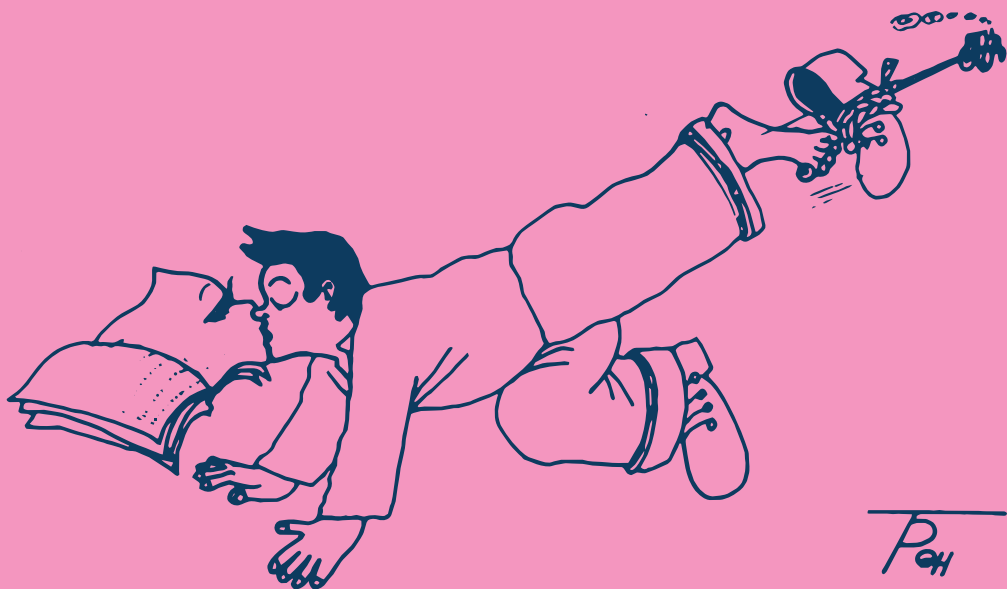


(ENG)



left on read *bóng chữ*

.....
an exhibition, a library, a pop-up bookshop
một triển lãm, một thư viện, một hiệu sách

Dogma

- (Cover) Illustration by Phạm Văn Tử, *Vietnam Pictorial*,
Russian ed., no. 357, 1988.
- (Right) Võ An Khánh, *Hand printing unit of Cà Mau Province's
Propaganda and Training Department*, 1970s.
Courtesy of Dogma Collection.



left on read takes up reading and
the written word, and their role in knowledge
transmission, social mobilization, and imagination.
With artworks and archival materials, we invite readers
to follow printed matter in its many forms and
circulations, as a means of communication and
(self-)education, as well as governance
and nation-building.

Curated by *Giám tuyển bởi*
Linh Lê & Minh Nguyễn

With works by *Với các tác phẩm của*
Lesley-Anne Cao  **Hà Ninh Phạm**
Thảo Nguyễn Phan  **Shubigi Rao** 

from Dogma Collection từ Bộ sưu tập *Dogma*
Dương Ánh, Minh Phương 
Sĩ Thiết & Phương Liên, Võ An Khánh
and other archival moments *cùng các khoảnh khắc lưu trữ khác*

Thursdays to Sundays *Thứ Năm đến Chủ nhật*
16.10.2026 → 28.2.2027
11:00 – 18:00

EXHIBITION DESIGN

**MICROWAVE
SOUPS**

GRAPHIC DESIGN

LƯU CHỮ*

PARTNERS



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Nguyễn Ngọc Liên

ASSISTANT PRODUCER

Võ Đăng Minh

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COLLECTION FOUNDER

Dominic Scriven

Dogma thanks Amina and Amanaki Hotels for their generous support of *left on read*.
We are grateful to Nguyễn Art Foundation and ROH Projects for the loan of works
to the exhibition. Last, we extend our thanks to chị Hân for her generosity and care.

The Gallery and the Library

Minh Nguyễn



The library I grew up with in Washington state, the Seattle Central Library, was designed by Dutch architect Rem Koolhaas. It's an exuberant building, with an acid-lime escalator where projected faces flicker on orbs as you ride past, a roof of what looks like mattress padding and diamond-lattice glass, carpet patterned with grass, and a floor coated in glossy red that feels like being inside a blood cell. The design itself is not necessarily what's so radical about the space, but who fills it every day, not only the artistic or creative classes but ordinary people, many homeless, sheltering from the rain, working on their taxes, using the computers, napping at the desks. It astonished me when I was young, to see such daring style applied to a public space so plainly useful.

