



HUNTINGTON BEACH ART CENTER * HOOK FAIR AND SALE * CHRISTINE MOOREN SOLI 10 * SOLT LEWIS 4, 2010

HUNTINGTON
BEACH
ART
CENTER

538 Main Street * Huntington Beach * California 92648
Phone: 714-374-1650 * Web: www.huntingtonbeachca.gov

ISBN: 978-0-9797431-3-9

ROCK
PAPER
SALT

C H R I S T I N E N G U Y E N

ROCK
PAPER
SALT

C H R I S T I N E N G U Y E N

July 10 - September 4, 2010

HUNTINGTON BEACH ART CENTER





Table of Contents

4	Curator's Statement Darlene D. DeAngelo
5	Executive Director's Statement Kate G. Hoffman
6-10	The Love Life of a Salt Crystal John Souza
11	Artist's Statement
12-31	Rock Paper Salt: Works from 2008-2010
32-33	Checklist of the Exhibition
34	Resume
35	Credits
36	Acknowledgements



Curator's Statement

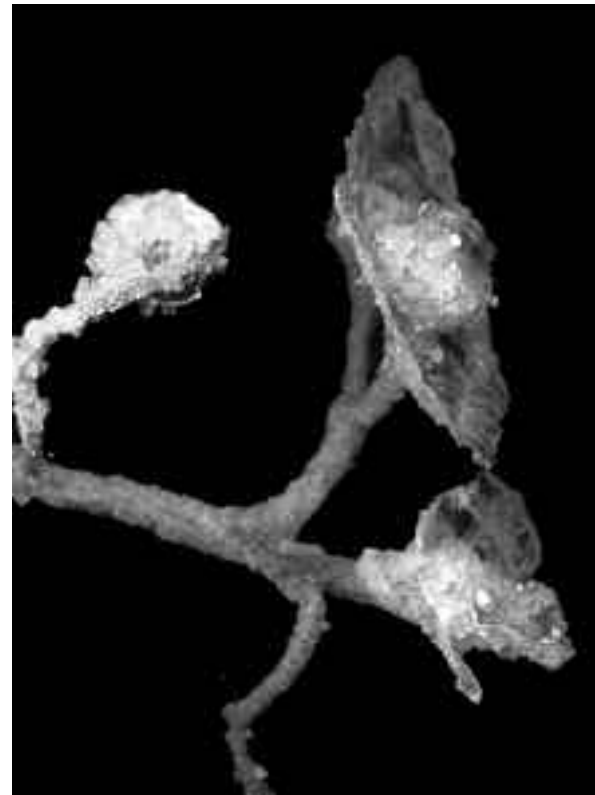
I had my first meeting with Christine Nguyen in January of 2000 when she stood in line for hours to drop off two pieces of art work for the Huntington Beach Art Center's non-juried salon style exhibition, *Centered on the Center*. Chosen from a field of over 300 artists, I included her photo-based works in a four person group exhibition entitled, *Four from the Floor* as she was just embarking on a career in art. Ten years later, we have crossed paths numerous times as her reputation and experiences with art making has risen beyond the mere photographic and unique universe she had created as a basis for her early imagery.

Rock Paper Salt rises above mere aesthetics as Christine's quest and vision in her studio seemed to function as a laboratory where you can go in and make anything you want. It is partly science — of the past and the present — and always pure discovery. That level of pure discovery excites Christine, like a mad scientist. It's not easy as she experiments with approaches, styles, methods and ideas challenging us to look at her new systems and migration from her past into the future. Appearing to be all over the map in an attempt to reach the very core of the universe, she figuratively and quite literally envisions our new world.

From her drawings on Mylar, used as negatives for the photo-based works, she projects those images onto light sensitive paper developed in a color processor and creating a camera-less, photographic image. She uses materials such as watercolor and ink along with seaweed, saltwater, minerals, and crystals to manipulate the finished art work. This growth of her works began with the growing of salt and sugar crystals directly onto the Mylar and ultimately the photo-based works. Her first experiment involved a salt crystal growing experiment that ended up with a fuzzy growth on a paper clip tied to string. Like many artists, experimentation led to further collection and gathering, of both information and sculptural objects, until ultimately, the processes found their way into the new works in *Rock Paper Salt*.

I would like to thank Christine for her thoughtful and insightful journeys as she assisted the HBAC staff in every aspect of creating this exhibition. She has generously shared her processes, her experiences with her father — who was a commercial fisherman for over twenty years — and of course, her interest in technology and natural history.

Darlene D. DeAngelo
Curator of Exhibitions

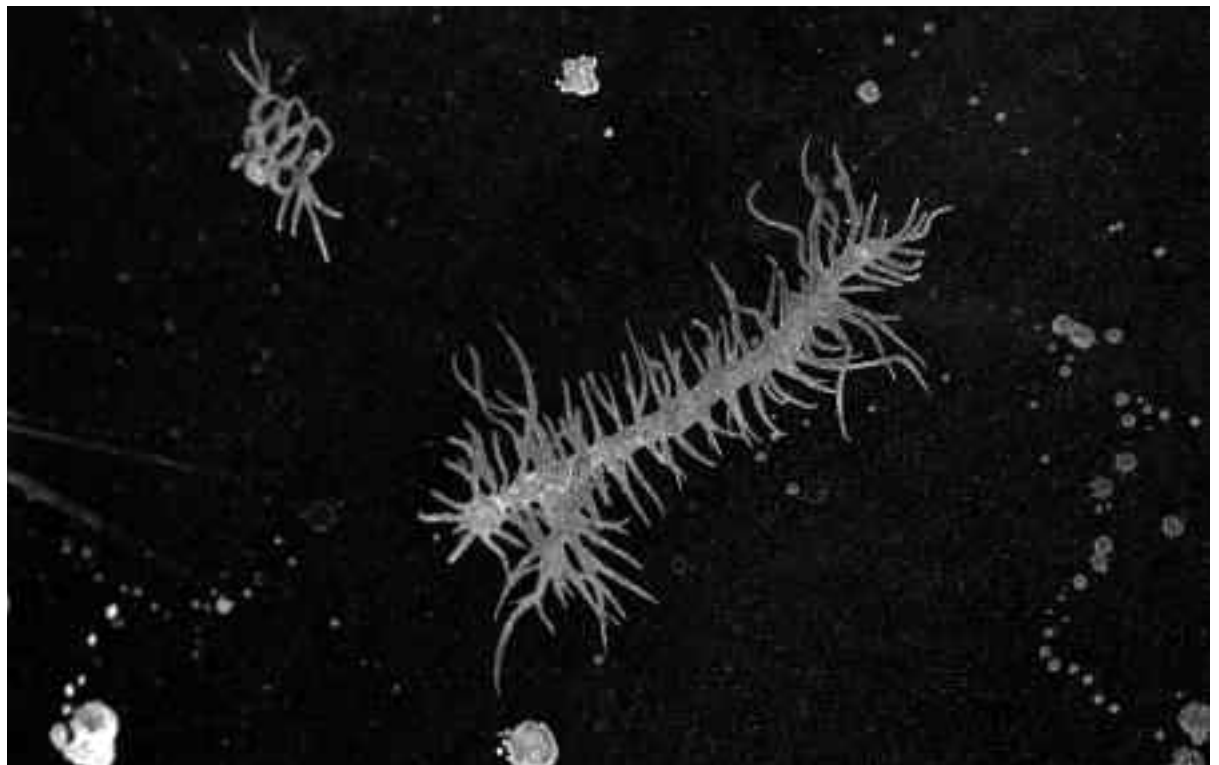


Director's Statement

The Huntington Beach Art Center is pleased to present *Rock Paper Salt*, an exhibition of the work of Christine Nguyen, whose photo-based works and experiments with salt crystallization explore the realms of nature from the unending expanse of outer space to the enveloping depths of the oceans. Her vision manifests in stunning photomurals that evoke qualities of the surreal, of magic, mysticism and organic creatures floating from one universe to another, with boundaries non-existent. The ethereal quality of the imagery causes one to become lost in space, traveling through the expanse as an infinitesimal being, in harmony with the universal flow of energy. The essence of the ocean is captured again in the salt crystallization process, as shells, rocks and crystals both support and adorn a weathered row boat installed in the center of the gallery. From the tactile and tangible, to the mystically imaginative, Christine's works create an environment that transforms the viewer's sense of reality.

