



GALERIE QUYNH CONTEMPORARY ART

**TẬN CÙNG GIẤC MƠ
CÙNG TẬN**

**A DREAM
OF THE END
AT THE END OF
A DREAM**

TUAN ANDREW NGUYEN x WOWY

27.04.21 - 26.06.21

GALERIE QUYNH
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A DREAM OF THE END AT THE END OF A DREAM

Galerie Quynh is pleased to present *A Dream Of The End At The End Of A Dream*, an exhibition by Tuan Andrew Nguyen and Wowy. This highly anticipated show is their second with the gallery, the latest in a wide range of collaborations since 2008's *Quiet Shiny Words/Cultural Doppelgangbangers*, where the artists explored subcultures in the contexts of Vietnam and America.

13 years on, the artists' fascination with the flows of culture and commodity has morphed into concerns for the future: What becomes of Earth when its last man dies? The befogging landscape of a world on the edge of human extinction is rendered as vast, colourful murals, as taut silk marked with blood, as fantastical sculptural forms... The narrative anchor to these varied artistic approaches is the titular film, which, amid apocalypse, centres around an unlikely conversation at a bar. Wowy, in the role of the last man on Earth, plays a drinking game with an unknown entity – one not quite cyborg nor hologram, so “like a God, or something”. The more they discuss the end of humanity, the more Wowy is disoriented. As the scenario unfolds and frustrations build, filmic dialogue becomes poetic verse.

For Tuan Andrew Nguyen, whose practice fuses fact and fiction to create hybrid narratives, and Wowy, among other things a writer and performer of poetry, textual elements maintain a powerful presence in their latest body of work. In *Mindmap of Mayhem*, the artists' digital-turned-analogue exchanges are layered on top of a doomsday map, created by “futurist and spiritual visionary” Gordon-Michael Scallion after having had a psychic episode in the early 1980s. Painted text messages – ruminations on “who is guilty?” – are interspersed between Scallion's vision of a world underwater. As a project mind-map, the meanderings and miscommunications in *Mindmap of Mayhem* provide viewers with clues to navigate the exhibition that are playful at times, sobering at others. Nguyen relays the question: “can we imagine a world where [...] increased social freedoms and eco-positive approaches that embrace indigenous wisdom [...] may co-exist?”¹ Sculptures, with bamboo rods and incense fanning out from concrete and steel, stand in dialogue – perhaps as answers, perhaps as mere speculation.

Delving further into the possibilities of this “co-existence”, Nguyen and Wowy propose the inherent contemporaneity and futurism of particular techniques, the most salient being blood painting, done here using Wowy’s own blood. Painting with blood dates back to prehistory. In *Blood Stains Still Remain* and *Prayers To The Heavens*, painting with blood inescapably dates forward to the future – a means for the last man on Earth to leave behind his will and final prayers. The artists’ application of Wowy’s verses in geometric patterns is humorously self-aware: the canvases may well become indecipherable relics in the vein of hieroglyphics, or crop circles, or even Stonehenge for the beings that occupy Earth after humanity’s demise. The gesture is also a humble acknowledgement that many futures exist beyond the end of the Anthropocene.

A Dream Of The End At The End Of A Dream is apocalyptic, but far from dystopian. The last man lays to rest as the film’s cyborg-deity reminds us: “The end of humanity is not the end of the world”. As we get nearer and nearer the end, the exhibition invites us to imagine a future that holds other possibilities for the objects and spirits that survive us.

¹ The text is part of curator Anushka Rajendran’s proposal for one section of the 2021 Asian Art Biennial in Taiwan. It was sent to Tuan Andrew Nguyen, and coincidentally (serendipitously) appeared on his desktop as he projected his screen onto the canvas in the making of *Mindmap of Mayhem*.

ABOUT THE ARTISTS

TUAN ANDREW NGUYEN

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 best feature film at VietFilmFest in 2018 for his film, *The Island*. His work has been included in numerous international exhibitions including the Whitney Biennial, Whitney Museum of American Art, New York, NY, USA; *Manifesta 13 Marseilles*, Marseilles, France; *Say it Loud*, Bonnefonten, Maastricht, Netherlands; *... of bread, wine, cars, security and peace*, Kunsthalle Wien, Vienna, Austria; *Bodies of Water*, 13th Shanghai Biennale, Shanghai, China; *Seismic Movements*, Dhaka Art Summit, Dhaka, Bangladesh; *Rights of Future Generations*, Sharjah Architecture Triennial, Sharjah, UAE; *So Far So Right*, Kuandu Museum of Fine Arts, Taipei, Taiwan; *SOFT POWER*, San Francisco Museum of Modern Art, San

Francisco, CA, USA; *Where the sea remembers*, The Mistake Room, Los Angeles, CA, USA; *Leaving the Echo Chamber*, 14th Sharjah Biennale, Sharjah, UAE; *Homeworks*, Beirut Biennial, Beirut, Lebanon; and *THE GARDEN - End of Times; Beginning of Times*, AroS Triennial, Aarhus, Denmark.

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 *All the World's Futures*, Venice Biennale 2015, Venice, Italy; *Prospect.3*, 2014 New Orleans Triennial, New Orleans, LA, USA; *Made in L.A.* 2012, Venice Beach Biennale 2012, Los Angeles, CA, USA; *The Ungovernables*, 2012 New Museum Triennial, New York, NY, USA; and 7th Asia Pacific Triennial of Contemporary Art, Queensland Art Gallery, Brisbane, Australia.

WOWY

Wowy is recognised as one of the most influential hip hop artists in Vietnam, and especially following his role as a coach on Rap Việt – a competition for emerging hip hop artists. His music, which blends modern rap with Vietnamese cultures, speaks to the challenges of living in poor neighbourhoods and the social taboos of our time – reflections on his humble upbringings.

During his career as a hip hop singer-songwriter, Wowy has received numerous accolades for his work, including the *Top 10 Favourite Song of the Year*, Green Wave Award; *Most Liked Rap/Hip Hop Song*, Zing Music Awards; *Top 1*, #zingchart; *Top 1*, YouTube Music Trending for his song “Thiên Đàng”. He also became the Winning Coach on Rap Việt when his mentee Dế Choắt became the Finalist. In 2014, Wowy won the Western Digital’s Project: Sci-Fi Film Challenge in Vietnam for Best Actor for

his leading role in *The Last Generation* by Thibaud Taillant. In 2019, he played a supporting role in *Ròm* by Tran Thanh Huy, which won the 24th Busan International Film Festival for New Currents Award, as well as wrote its theme song “Chạy”.

Wowy’s teenage years marked his involvement in graffiti, which has continued to inform his current work as a visual artist. Since 2008, Wowy has held several exhibitions including *Quiet Shiny Words / Cultural Doppelgangbangers* in collaboration with Tuan Andrew Nguyen, Galerie Quynh, Ho Chi Minh City, Vietnam; *Strategies from Within*, Ke Center for Contemporary Arts, Shanghai, China; and *Vietnam The World Tour*, Amsterdam, NL; Paris and Lyon, France; Kabul, Afghanistan; Singapore; Ho Chi Minh City, Vietnam; Brisbane, Australia; Los Angeles and San Jose, CA, USA.

