

PETER BLUM GALLERY

Su-Mei Tse

ADAA The Art Show

Park Avenue Armory, New York

Booth B10

November 3 - 7, 2021

Su-Mei Tse's multidisciplinary practice contemplates existence, notions of time, language, and music. She captures the ephemeral nature of the world and fleeting moments of memories and impressions in everyday life. Whether they are a passing thought, transitory state, or a visual or auditory experience, her work lyrically translates them through sculpture, film, installation, and photography. Each work can exude a multiplicity of meanings, but all return to an overall sense of tranquility by creating a suspension of time and a meditative experience.

As a fundamental component of Tse's approach, photography-based work has allowed the artist to create new paths of artistic exploration. The medium facilitates inquiries for her into the meditative, into our relationship to the world of flora, or into the possibility of a sensitive engagement with the past. They also merge with other motifs more commonly associated with Tse's practice, such as time and the perception of music.

“For me there's no separation between working and living as what inspires me is being receptive in certain moments. I then give shape to an intention.”

— Su-Mei Tse



Su-Mei Tse (b. 1973, Luxembourg) lives and works in Luxembourg and Berlin. The 50th Venice Biennale awarded her the Golden Lion for Best National Participation in 2003. Tse was the subject of a 2017-2019 exhibition entitled, *Nested* that traveled to Taipei Fine Arts Museum; Yuz Museum, Shanghai; Aargauer Kunsthaus, Switzerland; and Mudam Luxembourg. Other solo museum exhibitions include Portland Museum of Art, Oregon; Isabella Stewart Gardner Museum, Boston; Art Tower Mito, Tokyo; Museum of Contemporary Art Taipei; MIT List Visual Arts Center, Cambridge; MoMA PS1, New York; and University of Chicago. Her work is in collections including Centre Pompidou, Paris; New Museum, New York; The Israel Museum, Jerusalem; The Cleveland Museum of Art, Cleveland; Nouveau Musée National de Monaco; and Moderna Museet, Stockholm.



Su-Mei Tse

Plants and Shades #1, 2017

Color photograph on Dibond, face mounted on acrylic
39 3/8 x 39 3/8 inches (100 x 100 cm)

Edition of 5



Installation of *Su-Mei Tse: Nested*, Mudam, Luxembourg, 2017

"In the *Plants and Shades* photographs, what really interests me is the contrast between the blur of the image - a kind of timeless blur - and that moment when the plant touches the surface of the glass and becomes very distinct. It is like that imminent moment in painting when the brush touches the canvas, or of a poem when the ink forms a word. That delicate moment of creation and visibility."

— Su-Mei Tse

Exhibitions

Su-Mei Tse: Nested, Taipei Fine Arts Museum, Taipei, Taiwan, 2019.

