



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

HUNTINGTON  
BEACH  
ART  
CENTER

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ROCK  
PAPER  
SALT

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July 10 - September 4, 2010

HUNTINGTON BEACH ART CENTER





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## Curator's Statement

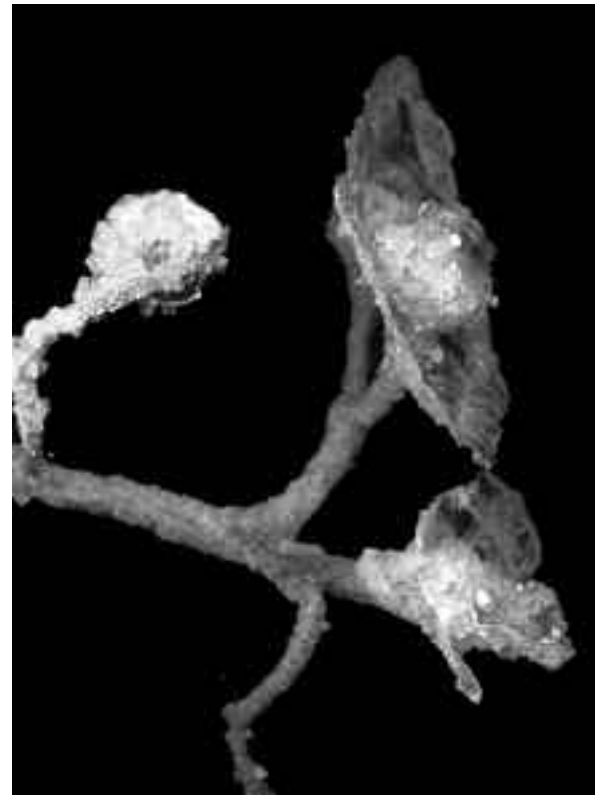
I had my first meeting with Christine Nguyen in January of 2000 when she stood in line for hours to drop off two pieces of art work for the Huntington Beach Art Center's non-juried salon style exhibition, *Centered on the Center*. Chosen from a field of over 300 artists, I included her photo-based works 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

