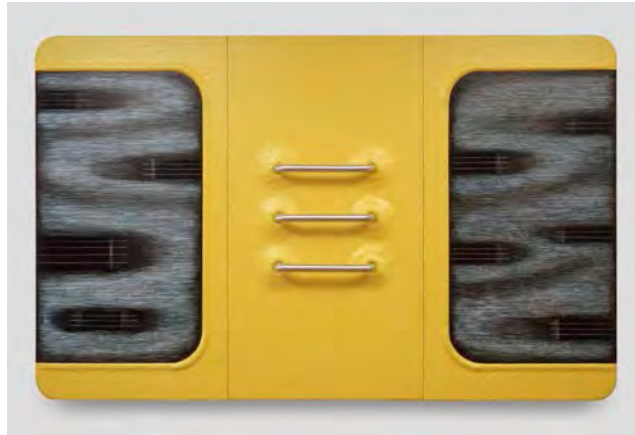


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***Tishan Hsu: Liquid Circuit***  
**January 26–April 19, 2020 (Los Angeles)**  
**May 11–August 17, 2020 (New York)**

**Artist's first U.S. museum survey exhibition**  
**Organized by SculptureCenter, premiering at Hammer Museum**



**(Los Angeles, CA)**— *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. Organized by SculptureCenter in New York, *Tishan Hsu: Liquid Circuit* premieres at the Hammer Museum in Los Angeles and will be on view January 26–April 19, 2020

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 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.

Image caption: Tishan Hsu, *Liquid Circuit*, 1987. Acrylic, compound, alkyd, oil, aluminum on wood. 90 x 143 x 9 in. (229 x 363 x 23 cm). Frederick R. Weisman Art Museum, Minneapolis.

*Tishan Hsu: Liquid Circuit* is curated by SculptureCenter curator **Sohrab Mohebbi**. The Hammer's presentation is organized by curator **Aram Moshayedi**.

### **About Tishan Hsu**

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.

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### **About the Hammer Museum**

The Hammer Museum is part of the School of the Arts and Architecture at UCLA, and offers exhibitions and collections that span classic to contemporary art. It holds more than 50,000 works in its collection, including one of the finest collections of works on paper in the nation, the Grunwald Center for the Graphic Arts. Through a wide-ranging, international exhibition program and the biennial, Made in L.A., the Hammer highlights contemporary art since the 1960s, especially the work of emerging and under recognized artists. The exhibitions, permanent collections, and nearly 300 public programs annually—including film screenings, lectures, symposia, readings, music performances, and workshops for families—are all free to the public.

### **Hammer Museum Information**

Admission to all exhibitions and programs at the Hammer Museum is free, made possible through the generosity of benefactors Erika J. Glazer and Brenda R. Potter. Hours: Tuesday–Friday 11 a.m.–8 p.m., Saturday & Sunday 11 a.m.–5 p.m. Closed Mondays and national holidays. Hammer Museum, 10899 Wilshire Boulevard at Westwood, Los Angeles. Onsite parking \$7 (maximum 3 hours) or \$7 flat rate after 6 p.m. Visit [hammer.ucla.edu](http://hammer.ucla.edu) for details or call 310-443-7000.

### **About Sculpture Center**

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 nearly 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 kunsthalls. 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.

Lead Underwriting support of SculptureCenter's presentation of *Tishan Hsu: Liquid Circuit* is provided by **Richard Chang / Domus Collection**.

Support for *Tishan Hsu: Liquid Circuit* is generously provided by Stephen Cheng and Empty Gallery. SculptureCenter's Exhibition Fund is supported by the Kraus Family Foundation and Toby Devan Lewis.