

Intro text

Hồng-Ân Trương: With love from your Vietnamese sisters

In *With love from your Vietnamese sisters*, Hồng-Ân Trương (b. 1976) expands upon a body of work that engages deeply with archival materials, examining structures of time, memory, and the production and circulation of narrative histories. Her exhibition centers around new work that responds to an object from [REDACTED]: a scrapbook gifted to political activist and philosopher Angela Davis in 1972 by the Vietnam Committee for Solidarity with the American People. Trương uses this album as an entry point to consider the unrealized potential of transnational solidarities and the ways that we view and remember the experiences of others. Printed on mirror, photographs of the scrapbook's contents shift with the movements of viewers and echo in reflections across the gallery.

Additional prints expand upon a story that radiates outward from this album, tracing ~~anti-colonial solidarity and activism and~~ connections across space and time. Mirrored surfaces reflect the present within and alongside representations of the past. This fluid imagery suggests both the nearness and mutability of history, which only ever becomes defined as the past in relation to another, more contemporary moment, against which it takes shape. Trương invites viewers to navigate these slippery contours and to consider where they stand in relation to such narratives.

Trương's reflective prints make space for viewers to bring themselves, ~~and the stories they carry~~, into her work. Similarly, her three-part film, which opens the exhibition, invites viewers into tender pockets of time, as we witness exchanges between two friends, and then their mothers, who together find joy and kinship within the shadow of loss and separation from their homelands. Trương's work considers the intimate ties and political threads that bind us across generations and—like the scrapbook to which she responds—how recognizing and caring for the stories of others might make possible new forms of collectivity.

Hồng-Ân Trương: With love from your Vietnamese sisters is organized by [Visiting Curator](#) Caitlin Julia Rubin, ~~Visiting Curator at~~ [REDACTED]

Label 1:

something that loves — something that lives, 2024–25

Featuring excerpted poetry by Ngọc Loan Trần

Three-part single channel Super 8 mm film transferred to 4K video (color, silent: XX:XX minutes TK)

TRT TBD

Courtesy the artist

In three distinct chapters, *something that loves — something that lives* reflects upon the intimacies of solidarity and intergenerational knowledge, and the pain and joy that can be found in witnessing and remembering. The first features two of Truong's close friends and fellow community organizers from Durham, North Carolina, ~~and fellow community organizers, one of whom is Vietnamese, the other Palestinian~~ Ngọc Loan Trần, who is Vietnamese, and Nadeen Bir, who is Palestinian. The second chapter focuses on Loan's and Nadeen's mothers, who are also friends, while the third shows the tender handling of photographs sourced from the archives of both families.

Label 2:

[Title TBD], 2025

Solvent transfer on silk

Courtesy the artist

[Title TBD] features correspondence sent by North Vietnamese ~~comrades~~ activists to Angela Davis, including photographs, letters, and statements of support, as well as other ~~collected~~ ephemera collected by Davis ~~documenting third world liberation movements~~. The original materials are from the Papers of Angela Y. Davis, an archival collection housed at the

~~In 1970, Davis, a political activist and philosopher, was charged in California as an accomplice to conspiracy, kidnapping, and murder. Her arrest—and her labeling as a “dangerous terrorist” by President Richard Nixon—set off a wave of international protests and calls for her release. Following a high-profile trial in 1972, Davis was acquitted of all charges.~~

Label 3:

Hai con người, một lý tưởng (Two people, one ideal), 2025

Carbon single transfer prints on mirror, wooden frame

Courtesy the artist

Truong's sculpture responds to an object held at [REDACTED]: a scrapbook gifted to Angela Davis in 1972 by the Vietnam Committee for Solidarity with the American People. Vietnamese articles on Davis's prosecution and trial in the early 1970s are pasted within this book's black pages, presented with hand-lettered annotations and messages of solidarity that draw parallels between the fight against U.S. forces in Vietnam and the struggle for Black

liberation within the United States. (One of these inscriptions, “Two people, one ideal,” inspired the title of this piece.) Truong photographed the album during a research visit to the [REDACTED] in December 2024 and, using a carbon transfer process, printed these images on mirrored panels.

Scrapbooks are often made to preserve and tell personal histories. Truong’s presentation of selections from the scrapbook draws its contents into dialogue with another form of intimate storytelling: the framed family photo. Printed on a reflective surface and repeatedly mirrored within adjacent panels, these words and images reverberate and shift with each echoing representation. Their fluidity is suggestive of the way that the past, too, takes shape in relation to our perspective and position within the present.

Label 4:

With death, harmony through difference, 2025

To consider your politics as my own, 2025

Carbon single transfer prints on mirror

Courtesy the artist

Two photographs of Vietnamese student activists repeat in multiple printings. In one, Nguyễn Thái Bình delivers a speech at the University of Washington, where he was a student, in 1972. In another image taken that year, three students at California State University hold a press conference to demand the United States pull out from the war in Vietnam.

All four ~~students~~ were part of a U.S. Agency for International Development (~~USAID~~) program that, in partnership with the South Vietnamese Government, sponsored the studies of South Vietnamese students at U.S. colleges during the latter half of the American War in Vietnam war. From 1968 through 1970, the Leadership Scholarship Program brought more than 200 students to the United States in an initiative that aimed to educate future Vietnamese leaders within an environment of American ideals. Exposed to values of free speech and civil disobedience and the protests of U.S. social movements, in an initiative that aimed to educate future Vietnamese leaders within an environment of American ideals.

~~The program proved to be effective in unexpected ways. Immersed within campus cultures, the US anti-war movement, and student protests built upon values of free speech and civil disobedience, many~~Some of these young Vietnamese became outspoken activists, ultimately organizing against U.S. intervention in their home country.

~~The exhibition guide contains an excerpted conversation between Truong and Ngô Thanh Nhân, a former student within the program, who describes how social movements within the United States informed Vietnamese resistance to the war and influenced related struggles for independence.~~

Label 5:

When what is correct cannot be denied, 2025

Describing the obvious in new ways, 2025

Carbon single transfer prints on mirror

Courtesy the artist

To make her mirrored prints, Truong creates a light-sensitive carbon gelatin tissue—a mix of gelatin, pigment, photo chemicals, sugar, and alcohol—and uses a negative to expose her source image onto the gelatin using ultraviolet light. Gelatin tissue that has not been hardened by the light is washed away during the print's development in warm water, exposing the reflective surface beneath.

The technique is delicate and prone to inconsistencies, and Truong needs to make multiple prints, with continual adjustments, in order to produce a final version of her work. Here, [for the first time](#), she shows the variations that result from this process ~~for the first time~~, utilizing photographs of Vietnamese student activists (hung on the opposite gallery wall) and ~~in these~~ images of a 1972 anti-war protest in San Francisco by photographer and filmmaker Harvey Richards. Highlighting the “failure” of image-making in prints based on fifty-year-old photographs, Truong's installation mirrors the way that knowledge of the past can become muddled, and mutate within its contemporary remembering. The repetition of these images also points to the multiplicities within history and the image itself, making room for collective viewership and different perspectives and entry points, as well as connections that span both time and geography.