

## **FULL PROGRAM WITH CREDITS (English)**

# **Hypnotising Chickens: Recent Video Art from Vietnam and Tasmania**

### **Works**

#### **1. Matt Warren, *MONDO*, 2021. Tasmania**

Video with sound, 3:48 min

The video title, *MONDO*, refers to both the Italian word for “world” as in the 1962 film ‘Mondo Cane’ (A Dog’s World) and more latterly referring to large and strange. Within *MONDO*, he speaks to both definitions. “Images that began as a collection of video sketches coalesced and were informed by the changing and disconnected pandemic-laden world of 2020. Ultimately, it was an expression that we all need to carefully share this planet that we all find ourselves on. That meant respecting each other’s personal spaces, health and well-being. In contemporary times, it’s perhaps more relevant to consider this and stop assuming one way is the only, correct way. It’s a strange world, embrace the differences, especially when viewed from above, the overview effect.” —Matt Warren

Matt Warren is an electronic media artist, musician, radio show producer, curator and writer, based in Lutruwita/ Tasmania. Through his work, he investigates memory, transcendence, liminal spaces and suspension of disbelief. Matt considers his art and installation practice as part of a greater context aligned to psychedelia, digital abstraction and hauntology. He has exhibited, produced sound works and had screenings in Canada, Czech Republic, Germany, New Zealand, Portugal, Spain, USA and throughout Australia. He currently teaches Sculpture & Time Based Media, Critical Practices, Creative Lab and Media Units at the University of Tasmania.

#### **2. Lê Đ. Chung, *Water on Air*, 2019. Vietnam**

Video with sound, 2:00 min

“Like a gesture grasping a moment in reality, where the boundary between memory and imagination becomes blurry.”  
Lê Đ. Chung

Lê Đình Chung was born in the mountainous Lâm Đồng province in the Central Highlands of Vietnam and now lives in Saigon. With a multidisciplinary practice that includes painting, sculpture, installation, video, and performance, Đình Chung examines everyday events as well as working with historical and counter-historical narratives. Through this, he explores contradictions and the complexities of ongoing reality, along with the enigmatic descent of unresolved motifs and meanings from the past.

### **3. Milly Yencken, *The Eastern Rain*, 2023. Tasmania**

Video with sound, 9:07 min

Sound design: Bruno Quast

Animation: Milly Yencken

Additional animation (Final Sequence): Milly Yencken, Ada Napiorkowski

Technical support: Sander Põldasaar, Vesse Veering

Supervisors: Kamila Kučíková, Lucija Mrzljak

Producer: EKA

“If the rain were to fall indoors, but never outdoors ...then where do we begin to look for shelter? A place said to give refuge from bad weather or danger. Outside the fence, the bell remains calling, and if we are not there, then perhaps it's only a sound that rings out inside of its own mourning. I spoke to me, he to he, she to she, the ground spoke to the ground, the trees to the trees. Meanwhile inside, the familiarity of that well met rain, continues to be falling.” -Milly Yencken

Milly Yencken was born in Naarm/Melbourne and studied at the University of Tasmania (2016), receiving a BFA. Her work involves narratives that emphasise feeling rather than story, and each visual portrait is influenced by the locations within which they are constructed. She has undertaken numerous residencies, internships and courses, including: the animation studios, Finta, Ljubljana, Slovenia and BAP Studio, Porto, Portugal (2023);

Masters of Animation, Eesti Kunstiakaadeemia, Estonia (2019 – 23); and, Hladan, Litli-Gardur, Akureyri residency, Iceland (2022). Recent exhibitions include: Festivals Animated, Germany; Fredrikstad Animation Festival, Norway – Grand Prix Award; Dusk, Devonport Regional Gallery, Lutruwita/Tasmania (all 2023); and Photons, Moonah Arts Centre, Lutruwita/Tasmania (2022).

#### **4. Việt Vũ, *The Eternal Springtime*, 2021. Vietnam**

Video with sound, 26:00 min

In a landscape on the brink of extinction, a queer son and aging mother trek into a native cave for a metamorphic revitalization.