EXHIBITION VIEWS



A DREAM OF THE END
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CÙNG TÂN

TUAN ANDREW NGUYEN & WOWY

27.04.21 - 28.06.21















WORKS



Lift Off
2021

stainless steel, wooden base, incense
81 x 54 x 50 cm





Moongazing

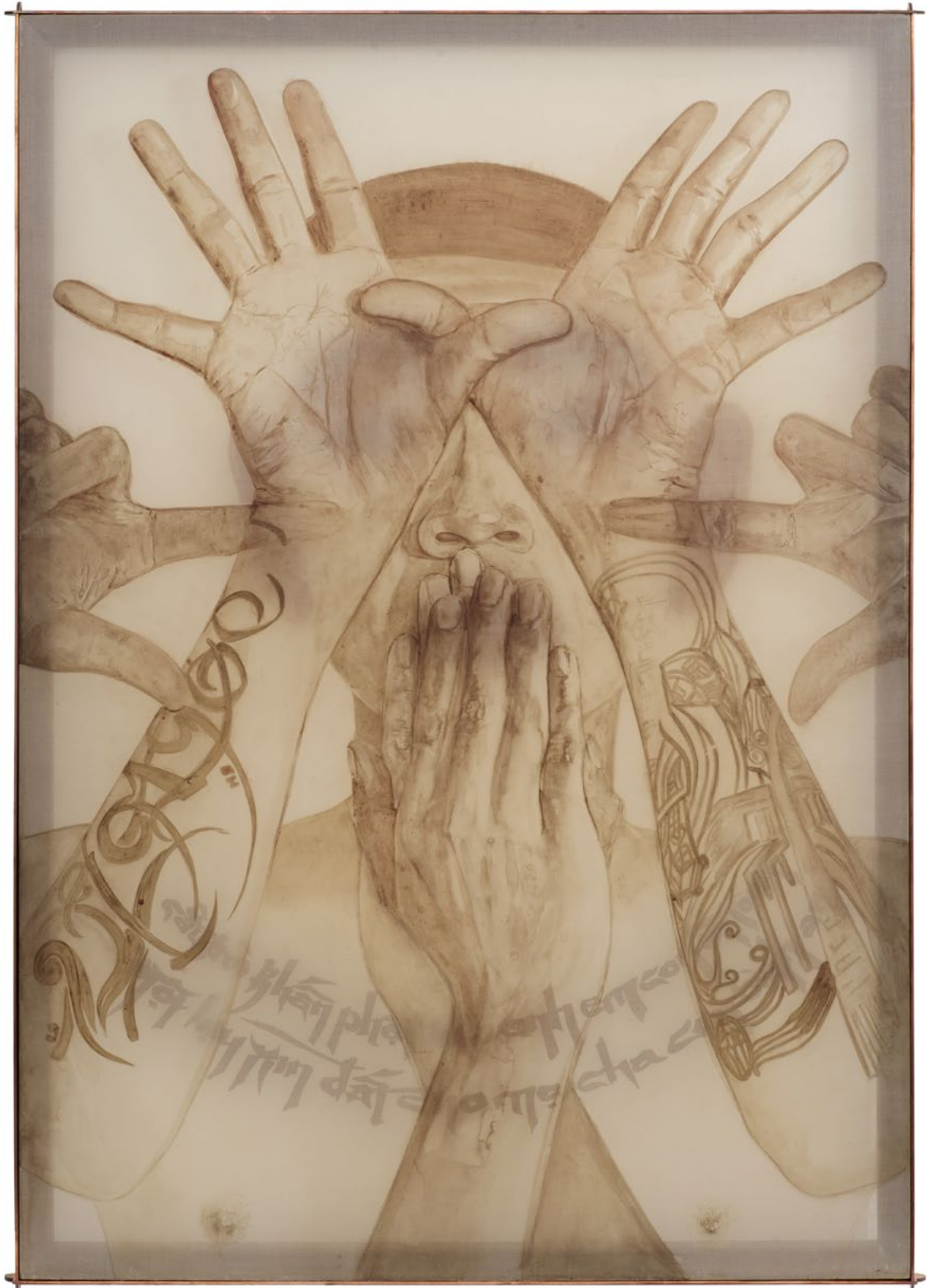
2021

enamel on bamboo and wire

200 x 421 cm split into 4 parts, each 200 x 105 cm

edition of 3 + 2 AP



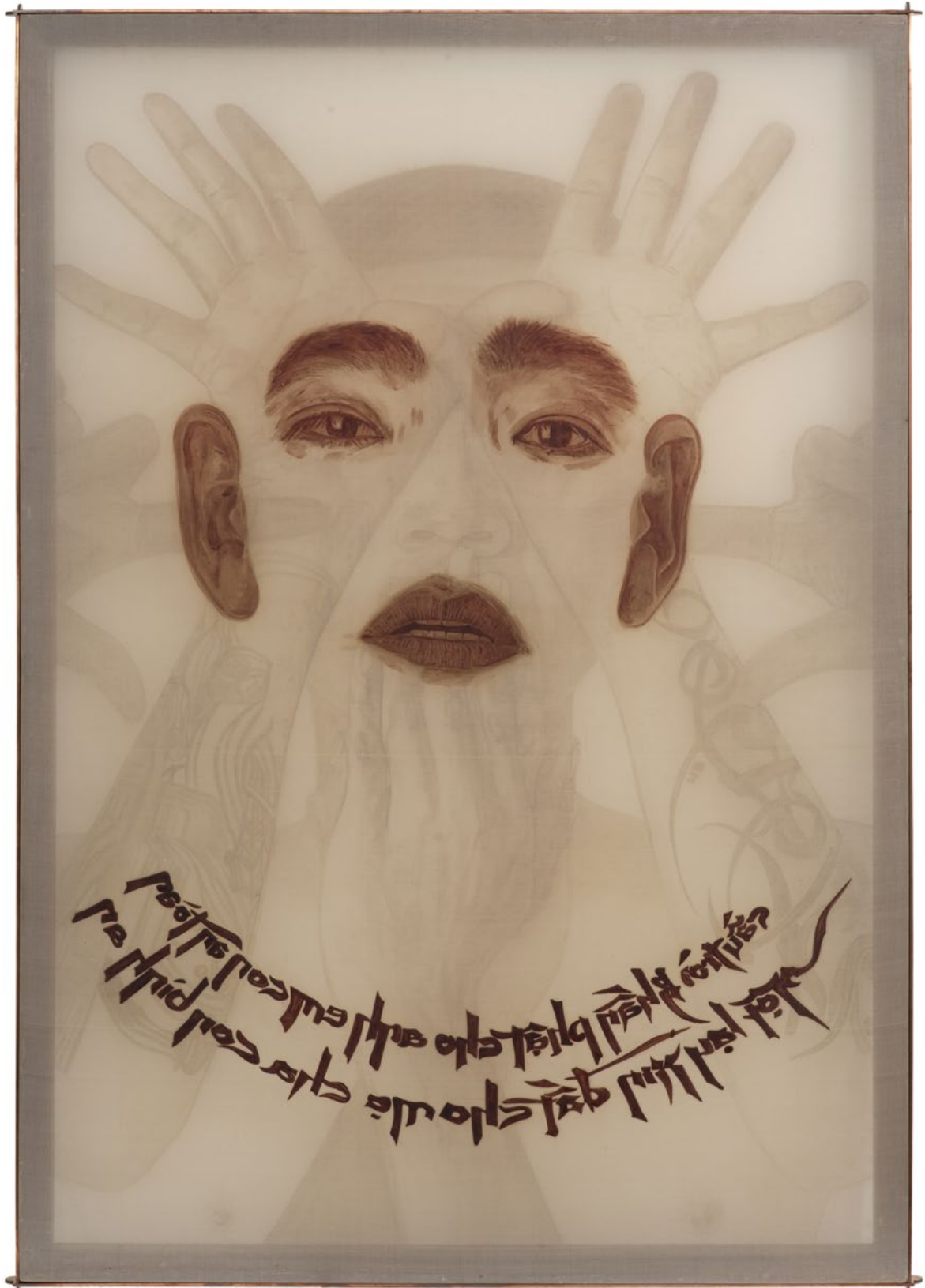


Again And Was Not Here Ever

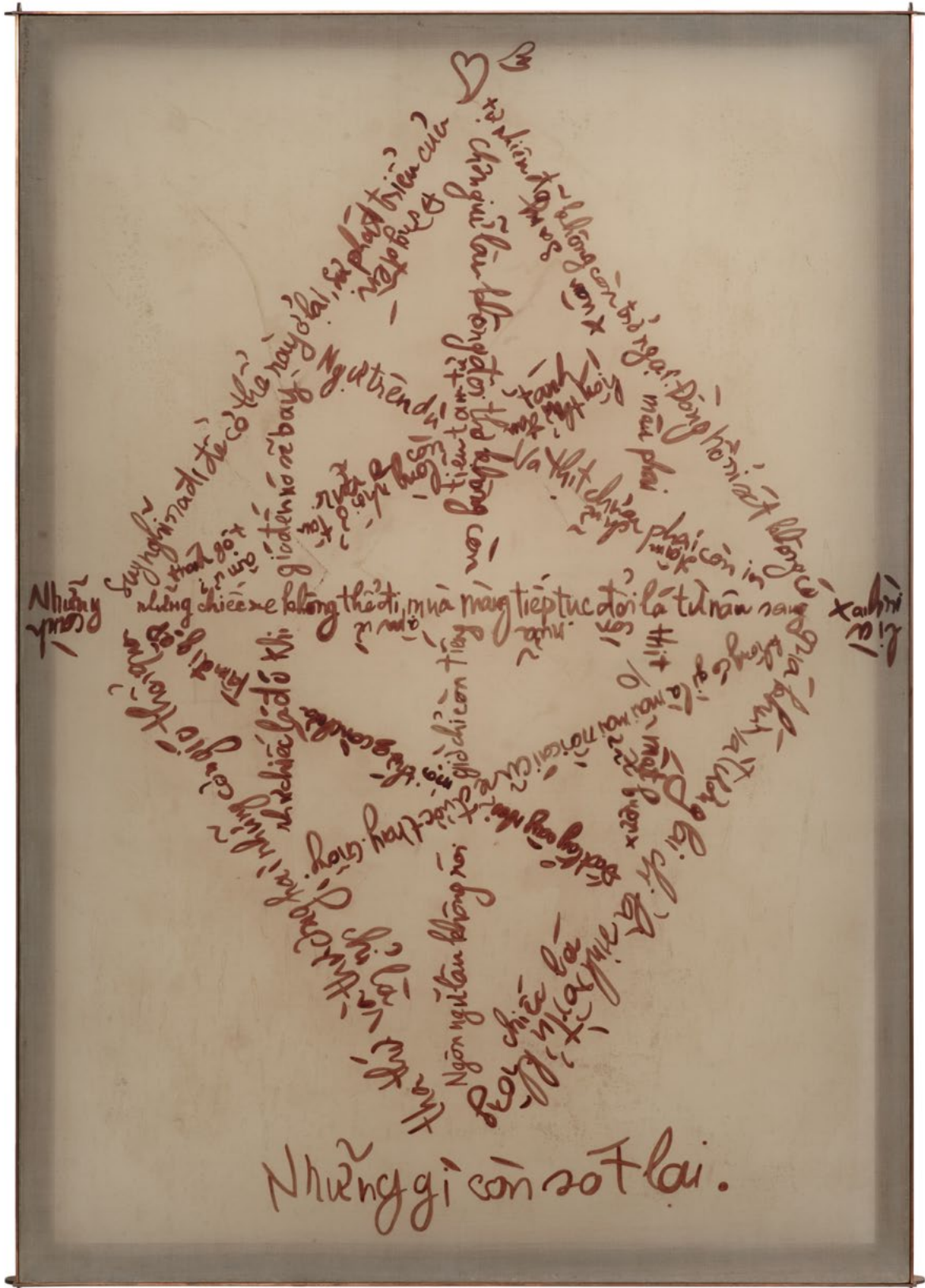
2021

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

120 x 85 x 4 cm



