



Katrín Sigurðardóttir  
works, 1997 - 2021



## The Green Grass of Home

1997

Plywood, modelmaking materials.

Open: 225 x 165 x 9 cm

The suitcase/toolbox has multiple compartments, that fold out as the suitcase is opened. Each compartment is a model of a recreational park or a nature reserve near the artists home at different times.

Collection of the Reykjavik Museum of Art, Iceland.  
Courtesy of the Artist and the Reykjavik Museum of Art.

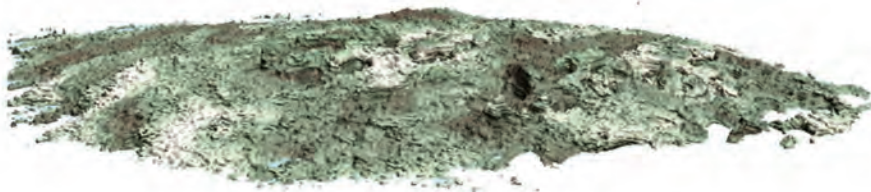




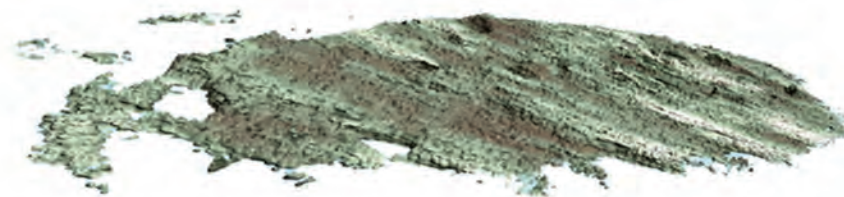
1



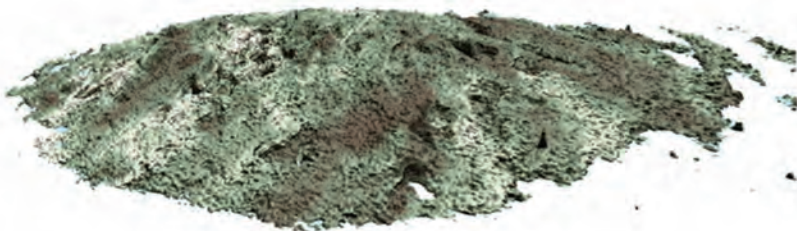
2



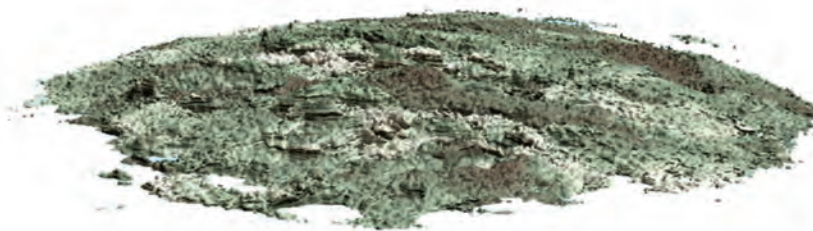
3



4



5



6

# KATRÍN SIGURDARDÓTTIR - FÆÐINGARBLETTUR 4 - UPPDRÁTTUR D

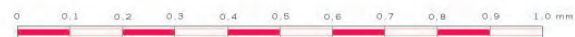
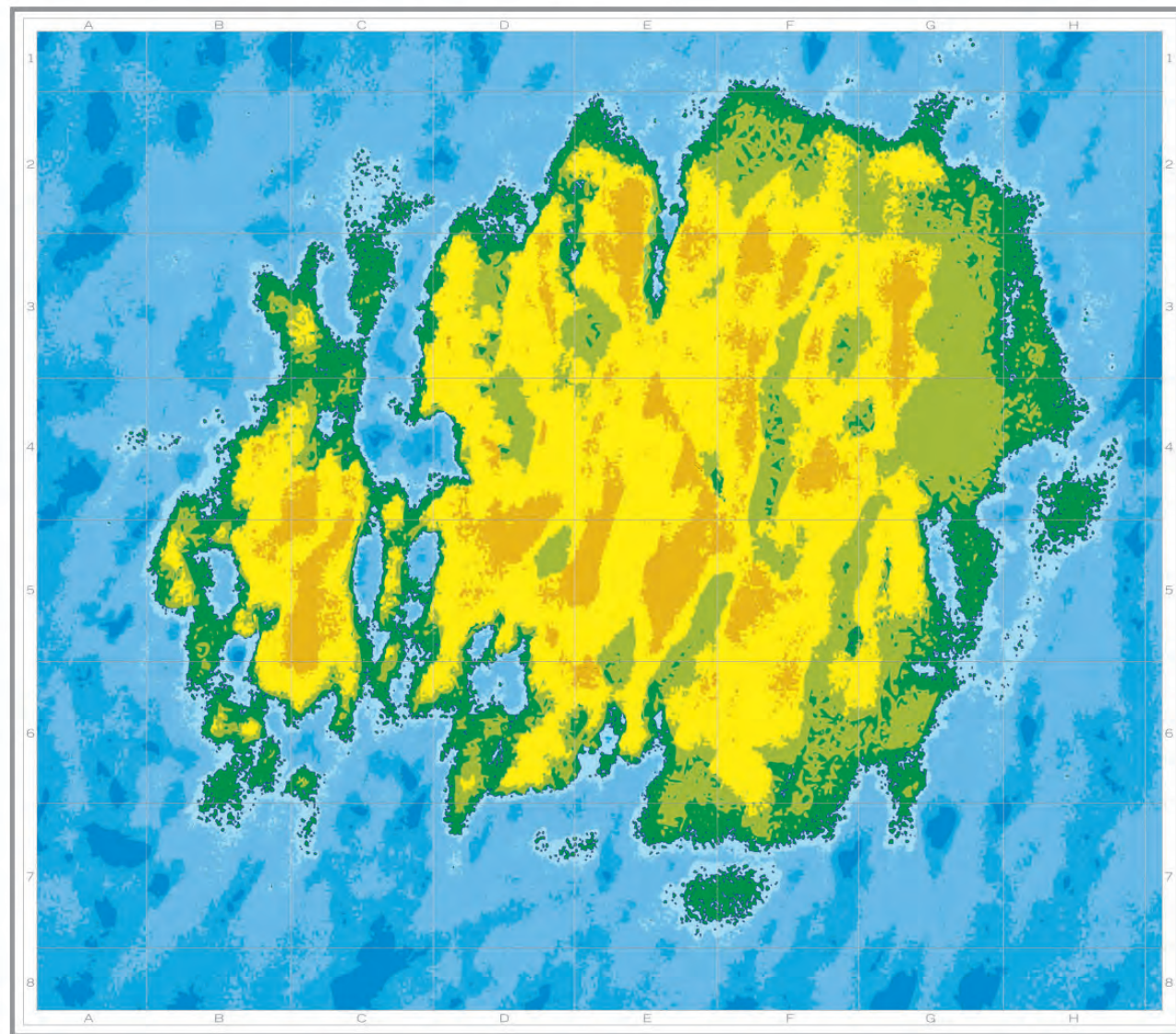
GEFID UT 199 - ÖLL RETTINDI ÁSKILIN

Birthmarks  
1999

Archival pigment prints on paper, various dimensions.  
Edition 10 + 3 AP

Photographs of several birthmarks on the artists body are used to develop an archive of maps and models of fictional islands, employing standard cartographical technologies.

