

**TOMORROW ISN'T HERE**



**TIFFANY CHUNG**

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## FOREWORD

TYLER ROLLINS

We are pleased to welcome back Tiffany Chung for her third solo exhibition, *TOMORROW ISN'T HERE*, at Tyler Rollins Fine Art. Chung is one of the most prominent and internationally active artists based in Vietnam. She is participating in an impressive array of exhibitions this year, including: *Six Lines of Flight* at the San Francisco Museum of Modern Art (Sep. 15 – Dec. 31, 2012); *The Map as Art* at the Kemper Museum of Contemporary Art, Kansas City, Missouri (Sept. 14, 2012 – April 21, 2013); *Encounter: Royal Academy in Asia*, Institute of Contemporary Arts, Singapore (Sept. 14 – Oct. 21, 2012); *There Can Be No Better World*, Museum of Contemporary Art & Design, Manila, Philippines (May 26 – Aug. 18, 2012); *Facing West/Looking East*, Oceanside Museum of Art, Oceanside, California (Aug. 12, 2012 – Jan. 13, 2013); *Art Stays*, Ptuj, Slovenia (July 18 – Dec. 31, 2012); the Kuandu Biennale, Taiwan (Sept. 29 – Dec. 16, 2012); and the Asia Pacific Triennial, Brisbane, Australia (Dec. 8, 2012 – April 14, 2013). And looking to 2013, she will be a featured artist in the Sharjah Biennial.

*TOMORROW ISN'T HERE* comprises a series of embroidered charts, works on paper, a sculptural installation, and the United States premiere of Chung's two new video works, *thousands of years before and after* and *the great simplicity*. It is the most recent component of her ongoing multimedia series, *The Galápagos Project*. "The series," Chung explains, "explores deindustrialization, demographic changes, global economic crises, natural disasters, extreme climate impact, and human destruction." In recent years, Chung has been working on projects in Japan, especially her investigation into the decline of rural communities and industrial towns in Yamaguchi Prefecture, where the two videos were shot. The future distopia that the videos evoke is not specific to Japan but could apply equally well to other parts of the world. For her New York exhibition, Chung connects the themes of the *The Galápagos Project* to the United States, using the example of the Dust Bowl of the 1930s, with its devastating effects on both the natural environment and human civilization.

In addition to her many projects this year, Chung has participated in numerous museum exhibitions and biennials around the world, including: the Singapore Biennale (2011); *Roving Eye*, Sorlandet Kunstmuseum, Norway (2011); *Fukagawa Shokudo*, Tokyo Modan Kan, Japan (2011); *Atopia: Art and City in the 21st Century*, Centre de Cultura Contemporània de Barcelona, Spain (2010); *The River Project*, Campbelltown Arts Centre, Australia (2010); the Incheon International Women Artists' Biennale, Korea (2009); *transPOP: Korea Vietnam Remix*, Yerba Buena Center for the Arts, San Francisco, USA (2008) and the Arko Museum, Seoul, Korea (2007); *Strategies from Within*, KE Center for Contemporary Arts, Shanghai, China; and the Fukuoka Triennale, Japan (2005).

# TOMORROW ISN'T HERE

TIFFANY CHUNG

*TOMORROW ISN'T HERE* is part of a larger and ongoing series of works called *The Galápagos Project*, which derives from my research on various transformation processes of towns and cities in several post-industrial countries. The series explores deindustrialization, demographic changes, global economic crises, natural disasters, extreme climate impact and human destruction. Studying the Dust Bowl period in the United States, the decline of selected agricultural and industrial towns in Yamaguchi (Japan), sites such as *Treasure Hill* and the defunct gold mine Jiufèn in Taipei (Taiwan), Manila slums (the Philippines), etc., *The Galápagos Project* seeks to transgress space and time. Disasters and transformations can occur in any locality at any given time. This series confronts the current wreckage of our world by examining the aftermath of colonization and modernization. Using semiotics, biblical references, as well as references from Kurt Vonnegut's book *Galápagos* and the actual Galápagos Archipelago in addition to my research, *The Galápagos Project* encompasses human destruction and transformation, giving insights into living on the brink of utter ruins – the ruins we have created from our dream of progress.

*TOMORROW ISN'T HERE* references the Great Plains to epitomize the decline of an extensive flatland region. The 1930s Dust Bowl exemplifies the resulting effects of climate variability due to human activity. With the misuse of land, inappropriate agricultural practices, and extreme climate impact, the severe dust storms of the 1930s destroyed 25 million hectares of land and caused 300,000 people in the Great Plains to migrate West during the Great Depression. In *TOMORROW ISN'T HERE*, a series of image transfers [from old engraving prints of 19th century European agricultural tools] are drawn over with patterns and motifs that mimic the structure of SiO<sub>2</sub> (silicon dioxide), the compound of sand, in cloud shapes. Charts that analyze the climate impact as well as wheat prices from the mid 19th century until the year 2000 are embroidered on canvas. While these works are presented based on factual data, fiction comes into play in other pieces.

The Dust Bowl displaced farmers wandering in the immense grassland is referenced in the video entitled *thousands of years before and after*, which imagines a group of post-apocalyptic, mixed-raced human drifters that wander in a vast plateau, searching for a new dwelling place and means of survival. The other video, entitled *the great simplicity*, is a musing on our future ruins, with two men stomping through an abandoned modern amphitheater, frenetically and frantically circling each other. They shout indecipherable phrases of a mutated language. The men represent neo-humans being stripped of culture in a post-industrial society, struggling to grasp a sense of self, place and meaning. Not only humans have become wanderers in their own land. A herd of miniature bison, hand-crafted in black glass, grazes on a white, glossy acrylic surface instead of natural grassland. After being driven to near extinction, the bison are now just a mere image of what they once were, imagined to be living as urban

creatures like all of us. In our quest to change things, animals are often among the first group of victims. They bear the brunt of human destruction. Yet both human and animals share the experience of being displaced, endlessly roaming in between memory and imagination.

*The Galápagos Project* is an allegorical fantasy that imagines our world at the end of the human race. At the collapse of modern society lay our future ruins. In *TOMORROW ISN'T HERE*, the cluster of image transfers/drawings and embossed text pieces entitled *cell phone haiku*, *19th century European farm tools* and *SiO<sub>2</sub>* references the past but fictionalizes our future ruins in a non-linear way—it's the collapse of the distinctions between past/present/future. The embossed text pushes the cell phone novel genre to another level with my invented cell phone haiku that reads, "STAND ON THE GROUND / SUN SHINING / WIND BLOWING / SKY MELTING / LAUGH OR CRY / TOMORROW ISN'T HERE." Not just space and time, but culture also transgresses at the ruins of great human achievements of art, science and technology. For better or worse.

No, tomorrow isn't here.

Texas, August 2012

## OF BEASTS AND BURDENS TIFFANY CHUNG'S ARTWORK ON THE GREAT PLAINS

VIET LE

Tiffany Chung's third solo exhibition at Tyler Rollins Fine Art, entitled *TOMORROW ISN'T HERE*, asks timely questions about survival and sustenance. The show is comprised of embroidered "charts," image transfers/drawings, a sculptural installation, and two videos. The work shown in New York is part of a larger long-term multi-sited investigation, entitled *The Galápagos Project*, which looks at changing cities and towns in post-industrial countries. In her artist statement, Chung writes:

The series explores deindustrialization, demographic changes, global economic crises, natural disasters, extreme climate impact and human destruction. Juxtaposing the Dust Bowl period in the United States with a case study on the decline of small agricultural and industrial towns in Yamaguchi (Japan), and sites such as *Treasure Hill*, the defunct goldmine Jiufèn in Taipei (Taiwan), and Manila slums (the Philippines), *The Galápagos Project* seeks to transgress space and time.

Geographic and temporal markers are man-made constructs. Humankind is both destroyer and creator. In previous and current projects, Chung examines the twin forces of annihilation and transformation in Saigon, Los Angeles, Tokyo, Dubai and so on. As history has shown time and again, natural and man-made disasters can occur at any time, any place. Yesteryear's calamities have shown that idealistic dreams of tomorrow may be unreachable illusions. We are on the brink of disaster. Chung notes, "Envisioning the collapse of modern society [or the end of the human race] is inevitable after studying these sites of destruction. No, tomorrow isn't here." Yet the fact that tomorrow isn't here may be a hopeful statement. All we have is now. In the present, we can shape things to come. Chung notes, "*The Galápagos Project* encompasses human destruction and transformation, giving insights into living on the brink of utter ruins — the ruins we have created from our dream of progress." Yes, we are grappling with the aftermath of global economic crises, natural disasters — tsunamis, hurricanes — and endless wars. This is the wreckage of progress.

