Sarah Morris

Painting, film, and a working life across studios, cities, and institutions

Sarah Morris, born in Sevenoaks, England, in 1967 and raised in Providence, Rhode Island, is an American artist based in New York. Her work joins intensely colored geometric paintings with films, books, sculpture and paintings occupying architectural surfaces. The precision of the canvases and the contingency of filming are different activities, sustained within the same studio.[1, 2]

She reached that arrangement through semiotics, student publishing, work for Jeff Koons, exhibitions organized for peers, and the practical business of making room for her own art. Her city paintings did not begin as a general theory of urban power: they grew beside Times Square, where she worked. Later projects enlarged the relationships and permissions required to see, film and fabricate. Independence became an ability to make decisions within those relationships, rather than an absence of dependency.

Learning to answer back and to put something into circulation

Morris remembers medicine, scientific research and art together in her childhood household, along with adults answering back to pharmaceutical companies and television news. At Cambridge, philosophy-of-science courses introduced Paul Feyerabend and uncertain knowledge; Umberto Eco later supplied language for works permitting multiple readings, without requiring every viewer to possess their theoretical background.[3]

Another formative object was quite ordinary. A colleague in her father’s laboratory brought Sakura Cray-Pas sets from Japan. Their arranged colors fascinated her; years later, researching Osaka, she learned the manufacturer was based there. Scientific exchange had introduced a material encounter with a country she would eventually visit through work.[4]

She attended Brown from 1985 to 1989, with a scholarship-funded Cambridge year in 1987–88, then the Whitney Independent Study Program in 1989–90.[5, 6] Brown’s Center for Modern Culture and Media was established while she was an undergraduate in 1987, before becoming a department in 1995. Cultural production and interpretation were taking institutional shape around her, outside a settled painting curriculum.[7]

At Brown, semiotics joined friendships, cultural events and political argument. Her thesis became Defunct!, a contemporary-culture manifesto she printed and sent to people she wanted to reach.[8] It appeared in February 1989.[9] Publication gave her a way to enter conversations before she had an established gallery position.

It reached Hal Foster, who encouraged her Whitney application, and Koons, who employed her part time during Made in Heaven. She needed the job. Moving between the Whitney's critical theory and Koons's apartment, she encountered positions others considered incompatible. Koons offered practical instruction in persistence and in keeping studio decisions distinct from gallery relationships. The employment also showed what it took to accomplish difficult projects.[10]

The Whitney brought making, writing and curatorial work into shared seminars. Foster supervised critical and curatorial studies; Mary Kelly joined in 1989 with feminist and psychoanalytic commitments.[11] Morris's surviving 1990 essay on Cary S. Leibowitz/Candyass already treated complicity as a problem: criticism could sustain the rhetoric it opposed.[12] This was not a conclusion reached only after commercial success. The possibility of questioning something while being invested in it accompanied her early professional formation.

Organizing a world before occupying an established place in it

Morris recalls an early Midtown studio building with artists including Jack Pierson and Rita Ackermann. Low rents and a landlord's redevelopment plans temporarily made small exhibitions possible. Her Close-Up projects included British artists, leading to reciprocal participation in London's Lucky Kunst in 1993, around Gregor Muir, Gary Hume and the Wilson sisters.[13] Curating produced opportunities and relationships; it was not a secondary activity added to an already complete painting career.

Citizens at Kunsthalle New York in 1992, Close-Up in 1993 and Try God at Nicole Klagsbrun in 1994 preceded her 1996 White Cube solo exhibition.[14] Her early work combined emphatic words and isolated images. One False Move enlarged "Liar," "Mental" and "Never" from inexpensive American signage, pressing letters against canvas edges. High Heels set white sandals on black feet against blue; Chopper put a police helicopter in an acid-green sky. Gloss paint, magazines, posters and record sleeves connected the surfaces to commercially circulating images.[15]

Those works could imply a charged event without supplying its whole story. The later grid did not abandon this interest in communication; it changed the arrangement of information, replacing immediately legible signs with relations that remained open to interpretation.

