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Mudam Luxembourg
Musée d'Art Moderne
Grand-Duc Jean

SU-MEI TSE . NESTED

07.10.2017 – 08.04.2018

PRESS KIT

PRESS KIT

SU-MEI TSE . NESTED

EXHIBITION FROM OCTOBER 7, 2017 TO APRIL 8, 2018

Curators Christophe Gallois (Mudam Luxembourg), Katrin Weilenmann (Aargauer Kunsthaus)

Assistant curator Adélie Le Guen

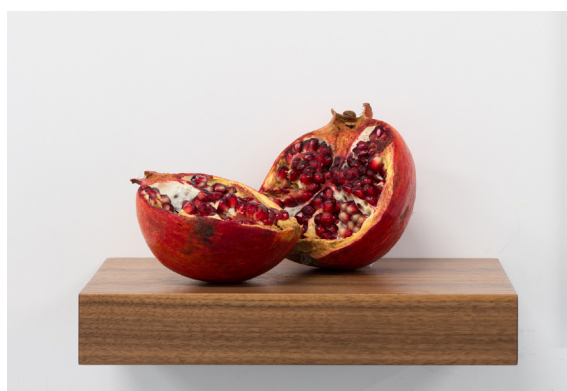
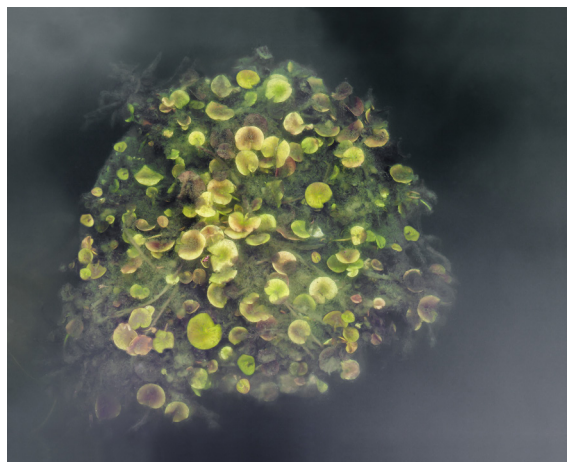
Marked by her cosmopolitan origins, between Europe and Asia, and by an attention to the sonorous dimension of the world, the practice of Su-Mei Tse involves issues such as time, memory, musicality, and language. Taking various forms – sculptures, videos, photographs, installations – her artworks always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

Like the black ink that flows from the *Many Spoken Words* fountain, 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.

This exhibition is the result of several years of research in different geographical contexts, starting with Italy and Asia. It brings together a large body of recent works and new productions, including a major installation for the museum's Grand Hall. New directions are apparent in her work, including 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.

Su-Mei Tse was born in 1973 in Luxembourg. She lives and works in Luxembourg and Berlin.



Above: ***The Pond*, 2015 (details)**
In collaboration with Jean-Lou Majerus
© Su-Mei Tse

Right: ***A Whole Universe (Pomegranate)*, 2017**
Courtesy the artist and Edouard Malingue Gallery, Hong Kong
© Photo: Edouard Malingue Gallery, Hong Kong (detail)

Left: ***Le coup scellé*, 2014 (detail)**
Courtesy the artist and Galerie Tschudi, Zuoz
© Photo: Jean-Lou Majerus



Above: ***Pays de neige*, 2015**
Courtesy Peter Blum Gallery, New York and Galerie Tschudi, Zuz
© Su-Mei Tse

Left: ***Gewisse Rahmenbedingungen 3 (A Certain Frame Work 3 - Villa Farnesina)*, 2015-2017**
© Su-Mei Tse

Right: ***Rome (Gäelle)*, 2017**
Courtesy the artist and Edouard Malingue Gallery, Hong Kong
© Su-Mei Tse





Above: **Rome (Pomegranate)**, 2017
In collaboration with Jean-Lou Majerus
© Su-Mei Tse

Left: **Nested**, 2016 (detail)
View of the exhibition *Moony Tunes*, Art Front Gallery, Tokyo 2016
© Photo: Jean-Lou Majerus (detail)

Right: **Light**, 2014
Courtesy Galerie Tschudi, Zuo and Edouard Malingue Gallery,
Hong Kong
© Su-Mei Tse



