|Tiffany Chung| 蒂梵妮・鍾|

INTRODUCTION

Tiffany Chung is globally noted for her interdisciplinary practice that enquires into a complex framework of social, political, economic, and environmental processes, at times entwined in landscape archaeology and historical ecology. Unpacking conflict, geopolitical partitioning, spatial transformation, environmental crisis, and forced migration across time and terrain, Chung analyzes and materializes researched findings into hand-drawn and embroidered cartographic works and mixed media installations consisting of drawings, paintings, photographs, sculptures, and videos. Chung's work strives to create interventions into the narrative produced through statecraft or is dominant in the public sphere with people's memories and lived experiences.

Chung's upcoming projects include a public installation at the National Mall (DC) and a solo exhibition at the Dallas Museum of Art, slated to open in August 2023. Chung has exhibited at museums and biennials worldwide including MoMA (NY), Smithsonian American Art Museum (SAAM), British Museum (UK), Louisiana MoMA & SMK (Denmark), SchirnKunsthalle Frankfurt (Germany), Nobel Peace Center (Norway), Venice Biennale (Italy), Sharjah Biennale (UAE), Biennial de Cuenca (Ecuador), Sydney Biennale (Australia), EVA International–Ireland's Biennial, Centre de Cultura Conteporània de Barcelona (Spain), 21st Century Museum of Contemporary Art, Kanazawa (Japan), Gwangju Bienalle (Korea), among other venues. Public collections include SAAM, British Museum, Louisiana MoMA, SFMoMA, Minneapolis Institute of Art, M+ Museum, Queensland Art Gallery, Singapore Art Museum, and others.

Chung is a Mellon Arts & Practitioner Fellow at RITM, Yale University (2021). She was a finalist for the Vera List Center Prize and named Jane Lombard Fellow for Art & Social Justice (2018-2020). Chung has been a recipient of Asia Arts Game Changer Award by Asia Society (India, 2020), Asian Cultural Council Grant (NY, 2015), Sharjah Biennial Artist Prize (2013). She is a co-founder of Sàn Art (HCMC, Vietnam). Chung holds an MFA from University of California, Santa Barbara (2000).

介紹

蒂梵妮・鍾以跨領域、研究型的藝術實踐聞名全球，常在實踐中探索社會、政治、經濟和環境變化等複雜框架，涉獵於景觀考古學和歷史生態學等領域。她揭示衝突、地緣政治分割、空間轉型、生態災害、人口流離失所及遷移等主題，將研究成果通過手工繪製、刺繡等方法轉化為地理繪圖式作品，以及結合了素描、繪畫、攝影、雕塑及影像的綜合媒介裝置。蒂夫尼・鐘致力於創造干預性藝術，讓作品深入到由國家機器製造的敘事中，讓作品攜民族歷史和記憶在公眾領域敘事中發聲。

蒂梵妮・鍾將於美國華盛頓國家廣場呈獻公共裝置作品，並將於2023年8月在達拉斯美術館呈獻個展。蒂梵妮・鍾曾於多個國際美術館及雙年展展出作品，包括：現代藝術博物館（紐約）；史密森尼美國藝術博物館（SAAM）；大英博物館（英國）；路易斯安那現代藝術博物館（丹麥）；法蘭克福希爾藝術館（德國）；諾貝爾和平中心（挪威）；威尼斯雙年展（義大利）；沙迦雙年展（阿聯酋）；昆卡雙年展（厄瓜多爾）；悉尼雙年展（澳大利亞）；EVA國際愛爾蘭雙年展；巴塞羅那當代文化中心（西班牙）；金澤21世紀美術館（日本）；光州雙年展（韓國）等。多個公共收藏機構均已收藏其作品，包括：史密森尼美國藝術博物館、大英博物館、路易斯安那現代藝術博物館、舊金山現代藝術博物館、明尼阿波利斯藝術學院、M+博物館、昆士蘭藝術館、新加坡藝術博物館等。

蒂梵妮・鍾是耶魯大學RITM研究中心的「梅倫藝術及實踐者項目」學者（2021）。她曾入圍「維拉李斯特中心」獎項，也曾入選為「簡・隆巴特藝術及社會正義項目」學者（2018-2020）。蒂梵妮・鍾獲得的其他獎項包括亞洲協會頒發的「亞洲藝術變革者印度區」獎項（2020）；亞洲文化協會獎金（2015）；沙迦雙年展藝術家特殊貢獻獎（2013）。她是越南胡志明市獨立藝術空間Sàn　Art的共同創始人。蒂梵妮・鍾於2000年獲加州大學聖巴巴拉分校的藝術碩士學位。

Selected Works

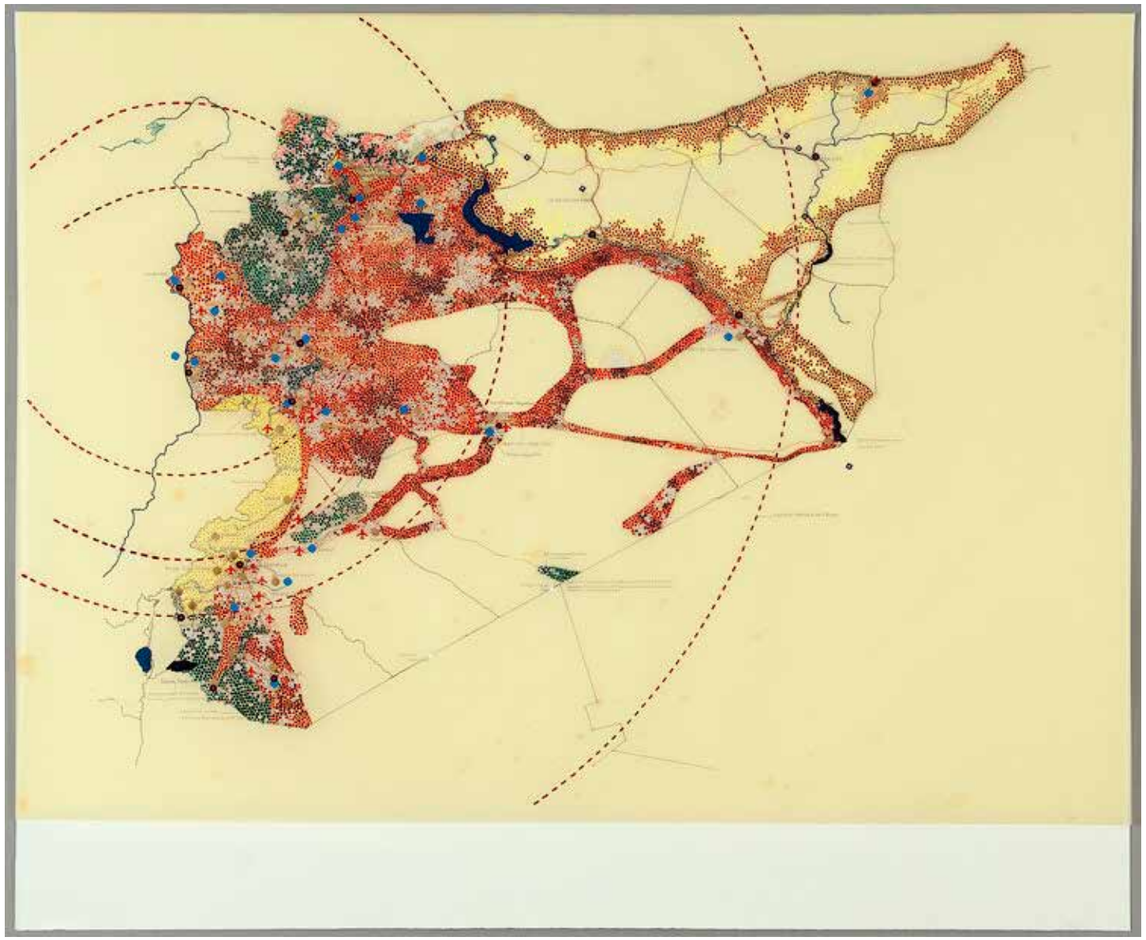
精選作品

The Syria Project emerged in tandem with Chung's deepening investigations into the post-1975 worldwide exodus of Vietnamese seeking to flee the newly unified Communist state. With her own memories of the refugee experience, Chung's preoccupation with the current war in Syria has inspired research into the crisis and her ongoing tracking of the conflict and displacement of Syrians. *The Syria Project* also relates to the research carried out for *Scratching the Walls of Memory*, as Chung tracks historical mapping projects in the Middle East carried out by colonial regimes, namely Great Britain and France. The politically constructed borders, such as the one drawn as a result of the 1916 Sykes-Picot Agreement, bore deeper ramifications for human populations then and now. The impact of this colonial partitioning in the Middle East provides context for the ongoing conflict in Syria, in which large-scale massacres, bombings, use of chemical warfare, and escalating refugee numbers have reached about 6.8 million and 6.7 million IDPs (Internally Displaced Persons). Giving alternative form to the numbers and data, *The Syria Project* comprises cartographic drawings referencing dates and areas of conflict and control, or the growing numbers of refugee camps, refugees, and IDPs. Tracking statistical data related to urban destruction, civilian deaths, refugee and IDP numbers, selected focal matter was extracted and codified through dots, circles, and lines in a body of map drawings exhibited at the 56th Venice Biennale. The panoply of 40 drawings presented in its central exhibition *All The World's Futures*, carefully displayed on the wall like a geometric arrangement of tesserae, simulates the clusters of painstakingly rendered marks within each frame, each a portrait of crumbling humanity. With their statistical basis and acutely empirical titles, such as *Syria Tracker: numbers of children killed in different governorates, March 2011-November 2014*, or her latest tracking *ISW: areas of control; UNHCR: numbers & locations of Syrian refugees and IDPs as of April 2019*, the intoxicatingly aesthetic presentation attempts to still the audience and bite into our senses. These are precisely rendered infographic topographies, mesmerizing for the minute dots and circles condensed or dispersed, floating or receding, in coloristic tapestry-like patterns. Yet each mark – representing numbers of lost or displaced lives – speaks to a scale of brutality and dehumanization that is inescapably delimited and hollowed out in data records comprising never-ending lists of numbers.

The Syria Project: Tracking Conflict and Displacement
2015-ongoing

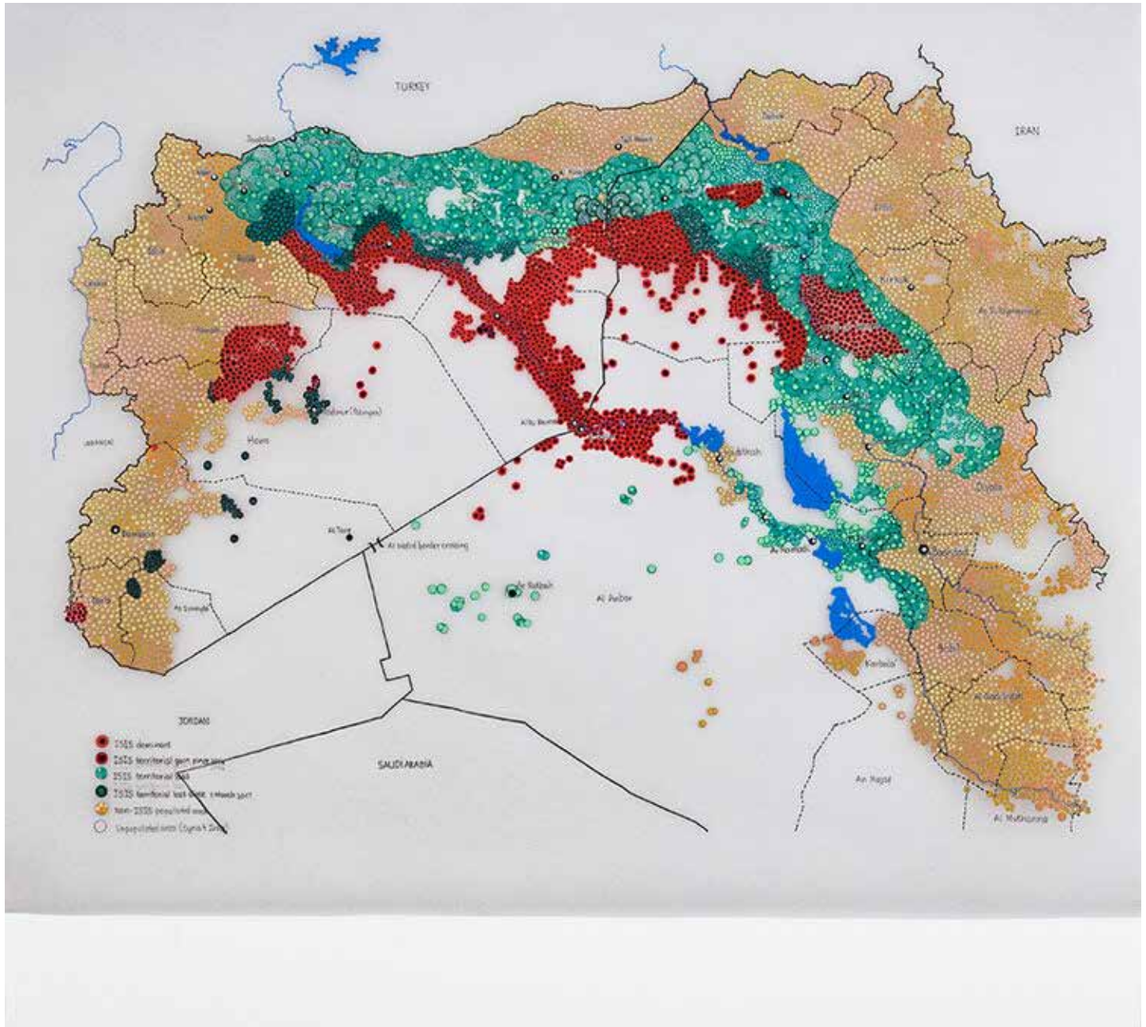
ISW: areas of control; UNHCR: numbers & locations of Syrian refugees and IDPs as of April 2019
2019

76 x 93 cm



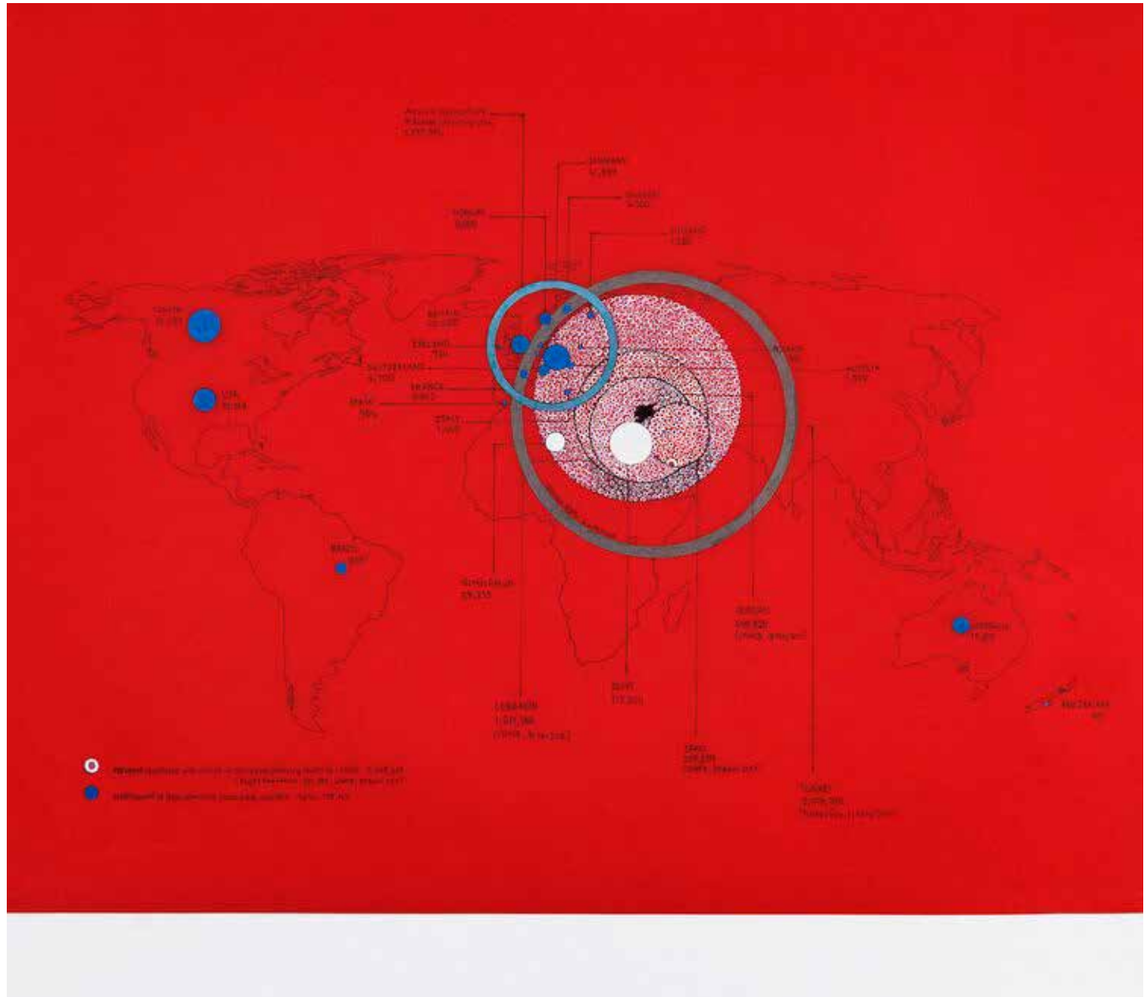
ISW/NYT/DEBKAfile: areas of control as of Sep 2018 and military positions of Syrian Regime, Russia, Iran & Proxies, and US-led Coalition as of April 2018
2018

76 x 93 cm



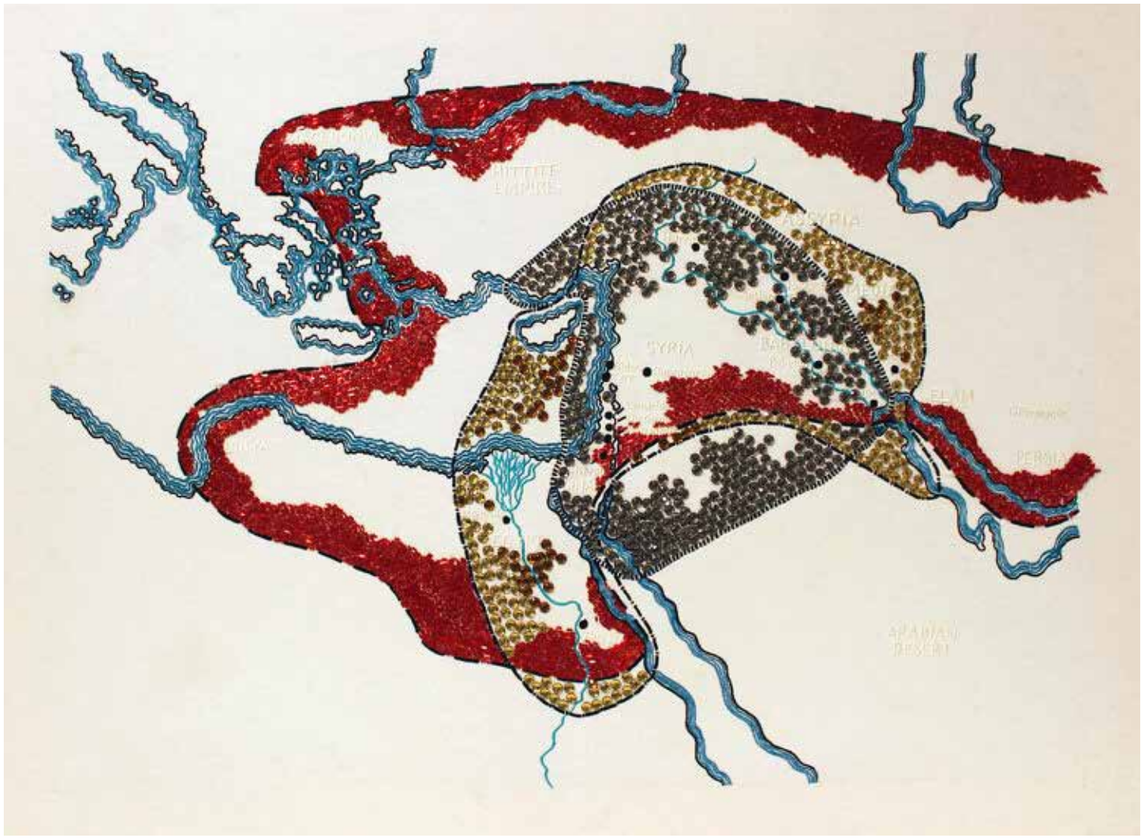
Global Coalition–mapping a conflict without border: areas of influence in Syria and Iraq
2017