Việt Vũ (Quang Trung Pham) is a Vietnamese-born filmmaker who has lived and made films in various regions across Asia and Europe including: Vietnam, Portugal, Hungary and Belgium. Previously, he was a critic before breaking into filmmaking with his debut short of Ant-Man (2018), which won a Purin Award for The Most Promising Filmmaker from South East Asia at SeaShorts Malaysia. His has made work about various marginalized communities across Asia and Europe, which are typically filmed in long takes with a highly intimate first-person perspective. His works have been shown in numerous film festivals including: Locarno, Rotterdam, Tampere, and Singapore.

#### **5. Lêna Bùi, *Precious. Rare. For Sale*, 2023. Vietnam**

Video (found footage) with sound, 13:00 min

Writer and editor: Lêna Bùi

Project consultants: Daniel Hui, Matthew Barrington

Commissioned by Asian Film Archive

“Reflecting on how filmmakers have portrayed the environment, Bùi questions the ethics of exploiting nature for the camera. While early ethnographic films shot by the French depicted the Vietnamese jungle as an untouched, primitive landscape, today’s images of razed forests and neatly partitioned land plots reveal how nature has become a commodity for a rising middle class. Captured on screen by

property developers and thrill-seeking vloggers alike, nature's images shape-shift constantly, feeding into an endless loop of mediated consumption." —First published in Monograph 2023, Asian Film Archive

Lêna Bui is based in Saigon and works primarily in painting and video. Her works are both amusing anecdotes and in-depth articulations of people's relationship with nature and their surroundings, particularly amidst rapid urban development. She is deeply interested in nature and worldviews that are not entirely human-centric and also in human resilience. Lêna's recent exhibitions include: Kyoto Art Center, Japan (2025), Bangkok Art Biennale, Thailand (2024), Galerie BAO, France (2024), Nguyen Art Foundation, Vietnam (2024), Asian Film Archive, Singapore (2023); Jeju Biennale (2022); and, Asia Culture Center, South Korea (2021).

## **6. Hannah Foley, *Wet Breath Exchange*, 2023. Tasmania**

Performance video with sound, 3:00 min

Performers: Hannah Foley, Ben Cannings, Holly Greaves

Videographer: Ursula Woods | Sound design: Jethro Picketts

This performance video was created as part of the multidisciplinary project *Aeriform. Archive & Wet Breath Exchange*. The performance was supported by Creative Hobart and Derwent Ferries. The project was assisted by the Australian Government through Creative Australia, its principal arts investment and advisory body.

"Wintertime in the Derwent Valley, nocturnal katabatic winds roll over the hills and the cold, wet air gathers in the valley basin. A fog forms. This visiting body of aeriform water is known as the Bridgewater Jerry. Sensitive to changing weathers, these visits are rare and ever less certain. Our own bodies remember that we were once fish. The alveolar fluid that lines our lungs seeps into the atmosphere with each breath we emit, and our bodies become spread with the wind.

The Bridgewater Jerry performs a slow-suspension, exhale-iteration, of the Derwent River's flow. To breathe with(in) the Jerry is an act of embodied exchange – watery bodies taking turns to hold and be held within the other.

As above, as below, we performed a wet breath exchange in continuous flow. An inter-durational performance that lasted 20 minutes, 3 hours, and 5 days at once. The Bridgewater Jerry did not show.

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Hannah Foley resides in Lutruwita/Tasmania. She explores the material and affective exchanges that occur between bodies and their ecologies. Through her work, she facilitates place-based encounters with the more-than-human, revealing and responding to the tensions, reciprocities, and negotiations embedded in these relationships. Hannah has presented work in Australian and international group exhibitions including: To know a river, Rosny Barn x Beaker Street Festival, Lutruwita/Tasmania (2024); Hatched: National Graduate Show, Perth Institute of Contemporary Art (2021); and, Jalan Menuju Media Kreatif (JMMK) #12, virtual exhibition, hosted by ISI, Indonesia (2020). Hannah is a current PhD candidate at the University of Tasmania.

