



Sara Cwynar

Apple

May 4-June 11, 2022

COOPER COLE is pleased to present *Apple*, a solo presentation of the work of Sara Cwynar. This is the artist's fourth exhibition at the gallery. A text by the artist follows.

I was thinking about how we are all making these giant archives that we will never have time to go back and bring to bear on our actual lives. Screenshots and jpegs and text messages.

I have a working list of things that come up in my searches. Sometimes I steer in their direction, but usually they just come up out of nowhere and reach for me.

That list is:

ambassadors, animals, apple, balenciaga, Bayer, beauty, bellmer, berenice, blonde, body, breasts, car, cezanne, climate, clock, christina, computer, criminal, crying, death, earth, elephant, egg, eye, female, fashion, ferrari, fetus, fire, flower, Fruit, glass, heart, helicopter, hell, humiliation, laughing, lee miller, marilyn, marxism, me, money, mother, mouse, museum, muscles, myth, netflix, nude, office, painting, pantyhose, paradise, park chun hee, paula rego, peach, perspective, picasso, prada, police, pool, quid pro quo, Rome, snake, statue, swan, sun, textile, theatre, threat, tongue, touch, transparency, vase, war, woman, women, wrestling, yolk, zendaya, zoo

Apple, features eight new photographs, four collages on Plexiglas and magnetic steel, and one video installation. The show includes several images centred around an alphabetical list of 68 words pulled from the media in the last two years (2021 and 2022). Some are more personal words that came up repeatedly through the algorithms generated by my online activity (Marilyn, flower, touch), while others are terms of more universal concern during this period (illness, climate, money). The list originated in my 2021 multichannel film *Glass Life*, which explores the way that truth gets constructed and solidified through images, and how art can play with those processes. It also considers the internet as an archive that can be controlled and organized to fit individual notions of what is true and real.

The central video in the exhibition—*Video Index for Exhibition - "Apple" Toronto, 2022*—serves as a working scrapbook or index to the show, and aggregates footage from my archives and current projects. It is centred around a digital swimmer as a talking head, a recurring character in my work, and brings together other footage from my studio and from the world. The exhibition title references the work *Apple for Scale (after Steve Jobs)*, which references a portrait of Steve Jobs standing in front of a photo of an apple in 1976. Reminiscent of an educational image (A is for Apple) it serves in this



exhibition as a starting point for the aforementioned alphabetical list, and as a marker of scale amongst the enlarged and shrunken down objects that populate the photographs (we usually have an idea of how big an apple is).

The embodiment of accumulation and repetition thread through the exhibition, most centrally through images depicting a human-scaled doll and models from the popular Montreal fashion site SSENSE.com. The doll is from a digital archive of 1950's photographs of 18th century doll costumes, which mimic the pose and the shadow of e-commerce models found in another online location in 2022. The doll figure is meticulously created through a collage of objects purchased online, connecting French doll costuming to e-com stores, and pointing to how images repeat themselves over time. E-commerce models endlessly repeat the same three gestures with barely a slip in facial expression or movement. I wanted to bring these women to my studio, to think about how people are reproduced (and increasingly reproduce themselves) in the same image.

Sara Cwynar (b. 1985, Vancouver, British Columbia, Canada) is interested in the way that images accumulate, endure, and change in value over time. Her conceptual photographs and films involve constant archiving and re-presentation of collected visual materials, layering diverse imagery with references to art theory. The works intricately recall advertisements, retail catalogues, and old art history textbooks. Her visual assemblages meditate on how vernacular images shape collective world views, and how those ideals can change through time and contextual manipulation.

Selected solo exhibitions include: *Apple Red, Grass Green, Sky Blue*, at ICA Los Angeles, (solo) (2022), *Source*, Remai Modern, Saskatoon, (2021); *Sara Cwynar*, The Aldrich Contemporary Art Museum, Ridgefield (2019); *Image Model Muse*, Milwaukee Museum of Art, and Minneapolis Institute of Art, Minneapolis, (2018-2019); *Tracy*, Oakville Galleries, Oakville, (2018); *Soft Film*, MMK Museum für Moderne Kunst, Frankfurt (2017). Select group exhibitions include *Collection 1970s–Present: Search Engines*, MoMA, New York (2020-2021); *33rd Bienal de São Paulo*, Brazil (2018); *Subjektiv*, Malmö Konsthall, Sweden (2017); and *Greater New York*, MoMA PS1, Queens, NY (2015-2016).

In 2021, Cwynar presented a new work commissioned by Performa, New York, and in 2019 MoMA New York commissioned her to make a series of films that stream on the museum's website and social media platforms. Cwynar lives and works in Brooklyn, New York, USA.



