

The Oddball, The Rebel, And The Maverick

7.5.2024 - 28.7.2024

Presenting the artworks of Lê Công Thành, Vũ Dân Tân, Trần Trung Tín, Nguyễn Mạnh Đức, Trương Tân, Nguyễn Minh Thành, Nguyễn Văn Cường, and Nguyễn Quang Huy on loan from Nguyen Art Foundation.

As a collaborative project between The Outpost (TO) and Nguyen Art Foundation (NAF), this exhibition underscores the resilience of artists amidst the challenging landscape from the 1980s to the 2000s – a period often defined by a serious lack of art infrastructure and support. Moreover, the exhibition seeks to invite reflection on the dynamics and interactions between art organisations in our current context. As individual artists continue to share resources and push boundaries, we must also consider how organisations can collaborate to support our local art scene. What would happen when two distinct art organisations such as TO and NAF intersect – one curating the other's collection? What opportunities for mutual learning would arise from such engagement? How could these partnerships enhance the way we see and understand artworks?

From the NAF collection, we chose to borrow the works of artists who were active and prominent in the Hanoi art movements in the post-Đổi Mới⁽¹⁾ period (1980s - 2000s). This time frame is considered by observers and researchers as the heydays of Vietnamese contemporary art, marked by the emergence of experimental artists. Their works went beyond the aesthetic and ideological framework taught in the formal institutional system, and challenged social norms. Such artists have been coined as the 'avant-garde' of visual art – an art historical term used to refer to artistic articulations that are 'ahead of their time'. Though for good reasons, this term cannot fully grasp the connotation of the Vietnam context. For a war-torn Socialist country, who started to take baby steps into the Renovation period, pioneering spirit does not only point to the bold innovations in style, form and subject-matter that challenge the existing artistic and aesthetic traditions. It also means the resilience and honesty of artists, who continue to create despite the fact that their positionality and practice do not fit with the dominant social conventions.

Within the parameters of a private collection, this exhibition only celebrates a humble fragment of a diverse range of unconventional, bold, and pioneering artistic practices that have contributed to the richness and vibrancy of the Hanoi art scene. There, we can see the efforts to push the creative boundaries of 'the oddball', or the criticality of 'the rebel', and last but not least, the eccentric yet raw souls of 'the maverick'.

The Outpost would like to express our deepest gratitude towards Nguyen Art Foundation and all participating artists for their enthusiasm and support throughout the exhibition making process.

The contextual materials presented in this exhibition are collected from various sources, including the "Studio Visit" series of Nguyen Art Foundation, online entries of the Asia Art Archive, excerpts from the book "Don't call it art" edited by Veronika Radulovic and Annette Bhagwati, the personal archives of Suzanne Lecht, information from the Vietnam Contemporary Art Database and the Postvidai Collection's website.

Curated by: Lê Thuận Uyên
Assistant curator: Linh San

Spatial design consultation: Vũ Hoàng Anh

Exhibition production team: Dương Dương, Mai Minh Design & Construction Co., Trần Tùng, Tạ Lê Duy Anh, Hoàng Anh, Hương Ly, Cá Con, em Hiền, cô Nga, and The Outpost's Attendant Team
Exhibition identity design: Duy Đào, Thủy Mẫn
Strategic partners: Hexogon Vietnam, Unios, StagePro

The exhibition would not have been possible without the generous support of Founder CEO Ariel Phạm and the entire team at The Outpost.

(1) Referring to the Renovation period or the "Open Door" policy when Vietnam introduced economic reforms (in 1986) with the goal of creating a "socialist-oriented market".

