

HIỀN HOÀNG *ACROSS THE OCEAN*

ARTWORKS

<https://hien-hoang.com>





Pink Pudding or Be Friendly

2023

UV print on bent and deformed acrylic glass,
heat-treated, soy bottles

90 x 60 x 17 cm

Unique piece

About the artwork

Pink pudding or be friendly reflects on the stereotyping, objectification, and hyper-sexualisation of the Asian female body within Western culture. Simultaneously, it interrogates the cliché of the “friendly Asian,” a notion that emerged in the West alongside the “yellow peril” narrative—the fear of Asians as a threat to Western society. These contradictory preconceptions, coexisting in Western media, reveal how one culture attempts to remodel another: stripping away its diversity while reproducing the image of the “submissive,” “obedient,” and “polite” Asian to keep Asia “in check,” even as it is portrayed as a societal threat.

Hoang dissects these constructs by dissecting her own body—turning herself into fragmented parts stripped of identity. Her eyes, her smile, her legs become objects within a cycle of cultural reproduction, highlighting how identity can be flattened into consumable stereotypes within global power dynamics.

This work is part of Hiên Hoàng’s series *Across the Ocean* (2021-2024), a body of work inspired by her late aunt, who worked as a contract worker in the former GDR in 1986. In *Across the Ocean*, Hoàng uses food as a lens to examine identity, memory, and cultural stereotypes.





