



Lê Giang

Born in Hanoi, Vietnam, 1988.
Lives and works in Hanoi, Vietnam.



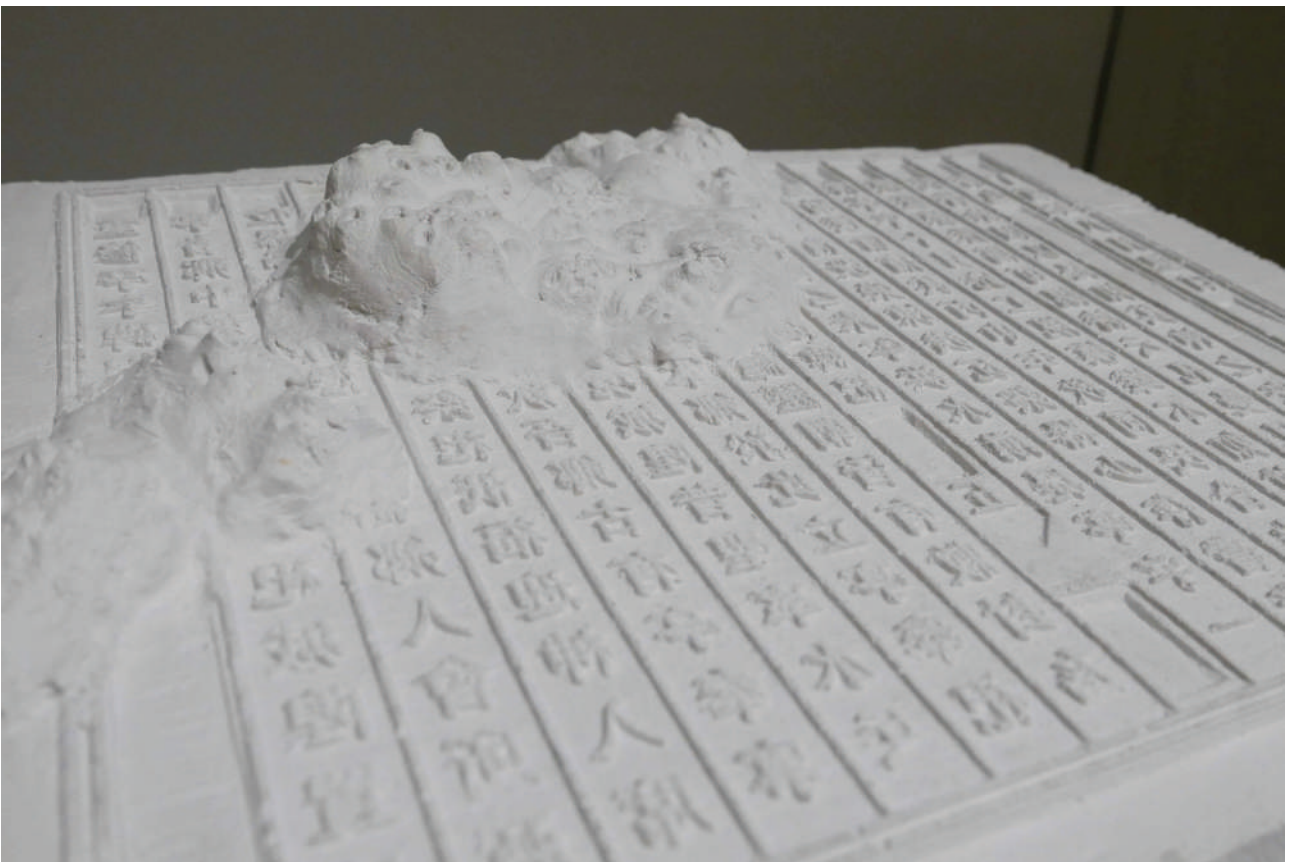
Lê Giang lives and works in Hanoi. Educated both in Vietnam and the United Kingdom. Giang approaches her work with both a Western academic sensibility alongside the use of Vietnamese artistic techniques. She has exhibited internationally from London to Philippines, most recently in Hanoi, Vietnam.

A traditional building from ancient Vietnam, the dinh is a public space for worship and communal gatherings. Like courtyards Europe and mosques in Middle East, the dinh was the cornerstone of many communities in Vietnam, making it an appropriate representation of the connectivity between past and present

the focaltopic of Lê's series of work for Phan Niem'. Using the exact architectural methods as the craftsmen hundreds of years before her, Giang recreated four sculptural replications from the Lê dynasty as would be found in a dinh: a scroll ornament and matrix engraved in SinoNom characters (formal Vietnamese linguistic characters), the corner of the dinh, and an altar. Giang chose the architecture from the Lê dynasty since this marked a period of time in which more attention was being paid to the social sphere with the dinh being the place that predominantly acted as a community place of gathering, rather than for religious gatherings.

