

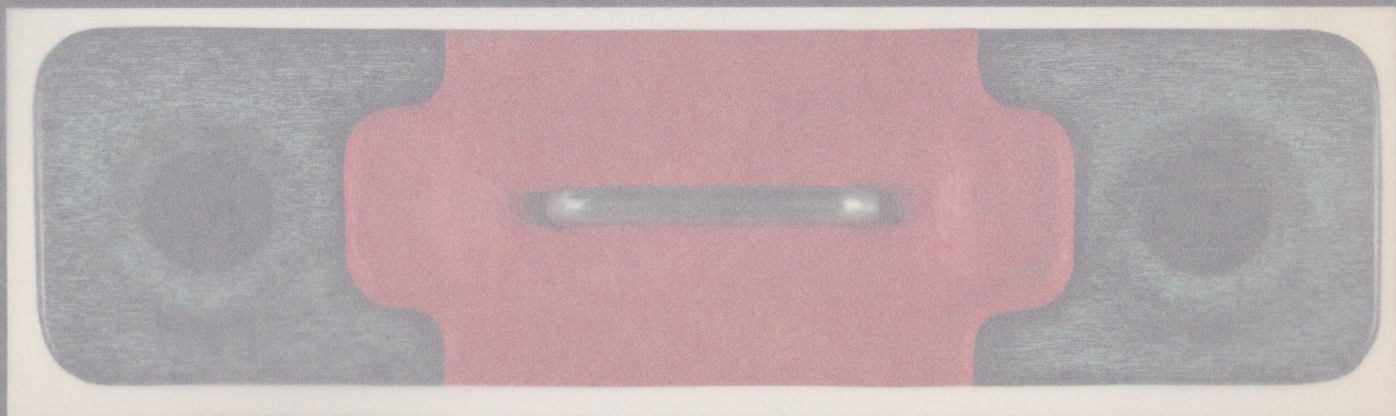
**TI SHAN  
HSU**

20.-

# TI SHAN HSU

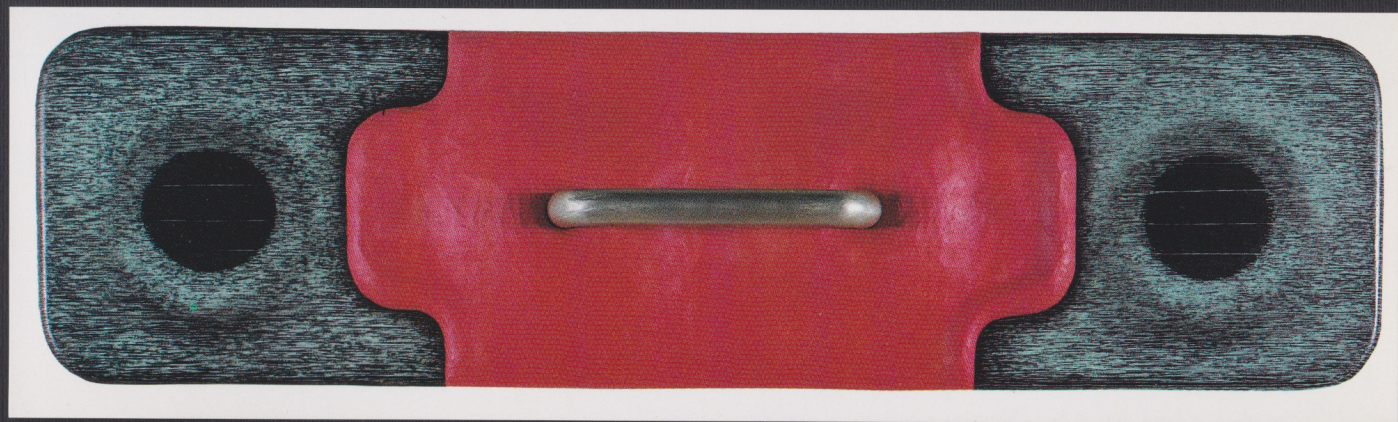
**New Geometries, Conscious Objects  
and OTHER Matter**