Above: ***Trees and Roots #1, #3, #4, 2011***
In collaboration with Jean-Lou Majerus
Courtesy the artist and Galerie Tschudi, Zuoz
© Photo: Jean-Lou Majerus



Left: ***Vertigen de la Vida (Dizziness of Life), 2011***
In collaboration with Jean-Lou Majerus
Courtesy the artist and Galerie Tschudi, Zuoz
© Photo: Jean-Lou Majerus

EXHIBITED WORKS

GRAND HALL

Stone Collection, 2017

Found stones (#1 - 8) on pedestals, wood, sand
Various dimensions
Production Mudam Luxembourg
Courtesy the artist

With this ambitious installation specially devised for the exhibition, Su-Mei Tse draws her inspiration from the Chinese tradition of "scholars' rocks": natural stones characterised by their unusual shape and evocative capacities, which the literati – the imperial officials whose activities encompassed painting, poetry, calligraphy and music – saw both in philosophical and contemplative terms. Initially installed in gardens, from the 7th century onwards these stones found a place in studies, on a smaller scale. From the 14th century, they were often presented on small plinths of precious wood. The macrocosm and the microcosm are combined: landscapes, mountains, caves, clouds, or even waves are revealed in their outlines.

Su-Mei Tse invites us to partake in this contemplation by deploying, on the scale of the Grand Hall, a set of stones from different contexts, chosen for the singularity of their shape and texture (for their "personality", as it were). These pieces are an art of discovery, and they embody for the artist the attention to what is there, the fascination that the existent exerts, as well as the intimate relationship that every shape maintains with time.

GALLERY 1

Silent Party, 2010

3 megaphones, steel bar, electric system, white styrofoam balls
151 x Ø 80 cm
Courtesy the artist and Galerie Tschudi, Zuoz

Faded (III - #3), 2017

Mirror
200 x 80 cm
Production Mudam Luxembourg and partner institutions
Courtesy the artist

Faded (III - #4), 2017

Mirror
200 x 105 cm
Production Mudam Luxembourg and partner institutions
Courtesy the artist

Faded (III - #5), 2017

Mirror
200 x 80 cm
Production Mudam Luxembourg and partner institutions
Courtesy the artist

Su-Mei Tse replaces the symbolic charge of mirror, reflection and shine in Western culture with a completely different dimension: worked in such a way as to alter materiality and reduce shine, the mirrors that make up the series *Faded* become surfaces on which the texture of time unfolds. In the infinity of nuances that run through these mirrors, presence and absence, memory and forgetting, and the appearance and disappearance of the image are combined.

D'une langue à l'autre, 2014

Table in cherry wood veneer, black ink powder
76 x 80 x 70 cm
Courtesy the artist and Galerie Tschudi, Zuoz

Word, 2014

Letters in charred wood, glass shelve, hooks
6 x 24 x 80 cm
Courtesy the artist and Galerie Tschudi, Zuoz

Pays de neige (Snow Country), 2015

In collaboration with Jean-Lou Majerus
HD colour video, sound
7 min 50 sec
Camera and editing: Aldo Cimaglia
Production Villa Médicis, Académie de France à Rome
Courtesy Galerie Tschudi, Zuoz, Edouard Malingue Gallery, Hong Kong, and Peter Blum Gallery, New York

Filmed in the gardens of Villa Medici – Academy of France in Rome, where Su-Mei Tse was a resident during 2014 and 2015, *Pays de Neige (Snow Country)* shows the artist in a ritual of erasure devised in response to the historical and artistic weight of the institution which was created in 1666 and has been installed in these premises since 1803. As the only element of colour in the winter light that bathes the gardens, she symbolically clears away the traces of her predecessors, “prepares the canvas” for her own creativity, causing “initial respiration”. The action she undertakes with the aid of a sweep net humourously evokes the meditative work of raking in Zen gardens. We are also transported to Japan by the title borrowed from the famous novel by Kawabata in which issues including the return to basics, the quest for purity and the experience of contemplation are addressed.

