

PRESS KIT

version française



TROPICAL HALLUCINATIONS

20 September - 28 October
Vernissage 18h, 20 Sep

Artists in Part I:

Imhathai Suwatthanasilp (Thailand)

Kamin Lertchaiprasert (Thailand)

M.Irfan (Indonesia)

Tôn-Thất Minh-Nhật (Vietnam)

Paul Kadarisman (Indonesia)

Phan Thảo-Nguyên (Vietnam)

Co-curated by:

Lê Thiên-Bảo (Galerie BAQ, Paris)

Atty Tantivit (ATTA Gallery, Bangkok)

Grace Samboh (RUBANAH-Underground Hub, Jakarta)

GALERIE baq × **RUBANAH** × ATTA
underground hub

15 rue Beaubreillis
75004 Paris

11AM - 7PM, Tuesday - Saturday
galeriebaq.com | IG @galeriebaq

INTRO

Tropical Hallucinations is a two-part exhibition presented in two different locations, much like islands in an archipelago – the main geo-culture of South-East Asia – geographically separate but still closely related. Part I will take place over four weeks; Part II will be shown over four short days.

Bringing together expertise from Vietnam, Thailand, and Indonesia, **Galerie BAQ**, **ATTA Gallery**, and **RUBANAH-Underground Hub** present 12 works in a variety of media, from painting, sculpture, and video to installation and photography, in an exhibition exploring the diverse religious and belief landscapes of Southeast Asia.

Paul Kadarisman's humorous still-life arrangements leave viewers wondering whether he is trying to de-sacralise, as in the West, or celebrate animism, as in the local tradition. **Kamin Lertchaiprasert** has been quietly following his Buddhist path for more than 30 years, distilling the *emptiness* of more than 1,000 days of meditation into his writing and on paper. **Imhathai Suwatthanasilp** looks through human hair (literally!) to observe the reactions of those involved and public opinion surrounding the Southern Thai Insurgency from 2004 to the present. Meanwhile, **M. Irfan**, in praise of nature, has found a *concrete* (the artist's word) way to reconnect with it after a long journey into the deep forest. **Phan Thảo-Nguyên** uses a series of moving images in a fictional narrative to allegorise the breakdown of the relationship between humans and their environment. Drawing on his experience of growing up in a multi-religious family, **Tôn-Thất Minh- Nhật** cleverly uses the nature of traditional *sơn ta* (traditional Vietnamese lacquer) to express his reflections on the boundary between the sacred and the ordinary.

Using the *cliché* of tropical climates, often misused in many texts about *the East* from the perspective of Western travelers, the exhibition lifts the veil of exoticism to allow viewers to perceive the ongoing reality from the perspective of artists living and working there.

*Part II of the Tropical Hallucinations exhibition will take place at the **Asia Now Art Fair 2023** from **19-22 October** at the NOW ON Pavilion, Galerie BAQ, featuring artists **Nguyễn Thị Châu Giang** (Vietnam), **Imhathai Suwatthanasilp** (Thailand) and **Richie Nath** (Myanmar).*

Lê Thiên Bảo
Co-founder / Director of Galerie BAQ

ARTWORKS

PAUL KADARISMAN



Paul Kadarisman, *Still Life*, 2023, giclee photo print on Canson® Infinity Baryta Prestige paper
Courtesy of RUBANAH - Underground Hub

ARTWORKS

PAUL KADARISMAN

“Dear Paul,

...

In my opinion, in front of artworks people tend to trap themselves with a search for meaning that may not be so necessary. That’s why we so often hear questions such as ‘What does this mean?’, or, ‘What’s the story behind this?’. Sometimes, when I’m irritated, I have to hold myself back from saying, ‘If I can tell you with words, why would I bother making artworks?’ (Not that I’ve ever done so. Really. Hehe.) Other times, when I’m nicer, I would reply by saying, ‘Well, what do you see in it? What do you think the story is? Or, what do you think it means?’ Only when they say something back, no matter how short, would I want to continue the conversation. Of course you can call me outdated, old school, or whatever. If we’re talking about stories, which may emerge from or around an artwork, we can continue to do so infinitely. However, a story can only be relevant if it is built within a conversation, when it is reciprocal, mutual and shared, and not just a form of one-way communication. Anyway, I don’t want to dwell on this. I hope this is enough for you to understand why I was happy, open and convinced when you said that you’re making works with *Kung Fu Panda* (2006) as a starting point.

In your brief artist statement for the works in *Kuotie-dien*, you quoted Po’s father who revealed that the secret recipe for his delicious noodles is in fact nothing, ‘To make something special, you just have to believe it’s special.’ ... Hehe. So, if we want to put it in words, perhaps something like this will do: ‘The secret is you. You just have to believe in yourself.’ I cannot imagine it. If other people read your artist statement, how would they interpret it? For me, Po’s father’s remark is representative of ideas about still life as an artistic practice in general. Common objects, the stuff that make up our daily lives, arranged and frozen in a particular moment for the sake of beauty. These objects become special, unique, important, because they were given a stage, a position, a certain kind of lighting, recorded, printed and framed, and presented in front of us. Oh really? So, an artist’s work is making something special out of ordinariness? So, these objects are actually not important?