This library was on my mind when my co-curator Linh Lê and I conceived of this exhibition *left on read* (or *bóng chữ* in Vietnamese.) The show came to us naturally, as we share a love for books, and a tendency to try to transfer this love into the art space. Last year Linh organized a pop-up at A. Farm called *Mango Reading Station* where you could read and buy books, which we wanted to expand to a larger scale. The starting premise was straightforward: what if we turned the entire gallery into a library?

For Dogma, it's not such a far-fetched idea. We have a collection, and our exhibitions are often education-focused, with historical literature on tables with chairs, where visitors sit and browse, sometimes for far longer than they'd stand in front of a painting. But imagining the gallery as a library also led us to think about how the two compare and differ. Both are places with their own codes of conduct, which can shape who feels welcome and how they behave. What kinds of publics do each imagine, and what kinds does each actually create? And how do these publics, real and imagined, change when society around them does?

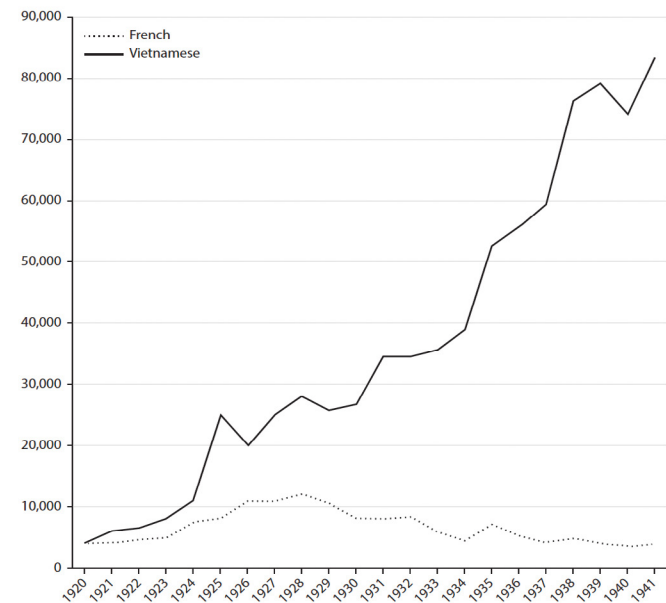
“Civilized people are people who love to read. In the Central Library Reading Room in Hanoi, one rarely finds an empty seat. Unfortunately, it is because many have come to the library... to do nothing.”

— L'ANNAM NOUVEAU, 1935, FROM *BIBLIOTACTICS: LIBRARIES AND THE COLONIAL PUBLIC IN VIETNAM* BY CINDY ANH NGUYEN

This complaint, in an article in a Vietnamese French-language colonial newspaper, objects to the library being used in ways, and by people, it was never meant for. The colonial libraries in Vietnam, often regarded as the origin of the modern library here, were built to cultivate a particular public: French, perhaps some of the Vietnamese who could be “civilized” and urbanized. But the people who came used the space on their own terms: as shelter from the summer heat and winter cold, a place to secretly meet a lover, a desk on which to nap. Even those who came to study defied the original vision: Vietnamese visitors grew steadily, soon far exceeding the French ones the library imagined.

The colonial library is not the only institution to be unexpectedly remade by its own public. This story is common in Vietnam, and one that runs through *left on read*. Across the exhibition, an archival thread (told later in this booklet, in “Making the Reader-People”) tells a story of when reading, literacy, and “the reading public” were changed by new technologies and political campaigns. Take *Việt Nam Chống Nạn Thất Học (Vietnam Combats Illiteracy)*, a state guidebook in the exhibition, which documents the plan, developed since the August Revolution and independence from France, to “eradicate illiteracy and contribute to educating the people, especially the vast working masses.” The guidebook is equally clear about what those masses should read,

material “about the nature of the new regime, about citizens’ rights and obligations, and the country’s situation, in order to motivate patriotism.” When this new regime sent cadres to the countryside to teach literacy, its aims were explicitly political, including for peasants to be able to read propaganda posters, which increasingly relied on text to deliver their messages. But literacy, once taught, doesn’t necessarily stay in its intended purpose. As with the colonial library, readers would take what they were given and use it on their own terms. Some writers and intellectuals who were educated within the revolution, such as Tuân Nguyễn—whose account as transcribed by Phùng Quán is referenced in Thảo Nguyên Phan’s film *Candide* (2025), in this exhibition—would later push against its line.



FRENCH AND VIETNAMESE READER ENTRIES TO THE HANOI CENTRAL LIBRARY READING ROOM FROM 1920 TO 1941. DATA SOURCE: DIRECTION DES ARCHIVE ET DES BIBLIOTHÈQUES, TRUNG TÂM LƯU TRỮ QUỐC GIA 1, HANOI, VIETNAM. FROM CINDY ANH NGUYEN, *BIBLIOTACTICS: LIBRARIES AND THE COLONIAL PUBLIC IN VIETNAM* (UNIVERSITY OF CALIFORNIA PRESS, 2026).

