

GAGOSIAN



SARAH SZE

Opening reception: Saturday, October 13, 6–8pm
October 13, 2018–January 12, 2019
Via Francesco Crispi 16, Rome

Sarah Sze, *First Time (Half-life)*, 2018 (detail), oil paint, acrylic paint, archival paper, adhesive, tape, ink, acrylic polymers, shellac, and water-based primer on wood, 84 × 105 × 4 inches (213.4 × 266.7 × 10.2 cm) © Sarah Sze. Photo: Mike Barnett

September 25, 2018

In the age of the image, a painting is a sculpture. A sculpture is a marker in time.
—Sarah Sze

Gagosian is pleased to present new works by American artist Sarah Sze. This is Sze's first gallery exhibition in Italy, following her participation in the Biennale di Venezia in 2013 (*Triple Point*, US Pavilion) and 2015.

Sze's art utilizes genres as generative frameworks, uniting intricate networks of objects and images across multiple dimensions and mediums, from sculpture to painting, drawing, printmaking, and video installation. She has been credited with changing the very potential of sculpture. Working from an inexhaustible supply of quotidian materials, she assesses the texture and metabolism of everything she touches, then works to preserve, alter, or extend it. Likewise, images culled from countless primary and secondary sources migrate from the screen to manifest on all manner of physical supports—or as light itself.

A video installation, the latest of Sze's *Timekeeper* series begun in 2015, transforms the oval gallery of Gagosian Rome into a *lanterna magica*, an immersive environment that is part sculpture, part

cinema. In these studies of the image in motion, at once expansive and intimate, time, place, distance, and the construction of memory are engaged through a mesmerizing flux of projected images, both personal and found. A sort of Plato's Cave, the new work confronts the viewer from simultaneous points of view: moving pictures of people, animals, scenes, and abstractions unfold, flickering and orbiting randomly like thought, or life itself.

In an in-situ gesture that links the darkened video gallery with the adjoining room of new panel paintings, Sze materializes light as a spill of paint applied directly to the stone floor. In the paintings, her nuanced sculptural language adapts to the conditions of the flat support. In delicate yet bold layers of paint, ink, paper, prints, and objects, the three dimensions of bricolage are parsed into the two dimensions of collage. Here, color draws its substantive energies as much from the innate content of found images as from paint and ink. Fields of static, blots, and cosmic vortices emerge out of archival material drawn from the studio and its daily workings in endless visual permutations that collide and overlap in an abundance of surface detail.

In November, Sze will add her first outdoor stone sculpture to the exhibition, a natural boulder split open like a geode. Each of the two revealed cuts has a sunset sky embedded in its flat surface, alluding to both the images perceptible in *gongshi* (scholar's rocks) and the heavenly subjects of Renaissance paintings.

Sarah Sze was born in Boston in 1969, and lives and works in New York. Collections include the Museum of Modern Art, New York; Solomon R. Guggenheim Museum, New York; Whitney Museum of American Art, New York; Museum of Contemporary Art, Chicago; San Francisco Museum of Modern Art; Museum of Contemporary Art, Los Angeles; and Fondation Cartier pour l'art contemporain, Paris. Recent institutional exhibitions include *Triple Point*, United States Pavilion, 55th Biennale di Venezia (2013, traveled to Bronx Museum of the Arts, New York, in 2014); Fabric Workshop and Museum, Philadelphia (2013–14); 56th Biennale di Venezia (2015); 5th Guangzhou Triennial, China (2015); *Sarah Sze: Timekeeper*, Rose Art Museum, Brandeis University, Waltham, MA (2016, traveled to Copenhagen Contemporary, Denmark, in 2017); ARoS Triennial, Aarhus, Denmark (2017); and *Centrifuge*, Haus der Kunst, Munich (2017).

Sze was awarded a MacArthur Fellowship in 2003, and a Radcliffe Fellowship in 2005, and she was inducted into the American Academy of Arts and Letters earlier this year. Public commissions include *Still Life with Landscape (Model for a Habitat)*, the High Line, New York (2011–12); *Still Life with Landscape*, Ekebergparken, Oslo (2013); and *Blueprint for a Landscape*, Metropolitan Transportation Authority, 96th Street station of the 2nd Avenue subway line, New York (2016). From November 19, Sze's large-scale installation *Seamless* (1999) will be on view at Tate Modern, London.

To coincide with Sze's exhibition at Gagosian Rome, Galleria Nazionale d'Arte Moderna e Contemporanea di Roma will present Sze in conversation with contemporary art historian Dr. Lara Demori on Friday, October 12, at 7pm.

#SarahSze

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