

(開幕)

2024年10月24日，週四
下午六時至八時

(日期)

2024年10月24日 – 11月23日

(開放時間)

週二至六，上午十二時至下午六時，
公眾假期除外

(地點)

香港灣仔適安街10號

(聯絡方式)

office@kiangmalingue.com ;
+852 2810 0317

(媒體諮詢)

賀依雲 Yiyun He
yiyun@kiangmalingue.com ;
+852 2810 0317

(其他查詢)

廖薇 Ella Liao
ella@kiangmalingue.com ;
+852 2810 0318

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。

(關於謝素梅)

謝素梅（1973年生於盧森堡）於2003年代表盧森堡參加威尼斯雙年展，獲得Leono d'Oro獎項。謝素梅於世界各地廣泛展出作品，曾於以下機構舉辦個展：台北市立美術館，台北（2019）；余德耀美術館，上海（2018）；海沃

Kiang Malingue

馬凌畫廊

kiangmalingue.com

10 Sik On Street, Wanchai, Hong Kong
香港 灣仔 適安街10號
(Follow) @kiangmalingue

德畫廊，倫敦（2018）；阿爾高爾美術館，阿勞，瑞士（2018）；MUDAM讓大公現代美術館，盧森堡（2017）；米羅基金會美術館，巴塞隆納（2011）；伊莎貝拉嘉納藝術博物館，波士頓（2009）；水戶藝術館，水戶（2009）；西雅圖美術館，西雅圖（2008）；PS1當代藝術中心，紐約（2006）；卡西諾當代藝術論壇，盧森堡（2006）；芝加哥大學文藝復興學會美術館，芝加哥（2005）；及現代美術館，斯德哥爾摩（2004）。

謝素梅曾參加以下機構舉辦的聯展：MUDAM讓大公現代美術館，盧森堡（2024）；開姆尼茨藝術收藏，開姆尼茨（2023）；國立台灣美術館，台灣（2023）；森美術館，東京（2023）；瀨戶內國際藝術祭（2022，2019及2016）；卡爾斯魯厄美術館，卡爾斯魯厄（2021）；第21屆悉尼雙年展，悉尼（2018）；高雄市立美術館，台灣（2018）；新加坡國家美術館，新加坡（2016）；保羅·克利中心，伯恩（2015）；赫希洪美術館，華盛頓特區（2014）；波昂美術館，波昂（2009）；新加坡雙年展，新加坡（2008）；蘇黎世藝術館，蘇黎世（2006）；聖保羅雙年展，聖保羅（2004）。謝素梅曾榮獲多個獎項，包括摩納哥皮爾王子基金會頒發的當代藝術獎項（2009），以及盧森堡愛德華·斯泰肯獎項（2005）。謝素梅的作品已被多個公共藝術機構收藏，包括：蓬皮杜中心，巴黎；FRAC—洛林地區當代藝術基金會，梅斯；三星美術館，首爾；21世紀美術館，金澤；國家當代藝術中心，巴黎；現代美術館，斯德哥爾摩；MUDAM讓大公現代美術館，盧森堡；新美術館，紐約；及UBS藝術收藏，盧森堡。

Kiang Malingue Daydreams

馬凌畫廊

kiangmalingue.com

10 Sik On Street, Wanchai, Hong Kong
香港 灣仔 適安街10號
(Follow) @kiangmalingue

(Artist) Su-Mei Tse

(Opening)

Thur, 24 October, 6 – 8 PM

(Date)

24 October – 23 November 2024

(Opening Hours)

Tue to Sat, 12 – 6 PM

Closed on public holidays

(Location)

10 Sik On Street
Wanchai, Hong Kong

(Contact)

office@kiangmalingue.com;
+852 28100317

(Media Enquiries)

Yiyun He
yiyun@kiangmalingue.com;
+852 28100317

(All Other Enquiries)

Ella Liao
ella@kiangmalingue.com;
+852 28100318

Kiang Malingue is pleased to present "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

Kiang Malingue

馬凌畫廊

kiangmalingue.com

10 Sik On Street, Wanchai, Hong Kong

香港 灣仔 適安街10號

(Follow) @kiangmalingue

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.

(About Su-Mei Tse)

Su-Mei Tse (b. 1973, Luxembourg) is an artist who represented Luxembourg at the Venice Biennale in 2003, and was awarded the prestigious Leone d'Oro award. Tse's work has since been exhibited nationally and internationally, including solo presentations at Taipei Fine Arts Museum, Taipei (2019); Yuz Museum, Shanghai (2018); Hayward Gallery, Southbank Centre, London (2018); Aargauer Kunsthhaus, Aarau (2018); MUDAM, 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); and Moderna Museet, Sweden (2004).

Group exhibitions include: MUDAM, Luxembourg (2024); Kunstsammlungen, Chemnitz (2023); National Taiwan Museum of Fine Arts, Taiwan (2023); Mori Art Museum, Tokyo (2023); Setouchi Triennale, Japan (2022, 2019 and 2016); Kunsthalle Karlsruhe, Karlsruhe (2021); 21st Biennale of Sidney, Sidney (2018); Kaoshiung Fine Arts Museum, Taiwan (2018); National Museum of Singapore, Singapore (2016); Zentrum Paul Klee, Switzerland (2015); Hirschhorn Museum, Washington DC (2014); Kunstmuseum Bonn, Germany (2009); Singapore Biennale (2008); Kunsthhaus Zurich (2006); Sao Paulo Biennale (2004). Tse has 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). Tse's artworks have been acquired by public collections such as Centre Pompidou, Paris; FRAC - Lorraine, Metz; Leeum Samsung Museum of Art, Seoul; 21st Century Museum of Contemporary Art, Kanazawa; Centre National d'Art Contemporain, Paris; Moderna Museet, Stockholm; MUDAM, Luxembourg; New Museum of Contemporary Art, New York; UBS Art Collection, Luxembourg.