51 x 56 cm



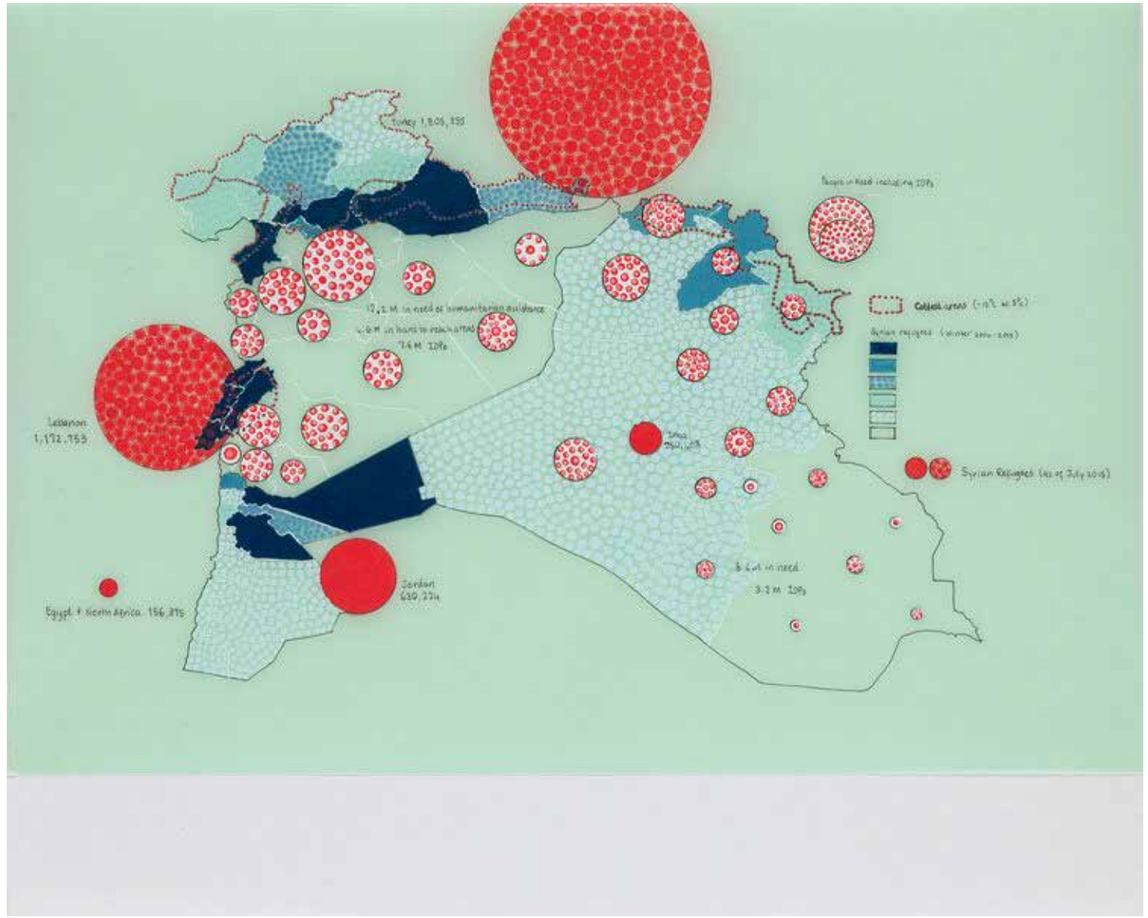
UNHCR/AFP: numbers and locations of Syrian refugees worldwide
2017

51 x 56 cm



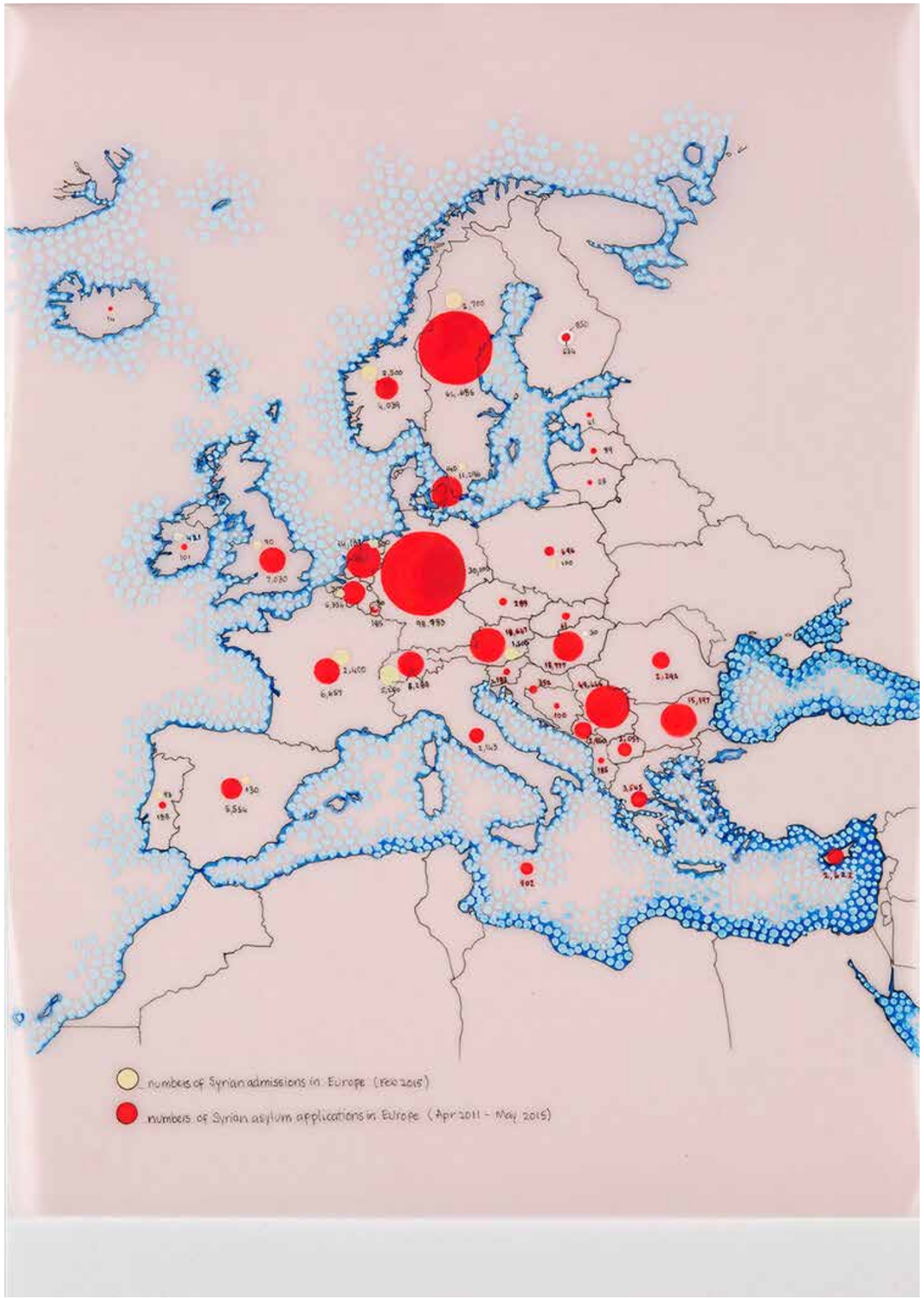
Life, which you look for, you will never find–the ancient Near East
2015

embroidery, beads, plastic gems
85 x 115 cm



UNHCR/AFP: numbers and locations of Syrian refugees worldwide
2017

51 x 56 cm



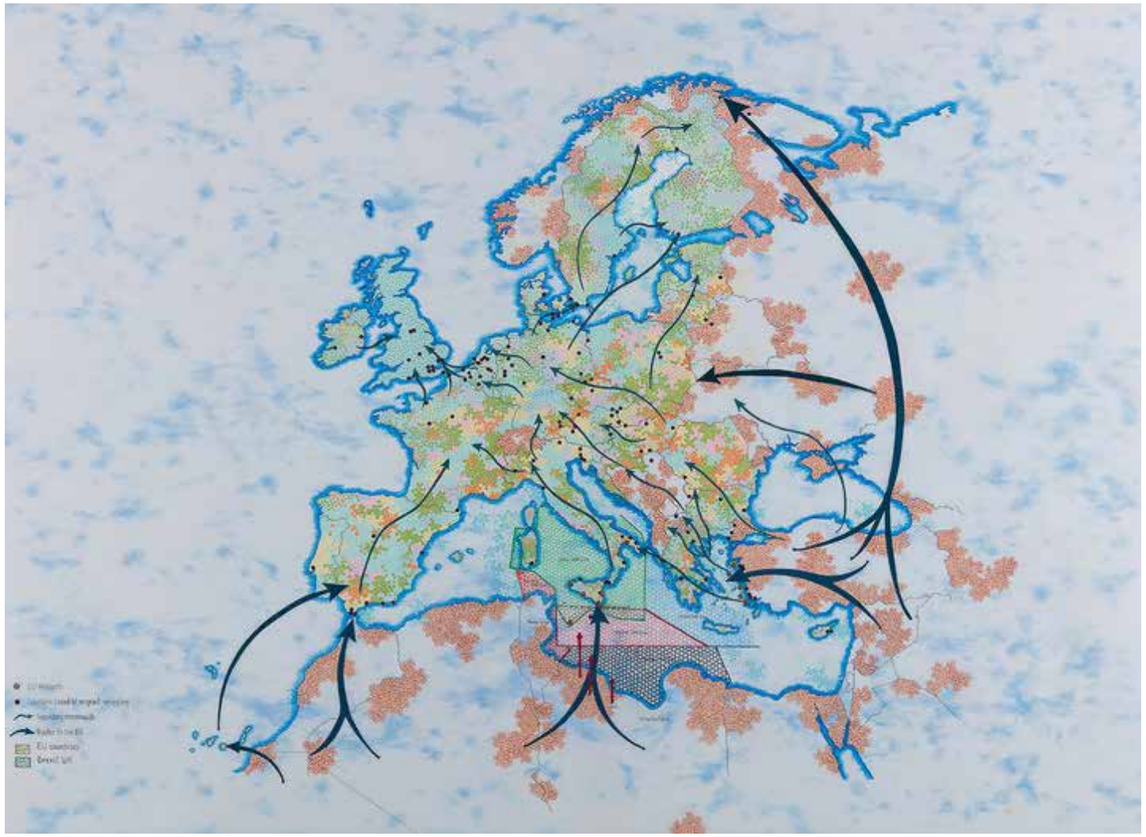
UNHCR: total Syrian asylum applications in Europe (April 2011–May 2015) & admissions (Feb 2015)
2015

30 x 21 cm

“We took the boat here. 60 people packed in a dinghy for 15. A gun would be put at our foreheads if we resisted getting on the boat. We fought and almost killed each other in the middle of the Mediterranean. But when the boat sank, the same people dragged my mom, my little sister and myself to shore. Otherwise...”

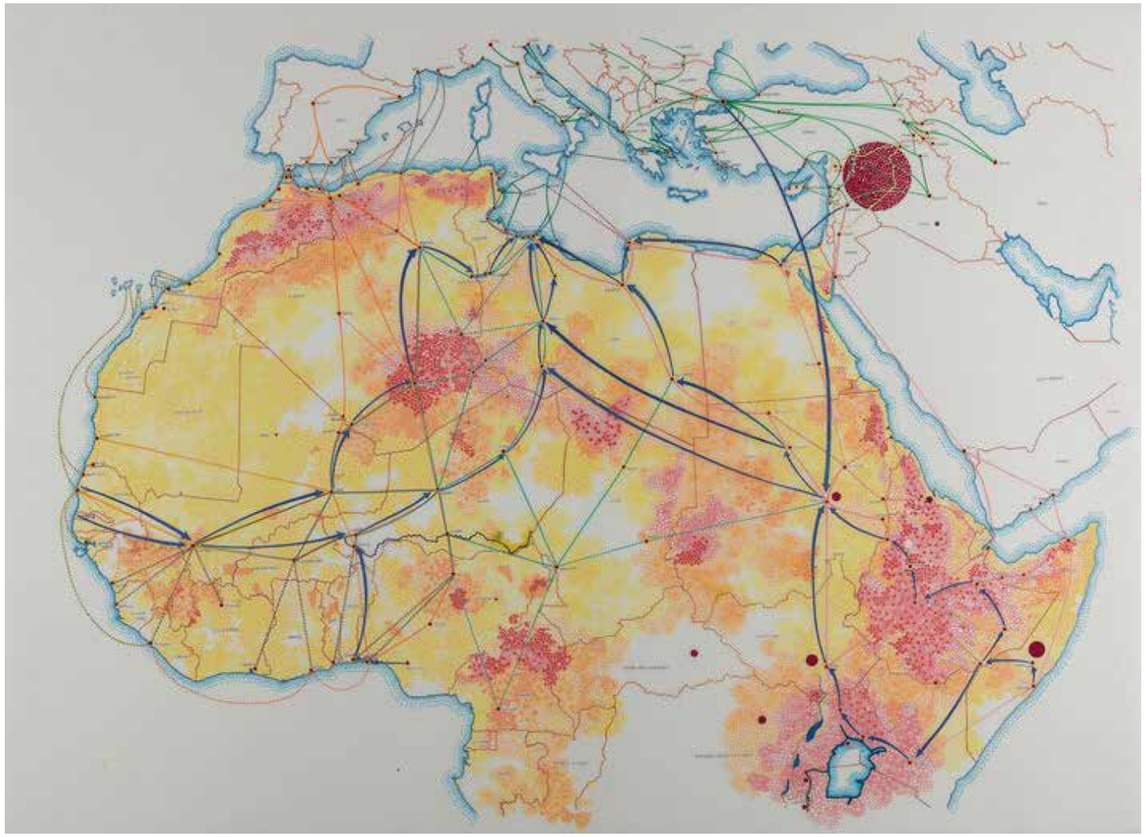
We both look outside the train window – you chew your fingernails; I swallow down memories.

Mapping Global Refugee Migration and Displacement
2015-ongoing



Life, which you look for, you will never find–the ancient Near East
2015

embroidery, beads, plastic gems
85 x 115 cm



UNHCR/AFP: numbers and locations of Syrian refugees worldwide
2017

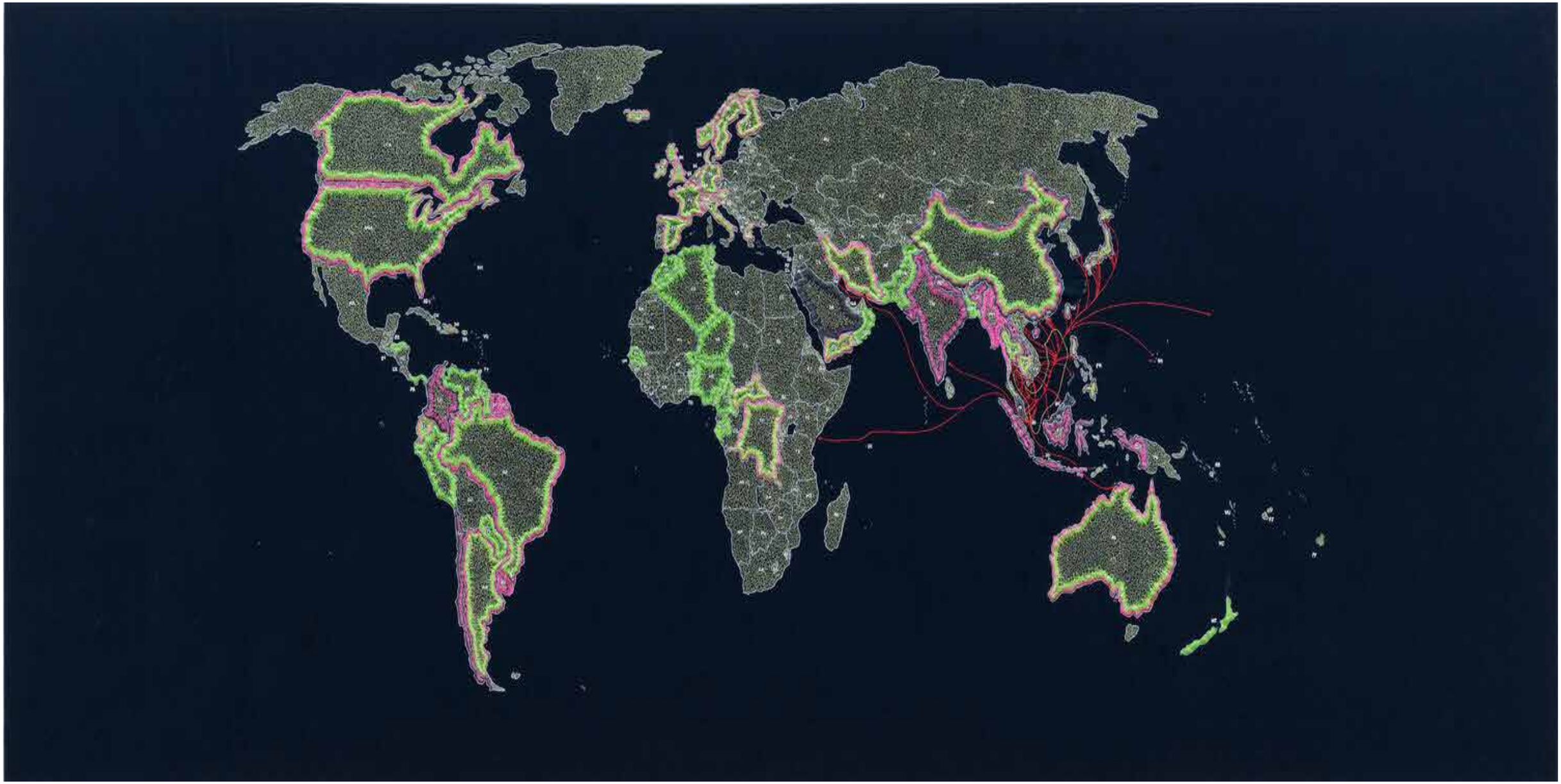
51 x 56 cm

Việt Nam Exodus Project: mapping the post-1975 refugee migration
2015-ongoing

In order to map the scale and scope of the Vietnamese refugee migration, both unofficially by boats and via the Orderly Departure Program (ODP), Chung analyzed the correspondence cables and records from government and intra-governmental agencies that handled the Vietnamese refugees, found during her research at the UNHCR in Geneva over a period of two years. Chung conducted interviews with resettled people in places such as Côte d'Ivoire and Senegal, whose testimonies helped her make sense of the incomplete and fragmented historical records. The archival documents and personal interviews guided Chung in understanding the breadth of this migration, which saw many Vietnamese ending up in the unexpected regions of Africa, the Middle East, and Latin America. Combining those with her research into the history of commercial air carriers' pathways and capacities, Chung was able to map out the trajectories of the ODP flights that had carried Vietnamese refugees. For the escape boat routes, Chung borrowed a chart by Linda Hitchcox in Vietnamese Refugees in Southeast Asian Camps (London: Palgrave Macmillan, 1990) and completed it with her own findings. Uncovering connections and filling in gaps, Chung has synthesized such data comprehensively to create visual forms for these understudied passages.

reconstructing an exodus history: boat trajectories, ports of first asylum and resettlement countries
2017

embroidery on fabric
55 x 137¾ in.



reconstructing an exodus history: flight routes from camps and of ODP cases
2017

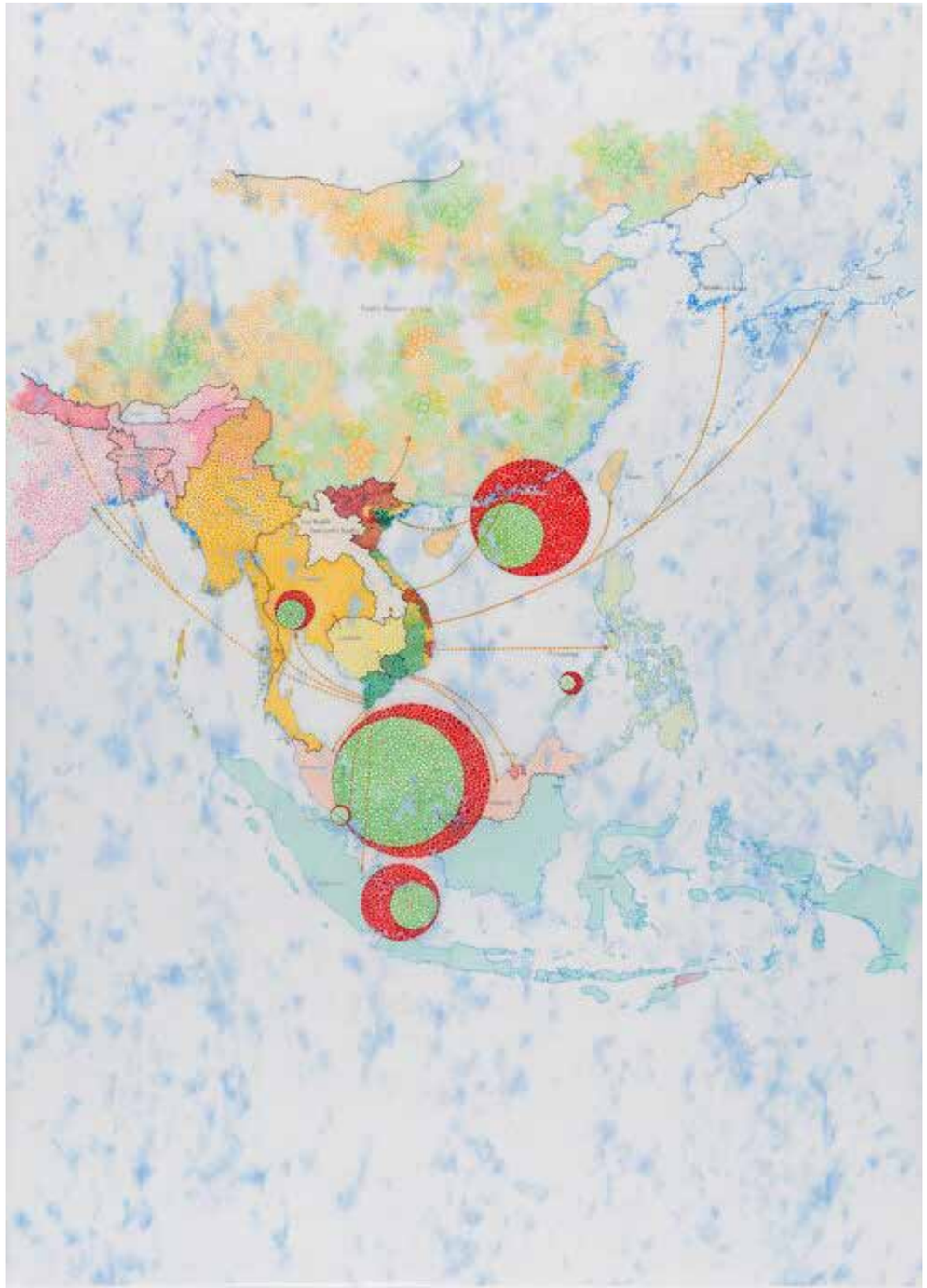
embroidery on fabric
140 x 350 cm

remapping the exodus: refugee numbers and camp locations in Asia
2017

acrylic, ink, oil on vellum & paper
110 x 92 cm

reconstructing an exodus history: boat escape routes to the region and beyond
2018