Having presented Christine's work in past group shows, we are so pleased to present this solo exhibition of her new works. With grateful acknowledgement to Curator Darlene DeAngelo and the Art Center staff for their creativity and diligence in the preparation of the exhibition, we would also like to thank the Allied Arts Board, the City of Huntington Beach and the Huntington Beach Art Center Foundation for their ongoing support of the arts in Huntington Beach.

Kate G. Hoffman
Executive Director



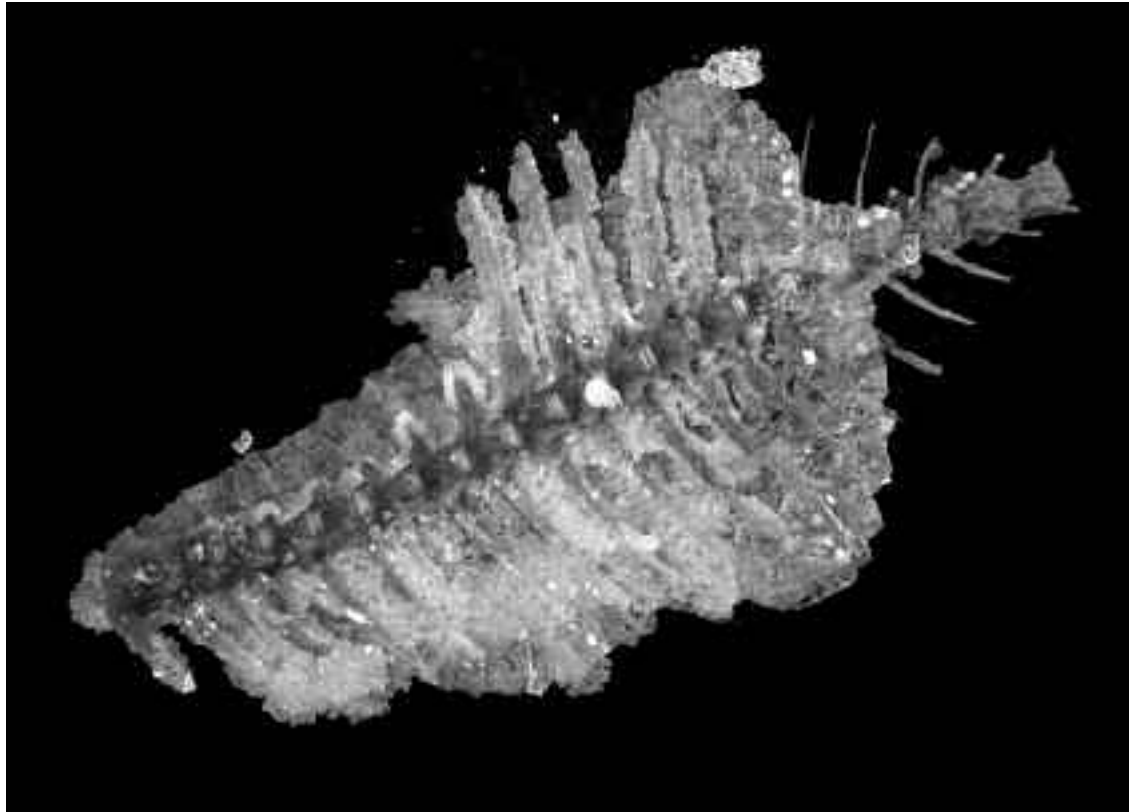
The Love Life of a Salt Crystal

If you visited her studio five years ago, you may well have had a different experience viewing Christine Nguyen's work than if you go there today. Back then you would have seen photographs of drawings, stacks of Mylar sheets, paints, inks, pens, and pencils. Nowadays, her apartment looks more like a science laboratory than an artist's studio. The art materials are still there, but experimental projects with salt, borax, and algae growing on them are scattered everywhere. Over time, Nguyen has developed ways of working on paper and with objects that draw attention to her closely controlled processes. Absorbed, meditative, rapt in visualizations siphoned from some of her earliest memories, the tremendous accumulation of past advancements in the arts and sciences also inspires her. Although she has always been fascinated by nature, two different environments, the sea and interstellar space are of special interest. Her artworks are windows to ideas in progress, potentiality that resides within the artist who is always seeking a new boundary to navigate and cross. Changes in her production have occurred incrementally, the result of gathering numerous concepts, hunches, and experiences over a long period of time. And there was always more to come, always something new to discover in her work.

Early on, Nguyen established a way of working that had a connection to both drawing and photography. The continued use of this signature practice is evident in her exhibition *Rock Paper Salt* at the Huntington Beach Art Center. After drawings are made on sheets of translucent Mylar, several pages are sandwiched together and cut into sections. Each section, with its layered stack of drawings, becomes a photonegative. A color processor is then used to transmit light through the layered segments thus transferring a rendered impression onto photosensitive paper. Once the paper has been developed, all colors from the first drawings are seen in their complimentary hues (orange = blue, violet = yellow, et cetera) and reverse values (black = white for example). Finally, scores of the exposed sheets are rejoined edge-to-edge in a grid and mounted on a wall or portable foundation. This reconstruction, usually in a larger-scale picture, completes a single artwork.

An excellent example of this type of work was shown during the last quarter of 2006 at UCLA's Hammer Museum in Los Angeles. Nguyen unveiled a colossal three-wall photomural that depicted an underwater world where fantastic creatures live out their destinies. The extraordinary





setting was like many of her smaller-scaled works that picture an array of delicate organisms, biologic elements, and crystalline particles floating in an uninterrupted sea-green space. These works speak of great bionetworks that exist outside the ecosphere of human discord. Multi-layered recyclable structures, hovering villages, spiny geologic minerals, thrashing primordial microbes, imaginary plants and a broad spectrum of jellylike apparitions are sprinkled like stardust throughout mysterious ethers, which appear to stretch from beyond earth's permeable atmosphere to below its surface. Nguyen's photomurals set a panorama of nebular space, slippery time, and infinite spectral light that can be equated with revelations perceived in the depths of slumber or through intergalactic travel. How did she arrive at such a far-reaching understanding of the world around her?

Nguyen's father was a commercial fisherman who, for twenty years, fished off the coast of California from San Francisco to San Diego. While growing up she spent long hours visiting him on his boat. She helped with cleaning, painting, and sorting. After each eventful day that had been filled with new things to see and information to absorb, she observed him bringing all sorts of things in from the ocean. They were mysterious things saturated with the proof of their time underwater. One can imagine Nguyen as a child staring at the sea as if transported into a distant world. She must have awakened to a new way of thinking — a universe teeming with visual imagery and possibility.

This place emanates from a point we may never fully understand. It can be found poised at the twilight of a lucid dream, indistinguishable from spiritual meditations that beg us to surrender all things to exclusion of one. Only Nguyen's world of deep liquidy space is filled with curious bits and pieces, glowing plants, cityscapes, machines, and illuminated creatures. It is an ecotopia caught at an intersection of time. A vista is at all times present but always changing. Mental pictures quietly drift in darkness shuffling their perspectives from top view to side view, only to roll back again to three-quarter position. Nguyen has tapped into this location where all things seem

to radiate from unidentified sources. And even though she does not fully disconnect from utopian-inspired tales or from the simulacra we encounter each day, what makes her work unique is its enduring vision, its completed form of storytelling. And the telling is what makes it extraordinary.

Encircled by strange ethereal space, Nguyen's imaginary beings exist in symbiotic harmony. Different species rally around each other in associations that are mutually beneficial. The artist's system for generating such behavior in her characters is always mindful of nature's sometimes imperceptible order. Long before the Hammer Museum show, she had produced a glossary with names for each of her life forms and the places they occupy. The natural relationships of diverse organisms existing within an ordered system were defined, and combinations of words identified their earthier activities and unspoken contracts. *A Transient Botanical City*, for example, is composed of botanical wires, bulb houses, and seedlings of *Pod Angels*. Tunnels for transportation and waste disposal systems are connected to it, thereby offering the city as an ecologically safe zone. *Pod Angels* grow on the wires of botanical cities. They absorb energy from the city and fly away when they reach maturity. Others like the *Owlchiyu* only hatch once every twenty-three years. After hatching it has three days to cure beings in need (its feathers are made up of various types of healing vegetation). *Lamenting Orbals* swim around collecting sadness and negative emotions from others. To do this they stare into the other's eyes or kiss them to absorb their tears. The planet-shaped *Orbals* have a mission, and their spherical nature serves as a ground for self-discovery and the circulation of experiences that are accessible to everyone. They are spared the indignities of living a more human kind of existence that is rife with ambition, self-flattery, prejudice, and other societal hostilities instigated by fierce individualists or multinational predators that prey upon citizens. Still, everything seems reasonable and the fantasy plausible.

