

Self-taught Hà Nội artist Vũ Dân Tân's *Window*, a self-portrait, commences my talk. Depicting himself as a kind of mystic icon, the artist stares outward—a window portal pictured here surely referring to his home at 30 Hàng Bông, a central street of commerce located in the old quarter, phố cổ.

My project explores the experimental artistic work of two vanguard Vietnamese artists, Bùi Xuân Phái and Vũ Dân Tân ([Figure 2](#)). On screen here are two pictures: one from each artist: to the left, a late painting (1986) from Phái; and on the right an exemplary work from Dân Tân's money series—an ongoing set of final images begun first in the mid-90s. They are each archetypal of the work I uncover today.

Born and raised similarly in the old quarter of Hà Nội, albeit more than a generation apart—Phái born in 1920, Dân Tân born in 1946—the story I tell recounts the two artists shared belief in the psychic power of art; its ability at once to encourage a kind of revolutionary sensibility and liberate the imagination. Art was an act of unparalleled creative output; a space to express resistance and divulge private experiences. And art-making offered up an ability to form alliances; forging shared communal connections in the public domain.

In this way, both Phái and Dân Tân explored pictures and praxis as ulterior ways to address social ruptures and traumas, joys and freedoms. In their twinned momentous oeuvres, the dialectics of public and private, interior and exterior, expression and silence triangulate. To this end, I look closely at a small collection of pictures created in the discordant cultural milieu between the 1970s and mid-1990s.

I focus on how specific pictures can reflect, critique and unknowingly absorb wider aspects of cultural. The ways artworks are embedded with mood and at times —often absent-mindedly—able to reveal atmospheres of everyday living.

So, who were these two historical figures? And how can we untangle a shared pathos in their work—pictures often at once fantastical and tragic, imaginative and melancholic? What about the stringent aesthetic demands and limitations of socialist realism in Vietnamese picture-making and literature across much of the 20th century (from 1945 onwards; through the 1980s/90s and even continuing today)?

Three interwoven themes to help uncover their lifelong artistic projects: one, a mutual sense of artistic freedom and integrity; two, their international awareness and cosmopolitan visions; and three, shared commitments to local vernacular. For both artists, participatory, dialogic exchange was fundamentally entrenched in living a creative life. The artist as urban ecologist; a phantom figure operating in malleable metropolitan zones.

Instead of art historical memoir or political history, my talk is a sojourn of pictures. As method, close-looking, description, and motivated analogy guide my own work. I will, nonetheless, offer up what I see as particularly salient biographic details in order to structure my project. And as contextual framework, here I note three threshold moments. While the nation-building environment of post-1975 April 30 are latent factors in my study—nodes of flexion like 1976 and the establishment of a unified country; politically loaded dates like 1986 and *đổi mới*; and the 1994 American embargo lift *cấm vận*—I want to instead temporally mark three germane years and related artistic changes:

- 1) First, 1984, the year Bùi Xuân Phái had his first solo exhibition in HN.
- 2) 1990. The establishment of the Salon Natasha, the first private art space in HN located on 30 Hàng Bông. Natalie Natasha Kraevskaia, along with her husband Vũ Dân Tân, opened the gallery—the space also their home and his studio.

- 3) And third, 1996, Australia's 2nd Asia-Pacific Triennial of Contemporary Art (APT2). Eight years of the death of Phái, it was here that Dân Tân first internationally showed work—two separate series represented: *Monsters, Devils and Angels* and *Suitcases of a Pilgrim* 1996-2009.

(Figure 3) Let us begin and go inside. Phái's unusual still-life picture shows a range of vernacular objects in acute focus and with a kind of hyperbolically urgent vision. Trained in classical painting, and a 1946 graduate of Cao Đẳng Mỹ Thuật (Đông Dương. In this small picture, specific Vietnamese icons and token symbolic items envelop the canvas: bánh tét/chúng, hương/nhang, cái đèn dầu; lamps, incense, food offerings. The domestic ritual inside of home made still.

Situated ostensibly atop a bàn thờ, a family altar typically placed inside the home or ceremoniously situated along a threshold space—a corner, gate, door—here, we begin to witness the artist's animate sense of place. In this compactly framed colorful scene, Phái's rendering of *things* meander to life. A painterly and fluid cosmos of local dialect. Emblematic of his wider artistic program, some gravitas and profound logic of interiority encompasses the picture.

Painted a year before his death, the auratic tiny painting was one of many similarly themed that Phái completed near the end of his life (Figure 4). Although an icon of HN today, as artist in the mid-20th century, Phái lived an interior life of the mind. Solitary and secluded, he formed his own imaginative visual articulations of *the real*. And in fact, Phái was often completely isolated—one of his first experiences of political harassment was in 1952 at the hands of the flailing French regime when he was jailed for 15 days—suspected of ties with the Việt Minh

Soon thereafter, he was lambasted by the DRV for his supposed affinities and support of the Nhân Văn Giai Phẩm literary movement in 1956—the next year even forced to step down from his teaching position at the university. Rebuked and deemed an independent artist *là hoa sĩ tự do*,

he was urged to reform. Phái was, in effect, outcast; placed off any state-run payroll and resorted to newspaper illustration for scant income. For nearly 30 years, the local artist was erased from public cultural discourse.

Included in a few joint art exhibitions over the next decades—even winning an award from the Hội Văn Nghệ HN in 1969—he predominately was sheltered; his home and studio at 87 Thuốc Bắc in the old quarter even badly damaged in 1967 by American missiles. It was militaristic ‘socialist realism’ painting like this, revolutionary and heroic, that garnered national support (Figure). I think the alterity of Phái’s pensive mood and brooding vision is palpable.