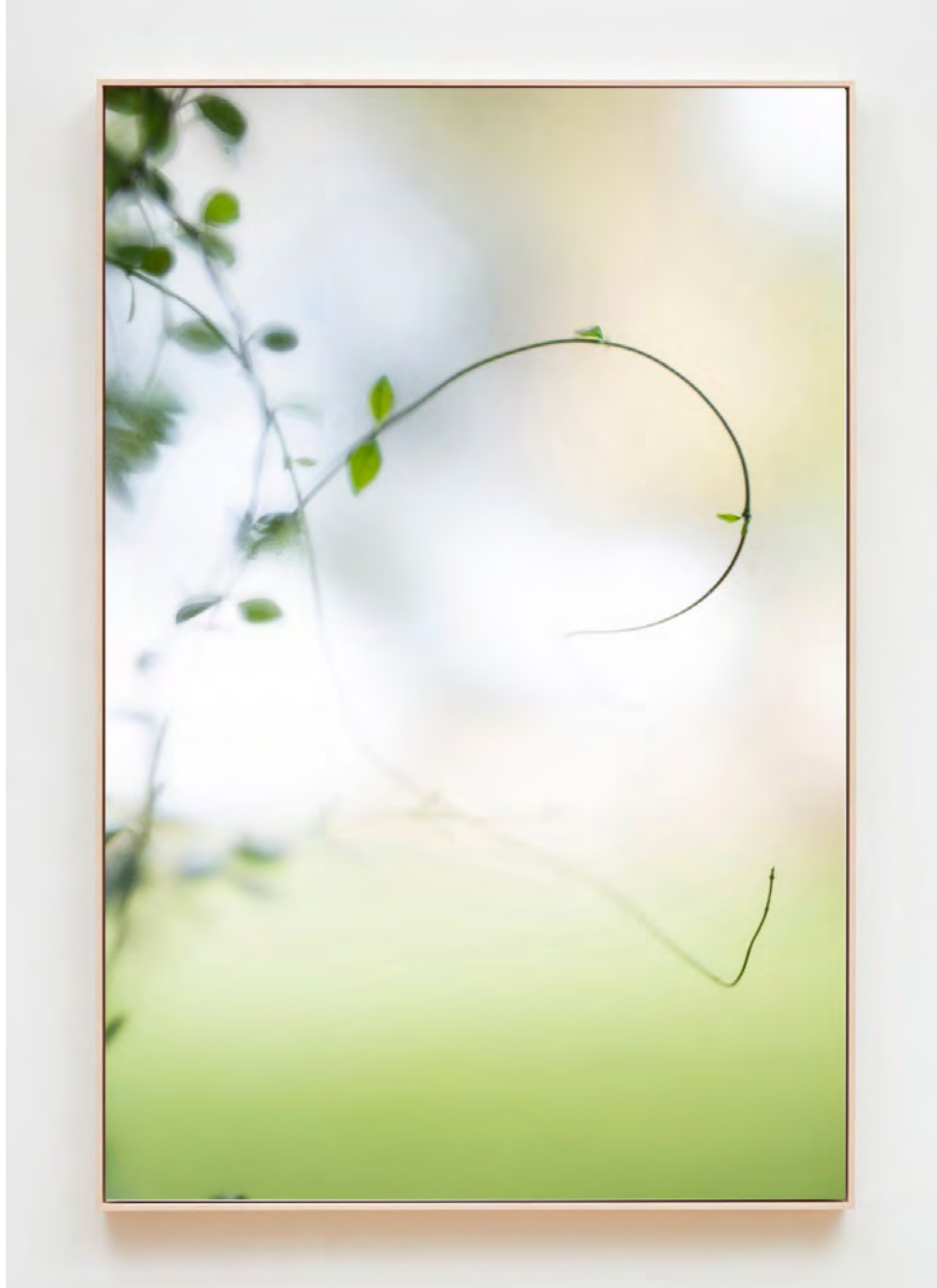
Yuz Museum, Shanghai, China, 2018-2019.

Aargauer Kunsthhaus, Aarau, Switzerland, 2018.

Mudam Luxembourg, Luxembourg, 2017-2018.

Literature

Su-Mei Tse: Nested, exhibition catalog, Aargauer Kunsthhaus and Mudam Luxembourg, 2018, pg. 241.



Su-MeiTse

Plants and Shades #2, 2017

Color photograph on Dibond, face mounted on acrylic

39 3/8 x 26 1/4 inches (100 x 67 cm)

Edition of 5



“More recently, this interest in the plant world has taken on a different slant, one less directly connected with humanity, to discuss the intimacy of the links that exist between plants and the world and to represent the ‘respiration’ by which they are joined: this is another way to talk about existence. The photographic installation *Plants and Shades* assembles different manifestations of an image that we have all experienced: the sight of a plant pressing up against a glass window to receive the maximum of light, with the leaves standing out sharply and in detail, while the rest of the plant and everything around it gets lost in the blur. The delicacy of the image embraces with it a ‘touch’ between the plant and world.”

— Christophe Gallois, “The Meaning of Music,” *Su-Mei Tse: Nested*, 2018

Exhibitions

Su-Mei Tse: Nested, Taipei Fine Arts Museum, Taipei, Taiwan, 2019.

