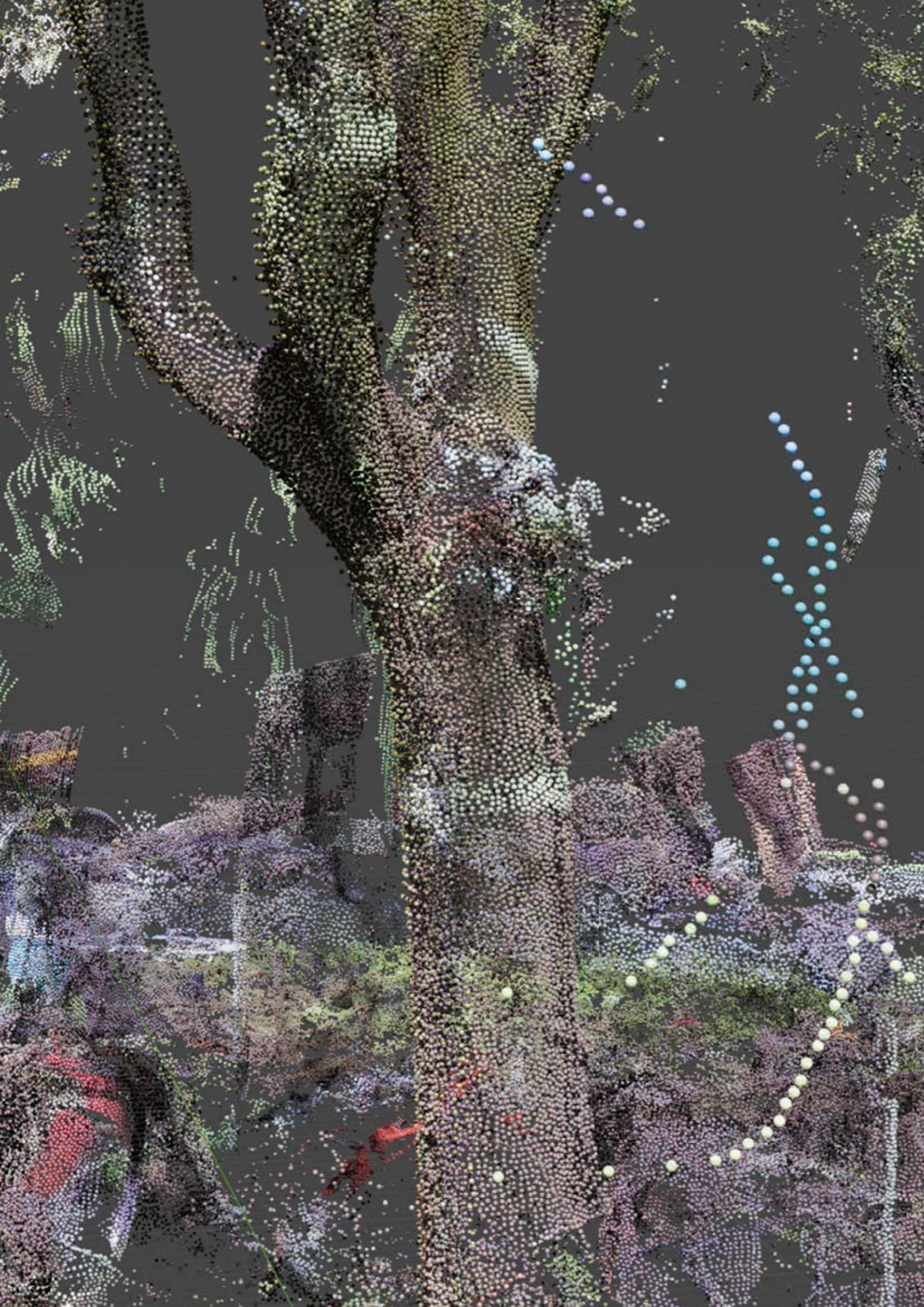




HIỆN HOÀNG

INTERDISCIPLINARY ART | 2025

<https://hien-hoang.com>



Garden of Entanglement

(2024 - 2025)

The eponymous project *Garden of Entanglement* explores **the hidden vibrational life of trees and how they perceive and respond to their environment** through sound and motion. Developed in collaboration with academic researchers, Hoàng translates data collected from trees into sculptural forms that encourage a quiet reconsideration of how human presence shapes the natural world.

UV-printed metal plates and **mycelium sculptures** bear traces of chemical transformation. Copper sulphate and citric acid corrode the metal surfaces in a slow, controlled decay – one that reveals rather than erases. On the fungal body of the sculpture, copper sulphate was again applied, disrupting the organic material with mineral crystallisation and heat.

Through these material processes, the work examines the impact of extraction, **environmental violence, and the fragility of memory** - even matter like data can rot, absorb, and respond. In this entangled landscape, Hoàng suggests that trees stand as quiet witnesses, holding the residues of our presence: how we lived, what we altered, and what we left behind.

