

# Lâm Quỳnh

阮德艷瓊



## Credit

採訪 張健文 Cheong Kin Man

翻譯 張健文 Cheong Kin Man

圖片 阮德艷瓊 Quynh Lam

## Intro

阮德艷瓊（藝名瓊琳）是位跨領域藝術人士，以表演、視像、裝置、混合媒材為手段創作。2017年獲富布萊特獎學金赴美攻讀工作室藝術碩士至今。瓊琳在越南海內外已有十年展出經驗，包括獲邀假胡志明市工廠當代藝術中心、台北福爾摩沙國際藝術博覽會、河內維肯當代藝術中心、星嘉坡許瑞強畫廊分社、馬納當代藝術中心暨當代與數位藝術博覽會。

瓊琳的作品常見於出版物介紹，其藝術著作獲得丹麥駐越南大使館的丹越文化發展暨交流基金贊助，並透過「印度支那藝術合作計劃」的「越南藝術家圖書項目」付梓，且獲收錄於多所圖書館及藝廊。最近瓊琳參與了「ReVIEWING 黑山學院11」國際研討會，獲美國伊州雷格岱基金會 Riedel 獎學金、台灣藝術未來博覽會2019年度亞洲新星獎。

Nguyễn Đức Diễm Quỳnh (Quynh Lam) is an interdisciplinary artist working in performance, video, installation, and mixed media. In 2017, Quynh was granted by the Fulbright Scholarship to pursue an MFA in Studio Art in the United States. Quynh has exhibited work in Vietnam and abroad for a decade; some highlights include The Factory Contemporary Arts Center in Ho Chi Minh City, Art Formosa in Taipei, The Vincom Center for Contemporary in Hanoi, Richard Koh Fine Art Gallery in Singapore, and Mana Contemporary – in partnership with CADAF (Contemporary & Digital Art Fair).

Her works have been featured in many publications and her artbooks--a part of the 'Vietnam Artist Books Project' of Indochina Arts Partnership, which was sponsored by the Danish Cultural Development and Exchange Fund--have been accessioned to several libraries and other art hubs. Recently, Quynh presented at the international conference "ReVIEWING Black Mountain College 11" and she was a fellow of Riedel Fellowship at Ragdale Foundation (Illinois, USA). She is also a recipient of the 2019 Art Future Prize in Taiwan.



Thien Mu Pagoda  
Recreation of old family photograph

## Q1:

妳是如何投身創作和藝術的？可特別說說求學時期的經驗？

How was it creating art in the after 2000s? What are the pop cultures in Vietnam? Does any culture affect you most in the artsy implementation?

妳(越南漢文「小妹」)在越南西貢出生，2018年以富布萊特學者身份遷居美國。深受家中越戰前的攝影照片影響，也是我目前於美國創作計畫的起源。

妳過去有機會申請且被接受參加數個藝術駐村計劃，如伊州雷格岱基金會、喬州漢比奇創意藝術和科學中心，以及維州橡樹泉花園基金會等機構支持。對妳而言，駐村創作是讓藝術家表達創意與轉變的機會。它為妳的藝術提供養份，讓作品跟當地輝煌的自然和歷史元素連接起來。

今年三月初小妹將有機會到喬治亞州的漢比奇中心，利用這次駐村機會進行取景拍攝。妳要處理的主題是如何用攝影敘述早已不復存在和被遺忘的歷史：追尋祖父母原本在法屬東洋北圻地區的根，他們後來是因戰亂移居南方的。在此項目衍生出的另一個靈感則是探討人和環境之間的關係。

妳在黑山學院的國際研討會上展示過作品，將實驗性衰變顏料與攝影結合使用，特別是妳姑丈拍攝的舊家庭照片。從歷史來看，黑山學院是進行藝術實驗的地方，它鼓勵了藝術家與當地其他創作者進行跨學科工作。小妹認為這些活動或多或少使自己的藝術事業得到了不少發展。

I was born in Saigon, Vietnam and I moved to the United States as a Fulbright scholar in 2018. I was deeply influenced by my family's photography—taken before the Vietnam War—which led me to this current project in the States.

Here I had the opportunity to apply and be accepted to participate in several artist residency programs, including the Ragdale Foundation in Illinois, The Hambidge Center for Creative Arts & Sciences in Georgia, and the Oak Spring Garden Foundation in Virginia. For me, a residency is a transformative time for artists to broaden their scope and express creative voices. Especially in my case, it provides a good time of tranquility for me to nurture my art, creating a connection between my work and the splendid nature and historical elements there.

My upcoming residency will be at the Hambidge, Georgia in early March, where I will film some environmental scenes for my footage. One question underlying the work I will address there is how to use photography to address lost and forgotten history. I first became interested in this question when tracing my roots in Tonkin due to my grandparents' migration to the South during the wartime. Another inspiration for this project will be to develop my theme of the relationship between humans and the environment.

