



| 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.

Her mid-career retrospective, *Tiffany Chung: indelible traces*, is presented at the Art, Design & Architecture Museum at the University of California, Santa Barbara, before traveling to the Weisman Art Museum at the University of Minnesota (Fall 2026) and the Blaffer Art Museum at the University of Houston (Summer 2027). Chung has exhibited at museums and biennials worldwide including The Museum of Modern Art, NY (USA); Smithsonian American Art Museum, DC (USA); Getty Museum, CA, (USA); Hammer Museum, CA (USA); Dallas Museum of Art, TX (USA); British Museum, London (UK); M+ (Hong Kong); Louisiana Museum of Modern Art (Denmark); The National Gallery of Denmark (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 Biennale (South Korea); Museum of Contemporary Art, Busan (South Korea) among other venues.

Her work has been collected by Smithsonian American Art Museum, British Museum, Louisiana Museum of Modern Art, San Francisco Museum of Modern Art, 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·鍾的職業生涯回顧展「Tiffany Chung: indelible traces」現於加州大學聖塔芭芭拉分校藝術、設計與建築博物館 (AD&A Museum) 呈現，之後將巡迴至明尼蘇達大學魏斯曼藝術博物館 (2026年秋季) 及休士頓大學布拉弗藝術博物館 (2027年夏季)。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。

Tiffany Chung: indelible traces is the first comprehensive museum survey of Vietnamese American artist, Tiffany Chung (born 1969; MFA, UCSB '00). Including more than 70 artworks that highlight Chung's expansive 25-year career, these works pointedly reveal histories that have too often been overlooked or intentionally ignored. She excavates the complex and often hidden entanglements—of history, politics, geography, economy, and climate—that accrue and shape landscapes, built environments, conflicts, and human migration. Best known for her intricately drawn and embroidered maps, a major part of Chung's work interrogates the nexus of the climate-conflict crisis, which views climate disasters and armed conflicts as dual systemic causes of forced migration. However, Chung's conceptual focus is much broader than this frame implies. Beyond charting human movements, her work unravels and reweaves the entwined relationships between nature and human societies, studying the migrations of flora and fauna—particularly spices, along with the cross-border trajectories of foods, cultures, and languages. She often mines the histories of single sites to reveal systems of power and cycles of transformation—natural or human-made, resilient or destructive—across stretches of geological and generational time. Chung employs extensive archival research to fill in the gaps that official histories and popular discourses overlook or intentionally disremember. She merges individual voices and collective memories with landscapes as active sites of remembrance through her rigorous research and qualitative analysis to challenge the power of mapping and grand historical narratives. Ultimately, her artworks question not only how history is told but also who tells that history, who belongs within it, and who and what are excluded.

Following the presentation at the AD&A Museum, the exhibition will embark on a national tour traveling to the Weisman Art Museum at the University of Minnesota (Fall 2026) and the Blaffer Art Museum at the University of Houston (Summer 2027).

- Text by AD&A Museum

Tiffany Chung: indelible traces

Jan 17 - Apr 26, 2026

Art, Design & Architecture Museum, University of California Santa Barbara, CA, USA
Art, Design & Architecture Museum, 美國加州大學聖塔芭芭拉分校, 加利福尼亞州, 美國



Installation view 展览现场

Courtesy of the Art, Design & Architecture Museum at UC Santa Barbara.
Photography by Yubo Dong, ofstudio.



JEANNE C. THAYER
PROJECT GALLERY

Installation view 展览现场

Courtesy of the Art, Design & Architecture Museum at UC Santa Barbara.
Photography by Yubo Dong, ofstudio.



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TIFFANY CHUNG INDELIBLE TRACES

No podemos escapar los fragmentos del pasado—pero su tras la esperanza
hasta la acción, entonces el futuro depende de lo que hagamos aquí y ahora
—Tiffany Chung

Los autores de la artista vietnamita-estadounidense Tiffany Chung revelan con
precisión historias que con demasiada frecuencia se han pasado por alto o
intencionalmente ignoradas. Chung está atenta a las formas en que el
nacionalismo reproduce el poder, borrando tanto como registra. Buscando llenar
los vacíos que dejan los informes oficiales, Chung recurre al concepto japonés de
ma, que se refiere a la yin y el espacio entre las cosas, para cuestionar las
narrativas históricas escritas por quienes detentan el poder o la influencia.
A través de mapas históricos, una extensa investigación de archivos y su
documentación tanto con las experiencias vividas de las personas, para
reconstruir historias más completas de eventos históricos y crear nuevos sistemas
de representación que incorporen lo que ha omitido y lo que permanece
reconocible.

Chung muestra paisajes y redes migratorias marcados por el cambio climático y
las guerras, el colonialismo y la construcción de naciones, la posindustrialización
y la urbanización, al trazar las relaciones entre los seres vivos, el entorno
construido, la naturaleza y las fuerzas de poder. Explora las historias de sitios
resistentes para revelar sistemas de poder y ciclos de transformación—naturales
o creados por el ser humano, resistentes o destructivos—a lo largo de periodos
geológicos. A la vez, traza las complejas interconexiones entre personas,
animales, culturas, flora y fauna a medida que se desplazan por el mundo. En
la historia, la política, la economía y la ecología que se acumulan en los paisajes,
configuran redes y provocan conflictos.

Esta exposición, el primer estudio exhaustivo de la carrera de Chung, presenta los
mapas meticulosamente dibujados o bordados por los que es más conocida, junto
con esculturas, videos, performances e instalaciones. Al reunir rastros,
fragmentos y voces silenciadas, sus obras no solo cuestionan como se cuenta la
historia, sino también quién la cuenta, quién pertenece a ella y quién o qué queda
recluido. Definitivamente, es este análisis de la historia lo que Chung utiliza para
actuar poderosamente en nuestras acciones futuras.

Tiffany Chung incluye obras en esta exposición por el Museo de Arte, Diseño y Arquitectura y
es curada por la curadora Gracia Cañal, directora adjunta de los Museos de la
Universidad de Richmond. La exposición es posible gracias al generoso apoyo de la Fundación
Henry Louis, también con el apoyo de la Fundación Henry Louis y el Consejo del Museo AUSA.

Installation view 展览现场

Courtesy of the Art, Design & Architecture Museum at UC Santa Barbara.
Photography by Yubo Dong, ofstudio.



Installation view 展览现场

Courtesy of the Art, Design & Architecture Museum at UC Santa Barbara.
Photography by Yubo Dong, ofstudio.