*Text by Katy Hundertmark,
Foam Fotografiemuseum Amsterdam, 2025*

Garden of Entanglement was made in collaboration with:

Wood structure and mycelium fabrication:
Prof. Philipp Eversmann, Guido Brinkmann, Zoe Kaufmann -
Experimental and Digital Design and Construction (EDEK),
University of Kassel

Data collection:
Andrea Giachetti - Department of civil and environmental
engineering, University of Florence

Data analysis and Visual processing:
Susanne Malheiros - HLRS, University of Stuttgart
Ulf Groote - Visual Artist, Artemiy Vruble - Developer

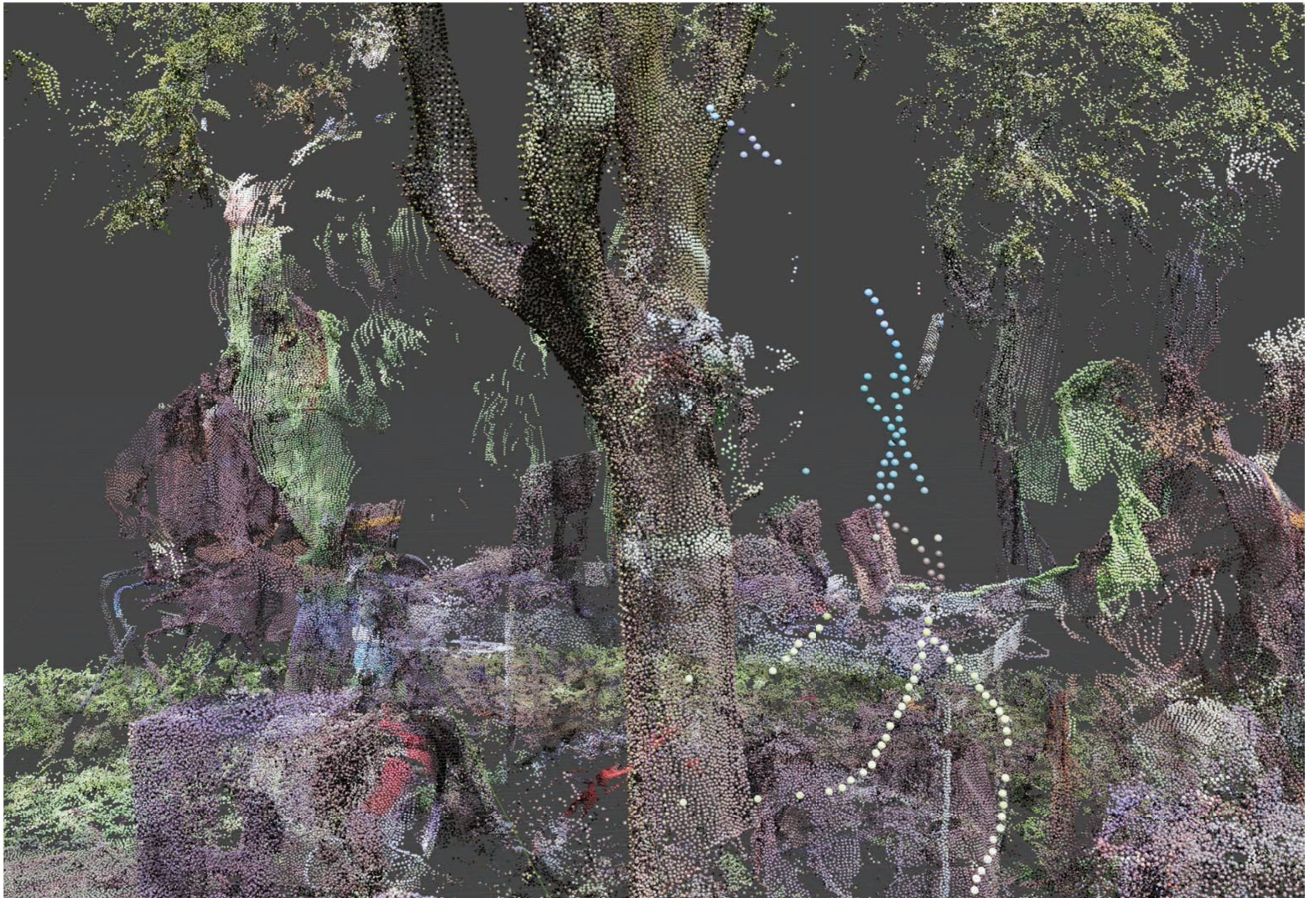
Motion system design:
Daniel Pietschmann

Composing:
Tam Thi Pham

With the support of S+T+ARTS, European Commission 2024



Photos from the experiment with accelerometers, with
 Andrea Giachetti - Department of civil and environmental
 engineering, University of Florence, 2024





Garden of Entanglement
Installation view at Foam Fotografie
Museum Amsterdam, 2025

