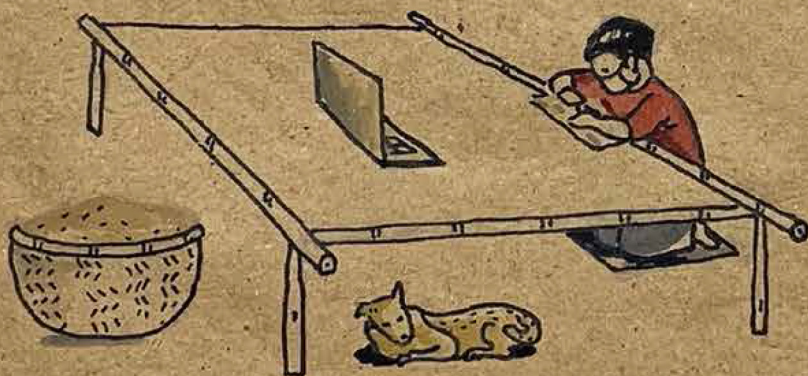


GALERIA



soi tâm để tiếp bước
looking inwards to the outerworld

13.3 - 6.6.2021



featuring

Nguyễn Đức Phương

Tammy Nguyễn

Trương Công Tùng

Thảo Nguyên Phan

Bùi Công Khánh

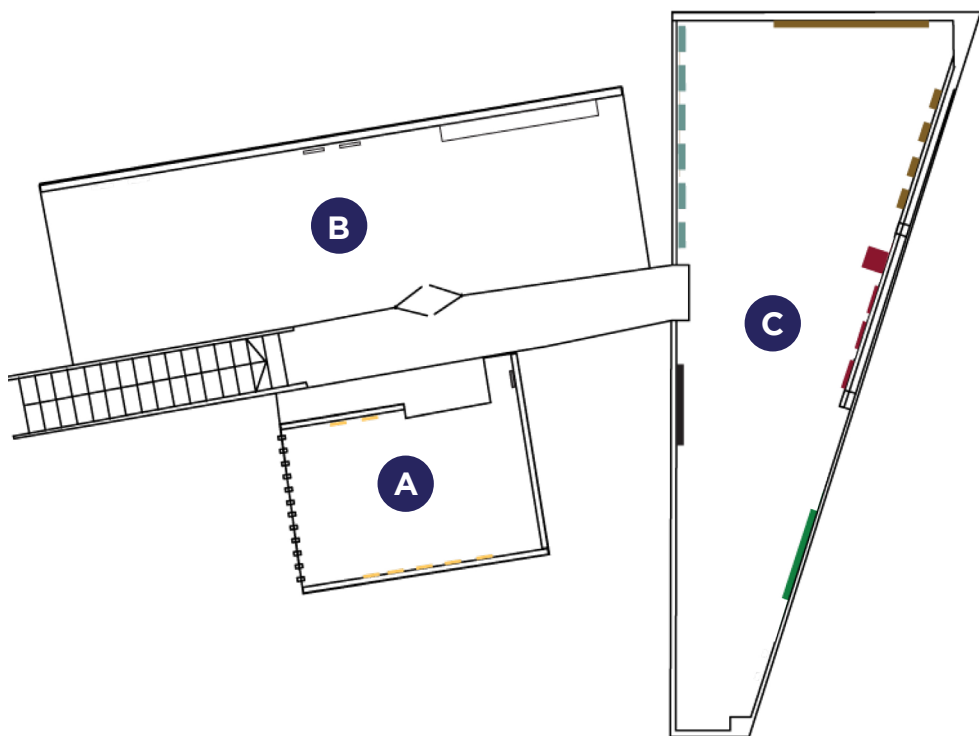
Võ Thuỷ Tiên

Nam Thi

Everyday, hustling through the streets of Saigon, the looming shadow of the pandemic seems to have receded, no longer critically present. Though in Vietnam, we are (for now) no longer home-bound bodies, previously isolated, restrained, overwhelmed, frustrated, anxious, waiting for daily updates on casualties. It is without a doubt that this pandemic has brought about unforeseeable repercussions. Covid-19 has revealed numerous perplexing dilemmas: the domino effect of suffering in an era of global economic interdependence; of the geographical distance that has bizarrely become greater than ever despite our virtual connectivity; of the collective prospect of an unpredictable future. Amid this situation, we at The Factory have asked ourselves: Who are we if we can no longer open our doors to our public? How can The Factory stay committed to maintaining our role as a concentrated port of ideas, where we continue to gather, share and exchange? How shall we take this opportunity to activate our role as 'memory keepers?' Thus The Factory decided to release these resulting artistic reflections (artwork and commentary) via The Factory's Facebook and Instagram accounts over the course of the last 12 months, as precursor to what we hoped, and have managed to realize here, as a physical exhibition. We hope that when we look back in hindsight, we shall be reminded of not just sentiments of sorrow and separation, but also anecdotes of resilience, courage and humor in the way we have overcome this, together.