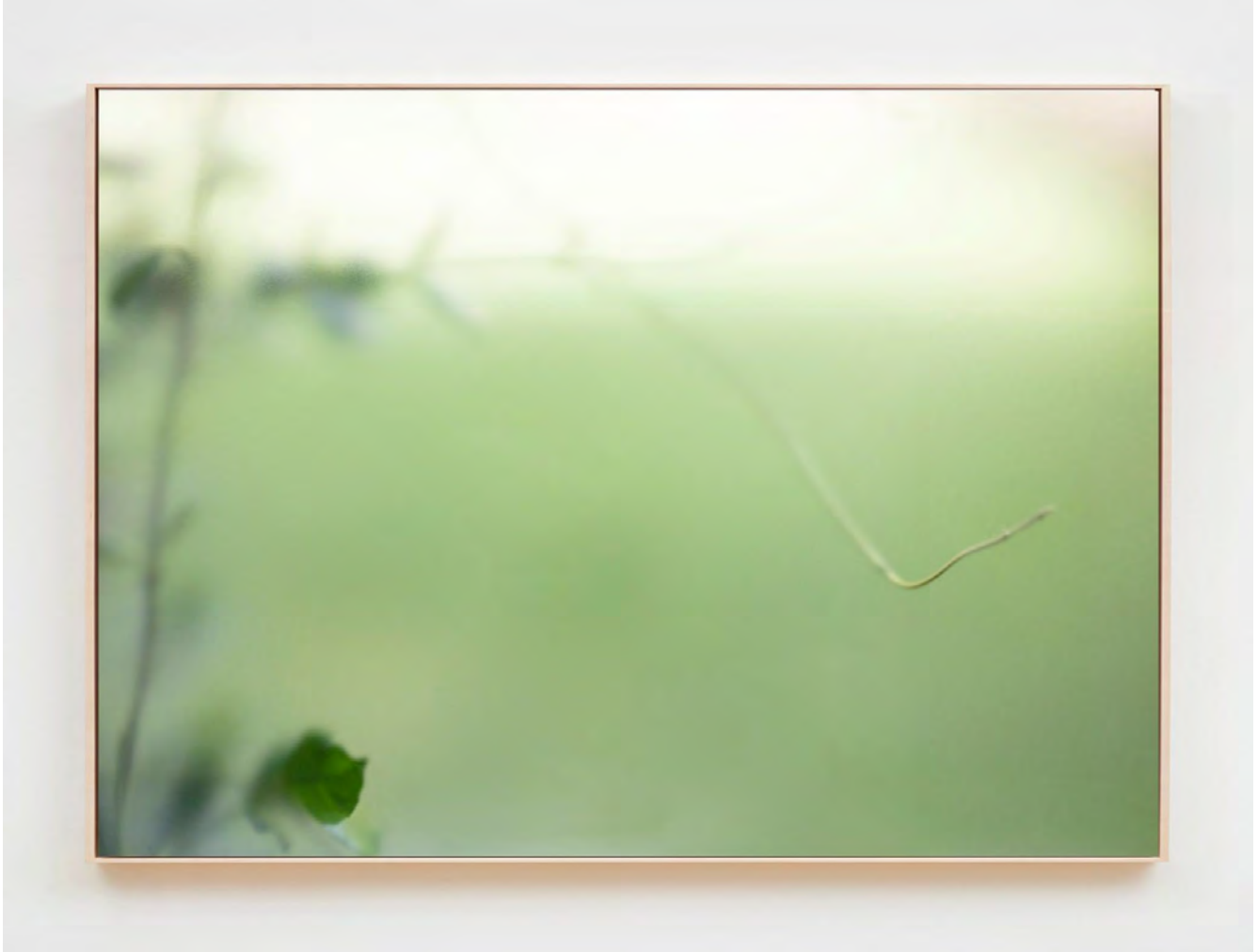
Yuz Museum, Shanghai, China, 2018-2019.

Aargauer Kunsthhaus, Aarau, Switzerland, 2018.

Mudam Luxembourg, Luxembourg, 2017-2018.

Literature

Su-Mei Tse: Nested, exhibition catalogue, Aargauer Kunsthhaus and Mudam Luxembourg, 2018, pg. 238.



