

Lim Dim

Artists who took part in Lim Dim at the Stenersen Museum 2009.

The exhibition was produced by TrAP, in collaboration with the Stenersen Museum.

Tran Luong, the curator of Lim Dim



Tran Luong is one of the founders of new art in Vietnam through his role with the notorious Gang of 5 in the 1990s. He is one of Vietnam's most exciting artists and one of the few stepping forward to front and organize young contemporary artists graduated from the mid 90s onwards. His support and dedication for new media art has increasingly led him to curate, besides continuing his output as an artist.

Tran Luong was born in Hanoi in 1960 and graduated from Hanoi University of Fine Arts in 1983. Together with four other Vietnamese contemporary artists he was part of defining the loosely knit Gang of 5 concept in 1990, with a goal to build networks of artists working as an alternative to the European oriented curriculum taught at the academy. Five group exhibitions titled after the group, numbered from one to five (Hanoi, HCM City, Amsterdam/Hanoi, London, Tokyo/Hong Kong), and a great deal of notoriety later, the group was officially disbanded in 1996. For Tran this was a first step only in a deliberate course to maintain a social based network of artists who choose to express themselves by locally non-recognized artistic means as installation, video, performance, computer and sound art.

In 1998 Tran Luong co-founded the Nha San Duc, Hanoi's leading independent art space. In 2000 he founded the Hanoi Contemporary Art Centre, where he sat as director for two years. This short stop with the national structure came to an end in 2003. Tran left his post in disgust over governmental corruption connected to funding allocated to the Centre from the US Ford Foundation. He has become internationally renowned as a freelance curator through exhibitions like Green, Red&Yellow (Goethe Institut Hanoi 2003), Williamsburg Bridge – Vietnam now (co-, WAH Center, New York 2003), Art ConneXions (co-, SE-Asia 2004-6), Water droplets (SUMA, Hanoi 2005), Recovery (HCM City 2006), Ket Noi (co-, Vietnam – Singapore 2008), and Something fell, falling and will be fall (L'Espace, Hanoi 2008).

Tran Luong's participation in exhibitions as an artist counts some 60 group exhibitions and 20 solo exhibitions and performances over 20 years. Of more recent appearances we may list Flowing (solo, Art in General-New York NY 1999), The 2nd Fukuoka Triennale (Fukuoka 2002), Foods of ground (solo, Cave Gallery, Williamsburg NY 2003), Busan Biennale (Busan 2004), Variation for past days (solo, Goethe Institut Hanoi 2004), Mao Khe Project (HKW, Berlin 2005), Flowing (Queensland College of Art, Brisbane 2005), TransPOP Korea Vietnam Remix (Arko Art Center, Seoul & San Francisco 2007), Strategies from within (KE Center, Shanghai 2008), Growing rice in Singapore (solo, Post Museum & Singapore Art Museum, 2008) and the Havana Biennale (Havana 2009).

Vu Hong Ninh



Lives and works in Hanoi.

SELECTED GROUP EXHIBITIONS

- 2008 *ABSENT, 10+*, Nhasan Studio, Hanoi
- 2008 *Nippon International Performance Art Festival*, Japan
- 2007 *Does Gender Matter?*, Hanoi University of Fine Arts
- 2007 *New faces*, Hanoi University of Fine Arts
- 2006 *Recovery*, Ho Chi Minh City
- 2006 *Seething*, Ryllega Gallery, Hanoi
- 2006 *The beginning*, 43 Trang Tien, Hanoi
- 2006 *Hope Box Public Art*, Mai's gallery, Ho Chi Minh City
- 2005 *Photovoice*, British Council, Hanoi
- 2004 *1.2.3*, Nhasan Studio, Hanoi

2500 years ago, a child was born. The sky was full of falling flowers. The child stood up from the lotus throne and walked seven steps. He pointed with one hand to the sky and one to the earth, then said: Above is the sky, under is the earth and in-between, I am the unique. 2500 years later, a child was born. The sky was full of smog, dust and chaotic sound. The child stood up from soap bubbles, walked seven steps, looked around, showed his middle finger to the sky and said:

'Hết ý'

(*)

(*) *the poly-semantic expression of young generation which means 'no way' and also shows their superciliously victorious result.*



Photo: Sidsel De Jong

Truong Tan



Born 1963. Lives and works in Hanoi.

