



Sarah Sze

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Benjamin H. D. Buchloh, Okwui Enwezor, Laura Hoptman

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Présentation de l'éditeur

Since the late 1990s, internationally acclaimed artist Sarah Sze (b. 1969) has developed a signature visual language that challenges the static nature of sculpture. Sze draws from Modernist traditions of the found object, dismantling their authority with dynamic constellations of materials that are charged with flux, transformation and fragility. Captured in this suspension, her immersive and intricate works question the value society places on objects and how objects ascribe meaning to the places and times we inhabit. Coinciding with the explosion of information of the 21st Century, Sze's work simultaneously models and navigates the ceaseless proliferation of information in contemporary life. Her encyclopedic installations unfold like a series of experiments that construct intimate systems of order-precarious ecologies in which material conveys meaning and a sense of loss. Widely recognized for challenging the boundaries of painting, installation and architecture, Sze's sculptural practice ranges from slight gestures discovered in hidden spaces to expansive installations that scale walls and colonize architectures. Sze represented the United States at the Venice Biennale in 2013, and was awarded a MacArthur Fellowship in 2003. She has exhibited in museums worldwide, and her works are held in the permanent collections of prominent institutions, including The Museum of Modern Art, the Guggenheim Museum, and the Whitney Museum of American Art, New York, The Fondation Carter, Paris, The Museum of Contemporary Art, Chicago, The San Francisco Museum of Modern Art, and the Museum of Modern Art, Los Angeles. Sze's work has been featured in The Whitney Biennial (2000), the Carnegie International (1999) and several international biennials, including Berlin (1998), Guangzhou (2015), Liverpool (2008), Lyon (2009), Sao Paulo (2002), and Venice (1999, 2013, and 2015). Sze has also created public works for the Massachusetts Institute of Technology, the Walker Art Center in Minneapolis, and the High Line in New York. Sze was born in Boston, Massachusetts, and lives and works in New York. In the Interview, Okwui Enwezor discusses with Sze her influences, motivations and the events that have defined her relationship with sculpture and architecture. Benjamin H.D. Buchloh's Survey offers insight on the rich historical context and conceptual background out of which Sze's practice developed, while Laura Hoptman considers Sze's installation Triple Point in the Focus Artist's Choice presents excerpts, compiled by Sze, of work by authors who have informed her thinking. Artist's Writings includes a selection of interviews with Sze that span the course of her career thus far. **BIOGRAPHIE DE L'AUTEUR** INTERVIEW : Okwui Enwezor is a Curator, writer, and the Director of Haus der Kunst, Munich. He is the founder and an editor of *Nka Journal of Contemporary African Art*, published by Duke University Press. He was Artistic Director of the 2nd Johannesburg Biennale (1997), Documenta 11 in Kassel (2002), the International Biennial of Contemporary Art of Seville (2006), the 7th Gwangju Biennale (2008), the Paris Triennale (2012) and the 56th Venice Biennale (2015). **SURVEY** : Benjamin H.D. Buchloh is the Andrew W. Mellon Professor of Modern Art in the Department of History of Art and Architecture at Harvard University and an editor of *October* magazine. He is the author of *Neo-Avantgarde and Culture Industry: Essays on European and American Art from 1955 to 1975* (2003) and *Formalism and Historicity: Models and Methods in Twentieth-Century Art* (2015). In 2007, Buchloh was the recipient of the Golden Lion Award at the 2007 Venice Biennale for his contributions to contemporary art. **FOCUS** : Laura Hoptman is Curator of Contemporary Art in the Department of Painting and Sculpture at The Museum of Modern Art in New York. She previously worked as Assistant Curator in MoMA's Department of Drawings from 1995 until 2001, before joining the Carnegie Museum of Art in Pittsburgh as Curator and Director, of the 54th Carnegie International. From 2006 to 2010 she served as Senior Curator at the New Museum of Contemporary Art in New York. **ARTIST'S CHOICE** To illustrate the close relationship her practice maintains with literature, poetry and non-fiction, Sarah Sze compiled several writings that have inspired her, including a selection of Emily Dickinson's Poems (1924), Jorge Luis Borges' *The Analytical Language of John Wilkins* (1952) and Bruno Latour's *Entering a Risky Territory: Space in the Age of Digital Navigation* (2009). **ARTIST'S WRITINGS** : Over the years, Sarah Sze has sustained an open dialogue about her work with critics, curators

and other artists Included in this book are excerpts from conversations with Hans Ulrich Obrist, Jeffrey Kastner, Phong Bui, Melissa Chiu and Rirkrit Tiravanija
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