In my dream library, there are comfortable places to sit, and it doesn't matter if you haven't bought anything. There are places to catch up with a friend, and places to be absorbed in the pages alone. There are books to discover, that I wouldn't come across somewhere else: revolutionary pamphlets of the past and present, magazines whose scope wraps around the whole world, punk zines, stories that mirror my life and stories that explode it open in ways I couldn't imagine. There are books that make sounds, whose pages are submerged in water and turn out not to be books at all. There are literary logs that record the grammar and weather of countries that don't exist. There are accounts of banished books, burned libraries and exiled writers, steady efforts to catalog what was reduced to pulp. There is a bookstore with whimsically human recommendations.

In making *left on read*, we may have set out to make my dream library, but it would be arrogant, wrong even, to claim we are filling a need. Vietnam, apparently, has an immense number of public libraries: 6,691 of them, according to the news site Seasia, far surpassing the regional average. Perhaps what we're making is something more hybrid, where the more public orientation of a library meets the sociability of the gallery. Where you can come to think about what reading is, and also to read.

Surprising as it was to me, the number of libraries in Vietnam confirms something I know to be true of our culture, that it is an intensely literary one. Reading, and the knowledge transmitted through poetry, folklore, and stories, have been prized for centuries, passed across (and despite) colonial and authoritarian rule, woven so thoroughly into life that it's easy to take for granted. Taking it for granted means assuming it will always be there. We live in a time when reading and literacy are jeopardized, when booksellers in Hong Kong are arrested on anti-sedition charges, when AI companies buy books to feed

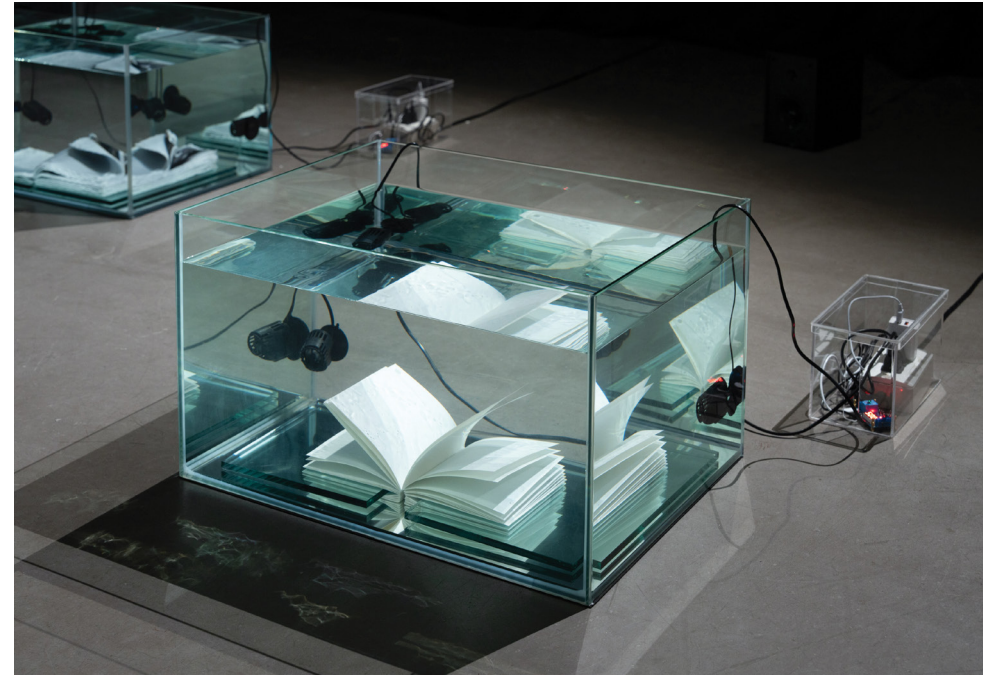
their training systems then destroy the copies. When something starts to become obsolete, it becomes reified and exoticized, engaged with as an idea rather than as an actual practice. Take the recent Wow Center "library" in Hồ Chí Minh City that is actually a real estate showroom, with fake books on its shelves as a photo opp. It is hard to accept a world where the book is celebrated as a symbol while fewer and fewer people actually read.

But there is another way to take reading for granted, which is to assume it is equally virtuous, or inherently good. Whatever we are able to read, someone has decided how it got there, from its printing, to its translation, to its distribution; what we cannot find to read, someone has decided that too. Reading can be an act of liberation or of compliance, and it depends on what we read, how, and who decides. Perhaps you can spend some time here and assess for yourself when reading matters, and what it can change from the world, or at least in you. Or come to do what the press scolded people for doing in the colonial libraries: find cool in the heat, meet a lover, nap.

