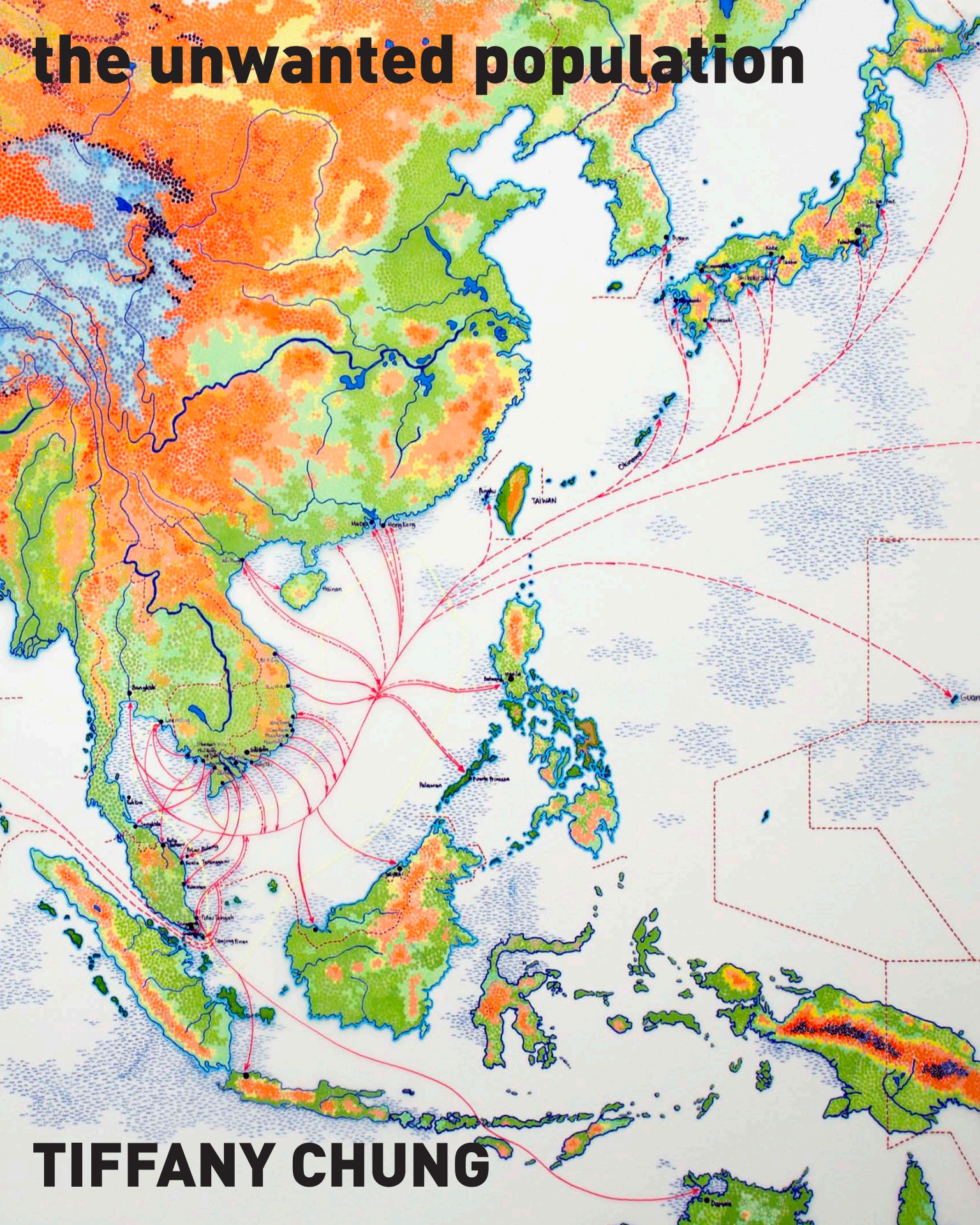


the unwanted population



TIFFANY CHUNG

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the unwanted population

The Syria Project

The Global Refugee Migration Project

between darkness and light, waters and dry lands, deserts and highways

The Vietnam Exodus Project

on historical amnesia: reconstructing an exodus history from fragmented records and half-lived lives

TYLER ROLLINS
FINE ART

FOREWORD

TYLER ROLLINS

Tyler Rollins Fine Art is pleased to present *the unwanted population*, a solo exhibition of new works by Tiffany Chung taking place at our gallery in New York From September 7 to October 21. The exhibition features recent developments in three of her ongoing projects: *The Vietnam Exodus Project*, which investigates the post-1975 mass exodus of refugees from Vietnam, of which she herself was a part; *The Syria Project*, which tracks the conflict and humanitarian crisis in Syria; and *The Global Refugee Migration Project*, which surveys the current internal displacement and mass movement of peoples around the world. Shown together for the first time, these projects comprise a comparative study of forced migration. Based in Vietnam and the USA, Chung is internationally known for her cartographic drawings and installations that examine conflict, migration, displacement, and urban transformation in relation to history and cultural memory. The richly detailed surfaces of her cartographic works, with jewel-like tones rendered in ink, acrylic, and oil on translucent vellum, belie their somber thematic content. Utilizing intensive studies of the impacts of geographical shifts and imposed political borders on different groups of human populations, her work excavates layers of history, re-writes chronicles of places, and creates interventions into the spatial and political narratives produced through statecraft.