Nguyen's make-believe creatures always have a reason for being and a persistent purpose. They are not designed to squelch the competition or excrete violence against the natural world. They serve out their short lifespans on an *Oatmeal Island* or in a *Parable Echoes Tower* like divine spirits spiraling inside a grand hallucination. All things are in agreement. Each relationship is loaded with social equality. A sense of synchronization, balance, and steadiness is maintained. Nguyen, an

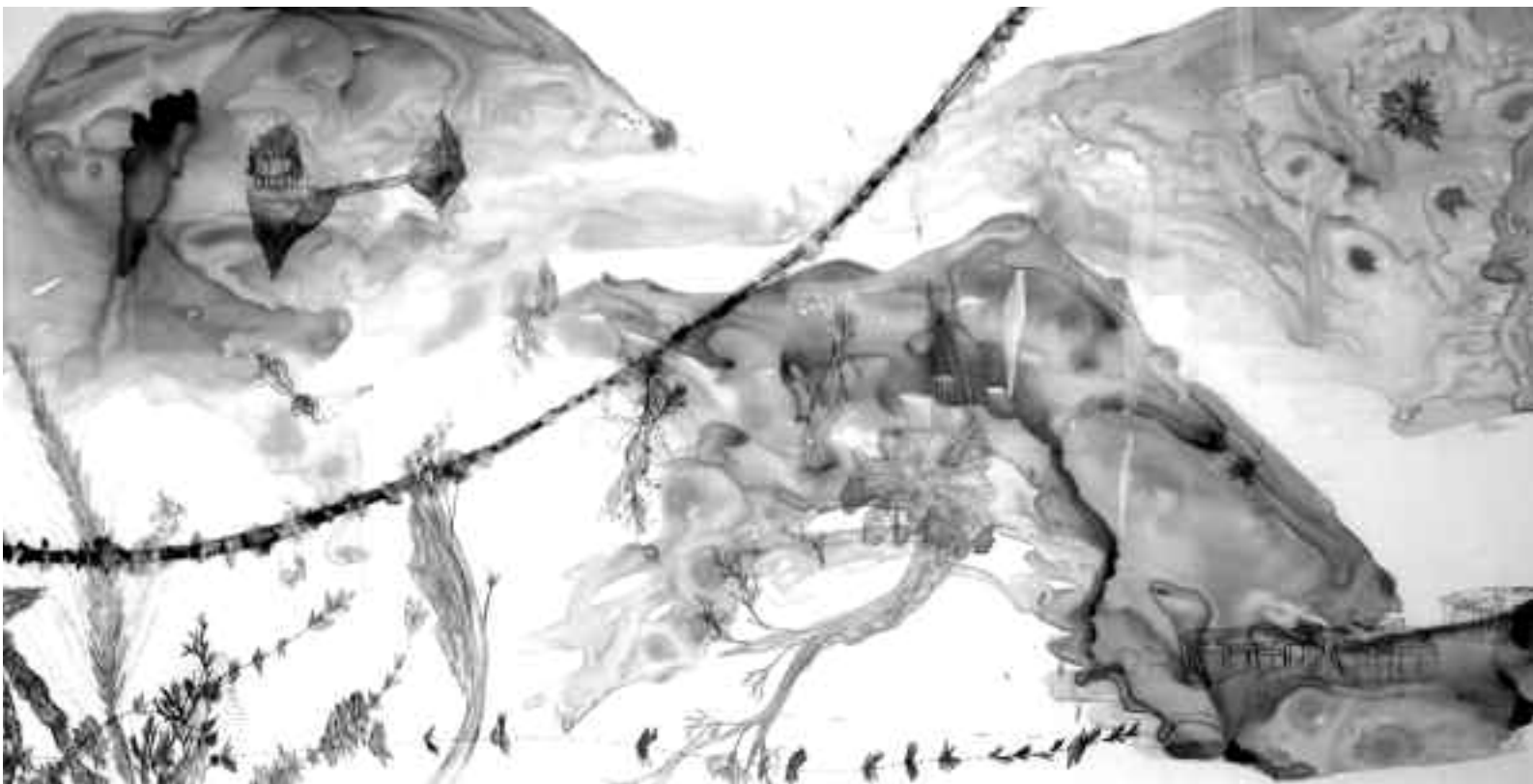


observer of human experience, is able to sustain the illusion of tranquility she presents to the viewer, because her vision of conceptual emancipation is one that parallels the sincere human desire to seek and struggle for both individual and collective happiness. It is, however, in conflict with the equally human aim to compete, even destroy or kill for survival. The tight spot — to desire freedom from rivalry on the one hand, while actively striving to prevail on the other — is mutely subtracted from Nguyen's imaginary social system. The fictional territories, idiosyncratic personalities, and immaculate events represented in her work always veer far from earthly ones that are routinely weighed down by an unrelenting awkwardness. Perhaps her contribution is to articulate our yearning for a better world and to make her objectives distinguishable from gloomier proposals that encourage hopelessness. It takes some suspension of disbelief. The reality is that we need Nguyen's art in our world now more than ever.

In October of 2008, during her one-month residency at the Headlands Center for the Arts in Marin County, Nguyen explored the immediate landscape along the California coastline that neighbors the city of San Francisco. Located a few miles north across the Golden Gate Bridge, "There were hiking trails everywhere filled with wildlife and nature," Nguyen said later. On her walks she collected sea plants, shells, coral, and multi-colored pebbles while photographing the surrounding landscapes. Then, after returning to her Headlands studio she processed the snapshots and went on to grow salt crystals on the prints and on some of the other things she had found.

There are two ways Nguyen learned how to grow salt crystals on various surfaces. One is an evaporation method where she places an object in a tray, fills the tray with water, and lets it swiftly and naturally evaporate. As the moisture vanishes, salt crystals form around the object. Another procedure is to place the object in a jar, and fill it with a super-saturated saltwater solution. In this case, the solution is kept moist with no allowance for evaporation. Slowly cubic salt crystals will grow, but it takes days, sometimes weeks depending on the available temperature and humidity.

The crystals give her photographs an added dimension of reality. Glistening prints of sea cliffs at foggy shoreline points, big ocean rocks, and beautiful clinging crustaceans along the coast are



powerful notes to a viewer's subconscious mind. The general message is that untainted marine scents and ocean sounds have been squeezed out of our inborn sense receptors. Even if we live near the ocean, our contact with it is now being simulated via electronic data and Internet searches for old *Jaws 3-D* t-shirts and matching beach towels. Nguyen distances her work from the alluring sparkle of cyberspace that always seems to tug for our attention. Her snapshots become tangible warning signs existing to inform us that the loss of all things natural has been prearranged. It is probably not all bad, but maybe a little troubling that for many of us today, a trip to a seaside resort hotel or nearby maritime museum and aquarium is equivalent to "ocean experience." We have lost our way, and Nguyen's art is the tip-off that a digitally enhanced Jacques-Yves Cousteau television film special on marine mammals is, perhaps, the closest thing we have to the natural briny scents and soothing bubbly sounds of the deep sea.

Maybe we need less analysis. The content of Christine Nguyen's work relies more on her desire to understand and communicate ideas that were set in motion when she was younger than it depends on art or theoretical references. Her galaxy of all-encompassing vistas, meandering waterways beneath oceans, swarms of color that look like pools of light all come from her early experiences and from the memory of those experiences. The delicate life forms and strange miniscule sea creatures, that at times seem alien and abstracted when viewing her work, are part of that memory but also part of Nguyen's mature comprehension and appreciation of idiosyncratic characters and idealized locales. A blurb of color that first emerges as a community of fish underwater may gradually morph into a beautifully configured pattern. A cross-stitch of light on photo paper is not simply an intersection, but a portal to another condition floating between circumstances — a threshold, which stands between one earth and another or the end of one idea and the start of a new one that is still connected to ancient seas and space.