State of Dessert

2023

UV print on bent and deformed acrylic glass,
heat-treated, soy bottles

60 x 40 x 13 cm

Unique piece

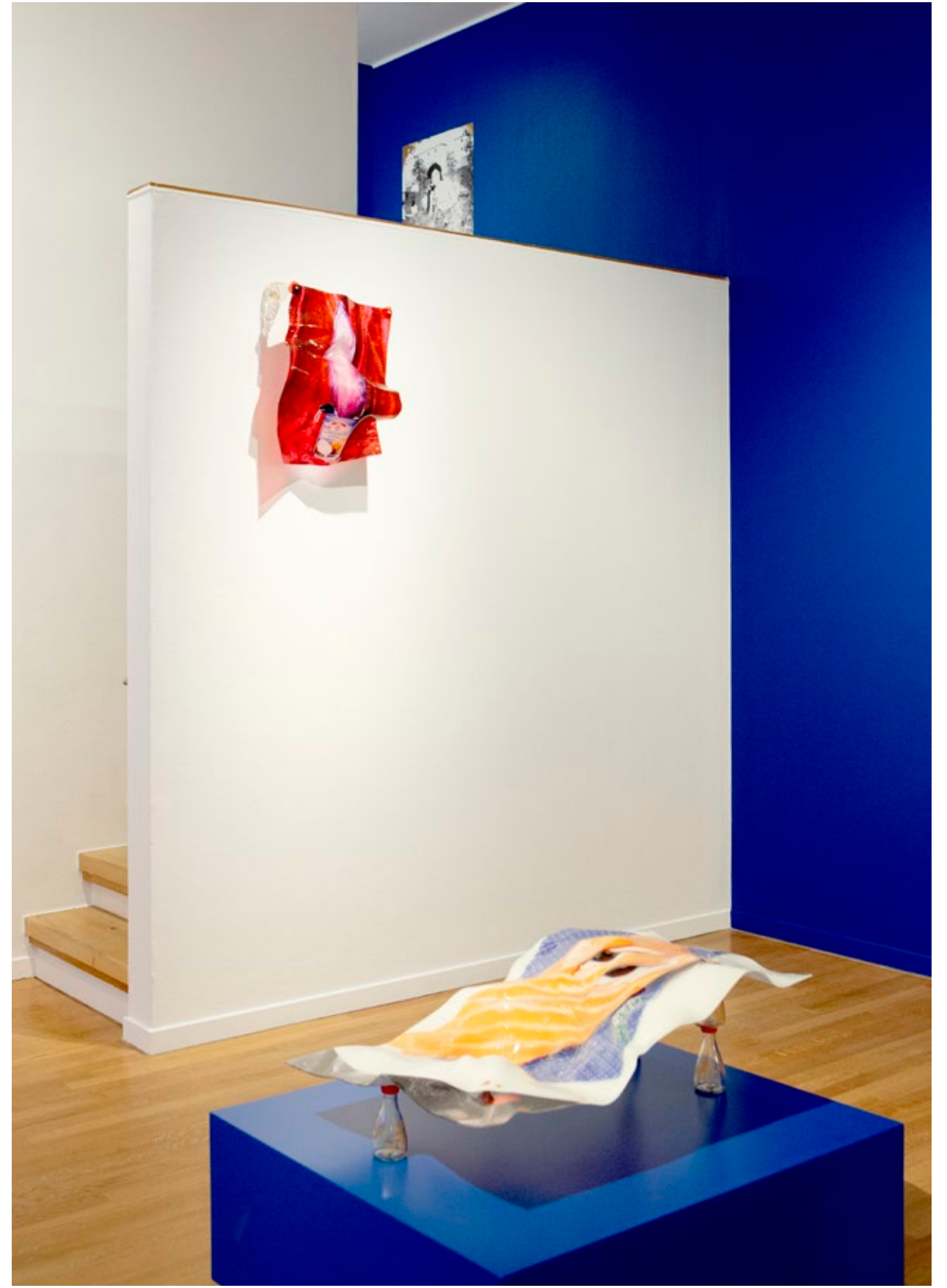
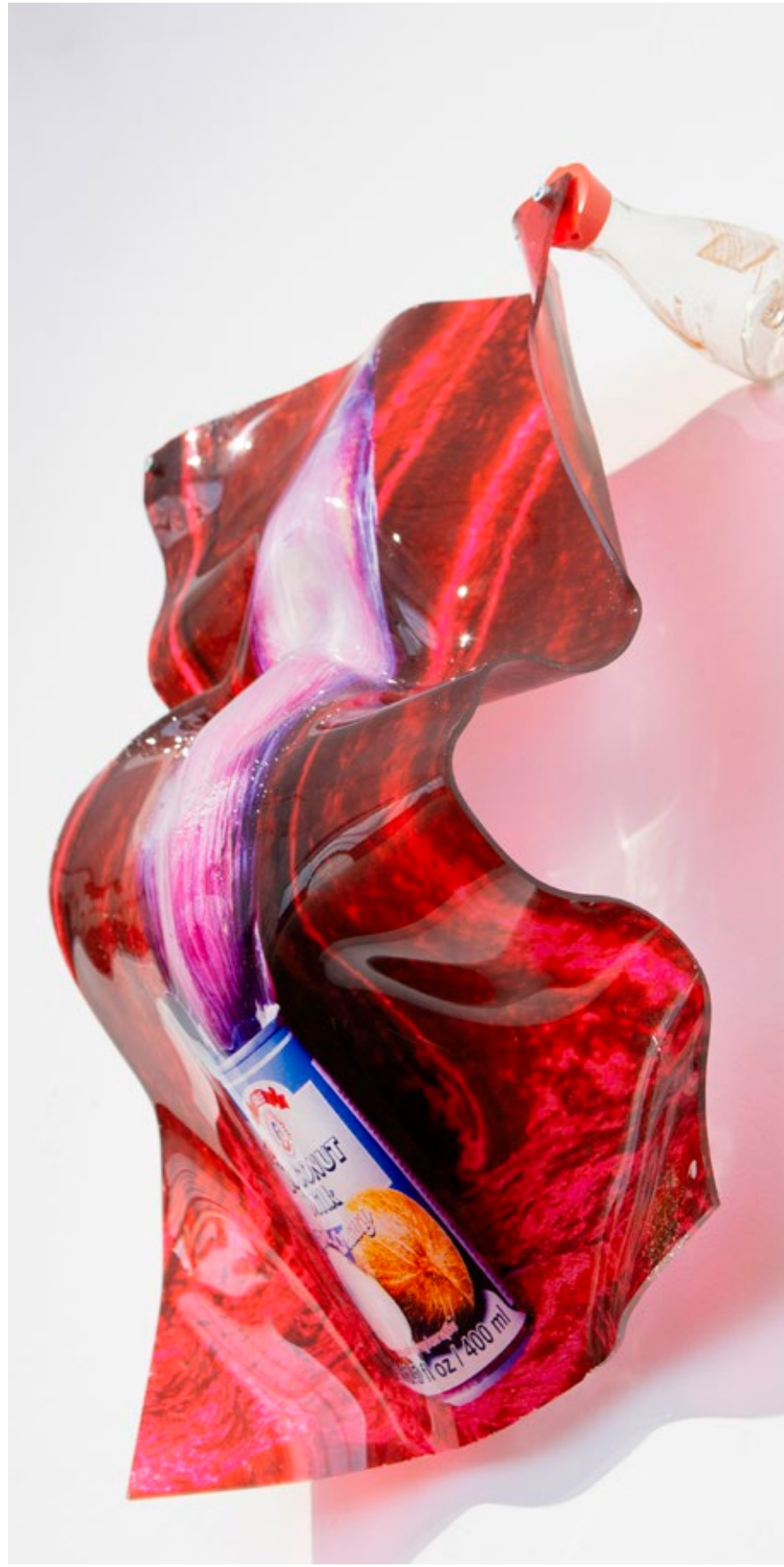
About the artwork