56 x 62 in



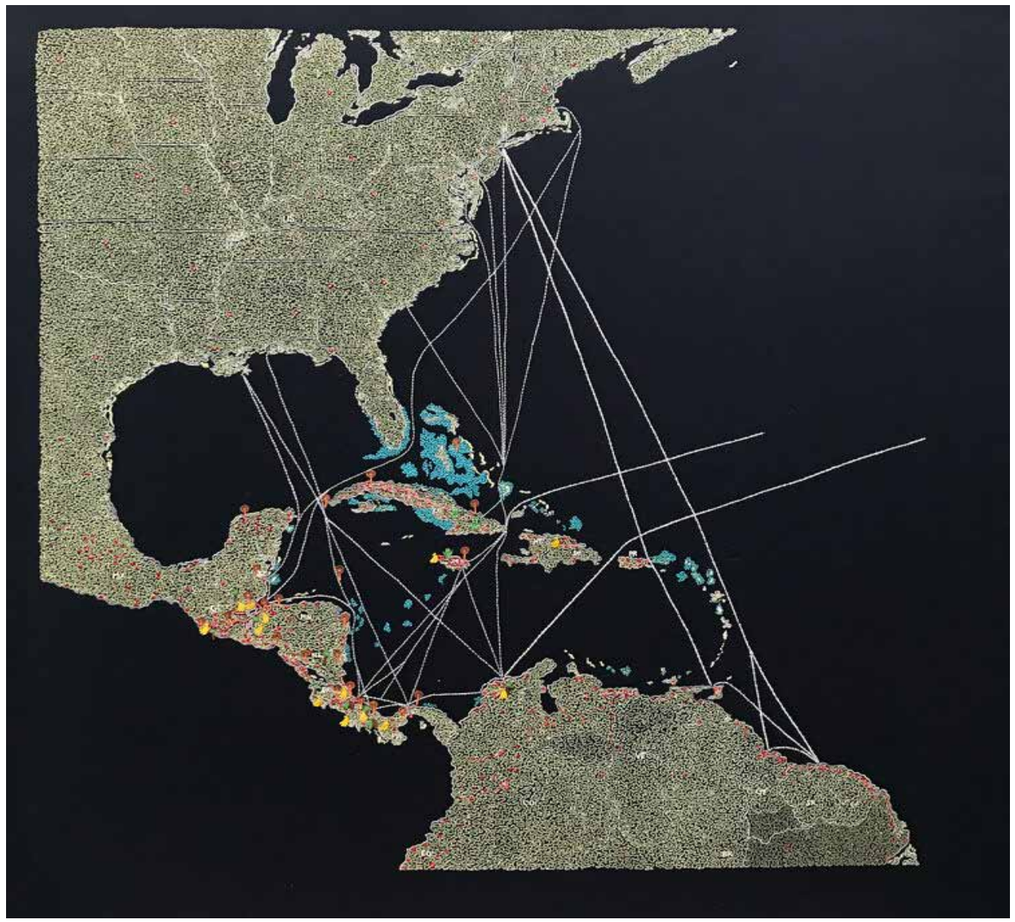
UNHCR records and figures: remapping regional movements, arrivals, resettlements of V-refugees in 1979
2016

110 x 70 cm

United Fruit Company's (UFCo) exclusive power in Central America and the Caribbean started in the beginning of 1900s and foregrounded U.S. policy towards Guatemala for many years to come. Unpacking the United States' history of commercial interest intertwined with political influence in Guatemala provides a window into the country's modern history of violent conflicts and its population's continuous northward migration. Within the premise of this project, Chung constructed its conceptual framework based on four key components: the history of UFCo's monopoly and influence in Guatemala's economy and politics; the U.S. Cold War policy towards Guatemala exemplified in the 1954 CIA-engineered coup d'etat deposing President Jacobo Árbenz; the civil war period (1960-1996) including the Guatemalan military massacre of indigenous peasants (1982) and the extrajudicial forced-disappearances and killings of Guatemalans in the capital by the National Police's Death Squad (1983-1985); the continuous violence linked to current transnational mega-projects taking place mainly in the highland of the country. The mixed-media works are the results of a painstaking research Chung undertook, culling materials from various sources such as books Bitter Fruit, Shattered Hope, Paper Cadavers: The Archives of Dictatorship in Guatemala, and Guatemala Never Again: the Official Report of the Human Rights Office, Archdiocese of Guatemala; archival documents from the CIA Historical Review Program, Operation Sofia, and Diario Militar; data from the Guatemala Human Rights Commission and of other sources to map the industrial sites where recent attacks of indigenous people took place.

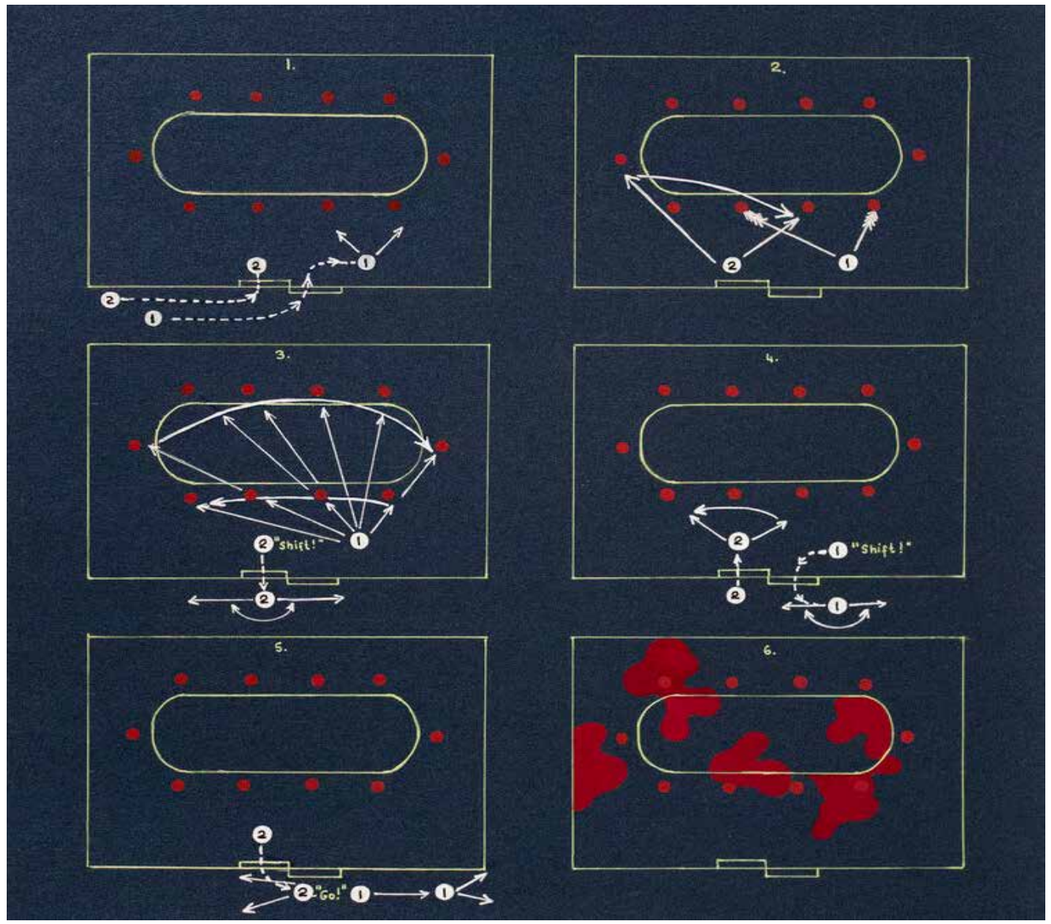
[The Guatemala Project is in part a collaboration between Chung, Stuardo A. Mejia, and Jorge L. Hurtado.]

The Guatemala Project
2019-2020



El Pulpo: UFCo's Great White Fleet routes and properties in Central America & the Caribbean
2019

137 x 137 cm

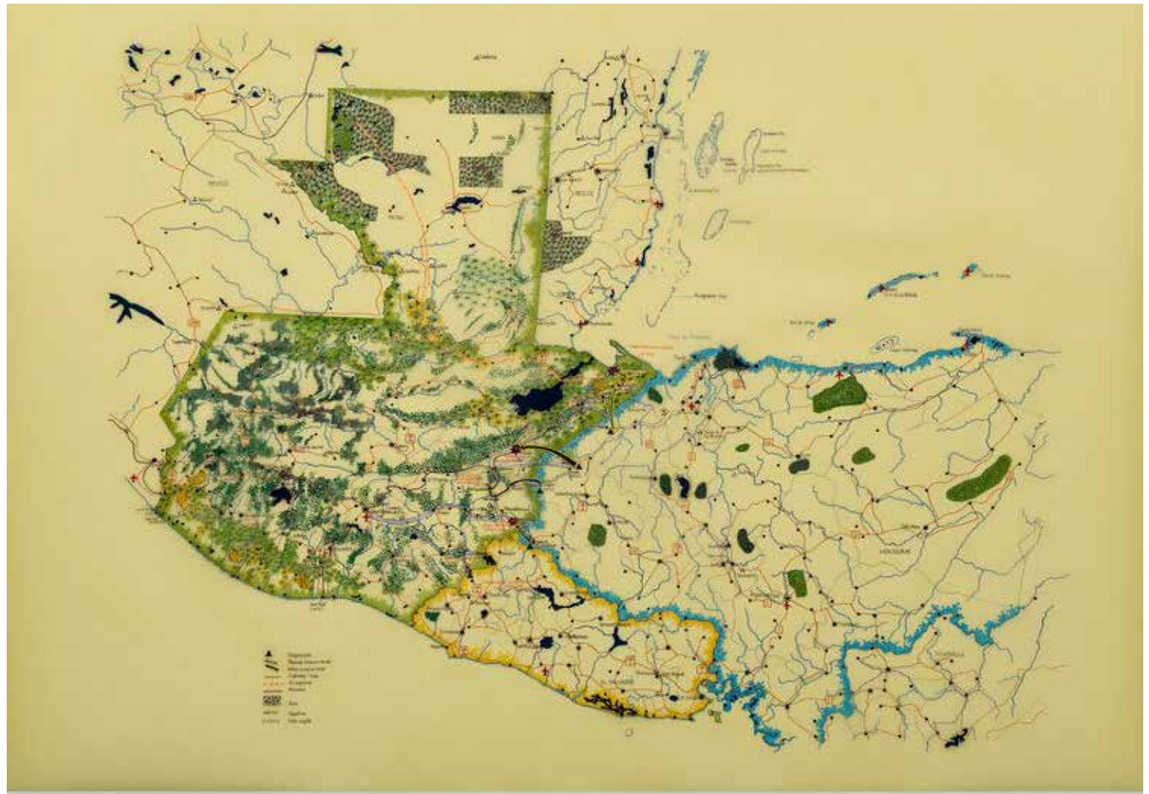


CIA Study of Assassination sketch
2019

ink, acrylic, oil on paper
30.5 x 30.5 cm

Guatemala Human Rights Commission: selected cases of violence in relations to current mega projects
2019

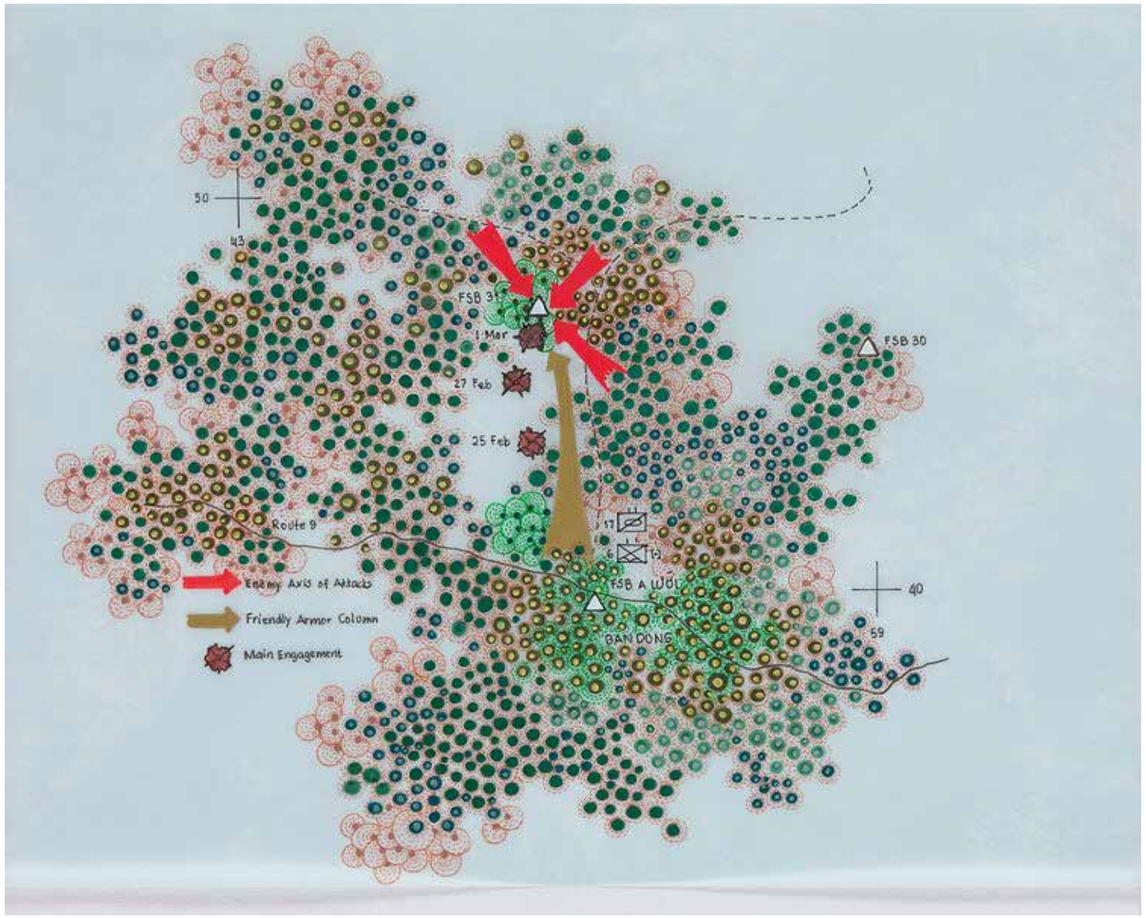
71 x 88.3 cm



Guatemala: UFCo PBSUCCESS 06.1954
2019

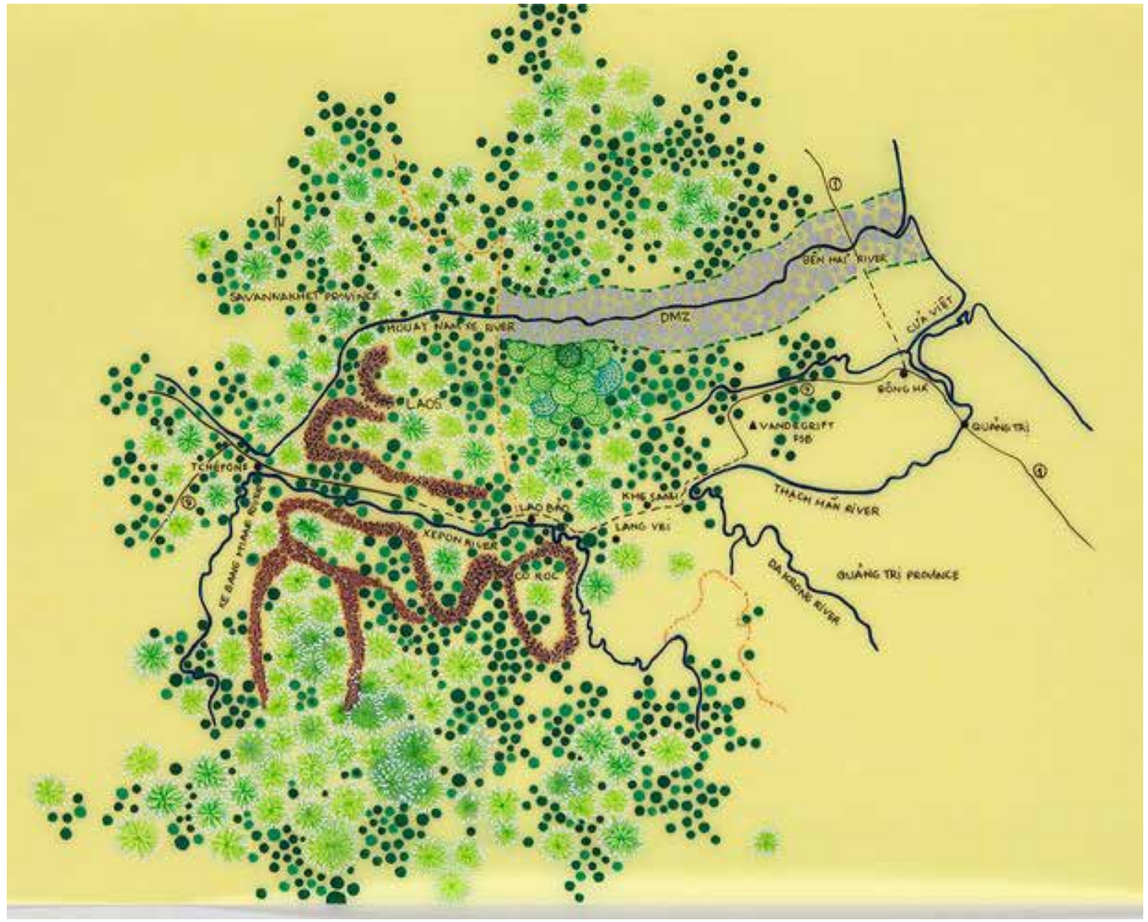
76.2 x 100.33 cm

Remapping History:
an autopsy of a battle, an excavation of a man's past
2015-2019



