



VO HUYNH PHU
武黄福

A self-taught artist, Vo Huynh Phu (b. 1993) has developed a distinctive visual practice while leading a creative studio in Ho Chi Minh City. His artistic process is informed by his research on Vietnamese mythologies and Buddhist schools of thought, and is characterized by intensive periods of work, often during full moons, where he spends consecutive days developing a single piece through layers of watercolor, gold leaf, and silver leaf on paper.

Early exposure to Vietnamese classical literature, particularly *Truyen Ky Man Luc* (Records of Miraculous Tales) and *Linh Nam Chich Quai* (Selected Strange Tales from South of the Range), laid the foundation for his interest in mythology and symbolism. His visual vocabulary draws from multiple sources: the bold simplicity of Dong Ho folk paintings, the decorative elements of Hang Trong traditions, and the materiality of Vietnamese lacquer painting, which influenced his earlier black-and-white works.

The isolation of the pandemic period prompted Phu to delve deeper into Buddhist philosophy. His intensive study of *Vi Dieu Phap* (Abhidhamma) and *A Ty Dam* texts shifted his artistic focus from external to internal landscapes. This period of research and reflection led to a new body of work examining the nature of human belief systems and cultural symbolism.

In his current practice, Phu creates intricate compositions that layer Vietnamese visual traditions with contemporary philosophical inquiry. His work process remains deliberately slow and methodical, allowing each piece to accumulate meaning through careful attention to detail. Despite no formal art training, he has developed sophisticated techniques for handling traditional materials, using them to explore questions about belief, perception, and the human desire to create meaning in an uncertain world.

武黄福（1993 年生于越南本托）是一位自学成才的艺术家，在胡志明开设了一家创意工作室，并发展出独特的视觉实践。他的艺术创作过程受到越南神话和佛教思想的影响，有密集的工作周期，通常在满月期间进行创作，他会连续几天在纸上通过多层水彩、金箔和银箔来完成一件作品。

艺术家在早期接触到越南古典文学，尤其是《传奇漫录》和《岭南摭怪》，使他对神话和象征主义产生了浓厚的兴趣。他的视觉语言主要来自东湖民间绘画，Hang Trong 传统装饰元素，以及越南漆画的物质性——这些都影响了他早期的黑白作品。

在疫情期间，武黄福得以深入研究佛教哲学。他对《维摩诘经》和阿提达摩文本的深入研究将他的艺术焦点从外部转向内部景观。这一研究和反思时期导致他创作了一系列新的作品，探讨人类信仰体系和文化象征的本质。

在他目前的创作实践中，武黄福创建了一系列繁复、精巧的符号性构图，结合越南视觉传统与当代哲学。他的工作过程仍然刻意地缓慢而有序，每一件作品富含细节的关注与叠加，以构建不同的意义。尽管他没有接受过正规的艺术训练，但他已经开发出处理传统材料的复杂技术，以此来探索信仰和感知，探寻人类在不确定中创造意义的渴望。

2012-2015:
Primarily using pencil and pen on paper

主要使用铅笔和钢笔进行纸本创作



Untitled. 2014. Pen on paper.
无题，2014，钢笔画



Untitled. 2014. Pen on paper.

无题，2014，钢笔画



Untitled. 2014. Pen on paper.

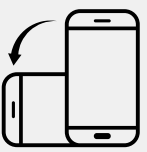
无题，2014，钢笔画

2016-2018:
**Mixed media, combining pencil and pen on a digital
color background**

综合材料，在数码背景上结合铅笔和钢笔



Spring, 2016. Mixed media.
春, 2016, 综合材料



Spring Garden. 2016. Mixed media.
春之园，2016，综合材料



Inspired by the painting "Consort Yang Mounting a Horse" by Qián Xuǎn (adapted to feature Vietnamese imperial attire). Year of creation: 2016.

受画作《杨贵妃上马图》启发（改编为展现越南帝王服饰），创作年份：2016年



"Consort Yang Mounting a Horse" by Qián Xuǎn, late 13th century

钱选《杨贵妃上马图》，13世纪晚期

"I began self-studying Vietnamese culture, focusing on traditional clothing and eerie tales of demons, spirits, mythical creatures, and folklore. Explores Vietnamese art forms such as lacquer painting, folk painting, silk painting, and sculpture..."

我开始自学越南文化，专注于传统服饰以及关于恶魔、精灵、神话生物和民间传说的诡异故事。探索越南艺术形式，如漆画、民间绘画、丝绸绘画和雕塑...

