TIFFANY CHUNG passage of time

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FOREWORD

TYLER ROLLINS

Tyler Rollins Fine Art is pleased to present *passage of time*, a solo exhibition by Tiffany Chung, in collaboration with Jorge L. Hurtado and Stuardo A. Mejía, taking place from September 12 – November 2, 2019. Chung is noted for her cartographic drawings, sculptures, videos, photographs, and theater performances that examine conflict, migration, displacement, urban progress and transformation in relation to history and cultural memory. One of Vietnam's most respected and internationally active contemporary artists, she recently presented a major solo exhibition at the Smithsonian American Art Museum, *Tiffany Chung: Vietnam, Past Is Prologue* (March-September 2019).

Chung's interest in imposed political borders and their traumatic impacts on different groups of human populations has underpinned her commitment to conducting ongoing comparative studies of forced migration. The exhibition *passage of time* focuses both on the recent history of conflict and displacement in Guatemala and the post-1975 mass exodus of Vietnamese refugees, of which she herself was a part. Cartographic drawings and embroideries on fabric, alongside videos and text-based works, address such issues as the international flows of refugees, the effects of government policies on local populations, and the historical background to ongoing conflicts.

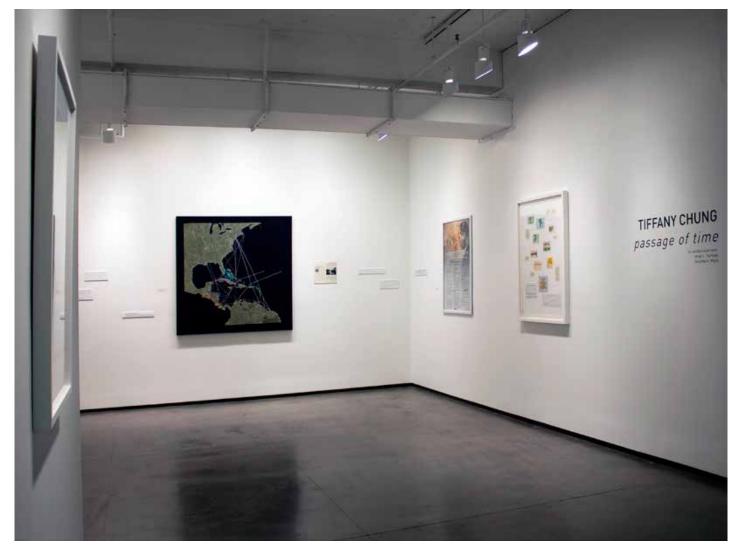
Chung's work studies the geographical shifts in countries that were traumatized by war, human destruction, or natural disaster. Her map drawings layer different periods in the history of devastated topographies, reflecting the impossibility of accurately creating cartographic representations of most places. Transgressing space and time, these works unveil the connection between imperialist ideologies and visions of modernity. Her maps interweave historical and geologic events – and spatial and sociopolitical changes – with future predictions, revealing cartography as a discipline that draws on the realms of perception and fantasy as much as geography. Exploring world geopolitics by integrating international treaties with local histories, Chung's work re-maps memories that were denied in official records. Based on meticulous ethnographic research and archival documents, her work excavates layers of history, re-writes chronicles of places, and creates interventions into the spatial narratives produced through statecraft.

Chung was featured in the 2015 Venice Biennale, in the main exhibition, *All the World's Futures*, with an installation of 40 mapbased drawings relating to the ongoing crisis in Syria. The works' richly detailed surfaces, with jewel-like tones rendered in ink and paint stick on translucent vellum, belie their somber thematic content charting the country's ever expanding cycles of violence and refugee displacement. In 2018 she participated in the Sydney and Gwangju biennials, an overview of her multimedia work from 2010-18 was presented in *New Cartographies* at Asia Society Texas Center in Houston, and she presented a solo exhibition at the Johann Jacobs Museum in Zurich. Other US museum exhibitions that have featured her work include: *Insecurities: Tracing Displacement and Shelter*, Museum of Modern Art, New York (2016); *My Voice Would Reach You*, Museum of Fine Arts, Houston (2014); California Pacific Triennial, Orange County Museum of Art (2013); and *Six Lines of Flight*, San Francisco Museum of Modern Art (2012). She has recently shown in museum exhibitions in Austria, Norway, Denmark, Ireland, Japan, Taiwan, Singapore, Hong Kong, and San Francisco. In the United States, she has presented five solo shows at Tyler Rollins Fine Art (2008, 2010, 2012, 2015, 2017). She was awarded the 2013 Sharjah Biennial Prize honoring her exceptional contribution to the biennial. Public collections include SFMOMA, Minneapolis Institute of Art, Singapore Art Museum, M+, Louisiana Museum of Modern Art, and Queensland Art Gallery.