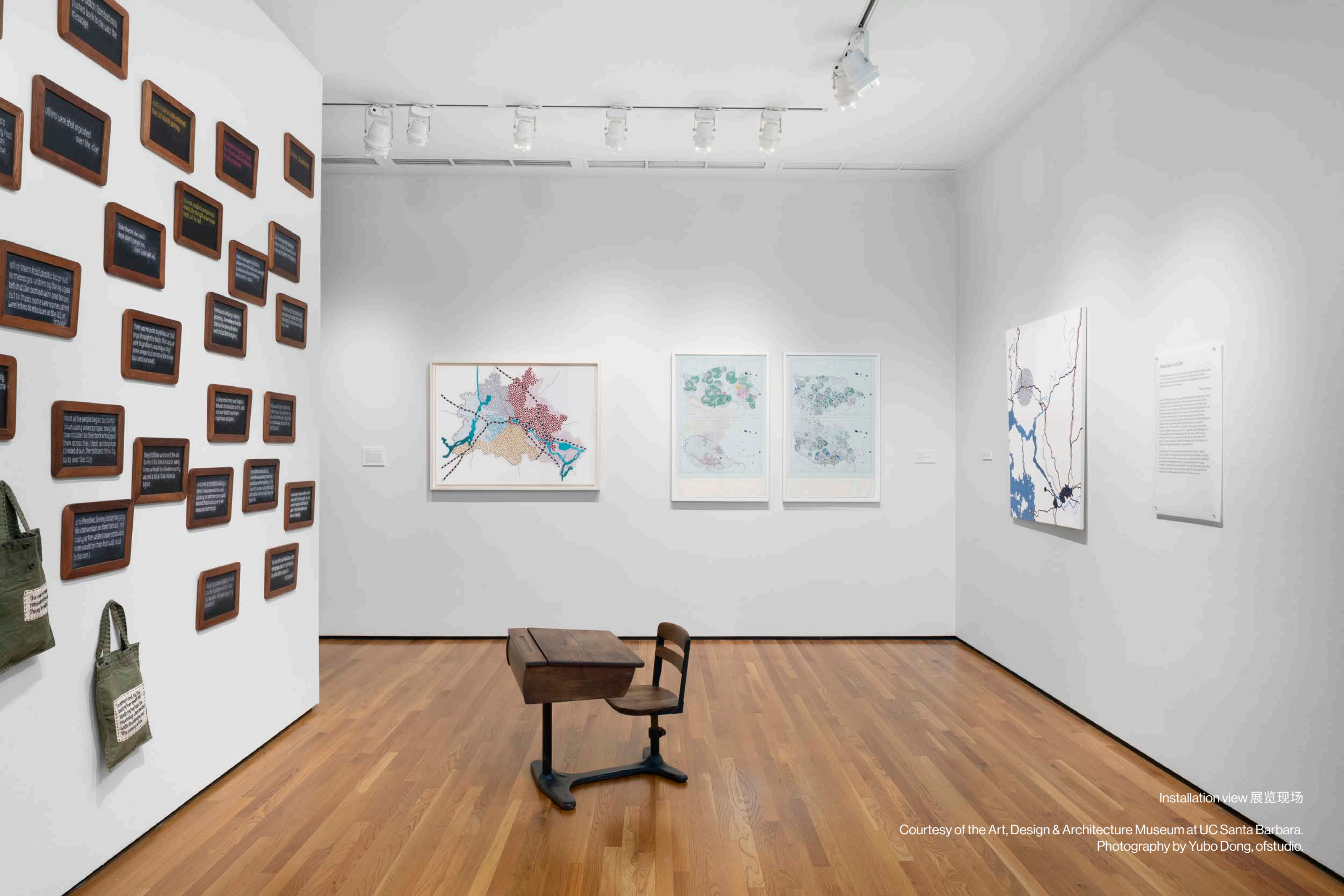
Installation view 展览现场

Courtesy of the Art, Design & Architecture Museum at UC Santa Barbara.
Photography by Yubo Dong, ofstudio.



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abandoned Lộc Ninh airfield, 2015



abandoned Bù Đốp airstrip, 2015

Dad, Lộc Ninh 1970



abandoned Phước Bình airfield, 2015



Site of former Đồng Xoài airfield, 2015

After Offensive 1972 NVA base areas on the Cambodia-RSVN border





Battle of An Lộc, 19 April - 20 July 1972
A major battle fought during the Easter Offensive
An Lộc: capital of Bình Long province / population 15,000
90 km north of Saigon; strategic position on QL-13, a paved
highway connecting the Cambodian border to the South
Vietnam's capital
An Lộc remained under control of South Vietnam

Easter Offensive 1972, Defense of An Lộc









Tiffany Chung
traces
2025
embroidery on fabric, ink & oil on paper, digital C-print
dimensions variable

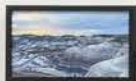
traces continues Tiffany Chung’s work mapping the footprint of our progress and the human-driven alterations of landscapes, flora and fauna. It depicts Neolithic earthworks in Europe and Asia to suggest prehistoric global connections and charts the historic spice trade routes connecting Asia, Africa, Europe and the Americas, proposing that globalization began with ancient unnamed traders well before the 1400s. The work links the complex spice trade history and its role in shaping globalization through commerce, maritime development, conflict, and colonialism to modern capitalism, exemplified in the United Fruit Company’s steamship routes in the early 1900s that carried bananas from its plantations in the Caribbeans and Central America. Pausing at such junctions of time, Chung’s work traces back to earth’s deep time that spans across geologic eras and planetary phenomena to situate human history as part of the expansive natural history. Using earth’s sediment layers as a reference to the imprint of our past, the work reminds us that our traces will be carried into the future, that we are responsible for the care of creation and sustainable ecology beyond human timespan.

Art Basel Unlimited
Booth U41

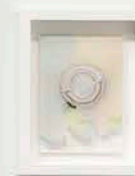
June 16 – 22, 2025
Messe Basel, Messeplatz 10, 4058 Basel



(Installation view)



(Installation view)

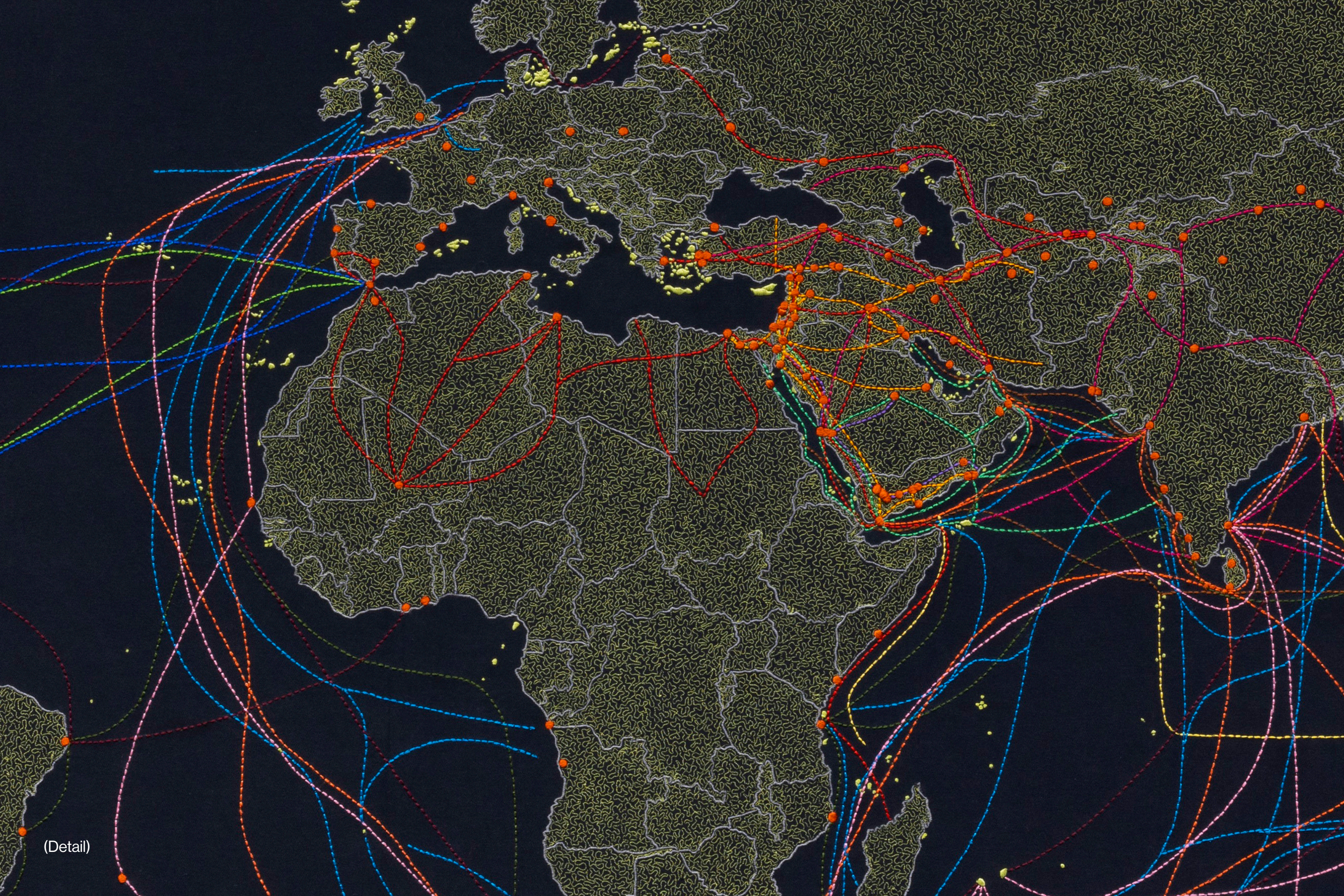


(Installation view)








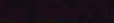








Global Spice Trade: routes from ancient time to the age of exploration/exploitation
2024 - 2025

Embroidery on fabric
140 x 380 cm, 50 x 50 cm
55 1/8 x 149 5/8 in, 19 3/4 x 19 3/4 in
Ed.3/4 (Edition of 4 + 1AP)



(Detail)

-  Austronesian Protohistoric & Historic Maritime Trans-Asiatic Route
-  Austronesian Protohistoric & Historic Maritime Secondary Route
-  Incense Road with Spice Route In Greco-Roman Times
-  Incense Road at the time of Alexander III of Macedon's Naval Expedition
-  Spice Land & Sea Routes of the Arabian Peninsula
-  Spice Trails of the Desert & Maritime Silk Roads
-  Spice Trails of the Sahara
-  Spice Trails of the 'New World'
-  Spanish Colonial Empire Trade Network in the 'Age of Exploration'
-  Portuguese Colonial Empire Trade Network in the 'Age of Exploration'
-  Dutch East India Company Trade Network (17th Century)
-  Dutch Commerce & Trade Routes (17th Century)
-  French East India Company Maritime Shipping Routes (17th - 18th Century)
-  British East India Company Trade Network c.1800



*El Pulpo: UFCo's Great White Fleet Routes and Properties
in Central America & the Caribbean
2020*

Embroidery on fabric
139 x 139 cm
54 ¾ x 54 ¾ in
Ed. 2/3 (Edition of 3 + 1AP)



Entangled Landscape of Disremembering no.1
2023

Ink, oil, color pencil, watercolor,
and hand perforating on vellum & paper
Work: 66 x 88 cm / 26 x 34 $\frac{5}{8}$ in
Framed: 80 x 102 cm / 31 $\frac{1}{2}$ x 40 $\frac{1}{8}$ in