Chung's *Syria Project* was introduced in *All the World's Futures*, the main exhibition of the 2015 Venice Biennale, with an installation of 40 map-based drawings charting the country's ever expanding cycles of violence and refugee displacement. With the new works from the series included in *the unwanted population*, she continues to trace the effects of the colonial partitioning of the Middle East; to map areas of conflict and sites of refugee camps; and to track statistical data relating to deaths, refugees, and internally displaced persons. Confronting the current worldwide refugee crises, works from *The Global Refugee Migration Project* reflect on the increasing levels of human displacement due to conflict and disaster, following migration routes through Africa to Europe while accounting for the number of arrivals as well as the dead and missing. Parallel to these two projects, recent works from Chung's ongoing *Vietnam Exodus Project* analyze the Vietnamese refugees' migration trajectories and experiences, addressing asylum policies that emerged and were imposed on them. Featured in the exhibition are cartographic works drawn on paper and drafting film, or embroidered on canvas, shown alongside a multimedia wall installation that incorporates text panels, videos, and works on paper. The installation includes a series of watercolors from Chung's *Vietnam Exodus History Learning Project*, in which a group of younger Saigon-based artists* made works based on her own digital photocollages as well as archival photographs she selected.

One of today's most internationally active contemporary artists, Chung has participated in over 100 exhibitions and biennials on five continents, including: *Insecurities: Tracing Displacement and Shelter*, Museum of Modern Art, New York, USA; *IMPERMANENCIA. Mutable Art in a Materialist Society*, XIII Bienal de Cuenca, Ecuador; 10th Taipei Biennial, Taiwan; *Still (The) Barbarians*, EVA International – Ireland's Biennial; *Illumination*, Louisiana Museum of Modern Art, Denmark; *Sonsbeek*, Museum Arnhem, Netherlands; *All The World's Futures*, 56th Venice Biennale, Italy; *Our Land/Alien Territory*, Manege Museum & Exhibition Center, Moscow, Russia; *My Voice Would Reach You*, Rice University & Museum of Fine Arts, Houston, USA; *Residual: Disrupted Choreographies*, Carré d'Art – Musée d'Art Contemporain, Nîmes, France; Sharjah Biennial, United Arab Emirates; California Pacific Triennial, Newport Beach, USA; 7th Asia Pacific Triennial, Brisbane, Australia; and *Six Lines of Flight*, San Francisco Museum of Modern Art, USA.

*Ho Hung, Huynh Bao, Le Nam Dy, Nguyen Hoang Long, Dang Quang Tien, Pham Ai, and Vo Chau Hoang Vy.



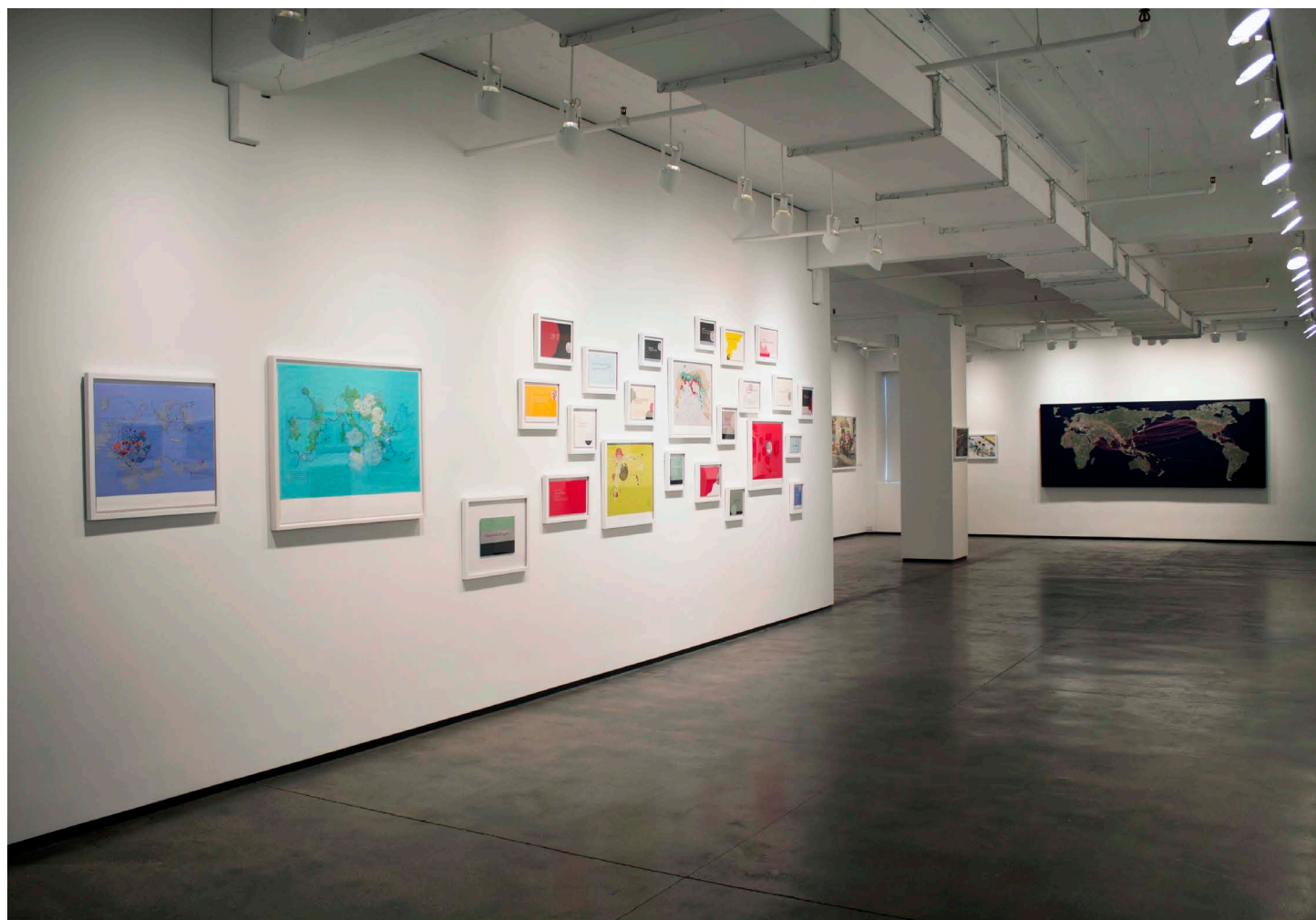
VIEW OF THE EXHIBITION AT TYLER ROLLINS FINE ART