Erika and Rolf Hoffmann supported another passage into that world. Morris recalls meeting the collectors through Cambridge at twenty, seeing their collection and encountering Gerhard Richter. They later provided accommodation in an East London warehouse for her first White Cube show. Cindy Sherman, Sherrie Levine, Louise Lawler and Barbara Kruger also made ambitious female artistic lives conceivable, even while she encountered difficulty being taken seriously.[16]

At Max Hetzler, her 1997–98 exhibition Hospital placed Richard Hamilton and Koons with Liam Gillick, Jorge Pardo, Jane and Louise Wilson and others, including herself; she contributed catalogue writing.[17] A former employer could now participate in a project she organized. Morris was building collaborations in a professional world she had entered as a younger employee.

Friedrich Petzel remembers meeting her in a damaged commercial building on 42nd Street in the mid-1990s. Shared books, artists and historians accompanied the paintings. His gallery connected the studio with museums and purchasers, and later helped arrange Lever House’s ceiling commission, working on final adjustments until midnight before opening.[18] Representation could involve sales, but also introductions and physical coordination.

Curating Concrete Ashtray for Petzel in 1999 introduced her to Ellsworth Kelly. Later conversations at Fondation Beyeler sharpened her interest in his volume, architecture and social space. She understood reduced form as a possible critical response to commercial saturation, rather than simply a style to inherit.[19]

The American Academy in Berlin supported her as a Philip Morris Fellow in fall 1999 and spring 2000; a Joan Mitchell Foundation grant followed in 2001.[20, 21] After six years in London, she returned to New York in 2002. She later rejected a YBA identity that obscured her American formation. Her marriage to Gillick lasted from 1998 to 2012, and they had a son, Orson; their musical collaboration continued after divorce by deliberate choice. Remaining in New York, despite concern about its corporatization, was another way she retained a working environment through personal change.[22]

Walking, tennis and time with friends also enter her account of working life, without needing to become formal research trips.[23]

[External image / 外部圖片] Brightly colored word paintings, including LIAR and NOTHING, arranged along a gallery wall.
Morris’s word paintings installed in Young Americans 2 at the Saatchi Collection, London, in 1998. Their scale and repeated typographic format become clear across the gallery wall.
Sarah Morris Studio; photographer not separately credited · Rights retained by the source and respective rights holders; no open license stated. · Image source

Living near Times Square changes what a painting can contain

In 1993 Morris rented on 42nd Street between Times Square and the Port Authority. Corporate redevelopment met adult entertainment and transit in an environment she could observe repeatedly.[24] What became a recognizable painted language began in sustained proximity to this mixture, not an architectural style selected independently of place.

The Midtown paintings used corporate and building names, reflections and lighting:

Viacom (Times Square—Reflection), Paine Webber (With Neons) and Seagram (With Fluorescents). Squares and household-gloss colors made Manhattan repeatable without turning each canvas into the same image. Corporate prestige and ordinary commercial display supplied a shared field of visibility.[25]

Her first film, Midtown (1998), was shot on 16mm in one day and lasts about nine and a half minutes. Crowds, buildings and peripheral actions become a fragmented sequence, leaving passersby available as possible characters.[26, 27] Painting reorganized a stable field; film allowed activity to unfold within it. Their common location did not require either medium to illustrate the other.

Las Vegas changed the geometry. The Neon paintings in Rumjungle (2000) tilted grids and multiplied vanishing points, using colors from hotels and billboards to generate acceleration and vertigo.[28] AM/PM, filmed there and completed by November 1999, was already her second film.[29] Location work developed alongside changes in painted space before the later production apparatus became so large.

Miami’s pools yielded skewed grids and colors passing between corporate goods and tropical modernism: Coca-Cola brown and red, hibiscus coral, a car interior’s cream. Repeated visits and private-location access supplied material for permutations before a painting was settled. The Lost Weekend paintings of 2003 shared research with Miami, while maintaining independent structures.[30]

Los Angeles split the grid again. In 2004, octagonal structures associated with the Bonaventure Hotel and sparser vectors in works such as Century Plaza reorganized the square canvas. The accompanying film followed the Oscars week through surgery, awards rehearsals, producers and architecture.[31] A city could be studied through a building’s geometry and through an industry’s maintenance of appearances, including bodies.