EDUCATION

1989 Hanoi University of Fine Arts

SELECTED SOLO EXHIBITIONS

2005 *The Dancer*, Ryllega Gallery, Hanoi

2004 *No title*, Ryllega Gallery, Hanoi

2002 *Vay cuoi*, Nhasan Studio, Hanoi

1999 *Nappes*, Cite Internationale des Arts, Paris, France

1999 *Water, Fire, Wood*, Asian Fine Art Factory, Berlin, Germany

SELECTED GROUP EXHIBITIONS

2008 *Global Eurasia*, Cologne, Germany

2008 *Singapore biennale*, Singapore

2008 *Strategies from within*, Ke Center for Contemporary Arts, Shanghai

2008 *10+*, Nhasan Studio, Hanoi

1998 *Vietnam Express*, touring exhibition, Norway

If ones want to see the miracle, they have to overcome the art.

If ones want to overcome the art, they have to know it.

If they want to know art, they have to understand love.

If they want to understand love, they need to have senses.

Senses are formed by cells.

Smaller than a cell.

Smaller.

Small to the infinite.

All the smallest things combine together to make up a bigger one.

Bigger,

bigger and bigger, big as a cell.

And still combine to a bigger thing.

Bigger,

bigger and bigger, big as a body.

And still combine to a bigger thing,

and bigger to the infinite.

Every cell of a dancer is arranged according to dancing structure. Every muscle and nerve harmoniously and emotionally bends and stretches in order to incarnate all their feelings. A dancing performance is an art piece and transportation from life to miracle.

When a small cell or even some thing smaller, much smaller than a small cell is hurt, the pain will make people stressful, stuck, confused, depressed, tired, angry and sluggish. Their feelings become dangerous.

If there is one smallest cell being hurt, many others will also be hurt and people will be hurt as well. They become stressful, interminably stressful, and stressful until the body is too heavy and tired to dance.



Photo: Sidsel De Jong

Tran Trong Vu



Born in Hanoi. Lives and works in Paris, France.

SELECTED SOLO EXHIBITIONS

2007 *Have a long life!*, L'Espace – Centre Culturel Francais de Hanoi 2007 *Elles aussi, fleurs tombantes...*, Cycle Art et Chapelles, Pays de la Loire, France

2006 *We don't know how water is blue*, Plum Blossoms Gallery, Hong Kong, China

2005 *I came with a blue day*, Plum Blossoms Gallery, NewYork, USA

2004 *Blue Memory*, ASU Art Museum, Tempe, Arizona, USA

2002 *Good Morning Vietnam*, Gallery Podion, Amsterdam, Holland

SELECTED GROUP EXHIBITIONS

2009 *Nam Bang*, Casula Powerhouse, Sydney, Australia

2008 *Post-Doi Moi: Vietnamese Art after 1990*, Singapore Art Museum, Singapore

2007 *Retrospective 1982–2007*, Exhibition Center of Baie-Saint-Paul, Quebec, Canada

2006 Biennale Austria 2006, Austria

Some people feel more confident thanks to photographic tools. This is a chance for them to show their right of owning not only the camera but also the subject taken by the camera. In other words, cameras have taken them to the position of subject and everything else around them is object. Taking pictures also helps the camera owners to show their power. They have all the privileges to control the lens and choose their subjects.



Tran Trong Vu: Subject or Object, 2009

Pham Ngoc Duong



Born 1976. Lives and works in Hanoi.

