

## TISHAN HSU

Since the mid-1980s, Tishan Hsu's prescient artistic practice has been probing the cognitive as well as physical effects of transformative technological advances on our lives. Through the use of unusual materials, software tools, and innovative fabrication techniques, his enigmatic paintings and sculptures explore and manifest poetic new ways to engage and reimagine the human body.

After studying Environmental Design and Architecture at MIT in the 1970s, Hsu rose to prominence during New York's East Village era with a quick series of exhibitions at the Pat Hearn Gallery and a 1987 show with Leo Castelli.

"Looking back," Hsu notes, "the evolution of imaging software, printing technologies, new materials, sensor technology, video and sound have enabled the work to unfold in clearer and more radical ways. The sensibility needed the technology. There has been a synchronicity that I did not expect."

From early on Hsu's work began to reflect his "assessment that technology was becoming an extension of the human body," as Julie Belcove writes, which is "a condition he concluded was destined to intensify over time. Modular tiles in his sculptures echoed bits of digital data; three-dimensional objects hinted at contraptions yet to come. Paintings evoked computer monitors but also blood cells or flesh." The body, Hsu came to realize, could no longer be represented the way it had been for centuries. He was seeing the future.

Following a two-year move to Cologne in 1988, Hsu took a job teaching at Sarah Lawrence College, from which he recently retired. An artist-intellectual ahead of his time, Hsu worked quietly for many years, largely overlooked or forgotten by the art world – until now.

After his mother's death in 2013, Hsu turned his longstanding interest in the social and technological constitution of bodies to the more personal consideration of race, history, and heritage. Traveling to China for the first time, Hsu discovered among his mother's possessions an archive of family letters and photographs documenting life in the years immediately following the 1949 revolution, when his family was separated and his parents unable to return to their Shanghai home. Elements of the archive appear throughout this series, simply titled *The Shanghai Project*. Hsu deploys these personal artifacts using a variety of digital processing techniques as a way of navigating the gaps and traces of cultural memory and individual consciousness within the digital realm. Family photographs recur in varied states of opacity within fields of warping pixels. The images are manipulated digitally using photo editing software, scanning, and re-photographing, as well as through material interventions. After being printed onto aluminum sheets, Hsu builds up the surfaces of the works with drips and protrusions of pigmented silicone. These works occupy the site of the mind and body striated by the flux of information. As the artist notes, *The Shanghai Project* engages "how the personal registers through technology; what is coded, stored, and what is not."

Hsu has been making the majority of his paintings on canvas since the late 1980s using a silkscreen process to juxtapose images of his close-up pastel drawings of flesh with appropriated biomedical images of orifices and body parts. The scale of these works is such that the dot matrix of the silkscreens is markedly legible. His most recent paintings, further, almost announce their techno-mediation through an evident digital reproducibility. Various re-engaged motifs from his visual vocabulary are now warped and morphing into hardware and screens and become part of a larger corporeal entity. "The appearance of white noise, glitches and dislodged body parts adrift in the grid," writes Jeppe Ugelvig, "is reminiscent of the 'cyberpunk' aesthetics of the early 1990s, which similarly worked to articulate anxieties and fantasies about an uncertain digital future. But while much cybernetic thinking from this era imagined the web as a form of life privileging the immaterial mind (and thus doing away with the body), Hsu's work insists on the fundamental corporeality of our encounter with such virtual systems. The body figures not as some disposable prosthetic, but as a kind of interface, a place that connects various systems of reality." As our lives increasingly expand into the unleashed digital domain, Hsu locates the human body amid different forms and velocities floating in the data stream.