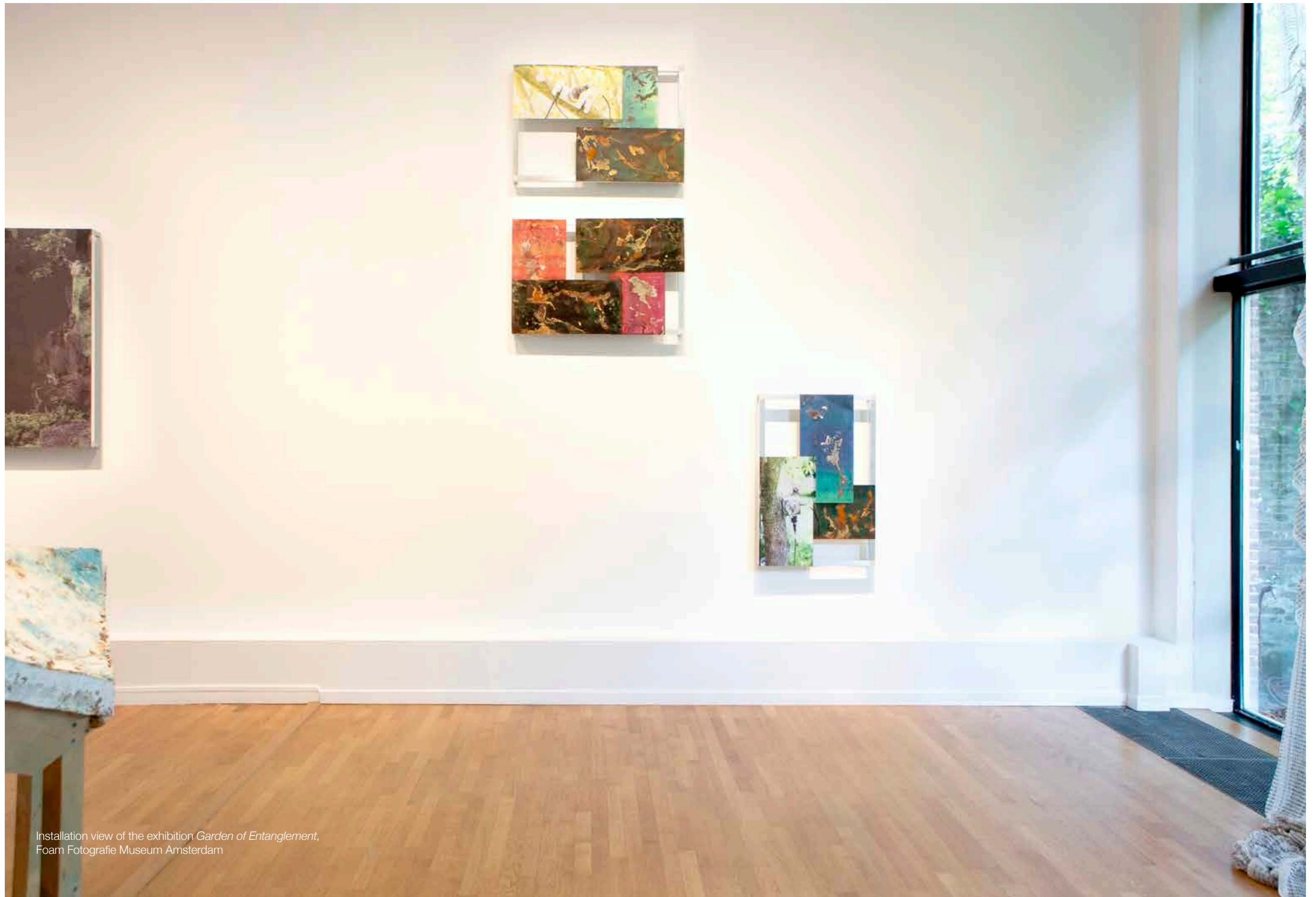


Running around the tree

2025

240 x 158 x 117 cm

Extracted from the vibrational data obtained from a tree while people were walking and jumping around it. Mycelium, wood and copper sulfate, motion system mounted underneath



Installation view of the exhibition *Garden of Entanglement*,
Foam Fotografie Museum Amsterdam

