

Edouard Malingue Gallery

馬凌畫廊

Sixth floor, 33 Des Voeux  
Road Central, Hong Kong

2202, 2879 Longteng Avenue  
Xuhui District, Shanghai 200232

≡[edouardmalingue.com](http://edouardmalingue.com)

FIAC 2018  
Booth 1H03

Chou Yu-Cheng  
Su-Mei Tse  
Zheng Zhou

Vernissage: October 17  
Dates: October 18-21

Venue:  
Grand Palais, Avenue Winston  
Churchill, Paris, France

Contact  
+852 2810 0317  
[mail@edouardmalingue.com](mailto:mail@edouardmalingue.com)

Media Enquiries  
Jennifer Ellis  
[jennifer@edouardmalingue.com](mailto:jennifer@edouardmalingue.com)  
+44 7393 602477

All Other Enquiries  
Lorraine Malingue  
[Lorraine@edouardmalingue.com](mailto:Lorraine@edouardmalingue.com)  
+852 2810 0318

Edouard Malingue Gallery is pleased to present at FIAC a booth featuring Su-Mei Tse (b. 1973, Luxembourg), Chou Yu-Cheng (b. 1976, Taiwan) and Zheng Zhou (b. 1969, China). The works reflect the gallery's programme that focuses on artists who combine aesthetic appeal with conceptual enquiry.

A trained classical cellist of Chinese and British descent, Su-Mei Tse weaves a meditative, visual 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. On display is the diptych 'Sky' that depicts a set of cloud images, captured, for a single moment, as if freezing a wrinkle in time. In tandem, she will present 'Stone II #1' (2018), which raised on a plinth, has one think of scholar's rocks and when juxtaposed with 'Sky' creates an environment reminiscent of Shan Shui paintings in three dimensions, a traditional style of Chinese painting that depicts sceneries or natural landscapes. Tse rose to prominence when representing Luxembourg at the Venice Biennial and being awarded the Lion D'Or award. She has equally held solo shows at Aargauer Kunsthau, Aarau; Mudam Luxembourg, Luxembourg; Isabella Stewart Gardner Museum, Boston, amongst others.

Modified, shifted or transferred elements amounting to new relationships between status and object: herein lies the pulse of Chou Yu-Cheng's practice that builds, across multiple mediums, a subtle critique of mass media, institutions and the mechanisms that produce them. A graduate from l'Ecole Nationale Supérieure des Beaux-Arts de Paris, and the research programme La Seine, Chou has gained international recognition for his dialectical interplay between the source and results of his creations. On display is a new wall-spanning work based on his recent series addressing modernisation and cognitive faculties. "Refresh, Sacrifice, New Hygiene, Infection, Clean, Robot, Air, Housekeeping, www.ayibang.com, Cigarette, Dyson, Modern People" (2017-18) addresses this multifaceted topic through the lense of 'hygiene' reflecting the Taiwanese slang phrase "without knowledge and without hygiene" that refers to someone dumb, dirty, without standards. Relative to knowledge, hygiene is relatively abstract – yet, it possesses a yardstick by which we gauge modernisation. Recent solo shows include Taipei Fine Art Museum, Taipei; Kaohsiung Fine Art Museum, Kaohsiung, amongst others. Group exhibitions include Liverpool Biennial; Art Basel Hong Kong Encounters; New Museum, New York and others.

Zheng Zhou is a painter of instinct, conveying onto canvas observations from the world, as ad hoc as they may be. His strokes, furtive yet decisive, depict an urgency – to grasp, to depict, to capture that mesmeric multitude of the cosmos, the 'phenomena' we, or more precisely he, is a witness to. Referencing 'I Ching' ("The Book of Changes"), Zheng channels the astronomical, remarking the myriad of components that make up our universe, mimicking its duplicity through his subject range, hues and techniques. Figures, crowds, animals, objects – elements of the quotidian are the protagonists of Zheng's vision, except none are depicted quite as is. On display are two works, "Endless Idleness" (2016) and "Eye of Sky" (2016). In each, animals and people hover behind a glistening trickle of abstract paint, superimposed to create a delicate fumble of anthropomorphic shapes with a mnemonic quality. A prolific painter, Zheng debuted by studying Printmaking at the Zhejiang Academy of Fine Arts, subsequently shifting his practice to painting and lecturing. Throughout these years of tuition and pedagogy, Zheng painted, systematically, before finally relocating to Beijing in 2013 to work as an artist. He recently exhibited at Edouard Malingue Gallery, Shanghai and Hong Kong.

///

Edouard Malingue Gallery was founded in Hong Kong in 2010 to build a critical dialogue between Asian and international contemporary artists, both emerging and established, who combine aesthetic concern with conceptual enquiry, and work across different disciplines from video and installation to painting and sound. In 2016 the gallery opened a second space in Shanghai, creating a wider platform of exchange for its roster of artists. In addition to presenting dynamic solo exhibitions, the gallery pushes the boundaries of art in public spaces and stimulates artistic discourse through collaborations with curators worldwide.