MoMA’s Creative Artists Agency (Los Angeles) (2005) describes Hollywood’s management of influence through hexagonal configurations. Commercial housepaint was used directly, bringing industrially manufactured color into a work about another industry’s manufactured visibility.[32] Material and reference belong to the same economy, but they are not interchangeable explanations of the painting.

Amalia Ulman’s later response to Los Angeles identifies its use of Hollywood’s own techniques to depict self-presentation. Backstage spaces participate in glamour rather than automatically exposing a truer world behind it; other people would have to appear in a broader portrait of the city.[33] Her reading locates both the film’s specificity and what its selection leaves outside.

[External image / 外部圖片] Sarah Morris’s square painting of intersecting black grids with orange, purple, gray and green areas.
The Mirage [Las Vegas], 1999, household gloss paint on canvas, 214 × 214 cm. In this photographed painting, crossing grids and blocks of color carry the city reference into the surface of the canvas. Sarah Morris Studio; photographer not separately credited · Rights

retained by the source and respective rights holders; no open license stated. · Image source

The precision of the studio and the contingency of a shoot

The canvases require slow physical work. In 2016 Morris estimated about twenty paintings a year, describing coordinates, masking and an image that only fully reveals itself near completion. Repetition leaves time to think; titles often arrive late, from a reserve of names and places.[34]

A 2021 studio visit records digital sketches, watercolor color tests, tape-defined shapes and possible late changes before tape removal. Miniature paintings and architectural models also allowed placement to be considered beforehand.[35] The surface that looks settled is the result of decisions made through materials, including decisions about where it will be seen.

Assistants share that work. Three were reported working on large Chelsea canvases in 2006.[36] In 2025 Morris emphasized indispensable collaborators, including the person assisting with wall paintings since 1996, and her choice to refuse projects lacking interest or enjoyment.[37] Studio autonomy depends partly on retained skills and relationships, and on not accepting every available commission.

Film asks for a different pace. Morris describes charged encounters with people, supported by reading, conversation and scouting. Reconnaissance with a director of photography followed her 2019 Tai Kwun lecture; in Beijing, hearing that Henry Kissinger was present led to filming him with Jackie Chan.[38] Preparation gives discoveries somewhere to enter. Her 2019 discussion of assembling an Asian budget with someone who knew local day rates also places film inside the overlapping costs of public projects and paintings.[39]

For Capital, a senior Clinton official vouched for her; she played down the ambivalence of her intentions when seeking access. Powerful hosts could accept an open reading without sharing her purposes.[40] The 2000 film places authorized interiors and presidential movements beside Washington routines. Gillick supplies independent musical units, not music fitted to footage; she selects and joins them, sometimes supporting an image and sometimes opposing it.[41] Continued collaboration gives her material to rearrange, rather than a second author merely following her finished sequence.

Robert Towne (2006) approached the screenwriter of Chinatown through authorship, conspiracy and Hollywood relationships.[42] A person who revises other people’s stories need not be an institution’s most visible representative. The portrait makes distributed agency more directly personal, without resolving it into a single heroic author.

[External image / 外部圖片] A woman walking beside five Beijing Olympic mascot figures on a polished floor.
A still from Beijing (2008), Morris’s film made around the Olympic Games. A passerby and the arranged mascot figures share a polished interior, bringing ordinary movement and managed spectacle into one frame. © Sarah Morris. Courtesy White Cube; image published

by Landmarks, University of Texas at Austin · Rights retained by the source and respective rights holders; no open license stated. · Image source

Access enlarges the film and also shapes its limits

Beijing required approaches to officials, Herzog & de Meuron and former Swiss ambassador Uli Sigg, who directed Morris toward the IOC. Negotiations eventually secured access; incompatible gatekeepers and chance discoveries still shaped the itinerary. Ten years later, UCCA brought the film back within its fourteen-film Odysseus Factor exhibition.[43]

Shot on 35mm, the approximately eighty-six-minute 2008 film followed Olympic preparation, ceremony and city routines through sustained duration.[44] The Rings paintings brought orbital roads together with the Olympic emblem and past or future Games dates. The eight-part 2028 [Rings] in 2008 made futurity part of a diagram's naming.[45] Permission, managed movement and a recurring public event entered film and painting through different forms.

