

Tishan Hsu: Liquid Circuit

September 24, 2020 – January 25, 2021

For Immediate Release

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EXHIBITION

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EXHIBITION DATES

September 24, 2020 –
January 25, 2021

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SculptureCenter presents New York based artist's first museum survey exhibition in the United States, which premiered in Los Angeles at the Hammer Museum earlier this year

Long Island City, NY — *Tishan Hsu: Liquid Circuit* is the New York based artist's first museum survey exhibition in the United States. The exhibition traces Hsu's key ideas and demonstrates how they clearly resonate in the works of younger artists coming of age today. In the mid-1980s Hsu began a series of works that considered the implications of the accelerated use of technology and artificial intelligence and their impact on the body and human condition. His work is distinct from well-documented approaches to art making in the 1980s that relied upon strategies of appropriation, a use of references to popular culture, as well as Neo-geo and other tendencies toward abstraction. Yet Hsu's work takes on minimalist legacies in its reduced forms, and also processes the textures and colors of screens and other aesthetic clues of the emergent information age. The artist's work throughout this period considers the object's phenomenological properties and the shifting visual landscape.

Trained as an architect at MIT, Hsu's art has an idiosyncratic materiality that is informed by his education and the budding East Village scene of the time. His use of tiles, for instance, suggests the architecture of domestic interiors, but also points to the construction of digital images as many discrete units of data. His use of alkyd, resins, and urethane responds to materials developed and used in burgeoning industries. Bringing together roughly thirty key sculptures, wall reliefs, drawings and media work from 1980 to 2005, the exhibition includes architectonic paintings

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and sculptures from the 1980s that considered the materiality of the image in the ever-expanding digital landscape; Hsu's first experiments in Photoshop that mark some of the earliest instances of artists using the newly available digital photo manipulation software; and a selection of the artist's drawings and other projects. The exhibition demonstrates Hsu's prophetic practice and exemplifies how art responds to and processes the pressing questions of its time. *Tishan Hsu: Liquid Circuit* reintroduces the work of this visionary artist to a contemporary audience that has finally caught up with the issues he began to address over thirty years ago.

Tishan Hsu: Liquid Circuit is organized by SculptureCenter, New York, and is curated by **Sohrab Mohebbi**, Curator, with **Kyle Danciewicz**, Director of Exhibitions and Programs. Lead Underwriting of *Tishan Hsu: Liquid Circuit* is provided by Richard Chang / Domus Collection, and Joyce K. Liu.

Born in Boston, Massachusetts, **Tishan Hsu** spent his first years in Zurich, Switzerland. He grew up in Ohio, Wisconsin, Virginia, and New York. Hsu had his first one-person exhibition as a teenager in Virginia, where his paintings were shown throughout the region. He studied architecture at the Massachusetts Institute of Technology where he received his B.S.A.D. in 1973 and M.Arch. in 1975. While at MIT, he studied film at Harvard University's Carpenter Center. He moved to New York in 1979, where he currently resides. Hsu first exhibited in New York at the Pat Hearn Gallery. Since 1985, Hsu has shown in the United States, Europe, and Mexico, with works in many public and private collections. From 1988-90, Hsu lived and worked in Cologne, and from 2013-16, he maintained a studio in Shanghai.

Hsu's work is included in the collections of the Metropolitan Museum of Art, New York; Centre Pompidou, Paris; Museum für Moderne Kunst, Frankfurt am Main; High Museum, Atlanta; Museum of Contemporary Art, Los Angeles; Museum of Contemporary Art North Miami; and the Weisman Art Museum, Minneapolis. Hsu has served as a Member of the Board of White Columns and the Skowhegan School of Painting and Sculpture. He has been a Professor of Visual Arts at Sarah Lawrence College, and a visiting professor at Pratt Institute and Harvard University.

On view concurrently
Jesse Wine: Imperfect List

About SculptureCenter

SculptureCenter leads the conversation on contemporary art by supporting artistic innovation and independent thought highlighting sculpture's specific potential to change the way we engage with the world. Positioning artists' work in larger cultural, historical, and aesthetic contexts, SculptureCenter discerns and interprets emerging ideas. Founded by artists in 1928, SculptureCenter provides an international forum that connects artists and audiences by presenting exhibitions, commissioning new work, and generating scholarship.

For over 20 years, SculptureCenter has presented works by over 750 emerging and established artists through its annual exhibition program, and today, SculptureCenter is considered one of New York's most adventurous kunsthallen. Placing importance on investment, inclusiveness, independence, transparency, and rigor, SculptureCenter has developed a strong reputation for championing under-recognized and emerging artists, many of whom have gone on to celebrated and

substantial careers such as: Turner Prize winner Charlotte Prodger and nominee Anthea Hamilton, Sanford Biggers, Nairy Baghramian, Tom Burr, Liz Glynn, Rochelle Goldberg, Camille Henrot, Leslie Hewitt, Rashid Johnson, Ugo Rondinone, Katrín Sigurdardóttir, Alexandre Singh, Monika Sosnowska, Gedi Sibony, Mika Tajima, and recent Hugo Boss Prize winners Anicka Yi and Simone Leigh.

As a non-collecting museum, SculptureCenter's annual exhibition program includes 1–2 commissioning programs by mid-career artists, 10–15 projects by emerging artists, and 3–6 solo and group exhibitions in addition to an exciting series of special projects by established and emerging artists. SculptureCenter continuously offers a dynamic series of free public programs and events that feature artist talks, performances, film screenings, and publications.

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Additional support for the exhibition is provided by Stephen Cheng and Empty Gallery.

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Image: Tishan Hsu, *Vertical Ooze*, 1987.
Ceramic tile, urethane, compound, acrylic, oil
on wood. 49.5 x 48 x 61.5 inches (126 x 122 x
156 cm). Centre Pompidou, Paris.