at all.

As a composer, Nodey revealed the conflict he felt in his twenties, during his early years of producing music in France. Carrying childhood memories of Vietnamese traditional sounds, *cải lương* (Vietnamese opera) echoing through his home, singers performing during Tet and community choirs lifting their voices in Paris, he admitted his impulse to weave Vietnamese samples into his work. This instinct was tied to his roots and his identity. However, as a producer growing up in France, he was also shaped by Western production methods, where existing sounds were sampled and reworked into something new. This tension left him questioning the essence of his work: Was he truly creating something original, or simply reshaping what had already been made?

尽管心存疑问，他仍坚持采样越南音乐，直到这种做法几乎成为骨子里无法避免的直觉。他凭借作品《法国香颂》崭露头角——这首歌围绕一位 1975 年前女歌手沙哑的嗓音采样而成，间或点缀着一句“như một lần（就像某一次）”，源自家中收藏的一张七寸黑胶唱片。随后，他推出 EP《Vinasounds Vol. 1》，共收录五首曲目，每一首都融入了越南传统乐器的声音。例如在“Quê Mẹ”（故乡）中，他采样了属于歌筹（一种越南仪式性吟唱）的打击乐器与独弦琴（đàn bầu）之声，切割、拼接，重塑为全新的旋律。[6]

无论这些声音在旁人耳中多么陌生，诺迪始终坚持自己的路径。他独特的音色赢得了多个合作机会，其中包括与法国知名说唱歌手 Youssoupha 合作的热门单曲《全民公敌》。然而，即使在法语嘻哈圈内，他的音乐仍被视为带有“异质气味”的作品。诺迪记得，Youssoupha 曾在专辑鸣谢中写道：“谢谢你，诺迪。他总想做出电台热门，却每次都做出奇怪的音乐。”在法国音乐圈中，面对逐渐回归自身文化根源的非亚洲同事，诺迪也感到一种内在召唤——他需要回望自己的起点。当有人建议他更专注于自己的身份与名字时，他意识到问题的核心在于：法国几乎没有越南艺术家或音乐人。“那我就想，既然要回到根源，唯一的办法就是去亚洲。所以，我搬去了越南。”

Despite these questions, he continued sampling Vietnamese music, to the point where it became almost inevitable for him to include it. The track that made his name known within the Francophone hip-hop community was "Chanson Française" built around a crackling feminine hum of a pre-1975 singer, occasionally interspersed by a "như một lần" sound, sampled from a 7-inch vinyl in his family's collection. He later followed this with his EP "Vinasounds Vol. 1", a five-track project where every song incorporates instruments drawn from traditional Vietnamese music. In "Quê Mẹ" (My Motherland), for instance, he sampled a common percussive instrument in ca trù (ceremonial singing, Vietnamese folk music treasure), and the đàn bầu (monochord), chopping and reconstituting them into an entirely new melody.[6]

No matter how strange or unfamiliar those sounds seemed to others, Nodey persisted. His unique style earned him several invitations to collaborate, including Youssoupha, a renowned French artist, with whom he created the hit "Public Enemy". Yet, within the French hip-hop industry, his music still carried an "alien" quality to non-Vietnamese ears. *"I remember he wrote in the credits: Thank you, Nodey. He tried to make radio hits but always ended up making strange music."* Nodey recalled. Surrounded by non-Asian, non-Vietnamese colleagues in France who were beginning to focus artistically on their origins, Nodey also felt the need to embark on a journey of his own. A turning point came when he was advised to focus more on his identity, his name, and his roots. *"But the issue is, there are no Vietnamese artists or musicians in France. So I'm like, okay, if I have to focus more on my roots, the only way is to move to Asia. So I think that's why I moved to Asia, to Vietnam."*



诺迪肖像照
Portrait photo of Nodey

所有的路都通向越南。在纪录片《诺迪的过程》中，诺迪回忆起自己2002至2003年间的第一次探访：“我并没有感受到所谓的‘母国召唤’，但那确实有一种东西——我必须回到越南，去滋养我的身份。”十多年后，他获得西贡为期三个月的驻留机会，他回去了——这一次，以音乐为经纬，寻找自我。越南的街道、人群、年轻的活力与嘻哈的节奏，成了他重新连接世界的脉搏。这不再是互联网与点对点分享时代的虚拟聆听，而是实地沉浸：街巷扬声器的震动、越语交谈的喧闹、旋律的碎片化回响，像是早已潜伏在他体内的记忆被重新唤起。离开法国的一切，他终于找到“一个能让我重新成为自己的地方，这里的空气自带旋律。”

All paths lead back to Vietnam. In his documentary *The Nodey Process*, Nodey recalled his visit around 2002 - 2003, "I didn't feel the 'motherland vibrations' that some people talk about. But it was something for sure. I had to go to Vietnam to nurture my identity." More than a decade later, after securing a three-month residency in Saigon, he returned, this time in search of himself through the pulse of Vietnam: its people, its youth, its energy, and its hip-hop scene, which was, in his eyes, booming. No longer just sounds discovered through the internet or peer-to-peer sharing, Nodey was now walking the streets, immersed in the noise and rhythm of Saigon with music blaring from speakers, conversations and songs rising in Vietnamese, echoes that felt like fragments long embedded in his mind. Leaving everything behind in France, he discovered "the perfect place to reconnect with who I am. The environment here is very melodic."



苏博伊与诺迪合影
Photo of Suboi and Nodey

随后，仿佛命运的暗示：当诺迪在西贡遇见苏博伊时，他的情歌正好响起。“旅途中总会遇到有趣的邂逅，这是生命的一部分。有些人让你成长，带给你超出期待的东西。”诺迪如此回忆道。他们最初的相遇源于音乐，随后发展为友情，再成为爱情。2020年，他们共同发布首支合作单曲《Đôi khi <3》，这一里程碑不仅象征着艺术上的携手，也标志着他们作为“越南嘻哈情侣”的共同旅程。经历多年对身份的追寻，诺迪终于说道：“我在这里找到了自己的平衡——无论是艺术、还是生活方式上，我在这里都感到平静。”

诺迪通往越南的路径是对自我身份的溯源，而苏博伊与嘻哈的相遇则发生在西贡的街头。

And then, as if on cue, his love song was played when he met Suboi - his destiny in Saigon. "On any trip, there are interesting encounters. It's a part of life. And some people make you evolve more than others, and give you more than you could expect" Nodey reflected. Their first connection through music soon grew into friendship, then into love. In 2020, they released their first co-produced track, *Đôi khi <3*, a milestone that marked not only their artistic partnership but also their journey as Vietnam's hip-hop couple. After years of searching for answers to identity, Nodey expressed "I've found my balance here. In my art and in my lifestyle. I'm at peace here."

While Nodey's path to Vietnam was shaped by a search for identity, Suboi's journey with hip-hop began in the streets of Saigon.

“最终，它对我的意义，
将会是一段我曾经努力尝试的回忆。”

"What it meant to me will eventually be -
A memory of a time when I tried so hard."

——林肯公园，《结果到头来》
—*In the End* by Linkin Park



Piu Piu, 自 2016 年以来致力于
西贡地下嘻哈文化的活动系列

Piu Piu, a series of events
dedicated to hip-hop
underground in Sai Gon
since 2016

她回忆起十六、七岁时在西贡鸿王学校 [7] 登台演唱的第一首说唱歌曲，就是这首《结果到头来》。当时，一位滑板好友 KraziNoyze（既是节奏口技表演者，后来也成为说唱歌手）邀请她加入刚组建的新金属乐队，因为他知道她会说唱。苏博伊接下说唱部分，跳上舞台，在满场学生面前开口表演。观众先是一阵错愕——没人想到一个女孩能如此自信地开口说唱。然而，很快，全场被她的能量点燃，观众齐声合唱，掌声雷动。那场演出成了她与乐队成员共同难忘的青春记忆。

Recalling the first song she ever rapped on stage, Suboi shared her memory of performing "In the End" at Hung Vuong School [7] in Saigon when she was around sixteen or seventeen. She got this chance by being invited to join a newly formed nu-metal band as a rapper by her skater friend KraziNoyze (who is also a beatboxer and later a rapper), since they knew she could rap. Taking on the rap part, she jumped on stage and began performing in front of Hung Vuong's students. The audience was taken by surprise - no one expected a girl to step up and rap with such confidence. Yet the crowd quickly joined in, cheering and singing along with the band. The performance became an unforgettable experience for both the band and the audience.

但那并非一次性的尝试。她坦言，林肯公园“拯救”了她的青春期。她语气直白，丝毫没有回避：“他们就像我最好的朋友。当时很多人都在伤害自己，我也一样——割皮肤、割手腕，各种乱七八糟的事。”

在苏博伊看来，南越的说唱 [8] “像是城市里燃烧着的火焰——隐秘、低调，却极具力量”；而北方的嘻哈 [9] 则“更像一种享受，很酷，非常酷，但更接近韩式风格”。她自己第一次听到的北派说唱作品是 LK 的“Lip”。在她的印象中，北方嘻哈更偏向流畅、旋律感强、接近 R&B 的流行风格；而南方说唱则根植于叙事，直面现实、讲述街头的挣扎与生活。她称之为“真实”的音乐：“你的生活怎样？你是不是诚实的人？你所在的社区正在发生什么？”

当诺迪于 2018 年抵达越南时，说唱早已席卷主流舞台。苏博伊已成为全国瞩目的代表人物，热门歌曲接连发布，舞台上，成千上万的听众高喊着她的歌词。

经过漫长的创作历程，苏博伊将自己与听众的关系比作“瓶中信”：“对我来说，说唱就像把一封信装进瓶子里，然后抛向海洋。如果有人看到并打开那封信——那就说明我们有了连接。”这种连接并非来自刻意取悦，而是自然生成的共鸣。她把真诚与思考写进每一首歌，而越来越多的人，正在捡起属于她的信件。

But it wasn't just a one-time performance, the rapper admitted. Linkin Park became her "best friend" that carried her through her teenage years, a time when, as she recalled bluntly, many of her peers were "harming themselves and stuff like that, and I did too, you know, we cut our skin, we cut our wrists, all that shit."

According to Suboi, rap from the Southside [8] felt like "something burning in the city. It's kind of hush-hush, like a secret. But hip-hop from the North [9] is more like a pleasure, it's cool, really cool, but it follows the Korean style more." She pointed to LK's track "Lip", which is the first song she ever heard from him as an example of Northern rap. To her, Northern hip-hop resembled polished R&B: popular, melodic, and lyrical. By contrast, Southern rap was rooted in storytelling, capturing real life and the struggles of the streets. It was, as she described it, "real" and sincere: "What's your life like? Are you real? What's going on? What's going on in your neighborhood?"

By the time Noddy arrived in Vietnam in 2018, rap had already captured the public's attention. Suboi was releasing hit songs, performing on stages with crowds screaming her lyrics back at her.

Having gone a long way with rap, Suboi describes her relationship with listeners as being like a letter in a bottle: "For me, I always use a metaphor: putting a letter in a bottle and then just throwing it all in. If anybody sees the bottle and they open the letter, then okay, you are connected." The bond she creates with her audience does not come from making songs to earn their attention, but rather grows naturally through her work. With all the honesty and reflection poured into her rap, more and more people have discovered her "letters".



Thai VG (左) 与 苏博伊 (右)
拍摄 MV 《战争与和平》

Thai VG (left) and Suboi (right)
for their music video *War and Peace*.

“有人生来多舛，命运却偏戏弄懦弱；我慢行十步，追逐他人下注的筹码。
人生是一场游戏，而上天嘲笑其中的苦楚。” [10]

"Đời nhiều người bạc phước nhưng trời trêu người bạc nhược
Mình thì chậm mười bước, cung cầu theo người đặt cược
rò chơi cuộc đời
Trời cho cười đùa." [10]

——摘自苏博伊与 Hoàng Touliver 合作曲“Trời cho”（上帝禁止）
—Trời cho by Suboi and Hoàng Touliver

对那些从一开始就关注她的人而言，每当她登上舞台，那份连结都会再次被点燃。而对初次听见她作品的新观众来说，最强烈的感受往往是她的真诚——她“真实的”存在。无论是第一次还是第一百次聆听她的现场，每一次表演都像一个共同的片刻，让苏博伊与观众一同感受节拍、共享那份难以忘怀的瞬间。

与此同时，观众的目光也开始转向其他说唱者，其中不少是苏博伊的同辈。那些起初在校园舞台上的演出，逐渐扩展为更大的场馆与更热烈的听众群体。专为地下说唱而设的活动也陆续出现，例如河内的《Tu Te Show》，由当地说唱者自发组织，持续七年后于2017年落幕。另一个广受欢迎的活动是《Dissneeyland》，由资深说唱歌手 MC ILL 主办，现场说唱者在此进行一对一的“Battle”对决。

For those who have followed her from the beginning, the connection is reignited every time she steps on stage. For newcomers encountering her music for the first time, what they feel most strongly might be her sincerity, that she is real. Whether it's the first or the hundredth time hearing her rap live, each performance becomes a shared moment, an opportunity for both Suboi and her audience to feel the beat and experience something unforgettable together.

At the same time, the crowd also began paying attention to other rappers, some of whom were Suboi's peers. What once started on small school stages soon expanded into larger venues with bigger audiences. Underground events dedicated to rap began to rise, such as *Tu Te Show*, a rap show hosted by rappers in Hanoi that ran for seven years before closing in 2017. Another well-known event was *Dissneeyland*, hosted by MC ILL (also a well-established and veteran rapper) in Hanoi, where rappers went head-to-head in battles.



《Tu Te Show》演出第七季，
图片由 Tu Te Show 提供

Tu Te Show VII. Photo
courtesy of Tu Te Show



2020 年，越南说唱正式登上主流舞台的巅峰。两档大型说唱竞演节目——《Rap Việt》与《说唱之王》——几乎同时播出，将说唱从地下音乐推向大众文化现象。节目吸引了不同年龄层的观众，影响力空前。《说唱之王》的赛制与韩国综艺《Show Me the Money》[11] 相似，参赛者通过淘汰赛竞争，由评委与观众共同打分。而《Rap Việt》则由资深说唱导师（其中一位正是苏博伊）挑选队员，最终结果由教练、评审与观众共同决定。两档节目的热度相互叠加，掀起了全国性的关注浪潮。从新锐选手到资深艺人，几乎整个嘻哈圈都被卷入其中。每集节目在 YouTube 上都能获得数十万至数百万次观看，与越南说唱早期从上百至上千点击的年代形成鲜明对比。

如今的越南说唱，已成为一个开放而几乎“安全”的港湾，连外国人也能找到归属。诺迪初到越南时，很快就在西贡的嘻哈圈找到了自己的位置。怀着好奇与深植于血脉的越南精神，他迅速融入社群。人们接纳他的音乐，也接纳他本人；他的作品很快找到了听众。对诺迪来说，越南的嘻哈氛围与法国截然不同。

Rap reached its peak as a mainstream trend in Vietnam in 2020, when two major rap competition shows, namely *Rap Việt* and *King of Rap*, aired at the same time, turning rap from an underground music into a cultural phenomenon. Both attracted massive audiences across all age groups. *King of Rap* followed a format similar to *Show Me the Money* [11], with contestants competing in elimination rounds and being graded by judges alongside audience votes. Meanwhile, *Rap Việt* had competitors selected into teams by coaches who are veteran rappers, one of them being Suboi, and results decided by a mix of coaches, judges, and audience input. Together, the two shows generated enormous buzz, drawing attention from both emerging talents and established rappers alike. Their impact was undeniable: each episode racked up thousands to millions of views on YouTube, a striking contrast to the early days of Vietnamese rap, when videos typically attracted just a few hundred to perhaps a few thousand views.

Rap in Vietnam has become a welcoming, almost “safe” harbor for everyone, including foreigners. When Nodey first arrived, it didn't take him long to find his place in Saigon's hip-hop scene. Carrying curiosity and a Vietnamese spirit rooted in his heritage, he quickly connected with the community. People embraced both his music and his passion, and his work soon found its audience. For Nodey, the Vietnamese hip-hop scene felt different from what he had experienced in France.



《Rap Việt》节目现场

Game show *Rap Việt*
(Vietnamese rap)



《说唱之王》节目现场

Game show *King of Rap*

纪录片《诺迪的过程》剧照

Still from documentary film
The Nodey Process

在法国，他解释说，嘻哈往往伴随着强烈的男性气质、硬派与暴力象征。那是一个等级森严、甚至令人畏惧的环境——“团体里没有女孩”，而保持“强硬姿态”几乎是生存的必要条件。相比之下，越南的圈子显得开放、松弛、没有那种危险的紧张感。在舞台上，他们可以展现“匪气”，但在台下，却友善、随和、彼此支持。“他们真的很友好，”诺迪说，“那是一种完全不同的氛围，带来另一种能量。”

与丈夫观点一致，苏博伊强调了“说唱对男性而言是一种安全港”的想法。她解释道：“这就是他们学习如何成为男人的方式。与其打架、拿刀伤人，不如通过 diss 来较量。男人需要这种较量，他们需要一种‘战斗’的方式。通过说唱，他们学会更聪明地战斗，变成可以活下去的样子。”因此，说唱让男人得以柔软，也让他们结交朋友、建立兄弟情谊、征服并取胜。

In France, he explained, hip-hop often carried a heavy code of masculinity, toughness, and even violence. The environment was rigid, sometimes intimidating, there were “no girls in the gang,” and keeping up a hardened attitude was part of survival. By contrast, Vietnam’s scene struck him as open, easygoing, and free of that danger. Here, rappers could channel their gangster spirit on stage, but behind the scenes they were kind, approachable, and supportive. “They are really nice,” Nodey reflected. “It’s not the same mood, it gives a different energy, I would say.”

Agreeing with her husband, Suboi emphasized the idea of rap being a safe harbour for men because, she explained “This is how they get to be men. This is how they learn how to be men. Instead of fighting, putting a knife out and hurting each other, you can do a rap diss. And men need that. They need to fight, in a way. So through rap they fight smarter to become something that they can live on.” Therefore, rap is a way for guys to be soft, to find friends, to have male friendship, to conquer and to win.

《Dissneyland》活动（2025年），
图片由 Dissneyland 提供。Dissneyland event (2025).
Photo courtesy of Dissneyland.

经过数年的快速发展，说唱已成为潮流。正如许多乐迷所说，它已彻底进入主流文化。苏博伊一直鼓励年轻艺术家寻找赞助与品牌合作，她指出，如今嘻哈可以成为一份职业，是年轻表演者能够追求的生涯。顺应全球趋势，说唱正转化为流行音乐的一部分——国际明星纷纷在嘻哈节拍上演唱，引领潮流。在越南，这种声音无处不在：从明星云集的舞台到咖啡馆，你几乎都能从音响里听到一首说唱曲目。对已在西贡生活七年的诺迪来说，如今说唱歌手代言大品牌已是常态，而过去这种事极为罕见。现在，人们谈论“说唱产业”时，不再质疑它是什么或是否算一份“真正的工作”。

然而，任何被商业化的文化现象都会面临挑战与阴影。随着说唱圈的扩大，它也受到越来越多的审视。资深乐迷常抱怨“越南说唱失去了本味”。尤其是在电视说唱竞赛节目成功之后，“rap fan tháng 8”（八月说唱粉）一词出现，用来嘲讽那些刚入圈却急于对文化指手画脚的新听众。

即便如此，苏博伊依然坚定：“我真心希望能看到更多成功的女性说唱歌手，她们敢于表达自己的想法，代表女性的声音，并真正享受这个平台。”对她而言，说唱就是纯粹的说唱，不应被性别区分，无论男女。“对我来说，这与性别无关，”她强调，“关键是要有多元的观点、角度，以及女性在圈内的存在。”在越南社会，女性往往被教导要安静、得体。“有时候我们不站出来，就会让霸凌者得逞。我们没学过如何为自己发声，而说唱给了我一个声音。这就是我为什么在这里。”她希望看到更多女性用声音挑战那种“安静才值得尊重”的被动期待。

With its rapid growth over the past years, rap has become a trend, and, as many fans say, it has now fully entered the mainstream. Suboi, who has encouraged artists to seek sponsors and brand partnerships, noted that hip-hop can now be a career for young performers to pursue. Riding the global wave, rap is transforming into pop(ular) music, with international celebrities singing over hip-hop trap beats and setting the trends. In Vietnam, the sound is everywhere: from star-studded stages to coffee shops, you'll almost certainly hear a rap track echoing from the stereo. For Nodey, after seven years in Saigon, it has become normal to see rappers advertising for major brands, something far rarer in the past. Today, people can speak of a true "rap industry" without questioning what the genre is or how it could be considered a "real job".

Yet, as with anything that becomes commercialized, its rise has also brought challenges and a darker side. As rap grew larger and more people became involved in the scene, it had to face increasing scrutiny. Long-time fans often complained that "Rap Việt mất chất" (rap has lost its essence). Especially after the success of rap game shows, the term "rap fan tháng 8" (August rap fan) emerged as a mocking label for newcomers who had just started listening but were already quick to pass judgment on the culture.

Despite the obstacles and pitfalls that rap can bring, "I really do hope that we have more successful female rappers who state their opinions, express their thoughts, represent and truly enjoy this platform." Suboi asserted. For her, rap is simply rap, there should be no gender divide in the art form, whether male or female. "It's not about gender for me" she emphasized, "it's about having diverse opinions, perspectives, and the representation of women in the game". Because in Vietnamese society, women are sometimes praised to be quiet, to stay silent, to be prim and proper. "Sometimes we let the bully pass. We don't stand up. We didn't learn how to stand for ourselves, and rap gave me a voice. This is why I'm here." She hopes to see more women raising their voices and standing tall to challenge the passive expectation that women must behave in a certain way to be respected.



与此同时，诺迪认为自己的使命是“处于两者之间，成为一种混合体，一座连接两国的桥梁”，即越南与法国之间的文化纽带。作为一名受越南文化吸引的法越艺术家，他乐于承担这种连接者的角色。“我永远不会完全成为越南人，但我对此感到自在，”他在《诺迪的过程》中反思道。血液里流淌着越南，成长却在法国，使他能够深入理解两种世界的现实与流动。诺迪观察到，越南音乐中蕴含着“一种国家正在壮大的能量”。随着越南艺术家登上国际舞台，这种连接的需求愈发强烈，同时也提醒人们——越南侨民的声音理应被听见、被汇聚，并传向无界的远方。

苏博伊、诺迪以及所有越南说唱者所携带的独特声音，正是越南的声音，饱含其独特精神。用越南语说唱，意味着将语言弯曲成押韵与文字游戏，让声调、历史与文化在诗句中共舞。俗语“人生风暴再大，也不及越南语语法之复杂”，提醒我们越南语的丰富与弹性。正是这种语言，让说唱歌手向世界展现真实发生的故事——那些主流新闻未曾报道的声音。

Meanwhile, Noddy sees his mission as "being someone in between, a hybrid, a connection between the two countries", a cultural bridge between Vietnam and France. As a French-Vietnamese artist drawn to the vibrancy of the scene, he embraces this role of connector between two cultures. "I will never entirely feel Vietnamese. But I'm good with this," he reflects in *The Noddy Process*. Carrying Vietnam in his blood yet raised in France, his life experience allows him to deeply understand both worlds and their shifting realities. Vietnamese music, he observes, carries "the energy of a country that is getting empowered." With Vietnamese artists stepping into the global spotlight, the need for connection grows louder, followed by a reminder that the voices of the Vietnamese diaspora are meant to be heard, united, and carried far beyond borders.

The unique voice that Suboi, Noddy, and all Vietnamese rappers carry is the voice of Vietnam, infused with its distinct spirit. To rap in Vietnamese is to bend the language into rhyme and wordplay, to let its tones, its history, and its culture dance together in verse. As the saying goes, "Phong ba bão táp không bằng ngữ pháp Việt Nam" (the storms of life are nothing compared to Vietnamese grammar), reminding us of the richness and flexibility of the language. It's the language, the voices rappers use to show the world what's really going on, stories that mainstream news never tells.

每个细节都引发国际听众的好奇，正如一位观察者所说：“越南的确有热门歌曲留下印记。”我们的说唱不再藏身小巷，而是走向世界，成为全球的音乐，却始终根植于故土。正如这对艺术家所提到的，越南的另一标志是 Vinahouse，纳入世界各地 DJ 的曲目，引发观众狂热，甚至登上了 Coachella 舞台——当 DJ 播放 Vinahouse 时，全场为之沸腾。

如今，说唱已成为了职业道路、值得人们投身其中的事业，它同时依然是一个发声的平台。随着说唱被正式视为产业，苏博伊——以及许多其他说唱歌手——希望它能为创作者带来公平的机会与实际的收益，尤其是为女性艺术家打开大门，因为这一文化需要更多女性的声音。

而从这些愿望中，显现出一个事实：曾被称为“地下”的说唱，如今已成为越南最主流的音乐类型。这既非偶然，也非运气，而是几代人坚持的成果——那些从未放弃说唱、让其心脏持续跳动至今的人。因为嘻哈不仅是一场游戏，它是一种生活方式。为此，向所有仍在吐词、奋斗、守护文化的越南说唱歌手致敬：无论你在西贡、河内、巴黎，或是节拍带你去的任何地方，愿你的话语继续燃烧，愿你的声音持续塑造明日的节奏！

Every detail sparks curiosity among international listeners, and as one observer noted, “Vietnam definitely makes a mark with hit songs.” No longer hidden in alleys, our rap now travels the world, becoming global music to international ears, yet always rooted in home. Another signature of Vietnam, as the couple mentioned, is Vinahouse. DJs across the world have brought it to their sets, sending its audiences into a frenzy and even making its way to Coachella, where a DJ dropped Vinahouse on the global stage and the crowds went wild.

Today, in this era, rap has become a career, a business that people can pursue, build on, and continue to be a platform to raise their voices. With rap now recognized as an industry, Suboi, and surely many other rappers, hopes it will bring fair opportunities and real benefits to those within it, especially by welcoming more female artists, because the culture needs more women’s voices.

And from those hopes comes the truth: Once marked as “underground”, rap has now become the main music being streamed in Vietnam. This isn’t a surprise or a stroke of luck but the fruit of generations of dedication, of those who never gave up on rap, keeping its heart beating to this day. Because hip-hop is not just a game, it’s a way of life. For that, SHOUT OUT to every Vietnamese rapper still spitting, still grinding, still holding it down for the culture. Whether in Saigon, Hanoi, Paris, or anywhere the beat carries you, may your words keep carrying the fire and may your voices keep shaping the beat of tomorrow!



Sinh Tố 天堂街区派对 (2023 年)
Sinh Tố Paradise Block Party (2023)

《巴黎冰沙》，诺迪与 Kikko Raikkonen
的合作演出（2025 年）

Sinh tố Paris by Nodey and Kikko
Raikkonen (2025)



所有关于 Suboi 和 Nodey 的图像都由艺
术家提供。

All images related to Suboi and Nodey
are courtesy of the artist.

脚注

Footnotes

[1] 根据本文作者的英译：

献给全世界的越南人——记住，我们是越南人；坚强与团结，并肩而生，让兄弟情延续。

——Thai VG 与 Khanh Nho 《越南帮》

[2] Viet Hiphop 论坛是一个致力于越南嘻哈文化的线上社区，连接音乐、时尚与街头艺术领域的艺术家与听众：<https://viethiphop.vn>

[3] 该术语出自苏博伊在接受作者采访提及。

[4] 苏博伊，1990 年生，越南说唱歌手与词曲创作人。她出生并成长于西贡，并在此开启了音乐生涯，被广泛认为是越南首位成功的女性说唱歌手。以犀利的歌词与

突破性的风格著称，Suboi 在塑造越南嘻哈场景并将其带向国际舞台的过程中扮演了关键角色。

[5] 诺迪·阮（原名唐·阮）是越南裔法国 DJ 与音乐制作人，出生并成长于法国，现居西贡。他以融合电子音乐、嘻哈、亚洲传统音色与电影式音景的独特风格闻名，创造出跨越文化与大陆的声音。

[6] 范明强，“成为诺迪”，*diaCRITICS*, 2022 年 10 月 10 日，<https://diacritics.org/2022/10/the-making-of-nodey/>

[7] 鸿王学校：由法国于 1934 年在胡志明市建立的一所高中。趣闻：虽然鸿王学校的舞台是 苏博伊的第一次登台经历，但这并非她就读的高中。

[8] “Southside”（南区）在越南说唱中指越南北部地区，如西贡、西宁等城市。

[9] “Northside”（北区）在越南说唱中指越南北部地区，如河内、海防等城市。

[10] 根据本文作者的英译：“有人生来多舛，命运却偏戏弄懦弱；我慢行十步，追逐他人下注的筹码。人生是一场游戏，而上天嘲笑其中的苦楚。”出自苏博伊与 Hoàng Touliver 《上帝禁止 (Trời cho)》

[11] 《Show Me the Money》是韩国的一档说唱竞技节目，于 2012 年首播，节目中地下与主流说唱歌手通过表演与对决展开角逐。

[1] English translated by author "For all the Vietnamese around the world/ Remember this we are Vietnamese/ Strength and unity, live side by side, keep brotherhood alive"

(*Vietnamese Gang* by Thai VG and Khanh Nho)

[2] Viet Hiphop forum is an online community dedicated to Vietnamese hip-hop culture, connecting artists and fans across music, fashion and street art: <https://viethiphop.vn>

[3] The term is mentioned by Suboi during her interview with the author.

[4] Suboi (b. 1990) is a Vietnamese rapper, singer, and songwriter. Born and raised in Saigon, also where her musical journey began, she is widely recognized as Vietnam's first successful female rapper. Known for her sharp lyricism and boundary-pushing style, Suboi has played a key role in shaping the Vietnamese hip-hop scene and bringing it to international audiences.

[5] Nodey Nguyen (born Don Nguyen) is a Vietnamese-French DJ and music producer, born and raised in France. Now based in Saigon, Vietnam, he's known for blending electronic music with hip-hop, traditional Asian sounds, and cinematic textures to create a sound that bridges cultures and continents.

[6] Cường Minh Bá Phạm, *The Making of Nodey*, *diaCRITICS*, October 10, 2022, <https://diacritics.org/2022/10/the-making-of-nodey/>

[7] Hung Vuong's school: A high school built by the French since 1934 in Ho Chi Minh city. Fun fact: Although Hung Vuong's stage is Suboi's first stage, the school is not her high school.

[8] "Southside" in Vietnamese rap represents the southern region of Vietnam, including cities like Saigon, Tay Ninh, etc.

[9] "Northside" in Vietnamese rap reflects the northern region of Vietnam, including cities like Hanoi, Hai Phong, etc.

[10] English version translated by author

"Some are born unlucky, yet fate teases the frail, I walk ten steps slower, chasing odds set by their scales./Life is a game,/ And heaven laughs at the pain"

(*Trời cho* by Suboi and Hoang Touliver)

[11] *Show Me the Money* is South Korea's rap competition show, first aired in 2012, where underground and mainstream rappers compete through battles and performances.

细节中的 转化

A Detail Can Be Transformative



莫尼克·格罗斯

Monique
Gross

要说每件衣服都承载着故事，似乎是显而易见的事，但在越南，这些故事与殖民接触和文化交流密不可分。时尚史学家和越南史学者都会认同这一点：服装可以是这些文化相遇的清晰物证。由此，我想带你进入一个由织物发声的世界：传统形式重新被演绎为当代语言，每一件作品都铭刻着手工艺的遗产。这便是河内慢时尚品牌 Kilomet 109 的创始人兼设计师武草的织物档案。

武的档案是她的个人宇宙，在与人之间建立连接的过程中构建收藏，从中汲取灵感：这可以是某个细节的吸引、材质的触感、民间艺术的痕迹，或是可持续性的姿态。这些物件所承载的价值，无法用价格或消费阶层来衡量，而是体现了编织制作之中的关怀、技艺、愉悦——一言以蔽之，就是“热爱”。对她来说，收藏起源于对越南手工纺织复杂性的迷恋与强烈好奇。

从老城区复古店里整齐叠放的布料，到旅途中的偶遇，或是拜访她时装线的原材料供应家庭作坊，每一件织物都在召唤、激发她的兴趣。这种悸动可能来自戏服边缘的缝线方式，一位北部偏远村庄老妪的衬衫领口系扣方式 [1]，或是一块出自生产者“私藏”的丝绸，其独特的触感、重量和光泽。这些瞬间凝固的是武在视觉与技艺上的痴迷。

It may sound obvious to say that every garment carries a story, but in Vietnam those stories are deeply entwined with colonial contact and cultural exchange. Fashion historians and scholars of Vietnamese history will confirm this: garments remain legible as artifacts of those encounters. Here, I want to take you on a journey through a landscape where textiles speak: traditional forms reimagined in contemporary style, each piece inscribed with the heritage of artisan craft. Welcome to the archive of Thao Vu, founder and designer of Kilomet 109, the slow fashion brand based in Hanoi.

Thao's archive is her personal universe from which she draws inspiration, a collection built on moments of human connection: the pull of a detail, the feel of a material, the trace of folk art, or a gesture toward sustainability. These pieces hold values that can't be measured by price or the class it was made for. Instead, they embody care, skill, pleasure - in a word, love - woven into their making. For her, collecting grew out of fascination with - and an intense curiosity for - the complexity of handmade textiles in Vietnam.

From a detail glimpsed in a carefully folded pile of fabrics in an old quarter vintage boutique, to an encounter during her travels, or a visit to one of the families she works with to source materials for her fashion line, each piece calls out to her, sparking her curiosity. The thrill might come from the way a border is stitched on a costume, how a collar fastens on a blouse worn by an elderly woman in a remote northern village [1], or the feel, weight, and finish of silk drawn from a producer's special stash. These moments become both visual and technical obsessions for Thao.



复古衬衫，保留原始领口。
摄影：本杰明·赖西。

Vintage blouse with original collar.
Photo: Benjamin Reich.



复古丝绸衬衫。
摄影：本杰明·赖西。

Vintage silk blouse.
Photo: Benjamin Reich.

1990年代后期，武还是一名年轻记者，为越南本地杂志报道国家事务。当时的河内正值1980年代末的革新开放，正从一座沉睡之城转变为旅游繁荣之地，她的调研工作则需要直接接触材料与工匠本人。2000年代初，交通与基础设施仍不发达，前往这些生产和使用纺织品的偏远地区往往漫长、劳累且花费高昂。

在老城区那片为游客服务的巨大纪念品市场里，少数几家隐蔽的店铺出售越南少数民族的复古织物、服饰与物件，那里便成了她的“私人博物馆”。相比官方博物馆，它们更易于造访，还提供无法替代的机会：直接触摸这些物件——感受质地与重量，翻阅它们[2]，甚至试穿。“天啊！”她惊叹道。“这其中的工艺与花费的时间，你一眼就能看出来。”正是这些特质，决定了她是否会将某件作品收入囊中。

收藏也成为了一种记忆的方式，记录她曾经遇见的地方、个人、家庭与社区。每一件物品都是珍宝，是理解越南纺织多样性、文化元素，及其政治与历史格局的钥匙。

In the late 1990s, Thao was a young journalist working for local magazines, reporting on national issues at a time when Hanoi was shifting from a sleepy city to one bustling with the tourist trade after the Doi Moi reforms of the late 1980s. Research for her stories required firsthand encounters with both the materials and the artisans themselves. In the early 2000s, lack of infrastructure meant that travel to the remote areas where these materials were produced and used was still lengthy, exhausting and costly.

Amidst the giant souvenir market serving tourists that the Old Quarter had become, a few tucked away shops selling vintage textiles, costumes, and objects from Vietnam's indigenous groups became her “private museums.” Easy to visit, they offered what institutional museums could not: the chance to handle the objects directly - to feel the texture and weight, turn them inside out [2], even try them on. “Heaven!” She exclaimed. “The time, the method used, you can see it right away.” These qualities determined whether she would collect a piece or not.

Collecting also became a way of remembering the places, the individuals, the families and communities she encountered. Each piece was a treasure, a key to understanding Vietnam's textile diversity, its cultural elements, and the scope of its political and historical landscape.



田间晾晒的乌木果染丝绸。
摄影：本杰明·赖西。

Ebony fruit dyed silk drying in the field.
Photo: Benjamin Reich.

在被低估的手工艺经济中，许多曾经被视为“民俗纪念品”的商品逐渐失去了市场。许多家庭作坊觉得这项工作已不再值得任何付出，甚至不再值得为此在农田里空出一角来种植所需原料。但武主动寻找那些能够继续传承手工技艺的工匠家庭与社区：他们拥有关于植物染料的经验性知识，以及历经世代精炼出的复杂工艺，由此做到真正的优质。

以采购黑色丝绸为例，武曾拜访一位北方国营丝绸厂的前生产者。这家公司在1990年代曾广受欢迎，但在许多越南人移民东欧、转而生产出口另一种质量的黑色绸缎后，原丝绸的生产逐渐衰落。这位女性仍保留着一些存货——几卷产自湄公河三角洲安江省的漆丝（Lanh silk）。这一织物唤起的记忆，深深打动了武：它让她想起母亲与祖母的缎裤。“当我触摸它时，能感觉到布料的凉意，略带蜡质。那天正值盛夏，我们坐在地板上，炎热异常，但当你接触到缎子时，它就像水；一层清凉的水，从你的大腿、手、手臂到脚上流过。”

这种触感如影随形。她一路追寻，直至找到仍在制作漆丝与乌木果染丝绸的一对父子，后来，她将这些材料一应纳入自己的时装线。她对纺织品的理解逐渐加深，延伸至它们完整的生产过程：种植、收获、纺纱、染色、织布与装饰。多年间，她与工匠们合作——彼此发挥所长，延展社群，并共同成长。

The economies of under-valued artisanry turned folksy tourist-trade items, dried up. Many producing families came to see the work as no longer worth the effort, nor worth the corner of their agricultural fields set aside for growing the necessary raw materials. But Thao sought out the artisan families and communities with the know-how and drive to keep these hand-crafted processes alive: people with empirical knowledge of botanical dyes and the complex techniques refined over generations to achieve true quality.

While sourcing black silk, for example, Thao visited a former producer from a state silk company in the North. The company had been popular in the 1990s, but production died out after many Vietnamese migrated to Eastern Europe, where they became producers and exporters of a different quality of black satin. The woman still had some stock and brought out bolts of Lanh silk, made in the Mekong Delta province of An Giang. Thao was struck by how it recalled her mother's and grandmother's satin trousers. "When I touched it I felt the coolness from the fabric, kind of waxy. That day was also in the middle of summer, so hot, and we were sitting on the floor but you feel the satin and it feels like water, a layer of cool water, running over your lap and hands and arms and feet."

The feel of the fabric "chased" her. She searched until she found the father and son who still made this lacquered silk and ebony-fruit-dyed silk, which she later incorporated into her fashion line. Her reading of textiles deepened with an understanding of their full process of becoming: planting, harvesting, spinning yarns, dyeing, weaving, and decorating. Over many years, she worked in collaboration with artisans - building on each other's strengths, extending communities, and evolving together.

同样地，1990 年代 Trang Anh 牌超轻薄丝绸奥黛 (áo dài) 所使用的玻璃纽扣，也需要一种“顺滑”的设计，能轻松穿入与滑出纽扣环。在此之前，奥黛使用的是“盘扣”，即以同布料编织而成的中国结纽扣——其实这一如今已被视为越南国家服饰的衣物，直到 1980 年代才在中法服饰风格影响下真正成为“国服”。

这些镶在黄铜柄上的透明玻璃纽扣一度堪称传奇，只能从祖母们的口耳相传或书籍中得知。武在一家出售复古辅料的店里问起此物，结果得到五只玻璃罐，里面以油浸泡着靛蓝、蓝色、红色、透明与绿色玻璃纽扣。之所以要用油浸泡，是为了防止纽扣中央的黄铜柄生锈或变色——简直是一笔无价之宝。

在麻布生产所需的多道工序中，其遗产价值蕴含于这些非工业化纺织品所承载的经验型知识之中，及其制作背后的手工劳动史。事实上，那甚至不仅是“手工”：许多纺纱轮与轧布工序，往往依靠腿脚与臀部来驱动。

Similarly, the glass buttons originally designed for the 1990s Trang Anh *áo dài*, made from super lightweight, very delicate silk required a button that was “slippery,” one that easily slipped into and out of a button loop. Previously, the *áo dài*, itself a garment that is now identified with Vietnam, but only became national dress in 1980s after being influenced by Chinese and French styles, had a “Chinese knot” button woven from the same fabric as the garment.

These see-through buttons set on a brass stem were mythic, known only about by word of mouth from the grandmothers and seen in books. Thao found a shop that was selling vintage trimmings and after inquiring about them, she was supplied with five glass jars, indigo, blue, reddish, clear, and green glass buttons in oil. The oil is necessary to keep the brass stem set in the center of the button from rusting or tarnishing. An incredible treasure.

In the multi-step processes required to create hemp fabric, the heritage value lies in the knowledge embedded in these non-industrial textiles, carrying within them all the hands that have touched them. In fact, it isn't only hands: many of the spinning wheels and calendaring processes are powered by feet, legs, and hips.



正在轧软的麻纤维。
摄影：本杰明·赖西。

Calendaring to softening hemp fibers.
Photo: Benjamin Reich.

轧布，一种抛光技艺，最初通过石头打磨实现，自长江流域传入越南，为纺织品增添光泽。在蓝苗族 (Blue H'mong) 中，工匠会在麻布上涂抹一层薄薄的蜂蜡，再用光滑石头手工打磨，作为制布的最后一步。黑苗族 (Black H'mong) 则采用另一种方法：在坚实木头上垂直架设一块巨石，将布置于其中，再像“溜冰”一样推动巨石在布面滑动。熟练掌握这一技艺不仅需要练习，也需要天赋。

纺织品还可以通过色彩的深度来解读。工匠以染色的牢度来衡量其价值。例如在一块靛蓝布上，细致观察会发现细微的差别：蓝色中夹杂着红、紫或绿的色调。为了获得这样的深度，不同的植物材料（包括某些树皮）会与靛蓝结合，用作媒染剂，加固并深化色彩 [3]。

武常常亲眼见证生产靛蓝的完整循环：浸泡新鲜叶片、发酵、曝气、加石灰、搅动起泡、浸染、漂洗、织布。最后一步是把已定色的布料放在烈日下晾晒。所有这些工序像是一场精准的编舞，深处炎热的田野，伴随着清晨或傍晚的光线完成。工匠们每十分钟就翻动一次布料，确保均匀晾干，避免灼伤。

乌木果染能产生从石英灰到深炭黑的色调，主要在前江沿岸制作。青黄的乌木果浆首先由男性处理：研磨、浸泡，再从糊状物中挤出纤维制成染料。接下来的工序包括浸染、踩踏、踢打、拍打、冲洗、拧干和漂清，直到丝绸达到深邃如午夜的黑。触碰完成的丝绸，感受其精细的手质感，让一切辛劳都值得。

Calendaring - a smoothing technique historically achieved by stone polishing and introduced to Vietnam from the Yangtze River - adds luster to textiles. Among the Blue H'mong, artisans apply a thin layer of beeswax to hemp cloth and hand-polish it with a smooth stone as the final step in the cloth-making process. The Black H'mong use another method: standing on a large stone set perpendicularly over a solid log, with the fabric placed in between, and "skating" the stone across the surface. Mastery of the technique requires both practice and talent.

Textiles can be read through their depth of color. Artisans measure value by the strength of the dye. In an indigo cloth, for example, careful study reveals subtle variations - reddish, purplish, or greenish tones within the blue. To achieve such depth, different botanicals, including certain tree barks, are combined with indigo to act as mordants, fixing and strengthening the color [3].

Thao has often witnessed the full cycle of indigo production: soaking fresh leaves, fermentation, aeration, liming, frothing, dipping, rinsing, weaving. Finally comes the sun-drying of the color-fixed fabric - a precise choreography performed in the sweltering field, in early morning or late afternoon light. Every ten minutes, artisans turn the fabric again and again, ensuring even drying and preventing scorching.

