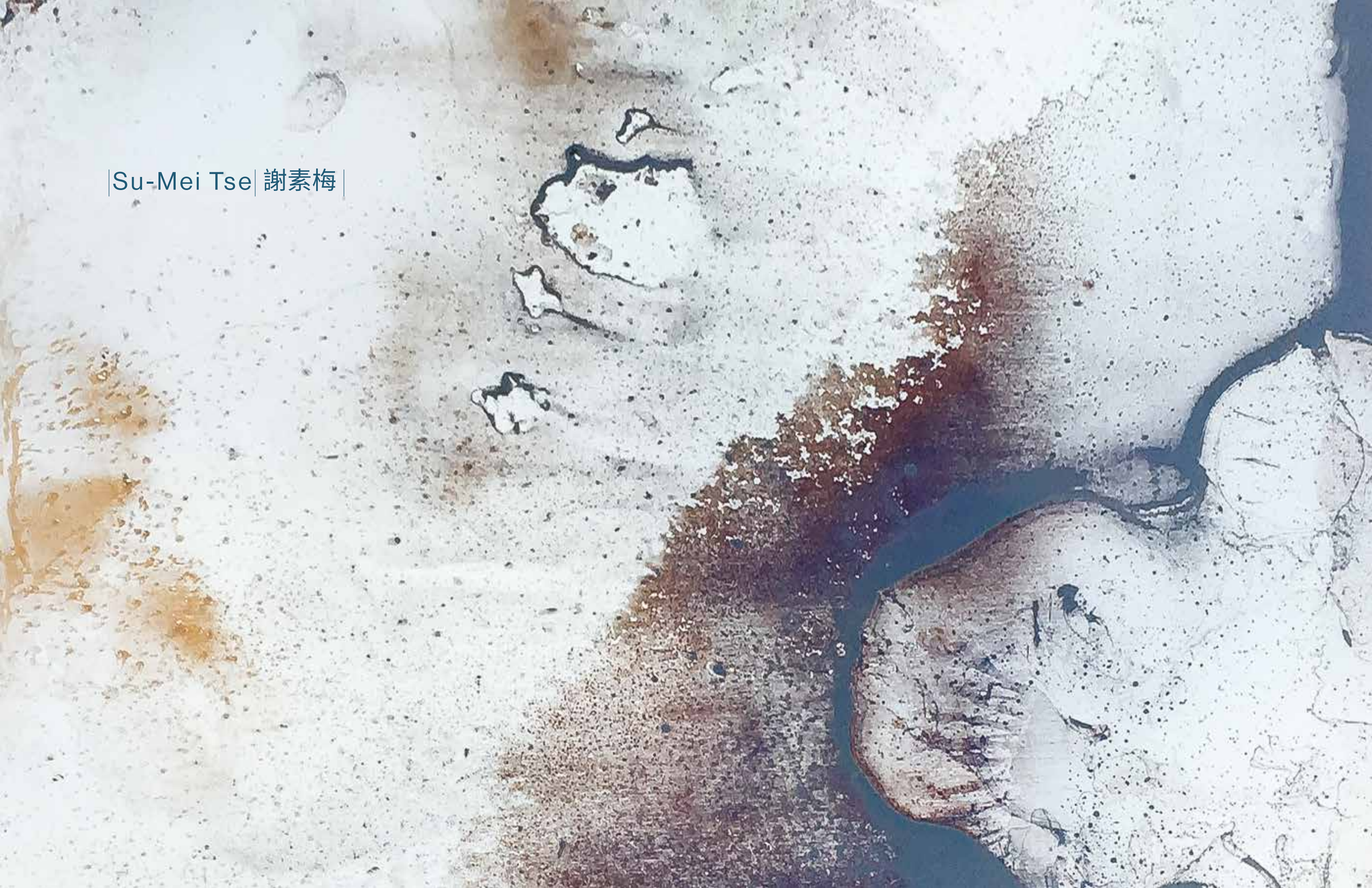


|Su-Mei Tse| 謝素梅 |

INTRODUCTION

A chamber where the sole reverberating sound is your own breath; cellos played against an accentuated mountainous green backdrop; conical shells as coated headphones - these are disparate yet interlinked examples of the delicate, lyrical humour that pervades Su-Mei Tse's (b. 1973, Luxembourg) practice, which spans video, installation and sculpture. A trained classical cellist of Chinese and British descent, Tse weaves a meditative, visaural tale empowering the language of music as a primary voice. Investigating associations between places, geographies, cultures, traditions, Tse's work elicits a cross-stimulation of the senses, where time and its flow are suspended in a gentle state of contemplation.

At the heart of Tse's practice is its relationship with musicality. Brought up by a violinist father and pianist mother, Tse initially studied at the Luxembourg and Paris conservatories before pursuing fine arts studies at the École des Beaux-Arts in Paris. From 'Das Wohltemperiete Klavier' (2001) to 'Chambre Sourde' (2003), Tse explores a range of relationships with sound, from the literal to the more abstract, each time placing music as the prime conveyor of her conceptual pulse. In the former video work, for example, Tse shows a close-up of a pianist's bound-up hands as they voraciously and determinedly play one of JS Bach's 48 keyboard preludes and fugues. Repeatedly missing the correct notes, Tse points to the journey towards mastery and conquering of doubt. Conversely, the latter is an installation, which as an anechoic chamber, invites a contemplation of silence. Linking to the Ancient Greek Sceptic's concept of 'epoché', there is a state of suspension as the oral clutter one is accustomed to is blocked, leading to an intellectual pause and attainment of self-consciousness.

Tse contemplates a range of subjects, including the dichotomy of cultures and place. Responding to her personal Eurasian background, certain works flesh out her relationship with Asia and the West whilst simultaneously diverting from the clichés associated with each. 'Dong Xi Nan Bei (E, W, S, N)' (2006), for example, is an installation of four neon Chinese characters, each signifying a cardinal point. Beyond the work's relationship with her personal origin, it equally points to Tse's running interest in Japanese culture by being arranged according to Japan's azimuth direction. 'Standard Eye Level' (2006) also exemplifies Tse's nuanced contemplation of cultural variance; an installation work consisting of numerous bonsai plants, each is placed on a horizontal line of fluorescent orange tape stuck on the gallery walls. Originating from not only Japan and China but also Europe and Oceania, each plant is placed on a tripod adjusted to the standard eye-level of the residents in the country - a reflection on both the standards pertaining to each culture as well as a visual metaphor for how environments impact each and everyone's development.

Amidst the musical and cultural currents in Tse's work is additionally a strong sense of poetry and nuanced humour. From 'SUMY' (2001) to 'L'Echo' (2003) and 'Les Balayeurs du Désert' (2003), there is a running sense of delicate wit. 'SUMY', for example, made in collaboration with Tse's partner Jean-Lou Majerus, is a pair of light-brown seashells enclosed in a transparent red cube, a cloth interconnecting the units in order to resemble a pair of headphones. Playfully combining her name with that of Sony, the sculpture evokes the aural experience of listening to the ocean via a seashell. 'L'Echo' further explores this sense of play: a large video projection shows Tse herself playing the cello on a lush mountainside in the Alps. The romantic setting is somewhat ridiculed, however, by the over-dramatisation of the picture composition, chiefly the sharp contrast between her red costume and the saturated green of the mountain grass. Additionally, the melody she plays echoes amidst her surroundings till it falls out of sync, the setting seemingly carrying both the music and her into the distance. 'Les Balayeurs du Désert' further fleshes out this relationship with the landscape by showing a group of men dressed in Parisian street cleaners' uniforms sweeping a desert in a continuous loop, the futile motion tracked by the sound of their movements.

Overall, Tse's work poetically draws us into contemplation of our sense of place, self and time, using the universal language of music to at once suggest trains of thought but ultimately allow us to formulate our own. Balancing Tse's research-driven, intellectually-complex practice is a subtle sense of humour, which lends to an overall delicate dialectical sense of play as well as approachability. Tse's practice is ultimately not just seen, it is heard and felt; a complete multi-sensory experience that plunges one into a state of suspension.

Su-Mei Tse is an internationally-celebrated artist who rose to prominence in 2003 when she represented Luxembourg at the Venice Biennale and was awarded the prestigious Leono d'Oro award for her tripartite installation 'Air Conditioned'. Tse's work has since been exhibited nationally and internationally including solo shows at Taipei Fine Arts Museum, Taipei (2019); Yuz Museum, Shanghai (2018); Aargauer Kunsthaus, Aarau (2018); Mudam Luxembourg, Luxembourg (2017); Joan Miró Foundation, Barcelona (2011); Isabella Stewart Gardner Museum, Boston (2009); Art Tower Mito, Japan (2009); Seattle Art Museum, Seattle (2008); PS1, New York (2006); Casino, Forum d'Art Contemporain, Luxembourg (2006); Renaissance Society, Chicago (2005); Moderna Museet, Sweden (2004). Group exhibitions include Kunstmuseum Bonn, Germany (2009); National Gallery of Art, Poland (2009); Singapore Biennale (2008); Kunsthaus Zurich (2006); De Appel, Amsterdam (2005); Sao Paulo Biennale (2004). Tse has additionally been the recipient of multiple prizes, including the Prize for Contemporary Art by the Foundation Prince Pierre of Monaco (2009) and the Edward Steichen Award, Luxembourg (2005).

介紹

靜謐的房間內只可聽見呼吸聲；大提琴在高聳如山般的綠色背景前起樂；　芋螺殼化成塗上顏色的耳機一看似懸殊但環環相扣，它們都是謝素梅（1973年生於盧森堡）細膩而抒情的幽默元素，貫穿其涉及影像、裝置和雕塑的藝術實踐。作為一個中英混血的專業古典大提琴演奏家，謝素梅將音樂語言用作主要元素來編織另人沉思又栩栩如生的視聽故事。通過勘察地域、文化和傳統的連結，謝的作品引發感官的交叉刺激作用，使時間的流動凝結於平緩的沉思狀態。

謝的創作以藝術與音樂性的關係為命題。在小提琴家父親和鋼琴家母親的熏陶之下，謝起初就讀於盧森堡及巴黎的音樂學院，後於法國國立巴黎高等藝術學院深造藝術。從作品《十二平均律鍵盤曲集》（Das Wohltemperiete Klavier, 2001）到《無音室》（Chambre Sourde, 2003），謝不斷在探索一系列與聲音的關係，從文學到更加抽象的領域，每一次的創作都將音樂作為其理念脈絡的主要傳播媒介。以《十二平均律鍵盤曲集》這一影像作品為例，謝特寫了一雙被綁帶束縛著飢渴忘我地彈奏巴赫48部前奏和賦格的鋼琴家的手。通過不斷錯失正確的音符，謝企圖呈現成為大師並戰勝質疑的艱辛路程。相反地，裝置作品《無音室》如其名引發對寂靜的思考。參照古希臘懷疑論的懸擱概念，当司空见惯的人聲雜亂被阻隔時一種類似的懸置狀態將產生，隨之而來的是一種智力的停頓和自我意識的獲得。

一系列的事物包括文化和地方的對分都會引發謝素梅的沉思。個別作品呼應她個人的歐亞背景，集東西文化的巧思於一身而不拘泥於陳詞濫調 。以裝置作品《東西南北》（E, W, S, N, 2006）為例：四個霓虹燈管製作而成的中國字形，每個字形都意味著一個方位基點。除了體現與藝術家出身背景的聯繫， 這件作品通過依據日本方位的空間安排亦體現了謝素梅對日本文化的濃厚興趣。《標準視平線》（2006）也呈現了謝素梅對文化變遷的細緻思索，裝置由多個盆栽植物構成，每個盆栽都被放置在展廳墻壁橙色熒光膠帶標識的水平線上。來自日本，中國，甚至歐洲和澳洲的盆栽被擺放於三腳架上，藝術家則根據當地居民的標準視平線調整高度 —— 這不僅僅是對於每個文化中“標準”概念的反思，也是個視覺上的隱喻，指向環境對於彼此以及環境中的人的影響。

謝素梅作品的音樂和文化元素中也流露一種強烈的詩意和微妙的幽默感。從《SUMY》(2001)到《回聲》(2003)，再到《沙漠清掃者》(2003)，作品延續了一種巧妙的智慧。例如，在謝素梅與伴侶 Jean-Lou Majerus 共同完成的 作品《SUMY》中，一對淺棕色的貝殼分別被放入兩個透明的紅色立方體中，布條將兩個部分互相連接以模仿一副耳機。風趣地將藝術家自己的名字與索尼合併，雕塑喚起人們從貝殼中聽海的聽覺記憶。《回聲》則更進一步探索了這種意義上的“遊戲”：一個大型的錄像投映呈現著藝術家自己在阿爾卑斯山青翠繁茂的山坡上演奏大提琴。然而, 這浪漫的場景又因藝術家鮮紅的裝束和悠悠青草形成的鮮明對比這一過於戲劇化的構圖而透露出一絲嘲諷。另外，謝素梅彈奏的旋律在她周圍迴蕩直至音畫錯位，似乎無論是音樂還是她本人都被帶到了遠方。《沙漠清掃者》則進一步深化了這一與景觀的關係，作品展現了一行人身穿巴黎街頭清潔工的制服清掃一個連續不斷的環形沙漠，這一無用之舉伴隨著他們行動的聲音。

總而言之，謝素梅的藝術作品詩意地引領我們進入對空間、自我和時間的沉思，音樂的普世語言頃刻間在喚起泉湧的思緒，而最後又允許我們表述自己。其作品所呈現的微妙的幽默感均衡了謝素梅以調研為導向，考究繁複的創作手法，這種幽默感使得其作品整體上具有辯證的輕鬆感和親和力。謝素梅的作品最終不僅要眼觀，更要被耳聞和感知,正是這完全的多感官體驗使人沉浸在一種懸擱的狀態。

謝素梅是一位享有國際聲譽的藝術家,2003年代表盧森堡參加威尼斯雙年展后開始嶄露頭角，她的三重裝置作品《空氣調節》獲得當屆國家館金獅獎。謝的藝術作品已在多個國內和國際藝術機構展出，個展包括 臺北市立美術館，臺灣 (2019); 上海余德耀美術館, 上海 (2018); 阿爾高爾美術館，瑞士（2018）；盧森堡現代藝術博物館,盧森堡（2017）；米羅基金會，巴塞羅那（2011）；伊莎貝拉嘉納藝術博物館，波士頓（2009）；水戶藝術館，日本（2009）；西雅圖美術館 (2008)；P.S.1當代藝術中心，紐約 (2006)；《卡西諾》展於當代藝術論壇，盧森堡 (2006)；芝加哥大學文藝復興社會美術館 (2005)；現代美術館，瑞典(2004)。群展包括波昂藝術博物館，德國(2009)；薩黑塔國立美術館，波蘭(2009)；新加坡雙年展(2008)；蘇黎世美術館 (2006)；艾波當代藝術中心，阿姆斯特丹(2005)；聖保羅雙年展，巴西(2004)。另外，謝也榮獲了諸多獎項，包括摩納哥皮爾王子基金會頒授的當代藝術獎 (2009) 以及盧森堡愛德華•史泰欽獎(2005)。

Blue Monday

Galerie Tschudi, Zurich, Switzerland
Galerie Tschudi，蘇黎世，瑞士
04.09-31.10.2026

For Su-Mei Tse, music evokes memories, but since her recent exhibitions the artist has increasingly engaged with vulnerability and how to deal with it. It is not about ignoring the current crises, but about encountering the uncertainty that results from them in everyday life. The title of the exhibition, “Blue Monday”, refers to the music of the 1980s. It evokes a kind of ‘Monday hangover’ state: a feeling that is not entirely clear, but carries something positive within it. Despite this ambiguity, the exhibition is marked by a fundamentally affirmative, at times light-hearted attitude.

The 1980s, and in particular the New Wave and post-punk movements, were a formative period for Tse; it is the rebellious mindset and the possibility of breaking out of given structures that interest her. The variations Tse presents in “Blue Monday (Variations)” (2026) show subtle shifts in color – a kind of playful attempt to reconstruct from memory the famous original cover designed by Peter Saville in 1988. “The six colors allow for 720 possible combinations,” as Tse explains, from which she selects four for the first time. The core and a thin circle are sharply drawn, while the rest takes on a painterly element with a chalk-like texture. Tse has a particular, almost analogue way of working with digital printing; what matters to her is the precise calibration of every detail. Her approach is analogue in the sense that the photo lab becomes her studio throughout the entire process. Working with a painterly eye, Tse almost meticulously removes the digital precision from the image in order to arrive at the desired texture. In this way, she translates the idea of these “memory images” through the original. The concentric, almost emblematic form of the image also develops a meditative quality.

The black-and-white image of a window used for the invitation card, opening the view onto a spiral staircase, is titled “The Scale” (2026). The title takes its cue from the idea of the musical scale and functions as a play on words and a field of associations between “ladder”, “scale”, “Tonleiter” and “l’escalier”. The photographic image thus becomes a kind of visualization of words that function as scales, representations and supports for perception. One might think here of Wittgenstein, for whom language and image do not simply explain reality, but are applied to reality like a measuring rod. His famous image of the ladder also seems to resonate here: one climbs it in order to reach another perspective and no longer needs it once this path has been completed. In this sense, the staircase becomes less an unambiguous symbol than a conceptual structure between language and perception.

Next to it, on a simple table consisting of two trestles, a tabletop and a lamp, stands “Unknown Pleasures” (2026), a work that refers to the iconic cover of the eponymous Joy Division album. This visual element, also designed by Peter Saville, was originally based on measured radio signals from a pulsar. Tse takes these frequencies, which originated from a natural phenomenon, and returns them to nature by meticulously redrawing them as a kind of mountain landscape. Rendered as a metallic three-dimensional drawing, they take on sculptural form: a visual soundscape that at the same time creates a mental and existential space. Today, in the context of discussions around water and energy reserves and the expansion of human activity into space for new forms of energy production, the work acquires an entirely new dimension.

At the center of the gallery, “1000 Words for Snow” (2008) consists of three large red megaphones from which the faint crackle of a record beginning to play can be heard. The word “signal” is interesting here, as megaphones are essentially signaling instruments used to transmit loud proclamations. Here, however, the loud message is silence. A silence that stands against the noise of the world, but also a sound that shows how silence itself can be a physical and temporal entity. In conversation, the artist emphasized the utopian idea of an oversized, extremely long tube mounted on a pole so high that it would extend towards the sky, beyond sight and hearing, and yet could be perceived as all-encompassing – propagating silence as a moment of pause within everyday life. Such moments have been described as an “aural parenthesis”: an acoustic bracket in which interruption does not signify emptiness but opens up a new space of perception.

In “Stille Disco” (2010), silence also becomes a carrier of memory: a perfectly designed ensemble of a record player, receiver and amplifier made of stone, which evokes the memory of the not-so-distant era of material, analogue music. In an age in which the entire musical memory of humanity can be accessed with a single click on a streaming service, the sculpture shows how archaeological these recently invented material forms of electronic technology already appear in the face of the accelerating technologization of everyday life. The recognizability of the design is connected to the emotional and symbolic value we attach to these material carriers of music and memory.

Here, “Rake” (2026) comes into play, a specially designed rake that Tse conceives as a kind of musical instrument and that also recalls her video work “Pays de neige” (2015). There, a landscape is treated as a tabula rasa and transformed into an empty surface that precedes any creative act. Alongside the erasure of traces, a monotonous crackling sound emerges from the sand and gravel, recalling a kind of “White Noise”. At the same time, with the “Rake” Tse refers to the Zen practice of raking Japanese gardens. The repetitive movement becomes a form of meditation and pausing, while also creating a heightened awareness of time. The lines emerge like a musical notation, extending as a kind of endless line through the landscape and opening up space for different “scores of life”.

Silence and suspension are conscious gestures in many of Tse’s works. In the new works from “Freudvolle Obertöne (Joyful Overtones)” (2026), fine ink marks appear between and, above all, beyond the staff lines. The exhibition first presents “Schmerzhafte Zwischentöne (Painful Dissonances)” (2009), whose dissonances create tension for the classically trained ear. The “Joyful Overtones” emerge from these earlier works and conceptually continue the previous series. The “Freudvolle Obertöne”, by contrast, lightly accompany a fundamental tone, shaping its timbre. Here too, the perspective shifts: irregularity no longer appears primarily as a disturbance within an existing order, but as an additional resonance. Vulnerability does not disappear, but something else can resonate alongside it.

For Tse, the question is always how musicality can be perceived in everyday life and how the visual, poetic and sculptural shape and carry our lives. Pausing, repetition and shifting are less forms of retreat than ways of relating differently to the present. This present is never isolated, but is always framed by both past and future. “Being in Time” is not a static condition in Tse’s work: memories reappear, images continue to travel and materials carry traces of what came before.

The idea of “impression” can also be understood in this context. Materials, bodies and things absorb traces and pass them on. We ourselves are part of this process. This circular movement can be found again and again in Tse’s work: the crackle of a record becomes a memory and the memory becomes a sculpture; an astronomical signal becomes a diagram, a record cover, a pop icon and finally a landscape again. Impressions travel through different times, cultures and materials, being inscribed anew along the way.

“Blue Monday” is therefore less about a nostalgic return to the 1980s than about being in time. The past continues to resonate in the present, changes its form and encounters us as a new impression. Perhaps this is precisely where the affirmative quality of Tse’s work lies: she does not ignore the uncertainty of the world, but transforms its heaviness and accusatory potential through attention and poetry, opening up a new perspective.

Cf. Ludwig Wittgenstein, Tractatus Logico-Philosophicus, § 2.1512 on the image that is “laid against reality like a measure”, as well as § 6.54 on the famous image of the ladder that can be thrown away after it has been used.

Cf. Christophe Gallois, “The Music of Meaning”, in: Su-Mei Tse: Nested, 2017, pp. 57–65, in particular on time, duration, memory, suspension and the interweaving of different temporal levels in Tse’s work.

Cf. Emanuele Coccia, “Metaphysics of Impression”, in: Su-Mei Tse: Nested, 2017, p. 120 ff. Coccia understands “impression” as a relational and material inscription through which bodies and things absorb, transform and pass on traces.

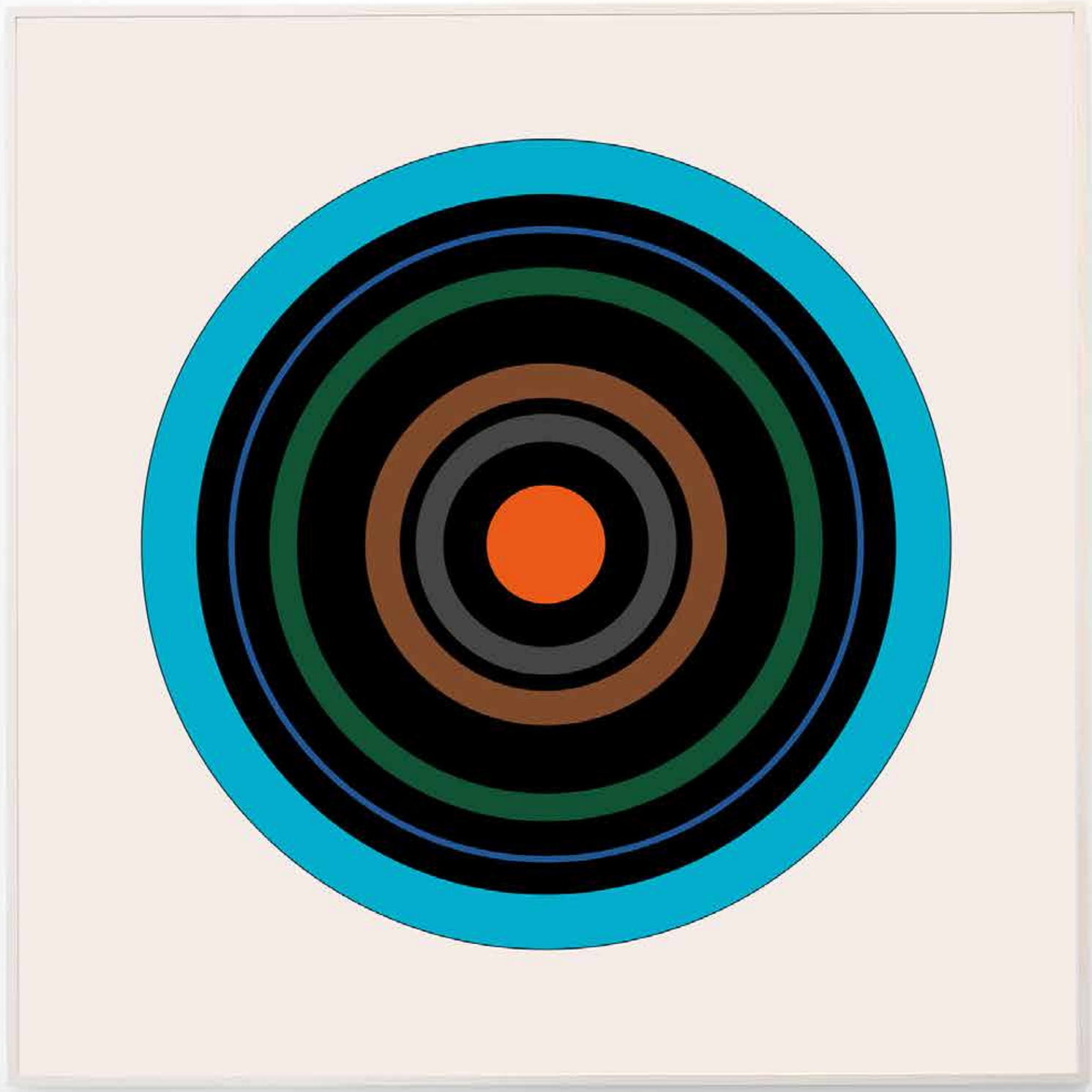
- Text by Galerie Tschudi

Installation view
展覽現場

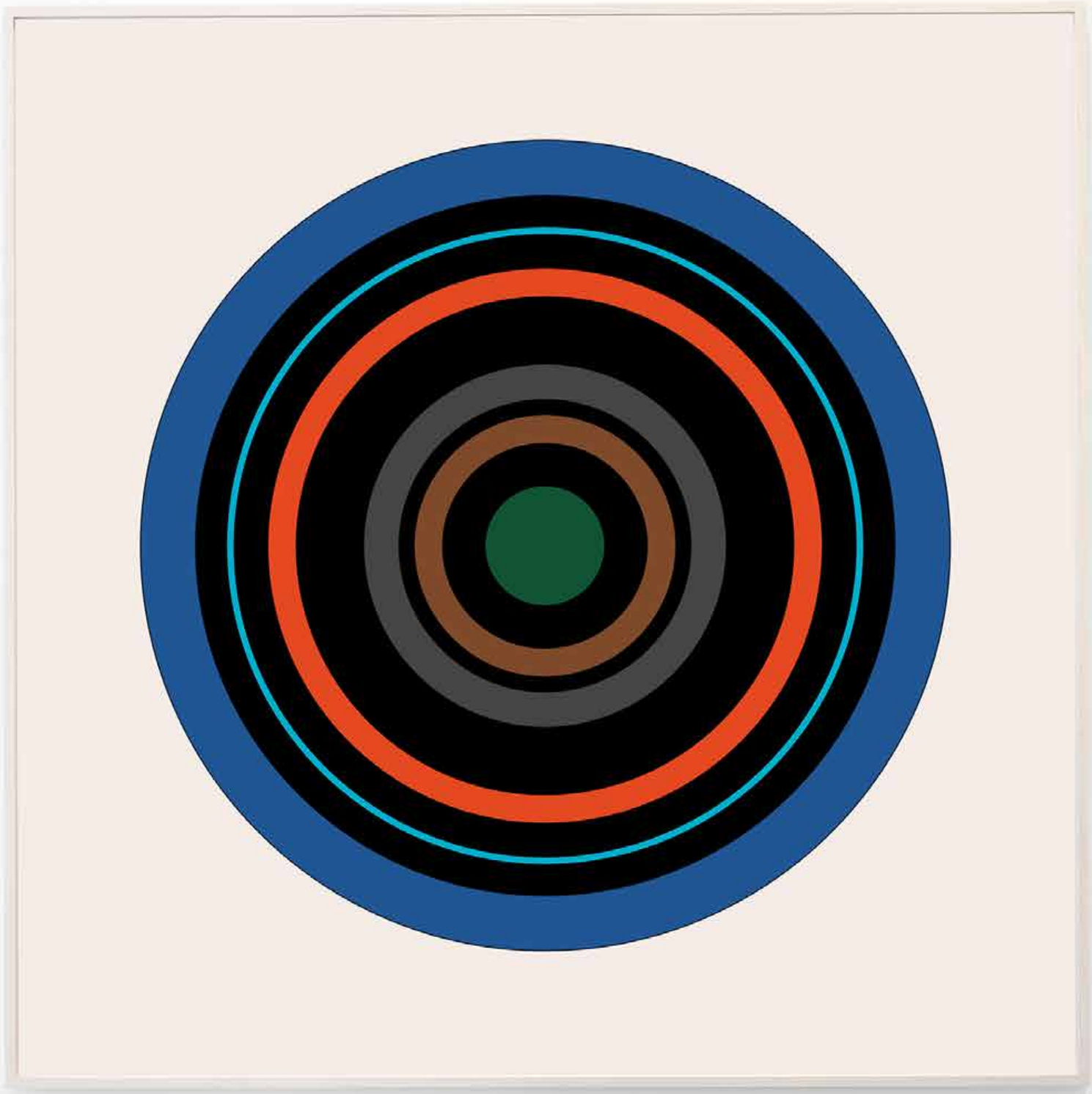
Installation view
展覽現場

1000 Words for Snow
2008-2026
Sound sculpture (megaphones, steel pole, mediaplayers)
H 400, Ø 125 cm
Unique +1AP

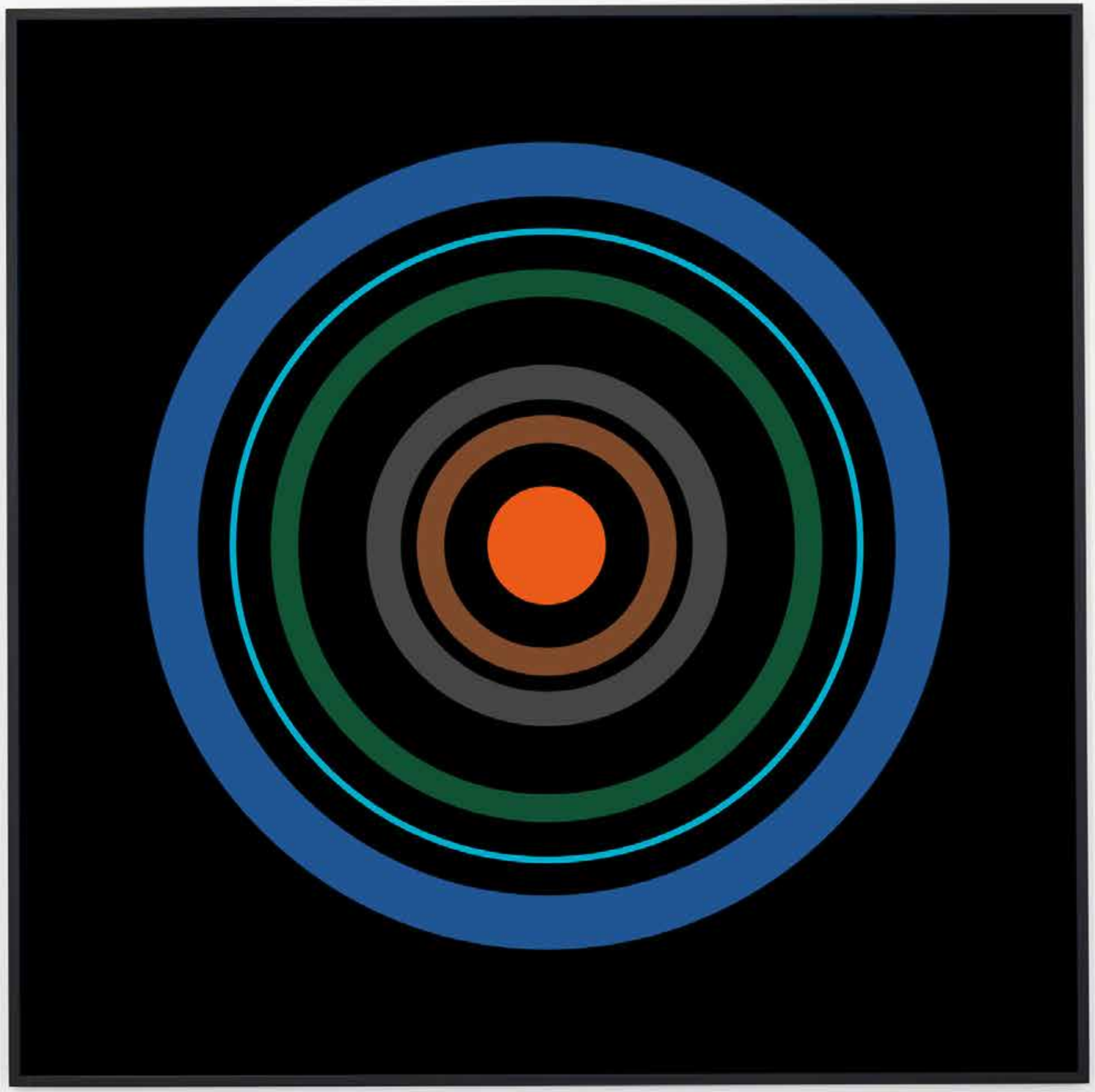
Installation view
展覽現場



Blue Monday (Variation_709)
2026
Colour print on fne art paper, wood, museum glass
120 x 120 cm
Framed: 121.6 x 121.6 x 3.5 cm
Edition of 3 +1AP