(Figure) Nevertheless, in these modest, sensuous still-life scenes (this picture hastily drafted on newsprint), we also begin to understand Phái’s deeper aesthetic philosophies. A reverence (allegiance, and faith even) for modernist Master painters from the west—Europe, and most especially Matisse, Cezanne, Picasso, and Chagall. Only consider Cezanne’s phenomenologically shifty tables scenes (Figure) to see still-life analog with Phái’s domestic bàn thờ settings. Moreover, a late text of quasi-diaristic aphorisms *Tâm Tư Nghệ Thuật*, ‘*Artist Reflections*,’ illuminates his thought. Repeatedly he summons model artistic figures from the past (Figure) and in tandem pronounces sage testament for future generations—“Paint, paint continuously like it is play. Every day, as Matisse did...Don’t worry about markets and critics...Follow beauty and train your perceptions...As an artist, offer up your own vision.” For Phái, *art* and artmaking was a prophetic calling; animate and boundless; a transtemporal terrain of interconnected spirits.

While the dreamy and fluid nature of these late still-life pictures reveal the culmination of a life’s work, the still-life genre had long preoccupied the artist (Figure). A more illusionistic oil on board painting from 1962 attests to this. (Figure) Here too, we can begin to observe both some formal and compositional similarities between the two artists—the younger Dân Tân an even more

mystically-minded prophet of the everyday. *Lamps* on the right is epiphanic; neon dashes and translucent colors electrifying their own glass light fixtures.

Whereas mutual correspondence between Phái and Dân Tân was limited, the two did regularly cross paths across the fragile creative landscape of Hà Nội ([Figure](#))— Phái at left and Dân Tân in center, and one particular sketch perhaps best testifies a shared intimacy between the two artists. ([Figure](#)) In this quickly drafted portraits, Phái depicts a Dân Tân and his life-partner (wife), Natasha. Maybe a wedding gift of sorts. The same Natasha from the above-noted Salon.

In contrast to the staunch modernist Phái, with the multi-disciplinary eccentric Dân Tân I want to concentrate on his avant-garde ‘money works’ series—miniature pictures (sometime lithograph reproductions) created over the final two decades of his life. ([Figure](#)) At once both visionary and provincial, absurd and sincere, the whimsical-paper-pictures aimed to conflate the language of culture and commerce.

Alike much of his other vanguard assemblage, Dân Tân’s picture here is a transmedial object of *play*. The artist as trickster—a conduit revealing truths ([Figure](#)). For context, consider in passing two other experimental, mixed media works from his respective *Suitcases of a Pilgrim Series* (1996) and *Fashion* (2000). Some matrices of pastiche and bricolage were part and parcel with the artist’s keen sense of postmodernist possibilities. Repurposed and found-objects—Duchampian assemblage—materialize in a local Vietnamese pictorial language: ‘My work is part of the street.’ Remember.ⁱ ([Figure](#)) Here, cigarette boxes and other banal goods are cut-up, refigured to create tableau scenes. Situated inside a narrow wooden case—the frame itself is a reappropriation of discarded glass-lidded-boxes, the ‘suitcases’ of itinerant vendors selling their wares in HN. Dân Tân’s diorama is homage to the street.

To me, the pathos of these interrelated artworks hover beneath their sparkly facade as commodity: ephemera, forgery and replication. The vapid and meaningless. Dân Tân asks the

decisive question: What is a work of art? How do we touch and see? What is value? (Figure).

According to a recorded interview with the artist's wife Natasha, the circuitous path of Dân Tân's life structured the ground for his artistic output. The son of heralded playwright and publisher Vũ Đình Long, he grew up around books. And as a young person was hired at a film studio for cartoon animation and production; in turn, during the 70s/80s Dân Tân had the rare opportunity to travel—through various socialist-countries. He even visited and worked in Cuba. It was during this almost quest-like journeying that the couple, Natasha and he, first met in Moscow: she recalls that literature and music, the ballet, symphony and the circus left formative impressions on the young artist.

In this first money example, we see the appearance of a cursory sketched painting; radical iconography and historical analogy confounding the faux-money's newspaper surface. At right, 10 Euros is inscribed with black ink; to the left, a chic Don Quixote-esque self-portrait of sorts. And at center, the artist replaces the often-chauvinist mascots of nationalist monies with a voluptuous trio of purple actors. These three statuesque female figures anchor the fabled currency: headless, their incomplete nimbus halo crowns lift off the page; knee-less, their witchy selves bob in a pool of white concentric rings. Disjointed sculpture like disjointed economic, cultural and socialist market forces. Perhaps some oblique reference to Michelangelo's many unfinished monuments, *form* here is disassembled through the language of portraiture, garbled text, and a dislocation of normative media.

More acutely, the money works apprehend the quotidian domain of newsprint—notice the newspaper as medium. Now inscribed, official pages and state-produced tabloids become both surface and vessel; print—a source of social information and public document latent with exchange value—transforms under Dân Tân's brush into nebulous terrain *or medium* for artistic invention. Politics indeed *affect* artworks—not by way of endorsed thematic tokens in 'socialist realism'—but

rather through the sublimation of everyday lived experience. . (Figure) Here, see four bills stacked together; and a different single ‘Venus’ example at lower right.

Created on the heels of *thời bao cấp*—the Soviet inspired central planning system and subsidized economy—the money series also conjured the sacred state-run industry of currency manufacture; the certified monopolization of power instilled in mere facsimile paper reproductions (stamps and new coinage). In this way, Dân Tân’s resplendent pictures were a tongue-in-cheek response to the failures and restrictions; aspirations and proposed social mandates of the newly-united Vietnamese socialist state.

Cartoonish and flimsy icons of *the real*, the genius of this performativity exposed the abstruse semantics of market capitalism, the fetishistic allure of global finance and vaunted free-press—the neo-liberal spectacle, farce, of ‘globalization’ was revealed beneath the looking glass.