Su-Mei Tse

Plants and Shades #3, 2017

Color photograph on Dibond, face mounted on acrylic

24 1/8 x 33 1/2 inches (61.5 x 85 cm)

Edition of 5



"Tse's works have simple, clean forms, yet they radiate a multiplicity of meanings that can be read at different levels; she notes that they often wander through her thoughts, ruminations, references and intuition, but ultimately return to beauty and tranquility. This special quality is particularly evident throughout the exhibition."

— *Hyperallergic*, "After an International Tour, Su-Mei Tse, *Nested* Arrives at Taipei Fine Arts Museum," April 19, 2019

Exhibitions

Su-Mei Tse: Nested, Taipei Fine Arts Museum, Taipei, Taiwan, 2019.

Yuz Museum, Shanghai, China, 2018-2019.

Aargauer Kunsthhaus, Aarau, Switzerland, 2018.

Mudam Luxembourg, Luxembourg, 2017-2018.

Literature

Su-Mei Tse: Nested, exhibition catalogue, Aargauer Kunsthhaus and Mudam Luxembourg, 2018, pg. 239.



Su-Mei Tse

Sky, 2018

Inkjet on fine art paper mounted on Dibond

Diptych: 63 x 73 1/2 inches (160 x 187 cm)

Edition of 3

PETER BLUM GALLERY



In the works from the series *Sky*, Su-Mei Tse photographed variations in the same area of the atmosphere over a short period of time. Presenting these successive images with variations of cropping and distance in her installation, she visualizes an endless expanse of time and space. Tse calls into question the break between reality and the observation of time as well as the perception of space.

Installation of *Art of Treasure Hunt, Tuscany*, Chapel of Borgo San Felice, Berardenga, Italy, 2019

Exhibitions

Su Mei Tse: In the (very) beginning, Peter Blum Gallery, New York, NY, 2019-2020. [triptych]

Art of Treasure Hunt, Tuscany, Chapel of Borgo San Felice, Berardenga, Italy, 2019. [triptych]

Literature

Su-Mei Tse: Nested, exhibition catalogue, Aargauer Kunsthhaus and Mudam Luxembourg, 2018, pg. 98.



Su-Mei Tse

Nested, 2019

Copper mineral, tourmaline and obsidian balls
13 x 10 5/8 x 5 7/8 inches (33 x 27 x 15 cm)



In Su-Mei Tse's *Nested* she continues a series of stone sculptures, this one with copper, that exemplify her vivid interest in what naturally exists in the cosmos. Displayed on a pedestal in the tradition of Chinese scholar's rocks, these are found natural stones of unusual shape that were kept by intellectuals in their studies allowing them to reflect on the microcosm and macrocosm of the universe. Building upon this notion, Tse embeds various minerals and crystal spheres into the copper. Reminiscent of traveling celestial bodies of a cosmic system, they reside within the unique density of the copper, or the whole universe, becoming a "nest" for Tse's planets. *Nested* was also the title of her international traveling solo exhibition from 2017-2019.

Exhibitions (variations)

Su-Mei Tse: In the (very) beginning, Peter Blum Gallery, New York, NY, 2019

Su-Mei Tse: Nested, Taipei Fine Arts Museum, Taipei, Taiwan, 2019.

Yuz Museum, Shanghai, China, 2018-2019.

Aargauer Kunsthaus, Aarau, Switzerland, 2018.

Mudam Luxembourg, Luxembourg, 2017-2018.

Su-Mei Tse: one thousand and one dreams behind us..., Peter Blum Gallery, New York, NY, 2015.

Literature (variations)

Su-Mei Tse: Nested, exhibition catalogue, Aargauer Kunsthaus and Mudam Luxembourg, 2018, p. 50-53, 92-95.



Su-Mei Tse

Morning Light (Rome) #2, 2018-2021

Inkjet on fine art paper

63 x 42 1/8 inches (160 x 107 cm)

Edition of 5



The black and white photograph was created on a winter day in Rome, some years ago. Early in the morning, Tse was inspired by the sunlight and the fine weave of the curtain. The enchanted atmosphere appears almost like a delicate charcoal drawing. The artist often treats her works with a painterly component.