Blue Monday (Variation_052)
2026
Colour print on fne art paper, wood, museum glass
120 x 120 cm
Framed: 121.6 x 121.6 x 3.5 cm
Edition of 3 +1AP



Blue Monday (Variation_001)
2026
Colour print on fne art paper, wood, museum glass
120 x 120 cm
Framed: 121.6 x 121.6 x 3.5 cm
Edition of 3 +1AP

Installation view
展覽現場

Installation view
展覽現場

The Scale
2026
Black & white inkjet on fne art paper, face mounted (acrylic/Dibond) with maple wood frame
130 x 113 cm
Framed: 131.6 x 114.6 x 4.5 cm
Edition of 5 +2AP

Installation view
展覽現場

Unknown Pleasures
2026
Wood, metal, micro water jet manufactured sculpture, lamp
Table: 80 x 120 x 74 cm
Pulsar scape: 32 x 41 x 6.5 cm
Overall with lamp: 80 x 120 x 121 cm
Edition of 2 +1AP

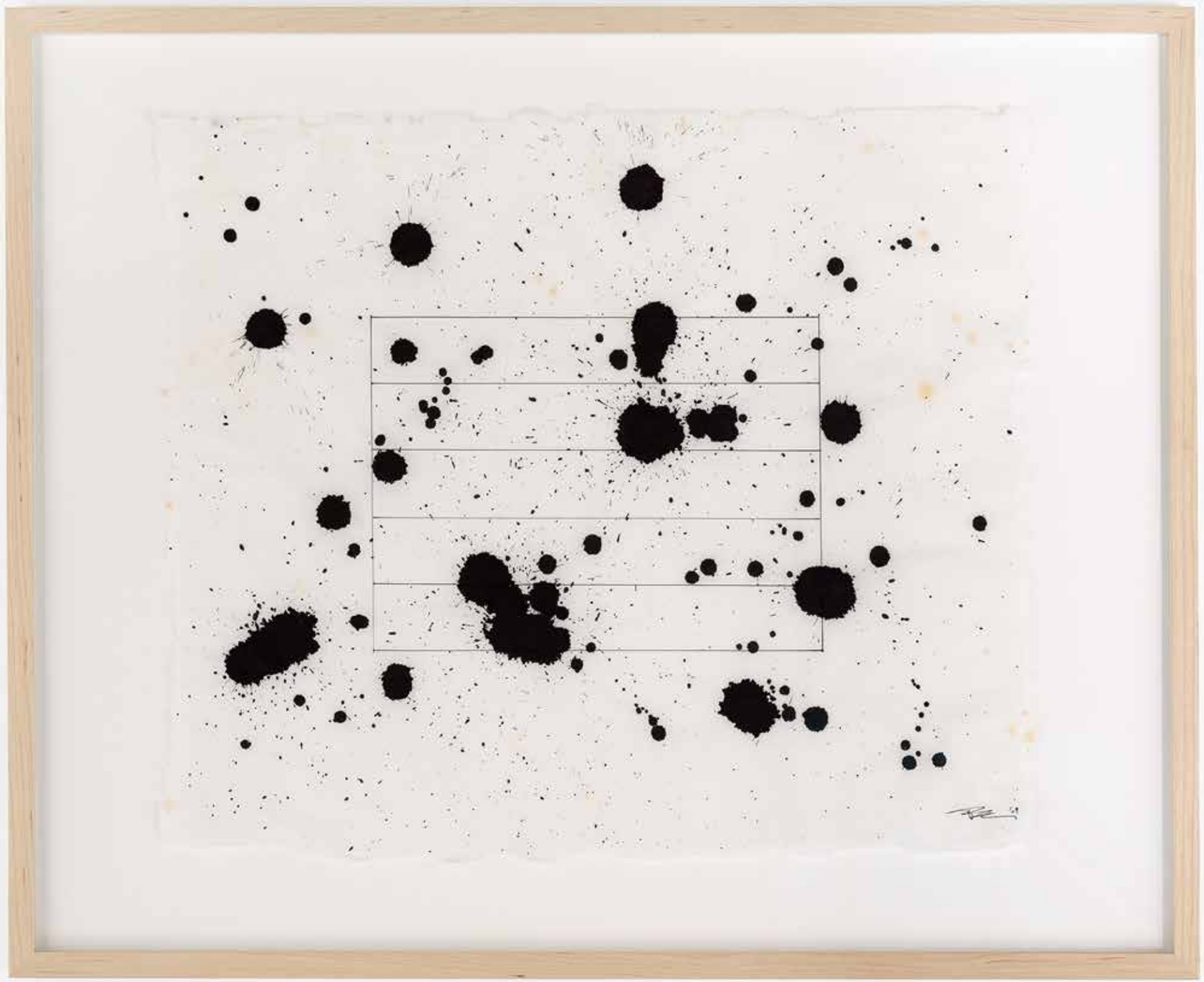
Installation view
展覽現場

Stille Disco
2026
Sandstone
13 x 50 x 40 cm, 13 x 25 x 40 cm, 13 x 46 x 40 cm, with 1 cm spacing
Total: 13 x 121 x 40 cm
Edition of 3 +1AP

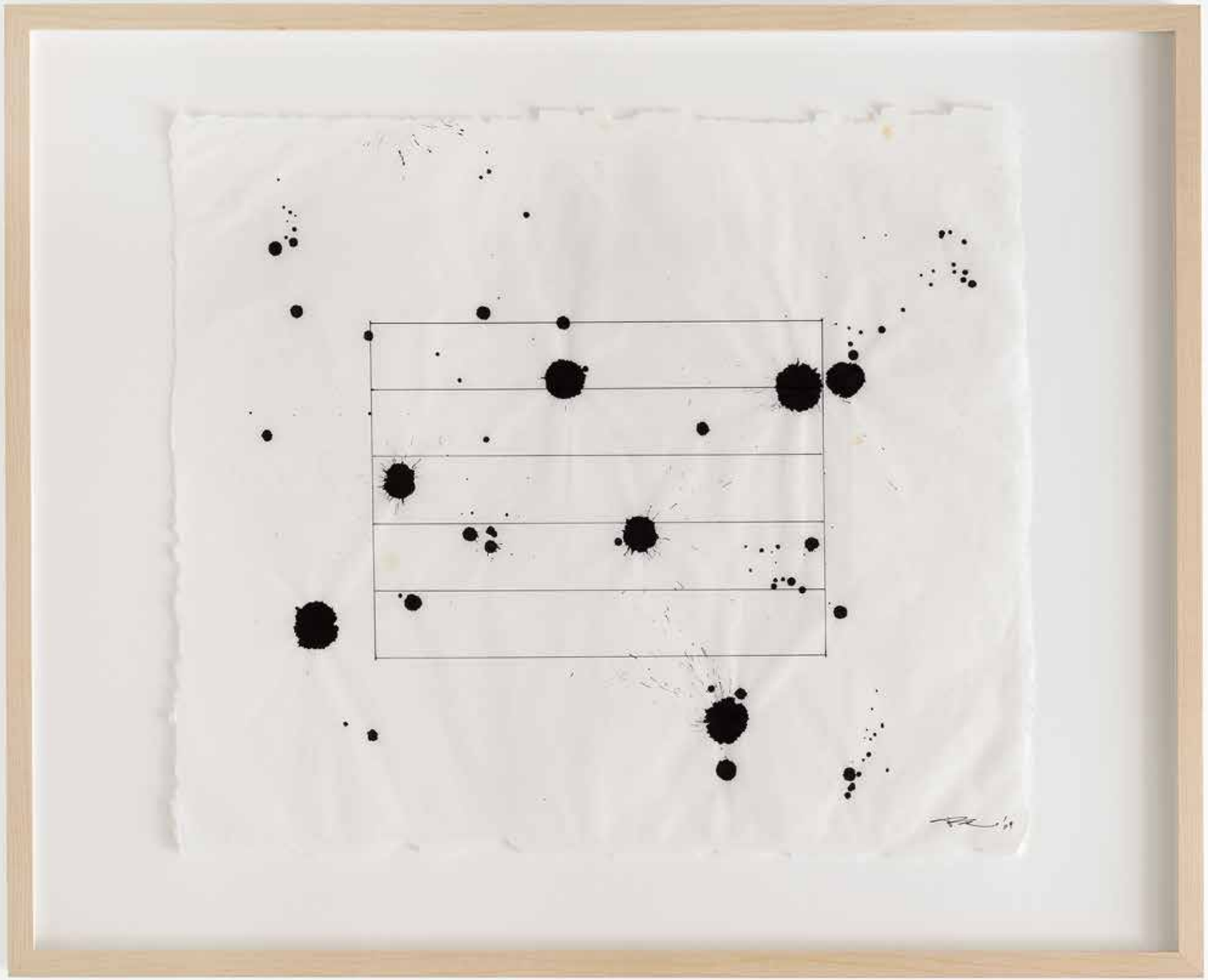
Installation view
展覽現場

Rake
2026
Cherry wood, metal hook
132.5 x 35 x 13 cm
Edition of 3 +1AP

Installation view
展覽現場



Schmerzhafe Zwischentöne (Painful Dissonances)
2009
Ink on oriental paper
42 x 50 cm
Framed: 55.5 x 68 x 2.8 cm



Schmerzhafe Zwischentöne (Painful Dissonances)
2009
Ink on oriental paper
42 x 50 cm
Framed: 55.5 x 68 x 2.8 cm

Freudvolle Obertöne (Joyful Overtones)
2026
Ink on oriental paper
42 x 50 cm
Framed: 55.5 x 68 x 2.8 cm

The End of the World
2025
Color photograph mounted on Dibond, text on paper (A4 framed 37 x 49cm)
Photography: 119 × 182 × 4.5 cm (framed, museum glass)
Text: 37 x 49 cm (framed)
119 x 235.5 cm (overall)
Edition of 5 + 2AP

Daydreams
白日夢

Kiang Malingue, Hong Kong
馬凌畫廊，香港
24.10-23.11.2024

Kiang Malingue presents “Daydreams”, an exhibition of Su-Mei Tse’s sculptural and photographic works. It is the artist’s second exhibition with the gallery since “Elegy” in 2017, featuring around twenty recent works finely placed in the space of Kiang Malingue’s Sik On building.

For Tse, the formation of daydreams is a personal sharing of the everyday life, and a sensitive operation that is particularly poetic and substantial in relation to the world’s reality today. “It helps me to handle the everyday experience and to deal with suffering in the world by shifting the view and weaving *the vulnerable material* into my artistic process.” Against overwhelming waves of negative news, threats and crises, daydreaming and the pursuit of poetry could be regarded as a vital practice, empowering an individual by offering alternative perspectives and a sheltered space of one’s own.

Tse composed the exhibition in the spirit of disposing written notes in a rhythmical, circular choreography that traverses the space. This is the process by which recurring motifs, voices, images and words emerge, simulating the ways daydreams take shape as sublime, seemingly intangible visual manifestations, and then dissipate just as quietly before making another return.

On the ground floor of the Sik On building, one sees in *Ear (nested)* (2024) a found bird’s nest atop an Italian-style table from the artist’s personal antique collection, as well as a black & white image of an ear occupying the nest. From a surrealist sign that hints at the presence of discrete sounds and silent moments throughout the space, to the artist’s well-known treatment of nestling bodies and fabrics, as well as the intention of incorporating temporal inscriptions—this peculiar, feathered object from the artist’s home sets the conditions for daydreaming.

The brass pieces *Sealed* (2024) here presented as a triptych are indicative of Tse’s fascination with the Japanese tradition of tsutsumu, which is a delicate form of wrapping used to protect fragile objects and to show respect for others. Tse has used strings in previous works such as *Le Coup scellé* (2014), and has explored wrapping as an act of significance in works including *Pieds bandés (Bound feet)* (2000). The recurrent interest in strained strings can also be traced back to the artist’s musical background as a cellist. Here, she combines the technique with an insistence on tension and creates an enveloped form that insulates as it gently traces fissures and openings, in the spirit of a drawing. With *Entanglements* (2024), an installation presented in the white cube space of the gallery, Tse creates another work with the same wrapping gesture, addressing similar topics around vulnerability and around coping with an entangled world, but contrasting *Sealed* with its mat, silent material.

Broken (teapot) (2024), also on view, captures the fragile nature of reality. Collapses and accidents that take place in life are understood by Tse through the perspective of creation; the remains of a broken teapot are sublimated into a new entity, encouraging one to consider, rather than in terms of repair and restoration, an experiential moment of authenticity that is cherished. In addition to exploring existential dilemmas, the repeated spheric forms in “Daydreams”—including the hand-made *Dorodango* (2024)—explore the deeper meaning of creation, and can be seen as directly linked to the video work *Shaping* (2019), projected on the ground floor of the gallery.

Towards the end of the exhibition, before reaching *Love Letters* (2024), an installation made of unwrapped, thin paper-like porcelain sheets, is the text piece *God sleeps in stone* (2024) that adapts an ancient quote and reads: “God sleeps in stone/breathes in plants/dreams in animals and awakens in man.” By dwelling in spiritual and meditative moments, Tse delicately transforms fragments and mundane entanglements into a pure and poetic visual score.

馬凌畫廊榮譽呈現展覽「白日夢」，展出謝素梅新近創作的雕塑及攝影作品。此次展覽是謝素梅自2017年「輓歌」展覽以來於畫廊的第二次個展，其中約二十件作品以輕柔詩意與彼此相聯繫，並對馬凌畫廊適安街空間的特質做出積極回應。

在謝素梅看來，白日夢的生成是一種極為個人化的日常生活經驗分享過程，也是一種關照了當今世界狀況的敏感行動——這種行動的詩意維度尤為顯著，也因當下各處紛亂的事件而獲得格外實在的現實意義。「白日夢幫助我處理日常經驗，以別樣的視角去看待當今世界中的痛苦和磨難，允許我將脆弱纖細的物質編織入藝術實踐的過程之中。」在面對大量負面新聞、威脅及危機之時，白日夢及對詩意的追求可被視作是一種關鍵實踐，為個體賦能，提供始料未及的思考角度以及供個體於其中棲息的安全空間。

謝素梅視四散於「白日夢」展覽中的作品為散落的筆記，而展覽的整體型態則近似於一段於空間中往返穿梭的、富有律動的舞蹈。藝術家以此形式編排反覆出現於其長期實踐中的主題、聲音、圖像及文字，嘗試模擬白日夢非理性且虛無縹緲的生成過程——這種獨特的視覺姿態無始無終，悄然出現又往往迅速消退。

在馬凌畫廊適安街空間首層展出的，是《耳朵（安棲）》（2024）：這件作品包括一個覓得的鳥巢，一張來自藝術家個人收藏的義大利古董桌子，以及一張黑白色的耳朵圖像。從超現實主義運動用以象徵聲音及寂靜時刻的經典符號，到謝素梅標誌性的懷抱—依託姿態，再到多個實體元素坦露的時間性特質——這來自於謝素梅家中的奇異物件為白日夢提供了自然的生成條件。

以黃銅為主要材料並以三聯張形式展出的系列作品「封印」（2024）展示了謝素梅對日本一種獨特包裝傳統的興趣——這種工藝傳統不僅旨在保護相對輕柔脆弱的物件，也旨在向收到物件的人表示敬意。謝素梅在《封手》（2014）等早期作品中曾凸顯線索這種材料，並曾在《束腳》（2000）等作品中探索包裹行動的意義。作為反覆出現的形式主題，緊繃的線條也與謝素梅作為大提琴手的音樂藝術背景有關。她在《封印》中結合日本包裝手法以及對張力的關注，創制了一種既起到保護作用又揭示了裂痕與開口的形式——就像是某種繪畫行動能夠達到的效果一樣。在適安街大樓的白盒子空間展出的裝置作品《糾纏》（2024）同樣援引了包裹姿態，並以不同於《封印》的暗啞質感探討了脆弱性及生命經驗的主題。

《破碎（茶壺）》（2024）同樣捕捉了當代現實的碎片特質。在謝素梅看來，於生命中發生的意外及崩潰事件可被視作是創造性的時刻；傾覆茶壺的碎片因而被視作是一種新的整體，鼓勵觀者在修復或復原的角度之外考慮此種具體經驗的可貴真實性。「白日夢」展覽中包括《泥團子》（2024）在內的多個球狀結構作品進一步探索了創造的意義，而藝術家用水和泥土捏製的泥團子也與強調了手工經驗的影像作品《塑形》（2019）相聯繫。

在展覽臨近尾聲處，謝素梅羅列以陶瓷片為材料的裝置作品《情書》（2024），另通過引用古代哲言的文字作品《神於石中安眠》（2024）寫下語句：「神於石中安眠/於植物中呼吸/於動物中造夢並於人類中醒來。」謝素梅深入探索富有精神性和沈思性的瞬間，細膩地將日常生活中的碎片及糾結轉變為純粹、詩意的視覺樂章。

Installation view
展覽現場

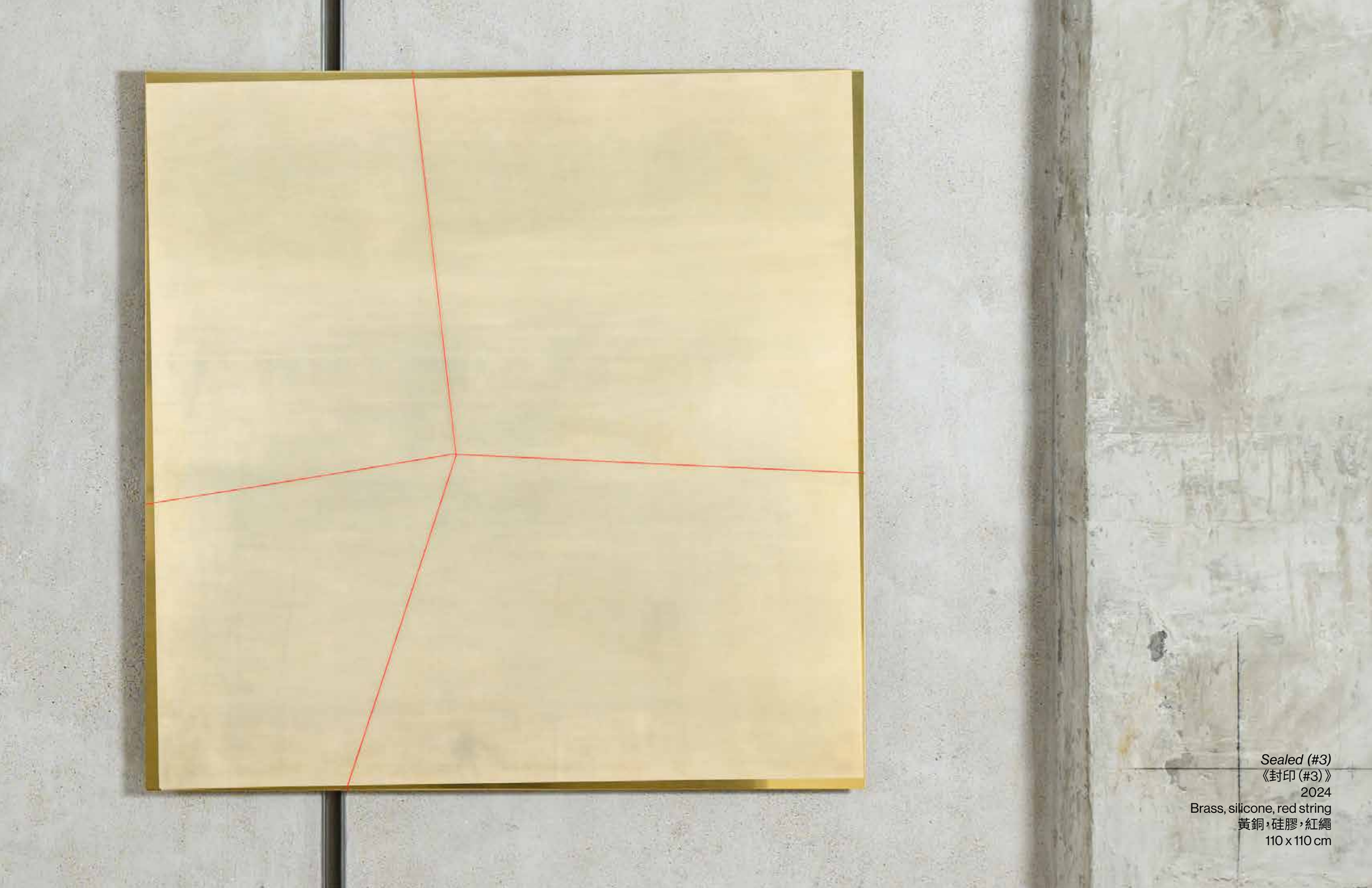
Installation view
展覽現場

Survival (shells)
《生存（貝殼）》
2024
Shells, magnets, metal box
貝殼，磁鐵，金屬匣
Sculpture 雕塑: 20 cmø
Pedestal 台座: 100 x 30 x 30 cm
Glass cover 玻璃罩: 30 x 30 x 30cm
Unique

Installation view
展覽現場

Sealed (#1)
《封印 (#1)》
2024
Brass, silicone, red string
黃銅，硅膠，紅繩
110 x 110 cm

Sealed (#2)
《封印 (#2) 》
2024
Brass, silicone, red string
黃銅，硅膠，紅繩
110 x 110 cm



Sealed (#3)
《封印（#3）》
2024
Brass, silicone, red string
黃銅，硅膠，紅繩
110 x 110 cm

Installation view
展覽現場

Ear (nested)
《耳朵（安棲）》
2024
Antique brass & mirror table, bird's nest, printed paper
古董黃銅玻璃桌子，鳥巢，印刷品
50 x 43.5 x 35 cm
Unique

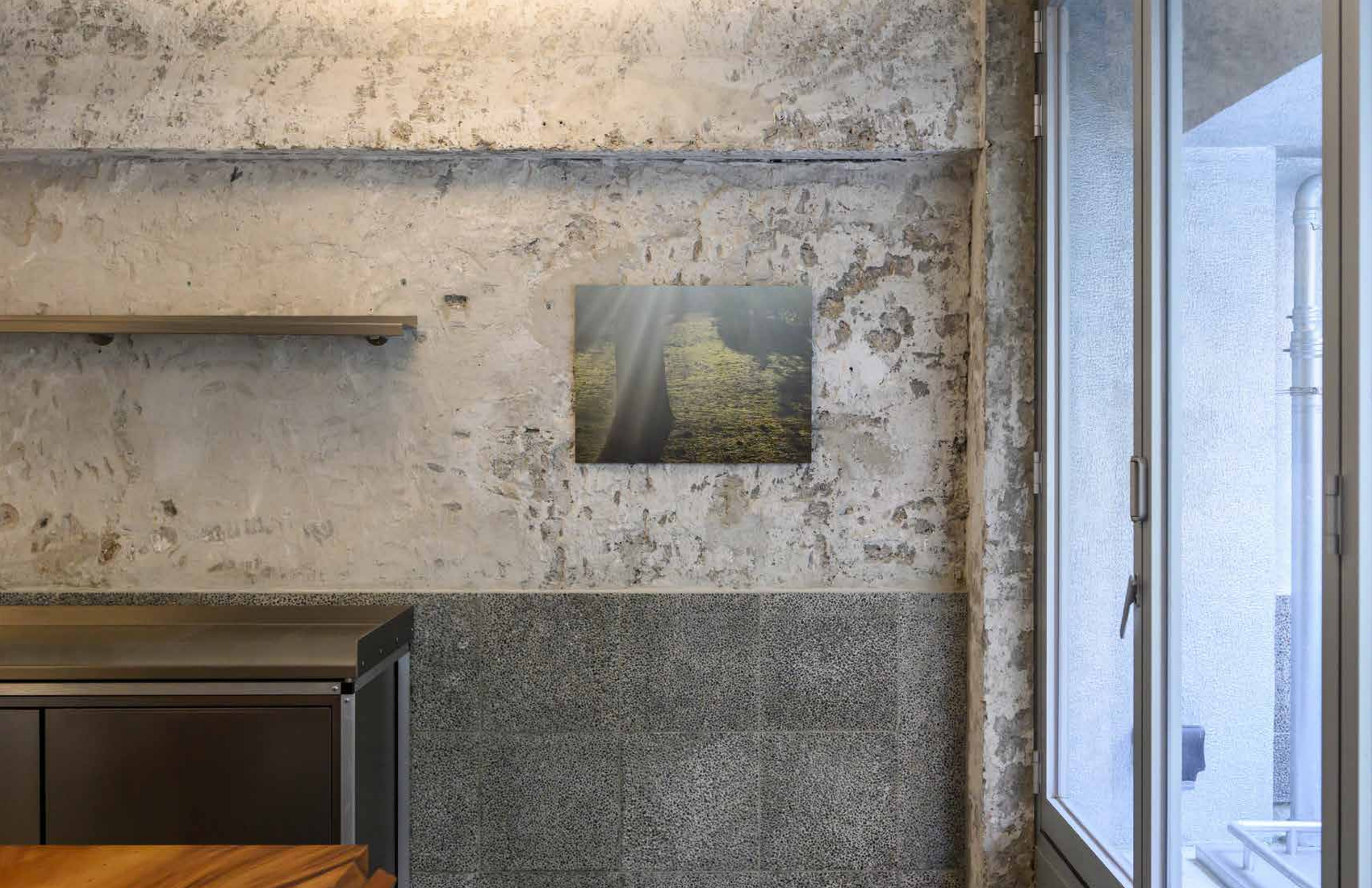
A Whole Universe (Physalis)
《整個宇宙(燈籠果)》
2019
5 gilded dried husks of physalis fruits and wooden shelf
5個鍍金燈籠果殼，木架
Sculpture 雕塑: 4.3 x 20.3 x 10 cm
Shelf 木架: 4.2 x 26.5 x 18.5 cm
Ver. 3/3 (Version 3 of 3)

Shaping
《塑形》
2024
Video projection with sound
影像，有聲
11 min 50 sec, loop
Ed. 3/5 (Edition of 5 + AP)

Watch video 觀看視頻
Password 密碼: KMSM123

The Pond (Lotus)
《池塘（蓮）》
2024
Diptych, fine art prints, wooden frame with museum glass
雙聯藝術微噴，木製相框及博物館級玻璃
Unframed 作品尺寸: 37.5 x 50cm each
Framed 連框尺寸: 40 x 52cm each
Ed. 1/5 (Edition of 5 + AP)

Gaze into Deep
《深望》
2024
Diptych, C-prints mounted on Dibond with museum glass
雙聯C-prints，鋁塑板裝裱，博物館級玻璃
Unframed 作品尺寸: 80 x 80 cm each
Framed 連框尺寸: 82 x 82 cm each
Ed.3/5 (Edition of 5 + AP)