Handwritten text in a cursive script, likely a signature or a name, positioned at the bottom of the portrait.



Blood Stains Still Remain

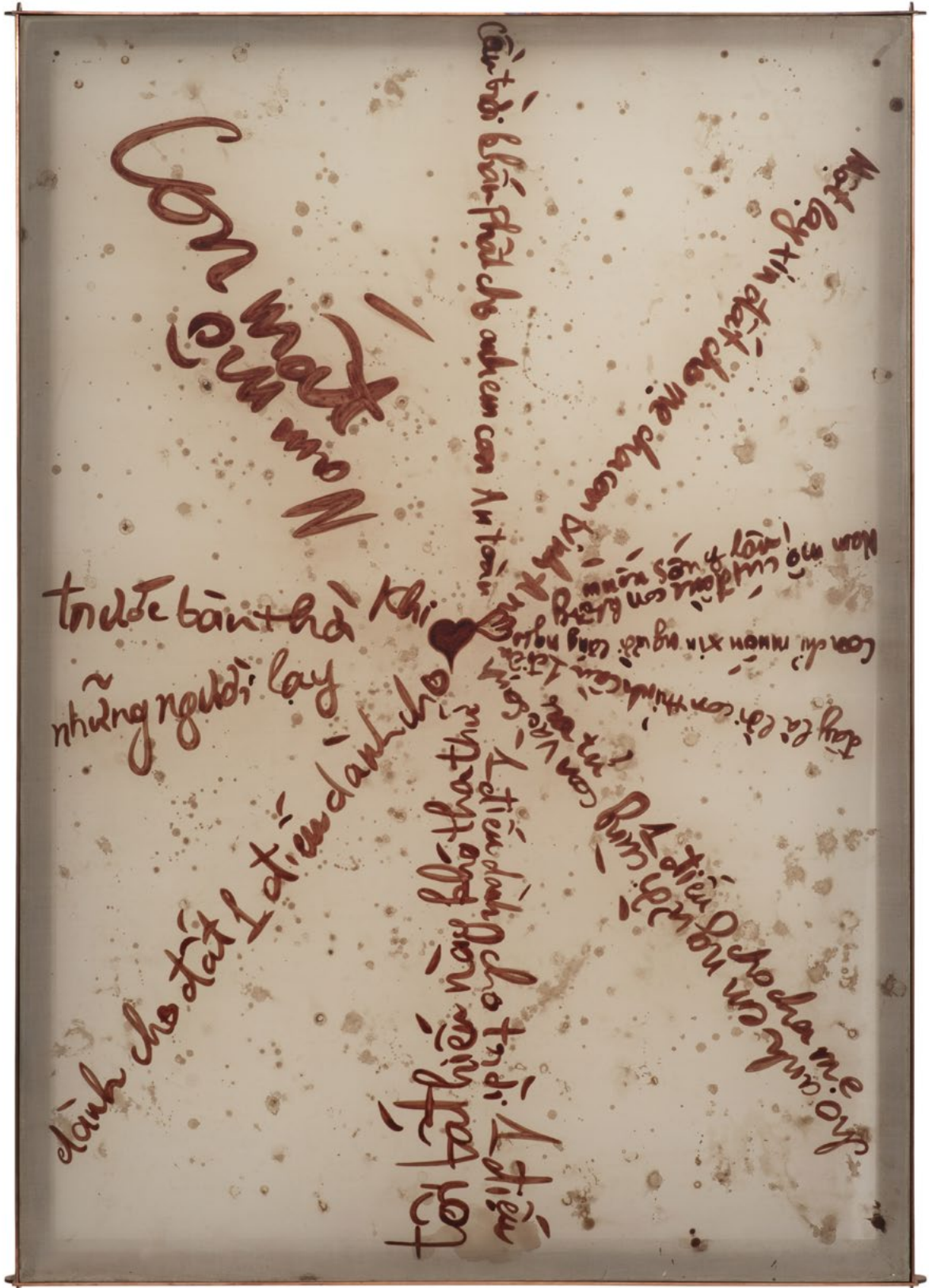
2021

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

120 x 85 x 4 cm

Handwritten text in a circular arrangement, likely a poem or a list of names. The text is written in a cursive script and is arranged in a circular pattern around the center of the page. The words are difficult to decipher due to the cursive and the circular arrangement.

Handwritten text at the bottom of the page, possibly a signature or a date. The text is written in a cursive script and is arranged in a horizontal line.