A highlight of my time here was the Black Mountain College international conference where I presented the use of experimental decaying pigments incorporated with photography, specifically my old family photographs taken by my uncle, in a multimedia context. Historically, Black Mountain College was a place for artistic experimentation, which encouraged interdisciplinary work between different kinds of artists and other creative people there. I feel like all these activities have helped enhance my art career a lot.



Open Studio at Ragdale Foundation

## Q2:

可以談談妳喜歡的藝術家和喜歡的原因嗎？

Could you share one or two of your favorite artists and tell us why?

許多藝術家的作品對妳來說非常重要，不過最喜歡的藝術家之一是現居柏林的以色列藝術家，電影製片人和攝影師雅葉·芭塔娜 (Yael Bartana)，她也是妳的導師。妳對其作品的政治想像力探索身份認同概念為之著迷。因為自己也是利用攝影、錄像和裝置創作，妳想從她作品學習如何以多媒體在藝術與政治的交匯點議題，把虛實與身份認同和記憶的政治角力並置。

There are many artists whose work is of great importance to me, but one of my favorite artists is Yael Bartana, an Israeli artist, filmmaker and photographer, currently based in Berlin. She is also my mentor. I am fascinated by the notion of exploring the imagery of identity through political imagination in her work. Since I also work with photography, video, and installation, I wanted to learn from the way her work encompasses multiple media in the theme of considering the intersection of art and politics, juxtaposing reality and fiction as well as identity politics and politics of memory.



Landscape of the Death 1920, decaying pigments on triptych paper. Image courtesy of the artist

## Q3:

妳會如何定義越南藝術發展中的現代化？

How would you define modernization in the Vietnamese art scene?

過去數十年，越南女性一直是越南藝術史中遭受遺忘的篇章。有些原因讓許多畫家、詩人和作家等才女在法屬東洋(印度支那)期間很難有機會得到垂青。戰後時期，妳感覺到大部分藝術家都是為政治宣傳而創作，遵循了歷史潮流。妳留意到一些僑居海外的越南藝術家已經在藝術世界中享負盛名，不過妳認為改善越南國內的藝術發展仍需要時間。

In the past, Vietnamese women artists have been forgotten chapters in Vietnamese art history for decades. For many reasons, talented women artists including painters, poets, and writers were rarely mentioned during the Indochina period. During the post-war period, I feel like most artists created their work for propaganda and followed the historical context. I am aware that there are still certain Vietnamese artists living overseas who have already made their names in the global art world, however, I think it will still take time to improve the art scene inside Vietnam.



#### Q4:

疫情嚴重影響了很多人的生活。封鎖政策實行期間，我們大部分都必須待在家中。可以跟我們分享妳是如果度過這些日子？

Many of us have been seriously affected by the epidemic. During the lockdown, people have been spending quite a lot of time by themselves at home. Could you share with us how you have overcome it?

幸運的是，小妹、家人和好友均無感染到 COVID-19，因此妳也只是相對受到較少的影響。但是，今年肯定是一個嘗試的一年，尤其是對於妳的藝術項目而言。最初，妳本來計劃到越南順化和義大利第里雅斯特駐村創作。越南不僅實施禁令一段時間，美國這邊也沒有航班到國外，妳現在的情況也不允許外出旅遊，迫使自己重新考慮和構想現有的項目。

當時小妹意識到自己必須留在屋內，最多也只能到工作室或一些好友家裏，或者是坐車到戶外。今年無法回國的情況讓妳進行了很多反思。不過，妳一直有持續做錄像創作，因此疫情無法阻礙妳通過最初概念方法靈活地處理作品，又不失把疫情期間的事情真實反映出來。

I am fortunate that neither myself nor any of my family or close friends have had COVID-19; and for that I know I have been affected much less than many, if not most. However, this year has certainly been a trying one, particularly for my art projects. I had originally scheduled many trips for art-related reasons—in particular, a long research trip to Hue, Vietnam, and another residency in Trieste, Italy. Not only was Vietnam locked down for a period, but there were also no flights there from the U.S. and my current situation would not permit travel outside of the U.S. This forced me to reconsider and reconceptualize my current projects.

I realized that I was going to be limited to my home, studio, a few close friends' homes, and wherever I could get a ride to outdoor locations. Not being able to visit my home country this year has led me to reflect upon it quite a lot. However, I have been working with video a lot so obviously the pandemic can't prevent me from flexibly addressing my work via approaches that differ from my original concept, given what I intended, and still be truthful to this period of time.

#### Q5:

妳是如何看2020年的時光？妳會如何用一個字來概括這一整年？

What would you say in one word to describe the whole year 2020? Maybe even one more word in your native language?

「Unpredictable」(無法預料的)、「苦量」(越南漢字，與英文同義)。

Unpredictable - “khó lường.”



Colonial Building in Cochinchina  
In the End, All Reactions Are Viscera



Vietnam in America, Miscellany



History of Color  
Site Specific Installation at Vincom Contemporary Center Hanoi  
Curated by Mizuki Endo