The four objects were chosen as recreated artifacts of a common dinh from the Lê dynasty, yet symbolically also hold important value. The corner object, decorated with typical dinh motifs, evokes a sense of spatiality found particularly in this traditional architecture. The altar placed in the center embodies the spiritual core of the structure. The scroll ornament engraved with the words "Phan Nim" proposes a variety of associations and underlying questions: Is this a reflection of a memory, or a statement against the idea of conceptualism? On the woodblock we can

find a text composed by the Sino-Nom researcher Nguyen Dinh Hung; a derivation from inscriptions of decaying stone steles that were found in vestiges of ruins. The multiple layers of translation and retranslation of the Sino-Nom inscriptions challenge the audience's perception of authenticity and history, questioning the validity of such translations artifacts. Can we fully believe in traces of scripts that were considered to have true value? Who has the authority to verify which history is true or false when it has constantly been interpreted and transformed over time?



D'EAU ET DE VERDURE

"tout le charme et le mystère de l' exotisme dans un admirable décor d'eau et de verdure"

— Excerpt from the 1931 Paris Colonial Exhibition's flyer

During French colonial time, Indochina was represented in ambivalent ways: sometimes as damp, mysterious jungles populated with ferocious creatures and indigenous savages, and other times, as a region of charming landscapes that evoke tenderness and submission. These contradictory features depicted an intriguing, exotic tropical land that attracted the covetous gaze of Western conquerors. Indochina no longer exists as a geographical entity. Nevertheless, "Indochina" as a series of symbols and perceptions - a collection of souvenirs - has persisted up until present day.

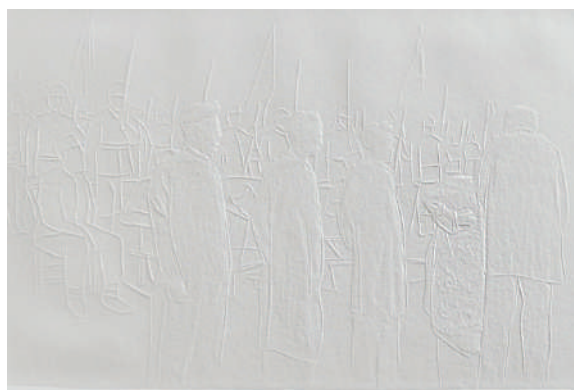
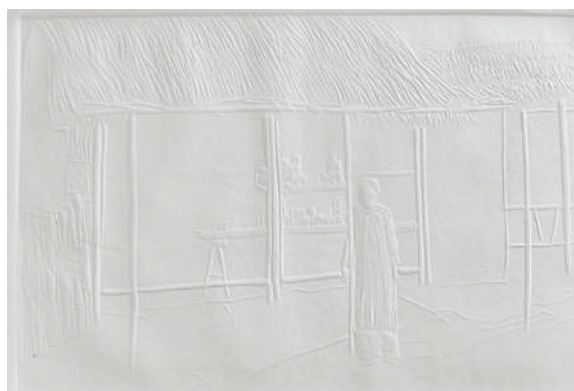
Continuing her work from the three-month residency at Cité internationale des Arts in Paris, Lê Giang conducts research on the mass-cultural representation of Vietnam during the French colonization by looking at the archives of colonial exhibitions that took place in France from 1906 to 1931. In investigating these historical records, Lê Giang seeks to question and to learn about the shared past between the two countries. Images of Indochina are retrieved and revisited through a process that blurs their details, with the aim to understand how popular narratives have contributed to shaping colonial nostalgia. "d'eau et de verdure" is an attempt to examine the painful

conditions for reconciliation and the need to come to terms with the myths of Indochina in the context of contemporary Vietnam.



