

The New York Times

5 Art Gallery Shows to See Right Now

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Cecily Brown's new paintings, Sam Gilliam's sculptures and monochromes, Gideon Appah's otherworldly vistas, Tishan Hsu's first museum survey and works from the Purvis Young trove.

Tishan Hsu

Through Jan. 25. Sculpture Center, 44-19 Purves Street, Queens; 718-361-1750; sculpture-center.org.



Installation view of "Tishan Hsu: Liquid Circuit," an exhibition of about 30 sculptures, wall reliefs and other works that the artist made from 1980 to 2005. Credit... Tishan Hsu and Sculpture Center; Kyle Knodell

"Consciousness is constantly mutating, moving from one state to another, and possibly back again," the New York-based artist Tishan Hsu wrote in a catalog accompanying his exhibition at the Pat Hearn Gallery in 1986. How to represent these mutations in artistic form? Mr. Hsu did that with strange, gorgeous precision in about 30 sculptures, wall reliefs, drawings and other works made from 1980 to 2005 that you can see in "[Liquid Circuit](#)" at the Sculpture Center, the artist's first museum survey exhibition.

Mr. Hsu trained as an architect at M.I.T., but he was also interested in artificial intelligence. The builder's and technologist's approach is apparent in "Liquid Circuit" (1987), an electric yellow wall relief with industrial handles that has wavy lines painted in a dark field suggesting a spooky digital screen. "Vertical Ooze"

SculptureCenter

(1987) is a powder-blue object that straddles the divide between biomorphic sculpture and a tiled industrial space or a science-fiction film set. Mr. Hsu's wall reliefs recall elements of Minimalism and '80s Neo-Geo, like Ashley Bickerton's sculptures. (Mr. Bickerton extended the concerns of Pop Art, however, by including product logos and references.) Mr. Hsu's work is subtler, with flickers of surrealism, psychedelia and cybernetics. Mostly, however, they feel fresh and wildly prescient, predicting perfectly how consciousness has mutated even further in a digital and biotech age.

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