Remember, in Hà Nội, center of political power, the post-unification environment of 1975/6 functioned in some rather insulate socio-cultural sphere, a kind of psychological barrage: in this dire world of rations, perpetual shortage of goods and mismanaged systems of distribution (Figure), it makes sense that Dân Tân would choose to make work that formally imitates—duplicates and copies—*cái tờ phiếu*, *tem phiếu*, quota stamps; the everyday token of commerce. A lifeline for food and all basic daily necessities.

However, the theatrics of news and critique of institutionalized paper-money were not some one-off, or mere ironic statement. Rather, the campy objects—with their at times even queer draftsmanship—unfolded collectively (over time and space) like a discordant, bursting forcefield: a suspended constellation of pictures. What do I mean? (Figure) Like newspaper itself and financial exchange, Dân Tân’s money works were intended for dissemination; the creation of an informal, transient, artistic marketplace. Non-narrative and non-classist, the artist’s serial lithograph reproductions (I use the word intentionally) aimed to exist in an abstract state of fluidity, a wobbly

imaginarium.

(Figure). In this final money example then from Dân Tân we see a genealogy of fitting artistic genius—literary, musical and visual—parade along the surface. Above a quote from Fyodor Dostoyevsky’s novel *The Idiot*, ‘Beauty will save the world’ frames the monetary portrait. The phrase itself became guiding belief and maxim for the artist. And below the emblem garland, a name: Amadeus: Mozart. The sound of romanticism and divinity. Dân Tân, above all else, is perhaps best remembered as a sound-artist, a musician. I remember personally during my first year in HN 2005—enamored with the purple-painted house and open-air windows on Hàng Bông—walking aimlessly into his domestic space. Confused. Soon thereafter an older man (Bác, Chú, Ông—it was hard to say) with glasses and a generous spirit came out from the back. We played music together at his piano. And over the next few years I frequently stopped in to say hello.

Although yet to be discussed, it is important to mention that Bùi Xuân Phái’s ethereal Hà Nội cityscape paintings (Figure) have implicitly configured the backdrop of my study. The haunted solemnity of his ‘city-sidewalks’ Phố Phái is palpable. Throughout the durée of his life, the artist continually returned to these lugubrious empty street landscapes: pictures repletes with ghostly bleak houses from the old quarter, gothic cornered intersections and drippy architectural scenes. Phái experienced urban cosmopolitan space with a vulnerable, and poetic sensibility.

For us today removed from the urgent distress of the city, I think it is important to imagine the public wounding—not just wars, bombs, planes; but as importantly, the daily suffering; the stains of scarcity, fear and hunger. And most especially, during thời bao cấp, the desperation and subterfuge of daily interactions; provisions and rationed shares; a nervous and nascent Vietnamese state in search of control, governance, and order.

To end this talk then, here are two final slides. First, a different kind of familial, vernacular

scene from Phái. The urgent touch and melancholy of drawing are made manifest. The empty, interior picture is one-of-a-kind. Replacing the animate colors of Phái's bàn thờ paintings, this 1978 drawing is a token of remembrance; the longing and loss of days past. His son, Bùi Kỳ Anh, soon after returning home from military conscription, was killed in an auto accident. Phái's already sorrow-ridden life was bombarded with the grief of losing a child. The sparse sketch—his son in uniform; a framed face within a frame—is a private revelation of pain. Coiled incense at center and the origami-like patterned plant at left rhyme with Kỳ Anh's pleated collar. A cosmos of offerings.

Last, an in-situ exhibition view of Dân Tân's gesticulating portrayals of Charlie Chaplin. Sinuous and alive, the great silent mime—magician of the screen and street and protagonist of the film *Modern Times*—was himself an advocate for workers, the poor and oppressed. Perhaps Chaplin, the quasi-socialist hero whose face and hat are recognized around the world, were potent muse; his own visit to Vietnam in 1936 an inspiration for Dân Tân the vanguard provocateur. Regardless, each man was alive—flirting with the streets and their own vantage. And Dân Tân's singular tableaux works live on today as anti-capitalist, trans-socialist icons: an armada of 'the beauty will save the world' paper signals flying forward.

In juxtaposing these two artists and pictures today, we begin to perceive how a shared vernacular 'sense of place' is psychically steeped into their pictures (Figure). The cultural arena of Hà Nội—and politics of a transformative Vietnamese society—always informing and at play. 'My work is the street,' and as Phái instructed: "Paint, keep painting, and create your own world; a vision." Both he and Dân Tân indeed practiced this. And for the last four decades their shared aesthetic beliefs have driven public discourse about contemporary art; commerce, media and life in Vietnam's post-war landscape. Thank you.

^{** ii} In order to further theoretically bolster my claims, I want to briefly suspend the artistic discussion and activate a most-of-forgotten Vietnamese post-colonial intellectual: Trần Đức Thảo and his materialist phenomenology. A mid-century Marxist educated in France, Thảo was a student of Maurice Merleau-Ponty in Paris, and part of a small cohort of influential French philosophers—Althusser, Sartre, and Derrida to name a few.

Relevant for us, Thảo's early scholarship (before 1951) argued that Marxism required a revision, a phenomenological inversion, if it was to further contribute to human emancipation.ⁱⁱⁱ For Thảo, experience materially grounded in 'the *Lebenswelt* (*life-world*) of colonized people' offered subaltern individuals and society alike an alternative constellation of possibilities. In my view, both Phái and Dân Tân created artworks replete with this kind of palpable alterity.

More too, for Thảo the phenomenologist, the 'incompatible and incommensurate *'horizons'* [his word] of the colonizer and colonized had established a groundwork for true revolutionary change. Colonialism was *the* 'particularly perfected form of capitalism,' and 'economic liberation' was still the 'essential condition of human freedom;' yet in this darkness emerged a liberatory politics of conceptualizing the "*possible*." Again, I see Phái and Dân Tân's vernacular pictures of affective urban space as embodying these horizons of possibility; a *Lebenswelt* of bụi đời street-life sensibilities [văn hóa vỉa hè] and local everyday politics, each artist unveiling through their own visual grammar, an unusual sentence adrift in the public sphere of HN. And both artists, while mentally uninhibited and able to do creative world-making, remained monetarily stifled—economically yet-to-be liberated.