EDUCATION

2001 Hanoi University of Fine Arts

SELECTED SOLO EXHIBITIONS

2006 *Blue Family*, Ryllega Gallery, Hanoi

2005 *Black & White*, Cave Gallery, NewYork, USA

2004 *Happy*, Art Vietnam Gallery, Hanoi

2004 *Under the Magnifying glass*, L'Espace – Centre Culturel Français de Hanoi

2004 *Borderline*, Goethe-Institut Hanoi

SELECTED GROUP EXHIBITIONS

2008 *Cube Buddha, 10+*, Nhasan Studio, Hanoi

2008 *Maggots*, Singapore Biennale, Singapore

2007 *Rêve Bleu – Arts de la rue*, Tours, Cognac, La Rochelle, France

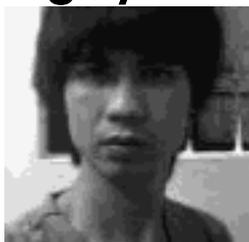
2007 *Festival Nuits Romanes de la Région Poitou*, Charentes, France

2007 *Turtle and Vulture*, National Installation Festival of Young Artists, Viet Art Centre, Hanoi

In traditional Vietnamese and Asian sculpture, the image of a turtle carrying a crane on its back symbolizes the preservation of immortal spiritual dignity. The turtle stands for immortality, while the crane stands for the elevated beauty of the fairy land. However, since I was brought up, there have been many trivial living values, a greedy, selfish and opportunistic attitude. They are ridiculously arranged in deviation. Thus, I made a piece of art of placement in which there is a turtle carrying a crane. This work illustrates my feelings so far.



Nguyen Van Phuc



Born 1978. Lives and works in Hanoi.

SELECTED SOLO EXHIBITIONS

2006 *The slender border*, Ryllega Gallery, Hanoi

SELECTED GROUP EXHIBITIONS

2009 *Where are we now?*, Art Vietnam Gallery, Hanoi

2008 *Art Asia*, Miami, USA

2008 *10+*, Nhasan Studio, Hanoi

2008 *Asia Contemporary Art Fair*, NewYork, USA

2007 *New Faces – Youth Contemporary Art Festival*, Hanoi

2006 *603*, Eden hotel, Hanoi

2006 *The stranger*, Ryllega Gallery, Hanoi

2005 *Recreated*, Goethe-Institut Hanoi

I do not know how many people were wounded during the Vietnamese war. Yet, I am sure they counted for a large amount of one country's population after the war. They are everywhere, downtown or in the countryside, in the South or in the North. Even though they are still alive, they are wounded both physically and mentally. They cheerfully went to battle fighting for this country. Not until it was united, did they go back to bring hope of happy life for their offspring. However, their wounds are still aching. This work is a small reward given to them with appreciation, hoping all sad after-affects will sleep peacefully forever. The star shaped lights that children often play on full moon nights symbolize independence, freedom and happiness. However, there are still many hidden wounds inside.



Photo: Sidsel De Jong

Tuan Andrew Nguyen



Lives and works in Ho Chi Minh City.

EDUCATION

2004 Master of Fine Arts, California Institute of the Arts, Valencia, California, USA

SELECTED FILMOGRAPHY AS DIRECTOR

2008 *Flooded McDonald's*

2008 *Burning Car Movie*

2008 *Popcorn*

2006 *Uh Landscape*

2006 *Spray It, Don't Say It*

SELECTED SCREENINGS / GROUP EXHIBITIONS

2009 *Time Ligaments*, 10 Chancery Lane, Hong Kong, China

2009 *Palais Project*, Vienna, Austria

2009 *What's the Big Idea?* Yerba Buena Center for the Arts, San Francisco, California, USA

2008 *Guangzhou Triennial*, Guangdong Museum of Art, Guangzhou City, Korea (S)

2008 *TransPop*, Korea Vietnam Remix, Seoul, Korea (S)

2008 *GwangJu Biennale*, GwangJu, Korea (S)

Phu Nam Thuc Ha



Born 1974. Lives and works in Ho Chi Minh City.