Courtesy of the Artist

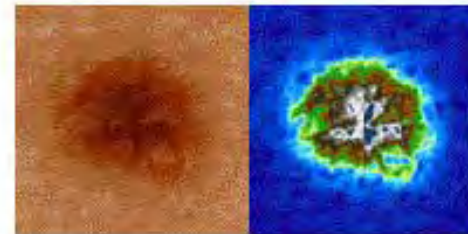
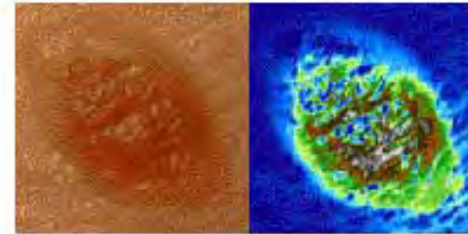
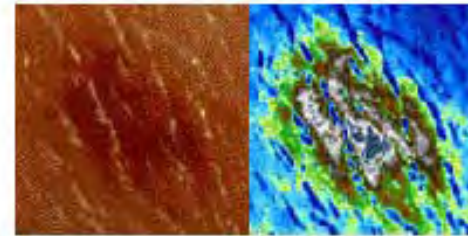
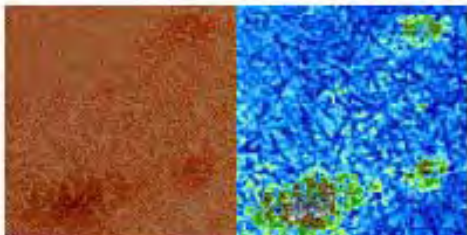
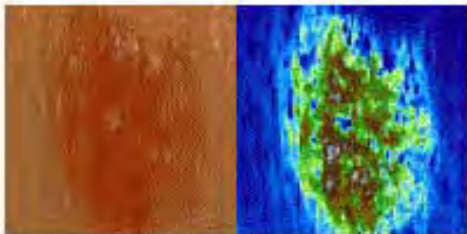
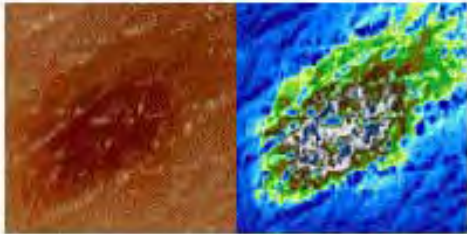
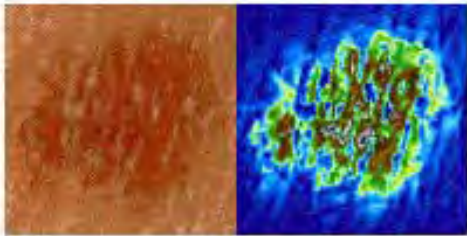


GEFID ÚT 1998 - ÖLL RETTINDI ÁSKILIN



HÆÐAR OG DÝPTARTÖLUR Í MILLIMETRUM





Fyrirmynd  
Model

1998

Mylar, modelmaking materials.  
Dimensions variable.

A miniature highway, mapped out  
from a diagram of those neural path-  
ways in the brain that are involved  
in seeing, visual perception and  
emotional response to vision.

Installation view at the Centre d'Art  
Contemporain a Sète, France.  
Courtesy of the Artist







Impasse

2003

Construction lumber, spackle and architectural scale  
lumber.

Dimensions variable.

A wall is constructed between 2 columns and finished  
as ready to paint. At the bottom center, a miniature  
model of the façade of Isaksskoli, the artists elemen-  
tary school in Reykjavik, is embedded.

Private collection, Verona,  
Courtesy of the Artist.





Impasse

2003

Architectural scale lumber, electric  
light.

Dimensions variable.

A false wall is constructed in the gallery's back room, wall to wall. At the bottom right, a miniature model of the façade of Isaksskoli, the artist's elementary school in Reykjavík, is embedded.

Collection of the Reykjavik Museum  
of Art

Courtesy of the Artist and the Reykjavík Museum of Art.



## Second Floor

2003

Basswood, microplywood.  
190 x 66 x 10 cm

A miniature crooked wall / room, is based on a floorplan of the hallway of the artists home in New York, as well as the mapped out riverbed of Jökulsá á Fjöllum, in northeastern Iceland.