**May 16-June 15, 1986**



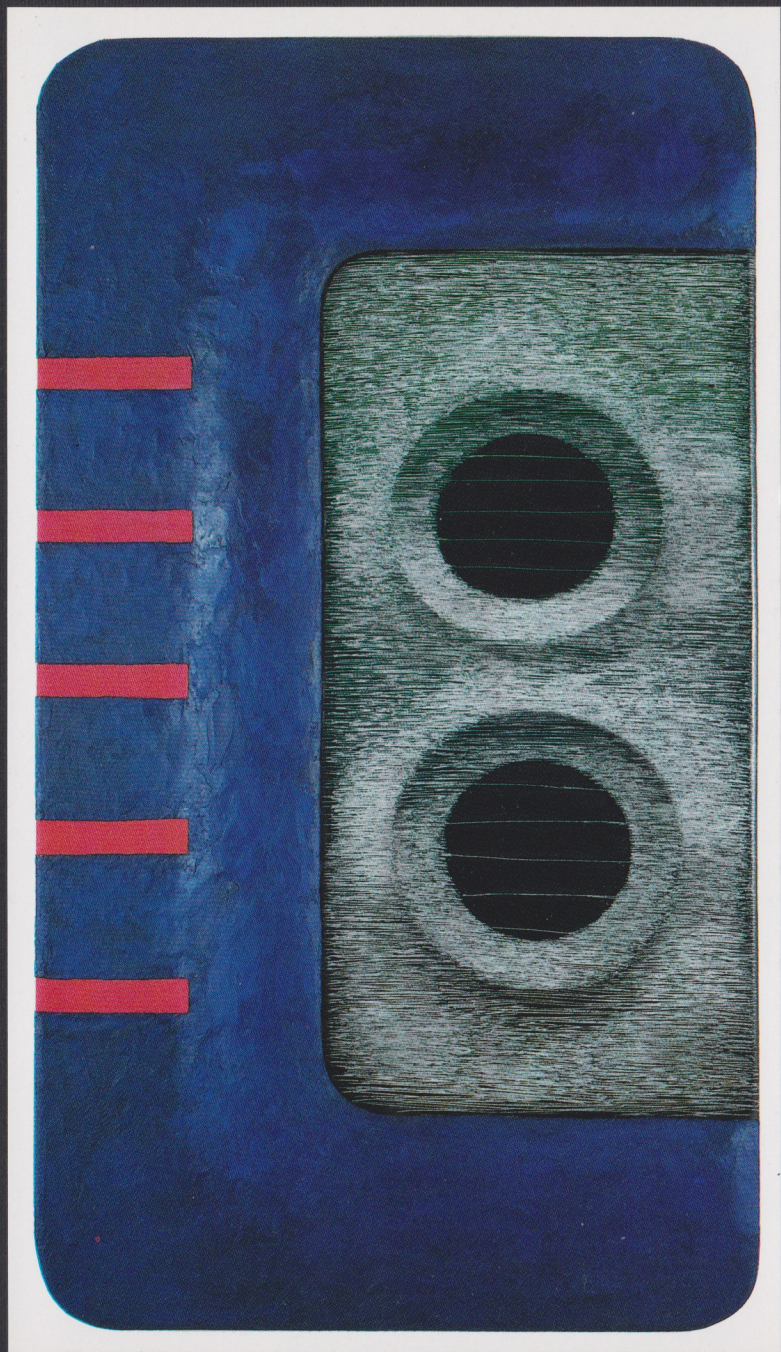
**PAT HEARN GALLERY**

725 East 94th St. New York, N.Y. 10009 212-598-4988



... "When Beckett wrote 'Watt,' he was busy deconstructing the English novel, with Derrida a mere 14 years old. ...

