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Hùng Lê
born 1999, Đồng Nai, Việt Nam
Người Bạn Cho Một Đường Dài, 2025
hand-dyed indigo cotton and linen, embroidery, beading
Courtesy of the artist

When Hùng Lê’s uncle passed away and was buried in America, he began to reconsider his relationship to the land and ideas of “home.” In *Người Bạn Cho Một Đường Dài*, Lê reconstructs a photograph of his uncle overlaid with dense interlocking patterns inspired by Vietnamese brown ceramic ware. Here, the past, present, and future of personal and collective histories become intertwined, suggesting a non-linear reading of time, where death isn’t an end, but rather a redirection. What constitutes a home when our loved ones are no longer there, and its boundaries are always in flux?

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(left to right)
Hùng Lê
born 1999, Đồng Nai, Việt Nam
Trở Lại Về Bờ, 2025
hand-dyed indigo cotton and linen, embroidery
Courtesy of the artist

This piece is a continuation of Hùng Lê’s ongoing research utilizing dense patterns as a form of veiling and protection. Within this piece, Lê reinterprets Vietnamese brown ceramic ware motifs into interlocking patterns, creating a visual barrier between the subject and the audience.

Nắm Chặt Lại Lần Cuối, 2025
silk-organza, cotton gloves, beading, decorative card, gold trim
Courtesy of the artist

This piece utilizes *jogakbo*, a Korean patchwork technique that incorporates scraps of fabric stitched together in various geometric patterns to create a larger cloth. Hùng Lê uses *jogakbo* to piece together a recreation of a body, referencing his late grandfather, to question what it means to communicate with the dead, to be reincarnated, or to time travel to the past.

Hùng Lê
born 1999, Đồng Nai, Việt Nam
Thịnh Lê
born 1946, Nam Định, Việt Nam
Rước Dâu, 2025
hand-dyed indigo cotton and linen, embroidery
Courtesy of the artist

Veils play a role in both weddings and funerary practices in Vietnamese culture. Recently, in Hùng Lê’s life, weddings and funerals have become intertwined. Inspired by these events, Lê began reinterpreting traditional Vietnamese brown ceramic motifs into dense, interlocking patterns. Here, overlaid throughout the piece, the dense patterns become a veil, creating a visual barrier between the subject and the audience by obscuring their identities.

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Noelle Choy
born 1992, Silver Spring, Maryland, United States
I liked the idea of secrets hidden inside of a tree, 2025
hemlock tree stump bark, resin, plaster, fabric paint, cast wood glue, Earth Science textbook pages, hardware
Courtesy of the artist

Anchored inside the hollowed stump of a rotted Hemlock tree are images of advertisements, screenshots, and text messages Noelle Choy has collected. These images are reminiscent of our varied forms of communication serving as reference points for love, loss, and everything in between.

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Noelle Choy
born 1992, Silver Spring, Maryland, United States
I don’t think I’ll ever tell him, 2025
aluminum cast, cardboard box, inkjet print, plastic tray, rubber tubing, galvanized steel
Courtesy of the artist

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Noelle Choy
born 1992, Silver Spring, Maryland, United States
I don’t think I’ll ever tell him, 2025
aluminum cast, cardboard box, inkjet print, plastic tray, rubber tubing, galvanized steel
Courtesy of the artist

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(left to right)
Merry Sun
born 1996, Shenyang, China
When We Were Fish (姥爷), 2025
Tyvek, metal, microfilament
Fixtures by M. H. Kirkwood
Courtesy of the artist

When We Were Fish (奶奶), 2025
Tyvek, metal, microfilament
Fixtures by M. H. Kirkwood
Courtesy of the artist

When We Were Fish (大舅), 2025
Tyvek, metal, microfilament
Fixtures by M. H. Kirkwood
Courtesy of the artist

Merry Sun’s carp windsocks are a reference to the Chinese Dragon Gate myth. In the legend, carp that are strong enough to swim upstream and brave enough to leap over a waterfall cascading off the legendary mountain are transformed into dragons. Each of her stitched fish is dedicated to a deceased relative, eulogizing them as mighty water dragons in their next lives. The windsocks also resemble *koinobori*, Japanese carp streamers that are flown for Children’s Day to represent the different members of a family.

