

## Tishan Hsu

Born in Boston, Massachusetts, Hsu's early years were in Zurich, Switzerland, and Ohio, Wisconsin, Virginia and New York, U.S. Hsu had his first one-person show as a teenager in Roanoke, Virginia, where his paintings were exhibited in museums throughout the region. He received his B.S.A.D in 1973 and M.Arch in 1975 from Massachusetts Institute of Technology. While at MIT, he also studied film and photography at the Carpenter Center, Harvard University. Hsu has resided in New York since 1979. Hsu first showed in New York at the Pat Hearn Gallery. Since 1985, Hsu has shown extensively in the US, Europe, Mexico and Asia, with works in many public and private collections. From 1988-90, Hsu lived and worked in Cologne, Germany and from 2014-16 in Shanghai, China.

Much of the artist's work has attempted to convey the changing cognitive and physical effects of an embodied technology. Hsu's interest in technology has not been in the use of a particular apparatus but the perception of a technological affect. His work has included drawings, paintings, interactive digital media projections, and sculpture.

Selected public and private collections include Metropolitan Museum, New York; Centre Pompidou, Paris; Museum fur Moderne Kunst (MMK), Frankfurt am Main; High Museum, Atlanta; Terra Museum, Mexico City; Los Angeles Museum of Contemporary Art, Los Angeles; Museum of Contemporary Art, North Miami; The Rubell Family Collection, Miami; Weisman Museum, Minneapolis; and The Whitney Museum of American Art, New York. Hsu has served as a Member of the Board of White Columns and a Governor for the Skowhegan School of Painting and Sculpture. He was a Professor of Sculpture at Sarah Lawrence College and a visiting professor at Pratt Institute and Harvard University.

*Tishan Hsu: Liquid Circuit* (2020-21), his first survey exhibition covering the period 1982 to 2002, was curated by Sohrab Mohebbi, and held at SculptureCenter, New York, following its first iteration at the Hammer Museum, Los Angeles. His work is currently included in the 58<sup>th</sup> Carnegie International, organized by Sohrab Mohebbi, as well as the 58th International Art Exhibition, Venice Biennale: "The Milk of Dreams", curated by Cecilia Alemani at Arsenale. He also participated in the *13th Gwangju Biennale*, "Minds Rising, Spirits Tuning," in 2021.

In 2019, Hsu opened a solo exhibition *delete* at Empty Gallery. *skin-screen-grass*, his first solo show with Miguel Abreu Gallery, was held in 2021. He opened a second solo exhibition with Empty Gallery, *screen-skins*, in March 2023.

Hsu is co-represented by Empty Gallery, Hong Kong, and Miguel Abreu Gallery, New York.

**Tishan Hsu**

Born 1951, Massachusetts, USA

Lives and works in New York

**Education**

Massachusetts Institute of Technology, Cambridge, Massachusetts,  
B.S.A.D., M.Arch.

**Solo Exhibitions**

- 2023 *Tishan Hsu*, Secession, Vienna (forthcoming)  
*screen-skins-2*, Galerie Max Meyer, Düsseldorf  
*screen-skins*, Empty Gallery, Hong Kong
- 2021 *skin-screen-grass*, Miguel Abreu Gallery, New York
- 2020 *Liquid Circuit*, SculptureCenter, New York  
*Liquid Circuit*, Hammer Museum, Los Angeles, CA
- 2019 *delete*, Empty Gallery, Hong Kong
- 2002 *The Annex*, 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, Massachusetts
- 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 *Hardcore*, Sadie Coles HQ, London  
*Together in Time: Selections from the Hammer Contemporary Collection*, Hammer  
Museum, Los Angeles  
*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
- 2022 *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  
*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, German
- 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 Canal: After 9/11*, Asian American Arts Centre, New York
- 2002 *Einfach Kunst. Sammlung Rolf Rieke*, 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 Protech Gallery, New York
- 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 80s*, 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.

### Biennials and Triennials

- 2023 *To Your Eternity*, 4<sup>th</sup> Future of Today Biennale, Today Art Museum, Beijing
- 2022 *Biennale Arte 2022: The Milk Of Dreams*, The 59th International Art Exhibition of La Biennale di Venezia, curated by Cecilia Alemani, Venice
- 58<sup>th</sup> Carnegie International: *Is it morning for you yet?*, organized by Sohrab Mohebbi, Carnegie Museum of Art, Pittsburgh, PA
- 2021 *13th Gwangju Biennale: Minds Rising, Spirits Tuning*, organized by Natasha Ginwala and Defne Ayas, Gwangju, South Korea
- 1991 42nd Biennial Exhibition of Contemporary American Painting, The Corcoran Gallery of Art, Washington, D.C.