2018-2019:
Began using watercolor as a medium

开始使用水彩作为主要创作媒介



Four Cats Attitudes. 2018. Watercolor on paper.
四只猫的姿态，2018，纸本水彩

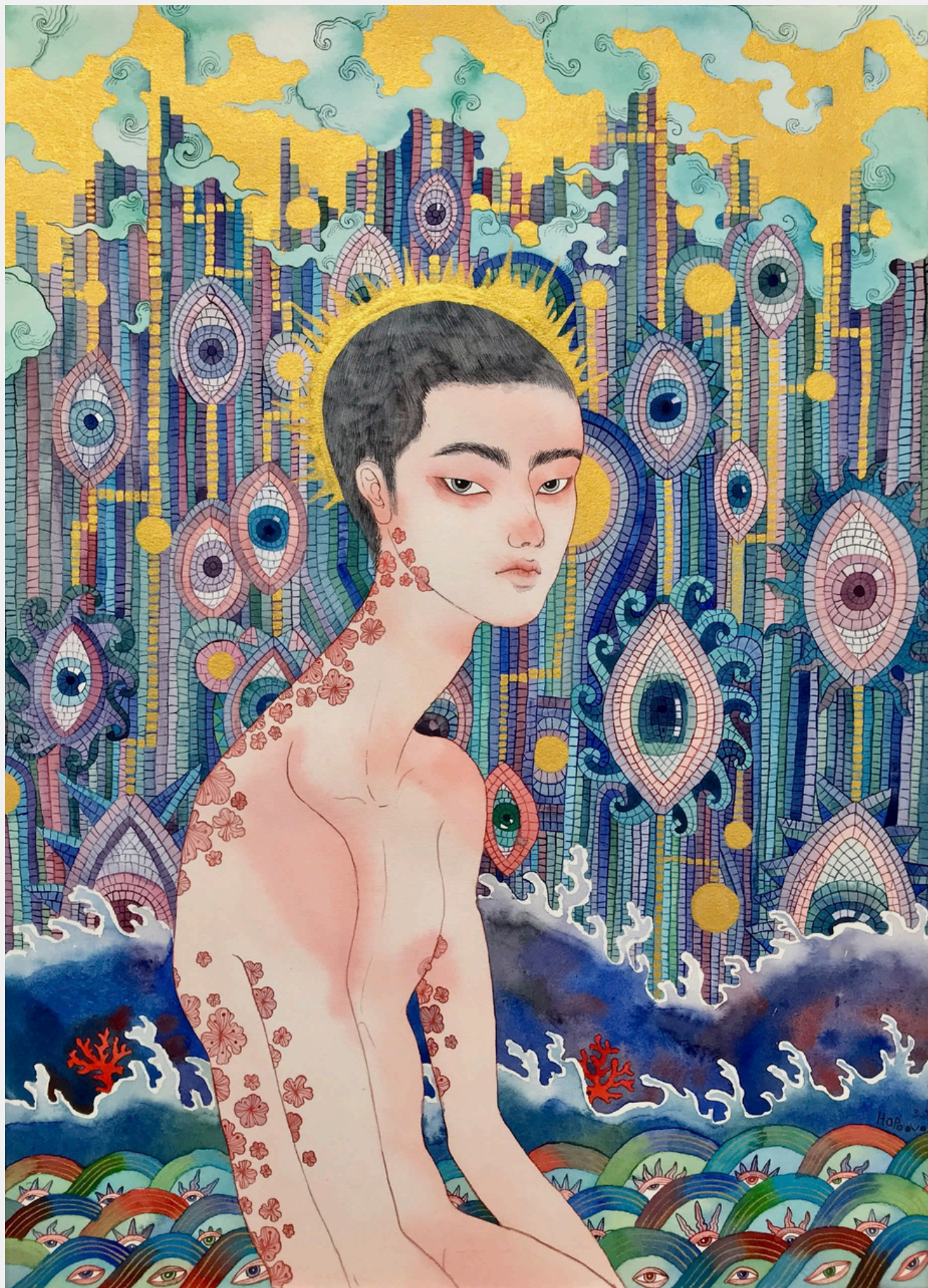


Sleeping by the Lake 1. 2019. Watercolor on paper.
湖边入眠1，2019，纸本水彩



Sleeping by the Lake 2. 2019. Watercolor on paper.

湖边入眠2，2019，纸本水彩



Eye Waves. 2019. Watercolor on paper.
眼波，2019，水彩，塞尚纸



The Mask. 2019. Watercolor on paper.
面具，2019，水彩，塞尚纸



"Splitting the Moon - Blood Moon" (2020-2021). Inspired by the poetry of Han Mac Tu (1912-1940), who was a Vietnamese poet known for his poignant, surreal poetry that reflects his struggles with illness and existential themes.

