



GALERIE QUYNH CONTEMPORARY ART

TUAN ANDREW NGUYEN

FRIEZE
LONDON

Indra's Net, curated by Sandhini Poddar

Booth IN3



FEATURED ARTWORKS



Broken Into A Thousand Arms

2022

Brass cast and pounded from artillery shells,
wood (narra padauk), steel, enamel paint

191 x 185 x 79 cm













I Dreamt I Was A Butterfly Or A Bomb

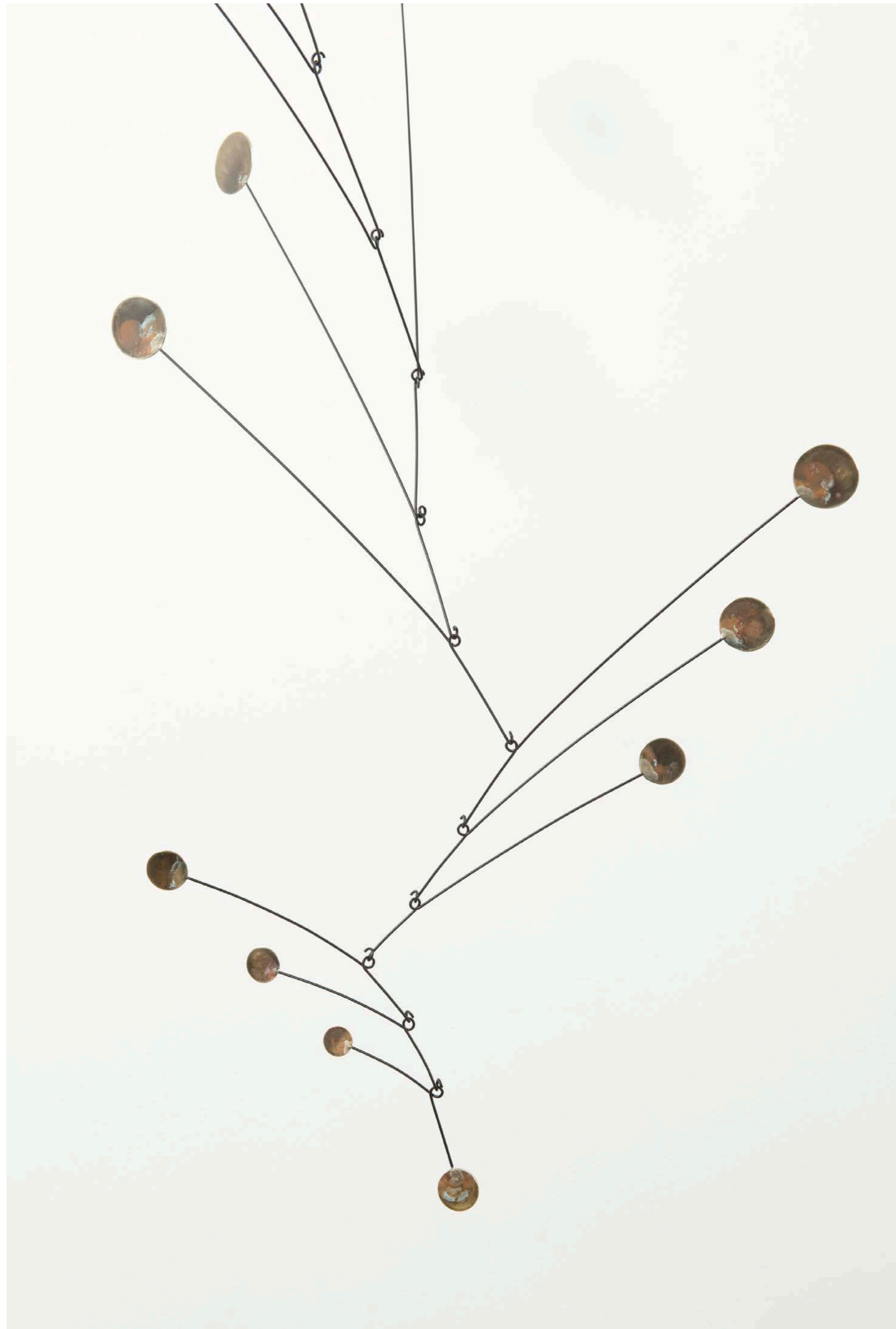
2022

Brass cast and pounded from artillery shells, bomb metal, steel, wood (narra padauk), enamel paint

275 x 118 x 70 cm









The contemplative and tranquil kinetic sculptures entitled ***Broken Into A Thousand Arms*** and ***I Dreamt I Was A Butterfly Or A Bomb***, 2022, reflect Tuan Andrew Nguyen's inexhaustible fascination with material animism and reincarnation. When fused together such concepts create a space for rethinking history, mending broken bonds, and suggesting a different future. Through these works, Nguyen reimagines the possible afterlife of deadly unexploded ordnances still buried underground in many provinces in central Vietnam decades after the war. The destructive weapons are transformed into objects with healing qualities. Found in scrapyards in Quang Tri, the once rough and hefty artillery shell is now newly manifested through the time-honoured processes of pounding, casting, and polishing: ethereal brass plates that float and occasionally shimmer in the air, shining sacred prosthetic arms, and a halo that completes a forgotten Guan Yin statue. The reworked components steer us away from the trap of amnesia serving as a kind of memorial to a history that still resonates to this day.