EDUCATION

1997 Ecole des Beaux Art Hanoi, Oil Painting Restoration, Hanoi

1995 Bronze Buddha sculpting and bronze casting apprenticeship, Chiang Mai, Thailand

SELECTED GROUP EXHIBITIONS

2009 *The Farmers & Helicopters*, Biennale Cuvee 2009, Linz, Austria

2009 *All That is Solid Melts into Air*, City Visions Festival, Mechelen, Belgium

2008 *The Farmers & Helicopters*, 2nd Singapore Biennale 2008, Singapore

2007 *Requiem for a Wall*, Galerie Quynh, Ho Chi Minh City

2007 *Father & Son, Rite of Passage*, Art Chicago, Chicago, USA

2007 *Father & Son, Rite of Passage*, Elizabeth Leach Gallery, Oregon, USA

2007 *The Farmers & Helicopters*, ZKM, Karlsruhe, Germany

2006 *5th Asia-Pacific Triennial of Contemporary Art*, GOMA, Brisbane, Australia

2006 *Imaginary Country*, Shoshana Wayne Gallery, Santa Monica, California, USA

2006 *Diaspora*, The Esplanade Concert Hall, Singapore



Tuan Andrew Nguyen & Phu Nam Thuc Ha: Uh..., 2008

This video work is a piece in a larger body of work that deals with the quickly changing Vietnamese landscape and the youth culture that are trying to navigate these changes as they adapt and develop new strategies for individual self expression, particularly modern American graffiti.

The near life-size projection features the word Uh... written as a graffiti tag on various public walls throughout Ho Chi Minh City. As the passersby stroll past Uh's work and traffic whizzes along the streets, we realize that we are viewing an imagined landscape inside the artist's head. This work explores not only Vietnam's shifting landscapes, both cultural and physical, but also questions the reality of change. Are the changes actual or simply perceived – fleeting visions of a potential future?

Nguyen Trinh Thi



Lives and works in Hanoi.

EDUCATION

2005 Master of Pacific International Affairs, Graduate School of International Relations and Pacific Studies, University of California, San Diego, USA

2005 Certificate in Ethnographic Film and Media Methods, Department of Sociology, University of California, San Diego, USA

1999 Master's Degree in Professional Journalism, University of Iowa, Iowa, USA

FILMOGRAPHY AS DIRECTOR

Rain, Poems, Toilet Paper, documentary, 70', video (in production)

2009 *Spring Comes Winter After*, experimental video, 4'30 loop

2008 *93 Years, 1383 Days*, experimental documentary, 30', video

2008 *Imagine the City and Bus Terminal*, documentary, video

2007 *Love Man Love Woman*, documentary, 52', video, color

2005 *A Chungking Road Opening*, documentary, 20', video

SELECTED SCREENINGS / GROUP EXHIBITIONS

2009 *Time Ligaments*, 10 Chancery Lane Gallery, Hong Kong, China

2009 Vietnamese International Film Festival (ViFF), California, USA

2009 Yunnan Multi Culture Visual Festival, Kunming, China

2008 10+, Nhasan Studio, Hanoi

My two videos in this exhibition utilize the visuals of death rituals as a vehicle to connect with the past. *93 Years, 1383 Days*, a personal film of my grandmother's bone-cleaning and reburial ceremony, *boc mo*, carried out nearly four years after her death, can be seen – perhaps – as a performance of the life-to-death transition. Watching her remains being unearthed, each bone cleaned one by one, and then reburied, I felt this Vietnamese custom to be gentle for both the dead and the living. *Spring Comes Winter After*, using footage from the public funeral of an important poet who was banned for decades in Vietnam, is connected to the political and historical situation of the country, provoking some questions still impermissible to be asked publicly in present-day Vietnam. What if one can play history in reverse and then replay it again?



Nguyen Trinh Thi: *93 years, 1383 days*, 2008

Nguyen Quang Huy



Born 1971. Lives and works in Hanoi.