Ebony fruit dye (mặc nưa), which produces colors ranging from stone grey to deep charcoal black, is made along the Sông Tiền (Tien River). The pulp of the yellow-green ebony fruit is first processed by men who grind and soak it, squeezing out fibers from the paste to create the dye. The work continues through a sequence of dipping, kicking, stepping, beating, washing, twisting, and rinsing, until the silk reaches the midnight black demanded in dyeing. The reward comes in handling the finished textiles: their luxurious surface makes all the hard work feel worthwhile.



石头打磨工序。
摄影：本杰明·赖西。

Stone polishing.
Photo: Benjamin Reich.

“củ nâu”（薯蓣科植物，俗称染薯、药用块茎，富含单宁）曾被广泛种植，农民利用它来染色和保存丝绸与棉布。这些块茎曾被用于衣物、渔网与船帆的染色，方法是削皮、切丝，有时还会混合树皮、树叶或矿物。它的色彩传统在 20 世纪初达到高峰，如今几近失传。

传统的 củ nâu 加工工具包括刀与锤子。武则借鉴了河内菜肴所用的刨丝器，对这项工作进行了简化与更新，同时也扩展了色彩范围——从粉色、红色到更深的棕色。

她或许受到“换个角度看待事物”这一共同价值观的启发。一如依安（Nùng An）人善用传统高脚屋——这种经过优化的建筑格局正是围绕整套织造工具设计的，包括纺纱轮、织机与整经器，与居住空间和谐相融。

选择本地材料，正是因为它们能参与整个工序：Cột 柱取自坚硬的 Nghien 树（其树皮也可用于染色），依照一定间距竖立，用来辅助整经，让织工能够预先决定所要织成布料的尺度。武的档案中还收录了一些兼具双重功能的工具，例如金属梳与发簪，它们原本是发饰，但在纺纱前梳理麻纤维时同样不可或缺。

档案里还有一些特别珍贵的物件，是专门为武制作的。其中一件，来自一位北方村庄的盲眼老妇，她几十年来一直为人们制作布鞋。这种鞋在社区里珍贵到必须排队等候。轮到时，老妇先用一根线量脚，再把脚宽与形状画在纸上裁切。制成的鞋柔软舒适，上面绣有鞋主的名字与简洁的装饰图案。若逢婚礼等特殊场合，还会把日期也绣上。侄女和孙女们则协助老妇选择鞋面所用的线色。

Củ Nâu dyeing yams - edible, medicinal tubers rich in tannins - were once widely grown and used by rural Vietnamese to dye and preserve silk and cotton fabrics. Earlier generations relied on them to produce dye for clothing, fishing nets, and sails, by peeling and shredding the tubers, sometimes mixing them with bark, leaves, or minerals. This color tradition peaked in the early 20th century and has since been nearly lost.

Traditional tools for shredding tough Củ Nâu included knives and hammers. Thao simplified and updated this work by introducing graters inspired by those used in Hanoi-style cuisine, while also expanding the color range to include pinks, reds, and deeper browns.

She was perhaps inspired by a shared value of looking at things differently. For example, the Nùng An people make use of the traditional stilt house, whose optimised architecture was designed around “the whole weaving set, including spinning wheel, loom, and warping tools, which were created to fit harmoniously in their living space,” she explained.

Local materials were chosen for their ability to participate in the process: the Cột poles, cut from the sturdy Nghien tree (the bark of which is used in dyeing), were set at measured distances to aid the warping process, allowing the weaver to determine the scale of the textile they would produce. Thao's archive also includes other tools with double functions - such as metal combs and hairpins, once used as hair accessories but equally essential for combing shredded hemp fibers before spinning.

Other items in her archive hold the honorary place of being created especially for her. One example is the indoor cloth shoes made for decades by an elderly blind woman in a northern village. So valued are these shoes that the community keeps a waiting list to receive a pair. When a turn comes, the maker measures the foot with a string, then draws and cuts its width and shape onto paper. The finished shoes are soft, embroidered with the owner's name and simple decorative motifs. For special occasions, such as weddings, the date of the event is stitched in. Nieces and granddaughters assist the maker by helping choose the color of the threads.



织造麻布中。
拍摄：本杰明·赖西。

Looming hemp.
Photo: Benjamin Reich.



发饰被用作梳理工具，刷顺纤维。
拍摄：朱莉·沃拉。

Hair ornament is used as a combing tool to
brush fibers. Photo: Julie Vola.



武形容她的档案既有“身体”的一面（有形的物质），也有“灵魂”的一面（无形的精神）。她认为，即便只使用其中的一个元素，都能为作品注入“一部分灵魂”，让某种遗产“依然存在”。在她看来，从档案出发进行创作既是延续传统，也是推动传统向前发展的一种方式。

Thao describes her archive as having both a physical part, like a human body, and an intangible part, a spirit or soul. Even using a single element from it, she explains, infuses her creation with “an element of its spirit.” Something of its heritage “is still around.” For her, creating from this archive is both a way of keeping traditions alive and a way of also moving them forward.

手工刺绣布鞋。
拍摄：本杰明·赖西。

Handmade and embroidered indoor shoes.
Photo: Benjamin Reich.

关于作者 About the author

莫尼克·格罗斯是一位美国独立译者，母语为英语，现居巴黎。她主要参与法译英的翻译项目，领域涵盖建筑与城市研究、艺术与文化以及发展相关内容。她曾在越南河内生活多年，多次开展城市发展方面的研究与写作项目。

Monique Gross is an independent translator, a native English speaker (American), based in Paris. She participates in French into English translation projects in the fields of architecture and urbanism, art and culture, and development. She has had the opportunity to research and write about urban development in Hanoi, Vietnam, where she lived for several years.

脚注 Footnotes

[1] 这位老妇与武在整个探访期间持续交谈。临别前，她将自己洗净并整齐折叠的上衣赠予武。

[1] The woman and Thao spoke throughout the visit and the following day, before she left, the woman presented Thao with her washed and carefully folded blouse as a gift.

[2] 在观察一块织物时，武总是把它翻到里面，即“反面”。有些织法极其复杂，她说，那种谜一般的精巧会激起她强烈的好奇心——让她想要“拆开来看”，逐根线地研究。她尤其会在丝绸上细数经纬线，以理解制纹的技艺。

[2] Looking at a piece of fabric means Thao will turn it inside out, or see the “wrong” side, the back side. Some weaving is so complex, she says, fascinatingly puzzling — provoking questions, making her want to “tear it down,” take it apart, and study it thread by thread. She counted the threads, especially in silk, to understand the techniques used to create patterns.

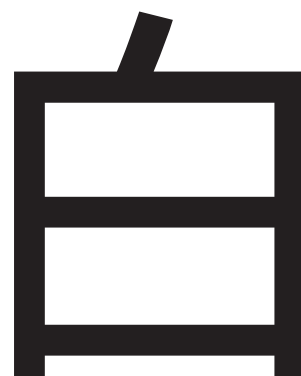
[3] 例如在高平（Cao Bằng）地区，侬安（Nùng An）族社区以其独特的深邃靛蓝闻名，色泽与其他地方迥然不同。对武来说，这种靛蓝的效果往往超越了日本与印度靛蓝——后者虽在国际研讨会上屡屡受到赞誉。

[3] For example, the Nùng An ethnic minority group in the Cao Bang region, a community Thao connected with early on, produce an indigo of exceptional depth and darkness, quite unlike indigo from elsewhere. For Thao, the results often surpass the color and quality of Japanese and Indian indigo, which are frequently praised at international symposia and conferences.

MONO-

独

LOGUE



Is it her,
or

is it me?

是她，
还是我？

黄安澜
Yasmine Anlan Huang

关于 ABOUT

图片由黄安澜提供
Courtesy of
Yasmine Anlan Huang

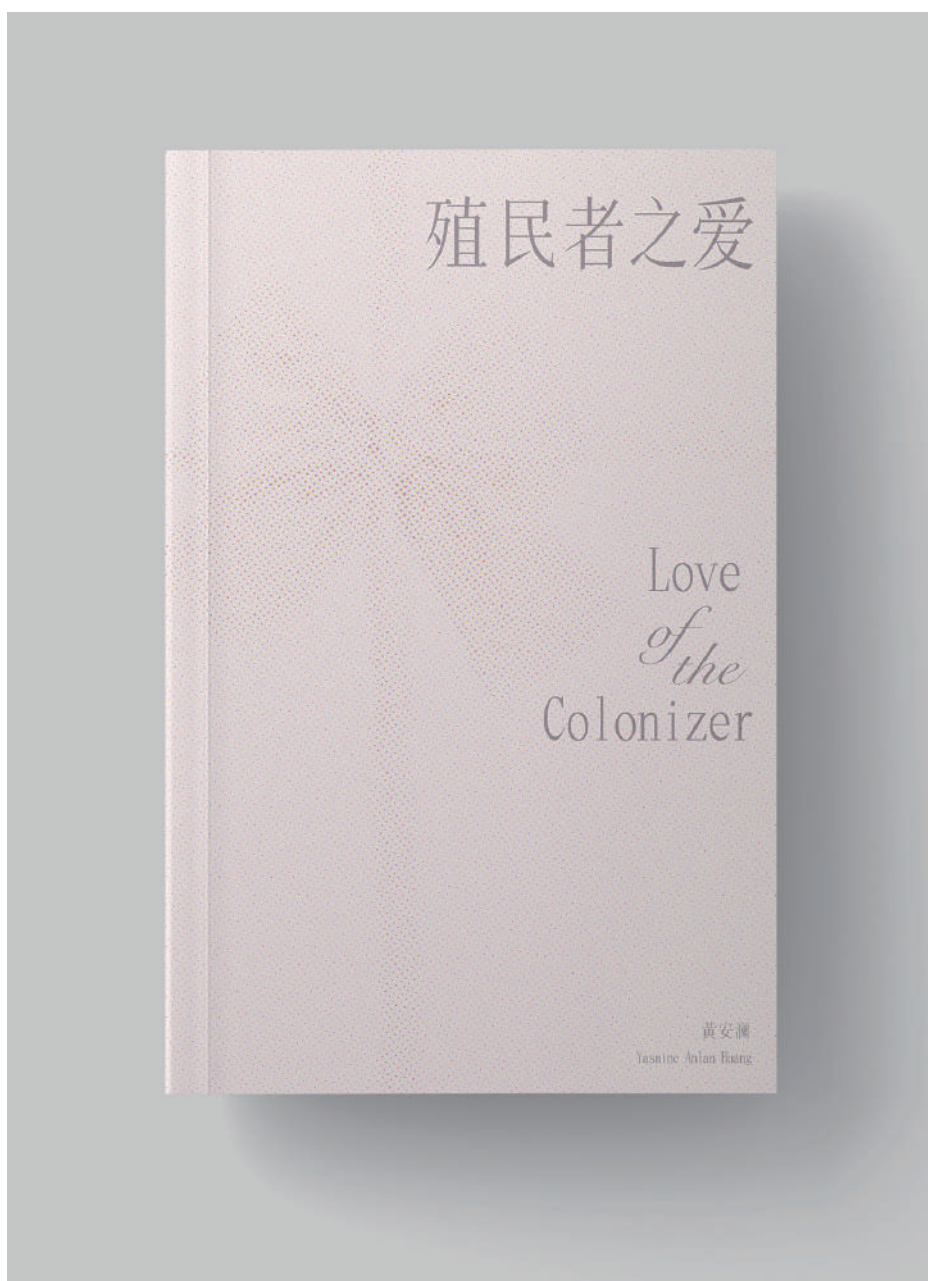
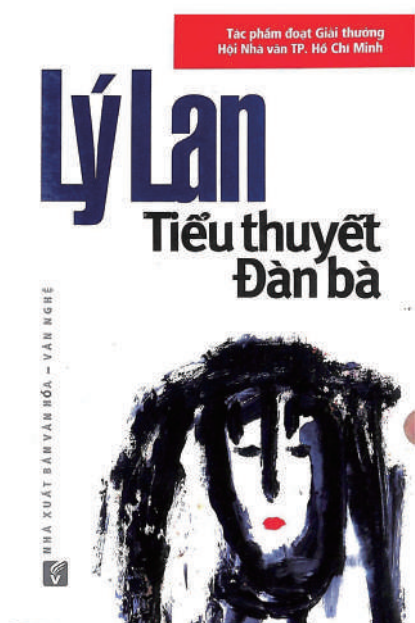


黄安澜（1996 年生于广州）是一位在伦敦与纽约生活和工作的艺术家与写作者。她曾在多地举办个展与双人展，包括：魔金石空间（2025）、香港歌德学院（2024）、三影堂摄影艺术中心（2019）等。她的作品曾展出惠特尼双年展（2024）、Peckham 24（伦敦，2024）、HART Haus（香港，2024）、上海当代艺术博物馆（2021）。她曾参与多个驻留项目，诸如斯科希根绘画与雕塑学校。她的首部诗与散文集《殖民者之爱》由 Accent Sisters 于 2022 年出版。她的第二本书《成为所有地方的所有人》将于 2025 年出版。

Yasmine Anlan Huang (b.1996, Guangzhou) is an artist and writer working in London and New York. Her solo and two-person shows include Magician Space (2025), Goethe-Institut Hong Kong (2024), Three Shadows Photography Art Centre (2019), among others. Her work has been presented at Whitney Biennial 2024, Peckham 24 (London, 2024), HART Haus (Hong Kong, 2024), Power Station of Art (Shanghai, 2021). She has participated in multiple residencies, including the Skowhegan School of Painting and Sculpture. Her debut book of poems and essays, *Love of the Colonizer*, was published by Accent Sisters in 2022. Her second book *Becoming Everyone, Everywhere*, is forthcoming in 2025.

我一点也不喜欢坐车出行。习惯了飞机起降后，每次坐在车流中，总忍不住自问：怎么就不能直接飞往目的地呢？然而，有这么一次让人着迷的车程，说不清道不明，却时时盘旋在我脑海里，那也是十多年前的事了。彼时，我与父母正在西海岸探望母亲那边的亲戚。历经从广东潮州到越南、再从越南到西雅图的不间断迁徙，李氏成了“Ly”氏在此扎根。独生子女没有兄弟姐妹，看所有人都亲上加亲，于是我与西雅图的家人日日驱车穿梭于 Costco、亚洲餐馆、养老院和全球首家星巴克之间，陌生的景象与漫长的车程搅得所有人头晕目眩。有一次，车上只有我、母亲和表姐 Lisa。Lisa 出生在美国，自然不讲普通话、潮州话或越南语，再怎么狂热补习 TVB 剧集，也没能让她掌握日常的粤语。年少的我在往复的对话中独木难支，只能笨拙着将 Lisa 的英语寒暄直译成中文，好让母亲能理解她的善意与热情。

Car wasn't my favourite way of getting around. Having grown accustomed to the rise and fall of planes, I kept asking myself every time I was stuck in traffic: why don't I just fly there instead? Still, there was a confusing yet mesmerizing car ride that lingers with me, even though it happened a little over ten years ago. Back then, my parents and I were visiting my maternal relatives on the West Coast. After years of migration from Chaozhou, Guangdong to Vietnam, and from Vietnam to Seattle, the Li family had settled as the Ly family. Not surprisingly, as the stereotypical only child, even distant relatives felt close and intimate. We drove around, to Costco, a few Asian restaurants, a nursing home, and the first Starbucks. The foreign sights and long car rides spun our heads, and there was one time when it was just me, my mom, and my cousin Lisa in the car. Born in the States, Lisa didn't really speak Mandarin, Teochew, or Vietnamese, nor did her intense TVB drama-watching equip her with colloquial Cantonese. The young and blunt me single-handedly sustained a feedback loop, translating Lisa's English small talk back into Chinese so my mom could grasp her kindness and hospitality.



Lan 的书《女人们的小说》（2008）
和我的书《殖民者之爱》

Ly Lan's book *Women's Novel* (Tiểu Thuyết Đàn Bà), 2008
and my book *Love of the Colonizer*, 2022

事后想来，这种对亲密感和语言的翻译尝试，尽管伴随着被误解的风险，却始终被信任和爱支撑——这正成为我在离开汉语圈、搬到纽约之后创作实践的基石。在语言的流放中，不论我怎么努力，都只能和这失真的异乡郁结和解。在漂泊中写下的诗句，三年后竟厚得能汇成一本纤巧的书，好像与“中间性”的斗争中宣告胜利。然而生活始终更胜一筹，选择把时钟拨回，让我在伦敦重新开始。疫情把签证申请的时间拉得很长，我在广州等着等着，短短的行程突然便成了成年后住得最久的一次。乏味的日子里，我思考着太不确定的未来：该如何探索又一个新的国度，如何把先前的作品重新置入中文语境，又如何面对自己的屡屡失败——在地的观众那么近，又那么远。他们望向我的作品，像看着超仿真娃娃，太像人类，以至于一点差错都带来毛骨悚然的陌生。那些从未感受过去国怀乡之苦的单语者，我如何让他们理解拼装句子时的字斟句酌，每一个修辞的刻意停顿？

终于不再等待了。往机场去的路上，母亲捧着我的新书，忽然轻描淡写地道出一则消息：“你真让我想起你的表姨。她是有名的作家，还译过《哈利·波特》呢。”

“什么？”怎么在离别之时突然得知有隐藏的家庭成员？“你有那么多机会告诉我家里有这么一个人，怎么偏要我从美国搬走了才说？”

“你们都叫 Lan 呢，”妈妈说得那么理所当然，好像这就解答了我的问题似的。“也许你继承了她的文学基因。”

In hindsight, this back-and-forth of translation—of language and intimacy itself—which always risked miscommunication yet was held together by love and trust, has become the foundation of my practice since moving away from the Sinosphere to New York. I grappled with an unfamiliar tongue in this exile of language, and however hard I tried, the only option was to reconcile with the inaccuracy of my foreign melancholy. Three years later, the archive of my nomadic poetry writing wrapped itself up as a delicate little book, declaring my temporary victory in this negotiation of the in-betweenness. Yet life had the last laugh, choosing to turn back the clock and begin anew in London. I found myself back in Guangzhou waiting for my UK visa. The pandemic stretched my stay longer than any I had ever spent as an adult. I filled my days with thoughts of the uncertainties of navigating yet another new land, and of my failure to recontextualize my practice for Chinese audiences. Both near and impossibly distant, they looked at my works as a near-human doll, both familiar and unsettlingly alien. Those who had never left—the monolinguals—how could I make them understand the careful assembly of each sentence, the deliberate punctuation of every foreign rhetorical device?

A dramatic car ride ended my long wait. On the way to the airport, my mom, cradling my new book, decided it was time to drop some news: “You know what, you really remind me of your mom’s cousin. She was a great writer, and once translated Harry Potter.”

“What?” A secret family member revealed at the airport felt like a trick of timing. “You had so many chances to tell me she existed, and you didn’t say anything until I moved away?”

“You’re both named Lan,” Mom said, as if that explained everything. “Maybe some of her literary genes are yours.”



Lan's book 《他乡》 (1995) and
my upcoming book 《成为所有地方的所有人》

Ly Lan's book *Strangers' Land* (Đất Khách), 1995 and my
upcoming book *Becoming Everyone, Everywhere*.

她是谁？我掏出手机，输入：Li—Ly Lan [1]—哈利·波特。点击“搜索”。屏幕上跳出的脸，像是白发版本的我，或母亲。在这无法否认的相似面前，“畅销书译者”的成就反倒显得次要。可家族的叙事中，她人在何处？三十年前，Lan 的父亲，即我祖父的长兄，由越南返乡。祖屋泛黄的相簿里，他们久别重逢的身影肩并肩。在这海外华人的归乡热中，唯独 Lan 缺席了。代替她回去的，只是三百美元支票，和她的一本书。她怎么就被“翻译”出家族的记忆之外了？

我猜她的缺席背后可能另有隐情。母亲却摆手：她只是不会说中文罢了。

转发 Lan 的近照回潮州后，信息如潮涌来：“你们确实很像，尤其你们都嫁了美国人！”“安澜真厉害，能找到 Lan 的近照！”“谢谢安澜带来 Lan 的消息。”如果因为这点粗浅的类似之处就马上联络她，本就自恋且诡异了，收到这些欢欣鼓舞的信息后，我更加犹豫：要是她早已心满意足，又何必被这份遥远的喜悦打扰？

踉踉跄跄间，伦敦版的我长成了候鸟，每年春天飞回热带的故乡。Lan 也在小说中不断描写父亲的归乡，仿佛是那仅存的老照片的注脚。在《他乡》（Đất Khách）里，她写到临行前父亲的一句叮咛：“父亲说：我哪也不去，我只是回家。而在另一篇散文《吃潮州粥》（Ăn Cháo Tiều）里，她又写到父亲归乡之后的感慨：“老家如今也繁荣起来，乡亲们过得都不错。”

Who is she? I pulled out my phone. Li—Ly Lan [1] —Harry Potter. Tap. On the screen, a face popped out that could have been both me or my mother, only with grey hair. In the face of this undeniable parallel, the achievement of translating a best-seller felt secondary. Where was she? Three decades ago, Lan's father, my grandfather's brother, returned to Chaozhou. In the old home's photo archives, yellowing photographs foregrounded the long-separated brothers, reunited. In this feverish homecoming of overseas Chinese, Lan was missing. In her stead came a check for three hundred dollars and a copy of her book. How had she, too, been translated out of the family's memory?

I speculated that there might be some underlying tension behind her absence. Mom waved it away: she simply doesn't speak Chinese.

Messages from Chaozhou traveled back quickly after I forwarded Lan's recent photos: "You two are indeed alike, especially that you both married American men." "Anlan is so brilliant for finding this!" "Thank you, Anlan, for bringing Lan's news." Reaching out with our similarity felt narcissistic and creepy, yet these joyful messages held me back even more: what if she were truly, utterly content with life, with no need for an extra layer of distant delight to disturb it?

The London version of me felt like a migratory bird, returning to my tropical nest every spring. Similarly, home-returning scenes of her father recur throughout Lan's short stories, capturing the backstory of the old family photographs. In *Strangers' Land* (Đất Khách), she depicts a conversation with her father before his departure: "Father says: I'm not going anywhere, I'm just going home." Reflections appear in another essay, *Teochew Porridge* (Ăn Cháo Tiều), written about his return: "The old home is now prosperous, and the villagers are all doing well".

潮汕地域不大却人口稠密，许多人选择出洋谋生。有的去了泰国，有的去了香港、新加坡、马来西亚、美国等地。一位亲属在越南定居得较好，许多同乡也随之而去。1940年，那一代的长子，也就是 Lan 的父亲，迁往越南。Lisa 的祖父，即家里的“三弟”，也在跟随而去。安顿下来之后，他们不断往家乡寄钱，逐渐购置土地和房屋，家里遂成为“中农”。我的外公作为最小的儿子，得以读书，并成为家族中第一个大学生。

外公考取大学成功时，在照相馆与我的外曾祖父、外曾祖母合影。

Chaozhou is a small but densely populated region, so many people went abroad to make a living. Some to Thailand, some to Hong Kong, Singapore, Malaysia, the United States, and elsewhere. One relative settled well in Vietnam, and many villagers followed. In 1940, the eldest son in that generation, Lan's father, moved to Vietnam. The third son, Lisa's grandfather followed later on. After they settled, they sent money home, gradually buying land and houses, and the family became "middle peasants." My grandfather, as the youngest son, was able to go to school and became the first in our family to attend university.

Photo taken when my grandfather successfully entered school, with my great-grandparents.



1990年代初，Lan 的父亲回到潮州探亲，他十八岁时就去了越南，而我的外公那时才三岁。半个世纪之后，他们才得以重逢。照片摄于老宅，那房子现已坍塌。



In the early 1990s, Ly Lan's father returned Chaozhou to visit relatives. Ly Lan's father had arrived in Vietnam at eighteen, while my grandfather was only three. They reunited after half a century. The photo was taken at the family home, which had already fallen into ruin.



1997 年，Lan 首次赴美，进入爱荷华大学国际写作计划研究生院学习。此处图像来自爱荷华大学图书馆档案及越南《青年报》。

In 1997, Ly Lan first time going to the United States for The International Writing Program Graduate College, The University of Iowa. The image come from The University of Iowa's library records and Báo Tuổi Trẻ.



2015 年，我在西雅图与 Lisa 相见。
2019 年，我迁居纽约。

In 2015, I met Lisa in Seattle.
2019, moved to New York.

几十年后，母亲带着 Lan 的父亲当年下南洋一般的决绝，离开潮州，向广州进发。Lan 和我则来到了美国——不为求温饱，只是追逐各自的艺术抱负。我们不用在怒涛中终日漂泊，却只是换了种动荡：悬在两种文化之间，我们看向逐渐模糊的自我。在这裂缝中，创作已不再是选择，成了唯一的疗愈之法。

我在异乡更依赖母语，像是抓紧解药，同时不断书写那个徘徊在主动与消极间的少女形象中找到慰藉。Lan 的人物也以类似的方式在故事中潜行，从平壤到堤岸，每一处都回响着童年细微的错位。在雪山中，我直面翻译带来的，不可名状的悲伤：“会开花的字典我们每人一本 / 你在田野里向前奔跑 / 没有祖国，歌声就那么唱着……”

我在图书馆索引、自动翻译的越南旧新闻中寻找 Lan 生活的蛛丝马迹，头晕目眩中，决定性的瞬间出现了。在《西贡时报》的早期采访中，Lan 被问及她写过的一篇关于导演 Việt Linh 的文章，她在其中提出了令人心悸的问题：“一个在海外闯出自己道路的女人，却始终把心留在故乡——她是她，还是我？”记者读起，感到赤裸的悲伤，而对我而言，它揭示了我们真正的相似之处：我们是被夹在中间的翻译者，也必须面对随之而来的种种挑战。

Decades later, my mother departed from Chaozhou to Guangzhou, as determined as Lan's father when he boarded that ship away to the South Seas. Lan and I went to the United States—not out of necessity to better economic opportunities, but simply to pursue our artistic ambitions. No more dangerous ocean crossings. We had simply traded one form of turbulence for another: lives caught between worlds, longing for selves that had already slipped away. Creation was no longer optional; it was a way to make sense of the fracture.

I found my remedy in two things: clinging to my mother tongue in a foreign land, and threading my work with the recurring image of a teen girl, who struggles between action and passivity. Lan's characters moved similarly through her stories, from Binh Nham to Cho Lon, each echoing childhood's subtle dislocations. In the snowy mountains, I confronted the inexplicable grief of translation:

“A flowering dictionary, one for each of us / You run forward through the fields / Without a homeland, the songs go on...”

Disoriented and adrift from hours spent scrolling through library indexes and auto-translated Vietnamese news, I encountered something decisive. In an early interview with Saigon Times, Lan was asked about an article she'd written on director Việt Linh, in which she posed a haunting question: “A woman who forges her own path abroad, yet keeps her heart in her homeland—is it her, or is it me?” The question struck the interviewer with its raw sadness, but it astonished me just as much with the revelation of our true similarity: a translator, caught in the liminal space of being a go-between, and the challenges came after.

在她的字里行间，我追索着一个个流产的项目与被退回的提案。这跨越数十年的生命共鸣带来了慰藉，却更多是惆怅。她翻译《哈利·波特》的决定并非出于文学野心，而是出于现实：翻译畅销书的收入既能寄回家，又能资助她的 MFA 学业，何乐而不为？而即使背靠家庭支持，我在异乡写下的每一句话都从零开始，没有任何退路可依。关乎写作的徒劳感如潮水般回归：难道每一代人都注定要重复迁徙、文化错位与身份重塑的劳苦？三十年过去，如果代际间没有任何进步，仍在为相同的困惑挣扎，那么写作究竟是为了什么？有时，我甚至分不清哪些困惑属于她，哪些属于自己——直到某个寻常的幸福在她的故事中闪烁。

“我们刚刚开车横穿了北美，从东海岸回到西海岸的家。家里的小花园一整年都没人打理，杂草都长疯了。我得现在除草、种花。”

“哇！你也太幸福了！”

我也有一次类似的旅程，不过是从西海岸回东海岸，回到的也是不带花园的小公寓。而我选择公寓生活正是为了逃离这些永无止境的庭院劳作——一种在我眼里最具“美国性”的家务。我一直把这种劳作视为束缚，系在某种我从未渴望的传统生活方式之上，直到我读到她的文字，才看清它真正的样子：不是枷锁，而是无限可能。乡愁与两个世界的错位感总如家务，不可避免地回返：在语焉不详的字句里，在人们穿行的街道上，在他们携带的记忆中。它们总会再次疯长，如同除不尽的野草。于是循环往复。我开始接受，下一代的任务从来不是抵达某种愿景，而是延续。翻译亦无盛大的终曲，更像跨越时间与空间、静默而相互的除草劳动。Lan 用她的写作为我开垦了一块园地；如今我在耕耘属于自己的那一方。在书写、耕作、持续的小动作里，让新的根系在异乡的土壤中扎下。

In the lines of her writing, as I traced her miscarried projects and rejected pitches, the resonance of life across decades filled me with both comfort and wistful sorrow. Her decision to translate Harry Potter had not sprung from literary ambition but from pragmatism. The income from a bestselling children's book could be sent home and could also support her MFA studies. I, even with family support, felt that every sentence I wrote abroad was from scratch, as if no fallback existed to catch me. I kept circling back to writing's futility: is each generation doomed to the grind of migration, cultural dissonance, and the endless labor of remaking identity? Thirty years on, if we still wrestle with the same confusions, what is writing even for? At certain points in reading, I even lost track of which confusions were mine and which were hers—a small moment of joy appeared from one of her short stories.

"We just drove across North America from the East Coast back to our home on the West Coast. There's a small garden at home that had gone untended all year, so all kinds of weeds had overrun it. Now I'm weeding and planting flowers."

"Wow! You're so happy!"

I, too, made a mirror-image journey once, from the West Coast back to an apartment in the East. I had chosen the apartment life precisely for this reason: to escape the perpetual chore of tending a yard, a duty that felt quintessentially American. I had always seen such chores as a tether to a conventional life I never desired, until I read her words and saw them for what they truly were: not a chain, but a potential. Nostalgia and the dissonance of navigating two worlds inevitably return like daily chores, in words fraught with ambiguity, in the streets people move through, and in the memories they carry. They grow back wildly after each homecoming, like weeds in a garden that sprout no matter how often they're cut down. And so the cycle continues. I began to accept that the task of the next generation is not to finish the work, but to continue it. There is no grand finale of translation, only the quiet, mutual labor of weeding one's gardens across time and distance. Lan tended a plot for me with her writings; now I tend my own. There is a quiet satisfaction in the writing, the tending, the small and consistent acts that allow new roots to take hold in foreign soil.

2025 年，Lan 在胡志明市与读者一同出席签售会。
照片：TRE 出版社。

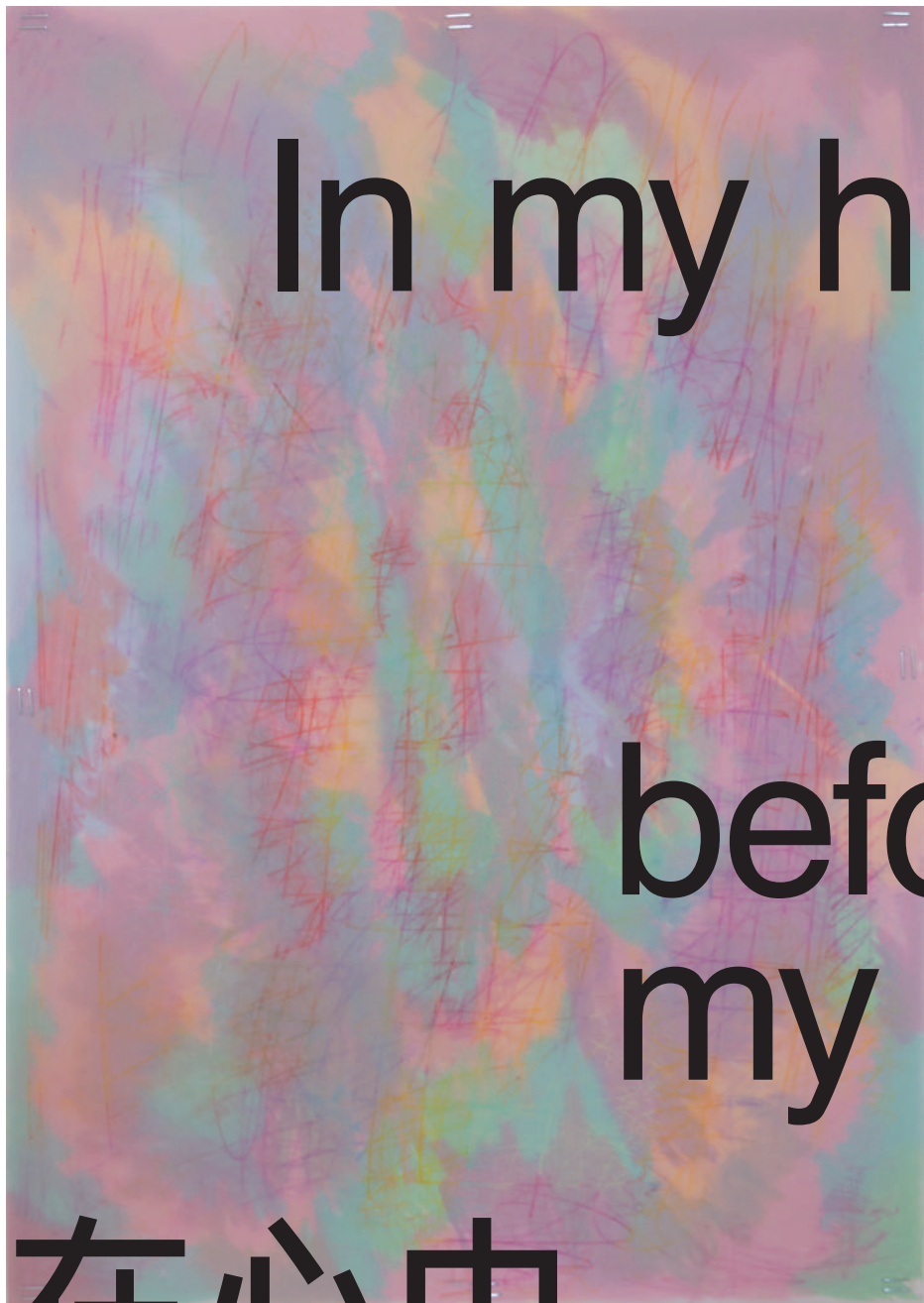
2025, Ly Lan at her book-signing event with readers
in Ho Chi Minh City.
Photo: TRE Publishing House.



脚注 FOOTNOTE

[1] Ly Lan (1957 年生)，出生于平阳省，后移居堤岸。1983 年出版首部短篇小说集《青草在歌唱》，此后发表二十余部短篇小说集、诗集与散文集，并著有长篇小说。她的作品广泛发表于越南主要文学期刊与报纸，同时也为影视创作，包括电影《宁静之地鸟儿歌唱》（1987）和电视剧《异乡》（2000）。Lan 曾获多项文学奖，包括 1984 年凭儿童文学作品《草中的房子》获得协会奖，2005 年凭诗集《是自己》获得胡志明市作家协会诗歌奖，以及在第五届蟋蟀艺术奖中凭《一头猪的自传》获得“蟋蟀骑士奖”。作为译者，她因将 J.K. 罗琳的《哈利·波特》系列引入至越南而最为人们所知。她目前往返于越南与美国两地生活。

[1] Ly Lan (b. 1957) was born in Binh Duong, and later moved to Chợ Lớn. She published her first short story collection, *Singing Grass*, in 1983 and has since authored more than twenty collections of short stories, poetry, and essays, as well as a novel. Her writings have appeared widely in leading Vietnamese literary journals and newspapers, and she has also written for film and television, including the feature *Nơi Bình Yên Chim Hót* (1987) and the five-part series *Đất Khách* (2000). Ly Lan has received multiple literary awards, including the Association Prize in the children's book category for *Ngoi Nhà Trong Cỏ* (Home in Grass) in 1984, the Ho Chi Minh City Writers' Association Poetry Prize for *Là Mình (Self)* in 2005, and the Cricket Knight Prize at the 5th Cricket Arts Awards for *An Autobiography of a Pig* (*Tự Truyện Của Một Con Heo*). As a translator, she is best known for introducing J.K. Rowling's *Harry Potter* series to Vietnam. She currently divides her time between Vietnam and the United States.



In my head,

and

before
my eyes

在心中，

在我眼前

范科常驻伦敦，在英国与越南之间开展创作实践。其作品主要探讨物体、人类与空间之间的关系，强调物体对人类的潜在影响力及其在决策中的作用。2024 年，他在京都的 Monade 当代艺术画廊举办了个展《熔化的形态在表面留下一道痕迹》。其作品曾展出于众多国际展览与场馆，包括 2025 年在大阪举行的大阪国际艺术展、米兰的 Mega 艺术博览会、2024 年在伦敦 SLQS 画廊举办的《偶然的风景》、纽约午市小组举办的群展《生产方式》以及 2023 年在伦敦家博物馆举办的《无家可归的地方第二部分——越南展》、2023 年在大阪《绘画作品重现》、2023 年爱尔兰贝利城巴林根艺术基金会与艺术博物馆的第一届双年展”、2022 年河内 Vincom 当代艺术中心的《叶子 IV》以及 2021 年的第 195 届苏格兰皇家学院年度展等重要展览。

Koa Pham is based in London and works between the UK and Vietnam. Koa prominently investigates the relationship between objects, humans, and spaces, with an emphasis on the potential agency that objects have on humans and how they influence their decision-making. He recently had his solo exhibition, *A Melted form leaves stains on the surface*, at Monade Contemporary Art Gallery in Kyoto (2024). His works have been featured in numerous international exhibitions and venues, including Osaka International Art, Osaka, 2025; Mega Art Fair, Milan, 2025; *A Landscape of Chance*, SLQS Gallery, London 2024; *Means of Production*, Lunch Hour Collective, New York 2024; *No Place Like Home Part II* (A Vietnamese Exhibition), Museum of the Home, London 2023; *Paintings Now Redux*, Osaka Art Stage, Osaka, 2023; First Biennial Exhibition, The Ballinglen Arts Foundation and Museum of Art, Bally Castle, Ireland, 2023; *The Foliage IV*, Vincom Contemporary Art Centre, Hanoi, 2022; 195th Royal Scottish Academy Annual Show, 2021 among others.



摄影：庄罗特
Photo: Trang Rôt

在心中

“去方兰那里，她似乎心里有一团火在燃烧。”

那一年，我的母亲通过一位同事帮我找到一处学习绘画的地方。因为这是出国留学的钥匙，我必须学习。在越南，中学没有美术课程，梦想进入美术大学的学生，只能靠自我训练——参加由中学美术老师、大学讲师或前辈艺术生开设的补习班。

兰小姐的家藏身于一条名为“渴望巷”的狭窄巷子中，曾是美人和名媛的栖息地。那间十平方米左右的狭室里，我看见纯粹的脸庞，眯起的眼睛，举起的手用铅笔测量，再果断地在纸上轻轻划出线条，发出细微的摩擦声。我目不转睛地看着，心跳加速。在那一瞬，石膏模像在纸上绽放，在她们灵巧的手下，逐渐被赋予生命。

我在心底问自己：我是否能做到？我怀疑自己，知道自己并不特别聪明。兰小姐从里屋走出，静静地迎接我和母亲。她用坚定的声音说：“多待一会儿，我们看看你是否有天赋。如果没有，你可以回去。”

“艺术需要直觉。”她像在进行仪式般摆放好纸和铅笔，搭起画架。母亲付了钱离开后，我的心跳如鼓点般跳跃。

“画这个形状。线要端正。不要歪斜！”她命令。

我拿出机械型铅笔，开始画。她一挥手，试图阻止。我的线条变得僵硬、毫无生气地停留在纸上。

“用木铅笔，”她说，“但首先你得学会削铅笔。我来教你。”

“看着，我怎么像剥水果皮一样削木头，手腕随着节奏转动，直到笔芯变得锋利。现在轮到你试试。”

我试了试。笨拙的刀片刮入木头，刮碎了木屑，铅芯也断成两段。那支铅笔与我过不去。她鼓励我：“别灰心。深呼吸，轻轻握刀，不要像切东西一样用力。耐心练习。现在，用我准备好的这支，斜切橡皮，把那个角来去除错误的部分，你懂吗？”

我画出第一条试探的线，铅笔触碰纸面，轻轻移动，一条线在纸上诞生。那一刻，一股悸动传遍全身，像流水汇入河道，流动中带着甜美的能量。画完后，她看了一眼，只简单地说：“你属于这里。”

于是，我每天带着书包来到兰小姐的住所。她的教导很简单：先放置模型，讲解一次基础操作，然后让学生自己探索。完成后，她像举行仪式般归来，逐一检查我们的画作，并指出错误。

“缺少生命。你的铅笔没有活力，形式没有在纸上醒来。重新开始。”

当她批评时，房间变得安静。被否定的感觉刺痛心扉。有些学生气馁；她会说：“坚持下去，要努力才能考上美术学院。艺术之路艰难，不会轻松。”

但当她点头示意认可时，脸上都会露出喜悦，室内弥漫着兴奋的涟漪。

她对我低语：

“既然你不参加大学考试，我会教你一些除了炭笔素描和装饰几何之外的东西。我还会教你油画和水彩，但只有你准备好了，再开始学习。去练习吧。”

那段日子对我来说异常艰难。我的手经常磕磕绊绊，时而像输了底朝天的赌徒般心空落寞；而有时，当我欣赏自己的作品时，会泛起一阵静谧的自豪。有一天，她递给我一幅静物彩色画。

“画这个。”她说。

我按她的吩咐去做。经过无数天的训练，我的双手变得灵巧而稳定。握紧铅笔，线条开始跳跃、交织，节奏轻快、毫无拘束。当我沉迷其中，无法自拔时，她出现在我身后。

“很好。今天你可以加入颜色，从今以后，你就是画家了。”

我顿时呆住。画家——这个称号如同罩在身上的一件厚重外衣。即使十五年过去，每当有人问我从事何种职业，我仍含糊其辞。但那一瞬，她的话如魔咒般让我心潮澎湃。光线似乎不由自主地从我身体涌出。她是否看见了我那专注中的某些东西？

然后她说：“看我的手。”

她拿起一罐水粉，蘸取色彩，轻快地扫过我的素描。她的手腕如水般流畅——迅捷、果断、确定无误。

“不要怕。物体有许多色调，让颜色相互交融。”

她反复叠加色彩，逐层堆砌。画笔的碰撞让色彩融合、交织，展现出深邃的层次。红与黄缠绕，彼此交融，伴随我的圆形素描。渐渐地，一只苹果仿佛有了生命，那份神奇让我心潮澎湃。她将画笔还给我。

“来，把其他水果也画完。大胆点，勇敢点——释放你的笔触！不要担心会伤到纸张！”

我点点头。

就这样开始了。每夜我画画，忘记了时间，心随每笔飘扬。释放！释放！释放！我在纸上挥洒一条长长的线条，心中满溢喜悦——哈哈！

有时我会提前到教室，那些时刻我最喜欢。学生们会比比作品，大家都各有天赋，我看着他们的画作，沉醉其中——如此美丽，每一幅都仿佛蕴含魔力。我们常聊起老师，喋喋不休。怎么会有人如此严肃安静，却又如此理解我们？我们都认为，经过一开始的迷茫，到了傍晚，她的引导总能让作品更上一层楼。有时我们会笑着说，她像个圣人，是艺术的圣者。一个孩子说：“其实是真的，我听说她在海难中幸存下来。”

“真的吗？”我们惊呼，睁大眼睛。

他接着说：“我不太清楚细节，但别人都死了，她看到观音伸出手，说：‘牵我的手，孩子，让我带你回家’，醒来后，她就在海岸上。”

我们皆沉默。她走进教室时，我们尴尬地慌乱起来，好一会儿才恢复平静。从那以后，我看她的眼神变了——好奇，仿佛在寻找那段与死神共舞的痕迹。有一天，教室空空荡荡，我鼓起勇气问：“是真的么？”

“你真的见过观音？”

“是的，我确实见过她。”

她望向院子，阳光在一只飞舞的鸟儿身上跳跃。

“很久以前的事了……”她说，“想听点音乐吗？”

她拿出一只卡带播放机，放了一首女声缠绵流畅、悠然自得的旋律。

“啊，是卡朋特乐队吗？”

“没错。他们是最喜欢的乐队。”

她靠在门框上，望着树，树枝伸向鸟儿和阳光。

“最近看过什么好电影吗？”

“偶尔吧。”

“告诉我名字。我喜欢电影。以前我总爱去影院，看舞会跳舞。但不像现在的年轻人那么狂热。我们那会儿一大帮人共用一壶茶，整晚跳舞……”

她一边哼着卡朋特那轻柔的旋律，一边做了几段恰恰舞步。在她身上，我仿佛看到的不再是方兰小姐，而是一个年轻的艺术家。她的动作柔和而摇曳，那一刻，纯粹的青春仿佛闪烁着生命的光辉。

我抬头看向靠近天花板的高墙。

“小姐！”

“怎么了？”

“那边那些画是什么？”

“化学绘画，那是抽象艺术。我用化学和色彩结合的方式，捕捉情感，创作了那些作品。”

“我喜欢你那幅画。为什么你不成为艺术家，办展览呢？”

“艺术家……谁会买我的画呢？”

我们都保持沉默。我低头看着地板，那些瓷砖因为她的舞蹈被划出了痕迹。它们曾经或许像梦一样崭新。

我开始不断画画，每天越来越多。脑海中不断浮现她那化学绘画的影像，像一段变幻莫测的节奏。夜晚，我饥渴地阅读抽象艺术的书籍。白天，早到午后。在课堂上，当脖子和背部变得僵硬时，我会再次转头去看那幅画。它高挂在空中，威严而神秘，静静注视着我，仿佛守护着某种秘密。

秋天渐渐远去，准备留学的申请也到了关键时刻。这最后的课程，一切变得平静。几乎没有人再来上课。

曾几何时，教室里充满了活力。孩子们聚在一起调“三次色”，共同削铅笔准备即将参加的入学考试，然后匆匆奔去，抒发压力。

只有我留了下来，心中涌动着无人理解的焦虑。若面试合格，就能出发；若不行，就得留在家里。翻看我的画作，心跳加快。从一个完全笨拙的人，现在我懂得了色彩的展开，像是在浅水中自由游弋……我沉醉在幻想中，嘴角微微上扬，忽然听到她的声音在呼唤。

“科，你快要去面试了吗？”

“是的，老师。”

“那就不要在这几天画了，把作品集整理好，准备面试。跟我去个地方——我需要你的帮忙。”

“当然，我能帮上什么忙？”

“我要去城市肿瘤中心，需要一些人帮忙搬东西。跟我来。”

我答应了。那次行程还包括其他几个学生，我们带来了牛奶、糖果，以及许多画作。她让大家用彩陶模仿马蒂斯的金鱼，作品都装裱得很精美。她还写下一行字：“青年艺术家团体。”

“难道不应该叫‘小艺术家’吗？”我问。

“那就叫‘年轻小艺术家’吧。你的笔触还在摸索，所以在艺术的眼中，你仍然年轻。”她轻声笑着，温暖而慈爱。

“把所有东西装上车——它就在车上！”

我们跟着她来到肿瘤中心的儿童病房。当车子驶入医院，我们这些年轻的艺术家便把画作和牛奶搬上楼，为每一个需要帮助的孩子们送去温暖。途中，我隐约看到那些空洞的脸庞、沉重的眼睑，四处坐着如枯萎的花朵般的身影。我努力融入那浓厚的痛苦氛围，只为走近那些患病的孩子。

在一个配有太阳花图案书架的公共空间里，有一本曾由一位早已离世的小病患留下的遗物，那些画得大气而细腻的太阳花，像是添加了一滴滴的幸运，希望这些孩子们能像向光生长的向日葵一样，突破疾病的阴影。在走廊两侧，孩子们无忧无虑地聊天，坦然面对生命的死讯。我们只是搬运者，而她却奔跑着，抱着他们，抚摸他们的头发，送给他们画作和牛奶。她坐在地上，与家属交流，悄悄将钱放入他们的手中，鼓励他们与病魔抗争。

她对我说：“你看到了吗？每个人都必须为业力付出代价，但这里的孩子们——他们还那么小，能做错什么，竟要付出如此沉重的代价？”我在她的问话中久久沉默。

“我常来这里，为这些孩子们画画。我希望用艺术带给他们快乐，让他们拥有翅膀，让人们心存平静与安宁。我讲的不多，主要教他们画肖像。让他们相互画肖像。然而，在他们画画的过程中，许多时候颈部会突然弯垂，护士们会把他们带走。第二天，有的孩子就再也没有醒来。我看着他们的作品，心头震撼——那是一个未完成的圈，不完整，就像他们的生命。记住我告诉你的话——那就是艺术的意义所在。”

我深吸一口气。穿过那漫长而阴郁的医院走廊，空气沉重，满是痛苦的压抑。思绪在生命和艺术之间徘徊。兰小姐留给我巨大的启示，我颤抖着，身体在艺术与人性无限的宽广面前变得虚弱。在那一刻，我立下誓言，决心坚定不移。

我不断思索那个未完成的圆，仿佛一种终结。也许，在另一个生命里，那孩子也会等待去完成属于他的圆。又想起艺术家黎娜·裴的表演——她在黑板上画了一个圆。“当起点与终点相连时，就是圆。”或许，终点正是我们重新开始的起点。

In My Head

"Go to Phong Lan's. She seems to have a fire in her."