### 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

### Artist 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)

### Selected Bibliography

#### 2023

- Venus Lau, “Tishan Hsu”, *Numéro China*
- Stephanie Bailey, "Of Oysters, Roaches, and New Pessimism in Hong Kong", *Art Papers*
- Miao Zijin, “Interview: Tishan Hsu,” *Artforum China*, May 29
- Kat Herriman, “Tishan Hsu, Carol Bove, and More Celebrate their Confounding Medium at SculptureCenter's Gala,” *Cultured*, April 5
- Louise Benson, “Tishan Hsu’s Art Preceded Internet Aesthetics by Decades. Now, His Prescient Work Is Finally Getting Its Due,” *Artnet News*, March 22
- Ellen Wexler, “How Artists’ Day Jobs Shape Their Craft,” *Smithsonian Magazine*, March

#### 2022

- Dean Kissick, “In Between Ages with Artist Tishan Hsu,” *Highsnobiety*, Fall
- Franklin Melendez, “Tishan Hsu: Body Currents,” *Flash Art*, Vol 55, No. 339, Summer
- Jason Farago, “Looking Inward, and Back, at a Biennale for the History Books,” *The New York Times*, April 30
- Adrian Searle, “Cyborgs, sirens and a singing murderer: the thrilling, oligarch-free Venice Biennale,” *The Guardian*, April 25
- Dawn Chan, “8 Americans,” *Artforum*, Vol. 60, No. 7, March

#### 2021

- Martha Schwendener, “What to See in N.Y.C. Galleries Right Now,” *The New York Times*, December 23
- Cassie Packard, “Tishan Hsu: skin-screen-grass,” *The Brooklyn Rail*, December – January.
- Sophia Ma, “8 Artists Grapple with What It Means to Be Asian American in an Intergenerational Group Show,” *Artsy*, December 21
- Martha Schwendener, “Tishan Hsu with Martha Schwendener,” *The Brooklyn Rail*, February
- Rachel Aima, “Tishan Hsu’s Prescient Yet Apolitical View of Technology,” *Frieze*, January 11
- Adriane Quinlan, “An Artist for the Dystopian Age,” *The New York Times Style Magazine*, January 7
- Elaine King, “Tishan Hsu,” *Sculpture Magazine*, January 4

#### 2020

- Myriam Ben Salah, "Best of 2020." *Artforum*, Vol. 59, No. 3, December
- Dennis Zhou, "Technology and the Flesh," *Art in America*, December 1
- Martha Schwendener, "5 Art Gallery Shows to See Right Now: Tishan Hsu." *The New York Times*, November 25
- Simon Wu, "Tishan Hsu: Liquid Circuit," *The Brooklyn Rail*, November
- Catherine Damman, "Tishan Hsu," *4Columns*, October 16
- Brock Lownes, "Sculptural Paintings that Channel the Static Soup of Television," *Hyperallergic*, October 27
- Lane Relyea, and Matthew Ronay, "Body Horror: Matthew Ronay and Lane Relyea on the Art of Tishan Hsu," *Artforum*, May/June
- Mark Pieterse, "Tracing the affective flow of a new corporeality: a conversation with Tishan Hsu," *Public Parking*, May 5
- Grace Hadland, "Digital Dinosaurs," *Spike Art Magazine*, No. 63, Spring
- Abby Schultz, "Contemporary Artists on Art and Society," *Penta*, March 23
- Hera Chan, "Clinical Cosmology: Tishan Hsu," *Mousse*, No. 70, Winter
- Ania Szremksi, "Preview: 'Tishan Hsu: Liquid Circuit'," *Artforum*, Vol. 58, No. 5, January **2019**
- Judith Benhamou-Huet, "Art Basel Hong Kong: le futur de l'art est en Asie," *Les Echos*, March 28
- Gareth Harris, "Overlooked, but not forgotten: Tishan Hsu presents first solo gallery show in over 20 years," *Art Newspaper*, March 25
- Ted Loos, "The World Catches Up with Tishan Hsu," *New York Times*, March 27
- Brady Ng, "Tishan Hsu: Delete," *ArtAsiaPacific*, no. 113, May/June
- Jeppe Ugelvig, "Tishan Hsu," *ArtReview Asia*, Spring **2018**
- Robert Goyanes, "Once Deemed Too Weird for the 1980s Art World, Tishan Hsu Is Back," *Artsy*, January 30
- Philip Kennicott, "The 1980s New York art world was cynical and crass. Should we be honoring it?" *Washington Post*, February 14
- Alexander Dumbadze, "Memory Banks," *Art in America*, June 1
- Jeppe Ugelvig, "Gallery-as-Form: 'The Conditions of Being Art' at the Hessel Museum of Art," *Afterall*, October 4 **2017**
- Laura Moran, "Focus on the Collection: Tishan Hsu's Liquid Circuit," Weisman Art Museum, February 14 **2015**
- Barry Schwabsky, "Sascha Braunig: Foxy Production," *Artforum*, Vol. 53, No. 5, Summer **2003**
- Raphael Rubinstein, "Whose 1980s?" *Art in America*, December **1997**
- Holland Cotter, "Art in Review: Techno Seduction," *New York Times*, February 7
- W.T Dooley, "techno.seduction," *Art Papers*
- Tishan Hsu, "Tishan Hsu," *Art Journal*, Vol. 56, No. 1, Spring