passage of time TIFFANY CHUNG

















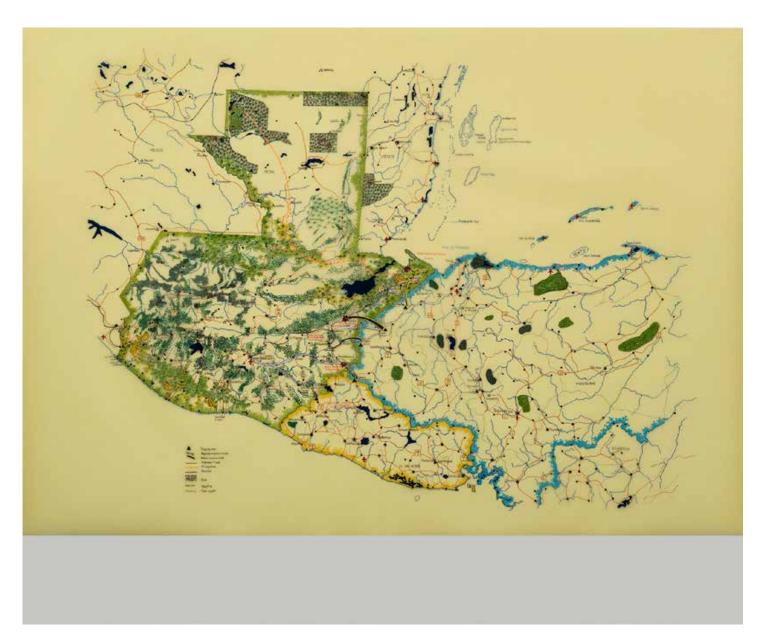


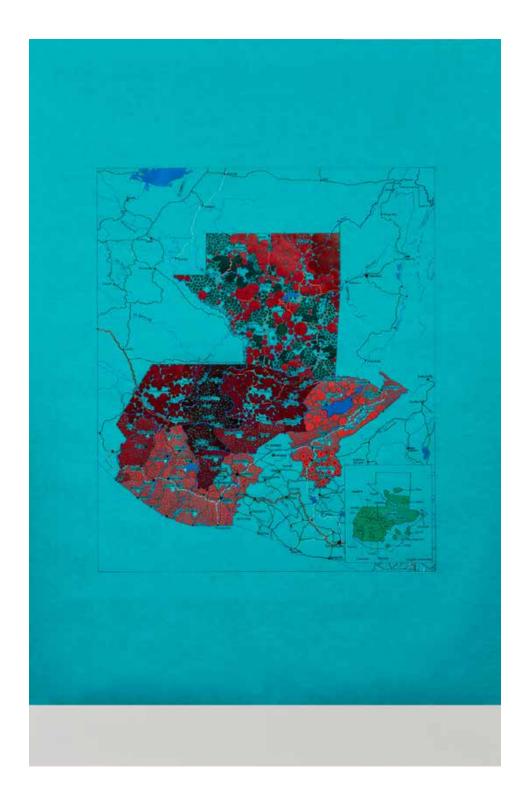


El Pulpo: UFCo's Great White Fleet routes and properties in Central America & the Caribbean 2019 embroidery on fabric 54 x 54 in. (137 x 137 cm) edition of 2 + 1 AP

Guatemala Human Rights Commission: selected cases of violence in relations to current mega <mark>projects</mark> 2019 acrylic, ink and oil on vellum & paper 28 x 34 ¾ in. (71.12 x 88.27 cm)







Guatemala: UFCo PBSUCCESS 06.1954 2019 acrylic, ink and oil on vellum & paper 30 x 39 ½ in. (76.2 x 100.33 cm)

Guatemala -- Memory of Silence, CEH report: number of massacres by Department 2019 acrylic, ink and oil on vellum & paper 38 x 24 ¾ in. (96.52 x 62.87 cm)

Gur only crime is to enact our own laws and apply them all without exception. Our crime is to have initiated an agrarian reform that affected the interests of the United Fruit Company. Our crime is to wish to have our own route to the Atlantic, our own electricity and our own docks and por Our crime is our patriotic desire to move forward, progress and obtain economic independence that is consistent with our political independence. We have been condemned because we have given the peasant population, land and rights. - Jacobo Arbenz docks and ports.