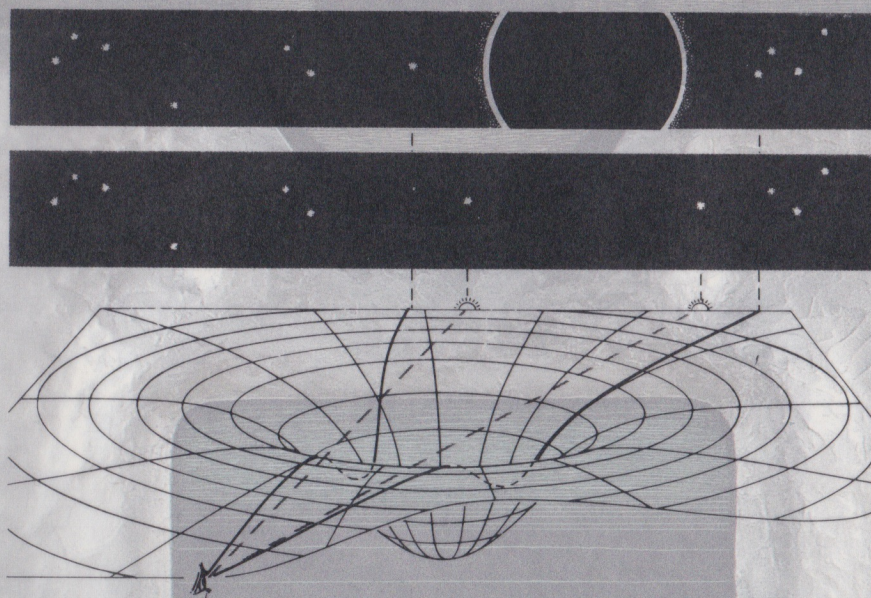
'But Mrs. Gorman did not always sit on Watt, for sometimes Watt sat on Mrs. Gorman. Some days Mrs. Gorman was on Watt all the time, other days Watt was on Mrs. Gorman. Nor were there lacking days when Mrs. Gorman began by sitting on Watt, and ended by having Watt sitting on her, or when Watt began by sitting on Mrs. Gorman, and ended by having Mrs. Gorman sitting on him. For Watt was apt to tire, before the time came for Mrs. Gorman to take her leave, of having Mrs. Gorman sitting on him, or of sitting himself on Mrs. Gorman. Then, if it was Mrs. Gorman on Watt, and not Watt on Mrs. Gorman, then he would urge her gently off his lap, to her feet, on the floor, and he himself rise until they who but a moment before had both been seated, she on him, he on the chair, now stood, side by side, on their feet, on the floor. And then together they would sink to rest, Watt and Mrs. Gorman, the latter on the chair, the former on the latter.'"<sup>1</sup>





## New Geometries

"The commonsense picture of space and time is rather like that of a canvas on which the activity of the world is painted. Einstein showed that the canvas itself can move about and suffer distortions—spacetime comes alive. Quantum theory predicts that if we could examine the surface of the canvas with a supermicroscope we should observe that it is not smooth, but has a texture or graininess caused by random and unpredictable quantum distortions in the spacetime fabric on an ultramicroscopic scale."<sup>2</sup>



**BENDING OF STARLIGHT** passing close to the sun is an effect predicted by Einstein's general theory of relativity. According to the theory, the geometric structure of spacetime in the vicinity of the sun is curved by the sun's mass in a way suggested by the curved set of coordinate axes shown in the diagram. Light must follow a geodesic in spacetime, and so the lines of sight to the stars are curved when the stars are near the disk of the sun in the sky. When the stars are viewed during a solar eclipse, they appear to be shifted away from the sun. The broken black lines indicate lines of sight when the sun is not nearby.

The curve and the circle can also be seen to characterize the post-modern psychological state. Psychology is curved. History is curved. Apart from their use in modern physics, the newer elliptical and hyperbolic geometries may provide a better metaphor for the post-modern psyche.

“... [H]uman beings project their bodily powers and frailties into external objects such as telephones, chairs, gods, poems, medicine, institutions, and political forms, and then those objects in turn become the object of perceptions that are taken back into the interior of human consciousness where they now reside as part of the mind or soul...”<sup>4</sup>

This process is circular in which the synthetic world we have created comes back into us in a new hyper-real consciousness.