EDUCATION

1996 Hanoi University of Fine Arts

SELECTED SOLO EXHIBITIONS

2007 *Contemporary Art Exhibition of Nguyen Quang Huy*, Gallery Maya, London, UK

2005 *Unknown women*, Ryllega Gallery, Hanoi

2004 *Portraits*, Goethe-Institut Hanoi

SELECTED GROUP EXHIBITIONS

2008 *10+*, Nhasan studio, Hanoi

2008 *Wonder*, Singapore biennale 2008, Singapore

2008 *Underlying*, TADU Contemporary Art, Bangkok, Thailand

2006 *Buddha's Hands: Buddhism In Contemporary Vietnamese Art*, Denise Bibro Fine Art, New York, USA

2006 *Liberation*, Saigon Open City, Ho Chi Minh City

2005 *Out of context*, Huntington Beach Art Center, Huntington Beach, California, USA

2003 *Green, Red & Yellow*, Goethe-Institut Hanoi

I aimed at a temple for women.

Those who I do not know their names.

Those who I have met.

Those who give me daily strength to live.

Those who are so brave that I have to admire with all my heart.

They are places where I go for adoring.

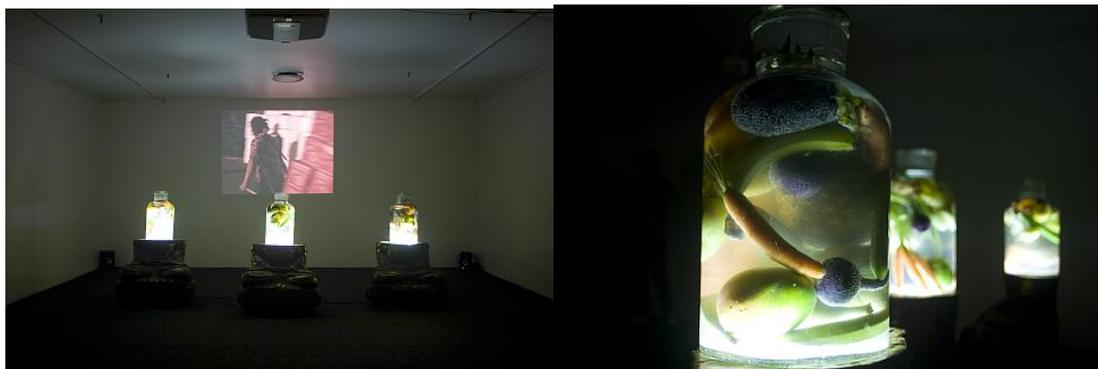


Photo: Sidsel De Jong

Nguyen Minh Phuoc



Born 1973. Lives and works in Hanoi.

EDUCATION

2001 Hanoi University of Fine Arts

SELECTED SOLO EXHIBITIONS

2007 *Unhappy Dragon*, Ryllega Gallery, Hanoi

2005 *Patchwings up*, Gallery Nord, Berlin, Germany

2005 *Please, don't make me up*, Sox 36 Gallery, Berlin, Germany

2004 *The Circle*, Ryllega Gallery, Hanoi

2003 *Untitled*, Genkan Gallery, Tokyo, Japan

SELECTED GROUP EXHIBITIONS

2009 *Unhappy Dragon*, IFA Gallery, Shanghai

2008 *No title*, Ryllega Berlin, Berlin, Germany

2008 *Rose & chicken*, Nhasan Studio, Hanoi

2007 *Croped*, Slot Gallery, Alexandria, New SouthWales, Australia

2005 *Out of Context*, Huntington Beach Art Center, Huntington, California, USA

Regardless of your own point of interest, we are living in an integrated and multidimensional world. I am asking myself if one of your steps and my daily step affected the lives of thousands of microorganisms, if one of our heads shaking or nodding in a special space, special time, and special position could ever make anything special?