This journey to return '**Home**' is inspired by the whimsical drawings of artist Nguyễn Đức Phương who has coloured his way through his everyday life of social distancing. This optimistic outlook perhaps can add a little joyous delight into your daily life so that you and I - we, are able to continue this long voyage.

EXHIBITION MAP



A Nguyễn Đức Phương

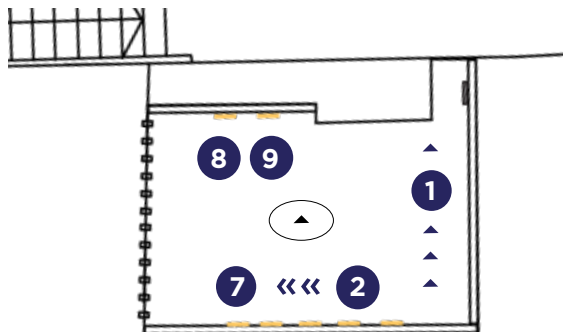
B Tammy Nguyễn

C Trương Công Tùng
Thảo Nguyên Phan
Bùi Công Khánh
Võ Thuỷ Tiên
Nam Thi

GALERIA



**soi tâm để tiếp bước
looking inwards to the outer world**



- 1** **How Covid-19 has changed Vietnamese art history - Nguyễn Phan Chánh**
2020
Ink on paper
20,4 x 28,9 cm
Unique
- 2** **How Covid-19 has changed Vietnamese art history - Lê Phổ**
2020
Ink, water colour on paper
20,4 x 28,9 cm
Unique
- 3** **How Covid-19 has changed Vietnamese art history - Tô Ngọc Vân**
2020
Ink, water colour on paper
20,4 x 28,9 cm
Unique
- 4** **How Covid-19 has changed Vietnamese art history - Điềm Phùng Thị**
2020
Ink, water colour on paper
20,4 x 28,9 cm
Unique
- 5** **How Covid-19 has changed Vietnamese art history - Nguyễn Sáng (wrestling)**
2020
Ink, water colour on paper
28,9 x 20,3 cm
Unique
- 6** **How Covid-19 has changed Vietnamese art history - Sỹ Tốt**
2020
Ink on paper
20,4 x 28,9 cm
Unique
- 7** **How Covid-19 has changed Vietnamese art history - Nguyễn Sáng**
2020
Ink, water colour on paper
20,4 x 28,9 cm
Unique
- 8** **How Covid-19 has changed Vietnamese art history - Nguyễn Tiến Chung**
2020
ink, water colour on paper
21,2 x 28,8 cm
Unique
- 9** **How Covid-19 has changed Vietnamese art history - Bùi Xuân Phái (Phái street)**
2020
Ink, water colour on paper
21,2 x 28,8 cm
Unique
- ▲** Contextual objects borrowed from Nguyễn Đức Phương's studio. The artist collected them on his many field trips to the Northern countryside and the mountainous regions. Such local references have inspired and shaped Phương's unique artistic characteristics.

Through his humorous point of view, artist Nguyễn Đức Phương (often known as Phương giò) imaginatively re-interprets Vietnamese art history during the initial nation-wide social distancing month-long period in Vietnam, and humorously re-appropriated Vietnamese modern masters iconic works to a virus-laden era.

Spontaneously and wittily, Phương giò selects the most distinctive detail(s) of an artwork to reinterpret, or rearranges the composition in accordance with 'social distance' guideline, or at times swaps the subject of the painting with doctors, nurses - the frontliners in this fight against the pandemic. For instance, with the famous silk work "Playing Mandarin Square Capturing" by artist Nguyễn Phan Chánh (see image below), instead of recreating the work realistically, Phương giò removes the majority of the details and places three remaining subjects scattered in a triangle. Though they are far apart so as to maintain the 'safe distance' during Covid time, their bodies point to the centre, which is in keeping with the most significant element of the original composition. This method of simplification combined with illustrative, childlike drawing technique allows the audiences to easily familiarise themselves with the fine art masters' works yet it does not compromise the spirit of the original paintings. The inclusion of this series in this special display thus, is a tribute to not only Nguyễn Đức Phương's optimism and resilience but also to artists across generations' in times of difficulties and uncertainties.