Your approach in arranging the objects is refreshing, at least to me. When I first saw these works, I tried my best to not have any added hopes and wishes since I already know your practice from before. It’s actually not so easy to do that. Hehe. But, really, I tried..., then I realized something: That these works are your way of paying respect to the universe and its beings. (Wow! Such huge claims! But what to do, since I really felt that?!) It’s true that physically, what we see are mere objects or things. Whether they be a hard disk, an earphone, a dildo, a Buddha statue, figurine toys, stones, rocks, lamps, photography equipment, vegetables, food, used coffee cups, coins or fifty-thousand cash notes. But, for me, you arranged them all with such equal spirit, intention and purpose. So that, in the works in this exhibition, these varying objects with their varying *levels* of importance, become equal. You respect them in their equality.

ARTWORKS

PAUL KADARISMAN

The form of a letter that I chose for a written introduction to this exhibition - I am well aware that this is an open letter that will be read by others, too - was done with the consideration that if I write for the exhibition visitors, I become no more than a storyteller. Whereas, I thought, it doesn't make sense if the introduction text to your work is made up of my stories of your work. Because anyone seeing your work is entitled to create their own stories. So why should mine be the one printed at the front of the exhibition?..."

*excerpt of the letter by Grace Samboh to Paul Kadarisman
in the occasion of his solo show Koutie-dien at RUBANAH-Underground Hub, Jakarta,
March 2023*



Paul Kadarisman

Kuotie, 2023, giclee photo print on Canson® Infinity Baryta Prestige paper

Courtesy of RUBANAH - Underground Hub

ARTWORKS

TÔN-THẤT MINH-NHẬT



Tôn-Thất Minh-Nhật
Bread / Bánh mỳ, 2009, sơn ta (lacquer)
30 x 30 cm

ARTWORKS

TÔN-THẮT MINH-NHẬT

Born into a mixed Buddhist and Christian family, Tôn-Thất Minh-Nhật grew up believing in a supreme power that cannot be named. For him, the highest level of any religion is compassion and respect for others, including nature, animals and things. Applying this ideology to his art, he uses traditional Vietnamese lacquer technique as a ritual practice to embrace the everyday happenings in his humble surroundings in Hue, Vietnam.

For many centuries, lacquer has been used as a coating to preserve furniture and architectural elements in Vietnam, especially in temples and pagodas. For Minh-Nhật, making lacquer is an act of meditation. He is excited by the challenge of 'capturing' the speed of daylight through an extremely long and meticulous lacquer-making process. He is not trying to capture the image, but to freeze an illusion created by light and time.



Tôn-Thất Minh-Nhật
Afternoon Reflection #3, 2023
sơn ta (lacquer)
40 x 40 cm



Tôn-Thất Minh-Nhật
Moonlight Reflection #3, 2023
sơn ta (lacquer)
40 x 40 cm



Tôn-Thất Minh-Nhật
Sunset #2, 2023
sơn ta (lacquer)
40 x 40 cm

ARTWORKS

PHAN THẢO NGUYỄN

Becoming Alluvium - a single-channel colour film continuing Phan's research into the Mekong River and the cultures that it nurtures. Through allegory, it explores the environmental and social changes caused by the expansion of agriculture, by overfishing and the economic migration of farmers to urban areas. "The Mekong civilization can be summarized in terms of materiality – the river of wet rice civilization – and in terms of spirituality – the river of Buddhism," explains Phan. "However," she continues, "unlike the teachings of compassion and mindfulness that are taught by Buddha, in reality, the land through which the Mekong flows experiences extreme turbulence and conflict [...]. In recent decades, human intervention on the river body has been so violent that it has forever transformed the nature of its flow and the fate of its inhabitants."

Despite its non-chronological narrative and associative logic, Phan's film can be divided into three main chapters. The first opens with a citation from *The Gardener* by Indian poet Rabindranath Tagore, published in 1913, which speak of the unity of the human and natural universe. The film recounts the collapse of a dam that caused the death of many villagers downstream, including two teenager brothers. "They reconcile in their next life, in which the older brother reincarnates as the Irrawaddy dolphin, and the little brother as the water hyacinth," says Phan. "Both are iconic," she continues, "the Irrawaddy dolphin being a beloved fish of the Mekong, the water hyacinth being a notorious invasive plant." The work manifests her belief in the moving image as a "cascade of reincarnations," influenced by her upbringing in a traditional Vietnamese family, where Buddhism, Taoism and Confucianism co-exist alongside a multitude of local deities.

The second chapter of the film combines images of people navigating the Mekong as they go about their daily lives, with a voiceover reading from *L'Amant [The Lover]* by the French author Marguerite Duras. This is an autobiographical novel published in 1984 that recounts Duras' coming-of-age in French Indochina (present-day Vietnam). This chapter of Phan's film is the most documentary in its visual language, yet through its lyrical tone manages to mix the epic with the everyday; for example, combining images of rubbish heaps with reflections on waste from Italian author Italo Calvino's 1972 novel *Le città invisibili [Invisible Cities]*. By citing such writers, Phan taps into a rich literary tradition of philosophical travelogues and imagined or (mis)remembered stories of far-flung lands.