Returning to VN in 1951 then, Thảo, unwavering in his erudite criticism, particularly of the Party's land reform tactics—he like Phái—became associated with the NVGP literary movement. And thereafter, most of his intellectual contributions were castoff, largely forgotten. Writers, like artists, floating lost in a perpetual ^{**} state of exile.

Works Referenced, Bibliography

- Bùi Xuân Phái, 2003. *Tâm Tư Nghệ Thuật*. Nhà Xuất Bản Mỹ Thuật.
- Herrick, Tim. 2005. "'A Book Which Is No Longer Discussed Today': Tran Duc Thao, Jacques Derrida, and Maurice Merleau-Ponty." *Journal of the History of Ideas* 66 (1): 113–31.
- Lenzi, Iola. 2016. "Music As Freedom: Sound in the Visual Practice of Vu Dan Tan." *Vu Dan Tan and Music*, Goethe Institut, Hanoi.
- Lenzi, Iola. 2022. "Early Contemporary Art in Vietnam: Đổi Mới Shift as Spur of Innovation in Globalizing 1990s-Hanoi-The Russian Journal of Vietnamese Studies." <https://vietnamjournal.ru/2618-9453/article/view/105389>.
- Lenzi, Iola. 2022. The Roving Eye: Southeast Asian Art & Plural View on Self, Culture and Nation in Curating Art, Eds. Janet Marstine and Oscar Ho, 305-321. Abingdon/New York: Routledge. *Curating Art*, Eds. Janet Marstine and Oscar Ho Hing.
- McHale, Shawn. 2002. "Vietnamese Marxism, Dissent, and the Politics of Postcolonial Memory: Tran Duc Thao, 1946-1993." *The Journal of Asian Studies* 61 (1): 7–31. <https://doi.org/10.2307/2700187>.
- Phan Cẩm Thượng. 2015. Bùi Xuân Phái: Ký Hòa & Minh Hòa, sưu tập Nguyễn Mạnh Phúc. Nhà Xuất Bản Mỹ Thuật.
- Phan Cẩm Thượng. 2018. Tập Tục Đời Người: Văn Hóa Tập Tục Của Người Nông Dân Việt Nam Thế Kỷ 19-20. Nhà Xuất Bản Hội Nhà Văn.

- Taylor, Nora A., and Pamela N. Corey. 2019. “Đổi Mới and the Globalization of Vietnamese Art.” *Journal of Vietnamese Studies* 14 (1): 1–34. <https://doi.org/10.1525/vs.2019.14.1.1>.
- Taylor, Nora Annesley. 2004. *Painters in Hanoi: An Ethnography of Vietnamese Art*. University of Hawai'i Press. <https://www.jstor.org/stable/j.ctvvn595>.
- Tran, Thi Lam Dien. n.d. “People of Hà Nội in the Bao Cấp Era: Everyday Life under Vietnamese Socialist Rule, 1954-1986.”
- Zinoman, Peter. 2016. “Nhân Văn Giai Phẩm on Trial The Prosecution of Nguyễn Hữu Đang and Thụy An.” *Journal of Vietnamese Studies* 11 (3–4): 188–215. <https://doi.org/10.1525/jvs.2016.11.3-4.188>.

ⁱ Iola Lenzi, ‘The Roving Eye.’ 80.

ⁱⁱ This section on Trần Đức Thảo will more than likely be omitted from my presentation due to time restrictions.

ⁱⁱⁱ published before his monumental text *Phenomenology and Dialectical Materialism* (1951))

Post-1975 Visual Socialist Politics

The Pictures of Bùi Xuân Phái and Vũ Dân Tân

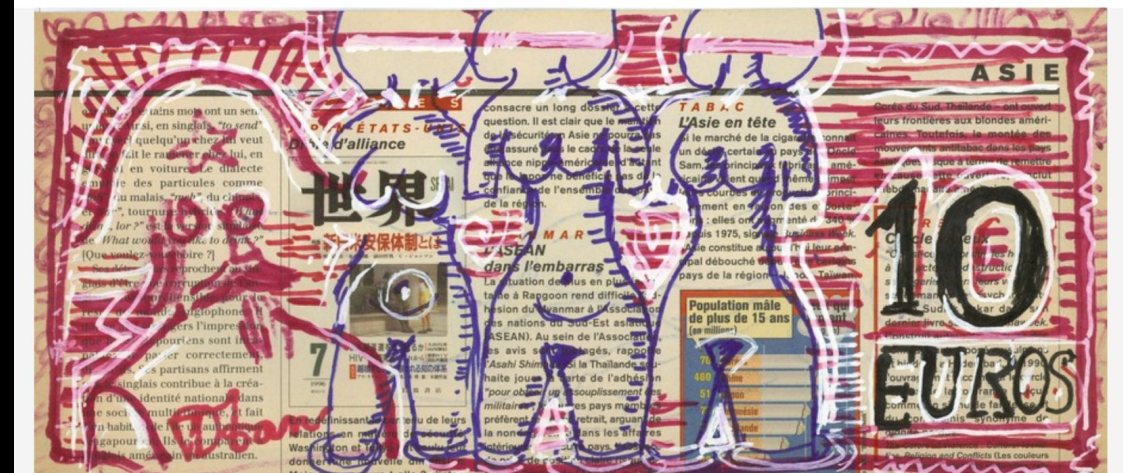
‘My work is part of the street, with its constant audience and ambivalence.’
—Vũ Dân Tân, 1990



Vũ Dân Tân, *Window*, 1995. Gouache on Magazine Paper



Bùi Xuân Phái, *Altar Still Life (Tĩnh Vật Bàn thờ)*, 1987



Vũ Dân Tân, *Euro Currency from Money Series*, 1996-2009



Bùi Xuân Phái, *Hàng Mắm Street*, 1984. Oil on canvas
60 x 80 cm.