Most recently, in addition to her photo-based works and drawings on Mylar, Nguyen has been producing salt-crystallized cyanotypes, gem-shaped stained glass sculptures, and salvaged objects presented in vitrines. In her series *What the Ocean Left Behind*, salt-crystallized ocean debris, coral, algae and other vegetation are real found items displayed in glass cases. The Huntington Beach Art Center exhibition includes four of these cases and other works along with Nguyen's photograms depicting complex ecosystems. In the middle of one room, a salt-crystallized rowboat is stuck high and dry on a mound of brackish seashells, sand, rocks, and coral. Just as in her two-dimensional work, the evaporated contents of the boat chronicle the voyages and revelations of imaginary beings traveling in an unknown expanse of universe. And within that universe, Nguyen's astonishing world illuminates the darkness with a buoyant and poetic ballet of light where we can quietly ponder the intended purpose of our own breathing space that extends from the artist's thoughts to our own consciousness. Salty residue left lingering on an object or photograph? Maybe it is the remains of a tear mistakenly left behind long ago by a passing Lamenting Orbal.

John Souza
Curator and Writer
Los Angeles
July 2010





Artist's Statement

My work draws upon the imagery of science, but it is not limited to technologies of the present. It imagines that the depths of the ocean reach into outer space, that through an organic prism, vision can fluctuate between the micro- and macroscopic. I have been developing a personal cosmology in which commonalities among species, forms, and environment become visible and expressive, suggesting past narratives and possible futures. The forms and environs in my work sometimes migrate into new pieces, establishing new systems. These systems imagine modes of transportation, communication, and regeneration. There are no waste materials in these worlds: vision is a renewable resource.



Star Moon and Sea Vents, 2010
mixed media and salt crystals on Mylar
40 x 144 inches – three panels
120 x 144 inches – triptych



Star Moon and Sea Vents, 2010 (detail)
mixed media and salt crystals on Mylar
40 x 144 inches – three panels
120 x 144 inches – triptych



Falling Debris, 2009
mixed media and salt crystals on Mylar
20 x 24 inches



Dark Matter Debris, 2009
c-print mounted on Dibond
19 3/4 x 23 3/4 inches



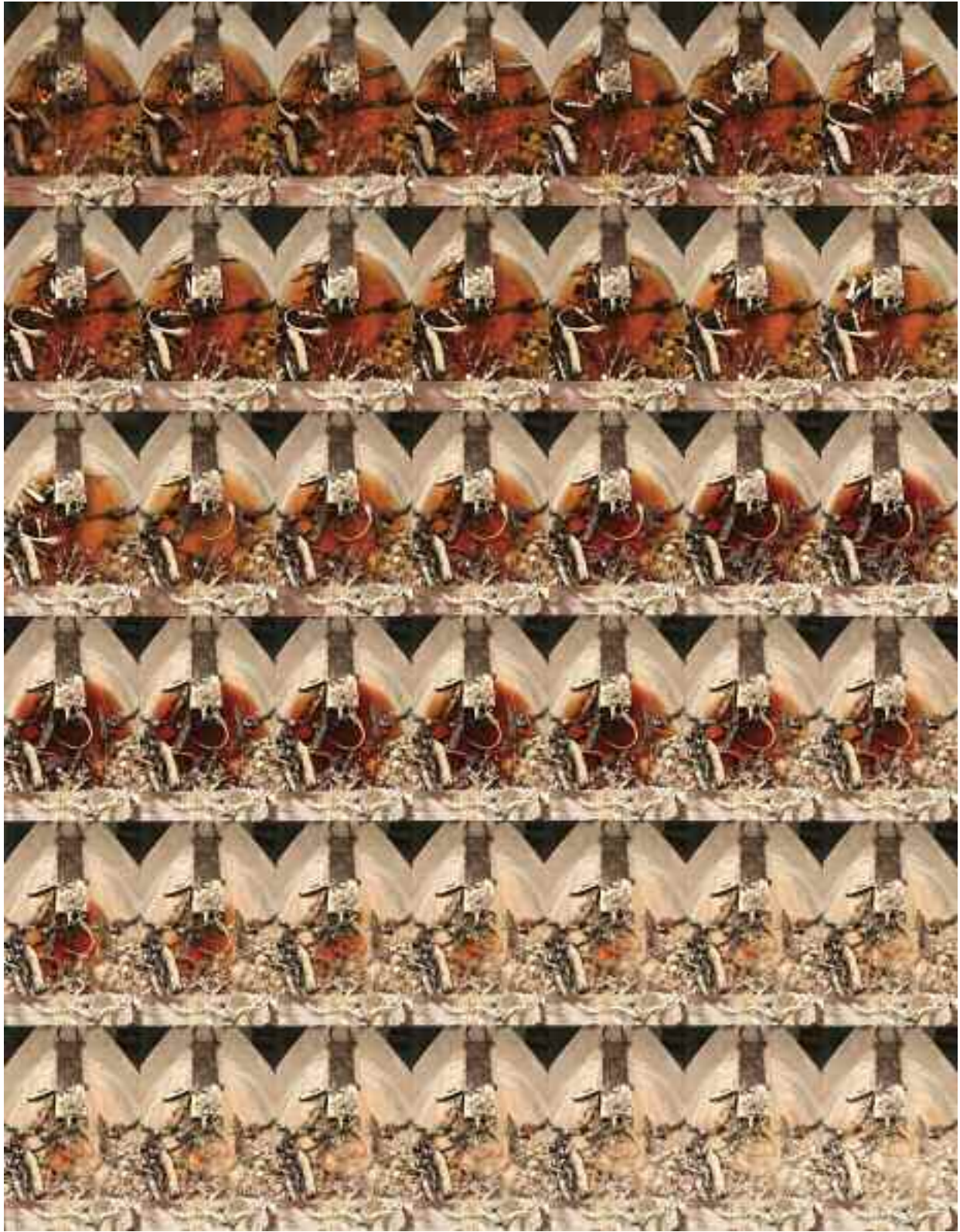
Rockweeds & the Blue Skates Escape, 2009

c-print mounted on Dibond

19 ³/₄ x 23 ³/₄ inches



Arroyo Seco, 2009-2010 (one panel)
cyanotype, graphite, salt crystals and watercolor on paper
29 ¼ x 21 ½ inches – one panel, 21 ¾ x 14 ¾ inches – one panel,
15 x 22 inches – one panel, 11 x 14 inches – two panels
35 ½ x 126 ½ inches – wall installation



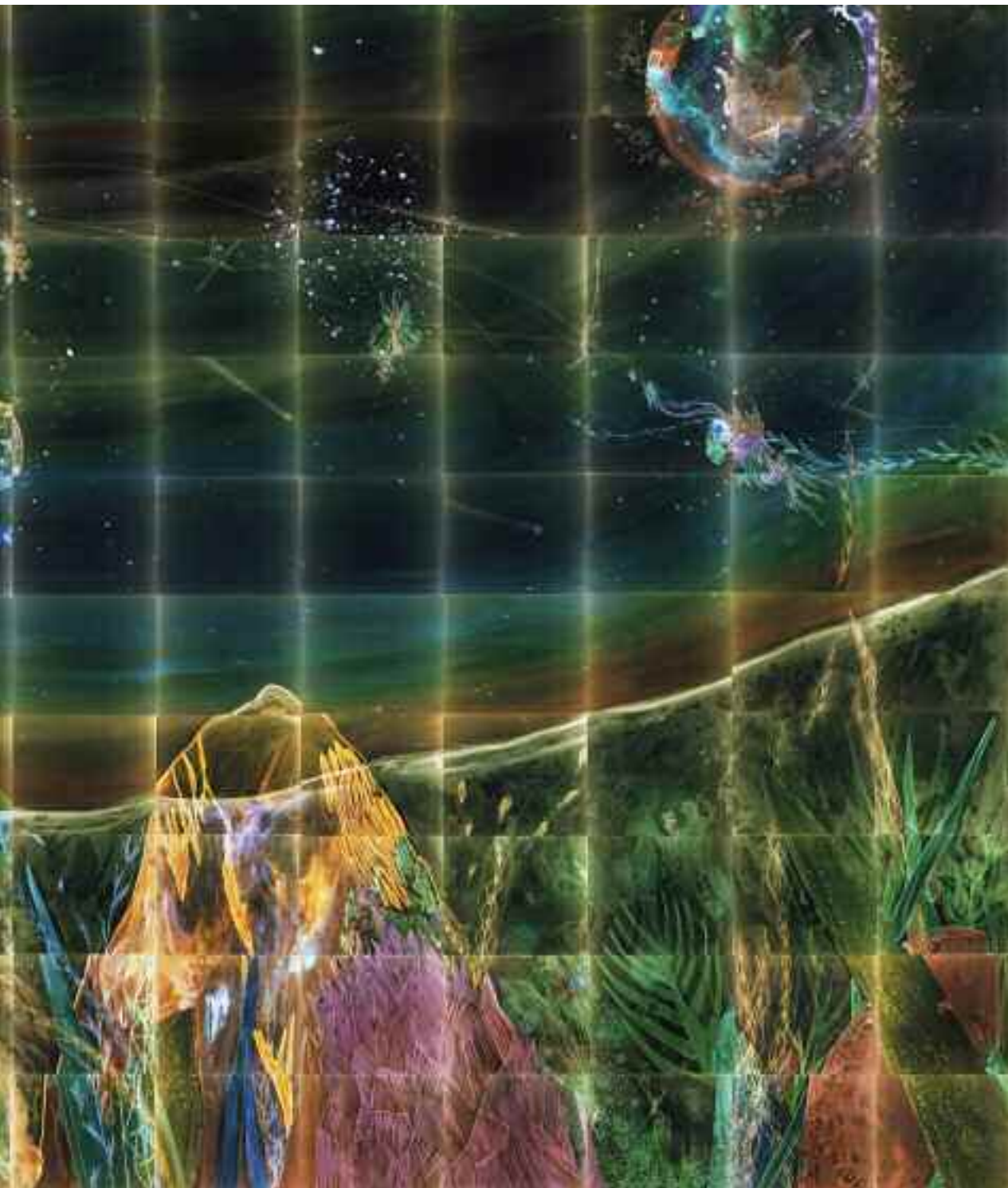
Salt Crystallization Process at HBAC, 2010