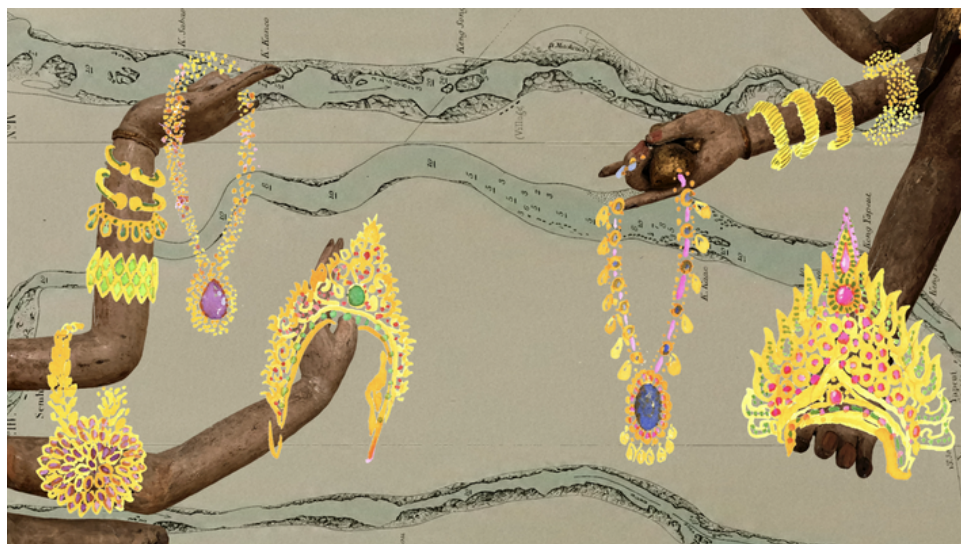
The final chapter retells a Khmer folktale about a princess who insists that man should recreate the beauty of nature: in this case, by producing jewellery as beautiful as the morning dew. The story is told via Phan's animated illustrations, in which she paints her protagonists – together with various wonderful examples of flora and fauna – over 19th-century engravings. The latter are illustrations by French explorer Louis Delaporte who was part of an expedition that attempted to reach the source of the Mekong. Phan ornaments and adapts Delaporte's images with a variety of headless characters, inspired by a decapitated Khmer statues that she encountered in the Musée Guimet in Paris; a rare and ancient sculptures that were "saved" by being taken away by the colonising power.

Text by Zoë Gray

All quotations of the artist taken from the accompanying book Monsoon Melody, 2019

ARTWORKS

PHAN THẢO NGUYÊN



Phan Thảo-Nguyên, *Becoming Alluvium*, 2019, extract from the video. Image courtesy of the artist



Phan Thảo-Nguyên, *Becoming Alluvium*, 2019.
Exhibition view *Monsoon Melody*, WIELS, Brussels, 2020. Image courtesy of WIELS.

ARTWORKS

M. IRFAN

Irfan's statement -- *in search of the concrete* -- needs to be read not only in relation to his own trajectory, but in the context of the artistic practices surrounding him. Though he studied crafts, he began his artistic career with abstract painting, subsequently developing his realist use of painting as a practice of drawing. Within these two phases, he explored the possibility for images to serve as *figures of speech* [...]

During his process of research for this body of work, Irfan travelled thousands of kilometres in Sumatra. On the West coast he spent two months going from Lampung province to Sabang, a small island above Aceh. He then took a two-week break before continuing his peregrination back to Lampung, but this time navigating through the middle of the island. All in all, Irfan's peregrination took almost five months. This was not meant as a heroic gesture, it was simply a necessity. For Irfan, this journey was a process of reconnecting with rural Indonesia, with the land. He felt many of the situated forms of knowledge, which often manifest as sayings passed down through generations, were further and further away from our daily realities, abstracted. [...]

Collapsing the distance between viewer and object these works invite us to move between them, to become immersed. For Irfan, these works are only be completed when the viewer becomes part of them, their physical gestures and movements, their thoughts and reflections, taking part within and joining with the installation to form a whole.

*excerpt from the curatorial text
by Grace Samboh,
on the occasion of Irfan's solo exhibition
Nirkias (Not a Figure of Speech)
RUBANAH-Underground Hub, Jakarta, 2019*

M. Irfan
Terpisah dari hujan (detached from the rain)
2019, soil, HD video, color
Image courtesy of Galerie BAQ



ARTWORKS

IMHATHAI SUWATTHANASILP

See through - See true is an art project that focused on the South Thailand Insurgency. That was when this issue received heavy media coverage. It was a hot topic with updated news on the ongoing conflict.

By using light boxes, the artist intentionally makes a stark contrast to the subject at hand while reminding us of the role of mass media, from television, the Internet, to big bright billboards. All are constantly feeding news, information, advertisements and entertainment. Some may come with narrow perspectives and/or hidden agendas. And with billions of pieces of information flooding past in front of us, when we saw constant news about this issue, did we stop and pause and really look at the problem? Or did we just brush it aside like any other newsfeed?

Work in this series is a result of photos that were shot through human hair. The artist used the Facebook platform to receive hair donations, hair that came from both Thai Buddhists and Thai Muslims, inseparable and indistinguishable. These fragile hairs were then linked together one by one, prior to being woven into a delicate pattern intentionally reminiscent of the decoration on Islamic architecture.

