

PORTFOLIO

**PRUNE PHI**

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## BIOGRAPHY

Prune Phi is a French artist born in Paris in 1991 who grew up in the south of France. She currently lives and works in Marseille (France). After completing her Masters in Artistic Creation, Theory and Mediation, as well as a one-year residency at the Birmingham Institute of Art and Design in England, she graduated from l'École Nationale Supérieure de la Photographie d'Arles (FR) in 2018 with a Master's in photography. She is currently a resident at Les Ateliers de la Ville de Marseille (FR).

## SOLO & DUO EXHIBITIONS

- 2025 (upcoming) OTHERWORLD COMMUNICATION**  
15 Beautreillis gallery, Paris (FR)  
**.COM**  
Bottoms Up at Musée Nicéphore Niépce, Chalon-sur-Saône (FR)
- 2024 OTHERWORLD COMMUNICATION**  
With SMITH at Carré d'Art, Nîmes (FR), AD: Anna Labouze & Keimis Henni
- 2023 HANG UP**  
Today didn't happen yet sound installation in collaboration w/ Samuel Marin Belfond at Floral Belleville, Paris (FR), curator: Lara Ossipovski
- 2022 OTHERWORLD COMMUNICATION**  
Lead Me To You sound collaboration w/ Tal Yaron. Performers at the opening: Kianue Tran Kieu, Céleste Terres Phi at Reflet Machine, Paris (FR)  
**OTHERWORLD COMMUNICATION**  
XOXO w/ Sandar Tun Tun at la Friche La Belle de Mai, Marseille (FR)  
curators: Marie Degaulejac & Léa Lascaud
- 2021 OTHERWORLD COMMUNICATION**  
Festival Fictions Documentaires at Archives Départementales de l'Aude, Carcassonne (FR), AD: Éric Sinatora & Christian Gattinoni

## COLLECTIVE EXHIBITIONS (SELECTION)

- 2025 (upcoming) Womb of Fire** at Mo Art Space, Hanoi (Vietnam)  
curators: Đỗ Tường Linh, Carmen Cortizas, An Nguyen Vu, Nga Nguyen  
Des liens qui courent at Villa Riberolle (FR) curator: Chloé Bonnie More  
**.COM**  
7 Up 3 Down at Hessel Museum of Art, Annandale-on-Hudson (USA)  
curator: Đỗ Tường Linh  
**.COM**  
Paysages Mouvants at Musée du Jeu de Paume, Paris (FR) curator: Jeanne Mercier
- 2024 OTHERWORLD COMMUNICATION**  
Vieilles Coques et Jeunes Récifs at FRAC Île De France, Paris (FR)  
curators: Céline Poulin & Alicia Reymond  
**HANG UP**  
Long Distance Call at Sissi Club gallery, Marseille (FR) curators: Anne Vimeux, Élise Poitevin, Corentin Darré
- 2023 SIFFLER LA NUIT**  
TRANS(E)GALACTIQUE at Festival Vagamondes, La Filature, Mulhouse (FR)  
w/ Tal Yaron & Kianue Tran Kieu. curators: Superpartners (SMITH & Nadège Piton)
- 2022-23 OTHERWORLD COMMUNICATION**  
La Position de l'Amour at Le Magasin CNAC, Grenoble (FR) curator: Céline Kopp
- 2022 HANG UP**  
66ème Salon de Montrouge at Beffroi de Montrouge (FR)  
AD: Work Method (Guillaume Désanges & Coline Davenne)  
**OTHERWORLD COMMUNICATION**  
La Relève #4 Festival Parallèle at Les Grands Bains Douches, Marseille (FR)  
**OTHERWORLD COMMUNICATION**  
Confessions Nocturnes Festival Parallèle at Artagon Marseille (FR)
- 2021-22 LONG DISTANCE CALL**  
Sutures at Minnesota Museum of American Art, St Paul (USA), curator: Suriya Khuth
- 2021 LONG DISTANCE CALL**  
J'ai pris mes distances avec l'histoire @jeudepaumelab, curator: Jeanne Mercier  
**LONG DISTANCE CALL**  
Family Portrait at Festival OFF Bratislava, FOG gallery (Slovakia), curator: Zuzana Timčíková  
**HANG UP**  
Format Photo Hanoi 2021 at VCCA (Vietnam), curator: Mai Nguyễn Anh  
**TOPOGRAPHIES**  
100% L'EXPO at Grande Halle de La Villette, Paris (FR), curator: Inès Geoffroy
- 2019 LONG DISTANCE CALL**  
Festival Circulation(s) at Rezidenta Brd Scena 9, Bucarest (Romania)  
**LONG DISTANCE CALL**  
Festival Circulation(s) at le 104, Paris (FR) curators: Audrey Hoareau & François Cheval
- 2018 APPEL MANQUÉ**  
L'Origine Manquante w/ SMITH & Camille Carbonaro at Jean-Paul Barrès gallery, Toulouse (FR)  
**LONG DISTANCE CALL**  
Une Attention Particulière at les Rencontres de la Photographie, Arles (FR)

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## PERFORMANCES

- APPARENTLY RICE CERAMIDE FIXES EVERYTHING**
- 2025** w/ Bép Nhỏ and Ha Tran, Hessel Museum of Art, CCS Bard, Annandale-on-Hudson (USA)
- 2025** w/ Chef Céline Pham, Musée du Jeu de Paume, Paris (FR)
- OTHERWORLD COMMUNICATION**
- 2025** (**upcoming**) 15 Beautreillis gallery, Paris (FR)
- 2024** La Contemporaine de Nîmes (FR)
- 2023** Le Magasin CNAC, Grenoble (FR)
- 2022** Reflet Machine, Paris (FR)
- 2022** Artagon Marseille (FR)
- MEMORY CAN CHANGE THE SHAPE OF A ROOM, IT CAN CHANGE THE COLOR OF A CAR**
- 2018** performed by Tal Yaron, Espace Van Gogh, Arles (FR)

## RESIDENCIES

- 2025** Aide Individuelle à la Création (USA, Vietnam)
- 2024** Fondation d'Entreprise Martell Cognac, (FR)
- Glasgow Sculpture Studios x Center for Contemporary Art Glasgow x Triangle Astérides, Glasgow (Scotland)
- 2023** Maison Artagon Vitry-aux-Loges (FR)
- 2021-22** Artagon Marseille (FR)
- 2020** Fond de soutien FR/EME & Triangle Astérides, La Friche La Belle de Mai, Marseille (FR)
- Création en Cours Les Ateliers Médicis, Salles d'Aude (FR)
- Villa Saigon Institut Français, Ho Chi Minh Ville (Vietnam)
- 2018** Résidence 1+2 with SMITH & Camille Carbonaro, Toulouse (FR)

## AWARDS / GRANTS

- 2025** Awardee ElaineAlain
- Awardee Research grant Aide Individuelle à la Création (AIC) DRAC PACA
- 2024** Awardee Prix Impression Photographique Photographic Print Award, Ateliers Vortex & Musée Nicéphore Niépce
- 2021** Awardee Prix Création en Cours Ateliers Médicis
- 2020** Nominee Prix Dior de la Photographie et des Arts Visuels pour Jeunes Talents
- 2019** Awardee Kickstarter x ENSP x Mouvement magazine
- Research grant GRAPH-CMI
- 2018** Nominee Prix du livre d'Auteur for Hang Up, Éditions Filigranes
- Rencontres de la Photographie d'Arles

## COLLECTIONS

FRAC Île de France  
Les Rencontres de la Photographie d'Arles  
Dior

## PEDAGOGICAL PROJECTS

- 2025** Workshop at Ecole Média Art, Chalon-sur-Saône (FR)
- 2024** Art au collège video, science fiction, performance, graphic design
- w/ DRAC OCCITANIE, Nîmes (FR)
- R'ouvrir le Monde video, science fiction
- w/ Triangle Astérides & DRAC PACA, Marseille (FR)
- 2023** La Consigne à Images x Le Centre Pompidou writing, collages, archives, Marseille (FR)
- Studio 13/16 writing, collages, archives at Le Centre Pompidou, Paris (FR)
- R'ouvrir le Monde collected materials, ENSP Arles & DRAC PACA, Marseille (FR)
- 2022** Multim'été multimédia, science fiction at Le GRAPh CMI, Carcassonne (FR)
- Mon univers d'objets writing, collages, volumes at les Ateliers Canopé (FR)
- 2021** R'ouvrir le Monde memory, places, video, writing, photography
- w/ Centre Photographique de Marseille & DRAC PACA (FR)
- Entre les images collective production, édition
- w/ Réseau Diagonal, GRAPh CMI, DRAC Occitanie (FR)
- Archéologie Future writing, collages, volumes at les Ateliers Canopé (FR)
- Ateliers Circulation(s) writing, collages at Le 104, Paris (FR)