Nguyen Minh Phuoc: A little red etude for an epilogue, 2009

Nguyen Manh Hung



Lives and works in Hanoi.

hung6776.blogspot.com

myspace.com/nguyenmanhhung

SELECTED SOLO EXHIBITIONS

2005 *Conductor*, Ryllega Gallery, Hanoi

2002 *Come with me*, Goethe-Institut Hanoi

2002 *Trousers and shirts*, Nhasan Studio, Hanoi

SELECTED GROUP EXHIBITIONS

2008 *Mekong Art & Culture Project*, Thailand, Laos, Cambodia and Vietnam

2008 *Location 1*, New York, USA

2007–2008 *transPOP: Korea Vietnam Remix*, travel exhibition in Korea, Australia, Japan, Vietnam and USA

2007 *Thermocline of Art – New Asian Waves*, ZKM Center of Art and Media Karlsruhe, Karlsruhe, Germany

2006 *Saigon Open City*, Ho Chi Minh City

2006 *Flight* (with Bradford Edwards), Studio Anh Khanh, Hanoi

2003 *Green, Red & Yellow*, Goethe-Institut Hanoi

From the 60s till late 80s, thousands of apartment complexes were built in major cities in Northern Vietnam. Living in a small apartment in one of these buildings was a dream for a large number of young families at that time. These buildings were once the new life style typical of the communist era in the North. Since the last decade of the 20th century, Vietnam has changed rapidly. Old apartment buildings have deteriorated as the families have grown, giving birth to new generations, most of which still live together as extended families.

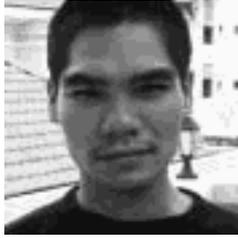
People have begun to find ways to expand and improve this confining living situation. Sleeping lofts made from wood and outdoor wire cages roofed over with sheet metal are some of the most popular solutions. On the ground floors of these buildings, recent years have seen the emergence of one of the most popular services in Hanoi – supervised parking areas for two wheelers. Most families on the ground floors have appropriated the common area to extend their living areas or to open up a number of services for the everyday life and entertainment needs of tenants and passers-by, which is creating a new way to live, entertain and socialize.

I was born, raised and still living in an apartment like this for 20 years. It always brings inspiration to make art.



Photo: Sidsel de Jong

Nguyen Huy An



Born 1982. Lives and works in Hanoi.

EDUCATION

2008 Hanoi University of Fine Arts

SELECTED GROUP EXHIBITIONS

2009 Studio 25, Hanoi

2008 *10+*, Nhasan studio, Hanoi

2008 *Ket Noi* - two week performance dialogue, Vietnam-Singapore

2007 *Sneaky weeks*, Vietnam

2007 *NIPAF festival*, Japan

2007 *New Faces* - Youth Contemporary Art Festival, Hanoi

2007 *14th Performance Art Festival*, Ho Chi Minh City&Da Lat

2005 Nhasan studio, Hanoi

While working on *The great table*, I used coal flour all over to create a shade of an extraordinary big table. This was to emphasize the difference between the table and its shadow. This table is considered as an image from far away memory. I eliminated the table and there is only its shade left. *The great puddle* might be considered as the next step of *The great table*. The existence of the shadow seems non-sensical. It is like an old-aged puddle and has no connection with the table.



Photo: Sidsel De Jong

Le Vu



Born 1972. Lives and works in Hanoi.

EDUCATION

1997 Hanoi University of Fine Arts

SELECTED SOLO EXHIBITIONS

2004 *Bring up*, Ryllega gallery, Hanoi

2000 *Time and Worm*, Hanoi

SELECTED GROUP EXHIBITIONS

2008 *10+*, Nhasan Duc, Hanoi

2007 *New Pig Bank, New Faces* - Saigon Open City, Ho Chi Minh City

2006 *Art ConneXion*, Goethe-Institut Hanoi

2006 *Futebol desneho sobre fundo verde*, Centro Cultural Banco Do Brasil, Rio de Janeiro, Brazil

2004 *The tighter the squeeze, The stronger the ejection, 1*, Goethe Institute, Hanoi

2003 *Digestion, Room Zoom*, Nhasan Duc, Hanoi

2003 *Skin, Green, Red and Yellow*, Goethe-Institut Hanoi

2003 *Zigzag, Vietnam Now*, Williamsburg Art&Historical Center, NewYork, New York, USA

A night of lying is equal to a year of staying. A good interior design must harmonize between eating and sleeping. It's a solution to any kind of difficulty as there is a saying Better dense wood than good varnish. The main ingredient, instant noodles is desired to create a long happy dream. It's a substantial dream or a dream of substantiality.



