What do ballistic gel blocks, a television commercial, business logos, a large-scale video projection of gunfire, and a discarded Honda Dream motorcycle have in common? Each appears in this exhibition as a component of the video, installation, and sculptural works created by the Vietnam-based artist team The Propeller Group. The group members—Matt Lucero (b. 1976), Tuan Andrew Nguyen (b. 1976), and Phunam (b. 1974)—developed their social consciousness as art students during the 1990s. They were informed not only by academic theory but also by Hollywood films and the cultural controversies that defined the decade. Today, the artists move between Asia, North America, and Europe, and their chosen home base of Ho Chi Minh City affords them a unique position from which to experience current events. They utilize the forms of popular media and visual culture to address questions about global commerce, war, cultural rituals, and historical memory from a perspective that challenges the West as the privileged vantage point.

This exhibition is the first major survey for the artists and the first at the MCA to feature an art collective. Seven discrete projects, never before seen together, constitute the show. Six are displayed inside the galleries, and one, a new feature-length film entitled *AK-47 vs. M16, The Film*, is periodically screened in the MCA's theater (check inside the gallery for the schedule). These projects represent the scope of the group's artistic practice, and each work provides timely commentary on the commercialization of world conflicts. From the Honda Dream to Hollywood, The Propeller Group embraces popular culture and asks that we reconsider how political campaigns, television commercials, and movies operate in similar ways. The artists also reflect on how image production shapes cultural memory and the politics of identity.

The Propeller Group is organized by the Museum of Contemporary Art Chicago, Blaffer Art Museum at the University of Houston, and Phoenix Art Museum. Its presentation is overseen at the MCA by Marilyn and Larry Fields Curator Naomi Beckwith.

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