D'eau et de Verdure #1 (4/4), 2019
Paper embossing
29cm x 39.5cm x 4.7cm

D'eau et de Verdure, 2019

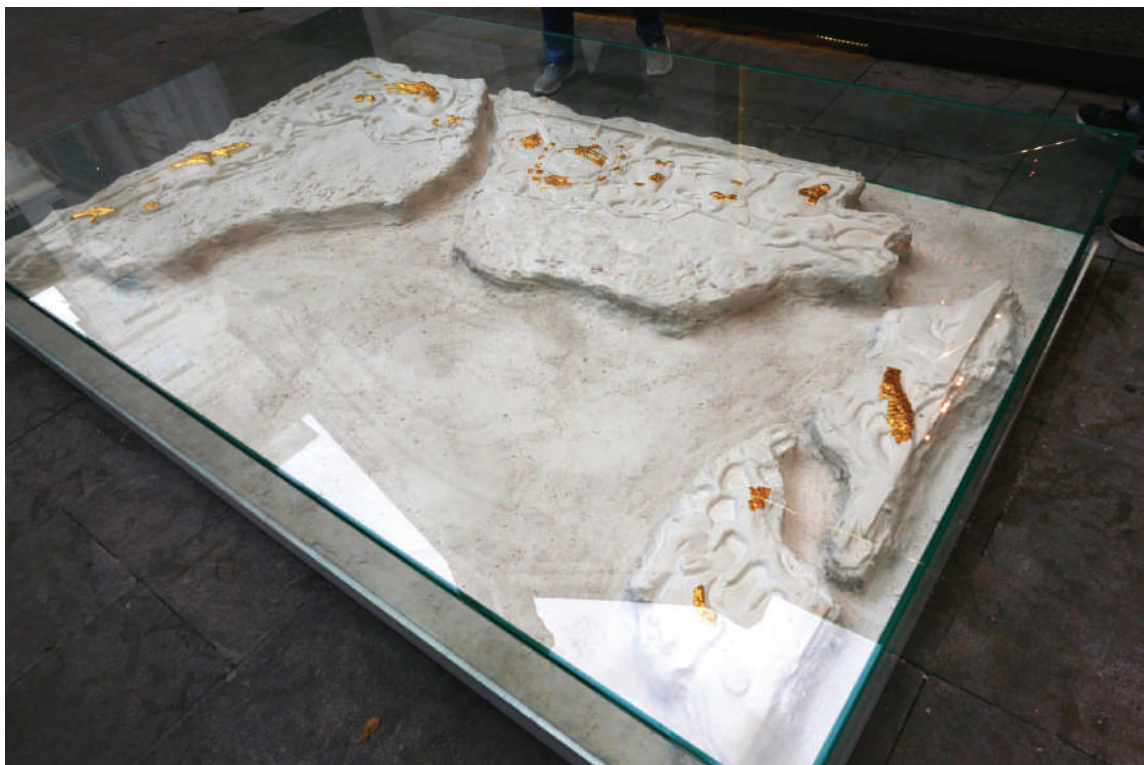




Vestige of Land

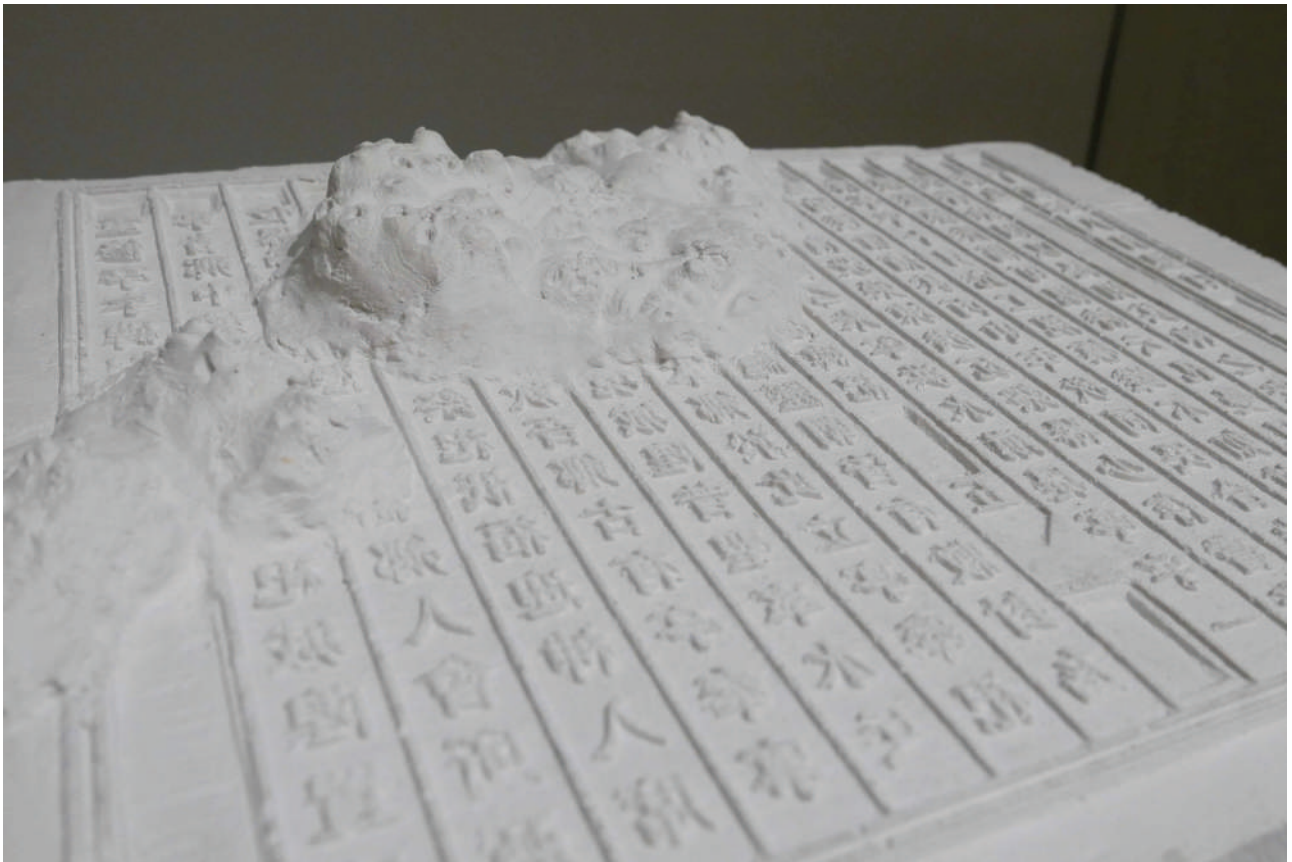


Vestige of Land (details)