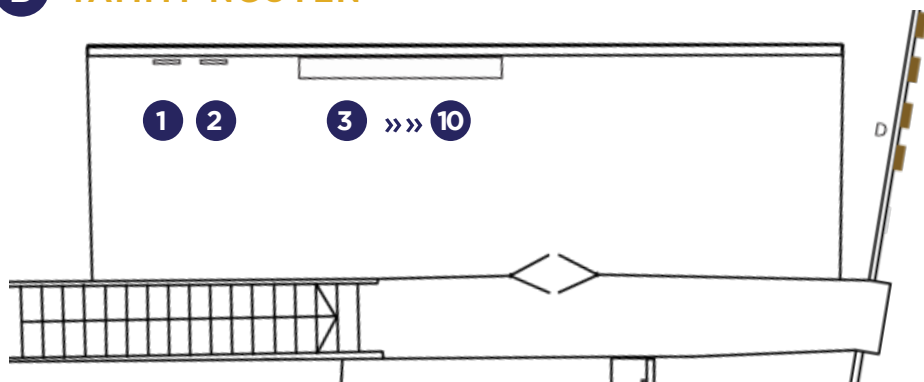
Nguyễn Phan Chánh
Playing Mandarin Square Capturing (1931)
Tranh lụa
58 x 62 cm

BIOGRAPHY

Nguyễn Đức Phương (b. 1982)

Graduated from the Vietnam University of Fine Art in 2007, Nguyễn Đức Phương (aka. Phương giò)'s creative practices span across painting, installation, folk painting restoration – particularly Kim Hoàng prints. Phương giò's interest is deeply rooted in vernacular culture and local arts. This is demonstrated through his use of materials such as giò paper, soil, ceramics...; his free-spirited and seemingly simplified figurative; Eastern single-line composition (đơn tuyến bình đồ); and his nostalgic yet humorous sensibility towards contemporary life. Notable exhibitions include: **The Foliage 2** (2018) at VCCA, Hanoi; **Look for the Divine Beings** (2017) at Nhà Sàn Collective, Hanoi; **Virus** (2011) at La4uatrième, Creative Lab_Hanoi, Hanoi. In 2018, he was an artist in residence at A. Farm, HCMC.

¹ Mandarin Square Capturing (Ô ăn quan) is a traditional Vietnamese children's board game, popular in the past. It is similar to conquering games famous in the West such as Risk, Conquest of Empire.



- 1** **Untitled_Cave Study, black and white, No. 1**
 2020
 Ink on paper
 30,48 x 22,86 cm
 Unique
- 2** **Untitled_Cave Study, black and white, No. 2**
 2020
 Ink on paper
 30,48 x 22,86 cm
 Unique
- 3** **Untitled_Rock Study No. 1**
 2020
 Collage and ink on paper
 11,43 x 16,51 cm
 Unique
- 4** **Untitled_Rock Study No. 4**
 2020
 Collage and ink on paper
 11,43 x 16,51 cm
 Unique
- 5** **Untitled_Rock Study No. 3**
 2020
 Collage and ink on paper
 11,43 x 16,51 cm
- 6** **Untitled_Rock Study No. 2**
 2020
 Collage and ink on paper
 11,43 x 16,51 cm
 Unique
- 7** **Untitled_Suminagashi study 2**
 2020
 Ink on paper
 26 x 19,05 cm
 Unique
- 8** **Untitled_Suminagashi study 1**
 2020
 Ink on paper
 26 x 19,05 cm
 Unique
- 9** **Untitled_Rock Study, Watercolor No. 1**
 2020
 Watercolor on paper
 20,32 x 25,4 cm
 Unique
- 10** **Nha (tooth)**
 2020
 Watercolor on paper
 26,4 x 19,6 cm
 Unique

Everything came to an awkward and frantic halt in mid-March when the coronavirus pandemic reached New York City. The school where I was teaching quickly closed its doors, and teachers and students transitioned to an online program almost overnight. There was a blur of confusion: What's happening? Will we see each other again?

