

PRESS RELEASE

a drop of serenity

a filmmakers show

Artists: **Trần Anh Hùng, Phạm Ngọc Lân, Huỳnh Công Nhó, Trương Minh Quý**
and **Sú Phạm**



Duration: 2 November - 23 December 2023

Vernissage 18h, 2 November

Galerie BAQ, 15 rue Beautreillis, 75004 Paris

Public hours: 11-19h, Tuesday - Saturday

Free admission, no reservations required

What do filmmakers do when they are not making films?

Making art :

Is it fabricating an object, stretching a way of seeing, defining a lifestyle, or writing a parallel history?

Creativity is irresistible. Creativity is not a choice, it is a necessity. The exhibition ***a drop of serenity*** is a cache that stores this need of filmmakers to create when they are not (able to be) on the set. **Trần Anh Hùng, Phạm Ngọc Lân, Huỳnh Công Nhó, Trương Minh Quý** and **Sáu Phạm** expose the fragments and states of past memories.

Rather than a replacement, *a drop of serenity* showcases these filmmakers' practice when their minds are most at peace; their art, but in another dimension. The time of 'hand rest' is also the time when the touches are at their most refined and direct. The resulting work may take the form of a negative; an echo; a visual script, or poetry.

Pick it up, put it down
Move away, come closer

In an encounter that is both strange and familiar, we admire the pauses in a long piece of music, the interruptions, and the necessary nourishment for the artist's soul.

For any further inquiries, please contact:

Ms. LE Thien-Bao
Co-founder / Director of Galerie BAQ
bao@galeriebao.com
T : +33 7 64 82 80 70 (WhatsApp)

About the artists:

Trần Anh-Hùng (b. 1962, lives and works in Paris, France) is a French filmmaker of Vietnamese descent. After the fall of Saigon at the end of the Vietnam War in 1975, he immigrated to France at the age of 12. He studied philosophy at a university in France. By chance, he saw Robert Bresson's film *A Man on the Run* and decided to study film instead. He then studied cinematography at the Louis Lumiere Academy.

Hùng has been at the forefront of a wave of acclaimed overseas Vietnamese cinema over the past two decades. His films have received international recognition and acclaim, including an Oscar-nominated debut (for Best Foreign Film) with *The Scent of Green Papaya* (1993), which also won two top prizes at the 46th Cannes Film Festival (1993). His follow-up, *Cyclo* (1995), starring Hong Kong film star Tony Leung Chiu-Wai, won the Golden Lion at the Venice Film Festival. Recently, he returned in a French production, *La Passion de Dodin Bouffant* (The Taste of Things) in 2023, which won him the Best Director award at the 76th Cannes Film Festival.

Phạm Ngọc-Lân (b. 1986, in Hanoi, Vietnam) studied urban design and urban planning from 2004 to 2009 at Hanoi Architecture University (HAU). Inspired by the paradox of all living things, Lân considers himself an urban life observer rather than a photographer or an urban designer. Using photography and film as two of his favorite tools to express his ideas, his work attaches special importance to the direct, poetic and especially the whimsical aspects of human life.

Lân has made 3 shorts: *The Story of Ones* (2011, Visions du Réel), and two Berlinale Shorts Competition *Another City* (2016) & *Blessed Land* (2019). Lân is developing his first feature *Cu Li* (Cannes L'Atelier, Busan APM, SEAFIC x Produire Au Sud & Talents Tokyo).

Huỳnh Công-Nhớ (b. 1991 in Đà Nẵng City, Vietnam) approaches art through cinema. Completely self-taught, Công-Nhớ took part in the programme Autumn Meeting, an international film event for young filmmakers with potential. In 2022, Công-Nhớ began painting to enrich his cinematography. His works draw inspiration from his films, experimenting with how an image changes when transformed from moving to still picture, while maintaining a direct link between the inner rhythm and the world outside of his body.

His work emphasizes that individual experiences and choices have a broader responsibility as well as social and political implications. An adventurous

outlook allows him to experiment and pursue new perspectives, demonstrating that there are endless possibilities in the realm of storytelling while validating that more is possible in the face of authority. Công-Nhớ's work serves as a reminder of the significance of human connection and the transformative power that storytelling plays in embracing such intimacy.

A recent selection of shows and awards of him includes: Hanoi Grapevine Selection, 2023, Hanoi, Vietnam; *Thằng bé bán kem*, Top 14 Excellent Projects - CJ Short films Project, 2023; Top 14 Xinh House Grant, HCMC, Vietnam, 2022; *Nổ Cái Bùm* Biennial Art Week, Da Lat, Vietnam, 2022 ; *Grandma's Broken Leg*, Youth Jury Award - Competition SEA Short Film - 32nd Singapore International Festival Film, 2021 ; *Projet de court métrage Ghost Dog*, Top 14 Short film project CJ Entertainment, 2021 ; Top 12 Short film project Honor Lotte Cinema, HCMC, Vietnam; 2021.

Trương Minh Quý (b. 1990) was born in Buon Ma Thuot, a city in the Central Highlands of Vietnam. Quý lives and works here and there in the vibrancy of memories and present moments. His narratives and images, lying between documentary and fiction, personal and impersonal, drawing on the landscape of his homeland, childhood memories, and the historical context of Vietnam. His films have screened at Locarno, Berlinale, MoMa, New York, Clermont-Ferrand, Oberhausen, Rotterdam, among others.

Siu Pham (b. 1946, in Hanoi, Vietnam) is a versatile artist and thinker whose multifaceted pursuits traverse the realms of cinema, visual arts, literature, and philosophy. Within her diverse repertoire, Siu Pham is at once a marginal avant-garde filmmaker; a painter; a writer; a poet; a director, and a screenwriter.

Having grown up during the Vietnam War, Siu Pham paints as a way to retrace, recolor, and rebuild her memories. Her art consistently takes on an introspective dimension, characterized by contemplation. An emotive undercurrent runs through Siu Pham's creations, where sentiments of yearning and nostalgia intertwine with the collective memories of those distanced from their homeland.

Her films bear witness to the chaos of everyday life, the crowd's disorientation, and to the tribulations of broken families. Her characters and narratives emerge from the raw fabric of reality, and Siu Pham presents them devoid of prejudice or judgment. In doing so, Siu Pham not only captures the essence of the human experience, but also invites her audience to embark on an introspective journey through the prism of her unique artistic vision.