

# GAGOSIAN

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Gagosian to Present New Paintings and Sculptures by Sarah Sze in Hong Kong

Exhibition Is Artist's Solo Debut in Asia

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Sarah Sze, *Forever Now*, 2025, oil, acrylic, archival paper, acrylic polymers, ink, dibond, aluminum, and wood, 103 1/4 × 158 inches (262.3 × 401.3 cm) © Sarah Sze

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*Images and their authorship are always in flux. We build, rebuild, and trade images like never before.*  
—Sarah Sze

**HONG KONG, March 5, 2025**—Gagosian is pleased to announce Sarah Sze's first solo exhibition in Asia, and her sixth with the gallery, opening in Hong Kong on March 25, 2025. The exhibition features new large-scale mixed-media paintings alongside a new series of hanging sculptures.

In her latest exhibition, Sze explores how we make meaning from the never-ending stream of images that saturate contemporary life. Woven together from elements of her visual vocabulary—a bird, a wolf, a hand, a sunset—Sze's new works destabilize the boundary between two and three dimensions, as imagery repeats across media, flowing from painting to sculpture and back again. Through this pictorial call-and-response, Sze prompts meditations on time, memory, and perception.

Sze continues to develop her unique approach to painting as an image-making system in this exhibition. In a method that is at once recursive and generative, she uses elements of past paintings as a starting point, layering gestural brushstrokes, colored tape, torn paper with printed images, and other elements into compositions that confuse the digital and the analog, the tactile and the immaterial. In *Rip Tide* (2025), a collaged image of a bird soars over a vibrant sweep of pink, orange, and gold paint echoing a flock of birds ascending toward the painting's upper register. Sze's striking compositional methods allow recurrent imagery to appear and disappear, evolve and disintegrate—always existing in a state of flux, much like memory itself.

The viewer becomes a traveler through the architecture of Sze's compositions, which are informed by the artist's deft layering of traditional Japanese printmaking, Chinese scroll, and Western landscape painting techniques. In *Double Speed* (2025), a small deer anchored at the bottom creates a vast sense of vertical scale above it, while a branch extending diagonally from the lower corner brings the surface forward and evokes a sense of great depth behind it. Sze has long been influenced by such varied art historical approaches to perspective and depth perception, which underlie her ever-evolving exploration of the relationship between two- and three-dimensional space across her oeuvre.

The dense, immersive presence of Sze's paintings is balanced by the relative weightlessness of hanging sculptures from her *Fractured Image* series, in which suspended fragments of pigment prints are imperfectly reassembled. Each floating image appears to be caught in an uncertain moment, a delicate tension in which the viewer is unable to distinguish whether they are pushing toward each other or pulling apart. Unfolding like an archipelago of images across the gallery, the fragmented horizontal picture plane of the torn paper intersects with the verticality of the silver necklace chains from which they hang. These ephemeral arrangements articulate their own space and conflate with views of the Hong Kong harbor outside the gallery windows.

In her complex interdisciplinary work, Sze borrows from the physical and digital worlds to produce intricate sculptures, paintings, drawings, prints, videos, and installations that explore the precarious nature of materiality and the elliptical quality of time.

**Sarah Sze** was born in 1969 in Boston and lives and works in New York. Collections include M+, Hong Kong; Fondation Cartier pour l'art contemporain, Paris; Tate, London; Museum of Contemporary Art Chicago; San Francisco Museum of Modern Art; Carnegie Museum of Art, Pittsburgh; Museum of Modern Art, New York; Solomon R. Guggenheim Museum, New York; Whitney Museum of American Art, New York; and Metropolitan Museum of Art, New York, among others. Select solo institutional exhibitions include *Triple Point*, United States Pavilion, 55th Biennale di Venezia (2013, traveled to Bronx Museum of the Arts, New York, in 2014); *Centrifuge*, Haus der Kunst, Munich (2017–18); *Night into Day*, Fondation Cartier pour l'art contemporain, Paris (2020–21); *Timelapse*, Solomon R. Guggenheim Museum, New York (2023); and Nasher Sculpture Center, Dallas (2024). Permanent commissions include *Shorter than the Day*, LaGuardia Airport, New York (2020), and *Fallen Sky*, Sydney and Walda Besthoff Sculpture Garden, New Orleans Museum of Art (2024).

#SarahSze

#### **SARAH SZE**

Opening reception: Tuesday, March 25, 6–8pm

March 25–May 3, 2025

7/F Pedder Building, 12 Pedder Street, Central, Hong Kong

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#### **Gagosian**

[press@gagosian.com](mailto:press@gagosian.com)

Toby Kidd

[tkidd@gagosian.com](mailto:tkidd@gagosian.com)

+44 20 7495 1500

Laura Callendar

[llcallendar@gagosian.com](mailto:llcallendar@gagosian.com)

+44 7393 464636

#### **Sutton**

Carol Lo

[carol@suttoncomms.com](mailto:carol@suttoncomms.com)

+852 2528 0792