Vũ Dân Tân, *Compositions*, 1991



Vũ Dân Tân, *Suitcases of a Pilgrim*, 1996. Installation
View at
Queensland Art Gallery, Brisbane, Australia



Bùi Xuân Phái, *Still Life*,
1987



Bùi Xuân Phái, *Still Life*,
1986



Nguyễn Thê Vinh, Guerilla
Commune Phô Ninh Province
Quảng Ngãi



Ngô Viễn Chí, *Drilling Holes in the Faceplate
of Mines,*
April 4, 1972



Nguyễn Đức Thọ, *Missile Battalion War Defense
Alert in*
Hà Nội, December 24, 1972



Bùi Xuân Phái, *Still Life with Oil Lamp and a Set of Teacups*, n.d.
Gouache 34 x 49 cm. (13.4 x 19.3 in.)



Paul Cezanne, *Still Life with Fruit Dish*,
1879-80



Bùi Xuân Phái, *Still Life*,
1986



Bùi Xuân Phái, *Still Life with Oil Lamp and a Set of Teacups*, n.d.



Paul Cézanne, *Still Life with Fruit Dish*, 1879-80



Bùi Xuân Phái, *Still Life*, 1962.
Oil on board, 35 x 50 cm. (14 x
20 in.)



Bùi Xuân Phái, *Still life*,
1962



Vũ Dân Tân, *Lamps*, 1994
Drawing on Magazine. Exhibited as part of 'Kitchen Art' at Salon
Natasha



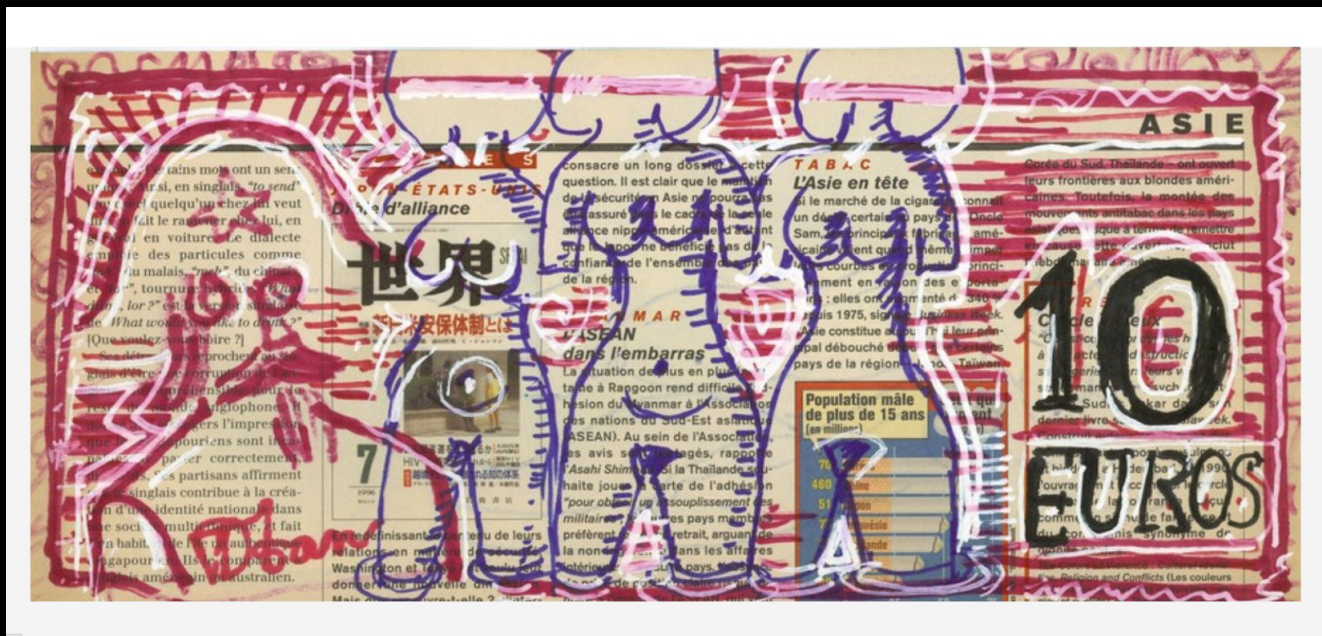
Photograph courtesy of Salon
Natasha



Bùi Xuân Phái, *Sketch of Vũ Dân Tân*, 1984



Bùi Xuân Phái, *Portrait*, 1985



Vũ Dân Tân, *Euro Currency from Money Series*, 1996-2009



Vũ Dân Tân, *Suitcases of a Pilgrim*, 1996.