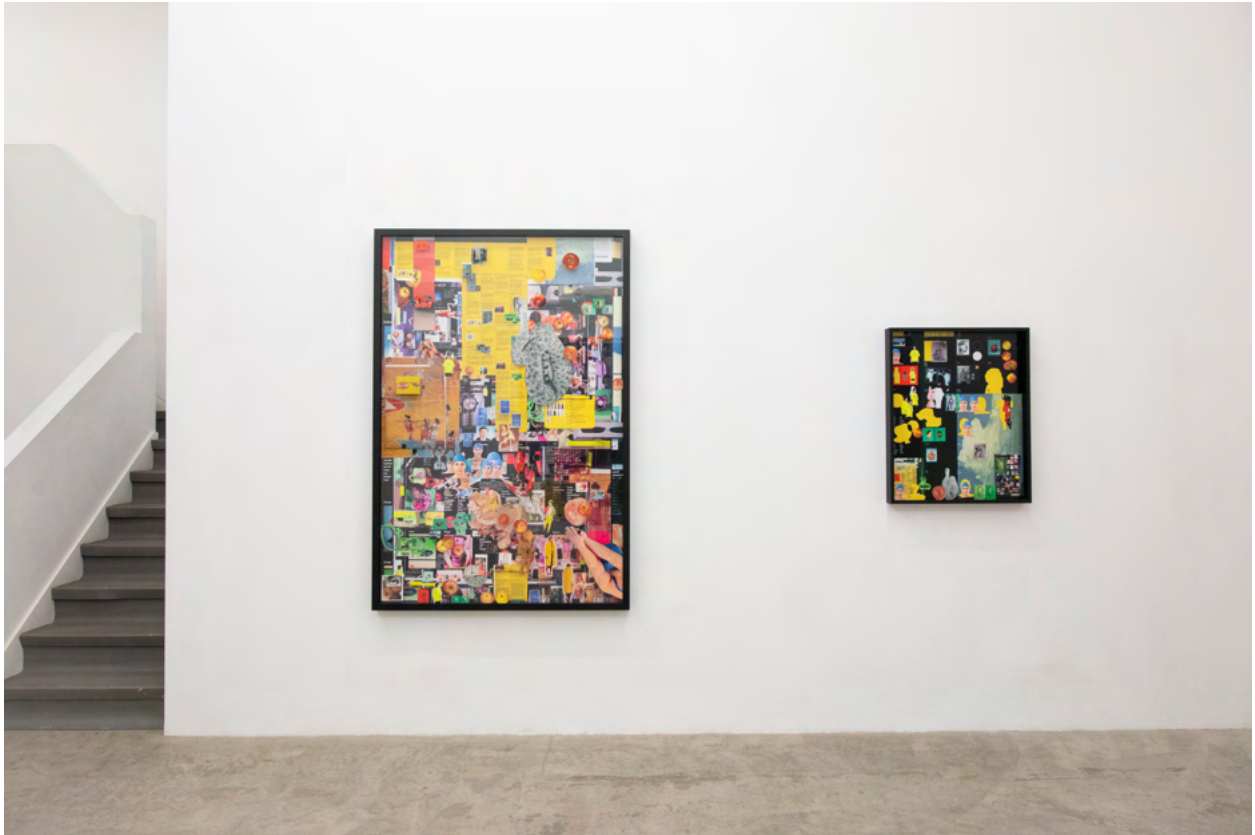






















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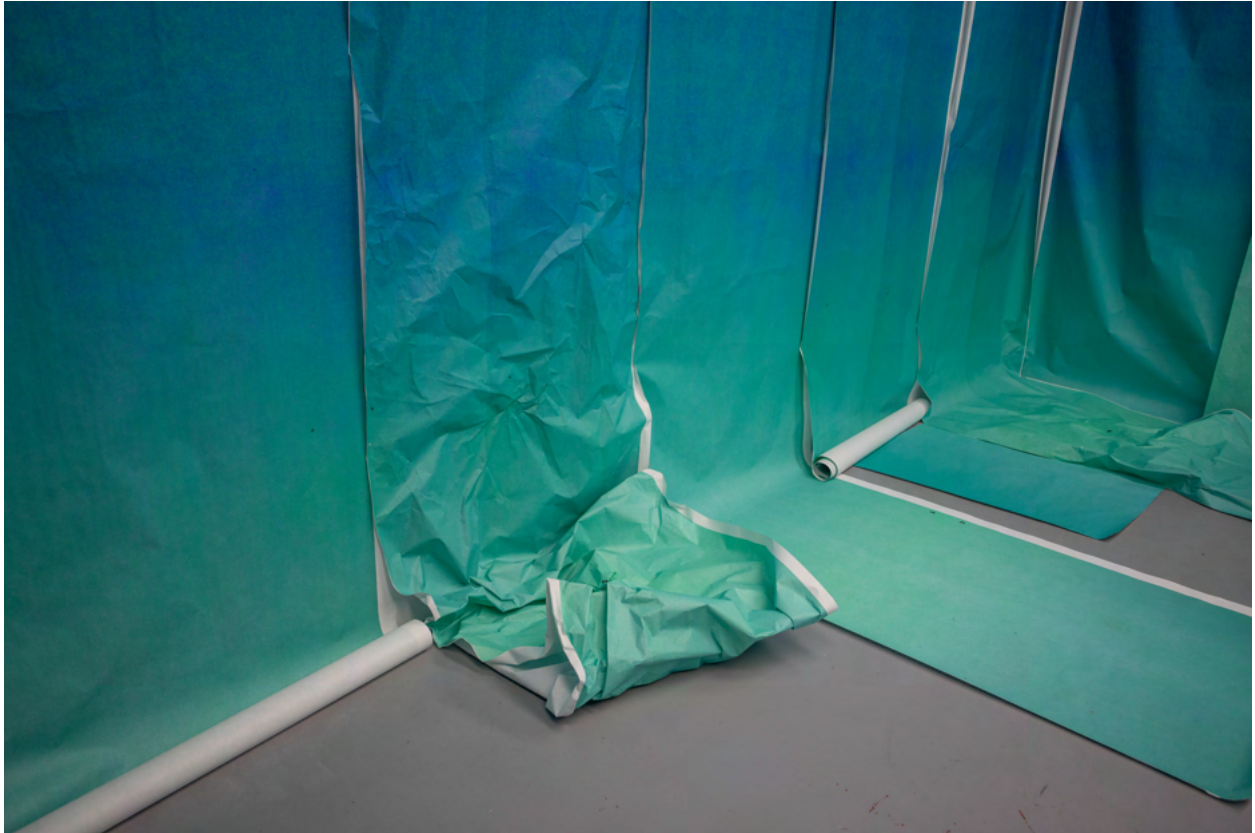
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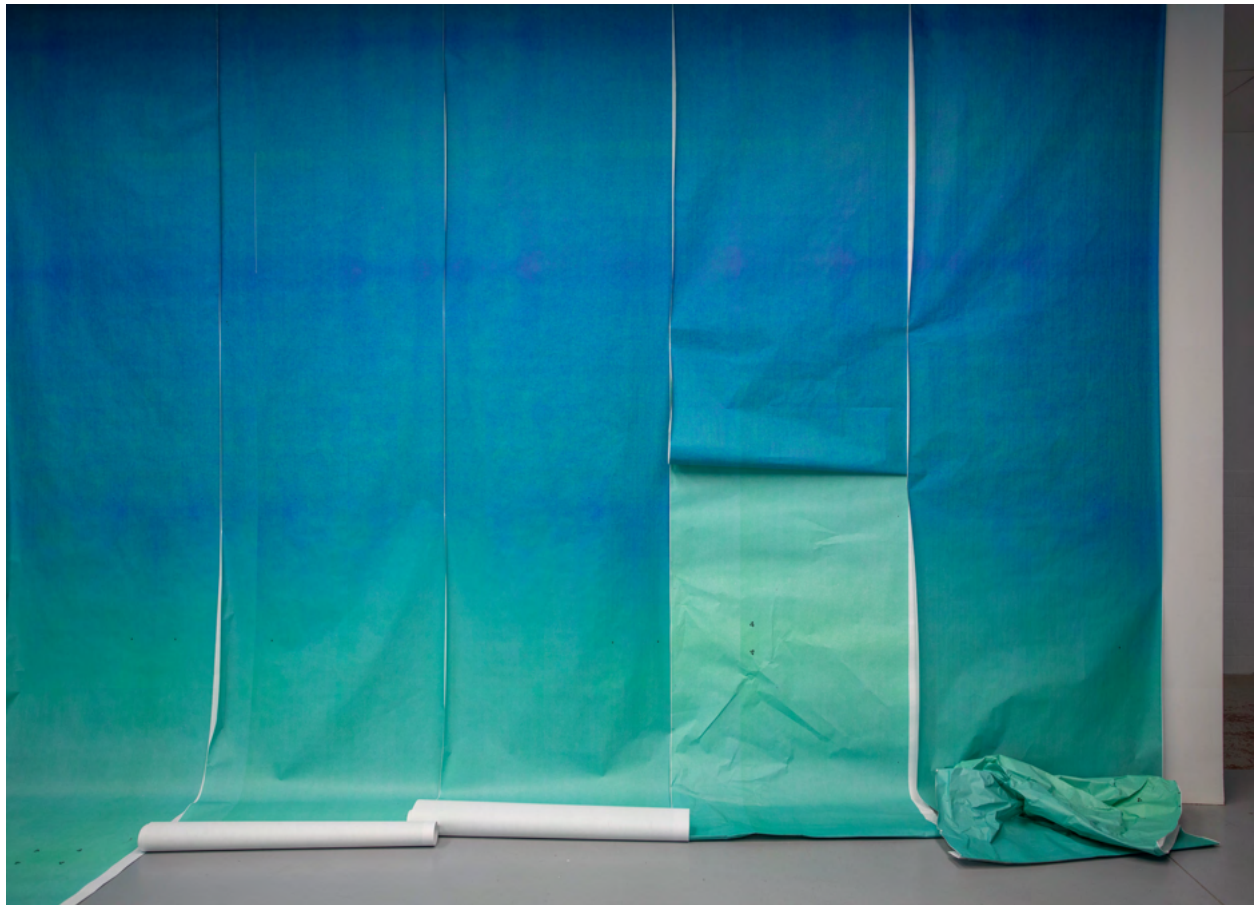
