



Since the mid-1980s, Tishan Hsu (b. 1951, Boston) has been at the forefront of exploring the effects of technological transformation, rendering poetic reimaginings of the human body through innovative materials and digital processes. His approach to the intersections of organic and artificial life has made him one of the most prescient voices in contemporary art today.

For nearly five decades, Hsu has investigated the evolving relationship between humans and technology. Though he gained early recognition in the 1980s with solo exhibitions in New York, he spent much of the following decades working outside the public eye, refining his ideas about digital culture, the body, and perception. Early works from this period introduced his now recognizable aesthetic—blurring the boundaries between flesh and technology through biomorphic forms, industrial surfaces, and a visual language evocative of digital systems. While Hsu’s initial explorations stemmed from his musings as an architecture student at MIT and then an early user of the word processor when it was first implemented, the work now resonates even further in an era where physical and virtual realities are increasingly enmeshed.

In 2019, Hsu’s exhibition *Delete* at Empty Gallery in Hong Kong marked a turning point in his career, confronting themes of data, memory, and personal history. Prompted by the rediscovery of family photographs following his mother’s death, the show explored the impermanence of technological memory and its relationship to identity. His first survey exhibition, *Liquid Circuit* (2020–21), organized by SculptureCenter and the Hammer Museum, reintroduced his pioneering 1980s works. Pieces such as *Interface Remix* (2001), depicting fragmented body parts dissolving into a screen-like vortex, struck a chord with digital natives grappling with the effects of technological acceleration. Following this, in late 2023, the Secession in Vienna hosted *recent work 2023*, an exhibition of entirely new pieces, including tablet-skin-screen, which fused industrial manufacturing with hand-crafted processes with materials like translucent acrylic and silicone casts to depict the interpenetration of both physical and virtual realms. This trajectory continues with Hsu’s largest retrospective outside the U.S. to date at the Musée d’art moderne et contemporain (MAMCO) in Geneva in March 2024, bringing together works from over four decades, from his groundbreaking 1980s sculptures to his recent productions developed collaboratively with Secession. These presentations underscore Hsu’s interest in human-machine interaction up to his recent exploration of artificial intelligence and the larger ontological implications it raises.

Hsu’s work has been widely exhibited internationally, with recent solo presentations at the Museum of Contemporary Art Toronto (2024), Secession in Vienna (2023–24), and MAMCO in Geneva (2024). He has participated in major group exhibitions such as *The Milk of Dreams* at the 59th Venice Biennale (2022) and *Is it morning for you yet?* at the 58th Carnegie International (2022). Tishan Hsu’s work is held in the collections of The Metropolitan Museum of Art, New York; The Whitney Museum of American Art, New York; Museum of Contemporary Art, Los Angeles; Museum of Modern Art (MoMA), New York; Dallas Museum of Art; Denver Art Museum; Centre Pompidou, Paris; Tate Modern, London; Museum für Moderne Kunst (MMK), Frankfurt; MAMCO Geneva, Switzerland; M+, Hong Kong; Fondation Carmignac, Paris Pinault Collection; High Museum, Atlanta; The Weisman Art Museum, Minneapolis; Museum of Contemporary Art, North Miami; X Museum, Beijing; and The Rubell Family Collection, Miami, among others.