## TALKS / INTERVIEWS (SELECTION)

- 2023** Margaux Brugvin video ElaineAlain
- Camille Bardin podcast Podcast Présent:e
- Seminar on Asian Contemporary Artists for the Master's in Museum Strategies and Project Management – Asia, Catholic Institute of Paris
- facilitated by Asian Contemporary Art
- 2021** Discussion panel about Otherworld Communication with Audrey Hoareau & Christian Gattinoni, Festival Fictions Documentaires (FR)
- Discussion panel for Sutures exhibition with Suriya Khuth at the Minnesota Museum of American Art, Saint Paul (USA)
- Conférence L'Avis d'Après with SMITH at ENSP Arles (FR)
- 2019** Table ronde Le destin posthume des images with Michel Poivert, Stéphanie Solinas, Hélène Bellenger at Festival Circulation(s) (FR)

## PUBLICATIONS (SELECTION)

- 2024** **LONG DISTANCE CALL** in ME-XILE by THE EYES Publishing, guest curator Sabyl Ghoussoub
- 2023** **OTHERWORLD COMMUNICATION** interview with Do Tuong Linh in Revue Sève N°2
- 2022** **LE TRAJET DES CACTUS** co-written with Samir Laghouati-Rashwan in Regards croisés sur les mobilités et l'altérité (Recherches et actions) Éditions PUP / Sociétés Contemporaines
- 2018** **(Monography) APPEL MANQUÉ L'Origine manquante** (3 books with SMITH & Camille Carbonaro), Éditions Filigranes

## PRUNE PHI

"Prune Phi develops a multidisciplinary installation practice, composed of personal photographs, drawings, collages, sculptures, sounds, texts, videos and documents collected from Vietnamese and American magazines. These intricate symbolic stories redouble their efforts to equip individuals and communities with the necessary tools to bridge the narrative gaps and align with the historical trajectory of Vietnamese immigration, both on a personal and collective level. By studying the mechanisms of transmission within families, communities and diasporas, the artist explores memory and the act of forgetting through the physical and plastic experiences of failure, loss and disintegration. This is where fiction steps in to not only fill the metaphysical gaps but also physical space. Prune Phi's installations unfold in volume to symbolically "occupy" this void and create new rituals of transmission drawing on new technologies, communication systems and cultural codes

borrowed in part from social networks. By combining different medias, Phi multiplies narratives, reinforcing imagery and repairing collective speech using fictional mechanisms.

The phenomena of cognitive haze and mental error multiply like a crumbling foundation which makes up the collective resistance to transmission or the materialization of a great wall of silence, taboo or secrecy. Destroying and the tearing of things are gestures that are repeated in the work of this artist using failure as a starting point. By dissolving what we know or think we know, in order to rethink a collective history and a shared memory we must work together: "If it's not in you, nor in me, we'll think of something else that will be common to us", as Phi puts it. By collecting objects, she creates a scenography in perpetual transformation, like a living memory that is constantly reworking and rewriting itself.

Just like a vast atlas or a constellation that holds fragments of memories, the artist's work unfolds to embody a kind of memory graph, whose present elements symbolize the point of convergence. At times, this reconstruction is obstructed by a flaw: the sound is absent, images are missing. However, the ambition to bring people together is never lost. This aspiration helps us understand that we live our present moments only through the combined movements of our memories and our desires. Like a ritual offering to the dead, let's pay homage to silence and hope it has something to say."

Elisa Rigoulet  
co-director of Exo Exo gallery  
66ème du Salon de Montrouge catalogue  
(2022)



# .com/1 (ongoing)

2025

Installations

Variable dimensions

[1.] Metal, wood, sake glasses, c-print, glycerin

Collage on metal: 30 x 40 cm. Shelves: 260 cm and 120 cm. Furniture: 37 x 160 x 180 cm

Bottoms up (2025) Photographic Print Prize 2024 by Les Ateliers Vortex at the Musée Nicéphore Niépce (Chalon-sur-Saône)

[2.] Metal, wood, glass, glycerin, c-print, rice grains, linoleum

Furniture: 92 x 60 x 115 cm

Festival Paysages Mouvants (2025), Musée du Jeu de Paume, Paris

Co-produced by the Fondation d'Entreprise Martell and the Musée du Jeu de Paume

[3.] Metal, c-print, wood, porcelain, glass

Porcelain and glass sculpture: 25 x 25 x 20 cm.

Collage on metal: 30 x 40 cm. Collage on wooden base: 40 x 65 x 30 cm

7 Up 3 Down (2025), Hessel Museum of Art, Annandale-on-Hudson (USA)

Produced by the Hessel Museum of Art

Here, rice was more than sustenance. It became ritual, fetish, offering, magical beliefs. Dishes arrived paired served in small cups made from porcelain and glass — adorned with kitschy images of hidden Asian bodies, glimpsed and obscured, distorted through the lens of a Western gaze.

In the early gestures of her long-term project *.com*, a found photograph of her grandfather surfaces — his posture echoing that of the forced Indochinese laborers once bent over the rice fields of Camargue. This image becomes a thread.

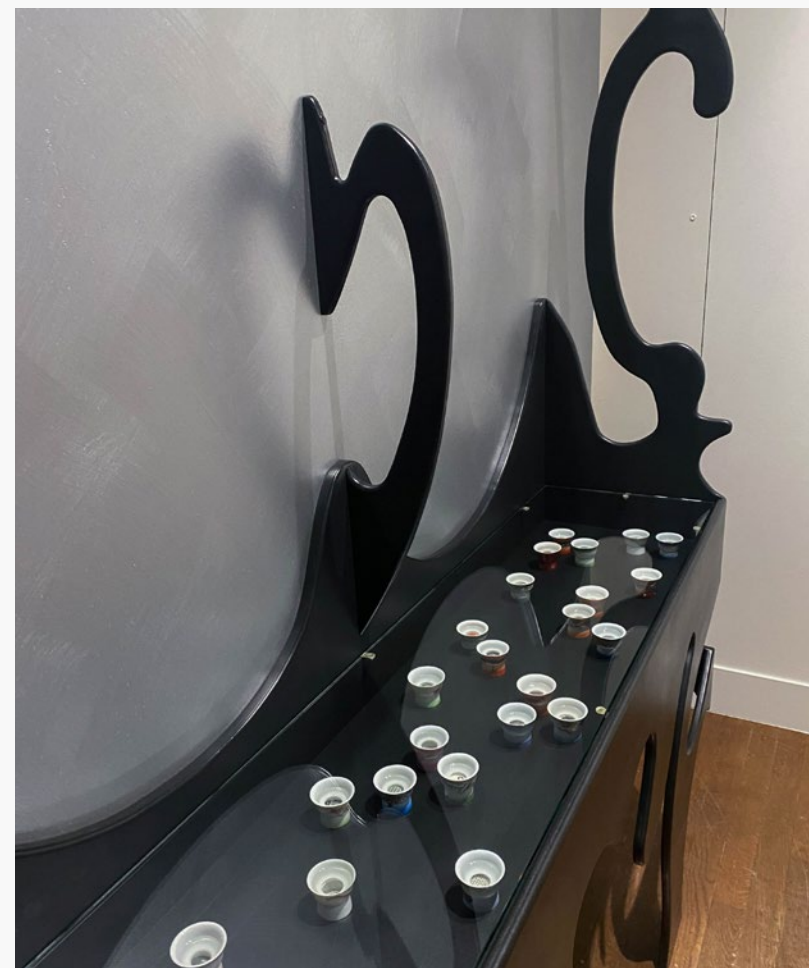
From there, her research unfolds in ripples: rice dishes and rice wine, the sacred and the everyday, the beliefs that cling to this grain; the watery ecosystems of the rice field and



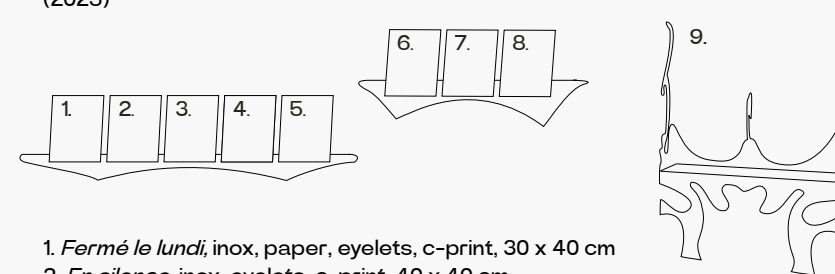


the life it shelters; the fragmented portrayals of Asian bodies, refracted through an occidental lens.

In its first iteration at Nicéphore Niépce Museum, Prune Phi gathers rice wine glasses online. She breaks them —delicately — and repairs them, removing the pornographic imagery and replacing it with fragments of her own pictures collection. The mended glasses become small monuments, resistant witnesses holding the tension between absence and return. In their glint, a memory recomposed, refusing erasure.