As I was gathering my things to go home, there was a "fake news" text message that was being passed around. It said that NYC was shutting down and told us to get cash and have enough food for a few weeks. None of this was true, but grocery store shelves were empty, the bodega was selling tiny bottles of hand sanitizer for \$5, and there was no toilet paper anywhere.

At this time, I was finalizing the edits on my first long-form piece of writing, *'Phong Nha', the Making of an American Smile*. As we were all mandated to stay home and my studio deadlines were no longer urgent, I started to transform the written world of my book into a visual one, painting from observation, a practice that I think is not only fundamental to image-makers, but also one that is of extraordinary importance (and yet often overlooked and not practiced enough). Observation demands a labor of looking that allows me to learn and to access areas of my vision that I cannot enter with my imagination or intellect.

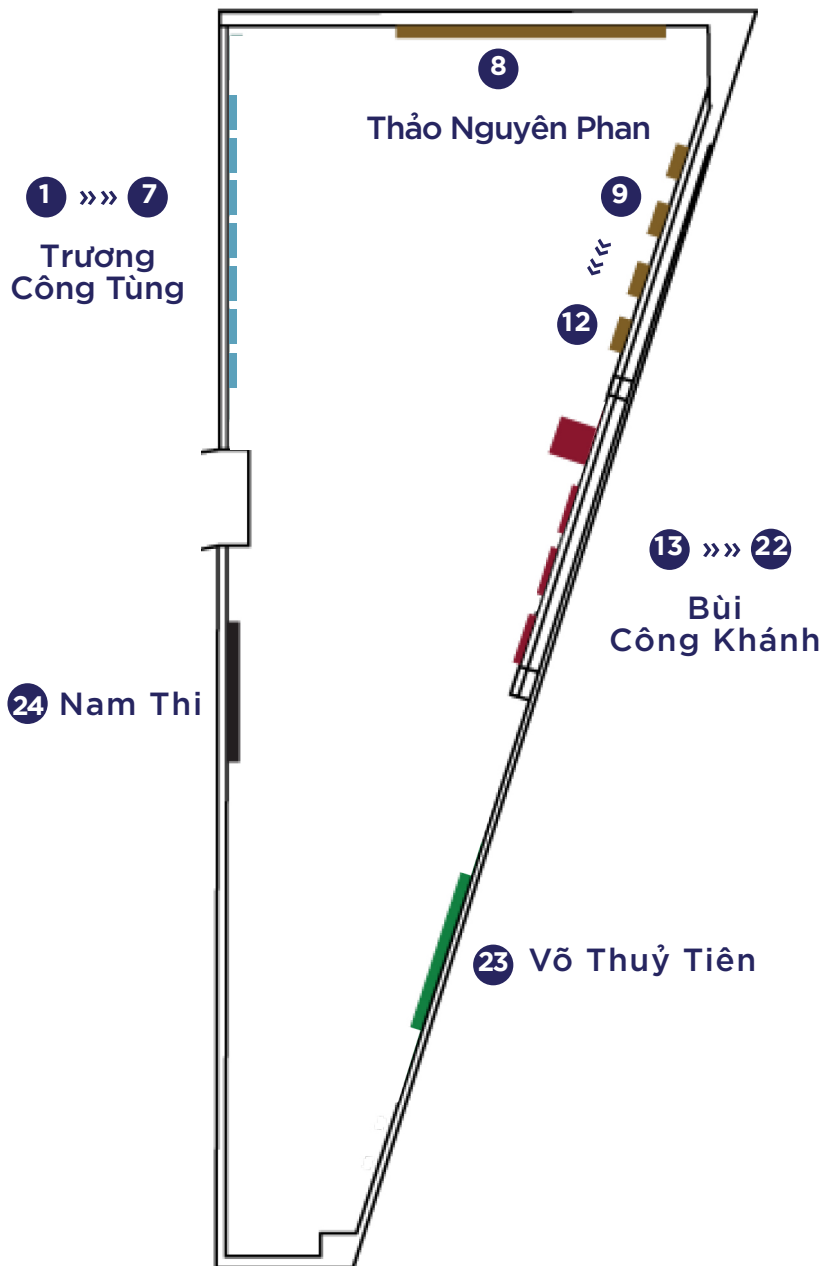
So then, what do the observations of a quiet studio practice offer in a time of strife? I thought about this a lot as I watched NASA and SpaceX launch the first commercial rocket into the sky as the protests continued on Earth. Observation is not only important in the practice of an artist, but also in the ethical practices of a person. The camera that looks back at Earth has a humbling effect: we are just not that special. Similarly, the coronavirus pandemic and my paintings from observations have offered me a passage into looking at nature a little bit differently, a little bit more humbly.