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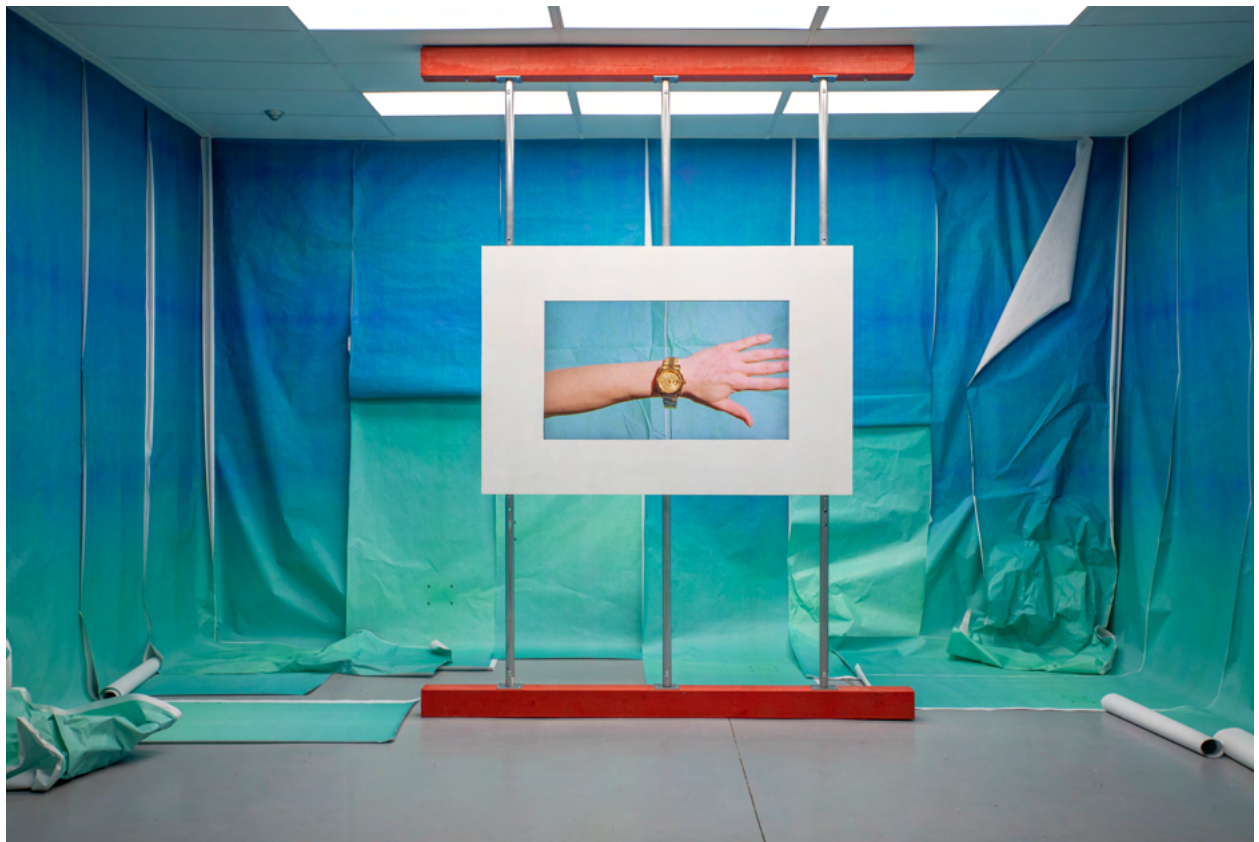
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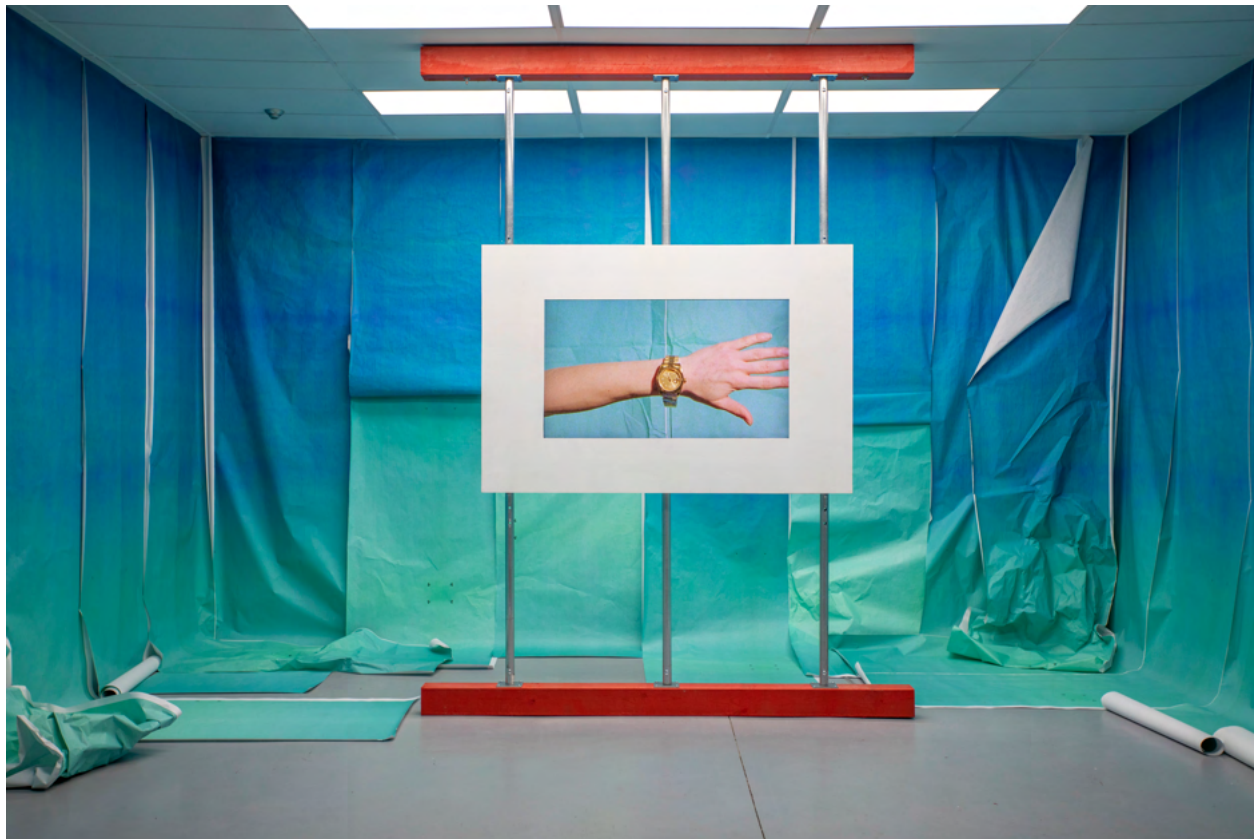
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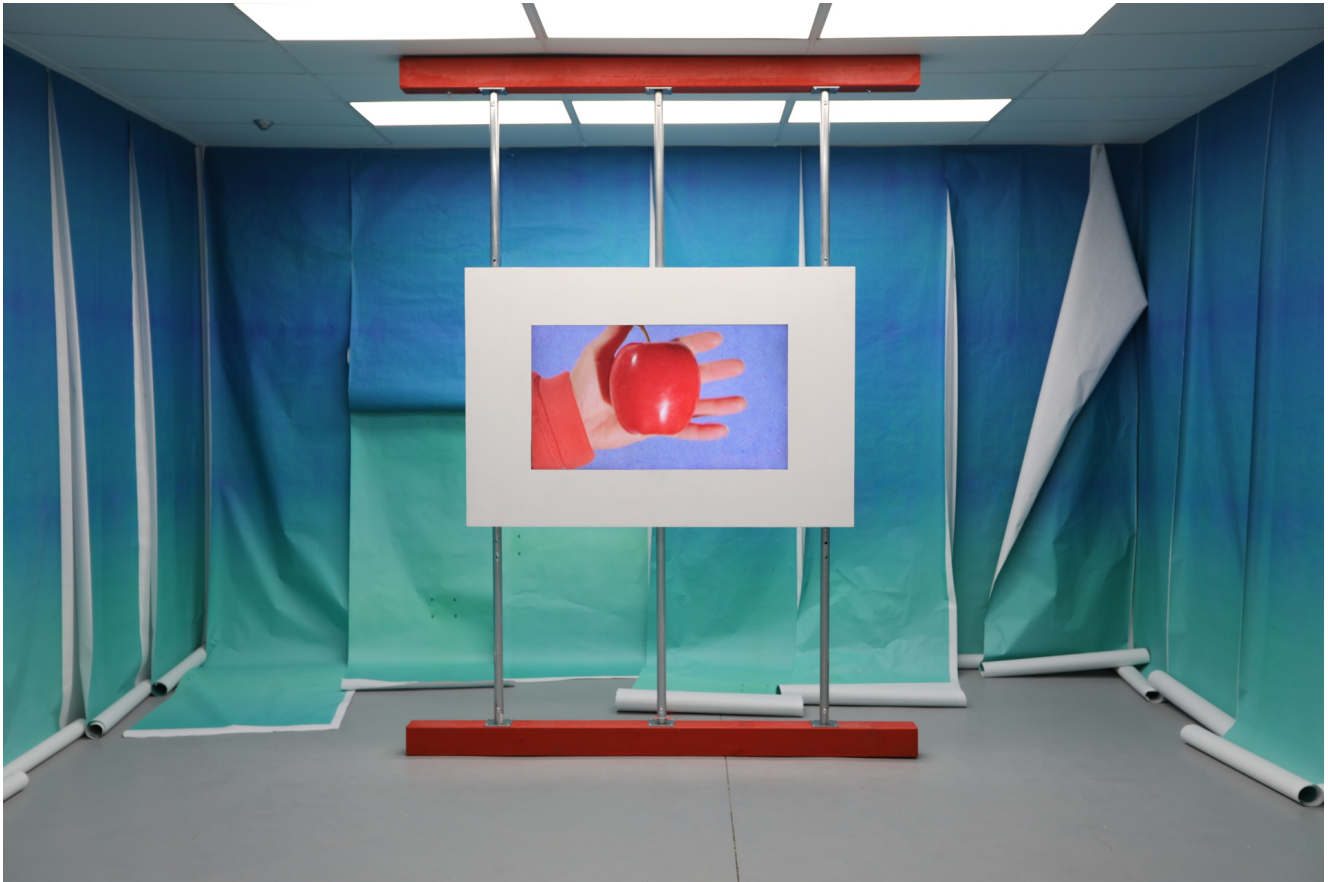












