



BINH DANH

COLLECTING MEMORIES

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**CO-CURATED BY
LORI CHINN AND DR. STEPHANIE HANOR**

MILLS COLLEGE ART MUSEUM

This catalogue is published on the occasion of *Binh Danh: Collecting Memories*, an exhibition organized by the Mills College Art Museum from August 21 through December 12, 2010.

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FRONT AND BACK COVER
Military Foliage, 2010 (detail)

THIS PAGE
Military Foliage, 2010 (detail)

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FOREWORD

IN A PERIOD marked by prolonged American military engagement, Binh Danh's work expresses both a timeliness and timelessness. American armed forces are currently engaged in combat in two foreign countries and, as of June 7, 2010, the conflict in Afghanistan is the longest war in the history of the United States, officially surpassing the 103-month American involvement in Vietnam. While often referencing the American-Vietnam War, Danh's work is universal in its ability to transform and transcend specific details to address issues of collective memory and history.

Danh's exploration of war, death, survival, and memory through multivalent histories is thoroughly enmeshed with his investigation of photographic processes. He combines found photographs, media imagery from the 1960s and 1970s, collected artifacts, and his own images taken in Vietnam, Cambodia, and Laos with photographic techniques that hearken back to early photographic experimentation. In college, Danh invented a method that uses photosynthesis (the natural interaction between sunlight and chlorophyll) to make leaf prints from photo negatives. More recent work, inspired by a visit to Cambodia, revives the daguerreotype, the earliest commercially available form of photography, popularized in the mid-19th century.

Portraits and sites of historic importance were among the first subjects documented by early photographers, a tradition Danh emulates in his work, which features found portraits of war casualties and anonymous soldiers, images of religious sites and military landmarks, as well as iconic media images. Danh's most recent work delves into the history of camouflage patterns, powerfully illuminating the interconnection of landscape with history and memory. Conflating multiple time periods and narratives, Danh acts as a DJ to sample and remix images, techniques, and collective memories into a new expression and new way of seeing.

Danh views his work as an attempt to form commonalities among individuals, to open up history to myriad perspectives, and to bring awareness to the many stories yet to be told; the pieces in *Binh Danh: Collecting Memories* do just that. The Mills College Art Museum is very pleased to work with Binh Danh to realize and present this remarkable body of work.

Dr. Stephanie Hanor
Director
Mills College Art Museum



Car at Thien Mu Pagoda, Hue, Vietnam, 2009



At a first-aid center, during Operation Prairie, a wounded GI reaches out toward a stricken comrade



Life
A guerrilla is
taken alive during
Embassy battle



BINH DANH: (RE)COLLECTING THE HISTORY OF THE AMERICAN-VIETNAM WAR

LORI CHINN



*"Collective and personal histories are complexly intertwined, each indispensable to the ongoing development of the other, as individual accounts and understandings are perpetually acquired, repeated, transmitted back and forth, and merged with the ever-larger tapestry of narratives and retrospective judgments that cumulatively produce the recognition of a common past."*¹

—Margo Machida

THE TITLE OF THIS EXHIBITION — *Collecting Memories* — speaks not only to the artist's process of unearthing and investigating historical artifacts and accounts of the past, but also to the role that he plays in creating a space in which viewers can reflect upon a history that is still very much alive in the present landscape. As a member of a generation that was born two years after the end of the American-Vietnam War, Binh Danh addresses a part of a complex history that still remains unknown to many generations that follow. For this exhibition, Danh presents us with a new body of work that explores and examines the duality of history, the formation of memory, and the intersections of time and space, blurring the boundaries between the viewer and the object, the past and the present, and the individual and the community.

Collecting Memories features daguerreotypes, daguerreotype books, color photographs, tables displaying historic artifacts, and an installation of chlorophyll prints, which together examine the different ways that Danh investigates memory, "I use art as a vessel to embark on a journey of exploration, discovery, and education. The processes used in my work represent my interest in the sciences: both historical and contemporary photographic processes."² Danh has created a series of daguerreotypes, a form of photography dating back to the 19th century, in which an image is made on a light sensitive silver-coated copper

plate and cannot be duplicated. The beauty of the daguerreotype, both aesthetically and metaphorically, speaks to the fragility of history. It presents itself as a mirror into the past, but also allows a reflection of the viewer as part of the background. The daguerreotype becomes an interactive piece between the viewers and the work, and we can no longer distance ourselves from the subject matter. We literally come face to face with the image to bring attention to a historical moment that we might or might not have witnessed.