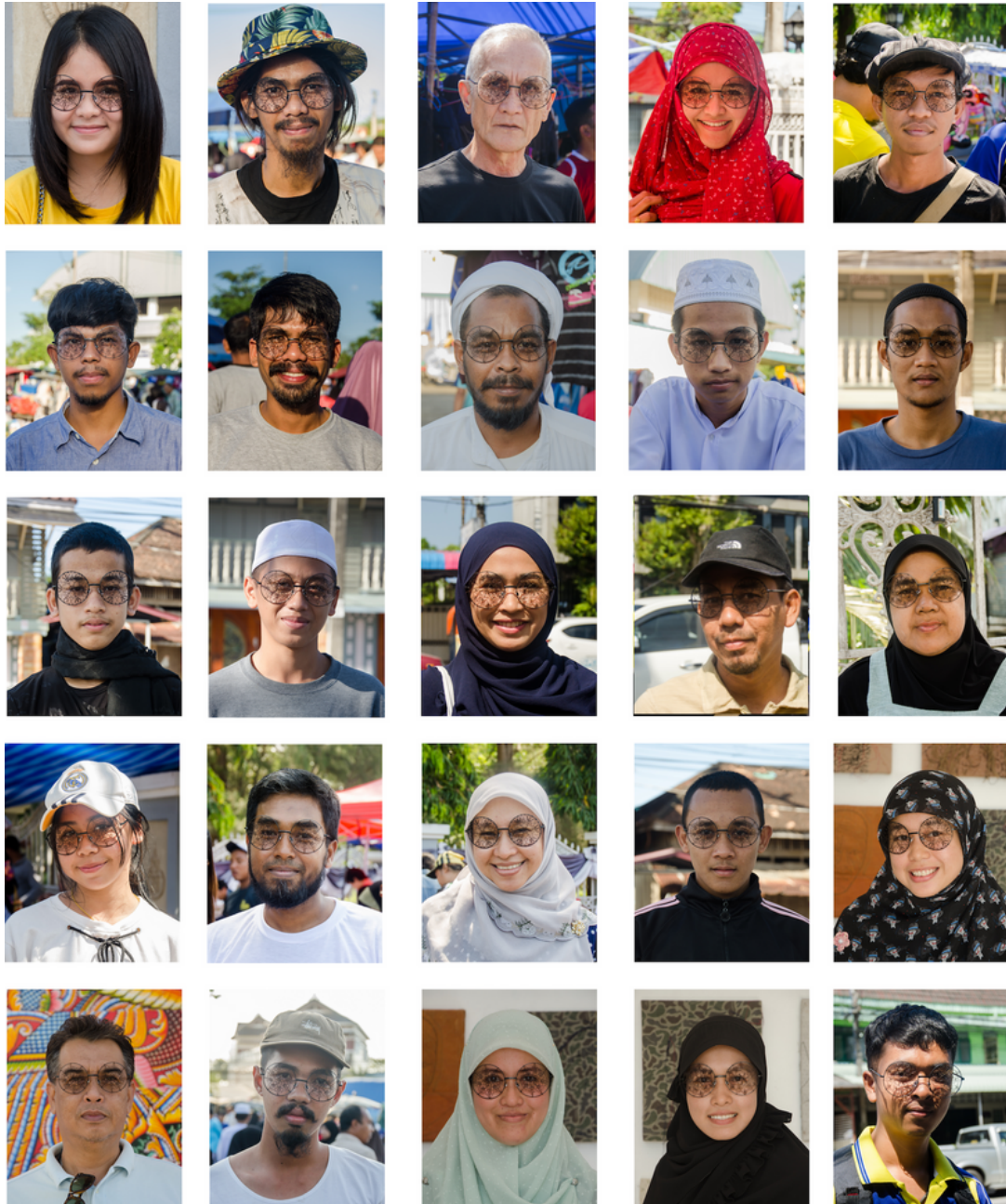
Text by Nim Niyomsin



Imhathai Suwatthanasilp, *See Through - See True: Krueseh Mosque*, 2017
uratrans light box, photo took from human hair crochet
displayed with a collage of 25 photographs
Courtesy of ATTA Gallery, Bangkok

ARTWORKS

IMHATHAI SUWATTHANASILP



Imhathai Suwatthanasilp, *See Through - See True : Unseeing*, 2017
 fine art digital print on Ilford smooth cotton rag
 installation of 25 photographs, 20.32 x 25.4 cm (each)
 Image courtesy of the artist

ARTWORKS

KAMIN LERTCHAIPRASERT

The series of works called " " (*Emptiness*) was obtained from the process of learning and trying to understand the state of emptiness via reading and meditation. Every morning, the artist would meditate until he felt he could approach the emptiness. Then, he would move to his studio and transfer his experience through art in the form of shapes and texts.

For " " (*Emptiness*), instead of writing the exact word "emptiness," the artist used the symbol " " with a space in-between, and used white letters which are invisible to the eyes to write down his name. This represents the abstract form of emptiness. Space refers to the non-self and freedom from identity. The origin of this work came from the belief that art is a process of understanding the truth (*Emptiness*), oneself, society and nature. The series of works were exhibited at Buddhadasa Indapanno Archives and Numthong Art Space.

The series is selected from more than a thousand drawing pieces of his " " (*Emptiness*) process. The artist chose only 10 pieces of work to make printmaking with Jojo Kobe Chiangmai printing studio.

