

WangShui.
Window of Tolerance
8.9.23–10.3.24

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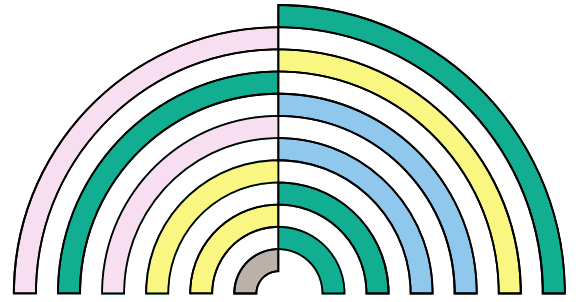
**FIRST INSTITUTIONAL SOLO EXHIBITION IN EUROPE OF WANGSHUI
UNITES SCIENCE FICTION WITH CHINESE PHILOSOPHY, REALITY TELEVISION
AND MACHINE LEARNING**



Haus der Kunst München presents the first institutional solo show in Europe of the US American artist WangShui. The exhibition **WangShui. Window of Tolerance** interweaves science fiction with Chinese philosophy, reality television and machine learning programmes, opening on **8 September 23 until 10 March 24 (Press Preview: Thur, 7.9.23)**.

WangShui's practice explores various dimensions of human-machine entanglement through video, sculpture and painting. The exhibition has been developed as a form of screenplay in which the machine has become the scriptwriter, applying countless variations of its training material. Featuring their newly commissioned live simulation *Certainty of the Flesh* (2023) alongside a selection of ethereal paintings etched into aluminium, **Window of Tolerance** reflects our symbiosis with the technologies that are now determining our lives.

The centrepiece of the exhibition is the video simulation *Certainty of the Flesh*. The title is a reference to the superhuman body-knowledge found in the alien flesh of Octavia E. Butler's science fiction book series set in the 2020s, *Xenogenesis* (1987–1989). In WangShui's work, displayed across a triptych of layered LED screens, the audience encounters multiplicitous beings whose interactions are driven by a computer programme – a neural network trained using deep reinforcement learning



(Deep RL). The avatars' morphing bodies represent the five phases (water, wood, fire, earth, and metal) of Wu Xing philosophy. Their movements are based on gestures performed by WangShui and fellow artists whose body language was recorded with motion capture, impersonating archetypes from reality television and ancient mythologies. Scripted and unscripted reality blur as the "artificial drama" develops in real-time.

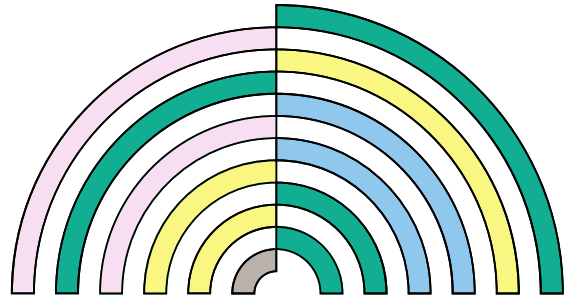
Introducing new modes of image making, the aluminium paintings are co-created by the artist and their machine learning system through a process of both programmed and improvisational methods, in a recursive feedback loop. The paintings can be understood as a translation between human and machine vision with the scratches in the aluminium representing the "latent space", in which hidden relationships in data are revealed based on the position and perspective of the observer.

Andrea Lissoni, Artistic Director, Haus der Kunst, said: "WangShui works on future technological extensions of the body, of the self, and on evolving means of interpersonal communication. Their experimentation with machine learning and their use of neural networks to create other worldly personalities challenges representation, be in painting, be in moving-images works. Whilst giving voice to communities in the making, WangShui propels the legacy of immersive environments into new radical digital universes."

WangShui. Window of Tolerance has been programmed alongside and in dialogue with **Inside Other Spaces. Environments by Women Artists 1956–1976 (8 September 23–10 March 24)** to provide a contemporary perspective to the concurring landmark exhibition at Haus der Kunst. This exhibition reframes the artistic canon by presenting women's fundamental role in the development of immersive art between the 1950s and 1970s, which at the time was referred to as environments, and which have gone on to have a lasting impact in the field of visual art.

Certainty of the Flesh is a co-commission by Haus der Kunst München and the Asian Art Circle at the Guggenheim, New York. With additional support from LEAP Society & Constantin Schwaab; Sammlung Kerstin Hiller und Helmut Schmelzer; The New York State Council of the Arts. Curated by Sarah Johanna Theurer and Teresa Retzer.

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Press Preview: 7 September 23, 11 am.

Press Images: hausderkunst.de/presse

Notes to Editors:

WangShui (b. 1986) is a US American artist who grew up in Los Angeles and Chiang Mai, Thailand. They studied Social Anthropology and Art at UC Berkeley, and Film/Video at Bard College, and received their MFA in 2018. Working across a range of media, including sculpture, painting, installation, and film, their work explores the strange loops of mediation in which we exist today. They are based in New York City and Hudson, NY.

Recent exhibitions include *WangShui: Poiesis* at the Rockbund Art Museum, Shanghai (2023). They recently presented a demo version of *Certainty of the Flesh* during an online panel with Nora Khan at the Guggenheim Museum, New York City. Their work has been shown at the Biennale de Lyon (2022); the Whitney Biennial, New York City (2022); The Hammer Museum, Los Angeles, (2021); The Shed, New York City (2019); the Experimental Media & Performance Art Center (EMPAC), Troy (2019); the International Film Festival Rotterdam (2019); the Julia Stoschek Collection, Berlin (2019); and the GHOST 2561 Performance and Video Triennial, Bangkok (2018), among others venues. Since 2013, WangShui has worked together with their business partner on architectural projects such as ZÉZÉ Hotel, a space for hospitality and queer art in Hudson, NY.

WangShui is the recipient of numerous awards and commissions, including the Princess Grace Film Award, and the Triple Canopy Commission. Their work is in the permanent collection of the Whitney Museum of American Art, New York City.