As a member of a younger generation, Danh is trying to grasp the history of the American-Vietnam War by collecting memories that are both personal and collective. Danh combines popular media images with photographs taken on recent visits to Vietnam to begin a dialogue between the past and the present. Danh's innovative daguerreotype books allow the viewer to examine two moments in time reflected in one another. For one book, *The Memory of My Lai Massacre* (2010), illustrating the famous image of terrified mothers and their children before execution taken by Ronald L. Haeberle, is paired with *The Memorial at My Lai*, which depicts the stone monument that now stands in Son My village with a woman standing firmly with her fist held high, holding a lifeless, limp child in her arms. Three generations are represented here, illustrating the destructive and horrific events that took place on March 16, 1968 in which the lives of innocent and unarmed women, children, and elderly were taken. As we stare into the eyes of the individuals, we see our reflection and our reaction to the image before us. This memorial withstands the test of time and becomes a part of the landscape, documenting and paying homage to the 504 lives that were lost, ensuring that the injustices are never forgotten. Danh juxtaposes the before-and-after effects of war and violence as a way to engage with his audience, suggesting that history is an active component that ultimately effects the world today.

The War Remnants Museum in Ho Chi Minh City, which opened in 1975, documents the events relating to the American-Vietnam War through exhibitions of historic photographs and objects. In *Visitor Viewing the Requiem Installation, War Remnants Museum* (2010), the artist captures a group of tourists as they look, remember, and reflect upon the photographs and stories that document these events. We seem to engage with the viewers as we actively look at the image taken by Danh, who in turn is observing a group of people that are reflecting on the war. Danh captures this group of individuals as a way to possibly examine, question, and dissect our responses to the history of war and the exchange that takes place between the viewer and object. *What emotions arise when reflecting upon a war that took place more than 35 years ago? What similarities exist between now and then? How do we remember individually and as a community? Are old memories being replaced with new ones? Is history being rewritten?*

Collecting Memories includes large-scale photographs of Buddhist monks in Cambodia, Laos, and Vietnam, along with images of bomb craters, missiles in backyards, and unoccupied tanks, among others.

In *Car at Thien Mu Pagoda, Hue, Viet Nam* (2010), Danh photographs the Austin Westminster sedan that the venerable monk Thich Quang Duc drove to reach the intersection where he set himself on fire in protest of the government's violation on religious freedom. The sky blue car with stains of rust on its hood is an iconic symbol, but also a surviving witness to the religious and political sacrifice that was made on that day. The widely reproduced black and white image taken by journalist Malcolm Browne sits on the dashboard, while a color image is hung in the space right above the car. The quiet power that emerges from the Browne image is captured by Danh to illustrate the varying layers of stories and participants needed to fully understand this history.

A collection of documents, letters, and photographs, that the artist researched and collected from online sources and personal visits to Southeast Asia, are encased in tables organized into themes of "War," "Protest," "Death," and "Memories." Danh provides this not as supplemental material, but as a key component in fully understanding his other bodies of work. The tables support his interests in the intersections of



LEFT
Military Foliage, 2010 (detail)

FACING PAGE
Visitors Viewing the Requiem Installation, War Remnants Museum, Ho Chi Minh City, Vietnam, 2010

art, history, and science and his artistic process of researching the past through objects, such as paper, leaves, and other materials, that become a part of the landscape, whether physically or psychologically.