## **7. Sabio, *The Operated and the Intervening Gloves*, 2025. Tasmania**

Video with sound, 7:31 min

Performer: Sabio

Performer, hands in gloves: Dr Julia Drouhin

Director and editor: Sabio

Videographer and sound design: David Male, Sabio

Costume design: Sabio

Enter Sabio's world, filled with objects of her creation, sometimes fantastical, sometimes grotesque, sometimes visceral and often confronting. The Operated and the

Intervening Gloves, embodies a sense of rebellion and the absurd, with Sabio capturing different sides of her personality: intense and brooding, playful and fantastical. In 2022, Sabio's world was upturned by aggressive cancer, a double mastectomy, chemotherapy and radiation. Sabio rose fantastically from the ashes. In *The Operated* and *the Intervening Gloves*, Sabio is both the artist and the medium, foregrounding her perspective on femininity, with beauty and trauma aligned.

Two gloved hands enter from the sides of the frame, performing intricate, methodical manipulations upon the woman's exposed torso and limbs. Their touch is neither violent nor tender. It is eerily neutral, as if enacting a precise ritual of reconstruction or a form of clinical exorcism and purgation. The body, though visibly deconstructed, remains inexplicably alive – its flesh subtly manipulated, its limbs occasionally repositioned or gently lanced like a boil or pimple of pus.

Sabio (Sabrina Evans) lives in Lutruwita/ Tasmania. Sabio seeks to challenge perceptions and understandings of the self, identity and the body that carries this identity. She has trained in fashion design, textiles and Fine Art. Recent projects include: performance and costumes for *Layers of the Kaleidoscope Qween*, by Chrissie Hall, as part of the Head On Photographic Festival Sydney, Australia (2024); *Emergency Dollhouse*, co-created with David Male, 63 consecutive shows featured in Dark Fringe festival, Nipaluna/ Hobart (2023); and, Costume design, set construction and mentor on *Hide the Dog*, Nathan Maynard (Palawa) and Jamie McCaskill (Māori) production presented through Performing Lines (2021).

## **8. Ngọc Nâu, *Virtual Reverie: Echoes of a Forgotten Utopia*, 2024. Vietnam**

Video with sound, 6:24 min

*Virtual Reverie: Echoes of a Forgotten Utopia* portrays contemporary life amidst the remnants of socialist architecture



and monuments. With the use of CGI (Computer generated image), the work demonstrates the transformative power of technology in reshaping our perception of reality. Central to the work is a meticulously constructed representation of the Vietnam- Soviet Friendship Palace of Culture and Labour, a venue still being used for events today. Serving as a stage for five hip-hop dancers embarking on an allegorical journey, the building is symbolic of the enduring presence of socialist architecture in a contemporary landscape; representing the preservation of a bygone era and relics of a once –powerful regime. Also playing a significant role in the work is an evocative three-dimensional scan of a Lenin statue originally erected at Lukiskes Square in the Lithuanian capital of Vilnius. Its removal in 1991, with legs severed, became a powerful emblem of historical upheaval and transformation: the collapse of socialism as well as the restoration of independence. As the characters traverse across time and space, dancing and interacting with their environment, they bridge the gap between historical artifacts and contemporary experiences. Echoing the ebb and flow of ideologies, their passage brings about new meaning as past memories evolve in the face of shifting landscapes.

Ngọc Nâu is based in northern Vietnam. Through her work, she delves into social issues that are intertwined with technological progress — spirituality, land transformation and labor conditions — using these to reflect on the future, collective memory, and the human experience. Ngọc Nâu invites audiences to reconsider these narratives and engage in a dialogue about the complexities of contemporary existence. Ngọc Nâu's works have been presented at: Ecological Art from Beneath, Gangwon International Triennale, South Korea (2024); Art Basel, Hong Kong (2023); Documenta15, Germany through SaSa art projects collective (2022); ThaiLand Biennale (2021), and Singapore Biennale (2019).

## **9. Reece Nicolaou, *Stay Forever and Ever and Ever and Ever*, 2024. Tasmania**

Video with sound, 9:53 min

Within *Stay Forever and Ever and Ever and Ever*, Reece Nicolaou uses the barrenness of the desert landscape, absent of visible sustenance, to draw a resemblance to that of the digital landscape where beneath the grains lies life and truth. The desolate nature of the desert becomes something of an overwhelming abundance of information when thought about in the context of our digital worlds. Reece uses humour and playfulness to examine the apocalyptic narratives where the commodification of digital experience seems to disseminate through contemporary life. Here, viewers are invited to embrace and confront the chaotic, fragmented nature of our digital realities by questioning the disorienting forces that shape our ideas of control, algorithms, politics, agency and identity.