Prayer To The Heavens

2021

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

120 x 85 x 4 cm



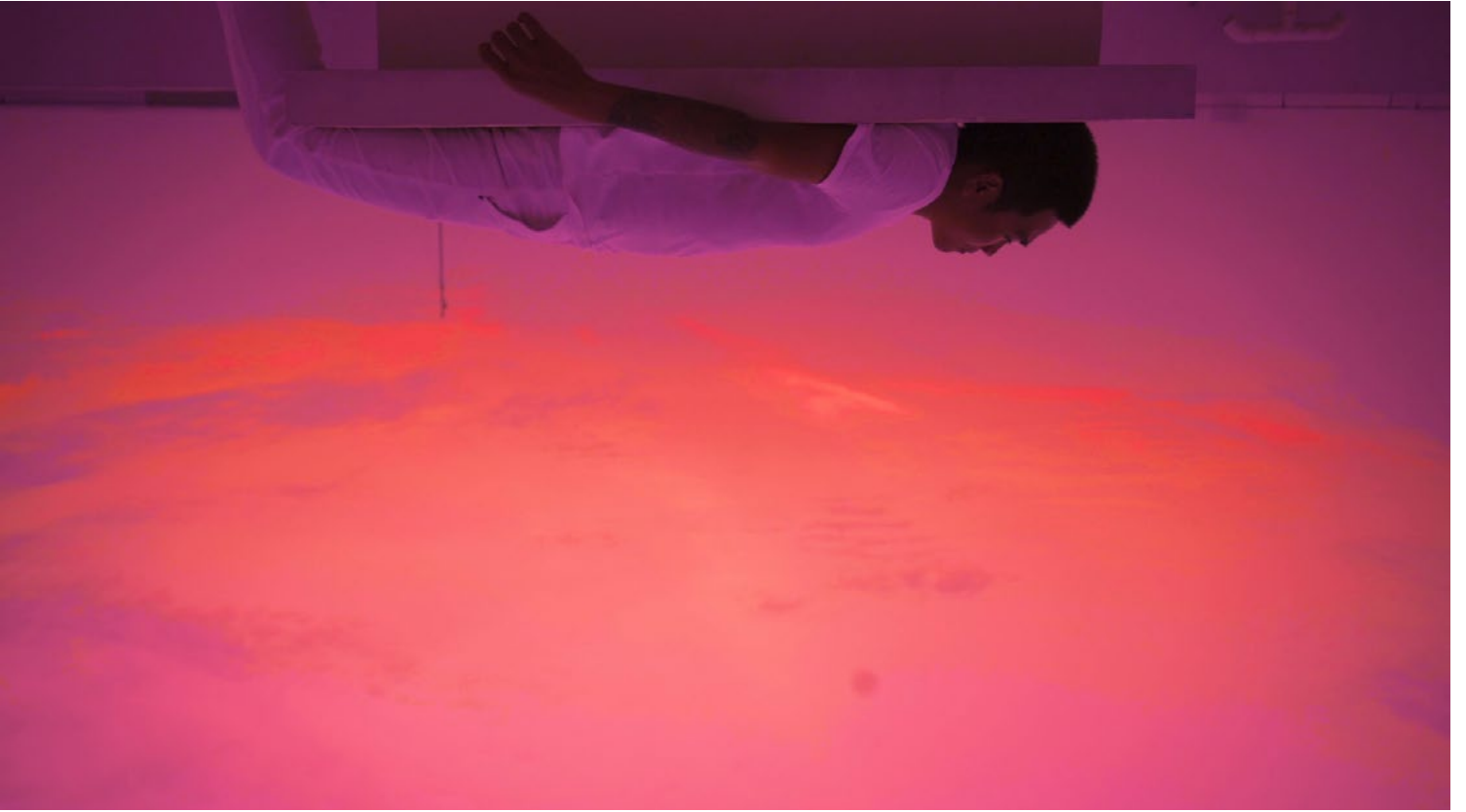
A Dream Of The End At The End Of A Dream

2021

single-channel video, 5.1 surround sound

18 minutes 30 seconds

edition of 5 + 2 AP

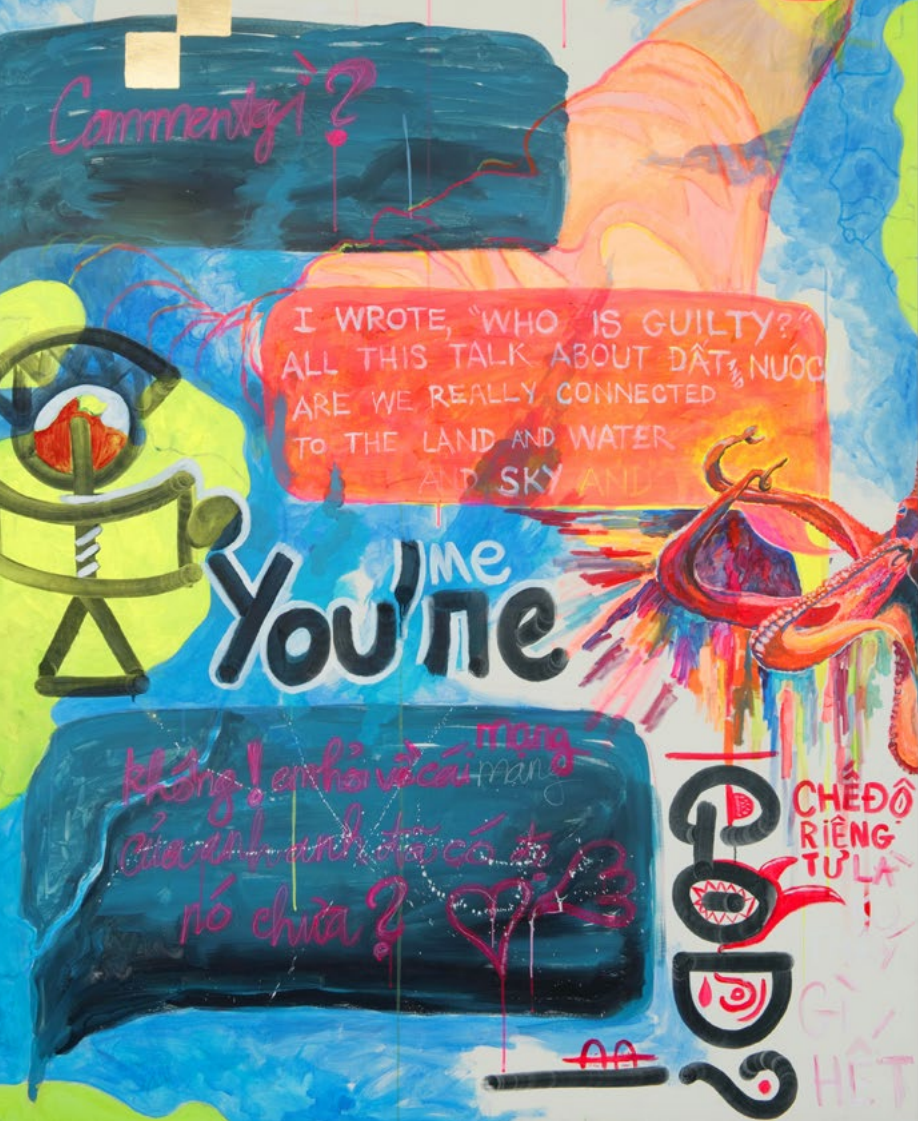




Mindmap of Mayhem

2021

acrylic, enamel marker and gold leaf on canvas
5 panels measuring 247 x 150 cm each (247 x 750 cm overall)