Vũ Dân Tân, *Suitcases of a Pilgrim*, 1996.
Mixed-media, recycled cardboard, Chinese ink, glad-lidded wooden box



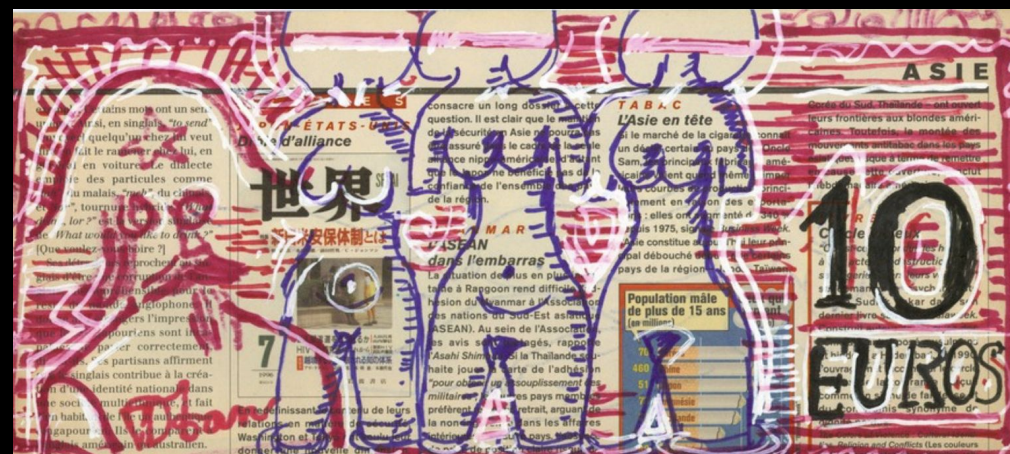
Vũ Dân Tân, *Fashion Series*, mixed-media paper, 2000-2009



Vũ Dân Tân, *Suitcases of a Pilgrim*, 1996-ongoing. Installation View 2006 of *Tan-origami* (solo exhibition) at Art-U-Room, Tokyo Japan



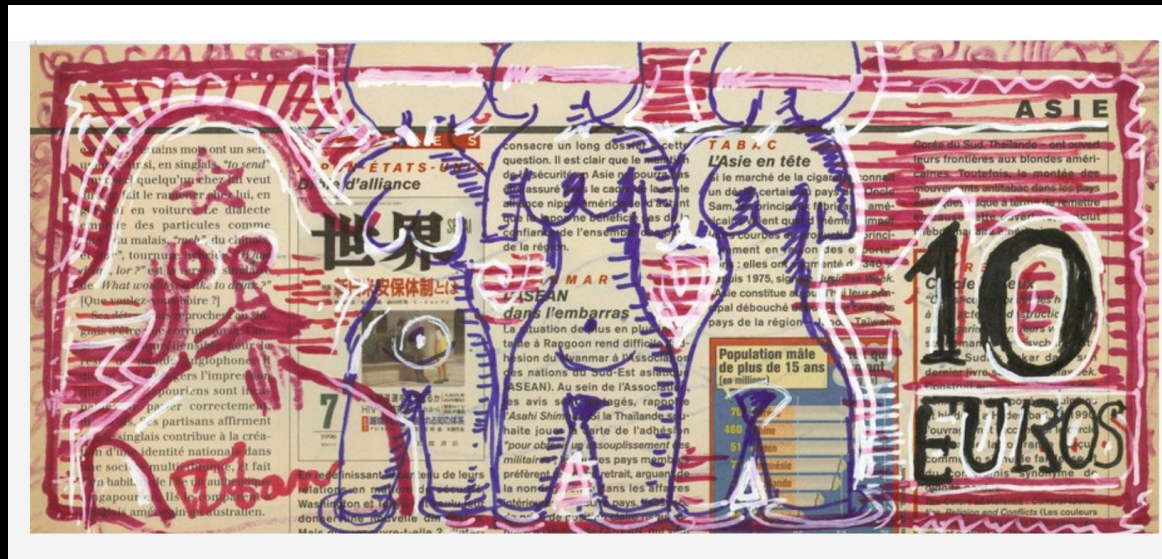
Vũ Dân Tân, *Charlie Chaplin Money*, 1997-1998
Part of the series 'Crosscurrents,' a collaborative project