Collection of the Birmingham Museum of Art.  
Gift of Michael Straus.

Courtesy of the Artist





Isola

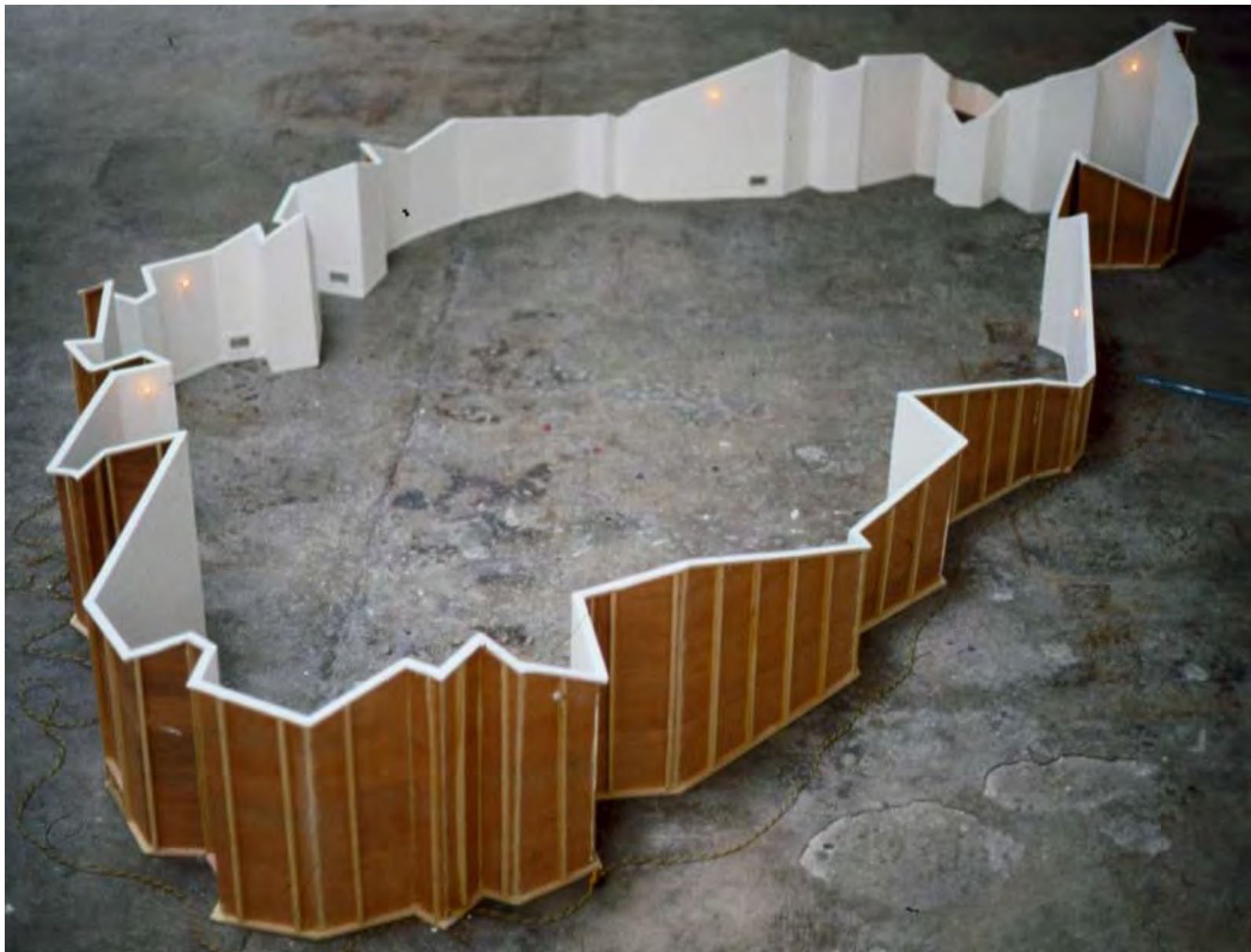
2003

Architectural scale lumber, electric lights, wire mesh.

