

Tony Oursler

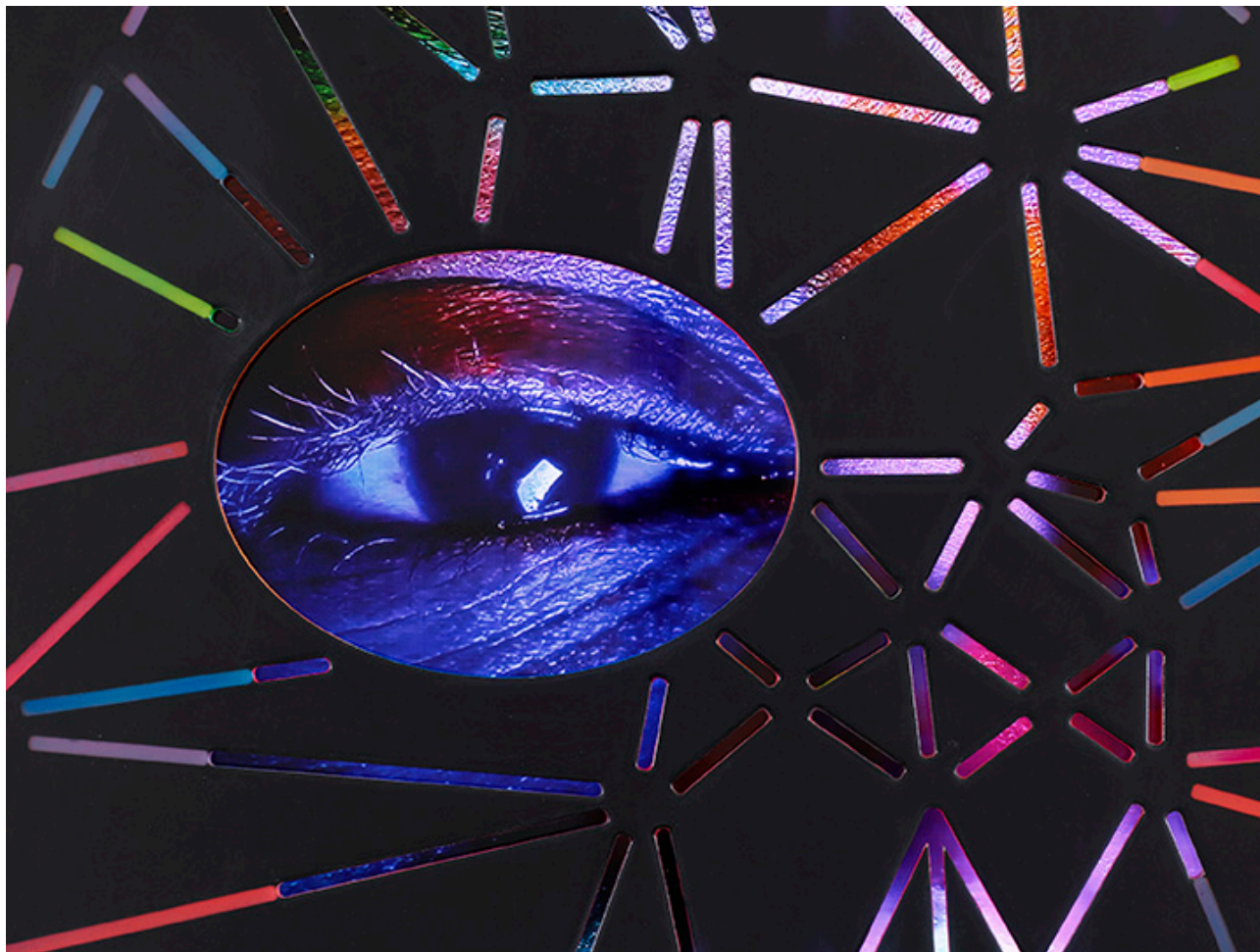
*Priv%te*

January 14-March 5, 2016

407 Pedder Building, 12 Pedder Street, Hong Kong

#tonyoursler

Opening Reception: Thursday, January 14, 6-8PM



9\_z (detail), 2015, aluminum, paint, LCD screen, 49.25 x 41.5 x 4.5 in, 125.1 x 105.4 x 11.4 cm. Photo: Elisabeth Bernstein. Courtesy the artist and Lehmann Maupin, New York and Hong Kong.