Military Foliage, an installation of 66 framed chlorophyll prints, towers above the viewer and illustrates the ever-changing and evolving camouflage patterns that the military uses for their uniforms. Danh re-presents the history and technology of the camouflage prints through the years, along with the new digicam process, in which patterns are now microscopic in order to minimize the difference between the individual and nature. The camouflage attire is meant to hide the individual in their surrounding landscape, however, Danh prints the patterns onto living tropical leaves through the process of photosynthesis, embedding them with artificial designs, so that, ironically, nature is now masked. According to Danh, the remnants of war still exist in the landscape and the plants act as witnesses to the violence that has taken place on one country's soil, "The landscape of Vietnam contains the residue of the war, blood, sweat, tears, and human remains. The dead have been incorporated into the soil of



Vietnam through the cycles of birth, life, and death, the transformation of elements, and the creation of new life forms.”³

Danh approaches the subject of the American-Vietnam War as something personal, yet a subject that transcends time and space. The “memories” that grace the walls of the museum provide us with perspectives that are both collected and collective. The artist is observing and commenting on the ways in which we remember and where our memories and actions intersect, collide, and merge as one. Danh raises awareness about the aftermath of war and how we might understand, deconstruct, and rethink the cyclical nature of history.

Collecting Memories presents us with an alternative response to the media and to history in general. Danh invites the viewers to participate in an act of remembering both individually and collectively to emphasize the powerful roles and responsibilities that we have in establishing a dialogue, in challenging narratives, and in rewriting history to include memories that are hidden, forgotten, or silenced. The juxtaposition of iconic media images from this time period with those taken by the artist himself provides us with a dialogue

further emphasizing the interconnectedness of memory in the environment that surrounds us.

- 1 Margo Machida, “Trauma, Social Memory, and Art,” in *Unsettled Visions: Contemporary Asian American artists and the social imaginary* (Durham: Duke University Press, 2009), 120.
- 2 “Binh Danh,” *Visions from the New California*, (Providence: Alliance of Artists Communities, 2006): 7.
- 3 Abby Wasserman, “Binh Danh: First Person,” *The Museum of California* 28 (2004): 18.

Military Foliage, 2010
(installation view)





EMAIL EXCHANGE BETWEEN BINH DANH AND MOIRA ROTH

JUNE 23–JULY 2, 2010

JUNE 23, 2010, MOIRA ROTH

We met for the first time in 2003 in the context of San Francisco's Camerawork *Agitate* exhibition that focused on highly experimental photography—yours, of course, being image-imprinted leaves—and then we were both involved (you in the exhibition, and I in the catalog texts) in the Drawing Center's 2005–2006 *Persistent Vestiges: Drawing from the American-Vietnam War* in New York City. Over the years, we have had long dinners together at my Berkeley home talking intensely about so many subjects (including Buddhism) and long poetic exchanges via email and regular post. Do you remember, for example, my rather extravagant “A Hundred Letters” project—quotations from Marcel Proust's *Remembrance of Things Past*—that I sent you electronically daily while you were staying in Paris?

What deeply draws me to you as an artist and friend is how you weave so many different interests/concerns and subjects together—ones that often seem to stand apart, if not downright contradictory to one another.

JUNE 27, 2010, BINH DANH

Of course I remember our email exchanges while I was living in Paris. Your quotations from Marcel Proust's *Remembrance of Things Past* gave me a lens to understand Paris as I walked its streets and thought about time and space. How do history, culture, and buildings fit together in that magnificent city? And what is the mortar holding all of this together, not in just the bricks and stones of buildings, but also how the past and present—and perhaps the future—are held together? These are daily questions for me as I try to understand my life.

As an artist, I try to weave many ideas and concerns into a piece of work and these ideas or even aesthetics can be so different from one another. And, yes, that is true, knowing that these many ideas could possibly occupy a single artwork is the challenge I practice in my art making.

When I was growing-up, my family owned a business that repaired television and audio equipment. I would watch my father open a TV and take it apart to fix it. It was such an enjoyment to look into the back of a TV and imagine how all the little transistors and wires connected together in order to make the TV work. How every electronic piece in a TV is important to make it turn on! This idea has always stayed with me as I think about art making. What ideas are important for me to put together into a piece of art? How do I glue them together to make them fit, and work not only for myself, but also for the viewers to understand this?

In the TV, the “mortar” is the electricity that holds the TV together so that sound and images can be projected onto the glass screen and out of the speakers. In an artwork, it is the creative energy (the electricity) an artist brings that makes the work. Like a TV, the art needs viewers to receive these ideas.