Radiant Remembrance

2021

concrete, bamboo, brass, steel, epoxy resin

81.5 x 80 x 80 cm

edition of 3 + 2 AP





Satellite Stupa
2021
stainless steel and brass
33 cm diameter





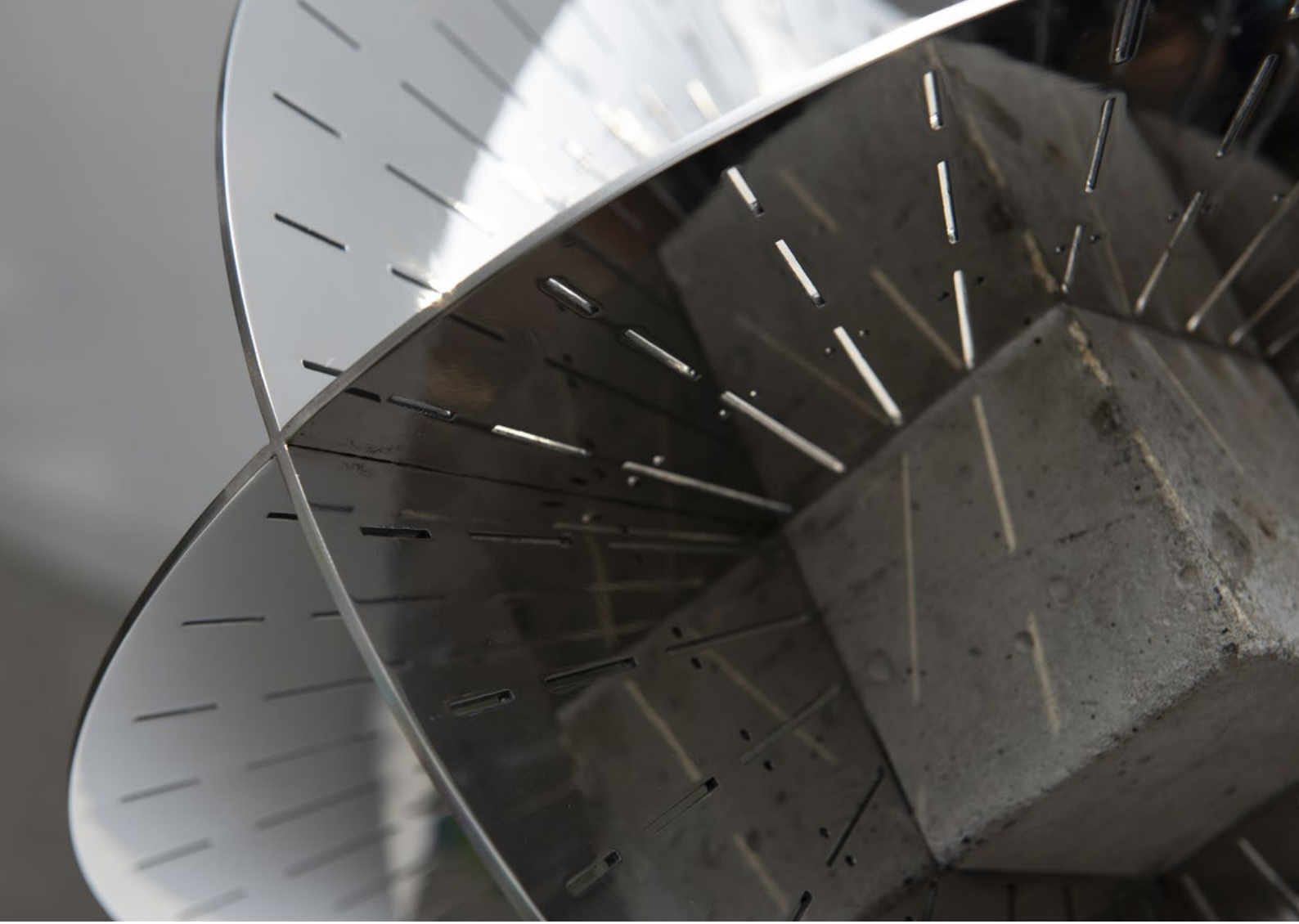
Space Rock

2021

concrete and stainless steel

40.5 cm diameter

edition of 3 + 1 AP





Astronot

2021

acrylic on spandex, mannequin
dimensions variable



Birthday Suit

2021

inkjet print on spandex, mannequin

dimensions variable

edition of 7 + 1 AP

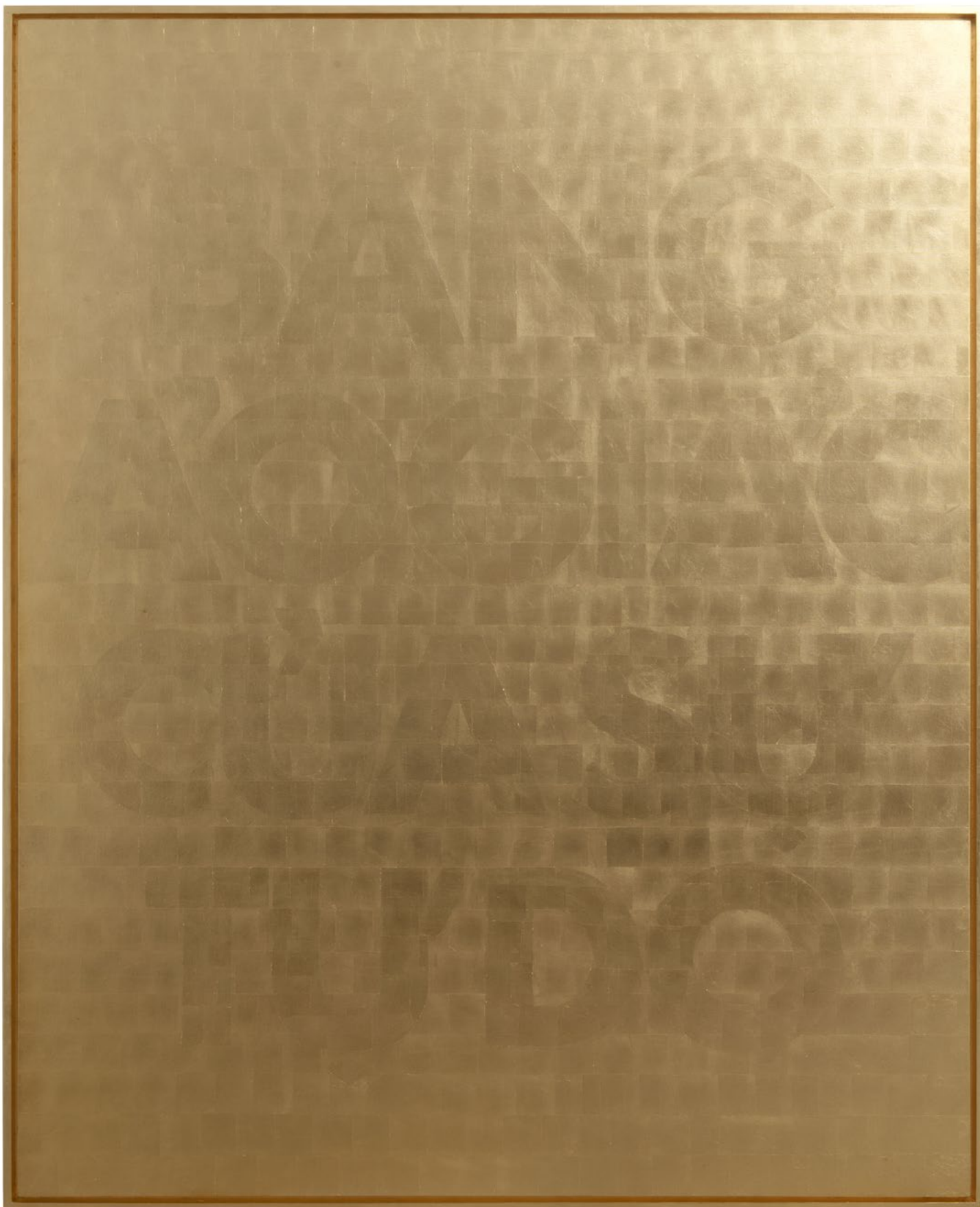


Death Mask

2021

3D printed plastic, steel and gold leaf

61 x 27 x 58 cm



Illusion

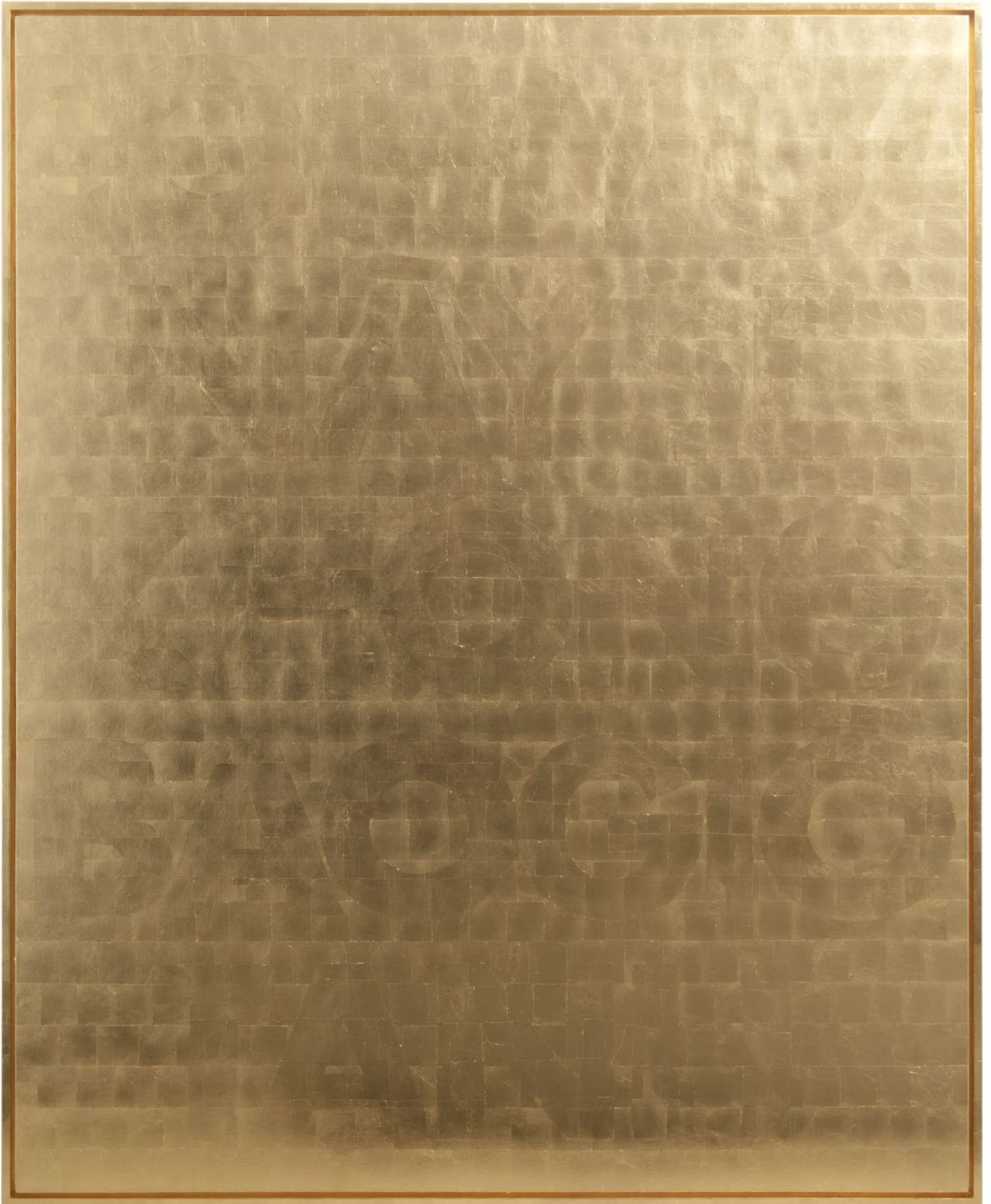
[Artwork Text: “BẰNG ẢO GIÁC CỦA SỰ TỰ DO” - “BY THE ILLUSION OF FREEDOM”]

2021

gold leaf on gold leaf on canvas

215 x 175 cm

edition of 3 + 2 AP



The Rain

[Artwork Text: “CƠN MƯA NÀY KHÔNG BAO GIỜ TẠNH” - “THIS RAIN WILL NEVER STOP”]

2021

gold leaf on gold leaf on canvas

215 x 175 cm

edition of 3 + 2 AP



The End

[Artwork Text: “DÙ THẾ GIỚI KẾT THÚC” - “EVEN WHEN THE WORLD ENDS”]

2021

gold leaf on gold leaf on canvas

215 x 175 cm

edition of 3 + 2 AP

BIOGRAPHIES

Tuan Andrew Nguyen

Born in 1976 in Saigon, Vietnam

Lives and works in Ho Chi Minh City, Vietnam

- 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)

SOLO EXHIBITIONS

- 2021 *A Dream Of The End At The End Of A Dream*, in collaboration with Wowy, Galerie Quynh, Ho Chi Minh City, Vietnam
The Boat People, 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
- 2017 *Empty Forest*, The Factory Contemporary Arts Center, Ho Chi Minh City, Vietnam
The Island, Páramo, Guadalajara, Jalisco, México
- 2008 *Quiet Shiny Words / Cultural Doppelgangbangers*, 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

- 2021 *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
- 2020 *MANIFESTA 13 MARSEILLE 2020*, International Foundation Manifesta, Marseilles, France
Weave the Future Golden, James Cohan Gallery, New York, NY, USA
... von Brot, Wein, Autos, Sicherheit und Frieden, Kunsthalle Wien Museumsquartier, Vienna, Austria
Every Inside Has an Outside, Kunstfestival des artes Bruxselles, Brussels, Belgium
Artists Respond: American Art and the Vietnam War, 1965 -1975, Minneapolis Institute of Art, Minneapolis, MN, USA
Seeing Through You: A Time of Monsters, Fort Gansevoort, New York, NY, USA
Seismic Movements, Dhaka Art Summit, Dhaka, Bangladesh
Temporal Topography: MAIIAM's New Acquisitions; from 2010 to Present, MAIIAM Contemporary Arts Museum, Chiang Mai, Thailand