Terra Rouge CEW S1
2024

Ink, oil, and hand perforating on vellum and paper
Work: 25 x 25.5 cm; 9 ⁷/₈ x 10 in
Framed: 36.2 x 37 cm; 14 ¹/₄ x 14 ⁵/₈ in

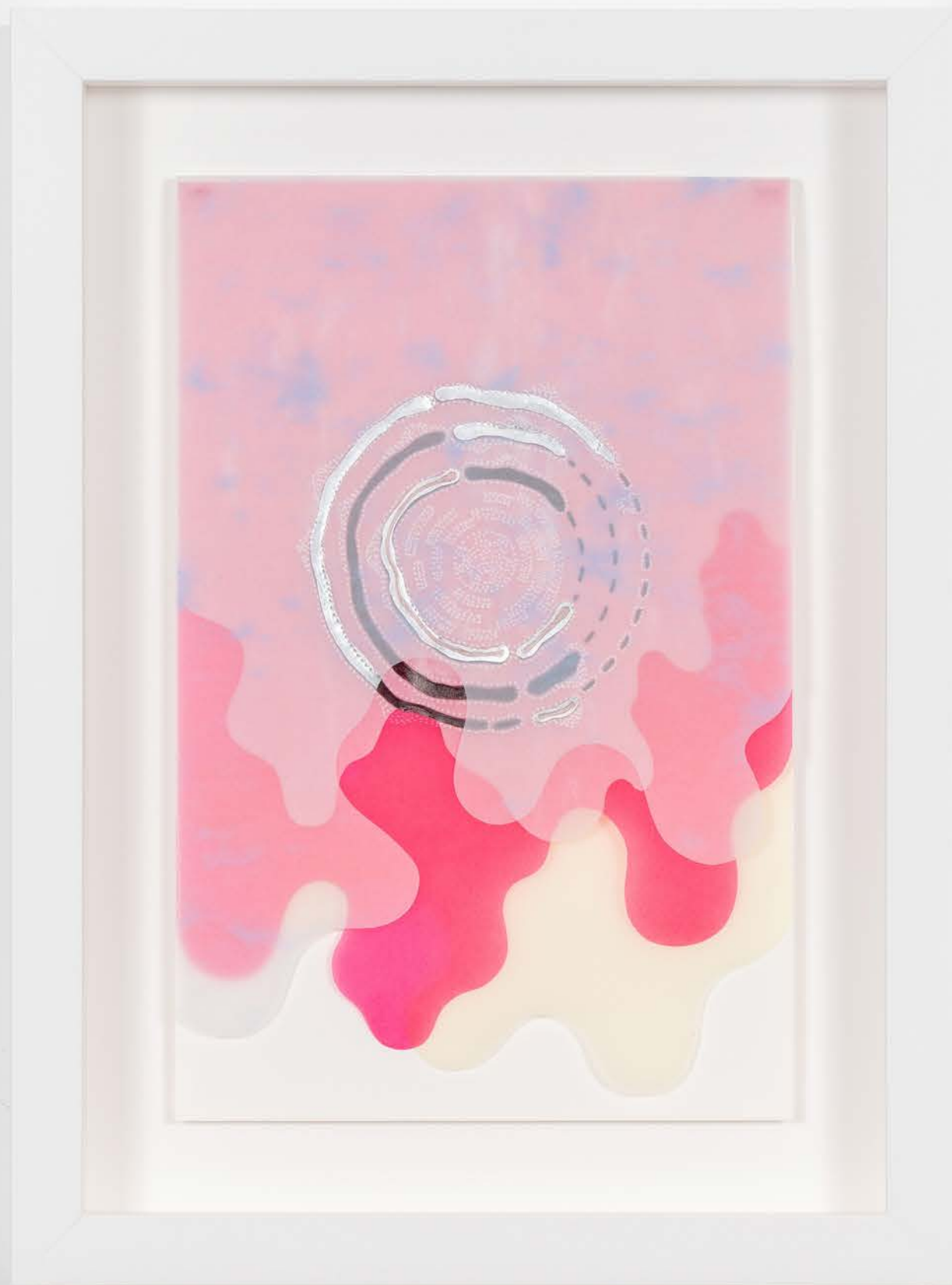




Terra Rouge CEW S2
2025

Ink and oil on vellum and paper
Work: 51 x 33 cm; 20 1/8 x 13 in
Framed: 62.5 x 44.5 cm; 24 5/8 x 17 1/2 in





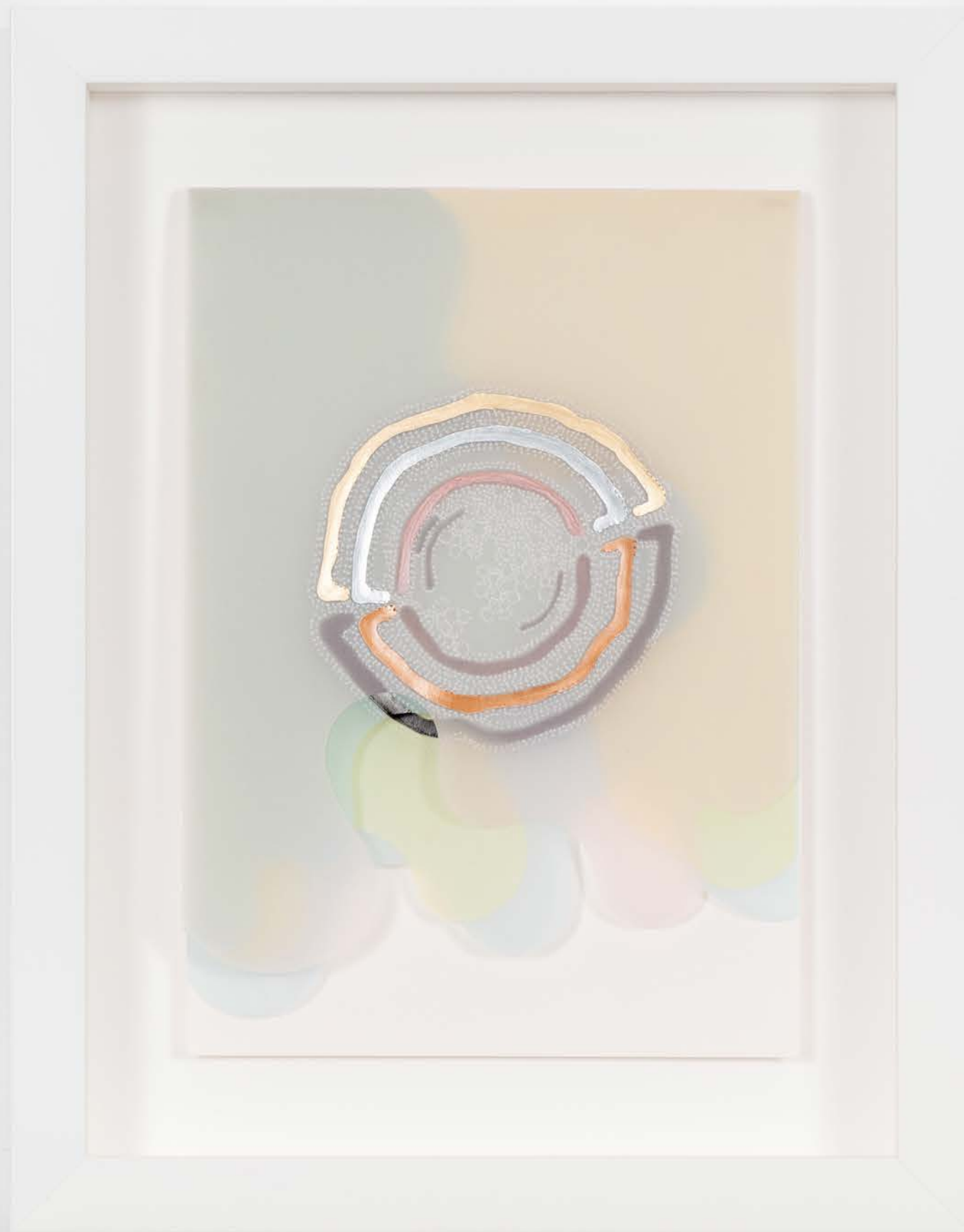
Gauderndorf, Lower Austria
2025

Ink, oil, and hand perforating on vellum and paper
Work: 34 x 22.5 cm; 13 ³/₈ x 8 ⁷/₈ in
Framed: 45.7 x 34 cm; 18 x 13 ³/₈ in



