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Archive of returns (2021)



Archive of returns (2021)



/ Čepan gallery, Trnava, Slovakia

Archive of returns (2021)



/ OFF Festival, Bratislava, Slovakia

Archive of returns (2021)



/ Zlín Youth Salon, Zlín, Czech republic

Archív návratov / Archive of returns (2021)

Archív návratov je projekt, ktorého autorka analyzuje rodinný príbeh. Metaforické rozprávanie prináša vhlád do života odídencom, ktorých život sa začína na novom mieste - z Vietnamu na Slovensku.

Akú rolu hrá fotografia v ich vzťahoch? Ako sa tvorí identita na dvoch miestach naraz a zároveň ani na jednom? Prečo si budujeme archív? Dá sa nazrieť do identity pomocou obrazov, zhmotnených spomienok a situácií? Môže byť identita univerzálna, alebo je vždy novým príbehom, zloženým z jedinečnosti vlákien ľudských osudov?

*/ dielo bolo vytvorené pre galériu Čepan (Trnava, SK)
/ následne bolo vystavené na Zlínskom salóne mladých (Zlín, CZ), OFF Bratislava (SK)
/ v roku 2022 bolo dielo zakúpené do zbierky Krajskej galérie v Zlíne (CZ)*

The Archive of Returns is a project in which the author analyses a family story. The metaphorical narrative provides an insight into the lives of the departees, whose life begins in a new place - from Vietnam to Slovakia.

What role does photography play in their relationships? How is identity formed in two places at once and in neither? Why do we build an archive? Is it possible to glimpse identity through images, materialized memories and situations? Can identity be universal, or is it always a new story, composed of the unique threads of human destinies?

*/ the work was created as a commissioned project for Čepan Gallery
/ the work was subsequently exhibited at Zlín Youth Salon (CZ), OFF Bratislava (SK)
/ in 2022 the work was purchased for the collection of the Regional Gallery in Zlín (CZ)*



Untitled 1973 I-II (2023)

Not in Index

CZE

CS -- VIETNAMESE WORKERS IN CZECHOSLOVAKIA

L- 559

Munich, 15 December 1982 (RAD/Kusin)

Problems arising from the growing number of Vietnamese workers in Czechoslovakia have received attention in the Western media but also in official Czechoslovak publications. Leaving aside speculation about the use of foreign labor in the USSR, this is perhaps the first time that the encounter of two cultures on the labor scene can be studied against the backdrop of a communist society. The observer is well advised to curb political aggression in formulating his judgments on this problem, not only because one should traditionally not behold notes in someone else's eyes while ignoring beams in one's own, but also because there is certainly nothing basically wrong in cross-national manpower traffic. At the same time, the introduction of Vietnamese labor into Czechoslovakia offers an opportunity to assess the two regimes involved in terms of such notions as equality and freedom of the individual. For one ought to realize before venturing any further that the increasing presence of Vietnamese manpower in Czechoslovakia results from a deal between states, not from the free wish of the Vietnamese workers on the one hand and the Czech or Slovak employing enterprises on the other. This is not just a regulated movement of manpower: it is a transaction that has been conceived, agreed, and fully controlled from the start by agencies of the state, which, in the communist context, are totally superior masters over their citizens' destinies. It may not be without relevance to adduce a quotation from the United Nations Universal Declaration of Human Rights (1948): "Recognition of the inherent dignity and of the equal and inalienable rights of all members of the human family is the foundation of freedom, justice, and peace in the world."

Numbers and Purpose of Stay. For a long time the Poles were the largest foreign manpower group to work in Czechoslovakia and their number was modest. (1) Workers from Vietnam began to outstrip all the other contingents in 1979-1980, probably more in 1980 than 1979. From 3,200 men in early 1979 their number grew to 14,000 in April 1982 and to 26,000 in December 1982. (2) No great problems were noted while the numbers stayed small. Neither official sources nor hearsay indicated that aversion or grievances existed in any significant measure. With the apparent influx of 12,000 Vietnamese between the spring and the autumn of 1982 -- 85% on the previous figure -- conditions may have changed, perhaps because the public had not been adequately prepared.

- (1) In 1979 (beginning of the year) there were 12,900 foreign workers in the country, including 6,400 Poles, 3,200 Vietnamese, 2,100 Cubans, and 400 each from Bulgaria, Hungary, and Mongolia (Demosta No. 2, 1981, p.53).
- (2) Rude Pravo reported on 20 April 1982, p. 2, that there were 14,000 Vietnamese in Czechoslovakia out of the total of some 20,000 foreign workers. The same paper wrote on 4 November 1982 (p. 3), as did Mlada Fronta (Vikend annex) of 11 December 1982 (p. 8), about 26,000 Vietnamese "by the end of this year," i.e., 1982.