Lesley-Anne Cao



Over the years, Lesley-Anne Cao has returned again and again to the form of the book. In her ongoing series *Amphibian palm* (2024–present), she places “books” of satin, gazar, waterproof papers, self-sealing plastic bags, and fruit wrappers in tanks of water, where wave-driven mechanisms turn their pages, and music (composed by collaborator A.X. Ledesma) for each iteration plays with and for them. Though the series travels, each installation responds to its site. One of the tanks (*For measuring the wind*), where retired names of the most destructive Philippine typhoons are embroidered on each page in Roman letters and in Braille, reference the extreme geographic and infrastructural conditions the country endures every year. As Hồ Chí Minh City contends with its own buckling infrastructure under heavy rain, these drowned books feel less like abstractions than questions about how the written record, along with everything else, might survive climate disaster.



DETAIL OF *AMPHIBIAN PALM* (2024–PRESENT).

PHOTO BY RAY LEUNG, COURTESY OF THE ARTIST AND BLINDSPOT GALLERY, HONG KONG.

Thảo Nguyễn Phan



Since 2025, Thảo Nguyễn Phan has been working on *Palm-of-the-Hand Moving Images*, a series of fleeting filmic fragments not bound by a specific theme. Inspired by Yasunari Kawabata's logic behind *Palm-of-the-Hand Stories*, a collection of short stories that the Japanese writer wrote between 1923 and 1972, Thảo Nguyễn's project will grow organically over the years reflecting shifts and transformation in the artist's interests. But for now, it is literature and architecture. The book—a medium often defined by written language—takes on a sonic potential in *A Humble Cottage* (2023–2025) and *Candide* (2025), transcending physical confinement and language barriers.

Mysterious Objects at Dusk (Flâneurs) (2026) takes opacity as a metaphor for the human tendency toward spatialization—the making of a controlled environment vast enough to give off a faint feeling of openness. A concept coined by the French poet Charles Baudelaire, the *flâneur* is an urban explorer who strolls around and observes the city as a bystander. In Walter Benjamin's unfinished literary montage on early twentieth-century consumerism, *The Arcades Project*, the *flâneur* has evolved into someone who can maintain a distance from commodity culture. Here, in Thảo Nguyễn's latest series of sculptures, the *flâneur*, a detached observer, is once again reimagined in a world where nature is both desired and feared.



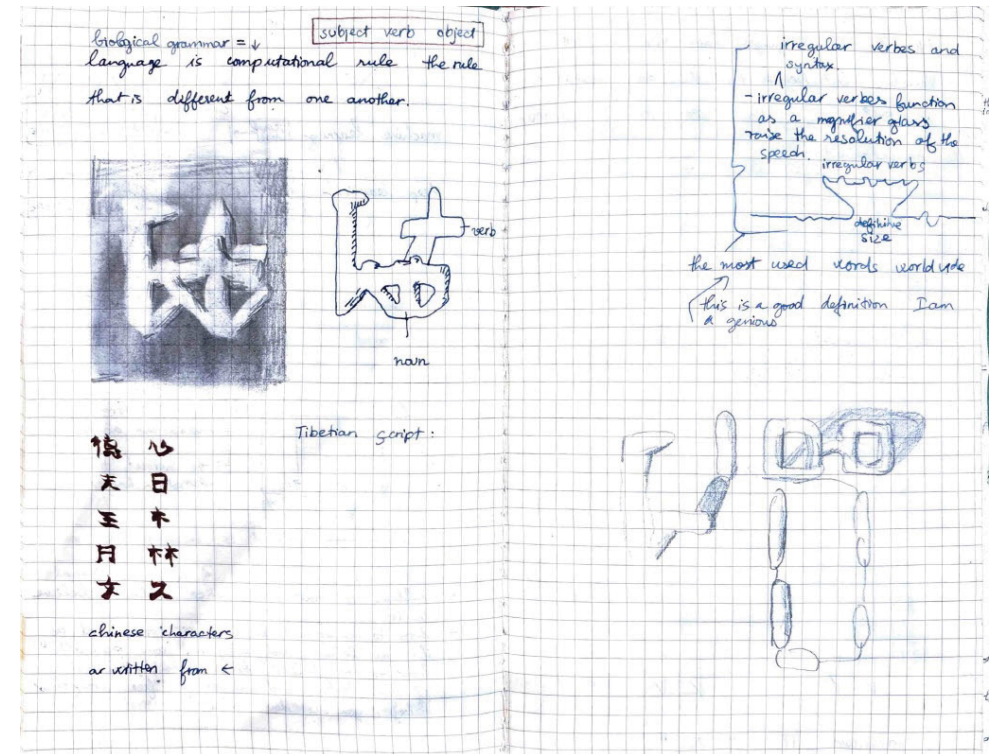
PHAN THẢO NGUYỄN, VIDEO STILL FROM *A HUMBLE COTTAGE*
(*PALM-OF-THE-HAND MOVING IMAGES*), 2023–2025.