Gewisse Rahmenbedingungen 2, 2014

Wood (maple, cherry, pine, walnut, ashtree, oak)
240 x 240 x 73 cm
Courtesy the artist and Peter Blum Gallery, New York

Schmerzhaftes ZwischenTöne (Painful Dissonances), 2009

Ink on oriental paper (#1 - 10)
41,9 x 49,5 cm each
Courtesy the artist and Peter Blum Gallery, New York
#8: Private Collection, Switzerland

Studio 8 (Rome) #1, 2015

In collaboration with Jean-Lou Majerus
Colour inkjet print on fine art paper mounted on dibond
120 x 96 cm
Courtesy Peter Blum Gallery, New York, Edouard Malingue Gallery, Hong Kong, and Galerie Nosbaum Reding, Luxembourg

Studio 8 (Rome) #2, 2015

In collaboration with Jean-Lou Majerus
Colour inkjet print on fine art paper mounted on dibond
120 x 96 cm
Courtesy Peter Blum Gallery, New York, Edouard Malingue Gallery, Hong Kong, and Galerie Nosbaum Reding, Luxembourg

Rote Leiter (The Scale), 2014

Forged iron, red paint
325 x 45 x 2 cm
Courtesy Peter Blum Gallery, New York and Edouard Malingue Gallery, Hong Kong

Tout sauf rouge, 2009

Neon
5 x 72 x 5 cm
Courtesy the artist

Su-Mei Tse's most conceptual work, *Tout sauf rouge* (Anything But Red), can be interpreted as a response to certain feelings that every artist feels when faced with the world: everything is there, everything exists, there is nothing left to add; also the utopian wish to accomplish an artwork that would embrace this totality, which would contain everything. Su-Mei Tse plays with and undermines these often complex and contradictory impressions, through a paradoxical proposition in which a colour, overloaded with symbolism, is shown as much as it is subtracted. According to the artist, *Tout sauf rouge* tries "to express the inexpressible, notions such as infinity, distance, the universe, the timeless... by subtracting only one thing. It could also be interpreted as a desire – an almost militant desire – for peace."

Trees and Roots I, 2010

Colour inkjet print on fine art paper mounted on dibond, museum glass, framed
80 x 80 cm
Courtesy Eslite Gallery, Taipei, Peter Blum Gallery, New York, and Galerie Tschudi, Zuoz

Das Ich in jeder Kartoffel, 2006-2011

Ceramic sculptures, antic ink stone pedestals
Various dimensions
Courtesy the artist and Galerie Tschudi, Zuoz

Gewisse Rahmenbedingungen 3 (Altes Museum, Villa Farnesina, Villa Adriana), 2015-2017

3 colour video projections, silent
4 min 27 sec – loop, 3 min 51 sec – loop, 3 min 20 sec – loop
Camera and editing: Steffen Dost
Courtesy AD Gallery, Athens and Galerie Tschudi, Zuoz

This video triptych was produced in collaboration with a juggler practicing contact juggling and is related to three places that represent important milestones in European cultural history: the neo-classical Altes Museum in Berlin, the Renaissance interiors of Villa Farnesina in Rome, and Villa Adriana built by the Emperor Hadrian in the 2nd century in Tivoli.

This legacy and the artistic references it generates are undermined by the three videos by approaching them via the prism of play, lightness, and movement. The result is images with an astonishing power of fascination: images of a "floating", aerial world, in which the three monuments, freed from their historical coating, are re-enchanted.

Light, 2014

HD colour video
9 min 24 sec – loop
Courtesy Galerie Tschudi, Zuoz and Edouard Malingue Gallery, Hong Kong

Gewisse Rahmenbedingungen 1, 2014

Wood (cherry and wenge), 3 nails
90 x 183 x 2 cm
Courtesy the artist and Peter Blum Gallery, New York

White Noise, 2009

LP record, white balls, wood, cherry veneer, motorised electrical system
38 x 43 x 43 cm
Courtesy the artist and Galerie Tschudi, Zuoz

Music occupies a singular place in Su-Mei Tse's work and was already present in her early videos, several of which show her playing the cello. Music is also at the heart of a whole series of artworks devoted to visualising sound or else related to the objects that enable it to be disseminated and are often anchored in the collective imagination: earphones (*Sumy*, 2001), hi-fi (*Stille Disco*, 2010), speakers, etc. More than just a theme, music is approached for its evocative dimension; for the artist, it becomes a prism through which to apprehend the world.