### OF DREAMS AND DUST: CHARTS AND DRAWINGS

*TOMORROW ISN'T HERE* references the Great Plains, an extensive flat agricultural area in the United States and Canada. The Dust Bowl, or the "Dirty Thirties" (1930s) in the United States and Canada was a catastrophic period. Drought and decades of heavy farming in the region led to severe dust storms. Due to "the misuse of land, inappropriate agricultural practices, and extreme climate impact" Chung writes that the resulting "dust storms of the 1930s destroyed 25 million hectares of land and caused 300,000 people in the Great Plains to migrate West during the Great Depression."<sup>1</sup> These hundreds of thousands of wandering farmers who abandoned their farms were unable to find salvation. Millions of acres of farmland lay in waste; farms became empty husks. American novelist John Steinbeck famously wrote about the displaced in *Of Mice and Men* and *Grapes of Wrath*.

Echoing Steinbeck's great themes, for Chung the Great Plains and the Dust Bowl epitomize the limits of civilization and man's lack of foresight. Shortsighted farming techniques led to disaster. The displaced Depression-era farmers, or "Okies" (many came from Oklahoma), were also wanderers in the vast landscape, seeking a new life. The artist's post-apocalyptic drifters from her video installation come to mind. The past portends the future.

Encompassing the past and the present, Chung's four embroidered "charts" — based on factual diagrams — feature regional data spanning several decades. For instance, *Wheat Price Plot: 1860-2000* shows what the artist describes as "wheat price increase during World War I that encouraged more aggressive expansion of farmland and agricultural practices in the region." In the shadow of the World War, farmers had to struggle to survive. In a conversation, Chung observes, "Also, the types of agriculture practiced by the first immigrants weren't suitable for this region, which is arid and semi-arid plains. This new stream of European farmers used agricultural tools and methods that brought catastrophe to the Great Plains, as those were only good for Europe and the eastern region of the US."<sup>2</sup> Man's dealings with nature can be short-sighted.

The climate charts, however, project a long-range view. The remaining three charts graph the extreme climate fluctuations that led to the Dust Bowl and its aftermath. Month by month and decade by decade, from the late nineteenth to the early twenty-first century, the various graphs are an attempt to make rational sense of the unpredictable.

The chart entitled the *Atlantic Multidecadal Oscillation Index: 1880-2000* makes a connection between the changes in sea surface temperature of the Atlantic Ocean and droughts. Red "peaks" and blue-green "valleys" illustrate the rising and cooling sea surface. Through intensive research, Chung found data that draw correlation between peak temperatures (indicated by red "peaks" in the work) and severe droughts in the midwestern and southwestern United States. The two peaks in the chart directly correspond with the 1930s Dust Bowl and 1950s drought. The third peak, and possible drought, is expected within the 2000's. Similarly, monthly values for the *Pacific Decadal Oscillation index: 1900-2006* shows the changes in the Pacific Ocean temperature through orange-red and blue "spikes," in which the negative values are associated with severe droughts in the Southwest.

The piece entitled *Projected Precipitation Change by 2080s-2090s from 1960-1979 baseline* plots the relationship between emissions and precipitation in the Great Plains area by the 2080s-2090s. In the original table, explanatory text states that "Northern areas of the Great Plains are projected to experience a wetter climate by the end of the century, while southern areas are projected to experience a drier climate." Using a 1960-79 baseline, the impact of emissions on the region's rapid climate change is disconcerting. With higher emissions, regional climates are projected to be more extreme — much wetter or much drier. "The 1930s Dust Bowl exemplifies the resulting effects of climate variability interacted with human activity," the artist states. All of these graphs demonstrate the devastating, and possibly irreversible, consequences of environmental changes then and now, particularly global warming. Although Chung bases her "charts" upon existing data diagrams, she omits the explanatory text, leaving only numbers and grids embroidered in white on off-white canvases that evoke tablecloths. Within contemporary popular consciousness, the Dust Bowl conjures up images of European migrant families and their domestic environs — furniture, linens, everyday objects — swathed in dust; their homes the disquieting center of the storm.

Fifteen similarly framed works, hung as a unit in the gallery, entitled *cell phone haiku, 19th century European farm equipment and SiO<sub>2</sub>*, give a sense of order to a world of disorder. In a suite of thirteen framed image transfers/drawings, agricultural equipment (culled from nineteenth century engravings) floats atop, or perhaps is grounded by, drawn interlocking hexagonal shapes. These clusters of hexagons recall maps of unspecified geographic territories, grassy landmasses, or nebulous cloud formations. The artist references SiO<sub>2</sub>, which is the compound of sand. The chemical compound SiO<sub>2</sub> is also known as silicon dioxide, or silica, which can be found in nature as quartz or more commonly as sand. The once-fertile Great Plains became a desert of sand. During the dust storms, the land and sky filled with sand. The interlocking SiO<sub>2</sub> hexagons evoke both the spread of clouds, perhaps dust clouds, and acreage. Underneath the antiquated farming machinery, the “scientific” shapes form a honeycomb of sorts. This network points at the social networks that make human survival possible. This “net” of progress, development and rationality, a byproduct of western Enlightenment ideals, is a tenable and precarious one.

The two embossed pieces, white on white, are simply text. In these works, Chung attempts to push the genre of cell phone novels, or *keitai shousetsu*, “to another level” through her invented “cell phone haiku.” The cell phone novel craze originated in Japan, with short chapters of 700-100 words written on mobile phones. One work in the *cell phone haiku* series reads, “STAND ON THE GROUND / SUN SHINING / WIND BLOWING / SKY MELTING / LAUGH OR CRY / TOMORROW ISN’T HERE”<sup>3</sup>

Chung states that her work “seeks to transgress culture and also space and time.” In postmodern fashion, the show questions dominant teleological narratives. The artist writes that this body of work “references the past (the Great Plains in this case) but fictionalizes our future ruins in a non-linear way — it’s the collapse of the distinctions between past/present/future.” The works can only gesture at the complexity of such ruptures. Similarly, the artist claims that it’s only a start, stating, “I just don’t think the few works in this exhibition could justify or analyze such an epic disaster like the Dust Bowl.”<sup>4</sup> Disasters then and now challenge our belief in utopic futures. Disney’s Tomorrow-land and its dreams of tomorrow, of modernity, are a mere mirage — dust in the wind.

Chung’s New York exhibition not only speaks of the winds of change and the frailty of human survival, but also of animal (near-) extinction. An installation entitled *in between foraging sites, first raindrops and the Big .50* features a small-scale herd of two hundred black glass bison and one white glass bison on top of a large glossy opaque white Plexiglas surface, supported by a pedestal. Why bison? Chung observes that the bison are a “big part” of the Great Plains: “Bison are a quintessentially American animal. As cattle farming took over, bison were endangered. This is part of the transformation of Great Plains.” The American bison or American buffalo once dominated the Great Plains.<sup>5</sup> Their foraging behavior, along with naturally recurring plains fires, shaped the ecology of the area. In the nineteenth century, these bison were driven to near extinction by commercial hunters who slaughtered them for their hides. The installation title’s the “Big .50” refers to the powerful rifles developed at the time to kill the bison.

Durable bison hide was sought after for use as industrial machine belts. Bison herds were infamously forced into stampeding to their deaths off cliffs. Supported by the U.S. government, the demise of the bison was also linked to the survival of the Native American population, who depended heavily on this livestock for food and sustenance. Nonetheless the Native Americans, who actively hunted bison, also



contributed to the species' dwindling numbers. Local railroad companies supported the wholesale slaughter of bison because unyielding herds often interfered with locomotive operation. Chung observes that the facts concerning the bison, its human inhabitants and the Great Plains are complicated:

For Native Americans, the extremely rare white bison are considered sacred. Yet America's original inhabitants subsisted on the bison. To kill in large numbers, American Indians historically drove hordes of bison off of cliffs (in buffalo jumps), and the killing of this animal by white hunters in later years contributed to the species' decline. The relationship between human and animals is a complex one.

