

ARTFORUM

MYRIAM BEN SALAH

By Myriam Ben Salah, Published in Print Edition in December 2020

Myriam Ben Salah is the director and chief curator of the Renaissance Society in Chicago. She recently organized (with Lauren Mackler and Ikechukwu Onyewuenyi) *Made in L.A. 2020: "a version,"* the fifth edition of the Hammer Museum's biennial in Los Angeles.



View of "Tishan Hsu: Liquid Circuit," 2020, Hammer Museum, Los Angeles. Wall, from left: *It's Not the Bullet but the Hole 2*, 1991; *Fingerpainting*, 1994. Floor: *Virtual Flow*, 1990–2018. Photo: Jeff McLane.

Tishan Hsu (Hammer Museum, Los Angeles; Curated by Sohrab Mohebbi and Aram Moshayedi with Nicholas Barlow)

Usually, about once a year, I lose faith in contemporary art. Then I come across a practice that makes me start believing again. It happened to me with "Liquid Circuit," an overdue survey of Hsu's work that contended with a cyborgian trope: There is no alterity in the machine; in fact the machine is me, or part of me, a phantom limb of sorts. Through a formal and theoretical tour de force, Hsu by—passes the failures of language and representation to communicate the body's most quintessential feature: pain. His is an art of radical empathy.

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