Hong Kong, December 24, 2015—Lehmann Maupin is pleased to present *Priv%te*, a solo exhibition of new sculptural multimedia works by New York-based artist **Tony Oursler**. It is the artist's sixth solo show with the gallery. The exhibition features a mix of colorfully animated head-shaped panels inset with video screens. Inspired by the phenomenon of facial recognition, these wall-mounted works visualize a composite of digitized facial features and the algorithms designed and aggregated from them. These works maintain Oursler's longstanding interest in the role technology plays in human behavior, as digital media continues to permeate every aspect of daily life. **The artist will be present for an opening reception on Thursday, January 14th, from 6-8PM.**

In this new body of work, the artist focuses on the proliferation of big data and surveillance programs, but is particularly interested in the ramifications of facial recognition technology. This increasingly ubiquitous tool used across public, private, and government sectors tracks and identifies facial features, thereby allowing computers, for the first time, to achieve their own “vision” of us. These “data portraits” underscore Oursler’s uneasy relationship with technology, surveillance, and all manners of data tracking. The artworks seem to gaze at the viewer, evoking the larger cultural question of who is watching whom.

Inspired by the facial recognition techniques and algorithms currently in use in various public and private enterprises, including social media, Oursler employs a web of geometric designs, scattered data points, and various registration nodes integral to the composition of each work. He incorporates computer etchings representing mapping techniques and baseline characteristics essential to facial recognition. Sourced by the artist online, these various diagrams reference of how “big data” processes, categorizes, and aggregates the individual today. For all of us facial recognition will soon be linked to biometrics, spending patterns, and all manner of information collection, which the artist sees the sum as a new portrait.

This work lends itself to larger considerations about the digital cultivation and capture of personal identity as well as how and by whom this tracking is used—topics Oursler has studied and written on extensively, including methods for evading this detection. This body of work ultimately renders the technological realm from the counterpoint perspective of the machines that are increasingly modified to adapt human traits.

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 Kelley, John Miller, and Jim Shaw. This context encouraged Oursler to work outside of traditional media structures, and experiment with cross-pollination between painting, sculpture, video, installation, performance, language, music, and sound. Oursler continues to pioneer the intersection of art and technology in multimedia works that have in turn inspired subsequent generations of artists working digitally and across media platforms.

## 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 recent solo shows at LUMA Foundation, Arles, France (2015); The Stedelijk Museum, Amsterdam (2014); Pinchuk Art Center, Kiev, Ukraine (2013); ARoS Aarhus Kunstmuseum Denmark (2012); Artsonje Center, Seoul (2012); and the retrospective exhibition *Dispositifs*, which traveled from the Jeu de Paume, Paris, to the DA2 Domus Atrium, Salamanca, and the Kunstforeningen, Copenhagen (2005). His work has also been included in major group exhibitions including *Disparities and Deformations: Our Grotesque*, SITE Santa Fe (2004), curated by Robert Storr. Oursler’s work is in numerous public and private collections, including the Carnegie Museum of Art, Pittsburgh; Fondation Cartier pour l’art contemporain, Paris; Eli Broad Family Foundation, Los Angeles; Goetz Collection, Munich; Hammer Museum, Los Angeles; Milwaukee Art Museum; 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 & Upcoming Exhibitions**

Teresita Fernández, through December 31, 2015, New York, West 22nd Street

Angel Otero, *New Paintings*, through December 31, 2015, New York, Chrystie Street

Shirazeh Houshiary, *Through Mist*, through January 9, 2016, Hong Kong, Pedder Building

Catherine Opie, *Portraits and Landscapes & 700 Nimes Road*, January 14-February 20, 2016, New York, West 22nd Street & Chrystie Street

Hernan Bas, March 3-April 23, 2016, New York, West 22nd Street

Nicholas Hlobo, February 24-April 16, 2016, New York, Chrystie Street

For more information on Tony Oursler or other Lehmann Maupin artists, please contact Marta de Movellan at +1 212 255 2923, or visit [lehmannmaupin.com](http://lehmannmaupin.com).

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