That year my mother, through a colleague, found a place for me to learn drawing. I had to learn because it was the key for studying abroad. In Vietnam, secondary schools don't teach art, so students who dream of Fine Arts university shall train themselves - taking extra classes run by secondary-school art teachers, university lecturers, or art students who've walked the path before.

Miss Lan's home nestled in a narrow lane called Longing Alley, once home to beauty queens and other celebrated pageants. In a cramped room of barely ten square meters, I saw pure faces, eyes squinting, hands raised to measure with pencils, then decisively setting the tips to paper with a soft scratching. I watched them, spellbound. In heartbeats, the plaster cast would bloom on paper and, under their deft hands, slowly breathe into life.

I wondered if I could do it. I doubted myself. I knew I wasn't particularly bright. Miss Lan emerged from the inner room to welcome my mother and me. She said with quiet authority, "Stay awhile. We'll see if talents live in you. If not, you can go home." "Art demands instinct." She arranged paper and pencils like ritual objects, setting up an easel. After my mother paid and left, nerves danced through my chest.

"Draw this shape. Make your lines straight. No crooked lines!" she commanded.

I took out my mechanical pencil and began. She swept it away with a gesture. My strokes lay stiff and lifeless on the page.

"Use a wooden pencil," she said. "But first you must learn to sharpen it. I'll show you."

"Watch. See how I peel the wood like fruit skin, how my wrist turns in rhythm until the core grows sharp. Now you try."

I tried. My clumsy blade dug into the wood and splintered it; the lead snapped in two. The pencil and I were at odds. She encouraged me: "Don't lose heart. Breathe. Hold the blade lightly, not like you're chopping. Practice with patience. For now, use this one I've prepared. Cut the eraser on the diagonal – use that corner to lift away mistakes, you understand?"

I drew my first tentative line. Pencil touched paper and moved; a line was born. A thrill ran through me, a sweet energy flowing with each stroke like water finding its course. When I finished, she looked and simply said, "You belong here."

So, I came each day, carrying my satchel to Miss Lan's sanctuary. Her teaching was simple: she'd place a model before us, explain the basics once, then leave the students to discover. When we finished, she'd return like ceremony itself. She inspected each drawing in turn and pointed out mistakes.

"This lacks life. Your pencil work sleeps; the form hasn't awakened on the page. Begin again."

When she spoke criticism, the room fell silent. It stung to have your labor dismissed. Some students felt discouraged; she'd say, "Keep going. You must work hard to get into art school. Art is a harsh road; it won't be easy." But when she nodded approval, faces would light up and excitement would ripple through the room.

To me alone, she said:

"Since you're not taking the university exam, I'll teach you other things beyond charcoal sketching and decorative geometry. I'll teach you oil painting and watercolor too, but only when you're ready. Go practice."

Those early days were brutal for me. My hands stumbled and fumbled; sometimes I'd leave with my heart hollow as a gambler who'd lost everything. Other days rang with quiet pride as I gazed at my work, pleased with myself. One day she handed me a colored still life.

"Sketch this for me," she said.

I followed her instruction. My hands, trained through countless days, had somehow grown nimble and sure. Holding the pencil, my lines began dancing together, rhythmic and carefree. I was lost in the trance when she appeared behind me.

"Good. Today I'll let you add color, and from now on, you are a painter."

I froze. Painter: the title felt like an oversized coat. Even now, fifteen years later, when people ask what I do for a living, I still answer vaguely. But in that moment her words cast a spell. Light seemed to pour through me without warning. Had she glimpsed something in my absorption? Then she said, "Watch my hands."

She took a jar of gouache, dipped her brush in the colors, and swept them across my sketch. Her wrist moved like water - swift, sure, decisive.

"Don't be afraid. Objects have many tones. Let the colors weave into each other."

She layered more colors, building them up. The collision of brushstrokes made them blend and merge, revealing depths on the paper. Red and yellow intertwined, embracing each other as they followed my circular sketch. Before long, an apple had come to life. Magic! She handed the brush back to me.

"Here, finish the other fruits. Be bold and fearless - liberate your brushstrokes! Don't worry about hurting the paper!"

I nodded.

That's how I began. Every night I painted, forgetting time, my mind floating with each stroke. Liberate brushstrokes, liberate, liberate. I'd sweep a long line across the page, heart bursting with joy - haha!

Sometimes I'd arrive at class early. I loved those moments most. The kids would compare their work; everyone was talented. I was enchanted by all their paintings - so beautiful. Each seemed to possess magic. We'd often talk about our teacher, chattering away. How could someone so stern and quiet be so understanding? We all agreed that after our initial confusion, by day's end her guidance always made our paintings better. We thought she appeared like a saint sometimes. The Saint of Art, we'd laugh. One kid said, "That's actually true, because I overheard somewhere that she survived an accident at sea."

"Really?" We all gasped, eyes wide.

He continued: "I'm not sure of the details, but everyone else died, and she saw Quan Yin reach out her hand and say, 'Take my hand, child, let me guide you home,' and when she woke up, she was on the shore."

We all fell silent. When she walked in, we kids scrambled awkwardly; it took a while to act normal again. I looked at her differently after that - curious, as

if searching for traces of that dance with death. One day when the class was empty, I dared to ask, "Is it true?"

"What?"

"Did you really see Quan Yin?"

"Yes, I did see her."

She gazed out toward the courtyard where sunlight was playing with a swooping bird.

"It was long ago..." she said. "Want to listen to music?"

She had a cassette player. She put on a melodic song with a woman's voice, serene and flowing.

"Ah, is that the Carpenters?"

"That's right. They're my favorite band."

She leaned against the doorframe, watching the tree stretch toward the bird and sunlight.

"Have you seen any good movies lately?"

"Yes, occasionally."

"Tell me the titles. I love movies. I used to go to the cinema all the time. I loved dancing, going to dance halls. But not wild like young people today. Our whole group would share one pot of tea and dance all night..."

She stepped through a few cha-cha moves while the Carpenters played their gentle, rolling melody. Before my eyes she was no longer Miss Phong Lan but a young artist. Her movements were soft and swaying. A time of pure youth suddenly flickered to life. I looked up toward the high wall near the ceiling.

"Miss!"

"What is it?"

"What's that painting up there?"

"Chemical painting. That's abstract art. I captured emotions and painted with chemicals mixed with color."

"I love that painting of yours. Why don't you become an artist, have exhibitions?"

"Artist... then who would buy my paintings?"

We both fell quiet. I looked down at the floor. The tiles were scratched from her dancing. They had probably been new once, like dreams.

I kept painting, more and more each day. I couldn't stop thinking about her chemical painting. In my head an ever-changing image appeared, a chaotic rhythm. Night. I read hungrily about abstract art. Then morning into afternoon. In class, whenever my neck and back grew stiff, I'd turn to look at it again. The painting hung high, majestic and full of secrets, silently watching me.

As autumn drew to a close, it was time to prepare my application for studying abroad. Those final lessons unfolded in quiet. Hardly anyone came anymore.

There had been times when the classroom buzzed with energy. Little kids clustered together mixing "tertiary colors," sharpening pencils together before taking their university exams, then rushing off to blow off steam.

I was the only one who stayed for those last few days, driven by an anxiety no one could understand. If they liked you in the interview, you could go; if not, you stayed home. Flipping through my drawings made my heart flutter. From someone completely clumsy, I now knew how to unfold colors, swimming

freely in art's shallow waters... I was lost in reverie, smiling, when I heard her voice calling.

"Khoa, you're going for your interview soon?"

"Yes, ma'am."

"Then don't paint these last few days. Organize your portfolio properly for the

interview. Come with me to this place - I need your help."

"Of course. How can I help you?"

"I'm preparing to go to the city cancer center. I need people to carry things. Follow me."

I agreed. The trip included several other students. We brought milk, candy, and many of our paintings. She had everyone copy Matisse's goldfish using colored clay. Everything was nicely framed. She wrote a few words: "Young Artists Group."

"Shouldn't it be 'Little Artists'?" I asked.

"Young Little Artists Group, then. Your brushstrokes are still finding their way, so you remain young in art's eyes." She laughed with gentle warmth.

"Load everything into the car - it's here!"

We followed her to the cancer center, pediatric ward. When the car entered the hospital, we young artists carried the paintings and milk up for everyone. Along the way I glimpsed hollow faces, heavy-lidded eyes, people sitting everywhere like wilted flowers. I pushed myself into that thick atmosphere of pain to reach the child patients.

There was a common room with bookshelves decorated with painted sunflowers. This was the legacy of a small patient who had passed away long ago but still managed to give the world a volunteer program called "Thuy's Dreams." The flowers were painted large and carefully, as if adding drops of luck, hoping patients could rise above their illness like sunflowers turning toward light. Along the corridors, little children chatted carelessly, fearless before life's death sentence. We were just the carriers. But she ran to them, hugged them, stroked their hair, gave them paintings and milk. She sat right on the floor, talked with patients' families, slipped money into their hands, encouraged them to stay strong alongside the patients. She said to me: "Do you see? Everyone must pay the price of karma. But these children here - they're still so small. What could they have done wrong to pay such a steep price?" I fell silent at her question.

"I often come here to teach drawing to these children. I want to bring them joy. I hope art will give them wings, make people peaceful and comfortable. I don't teach much - just portrait lessons. Have them draw portraits of each other. But many times while they're drawing, their necks suddenly droop, the nurses take them away, and the next day they're no longer in this world. I look at their paintings and feel stunned. An unfinished circle. Incomplete, like their very lives. Remember what I'm telling you - that's art's function."

I took a long, deep breath. I walked through the endless hospital corridor, the atmosphere heavy and suffocating with pain. I thought about life's scenes and art. Miss Lan had left me with an enormous revelation. I shuddered, my whole body weak before art's immense scope with humanity. In that moment, I pledged myself wholeheartedly to follow.

I kept thinking about that unfinished circle, like an ending. Someday, in another life, might that child be waiting to complete their circle? I thought of artist Lêna Bui's performance. She drew a circle on a blackboard. "When the starting point and ending point touch each other, we have a circle." And perhaps the ending is precisely how we begin again.



《亨利·马蒂斯的金鱼》，2025 年，彩色铅笔，A4 纸，
摄影：Yiqing Chen

"Goldfish after Henri Matisse", 2025, colour pencil in A4.
Photo by Yiqing Chen

在我眼前

这个故事一直追随我，缠绕我许久。于是，当 VAC 邀请我参与第二季的期刊时，我毫不犹豫地答应了。我想写关于我第一位艺术老师的故事。

那天六月的倾盆大雨中，我返回西贡，带着一盆兰花去拜访老师，请求许可为她写一篇文章。她依旧如故，尽管岁月在她身上留下了痕迹，如轻柔的笔触在泛黄的旧纸上。

“是科吧？你多久没来了？”

“我刚回来。”

纸张摩擦的声音夹杂着我的话语。她正忙着准备艺术用品，为一名新生做准备。就像我当年一样，她递出铅笔、纸张、橡皮……

“等一下。”

“你在学什么？顺利吗？”

“我学的是工业设计，但已经做自由艺术家三年了。虽然挺难，但很开心。”

“自由艺术家？做作品？”

“是的。”我回答。

“靠卖画支撑得住吗？”

“有时吧，也得做些兼职挣点外快。”

“帮人洗碗”？

“不，是打零工——教孩子备考大学。”

“你为什么带着一束没包的花？我不知道怎么把它们拎回家。你就那样拿着么，整个路程都这样？”



“方兰小姐”照片，
图片后期处理：Yiqing Chen

"Miss Phong Lan",
retouched by Yiqing Chen.

“是的，加上雨，我想着，花儿也许会喜欢保持新鲜。”

她温和地笑了。

“出来吧。成人聊天——孩子们不能听。”

我跟着她来到石凳边。在我们面前，雨已停了，只留下少许雨滴犹豫地落在潮湿的地面上，像一首歌的最后余韵。

她招手叫来一位彩票售货员。

“这一捆多少钱？让科看看号码。”

“840。”

她将钱递给售货员。

“刚有个家长送来的，全部拿走。”她一边说，一边优雅地点燃一支烟。

“你也抽一根吗？”

“我和你一起抽。”我回答。

她深吸一口烟，问我：“这期刊是关于什么的？”

我讲述了背景，她说：“你为什么不写关于你自己的生活，而一心想写我的？”

“嗯，我很久没见你了，但我永远忘不了你为我们学生和那些癌症儿童做的事。我想写这个故事。我觉得那是你的勇气，在你……之后。”

“那不是勇气，”她打断我，“那是业力。”

“业力？”

“正是业力。事物的自然轨迹。我当时别无选择。工作不同，那是养活你的东西。业力驱使你，你必须背负终身，你在偿还这个世界。我选择教书。作为嘉定美术学校的第十届毕业生，几乎是最后一届，我走出校门，四处奔波，做各种各样的工作——五六份工作同时进行。平面设计、报纸编辑、活动布置，甚至帮人盖房子。我是单亲妈妈，需要挣钱养育两个孩子，可我最后还是选择了教书。面对极强的个性，用艺术改变年轻的心灵。我放弃了许多高薪的梦想，选择了这一条路，这就是我的业力。”

“我很佩服你在海上漂流了几天，几乎丧命，却被佛手指引到岸的经历。”

“别写太多关于那段事，那是我私人的角落，早就过去了。我也经历过许多濒临死亡的时刻，共四次与死神擦肩而过。每次幸存，都让我渴望了解得更多。在无数的生命轮回中，在我自己的无数人生中，我不过是江河中的一粒沙。”

“正是这些经历，激励我开始做慈善，用尽我所能的去付出。付出的法义。我做过许多事，甚至完全忘记了。比如教癌症中心的孩子们画画，我早已忘了这件事。今天你提起，我才想起来。”

“不要用你没有经历过的事情去写或做艺术。不要用你人生无法验证的事物去表达。那只是肤浅的、表面的。毕业后，我和同学关系不深。艺术家，有时只谈空洞的事情，从未真正经历过的事情。”

“我也希望人们能看到你早年创作的那幅抽象画，你称之为化学绘画。想把你的画放在我的画旁边，让观众了解你是如何影响我的。”

“那幅画我搬过很多次，丢了，但也无所谓。那只是一瞬间的灵感，当时感动得去画而已。你们学生，才是真正意义上我的艺术作品。我帮许多世代的学生进入市里的美术和建筑学院。我非常用心地教你们构图和绘画技巧，那才是我的艺术传承。我的艺术是为了人类，种下信念和希望的种子。”

“要不要一张照片？”

“这里，有张照片。”她匆忙走进去，从柜子里拿出一张照片。

“这张照片很像我。曾经在报纸上看到过。画的‘旗袍’是我自己设计的，我还有很多，应该送一些出去。我喜欢这张照片，它最真实地展现了我做的事情。”

然后她把烟头掐灭：“我得走了。有空来看看我，我们聊聊。写完后，让我看看你的文章，我帮你润色。”

我道别，匆忙离开。在湿润的街道上，黄光渐渐溶入温柔的光带中。我慢慢走着，身后的影子像一位忠诚的伴侣，耐心地跟随我。

我不断思索今天的相遇，经过近十五年的分离，岁月的节奏已经发生了许多变化。她讲述的故事，既熟悉又陌生。那一刻，眼前的现实与脑海的记忆，似乎在某个静谧、深远的角落愉快地相遇。那里，她们共同锐利了铅笔尖，就像守护她传递给我的遗产——那燃烧不灭、激烈的艺术之火。

Before My Eyes

This story followed me and haunted me for a long time. So when VAC invited me to collaborate on their second issue of the journal, I didn't hesitate. I wanted to write about my first art teacher.

Returning to Saigon in a torrential June downpour, I carried a pot of orchids to give my teacher, asking permission to write an article about her. She remained as before, though time had left its marks like gentle brushstrokes on aged paper.

"Is that Khoa? How long have you been back?"

"I just returned."

The sound of rustling papers mixed with my voice. She was busy preparing art supplies for a new young student. Just like me long ago, she handed out pencils, paper, erasers...

"Wait just a moment."

"What have you been studying? Going smoothly?"

"I studied industrial design, but I've been working as a freelance artist for three years now. It's quite difficult, but joyful."

"Freelance artist? Creating work?"

"Yes," I answered.

"Can you support yourself selling paintings?"

"Sometimes. I also have to do side jobs to earn extra money."

"Washing dishes for hire?"

"No, odd jobs - tutoring kids for university entrance exams."

"Why did you bring flowers without wrapping? I don't know how to carry them home. Did you just hold them like that the whole way here?"

"Yes, and with the rain, I thought the flowers would probably enjoy staying fresh."

She smiled kindly.

"Come out here. Adult conversation - the kids can't listen."

I followed her to the stone bench. Before us, the rain had stopped, leaving only a few drops falling hesitantly onto the damp ground like the last notes of a song.

She waved over a lottery ticket seller.

"How much for this bundle? Show Khoa the numbers."

"840."

She gave money to the lottery seller.

"A parent just gave this to me. Take it all," she said.

She lit a cigarette with practiced grace.

"Will you smoke with me?"

"I'll smoke with you," I replied.

Taking a long drag, she asked, "What's this magazine about?"

I explained the background. She said, "Why don't you write about your own life instead of wanting to write about mine?"

"Well, I haven't seen you in so long, but I can't forget what you did for us students and those children with cancer. I want to write about that story. I think it was your courage, after you..."

"That wasn't courage," she cut me off. "That was karma."

"Karma?"

"Exactly. Karma. The natural way of things. I had no choice. A job is different. That's what feeds you. Karma is what drives you, what you must carry your whole life, how you pay back the world. I chose education. After graduating from the 10th class of Gia Dinh Art School, almost the last cohort, I went out into the world hustling, doing many different jobs - 5, 6 jobs at once. Graphic design, newspaper montage, event decoration, even building houses for people. I was a single mother, needed to earn money to raise two small children, but in the end, I chose teaching. Confronting extremely strong personalities and using art to transform young souls. I gave up many dream salaries to teach art. That's my karma."

"I'm impressed by how you escaped death after drifting at sea for days, how Buddha's hand brought you to shore."

"Don't write much about that. That's my private corner, long ago. And I've had many other near-death experiences. I've had four close calls with death; each time I survived, I wanted to learn more and more. I'm just a grain of sand in a river, among countless lifetimes, and among my own countless lives."

"And it's precisely those experiences that made me start doing charity work, with the spirit of always giving what I can. Giving dharma. There are many things I've done that I've forgotten completely. Like teaching children at the cancer center. I'd forgotten about it long ago. Today when you brought it up, I just remembered."

"Don't write about or make art about things you haven't experienced. Don't make art about something foreign that you haven't used your life to verify. It's just shallow, superficial. After graduation, I wasn't close with my classmates. Artists sometimes just talk about lofty things they've never actually experienced."

"I also want people to see that abstract painting you made long ago, the one you called a chemical painting. I want to put your painting next to mine so viewers can understand how you influenced me."

"I've moved many times. That painting got lost. But it's not important. That was just a moment of inspiration when I felt moved to paint. You students are my real works of art. I've helped many generations of students get into art and architecture schools in the city. I taught all of you very carefully about composition and drawing techniques. That's my artistic legacy. My art is for humanity, planting faith and hope in people."

"Do you need a photo?"

"Here, here's a photo." She hurried inside and pulled a picture from a cabinet.

"This photo shows me well. It was in a newspaper once. I designed this 'ao dai' myself. I have many, I should give some away. I like this photo. It's the truest one about what I do."

Then she stubbed out her cigarette. "I have to go now. When you're free, come visit and we'll talk. When you finish writing, let me read it. I'll help you revise."

I said goodbye and hurried away. On the wet street, yellow lamplight spread and dissolved into gentle streaks of light. I walked slowly, my shadow patiently following behind me like a faithful companion. I kept thinking about today's meeting. After nearly 15 years apart, so much had changed with life's rhythms. The stories she told felt both familiar and strange. In that moment, the reality before my eyes and the memories in my head seemed to joyfully meet in a quiet, deep place within me. There, together they sharpened pencil points like weapons guarding the legacy she passed to me: art's enduring and fierce flame.



记忆地图 - 方兰小姐的化学抽象画（正反面覆盖），
2025 年，色粉，A3 纸，
摄影：Yiqing Chen

"Memory Map of Miss Phong Lan's
Chemical Abstract Painting (A+B overlay)",
2025, pastel in A3.
Photo by Yiqing Chen.



文字与图片由艺术家提供。

The text is written by the artist.
All images courtesy of the artist.

A National Feeling

一种国家情感

谢骏梅

Mai Tà

Something strange had escaped my notice.

My tongue has, for a while, felt foreign in its place. The muscle—a wet, perturbed, incorrigible mass—had managed to lodge itself in the back of my throat. It threatens my faculty of speech with the aura of a pedantic, literary scholar. To make matters worse I'd discovered—the emergence of a persistent ring. This ringing, risen from my mind's darkest recesses, would reverberate whenever I try to open my mouth to speak. It'd seal up my throat with its inscrutable varnish—devoicing me of meaning, emptying me of words.

Here, you might come to the conclusion that only a careless individual would allow such a condition to manifest unnoticed. Or perhaps, in good faith, you might extend towards me a little bit of humanity. “Of course her Vietnamese sucks. She went to international school!” I'll extend a little bit of my own humanity in kind, adding more damaging context to the already problematic origin of my peculiar condition. For not only did I attend international school, I was also, an international student; spending almost 7 years of my life in America, pursuing of all things, a career in the arts. I'd also learned English at a young age, able to competently use it while being raised by American pop culture. Further exacerbating my condition was the advent of the internet, where I was always one click away from all the knowledge humanity had accumulated—knowledge that just so happened to be Western in origin. I cannot tell you when my internal monologue ceased to be in Vietnamese. But for as long as I can remember, English has been the only language I'd employed in order to communicate with myself. So despite being born amid Sài Gòn's eternal summer, somewhere along the way, I'd misplaced my roots.

The condition, however, despite these further illuminations, could still be sufficiently attributed to carelessness. I must confess that *careful* have never been—and probably never will be—an adjective I'd use to describe myself. But personal inadequacies aside, I must say that I did allow for the condition to escape my notice; deliberately banishing the eventual admission to my unconscious' no-man's-land. I must then confess to my original undoing, that instead of operating on self-honesty, I'd chosen the comforting realm of self-censorship. I'd resorted to a willful ignorance. Ignorance of why despite having returned to my country for almost five years, my native tongue still remains, for me, a struggle. And it is, an ignorance. Made willful by the painful truth I was incapable of confronting. But time has a way of peeling back the layers of self-deception; even dragging the truth from the shadows into the most brilliant of sunlight. Through this passage in “*The Wretched of the Earth*”, Frantz Fanon spoke my truth into existence:

... At the very moment when the native intellectual is anxiously trying to create a cultural work he fails to realize that he is utilizing techniques and language which are borrowed from the stranger in his country. He contends himself with stamping these instruments with a hall-mark which he wishes to be national, but is strangely reminiscent of exoticism. The native intellectual who comes back to his people by way of cultural achievements behaves in fact like a foreigner ... [T]he ideas that he expresses and the preoccupations he is taken up with have no common yardstick to measure the real situation which the men and the women of his country know.

Fanon's words struck a resounding chord; for this ultimately appears to be the exact diagnosis of my condition. Make no mistake, I am not an intellectual. But I am a native who's also a foreigner, “anxiously trying to create a cultural work”. But at this I've often stumbled, finding the things I've chosen to concern myself with, the manner in which I've chosen to conduct myself, had been alienated from any semblances of national feelings. This conflict appeared to be my perpetual condemnation—an eternal dance between the knife's edge of past pains and future possibilities. Yet my linguistic inaptitude, the mass of flesh currently sitting at an impasse in my throat, had finally become impossible to ignore. Our barely-healed-over scab demands at my picking. For deep within this wound reality had hastily sewn up, shone an auspicious light—illuminating the unending mystery, of where we are going, what we are becoming, what is happening to us.

Hanging somewhere in the balance, the answer lies.

有一些异样，始终没被我察觉。

我的舌头在它原本的位置上，却觉着陌生，这种感觉已经有一阵子了。那块肌肉——湿润、不安、难以驯服的团块——悄悄卡在我的喉咙后方。它以学究式的气场威胁着我的言语能力。更糟的是，我还发现一种持久的嗡鸣在涌现。每当我试图开口说话，这嗡鸣便从我心底最暗的角落回荡而出。它用难以理解的光漆封住我的喉头，使我的言语失声，抽空了话语的意义。

到这里，你也许会得出结论：有多粗心的人才会让这种状况持续而不被察觉。或许，你也会出于善意地对我表露一丝同情：“她的越南语当然烂透了。她上的是国际学校！”我也会回以一分人性，并为我这古怪状况的成因补上一些更损的背景。因为我不仅上过国际学校，还是在海外生活过的国际生；在美国度过了近七年的人生，走上了一条追求艺术的职业道路。我从小就学会了英语，并在美国流行文化的环境里熟练使用它。让情况更复杂的是互联网的出现，我随时随地、仅需一指之遥就能获得人类所积累的所有知识——而这些知识恰恰多半源自西方。我已无法说清我的内在独白何时不再以越南语进行。但据我记忆，英语长期以来一直是我与自己沟通的唯一语言。于是，尽管我生于永恒夏日的西贡，不知何时起，我已丢失了自己的根。

然而，即便有这些补充说明，这状况仍可归咎于粗心。我要坦承，谨慎从来不是、也可能永远不会是我拿来形容自己的词。但撇开个人缺陷不谈，我确实得承认自己在允许这种状况悄然蔓延；我故意把它驱逐到无意识地带。我应当坦白最初的失误：我没有选择自省，而是投入自我审查的慰藉之地。我诉诸于故意的无知——尽管回到祖国已近五年，为什么我的母语却仍然如此吃力。这是一种无知，由我有意制造，因为真相太痛苦，我无力面对。但时间总会剥落自欺的层层伪装，甚至把真相从暗影里拽进最明亮的日光。通过弗朗茨·法农之口，《受苦者》中的一段话道破我的真相：

“……正当本土的知识分子焦虑地试图创造文化作品时，他未能意识到自己所使用的技巧和语言是借自本国的‘陌生人’。他安于用一种‘民族的’、奇异地、带有异域气息的印记去标注这些工具。回到人民中，通过文化成就来接近自己民族的本土知识分子，实际上却像个外来者……他所表达的思想，与所关切的问题，没有共同的尺子来衡量本国男女所熟知的真实情形。”

法农的话击中了我；这似乎正是针对我的确切诊断。别误会，我不是知识分子。但我是一个既本土又陌生的人，一个“焦虑地试图创造文化作品”的人。而在此过程中，我常常绊倒，发现自己所关心的事物、所选择的行为方式，已与任何国家情感的表象隔离开来。这冲突仿佛成为我的长期谴责——在过去的创伤与未来的可能之间永无止境地舞蹈。然而，我那语言上的笨拙，喉中这块僵滞的血肉，终于变得不可再忽视。那道几乎愈合的痂在召唤我去抠开。因为在这道仓促缝合的伤口深处，闪烁着一束吉兆之光，照亮那无尽的谜题：我们将去往何处，我们将成为什么，我们的境遇究竟如何。

悬于某处的答案，就在那里。

1

The Huế sun in late May employs an almost megalomaniacal posture, hell-bent on the expansion of its own brutal regime. This oppressive heat, hovering so low to the ground, could be the reason why the cicadas here screech with an unparalleled intensity, piercing my eardrums as I dragged my suitcase into the guest room of my friend's garden compound. The luscious scenery, along with the compound's traditional architecture was a welcomed sight to this wayward traveller, who was emptying her water bottle of its content. Finally hydrated, I took in my surroundings. Patiently waiting for the slow drying of my sweat-soaked shirt.

The room was bright and spacious, with floor-to-ceiling windows that overtook the entirety of the front wall. Decorated with minimal yet eclectic furniture, a mattress was placed at center, while a wooden tea table humbly sat in front. From here one is provided with an optimal view of the garden, with its luscious bed of grass and flowers, and its fruit trees innumerable in variety and abundance. Here resides the spirit of simplicity and restfulness; that when combined with the sensual aromas of summertime fruits could delight even the most jaded of fools. Being myself a jaded fool, I'd succumbed to the visual delight I was somehow permitted. Releasing, in the process, a sigh of relief. Here I was in the land where the river languishes slow, where the sun draws the sharpest contrast. Sài Gòn's whirlwind pace and invariable troubles then became something of the past, allowing me the realization that for once, I did not miss it.

Abruptly, I was pulled out of my reverie—at the discovery of an unassuming tin box that had been inconspicuously placed on the bedside table. Here, you might be puzzled. For why something so lackluster in nature could enrapture me so? But my friend, the host, knew me extremely well. He has time and time over proven to me this. He'd done it again—in this exact, precise moment. For out of this humble container I'd noticed, that he'd bestowed upon me, a gift. Like all magical things the gift did not demand any special attention. But it had mine as I pried it open, secretly elated at the enlightening potentials within.

My hedonism should not come as a surprise to you, given the blatant decadence infused within my paintings. My predilection for the surreal should not bolt anyone out of their seats either. For this predisposed leniency towards superstitions is the most evident sign of my Vietnamese identity. When taking a bird's eye view of our history, one would notice, that amid numerous tragedies and horror, a devotion to the sacred had always been kept alive. Perhaps this can be plainly seen through our prolific myth-making [1], or through the diverse assortment of gods enthroned and sanctified upon our altars. Holy figures such as Thần Đất (God of the Land), Thần Bếp (Kitchen God), Thần Tài (God of Wealth), etc. Whether native or foreign in origin, have been combined and recreated, in order to ensure the gratification of our spiritual needs. For how could lands be purchased and used without divine blessings? How else could the tides of the stock market be turned in our favor? The anthropologist Đinh Hồng Hải had attributed this faithful flexibility to the absence of wars waged in the name of religion throughout our 4000-year existence. He'd made use of “*Ông Trời*” [2] as the perfect example, the ultimate symbol of our “unity in faith”:

... This is because Vietnamese people possess a very simple philosophy: có thờ có thiêng có kiêng có lành [3]. They “don't pay attention to any specific religious or spiritual system. For them, everything is sacred, everything that possess supernatural powers is supreme for them to pray for peace and happiness, to eliminate misfortune and disaster”. And Ông Trời will forever exist in the people's subconscious as long as in this world there exists injustice and absurdity. Figuratively speaking, as long as the people continue to endure misfortune, Ông Trời will continue to “sit back” and listen to their prayers! [4]

Such comforting narratives can sweeten even the most terrible of tragedies. But sweetness, as it turns out, is an affront to revolution. This is an almost innocuous observation. For the kowtowing in front of religious idolatries is at best useless, and at worst antithetical to demands of revolutionary work. On the dissemination of Buddhism in 2nd Century Việt Nam under Chinese occupation, the historian Đào Duy Anh had this to say:

...The working class suffered from all kinds of hardship thus easily accepted the delusion of reaping prosperity in the afterlife, therefore Buddhism was spread very easily among the people. Such an effective reasoning to deceive the poor was of course welcomed by the exploitative class. Buddhism also highly valued merit and charity. So the exploitative class—especially the Chinese mandarins—can continue on with their cruel embezzlement, as long as they use their money to build temples and hold vegetarian altars to give alms, then their crimes would be acquitted, or at the very least, reduced. So the ruling class not only took advantage of Buddhism because it itself was able to lull them to sleep.

The newly established exploitative regime needed its own ideology. Confucianism, Taoism, and Buddhism were the three main elements of the exploitative ideology that the Chinese rulers brought into our country along with the new regime. [5]

And who could forget the French? Was it not them who presented before us our prophet and savior Jesus Christ? White in skin and soul, the Holy Son of the Holy Father himself? The halving of our tongues and minds seemed then inevitable. Much like how the capitulation of the Huế Imperial Court, when faced with their foreign invaders' smoking guns, seemed inevitable as well. I can then sympathize greatly with the resentment held towards religious feelings. But in all honesty I've never found the idea, that faith and revolutionary work are inherently incompatible, to be correct. In truth, what has been more consistently accurate, is the harmonious nature of their timeless coexistence. Throughout our history invaders had come and conquered. And over and over, we'd prevailed. Though at times we'd momentarily relented, only to eventually, once again rise up. Yet neither rebellion nor subjugation had ever managed to eliminate from our people the desire to worship. Their foreign gods became our native gods; and their foreign faith became, our native faith [6]. This is because politics had been and will forever be incapable of being the be-all end-all of our humanity. Through the hands of our gods and deities we'd found absolvment, then deliverance, towards the sacred eternal blue of Paradise. I saw my Paradise beaming with light. Made beautiful, despite the modest appearance of the gift. Salvation, I'd believed, would begin at the end of its ingestion.

顺化五月底的太阳摆出近乎夸大的姿态，拼命扩张它那残暴的统治。这种压迫性的高温贴地而行，也许正是蝉鸣在此异常刺耳、直穿我耳膜的缘由——当时我正拖着行李走进朋友庭院的客房。那片葱茏的景致与庭院中传统建筑的面貌，对这个在外流浪的旅人而言无疑是可贵的慰藉；我喝干了水瓶里的最后一滴水，终于补足了水分，开始打量四周，耐心等待汗湿的衬衫慢慢干去。

房间宽敞明亮，落地窗占满了正墙。陈设简约却杂揉了几分雅致，中央放着一张床垫，木质茶几恭敬地置于前方。从此处可尽览花园：草地繁茂、花木葱茏，果树种类繁多、硕果累累。这里有一种简朴与安宁的气质，配以夏日果实的馥郁气息，足以取悦最为厌倦的愚人。而我恰恰就是那样的厌倦者，折服于这被默许的视觉欢愉，终于松了一口气。此刻我在那条河流缓慢流淌之地，阳光对比愈发鲜明。西贡的喧嚣和恒常的烦恼瞬时成了过往，我得以体认：难得，我并不怀念它。

正当我沉溺遐想时，忽然发现床头柜上有一个不起眼的锡盒，不露声色地放着。或许你会疑惑，何以如此平淡的物件会令我着迷？房子的主人很了解我，他早已多次证明这一点——这一次也不例外。看着那朴素的容器，无需多言，我立刻明白——这是份礼物。像所有魔法般的事物，它并不需要特殊的仪式去证明它的价值，但我仍为之心动，悄然撬开，暗自期待那启蒙的可能。

我沉溺享乐的性情不该令你惊讶——我的画作中那明目张胆的颓靡早已昭示一切。对超现实的偏爱也不应令谁大惊小怪。对这种迷信的宽容，恰恰是我的越南身份最明显的标记。从历史纵览来看，在无数的悲剧与恐怖中，我们对神圣的虔诚却被保留了下来。就如同我们丰富的神话创作[1]，以及安放于神龛之上的诸神——无论本土或外来，都被融合重塑以满足我们的精神需求。若非神圣保佑，何以买地安居？又如何祈求股市回波有利？人类学家丁鸿海将这种虔诚的灵活性归因于我们四千年历史里几乎没有以宗教名义发动的战争。他引以为例的“*Ông Trời*”（老天）[2]表述了我们“信仰统一”的极致：

“…这是因为，越南人有一种非常简单的哲学：*có thờ có thiêng có chiêng có lành*（心诚则灵，有忌则安）。[3]对他们而言，不拘泥于任何特定宗教或灵系，一切可祈求之物皆为神圣；凡具超自然力量之物，皆可祈愿以求平安、消灾。只要世间仍有不公与荒诞，老天便永远存在于人们的潜意识中。比喻而言，只要人们继续遭受苦难，老天就会‘坐在那里’听他们的祈祷！”[4]

如此慰藉性的叙事足以为最可怕的悲剧添上一点甜味。但甜味恰恰是对革命的侮辱——这一观察近乎无害却意味深长。宗教偶像的崇拜往好说是无用，最坏便是与革命工作的需求相悖。公元二世纪在中国的统治下，关于佛教在越南的传播，历史学家陶维英如是论述：

“…工人阶级承受种种苦难，因而极易接受来世可得繁荣的幻想，佛教遂在民间广泛传播。这样一种有效的欺骗贫苦者的解释，自然为剥削阶级所欢迎。佛教又高度重视功德与施舍。因此剥削阶级——尤其是华族文官——只要用钱建寺造庙、设素食法会行施，其罪行就可被赦免，或至少减轻。因此，统治阶级不仅利用佛教镇民，还能继续其贪婪的剥削。新建立的剥削政权需要自身的意识形态。儒、道、佛是中国统治者随新政权带入我邦的三大构成要素。”[5]

我们又怎能忘却法国人呢？不是他们带来了我们的救世主耶稣基督吗？肤白、心也白的圣子与圣父？我们的话语与思想由此被割裂。就像当外族侵至、枪炮在面前轰鸣时，顺化皇廷的投降看似也是必然。我可以理解对于宗教情感的怨恨。但坦白说，我从不认为信仰与革命工作在本质上是対立的。更真实的情况是它们通常和谐共处。历史上，外敌曾次第而来，但我们一次又一次生还。虽有屈服之时，终能复起。无论叛乱或臣服，从未能将崇拜之欲从民间抹去。别国之神成了我们的在地神；异乡信仰亦被改造为我们的信仰。[6] 政治终究无法穷尽人性的全部。在诸神之手，我们找到赦免与救赎，朝向那圣洁永恒的蓝色乐土。我看见我的乐土在光中闪耀，即便那礼物只显得朴素，吞食后，我仍信它能启始救赎。

Grey clouds painted the sky a sombre mood, inspiring the most sentimental of feelings. This was the scenery in question, encompassing the tomb of the late Nguyễn king, Tự Đức. Yet despite the change in appearance, the heat retained its onerous posture. This was made ever more insufferable, by the menacing promises of summertime rain.

A steady stream of visitors had arrived to visit this ancient relic. After all it was only mere weeks after the April 30th celebrations. But although being roasted alive by the sun is a given, everybody wanted to vacation in Huế. Perhaps Huế, notorious for its doleful yet peaceful air, represented a desirable escape for many city-dwellers. Or, at least, this was the case for me. For this ancient tomb, in particular, has remained a favorite of mine ever since I was still a miraculously sober art student. The reason is, of course, unsophisticated: I can recognize another hedonist from a mile away. I'd certainly recognized one here; for this tomb was absolutely a hedonist's exaltation. Upon crossing the grand, mossy entrance, one is immediately overtaken, by the sight of a vast, man-made lake, along with its lush, man-made island—a sight unmistakably reminiscent of a Chinese painted landscape. As if mirroring the sky at present, the lake shone an opaque, jade-like green—perfect for one to glide over, and perhaps spend all day reading poetry, upon embarking on the cultivated forest kept alive on this islet. Taking slow, even steps, I meandered upon the terracotta-tiled grounds, finally stopping at a small, wooden hut that's been erected at lakeside. This hut was Tự Đức's designated place to read books and compose poetry, with the panoramic view of the scenery guaranteeing a deluge of inspiration. With shoes off I stepped into this poet's haven, purchased two packets of fish food, and proceeded to watch the ensuing carnage, as Kois of various colors and markings commenced their feast.

