

HUMcard

Notes from an artist



Kia ora e hoa, and welcome to our second HUMcard of the year! Each edition is produced in collaboration with a contemporary artist/curator from Aotearoa New Zealand, highlighting an international project they're working on. They're our way of saying thank you for your continued support.

*In our last HUMcard, Patrick Lundberg reflected on his exhibition at Goya Curtain in Tokyo. For this edition, we've invited **Anh Trần** (Tâmaki Makaurau Auckland) to share more about her experience participating in the **58th Carnegie International in Pittsburgh, USA**, from 24 September 2022 - 02 April 2023.*

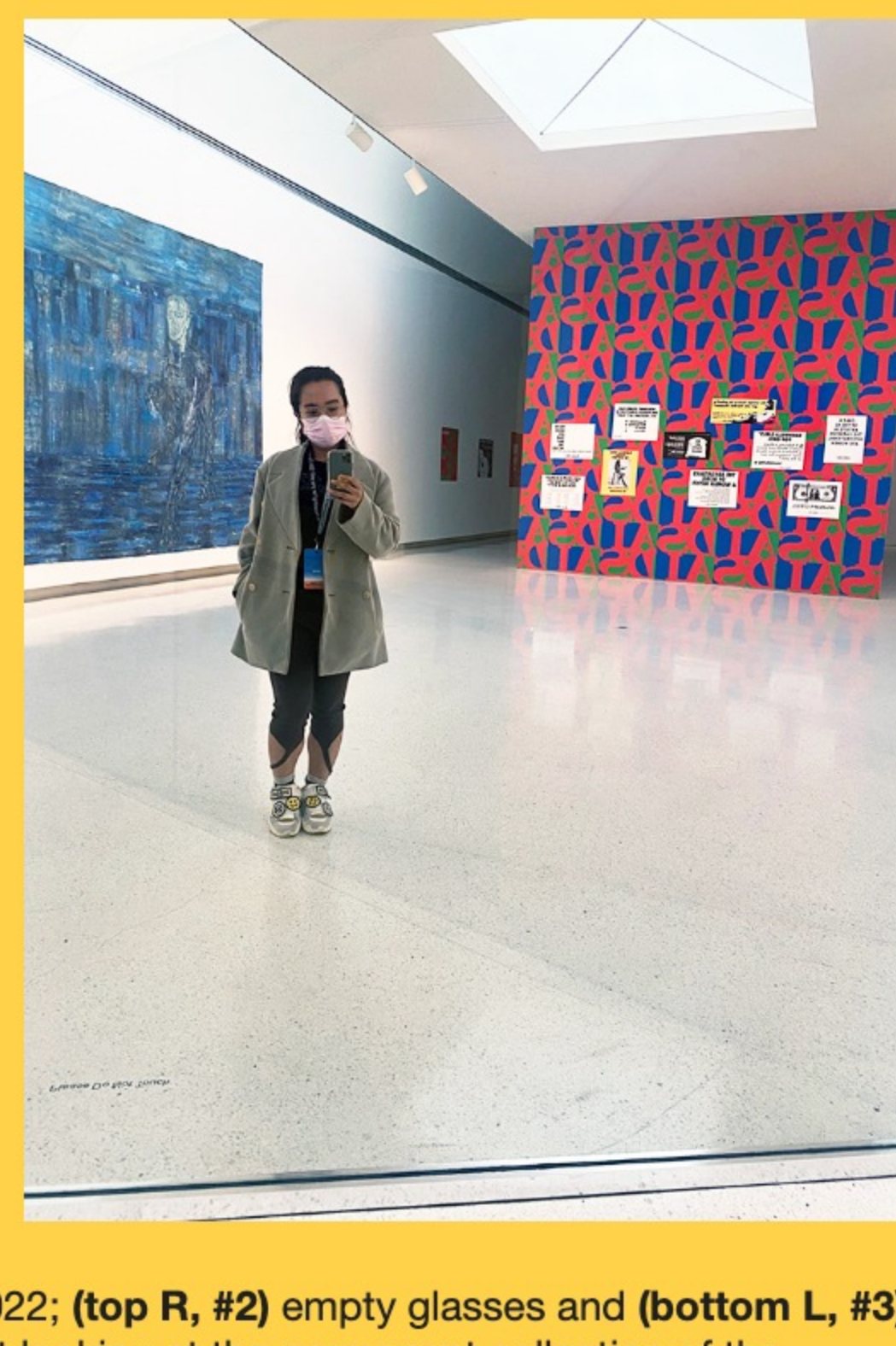
In addition to featuring in this major event—the longest-running North American exhibition of international art—Trần has recently exhibited at Bortolami Gallery in New York (on until 4 May); Museum de Fundatie in Zwolle (on until 11 June); Plymouth Rock in Zürich; Galerie Fons Welters in Amsterdam; and at Museum Dhondt-Dhaenens in Deurle (all listed on [the HUM Calendar](#)). Now, we're happy to give you a look at the Netherlands-based artist's work featured in the C158...