State of Dessert plays with the familiar dessert dish often found in Asian-based restaurants: deep-fried banana with honey and coconut milk. In Hoang's work, however, an oddly shaped object, violently submerged in a can of coconut milk, reveals itself as a banana flower. By juxtaposing the banana, a globally recognised and generalised food symbol, with its lesser-known flower, Hoang draws attention to the contradictions between a common object and its origins, its heritage, and its overlooked parts.

In doing so, she reflects on how clichés and stereotypes form: they are often built upon the most popular, easily digestible features of a subject, while discarding its complexities, past, and potential futures.

The act of distorting and bending images has become central to Hoang's practice. This gesture emerged as she tried to decode the letters her aunt sent home, letters that described a beautiful life in Germany, the narratives that often masked harsher realities. In bending images, Hoang finds a way to bend and disrupt the stereotypes and clichés themselves.

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She sang a Song

2023

UV print on bent and deformed acrylic glass,
heat-treated, soy bottles

60 x 40 x 15 cm

Unique piece





The next Pacific

2023

UV print on bent and deformed acrylic glass,
heat-treated, soy bottles

60 x 90 x 30 cm

Unique piece





Rhey rant ro rhe R: Remnants

2024

Deformed and bended UV-printed Plexiglass,
wooden hocker, broken ceramics, soy sauce bottle,
metallic chains and magnetic clips.