Daydream
《白日夢》
2024
LP (Sonic Youth "Daydream Nation"), lit candle
Sonic Youth「Daydream Nation」黑膠唱片，燃燒蠟燭
LP 唱片: 31.5 x 31.5 cm
Candle 蠟燭: 18 x 1.8 x 1.8 cm
Ed.1/8 (Edition of 8)

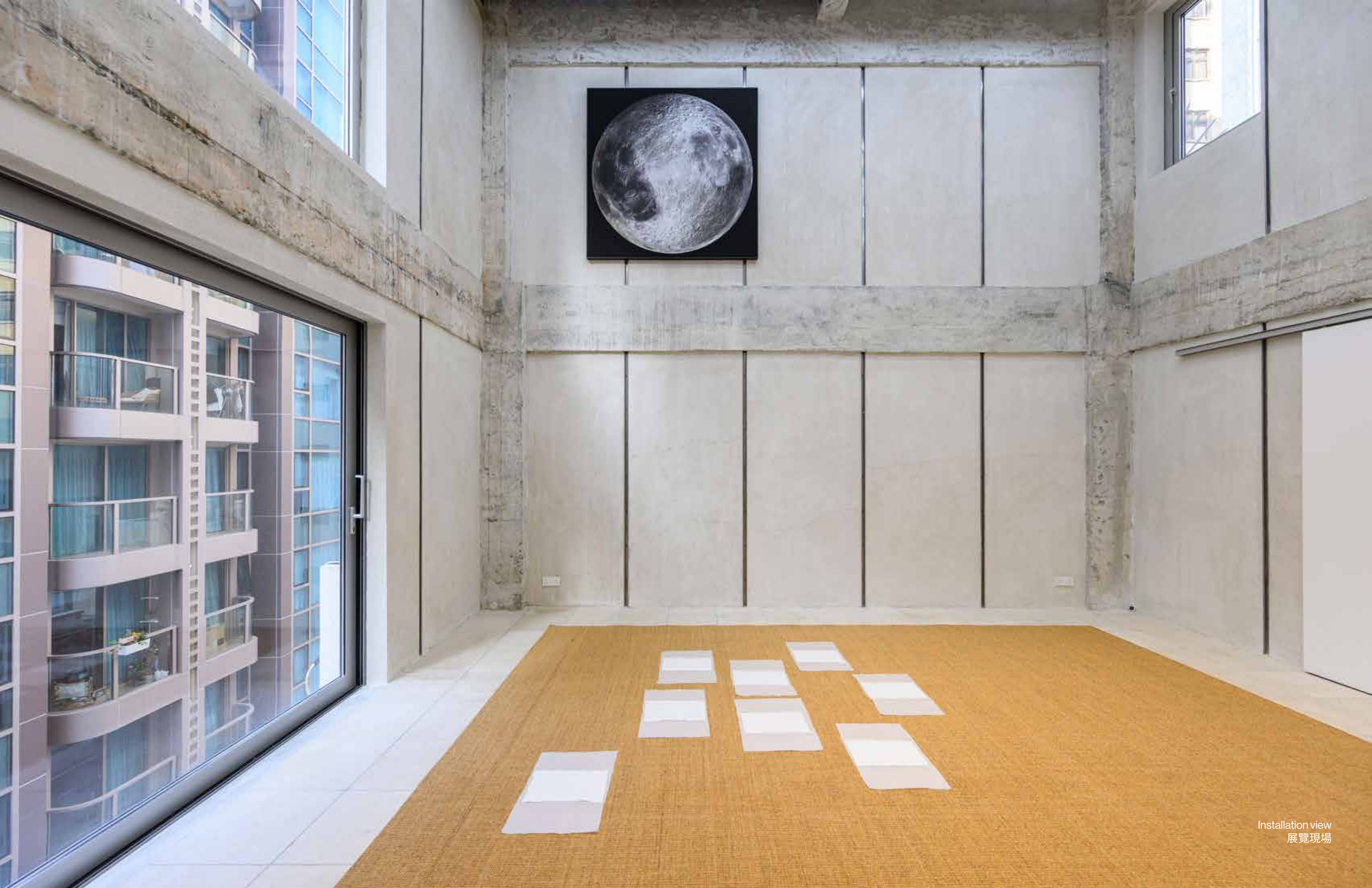
Broken (teapot)
《破碎（茶壺）》
2024
Installation
Colour photograph on dibond, ceramic shards
彩色照片，鋁塑板裝裱，陶瓷碎片
Photograph 照片: 30 x 40 cm
Sculpture 雕塑: 6.5 x 26 x 18 cm
Unique

Installation view
展覽現場

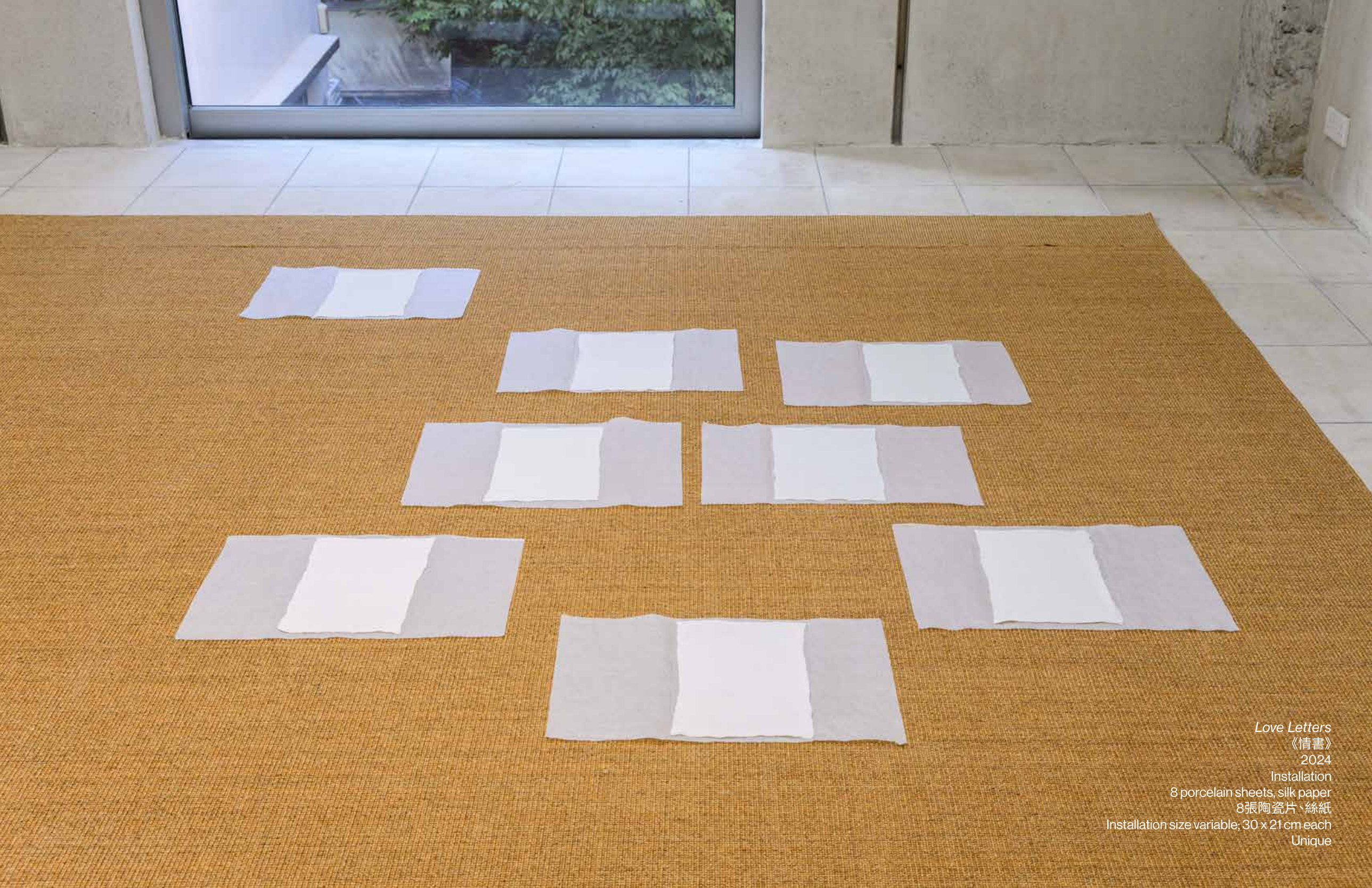
Entanglements
《糾纏》
2024
Installation
19 plaster sculptures, table
19件石膏雕塑，桌子
Plaster sculptures 石膏雕塑: 5~10cmø
Table 桌子: 160 x 160 x 74 cm
Ver. 1/2 (Version of 2 + AP)

Entanglement
《糾纏》
2024
Fine art print on Hahnemühle mounted on Dibond
哈內姆勒紙上藝術微噴，鋁塑板裝裱
Unframed 作品尺寸: 104 x 69.5 cm
Framed 連框尺寸: 105.3 x 71 cm
Ed.1/5 (Edition of 5 + AP)

God sleeps in stone
《神於石中安眠》
2024
Installation
Dorodango (earth), stainless steel, micro water jet manufactured
泥團子，不鏽鋼，輕型水刀切割
Dorodango 泥團子: 12 cmø
Lettering 字母: 42 x 20cm
Ver. 1/3 (Version of 3)



Installation view
展覽現場



Love Letters
《情書》
2024
Installation
8 porcelain sheets, silk paper
8張陶瓷片、絲紙
Installation size variable; 30 x 21 cm each
Unique

Far Side of the Moon
《月球背面》
2022
Fine art print on Hahnemühle mounted on Dibond
哈內姆勒紙上藝術微噴，鋁塑板裝裱
Unframed 作品尺寸: 147.5 x 147.5 cm
Framed 連框尺寸: 149 x 149 cm
Ed. 2/5 (Edition of 5 + AP)

Installation view
展覽現場

Reminiscences (Venitian)
《回憶（威尼斯）》
2024
Installation
Fine art print on Hahnemühle mounted on steel,
Video on small flat screen
哈內姆勒紙上藝術微噴，金屬板裝裱；小型屏幕上影像
Photograph 攝影: 60 x 80 cm
Video 影像: 1 min looped, 30.6 x 20.1 cm
Ed. 1/2 (Edition of 2 + AP)

Watch video 觀看視頻
Password 密碼: KMSM123

Concurrent with “Daydreams”, an exhibition of Su-Mei Tse’s recent sculptural and photographic works at Kiang Malingue’s Sik On Street space that runs through November 23, 2024, Kiang Malingue presents at its 12/F Tin Wan space a selection of Tse’s photographic works from 2017 and 2018.

Nature has played a key role in Tse’s art since the beginning of her artistic practice in the 1990s. Her audiovisual sensibility as a musician has always drawn her to nature, in search of silence and inner peace. In the spirit of a painter, Tse explores the rhythmic dimension of nature—moments in time that reflect strong impressions of nature.

The works on view at Kiang Malingue’s Tin Wan space include large photographs that speak of nature as a fine-tuned whole, such as *Forest (Reminiscences)* (2018), and a series of “Reflection” photographs that painterly juxtapose verdant, reflected landscapes and gentle plays of light. A group of three “Plants and Shades” photographs, on the other hand, are more intimate in terms of both scale and scope: tender, seemingly insignificant growths in nature are highlighted as organic things that are inextricably involved in symbiotic relationships, as all sounds are. Shown alongside “Daydreams”, which provides a comprehensive tracing of Tse’s relation regarding the everyday life, “Su-Mei Tse: Selected Works” revisits the artist’s love for nature, into which one is freely interwoven.

馬凌畫廊於田灣空間12樓展出謝素梅創作於2017年至2018年間的多件攝影作品。此次展覽與謝素梅於適安街空間舉辦的大型展覽「白日夢」同期進行，全面展示藝術家對自然、詩意及日常生命經驗等主題的關注。

自謝素梅在1990年代開始創作以來，自然在其藝術實踐中扮演了重要的角色。謝素梅作為音樂家的聲音視覺感知能力將她引領至自然之中去，以尋求沈默及內心寧靜。謝素梅以類似畫家的方式探索自然的律動維度，捕捉能夠強烈反映自然的稍縱即逝瞬間。

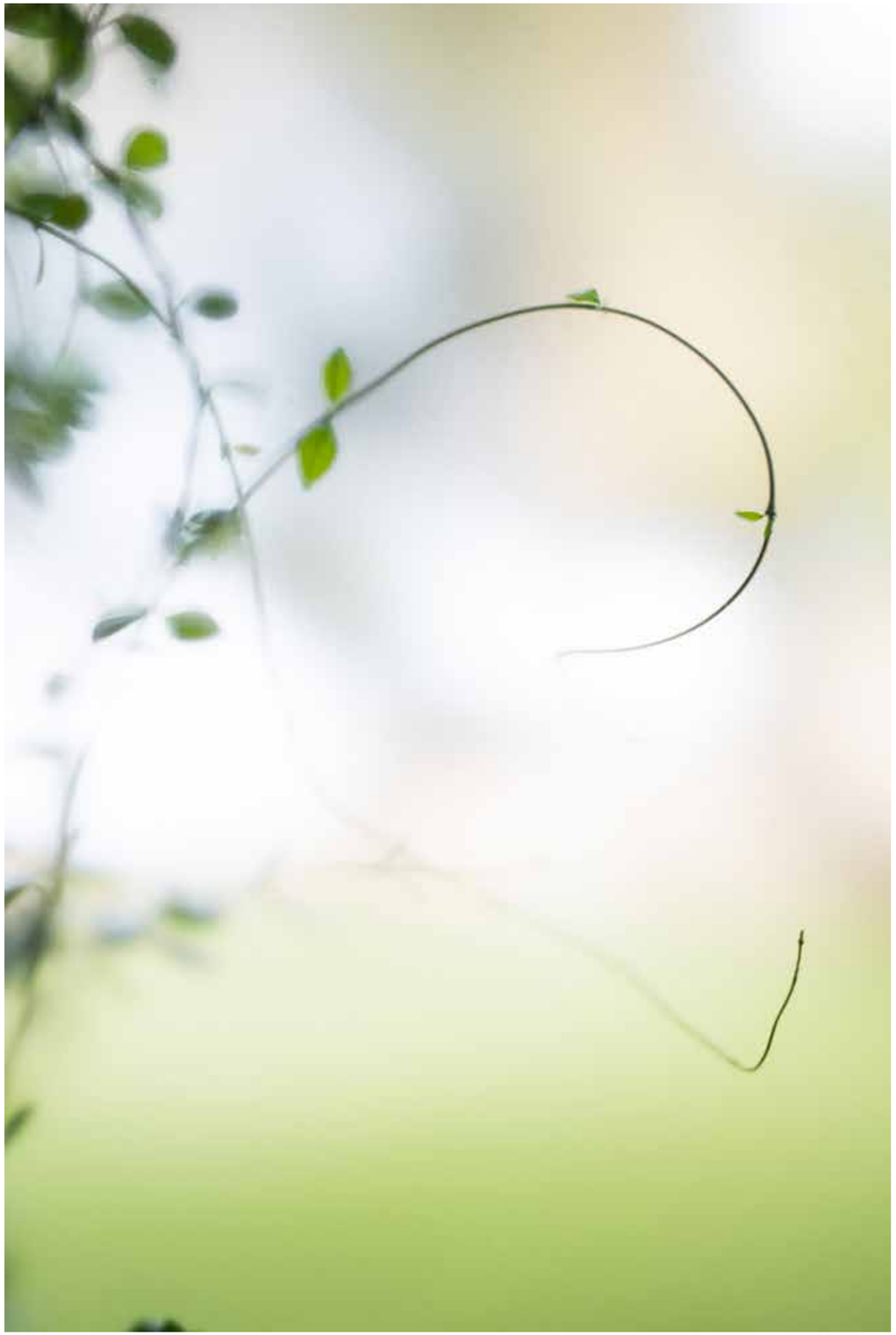
於馬凌畫廊田灣空間展出的精選作品包括囊括宏觀自然的大尺幅攝影《森林（回憶）》（2018），以及一系列「倒影」作品——後者以近似繪畫實踐的方法描繪了蒼翠林貌、水中倒影，及柔和的光影變幻。一組共三幅「綠植與陰影」作品則以更親近的尺幅及關注角度探索微觀自然：謝素梅通過這些作品強調了自然中纖細、不起眼的生長過程在共生關係中所處的重要位置——就像是各種聲音在環境中所處的位置一樣。此次精選作品展覽及「白日夢」展覽共同探詢了謝素梅創作的多個線索：日常生活、夢境，對若即若離的自然的愛戀。

Installation view
展覽現場

Forest (Reminiscences)
《森林（回憶）》
2018
Photo mounted on Dibond, Diasec, framed
鋁塑板上照片，迪亞塞克裝裱
In collaboration with Jean-Lou Majerus
與讓-盧・馬耶魯斯合作製作
174 x 118 cm
Ed.3/5 (Edition of 5+ 2AP)

Plants and Shades #1
《綠植與陰影 #1》
2017
Color photograph on dibond, face mounted on acrylic
彩色攝影裝裱於鋁塑板，表面覆亞克力
100 x 100 cm
Ed.3/5 (Edition of 5+ 1AP)

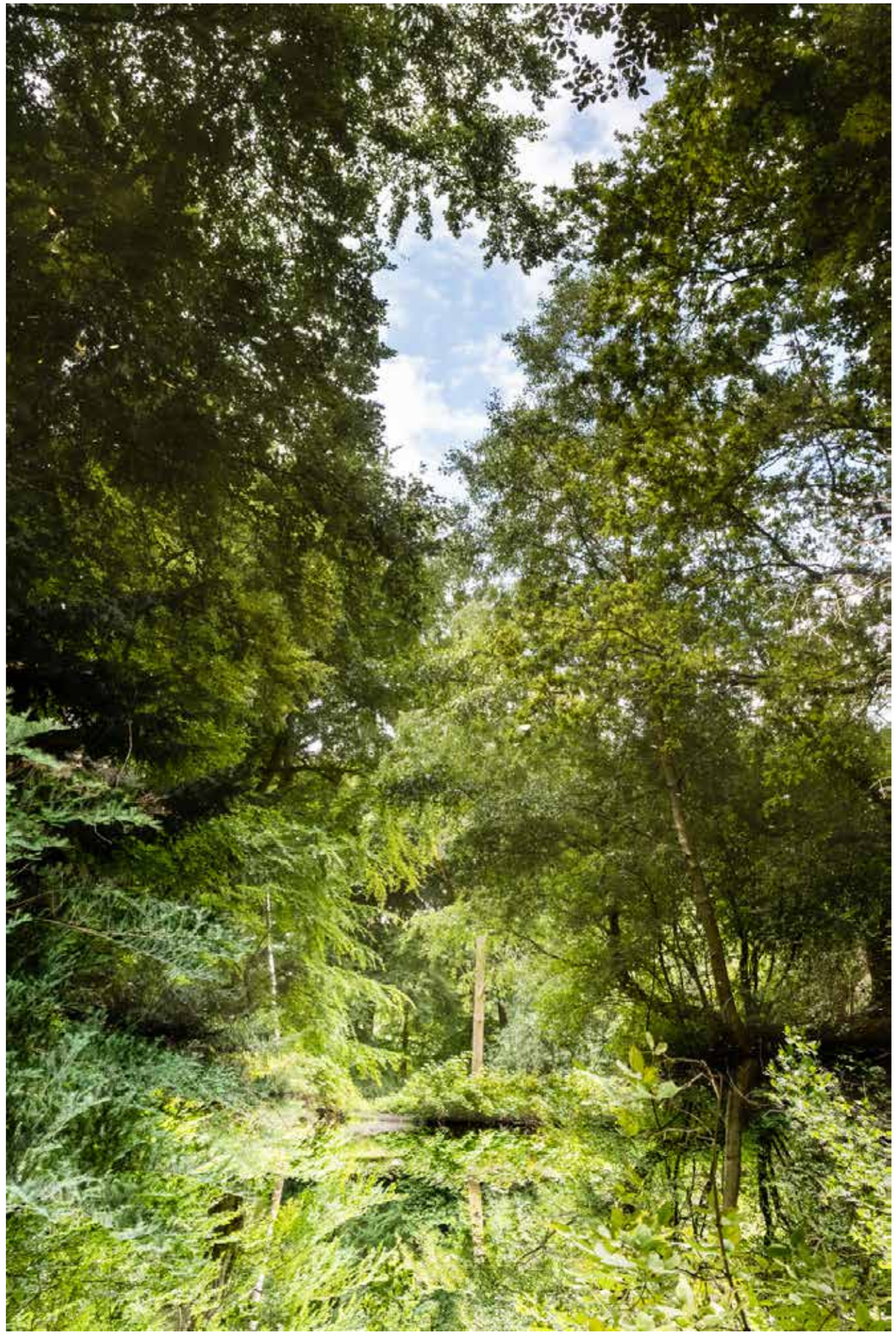
Installation view
展覽現場



Plants and Shades #2
《綠植與陰影 #2》
2017
Color photograph on dibond, face mounted on acrylic
彩色攝影裝裱於鋁塑板，表面覆亞克力
100 x 66.5 cm
Ed. 3/5 (Edition of 5+ 1AP)

Plants and Shades #3
《綠植與陰影 #3》
2017
Color photograph on dibond,
face mounted on acrylic
彩色攝影裝裱於鋁塑板，表面覆亞克力
61.4 x 85 cm
Ed.3/5 (Edition of 5 + 1AP)

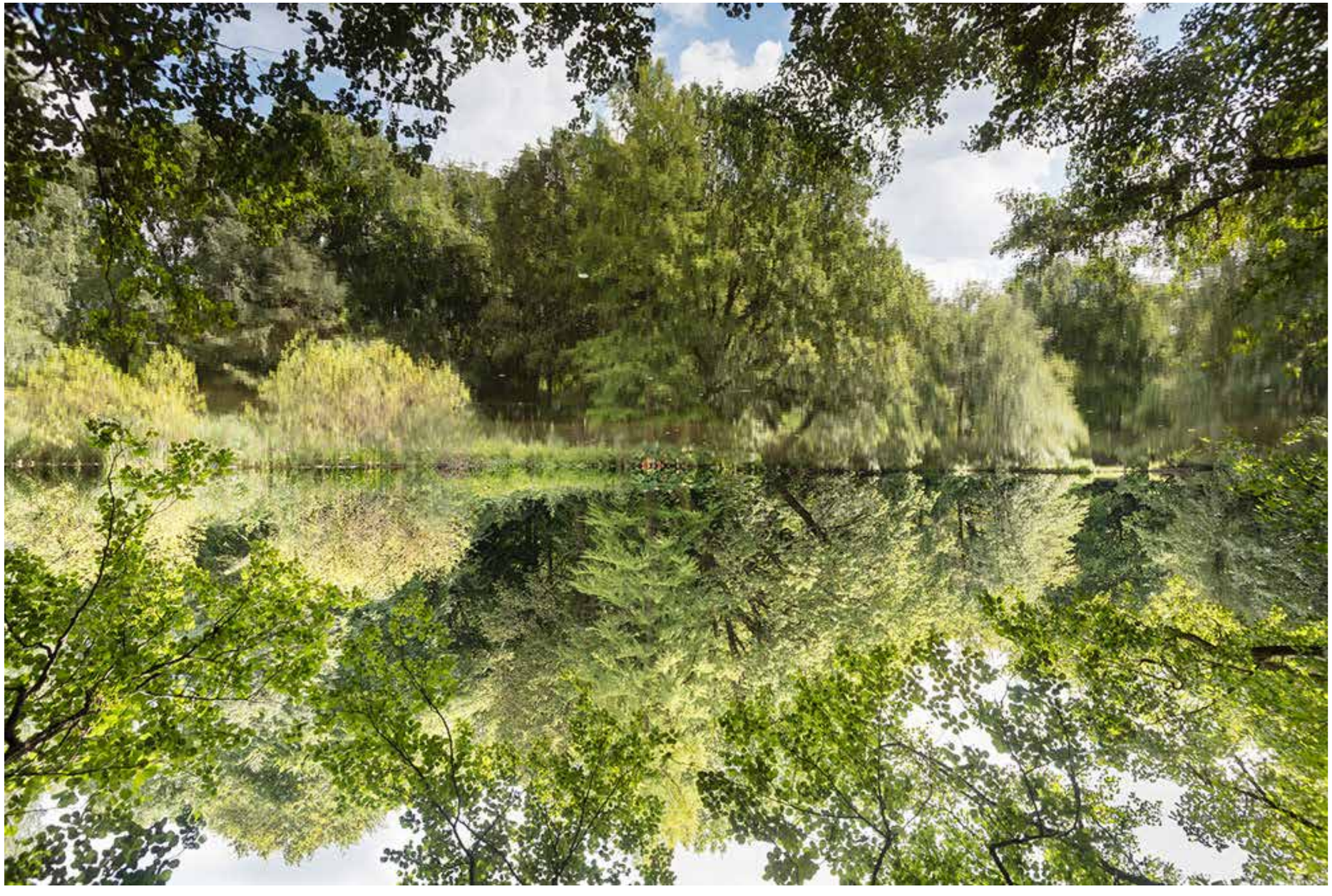
Installation view
展覽現場



Reflection #1
《倒影 #1》
2017
Colour photograph on dibond, face mounted on acrylic
彩色攝影裝裱於鋁塑板，表面覆亞克力
In collaboration with Jean-Lou Majerus
讓-盧•馬耶魯斯合作製作
Unframed 作品尺寸: 170 x 114 cm
Framed 連框尺寸: 174 x 118 cm
Ed. 5/5 (Edition of 5 + 2 AP)

Installation view
展覽現場

Reflection #2
《倒影 #2》
2017
Colour photograph on dibond,
face mounted on acrylic
彩色攝影裝裱於鋁塑板，表面覆亞克力
In collaboration with Jean-Lou Majerus
讓-盧•馬耶魯斯合作製作
Unframed 作品尺寸: 114 x 170 cm
Framed 連框尺寸: 118 x 174 cm
Ed. 5/5 (Edition of 5 + 2 AP)



Reflection #3
《倒影 #3》
2017
Colour photograph on dibond,
face mounted on acrylic
彩色攝影裝裱於鋁塑板，表面覆亞克力
In collaboration with Jean-Lou Majerus
讓-盧•馬耶魯斯合作製作
Unframed 作品尺寸: 114 x 170 cm
Framed 連框尺寸: 118 x 174 cm
Ed. 5/5 (Edition of 5 + 2 AP)

Memory Palace in Ruins
崩塌記憶之宮

Taiwan Contemporary Culture Lab (C-LAB), Taipei, Taiwan
臺灣當代文化實驗場 C-LAB，臺北，臺灣
9.6 - 13.8.23

Installation view of “Memory Palace in Ruins”, C-LAB, Taipei, 2023.
「崩塌記憶之宮」展覽現場，C-LAB，台北，2023年。

Image courtesy of the artist and C-LAB. Photo by One Work, Goway LU.
图片由艺术家及 C-LAB 提供，攝影：片子國際有限公司、呂國瑋。

Installation view of “Memory Palace in Ruins”, C-LAB, Taipei, 2023.
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图片由艺术家及 C-LAB 提供，攝影：片子國際有限公司、呂國瑋。

Installation view of “Memory Palace in Ruins”, C-LAB, Taipei, 2023.
「崩塌記憶之宮」展覽現場，C-LAB，台北，2023年。

Image courtesy of the artist and C-LAB. Photo by One Work, Goway LU.
图片由艺术家及 C-LAB 提供，攝影：片子國際有限公司、呂國瑋。

Magic Square: Art and Literature in Mirror Image
Beijing Biennial 2022
幻方：藝術與文學的互映
北京藝術雙年展2022

FRIENDSHIP ART COMMUNITY, Beijing, China
北京友誼社區，北京，中國
31.12.22 - 12.3.23

Magic square is a square array of numbers originated from ancient Chinese “Luoshu” (characters associated with the legendary Emperor Yu), in which the sums of numbers in each row, column, and diagonal are equal. Magic square has been regarded as a symbol of the harmonious power of the universe since ancient times, with many variants emerging in later generations that made a global impact on combinatorics, programming, artificial intelligence, and other fields.

As the theme of the literary unit of the first Beijing Biennial, magic square is not only an embodiment of the writing and text layout of Chinese characters but also the model of Beijing’s urban spatial planning. The wonderful symmetry and complementary relationship between figures in different squares echo the characteristics of Beijing, a place where diverse ecology and culture have intermingled since ancient times. It is also reminiscent of “Symbiosis,” bringing great inspiration to the theme of this Biennial.

The exhibition venue is arranged to reflect a magic square while still maintaining the original lattice structure of the Friendship Art Community, galvanizing the discourse between art and literature through the mutual reflection formed by the magic square. The exhibits come from nearly 30 artists worldwide inspired by literary reading or writing and include new collaborative works completed by three groups of artists and literary authors commissioned by this exhibition. At the same time, the exhibition puts the spotlight on the dual context of significant ecological and environmental problems alongside the normalization of digital existence. It explores the symbiosis between human beings and different life forms, human settlements and virtual spaces, as well as historical heritage and future prospects through the interwoven imagination of literature and art.