The gift had then begun its gestation. A fluttering pressure formed, climbing in intensity from its place at the inner most part of my heart. Flushing itself against my innards, it'd chosen the delicate breaking point at the bottom of my throat as its final resting place. I was choked, vexed, made unable to delineate between the very boundary between my ego and the world. Through dilated pupils, I observed the world's slow abandonment. With its rational cloak now forsaken, the mysticism of which I'd always suspected was finally revealed. And at this loomed an overwhelming fear, as I wondered if I was truly capable of handling the very enlightenment that I'd yearned for. Salvation was then a visitor at the door. Though I can't quite yet hear its knocking. For the peak was then, still, at a great distance; far away enough for me to be confronted with an enormous absurdity, that this tomb was never meant to be enjoyed by me. In fact its very existence—its very essence—is the unambiguous evidence of the omnipotent power a feudal king once possessed. How many was reserved a final resting place so immense? Allowed such a lurid display of power? As ecstasy flooded my receptors, the fallibility of human existence appeared strangely amusing.

In his own account of Việt Nam's long history, Nguyễn Khắc Viện had accused Nguyễn Ánh—the first king of the Nguyễn Dynasty—of introducing *“a snake into the family henhouse”*:

Sticking to his policy of treason, Nguyễn Ánh did not content himself with asking for help from the Siamese; he also contacted a French missionary, Pigneau de Béhaine, Bishop of Adran, who advised him to appeal to France. The French missionary took one of Nguyễn Ánh's sons to France where, with the help of the Foreign Missions, he managed to obtain an audience with Louis XVI. On 28 November 1787, a treaty was signed between a representative of France and Pigneau de Béhaine representing Nguyễn Ánh. France promised military aid in exchange for the ceding of the port of Tourane and the Poulo-Condore Islands, and the right to free trade inside Việt Nam to the exclusion of other European nations. [7]

Not only paving the way for French imperialism in Việt Nam, Nguyễn Ánh, according to Nguyễn Khắc Viện, had also defeated Việt Nam's first socialist movement—the Tây Sơn. After vanquishing his enemies, Nguyễn Ánh—enthroned as king Gia Long—became the first king of a unified Việt Nam [8] with Huế (then Phú Xuân) as the capital, thus restoring feudalism and Confucianism as the reigning dynasty's methods of rule. The time period before the Nguyễn restoration and its subsequent reign was and still is, a painful and contentious period in Vietnamese history. Yet despite its early successful efforts at unification and restoring economic prosperity, the failures of the later Nguyễn kings unequivocally tarnished its name. One of which could perhaps be attributed to their strict adherence to regressive Confucian ideology [9]. Another could be their antiquated stance regarding technological innovations [10]. The brutal treatment reserved for the Chăm [11] and those of Catholic faith [12] was also, a crucial point of contention, demonstrating the oppressive manner of which they've chosen to conduct themselves. Moreover, the cholera epidemic of 1849, combined with persistent natural disasters, did not alleviate nor help improve this dire political situation. Especially when handled with incompetency, which the Imperial Court certainly did [13]. This historical backdrop—fraught with sadism, greed, and corruption—naturally fermented the growing resentment among the people. Thus, peasant uprisings became increasingly common, especially during the reign of Tự Đức.

Yet the king's highest treason was not brutality, but decadence. Đào Duy Anh had made it a point to declare Tự Đức to be the most frivolous out of all the Nguyễn kings [14]. Being ill of health from possessing a weak constitution, this late king spent a significant amount of his rule if not out hunting and promenading, then languishing in the Imperial Palace, enjoying private Hát Tuồng performances with his innumerable concubines and royal servants. When one of his court mandarins implied a return to governmental duties is of the essence, he'd say: *“There is much to be done, yet my body is sick. If forced to hold restraint in such a manner, I cannot possibly do it”* [15]. So the people continued to suffer, while this hedonistic king composed musicals and poetry within the tomb mandated for him by Heaven. The very same tomb that required so much exploitative corvée labor, that a workers' uprising took place during its construction in 1866. Thus Tự Đức must've always been aware of the resentment the people held towards him. Which was why the real location of his burial site remains a mystery to this day—for after the 200 laborers tasked with its construction returned from the secret route, Tự Đức had ordered their immediate beheadings.

灰云在天空铺开阴郁的底色，激起最感伤的情绪。此景正是晚期阮朝国王嗣德的陵墓。但即便外观更替，酷热依旧保持着它那沉重的姿态，更因夏季暴雨的威胁性预告而显得难以忍受。

络绎的游客涌入这座古迹——毕竟才过了“4·30”的庆祝不久。虽说被烈日炙烤在所难免，但人人都想来顺化度假。或许顺化那哀而不伤的氛围，为许多城市居民提供了一处理想的避难所。至少，对我而言正是如此。尤其是这座陵墓，自我还是一名难得清醒的艺术生时，这便一直是我偏爱的地方。理由当然简单：我从很远就能识别一位享乐主义者。我确实在此认出了一个——这陵墓完全是对享乐的礼赞。跨过覆盖青苔的宏伟入口，立刻映入眼帘的是一座人工湖以及湖中繁茂的人工小岛——无疑让人联想到中国山水画的景致。湖水映照当下天空，闪烁着不透明的碧玉色光泽——正适合轻舟泛游，或徜徉于岛上精心培育的林木中吟诗作赋。我缓缓踏过铺着红陶砖的地面，最终在湖边一间小木屋停下。这间木屋便是嗣德王读书、作诗之所，四面的风景能确保灵感的涌流。我脱下鞋子，步入这位诗人的隐所，买了两包鱼食，看见色彩斑斓的锦鲤蜂拥而至、竞相吞食的景象。

礼物的效应随之开始孕育。一股扑腾的压力在心底滋生，逐渐攀升，直至卡在喉咙底部的脆弱断点，成为它的最终落脚之处。我感到窒息、被扰乱，无法辨别自我与世界的界限。瞳孔放大间，我目睹理性的外衣褪去，半信半疑的神秘主义终于显露。然而随之而来的，是压倒性的恐惧：我是否真能承受自己渴望已久的启示？救赎仿佛就在门口，却还未真正敲响。巅峰仍远在彼方；远到让我不得不直面一个巨大的荒谬：这陵墓本不该由我来享用。事实上，它的存在——它的本质——正是封建君王无上权力的明证。又有多少人能被允许安葬在如此广阔之地？享受如此炫耀权势的布置？当欣快感充斥我的感官时，人类存在的脆弱竟显得滑稽。

在对越南历史的记述中，阮克渊指责阮朝开国君王阮映“引狼入室”：

“阮映固守卖国政策，不仅满足于向暹罗人求援，还联系了一位法国传教士——阿德朗主教贝海纳·皮尼奥，他劝说阮映向法国求助。这位法国传教士带着阮映的一个儿子前往法国，在传教会的帮助下，他成功觐见路易十六。1787年11月28日，法国代表与贝海纳·皮尼奥（代表阮映）签署了条约。法国承诺提供军事援助，以换取岷港港口和昆仑群岛的割让，以及在越南境内享有独家的自由贸易权利。”[7]

阮映不仅为法国殖民主义在越南铺平道路，据阮克渊所言，他还击败了越南第一个社会主义运动——西山起义。击败敌人后，阮映登基为嘉隆帝，成为统一越南的首位君主[8]，以顺化（当时的富春）为都城，从而恢复了封建主义与儒家结合的统治方法。阮朝复辟及其统治前后时期，至今仍是越南历史中痛苦而争议不断的片段。尽管早期统一与经济重建曾取得成功，但后期阮王的失败无疑玷污了其名声：或因过度依赖倒退的儒家思想[9]，或因对技术革新的过时立场[10]，或因对占族[11]与天主教徒[12]的残酷对待。再加上1849年霍乱疫情与接连不断的自然灾害，在宫廷的无能应对下[13]，政局更趋恶化。这一充斥着残暴、贪婪与腐败的历史背景，自然发酵出人民的愤懑，因此农民起义在嗣德统治时期日益频繁。

然而，他最大的背叛并非残酷，而是纵欲。陶维英特别指出，嗣德是阮朝最为轻佻的国王[14]。体质羸弱的他，大半统治时期不是狩猎、游乐，便是深居宫廷，沉溺于无数妃嫔和宫廷仆役奉上的私密戏曲表演。当朝臣暗示政务迫在眉睫时，他答道：“事固繁矣，而予体病。若强以拘束，予不能也。”[15] 于是人民继续受苦，而这位享乐主义的君王却在天命为他预备的陵墓里作曲、赋诗。修建这陵墓耗费了无数徭役，以至1866年爆发了工人起义。嗣德必然早已知晓民怨，所以他的真实葬身之地至今仍是谜团——因为在200名工匠从秘密路线返回后，嗣德下令将他们全部斩首。

3

Blood soaked the ground, spilling over. Temperate trees grew from their late burials; the bony branches bloomed frail, sickly flowers, perfumed by the stench of death. So many have died here. So many have laid their final breaths languishing on the hot earth; as if waiting for their final deliverance, under the eternally omnipotent gaze of the sun. Yet the sun here chose not to act the part of the savior—it had resolved itself to a megalomaniacal posture, after all. Upon our altars, we'd then curate for ourselves personal visions of Heaven. Perhaps up there in the sky awaits a kind, elderly paternal figure, holding in his hand the very scroll in which lists all of our good deeds, and most important of all, our unjust misfortunes. He'd then reward us with a piece of real estate in Heaven. For after everything we'd been through, don't you think we deserve it? On Earth debauchery reigns under the banner of Justice. Mayhem, of course, remained its fateful seat in the shadows, where it is free to disseminate its own dreadful gospels, as if reality wasn't cruel enough.

Opportunism, then, is an unavoidable by-product. Yet how can I assure you that I mean this without any condemnation? For when the tectonic plates of our shared reality—our shared history—had once crashed together in a manner so profound, what grows from the ground cannot be trust. It instead is made fertile for disharmony, by the innocuous realization that to exist in this life means to suffer. Yet we demand to meet this realization with resistance, grasping at any assurances that the ground we are standing on is rock solid, safe and still. But unconsciously we all know, that no matter how assured we may wish to feel, fate has its own designs, completely immune from any of our attempts at manipulation. So it's truly no surprise that we would cling to any semblance of wealth and status, rationality and control—anything at all that can placate the insanity constantly threatening to break through and invade our waking consciousness. We've chosen, instead, to throw up our hands towards the sky in desperation. For at the end of the day, *aren't we mere children of God?* What are we supposed to do when Father dispenses onto us horrible violence? When He delivers unto us not salvation, but constant misfortune and unimaginable pain instead? Yet our sadistic fantasies still live, while on Earth limbless ghosts roam still. Barren trees sway listless, condemned to a life underneath the impossible forces of the onerous sun. Only the blue promises of Paradise can draw upon our heads rings of light pious and glowing, allowing us the reprieve of deeming ourselves angels—the perpetual and unfortunate victims of an unjust and unchangeable world. On this Sigmund Freud had astutely observed, in *“Civilization and Its Discontents”*:

The life imposed on us is too hard for us to bear: it brings us too much pain, too many disappointments, too many insoluble problems. If we are to endure it, we cannot do without palliative measures.

As my palliative measure spun my head with absurdity, I tread with caution along the now familiar terracotta-tiled grounds. Grey clouds have parted. The cicadas still screamed. It was already late May, but there bloomed no *Phượng* flowers. I could not help but wonder, how amid this fantastic hedonism Heaven had mandated, I was still caught with such a reverent feeling? Half of tongue, half of mind... I might as well halve the rest of my heart. Or better yet, slice it up into tiny little pieces, evenly divided among every regions of my beloved country. At the verge of psychosis I saw myself floating—along the inky black constitution of the *Nhiêu Lộc* Channel, over the steel and glass apartments ostensibly marketed to resemble groves of bamboo, passing through the “Save Our Rhinos” murals surrounding the *Điện Biên Phủ* underpass. Then finally coming back, arriving at the bottommost stairs leading towards *Tự Đức's* symbolic burial site. The past and the present collided—the obscenity reminded me of the power I'd never once, and most certainly never will, possess.

I therefore dare not set myself up as a prophet vis-à-vis my fellow men, and I plead guilty to the reproach that I cannot bring them any consolation, which is fundamentally what they all demand, the wildest revolutionaries no less passionately than the most well-behaved and pious believers.

The façade of the old tomb had long disintegrated under centuries of summer, made ever more ashen and frail, by the combined efforts of moss and humidity. Smoke curled at the ends of joss sticks, while ripening summer fruits were placed ceremoniously before the absent king. There stood before me this perfect symbol of our feudal past and communist present, where I've come to offer up the only thing a child from the ungrateful modern ever really could: contradictions—by forming my irreverent tongue around words I only partly believe in, by drawing together the palms of my faithful, immoral hands. As my head turned downwards in mock ceremony, I could feel vain, earnest wishes, spoken in my rudimentary native language, escaped the caverns of my throat.

Human beings have made such strides in controlling the forces of nature that, with the help of these forces, they will have no difficulty in exterminating one another, down to the last man. They know this, and it is this knowledge that accounts for much of their present disquiet, unhappiness and anxiety. And now it is to be expected that the other of the two 'heavenly powers', immortal Eros, will try to assert himself in the struggle with his equally immortal adversary [Thanatos]. But who can foresee the outcome?

Yes, Dr. Freud. Indeed who can?

鲜血渗入大地，溢流开来。温带树木从他们的坟骨中生长，瘦削的枝桠开出脆弱病态的花朵，带着死亡的气息。这里死过太多人，他们在炙热的大地上吐出最后一口气，在太阳永恒无所不能的凝视下，仿佛等待最终的解脱。然而此处的太阳拒绝扮演救世主的角色——它毕竟早已决意保持那夸大的姿态。于是我们便在祭坛上自我策划个人的天堂幻象。或许天上正有位慈祥的老人，手中握着一卷羊皮卷，上面记载着我们所有的善行、最重要的还有我们所有的不幸。他会奖赏我们一块天堂的地产。经历这一切之后，难道我们不配吗？在人间，荒淫却披着“正义”的旗号横行；混乱仍旧栖息于阴影中，肆意散播自己的可怖福音，仿佛现实的残酷还不够。

投机主义就这样不可避免地产生了。但我向你保证，这并非责难，因为我完全理解其缘由。因为当我们共同的现实——我们共同的历史——以如此深刻的方式碰撞在一起时，从地面生长出来的东西不可能是值得信任的。反而，它滋生了不和谐，因为人们无辜地意识到，活着就意味着受苦。然而，我们却要求用反抗来对抗这种认识，抓住任何能确保我们所站立的土地是坚如磐石、安全而平静的。但我们潜意识里都知道，无论我们多么希望自己确信无疑，命运自有安排，完全不受任何操控的企图所左右。因此，我们执着于任何与财富、地位、理性和掌控相关的事物——任何能够安抚我们清醒意识中不断威胁着突破和入侵的疯狂之物——也就不足为奇了。我们却选择绝望地向天空举起双手。因为说到底，我们难道不是上帝的儿女吗？当父神向我们施以可怕的暴力时，我们该怎么办？当他赐予我们的不是救赎，而是持续不断的痛苦和难以想象的痛苦时，我们该怎么办？然而，我们残暴的幻想依然存在，而地球上无肢的幽灵依然游荡。光秃秃的树木无力地摇曳，注定要在烈日的无尽力量下苟延残喘。只有天堂的蓝色承诺才能在我们头顶勾勒出虔诚而闪耀的光环，让我们得以暂时放下自认为天使的桎梏——这个不公正、不可改变的世界中永远不幸的受害者。对此，西格蒙德·弗洛伊德在《文明及其不满》一书中曾敏锐地指出：

“生活对我们施加的要求过于沉重：它带来了太多痛苦、太多失望、太多无解的问题。若要忍受它，我们离不开绥靖的手段。”

当万千思绪令我头晕目眩时，我谨慎地重踏这熟悉的红陶砖路。灰云已散，蝉声依旧。已是五月底，却没有凤凰花开。我不禁疑惑，为何在这片天堂式的享乐中，我竟仍感到一丝敬畏？半条舌，半个心智……不如连心也分开，切成细碎的片段，平均分配给祖国的每一块土地。在精神濒临崩溃之际，我仿佛漂浮：沿着漆黑的饶禄运河，越过钢筋水泥的公寓——那些据称模仿竹林的建筑——穿过莫边府下穿道口“拯救犀牛”的壁画，最终回到嗣德象征性的陵墓台阶。过去与当下在此碰撞——这荒诞提醒我那份从未，也必将永远不会拥有的权力。

“因此，我不敢自诩为先知，也承认无法带给同胞任何安慰——这恰是他们根本的需求；在此，最激烈的革命者与最温驯的信徒无异。”

古墓的外立面，早已在几个世纪的夏日中风化，在苔藓与湿气的作用下愈发灰败。香烟袅袅，夏日熟果被郑重地摆在缺席的国王前。这完美地象征着我们的封建过去与共产当下——在此我能奉上的唯一供品，便是矛盾：让我的不敬之舌说出自己半信半疑的话，让我虔诚而又不道德的双手合十。在我低头作出模拟的仪式时，那些虚妄却真挚的愿望，终于以我生涩的母语，从喉咙深处逸出。

“人类已在掌控自然力量方面取得如此进展，以至于借助这些力量，他们完全可能将彼此灭绝，直至最后一个人。他们心知肚明，而正是这种认知，造就了当下的焦虑与不安。如今可以预见，另一个‘天界力量’——不朽的爱神厄洛斯，将在与其同样不朽的敌手（死神塔纳托斯）的斗争中试图占据上风。但谁又能预见结果？”

是呀，弗洛伊德先生。的确，谁能呢？

FOOTNOTE

脚注

- [1] To name a few, “Sơn Tinh—Thuỷ Tinh” was a reflection of our early people's efforts to combat the yearly floods at the time of the summer monsoon. “Thánh Gióng” was a son of Heaven, descendant of the sky arriving to help liberate our people from foreign invaders.
- [2] Crudely translates into Old Man Sky, Ông Trời is the abstract, anthropomorphic embodiment of the Sky or Heaven, deeply embedded within the Vietnamese collective unconscious, and has never been disturbed by neither religion nor ideology.
- [3] Crudely translates into: “worship, sacred, gong, peace”.
- [4] Đinh Hồng Hải, “Những biểu tượng đặc trưng trong văn hoá truyền thống Việt Nam - Tập 2 - Các Vị Thần”.
- [5] Đào Duy Anh, Lịch sử Việt Nam từ nguồn gốc đến Thế kỷ thứ XIX, Chương IX: Bắc thuộc lần thứ hai, cuộc kinh lý của Mã Viện — Tình hình giao châu trong thời kỳ Đông Hán, Tình hình văn hoá, tư tưởng, và nghệ thuật.
- [6] Cao Đài — the heterodox, monotheistic religion that flourished in the Southwestern region of Vietnam during the 20th century — is perhaps the best example of this. The religion is an eclectic combination of the three doctrines — Confucianism, Buddhism, Taoism — with beliefs and practices borrowed from Catholicism and European spiritism.
- [7] Nguyễn Khắc Viện, Việt Nam: A Long History, Chapter V: The Tây Sơn Era (18th Century), The Tây Sơn: Reunification and Renewal, End of the Tây Sơn and the Nguyễn Restoration.
- [8] For 150 years during the 17th-18th century, Việt Nam (then Đại Việt) was embroiled in a bitter civil war borne from rising tension between two ruling families, Trịnh and Nguyễn. This tension split the country in half, leaving Đàng Ngoài (in the North) to be ruled by the Trịnh lords, and Đàng Trong (in the South) by the Nguyễn lords. The split was followed with bloody conflicts, myriad in casualties, with two sides waging their own campaigns at unification. During 1774-1775, The Tây Sơn movement, led by Nguyễn Huệ in the name of the Trịnh lords, was briefly victorious. But due to weakness in ideology and rule, they were overpowered by the Nguyễn, leading to their elimination, and Nguyễn Anh's subsequent ascension to the throne.
- [9] Perhaps made most apparent through the Huế Imperial Court's renunciations of any kind of progressive reforms. When king Tự Đức called on the Roman Catholic scholar and reformer Nguyễn Trường Tộ to discuss what was to be done about the dire situation of the country, mandarins of the court, allegedly, had nothing to say but protests. For Confucianism — with its rigid social hierarchies and obsessive word-worshipping — was the most advantageous ideology for them to exploit the peasant class and their vulnerable positions in society, to the point of causing many to lose access to their farmlands (Đào Duy Anh, Lịch sử Việt Nam từ nguồn gốc đến Thế kỷ thứ XIX, Chương LII: Tình trạng suy đốn của Nhà nước phong kiến trước khi bại vong, Vua và Triều đình nhà Nguyễn).
- [10] Dilapidation of the economy as well as the Court's own excesses led to the withering of technological advancement. This was made even more troubling when faced with French aggression, yet the Court did little to address this. During Tự Đức's rule, soldiers were barely trained and when they were, of 50 only 5 were allowed to practice aiming guns, and of 5 only 1 was allowed to shoot, and only 6 shots were allowed when shooting. Moreover, soldiers were paid a meagre sum and were often left hungry, eliminating from them the will to fight (Đào Duy Anh, Lịch sử Việt Nam từ nguồn gốc đến Thế kỷ thứ XIX, Chương LII: Tình trạng suy đốn của Nhà nước phong kiến trước khi bại vong, Vua và Triều đình nhà Nguyễn).
- [11] At the fall of the Champa kingdom in 1832, reigning Nguyễn king, Minh Mạng, annexed their territory into Việt Nam. At this the Chăm revolted, leading to the August 1834 Ja Thak Wa uprising. On March 1835, king Minh Mạng dispatched 3,000 royals troops along with Kinh paramilitary units, and ordered the Chăm's brutal extermination. It's believed — verified by eyewitness accounts and historical documentation both from Vietnamese and Chăm sources — that a “hunting competition” took place. For three Chăm heads collected every morning, Kinh-Vietnamese soldiers would be rewarded with money and status. The atrocities successfully suppressed the Chăm revolution, with the revolutionaries immediately executed, exiled, or forced into labor camps. Still not satisfied with the human cost, Minh Mạng committed cultural genocide, ordering the destruction of Chăm temples, royal tombs, villages, cemeteries, ... It took until Tự Đức's time for the brutal discrimination against the Chăm to be lightened, and the total removal of anti-Chăm policies only took place when the French occupied Việt Nam (Đào Duy Anh, Lịch sử Việt Nam từ nguồn gốc đến Thế kỷ thứ XIX, Chương XLVIII: Nhà Nguyễn củng cố nội trị, Những cuộc khởi nghĩa của người Thái, người Mạ, người Chăm, người Mên; Po Dharma, Champaka số 9, Sự vùng dậy của Ja Thak Wa (1834-1835).
- [12] Angered by the French's initial military aggression at the port city, Đà Nẵng on 15 April 1847, reigning Nguyễn king Triệu Thị — Tự Đức's father — ordered the bloody repression of Catholicism in Vietnam. When Tự Đức inherited the throne in November of that year, he'd maintained the same brutal policies, causing many to forsake their Catholic faith in fear of persecution. This led the bishop Pellerin, who'd managed to escape, to finally ask the French government to use aggressive force against the Huế Imperial Court. Further incited by the 1858 slaughter of two Spanish missionaries in North Vietnam, a French flotilla, with the aide of a Spanish warship, entered Đà Nẵng again on June 27th of that year, and began their violent invasion of Việt Nam in earnest (Đào Duy Anh, Lịch sử Việt Nam từ nguồn gốc đến Thế kỷ thứ XIX, Chương L: Sự xâm nhập của Tư bản Pháp, Cấm đạo và tuyệt giao).
- [13] Epidemics and natural disaster during this time period forced many to become beggars, displacing thousands in the process. To make matters worse, corruption was rampant among the mandarin class, devastating the economy in favor of lining their own pockets (Đào Duy Anh, Lịch sử Việt Nam từ nguồn gốc đến Thế kỷ thứ XIX, Chương LI: Cảnh sống của nhân dân Việt Nam ở nửa thế kỷ XIX. Nông dân khởi nghĩa và giặc giã, Cảnh khổ của nhân dân).
- [14] Đào Duy Anh, Lịch sử Việt Nam từ nguồn gốc đến Thế kỷ thứ XIX, Chương LI: Tình trạng suy đốn của Nhà nước phong kiến trước khi bại vong, Vua và Triều đình nhà Nguyễn.
- [15] Đào Duy Anh, Lịch sử Việt Nam từ nguồn gốc đến Thế kỷ thứ XIX, Chương LII: Tình trạng suy đốn của Nhà nước phong kiến trước khi bại vong, Vua và Triều đình nhà Nguyễn, p. 522.

- [1] 举其一二：“Sơn Tinh–Thuỷ Tinh”（山精-水精）反映了早期先民在夏季季风时节与洪水的抗争；“Thánh Gióng”（董圣）则是天之子，自天而降来帮助我们的人民摆脱外来侵略。
- [2] 粗略译为“老天爷”。Ông Trời是“天/天空”的抽象拟人化化身，深植于越南的集体无意识，从未被任何宗教或意识形态所撼动。
- [3] 粗略译为“有祀则灵，有钟则安。”
- [4] 丁鸿海（2025），“越南传统文化中的特色符号-第2卷-神灵”，词条“神灵”，第210－211页。
- [5] 陶维英，《从起源到19世纪的越南史》，第九章：第二次中国统治、马援巡视——东汉时期交州的情况、文化、思想与艺术的情况，第123-124页。
- [6] Cao Đ ài（高台教）或为最佳例证。此一神教在二十世纪于越南西南部兴盛，杂揉“三教”（儒、佛、道），并吸纳了天主教与欧洲招灵术的信仰与实践。
- [7] 阮克渊，《越南：一部长史》，第五章“西山时代（十八世纪）”：西山——统一与更新；西山之末与阮氏复辟，第106页。
- [8] 十七至十八世纪的一百五十年间，越南（彼时为“大越”）陷于由郑、阮二家权力上升所致的惨烈内战。国家一分为二：北方“Đàng Ngoài”为郑氏所据，南方“Đàng Trong”为阮氏所据。分裂之后血战仍频，双方各自发动统一之役。1774—1775年，由阮惠率领、奉郑氏之名的西山运动曾一度告捷，但因其意识形态与治理乏力，终为阮氏所压倒，西山遭铲除，阮祿继而登基。
- [9] 最显见处，或在顺化朝廷屡屡否弃任何进步改革。嗣德帝曾召天主教学者兼改革家阮长秀共商国事，然朝中诸臣据称除反对外别无他言。盖儒家之等级秩序与“崇文执笔”，最利于其剥削农民并利用其社会的脆弱性，乃至多人失其田产。来源：陶维英，《从起源到19世纪的越南历》，第五十二章：封建国家衰亡前的衰落，阮朝国王和宫廷。
- [10] 经济凋敝外加宫廷奢侈，引发技术停滞。法军来犯时更甚棘手，朝廷几无有效应对。嗣德在位期间，兵士训练寥寥：五十人中仅五人得以练习瞄准，五人中仅一人得以实射，且仅许六发。兵饷菲薄、饥僅常作，士气因之涣散。来源：陶维英，《从起源到19世纪的越南历史》，第五十二章：封建国家在失败前的衰落、阮朝国王和宫廷。
- [11] 1832年占婆亡于阮朝后，时君明命帝并其土入越。占人因而起事，爆发1834年八月的Ja Thak Wa（亚塔瓦）起义。1835年3月，明命帝派三千王师并动用京人民兵，命对占人严酷屠戮。越占双方的目击记录与史料均载有“猎首竞赛”：京越兵每晨获三颗占人首级，即得赏钱与名位。暴行遂压下起义，诸首领或就地正法，或发配，或充劳役。犹不解恨，明命帝又施文化灭绝，毁坏占庙、王陵、村落、墓地等。至嗣德时，迫害方稍弛；彻底废除反占政策则在法兰西据越之后。来源：陶维英，《从起源到19世纪的越南历史》，第四十八章：阮朝巩固内政，泰族、苗族、占族和曼族起义；波宗教，占婆族第9节，亚塔瓦起义（1834-1835年）。
- [12] 因1847年4月15日法军先在岬港用兵，时君绍治（嗣德之父）下令血腥镇压天主教。嗣德于同年十一月继位后续行酷政，致多人畏祸改宗。幸存的主教佩勒林遂促法政府对顺化朝廷施以武力。1858年北越二名西班牙传教士遇害又添导火，6月27日法舰队在西班牙战舰协助下再入岬港，越南之沦陷由此加速。来源：陶维英，《越南从起源到十九世纪的历史》，最后章：法国资本主义的入侵、宗教禁令和逐出教会。
- [13] 当时疫病与天灾并至，许多人沦为乞者、流离失所。更雪上加霜者，乃官僚贪腐蔓延，自上而下蚕食国计以肥私囊。来源：陶维英，《越南从起源到十九世纪的历史》，第五十一章：19世纪上半叶越南人民的生活。农民起义和战争，人民的苦难。
- [14] 陶维英，《越南从起源到十九世纪的历史》，第五十二章：封建国家覆灭前的衰落，阮朝国王与宫廷，第521页。
- [15] 陶维英，《越南从起源到十九世纪的历史》，第五十二章：封建国家覆灭前的衰落，阮朝国王与宫廷，第522页。

梁超洪
Alvin Luong



钙质呼吸者
Calcium
Breather

梁超洪，出生于多伦多，他通过重演与再诠释生活中的时刻与物件展开其创作，这些瞬间和物品往往在当代生活中不可或缺，或是历史发展中的关键节点。艺术家运用影像叙事与雕塑的物质性实验，将田野调查、档案研究、人类学方法与合作所积累的意义加以阐释并转化。这种穷尽式的方法，折叠了时间性、地点、事物与知识，制造出意想不到的关联，使得历史与遥远的场所对于理解当下处境与想象新未来变得迫切。梁超洪关注的是社群与商品在物理距离、时间与政治结构中的变形与转化。他曾在雅加达古德学堂、温哥华多边形美术馆、广州时代美术馆、多伦多美术馆，以及多伦多 Mercer Union 当代艺术中心展出作品。他的作品亦被纽约洛克菲勒基金会永久收藏。

Alvin Luong (b. Toronto) restages and reinterprets moments and objects that are intimate to contemporary life and significant to the development of history. Narrative exposition through film and material experimentation through sculpture is used by the artist to articulate and transform meaning that is gathered through field work, archives, ethnography, and collaboration. This exhaustive approach by the artist collapses temporalities, places, things, and knowledge to create unlikely relationships that make histories and distant sites urgent for understanding a present condition and for imagining new futures. The artist is interested in the transformation of communities and commodities across physical distance, time, and political structures. Luong has exhibited at institutions including Gudskul (Jakarta), The Polygon Gallery (Vancouver), Times Art Museum (Guangzhou), Art Museum (Toronto), and Mercer Union (Toronto). The artist's works are held in the Permanent Collection of The Rockefeller Foundation (New York City).

珊瑚与难民共享着一种脆弱的流离处境：它们被带往遥远的地方，只为寻求新的落脚点。珊瑚与难民之间的纠缠在马来西亚的比农岛紧密交织。自 2023 年起，比农作为越战后期越南难民营的历史遗址，同时又是当代珊瑚研究与养殖之地，便成为我创作的持续关注点。通过结合口述历史、田野调查与人类学的方法，我创作了两部影像作品：《比农的珊瑚》（2023–2025）与《亚特兰大营地》（2025）。

《比农的珊瑚》（2023–2025）重新想象了越南难民横渡大海前往比农的危险航程。影像以第一人称视角展开，先是上演一次海上溺亡，随后滑入魔幻现实的叙事：那些沉入海底的难民尸体化作珊瑚。叙事继而追随这些珊瑚在海底农场中的培育与采收，最终被运往海外买家的过程。影片的叙事与历史难民的经历形成平行——他们历经航海抵达比农，在营地等待被安置至另一个国家。

比农岛位于马来西亚登嘉楼州海域，是 1978 年至 1991 年间的主要难民营。在 1979 年难民危机的高峰期，岛上居住了逾四万名越南难民 [1]，被认为是当时世界上人口最稠密的岛屿 [2]。许多难民，包括我的父亲，在比农获得人道主义资助，迁居加拿大，而我也在那里出生。难民危机期间，因过度捕捞与污染，岛上的珊瑚几近消失。1991 年营地关闭后，比农也对公众封闭 [3]，生态系统逐渐恢复 [4]。当岛屿在 2017 年重新开放时 [5]，珊瑚已悄然回归，覆盖在岛屿周边的海底。如今，比农岛设有由马来西亚登嘉楼大学 (UMT) 运营的海洋研究站，以及由马来西亚珊瑚基金会运营的商业珊瑚农场，向加拿大与美国出口珊瑚 [6]——这与当年从比农分散至全球的难民迁移，形成了某种呼应。

Corals and refugees share a fragile condition of displacement that carries them to distant regions in the pursuit of new grounds to anchor themselves. The entanglement between corals and refugees are tightly woven at Bidong Island in Malaysia. The history of Bidong as both a Vietnamese refugee camp during the aftermath of the America-Vietnam War and a contemporary site for the research and farming of coral has preoccupied my practice since 2023. Through an approach that combines oral history, field research, and ethnography, I have created the two films, *The Corals of Bidong* (2023–2025) and *Camp Atlanta* (2025).

Corals of Bidong (2023–2025) reimagines the perilous sea voyages of Vietnamese refugees to Bidong. Unfolding from a point-of-view perspective, the film stages a drowning at sea and slips into a magic realist narrative where the drowned bodies of refugees that had sunk to the ocean floor transform into corals. The narrative then follows these corals as they are cultivated in undersea farms and harvested to be shipped to buyers abroad. The filmic exposition parallels the historic lives of refugees who survived their voyage to Bidong and their time in the refugee camp as they awaited resettlement to another country.

Located off the province of Terengganu in Malaysia, Bidong was a major refugee camp from 1978 to 1991 following the end of the America-Vietnam War. At the peak of the refugee crisis on the island in 1979, Bidong was inhabited by more than 40,000 Vietnamese refugees [1], making it widely regarded as the most densely populated island on Earth [2]. Many of the refugees, like my father, gained humanitarian



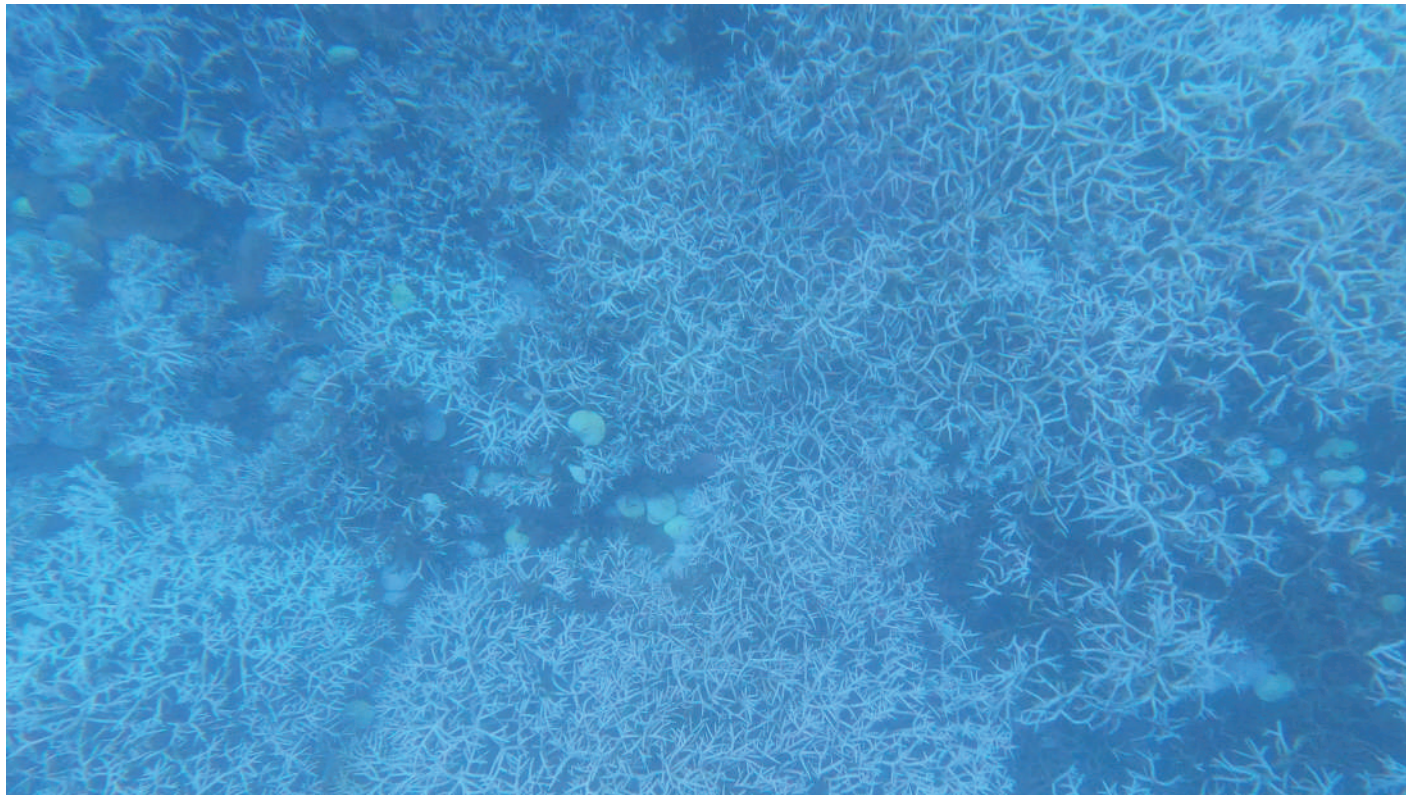
《无题（与来自马来西亚登嘉楼大学的科学家们靠近比农岛，2025年6月20日）》，
摄影：梁超洪

"Untitled (Approaching Bidong Island
with scientists from the University
of Malaysia Terengganu, June 20, 2025)".
Photo: Alvin Luong.



《无题（来自马来西亚登嘉楼大学的科学家们准备潜水，2025年6月20日）》，
摄影：梁超洪

"Untitled (Scientists of the University of Malaysia
Terengganu preparing to dive, June 20, 2025)".
Photo: Alvin Luong.



比农岛附近的珊瑚大规模白化，
《比农的珊瑚》影像静帧，2023-2025 年，
摄影：梁超洪

A mass bleaching event of corals surrounding Bidong Island.
Image Still from "Corals of Bidong", 2023-2025.
Photo: Alvin Luong.

2024 年 6 月，我受马来西亚登嘉楼大学（UMT）海洋生物学系主任穆罕默德·哈菲兹·博尔卡努丁博士的邀请，与他和他的学生们一同前往比农岛进行每月一次的潜水考察，研究岛屿周边的珊瑚。我们在清晨出发，避开夏季的酷热和每日的午后风暴。学生们完成珊瑚评估后，浮上海面，告诉我发生了一次大规模的珊瑚白化事件。这意味着比农周围的大量珊瑚已变为瓷白色，白色指向了珊瑚的死亡。

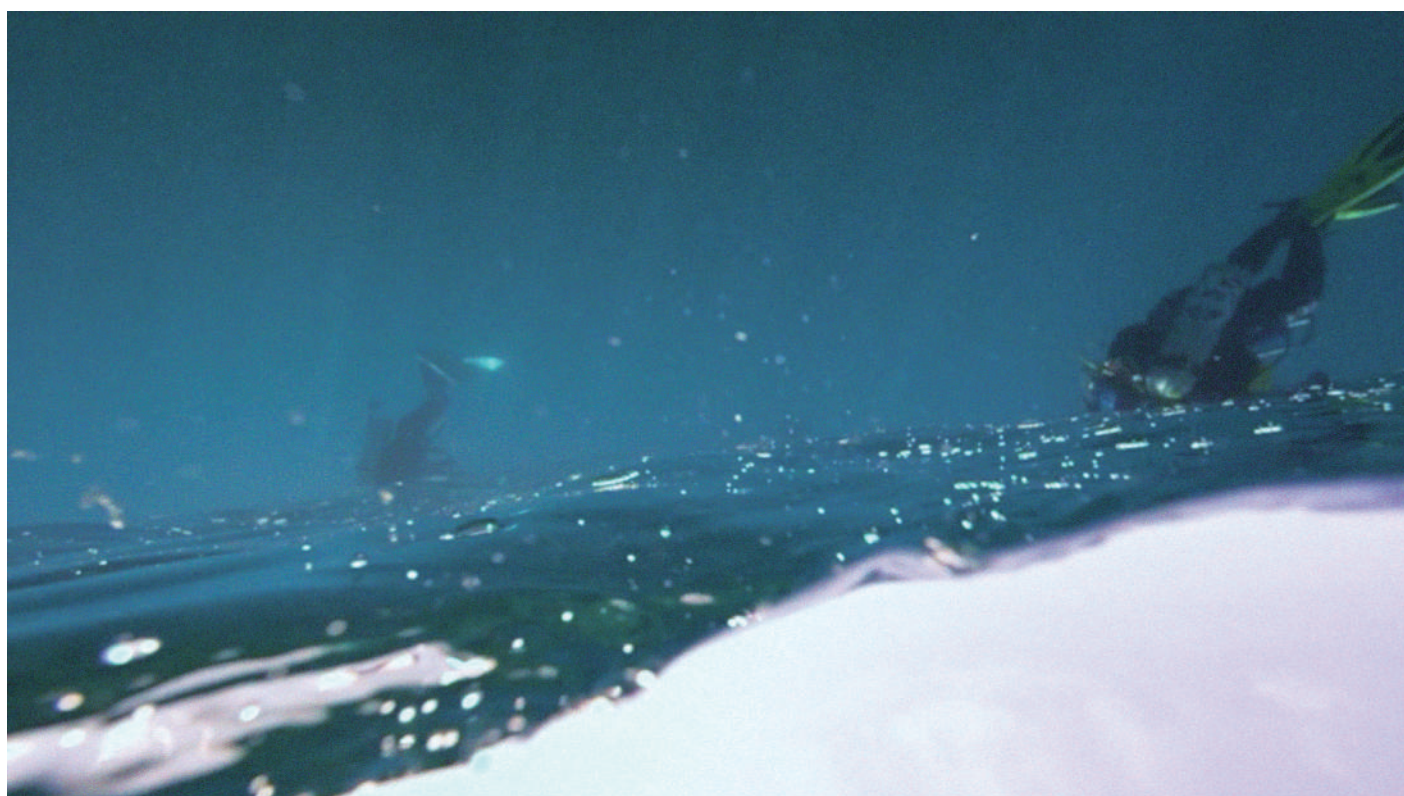
sponsorship on Bidong to resettle to Canada, where I was later born. During the refugee crisis, the island's corals had vanished from overfishing and pollution from the refugees. After the closure of the refugee camp in 1991, Bidong was closed off to the public [3] and its ecosystems left to recover over time [4]. When the island reopened in 2017 [5], the corals had quietly returned to surround the sea floor around the island. Today, Bidong is home to a marine research station operated by the University of Malaysia Terengganu (UMT) and a commercial coral farm operated by Yayasan Coral Malaysia that exports to Canada and the United States—[6], mirroring the global dispersal of the former refugee inhabitants of Bidong.

In June 2024, I was invited by Dr. Muhammad Hafiz Borkhanuddin, Head of Marine Biology at UMT, to join him and his students on their monthly diving excursion to study the corals that surround Bidong. We set sail for the island in the early morning to avoid the heat of summer and the daily afternoon storms. After their assessment of the corals was completed, Dr. Borkhanuddin and his students emerged from the sea, and shared to me that a mass coral bleaching event had taken place. This meant that a large portion of the corals around Bidong had transformed to a porcelain-white color that indicates the death of the corals.



