

LISSON GALLERY

Press Release

Tony Oursler

55 Main Street
East Hampton, NY
October 8 – 18, 2020

For the latest exhibition in East Hampton, Lisson Gallery is pleased to present work by New York based artist Tony Oursler. Oursler has been a pioneer of new media art since the 1980s, and his recent work has delved into the now ubiquitous societal feature of facial recognition and artificial intelligence. By investigating how easily one's features are captured on camera, and then linked to vast amounts of data beyond the public eye, Oursler keenly considers the evolution of the relationship between man and machine.

Oursler further questions how humans relate to and understand the technology in our lives in the works on view. In *+25^N* (2019) an eye and the mouth are depicted on video screens, changing color and form, while the entire head is superimposed with selections of biometric mapping data used to identify and index the human face. These modern-age abstract representations not only question traditional notions of portraiture in art, but ask the viewer to confront how scientific categorization can distill all that makes human beings unique, and what individual identity means in the increasingly digital landscape of our every day.

Since its inauguration this summer, Lisson Gallery's 1,000 square foot East Hampton space has presented exhibitions focused on both seminal, historic artworks and premiered new bodies of work. Previous artists on view include Stanley Whitney, Carmen Herrera, Anish Kapoor, Van Hanos, Joanna Pousette-Dart, Sean Scully, Shirazeh Houshiary and Liu Xiaodong. This focused format, in an intimate setting, recalls the origins of Lisson Gallery, which was established in 1967 in a storefront window on London's Bell Street. The Long Island location of the new space joins Lisson's two other galleries in the New York area, including the recent expansion to a second location on West 24th Street in Manhattan's Chelsea neighborhood.

The gallery will be open to the public Thursday to Sunday, from 11am to 4pm. The health and safety of visitors remains a top priority, and strict measures will be implemented in the space to mitigate the spread of COVID-19. A mask will be required for entry, and hand sanitizer will be provided. Please visit our website for further details about the guidelines and to schedule an appointment.

About Tony Oursler

Always rooted in the medium of film, Tony Oursler conjures sculptural and immersive experiences using technologies that hark back to magic lanterns, Victorian light shows, camera obscura and auratic parlour tricks, but that also look forward to the fully networked, digitally assisted future of image and identity production. As a pioneer of video art in the late 1970s New York, Oursler specialized in hallucinogenic dramaturgy and radical formal experimentation, employing animation, montage and live action: "My early idea of what could be art for my generation was an exploded TV". From performative and low-fi beginnings, Oursler has developed an ever-evolving multimedia and audio-visual practice utilizing projections,

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computers, video screens, sculptures and optical devices, which might take form as large scale installations or intimate digital effigies or bots, ethereal talking automatons or immersive and sometimes cacophonous environments. His enduring fascination for the conjunctions between the diametrically opposed worlds of science and spiritualism have allowed him to explore a variety of seemingly subcultural activity and belief systems.

Tony Oursler lives and works in New York, NY, USA. Born in 1957, he graduated from the California Institute of the Arts, Valencia, CA, USA and collaborated on early works with artists such as Mike Kelley. His museum exhibitions include Fondation Cartier (2019); Museum of Modern Art, New York, NY, USA (2017); Magasin III Museum & Foundation for Contemporary Art, Stockholm, Sweden (2016); Hessel Museum of Art, Bard College, Annandale-On-Hudson, NY, USA (2016); Museum of Modern Art, New York, NY, USA (2016); LUMA Westbau, Zurich, Switzerland (2015); Stedelijk Museum, Amsterdam, The Netherlands (2014); Oude Kerk, Amsterdam, The Netherlands (2014); Pinchuk Art Centre, Kiev, Ukraine (2013); ARoS Aarhus Kunstmuseum, Denmark (2012); Helsinki City Art Museum, Finland (2005); Metropolitan Museum of Art, New York, NY, USA (2005); Kunsthaus Bregenz, Austria (2001); Whitney Museum of American Art, New York, NY, USA (2000) and Kunstverein Hannover, Germany (1998). In addition to participating in prestigious group exhibitions such as documenta VIII and IX, Kassel, Germany (1987 and 1992), Oursler's work is included in many public collections worldwide, including the Hirshhorn Museum and Sculpture Garden, Washington, DC, USA; Centre Georges Pompidou, Paris, France; Museum of Modern Art, New York, NY, USA; National Museum of Osaka, Japan; Tate Collection, London, UK; Van Abbemuseum, Eindhoven, The Netherlands and ZMK/Center for Art & Media, Karlsruhe, Germany. The Public Art Fund debuted a new, site-specific project by Oursler, *Tear of The Cloud*, on the Hudson River in October 2018, and a major work was installed at Nanjing Eye Pedestrian Bridge in China in 2019. Upcoming exhibitions include Musée d'Arts de Nantes, France (16 October 2020 – 31 January 2021) and Kaohsiung Museum of Fine Arts, Taiwan (16 January – 16 May 2021).

About Lisson Gallery

Lisson Gallery is one of the most influential and longest-running international contemporary art galleries in the world. Today the gallery supports and promotes the work of more than 60 international artists across two spaces in London, two in New York, one in Shanghai, as well as temporary spaces opened in 2020 in East Hampton and London's Mayfair district. Established in 1967 by Nicholas Logsdail, Lisson Gallery pioneered the early careers of important Minimal and Conceptual artists, such as Art & Language, Carl Andre, Daniel Buren, Donald Judd, John Latham, Sol LeWitt, Richard Long and Robert Ryman among many others. It still works with many of these artists as well as others of that generation from Carmen Herrera to the renowned estates of Leon Polk Smith, Ted Stamm and Roy Colmer. In its second decade the gallery introduced significant British sculptors to the public for the first time, including Tony Cragg, Richard Deacon, Anish Kapoor, Shirazeh Houshiary and Julian Opie. Since 2000, the gallery has gone on to represent many more leading international artists such as Marina Abramović, Ai Weiwei, John Akomfrah, Susan Hiller, Tatsuo Miyajima and Sean Scully. It is also responsible for raising the international profile of a younger generation of artists led by Cory Arcangel, Nathalie Djurberg & Hans Berg, Ryan Gander, Haroon Mirza, Laure Prouvost, Pedro Reyes and Wael Shawky.

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