The One Who Chews Betel Is Mute





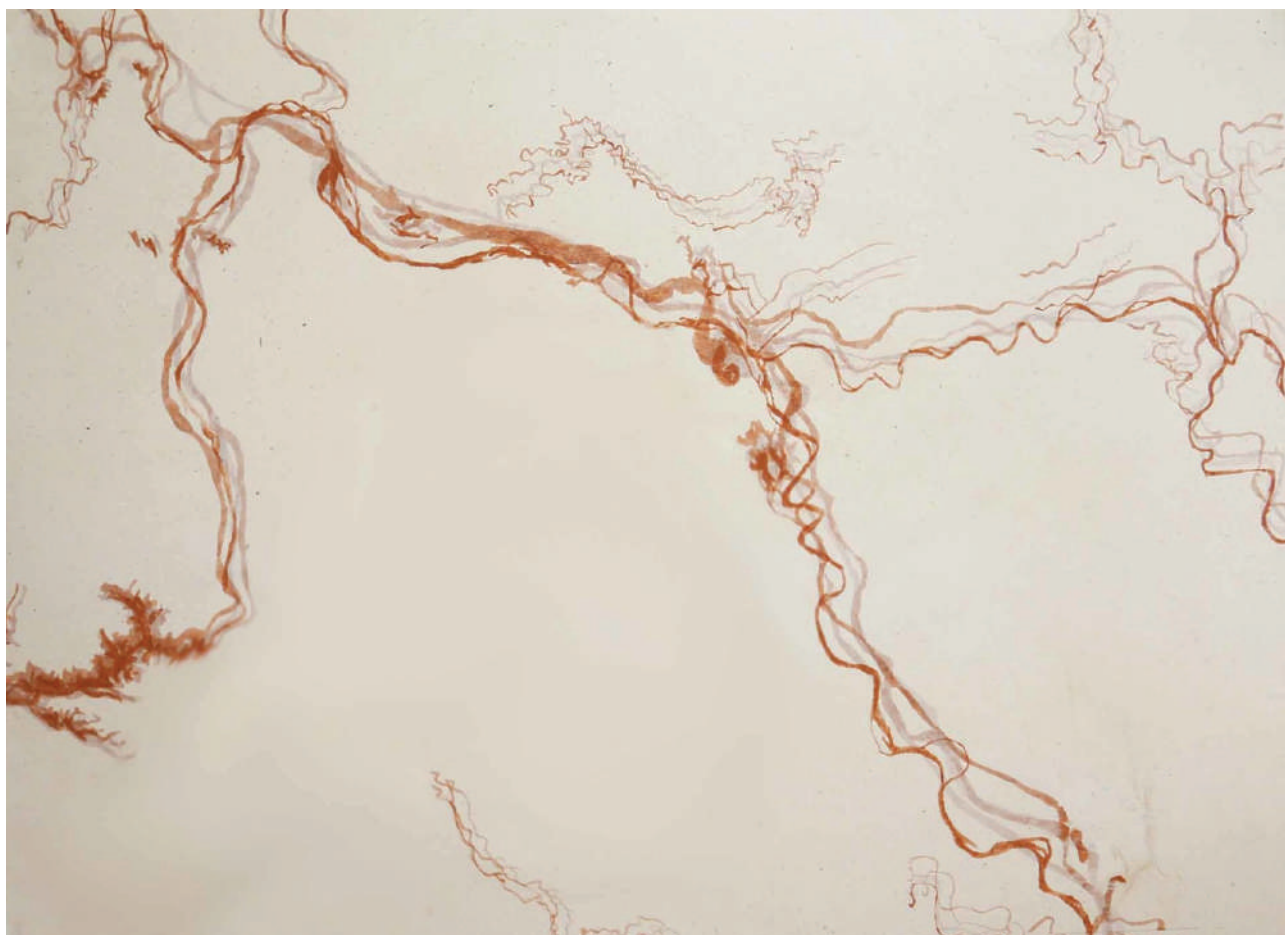
The Grasshopper's Gut



The Peach Blossom Land



Trach Truong



4 cycles of the River Flow
Red river Alluvia on Vinh paper
53cm X 73cm

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Education

- 2012 MA Fine Art. Camberwell College of Arts. University of the Arts London
- 2011 Further Education in Professional Program. Vietnam University of Fine Art
- 2010 BA Art Education. Vietnam University of Fine Art

Solo Exhibitions

- 2022 Future Perfect, Factory Arts Centre. HCMC, Vietnam
- 2019 D'eau et de Verduce, L'espace, Institut Francais, Hanoi, Vietnam.
- 2018 Phan Niem, Vin Gallery, HCMC, Vietnam.
- 2017 Vestige of a Land, Goethe-Institut, Hanoi, Vietnam.

Group Exhibitions

- 2021 Phantasmapolis Asian Art Biennial, National Taiwan Museum of Fine Arts.
- 2020 Citizen Earth, Museum of Biology, Vietnam University of Science, Hanoi, Vietnam.
- 2019 Projects, Art Central Hong Kong, Vin Gallery.
Manufacturing Creativity, Exhibition and trade center, HCMC, Vietnam.
- 2016 Reimagine the Artist and Artisan, Six Space, Hanoi, Vietnam.
Month of Art Practice, Heritage Space, Hanoi, Vietnam.
Today-Young Vietnamese Artist Exhibition, Hanoi Creative City, Hanoi, Vietnam.

Group Exhibitions (Cont'd)

