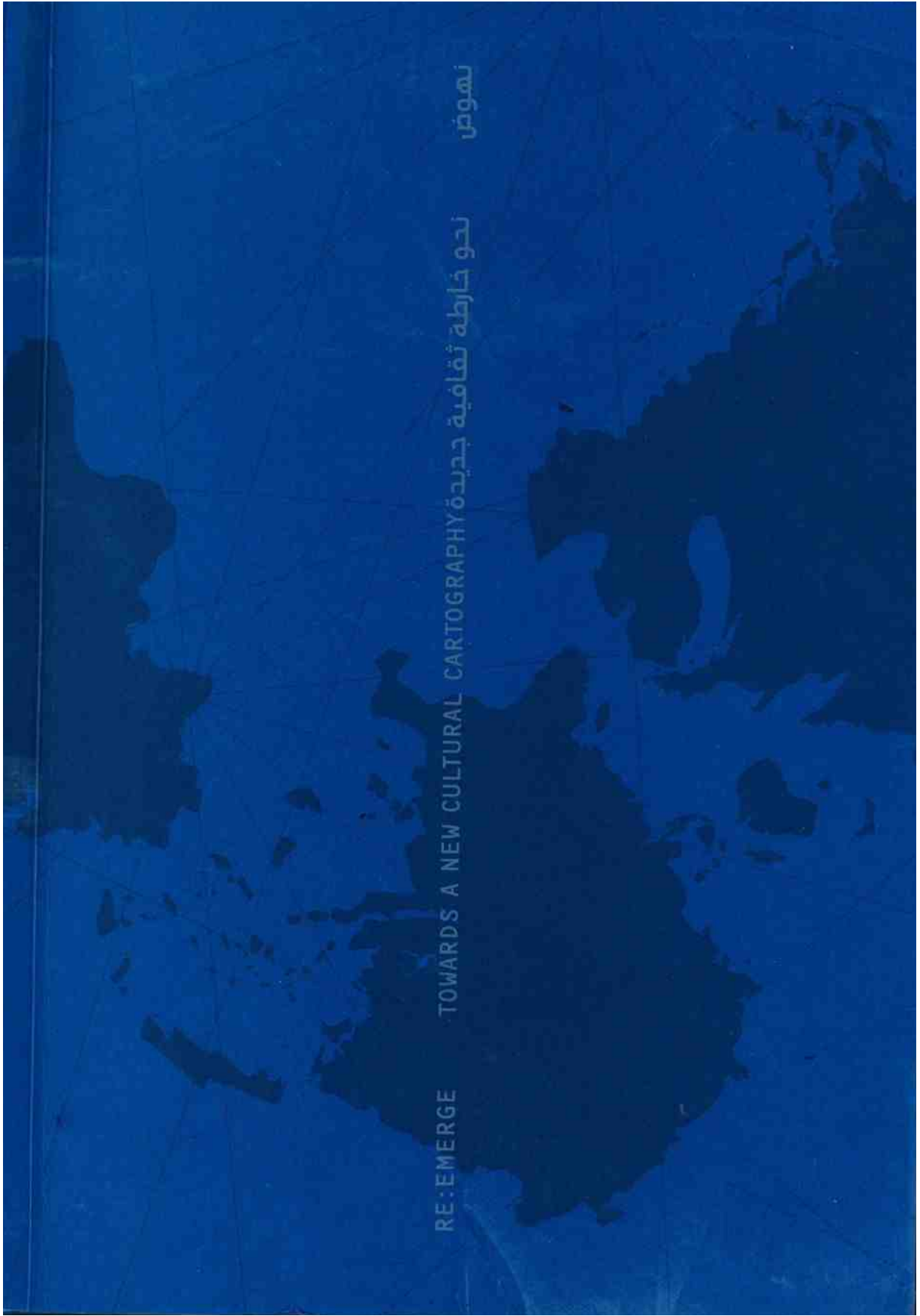


RE:EMERGE

TOWARDS A NEW CULTURAL CARTOGRAPHY

نحو خارطة ثقافية جديدة

نهوض



TIFFANY CHUNG

b. 1969, Danang, Vietnam
Lives and works in Ho Chi Minh City,
Vietnam

2000 MFA, University of California, Santa
Barbara, USA
1998 BFA, California State University,
Long Beach

Tiffany Chung's cartographic and installation works examine conflict, migration, urban progress and transformation in relation to history and cultural memory. She explores the recovery and growth of cities damaged by war or natural disaster, looking at both the physical site and the psychological realm of its inhabitants. Her recent theatre performances are darker in tone, reflecting human loneliness, struggle and endurance when society drastically transforms. Blurring the distinctions between art, anthropology and sociology, her current videos and large-scale installations create allegorical fantasies that examine the aftermath of colonisation and modernisation, and imagine our world at the end of the human race. Chung has participated in exhibitions around the world, including the Asia Pacific Triennial, Brisbane, Australia (2012); *Six Lines of Flight*, San Francisco