

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 58th 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.

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

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

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 Thaddeus 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 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

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," *Artstly*, 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.
 Soulillou, 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 Heimman, ed. *Is it morning for you yet? 58th Carnegie International*. Pittsburg, PA: Carnegie Museum of Art, 2022.
Alemani, 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

42nd 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, Trevor, 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