(Pro)

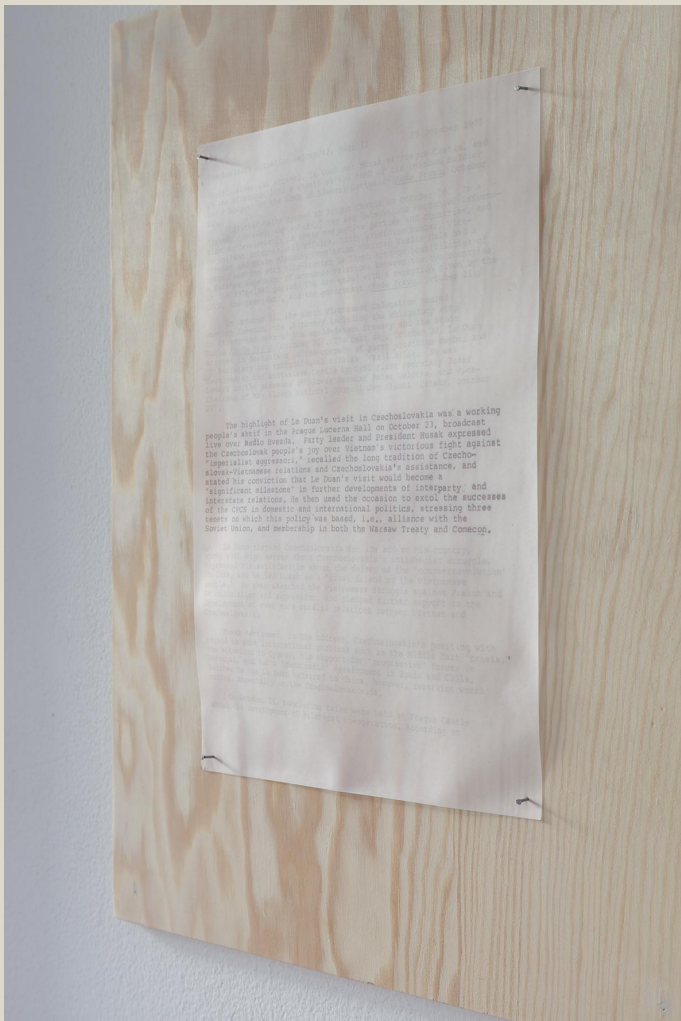


Untitled 1973 I (2023)



/ Július Koller Society (Bratislava, Slovakia)

Untitled 1973 II (2023)



/ Július Koller Society (Bratislava, Slovakia)



/ VCCA (Hanoi, Vietnam)

Untitled 1973 I (2023)



/ VCCA (Hanoi, Vietnam)

Untitled 1973 I (2023)

Untitled 1973 I-II (2023)

Thousands of Vietnamese came to Europe as part of internationalist cooperation, including the classes of 1973-1975 in Sološnica, during the 70s and 80s. The socialist internationalism adopted by Czechoslovakia was conceived on the basis of equality and an anti-racial view of society. In other words, racism was to exist exclusively outside the socialist sphere.

How can the surface of a photographic image speak to the present? What do images from Sološnica tell us today?

Curators Jana Pisaříková and Ondřej Chrobák (collective exhibition at Július Koller Society, SK): "The installation [...] deals with the Vietnamese community that came to the Slovak Republic in the 1970s. It juxtaposes anonymised documents from the archive of the Migration Department with the archive of a Vietnamese language teacher, in which the same people often appear, but are no longer just "numbers"."

Bez názvu 1973 I-II (2023)

V 70. a 80. rokoch prišli do Európy tisíce Vietnamcov v rámci internacionálnej spolupráce, vrátane ročníkov 1973-1975 v Sološnici. Socialistický internacionalizmus prijatý v Československu bol koncipovaný na základe rovnosti a antirasového pohľadu na spoločnosť.

Ako môže plocha fotografického obrazu prehovoriť k súčasnosti? Čo nám chcú fotografie zo Sološnice povedať dnes?

Kurátorka Jana Pisaříková a kurátor Ondřej Chrobák (skupinová výstava v Július Koller Society, SK): "[Autorka] se ve své instalaci zabývá vietnamskou komunitou, která do Slovenské republiky přicházela v průběhu 70. let. Konfrontuje anonymizované dokumenty archivu migračního oddělení s archivem učitelky Vietnamského jazyka, v němž často figurují ti stejní lidé, ovšem už nejsou jen pouhými „číslky.“"



You are allowed to mix apples and pears here
(2020)



You are allowed to mix apples and pears here
(2020)



You are allowed to mix apples and pears here
(2020)



You are allowed to mix apples and pears here
(2020)