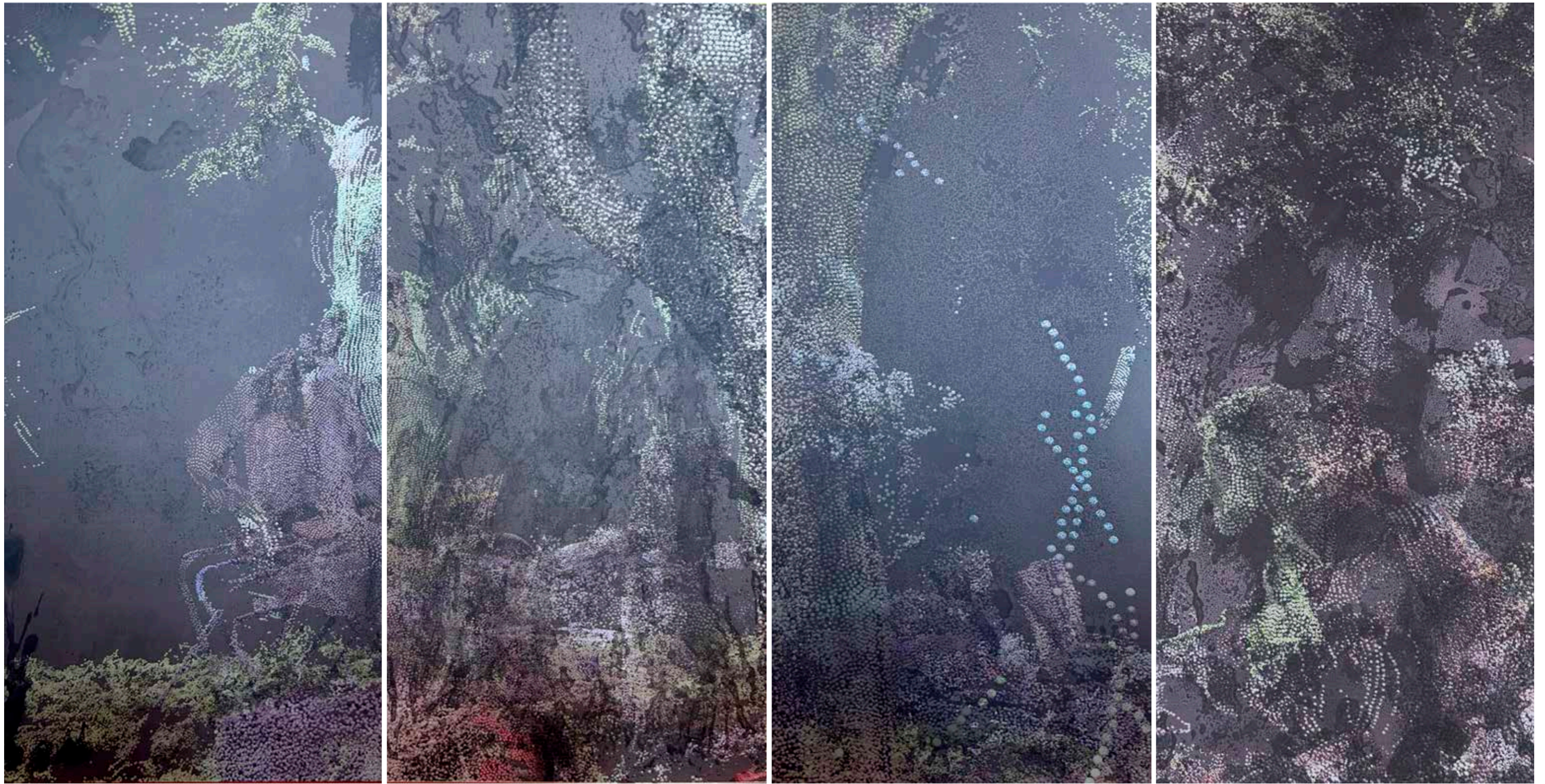


6-5touch_157-200-twisting

2025

Set of 3 artworks. Each: 79 × 54 × 7,5 cm

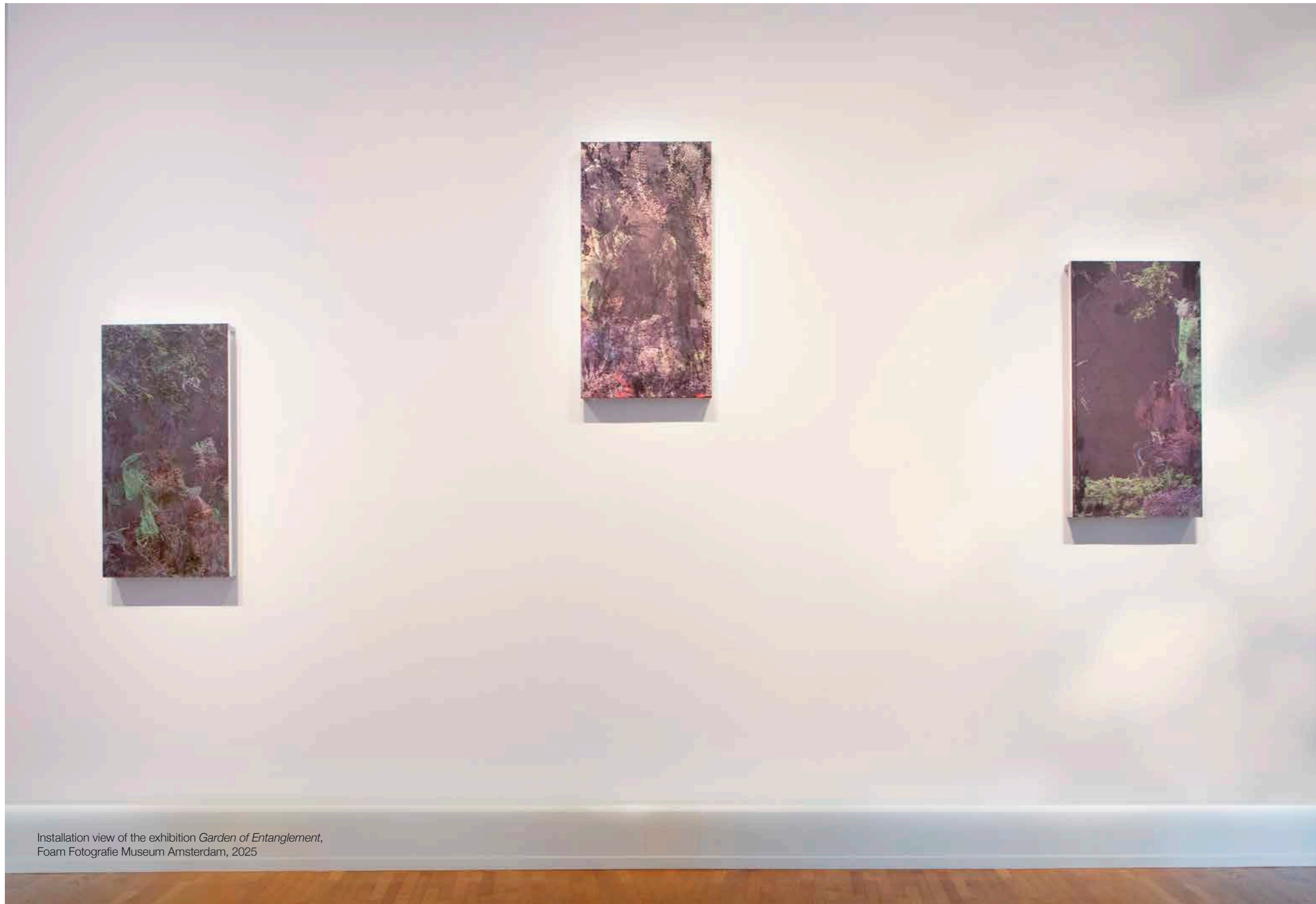
UV print and paint on various types of steel and aluminum, intentionally damaged, oxidized, and heat-treated.