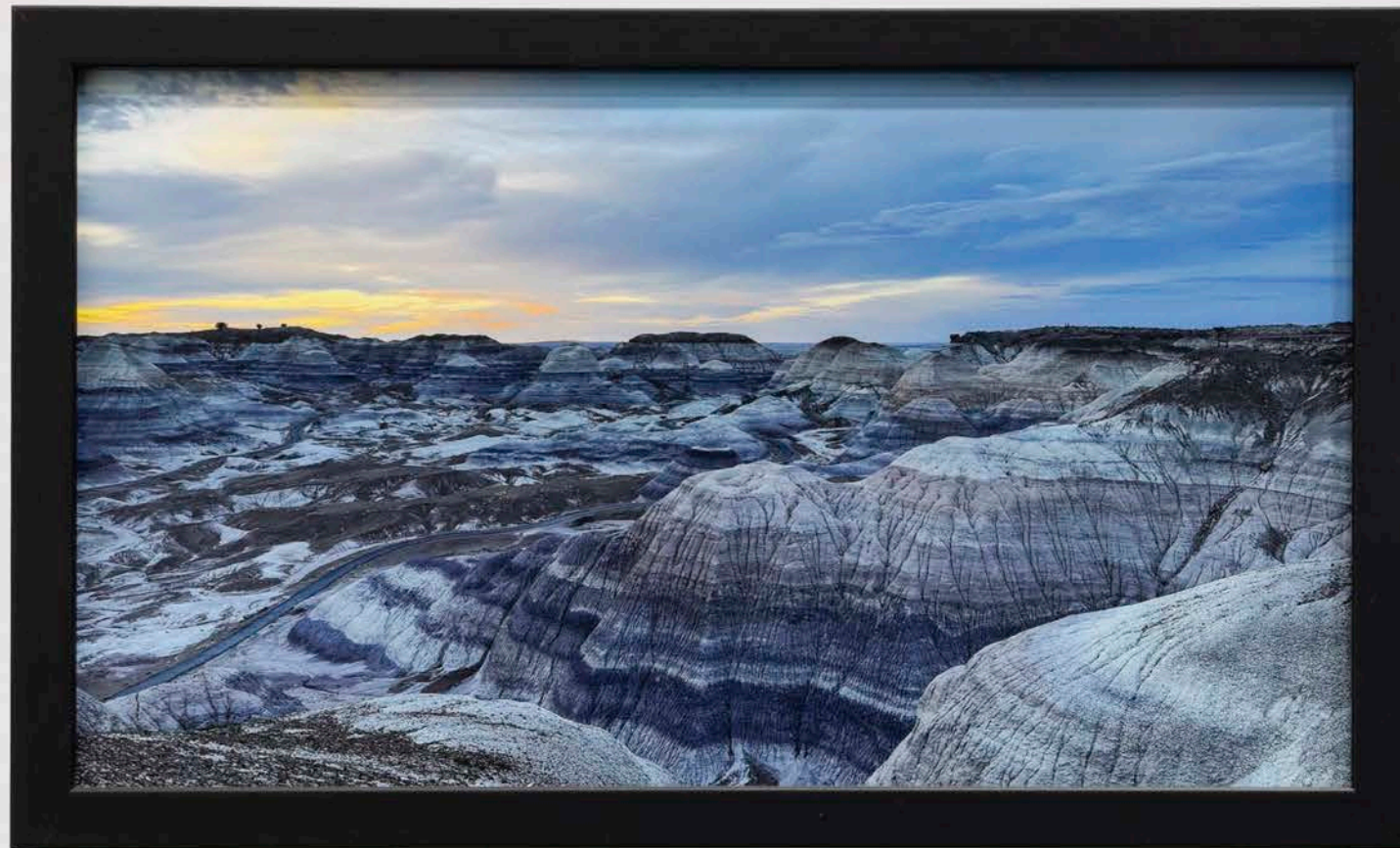
Roundel S4, Central Europe
2025

Ink, oil, and hand perforating on vellum and paper
Work: 35 x 27 cm; 13 ¾ x 10 ⅝ in
Framed: 46.5 x 38.5 cm; 18 ¼ x 15 ⅛ in



Hornsburg 1, Lower Austria
2025

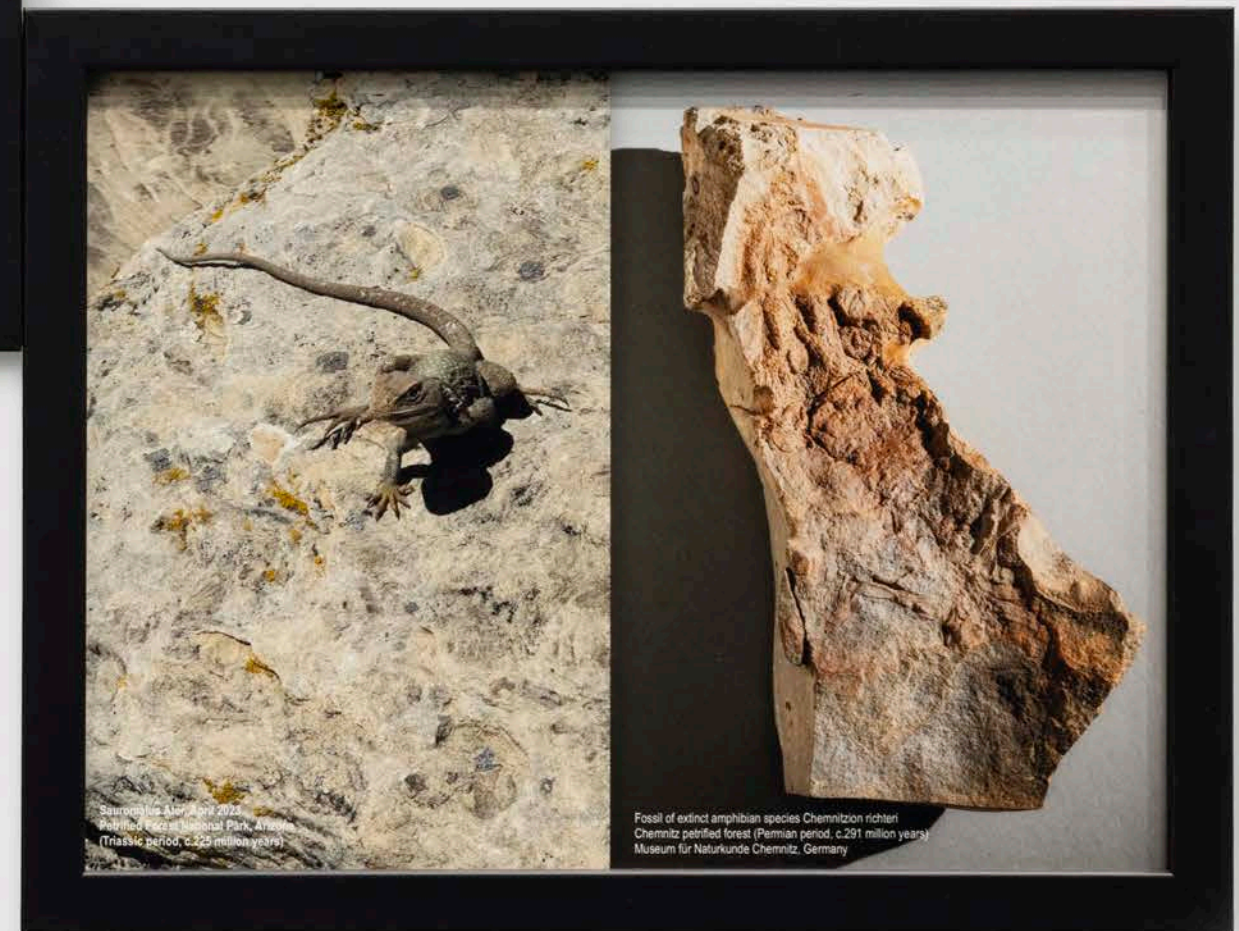
Ink, oil, and hand perforating on vellum and paper
Work: 30 x 21 cm; 11 ³/₄ x 8 ¹/₄ in
Framed: 41.5 x 32.5 cm; 16 ³/₈ x 12 ³/₄ in



Landscape of Blue Mesa (Arizona)
2025

C print, set of 2
17.1 x 30.5 cm / 6 ¾ x 12 in
18.7 x 25.4 cm / 7 ⅜ x 10 in

Ed.1/3 (Edition of 3 + 1AP)







Sauromalus ater, April 2023
Petrified Forest National Park, Arizona
(Triassic period, c.225 million years)



Fossil of extinct amphibian species Chemnitzion richteri
Chemnitz petrified forest (Permian period, c.291 million years)
Museum für Naturkunde Chemnitz, Germany

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 *El 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；種植園勞力；經濟擴張；以及軍事帝國主義。蒂梵妮・鍾致力於理解被稱作越南戰爭的衝突事件及其遺產，而這使命引領她進一步研究美國海外軍事擴張活動的歷史，並揭示美國摻雜了冷戰政策的商業利益、施加的政治影響等；展覽中的另一件刺繡作品《八爪魚：聯合果品公司在中美洲及加勒比地區的偉大白色艦隊航線及產業》(2020) 即探討了美國對危地馬拉等地區施加的影響。