Skye Sherwin argued that some local stories could remain unreadable to Western viewers even while the surfaces rewarded looking.[46] Open interpretation does not distribute background knowledge evenly. What Morris permits viewers to connect can also depend on what they already know.

Her other 2008 Olympic film, 1972, centers on Munich police psychologist and security consultant Georg Sieber, concerning the Black September attack that killed eleven Israeli team members.[47] Richard Bailey saw framing, focus and cutting unsettle the witness's speech, moving from optimistic Olympic architecture and design toward his account; he also argued that reliance on one articulate speaker restricted the historical reach.[48] A portrait may expose authority's manner of telling while remaining dependent on what that authority tells.

Rio (2012) joined Ipanema, Carnival, hospitals, factories, favelas and Niemeyer's office shortly before his death. The related paintings drew on Burle Marx, Bo Bardi and Niemeyer, but also fruit, lunar cycles, Bossa Nova sleeves, juice bars, beach furniture and beer graphics. Curves, spheres and vectors placed canonical modernism within everyday visual life. Bye Bye Brazil in 2013 included a catalogue with Roger Avary and Bettina Funcke.[49]

LVMH's Strange Magic commission accompanied the Fondation Louis Vuitton opening. Morris saw the patron's desired museum story beside the capital that enabled it, and says the commissioner liked the result.[50] The 2014 film travels from Gehry's Los Angeles studio to the Paris building site and computerized design processes.[51] Architecture's spectacular appearance is also the product of labor, technology and a patron's selected public identity.

For Abu Dhabi, a Guggenheim invitation in 2010 preceded visits and scouting, then a shoot lasting over a month around National Day in late 2015. Completion followed in 2016, and the

UAE premiere in 2018. Morris hired a Brown student from Abu Dhabi for studio research, valuing both local knowledge and experience elsewhere; archival material helped address rapid transformation.[52] Her subjective encounter was constructed through that prolonged preparation, not in place of it.

The films also acquire lives away from their subjects. Ballroom Marfa presented the early city films together in West Texas in 2004.[53] Rotterdam made her Artist in Focus in 2006 while Boijmans showed films and paintings together.[54] Festival and exhibition encounters allow different durations and ways of connecting the work, beyond the original city's context.

Diagrams change their sources

The 2009 Clips and Knots paintings moved from metropolitan geometry to binding devices: Flat Jumbo, Owl, Gem Manufacturing Company and Portuguese Bowline. Gloss-painted forms intertwined across the canvas, joining office stationery and knots with the organization of text and data.[55] Something small used to connect objects could become as consequential a diagram as an urban façade.

Recorded speech offered another kind of fragment. Morris regularly captured conversations and sounds; one early recording involved police radio concerning a lost bag on Fourteenth Street. Such incomplete exchanges fed relations among titles, color, composition and rhythm.[56]

For Finite and Infinite Games (2017), Alexander Kluge read a script drawn from James Carse in the empty Elbphilharmonie, with room to depart from it. Painting's physical repetition and independence from its named architectural referents were also central to her contemporary conversation with Philippe Parreno.[57] Exact manufacture did not require an equally closed reading.

The Sound Graph paintings began around that film, drawing on audio fragments and the conventions of files, equipment lights, charts and maps. In 2019, colored glass tubes on a gridded marble plinth formed her first sculpture, What can be explained can also be predicted, while Ataraxia extended a grid across the gallery wall.[58] Speech became visible structure, then an arrangement of objects and a field through which viewers could move.

Lockdown changed both sources and time. With the Hong Kong project suspended, she photographed spiderwebs in rural Massachusetts: ingenuity, predation and fragility beside improvisation. Paintings admitted greater disorientation and randomness. Lunar-calendar works became a monthly diary when weekdays lost distinction.[59] Density's sudden danger and absence entered a practice often associated only with corporate order.

