

ABOUT THE FACTORY

The Factory Contemporary Arts Centre (The Factory) is the first purpose-built space for showcasing contemporary art in Vietnam, established in 2016. As an independent private initiative, it creates and hosts interdisciplinary activities in order to introduce and expand knowledge of contemporary art and cultural trends, both past and present, in Vietnam. As a social enterprise, The Factory also offers a publicly accessible reading room of art-educational resource; workshop and community space for hire; replete with café and restaurant. All profit from the sale of art and business on-site supports the running costs of its Arts Centre.

GALERIA

featuring artworks by

TRIỆU MINH HẢI

19.6 - 4.10.2020

'Galeria' exhibitions present selected artworks from our previous programs as well as rarely-seen ones from other local talents - all artworks are available for sale!

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Galeria presents to you a first time collaborator with The Factory: artist Triệu Minh Hải. Hai began his artistic journey after his graduation from Hanoi University of Science and Technology with a major in Computer Engineering. A large proportion of his practice is concerned with the nexus of art and science, particularly his fascination with the fractal structure (a never-ending pattern of similarity on differing scales).

Hải is not the first person who is interested in this topic. In fact, fractal art began to develop in the mid-80s as an intersection between digital art and computer algorithms. This art form (especially in the West) rarely involves manual labour as artworks are created by employing fractal-generating software to calculate fractal objects showing results as still images, animations, and media (such as video art or 3D video mapping).

Refusing the use of computer-generated software, Triệu Minh Hải seeks to visualise the mechanism of the fractal using his own physical (manual) practice of drawing, using some of the most basic materials for fine art such as pencil, paper, black ink and canvas. This process is not necessarily impossible since when you look at the nature of it, each fractal has a form similar to a geometric shape constructed from thousands of details, each detail contains the same form with the overall structure but at a smaller scale. This aspect in the nature of fractal structure is apparent in industrial design and architecture. For example, if we look at the Eiffel tower, we will see that this monumental structure can be reduced to similar triangles stacked on top of each other (Image 1). The challenge is how to abandon his imagination/reference of images and artistic techniques (on perspectives, ratio, colour combination,...) to visualise a structure that is essentially automatic and duplicated.

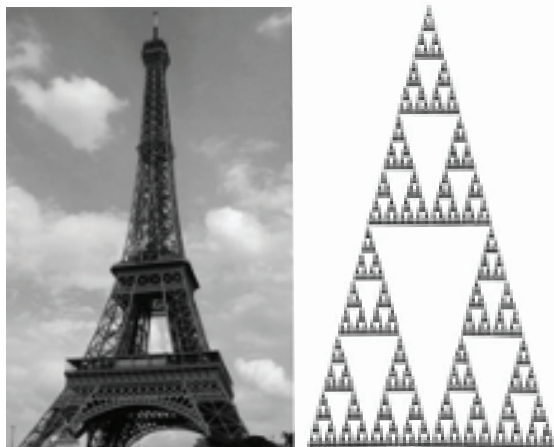


Image 1

The artist's first experimentation took place on paper, where pencil marks swirled into one another, some times in great density, other times dispersed. Together they wove a peculiar panorama that appears to resemble both the movement of living cells under the microscope and the collision of some sort of higher, invisible forces. Without any figurative intention, the lines stretch continuously as if towards infinity (Image 2). Triệu Minh Hải, like a tightrope walker, has to remain alert, adjusting when his technical skills in painting guide his eyes and hands to create images that go against the unintentional, mechanical repetitiveness of fractals. After about 8 years of patience and hard work, the artist has reached a balance between the unpremeditated and the rational he was able to let his pen flow, leaving behind associations of images, allowing the momentum of his hands to lead until the lines fill the entire canvas surface.

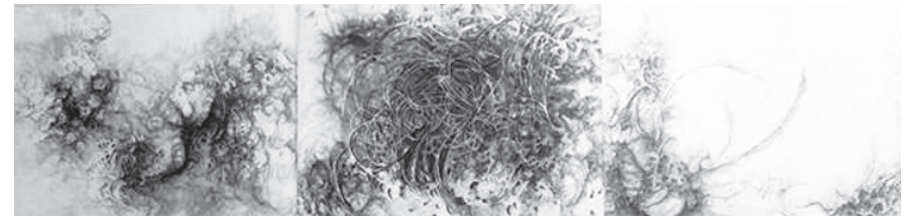


Image 2

Using black ink (metal pen) on canvas, with this series of work, Triệu Minh Hải unveils a monochromatic landscape but no less dramatic. The paintings emerge in a row, in varying intensities of black and white, forming a kind of musical stave in which the melody is sometimes calm, sometimes chaotic and other times with high concentration. Differing from stereotypical Vietnamese perception of painting, Hải's works are filled with movement - exposing his hand-gestures which reveal his emotions, and last but not least the progression of time.

Triệu Minh Hải (b.1982 in Hà Nội) starting out as a computer engineer, Hải left his IT job to pursue a career in the art. He gained a Bachelor degree in Painting from the Vietnam University of Fine Art in 2013 and has been active in the Hanoi art scene ever since. Triệu Minh Hải's former background in engineering has triggered his interest in the relationship between art and science. Employing various mediums such as pencil drawing, painting, ceramic and video to visualise his observation and scientific understanding of natural phenomena, Triệu Minh Hải is particularly fascinated with the laborious process of creating his work. He has exhibited in group exhibitions both at home and abroad including The Foliage 2 (2018, VCCA, Hanoi), From silence to shouting (2018, Peace Foundation, Jeju), Miền Méo Miếng (2015, Bildmuseet, Umea) and Latcarf-Fractal (2014, Nhà Sàn Collective).