



# Tiffany Chung

In her career spanning almost two decades, Tiffany Chung has studied the layered histories of places impacted by political trauma, natural disaster and urban development. She has delved deeply into the modern transformations of her birthplace of Vietnam, and also into those affecting residents of Syria, Tibet, Japan and Hong Kong. Her work begins with intensive research that involves scouring online archives and blogs, and includes statistical and comparative analyses as well as fieldwork. The range of data she gathers culminates in intricately drawn maps—such as the ones of Syria that were featured in Okwui Enwezor’s 2015 Venice Biennale—or in displays of her videos, photographs and objects, as at the Hitachi City Museum in the Kenpoku Art festival (9/17–11/20) in 2016, that visually document the changes stemming from traumatic events.

During Art Basel Hong Kong (3/24–26), Chung’s solo presentation at Tyler Rollins Fine Art showcased the first part of “The Vietnam Exodus Project” (2009/2014–), in which she tracks the movement of the refugee Vietnamese community to and within Hong Kong—part of a wave of hundreds of thousands who, like Chung and her own family, fled Vietnam in 1975 after the American-led war. One of the many maps demarcates refugee detention centers, another shows statistics of the annual arrivals and departures between 1975 and 1997. Chung’s installation also included watercolor drawings by young Vietnamese artists who, in the process, learned about this forgotten history. The work was subsequently acquired by Hong Kong’s M+ museum with the Brown Family Annual Acquisition Fund.

In 2016, more than ten group exhibitions featured Chung’s works, from the National Gallery and the Louisiana Museum of Modern Art, both in Denmark, to the San Jose Institute of Contemporary Art, and biennials in Ireland, Ecuador and Taiwan. In New York, Chung’s works were featured in “Insecurities: Tracing Displacement and Shelter” (10/1–1/22/17) at the Museum of Modern Art, where her works visualize the refugee camps and the concentration of internally displaced people in western Syria, alongside 31 light-boxes illuminating photographs of the war’s devastation. As she continues to research Denmark’s asylum policies, looking ahead to 2017, Chung will participate in exhibitions in Asia, Europe and the US, and she will have a solo show at New York’s Tyler Rollins Fine Art in September. **ST**

(This page)

**TIFFANY CHUNG**, *HKSAR statistics on arrivals and departures of V-refugees from 1975–1997, of “The Vietnam Exodus – Hong Kong Chi 2000,” 2009/2014–*, acrylic, ink, and oil on paper, 79 x 100 cm. Courtesy the artist and Fine Art, New York.

(Opposite page)

**NICHOLAS MANGAN**, *The Limits to Growth*, plotter and photographic paper, w: 112 cm. Gwangju Biennale Foundation.