### Conscious Objects

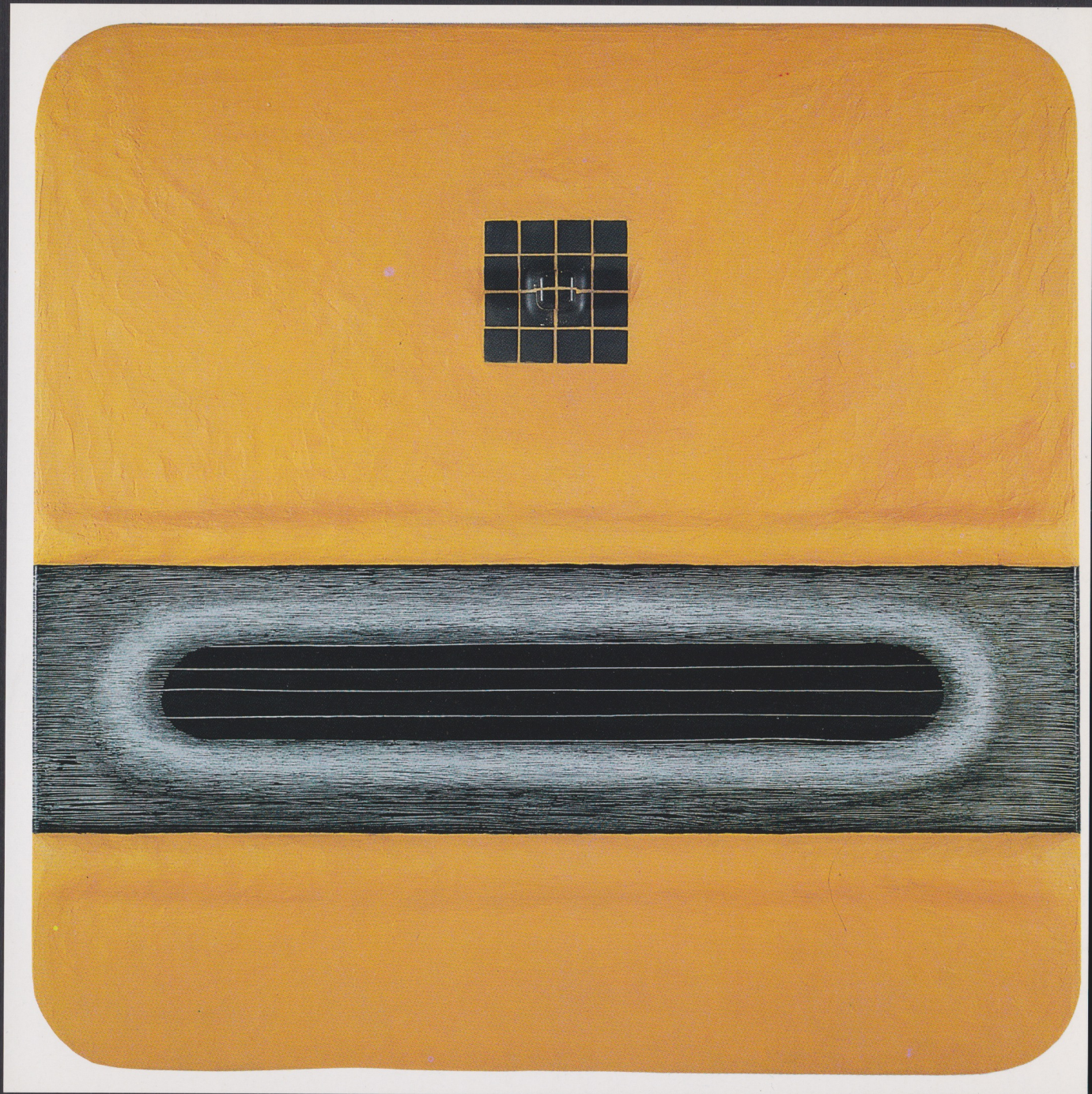
In an even more radical step, the objects that the Modern world has created have now entered into a state in which the direction is towards the simulation of human sensibilities. The question of what separates the human from the “object” is becoming ever more ambiguous. This state of things is different from Warhol’s “I am a machine.” Unpredictably, a strange hybrid is evolving between the old “object” and consciousness; between the synthetic and the organic; between the technological and the human.

### and OTHER Matter

Post-modern criticism has shown that the attempt to pose binary oppositions must fail. We can no longer believe in simple opposites. The attempt to posit one quality immediately calls forth other qualities. Consciousness is constantly mutating, moving from one state to another, and possibly back again. The signifier is freed from the conventional signified. This ambiguity which deconstruction attempts to explore, may not leave us empty, but, instead, give us potential.

Ti Shan Hsu







### When Science Is in the Country

When science is in the country a cow meows and the moon jumps from limb to limb through the trees like a silver ape.

The cow bow-wows to hear all voice of itself. The grass sinks back into the earth looking for its mother.

A farmer dreamed he harvested the universe, and had a barn full of stars, and a herd of clouds fenced in the pasture.

The farmer awoke to something screaming in the kitchen, which he identified as the farmerette.

Oh my my, cried the farmer, what is to become of what became?

It's a good piece of bread and a bad farmer man, she cried.

Oh the devil take the monotony of the field, he screamed.

Which grows your eating thing, she wailed.