- Text by Beijing Biennial

幻方是起源於古代中國「洛書」的數字方陣，其中每一行、列和對角線上的數字之和皆相等。幻方自古被視為宇宙自然和諧之力的象徵，在後世發展出諸多的變體，並對全球的組合數學、程序設計、人工智能等領域產生過重要影響。

作為2022首屆北京藝術雙年展文學單元的主題意象，幻方既像是漢字書寫與文本佈局的縮影，亦如同北京城市空間規劃的模型。不同方格中數字之間奇妙的對稱與互補關係，呼應著北京自古作為多元生態與文化交會之地的特性，也為我們思考本屆雙年展的主題「共生」帶來豐饒的啓示。

展覽借用友誼藝術社區原有的格子結構，營造形如幻方的展場佈局，在幻方形成的互映關係中激發藝術與文學的對話。來自全球各地的近30位（組）藝術家的參展作品皆受到文學閱讀或書寫的啓發，並包含3組藝術家與文學作者接受本展覽委任、互動合作完成的新作。展覽同時指向當今世界生態問題凸顯、數字化生存成為常態的雙重語境，透過文學與藝術交織的想象，探索人類與不同生命體、人居環境與虛擬空間、歷史遺產與未來圖景的共生之道。

— 文字由北京藝術雙年展提供

Installation view of "Magic Square: Art and Literature in Mirror Image", Beijing Biennial 2022.
「幻方：藝術與文學的互映」展覽現場，北京雙年展，2022年。

Image courtesy of the artist. Photo by Yang Hao.
图片由艺术家提供，攝影：楊灝。

Installation view of “Magic Square: Art and Literature in Mirror Image”, Beijing Biennial 2022.
「幻方：藝術與文學的互映」展覽現場，北京雙年展，2022年。

Image courtesy of the artist. Photo by Yang Hao.
图片由艺术家提供，攝影：楊灝。

Installation view of “Magic Square: Art and Literature in Mirror Image”, Beijing Biennial 2022.
「幻方：藝術與文學的互映」展覽現場，北京雙年展，2022年。

Image courtesy of the artist. Photo by Yang Hao.
图片由艺术家提供，攝影：楊灝。

Le coup scellé
2014
Wooden goban, marble stone, silk thread, white platform, cotton
Platform: 250 x 250 x 8 cm
Goban: 42 x 46 x 28 cm
Stone: 4 x 2 cm

Art at Qiaoshan
Guangdong Nanhai Art field Project
「藝術在樵山」
廣東南海大地藝術節

Foshan, Guangdong, China
佛山，廣東，中國
18.11.22 - 19.02.23

With *Unfolding*, Su-Mei Tse transforms an abandoned house into a place to pause, a meditative, “cocooning” moment in reference to the history of the building, a former silkworm farmhouse.

While the sound installation connects with the past and revives remaining vibrations, the artist used a particular ancient Chinese painting Court ladies preparing newly woven silk from the early 12th century as musical score for her composition. Inspired by the delicate elegance and beauty of these women performing various silk-manufacturing processes, Tse shares her auditory interpretation from a sensitive reading.

在作品《展開》中，謝素梅根據本地的養蠶歷史，將一座廢棄蠶房的時光暫停，營造成一個富有冥想的「蠶」時刻，藝術家靈感來自12世紀初的中國古畫《搗練圖》，畫卷中宮女們準備著新織好綢緞場景，成為她作曲樂譜的靈感來源，從而創作出聲音裝置。裝置與歷史產生連接並喚醒殘留的振動。作品以從事織造工藝中女性的優雅和美麗所啟發，從感性的閱讀中分享聽覺的詮釋。

Unfolding
《展開》
2022
Sound installation
House setting, meditation space 565 x 380 x 280cm, recording, screen

Unfolding
《展開》
2022
Sound installation
House setting, meditation space 565 x 380 x 280cm, recording, screen

Unfolding
《展開》
2022
Sound installation
House setting, meditation space 565 x 380 x 280cm, recording, screen

We carry within us traces of lived experience, imprints of encounters, images, joys, desires, references, wounds, suffering, silences... These immaterial intimacies and the way in which we choose to let them surface and understand them constitute the basic fabric of all human relations.

Enough or alive comes on the heels of the artist's work on inner understanding, which she has developed in previous pieces and exhibitions and which is here conceived as the seed for a relationship with the other. Su-Mei Tse expresses the premise of self-realisation which – much like a good seed – contributes to the encounter with the other and, reciprocally, the impact of the other's arrival in this process of self-knowledge and crossing the world. The works that compose *Enough or alive* emanate from this dialectical experience of relationships and give shape to the exhibition while simultaneously evoking the creative potential that lies dormant in each of us.

While the interpretation of the artist's private collection of memories lies at the source of this exhibition, nothing here suggests an unveiling of biographical details, rather a taming and subsequent translation of experienced emotions into acts of poïetic enunciation. Su-Mei Tse translates the inner world of our relationships to others into gestures, shapes, objects, images and drawings that unfold in space with precision, intensity and a certain lightness. The reciprocities and contradictions between the materials that are present or absent or that have left a trace of their passage; the subtleties of language, the presence of enunciated or suggested words (*Hingabe, shaping, schöpfen*) and the importance of the creative gesture, which unfolds in a near-cyclical movement (for instance when cathartically reversing the impact of last summer's flood by exhibiting soaked photographs from her storage), are at the heart of the constellation formed by the works in *Enough or alive*.

The discreet associations the artist weaves between life and artwork, intimacy and art history, between the words and the objects pronouncing or implying them, thus give way to a subtle balance between strength and fragility. The impalpable floating becomes sculpturality, the letter becomes a blank page, and the inability to receive is faced off by the gift of self and joyful devotion, through an approach that gently but clearly defuses any dynamic of power.

The artist relates an imaginary discussion with Joseph Beuys who, in a speech about Germany in 1985, reiterated his famous statement:

– Zeige deine Wunde. (Show your wound.)
She answered:
– OK.

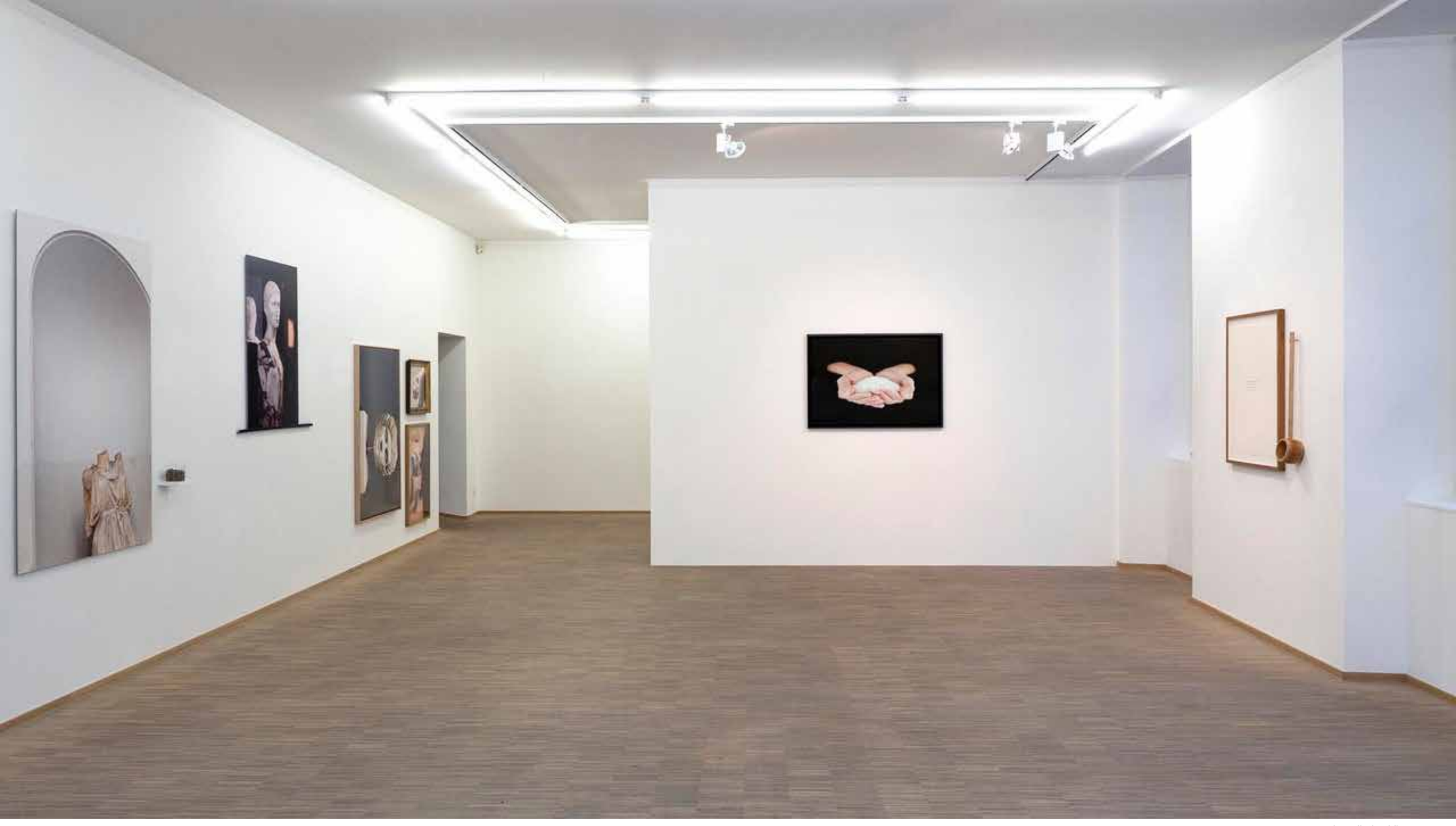
Understanding his injunction not so much as an imperative but rather as an invitation to face one's own vulnerability, thus realising a mystical passage from shadow to love.

- Text by SOFIA ELIZA BOURATSIS

Enough or alive

Galerie Nosbaum Reding, Luxembourg
Galerie Nosbaum Reding，盧森堡

28.10.21 - 22.01.22



Installation View
展覽現場

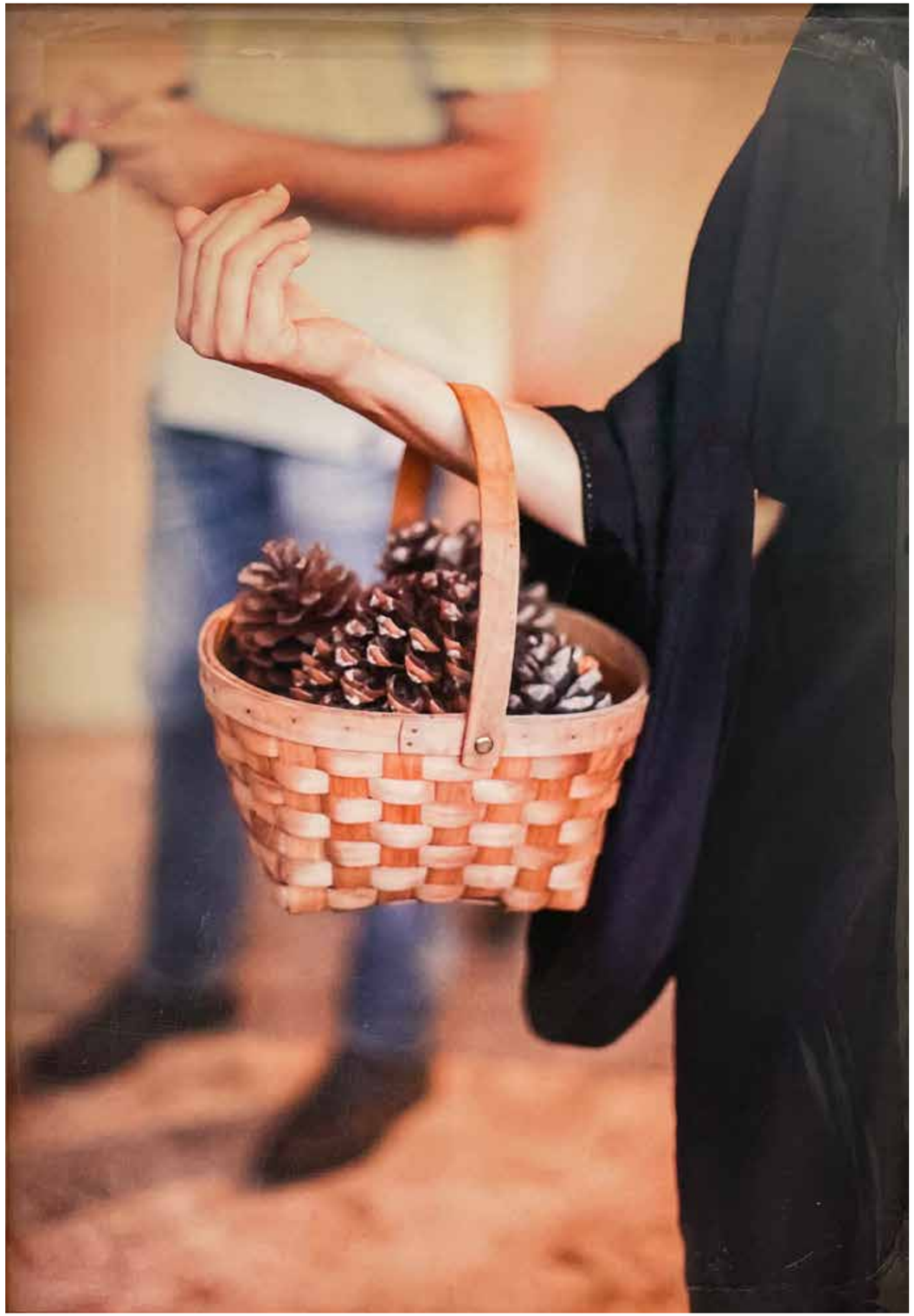
Image courtesy of the artist and Galerie Nosbaum Reding
圖片由藝術家及Galerie Nosbaum Reding提供

Installation View
展覽現場

Image courtesy of the artist and Galerie Nosbaum Reding
圖片由藝術家及Galerie Nosbaum Reding提供

The Flood
2021

Installation composed of six photographs (individual) from the series Rome, Rome (Pomegranate)2017-2021
In collaboration with Jean-Lou Majerus
Inkjet on Hahnemuehle fine art paper mounted on Dibond, museum glass, antique wooden frame, gilded
Image: 53 x 40 cm

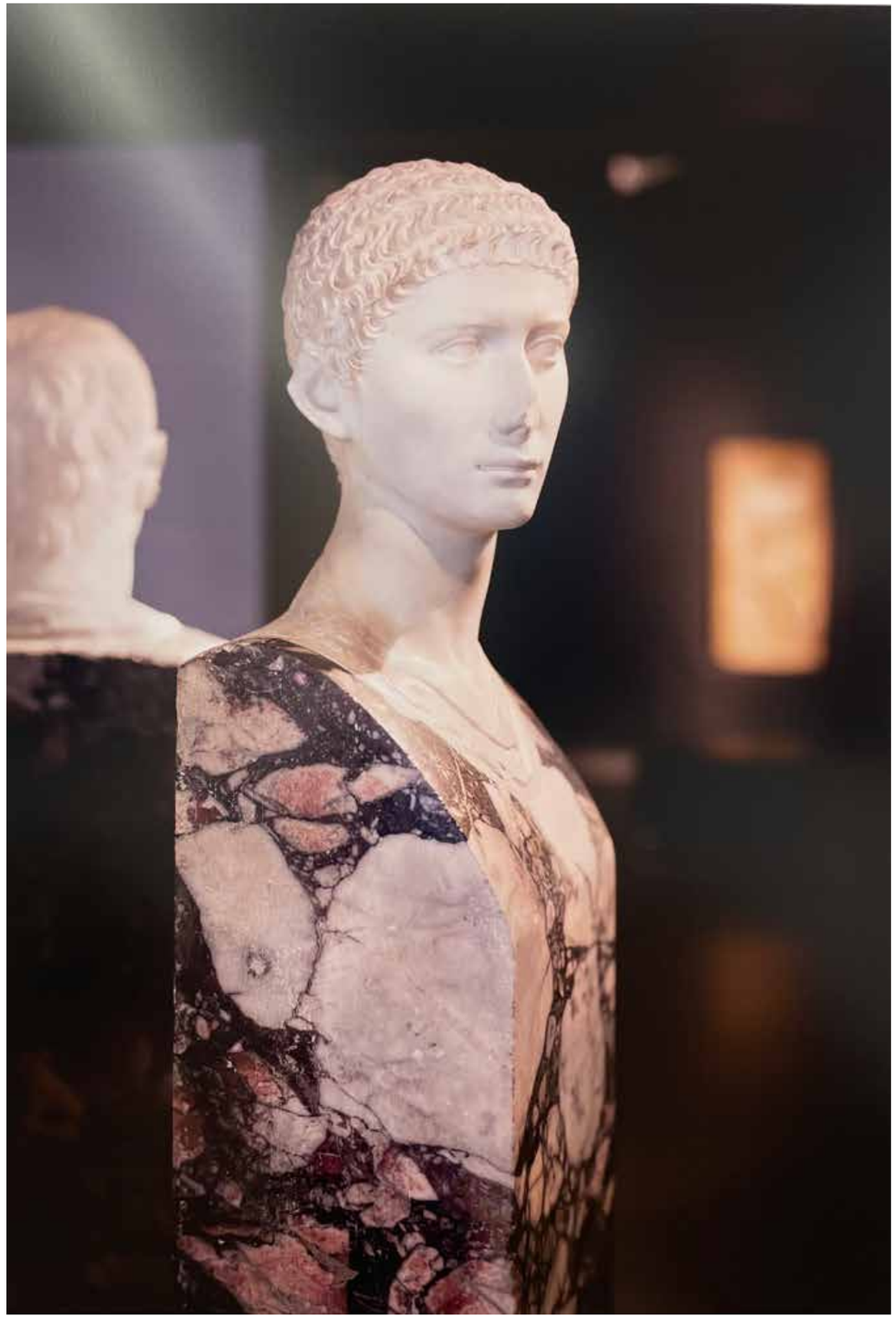


The Flood
2021

Installation composed of six photographs (individual) from the series Rome, Rome (Gaëlle), 2017-2021
Inkjet on Hahnemühle fine art paper mounted on Dibond, museum glass
Image: 94 x 64 cm

The Flood
2021

Installation composed of six photographs (individual) from the series Rome, Rome (Vera), 2017-2021
Initially in collaboration with Jean-Lou Majerus Inkjet on Hahnemühle fine art paper mounted on Dibond
Image: 138 x 94 cm



The Flood
2021

Installation composed of six photographs (individual) from the series Rome, Rome (Jules)
Initially in collaboration with Jean-Lou Majerus C-print mounted on Dibond
Image: 115 x 80 cm

The Flood
2021

Installation composed of six photographs (individual) from the series Rome, Rome
(Adriana) 126 x 86 cm and Rome (Athena) 157 x 104 cm, 2017-2021
Initially in collaboration with Jean-Lou Majerus
Inkjet on Hahnemühle fine art paper mounted on Dibond

Installation View
展覽現場

Image courtesy of the artist and Galerie Nosbaum Reding
圖片由藝術家及Galerie Nosbaum Reding提供

Eine Handvoll Millionen Jahre
2021

Color photograph on dibond, face mounted on acrylic panel, with maple wood frame
Image: 75 x 108 cm
Edition of 5

Installation View
展覽現場

Image courtesy of the artist and Galerie Nosbaum Reding
圖片由藝術家及Galerie Nosbaum Reding提供

A whole Universe (silver thistle)
2017

thistle on antique chair (attributed to Friedrich Schinkel)
83 x 47 x 43 cm

Installation View
展覽現場

Image courtesy of the artist and Galerie Nosbaum Reding
圖片由藝術家及Galerie Nosbaum Reding提供

Installation View
展覽現場

Image courtesy of the artist and Galerie Nosbaum Reding
圖片由藝術家及Galerie Nosbaum Reding提供

A Whole Universe (Lumi's World)
2019

Wall installation: framed black and white photograph, yoga block and objects
16 1/2 x 26 1/4 x 5 1/2 inches; 41.9 x 66.7 x 14 cm

Morning Light (Rome) #2
2018-2021

Inkjet on fine art paper
Image: 160 x 107 cm
Edition of 5

Letters
2017

Porcelain on furniture
Dimensions variable

Installation View
展覽現場

Image courtesy of the artist and Galerie Nosbaum Reding
圖片由藝術家及Galerie Nosbaum Reding提供

Installation View
展覽現場

Image courtesy of the artist and Galerie Nosbaum Reding
圖片由藝術家及Galerie Nosbaum Reding提供

Genug
2021

Extract from a text message exchange, lead pressure on traditional 100% cotton paper 76 x 56 cm, wooden frame 90x70cm, bamboo wood ladle, brass support
90 x 70 cm

Shaping
2019

Video projection with sound
11 min 50 sec, loop
Edition of 5

Nested
安棲

Taipei Fine Arts Museum, Taipei, Taiwan
臺北市立美術館，臺灣

20.04.19 - 21.07.19

Marked by her cosmopolitan origins, between Europe and Asia, and by an attention to the sonorous dimension of the world, the practice of Su-Mei Tse involves issues such as time, memory, musicality, and language. Taking various forms – sculptures, videos, photographs, installations – her artworks always operate between different fields: between sound and image, nature and culture, mental space and sensory experience for example.

The question of the appearance of meaning, or its evanescence, is at the heart of the work of Tse. The simplicity of the forms the artist produces contrasts with their evocative power, with the plurality of the readings that emanate from them. Her works often seem to crystallise, in the guise of an "image", an impression, an emotion or a remembrance – those intense and fleeting experiences, which, as in the title of one of her artworks, constitute the "dizziness of life". In the same way, they also explore the ability of images, objects and sounds to trigger the imagination of the viewer.

* The exhibition 'Nested' was organized by Mudam Luxembourg – Musée d'Art Moderne Grand-Duc Jean and the Aargauer Kunsthaus in collaboration with the Yuz Museum Shanghai and the Taipei Fine Arts Museum.

* The international tour of the exhibition received generous funding from the National Cultural Fund, Luxembourg, and is also made possible through significant support from Cargolux Airlines International.

- Text by Taipei Fine Arts Museum

源自其跨歐亞文化的背景，以及對世界不同維度的關注，謝素梅的藝術實踐往往涉及時間、記憶、音樂性以及語言的問題。她的作品以雕塑、錄像、攝影或裝置等多樣形式呈現，總是在聲音與圖像、自然與文化、心靈空間與感知體驗等領域之間交互、游移。

探索意義的顯現與其瞬息萬變是謝素梅的創作核心。她的作品簡潔卻富含可被多重解讀的深意，當中激發出的能量與其形式呈現鮮明對比。她經常以"象"為形，試圖將印象、情緒或是記憶這些強烈且稍縱即逝的體驗變得具體清晰，如同她其中一件作品的標題，構成了"眩轉人生"；她的作品也通過挖掘圖像、物體和聲音所蘊藏的潛力來激發觀者的想像力。

*展覽由盧森堡讓大公現代美術館及瑞士阿爾高爾美術館策劃，並與上海余德耀美術館及臺北市立美術館合作舉辦。

*展覽國際巡迴由盧森堡國家文化基金會及盧森堡國際貨運航空慷慨贊助。

- 文 臺北市立美術館

Installation View
展覽現場

Courtesy of Taipei Fine Arts Museum
©臺北市立美術館

Installation View
展覽現場

Courtesy of Taipei Fine Arts Museum
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Installation View
展覽現場

Courtesy of Taipei Fine Arts Museum
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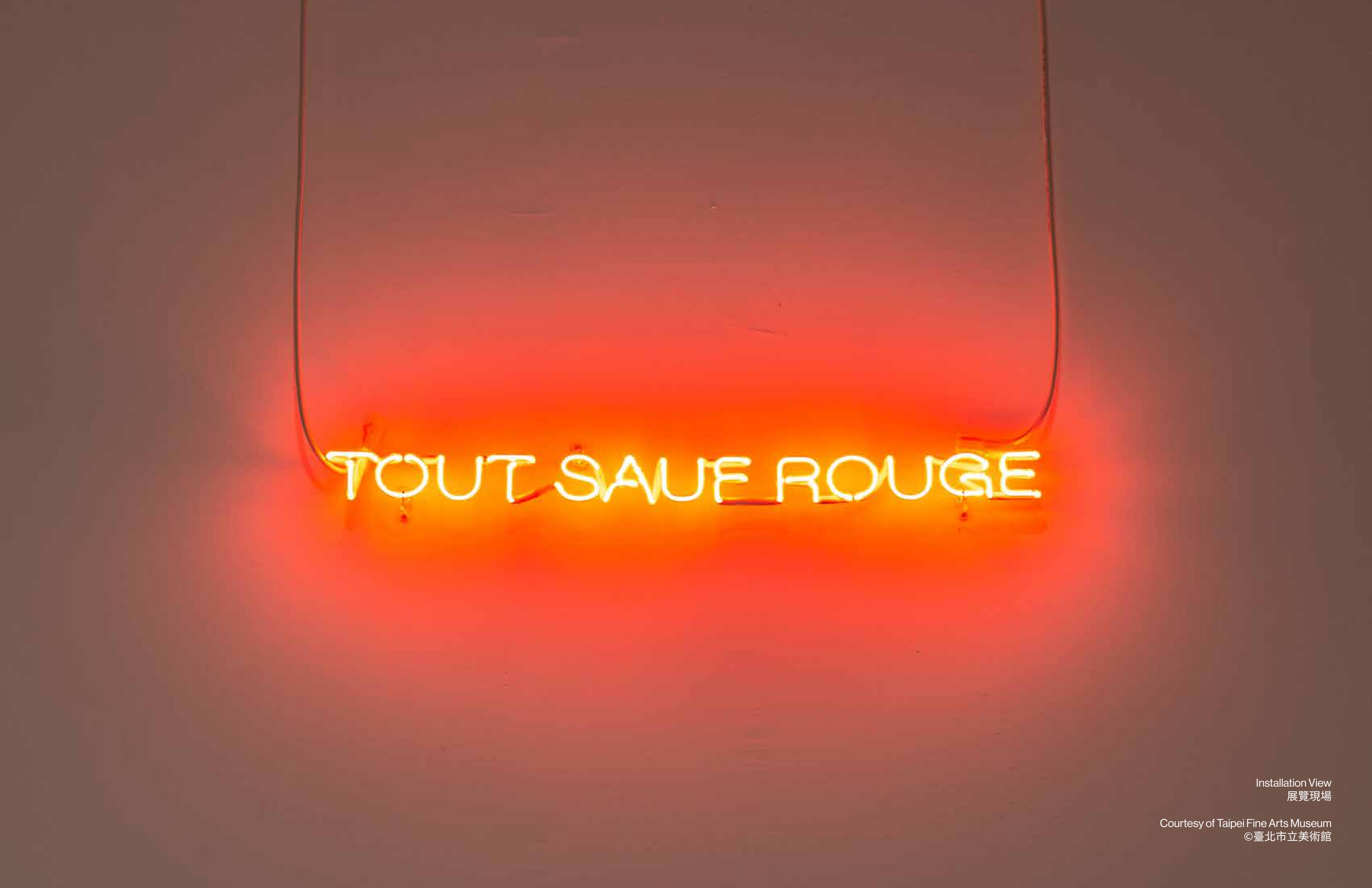

Installation View
展覽現場

Courtesy of Taipei Fine Arts Museum
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Installation View
展覽現場

Courtesy of Taipei Fine Arts Museum
©臺北市立美術館

Nested
安棲

Yuz Museum Shanghai, China
上海余德耀美術館，中國

18.12.18 - 24.03.19

‘Nested’ was Su-Mei Tse’s first solo exhibition in China, at Yuz Museum Shanghai curated by Christophe Gallois, Mudam Luxembourg and Wen Shi, Yuz Museum Shanghai.

Marked by her cosmopolitan origins between Europe and Asia, and by an attention to the sonorous dimension of the world, the practice of Su-Mei Tse involves issues such as time, memory, musicality, and language. Taking various forms – sculptures, videos, photographs, installations – her artworks always operate between different fields: sound and image, nature and culture, mental space and sensory experience for example.

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This exhibition was the result of several years of research in different geographical contexts, starting with Italy and Asia. It brings together a large body of recent and new works, including a major installation produced locally in Shanghai, ‘Stone Collection II’. New directions are apparent in her work, such as contemplation, our relation to the vegetable and the mineral, the multiplicity of modes of existence, and the possibility of a sensitive relationship with the past.

The exhibition was conceived to be like a notebook: a form that brings together impressions that have occurred in everyday life – be they visual, sound, or memory related – and blends them in a subjective and intuitive way, allowing a whole network of echoes and correspondences to be deployed. At Yuz Museum, they gradually unfold along the galleries, creating a poetic and intimate space for everyone to be “nested” for a moment of silence and simplicity in the metropolitan city.

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The exhibition was organized by Mudam Luxembourg – Musée d’Art Moderne Grand-Duc Jean and the Aargauer Kunsthaus in collaboration with the Yuz Museum Shanghai and the Taipei Fine Arts Museum. The exhibition in Shanghai was made possible by Yuz Foundation.

- Text by Yuz Museum

“安棲”是謝素梅在中國的首次個展，於上海余德耀美術館舉行，由克里斯托夫•加盧瓦（盧森堡大公園現代藝術博物館）與施雯（上海余德耀美術館）策展。

源自其跨歐亞文化的背景，以及對世界不同維度的關注，謝素梅的藝術實踐往往涉及時間、記憶、音樂性以及語言的問題。她的作品以雕塑、錄像、攝影或裝置等多樣形式呈現，總是在聲音與圖像、自然與文化、心靈空間與感知體驗等領域之間交互、游移。

探索意義的顯現與其瞬息萬變是謝素梅的創作核心。她的作品簡潔卻富含可被多重解讀的深意，當中激發出的能量與其形式呈現鮮明對比。她經常以“象”為形，試圖將印象、情緒或是記憶這些強烈且稍縱即逝的體驗變得具體清晰，如同她其中一件作品的標題，構成了“眩轉人生”；她的作品也通過挖掘圖像、物體和聲音所蘊藏的潛力來激發觀者的想像力。

謝素梅將自己始於意大利與亞洲等不同地緣脈絡所做的多年研究成果集結於本此展覽。作品除了囊括大量近作與新作，也包含於上海本地製作的裝置《藏石II》。相較過去，她的創作明顯有了新的方向，像是對於沉思冥想的思考，探討人類與植物或礦物的關係，或是關注存在的多重形式，以及與過去之間所可能存有的微妙連接等等。

此次展覽如同一本筆記本：謝素梅以主觀且直覺的方式匯集並融合日常生活中所發生的事物，不論是關於視覺、聲音還是記憶的印象，以回音與回應編織成網。基於余德耀美術館的空間精心設計，藝術家的研究式觀察和極富智慧的巧思，將步移景異，逐漸展開，帶我們步入繁華都市生活中一段詩意且私密的旅程，展覽就此“安棲”呈現。

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展覽由盧森堡大公園現代藝術博物館、瑞士阿爾高美術館組織，並與上海余德耀美術館和台北市立美術館共同合作呈現。

- 文 上海余德耀美術館

Installation View
展覽現場

Image courtesy of Yuz Museum Shanghai
圖片由上海余德耀美術館提供
Photo by 攝影：JJYPHOTO

Installation View
展覽現場

Image courtesy of Yuz Museum Shanghai
圖片由上海余德耀美術館提供
Photo by 攝影：JJYPHOTO

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Photo by 攝影：JJYPHOTO

Installation View
展覽現場

Image courtesy of Yuz Museum Shanghai
圖片由上海余德耀美術館提供
Photo by 攝影：JJYPHOTO

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Waterloo Billboard Commission
滑鐵盧橋廣告牌委託作品

Hayward Gallery, Southbank Centre, London, UK
海沃德畫廊, 英國倫敦南岸中心

03.09.18 - 19.10.18

Su-Mei Tse is the sixth international artist commissioned by Hayward Gallery to present work on the billboard overlooking Waterloo Bridge, a site seen by thousands of people crossing the bridge each day.Working across video, installation, sculpture and photography Su-Mei Tse often explores altered perception, musicality, memory and sense of place. A Certain Frame Work 3 (Villa Farnesina) (2017) is a still from a video by the artist that features an extended close-up of a glass ball being skilfully manipulated by a performer engaged in 'contact juggling' – a technique that requires the juggler to remain in constant contact with their prop. The video is one of a series of three works that the artist made in front of, or within, historic sites in Europe. Reflected in the transparent orb in this image is the interior of Villa Farnesina, a 16th century residence in Rome. With this series, Su-Mei Tse addresses the challenge of dealing with the past in the present, and argues for a fluid and poetic relationship to history.