The conversation starts when viewers respond with their own ideas about what they are experiencing. What *they* bring to an artwork that was not there to begin with. That is the enjoyment of making art for the artist. The artist puts together some ideas and the viewers add more ideas to the work. The art object is infused with more ideas, which are collected in both the art object itself (the material) and in the memory of the viewers and the artists. I believe the goal in art making is to form a community around an art object. This community does not just occupy a physical space as in the gallery, but also in the imagination of its members. *Remember of Things Past*.

As a child, I watched a lot of TV at the family shop, which helped me pass the time after I finished my homework. Watching public programming, like that of channel 9 KQED, had a big influence on me. It was pretty much an extension of my homework. I was constantly learning about history, science, and the arts. I was very engaged with what was happening on the television screen. Sometimes the subject matter was beautiful like when learning about the cosmos, but other times I would be learning about a dark event like a war or the Holocaust, and seeing images of bodies laid out on bricks and mortar.

If I had to come up with a list of influences, it would be very long, but to narrow it down to just concepts, I would list above all landscape, history, memory, justice and mortality.

JULY 1, 2010, MOIRA ROTH

Your beautiful writings about electricity and the artist and the role of the viewer remind me strangely of Duchamp's “Creative Act” in which he describes the artist as a “mediumistic being” and emphasizes that the spectator is needed to complete the creative act by deciphering and interpreting the art.

Would you please reflect more about your interest in “landscape, history, memory, justice and mortality.”

JULY 2, 2010, BINH DANH

I'd like to begin by saying that I am in love with photography. Ever since I picked up a camera at about age 10, I have never put it down. Photography allows me



*Mural of My Lai Massacre,
Son My Village, Vietnam, 2009*

to explore ideas of landscape, history, memory, justice, and mortality.

Mortality and immortality are great subjects of interest for me. I was exposed to death early on as a child by watching my parents pay homage to our family altars and especially listening to my mother seeking guidance from the dead. I hope in my work, viewers are able to see that my practice in art making is my practice in living with death. Trying to understand that I don't have forever in this world and that death comes to everyone.

I believe much of human history is connected to the land; it is where we come from. I have learned to respect the land. I was able to compare the past and present landscapes and appreciate the richness of my own history. The issue of homeland came to me early on too. My exposure to the Vietnamese landscape was through war photography and Hollywood films, but my parent's generation gave me another perspective through their own story telling about life in Vietnam—family photographs were used to supplement my imagination at times. At the same time growing up, I also learned about my "new" land. In grade school, California history was a major topic. I learned about the founding of the State, the California Mission, the Gold Rush, Chinese immigration and labor that built the railroad, etc. Also American Indian history and culture has had a profound influence on me.

History is all around us. And of course, history is living, it is constantly changing as new history is written and old history is revised. That's why there's never an end to learning history. Also the gathering of artifacts is such an important tool for me. The artifact embodies history and becomes the artwork too. In my practice, history is the conversation between the texts and images I gathered, and making the artwork is my

response to it. It is blending my imagination with the present moment, and forming memories for others and myself.

Now memory is something quite ephemeral. It is not like history, but rather something that exists in the present moment, and it's an active process—that's why I chose "Collecting Memories" as the title of my Mills exhibition. And that's why photography, like snapshots, is so important for us in our daily life. It preserves memories of the past in the present. I believe people cherish memory more than anything else. Without memories of who we are in the world, we are lost, and there would be no sense of history or time, or the relationship of the past, present, and future.

And memory is not fixed—as there's a blurry line between memory and imagination and the two blend together in interesting ways. I have always enjoyed the statement by bell hooks that "Our struggle is the struggle of memory against forgetting." She goes on to say: "In much new, exciting cultural practice, cultural texts—in film, black literature, critical theory—there is an effort to remember that is expressive of the need to create spaces where one is able to redeem and reclaim the past, legacies of pain, suffering, and triumph in ways that transform present reality."

In my work, I have tried to call attention to the injustices of the past, as history is full of such injustices. I believe forming memories allows me to reclaim injustices and making art helps me to transform those injustices into the present moment. I hope my artwork is used as a teaching tool towards peace and, in a small way, pays homage to those who died during the struggle.