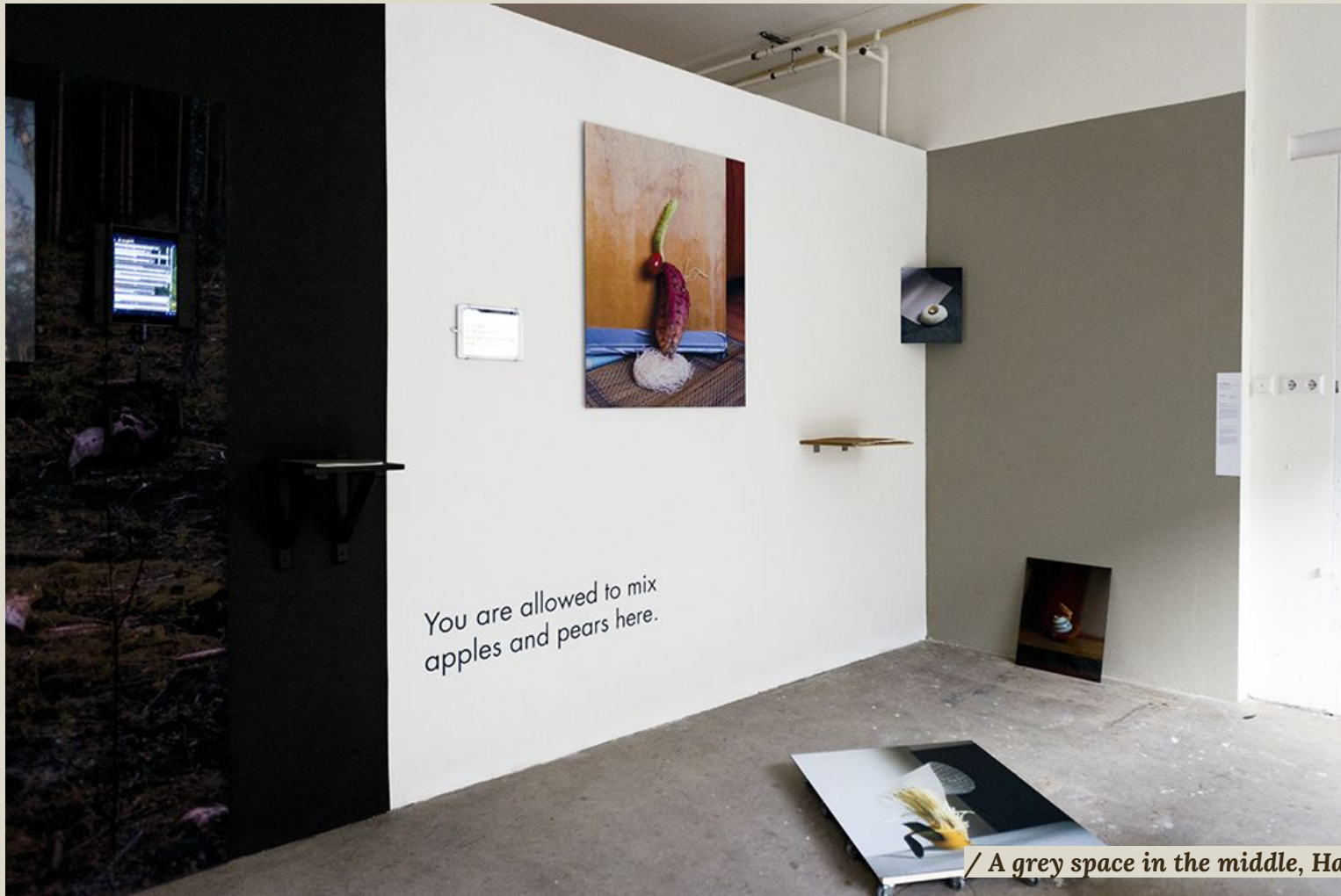
You are allowed to mix apples and pears here
(2020)



You are allowed to mix apples and pears here
(2020)



You are allowed to mix apples and pears here
(2020)



/ A grey space in the middle, Hague, NL

You are allowed to mix apples and pears here
(2020)

allowed to mix
and pears here.



/ A grey space in the middle, Hague, NL

You are allowed to mix apples and pears here
(2020)



/ Onakô, Bratislava, Slovakia

You are allowed to mix apples and pears here
(2020)



/ Onakô, Bratislava, Slovakia

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(2020)

You are allowed to mix apples and pears here (2020)

Sme niekým iným, keď migrujeme? Moji rodičia ešte vždy nazývajú Vietnam svojim domovom, hoci ich trvalé bydlisko je už vyše 30 rokov na opačnom konci sveta.

Migrácia na Slovensko zmenila mojich rodičov na neznámych cudzincov. Ich identity pripomínajú šire plochy pozostávajúce zo zozbieraných diverzít. V určitom momente sa však každá spomienka alebo myšlienka, ktorá sa zdala byť novou, stane známou. Keď migrujeme, splývame s prítomnosťou a zároveň existujeme s vlastnou minulosťou. Splývať znamená stávať sa iným človekom, a predsa byť tým istým, dať kúsok nového sveta do toho pôvodného.

*/ práca bola vystavená na viacerých miestach na SK
(Bratislava, Trnava, Trenčín, Banská Štiavnica)
/ bola publikovaná v Flash Art magazine and fjúžn
magazine*

When crossing borders, do you think about what you will become?