Rights of Future Generations, Sharjah Architecture Triennial, Sharjah, UAE
SOFT POWER, SFMOMA, San Francisco, CA, USA

- 2019 *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
Sharjah Biennial; 14: Leaving the Echo Chamber, Sharjah Art Foundation, UAE
Moana Don't Cry, San Jose Museum of Art, San Jose, CA, USA
- 2018 *BELIEVE*, MOCA, Toronto, Canada
For Freedoms, 50 States Initiative, For Freedoms Organization, USA
Empty Forest, Addendum Online, Kadist, San Francisco, CA, USA
- 2017 *Sunshower: Contemporary Arts from Southeast Asia 1980s to Now*, Mori Art Museum, Tokyo, Japan
AroS Triennial, Aarhus, Denmark
What is To Be Done, The Armory Show, New York, USA
Whitney Biennial, Whitney Museum of American Art, New York, USA
- 2014 *Onward and Upward*, Galerie Quynh, Ho Chi Minh City, Vietnam
- 2013 *Lived, Lives, Will Live!*, Lombard Freid Projects, New York, NY, USA
Unknown Forces, curated by Sunjung Kim, Tophane-i Amire Culture and Art Center, Istanbul, Turkey
No Country: Contemporary Art for South and Southeast Asia, Solomon R. Guggenheim Museum, New York, NY, USA
Yebisu Festival for Art and Alternative Visions, Tokyo Metropolitan Museum of Photography, Tokyo, Japan
- 2012 *7th Asia Pacific Triennial of Contemporary Art*, Queensland Art Gallery, Brisbane, Australia
No More Western Exhibitions, The Impossible Black Tulip of Cartography, Impakt Festival, Centrum Beeldende Kunst Utrecht, Utrecht, the Netherlands
The Unseen, Fourth Guangzhou Triennial, Guangdong Museum of Art, Guangzhou City, China
Six Lines of Flight: Shifting Geographies in Contemporary Art, San Francisco Museum of Modern Art, San Francisco, CA, USA
The History of the Future, 10 Chancery Lane Gallery, Hong Kong
collisions of clamor and calm, Galerie Quynh, Ho Chi Minh City, Vietnam
Made in LA, Los Angeles Biennial, Armand Hammer Museum of Art, Los Angeles, CA, USA
Art Hong Kong 12, Galerie Quynh, Hong Kong Convention and Exhibition Centre
Static Friction, Galerie Quynh, Ho Chi Minh City, Vietnam
Static Friction: Burning Rubber, Sàn Art, Ho Chi Minh City, Vietnam
The Ungovernables, The New Museum, New York, NY, USA
- 2011 *Video, An Art, 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
Commercial Break, Garage Projects, 54th Venice Biennale, Venice, Italy
Negotiating Home History And Nation: Two decades of contemporary art in Southeast Asia 1991 – 2011, Singapore Art Museum, Singapore
Singapore Biennale Open House, Singapore Art Museum, Singapore
- 2010 *Projects 93*, MoMA, New York, NY, USA
Against Easy Listening, 1a space, Hong Kong