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The Oddball,

THE
OUTPOST

The Rebel,

Người Phá Rào,
Kẻ Nổi Loạn,
Gã Lập Dị

10:00-20:00
Tue-Sun

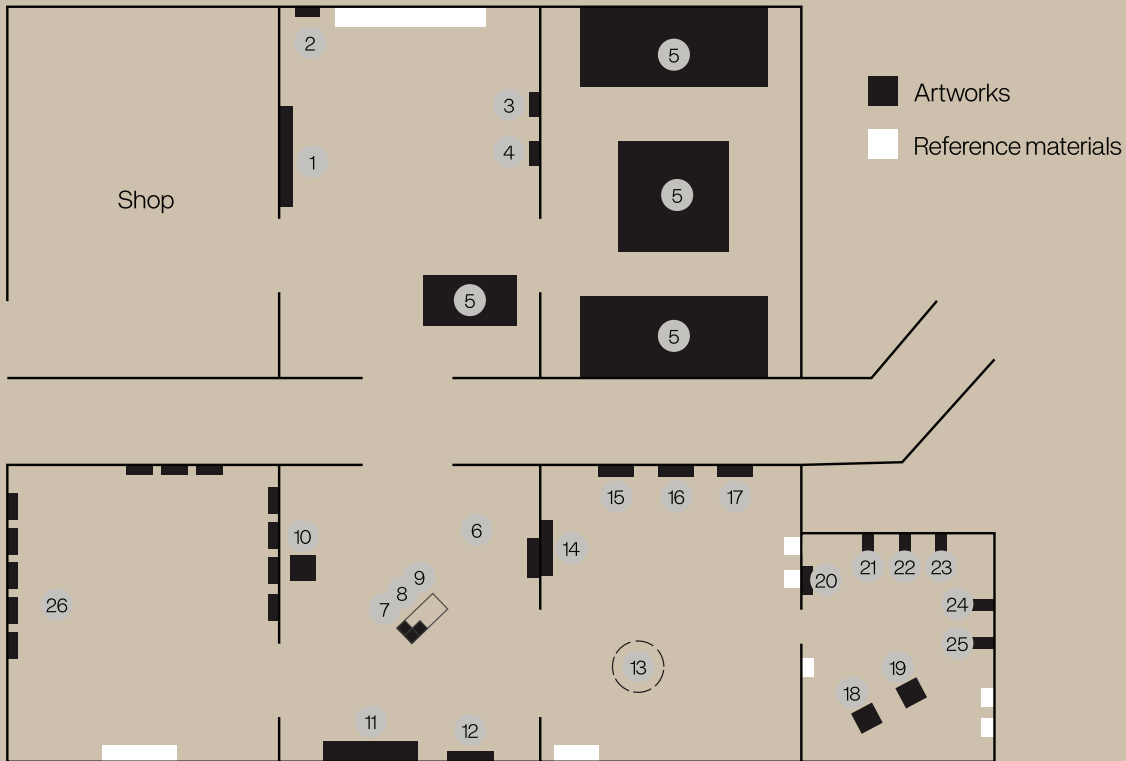
Roman Plaza
To Huu, Hanoi

07.05
– 28.07.2024

The Maverick

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- 1 Nguyễn Văn Cường
Untitled (1995)**
Ink, watercolour and gouache on dó paper, 42 x 69 cm each
pictorial, text, social, contemporary
- 2 Nguyễn Minh Thành
Untitled (1994)**
Ink and watercolour on local craft paper, 70 x 53 cm
gesture, contemporary
- 3 Nguyễn Quang Huy
Heaven - Earth (1998)**
Ink and watercolour on dó paper, 80 x 60 cm
pictorial, contemporary
- 4 Nguyễn Quang Huy
Untitled (1998)**
Ink and watercolour on dó paper, 70 x 52 cm
pictorial, contemporary

- 5 Nguyễn Mạnh Đức
Nhà Sàn - Wooden House on Stilt (1998-2020)**
Wood, time dimensions of the house's structure vary according to space
spatial, play, divergence
- 6 Trương Tân
Untitled (1993)**
Gouache on paper, 52 x 70 cm
text, satire, social, divergence, contemporary
- 7 Vũ Dân Tân
Suitcase of a Pilgrim series
Insects (2002)**
Recycled cardboard, Chinese ink, glass-lidded wooden box, 33 x 43 x 6 cm
play, materiality, technicality, spatial, self-taught, contemporary

- 8 Vũ Dân Tân
Suitcase of a Pilgrim series
Turtles (2006)**
Recycled cardboard, gouache, Chinese ink, glass-lidded wooden box, 30 x 40 x 6 cm
play, materiality, technicality, spatial, self-taught, contemporary
- 9 Vũ Dân Tân
Suitcase of a Pilgrim series
Masks (2006)**
Recycled cardboard, gouache, Chinese ink, glass-lidded wooden box, 29 x 36 x 5 cm
play, materiality, technicality, spatial, self-taught, contemporary
- 10 Vũ Dân Tân
Fashion 30 (2009)**
Recycled cardboard, 83 x 35.5 x 15 cm
materiality, globalisation, technicality

- 11 Vũ Dân Tân
Money, Euros
Beauties series (1998 - 1999)**
Acrylic paint, Chinese ink, white synthetic paint on paper, 10 x 21 cm each
self-taught, globalisation, contemporary
- 12 Nguyễn Minh Thành
Untitled (1997)**
Ink and watercolour on local craft paper, 83 x 62 cm
social, gesture, contemporary
- 13 Nguyễn Minh Thành
Seven days of the week (1995)**
Ink, watercolour on dó paper, paper roll with gauze, 150 x 50 cm mỗi bức
materiality, gesture, conceptual, text, contemporary
- 14 Nguyễn Quang Huy
Untitled (2001)**
Ink and watercolour on dó paper, 110 x 82 cm
text, gesture, contemporary
- 15 Nguyễn Quang Huy
Untitled (1998)**
Ink and watercolour on dó paper, 70 x 52 cm
pictorial, contemporary
- 16 Nguyễn Quang Huy
Meditate (1997)**
Ink and watercolour on dó paper
text, gesture, contemporary
- 17 Nguyễn Quang Huy
KhôUntitled (1998)ng đề (1998)**
Ink and watercolour on dó paper, 80 x 63 cm
text, gesture, contemporary
- 18 Lê Công Thành
Dancer (1980)**
Terracotta, 19 x 14 x 9 cm
spatial, divergence
- 19 Lê Công Thành
Mother Earth (1980)**
Terracotta, 14 x 30 x 9 cm
spatial, divergence
- 20 Trần Trung Tín
Little girl and gun (1972)**
Oil on newspaper, 55 x 28,8 cm
spatial, divergence, technicality
- 21 Trần Trung Tín
The divine solitude
of art creation (198-)**
Oil on photographic paper, 20,3 x 25,4 cm
spatial, divergence, technicality

- 22 Trần Trung Tín
Late night stage (1983)**
Oil on photographic paper, 24,6 x 25,3 cm
spatial, divergence, technicality
- 23 Trần Trung Tín
Ailing bird (1983)**
Oil on photographic paper, 20,3 x 25,4 cm
spatial, divergence, technicality
- 24 Trần Trung Tín
Hanoian (1973)**
Oil on newspaper, 56 x 40 cm
spatial, divergence, technicality
- 25 Trần Trung Tín
Autumn birdsong (1975)**
Oil on newspaper, 65 x 38,7 cm
spatial, divergence, technicality
- 26 Trương Tân
Excuse me (1995)**
Ink on dó paper, 53 x 70 cm
text, conceptual, play, gesture, satire, contemporary

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Keywords