MOIRA ROTH holds the Eugene G. Trefethen, Jr. Chair in Art History at Mills College. Since the early 1970s, Roth has been involved in feminism, and from the 1980s onward, she has worked cross-culturally, and internationally. In recent years, Roth has increasingly devoted herself to writing poetry, fiction and plays. Among her current projects are a series of plays (produced in Tokyo and Kyoto, Japan, Potsdam, Germany and San Francisco) and poem cycles (*From Far Away*, 2003-), together with a narrative about Rachel Marker, a fictional 100-year old Czech Jew, and "The Library of Maps," a set of 41 texts about a fictional library and its inhabitants.



WORKS IN THE EXHIBITION

This Vacation Visit Beautiful Vietnam, ca. 1960
Found poster
35 1/2 x 23 inches

Gary McCoulloug, 20, 2008
Chlorophyll print on grass in resin
17 x 14 inches

James Troy Ralph, 21, 2008
Chlorophyll print on grass in resin
17 x 14 inches

Jimmy W. Phipps, 18, 2008
Chlorophyll print on grass in resin
17 x 14 inches

Mural of My Lai Massacre, Son My Village, Vietnam, 2009
Archival pigment print
31 1/2 x 60 inches

Mekong River, Phnom Penh, Cambodia, 2009
Archival pigment print
16 x 20 inches

Bomb Crater of Cambodia, Phonsavan, Laos, 2009
Archival pigment print
16 x 20 inches

The Site of My Lai, Viet Nam, 2009
Archival pigment print
16 x 20 inches

Unexploded Ordnance Collection, Luang Prabang, Laos, 2009
Archival pigment print
40 x 50 inches

Tank Shell at a Coffee Farm, Quang Tri Province, Vietnam, 2009
Archival pigment print
40 x 50 inches

Car at Thien Mu Pagoda, Hue, Vietnam, 2009
Archival pigment print
40 x 50 inches

Young Monk of Cambodia (Siem Reap), 2009
Archival pigment print
40 x 30 inches

Young Monk of Vietnam (Hues), 2009
Archival pigment print
40 x 30 inches

Young Monk of Laos (Luang Prabang), 2009
Archival pigment print
40 x 30 inches

Plain of Jars, Phonsavan, Laos, 2009
Archival pigment print
16 x 20 inches

Banana Tree, Hue, Vietnam, 2009
Archival pigment print
16 x 20 inches

The Former 17th Parallel (DMZ), Vietnam, 2009
Archival pigment print
40 x 50 inches

Unexploded Ordnance Collection, Luang Prabang, Laos, 2009
Archival pigment print
40 x 50 inches

Tank in Mango Grove, Siem Reap, Cambodia, 2009
Archival pigment print
40 x 50 inches

Military Foliage, 2010
66 chlorophyll prints in resin
Dimensions variable

Collecting Memories, 2010
7 tables encasing found historic artifacts
Dimensions variable



Collecting Memories,
2010 (detail)

Bomb Crater, Phonsavan, Laos, 2010
Daguerreotype encased in glass
13 × 15 inches

Detail of Bomb Crater,
Phonsavan, Laos, 2010
Daguerreotype encased in glass
13 × 15 inches

Hotel Lobby, Phonsavan,
Laos, 2010
Daguerreotype encased in glass
13 × 15 inches

Unexploded Ordnance Collected
from Xieng Khouang Province,
Phonsavan, Laos 1, 2010
Daguerreotype encased in glass
13 × 15 inches

Unexploded Ordnance Collected
from Xieng Khouang Province,
Phonsavan, Laos 2, 2010
Daguerreotype encased in glass
13 × 15 inches

Entrance to the Funeral Chapel
of Wat Xieng Thoung, Luang
Prabang, Laos 1, 2010
Daguerreotype encased in glass
16 1/2 × 12 inches

Entrance to the Funeral Chape
of Wat Xieng Thoung, Luang
Prabang, Laos 2, 2010
Daguerreotype cased in glass
16 1/2 × 12 inches

Scrap Metals Found at the Site of
the Former 17th Parallel, Quang
Tri Province, Vietnam 1, 2010
Daguerreotype enased in glass
13 × 15 inches

Scrap Metal Found at the Site of
the Former 17th Parallel, Quang
Tri Province, Vietnam 2, 2010
Daguerreotype encased in glass
13 × 15 inches