- 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
- Porcelain / Manh Ghep Cuoc Doi*, in collaboration with Superflex, Sàn Art, Ho Chi Minh City, Vietnam
- Your Name Here*, Sàn Art, L'Usine, Ho Chi Minh City, Vietnam
- Project 35*, Independent Curators International, New York, NY, USA
- FAX, Para/Site Art Space, Hong Kong
- 2009 *Lim Dim – Unge kunstnere fra Vietnam*, curated by Tran Luong, Stenersenmuseet, Oslo, Norway
- Intersection Vietnam*, Valentine Willie Fine Arts, Kuala Lumpur, Malaysia
- Time Ligaments*, co-curated by Dinh Q. Le and Zoe Butt, 10 Chancery Lane Gallery Art Projects and Annex, Hong Kong
- Palais Project, Vienna, Austria
- Oberhausen Film Festival, Germany
- What's the Big Idea?*, Yerba Buena Center for the Arts, San Francisco, CA, USA
- 2008 *Strategies from Within*, Ke Center, Shanghai, China
- Guangzhou Triennial*, Guangdong Museum of Art, Guangzhou City, China
- Fourth Biennial Cinema Symposium, Los Angeles, CA, USA
- transPOP: Korea Vietnam Remix*, ARKO Art Center, Seoul, Korea. Traveled to the Yerba Buena Center for the Arts, San Francisco, CA, USA in December 2008
- Wonder*, 2nd Singapore Biennale, Singapore
- Gwangju Biennale, Korea
- The Farmers & the Helicopters*, Freer & Sackler, Smithsonian, Washington DC, USA
- 2007 6th NHK Asian Film Festival, Tokyo, Japan
- Requiem for a Wall*, Galerie Quynh, Ho Chi Minh City, Vietnam
- Lyon Biennial, The History of a Decade That Has Not Yet Been Named*, Lyon, France
- The Peace Project*, High Energy Constructs Gallery, Los Angeles, CA, USA
- KölnShow2... what will be told of today tomorrow*, European Kunsthalle, Köln, Germany
- Vietnamese International Film Festival, Los Angeles, CA, USA
- Eternal Flame: Imagining a Future at the End of the World*, The Gallery at Redcat, Los Angeles, CA, USA
- Depiction Perversion Repulsion Obsession Subversion*, International Film Festival Rotterdam, Witte de With, Center for Contemporary Arts, Rotterdam, The Netherlands
- 2006 5th Asia Pacific Triennial of Contemporary Art, Queensland Gallery of Modern Art, Brisbane, Australia
- 26th Louis Vuitton Hawaii International Film Festival, Honolulu, Hawaii, USA
- Imaginary Country*, Shoshana Wayne Gallery, Santa Monica, CA, USA
- Diaspora*, Esplanade Concert Hall, Singapore
- 2005 *Bangkok Democracy*, The 4th Bangkok Experimental Film Festival, Bangkok, Thailand
- US Asean Film Festival*, Falls Church, VA, USA
- AFM American Film Market, Santa Monica, CA, USA
- 18th Annual Singapore International Film Festival, Singapore
- Short Shorts Film Festival Asia, Tokyo, Japan
- 2004 *Under the Couch Film/Video Festival*, Los Angeles, CA, USA
- In Place of Place*, One Night Gallery, Los Angeles, CA, USA
- e-flux video rental project*, e-flux, New York City, NY, USA

There's No Place Like Place, One Night Gallery, Tel Aviv, Israel

Supersonic, Wind Tunnel Gallery, Pasadena, CA, USA

Los Angeles Asian Pacific Film & Video Festival, Director's Guild of America, Los Angeles, CA, USA

2003 *Vietnamese International Film Festival*, UC Irvine, Irvine, CA, USA

MINE, Lombard Freid Fine Arts, New York, NY, USA

re:fresh; re-thinking the relationship between hip hop and art, California Institute of the Arts, Valencia, CA, USA

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, USA

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

After Darkness, Asia Society, New York, NY, USA

2016 The Current, TBA 21, Lopud, Croatia

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

2005 Atelier Wonderful, guest speaker, "When is Graffiti," Ho Chi Minh City, Vietnam

2002 Scripps College, guest lecturer, "Falling to Pieces, 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

SELECTED BIBLIOGRAPHY / PUBLICATIONS

- 2021 Krainak, Michael, "Playing Favorites," *The Reader*, January 2, 2021
- 2020 Greunke, Tammy, "Joslyn Art Museum presenting new film by Tuan Andrew Nguyen," *Freemont Tribune*, November 5, 2020
- Hatfield, Zack, "Tuan Andrew Nguyen on Crimes of Solidarity (2020)," *ARTFORUM*, October 19, 2020
- Aima, Rahel, "At the Edge of: Tuan Andrew Nguyen," *Mousse Magazine*, October 17, 2020
- Dambrot, Shana N., "Art Pick: Tuan Andrew Nguyen: The Boat People," *LA Weekly*, July 17, 2020
- Rappolt, Mark, "Tuan Andrew Nguyen: The Boat People," *ArtReview*, July 16, 2020
- Dambrot, Shana N., "Arts at Home (and in 30 Minutes): July 16–19," *LA Weekly*, July 15, 2020
- Lam, Amy, "Reimagining Futurity: An Online Exhibition of Tuan Andrew Nguyen," *diaCRITICS*, May 6, 2020
- Chui, Vivian, "Tuan Andrew Nguyen: The Limits of Narrative," *Ocula*, April 17, 2020
- Carsel, Casey, "Armory Week Lowdown: Art Shows to See," *Ocula*, February 28, 2020
- Wong, Harley, "Can you promise me that one day we'll return?," *X-TRA*, April 8, 2020
- Wong, Harley, "Tuan Andrew Nguyen's Mystical Art Brings People in Touch with Lost Ancestors," *ARTnews*, April 2020
- Diaz, Eva, "Soft Power," *ARTFORUM*, February 17, 2020
- Curiel, Jonathan, "Tuan Andrew Nguyen Explores Colonial Legacy," *SFWeekly*, January 29, 2020
- 2019 Rosenberg, Karen, "Walk a Very Fine Line," December 18, 2019
- Desmarais, Charles, "SFMOMA's Soft Power displays the influence of art in the 21st century," *The San Francisco Chronicle*, October 24, 2019
- Hotchkiss, Sarah, "Soft Power Pulls No Punches in SFMOMA's Global Contemporary Survey," *KQED*, October 24, 2019
- Katz, Anita, "Soft Power showcases world-changing art," *San Francisco Examiner*, October 30, 2019
- Clear-Hold-Build*, exhibition catalogue, Hekler & Twelve Gates Arts
- Wong, Eddie, "Where The Sea Remembers – Part II," *East Wind ezine*, 2019
- Beers, Kurt and Cork, Richard, *100 Sculptors of Tomorrow*, Thames & Hudson, London
- Cheng, Gabrielle, "My Ailing Beliefs Can Cure Your Wretched Desires: Vietnamese-American artist Tuan Andrew Nguyen on the struggles of the animal world," *Art Radar*, August 2019
- Finkel, Jori, *It Speaks To Me: Art That Inspires Artists*, Prestel
- Aima, Rahel, "Productive Friction: An Incisive Sharjah Biennial Ponders the Untapped Histories of the United Arab Emirates," *Artnews*, May 2019
- Binlot, Ann, "The 14th Sharjah Biennial tells the stories ignored by popular culture," *Document Journal*, April 2019
- Bailey, Stephanie, "Sharjah Biennial 14: Leaving the Echo Chamber," *Ocula*, March 2019
- Curiel, Jonathan, "Andrew Nguyen Explores Colonial Legacy," *SFWeekly*, January 2019
- 2018 *Absolute Humidity*, Tess Maunder (ed.), Lobregat Balaguer
- Brittney, "My Ailing Beliefs Can Cure Your Wretched Desires: Vietnamese-American artist Tuan Andrew Nguyen on the struggles of the animal world," *Art Radar*, August 26, 2018
- Lai, Ophelia, "My Ailing Beliefs Can Cure Your Wretched Desire," *ArtAsiaPacific*, August 2018, Hong Kong
- Luong, Ruben, "Tuan Andrew Nguyen: The Progressive Director," *ArtAsiaPacific*, 2017
- Ha Thuc, Caroline, "Empty Forest: Animal Tales and State of War," *CoBo Social*, January 2018, Hong Kong
- Luong, Ruben, "Vietnam," Almanac edition, *ArtAsiaPacific*, Vol XIII, January 2018, Hong Kong
- Vuong, Thao, "Empty Forest Dissecting the Frought Relationship Between Man and Animal," *Saigoneer*, January 2018, Vietnam