謝素梅是第6位被海沃德畫廊邀請進行廣告牌委託作品的國際藝術家。廣告牌俯瞰每天都有成千上萬的人經過的滑鐵盧橋。通過錄像，裝置，雕塑和攝影,謝素梅不斷探索变化的觀念、樂感、記憶和地域感。《A Certain Frame Work 3 (Villa Farnesina)》(2017) 是錄像作品的其中一格靜幀，記錄了"水晶球杂耍"表演者巧妙操縱一個玻璃球的延長特寫鏡頭——此種技術需要表演者保持和水晶球持續的接觸。該錄像是藝術家在歐洲歷史遺址之前或內部拍攝的三件作品之一。照片中的透明球體反射的是羅馬16世紀住宅Villa Farnesina的內部環境。透過這個系列，謝素梅面對在當下處理過去的挑戰，並維護與歷史之間流暢和詩意的關係。

- Text by Hayward Gallery
- 文海沃德畫廊

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展覽現場

Image courtesy of Hayward Gallery
圖片由南岸中心提供

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Installation View
展覽現場

Image courtesy of Hayward Gallery
圖片由南岸中心提供

Nested
安棲

Aargauer Kunsthaus, Aarau, Switzerland
阿爾高爾美術館，瑞士

04.05.18 - 12.08.18

The Aargauer Kunsthaus devotes a solo exhibition to the wide-ranging work of the Luxembourg artist Su-Mei Tse whose object art, photographic works, and videos are suffused with reflections on time, existence, memory, rhythm, and language. The exhibition features new works the artist created after sojourns in Italy and Japan. Media such as photography, sculpture, and installation are central to Su-Mei Tse's artistic practice. In them she articulates transitions between disparate realms—sound and image, music and space, nature and culture, mental space and sensory experience. Music, sounds, and silence enter into a unique interplay in the exhibition spaces and time seems to pass in a changed rhythm in them.

Su-Mei Tse has had a previous appearance at the Aargauer Kunsthaus when she showed a poetic neon piece in the 2013 group exhibition *Rhythm in it*. *Nested*, her first institutional solo exhibition in Switzerland, presents the fruits of her artistic practice. After sojourns in countries such as Italy and Japan she has created new works which, realised especially for this occasion, form the gravitational centre of the show. In the exhibition spaces music, sounds, and silence enter into a unique interplay, and time in them seems to pass in a changed rhythm.

In *Nested*, Su-Mei Tse developed a distinct narrative for the Aargauer Kunsthaus, combining the new works and site-specific installations with selected older works. New artistic paths of exploration become apparent: inquiries into the contemplative, into our relationship to the worlds of plants and minerals, or into the possibility of a sensitive relation to the past. With all those interwoven themes, the exhibition is laid out in the manner of a notebook, that is, a form in which quotidian visual or acoustic impressions or memories are gathered and then mixed in a subjective, intuitive way to form a network of echoing references and correspondences.

A case in point is the 2017 *Nested* series, which provides the title for the exhibition. It consists of a group of found limestone sculptures into whose niches variously coloured balls of stone are "embedded". To the artist the sculptures symbolise the precarious balance between holding and being held. In a playful and poetic way, the colourful balls are equally reminiscent of marbles and of the planets of a cosmic system. Other works in the exhibition similarly attest to Su-Mei Tse's interest in the mineral world and its primordial beauty. The elaborate installation *Stone Collection* (2017) draws its inspiration from the Chinese tradition of the "scholars' rocks". For each of the carefully selected rocks from different regions the artist has created a unique pedestal corresponding to the nature of the rock. Macro and microcosm become one in them, as landscapes, mountains, caves, clouds, or waves are hinted at in their surfaces. These works invite contemplative viewing.

In the exhibition we encounter an uprooted tree cast in bronze (*Trees and Roots*, 2011), a fresh pomegranate (*A Whole Universe [Pomegranate]*, 2017), or a landscape reflected in a lake (*Reflection*, 2017). In terms of subject matter, these sculptures and photographs revolve around the world of plants, but at the core of them are questions about "being in the world" and human existence. The individual and its uniqueness are similarly inscribed into the installation *Das Ich in jeder Kartoffel [The Self in Each Potato]* (2006–11). Each of the fifteen ceramic potatoes has its very own shape, and the tender sprouts point to the unbridled power of life that resides in every being. Su-Mei Tse manages to articulate such sweeping philosophical reflections from a point of view firmly anchored in everyday life and with a subtle, humorous wink. She seeks out the poetry of the everyday and renders it visible in her work.

Su-Mei Tse wants to create a language that unites rather than separates, a language that is expressive of not just one but multiple cultures and thus epitomises the boundless and the dynamic. The sculpture *Many Spoken Words* (2009/2018) is, in its surprising combination of materials used, the source for myriad associations. Black ink gushes, flows, and drips from a pseudo- baroque garden fountain and symbolises "the process of language, from the original idea to the written word" (Su-Mei Tse). With her installation the artist pays homage to literature, alluding to the potential of words and the ever-renewing flow of creativity.

Some of the works presented in the exhibition *Nested* revolves around a critical reflection on the past and on historical and cultural references. Created during a fellowship at the Villa Medici in Rome, the 2015 video *Pays de Neige* shows the artist performing a ritual of erasure. In the light of a bleak winter sun the artist smooths the gravel path in front of the historically significant villa with a rake she pulls behind her. In doing so, she symbolically wipes away the traces of her predecessors and "prepares the canvas", in order to create "breathing space" for her own creativity and recover her own voice. The spirit of Zen pervading this video is hard to miss, but the artist deliberately avoids any identification with a typical geographic location. Due to her Eurasian background she carries two cultures within herself, which she constantly defamiliarizes in order to uncouple them from the stereotypes they are usually associated.

It is hardly surprising that music plays a key role in the work of the trained cellist Su-Mei Tse, though it is less simply a subject for her and more an evocative force which she uses as a magnifying glass through which she sees, and is able to comprehend, the world. Music is central to a number of works such as the 2006 video *Mistelpartition*. At the same time the absence of sounds, silence, is also of great importance in her work. In *White Noise* (2009) a vinyl record with small white balls set into its grooves is turning continually on a turntable. "White Noise" refers to an acoustic phenomenon where all audible frequencies are mixed to the point where they neutralise one another and give rise to a kind of "acoustic silence". To Su-Mei Tse, the work represents a visual translation of rustling, the moment just before music begins, as if it were about "giving volume to silence", and in this it allows the viewer a moment to pause.

The exhibition *Nested* was the result of a collaboration with the Mudam Luxembourg, Musée d'Art Moderne Grand-Duc Jean, where it is curated by Christophe Gallois and shown from 7 October 2017 until 8 April 2018. For each venue and exhibition situation the artist develops a distinct concept with a selection of key works and a number of new pieces and installations created for the exhibitions serving as the common thread. After the presentation in Aarau the exhibition was shown in adapted form at the Yuz Museum in Shanghai (October 2018 – February 2019) and at the Taipei Fine Arts Museum (April – July 2019).

- Text from Aargauer Kunsthaus

阿爾高美術館本次致力為盧森堡藝術家謝素梅的多元化作品舉辦個展；她的雕塑,攝影,和視頻作品充滿了對時間,存在,記憶,節奏和語言的反思。這次展覽展出謝素梅遊完意大利和日本後的新作。謝素梅藝術創作的核心諸如攝影,雕塑,和裝置等媒材。透過作品，她闡述著不同領域之間的過渡—— 聲音與圖像，音樂與空間，自然與文化，心理與感官體驗。音樂,響音和沈默在展覽空間中形成一種獨特的相互作用，時間的流逝似乎在其中發生了節奏的變化。

謝素梅曾經參加過在阿爾高美術館舉辦的展覽，她於2013年的群展“個中節奏”中展示了一件充滿詩意的霓虹燈作品。“巢”是她在瑞士舉辦的首次機構個展，也充分表現了謝素梅的藝術創作成果。在意大利和日本短期旅行後，她創作的一系列新作品，也成為特別為本次展覽創作的核心作品。在展覽空間中，音樂,聲音,和沈默形成了一種獨特的交互，而其中的時間似乎在變化的節奏中流逝。

在“巢”中，謝素梅為阿爾高美術館發展出一套獨特的展覽敘述，將新作和在地裝置與精選的舊作相結合。彰顯了對新藝術途徑的探索：對植物和礦物世界與人類關係的沈思，或對與過去建立敏感關係的可能性的詢求。在所有交織在一起的主題中，展覽以筆記本的方式呈現；意上是採集了日常的視覺或聲音印像與記憶，然後以主觀的方式混合形成一種會互動的網絡與溝通。

一個很好的例子就是2017年《巢》系列作品，也是這次展覽的標題。作品由一組现成的石灰石雕塑組成，在雕塑适当的位置中嵌入色彩繽紛的石球。對於藝術家來說，雕塑象徵著擁抱和被擁抱之間不稳定的平衡感。以一種俏皮诗意的形式，五顏六色的彩球讓人聯想起大理石和宇宙中的行星。展覽中的其他作品同样證明了謝素梅對礦物世界及初始美的興趣。精心打造的裝置作品《石頭收藏》(2017) 是從中國傳統的「學者之石」中汲取靈感。對於來自不同地區精心挑選的岩石，藝術家為每個石頭創造了一個與岩石的性質相對應的基座。宏觀和微觀的世界在石中合為一，因為景觀,山脈,洞穴,雲層,或海浪都被埋在它們的表面。這些作品邀請觀眾沉思。

在展覽中，觀眾會遇到一棵用青銅打造連根拔起的樹(*樹和根*，2011)，一個新鮮的石榴(*一顆宇宙[石榴]*，2017)，或一個在湖中倒映的美景 (*倒映*，2017)。這些雕塑和照片的主題圍繞著植物世界展開，但其中的核心是關於“在這個世界的存在”以及對人類生存的疑問。個體及其獨特性也被铭刻在裝置*Das Ich in jeder Kartoffel(每個馬鈴薯中的自我*，2006-11)。十五個陶瓷土豆都各具形狀，冒出的嫩芽指向萬物內在的無拘無束的生命力。謝素梅設法透過牢牢嵌入日常生活的觀點以及微妙而幽默的瞬間來闡述這些廣泛的哲學思考。她在平凡中尋找詩意，融入并呈現在作品中。

謝素梅想要創造一種結合而非分隔的語言，這種語言不僅表達一種而是多元的文化，从而体现出無限及活力。雕塑《許多說過的話》 (2009/2018) 是無數聯想的來源，以令人意想不到的材料組合：黑色墨水從假的巴洛克式花園噴泉湧出、流動和滴落， 象徵著“語言的過程，從最初的想法到書面文字。”(謝素梅) 她以裝置向文學致敬，指出語言的潛力和其不斷創新的力量。

“巢”展覽中呈現的一些作品是對過去和歷史文化參考的批判性反思。2015年的視頻作品《雪國》是謝素梅在羅馬美第奇別墅駐留期間創作的作品，影片中，藝術家進行“抹去”的儀式。在黯淡的冬季陽光下，謝素梅在歷史悠久的別墅前方的礫石路走著，身後拉著一個耙子。在這個過程中，她象徵性地抹去了她前輩的痕跡，“準備畫布”，以便給自己的創造力以“喘息空間”並恢復個人的聲音。影片彰顯了禪宗精神，但藝術家又刻意避免了典型地地緣身份的識別。由於她的歐亞背景，謝素梅承載了兩種交錯的文化，她持续打破成規，以使文化從聯想的刻板印像中脫離出來。

不難想像音樂對受過大提琴訓練的謝素梅扮演著重要角色，但它不僅僅是主題，更是放大鏡式的喚醒力量，來觀察和領悟這個世界。音樂是她許多作品的核心，例如2006年的視頻作品《槲寄生植物樂譜》。同樣的，無聲與沉默也在她的作品中佔有非常重要的位置。在《白噪音》(2009) 中，放置在唱片槽紋中的白色小球，隨著黑膠在轉盤上不停旋轉。“白噪音”是一種聲音現象，即所有聲音頻率混合至相互 抵消並產生“聲學沉默”的點。對於謝素梅來說，這件作品代表著摩擦聲的視覺翻譯，是音樂開始之前的一刻，好像它為「沉默放大音量」，並给予觀眾片刻喘息。

“巢”是與盧森堡現代美術館合作的成果，由克里斯多夫·加洛伊斯策劃，於2017年10月7日至2018年4月8日展出。對於每個場地與展览，藝術家選擇了關鍵作品，發展出新的展覽概念，並為共同主題創作了大量新作品和现场裝置。在阿爾高美術館展後，展覽會以契合的形式在上海的余德耀美術館(2018年10月-2019年2月) 和臺北市立美術館 (2019年4月-7月) 展出。

- 文章来自阿爾高美術館

Su-Mei Tse
Nested

Installation View
展覽現場

Image courtesy of Aargauer Kunsthaus and the artist
© Photo: René Roehteli, Baden

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展覽現場

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Nested
安棲

Mudam Luxembourg, Luxembourg
現代藝術博物館，盧森堡

7.10.2017 - 08.04.2018

Marked by its cosmopolitan origins, between Europe and Asia, and by its attention to the sound dimension of the world, the practice of Su-Mei Tse is crossed by issues such as time, remembrance , musicality, or language. Borrowing various forms - sculptures, videos, photographs, installations - his works work each time passages between different fields: between sound and image, nature and culture, mental space and sensitive experience for example .

Like the black ink that flows from its *Many Spoken Words* fountain, the question of the appearance of meaning, or its evanescence, is at the heart of the work of Su-Mei Tse. The simplicity of the forms that the artist produces contrasts with their power of evocation, with the plurality of the readings that emanate from it. His works often seem to crystallize, in the guise of an “image”, an impression, an emotion or a memory - these experiences, both intense and fleeting, which, in the title of one of his works, constitute the “ dizziness of life “. In the same movement, they explore the ability of images, objects and sounds to trigger an imaginary in the viewer.

The exhibition was the result of several years of research in different geographical contexts, beginning with Italy and Asia. This exhibition brings together a large body of recent works and new productions, including a major installation for the Museum’s Grand Hall. Su-Mei Tse’s work, such as contemplation, our relation to the vegetable and the mineral, the multiplicity of modes of existence, and the possibility of a relationship that is sensitive to the past .

Taking these preoccupations as braided lines, the exhibition was conceived on the model of a notebook: a form that brings together impressions that have occurred in everyday life - whether visual, sound, or memorial - and mixes them in a subjective and intuitive way, allowing a whole network of echoes and correspondences to be deployed.

- Text from Mudam Luxembourg

謝素梅的藝術實踐夾雜了歐洲與亞洲之間的淵源以及對聲音世界的關注，圍繞著時間, 紀念, 音樂、及語言等主題。借於雕塑, 錄像, 照片, 裝置等各種形式，她的作品在不同領域之間流傳，如聲音與圖像, 自然與文化, 心理與感官體驗。

如《許多說過的話》噴泉湧出的黑色墨水一樣，对于意義表象及消逝的疑问是謝素梅作品的核心。簡單的創作形式与其启发的力量形成鮮明对比，并激发出多種解读与领悟。她的作品常常結晶为“影像”, 印象, 感情或記憶的幌子——　一些既强烈又短暫的经历，如她作品的標題一樣，構成了“生命的眩暈“。在同樣的韻律中，作品探索着圖像, 物體和聲音的能力，以觸發觀者的想像力。

該展覽是由意大利和亞洲為起點，在多種地緣環境中進行多年研究的成果。本次展覽匯集了大量近期的新作，其中包括為博物館大廳所作的主要裝置作品。謝素梅的作品重現了新的方向，包括沉思，人與植物和礦物的關係，生存方式的多樣化，以及對過去敏感關係處理的可能性。

展覽像筆記本一樣：一種能將日常生活中出現的印象集合在一起的形式——無論是視覺,聲音,還是回憶——以主觀和直觉的方式混合在一起，讓回聲和通感的網絡慢慢展開。

- 文章來自盧森堡現代美術館

Installation View
展覽現場

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Rote Leiter (The Scale), 2014

Forged Iron
325 x 45 x 2 cm

© Photo: Aurélien Mole/ Mudam Luxembourg

Installation view
展覽現場

The Ego in Each Potato, 2006 - 2011

Ceramic sculptures, still life
Dimensions variable

© Photo: Aurélien Mole/ Mudam Luxembourg

(Detail)
The Ego in Each Potato, 2006 - 2011

Ceramic sculptures, still life
Dimensions variable

© Photo: Aurélien Mole/ Mudam Luxembourg

A Whole Universe (Pomegranate), 2017

Fresh fruit, wooden shelf
Nested, Mudam Luxembourg, 2017

© Photo: Aurélien Mole/ Mudam Luxembourg

Nested #3, 2016

Limestone, marble
11 4/5 × 13 × 10 1/5 in
30 × 33 × 26 cm

© Photo: Aurélien Mole/ Mudam Luxembourg

Gewisse Rahmenbedingungen 2, (A Certain Frame Work 2), 2017

Wood (Maple, Cherry, Pine, Walnut, Ashtree and Oak), Hooks, Cable, Resin
Dimensions variable

© Photo: Aurélien Mole/ Mudam Luxembourg

Le coup scellé, 2014

In collaboration with Jean-Lou Majerus

Wooden goban, marble stone, silk thread, white platform, cotton
Goban: 42 x 46 x 28 cm, Platform: 250 x 250 x 8 cm, Stone: 4 x 2 cm

© Photo: Aurélien Mole/ Mudam Luxembourg

Le coup scellé, 2014

In collaboration with Jean-Lou Majerus
Wooden goban, marble stone, silk thread, white platform, cotton
Goban: 42 x 46 x 28 cm, Platform: 250 x 250 x 8 cm, Stone: 4 x 2 cm

© Photo: Aurélien Mole/ Mudam Luxembourg

Vertigen de la Vida (Dizziness of Life), 2011

In collaboration with Jean-Lou Majerus
Moving sculpture with sound, brass, glass, step motors, synchronized sound system, with pedestal

Sculpture: 95 x 75 x 75 cm. Pedestal: 121 x 50 x 50 cm

© Photo: Aurélien Mole/ Mudam Luxembourg

Watch video
[PW: EMGSM123]

White Noise, 2009

LP disc, white balls, wood, walnut veneer, motorized electrical system
38.1 × 42.9 × 42.9 cm

© Photo: Aurélien Mole/ Mudam Luxembourg

(Detail) *White Noise,* 2009

LP disc, white balls, wood, walnut veneer, motorized electrical system
38.1 × 42.9 × 42.9 cm

© Photo: Aurélien Mole/ Mudam Luxembourg

Many Spoken Words, 2009 - 2017

Installation, ink, stone and iron casted fountain centre piece
110 x 110 x 200 cm - Diameter 350 cm

© Photo: Aurélien Mole/ Mudam Luxembourg

Installation view
展覽現場

Trees and Roots (#1, #3, #4), 2011

In collaboration with Jean-Lou Majerus

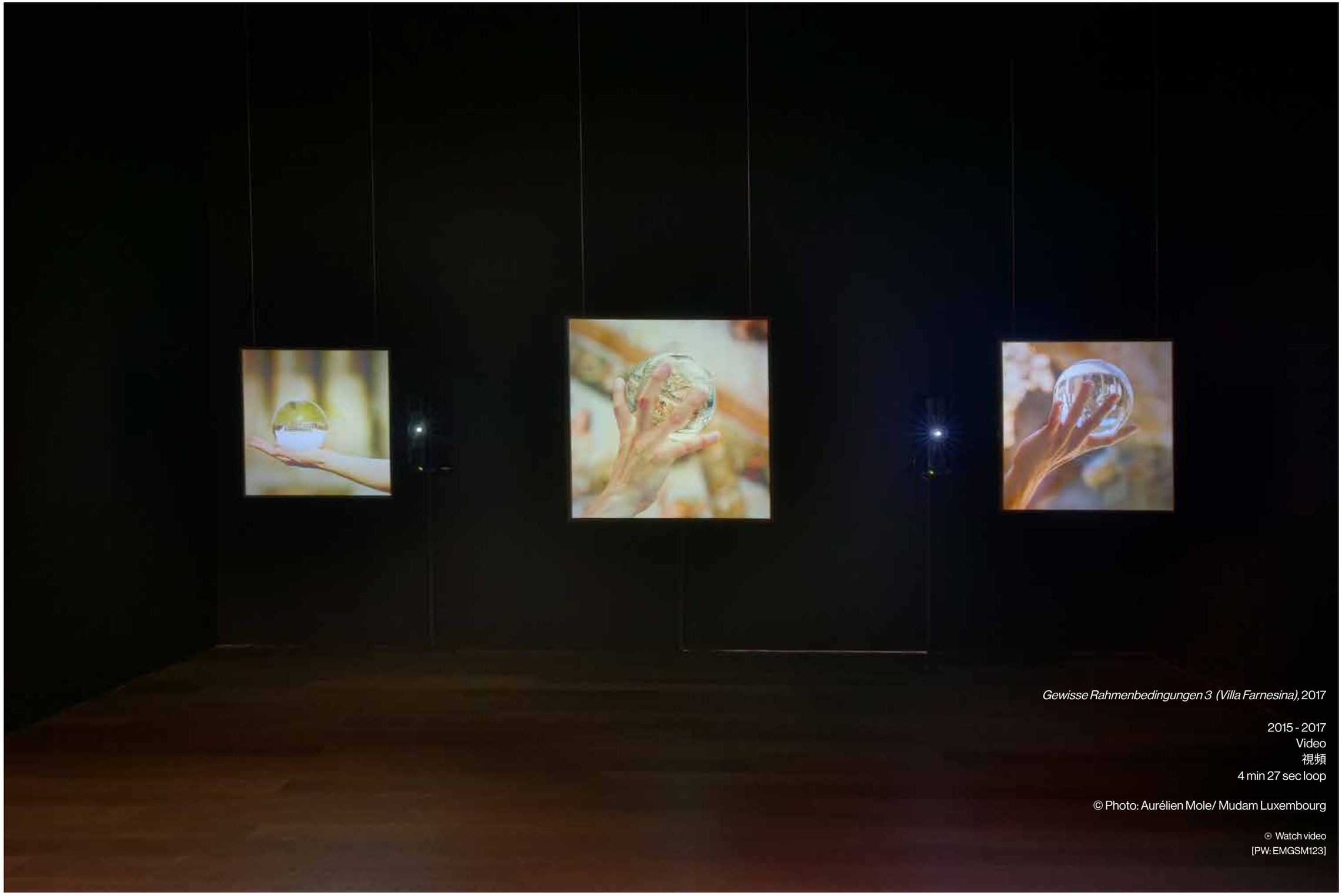
Bronze
500 x 220 x 325 cm
370 x 248 x 138 cm
350 x 200 x 200 cm

© Photo: Aurélien Mole/ Mudam Luxembourg

Bird Cage, 2007

In collaboration with Jean Lou-Majerus
Neon Sculpture

© Photo: Aurélien Mole/ Mudam Luxembourg



Gewisse Rahmenbedingungen 3 (Villa Farnesina), 2017

2015 - 2017
Video
視頻
4 min 27 sec loop

© Photo: Aurélien Mole/ Mudam Luxembourg

Watch video
[PW: EMGSM123]

Mistelpartition, 2006

Watch video
[PW: EMGSM123
Video/Film

© Photo: Aurélien Mole/ Mudam Luxembourg

Installation view
展覽現場

Faded series, 2017

Mirror, hanging system
鏡子，鉤子

© Photo: Aurélien Mole/ Mudam Luxembourg

Elegy
輓歌

Edouard Malingue Gallery, Hong Kong
馬凌畫廊, 香港

21.03.2017 - 13.05.2017

Exhibition Documentation

A subtle tone pervades the space. The essence of a past temporality, a flutter of the senses, a trigger of distant memory. Dulcet yet melancholic, 'Elegy', Su-Mei Tse's first solo show in Hong Kong, sets a pensive pace, a rhythm that invites self-reflection as well as a heightened awareness of one's surroundings. Acting as punctuations throughout the gallery, the works behold an impact that extends beyond their visual properties; it is about their lasting impression, the reflection they heighten when seen, the experience sensed. 'Elegy' as an exhibition is an open score, presenting a set of triggers whilst inviting each viewer's personal interpretation and impression.

A trained classical cellist of Chinese and British descent, Su-Mei Tse (b. 1973, Luxembourg) weaves a practice that spans video, installation, photography and sculpture to mount a meditative, visaural tale empowering the language of music as a primary voice. Investigating associations between places, geographies, cultures, traditions, Tse's work elicits a cross-stimulation of the senses, where time and its flow are suspended in a gentle state of contemplation. As the exhibition title 'Elegy' suggests, Tse's practice is underpinned by a strong sense of lyricism and musicality. Brought up by a violinist father and pianist mother, Tse equally grew up with music at the Luxembourg Conservatory. She maintained this duality when studying visual arts at the École Nationale des Beaux-Arts in Paris by accompanying her practice with musical studies.

As such, a bilingual versatility pervades Tse's practice. 'Elegy' is at once a mysterious visual ballad and a delicate aesthetic encounter that one unravels, one step at a time. Inspired by, and developed during Tse's recent residency at the Villa Medici, the viewer encounters photographs, moving images (video), objects, mirrors, references of collected memories that hark back but are not limited to her time in Rome. Each image reflects an emotion: the bust of Adriana - a hymn to past history, traced by the degradation of time whilst bearing delicacy of expression and detail; Gaelle – a friend and writer, a hint of her arm, remembrance of her graceful person, a reference to her feminine sensitivity, a particular moment at a farewell party. Creating links between each visuals are mirrors, aligning multiple captures along a singular sequence, one which changes dependent on the viewer's position and perception.

Beyond this aspect of visual interplay, Tse builds a curious game of sonorous associations. Moving through the space, a delicate splatter reverberates throughout the gallery. Invisible at first instance to the eye, one is drawn to 'The Pond' as a possible source: a dual work composed of two photographs partially covered by glass and placed on the floor, the diptych presents nymphaeae appearing mysteriously from the depths of the water. Peering down, as one would in real life, a temptation lies of making a link between sound and aqueous element - upon second thought, however, the impossibility of digital emission settles. As such, one moves through the space till, around the bend, the answer is found; a fountain, jutting black ink fills the space. A hark to the architectural elements that dot the city of Rome, the liquid further drawing in a sense of poetry, of writing, of light yet burdened darkness.

Surrounding this final element are a range of mirrors, faded by the passing of time and the reality of weathering. It is within these levels of activity, from the captured moment in the photographs, the evolving reflections, to the furtive energy of flowing ink, that the viewer encounters the varying notes of 'Elegy'. It is about the passing of time, which may be a flutter, a slow burn, a sequence, or a sequel. And n so experiencing these varying levels the viewer is released to consider what touches them, when, and how fleetingly or lastingly, it traces their everyday lives. Indeed, each is prompted to write and consider what would be their own 'elegy'.