Tammy Nguyen
New York, 2020

BIOGRAPHY

Tammy Nguyễn (b. 1984, New York) is a multimedia artist whose work spans painting, drawing, silkscreen and book making. Intersecting geopolitical realities with fiction, her practice addresses lesser-known histories through a blend of myth and visual narrative. She is the founder of 'Passenger Pigeon Press', an independent press that joins the work of scientists, journalists, creative writers, and artists to create politically nuanced and cross-disciplinary projects. Born in San Francisco, Nguyen received a BFA from Cooper Union, NYC, in 2007. The year following, she received a Fulbright scholarship to study lacquer painting in Vietnam, where she remained and worked with a ceramics company for three years thereafter. Nguyen received an MFA from Yale University in 2013 and was awarded the Van Lier Fellowship at Wave Hill, USA, in 2014. She has exhibited at the Rubin Museum, NYC; The Fine Arts Museum of Ho Chi Minh City and the Bronx Museum, NYC, among others. Her work is included in the collections of Yale University, the Philadelphia Museum of Art, MIT Library, the Seattle Art Museum, the Walker Art Center Library, and the Museum of Modern Art Library, USA

C



TRƯƠNG CÔNG TÙNG

1 Echo from the 'Axial Age' 1

2020

Ink, pencil, watercolour on Mylar paper
(8 sheets), light box

35,6 x 27 x 3,5cm

Unique

2 Echo from the 'Axial Age' 2

2020

Ink, pencil, watercolour on Mylar paper
(8 sheets), light box

35,6 x 27 x 3,5cm

Unique

3 Echo from the 'Axial Age' 3

2020

Ink, pencil, watercolour on Mylar paper
(8 sheets), light box

35,6 x 27 x 3,5cm

Unique

4 Echo from the 'Axial Age' 4

2020

Ink, pencil, watercolour on Mylar paper
(8 sheets), light box

35,6 x 27 x 3,5cm

Unique

5 Echo from the 'Axial Age' 5

2020

Ink, pencil, watercolour on Mylar paper
(8 sheets), light box

35,6 x 27 x 3,5cm

Unique

6 Echo from the 'Axial Age' 6

2020

Ink, pencil, watercolour on Mylar paper
(8 sheets), light box

35,6 x 27 x 3,5cm

Unique

7 Echo from the 'Axial Age' 7

2020

Ink, pencil, watercolour on Mylar paper
(8 sheets), light box

35,6 x 27 x 3,5cm

Unique

A new work each day, 7 days in a row, Tùng sent to The Factory his visual diary about his working process in the period of national social distancing. The artist has revisited his previous drawings, compiled additional materials (such as book excerpts, everydaylife details, online fragments), transforming them onto transparent paper, in eight layers, which led to a metamorphosing visual axe. This visual diary is a continuation of Tùng's interest in the flux of chaotic information with its increasing abnormal weather and supernatural phenomena, interlacing imageries of human and non-human beings amongst signs; existing and original texts.

For example, in his first artwork of the series *Echo from the 'Axial Age'* (which Tùng has interlaced the imagery of human and non-human beings amongst signs of navigation, such as arrows found in geographic and military maps. Different from oil painting (in which the process of the image is not necessarily revealed to the viewer), each layer of text, color and shape is visible in the work - this layering reveals the conceptual journey of the artist.

Inspired by Bùi Văn Nam Sơn's writing for the the book on Theosophy (in Vietnamese interpreted as Minh Triết Thiêng Liêng) by Belá Hamvas and the idea of The 'Axial Age' from Karl Jaspers, Trương Công Tùng named this series of work *echo from the 'Axial Age'*. This 'Axial Age', a term coined by Karl Jaspers is the period when, roughly at the same time around most of the inhabited world, the great intellectual, philosophical, and religious systems that came to shape subsequent human society and culture emerged. For that reason, Tùng sees that what happened in the 'Axial Age' is the foundation for human understanding and acceptance, as well as harmonious human relationships with nature. The world that we live in today is full of uncertainties, where sympathy and compassion are sometimes shrouded under materialistic cloth. In a time like this, in Trương Công Tùng's words:

this echo from the 'Axial Age' is like an orchestra from afar, from time to time, teasing us with scattered excerpts yet never reveals the grand score. Perhaps there needs to be a willingness to listen, to register and sympathise with others so that we can discover the complete symphony where everyone is included.