Vũ Dân Tân, *Euro Currency from Money Series*, 1996-2009



Vũ Dân Tân, *Venus Series*, Lithography, c. 2000

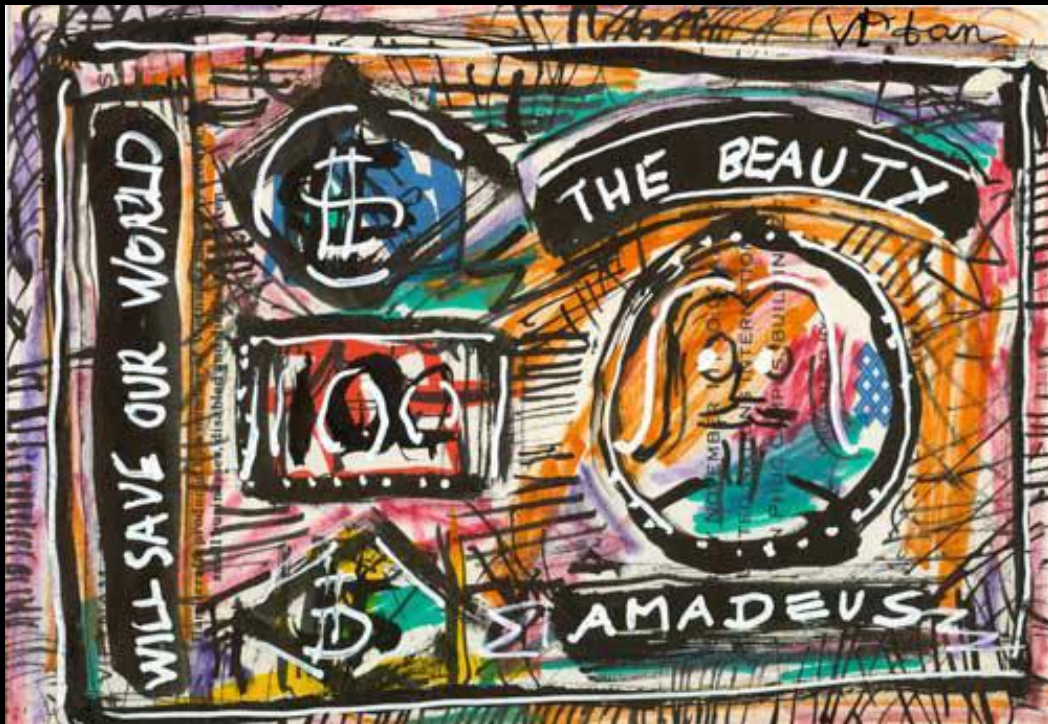


Vũ Dân Tân, *Euro Currency from Money Series*,
1996-2009

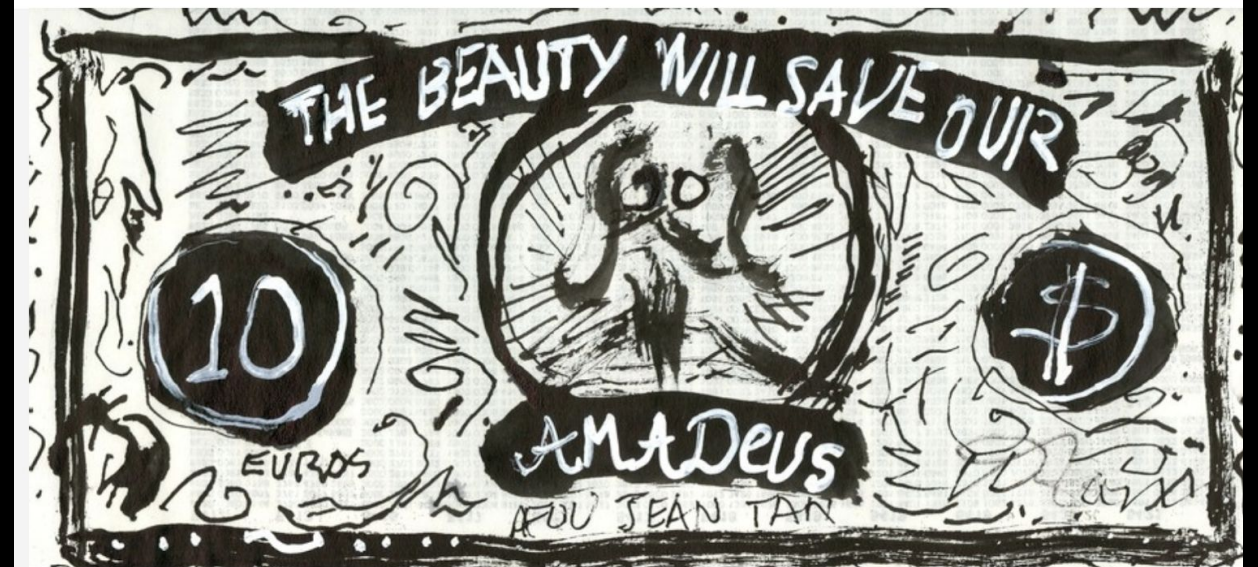
PHỤ TÙNG XE ĐẠP LỚP 1 CHIẾC	PHỤ TÙNG XE ĐẠP PÔ TĂNG 1 CHIẾC	PHỤ TÙNG XE ĐẠP VÀNH 1 ĐÔI	PHỤ TÙNG XE ĐẠP CHÂN BÙN 1 BỐ	PHỤ TÙNG XE ĐẠP ĐÙI ĐĨA 1 BỐ	PHỤ TÙNG XE ĐẠP YÊN 1 CHIẾC	PHỤ TÙNG XE ĐẠP LỚP 1 CHIẾC
PHỤ TÙNG XE ĐẠP SẮM 1 CHIẾC	TY THƯƠNG NGHIỆP LÂM ĐỒNG Số 12345 /XD BIÊN MUA PHỤ TÙNG XE ĐẠP Họ và tên: Phạm Ngọc Trọng Đơn vị: Phòng Xe Tràn Đu (Dấu cơ quan) Cấp ngày 10 tháng 8 năm 1980 TL. Ty Thương Mại Hoàng Văn				PHỤ TÙNG XE ĐẠP SẮM 1 CHIẾC	
PHỤ TÙNG XE ĐẠP A Ồ DƯ PHÒNG					PHỤ TÙNG XE ĐẠP C Ồ DƯ PHÒNG	
PHỤ TÙNG XE ĐẠP B Ồ DƯ PHÒNG					PHỤ TÙNG XE ĐẠP D Ồ DƯ PHÒNG	
PHỤ TÙNG XE ĐẠP PHANH 1 BỐ	PHỤ TÙNG XE ĐẠP MAY Ơ (trước) 1 CHIẾC	PHỤ TÙNG XE ĐẠP MAY Ơ (sau) 1 CHIẾC	PHỤ TÙNG XE ĐẠP XÍCH 1 CHIẾC	PHỤ TÙNG XE ĐẠP L Í P 1 CHIẾC	PHỤ TÙNG XE ĐẠP NỒI TRỤC giữa 1 BỐ	PHỤ TÙNG XE ĐẠP BÀN ĐẠP 1 ĐÔI