The issues are not merely black and white. The black and white palette of the installation and the works on paper evokes many issues and associations. Chung states, "Black represents death, things already gone, the past. Yet in many Asian cultures white symbolizes mourning." The artist's miniature black glass bison astride a pristine white platform hint at both the plains upon which they lived and the cliffs off of which they died. The artist adds, "The black bison on the white glossy surface also reveal reflections and shadows — referencing mortality, memory, and so on."<sup>6</sup> The balance of life is as fragile as glass.<sup>7</sup>

The artist notes that the herd of miniature bison "grazes on a glossy acrylic surface instead of natural grassland. After being driven to near extinction, the bison are now just a mere image of what they once were, imagined to be living as urban creatures like all of us." Much of Chung's work is about displacement. There is no dividing line between humans and animals, urban and rural spaces — it is all interconnected. In the larger *Galápagos Project*, animals uniformly appear. Chung is interested in exploring the relationship of humans to animals: "In our quest to change things, animals are often among the first group of victims. They bear the brunt of human destruction. Animals also represent us."<sup>8</sup> Animals and humans roam the landscape, searching for home.

## ON NOMADS: THE VIDEO WORKS

The displaced Dust Bowl farmers "wandering in the immense grasslands"<sup>9</sup> are also referenced in the two video works in the exhibition, entitled *the great simplicity* and *thousands of years before and after*. Filmed in waning post-industrial Japanese towns, the prescient works are a musing on the "future ruins" of today's civilization. In *thousands of years before and after*, the human race has morphed into nomads forever roaming, caught in between language and longing.

Philosophers Deleuze and Guattari conceive of nomads as being in constant motion, unfettered by the state's strictures, following their own path. They write, "A path is always between two points, but the in-between has taken on all the consistency and enjoys both autonomy and a direction of its own. The life of the nomad is the intermezzo."<sup>10</sup> Hence, nomads are in the middle, between points; they are interval, interlude. Although caught "between two points," nomads' in-between status as stateless subjects grants them independence. These "two points" can be real and symbolic, physical and psychological, the past and the present — bodies of memory.

Chung's nomads are also interstitial, in flux. The artist writes: "This project is an allegorical fantasy that imagines our world at the end of the human race. At the collapse of modern society lay our future

ruins.” Western Enlightenment’s faith in progress, science and rational thought has reached its endpoint. The end of modern progress, of modern society, is the beginning of a new world order. Chung notes, “In this post-apocalyptic landscape a small group of mixed-race humans wander, *searching* for a dwelling place and means of surviving.”<sup>11</sup> This small tribe endlessly seeks shelter, food and meaning. The cities have vanished; their edifices are mere memories, perhaps mythologized by this new race of people. She observes, “Animals once thought to be extinct have reclaimed the lands where human ruins are. The end of humankind is similar to its beginning — no sophisticated technology, just twigs, bones and rocks as tools.” The invisible cities are aberrant apparitions, their wreckage; the false dreams of progress have been left behind long ago. Its human survivors, draped in white — perhaps in mourning — are wandering ghosts.

The search is eternal. The wanderers are at the precipice of civilization, its endgame; they are here without a past or future — *we* are here *now*. To paraphrase today’s advertisements, The future is here. But these slogans are empty. The past, present and future meld.

Chung deals with illusions and disillusionment in her video works. In the great simplicity, two young men are featured: one bespectacled and dressed in a black business suit and tie, holding a baseball mitt; the other is unshaven and wearing a white long-sleeve pullover and dark denim jeans. They are lost souls grappling with their positions within a post-industrial society. Loudly stomping through an abandoned amphitheater, they aggressively circle each other. Their frenetic pace contrasts with the lackadaisically traipsing wanderers in the complementary video. The young men pace round and round, marching, marching...

In the meanwhile, the men yell barely decipherable phrases. As it turns out, they are shouting broken phrases in English with Japanese pronunciation — “Japanglish” as the Chung describes it. She gives examples of how the Japanese “Japanize” English: “Pasupoto/passport, iimeiru/email, rabu hoteru/love hotel,” and so on. The artist states that “language gets mutated anyway; language is socially constructed.” Semioticians such as Ferdinand de Saussure, Jacques Derrida and Roland Barthes have argued that language is a system of signs, prone to gaps, slippages and mistranslations, as well as mutations. Chung’s male protagonists utter this morphed language as a “reference to the jumbled language of Kurt Vonnegut.”<sup>12</sup> Likewise, the wandering white-swathed group also uses “a mutated dialect derived from English, which has become its own language.” The morphing of the English language, for example, is seen in regional dialects and derivatives, including “Singlish” (Singaporean English), “Spanglish” (a mix of Spanish and English), and ebonics (African American vernacular English).

Chung states that drawing from “Kurt Vonnegut’s *Galápagos*, Michel Houellebecq’s *Possibility of an Island*, and the actual Galápagos Archipelago, [the] project explores the ... relationship between humans and nature.” In American science fiction novelist Kurt Vonnegut’s *Galápagos* (1985), a band of humans get shipwrecked on a fictitious island after a global economic meltdown. It is Noah’s Ark revisited, reinterpreted. Through the span of a million years, their descendants evolve into a seal-like species. The (post-) humans, and their language, have morphed into something unrecognizable. Similarly, contemporary French novelist Michel Houellebecq’s *Possibility of an Island* (2005) deals with the end of civilization, ravaged by climate change and nuclear disasters. The end also looks like the beginning of

human society: hunter-gatherer tribes dominate. They live around the detritus of a defunct cities and resorts, without knowledge of the past, or of modern conveniences.

But things are not as bleak as they appear. Again, civilization's termination is also its hopeful start. In Chung's two videos, "This last group of humans wander around the same way in which the pilgrims and pioneers thousands of years before set out on their journey to discover new lands and new beginnings, in the hope of better and brighter future." Like Noah's ark, the destruction of the old leads to the creation of a possibly better future. Nonetheless, as the artist reminds us, *tomorrow isn't here*.

Finally, the Galápagos Archipelago itself is a source of inspiration for Chung. Spanish conquistadors first discovered the islands in the sixteenth century, with no indigenous population. In 1835, naturalist Charles Darwin voyaged to the islands on the survey ship HMS Beagle. His observations about native finches and tortoises were pivotal to his theories on natural selection and evolution in *The Origin of Species*.

Evolution, destruction and transformation are key themes of Chung's artwork. Recent theater work and a current film project deal with the demise of small Japanese industrial and coal mining towns in Kyushu and Yamaguchi Prefectures, including the towns and villages of Isa, Omine, Arakawa and Mugikawa. For these projects, the artist works on her subject matter steadily over an extended period of time. Preliminary research includes countless hours spent online and pouring over texts. Like an anthropologist, the artist often engages in participant-observation and conducts oral interviews. Return visits give her more insights, and help sustain relationships with local collaborators. For instance, Chung worked for over a year and a half on the projects centered on defunct Japanese coal-mining towns, going back and forth from these sites. The resulting film is entitled *when the sun comes out the night vanishes* (2013). Chung writes, "Reflecting on the country's rapid growth brought about by the Meiji Restoration and Industrial Revolution, the film captures the present days of these forgotten, decaying villages and towns." The still-present past lives on.

Ruins haunt the artist, as well as the subjects of artwork, both human and animal — they continually seek to bridge the divide between despair and hope.

Tomorrow isn't here. We only have now. Shadowed by beasts and burdens, we are lonely seekers.

Taipei, August 2012

Viêt Lê is an independent curator, artist, and writer. He received his MFA from the University of California, Irvine, where he has also taught Studio Art and Visual Studies courses. He received his PhD from the University of Southern California, and is currently residing in Taipei as a research fellow at Academia Sinica.