Transformation meets another author's claim

The Origami series exposed a consequential limit of converting codes. Robert J. Lang says

he contacted Morris in 2009 about crease patterns used without permission or credit; six origami artists sued. Their technical diagrams were authored works, not anonymous information.[60]

Morris acknowledged using the designs in a 2013 interview. She defended a transformation from instructions for folded space to enlarged, flat color paintings.[61] That formal distinction does not make the makers' intelligence disappear. A diagram can move into a gallery economy while remaining the work of someone whose name was left behind.

An amicable settlement effective March 1, 2013 resulted in agreed attributions, including Angel [Origami] (2009) being based on Jason Ku's Harpy pattern.[62] Acknowledgment became a concrete part of the transformed works' continued life. It complicates her early account of productive complicity: relations with other authors also create obligations, beyond her own freedom to rearrange signs.

In the Ivorypress book Crease Folds (2015), Morris took another position, editing and inviting Avary's fictional text after meeting him around a Locarno homage. The small, 120-page volume combined material associated with Strange Magic and a narrative by another author.[63] Publishing could introduce something not already contained in the film, as well as extend its circulation.

Painting becomes part of other people's movement

At Lever House, Public Art Fund's Robert Towne commission covered the lobby and courtyard ceiling from September 2006 to March 2007. Professional sign painters executed the Los Angeles-derived composition, with RFR Holding and Petzel supporting it.[64] Morris described production costs reaching well into six figures, including assistants, painters, electricians and increased lighting.[65] Public scale had a budget, specialist fabrication and a property relationship.

Kunstsammlung Nordrhein-Westfalen selected her through competition for Paul-Klee-Platz. Hornet, completed in 2010, translated a composition into hand-painted glossy ceramic tiles on the public wall.[66] Big Ben [2012] occupied eighteen arches on Gloucester Road's disused platform from June 2012 to September 2013, developing from her Paralympic poster.[67] Passing trains could offer a glimpse or return viewers to it on another journey.

For the 2018 Hellion Equilibrium at 39 Av–Dutch Kills, Glassworks Matteo Gonet fabricated tempered and laminated colored glass. The composition abstracted the station's GPS position and could be seen from the street and elevated platforms.[68] Light and multiple viewpoints joined the translated diagram.

Bremen's Jardim Botânico [Rio] entered the Kunsthalle's central hall in 2013, with layered enamel providing an almost relief-like surface.[69] Acquired in 2020 with Karin und Uwe Hollweg Stiftung support, it later became a collection asset.[70] Making, passing through

and owning an architectural painting were different stages of its institutional life.

Old relationships also supply new settings. Jesus College's 2019 The Stars Down to Earth, marking forty years of women undergraduates, arose through Rod Mengham's White Cube links and joined paintings with screenings.[71] A former place of education became a later public encounter through particular intermediaries.

New movements and returns through 2026

In 2022 Deichtorhallen helped connect Morris with Team Malizia's Boris Herrmann. A 400-square-meter spinnaker combined her spiderweb photograph with a Springpoint map, developed in New York and hand-painted on North Sails cloth in Hamburg. The image had to function as a light-wind sail. Her climate-oriented intention thus depended on weather, fabrication and the boat's actual work.[72]

Hong Kong offered other changes of plan. In spring 2023, a planned Red A Plastics Factory shoot led to an impromptu barbershop encounter; Chanel access sat beside her observation of domestic workers occupying Central on Sundays. She called their use of the HSBC atrium joyous and radical.[73] Manufacturing, luxury and the shared use of corporate space could coexist without being resolved into the city's signature skyline.

M+ and Tai Kwun commissioned ETC, first shown on the M+ Facade in January–March 2024. Its title refers to Henry Steiner's HSBC Electronic Teller Card design, linking contemporary circulation with local design history. A subsequent gallery presentation changed the encounter with sound.[74] The museum was both a commissioning institution and an enormous image surface within the city being filmed.

