



## 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 mid-career retrospective at the AD&D Museum at University of California, Santa Barbara. Chung has exhibited at museums and biennials worldwide including MoMA, NY (USA); Smithsonian American Art Museum (SAAM), DC (USA); Getty Museum, CA, (USA); Hammer Museum, CA (USA); Dallas Museum of Art, TX (USA); British Museum, London (UK); M+ (Hong Kong); Louisiana MoMA & SMK (Denmark); Schirn Kunsthalle, Frankfurt (Germany); Kaohsiung Museum of Fine Arts (Taiwan); Nobel Peace Center (Norway); Venice Biennale (Italy); Sharjah Biennale (UAE); Singapore Art Museum (Singapore); Biennial de Cuenca (Ecuador); Sydney Biennale (Australia); EVA International–Ireland’s Biennial, Centre de Cultura Contemporània de Barcelona (Spain); 21st Century Museum of Contemporary Art, Kanazawa (Japan); Gwangju Bienalle (South Korea); Museum of Contemporary Art, Busan (South Korea) among other venues. Public collections include SAAM, British Museum, Louisiana MoMA, SFMoMA, Minneapolis Institute of Art, M+, Queensland Art Gallery | Gallery of Modern Art, Singapore Art Museum, Dallas Museum of Art, Orange County Museum of Art, Sharjah Art Foundation and others.

Chung is an inaugural fellow of the KAVAH Fermata Fellowship at the University of Chicago (2025) and 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·鍾將於加州大學聖巴巴拉分校的AD&D博物館呈現藝術生涯回顧展。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（美國）；史密森尼美國藝術博物館，華盛頓（美國）；蓋蒂博物館，加利福尼亞州（美國）；哈默博物館，加利福尼亞州（美國）；達拉斯藝術博物館，德克薩斯州（美國）；大英博物館，倫敦（英國）；路易斯安那現代藝術博物館（丹麥）；希爾藝術館，法蘭克福（德國）；高雄市立美術館（台灣）；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）；新加坡美術館（新加坡）；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）；釜山當代藝術博物館（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、昆士蘭現代美術館、新加坡藝術博物館、達拉斯美術館、奧蘭治縣藝術博物館、沙迦藝術基金會等。

蒂梵妮·鍾是芝加哥大学KAVAH Fermata奖学金首屆獲獎者（2025）以及耶魯大學RITM研究中心的「梅倫

*entangled traces, disremembered landscapes*  
糾纏的痕跡，遺忘的風景

2023.03.20 - 05.06  
Kiang Malingue, Hong Kong  
馬凌畫廊，香港

Kiang Malingue presents “entangled traces, disremembered landscapes”, Tiffany Chung’s first solo exhibition in Hong Kong, featuring new cartographic works and a 3-channel video installation. By tracing the entanglements of nature, culture, colonialism, war, and state-making, and introducing pivotal temporal aspects to the act of mapping, the internationally acclaimed artist continues her ever-deepening exploration of geopolitics, history, and memory, marking critical shifts in historical narratives.

The works on view include an edition of *USM GLOBAL* (2022-2023) commissioned by PAFA, a delicately textured piece associated with *Studying for USM GLOBAL*, Chung’s online archive of her research in mapping the U.S. military global footprint and spotlighting regions including countries in Sub-Saharan Africa, Syria, Iraq, and Afghanistan in Southwest & Central Asia, as well as Okinawa, Japan in the Asia Pacific. Chung also layers the complex history between the U.S. and Hawai’i in the late 19th century, and between the U.S. and Japan during WWII in her drawing *from faraway lands to dust we return* (2018), referencing Hawai’i as a traumatic site of memory: transpacific migration, plantation labor, economic expansion, and military imperialism. Her personal quest for understanding the conflict known as the Vietnam War and its aftermath has led Chung further into unpacking how the United States’ commercial interests intertwined with its Cold War policy and political influence in places such as Guatemala, exemplified in another embroidery work *EI Pulpo: UFCo’s Great White Fleet Routes and Properties in Central America & the Caribbean* (2020).

New works on vellum and paper from the *Terra Rouge: circles, traces of time, rebellious solitude* series inspect the terra rouge plateau of Binh Long–Phước Long in three distinct periods, depicting Neolithic circular earthworks (CEW) dated between 2300-300 B.C.; an extensive network of rubber plantations established in 1897 by French colonialists; and abandoned airfields that Chung’s father frequented as a South Vietnamese helicopter pilot during wartime. Chung contends that revisiting Neolithic circular earthworks might lead us to imagine a different possibility—a hypothetical trajectory in which earthwork groups had never been incorporated into a new socioeconomic and political polity, but instead chosen to remain in what the artist calls “rebellious solitude.”