Garden - PointCloud

2025

Quadriptych. Each: 100 x 50 x 7,5 cm
UV print on various types of steel and
aluminum, corroded and acidified.



Installation view of the exhibition *Garden of Entanglement*,
Foam Fotografie Museum Amsterdam, 2025



A scene from the performance *Ritual of Dreamers*,
part of the opening of the exhibition *Garden of
Entanglement*, Foam Fotografie Museum Amsterdam



Scent from Heaven

(2021 - 2023)

Scent from Heaven investigates the **paradoxical relationship between suffering and enlightenment** through the story of the agarwood tree, a fragrant and highly valued wood native to Southeast Asia. Agarwood is revered for its heavenly scent and deep symbolic ties to healing and redemption. Yet this scent only emerges when the tree is wounded—typically through infection or physical damage, often caused by human intervention. In responding to harm, the tree produces a dark, aromatic resin as a kind of immune response—transforming trauma into something treasured. As such, the work reflects on how beauty and value often arise from destruction and trauma, while revealing the tension between the **suffering of nature and humanity's longing for healing and salvation**.

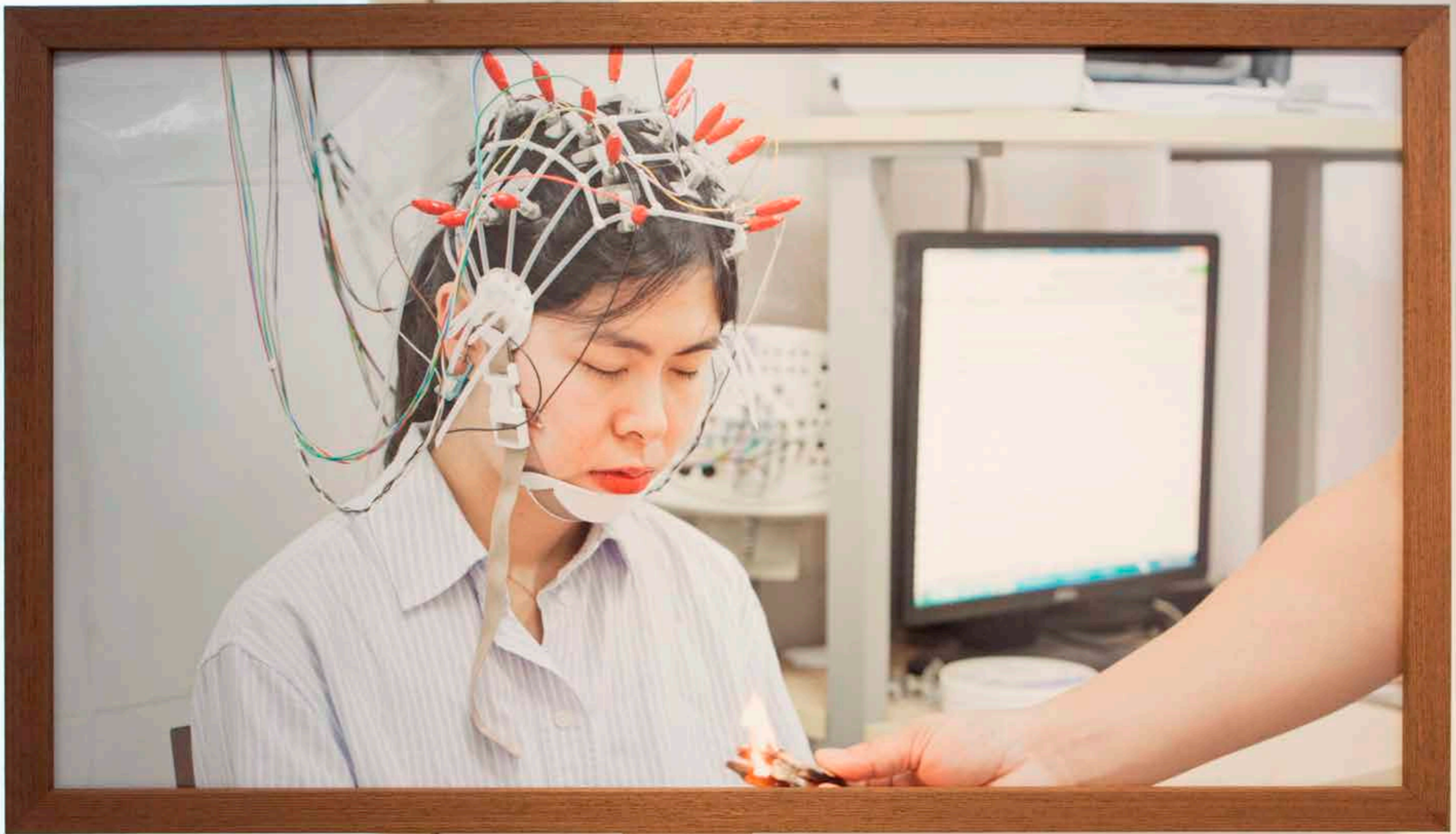
Rooted in the cultural, ecological, and spiritual significance of agarwood, *Scent from Heaven* bridges **scientific inquiry with emotional engagement**. Using CT scans, Hoàng manages to visualise the internal scars within the agarwood tree —traces left behind by the wounds that produce its prized scent. At the same time, she uses EEG technology to record human brain activity while inhaling the scent of agarwood. Through these scientific methods, Hoàng transforms the elusive narrative into a sensory experience.