*Tishan Hsu (b. 1951, Boston) spent his very early years in Zurich, then grew up in Ohio, Wisconsin, Virginia, and New York. He studied environmental design and architecture at MIT and received his BSAD in 1973 and M.Arch in 1975. While at MIT, Hsu studied film at the Carpenter Center, Harvard University. He moved to New York in 1979, where he currently resides. His first exhibition in New York was at Pat Hearn Gallery, and in 1987, he had a one-person show at Leo Castelli. Since the mid-1980s he has shown extensively in the United States, Europe, and Mexico. Hsu has served as a board member of White Columns, New York, 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. Tishan Hsu's survey exhibition, Liquid Circuit, was on view at SculptureCenter, New York from September 2020 to January 2021, following its first iteration at the Hammer Museum, Los Angeles. In 2021, his work was included in the 13th Gwangju Biennale, Minds Rising, Spirits Tuning; TECHNO at Museion, Bolzano, Italy; Zeros + Ones at KW Institute for Contemporary Art, Berlin; and The Poet-Engineers at Miguel Abreu Gallery, New York. In 2019, a one-person show, Delete, was held at Empty Gallery, Hong Kong. Hsu's first New York gallery exhibition in 32 years, skin-screen-grass, opened at Miguel Abreu Gallery in October 2021.*

*His work was recently included in the 59th International Art Exhibition, Venice Biennale: The Milk of Dreams, curated by Cecilia Alemani at Arsenale. His first public outdoor sculptures are currently on view in the 58<sup>th</sup> Carnegie International: Is it morning for you yet?, organized by Sohrab Mohebbi, in Pittsburgh.*

*Tishan Hsu's work is in the collection of The Metropolitan Museum of Art, New York; The Whitney Museum of American Art, New York; Museum of Contemporary Art, Los Angeles; Dallas Museum of Art, Texas; Centre Pompidou, Paris; Tate Modern, London; Museum für Moderne Kunst (MMK), Frankfurt am Main; Pinault Collection, Paris; High Museum, Atlanta; The Weisman Museum, Minneapolis; Terra Museum, Mexico City; Museum of Contemporary Art, North Miami; X Museum, Beijing; and The Rubell Family Collection, Miami.*

**MIGUEL ABREU GALLERY**

**TISHAN HSU**

Born 1951, Boston, MA  
Lives and works in New York

**EDUCATION**

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

**SELECTED SOLO EXHIBITIONS**

**2023**

Secession, Vienna (forthcoming)

**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

## SELECTED GROUP EXHIBITIONS

2023

*Day Jobs*, curated by Veronica Roberts and Lynne Maphies, Blanton Museum of Art, Austin, TX (forthcoming)

*Human Is*, curated by Franziska Wildförster, Schinkel Pavillon, Berlin, Germany (forthcoming)

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

*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

**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

**1989**

*Baldessari, Rauschenburg, Rosenquist, Hsu, Quentel*, Ernst Busche Gallery, Cologne, Germany

*Einleuchten - Will, Vorstel & Simul*, Deichtorhallern, Hamburg, West Germany

*Painting Beyond the Death of Painting*, Kuznetsky Most Exhibition Hall, Moscow

*The Silent Baroque*, Galerie Thaddaeus Ropac, Salzburg

*Nonrepresentation (The Show of the Essay)*, Annie Plumb Gallery, New York

**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 für 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

**1983**

Berkshire Art Museum, Pittsfield, Massachusetts

*Terminal Show*, Brooklyn, New York

**1981**

*Arabia Felix*, Art Galaxy, New York

**TEACHING****1994–2018**

Professor of Visual Arts, Sarah Lawrence College, Bronxville, NY.

Visual Arts Department – Sculpture. Chairman of the Visual Arts Dept. (2008–2010)

**2005–06**

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.

## **BIBLIOGRAPHY**

**2022**

Kissick, Dean. "In Between Ages with Artist Tishan Hsu," *Highsnobiety*, Fall 2022

Melendez, Franklin. "Tishan Hsu: Body Currents," *Flash Art*, Vol 55, No. 339, Summer 2022

Farago, Jason. "Looking Inward, and Back, at a Biennale for the History Books," *The New York Times*, April 30

Searle, Adrian. "Cyborgs, sirens and a singing murderer: the thrilling, oligarch-free Venice Biennale," *The Guardian*, April 25

Chan, Dawn. "8 Americans," *Artforum*, Vol. 60, No. 7, March.

**2021**

Schwendener, Martha. "What to See in N.Y.C. Galleries Right Now," *The New York Times*, December 23.