Literature

Su-Mei Tse: Nested, exhibition catalogue, Aargauer Kunsthhaus and Mudam Luxembourg, 2018, pg. 40.

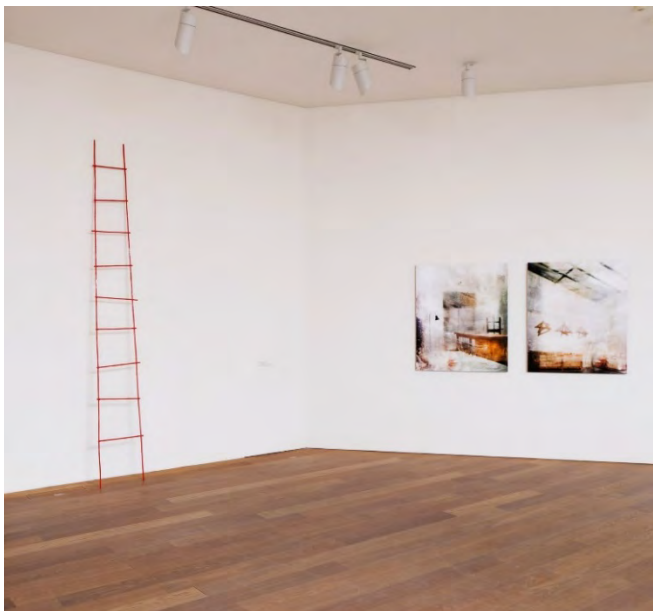


Su-Mei Tse

Studio 8 (Rome) #1, 2015

Color photograph mounted on Dibond
47 1/4 x 37 3/4 inches (120 x 96 cm)

Edition of 5



Installation of *Su-Mei Tse: Nested*, Mudam, Luxembourg, 2017

“Tse seems to be after the what-you-thought-you-saw, and the what-you-think-you-heard. What’s actually there does not add up in any logical way. The artist asks that you make a leap of faith, and the reward is a gentle, internal shift of perception that lingers long after you’ve seen her work.”

— Sarah Schmerler, “Su-Mei Tse,” *Art in America*, February 23, 2010

Exhibitions

Su-Mei Tse: Nested, Taipei Fine Arts Museum, Taipei, Taiwan, 2019.

Yuz Museum, Shanghai, China, 2018-2019.

Aargauer Kunsthaus, Aarau, Switzerland, 2018.

Mudam Luxembourg, Luxembourg, 2017-2018.

Su-Mei Tse: one thousand and one dreams behind us..., Peter Blum Gallery, New York, NY, 2015.