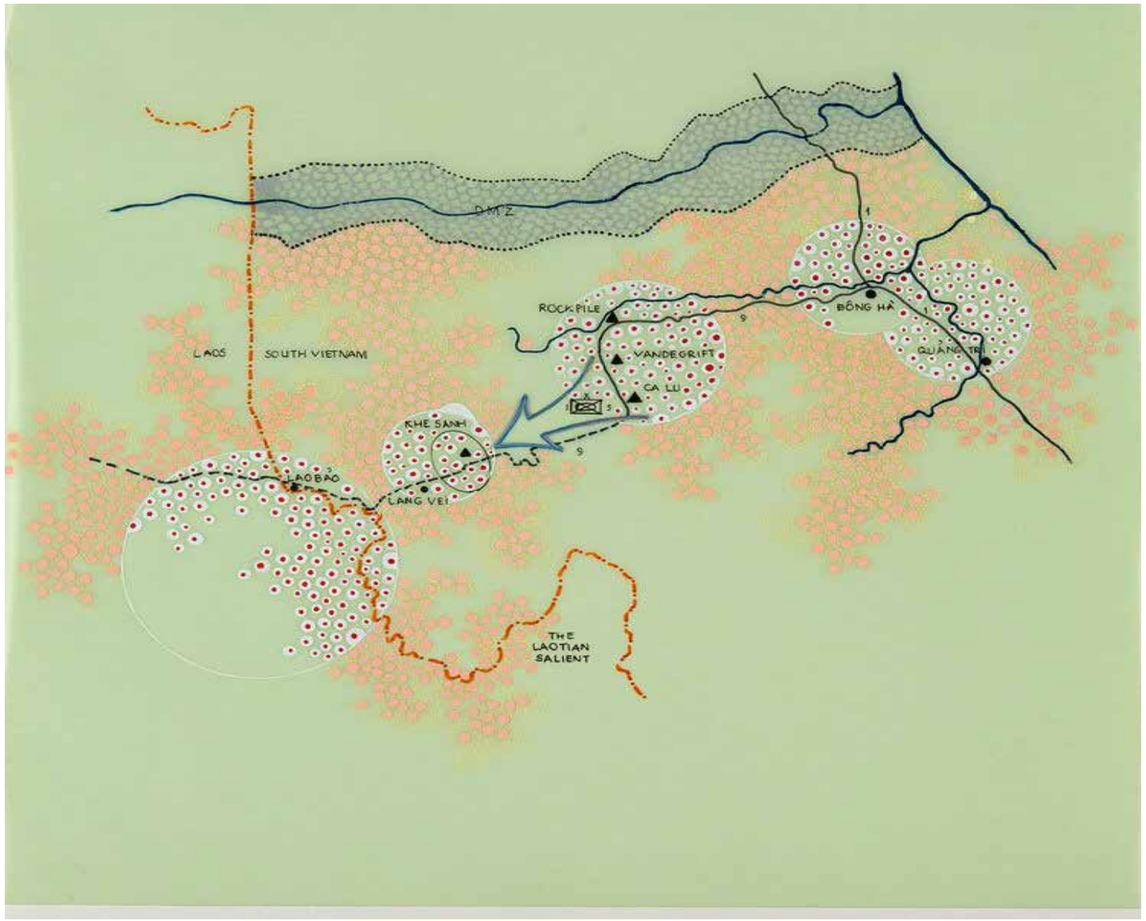
Lam Sơn 719: the attack of FSB 31
2015

23 x 24 cm



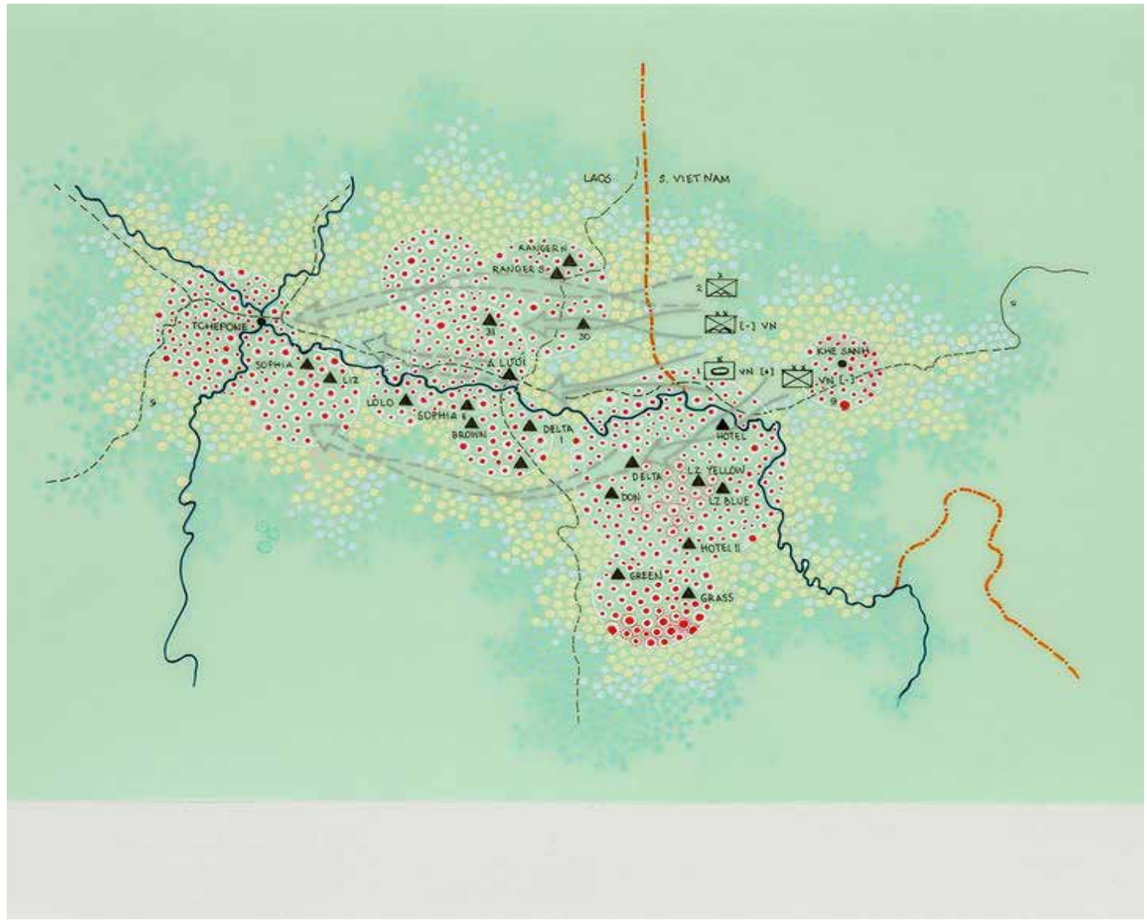
Lam Sơn 719: the Area of Operation
2015

21 x 29.8 cm



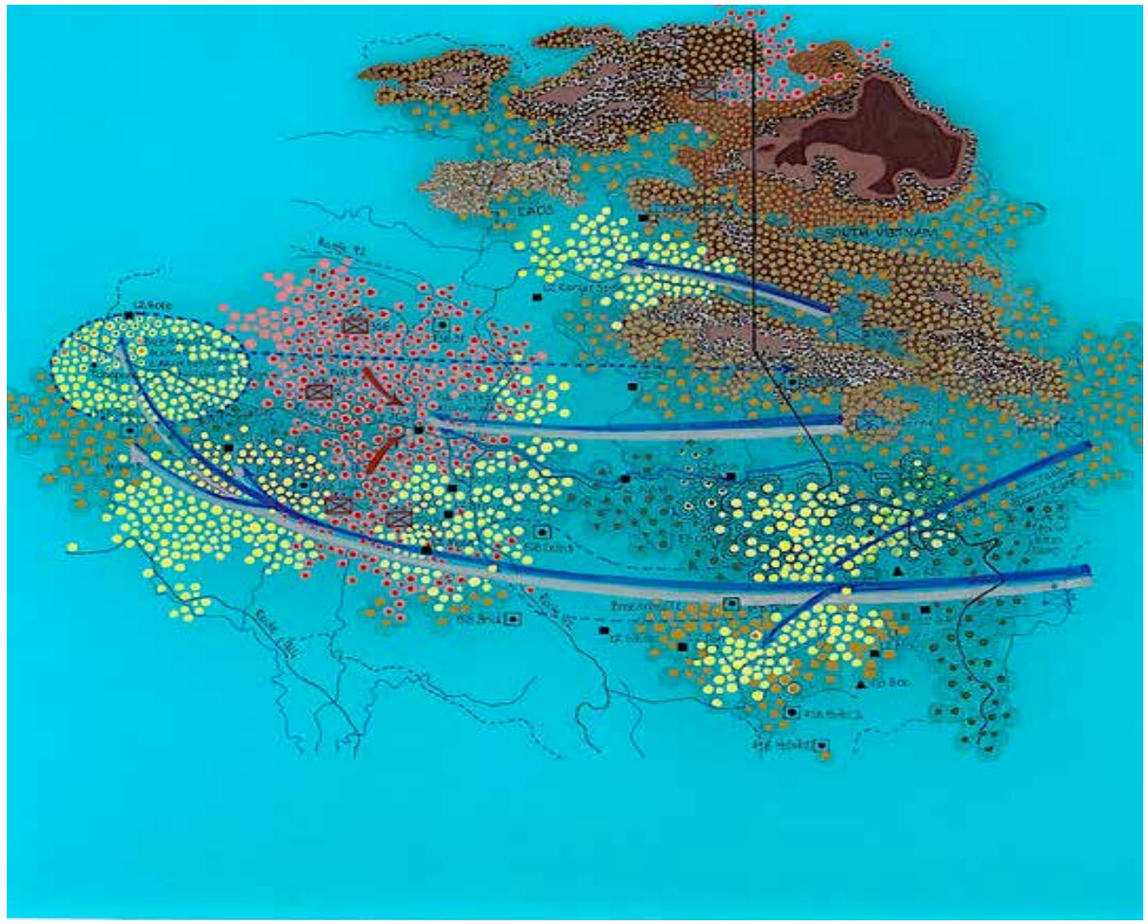
Lam Sơn 719: Operation Plan, Phase I [Dewey Canyon II]
2015

29 x 26 cm



Lam Sơn 719: Operation Plan, Phase II
2015

28 x 32.8 cm

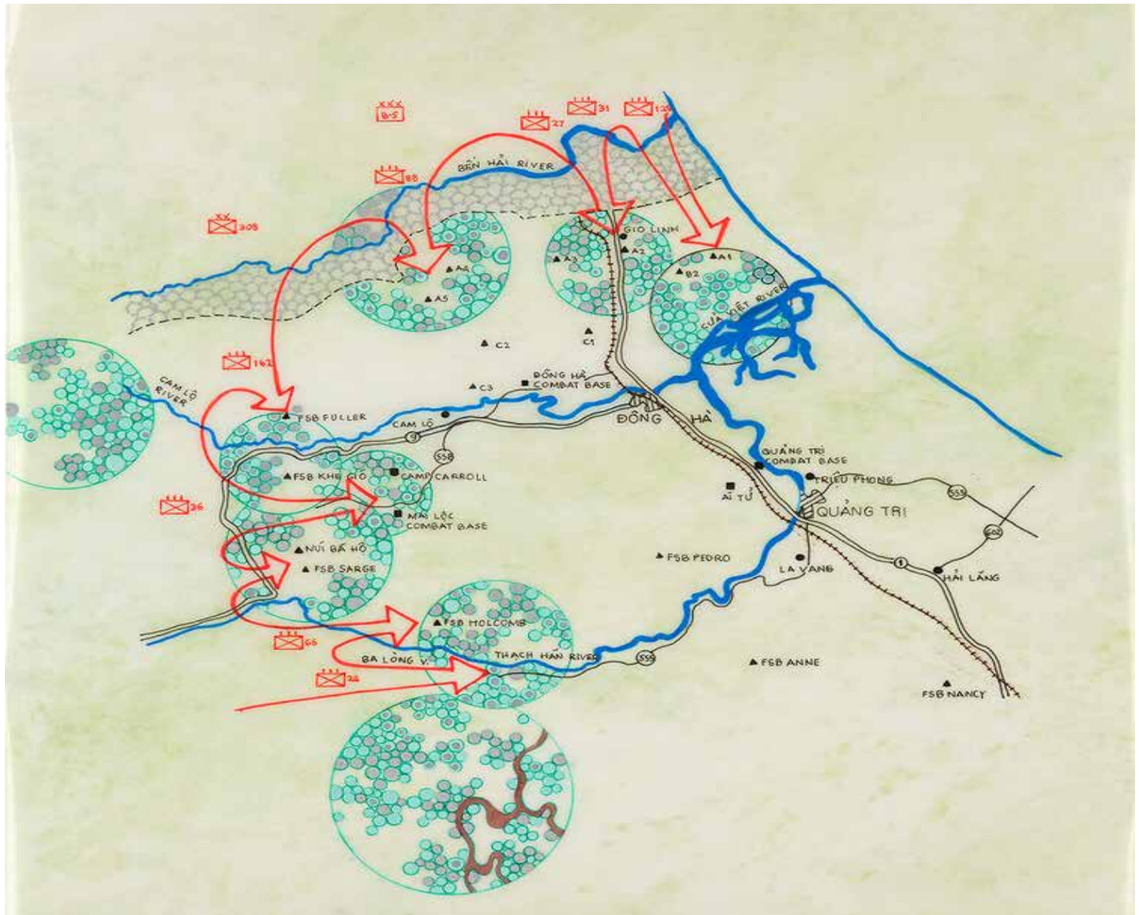


Operation Lam Sơn 719: ground attack and air assault plan
2016

29.2 x 29.7 cm

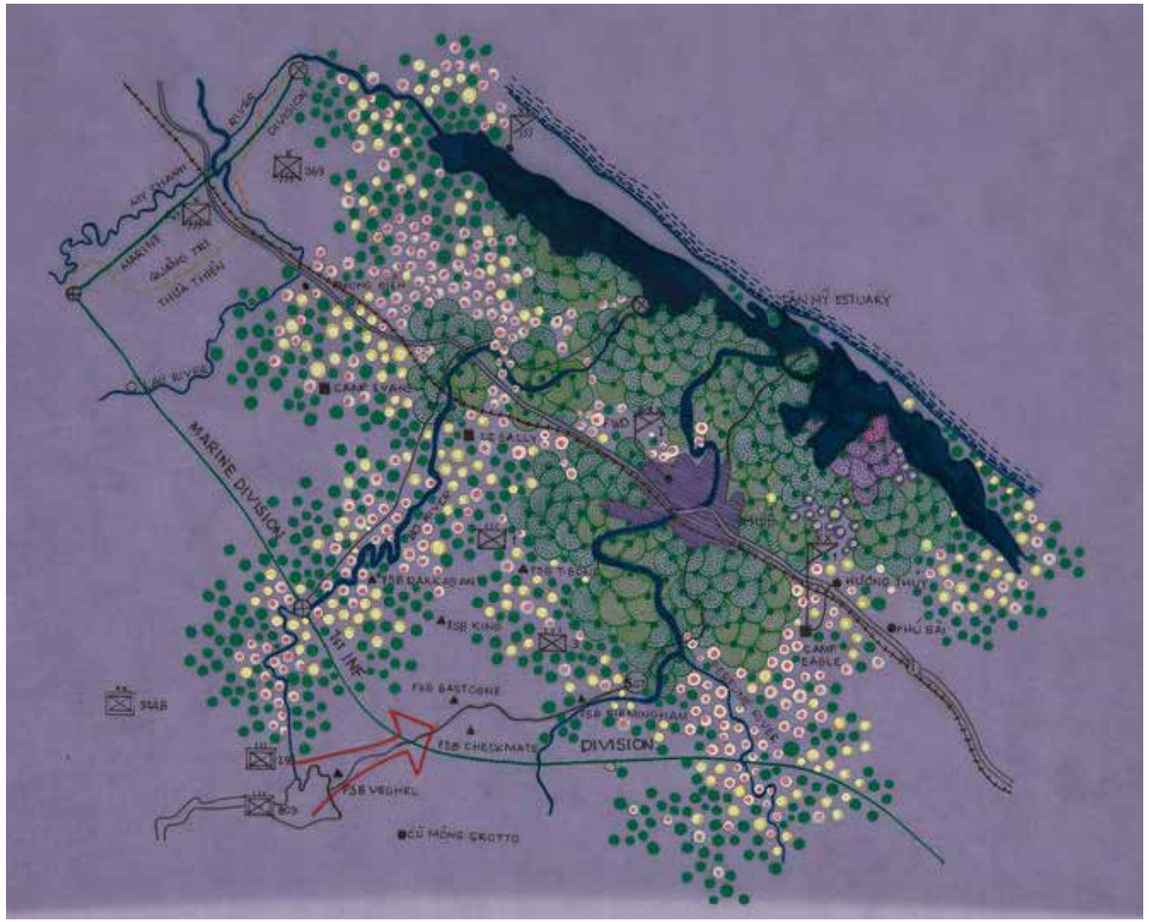
Lam Sơn 719: military dispositions & attacks, 1971
2018

30 x 32.5 cm



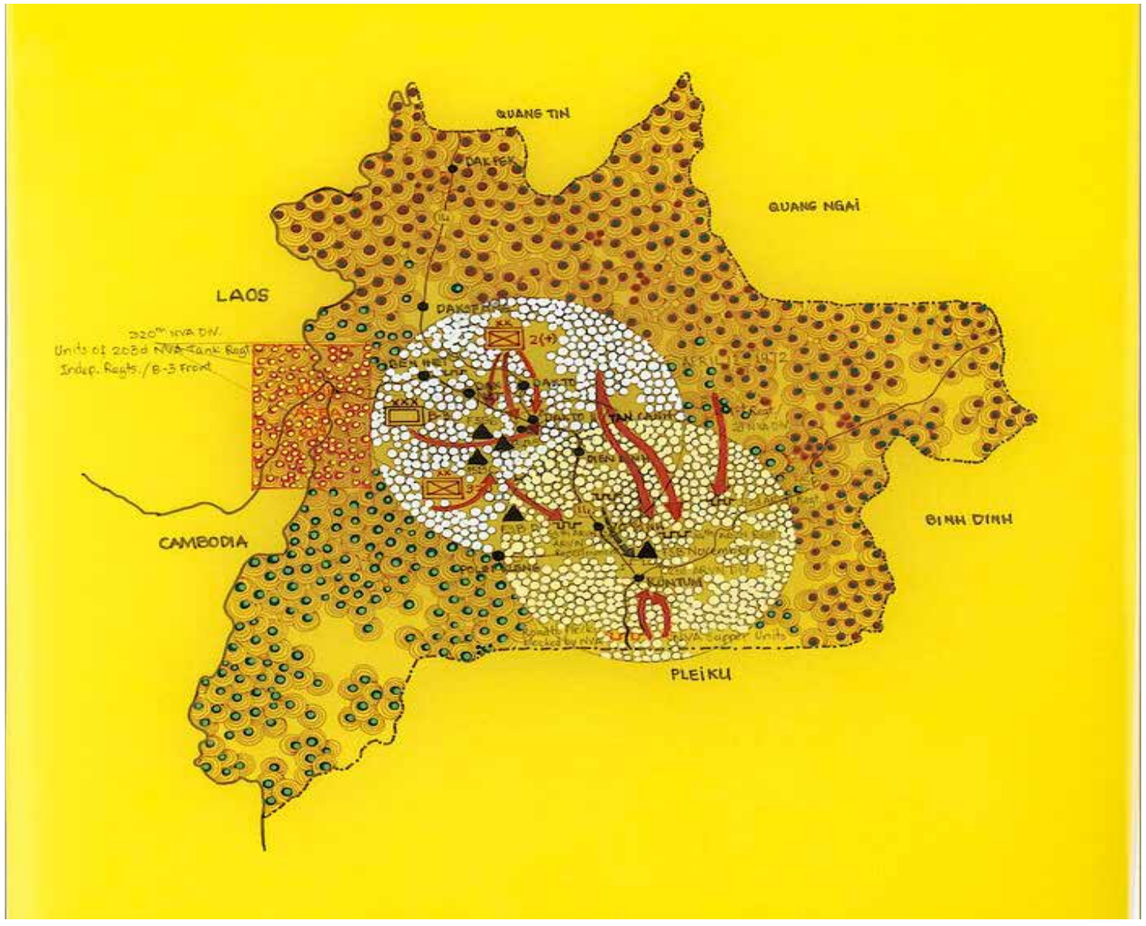
Easter Offensive: NVA attacks across the DMZ
2015

29 x 25 cm



Easter Offensive: the defense of Hue, 5 May 1972
2015

24 x 28 cm



Easter Offensive 1972: battle for Kontum, MR-II
2018

33.7 x 23.5 cm

Easter Offensive: NVA bases, regimental dispositions and attacks, MR-IV
2015

42 x 30 cm

Being the most catastrophic refugee crisis in the second half of the 20th century, yet the post-1975 exodus of almost two million Vietnamese, about one-third of whom died at sea, is not recognized as part of Vietnam's official history. Responding to this politically driven historical amnesia, Chung launched the *Vietnam Exodus History Learning Project* between 2015-2018, commissioning and working with a group of young painters in Saigon to study and render archival photographs of the Vietnamese refugee migration into paintings. Throughout critique sessions as part of the technical process, questions about the exodus arose and the artists actively took part in discussing this particular history.

During Chung's research in Hong Kong (2015-2018), she came across a group of homeless and stateless Vietnamese–the leftover refugees from the last century that were rejected by western countries for their prior involvement with crimes in Hong Kong–who had lived under a bridge in the Sham Shui Po area and joined by a group of new asylum seekers from Việt Nam. This encounter added more complexity to the final iteration of the project: photographs Chung took of their current living conditions and from her visits to former detention centers and refugee camps in Hong Kong, which housed the former refugees, are superimposed with iconic photographs of the exodus to create a digital sketch of a panoramic photo collage. The painters initially turned the sketch into seven-segment paintings (83 x 114 cm / each). Chung then worked with two of the artists to create a large-scale painting on a scroll of watercolor paper (113.5 x 924.5 cm) based on the sketch in its entirety. This scroll painting interweaves places, people, and events to portrait an epic exodus of Vietnamese refugees in the 20th century. The painting underpins the importance of seeing refugees as people and their lives as lived, as opposed to the practice of reducing their existence to ID numbers in detention centers and camps, or statistical data in reports and policy making. Moreover, the project aims to bring historical awareness to younger generations, with other perspectives that counter Việt Nam's single-narrative history produced through statecraft.