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Noelle Choy
born 1992, Silver Spring, Maryland, United States
Dog, 2025
papier-mâché, foam, tennis balls, paracord, acrylic, plaster, wood, doorknob, Ramune marble, laminated inkjet print of the Earth
Courtesy of the artist

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(left to right)
Noelle Choy
born 1992, Silver Spring, Maryland, United States
Dog, 2025
papier-mâché, foam, tennis balls, paracord, acrylic, plaster, wood, doorknob, Ramune marble, laminated inkjet print of the Earth
Courtesy of the artist

Sale 1000 (Three Stars), 2025
straws, steel wire, PVA tubing, tape, ceramic tiles, concrete, string, nails, paracord, aluminum, pens, marker, pencil sharpeners, erasers, hairbrush, crochet needles, wood dowels, storage bags, plywood, LED light, furniture foam, bookbinding coils
Animation by Jordan Wong
Courtesy of the artist

Acting almost like a skeleton, various objects are assembled to hold the shape of the clear plastic travel bags. They are lined up in a row like bags brought home after a shopping trip as potential gifts or indulgences, but they remain empty, holding only shadows and light shining through the cut-out stars. The mixture of improvised materials alludes to the 2000s aesthetics of Noelle Choy’s childhood.

Cloudy (A Very Long History), 2025
plasma-cut steel, remotes, phone, oak
Courtesy of the artist

Cloud shapes mimicking the style often seen in mythological stories are held up by pieces of remote controls and one telephone. Television, pop culture, and other forms of entertainment connect people and cultures across time and space. The outdated remotes and cartoonish clouds are a nod to fictional narratives propped up by our reliance on them.

Burger, 2025
2012 Nissan Rogue side mirror, wax, weekly grocery ad, colored pencil, plywood, plaster, cable, Earth Science textbook pages, lollipop sticks
Courtesy of the artist

Inventory II (or I couldn’t have taken it all with me), 2025
aloe soap, baby oil, walnut, pine, acrylic, plaster, plywood panel, marker on paper, pencil sharpener, furniture foam, hardware
Courtesy of the artist

Noelle Choy photographed objects in her mother’s home after she passed away. These photographs were printed, cut out, and embedded in her sculpture *Inventory*. Choy repurposed the negative spaces and used them as containers inset with soap. Each element of the work holds another and mirrors the versions, or shifting timelines, that can exist within owned objects.

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Merry Sun

born 1996, Shenyang, China
In the Tempest, Through the Eaves, 2025
cement, terra cotta, wood, metal, multichannel sound
Fabrication assistance by M. H. Kirkwood
Courtesy of the artist

Merry Sun’s interactive sound installation references her ancestral past through the language of historic Chinese architecture. The *dou-gong* bracketing systems depicted in Sun’s sculptures have been used for millennia and are built to withstand strong storms and earthquakes. Recreating segments of traditional timber-framed roofing structures in concrete, Sun imagines them tunneling through the ground back to her motherland. Strands of terra cotta tile, formed by placing unfired clay slabs on the artist’s body, are suspended in midair and tethered to the cement ruins. They act as disembodied plate armor, sheltering those below while carrying the impressions of her form.

Walk carefully around the sculptures to activate sounds.

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Walk carefully around the sculptures to activate sounds.

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Noelle Choy

born 1992, Silver Spring, Maryland, United States
Inventory, 2025
plaster, PVA vinyl, aluminum, wax, Atlantic Ocean water, inkjet prints, colored pencil, broom handles, cellophane, pins, beads, acrylic, polyurethane, foam
Fabrication assistance by Cooper Siegel
Courtesy of the artist

In 2020, Noelle Choy’s mother mysteriously passed away. Choy documented various objects she found in her house, including kitchen gadgets, toys, and personal household items. Choy investigates collected objects as artifacts of usefulness or self-worth and how we build our worlds around them. The modular towers in this sculpture become structures that mimic a toy or a prop. The flames are filled with water from the Atlantic Ocean.

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Noelle Choy
born 1992, Silver Spring, Maryland, United States
Wonders of the World, 2025
video, 33:13 minutes
Courtesy of the artist

Noelle Choy’s mother immigrated to San Francisco from Taiwan. In 2024, Choy and her brother met their aunt in the Bay Area to remap their mother’s life before they were born. They visited landmark locations from her story, including the restaurant her family would go to in Oakland and the rose garden where she married. This rhythmic, non-linear, collage-style video feels dream-like and becomes focused on the relationships between Choy, her aunt, and her brother, with Choy’s mother and grandmother as silent fourth and fifth characters. This rhythmic, non-linear, collage-style video feels dream-like and becomes focused on the relationships between Choy, her aunt, and her brother, with Choy’s mother and grandmother as silent fourth and fifth characters.

Please feel free to sit on the bench and use the headphones to listen to the video projected on the wall.

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Hùng Lê
born 1999, Đồng Nai, Việt Nam
Trở Về Quê Hương, 2025
video, 13:34 minutes
Courtesy of the artist

In 2023, Hùng Lê traveled back to Việt Nam with his family for the first time in many years. During the trip, Lê documented intimate moments of everyday life to recreate a sense of place without relying on language. Overlaid with patterns and stylized text, Lê’s video attempts to forgo the use of written language in storytelling and instead relies on visual motifs and sounds as the main interpreters.

Please feel free to sit on the bench and use the headphones to listen to the video projected on the wall.

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