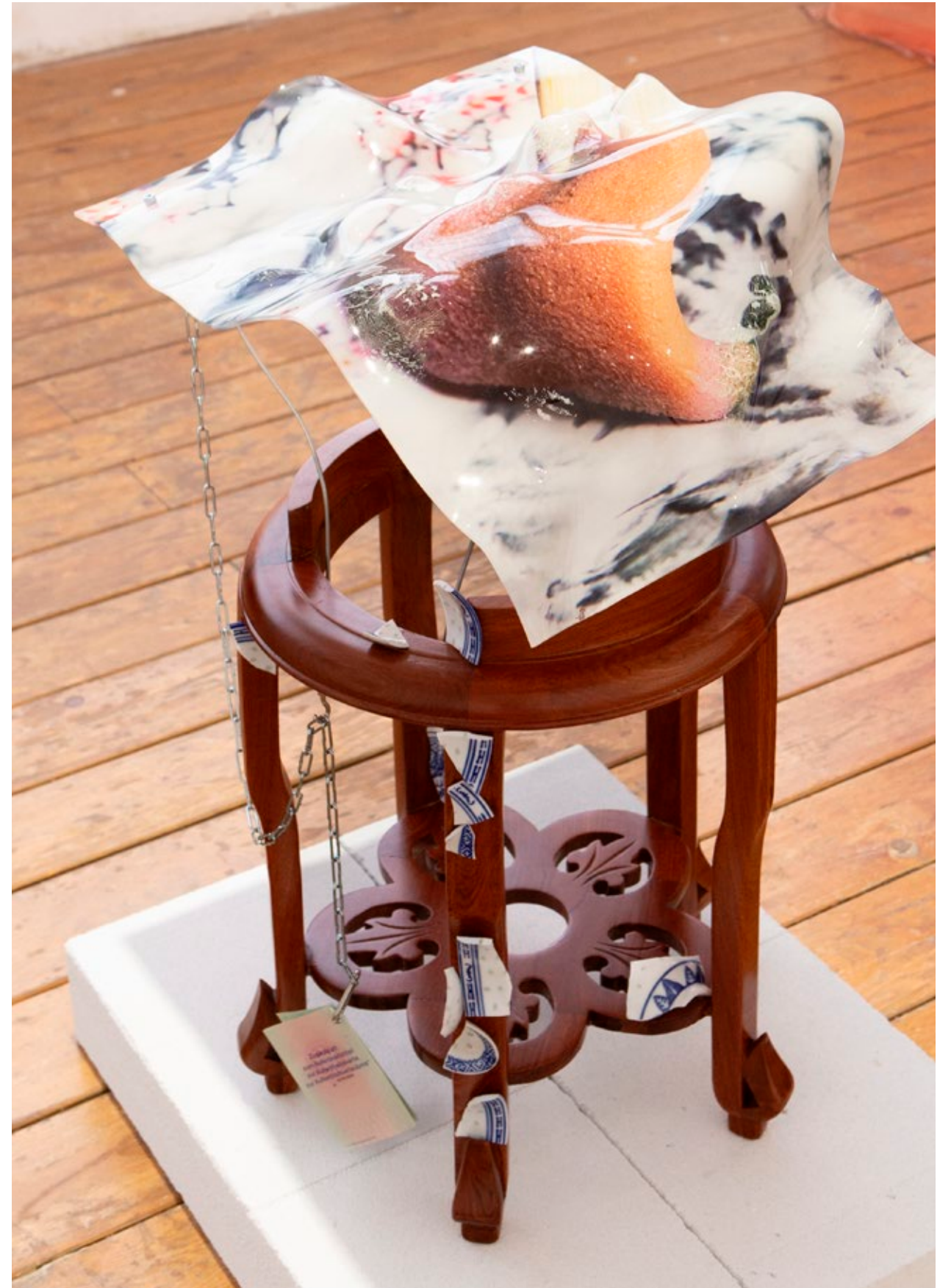
45 x 45 x 75 cm

Unique piece

About the artwork

Rhey ran't rho rhe R! is part of Hiền Hoàng's series *Across the Ocean* (2021-2024), a body of work inspired by her late aunt, who worked as a contract worker in the former GDR in 1986. During a visit to her aunt's home in 2014 and through subsequent research into family archives, Hoàng uncovered a stark contrast between the hopeful image her aunt projected to her family in Vietnam and the harsh reality she endured in Germany. This discovery led Hoàng to explore food as a symbolic tool to investigate immigrant identity and the layers of meaning hidden beneath polished narratives.

In *Across the Ocean*, Hoàng uses food as a lens to examine identity, memory, and cultural stereotypes. By incorporating ingredients such as rice and soy sauce, she highlights how Western cultures often reduce complex Asian identities to cultural clichés, perpetuating simplistic notions of "Asianness." Food, deeply connected to both heritage and everyday life, becomes a medium through which Hoàng questions how cultural perceptions are formed, sustained, and distorted—reminding us that food is, in fact, a universal connector.