Việt Nam Exodus History Learning Project
2015-2018

water dreamscape scroll: the gangster named Jacky, the sleepers, and the exodus
2017-2018

watercolor on paper
113.5 x 924.5 cm

Installation view
展覽現場

Image courtesy of the artist
圖片由藝術家提供

(Detail 作品細節)

(Detail 作品細節)

(Detail 作品細節)

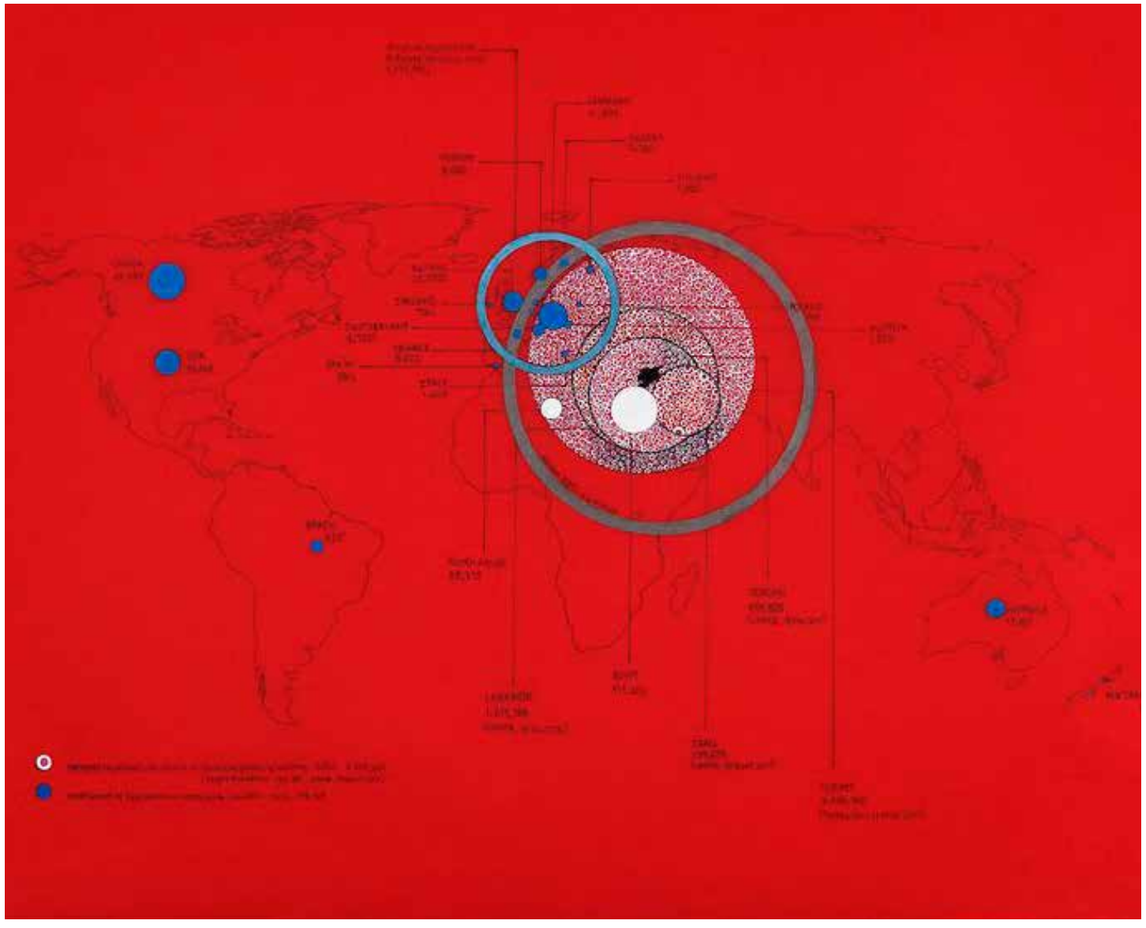
(Detail 作品細節)

Drawn from the book Burning Country – Syrians in Revolution and War written by Leila Al-Shami & Robin Yassin-Kassab, this series of works on paper charts some of the events that led to Syria descending into a convoluted war, becoming a playground for opposite forces and foreign influences. These works aim to underscore the human dimension of the Syrian conflict, which is often overlooked in the complexity of politics in the Middle East (for a lack of a better term) region.

The Syria Project: from a Dignity Revolution to War
2017

Installation view
展覽現場

Image courtesy of the artist
圖片由藝術家提供



UNHCR, AFP: numbers and locations of Syrian refugees worldwide
2017

51 x 56 cm

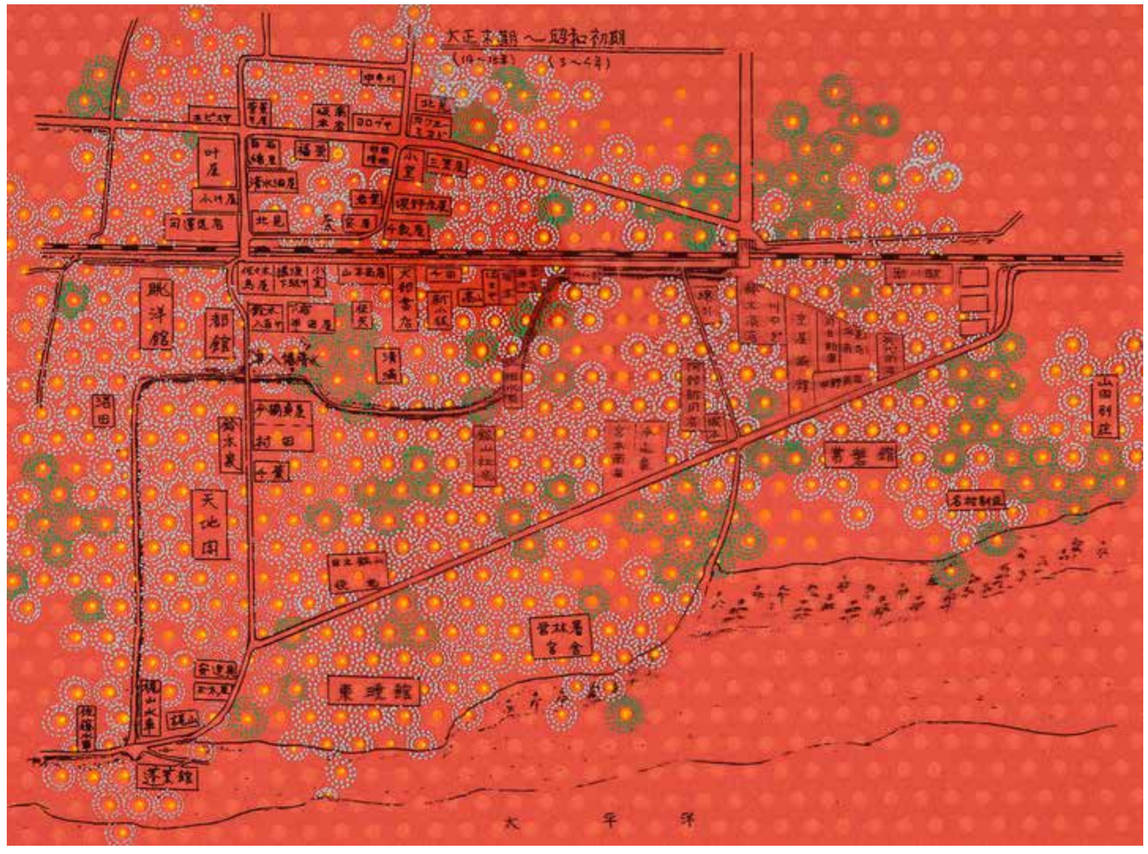
Chung first approached the holding of historical artifacts at Hitachi City Museum while doing field research for the 2016 Kenpoku Art Festival in Ibaraki. Through these objects, she examined some of the most significant time periods in the history of Hitachi and Japan and created her artistic intervention into the collection by displaying her artworks interspersedly with her careful curation of the artifacts. Chung was particularly captivated by the Hitachi no Kuni Fudoki, a chronicle of Hitachi Province that was presented to the court by the local government in the 8th century. Chung found an English translation of the fudoki's introduction and the sections on the Namekata and Kashima districts in an article by Mark C. Funke, published by Sophia University, Japan. Although the Hitachi Fudoki was required to contain mainly practical materials of the province, it reads more as a work of literature that was written in a language heavily influenced by Tang literary style. Compressed with many cultural details, historical narratives and mythical folklores, reading the three sections of the fudoki through an English translation is a translation process in itself – it requires imagination, approximation and reconstruction. With such approach, Chung's immersive installation at the Hitachi Museum asks the viewer to fill in the gaps between certain periods in the history of Hitachi and Japan with historical moments and events experienced by people in other places, inside and outside of Japan. Chung's intervention also suggests that the viewer contemplates between the blank spaces of their nation's official account, or of any nation's for that matter, the micro histories and hidden narratives that are told by the people other than the ruling oligarchy. Using Foucault's mirror as a heterotopia and presenting works depicting the experiences of elsewhere with Hitachi's, Chung's complex installation guides the viewer's gaze towards a parallel space, absent from the presence – It encourages the viewer to explore the representation of the absent, whether it's the history of Japan's nation building through conquering aboriginal groups as fleetingly mentioned in Hitachi no Kuni Fudoki, or the experiences of peoples and lands occupied by Japanese Imperial troops during WWII.

between the blank spaces of Hitachi Factories, I read poetry interwoven with tales of the barbarians, famines, and war sacrifices

2016

Local history book: Asahi-cho, 1921
2016

acrylic, ink and oil on acetate and paper
21 x 29.5 cm



Local history book: Asahi-cho
1926-1929

Local history book: Asahi-cho
1929-1932

Local history book: Asahi-cho
1935

1946 survey #28–blank space: Hitachi Factory, seaside
2016

70 x 47.5 cm

Chung's projects often heed geographer Nigel Thrift's call for renewed attention to the "spatial politics of affect" in everyday urban life.[1] As these textures of experience often challenge succinct and rational description, the notion of assemblage – in its definitions as an artistic method or as a collection of objects from an archaeological site – gives form to the sensory and emotional currents that characterize the particularities of the urban experience.

For this project, Chung conducted research into the history of Thủ Thiêm, a district in the Ho Chi Minh City metropolitan area razed for redevelopment as 'Thủ Thiêm New Urban Area,' a 657-hectare master-planned urban megaproject approved by the city government in 1996. About 15,000 multi-generation households had been evicted in Thủ Thiêm peninsula–many of the displaced residents traced their ancestors back to the area for more than three generations. The violence of this mass eviction took place not without resistance and noise of anti-corruption protests and went on in more than a decade. However, traces of life in the area were erased and the new urban area is taking form. Inspired by the archaeological discoveries of the Óc Eo culture in the Mekong Delta, Chung wanted to preserve some remnants of Thủ Thiêm's settlements. However, she chose to conduct her excavation and retrieval ahead of time (2013/2016). As such, the project eschews "the conventional ex-post facto placement of peoples within already historicized places in favour of situating them as a 'people yet to come' (in Deleuze's terminology) for future remembrance, as an act of becoming that presupposes a projected collective agency."[2]

Chung subsequently re-staged the fragments of her excavations and research in a negotiated form of artistic assemblage to evoke the daily rhythms and the complex layers of history of this once lively landscape. Found items, such as windows, children shoes, fragments of cement/ceramic tiles and household objects, and a concrete slab, were retrieved and encased as future relics, reorienting the viewer's aesthetic perception of these vernacular items' materiality. These shattered objects also function as material witnesses of such violent erasure. A series of twenty-six glass plates etched with text related the history of urban development driven through the rhetoric of imperialist and nation-building projects perform a mapping function, tracing the language of modernization and producing an archival narrative that spatially accompanies Chung's cartographic drawings. These texts are snippets of a historical process of reclaiming wastelands [khai hoang], from the pre-colonial time that continues throughout different periods, and into the present time.

The notion of clearing wastelands obscures the fact that these lands were long home to other peoples, especially Khmer and Cham. Being perceived by city dwellers as a shanty town 'housing the marginalized poor,' Thủ Thiêm had always been rendered empty in most maps of Sài Gòn,[3] although it is only across the river from the city center, densely populated, and as old as Sài Gòn itself. The historical rhetoric of expansion in Việt Nam[4] is articulated in the case of Thủ Thiêm as 'progress,' repeating the act of erasing as a civilizing mission, not at all different from the French colonial policy mise en valeur.

[1] Nigel Thrift, "Intensities of Feeling: Towards a Spatial Politics of Affect," Geografiska Annaler 86B (2004), 57.
[2]Gardner, Colin (2013) The Archaeology of the Mirror: Tiffany Chung's Heterotopic Cartographies. Nimes: Musée d'Art Contemporain Carré d'Art.
[3] Harms, Erik. Luxury and Rubble: Civility and Dispossession in the New Saigon. Oakland: University of California Press, 2016.
doi: http://doi.org/10.1525/luminos.20; 13.4
[4] ibid.; 9.2

Archaeology for Future Remembrance
2013-2016

Đồn Cá Trê c.1698 in Le Brun's 1795 urban planning map of Saigon
2013

110 x 70 cm

After 1972 USAID Thu Thiem Development Plan
2013

ink and oil on vellum & paper
110 x 70 cm

Fort du Nord-Plan du terrain militaire (Saigon, 26 août 1891)
2016

27.2 x 30 cm

Etat des lieux du fort du Sud en indiquant l'emplacement des pièces mises en place en 1870 (Saigon, 23 août 1870)
2016

25 x 30 cm

Installation view
展覽現場

Cây Bàng Street–a shoe paved road, Thủ Thiêm | 2016

Image courtesy of the artist
圖片由藝術家提供

August 2014.

The speed of light in vacuum [c] is 299,792,458 m/s. The speed at which light propagates through transparent materials is less than [c]. The refractive index [n] of a material is the ratio between [c] and the speed [v] at which light travels in the material [n=c/v]. The refractive index of glass in visible light is around 1.5. Light in glass travels at 200,000 km/s. The refractive index of air in visible light is about 1.0003. Light travels in air at the speed very close to c. The light we see from the stars have left them years ago | the photons that cross the vacuum of space, travel for millions, billions and even trillions of years until they encounter our eyes | the dead stars we see so clearly in the sky of a city where there is no electric light.
How long does it take for a large-caliber projectile to traverse the air through artillery? How many shelling bombardments are needed to erase a city?
Life accumulated from thousands and thousands of years can now be contained in Victorian keepsake boxes | collecting dust for many thousands of years to come.
Cultural heirlooms | in ruins and rubble | all lit up.
The city resurrects momentarily from its death | when the first sun ray hits its debris. Lovers walk around, hand in hand | before realizing they can't find their own shadows. Children ride bicycles up and down little hills they don't remember being there | eyes wide open before nightfall | before all disappear behind distorted walls | and into dark bullet holes.
I dare you to tell me what Baudrillard and Foucault have to say now.
Dizziness grows as a discomfort. Ideas and concepts of home and Homs become blurry, interchangeable, darkened by fact and fiction. The notion and condition of having 'no home – not two homes.'[1]
The building of a nation equates destruction. The ancient kingdom can only be re-constructed now through historical maps | data charts | reports | images; cities and lives reduced merely to dots, numbers, increasing day by day: IDP – the internally displaced persons | refugees | and refugee camps. This, too, has become abstraction | vaguely understood in one's imagination. Confusion created not by the lack of knowledge but an avalanche of information.
History repeats itself. History that marked the beginning of televised conflicts | and media downpours of human catastrophes in exotic and distant devastated topographies. History I want to forget | even deny.

Tiffany Chung
[1] Fitzgerald, David & Waldinger, Roger. Transnationalism in Question, UCLA. AJS Vol. 109 No.5 (March 2004): 1177-95; p. 1188

The Syria Project: finding one's shadow in ruins and rubble
2014

Installation view
展覽現場

Installation consists of 31 hand-crafted mahogany wooden boxes, Reuters-licensed photographs, plexiglass, LED lights | dimensions of light boxes variable.

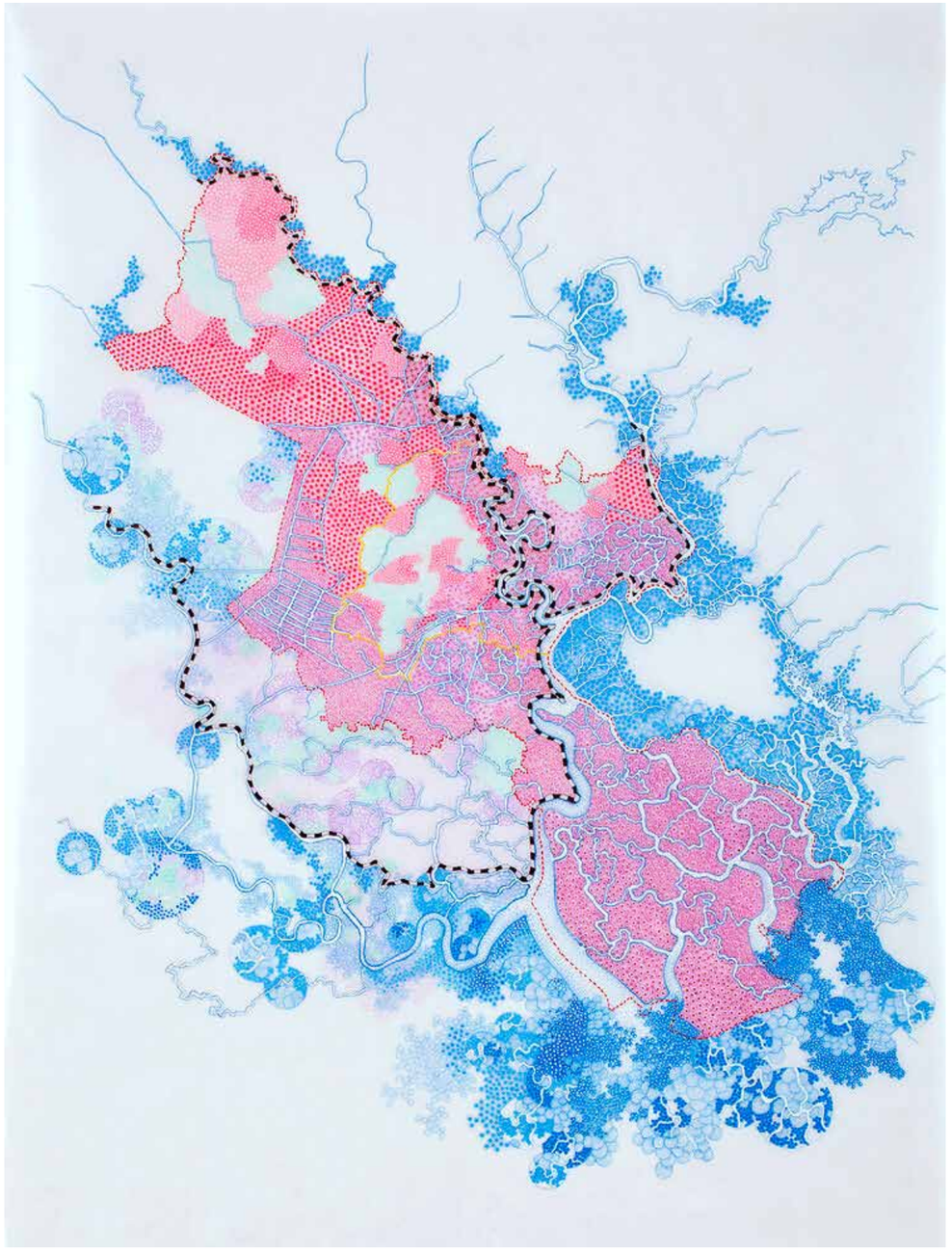
Image courtesy of the artist
圖片由藝術家提供

As a young child, Chung experienced the 1978 historic flood in a New Economic Zone in the Mekong Delta of Việt Nam, where she and her family were forcibly relocated after the war. Chung has become interested in flooding as something natural and as indicative of Anthropocene disasters–particularly floods which have been intensified by hydropower development in the Mekong and with sea-level rise due to extreme climate impact. Discussing the resettlement of Vietnamese people in the Mekong Delta due to climate change, the United Nations Development Program confirms in 2014 that "the vast majority of displacement is triggered by climate and weather-related hazards"[1] but it hardly addresses the root cause of such disaster, in which dam construction is a major factor. [2] Dams alter the flow of water and with sudden fluctuations in water levels disrupt fish migration and spawning. Constricting water flows also means trapping the nutrient-rich sediment needed to fertilize rice paddies, to feed the fish and to replenish rich alluvial soil in preventing deltas from sinking and from saltwater intrusion. Reservoirs cannot replace the natural habitats essential to many of the more than 500 aquatic species native to the Mekong River. The hydropower projects in the upper and middle reaches of the Mekong continue to leave immeasurable negative impacts on the ecosystems in the Lower Mekong Basin, the lifeblood for almost 65 million people.

Chung's cartographic drawings in The River Project render with gossamer precision and exquisite detail historic as well as projected patterns of flooding in Sài Gòn (HCMC) and the southern provinces of Việt Nam by 2050, based on a study published by the Asian Development Bank (ADB) in 2010. [3] On the contrary, her mixed media map up and down the river-migration of the fish poetically depicts Chung's childhood memory of the 1978 Mekong flood, with leaping silver-colored fish she recalls seeing. The 2,800 mile waterway originated in the Tibetan plateau flows through Myanmar, Thailand, Laos, Cambodia, and empties itself into the East Sea (or Biển Đông–the Vietnamese name of South China Sea) off Việt Nam through nine tributaries under the local name sông Cửu Long. The Mekong River is central for the region's economy as it sustains the world's second largest inland fishery. Every year during the monsoon season, the Mekong summer floods increase the river's flow enormously and as it comes rushing down, its main channel can't contain this raging water; The river flows back upstream into the Tonle Sap Lake, expanding and temporarily turning it into one of the world's largest rivers, given the poetic name the river that runs backward. During this time, billions of little fish grow fat in the submerged forest around the Tonle Sap and become the mainstay of the Mekong fishery.

