

secession

Vereinigung bildender KünstlerInnen Wiener Secession
Friedrichstraße 12, A-1010 Wien
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office@secession.at, www.secession.at

Press release

Tishan Hsu

recent work 2023

December 1 – February 11, 2024

Hauptraum

Press conference: Thursday, November 30, 2023, 10 a.m.

Opening: Thursday, November 30, 2023, 7 p.m.

Exhibition talk: Tishan Hsu in conversation with Patrizia Dander

Thursday, November 30, 2023, 6 p.m.

(in English)

An event by the Friends of the Secession

My concerns in the work were about the body and technology; it was very simple. Many people asked me if I was trying to imagine a future. I felt I was responding to what I saw in the present.

(Tishan Hsu)

Titled *recent work 2023*, the American artist Tishan Hsu's exhibition at the Secession consists entirely of new works. After his first major retrospective, which opened at the Hammer Museum in Los Angeles in 2020 and then traveled to the SculptureCenter in New York, where Hsu lives, the artist's work was prominently featured in the central exhibition *The Milk of Dreams* at the 59th Venice Biennale in 2022. For last year's Carnegie International, he conceived several large-scale sculptures; the sculptures he now presents at the Secession elaborate on the ideas they articulate. Taken together, these three major exhibitions in recent years threw Hsu's creative evolution over the past four decades into relief, illustrating both his changing choices of techniques and materials and his methodological constancy and persistent pursuit of key concerns.

Hsu's preoccupation with the body in a world of technology dates back to the 1980s. How bodies and consciousness change in the interaction with digital technology is a question he has insistently probed. Hsu's insights into the interpenetration of human and technology have proven visionary; science fiction anticipated its culmination in the hybrid existence of the cyborg, but it left few traces in the art of the 1980s.

Hsu, who studied architecture at the renowned Massachusetts Institute of Technology in Cambridge, moved to New York in the early 1980s and started exhibiting his art. His training at MIT with its culture of innovation and research into the technologies of the future was formative for Hsu, who is still eager to adopt novel technologies and integrate them into his creative practice. Meanwhile, he retains classical "handmade"

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techniques and processes and cherishes the deliberate slowness of artistic production. Hsu's works are always both—manufactured in a traditional practice and involving cutting-edge processes.

His open-mindedness and embrace of experimentation are reflected in the diversity of media in the exhibition. The large sculpture *tablet-skin-screen*'s form derives from the shape of an open laptop computer; planned down to the smallest detail by the artist, it was industrially manufactured out of metal modules and incorporates body casts made of translucent acrylic. The sculpture's flesh-toned surface coating gestures toward the fusion of human and digital interface. To Hsu, the world that surrounds us is like a matrix out of which everything can emerge anywhere—pictorial compositions combining digital patterns with silicone casts of human or animal body parts grow from the walls, *Car-Body* appears to hover in the air in the gallery, and one wall is lined with a digital pattern wallpaper that reprises forms from the pictures. A LED video wall shows the unconstrained ongoing transformation of digitally generated forms, accompanied by an ambient sound that fills the room. The interpenetration of physical bodies with virtual digital forms that Hsu's oeuvre explores and visualizes is reflected by titles like *screen-body-data*, *pig ear-screen-skin 2*, *grass-screen-skin / object 3*, *double-breath-green-2*, and *Breath 9*, whose descriptive and enumerative quality recalls scientific experimental series. The numbers suggest the works' iterative character: they are versions and mutations rather than singular manifestations.

Tishan Hsu was born in Boston in 1951 and lives and works in New York City.

The exhibition was produced in cooperation with the Musée d'art moderne et contemporain (MAMCO), Geneva, where the artist's largest retrospective outside the U.S. to date is scheduled to open in March 2024, showcasing most of the new works together with earlier pieces.