Packard, Cassie. "Tishan Hsu: skin-screen-grass," *The Brooklyn Rail*, December – January.

Ma, Sophia. "8 Artists Grapple with What It Means to Be Asian American in an Intergenerational Group Show," *Artsty*, December 21.

Cowan, Sarah. "Tishan Hsu, skin-screen-grass," *TheGuide.Art*, November.

Schwendener, Martha. "Tishan Hsu with Martha Schwendener," *The Brooklyn Rail*, February.

Aima, Rachel. "Tishan Hsu's Prescient Yet Apolitical View of Technology," *Frieze*, January 11.

Quinlan, Adriane. "An Artist for the Dystopian Age," *The New York Times Style Magazine*, January 7.

King, Elaine. "Tishan Hsu," *Sculpture Magazine*, January 4.

**2020**

Ben Salah, Myriam. "Best of 2020." *Artforum*, Vol. 59, No. 3, December.

Zhou, Dennis. "Technology and the Flesh," *Art in America*, December 1.

Schwendener, Martha. "5 Art Gallery Shows to See Right Now: Tishan Hsu." *The New York Times*, November 25.

Wu, Simon. "Tishan Hsu: Liquid Circuit," *The Brooklyn Rail*, November.

Damman, Catherine. "Tishan Hsu," *4Columns*, October 16.

Lownes, Brock. "Sculptural Paintings that Channel the Static Soup of Television," *Hyperallergic*, October 27.

Relyea, Lane and Ronay, Matthew. "Body Horror: Matthew Ronay and Lane Relyea on the Art of Tishan Hsu," *Artforum*, May/June.

Pieterse, Mark. "Tracing the affective flow of a new corporeality: a conversation with Tishan Hsu," *Public Parking*, May 5.

Hadland, Grace. "Digital Dinosaurs," *Spike Art Magazine*, No. 63, Spring.

Schultz, Abby. "Contemporary Artists on Art and Society," *Penta*, March 23.

Chan, Hera. "Clinical Cosmology: Tishan Hsu," *Mousse*, No. 70, Winter.

Szremski, Ania. "Preview: 'Tishan Hsu: Liquid Circuit'," *Artforum*, Vol. 58, No. 5, January.

**2019**

Benhamou-Huet, Judith. "Art Basel Hong Kong: le futur de l'art est en Asie," *Les Echos*, March 28.

Harris, Gareth. "Overlooked, but not forgotten: Tishan Hsu presents first solo gallery show in over 20 years," *Art Newspaper*, March 25.

Loos, Ted. "The World Catches Up with Tishan Hsu," *New York Times*, March 27.

Ng, Brady. "Tishan Hsu: Delete," *ArtAsiaPacific*, no. 113, May/June.

Ugelvig, Jeppe. "Tishan Hsu," *ArtReview Asia*, Spring

## 2018

Goyanes, Robert. "Once Deemed Too Weird for the 1980s Art World, Tishan Hsu Is Back," *Artsy*, January 30.

Kennicott, Philip. "The 1980s New York art world was cynical and crass. Should we be honoring it?" *Washington Post*, February 14.

Dumbadze, Alexander. "Memory Banks," *Art in America*, June 1.

Ugelvig, Jeppe. "Gallery-as-Form: 'The Conditions of Being Art' at the Hessel Museum of Art," *Afterall*, October 4.

## 2017

Moran, Laura. "Focus on the Collection: Tishan Hsu's Liquid Circuit," *Weisman Art Museum*, February 14.

## 2015

Schwabsky, Barry. "Sascha Braunig: Foxy Production," *Artforum*, Vol. 53, No. 5, Summer.

## 2003

Rubinstein, Raphael. "Whose 1980s?" *Art in America*, December.

## 1997

Cotter, Holland. "Art in Review: Techno Seduction," *New York Times*, February 7.

Dooley, W.T. "techno.seduction," *Art Papers*.

Hsu, Tishan. "Tishan Hsu," *Art Journal*, Vol. 56, No. 1, Spring.