Exhibition Installation at HBAC, 2010





The Colorbands, 2010

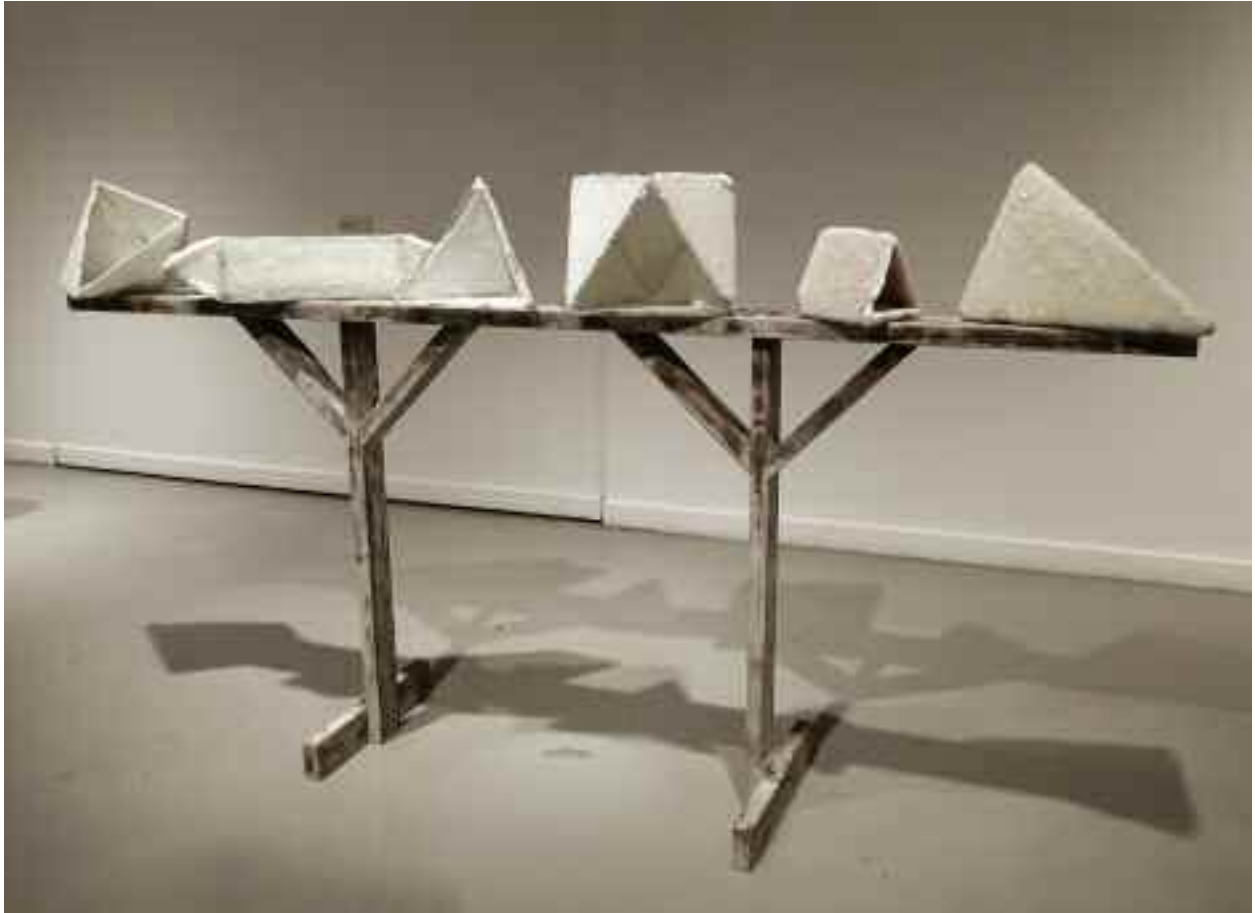
c-prints

20 x 24 inches – one hundred seventy six panels

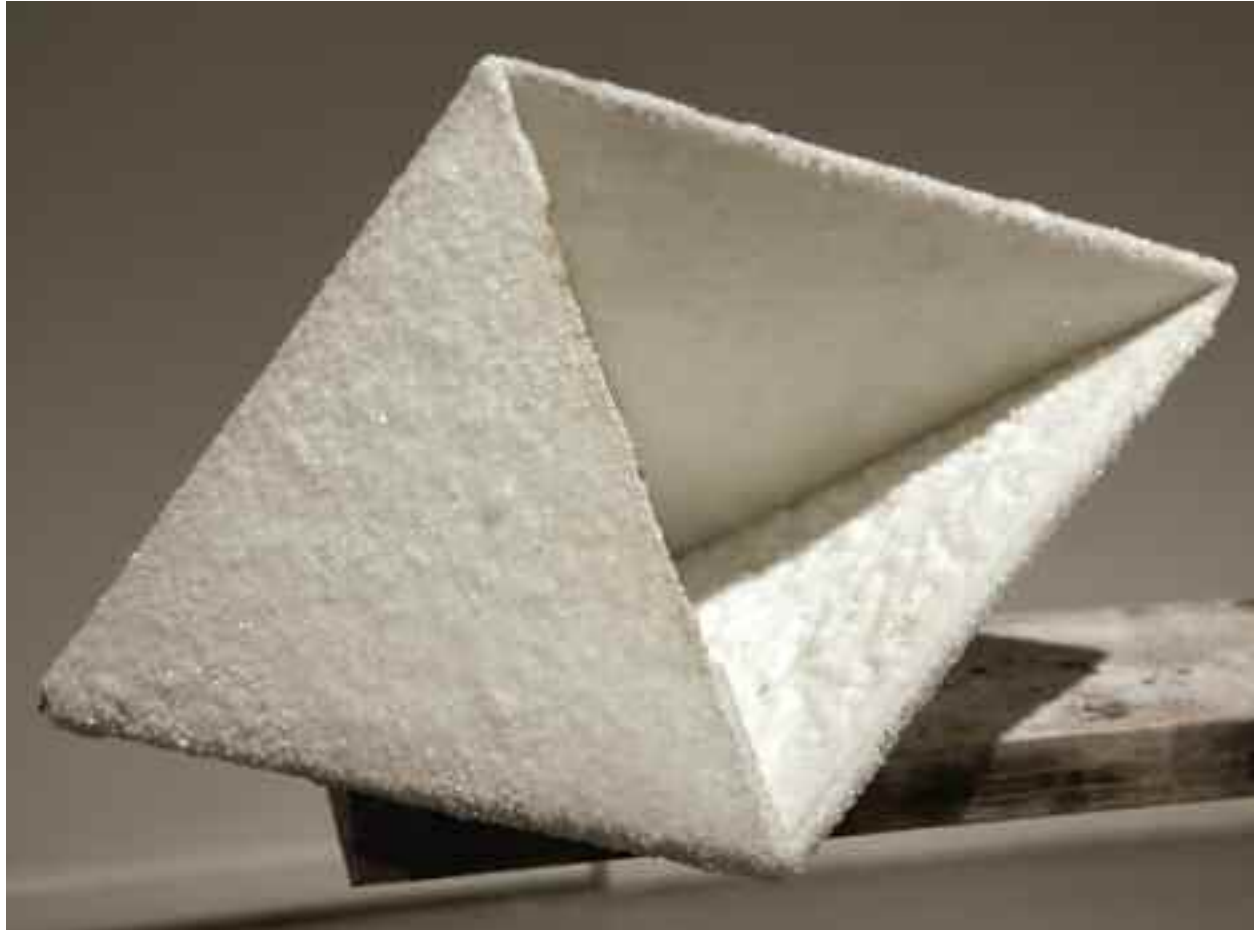
220 x 384 inches – wall installation



Exhibition Installation at HBAC, 2010



Crystallines, 2010
borax crystals, copper foil and solder on glass
Dimensions vary – six prisms
52 ½ x 99 x 20 inches – installation



