

Tony Oursler

April 29-June 14, 2015

201 Chrystie Street

#tonyoursler

New York, April 9—**Lehmann Maupin** will present an exhibition of new works by **Tony Oursler** from April 29 through June 14, 2015 at the gallery's 201 Chrystie Street location. In the artist's fifth solo show with the gallery Oursler will exhibit new sculptural works highlighting his interest in the relationship between humans and machines, exemplified through the development and proliferation of facial recognition technology. **The artist will be present for an opening reception on Wednesday, April 29, from 6-8PM.**

A pioneering figure of new media art since the early 1980s, Oursler developed his early practice under John Baldessari at CalArts, where he formed longstanding relationships with several of his fellow students, including Mike Kelly, John Miller, and Jim Shaw. This context encouraged Oursler to break the traditional strictures applied to various media and experiment with cross-pollination between painting, sculpture, video, installation, performance, language, music, and sound. This was a crucial moment in the development of conceptual art and Oursler emerged as a central figure in this multifaceted practice.

The artist has also long been fascinated with the intersection of contemporary human psychology and mankind's increasingly refined imitative technologies. He has been particularly focused on how the human body uses its corporeal mechanisms, especially the face and head, to express identity and project emotions. The modern initiative to develop machines that interpret and measure those expressions is a central concern for Oursler. His interest in exploring how much, or how little, information is needed to discern emotion is integral to his work on the subject of mimetic devices and is a primary theme in his upcoming Lehmann Maupin show.

Oursler will present several large, aluminum panel works in abstract shapes resembling faces, each coated in a different reflective, metallic surface. Embedded with video screens depicting mouths and eyes, these visages also bear the marks, nodes, and geometric patterns of algorithmic facial recognition mapping, pairing the evocation of human expression with the efficient calculus of electronic profiling. According to the artist, one of his intentions is "to invite the viewer to glimpse themselves from another perspective, that of the machines we have recently created."

The increasing sophistication and prevalence of facial scanning in society is key to understanding Oursler's most recent works, which raise questions about the accumulation of biometric data as well as how and by whom that data is used. The artist's latest works also reveal the beautiful, yet distinctly non-human qualities of these types of analyses. Oursler questions the utility and ramifications of teaching machines to understand emotion, while exploring the evolution of human identity.

About the Artist

Tony Oursler (b. 1957, New York) received a BFA from the California Institute of the Arts in 1979. Oursler's extensive exhibition history includes the acclaimed 2004 exhibition *Disparities and Deformations: Our Grotesque*, SITE Santa Fe, curated by Robert Storr; the retrospective exhibition *Dispositifs*, which traveled from the Jeu de Paume, Paris, to the DA2 Domus Atrium, Salamanca, and the Kunstforeningen, Copenhagen, in 2005; and recent solo exhibitions at Artsonje Center, Seoul (2012); ARoS Aarhus Kunstmuseum Denmark (2012); Pinchuk Art Center, Kiev, (2013); Museu de Arte Moderna, Sao Paolo (2013); and the Stedelijk Museum, Amsterdam (2014).

Oursler's work is represented in numerous public and private collections, including the Carnegie Museum of Art, Pittsburgh; Fondation Cartier pour l'art contemporain, Paris; The Eli Broad Family Foundation, Los Angeles; Goetz

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Collection, Munich; Hammer Museum, Los Angeles; Milwaukee Art Museum, Wisconsin; Modern Art Museum of Fort Worth, Texas; The Museum of Modern Art, New York; Saatchi Collection, London; Tate Modern, London; and Whitney Museum of American Art, New York. The artist lives and works in New York.

About Lehmann Maupin

Founded in 1996 by partners Rachel Lehmann and David Maupin, Lehmann Maupin has fostered the careers of a diverse group of internationally renowned artists, both emerging and established, working in multiple disciplines and across varied media. With three locations – two in New York and one in Hong Kong – the gallery represents artists from the United States, Europe, Asia, South America, Africa, and the Middle East. Known for championing artists who create groundbreaking and challenging forms of visual expression, Lehmann Maupin presents work highlighting personal investigations and individual narratives through conceptual approaches that often address such issues as gender, class, religion, history, politics, and globalism.

Current and Upcoming Exhibitions

Alex Prager, through June 16, 2015, Hong Kong, Pedder Building

Mary Corse, through June 13, 2015, New York, West 22nd Street

Xiang Jing & Juergen Teller, May 21-June 27, 2015, Hong Kong, Pedder Building

For more information on other Lehmann Maupin artists, please contact Graham Newhall at +1 212 255 2923 or visit lehmannmaupin.com.