124 x 76 x 38 cm

A miniature crooked wall/room, whose ground-plan is based on an island off the coast of Iceland. There are no doors or windows on the room, but there are electric lights and air vents at regular interval.

Private collection,  
Torino.  
Courtesy of the Artist.





Untitled

2004

Drywall, metal studs, foam core, model making materials, electric lights.  
Dimensions variable.

A 9000 cm long jagged wall, traversing between two exhibition halls in the museum, and over a small footbridge connecting the two spaces, the wall creates cavernous spaces in each exhibition hall, that partly replicate the forms of the preexisting columns in the space. In the first exhibition hall the wall is lit with bright white lights in the wall itself, so that the space becomes overly bright. The other exhibition hall is dark, only lit by miniature lamps in the wall of the final miniature spiral of the piece.

Site specific installation at the Reykjavik Art Museum.  
Collection of the Reykjavik Art Museum  
Courtesy of the Artist and the Reykjavik Art Museum.









Haul 2005

2005

Plywood boxes, model-making materials.  
Dimensions variable.

11 small transport crates, that when installed together, display a continuous imaginary landscape. They are individual pieces, owned as separate works as well as parts of a larger sculpture. As they find homes in dispersed locations, their exteriors document their travel with transit labels and other imprints

Private collections Zurich, Verona, Atlanta, New York, Sidney, Chicago, Bruxelles, San Antonio, Birmingham and other. Courtesy of the Artist