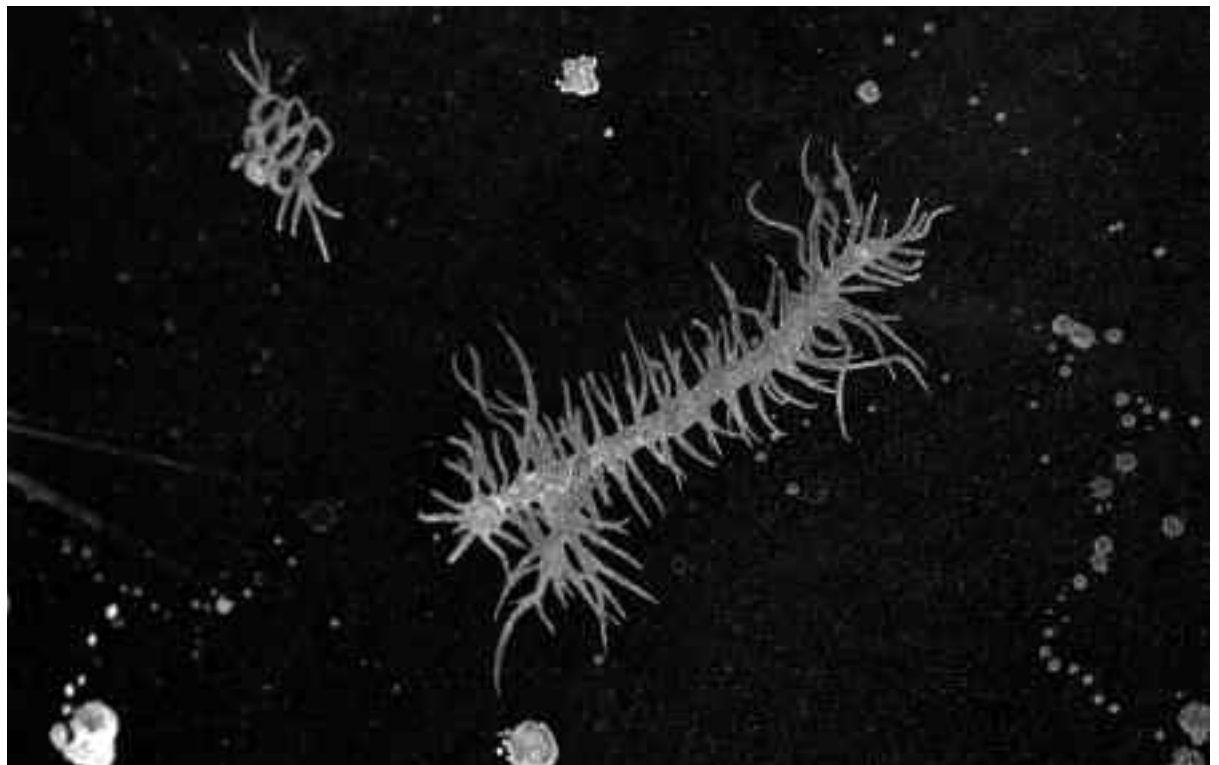


## ***Director's Statement***

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





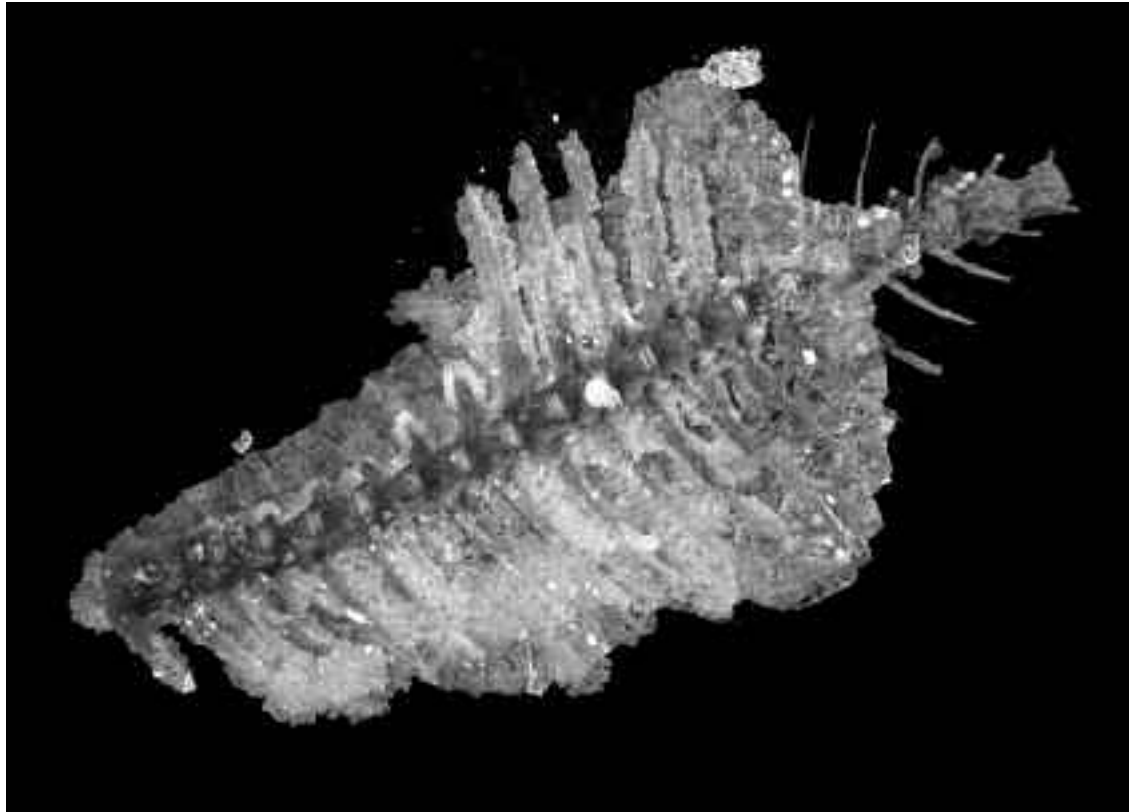
## ***The Love Life of a Salt Crystal***

