The effort to create a memorial to the souls lost during escape attempts by the Vietnamese people who left the country after the war are beginning to return. The impact on those who fled and those who stayed behind is profound. Nguyen-Hatsushiba’s ‘Happy New Year’ focuses on the human spirit, the hope and freedom from oppression and needs peace. This spirit seeks a zone of safety where they can survive. The many Vietnamese people who tried to flee the country by boat during the 1970s and 1980s, and, by extension, all who escape their homeland when faced with hardship and the possibility of an uncertain future, are presented in a work that celebrates humanity with all its quixotic desires—and mistakes. The Cowards” denotes, this is a work that celebrates humanity with all its quixotic desires—and mistakes.

Jun Nguyen-Hatsushiba’s MATRIX exhibition includes two films (projected in the Gallery 104) that address personal stories of specific individuals who were involved in the escape attempts. The two films, ‘Courageous, the Curious, and the Cowards” and ‘Towards the Complex—For the Search of It’, were shot on location in Nha Trang, Vietnam, and premiered at the MEGA-WAVE – Towards a New Synthesis, Yokohama 2001, an international festival of film, video, and performance art for which Nguyen-Hatsushiba was commissioned by the University of California at Berkeley. The festival was part of a major project called ‘MEGA-WAVE’, which was organized in order to present and celebrate contemporary Asian cinema.

In his installation of ‘Courageous, the Curious, and the Cowards” the artist shows three scenes from one of his first films, ‘Happy New Year—Memorial Project Vietnam II, 1999 (DVD still); digital video.’ The dates for Nguyen-Hatsushiba’s MATRIX exhibition overlap the anniversary of the Tet Offensive. This was also the year in which the heaviest casualties occurred in the war, and was the turning point in the war. The Tet Offensive is considered a turning point in the war, as the North Vietnamese Army managed to enter all the major cities of South Vietnam, including Saigon, the capital. The offensive proved that the American strategy of attrition was not working, and that the North Vietnamese Army was a formidable force.

In describing this project, Nguyen-Hatsushiba notes that many Vietnamese people who left the country after the war are beginning to return. The impact on those who fled and those who stayed behind is profound. Nguyen-Hatsushiba’s ‘Happy New Year’ focuses on the human spirit, the hope and freedom from oppression and needs peace. This spirit seeks a zone of safety where they can survive. The many Vietnamese people who tried to flee the country by boat during the 1970s and 1980s, and, by extension, all who escape their homeland when faced with hardship and the possibility of an uncertain future, are presented in a work that celebrates humanity with all its quixotic desires—and mistakes.

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The use of water as the setting for both films provides a specifically spiritual space for them to rest in peace. It is also my effort to establish a sanctuary. The artist describes the work as expressing “the drama of humanity.”

When the era ended in 1975, thousands of Vietnamese people were forced to flee the country, primarily by economic hardship. In response to legislation outlawing their production, the artist documented the escape attempts by the Vietnamese people who tried to flee the country by boat during the 1970s and 1980s, and, by extension, all who escape their homeland when faced with hardship and the possibility of an uncertain future, are presented in a work that celebrates humanity with all its quixotic desires—and mistakes.

The many Vietnamese people who tried to flee the country by boat during the 1970s and 1980s, and, by extension, all who escape their homeland when faced with hardship and the possibility of an uncertain future, are presented in a work that celebrates humanity with all its quixotic desires—and mistakes. The Cowards” denotes, this is a work that celebrates humanity with all its quixotic desires—and mistakes.

For the best photos of the year, the National Association of Black Journalists re-introduced the criteria for the award. The criteria for the award are: 1. The photo must be taken by an individual photographer. 2. The photo must be an original work. 3. The photo must be taken during the calendar year. 4. The photo must be submitted by the photographer. 5. The photo must be of a news event or news topic. 6. The photo must be submitted in the appropriate category.
Towards the Complex..."

The soundtrack for "just worked out. The intro and the iteration of the values from that identity. This "creating" process can come from my own judgment to a given situation, Both. I think it is important to be flexible in gathering information for referenc- words. I have grown up understanding the relationship to causality; every outcome struct our passage of communication? It may be non-verbal or simply visual without.

begins to interact with me. That process continues into the editing stage. On the other hand, machines to catch the shots...Many times, we would redo the action so that I could breathe. I researched underwater camera equipment via the Internet and got family Trang about the water conditions and any possible dangers. I invited him to join the thinking about what may be down there. Sharks? Sea snakes? Even unexploded

of movement versus my physical movement versus the shifting of the camera within the film. For the film "my arm's length. For all the films that I have made to date, I have used only natural light. For the film "I researched the underwater passage at a depth of 50 meters. The content of the soundtracks of each piece?

Can you describe the soundtracks of each piece?

Do you do historical research, or are the references based on your own

What is your relationship to narrative?

How did you transition from making sculpture to making film/video?

Selected Solo Exhibitions and Screenings

"Memorial Project Minamata: Neither Either nor Neither – A Love Story," Mizuma Art Gallery, 2002
"Towards the Complex – For the Courageous, the Curious and the Cowards," Nissan Galleries, Tokyo, 1999
"The Mosaic Series Exhibition," Dallas Visual Art Center, Dallas, TX
"Dream," 29 Hang Bai Exhibition House, Hanoi, Vietnam
"The Moderns," Castello di Rivoli Museo d’Arte Contemporanea, Turin, Italy
"Towards the Complex," De Appel, Amsterdam, Netherlands

Selected Group Exhibitions

"URBANLENZ," Galería Animal, Santiago, Chile
"Busan Biennale," Busan, Korea
"Eighth Istanbul Biennale," Istanbul, Turkey
"The Third Gwangju Biennale," Gwangju, Korea
"The Moderns," Castello di Rivoli Museo d’Arte Contemporanea, Turin, Italy

Selected Catalogues


Selected Bibliography

Jun Nguyen-Hatsushiba was born in Tokyo, Japan in 1968. He earned a Bachelor of Fine Arts from the Maryland Institute College of Art in 1994. This is the U.S. premiere of Memorial Project, a reworking of his previous film "Memorial Project Vietnam" (2000). The film will be in competition for a Powderhorn Award at the 2003 Dallas VideoFest in Texas. The film was supported by the MATRIX Program of the San Francisco Art Institute. The project was made possible through the generosity of Gap Vietnam, Shiseido Ginza Artspace, Tokyo, Japan, and The Japan Foundation. Additional donors to the MATRIX Program include the UAM Council MATRIX Endowment, Ann M. Hatch, Eric McDougall, Glenn and April Bucksbaum, and Christopher Vroom and Illya Szilak. © 2003 The Regents of the University of California. All rights reserved.

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