



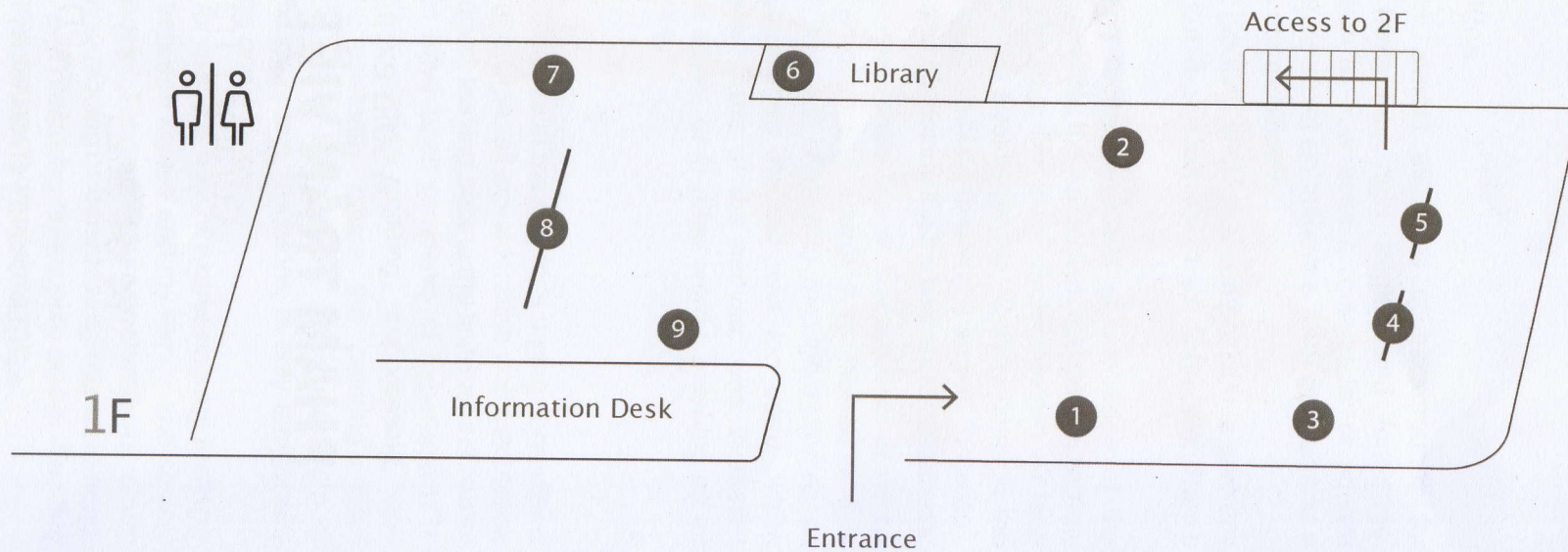
A solo exhibition by
PHẠM TRẦN VIỆT NAM

Curator | Trần Lương

14 04 2023 - 14 08 2023

APD CENTER

CENTER FOR ART PATRONAGE & DEVELOPMENT



ECHOING SENTIENT BEING

1/ #10
2022
Oil on Canvas
158 x 210.5 cm

2/ #15
2023
Oil on Canvas
160 x 220 cm

3/ #18
2023
Oil on Canvas
170 x 109 cm

4/ #1
2022
Oil on Canvas
666 x 160 cm

5/ #12
2022-2023
Oil on Canvas
666 x 160 cm

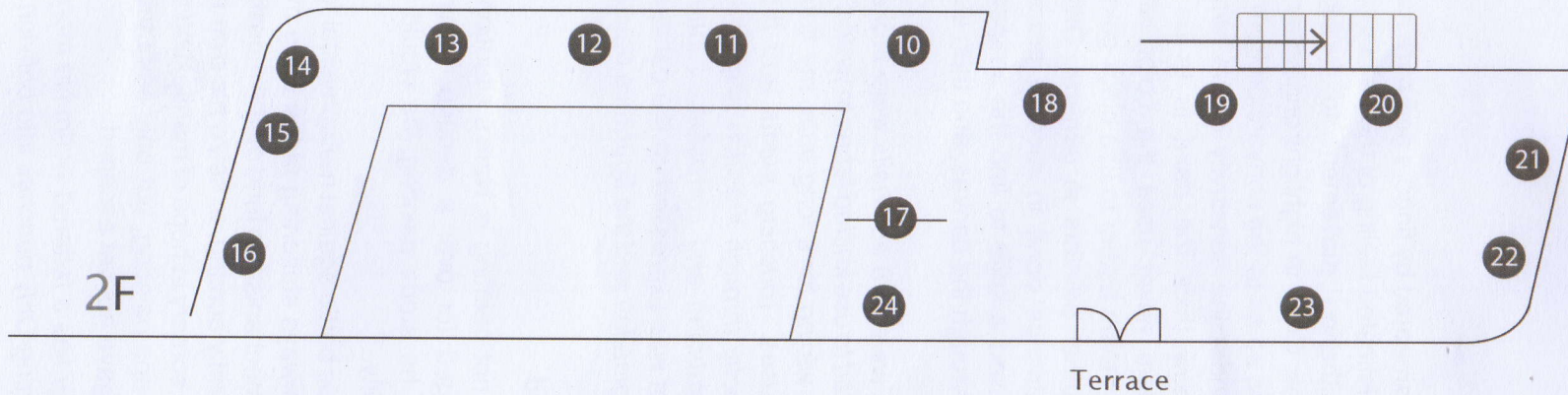
6/ #20
2023
Oil on Canvas
79.5 x 55 cm

7/ #16
2023
Oil on Canvas
90 x 164 cm

THE ORATION OF TEN TYPES OF SENTIENT BEING

8/ #1
2016-2017
Oil, mosquito net, glue on Canvas
2000 x 316 cm

9/ #8
2012-2023
Oil on Canvas
263.5 x 170 cm



**ECHOING
SENTIENT BEING**

10/ #6

2022
Oil on Canvas
170 x 109.5 cm

11/ #17

2023
Oil on Canvas
89.5 x 164 cm

12/ #9

2022
Oil on Canvas
89.5 x 164 cm

13/ #8

2022
Oil on Canvas
90 x 164 cm

14/ #3

2022
Oil on Canvas
120 x 75 cm

15/ #4

2022
Oil on Canvas
120 x 75 cm

16/ #2

2022
Oil on Canvas
120 x 85 cm x 3 pcs

17/ #11

2022-2023
Oil on Canvas
666 x 160 cm

18/ #19

2023
Oil on Canvas
79.5 x 55 cm

19/ #14

2023
Oil on Canvas
160 cm x 222 cm

20/ #21

2023
Oil on Canvas
79.5 x 55 cm

21/ #5

2022
Oil on Canvas
170 x 109.5 cm

22/ #7

2022
Oil on Canvas
170 x 109 cm

23/ #13

2022-2023
Oil on Canvas
170 x 109.5 cm

24/ #22

2023
Oil on Canvas
79.5 x 55 cm

MỚ paintings

Composition

Given that almost all types of backgrounds for painting have four right angles and four-edge, the question is: how does a rectangular or square paper/canvas exert an influence on a painter and a painting's composition?

Hence, a painting without a composition is perhaps illogical, but it applies to Phạm Trần Việt Nam's paintings.

His painting technique starts at one edge of the canvas, thereafter the particulars overflow outwardly like moss growing. The initial strokes/details will lead to the following strokes/details. Cutting holes in the background, in addition to being a way of "drawing", is also an act of breaking the framework of the canvas.

*"I painted this series like a sleepwalker, at which state my emotion and energy was allowed to flow naturally" "the act of cutting through reflected as a loss. Sometimes the cut was too deep, which disconnected parts of the canvas, was thereafter sewn back again, or in other words, patching as an act of healing" **

Behavior

