Tishan Hsu: Liquid Circuit
By Ania Szremski of Artforum, January 2020

This free-scale retrospective of Dawoud Bey’s work in twenty-five years, which includes approximately eighty pieces from the 1970s to the present, and is co-organized with the Whitney Museum of American Art, New York, should deliver a knockout punch. Like Robert Frank and Walker Evans, Bey is a chronicler and portrayer of American life. Like that of Carrie Mae Weems, his work on the streets captures “the decisive moments.” Bey has also been a documentarian of the art life around him. As a young photographer in early-’60s New York, Bey immortalized important actions and performances by the likes of David Hammons, Noguchi, and Matti Haning; all of whom, like him, were affiliated with the groundbreaking gallery Jane Amos Mithrowsky, which showcased a variety of artistic practices among a cadre of avant-gardists. Travel to the High Museum of Art, Atlanta, June 27—October 18; Whitney Museum of American Art, New York, November 20, 2020—April 4, 2021.

By Franklin Sirmans

Having established a reputation with his series “Walking Woman” (1984–87), before effacing his biomorphic structures, Bey has made significant contributions to what he calls his “total art,” a concept that he developed in the 1970s. His work has been characterized as “a process of breaking down and reassembling the human form.” With his latest series, “Liquid Circuit,” Bey continues to explore the intersection of art and science. The exhibition features a series of photographs and installations that explore the concept of the liquid circuit, which he believes to be a fundamental element in all forms of human communication. The exhibition runs from January 20 to May 24, 2020, at the Art Gallery of Hamilton, Ontario.

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