Hà Ninh Phạm



Across drawing, sculpture, text, and games, Hà Ninh Phạm's practice is literary in the broadest sense, in its preoccupations with language and its proclivity toward inventing worlds that run parallel to our own. His invented language, "Loop Script," appears in the drawing *Array of Void at 13 x 18*, and his own territory is laid out in *[mothermap]*, a land where alien complexes rise in place of familiar buildings. Strange as these worlds may seem, one senses that Hà Ninh is at home in them.

Here, for the first time, these works are shown alongside the artist's notebooks, in which he works out the internal logic of his worlds and practice in meticulous detail. With titles such as "Micro," "Breakdown," and "Conditions," the notebooks chart everything from the grammar to the weather to the physical properties of his realms. Together they form a library, of sorts, for a place that does not exist.

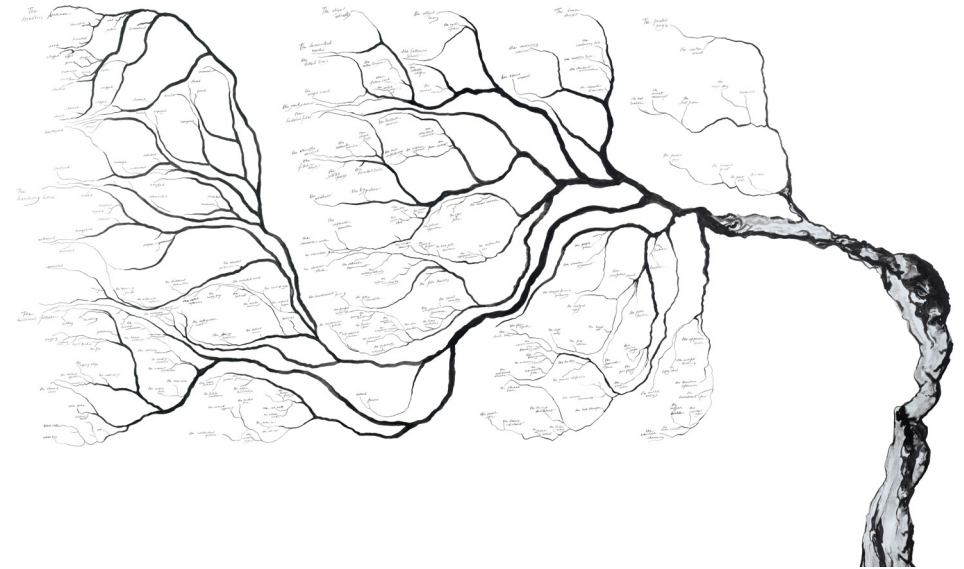


DETAIL OF HÀ NINH PHẠM'S "LOOP" NOTEBOOK.

Shubigi Rao



Being a Brief Guide to the Banished Book (2017) and *These Petrified Paths* (2023) form part of artist Shubigi Rao's *Pulp* (2016–ongoing), a long-term artistic project that traces, maps, recalls and makes legible the history of book burning, library destruction and knowledge suppression, counterpointed by acts of resistance and survival under duress around the world. A recurring symbol in Shubigi's work, the tree has appeared in various forms: as a silent yet attentive witness in her moving-image works, and as a symbol of the systematic distribution of knowledge and ideas in her ink paintings—or so it seems. The tree, blackened and suspended in a state of perpetual multiplication, is a decoy for disorientation and even contradiction. On close reading of the artist's cursive scripts, the so-called guide is revealed to carry concepts that Shubigi elaborates on in other works. Indeed, "the varnished truth", "the national narrative", "the unspoken agreement", "the accusing finger", "the wishful thinking", among others, are images and conditions that can be gleaned from the film *These Petrified Paths*, a solemn journey through the painful years of Armenia's history, including the period under Soviet rule, marked by the genocide of people and the genocide of culture. It is also an illuminating portrayal of many generations of Armenian women who would risk their lives to protect their language and literary legacy against complete erasure.



SHUBIGI RAO, *BEING A BRIEF GUIDE TO THE BANISHED BOOK*, 2017.

The original iteration of *Being a Brief Guide to the Banished Book* (2017) is an ink-on-paper drawing; here at Dogma, it is reproduced as a wall painting by artist Luu An.

But what is the point of literature?