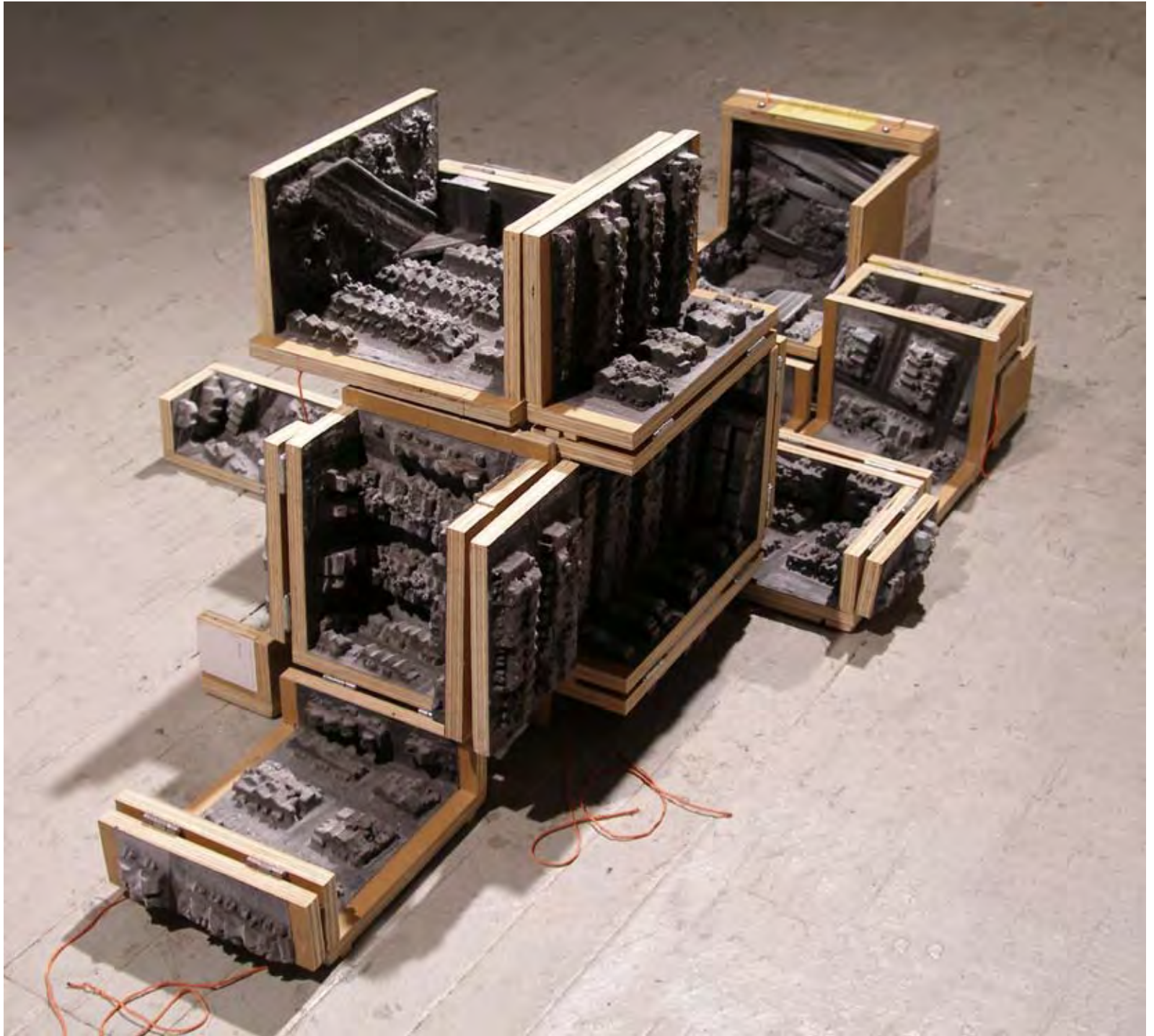
## Odd Lots

2005