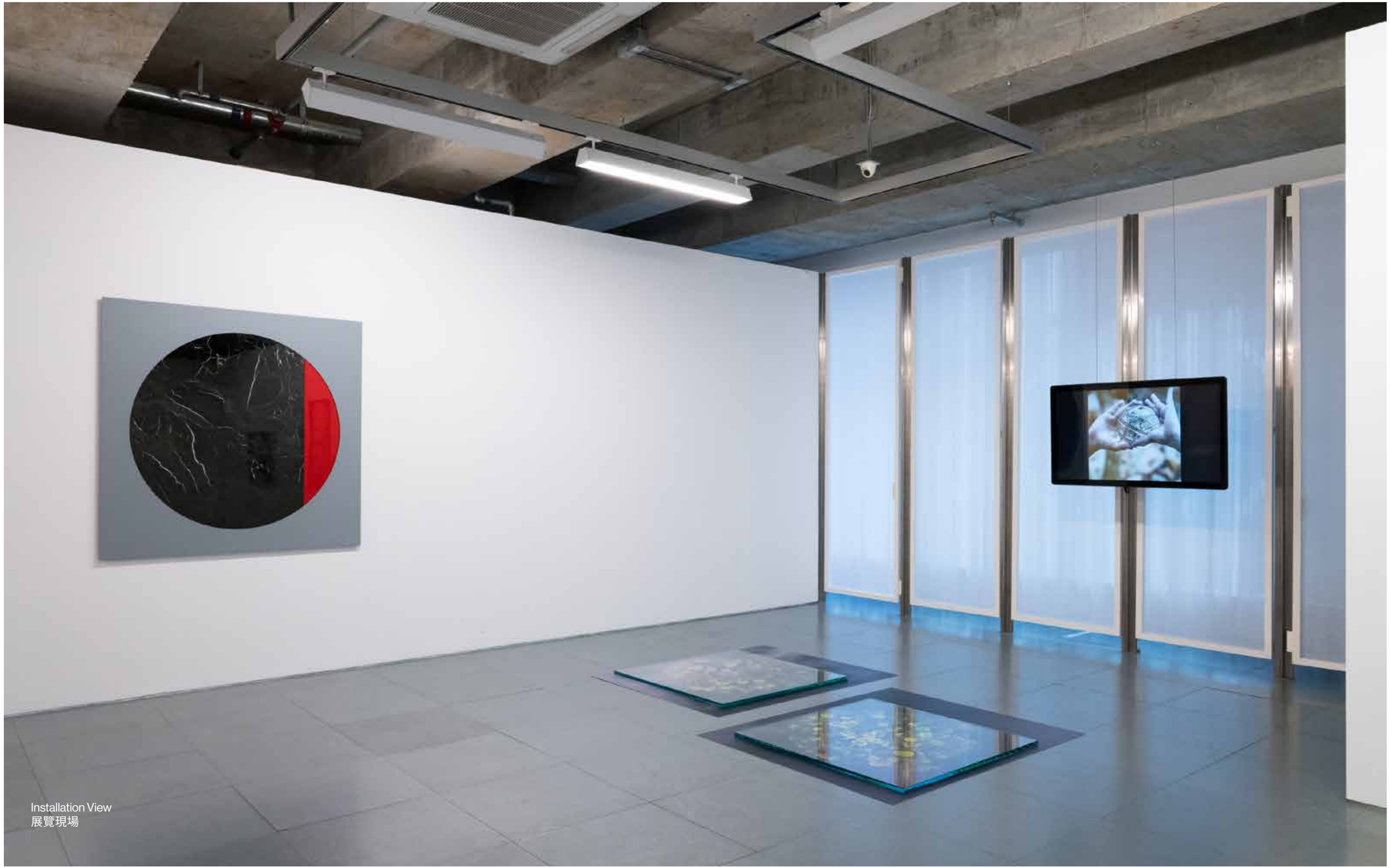
For the realisation of the exhibition, Su-Mei Tse worked in close collaboration with her partner Jean-Lou Majerus.

謝素梅，1973年出生於一個音樂世家，父親是來自中國的小提琴家，母親是一位英國籍的鋼琴家。她自幼學習古典音樂，接受嚴格的鋼琴和大提琴的訓練。因為渴望更加自由的創作空間，而非囿於一種形式，她選擇在巴黎高等藝術學院學習視覺藝術，並於之後在當代藝術領域找到自己的舞台，讓她把自己對音樂、文學、舞蹈、表演等多種藝術形式的熱愛都糅合在一起。2003年，正值而立之年的謝素梅成為了威尼斯雙年展盧森堡國家館的主角，並榮獲國家館金獅獎，自此，謝素梅得到國際上的廣泛關注。來自一個東西方結合的文化背景，讓謝素梅的作品不受風格和題材的限制，充滿好奇心。多年的音樂修養又讓謝素梅對聲音、旋律、時間、氣氛這些抽像元素擁有敏銳的感受力。她的作品不受媒介限制，攝影、雕塑、裝置、錄像，無論任何一種媒介和材料，都可能在她的手裡轉化成一些或許優雅浪漫，或許輕鬆雋永的感覺，媒介對於她來說只是將意念、想法和情緒物化的手段。

馬凌畫廊（香港）於3月20日舉辦謝素梅的個展《輓歌》，這是謝素梅在香港的首次展覽。展覽中的一批新作，緣起她最近在羅馬美第奇別墅的藝術家駐留。在經過了一段時間之後，一些人的名字、一些事件已經變得模糊，唯有當時的情緒和氣氛仍令她印象深刻，它們變成了她心中的「羅馬」，是深藏於記憶之中的一首輓歌。一如謝素梅過去的展覽，安靜而私密，把一段過去的時光，把難以言傳的個人情感以她獨特的藝術形式將其視覺化，她並不要求觀眾體會她、理解她，甚至不旨在分享這段經歷，她只是娓娓道來一段心中的旋律，試圖在有限的展場空間裡呈現屬於她個人的那段回憶。

在羅馬駐留期間，謝素梅拍攝了一些照片。過了一段時間後，她重訪這些照片，卻發現可以從這些未經琢磨的圖像素材中選出一些，將零散的片段組合起來，編織成一首「輓歌」。像一個真正的觀光者那樣，她對準異地任何一片吸引她的景物，這些順手拈來的影像，是她收集的視覺和情感記憶，而當中大部份具體的信息都被忘掉了：拍一只烏龜，是因為這只烏龜居然減輕了城市厚重的歷史感；完美的女性頭像和胸像雕塑，代表了羅馬輝煌的過去和對美的註解；挽著籃子的女人名叫Gaëlle，是同時駐留的一位作家，藝術家記住了這位作家溫和、纖弱、敏感的嗓音和個性，還有她當時穿在身上的典雅的裙子，這張照片攝於駐留結束時告別派對，藝術家記得的是當時溫暖和友善的氣氛；一個滿月的形狀，內容是可愛的大理石花紋.....空間中迴響的流水聲會帶領觀眾走到展場的深處，是一個歐洲式的古典噴泉，當中流淌著墨水。在它旁邊，幾面被歲月腐蝕的鏡子流淌著墨水的黑色。這些作品寄託了謝素梅對羅馬的記憶，是一個沒有語言、只有印象的故事，代表了謝素梅藝術的要素：並非邏輯，無關重大的意義，只有一種不必追問的獨特的詩意和旋律。

Installation View
展覽現場

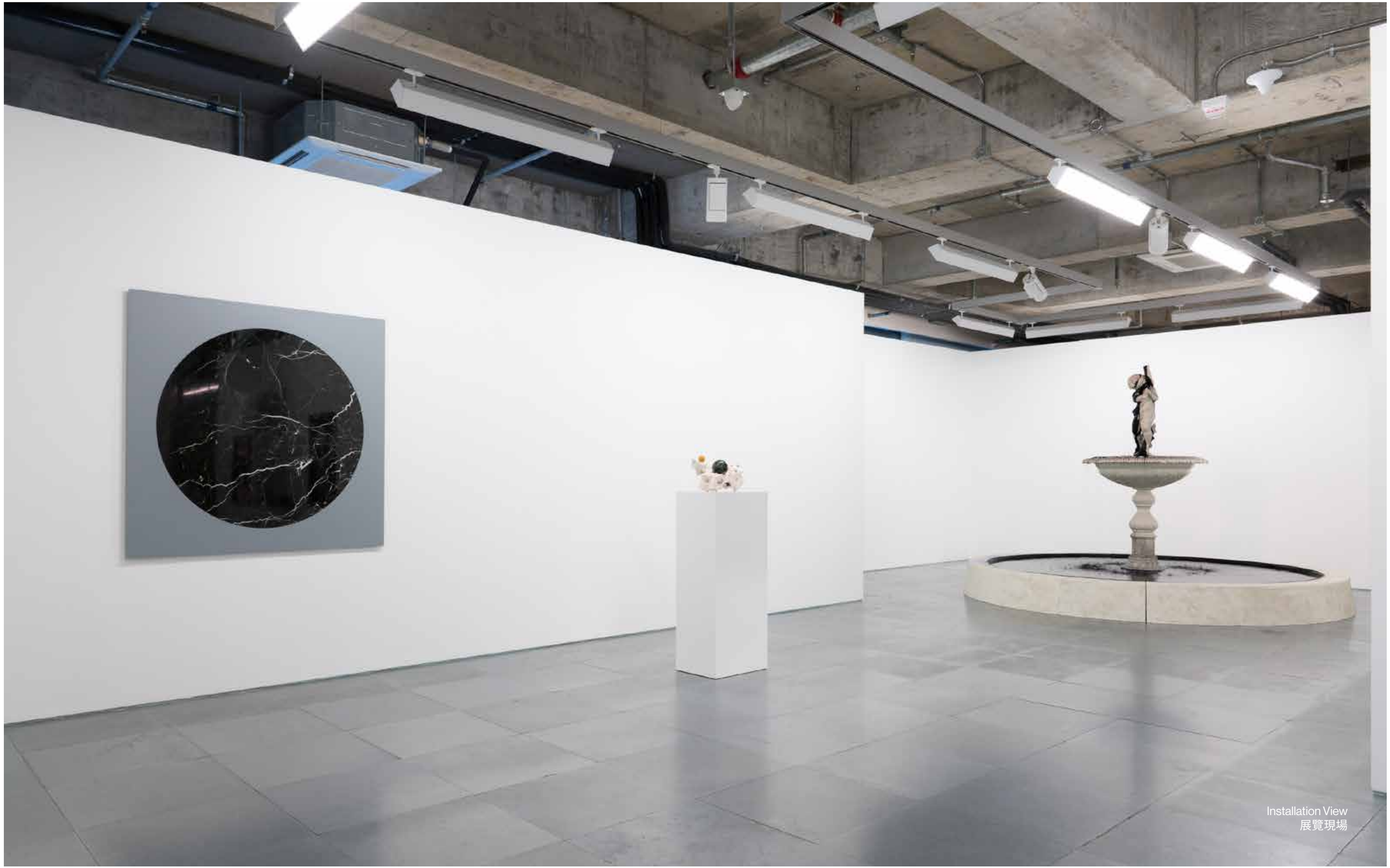


Installation View
展覽現場

Installation View
展覽現場

Installation View
展覽現場

Installation View
展覽現場



Installation View
展覽現場

Installation View
展覽現場

Gewisse Rahmenbedingungen 3
(Villa Farnesina), 2017

2015 - 2017
Video
視頻
4 min 27 sec loop

Watch video
[PW: EMGSM123]

Moon II, 2017

In collaboration with Jean-Lou Majerus
Sculpture, marble, aluminium, wood, aluminium frame, resin
雕塑，大理石，鋁，木，鋁框架，樹脂
140 x 140 x 3 cm

Moon I, 2017

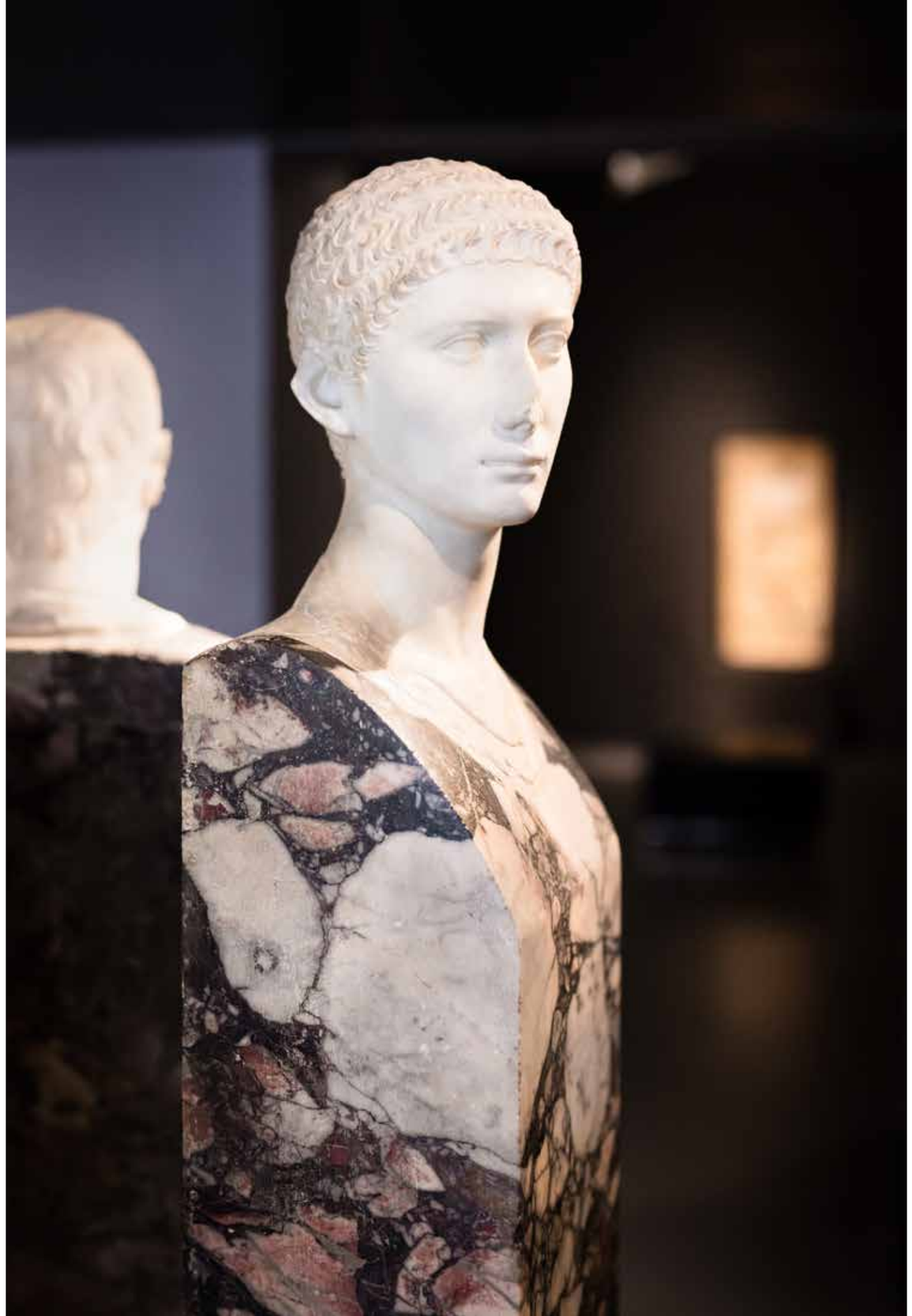
In collaboration with Jean-Lou Majerus
Sculpture, marble, aluminium, resin
雕塑，大理石，鋁，木，鋁框架，樹脂
140 x 140 x 3 cm

Rome (Gaëlle), 2015-2017

Fine art inkjet on hahnemühle mounted on dibond
哈內姆勒紙上噴墨打印, 鋁塑板裝裱
90 x 62 cm

Rome (Athena), 2017

In collaboration with Jean-Lou Majerus
Fine art inkjet on hahnemühle mounted on dibond
哈內姆勒紙上噴墨打印, 鋁塑板裝裱
150 x 100 cm



Rome (Jules), 2017

In collaboration with Jean-Lou Majerus
C-print, photo paper on Dibond
C式打印, 相紙裱裝於 Dibond 金屬板
110 x 76 cm

Rome (Pomegranate), 2015 - 2017

In collaboration with Jean-Lou Majerus
Fine art inkjet on hahnemuehle mounted on dibond, museum glass, wooden gold antique frame
哈內姆勒紙上噴墨打印，鋁塑板裝裱，博物館玻璃，木製金色古董框
53 x 40 cm

Rome (Adriana), 2017

In collaboration with Jean-Lou Majerus
Fine art inkjet on hahnemuehle mounted on dibond
噴墨打印於Hahnemühle相紙
120 x 82 cm

Rome (Vera), 2017

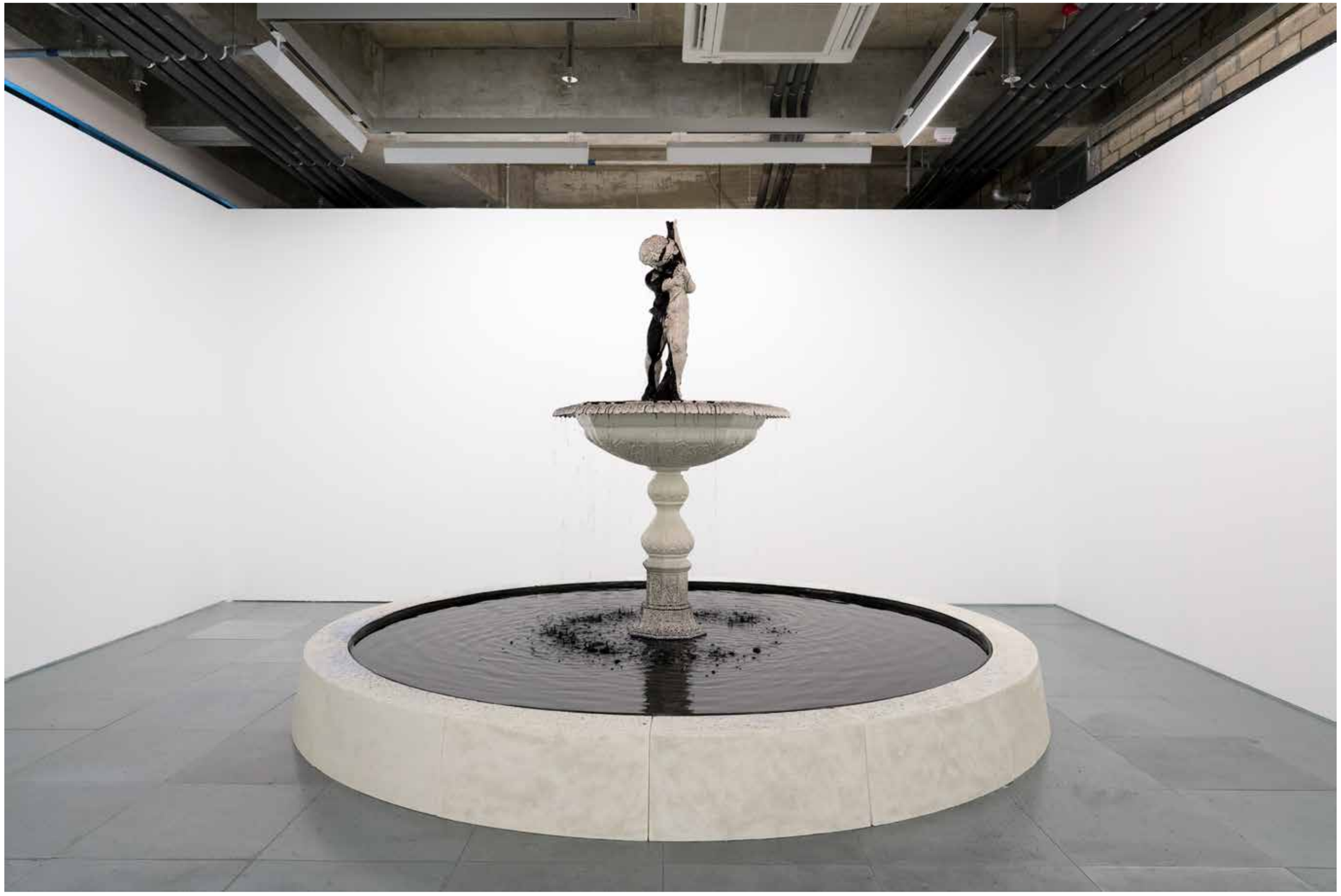
In collaboration with Jean-Lou Majerus
Fine art inkjet on hahnemuehle mounted on dibond
噴墨打印於Hahnemühle相紙, 裱裝於 Dibond 金屬板
120 x 82 cm

Nested, 2017

Limestone, polished mineral balls
石灰石，抛光礦物球
23 x 39 x 30 cm

Faded II, 2017

Diptych, mirror, hanging system
雙聯畫，鏡子，鉤子
200 x 80 x 0.8 cm each



Many Spoken Words, 2009 - 2017

Ink, stone and iron casted fountain center piece
墨水，石頭，鐵鑄，噴泉
110 x 110 x 200 cm
Diameter 350 cm

(Detail) Many Spoken Words, 2009 - 2017

Installation, ink, stone and iron casted fountain centre piece
110 x 110 x 200 cm - Diameter 350 cm

Setouchi Triennal 2016
瀨戶內國際藝術祭 2016

Art Front Gallery, Japan
Art Front 畫廊, 日本
08.10.2016 - 06.11.2016

The abandoned house Su-Mei Tse uses in her work “Moony Tunes” has more than 300 years of history, including 50 years of desolation since its last occupant. When she first visited the site, Tse felt a sense of solitude in the absent presence of human activities. The artist gives the residual space a dynamic transformation by displacing its architectural elements except for its girder, central pillar, and alcove. In this renewed environment, she creates a site-specific installation consisting of a large disk-shaped onyx placed on the floor, several igneous rocks hanging from the ceiling, and original sounds.

As for us, it has been a decade since we met at Echigo-Tsumari Art Triennale 2006; Tse was one of the artists participating in a residency based in a village called Kamishinden. There she created a work using sprouting potatoes as subject. In 2012, Tse was once again selected for the Triennale but could not make it due to her pregnancy and delivery. A long-awaited collaboration was finally realised in the 3rd edition of the Setouchi Triennale in 2016, which demonstrated an approach toward space and environment beyond sheer imagination.

Regarding her practice, Tse once said that the site of a potential installation was never her choice; rather, a place would draw her close dialogically. As viewers, we can experience the totality of the space and conversation thus created, as well as its history: the beauty of the natural stone and its layout, and the sound disseminating from the centre of the void, are perfectly harmonised with the empty house’s controlled tension.

In proximity to Tse’s installation site stands the Takanbou Mountain, which was once a stone quarry for building the Oksaka castle. Inspired by the environment’s materiality in highlighting the importance and atmosphere of the house itself, onyx, an amulet stone from ancient time in both Western and Eastern cultures, is used to infuse the space with an aura of purification,.

Honjima Island (Marugame city), on the west side of Yoshima where bridge pier of Seto Long-Bridge, was once the political and cultural centre of the Shiaku islands, the homeport of the Shiaku navy. Tse’s work is installed in one of the 69 traditional houses conserved on the island. The area called Kasajima is where several powerful oligarchies once flourished.

The installation title “Moony Tunes” is, of course, a made-up phrase consisting of “moon” and “tune” as in a melody or the act of adjusting something (perhaps also a humourous reference to the cartoon “Looney Tunes”). Life on the sea or by the sea literarily means to live with the rhythm of the tides’ ebb and flow, dictated by the gravitation of the moon. As part of the installation, the ingenious rocks hanging from the ceiling allude to the islands studding the Setouchi inland sea, all of which are influenced by lunar gravitation.

A thematic parallel to her solo exhibition in Tokyo, the work currently on display is photogenic in a way that may be enjoyed virtually on the Internet. We wish to emphasise, however, that the materiality of the site-specific installation has to be experienced fully in its physical capacity. We hope many will have a chance to visit both venues in Honjima Island and Tokyo.

謝素梅作品《月影譜曲》中的廢屋有過三百年歷史，離上一次燈火通明的時候已達五十年之久。初次涉足該處，謝深深感受人跡荒涼所滲透的那種孤獨情緒。藝術家繼而改造這個早被遺棄的空間，唯獨保留了大樑、中央支柱和壁龕等主要建築元素。取而代之的是一個由地上的圓盤狀瑪瑙、天花懸垂著的幾根火成岩以及聲效組成的裝置作品。

我們對上一次看見謝是在2006年的越後妻有大地藝術祭，當時她是上新田村駐留計劃的參與藝術家之一，展出一件以發芽土豆爲主體的作品。2012年她再次獲選參與越後妻有三年展，但因爲懷孕和臨產而未能應邀。讓人期待已久的合作項目終於在2016年第三屆瀨戶內國際藝術祭上得以實現，在空間和環境處理上超乎純粹的想像。

在創作層面上，謝曾經說過場域特定藝術的選址並非她的決定；相反，一個地方的獨特氛圍引導她進入探訪、展開對話。我們作爲觀者亦能體驗由此形成的互動以及空間的歷史和完整性：石頭的天然美和外型，還有從虛空中心傳出的聲音，都與建築空間的幽閉張力協調一致。

在裝置場地附近聳立的Takanbou山曾是用以修築大阪城的鑿石場。作爲藝術家的靈感來源，環境的物質性對於彰顯廢屋的氛圍尤爲重要；瑪瑙自古在中西文化常用作護身晶石，在謝的作品中便滲透著一種淨化的光環。

座落於香川西面的本島（丸龜市）曾是四國海軍主要港口的政治和文化中心，謝的裝置作品則選址於島上保留至今的69棟房屋之一。名爲笠島的區域便曾經住著數戶強大昌盛的寡頭家族。

作品《月影譜曲》的英譯標題《Moony Tunes》是由「月亮」和「調」組成的虛構短語，後者可解作曲調（名詞）或調整（動詞）（也可能是在幽動畫系列《樂一通（Looney Tunes）》一默）。海上和沿海的生活意味著人與潮漲潮退的共生共存，作品以從天花懸垂的火成岩借代越後妻有的內陸群島，兩者皆由月亮的重力主宰。

《月影譜曲》與謝於東京舉行的個展互相呼應，同樣光致得可以以虛擬形式在網上瀏覽。但我們相信，場域特定藝術的物質性只能藉切身體驗才能得到盡致的發揮。我們誠意希望觀者能親身欣賞正在本島和東京舉行的兩個展覽。

Installation View
展覽現場

No. 144 Moony Tunes, 2016

Su-Mei Tse: The Breath of Life

By Daisuke Murata

**This essay was published in ArtAsiaPacific January 2017*

Su-Mei Tse's exhibition "Moony Tunes," held at the Art Front Gallery in Tokyo's Daikanyama district, featured the series "Moons," realized in collaboration with her partner Jean-Lou Majerus, and "Nested" (both works 2016). "Moons" consists of five round slabs of marble, each partially coated with bright red resin. The organic patterns in the marble are reminiscent of the moon's surface, while the contrasting bands of red, different in width in each piece, allude to the waxing and waning of the moon and the ocean tides caused by the satellite's gravitational pull on Earth. The contrast culminated with one entire wall of the gallery painted bright red, halting an otherwise seamless visual experience. All of these elements merged in a consummate balance of static and dynamic energies in the space.

The same sense of dynamism was present in the adjacent space that displayed "Nested," a series of small limestone sculptures containing colorful mineral balls in cave-like hollows. The sculptures, which Tse refers to as "scholar stones" in reference to a classical aesthetic concept that originated in China, were placed meticulously in the gallery for a cheerful, rhythmic effect. In setting up "Nested" at the gallery, Tse playfully placed mineral balls of various sizes into "caves" on the stones, improvising their arrangement to reflect the positioning of planets in our universe. Moving around the room, viewers—like Chinese scholars of the past—realize Tse's sculptures are idealized geological forms that epitomize natural beauty and allude to the order of the cosmos. With "Moons" and "Nested," Tse successfully delineates the flow of time and depth of space as rhythms, melodies and tempos within the macrocosm.

Owing to Tse's ethnic background and education—she is a classical musician of Chinese and British descent—many critics describe Tse according to the clichéd East-West dichotomy, or challenge her visual art based on her musical pursuits. However, what better defines her creative practice is her capacity to spin dialogues from the transient, fragile moments and phenomena we encounter every day. Tse believes in the importance of "free breath" for genuine artistic expression. This has long been her signature: in the video L'echo (2003), Tse plays a cello in an open field; her instrument's melody reverberates from a mountainside, as if the artist and mountain breathe the same air to act in concert. Her creativity is realized as she combines her own

bines her own breath with that of natural or living entities—most of which tend to be forgotten or overlooked in modern-day life. In other words, the artist becomes one with an object in the act of creation. It was therefore unsurprising to learn that Tse has been much inspired by Junichiro Tanizaki's 1933 essay "In Praise of Shadows," which explores the depth and beauty of light and shadow, and by aesthetics found in delicate natural phenomena such as light filtering through trees, or even the Japanese concept of mono no aware ("sensitivity to things")—all of which envision nuanced fragments of matter and phenomena as things that should be treasured in one's mind and assimilated into daily life. Tse's artistic expressions embrace and embody all of these aesthetic concepts.

Western modernist art discourse has dominated the field of art criticism to date. Relying on the notion that artwork results from an artist's creative process and manipulation of materials, this Western perspective encapsulates a paradigm in which mediums and materials are subservient to artists. Tse's artistic practice, however, is rooted in her numerous dialogues with the world around her; by fusing herself into that world, new forms come into being. Grounded in her sensitivity toward the inner essences of the outer world, Tse generates silent "echoes" through her work. These echoes are not only unconventional art forms, but also queries about creation, human behavior and nature. This exhibition, in one of Tokyo's most trendsetting, metropolitan areas, indeed suggested a way to navigate difficult times, which was fitting feedback as we witness the destructive limits of modernism, science and technology.