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Europol, UK Parliament: tracking migrant smuggling routes to and within the EU

2017

acrylic, ink and oil on vellum and paper

30 ¼ x 39 ¼ in. (77 x 100 cm)

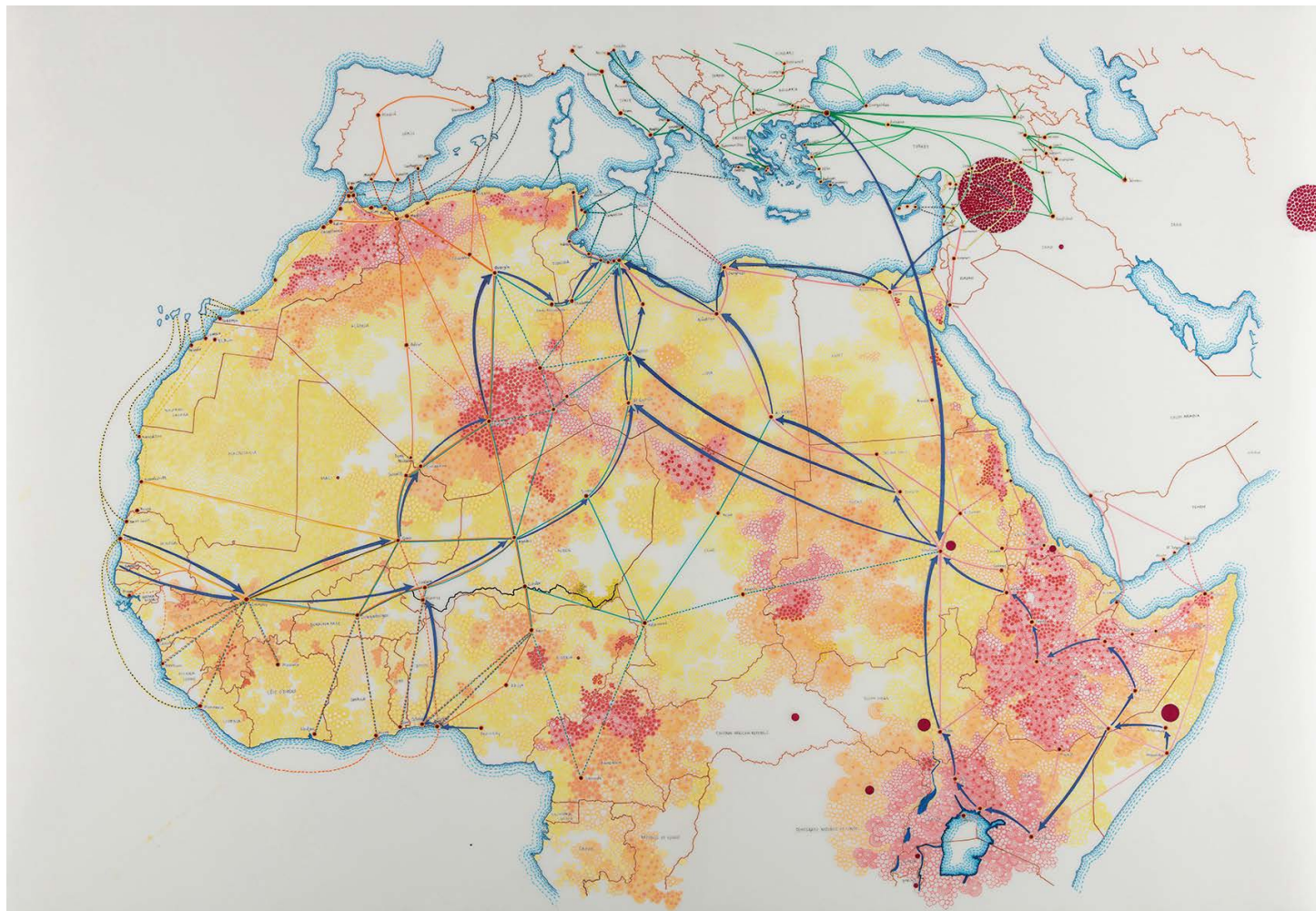


IDMC: numbers of worldwide conflict and disaster IDPs by end of 2016