Smooth Silk

2023

UV print on bent and deformed acrylic glass,
heat-treated, soy bottles

60 x 40 x 12 cm

Unique piece





Before that night

2023

UV print on bent and deformed acrylic glass,
heat-treated, soy bottles

60 x 90 x 20 cm

Unique piece



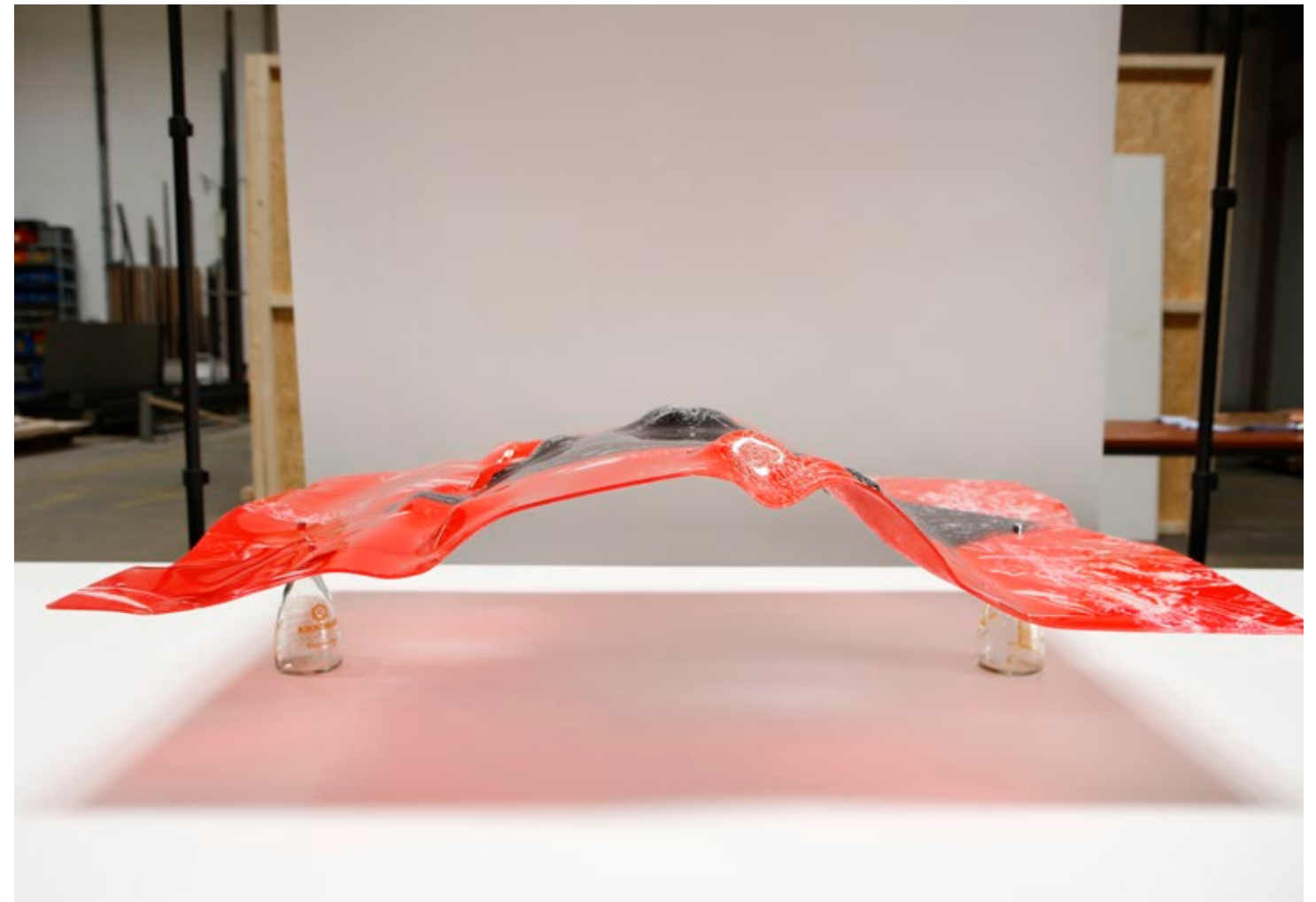
Salty Skin

2023

UV print on bent and deformed acrylic glass,
heat-treated, soy bottles

60 x 90 x 30 cm

Unique piece





Nutrition

2024

Plexiglas, chopstick, metal chains, rice papers,
plastic orchidee and broken ceramic bowl.