[1] United Nations Development Program, "Migration, Resettlement and Climate Change in Viet Nam Reducing exposure and vulnerabilities to climatic extremes and stresses through spontaneous and guided migration" (Ha Noi: United Nations, 2014), 18.
https://environmentalmigration.iom.int/migration-resettlement-and-climate-change-viet-nam-reducing-exposure-and-vulnerabilities-climatic
[2] Amin-Hong, Heidi, "Militarized Sustainability: Feminist Refugee Memory and Hydropower in the Mekong Delta," in Verge: Studies in Global Asias, volume 7, issue 1 (Minneapolis: University of Minnesota Press, 2021), 121.
[3] Asian Development Bank, "Ho Chi Minh City Adaptation to Climate Change" (Manila: Asian Development Bank, 2010), 6-8.
https://icem.com.au/portfolio-items/ho-chi-minh-city-adaptation-to-climate-change-summary-report/

The River Project: extreme climate impact and sea level rise
2010-2013



HCMC extreme flood prediction 2050: ADB & ICEM reports
2013

acrylic, ink, oil on vellum & paper
110 x 70 cm

up and down the river- migration of the fish
2010

embroidery, beads, metal grommets, buttons on canvas
108 x 83cm

(L) run, run, river that runs backwards & (R) dying overflowed greatest monster
2010

plexi-glass, wood
92 x 92 x 9cm/each

Referencing Vonnegut's book Galápagos, the flora and fauna of Galápagos Archipelago, biblical stories, and semiotics, Galápagos Project is the overarching project title for interconnected yet singular groups of works shown in Berlin, Singapore, Manila, Brisbane, Kuandu, Sài Gòn (HCMC), Cuenca (Ecuador), New York City, and other cities in the Great Plains of the United States. Chung spent a great deal of time studying the decline of agricultural and industrial towns in Yamaguchi, Japan, where she stayed and visited defunct coal mines and small communities in the mountain areas around Akiyoshidai plateau. Galápagos Project is also drawn from Chung's research of the 1930's Dust Bowl in the Great Plains and other sites in Manila (Philippines) and Taipei (Taiwan). An interweaving of historical fact and fiction, and alternating temporal sequences, resonate throughout the various chapters of the project. Recurring themes include deindustrialization, depressions, deluges, post-apocalyptic landscapes, and great migrations.

While the Galápagos Project is based on the natural world and anthropogenic disasters, within a documentary mediation on deindustrialization and agricultural desolation, it encompasses both human destruction and transformation, seeking insights into living on the brink of utter ruins. In reference to Walter Benjamin's angel of history dashing into the future with his head turned back to the wreckage of progress, the video The Great Simplicity shows two men stomping through an abandoned modern amphitheater. The men frenetically and frantically circle each other while shouting undecipherable phrases of a mutated language, perhaps musing on the future ruins as envisioned and imagined by the artist. In the video Thousands of Years Before and After, the imagined post-apocalyptic human drifters wander in the immense grassland, in search of a new dwelling place and means of survival.

In most components of Galápagos Project a mass migration takes place, whether it be tortoises, rabbits, buffalo, giraffes, or elephants. At times clustered in small formations clinging to angled surfaces of seemingly submerged partial structures, as in twigs, bones, rocks and the Giant Tortoise and falling blue sky, frozen raindrops, or moving en masse by the thousands across pristine ice surfaces (roaming with the dawn – snow drifts, rain falls, desert wind blows, 2012), the viewer is transported into a fairy tale evoking the dawn of a prehistoric or post-apocalyptic age. Chung presents a veritable glass menagerie, fragile hordes of crystalline creatures touching our senses. The nomadic project appears to be a futile trajectory for these delicate beings, yet their collectivity signals strength and fortitude. While Chung's Galápagos Project can be seen as an allegorical fantasy that imagines our future ruins, it also suggests a new beginning.

The Galápagos Project: Falling Blue Sky, Frozen Raindrops
2012

(L) Thousand of Years Before and After | (R) The Great Simplicity
2012

2-channel video, HD, sound | 8:30 mins

Installation view
展覽現場

steel, tin roofing material, hand-formed glass turtles | 976 x 707 x 296 cm

Image courtesy of the artist
圖片由藝術家提供

TOMORROW ISN'T HERE references the 1930s Dust Bowl that marked the decline of the Great Plains, an extensive flatland region in the U.S. and part of Canada. The Dust Bowl exemplifies the resulting effects of climate variability interacted with human activity: the weather patterns shifted in 1930, causing the Pacific Ocean to become cooler and the Atlantic warmer – the agricultural practice that 19th century European immigrants brought to the region coupled with the increasing mechanization of farm equipment had converted the native grassland to cropland, especially with the rising wheat price during WWI. The process destroyed the topsoil of the Great Plains and displaced the deep-rooted grasses that protected the soil from drought and wind erosion. With such misuse of land, inappropriate agricultural practices, extreme drought and high winds brought severe dust storms to the Southern Plains in 1930s; about 25 million hectares of land and crops were destroyed, while people and livestocks were killed in the choking dust. This led to a huge migration stream from the Dust Bowl counties, as well as those who came from other parts of Oklahoma, Texas, Arkansas, and Missouri: between 300,000-400,000 people migrated west during the Great Depression.

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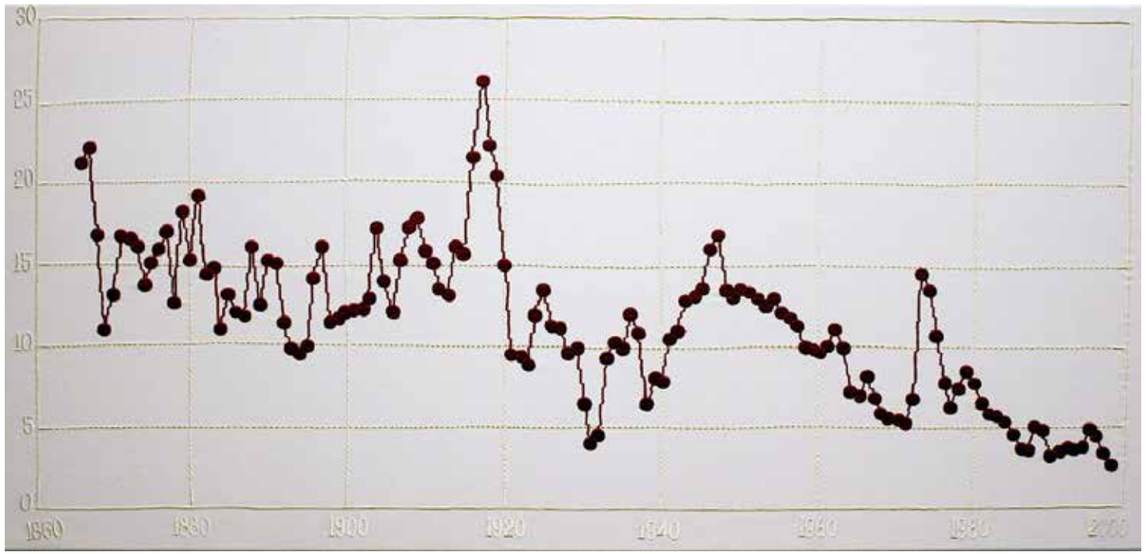
The Galápagos Project
Tomorrow Isn't Here–Revisiting the 1930s Dust Bowl
2012

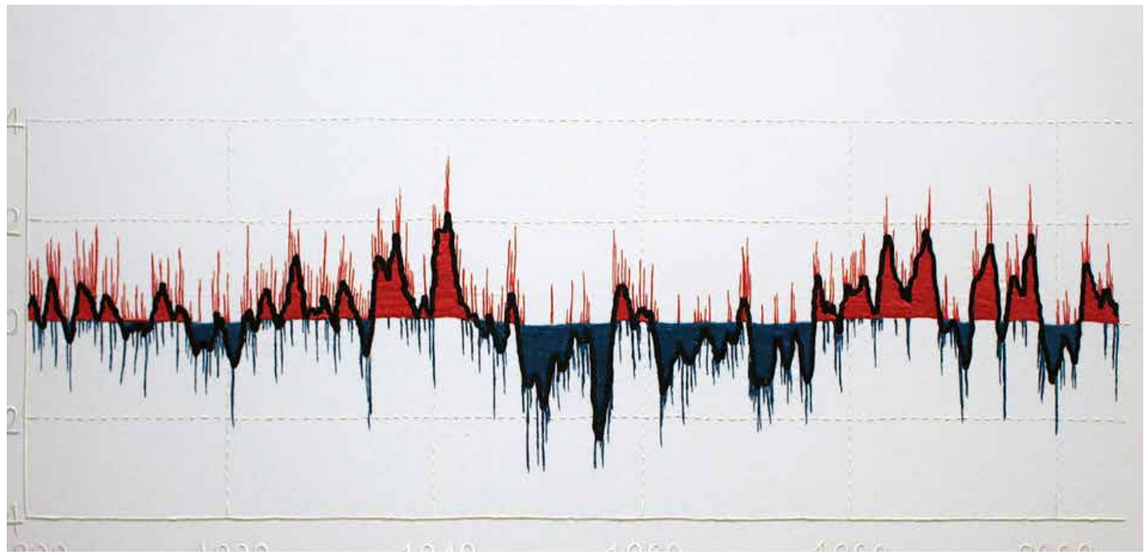
Installation view
展覽現場

Image courtesy of the artist
圖片由藝術家提供



Wheat Price Plot: 1860-2000
2012

68½ x 142 cm



the Atlantic Multi-decadal Oscillation Index: 1899-2002
2012

45¾ x 122 cm

The end of one journey is only the beginning of the next.

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The Galápagos Project
roaming with the dawn: snow drifts, rain falls, desert wind blows
2012

Installation view, 7th Asia Pacific Triennial, QAG GOMA, Brisbane, 2012
展覽現場，第七屆亞太三年展，QAG GOMA，布里斯班，2012年

Image courtesy of the artist
圖片由藝術家提供

4,000 hand-formed miniature glass animals
dimension of plinth: 1,000 x 700 x 60 cm
dimensions of glass animals variable

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The Galápagos Project
Twigs, Bones, Rocks and the Giant Tortoise
2012

(L) Thousand of Years Before and After | (R) The Great Simplicity
2012

2-channel video, HD, sound
8:30 mins

Installation view
展覽現場

Image courtesy of the artist
圖片由藝術家提供

In the Fukagawa Shokudo (Fukagawa Dining Room) project, Chung approached a traumatized site, in this case, a historic building, and transformed it into a multidimensional stage for exhibition, play, performance,[1] and archive. The Fukagawa Shokudo (today's Fukagawa Tokyo Modan Kan) is the only surviving building from a series of public dining rooms commissioned by the Tokyo metropolitan government after the 1918 Kome Sōdō (rice riots) and 1923 earthquake. Conducted a comprehensive research into major socio-political and cultural developments in Japanese modern history, Chung's intervention provided a lens onto the intersections between urban heritage, community activism, and historical change.

To produce an interrelated body of work that was site-specific, in terms of relating to the historical context of the building, as well as the spatial conditions of the structure as an exhibition venue, Chung researched its chronology. Important aspects include its construction as part of early twentieth-century Shōwa Modan (Showa Modern) and as last in the series of shokudo. During the 1945 air raids its interior was destroyed but its external structure survived. Its historical significance and resilience has thus resulted in its current status as National Tangible Cultural Property.

The various components for this project held local relevance, yet also resonated with other global histories. A large stainless steel plaque etched with a chronology of the building and installed facing a series of historical images of the building with little context, its placement thus provides a more complete historical account of the structure. Her map drawings are based on Tokyo's urban plans at critical historical junctures, as the titles aptly specified. Vinyl decal words and phrases adorned the dining tables are selected from textual accounts and narratives pertaining to the Kome Sōdō; the 12 text panels created with a typewriter are direct excerpts from the book Riots and Citizens: Mass Protest in Imperial Japan by Michael Lawrence Lewis.

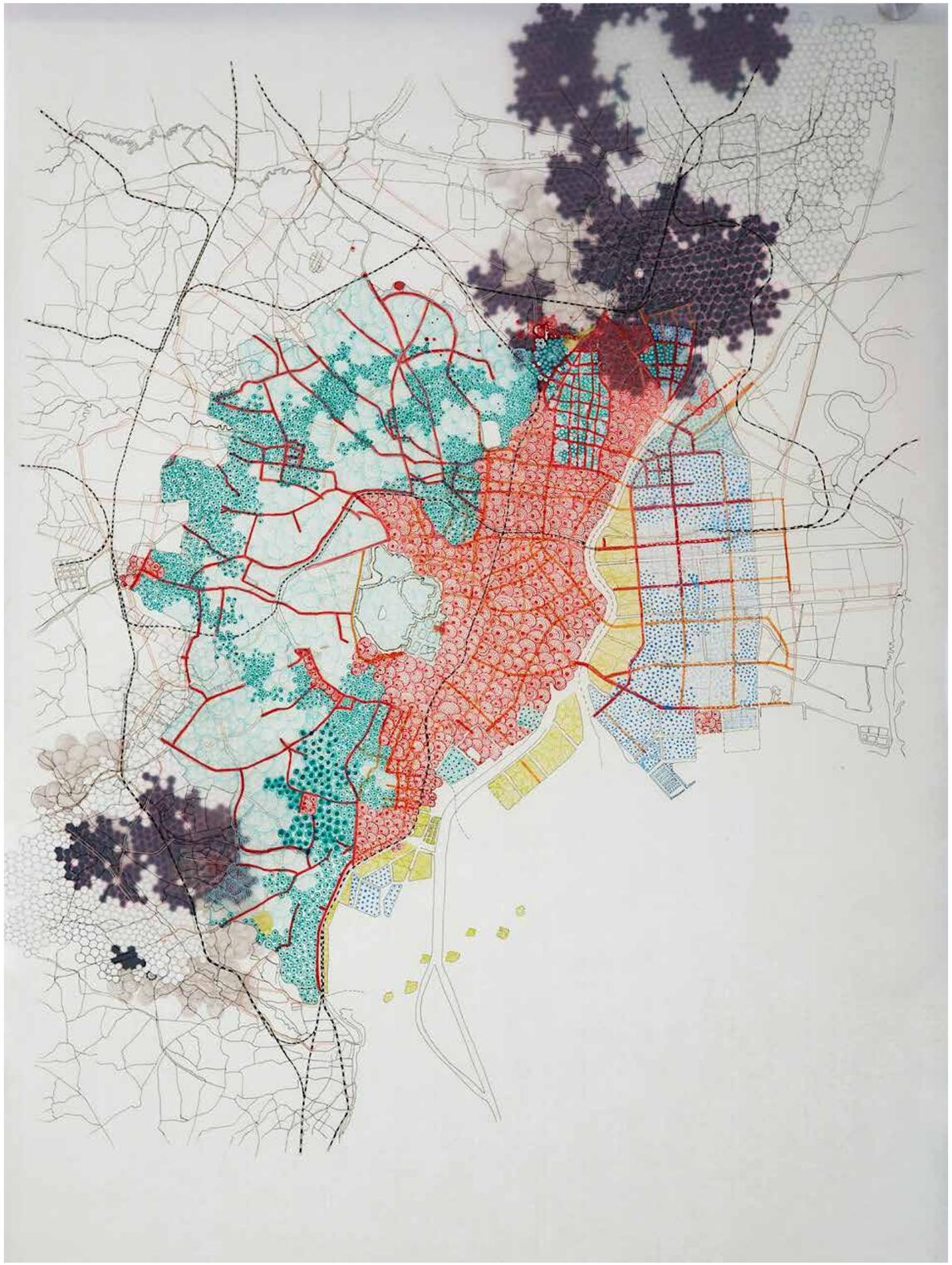
The video Well-side Gatherings: rice stories, the rioters, the speakers, and the voyeurs is a dance performance that Chung had directed in collaboration with Arabesque Dance Company, based in Sài Gòn (HCMC), references the origins of the rice riots, when fishermen's wives in a fishing village in Toyama Prefecture organized a protest in July 1918. The performance alludes to the prominent role played by these women, and their communal discussions in which they debated political and social issues during the food shortages. Chung described how they were, in a sense, the political activists of the period, and such a performance paid tribute to their lesser-known involvement in the events of the time. Yet Well-side Gatherings also serves as a reimagining of a scenario familiar to those who have experienced mass food shortages. For Chung, memories of the 1975-86 subsidy period (thời bao cấp) and the 1978 food shortage played a part in shaping her vision for the piece, in which the dancers forcefully and lyrically grapple over a brick to mark their place in line and fight for a single sack of rice, set against an oral reading of numerical figures from the Kome Sōdō. The performance would later be reinterpreted in a live multi-media theatrical performance directed and choreographed by Chung, titled Chronicles of a Soundless Dream.[2]

[1] The project was partly funded by Art Matters New York and supported by Fukagawa Tokyo Modan Kan Gallery in Japan.

off-Nibroll is a performance, dance, and multi-media group founded by Keisuke Takahashi and Mikuni Yanaihara in 2005.

[2] Presented in September 2012 at Lệ Thanh Theater, Ho Chi Minh City.

Fukagawa Shokudo
2010-2011



Tokyo Urban Planning Map after 1923 Great Kanto Earthquake
2011

100 x 63 cm

US Strategic Bombing Survey of Tokyo 1944-1945
2011

90 x 64 cm

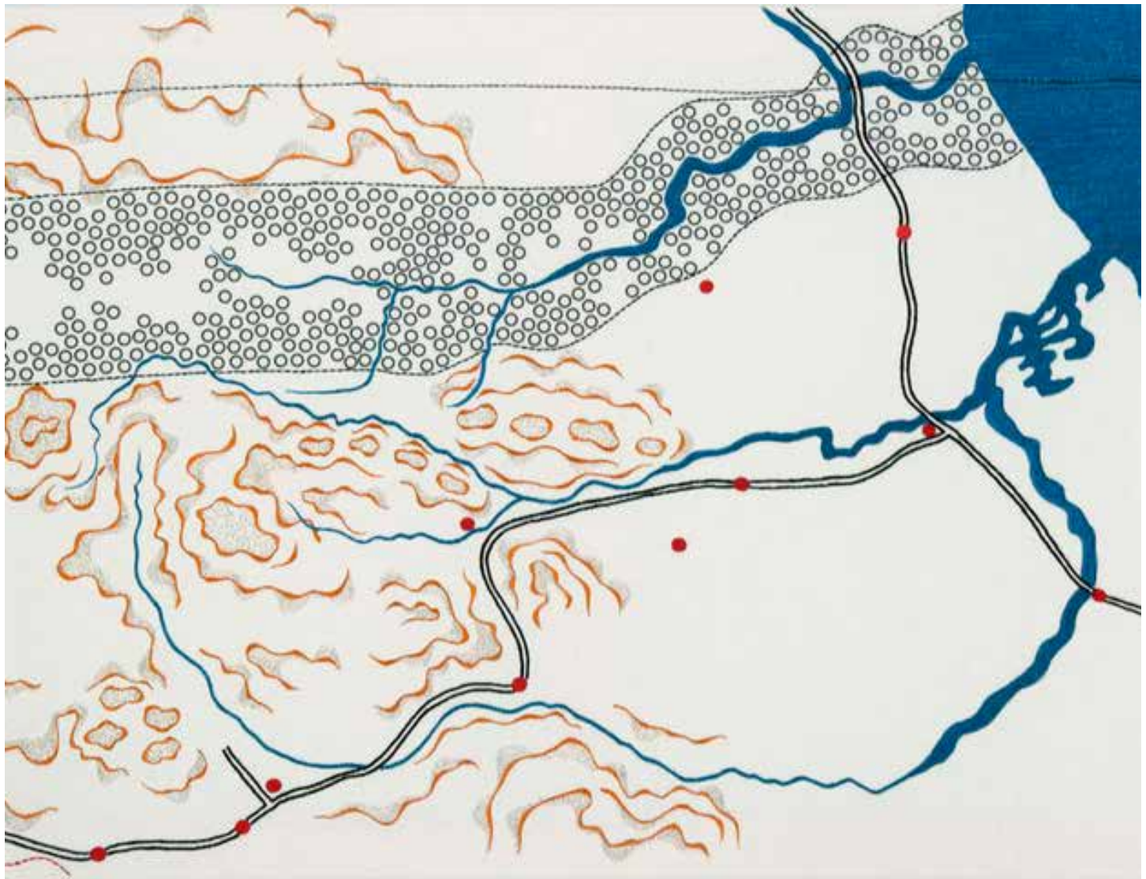
Installation view
展覽現場

Image courtesy of the artist
圖片由藝術家提供

April 2009.
I recently asked my mother about her trips to this one river many years ago, where she stood quietly for hours by the riverbank—walls of fog surrounded her tiny frame, waiting and hoping for my father to appear from the other side through thick clouds of mist. Or so she had hoped. And there she kept waiting. 17th Parallel. The river is a poignant reminder of her youth, the fog her faithful friend. My mom was the prettiest girl in her school—her red scarf in winter, her little orange bicycle on windy afternoons, her thick black flowing hair, her silky light skin, her not-so-lucky life. I wish I could have known her back then. I wish I could have been her friend. I'm mesmerized by the beauty of her youth, the strength of her hope, the river where she stood—with its walls of fog and the passing of time.