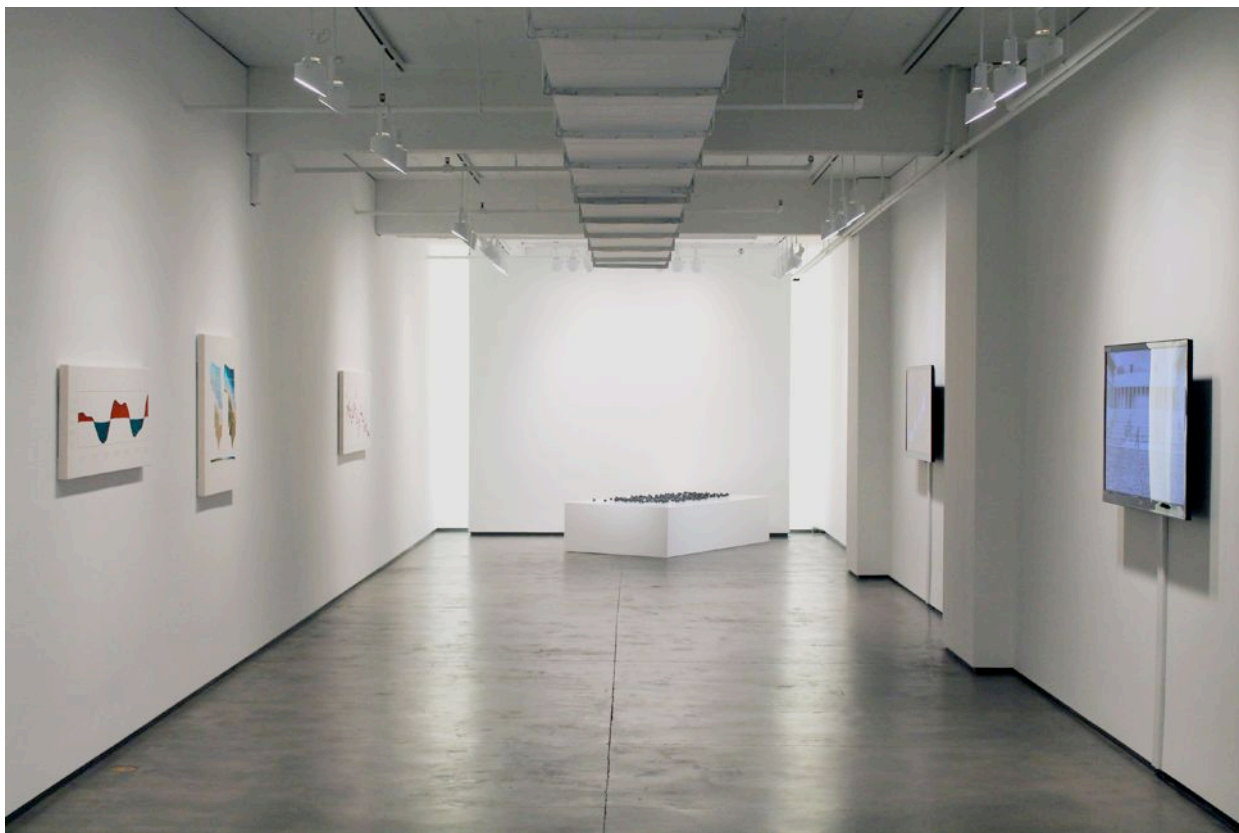
NOTES:

- 1 Tiffany Chung, artist statement, August 2012.
- 2 Skype conversation, August 20, 2012.
- 3 Film script, personal e-mail correspondence with the artist, July 19, 2012.
- 4 E-mail exchange between the artist and the author, August 28, 2012.
- 5 Skype interview, August 20, 2012.
- 6 Written exchange between the artist and the author, August 28, 2012.
- 7 Donald Worster, *The Dust Bowl: Southern Plains in the 1930s*, Cambridge: Oxford University Press, 2004.
- 8 Skype discussion June 20, 2012.
- 9 Tiffany Chung, artist statement.
- 10 Deleuze and Guattari, "Smooth and Straited Space," p. 380, in *A Thousand Plateaus: Capitalism and Schizophrenia*, Minneapolis: University of Minnesota Press, 1987.
- 11 Italics mine, Tiffany Chung's artist statement, June 2012.
- 12 Skype interview with the artist, May 5, 2012.