White Noise takes its title from an acoustic phenomenon that blends all audible sound frequencies in order to achieve a kind of "sonorous silence" neutralising other sounds, and for Su-Mei Tse the piece presents the visual translation of audio hiss. The artwork stretches the moment before the appearance of music, as if it were a case of "lending volume to silence", and presents the viewer with a suspended time of potentiality.

Reflection #1-3, 2017

In collaboration with Jean-Lou Majerus
Colour photograph on dibond, face mounted on acrylic
170 x 114 cm each (Framed: 174 x 118 cm)
Production Mudam Luxembourg and partner institutions
Courtesy the artist

Jean-Lou Majerus and Su-Mei Tse
Sumy, 2001

Headband, velvet, shells, resin
23,5 x 19 x 10 cm
Courtesy the artists

Pénélope, le retour, 2003

Ball of wool (fuchsia), 2 wicker arm chairs, table, rug
Various dimensions (rug: 213 x 290 cm)
Courtesy the artist and Peter Blum Gallery, New York

How to wrap 5 eggs, 2017

Ostrich eggs, reed, gaps of air
104 x 20 x 15 cm
Collection of the artist

JARDIN DES SCULPTURES

Trees and Roots #1, 2011

In collaboration with Jean-Lou Majerus
Bronze
500 x 220 x 325 cm
Courtesy the artist and Galerie Tschudi, Zuoz

Trees and Roots #3, 2011

In collaboration with Jean-Lou Majerus
Bronze
370 x 248 x 138 cm
Courtesy the artist and Galerie Tschudi, Zuoz

Trees and Roots #4, 2011

In collaboration with Jean-Lou Majerus
Bronze
350 x 200 x 200 cm
Courtesy the artist and Galerie Tschudi, Zuoz

Many Spoken Words, 2009

In collaboration with Jean-Lou Majerus
Ink, iron, stone
220 x Ø 450 cm
Collection Mudam Luxembourg - Acquisition 2009

Undo, 2009

White neon
32 x 10 cm
Courtesy the artist

GALLERY 2

Rue pont-aux-choux, 2017

Plants, sanded glass, wood
205 x 130 cm
Production Mudam Luxembourg and partner institutions
Courtesy the artist

Floating Memories, 2009

HD colour video, sound
12 min – loop
Courtesy Peter Blum Gallery, New York, Edouard Malingue Gallery, Hong Kong, and Galerie Tschudi, Zuoz

Le coup scellé, 2014

Wooden goban, marble stone, silk thread, white platform, cotton
Goban: 42 x 46 x 28 cm
Stone: 4 x 2 cm
Platform: 250 x 250 x 8 cm
Courtesy the artist and Galerie Tschudi, Zuoz

Dating back thousands of years, the game of Go was one of the “four arts of the Chinese scholar”, along with music, calligraphy and painting. Despite the simplicity of its rules, it is, because of the almost infinite possibilities it contains, of such complexity that many people say that it can only be played intuitively.

Inspired by the novel *The Master of Go* by Kawabata, which follows the progression of a game opposing an old master and a young player that lasts more than six months, the installation by Su-Mei Tse evokes a very precise moment in the game of *Go*, that of the “sealed move”: when a game has to be interrupted, the player who has to play chooses his move but does not enact it; he “seals” it in an envelope by indicating the coordinates, which are revealed when the game resumes. Evoked in the form of an “image”, this sealed move embodies here a respiration, a suspension, both arrested and containing a multitude of possibilities.