←↑ [1.] *Bottoms Up* Exhibition, Musée Nicéphore Niépce, Chalon-sur-Saône (2025)



1. *Fermé le lundi*, inox, paper, eyelets, c-print, 30 x 40 cm
2. *En silence*, inox, eyelets, c-print, 40 x 40 cm
3. *Bétel bitter bite*, inox, eyelets, c-print, 30 x 40 cm
4. *Lassée/ laced 1*, inox, ribbon, eyelets, c-print, 30 x 40 cm
5. *Prédiction 1*, inox, eyelets, c-print, 30 x 40 cm
6. *Askip la céramide du riz répare tout 1*, inox, eyelets, c-print, 33 x 40 cm
7. *Fusion (diatomée + calcul rénal)*, eyelets, c-print, 30 x 40 cm
8. *Rice wine recipe*, eyelets, c-print, 30 x 40 cm
9. *Monstre #4*, sake glasses, wood, glass, 92 x 60 x 115 cm







The next chapter of the project takes the form of a fiction-in-progress, staged as a performed installation. Like a TV series where viewers slip into the frame, becoming characters themselves, the space is inhabited by objects and short films — a living, breathing set.

The storyline traces a romance, a metaphor for our 2.0 relationships — drifting between screen-mediated exchanges and IRL encounters.

It all begins when a diatom — a microscopic algae living in the ecosystem of the rice field — is accidentally swallowed in a gulp of murky water. Lost inside a human body, she drifts until she reaches a kidney... where she falls hopelessly in love with a kidney stone.





# 7 UP 3 DOWN

Lê Đình Chung, Daphné Nan Le Sergent, Prune Phi, Xavier Robles de Medina, Arlette Quỳnh-Anh Trần

*Bảy nổi ba chìm* – *Seven up Three down* pays homage to Hàm Nghi (1871–1944), an Annamese (modern-day Vietnamese) emperor who became the country's first modern artist while in exile in Algeria. While studying painting under Marius Reynaud and sculpture under Auguste Rodin, Hàm Nghi also formed a friendship with the artist Paul Gauguin. His artistic contributions have long been overlooked in mainstream art history, only recently gaining recognition through the efforts of his fifth-generation descendant, art historian Amandine Dabat. The exhibition weaves together the works of Lê Đình Chung (b. 1990, Lâm Đồng), Daphné Nan Le Sergent (b. 1975, Seoul), Prune Phi (b. 1991, Paris), Xavier Robles de Medina (b. 1990, Paramaribo), and Arlette Quỳnh-Anh Trần (b. 1987, East Germany), all of whom traverse and echo hidden histories to reinterpret, reimagine, and breathe life into both the present and the future.

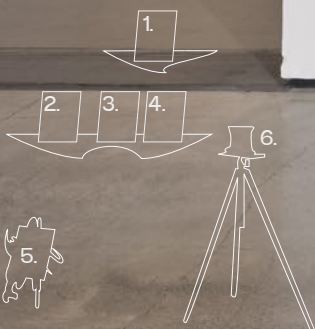
This exhibition is held in a year that carries profound historical weight: a century since the founding of the École des Beaux-Arts de l'Indochine in Hanoi, fifty years after the end of the Vietnam-US War, and half a century after Suriname gained independence from

Dutch colonial rule. Chung's restaged paintings and sculptures of Hàm Nghi subtly reveal the suppressed desire for self-determination through artistic liberation. In contrast, Robles de Medina's restaged painting of Dutch Queen Wilhelmina's removal powerfully symbolizes a transition of authority, immortalized through art. Meanwhile, Trần, Le Sergent, and Phi guide us on explorations of diverse themes: from the US state-sponsored 1960 exhibition *Art and Archaeology of Vietnam*, which toured the US during the Vietnam War; to the impact of semiconductor production in East Asia on the development of cameras, digital tablets, and our understanding of the world; to the revival of rice cultivation as the "white gold" of the Camargue region, made possible by the labor of 20,000 Vietnamese workers brought to Southern France during World War II.

The opening features a performance by exhibiting artist Prune Phi in collaboration with culinary artist Bép Nhỏ (Petit Kitchen), merging art with the sensorial poetry of taste and memory.

*Bảy nổi ba chìm* – *Seven up Three down* is curated by Đỗ Tường Linh. Support for the exhibition is provided by Vietnam Art Collection (VAC).

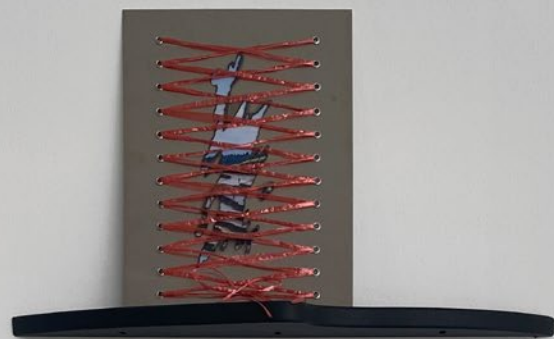
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↑ [3.] 7 Up 3 Down exhibition, Hessel Museum of Art, USA (2025)

1. *Lassée/laced 2*, inox, ribbon, eyelets, c-print, 30 x 40 cm
2. *Closure and neck*, chains, eyelets, c-print, 30 x 40 cm
3. *Diatoms love story*, inox, eyelets, c-print, 34 x 40 cm
4. *How many did you swallow ?*, inox, eyelets, paper, c-print, 30 x 40 cm
5. *On a boat*, inox, eyelets, c-print, wood, 40 x 65 x 30 cm
6. *Objet de prédiction #2 – coque de téléphone*, porcelain, glass, 25 x 25 x 20 cm







# ASKIP, LA CÉRAMIDE DU RIZ RÉPARE TOUT (ongoing)

2025

Performance

Tablecloth with images, rice-based drinks and dishes, rice wine cups, pornographic images, archival images, tools, binder, basin and stool

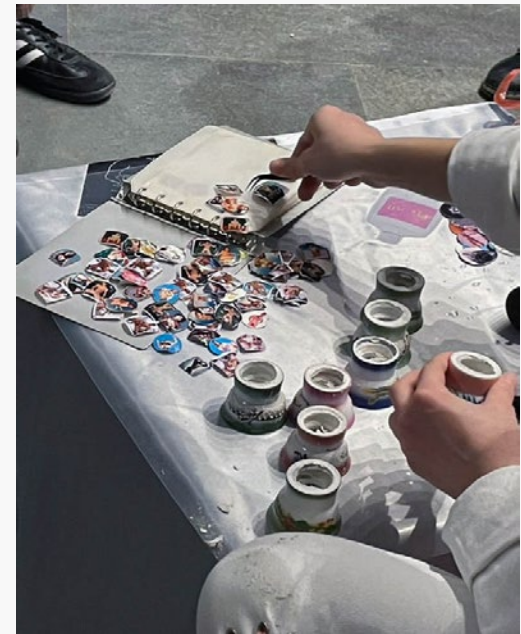
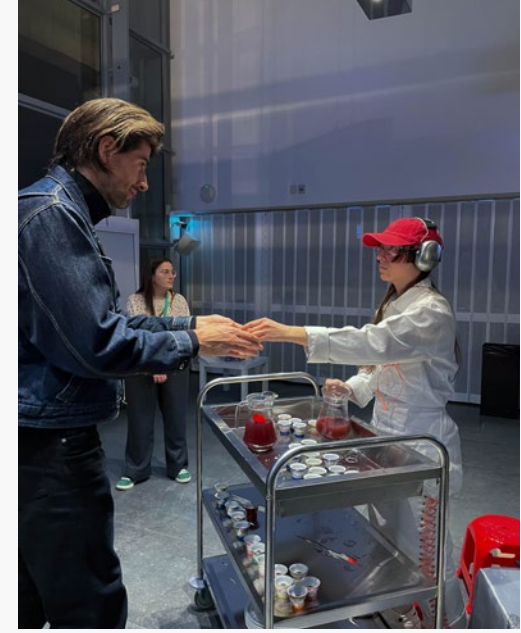
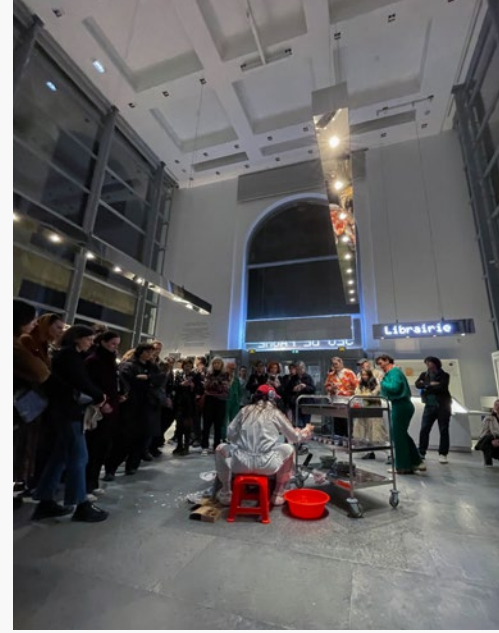
[1.] w/ Céline Pham, at Musée du Jeu de Paume, Paris (2025)

[2.] w/ Bép Nhò and Ha Tran at Hessel Museum of Art, Annandale-on-Hudson, USA (2025)

*Askip, La Céramide Du Riz Répare Tout* (Apparently, rice ceramide fixes everything) is a series of performances in collaboration with chefs, where rice becomes a medium for healing—offered through food and drink, shared with the audience.

The performance unfolds in silence or with few words: the delicate act of breaking, then mending rice wine glasses.