BIOGRAPHY

Trương Công Tùng (b. 1986) is a Saigon based artist, born in Dak Lak, Central Highlands, in a farmer family residing among various ethnic minority groups, Trương Công Tùng later moved to Saigon in his early 20s. Công Tùng witnessed the country's rapid changes in economics, politics, society and environment in both rural and urban areas during its modernisation process that pivots on morphing nature as per human's desire and demand. Thus his artistic practice is a way to seek for explications of the absurdity when human reason and act towards their surrounding nature, in his contextual grounds and also through his browse in virtual worlds of old scientific, cosmological, philosophical books and Internet. Công Tùng's bodies of works are often multilayered and consist of material manipulations by nature and humans. They appear as coherent narratives, yet tacitly perplexing with maneuvered images, information, fiction and facts. Trương Công Tùng's works have been exhibited at Para Site (Hong Kong), Dhaka Art Summit (Bangladesh), Taipei Biennale 2016 and SeMa 2014.

THẢO NGUYỄN PHAN

8 Untitled

1 channel video, color, sound 27s
2020

9 The Eye test 01

from *Education of a Poet series 2020*

2014 - ongoing

Oil on stereoscopic card oil (keystone
stereoview eye test)

18 x 8.5cm

Unique

10 The Eye test 02

from *Education of a Poet series 2020*

2014 - ongoing

Oil on stereoscopic card oil (keystone
stereoview eye test)

18 x 8.5cm

Unique

11 The Eye test 03

from *Education of a Poet series 2020*

2014 - ongoing

Oil on stereoscopic card oil (keystone
stereoview eye test)

18 x 8.5cm

Unique

12 The Eye test 04

from *Education of a Poet series 2020*

2014 - ongoing

Oil on stereoscopic card oil (keystone
stereoview eye test)

18 x 8.5cm

Unique

The abandoned sketches

The period of social distancing is strange, absurd, but precious. I decided to do nothing. Nothingness as the attitude of being still, not creating plans, not having to accomplish a specific task. I found myself revisiting the artworks that have been influential to my practice.

I share here a lacquer painting by *Dương Bích Liên*, which I had seen once in a private collection, titled *Young woman by the lake*. It is a picture of a young woman with a shawl, contemplating on a probably late autumn, early winter landscape. Perhaps it was Hanoi in a golden, lonely afternoon. The lacquer of *Dương Bích Liên* is not as magnificent in its technique as the gorgeous, iconic Nguyễn Gia Trí. It is frugal in material, fragile in the way of expression, unapologetically romantic, easily condemned in the pre-war era as 'petit bourgeoisie', outdated in its romanticism nostalgic for the fugitive elegance of a past era.



Dương Bích Liên
Young woman by the lake
Lacquer on wood
70 x 100cm
Private collection

For the artists of previous generations in Vietnam, the time when their work was abandoned in the corners of their home or the top of old cabinets was not just a few months (in comparison to how we today are already quite impatient with just a few weeks), but for years, and for some, decades. Artistic voices of different periods, regimes, have been buried in the dust of books, hidden in drawers (to reference Vietnamese poet Trần Dần).

I told myself to learn from that poignant patience. Therefore, instead of creating new works, I began to rearrange mountains of sketches on dusty shelves, the abandoned ideas in the forgotten folder of my hard drive. For 'HOME', I would like to select and share unfinished works, developing ideas, clumsy sketches, with a slight hope that these could be seen with a new light and a different way of reading.

Video 8

Saigon's first rain of 2020, seen from the outskirts of the city. The last dense canals of nipa palm and vines – an uncanny wilderness that are soon to be replaced by concrete high-rises, real estate mega projects with grid-like trees and neatly trimmed lawns. Shot by smartphone. A daily video diary. I think about the thirst for fresh water in the Mekong Delta, and our generation's uncertain future.

