

THE MUSEUM OF MODERN ART INSTALLS DINH Q. LÊ'S *THE FARMERS AND THE HELICOPTERS* AS PART OF ITS *PROJECTS* SERIES

Projects 93: Dinh Q. Lê

June 30, 2010–January 24, 2011

Contemporary Galleries and The Yoshiko and Akio Morita Media Gallery, second floor

NEW YORK, June 22, 2010—The Museum of Modern Art presents ***Projects 93: Dinh Q. Lê***, the installation of Dinh Q. Lê's (Vietnamese American, b. 1968) recently acquired work *The Farmers and The Helicopters* (2006), on view June 30, 2010, through January 24, 2011. The first Vietnamese artist to have a solo exhibition at MoMA, Lê creates work that frequently refers to the Vietnam War—known as the American War in his native country—and presents both sides of the conflict, informed by his own personal history. The installation, in two adjacent galleries, comprises a three-channel video and a helicopter that was constructed by hand from scrap parts by two Vietnamese men: Le Van Danh, a farmer, and Tran Quoc Hai, a self-taught mechanic. The video, made in collaboration with artists Phu-Nam Thuc Ha and Tuan Andrew Nguyen, interlaces interviews and personal recollections of the war by Vietnamese men and women with clips from American blockbuster films and documentaries made during the war. *Projects 93: Dinh Q. Lê* is organized by Klaus Biesenbach, Chief Curator at Large, The Museum of Modern Art, and Director, MoMA PS1, and Cara Starke, Assistant Curator, Department of Media and Performance Art, The Museum of Modern Art. The Elaine Dannheisser *Projects* series is coordinated by Kathy Halbreich, Associate Director, The Museum of Modern Art.

The helicopter played an important military role during the war and has become a resonant object for many Vietnamese. While many of the interviewees in the installation's video relay childhood memories of the horrors associated with helicopters during the war, the helicopter-makers share their vision of this machine as a means to make a better life for the Vietnamese people and bring strength to their community. The collaboration between Lê and the other participants is an important part of *The Farmers and The Helicopters*, providing the work's multilayered insight into the country's complex associations with this charged object.

Lê, who lives and works in Ho Chi Minh City, received a Bachelor of Fine Arts degree from the University of California at Santa Barbara in 1989, and in 1992 he received a Master of Fine Arts degree from the School of Visual Arts in New York. His work has been shown at the Singapore Biennale, Singapore (2008); Bellevue Arts Museum, Bellevue, Washington (2007); Arko Art Center, Seoul, Korea (2007); The Museum of Fine Art, Houston, Texas (2007); MoMA PS1, Long Island City, New York (2006); Asia Society, New York, New York (2005); Venice Biennale, Venice, Italy (2003); The RISD Museum of Art, Providence, Rhode Island (2002); and Los Angeles County Museum of Art, Los Angeles, California (2001).

ABOUT THE CURATORS

Klaus Biesenbach is Director of MoMA PS1, Chief Curator at Large at The Museum of Modern Art, and Founding Director of KW (KUNST-WERKE) Institute for Contemporary Art in Berlin. Biesenbach joined MoMA PS1 as Curator in 1996; in 2004 he was appointed Curator in MoMA's Department of Film and Media and became Chief Curatorial Advisor at MoMA PS1. He was named Chief Curator of MoMA's newly formed Department of Media in 2006, which was subsequently broadened to the Department of Media and Performance Art in 2009. He became Director of MoMA PS1 in January 2010. Among the recent exhibitions Biesenbach has organized at MoMA are: *Marina Abramović: The Artist Is Present* (2010); *William Kentridge: Five Themes* (2010, co-organizer) *Performance 1: Tehching Hsieh* (2009); *Performance 4: Roman Ondák* (2009); *Pipilotti Rist: Pour Your Body Out (7354 Cubic Meters)* (2008), *Take your time: Olafur Eliasson* (2008, with Roxana Marcoci, Curator, Department of Photography), *Projects 87: Sigalit Landau* (2008), *Doug Aitken: sleepwalkers* (2007, co-commissioned with Creative Time), and *Douglas Gordon: Timeline* (2006).

Cara Starke, Assistant Curator, Department of Media and Performance Art, joined the Museum in 2005. Previously, Ms. Starke co-organized *William Kentridge: Five Themes* (2010). She has collaborated on numerous other exhibitions, including *Pipilotti Rist: Pour Your Body Out (7354 Cubic Meters)* (2008), *Take your time: Olafur Eliasson* (2008), *Doug Aitken: sleepwalkers* (2007), and *Douglas Gordon: Timeline* (2006). She also worked on The Yoshiko and Akio Morita Gallery exhibitions *Geometry of Motion 1920s/1970s* (2008), *RAW-WAR* (2007), *Abbas Kiarostami: Image Maker* (2007), and Eija-Liisa Ahtila's *The Wind* (2006).

ABOUT THE ELAINE DANNHEISSER PROJECTS SERIES

Created in 1971 as a forum for emerging artists and new art, the Elaine Dannheisser Projects series plays a vital part in MoMA's contemporary art programs. With exhibitions organized by curators from all of the Museum's curatorial departments, the series has presented the work of close to 200 artists to date. For further information on the series, including a listing of all Projects artists, please visit www.moma.org/projects.

SPONSORSHIP

The Projects series is made possible by the Elaine Dannheisser Projects Endowment Fund and by The Junior Associates of The Museum of Modern Art and the JA Endowment Committee.

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Hours: Wednesday through Monday: 10:30 a.m.-5:30 p.m. Friday: 10:30 a.m.-8:00 p.m. Open until 8:45 p.m. on the first Thursday of each month
Closed Tuesday

Museum Admission: \$20 adults; \$16 seniors, 65 years and over with I.D.; \$12 full-time students with current I.D. Free, members and children 16 and under. (Includes admittance to Museum galleries and film programs). Target Free Friday Nights 4:00-8:00 p.m.

Film Admission: \$10 adults; \$8 seniors, 65 years and over with I.D. \$6 full-time students with current I.D. (For admittance to film programs only)