Sara Cwynar
Video Index for Exhibition "Apple" Toronto, 2022
Unique
Video installation
S.Cwynar0127

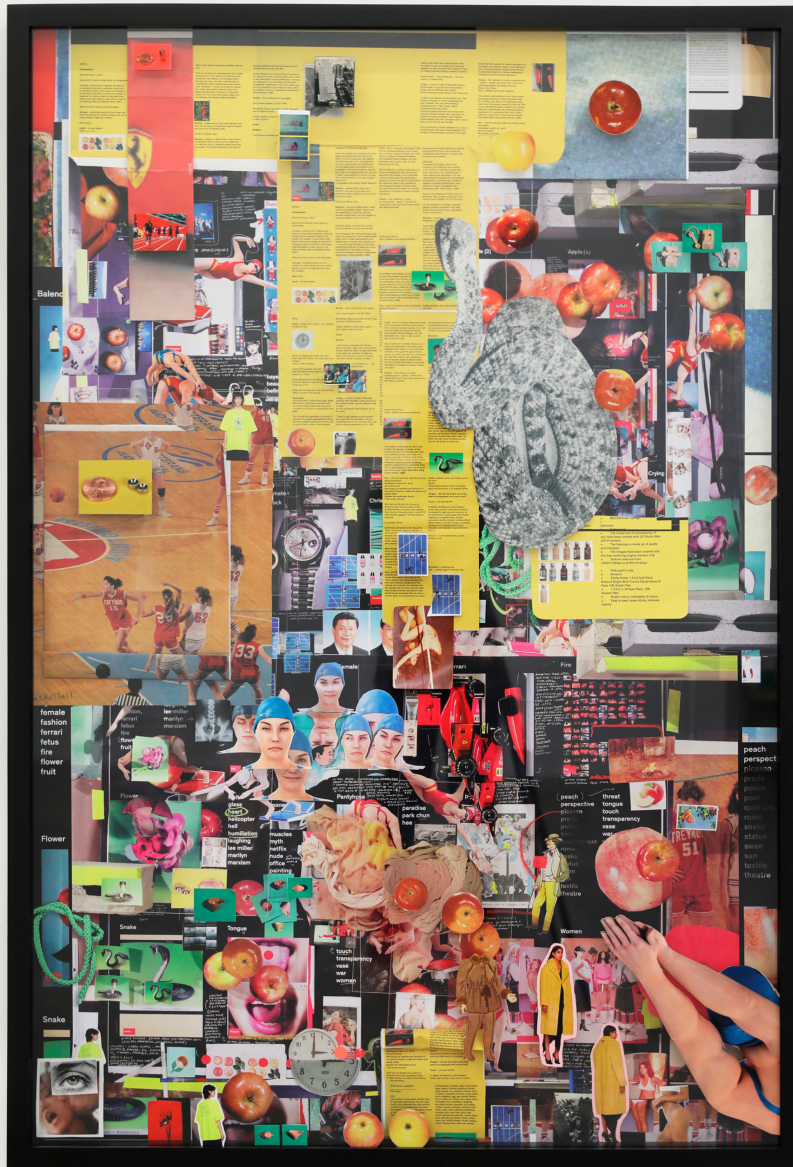


Sara Cwynar

Ambassadors, Apple, Animals II, 2022

Unique

Collage on archival pigment print mounted to sintra
65 x 43.5 in (165.1 x 110.5 cm)
66.5 x 44.7 x 2.5 in (168.9 x 113.5 x 6.4 cm) Framed
S.Cwynar0124



Sara Cwynar

Ambassadors, Apple, Animals I, 2022

Unique

Collage on archival pigment print mounted to sintra and plexiglass

65 x 43.5 in (165.1 x 110.5 cm)