Dos Lagunas

Tikal National Park

Decree 900 - Agrarian Reform

- 17 June 1952: Guatemasen Congress approved and Advengenation the Agriatian Reform Law * All uncultivated land in private estates of score than 672 acres would be expropriated.
- * Idle land in estates of between 204-672 acres would be expropriated only if less than two thirds of the aslate was
- * Value of expropriated and would be based on the encount declared by the owners on tax returns prior to 10 May 1952
- ¹ Former owners would be compensated with 3th agranan bonds maturing in 25 years.
- * Provision of credit was an integral part of the agravian
- 7 August 1952: Distribution of land from the Fincal Nacionales under Decree 900 began.
- 5 January 1953: Arbenz signed the first four decreas supropriating private land. Expropriation process was to be completed in 8 weeks.
- b) Compared the second seco
- 35 February 1953: Departamento Agrario Nacional (DAN) expropriated 234,000 acres of United Fruit Company's (VFCo) uncultivated land at Tiquitate plantation.
- 24 February 1954: DAN expropriated 173,000 acres of UFCo's uncultivated land at Bananers plantation.
- Guatemais government assessed the value of UPCo 5 expropriated and at \$1,185,000 (the amount declared by UPCo for tax purposes prior to 10 May 1952.)
- UFCo protested that the land was actually worth \$19,355,000; US State Department endorsed the claim.

Results

- By June 1954, over 1.4 million acres had been expropriated (1/4 of total arable land in Guatemaia.)
- About 100,000 families received land.
- March 1933 June 1954: Crédito Hypotecario Nacional (CH0) and Banco Nacional Agrano (BNA) approved \$11,881,492 in loans (1/6 of government's total expenditure for 1955 1964 Houcy versit) \$8 million of which was disbursed below the overthrow of Arbanz.
- Averagely \$225 was given to each of \$3,829 applicants. (Annual per capita income in 1950 was \$137; \$89 in the
- For \$3,371,185 in loans granted between March-November 1953, \$3,048,092 had been repaid by June

- In August 1955, US Entancy reported of 15" increase in production of core. His must crep of small teinfected an A was cuthanted modify by persons received land under Agrenon Perform Law. In 1954, US Embasey reported that the com harvest in 1963 was 10° higher than in 1952; production of rice increased by 74° and wheat 21° over 1952; been productor remained the same Between 1953-1954 colles crop was 2" reghest m
- Guitemata's history. Fauring expropriation, many landowners rushed to culturale land, production of rice & cotton grown many by targe landowners rose during the thr of Decree R00.

Drawbacks

- Arbitrary sectares took place as Comilies Agranos Locales (CAL) handled the process, who were strongly biased agoingt landowners.
- Some acts of violence against owners of large & middle soud estates at times. Landess pessants asized the holdings of their marginally better-off neighbors on occasions.
- Immersion Registeries to excession. Tensiona & conclusion is neglicitoring presant communities or within a angle community. Guatamatana Soprame Court discard backies 000% exclusion of justicial movies wan unconstitutional & to le suspended. Alteries ourmonoed Congress, which is tams, impeached the judges by a 41 to 9 volte.

CIA's Operation PBSUCCESS (1952-1954)

- 10 July 1952: CIA Deputy Director Alen Dutes met with Thomas Marin to solicit State Department approvel for plan to overthesiw Arbenc.
- 18 August 1952: DCI gave approval for Operation PBPORTLINE.
- Proceed back
 25 February 1853: Guatemate expropriated 234,000 acres
 of UFCe's uncutivated and at Tiguisete plantation.
 18 March 1953 INSC 14417, "United States Departure
 and Courses with Respect to Lain America," awared of a
 "drift in the area toward radical and nationalistic regimes."
- 12 August 1953: US National Security Council authorized covert action against Guatemata.
 11 Sequencer 1959: 1 advaser to J.C. King, submitted "General Plan of Action" for Operation PSSUCCESS.
- 9 December 1955: DCI Alter Dulles approved general plan for PBSUCCESS, allocated \$3 million for the program.
- 22 December 1953: CIA's LINCOLN Station opened)

During (1955, UFCo Charman Samar Zemuring hired an International company folload an appressive company politiqueg Arbeirt as a devigence Dominant in the US mindes, and Cammina as a facilitation of the Sevier Driver the Western Hermathere.