2017

embroidery on fabric

55 x 137 ¾ in. (140 x 350 cm)

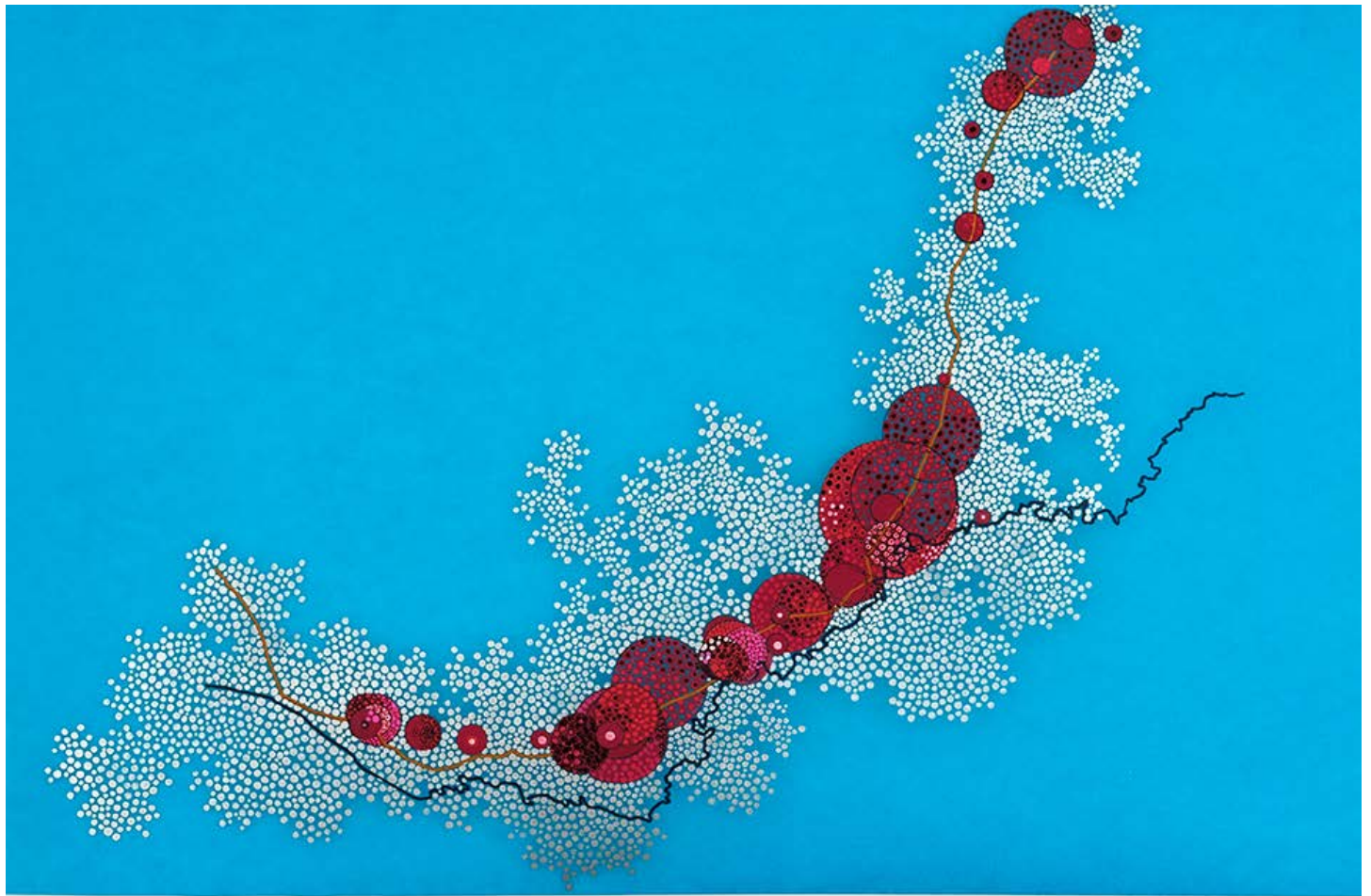


ICMPD, IOM Missing Migrants Project, Frontex, Reuters, NYT: migration routes through Africa to Europe

2017

acrylic, ink and oil on drafting film

36 ¼ x 51 ½ in. (92 x 131 cm)