In the 3-channel video *If Water Has Memories* (2022), Chung retrieved from the UNHCR archive statistics, archival maps, and coordinates of pirate attack locations between October 1985 and June 1986 in the Gulf of Thailand, where she filmed the body of water that witnessed Vietnamese refugees enduring acts of violence. Performing a symbolic burial at sea, this poignant gesture of remembrance commemorates lost lives and calls for acknowledgment of historical atrocities in hope of healing. Interweaving music, poetry, and moving image, the work meditates on loss and trauma while reminding us of the humanity buried underneath the inhumanity.

馬凌畫廊呈獻「糾纏的痕跡，遺忘的風景」，蒂梵妮・鍾於香港的首個個展，展出多個系列的地圖繪畫作品，以及一件三通道影像裝置作品。通過追溯自然、文化、殖民主義、戰爭及國家構建等元素的糾纏關係，並通過為地圖繪製實踐添加時間性，享譽國際的蒂梵妮・鍾持續深入探索地緣政治、歷史及記憶等主題，在歷史敘事中開拓新的認知轉變。「糾纏的痕跡，遺忘的風景」展覽中可見《美國全球軍事行動》(2022-2023)，蒂梵妮・鍾受賓夕凡尼亞藝術學院美術館委託創作的全新刺繡作品之一。此件質感細膩的刺繡作品與蒂梵妮・鍾的線上文獻庫「美國全球軍事行動研究」緊密相連——藝術家長期追蹤並研究美國全球軍事足跡，並集中關注其在撒哈拉以南非洲國家、敘利亞、伊拉克、阿富汗等西亞或中亞國家以及沖繩等地的行動軌跡。

蒂梵妮・鍾進而通過《遠道而來，歸塵而去》(2018) 等作品層疊處理了十九世紀末美國與夏威夷的複雜歷史，以及美國與日本在二戰時的歷史——在她的手中，夏威夷是創傷記憶的場址：跨洋遷徙運動









*If Water Has Memories*  
《如果水有記憶》  
2022

Supported in part by the 2022 Bangkok Art Biennale, CHAOS : CALM  
由2022曼谷藝術雙年展「Chaos: Calm」支持創作

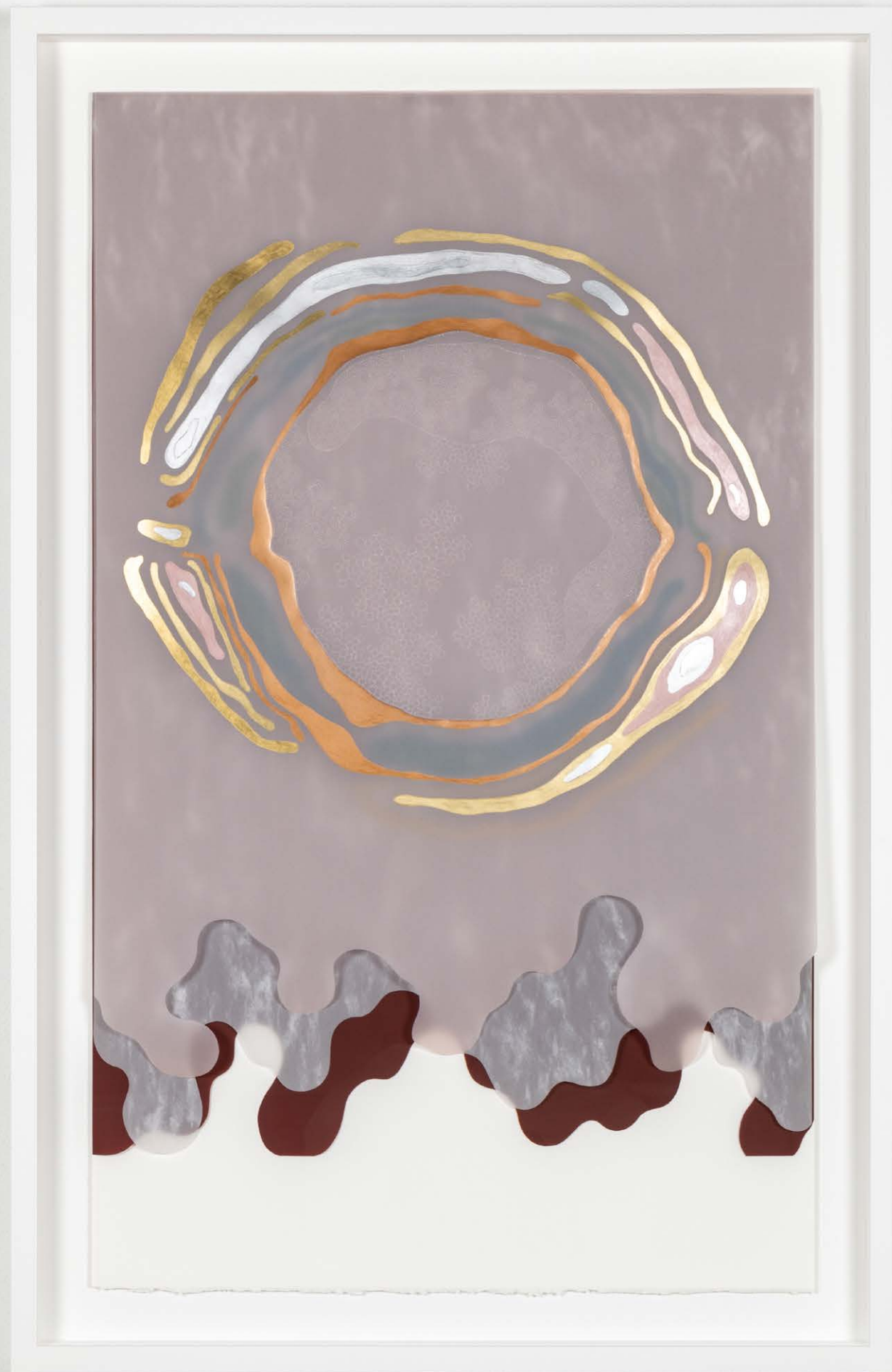
Watch video 觀看視頻   
Password 密碼: UNHCRBKK2022