- 2016 Into Thin Air, Art in the public project, Manzi art space, Hanoi, Vietnam.
- 2014 Above Under Sky, Manzi art space, Hanoi, Vietnam.
- 2013 Spot Art Young South East Asia Art Festival, Singapore.
- 2012 Bend Over Shirley,, Beacons field Gallery, London, UK.
Chelsea Salon, Round Chapel House, London, UK.
A Machine For Living In, Hannah Barry Gallery, London, UK.
The Fetish, The Flying Dutchman, London, UK.
Curating Workshop, Gas Work Gallery, London, UK.
South London Gallery Salon, South London Gallery.,London, UK.
- 2010 National Art Exhibition, Hanoi, Vietnam.

Residencies

- 2019 Cité internationale des arts. Paris, France.
- 2018 #COM() Project, Barim Art Space, Gwangju, South Korea.
- 2015 98B Collaboratory Artist Research and Project Residency, Manila, Philippines
- 2013 Haisyakkei Artist in Residency, Ibaraki, Japan.

Art Fairs

- 2022 Art Basel, Hong Kong
- 2019 Art Central, Hong Kong

Awards

- 2018 Forbes Vietnam 30 Under 30

GALLERY INFORMATION

HO CHI MINH CITY

35/8 Nguyen Van Dau Street, Ward 6
Binh Thanh District, HCMC, Vietnam

+84 88 920 9420

Monday - Saturday, 10:00am - 5:00pm

SHANGHAI

Unit C1a, Building B4-1, Yue Jie Expo Park,
No.376 Bansongyuan Road,
Huangpu District, Shanghai, China

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Tuesday - Saturday, 10:30am - 5:30pm