From Anh Trần at the 58th Carnegie International in Pittsburgh



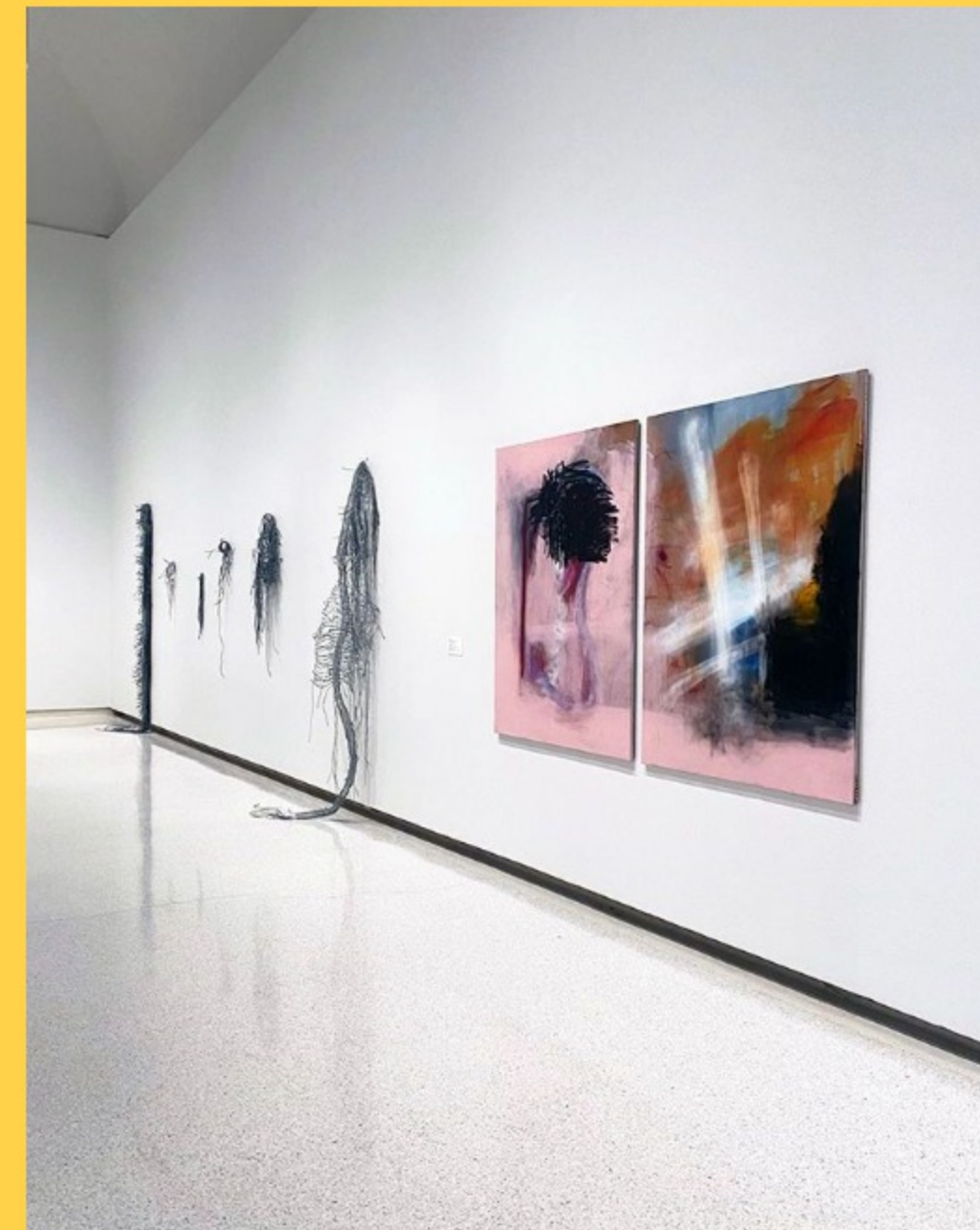
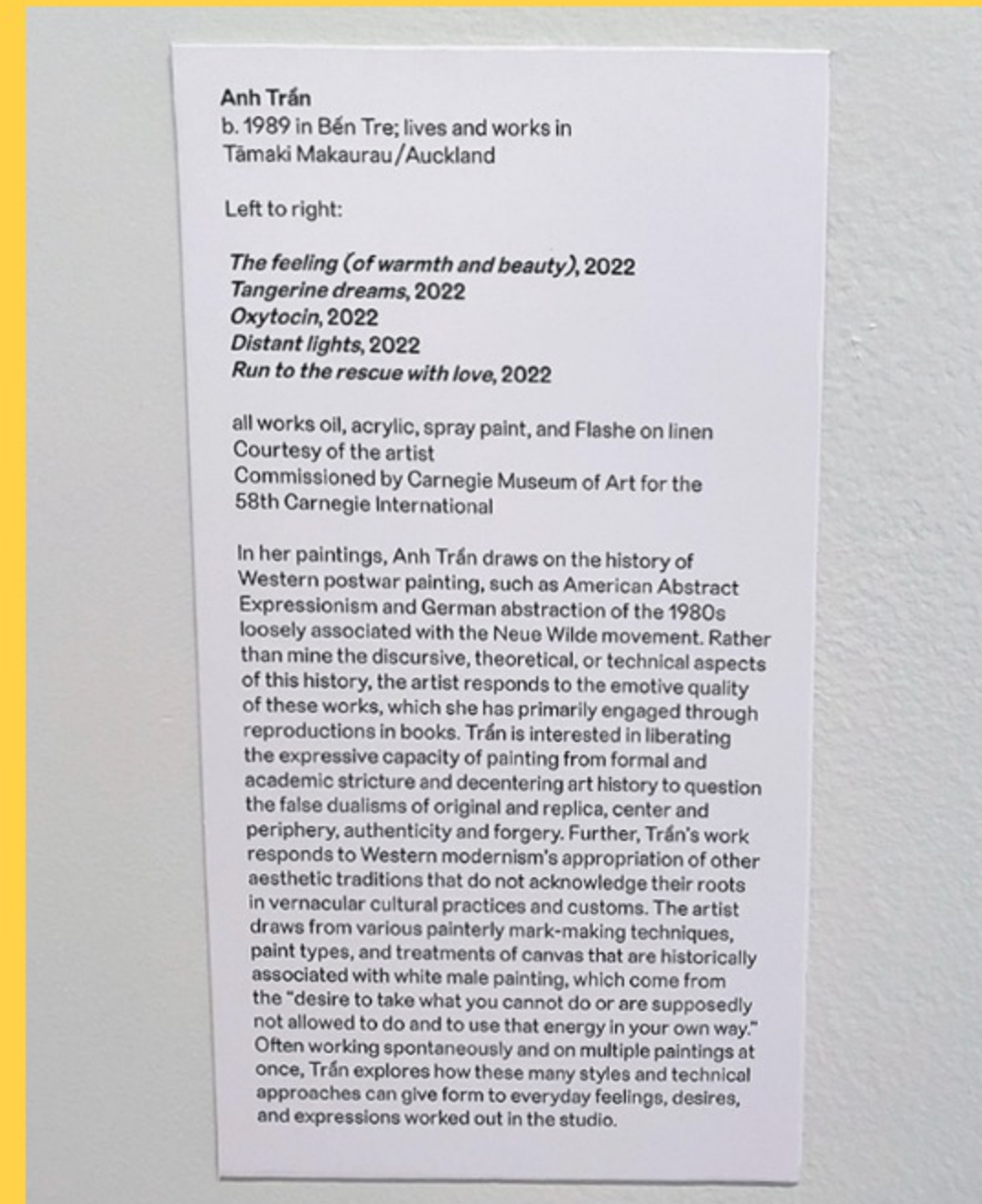
Image: Anh Trần stands with her work in the 58th Carnegie International, Carnegie Museum of Art, Pittsburgh, September 2022. All images courtesy of the artist.