靠近比农岛，《比农的珊瑚》影像静帧，2023-2025 年，
摄影：梁超洪

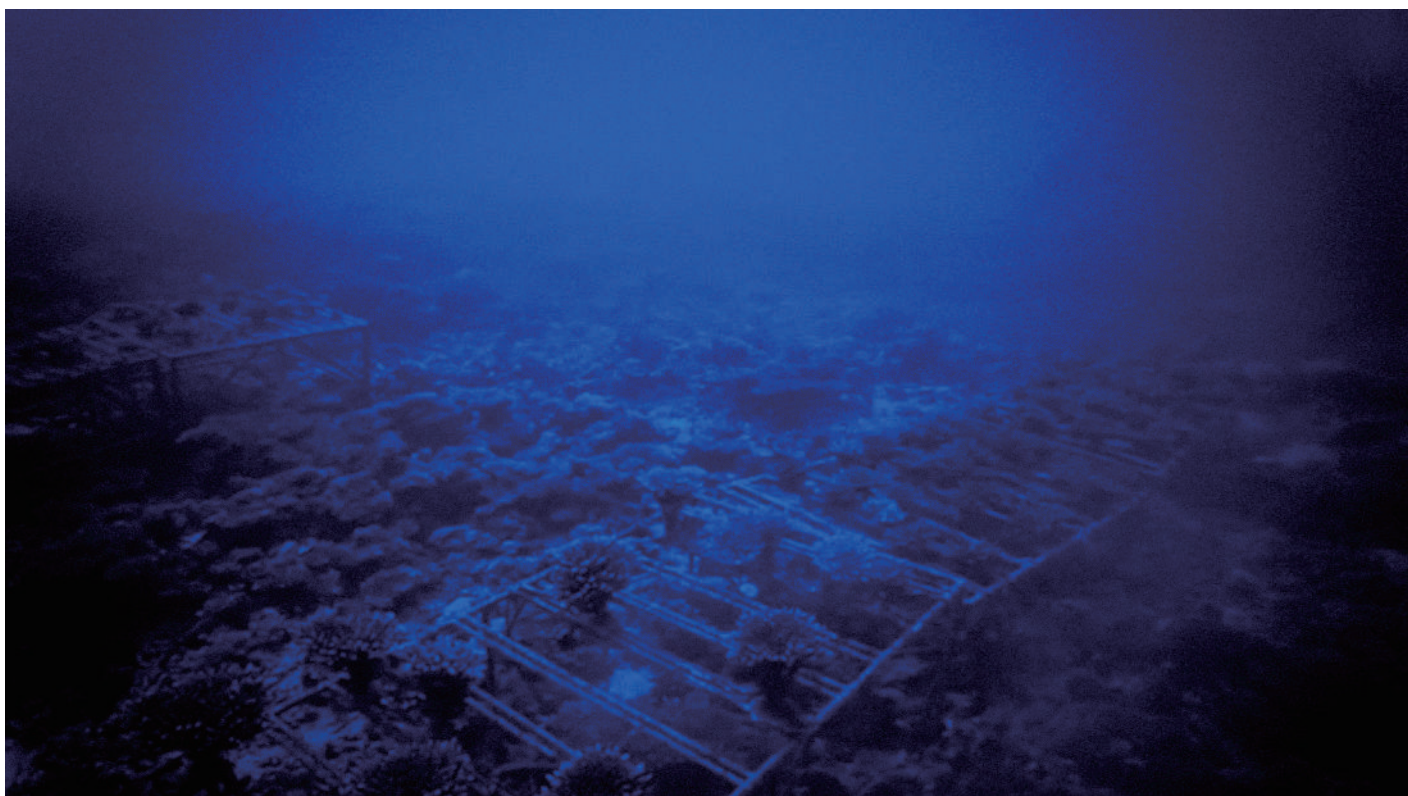
Approaching Bidong Island. Image Still from
"Corals of Bidong", 2023-2025.
Photo: Alvin Luong.



《比农的珊瑚》影像静帧，2023-2025 年，
摄影：梁超洪

Image Still from Corals of Bidong, 2023-2025.
Photo: Alvin Luong.





比农岛周围水域的珊瑚农场，
《比农的珊瑚》影像静帧，2023-2025 年，
摄影：梁超洪

Coral farming beneath the waters of Bidong Island.
Image Still from *Corals of Bidong*, 2023-2025.
Photo: Alvin Luong.

博尔卡努丁博士指出，这些珊瑚死于前所未有的高温——马来西亚的夏季因气候变化而愈发炽烈。当比农水下的天然珊瑚礁正在死亡之时，商业珊瑚农场却同时在海底培育珊瑚。在另一次前往比农的旅程中，我从一张海报上得知，商业珊瑚农场早在 2016 年就已首次向加拿大出口珊瑚。自 2000 年代初便带领难民重返比农的向导阿莱克斯·李告诉我，这些农场如今也向美国出口珊瑚。在如此意味深刻的巧合中，比农成为了一个共同的通道——既是难民、也是珊瑚迁徙并重新定居到遥远国度的门户。正是这一发现，为我提供了概念框架：在作品中让珊瑚与难民互为比拟，同时又保持各自的独立性。

Dr. Borkhanuddin informed me that the corals had died from the unprecedented heat of the Malaysian summer that has been intensified through climate change. While the corals are dying in their natural reefs below the waters of Bidong, they are simultaneously being cultivated on the sea floor by the commercial coral farm. On another trip to Bidong, I discovered from a poster that the coral farm had made its first ever commercial shipment in 2016 to Canada. My guide to the island, Alex Lee, who has brought former refugees to Bidong since the early 2000s, informed me of how the commercial coral farm also exports to the United States. Through this profound coincidence, Bidong has become a gateway for both refugees and corals to be resettled in the same far away places. This discovery gave me the conceptual framework to make artworks where corals and refugees serve as analogies for one another and while remaining autonomous.



在美国亚特兰大乔治亚水族馆的珊瑚收容所
拍摄《亚特兰大营地》，
摄影：梁超洪

Filming "Camp Atlata" in the coral holding
facility of the Georgia Aquarium, Atlanta, USA.
Photo: Alvin Luong.

在与 UMT 科学家们合作的过程中，我意识到，他们对比农的难民历史几乎一无所知。这让我更加明确了记忆是如何被人们选择性地遗忘。他们的潜水发生在越南难民曾经溺水的水域，但这段过去却无人提起。我的创作超越了单纯的诗意遭遇，企图进入那一片沉默——填补马来西亚历史记忆的空白，同时也触及我这一代人的记忆，不论是难民的后代，还是一个“被解放的越南”的子民。

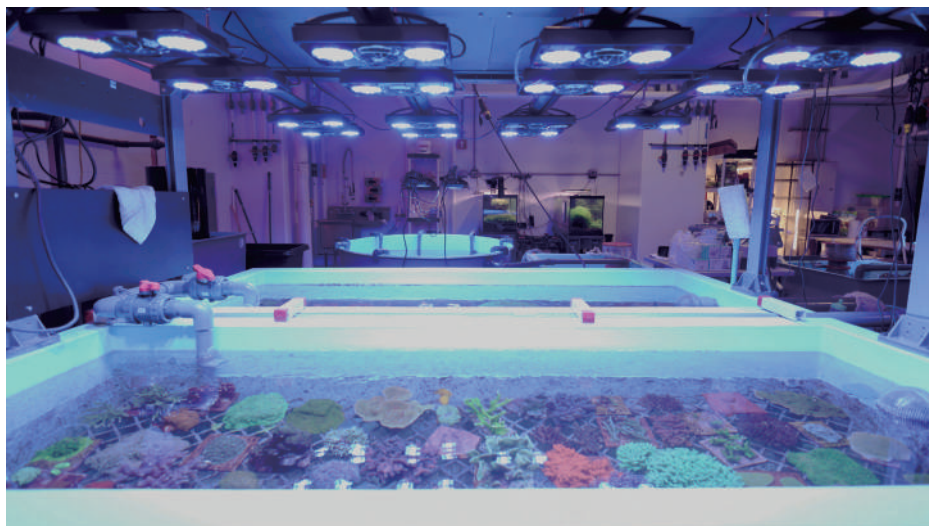
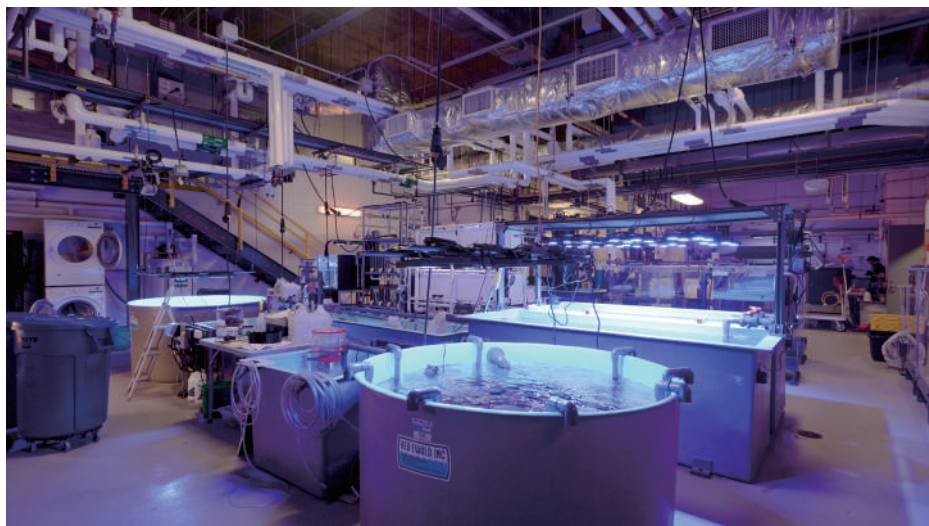
在拍摄《比农的珊瑚》的过程中，我得知另一个珊瑚迁徙的地点——位于美国亚特兰大乔治亚水族馆的专门收容设施。根据这个线索，我联系了水族馆，并受邀由馆内鱼类与无脊椎动物副馆长史蒂夫·哈特带领，参观该珊瑚设施。这便是第二部影像《亚特兰大营地》（2025）的基础。影片以一本正经的纪录片风格拍摄，呈现了一个闭门运作的设施——在此，被美国海关及边境保护局（USCBP）没收的进口珊瑚被暂时安置。珊瑚在先进的水族系统中被维持存活，直至进口商与 USCBP 之间的法律诉讼结束。若进口商胜诉，珊瑚便会重新流入美国的商业海洋生物贸易市场；若 USCBP 胜诉，这些珊瑚则会被永久收容于乔治亚水族馆的公共展区，或其合作机构中。与《比农的珊瑚》并置呈现时，《亚特兰大营地》将这一收容设施重新框定为一个新的难民营地，在此，珊瑚与当年的难民一样，依赖官僚制度的裁决，岌岌可危地生存。

在创作《比农的珊瑚》和《亚特兰大营地》的过程中，我意识到，无论是难民还是珊瑚，它们的经验并非由“抵达”来界定，而是由“迁移”本身所定义。二者都无法预知目的地，只是被赋予了一条轨迹；这段旅程所留下的，仅仅是水面上的航迹，以及营地里的一地残骸。当这两部影像并置时，它们设想了一种可能性：那些在前往比农途中溺亡的难民或许并未真正消逝，而是以珊瑚的形态延续至今，并通过海洋生物贸易、横跨海洋与陆地不断迁移。它们执着地强调：迁移不会被固定在某一地点，甚至不止属于单一生命，而必须被理解作为一种由洋流携带、在时间中不断延展的过程。

As I worked with the scientists from UMT, I realized that they were largely unaware of the refugee history of Bidong which underscored for me how memory can be selectively forgotten. Their dives took place in the same waters where Vietnamese refugees had drowned, yet this past remained unspoken. My work, beyond the poetic encounter, steps into that silence—filling a gap in Malaysian historical memory, and also in the memory of my own generation, whether descendants of the refugees or from a liberated Vietnam.

While filming *Corals of Bidong*, I was informed of another site of coral migration located in a specialized holding facility at the Georgia Aquarium in Atlanta, USA. Acting on this tip, I contacted the aquarium and was invited by Steve Hartter, the Associate Curator of Fish and Invertebrates, to visit the coral facility. This became the basis for a second film, *Camp Atlanta* (2025). Filmed in a deadpan documentary-style, *Camp Atlanta* depicts a closed-door facility that holds corals that have been confiscated from importers by the U.S. Customs and Border Protection Agency (USCBP). The corals are kept alive in state-of-the-art aquarium tanks until legal proceedings between the importers and the USCBP are concluded. If the importer prevails, the corals re-enter circulation through the commercial marine wildlife trade in the United States. If the USCBP prevails, the corals become permanently housed within the public displays of the Georgia Aquarium or with its partner institutions. Paired with *Corals of Bidong*, *Camp Atlanta* reframes the holding facility as a new refugee camp where corals, like the refugees, live precariously according to bureaucratic judgment.

Through the production of *Corals of Bidong* and *Camp Atlanta*, I came to realize that the refugee and coral experience is not defined by arrival, but by movement itself. Both cannot anticipate their destination, they are just given a trajectory. What remains of this journey is only a wake across the water and detritus in a camp. When the two films are paired together, they imagine another possibility for the watery deaths of the refugees who drowned on their way to Bidong. They imagine that these refugees might still persist today as corals that are now moving outward across oceans and land through the marine wildlife trade. They insist that migration cannot be fixed to a single location, or even a single life, but must be understood as carried forward by currents over time.



美国亚特兰大乔治亚水族馆的珊瑚收容所，
《亚特兰大营地》影像静帧，2025 年，
摄影：梁超洪

Coral holding facility at the Georgia Aquarium,
Atlanta, USA. Image Still from *Camp Atlanta*, 2025.
Photo: Alvin Luong.

脚注

FOOTNOTES

[1] 阿布·诺哈亚蒂·马纳夫等人著，题为《越南比农岛的历史定居点》，收录于《比农岛：自然史与资源》（2021 年），第 33 页。

[2] 阿卜杜勒毛拉·哈姆扎等人著，题为《比农岛的鸟类多样性》，收录于《比农岛：自然史与资源》（2021 年），第 106 页。

[3] 马纳夫，33.

[4] 伊克巴尔·哈里斯·阿卜杜勒·拉扎克等人著，题为《马来西亚彭亨特伦甘奴南中国海存储与参考中心的十足类甲壳》，收录于《比东岛：自然史与资源》（2021 年），第 61 页。

[5] 马纳夫，34.

[6] 在比农岛珊瑚养殖场水上设施上的公示栏，注明其船运至加拿大。该养殖场寄往美国的货运信息由我在岛上的导游阿莱克斯·李提供。

[1] Manaf, Ab Norhayati, et al. "Historic Vietnamese Settlement of *Bidong Island*", *Bidong Island: Natural History and Resources* (2021), 33

[2] Hamza, Abdulmaula, et al. "Diversity of Birds in *Bidong Island*", *Bidong Island: Natural History and Resources* (2021), 106

[3] Manaf, 33

[4] Razak, Iqbal Harith Abd., et al. "Decapoda Crustaceans at the South China Sea Repository and Reference Centre in Terengganu, Peninsular Malaysia", *Bidong Island: Natural History and Resources* (2021), 61.

[5] Manaf, 34

[6] An information poster installed at the coral farm's above-water facility on Bidong Island notes its shipment to Canada. The coral farm's shipment to the United States was informed by my guide to the island, Alex Lee.

文字与图片
由艺术家提供。

The text is written by the artist.
All images are courtesy of the artist.

Monologue: 独白



维若尼卡 ·
雅德维琪
Veronika
Radulovic

维若尼卡·雅德维琪是一位画家、观念艺术家、摄影师和作家。1993 年，她前往河内学习越南漆艺，原计划停留四个月，却留居了 13 年。1994 年，她在越南官方展览空间 29 Hang Bai 举办了越南首个获得官方批准的国际艺术合作展览，展名为 Über den Anfang... (关于开始)。此后展开的跨文化对话延续至今：她在越南艺术大学担任首位 DAAD (德国学术交流中心) 讲座教授，出版多部著作，参与策展并举办多次展览与创新项目，成为德越国际艺术对话的先驱。

Veronika Radulovic is a drawer. A conceptual artist. A photographer. A writer. In 1993, she went to Hanoi to learn the Vietnamese lacquer technique Son Mai. She stayed and four months turned into 13 years. Her exhibition at the state exhibition space 29 Hang Bai in 1994 was the first state-approved international cooperation with artists in Vietnam. Über den Anfang ... (About the Beginning) was the title. What followed is an intercultural dialogue that continues to this day: the first DAAD (German Academic Exchange Service) lectureship at the University of Fine Arts Vietnam, numerous publications, curatorial activities, exhibitions and innovative projects. She became a pioneer of international artistic dialog between Germany and Vietnam.

Can you help me?

+++ Can you help me? +++
+++ Times and Spaces: Vietnam and Germany +++
+++ Veronika Radulovic +++
+++ 8.11.24 - 1.1.25 +++
+++ Galerie Nord | Kunstverein Trier +++



+++ Veronika Radulovic ist eine Zeichnerin. Eine konzeptuelle Künstlerin. Eine Fotografin. Eine Autorin. 1993 ging sie nach Hanoi, um die vietnamesische Lacktechnik Son Mai zu erlernen. Sie blieb – und aus vier Monaten wurden 13 Jahre. Ihre Ausstellung im staatlichen Galerie 29 Hang Bai im Jahr 1994 war der politische Anfang. Das war die erste staatlich genehmigte Kooperation mit Kunstkreisen in Vietnam. Über den Anfang ... lautet der Titel. Was folgte, ist bis heute andauernder interkultureller Dialog: erste DAAD Gastprofessur an der Hochschule für Kunst Hanoi, zahlreiche Publikationen, kuratorische Tätigkeiten, Ausstellungen und innovative Projekte. Sie wurde so Pionierin des internationalen künstlerischen Dialogs zwischen Deutschland und Vietnam. +++ Die Reihe Gesprächsprojekte in der Galerie Nord | Kunstverein Triergerichtet Veronika Radulovic ihren vielfältigen künstlerischen Prozess auf die erste, mehrdeutige Einzelausstellung in Berlin und stellt einen Austausch ihrer Arbeiten vor, die in Hanoi entstanden und ausgeführt, aber bislang in Berlin kaum gezeigt wurden. +++ Roter Fluss – eine zentrale Lackarbeit und eine Reminiszenz an die vietnamesische Lackmalerei, die sich in dieser Ausstellung nicht nur für ihre eigene und den gesellschaftlichen Wandel in Vietnam, sondern gilt Einblicke in eine in Deutschland nahezu unbekannte Technik. Ihre zentrale in Berlin angelegten Arbeiten erzählen persönliche Geschichten im Kontext Vietnams, geben Hinweise auf die koloniale Geschichte des Landes und schauen auch selbstkritisch auf die eigene Rolle als Künstlerin und die Schwestern einer „Mittelklasse“, die sich auf einen langjährigen Dialog in Stillenweisen engagieren hat. +++ Die Ausstellung bildet den Abschluss des 20-jährigen Jubiläums des Kunstvereins Triergerichtet, der sich aus verschiedenen Perspektiven des Phänomens von Zeit und Zeitlichkeit widmet.

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Ausstellung von/curated by Veronika Radulovic



Ausstellungseröffnung am 17. Februar 2024 in der Galerie Nord | Kunstverein Trier mit Veronika Radulovic und dem vietnamesischen Laokünstler Bui Huu Phong und Li Hong Yu

Can you help me?

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Ausstellung von/curated by Veronika Radulovic



近期她在柏林举办了首个机构个展，展名为“能帮我吗？”，由维若尼卡·维特策展，是柏林北部艺术空间 | 蒂尔加腾艺术机构的“跨境”展览系列之一。展览汇集了部分在河内创作并展出、但迄今在柏林鲜少展出的作品。她的创作多以系列呈现，在越南及其复杂的殖民历史语境中叙述个人故事，同时以自嘲的视角，审视自己作为跨文化中介、与东南亚国家长期对话的“西方艺术家”这一身份。

The artist has recently had her first institutional solo exhibition, titled *Can you help me?*, curated by Veronika Witte, in Berlin as part of the Grenzgängerinnen exhibition series at Galerie Nord | Kunstverein Tiergarten. The show brings together a selection of her works which were created and exhibited in Hanoi but have rarely been shown in Berlin to date. Her works, mostly in series, narrate personal stories in the context of Vietnam and its entangled colonial history, and also take a self-ironical look at her role as a mediator and her position as a ‘Western artist’ who has engaged in a long-term dialogue with Southeast Asian countries.

展览现场，
维若尼卡·雅德维琪个展《能帮我吗？》，
北部艺术空间 | 蒂尔加腾艺术机构，柏林，
2024 年 11 月 8 日至 2025 年 1 月 18 日。

摄影：迈克尔·齐赫

Installation view,
"Veronika Radulovic: Can you help me?",
Galerie Nord | Kunstverein Tiergarten, Berlin,
8 November, 2024 - 18 January, 2025.

Photo: Michael Zeeh.





展览中呈现《亲爱的沙坝小姐》，该装置作品由三部分构成：一块 30 米长的手工棉织布、一本比勒费尔德的展览目录，以及艺术家与苗族织女的合照。雅德维琪于 1996 年在一个苗族村落、在学生们的帮助下购得此布；整块折叠布面上遍布手写日期，暗示编织过程的漫长与复杂。在她的虚构书信《Liebe Miss Sapa...》中，Radulovic 向那位苗族织女致信。该块布是 1996 年在比勒费尔德一座废弃纺织厂举办的 Kunst-Arbeit 展上大型装置的核心，将昔日东威斯特伐利亚的纺织工业与越南北部萨帕地区的山村联系起来。

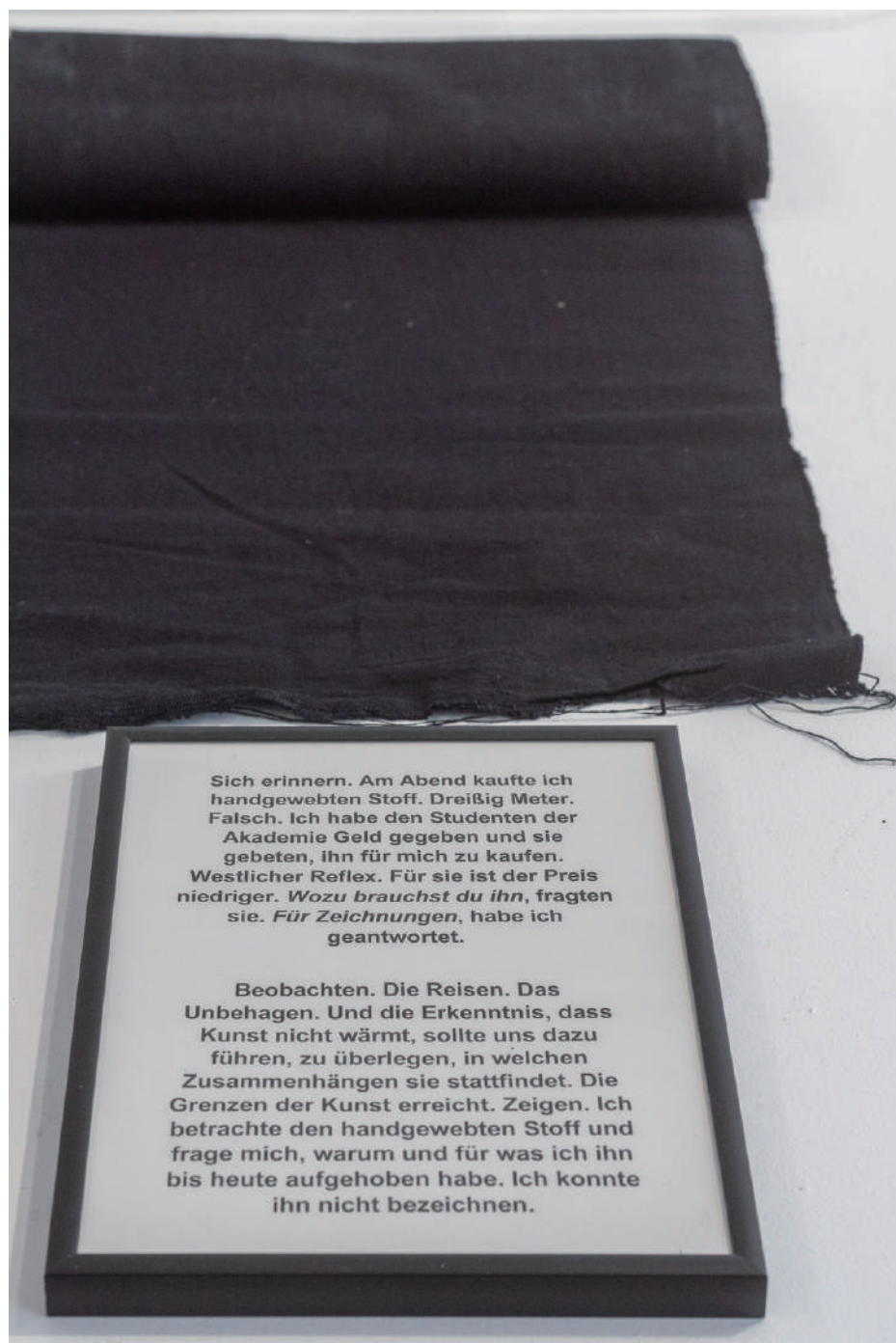
Featured here is one of the installation works, "Dear Miss Sapa", which consists of a 30-meter-long hand-woven cotton fabric, a catalogue of an exhibition in Bielefeld and a photo of the artist with a weaver from the Hmong village. Radulovic acquired this fabric in 1996 in a Hmong village with the help of her students. Handwritten dates span along the entire folded fabric, suggesting the enduring and complex process of weaving. In her fictional letter *Liebe Miss Sapa...*, Radulovic addresses the weaver of the Hmong village. The fabric forms the basis for the expansive installation in the KunstArbeit exhibition in a disused textile factory in Bielefeld. It links the former East Westphalian textile industry with a mountain village in the Sapa region of North Vietnam.

展览现场，维若尼卡·雅德维琪个展《能帮我吗》，北部艺术空间 | 蒂尔加腾艺术机构，柏林，2024 年 11 月 8 日至 2025 年 1 月 18 日。

摄影：迈克尔·齐赫

Installation view, "Veronika Radulovic: Can you help me?", Galerie Nord | Kunstverein Tiergarten, Berlin, 8 November, 2024 - 18 January, 2025.

Photo: Michael Zeeh.



维若尼卡·雅德维琪，《亲爱的沙坝小姐...》，2024年，棉织布，书，照片，信息卡，信件《亲爱的沙坝小姐》，尺寸不定。

摄影：迈克尔·齐赫

Veronika Radulovic, *Liebe Miss Sapa...*, 2024, fabric panels, book, photo, information sheet, letter "Dear Miss Sapa", dimension variable.

Photo: Michael Zeeh.

你好，亲爱的沙坝小姐，

你的眼睛。这样开头行不行？我想给你写信，因为你已经成了我生命的一部分。要不就这样？我记得你的裙子，还有那布的颜色。黑色的。有时候是蓝色的。蓝黑色。暗暗的光泽，真好看。是一段回忆，有得有失。

1994年12月23日，我和越南艺术大学的一些学生去了老街，后来到了沙坝。刺绣，漂亮的手工织物。在那里，我们试着问他们，这布的光泽是怎么来的。学问。面对失去。观察。肖像。风景。越南少数民族简单而艰苦的生活。基础设施不足带来的不满，被一些难得一见的事物冲淡了。没白跑一趟。如果画了你的肖像，肯定会讨河内的游客喜欢。有了这样的画，就能挣钱，就能搞政治。

山里的姑娘们每天下山到山谷里卖东西。通往那里的路崎岖难行，要走好几个小时。她们用柳条筐运送要卖的东西。有时是一根木梁，或许是布，竹子。这路。下雨。十公里甚至更远。很难说清楚。一公里是什么？鞋子是什么？有多冷？

我看到一个年轻的女孩在日出后下山到山谷里。不对，我看到的是，早上她已经在山谷里了。如果我说日出后，听起来会更好听。我注意不到日出，我不需要等待日出。我第一次到越南的时候，对这里的黑暗感到困惑，我只是习惯了晚上有光。所以很困难。

我在学校里学了读写。我甚至不知道你的地址。地址是什么？你住在哪里？在沙坝？沙坝附近？它位于越南西北部，很远。我到那里是为了什么？对我来说，到那里不像你每天下山到山谷那么必要，我只是想去那里。

1994年12月24日，沙巴下着雨。一个潮湿的市场，棕色的泥土，报纸上的蔬菜，泥泞不堪。猪皮和雨水，还有炸成团的米饭，以及喇叭里的广播。木柴湿了，用少数民族也听不懂的语言喊着党的口号。老妇人肩上披着塑料布。绣花的衣服、首饰和手工织布是外国人喜欢购买的物品。多少钱？另一边回答：tre juilleeeeeet, ok? (法语：37，好吗？)

天气很冷，我们没工作。越南艺术大学的学生们对于给少数民族画像感到不安。为了毕业，他们需要画一些关于简单生活的素描、水彩画和油画，他们根据我在沙坝拍的照片，一个晚上就完成了。

为了记住自己。那天晚上晚些时候，我买了一块手工织布，三十米。错了，我给学生钱让他们帮我买的。西方人的反射弧。对他们来说，价格会更低。你要它干什么，他们问。画画用，我回答。

观察，旅程，不适。意识到艺术并不能带来温暖，这应该让我们思考它所发生的环境。艺术的局限性已经到了。必要的，是带水。

你知道，我有时会读展览目录里的艺术评论文章。通常，它们对我来说太正式了，我会忘记它们。不过，我记得乌里希·克雷佩尔最近在《性与犯罪》展览目录里写的一篇文章：“然而：艺术能做什么？只有命名，唤起这些问题，在艺术中处理它们，以及对美好或可怕时代的设想；但是艺术不能纠正什么，不能治愈什么，不能使任何破碎的东西再次完整。而且在意识到这一点之后，当艺术家向我们展示还有什么可看的東西时，他们也让我们独自面对。”

我的领悟，水。我想在手工织布上写字和画画。那些女孩需要四到六个小时才能把两桶水提到山村里。为了生存的水。为了防止水在崎岖的地形中溢出，她们会在水面上放一些树枝，这样可以减缓水的晃动。另一种艺术，是技能。

我想描述的是一块三十米长的布，是一个女人在极其艰苦的条件下制作的，这样她的家人才能买到吃的，而另一个女人会用它来做衣服？更戏剧性的是：为了生存。

山里的寒冷是可怕的。在一些泥屋里，有壁炉和热茶。我经常想离开。我们能到哪里喝到热咖啡呢？一个小男孩给我们看一个印着联合国儿童基金会标志的蓝色塑料书包。我想到了那块手工织布。同情心和力量。这块布是用来画画的。联合国儿童基金会的标志：丝网印刷。

Dear Miss Sa Pa,

Your eyes. Can I start a letter like this? I want to write to you because you have become a part of my life. Maybe like this? I remember your dress. And the colour of the fabric. Black. Sometimes blue. Black blue. Dark sheen. Beautiful. A memory. A win and a loss.

On December 23, 1994, I went with some students of the University of Fine Art Vietnam to Lao Cai. Later to Sa Pa. Embroidery. Beautiful hand-woven fabrics. There, we tried to ask how the fabric gets its sheen. Knowledge. Dealing with loss. Observing. Portraits. Landscapes.

The simple and hard life of ethnic minorities in Vietnam. Discontent arising from the lack of infrastructure is allayed by things rarely seen before. It was worth it. Your portrait, if it had been made, would certainly have pleased the tourists in Hanoi. With such paintings, you can make money and politics.

The girls from the mountain villages walk down to the valley every day to sell something. The path to get there leads through rough terrain and takes several hours. They transport the things they want to sell in wicker baskets. Sometimes a wooden beam. Or perhaps fabrics. Bamboo. The path. Rain. Ten kilometers or more. It's hard to say exactly. What's a kilometer? What are shoes? How cold is it?

I saw a young girl walking down to the valley after sunrise. No. I saw that in the morning, she was already in the valley. It just sounds nicer if I say: after sunrise. I do not notice the sunrise. It is not something I need to wait for. The first time I was in Vietnam, I was confused by the darkness. I am simply used to there being light at night. Difficult therefore.

I was taught to read and write in school. I do not even know your address. What is an address? Where do you live? In Sa Pa? Near Sa Pa? It is located in northwestern Vietnam. Far. What did I want there? To be there was less necessary for me than your daily trip down to the valley is for you. I just wanted to be there.

December 24, 1994, it was raining in Sa Pa. A soggy marketplace. Brown clay. Vegetables on a piece of newspaper. Muddy. Pig skin and rain. There were fried clumps of rice and loudspeaker announcements. The firewood got wet. Party slogans in a language that is also foreign to the ethnic minorities. The old women had plastic sheets hung around their shoulders. The embroidered clothing, the jewelry, and the hand-woven cloths are popular objects for foreigners to purchase. How much? And at the other side: tre juilleeeet, ok?

It was cold. We didn't work. The students of the University of Fine Art Vietnam expressed their sense of unease about making portraits of ethnic minorities. The sketches, watercolors, and oil paintings of the simple lifestyle, necessary for their graduation, they completed in one night based on my photos taken in Sa Pa.

To remember oneself. Later in the evening, I bought hand-woven fabric. Thirty meters. Wrong. I gave money to the students to buy it for me. Western reflex. For them, the price is lower. What do you need it for, they asked. For drawings, I answered.

Observing. The journeys. The discomfort. And the realization that art does not warm should lead us to consider the context in which it takes place. The limits of art have been reached. Necessary. Carrying water.

You know, sometimes I read texts on art in exhibition catalogues. Usually, they are too formal for me. I forget them. Nevertheless, I do remember a recent essay written by Ulrich Krempel in the "Sex&Crime" catalogue: "And yet: what can art do? Only the naming, the evocation of these problems, their processing is possible in art, that and the vision of good or terrible times; but art can rectify nothing, heal nothing, make nothing whole again that has been broken. And with this realization, too, the artists leave us alone when they show us what else there is to see."

My realization. The water. I want to write and draw on the hand-woven fabric. The girls need four to six hours to carry two buckets of water up to the mountain village. Water to live. To prevent it from spilling over in the rough terrain, they lay

帮助，给予，分享。我想起一个故事，说有一个人把他的斗篷剪成两半，分给了一个快要冻僵的人。马丁。后来，他被封为圣徒。12月24日，沙坝的天主教徒等待着午夜弥撒。圣体，基督的身体，可能是他们那天吃的唯一的东西。耶稣基督和圣马丁。最强者的力量，安全的距离。

后来，这块三十米长的布散发着霉味。在河内，没那么冷。我们谈论在沙坝的工作。对河内的学生来说，这次去越南山区是一次与极端贫困的相遇，这种贫困的展示方式与他们家乡的外国人的财富一样。那些外国人总是拥有比他们生活所需更多的东西。权力和怜悯与富足。以及他们对传统艺术的拒绝。我应邀向在河内的外国人募集捐赠给沙坝儿童的衣服。这也会使他们的另一次访问更容易，这让人安心。

所以你看，这就是我从所有美好的旅行和那些非常有趣的事情中得到的，而那些事情其实最好根本不要看到。三十米的手工织布，我们谈论服装。

在德国，我们计划一个展览。展览场地是比勒费尔德市中心一家废弃的纺织厂和瓦尔德霍夫博物馆。博物馆，工厂。博物馆，一个展示、收藏、储存的地方，思考着早已逝去的东
西，记忆的味道，寂静。

工业以其不断提高的速度、创新和征服新销售和盈利生产场所，使自身过时。受污染的场地仍然存在，我们闻到它们的气味。艺术将在生产遗迹和仍在运转的机器之间展出。一种联系？桥社艺术家的一种折衷方案？对我们来说呢？一切都结束了，时间。博物馆从来都不是一个生产场所。

博物馆里的艺术，已经过时了。关于生产方法的知识几乎消失殆尽，早已过时。艺术是快速的，安迪·沃霍尔说。树枝是多余的，水的流动在哪里？

我在前工厂大楼里寻找一个放置这30米布的空间。这块布是用一台看起来像史前时代的织布机制作的，经过风吹雨打。我想在一个宽敞明亮的房间里展示它，这样才能与它的价值相称。按照投入的人工时间来衡量，它是非常有价值的。手工劳动，生产，损失，无人区的跨文化。只有流亡者有时会填补它。

如果能触摸到这块布，一边来回走动，一边看到图纸和标明生产时间的数字，那就太好了。还有那气味，但一切都结束了。

这个空间已经不存在了，它不再可以进入。它现在只作为博物馆橱窗里的一张暴露的纸存在。艺术的可能性是有限的，展示，1996年11月。这块手工织布也同样躺在博物馆的橱窗里，我仍然没有在上面画画。

2015年3月，在挪威的特隆赫姆，我们正在与KIT的学生合作一个展览项目。突然，我想起了你。我也想起了这件关于时间的旧作品。看看这30米布，我问自己，我为什么要把它们留到现在。我没能上面画画，19年没有画画。写给你的这封信，亲爱的沙坝小姐，也还没有寄出。你现在多大了？而且，你现在有地址了吗？一定有的，是时候了。

fire branches on the surface of the water. This breaks the movement. Another kind of art. Skills.

What I am going to describe is thirty meters of fabric that a woman has made under extreme conditions, so that her family can buy something to eat, and from which another woman would make clothing? More dramatic: so that they can survive.

The cold in the mountains is horrible. In some mud huts, there are fireplaces and hot tea. I often think about leaving. Where can we get a hot coffee? A boy shows us a blue plastic school bag with a UNICEF emblem. I think about the hand-woven fabric. Compassion and power. The fabric is for my drawings. The UNICEF emblem: silkscreen printing.

To help. To give. To share. I remember a story about a man who cut his cloak in two and gave half to a freezing person. Martin. Later, he was made a saint. On December 24, the Catholics in Sapa wait for midnight mass. The host, the body of Christ, was probably the only thing they ate that day. Jesus Christ and Saint Martin. The power of the strongest. Safe distance.

Later. The thirty meters of fabric smell musty. In Hanoi, it is not so cold. We talk about our work in Sapa. For the Hanoi students, the visit to the mountainous region of Vietnam was an encounter with existential poverty, displayed to them in the same way as the wealth of the foreigners at home. Those foreigners who have always had more than they need to live. Power and pity and plenty. And their refusal regarding traditional art. And I am expected to collect donations of clothing for the children in Sapa from foreigners in Hanoi. This will make another visit easier for them, too. It calms.

So you see, this is what I get from all those lovely trips and the very interesting things I have seen, which it would have been better not to have seen at all. Thirty meters of hand-woven fabric. We talk about clothing.

In Germany. We plan an exhibition. Exhibition sites are a disused textile factory in the centre of Bielefeld and the Museum Waldhof. Museum. Factory. The museum, a place to display, collect, store. Thinking about something that is long gone. The smell of memory. Silence.

The industry, with its constantly increasing speed, leaps of innovation, and conquest of new sales and profitable production sites, makes itself obsolete. Contaminated sites remain. We smell them. Art will be displayed between the relics of production and the still-functional machines. A connection? A compromise solution for the "Brücke Artists". And for us? All over now. Time. The museum has never been a production facility.

Art in the museum. Had its day. The knowledge of the production methods is nearly lost. Long outdated. Art is fast, Andy Warhol said. The fire branches are superfluous. Where is the movement of the water?

I look for a space in the former factory building for the 30 meters of fabric. Made on a prehistoric-looking loom, by wind and weather, I want to show it in a large, bright room, so that the presentation is appropriate to its value. Measured by the human working time invested, it is valuable. Handwork. Production. Loss. Intercultural in no man's land. Only the exiled ones fill it out sometimes.

It would have been nice to touch the fabric and, while pacing its length, to see the drawings and the data indicating the amount of time taken for its production. And the smell. But it's already over again.

This space does not exist anymore. It is no longer accessible. It exists now only as an exposed piece of paper in a museum showcase. The possibilities of art are limited. To show. November 1996. The hand-woven fabric likewise lies in a museum showcase. I still have not drawn on it.

March 2015 in Trondheim. Norway. We are working on an exhibition project with students from KIT. Suddenly, I remember you. I also remember this old work about time. Look at the 30 meters of fabric.

I ask myself what and why I have kept it till now. I couldn't draw on it. 19 years without drawings. The letter to you, dear Miss Sa Pa, has also not been sent yet. How old are you now? And, do you have an address now? Definitely. It's about time.

该信作为维若尼卡·雅德维琪的装置作品的一部分展出于展览《艺术 - 劳动》，比勒费尔德艺术协会，1996 年

This letter was part of an installation by Veronika Radulovic in the following exhibition: *Kunst-Arbeit*. Bielefelder Kunstverein 1996.

该信出版于《艺术 - 劳动》，安德烈亚斯·博格兰德汇编，“维若尼卡·雅德维琪：亲爱的沙坝小姐”，117-123 页，彭德拉贡出版社，比勒费尔德，1996 年

Published in: *Kunst-Arbeit*. /ed von Andreas Beaugrand. Veronika Radulovic: *Liebe Miss Sapa*. S. 117-123. Pendragon Verlag. Bielefeld, 1996.

对应于《亲爱的沙坝小姐》，展览《能帮我吗？》同时展出了一部关于越南少数民族山村河江一名织布工的纪录片，艺术家于 1996 年拍摄。当时，雅德维琪与来自越南艺术大学的学生一同进行了一次考察。由于当时北越地区尚未对外开放，作为一名外国讲师，她仅凭官方授权的通行证方可进入。此次考察是学院的一门必修课程，延续自 1925 年法国殖民时期美术学院成立以来的传统。在视频中，雅德维琪记录了苗族的编织技艺。视频下方滚动的文字是雅德维琪于 2024 年发表的个人随笔，回顾了她在越南少数民族村落中的所见所闻。

In company with *Dear Miss Sapa*, the documentary video about a weaver in the Vietnamese minority mountain village of Meo Vac was produced in 1996 during an excursion with students from the University of Fine Art Vietnam. The region in Northern Vietnam was not yet accessible at the time. As a foreign lecturer, Radulovic was only allowed access by means of an officially authorized pass. The excursion was part of the compulsory curriculum of the art academy since its foundation in 1925 during the French colonization. In the video, Radulovic documents the weaving technique of the Hmong, an ethnic minority in Vietnam. The scrolling text below the video document is a personal essay by Radulovic from 2024, in which she reflects on her encounters in the villages of Vietnam's ethnic minorities.



维若尼卡·雅德维琪，《天气很冷》，1996/2024年，影像，15分钟。
后期制作：坎迪·科施尼克

Veronika Radulovic, "It was cold", 1996/2024, video essay,
15 min. Post-production: Candie Koschnick.

关于 ABOUT

维若尼卡·雅德维琪于1977年至1983年在比勒费尔德应用科学大学研习视觉传达。毕业后，她立即参与了多个跨学科项目和座谈会，与视觉艺术家、音乐家、作家和表演艺术家合作。1988年和1989年，她在匈牙利圣安德烈自由艺术学院担任客座讲师，并于1992年作为驻留艺术家前往新加坡。在那里，她接触到了越南漆器，并于次年在河内学习这项技艺。1994年至2005年间，她成为首位在越南艺术大学任教的德国人，担任短期和长期的DAAD讲师，向学生介绍国际当代艺术，也成为越南与德国艺术对话的桥梁。她的个人展览包括在明斯特漆艺博物馆、北莱茵-威斯特法伦文化与城市发展部举办的《建筑艺术》、河内歌德学院、西贡San Art艺术空间、比勒费尔德美术馆等。此外，她还策划了多个关于越南当代艺术的创新展览项目，如1998年在文化科技宫举办的《越南差距》、2008年在柏林人民剧院举办的《里莱加 柏林》、2009/2010年柏林IFA艺术空间《艺术场景越南》以及2018年在柏林北部艺术空间和蒂尔佳腾美术协会举办的《无战争，无越南》。

Veronika Radulovic studied Visual Communication at the University of Applied Sciences in Bielefeld from 1977 to 1983. Immediately after graduating, she took part in numerous interdisciplinary projects and symposia with visual artists, musicians, writers and performance artists. In 1988 and 1989, she taught as a guest lecturer at the Free Art School in Szentendre in Hungary and travelled as artist in residence to Singapore in 1992. There, among other things, she came into contact with Vietnamese lacquer painting, which she learned a year later in Hanoi. Between 1994 and 2005, she was the first German to teach at the University of Fine Art Vietnam as a short-term and long-term DAAD lecturer, teaching students about international contemporary art and becoming a mediator of artistic dialogue between Vietnam and Germany. Her own exhibitions followed at the Museum für Lackkunst Münster, Ministry of Culture and Urban Development NRW: Kunst am Bau, Goethe Institute Hanoi, San Art Saigon, Kunsthalle Bielefeld, among others. She has also curated innovative exhibition projects on Vietnamese contemporary art: *Gap Vietnam* at Haus der Kulturen der Welt (1998); *Ryllega Berlin* at Volksbühne Berlin (2008), ifa (Institut für Auslandsbeziehungen) *Connect: Kunstszene Vietnam* (2009/2010) and *no war no vietnam* (2018) Galerie Nord | Kunstverein Tiergarten.