66.5 x 44.7 x 2.5 in (168.9 x 113.5 x 6.4 cm) Framed

S.Cwynar0125



Sara Cwynar
Doll Index 1, 1779-1950, 2022
Edition of 3 + 2 AP
Archival pigment print
87.5 x 60 x 1.25 in (222.3 x 152.4 x 3.2 cm) Framed



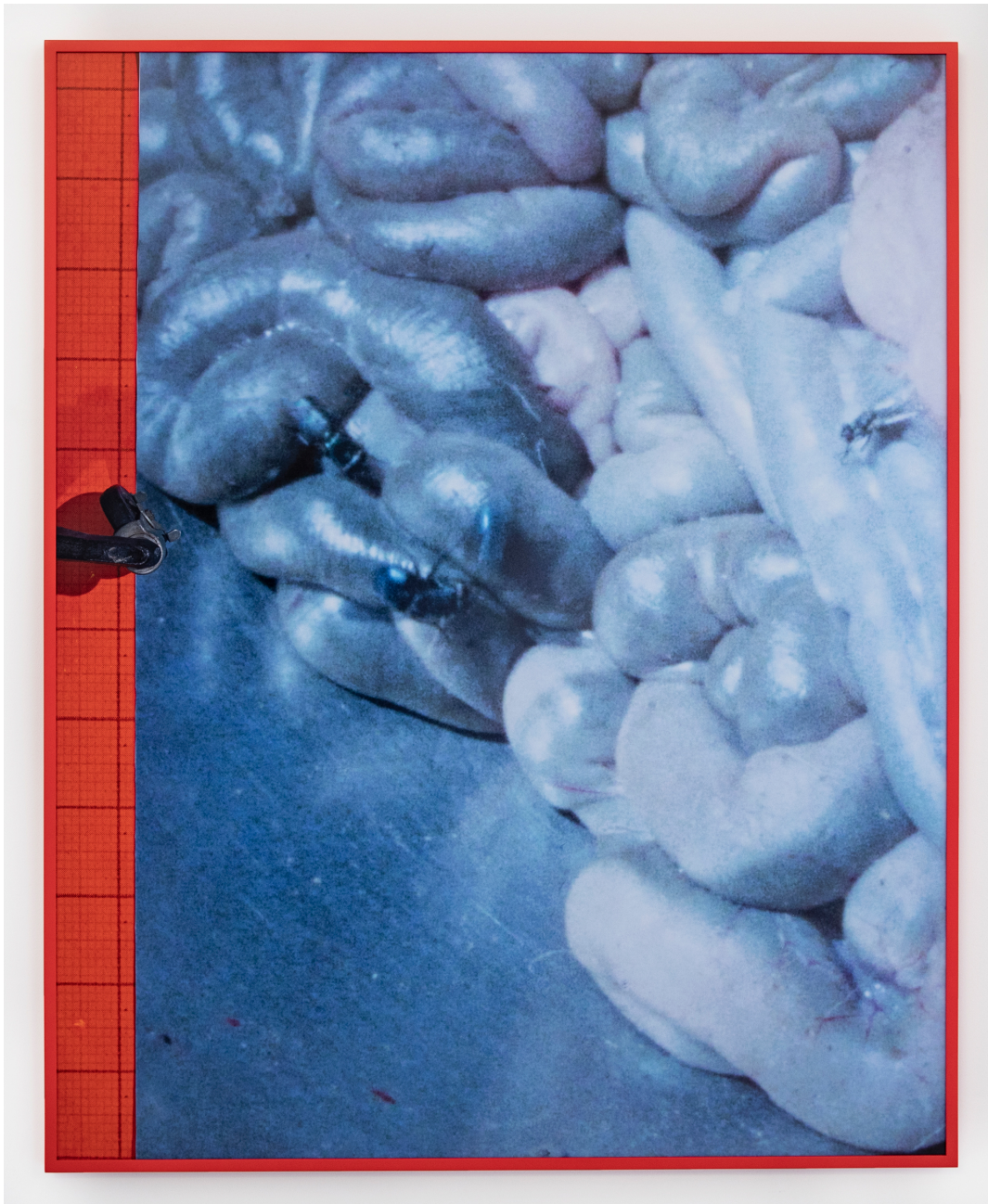
Sara Cwynar
Pantyhose - Nude, Suntan, Yellow, 2022
Unique
Collage on archival pigment print mounted to sintra and Plexiglas
31 x 25 x 3 in (78.7 x 63.5 x 7.6 cm) Framed
S.Cwynar0126



Sara Cwynar
Ambassadors, Animals Apples III, 2022
Unique
Collage on archival pigment print mounted to sintra and Plexiglas
31 x 25 x 3 in (78.7 x 63.5 x 7.6 cm) Framed
S.Cwynar0128



Sara Cwynar
Peony I, 2022
Edition of 3 + 2 AP
Archival pigment print
52 x 44 x 1.25 in (132.1 x 111.8 x 3.2 cm) Framed
S.Cwynar0122



Sara Cwynar
Guts, 2020
Edition 1 of 3 + 2
Archival pigment print
46.5 x 37.5 x 1.25 in (118.1 x 95.3 x 3.2 cm) Framed
S.Cwynar0088



Sara Cwynar
Fawn (Protection from Predators), 2020
Edition 1 of 3 + 2
Archival pigment print
46.5 x 35 x 1.25 in (118.1 x 88.9 x 3.2 cm) Framed
S.Cwynar0090



Sara Cwynar
Virginia from SSENSE.com in the Pink Rose Prada skirt II, 2022
Edition of 3 + 2 AP
Archival pigment print
30 x 24 x 1.25 in (76.2 x 61 x 3.2 cm) Framed
S.Cwynar0123



Sara Cwynar

Rolex Oyster Perpetual Day-Date (fake) from perfectrolex.io, 2022

Edition of 3 + 2 AP

Archival pigment print

30 x 24 x 1.25 in (76.2 x 61 x 3.2 cm) Framed

S.Cwynar0120



Sara Cwynar
Peony II, 2022
Edition of 3 + 2 AP
Archival pigment print
30 x 24 x 1.25 in (76.2 x 61 x 3.2 cm) Framed
S.Cwynar0121



Sara Cwynar
Apple for Scale (after Steve Jobs), 2022
Edition 2 of 3 + 2 AP
Archival pigment print
30 x 24 x 1.25 in (76.2 x 61 x 3.2 cm) Framed
S.Cwynar0129

Sara Cwynar

Born 1985, Vancouver, British Columbia, Canada
Lives and works in Brooklyn, New York, USA

Education

2016 MFA Yale University, New Haven, USA
2010 BDES Honors Graphic Design, York University, Toronto, CA
2006 English Literature, University of British Columbia, Vancouver, CA

Solo Exhibitions

2022 *Sara Cwynar: Apple*, Cooper Cole, Toronto, Canada
Sara Cwynar: Apple Red/Grass Green/Sky Blue, Institute of Contemporary Art, Los Angeles, USA

2021 *Sara Cwynar: Glass Life*, Foxy Production, New York, USA
Sara Cwynar: Soft Film, The Co, Dayton, USA
Source, Remai Modern, Saskatoon, Canada