Each repaired vessel holds a restorative drink, poured and offered with care. Alongside, the chef(s) prepare small bites that heal, each made from rice, each carrying its own quiet remedy.



→ [1.] Performance with Céline Pham  
Paysages Mouvants Festival  
Musée du Jeu de Paume, Paris (2025)



« Apparently, rice ceramide fixes everything.

For real, I read it in a scientific paper.

It's a fatty compound that works miracles on damaged hair, wrinkles, and dead skin cells. Pharma companies are all over it.

I mean, my skin was soft for real after secretly dipping my little arms into the wide open rice sacks in the back courtyard of my grandfather Phi Van Binh's restaurant.

In 2021, my aunt Didi dies. In her apartment, photos of him—before I was born—standing in a rice field, his back bent, bare feet in the water, hands grazing the cloudy surface.

In 1943, forced Indochinese laborers in a rice field in Camargue. Same bent backs, same wet hands, same hats—minus the smiles, plus a few decades.

Does Binh know the weight of these gestures? He even named his restaurant La Rizière. I wonder if that was a coincidence.

There was a lot to fix in that

place. Starting with the hot breath of drunk customers, steeped in rice wine, drinking straight from cups made of glass and porcelain that showed naked Asian bodies way too close to their laughing mouths to feel like a joke.

Jen says she's never seen anything like it in the US. And it's Linh's first time seeing one irl. From what I can tell, these objects only exist in France. Not much info online, except for one blog saying they were made by the West for Western taste.

No joke.

And to think everyone thought it was funny back then. It's not funny to me at all now.

My cousin Davis once told me, "Food is love."

I've been served a lot of rice soup since then, and I've learned that a full stomach can outlive any silence.

Today, not a trace of the Indochinese workers' story on the supermarket rice bags—even though their pain passed down through generations and still echoes in us.

Who would've thought memory

could travel up through capillarity into wounded bodies, starting from their aching bare feet in freezing water? That microorganisms could slip into their cuts when they collapsed from exhaustion, and that they'd swallow some of them down with muddy water, until they fell in love with the kidney stones born from their dehydration.

Right now, as I write this, I cut my finger and let your diatoms in, scattering the liquids in my body, while your wounds have long since turned to scars. Others slipped in through my iPhone's lightning port, deep into its circuits, when I leaned down to touch the rice water with my fingertips—like you, and like them. The nearly 11,000 photos unsaved to the Cloud went silent. Maybe rice can save the device too. Anyway, all the images it takes now distort reality.

In 3025, I see the polluted ground of flooded rice fields, diatoms swarming, ever more numerous, tending to the rice plants lovingly in the water, fizzing and boiling.

If we were still kids, I would've told you rice was a magic potion—one that, once swallowed, could heal everything.

Today, a few grains stuck in our tight throats. I can barely swallow. I spat one out and sealed it in a vial around my neck, one that carries my name.

Just as stuck as those naked bodies trapped at the bottom of sake glasses, waiting to be pulled out.

I guess things have to break before they can be fixed. »



← [2.] Performance with Bế Nhỏ & Ha Tran  
Exhibition views 7 Up 3 Down, Hessel Museum of Art,  
USA (2025)





# OTHERWORLD COMMUNICATION

Extracts installations & performances <https://youtu.be/Ry8V2NNaBk>

2020 – 2024

Installation, performance

Videos, paper facsimiles

Sound objects: cardboard boxes from imported Asian products and soundscape in collaboration with Tal Yaron

Co-produced by Artagon Marseille, Le Magasin CNAC Grenoble, La Contemporaine de Nîmes, Festival Fictions

Documentaires, Fraeme, Triangle Astérides

Award Les Ateliers Médicis

*Otherworld Communication* is a fictional company that manufactures cardboard votive objects. These can be activated and sent to loved ones who have passed into the other world when they are immolated.

This telephone operator, specialized in interworld exchanges, offers its services and makes communication between the living and the dead possible.

The project questions the evolution of a Southeast Asian traditions, and more specifically, the integration of new technologies into practices related to ancestor worship. According to belief, the afterlife is a parallel world, almost identical to our own. However, when a person dies, they do not take any material possessions with them—despite needing them. It is up to the living to perform the ritual to initiate communication.

*Otherworld Communication* offers facsimiles of mobile phones and computers. The burning of the object is itself a mode of communication with the afterlife. Therefore, burning a representation of such a tool becomes a double form of communication, increasing the chances of receiving a response.

*Otherworld Communication* unfolds through



↑ Carré d'Art de Nîmes, [La Contemporaine de Nîmes](#) (2024)

public participation. The performance is experienced individually.

The participant enters the waiting room of the Interworld Communications Office and fills out a form: "If you could send a text message to someone who has passed into the afterlife, what would you say?"

The visitor is then invited into the consultation room to meet with the operator, who creates a paper offering in the form of a mobile phone, with the message written on it. It is up to the viewer to choose whether or not to activate the object through its incineration.



  
**OTHERWORLD  
COMMUNICATION**

**VOUS PROPOSE DE FABRIQUER  
UNE OFFRANDE DESTINÉE  
À QUELQU'UN.E  
PASSÉ.E DANS L'AU-DELÀ.**

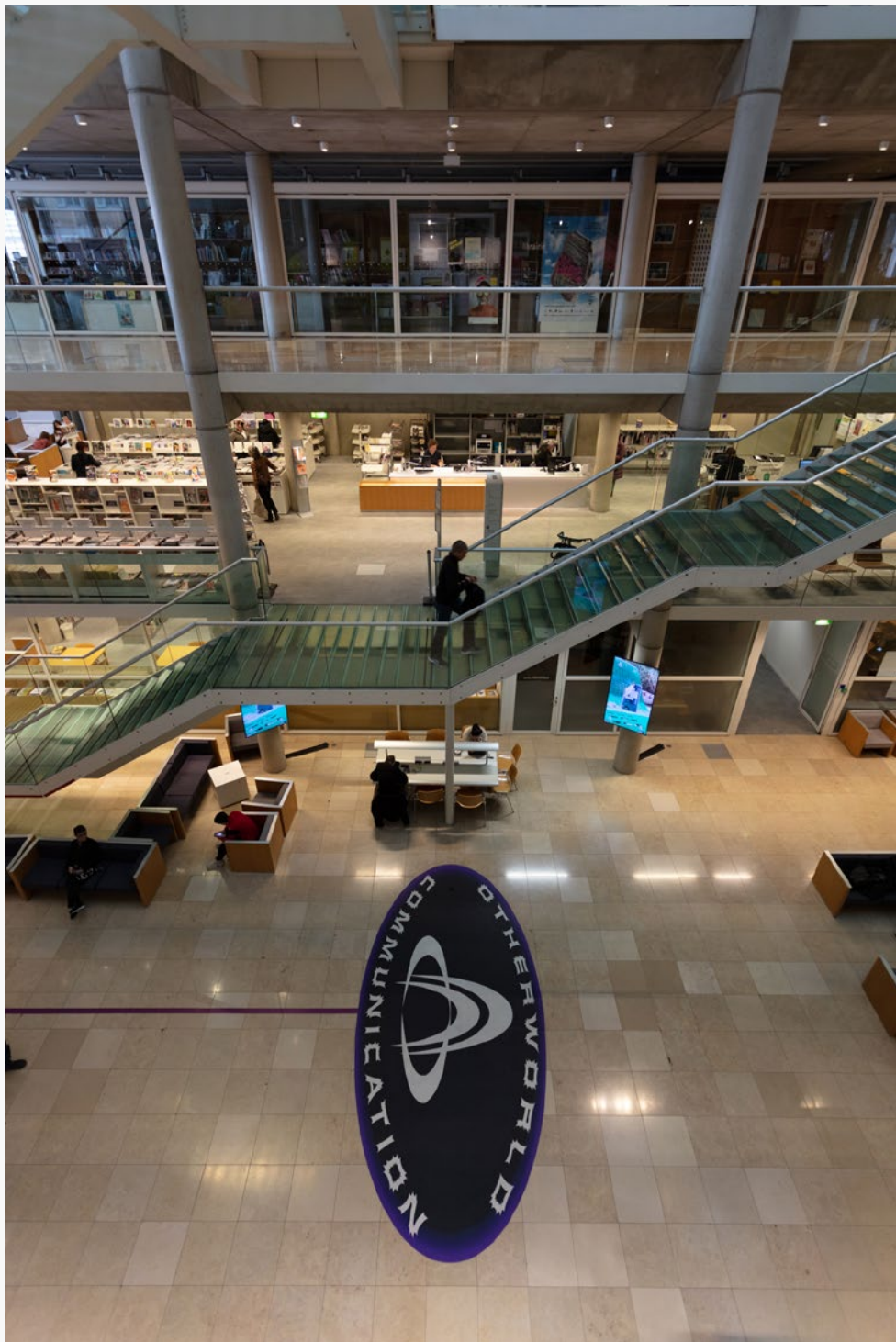
**SI VOUS POUVIEZ LUI ENVOYER  
UN TEXTO, QUE LUI DIRIEZ-VOUS ?**

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FORMULAIRE À REMPLIR AVANT CONSULTATION INDIVIDUELLE

FORMULAIRE À REMPLIR AVANT CONSULTATION INDIVIDUELLE





↑ ↗ G(hosted) exhibition, with SMITH, Musée du Carré d' Art, La Contemporaine de Nîmes (2024)









↑ [G\(hosted\)](#) exhibition, with SMITH, Musée du Carré d'Art, La Contemporaine de Nîmes (2024)









« There, a black sculpted display licks at a central screen with clawed black flames — the screen, in vertical smartphone format, loops a promo video presenting the activities of a fictional company that has served as the matrix for the artist's installation and performance work since 2021. “Welcome to Otherworld Communications. One message away from the afterlife!” reads the background greeting, just before a paper effigy of a laptop goes up in flames.