Programmed by the Board of the Secession
Curated by Bettina Spörr

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Publication

Tishan Hsu. recent works 2023

Format: 17 x 24 cm

Details: Softcover, dustjacket, 64 pages

Series design concept: Sabo Day

Graphic design: Sabo Day

Text: Laura Brown, Martha Schwendener (conversation)

Language: English

25 illustrations

Secession 2023

Verlag der Buchhandlung Walther und Franz König, Köln

ISBN 978-3-7533-0571-4

The book to be released in conjunction with Tishan Hsu's exhibition *recent work 2023* contains an essay by Laura Brown that reconstructs the creative techniques he has devised and honed over the past four decades and turns the spotlight on the early 2000s as a watershed moment when digital image editing programs suddenly produced within seconds many of the effects Hsu had anticipated. In a conversation with Martha Schwendener, Hsu dwells on the early years of his career and discusses his great theme: the fusion of body and technology in an increasingly virtual world.

When the artist learned that the new publication model introduced by the Secession in 2023 calls for freely accessible digital copies of all books complementing the printed version, he was inspired to toy with the relation between the analog book and its digital twin. To do so, he took process-oriented approaches that are integral to his creative practice such as the interpenetration of analog and digital techniques and adapted them to the book medium. Hsu's art harnesses printing processes to translate digitally generated or edited forms into analog media, where they undergo further manipulation, sometimes iteratively, as in a feedback or echo.

In the book, the artist mirrors this process-based dimension of his work with a mutating series of eight pictures created for the downloadable version, whose title image changes over the course of the exhibition's duration not unlike in the computer-generated special effect known as morphing. The intervals at which the cover changes are progressive rather than static. The final image is released on the exhibition's closing day and remains in place as the "infinite" version. Meanwhile, the play with the cover image also turns collecting into a game—the printed dust cover, which exists only in the analog version, features all eight motifs, like a preprinted sleeve for collectible cards, complete with the exact period during which they can be downloaded from the web. An aficionado who wants the full set—almost like a collector buying up NFTs—will need to download the digital book on the specified dates.

The digital publication is available for free at https://secession.at/category/digital_publication.

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Current exhibitions

Hauptraum

Tishan Hsu recent work 2023

December 1 – February 11, 2024

Galerie

Charlie Prodger *The Offering Formula*

December 1 – February 25, 2024

Grafisches Kabinett

Agency of Singular Investigations

On New Thinking And Other Forgotten Dreams

December 1 – February 25, 2024

Publications

Tishan Hsu. recent works 2023

Softcover, dustjacket, 64 pages, EUR 18,00

Charlie Prodger

Softcover, dustjacket, 64 pages, EUR 18,00

Agency of Singular Investigations

Softcover, dustjacket, 64 pages, EUR 18,00

Permanent presentation

Gustav Klimt, *Beethoven Frieze*

Beethoven – Painting and Music in cooperation with

Wiener Symphoniker

Opening hours

Tuesday – Sunday 10 a.m. – 6 p.m.

Admission

Regular € 12,00 | Students under 26 € 7,50

Seniors 65+ € 10,00 | Free admission for children under 12

Press contact Secession

Julia Kronberger

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Press images

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Tishan Hsu

Biografie | Biography

Tishan Hsu, geboren 1951 in Boston, MA, lebt und arbeitet in New York.
Tishan Hsu, born in Boston, MA in 1951, lives and works in New York.

Bildung | Education

Massachusetts Institute of Technology, Cambridge, MA, B.S.A.D. (1973), M.Arch. (1975)

Einzelausstellungen (Auswahl) | Solo exhibitions (selection)