## 1993

Miller, Donald. "Artists master technologies at city galleries," *Pittsburgh Post-Gazette*, March 13.

## 1991

Bruyen, Eric de. "Mind Over Matter," *Forum International*, June.

Cotter, Holland. "Deconstructed Painting: Some Younger Artists in the 1980s," *Art Journal*, Vol. 50, No. 1, Spring.

D'Amato, Brian. "Mind Over Matter," *Flash Art*, Vol. 24, No. 156, January/February.

Dubrow, Norman. "The Neo Tendencies of the Late 1980s," *Drawing*, March/April.

Hayt-Atkins, Elizabeth. "Envisioning the Yesterday of Tomorrow and the Tomorrow of Today," *Contemporanea*, No. 24, January.

Puvogel, Renate. "Status of Sculpture," *Kunstforum International*, No. 113, May/June.

Renton, Andrew. "Status of Sculpture," *Flash Art*, Vol. 24, No. 156, January/February.

Richard, Paul. "Abstract and Personal: At the Corcoran Biennial, A Passionate Bow to the Past," *Washington Post*, September 6.

Schultz, Heinz. "À la Bibliothek," *Kunstforum International*, No. 111, January/February.

## 1990

Brenson, Michael. "Review/Art: In the Arena of the Mind, at the Whitney," *New York Times*, October 19.

Cooke, Lynne. "Mind Over Matter. New York, Whitney Museum," *Burlington Magazine*, December.

Jennings, Rose. "The Status of Sculpture," *City Limits*, September 27.

Larson, Kay. "Every Object Tells a Story," *New York Magazine*, October 29.

Souillou, Jacques. "The Shadow of Presence," *Art Press*, April.

Taylor, John Russell. "Shapes and Assemblies," *The Times (London)*, October 5.

## 1989

Atkins, Robert. "Tishan Hsu," *7 Days*, May 3.

Avgikos, Jan. "The Binational, ICA Boston," *Artscribe International*, Vol. 76, Summer.

Harrison, Katharine. "Tishan Hsu, Pat Hearn," *Flash Art*, No. 147, Summer.

Heartney, Eleanor. "Homeward Unbound," *Sculpture*, Vol. 8, September/October.

Kuspit, Donald. "Tishan Hsu," *Artforum*, Vol. 27, No. 10, Summer.

Leigh, Christian. "Art on the Verge of a Nervous Breakdown," *Contemporanea*, January 19.

Levin, Kim. "Umbilical Cords," *Village Voice*, April 25.

Smith, Roberta. "Tishan Hsu, Pat Hearn Gallery," *New York Times*, April 21.

Zaya, Octavio. "Social Security: Interview with Tishan Hsu," *Balcón 4*, Fall.

Zinsser, John. "Tishan Hsu," *Journal of Contemporary Art*, Vol. 2, No. 1, Spring/Summer.



## 1988

- Silver, Joanne. "Hsu's works link human and machines," *Boston Herald*, May 27.
- Bonetti, David. "High Quality Tech," *Boston Phoenix*, May 20.
- Collins, Tricia, and Richard Milazzo. "Tropical Codes III," *Kunstforum*, Vol. 92, December/January.
- Joselit, David. "Investigating the Ordinary: Young Artists Who Take Domestic Existence as Their Central Metaphor," *Art in America* Vol. 76, No. 5, May.
- Ottmann, Klaus. "Tishan Hsu: The Suburban Dream of Modernism," *Flash Art*, No. 139, March/April.
- Plagens, Peter. "The Emperor's New Cherokee Limited 4x4," *Art in America*, Vol. 76, No. 6, June.
- Temin, Christine. "Hsu Tackles Some of the Big Issues," *Boston Globe*, May 19.