For Prune Phi, it's a way — rooted in her Vietnamese diasporic family history — to continue a Chinese tradition of burning paper replicas of everyday objects as





offerings to the dead, opening lines of communication with the beyond.

Sewn into fabric walls or suspended like signals, other pieces extend the iconography of a memory-crossing: grainy photos, holographic stickers, car-mod letterings. A visual lexicon of reverberations.

If one thinks of the fictional corporations

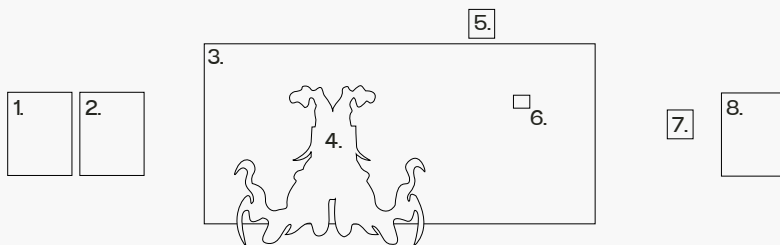
that bloomed across post-internet art in the 2010s — Debora Delmar Corp., GCC, or åyr — what Prune Phi and Sandar Tun Tun put forward carries a generational awareness layered on top.

The cybercommunist utopias and high-speed hyperpresent once promised have burned out. Reality grips tighter now. And the artists working in this terrain do so with full awareness of the tools they wield

— digital technologies born in a Western, heteronormative Silicon Valley.

Reorienting their trajectory becomes urgent: to channel the cultural constructions of their users as much as the telluric solidarities that bind them to non-human lifeforms. »

Ingrid Luquet-Gad  
Les Inrocks  
(2022)



↑ XOXO exhibition, Friche La Belle de Mai, Marseille (2022)

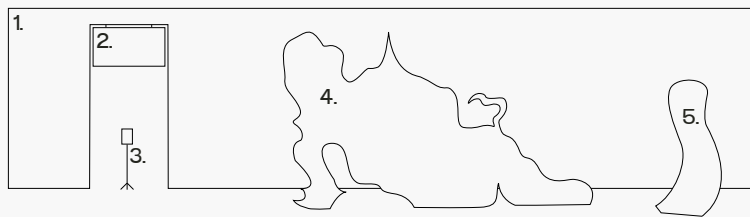
1. *Altar [cans]*, steel, c-print, sticker, 60 x 90 x 8,5 cm
2. *Sending offerings your way*, steel, stickers, c-print, 60 x 100 x 8,5 cm
3. *Rideaux*, silk, 300 x 750 cm & 300 x 1200 cm
4. *Monstre #1*, video, wood, steel, 180 x 190 x 200 cm
5. *Altar [@]*, scooter mineral plate frame, c-print, sticker, ribbon, 14,8 x 18,8 cm

6. *L'odeur du cuir des sièges de ta BMW*, aluminum, 8,3 x 6 cm
7. *I can't hear you yet*, scooter mineral plate frame, c-print, tin, 14,8 x 18,8 cm
8. *Lead me to you*, steel, photographs, scooter mineral plate frame, sticker, tin, c-print, 60 x 100 x 2,8 cm





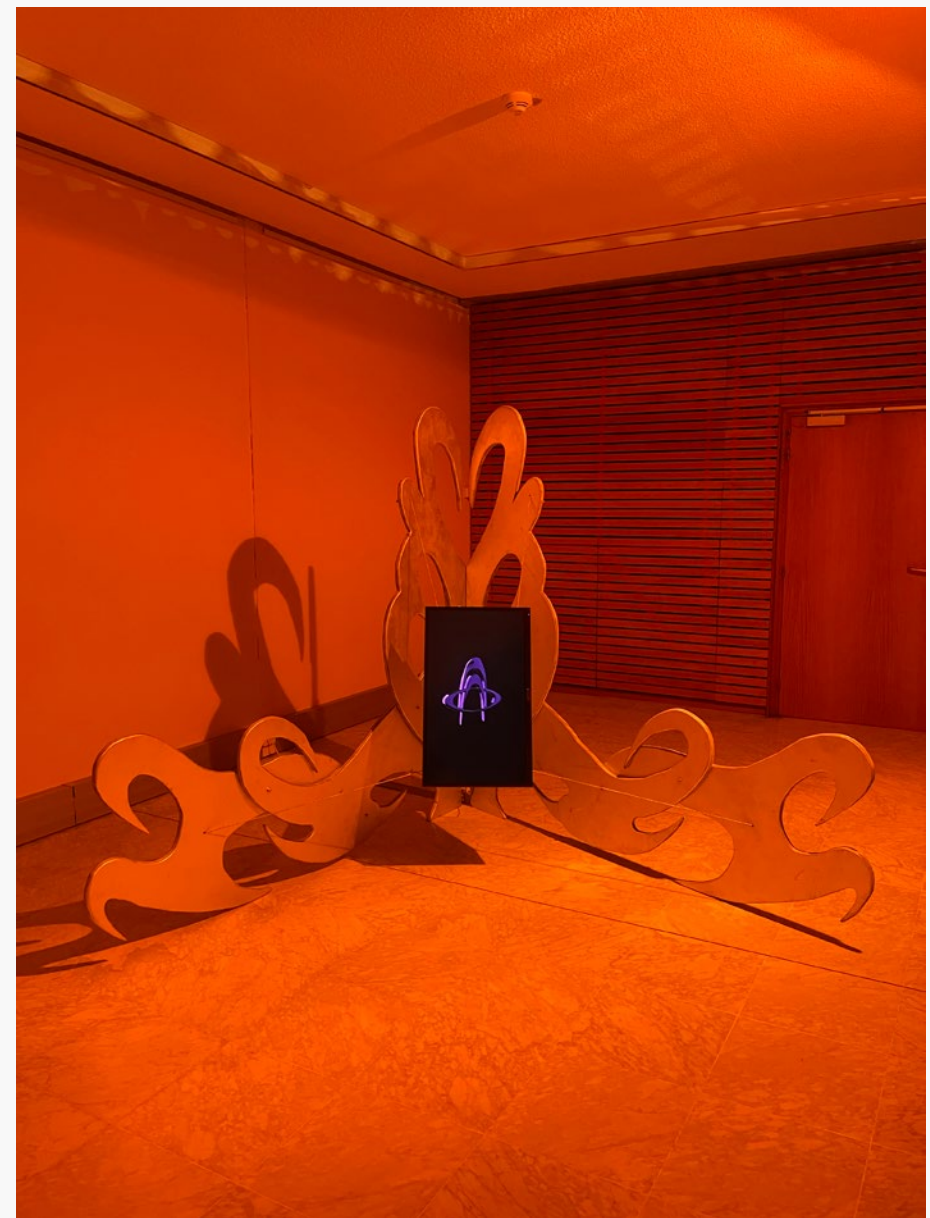




↑ Otherworld Communication exhibition, Festival Fictions Documentaires, Carcassonne (2021)

1. Rideaux, silk, 300 x 750 cm & 300 x 1200 cm
2. Panneau publicitaire, wood, plexiglas, self-adhesive lettering, 60 x 100 x 8,5 cm
3. Offrande #1, cardboard, selfie stick, 5 x 5 x 40 cm
4. Monstre #0, video, wood, metal, 190 x 160 x 350 cm
5. Asian cardboards sounds #2, with Tal Yaron, cardboard, sound system, 30 x 50 x 130 cm





↗ Exhibition views *Otherworld Communication*, Festival Fictions Documentaires, Carcassonne (2021)  
 ← Sound object broadcasting the voice of the telephone operator, collaboration with Tal Yaron

# HANG UP

2019 –

Photographs, paper, scooter stickers, metal, license plate frames  
Project developed during the Villa Saigon residency, Institut Français of  
Vietnam in Ho Chi Minh City

*Hang Up* is a phantasmagorical fiction. A figure moves through the shadows. Fragments of sentences drift and collide. The music is too loud to follow their thread, the darkness too thick to see — except in sudden bursts of flashlight. Images shatter, dissolve.

What remains are traces: the residue of an irreversible displacement. A life imagined elsewhere, in suspension, in a split reality. Something is happening, but we are no longer part of it. We've crossed over.