Gul

- B February 1994. Operation WASHTUB, a plan to plant a phony Soviet area cache in Neuropus, began 24 February 1954: Guatemaia expropriated 173,000 acres of UFCris uncultivated land at Bananers plantation
- 1 March 1954: Organization of American States (OAS) met In Caracea, Veneziaria. A Hards 1944 (US Scontary of State John Faster Dalas spoke to Carscia meeting, clienting the communit character of the Datematics meanwards.
 13 March 1954 CAS voted 173a 3 to sondere Gaussianite the spoketa. John Poster Dalas bredied on PSU-COESS

- 20 April 1944 John Foster Dulies sent a protest cole to Arbaniz declaring that the identification value of United Fruit's expropriated stand assessed by Quaternaia was not inter fetcher assessed on the amount declared by UNIFCO for two purpose prior to 10 May 1952)
- John Peurloy, US Embasador to Gusternella, and to US Corgress that Gusternella was greating "Matchel Instacles" in Central America.
- · 12 July: LINCOLN office closed.
- to Castilo's government

References

- Cularban Nations, Departure PERSOCETE: The United States and Guestmain 1852-1854. Wartenpton DC: Center for the Budy of Intelligence, Center tendigence Agency, 1884.
- Onjoine Rev. Duttered Have The Sustemate Revolution and 9 Bates, 1994 1954, New Jenny, Process Linearshy Press, 1991



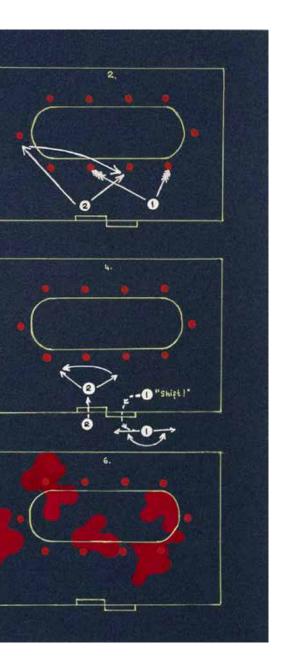
Guatemala Agrarian Reform vs. CIA Operation PBSUCCESS 2019 digital print

40 x 27 in. (101.6 x 68.58 cm) poster concept by Tiffany Chung; design and layout by Jorge L. Hurtado

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CIA Study of Assassination sketch 2019 ink, acrylic and oil on paper 12 x 12 in. (30.48 x 30.48 cm)









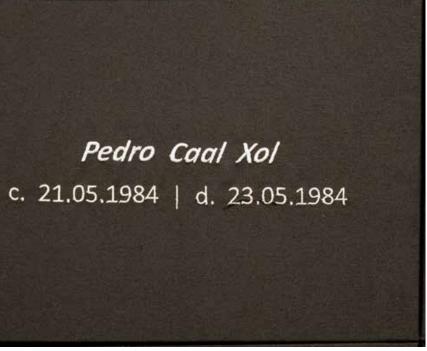
Ministry of Propaganda, Guatemala: steps towards a new intelligence system 2019 archival Giclée print six illustrations: 11 x 14 ¾ in. (27.94 x 37.34 cm) each digital illustrations by Jorge Hurtado - interpretations of archival CIA stick figure sketches

A Banana's Journey 2019

mixed media on paper 40 x 26 in. (101.6 x 66.04 cm)

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Guatemala Memorial - selected names from Diario Militar & GHRC Tracking Human Rights 2019 embroidery on fabric 120 pieces; 10 x 14 in. (25.4 x 35.56 cm) each overall dimension: 120 x 140 ½ in. (304.8 x 356.87 cm)



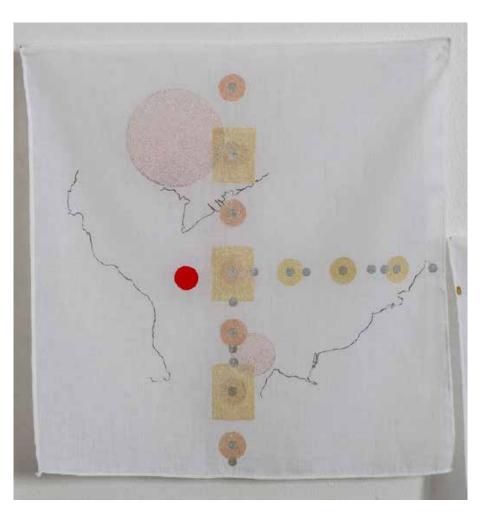




STORY OF MRS. X: RAPED WOMAN archival film from the United Nations High Commissioner for Refugees c. 1980s 12:03 minutes

