

1997

Dream 29, Hang Bai Exhibition House, Hanoi, Vietnam

1996

The Mosaic Series Exhibition, Dallas Visual Art Center, TX
Studio Gallery/Sculpture Garden, Center For the Arts, Brookhaven
College, Dallas, TX

Trammell Crow Pavilion Gallery, Dallas, TX

1995

Photographs from Vietnam, SGI-USA Dallas Culture Center, TX
Short Takes, ArtPace, San Antonio, TX

Group Exhibitions

2003

Kunst en Cultuur Noord-Holland, Holland

Moderns, Castello di Rivoli, Museo de'arte contemporanea, Torino, Italy

Universal Stranger, Borusan Art Gallery, Istanbul, Turkey

2002

Arco 02, (with Mizuma Art Gallery, Tokyo, Japan), Madrid, Spain

Attitude 2002, Contemporary Art Museum of Kumamoto, Kumamoto,
Japan

The Bienal de São Paulo, São Paulo, Brazil

Busan Biennale, Busan, South Korea

Rio de Janeiro Film Festival, Rio de Janeiro, Brazil

The Sydney Biennial, Sydney, Australia

Urbanlenz, Omotosando, Tokyo, Japan

Video-Zone, 1st International Video Art Biennale in Israel, Tel Aviv, Israel

2001

The Yokohama Triennale, Yokohama, Japan

2000

Gwangju Biennale, Gwangju, Korea

Invisible Boundary: Metamorphosed Asian Art, Utsunomiya Museum
of Art, Utsunomiya, Japan

Nigata Prefecture Museum, Nigata, Japan

1999

Gap Vietnam, Haus der Kulturen der Welt, Berlin, Germany

1996

Contemporary Arts Museum, Houston, TX

Critic's Choice, Dallas Visual Art Center, TX

Dallas Museum of Art, TX

1995

1995 Members Invitational, The McKinney Avenue Contemporary,
Dallas, TX

Art in the Metroplex 95, Texas Christian University, Ft. Worth, TX

New Works: Jun Nguyen-Hatsushiba, Tracy Moffatt, Joseph Daun,
ArtPace, San Antonio, TX

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**Memorial Project Nha Trang, Vietnam
Towards the Complex – For the
Courageous, the Curious and the
Cowards**

Jun Nguyen-Hatsushiba

April 8 – July 6, 2003

Organized by the MIT List Visual Arts Center

by Jane Farver
Director, MIT List Visual Arts Center

About the Artist

Jun Nguyen-Hatsushiba

Jun Nguyen-Hatsushiba was born in Japan and educated in Illinois, Maryland, and Texas; he now lives and works in Vietnam. His early installation works dealt with the life of the Vietnamese people, and in 1995 as an artist-in-residence at Art Pace in San Antonio, Texas, he created an installation that dealt with the AIDS epidemic. In 2000, Nguyen-Hatsushiba created *Xich Lo 2001-The Making of Alternative History*, an exhibition for Mizuma Gallery in Tokyo that was concerned with cyclos, human-powered rickshaws that are used to transport goods and people in Vietnam. This cheap means of transportation has provided a source of income for many of those unemployed as a result of the country's reunification. Modernization, however, has made these vehicles, which are good for the environment, but slow moving and old-fashioned, unwelcome on Vietnamese city streets, and the government has banned further production of cyclos. For the Mizuma exhibition, Nguyen-Hatsushiba designed and produced several new cyclo models, and he designed an advertising campaign for them that included portraits of many cyclo drivers. The slick graphics of the ads provided a startling contrast to texts they featured which outlined the youthful dreams of the drivers as well as the current reality of their lives.

In a work commissioned for the 2001 Yokohama Triennale of Contemporary Art (and also presented at the São Paulo and Sydney Biennials), Nguyen-Hatsushiba again focused on cyclo drivers in his new video project, *Memorial Project Nha Trang, Vietnam Towards the Complex - For the Courageous, the Curious and the Cowards* (2001). Filmed on location in Vietnam's IndoChina Sea, this remarkable 13-minute video depicts a number of young men struggling to propel cyclos across the rock-strewn, sandy, ocean bottom. Working in teams, they pull, push, and pedal the passengerless vehicles; periodically they

must rush up to the surface for air or risk drowning. The water grows deeper, the boulders get larger, the trip to the surface takes longer, and the task is increasingly arduous. Finally, the drivers abandon their cyclos, and swim together toward an underwater "city" composed of tents made from white netting strung between boulders, a metaphorical memorial for the many Vietnamese boat people drowned in the aftermath of the war. The clear blue water, sunlight dappling the ocean floor, and gentle flute music composed by Quoc Bao and Nguyen-Hatsushiba, again provide stark contrast in this all-too-real metaphor for this endangered way of life.

Jun Nguyen-Hatsushiba was born in Japan in 1968. He now lives and works in Vietnam. He was educated in the United States at Brookhaven College, Dallas, TX; The School of the Art Institute of Chicago, IL; and the Maryland Institute, and College of Art, Mount Royal School of Art, Baltimore, MD. He has received numerous awards including a *Japanese Artist Living Abroad Award* from the Shiseido Corporate Culture Department in Tokyo and the Fondation Cartier in Paris, France; New Forms Regional Initiative Grant, from Mexic-Arte Museum and Diverse Works, Houston, TX; an Art Matters Grant; and an International Artist in Residence Grant from ArtPace, San Antonio, TX.

Solo Exhibitions

2003

Austin Museum of Art, Austin, TX
Matrix Program 2003, Art Museum and Pacific Film Archive, University of California, Berkeley, CA
MIT List Visual Arts Center, Cambridge, MA
Museo d'arte contemporanea, Rome, Italy
The New Museum of Contemporary Art, New York, NY
NKV Extra, Nassauischer Kunstverein, Wiesbaden, Germany

2002

Galeria Animal, Santiago, Chile
Govett-Brewster Art Gallery, New Plymouth, New Zealand
Mizuma Art Gallery, Tokyo, Japan
Towards the Complex, De Appel, Amsterdam, The Netherlands

2000

Mizuma Art Gallery, Tokyo, Japan

1998

Blue Space Gallery, Ho Chi Minh City, Vietnam
Individuals-Collections, Mizuma Art Gallery, Tokyo, Japan
In Between, Shiseido Ginza Art Space, Tokyo, Japan