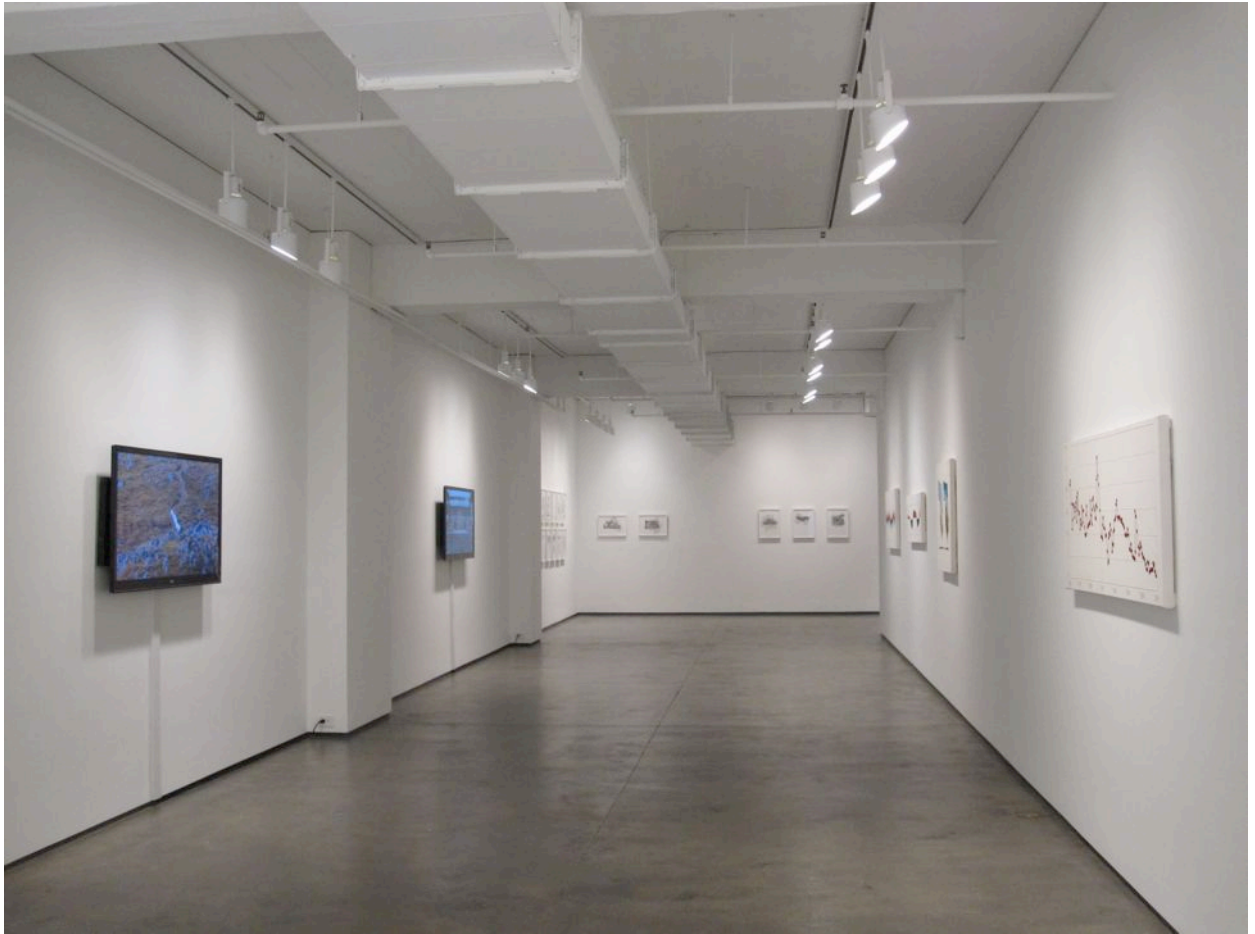
## TOMORROW ISN'T HERE

VIEW OF THE EXHIBITION AT TYLER ROLLINS FINE ART



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VIEW OF THE EXHIBITION AT TYLER ROLLINS FINE ART



## THOUSANDS OF YEARS BEFORE AND AFTER

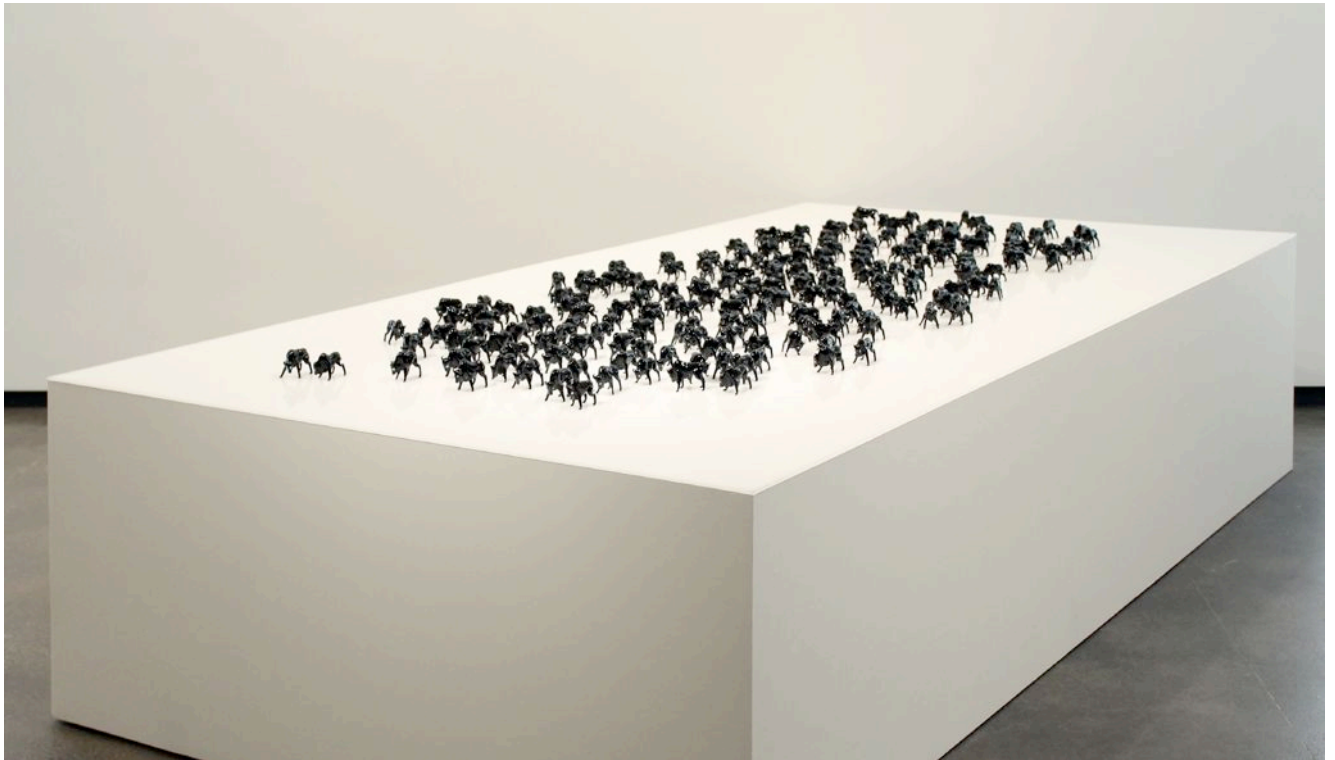
2012  
SINGLE CHANNEL VIDEO  
9 MINUTES





## THE GREAT SIMPLICITY

2012  
SINGLE CHANNEL VIDEO  
9 MINUTES



IN BETWEEN FORAGING SITES, FIRST RAINDROPS AND THE BIG .50

2012

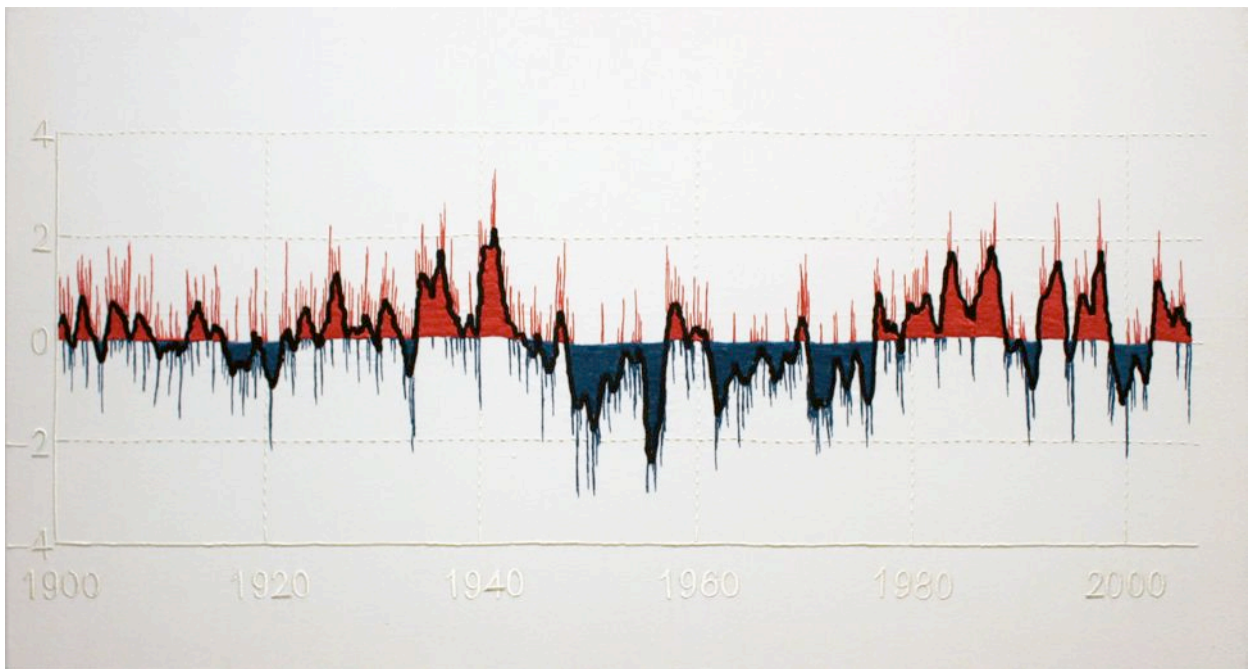
HAND CRAFTED GLASS BISON AND BASE (PLEXIGLASS, MDF)

BASE: 48 X 96 X 20 IN. (121.9 X 243.8 X 50.8 CM) BISON: APPROX 2 - 3 IN.



IN BETWEEN FORAGING SITES, FIRST RAINDROPS AND THE BIG .50

(DETAIL)