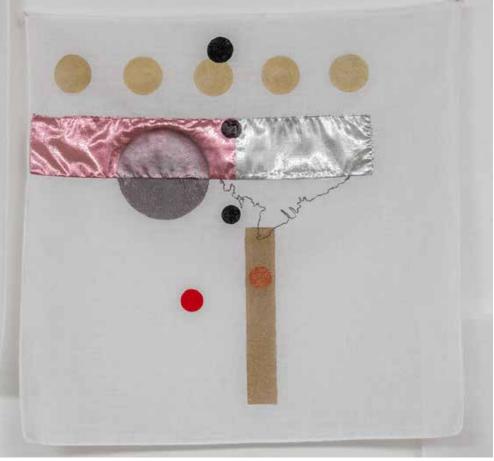
selected cases of pirate attacks in the Gulf of Thailand, Oct 1985 -- June 1986 2019 acrylic, ink and oil on vellum & paper 38 x 24 ¾ in. (96.52 x 62.87 cm)



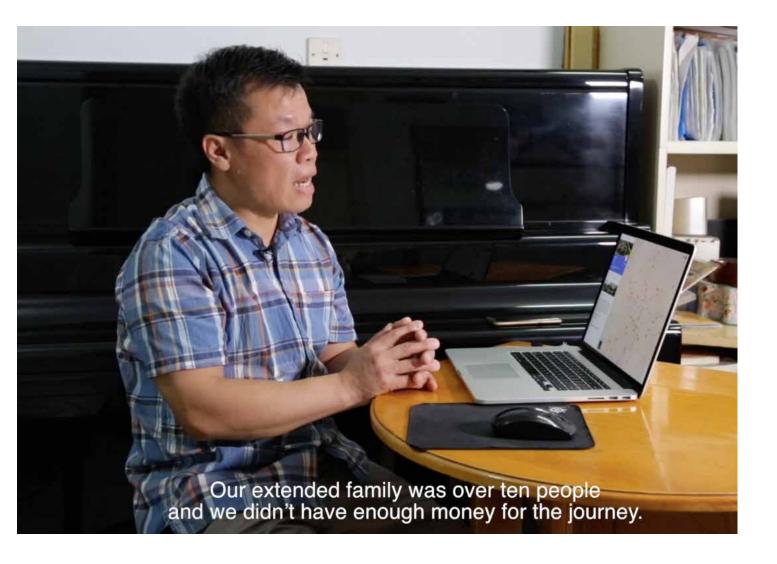


Destination Pulau Bidong: pirate attacks in the Gulf of Thailand, Dec 1985-June 1986 1999/2019 acrylic, glitter, fabric and thread on cotton handkerchiefs 19 pieces; 15 ½ x 15 ½ in. (39.37 x 39.37 cm) each





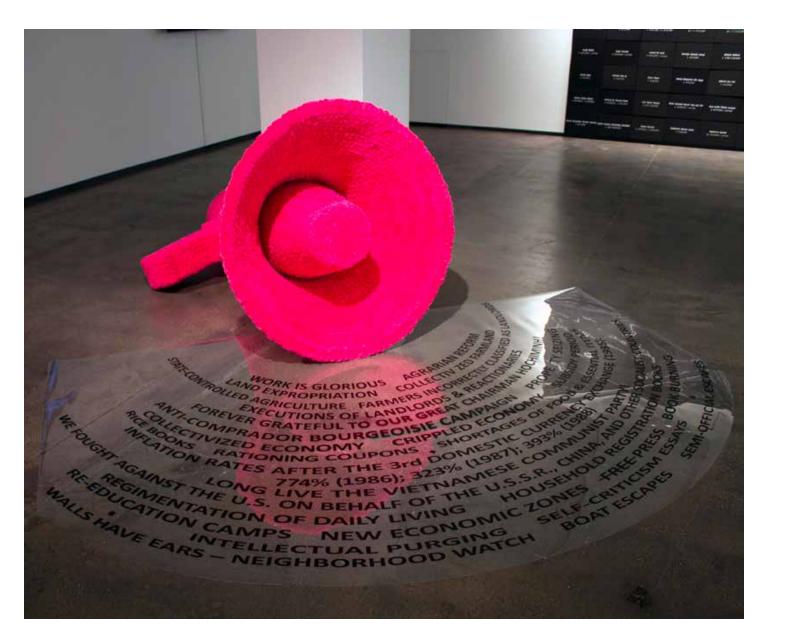
Destination Songkhla: pirate attacks in the Gulf of Thailand, Oct-Dec 1985 1999/2019 acrylic, glitter, fabric and thread on cotton handkerchiefs 19 pieces; 15 ½ x 15 ½ in. (39.37 x 39.37 cm) each





km 0 – Son's story 2017 HD video 33:19 minutes

a case study of the UNHCR Hong Kong Refugee Status Determination: escape journey of a stateless ethnic-Chinese Vietnamese between 1978-1997 2019 acrylic, ink, and oil on vellum & paper 30 x 39 ½ in. (76.2 x 100.33 cm)





The government let us do our own farming and selling meat and fish Farmers could sell their own grains.