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

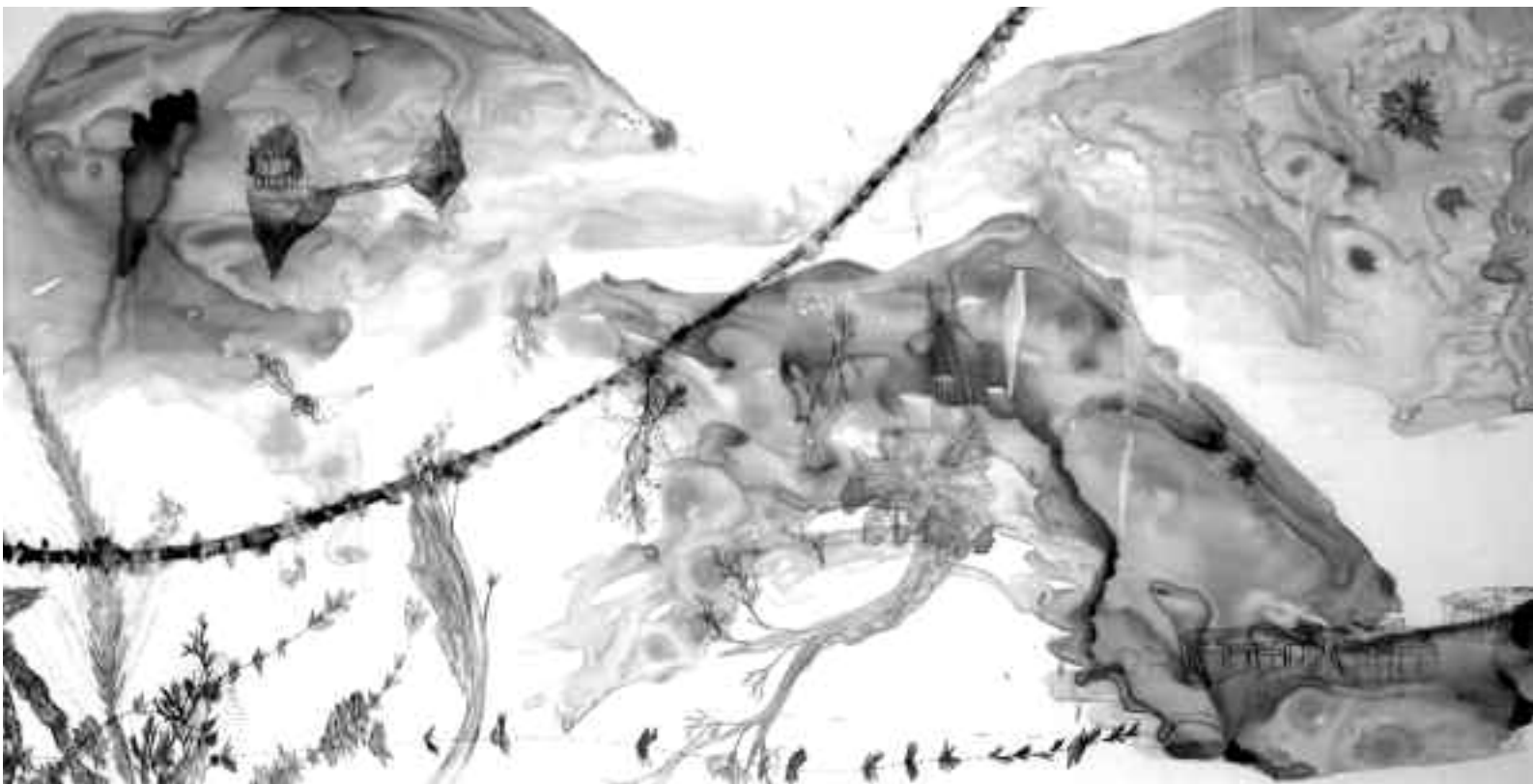


observer of human experience, is able to sustain the illusion of tranquility she presents to the viewer, because her vision of conceptual emancipation is one that parallels the sincere human desire to seek and struggle for both individual and collective happiness. It is, however, in conflict with the 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