Sidse de Jong

Dinh Q. Lê



Born 1968. Lives and works in Ho Chi Minh City.

EDUCATION

1992 MFA, Photography, School of Visual Arts, New York City, USA

1989 BA, Fine Arts, University of California, Santa Barbara, California, USA

SELECTED SOLO EXHIBITIONS

2009 *A Tapestry of Memories: The Art of Dinh Q. Lê*, Tufts University Art Gallery, Medford, Massachusetts, USA

2009 *Signs and Signals From The Periphery*, Elizabeth Leach Gallery, Portland, Oregon, USA

2009 *South China Sea Pishkun*, 10 Chancery Lane Gallery, Hong Kong, China

2008 *The Penal Conlony: The Mapping of the Mind*, P.P.O.W Gallery, New York, USA

2007 *A Tapestry of Memories: The Art of Dinh Q. Lê*, Bellevue Arts Museum, Bellevue, Washington, USA

SELECTED GROUP EXHIBITIONS

2009 *The View From Elsewhere*, Sherman Contemporary Art Foundation, Sydney, Australia

2009 *The Tropics: Views from the Middle of the Globe*, Iziko South African National Gallery, Cape Town, South Africa

2008 *Perspectives: Lida Abdul and Dinh Q. Lê*, Freer & Sackler Gallery, Smithsonian, Washington D.C., USA

2008 *Re-Imagining Asia*, House of World Culture, Berlin, Germany

2006 *The 5th Asia Pacific Triennial*, Queensland Gallery of Modern Art, Brisbane, Australia

2006 *GwangJu Biennial*, GwangJu, Korea (S)

After the end of the Vietnam War in 1975, over half a million Vietnamese escaped from Vietnam mostly by boat on the South China Sea. They were scattered throughout the world but most resettled in Europe, Australia, and America. Many left Vietnam when they were children with little or no memory of Vietnam. This generation of Vietnamese overseas grew up learning about Vietnam from their parents' stories of war and poverty. Another source of their knowledge about Vietnam is through the media, mostly Hollywood movies about the Vietnam War. Vietnam for this generation is a war. Thirty years later, many are coming back to visit and to live in Vietnam once again. The *Imaginary Country* video installation focuses on the personal struggle of these young men and women with the traumas of the past that they inherited and their coming to term with the real Vietnam, a country not a war.



Dinh Q. Lê: *The Imaginary Country*, 2007

Lai Thi Dieu Ha



Born 1976. Lives and works in Hanoi.

EDUCATION

2005 Hanoi University of Fine Arts

SELECTED GROUP EXHIBITIONS

2009 Gallery Tho Hanoi

2008 *What is equality?*, Hanoi University of Fine Arts

2008 *10+*, Nhasan Studio, Hanoi

2007 *New Faces - Youth Contemporary Art Festival*, Hanoi

2006 *603*, Eden hotel, Hanoi

2006 *Recovery*, Ho Chi Minh Fine Art Association, Ho Chi Minh City

2006 *Landscape*, Dom Dom Youth Performance Art Festival, Hanoi

2006 *Multiply*, 8 Yen Bai St, Hanoi

2005 *Recreate*, Goethe-Institut Hanoi

In Vietnam if you mention a man or woman's private parts, it is considered blasphemous. When a sexual issue is raised, most native Vietnamese are embarrassed. To them private parts are regarded as dirty and ugly, and sex is considered shameful. Vietnamese women are perhaps those who suffer the most when it comes to sex. They are not in an active position. They have to wait and keep silent. They can not shout out loud when having sex. Women are expected to be submissive and to preserve their virginity until marriage. Speaking out against what is traditionally expected of me as a woman, I have chosen to use the penis as a powerful symbol for what is considered taboo in Vietnamese society. I have created a series of penis as loaves of bread that will hopefully inspire viewers to consider these issues.



Photo: Sidsel De Jong