**1993**

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

**1991**

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

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

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

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

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

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

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

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

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

**1990**

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

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

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

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

Jacques Soulillou, "The Shadow of Presence," *Art Press*, April

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

**1989**

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

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

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

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

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

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

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

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

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

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

**1988**

Joanne Silver, "Hsu's works link human and machines," *Boston Herald*, May 27

David Bonetti, "High Quality Tech," *Boston Phoenix*, May 20

Tricia Collins and Richard Milazzo, "Tropical Codes III," *Kunstforum*, Vol. 92, December/January

David Joselit, "Investigating the Ordinary: Young Artists Who Take Domestic Existence as Their Central Metaphor," *Art in America* Vol. 76, No. 5, May.

Klaus Ottmann, "Tishan Hsu: The Suburban Dream of Modernism," *Flash Art*, No. 139, March/April.

Peter Plagens, "The Emperor's New Cherokee Limited 4x4," *Art in America*, Vol. 76, No. 6, June

Christine Temin, "Hsu Tackles Some of the Big Issues," *Boston Globe*, May 19

#### 1987

Holland Cotter, "Tishan Hsu at Castelli and Pat Hearn," *Art in America*, Vol. 75, No. 9, September

Claudia Hart, "Tishan Hsu," *Artscribe International*, Vol. 63, May

Amy Jinkner-Lloyd, "Ti Shan Hsu," *Art Papers*, Vol. 11, No. 3, May/June

Donald Kuspit, "Tishan Hsu," *Artforum*, Vol. 26, No. 1, September

Lisa Liebmann, "M.B.A. Abstractionism," *Flash Art*, No. 132, February/March

Pat McCoy, "'The Antique Future,' Massimo Audiello," *Artscribe International*, Vol. 64, Summer

Roberta Smith, "Where to See the Newest of the New American Art," *New York Times*, May 1

Dan R Talley, "Hsu Couples Disparate Elements in 'Unnamable' Works," *Creative Loafing*, February 28

Lilly Wei, "Talking Abstract: Part II," *Art in America*, Vol. 75, No. 12, December

Mark Woodruff, "'The Antique Future': Articulating the Void," *New Art Examiner*, Vol. 14, No. 10, June

#### 1986

Gary Indiana, "Ti Shan Hsu: A Chat," *Village Voice*, June 24

Donald Kuspit, "Ti Shan Hsu at Pat Hearn," *Artscribe International*, Vol. 59, September/October

Douglas McGill, "Art People," *New York Times*, October 17

Barry Schwabsky, "Ti Shan Hsu," *Flash Art*, No. 130, October/November

William Zimmer, "A Rarefied Atmosphere in the Feisty East Village." *New York Times*, November 7

#### 1985

Monica Bohm-Duchen, "Nine Painters from New York." *Flash Art*, No. 124, October/November

Sarah Cecil, "Ti Shan Hsu," *Art News*, Vol. 84, No. 5, May

Robert Edelman, "Ti Shan Hsu at Pat Hearn," *Art in America*, Vol. 79, No. 7, July

Cookie Mueller, "Review," *Details Magazine*, April

#### 1984

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