來自「紅土地：圓環，時間蹤跡，反叛孤獨」系列的全新牛皮紙上繪畫作品探索了越南西南部的平隆—福隆區域的三個歷史維度：在公元前2300至300年建立並使用的新石器時代圓環狀土建工程；在1897年由法國殖民者率先建立的龐大橡膠種植園網絡；以及蒂梵妮・鍾的父親作為一名南越直升機駕駛員在戰爭時期頻繁往返的多個荒廢軍用機場。蒂梵妮・鍾認為，回顧新石器時代圓環狀土建工程意味著去想像不同的可能性——在一種假想式的歷史發展軌跡中，建立了這些土建工程的族群從未進入新的社會—經濟—政治體系，而是選擇維繫被藝術家稱作「反叛孤獨」的狀態。

在創作三通道影像作品《如果水有記憶》(2022) 時，蒂梵妮・鍾使用了聯合國難民署數據、歷史地圖及1985年10月至1986年6月間泰國海灣海盜襲擊地標等資料，並前往當地進行拍攝——曾有大量越南難民在當地遭遇難以言說的暴力。藝術家重訪歷史暴力的場址，舉行象徵性的海葬儀式，通過緬懷的姿態紀念逝去的生命，旨在喚起人們對事件的關注，以最終完成療癒的使命。此件大型影像裝置將音樂、詩歌、聲音地景及影像藝術等媒介編織在一起，思考生命流逝及創傷的意義，提醒我們去挖掘深埋在非人性之下的人性光芒。



(Installation view 展覽現場)



(Installation view 展覽現場)




(Installation view 展覽現場)

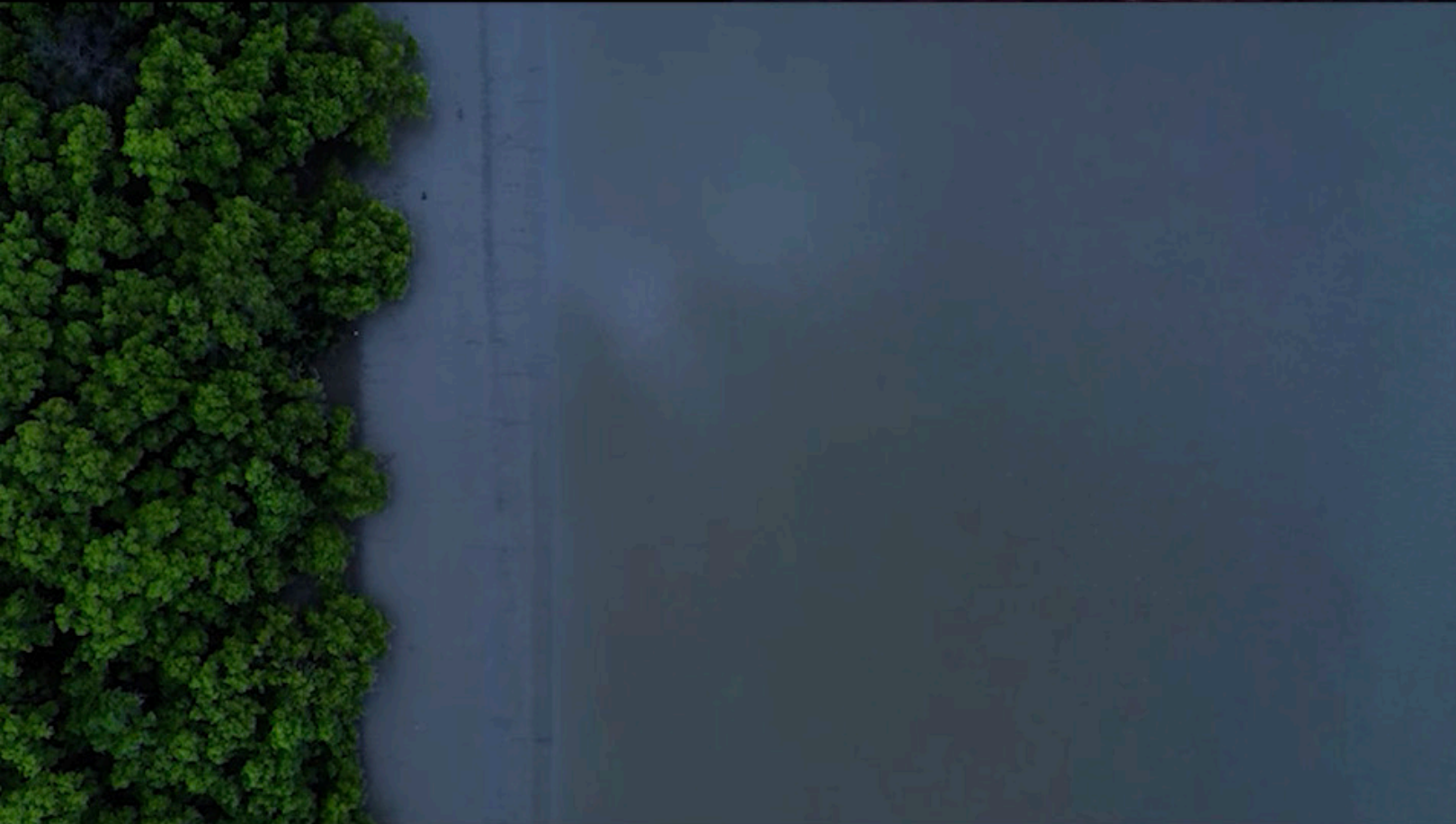


If Water Has Memories
《如果水有記憶》
2022

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)

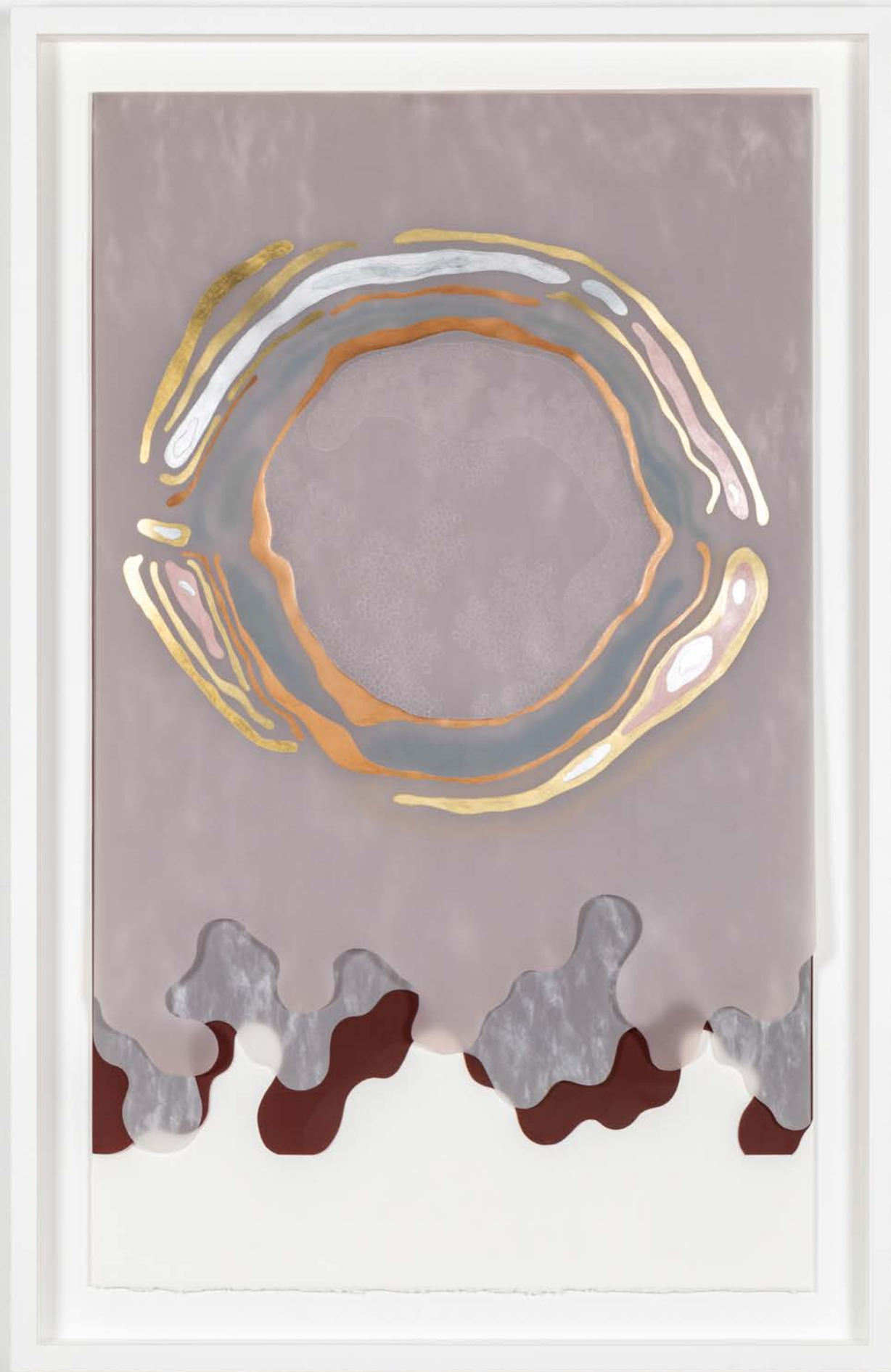




Installation view, "Chaos: Calm", 2022 Bangkok Art Biennale, Bangkok, Thailand
展覽現場，「Chaos: Calm」2022 曼谷雙年展，曼谷，泰國