Linh Lê



*“...You know what killed him?
That cursed book...”*

Those were the words spoken by Lithuanian writer Antonina Mahari shortly before her death in 2018 about the fate of her late husband, Armenian writer Gurgun Mahari (1903–1969). His novel *Burning Orchards* (1966), was condemned by the then Soviet Armenian government, and copies were subsequently burned in the streets of Yerevan. Searching for her name on the internet, I found a news article dated 3rd October 2018 announcing her passing at the age of 94 in poverty after a period of sustained illness. The article included three photographs they had taken of her in her home three years prior, showing an elderly Antonina in a house with old, frayed and faded furniture, whose walls were filled with images of her husband and whose corners were piled with books and manuscripts.

Antonina Mahari's story is just one among many shared in artist Shubigi Rao's film, *These Petrified Paths* (2023), which portrays the lengths that many generations of women in Armenia would go to protect the literary legacy of a country continuously punctured by wars and political unrest, and at one point on the verge of erasure. Adopting the style of a documentary, the film consists of interviews of people in their homes and offices. During those meetings, the presence of books and manuscripts, as well as the care work that has gone into preserving them, becomes visible and legible through the hands that carry them and turn their pages with utmost tenderness.

It is on this premise—the existence of books that transcends the form's perceived physicality—that the exhibition is grounded. In Thảo Nguyễn Phan's work, titled after French writer and philosopher Voltaire's satirical novel *Candide* (1759), the book form is manifested through recitation—here I define as an act of reading aloud of a prepared text or one from memory. While reading is often considered a personal activity, recitation has long been devised as a teaching method, especially for poetry and literature, mainly as an aid to memorization. This act turns reading into a collective experience that sonically and affectively sculpts a shared space. The image of a person reciting a passage from *Thằng Khùng* (perhaps another Vietnamese translation of the word “candide”), Phùng Quán's transcript of Vietnamese writer Tuân Nguyễn's story during his time in labour camp, immediately calls to mind the Vietnamese lessons many of us shared growing up. It is the voice that neatly enunciates each and every word on the page that fellow classmates would follow as they trace through a text, while occasionally pulling distracted minds from nearby classrooms out of their lessons. It is also this voice that repeats the same passages over and over at night amidst the cacophonous echoes of news broadcasts, songs and chatters in a small alley. At some point,

a hint of dread would emerge. It is through this voice, and the way it etches works of literature onto one's mind, that the book form continues to live on even when its physical self no longer exists.



THẢO NGUYỄN PHAN, STILL FROM *CANDIDE* (PALM-OF-THE-HAND MOVING IMAGES), 2025.

It seems quite contradictory that Antonina Mahari once opposed Gorgen Mahari's decision to rewrite passages deemed controversial in *Burning Orchards*, given what she later called the book. A curse. Perhaps, as a writer herself, Antonina understood doing so would torment her husband even more. He eventually did, but would not live to see the second version being published as he passed away in 1969. For some reason, Antonina Mahari's words echo Nguyễn Du's frustration when he wrote *Khát thực* (*Begging for food*):

Tầng lảng trường kiếm ý thanh thiên,
 Triển chuyển nề đồ tam thập niên.
 Văn tự hà tầng vì ngã dụng ?
 Cơ hàn bất giác thụ nhân liên!

Meaning, in English:

Like a long sword pointing at the blue sky,
Mired in dirt and muds these thirty years.

What has literature done for me?
In poverty, it is people's pity that I have!

Like Gurgun Mahari, Nguyễn Du was born in a time of turmoil, and neither lived to see the reverence their works receive now. A man of great talent, Nguyễn Du found himself in ignominy when the country's ownership switched hands. Who would have thought that the father of Vietnamese literature, the great poet, constantly questioned the point of literature? But like many writers who shared the same fate, and many others whose works would never receive the recognition they deserve, while feeling betrayed by their own words, Gurgun Mahari and Nguyễn Du would eventually turn to words for consolation for “books are read to remember, and written to forget.” (METTE EDVARSON, 2019)

Making the Reader-People

Minh Nguyễn, Nguyễn Ngọc Liên,
and Trần Công Đại



In *Imagined Communities* (1983), Benedict Anderson quoted English philosopher Francis Bacon's observation that print changed "the appearance and state of the world." For Anderson, "national consciousness" emerged when print production technology met the rise of capitalism. Books and newspapers in a local language let strangers imagine themselves as members of a shared community. Anderson's thesis on nations as "imagined" political communities, made possible by "print capitalism" rather than shared ancient roots, became one of the most influential of its kind.

In Vietnam, the mass production of texts through woodblock printing dates back at least to the 15th century. Without mass literacy, however, print could not produce the "print capitalism" Anderson describes in Europe, and whatever proto-nationalism it fostered stayed within a small literate elite.

This began to change under colonial rule. In the 19th century, the French introduced modern European printing technology. By the early 20th century, classical Chinese became replaced by the romanized vernacular *Quốc ngữ* script, which was easier to learn. A press and publishing industry grew around it, and with it a readership that could imagine a Vietnamese nation. But the readership stayed small. By the late 1930s, only about one in ten Vietnamese could read, mostly urban elites who could afford newspapers.