Despite living on the other side of the world for over 30 years, my parents still call Vietnam their home. Their migration to Slovakia has turned both of my parents into foreigners of their own. Their identity resembles a vast landscape of collected diversities. At some point, every single memory or thought that felt new, gradually became familiar. You exist in a place with a hint of your past where you blend in with the present. And to blend in means becoming a person within a person, a piece of one world within another.

*/ the work was exhibited all over Slovakia
(Bratislava, Trnava, Trenčín, Banská Štiavnica)
/ and was published in Flash Art Magazine and fjúžn
magazine*



Reframing possibilities (2020)



Reframing possibilities (2020)



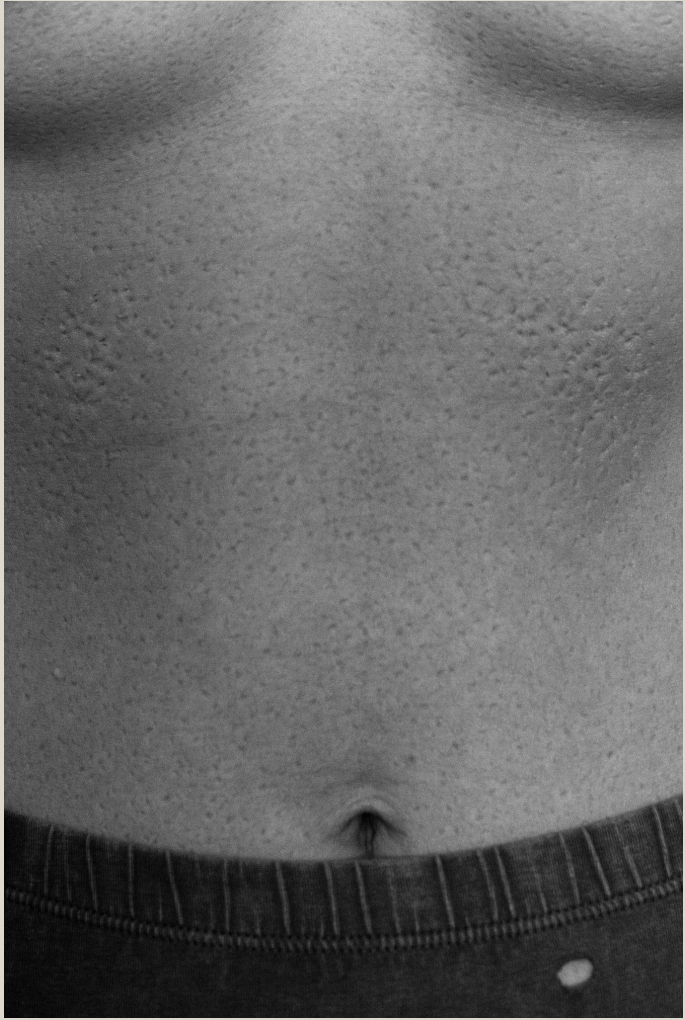
Reframing possibilities (2020)



Reframing possibilities (2020)



Reframing possibilities (2020)





Reframing possibilities (2020)



/ Slovak institute in Budapest, Hungary

Reframing possibilities (2020)



/ Slovak institute in Budapest, Hungary



/ Soda Gallery, Bratislava, Slovakia

Reframing possibilities (2020)



/ Soda Gallery, Bratislava, Slovakia

Reframing possibilities (2020)



Reframing possibilities (2020)

Keď som bola malá, chcela som napísať knihu o svete so spojenými kontinentmi a bez akýchkoľvek hraníc. V tom dnešnom nachádzam bolestivú minulosť s trhlinami v súčasnosti. Dokazujú to fotografie, ktoré sú pre mňa nielen dôkazom existujúcej histórie, ale aj prepojením na môj druhý domov, ktorý moji rodičia opustili. Médium fotografie je však častokrát nástrojom moci za cenu ponížovania iných a privilegovania mocných. Obraciam sa na minulé časy, a nachádzam spoločné menovatele v prítomnosti - a to nielen v politických stratégiách, ale aj v narastajúcej traume, ktorá sa dotýka mojej slovensko-vietnamskej identity.

Dnes už nedúfam v bezhraničnosť všetkých krajín, ale hľadám východiská z opakujúcej sa histórie.

When I was a child, I wanted to write a book about a world where all continents are physically connected and therefore have no borders. In today's world, I find a lot of painful past with cracks in the present. Photographs are not only proof of those cracks, but they also are connected to my second home that my parents abandoned. The medium of photography is oftentimes a tool of power by humiliating others and keeping privilege for the mighty ones. I look at the past while finding common denominators in the present times. Not only in current political strategies but also in my very own growing trauma in the background of my Slovak - Vietnamese identity.

I no longer believe in the boundless state of the whole world but I look for ways out of the repetitiveness of our history.