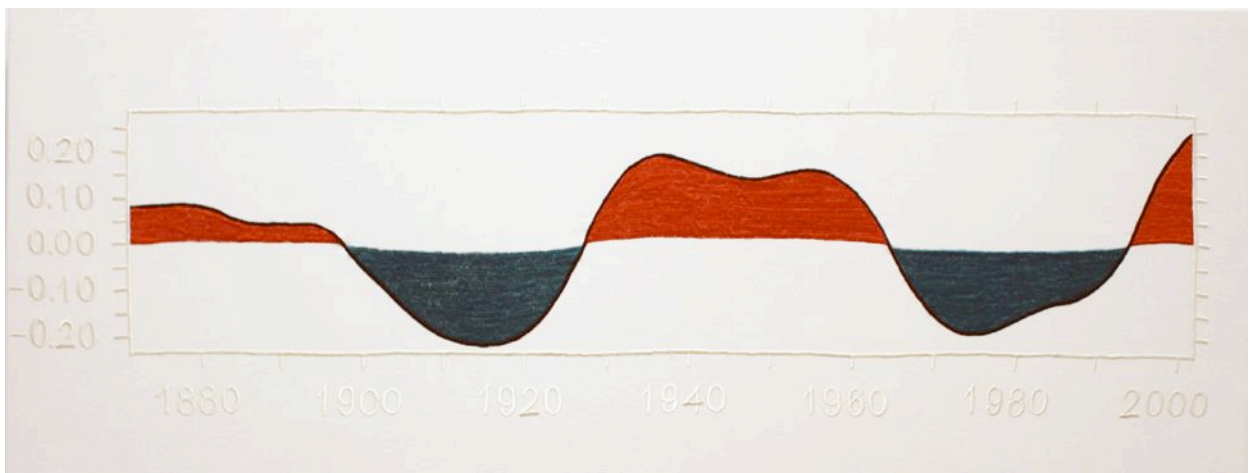


THE PACIFIC DECADEAL OSCILLATION INDEX:1900-2006

2012

EMBROIDERY ON CANVAS

28 X 48 IN. (66 X 121.9 CM)



THE ATLANTIC MULTI-DECADAL OSCILLATION INDEX: 1899- 2006

2012

EMBROIDERY ON CANVAS

18 X 48 IN. (45.7 X 121.9 CM)





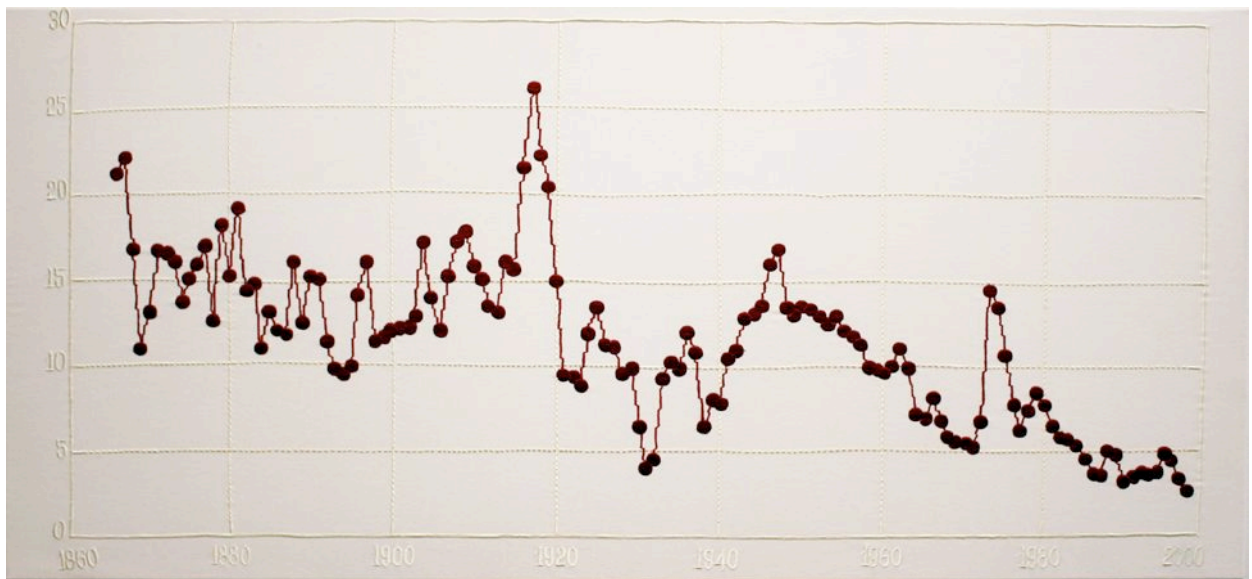
PROJECTED PRECIPITATION CHANGE BY 2080s-2090s FROM 1960-1979 BASELINE

2012

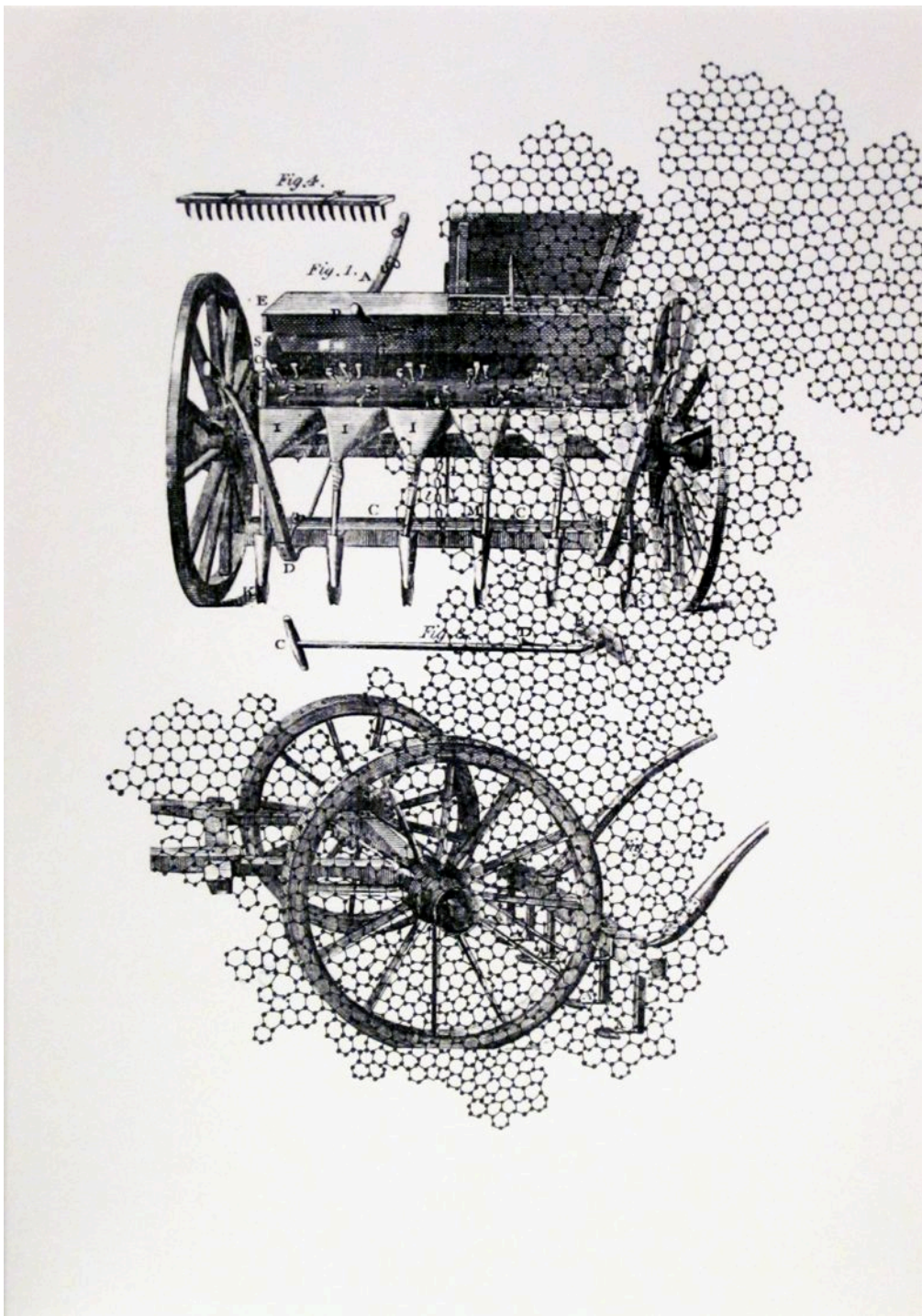
EMBROIDERY ON CANVAS

32 X 34 IN. (66 X 71.1 CM)





WHEAT PRICE PLOT  
2012  
EMBROIDERY ON CANVAS  
26 X 56 IN. (68.5 X 142.2 CM)