3-channel HD video; 5.1 sound  
三頻高清錄像, 5.1環繞聲  
6 min  
Ed. 1/3 (edition of 3 + 1 AP)









*Terra Rouge CEW Study No.8*  
《紅土地CEW研究 No.8》  
2022

Ink, oil, and hand perforating on vellum & paper  
牛皮紙和紙上水墨、油及手工穿孔  
Unframed size 作品尺寸: 113 x 70 cm





*Terra Rouge CEW Study No.9*  
《紅土地CEW研究 No.9》  
2022

Ink, oil, and hand perforating on vellum & paper  
牛皮紙和紙上水墨、油及手工穿孔  
Unframed size 作品尺寸: 113 x 70 cm





*Terra Rouge CEW Study No.11*  
《紅土地CEW研究 No.11》  
2022

Ink, oil, and hand perforating on vellum & paper  
牛皮紙和紙上水墨、油及手工穿孔  
Unframed size 作品尺寸: 113 x 70.5 cm



















*Entangled Landscape of Disremembering: CEW Sites, Rubber Plantations, Abandoned  
Airfields*  
《遗忘的纠缠风景：CEW考古场址，橡胶园，废弃机场》  
2023

Acrylic, ink, and oil on vellum & paper  
牛皮紙和紙上丙烯、水墨及油  
Unframed size 作品尺寸: 113 x 70 cm







*Terra Rouge: tracing dad's footprints in abandoned airfields*  
《紅土地：在廢棄機場間追尋父親的足跡》  
2022

Acrylic, ink, and oil on vellum & paper  
牛皮紙和紙上丙烯、水墨及油  
Unframed size 作品尺寸: 34.3 x 30.5 cm





*Entangled Landscape of Disremembering no.1*  
《遗忘的纠缠风景 no.1》  
2022

Ink, oil, color pencil, watercolor, and hand perforating on vellum & paper  
牛皮紙和紙上水墨、油、彩色鉛筆、水彩及手工穿孔  
Unframed size 作品尺寸: 66 x 88 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



























Kiang

馬凌畫廊

kiangmalingue.com

Malingue

Tiffany Chung

Born 1969 in Vietnam  
Currently works and lives in 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

2023 Art Matters Fellowship, Art Matters Foundation, NY, USA  
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



“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, Slovenia  
“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

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蒂梵妮·鍾

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|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1969年出生於越南<br>目前工作與生活於美國休斯頓                                                                                                                                                                                                                                          | 「Tiffany Chung - Thu Thiem: an archaeological project for future remembrance」，Lumiar Cite Maumaus，里斯本，葡萄牙<br>「Passage of Time」，Tyler Rollins 畫廊，紐約，紐約州，美國                                                                                               |
| 學歷                                                                                                                                                                                                                                                                   | 2018<br>「Tiffany Chung - Thu Thiem: an archaeological project for future remembrance」，Johann Jacobs 博物館，蘇黎世，瑞士                                                                                                                                          |
| 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<br>1998 攝影學士學位，加州州立大學，长滩，加利福尼亚州，美國                                                                                                                                                                                             | 2017<br>「the unwanted population」，Tyler Rollins 畫廊，紐約，紐約州，美國                                                                                                                                                                                            |
| 獎項及駐留項目                                                                                                                                                                                                                                                              | 2016<br>「between the blank spaces of Hitachi Factories I read poetry interwoven with tales of the barbarians, famines and war sacrifices」，日立美術館   茨城縣北藝術祭，茨城縣，日本<br>「the unwanted population – Hong Kong chapter, part 1: flotsam and jetsam」，巴塞爾藝術展，香港 |
| 2023 藝術事務獎學金，藝術事務基金會，紐約，紐約州，美國<br>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<br>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<br>2018 Jane Lombard Fellow，新學院/維拉藝術與政策中心，紐約，紐約州，美國<br>2017 研究駐留，Fabrikken for Kunst og Design，哥本哈根，丹麥<br>2015 亞洲文化協會資助，紐約，紐約州，美國<br>201 |                                                                                                                                                                                                                                                         |





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