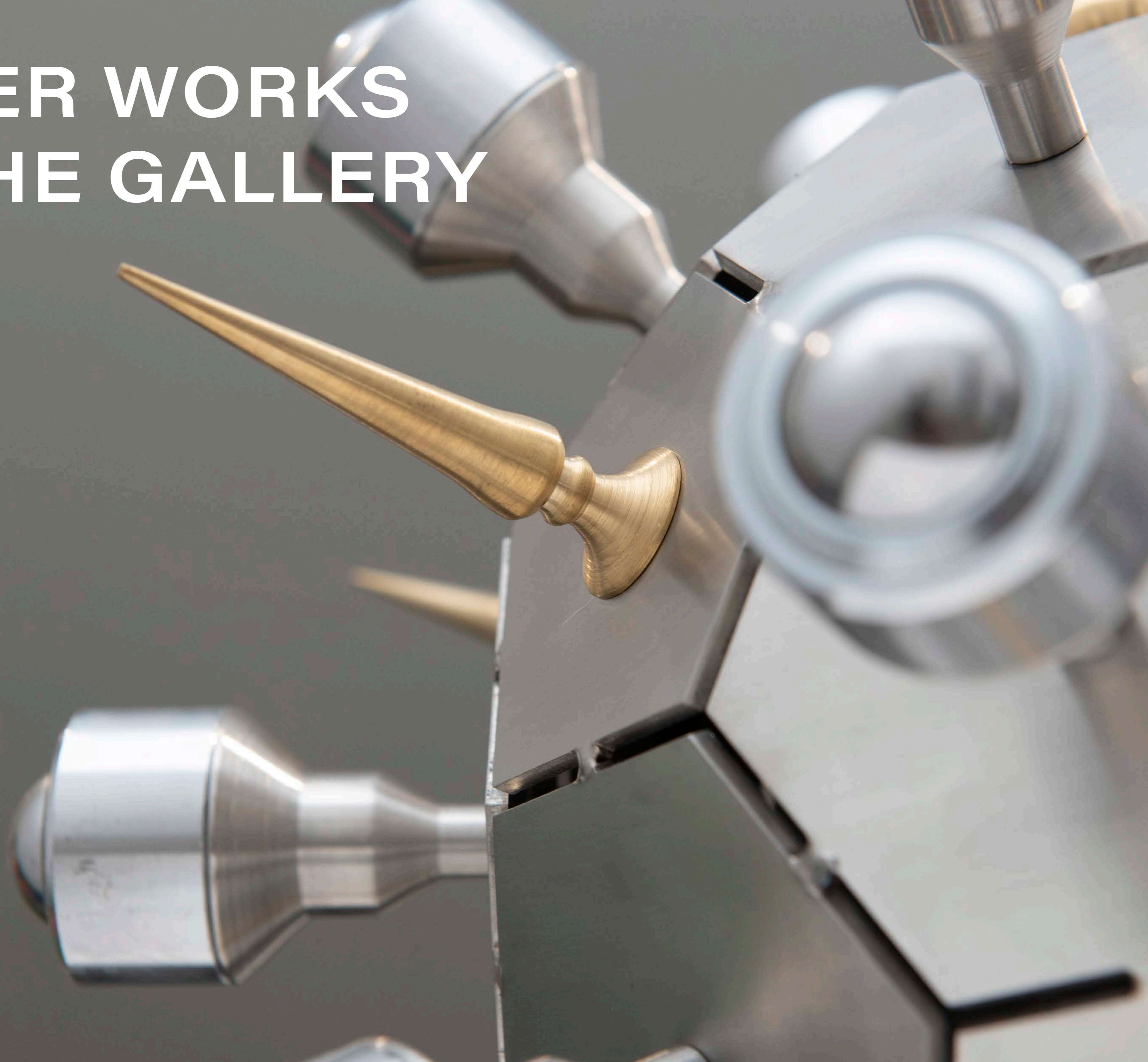
A deliberate homage to Calder's mobiles and stabiles, the sculptures reference Nguyen's 2022 film ***The Unburied Sounds of a Troubled Horizon*** in which the female protagonist, believing that she is the reincarnation of the famed American sculptor, uses the same element that killed her father to heal her troubled

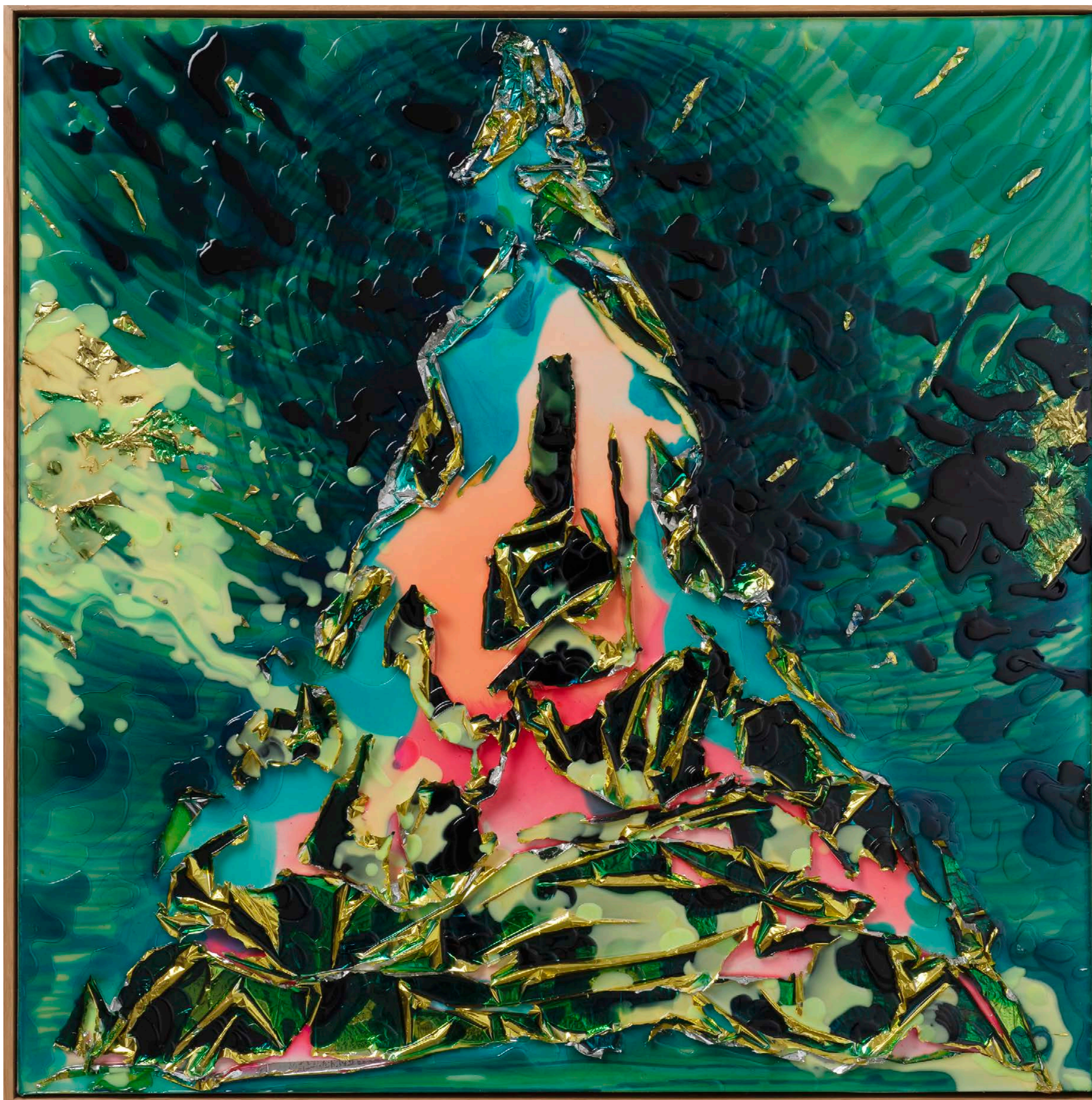
mother. Of striking presence, the two works pulsate between dichotomies of violence and compassion, chaos and balance, profanity and sanctity.