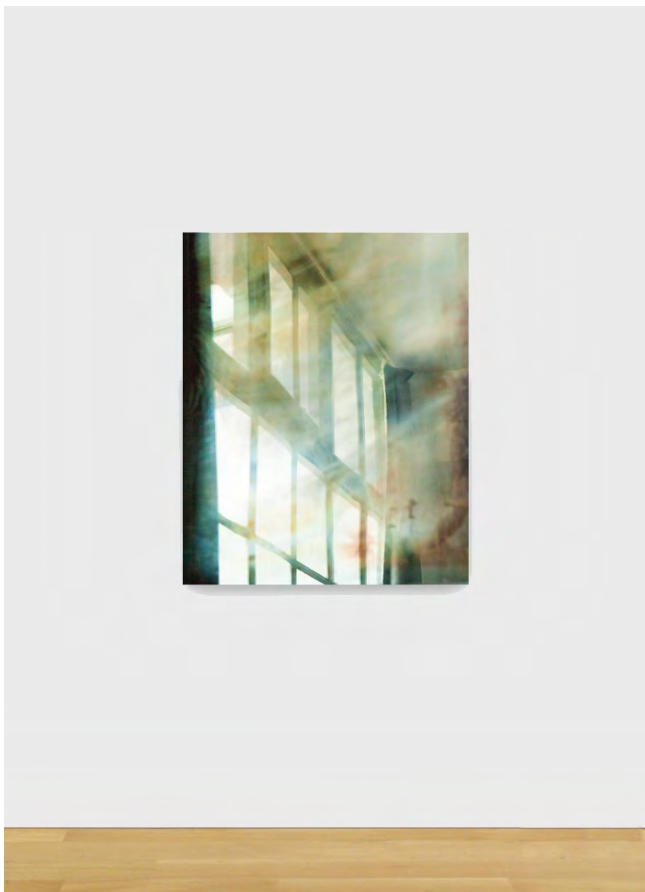
Su-Mei Tse

Studio 8 (Rome) #3, 2015-2021

Color photograph on Dibond

47 1/4 x 37 3/4 inches (120 x 96 cm)

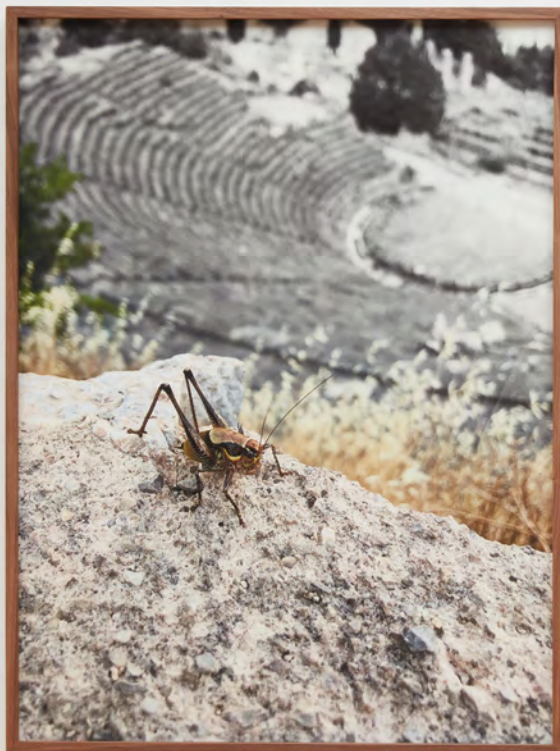
Edition of 5



Studio 8 (Rome) is a small series where Su-Mei Tse manifests a contemplation of time passed through color photographs. The images of *Studio 8 (Rome)* are photographs of the reflective surface atop the other work *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-Auguste-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.

Literature

Su-Mei Tse: Nested, exhibition catalog, Aargauer Kunsthaus and Mudam Luxembourg, 2018, pg. 42.



Su-Mei Tse

Delphi: Grasshopper (Delphi) and The Charioteer of Delphi, 2019

Inkjet on fine art paper mounted on Dibond

Dptych: 36 1/4 x 59 inches (92 x 150 cm)

Edition of 5



During Su-Mei Tse's one-year artist residency at the Villa Medici, the French Academy in Rome, she developed a strong interest in the classical world. For Tse, antiquity represents a starting point, a kind of purity that was inherent in the beginning of Western civilization. Upon traveling to the ancient sanctuary of Delphi in Greece, which was once considered the center of the classical world, Tse created two photographs.

In one panel of *Delphi*, she depicts a grasshopper high above the ancient theater. Considered a symbol of good luck and enlightenment, the grasshopper is viewed as grounded, yet free. This balance between pragmatism and liberation is further exemplified by the grasshopper's lofty and historic setting. In contrast, Tse depicts a detail of *The Charioteer of Delphi*, a fifth century BCE bronze statue. Tse chooses to focus on the feet of the life-size work as well as the stone pedestal they rest upon, further relating to her interest in being grounded, or being present in a moment.

Installation of *Su-Mei Tse: In the (very) beginning*, Peter Blum Gallery, New York, NY, 2019-2020

Exhibitions

Su Mei Tse: In the (very) beginning, Peter Blum Gallery, New York, NY, 2019-2020.



Su-Mei Tse

A Whole Universe (Physalis), 2019

5 gilded dried husks of physalis fruits, wooden shelf
10 3/8 x 7 1/4 x 1 5/8 inches (26.5 x 18.5 x 4.2 cm)



“To see a World in a Grain of Sand
And a Heaven in a Wild Flower,
Hold Infinity in the palm of your hand
And Eternity in an hour.”