Plants and Shades, 2017

Colour photograph on dibond, face mounted on acrylic
100 x 100 cm;
Production Mudam Luxembourg and partner institutions
Courtesy the artist

...et à l'horizon, il y avait l'orage, 2014

2 colour photographs
100 x 100 cm each
Courtesy the artist

Mistelpartition (Mistle Score), 2006

Audiovisual animation in collaboration with Jean-Philippe Deslandes
HD colour video, sound
Music: Dmitri Shostakovich, excerpt from the *Cello concerto no. 1 in E flat major, opus 107*
By: Grand Orchestre Symphonique de RTL (OPL)
Directed by: Leopold Hager
Solist: Françoise Groben
6 min 49 sec
Courtesy AD Gallery, Athens

As is often the case in the work of Su-Mei Tse, *Mistelpartition* is based on visual experience in everyday life: balls of mistletoe glimpsed on leafy trees seen while travelling along a Luxembourg road. For the artist, it resembled a musical score, with its succession of bar lines and notes. The resulting video extends this experience and, by joining forces with Dmitri Shostakovich's *Cello Concerto No. 1*, opens a magic passage between the visual and musical worlds. *Mistelpartition* is emblematic of Su-Mei Tse's attention to the sound dimension of the world, to its "musicality": far from being limited to the sound field, it infiltrates the world around us and reveals its movements, its rhythms, its variations.

This work has become for Su-Mei Tse a tribute to a great musician, the Luxembourg cellist Françoise Groben, who died in 2011.

Bird Cage, 2007

In collaboration with Jean-Lou Majerus
Neon with wood pedestal
95 x 50 x 50 cm
Pedestal: 95 x 60 x 60 cm
Courtesy the artist

Rome (Jules), 2017

In collaboration with Jean-Lou Majerus
Colour photograph mounted on dibond
115 x 80 cm
Courtesy the artist and Edouard Malingue Gallery, Hong Kong

A Whole Universe (Pomegranate), 2017

Fresh fruit, wooden shelf
26 x 18 x 4 cm
Courtesy the artist and Edouard Malingue Gallery, Hong Kong

Rome (Athena), 2017

In collaboration with Jean-Lou Majerus
Colour inkjet print on fine art paper mounted on dibond
157 x 104 cm
Courtesy the artist and Edouard Malingue Gallery, Hong Kong

Rome (Gaëlle), 2017

Colour inkjet print on fine art paper mounted on dibond, museum glass, framed
94 x 64 cm
Courtesy the artist and Edouard Malingue Gallery, Hong Kong

Rome (Pomegranate), 2017

In collaboration with Jean-Lou Majerus
Fine art inkjet on Hahnemuehle mounted on dibond, museum glass, wooden gold antique frame
40 x 53 cm (framed: 50,5 x 63,1 x 4,5 cm)
Courtesy the artist and Edouard Malingue Gallery, Hong Kong

Rome (Adriana), 2017

In collaboration with Jean-Lou Majerus
Colour inkjet print on fine art paper mounted on dibond
126 x 86 cm
Courtesy the artist and Edouard Malingue Gallery, Hong Kong

Rome (Vera), 2017

In collaboration with Jean-Lou Majerus
Colour inkjet print on fine art paper mounted on dibond
138 x 94 cm (framed: 140,5 x 96,5 cm)
Courtesy the artist and Edouard Malingue Gallery, Hong Kong

Produced during Su-Mei Tse's stay in Rome during 2014 and 2015, this collection of photographs reflects the subjective, personal and tangible ties that bind us to history and artworks from the past. The six images it contains try to prolong the connection, the impression of intimacy, the exchange of glances you might feel when a work touches you. It is this intimacy outside of time suggested by the first names that is to be found in the title of the photographs, just like the presence, within this group, of a photograph of a young woman whose gesture appears to us like a disturbing echo of antiquity. It is less a question here of observing the past from our present than of considering every image, every artwork, every gesture as a knot in which temporalities intersect.

The Pond, 2015

In collaboration with Jean-Lou Majerus
Two inkjet colour prints mounted on steel (0,8 mm), two glass plates
Prints: 147 x 118 cm each
Glass: 100 x 100 x 1,9 cm each
Courtesy Peter Blum Gallery, New York, Galerie Tschudi, Zuoz, and Edouard Malingue Gallery, Hong Kong

Nested #1, 2016

Limestone, polished mineral, marble balls
30 x 27 x 16 cm
Courtesy Art Front Gallery, Tokyo

Nested #2, 2016

Limestone, polished mineral, marble balls
30 x 21 x 20 cm
Courtesy Art Front Gallery, Tokyo

Nested #3, 2016

Limestone, polished mineral, marble balls
30 x 33 x 26 cm
Courtesy Art Front Gallery, Tokyo