Broken Into A Thousand Arms is made of a found wooden Guanyin or Avalokiteshvara statue (with missing limbs) – a deity of compassion, who grew one thousand arms upon hearing the cries of sentient beings. The hands are particularly important for the Guanyin statue as they are a symbol of the deity's blessings, with each mudra and object indicating different meanings. With a new set of prosthetics cast from artillery shells, the statue's sacred status has now been restored. Using the same gesture, in ***I Dreamt I Was A Butterfly Or A Bomb***, Nguyen has given the severed Guanyin a new life. Here, she is balancing a Calder-inspired mobile in her palm – the brass discs move and turn following the flow of air.

Tuan Andrew Nguyen sees a strong connection between the Buddhist statue with missing limbs, and the victims of bombings, unexploded ordnances, and cluster munitions in Vietnam. The former is deprived of its divinity, while the latter normal life. If the polished prosthetic arm could restore the statue's divine status, perhaps it could also deify the resilient victims that history has left behind.

OTHER WORKS AT THE GALLERY



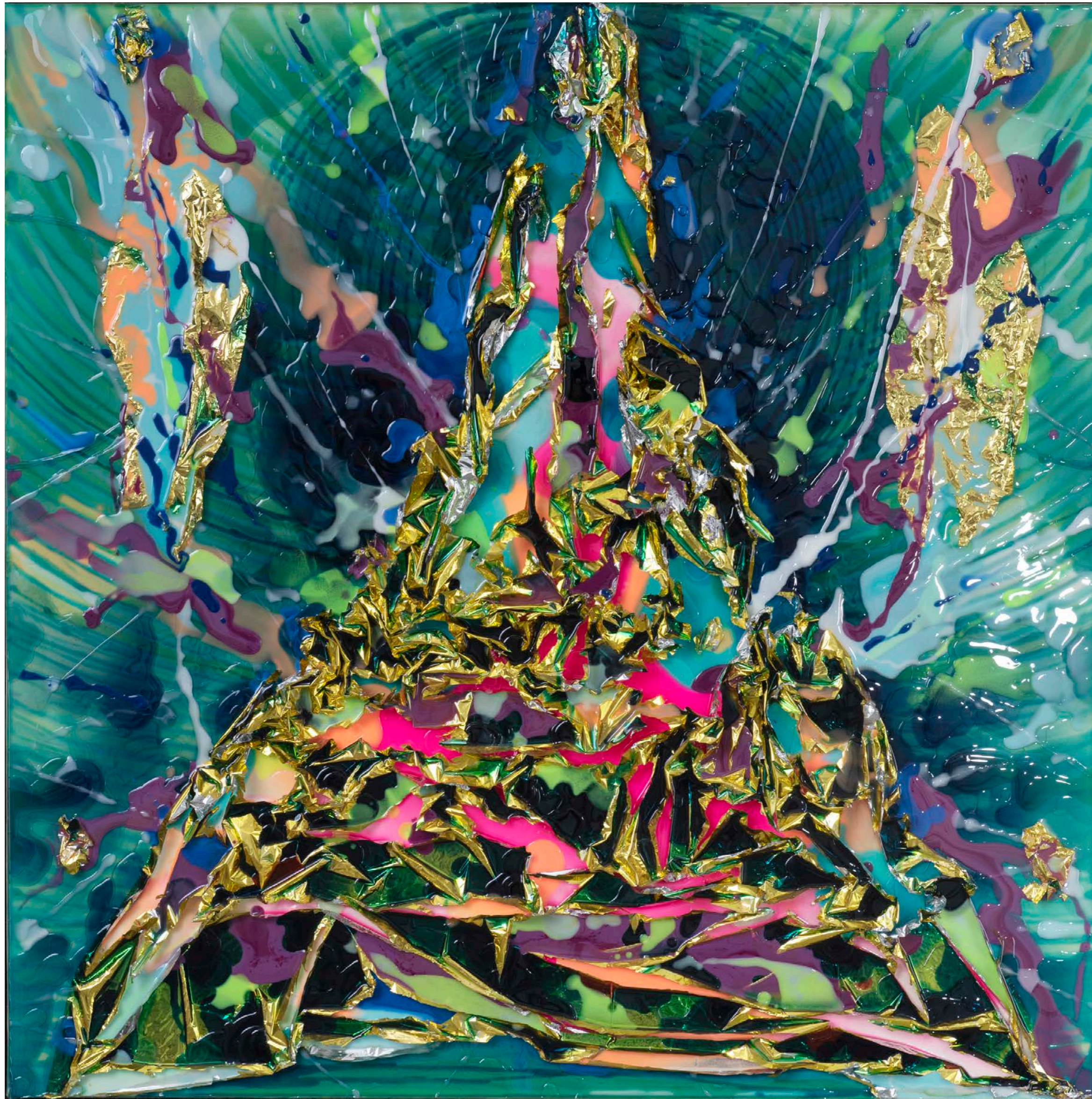


Born Of Fire And Relinquished To The Oceans

2021

survival blanket, colored epoxy and resin on canvas

103 x 103 cm

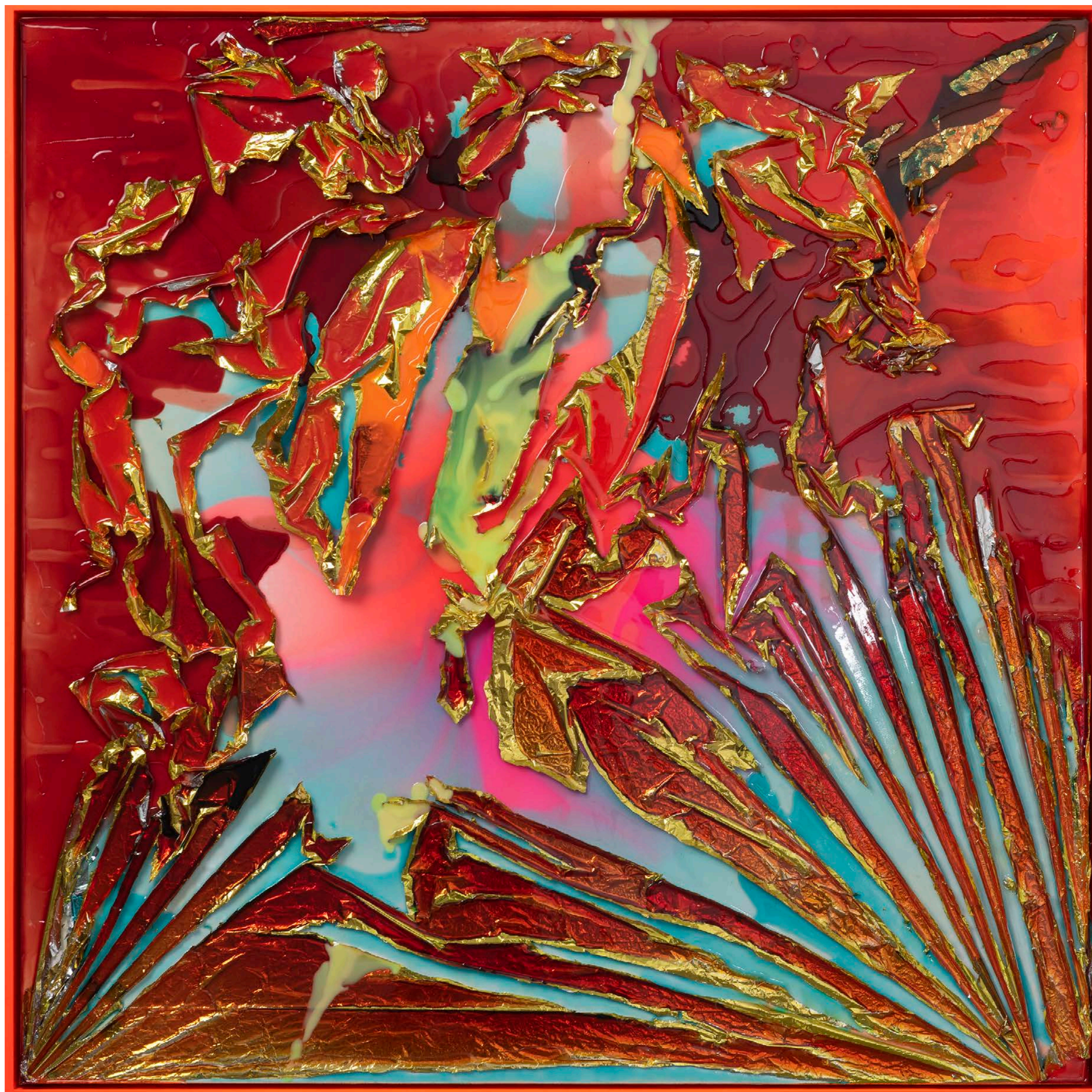


They Lit The Mountain Brilliantly

2021

survival blanket, colored epoxy, resin on canvas

103 x 103 cm



Heart Relics

2021

survival blanket, colored epoxy and resin on canvas

103 x 103 cm



Lift Off

2021

stainless steel, wooden base, incense

81 x 54 x 50 cm



Satellite Stupa

2021

stainless steel, brass

33 x 33 x 33 cm



Space Rock

2021

stainless steel, concrete

40.5 x 40.5 x 40.5 cm (edition of 3 + 1 AP)



Radiant Remembrance

2021

concrete, bamboo, brass, steel, epoxy resin

81.5 x 80 x 80 cm (edition of 3 + 2 AP)