In this altered space, the night belongs to this youth. They move fast, shift form, kiss in the dark, sweat under neon, a drop of sweat runs down their spine. Beneath the crushing heat, their feet still damp from a passing rain, they slip through the city on hacked scooters — tweaked to be louder, flashier, freer. The machines become extensions of their bodies, vessels of desire and rebellion.

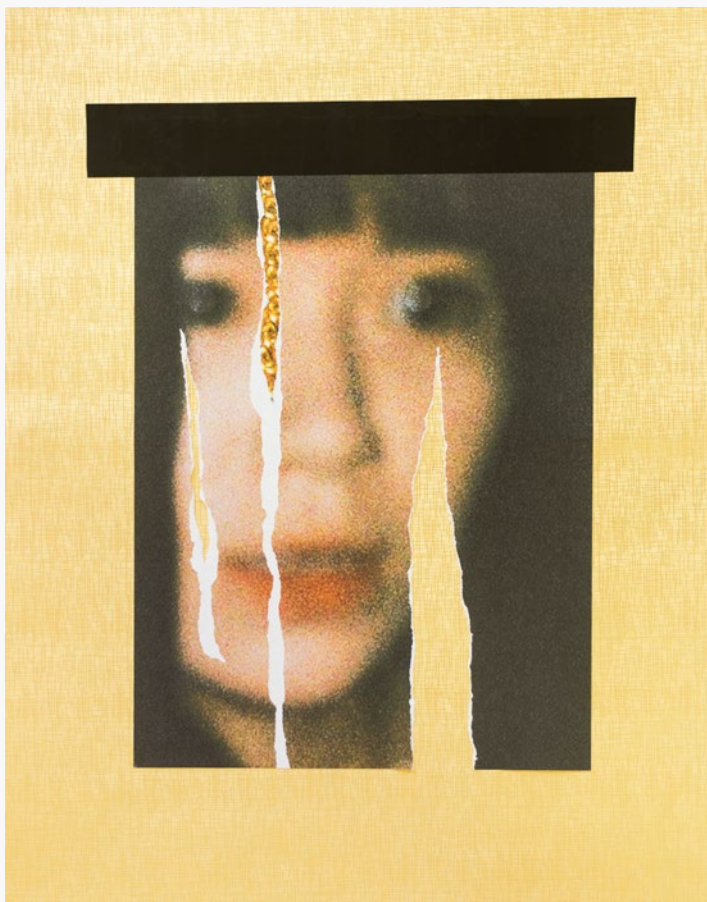
Stickers of flames, lightning bolts, or playful slogans turn each ride into a myth. These embellishments echo the ornamental motifs found in Buddhist representations of hell — where fire, transformation, and illusion coexist.

The scooter itself becomes a language. License plates are swapped, now catching light like scarab shells — iridescent, unreadable. The body of the scooter is dismantled and reconfigured: steel plates, bolts, and molten metal open like a topography in flux, a metallic landscape in constant becoming. Nothing holds still. Everything vibrates, resists, refuses to settle.

Within this dream-state, even words become unstable — dream, vision, and future. Honda vocabulary becomes poetry by accident.











↑ 66ème Salon de Montrouge exhibition (2022)

1. *Burnt*, steel, scooter numeral plate, c-print, 65 x 105 x 8,5 cm
2. *Speak louder if you can*, scooter numeral plate, c-print, tin, ribbon, 14,8 x 18,8 cm
3. *Today didn't happen yet*, steel, screws and bolts, c-print, magnets, tin, sticker, 60 x 100 x 8,5 cm
4. *Sweat II*, steel, screws and bolts, c-print, sticker, 60 x 100 x 8,5 cm
5. *Dream [present vs. future]*, steel, screws and bolts, c-print, sticker, 60 x 100 cm
6. *Archive and connect [blue]*, steel, screws and bolts, c-print, sticker, 60 x 100 cm
7. *Snack time [night]*, scooter numeral plate, c-print, sticker, ribbon, 14,8 x 18,8 cm













↑ Collage *Hang Up*



↑ Exhibition view 66ème Salon de Montrouge (2022)

# LES YEUX AUSSI NOIRS QU'UN CIEL ENTRE DEUX CIELS

<https://www.mixcloud.com/DoxaMusic/les-yeux-aussi-noirs-quun-ciel-entre-deux-ciels/>

"I really want to pursue the thread you mentioned yesterday—the one about the words exchanged between us at a distance in the night. I think there's a point of convergence between our practices in these attempts at connection/translation/communication between people separated by space-times (and therefore mental spaces) they try to bring closer together through these gestures, without ever fully succeeding. The party/the night, in this sense, becomes a moment when the senses and our relationship to self are configured differently, offering a possible space for that attempt at closeness, if only within oneself, in thought."

Excerpt from an email,  
Samuel Marin Belfond

As part of the exhibition *Today Didn't Happen Yet* at Floréal Belleville, Samuel Marin Belfond and Prune Phi explored distance, night, and its narration by writing to each other on WhatsApp during party nights between Paris and Marseille.

*Eyes as dark as a sky between two skies* resonates with the works in *Hang up*.

2023

16 minutes 23 seconds (looped)

Sound, green neon

Collaboration with Samuel Marin Belfond



↑ Exhibition view *Today didn't happen yet*, Floréal Belleville (2023)

The time of mosquitoes at dusk has passed and the illuminated windows are reopened.

I feel like I lost something when I arrived here.

I regret bringing my jacket, it's hot, I'm already sweating.

The walls are the same, but maybe we've aged more than them.

She's performing lipstick kisses on a mirror.

I hope you're doing better.

She wanted to kiss me last Saturday so the sounds resonate differently every time they reach her reflection.

The feeling of being farthest from the sensual, from the sensitive too.

I wonder if she'll have any left after all this or if her lips will be numb.

The feeling of still holding back what I can share.

Speaking of pee, Nadjib, met in the line to go, tells me that my name is sweet and that the mood ring hanging on his silver chain is meant for the woman of his life.

The feeling of an evening wasted.

Disgusted emoji.

And the sensation of having to leave.

Listening to your body, when it can't anymore, when it reaches its limit.

Maybe at the moment when you feel completely detached from the evening.

That it's almost gone.

As if it were inevitable.

Sometimes it's guys in the toilet line that make me want to not exist anymore.

As if you're becoming too much.

But fortunately tonight I'm surrounded by solar bodies.

And the feeling of not wanting to spoil others' joy.

Obstructing.

\*\*\*

Sorry for the radio silence yesterday, I rage-quit my weekend a bit.

I was also radio silent yesterday, so our silences cancel each other out.

Your message really reassures me, and thank you for verbalizing that.

The floor of the upstairs vibrates, I quite like that sensation.

It reminds me of a story this summer when he was trying to sleep while the noise was above the sound.

He exhausted me with a one-sided conversation tunnel about him and his never-ending biography. Without asking me a single question. That kind of one-sided conversation where there's no room.

Water keeps me alive.

I was told my eyes were as black as a sky between two skies.

And you?



# APPEL MANQUÉ

2018

Photographs, collages, adhesive tape

Project developed during Résidence 1+2 in Toulouse

*Appel Manqué* brings into dialogue the testimonies of the third generation Franco-Vietnamese living in Toulouse with scientific knowledge on memory transmission — its fading, and even its denial. This approach is built upon collective family histories in an attempt to reveal the mnemonic traces that shape and invent each individual.



→ *L'Origine Manquante* exhibition, Galerie Jean-Paul Barrès, Toulouse (2018)

1. *Swallow #1*, c-print, tape, 210 x 170 x 300 cm

→ L'Origine Manquante exhibition, Galerie Jean-Paul Barrès, Toulouse (2018)

