

Danh Vō

28 October

– 18 December 2021

Press Release

Danh Vō's conceptual artworks and installations often draw upon elements of autobiography and collective experience to explore broader historical, social or political themes relating to migration, identification and authorial status. Born in 1975, the year that marked the end of the American Vietnam War, Vō's family became victims of the Cambodian-Vietnamese War that broke out immediately afterwards. They fled the country by boat when Vō was four years old; he has no memories of his early childhood in Vietnam. The vessel was rescued at sea by a Danish freighter, the nationality of which determined the fate of the refugees—the ramifications of this fortuitous encounter are reflected in the role that chance and coincidence continue to play in Vō's practice. His work frequently incorporates documents, photographs, found objects (with emotional or historical significance), lettering or appropriations of works by other artists or designers, which have accrued meaning over time, through transfer of ownership or shifting social or cultural contexts. He is particularly interested in the discrepancies between myth and reality, between the past and the present, and between the malleable identities and histories imposed on him by others as well as those that he creates for himself.

Danh Vō (b. 1975, Bà Rịa, Vietnam) represented Denmark at the Venice Biennale in 2015 and that same year, co-curated *Slip of the Tongue* at the Punta della Dogana, Venice. In 2013 and 2019, he participated in the International Exhibition of the Biennale. Solo exhibitions were held at international institutions, including Secession, Vienna (2021); National Museum of Art Osaka (2020); Solomon R. Guggenheim Museum, New York (2018); CAPC, Bordeaux (2018); National Gallery, Singapore (2017); Palacio de Cristal, Reina Sofía, Madrid (2015–2016); Museum Ludwig, Cologne (2015); Musée d'art moderne de la Ville de Paris, Paris (2013); Guggenheim Museum, NY (2013); Art Institute of Chicago (2012); Kunsthaus Bregenz, Austria (2012); Kunsthalle Basel, Switzerland (2009) and Stedelijk Museum, Amsterdam (2008). He was awarded the Blau Orange Kunstpreis der Deutschen Volksbanken und Raiffeisenbanken (2007) and the Hugo Boss Prize (2012).

For further inquiries please contact the gallery at info@xavierhufkens.com or at +32(0)2 639 67 30. For press enquiries contact anazoe@xavierhufkens.com

#danhvo
#xavierhufkens

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Xavier Hufkens

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untitled, 2021

bronze, 16th century Spanish figure of Christ and construction wood
dimensions variable

Courtesy the Artist and Xavier Hufkens, Brussels
Photo credit: HV-studio

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J. M. J

20 janvier 1861

Très cher, très honoré et bien-aimé Père,

Puisque ma sentence se fait encore attendre, je veux vous adresser un nouvel adieu, qui sera probablement le dernier. Les jours de ma prison s'écoulent paisiblement. Tous ceux qui m'entourent m'honorent, un bon nombre m'aiment. Depuis le grand mandarin jusqu'au dernier soldat, tous regrettent que la loi du royaume me condamne à la mort. Je n'ai point eu à endurer de tortures, comme beaucoup de mes frères. Un léger coup de sabre séparera ma tête, comme une fleur printanière que le Maître du jardin cueille pour son plaisir. Nous sommes tous des fleurs plantées sur cette terre que Dieu cueille en son temps, un peu plus tôt, un peu plus tard. Autre est la rose empourprée, autre le lys virginal, autre l'humble violette. Tâchons tous de plaire, selon le parfum ou l'éclat qui nous sont donnés, au souverain Seigneur et Maître.

Je vous souhaite, cher Père, une longue, paisible et vertueuse vieillesse. Portez doucement la croix de cette vie, à la suite de Jésus, jusqu'au calvaire d'un heureux trépas. Père et fils se reverront au paradis. Moi, petit éphémère, je m'en vais le premier. Adieu.

Votre très dévoué et respectueux fils.

J. Théophile Vénard

m. s.

2.2.1861, 2009-
ink on A4 paper
29.6 × 21 cm, 11 ⁵/₈ × 8 ¹/₄ in.

Courtesy the Artist and Xavier Hufkens, Brussels
Photo credit: HV-studio



untitled, 2021

Paul Hankar vitrine circa 1890, discarded wood, growing lamp,
nasturtium plants

190 × 152 × 72 cm, 74 ³/₄ × 59 ⁷/₈ × 28 ³/₈ in.

Courtesy the Artist and Xavier Hufkens, Brussels
Photo credit: HV-studio

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Phaseolus cochineus

untitled, 2021

pencil on paper and C-print, writing by Phung Vo
45.6 × 33 × 3 cm, 18 × 13 × 1 1/8 in.

Courtesy the Artist and Xavier Hufkens, Brussels
Photo credit: HV-studio

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untitled, 2021

16th Century head of Christ and construction wood
dimensions variable

Courtesy the Artist and Xavier Hufkens, Brussels
Photo credit: HV-studio

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untitled, 2021

16th century marble Cupid and rimowa luggage
80 × 36.5 × 44 cm, 31 ½ × 14 ⅜ × 17 ⅜ in.

Courtesy the Artist and Xavier Hufkens, Brussels
Photo credit: HV-studio

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untitled, 2021

17th century alabaster figure of Cupid with bird on the knee
and construction wood
dimensions variable

Courtesy the Artist and Xavier Hufkens, Brussels
Photo credit: HV-studio

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Portrait Danh Võ

Courtesy the Artist and Xavier Hufkens, Brussels
Photo credit: Nick Ash

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