TUAN ANDREW NGUYEN in collaboration with WOWY



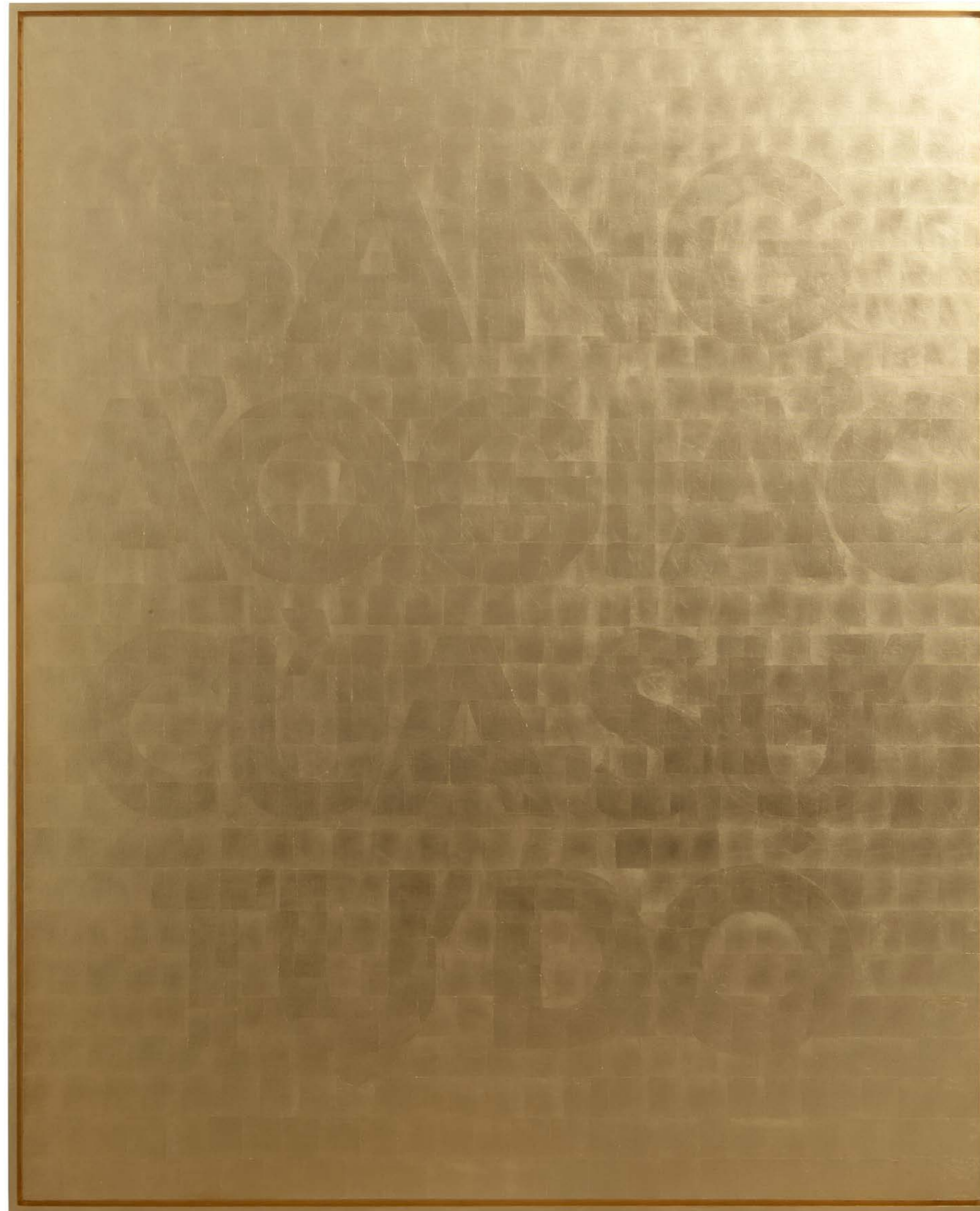


A Dream Of The End At The End Of A Dream

2021

single-channel video, 5.1 surround sound

18'30" (edition of 5 + 2 AP)



Illusion

2021

gold leaf on gold leaf on canvas
215 x 175 cm (edition of 3 + 2 AP)



The Rain

2021

gold leaf on gold leaf on canvas
215 x 175 cm (edition of 3 + 2 AP)



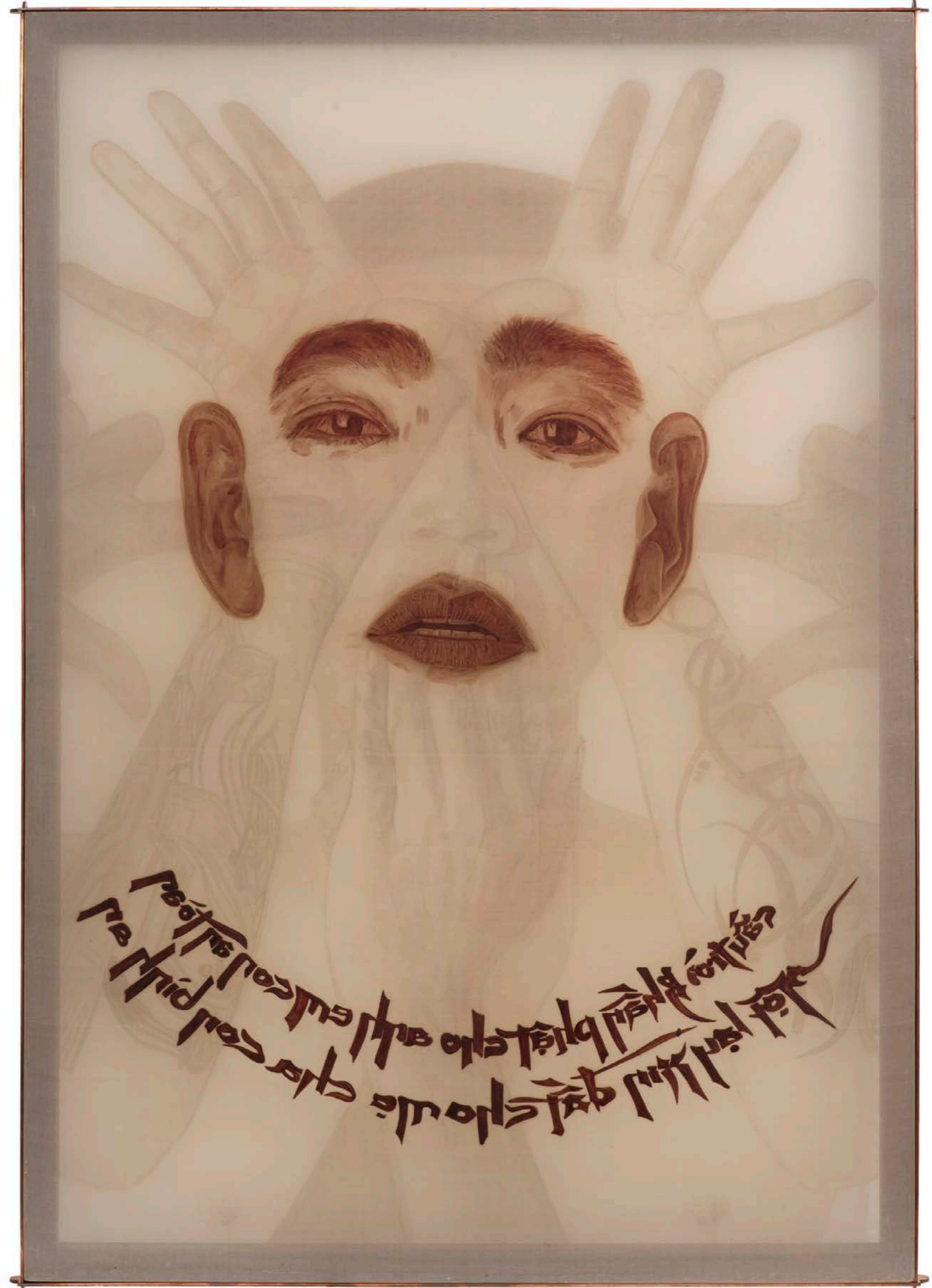
The End

2021

gold leaf on gold leaf on canvas
215 x 175 cm (edition of 3 + 2 AP)



