



Sandrine Llouquet, *quod est inferius est sicut quod est superius* (detail), 2019  
ceramic paint on ceramic tiles, silicone, plaster, metal frame, 61.5 x 61.5 cm

## **PRESS RELEASE**

For Immediate Release

February 15, 2019

*Ho Chi Minh City, Vietnam* – Galerie Quynh is pleased to present an exhibition of new work by Sandrine Llouquet titled *Chapter 4: Days and Nights of Revolving Joy*. This will be the artist's fifth solo show at the gallery. Borrowing a line from *The Four Zoas*, an unfinished book of mythic poems by William Blake, the title reflects a continuous and elaborate journey of learning and discovery for the artist. The first part of the ongoing project was presented at the gallery in 2013 as *Chapter 1: Where I attempt to drown the dragon*. *Chapitre 2: Midi* was realized at L'Espace, Hanoi, Vietnam in 2015; and *Chapitre 3: les 101 Grandes Déesses* was shown at Le Point Commun, Annecy, France in 2017. *Chapter 4* unveils newly produced works incorporating ceramics, installation, and video that delve into ideas of identity and division, recurrent themes in Llouquet's practice.



Llouquet's practice is often invested in the reading and research of modern thinkers like Foucault, Nietzsche, Deleuze and Jung. In Carl Jung, Llouquet is particularly interested in his theory of archetypes. Jung's explanation of archetypes looks at the unconscious stories and structures that are passed down through generations despite an individual's particular circumstances of nature, nurture, and geography.

In *The Four Zoas* Blake intended to give his own vision of the psychic history of Man. His cosmic poetry offers an intriguing echo to Jung's definition of the archetype despite Blake having died almost 50 years before Jung's birth. Blake's poetry is an outline of the unconscious forces struggling against one another in the human psyche.

This sense of fragmented, existential profundity is interwoven with Llouquet's broken ceramics. Inspired by a recent trip to Lisbon where she encountered the painted, tin-glazed tile works known as *azulejos*, Llouquet travelled to Hue, the imperial capital of Vietnam, to learn more about pottery mosaic, a traditional technique using broken pottery that flourished in Hue in the 17<sup>th</sup> century.

For her new mosaics, Llouquet takes porcelain pieces, some found and others hand-painted, and shatters them into pieces before reconfiguring the shards into geometric forms. She accumulates images from disparate sources and recomposes them into new patterns and narratives. What is divided and fragmented can now be re-seen as a whole.

*Chapter 4: Days and Nights of Revolving Joy* unfolds as a progression from the ground floor and mezzanine which offer a mosaic of intriguing images of broken ceramics and fantastical, painted ceramic tiles towards more mysterious charcoal drawings on canvas on the second floor. The second floor back room features *Days and Nights of Revolving Joy*, a new video work of an esoteric ceremony. Viewers must enter a stark room with only bamboo mats on the floor to view the video, which is accessible only after scanning a QR code on their smartphones. Faithful to Llouquet's idea of syncretism, the video is a celebration of various sources from the cult of Isis to Catholic mass to profane celebrations. The mysterious ceremony involves various rituals including dancing, a reading in Esperanto of *Night the First* (the first chapter of *The Four Zoas*), and an initiation rite. Rather than attempting to understand the content with our rational mind, the artist proposes to experience it and grasp it on another level of consciousness.

Artist: Sandrine Llouquet  
Exhibition Title: *Chapter 4: Days and Nights of Revolving Joy*  
Exhibition Dates: February 22 – April 6, 2019  
Opening Reception: Thursday, 21 February from 6:30 – 8:30pm



GALERIE QUYNH CONTEMPORARY ART

Venue: Galerie Quynh  
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*Sandrine Llouquet would like to thank the Institut Francais in Ho Chi Minh City and Sebastien Sicot for their generous support of this project.*

## ABOUT SANDRINE LLOUQUET

Llouquet's interest in religion lies in the evolution of its rituals, iconography and manifestations rather than from a theological perspective. Stemming from a personal curiosity in mythology and legends, the artist collects images, pictures and texts, which then, like in alchemy, are transmuted into esoteric worlds where eeriness and ethereal magic live side by side.

Born in 1975 in Montpellier, France, Llouquet graduated from École Pilote Internationale d'Art et de Recherche – Villa Arson in 1999. A major contributor to the development of contemporary art in Vietnam, she was a founding member of Wonderful District (2005-2011), a project that promoted contemporary art through exhibitions, concerts and theatre pieces, as well as a member of Mogas Station (2006-2007), a Vietnam-based artist collective. Llouquet's work has been exhibited in numerous venues including the Palais de Tokyo, Paris, Yerba Buena Center for the Arts, San Francisco, California and Tate Modern, London. In 2016 she presented a major project on the culture of Japan's Edo Period including *yokai* (monsters), *misemono goya* (popular fair exhibitions) and *rangaku* (Dutch learning) at *KENPOKU ART* in Ibaraki, Japan (2016). She has also participated in a number of biennials with Mogas Station such as the Shenzhen Biennale (2007), the Singapore Biennale (2006) and in *Migration Addicts* – a collateral event of the 52nd Venice Biennale.

Sandrine Llouquet lives and works in Ho Chi Minh City, Vietnam.

## ABOUT GALERIE QUYNH

Recognized as Vietnam's leading contemporary art gallery, Galerie Quynh has been promoting contemporary art practice in the country for almost two decades. The gallery is known internationally for its consistently focused programming and educational initiatives. Working with a select group of emerging, mid-career and established Vietnamese artists, the gallery also exhibits



the work of distinguished artists from around the world. In keeping with its mission to develop a sustainable ecosystem for the arts in Vietnam, the gallery collaborates with artists, curators, museums and art spaces locally and internationally to organize talks and lectures as well as to produce publications in English and Vietnamese. In May 2014 the gallery founded the non-profit educational initiative Sao La. Currently spearheaded by Ho Chi Minh City-based artists Nguyen Kim To Lan and Nguyen Duc Dat, Sao La comprises a young, diverse group of passionate creatives working loosely as a collective.

A new chapter began in December 2017 when the gallery moved to a 600 sqm space in Dakao, District 1. Spread over four floors, the gallery is able to produce more ambitious programming and play an even more vital role in the cultural community in Vietnam.

[www.galeriequynh.com](http://www.galeriequynh.com)