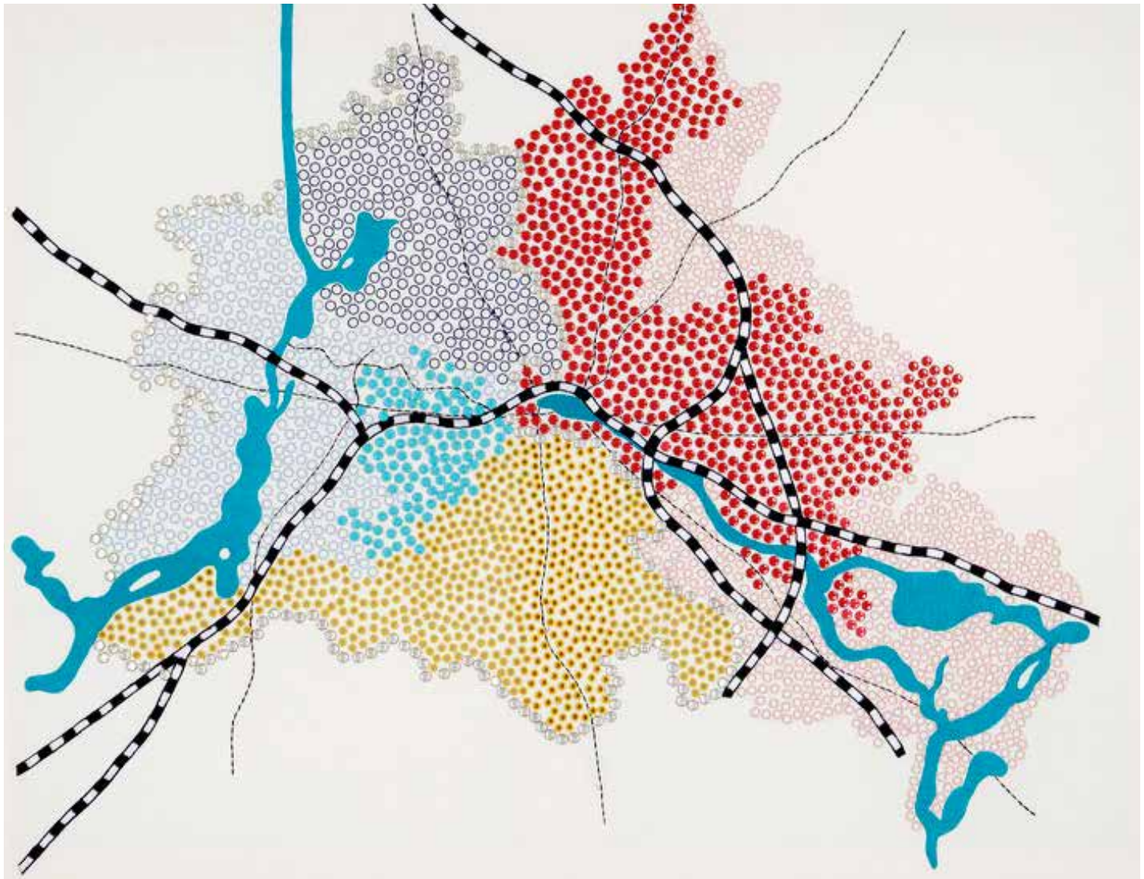
August 2009.
Almost four decades after my father's helicopter coming down in flames during the 1971 Operation Lam Sơn 719 in Laos, I came across an NHK TV Documentary program featuring Please Yuko, Tell me where you are, from your mom and Please Tell Me - Hiroshima, The Recalling Messages of the Atomic Bomb. Over fifty years after the 1945 nuclear destruction, part of the old Fukuromachi Elementary School in Hiroshima was opened to public as a peace museum. In 1999, during renovation, hidden messages inscribed on charred blackboards and soot-covered walls by the hibakusa (A-bomb victims) were revealed. Only 460 meters away from ground zero, the school became a rescue station and temporary shelter for the hibakusha, while its blackened boards and walls were message boards for the burnt victims desperately wanting to find their loved ones. Watching these documentaries I thought a lot about physical and intangible walls that had divided people and nations, about my mother waiting in vain near the 17th Parallel during the 1973 P.O.W. swap between North and South Vietnam, and about my father not being allowed by North Vietnam to cross the river and reunite with her. On each side of any walls, visible and invisible, a silent space stands in between historical and personal memories. This silent space is called ma in haiku and eastern cultures, only to be understood without being spoken. As beautiful as the ma concept is, this space sometimes gets lost between the lines we read in history books with statistical data, memorial walls, and packaged tours' pamphlets. With the passage of time, personal memories of the most traumatic conflicts of our 20th century also have faded away and many stories gone untold. I researched and gathered stories and memories shared on the online forums of many communities: hibakusha, post-1975 Vietnamese war refugees (a.k.a. 'boat people'), Cambodian war refugees, exiled Tibetans, North and South Koreans, and people that were separated by the Berlin Wall and the Cold War in Europe. Their messages were then written, engraved, and rubbed with powdered pigments on children blackboards hand-crafted from reclaimed wood—while some were embroidered on hand-stitched satchels made from reclaimed army tents. These gestures allude to the mental and physical scars that war permanently leaves in people's psyche and bodies. While the project raises the question of whose stories can be told and through which means, the writing on chalkboards and the mark-making and remapping in Chung's cartographic works attempt to reclaim the narrative, whether from state-sponsored history, politically-driven historical amnesia, or in popular culture productions — shifting our victim position to one with agency. As a whole project, Scratching the Walls of Memory aims to amplify the voices of those not being heard, contribute to the rewriting of histories as told by the people, and pay tribute to those who lost their lives in conflicts around the world, most of the time senselessly and convolutedly.

Remapping History: Scratching the Walls of Memory
2009-2010



DMZ-17th Parallel
2010

embroidery, beads, metal grommets on canvas
70 x 109cm



Berlin Wall
2010

embroidery, metal grommets, buttons on canvas
84 x 112cm

Iraqi State Railways after Anglo-Iraqi Treaty 1930 & current Pipelines
2010

ink & oil on vellum and paper
100 x 62.8

ATOPIA: urban development and spatial transformation
2006-2010

These sculptural works imagine the city being evolved into an entity larger than itself - a seductive but isolated machinery, where cultural histories and memories have ceased to exist. This fantastical metropolis invokes a utopian realm whose perception lies beyond physical vision. This is a metaphor for all that the city of the future promises: dreams of progress, modernity, light, and spectacle. Chung's vision also evokes the more mechanized dimension, the industrial and technological basis for such wondrous developments in highly planned cities. Her play with scale provokes viewers to question whether they are looking at a city in miniature or an enlarged computer memory board, its surfaces meticulously covered with colorful patterns, concealing the workings within.

Living in Japan and Vietnam during this time, Chung was particularly interested in the ベッドタウンor beddotaun (bed town) phenomenon in Japan and the urbanization frenzies that Vietnam was (and still is) undergoing, especially areas in Saigon where rural and urban intersect. She observed the city and inhabitants through spatial and cultural transformations linked to progress and economic development. Chung is acutely aware of how such development articulates the politics of disremembering, whether through the state-shaped historical amnesia with the promise of progress, or due to the dominant pull of economic power. Chung's sculptures created during this time reflect the power discrepancy between inner and outer cities and within a society, as well as the displacement of its population. These works anticipate her later projects that unpack the power structure in the global geopolitical context that contributes to displacement and refugee migration.

Installation view
展覽現場

ATOPIA: Art and City in the 21st Century
Centre de Cultura Conteporània de Barcelona, Spain

Image courtesy of the artist
圖片由藝術家提供

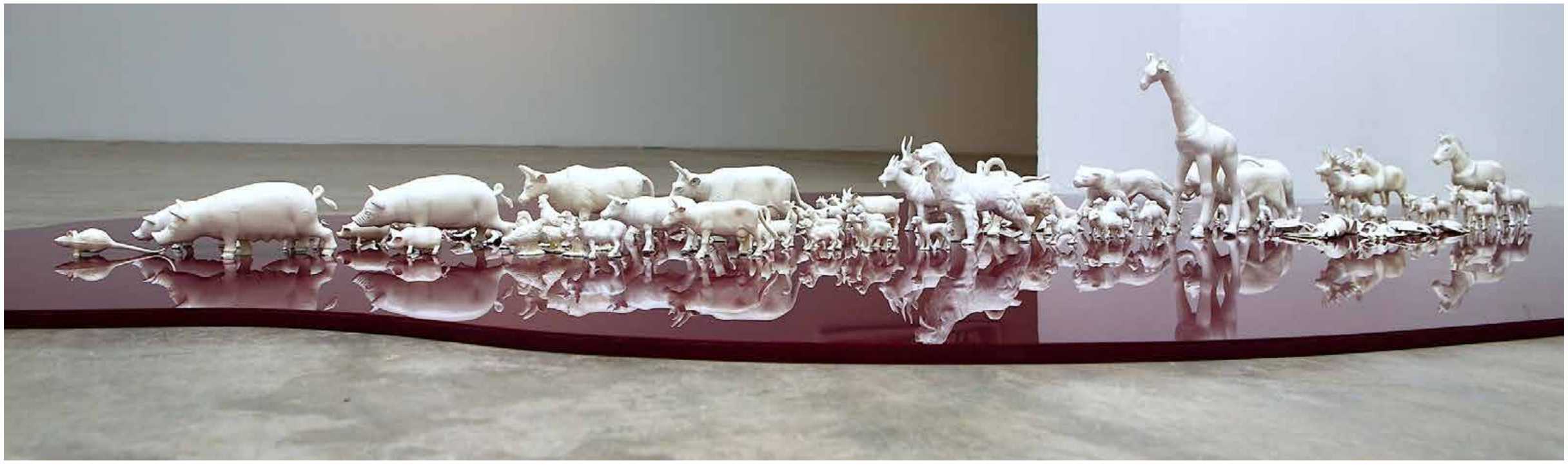
D-City: where sidewalk cafes meet the stars
2009-2010

base dimension: 200 x 600 cm

From Sidewalk Cafes to the Stars
2006

AstroTurf: 400 x 600 cm
ARCUS Project, Japan

The Galápagos Project:
across the sea of dust and fluttering dragonflies
2008



243 x 121 x 12cm (installed);
82 hand-painted plastic toy animals: 10-12cm each;
base: 243 x 121 x 2cm

Kiang Malingue

馬 凌 畫 廊

kiangmalingue.com

10 Sik On Street, Wanchai, Hong Kong
適安街 10 號 | 灣仔 香港
Tuesday-Saturday 12-6PM
by appointment

Tiffany Chung

Office N° | 電話 +852 2810 0317

Born 1969 in Vietnam
Currently works and lives in Ho Chi Minh City, Vietnam and Houston, USA

Education

2000 MFA in Studio Art, University of California, Santa Barbara, CA, USA
1998 BFA in Photography, California State University, Long Beach, CA, USA

Awards | Fellowships | Residences

2021 Mellon Arts & Practitioner Fellowship, Center for the Study of Race, Indigeneity, and Transnational Migration, Yale University, New Haven, CT, USA
2020 Asia Arts Future Award, Asia Arts Game Changer Awards, Asia Society, New Delhi, India
2018 Jane Lombard Fellow, The New School/Vera List Center, New York, NY, USA
2017 Research Residency, Fabrikken for Kunst og Design, Copenhagen, Denmark
2015 Asian Cultural Council Grant, New York, NY, USA
2014 Research Residency, Centre for Contemporary Art, Nanyang Technological University, Singapore
2013 Sharjah Biennial Prize, Sharjah, United Arab Emirates
2011 Residence Research Fellowship, Akiyoshidai International Art Village, Yamaguchi, Japan
2010 Art Matters Grant, New York, NY, USA
Residence Fellowship, Akiyoshidai International Art Village, Yamaguchi, Japan
2007 Arts Network Asia Travel Grant, Singapore
Artist in residence, transPOP: Korea Vietnam Remix project, Ssamzie Space & Insa Art Space, Seoul, Korea
2006 Artist in residence, Arcus Project, Ibaraki, Japan
2005 Artist in residence, Fukuoka Asian Art Museum, Fukuoka, Japan
ARC Grant, Durfee Foundation, Los Angeles, CA, USA

Selected Solo Exhibitions | Performances

2023
(Upcoming) “Tiffany Chung: rise into the atmosphere”, Dallas Museum of Art, Dallas, TX, USA
“entangled traces, disremembered landscapes”, Kiang Malingue, Hong Kong

2022
“Tiffany Chung: Terra Rouge: Circles, Traces of Time, Rebellious Solitude | Archaeology for Future Remembrance”, Davidson Gallery, New York, NY, USA

2019
“Tiffany Chung: Vietnam, Past Is Prologue”, Smithsonian American Art Museum, Washington, DC, USA
“Tiffany Chung - Thu Thiem: an archaeological project for future remembrance”, Lumiar Cite Maumaus, Lisboa, Portugal
“Passage of Time”, Tyler Rollins Fine Art, New York, NY, USA

2018
“Tiffany Chung - Thu Thiem: an archaeological project for future remembrance”, Johann Jacobs Museum, Zurich, Switzerland

2017
“the unwanted population”, Tyler Rollins Fine Art, New York, NY, USA

2016
“between the blank spaces of Hitachi Factories I read poetry interwoven with tales of the barbarians, famines and war sacrifices”, Hitachi Museum | Kenpoku Art Festival, Ibaraki, Japan
“the unwanted population – Hong Kong chapter, part 1: flotsam and jetsam”, Art Basel, Hong Kong

2015
“from the mountains to the valleys, from the deserts to the seas: journeys of historical uncertainty”, CAMP/Center for Art on Migration Politics, Copenhagen, Denmark
“finding one’s shadow in ruins and rubble”, Tyler Rollins Fine Art, New York, NY, USA

2014
“Tiffany Chung”, Lieu-Commun Espace d’Art Contemporain, Toulouse, France

2013
“An Archaeology for Future Remembrance | The Galápagos Project: on the brink of our master plans”, Galerie Quynh – Downtown, HCMC, Vietnam

2012
“TOMORROW ISN’T HERE”, Tyler Rollins Fine Art, New York, NY, USA

2011
“Fukagawa Shokudo”, exhibition/performance in collaboration with Off-Nibroll, Fukagawa Tokyo Modan Kan, Tokyo, Japan
“Chronicles of a soundless dream”, theater performance, Lệ Thanh Theater, HCMC, Vietnam

2010
“scratching the walls of memory”, Tyler Rollins Fine Art, New York, NY, USA

2009
“Finding Galápagos: Fish, Pigs, Youngsters, Old Folks, Men, Women and the Black Canals”, Galerie Christian Hosp, Berlin, Germany

2008
“Play”, Tyler Rollins Fine Art, New York, NY, USA
“Wonderland”, Galerie Quynh, Ho Chi Minh City, Vietnam.
“Enokiberry Tree in Wonderland, Ep.3: Another Day Another World”, Intrude Art & Life 366, Zendai MOMA, Shanghai, China.
“Enokiberry Tree in Wonderland, Ep. 3: Another Day Another World”, Ke Center for Contemporary Arts, Shanghai, China

2006
“Beyond Soft Air and Cotton Candy”, LMan Gallery, Los Angeles, CA, USA

2005
“Famous for 15” at the Sugarless Factory”, Fukuoka Asian Art Museum, Japan
“Kids’ Corner”, children’s playground, commissioned by Fukuoka Asian Art Museum, Japan
“Soft Air and Cotton Candy”, concert and performance, Fukuoka Triennale Opening Event and Asian Art Festival, Fukuoka, Japan

2003
“Momentum”, Mai’s Gallery, Ho Chi Minh City, Vietnam

Biennales | Museum Group Exhibitions

2023
(Upcoming) “Pulling Together”, National Mall, Washington DC, USA
“State-less”, Two Temple Place, London, UK
“In The Heart Of Another Country”, Deichtorhallen Hamburg, Germany

"Rising Sun–Artists and an Uncertain America", PAFA, Philadelphia, PA, USA

2022
"Art on Paper since 1960: the Hamish Parker Collection", The British Museum, UK
"Chaos : Calm", Bangkok Art Biennale, Bangkok, Thailand
"Urban Impressions", Moody Center for the Arts at Rice University, Houston, TX, USA
"Lonely Vectors", Singapore Art Museum at Tanjong Pagar DistriPark, Singapore
"Revolve: Spotlight on the Permanent Collection", Cummer Museum, Jacksonville, Florida, USA
"Tiffany Chung, Shilpa Gupta, Mona Hatoum, Shirin Neshat: Works from Faurschou Collection", Faurschou Foundation, NY, USA
"WALK!", Schirn Kunsthalle, Frankfurt, Germany

2021
"Hong Kong: Here and Beyond", M+ Museum, Hong Kong
"Art and the Global Climate Struggle", Herbert F. Johnson Museum of Art at Cornell University, Ithaca, NY, USA
"After Hope: Videos of Resistance", Asian Art Museum, San Francisco, CA, USA

2020
"South East North West: New Works from the Collection", San José Museum of Art, CA, USA
"No Man's Land", Station Museum of Contemporary Art, Houston, TX, USA

2019
"Perilous Bodies", Ford Foundation Gallery, New York, NY, USA
"Artists Reflect: Contemporary Views on the American War", Minneapolis Institute of Art, Minneapolis, MN, USA
"Unquiet Harmony: The Subject of Displacement", Sheldon Museum of Art, Lincoln, NE, USA
"Homeless Souls", Louisiana Museum of Modern Art, Humlebæk, Denmark
"Where We Now Stand – In Order to Map the Future", 21st Century Museum of Contemporary Art, Kanazawa, Japan

2018
"Imagined Borders", the 12th Gwangju Biennale, Gwangju, South Korea
"SUPERPOSITION: Equilibrium and Engagement", 21st Biennale of Sydney, Sydney, Australia
"across boundaries", Draiflessen Collection Museum, Mettingen, Germany
"New Cartographies", Asia Society Texas, TX, USA
"Dismantling the Scaffold", Tai Kwun Contemporary, Hong Kong
"Nothing Stable Under Heaven", San Francisco Museum of Modern Art, San Francisco, CA, USA
"A Painting for the Emperor", Johann Jacobs Museum, Zurich, Switzerland.
"This Land Is Whose Land?", Sun Valley Center for the Arts, Ketchum, ID, USA
"... of ..., at...h, at..., in...", Si Fang Art Museum, Nanjing, China
"Two Houses: Politics and Histories in the Contemporary Art Collections of John Chia and Yeap Lam Yang", ICA, Singapore
"Crossing Boundaries: Art//Maps", Boston Public Library Norman B. Leventhal Map & Education Center, Boston, MA, USA

2017
"Detours", Nobel Peace Center, Oslo, Norway
"Performing the Border," Kunstraum Niederoesterreich, Vienna, Austria
"A Collective Present", Spring Workshop, Hong Kong
"SUNSHOWER: Contemporary Art from Southeast Asia 1980s to Now", Mori Art Museum, Tokyo, Japan

2016
"Insecurities: Tracing Displacement and Shelter", Museum of Modern Art, New York, NY, USA
"Migration Politics: Three CAMP exhibitions", National Gallery of Denmark, Copenhagen, Denmark
"Illumination", Louisiana Museum of Modern Art, Humlebæk, Denmark
"Gestures and archives of the present, genealogies of the future", Taipei Biennial 2016, Taipei Museum of Fine Arts, Taiwan
"Still (The) Barbarians": EVA International – Ireland's Biennial, Limerick City, Ireland
"Land, Sea and Air", The New Art Gallery Walsall, Walsall, UK
"IMPERMANENCIA Mutable Art in a Materialistic Society", The XIII Bienal de Cuenca, Ecuador
"When Things Fall Apart – Critical Voices on the Radars", Trapholt Museum, Kolding, Denmark
"Some Are Nights Other Stars", Towner Art Gallery, Eastbourne, UK
"Demarcate: Territorial Shift in Personal and Societal Mapping", San Jose Institute of Contemporary Art, San Jose, CA, USA
"Sonsbeek", Museum Arnhem, Arnhem, the Netherlands
"EMAP 2016: S.O.S. Save Our Souls – Art for a Time of Urgencies", Media Art Festival, Ewha Womans University, Seoul, Korea
"Seismograph: Sensing the City – Art in an Urban Age", Marina Bay Sands Expo & Convention Center, Singapore

"Suzhou Documents: Histories of a Global Hub", Suzhou Art Museum, Suzhou, China

2015
"All the World's Futures", Venice Biennale, Italy
"I Bienal del Sur: Pueblos en Resistencia", Museo de Bellas Artes, Caracas, Venezuela
"Our Land / Alien Territory", Special Project of the VI Moscow Biennale of Contemporary Art, Central Manege, Moscow, Russia