Front



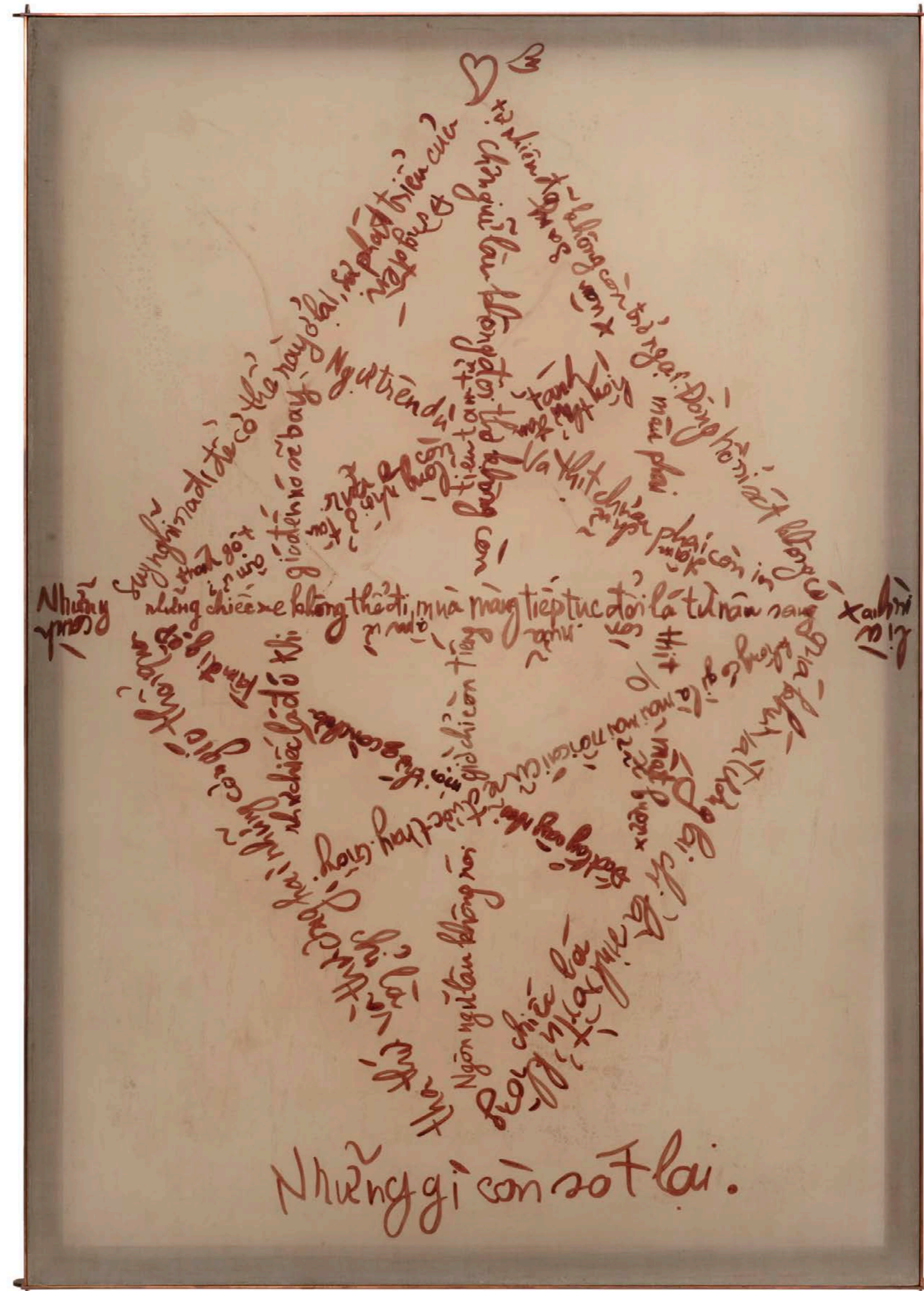
Back

Again And Was Not Here Ever

2021

Wowy's blood, potassium alum, and acrylic glue on silk, walnut stretcher, copper frame

120 x 85 cm



Blood Stains Still Remain

2021

Wowy's blood, potassium alum, and acrylic glue on silk, walnut stretcher, copper frame

120 x 85 cm



Birthday Suit

2021

inkjet print on spandex, mannequin
Dimensions variable (edition of 7 + 1 AP)

BIOGRAPHY

Tuan Andrew Nguyen's practice explores strategies of political resistance enacted through counter-memory and post-memory. Extracting and re-working narratives via history and supernaturalisms is an essential part of Nguyen's video works and sculptures where fact and fiction are both held accountable.

Nguyen received a BFA from the University of California, Irvine in 1999 and an MFA from The California Institute of the Arts in 2004. Nguyen has received several awards in both film and visual arts, including an Art Matters grant in 2010 and a VIA Art Fund grant. His work has been included in several international exhibitions including the Asia Pacific Triennial 2006, the Whitney Biennial 2017, the Sharjah Biennial 2019 and Berlin Biennale 2022.

Nguyen founded The Propeller Group in 2006, a platform for collectivity that situates itself between an art collective and an advertising company. Accolades for the group include the grand prize at the 2015 Internationale Kurzfilmtage Winterthur for the film *The Living Need Light, The Dead Need Music* and a Creative Capital award for their video project *Television Commercial for Communism*. Besides a major travelling retrospective that began at the MCA Chicago, the collective has participated in international exhibitions including *The Ungovernables* [2012 New Museum

Triennial], 2012 LA Biennial, *Prospect 3: Notes for Now* [2014 New Orleans Triennial], and the Venice Biennale 2015

1999 BA, Studio Art, Minor in Digital Arts, University of California, Irvine, CA, USA

2004 MFA, California Institute of the Arts, Valencia, CA, USA

2006 Founding member of The Propeller Group

2007 Co-founder, Sàn Art, non-profit artist run space, Ho Chi Minh City, Vietnam (Board Member 2009 – 2018)

COLLECTIONS

Carré d Art, Nîmes, France

Colección Diéresis, Guadalajara, México

Kadist Art Foundation, San Francisco, CA, USA

Museum of Fine Arts, Houston, TX, USA

Museum of Modern Art, New York, NY, USA

Queensland Art Gallery | Gallery of Modern Art (QAGOMA),
Brisbane, Australia

San Francisco Museum of Modern Art, San Francisco, CA, USA

Singapore Art Museum, Singapore

Solomon R. Guggenheim Museum, New York, NY, USA

The Burger Collection, Zurich, Switzerland

The Whitney Museum of American Art, New York, NY, USA

FILMOGRAPHY

2022	The Unburied Sounds of a Troubled Horizon	2008	Flooded McDonald's Burning Car Movie Popcorn The Penal Colony	Love @ 11:47 Still Lover
2021	The Sounds of Cannons Familiar Like Sad Refrains			
2020	Crimes of Solidarity The Boat People	2007	Father and Son, a Rite of Passage	
2019	We Were Lost in Our Country The Specter of Ancestors Becoming	2006	The Farmers and the Helicopters Uh... Imaginary Country Spray It, Don't Say It	
2017	My Ailing Beliefs Can Cure Your Wretched Desires The Island	2005	Storms Will Rise	
2010	The Film About A Film	2004	Jackfruit Thorn Kiss Dino Adino	
2009	Financial Crisis Porcelain / Manh Ghep Cuoc Doi	2003	Better Than Friends From Outside	