## 1987

- Cotter, Holland. "Tishan Hsu at Castelli and Pat Hearn," *Art in America*, Vol. 75, No. 9, September.
- Hart, Claudia. "Tishan Hsu," *Artscribe International*, Vol. 63, May.
- Jinkner-Lloyd, Amy. "Ti Shan Hsu," *Art Papers*, Vol. 11, No. 3, May/June.
- Kuspit, Donald. "Tishan Hsu," *Artforum*, Vol. 26, No. 1, September.
- Liebmann, Lisa. "M.B.A. Abstractionism," *Flash Art*, No. 132, February/March.
- McCoy, Pat. "'The Antique Future,' Massimo Audiello," *Artscribe International*, Vol. 64, Summer.
- Smith, Roberta. "Where to See the Newest of the New American Art," *New York Times*, May 1.
- Talley, Dan R. "Hsu Couples Disparate Elements in 'Unnamable' Works," *Creative Loafing*, February 28.
- Wei, Lilly. "Talking Abstract: Part II," *Art in America*, Vol. 75, No. 12, December.
- Woodruff, Mark. "'The Antique Future': Articulating the Void," *New Art Examiner*, Vol. 14, No. 10, June.

## 1986

- Indiana, Gary. "Ti Shan Hsu: A Chat," *Village Voice*, June 24.
- Kuspit, Donald. "Ti Shan Hsu at Pat Hearn," *Artscribe International*, Vol. 59, September/October.
- McGill, Douglas. "Art People," *New York Times*, October 17.
- Schwabsky, Barry. "Ti Shan Hsu," *Flash Art*, No. 130, October/November.
- Zimmer, William. "A Rarefied Atmosphere in the Feisty East Village." *New York Times*, November 7.

## 1985

- Bohm-Duchen, Monica. "Nine Painters from New York." *Flash Art*, No. 124, October/November.
- Cecil, Sarah. "Ti Shan Hsu," *Art News*, Vol. 84, No. 5, May.
- Edelman, Robert. "Ti Shan Hsu at Pat Hearn," *Art in America*, Vol. 79, No. 7, July.
- Mueller, Cookie. "Review," *Details Magazine*, April.

## 1984

- Warren, Ron. "Brilliant Color," *Arts Magazine*, Vol. 58, No. 8, April.

## BOOKS & CATALOGUES

### 2022

- Mohebbi, Sohrab, Ryan Inouye, Talia Heiman, ed. *Is it morning for you yet? 58th Carnegie International*. Pittsburg, PA: Carnegie Museum of Art, 2022.
- Aleman, Cecilia, ed. *Biennale Arte 2022 / The Milk of Dreams: Volume I*. Venice: La Biennale di Venezia

### 2021

- Brown, Laura. *Continuous Surface*. In *X-TRA* Vol. 23, No. 2, edited by Elizabeth Pulsinelli, 22-28. Los Angeles: Project X Foundation for Art & Criticism, 2021.

### 2020

- Mohebbi, Sohrab, ed. *Tishan Hsu: Liquid Circuit*, New York: SculptureCenter, 2020.

### 1997

- Heartney, Eleanor. *Critical Condition: American Culture at the Crossroads*. Cambridge: Cambridge University Press, 1997.
- Rindler, Robert, Deborah Willis, *Techno-Seduction. An Exhibition of Multimedia Installation Work by Forty Artists*. New York:

Cooper Union for the Advancement of Science & Art, 1997.

### 1996

Balken, Debra Bricker. *Natural Spectacles*. Providence, RI : David Winton Bell Gallery, Brown University, 1996.

### 1992

Pouillon, Nadine, and Anne Bonnin. *Regard Multiple-Acquisitions de la Société des Amis du Musée National d'Art Moderne*. Paris: Centre Georges Pompidou, 1992.

### 1991

42<sup>nd</sup> Biennial Exhibition of Contemporary American Painting. Washington, DC: Corcoran Gallery of Art, 1991.

### 1990

Armstrong, Richard. *Mind over Matter, Concept and Object*. New York: Whitney Museum of American Art, 1990.

Brunon, Bernard. *Status of Sculpture*. Lyon: Espace lyonnais d'art contemporain, 1990.

Cartwright, Charles, Felix Guattari, and Paris Galerie Charles Cartwright. *The Shadow of Presence : Marina Abramovic - Tishan Hsu - Franz Ehrard Walther - Franz West*. Amsterdam: Libra Blu, 1990.