Nested #4, 2016

Limestone, polished mineral, marble balls
31 x 30 x 20 cm
Courtesy Art Front Gallery, Tokyo

Nested #5, 2016

Limestone, polished mineral, marble balls
20 x 38 x 28 cm
Courtesy Art Front Gallery, Tokyo

Nested #6, 2017

Limestone, polished mineral balls
23 x 39 x 30 cm
Courtesy Edouard Malingue Gallery, Hong Kong

Like the pieces that make up the installation *Stone Collection*, presented in the Grand Hall, *Nested* echoes the ancient Chinese tradition of "scholars' rocks" (*gongshi*), unusual stones, objects of contemplation and inspiration the literati placed on their work desks. As reflections of the veneration of nature and the links that connect microcosm and macrocosm in Chinese thought, these stones embodied mountains, landscapes, "bones of the earth", "roots of clouds" or parts of the celestial vault.

By placing mineral spheres of different sizes and colours in cavities in calcareous stones with tortured shapes, Su-Mei Tse appropriates this play on scale in a playful and poetic way: the spheres evoke both a child's marbles and the cosmic universe. It is also a matter of letting

oneself be led by the found shape, emphasising its singularity by nesting other forms.

Vertigen de la Vida (Dizziness of Life), 2011

In collaboration with Jean-Lou Majerus

Moving sculpture with sound, brass, glass, step motors, synchronised sound system, pedestal

Sculpture: 95 x 75 x 75 cm

Pedestal: 121 x 50 x 50 cm

Musique in collaboration with Giancarlo Vulcano

Courtesy the artist and Galerie Tschudi, Zuoz

Like the video of the same title to which it gave rise, the animated sound sculpture *Vertigen de la Vida* endeavors to restore the memory of a short sequence of a film by Man Ray, *Le Retour à la raison* (1923), still present in the memory of the artist: some shots filmed during a funfair linger on the lights of a carousel turning in the night. The materialisation of this reminiscence in the guise of sculpture gives substance to the porosity that exists between visual experience and mental image, between memory and dream. It embodies, more generally, the “vertigo” that animates every image: the mystery of the presence of an absence.

Moon (Full), 2017

In collaboration with Jean-Lou Majerus

Marble, steel, wood, aluminum

140 x 140 cm

Production Mudam Luxembourg and partner institutions

Courtesy the artist

Moon, 2017

In collaboration with Jean-Lou Majerus

Marble, steel, wood, aluminum, resin

140 x 140 cm

Production Mudam Luxembourg and partner institutions

Courtesy the artist

A Whole Universe (Physalis), 2017

Gilded dried husks of physalis fruits, wooden shelf

Variable dimensions

Courtesy the artist

The Master of Go, 2006

Inkjet print

110 x 147,5 cm

Courtesy the artist

Little Garden, 2017

Plants, gravel, rocks, soil, wall

Variable dimensions

Production Mudam Luxembourg

Courtesy the artist

Faded (III - #1), 2017

Mirror

200 x 80 cm

Production Mudam Luxembourg and partner institutions

Courtesy the artist

Faded (III - #2), 2017

Mirror

200 x 80 cm

Production Mudam Luxembourg and partner institutions

Courtesy the artist

Jetzt=Jetzt (Now=Now), 2008

Blinking light box

11 x 28,8 x 8 cm

Courtesy the artist

EVENTS WITHIN THE FRAMEWORK OF THE EXHIBITION

TALK WITH SU-MEI TSE

30.11.2017, 6.30pm, in French

Su-Mei Tse, Christophe Gallois and Katrin Weilenmann talk about the exhibition *Su-Mei Tse . Nested* at Mudam Luxembourg.

REGULAR GUIDED TOURS

LU – Saturday, 11.00am

DE – Saturday and Sunday, 3.00pm

FR – Saturday and Sunday, 4.00pm

EN – Wednesday, 7.00pm and Sunday, 11.00am

Guided tours of the current exhibitions.

For individual visitors and small groups (max. 5 people).

Duration: 45 min. Tours free of charge, except for the entrance fee.