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Text provided by the artist.
All images courtesy of the artist.

独白 Monologue:



摄影：托比亚斯·帕拉尔
Photo: Tobias Paral

克韦特·阮

Kvet Nguyễn

克韦特·阮（阮氏花）在 1995 年生于斯洛伐克诺韦扎姆基，是一位视觉艺术家。她在布拉迪斯拉发美术与设计学院完成了摄影与新媒体方向的博士研究。她的跨学科创作主要探讨“他者性”这一主题，置于中东欧地区后社会主义的语境中，同时延伸至更广泛的地缘政治关系。借助自传民族志理论，她通过记忆、迁徙、流亡与渴望等范畴，反思双重文化身份的议题。阮于 2024 年获得切潘奥斯卡奖（与斯维特兰娜·菲亚洛娃、保拉·马利诺斯卡和托马斯·莫拉万斯基共同获奖），并于同年完成伦敦 Delfina 基金会的驻留项目。她著有自传体随笔《联结我们的万物》（2024）。近期个展与群展曾在 35m2 画廊（布拉格，捷克）、tranzit.sk（布拉迪斯拉发，斯洛伐克）、Július Koller Society（布拉迪斯拉发，斯洛伐克）、布拉迪斯拉发美术馆（斯洛伐克）、VCCA 艺术空间（河内，越南）以及 Center A（温哥华，加拿大）展出。

Kvet Nguyễn (Hoa Nguyễn Thị, b. 1995, Nové Zámky, Slovakia) is a visual artist. She completed her doctoral studies in Photography and New Media at the Academy of Fine Arts and Design in Bratislava. Her multidisciplinary work primarily explores the theme of otherness in the context of post-socialist countries in Central and Eastern Europe, as well as in broader geopolitical relations. Using autoethnographic theory, she reflects on issues of dual cultural identity through the categories of memory, migration, exile, and longing. Nguyễn won the Oskár Čepan Award 2024 (together with Svetlana Fialová, Paula Malinowska, and Tomáš Moravanský) and completed a residency at the Delfina Foundation in London in 2024. She is author of the autobiographical essay *Everything That Connects Us* (2024). Her most recent solo and group projects have been showcased at Galerie 35m2 (Prague, CZ), tranzit.sk (Bratislava, SK), The Július Koller Society (Bratislava, SK), Kunsthalle Bratislava (SK), VCCA (Hanoi, VN), and Center A (Vancouver, CA).

克韦特·阮的创作通过批判性地介入国家档案、媒体以及民间材料，企图揭示社会主义下的国际主义叙事与后社会主义中欧的处境，并且如何与种族主义、排外主义及对殖民历史的遗忘之间产生深层的纠葛。与此同时，她转向社群档案、书信与神话，去复原那些被压抑的声音——从被忽视的劳工移民历史，到政治宣传使用的视觉语言中潜藏的偏见。她的实践既是对边缘社群韧性的致敬，同时也发展出独特的视觉语言，将集体创伤转化为满载希望与欲望、追寻更公正未来的空间。

她最近在布拉迪斯拉发市立美术馆举办的个展《直到水触及彼岸》中，展出了半自传性纪实虚构影像《我们疼痛的界限》（2025）。这部作品借助批判性虚构，探讨越南裔第二代群体在斯洛伐克的生存经历。影片在反思“家园”与“归属”问题的同时，间接呼吁人们去寻回自己逐渐消退的共情能力，揭示殖民暴力如何在跨世代的生命中留下持续的后果。通过将个人叙事与更广阔的权力结构对话，该作品试图动摇所谓的“官方版”历史，坚持让那些常被忽略乃至抹除的故事重获可见性。

装置作品《土地的记录》（2025）重写了越南的起源神话——欧姬与貉龙君的故事，以其作为框架，重新思考那些被抹去的历史。深入研究档案、侨民书信和社群记忆后，阮追溯了赫拉斯塔瓦儿童的身份丢失，揭露了官方叙事如何决定谁才“值得被记住”。与此同时，《剩余之身》（2024）则聚焦于20世纪70年代作为产业工人来到捷克斯洛伐克的5500名越南青年，他们所经历的被迫性社会隔离。借用克里斯蒂娜·施文克尔的“剩余之身”概念，该作品突显出这个社群如何在冷战时期依靠国际协议而形成，却在共产主义解体后，意外地成为了离散群体。

Kvet Nguyễn's practice engages critically with state archives, media, and vernacular materials, revealing how the narratives of socialist internationalism and post-socialist Central Europe are entangled with racism, xenophobia, and colonial amnesia. Alongside this critique, she turns to community archives, correspondence, and myth to recover suppressed voices, from the overlooked histories of labour migrants to the hidden biases embedded in the visual language of propaganda. Her practice honours the resilience of marginalised communities while developing a visual language that transforms collective trauma into a space for hope, desire, and the possibility of a fairer future.

Recently presented in her solo exhibition *Till the Water Meets the Shore* at Bratislava City Gallery, Bratislava, Nguyễn's semi-autobiographical docu-fiction *The Limits of Our Pain* (2025) uses critical fiction to explore the existential experiences of the second-generation Slovak-Vietnamese community. The film reflects on questions of home and belonging while indirectly appealing to a fading human capacity for empathy, revealing the lingering consequences of colonial violence that continue to shape lives across generations. By drawing personal narrative into dialogue with broader structures of power, the work unsettles official accounts of history and insists on the visibility of stories too often overlooked or erased.

The installation *Land Records* (2025) reimagines the Vietnamese origin myth of Âu Cơ and Lạc Long Quân, retelling it as a framework for rethinking erased histories. Through close study of archives, diaspora correspondence, and community memory, Nguyễn traces the lost identities of the Chrástava children and exposes how official narratives determine who is deemed worthy of remembrance. Meanwhile, *Leftover Bodies* (2024) examines the forced social isolation of 5,500 young Vietnamese who came to Czechoslovakia as industrial workers during the 1970s. Drawing on Christina Schwenkel's concept of "Leftover Bodies," the work highlights how this community, once bound by international agreements, became an unintended diaspora in the wake of communism's collapse.



《我们疼痛的界限》影像静帧 (2025 年), 单频影像, 图片来自艺术家。
 Stills from *Limits of Our Pain* (2025). Single-channel video.
 Courtesy of the Artist.



《土地记录》（2025），展览现场，《克韦特·阮个展：直到水触及彼岸》，布拉迪斯拉发市立美术馆，斯洛伐克布拉迪斯拉发，

2025 年 6 月 18 日至 11 月 23 日。
策展人：祖扎娜·弗拉什科娃。
摄影：莱昂蒂娜·贝尔科娃。

Land records (2025). Installation view,
Kvet Nguyen: Till the Water Meets the Shore, Bratislava City
Gallery (Mirbach Palace), Bratislava, Slovakia,
18 June - 23 November 2025.
Curated by Zuzana Flašková.
Photos: Leontína Berková



《剩余之身》（2024），展览现场，《克韦特·阮个展：直到水触及彼岸》，布拉迪斯拉发市立美术馆，斯洛伐克布拉迪斯拉发，

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Leftover Bodies (2024). Installation view,
Kvet Nguyen: Till the Water Meets the Shore, Bratislava City
Gallery (Mirbach Palace), Bratislava, Slovakia,
18 June - 23 November 2025.
Curated by Zuzana Flašková.
Photos: Leontína Berková





图片由艺术家提供。
Courtesy of the artist.

高山与甜梦 的喷泉

Fountains of A High Mountain

范明德



Minh Duc
Pham

图片由艺术家提供。
Courtesy of the artist.

and A Sweet Dream

范明德的艺术创作涵盖行为、雕塑与装置。他的实践重在探讨：在种族、性别与阶级交织的结构中，如何理解身份；其在前移民与种族化环境的成长经历塑造了这一探索模式。借由个人与跨世代经验，他的作品审视着关于“可见性”的政治、发声机制，以及历史暴力的情感余波。通过诗性的构成与片段化的叙事，范创造出在记忆、关怀与抵抗三者交汇处运作的感官装置。他的作品常常反思那些使劳工迁徙不可见的社会形式，以及面对此类离散与体制性沉默时生发的具体策略。他曾在多个艺术机构展出作品，包括莱比锡视觉艺术博物馆、柏林世界文化宫、波恩联邦艺术馆，以及最近的奥斯纳布吕克美术馆。作为表演者，他参与过柏林 HAU1 剧院、台北云门剧场与苏黎世 Gessnerallee 的制作。他曾获得包括巴登 - 符腾堡艺术基金会、柏林参议院文化与欧洲事务部、表演艺术基金会在内的机构奖助金。艺术家现居住并工作于柏林。

Minh Duc Pham works across performance, sculpture and installation. His practice investigates identity within the entangled structures of race, gender, and class, often shaped by his upbringing in post-migrant and racialized environments. Drawing from personal and intergenerational experience, his work examines the politics of visibility, the mechanics of voice, and the emotional aftermath of historical violence. Through poetic composition and fragmentary narration, Pham creates sensorial installations that operate at the intersection of memory, care, and resistance. His work often reflects on forms of erasure tied to labour migration, as well as the embodied strategies that arise in response to displacement and systemic silence. Pham has exhibited in art institutions such as the Museum der Bildenden Künste Leipzig, Haus der Kulturen der Welt Berlin, Bundeskunsthalle Bonn, and most recently Kunsthalle Osnabrück. As a performer, he has been involved in productions at HAU1 Berlin, Cloud Gate Theatre Taipei, and Gessnerallee Zurich. He has been a recipient of fellowships and grants from institutions, f.e. the Baden-Württemberg Art Foundation, the Berlin Senate Department for Culture and Europe, and the Fonds Darstellende Künste. Pham lives and works in Berlin.

《高山与甜梦的喷泉》 of A High Mountain and A Sweet Dream

2024



装置，26 分钟

瓷制喷泉，陶瓷，水，百合香，
桌子，椅子，桌布，声音

图片由艺术家提供。

Installation, 26 min

Porcelain fountain, ceramics,
water, lily scent, table, chairs,
table cloth, sound

Courtesy of the artist.

这件以瓷制喷泉为核心的桌面布景装置《高山与甜梦的喷泉》，探讨有关存在、遗产与劳工迁徙的问题。其核心是一段想象中的兄妹对话——其中一人活着，而另一人却未被允许出生。这段对话提出了关于归属、再现与存在的问题：谁拥有生命、记忆与“自我”的权利？这段对话温柔而抚慰，如同摇篮曲，却被静谧的忧郁所承载。

瓷制喷泉、花卉陶瓷与百合的香气，为其增添了更多感官层次。在这个多层次的组合中，作品触及的议题围绕前德意志民主共和国的越南合同工被迫实行的堕胎。装置成为个人反思与集体记忆重叠的场所：填补一对未曾出生的兄妹所留下的空缺意味着什么？而这种无形的失落又留下怎样的痕迹？

这件装置最初源自表演《一座高山，一场甜美的梦》□2023□，将其中的核心主题转化为空间性与沉浸式的体验。观众被邀请坐在桌边，仿佛自己也参与到这段对话之中。该布景暗示着与缺席对象的无声相遇，而倾听本身成为一种纪念的行为。

水流的持续涌动指向生命循环、记忆、以及不断与结构性暴力与歧视和解的过程。在这里，瓷器、气味与声音交织，构成一个在脆弱与坚韧之间浮动的静默瞬间。

Consisting of a table arrangement with a porcelain fountain, the installation, *Fountains of A High Mountain and A Sweet Dream*, deals with questions of existence, heritage and labour migration. At its heart lies an imagined dialogue between two siblings – one of whom is alive, while the other was not allowed to live. This conversation raises questions of belonging, representation and presence: Who has the right to a life, to memory, to a 'self'? Tender and comforting, like a lullaby, the conversation is carried by a quiet melancholy.

The porcelain fountain, floral ceramics and the scent of lilies add a further sensual layer. In this multi-layered ensemble, the artwork addresses the subject of forced abortions among Vietnamese contract workers in the former GDR. The installation becomes a place where personal reflection and collective remembrance overlap: what does it mean to fill the void left by a sibling who was never born – and what traces do such intangible losses leave behind?

Originally developed as part of the performance, *A High Mountain, A Sweet Dream* (2023), the installation translates its core themes into a spatial and immersive experience. Visitors are invited to sit down at the table, as if taking part in the conversation themselves. The arrangement suggests a silent encounter with an absent counterpart where listening becomes an act of remembrance.

The continuous flow of water refers to life cycles, to memory, and to the never-ending process of coming to terms with structural violence and discrimination. Here, porcelain, scent, and sound combine to form a silent moment that fluctuates between vulnerability and resilience.

2023



《一座高山，一场甜美的梦》

A High Mountain and
A Sweet Dream

深海的氛围 沉入 水下的氛围

当事态转变出人意料，秩序与等级随之被重新排列。新的传记正在书写，而另一些却可能永远不会发生。

无人聆听的摇篮曲，那是什么感觉？

当他人聆听着属于你的歌声，那是什么感觉？当有另一个人享受属于你的生命时，那又是什么感觉？

Deep sea ambience Und Underwater ambience

When the course of events changes unexpectedly, orders and hierarchies become rearranged. While new biographies are written, others may never take place.

How does it feel when lullabies remain unheard?

How does it feel when someone else is listening to songs meant for you?
How does it feel when someone else, not you, lives your life?

海洋的 轻柔波浪

在孩童时，我曾感受过
什么是爱？
爱曾是什么？
他们说，我必须亲自感受，
爱曾是悲伤，
撕裂了我。
在黑暗中
我听见，
你亲吻过我。
我想去爱。
哦，爱是什么。
当我看着你时
夏夜被点亮，

——星辰。

Ocean sea soft waves

As a child, I would feel it
What is love?
What was love?
Being told, I'd have to feel it,
love was sad,
tore me apart.
In the darkness
I could hear,
You'd kissed me
I want to love
Oh what is love.
The way I see you
Summer nights turned bright

— The stars.

冥想般的水声

Meditation Aquatic Sound

在我体内
空气紧绷，
我能感到它将要来临。
一如常人
你与我都渴望被
原谅。

Inside myself
The air was tight,
I would feel it coming.
Like common people
You and I
We long to be
forgiven.

Hulalalala
Hulalala

Hulalalala
Hulalala

呼啦啦啦啦
呼啦啦啦

Hulalalala
Hulalala

呼啦啦啦啦
呼啦啦啦

Hulalalala
Hulalala

呼啦啦啦啦
呼啦啦啦

呼啦啦啦啦
呼啦啦啦

呼啦啦啦啦
呼啦啦啦

Hulalalala
Hulalala

Hulalalala
Hulalala

呼啦啦啦啦
呼啦啦啦

Hulalalala
Hulalala

Hulalalala
Hulalala

呼啦啦啦啦
呼啦啦啦

你是我的一部分。
你环绕着我。
轻柔，温顺。
你是我最强烈的感知，你便是
感性。

You are part of me.
You surround me.
Softly and tenderly.
You are my greatest sense. You are
Sensuality.

你庇护我的同时，
又是我内心的镜子。

You protect me and at the same time
you are the mirror of my inner self.

感知。
Sense.

你轻轻地
将四周的一切
吸入我体内。
颤动。
脉搏跳动。
起伏不定。
起伏——
而后，
稳稳向上。

You are gently absorbing your surroundings into me. Trembling.
Pulsing.
Up and down.
Up
And
Steadily upwards.

朝向更高。
Higher.

这是你与我交谈的方式。触及内在，
总能映照我
你便是我的内心深处。
我感到你的呼吸。你以最美的事物启发我
让我陷入梦境。

It is the way you talk to me. You reach
my inner,
always reflected
you are my inside.
I feel your breath. You inspire me with
the most beautiful things and
I start dreaming.

最初，只是一丝轻息，
你上涌成波浪。
每一次新生，你愈发强劲而自信，化为

Just a little breath at first,
you raise up to a wave.
With each new one, you
strongly and confidently become

一阵澎湃。

A surge

——那仅是比喻
情感的表述，
击中我的内核。
安居其中。

figuratively speaking
the expression of an emotion,
hits the very core of mine.
and settles down.

随后：
你的吸引，剥落我的面具，
揭示我。
温柔而细腻，
却也残酷。

Then:
Your suction is flaying my face,
unveiling me.
Softly and tenderly,
yet brutal.

你是我的倒影
我则是你的宇宙
奥秘。
通过你，你成为我，
你……通过我成为你自己？

You are my reflection
and I'm the universe
of your mysteries.
You are me through you,
You . . . are yourself through me?

再多一刻，我便记起你。
你拥抱我，化身为我的存在。

One more moment
and I remember you.
You are embracing me
and embodying my existence.

你，我的印记。

You, my imprint.

你即我。你是我的表象，我的美学。
我的灵魂决定你，你也决定我的灵魂。
没有我，你不存在。
而我……没有你，是否存在？

You are me. You're my
surface, my aesthetics.
My spirit determines you
and you determine my spirit.
You don't exist without me. I . . .
exist without you?

图片由 Soydivision 提供。
Courtesy of Soydivision.



一切都在变动。
本质渐宽，我坠落。
失控：

Everything is shifting.
The essential widens and I drop.
Lack of control:

我在失去对结构的掌控，
那个不能没有秩序的构造。
它将我释放。
这说得通吗？

I'm losing control of a construct,
which cannot be without structure.
Freeing me.
Does that make sense?

我渐失方向，踉跄前行。

I am losing my direction, stumbling.

在超越时空的状态里，
无维主宰，
狂喜。
我活在此刻的无限中，
自觉无限不可能。

In a state beyond time and space,
non-dimensionalism reigns,
Ecstatic.
I live in the infinity of the moment,
being aware, infinity is impossible.

你的感受沉睡、隐藏，
如此纯净强烈，
似可承载数千种新生。
迫近的潜能。

Your feeling is asleep, hidden,
so pure and intense,
it might hold thousands of infancies.
Imminent potential.

别害怕。
我认识这方世界，
你一生都在此生活。

Don't be afraid.
I do know this world,
living there all your life.

我保证，
无人能统御你，
我守护着
你的无限。

I promise,
no one will rule over you,
I keep
your infinity.



图片由柏林 HKW 艺术中心提供。
Courtesy of Haus der Kulturen der Welt, Berlin.

它如天鹅绒般覆盖我的思绪。
你感觉到了吗？
那是你的经验，我的自由。
悬我在期待中。

It settles like velvet on my thoughts.
Do you feel it?
It's your experience, my freedom.
Hold me in suspense.

你引我穿越虚无。
我闻到你的气息。你将我带往何处？
我信任你，世界在我脚下滑行。

You lead me through the void.
I feel your breath. Where are you
taking me?
I trust and my world glides
under my feet.

悬停。

Hover.



我的毛孔张开，迎接你。
你入我之界，我们为一。
你自内而外吞噬我。你将成为我的感受。
你在感受。
让我随波漂流，信任
你。

My pores widen and welcome you.
You in my world, we are becoming
one.
You devour me from the inside out.
You will be my feeling.
You're feeling.
Let me drift and trust in
You.

拥抱。感受你的存在。
触碰额头，停顿。你感觉到什么？
我的手顺着鼻梁滑到顶端。

Embrace. Feel your existence.
Touch your forehead and pause. What
do you feel?
My hand glides over the bridge of my
nose to the top.

感受你的呼吸。
吸入，呼出，
上下起伏，
冷暖。
迟早，
你能否察觉？

Feel your breath.
on, off,
Up and down
cold and warm.
Sooner or later
Can you sense it?

我的嘴唇，
柔软而娇嫩。你能尝到吗？

My lips,
they are soft and tender. Can you taste
them?



感受那些伤痕。你可记得年少时的感受？
你是否还记得自己，
曾经坚决而笃定，
要让一切变得更好？

Feel the scars.
Do you know how you felt,
when you were young?
Do you remember yourself,
strongly determined and convinced,
to make things better?

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Courtesy of Haus der Kulturen der
Welt, Berlin.

我感到自己，无法停止。
每一次触碰都如同回忆。

I feel myself, can not stop.
Every touch resembles a memory.

它们短暂却炽烈——
拥抱、凝视，
它们将我暴露于存在之中，
敲打，
它们塑造我。
它们遵循各自的宿命。

无论如何，
我已是它们的作品。

I am their work
in any case.

They are ephemeral yet intense
Hugs, gazes,
they would expose me within my
existence,
Beatings,
They shape me.
They follow their fate.

我感到你。
我能感到你触摸我。
你每一回的触碰都是过度的索求。
我随每一段记忆失去控制。

I feel you.
I can feel you touching me.
Any of your touches is an excessive
demand.
I lose my hold with every memory.

每当我创造出
新的记忆，
便成了我的瘾，
无尽之状。

Every time I create
new memories,
my addiction,
an infinite state.



图片由 Soydivision 提供。
Courtesy of Soydivision.

同样，一张网在你身上被拉起。
它顺着你的思绪延展，
你赋予它形状。

In the same way, a net is stretched
over you.
It follows your mind,
you are giving it its shape.

它的形状，你的边界。
你的存在化为现实。
你在造就我——
我，是有限的吗？

Its shape, your limits.
your existence becomes reality.
You're making me
-am I finite?

你静立在那里，感受每一次微动。
别回头，相信我吧。

You stand there quietly and
feel every single movement.
Don't turn around, please have
faith in me.

我是你的一部分。我环绕着你。
柔和、温顺。

I'm part of you. I surround you.
Softly and tenderly.



与我共舞，
创造你我完美的共生，
因为

Dance with me,
Creating the perfect symbiosis
of you and me,
because

你是我最深的感知，
而我，
是感知本身。

You are my greatest sense
And me,
sensuality.

我拥抱自己，
感受自己，
如你感知我的方式。

I embrace myself,
feel myself,
the way you experience me.

我意识到自己的内心，
焦虑、怀疑。
你为何隐藏？
你如此美丽。

I realise my inner self,
anxious, doubtful.
Why are you hiding?
You are beautiful.

我渴望你，
愿抹去你所有的悲伤。
信任你，我。

I desire you,
want to take away all your sorrow.
Trust you, I am.

我的胸膛不停起伏。
上下、内外。
呼吸。
脉搏在渐渐缓和。

My chest raises constantly.
Up and down, in and out.
Breathe.
The pulse is slowing down.

砰。
Boom.

砰。
Boom.

砰……
Boom. . .

我好开心，你今天在这里，
继续着呼吸。
我可以发问吗？
你的呼吸逐渐宽阔。

I'm glad you're here today.
Keep breathing.
May I ask?
Your breath is getting wider.

我立在你身后，
在你面前，对着你，
在你身侧。
我将你全部拥入怀中，
感知你的恐惧，你的渴望。
我的喜悦，
一场无尽的梦。

I stand behind you,
in front of you, across from you,
next to you.
I embrace you entirely
sense your fears, your desires.
My joy,
a never-ending dream.

我围绕着你，
以温暖、爱与慰藉。
你赋予我意义，
我回以感官的丰盛。

I surround you
With warmth, love and comfort.
You're giving me sense,
I'll give you sensuality.

你能感觉到吗？感觉到了到什么？

Can you feel? What do you feel?

呼气。
进与出。

Exhale.
In and out.

呜啦啦啦啦
呜啦啦啦啦

Uh la la la la
Uh la la la

你能感知到我吗？
——我的渴望。

Can you sense me?
-My desire.

我沉迷于你。
因为我是感官，
而你是我最深的感知。

I'm obsessed with you.
Because I am sensuality
And you are my greatest sense.

我忠诚地追随你，
你的精神赋予我形。
我的存在，你的庇护。
我的感知。

I follow you with loyalty,
your spirit gives me form.
My existence, your protection.
My sense.

我渴望你。
一场永恒的舞蹈，
最美的梦。

I desire you.
An eternal dance,
the most beautiful dream.

没有你我无法存在。
你……能没有我而存在吗？

I don't exist without you.
You . . . could exist without me?

它让我成为永恒

I don't exist without you.
You . . . could exist without me?

~~it makes me infinite.~~

你如此柔软娇嫩，
却又扭曲残酷。

You're so soft and tender,
yet twisted and cruel.

我向你敞开，渴望沉溺与你。
将我包裹，
从外侧，也从内里。

I'm exposed to you and
want to drown in you.
Surround me,
as well as from the outside,
now also from the inside.

你把我拉近自我。
我感受你，我觉察自己——
一场永恒的舞蹈。

You are bringing me closer to myself.
I feel you. I sense myself
-an eternal dance.

我沉迷于你。
因为你即为感官，
即是我自己。

I'm obsessed with you.
Because you are sensuality
And you are me.

//

你没有我便不存在。我没有你便不存在。
我之所以存在，只因有你。

You don't exist without me. I don't exist without you.
I could only exist because of you.

你是我的一部分。你环绕着我，
柔和而娇嫩。
我带着原本属于你的名字，
我听过那些本该属于你的歌。
我过着我们应得的生活。
我渴望被原谅，
我亲爱的兄弟。

You are part of me. You surround me.
Softly and tenderly.
I carry the name that was meant for you,
I listened to the songs that should have been yours.
I live the life we both deserved.
I long to be forgiven,
my dear brother.

完。
End.

该项目受到柏林 HKW 艺术中心的支持。
Supported by Haus der Kulturen der
Welt, Berlin.

独白 Monologue



Emmie
Massias
艾玛·马西亚斯

艾米·梅·林·马西亚斯，1997 年生于法国巴黎，是一位法越视觉研究者、陶艺家及家具设计师。

在探索形式与材料的不同叙事途径中，她的艺术实践审视身体、疆域与开采系统之间的纠缠关系。马西亚斯的作品通过放大自身的文化身份，利用物件与参与式过程来引入文化遗产的问题，从而促进知识分享与新的叙事。

她的实践在地域上横跨胡志明市、巴黎、伦敦、埃因霍温与瓜达拉哈拉。2024 年，她获得荷兰 StimuleringsFonds 的“人才发展资助计划”，并与 Marine Col 共同创立了 Amalgame 工作室。

Emmie Mai Linh Massias (b. 1997, Paris, France) is a French-Vietnamese visual researcher, ceramic artist, and furniture designer.

Through an exploration of form and material narratives, her practice investigates the entanglements between the body, territory, and systems of extraction. By amplifying her own cultural identity, Massias' work seeks to raise questions of heritage across objects and participatory processes, facilitating knowledge-sharing and storytelling.

Her practice spans Ho Chi Minh City, Paris, London, Eindhoven and Guadalajara. In 2024, she received the Talent Development Grant Scheme by StimuleringsFonds in the Netherlands, and co-founded Amalgame Studio with Marine Col.

艾米·马西亚斯，
照片由艺术家 / 奥雷里亚诺·阿莱霍斯提供，
摄于 2024 年。
Emmie Massias,
Courtesy of The Artist / Aureliano Alejos,
2024.

河流安魂曲 Requiem for a River

《河流安魂曲》(2022) 是一件参与式行为与装置作品，意在揭示水电大坝如何作为“征服与控制的建筑”，对共享水资源进行支配。通过陶土与十二个模块化模具，参与者在泥浆注浆成型 (slip casting) 的过程中制作出无数容器。这是制作的过程，也是隐喻：每一个模具铸件都成为大坝权力的记录。这一行为直面大坝如何改造自然节律，导致干旱、洪水与泥沙流失，并进一步破坏湄公河三角洲，使其社区陷入危机。在此，大坝已远超为能源基础设施，成为一种领土统治与经济掠夺的政治武器：强权因而得利，弱势则被牺牲。

Requiem for a River (2022) is a participatory performance and installation that unravels the hydropower dam as an architecture of conquest and control over shared water resources. Using clay and twelve modular moulds, participants create countless vessel forms through slip casting, a process that serves both as making and metaphor, each cast a record of the dam's authority. The performance exposes how dams reshape natural rhythms, causing droughts, floods, and sediment loss, while destabilizing the Mekong Delta and threatening its communities. In confronting the dam as more than energy infrastructure, the work reveals it as a political weapon of territorial dominance and economic exploitation, privileging the powerful at the expense of the vulnerable.



展览现场，《河流安魂曲》，
装置，参与性行为与物件，炆器陶瓷、石膏、
泥浆。作品展示于木结构和粘土砖结构上。
摄影：杰伦·范德格鲁特，2022 年。

Installation view, *Requiem for a River*.
Installation, Participatory Performance and Objects.
Stoneware ceramics, plaster, clay slip.
Work displayed on wood and clay brick structures.
Photo: Jeroen Van de Gruiter, 2022.



《河流安魂曲》，摄影：妮可·马纳蒂，2022年。
Requiem for a River. Photo: Nicole Marnati, 2022.



《河流安魂曲》，摄影：妮可·马纳蒂，2022年。
Requiem for a River. Photo: Nicole Marnati, 2022.

该项目曾在多个场地展出，包括：阿姆斯特丹桑德伯格学院“Tapping Water”系列活动（由 ORGA nl [前身为 Non-Depleted] 主办，2023 年）；埃因霍温设计学院毕业展（2022 年）。目前，作品《坝舟》正在胡志明市 Gallery Medium 展出。

This project has been presented at the venues including: Sandberg Institute as part of the “Tapping Water” series of events hosted by ORGA nl (previously Non-Depleted) (2023); Design Academy Eindhoven Graduation show 2022. The *DAM Vessels* are currently on show at Gallery Medium in Ho Chi Minh City.

盐根 Saline Roots



《盐根》，雕塑，铜，铁，釉面陶瓷、加热元件，45x130 厘米。
摄影：杰伦·范德格鲁特，2020 年。

Saline Roots. Sculpture, copper, steel, glazed ceramics, heating elements, 45x130cm.
Photo: Jeroen Van de Gruiter, 2020.

《盐根》（2020）是一件盐分过滤装置，以红树（*Rhizophora apiculata*）的根系过滤机制为灵感。通过蒸馏的方式再现自然过程，这棵人工铜树强调红树林作为生物过滤器与关键生态系统的作用。瓶中的盐结晶反映了湄公河三角洲在 2020 年创纪录的旱灾和海水入侵期间的峰值盐度（5 g/L），当时水源、粮食安全与生计都遭到严重破坏。然而，尽管红树林能缓冲此类危机，它们却因旅游驱动的土地填海和政府推动的水产养殖扩张而面临大规模砍伐。这一矛盾凸显了当代困境：本应抵御气候灾难的生态系统，往往被牺牲于短期的经济利益。

Saline Roots (2020) is a salt-filtering device inspired by the mangrove tree *Rhizophora apiculata* and its ability to extract salt through its root system. Translating this process through distillation, this artificial copper tree highlights mangroves as vital biofilters and keystone ecosystems. The salt within the flask reflects peak salinity levels in the Mekong Delta during 2020 (5 g/L), when record drought and saltwater intrusion devastated water supplies, food security, and livelihoods. Yet while mangroves buffer such crises, they face deforestation from tourism-driven land reclamation and governmental pressure to expand aquaculture, exposing a paradox in which ecosystems that guard against climate catastrophe are sacrificed for short-term economic gain.

沙之变迁 Shifting Sands

《沙之变迁》(2021)是一场分为四幕、带旁白的工作坊，通过身体动作与砂模铸造追溯侵蚀与地面沉降的过程。作品映射了湄公河流域的采砂体系，同时揭示胡志明市及周围区域间的张力——下游社区因河砂开采而被迫迁移，使得城市核心可因此受益。而河砂被转化为混凝土、填海土地和摩天大楼，同时却加速了整个区域的下沉。最终的砂模容器成为一种静默的抗议，反对湄公河三角洲的破坏性开采与不可持续的土地扩张。

Shifting Sands (2021) is a narrated, four-act workshop that uses the body and sand casting to trace the effects of erosion and land subsidence. The performance mirrors the extractive systems of river sand mining, revealing tensions in Ho Chi Minh City between displaced downstream communities and the fixed urban core that profits from sand's transformation into concrete, reclaimed land, and skyscrapers, which in turn accelerates the region's sinking. The resulting sand-cast vessels form a peaceful protest against destructive extraction and unsustainable land reclamation in the Mekong Delta.

《沙之变迁》，装置，参与性行为与物件，沙，石膏，玻璃，黄麻容器，影像静帧：罗伯特·安德里森摄于 2021 年。

Shifting Sands. Installation, Participatory Performance and Objects. Sand, Plaster, Glass, Jute containers. Video still: Robert Andriessen, 2021.



《沙之变迁》，
摄影：艾玛·马西阿斯，2022 年。

Shifting Sands.
Photo: Emmie Massias, 2022.



《沙之变迁》，装置，参与性行为与物件，
沙，石膏，玻璃，黄麻容器；
展览现场，MAAT 里斯本美术馆，
摄影：洛伦佐·维塔利亚诺，2022 年

Shifting Sands. Installation, Participatory Performance and Objects.
Sand, Plaster, Glass, Jute containers.
Installation view, MAAT Museum Lisbon.
Photo: Lorenzo Vitagliano, 2022.

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& 赵梓俊
Zijun Zhao

墩 (dūn)



名词 none

- 树墩：树木被砍伐后留下的粗短树桩。
- 桩：为承受垂直压力而设计的坚固支撑，常用于桥梁或建筑物的结构中。
- 土堆或小丘：自然隆起的土地产物；小丘。
- 基座或底座：支撑雕像、装饰品或柱子的底部或台座。
- Stump: A short, thick post remaining after a tree has been cut down.
- Pier: A solid support designed to sustain vertical pressure, commonly used in the construction of bridges or buildings.
- Mound or hillock: A small, naturally raised area of the earth; a knoll.
- Pedestal or base: A base or stand on which a statue, an ornament, or a pillar is mounted.

例句 Examples:

- 一棵老树被砍倒，只剩下树墩。
- 工程师检查了桥梁的墩柱，以发现是否有磨损迹象。
- 孩子们在河边的草堆上玩耍。
- 雕塑被放置在石制底座上，供陈列使用。
- The old tree was cut down, leaving only a stump (墩).
- Engineers inspected the piers (墩) of the bridge for signs of wear.
- Children played on the grassy mound (墩) near the riverbank.
- The sculpture was placed on a stone pedestal (墩) for display.



“归墩”项目是与纽约唐人街篮球俱乐部及独立书店 Bungee Space 的合作项目。2024 年夏天，我们从大孟村收集了 25 个墩墩，并把它们带到了纽约，为它们寻找新的家园。我们将“领养”作为一种共同创作的方法，旨在分享大孟社区的拆迁经历，并反思在全球各个角落因城市化与绅士化而不断发生的、似乎不可避免的“遗失”。这里的“领养”意味着通过“使用”墩墩的行动，而非仅将其视为商品，墩墩成为承载大孟村民生活体验与抗争的载体，是大孟失落的讲述者。

Rehoming DunDun is a collaborative initiative with Chinatown Basketball Club and the independent bookstore Bungee Space in New York. In the summer of 2024, we collected 25 DunDuns from Dameng village and brought them to New York in search of new homes. Using “adoption” as a method of co-creation, the project seeks to share the stories of displacement from Dameng community and reflect on the broader impacts of urbanization and the gentrifying forces of loss that happen in every corner of this world. What we mean by adoption is through the action of “using” DunDun, instead of treating DunDun as merely a commodity, DunDun became the object that embedded Dameng villagers’ life experiences and struggle, and the storyteller of Dameng’s loss.



墩墩是由中国河南省大孟村村民手工制作的小凳子。由于政府的城市规划改革，村民们不仅失去了他们的土地和房屋，也失去了原本的生活方式。新的建筑空间割裂了村民之间紧密的社会纽带。作为一种微妙的抵抗，村民们开始制作墩墩。墩墩由他们原村落旧址的建筑工地上遗弃的隔热泡沫制成。墩墩逐渐成为日常生活中不可或缺的一部分。带着墩墩散步、坐在墩墩上、在新社区里与老朋友聊天，村民们试图维持过去的生活节奏。然而，在不久的将来，随着混凝土高楼拔地而起，他们的生活痕迹可能会被彻底抹去。

DunDun is a handmade stool crafted by the villagers of Dameng, located in central China, Henan Province. Due to the government's urban planning reforms, the villagers lost not only their land and homes, but also their way of life. The new architectural space fragmented the close-knit bonds between villagers. In reaction, the villagers made DunDun, as a subtle resistance. Made from abandoned heat insulation foam from the construction sites where their villages once stood, DunDun became an indispensable part of everyday life. Carrying DunDun, walking, sitting on it, and chatting with old friends in the new neighborhood, villagers try to maintain their previous life rhymes. In the near future, the traces of their living experiences could be erased as the concrete rises around them.







领养物品 Adoption of an Object

领养一个物品与购买一个物品是不同的。领养强调的是“抚养”行为，就像领养一个孩子。当人们了解到墩墩是一个“领养”项目时，他们对待它的方式也随之改变——不再把它当作一件商品，而是视为一个需要被照顾的小生命。这种“抚养”的行为，让我们能够以一种去人类中心主义的方式来理解物品的复杂性：它既是一张凳子，又是一种集体性的设计，同时还是一个积极参与新关系网络的行动者。

领养同样关乎联结。它超越了生产者与消费者之间的交易关系，转而创造了一种更深层次的交流——通过具身的经验，在个体与材料之间、在社区之间、跨越文化之间建立联系。通过强调对墩墩的“使用”，领养使这些跨边界的联结成为可能。

然而，领养物品也可能放大关于“领养”的神话——被描述为积极的、完整的、成功的转变。当墩墩在纽约找到一个新家时，它被迫转化为“一种新的东西”，这就引发了一个问题：当物品与它所承载的人文痕迹一同被移出原有语境时，我们失去了什么？每一个物件都携带着它的创造者、使用者，以及所有共同为其书写传记的非人类行动者的痕迹。

Adopting an object is different from purchasing one. Adoption emphasizes the act of fostering, much like adopting a child. When people understand that DunDun is part of an adoption project, they treat it differently, not as a commodity, but as a small creature requiring care. This act of fostering allows us to explore the complexity of objects in a non-humancentric way: as a stool, as a collective design, and as an active agent participating in new networks.

Adoption is also about connection. It goes beyond the transactional relationship of producers and consumers, creating instead a deeper form of communication through embodied experience between individuals and materials, between communities, and across cultures. By emphasizing the act of using DunDun, adoption opens up these connections.

However, the adoption of an object may exaggerate all the myths of an adoption, as positive, and as a successful, full transition. When DunDun finds a new home in New York, its forced transformation into “something new” raises questions about what is lost when both the object and its human traces are removed from their original context. Every object carries the histories of its makers, previous users, and the many agents who co-author its biography.

墩墩的行囊，包括一本刊物以及摄影图册，由回收布料手工缝制，讲述大孟村民和墩墩的故事

DunDun's Pack, consisting of a zine and a photography book handbound with recycled fabrics, carries the stories of Dameng villagers and DunDun.



因此，“归墩”并不仅仅是把一个物品迁移到另一个地方——那样做会抹去它的原有语境。它专注于建立有意义的联结：通过与物件的互动，把人与人、社区与社区、地点与地点联结起来。每一位墩墩的领养者都会被邀请记录自己与墩墩的互动，并反思墩墩在新的环境、尤其是在新的社会文化语境中是如何积极参与其中的。“归墩”更广泛的目标是将这些故事再带回大孟，同时探索如何通过领养费找到切实的方式来“回馈”当地社区。

Rehoming DunDun is not simply about relocating artifacts—which risks erasing their context—but about fostering meaningful connections: linking people, communities, and places through interaction with the object. Each adopter of DunDun is asked to record their interactions and reflect on how DunDun actively participates in its new environment, especially within a new socio-cultural setting. The broader aim of *Rehoming DunDun* is to circulate these stories back to Dameng, while exploring practical ways of using the adoption fee to “give back” to the local community.

关于 项目发起人

About the project initiators



戴思颀是一位人类学家，其研究探索物质文化、日常实践与公共叙事之间的交汇点。她接受过文化与博物馆人类学的训练，其研究运用应用民族志的方法，考察日常物件——例如墩墩——如何在人与物的网络中发挥其能动性。她关注如何发展以在地知识与日常经验为根基的合作性叙事。

Siyang Dai is an anthropologist whose work explores the intersections of material culture, vernacular practice, and public storytelling. Trained in Cultural and Museum Anthropology, her research uses applied ethnography to examine how everyday objects—such as DunDun—exercise agency within networks of people and things. She is interested in developing collaborative narratives rooted in local knowledge and daily experience.



赵梓俊是一位空间与家具设计师，其创作连接了建筑思维、手工艺实践与社区参与。他拥有木工与设计背景，将家具视为关系性的工具，而非静态的物件，用以调和人与空间及日常生活之间的关系。

Zijun Zhao is a spatial and furniture designer whose work bridges architectural thinking, craft-based making, and community engagement. Trained in both woodworking and design, he approaches furniture not as static objects, but as relational tools that mediate between people, space, and everyday life.

“归墩”是正在进行中的项目。

如果你有兴趣参与或想了解更多，欢迎关注我们的 Instagram: @dundungetahome, 或发送邮件至 dundungetahome@gmail.com 与我们联系。

Rehoming DunDun is an ongoing project.

If you're interested in participating or learning more, follow us on Instagram @dundungetahome or reach out via email at dundungetahome@gmail.com.