Crystallines, 2010 (detail – trigonal dipyramid)
borax crystals, copper foil and solder on glass
Dimensions vary – six prisms
52 ½ x 99 x 20 inches – installation



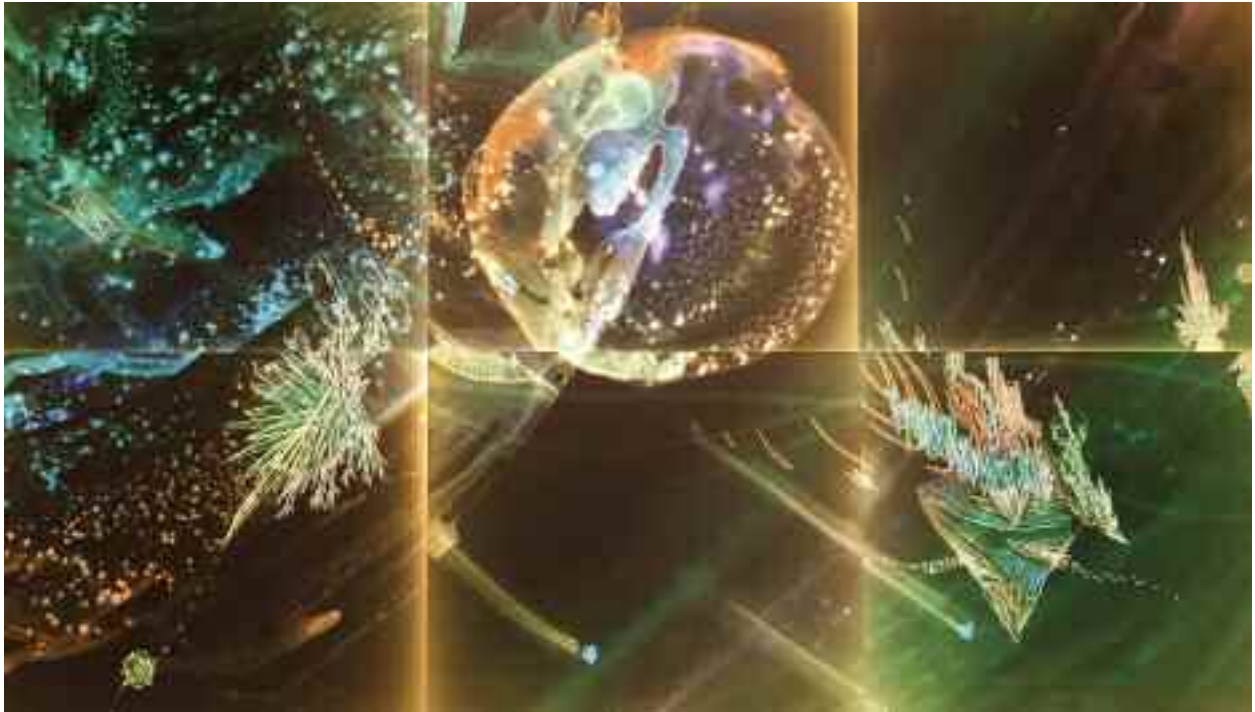
Untitled (Cosmos), 2010
borax, epsom salts and salt on unprocessed photo paper
20 x 24 inches – seventy-seven panels
140 x 264 inches – wall installation



Untitled (Cosmos), 2010 (details)
borax, epsom salts and salt on unprocessed photo paper
20 x 24 inches – seventy-seven panels
140 x 264 inches – wall installation



An Ocean Within An Ocean, 2008
c-print mounted on Dibond
7 ½ x 12 ½ inches



A Good Beginning in Suspension, 2010
c-prints mounted on Sintra
39 ½ x 71 ¼ inches



Untitled I (Aerial View), 2010
cyanotype and salt crystals on paper
6 ½ x 10 x 4 inches



Untitled (Yellow Branch), 2010
cyanotype, ink and salt crystals on paper
15 ½ x 12 ¼ inches

Rock Paper Salt Checklist of the Exhibition

All art courtesy of the artist, unless otherwise noted

A Good Beginning in Suspension, 2010
c-prints mounted on Sintra
39 ½ x 71 ¼ inches

An Ocean Within An Ocean, 2008
c-print mounted on Dibond
7 ½ x 12 ½ inches

Arroyo Seco, 2009-2010
cyanotype, graphite, salt crystals and watercolor on paper
29 ¼ x 21 ½ inches – one panel
21 ¾ x 14 ¾ inches – one panel
15 x 22 inches – one panel
11 x 14 inches – two panels
35 ½ x 126 ½ inches – wall installation

Collections, 2010
mixed media on Mylar
5 x 8 inches – twenty-eight panels
32 x 86 ½ inches – wall installation

Coma Clusters, 2009
c-print mounted on Dibond
19 ¾ x 23 ¾ inches

Crystalline City, 2009
mixed media and salt crystals on Mylar
20 x 25 inches

Crystallines, 2010
borax crystals, copper foil and solder on glass
Dimensions vary – six prisms
52 ½ x 99 x 20 inches – installation

Dark Matter Debris, 2009
c-print mounted on Dibond
19 ¾ x 23 ¾ inches

Debris From the Euhaline Seas, 2010
found objects, ocean debris and vegetation with borax
and salt crystals
Dimensions vary

Electric Gorgonians, 2009
c-print mounted on Dibond
23 ¾ x 19 ¾ inches

Encapsulated Auroras, 2010
Rainbow Obsidian, origin: Northern California
Dimensions vary
Collection of the artist

Falling Debris, 2009
mixed media and salt crystals on Mylar
20 x 24 inches

Following an Ornithologist, 2009
mixed media and salt crystals on Mylar
20 x 24 inches

Halite Frequencies, 2008
c-print mounted on Dibond
7 ½ x 12 ½ inches

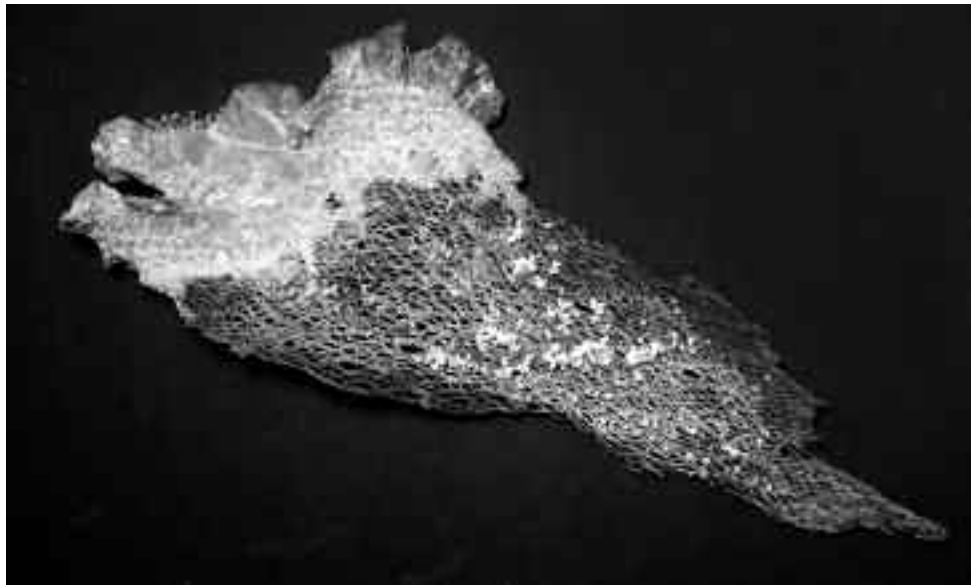
Neblonic Rings, 2008
c-print mounted on Dibond
7 ½ x 12 ½ inches