Artworks 09 → 12

Since 2013, I have been painting on materials that carry a certain history. On ancient book pages with Voyages de Rhodes; with X-ray film backing for the *Looking Down* series, and with these oil paintings pictured here, painted on vision test cards issued by Keystone company in the early 20th century (the dawn of photography). I painted in oil on top of the card, in order to create a discourse on our visual inability to “see” in a full, complete vision, but always with a subjective and fragmented perspective.

BIOGRAPHY

Thao Nguyen Phan (Phan Thảo Nguyễn)

Lives and works in Ho Chi Minh City, Vietnam

Trained as a painter, Phan is a multimedia artist whose practice encompasses video, painting and installation. Drawing from literature, philosophy and daily life, Phan observes ambiguous issues in social conventions and history. She started working in film when she began her MFA in Chicago. Phan exhibits internationally, with solo and group exhibitions including WIELS (Brussels, 2020), Rockbund Art Museum (Shanghai, 2019); Lyon Biennale (Lyon, 2019); Sharjah Biennial (Sharjah Art Foundation, 2019); Gemäldegalerie (Berlin, 2018); Dhaka Art Summit (2018); Para Site (Hong Kong, 2018); The Factory Contemporary Arts Centre (Ho Chi Minh City, 2017); Nha San Collective (Hanoi, 2017); and Bétonsalon (Paris, 2016), among others. She was shortlisted for the 2019 Hugo Boss Asia Art Award. In addition to her work as a multimedia artist, she is co-founder of the collective Art Labor, which explores cross disciplinary practices and develops art projects that benefit the local community. Thao Nguyen Phan is expanding her “theatrical fields”, including what she calls performance gesture and moving images. Phan is a 2016-2017 Rolex Protégée, mentored by internationally acclaimed, New York-based, performance and video artist, Joan Jonas.

BÙI CÔNG KHÁNH

13 Reading news from the phone

2020

Pencil on paper

18 x 25cm

Unique

14 Night Flight

2020

Pencil on paper

18 x 25cm

Unique

15 Lonely

2020

Pencil on paper

13 x 21cm

Unique

16 History of Jazz Music

2020

Pencil on paper

18 x 25cm

Unique

17 Cooking

2020

Pencil on paper

18 x 25cm

Unique

18 Watching movie from the phone

2020

Pencil on paper

18 x 25cm

Unique

19 Feeling about corona virus

2020

Pencil on paper

18 x 25cm

Unique

20 Double Happiness

2020

Watercolor on paper

30 x 42cm

Unique

21 Non-physical communication

2020

Watercolor on paper

30 x 42cm

Unique

22 Personal video

Time lapse illustrating the process of drawing a sketch with soundtrack featuring the artist's first original song and vocal

During this imposed time of isolation, I have been fortunate to learn the history of music through different periods (classical, baroque, romantic, 20th and 21st century styles), learning basic knowledge of how to read symbols (notes) on a sheet of music, vocal registers, to read a beat...and learn to compose a song. Besides playing classical piano from two friends who are professional musicians, I also have had the opportunity to teach them basic knowledge of the Fine Arts, such as learning to draw graphics, tinting, drawing with pencil and watercolors. In this way we support each other, learn from each other, so that the days of our separation pass efficiently.

At this time of the pandemic I feel that things have changed, even though we were psychologically unprepared, there is no way we could foresee its consequences. This coronavirus has changed everything, besides human and economic damage, it hopefully will trigger us to rethink everything, about the role and consciousness of each individual today.

I have had a lot of time to think about life and death, about my relationships and my concerns for those around me. I read books slowly, listen carefully to a concerto to separate each instrument. To capture those changing emotions by observing everything that is tangible or invisible, my eyes watch the sunlight streaming down the old bed, my ears listening to the birds singing in the garden early in the morning, my nostrils breathed in the cold mist that enveloped me, I smell the young grass, the moldy straw, the smell of pigeon droppings under the roof. I took the pencil and jot down all my feelings on the blank page.

I have not been out of the house for three weeks.

