

PRESS RELEASE

June 1, 2020

Danh Vo oV hnaD

June 2-October 11, 2020

The National Museum of Art, Osaka



Danh Vo, *Untitled*, 2020

Courtesy of the artist and Take Ninagawa

Installation view of "Danh Vo oV hnaD" at the National Museum of Art, Osaka, 2020

Photo by Kazuo Fukunaga

[Press image 1]

General Information

Danh Vo oV hnaD

Organized by The National Museum of Art, Osaka

Sponsored by Daikin Foundation for Contemporary Arts

Cooperated by Studio Danh Vo, Take Ninagawa

Exhibition Period: June 2-October 11, 2020

Opening hours: 10:00-17:00 (last admission 16:30)

Closed: Mondays (except Aug. 10, Sep. 21) and Aug. 11, Sep. 23

Venue: The National Museum of Art, Osaka

[4-2-55, Nakanoshima, Kita-ku, Osaka 530-0005, Japan]

Admission

Adults: 1,200 (900) yen / University students: 700 (500) yen

* () admission for groups of more than 20 people.

*Admission free for visitors under 18 years old and mentally or physically disabled people with one attendant (proof required).

Directions

5-minute walk southwest from Watanabebashi Station (Exit 2) on the Keihan Nakanoshima Line.

10-minute walk west from Higobashi Station (Exit 3) on the Osaka Metro Yotsubashi Line.

20-minute walk southwest from JR Osaka Station or Hankyu Osaka-umeda Station.

10-minute walk south from Fukushima Station on the JR Loop Line and Shin-Fukushima Station (Exit 2) on the JR Tozai Line.

10-minute walk south from Hanshin Fukushima Station (Exit 3).

15-minute walk west from Yodoyabashi Station on the Osaka Metro Midosuji Line and Keihan Yodoyabashi Station (Exit 7).

3-minute walk southwest from Taminobashi, reached by the No. 53 and No. 75 city bus; every bus leaves from JR Osaka Station.

As there is no parking at the museum and only a limited number of parking lots in the surrounding area, we kindly ask that you make use of public transportation when visiting the museum.

Museum Official Website <http://www.nmao.go.jp/>

Exhibition Outline

The National Museum of Art, Osaka, Japan is pleased to present the first solo exhibition at a Japanese art museum by Danh Vo, one of the world's most prominent contemporary artists.

Danh Vo was born in Bà Rịa, Vietnam in 1975 and is currently based in Berlin and Mexico City and active worldwide. At the age of four, Vo fled Vietnam with his family on a boat handmade by his father. They were rescued at sea by a Danish freighter and moved to Denmark after living for a time in a refugee camp. Vo studied at the Royal Danish Academy of Fine Arts and Staatliche Hochschule für Bildende Künste Städelschule in Frankfurt, Germany.

Vo's works deal with his own experiences and family history, incorporating readymade objects rich in socio-political historical implications, collected materials such as photographs and letters, and objects produced by important people in his life. In these works, themes such as identity, power, history, hegemony, and eroticism emerge directly or figuratively, inviting viewers to adopt varying perspectives on a single object or phenomenon.

For example, since last year Vo has been producing works related to key people in his life such his teacher, his father, his partner, and his nephew whom he regards as a muse. He intentionally blurs authorship, presenting an abstract painting on mirrored foil by Peter Bonde, who advised Vo to stop studying painting; calligraphic works by his father, also a collaborator in recent years; and photographs by his partner Heinz Peter Knes of Vo's muse, his nephew Gustav. The viewer finds that when Vo appropriates works by people central to his own life and reconfigures them, an image of Vo himself paradoxically emerges.

Another work, *Central Rotunda / Winter Garden* (2011, collection of the Ishikawa Foundation), consists of a magnificent late 19th-century crystal chandelier. This chandelier formerly hung in the Hotel Majestic in Paris, which later came under the jurisdiction of the French foreign ministry. In 1973, the Paris Peace Accords on restoring peace in Vietnam were signed under these chandeliers, and a nominal end to the Vietnam War was declared. After this came the fall of Saigon (present-day Ho Chi Minh City), the unification of North and South Vietnam, and the advent of a communist regime, which led in turn to Vo's family fleeing their

homeland. In 2009, during a residency at the Kadist Art Foundation Paris, Vo visited this site with his father and encountered in person what he had only seen in photographs. Afterward he negotiated with persons involved to acquire the chandelier, and transformed it into a work. In this manner, he pursues the evocation and substitution of personal memory and collective history, and explores how the meanings of acquired objects are transformed by context.

This long-awaited first solo exhibition at a Japanese art museum presents a comprehensive picture of Danh Vo, one of the world's most talked-about contemporary artists. In addition to the above-mentioned works, it features approximately 40 pieces including new and recent ones, among them a collaborative project with the family of the late US Defense Secretary Robert McNamara, one of the major architects of the Vietnam War. Viewers can enjoy full immersion in the unique world Vo creates with his unparalleled capacity for selection and juxtaposition of objects. Another highlight is the installation of works in the galleries, their placement carefully thought out by Vo himself.

Danh Vo

Danh Vo was born in Bà Rịa, Vietnam in 1975. At the age of four, Vo's family fled Vietnam on a boat handmade by his father. They were rescued by a Danish cargo ship and moved to Denmark after a stint in a refugee camp in Singapore. Vo studied at the Royal Danish Academy of Fine Arts and Staatliche Hochschule für Bildende Künste Städelschule in Frankfurt, Germany. Today he is based in Mexico City, but also has a studio in Berlin and lives and works in nomadic style.