No booking required. Information: visites@mudam.lu; t. +352 45 37 85 531

FAMILYTOURS

FR – 15.10 & 12.11.2017, 10.30-11.15am

EN – 29.10 & 10.12.2017, 10.30-11.15am

LU – 26.11 & 24.12.2017, 10.30-11.15am

Guided tours of the current exhibitions.

Free entrance for children. Regular entrance fee for adults.

Booking required: workshop@mudam.lu; t. +352 45 37 85 531

VISITES FIR KANNER MAT BOMA A BOPA

LU – 30.10 & 18.12.2017, 3.00-3.45pm

Guided tours of the current exhibitions.

Free entrance for children. Regular entrance fee for adults.

Booking required: workshop@mudam.lu; t. +352 45 37 85 531

ONCE UPON A TIME...

FR – 22.10 & 03.12.2017, 10.00-11.00am

EN – 05.11 & 17.12.2017, 10.00-11.00am

LU – 19.11 & 31.12.2017, 10.00-11.00am

Fairy tales for children illustrated by artworks on show. Around the exhibition *Flatland / Abstractions narratives #2*.

Free entrance for children. Regular entrance fee for adults.

Booking required: workshop@mudam.lu; t. +352 45 37 85 531

MUDAMINI WORKSHOPS

HAÏKU / KINTSUGI

16.11.2017, 2.30-4.30pm, 9-12 year olds

23.11.2017, 2.30-4.30pm, 6-8 year olds

Workshops for children from 6 to 12 year olds. Around the exhibition *Su-Mei Tse . Nested*.

For Mudaminis only. No experience required. No material to bring.

Min. 3, max. 12 participants. 7€/workshop. In Luxembourgish, French, German and English.

Booking required: workshop@mudam.lu; t. +352 45 37 85 531

MUDAM AKADEMIE - TOURS

07.02.2018, 7.00-8.00pm (FR): *Su-Mei Tse entre l'orient et l'occident*

With Nadine Erpelding

Marked by her cosmopolitan origins, between Europe and Asia, Su-Mei Tse's artworks always operates between different fields: between sound and image, nature and culture, mental space and sensory experience and are anchored.

Tours free of charge. No booking required. Information: visites@mudam.lu; t. +352 45 37 85 531

EXHIBITION CATALOGUE

A catalogue edited by the partner institutions is published in June 2018 on the occasion of Su-Mei Tse's exhibition at the Aargauer Kunsthhaus in Aarau, Switzerland.

FROM EUROPE TO ASIA

Initiated by the Mudam, the exhibition *Su-Mei Tse . Nested* in Luxembourg is the start of a tour from October 2017 to July 2019 that includes four international museums in Europe and Asia. After Mudam Luxembourg, it will be shown at the Aargauer Kunsthhaus in Aarau, in Switzerland, then at the Yuz Museum Shanghai in China and at the Taipei Fine Arts Museum in Taiwan. As part of the process of collaboration with other institutions that Mudam has implemented since its opening, this tour also testifies to the museum's accompanying work with Luxembourg artists for the production of new projects and the visibility of their work abroad.

This touring between Europe and Asia is all the more pertinent in that it echoes the content of the exhibition: in terms of Su-Mei Tse's origins but also through the nature of the pieces that make up the exhibition, which create links between the two cultures.

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

TOURING DATES

07.10.2017 - 08.04.2018:

05.05.2018 - 12.08.2018:

10.2018 - 02.2019:

04.2019 - 07.2019:

Mudam Luxembourg

Aargauer Kunsthhaus, Aarau, Switzerland

Yuz Museum Shanghai, China

Taipei Fine Arts Museum, Taiwan



Photo: Mudam Luxembourg, Ieoh Ming Pei
Architect Design, © Christian Aschman

MUDAM LUXEMBOURG

Inaugurated in 2006, Mudam is attentive to all artistic disciplines and open to the world. Its collection and programming are prospective, exploring a variety of aesthetic and geographical horizons, and reflect the emergence of new artistic practices at both a national and an international level. Mudam organises a dozen exhibitions a year - large thematic exhibitions, major solo shows, new projects developed in close collaboration with artists - and initiates numerous partnerships with institutions around the world.