"分割月亮 - 血月" (2020-2021)，灵感来源于Han Mac Tu (1912-1940) 的诗歌，他是一位越南诗人，以其深刻、超现实的诗歌而闻名，这些诗歌反映了他与疾病和存在主义主题的斗争。

“Ta đã ngậm hương trăng đầy lỗ miệng
Cho ngây người mê dại đến tâm can
Thét chòm sao hoảng rơi vào đáy giếng
Mà muôn năm rướm máu trong không gian...”

“Rướm máu” - Hàn Mặc Tử

“I've filled my mouth with moonlight's fragrance sweet
Until intoxication fills my core
Startled stars fall down the well's retreat
While space bleeds endlessly forevermore...”

“Bleeding” - Han Mac Tu

“我嘴里充满了月光的香甜气息
直到醉意充满我的心
惊慌的星星落入井的避难所
而空间永远无休止地流淌.....”

“流血” - Han Mac Tu



Untitled. 2021. Watercolor on paper.
无题，2021，纸本水彩

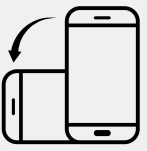


Bong Lai Mountain. 2021. Watercolor on paper.
蓬莱山，2021，水彩，塞尚纸



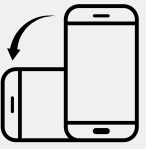
Across the Lake. 2021. Watercolor on paper.

湖对岸，2021，水彩，塞尚纸



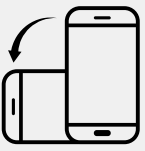


Island in the Lake. 2021. Watercolor on paper.
湖中岛屿，2021，水彩，塞尚纸





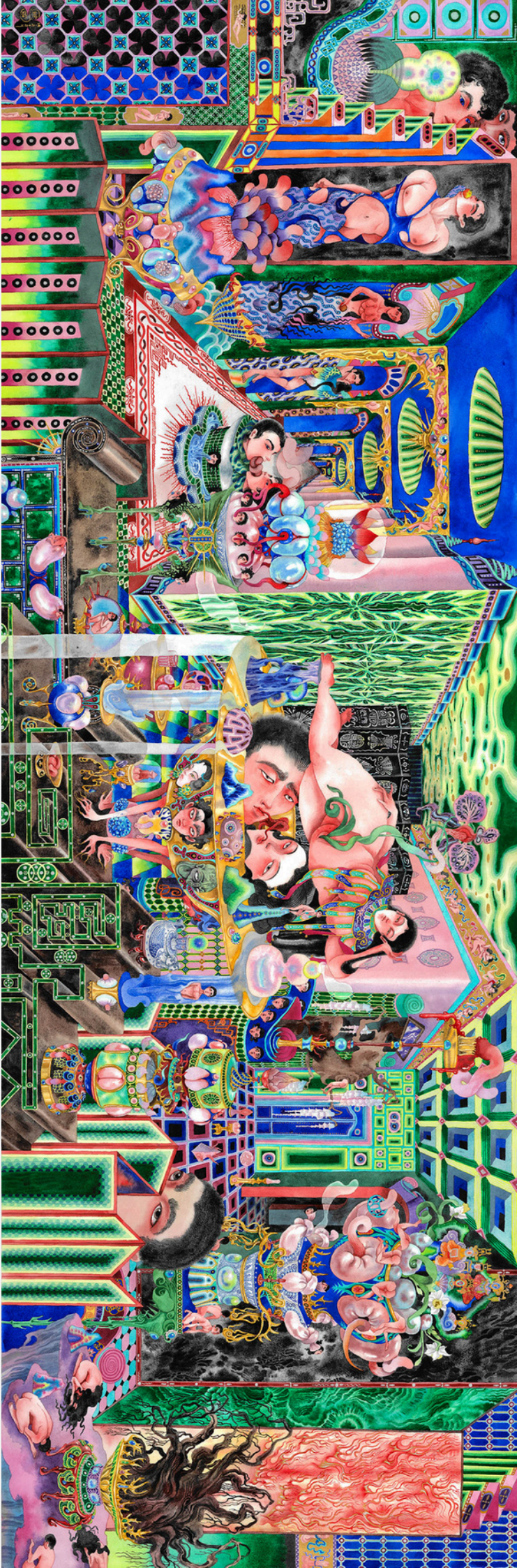
Sleeping by the Lake. 2021. Watercolor on paper.
湖边安睡，2021，水彩，塞尚纸





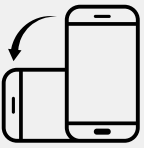
Display Shelf. 2024. Watercolor on paper.
展示架，2024，水彩，塞尚纸





Display Room. 2024. Watercolor on paper.