70 x 100 x 37cm

Unique piece





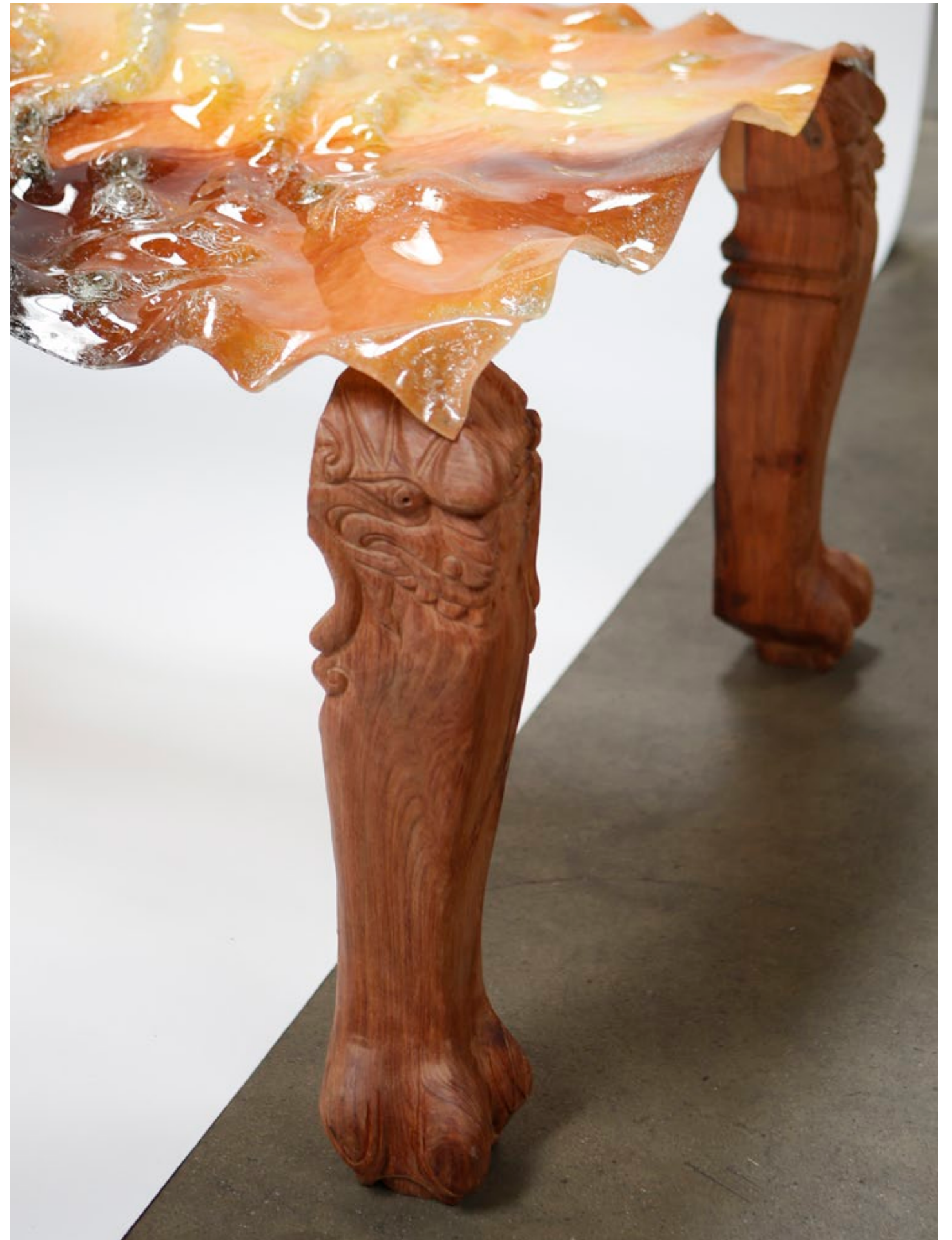
**Exportable Authenticity –
The Table**

2023

UV print on Plexiglass, bended, wooden
legs, metall

150 x 100 x 70 cm

Unique piece





Daughter

2021

Fine art print on Hahnemuehle paper, mounted on Aludibond, framed with black Aluminum box.