Text by ATTA Gallery, Bangkok



On the Ground, 2020



Nature void, 2016



Sitting still, 2020

Kamin Lertchaiprasert, series " " (*Emptiness*)
silk screen on paper, 76 x 55,5 cm (each)
Images courtesy of ATTA Gallery

ARTWORKS

KAMIN LERTCHAIPRASERT



Kamin Lertchaiprasert
No Speaking, Drinking Tea, 2019, bronze
Image courtesy of ATTA Gallery



Kamin Lertchaiprasert, *Old Becomes Young*, 2019, bronze
Image courtesy of ATTA Gallery

EXHIBITION VIEWS

TROPICAL HALLUCINATIONS

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Image courtesy of Galerie BAQ



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PART II

19-22 Octobre 2023

@ ASIA NOW, la Monnaie de Paris

Artists in Part II:

Nguyễn-Thị Châu-Giang (Vietnam)
Imhathai Suwatthanasilp (Thailand)
Richie Nath (Myanmar)

Co-curated by:

Lê Thiên-Bảo (Galerie BAQ, Paris)

Atty Tantivit (ATTA Gallery, Bangkok)

Hailing from Vietnam, Thailand and Myanmar, these artists' creative journeys explore the profound impact of Southeast Asian beliefs, tales, and cultural contexts on their artistic practices.

In a vibrant tapestry of folk tales and beliefs, the figures of power, magic, and the saviour take on forms different from the anthropocentric representations found in Western storytelling. In contrast, the artists' beliefs are deeply rooted in animism, collective memory and superstition. The spiritual world remains intimately linked to humanity, acting as a bridge between the ethereal and the terrestrial, shaping our perception of the world.

Through the art of photography, hair, painting on silk and canvas, they navigate the vast landscape of Buddhist, Hindu and Muslim beliefs, absorbing these sources and projecting their spirits into their artistic practices.

ARTWORKS

IMHATHAI SUWATTHANASILP

Série *See through- See true*, 2019-2020

30 cm diamètre x 5.5 cm d'épaisseur (chacun)

boîte à lumière en duratrans, photo prise au crochet de cheveux humains

édition 1/3 + 1 AP

display with "glasses" made from human hair and photographs



See through - See true is an art project that focused on the South Thailand Insurgency. That was when this issue received heavy media coverage. It was a hot topic with updated news on the ongoing conflict.

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These fragile hairs were then linked together one by one, prior to being woven into a delicate pattern intentionally reminiscent of the decoration on Islamic architecture.

ARTWORKS



ARTWORKS



LES ŒUVRES

Richie Nath mesmerizes with his vibrant and figurative painting series *The Wounded Fawn* (2023), unfolding from its genesis rooted in the captivating tales of Hindu mythology. Starting from a self-portrait depicting the artist himself looking at his mirrored reflection, Richie weaves captivating narratives, from the hybrid between Actaeon and Maricha, to Mani-Kantha, the Serpent-King in the Jataka tales. The series features Richie's relentless pursuit of one's true self, exploring the duality of human nature and the struggle between growth and resistance, East and West. His works challenge the viewer to confront their own inner demons and to persevere in the face of adversity.



Richie Nath

Was it all in vain?, 2023

acrylic on canvas

65 x 92 cm

© Richie Nath

Courtesy of Galerie BAQ

ARTWORKS



Richie Nath

Must I Go On Pretending?, 2023

acrylic on canvas

65 x 92 cm

© Richie Nath

Courtesy of Galerie BAQ

ARTWORKS



Richie Nath

Where Are You?, 2023

acrylic on canvas

130 x 89 cm

© Richie Nath

Courtesy of Galerie BAQ

ARTWORKS

The traditional Vietnamese technique of painting on silk is called silk washing, which means that the paint is washed with water several times to create a transparent effect. Fascinated by the similarities between water as described by Lao Tzu in the Dao de jing, silk and preconceived ideas about women in many Asian countries, Châu-Giang uses silk painting itself as a meditative ritual, trying to resolve her inner chaos caused by historical disturbances, religious interpretations and personal desires.



Nguyễn Thị Châu Giang

You Are Me (A-B), 2022

watercolor and pigment on silk

90 x 80 cm (each)

© Nguyễn-Thị Châu-Giang

Courtesy of Galerie BAQ



ARTWORKS



Nguyễn Thị Châu Giang

The girl in red flowers, 2022

watercolor and pigment on silk

80 x 120 cm

© Nguyễn-Thị Châu-Giang

Courtesy of Galerie BAQ

ABOUT THE ARTISTS

Paul Kadarisman (b. 1974, in Jakarta, Indonesia) graduated from the Photography Department of the Jakarta Arts Institute in 2000. His photography has been showcased in various exhibitions in Indonesia since 1998. In 2002, he had his first solo exhibition titled *Baby and Resti*, at the Japan Foundation Gallery, Jakarta. In 2005, his photo series *Pain* was published by Fikrun Wa Fann/Art & Thought, a Goethe Institut cultural journal. Another Asia the Noorderlicht Photo Festival exhibited Paul's photo series *Muhammad and Me* (2005). The work was then collected by the City Museum of Leeuwarden, the Netherlands. In 2007, Paul received an award from Jakarta International Photo Summit.