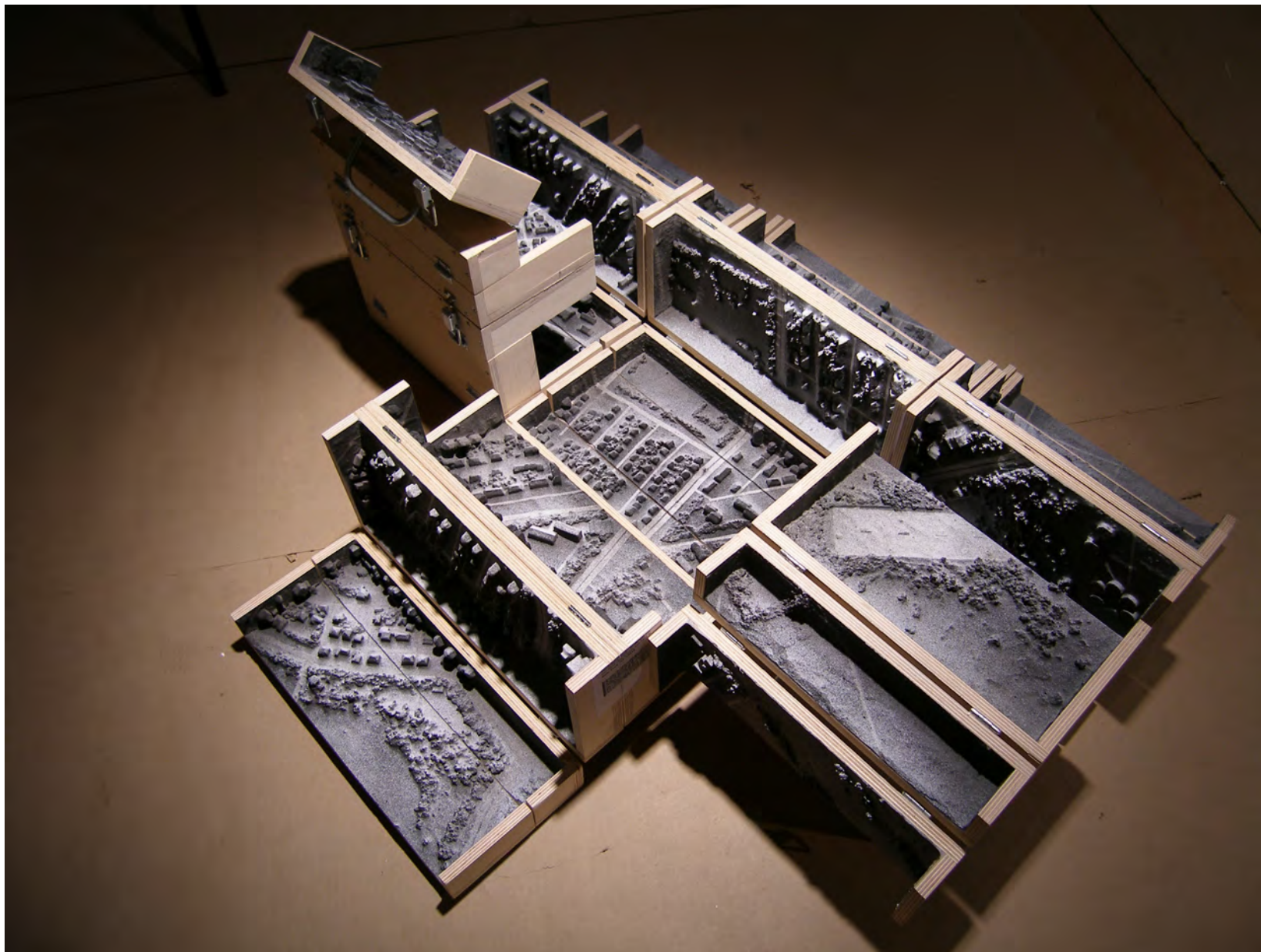
MDO boxes, modelmaking materials.  
Dimensions variable.