*Text by Katy Hundertmark,
Foam Fotografiemuseum Amsterdam, 2025*

Moe Gotoda performed for *Scent from Heaven*. Photo by Antine Yzer









66. *Still Life with Bed and Driftwood*, 2010

This photograph depicts a person lying on a bed with a floral patterned coverlet. The bed is surrounded by large, weathered pieces of driftwood. A window with a wooden frame is visible in the background.

67. *Still Life with Bed and Driftwood*, 2010

This photograph depicts a person lying on a bed with a floral patterned coverlet. The bed is surrounded by large, weathered pieces of driftwood. A window with a wooden frame is visible in the background.







Moe Gotoda performed for Scent from Heaven. Photo by Antine Yzer



Scent from Heaven

Treescape-installation view with 3 film canvases stretched between trees, 6-channels-sound-scape.

Venue: Planten un Blomen Park, Hamburg, Germany. 2023
Photo: Fabian Schwarze



Scent from Heaven

Treescape-installation view with 3 film canvases stretched between trees, 6-channels-sound-scape.

Venue: Planten un Blomen Park, Hamburg, Germany. 2023
Photo: Fabian Schwarze



Across the Ocean

(2019 - 2021)



Across The Ocean was inspired by Hoàng's late aunt, who was a contract worker in the former GDR in 1986. In 2014, during a visit to her home and through subsequent research into family archives, Hoàng was able to uncover **the contrast between the hopeful image her aunt projected to her family back home and the reality she endured**. This personal discovery led the artist to use food and its symbolic power to investigate **immigrant identity** and the layers of meaning hidden beneath polished narratives.

When tracing back her family tree, Hoàng was struck by the story of her aunt's migration from Vietnam to Germany in the 1980s. Her celebratory words, captured on the back of postcards, stand in harsh contrast to the **isolation and alienation** her aunt suffered while trying to integrate as a contract worker. In *Across The Ocean* Hoàng uses food as a lens to examine identity, memory, and cultural stereotypes. By incorporating ingredients like rice and soy sauce, she comments on the way Western cultures perpetuate **stereotypical notions of 'Asianness'** and reduce complex identities to cultural clichés. Food, which is deeply tied to both heritage and everyday life, becomes the medium through which the artist questions how cultural perceptions are formed, sustained, and distorted – when in fact it is the one thing that connects us all.

*Text by Katy Hundertmark,
Foam Fotografiemuseum Amsterdam, 2025*

Portrait of the artist's late aunt, taken approx.
between 1986 - 1988, GDR (East Germany).
Installation view at the exhibition *Garden
of Entanglement*, Foam Fotografiemuseum
Amsterdam, 2025.