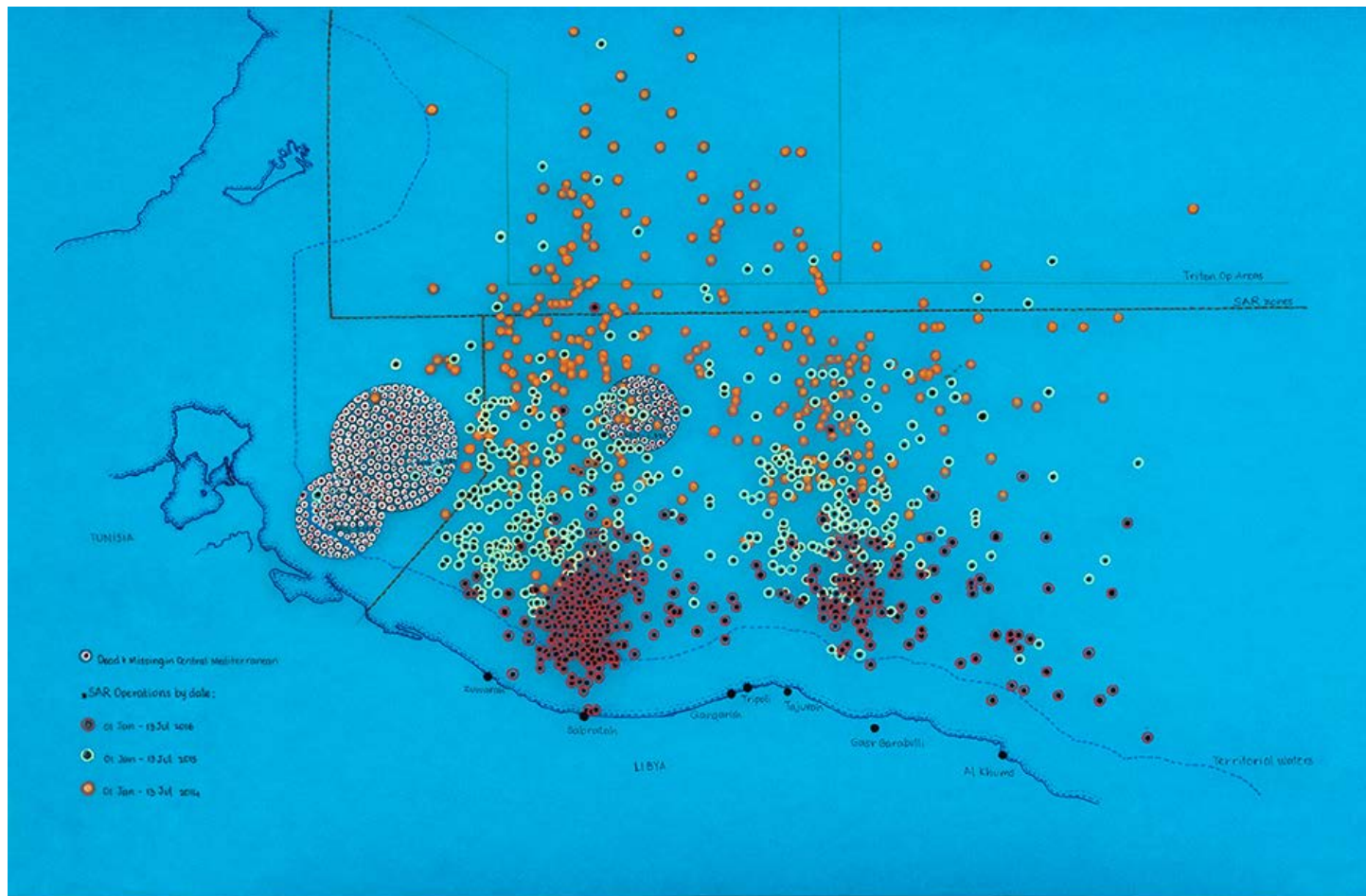


NYT: National Route 1, Diffa – fleeing Boko Haram and a road to nowhere

2017

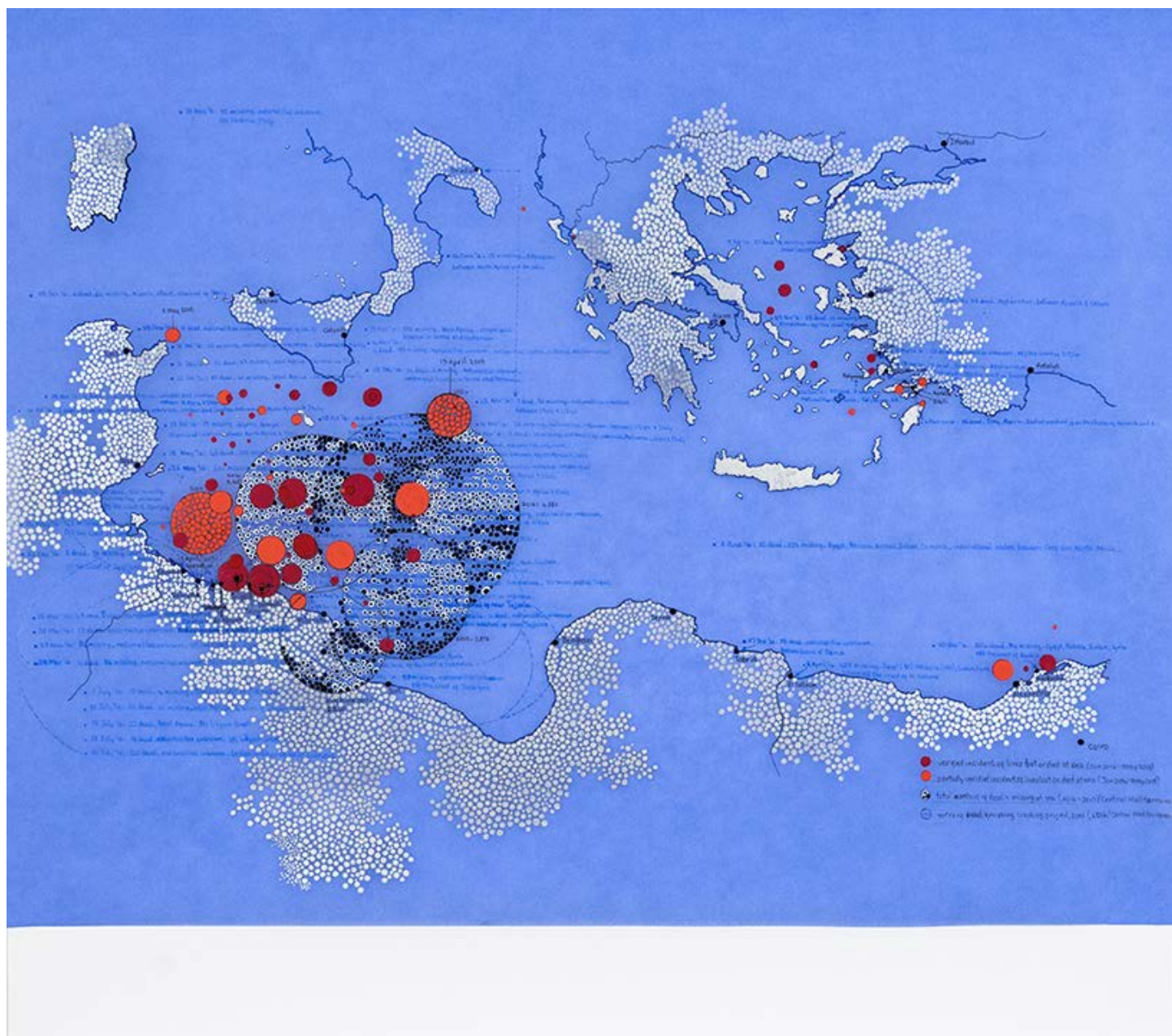
acrylic, ink and oil on vellum and paper

15 x 19 ¾ in. (38 x 50 cm)



IOM Missing Migrants Project, EUROSTAT, FRONTEX, RAUL Analytics, ECHO: SAR zones, rescue operations by date, numbers of dead and missing in the Mediterranean
2017

acrylic, ink and oil on vellum and paper
15 x 19 ¾ in. (38 x 50 cm)