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AARGAUER KUNSTHAUS

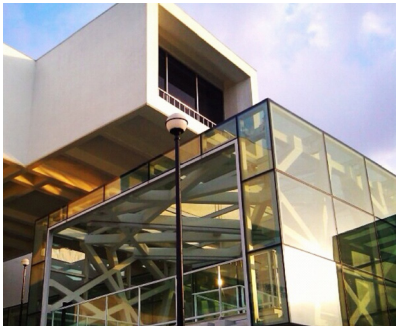
The Aargauer Kunsthhaus has existed since 1959 and is one of the most important museums in Switzerland. Its influence can be put down to a programme of exhibitions devoted mainly to contemporary art and to an exceptional collection, which is the largest public collection of Swiss art from the 18th century to the present day. In 2003, the architects Herzog & de Meuron and the artist Rémy Zaugg enlarged the building, which now boasts about 3000 m² of exhibition space. The Aargauer Kunsthhaus is run by Madeleine Schuppli.



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YUZ MUSEUM SHANGHAI

Inaugurated in 2014 and located in the vibrant Xuhui District of Shanghai, the Yuz Museum occupies the vast space of a former aircraft hangar at Longhua Airport, which has been restored by the Japanese architect Sou Fujimoto. Its refined architecture, which respects the historical style of the hangar, offers a strong interaction between old and new. Like the collection of the Yuz Foundation, the Yuz Museum's programme concentrates on building bridges between western and eastern culture. There have recently been exhibitions of Alberto Giacometti, Andy Warhol, Koo Jeong A and Zhou Li.



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TAIPEI FINE ARTS MUSEUM

Founded in 1983 and located in Taipei Expo Park, in a building designed by Er-Pan Kao, the Taipei Fine Arts Museum is Taiwan's largest modern and contemporary art museum and plays a leading role in the Asian art scene. The museum combines collecting, conservation, research and promotion of modern and contemporary Taiwanese art with an ambitious program of thematic and personal exhibitions. The TFAM also organises the Taipei Biennale, the Taipei Arts Awards and the Taiwanese Pavilion at the Venice Biennale.

PARTNER'S MESSAGE

For many years, BGL BNP Paribas has confirmed its commitment to culture which it sees as a social necessity and as a factor of individual and collective development. As a corporate and social entity, our bank is proud to be a partner of the arts and culture in Luxembourg.

As an established and faithful patron, BGL BNP Paribas has not hesitated to rise to the challenge presented by contemporary art and to engage with Mudam with which it shares this passion, resulting today in its involvement with the solo exhibition Nested devoted to the Luxembourg artist Su-Mei Tse.

The work of Su-Mei Tse has been presented in numerous solo and group exhibitions in Europe, the United States and Asia. Marked by her cosmopolitan origins and her interest in the sound dimension of the world, Tse's practice incorporates topics such as time, memory, rhythm, identity and language.

This partnership is an excellent demonstration of the development of our patronage policy. As a bank for a changing world, we support art that evolves with its era. Behind every artwork lies part of our common history. In this sense, culture is essential. BGL BNP Paribas is particularly pleased to be a partner of Mudam and to contribute to the promotion of art and culture in Luxembourg.

Carlo Thill
Chairman of the Management Board of BGL BNP Paribas



**BGL
BNP PARIBAS**

La banque d'un monde qui change

SU-MEI TSE . NESTED

EXHIBITION FROM OCTOBER 7, 2017 TO APRIL 8, 2018

Curators Christophe Gallois (Mudam Luxembourg), Katrin Weilenmann (Aargauer Kunsthhaus)

Assistant curator Adélie Le Guen

Exhibition partner



**BGL
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La banque d'un monde qui change

Media partner

Le Monde

The exhibition *Su-Mei Tse . Nested* is organised by Mudam Luxembourg and the Aargauer Kunsthhaus in collaboration with the Yuz Museum Shanghai and the Taipei Fine Arts Museum.

***Aargauer Kunsthhaus**



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



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Mudam Luxembourg: 7 October 2017 – 8 April 2018

Aargauer Kunsthhaus, Aarau, Switzerland: 5 May – 12 August 2018

Yuz Museum Shanghai, China: October 2018 – February 2019

Taipei Fine Arts Museum, Taiwan: April – July 2019

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MUDAM THANKS

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