2014
"My Voice Would Reach You", Museum of Fine Arts Houston, Houston, TX, USA
"Threads", Museum Arnhem, Arnhem, The Netherlands
"Disrupted Choreographies", Carré d'Art - Musée d'art contemporain de Nîmes, Nîmes, France
"Starting Here: A Selection of Distinguished Artists from UCSB", Art, Design & Architecture Museum, Santa Barbara, CA, USA
"Enduring Traces: Tiffany Chung, Vandy Rattana and Zarina Hashmi", Herbert F. Johnson Museum of Art, Ithaca, NY, USA
Beyond Pressure Art Festival, People's Park, Yangon, Myanmar

2013
California Pacific Triennial, Orange County Museum of Art, Newport Beach, CA, USA
"Re:emerge: Towards a New Cultural Cartography", Sharjah Biennial, Sharjah, United Arab Emirates
"Cartographies", Tyler Rollins Fine Art, New York, NY, USA
"Gentle Matter", Richard Koh Fine Art, Singapore
"Welcome to the Jungle: Contemporary Art in Southeast Asia", Contemporary Art Museum Kumamoto, Japan

2012
"Six Lines of Flight", San Francisco Museum of Modern Art, San Francisco, CA, USA
"The Map as Art", Kemper Museum of Contemporary Art, Kansas City, MO, USA
7th Asia Pacific Triennial, Queensland, Australia
"Artists in Wonderland", Kuandu Biennale, Kuandu Museum of Fine Arts, Taipei, Taiwan
"Encounter: Royal Academy in Asia", Institute of Contemporary Arts Singapore
"Art Stays", 10th Festival of Contemporary Art, Ptuj, Slovenija
"There Can Be No Better World", Museum of Contemporary Art & Design, Manila, the Philippines
"Panorama: Recent Art from Contemporary Asia", Singapore Art Museum, Singapore
"Facing West/Looking East", Oceanside Museum of Art, Oceanside, CA, USA

2011
"stored in a jar: monsoon, drowning fish, color of water, and the floating world", 2011 Singapore Biennale, Singapore
"Roving Eye", Sorlandets Kunstmuseum, Kristiansand, Norway
Lucca Digital Photo Festival, Lucca, Italy
Nepal International Indigenous Film Festival, Indigenous Film Archive, Kathmandu, Nepal
"Lifescapes", Southeast Asian Film Festival, Payap University, Chiang Mai, Thailand

2010
"ATOPIA: Art and City in the 21st Century", Centre de Cultura Conteporània de Barcelona, Barcelona, Spain
"The River Project", Campbelltown Arts Centre, Sydney, Australia
"Ascending Dragon", Armory Center for the Arts, Pasadena, CA, USA

2009
"So Close Yet So Far Away", 2009 Incheon International Women Artists' Biennale, Incheon, South Korea
"A Starting Point: Intrude Art & Life 366, Dynamics of Change and Growth", Zendai MoMA, Shanghai, China
"Time Ligaments", 10 Chancery Lane Gallery, Hong Kong
"Cartographical Lure", Valentine Willie Fine Art, Kuala Lumpur, Malaysia

2008
"Strategies from Within", KE Center for Contemporary Arts, Shanghai, China
Showcase Singapore, Singapore
"transPOP: Korea Vietnam Remix", UC Irvine Art Gallery & Yerba Buena Center for the Arts, San Francisco, CA, USA
"transPOP Vietnam: Korea Vietnam Remix", Galerie Quynh, Ho Chi Minh City, Vietnam

2007
“transPOP: Korea Vietnam Remix”, Arko Museum, Seoul, Korea
“Confectionaries/Conurbations”, 100 Tonson Gallery, Bangkok, Thailand
“Happy Hours”, Hatch Art/ZAIM, Yokohama, Japan

2006
“Facts and Figures”, Artwalk Amsterdam, Amsterdam, the Netherlands
“Open Studio”, Arcus Project, Ibaraki, Japan
“Labor Exchange: How Much For A Buck?”, Santa Barbara Museum of Art, Santa Barbara, CA, USA
“Parallel Realities”, 3rd Fukuoka Triennale, Blackburn Museum & Art Gallery, Blackburn, UK

2005
“Parallel Realities”, 3rd Fukuoka Triennale, Fukuoka, Japan

2004
“Identities Versus Globalization”, Chiang Mai Art Museum, Chiang Mai, Thailand; Dahlem Museum, Berlin, Germany

2001
“Shooting NoWhere”, The Hatch Gallery, Los Angeles, CA, USA
“New Comers”, LA Artcore, Los Angeles, CA, USA

2000
“Beast Wars”, Ridley Tree Center, Santa Barbara Museum of Art, Santa Barbara, CA, USA

Collections

The British Museum, London, UK
Smithsonian American Art Museum, D.C., USA
Louisiana Museum of Modern Art, Humlebæk, Denmark
San Francisco Museum of Modern Art, San Francisco, CA, USA
Minneapolis Institute of Art, Minneapolis, MN, USA
Sharjah Art Foundation, Sharjah, United Arab Emirates
M+ Museum, Hong Kong
Faurschou Foundation, Copenhagen, Denmark
Fukuoka Asian Art Museum, Fukuoka, Japan
Singapore Art Museum, Singapore
AK Wien Kultur, Vienna, Austria
Queensland Art Gallery | Gallery of Modern Art, Brisbane, Australia
Royal Melbourne Institute of Technology (RMIT), Ho Chi Minh City, Vietnam
Herbert F. Johnson Art Museum, Cornell University, Ithaca, NY, USA
Ford Foundation, New York, NY, USA.
Orange County Museum of Art, Newport Beach, CA, USA
San José Museum of Art, CA, USA
Smith College Museum of Art, Northampton, MA, USA
Albright-Knox Art Gallery, Buffalo, NY, USA
Cummer Museum, Jacksonville, FL, USA

K M 蒂梵妮・鍾

2000 藝術碩士（工作室藝術），加州大學聖巴巴拉分校，加利福尼亚州，美國
1998 攝影學士學位，加州州立大學，长滩，加利福尼亚州，美國

獎項及駐留項目

2021 梅隆藝術與實踐者獎學金，種族、原住民和跨國移民研究中心，耶魯大學，紐黑文，康涅狄格州，美國
2020 亞洲藝術未來獎，亞洲藝術遊戲改變者獎，亞洲協會，新德里，印度
2018 Jane Lombard Fellow，新學院/維拉藝術與政策中心，紐約，紐約州，美國
2017 研究駐留，Fabrikken for Kunst og Design，哥本哈根，丹麥
2015 亞洲文化協會資助，紐約，紐約州，美國
2014 研究駐留，當代藝術中心，南洋理工大學，新加坡
2013 沙迦雙年展獎，沙迦，阿拉伯聯合酋長國
2011 駐場研究獎學金，秋吉台國際藝術村，山口，日本
2010 Art Matters Grant，紐約，紐約州，美國
駐場研究獎學金，秋吉台國際藝術村，山口，日本
2007 Arts Network Asia Travel Grant，新加坡
駐場藝術家，transPOP: Korea Vietnam Remix project，Ssamzie Space & Insa Art Space，首爾，韓國
2006 駐場藝術家，Arcus Project，茨木，日本
2005 福岡亞洲美術館駐館藝術家，福岡，日本
ARC Grant，Durfee基金會，洛杉磯，加利福尼亞州，美國

精選個展及演出

2023
（即將展出）「Tiffany Chung: rise into the atmosphere」，達拉斯藝術博物館，達拉斯，德克薩斯州，美國
「糾纏的痕跡，遺忘的風景」，馬凌畫廊，香港

2022
「Tiffany Chung: Terra Rouge: Circles, Traces of Time, Rebellious Solitude | Archaeology for Future Remembrance」，Davidson畫廊，紐約，紐約州，美國

2019
「Tiffany Chung: Vietnam, Past Is Prologue」，史密森尼美國藝術博物館，華盛頓，哥倫比亞特區，美國
「Tiffany Chung - Thu Thiem: an archaeological project for future remembrance」，Lumiar Cite Maumaus，里斯本，葡萄牙
「Passage of Time」，Tyler Rollins畫廊，紐約，紐約州，美國

2018
「Tiffany Chung - Thu Thiem: an archaeological project for future remembrance」，Johann Jacobs 博物馆，苏黎世，瑞士

2017
「the unwanted population」，Tyler Rollins畫廊，纽约，紐約州，美国

2016
「between the blank spaces of Hitachi Factories I read poetry interwoven with tales of the barbarians, famines and war sacrifices」，日立美术馆 | 茨城縣北藝術祭，茨城县，日本
「the unwanted population – Hong Kong chapter, part 1: flotsam and jetsam」，巴塞爾藝術展，香港

2015
「from the mountains to the valleys, from the deserts to the seas: journeys of historical uncertainty」，CAMP/移民政治艺术中心，哥本哈根，丹麦
「finding one's shadow in ruins and rubble」，Tyler Rollins 畫廊，纽约，紐約州，美国

2014
「Tiffany Chung」，Lieu-Commun Espace d'Art Contemporain，图卢兹，法国

2013
「An Archaeology for Future Remembrance | The Galápagos Project: on the brink of our master plans」，Galerie Quynh – Downtown，胡志明市，越南

2012
「TOMORROW ISN'T HERE」，Tyler Rollins 畫廊，紐約，紐約州，美國

2011
「Fukagawa Shokudo」，與 Off-Nibroll 合作的展覽/表演，Fukagawa Tokyo Modan Kan，東京，日本
「Chronicles of a soundless dream」，戲劇表演，Lệ Thanh 劇院，胡志明市，越南

2010
「scratching the walls of memory」，Tyler Rollins 畫廊，紐約，美國

2009
「Finding Galápagos: Fish, Pigs, Youngsters, Old Folks, Men, Women and the Black Canals」，Christian Hosp畫廊，柏林，德國

2008
「Play」，Tyler Rollins 畫廊，紐約，紐約州，美國
「Wonderland」，Quynh畫廊，胡志明市，越南
「Enokiberry Tree in Wonderland, Ep.3: Another Day Another World」，介入：藝術生活366天，證大現代藝術館，上海，中國
「Enokiberry Tree in Wonderland, Ep.3: Another Day Another World」，可當代藝術中心，上海，中國

2006
「Beyond Soft Air and Cotton Candy」，LMan 畫廊，洛杉磯，加利福尼亞州，美國

2005
「Famous for 15 at the Sugarless Factory」，福岡亞洲美術館，日本
「Kids' Corner」，兒童遊樂場，受日本福岡亞洲美術館委託，日本
「Soft Air and Cotton Candy」，音乐会和表演，福冈三年展开幕活动和亚洲艺术节，福冈，日本

2003
「Momentum」，Mai's畫廊，胡志明市，越南

雙年展及博物館群展

2023
（即將展出）「Pulling Together」，國家廣場，華盛頓哥倫比亞特區，美國
「無國界」，Two Temple Place，倫敦，英國
「In The Heart Of Another Country」，堤壩之門美術館，德國
「Rising Sun–Artists and an Uncertain America」，費城藝術博物館，費城，賓夕法尼亞，美國

2022
「Art on Paper since 1960: the Hamish Parker Collection」，大英博物館，英國
「Chaos : Calm」，曼谷藝術雙年展，曼谷，泰國
「Urban Impressions」，萊斯大學穆迪藝術中心，休斯敦，德克薩斯州，美國

「Lonely Vectors」，新加坡藝術博物館丹戎巴葛分馆，新加坡
「Revolve: Spotlight on the Permanent Collection」，庫莫爾藝術和花園博物館，傑克遜維爾，佛羅里達州，美國
「Tiffany Chung, Shilpa Gupta, Mona Hatoum, Shirin Neshat: Works from Faurschou Collection」，林冠藝術基金會，紐約，美國
「WALK!」，法蘭克福席恩美術館，德國

2021
「香港：此地彼方」，M+ 博物館，香港
「Art and the Global Climate Struggle」，康奈爾大學赫伯特・約翰遜藝術博物館，伊薩卡，紐約，美國
「After Hope: Videos of Resistance」，亞洲藝術博物館，舊金山，加利福尼亞州，美國

2020
「South East North West: New Works from the Collection」，聖何塞藝術博物館，加利福尼亞州，美國
「No Man's Land」，Station當代藝術博物館，休斯敦，德克薩斯州，美國

2019
「Perilous Bodies」，福特基金會畫廊，紐約，美國
「Artists Reflect: Contemporary Views on the American War」，明尼阿波利斯藝術學院，明尼阿波利斯，明尼蘇達州，美國
「Unquiet Harmony: The Subject of Displacement」，謝爾頓藝術博物館，林肯，內布拉斯加州，美國
「Homeless Souls」，路易斯安那現代藝術博物館，胡姆勒巴克，丹麥
「Where We Now Stand – In order to Map the Future」，21世紀美術館，金澤，日本

2018
「Imagined Borders」，第十二屆光州雙年展，光州，韓國
「SUPERPOSITION: Equilibrium and Engagement」，第21屆悉尼雙年展，悉尼，澳大利亞
「across boundaries」，Draiflessen Collection 博物館，梅廷根，德國
「New Cartographies」，亞洲協會德克薩斯州，德克薩斯州，美國
「拆棚」，大館當代藝術中心，香港
「Nothing Stable Under Heaven」，舊金山現代藝術博物館，舊金山，加利福尼亞州，美國
「A Painting for the Emperor」，約翰・雅各布斯博物館，蘇黎世，瑞士
「This Land Is Whose Land?」，太陽谷藝術中心，凱徹姆，愛達荷州，美國
「... of ..., at...h, at..., in...」，四方美術館，南京，中國
「Two Houses: Politics and Historys in the Contemporary Art Collections of John Chia and Yeap Lam Yang」，ICA，新加坡
「Crossing Boundaries: Art//Maps」，波士頓公共圖書館 Norman B. Leventhal Map & Education Center，波士頓，麻塞諸塞州，美國

2017
「Detours」，諾貝爾和平中心，奧斯陸，挪威
「Performing the Border」，Kunstraum Niederoesterreich，維也納，奧地利
「A Collective Present」，Spring Workshop，香港
「SUNSHOWER: Contemporary Art from Southeast Asia 1980s to Now」，森美術館，東京，日本

2016
「Insecurities: Tracing Displacement and Shelter」，紐約現代藝術博物館，紐約，紐約州，美國
「Migration Politics: Three CAMP exhibitions」，丹麥國家美術館，哥本哈根，丹麥
「Illumination」，路易斯安那現代藝術博物館，胡姆勒巴克，丹麥
「當下的姿態與檔案，未來的譜系」，台北雙年展2016，台北市立美術館，台灣
「Still (The) Barbarians: EVA International」愛爾蘭雙年展，利默里克市，愛爾蘭
「Land, Sea and Air」，沃爾索爾新美術館，沃爾索爾，英國
「IMPERMANENCIA Mutable Art in a Materialistic Society」，第十三屆昆卡雙年展，厄瓜多爾
「When Things Fall Apart – Critical Voices on the Radars」，Trapholt 博物館，科靈，丹麥
「Some Are Nights Other Stars」，湯納美術館，伊斯特本，英國
「Demarcate: Territorial Shift in Personal and Societal Mapping」，聖何塞當代藝術學院，聖何塞，加利福尼亞州，美國
「Sonsbeek」，阿納姆博物館，阿納姆，荷蘭
「EMAP 2016: S.O.S. Save Our Souls – Art for a Time of Urgencies」，媒體藝術節，梨花女子大學，首爾，韓國
「Seismograph: Sensing the City – Art in an Urban Age」，濱海灣金沙會展中心，新加坡
「蘇州文獻：多重時間——蘇州與另一種世界史」，蘇州美術館，蘇州，中國

2015
「All the World's Futures」威尼斯雙年展，意大利
「I Bienal del Sur: Pueblos en Resistencia」，Museo de Bellas Artes，加拉加斯，委內瑞拉
「Our Land / Alien Territory」，第六屆莫斯科當代藝術雙年展特別項目，Central Manege，莫斯科，俄羅斯

2014
「My Voice Would Reach You」，休斯敦美術館，休斯敦，德克薩斯州，美國
「Threads」，阿納姆博物館，阿納姆，荷蘭
「Disrupted Choreographies」，Carré d'Art - Musée d'art contemporain de Nîmes，尼姆，法國
「Starting Here: A Selection of Distinguished Artists from UCSB」，藝術、設計與建築博物館，聖巴巴拉，加利福尼亞州，美國
「Enduring Traces: Tiffany Chung, Vandy Rattana and Zarina Hashmi」，Herbert F. Johnson 藝術博物館，伊薩卡，紐約州，美國
Beyond Pressure 藝術節，人民公園，仰光，緬甸

2013
加利福尼亞太平洋三年展，奧蘭治縣藝術博物館，紐波特比奇，加利福尼亞州，美國
「Re:emerge: Towards a New Cultural Cartography」，沙迦雙年展，沙迦，阿拉伯聯合酋長國
「Cartographies」，Tyler Rollins畫廊，紐約，紐約州，美國
「Gentle Matter」，Richard Koh畫廊，新加坡
「Welcome to the Jungle: Contemporary Art in Southeast Asia」，熊本當代美術館，日本

2012
「Six Lines of Fligh」，舊金山現代藝術博物館，舊金山，加利福尼亞州，美國
「The Map as Art」，肯珀當代藝術博物館，堪薩斯城，密蘇里州，美國
第七屆亞太當代藝術三年展，昆士蘭，澳大利亞
「2012 關渡雙年展：藝想世界」，關渡美術館，台北，台灣
「Encounter: Royal Academy in Asia」，新加坡當代藝術學院，新加坡
「Art Stays」第十屆當代藝術節，普圖伊，斯洛文尼亞
「There Can Be No Better World」，當代藝術與設計博物館，馬尼拉，菲律賓
「Panorama: Recent Art from Contemporary Asia」，新加坡美術館，新加坡
「Facing West/Looking East」，歐申賽德藝術博物館，歐申賽德，加利福尼亞州，美國

2011
「stored in a jar: monsoon, drowning fish, color of water, and the floating world」，2011年新加坡雙年展，新加坡
「Roving Eye」，Sorlandets Kunst 博物館，克里斯蒂安桑，挪威
盧卡數碼攝影節，盧卡，意大利
尼泊爾國際電影節，本土電影資料館，加德滿都，尼泊爾
「Lifescapes」，東南亞電影節，西北大學，清邁，泰國

2010
「ATOPIA: Art and City in the 21st Century」，巴塞羅那當代文化中心，巴塞羅那，西班牙
「The River Project」，坎貝爾敦藝術中心，悉尼，澳大利亞
「Ascending Dragon」，軍械庫藝術中心，帕薩迪納，加利福尼亞州，美國

2009
「So Close Yet So Far Away」，2009年仁川國際女性藝術家雙年展，仁川，韓國
「A Starting Point: Intrude Art & Life 366, Dynamics of Change and Growth」，證大現代藝術博物館，上海，中國
「Time Ligaments」，10號贊善里畫廊，香港
「Cartographical Lure」，瓦倫丁・威利美術館，吉隆坡，馬來西亞

2008
「Strategies from Within」，可當代藝術中心，上海，中國
Showcase Singapore，新加坡
「transPOP: Korea Vietnam Remix」，加州大學歐文分校美術館、芳草地藝術中心，舊金山，加利福尼亞州，美國
「transPOP Vietnam: Korea Vietnam Remix」，范瓊畫廊，胡志明市，越南

2007
「transPOP: Korea Vietnam Remix」，Arko 博物館，首爾，韓國
「Confectionaries/Conurbations」，100 Tonson 畫廊，曼谷，泰國
「Happy Hours」，Hatch Art/ZAIM，橫濱，日本

2006
「Facts and Figures」，Artwalk Amsterdam，阿姆斯特丹，荷蘭
「Open Studio」，Arcus Project，茨城縣，日本

「Labor Exchange: How Much For A Buck?」，聖巴巴拉藝術博物館，聖巴巴拉，加利福尼亞州，美國
「Parallel Realities」，第三屆福岡亞洲藝術三年展，布萊克本美術館，布萊克本，英國

2005
「Parallel Realities」，第三屆福岡亞洲藝術三年展，福岡，日本

2004
「Identities Versus Globalization」，清邁美術館，清邁，泰國；達勒姆博物館，柏林，德國

2001
「Shooting NoWhere」，The Hatch 畫廊，洛杉磯，加利福尼亞州，美國
「New Comers」，LA Art-core，洛杉磯，加利福尼亞州，美國

2000
「Beast Wars」， Ridley Tree Center，聖巴巴拉藝術博物館，聖巴巴拉，加利福尼亞州，美國

收藏

大英博物館，倫敦，英國
史密森尼美國藝術博物館，哥倫比亞特區，美國
路易斯安那現代藝術博物館，胡姆勒巴克，丹麥
舊金山現代藝術博物館，舊金山，加利福尼亞州，美國
明尼阿波利斯藝術學院，明尼阿波利斯，明尼蘇達州，美國
沙迦藝術基金會，沙迦，阿拉伯聯合酋長國
M+博物館，香港
林冠藝術基金會，哥本哈根，丹麥
福岡亞洲美術館，福岡，日本
新加坡美術館，新加坡
AK Wien Kultur，維也納，奧地利
昆士蘭現代美術館，布里斯班，澳大利亞
皇家墨爾本理工學院 (RMIT)，胡志明市，越南
約翰遜藝術博物館，康奈爾大學，伊薩卡，紐約州，美國
福特基金會，紐約，紐約州，美國
奧蘭治縣藝術博物館，紐波特比奇，加利福尼亞州，美國
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