7 small transport crates, that when installed together, display a continuous cityscape, based on a neighborhood in Queens, New York. They are individual pieces, ownable as separate works, as well as components of a larger sculpture. As they find their homes in dispersed locations, they become global mapping points, in contrast with the local interior, and their exterior becomes a document to their travel, with transit labels and imprints. This piece is made in tribute to Gordon Matta-Clark's Fake Estates, which consist of several slivers of land in Queens that he bought at auctions from the city in the 70's.

Private collections Torino, New York, Milano and other.  
Courtesy of the Artist.







Untitled  
2006

Plywood, hardware, modeling materials.

Three art crates that fold out in multiple ways, reveal a scale model of central Reykjavik. The topography is based on areal photographs from march, 1967. The areas modeled are Hlíðar, Miklatun, Norðurmýri, Suðurmýri, Þingholt, Landsspítali, Skólavörðuholt.

## High Plane I - VI

2001 - 2007

Polystyrene, wood, steel.  
Dimensions variable.

A very large white platform or box is viewed through two holes and ladders that lead up to them. To view the landscape, the viewers climb the ladders and then can poke their heads through the 2 holes. Simultaneously they are confronted with each other and their heads become a disproportionate part of the landscape.

High Plane III - A site specific installation at The Renaissance Society, Chicago.  
Courtesy of the Artist

High Plane V - A site specific installation at PS1, New York.  
photo: Matthew Septimus  
Courtesy of the Artist

High Plane VI - a site specific installation at The National Gallery of Art, Reykjavík.  
Collection of The National Gallery of Art, Reykjavik.  
Courtesy of the Artist and The National Gallery of Art, Iceland











## Stage

2005

Aircraft microplywood, basswood, miniature electrical lamps and wires.

Dimensions variable.

A miniature theatrical stage is hung at an odd angle, from the ceiling of an empty, unlit space. The miniature spotlights that illuminate the stage cast wild forms on the surrounding walls, ceiling and floor. The stage is lit, but empty, instead the theatrics take place in the dramatic shadowplay around it. The model is based on various architectural designs and the National Theatre of Iceland, in Reykjavik.