2. *Mains*, c-print, 30 x 42 cm

3. *Feuille de bananier*, c-print, 60 x 80 cm

4. *Émilie*, c-print, 30 x 40 cm

5. *Hanin*, c-print, 30 x 40 cm

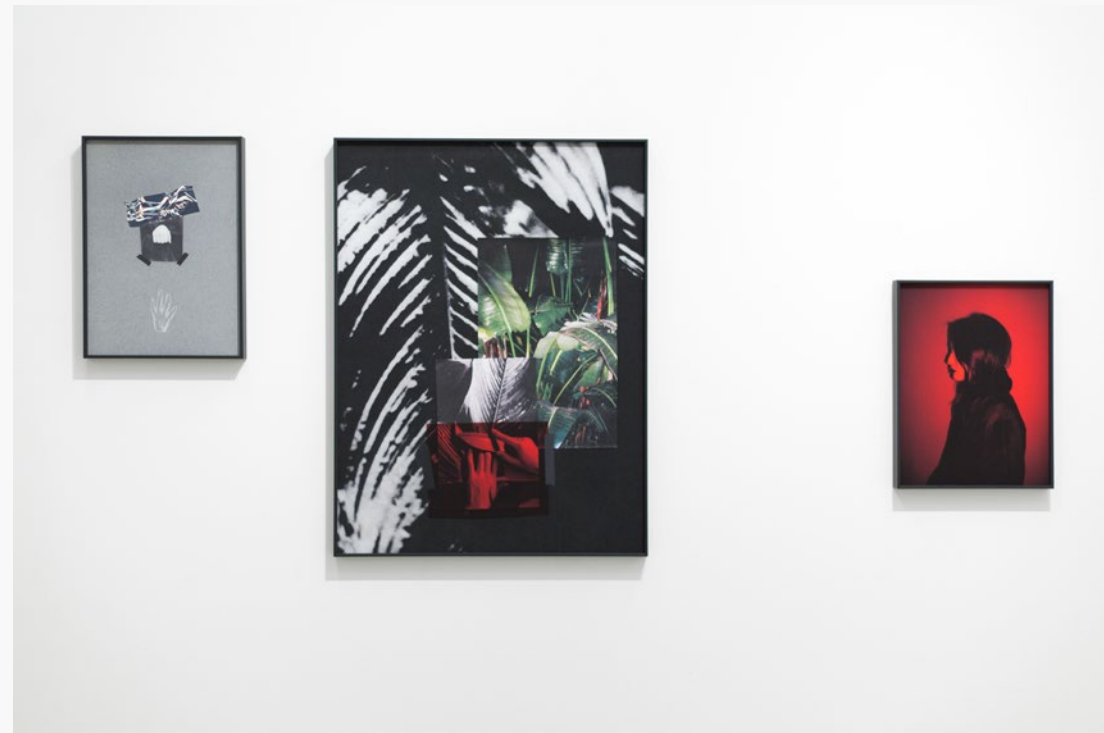
6. *Mousson*, c-print, 25 x 35 cm

7. *Têt 1*, c-print, 40 x 60 cm

2.

3.

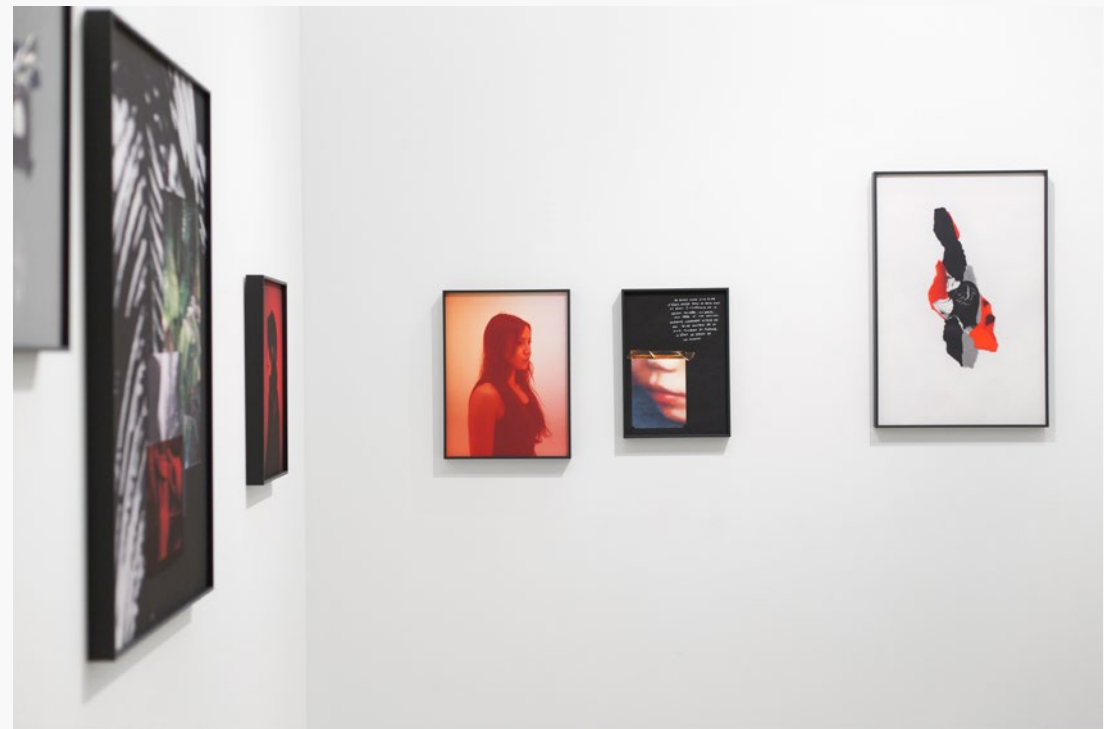
4.



5.

6.

7.





8. 9. 10.
- ↑ L'Origine Manquante exhibition, Galerie Jean-Paul Barrès, Toulouse (2018)
8. *Minh [or]*, c-print, 20 x 30 cm
9. *Minh*, c-print, 30 x 40 cm
10. *Encore une photographie de nos enfants dévorés*, c-print, 30 x 43 cm



→ Collage L'Origine Manquante, Galerie Jean-Paul Barrès, Toulouse (2018)

11. *Tête 3*, c-print, 60 x 83 cm



# MEMORY CAN CHANGE THE SHAPE OF A ROOM, IT CAN CHANGE THE COLOR OF A CAR

2018–2023

Text-based multiple, performance

Performer(s), microphone, neon

3 introductory pages preceding the performance space

Published by Éditions du détail

– On est souvent persuadé que nos souvenirs sont conformes à la réalité. Les informations stockées dans nos cerveaux peuvent être exagérées, déformées, transformées. Pire, certaines sont créées de toutes pièces ; c'est ce que l'on appelle les « faux souvenirs ».

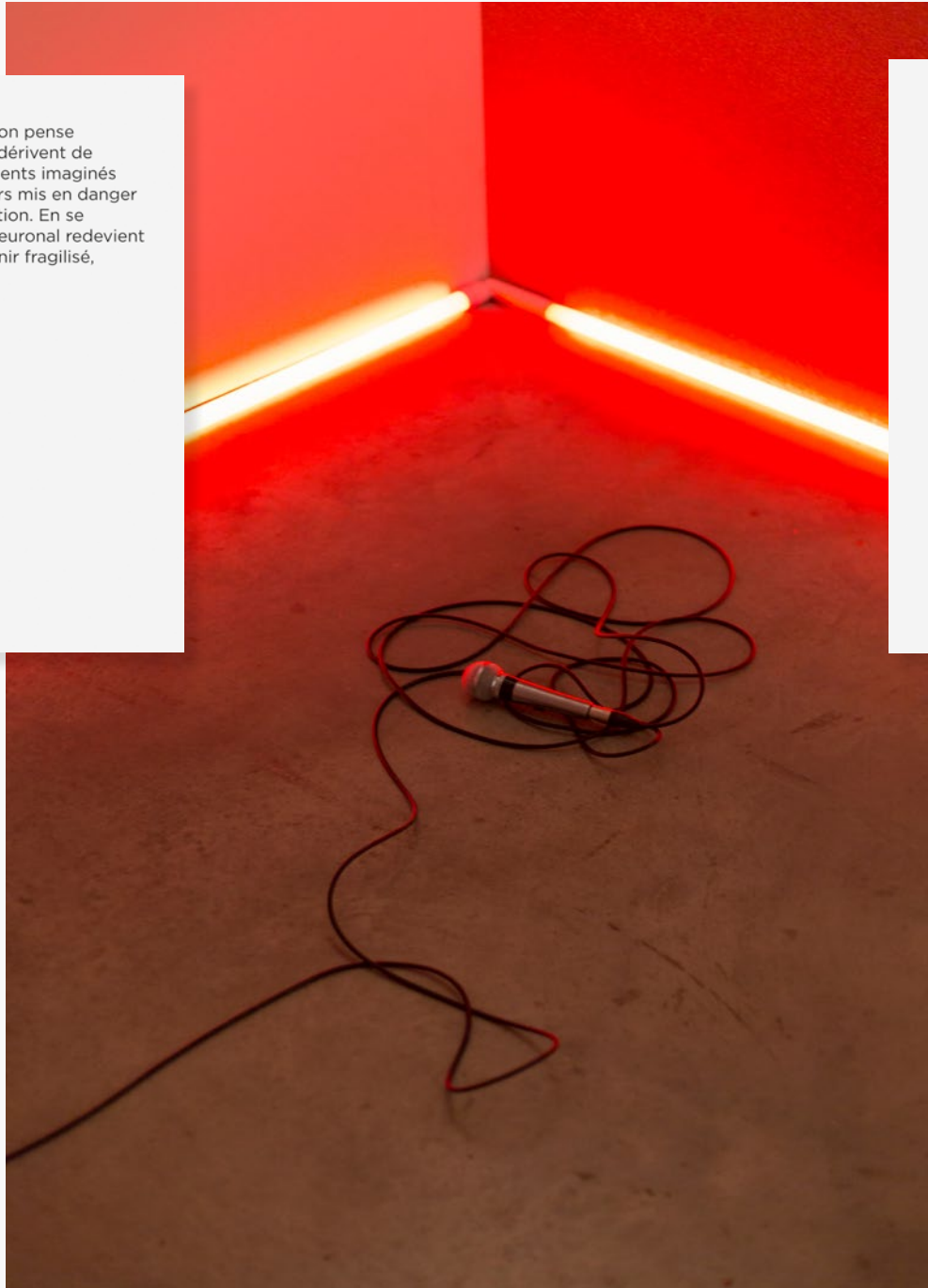
– Des souvenirs que l'on pense sincèrement vrais. Ils dérivent de l'incorporation d'éléments imaginés dans de vrais souvenirs mis en danger lors de leur consolidation. En se rappelant, le réseau neuronal redevient malléable, et le souvenir fragilisé, modifiable.