His photoblog, www.totallynow.blogspot.com was showcased in the Jakarta Biennale 2009 ARENA. Paul has also worked as Director of Photography in the films *Broken Vase*, *Red Umbrella* (2010), and *Dino* (2013).



ABOUT THE ARTISTS



Imhathai Suwatthanasilp (b. 1981 in Bangkok, Thailand) received a Bachelor's degree in Thai Arts with 2nd Class Honors, and her Master's degree in Thai Arts from Silpakorn University, Bangkok.

Since her first solo exhibition in 2008, Imhathai has developed a mode of production characterized by the use of human hair, often her own, which she weaves, crochets, embroiders, or laces into quiet, intimate two- and three-dimensional works that reflect on the nature of family ties, domestic life, the female body, and female identity.

Her works have been exhibited internationally at various major art events and venue including International Incheon Women Artists Biennale 2009, Incheon, Korea; Busan Biennale 2010, Busan, Korea; NCA Nichido Contemporary Art, 2010, Tokyo, Japan; Coreana Museum of Art, Space*C 2011, Seoul, Korea; The Museum of Contemporary Art and Design 2011, Manila, Philippines; Singapore Art Museum 2012, Singapore; Jakarta Biennale 2017, Indonesia. She was selected for the Bangkok Art Biennale 2018. In 2019, her works were presented at the Songkhla Pavilion, Venice Biennale. She also participated in the 23rd Biennale of Sydney in 2022.

ABOUT THE ARTISTS

Kamin Lertchaiprasert

(b. 1964, in Lop Buri, Thailand) completed a BFA in printmaking at Silpakorn University, Bangkok, and earned the institution's Young Artist of the Year award in 1987. That year, he moved to New York, and from 1989 to 1990, attended the city's Art Students League.



During a visit to Bangkok in 1990, he became, briefly, a Buddhist monk, and remains a committed Buddhist to this day. Lertchaiprasert returned to live in Bangkok in 1992 and moved to Chiang Mai, Thailand, in 1996. Two years later, he co-founded, with Rirkrit Tiravanija, the land project (now the land foundation).

This involved the conversion of rice fields into a destination for site-specific art and architectural projects, creative residencies, and agricultural and artisanal workshops. Lertchaiprasert's interest in collaborative art led to the establishment of the 31st Century Museum of Contemporary Spirit in 2008 - an initiative inspired by his participation in the *Stimulating Cities with Art* symposium at the 21st Century Museum of Contemporary Art, Kanazawa, Japan. The 31st Century Museum has since collaborated with a variety of organisations and individuals, 31st Century Museum of Contemporary Spirit has presented a number of workshops, including 31st Century Museum of Contemporary Spirit in Bangkok (Land of Smiles), Poh-Chang Academy of Art, Bangkok (2018); Inner World, 31st Century Museum of Contemporary Spirit, Chiang Mai, Thailand (2013); Non-Being by Itself, The Art Center, Chulalongkorn University, Bangkok (2013); Around the World, 31st Century Museum of Contemporary Spirit, Chiang Mai (2012); Water and Land, Niigata Art Festival, Niigata, Japan (2012); Kamin Lertchaiprasert—31st Century Museum of Contemporary Spirit (A Laboratory), Sullivan Galleries, The School of the Art Institute of Chicago (2011); Container of Cultural Station, 31st Century Museum of Contemporary Spirit, Chiang Mai (2009) and 21st Century Museum of Contemporary Art, Kanazawa, Japan (2008).

For Lertchaiprasert, art is a ritualistic practice aimed at the achievement of a greater understanding of oneself, nature, and the world as a whole.

ABOUT THE ARTISTS

M. Irfan (b. 1972, in Bukittinggi, Sumatra, Indonesia) currently lives and works in Yogyakarta. He studied metal craft at the Indonesia Institute of Arts (ISI Jogja) and was once a founding member of Kelompok Seni Rupa Jendela (Jendela Art Group). His early paintings, from mid 1990s to mid 2000s, tend to be categorized as either abstract or minimalist. Irfan himself calls that phase of his practice as “painting the essentials.” Not solely limited to painting, he intermittently works in various media, including sculptures, objects, and constructions.

Another substantial body of his work experimented with various painting styles such as photorealism, op art, and cerebral formalism. Over the last few years, Irfan has been known for his highly, meticulously detailed depictions of vehicles and infrastructures of transportation (such as railway tracks, locomotives, bridges, roads, airplanes, cars, etc). These two phases of mostly two dimensional practice treat viewers as distanced-subjects that are free to generate their own meanings and make their own narratives from his works.

He has exhibited extensively in Indonesia, including at the National Gallery in Jakarta and internationally in Singapore, Hong Kong, China, Taiwan, Korea, United Kingdom, France, and the United States.



ABOUT THE ARTISTS



Tôn-Thất Minh-Nhật
(b. 1982, in Huế Province, Vietnam) graduated from Huế University of Fine Arts in 2007. He is a renowned Vietnamese artist known for his unique approach to *sơn ta* (Vietnamese traditional lacquer) technique. Minh-Nhật's artistic journey can be divided into several key periods, each corresponding to specific collections.