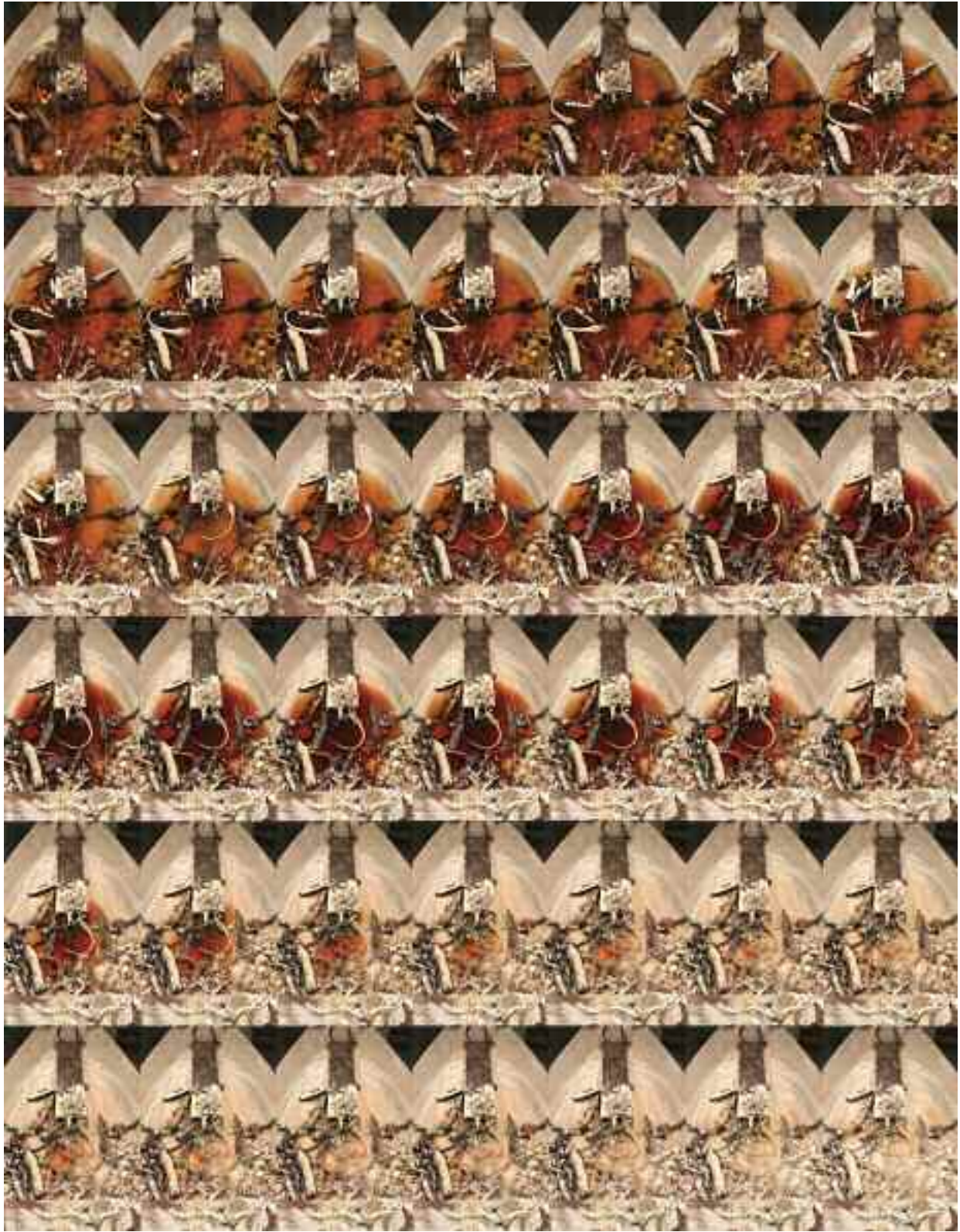
*Rockweeds & the Blue Skates Escape*, 2009

c-print mounted on Dibond

19 <sup>3</sup>/<sub>4</sub> x 23 <sup>3</sup>/<sub>4</sub> 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

