

TIFFANY CHUNG

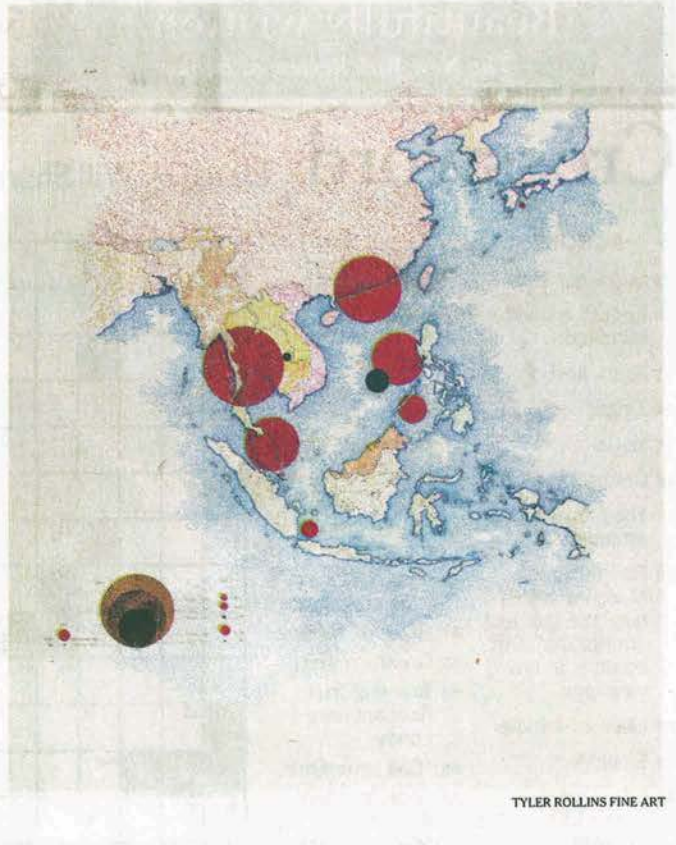
Through Oct. 21. Tyler Rollins Fine Art, 529 West 20th Street, Manhattan; 212-229-4100, trfineart.com.

Decades before the present outward flood of people from Africa and the Middle East, there was another newsworthy exodus, equally catastrophic, the one from postwar Vietnam. Almost two million people fled; by some reckonings almost a third died at sea. The artist Tiffany Chung, born in Danang, Vietnam, in 1969, was among the refugees, and she has made the phenomenon of forced migration her primary subject.

"The Unwanted Population," Ms. Chung's solo show at Tyler Rollins, is an engrossing survey of work she's produced over the past few years combining factual material (news reports, archival photographs, interviews) and fine-grained aesthetics. Her "Syria Project," a highlight of the 2015 Venice Biennale, encapsulates statistical data on chemical warfare, refugee camps and ruined cities in that tortured nation in exquisitely drawn and painted maps that could be mistaken for floral still lifes.

Her focus on the refugee crisis in the Middle East seems to have given her a way to approach the emotionally loaded story of her own past, as she now does in "The Vietnam Exodus Project." Visually more varied than her previous work, it includes time-stained documents, heart-rending videos and a series of large-scale watercolors. These watercolors are based on her own photo-collages but painted by young artists in Ho Chi Minh City who work in a program associated with San Art, an alternative space she co-founded in that city.

Finally, to give the Syria and Vietnam projects context, she has made large world maps, embroidered on canvas, with the global routes of many diasporas stitched in bright-colored thread. In Ms. Chung's case, scientific method and painstaking craft



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serve as both distancing devices and surgical tools. As with tattoos, images that seem to be decoratively superficial are personal, political and ineradicable.

HOLLAND COTTER