Initially, he followed traditional composition methods, creating polished, shiny, and deep surfaces reminiscent of what he learned in school. In the second period, he actively experiments with grinding, roughening, embossing, perforating, or burning the materials to bring out the third dimension of conventional 2-dimensional tradition of lacquer painting. This led him to the third period of his career, starting from 2008 to the present, combining flat and glossy surfaces with rough and rugged textures, aiming to maximize the idea of controlling light reflection on the painting's surface when illuminated.

After 15 years of dedication, Minh-Nhật is still fascinated by the resilience and the flexibility that *sơn ta* offers. He still patiently pursues his adventure to explore possibilities of *sơn ta*, making his name among the most potential lacquer artists in Vietnam. His work has been showed at Hanoi Grapevine Selection, Vietnam (2023); Đông Chí, MoT+++ Art space, Vietnam (2022); Nỗ Cái Bùm Art Festival, Huế, Vietnam (2020); Tron Tron, Hue Fine Art Museum, Huế, Vietnam (2015); Quầy, Then Collective, Huế, Vietnam (2014); New Space Arts Foundation (N.S.A.F.), Huế, Vietnam (2013).

ABOUT THE ARTISTS



Richie Nath

(b. 1995 in Yangon, Myanmar)

is a queer artist based in Paris since 2021. He was raised in Myanmar and spent his studies in England. Graduating from the London College of Fashion (2017) in fashion illustration, Nath is a member of the agency of artists in exile. His paintings explore themes of Queer self reflection, identity and dreams.

Richie Nath combines illustration and painting with a tapestry of vibrant colors and intricate forms, delving into the complexities of the human figure, identity, eroticism and politics in the context of his own experience as a youth in a conservative society. Nath investigates the intricacies of the human psyche, and is compelled by mythology, Egyptian gods and Buddhist folklore. Nath's paintings serve as a portal to his inner world.

Recent exhibitions: *Phenomena*, Galerie BAQ, Paris, France, 2023; *Mère D'Exil - Regards D'Artistes*, La Cité Miroir, liège, Belgium (2023); *This Too Shall Pass*, Spinello Projects, Miami, U.S.A (2023); *EXPOSITION STOP WARS*, Magasins Généraux, Paris, France (2022); *Fighting Fear*, 16 Albemarle, Australia (2021); *Notes From The Motherland*, Aicon Contemporary, New York, U.S.A (2020); *The Foot Beneath The Flower: camp, Kitsch Art in South East Asia*, NTU ADM Gallery, Singapore (2020).

ABOUT THE ARTISTS



Nguyễn-Thị Châu-Giang (born in 1975 in Hanoi, Vietnam) moved to Ho-Chi-Minh City with her family when she was eight years old. She is a graduate in oil painting from the Ho-Chi-Minh City Fine Arts University. In 2011, Châu Giang turned to silk as her medium, drawn to its lightness and the way her female figures appeared bolder, the watercolour more refined than oil. Châu Giang's handling of paint reflects her training, her opaque use of broad colour and ability to give weight to objects recalling the figurative tableau of painter Frida Kahlo; while her delicate line-work and patterning recalls the symbolic cycle of death and rebirth in nature.

Her art embraces painting, performance, installation and also writing. She had her first short story published when she was eight years old. To date she has had 15 novels and volumes of short stories published in Vietnamese, which alongside her career as a visual artist has profiled her as one of Vietnam's most profiled new generation artists.

Her work is represented in the collections of the *Hermitage Museum* (Russia), *Singapore Art Museum* (Singapore), *Fukuoka Japanese Art Museum* (Japan) and *Vietnam Fine Arts Museum* (Vietnam).

Some notable exhibitions include: *There is no lonesome wave*, POUISH, Aubervilliers, France, 2023; *V.I.E*, A2Z Art Gallery, Paris, France, 2023; *Asian Pacific Triennial 10* (APT 10), Queensland Museum of Modern Art, Australia, 2021; *Inside of Us*, Vin Gallery, HCMC, Vietnam, 2019; *Afar And Within: Silk Paintings Of Two Milieus*, The Factory Contemporary Arts Centre, HCMC, Vietnam, 2017; *Women in between: Asian Women Artists*, Tochigi Prefectural Museum of Fine Arts, Tochigi, Japan, 2013.