Da Lat, 3,4/3/2020

Bui Cong Khanh

BIOGRAPHY

Bui Cong Khanh (b. 1972, Da Nang)

As one of the first local artists to gain an international reputation in the 1990s, with his performances questioning restrictions of individual expression in Vietnam, Bùi Công Khánh's multifarious practice has since embraced painting, sculpture, installation, video and drawing with successful showcase across the South East Asian region and beyond. Khánh is a poetically provocative artist, whose art continues to grow with depth afforded by historical research, a marriage of the plastic arts with conceptual method not taught within the educational system of Vietnam. Recent projects include: 'Stealing Public Space', Singapore Art Week, 2020; 'Home Faber: Craft in Contemporary Sculpture', Asia Culture, Center, Gwangju, South Korea, 2019; 'Concept, Context, Contestation' Yangon, Myanmar, 2017; 'An Atlas of Mirrors - Singapore Biennale 2016', Singapore Art Museum, Singapore, 2016; 'Dislocate' (solo), San Art and The Factory Contemporary Arts Centre, Ho Chi Minh City, 2016; 'Fortress Temple' (solo), 10 Chancery Lane Gallery, Hong Kong, 2015; 'The Roving Eye: Contemporary Art from South East Asia', Arter, Istanbul, 2014; 'Concept, Context, Contestation: Art and the Collective in South East Asia', BACC, Bangkok (touring), 2013-2015; 6thAsia Pacific Triennial of Contemporary Art, Queensland Gallery of Modern Art, Brisbane, 2009.

22 Bullet p[oems]

2020

Video projection of bullet poems written on grocery receipt

I began this poetry collection at the beginning of April 2020, when Vietnam was struggling through the first pandemic wave, and our movement outside the home was beginning to be restricted. Pre-pandemic, I had already decided to attempt to make a living in my backyard; thus, I actively pushed myself toward the condition of self-isolation. What I did, besides existing, was to take care of my family and to observe. To exist, for me, now means to practice really living, really breathing, and to acquaint myself/ourselves with habits which I/we have lost touch with. I practice meditative breathing through yoga, swimming, and even while driving. On this journey, I have collected a handful of random things here and there, all of which are reflective of the peculiar circumstance that's still unfolding as we speak.

This poetry collection is considered an impromptu happening, both in methods and materials... The materials here are words that I have gathered into a notebook, words that I would see everyday through my observation, or during my walk to shop to buy groceries and necessities. I would then randomly divide them into small groups, before weaving them into poetic chapters where sentences begin with bullet points.

The repetition of the bullet point is akin to my breathing practice, thus sprouts the name of the collection as *bullet p[oems]*

BIOGRAPHY

Originally from Phan Thiet, Tiên Võ has been living and working in Saigon since 2003, and holds a BA Fine Arts from the University of Architecture (HCMC). Considered a “creative chameleon”, Tiên is a creative director, writer, and visual artist, working predominantly with photography in addition to storytelling, illustration and the moving image. In 2017, she published her first children's book 'The Alphabet I Found in Mom's Kitchen'. Selected exhibitions include: 'Good 50x70' (Milan, Italy, 2010); 'I Love My City, My People' (Saigon, Vietnam, 2013).

NAM THI

23 Cách ly Sạch (Clean quarantine)

2020

Handwritten poem on paper

With *Cách ly Sạch (Clean quarantine)*, Saigon-based poet Nam Thi journeyed back to his hometown Hanoi during the first days of the nationwide lockdown, to reflect on the city, and it's changed life and (then) distanced inhabitants. In Thi's poetic contemplation, distance may push bodies apart, but it will also make the hearts grow fonder; the quarantine may mean no physical contact, but there's no denial it has also made our living environment more breathable, more 'clean'. And so he wonders, have we learnt anything about our activity - and inactivity - during this time away from the pressure of productivity?

BIOGRAPHY

Nam Thi (b. 1994) is a poet born in Hanoi and graduated from the Academy of Journalism and Communication with a major in Philosophy. He is currently editor at L'Officiel Vietnam magazine. For Thi, poetry functions as a sanctuary for the mind, for "in times of difficulty, it is where we seek refuge." Thi often uses highly symbolic and visually-imbued language to tackle and reveal the depth of his psyche and subject matters. He considers poetry an art of language, a tool that allows words to be free from being commodified, commercially consumed, or confined by linguistic boundaries. In his poetry, Thi lets words wander; he strives to make them uncanny, and in doing so, recalls their familiarity. In 2019, his poetry was selected to feature in the 'Subtitle: Southeast Asian Short Film Festival' zine (Chicago, US). During the 2020 Lunar New Year, Thi hosted his first 'Performing Poetry' night, where he experimented with fusing poetry and indie music.

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. All profit from the sale of art and business on-site supports the running costs of its Arts Centre.

For more information, please visit: www.factoryartscentre.com