Vũ Dân Tân, *Euro Currencies, Money Series*, 1999,
Lithograph



Vũ Dân Tân, *Amadeus* from *Money Series*



Vũ Dân Tân, *Amadeus* from *Money Series*



Vũ Dân Tân, Photograph c. 2005



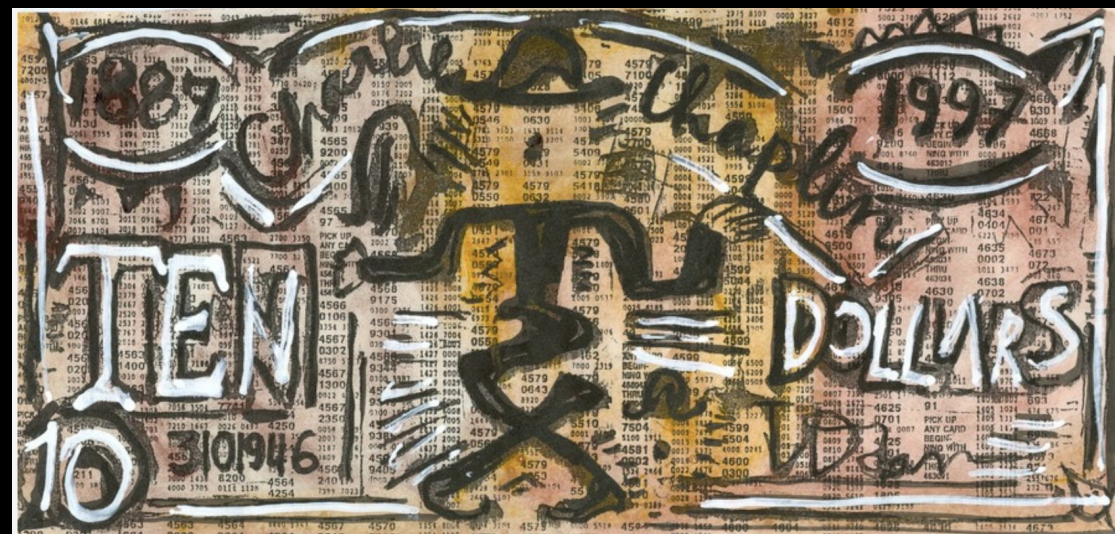
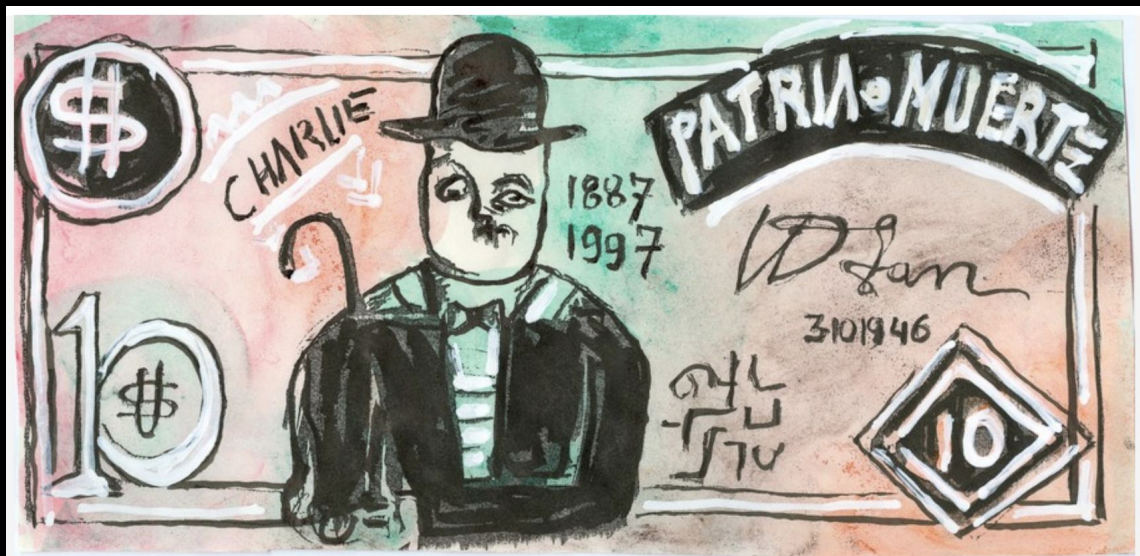
30 Hàng Bông, Salon Natasha, c. 2000



Bùi Xuân Phái, *Houses*, c. 1984, Oil on canvas 66 x 78.5 cm.
(26 x 30 ¾ in.)



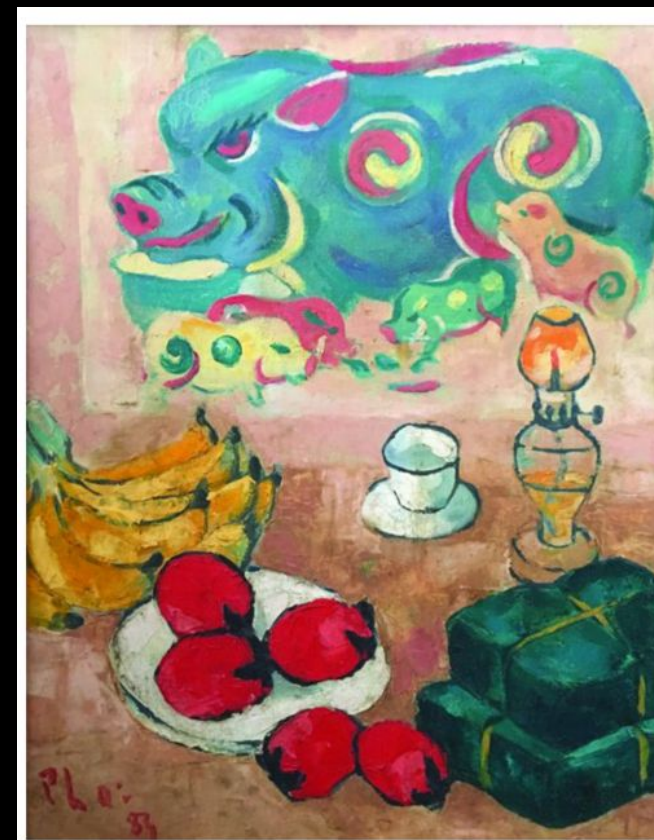
Bùi Xuân Phái, Altar for Kỳ Anh, Bàn Thờ Kỳ Anh, 1978. Ink
pen on paper



Vũ Dân Tân, *A Dollar Bill from the Dollars*
US-Charlie Chaplin Series, 1999-2009



Bùi Xuân Phái, *Hàng Mắm Street*, 1984. Oil on canvas
60 x 80 cm.



Bùi Xuân Phái, *Still Life and Tết*, 1983