所有图片由赵梓俊提供。
所有文字由戴思颀提供。

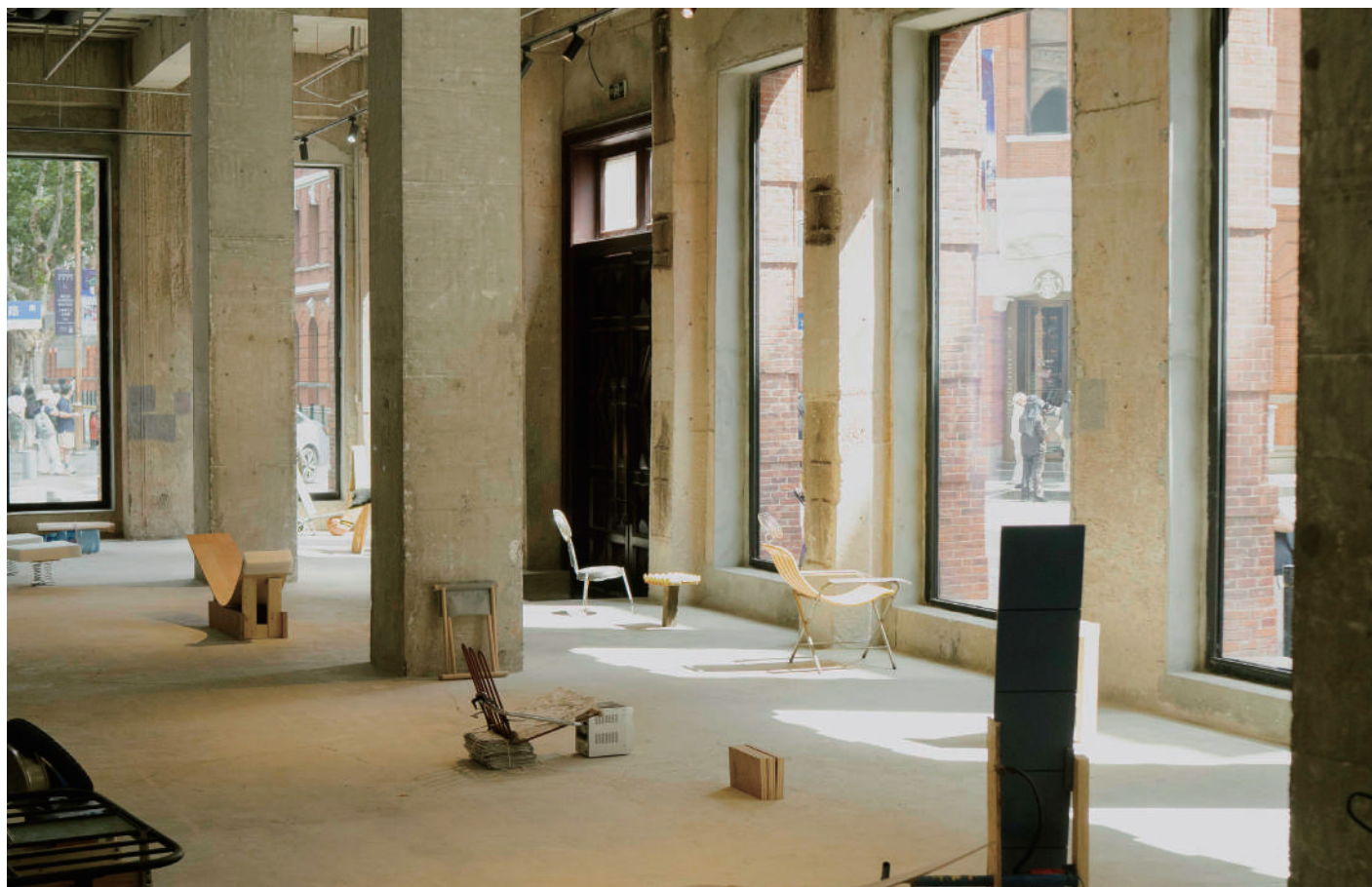
All images courtesy of Zijun Zhao.
All texts courtesy of Siyang Dai.

新舒适，
上海，
2025
The New
Comfort
Shanghai
2025



椅子： 文化的战场

The Chair as Cultural Battleground



展览现场，《重新定义舒适》，
外滩建筑节，上海外滩美术馆，
2025 年

Installation view, *The New Comfort*,
RAMa, Rockbund Museum,
Shanghai, 2025

极少有设计物件像椅子一样，承载如此厚重的历史。从马塞尔·布鲁尔的钢管“瓦西里椅”，到查尔斯·伊姆斯与雷·伊姆斯的胶合板椅，椅子始终是一种“宣言式物件”——它浓缩了技术创新、美学意识形态与社会理想。然而，正如《新舒适》所揭示的那样，椅子同时也是包含着矛盾的张力：它象征稳定，却随时可能被动摇；它承诺舒适，却也可能在瞬间撤回这种承诺。

Few objects carry the weight of design history as heavily as the chair. From Marcel Breuer's tubular steel Wassily to Charles and Ray Eames's molded plywood, the chair has long served as a manifesto object - a distillation of technological innovation, aesthetic ideology, and social aspiration. Yet, as *The New Comfort* demonstrates, the chair is also a site of tension: a symbol of stability that can be destabilized, a promise of comfort that can be withdrawn.

恩佐·马里的《自行设计》： 一份激进的说明书

Enzo Mari's Autoprogettazione: A Radical Instruction

1974 年，马里发布了《自行设计》，这是一套开放式的家具制作说明书，仅用木板与钉子即可完成。马里的目标并不是以“平价版伊姆斯椅”来实现设计的民主化，而是直接挑战“什么才算设计”，以及“谁拥有设计的权力”。

他主张 制作的过程比最终的成品更重要。通过迫使建造者测量、切割、敲打，这一计划训练人们看穿商品的光滑外表，把设计理解为批判性建构行为。马里将其称为“一种批判性练习的提案”，作为揭开消费文化异化机制的方式。

这些家具笨重、粗糙、甚至有些拙劣。但这正是重点所在：它们以身体性的笨拙抵抗工业设计那种诱人的光滑。马里的理论指出：标准化、符合人体工学、批量生产的“舒适”，本身就是被动消费系统的一部分。要想真正“居住”在设计之中，必须直面它的物质性、政治性与劳动性。可能在瞬间撤回这种承诺。

In 1974, Enzo Mari published *Autoprogettazione*, a set of open-source instructions for building simple wooden furniture using only planks and nails. Mari's goal was not to democratize good design by distributing “affordable Eames chairs,” but to challenge the very notion of what design is and who has access to it.

Mari argued that the process of making was more important than the final object. By forcing builders to measure, cut, and hammer, *Autoprogettazione* trained them to see beyond polished commodities and understand design as a critical act of construction. He described it as “a proposal for a critical exercise” — a way of unmasking the alienation produced by consumer culture.

The furniture itself was crude, awkward, and heavy. But this was the point: it embodied resistance to the seductive smoothness of industrial design. Mari's theory suggested that comfort — in its standardized, ergonomic, mass-produced form — was part of a system of passive consumption. To truly inhabit design, one had to confront its materiality, its politics, and its labor.





Ném 与 “重新定义舒适” 工作坊参与者在上海实地行走研究的照片记录。

Photos of field research led by Ném with “The New Comfort” workshop participants in Shanghai.



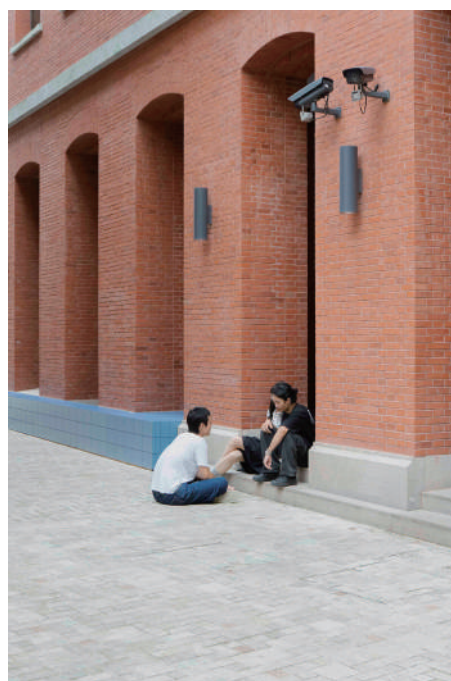


Ném 与“重新定义舒适”工作坊参与者在上海实地行走研究的照片记录。

Photos of field research led by Ném with "The New Comfort" workshop participants in Shanghai.



不适： 一种批判性设计 Discomfort as Critical Design



20 世纪晚期，安东尼·邓恩与菲奥娜·拉比通过“批判性设计”进一步延展了马里的理论：设计不必用来“解决问题”，也可以用来“提出问题”。在这种框架下，“令人不适的椅子”并不是失败的设计，而是一种批判工具。

这与萨拉·艾哈迈德的观点相契合——“舒适”往往强化既有的社会规范。“舒适的椅子”是为平均身材、规范化姿态与标准型客厅而造。当椅子拒绝迎合这些规范、迫使身体进入尴尬的姿态时，它揭示了舒适的排他性。同时，也呼应了米歇尔·德·塞托关于“策略与战术”的论述——日常行为可以成为颠覆权力结构的微小战术。

In the late 20th century, theorists like Anthony Dunne and Fiona Raby extended Mari's critique through the concept of *critical design*: objects not meant to solve problems but to provoke questions. A “discomfortable” chair, in this framework, is not a design failure but a critical tool.

This aligns with Sara Ahmed's observation that comfort often reinforces existing norms. The “comfortable” chair is built for the average body, the normalized posture, the standard living room. By refusing to fit, by demanding awkwardness, the chairs of *The New Comfort* expose comfort as exclusionary. They echo Michel de Certeau's notion of *tactics* — everyday acts that subvert the systems imposed upon us.

从帕帕奈克到班汉姆：两股并行的思潮

From Papanek to Banham: Parallel Currents

“重新定义舒适”工作坊，外滩建筑节，上海外滩美术馆，2025 年

"The New Comfort" Workshop, RAMA, Rockbund Art Museum, Shanghai, 2025.

在《为真实的世界设计》（1971）中，维克多·J. 帕帕奈克批判了过度追求奢华与审美、而忽视真实人类需求的设计倾向。他主张设计应以低技术、即兴、可获得的方式服务现实生活。马里的“自行设计”体现了这种伦理，而“新舒适”则通过上海街头的日常改造，将设计的未来进一步锚定在“即时适应”之中。

同时，雷纳·班汉姆对“环境的舒适”（从空调到郊区客厅）的研究提醒我们：舒适并非天然存在，而是一种技术与文化共同生产的结果。班汉姆打破了“舒适是自然状态”的幻觉，揭示其背后精密的社会工程。“新舒适”正是在此基础上，通过“拆解”那些工程，将舒适还原为可被调度的原始状态。

Victor Papanek, in *Design for the Real World* (1971), condemned design's obsession with luxury and aesthetics at the expense of social good. He argued that design should serve real human needs, often through improvised or low-tech means. Mari's *Autoprogettazione* embodied this ethos; *The New Comfort* extends it by locating design's future in the everyday adaptations of Shanghai's streets.

Meanwhile, Reyner Banham's writings on “environmental comfort” - from air conditioning to the suburban living room - remind us that comfort is always technologically and culturally produced. Banham dismantled the illusion of comfort as natural, showing it instead as a carefully engineered condition. In this light, *The New Comfort* stages its protest by undoing that engineering, returning comfort to its raw, negotiable state.

“重新定义舒适”工作坊，外滩建筑节，
上海外滩美术馆，2025 年

"The New Comfort" Workshop, *RAMa*,
Rockbund Art Museum, Shanghai,
2025.



走向 一种新舒适 Toward a New Comfort



马里、帕帕纳克、班汉姆与“新舒适”共享的核心，是对无辜的“舒适无性”的彻底否定。为舒适而设计，从来不是中性的；它始终关乎政治、关乎身体、关乎社会关系。

这 25 把《“新舒适”》的椅子，并非符合人体工学的解决方案，而是 25 篇物质性的“论述”。它们共同宣告：所谓“舒适”不是天生的，而是被制造出来的——因此，也同样可以被拆解、争夺、重新发明。

如同马里的木椅，它们笨拙得恰到好处，迫使人们注意这种笨拙、思考“坐下”“休息”与“占据空间”究竟意味着什么。它们让椅子从舒适的被动载体转化为批判的主体。

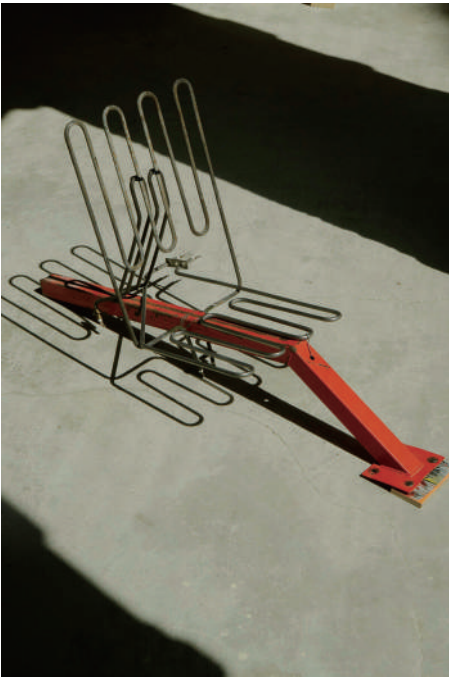
“新舒适”既意图致敬，也希望有所演进：这是一本重新想象的二十一世纪版《自行车设计》，通过全球协作与城市即兴实践得以实现。它提醒我们，重新设计“舒适”，即是重新设计我们与世界的相处方式——而有时，最激进的设计行为并不是打磨得更光滑，而是发起抗议。

What unites Mari, Papanek, Banham, and *The New Comfort* is the insistence that comfort is never innocent. To design for comfort is to design for politics, for bodies, for social relations.

The twenty five chairs of *The New Comfort* Shanghai are not ergonomic solutions; they are material essays, each advancing a different argument. They declare that comfort is not given but made — and therefore open to unmaking, contestation, and reinvention.

Like Mari's timber furniture, they are clumsy by design. They demand that we notice their awkwardness, that we reflect on what it means to sit, to rest, to occupy space. In doing so, they transform the chair from a passive vessel of comfort into an active agent of critique.

The New Comfort thus stands as both homage and evolution: a twenty-first-century *Autoprogettazione*, reimagined through global collaboration and urban improvisation. It reminds us that to redesign comfort is to redesign the ways we inhabit the world — and that sometimes the most radical act of design is not to smooth, but to protest.



一个由 Ném 发起的项目
A Project by Ném



艺术总监：杨嘉孝 (Ném)
制作人：杨嘉孝、阮草颜 (Ném)
技术：杨嘉孝、杜清安 (Ném)
摄影：杨嘉孝
本地协调人：Stone (RAM)、Jiaming (RAM)、Wei Chen、Irene Ng
器材支持：上海 M.Lab

Artistic Direction:
Duong Gia Hieu (Ném)
Producer: Duong Gia Hieu, Nguyen Thao Ngan (Ném)
Technician: Duong Gia Hieu, Do Thanh An (Ném)
Photography: Duong Gia Hieu
Local coordinators: Stone (RAM), Jiaming (RAM), Wei Chen, Irene Ng.

所有图片由 Ném 提供。
All images courtesy of Ném.

该项目获得外滩美术馆的支持
Made possible with support from
Rockbund Art Museum

该项目中的 19 把椅子将在 2025 年西岸
艺术与设计博览会的设计单元 design /
delight 展出。

19 out of 25 chairs from this project
will be on view during the West Bund
Art & Design 2025 at design /delight
section.

参与者：
Participants

Adira Lian、Duong Gia Hieu 杨嘉孝、Do Thanh An 杜清安、Dong Longyue 董龙越
Irene Ng、Jiayue Yu 于嘉玥、Koom Thanaphat、Liang Zihan 梁子涵、Nguyen Thao
Ngan 阮草颜、Shen Caiyi、Wei Chen、Xiaolu Yan、Yingfan Chen

Ném 是一家位于西贡的设计工作室，由
设计师 / 艺术家杨嘉孝创办。其创作方
法基于对再生物品的再设计。Ném 当
前的工作专注通过设计改善人与物之
间的关系。

Ném is a Sài Gòn-based design studio
run by designer/artist Dương Gia
Hiếu with an approach from upcycled
objects. Today Ném focuses on how
to improve the relationship between
people and objects by design.

寂静之中，
万物发声：

张明归，
从西贡到
纽约

2017-2025 年间张明归在越南与美国展映
影片索引，以及同期同地展映的其他影片。

影片笔记：《井里的火星》（2014）、《树
屋》（2019）

An index of films by Truong Minh
Quy from 2017-2025 shown in
Vietnam and the United States,
followed by an index of films shown
at the same time, in the same place.

Film notes for *Mars in the Well*
(2014), *The Tree House* (2019).

In Silence, Things Speak:

Truong Minh
Quy from
Saigon to
New York

阮订尊女

Nguyen Dinh Ton Nu



影像静帧，《发纸水谣...》，导演：张明归和尼古拉斯·格罗，2025 年，图片由导演惠允。

Film stills from *Hair, Paper, Water...*, directed by Trương Minh Quý and Nicolas Graux, 2025. Courtesy of the film directors.



“水在幽暗的洞穴中滴落，滴答、滴答。记忆的水滴，从 Hâu 婆婆一字一句传给孙辈。一帧又一帧，水托着它们，也托着我们，也托着这部电影——归向故乡。”

——尼古拉斯·格劳与张明归，《发纸水谣...》导演手记，洛迦诺 78。

"Water trickles in dark caves, drop by drop. Drops of memory handed down from Mrs. Hâu to her grandchildren, word by word. Frame by frame, water carries them, carries us, carries the film – homeward."

– Nicolas Graux and Trương Minh Quý, Director's Note for *Hair, Paper, Water...*, Locarno 78.

引言

Introduction

家园、记忆与水——这些主题贯穿了张明归多年来的创作。也许，这些执念源自他创作所处的热带地理：从位于中部高原的故乡邦美蜀，到芹蔴的海滩、广平与广南的深林，再到广宁那些被煤灰覆盖的矿区。在这些地方，水渗入、倾泻，而张明归在其中找到的“庇护所”，从未真正隔绝他本人或他笔下人物与那股无形、无源、无法掌控的原初之水。

与他以往的作品一样，他与尼古拉斯·格劳的最新合作也保留了强烈的个人印记。《发纸水谣...》以 Ruc 族的长者曹氏厚为中心。影片记录了她三年的生命片段：从她前往西贡照顾新生孙儿开始，到孩子能说话，陪她一同前往自己出生的山洞，重新学习母语。曹氏厚婆婆拥有非凡的记忆天赋，生动地讲述着那个老虎吃人的时代。而不远处，相思树被种植、伐下，用于造纸。

Home, memory, and water – these are themes that have recurred throughout the years in Truong Minh Quy's body of work. Perhaps, these fascinations came from the tropical settings in which he works: from his hometown Buon Ma Thuot in the Central Highlands, to the beaches of Can Gio, the deep forests of Quang Binh and Quang Ngai, and the soot-covered mining towns of Quang Ninh. In each of these places, water seeps and pours. The shelters that Quy finds hardly shields him or his characters from the primordial water, the source of which is unknowable and uncontrollable.

Like his previous work, his latest collaboration with Nicolas Graux is made with a personal touch. *Hair, Paper, Water...* centers on Mrs. Cao Thị Hậu, an elder in the Ruc ethnic minority group. Quy met Mrs. Hau during the making of *The Tree House*. He kept in touch with her ever since. The film follows its main character over 3 years: from when she came to Saigon to take care of her newborn grandson, to when the boy was old enough to speak and join her on her journey to the cave where she was born and learn her mother tongue. Ms. Hau has the gift of memory. She speaks vividly of growing up in a time when tigers eat people. Nearby, acacias are grown and cut down for paper production.

前几日，我在第六十三届纽约电影节观看了《发纸水谣...》。[1] 这是我第三次在纽约电影节看到张明归的作品。第一次是在2019年的《树屋》；第二次是在2024年，他凭《越和南》在第六十二届纽约电影节获得了惊人的成功。正如泰勒·威尔逊（林肯中心高级策展人）指出，张明归的电影这几年来一直是电影节策划的重要一环。在映后问答中，尼古拉斯分享道，正是这个项目，让他们得以进入一种对双方都陌生的语言：Ruc 族语，以及 16mm 宝莱克斯摄影机。尼古拉斯拍摄了大部分画面，张明归负责剪辑。他们欣然拥抱偶然性：有时，当胶片送回实验室后，自然地组成了合理的顺序，他们便直接保留这段影像在成片中。

张明归的创作年表与展映史，也让我们得以勾勒近十年来越南与国际艺术电影圈的鲜活图景。本文所列影片，试图描绘这条轨迹：它记录了我每一次观看张明归作品的时刻，同时也包含同期所观看的其他电影。换句话说，这是我涉足国际影片策划的四年观看记录：2017、2019、2024 与 2025 年。它既关乎一名艺术家的电影创作，也关乎我在不同“影迷聚落”中的偶然相遇——我们的人生轨迹都从越南延伸出去：我来到美国，而张明归前往法国和比利时。

A few days ago, I got to see *Hair, Paper, Water...* at the New York Film Festival 63. [1] This was my third time seeing Quy at NYFF, the first time being 2019 with *The Tree House*, and the second time for the astoundingly successful *Viet and Nam* at NYFF 62, 2024. As Tyler Wilson, Senior Programmer at Lincoln Center, noted, Truong Minh Quy's films have been a common thread of the festival's programming in the past few years. In the Q&A at NYFF, Nicolas shared that this project was a chance for them to work together in a language that was new to both of them: the language of the Ruc, and of the 16 mm Bolex camera. Nicolas shot most of the footage, and Quy edited. They embraced chance: sometimes, when the rushes came back from the lab assembled in an order that makes sense, they would keep the sequence in the final edit.

Tracing Quy's filmography and history of exhibition allows us to visualize the bigger picture of the vibrant Vietnamese and international arthouse scene in the past decade. Here, the film index attempts to map this trajectory: each time I see Quy's films, and other films I saw around the same time. This list, in a way, is my personal list of four years in international film programming: 2017, 2019, 2024, and 2025. It is as much about Truong Minh Quy's filmography as it is about my chance encounters with different pockets of cinephilia, as both of our journeys take us far away from Vietnam: me to the United States, and Quy to France and Belgium.

在出国的第一年，我偶然读到萨特在《恶心》中的一段话：

“物体是没有生命的，不该触动我。我们使用物体，将它们放回原处，在它们中间生活，它们是有用的，仅此而已。然后它们居然触动我，真是无法容忍。我害怕接触它们，仿佛它们是有生命的野兽。”

In my first year abroad, I came across this passage from Jean-Paul Sartre's *Nausea*.

“Objects should not touch because they are not alive. You use them, put them back in place, you live among them: they are useful, nothing more. But they touch me, it is unbearable. I am afraid of being in contact with them as though they were living beasts.”

电影海报，《发纸水谣...》，
导演：张明归和尼古拉斯·格罗，
2025 年，

图片由导演惠允。

Film poster of *Hair, Paper, Water...*,
directed by Trương Minh Quý and
Nicolas Graux, 2025.

Courtesy of the film directors.



萨特写于 1938 年的《恶心》，讲述了年轻人安东尼陷入危机的故事；这种危机被具象为一阵阵恶心感，当他意识到物体会“召唤”他时便被触发，只因这些物体不仅仅是“有用”的，而是与我们共存，它们会触动我们，伸进我们存在最幽深的缝隙。本文所列的电影，则探索了与《恶心》中那种“物的异样”截然不同的感知方式。张明归，以及这份片单中出现的其他创作者，并不畏惧与“他者”的接触。他们的感官被调谐至万物的触动之中。

Written in 1938, Sartre's *Nausea* follows a young man, Antoine, as he descends into a crisis. It is identified as a feeling of nausea, triggered whenever he recognizes that objects can beckon to him. They are more than just “useful”; they live among us, they touch, they reach into deep crevices of our being. The films listed in this article explore a different notion of being among things that may be antithetical to the uncanny feeling described in *Nausea*. Quy and the filmmakers featured in this index are not afraid of being in contact with the “other”. Their sensibility is attuned towards the touch of things.

河内与西贡， 2017 年 Hanoi and Saigon, 2017

我第一次遇见张明归，是 2017 年的西贡，在名为“Viva Cinema”的电影研讨会上。该活动由张与杜文黄和武英阳共同教授，举办地点是 Chaos Downtown——一个艺术团体与展演空间 [2]。我们一周上三次课，晚 6:30 至 10:00，周六则从下午 2:30 一直到深夜。整个团体大约三十人，大多是二十几岁的年轻人。一部分是电影专业的学生，他们在武英阳的教学中听说了这门课；也有不少人只是纯粹的影迷，没有任何机构背景。我们席地而坐，有时甚至直接躺在地板上，一边欣赏电影，一边听三人的讲解。那段时间有几晚下雨，有一次停电，也有一晚我们彻夜未眠，从夜晚坐到了清晨。就是在那里，我第一次看了张的电影《井里的火星》（2014）。

在 Viva Cinema，张明归讲解了罗伯特·布列松、安德烈·塔可夫斯基和埃罗尔·莫里斯的电影。他特别关注电影中的“时间哲学”以及电影与现实的关系问题。他与我们分享了塔可夫斯基的《雕刻时光》中一段节选，由他亲自翻译成越南语并加上批注。张选取的那一章谈论“电影节奏”的概念：时间如何在镜头中流动，以及影像的诗性与广阔。

“怎样才能感受到镜头中的时光？当一种特殊的真实感受产生的时候，当你彻底地认识到你在镜头中看到的并不仅限于视觉描绘，而暗示着某种无限超越画面界限、暗示生活内容的时候，时光就产生了。” [3]

I first met Trương Minh Quy in Saigon in 2017, at Viva Cinema, a film seminar he co-taught with Đỗ Văn Hoàng, and Vũ Anh Dương, held in Chaos Downtown, an art space and venue [2]. The class met three times a week from 6:30 pm to 10 pm, with back-to-back sessions on Saturday from 2:30 pm until late. We were a group of about 30 people, mostly 20-somethings. Some were film students who had known about the seminar through Vũ Anh Dương's teaching. Others were cinephiles with no institutional affiliations. We would sit on the floor, or lie down, as we watched the films and listened to Quy, Hoàng, or Duong's presentations. Sometimes it rained. One night the electricity cut out, and one night we stayed up together through the night, until morning. It was here that I first saw Quy's film, *Mars in the Well* (2014).

At Viva Cinema, Quy gave lectures about the films of Robert Bresson, Andrei Tarkovsky, and Errol Morris. He was interested in the philosophy of time in filmmaking and questions of cinema's relationship with the real. Quy shared with the class an excerpt from Andrei Tarkovsky's book, *Sculpting in Time*, which he had translated into Vietnamese and annotated. The chapter Quy selected talks about the idea of filmic rhythm, how time moves within a frame, the poetry and immensity of the cinematic image.

How does time make itself felt in a shot? It becomes tangible when you sense something significant, truthful, going on beyond the events on the screen; when you realize, quite consciously, that what you see in the frame is not limited to its visual depiction, but is a pointer to something stretching out beyond the frame and to infinity; a pointer to life. [3]



位于胡志明市 1 郡巷口的 Chaos Downtown，图片由作者提供。

The alleyway of Chaos Downtown in District 1, Ho Chi Minh City. Courtesy of the author.



Chaos Downtown 顶楼露台，图片由作者提供。

The rooftop of Chaos Downtown. Courtesy of the author.

塔可夫斯基相信，电影中的时间会溢出自身的画框。电影不仅仅是某个故事或想法，而是对时间的体验。

Tarkovsky believes that cinematic time exceeds, spills over its own frame. Film is not just about a story or an idea. It is an experience of time.

在胡志明市七区的艺术空间 Zero Station，张明归曾举办一场讲座，讨论塔可夫斯基的“电影时间”概念与马丁·海德格尔《论艺术作品的本源》之间的共鸣，并放映了他的影片《有人正去往森林》（2016）。这场讲座是裴文南山哲学研讨会的一部分，四年前，张也曾参与其中。南山教授在张明归的早期创作生涯中极为重要。正是在他的指导下，张接触到海德格尔的思想，这成为他思考电影与艺术方式的一个重要转折点。[4]

几个月后，DocFest 2017 在河内举办，由河内 DocLab 和芽山集体主办，并与东南亚电影协会（ASEAC）联合举行的研讨会《东南亚电影中的时空与内心世界》同步开展。[5]

张明归在芽山集体的空间放映了短片《沉默之物在言说》（2017）。这部影片重新剪辑了他首部长片《镜之城》（2016）的素材，并包含一段长镜头聚焦一个燃烧中的衣柜。同年入选 DocFest 的其他作品包括：杜文煌与张桂芝的《露水沉溺》（2017）、西乌·范的《无尽之路》（2017），以及杰米·麦克斯通·格雷厄姆的影像装置作品《在一座绿色小岛上》（2017）。也是在这届影展上，张明归结识了欧内斯特·卡雷尔，此后他们在《树屋》（2019）与《发纸水谣...》（2025）的声音混剪中展开合作。卡雷尔在同春街上的 Vui 工作室举办了音声工作坊，并展示了自己的音声录制作品。他的实地录音，以细腻、沉静的方式记录人类与自然世界的声音，好似一位专注、感怀、但始终沉默的观察者。我深受这次偶遇以及“实地录音”这种创作形式的触动。几年后，我在哈佛大学再次遇见卡雷尔，他当时正教授“声音民族志”的相关课程。

At Zero Station, an art space in District 7, Quy gave a talk on resonances between Tarkovsky's notion of cinematic time and Martin Heidegger's *The Origin of the Work of Art*, and then showed his film *Someone is going into the forest* (2016). This event was part of Bui Van Nam Son's philosophy seminar, which Quy had attended four years before. Professor Nam Son was an important presence in Quy's early career. His encounter with Heidegger under Professor Nam Son's tutelage marked a departure in his thinking about cinema and art in general. [4]

Soon after Viva Cinema, DocFest took place in Hanoi, led by Hanoi DocLab and Nhà Sàn Collective, and held in conjunction with a symposium titled *Space, Time, and the Visceral in SEA Cinemas*, organized by the Association for Southeast Asian Cinema (ASEAC) [5].

Quy showed his short film, *In Silence, Things Speak* (2017) at Nhà Sàn. This film recuts shots from his first feature, *City of Mirrors* (2016), and features an extended shot of a closet on fire. Other films programmed at DocFest 2017 were *Drowning Dew* (2017) by Đỗ Văn Hoàng and Trương Quế Chi, *The Endless Road* (2017) by Sứ Phạm, and video installation titled *In a green island* (2017) by Jamie Maxtone-Graham. During this festival, Quy met Ernst Karel, with whom he would collaborate on the sound mix for *The Tree House* (2019) and *Hair, Paper, Water....* (2025). Ernst held a sound recording workshop and presented his sound work at Vui Studio on Tong Duy Tan street. Ernst's field recordings capture the sounds of the human and natural world from the perspective of an attentive, moving, yet silent observer. I was deeply moved by this encounter with Ernst and observational film and audio. I would see Ernst and encounter his work again at Harvard, where he taught Sonic Ethnography.

影像静帧，《有人正去往森林》，导演：张明归，2013 年。

图片来自 Queer Forever 电影节 / 釜山电影节 / 越南青年报，2016 年。

Film still of *Ai đó đang đi vào rừng*, (*Somebody is going into the forest*), directed by Trương Minh Quy, 2013.

Courtesy of Queer Forever Film Festival/Busan Film Festival/Tuổi Trẻ, 2016.

影像静帧，《沉默之物在言说》，导演：张明归，2017 年。

图片由 Bao 画廊惠允。

Film still of *In Silence, Things Speak*, directed by Trương Minh Quy, 2017. Courtesy of Galerie Bao.





影像静帧《露水沉溺》，
导演：杜文煌与张桂芝，Docfest 放映，
2017 年，图片由艺术家惠允。

Film stills of *Drowning Dew* (2017) by
Đỗ Văn Hoàng and Trương Quý Chi
at Docfest 2017.
Courtesy of the artist.





杰米·麦克斯通·格雷厄姆，《在一座绿色小岛上》（2017），Docfest 展览现场
2017 年，芽山一号梁安空间，

图片由艺术家惠允。

In a green island (2017) by Jamie
Maxtone-Graham, installation at
Docfest 2017, Nha San, so 1 Luong Yen.
Courtesy of the artist.

那几年，我一半时间在河内，一半时间在马萨诸塞州剑桥市。电影成为我建立连接、寻找归属感的方式。我意识到，美国那些热爱电影的人，和在越南的我，正欣赏着是同一批电影：无论是在 DocFest、Viva Cinema，还是与朋友一起在笔记本电脑上观看的那些作品。我开始真正理解电影跨越边界的表达力。

While I split time between Hanoi and Cambridge, Massachusetts, film was my way of making connections and feeling at home. I realized that people who loved films in America were watching the same films I saw in Vietnam: at DocFest and Viva Cinema, and on the laptop with my friends. I came to appreciate how articulate film can be as it moves across borders.



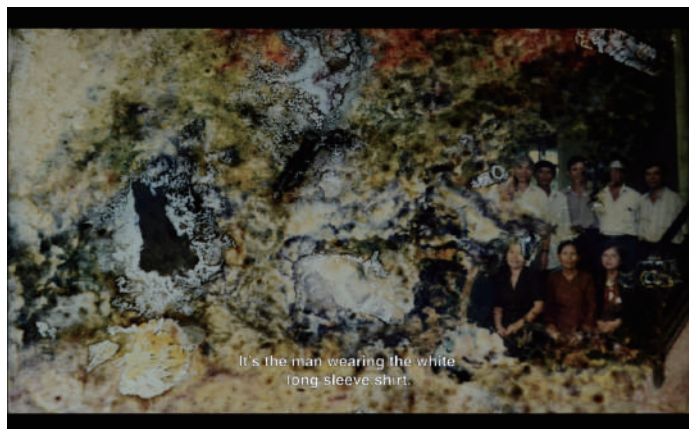
作者与张明归（背影）在 Viva Cinema，图片由作者提供。

Author and Truong Minh Quy (shadow) at Viva Cinema. Courtesy of the author.

影片笔记： Film note:

《井里的火星》，2014 年，导演：张明归，联合导演：弗雷迪·纳多尼·普斯托什金，片长：19 分钟。

Mars in The Well. 2014. Truong Minh Quy, co-directed with Freddy Nadolny Poustochkine. 19 mins.



在《井里的火星》中，张明归以科幻的视角重构了自己的家乡。年份设定在 2053 年，气候变迁让海平面上升了 500 米以上，而他的家乡邦美蜀仅高出海平面 5 米。影片由张明归自己饰演主角，通过解体的画外音、屏幕文字以及旧书店找到的书籍，讲述自己的故事。这段历史被重新书写成科幻小说。张明归的第二部长片《树屋》对这一主题进行了更深入的探讨。

In *Mars In The Well*, Truong Minh Quy reconstructs his hometown through the lens of science fiction. The year is 2053. Climate change has caused sea levels to rise by over 500 meters, putting his home city, Buon Ma Thuot, only 5 meters above sea level. Quy plays the main character in the film, narrating his own story, sometimes through disembodied voice-over, sometimes mediated through on-screen text and books. This history is rewritten as science fiction. The Tree House, Truong Minh Quy's second feature-length film, explores this topic in greater depth.

影像静帧，《井里的火星》，导演：张明归，2016 年。图片由导演惠允。

Film still of *Mars in the Well*, directed by Truong Minh Quy, 2016. Courtesy of the film director.

剑桥与纽约， 2019 年 Cambridge and New York, 2019

2019 年，河内 DocLab 正式停运 [6]。尽管这对越南独立影像是一场低潮，但和许多那个时期仍然坚持创作的艺术家一样，张明归继续拍摄电影。拍完《树屋》后，他于 2019 至 2021 年前往法国北部图尔宽的著名电影学院 Le Fresnoy 就读。此后，他的作品频频入选国际电影节，包括柏林、维也纳、洛迦诺以及纽约电影节。2019 年 10 月，我在纽约再次见到了他，当时他的新片《树屋》在纽约电影节首映，票场爆满。这一年，纽约电影节的短片单元格外出色。我也在那里看到了范玉兰的短片《福地》（2019）。

In 2019, DocLab ceased operations [6]. Despite this downturn, Truong Minh Quy continued to make films, like many other artists who were active during this era. After shooting *The Tree House*, Quy attended Le Fresnoy – a prestigious film school in Tourcoing, northern France – from 2019 to 2021. His films became a staple at international film festivals, screening at Berlinale, Viennale, Locarno, and the New York Film Festival. I saw him again in New York City in October 2019 at a sold out screening of *The Tree House*. This was a good year for shorts programs at the NYFF. Another director from Vietnam, Phạm Ngọc Lân, has a short film – *A Blessed Land* (2019) – in the festival program.



影像静帧，《福地》，
导演：范玉兰，2019 年，
图片由艺术家惠允。

Film still of *Blessed Land/Một Khu Đất Tốt*, directed by Phạm Ngọc Lân, 2019.
Courtesy of the artist.

回到剑桥后，我在丹尼斯·林的电影研讨课以及哈佛电影资料馆中观看了哈伦·法罗基、贾法·帕纳西、香塔尔·阿克曼、郑明河与佩德罗·科斯塔的作品。张明归的电影，可以被视为这种介于虚构与纪实之间的“混合散文式影像”。凯瑟琳·罗素的《自我民族志：自我的旅程》为理解这种新兴类目提供了有力框架。她以克里斯·马克的《日月无光》（1982）为例，指出自我民族志电影是一种“自我塑造”的形式，其中“民族志作者将自身表现为一种虚构，在民族志文本内部镶嵌一种双重性”。[7]

这正是《树屋》与《井里的火星》所呈现的结构。自我民族志电影往往是日记式的，涉及离散、流放等主题，其中“家庭历史和政治历史以艰难的记忆和斗争过程展开”。例如原一男的《极度隐私：恋歌1974》与香塔尔·阿克曼的《家乡的消息》。2019年秋天于哈佛观看的这些影片，让我开始认真思考纪录片与混合影像在真实与虚构之间的展开方式，以及它们如何邀请观众去触摸那种介于两者之间、悬而未决的现实。

Back in Cambridge, I was watching films by Harun Farocki, Jafar Panahi, Chantal Akerman, Trinh T. Minh-Ha, and Pedro Costa. Quy's film could be considered a part of this tradition of hybrid essayistic films that blur the boundaries between fiction and documentary. Catherine Russells' text, "Autoethnography: Journeys of the Self", provides a useful framework for understanding this emerging genre. Taking Chris Marker's *Sans Soleil* (1982) as an example, Russell describes autoethnography in film as a form of "self fashioning... in which the ethnographer comes to represent himself as a fiction, inscribing a doubleness within the ethnographic text." [7]

This is precisely what happens in *The Tree House*, and in *Mars in the Well*. Autoethnographic films tend to be diaristic, concerning themes of displacement, exile, where "family histories and political histories unfold as difficult processes of remembering and struggle." Examples include Hara Kazuo's *Extremely Personal Eros* (1974), and Chantal Akerman's *News from Home* (1976). The films I saw in fall 2019 at Harvard got me thinking about the way documentary and hybrid films unfold between truth and fiction, and the way we, as audience, are invited to tease out a reality perched in-between, as they often are.



郑明河，《再一次集结》（影像装置细节），1982年。摄影：雷切尔·托普汉姆。图片来自 CAG 温哥华当代艺术中心。导演：张明归，2016年。图片由导演惠允。

Trinh T. Minh-ha, *Reassemblage* (installation detail), 1982. Photo: Rachel Topham. Courtesy of CAG Vancouver.

巧合的是，纽约现代艺术博物馆此时正举办香塔尔·阿克曼回顾展 [8]。展映作品包括她的处女作《我的城市》（1968）、《来自东方》（1993）——这部慢节奏的影片捕捉了东欧走出共产主义的转型期——以及《家乡的消息》，摄于 1970 年代初期的纽约。

Coincidentally, there is a Chantal Akerman retrospective happening right now at MoMA [8]. Films being shown includes Akerman's first film, *Saute ma ville* (1968), *D'est* (1993), a slow film that captures placid views of Eastern Europe during a great transition out of communism, and *News from Home*, which was filmed in New York City over a few days in the early 1970s.

影片笔记：
Film note:

《树屋》，2019 年，
导演：张明归，片长：84 分钟

The Tree House. 2019. Directed by
Truong Minh Quy. 84 mins.

我们听到张明归的声音。他回到了火星，也就是越南山区少数民族的居住地。在电话中，他与父亲交谈，讲述自己的童年故居，却始终没有影像出现。

We hear Quy's voice. He had gone back to Mars and was visiting ethnic minority communities in the mountains across Vietnam. We hear him on the phone with his dad. He tells us about his childhood home, but does not show it.

通过这部影片，他再次回到森林与山岭之中，在那里，人们与自然的关系截然不同。他首次拍摄了曹氏厚女士，她来自被称作 Ruc 族的少数民族。她出生在山洞里，时不时会和家人一同返回那里。影片中还出现了一位 Kor 族男子，他与父亲在树屋中生活多年，与外部世界完全隔绝。对于这两族人而言，森林本身就是家。

With *The Tree House*, he returns to the forest and mountains, where people have a different relationship with nature. Quy filmed Ms. Cao Thi Hau, of the Ruc ethnic community, for the first time in this film. She was born in a cave, where she would return from time to time with her family. He also filmed a Kor man, who lived in a tree house for many years with his father, completely cut off from the rest of the world. Quy's participants make themselves at home in the forest and on mountains.

影像静帧，《越与南》，
导演：张明归，2024 年。
图片来自 MUBI。

Film still of *Viet and Nam*,
Directed by Truong Minh Quy, 2024.
Courtesy of MUBI.



我与影片的叙述者一样，被曹氏厚的记忆力所震撼。她毫不迟疑地讲述自己出生的情景、儿时的游戏、曾对姐姐说的话、等待父亲打猴子狩猎归来的夜晚……她的语言与生活深深扎根于森林。她说，族中长者临终前做的最后一件事，是回到山洞探访。尽管旅途艰辛，他们还是会去，因为他们“想念森林”。她如何能记得这么多自己和周围人的生活？也许他们在一起讲故事，是为了回忆。Rục族没有文字系统，只有约500人依旧会说他们的语言，随时可能消失。族人通过口述故事保存记忆，而影片的叙述者则借助影像来完成这一点。他问道：“如果没有影像，我的记忆会怎样？”影像让他得以记住空气中的尘埃，这些无法言说的东西。

记录记忆的技术往往与权力和治理结构交织。张明归在片中使用了美军在越南南方修建“战略村”时拍摄的档案影像——“士兵也会拍纪录片”。这片土地上的电影史与地缘政治纠缠不清。几十年后，张明归再次来到这里，重复着当年士兵的拍摄行为。他质问自己：“我为何在此，侵犯他们的‘匿名权’？‘你是谁，能替他们发声？’”叙述者以第二人称讲述自己。

张明归有时以第三人称“anh”称呼自己，有时又以第一人称“tôi”发声：“作为一个京族多数人，我是否能被少数民族的死者之屋所接纳？在死亡的领域，语言与肤色是否仍构成界限？”

电影似乎能够跨越生死与可见／真实的边界。叙述者提到，一位拉格莱族母亲看到了儿子死亡的影像，认为他被关在影像之中，恳求士兵释放他，认为那是他还活着的证据。

Like the narrator, I am struck by how Ms. Hau recalls her childhood so vividly. She tells us, without hesitation, how she was born, games she played as a child, things she said to her sister while they waited for their father to come back from hunting monkeys one day, and so on. Her language and way of life is tied to the forest. She talks about how the last thing elders in her community do before dying is visit their cave. Despite the tough journey, they went because they missed the forest – “nhớ rừng.” How does she remember so much from her own life and the lives around her? Maybe they tell stories to remember together. The Ruc people do not have an alphabet for their language, and only 500 people speak this language. It can disappear at any moment. While they preserve their memories through stories, the narrator does it through images. He asks: “Without images, what will happen to my memories?” Images allow him to remember such intangible qualities as a constellation of dust in the air.

Technologies of recording memories are often implicated in structures of power and governance. Truong Minh Quy uses archival footage from the American army in South Vietnam during the creation of strategic hamlets – “Soldiers also make documentary films”. The history of film in this region is fraught with geopolitical violence. The filmmaker had returned decades later, to film, like the soldiers. The narrator asks: why am I here, violating these people’s right to anonymity – “quyền ẩn danh”? “Who are you to speak on their behalf” – the narrator speaking in 2nd person about himself.

The narrator sometimes speaks about himself in the third or second person, “anh”, sometimes in the first person, “tôi”: “Can I, an ethnic majority Kinh Vietnamese, can be accepted in the house of the dead of the ethnic minority Central Highlanders? In the realm of the dead, will language and skin colour be a distinction?”

Film, as an art form, seems capable of violating the boundary between life and death, between the visible and the real. The narrator speaks of a Raglai woman who saw footage of her dead son and demanded the soldiers to release him, thinking that is proof that he is alive.

影像静帧，《百年烟尘》，
导演：尼古拉斯·格罗，2019 年，
图片由导演惠允。

Film still of *Century of Smoke*,
directed by Nicolas Graux, 2019.
Courtesy of the director.