For Burberry's Miami store in 2025, she adapted Department of Water and Power (2004) to a dimensional façade, asking for photographs and testing mock-ups against concrete-panel patterns. Los Angeles's water politics, Chinatown and Miami's environmental danger remained part of her reference. Her stated interest in usable art met the retailer's image-making through an actual formal adaptation.[75]

Osaka had become a commissioning partner before the retrospective. When museum director Sugaya visited her New York studio, Morris proposed filming Osaka and Kyoto.[76] Nakanoshima Museum of Art commissioned Sakura (2018) in connection with its new building. The film moves among a pastel factory, bunraku theatre, airport and scientific laboratory; its commission generated an encounter with the city rather than simply a destination for finished work.[77] Morris filmed in Kansai during the 2018 cherry-blossom season.[78]

That relationship returned to Osaka in Transactional Authority, 31 January–5 April 2026: close to a hundred works, seventeen films and a new commissioned wall painting, Snowden (2026), made at the museum.[79, 80] Sakura Color Products, the Kevin P. Mahaney Center for the Arts Foundation and an Obayashi grant supported the exhibition.[81] Morris herself

stayed in Osaka for it.[82] The childhood Cray-Pas memory returned within a later professional context, connected by material and place rather than an inevitable destiny.[83]

Chris Rock (2025) approaches the formation of a voice through comedy clubs, Saturday Night Live and talking back to New York. A rehearsal for a Netflix broadcast was both theater work and television production.[84] In London's 2026 Snow Leopards and Skyscrapers, Midtown appeared beside this film and paintings named for Palantir, Johnson & Johnson and BlackRock. Matthiessen's elusive snow leopard became a way of pursuing corporate power beyond its visible headquarters.[85]

New York City Center's September 2026 announcement of Waltz of the Snowflakes [Nutcracker] places another painting in its Grand Tier Lobby, among dance, music, architecture and an audience's interval.[86] Her work continues to enter environments whose uses precede it and continue around it.

Morris's formation helps explain this capacity. A student publication generated employers and teachers; peer curation created reciprocal opportunities; studio and dealer relationships developed practical continuity. Her films depend on access and other people's performances, while the paintings require exact work by her and long-term collaborators. The two media let her retain a strong authorial position without pretending that the conditions of authorship are hers alone.

The disagreements remain productive precisely because they are not all resolved. A beautiful institutional image can reveal how an image is made and still participate in its prestige. Open reading can invite a viewer and still leave another viewer without necessary knowledge. Transforming a pattern can produce a new work and still owe its maker credit. Morris has repeatedly made those dependencies visible within the work, while her own decisions about places, collaborators, commitments and forms continue to change what she can do with them.

Notes and sources

1. Kanitra Fletcher, Beijing, Landmarks, University of Texas at Austin.↩
2. Sarah Morris, artist biography and selected record, current through 2026.↩
3. Sarah Morris, interview with The Talks, 9 December 2015.↩
4. Akane Imoto, interview with Sarah Morris, Fujin Gaho, 7 March 2026; complete attributed republication on TRILL.↩
5. Sarah Morris, artist biography and selected record, current through 2026.↩
6. Sarah Bochicchio, interview with Sarah Morris, Whitewall, 18 August 2025.↩
7. Brown University News Service; Mary Jo Curtis contact, Department of Modern Culture and Media establishes Ph.D. program, 2002-05-23. Source.↩