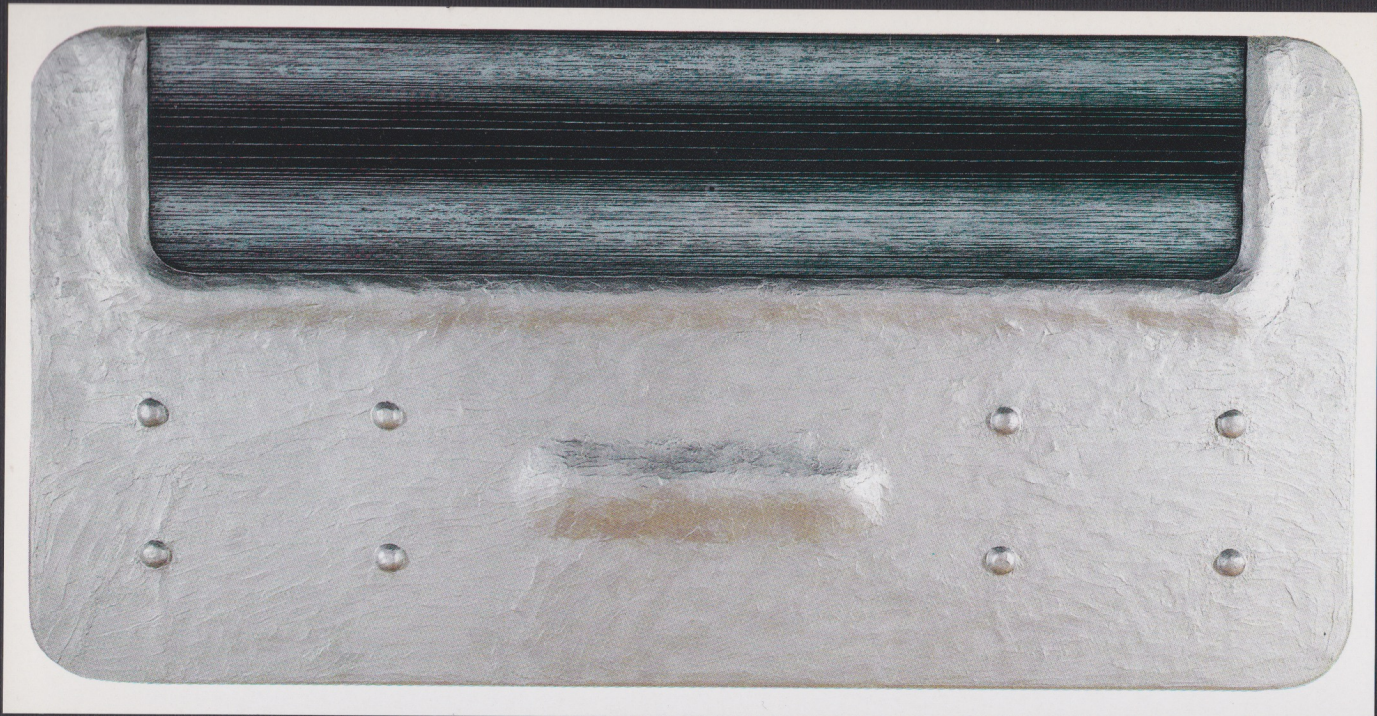
Which is the hell with me too, he screamed.

And the farmerette? she screamed.

And the farmerette, he howled.

A scientist looked through his magnifying glass in the neighborhood.

—Russell Edson





## PLATES

1. **PORTABLE**, 1986, 20" X 73" X 8", acrylic, alkyd, compound, steel on wood
2. **TWO BLUES**, 1986, 84" X 47" X 4", acrylic, alkyd, compound, on wood
3. **CLOSED CIRCUIT**, 1986, 59" X 59" X 4", acrylic, alkyd, compound, on wood
4. **SOLAR CELL**, 1986, 59" X 59" X 4", acrylic, alkyd, compound, ceramic tile on wood
5. **BODY MATTER**, 1986, 42" X 99" X 39", acrylic, compound, ceramic tile on wood, steel
6. **RAPID TRANSIT**, 1986, 47" X 95" X 4", acrylic, alkyd, compound, on wood

## FOOTNOTES

1. Hugh Kenner, "Samuel Beckett: Putting Language in Its Place", The New York Times Book Review, April 13, 1986
2. Paul Davies, Other Worlds: Space, Superspace and the Quantum Universe (New York: Simon & Schuster, 1980)
3. Daniel Z. Freedman and Peter van Nieuwenhuizen, "The Hidden Dimensions of Spacetime", Scientific American, March, 1985.
4. Elaine Scarry, The Body in Pain: The Making and Unmaking of the World (New York: Oxford University Press, 1985)

Copyright	Pat Hearn Gallery
Text	Ti Shan Hsu
Design	Trey Speegle
Photography	Tom Warren
Edition	500

**PAT HEARN GALLERY**

**735 East 9th St., New York, N.Y. 10009 212-598-4282**