- William Blake, from *Auguries of Innocence*, 1863

Artists have continuously drawn inspiration from nature. In William Blake’s stanza, he translates his impressions of nature and time through a graceful choice of words. Drawing inspiration from this poem, Su-Mei Tse comments on the delicate beauty of existence through a series entitled, *A Whole Universe*. In *Physalis*, the normally fragile, paper-like husks that encase the small, round fruits of Cape Gooseberries have been gilded and preserved in a gold finish. Tse presents the husks as subtle and delicate representations of nature and the wider cosmos that it is contained within, and also contains within itself.

Exhibitions

Su-Mei Tse: Nested, Taipei Fine Arts Museum, Taipei, Taiwan, 2019

Yuz Museum, Shanghai, China, 2018-2019

Aargauer Kunsthhaus, Aarau, Switzerland 2018

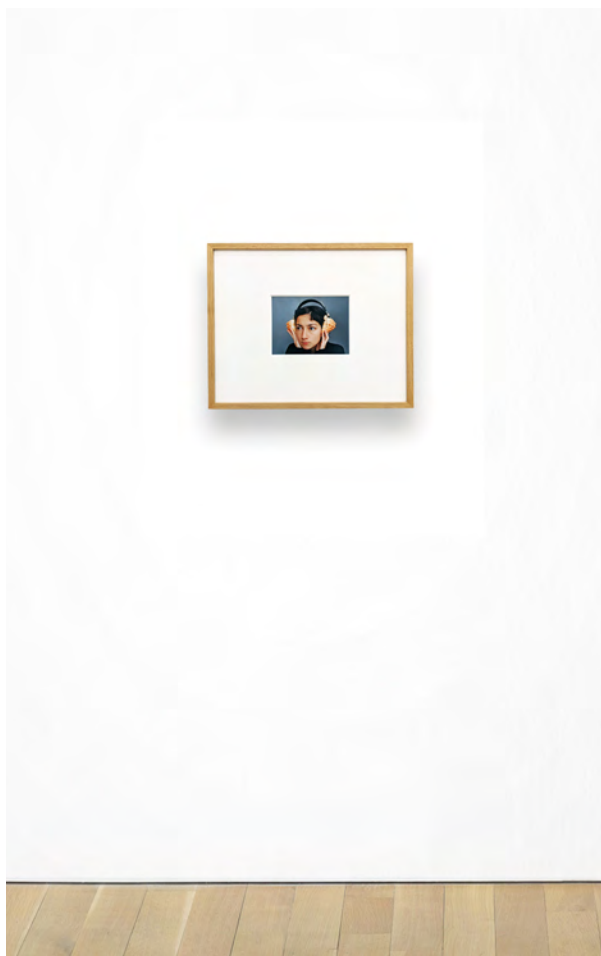
Mudam Luxembourg, Luxembourg, 2017-2018

Literature

Su-Mei Tse: Nested, exhibition catalogue, Aargauer Kunsthhaus and Mudam Luxembourg, 2018, p. 88.



Su-Mei Tse
Untitled, 1999
Digital color print
6 x 8 inches (15 x 20 cm)
Edition of 5



"Tse weaves physiological perception and personal memory together with art-historical and institutional technologies of vision, extending power's scope along another vector into a thicker stratum of embodiment."

— Nuit Banai, "Su-Mei Tse," *Artforum*, October 2009

Literature

Su-Mei Tse: Air Conditioned, exhibition catalogue, Luxembourg Pavilion, Venice Biennale, 2003, pg. 30.

Su-Mei Tse, exhibition catalogue, University of Chicago, Casino Luxembourg, 2006, pg. 63.

Su-Mei Tse: Notes, Isabella Stewart Gardner Museum, Boston, pg. 48.

Su-Mei Tse: Nested, exhibition catalogue, Aargauer Kunsthaus and Mudam Luxembourg, 2018, pg. 223.