ABOUT THE ARTISTS

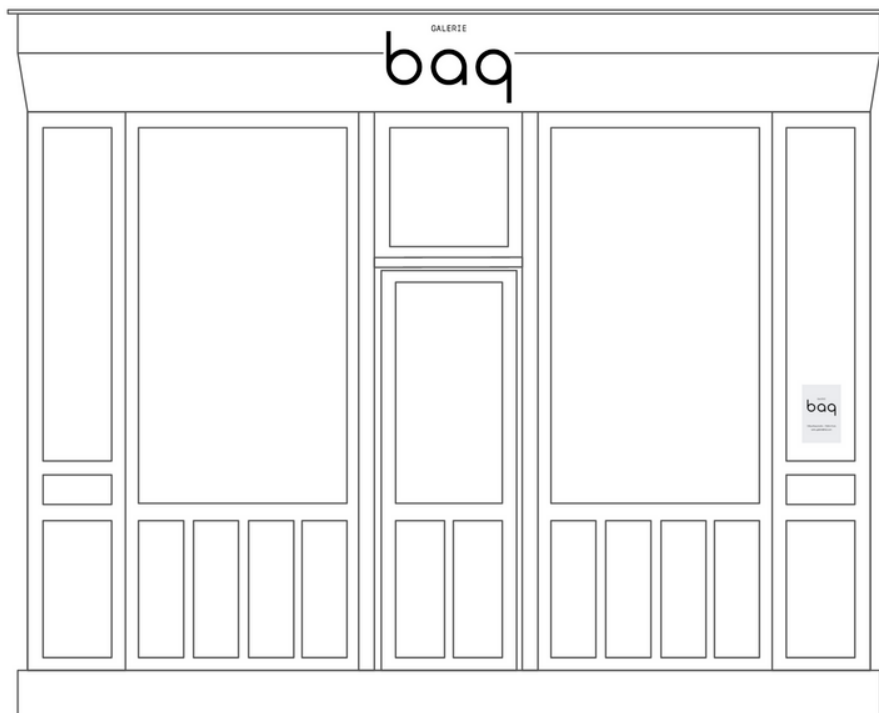


Phan Thảo-Nguyên (b. 1987, in Hồ Chí Minh City, Vietnam) trained as a painter, Thảo-Nguyên is a multimedia artist whose practice encompasses video, painting and installation. Drawing from literature, philosophy and daily life, she observes ambiguous issues in social conventions and history.

She was shortlisted for the 2019 Hugo Boss Asia Art Award and she was granted the Han Nefkens Foundation-LOOP Barcelona Video Art Production Award 2018, in collaboration with Fundació Joan Miró. 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. Thảo-Nguyên Phan is expanding her “theatrical fields,” including what she calls performance gestures and moving images.

Thảo-Nguyên has exhibited internationally, with solo and group shows including Pirelli HangarBicocca, Milan, Italy (2023); Tate St Ives (2022); Kochi-Muziris Biennale, New Museum Triennial, New York, MOMENTA Biennale de l’image, Montréal (2021); WIELS, Brussels, and Chisenhale Gallery, London (2020); Fundació Joan Miró, Barcelona, Rockbund Art Museum, Shanghai, Lyon Biennale, and Sharjah Biennial (2019); Dhaka Art Summit, and Para Site, Hong Kong (2018); Factory Contemporary Arts Centre, Ho Chi Minh City, and Nha San Collective, Hanoi (2017); and Bétonsalon (Paris, 2016), among others.

OUR STORY



Galerie BAQ opened in Paris, France in April 2023, under the direction of Lê Thiên-Bảo and Quinnie SG Tan. We champion and amplify contemporary art from the world's emerging centers of creativity, working directly and in collaboration with artists who have ties to Southeast Asia and their diasporic communities everywhere. In addition to artists whose work creates a dialogue with Southeast Asia, Galerie BAQ is curious about forms of cultural production and creative expression that engage with complex histories and identities, reimagine traditions, and challenge dominant ideologies.

THE DIRECTORS



Lê Thiên-Bảo

Co-founder / Director

Bảo divides her time between Ho Chi Minh City and Paris. Since 2010, her curatorial practice has been exploring the best ways to promote contemporary art in Southeast Asia by raising awareness and connecting artists and their communities. After curating the first contemporary art center in Vietnam (*The Factory*) from 2016 to 2019, she structured *Nỗ Cái Bùm*, an artist-run art festival in 2020 and 2022. In France, she commissioned several exhibitions, notably with Château La Coste (2019), A2Z Art Gallery (2022, 2023), and POUH (2023).

In April 2023, she co-founded Galereo BAQ in Paris with the aim of creating a dialogue between Southeast Asian and European art practices.



Quinnie SG TAN

Co-founder / Director of Operations

Quinnie holds a bachelor's degree in architecture and cultural studies from Yale University. After moving to Paris in 2019, she completed a master's degree in public affairs at Sciences Po, focusing on cultural policy. During her 16-year career in public service, she served as a trusted policy advisor and senior administrator on complex civic projects involving affordable housing, streetcar expansion and waterfront redevelopment.

As co-founder of Galerie BAQ, Quinnie will lead day-to-day operations, overseeing administrative, financial and legal functions, as well as developing community programs with external partners.



OUR PARTNERS

FOR THE EXHIBITION TROPICAL HALLUCINATIONS

ATTA Gallery

Founded in 2010, ATTA Gallery presents a variety of distinctive contemporary visual art, with a special focus on materiality of art, made by local and international creators. The curatorial program at ATTA Gallery aims to create dialogues between different types of contemporary visual art exhibiting together in exhibition settings, dialogues between local and international artists, as well as internal dialogues between the viewers and the pieces shown.

“ATTA” means Self or Individuality in Pali, an ancient Indian language, a notion central to the mission of ATTA Gallery to promote self-expression and individuality of artists and collectors alike.

<https://www.attagallery.com/>

RUBANAH - Underground Hub

RUBANAH (abbreviated version of ruang bawah tanah, lit.: basement) is located in the basement of a building in the center of Jakarta’s hubbub. This space accommodates various art activities, especially exhibition or presentation of artwork. RUBANAH is a meeting space for sharing information and knowledge, a shared learning space for artists, curators, researchers, writers, or anyone interested in deepening and enriching the experience and knowledge of contemporary art.

<https://rubanahundergroundhub.art/>



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HD IMAGES

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