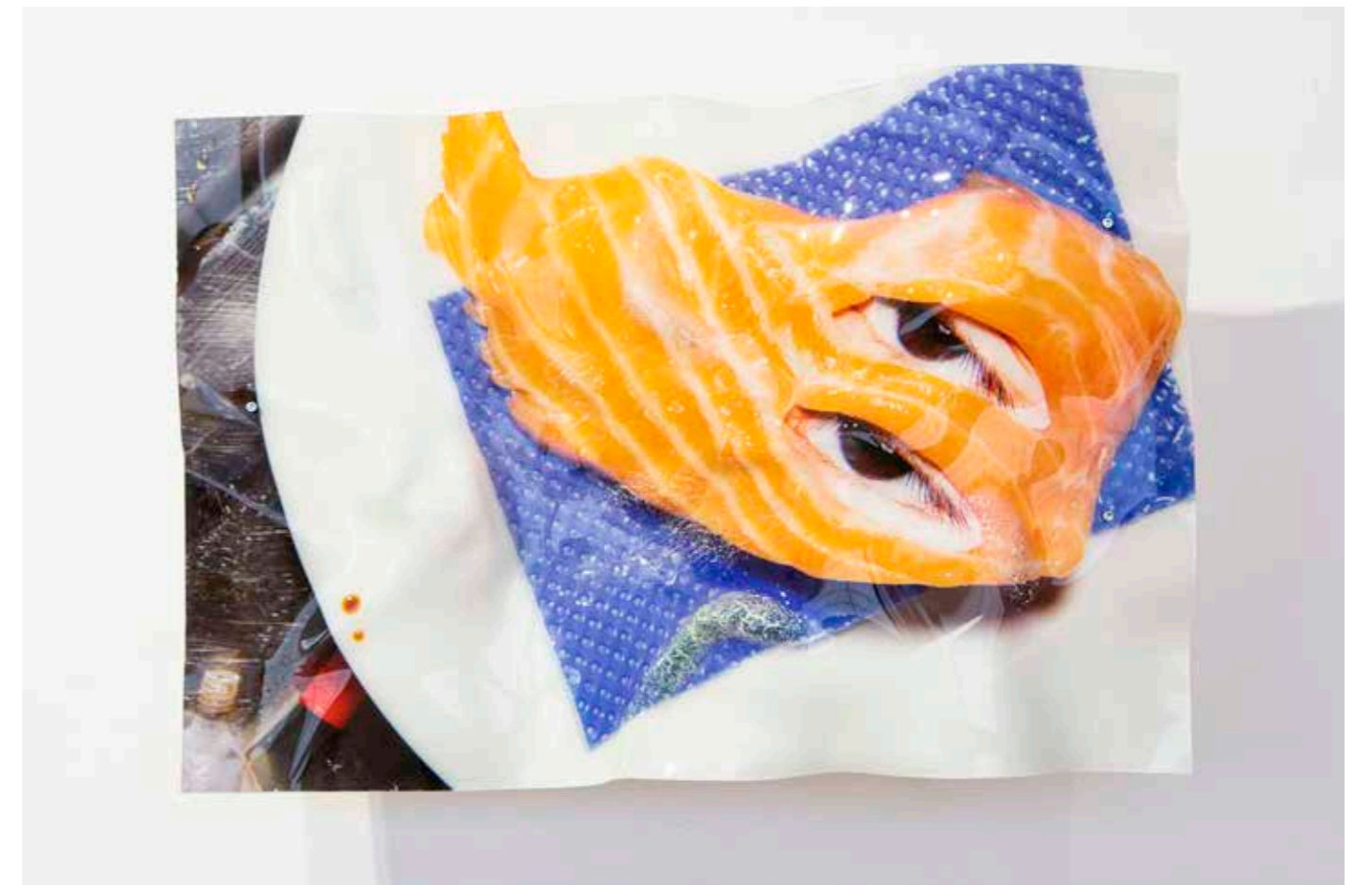


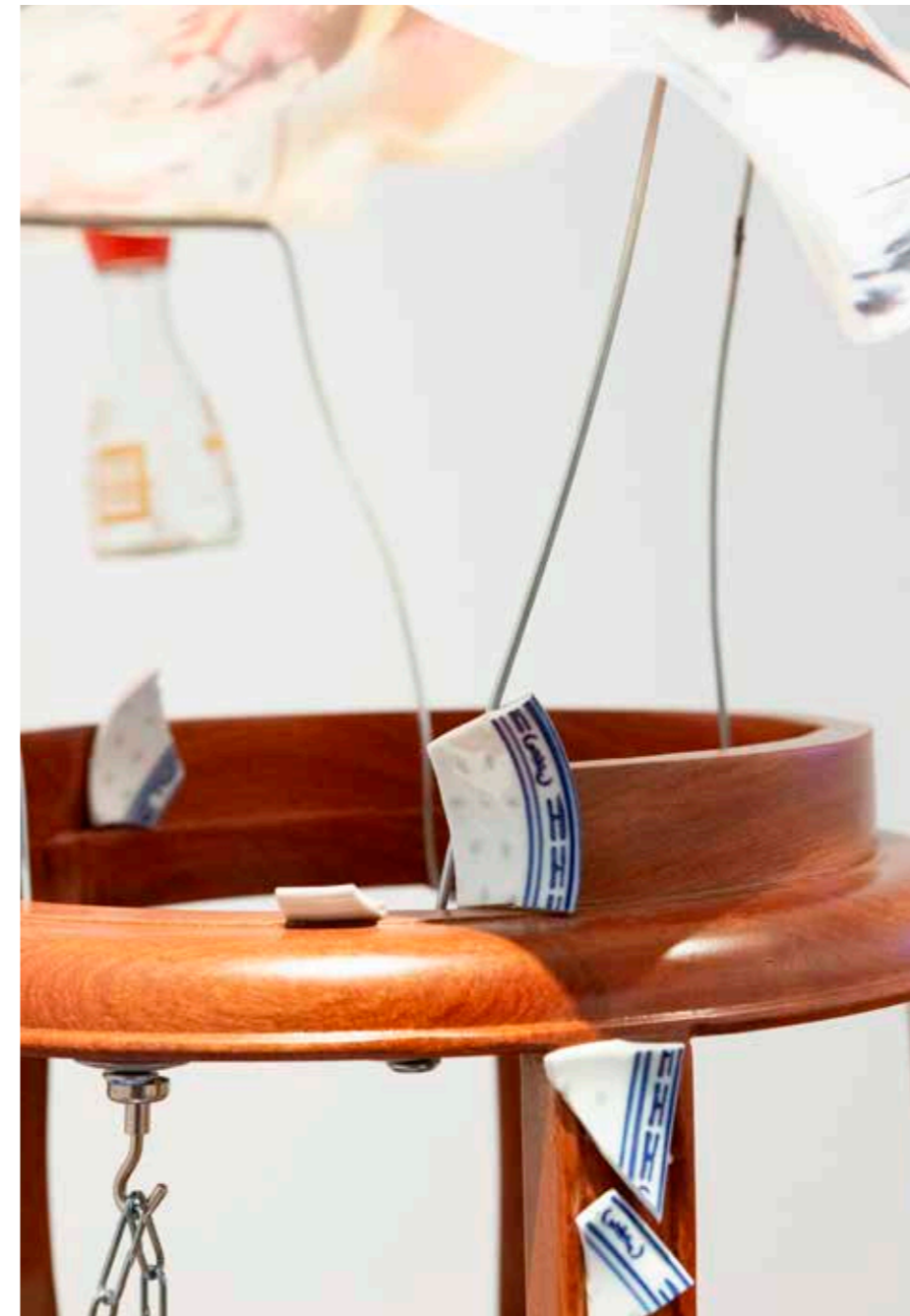
Installation view of the room *Across the Ocean*, part of the exhibition *Garden of Entanglement*, Foam Fotografie Museum Amsterdam, 2025



Page 46:
Pink pudding or be friendly
 2023
 90 x 60 x 13 cm
 UV print on bended and deformed
 plexiglass, soy bottles

Page 47:
The next Pacific
 2023
 60 x 90 x 25 cm
 UV print on bended and deformed
 plexiglass, soy bottles





Rhey ran't ro rhe R!