Museum of Modern Art, California (2012); Kuandu Biennale, Taipei, Taiwan (2012); Singapore Biennale (2011); *Roving Eye*, Sorlandets Kunstmuseum, Norway (2011); *Atopia: Art and City in the 21st Century*, Centre de Cultura Contemporània de Barcelona, Spain (2010); Incheon International Women Artists' Biennale, South Korea (2009); and the Fukuoka Asian Art Triennale, Japan (2005).

The Heart of Sharjah Project 2025, 2012

Micropigment ink, gel ink and oil marker on vellum and paper, 75 x 91.5 cm

Commissioned by Sharjah Art Foundation

Hazard Location Map of Afghanistan – active: 6452, transitional: 548, 2012

Micropigment ink, gel ink and oil marker on paper, 110 x 150 cm

Commissioned by Sharjah Art Foundation

Bosnia-Herzegovina, 1992–1995 Ethnic Cleansing Campaign & 1997 SFOR Troop Deployment, 2012

Micropigment ink, gel ink and oil marker on vellum and paper, 110 x 70 cm

Commissioned by Sharjah Art Foundation

The Routes of W. G. Palgrave Through the Gulf 1862–1863, 2012

Micropigment ink, gel ink and oil marker on vellum and paper, 71 x 88 cm

Commissioned by Sharjah Art Foundation

The Growth of Cali – city boundaries: 1780, 1880, 1921, 1930, 1937, 1951 (pl. 204), 2012