8. Sarah Bochicchio, interview with Sarah Morris, Whitewall, 18 August 2025.↩
9. Sarah Morris, artist biography and selected record, current through 2026.↩
10. Karen Rosenberg, interview with Sarah Morris, Artspace, June 2015; publisher republication.↩
11. Whitney Museum, Independent Study Program: 40 Years, 1968–2008, 2008, history pp. 15–19; alumni roster p. 105; representative biography p. 60. The alumni record places Morris in curatorial and critical studies for 1989–90, while its representative biography groups her with studio alumni.↩
12. Sarah Morris, “The Aura of the Artist: Cary S. Leibowitz/Candyass”, The Charade of Mastery, Whitney Museum, 1990. Argument based on the indexed passage; the full image PDF remains outside this evidence scope.↩
13. Craig Gould, Art Sense / Canvia, Episode 56: Artist Sarah Morris: Story Time, 2023-01-22 (page dateline). Source.↩
14. Sarah Morris, artist biography and selected record, current through 2026.↩
15. White Cube, One False Move, 1996-03-08–1996-04-13. Source.↩
16. Alain Elkann, interview with Sarah Morris, conducted 22 March, published 3 April 2016.↩
17. Galerie Max Hetzler; exhibition curated by Sarah Morris, Hospital, 1997-11-29–1998-01-10. Source.↩
18. Dan Golden, Sarah Morris and Friedrich Petzel, Curator, September 2024.↩
19. Cultured Magazine (staff byline; individual interviewer unnamed), 4 Artists on How Ellsworth Kelly Shaped the Way They See the World, 2023-05-25. Source.↩
20. American Academy in Berlin, Sarah Morris, Undated alumni profile. Source.↩
21. Joan Mitchell Foundation, Sarah Morris, Undated grantee profile; grant 2001. Source.↩
22. Hannah Flint, “The YBA that got away”, Evening Standard, 23 April 2019.↩
23. Sarah Morris, interview with The Talks, 9 December 2015.↩
24. Petzel, Midtown Paintings 1998–2001, 2018-11-01–2019-01-05. Source.↩
25. Petzel, Midtown Paintings 1998–2001, 2018-11-01–2019-01-05. Source.↩
26. White Cube, Midtown, work record, 1998.↩
27. Sarah Morris, Midtown, artist work record, 1998.↩
28. White Cube, Rumjungle, 2000-07-05–2000-08-19. Source.↩
29. Petzel, Sarah Morris, 19 November–22 December 1999.↩
30. Petzel, Lost Weekend, 2003-11-11–2003-12-20. Source.↩

31. White Cube, Los Angeles, 2004-06-03–2004-07-10. Source.↩
32. Museum of Modern Art; collection record and museum label, Creative Artists Agency (Los Angeles), 2005, Museum label 2006–07; collection handbook 2007; work 2005. Source.↩
33. Amalia Ulman, “Sarah Morris, Los Angeles, 2004”, 13 October 2025; originally for White Cube Companion.↩
34. Alain Elkann, interview with Sarah Morris, conducted 22 March, published 3 April 2016.↩
35. Murat Ülker; collector/businessman studio visit, Sarah Morris: There is no Objective, Everything is Subjective!, 2021-06-07. Source.↩
36. Toni Schlesinger, “Wonderful Towne! Lever House Hosts Homage to Screenwriter”, Observer, 18 September 2006. Production costs, grants and collection funding do not establish her fees or personal income.↩
37. Sarah Bochicchio, interview with Sarah Morris, Whitewall, 18 August 2025.↩
38. Emily Steer, interview with Sarah Morris, Elephant, 6 July 2020.↩
39. Taylor Dafoe, interview with Sarah Morris, Artnet News, 23 May 2019.↩
40. Sarah Morris, interview with The Talks, 9 December 2015.↩
41. Fondation Louis Vuitton, Capital, collection record, work 2000.↩
42. Petzel, Robert Towne, Ring Paintings and Origami, 16 February–17 March 2007; film 2006.↩
43. UCCA, Sarah Morris: Odysseus Factor, 24 March–17 June 2018.↩
44. Petzel, Beijing, 23 October–25 November 2009; film 2008.↩
45. White Cube, Lesser Panda, 2008-07-18–2008-09-06. Source.↩
46. Skye Sherwin, review of Beijing, Wallpaper; current page updated 28 October 2022.↩
47. Sarah Morris, 1972, artist work record, 2008.↩
48. Richard Bailey, “Sarah Morris: 1972”, Glasstire, 7 November 2014.↩
49. White Cube, Bye Bye Brazil, 2013-07-17–2013-09-29. Source.↩
50. Sarah Morris, interview with The Talks, 9 December 2015.↩
51. Fondation Louis Vuitton, Strange Magic, collection record, work 2014.↩
52. Nick Leech, interview and report on Abu Dhabi, The National, 20 November 2018.↩
53. Ballroom Marfa, Sarah Morris, 3 July–12 December 2004.↩
54. International Film Festival Rotterdam, Sarah Morris—Artist in Focus, 2006.↩
55. Petzel, General Control, 2009-10-23–2009-12-05. Source.↩