(Installation view 展覽現場)



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.10
《紅土地CEW研究 No.10》
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



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



Terra Rouge CEW Study No.12
《紅土地CEW研究 No.12》
2023

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: 56 x 63 cm



(Installation view 展覽現場)

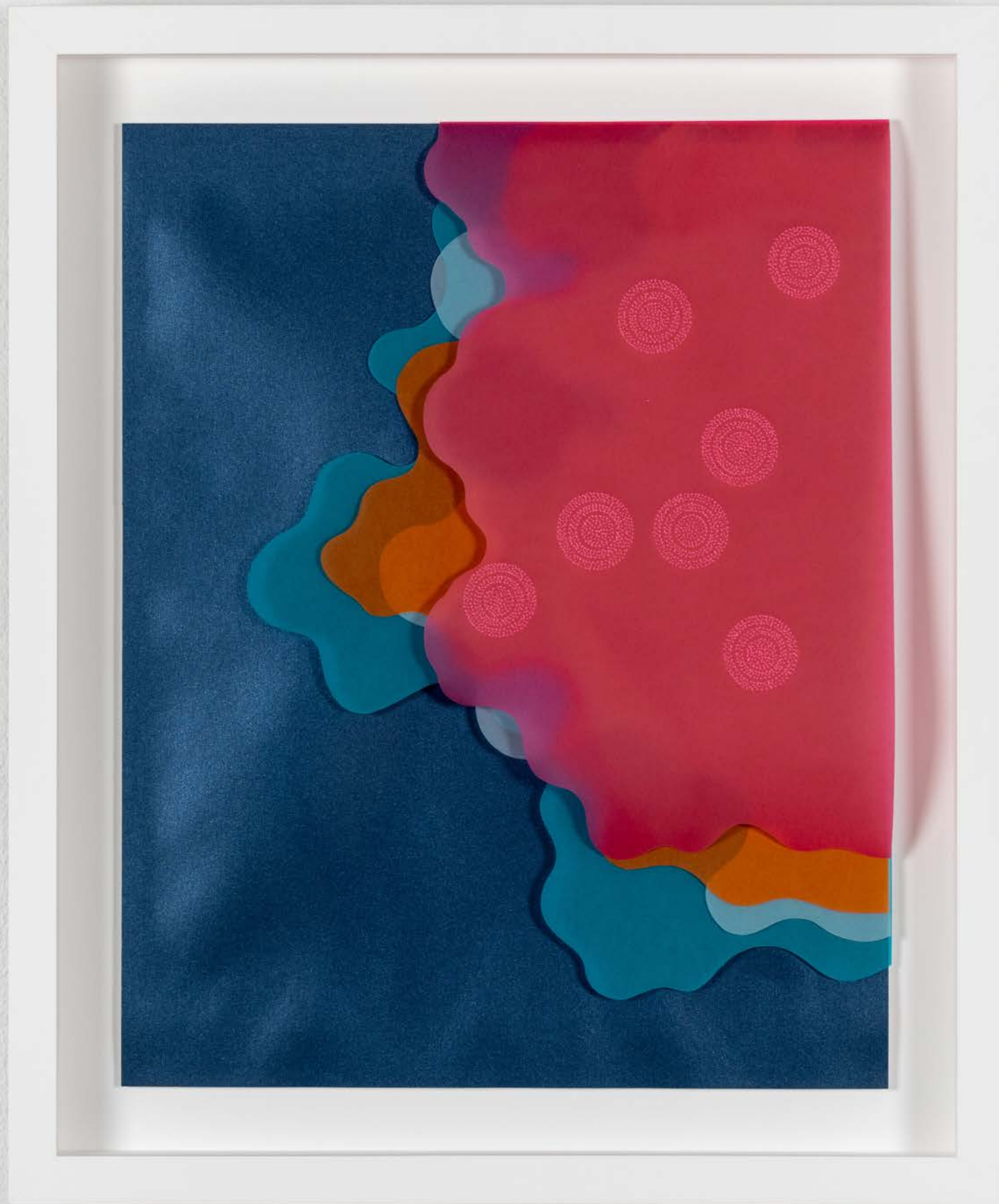


Terra Rouge CEW Study No.13
《紅土地CEW研究 No.13》
2023

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



(Installation view 展覽現場)



Dega-Latinis: CEW Hypothetical Inter-settlement Time Period 1
《德加—拉蒂尼斯：假想CEW跨定居點交流年代1》
2022

Hand perforating on vellum & paper
牛皮紙和紙上手工穿孔
Unframed size 作品尺寸: 50.8 x 45.7 cm



Dega-Latinis: CEW Hypothetical Inter-settlement Time Period 2
《德加—拉蒂尼斯：假想CEW跨定居點交流年代2》
2022

Hand perforating on vellum & paper
牛皮紙和紙上手工穿孔
Unframed size 作品尺寸: 56.7 x 37 cm

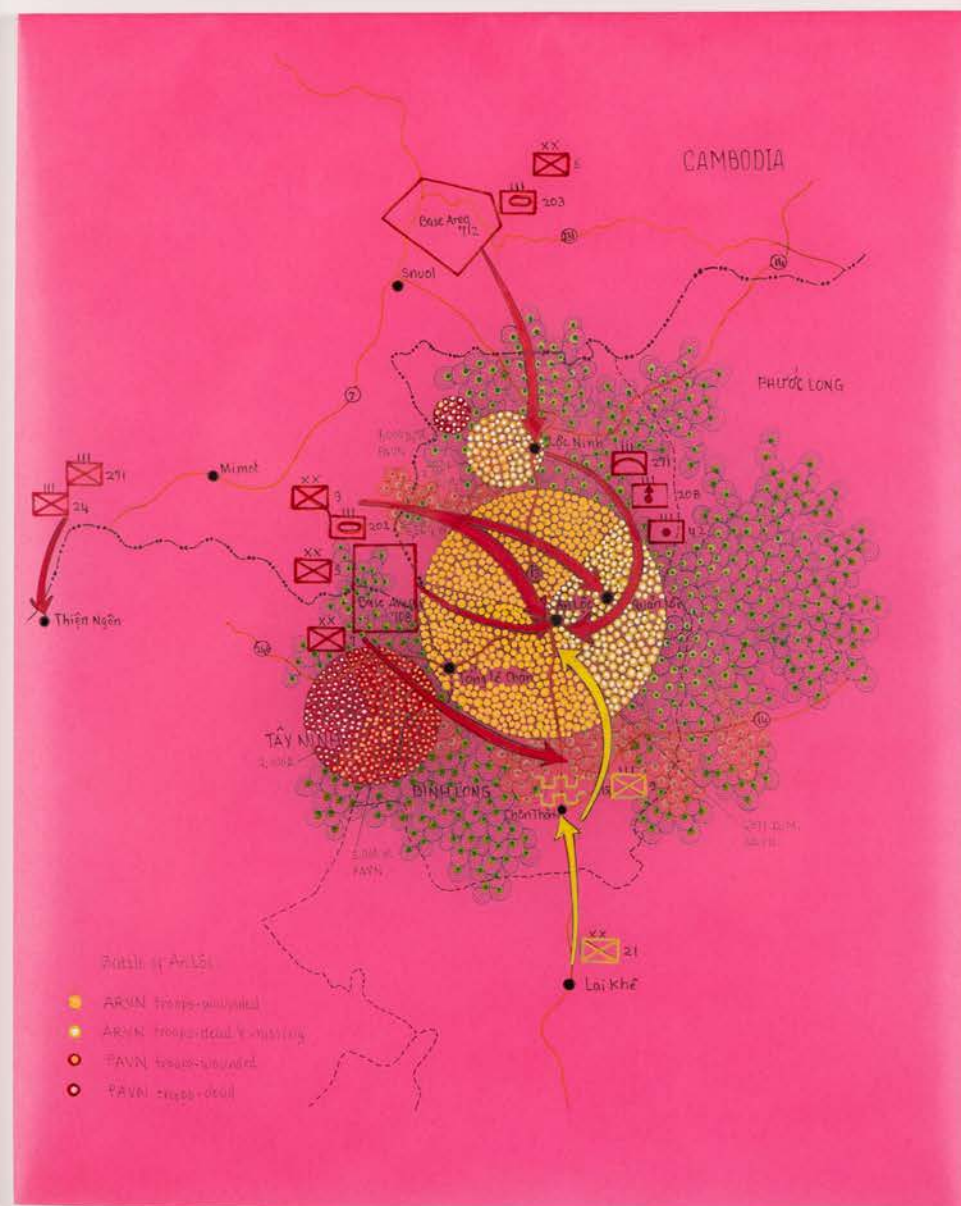


(Installation view 展覽現場)