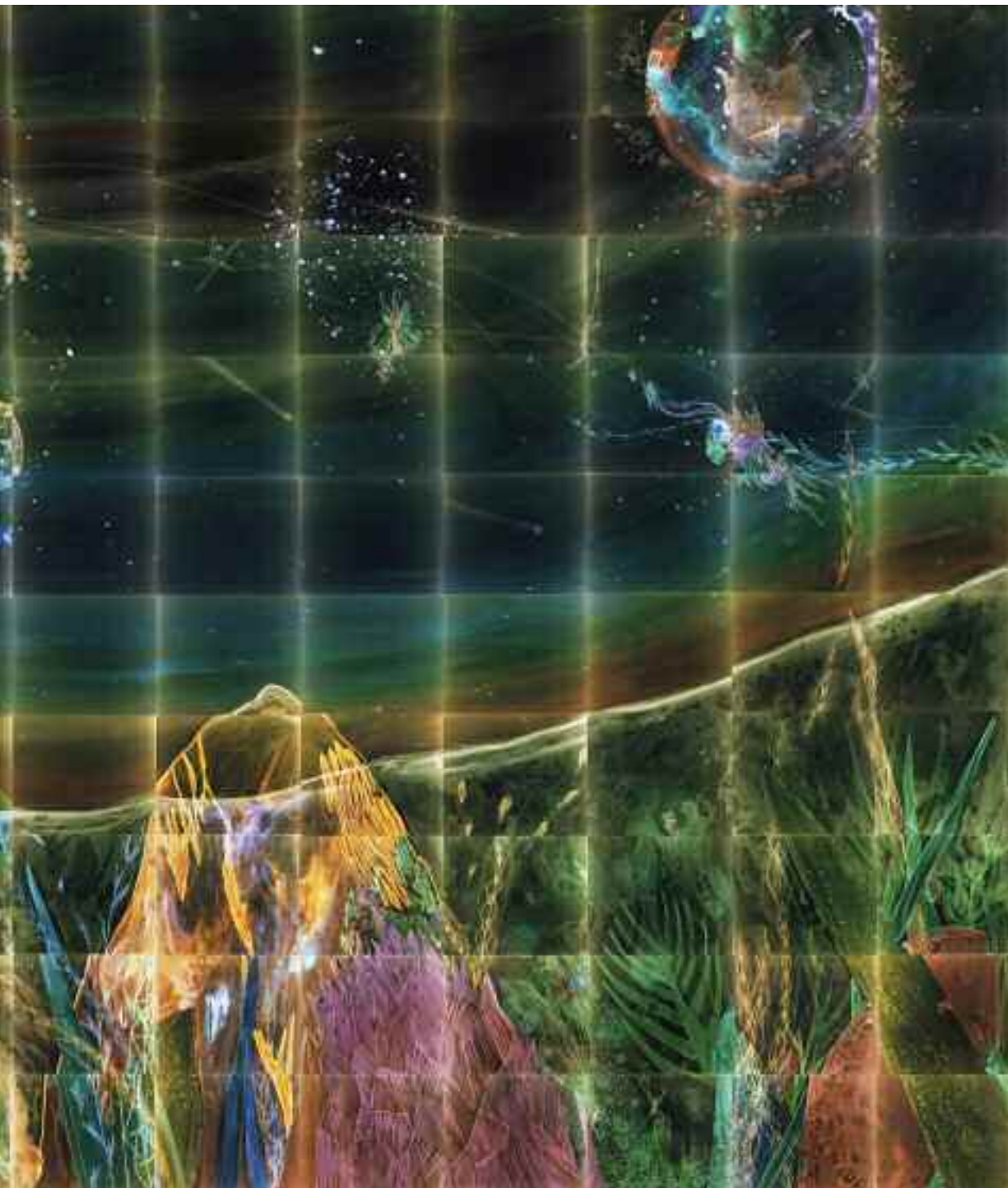




Exhibition Installation at HBAC, 2010







***The Colorbands***, 2010

c-prints