56. Taylor Dafoe, interview with Sarah Morris, Artnet News, 23 May 2019.↩

57. Philippe Parreno, interview with Sarah Morris, Interview, 9 March 2017.↩

58. White Cube, Machines do not make us into Machines, 2019-04-17–2019-06-30. Source.↩

59. Katie White, interview with Sarah Morris, Artnet News, 7 January 2022.↩

60. Robert J. Lang, account of the Origami dispute, participant statement, updated after settlement.↩

61. Dan Duray, “Beneath the Fold”, Observer, 28 May 2013.↩

62. Robert J. Lang, agreed work attributions, 21 March 2013; settlement effective 1 March. The settlement credits are public; most terms remain confidential and no judicial resolution of fair use is asserted.↩

63. Hudson Street Library, Crease Folds catalogue record, Ivorypress, 2015. Publication and editorial details follow the descriptive record; the complete book was not inspected.↩

64. Public Art Fund, Robert Towne, 12 September 2006–12 March 2007. Production costs, grants and collection funding do not establish her fees or personal income.↩

65. Toni Schlesinger, “Wonderful Towne! Lever House Hosts Homage to Screenwriter”, Observer, 18 September 2006. Production costs, grants and collection funding do not establish her fees or personal income.↩

66. Kunstsammlung Nordrhein-Westfalen, K20 reopening and Hornet, 2010.↩

67. Art on the Underground, Big Ben [2012], 11 June 2012–1 September 2013.↩

68. MTA Arts & Design, Hellion Equilibrium, 2018.↩

69. Kunsthalle Bremen, Sarah Morris, Jardim Botânico [Rio], 2013.↩

70. Kunsthalle Bremen, 20/20 Vision collection display, mural acquisition 2020.↩

71. Jesus College, Cambridge, Sarah Morris: The Stars Down to Earth, 2019-12-16. Source.↩

72. Tatjana Pokorny, Team Malizia sail collaboration, Yacht, 26 August 2022; German original and English translation treated together.↩

73. Annie Armstrong; Sarah Morris photographs and captions, Hong Kong production diary, Artnet News, 13 April 2023.↩

74. M+ and Tai Kwun, ETC commission and premiere, 11 January 2024.↩

75. Jake Nevins, interview on Burberry Miami, Interview, 5 December 2025.↩

76. RIHGA Royal Hotels, interview with Sarah Morris, 13 March 2026. The artist and museum date Sakura to 2018; this interview calls it a 2019 production.↩

77. Sarah Morris, Sakura, official film record and commission credit.↩

78. Nakanoshima Museum of Art, Osaka, Transactional Authority, 31 January–5 April 2026; Japanese and English accounts treated together.↩

79. Nakanoshima Museum of Art, Osaka, Transactional Authority, 31 January–5 April 2026; Japanese and English accounts treated together.↩

80. Nakanoshima Museum of Art, Osaka, exhibition checklist, Snowden (2026).↩

81. Nakanoshima Museum of Art, Osaka, Transactional Authority, 31 January–5 April 2026; Japanese and English accounts treated together.↩

82. RIHGA Royal Hotels, interview with Sarah Morris, 13 March 2026. The artist and museum date Sakura to 2018; this interview calls it a 2019 production.↩

83. Akane Imoto, interview with Sarah Morris, Fujin Gaho, 7 March 2026; complete attributed republication on TRILL.↩

84. PLUS Magazine, “Sarah Morris—A City You Navigate”, interview accompanying the 2026 exhibition; page’s closing year is erroneous.↩

85. White Cube, Snow Leopards and Skyscrapers, 11 March–9 May 2026.↩

86. White Cube, New York City Center commission, 16 September 2026.↩