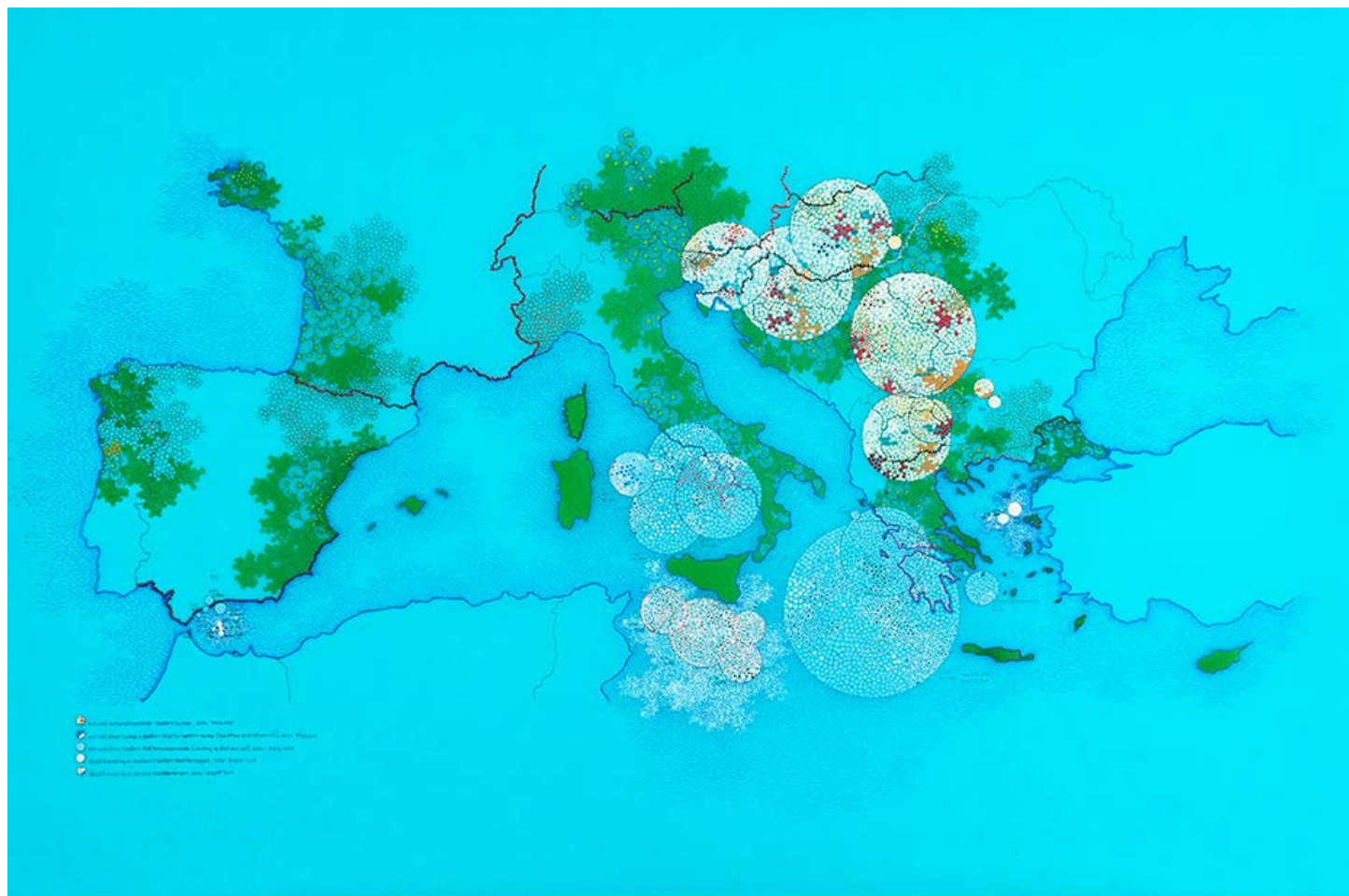


NYT: incidents of lives lost at sea and entries from the tracking of dead & missing by IOM Missing Migrants Project

2017

acrylic, ink and oil on vellum and paper

20 x 22 in. (51 x 56 cm)





HIU, UNHCR, UN OCHA, UNRWA, USG, Government of Turkey: numbers and locations of Syrian refugees and IDPs in the region

2017

acrylic, ink and oil on vellum and paper

20 x 22 in. (51 x 56 cm)



Al-Shami, Leila & Yassin-Kassab, Robin: Burning Country – Syrians in Revolution and War
2017

acrylic, ink and oil on vellum & paper
20 pieces; dimensions variable



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

2017

embroidery on fabric

55 x 137 ¾ in. (140 x 350 cm)

edition 1 of 2



reconstructing an exodus history: boat trajectories in Asia

2017

acrylic, ink and oil on drafting film

36 1/4 x 47 in. (92 x 119 cm)



remapping the Vietnam Exodus: refugee numbers and camp locations in Asia

2017

acrylic, ink and oil on drafting film

43 1/4 x 36 1/4 in. (110 x 92 cm)



water dreamscape – the gangster named Jacky, the sleepers, and the exodus

2017

7 watercolors on paper

32 ¾ x 45 in. (83 x 114 cm) / each painting

(All watercolors are the result of the *Vietnam Exodus History Learning Project*, carried out in collaboration with Ho Hung, Huynh Bao, Le Nam Dy, Nguyen Hoang Long, Dang Quang Tien, Pham Ai, and Vo Chau Hoang Vy.)



water dreamscape – the exodus, the camps and the half-lived lives

2017

15 watercolors on paper

13 ¾ x 21 ¾ in. (35 x 55 cm) / 14 watercolors, 23 ¾ x 45 in. (60 x 114 cm) / one watercolor

found footage, AP & UNHCR archival films, monitors

durations variable

[Credit: UNHCR / the United Nations High Commissioner for Refugees]

(All watercolors are the result of the *Vietnam Exodus History Learning Project*, carried out in collaboration with Ho Hung, Huynh Bao, Le Nam Dy, Nguyen Hoang Long, Dang Quang Tien, Pham Ai, and Vo Chau Hoang Vy.)



The Vietnam Exodus Project: response from the UNHCR and worldwide countries in the immediate years

2015-ongoing

reproductions of newspaper articles and corresponding cables from UNHCR archives & records
8 ½ x 11 in. (21.6 x 28 cm) / each document

[Citation: Series 2, Classified Subject Files; Fonds 11, Records of the Central Registry; Archives of the UNHCR]

TIFFANY CHUNG

SELECTED BIOGRAPHY

Lives and works in USA/Vietnam.

EDUCATION

- 2000 MFA in Studio Art, University of California, Santa Barbara, USA.
1988 BFA in Photography, California State University, Long Beach, USA.