*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: Easter Offensive–Battle of An Lộc
 《紅土地：復活節攻勢—安祿戰役》
 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: 35.7 x 24.7 cm



(Installation view 展覽現場)



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

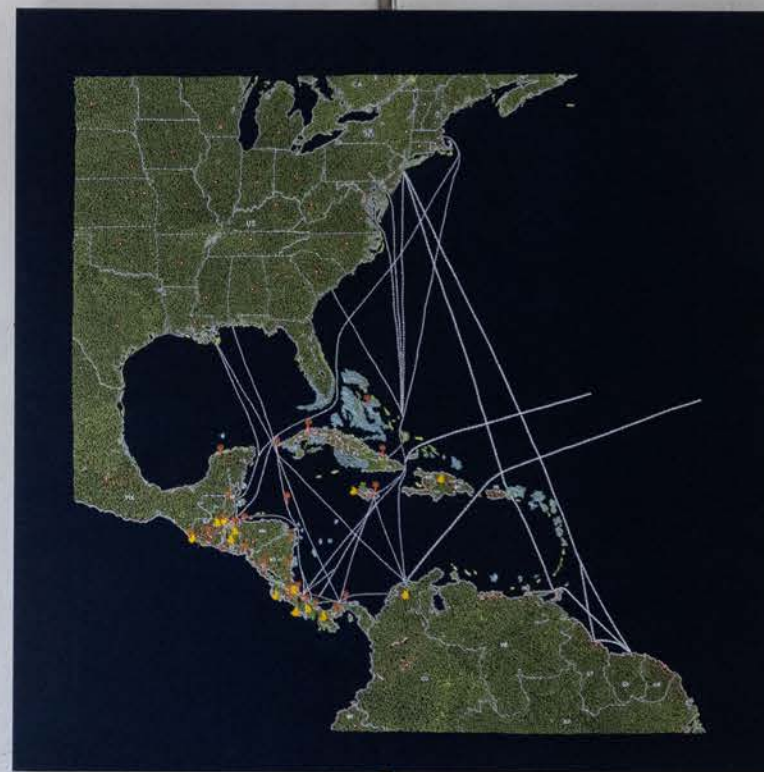
Acrylic, ink, and oil on vellum & paper
牛皮紙和紙上丙烯、水墨及油
Unframed size 作品尺寸: 34.3 x 30.5 cm





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

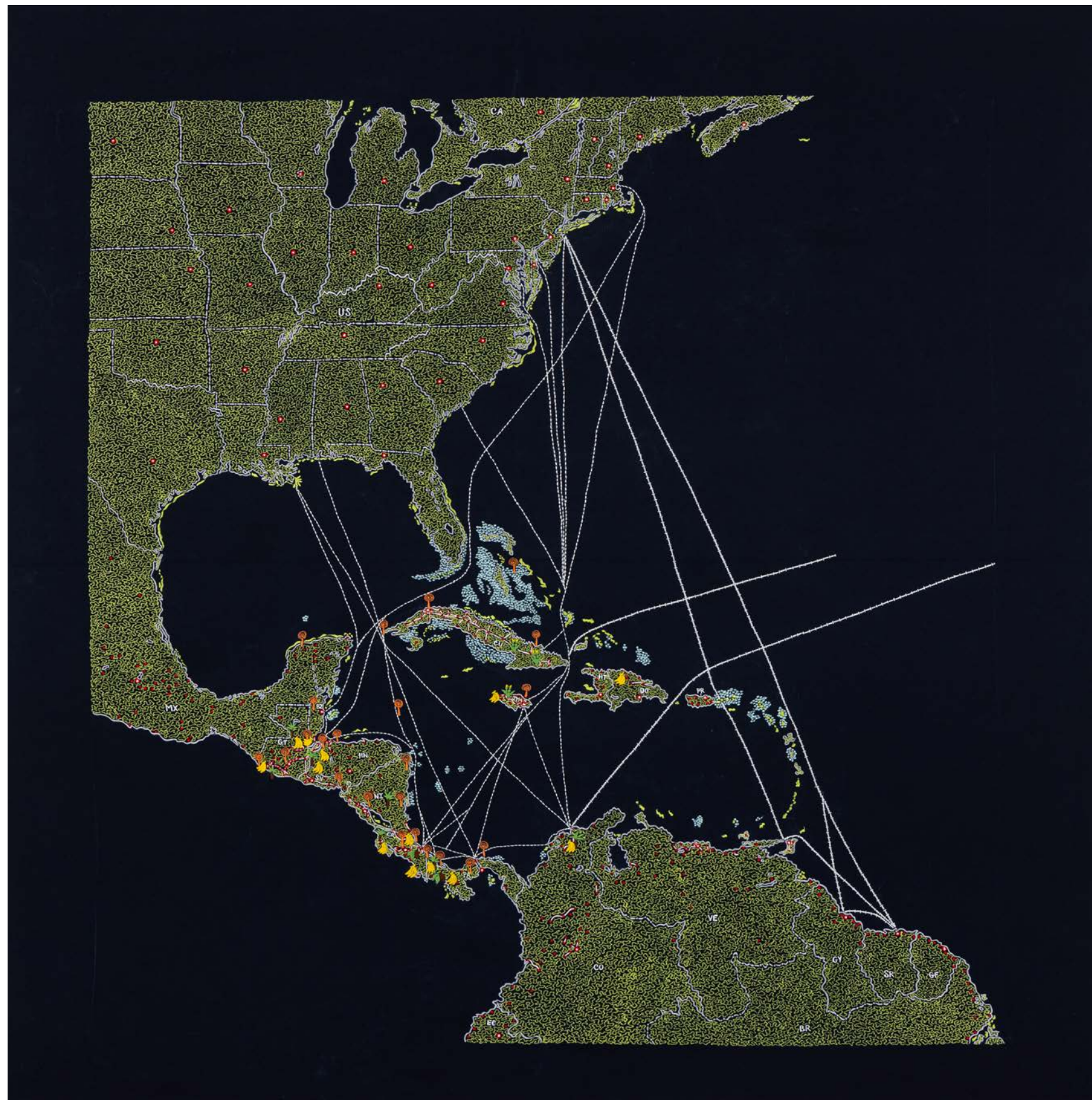
Ink, oil, color pencil, watercolor, and hand perforating on vellum & paper
牛皮紙和紙上水墨、油、彩色鉛筆、水彩及手工穿孔
Unframed size 作品尺寸: 66 x 88 cm





From Faraway Lands to Dust We Return: Ewa Plantation Community Cemetery's Ledger Book
《遠道而來，歸塵而去》
2018

Acrylic, ink, and oil on vellum and paper
牛皮紙和紙上丙烯、水墨及油
Unframed size 作品尺寸: 102 x 64 cm



El Pulpo: UFCo's Great White Fleet routes and properties in Central America & the Caribbean
《八爪魚：聯合果品公司在中美洲及加勒比地區的偉大白色艦隊航線及產業》
2022

Embroidery on fabric
布面刺繡
Unframed size 作品尺寸: 139 x 139 cm
Ed.2/3 (Edition of 3)



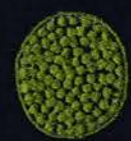
(Installation view 展覽現場)



Commissioned by the Pennsylvania Academy of the Fine Arts, Philadelphia for
Rising Sun: Artists in an Uncertain America, March 23 - October 8, 2023.

USM Global
《美國全球軍事行動》
2022-2023

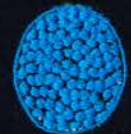
Embroidery on fabric
布面刺繡
140 x 350 cm, 39 x 68cm
Ed.2/2 (Edition of 2 + 1 AP)



Bases



Lily pads



Unconfirmed facilities



US-funded



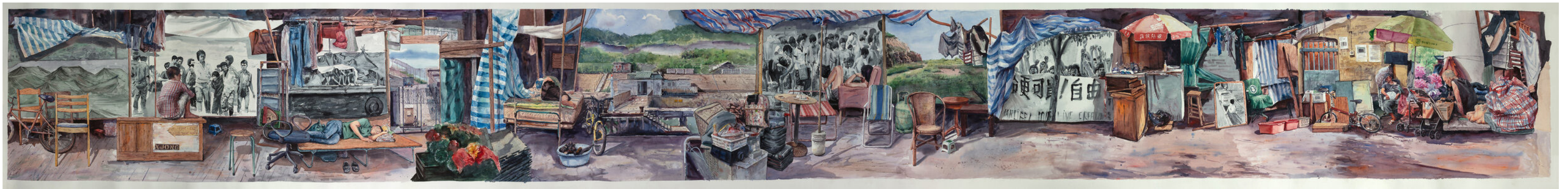
Recently closed/other



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.