Vo has held numerous solo exhibitions around the world, and his works are in the collections of major institutions in many countries. He has participated in many international exhibitions, including representing Denmark at the 2015 Venice Biennale. Vo has also curated exhibitions such as the *Felix Gonzalez-Torres Specific Objects without Specific Form* (2nd version: installed by Danh Vo, Wiels, Brussels, 2010) and *Slip of the Tongue* (Punta della Dogana, Venice, 2015–2016). In Japan, his work has been featured in international exhibitions such as the National Museum of Art, Osaka 40th anniversary exhibition *Travelers: Stepping into the Unknown* (2018), the Yokohama Triennale (2008, 2014), and *Parasophia: Kyoto International Festival of Contemporary Culture* 2015. This is his first solo exhibition at a Japanese art museum.

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Press images



Image 2
Danh Vo, *Dirty Dancing*, 2019
Courtesy of the Artist and White Cube
Installation view of "Danh Vo oV hnaD"
at the National Museum of Art, Osaka, 2020
Photo by Kazuo Fukunaga



Image 3
Danh Vo, *Untitled*, 2019
Courtesy of the artist
Installation view of "Danh Vo oV hnaD"
at the National Museum of Art, Osaka, 2020
Photo by Kazuo Fukunaga



Image 4
Installation view of "Danh Vo oV hnaD"
at the National Museum of Art, Osaka, 2020
Photo by Kazuo Fukunaga

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Image 5
Danh Vo, *Central Rotunda / Winter Garden*, 2011
Ishikawa Foundation, Okayama, Japan
Installation view of "Danh Vo oV hnaD"
at the National Museum of Art, Osaka, 2020
Photo by Kazuo Fukunaga



Image 6
Danh Vo, *Untitled*, 2020
Courtesy of the artist
Installation view of "Danh Vo oV hnaD"
at the National Museum of Art, Osaka, 2020
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Image 7
Installation view of "Danh Vo oV hnaD"
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Photo by Kazuo Fukunaga

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Image 8

Installation view of "Danh Vo oV hnaD"
at the National Museum of Art, Osaka, 2020
Photo by Kazuo Fukunaga



Image 9

Danh Vo, *Massive Black Hole in the Dark Heart of our Milky Way*, 2012
Ishikawa Foundation, Okayama, Japan
Installation view of "Danh Vo oV hnaD"
at the National Museum of Art, Osaka, 2020
Photo by Kazuo Fukunaga



Image 10

Danh Vo, *Photographs of Dr. Joseph M. Carrier 1962-1973*, 2010-2019
This gallery is lined with panels made from black walnut wood from Craig McNamara's Sierra Orchards.
Courtesy of the artist, Take Ninagawa and Marian Goodman Gallery
Installation view of "Danh Vo oV hnaD" at the National Museum of Art, Osaka, 2020
Photo by Kazuo Fukunaga

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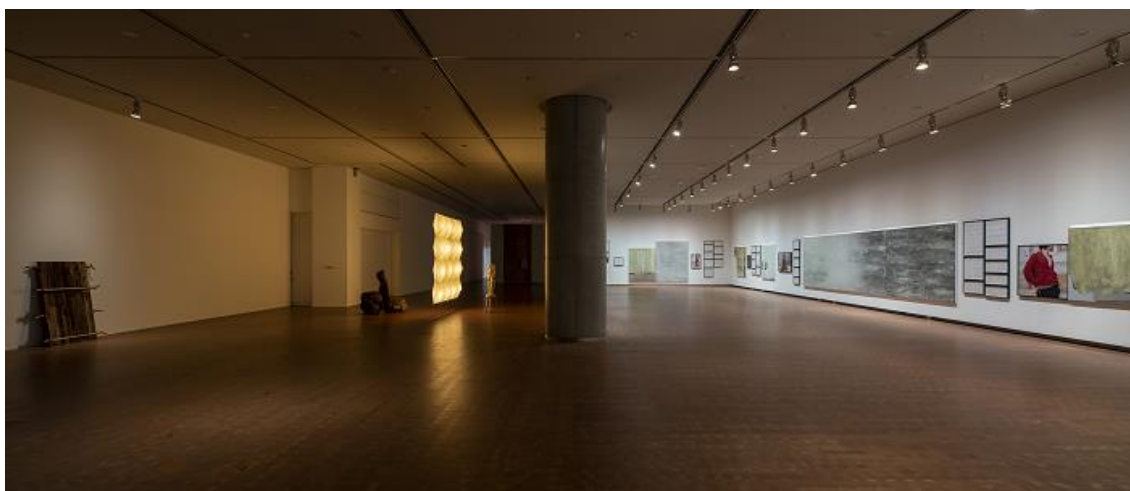


Image 11, 12

Installation view of "Danh Vo oV hnaD" at the National Museum of Art, Osaka, 2020

Photo by Kazuo Fukunaga

Curator

Yuka Uematsu

Press Contact

Meri Fuyuki

Public Relations, The National Museum of Art, Osaka

E-mail: kouhou@nmao.go.jp

TEL: +81(0)6-6447-4680 FAX: +81(0)6-6447-4698