"C158 has come to an end after 6 months. Coming back to Amsterdam with jetlag after a month in New York, I feel more connected to the title of the show than ever - *Is it morning for you yet?* The world clock on my phone shows multiple time zones: Hanoi, Auckland, Amsterdam, New York, and sometimes another city when I'm travelling. It's normal for me to ask 'Is it morning there yet?' because of my scattered personal life and artistic network. Morning in Vietnam comes before where I live in Europe or now but after New Zealand. Perceiving difference, current timezones or historical traumas, the title of the show feels like a reminder of being caring for other's life, and not just one's own. I understand this show is about movements of ideas, bodies, and the living. I'm deeply grateful to the curators and the museum team that gave these works enough space and time to be present and add to the conversation."



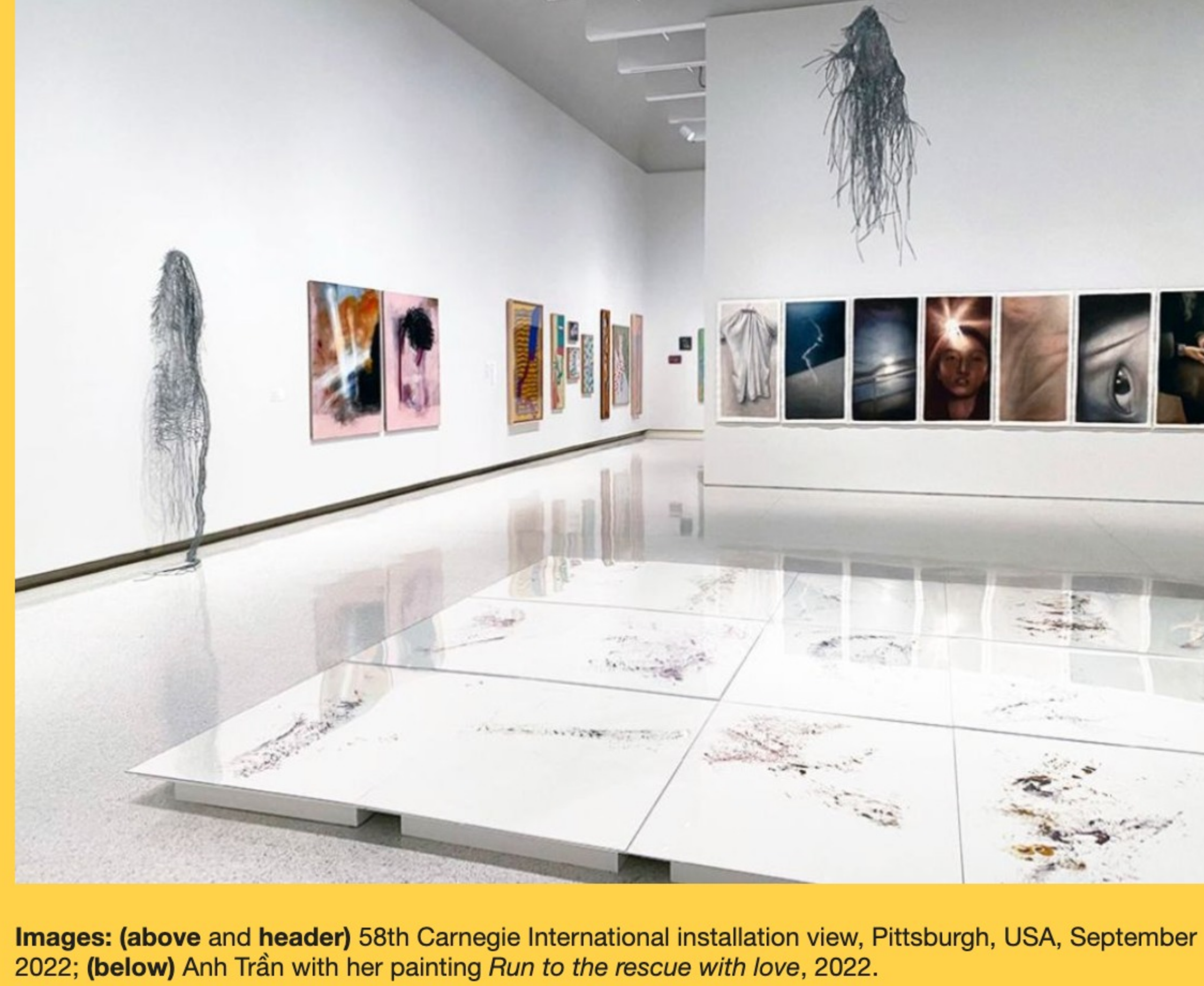
All images: 58th Carnegie International, September 2022; **(top R, #2)** empty glasses and **(bottom L, #3)** dinner from the opening night; **(bottom R, #4)** the artist looking at the permanent collection of the Carnegie Museum, on the same floor as her work.