- 2024 *Tishan Hsu*, curated by Lionel Bovier and Elisabeth Jobin, MAMCO, Geneva, Switzerland (forthcoming)
- 2023 *Tishan Hsu: recent work 2023*, curated by Bettina Spörr, Secession, Vienna (forthcoming)
Tishan Hsu: screen-skins-2, Galerie Max Mayer, Düsseldorf, Germany
screen-skins, Empty Gallery, Hong Kong
- 2021 *skin-screen-grass*, Miguel Abreu Gallery, New York
- 2020 *Tishan Hsu: Liquid Circuit*, SculptureCenter, Long Island City, NY
Tishan Hsu: Liquid Circuit, Hammer Museum, Los Angeles, CA
- 2019 *Delete*, Empty Gallery, Hong Kong
- 2002 *TheAnnex*, New York
- 1991 Galerie Rolf Ricke, Cologne, Germany
- 1990 Lino Silverstein Gallery, Barcelona, Spain
- 1989 Pat Hearn Gallery, New York
- 1988 M.I.T. List Visual Arts Center, Cambridge, MA
- 1987 Carnegie Mellon University Art Gallery, Pittsburgh, PA
Leo Castelli Gallery, New York
Pat Hearn Gallery, New York
Hillman Holland Gallery, Atlanta, GA
- 1986 Pat Hearn Gallery, New York
- 1985 Pat Hearn Gallery, New York
- 1984 White Columns, New York

Gruppenausstellungen (Auswahl) | Group exhibitions (selection)

- 2023 *Together in Time: Selections from the Hammer Contemporary Collection*, Hammer Museum, Los Angeles, CA
To Your Eternity: The 4th Future of Today Biennale, curated by Xin Wang, Today Art Museum, Beijing, China
Hardcore, Sadie Coles HQ, London, UK
Day Jobs, curated by Veronica Roberts and Lynne Maphies, Blanton Museum of Art, Austin, TX
Human Is, curated by Franziska Wildförster, Schinkel Pavillon, Berlin, Germany
Horizons: Is there anybody out there?, curated by Robin Peckham, Antenna Space, Shanghai, China
- 2022 *59th International Art Exhibition, Venice Biennale: The Milk of Dreams*, curated by Cecilia Alemani, Venice, Italy
58th Carnegie International: Is it morning for you yet?, organized by Sohrab Mohebbi, Carnegie Museum of Art, Pittsburgh, PA

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- Future Bodies from a Recent Past—Sculpture, Technology, and the Body since the 1950s*, Museum Brandhorst, Munich, Germany
- In the Balance: Between Painting and Sculpture, 1965–1985*, organized by Jennie Goldstein, Whitney Museum of American Art, New York
- Cloud Walkers*, Leeum Museum of Art, Seoul, South Korea
- Memory of Rib*, curated by Jeppe Ugelvig, N/A Gallery, Seoul, South Korea
- The Painter's New Tools*, Organized by Eleanor Cayre and Dean Kissick, Nahmad Contemporary, New York
- Invitational Exhibition of Visual Art*, American Academy of Arts and Letters, New York
- Old and New Dreams: Recent Acquisitions in a Collection*, The Museum of Contemporary Art, Los Angeles
- A Gateway to Possible Worlds: Art & Science-Fiction*, curated by Alexandra Müller, Centre Pompidou-Metz, Metz, France
- 2021 *TECHNO*, curated by Bart van der Heide, Museion, Bolzano, Italy
- Zeros + Ones*, curated by Kathrin Bentele, Anna Gritz, Ghislaine Leung, KW Institute for Contemporary Art, Berlin, Germany
- The Poet-Engineers*, Miguel Abreu Gallery, New York
- 13th Gwangju Biennale: Minds Rising, Spirits Tuning*, organized by Natasha Ginwala and Defne Ayas, Gwangju, South Korea
- Regroup Show*, Miguel Abreu Gallery, New York
- Entrainment*, Someday Gallery, New York
- 8 Americans*, Chart Gallery, New York
- Hello America*, curated by Gianni Jetzer, Karma International, Zurich, Switzerland
- Alien Nation*, Von Ammon Co, Washington, D.C.
- 2020 *100 Drawings from Now*, The Drawing Center, New York
- The Body Electric*, Museum of Art and Design, Miami Dade College, Miami, FL
- Sammlung*, Tower MMK (The Museum für Moderne Kunst), Frankfurt, Germany
- ...Hallo Köln!*, curated by Rolf Ricke, Galerie Anke Schmidt, Köln, Germany
- 2019 *Cutting the Stone*, organized by Alex Fleming and Anya Komar, Miguel Abreu Gallery, New York
- Phantom Plane, Cyberpunk in the Year of the Future*, Tai Kwun, Hong Kong
- Searching the Sky for Rain*, SculptureCenter, Long Island City, NY
- Into Form: Selections from the Rose Collection, 1957-2018*, Rose Art Museum, Waltham, MA
- Glow Like That*, K11 Art Foundation, Hong Kong
- 2018 *Brand New: Art and Commodity in the 1980s*, The Hirshhorn Museum, Washington D.C.
- Guarded Future II*, Downs & Ross, New York
- The Conditions of Being Art: Pat Hearn Gallery & American Fine Arts, Co. (1983- 2004)*, Hessel Museum of Art, CCS Bard, New York
- 2017 *The Silent Baroque Revisited*, Hubertushoehe art + architecture, Berlin, Germany
- 2012 *Desperately Seeking Susan*, Kathleen Cullen Gallery, New York
- 2005 *Extension – Mind to Body to Technology*, San Giacomo degli italiani, Naples, Italy (with Cybercast from New York)
- 2003 *Below the Canel: After 9/11*, Asian American Arts Centre, New York
- 2002 *Einfach Kunst. Sammlung Rolf Ricke*, Neues Museum in Nürnberg, Germany
- 2001 *Pat Hearn Gallery: Part One (1983-1987)*, Pat Hearn Gallery, New York
- Selections from the Permanent Collection*, Museum of Contemporary Art, North Miami, FL
- 1998 *Digital Hybrids*, McDonough Museum of Art, Youngstown, OH
- 1997 *Techno.Seduction*, The Cooper Union, New York