2020 *Marilyn*, The Approach, London, United Kingdom

2019 *Gilded Age*, The Aldrich Contemporary Art Museum, Ridgefield, USA
Image Model Muse, Milwaukee Art Museum, Milwaukee, USA
Gilded Age II. Curated by Jenn Jackson, The Polygon Gallery, North Vancouver, BC, Canada
Good Life. Curated by Sara Dolfi Agostini, Blitz, Valleta, Malta

2018 *Image Model Muse*, Minneapolis Institute of Art, Minneapolis, USA
Rose Gold, The approach, London, United Kingdom
Tracy, Oakville Galleries, Oakville, Canada

2017 *Tracy*, Car Kostyal Gallery, London, United Kingdom
Soft Film, MMK Frankfurt am Main, Germany
Rose Gold, Foxy Production, New York, USA

2016 *Three Hands*, Cooper Cole, Toronto, Canada

2015 *Presidential Index*, Retrospective, Hudson, USA

2014 *Flat Death*, Foxy Production, New York, USA
Flat Death, Rosenwald-Wolf Gallery at The University of the Arts, Philadelphia, USA

2013 *Flat Death*, Cooper Cole, Toronto, Canada
Everything in the Studio (Destroyed), Foam Photography Museum, Amsterdam, Netherlands

2012 *Accidental Archives*, Cooper Cole, Toronto, Canada

Group Exhibitions

- 2022 Currency, 8th Triennial of Photography Hamburg, Hamburg, Germany (*forthcoming*)
Objects of Desire: Photography and the Language of Advertising, LACMA, Los Angeles, USA (*forthcoming*)
- 2021 *Off the Record*, Guggenheim Museum, New York, USA
PHOTO 2021, International Festival of Photography, Melbourne, Australia
- 2020 *New Visions: The Henie Onstage Triennial for Photography and New Media*, Henie Onstad Kunstsenter, Høvikodden, Norway
American Women, curated by Marie Maertens, La Patinoire Royale, Brussels, Belgium
Upkeep: Everyday Acts of Care, The Arts Club of Chicago, Chicago
- 2019 *Le Dandy des Gadoues*, curated by Marc Bembekoff, Centre d'art Contemporain de Noisy- le-Sec, France
Don't! Photography and the Art of Mistakes, SFMOMA, San Francisco, USA
Glenn O'Brien: Center Stage, Off Paradise, New York, USA
Last Night I Wore a Costume, curated by Lisa Dooley, LX Arts, New York, USA
- 2018 *Re: Art show 21*, curated by Efrem Zelony-Mindell, Pfizer Building, Brooklyn, USA
You Are Looking at Something That Never Occurred, curated by Paul Luckraft, Multimedia Art Museum, Moscow, Russia
Mademoiselle, curated by Tara Londi, Centre Régional d'Art Contemporain d'Occitane, Sète, France
Roesler Hotel #28: Screenscapes, curated by Vik Muniz, Barney Kulok and Lucas Blalock, The Roesler Hotel, São Paulo, Brazil
La Complainte du progrès, curated by Sandra Patron, Musée régional d'art contemporain Occitanie / Pyrénées-Méditerranée, Sérignan, France
Fulhame's Map, Nanaimo Art Gallery, Nanaimo, Canada
MAST Foundation for Photography Grant on Industry and Work, curated by Urs Stahel, Mast Foundation, Bologna, Italy
To Our Parents. Curated by Alejandro Cesarco, 33rd Bienal de São Paulo, Brazil
Screenscapes. Curated by Vik Muniz, Barney Kulok and Lucas Blalock, Galeria Nara Roesler São Paulo, Brazil
- 2017 *Strange Attractors: The Anthology of Interplanetary Folk Art: Vol. 1 Life on Earth*, organized by Bob Nickas, Redling Fine Art, Los

- Angeles, USA
 Toronto International Film Festival, Toronto, Canada
Culture Industry, Mills College Art Museum, Oakland, CA, USA
 Biennale für aktuelle Fotografie – Farewell Photography,
 Mannheim, Germany
Through the Lens – Platform for Photography, Deweer Gallery,
 Otegem, Belgium
 Le Mois de la Photo à Montréal, curated by Ami Barak, Montreal,
 Canada
My curiosities are not your curios, Art Gallery of Guelph, Guelph,
 Canada
Hard to Picture: A Tribute to Ad Reinhardt, curated by Diana
 Baldon and Marie-Noëlle Farcy, Mudam, Luxembourg
Subjektiv, curated by the editorial board of OBJEKTIV – consisting
 of Lucas Blalock, Ida Kierulf, Brian Sholis, Susanne Ø. Sæther and
 editor Nina Strand. Kunsternes Hus, Oslo, Norway
Screen Memory, Simon Lee Gallery, London, United Kingdom
AS IF FROM WERE SOME PITCHER, Fourteen30 Contemporary,
 Portland, USA
You Are Looking at Something That Never Occurred, curated by
 Paul Luckraft, Zabludowicz Collection, London, United Kingdom
99 Cents or Less, Museum of Contemporary Art Detroit, Detroit,
 USA
In Some Far Place, curated by Mirielle Eagan, The Rooms, St John,
 Netherlands
I am the Organizer of My Own Objects, curated by cheyanne
 turions, Dazibao, Montréal, Canada
Looking Back / The 11th White Columns Annual, selected by Anne
 Doran, White Columns, New York, USA
 2016 *Tell Me What I Mean, To ___Bridges___*, Bronx, USA
L'Image Volee, curated by Thomas Demand, The Prada Founda-
 tion, Milan, Italy
For Pete's Sake, Carl Kostyál, Stockholm, Sweden
We are the Center for Curatorial Studies, CCS Bard Hessel Muse-
 um, Hudson, USA
 2015 *Greater New York*, MoMA PS1, New York, USA
Continuous Surfaces, Andrea Rosen, New York, USA
If You Leave Me Can I Come Too?, Hunter East Harlem Gallery,
 New York, USA
The Secret Life, Murray Guy, New York, USA
Under Construction: New Positions in American Photography,
 Foam Photography Museum at Pioneer Works, New York, USA
 2014 *The Actual*, Eleven Rivington, New York, USA

- Surface (New Life)*, curated by Sara Dolfi Agostini, Fluxia Gallery, Milan, Italy
Soft Target, organized by Phil Chang and Matthew Porter, M+B Gallery, Los Angeles, USA
Never Enough: Recent Acquisitions in Contemporary Art, Dallas Museum of Art, Dallas, USA
The New Beauty of Our Modern Life, curated by Kate Steciw, Higher Pictures, New York, USA
2013 *Mode*, Foxy Production, New York, USA
Aperture Benefit Auction, Aperture Foundation, New York, USA
MAD Library with Limited Time Only, ICI, New York, USA
What You Want, The Camera Club of New York, New York, USA
The Scenery Changes Three Times, Schema Projects, Brooklyn, USA
2012 *Small Works*, Humble Arts Foundation with Magenta Flash Forward Festival, Boston, USA
Great Point, Real Fine Arts, New York, USA
Pink Installation, Ed Varie, New York, USA
2011 *Talk to Me*, Museum of Modern Art, New York, USA
This Place in Time, Show & Tell Gallery, Toronto, Canada
Neubacher Shor Contemporary, Toronto, Canada
Hunter & Cook Auction, Diaz Contemporary, Toronto, Canada
I'm Not Here, CONTACT Photography Festival, Toronto, Canada
Made in US, with Tibi Tibi Neuspiel, Creatures of Comfort Project Space, New York, USA
Open Books, Royal College of Art, London, UK
Made in US, with Tibi Tibi Neuspiel, 107 Shaw Gallery, Toronto, Canada
2010 *The Fine Line*, Openhouse Gallery, New York, USA
Where is Here: Canadian Exhibition, Magenta Flash Forward Festival, Toronto, Canada
Parts of a Hole, Xpace, Toronto, Canada
Stacked, Paul Petro Special Projects, Toronto, Canada
Search Prone, Butcher Gallery, Toronto, Canada
2009 *No Theme Group Show*, Canteen Gallery, Ottawa, Canada
Wayfaring, Gallery 1313, Toronto, Canada