Particles, 2010
salt crystals on Tengucho black kozo paper
21 ½ x 31 ¼ inches – nine panels
21 ½ x 281 ¼ inches – wall installation

Petrified, 2009
algae, coral, graphite and salt crystals on paper
12 x 9 inches – each panel
24 ½ x 9 inches – diptych

Prismatic Nebulas, 2010
cyanotype, ink and salt crystals on paper
21 ¾ x 30 inches – each panel
21 ¾ x 65 ¾ inches – diptych





Radiance, 2008

c-print mounted on Dibond
7 ½ x 12 ½ inches

Refractions, 2008

c-print mounted on Dibond
7 ½ x 12 ½ inches

Rocks (Mountain, Desert, Sea), 2009-2010

found objects
Dimensions vary
Collection of the artist

Rockweeds & the Blue Skates Escape, 2009

c-print mounted on Dibond
19 ¾ x 23 ¾ inches

Star Moon and Sea Vents, 2010

mixed media and salt crystals on Mylar
40 x 144 inches – three panels
120 x 144 inches – triptych

The Colorbands, 2010

c-prints
20 x 24 inches – one hundred seventy six panels
220 x 384 inches – wall installation

Untitled I (Aerial View), 2010

cyanotype and salt crystals on paper
6 ½ x 10 x 4 inches

Untitled II (Aerial View), 2010

cyanotype and salt crystals on paper
8 x 10 x 2 ½ inches

Untitled III (Aerial View), 2010

cyanotype and salt crystals on paper
15 x 11 x ½ inch

Untitled (Cosmos), 2010

borax, epsom salts and salt on unprocessed photo paper
20 x 24 inches – seventy-seven panels
140 x 264 inches – wall installation

Untitled (Yellow Branch), 2010

cyanotype, ink and salt crystals on paper
15 ½ x 12 ¼ inches

Volcanic Magnetic Glaciers, 2008

c-print mounted on Dibond
7 ½ x 12 ½ inches

Waking in Fields of Nebulas, 2009

mixed media on Mylar
28 x 50 inches – each panel
28 x 108 inches – diptych

What the Ocean Left Behind I, 2009-2010

salt crystal, origin: Trona, California
ocean debris and vegetation with borax and salt crystals
Dimensions vary

What the Ocean Left Behind II, 2009-2010

ocean debris and vegetation with borax and salt crystals
Dimensions vary

What the Ocean Left Behind III, 2009-2010

ocean debris and vegetation with borax and salt crystals
Dimensions vary

What the Ocean Left Behind IV, 2009-2010

ocean debris and vegetation with borax and salt crystals
Dimensions vary

With A Buzz In Our Ears We Play Endlessly As Meteorites Fall, 2010

c-prints mounted on Sintra
39 ½ x 71 ¼ inches

CHRISTINE NGUYEN

Born Mountain View, California 1977
Resides Glendale, California

Education

2004 University of California-Irvine (M.F.A.) Irvine, California
1999 California State University-Long Beach (B.F.A.) Long Beach, California

Solo Exhibitions

2010 *Rock Paper Salt*, Huntington Beach Art Center, Huntington Beach, California
Crystalline, East Gallery, Claremont Graduate University, Claremont, California
2009 *Dark Matter of Fact*, Angels Gate Cultural Center, San Pedro, California
2008 Project room, Sam Lee Gallery, Los Angeles, California
Michael Kohn Gallery, Los Angeles, California
2007 AndrewShire Gallery, Los Angeles, California
2006 Installation at 20th Century Fox Studios, Century City, California
Hammer Project, UCLA Hammer Museum, Los Angeles, California
Project room, 4-F Gallery, Los Angeles, California
2005 Enview Gallery, Long Beach, California
Spasmicosmics, 18th Street Arts Center, Santa Monica, California
2004 *Modulations*, Walled City Gallery, San Pedro, California
2003 Gallery 825 annex, Bergamot Station, Santa Monica, California
2002 Artistic Edge Gallery, Long Beach, California
Angels Gate Cultural Center, Gallery G, San Pedro, California
2000 *Flying Solo*, Gallery 825, Los Angeles, California
Design Group, Long Beach, California

Group Exhibitions

2010 *I Dream Animal*, AliciaBlueGallery, Portland, Oregon
Florilegio, Dancing Elephant Projects, Bogota, Colombia
Ascending Dragons: Contemporary Vietnamese Artists, Armory Center for the Arts, Pasadena, California
Doppler Effect, Kunsthalle zu Kiel, Kiel, Germany
Covers, Five Thirty Three, Los Angeles, California
2009 *GPS*, Cypress College Art Gallery, Cypress, California
Wonderlands, Sam Francis Gallery, Cross Roads School, Santa Monica, California
Time Ligaments, 10 Chancery Lane Gallery, Hong Kong, China
Flashpoint between the Fleeting and Eternal, AndrewShire Gallery, Los Angeles, California
2008 *L.A. Now*, Las Vegas Art Museum, Las Vegas, Nevada
Line Weight, Gallery Nucleus, Alhambra, California
Subaquatic Echoes, San Art, Ho Chi Minh City, Vietnam
Under Current, East and Peggy Phelps Gallery, Claremont Graduate University, Claremont, California
2007 *Exquisite Crisis and Encounters*, APA Institute, New York University, New York
Beyond Photography: Photography in Contemporary Art, Armory Center for the Arts, Pasadena, California
Taste, Los Angeles Contemporary Exhibitions, Los Angeles, California
Nature Interrupted, 18th Street Art Center, Santa Monica, California
Uneasy Angel, Sprueth Magers Gallery, Munich, Germany
2006 *Earth Water Sky*, Ontario Airport, Ontario, California
20th Century Fox Studios, Century City, California
2005 *Drawing on Unusual Surfaces*, Angels Gate Cultural Center, San Pedro, California
Out of Context, Huntington Beach Art Center, Huntington Beach, California
Eleven Nguyens and the Thirty Year Loss, PH Gallery, New York
Our Bodies, Ourselves, Machine Project, Los Angeles, California
Shadow-Line Flutter & Radiancance, AndrewShire Gallery, Los Angeles, California
2004 *Tar Pit Tales*, 4-F Gallery, Los Angeles, California
Oscene, Laguna Museum of Art, Laguna Beach, California
Summer Drawings and Some are Not, Mixture Contemporary Art, Houston, Texas
National Graduate Seminar Fellows Exhibition, LeRoy Neiman Gallery, Columbia University School of the Arts, New York
Supersonic: 1 wind tunnel 8 schools 120 artists, Art Center College of Design, Pasadena, California
MFA Thesis Graduate Show, UCI University Art Gallery, Irvine, California
New California Masters, Works Gallery, San Jose, California
2003 *200*, AndrewShire Gallery, Los Angeles, California
Small Works Show, Walled City Gallery, San Pedro, California
Petite Works, Gallery 825 annex, Bergamot Station, Santa Monica, California
Picture Me This: Contemporary Photography Show, The Office, Huntington Beach, California
Lowe Gallery MFA Invitational, Lowe Gallery, Santa Monica, California
The Great Escape, The Office, Huntington Beach, California
It's a Fine Line, Gallery 825, Los Angeles, California
MFA First Year Graduate Show, UCI University Art Gallery, Irvine, California
2002 *Synapses*, JD Magnum Gallery, Long Beach, California
Deep Dive Think Tank, Four Rooms Cafe, Westwood, California
Blatant Youth and Glamorization, Gallery Figueroa, Los Angeles, California
What's the Story Morning Glory?, Gallery 825, Los Angeles, California
New Photography 2002, Millard Sheets Gallery, Pomona, California
Carissa Livingood Johnson/ Christine Nguyen, Society for Contemporary Photography, Kansas City, Missouri
Centered on the Center, Huntington Beach Art Center, Huntington Beach, California

2001 *Four from the Floor*, Huntington Beach Art Center, Huntington Beach, California
Dis.Embody, Korean Cultural Center, Los Angeles, California
Seven Contemporary Artists, Digital Symphony, Gallery 825, Glendale, California
Latent Images, Our Dream Gallery, Portland, Oregon
Wall Works, LA Artcore, Los Angeles, California
National Juried Exhibition, Cooperstown Art Association, Cooperstown, New York
Current Works 2001, Society for Contemporary Photography, Kansas City, Missouri
On site at the Gate, Angels Gate Cultural Center, San Pedro, California
Shooting Nowhere, The Hatch Gallery, Santa Monica, California
Eye Confess, Capture Group at Side Street Projects, Los Angeles, California
The Elements, Second City Council Gallery, Long Beach, California