After the August Revolution, the new government named illiteracy, along with hunger and foreign invasion, a national enemy. Popular education became regarded as its "born child." The goal was not only literacy but a new kind of reader, which the literary scholar Lê Quốc Hiếu calls the "reader-people"—a new citizen, and, above all, a revolutionary fighter. In the South, by contrast, reading culture developed more freely and was shaped largely by the market.

Below we highlight a few archival moments, found across the exhibition, in the story of how print made the reader-people. This story is partial, reflecting what has survived and what we were able to access.

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I.
PRINTING HOUSES

During the First Indochina War, the Việt Minh relied on hand-printing, especially lithography, to produce pamphlets and newspapers. Printed in the “liberated zones” by the guerrilla Tiến Bộ printing house and its like, these materials were carried into French-occupied areas. Many of their readers had only recently learned to read through *Bình Dân Học Vụ*, or *Mass Literacy Campaign*.

Literature written for a mass readership was promoted as a tool for cultivating revolutionary spirit. Soviet literature was translated into Vietnamese in large numbers, while Vietnamese socialist realist fiction, especially stories of heroes of national construction, circulated in translation across the socialist bloc.

II.
GUERRILLA PRESSES IN THE SOUTH

In the South, American aid, the infrastructure left by the French, and a market economy solicited a “print capitalism,” with private printing houses competing for readers. Yet deep in the jungles in the Southeast, even right outside of Saigon, National Liberation Front printers ran secret operations such as the Trần Phú and Giải Phóng printing “houses” to produce materials for the war effort. In a photograph by Võ An Khánh, guerillas type pamphlets in the jungle of Cà Mau, articulating their political identity.

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III.
LITERACY CAMPAIGNS AND
LEARNING TO READ PROPAGANDA

Before people could read propaganda, they first had to be taught to read. Launched in 1945, the *Popular Education Movement* set out to eradicate mass illiteracy. In doing so, it created the readership that revolutionary print depended on. A poster’s slogan or a pamphlet’s argument did not mean anything to a peasant who could not read it, so teaching the countryside to read was also a way to make sure the messages were received.

In 1965, the Democratic Republic of Vietnam founded the General Department of Information, with the Central Propaganda Posters Workshop under it. As American bombing fractured communication across the North, the DRVN and the Workers’ Party used this new apparatus to hold the country’s “information strings” together. People in distant provinces then saw the same posters and read the same pamphlets.

The campaign’s messages carried on for decades. A hand-drawn poster by Sỹ Thiết and Phương Liên, dated in 1977, reads: “Celebrating the historic achievement of eradicating illiteracy throughout South Vietnam.” In 1980, the state published *Việt Nam Chống Nạn Thất Học (Vietnam Combats Illiteracy)*, a popular history of the literacy campaigns from the war against the French through the war against the United States.

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IV. TRANSLATING FUTURITY

As part of the effort to build an internationalist revolutionary spirit, Soviet works, such as Gorky's *The Mother*, were translated into Vietnamese and reprinted continuously. Vietnamese works, such as *Sống Như Anh (The Way He Lived)* by Trần Đình Vân, was published in China (which printed over three million copies), Japan, and Cuba, and would reach readers in Asia, Africa, and Latin America.

Vietnam Pictorial, the state-run magazine of the Democratic Republic of Vietnam, offered readers a socialist vision of the future. When the American magazine *Life* began using color photography in 1963 to capture the grit of combat in Vietnam, *Vietnam Pictorial* started printing in color too, but not to convey realism. As the scholar Thy Phu writes, its editors rendered color “in fantastical ways that imagined a future of national renewal and unity that had yet to come.” Published in many languages, including English, French, Spanish, and Russian, the magazine translated its utopian vision abroad.

Not every artist and writer agreed with the party's cultural line, and some pushed for greater freedom of expression. As with much of this history, the archive mostly records the state's side. The challenge, as Lê observes, lies in understanding what ordinary readers thought of these debates.

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Biographies



Lesley-Anne Cao explores materiality, language, and transformative processes through installation, sculpture, video, and text. Her recent projects investigate notions of the atmospheric and the cinematic. Cao's solo exhibitions include her first at the Cultural Center of the Philippines (Manila, 2018) and first international solo at A+ Works of Art (Kuala Lumpur, 2026). She has been granted artist residencies at Gasworks (London, 2023) and HART Haus (Hong Kong, 2024), among others. She has presented work at THIRD BORN (Mexico City, 2026), Almeida & Dale (São Paulo, 2025), Museum of Contemporary Art and Design, Manila (2025), MADA Gallery, Monash University (Melbourne/Naarm, 2025), Blindspot Gallery (Hong Kong, 2024), University of the Philippines Vargas Museum (Manila, 2021 and 2019), ROH Projects (Jakarta, 2021), Mind Set Art Center (Taipei, 2020), c3 Contemporary Art Space (Melbourne/Naarm, 2019), the 15th Berwick Film & Media Arts Festival (Berwick-upon-Tweed, 2019), the 19th Seoul International New Media Festival (Seoul, 2019), Goethe-Institut (Hong Kong, 2019), and the Metropolitan Museum of Manila (Manila, 2014).