20 x 24 inches – one hundred seventy six panels

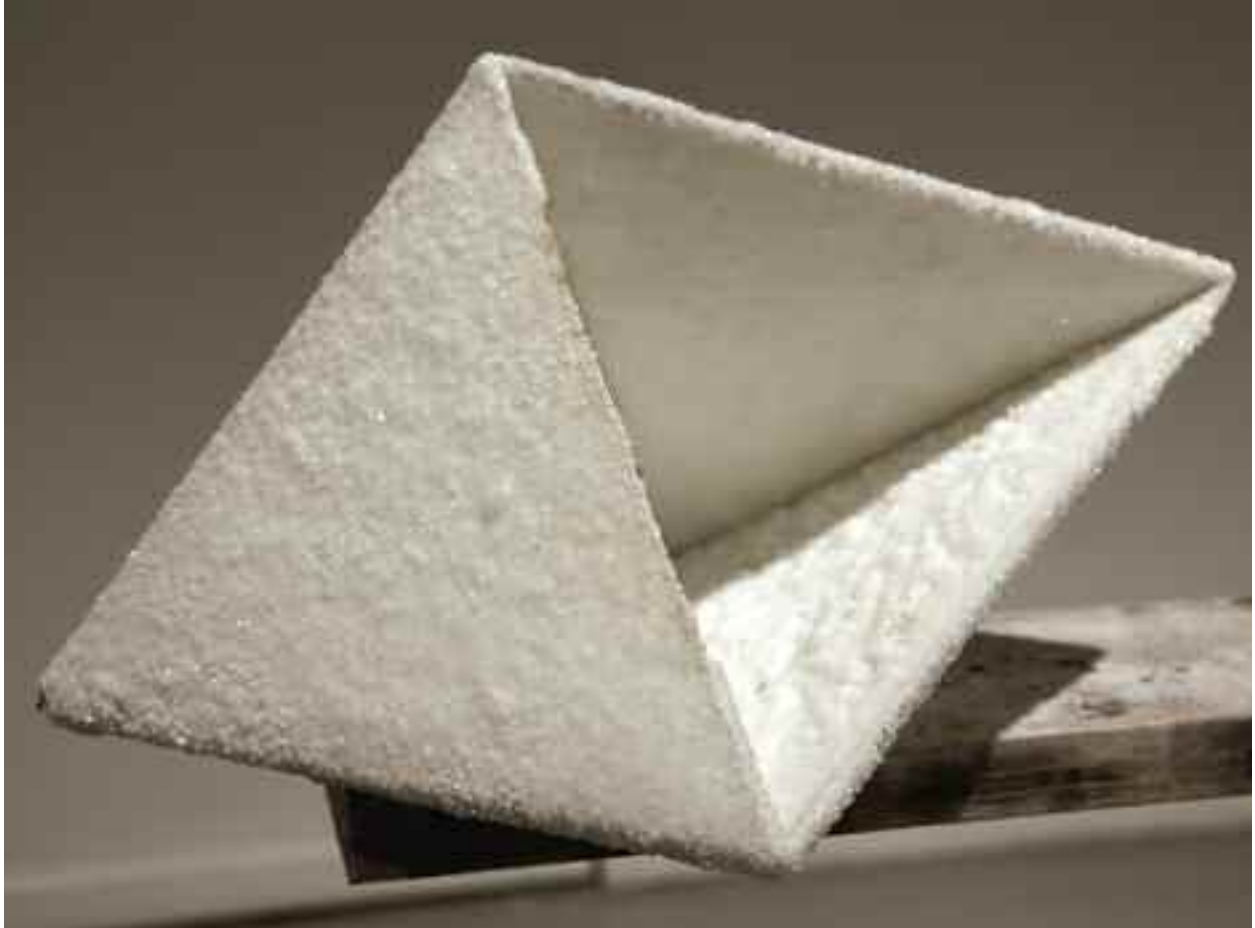
220 x 384 inches – wall installation



