

Trisha Baga

Hive Mind

17. Juni – 31. Juli 2021

In his third exhibition at Soci t , entitled *Hive Mind*, the American artist Trisha Baga will, for the first time, focus primarily on painting. Best known for his immersive video, performance, and ceramics, Trisha Baga has built a reputation for work that gleans the margins of the digital and the logic of online browsing to create dreamy, layered narratives in physical space. A similar logic prevails in his newest body of works, albeit in a different medium. Trisha Baga once described himself as an “experimental adhesive maker.” He brings a lot of things together in his work: video and objects, the digital and the analog, narrative and images, groups of people. Yet these elements don’t adhere to one another seamlessly, and instead they clump together like a mutually-imbricated life form held together by a sticky, viscous goo.

As with all of his works, Baga’s recent turn towards painting has evolved out of processes of improvisation and collaboration. Together with the artist Lu Zhang and the curator Herb Tam, Baga began the painting club P_Lub. Each week the group would create a collaborative painting to announce an episode of *Virtual Studio Visit Loop*, a series of conversations with artists and cultural workers disseminated via Instagram Live that reflected on living and working through a pandemic. Baga’s collaboration on this project prompted him to delve into the practice of painting more deeply. Intertwining subject matter as diverse as diagrams of the flight of a house fly, a piece of bubble gum, lesbian sex, pop stars, and his own films, Baga’s exhibition at Soci t  brings together works that examine the boundaries between people and groups, and the roles that technology plays in mediating these relationships. Paintings made in 2020-2021 will be presented in conversation with the artist’s latest film *1620*, which provided the inspiration and imagery for several works in the show. According to the artist, “the film is an impressionistic science fiction, which reframes Plymouth Rock as a source of narrative stem cells in the hands of genetic scientists studying deep-seated flaws in *The American Drama*.” Baga’s exhibition at Soci t  orients itself around a double helix of tropes exploring deconstruction and community, following Baga’s assertion that in order to be seen, a group of people need to come together as one force and, in order to be an image, the body must be broken down into parts.

Trisha Baga (b. 1985, Venice, Florida) lives and works in New York. Baga’s installation *Mollusca and the Pelvic Floor* is currently on view at the Gesellschaft f r Moderne Kunst am Museum Ludwig K ln. His work has been the subject of solo exhibitions at Pirelli HangarBicocca, Milan; Fridericinum, Kassel; Kunstverein Munich; and Whitney Museum of American Art, New York. He has also participated in group exhibitions at Asian Film Archive, Singapore; CAC Cincinnati; Hamburger Bahnhof, Berlin; Yerba Buena Center for the Arts, San Francisco; Kunsthalle Wien, Vienna; LACMA, Los Angeles; PS1, New York; Centre d’Art Contemporain, Geneva; European Biennial of Contemporary Art, Zurich; and Julia Stoschek Collection, Berlin; Zentrum f r Kunst und Medien, Karlsruhe.

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