Installation View
展覽現場

Past works
過往作品

Pays de neige (Snow Country)

《雪國》

Pays de neige (Snow Country)
《雪國》

2015

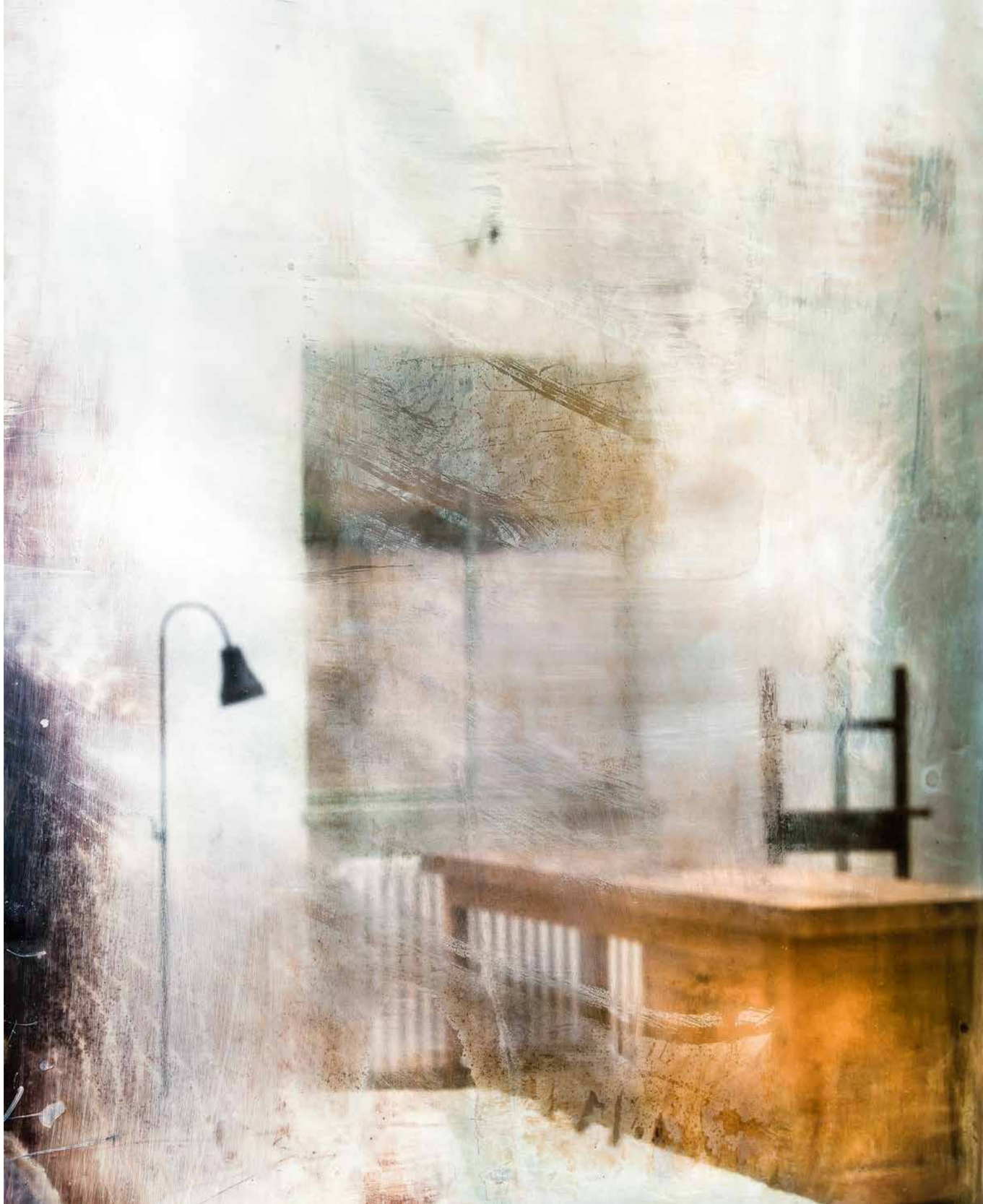
HD video
7 min 40 loop

Watch video
[PW: EMGSM123]

A walk to clear your mind as a moment of suspension, the undefined space similar to that of a respiration before every beginning: as the time in which a canvas is being prepared before paint is applied, or the time in which a blank sheet awaits writing, or when a thought is about to be put into language. In this video, Su-Mei Tse's sweeping emphasises the magical moment in which we are preparing to act, to be carried away by our desires, to walk into the snow - a suspension open to various readings of the world.

一場漫步將虛空轉化爲時間停頓的片刻，那無限的空間猶如一個開始之前的一口氣。像下筆前一瞬間的畫紙，像靜待筆鋒的白頁，或化成文字之前尚醞釀中的懸念。在謝素梅的這個錄像作品裡，打掃一舉正正強調一個人蓄勢待發前那神奇的頃刻－去投進自身的慾望，去走過積雪...

Studio 8 (Rome)
《工作室8（羅馬）》



Studio 8 (Rome) #1
《工作室8（羅馬）#1》

2015

Inkjet printed on archival paper mounted on Dibond
噴墨沖印鑲嵌在鋁複合板
120 x 96 cm

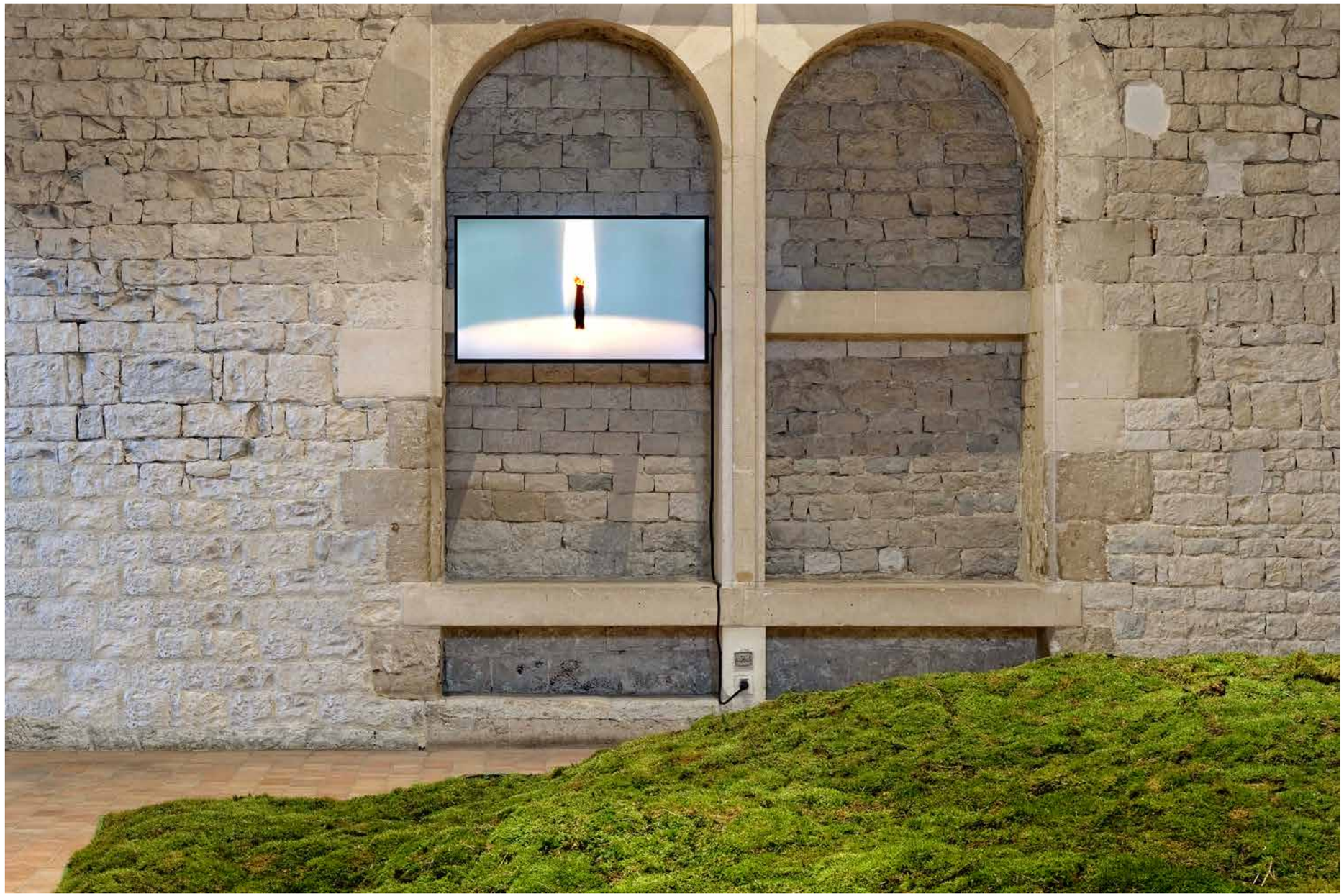
Studio 8 (Rome) #1 and Studio 8 (Rome) #2 are two of a small series where Su-Mei Tse manifests a contemplation of time passed and past into two inkjet print photographs. The image of Studio 8 (Rome) #1 is a photograph of the reflective surface atop Faded, a series of sculptures that are manipulated mirrors realized by the artist in 2014-15. The reflection captured in this work is of Tse's atelier during her residency at the Villa Medici in Rome, which was also the atelier of Jean-August- Dominique Ingres during the early 19th century. By photographing this atelier through a faded and mirrored surface, Tse emphasizes and explores the meaning of temporal space that is evanescent, absent, and capable of bearing possible residual aura.

《工作室8（羅馬）#1》和《工作室8（羅馬）#2》爲同一系列之二；兩幅噴墨沖印相片展出謝素梅追憶過去的妙思。《工作室8（羅馬）#1》所攝爲置於謝的加工鏡子雕塑作品《褪色》（2014-15）之上的反射面，捕捉了她在羅馬參與美第奇別墅駐留計劃期間的工作室，恰巧亦曾是讓•奧古斯特•多米尼克•安格爾（Jean-August-Dominique Ingres）於19世紀的畫室。藉著一個褪色的鏡面去攝影該工作室，謝彰顯和探索一個短暫、缺席而能夠承載某種殘餘的時空背後的寓意。

Studio 8 (Rome) #2, 2015
《工作室8（羅馬）#2》，2015

Inkjet printed on archival paper mounted on Dibond
噴墨沖印鑲嵌在鋁複合板
120 x 96 cm

Velvet Green
《綠絨》



Velvet Green, 2014
《綠絨》，2014

Natural moss, wood, mixed media
天然苔蘚，木，混合媒體
700 x 400 cm

Light

《光》

Light《光》

2014

HD video
高解析度錄像
12 min loop

Watch video
[PW: EMGSM123]

On the first of the château, “Green Velvet”, a landscape of foam composed of a natural bright green vegetable bed contrasts with the austere gray walls echoing the delicate velvet, a reminder to some auspicious times of the past. The installation seems to grow together with the actual ground like a carpet and flows as a painting to end up into a damask pattern at the edge of the model like landscape.

In dialogue, a candle flame watches over the room and invites a gentle contemplation. The video projection “Light” include the infinity of time and the power of life facing our own finitude.

在城堡的第一層，翠綠細膩的天然景觀作品《綠絨》與城堡莊嚴的灰色高牆構成鮮明對比， 似在憶述一個曾幾禎泰的舊時代。毯子般的作品彷彿與天然地皮共同生長，然後像風景畫般延伸成城堡外牆邊緣的錦緞樣式。

同時，照亮著房間的燭光引發平緩的內省。在錄像作品《光》，時間的無限和生命的力量直視人的有限。

Wood Songs

《森林的歌》

Wood Songs
《森林的歌》

2011

9 tree trunks, motorized system, vegetal elements, sound system
九棵樹幹，電動系統，植物元素，音響系統

A sound installation offers a meditative walk through a kind of forest still life. Suspended moments in time during which it is possible to hear the almost inaudible music of a stylus in the groove at the start of a vinyl disc played by the life rings of the trees.

聲音裝置《森林的歌》讓觀者冥想漫步於一系列森林靜物畫之中。時間凝結在一片思緒淨空，沉殿下來方才隱若聽到由樹木年輪的裂紋在唱盤上傳來的音樂

Floating Memories

《漂浮的記憶》

Floating Memories
《漂浮的記憶》

2009

High definition, video projection
高解析度錄像投影
12 min loop

In the nostalgic dreamy video Floating Memories, an old vinyl record, slightly twisted, is slowly spinning. We are caught by this incessantly repeating wave motion and lulled by its delicate sound. Both metaphoric and poetic, the image is a reminiscence, that of a childhood memory, like a distant mirage. A meditative work, Floating Memories invites us to contemplate time, frozen and slowed down. The cracking sound of the diamond on the vinyl spinning, undulating endlessly brings back to consciousness some blurred memories of the past.

《漂浮的記憶》是一件充滿懷舊、夢境般氣息的錄像作品。作品中，老舊的黑膠唱盤緩緩轉動，讓人不禁注意那輕微並且週而復始的起伏，也被它發出的柔和聲音所吸引。作品的影像既有寓意又飽含詩意，像是遙遠的海市蜃樓，呼喚著兒時的回憶。唱針滑過唱盤紋路，發出源源不絕的吱吱嚓嚓音，在起起伏伏的轉動之中，《漂浮的記憶》邀請觀者慢下腳步沉靜心靈，將意識帶往過去模糊的回憶，思考凝結的時間。

Open Score

《開放計分》

Open Score

2007

HD video, coulour, sound
7 min 31 sec

Watch video
[PW: EMGSM123]

As a visual artist and musician, the artist uses contrast and hybridity as sources of inspiration and reflection in her work. Her projects combine film, photography, music and dance in a logic that is above all concerned with emotion. For Open Score, Su-Mei Tse returns to subjects such as autism and a certain search of introspection, already treated in Chambre Sourde (2003-2010) and Le Musicien Autiste (1999-2003).

'Here the Introspection is translated in the form of an invented hybrid game, half-way between squash and tennis, in which we follow a single player confronting a blank space, a 'white box". She is simply guided by the appearing colored lines on the walls, without following any specific rules, a visual composition for an improvised choreography. With the strong whiteness and the reverberating sound of the ball's impacts on the walls, I try to accentuate the idea of the void and of the confrontation with a space symbolizing the mental space.

Suggesting absence, solitude, and confrontation with one's own 'I', or the 'blank page' that lies at the beginning of every new creation, the form and the content takes shape in the course of the game.'

《開放計分》

2007

高清錄像，彩色，有聲
7分31秒

藝術家站在一片白茫茫的空間中央，手持球拍，面對觀者。她以緩慢的手勢擊出橙色的球，遊戲便開始。牆上的顏色線條引導球的軌跡，因而重新定義這一空間。
這場遊戲看起來像一支舞蹈；節奏的意義極爲重要，展現出角色的編舞和姿勢。基於五線譜上的線條，這個錄像作品取其標題自羅伯特•羅森伯格（Robert Rauschenberg）六十年代的一場表演，擺晃在音樂和運動之間。

同時從事視覺藝術和音樂創作的藝術家引用對比和混糅，作爲創作靈感和內省的起源。
她的作品集錄像、攝影、音樂和舞蹈於一身，表達對情緒深度的關切。
繼《無音室》（2003-2010）和《自閉症的音樂家》（1999-2003），謝素梅藉《開放計分》再次探討自閉症和尋找內省等命題。

「將內省換成一場介乎壁球和網球之間的虛擬混合比賽，白色的空間象徵打球者在內心面對的自我。她循著牆壁的線條，在沒有既定比賽規則之下構成即席編舞的視覺構圖。透過強烈的白色和球在撞擊牆壁所產生的回響，我試圖突顯虛空這個懸念以及與象徵內心深度的空間的對抗。形式和內容在比賽過程中逐漸形成，意味著一種缺席、孤獨和與自我的抗衡，又或是下筆創作前所面對的一張白紙。」－謝素梅。

Standard Eye Level

《標準視平線》

Standard Eye Level, 2006
《標準視平線》，2006

Metal supports, fabric, fluorescent lettering and line
金屬支架，布，螢光字體及線條

Standard Eye Level, 2006
《標準視平線》，2006

Metal supports, fabric, fluorescent lettering and line
金屬支架，布，螢光字體及線條

Dong Xi Nan Bei (E, W, S, N)

《東西南北》

東
北
南
西

Dong Xi Nan Bei (E, W, S, N), 2006
《東西南北》, 2006

4 Chinese turquoise neon characters' neons, transformers
綠松霓虹燈, 變壓器
60 x 60 cm each

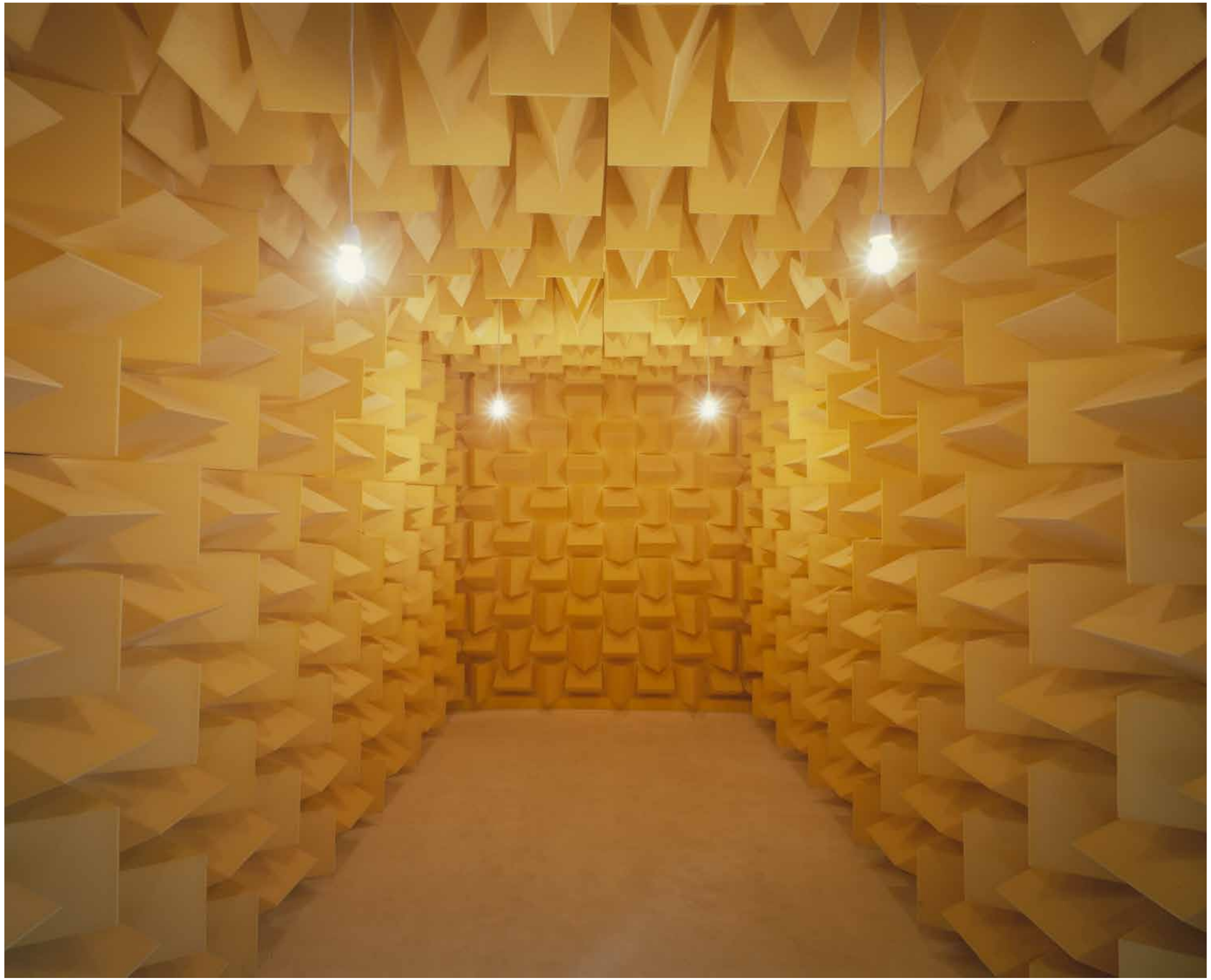
The Yellow Mountain
《黃山》

The Yellow Mountain, 2004
《黃山》，2004

⊙ Watch video
[PW: EMGSM123]
Vertical video projection, colour, sound
縱向錄像投影，彩色，聲音
3 min 30 sec loop

Chambre sourde

《無音室》



Chambre sourde
《無音室》

2003

Electric bulbs, structural foam
電燈泡，泡沫塑料結構

Chambre sourde (2003) Anechoic Room was initially conceived for one of the spaces in the Luxembourg Pavilion at the Venice Biennale in 2003.

Straightaway, this installation made out of cuneiform and absorbing yellow elements of foam, invites us to a change of sound in a radically different physical environment. Like suspension points or a parenthesis, this space offers the visitor, cut off from the outside world, a moment of silence and introspection.

Before talking about sound or music, Su-Mei Tse immerses us into silence.

由黃色楔形泡沫塑膠組成，迷人的裝置馬上引導觀者感受聲音在一個截然不同的物理環境裡所產生的變化。它猶如一個空間上的省略號或括號，給予自現實生活抽離的觀者片刻寂靜和內省。

在討論聲音或音樂之前，謝素梅先讓我們沉殿於沉默之中。

L' Écho

《回聲》

L'Écho, 2003
《回聲》，2003

Watch video
[PW: EMGSM123]
Video
錄像
4 min 55 sec loop

Les Balayeurs du Désert

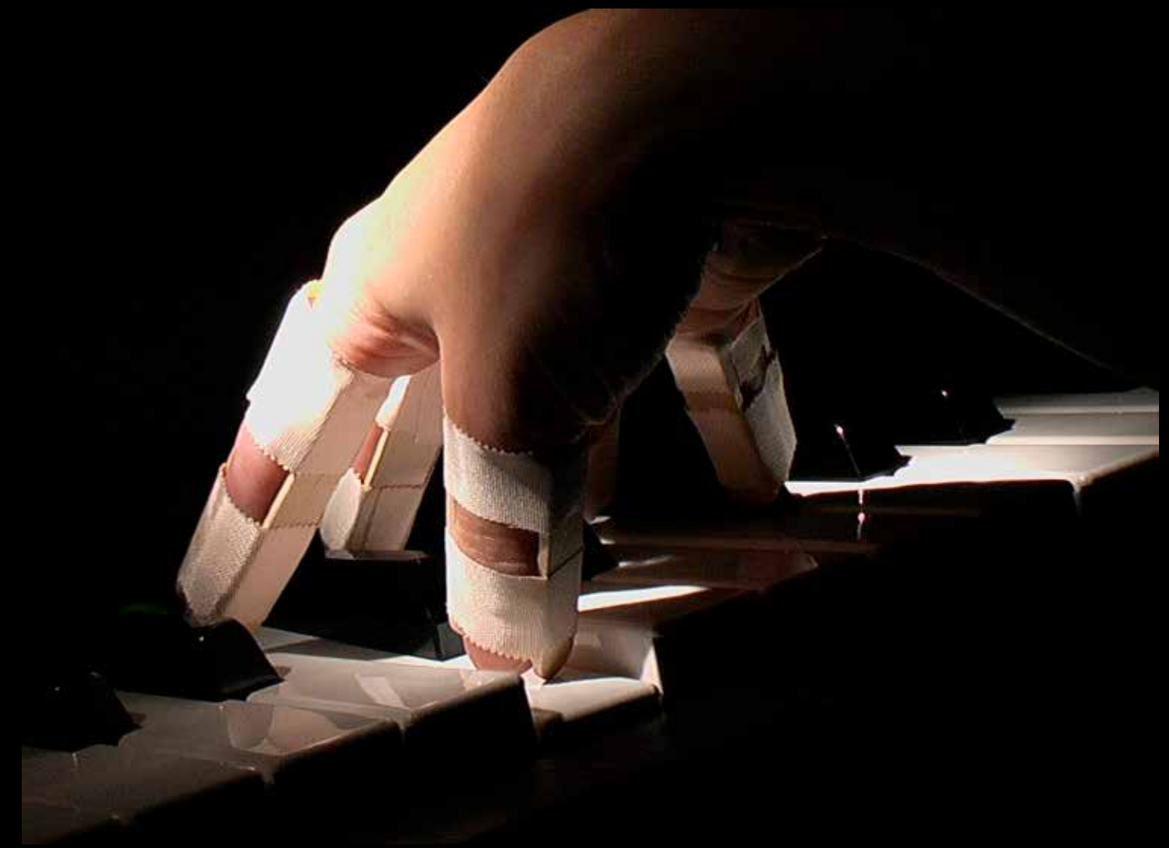
《沙漠清道夫》

Les Balayeurs du Désert, 2003
《沙漠清道夫》，2003

Watch video
[PW: EMGSM123]
Video
錄像
5 min 30 sec loop

Das wohltemperierte Klavier
(Well-tempered Clavier)

《十二平均律鋼琴曲集》



Das wohltemperierte Klavier
(Well-tempered Clavier)
《十二平均律鋼琴曲集》

2001

Watch video
[PW: EMGSM123]
Video projection, colour, sound
錄像投影，彩色，聲音
5 min

Reinterpreting the title of Johann Sebastian Bach's famous composition, The Well-tempered Clavier is a sequence of 4 photographs referring to the video of the same title that Su-Mei Tse realized in 2001. The piece shows hands playing the piano with splinted fingers. As in other works, the artist here highlights the process instead of the result: a harmful path (mentally and physically) to acquire the mastery of a perfect sound. (Sophie Kaplan, CRAC Alsace 2008)

作品重新解讀約翰・塞巴斯蒂安・巴赫（Johann Sebastian Bach）名作的主題，四幅相片指向謝素梅於2001年製作的同名錄像作品，近攝一雙綁繃帶的手彈奏著鋼琴。藝術家貫徹其創作懸念，強調過程而非成果：一種爲求在音樂領域達至完美掌握的有害路徑（精神和肉體上）。（Sophie Kaplan，CRAC Alsace 2008）

SUMY, 2001

Headband, velvet, shells, resin and lettering
頭帶，絲絨，貝殼，樹脂，刻字
Dimensions variable
尺寸可變

Kiang Malingue Su-Mei Tse

馬 凌 畫 廊

kiangmalingue.com

Born 1973 in Luxembourg. Lives and works in Luxembourg and Berlin, Germany.

Education

1996 Ecole Nationale Superieure des Arts Appliques
2000 Ecole Nationale Superieure des Beaux-Arts

Residencies

2014-15 Académie de France à Rome, Villa Médicis, Rome, Italy
2008 The Fabric Workshop Museum, Philadelphia, USA
MIT List Visual Arts Center and MIT Media Lab, Cambridge, MA, USA
2007 The Isabella Stewart Gardner Museum, Boston, USA
Acadia Summer Art Program, Bar Harbor, USA
2005 Acadia Summer Art Program, Bar Harbor, USA

Awards

2009 Prix International d'Art Contemporain, Fondation Prince Pierre, Monaco
2006 SR-Medienkunstpreis, Saarlandischer Rundfunk, Saarbrucken, Germany
International Studio and Curatorial Program (ISCP), New York, USA
2005 Edward Steichen Award, Grant and Art Residency, New York, USA
2003 Golden Lion for Best National Participation, 50th Venice Biennale, Venice, Italy
2001 Prix d'Art Robert Schuman, interrégional price SaarLorLux, Luxembourg

Solo Exhibitions

2026
"Blue Monday", Galerie Tschudi, Zurich, Switzerland

2025
"This is (not) a love song", Peter Blum Gallery, New York, USA

2024
"Daydreams", Kiang Malingue, Hong Kong

2022
"Beyond", Galerie Tschudi, Zuoz, Switzerland

2021
Su-Mei Tse Solo exhibition at ADAA Art Fair, New York, USA
"Enough or alive", Galerie Nosbaum Reding, Luxembourg

2019
"In the (very) beginning", Peter Blum Gallery, New York, USA
"Nested", Taipei Fine Arts Museum, Taipei, Taiwan

2018
"Nested", Yuz Museum, Shanghai, China
"Waterloo Billboard Commission", Hayward Gallery, Southbank Centre, London, UK
"walking and pausing..", Galerie Nosbaum Reding, Luxembourg
"Su-Mei Tse: L'Echo", Portland Museum of Art, Portland, USA
"Nested", Aargauer Kunsthaus, Aarau, Switzerland

2017
"Elegy", Edouard Malingue Gallery, Hong Kong
"Nested", MUDAM, Luxembourg
"Between eggs, stones and floating balls", Galerie Tschudi, Zuoz, Engadine, Switzerland
"A Certain Lightness", AD Gallery, Athens, Greece

2016
"Moony Tunes", Art Front Gallery, Tokyo, Japan

2015
"one thousand and one dreams behind us ...", Peter Blum Gallery, New York, USA

2014
"Faded and the space between", Galerie Tschudi, Zuoz, Switzerland
"... et a l'horizon il y avait l'orage", CAC-Chateau des Adhemar, Montelimar, France

2012
"The Source", Project One, Eslite bookstore, Hong Kong

2011
"Distant Voices", Galerie Tschudi, Zuoz, Switzerland
"Lapses of Time", AD Gallery, Athens, Greece
"Vertigen de la Vida", Fundacio Joan Miro, Barcelona, Spain

2010
"Stille Disco", Eslite Gallery, Taipei, Taiwan
"New Sense Of Order", Su-Mei Tse & Yves Netzhammer, Beaumontpublic, Luxembourg

2009
"Words and Memories", Peter Blum Gallery, New York, USA
"VARIATIONEN", Galerie Serge Le Borgne, Paris, France
"Solo exhibition", Prix International d'Art Contemporain Foundation Prince Pierre, Monaco
"Floating Memories", Isabella Sewart Gardner Museum, Boston, USA
"Su-Mei Tse", Art Tower Mito, Mito, Japan

2008
"Some Magical Clangs, Su-Mei Tse & Virginie Yassef", CRAC, Alsace, France
"East Wind", Seattle Art Museum, Seattle, USA
"1000 words for snow", Beaumontpublic, Luxembourg
"Bird Cage", Su-Mei Tse & Jean-Lou Majerus, Public Art Project, Luxembourg

2007
"DUOLOGUE, Lee Mingwei & Su-Mei Tse", MOCA, Taipei, Taiwan
"Media Test Wall: Su-Mei Tse", MIT List Visual Arts Center, Cambridge, MAU.S.A.
"Su-Mei Tse", Alpha Delta Gallery, Athens, Greece

2006
"Su-Mei Tse", Tim Van Laere Gallery, Antwerp, Belgium
"Proposition de detour", Peter Blum Gallery Chelsea, New York, USA
"The ICH Manifestation", Noctour by Contour Video Festival, Mechelen, Belgium
PS1 Contemporary Art Center, New York, USA
Albion Gallery, London, UK
"... ... , Casion", Forum d'Art Contemporain, Luxembourg

2005
"Su-Mei Tse: Video works", Franklin Artworks, Minneapolis, USA
"The ICH-Manifestation", The Renaissance Society, Chicago, USA
"Su-Mei Tse solo", Museet for Samtidskunst, Roskilde, Denmark

2004
"Recent Works", Peter Blum Gallery Chelsea, New York, USA
Tim Van Laere Gallery, Anvers, Belgium
"The First of Maderna Su-Mei Tse", Moderna Museet, Stockholm, Sweden
"JETZT", Alpha Delta Gallery, Athens, Greece

2003
"Air conditioned", Esposizione Internazionale d'Arte, Biennale di Venezia (Luxembourg pavilion), Italy

2001
"[E:R] conditionné", Galerie Premier Regard, Paris, France

2000
"Rien à voir", projection video, Instants Chavirés, Montreuil, France

Public Art

2018
Hayward Gallery Waterloo Billboard Commissions, London, UK

2008
"Bird Cage", Su-Mei Tse & Jean-Lou Majerus, Projet d'Art Publique, Kirchberg, Luxembourg