2023

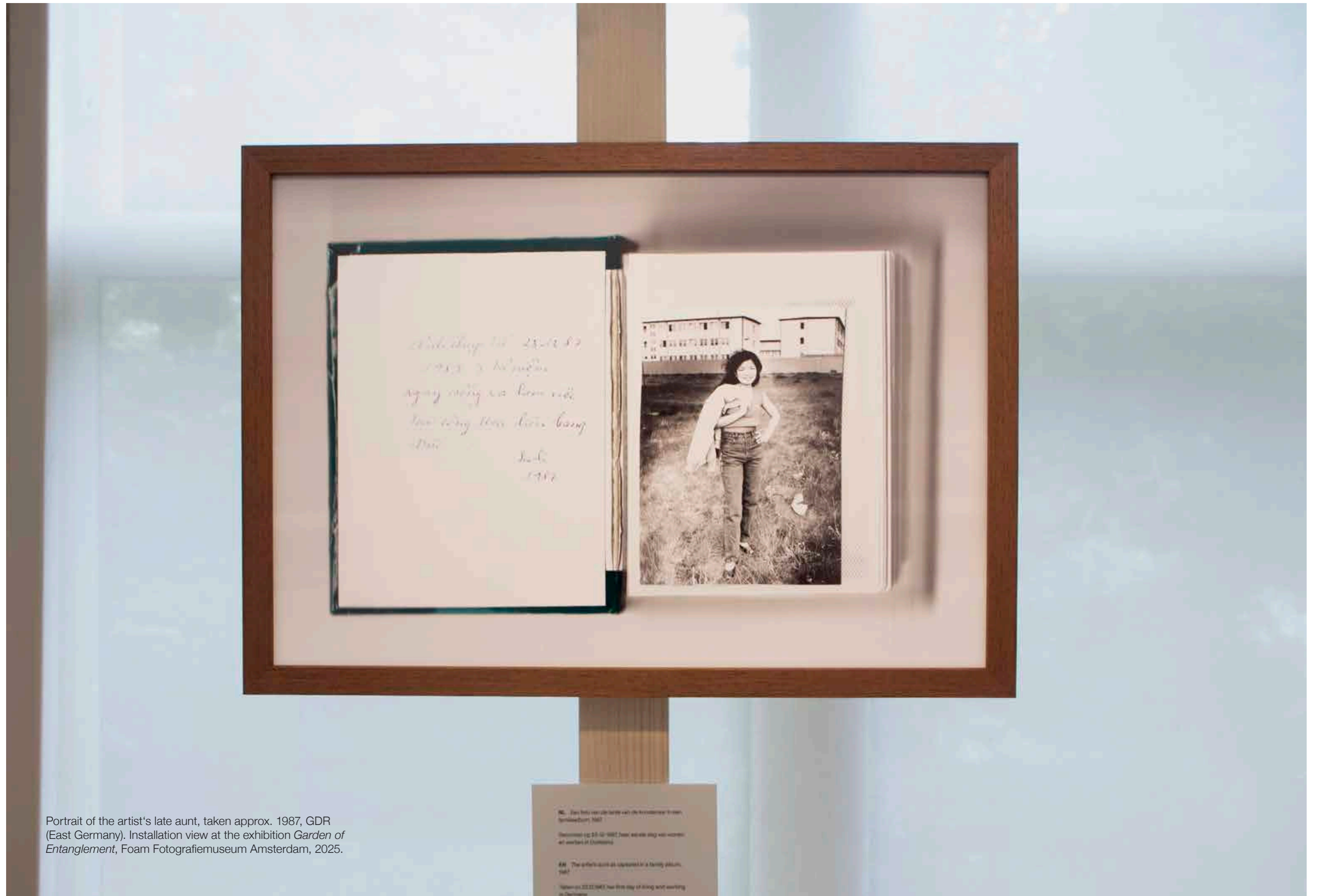
75 x 40 x 40 cm

Deconstructed wooden hocker, UV
print on bended and deformed plexig-
lass, soy bottles, broken ceramic bowl,
metall chains

Installation view of the room *Across the
Ocean*, part of the exhibition *Garden
of Entanglement*, Foam Fotografie
Museum Amsterdam, 2025



Still from the performance video *Made in Rice*, part of *Across the Ocean*. 2021. Performer: Soon-Hwoa Jeong



Portrait of the artist's late aunt, taken approx. 1987, GDR (East Germany). Installation view at the exhibition *Garden of Entanglement*, Foam Fotografiemuseum Amsterdam, 2025.



A new best life. Photography. 2020. @Hiên Hoàng.
Installation view at the exhibition *Garden of Entanglement*,
Foam Fotografiemuseum Amsterdam, 2025.



Installation view at the exhibition
Garden of Entanglement, Foam Foto-
grafiemuseum Amsterdam, 2025.



Photo and letter of the artist's late aunt, sending from Berlin
to her mother in Vietnam, 1986
Collected in 2020. 12 x 9 cm (without frame)



Across the Ocean

Installation view with the photo and letter,
wall objects and video work *Made in Rice*.
SAVVY Contemporary, Berlin, 2024



Across the Ocean

Installation view at the Rencontres de la
Photographie d'Arles, France, 2023

She sang a song while I was dreaming

Scene from the performance at the exhibition *BOOK_SPACE*, featuring 2 films from *Made in Rice*, sculptures, found objects and letters.
Museum for Photography Braunschweig, Germany, 2023





Backstage photo from the performance video *Made in Rice*, part of *Across the Ocean*. 2021.
Performer: Soon-Hwoa Jeong. Photo by Julia Gaes.
@Hiên Hoàng



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