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# News

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## ASIA SOCIETY MUSEUM PRESENTS SARAH SZE: INFINITE LINE

### EXHIBITION IS THE FIRST TO FOCUS ON THE ARTIST'S WORKS ON PAPER AND DRAWINGS

On view December 13, 2011–March 25, 2012



Sarah Sze, *Hidden Relief*, detail. Mixed media. Installation commissioned by Asia Society on the occasion of its 2001 reopening. On view Oct. 2001-Oct. 2004. Image courtesy of the artist.

*How does something become a work of art, as opposed to remaining a mundane object?*

*I think completion is more about balancing orientation and disorientation, or shifts from large to small, or shifts from valuable to invaluable.*

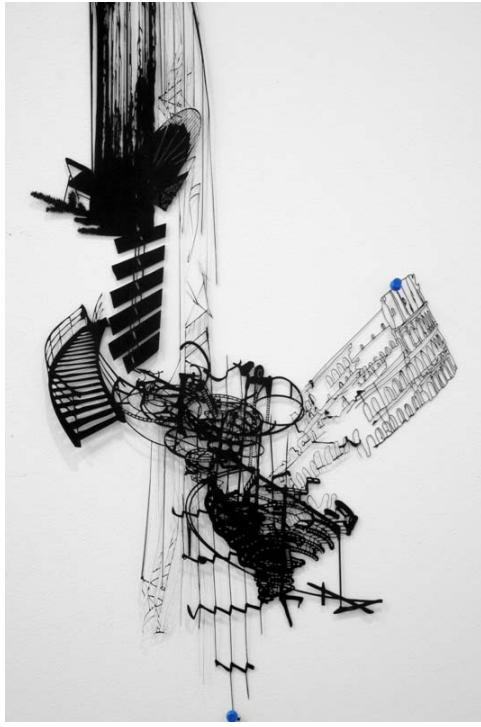
—Sarah Sze

Sarah Sze (born 1969, U.S.) is known for her elaborate installations in which everyday materials—such as plastic bottle caps, sheets of paper, strings, tape measures, cotton swabs, and scissors—are hung from the ceiling, mounted in corners, or nestled into discreet spaces. *Sarah Sze: Infinite Line* is the first exhibition to focus specifically on Sze's work, from drawings to sculpture to installation.

Sze combines spontaneity and systemization in her work, which often suggests movement and the ephemeral. Energized chaos becomes painstaking order, when, upon closer inspection, seemingly turbulent scenarios reveal precisely placed objects. Her intimate, sculptural installations invite viewers to reevaluate their relationship to their surroundings.

“*Sarah Sze: Infinite Line* provides a critical inquiry into the process behind the work of one of the world’s most exciting visual artists,” said Melissa Chiu, Director of Asia Society Museum. “We are privileged to have had a long relationship with Sze, who is one of a handful of artists

Asia Society Museum commissioned to create site-specific installations during our building reopening in 2001. Asian references, such as Chinese scroll painting and ink drawings, emerge as powerful, but latent and previously unexamined influences in her work that will be explored in this exhibition.”



Sarah Sze, *Checks and Balances*, 2011. Stone, string, and ink on archival paper.  
Private collection.

The exhibition is divided into two parts. A smaller gallery houses earlier works on paper including graphite, ink and collage, lithograph, and silkscreen. Some are unconventional portraits in which Sze asked each of her subjects to share a list of key events that shaped their lives. She then pictorialized the individual narratives and developed them into small drawings that reveal the subjects’ personal life stories.

A larger gallery features several new works that play with the boundaries between drawing and sculpture. The discrete works disassemble the traditional format of the scroll. Starting from the wall and pulling the drawing on to the floor, they examine illusionary space, perspective and the representation of landscape. The site-specific installation responds to the architecture of the Asia Society Museum’s building, while examining different systems of perspective—the one-point linear perspective used during the Renaissance, and a shifting perspective commonly used in East Asian paintings.

The exhibition is accompanied by a full-color, 143-page catalogue that includes an interview with the artist

conducted by Asia Society Museum Director and Vice President of Global Art Programs Melissa Chiu, an essay exploring the influence of painting and landscaping in East Asian traditions, written by Asia Society Associate Curator Miwako Tezuka, and an essay on the assemblage of presence by Saskia Sassen, Robert S. Lynd Professor of Sociology, Columbia University.

Born in 1969 in Boston, Massachusetts, Sze was initially trained in architecture. She received a BA from Yale University (1991) and an MFA from the School of Visual Arts (1997), where she received the Silas Rhodes Award. Sze has participated in numerous national and international exhibitions including at the Whitney Museum of American Art and the Carnegie Museum of Art, and in the 48th Venice Biennial and the 2009 Biennale de Lyon. She was named a MacArthur Fellow in 2003. Currently based in New York, she teaches at Columbia University School of the Arts.

## Exhibition Funding

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### **About Asia Society Museum and Contemporary Asian Art**

In the early 1990s, Asia Society Museum was one of the first U.S. museums to establish an ongoing program of contemporary Asian art exhibitions. In addition, Asia Society Museum was the first U.S. museum to organize solo shows of now widely recognized artists Montien Boonma, Cai Guo-Qiang, Dinh Q. Lê, Yuken Teruya, and Zhang Huan.

Asia Society Museum is located at 725 Park Avenue (at 70th Street), New York City. The Museum is open Tuesday through Sunday from 11:00 A.M.–6:00 P.M. and Friday from 11:00 A.M.– 9:00 P.M. Closed on Mondays and major holidays. General admission is \$10, seniors \$7, students \$5, and free for members and persons under 16. Free admission Friday evenings, 6:00 – 9:00 P.M. The Museum is closed Fridays after 6:00 P.M. from July 1 through Labor Day.

[AsiaSociety.org/museum](http://AsiaSociety.org/museum)

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