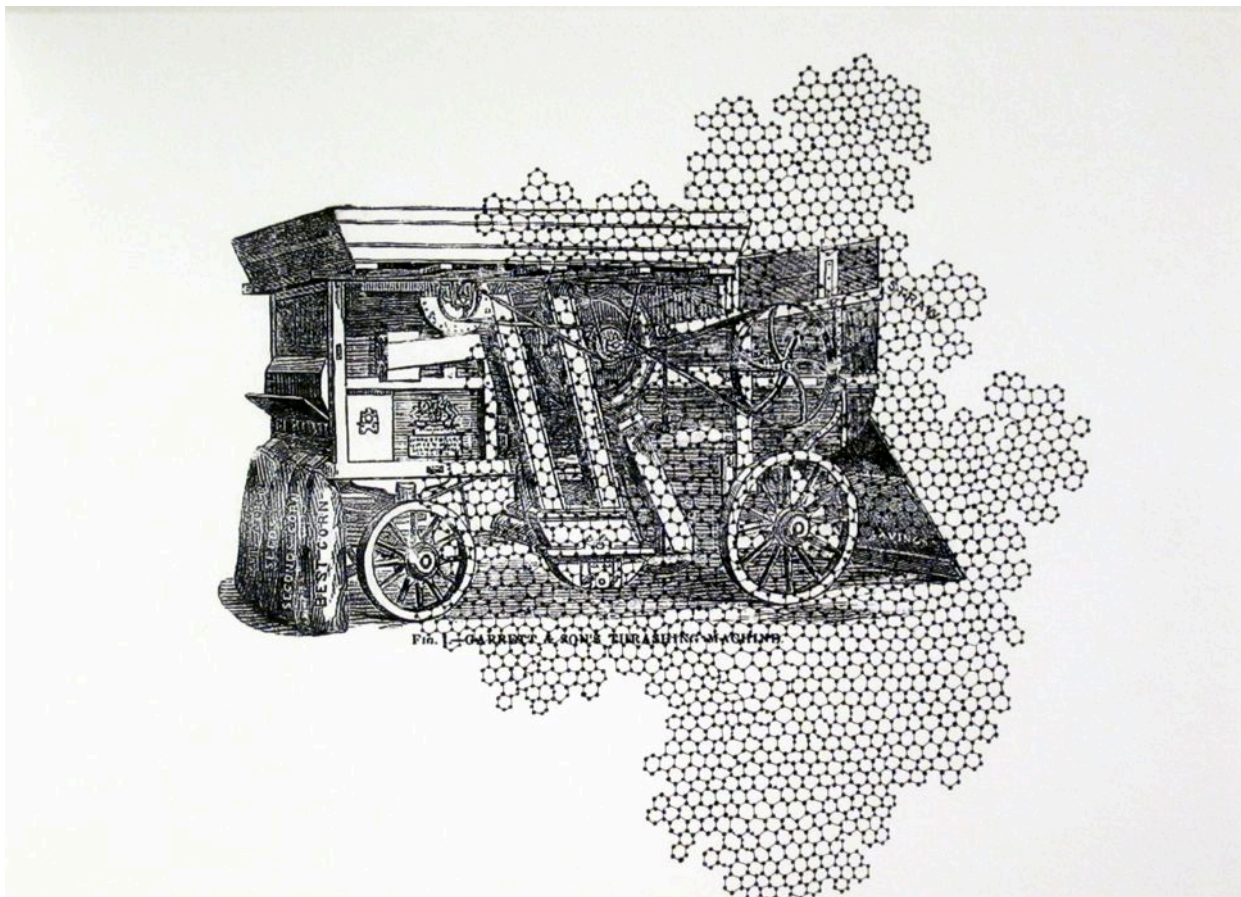


## 19TH CENTURY FARM EQUIPMENT AND $\text{SiO}_2$ #1

2012

IMAGE TRANSFER AND MICROPIGMENT INK ON PAPER

16 1/2 X 11 3/4 IN. [41.9 X 29.7 CM]



## 19TH CENTURY FARM EQUIPMENT AND $\text{SiO}_2$ #6

2012

IMAGE TRANSFER AND MICROPIGMENT INK ON PAPER

11  $\frac{3}{4}$  X V 16  $\frac{1}{2}$  IN. (41.9 X 29.7 CM)



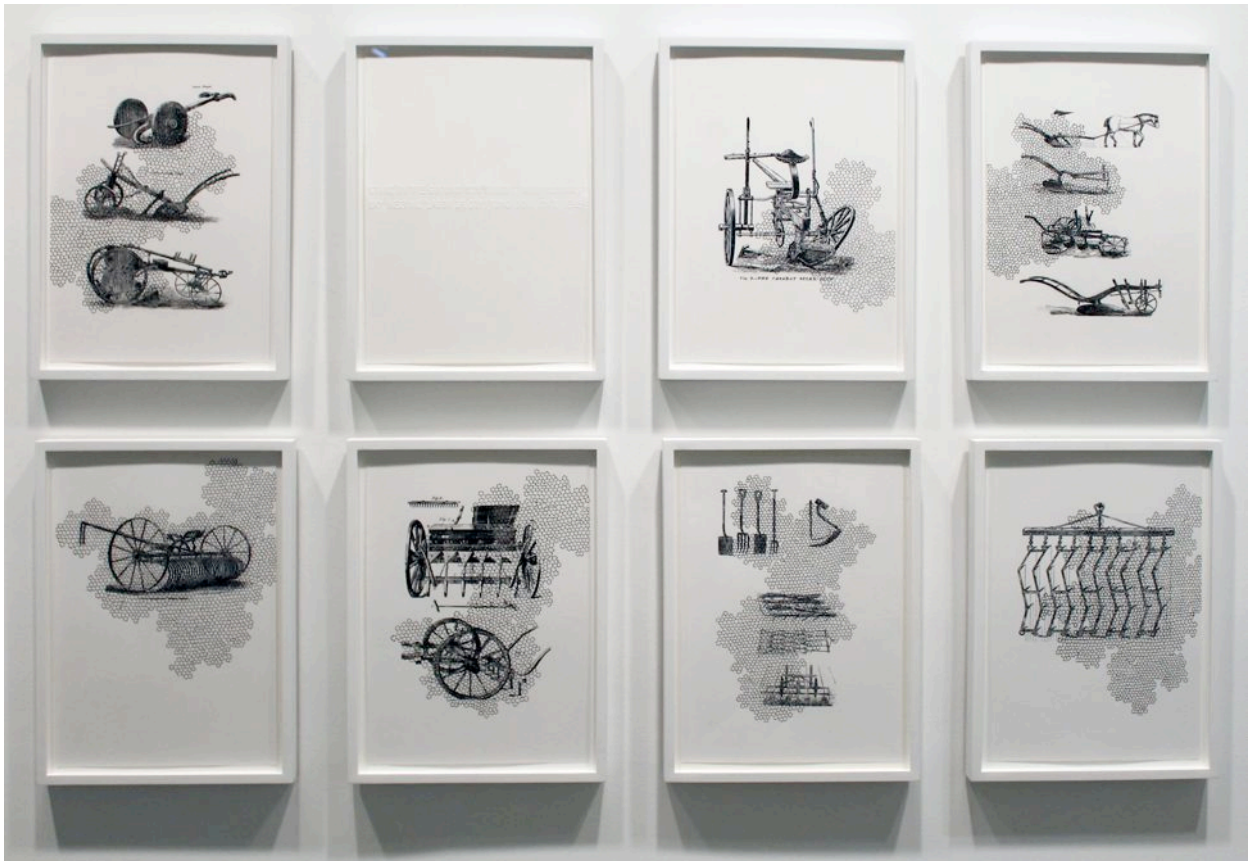


CELL PHONE HAIKU

2012

EMBOSSSED TEXT ON PAPER

16 ½ X 11 ¾ IN. (41.9 X 29.7 CM)



CELL PHONE HAIKU, 19TH CENTURY FARM EQUIPMENT AND  $\text{SiO}_2$

VIEW OF THE INSTALLATION AT TYLER ROLLINS FINE ART

# TIFFANY CHUNG

## SELECTED BIOGRAPHY

Born 1969 in Danang, Vietnam. Lives and works in Saigon.

### EDUCATION

2000  
MFA in Studio Art, University of California, Santa Barbara, CA.

1988  
BFA in Photography, California State University, Long Beach, CA.

### SOLO EXHIBITIONS/PUBLIC ART PROJECTS/ PERFORMANCES

2012  
*TOMORROW ISN'T HERE*, Tyler Rollins Fine Art, New York, NY.

2011  
*Fukagawa Shokudo* (Fukagawa Dining Room), exhibition/performance in collaboration with Off-Nibroll, Fukagawa Tokyo Modan Kan, Tokyo, Japan.

2010  
*scratching the walls of memory*, Tyler Rollins Fine Art, New York, NY.

2009  
*Finding Galápagos: Fish, Pigs, Youngsters, Old Folks, Men, Women and the Black Canals (Not In Any Particular Order)*, Galerie Christian Hosp, Berlin.

2008  
*Play*, Tyler Rollins Fine Art, New York, NY.

*Wonderland*, exhibition, Galerie Quynh, Ho Chi Minh City, Vietnam.

*Enokiberry Tree in Wonderland, Episode 3: Another Day Another World*, public project as part of Intrude Art & Life 366, Zendai MOMA, Shanghai, China.

*Enokiberry Tree in Wonderland – Episode 3: Another Day Another World*, performance, Ke Center for Contemporary Arts, Shanghai, China.