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- 1996 *Natural Spectacles*, David Winton Bell Gallery, Brown University, Providence, RI
- 1993 *Art in the Age of Information*, Pittsburgh Cultural Trust & 808 Penn Modern, Wood Street Galleries, Pittsburgh, PA
- 1992 *Regard Multiple - Acquisitions de la Societe des Amis du Musee national d'art moderne*, Centre George Pompidou, Paris
A New American Flag, Max Protecht Gallery, New York
- 1991 *42nd Biennial Exhibition of Contemporary American Painting*, The Corcoran Gallery of Art, Washington, D.C.
- 1990 *A La Bibliothek*, Salzburger Kunstveriein, Salzburg, Austria; Stadt. Museum, Mulheim a.d. Ruhr, West Germany
Vertigo, Galerie Thaddeus Ropac, Paris
Mind Over Matter, Whitney Museum of American Art, New York
Culture in Pieces - Other Social Objects, Beaver Art Gallery, Beaver College, Glenside, PA
The Technological Muse, Katonah Art Museum, Katonah, NY
Hybrid Neutral: Modes of Abstraction and the Social, 1988-1990 traveling exhibiton organized and circulated by Independent Curators International, New York
The Shadow of Presence, Galerie Charles Cartwright, Paris, France
Status of Sculpture, 1990-1991, ELAC Art Contemporain, Lyon, France; Institute of Contemporary Art, London; Kunstmuseum de Hasselt, Hasselt, Belgium; Stiftung Starke, Gemeinnutzige Kunststiftung, Berlin, Germany
Spellbound, Marc Richards Gallery, Los Angeles
- 1988 *The Binational - American Art of the late 80's*, Institute of Contemporary Art & The Museum of Fine Arts, Boston, MA; Stadtische Kunsthalle, Kunstsammlung Nordrhein-Westfalen & Kunstverein fur die Rheinlande and Westfalen Dusseldorf, West Germany
Art at the End of the Social, Rooseum, Malmö, Sweden
A New Generation of the 1980's: American Painters and Sculptors, The Metropolitan Museum of Art, New York
Complexity & Contradiction, Scott Hanson Gallery, New York
The Inside and the Outside, Rhona Hoffman Gallery, Chicago
Drawings, Laurie Rubin Gallery, New York
New York Art Now (Part II), Saatchi Collection, London, England
- 1987 *Leo Castelli y Sus Artistas*, Centro Cultural Arte Contemporaneo, A.C., Mexico City, Mexico
Primary Structures, Rhona Hoffman Gallery, Chicago
Sculptures, Galerie Charles Cartwright, Paris, France
NY New Art, Mayor Rowan Gallery, London, England
Locations, Galerie Thaddeus Ropac, Salzburg and Galerie im Taxispalais, Innsbruck, Austria
The Ironic Sublime, Galerie Albrecht, Munich, West Germany
The Antique Future, Massimo Audiello Gallery, New York
Armleder, Artschwager, Hsu, Pat Hearn Gallery, New York
- 1986 *Modern Sleep*, American Fine Arts Gallery, New York
As Sculpture, Daniel Newburg Gallery, New York
- 1985 *Brave New World - A New Generation*, Charlottenburg Exhibition Hall, Copenhagen, Denmark
More Than Meets the Eye, Fabian Carlson Gallery, London
Emily, Anna & Tishan: The First Generation, Asian Arts Institute, New York
- 1984 *Invitational*, Matthews Hamilton Gallery, Philadelphia
Brilliant Color, Baskerville + Watson Gallery, New York
Update, White Columns, New York