*/ the work was awarded Tatra Banka Foundation Art Award in category Young Artist
/ it was exhibited in Soda Gallery, Nitra Gallery, Arta Piešťany, published in FOTOGRAF magazin*



Mutual Otherness (2021)



Mutual Otherness (2021)



Mutual Otherness (2021)



Mutual Otherness (2021)



Mutual Otherness (2021)



Mutual Otherness (2021)



Mutual Otherness (2021)

Vzájomná inakosť / Mutual Otherness (2021)

Slovo inakosť vyvoláva husiu kožu. Tie, ktoré nám pripomínajú nepredstaviteľné dobrodružstvo plné farieb, a tie, ktoré naskočia, keď sa náhle ochladí a my hľadáme rýchle útočisko. Obe reakcie vyplývajú z dnešnej dichotómie: na jednej strane my ako globálni konzumenti výhod, a na druhej strane my, ktorí nepustíme dovnútra nič, čo by sa mohlo týkať toho druhého. Antikoloniálna vízia medzikultúrnych identít je hlavným cieľom projektu. Projekt priniesol rozhovory s ľuďmi rôzneho pôvodu so skúsenosťou s miestnym priestorom a zároveň transformoval ich skúsenosť do beztvareho pohybu. Táto skúsenosť sa potom stáva tvorivou deformáciou, procesom vzniku a zániku foriem, ale aj udalosťou, ktorá umiestňuje formy na hranicu viditeľného a neviditeľného, známeho a neznámeho, prítomného a neprítomného.

The word otherness causes goosebumps. The ones that remind us of an unimaginable adventure full of colors, and those that spring up when it suddenly cools down and we look for a quick refuge. Both reactions arise from today's dichotomy: on one hand, us as global consumers of benefits, and on the other hand, us not let anything in that could be regarding the other. The anti-colonial vision of cross-cultural identities is the main goal of Mutual Otherness. The project has brought conversations with people of different origins with the experience of local space while transforming their experience into formless movement. This experience then becomes a creative deformation, a process of creation and extinction of forms, but also an event that places forms on the border of visible and invisible, known and unknown, present and absent.

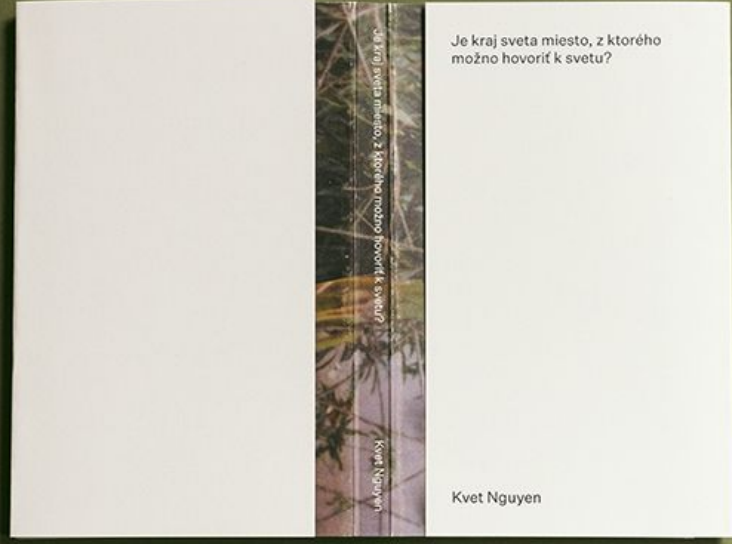
*/ the work received Honorary Mention
at Start Point Prize Award (čestné uznanie)*



Is the edge of the world a place from which to speak
the world? (2021)



Is the edge of the world a place from which to speak
the world? (2021)



Je kraj sveta miesto, z ktorého možno hovoriť k svetu?

Kvet Nguyen

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Je kraj sveta miesto, z ktorého
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Is the edge of the world a place from which to speak
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rôzne lietadlá a helikoptéry, čo pre obyvateľov*ky znamenalo, že sa nemajú vystatovať. Skrz-naskrz dedinou boli vykopané diery a jamy, kam sa v najhoršom mohli bežať skrýť. Keď mi o tom mama rozprávala, videlo sa mi zvláštne, že by sa chcela vrátiť na toto miesto, k týmto spomienkam.²¹ Opäť však musím myslieť na rozdiel v svojom a jej ponímaní. Život je popretkávanými rôznymi udalosťami, domov môže mať rôzne formy, no puto, čo nás spája s mamou, je jedným z tých najsilnejších.



21 Pôvodne som pod týmito údajovcami mala poznámku: napísal viac spomienok. No doteraz je pre nás obe ťažké pomenovať veci, ako sa stali. Jedna vec je mája jazyková bariéra, ktorá je často iba odrazom našich myšlienok, inou príkladovou a nepochopených súvislostí. Druhá vec je však trauma, ktorá je typická pre ľudí, ktorí zažili vojnu.

Prédková mámina mama a otcov otec. Rodina je tá najzákladnejšia vec vo vietnamskej kultúre. Spýtať sa na každého vietnamského pôsobca, a sietle, že kalda Vietnamci či Vietnamce, či ul internu* alebo externu*), boli vychovávaní v silnom rodinnom dachu. Každé rozhodnutie má stáť na priradení vŕstbu a rodinnu. Veľký dôraz sa kladie i na rešpektovanie predkov.