Publications

Gorduren, Petra, and Dirk Luckow. *Dopplereffekt: Bilder in Kunst und Wissenschaft*, Kunsthalle zu Kiel: Kiel, Germany, 2010.
Philbin, Ann, Chris Miles, and James Elaine. *Hammer Projects 1999-2009* Hammer Museum: Los Angeles, 2009.
Karavani, Laina. "Christine Nguyen: The Nature of Art," *NotesOnDesign*. 25 Nov. 2009. www.notesondesign.net/people/interviews/christine-nguyen-the-nature-of-art/
Eternity, Max. "C Nguyen's C Prints," *ArtDigitalMagazine*. Ed. Eternity, Max 1 Dec. 2009. admag.wordpress.com/2009/12/01/c-nguyens-c-prints/
Pagel, David. L.A. Now Catalog, Las Vegas Art Museum, Las Vegas, Nevada. Bright City Books. 2008.
Thi, Quang. "Ba trien lam song dong," *Thanh Nien Newspaper*, 14 April 2008: pg. 15.
Lang, My. "Mot the gioi vi mo song dong," *Tuoi Tre*, 13 April 2008.
Satorius, Katherine. "Christine Nguyen at Michael Kohn Gallery," *Artweek*, April 2008: pg. 18-19.
Miles, Chris. "Darkness Fall Abstraction Illuminates," *LA Weekly*, 22-28 Feb. 2008: pg. 58.
Pagel, David. "Murals enhance visions of reality," *Los Angeles Times*, 15 Feb. 2008: E27.
Chattopadhyay, Collette. "Nature (Interrupted)" at 18th Street Arts Center," *Artweek*, Nov. 2007: pg. 18.
Myers, Holly. "Messing with Mother Nature," *Los Angeles Times*, 17 Aug. 2007: E25.
Ollman, Leah. "All is not as it seems," *Los Angeles Times*, 14 April 2007: E8.
Young, Paul. "20th Century Fox," *Artnews*, July 2007.
Goss, Shannon. "A Different World," *Audrey*, June /July 2007: pg. 83.
Bedford, Christopher. "Christine Nguyen," 2007.
<http://www.artforum.com/picks/section=la#picks11642>
Dea, Cynthia. "Artist crosses many media," *Los Angeles Times*, 17 Aug. 2006.
Newhouse, Kristina. *Hammer Project: Christine Nguyen*, UCLA Hammer Museum [brochure] 2006.
Scarborough, James. "Mythology, Visual Allure Create Imagine Nation," *Grunion Gazette*, 20 October 2005, *Gazette Lifestyle edition*, vol. 28 no. 42 2005.
Willette, Jeanne S.M. "After the 'American War: Post Vietnamese Art," *Out of Context Catalog*, 2005: pg. 11.
New American Paintings: M.F.A. Annual 2004. Boston MA. Open Studio Press. 2004.
Postik, Diana. "Christine Nguyen," *Supersonic Catalog*, 2004: pg. 54.
Deegan, Patrick W. "Super California," *Artnet.com Magazine Review*, 16 Aug. 2004. www.artnet.com/magazine/reviews/deegan/deegan8-16-04.asp.
Gant, Michael S. "A new show at Works samples the art of California MFA grads," *Metro*, April 7-14, 2004.
Schoenkopf, Rebecca. "Sci-Fi Dada: The fabulous worlds of Christine Nguyen," *OC Weekly*, Oct. 2003.
Littlefield, Kinney. "Tilting and Teasing Reality in *Four from the Floor*," *Los Angeles Times*, Orange County edition, 8 Jan. 2002: pg. F5.
Saitowitz, Paul. "Light Works," *Huntington Beach Independent*, local edition, 27 Dec. 2002: pg. 9, 14.

Awards and Honors

2008 Visions from the New California Award
2006 Contemporary Collectors Emerging Artist Fellowship Award
2005 Professional Artist Fellowship, Public Corporation of the Arts, Long Beach, California
2004 UCI Graduate Research Grant School of the Arts Recipient
2003 UCI Graduate Research Grant School of the Arts Recipient
2001 Smithsonian in Long Beach Artist Installation Grant recipient, Public Corporation of the Arts, Long Beach, California
1998 CSULB -Fine Arts Affiliates of Long Beach Scholarship recipient
1997 CSULB -Fine Arts Affiliates of Long Beach Scholarship recipient
1995 Excellence in the Field of Art, Scholarship Award, Soroptimist International of Downey

Residencies

2009 Tamarind Institute- Albuquerque, New Mexico
2008 Headlands Center for the Arts, Sausalito, California

Private Collections

Armand Hammer Museum, Los Angeles, California
Getty Research Institute, Los Angeles, California
Grunwald Center for Graphic Arts, Los Angeles, California
Los Angeles World Airport's Collection, Los Angeles, California

Credits

Major Sponsors to the Exhibition:
The Huntington Beach Art Center Foundation
The City of Huntington Beach

This Catalogue is published in conjunction with the exhibition
ROCK PAPER SALT

July 10 – September 4, 2010
at the Huntington Beach Art Center
538 Main Street, Huntington Beach, CA 92648
714-374-1650 www.huntingtonbeachca.gov

Copyright © 2010 Huntington Beach Art Center
All rights reserved. No part of this publication may be
reproduced or transmitted in any form without the written
permission of the publisher.

ISBN: 978-0-9797431-3-9

Catalogue Editor:
Matt Murdock

Printing By:
Claremont Print and Copy, Claremont, CA
Print Run of 500 copies

Design By:
Erin McGuinness, Design Monkey
Catalogue Set in Helvetica

Photography Credits:
Nancy Newman Pgs. 19 and 20.
Christine Nguyen Pgs. 1-18, 21-33, 35 and 36.
André Woodward Pg. 18.

Back Cover Image (*The Colorbands*, 2010, Detail) and all black
and white images courtesy of the artist.



Acknowledgements

HUNTINGTON BEACH ART CENTER FOUNDATION

Mike Adams, Chair
Diana Casey, Honorary Chair
Robert B. Goodrich, Founding Chair
Mary Louise Shattuck, Vice Chair & Treasurer
Elise Hartman, Secretary
Benita Jacobs
Elaine Keeley
Eunice Nicholson
Dale Skerik
Jim Thomas
Marilynn Tom

HONORARY ADVISORY BOARD

Ralph Bauer
Connie Boardman
Shirley Dettloff

HONORARY MEMBERS

Sondra Blau
Gerald L. Chapman, D.D.S.
Dr. Gilbert Fujimoto
Alex Gerstenzang
John Gilbert
Mary Harris
Terry Harrison
Dr. Robert Mah
Connie Mandic
Tracy Pellman
Cindy Picquelle
Rich & Dianne Rector
Eve Thompson
Dr. Burton F. & Doris Willis
Henry Yee

ALLIED ARTS BOARD

Diana LoSchiavo, Chair
Greg Marrero, Vice Chair
Suzanne Boller
Anita Brace
Eveline Eng
Kara Rudin
Matt Rudin
Catherine Stip

CITY COUNCIL

Cathy Green, Mayor
Jill Hardy, Mayor Pro Tem
Keith Bohr
Joe Carchio
Gil Coerper
Devin Dwyer
Don Hansen

CITY STAFF

Fred Wilson, City Administrator
Jim B. Engle, Director, Community Services
Janeen Laudenback, Superintendent of Recreation,
Human & Cultural Services

HUNTINGTON BEACH ART CENTER

Kate G. Hoffman, Executive Director
Darlene D. DeAngelo, Curator
Charlene Clary, Office Administrator
Desiree Li Yan Hui, Development Coordinator
Matt Murdock, Department Assistant
André Woodward, Preparator

STAFF

Todd Ciborowski
Denay Dunson
Randy English
Garrett Hallman
Paul Howard
Vince Ransom
Adria Thomke
Craig Woods
Elaine Zellie

Mission Statement

The Huntington Beach Art Center is a community arts and cultural center serving Huntington Beach and the Southern California region. The Center presents the works of artists producing in all media. Through exhibitions, performances, film/video screenings, lectures and educational programming, the HBAC serves to advance public awareness and understanding of cultural, historic, and contemporary perspectives. The HBAC creates opportunities for local, regional and national artists and the community to share in a climate of experimentation, education and experience.