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- 1983 Berkshire Art Museum, Pittsfield, Massachusetts
Terminal Show, Brooklyn, New York
1981 *Arabia Felix*, Art Galaxy, New York

Lehre | Teaching

- 1994 – 2018 Professor of Visual Arts, Sarah Lawrence College, Bronxville, NY.
Visual Arts Department – Sculpture. Chairman of the Visual Arts Dept. (2008-2010)
2005 – 2006 Visiting Professor of Visual and Environmental Studies Harvard University, Cambridge, MA
1993 – 1996 Visiting Assistant Professor, Pratt Institute, Brooklyn, NY. Foundation Art Dept.
1997 Visiting Artist: Tyler School of Art, Temple University
1996 Visiting Artist: Stanford University, Dept. of Art
1992 Visiting Artist: Cranbrook Academy of Art - Painting Dept.
1989 Visiting Artist: Yale University School of Art - Sculpture Dept
1987 Guest Lecturer: Columbia College, Columbia University
Guest Lecturer: Carnegie Mellon University Art Dept

Sammlungen | Collections

C21 Museum, Nashville
Centre Georges Pompidou, Paris
Dallas Museum of Art, Texas
Fondation Carmignac, Paris
High Museum, Atlanta
Hammer Museum, Log Angeles
Metropolitan Museum of Art, New York
Museum of Contemporary Art, Los Angeles
Museum of Contemporary Art, North Miami
Museum für Moderne Kunst / MMK, Frankfurt-am-Main
Pinault Collection, Paris
Rose Art Museum, Waltham, MA
Rubell Family Collection, Miami
Tate Modern, London
Terra Museum, Mexico City
Weisman Art Museum, Minneapolis
Whitney Museum of American Art, New York
X Museum, Beijing

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Art Education Program

Wednesday, December 6, 2023; Wednesday, January 3, 2023,
and Wednesday, February 7, 2024

The Secession Turns 125

The Secession first opened its doors 125 years ago, on November 12, 1898. Come celebrate with us!
On the occasion of this anniversary, we offer free admission on the first Wednesday of every month.

Sunday, February 11, 2024, 5pm

Nearly missed it?

Join us on a last-minute guided tour of the exhibition by Tishan Hsu.

Sunday, February 25, 2024, 5pm

Nearly missed it?

Join us on a last-minute guided tour of the exhibitions by Charlie Prodger, and Agency of Singular Investigations

Every Saturday

History of the Secession and its architecture, and current exhibitions

Overview tours at 11am in English and at 2pm in German

Admission plus € 3,- guide fee per person.

Kids under 12 free of charge.

The guided tours are also available by appointment.

Contact: kunstvermittlung@secession.at

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Neue Publikationsreihe | New publication series

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https://secession.at/category/digital_publication

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Charlie Prodger. The Offering Formula

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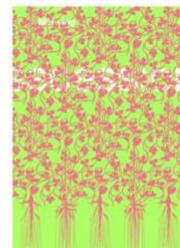
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