Art Fairs

- 2020 Art Basel OVR: 2020 with Cooper Cole, Online
2016 *Soft Film*, Art Basel Statements with Foxy Production. Basel, Switzerland
NADA, with Vikky Alexander, Cooper Cole, Miami, USA
2011 *New York Art Book Fair with Printed Matter*, PS1, New York, USA

Commissions and Performances

- 2022 *Public Art and Amenities Framework*, Metrolinx, Toronto, ON, Canada
- 2021 *Down at the Arcade*, performance for Performa Biennial, New York, USA
- 2019 *Modern Art in Your Life*, commissioned by MoMA and streamed on the Museum's website and social media platforms
- 2012 *Great Point*. Back Yard Projects Benefit, Real Fine Arts, Brooklyn, NY
- 2011 *Made in US* (with Tibi Tibi Neuspiel). Creatures of Comfort Projects Space, New York, NY; and 107 Shaw Gallery, Toronto, ON, Canada

Screenings and Lectures

- 2019 *Red Film*. IV Moscow International Experimental Film Festival, Russia
Red Film. Edinburgh Film Festival Edinburgh, Scotland, UK
Red Film. International Film Festival Rotterdam, the Netherlands
- 2018 *Rose Gold* and *Soft Film*. International Film Festival Rotterdam, the Netherlands
Seven on Seven conference, organized by Rhizome, New Museum, New York, USA
 Artist talk, The Art Institute of Chicago, Chicago, USA
- 2017 *Rose Gold*. Toronto International Film Festival, ON, Canada

Publications

- 2021 *Sara Cwynar: Glass Life*, New York: Aperture
 Sara Cwynar, "Down at the Arcade" The Brooklyn Rail, October
- 2019 Cwynar, Sara. *Gilded Age*. Ridgefield: The Aldrich Contemporary Art Museum
- 2014 *Pictures of Pictures*, Published by Printed Matter (recipient of Emerging Artist Publication Grant), New York, USA
Kitsch Encyclopedia, Published by Blonde Art Books, New York, USA
 Fulford, Jason, and Gregory Halpern, eds. *The Photographer's Playbook*. New York: Aperture Foundation, 2014. Contributing Artist.

- 2012 Cwynar, Sara. *Lost and Found*. New York: The Camera Club of New York, 2012.
Rosler, Martha. *Meta-Monumental Newspaper*. New York: MoMA, 2012. Contributing Artist.
- 2011 Cwynar, Sara. "Noise Map." *The New City Reader*. New York: New Museum, 2011.
Cwynar, Sara. "One Wall Zine." Toronto, ON: Self-published, edition of 20, for Art History, 2011.
Cwynar, Sara. "Simulated Landscapes." Toronto, ON: Self-published, 2011.

Select Press

- 2022 Leila Antakly, "Artist: Sara Cwynar," *Ninu Nina*, April 29
Charlie Smith, "Capture Photography Festival will present subtly subversive public art by Sara Cwynar" *The Georgia Straight*, March 23
Sara Fensom, "The Importance of Meaningless Things: Sara Cwynar at ICA LA" *Veritable West*, March 3
Mark Stromberg and Elisa Wouk Almino, "Your Concise Los Angeles Art Guide for February 2022" *January 31*
- 2021 Rachel Valinsky, "Test and Trace: On the evanescent poetry of Performa 2021" *Artforum*, November 24
Martha Schwendener "4 Art Gallery Shows to See Right Now" *The New York Times*, October 7
Chandra Glick, "Interviews: Sara Cwynar" *Art Forum*, September 21
R.H. Lossin, "Sara Cwynar's 'Glass Life'" *Art Agenda Reviews*, September 17
Andrea K. Scott, "Sara Cwynar at Foxy Production" *The New Yorker*
Isabel Ling, "Gleefully Voyeuristic, Sara Cwynar Invites us to Spy on the Workings of Consumerism" *Hyperallergic*, August 9
Miss Rosen, "Sara Cwynar's Multilayered Exploration of Beauty and Consumerism" *Blind*, June 16
Lucy Gallun, "Sara Cwynar's *Red Film*" *MoMA Magazine*, June 9
Taylor Dafoe, "What if an artist were your history teacher? A new photography exhibition at the Guggenheim questions how we depict the past" *Artnet News*, April 19
Maxine Proctor, "Sara Cwynar: Artist confronts our obsession with commodities and ownership" *Galleries West*, April 19
Pia Peterson, "The 10 photographs that shaped this MoMA curator's career" *Buzzfeed News*, March 2

- 2020
- Fujishima, Kenji. "Sara Cwynar Questions the Images That Comfort Us 'Marilyn', the multidisciplinary artist's latest exhibition, can be seen online at UK's The Approach," Fine Art Globe 13 May
- Chris Fite-Wassilak. "How to old onto a sense of yourself in this supersaturated sensory world" Art Review, September 30.
- Jan Dalley. "Art Basel's OVR: 2020 - a window on to the present" Financial Times, September 16.
- Adina Glickstein. "On Sara Cwynar's 'Red Film' and Shopping Just to Feel Something" Garage, June 21.
- Will Heinrich. "Five Artists to Follow Now" New York Times, October 14.
- Sophie Ruigrock. "The Cognitive Dissonance of Sara Cwynar's Media Haven" Frieze Magazine, May 4.
- Chris Allnutt. "Snapshot: 'Red Rose II (2020) by Sara Cwynar'" Financial Times, April 24.
- Chris Hampton. "Art Trip: Owen Kydd and Sara Cwynar showcase images at the Heni Onstad Art Center's triennial" Globe and Mail, February 17.
- Cwynar, Sara. "EP 032: Sara Cwynar interview with Will Jess Laird" Image Culture 15 Apr. 2020. Podcast
- Cwynar, Sara and Paul Mpagi Sepuya. Virtual Assembly 26 Apr. 2020. Streamed Video. Editors.
- 2019
- Marigold Warner. "What does queerness look like beyond the human body?" British Journal of Photography, November 14.
- Camille Sojit. "Easy, breezy, beautiful: Sara Cwynar's 'Covergirl' and the political economy of color" Document, November 7.
- Guilia Gregnanin. "Sara Cwynar *Blitz / Valletta*" Flash Art, September 20.
- Andrea Valluzzo. "Sara Cwynar explores power of imagery at The Alrich in 'Guilded Age', The Wilton Bulletin, August 8.
- Hannah Stamler. "Sara Cwynar's Photoshop Proletariat." The Nation 11 July 2019. Online.
- Elizabeth Karp-Evans. "Sara Cwynar Investigates our Inability to be Original." Cultured Magazine 2019. Web.
- Will Heinrich. "Art: Reflecting on Sara Cwynar's 'Rose Gold' and More." The New York Times. 5 Mar. 2019. Online.
- 2018
- Gosslee, Zises, ed. 50 Contemporary Women Artists: Sara Cwynar. Atglen: Schiffer, 2018: 240-246.
- Gabriel Ritter "Sara Cwynar's Contemporary Nostalgia: On the occasion of her solo exhibition in Minneapolis, the Canadian artist speaks about color and consumerism in the information age." Aperture 3 Oct. 2018. Online.
- Greenberger, Alex. "A Market of the Senses: Sara Cwynar Finds Truths and Untruths in Advertising." ARTNews 21 Nov. 2018.