Tuan Andrew Nguyen, *A Lotus in a Sea of Fire*, 2020

SELECTED EXHIBITIONS

SOLO EXHIBITIONS

2022 *Unburied Sounds*, James Cohan Gallery, New York, NY, USA

2021 *A Dream Of The End At The End Of A Dream*, in collaboration with Wowy, Galerie Quynh, Ho Chi Minh City, Vietnam

Tuan Andrew Nguyen, Karen and Doug Riley
Joslyn Art Museum, Omaha, NE, USA

2020 *State Affairs #6: Tuan Andrew Nguyen and The Propeller Group*, State of Concept, Athens, Greece
A Lotus in a Sea of Fire, James Cohan Gallery, New York, NY, USA

2019 *The Island*, Grenfell Art Gallery, Corner Brook, NL, Canada

2018 *From Saigon to Saigon*, Asia Society, New York, NY, USA
My Ailing Beliefs Can Cure Your Wretched Desire,
10 Chancery Lane Gallery, Hong Kong
The Island, The Mistake Room, Los Angeles, CA, USA

The Propeller Group, Luckman Gallery, Los Angeles, CA

2017 *Empty Forest*, The Factory Contemporary Arts Center, Ho Chi Minh City, Vietnam

New Pictures: The Propeller Group Reincarnations,
Minneapolis Institute of Art, MN

The Island, Páramo, Guadalajara, Jalisco, México

2016 *The Propeller Group*, Museum Of Contemporary Art, Chicago, IL [traveling to Phoenix Art Museum, AZ, Blaffer Museum of Art, Houston, TX and San Jose Museum of Art, CA]

2015 *The Propeller Group: Fusion (After a Universe of Collisions)*, Contemporary Art Museum, St. Louis, MO
The Living Need Light, The Dead Need Music, Ernest G. Welch School of Art & Design, Georgia State University, Atlanta, GA; travelled to Carnegie Museum of Art, Pittsburgh, PA

2013 *Lived, Lives, Will Live!* (The Propeller Group), Lombard Freid Gallery, New York, NY, USA

2012 *The History of the Future* (The Propeller Group), 10 Chancery Lane Gallery, Hong Kong

Static Friction (The Propeller Group), Galerie Quynh, Ho Chi Minh City, Viet Nam

Static Friction: Burning Rubber (The Propeller Group), Sàn Art, Ho Chi Minh City, Viet Nam, The New Museum, New York, NY, USA

2008 *Quiet Shiny Words / Cultural Doppelgangbangers*, in collaboration with Wowy, Galerie Quynh, Ho Chi Minh City, Vietnam

2004 *While Dodging Fake Bullets In The Dark*, Voz Alta Projects, San Diego, CA, USA

Trying To Kill Me By Accident, California Institute of the Arts, Valencia, CA, USA

SELECTED GROUP EXHIBITIONS / SCREENINGS / PERFORMANCES

2022 *Berlin Biennale 2022*

Living Encounters, Museum of Contemporary Art Kiasma, Finland

2020 *Bodies of Water*, The 13th Shanghai Biennale, Power Station of Art, Shanghai, China

Say It Loud, Bonnefanten, Netherlands

Global(e) Resistance, Centre Pompidou, Paris, France

Every Inside Has an Outside, Kunstfestival des artes Bruxelles, Brussels, Belgium

Manifesta 13 Marseilles, Marseilles, France

... of bread, wine, cars, security and peace, Kunsthalle Wien, Vienna, Austria

Seeing Through You: A Time of Monsters, organized by César García-Alvarez, Fort Gansevoort, New York, NY

The Island, Whitney Museum of American Art, New York, NY, USA

2019 *Artists Respond: American Art and the Vietnam War, 1965 -1975*, Minneapolis Institute of Art, Minneapolis, MN, USA

Rights of Future Generations, Sharjah Architecture Triennial, Sharjah, UAE

SOFT POWER, SFMOMA, San Francisco, CA, USA

Where The Sea Remembers, The Mistake Room, Los Angeles, CA, USA

Leaving the Echo Chamber, Sharjah Biennial, Sharjah, UAE

Homeworks, Beirut Biennial, Beirut, Lebanon

52 ARTISTS 52 ACTIONS, Artspace Visual Arts Centre, Sydney, Australia

Imperfect Societies, Burlington City Arts, Burlington, VT, USA

Moana Don't Cry, Te Tuhi, New Zealand

Stories from the Farther Shore: Southeast Asian Film, San Jose Museum of Art, San Jose, CA

2018 *BELIEVE*, MOCA, Toronto, Canada

For Freedoms, 50 States Initiative, For Freedoms Organization, USA

Empty Forest, Addendum Online, Kadist, San Francisco, CA, USA

Scripted Reality, Museo Jumex, Mexico City, Mexico

How to See What Isn't There, Langen Foundation, Düsseldorf, Germany

Divided We Stand, Busan Biennial, Busan, South Korea

We Do Not Know This To Be So, Galeri Nev, Istanbul, Turkey

So Far So Right, Kuandu Museum of Fine Arts, Taipei, Taiwan

In Search of Southeast Asia, M+ Museum, Hong Kong

The Dream, Tai Kwun Arts Center, Hong Kong

2017 *Sunshower: Contemporary Arts from Southeast Asia 1980s to Now*, Mori Art Museum, Tokyo, Japan

Whitney Biennial, Whitney Museum of American Art, New York, USA

Islands, Constellations, and Galapagos, Yokohama Triennial, Yokohama, Japan

After Darkness: Southeast Asian Art in the Wake of History, Asia Society, New York, NY

Disruption: Video Art from Asia, Freer & Sackler, Smithsonian, Washington DC

Mekong Mythologies, Paos Galleries, Hong Kong

The Island, Paramo Galleria, Guadalajara, Jalisco, México

AroS Triennial, Aarhus, Denmark

2016 *35th International Uppsala Short Film Festival*, Uppsala, Sweden

Design and Violence, Science Gallery, Dublin, Ireland

Antenna :: Signal, Ace Hotel, New Orleans, LA

Homeland Security, Fort Winfield Scott at Langdon Court, FOR SITE Foundation, San Francisco, CA

