

Sarah Crowner was born in Philadelphia in 1974. She lives and works in Brooklyn, New York.

Crowner is currently presenting a duo exhibition with Etel Adnan at The Bass Museum of Art in Miami Beach, USA. Recent solo exhibitions were held at SCAD Museum of Art, Savannah, Georgia, USA (2025), Pulitzer Arts Foundation, St. Louis, Missouri, USA, Hill Art Foundation, New York, USA (2023) and The Instituto Bardi / Casa de Vidro & auroras, São Paulo, Brazil (2023); a major solo exhibition at the Amparo Museum in Puebla, Mexico (2022) as well as a site specific installation at the Chinati Foundation in Marfa, Texas (2022-2024), an exhibition at KMAC Museum, Louisville, Kentucky, USA (2018); a participation in the 57th Edition of Carnegie International (2018); the permanent installation at the Wright Restaurant, Salomon R. Guggenheim Museum, New York (2017) and the solo exhibition *Beetle in the Leaves* at MASS MoCA, North Adams (2016).

She has participated in various group exhibitions, among them *Object & Thing* at Long House, New York, and Los Angeles Country Museum, Los Angeles (both 2023), Hill Art Foundation, New York (2022), Museo de Arte De Zapopan, Zapopan, Carnegie Museum of Art, Pittsburgh (both 2021), American Academy of Arts and Letters (2018), WIELS Contemporary Art Centre, Bruxelles (2013), the Jewish Museum, NY (2015), and MoMA, NY (2013), among others. In 2013 she participated in a major survey exhibition on abstract painting at Walker Art Center in Minneapolis.

She was part of the 2010 Whitney Biennial curated by Francesco Bonami and Gary Carrion-Murayari. Her works have been shown at White Columns, NY, Contemporary Art Museum St. Louis, ICA in London, Museum of Contemporary Art Detroit, de Appel in Amsterdam, Culturgest in Lisbon (all 2009), as well as DAAD Galerie, Berlin (2008).

Crowner's recent collaboration on Pam Tanowitz's new dance, "Pastoral", together with the composer Caroline Shaw, at the Fisher Center at Bard College in June 2025 received great acclaim. She designed the scenography and costumes for Jessica Lang's "Garden Blue" with the American Ballet Theatre, NY (2018) as well as the scenography for a revival of Robert Ashley's "Perfect Lives" (2012), which travelled to Marfa, Texas and then on to venues in Europe.

SARAH CROWNER

ZIGZAGS AND CURVES: A TWO-PART EXHIBITION

Galerie Nordenhake Mexico City is pleased to present *Zigzags and Curves*, an exhibition by Sarah Crowner that brings together her sustained research into geometry, abstraction, and the expanded language of painting. Presented across two sites – the gallery's Mexico City space and Casa Roja in Lomas de Chapultepec—the exhibition takes its title from the fundamental graphic elements that structure Crowner's visual vocabulary: the zigzag and the curve.

Throughout her career, Crowner's practice has been informed by the histories of modern art, including traditions of geometric abstraction that developed in Latin America during the twentieth century. She paints directly onto canvas that is then cut apart and sewn back together, allowing the act of making to remain embedded in the surface and structure of the work. At the intersection of fine art and design, and architecture, her work challenges hierarchies that position painting as an autonomous medium, instead extending it into architecture, scenography, and spatial experience. Her approach reflects a long-term engagement with Mexico's cultural heritage, grounded in dialogue, observation, and admiration.

The presentation at Galerie Nordenhake Mexico City brings together a selection of works developed by Sarah Crowner in close dialogue with Galerie Nordenhake Mexico City partner Toni Sadurni, reflecting years of shared travel and research across Mexico and Latin America. Hard-edge geometries and linear structures recur throughout the installation, where zigzags and angular rhythms operate as both formal devices and compositional strategies. Participating artists include, Lygia Clark (Belo Horizonte, Brazil, 1920-1988), Sandú Darié (Roman, Romania 1908 - Habana, Cuba 1991), Frida Escobedo (Mexico City, Mexico, 1979), Gerda Gruber (Bratislava, Austria, 1940), Graciela Iturbide (Mexico City, Mexico, 1942), Elena Izcue (Lima, Peru, 1889-1970), Thembi Nala (Kwa-Zulu-Natal, South Africa, 1973), Celso Renato (Rio de Janeiro, Brazil, 1919-1992), Fanny Sanín (Bogotá, Colombia, 1938), and John Zurier (Santa Monica, California, USA, 1956). Concepts such as gradient, scenario, and stagecraft become integral to the exhibition, echoing Crowner's interest in how color and form operate physically and temporally. Yellow carpets and curtains introduce a scenographic dimension that activates movement through the space, while the graphic language of the zigzag draws from motifs encountered during Crowner's extended stays in Mexico, including patterns found in pre-Hispanic visual languages and architectural sites such as Mitla and Tajín.

The exhibition continues at Casa Roja, located at Palmas 1535 in Lomas de Chapultepec, where Crowner presents a series of new paintings. Responding directly to the architecture of the mid-century house, the work engages the site's curved ceiling panels and fully red interior, unfolding an exploration of organic, biomorphic forms and fully red interior. Casa Roja's monochromatic environment intensifies the bodily and perceptual experience of the exhibition, echoing Crowner's ceramic practice and her interest in color as a spatial condition rather than a surface. The interaction between the artworks and the domestic architecture generates an environment in which form and color unfold gradually, integrating art into the spatial structure of the house.

Both venues employ natural lighting, a decisive factor for the artist, as light—being non-static—shifts throughout the day, constantly transforming our perception of the work and the environment, achieving a unity in chorus with nature. Taken as a whole, *Zigzags and Curves* project, as well as the artist's broader approach, working with art history as a medium that allows her to choreograph proximities between Mexican culture, the historical revision of modernity, geometry, theater, and design. The project places special emphasis on the premises of Neo-Concretism, where two-dimensional works cease to be mere planes to become total artistic and pictorial experiences.