However, because of the painter's urging compulsion to smear and wipe, all consideration and calculation were excluded, leaving behind the finiteness of reality (that might have been remnants of hyperactivity?). Shapes and strokes jostling, suppressing, and thrusting consistently cause the painting's form to protrude out of the canvas; and the margin of background materials, therefore, is only temporarily segregating one's vision.

*"Painting for me is a way of expressing my feelings, since life between myself and my family, and society is very stressful. Those pressures naturally transform into energy exploding on canvases by way of coloring, smearing, and plastering layers onto layers. Painting acts as a mental health treatment." ***

Technique

Colors being smeared by fingers and bare hands give a better-sophisticated feeling of the paint's oscillatory thickness, slithering movement to freedom, and flowing strokes. Color in highlight originates from the canvas's color, so as to the conversion from highlight to shadow, under the sensitivity of the hand's skin, determines how thick the paint is to be applied. Therefore, Nam never uses the color white, and quietly doesn't even bother to use black color! A case opposed to other painters in general. Distinctively, there are paintings done in reverse procedure, in which Nam used a knife to find the shapes and slit many holes through the canvas, and then did he start to paint.

"...my fingers were torn and nails were broken, which hurt badly; I had to use knitted fabric to wrap around my fingers. After wiping for a long time, my fingers have become calluses. Touching paints and the canvas surfaces directly through the skin helped me sense the heat of rubbing and corrosion...connecting me closer to what was expressed on the canvas, leading to better imagination and the figurative development."

State of mind

Painting yet not painting is Nam's situation that has been prolonged for over a decade, turning into a phobia as if he stops painting, he would be taken away by nihilism.

It is a hopeless battle against metaphysical forces that the artist is always stationing at the edge of the wall. It is the only mechanism to fend off the monstrous wind that is constantly coming, to seize his own existence. It's like using sorcery in hope of manifesting the devils, yet as he keeps painting, but only sees the souls of people who have not yet escaped.

*"At the border lies a tattered victim/No more truth/No more screaming/Only punches into oblivion" *****

Trần Lương
Mar 2023

(* , ** , *** , **** is the painter's soliloquies)