Selected Group Exhibitions

2023
"Mein letzter Wille", curated by M+M, Kunstsammlungen, Chemnitz
"Memory Palace in Ruins", C-LAB, Taipei, Taiwan
"35th anniversary exhibition" curated by Jay Lai, National Taiwan Museum of Fine Arts, Taiwan
"World Classroom: Contemporary Art through School Subjects" curated by Mami KataokaMori Art Museum, Tokyo, Japan

2022
"Art at Qiaoshan", Art Field Nanhai Guangdong 2022, Foshan, Guangdong, China
"Questions of Symbiosis", First Beijing International Art Biennale, China
"Moony Tunes", Setouchi Triennale 2022, Honjima Island, Kagawa Prefecture, Japan
"Line Up", inauguration exhibition for the gallery's new space, Rämistrasse in Zürich, Galerie Tschudi, Zürich, Switzerland

2021
"Inventing Nature", Pflanzen in der Kunst, Kunsthalle Karlsruhe, Germany
"Tree Connections", Kulturstiftung Basel H.Geiger, Switzerland

2020
"L'œil de Huysmans : Manet, Degas, Moreau". MAMCS Museum of Modern and Contemporary Art, France
Online Exhibition II curated by Jenn Ellis : aoraspace.com

2019
"Land of the Lustrous", curated by Han Shuang, UCCA Dune Art Museum, Aranya Gold Coast, China
"Moony Tunes", Setouchi Triennale 2019, Honjima Island, Kagawa "Prefecture, Japan Dreams, illusions, phantom flowers" presented by Edouard Malingue Gallery with Elephant, London, UK

2018
"REFLECTION about / about REFLECTION", Galerie Tschudi, Zuoz, Switzerland
"on longing and consolation", Art Festival Watou, Watou, Belgium
"SUPERPOSITION: Art of Equilibrium and Engagement", 21st Biennale of Sidney, curated by Mami Kataoka, Sidney, Australia
"Still Waters run deep", Kaoshiung Fine Arts Museum, Taiwan

2017
"Listen Hear: The Art of Sound", Isabella Stewart Gardner Museum, Boston, USA
"If it be your will, that I speak no more", Eslite Gallery, Taipei, Taiwan
"What is not visible is not invisible" , FRAC Collections in Asia, BACC-Bangkok Art and Culture Center, Bangkok, Thailand

“What is not visible is not invisible”, FRAC Collections in Asia, SongEun Art Space, Seoul, South Korea

2016
“Premier Regard 15 ans / 2001-2016”, Bastille Design Center, Paris, France
“Gigantesque! Expérience Pommery #13”, Domaine Pommery, Reims, France
“Moony Tunes”, Setouchi Triennale 2016, Honjima Island, Kagawa Prefecture, Japan
“What is not visible is not invisible”, FRAC Collections in Asia, National Museum of Singapore, Singapore
“Not Early Not Late”, Pace Gallery Beijing, China
“Boom Bang III”, NN, contemporary art space, Northampton, UK
“People Like US”, USNW, touring Exhibition 2016-2019, Australia

2015
“30 Years”, Artists of the Gallery, Galerie Tschudi, Zuoz, Switzerland
“Steichen! Making Meaning of a Legacy”, Palais des Beaux-Arts, Brussels, Belgium
“Personal Notes for a Public Poem”, curated by Sofia Eliza Bouratsis, YBDD, Berlin, Germany
“About Trees”, Zentrum Paul Klee, Bern, Switzerland
“Conversation Piece”, Fondazione Memmo, Rome, Italy
“Taking Time”, Théatre des Expositions #6, Villa Medicis, French Academy in Rome, Italy

2014
“Days of Endless Time”, Hirschorn Museum, Washington DC, USA
“Visions and Beyond”, The 2nd Shenzhen Independent Animation Biennale, Shenzhen, China
“Mythos Wald? Historische und zeitgenössische Interpretationen zum Thema Wald und Bäume”, Haus Beda - Arts and Cultural Centre, Bitburg, Germany
“Bloom, Eslite Gallery 25th Anniversary Exhibition”, Eslite Gallery, Taipei, Taiwan
“Guess What ? Hardcore Contemporary Art’s Truly a World Treasure : Selected Works from YAGEO Foundation Collection”, The National Museum of Modern Art, Tokyo, Japan
“A corps perdu”, Mouans-Sartoux, France
“Les Rencontres Internationales”, Haus der Kulturen der Welt, Berlin, Germany
“Fruits de la Passion”, La Collection du Centre Pompidou, Hyogo Prefectural Museum of Art, Japan
“Days of Endless Time”, curated by Kelly Gordon, Hirschhorn Museum and Sculpure Garden, Washington DC, USA
“Les Rencontres Internationales”, Gaîté Lyrique et Palais de Tokyo, Paris, France
“NY-LUX, Edward Steichen Award 2004-2014”, Mudam Museum of Modern Art, Luxembourg
“Days of Endless Time”, Hirschorn Museum, Washington DC, USA

2013
“exposition des œuvres de la donation Daniel et Florence Guerlain”, Centre Pompidou, Paris, France
“St. Moritz Art Masters”, St. Moritz, Switzerland
“Little Water”, Dojima River Biennale, Osaka, Japan
“Rhythm in it: The rhythm in contemporary art”, Aargauer Kunsthaus, Aarau, Switzerland
“The Distaff Side”, Collection Melva Bucksbaum & Raymond Learsy, The Granary, Connecticut, USA

2012
“10 Years in Zuoz” , Galerie Tschudi, Zuoz, Switzerland
“Ateliers Luxembourg, The Venice Biennale Projects 1988-2011”, MUDAM, Luxembourg
“John Cage”, KUAD Gallery, Istanbul, Turkey
“A House Full of Music. Strategien in Musik und Kunst”, Mathildenhöhe, Darmstadt, Germany
“4 Films : Adrian Paci, Luisa Rabbia, SUPERFLEX, Su-Mei Tse”, Peter Blum Gallery, New York, USA
“Neon who’s afraid of red yellow and blue?”, Maison rouge, Paris, France

2011
“ANICROCHES, Variations, choral et fugue”, curated by Fabienne Fulchéri, Espace Louis Vuitton, Paris, France
“Brick + Mortar International Video Festival”, curated by Christopher Cox, MA, USA
“Incongru. Quand l’art fait rire”, Musée cantonal des Beaux-Arts, Lausanne, Switzerland
“Thirty Years Peter Blum Edition”, Peter Blum Gallery Soho, New York, USA
“Pour une République des Rêves”, curated by Gilles A. Tiberghien, CRAC Alsace, France
“Silent Echo, Collection I & II”, 21st Century Museum of Contemporary Art, Kanazawa, Japan
“Walking Through ...”, MUDAM Collection, MUDAM, Luxembourg
“HELP ! exposition au profit des victimes du Séisme au Japon”, Galerie Premier Regard, Paris, France
“Quiet Attentions : Departure From Women”, Art Tower Mito, Mito, Japan
“Echoes”, Centre Culturel Suisse Paris, France

2010
“The Yvonne Rainer Project”, screening program, BFI Southbank, London, UK
“The Record”, curated by Trevor Schoonmaker, Nasher Museum of Art Duke University, Durham, USA
“Lebenszeichen”, curated by Peter Fischer & Brigitt Buergi, Kunstmuseum Luzern, Switzerland
“BRAVE NEW WORLD”, From the perspective of MUDAM Collection, MUDAM, Luxembourg
“CUE: Artists’ Videos”, Vancouver Art Gallery, Vancouver, Canada

2009
ARTLV_09 - The Tel Aviv Bienial, Tel Aviv, Israel
“Far and Near: Nature in Contemporary Art”, Kunstmuseum Bonn, Germany
“Tenants”, AD Gallery – Remap2, Keramikos, Athens, Greece
“Contemporary Art Collection”, The Cleveland Museum of Art, USA
“Reflection: The World Through Art”, Dojima River Biennale, Osaka, Japan
“Tenants at ReMap2”, parallel project to the 2nd Athens Biennial, Athens, Greece
“Invasion of Sound”, Zacheta National Gallery of Art, Warsaw, Poland
“Biennale Cuvée, World Selection of Contemporary Art”, OK Center for Contemporary Art, Linz, Austria

2008
“Images in the night”, pour le 10e anniversaire Le Fresnoy, Grand Palais, Paris, France
“Time Square”, Beaumontpublic, Luxembourg
“WONDER”, Singapore Biennale 2008, curated by Fumio Nanjo, Singapore
“L’Art en Europe, Pommery Expérience #5”, Domaine Pommery, Reims, France

2007
“ReMap KM”, parallel project to the 1rst Athens Biennale, Athens, Greece
“Kunstpreis Robert Schumann – Best Of”, Trier, Germany
“Lieux Communs”, Instants Chavirés, Montreuil (Paris), France
“Merveilleux”, Château de Malbrouk, Manderen, France
“Une Collection Pour Une Région, Chemins de Traversés GR FRAC Lorraine: 550 km”, Musée de la Lutherie et de L’Archèterie Française, Mircourt, France
“A L’Horizon de Shangri-La”, FRAC Lorraine, Metz, France
“SAMLING ´ 07”, Museet for Samtidskunst, Roskilde, Danemark
“Body as Spectacle”, Museum of Modern and Contemporary Art Rijeka, Croatia
“In Midair: Sound Works”, Habitus, Hong Kong
“Listening Awry”, McMaster Museum of Art, Hamilton, Ontario, Canada

2006
“Recent Acquisitions in Contemporary Art”, Israel Museum, Jerusalem

“Dans les Alpes-Panorama”, Kunsthaus Zürich, Switzerland
“Tell me/ Raconte-moi”, Casino Luxembourg – Forum d’Art Contemporain, Luxembourg
“Women of Europe”, Saint Tropez, France
Echigo-Tsumari Art Triennal 2006, Japan

2005
“i-Dentity_An exhibition celebrating 25 years of i-D magazine”, London, UK
“Art Unlimited”, Art 36 Basel, Switzerland
“Tell me/ Raconte-moi”, Musée national des Beaux-Arts, Québec, Canada
“Variations Xanadu”, MOCA, Taipei, Taiwan
“Dis_appearance”, Fri-Art, Kunsthalle Freiburg, Fribourg, Switzerland
“AURAL CULTURES”, Walter Philips Gallery, Banff, Alberta, Canada
“Radiodays”, Foundation De Appel, Amsterdam, the Netherlands
“Nouvelles Vagues”, collections du Musée National d’Art Moderne Centre Georges Pompidou, Shanghai, Guangzhou, Beijing, China
“Irreducible”, CCA Wattis Institute for Contemporary Arts, San Fransisco, CA, USA

2004
“18e Rencontres Parallèles”, Centre d’Art Contemporain de Basse-Normandie, Hérouville-Saint-Clair, France
26th São Paulo Biennial, São Paolo, Brazil
“Bunker Museum of Contemporary Art – 18 Solo Exhibitions”, Kinmen, Taiwan
“InVisible Silence”, David Winton Bell Gallery, Brown University, Providence, RI, USA
“Fiction Love”, Museum of Contemporary Art, Taipei, Taiwan
“Emotion 1”, Frankfurter Kunstverein, Frankfurt, Germany

2003
“Montagna arte scienza mito”, Contemporary and Modern Art Museum of Trento and Rovereto, Italy
“Affinités sélectives – Wahlverwandtschaften”, Metz, France
“Réalités_Collections sans frontières II”, Galerie Zacheta, Warsaw, Poland
“Scale 1:1”, beaumontpublic + koenigbloc, Luxembourg
“Mursollaici”, Centre Culturel Suisse, Paris, France

Collections

Live Forever Foundation, Taiwan
National Taiwan Museum of Fine Arts, Taichung, Taiwan
Kaohsiung Museum of Fine Arts, Kaohsiung , Taiwan
The Leeum, Samsung Museum of Art, Seoul, South Korea
21st Century Museum of Contemporary Art, Kanazawa, Japan
CIAC - Colección Isabel y Agustín Coppel, Mexico
CNAP – Centre National d’Art Contemporain, Paris, France
Centre Pompidou – Musée National d’Art Moderne, Paris, France
FRAC Lorraine – Fonds régional d’art contemporain de Lorraine, Metz, France
MART – Museo d’Arte Moderna e Contemporanea di Trento e Rovereto, Rovereto, Italy
Moderna Museet, Stockholm, Sweden
MUDAM - Musée d’Art Moderne Grand-Duc Jean, Luxemburg
MHVL - Musée d’Histoire de la Ville de Luxembourg, Luxembourg
Museet for Samtidskunst, Roskilde, Denmark
New Museum of Contemporary Art, New York, NYU.S.A.
NMNM - Nouveau Musée National de Monaco, Monaco
The Cleveland Museum of Art, Cleveland, Ohio, U.S.A.
The Israel Museum, Jerusalem, Israel
UBS Art Collection, UBS (Luxembourg) S.A., Luxembourg
YAGEO Foundation, Taipei, Taiwan
Yeh Rong Jai Culture & Art Foundation, Taiwan

K M 謝素梅

1973 生於盧森堡，目前工作與生活於盧森堡及德國柏林。

學歷

1996 法國國立巴黎高等裝飾藝術學院
2000 法國國立巴黎高等藝術學院畢業

藝術家駐留項目

2014-15 羅馬法蘭西學院，梅迪奇莊園，羅馬，義大利
2008 紡織工作坊與博物館, 費城, 美國
麻省理工大學, 劍橋, 美國
2007 駐館藝術家，伊莎貝拉嘉納藝術博物館，波士頓，美國
駐村藝術家與講師，阿凱迪亞暑期藝術計畫，巴爾哈伯，美國
2005 駐村藝術家與講師，阿凱迪亞暑期藝術計畫，巴爾哈伯，美國

重要獲獎

2009 摩納哥皮爾王子基金會，蒙地卡羅，摩納哥
2006 SR-Medienkunstpreis，薩爾廣播電台，薩爾布呂肯，德國
國際藝術工作室(ISCP)，紐約，美國
2005 愛德華•斯泰肯獎，獎金和藝術駐留，紐約，美國
2003 金獅最佳國家館獎，第五十屆威尼斯雙年展，威尼斯，義大利
2001 羅伯特舒曼藝術獎，Saar-Lor-Lux跨區獎，盧森堡

個展

2026
「Blue Monday」，Galerie Tschudi，蘇黎世，瑞士

2025
「This is (not) a love song」，Peter Blum畫廊，紐約，美國

2024
「白日夢」，馬凌畫廊，香港

2022
「Beyond」，Tschudi畫廊，楚奧茨，瑞士

2021
謝素梅個展，ADAA 藝術博覽會，紐約，美國
「Enough or alive」，Galerie Nosbaum Reding，盧森堡

2019
「In the (very) beginning」，Peter Blum畫廊，紐約，美國
「安棲」，台北市立美術館，台北，台灣

2018
「安棲」，上海余德耀美術館，上海，中國
「滑鐵盧橋廣告牌委託作品」，海沃德畫廊，倫敦，英國
「walking and pausing..」，Nosbaum Reding畫廊，盧森堡
「謝素梅: 回聲」，波特蘭藝術博物館，波特蘭，美國
「安棲」，阿爾高爾美術館，瑞士

2017
「輓歌」，馬凌畫廊，香港
「安棲」，讓大公現代美術館，盧森堡
「Between eggs, stones and floating balls」，Tschudi 畫廊，楚奧茨，瑞士
「A Certain Lightness」，AD畫廊，雅典，希臘

2016
「Moony Tunes」，Art Front畫廊，東京，日本

2015
「One thousand and one dreams behind us ...」，彼得•布魯姆畫廊，紐約，美國

2014
「Faded and the space between」，Tschudi 畫廊，楚奧茨，瑞士
「... Et a l'horizon il y avait l'orage」，當代藝術中心，阿代馬爾城堡，蒙特利瑪，法國

2012
「求知若渴」，PROJECT ONE，誠品銅鑼灣書店，香港

2011
「遙遠聲音」，Tschudi畫廊，楚奧茨，瑞士
「時間推移」，AD 畫廊，雅典，希臘
「生命的眩暈」，米羅基金會美術館，巴塞隆納，西班牙

2010
「無聲DISCO」，誠品畫廊，台北，台灣
「New Sense of Order」，謝素梅，伊夫.內茨哈默，Beaumontpublic，盧森堡

2009
「話語與記憶」，彼得•布魯姆畫廊，紐約，美國
「VARIATIONEN」，瑟吉•柏恩畫廊，巴黎，法國
「謝素梅個展」，皮埃爾•摩納哥王子基金會國際當代藝術獎，摩納哥
「漂浮的記憶」，伊莎貝拉嘉納藝術博物館，波士頓，美國
「謝素梅」，水戶藝術館，水戶，日本

2008
「奇妙聲響：謝素梅、維吉尼•亞瑟芙」，CRAC，阿爾薩斯，法國
「東風」，西雅圖美術館，西雅圖，美國
「雪的一千個形容詞」，Beaumontpublic畫廊，盧森堡
「鳥籠」，謝素梅、尚路易•馬耶魯斯，公共藝術計畫，盧森堡

2007
「複音—謝素梅、李明維雙個展」，台北當代藝術館，台北，台灣
「媒介測試牆：謝素梅」，麻省理工學院里斯特視覺藝術中心，波士頓，美國
「謝素梅」，Alpha Delta畫廊，雅典，希臘

2006
「謝素梅個展」，提姆•范•拉爾畫廊，安特衛普，比利時
「迂迴之道」，彼得•布魯姆畫廊，紐約，美國
「我—顯示」，Noctour by Contour 錄影藝術節，梅赫倫，比利時；
「P.S.1」，當代藝術中心，紐約，美國
艾比昂畫廊，倫敦，英國
「… … , 卡西諾」，當代藝術論壇，盧森堡

2005
「謝素梅：錄像作品」，富蘭克林藝術品中心，明尼亞波里斯，美國
「我—顯示」，芝加哥大學文藝復興社會美術館，芝加哥，美國
「謝素梅個展」，當代美術館，羅斯基爾德，丹麥

2004
「近作」，彼得•布魯姆畫廊，紐約，美國
提姆•范•拉爾畫廊，安特衛普，比利時
「謝素梅初探」，現代美術館，斯德哥爾摩，瑞典
「現在」，Alpha Delta 畫廊，雅典，希臘

2003
「空氣調節」，威尼斯雙年展國際美術展，盧森堡國家館，威尼斯，義大利

2001
「[E:R] conditionné」, Galerie Premier Regard，巴黎，法國

2000
「Rien à voir」，投影視頻，Instants Chavirés，蒙特勒伊，法國

精選群展

2023
「我的意志」，由 M+M 藝術收藏館策劃，開姆尼茨
「崩塌記憶之宮」，臺灣當代文化實驗場（C-LAB），台北，台灣
「時代記憶：國美35典藏精選展」，由賴駿杰策展，國立台灣美術館，台灣
「世界課堂：學校科目中的當代藝術」由片岡真美術館策展，東京，日本

2022
「藝術在樵山」，廣東南海大地藝術節，廣州，中國
「幻方：藝術與文學的互映」，北京雙年展，北京，中國
「Moony Tunes」，瀨戶內國際藝術節 2022，日本香川縣本島
「Line Up」，蘇黎世 Rämistrasse 新空間開幕展，Tschudi畫廊，蘇黎世，瑞士

2021
「發明自然」，Pflanzen in der Kunst，卡爾斯魯厄美術館，卡爾斯魯厄，德國
「樹的聯繫」，巴塞爾文化基金會，瑞士

2020
「L'oeil de Huysmans：馬奈、德加、莫羅」，斯特拉斯堡現代和當代藝術博物館，法國
線上展覽 II 由 Jenn Ellis 策展：aoraspace.com

2019
「敢當：當代神石注疏」，尤倫斯當代藝術中心（UCCA）沙丘美術館，北戴河黃金海岸，中國
「Moony Tunes」，瀨戶內三年展 2019，本島，香川縣，日本
「Prefecture, Japan Dreams, illusions, phantom flowers」，由馬凌畫廊與Elephant倫敦共同呈現，英國

2018
「REFLECTION about / about REFLECTION」，Tschudi畫廊，Zuoz，瑞士
「渴望與安慰」，Watou藝術節，Watou，比利時
「SUPERPOSITION: Art of Equilibrium and Engagement」，第 21 屆悉尼雙年展，多個會場，悉尼，澳洲
「靜河流深」，高雄市立美術館，高雄，台灣

2017
「Listen Hear: The Art of Sound」，伊莎貝拉. 斯圖爾特•加德納博物館，波士頓，美國
「如果是你的意願，我不再說話」，誠品畫廊，台北，台灣
「What is not visible is not invisible」，FRAC收藏亞洲，BACC-曼谷藝術文化中心，曼谷，泰國
「What is not visible is not invisible」，FRAC收藏亞洲，SongEun藝術空間，首爾，韓國

2016
「Premier Regard 15 ans / 2001-2016」，巴士底設計中心，巴黎，法國

「Gigantesque! - Experience Pommery #13」，Domaine Pommery 5，法國
「Moony Tunes」，瀨戶內國際藝術祭2016，本島，香川縣，日本
「不早不晚」，佩斯畫廊，北京，中國
「Boom Bang III」，NN當代藝術畫廊，北安普頓，英國
「People Like US」，新南威爾斯大學，巡展 2016-2019，澳洲

2015
「30 Years」，Tschudi畫廊，楚茨，瑞士
「Steichen! Making Meaning of a Legacy」，布魯塞爾美術廳，布魯塞爾，比利時
「Personal Notes for a Public Poem」，由Sofia Eliza Bouratsis策展，YBDD，柏林，德國
「About Trees」，保羅•克勒中心，伯恩，瑞士
「Conversation Piece」，Fondazione Memmo，羅馬，義大利
「Taking Time」，梅迪奇莊園，羅馬，義大利

2014
「Days of Endless Time」，赫希洪美術館，華盛頓DC，美國
「Visions and Beyond」，第二屆深圳獨立動畫雙年展，深圳，中國
「Mythos Wald? Historische und zeitgenössische Interpretation zum Thema Wald und Bäume」，Haus Beda 藝術文化中心，比特堡，德國
「青春—誠品畫廊25週年特展」，誠品畫廊，台北，台灣
「Guess What ? Hardcore Contemporary Art's Truly a World Treasure : Selected Works from YAGEO Foundation Collection」，東京都現代美術館，東京，日本
「A corps perdu」，摩昂薩圖，法國
「Les Recontres International」，世界文化宮，柏林，德國
「Fruits de la Passion」，蓬皮杜中心收藏，兵庫縣立美術館，日本
「Days of Endless Time」，由Kelly Gordon策展，赫希洪博物館和雕塑園，華盛頓DC，美國
「Les Rencontres Internationales」，東京宮歡樂劇場中心，巴黎，法國
「NY-LUX——愛德華史泰欽獎2004-2014」，讓大公現代美術館，盧森堡
「Days of Endless Time」，赫希洪博物館，華盛頓DC，美國

2013
「exposition des œuvres de la donation Daniel et Florence Guerlain」，蓬皮杜中心，巴黎，法國
「聖莫里茨藝術大師」，聖莫里茨，瑞士
「Little Water」，堂島河流雙年展，大阪，日本
「Rhythm in it: The rhythm in contemporary art」，阿爾高美術館，阿勞，瑞士
「The Distaff Side」，Melva Bucksabaum & Raymond Learsy收藏，The Granary，康乃狄克州，美國

2012
「10 Years in Zuoz」，Tschudi畫廊，佐茲，瑞士
「Atelier Luxembourg, The Venice Biennale Projects 1988 – 2011」，讓大公現代美術館，盧森堡
「約翰•凱奇」，KUAD 畫廊，伊斯坦布爾，土耳其
「A House Full of Music, Strategien in Musik und Kunst」，Mathildenhöhe，達姆施塔特，德國
「4 Films」，彼得•布魯姆畫廊，紐約，美國
「霓虹燈，誰害怕紅色，黃色和藍色」，紅磨坊，巴黎，法國

2011
「ANICROCHES, Variations, choral and fugue」，LV 文化藝術空間，巴黎，法國
「Brick + Mortar International Video Festival」，由Christopher Cox策展，麻薩諸塞州，美國
「Incongru. Quand l'art fait rire」，Musée cantonal des Beaux-Arts，洛桑，瑞士
「Thirty Years Peter Blum Edition」，彼得•布魯姆畫廊，紐約，美國
「Pour une République des Rêves, Gilles A」，Tiberghien策展，CRAC Alsace，法國
「Silent Echo (Collection I + II)」，金澤21世紀美術館，金澤，日本
「Walking Through ...」，MUDAM收藏，Mudam博物館，盧森堡
「HELP ! exhibition to benefit the victims of the Japan earthquake」，Premier Regard畫廊，巴黎，法國
「Quiet Attentions: Departure from Women」，水戶美術館，水戶，日本
「Echoes」，Centre Culturel Suisse，巴黎，法國

2010
「The Yvonne Rainer Project」，放映項目，screening program，BFI Southbank，倫敦，英國
「紀錄」，由Trevor Schoonmaker策展，杜克大學納許爾美術館，達勒姆，美國
「Lebenszeichen」，由Peter Fischer、Brigitt Buergi策展，盧森美術館，盧森，瑞士
「勇敢新世界」，讓大公美術館典藏展，讓大公美術館，盧森堡
「CUE：藝術家錄像作品展」，溫哥華美術館，溫哥華，加拿大

2009
「關於樹」，ARTLV_09－特拉維夫雙年展，特拉維夫，以色列
「遠與近：當代藝術中的自然」，波昂美術館，波昂，德國
「Tenants」AD畫廊－Remap2, 覬拉米克斯，雅典 GR Contemporary Art Collection
「當代藝術收藏」，克利夫蘭藝術博物館，美國
「反映：藝術中的世界」，堂島川雙年展，大阪，日本
「ReMap2房客」，第二屆雅典雙年展平行計畫，雅典，希臘
「聲音的入侵」，薩黑塔國立美術館，華沙，波蘭
「雙年展精華－世界當代藝術精華」，林茲OK當代藝術中心，林茲，奧地利

2008
「夜晚的影像」，菲諾爾國立當代影像工作室十週年慶，大皇宮，巴黎，法國
「時代廣場」，Beaumontpublic畫廊，盧森堡
「驚奇」，2008年新加坡雙年展，南條史生策展，新加坡
「歐洲藝術：波茉莉滋味#5」，波茉莉香檳園區，蘭斯，法國

2007
「ReMap KM」，第一屆雅典雙年展平行計畫，雅典，希臘
「羅伯特舒曼藝術獎－精選」，特里爾，德國
「超自然」，馬樂布克城堡，蒙德宏，法國
「Merveilleux」，香波爾城堡，芒德朗，法國
「為一地區創作的系列作品—交叉路上的FRAC—洛林：550公里」，法蘭西拉爾契暨路特里美術館，米爾庫
「A L'Horizon de Shangri-La」，Fonds Regional d'Art Contemporain de Lorraine，梅斯，法國
「SAMLING´07」，當代美術館，羅斯基爾德，丹麥
「身體奇觀」，現代與當代美術館，赫瓦次卡，克羅埃西亞
「扭曲的聆聽」，麥克馬斯特大學校內美術館，漢米爾頓，加拿大

2006
「當代藝術新收藏」，以色列美術館，耶路撒冷，以色列
「阿爾卑斯山全景」，蘇黎世藝術館，蘇黎世，瑞士
「告訴我」，盧森堡卡西諾當代藝術論壇，盧森堡
「歐洲女人」，聖托培，法國
「關於樹」，越後妻有大地藝術祭三年展，新潟，日本

2005
「i-Dentity：i-D雜誌發行二十五週年紀念展」，倫敦，英國

「藝術無限」，第三十六屆巴塞爾藝術博覽會，巴塞爾，瑞士
「告訴我」，魁北克國家美術館，魁北克，加拿大
「仙納度變奏曲」，台北當代美術館，台北，台灣
「說，幻象」，易碎藝術，弗里堡畫廊，弗里堡，瑞士
「聽的文化」，華特•菲利普畫廊，班夫，加拿大
「收音機時光」，德雅貝基金會，阿姆斯特丹，荷蘭
「新浪潮」，國家現代美術館之蓬皮杜中心之收藏品展覽，上海；廣州；北京，中國
「無以縮減」，加州美術學院之華提斯當代美術研究中心，舊金山，美國

2004
「十八次平行的相遇」，下諾曼第之當代美術中心，埃魯維爾聖克萊爾，法國
「自由領域中的圖像走私者」，第二十六屆巴西聖保羅雙年展，聖保羅，巴西
「金門碉堡藝術館—18個個展」，金門，台灣
「看不見的沉默」，大衛•溫頓•貝爾畫廊，布朗大學，州普維頓斯，美國
「虛擬的愛」，台北當代藝術館，台北，台灣
「情感一號」，法蘭克福藝術協會，法蘭克福，德國

2003
「山•藝術•科學•神話」，特倫多現代暨當代美術館，羅佛多，義大利
「親合力」，梅茲，法國
「現實—無國界系列作之二」，查荷塔畫廊，華沙，波蘭
「比例1:1」，寶山公共 + 柯尼格部落，盧森堡
「Mursollaici」，瑞士文化中心，巴黎，法國

收藏

陸府生活美學教育基金會，台灣
國立台灣美術館，台中，台灣
高雄市立美術館，高雄，台灣
三星美術館，首爾，韓國
金澤21世紀美術館，金澤市，日本
Coppel收藏，墨西哥
CNAP — 國家當代藝術中心，巴黎，法國
蓬皮杜中心 — 國立現代藝術博物館，巴黎，法國
FRAC — 洛林地區當代藝術基金會，梅斯，法國
MART —特倫托和羅夫雷托現代與當代藝術博物館，羅韋雷托，意大利
現代博物館，斯德哥爾摩，瑞典
MUDAM —讓大公現代美術館，盧森堡
MHVL —盧森堡城市歷史博物館，盧森堡
當代美術館，羅斯基勒，丹麥
新當代藝術博物館，紐約，美國
NMNM - 摩納哥國家新博物館，摩納哥
克里夫蘭美術館，克里夫蘭，俄亥俄州，美國
以色列博物館，耶路撒冷，以色列
瑞銀藝術收藏，UBS (盧森堡) S.A.，盧森堡
國巨基金會，台北，台灣
榮嘉文化藝術基金會，台灣

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