*LamTruong TODAY*, performance, Galerie Quynh, Ho Chi Minh City, Vietnam.

2006  
*Beyond Soft Air and Cotton Candy*, LMan Gallery, Los Angeles, CA.

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.

*Famous for 15" at the Sugarless Factory*, photo studio project, 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.

1999  
*Sweet Factory*, Gallery 1434, University of California, Santa Barbara, CA.

1998  
*Looking through A Keyhole*, Gallery 1434, University of California, Santa Barbara, CA.

1997  
*Private Realities*, Gallery C, California State University, Long Beach, CA.

### GROUP EXHIBITIONS

2012  
*Six Lines of Flight*, San Francisco Museum of Modern Art, San Francisco, CA.

*The Map as Art*, Kemper Museum of Contemporary Art, Kansas City, MO.

*Asia Pacific Triennial*, Queensland, Australia.

*Facing West/Looking East*, Oceanside Museum of Art, Oceanside, CA.

*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 at De La Salle College of Saint Benilde, Manila, Philippines.

2011  
*stored in a jar: monsoon, drowning fish, color of water, and the floating world*, Singapore Biennale 2011, Singapore.

*Roving Eye*, Sorlandets Kunstmuseum, 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 Contemporània de Barcelona,  
Barcelona, Spain.

*The River Project*, Campbelltown Arts Centre,  
Sydney, Australia.

*Ascending Dragon*, Armory Center for the Arts,  
Pasadena, CA.

*Finding Galápagos: Fish, Pigs, Youngsters, Old  
Folks, Men, Women and the Black Canals (Not  
In Any Particular Order)*, Galerie Christian Hosp,  
Berlin.

2009

*Vietnam Mon Amour: Tiffany Chung, Loan Nguyen,  
Trong Gia Nguyen, Do Hoang Tuong*, mc2 gallery,  
Milan, Italy.

*So Close Yet So Far Away: 2009 Incheon  
International Women Artists' Biennale*, Incheon,  
South Korea.

*A Starting Point: Intrude 36—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*, KeCenter for Contemporary  
Arts, Shanghai, China.

*Showcase Singapore*, Singapore.

*transPOP: Korea Vietnam Remix*, traveling  
exhibition, University Art Gallery, University of  
California, Irvine; and Yerba Buena Center for the  
Arts, San Francisco, CA.

*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 Gall-  
ery, 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.

*Parallel Realities FT3*, Blackburn Museum & Art  
Gallery, Blackburn, UK.

2005

*The 3rd Fukuoka Asian Art Triennale 2005*,  
Fukuoka, Japan.

2004

*Identities Versus Globalization*, Chiang Mai Art  
Museum, Chiang Mai, Thailand; National Gallery,  
Bangkok, Thailand; Dahlem Museum, Berlin,  
Germany.

2001

*Shooting NoWhere*, The Hatch Gallery, Los  
Angeles, CA.

*New Comers*, LA Artcore, Los Angeles, CA.

1997

*Insight 97*, University Art Museum, California State  
University, Long Beach, CA.

1996

*Insight 97*, University Art Museum, California State  
University, Long Beach, CA.

## AWARDS / FELLOWSHIPS / RESIDENCIES

2011

Residence Research Fellowship, Akiyoshidai  
International Art Village, Yamaguchi, Japan.

2010

Art Matters Grant, New York, NY.

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.

2000

Arts Bridge Scholarship, University of California,  
Santa Barbara, CA.

1999

Art Studio Departmental Award, University of California, Santa Barbara, CA.

Arts Bridge Scholarship, University of California, Santa Barbara, CA.

1998

Graduate Opportunity Fellowship, University of California, Santa Barbara, CA.

Interdisciplinary Humanities Fellowship, University of California, Santa Barbara, CA.

People's Choice Award in Printmaking, California State University, Long Beach, CA.

## ARTIST TALKS / PRESENTATIONS

2011

*Artist Talk*, Singapore Biennale, Singapore.

*Artist Talk*, Yamaguchi Institute of Contemporary Art, Yamaguchi, Japan.

2010

*Artist Lecture*, Yamaguchi University, Yamaguchi, Japan.

2007

*Flying Circus*, Theatre Works, Singapore.

2006

*Artist Talk*, Arcus Project, Ibaraki, Japan.

2005

*Artist Talk*, Fukuoka Asian Art Museum, Japan.

1998

*Responding to 'Cyclo'*, Interdisciplinary Humanities Conference, University of California, Santa Barbara, CA.

## SELECTED BIBLIOGRAPHY

Lisa Havilah, "The Future Worlds of Tiffany Chung," *Contemporary Visual Art + Culture BROADSHEET*, March 2011 (South Australia).

Magdalen Ng, "Water World," *The Straits Times*, March 9 2011, Singapore.

Okto Media Corporation of Singapore, TV interview, March 12 2011, Singapore InFrame.TV, TV interview, March 12 2011, Australia,

Erik Harms, Open House, Singapore Biennale, exhibition catalogue, 2011 (Singapore).

Zoe Butt, *scratching the walls of memory*, exhibition catalogue, 2010 (New York City).

*Atopia: Art / ciutat al segle XXI*, exhibition catalogue, 2010 (Spain).

Ulrike Münter, "Artificial Paradises or Home-Where? Tiffany Chung's productions lead to utopia/dystopia," exhibition catalogue, Galerie Christian Hosp, 2009 (Germany).

Viet Le, "Miss[ing] Saigon: Contemporary Vietnamese Diasporic Artists – Organizers in Ho Chi Minh City," *Essays on Modern and Contemporary Vietnamese Art*, Singapore Art Museum, 2009 (Singapore).

Iola Lenzi, "OUTSIDER CONNECTIONS: Saigon Emerges as a Dynamic New Centre of Contemporary Art," *C-Arts Magazine*, Vol. 7 2009 (Singapore and Indonesia).

Enin Supriyanto, "Tyler Rollins Fine Art, Chelsea, New York: That Change, in Chelsea," *C-Arts Magazine*, Vol. 07 2009 (Singapore and Indonesia).

Viet Le, "The Center Cannot Hold: Predicaments and predictions," *Art in Asia*, January/February 2009 no. 9 (Korea).

ASIA ARCHIVE 8 – Contemporary Asian Artists, *art in ASIA*, January/February 2009 no. 9 (Korea).

Viet Le, "All Work, All Play: of Workers and Cosplayers, Or, *Popaganda*: the art of Tiffany Chung," exhibition catalogue, 2008 (New York).

*Strategies From Within*, exhibition catalogue, 2008 (China).

Natalee Blagden, "Out of this World," *Shanghai Talk*, September 8, 2008 (China).

*Crazyhorse* literary journal, cover image, no. 73, Spring 2008 (USA).

*TransPOP: Korea Vietnam Remix*, exhibition catalogue, 2007 (Korea).

Camilla Russell, "Confectionaries and Conurbation," *Bangkok Post*, September 6, 2007 (Thailand).

*Arcus Project 2006 Ibaraki*, residency program catalogue (Japan).

Jen DeRose, "Update," *Interior Design* magazine, August 1, 2006 (USA).

Fukuoka Triennale 2005, exhibition catalogue (Japan).

*Fukuoka Triennale 2005*, residency program catalogue, Fukuoka Asian Art Museum, (Japan).

"Famous for 15" at the Sugarless Factory," interview, NHK TV Art Program, October 2005 (Japan).

Love FM, radio interview, September 2005 (Japan).

*Fukuoka Asian Art Museum News*, cover image, vol. 22, October 2005 (Japan).

Kaori Toki, "Pick up Artists," *Kyushu Eyes*, October 2005 (Japan).

*Gallery Monthly*, cover image, vol. 245, September 2006 (Japan).

"Candy-Coated Sidewalks," Global Women Conference flyer, September 2005 (Germany).

Steven Petiffor, "Living in Limbo," *Asian Art News*, Nov/Dec 2004 (Hong Kong).

Steven Petiffor, "In Search of Global Identities," *Asian Art News*, Mar/Apr 2004 (Hong Kong).



PUBLISHED ON THE OCCASION OF THE EXHIBITION

TIFFANY CHUNG

TOMORROW ISN'T HERE

SEPTEMBER 6 - OCTOBER 20, 2012

AT TYLER ROLLINS FINE ART

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