"Make Contribution to Help
Dioxin Victim," Cu Chi District,
Vietnam, 2010
Daguerreotype encased in glass
13 × 15 inches

The Stupa of the Most Venerable
Thich Quang Duc, Ho Chi Minh
City, Vietnam, 2010
Daguerreotype encased in glass
13 × 15 inches

The My Lai Massacre Memorial
at Son My Village, Vietnam, 2010
Daguerreotype encased in glass
13 × 15 inches

Memory of the My Lai Massacre
at Son My Village, Vietnam 1,
2010
Daguerreotype encased in glass
13 × 15 inches

Memory of the My Lai Massacre
at Son My Village, Vietnam 2,
2010
Daguerreotype encased in glass
13 × 15 inches

The War is Over, War Remnants
Museum, Ho Chi Minh City,
Vietnam, 2010
Daguerreotype encased in glass
13 × 15 inches

Agent Orange Installation,
War Remnants Museum,
Ho Chi Minh City Vietnam, 2010
Daguerreotype encased in glass
13 × 15 inches

Visitors Viewing the Requiem
Installation, War Remnants
Museum, Ho Chi Minh City,
Vietnam, 2010
Daguerreotype encased in glass
13 × 15 inches

Visitor Viewing the My Lai
Massacre Installation,
War Remnants Museum,
Ho Chi Minh City, Vietnam, 2010
Daguerreotype encased in glass
13 × 15 inches

War Remnants Museum,
Ho Chi Minh City, Vietnam, 2010
Daguerreotype encased in glass
13 × 15 inches

Visitor in Front of UH1-D
Helicopter, War Remnants
Museum Ho Chi Minh City,
Vietnam, 2010
Daguerreotype encased in glass
13 × 15 inches

Revisiting the Self-Immolation
of Thich Quang Duc, 2010
Saigon June 11, 1963 (left)
Ho Chi Minh City February 17,
2008 (right)
Daguerreotype book
11 x 26 1/2 inches

Revisiting Operation Rolling
Thunder, 2010
Operation Rolling Thunder (left)
The Bomb Craters of Phonsavan,
Laos (right)
Daguerreotype book
11 × 26 1/2 inches

My Lai 1, 2010
The Memory of My La Massacre
(left)
The Memorial at My Lai (right)
Daguerreotype book
14 × 21 inches

My Lai 2, 2010
Remembering the My Lai
Massacre (left)
Revisiting the My Lai Massacre
(right)
Daguerreotype book
11 × 26 1/2 inches

All works are courtesy of the artist
and Haines Gallery, San Francisco

BINH DANH

Born 1977 Vietnam
Lives and works in San Jose, CA

EDUCATION

- 2004 MFA in Studio Art, Stanford University, CA
- 2002 BFA in Photography, minor in Asian American Studies San Jose State University, CA

SELECTED SOLO EXHIBITIONS

- 2011 *The Grass over Graves*, Stanier Gallery, Washington and Lee University, Lexington, VA (January 4–February 4)
- 2010–11 *In the Eclipse of Angkor* (travelling exhibition): Piedmont Arts, Martinsville, VA (July 9–August 28, 2010), North Carolina Museum of Art, Raleigh, NC (Nov. 7, 2010–Jan. 30, 2011)
- 2010 *Collecting Memories*, Mills College Art Museum, Oakland, CA (August 21–December 12)
Ancestral Alters, Nevada Museum of Art, Reno, NV (June 20–November 28)
Life, Times, and Matter of the Swamp, University of Wyoming Art Museum, Laramie, WY
Art on Market Street posters: Leaves of San Francisco, San Francisco Arts Commission, San Francisco, CA
- 2009 *In the Eclipse of Angkor*, Shasta College Art Gallery, Redding, CA
In the Eclipse of Angkor, Lisa Sette Gallery, Scottsdale, AZ
In the Eclipse of Angkor: Tuol Sleng, Choeung EK, and Khmer Temples, Haines Gallery, San Francisco, CA
Artist-in-Residence Exhibition, Hollins University at the Eleanor Wilson Museum, Roanoke, Virginia
Binh Danh: New Work, University of Oregon, Jordan Schnitzer Museum, Eugene, OR