Prédková si v konečnom dôsledku historiku. Život každého z nich je uchovanou spomienkou, ktorá odzrkadľuje a dokazuje momenty minulosti. Aj preto tvorí tie malé dejiny veľké, aj preto je dôležitá poznať osobnu históriu každého z nás. Každé príbeh, a teda príbehy našich predkov, sú tým autentickým, úprimným a najintímnejším dokazom nejakej udalosti.

Môj celoživotný vzťah so starými rodičmi je založený na niekoľkých stretnutiach. S už pochovanými rodičmi môjho otca a otcov mojej mamy (česť ich pamiatke) som sa videla dvakrát. Pamätám si ich ako akúsi nejasnú, nehmatateľnú súčasť dovolenky, ku ktorej ma viazal pocit silného putu. Bol pre mňa vtedy nevyšvetiteľný, nadeľte ostáva nepolapiteľný, a popísať sa dá iba rovnako neurčito.

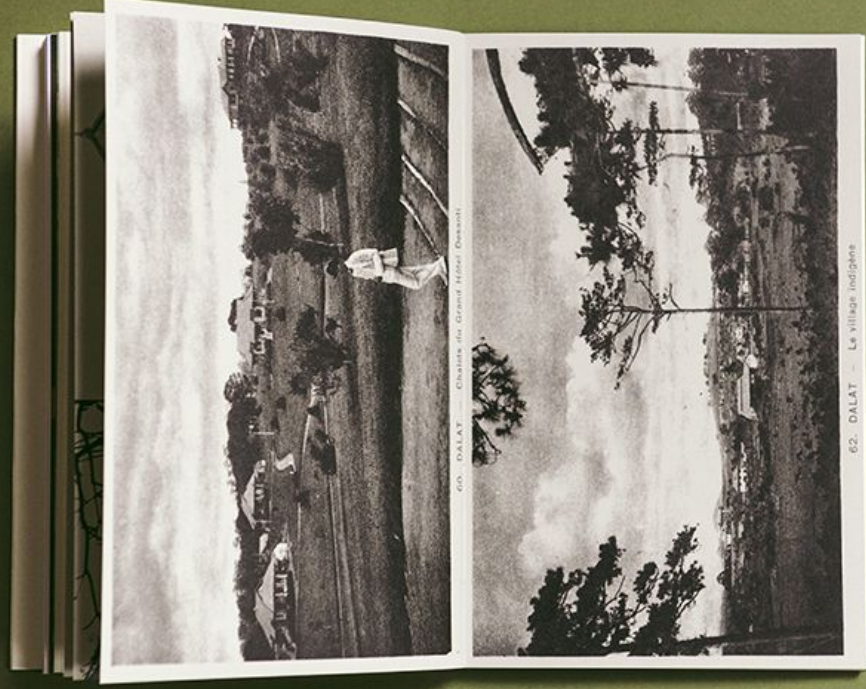
Ostala mi babka – mama mojej mamy. S ňou som mala o trochu viac možnosti stretnúť sa zoči-voči. Aj tak asi nikdy naplno neporozumiem tej láske, ktorú prechovávam k jej osobe.

Keď sa pokúšamtoť vesovať babkinu časť nášho príbehu, opäť sa opieram o roúlmi prerozprávané fragmenty. Sú krátke, ale obrazotvorné. Také, pri ktorých sa mi pomedzi slová vynárajú jasné predstavy o miestach a ich akéroch. Najmä z týchto príbehov som pochopila, prečo ako rodina prechováme neistý postoj voči „západniarom“.²² Moja druhá babka si zažila počas vojny²³ svoje. Stačilo, keď mi mama povedala, ako vtrhol do miestnosti neznámy vojak a násilne ju nútil k sexuálnym aktivitám. Nemusela špecifikovať miestnosť, nemusela povedať, čo presne od nej žiadal, nepotrebovala som počuť, ako sa s tým po celý život vysporiadavala babka. Vedela som si

22 Toto je zaujímavý termín pre tých*ov, ktorí pochádzajú z mimoriadnych krajín. Keď mi doma rozprávajú o vojne, nikdy ju nešpecifikujú. Je škvrnou súčasťou každého z nás, pretože keď sa raz dozveme vojnu jedného, tak sa dotýka aj nasledujúcich generácií – tak deštruktívna a totalitná vojna je. Prédkováďam však, že myslieť na Vietnamsko-americkú vojnu.