也许，张明归与这片山林之间有某种“宿缘”。在《越与南》中，他转向完全不同的主题与方法：不再采用混合自我民族志的形式，不再使用旁白或档案影像，而是一部使用演员与布景的虚构片。这部作品获得了巨大成功，但第二年，他又回到了山林，回到曹氏厚身边，拍摄了《发纸水谣...》。或许，不仅仅是他与森林有宿缘。尼古拉斯也在同一时期来到这片地区拍摄电影，与张明归拍《树屋》的时间几乎重叠。

Could it be that Truong Minh Quy has a karmic bond with the mountains? In *Viet and Nam*, he takes on a whole new subject matter and approach: no more hybrid auto-ethnography, use of voice-over or archival footage. *Viet and Nam* is a fiction film, with actors and sets. It was immensely successful. The next year, he came back to the mountains and forests, to Ms. Hau, with *Hair, Paper, Water...* Maybe it is not just Quy who has a karmic bond with the forest, but also Nicolas, who had come to the region to shoot his film, *Century of Smoke*, around the same time Quy filmed *The Tree House*.

影像静帧《树屋》，
导演：张明归，2019 年，
图片由导演允惠，
摄影：高氏厚。

Film still of *The Tree House*,
directed by Truong Minh Quy, 2019.
Courtesy of the director.



纽约与纽约， 2024–2025 年 New York and New York 2024-2025

几个月前，DocLab 的网站关闭了。虽然它的脸书页面仍然存在，但已经没有可供公开访问的集中信息来源，来呈现这十年来滋养了如此多电影创作与影迷热情的电影工作坊。Viva Cinema 多年以脸书页面形式延续，却在不久前因为 Meta 公司的无差别版权打击而被迫下线。2017 年并不算久远，但也已不再接近。几年的时间，足够让越南实验电影与影迷文化的面貌彻底改变。

过去一年里，我有幸在纽约的影院三次看到张明归的作品。2024 年，纽约电影节放映了《越与南》，这部影片此前在戛纳“一种关注”单元首映。多亏 Strand Releasing，我得以在 2025 年春天再次于纽约 IFC 影院看到这部影片。[9] 不幸的是，这部影片在越南遭到禁映。同年，另一部在国际影展上表现亮眼的越南影片《苦力不哭》（导演范玉兰）则较为幸运，获得了国内放映许可。

秋天，张明归与尼古拉斯·格罗一同来到纽约，放映《发纸水谣...》。有观众问到影片的发行计划，他们回答说目前还没有。我个人来说，非常希望能再次在电影院看到这部片子。

A few months ago, DocLab's website went down. While the Facebook page still exists, there is no longer a centralized source of publicly accessible information about this film workshop, which fostered so much filmmaking and cinephilia in its ten years of operation. Viva Cinema existed for many years in the form of a Facebook page, had also gone under recently, a victim of Meta's indiscriminate copyright strikes. 2017 is not too long ago, but not too close either. Enough time has passed for the landscape of experimental filmmaking and cinephilia in Vietnam to change substantially.

I got to see Truong Minh Quy in NYC theaters three times in the past year. In 2024, the NYFF showed *Viet and Nam*, which premiered at Cannes as a selection in Un Certain Regard. Thanks to Strand Releasing, I was able to see *Viet and Nam* again at the IFC in New York in spring 2025 [9]. Unfortunately, the film was banned in Vietnam. Another Vietnamese film that did well in the international festival scene that year, *Cu Li Never Cries* by Pham Ngoc Lan, had better luck receiving permission for domestic distribution.

In the fall, Quy came back to New York with Nicolas Graux to show *Hair, Paper, Water...* A member of the audience asked about distribution for Quy and Nicolas' film. They said that for now, there is no plan. I personally would love to see their film in the theater again.

在第 63 届纽约电影节上，《发纸水谣 ...》与一系列令人印象深刻的作品共同放映。影迷的乐趣之一就在于发现这些影片之间的隐秘联系，无论这是否出自策划者的有意安排。在观看张明归的影片之前，我看了亚历山大·科贝里泽的《干叶》，并听了他与丹尼斯·林的对谈。[10] 这部影片完全出乎我的预料，仅靠一台 2000 年代的索尼爱立信手机拍摄，格鲁吉亚乡村如梦境般呈现。对谈中，科贝里泽说，像素的运动映照灵魂。像素化是数字影像的颗粒感。

《干叶》是我九月看的最后一部影片。十月的影片更为沉郁，表达更为清晰与锐利，大多使用专业数码摄影机拍摄。我看了詹姆斯·贝宁的《小男孩》、克莱尔·德尼的《卫兵的呐喊》、克里斯蒂安·佩措尔德的《镜的第三乐章》，以及卢克雷西亚·马特尔的《我们的土地》。这些影片在家庭情感层面，抑或原住民权利与人权的语境中，探讨修复与重建的问题。档案材料的运用成为突出的主题，手机影像的运用，无论是在虚构作品还是纪录片中，都极为醒目。

At NYFF 63, *Hair, Paper, Water...* was shown alongside a truly impressive selection of films. Part of the joy of cinephilia lies in discovering the connection between these films, which may or may not have been conceived by the programmer. Before seeing Quy and Nicolas' film, I saw Alexandre Koberidze's *Dry Leaf* and listened to the director in conversation with Dennis Lim [10]. *Dry Leaf* was unlike anything I could have expected. It was filmed on a Sony Ericsson phone from the 2000s. The Georgian countryside appears as if from a dream. In conversation, Koberidze mentions that the movement of the pixels reflects one's soul. Pixelation is the grain of the digital.

Dry Leaf was my last September film. October films are more sombre, without bold visual experimentation. For the most part, they are filmed on professional digital cameras. I saw *Little Boy* by James Benning, *The Fence* by Claire Denis, *Miroirs no. 3* by Christian Petzold, and *Nuestra Tierra* by Lucrecia Martel. Questions of repair and remediation come up, in terms of familial feelings as well as indigenous rights and human rights. Use of archival material in the making of films is also a strong theme, as well as use of phone footage – as fiction, and as documentary.

影像静帧《苦力不哭》，
导演：范玉兰，2024 年，
图片由艺术家惠允。

Film still of *Cu Li Never Cries*,
directed by Pham Ngoc Lan, 2024.
Courtesy of the artist.



作为一座电影文化异常活跃的城市，纽约拥有多场电影节和电影杂志，还有专门评述本地电影展映活动的月度专栏。我希望用两点想法为这篇索引 / 通讯 / 随笔作结：首先，越南亟需更多电影类的印刷出版物与期刊——技术环境变化飞快，但纸本是可靠的；其次，电影通过放映策划而被赋予生命，这是电影文化最重要的表现形式。

张明归与安德烈·塔可夫斯基都直觉到，电影与生命有某种联系。它们似乎通过某种脐带相连，一如光影与时间。当我们用超脱数字或感光化学的媒介形式来思考电影，那么电影运用的媒介本身也正是生命的媒介。影院承载着生命，那是我们的生命，我们的身体。本文提到的每一部影片，都与我生命中的某个片刻相连——我走进影院，坐在屏幕前，什么也不做，只是活在电影之中。透过张明归的影片，有那么短暂的时刻，我被带回越南，回到那些既熟悉又陌生的地方。这种满足难以言喻。也许这就是为什么《家乡的消息》被认为是自我民族志影片中的典范。对流亡者而言，“家”最为生动地存在于想象之中。

New York city has a vibrant film culture, with multiple film festivals and film magazines based in the city. There is even a review column of the city's film programming month by month. I want to bring this index/dispatch/essay to a close with two thoughts. First, we need more print publications and periodicals on film in Vietnam. The technological landscape changes so rapidly, but print is reliable. Secondly, film lives through programming and exhibition. This is the most important expression of film culture.

Truong Minh Quy and Andrei Tarkovsky intuit that film has something to do with life. Maybe, it is life's shadow. Light and time. Thinking beyond digital or photochemical processes, the medium of film is also the medium of life. The movie theater contains life – our lives, our bodies. Each of the films mentioned in this article are connected to me by a moment in my own life, where I come to a theater or sit in front of a screen to see them. Doing nothing besides living through the film. Through Quy's film, for a few brief moments, I was taken back to Vietnam, to parts that were both familiar and new. It satisfies my longing in a way I cannot explain. Maybe this is why *News From Home* is considered an exemplary auto-ethnographic film. Home is the most vivid in the imagination of an exile.

关于 About

张明 1990 年出生于越南中部高原地区的小城邦美蜀。2008 年，他进入胡志明市电影与戏剧大学导演班学习。然而，在第一学年结束后，他选择退学，开始追求独立电影创作。2012 年，他成为釜山国际电影节亚洲电影学院（AFA）奖学金获得者。2016 年，他参加了柏林国际电影节“柏林人才营”。

尼古拉斯·格罗 出生于比利时前煤矿区的小镇宾什。他的创作融合纪实与虚构，通过沉浸式的田野调查与诗性而敏锐的视角探索社会政治现实。他的首部长片《世纪之烟》（2019）在瑞士尼永纪录片影展首映，并在多个国际影展广泛放映。

恩斯特·卡雷尔，1970 年生于美国帕洛阿尔托，从事声音创作，包括电声音乐、多声道装置与行为表演中的实验性非虚构声音作品，以及非虚构类影像的后期声音制作，尤其关注观察性电影的声音结构。

Truong Minh Quy was born in 1990 in Buon Ma Thuot, a small city in the central highlands of Vietnam. In 2008 he entered film directing class at the Cinema and Theatre University in Ho Chi Minh City. Yet he decided to quit his education after the first year in order to pursue his independent filmmaking career. In 2012, he was a fellow of AFA (Asian Film Academy, Busan International Film Festival). In 2016, he attended Berlinale Talents (Berlin International Film Festival).

Nicolas Graux was born in Binche, a small town in Belgium's former coal-mining region. His work, blending documentary and fiction, explores sociopolitical realities through immersive research and a poetic, sensitive gaze. His debut feature, *Century of Smoke* (2019), premiered at Visions du Réel and screened widely at international festivals.

Ernst Karel (b. 1970, Palo Alto) works with sound, including electroacoustic music, experimental nonfiction sound works for multichannel installation and performance, and postproduction sound for nonfiction film [film/video], with an emphasis on observational cinema.

脚注 Footnotes

[1] <https://www.filmlinc.org/nyff2025/films/hair-paper-water/>

[2] Viva Cinema 每周在 Chaos Downtown 聚会，这个空间隐藏在胡志明市第一郡富东六岔路口附近的一栋联排别墅。该空间由 Xuân-Hà 与阮清梅 (Nu) 于 2015 年创办。2019 年，Xuân-Hà 在岘港成立了 A Sông 艺术团体；2024 年，阮清梅在顺化竹林村创办国际驻留项目 AirHue。武英阳现为胡志明市的影评人和电影研究讲师；杜文黄是常驻河内的电影人兼艺术家。

[3] 安德烈·塔可夫斯基，《雕刻时光》第五章。

[4] 电子邮件往来。

[5] 来自 Docfest 2017 组织者的电子邮件。

[6] 菲利普·洛瓦特，“越南艺术家动态影像中的（非）物质历史与萃取主义美学。”载于《当下的东南：亚洲当代与现代艺术方向》，第 4 卷，第 1 期，2020 年 3 月，第 221-236 页。

[7] 凯瑟琳·拉塞尔，1999 年，“自传民族志：自我之旅。”《实验民族志》，杜克大学出版社。

[8] <https://www.moma.org/calendar/film/5844>

[9] 关于《越与南》的精彩访谈和文章有很多。以下是两次对张明贵的精彩访谈：阿里·阮于 Ultra Dogme 的访谈：<https://ultradogme.com/2025/10/02/viet-nam/>；Bach Dang Tung 于 Rough Cut 的访谈：<https://roughcutfilm.com/2024/08/24/in-the-heart-of-the-earth-an-interview-with-truong-minh-quy/>

[10] 丹尼斯·林是纽约电影节艺术总监，同时在哥伦比亚大学教授电影评论。

[1] <https://www.filmlinc.org/nyff2025/films/hair-paper-water/>

[2] Chaos Downtown, where Viva Cinema met every week, was a townhouse hidden in the alleyways of District 1, near Ngã Sáu Phú Đồng. It was founded by Xuân-Hà and Nguyễn Thị Thanh Mai (Nu) in 2015. Xuân-Hà went on to found A Sông art collective in Đà Nẵng in 2019, and Thanh Mai founded AirHue, an international art residency program based in Trúc Lâm village, Huế, in 2024. Vũ Anh Dương works as a film critic and lecturer in film studies in HCMC, and Đỗ Văn Hoàng is a filmmaker and artist based in Hà Nội.

[3] Andrei Tarkovsky, *Sculpting in Time*, Chapter 5.

[4] Email correspondence.

[5] Email from Docfest 2017 organizer.

[6] Philippa Lovatt, "(Im)material Histories and Aesthetics of Extractivism in Vietnamese Artists' Moving Image," in *Southeast of Now: Directions in Contemporary and Modern Art in Asia*, Volume 4, Number 1, March 2020, pp. 221-236.

[7] "Autoethnography: Journeys of the Self" in Catherine Russell, 1999. *Experimental Ethnography*, Duke University Press.

[8] <https://www.moma.org/calendar/film/5844>

[9] There has been multiple excellent interviews and articles about *Viet and Nam*. To name two excellent interviews with Truong Minh Quy: one by Ari Nguyen on Ultra Dogme (<https://ultradogme.com/2025/10/02/viet-nam/>) and one by Bach Dang Tung on Rough Cut (<https://roughcutfilm.com/2024/08/24/in-the-heart-of-the-earth-an-interview-with-truong-minh-quy/>)

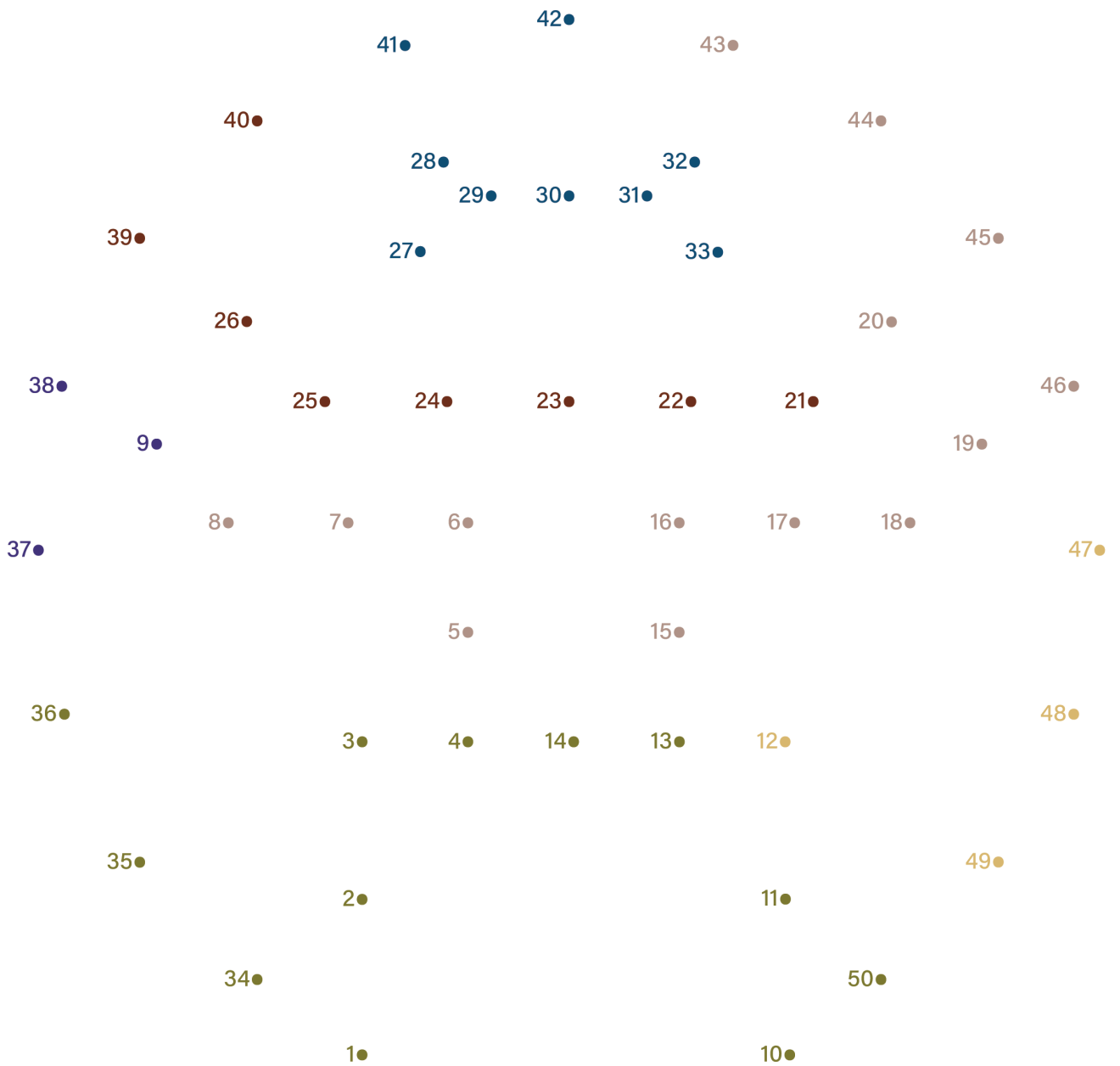
[10] Dennis Lim is the Artistic Director at the New York Film Festival. He teaches film criticism at Columbia University.

Ctrl+河内

Ctrl+Hanoi

陈兆玲

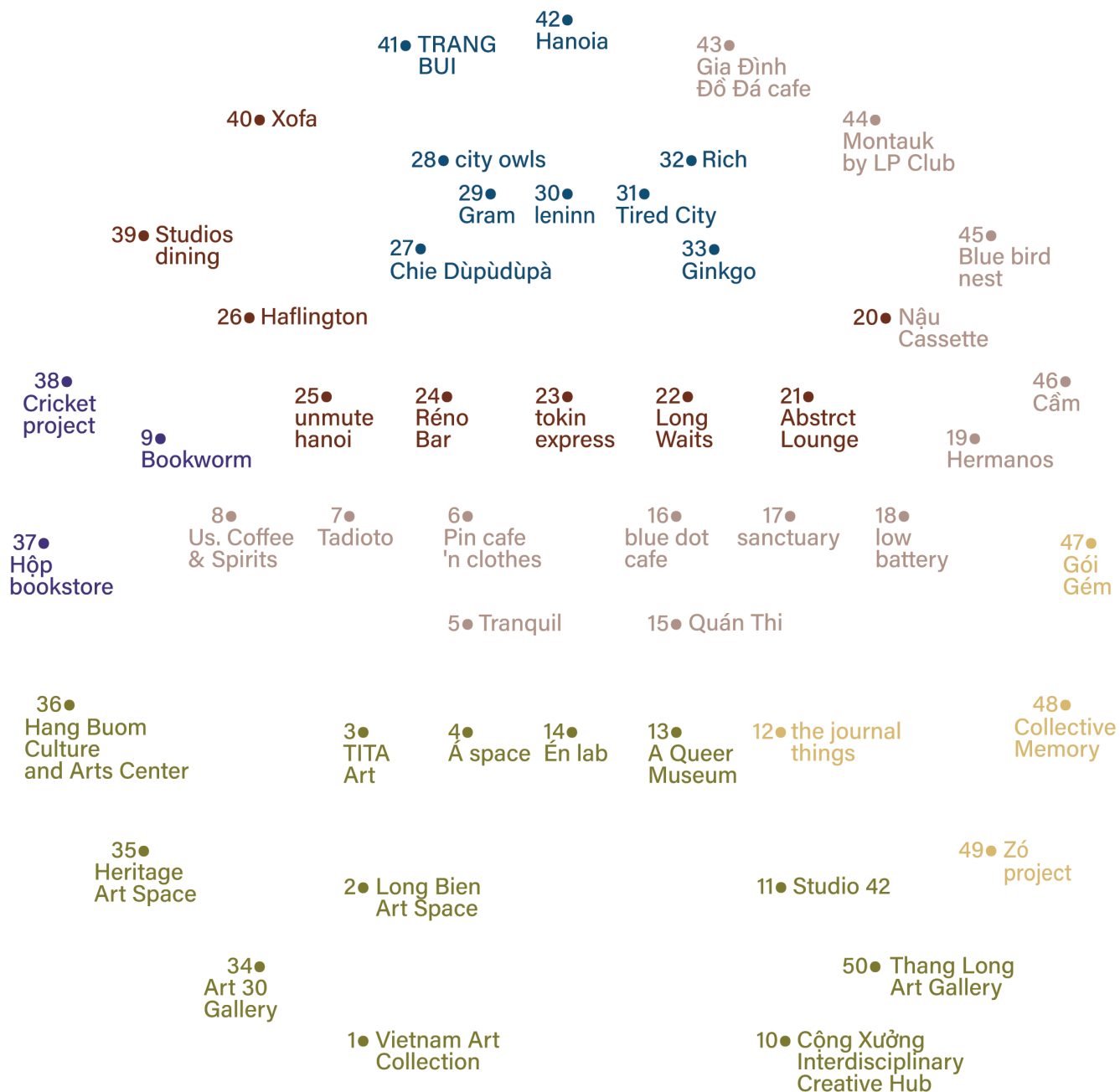
Thao Linh
Tran



- Art Spaces
- Bookstore
- Local Brands
- made by Thảo Linh Trần
- Artsy F&B & Cinema
- Design Stores
- Night Shift

Ctrl + Hanoi

One dot at a time - map your footsteps as you explore Vietnam's capital through its creative community. Inspired by the city's symbol, this map will reflect your own pathways.



Ctrl + 河内

连接你的足迹,通过艺术社群探索越南首都.受城市符号的启发,这份地图将呈现你自己的足迹.

伙伴

PARTNER

在西岸，
艺术与设计
意料之外的
相遇

Unexpected
Encounters
Between Art
and Design

西岸艺术与设计博览会创办于 2014 年，每年秋季在上海黄浦江畔的西岸艺术中心举办，汇聚全球的百余家顶级画廊与设计机构，呈现涵盖绘画、雕塑、影像、装置及表演的高品质当代艺术与设计作品。博览会与全市众多艺术机构同期的精彩展览相呼应，共同构建了上海艺术周的盛况，使十一月的上海成为全球艺术日历上不可错过的一站。

作为西岸艺博会的新兴当代设计收藏平台，design /delight 自 2024 年首度亮相以来便专注于可收藏设计与功能性艺术。来自世界各地的设计画廊、创意工作室、品牌、设计师与艺术家齐聚在此，其中不少为首次在亚洲或中国亮相。从独一无二的限量版作品、定制设计、首发系列，到特定场域装置，参展者们以精心打造的策展叙事与高度感官化场景，为观众带来丰富多元、充满惊喜的设计体验，共同推动着创意与想象力的边界。

艺术与设计的界线究竟在何处？在于实用性，又或在于收藏价值？design/delight 并不试图划清两者的界线，而是将目光投向设计、功能与艺术之间的交汇地带。在今年 11 月 13 日至 16 日举办的第十二届西岸艺博会上，除了当代艺术，我们也将遇见一系列可收藏设计与功能性艺术精品，这些创意将以轻松、有趣的方式点亮生活。

本期预告由三场“意料之外的相遇”展开：母贝与光源的并置，游走于自然与人工之间；以“玄关”为题，重组进出的日常仪式；静默的不锈钢体块，以雕塑的姿态在客厅中对峙。三种叙事共同展现当代设计如何从材料出发，延伸至空间、文化与生活经验。

Since 2014, West Bund Art & Design has been held annually along the Huangpu River at the West Bund Art Center. It has brought together leading galleries from around the world to present outstanding contemporary painting, sculpture, installation, video, and performance in Shanghai. In dialogue with a wide range of exhibitions and events at museums and galleries, the fair has become the centerpiece of Shanghai Art Week, firmly positioning the city as an essential destination on the global art calendar each November.

As part of this growing ecosystem, design /delight made its debut in 2024 as the fair's platform dedicated to collectible design and functional art. Bringing together design galleries, studios, brands, designers, and artists – many presenting in China and Asia for the first time – it expands the fair's scope from fine art into design, function, and everyday culture. Blending unique and limited-edition works, bespoke collections, site-specific commissions, and scenography that unfolds as narrative, the platform becomes a melting pot of imagination where design demonstrates its collective and transformative power.

Where do we draw the line between art and design? Is it a matter of utility, or of collectability? design /delight does not seek to impose a rigid distinction but instead explores the intersection of design, function, and art. At the 12th edition of West Bund Art & Design, held November 13–16, visitors will encounter not only contemporary art but also a diverse spectrum of collectible design and functional art – creative works that illuminate everyday life in playful and unexpected ways.

The preview unfolds through three encounters: shells and light, shifting between nature and artificiality; an “entryway” reimagined to stage everyday rituals of coming and going; and silent blocks of stainless steel, standing in living rooms with the poise of sculpture. Together, these narratives demonstrate how contemporary design evolves from material explorations into reflections on space, culture, and lived experience.

Ludovico Grantaliano

追求轻盈与悬浮的张力 Tension towards Lightness and Suspension

Ludovico Grantaliano, 2024.
© Agustina Salvatori



意大利独立艺术家兼设计师 Ludovico Grantaliano 今年将重返 design /delight 展场。Grantaliano 毕业于罗马第三大学建筑系，曾在葡萄牙波尔图大学交流学习一年，并于罗马成立了个人工作室。

他的实践始终围绕“人与自然的关系”这一主题展开。他关注两者之间的共生可能——如何弥合技术化、精准的人工特质，与充满不完美、不可设计的自然领域。他的创作手法别具一格，将不可预设的自然形态嫁接到高度理性、精密设计的体系之中。值得注意的是，这些源于自然的元素并非用于装饰，而是承担作品的核心结构，最终催生出变幻莫测的效果。

Ludovico Grantaliano, a Rome-based artist and designer, returns to design / delight this year with a new site-specific installation. He graduated in architecture from the University of Roma Tre after a year of studies in Portugal at the Universidade do Porto, and later founded his own studio in Rome.

All his research is permeated by the relationship with nature. He is particularly interested in seeking a symbiosis between what might be considered artificial, and therefore technological and measured, and the world of nature, imperfection, and undesignable forms. His way of working is to insert undesignable shapes and elements into highly designed and measured systems. These elements and forms are taken from the outside and incorporated into the project precisely to achieve results that are unpredictable and unmanageable, both functionally and formally. These elements, that often take the form of natural fragments, do not have a decorative function but a real structural function.



Grantaliano 的作品中存在着一股追求轻盈与悬浮的张力。他不断消解重量、剥离体量、简化形式与元素，甚至仅依靠重力平衡作为支撑方式。在这一过程中，他借由自然与人工的交织，持续探讨人与环境的关系。

In his work, there is a tension towards lightness and suspension, towards the removal of weight, the stripping away of mass, the reduction of forms and elements to a minimum, the use of balance using only the force of gravity as support. His interest is to generate a relationship and a possible symbiosis between natural and artificial shapes and materials, and thus investigate the relationship between man and the environment.

Ludovico Grantaliano,
design / delight 展览现场，2024 年。

Ludovico Grantaliano, Installation
view of *design / delight* 2024.



本届艺博会中，Grantaliano 特别创作了大型装置《MADRE aria》，延续其标志性的贝壳灵感灯具系列。珠母贝如同天然的柔光扩散器，部分光线可穿透其表面，其余则被反射，由此形成独特的色彩与光影效果。《MADRE aria》将这一系列研究拓展为装置，作品由一组小型光点构成，每个光源照亮一枚贝壳。

装置可根据空间需求组合为不同的尺寸与形态，既能作为单一光源出现，也可构成多组单元，可安装于墙面或悬挂于空间中。除灯光外，装置还包括电源、中枢与电线等必要部件，这些元素被有意保留与展示，强调工业与技术的审美价值。作品由此在贝壳的自然形态与工业技术之间，建立起对立统一的对话。

Ludovico Grantaliano:

“大型装置《MADRE aria》由约三十个光点组成，散布在六米宽的墙面，每一枚贝壳都折射出独特的光影与色彩，共同形成不可预测的光之景观。”

At this year's design /delight, Grantaliano presents a new large-scale installation, *MADRE aria*, extending the artist's signature shell-inspired lighting series. Mother-of-pearl functions as a natural diffuser: part of the light passes through its surface, while the rest is reflected, producing a distinctive interplay of color and shadow. *MADRE aria* expands this exploration into installation form, composed of a constellation of small light points, each illuminating a single shell.

The work can be configured into different sizes and shapes according to the spatial context. It may appear as a single light source, or as multiple units combined, either mounted on walls or suspended in space. Beyond the shells and light, the installation deliberately reveals its power supply, hub, and wiring, foregrounding the aesthetic value of industrial and technical components. In doing so, the work establishes a dialogue of contrasts and unity between the natural form of the shell and the language of industrial technology.

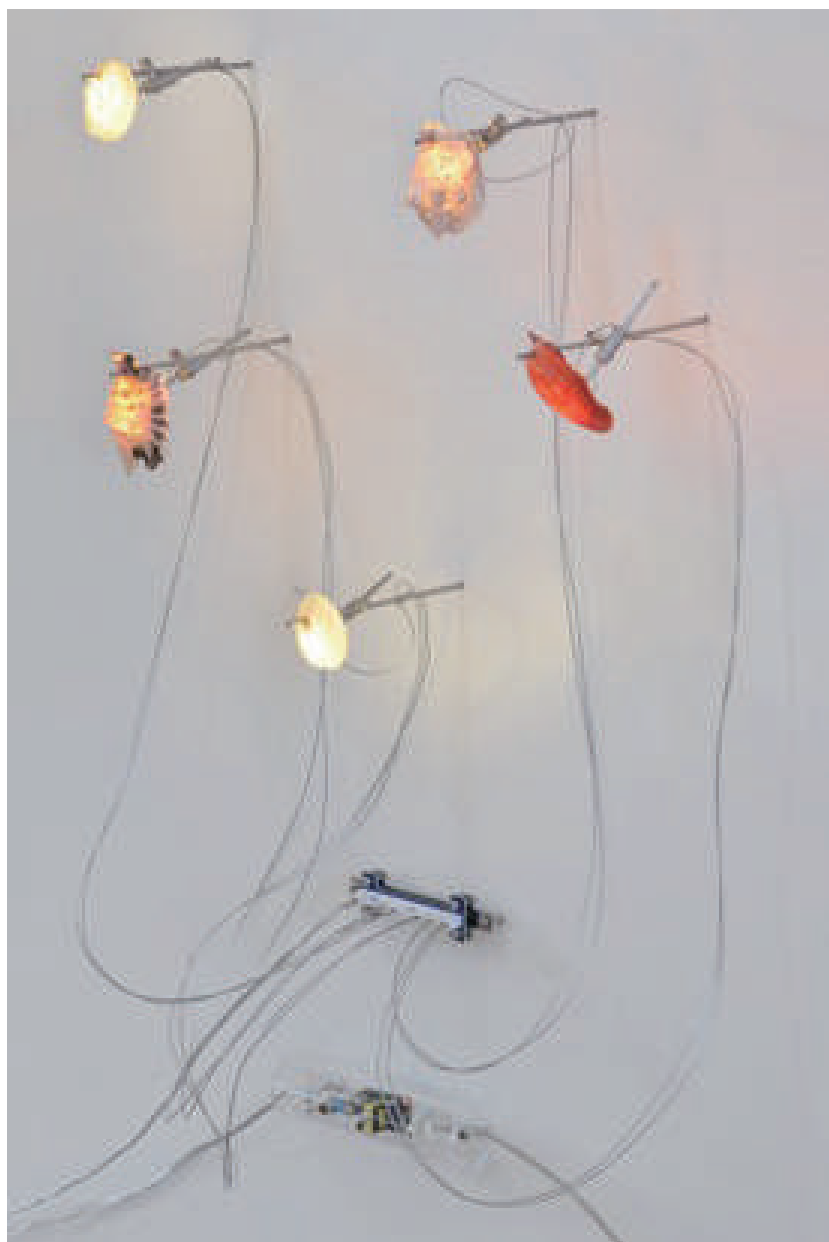
Ludovico Grantaliano:

“For design /delight 2025, I have created a large-scale version of *MADRE aria* to be installed on a wall, composed of around thirty lights that will spread across a surface six meters wide. The installation incorporates multiple power supplies, hubs, and electrical wires to support each light. Every shell within the work generates its own shade and color, coming together to form an unpredictable and ever-changing light installation.”

《MADRE aria》, 2025。不锈钢、贝壳、电缆与电子元件。尺寸可变。

MADRE aria, 2025. Stainless steel, shells, electrical wiring, and electronics. Variable dimensions.

© Ludovico Grantaliano, Agustina Salvatori



《MADRE》, 2024。不锈钢、贝壳、电缆。
落地款: 190 × 25 × 25 厘米;
壁挂款: 15 × 10 × 15 厘米。

MADRE, 2024.
Stainless steel, shells, electrical wiring.
Floor model 190 × 25 × 25 cm,
Wall model 15 × 10 × 15 cm.

© Ludovico Grantaliano, Agustina Salvatori



Haus of Hu, Theo Sykes & Dariia Nepop

玄关作为
一座“过渡的建筑”

Entryway as an
Architecture of Transition



Dariia Nepop, Theo Sykes, Ellen Hu

位于伦敦的跨领域设计工作室 Haus of Hu 将在本届 design /delight 呈现首个合作系列，与设计师 Theo Sykes 和 Dariia Nepop 共同完成。Haus of Hu 由中国设计师 Ellen Hu 创立，将华语文化的感性融入当代设计语言，强调东西方、古典与极简等不同视角之间的微妙差异。Ellen Hu 的设计涉足建筑、时尚和家具领域，作品曾在米兰的 Alcova 和米兰国际家具展（Salone del Mobile）展出。

Theo Sykes 是一位建筑设计师、研究者与策展人，常驻伦敦，并在孟买、伦敦和圣地亚哥 - 德孔波斯特拉从事工作。Dariia Nepop 是一位建筑设计师与策展人，常驻伦敦，曾在皮埃蒙特、伦敦及基辅工作。她近期设计的一座位于意大利北部乡村的多功能户外展亭《The Missing Room》获得了广泛的国际认可。Sykes 与 Nepop 曾在米兰 FuoriSalone 展出家具作品，并共同策划年度展览“Missing Objects”。

三人的合作聚焦差异的交汇——建筑与家具如何融合，创造相遇、过渡与仪式的瞬间。设计不再是孤立的物件，而是一个有机系统，每一件作品都作为引导日常生活节奏与行为的“介质”。

这次合作源于三位创作者对建筑与家具交叠领域的共同探索，探寻物件如何表达空间、塑造体验。他们选择玄关作为出发点，这是家中的第一个过渡空间，也是一个充满二元性的场所——抵达与离开，室内与屋外——在此上演着出入的行为。

玄关桌、低椅与挂钩被设计为这些动作的一套整体统一的场景布置。三者共同朝向一套“进与出”的语言，每一件各司其职，却共同构成一个有意图的小型仪式建筑。这些家具不再是无形的支撑，让人以更为自觉的方式去“遇见”自己的家——把家理解为一个“参与者”而非仅仅是背景。

London-based cross-disciplinary design studio Haus of Hu will present its first collaborative series at this year's design /delight, created together with designers Theo Sykes and Dariia Nepop. Founded by Chinese designer Ellen Hu, Haus of Hu weaves sensibilities from Chinese culture into a contemporary design language, highlighting subtle contrasts between East and West, the classical and the minimal. Hu's practice spans architecture, fashion, and furniture, with works previously showcased at Alcova and the Salone del Mobile in Milan.

Theo Sykes is an architectural designer, researcher and curator based in London, working in Mumbai, London and Santiago de Compostela. Dariia Nepop is an architectural designer and curator based in London, with previous work in Piedmont, London, and Kyiv. Her recent project *The Missing Room*, a multifunctional outdoor pavilion in rural northern Italy, received international recognition.

This collaboration explores the nuance and intersection of difference – how architecture and furniture converge to create moments of encounter, transition, and ritual. Not conceived as objects in isolation but as systems, each design operates as an instrument to structure domestic life.

This collaboration originates in a shared exploration of the overlap between architecture and furniture – an inquiry into how objects can articulate space and shape experience. The space of the entryway was chosen as the point of departure: the first domestic threshold. A site of dualities – arrival and departure, interior and exterior, where the actions of arrival and departure unfold.

The console table, low chair and hooks are designed as a collective/unified scenography for these actions. The trio works toward a language of entry and exit, each serving a precise function, together forming an intentional architecture of small rituals. It invites you to encounter your home deliberately – to understand it not as a backdrop but as an actor.



《CHARM》，2025 年。
橡木、不锈钢、大漆吊饰。
30 × 30 × 4 厘米。

CHARM, 2025.
Oak, aluminium, lacquered charm.
30 × 30 × 4 cm.

在 design /delight 展出的“玄关系列”的场景布置被构想为一座“过渡的建筑”，重现了玄关的空间特征：从公共到私密的转变、边界的划定、空间的收缩与扩展。高低不一的墙体、地毯以及作品本身共同构成了一连串的门槛与视野，营造抵达的感受：邂逅一扇门、步入一间房、家具被自然地使用。

这一布景延续了合作本身的逻辑。在我们的空间中，我们提出“相遇—过渡—仪式”的瞬间，令参观者成为参与者，与家具作为空间“器具”进行互动——摆放本身具有暗示性：引导视线、框定路径、提出使用方式。

The scenography of the *Entryway Collection* at design /delight is conceived as an architecture of transition. It recreates the spatial characteristics of the entryway: the shift from public to private, street to entryway, the delineation of borders. Walls of varying heights, carpets, and the collection itself compose a sequence of thresholds and views, staging the sensation of arrival; a doorway is encountered, a room is entered, and furniture appears utilised.

This staging extends the logic of the collaboration itself. In our space we propose moments of encounter, transition and ritual, where the visitor can become a participant, interacting with furniture as spatial instruments. Placement becomes suggestive — guiding the eye, framing approach, proposing utilisation.



《NOST》，2025 年。
橡木、不锈钢、玻璃、数字印刷。
45 × 35 × 14 厘米。

NOST, 2025.
Oak, aluminium, glass, print.
45 x 35 x 14 cm.



《NOST》，2025 年。
橡木、不锈钢、玻璃、数字印刷。
45 × 35 × 14 厘米。

NOST, 2025.
Oak, aluminium, glass, print.
45 × 35 × 14 cm.



《DYAD》，2025 年。
橡木、不锈钢、布料软垫。
65 × 37 × 37 厘米。

DYAD, 2025.
Oak, aluminium, cushion.
65 × 37 × 37 cm.

C2次方画廊 C2 Gallery

建筑体量在客厅中 静默对峙 An Architectural Volume Stands in Silent Confrontation within the Living Room

刘畅
Liu Chang





《序块》，2025 年。
304 不锈钢。75 × 55 × 47.2 厘米
© 刘畅

Block Seat, 2025.
304 stainless steel.
75 × 55 × 47.2 cm.
© Liu Chang

C2 由设计师刘畅创立，是一个以极简与雕塑感为核心的艺术家具品牌。名字中的“C”承载了 cube（立方）、construction（构筑）、chair（椅子）等多重意涵，而数字“2”象征延展、叠加与对话。C2 关注的不仅是家具的实用性，更是它在空间中作为体块、秩序与观念的存在方式。

C2 次方画廊将于 design /delight 的新声单元亮相，呈现一系列以不锈钢为核心材质的全新作品。在本次展出中，家具不再仅作为日常使用的工具，而是以雕塑的姿态介入空间，游走于设计与艺术的边界。他们形态方正、纯粹而克制，如同空间中的力量节点与独立的艺术体块，在任何环境中都能保持独特的张力与精神性。

这些作品源自基础几何形体的演变：堆叠的方块，错位的穿插，亦或是基于结构逻辑的组合。有的可供坐下，有的则仅仅保持“椅子”的形态。它们共同展开一场探问——关于“坐”与“看”、“功能”与“形式”的边界。

C2 is an art-furniture brand founded by designer Liu Chang, rooted in minimalism and sculptural presence. The “C” in its name suggests cube, construction, and chair, while the number “2” implies extension, layering, and dialogue. C2 conceives of furniture not only as functional objects but also as volumes, orders, and concepts within space.

Exhibiting in the debut section at design /delight, C2 Gallery will present a new body of work in stainless steel. Here, furniture transcends utility to assume the presence of sculpture, situated at the threshold between design and art. Square, pure, and restrained, the works act as nodes of force and autonomous sculptural entities, maintaining tension and spirit in any setting.

Derived from basic geometries, the pieces emerge as stacked blocks, offset structures, or compositions dictated by structural logic. Some invite sitting, while others retain only the silhouette of a “chair.” Together, they articulate an inquiry into the shifting boundaries between sitting and seeing, function and form.

《断面》，2025 年。
乱纹不锈钢。75 × 20 × 43 厘米。
© 刘畅

Section, 2025.
Brushed stainless steel.
75 × 20 × 43 cm.
© Liu Chang



《序块》是一把由不锈钢体块构成的椅子，看似由几个大小不一的立方体随意堆叠而成，实则隐藏着严谨的比例关系。每一个体块既是结构的支撑，又是雕塑的组成部分。作品的独特之处在于“序”与“块”的张力：体块的排列营造出一种节奏感和秩序感，让椅子不仅是一件可使用的家具，更是一件几何雕塑。作品在随机与精确之间取得了平衡，呈现出一种原始而纯粹的美感。

《断面》则以椅子的基本体块为原型，将完整的形体以一道垂直切割一分为二。不锈钢的质感在简洁的几何中被放大，冷峻、纯粹而有力。这里的“断”不仅是形式上的分割，更是一种关于整体与部分的思考：椅子被切割，却依然维持其存在，于功能与雕塑性之间张力凸显。《断面》既是一把椅子，也是关于结构与界限的空间表达。

如同建筑的基座，《基座》暗含“设计之基”的隐喻。作品以“体块”作为设计语言，摒弃了传统家具对功能性与装饰性的依赖，仅以最基础的几何体和比例为表达手法。两个体块错位堆叠，没有曲线、切割或附加结构。它只是“存在”，却在空间中制造出秩序与张力。

《基座》并不意图扮演茶几的角色，而是以理性而克制的方式，将家具还原为“建筑的缩影”与“物体的本质”。其每一个平面、每一道棱角，都是对“构成美学”与“空间纯粹性”的深刻回应。

Block Seat is a chair constructed from stainless-steel blocks. At first glance, it appears to be a casual stacking of cubes in varying sizes, yet it conceals a precise sense of proportion where each block functions both as a structural support and as part of a sculptural composition. The work's distinctiveness lies in the tension between “order” and “block”: the arrangement of volumes creates rhythm and structure, transforming the chair from a functional object into a geometric sculpture. Balancing randomness and precision, it reveals a beauty that is both raw and refined.

Section takes the archetypal chair as prototype, severing the complete form with a single vertical cut. The stainless-steel surface is intensified in its minimalist geometry, cool, pure, and forceful. Division here is not only formal but conceptual, reflecting on whole and part: a chair cut in two, yet persisting in essence. Between function and sculpture, *Section* embodies a spatial meditation on structure and boundary.

Echoing the idea of an architectural plinth, *Foundations* carries a metaphorical resonance as a “foundation of design.” Employing the block as its sole language, it dispenses with furniture's reliance on function or ornament, speaking only through geometry and proportion. Two volumes, slightly misaligned, are stacked without curves, cuts, or additions. Simply “existing,” they generate order and tension within space.

Foundations does not attempt to perform as a coffee table, but rather, with rational restraint, it distills furniture into both “architectural fragment” and “essence of objecthood.” Each plane and edge responds to the aesthetics of construction and the pursuit of spatial purity.



《基座》，2025 年。
乱纹不锈钢。115 × 100 厘米。
© 刘畅



Foundations, 2025.
Brushed stainless steel. 115 × 100 cm.
© Liu Chang

ARTIFACT 文化计划由 VAC 创始人牛牧春及其河内与纽约团队资助推动, 致力于促进跨文化对话, 构建连接亚洲与全球的创意人才网络。

ARTIFACT™ is a cultural initiative funded by Muchun Niu, the founder of VAC, and his team based in New York and Hanoi. It is dedicated to fostering cross-cultural dialogues and strengthening a global network of creative and intellectual talents across Asia and beyond.

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我们的项目开展得益于 VAC Circle
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Our programs are made possible
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