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

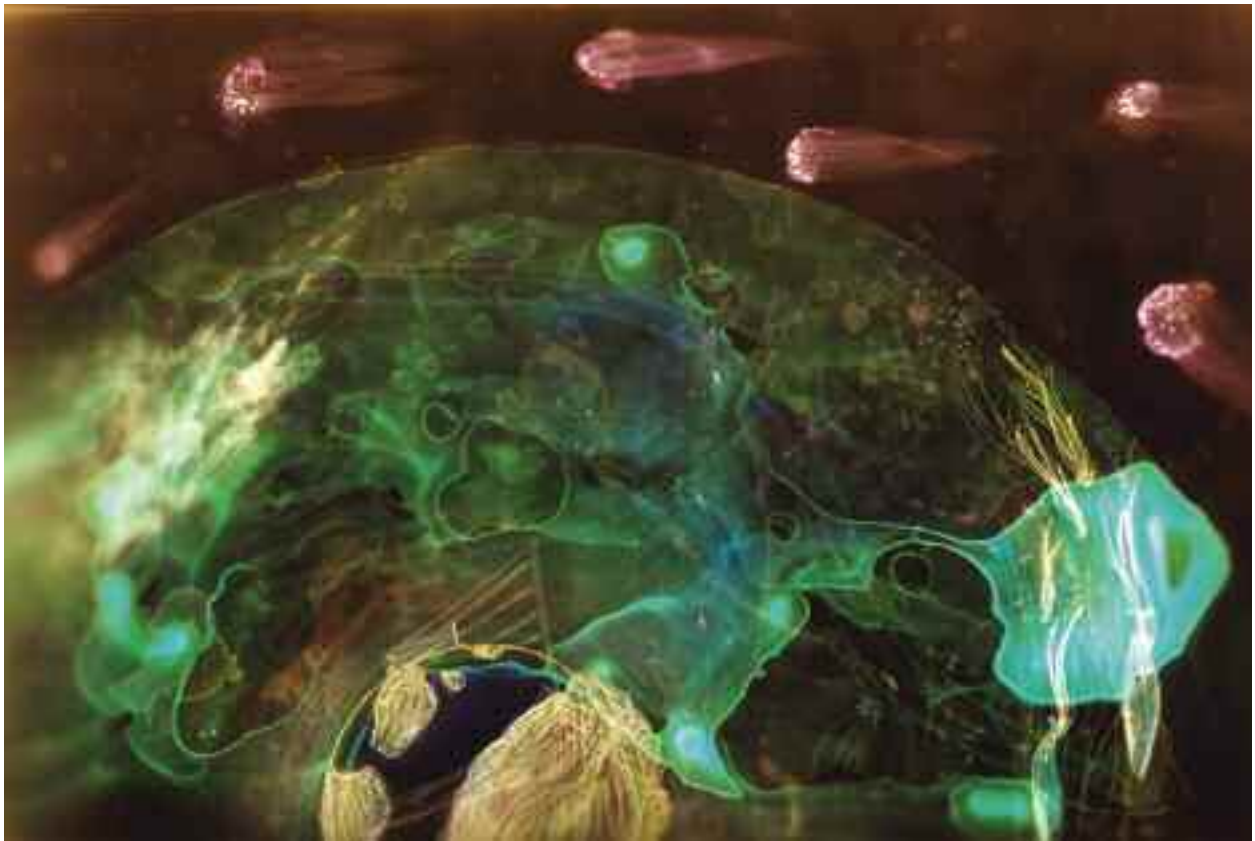
borax, epsom salts and salt on unprocessed photo paper