- Thuc, Ha Caroline, "Tuan Andrew Nguyen – Animal Tales and the State of War," January 26, 2018
- 2017 Tin, Leow Puay, "Sunshower: Encounters with Contemporary Art from Southeast Asia," *ArtsEquator*, October 2017
- Lee, Elizabeth, "Vietnamese Artists Explore Impact of Politics, Ideologies on Life, Death," *VOA News*, August 4, 2017
- Loung, Ruben, "The Progressive Director," *Art Asia Pacific*, May 2017
- Regan, Sheila, "On Combing a Museum's Collection for Objects that Deal with Death," *Hyperallergic*, May 2017
- De Watcher, Ellen, "Imagined Communities," *Frieze*, May 2017
- Co-Art: Artists on Creative Collaboration*, Ellen Mara de Wachter, Phaidon
- Kerr, Euan, "How a Funeral from Half-Way Around the World Can Seem Familiar," *NPR News*, April 21, 2017
- 2016 Vasvani, Bansie, "The Propeller Group," *Eyeline Magazine*, November 2016
- Kenji Praepipatmongkol, Chanon, "The Propeller Group," *ARTFORUM*, October 2016
- MacMillam, Kyle, "Propeller Group at Museum of Contemporary Art, Chicago," *Art in America*, October, 2016
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FILMOGRAPHY

- 2021 A Dream Of The End At The End Of A Dream
- 2020 Crimes of Solidarity
- The Boat People
- 2019 We Were Lost in Our Country
- The Specter of Ancestors Becoming
- 2017 My Ailing Beliefs Can Cure Your Wretched Desires
- The Island
- 2010 The Film About A Film
- 2009 Financial Crisis
- Porcelain / Manh Ghep Cuoc Doi
- 2008 Flooded McDonald's
- Burning Car Movie
- Popcorn
- The Penal Colony
- 2007 Father and Son, a Rite of Passage
- 2006 The Farmers and the Helicopters

Uh...
Imaginary Country
Spray It, Don't Say It
2005 Storms Will Rise
2004 Jackfruit Thorn Kiss
Dino Adino
2003 Better Than Friends
From Outside
Love @ 11:47
Still Lover

COLLECTIONS

The Burger Collection, Zurich, Switzerland

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

Wowy

Born in 1988 in Ho Chi Minh City, Vietnam

Lives and works in Ho Chi Minh City

EXHIBITIONS

- 2021 *A Dream Of The End At The End Of A Dream*, in collaboration with Tuan Andrew Nguyen, Galerie Quynh, Ho Chi Minh City
- 2019 *The Macallan Exhibition*, Caravelle Hotel, Ho Chi Minh City
- 2008 *Quiet Shiny Words / Cultural Doppelgangbangers*, in collaboration with Tuan Andrew Nguyen, Galerie Quynh, Ho Chi Minh City
- Strategies from Within*, Ke Center, Shanghai, China
- Vietnam The World Tour*, Amsterdam, NL; Paris and Lyon, France; Kabul, Afghanistan; Ho Chi Minh City, Vietnam; Brisbane, Australia; Los Angeles and San Jose, CA, USA

AWARDS

- 2020 *Top 10 Favourite Song of the Year*, “Thiên Đàng”, Green Wave Award
- Top 1 Most Liked Rap/Hip Hop Song*, “Thiên Đàng”, Zing Music Awards
- Top 1*, “Thiên Đàng”, YouTube Music Trending
- Winning Coach*, Rap Việt
- 2019 *Best New Currents Award*, “Rom”, dir. Tran Thanh Huy, 14th Bussan International Film Festival
- 2014 *Best Film & Best Actor*, “The Last Generation”, dir. Thibaud Taillant, Western Digital Project: Sci-Fi Film Challenge in Vietnam
- 2006 *Runner-up*, Yamaha Graffiti Competition

MUSIC

- 2021 “Sống Gắt”, Music Video with Đế Choắt
- “Hương Dương”, Music Video
- “Brother”, Music Video
- 2020 “Chạy (version Rỗng)”, Music Video
- “Chạy (version Phượng)”, Music Video
- “Cứu Công Chúa”, Single
- “Thiên Đàng”, Music Video
- “Có Cố Gắng Có Thành Công”, Music Video
- “Cho Tao Đi”, Music Video
- 2018 KSS, Album, Wowy Vietnam Co.,LTD
- “Tiền”, Music Video
- “Làm Thêm”, Single
- “That’s my style, my problem”, Music Video, GoPro 360
- 2017 “Mặt Sẹo”, Single
- “Kẻ Tội Đồ”, Music Video, dir. Tuan Andrew Nguyen
- 2016 “Emmmmm”, Music Video
- 2015 “Kẻ Tội Đồ”, Single

2014	Lão Đại, Album, Làng Văn “Do Tao Làm”, Music Video, dir Thibauld Taillant, Photographer Laurent Weyl
2013	“Chạy”, Single “Đêm Tàn”, Single
2012	“Sài Gòn Đẹp Lắm”, Music Video “Buddha”, Single Bay Thật Xa, Album, ft. Karik
2011	“Hai Thế Giới”, Music Video
2010	“Khu Tao Sống”, Music Video, dir Thibaud Taillant Mixtape VietNam, Album, ft. Karik
2008	SouthGanz, Album

ACTIVITIES

2020	<i>Guest judge</i> , The Brain Vietnam <i>Coach</i> , Rap Việt <i>Leading role</i> , “Paperland”, dir. Nguyen Le Trung Hai Addressed a video letter to the Prime Minister of Vietnam, lobbying for the release of “Rom” in the country
2019	<i>Supporting role & Soundtrack composer</i> , “Rom”, dir. Tran Thanh Huy
2018	<i>Judge</i> , Ayyo Rap Battle <i>Voice actor</i> , “Empty Forest”, dir. Tuan Andrew Nguyen
2017	<i>Soundtrack composer</i> , “Here and Now”, created by Alan Ball for HBO <i>Soundtrack composer</i> , “Chi Pheo’s Untold Stories”, dir. Danny Do
2016	<i>Organiser & Leading performer</i> , “LIVE!” Performance Art Liveshow, dir. Tuan Andrew Nguyen <i>Founder</i> , Wowy Vietnam Co.,LTD
2014	<i>Leading role</i> , “The Last Generation”, dir. Thibaud Taillant
2013	Signed with the Lang Van production company
2010	<i>Performer</i> , Art Night Festival Singapore 2010: New World
2006	<i>Actor</i> , “Spray It Don’t Say It”, dir. Tuan Andrew Nguyen

BIBLIOGRAPHY AND OTHER PUBLICATIONS

2021	“Nghệ sĩ Tuấn Andrew Nguyễn và Rapper Wowy: Nghệ thuật là mở ra những chiều sâu mới”, <i>Vietcetera</i> , April 2021 “Trò chuyện Art Republik: Gặp gỡ thầy trò Tuấn Andrew Nguyễn và rapper Wowy”, <i>LUXUO</i> , April 2021
2020	“Rapper Wowy: Từ chàng trai đường phố đến “lão đạì” của làng Rap Việt”, <i>Đẹp</i> , August 2020
2018	“Pioneer in Vietnamese Hip-Hop”, <i>Presque Magazine</i> , June 2018 “The Rise of Vietnamese Hip-Hop”, <i>VICE Australia</i> , May 2018
2015	“Wowy Nguyen”, <i>AsiaLIFE Vietnam</i> , June 2015
2014	“Lang Van to Exclusively Represent the “Four Pillars” of Vietnamese Music’s Golden Era”, <i>Lang Van</i> , July 2014
2012	“Bay thật xa cùng ước mơ của nhạc Hip-Hop”, <i>Dân Trí</i> , June 2012



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