38th Annual International Short Film Festival, Clermont-Ferrand, France

2015 *Göteborg International Biennial for Contemporary Art*, Göteborg, Sweden

All the World's Futures, 56th Venice Biennale, Venice, Italy

After Utopia, Singapore Art Museum, Singapore

Fairy Tales, Museum of Contemporary Art, Taipei, Taiwan

2014 *Prospect.3: Notes for Now*, Prospect New Orleans, New Orleans, Louisiana

SeMA Biennale Mediacity Seoul 2014: Ghosts, Spies, and Grandmothers, Seoul Museum of Art, Seoul, Korea

Unlearn, Tradition (un)Realized, Arko Art Center, Seoul, Korea

Chorégraphies suspendues, Carre d'Art, Nimes, France

2013 *In Between*, Beit HaGafen - Arab Jewish Culture Center, Haifa, Israel

Home Away, Armory Center for the Arts, Pasadena, California

ASEAN Media Arts Festival, traveling exhibition, Tokyo, Japan

Unknown Forces, MSGSÜ Tophane-i Amire Culture and Arts Center, Istanbul, Turkey

Cities of Ancient Futures, Changwon Asian Art Festival, Changwon, South Korea

No Country: Contemporary Art for South and Southeast Asia, Guggenheim Museum, New York, NY

Yebisu International Festival for Art & Alternative Visions, National Museum of Photography, Tokyo, Japan

2012 *Impakt*, Utrecht, The Netherlands

7th Asia Pacific Triennial of Contemporary Art, Queensland Gallery of Modern Art, Brisbane, Australia

The Unseen, Guangzhou Triennial, Guangdong Museum of Art, Guangzhou City, China

Six Lines of Flight, SF MOMA, San Francisco, CA

The Ungovernables, The New Museum, New York, NY

Bangkok Experimental Film Festival, Bangkok, Thailand

Static Friction, Galerie Quynh, Ho Chi Minh City, Vietnam

2011 *Video, An Art, A History*, Singapore Art Museum, Singapore

A History 1965 – 2010, A Selection from the Centre Pompidou and Singapore Art Museum Collections, Singapore Art Museum, Singapore

Project 35, Independent Curators International, Pratt Manhattan Gallery, New York, NY, USA

54th Venice Biennale, Venice, Italy

Negotiating Home History And Nation: Two decades of contemporary art in Southeast Asia 1991 – 2011, Singapore Art Museum, Singapore

2010 *Night Festival*, National Museum of Singapore, Singapore

Projects 93, MOMA, New York, NY

Against Easy Listening, 1A Space, Hong Kong [TPG]

8th Shanghai Biennale, in collaboration with Superflex, Shanghai Art Museum, Shanghai, China

Kuandu Biennale, in collaboration with Superflex, Kuandu Museum of Fine Arts, Taipei, Taiwan

AWARDS AND GRANTS

- 2019** Bellas Artes Residency, Bataan, Philippines
Civitella Ranieri Visual Arts Award
Best Feature Film – The Island, VietFilmFest,
Orange County, CA, USA
- 2018** Toby Prize finalist, Museum of Contemporary Art,
Cleveland, OH, U
SA Cornerstone of the Arts Award, Creative Impact
Honoree, San Jose, CA, USA
- 2015** Gran Prix, Kurzfilmtage Winterthur, Switzerland
- 2010** Artmatters Grant

LECTURES / WORKSHOPS / PANELS

- 2019** Benilde University, Manila, Philippines
March Meetings, Sharjah, U.A.E
- 2018** UC Boulder, Boulder, CO, USA
Edge of the Wonderland, Bangkok, Thailand
- 2017** Minneapolis Institute of Art, Minneapolis, MN, USA
Dia Projects, Ho Chi Minh City, Vietnam
- 2016** The Current, TBA 21, Lopud, Croatia
After Darkness, Asia Society, New York, NY, USA
- 2015** Ernest G. Welch School of Art & Design, Georgia State
University, Atlanta, GA, USA
- 2014** Creative Time Summit, Stockholm, Sweden
- 2013** USC Roski School of Fine Arts, MFA Lecture Series,
University of Southern California, Los Angeles, CA, USA

No Country: Regarding South and Southeast Asia,
symposium, Solomon R. Guggenheim Museum,
New York, NY, USA

- 2012** Yebisu International Festival For Art & Alternative
Visions, National Museum of Photography, Tokyo, Japan
- 2010** PUBLIC INTEREST: Projects & Prototypes, LACE and Otis
College of Art & Design, Los Angeles, CA, USA
Art Matters, grantee panel discussion, Los Angeles, CA, USA
- 2008** transPOP: Korea Vietnam Remix, panelist, Seoul, Korea
- 2007** UC Irvine, School of Art, artist lecture, Irvine, CA, USA
California Institute of the Arts, visiting artist, Valencia,
CA, USA
- 2006** GOMA, Queensland Art Gallery, guest speaker, “White
Cube Black Box,” Queensland, Australia
Atelier Wonderful, guest speaker, “When is Graffiti,”
Ho Chi Minh City, Vietnam
- 2002** Scripps College, guest lecturer, “Falling to Peaces, A
Seminar in Art, Theory, and Violence,” Claremont, CA, USA
- 1999** UC San Diego, “U.S. Literature of the Vietnam War,”
San Diego, CA, USA

COMMUNITY ART / ARTS EDUCATION

- 2007** Sàn Art, co-founder, non-profit artist run space,
Ho Chi Minh City, Vietnam
- 2006** The Propeller Group, founding member

ABOUT GALERIE QUYNH

Recognized as Vietnam's leading contemporary art gallery, Galerie Quynh has been promoting contemporary art practice in the country for over two decades. The gallery is known internationally for its consistently focused programming and educational initiatives. Working with a select group of emerging, mid-career and established Vietnamese artists, the gallery also exhibits the work of distinguished artists from around the world.

In keeping with its mission to develop a sustainable ecosystem for the arts in Vietnam, the gallery collaborates with artists, curators, museums and art spaces locally and internationally to organize talks and lectures as well as to produce publications in English and Vietnamese. In May 2014 the gallery founded the not-for-profit educational initiative **Sao La** directed by artists Tung Mai and Nguyen Kim To Lan. In summer 2020 with support from the Goethe-Institut, the gallery launched the not-for-profit **CáRô**, an educational initiative that provides art education for students aged 13 - 18 who show demonstrative interest in the arts.

In December 2017 the gallery moved to Dakao, District 1. Spread over four floors totalling 600m², the gallery is able to produce more ambitious programming and play an even more vital role in the cultural community in Vietnam.



GALERIE QUYNH CONTEMPORARY ART

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