"All of my paintings in the exhibition were made during my residency at the Rijksakademie in Amsterdam. The majority of this period overlapped with the pandemic. They were collected in Amsterdam and shipped to Pittsburgh in crates, except for the largest painting. *Run to the rescue with love* was rolled in between bubble wrap and inserted into a large tube. A few months later, I arrived in Pittsburgh for the opening of the Carnegie International 58. It became somewhat clear to me how my work would be included and where it would sit within the exhibition's framework. It's a show of political art that presents historical artworks alongside more contemporary ones, which come from countries that have been affected by American imperialism. Several works in the show reflect on the legacies of the Vietnam War, something I was taught for all of my schooling years, but rarely speak about outside of Vietnam."



All images: Anh Trần's work in the 58th Carnegie International, installation view, September 2022; **(bottom L, #2)** label accompanying work on display.

"Since this project is not just about my abstract painting practice, which I've started from my art school years in Auckland, but a collective work by the curatorial team and artists from around the world, it's a challenging task for me to realise it in painterly material, and also in written words for the audience back in Aotearoa. Through those paintings, I hope the audience could read the story from my personal perspective, though not only through the English language."



Images: (above and header) 58th Carnegie International installation view, Pittsburgh, USA, September 2022; **(below)** Anh Trần with her painting *Run to the rescue with love*, 2022.

More on the artist



Anh Trần (b. 1989, Bến Tre; lives and works between Amsterdam and Tâmaki Makaurau Auckland) works across painting methods and materials to address the complexity of the fluctuating distance between contemporary painting critical discourses and non-Western or hybrid painting practices, and the challenges for non-Western painters to engage with these discourses. Her practice draws on a painterly language that responds to spontaneous energy and sensations.

Trần was a resident at the Rijksakademie van Beeldende Kunsten, Amsterdam (2021-2022), and received her Master of Fine Arts with first honours from Elam School of Fine Arts, the University of Auckland in 2016. She has exhibited at 8th Biennale of Painting, Museum Dhondt-Dhaenens, Deurle (BE), Galerie Fons Welters, Amsterdam (NL); Artspace Aotearoa; Window gallery; St Paul gallery, Auckland and play_station gallery, Wellington (NZ). In 2016 she was the recipient of the Henrietta and Lola Anne Tunbridge Scholarship.