Hà Ninh Phạm is an artist based in Hanoi, Vietnam, whose work explores how we construct our understanding of territories from afar. He earned an MFA from the Pennsylvania Academy of the Fine Arts in 2018 and a BFA from the Vietnam University of Fine Arts in 2014. His work has been featured in Hyperallergic, New American



Paintings, and Art & Market. He is an Associate Lecturer in the School of Communication and Design at RMIT University Vietnam.

Thảo Nguyễn Phan was born in 1987 in Hồ Chí Minh City, where she lives and works. Originally trained in lacquer and silk painting, she develops an original visual language in which pictorial material is combined with different media and supports. Recent solo exhibitions include “Reincarnations of Shadows” (Pirelli HangarBicocca, Milan, 2023 and Kunsthall Charlottenborg, Copenhagen, 2024); Tate St Ives (UK, 2022); “Monsoon Melody” (WIELS, Brussels, 2020); “Becoming Alluvium” (Fundació Joan Miró, Barcelona, 2019 and Chisenhale gallery, London, 2020). She has taken part in numerous group exhibitions, including: Klima Biennale (Vienna, 2024); 59th Venice Biennale, Manifesta 14 (Kosovo) and Kochi-Muziris Biennale (2022); 15th Lyon Biennale and 14th Sharjah Biennale (2019). Thảo Nguyễn Phan is also a member of the Art Labor collective (with artist Trương Công Tùng and art laborer Arlette Quỳnh-Anh Trần).

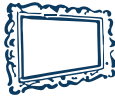


Shubigi Rao (born Mumbai, India, 1974) is an artist, writer, and filmmaker working with histories and lies, literature and violence, ecologies and natural history, libraries and knowledge hierarchies. Her current “Pulp” project has won the 2018 APB Signature Prize Juror’s Choice Award and the Singapore Literature Prize for nonfiction twice



(2020 and 2024). Recent solos include Bildmuseet, Sweden, and exhibitions at Tensta Konsthall, Sweden, Ngutu Kaka Gallery, New Zealand, Rockbund Art Museum, China, and Rossi & Rossi Gallery, Hong Kong. She was also featured in the Sharjah Biennale, Asia-Pacific Triennial, March Meets, Kochi-Muziris Biennale, Taipei Biennial, Singapore Biennale, Auckland Writers Festival, Umea Littfest, and Singapore Writers Festival. Rao represented Singapore at the National Pavilion in the 2022 Venice Biennale with the third installment of the Pulp project. She was the Artistic Director for the 2022 Kochi-Muziris Biennale.

Linh Lê is an independent curator, writer, and researcher from Saigon, Vietnam. Her work investigates the changing landscapes and ecologies of Saigon and beyond under the pressures of modernisation and urbanization, while exploring how post-socialist conditions in contemporary Vietnam have shaped both social reproduction and artistic production in recent decades. Since July 2024, she has been developing *Đo Đặc*, a site-responsive curatorial project examining the impact of forced resettlement in the Thủ Thiêm peninsula in Hồ Chí Minh City. She is currently a member of the Curatorial Board at Á Space (Hanoi) and a research fellow for ArtsEquator's Southeast Asian Arts Censorship Database. Previously, she has held curatorial positions at A. Farm International Residency (HCMC) and Galerie Quynh (HCMC). Currently, Linh is pursuing a Master's Degree in Curatorial Studies



at the Center for Curatorial Studies, Bard College (NY), funded by the Fulbright Foreign Student Program.

Minh Nguyễn is a writer and curator based in Hồ Chí Minh City. She is the director and curator of Dogma Collection in HCMC, a collection and exhibition space focused on propaganda art from Vietnam's revolutionary period and contemporary art. She has organized exhibitions and film programs at Metrograph, Wing Luke Museum, Gene Siskel Film Center, and Chicago Cultural Center. Her art and film criticism has appeared in publications such as *Art in America*, *Mousse*, *Momus*, and *e-flux* journal, where she is a contributing editor. She has received a Warhol Arts Writers Grant Award, Fogo Island Arts Writing Award, and New York University's A/P/A Institute Visiting Scholar fellowship. She is the author of *Memorial Park* (Wendy's Subway/Art Metropole, 2025).



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