Work Is Glorious, Long Live The Party! 2008/2019 bamboo, wire, papier-mâché, pompoms, thermo adhesive, and vinyl decals sculpture: 40 x 68 in. (101.6 x 172.72 cm) decal text: 68 x 104 ½ in. (172.72 x 265.43 cm)

Recipes of Necessity 2014 HD video 33 minutes





Collective Remembrance of The War: voices from the exiles 4 selected interviews from a series of 21 2018-2019 HD video durations of videos variable

TIFFANY CHUNG SELECTED BIOGRAPHY

Lives and works in USA/Vietnam.

EDUCATION

2000	MFA in Studio Art, University of California, Santa Barbara, USA.	2003				
1988	BFA in Photography, California State University, Long Beach,	1999				
	USA.	1998				
	ED SOLO EXHIBITIONS	1997				
2019	passage of time, Tyler Rollins Fine Art, New York, NY, USA.					
2017	<i>Tiffany Chung: Vietnam, Past Is Prologue</i> , Smithsonian					
	American Art Museum, Washington, DC, USA.					
	Tiffany Chung - Thu Thiem: an archaeological project for	SELEC 2019				
	future remembrance, Lumiar Cite Maumaus, Lisboa,	2017				
	Portugal.					
2018	Tiffany Chung - Thu Thiem: an archaeological project for					
	future remembrance, Johann Jacobs Museum, Zurich,					
	Switzerland.	2018				
2017	<i>the unwanted population,</i> 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 inter woven with tales of barbarians, famines and war sacrifices,					
	Kenpuko 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					
2014	Art, New York, NY, USA. <i>Tiffany Chung</i> , Lieu-Commun, Toulouse, France.					
2014	another day another world, mc2 Gallery, Milan Italy					
2013	an archaeology project for future remembrance, Galerie					
	Quynh – Downtown, Ho Chi Minh City, Vietnam.	2017				
	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.	2016				
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	<i>scratching the walls of memory</i> , Tyler Rollins Fine Art, New York, NY, USA.					
	The River Project, Campbelltown Arts Centre, Sydney,					
	Australia.					
	Ascending Dragon: Contemporary Vietnamese Arts, Armory					
2000	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), Galaria Christian Hosp, Barlin					
2008	Galerie Christian Hosp, Berlin. <i>Play</i> , 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					
2006	Arts, Shanghai, China. <i>Beyond Soft Air and Cotton Candy</i> , LMan Gallery, Los Angeles,					
2000	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.
- *Momentum*, Mai's Gallery, Ho Chi Minh City, Vietnam. *Sweet Factory*, Gallery 1434, University of California, Santa
- Barbara, CA, USA.
- *Looking through A Keyhole*, Gallery 1434, University of California, Santa Barbara, CA, USA.
- *Private Realities*, Gallery C, California State University, Long Beach, CA, USA.

SELECTED GROUP EXHIBITIONS

- Perilous Bodies, Ford Foundation Gallery, New York, NY, USA. Unquiet Harmony: The Subject of Displacement, Sheldon Museum of Art, Lincoln, NE, USA.
- Homeless Souls, Louisiana Museum of Modern Art, Humlebæk, Denmark.
- Gwangju Biennale, Gwangju, South Korea.
- New Cartographies, Asia Society Texas, TX, USA.
- Dismantling the Scaffold, Tai Kwun Contemporary, Hong Kong, China.
- 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.
- Biennale of Sydney, Sydney, Australia.
- Two Houses: Politics and Histories in the Contemporary Art Collections of John Chia and Yeap Lam Yang, LASALLE College of Arts, Singapore.
- Crossing Boundaries: Art/Maps, Boston Public Library Norman B. Leventhal Map & Education Center, Boston MA.
- *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.
- 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 Souteast 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
- Conteporània 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.

PUBLIC COLLECTIONS

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

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