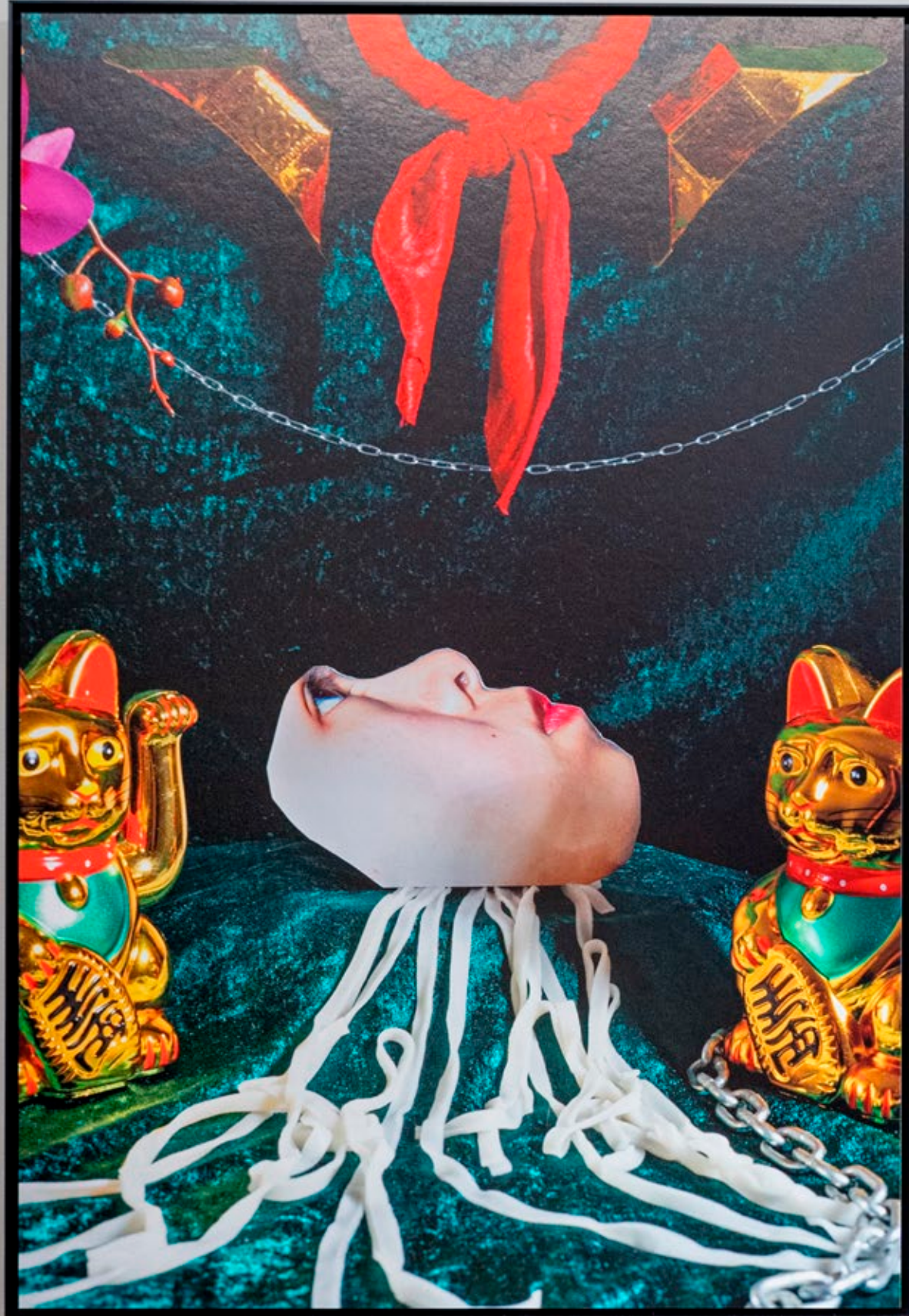
60 x 40 x 2 cm

Edition: 5 + 2 AP

About the artwork

Daughter was created during Hoang's visits to her aunts and her family's home. A piece of her favourite jackfruit, frozen and imported from Vietnam to Germany, sits alongside hyper-consumed gyoza, typical of "Asian food" in the West, and objects, toys, and fragments of photographs she found in her aunt's daily life. Hoang questions how certain food ingredients, deeply tied to her personal memories, also become imported goods within the generalized mechanisms of cultural consumption, revealing the other side of globalisation.

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Under an ideology

2020

Fine art print on Hahnemuehle paper, mounted on Aludibond, framed with black Aluminum box.

60 x 40 x 2 cm

Edition: 5 + 2 AP