Unexploded Ordnance Collection,
Luang Prabang, Laos, 2009



- 2008 *Life, Times, and Matter of the Swamp*, Mary Elizabeth Dee Shaw Gallery, Weber State University, Ogden, UT
Life, Times, and Matter of the Swamp, Clara Hatton Gallery, Colorado State University, Fort Collins, CO
- 2007 *The Botany of Transformation*, Fresno Art Museum, Fresno, CA
Botanical Stories, Sanchez Art Center, Pacifica, CA
One Week's Dead, Light work, Syracuse, New York
The Botany of Tuol Sleng, Lisa Sette Gallery, Scottsdale, AZ
Jungle of Memories, Chico State University, Chico, CA
- 2006 *Ancestral Altars*, Haines Gallery, San Francisco, CA
- 2005 *Room for contemplation*, Cantor Center for the Arts, Stanford, CA
Binh Danh's Photographic Works, Mohn Gallery, Finn Center, Community School of Arts & Music, Mountain View, CA
- 2004 *Human/Nature*, Haines Gallery, San Francisco, CA
- 2002 *Immortality: The Remnants of the Vietnam and American War*, Mary Porter Sesnon Art Gallery, Porter College, UC Santa Cruz, CA
- SELECTED GROUP EXHIBITIONS**
- 2010 *Exposed: Today's Photography/Yesterday's Technology*, San Jose Institute of Contemporary Art, San Jose, CA
The Future Lasts Forever, San Francisco Camerawork, San Francisco, CA
- 2009 *Everything Illuminated Arts*, San Arts, Ho Chi Minh City, Viet Nam.
Pictures/Words, Nelson Gallery, Lexington, VA
Agent Orange: Landscape, Body, Image, California Museum of Photography, University of California Riverside, CA
LandMark, Haines Gallery, San Francisco, CA
Post Memory: Makeshift Memorials in Contemporary Art, Elizabeth Foundation Gallery, New York, NY
One Way or Another: Asian American Art Now, Honolulu Academy of Art, Honolulu, HI
Picturing Eden, Munson-Williams-Proctor Arts Institute, Utica, NY
- 2008 *Shifted Focus: 10th Anniversary APAture Retrospective Exhibition*, Kearny Street Workshop, San Francisco, CA
Life as a way of war, 18th Street Art Center, Santa Monica, CA
A New Cosmopolitanism, California State University, Fullerton, CA
- 2007 *Contemporary Art from the Permanent Collection*, San Jose Museum of Art, San Jose, CA
Landscape & Memory II, Haines Gallery, San Francisco, CA
Witness to War: Revisiting Vietnam in Contemporary Art, International Center for the Arts at San Francisco State University, San Francisco, CA
Endless War: Made in the USA, San Francisco State University Art Gallery, San Francisco, CA
The Missing Peace: Artists Consider the Dalai Lama, San Francisco, CA
- 2006-08 *One Way or Another: Asian American Art Now*, Asia Society Museum, New York, NY [Traveling exhibition. Other venues include: Blaffer Gallery, University of Houston, Berkeley Art Museum, Japanese American National Museum, Los Angeles, CA]
- 2006 *Director's Choice*, Haines Gallery, San Francisco, CA
2006 California Biennial, Orange County Museum of Art, Newport Beach, CA
Picturing Eden, George Eastman House, International Museum of Photography and Film, Rochester, NY
The Missing Peace: The Dalai Lama Portrait Project, Fowler Museum of Cultural History, University of California, LA, Loyola University Museum of Art, Chicago, Rubin Museum of Art, NY
Peripheral Vision, Intersection for the Arts, San Francisco, CA
Image as Object, Mary Porter Sesnon Art Gallery, Porter College, University of California, Santa Cruz, CA
The Genius of the Place—Land and Identity in Contemporary Art, Art Museum of Western Virginia, Roanoke, WV
Another Asia—Fotomanifestatie Noorderlicht, Noorderlicht Fotogalerie, Groningen, Netherlands
Visual Politics—The Art of Engagement, The Katzen Arts Center at American University, Washington, DC
- 2005 *Director's Choice: Contemporary Art with Objects from Asia*, Haines Gallery, San Francisco, CA
Stages of Memory: The War in Vietnam, Museum of Contemporary Photography, Columbia College, Chicago, IL
Persistent Vestiges: Drawing from the American-Vietnam War, The Drawing Center, New York, NY
Picturing Eden, George Eastman House, Rochester, NY
In/Sight; A Celebration of Photography and Poetry, Triton Museum of Art, Santa Clara, CA