Is the edge of the world a place from which to speak
the world? (2021)



60. DALAT - Citadelle sur terrain d'altitude

62. DALAT - Le village indigène

Is the edge of the world a place from which to speak
the world? (2021)



Is the edge of the world a place from which to speak
the world? (2021)

Is the edge of the world a place from which to speak the world? (2021)

Teoretická diplomová práca je zhrnutím osobnej histórie mojej rodiny, migrácie a následnej integrácie do slovenského prostredia. Text obsahuje autobiografické, ale aj retrospektívne momenty, najmä z obdobia môjho detstva, spomienky, ktoré so mnou zdieľali moji rodičia, a tiež eseje, v ktorých sa zamýšľam nad problematikou inakosti, ktorú som na Slovensku vnímala od útleho veku. Pri písaní diplomovej práce som mala v hlave v pozadí vždy akési varovné svetielko, s ktorým si uvedomujem, ako veľmi je téma ľudí iného pôvodu polarizovaná.

Konzultantky / Beata Jablonská & Jana Hojstričová
Korektúra / Beata Dömeová
Grafická dizajnérka / Kristína Uličná
Tlač / Lukáš Latta (Bright)
Viazanie knihy / Andrea Kurjaková

The theoretical diploma thesis is a summary of the personal history of my family, migration, and subsequent integration into the Slovak environment. The text includes autobiographical as well as retrospective moments, especially from the period of my childhood, memories that my parents shared with me, and also essays where I reflect on the issue of otherness, which I perceived from an early age in Slovakia. While writing the thesis, I always had a kind of warning light in my head in the background, with which I realize how polarized the topic of people of other origins is.

Supervisor / Beata Jablonská & Jana Hojstričová
Proofreader / Beata Dömeová
Graphic design / Kristína Uličná
Print / Lukáš Latta (Bright)
Bookbinding / Andrea Kurjaková



Former stories – new histories (2018)



Former stories – new histories (2018)



Former stories - new histories (2018)



Former stories – new histories (2018)



Former stories – new histories (2018)



Former stories – new histories (2018)



Former stories – new histories (2018)



Former stories – new histories (2018)

Former stories - new histories (2018)

New populations called diaspora are forming in consequence of migration. Diaspora refers to people that do not reside in a country they were born in but still manage to keep ties with their formal culture.

In its form, diaspora has utopian features. Floaters cross through transit space and change their pastness and future with presence. They are ripped from a context of a former home and compose new histories. Despite that, they carry the border with them and still identify themselves with homeland. With diasporas, the primary meaning of home changes and becomes something between real and imaginary. Their identities are constructed through memory, narrative and myth and constantly sink and re-emerge from the depths of memories.

V dôsledku migrácie vznikajú diaspóry – označujú tak ľudí, ktorí nežijú v krajine, v ktorej sa narodili, ale stále si udržiavajú väzby so svojou pôvodnou kultúrou.

Vo svojej podobe má diaspóra utopické črty. Plavci prechádzajú tranzitným priestorom a prítomnosťou menia svoju minulosť a budúcnosť. Sú vytrhnutí z kontextu bývalého domova a vytvárajú nové dejiny. Napriek tomu si so sebou nesú hranicu a stále sa identifikujú s vlastťou.

S diaspórami sa mení primárny význam domova a stáva sa niečím medzi skutočnosťou a imagináciou. Ich identity sú vytvárané pomocou pamäte, rozprávania a mýtu a neustále sa znovu-vynárajú z hlbín spomienok.



Harmless like you (2022)



Harmless like you (2022)



Harmless like you (2022)



Harmless like you (2022)



Harmless like you (2022)



Harmless like you (2022)



Harmless like you (2022)



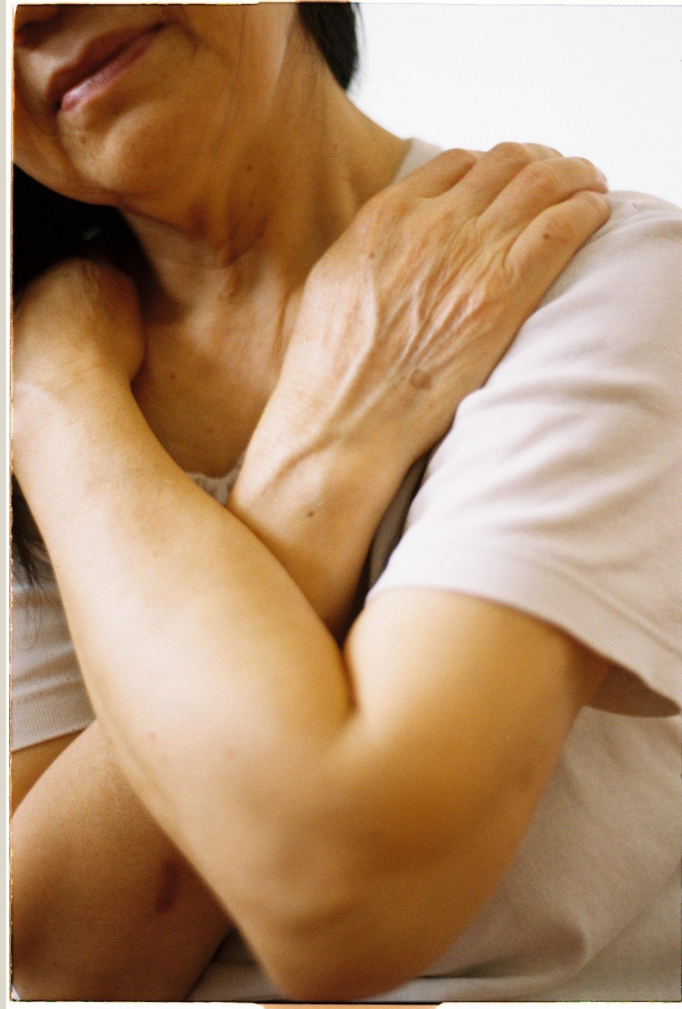
Harmless like you (2022)