– Ils ne sont pourtant pas des mensonges.

↑ Quote by Pascal Roulet, professor of neuroscience

Memories are told to a person, only once. That person then becomes the performer of the stories and must recount them as if they were their own.

The title, borrowed from Christopher Nolan's film *Memento*, refers to the condition of the main character, who tries to retrieve his memories despite having lost access to short-term memory.



← Exhibition view, Espace Van Gogh, Arles (2018)



# LONG DISTANCE CALL

2017–2018  
Photography, adhesive tape, pencil, text, video  
Variable dimensions



"Prune Phi's work, combining images, drawings, collages, archives, texts, and videos, seeks to interpret the mechanisms of transmission within families and communities. A singular fascination that drives her to research her own origins. In 2017, the artist traveled to the United States to meet her Vietnamese relatives, separated by war. "I was able to live with them for five months," she explains. "My project then unfolded at the heart of the Vietnamese community in San José, as well as in Southern California and Texas."

## A fascinating disorder

There, Prune Phi discovered a community both distant and close, a family still unknown to her. She began developing Long Distance Call, a series merging multiple media in a fascinating disorder—mirroring the complex relationships she wove throughout her encounters. "I wanted to work on the idea of family transmission, but also on non-transmissions: the silences, the things kept secret due to the trauma of war. And also this younger generation that approaches culture and tradition

in a contemporary way," says the artist.

At the heart of this long-distance call, Prune Phi reveals plural identities, the difficult exchanges between members of the same family, their differences and common threads.

Presented in a constantly evolving display, her works reflect her emotional response to this newfound family: a blend of collages, photographs, and poems that try to make sense of memories and inherited bonds."

Lou Tsatsas  
Fisheye Magazine  
(2019)



↑ Exhibition view, l'ENSP, Arles (2018)

Normal people experience the waves  
When they only feel rolling the flows  
Normal people think they reach happiness  
Through eyes, mouth and nose

I'll show you the way, don't be scared  
Feeling the wind, touching your skin  
Good karma stock is running out  
Buddha is sitting inside

No I, not me, not mine  
Right here, right now  
No future, no past

There is no more anger  
Only awareness of the burn  
We have the same blood  
We have the same temper

Hear the sound  
Don't try to reach it  
See the object  
Don't try to get it

No I, not me, not mine  
Right here, right now  
No future, no past

Only breathing  
Only aware and letting go  
To finally be  
Out of sorrow

Do you want it temporary  
Do you want it permanently  
Think about it  
But don't trust me

No I, not me, not mine  
Right here, right now  
No future, no past

↓ MER

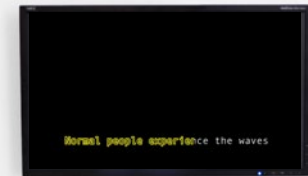
C-print on architectural paper  
500 x 145 x 400 cm  
128 images printed on paper,  
sewn together

↓ KARAOKE

Video (2 minutes 11 seconds)

Projected on wall-mounted screen, silent

<https://www.youtube.com/watch?v=273EFT2x8u4>

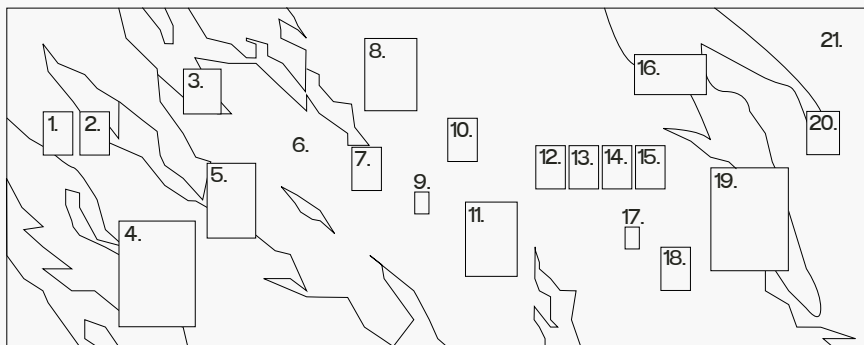






↑→ Exhibition views, Une Attention Particulière, Rencontres Internationales de la Photographie, Arles (2018)





↑ Festival Circulation(s) exhibition, Le 104, Paris (2019)

1. *Hello my name is*, c-print, 19,7 x 29,7 cm
2. *Vietnamerica*, c-print, masking tape, 19,7 x 29,7 cm
3. *Étrangère*, c-print, 23,6 x 29,7 cm
4. *Bled*, c-print, pencil, masking tape, 49,8 x 69,5 cm
5. *Steak*, c-print, pencil, masking tape, 32,7 x 49,7 cm
6. Poème extrait de *Food is love*, pencil
7. *Mange canard*, c-print, pencil, masking tape, 19,6 x 29,7 cm
8. *Red*, c-print, masking tape, 34,7 x 49,7 cm
9. *Fragments 1*, c-print, pencil, masking tape, 5 x 8 cm
10. *Swirl*, c-print, pencil, masking tape, 19,7 x 29,7 cm
11. *Shreds*, c-print, masking tape, 34,7 x 49,7 cm
12. *Food is love*, c-print, masking tape, pencil, 19,7 x 29,7 cm
13. *Blurry cousin*, c-print, masking tape, 19,7 x 29,7 cm
14. *Suture*, c-print, masking tape, 19,7 x 29,7 cm
15. *Couenne de porc spaghetti du nouvel an*, c-print, masking tape, pencil, 19,7 x 29,7 cm
16. *Video Karaoké*
17. *Fragments 2*, c-print, pencil, masking tape, 5 x 8 cm
18. *Mange*, c-print, masking tape, 19,7 x 29,7 cm
19. *Wig*, c-print, pencil, masking tape, 49,8 x 69,5 cm
20. *Suture 2*, c-print, pencil, masking tape, 22 x 29,7 cm
21. *Mer, explosion*, c-print wallpaper, variable dimensions



# THIS FILE CONTAINS RAW DNA

Extracts [https://youtu.be/fi\\_uxRASqh8](https://youtu.be/fi_uxRASqh8)

2017  
Looped video on screen placed on the floor

```
# This data file generated by 23andMe at: Sun Oct 1 13:53:20 2017
#
# This file contains raw genotype data, including data that is not used in 23andMe reports.
# This data has undergone a general quality review however only a subset of markers have been
# individually validated for accuracy. As such, this data is suitable only for research,
# educational, and informational use and not for medical or other use.
#
# Below is a text version of your data. Fields are TAB-separated
# Each line corresponds to a single SNP. For each SNP, we provide its identifier
# (an rsid or an internal id), its location on the reference human genome, and the
# genotype call oriented with respect to the plus strand on the human reference sequence.
# We are using reference human assembly build 37 (also known as Annotation Release 104).
# Note that it is possible that data downloaded at different times may be different due to ongoing
# improvements in our ability to call genotypes. More information about these changes can be found at
# https://www.23andme.com/you/download/revisions/
#
# More information on reference human assembly build 37 (aka Annotation Release 104):
# http://www.ncbi.nlm.nih.gov/mapview/map_search.cgi?taxid=9606
#
# rsidchromosome    position    genotype
rs12564807 1      734462AA
rs3131972 1      752721AG
rs148828841 1      760998CC
rs12124819 1      776546AA
rs115093905 1      787173—
rs11240777 1      798959AG
rs7538305 1      824398—
rs4970383 1      838555CC
rs4475691 1      846808CC
rs7537756 1      854250AA
rs13302982 1      861808GG
rs553678698 1      864490CC
rs16019299 1      871267—
rs11110052 1      873558GT
rs147226614 1      878697GG
rs16033897 1      879311II
rs16019302 1      881843GG
```



↑ Exhibition view, l'ENSP, Arles (2018)

Screenshot from video of the artist's DNA test data, carried out in the United States. The body's code scrolls endlessly. White text is revealed when the cursor hovers over it. This text file is the encrypted version of the body — the entirety of one's biological identity. It contains all the answers, but can only be deciphered by an expert.

← Screenshot

# TOPOGRAPHIES

2016

Installation: C-print velvet, Lambda print on architectural paper, drawing, video, cotton thread

Variable dimensions

Residency at the Institut de la Vision and the Clinical Investigation Center, Hôpital des Quinze-Vingts, Paris. Supported by INSERM and ENSP



The researchers met are working toward restoring the sight of patients affected by degenerative eye diseases.

For the artist, the project became a way to temporarily inhabit that role and carry out an empirical investigation into the concept of blindness. She chose as a starting point the

visual phenomena experienced by her own mother, who lives with a hereditary ocular condition.

*Topographies* reveals photographs altered by the artist, research sketches, and images produced using diagnostic and monitoring tools from the Institut de la Vision.