Micropigment ink, gel ink and oil marker on paper, 97.8 x 135.3 cm

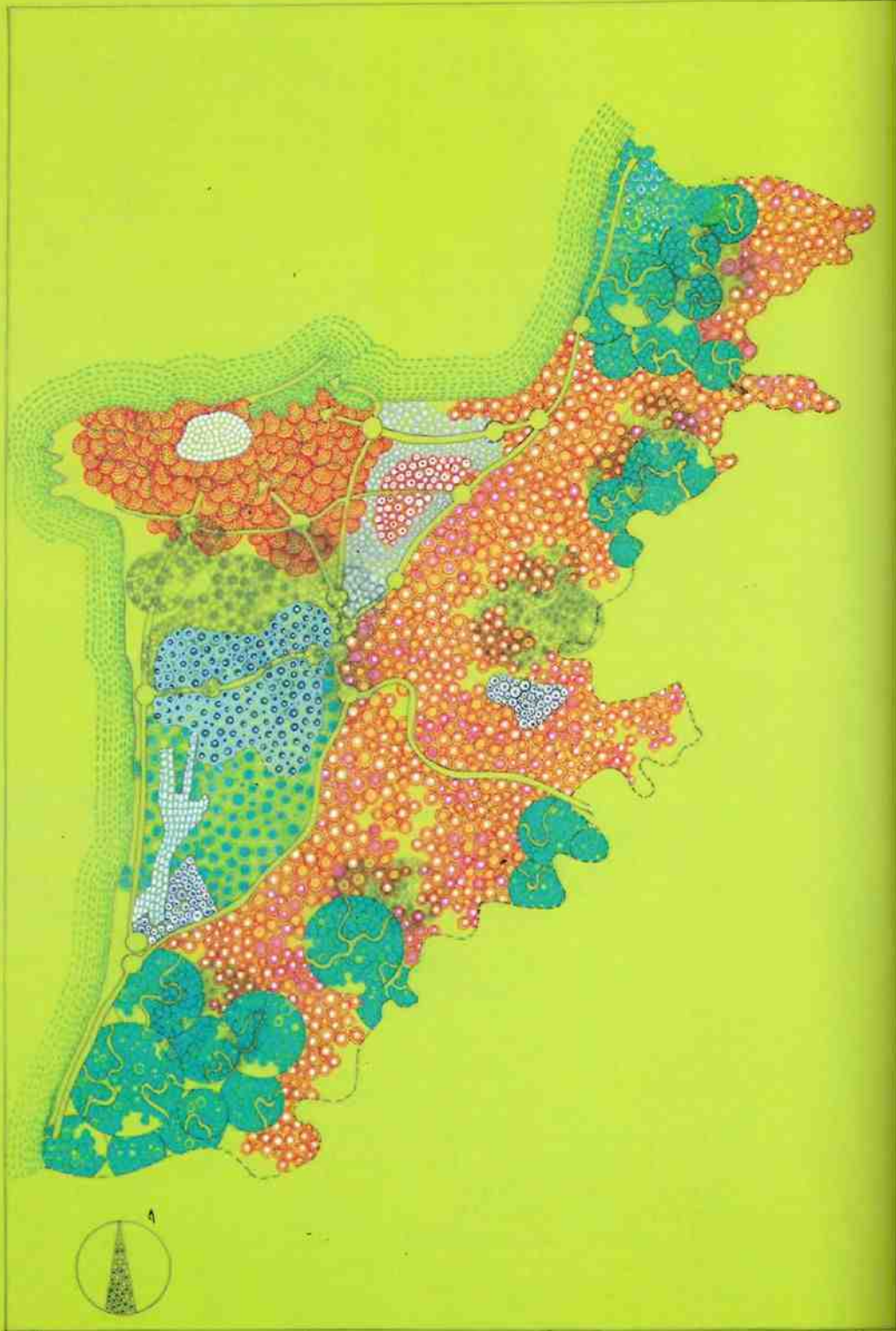
Recovering Beirut: halfway between the imaginary and reality 1964–2016, 2012

