

Frieze Sculpture: Sarah Sze

4 – 8 October 2017

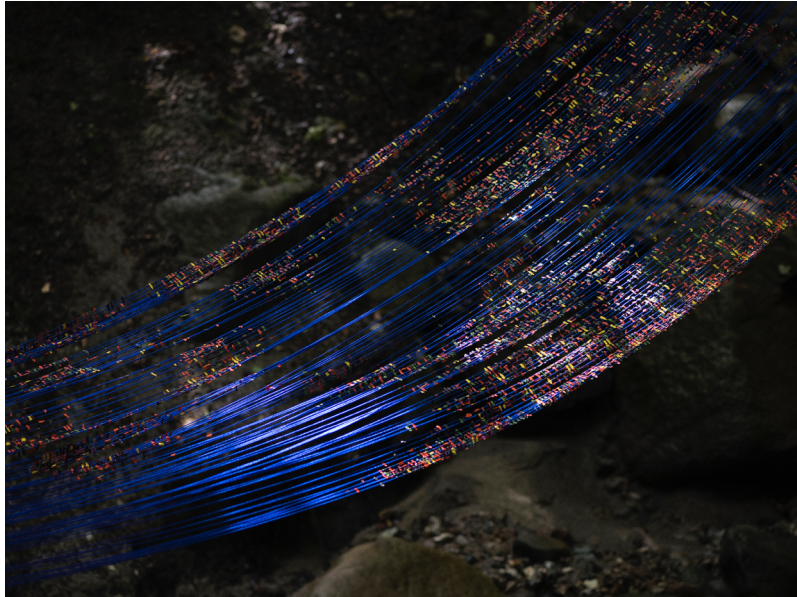


Image: **Sarah Sze**, *Hammock (For Rauschenberg)*, 2017 (detail), installation view
ARoS Triennial, Denmark, 2017
Mixed media, acrylic paint, string, cord,
metal dimensions variable
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***Hammock (for A. Albers)*, a new work by Sarah Sze, will be featured in Frieze Sculpture during Frieze week.**

Sze's *Hammock (for A. Albers)*, 2017, will join the free outdoor display of international sculpture selected by Clare Lilley, Director of Programme, Yorkshire Sculpture Park, for the English Gardens in Regent's Park during the week of Frieze London and Frieze Masters.

Made of blue strings flecked with acrylic paint, this exquisitely delicate, labour-intensive work is designed not to hold a body but to evoke the absent body, speaking equally to ideas of reverie and the boundaries of consciousness that prefigure sleep. Titled in honour of the German textile artist and printmaker Anni Albers, a leading light of the Bauhaus who, with her husband, Joseph, was invited by architect Philip Johnson to teach at the Black Mountain College, North Carolina in 1933, *Hammock (for A. Albers)* encourages thoughts that are in contrast to those we might ordinarily associate with outdoor sculpture; rather than weight and permanence, we are presented with the apparent fragility of a draping form, being blown by the wind.

An increasingly prominent part of the artist's practice, the hammock form has appeared in various configurations since 2015, when Sze created *The Last Garden (Landscape of Events Suspended Indefinitely)* in a wild and hidden garden for the 56th Venice Biennale. More recently, *Hammock (for Rauschenberg)*, 2017, was made for ARoS Triennial, Denmark, where the work stretched across a wooded ravine. Sze's hammocks are especially attuned to the idea of discovery, orientation or disorientation in the context of a natural, or quasi-natural, environment. Stripped from its primary definition and purpose, each might be thought of as a kind of landscape in itself, one that invites viewers to construct a meaningful whole out of discreet, fragmentary parts.

About the artist

Since the late 1990s, Sarah Sze has developed a signature visual language that challenges the static nature of sculpture. She 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.

Sarah Sze represented the United States at the Venice Biennale in 2013, and was awarded a MacArthur Fellowship in 2003. Her installation *Timekeeper*, 2016, was exhibited at the Rose Art Museum, Massachusetts, in 2016, travelling to Copenhagen Contemporary in 2017. *Centrifuge*, a major commission by Haus der Kunst, Munich, occupies the museum's Middle Hall from September 2017 to August 2018. The artist 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 Cartier, 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 major international biennials, including Berlin (1998), Guangzhou (2015), Liverpool (2008), Lyon (2009), São Paulo (2002), and Venice (1999, 2013, and 2015). Sze has also created public works for the High Line in New York, and subsequently the city's Second Avenue Subway Station; the Massachusetts Institute of Technology; and the Walker Art Center in Minneapolis. Sze was born in Boston, Massachusetts, and lives and works in New York.

For further press information please contact:

Victoria Miro Kathy Stephenson | Director of Communications | kathy@victoria-miro.com | +44 (0) 20 7549 0422

Rees & Company Alice Evans | alice@reesandco.com | + 44 (0) 75 1547 5411