Fillin-Yeh, Susan. *The Technological Muse*. Katonah, NY: Katonah Museum of Art, 1990.

Marincola, Paula., and Trevor J. Fairbrother. *Culture in Pieces: Other Social Objects: Beaver College Art Gallery, September 17-October 24, 1990*. Glenside, PA: Beaver College Art Gallery, 1990.

### 1989

Leigh, Christian, and Manuel J. Wally, eds. *The Silent Baroque*. Salzburg: Edition Thaddaeus Ropac, 1989.

### 1988

Collins, Tricia, and Richard Milazzo, eds. *Art at the End of Social*. Malmö, Schweden: Rooseum, 1988.

Collins, Tricia, and Richard Milazzo, eds. *Hybrid Neutral: Modes of Abstraction and the Social*. New York: Independent Curators International, 1988.

Friis-Hansen, Dana. *Tishan Hsu: Paintings*, Cambridge: MIT List Visual Arts Center, 1988.

Leigh, Christian. "Backward and Forward." In *Complexity & Contradiction*. New York: Scott Hanson Gallery, 1988.

Leigh, Christian, Peter Schjeldahl, Donald Kuspit, Thomas Zaunschirm, and Innsbruck Tiroler Landesgalerie im Taxispalais. *Locations : Richard Artschwager, Clegg & Guttman, Dan Flavin, Tishan Hsu, Joseph Kosuth, Peter Schuyff*. Salzburg : Edition Thaddaeus Ropac, 1988.

Ross, David A., Jürgen Harten, Trevor J. Fairbrother, David Joselit, Elisabeth Sussman, Ross Bleckner, Museum of Fine Arts, Boston, et al., eds. *The BiNational - American art of the late 80's - German Art of the late 80's =: BiNationale - amerikanische Kunst der späten 80er Jahre - deutsche Kunst der späten 80er Jahre*. Cologne: DuMont, 1988.

### 1987

Cameron, Dan. *NY Art Now: The Saatchi Collection*. Milan: Giancarlo Politi, 1987.

Collins, Tricia, and Richard Milazzo. *The Ironic Sublime*. Munich: Galerie Albrecht, Munich.

Fairbrother, Trevorxd, Pat Hearn Gallery., and Leo Castelli Gallery. *Ti Shan Hsu*. New York: Pat Hearn, Leo Castelli Galleries, 1987.

King, Elaine A., and Tishan Hsu. *Tishan Hsu: Drawings, Paintings, and Sculpture*. Pittsburgh: Carnegie Mellon University Art Gallery, 1987.

### 1986

*Ti Shan Hsu : New Geometries, Conscious Objects and OTHER Matter*. New York: Pat Hearn Gallery, 1986.

### 1985

*Emily, Anna & Ti Shan : The Feirst Generation : Exhibition of Paintings by Emily Cheng, Anna Kuo and Ti Shan Hsu*. New York: Asian Arts Institute, 1985.

## LECTURES & TALKS

**2022**

“Artists in the World”, podcast guest for Carnegie Museum of Art show, WQED (Radio)  
“Visiting Artist Lecture in Painting/Printmaking”, Yale University, New Haven, CT (Online)  
“Meetings on Art,” 59th International Art Exhibition, Venice Biennale: The Milk of Dreams, Venice, Italy  
“Around the Rose: Artists Reflect on Jay DeFeo,” Whitney Museum of American Art, New York, NY

**2021**

“Materializing Cyberbodies Since the 1980s,” Museum Brandhorst, Munich, Germany (Online)  
“Tishan Hsu with Martha Schwendener,” The Brooklyn Rail, Brooklyn, NY (Online)

**2020**

“Tishan Hsu, Kelly Akashi, and Matthew Ronay,” The Sculpture Center, Long Island City, NY (Online)  
“Tuesday Night MFA Lecture Series,” Boston University College of Fine Arts, Boston, MA (Online)

**PUBLIC COLLECTIONS**

C21 Museum, Nashville  
Centre Georges Pompidou, Paris  
Dallas Museum of Art, Texas  
Fondation Carmignac, Paris  
High Museum, Atlanta  
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