20 x 24 inches – seventy-seven panels

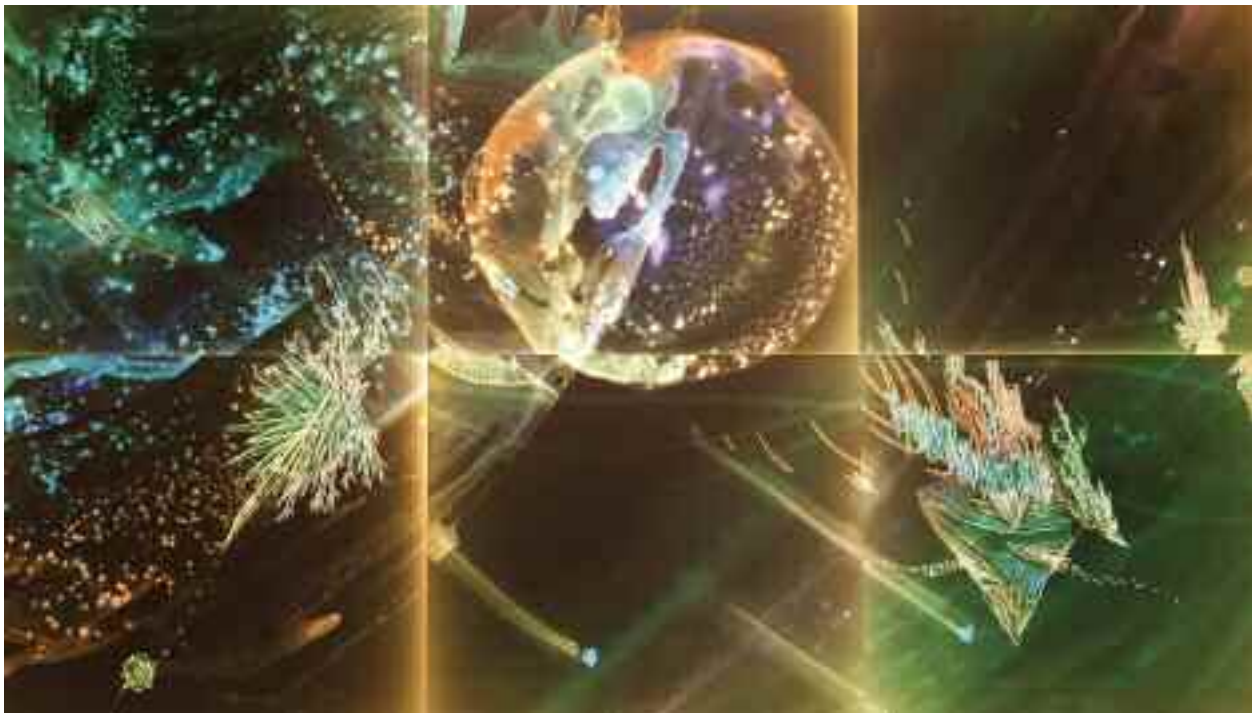
140 x 264 inches – wall installation



***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

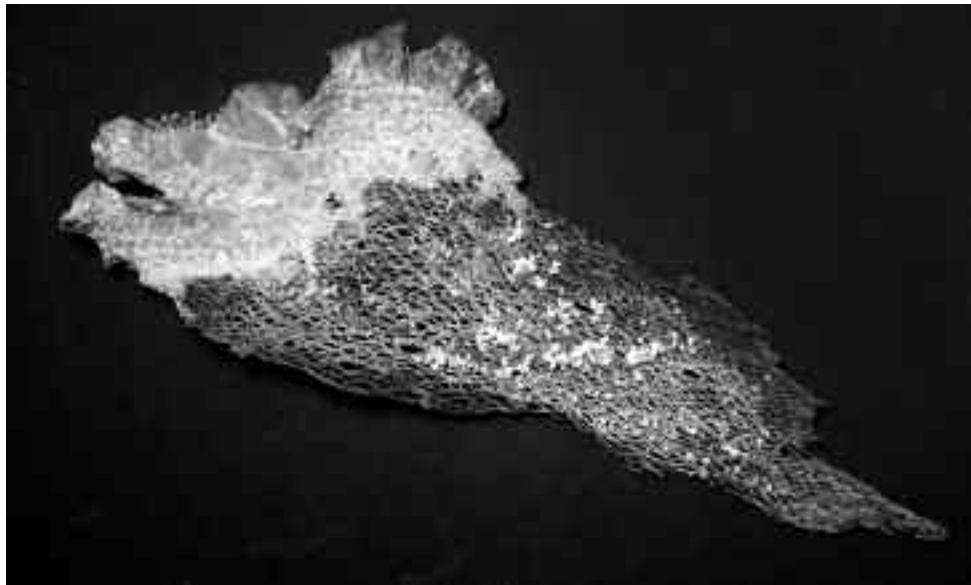
*Neblonic Rings*, 2008  
c-print mounted on Dibond  
7 ½ x 12 ½ inches

*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  
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## 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  
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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.