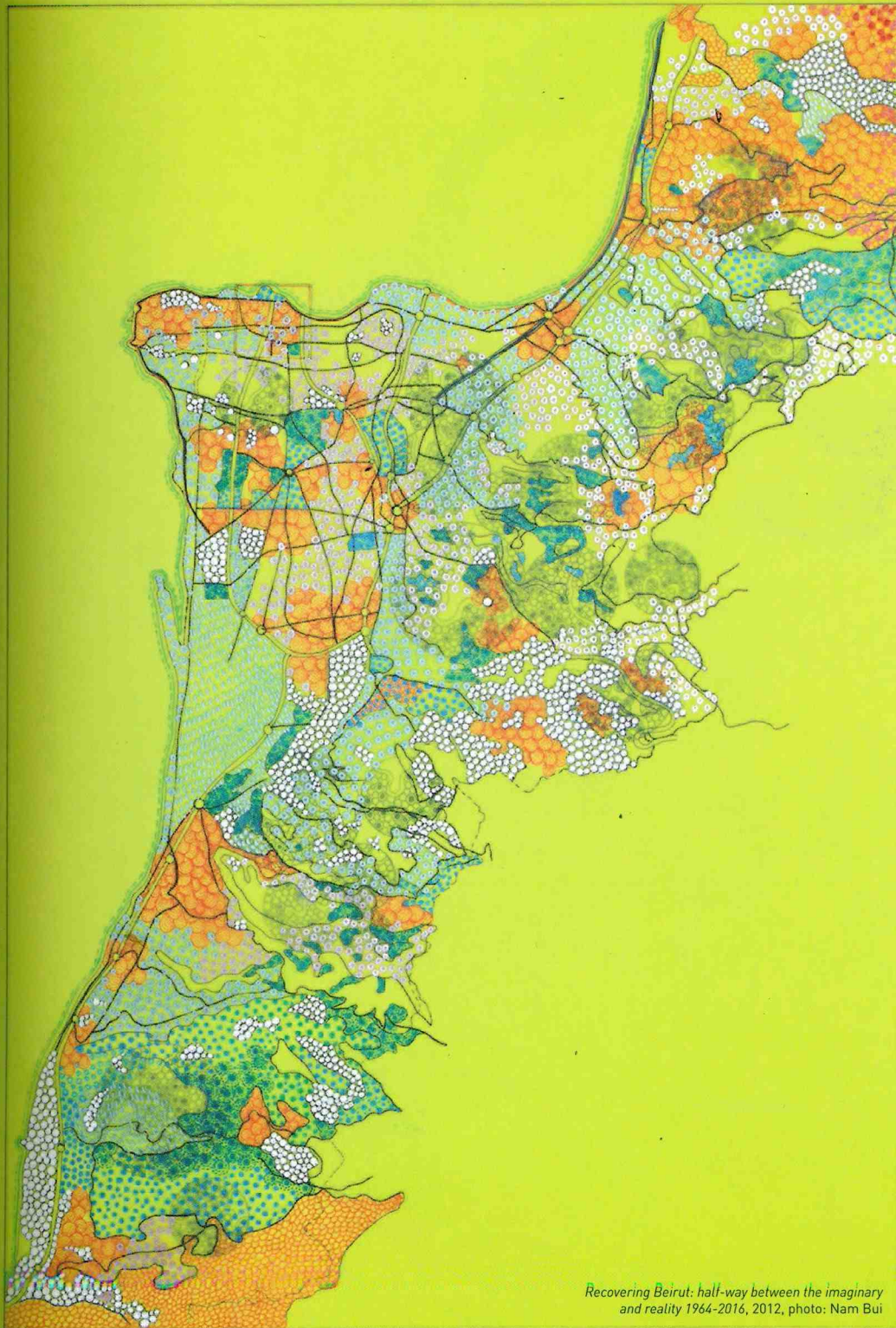
Micropigment ink, gel ink and oil marker on vellum and paper, 74.9 x 101.6 cm

Tangier 1943: the international zone, the French Capitulation in World War II, the Moroccan Communist Party, the Istiqlal Party and the call for independence of Morocco in 1944, 2012

Micropigment ink, gel ink, oil and ink marker on vellum and paper, 110.5 x 179.7 cm

I usually start a cartographic project by researching the history of a particular city, its current state of development and future planning projects. I then search for topographic maps, urban-planning charts, geospatial statistic cartograms and other graphs from specific periods in the city's history that I would like to examine, since I always combine and juxtapose maps from different time periods in my work. Occasionally, I have to create fictional maps based on a city's future development projects if its urban planning charts are unavailable. When I have the maps that I need, I consider the layout carefully, as well as its historical context, scrutinising technical details but allowing unexpected narratives to build the conceptual framework. I execute my map drawings in the same manner as a cartographer, using grids to ensure that the original maps' layouts will be rendered accurately and precisely. Colourful lines and dots are then added, using ink and oil, which are coded as in a map's legend to indicate important information that is hidden. The various dots also refer to microorganisms, suggesting life.





Recovering Beirut: half-way between the imaginary and reality 1964-2016, 2012, photo: Nam Bui



The Growth of Cali—city boundaries: 1780, 1880, 1921, 1930, 1937, 1951 (pl. 204), 2012, photo by Nam Bui