Reece Nicolaou is from Boorloo/Perth and is now living in Lutruwita/ Tasmania. Reece's multidisciplinary and conceptual practice spans immersive installations, video, performance, objects, text, and sound, alongside explorations in painting. Reece has a playful approach within his work, navigating a world oversaturated by information, media, and content that has become janky and distilled through digital platforms. These layered approaches serve as a commentary on how systems of power shape not only the consumption of media but also perceptions of value, identity, and connection in a hyper-mediated world. Recent exhibitions include: *It's Like a Fantasy*, Good Grief Studios, Nipaluna/Hobart, Australia (2024); *StarStruck*, collaboration with Abbie Whitton, Sunroom Gallery, Nipaluna/Hobart, Australia (2024); and *In Lingering Gestures*, residency and exhibition, Sediments collective, Lost Eden Creative, Boorloo/Perth, Western Australia (2022).

## **10. Trần Uy Đức, *Catwalk*, 2022. Vietnam**

Video with sound, 6:00 min

Album: *Came*, 2022

Welcoming the new lunar year, Hanoi's sky gradually adjusts to life after months of Covid lockdown. The video captures unexpected moments — both real and staged — from the filmmaking process.



Trần Uy Đức is based in Hanoi, Vietnam. His practice spans music, videos and social projects, often emerging from the interplay of communal exchange and self-detachment. His 2023 self-titled compilation, released on the dispari label by DJ Phuong-Dan, wrapped some of his most distinctive deconstructed club narratives to date. Uy Đức is the founder of hanoi bedroom shows, which promotes interdisciplinary-independent art in Vietnam.

## **11. Xiyue Zhang, *Hunting Monsters*, 2024. Tasmania**

Video with sound, 4:26 min

Part of Xiyue Zhang's (CiCi) *TrunkMan* collection of works, *Hunting Monsters* is an animated story of three friends who are looking for Neverland. After experiencing many difficulties including the death of friends and the use of witchcraft to resurrect them through their tails, they eventually find the Neverland they have longed for. *Hunting Monsters* involves reincarnation, magic and the moral and ethical dilemmas involved with both. CiCi considers that 'magical and strange stories like this happen every day on the island of Tasmania'. There are 70 stories in the *TrunkMan* collection.

CiCi was born in China and moved to Lutruwita/ Tasmania in 2020. She works in sculpture, printmaking, painting and animation, fusing real and imagined imagery and stories. CiCi attained a Masters degree from the China Central Academy of Fine Arts in Beijing (2015). Since this time, she has exhibited in China, Korea, Germany and Australia. Recent exhibitions include: Tomas Garden, MONA FOMA festival, Nipaluna/Hobart, Australia (2023); The time of pick up star, Yu Jian Museum, Shanghai, China; The Shining World – Part of the Kindred project, Moonah Arts Centre, Nipaluna/Hobart, Australia (all 2022); and, I love your tears – NO.1, NO.2 and NO.3, Dorossysalon, Seoul, South Korea (2021).

## **12. Trương Quế Chi, *Sleepless Moon*, 2024. Vietnam**

Video with sound, 15:00 min

"A girl wanders. Endless nights, a carousel, tree roots, mangoes, grey hair, soil and woodblock, a metronome, a

banana sapling, a stone axe, two worms, an old pair of glasses, quail eggs, two bamboos tilting upward. The moon counts her steps.” -Trương Quế Chi

Trương Quế Chi is a Vietnamese artist, curator and filmmaker who graduated from the University of Paris III: Sorbonne Nouvelle, in film studies. She investigates the spectacle of everyday violence in Vietnam, and within her work, she delves into the intricate interplay between archive, memory, and imagination. Most recently, Quế Chi presented work in How to Hold Your Breath, Asian Art Biennial (2024) and has shown work in Australia in Endless, Sightless: Nhà Sàn Collective, KINGS ARI, Narm/ Melbourne (2019).

## **Curators**

Linh Lê, an independent curator in Vietnam. Phạm Nguyễn Anh Tú giám tuyển, an artist and founding member of Saigon Experimental. Kylie Johnson, a curator at Contemporary Art Tasmania.

This project is a partnership between Saigon Experimental and Contemporary Art Tasmania