SELECTED SOLO EXHIBITIONS

- 2017 *the unwanted population*, Tyler Rollins Fine Art, New York, NY, USA.
Johann Jacobs Museum, Zurich, Switzerland.
- 2016 *the unwanted population – The Vietnam Exodus – Hong Kong chapter (1975-2000), Part 1: flotsam and jetsam*, Art Basel Hong Kong.
between blank spaces of Hitachi Factories I read poetry interwoven with tales of barbarians, famines and war sacrifices, Kenpoku Art 2016, Hitachi City Museum, Ibaraki, Japan.
- 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, Toulouse, France.
another day another world, mc2 Gallery, Milan Italy
- 2013 *an archaeology project for future remembrance*, Galerie Quynh – Downtown, Ho Chi Minh City, Vietnam.
the Galápagos project: on the brink of our master plans, Galerie Quynh – Main Gallery, Ho Chi Minh City, Vietnam.
Memories Constructed / Reconstructed, Site-specific installation at former Futaba Elementary school, organized by dB Dance Box, Kobe, Japan.
- 2012 *TOMORROW ISN'T HERE*, Tyler Rollins Fine Art, New York, NY, USA.
- 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, USA.
The River Project, Campbelltown Arts Centre, Sydney, Australia.
Ascending Dragon: Contemporary Vietnamese Arts, Armory Center for the Arts, Pasadena, CA, USA.
- 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, USA.
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.
- 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.
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, USA.

- 1998 *Looking through A Keyhole*, Gallery 1434, University of California, Santa Barbara, CA, USA.
- 1997 *Private Realities*, Gallery C, California State University, Long Beach, CA, USA.

SELECTED GROUP EXHIBITIONS

- 2017 *Performing the Border*, Kunstraum Niederoesterreich, Vienna, Austria.
SUNSHOWER: Contemporary Art from Southeast Asia 1980s to Now, Mori Art Museum, Tokyo, Japan.
Detours, Nobel Peace Center, Oslo, Norway.
- 2016 *Insecurities: Tracing Displacement and Shelter*, Museum of Modern Art, New York, NY, USA [Oct. 1, 2016 – Jan. 22, 2017].
Migration Politics: Three CAMP exhibitions at the SMK, Statens Museum for Kunst/National Gallery of Denmark, Copenhagen, Denmark, (Sept. 10 – Nov. 6).
Taipei Biennial 2016, Taipei City, Taiwan (Sept. 10, 2016 – Feb. 5, 2017).
EVA International – Ireland's Biennial: Still [The] Barbarians, Limerick City, Ireland (Apr. 16 – July 17).
Kenpoku Art 2016, Ibaraki Prefecture, Japan (Sept. 17 – Nov. 20).
Land, Sea and Air, The New Art Gallery Walsall, Walsall, United Kingdom (May 27 – September 4).
Illumination, Louisiana Museum of Modern Art, Humlebæk, Denmark (Mar. 1 – Sept. 11).
When Things Fall Apart – Critical Voices on the Radar, Trapholt, Kolding, Denmark (Feb. 11 – Nov. 28).
Demarcate: Territorial Shift in Personal and Societal Mapping, San Jose Institute of Contemporary Art, San Jose, CA, USA (Feb. 28 – May 29).
IMPERMANENCIA Mutable Art in a Materialistic Society, The XIII Bienal de Cuenca, Ecuador.
Sonsbeek, Museum Arnhem, Arnhem, the Netherlands.
EMAP 2016: S.O.S. Save Our Souls – Art for a Time of Urgencies, Media Art Festival, Ewha Woman's 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.
Some Are Nights Other Stars, Towner Art Gallery, Eastbourne, UK.
- 2015 *All the World's Futures*, Venice Biennale, Italy.
I Bienal del Sur: Pueblos en Resistencia, Museo de Bellas Artes, Caracas, Venezuela.
OUR LAND/TERRITORY, Manege Central Exhibition Hall, Moscow, Russia.
- 2014 *My Voice Would Reach You*, Museum of Fine Arts, 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.
Enduring Traces: Tiffany Chung, Vandy Rattana and Zarina Hashmi, Herbert F. Johnson Museum of Art, Ithaca, NY.
- 2013 California Pacific Triennial, Orange County Museum of Art, Newport Beach, CA, USA.
Sharjah Biennial, Sharjah, United Arab Emirates.
Cartographies, Tyler Rollins Fine Art, New York, NY, USA.
Welcome to the Jungle: Contemporary Art in Southeast Asia from the collections of Singapore Art Museum & Fukuoka Asian Art Museum, 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.
Asia Pacific Triennial, Queensland Art Gallery | Gallery of Modern Art, Brisbane, Australia.
- 2011 *stored in a jar: monsoon, drowning fish, color of water, and the floating world*, Singapore Biennale, Singapore.
- 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, USA.

- 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.
- 2008 *Strategies from Within*, KE Center for Contemporary Arts, Shanghai, China.
transPOP: Korea Vietnam Remix, traveling exhibition, University Art Gallery, University of California, Irvine; and Yerba Buena Center for the Arts, San Francisco, CA, USA.

PUBLISHED ON THE OCCASION OF THE EXHIBITION

the unwanted population

TIFFANY CHUNG

SEPTEMBER 7 - OCTOBER 21, 2017

AT TYLER ROLLINS FINE ART

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