Online.

Karp-Evans, Elizabeth. "Sara Cwynar Investigates Our Inability to be Original," CULTURED: 30 UNDER 35: 43: Dec/Jan/Feb 2019.

Eler, Alicia. "NY artist finds the meaning of kitsch: Fantasy of consumerism drives exhibit at Mpls. Institute of Art." Star Tribune 21 Sept. 2018: E1 &12.

Sajej, Nadja . "Artist Sara Cwynar on Perceptions of Beauty: 'How do we know what we are seeing is right? Who decides what we see?'" Teen Vogue 26 June 2018. Online.

Whyte, Murray. "At Oakville Galleries, Sara Cwynar's consumer-fetish landscape, set in motion." The Star 14 Apr. 2018. Web.

Heti, Sheila. "Should Artists Shop or Stop Shopping?" Affidavit 21 May 2018. Online.

"Artist Talk: Sara Cwynar at the Art Institute of Chicago." The Art Institute of Chicago on Youtube 30 May 2018. Online.

Cwynar, Sara. "Interview with Sara Cwynar, one of the two winners of the Mast Foundation for photography." C 41 Magazine 15 Feb. 2018. Online.

Cwynar, Sara and Juergen Dehm. "Interview: Sara Cwynar." Artfridge 27 July 2018. Online.

"What Teenagers Are Learning From Online Porn." The New York Times Magazine 9 Feb. 2018. Cover image.

Rees, Lucy. "Photographer Sara Cwynar Blends Fashion and Design at the Minneapolis Institute of Art." Galerie Magazine 19 Sept. 2018. Web.

Murray Whyte, "In our hyper-consumer landscape, Sara Cwynar exposes the rift between image and object", The Star, Canada
Rachel Wine Brad Wheeler, "Layered meaning", The Globe and Mail
Gail Bichler, "What Teenagers Are Learning From Online Porn", The New York Times, USA

2017
Stamler, Hannah. "Critic's picks: Sara Cwynar, Foxy Production." Artforum 21 Apr. 2017. Online.

"Goings on About Town: Sara Cwynar." The New Yorker 21 Apr. 2017: 6.

Miller, Leigh Anne. "THE LOOKOUT: Sara Cwynar." Art in America 14 Apr. 2017. Online.

Evan Moffitt, "Critic's Guide: New York", Frieze, Online.

Andrea K. Scott, "An Artist's Meditation on Color Reveals a Secret History of Film", The New Yorker, USA

Rina, Amelia. "5 Exhibitions to See in May." Aperture 10 May 2017. Online.

Piepenbring, Dan. "Rose Gold." The Paris Review, 26 Apr. 2017. Online.

- Robert Everett-Green, "Montreal's Momena focuses on fact and illusion on photography", *The Globe and Mail*
- Greenberger, Alex. "Beg, Borrow, Steal: With Several Exhibitions Involving Appropriation, New York Has a Second 'Pictures' Moment." *ARTNews* 21 Aug 2017. Online.
- Vogel, Wendy. "Sara Cwynar, Rose Gold: On the politics of colour in beauty products." *ArtReview* Summer 2017. Online.
- Thatcher, Jennifer. "Screen Memory: Three London Exhibitions Bring the Past into the Present." *ARTnews* 22 May 2017. Online.
- Schwendener, Martha. "Sara Cwynar." *The New York Times* 12 May 2017: C20.
- Doran, Anne. "Sara Cwynar, Rose Gold at Foxy Production." *Collector Daily* 5 May 2017. Online.
- Abrams, Loney and Will Fenstermake. "10 Artists to Watch this May." *Artspace*, May. Online.
- Trouillot, Terence. "10 Contemporary Artists Taking Photography in New Directions." *artnet News* 27 Apr. 2017. Online.
- Liberty, Megan. "The Color Palette of Materialism, from Rose Gold iPhones to Millennial Pink Shopping Bags." *Hyperallergic* 1 May 2017. Web.
- Wiley, Chris, et al. "A roundtable discussion hosted by Chris Wiley, with Lucas Blalock, Sara Cwynar and Erin Shirreff." *You Are Looking at Something That Never Occurred*. Ed. Paul Luckraft. London: Zabłudowicz Art Projects, 2017: 16-25.
- 2016 Cwynar, Sara. "Soft Film." *Canadian Art* Fall 2016: 134-139.
- Cwynar, Sara. Frieze No 81 Sept 2016 (cover image)
- Ariela Gittlen, "Sara Cwynar: Between Photography and Design", *BlouinArtinfo* (UK)
- Blake Gopnik, "In 'Greater New York' at PS1, Sara Cwynar Touches the Art", *Artnet*
- 2015 "The Top 15 Emerging Artists of 2015", *artsy.net*
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- "Living the Dream" – Surreal Artists Portfolio, Bullett Magazine, New York, USA
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- "Sara Cwynar: 20 Under 30 New Visual Artists", Print Magazine

Awards

- 2021 Scotiabank Photography Award, Longlist
Shpilman Photography Prize Recipient
Aperture Gala Honouree
- 2020 Sobey Art Award Recipient
Louis Comfort Tiffany Foundation Award
- 2019 Kodak Film Prize, IV Moscow International Experimental Film
Festival
- 2018 Mast Foundation for Photography Grant on Industry and Work
International Film Festival Rotterdam, Ammodo Tiger Short Prize
- 2016 The Baloise Art Prize, Statements, Art Basel 47
- 2013 Printed Matter Emerging Artist Publication Series Grant
- 2012 The Camera Club of New York, Darkroom Residency, Runner-Up
Award
- 2011 Print Magazine, 20 Under 30 New Visual Artist Award
Art Director's Club Young Guns Award
- 2009 Kondor Fine Arts Award
- 2008 Dean's Prize for Excellence, Faculty of Fine Arts, York University

Public Collections

Art Gallery of Ontario, Toronto, Canada
 Bâloise Art Collection, Basel, Switzerland
 Centre Pompidou, Paris, France
 Dallas Art Museum Collection, Dallas, USA
 FOAM Photography Museum, Amsterdam
 Fondazione Prada, Milan
 Guggenheim Museum, New York, USA
 Kadist Art Foundation, San Francisco, USA; Paris, France
 MoMA Library Collection, New York, USA
 Museum of Modern Art, New York, USA
 Metropolitan Museum of Art, Library Collection, New York, USA
 Minneapolis Institute of Art, Minneapolis, USA
 Milwaukee Art Museum, Milwaukee, USA
 MMK Museum für Moderne Kunst, Frankfurt, Germany
 Nerman Museum of Contemporary Art, Kansas City, USA
 Polygon Gallery, Vancouver, Canada
 SFMOMA, San Francisco, USA
 Soho House, Toronto
 TD Bank Canada Collection, Toronto
 Zabłudowicz Collection, London, UK