展示房，2024，水彩，塞尚纸



Curriculum Vitae

简介

Vo Huynh Phu

Born in 1993, Ben Tre

Currently based in Ho Chi Minh City

EDUCATION

2012-2016: Graduated from Department of Industrial Art, Saigon University of Technology

PROFESSIONAL EXPERIENCE

2016-2017: Illustrator at Egreen Motion

2017-2021: Illustrator and Concept Artist at RuNam Cafe (Niso Corporation)

2013-2021: Freelance Illustrator (book covers, comics, art books)

EXHIBITIONS

2024: "Perhaps I will see You tomorrow," GateGate Gallery, Hanoi, Vietnam

2022: Sprouting 3 (Group Exhibition), Ho Chi Minh City, Vietnam

2020: Sprouting 2 (Group Exhibition), Ho Chi Minh City, Vietnam

2019: Sprouting 1 (Group Exhibition), Ho Chi Minh City, Vietnam

2018: Weaving a Dynasty (Group Exhibition), Ho Chi Minh City, Vietnam

2017: Drawing Hát Bội (Group Exhibition), Ho Chi Minh City, Vietnam

*Hát Bội is a form of traditional Vietnamese opera

武黄福

1993年 生于1993年，越南西贡

教育背景

2012-2016年 毕业于越南西贡科技大学工业艺术系

工作经验

2016-2017年 Egreen Motion 插画师

2017-2021年 RuNam Cafe (Niso Corporation) 插画师和概念艺术家

2013-2021年 自由插画师（书籍封面、漫画、艺术书籍）

展览

2022年 Sprouting 3（群展），越南胡志明市

2020年 Sprouting 2（群展），越南胡志明市

2019年 Sprouting 1（群展），越南胡志明市

2018年 Weaving a Dynasty（群展），越南胡志明市

2017年 Drawing Hát Bội（群展），越南胡志明市

*Hát Bội 是一种越南传统歌剧形式

Selected Press

报道节选

Võ Huỳnh Phú – Một chút mộng mị, hai chút mộng ảo

Thế giới Võ Huỳnh Phú tạo ra đặc trưng đến nỗi, chỉ cần "bóc" một nhân vật bất kỳ trong tranh ra là đã có một hình ảnh mang tính biểu tượng.



Đồng Hà



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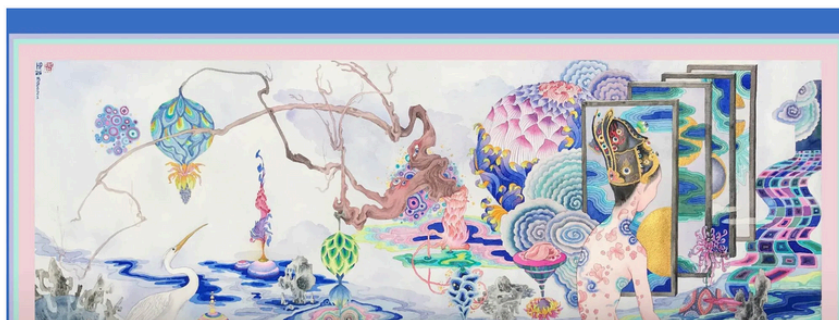
REPORT



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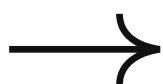


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The article "**Võ Huỳnh Phú - A Touch of Dreaminess, Two Touches of Fantasy**" from Vietcetera highlights the artistic journey of Võ Huỳnh Phú, a Saigon-based illustrator whose works are profoundly inspired by Vietnamese folklore and mythology. His art draws from classical Vietnamese texts like *Linh Nam Chich Quai* (The Extraordinary Tales of Linh Nam), a collection of myths and legends about Vietnam's early heroes and supernatural beings, and *Truyen Ky Man Luc* (Casual Records of Strange Tales), a 16th-century anthology that blends moral lessons with ghostly and spiritual themes. These stories, embedded in his childhood imagination, shape his dreamlike, mystical style, where traditional elements are reinterpreted through modern illustration.

Phu's artistic evolution reflects his experimentation with different media, moving from monochrome tones inspired by Vietnamese lacquer paintings to vivid colors influenced by Dong Ho folk art. His works often feature symbolic connections between details, underscoring his philosophy that all things in the world are interconnected. Sometimes, Phu injects personal elements into his characters, like mirroring his long hair or introspective nature. Despite the melancholic tone of his illustrations, he describes himself as outgoing with close friends. Through his unique combination of folklore, symbolism, and personal narrative, Vo Huynh Phu's art serves as a bridge between Vietnam's cultural heritage and contemporary creativity. The article is available in Vietnamese and can be accessed [here](#).



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