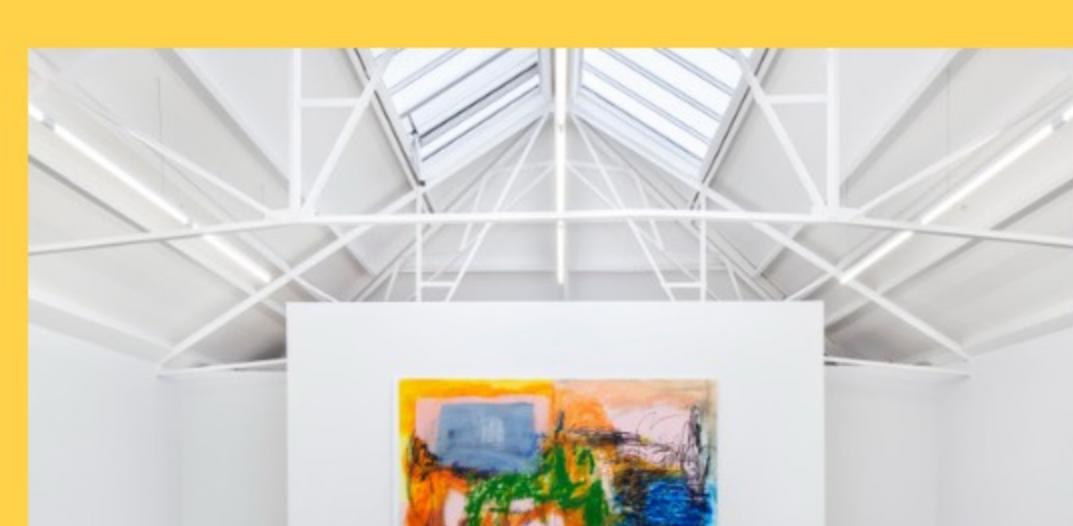
Learn more [about the artist here...](#)



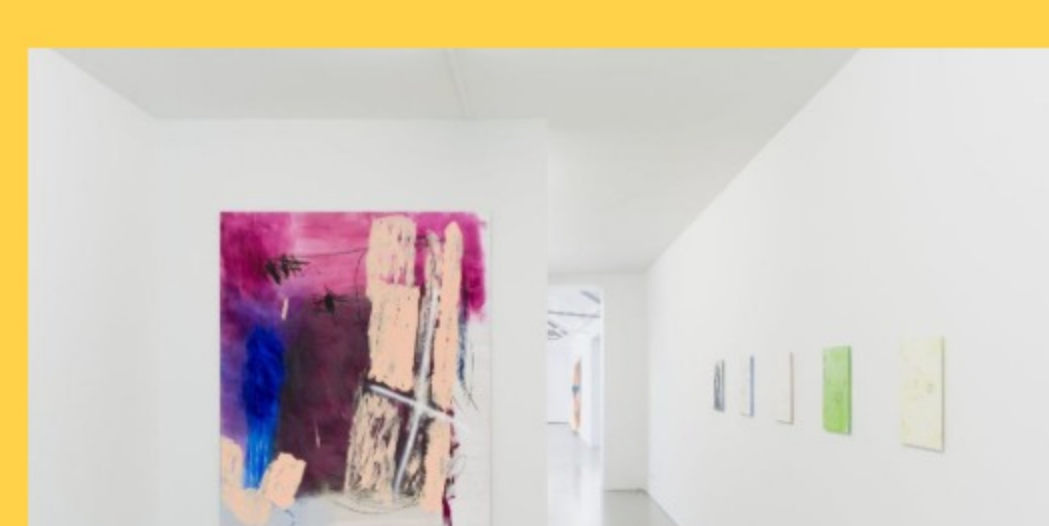
Anh Trần, *Some Landscapes* installation view, Bortolami Gallery, New York, 2023. Courtesy of Bortolami Gallery.



Anh Trần, *Brave New World: 16 Painters for the 21st Century* installation view, Museum de Fundatie, Zwolle, 2023. Courtesy of the artist and Galerie Fons Welters, Amsterdam.



Anh Trần, *Now that we have settled by the water's edge* installation view, Galerie Fons Welters, Amsterdam, 2022. Photo: Sonia Mangiapane.



Anh Trần, installation view, Galerie Fons Welters, Amsterdam, 2022. Courtesy Galerie Fons Welters.

Last year we sent out HUMcards from major events including Colomboscope, the 59th Venice Biennale, APT10, and documenta15. This year we're excited to bring you more insights into some of the powerful work being presented by Aotearoa artists and curators around the globe.

If you know anyone interested in New Zealand arts, and who might enjoy these mailouts, please consider sharing our [Support](#) page with them. Every donation helps us continue our work championing New Zealand's creative practitioners working in an international context.



HUM is the only platform dedicated to the international activity of creative practitioners from New Zealand. In December 2022, HUM celebrated 6 years of documenting and publishing about Aotearoa arts abroad!! Thank you for supporting us over the years.

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