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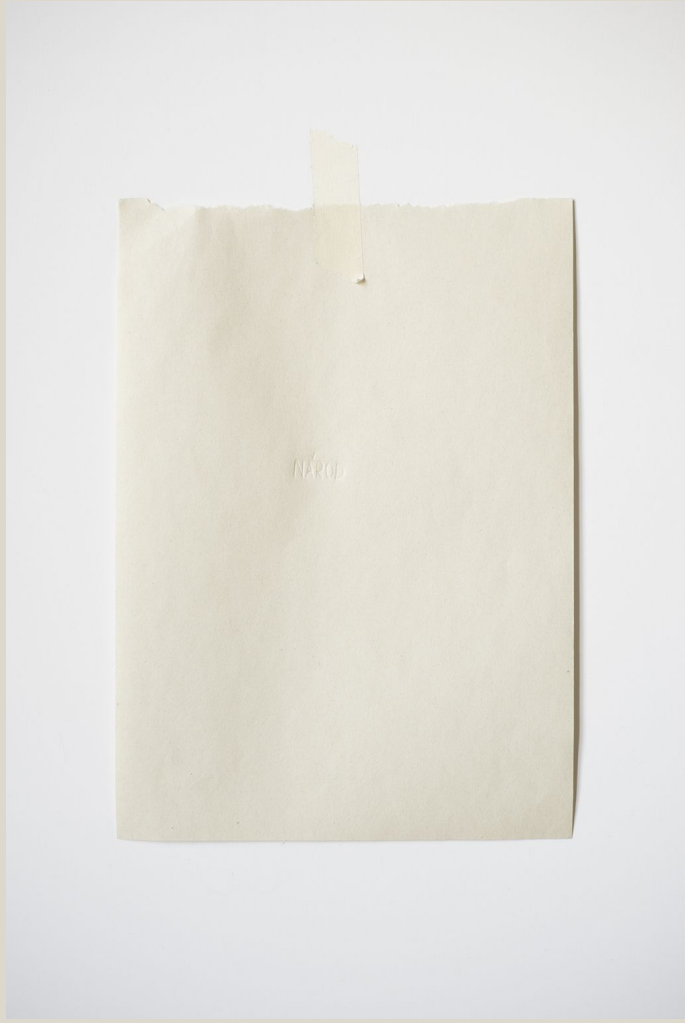
Hội họa triển lãm ảnh với những bức ảnh được trưng bày ghi lại từng khoảnh khắc lưu trữ của gia đình như thể chúng được xé từ một cuốn lịch treo tường. Đó là sự sẻ chia sâu sắc về ký ức cá nhân của tác giả thông qua chân dung của những người thân trong gia đình. Tuy nhiên, bất chấp bối cảnh xã hội và văn hóa của cộng đồng người Việt hải ngoại, thì đồng thời chúng ta cũng đang xem xét một chủ đề trực quan về thế giới muốn nói lên một bên là sự từ chối so với bên kia là sự chấp nhận và nhu cầu hội nhập. Tác giả muốn tìm kiếm qua trực giác từ hiện tại đến quá khứ thông qua những bức ảnh của mình để kể một câu chuyện vượt ra ngoài không gian tinh thần của cá nhân, gia đình và ranh giới của đất nước.

The exhibited photographs recapitulate family archival moments as if they were torn leaves from a wall calendar. It is a deeply intimate sharing of the author's personal memory through portraits of family members. Despite the social and cultural context of the Vietnamese diaspora, we are also looking at the visual thematization of the world, which speaks of rejection versus acceptance and the need to integrate. The author intuitively searches for a way from the present to the past through the medium of photography in order to tell a story that goes beyond the mental space of the individual, the family and the borders of the country.

*/ the work was created as a commissioned project for
Galérie města Blanska (Czech republic)
/ Curator / Júlia Chodúrová
/ Opening audio performance / Quynh Anh La Thi*



Memoryless, borderless and nameless space (2019)





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To be someone is a relative term. The notion of belonging has its' borders as well. Migration in a globalized world leaves the term nation hanging in the air. The move from one place to another shifts borders themselves as well as is migrant carrying his border with him. I deal with (subjective) feelings of diaspora and its' later generations. I materialize things that create identity. I visualize things unsaid and imagine the reality that I'm in. I try to base everything on the history I know although I finally run into its' limits while asking myself what will be left after me.

/ the work was awarded 2nd place at the World Biennial Exhibition of Student Photography.