Young Monk of Laos (Luang Prabang), 2009

- 2004 *Cream*, Arts Benicia Center Gallery, Benicia, CA
MFA Exhibition, Thomas Welton Stanford Art Gallery, Stanford, CA
What's going on? California and the Vietnam Era, Oakland Museum of California, Oakland, CA
State of the Nation, Intersection of the Arts, San Francisco, CA
Collapsing Histories Project, Daigo Fukuryu Maru Exhibition Hall and Gallery ef, Tokyo, Japan
Collapsing Histories Project, Santa Cruz Institute of Contemporary Art, Santa Cruz, CA
Re-mix 2004, SomArts Cultural Center, San Francisco, CA
California Masters, Works/San Jose, San Jose, CA
Art as artifacts, Martin Luther King Library, San Jose, CA
Closing the Distance, Euphrat Museum of Art, Cupertino, CA
Perspective x 3: Visions of Vietnam: Chuong, Danh, & Narasimhan, Chinese Culture Ctr, San Francisco, CA
- 2003 *Bring Light into the Darkness*, SomArts Cultural Center, San Francisco, CA
Global Elegies: Art & Ofrendas for the Dead, Oakland Museum of CA, Oakland, CA
APAture, SomArts Cultural Center, San Francisco, CA
The Cameraless Image, Photo-Eye Gallery, Santa Fe, NM
Agitate, SF Camerawork, San Francisco, CA
Orange Alert, Thomas Welton Stanford Art Gallery, Stanford, CA
Hybrid, SF State University Fine Arts Gallery, San Francisco, CA
- RESIDENCIES, FELLOWSHIP, AND AWARDS**
- 2010 Eureka Fellowship, Fleishhacker Foundation, San Francisco, CA
 Art on Market 2009/2010 Kiosk Poster Series, San Francisco Arts Commission, CA
- 2009 Frances Niederer Artist-in-Residence, Spring Semester 2009, Hollins University, VA
 The John and Barbara Glynn Family Visiting Professor, Washington and Lee University, Lexington, VA
- 2008 Hurst Artist in Residence, Webster State University, Ogden, UT
 Critic and Artist Residency Series, Colorado State University, Fort Collins, CO
- 2007 Fellowship, Kala Art Institute, Berkeley, CA
Visions from the New California Award, Alliance of Artists Communities, Providence, RI
- 2006 Residency at Light Work, Syracuse, NY
 "The Influence of Memory," Spark, KQED, Episode #410
- 2004/05 Arts Council Silicon Valley Artist Fellowship
 Residency at the Cite Internationale Des Arts in Paris (September 2004–March 2005)
- 2004 *Artist Project Award*, The Center for Photographic Art, Carmel, CA

PERMANENT COLLECTIONS

Corcoran Gallery of Art, Washington, D.C.
 Eleanor D. Wilson Museum, Hollins University, Roanoke, VA
 George Eastman House, Rochester, NY
 Harry Ransom Center, The University of Texas, Austin, TX
 Jordan Schnitzer Museum of Art, University of Oregon, Eugene, OR
 M.H. de Young Museum, San Francisco, CA
 Museum of Contemporary Photography, Columbia College, Chicago, IL
 North Carolina Museum of Art, Raleigh, NC
 Oakland Museum of California, Oakland, CA
 Orange County Museum of Art, New Port Beach, CA
 Philadelphia Museum of Art, Philadelphia, PA
 Rochester Memorial Art Gallery, Rochester, NY
 San Jose Museum of Art, San Jose, CA
 Taubman Museum of Art, Roanoke, VA
 University Art Museum at Fort Collins University, CO
 University of California, Santa Cruz's *Special Collection*
 William Benton Museum of Art, Storrs, CT

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–LC and SH



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