Viet Nam Exodus History Learning Project
2015-2018



Water Dreamscape Scroll: the gangster named Jacky, the sleepers, and the exodus
2017-2018

Watercolor on paper
紙本水彩
113.5 x 924.5 cm

(US\$ 90,000)



FIRE - EXIT
LOI THOAT HOANG

XUONG



(Detail 作品細節)



(Detail 作品細節)



(Detail 作品細節)



After that, I was moved to Pillar Point Refugee Center and stayed there until the camp got shut down in 2000.

km 0 - Son's Story
2017


Single channel video, HD, sound
單頻錄像, 高清, 有聲
33 min 19 sec
Edition of 3+ 2AP

📺 Watch video 觀看視頻
Password 密碼: HK2017SQ

(US\$ 30,000)



km 0 - Son's story encapsulates the experience of about 450,000 ethnic-Chinese Vietnamese, who were expelled from Vietnam starting in 1978 and during the following years, as war erupted between China and Vietnam at the northern border in 1979. As political situations worsened, Son and his family were forced to go overland to China, leading to many complicated border-crossing and boat journeys back and forth between Vietnam, China, and Hong Kong that Son undertook from 1978 to 1997. Son recalls vivid details of his escape routes, living in Hong Kong detention centers, being 'screened out' and denied refugee status, his forced deportation to Vietnam that resulted in his limbo state in a Vietnam's detention center, which led to another escape journey to Hong Kong and becoming stateless. Subsequently, Son was able to obtain resident status under Hong Kong's *Widened Local Resettlement* scheme in 2000 with the assistance of human rights lawyer Pam Baker's team. Mapping his harrowing journeys through times when political events unfolded and policies shifted, the video revisits the ineffectiveness and unfairness in the assessment procedure of the UNHRC-sponsored Refugee Status Determination practiced in Hong Kong at the time. Son's story is a recorded testament to the complexity of refugee migration and argues that what constitutes someone a refugee cannot be pandered to simplicity and generalization.



They will be detained until repatriated to Vietnam





Installation view, "Dismantling the Scaffold", Tai Kwun Contemporary, Hong Kong, 2018
展覽現場,「Dismantling the Scaffold」,大館當代美術館,香港,2018年

Image courtesy of the artist
圖片由藝術家提供



Installation view, "Dismantling the Scaffold", Tai Kwun Contemporary, Hong Kong, 2018
展覽現場,「Dismantling the Scaffold」,大館當代美術館,香港,2018年

Image courtesy of the artist
圖片由藝術家提供



Installation view, "Imagined Borders", 12th Gwangju Biennale, Korea, 2018
展覽現場,「Imagined Borders」,第十二屆光州雙年展,韓國,2018年

Image courtesy of the artist
圖片由藝術家提供



Installation view, "Imagined Borders", 12th Gwangju Biennale, Korea, 2018
展覽現場,「Imagined Borders」,第十二屆光州雙年展,韓國,2018年

Image courtesy of the artist
圖片由藝術家提供

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 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

2026
“Tiffany Chung: indelible traces”, Art, Design & Architecture Museum, University of California Santa Barbara, Santa Barbara, CA, USA

2025
“Crossroads of Time”, Max Estrella Gallery, Madrid, Spain

2023
“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, Lê 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

2025
“Breath(e): Toward Climate and Social Justice”, Jan Shrem and Maria Manetti Shrem Museum of Art, Davis, CA, USA

2024
“Are you Ready? Surge to 2030: Enhancing Ambition in Asia-Pacific to Accelerate Disaster Risk Reduction”, SM Mall of Asia, Pasay, Philippines
“Ocean in Us: Southern Visions of Women Artists”, Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan
“Breath(e): Toward Climate and Social Justice” | Pacific Standard Time Art, Hammer Museum | Getty Museum, Los Angeles, CA, USA
“Lines”, 21st Century Museum of Contemporary Art, Kanazawa, Japan
“After Rain”, the 2nd Diriyah Biennale, Saudi Arabia
“Home and the World”, Van Loon Museum, Amsterdam, the Netherlands
“This Is Not Just Local: Practical Practices”, Busan Museum of Contemporary Art, Busan, South Korea

2023
“Beyond Granite: Pulling Together”, National Mall, Washington DC, USA
“American Voices and Visions”, Smithsonian American Art Museum, DC, USA
“In the Heart of Another Country: The Diasporic Imagination Rises”, Al Mureijah Art Space | Sharjah Art Foundation, Sharjah, UAE
“Art on paper since 1960: the Hamish Parker Collection”, the British Museum, London, UK
“Hong Kong: Here and Beyond”, M+ Museum, Hong Kong
“Rising Sun–Artists and an Uncertain America”, PAFA Museum, Philadelphia, PA, USA
“After Hope: Videos of Resistance”, Peabody Essex Museum, Salem, MA, USA
“After Hope: Videos of Resistance”, Center for Asian American Media, San Francisco, CA, USA
“State-less”, Two Temple Place, London, UK

2022
“In the Heart of Another Country”, DEICHTORHALLEN HAMBURG, Germany
“Tiffany Chung, Shilpa Gupta, Mona Hatoum, Shirin Neshat: Works from Faurschou Collection, Faurschou Foundation, NY, USA
WALKI”, Schirn Kunsthalle Frankfurt, Germany
“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
“Chaos: Calm”, Bangkok Art Biennale, Bangkok, Thailand

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
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
Faurshou 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 of Art and Gardens, Jacksonville, FL, USA

K

M

蒂梵妮·鍾

1969年出生於越南
目前工作與生活於美國休斯頓

學歷

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

2023 藝術事務獎學金，藝術事務基金會，紐約，紐約州，美國
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

2026 「Tiffany Chung: indelible traces」，Art, Design & Architecture Museum，美國加州大學聖塔芭芭拉分校，聖塔芭芭拉，加利福尼亞州，美國

2025 「Crossroads of Time」，Max Estrella畫廊，馬德里，西班牙

2023 「糾纏的痕跡，遺忘的風景」，馬凌畫廊，香港

「Tiffany Chung: rise into the atmosphere」，達拉斯藝術博物館，達拉斯，德克薩斯州，美國

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 博物館，蘇黎世，瑞士

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

2016 「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
「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/移民政治藝術中心，哥本哈根，丹麥
「finding one’ s shadow in ruins and rubble」，Tyler Rollins畫廊，紐約，紐約州，美國

2014 「Tiffany Chung」，Lieu-Commun Espace d’ Art Contemporain，圖盧茲，法國

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，Lê 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」，音樂會和表演，福岡三年展開幕活動和亞洲藝術節，福岡，日本

2003

「Momentum」，Mai’s畫廊，胡志明市，越南

雙年展及博物館群展

2025

「Breath(e): Toward Climate and Social Justice」，Jan Shrem and Maria Manetti Shrem Museum of Art，戴维斯基，加利福尼亞州，美國

2024

「Are you Ready? Surge to 2030: Enhancing Ambition in Asia-Pacific to Accelerate Disaster Risk Reduction」，亞洲SM中心，帕賽，菲律賓

「Ocean in Us: Southern Visions of Women Artists」，高雄市立美術館，高雄，台灣

「Breath(e): Toward Climate and Social Justice」，Pacific Standard Time Art，哈默博物館 | 蓋蒂博物館，洛杉磯，加利福尼亞州，美國

「Lines」，21世紀當代藝術博物館，金澤，日本

「After Rain」，第二屆德拉伊耶雙年展，沙烏地阿拉伯

「Home and the World」，凡龍博物館，阿姆斯特丹，荷蘭

「This Is Not Just Local: Practical Practices」，釜山當代藝術博物館，釜山，韓國

2023

「Beyond Granite: Pulling Together」，國家廣場，華盛頓特區，美國

「American Voices and Visions」，史密森尼美國藝術博物館，華盛頓，美國

「In the Heart of Another Country: The Diasporic Imagination Rises」，Al Mureijah 藝術空間 |沙迦藝術基金會，沙迦，阿聯酋

「Art on paper since 1960: the Hamish Parker Collection」，大英博物館，倫敦，英國

「香港：此地彼方」，M+博物館，香港

「Rising Sun–Artists and an Uncertain America」，費城藝術博物館，費城，賓夕法尼亞，美國

「After Hope: Videos of Resistance」，皮博迪埃塞克斯博物館，塞勒姆，馬薩諸塞州，美國

「After Hope: Videos of Resistance」，亞裔美國媒體中心，舊金山，加利福尼亞州，美國

「無國界」，Two Temple Place，倫敦，英國

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館，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!」，席恩美術館，法蘭克福，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 Nimes，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 Fine Art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

「Lucca Digital Photo Festival」，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」，範瓊畫廊，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

聖何塞藝術博物館，加利福尼亞州，美國

史密斯學院藝術博物館，北安普頓，馬薩諸塞州，美國

奧爾布賴特-諾克斯美術館，布法羅，紐約，美國

庫莫爾藝術和花園博物館，傑克遜維爾，佛羅里達州，美國

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