



Do Thanh Lang, *Untitled*, 2020, oil, acrylic, and epoxy resin on canvas, 120 x 120 cm

PRESS RELEASE

For Immediate Release

December 23, 2020

fluorescent fog – a solo exhibition by Do Thanh Lang, curated by Arlette Quynh-Anh Tran

It is by lending his body to the world that the artist changes the world into paintings.

– Maurice Merleau-Ponty, *Eye and Mind*

An imaginary scenario: the artist frees his body from Alberti's Frame – a geometric instrument that determines perspective. He shoots himself into the Void, where neither logic nor horizon nor light nor shadow exists. His body is floating, stretching, thrashing, bouncing, his buttocks hoisting in the air in an attempt to touch the surfaces of his surrounding environment. He utilises the sensorium to feel his flight through space-time. A fog appears as soon as he escapes that blindfold of a Frame, when he is yet to reconstruct a sense of stability.



In that ambiguous, liminal space, he learns to lay out new horizons by simulating surfaces and having his subjects interact with those surfaces. They do not follow the principles of the convergence point. They follow his random rhythm.

A referential scenario: the artist covers that indeterminate sphere of fog with countless layers of fluorescent paint. These layers – part opaque, part translucent – allow light to pierce through. They coalesce. The subjects Lãng lets emerge from his new horizon are now filled with excitement. They hug, dance, sprawl across those fluorescent layers of paint like citizens of the New, Modern, Twentieth Century World. In those years, thanks to the Industrial and Technological Revolution, the entertainment industry focused on exploiting methods of illumination/projection, and the illusions from which it came. Synthetic substances, colours, and artificial lights relentlessly stimulate the senses, prompting the inhabitants of the Twentieth Century to endlessly notice and perceive their world. That perception, glaringly luminous, blends reality and illusion. When the body reaches its limits of endurance, when the senses refuse to take in more signals, they are paralysed. The artist instantly freezes them in their postures, static to the extreme.

A re-produced scenario: the painter slides his fingers across a smartphone touchscreen. He is hunting for floating objects in the world of data in order to replicate them in his fluorescent Void. He whispers to Facebook's algorithm: 'Decode the pupil's reading of data in my eyes!' Needless to say, with its sophisticated ability to track and surveil, the algorithm has of course been constantly decoding him, trying to identify the object/subject/scene implied by the movement of his fingers. He whispers to a world constructed by predictive algorithms: 'Slide along with what my eyes see!' Characters/Things/Landscapes, as a result, replicate their own images in the vault of data – the virtual morgue – and slide from the glass screen to the shiny surface of resin, of negative film, of PVC sheets.

– Arlette Quynh-Anh Tran



Notes on the exhibition

Artist:	Do Thanh Lang
Exhibition title:	<i>fluorescent fog</i>
Exhibition dates:	December 22, 2020 – February 10, 2021
Venue:	Galerie Quynh 118 Nguyen Van Thu, Dakao, District 1, Ho Chi Minh City
Contact:	Thái Hà – ha.vu@galeriequynh.com
Telephone:	+84 28 3822 7218
Hours:	10am – 7pm, Tuesday – Saturday, and by appointment

ABOUT DO THANH LANG

Approaching art practice with a rare instinct – visible through the craggy edges of his canvases, or the occasional insect fossilised by his resin pour – Do Thanh Lang is aptly positioned to extract lightness from a dire situation. Dreamlike in all their hazy strangeness, his artworks are akin to pieces of a memory – a visual journal of altered consciousness.

Born in 1986 in Ho Chi Minh City, Do Thanh Lang studied painting at the Ho Chi Minh Fine Arts University. His work has been shown in a number of group exhibitions in Vietnam regionally, such as *Salt of the Jungle*, Vietnamese Women’s Museum, Hanoi; *Modern Wind*, HCMC Fine Arts Association; *My Eldest Sister*, San Art; *Fall, Café Tram*; *Out of Nowhere*, Sao La; *Art Walk*, numerous venues in HCMC; and *Lunar Breccia*, *Alluvium*, *song of the cicada among summer poppies*, *Hopscotch* and *NGUCHONOBAY* curated by Sao La at Galerie Quynh. Do has also participated in *Spot Art Singapore 2014 (ARtrium @ MCI, Singapore)* and undertaken the residency program *Brown Movement* at *Heritage Space* in Hanoi. Do lives and works between Hanoi and Ho Chi Minh City.

ABOUT GALERIE QUYNH

Recognised as Vietnam’s leading contemporary art gallery, Galerie Quynh has been promoting contemporary art practice in the country for over 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 organise talks and



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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 Dalat-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 square-meter 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

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