Site specific installation at Fondazione Sandretto, Re Rebaudengo, Torino.

Private collection, Verona.

Courtesy of the Artist.

Site specific installation at Sala Arte Publico

Siqueiros, Mexico City.

Courtesy of the Artist.







Untitled

2007

MDF, polystyrene, electric  
lights.

76 x 152 x 152 cm

A traditional plinth with small steps leading up to it and a square hole on the top surface. Inside the plinth, in the ceiling is an upside down landscape and while viewing it, the viewers body becomes the object on view for the bystanders.

Courtesy of the Artist







Untitled

2006

Wood, laser-printed paper, wallpaper paste.  
Dimensions variable.

A photograph by Timothy Sullivan from the 1870's of Cañon de Chelle, is enlarged and mounted on old-fashioned stage panels. The stage set is then piled over the entryway to the museum space.

Site specific installation  
for FRAC - Bourgogne,  
Dijon, France.

Collection of the FRAC -  
Bourgogne.  
Courtesy of the Artist and  
FRAC - Bourgogne.

Site specific installation  
at the SMAK Ghent,  
Belgium.

Courtesy of the Artist.





## Unbuilt Residences in Reykjavik, 1925-1930

Architectural drafts of  
8 unrealised homes in  
Reykjavik from  
the period 1925-1930 are  
used to create sculptures/  
models that then are  
by various means  
destroyed and then recon-  
structed from the wreck-  
age.

----

Unbuilt 1 - Ólafur Briem  
Residence, Fjólugata, 1926  
- Architect: Guðmundur K  
Þorláksson

2005

Paper, plaster. Destroyed  
by dropping off the roof  
of the artists studio build-  
ing in Williamsburg, New  
York, then reconstructed  
with wooden props and  
glue.

49 x 45 x 45 cm

Courtesy of the Artist





Unbuilt 2 - Bjarni Jónsson  
Residence, Sóleyjargata  
13, 1925 - Architect: Einar  
Erlendsson

2008

Cast hydrocal. Destroyed  
by throwing to the floor of  
the artist studio in Long  
Island City, New York,  
then reconstructed with  
wooden props and glue.  
35 x 50 x 42 cm

Private collection, Reyk-  
javík, Iceland  
Courtesy of the Artist



Unbuilt 5 - Magnús Th. S  
Blöndal Residence, Sólvel-  
lir 18, 1925 - Architect:  
Einar Erlendsson

2012

C-print, edition of 3+a/p  
73 x 97 cm unframed

Private collections, Brux-  
elles, Venice.  
Courtesy of the Artist

-----  
Unbuilt 5 - Magnús Th. S  
Blöndal Residence,  
Sólvel-lir 18, 1925 -  
Architect: Einar  
Erlendsson

2012

C-print, edition of 3+a/p  
73 x 97 cm unframed

Private collections, Brux-  
elles, Paris, New York  
Courtesy of the Artist







Unbuilt 5 - Magnús Th. S Blöndal Residence, Sólvellir  
18, 1925 - Architect: Einar Erlendsson

2012

Cast paper maché. Destroyed by burning outside the  
artists studio in Long Island City, then reconstructed  
with wooden props and glue.  
37 x 48 x 43 cm

Courtesy of the Artist





Boiserie

2010

MDF, surveillance mirrors, reproduced period furniture, draperies, fixtures and objects, electric lights  
Dimensions variable

The viewer encounters the raw exterior of an enclosed polyhedral chamber. Through surveillance mirrors, the interior of the room is visible, complete with replica furniture based on the Hôtel de Crillon period room in the Museum's Wrightsman Galleries. Standing behind the mirrors the viewer observes infinite reflections of the opposing mirrors, yet always void of the viewer's figure, hidden behind the one-way glass.

Collection of the Reykjavik Art Museum, Iceland  
Installation view from The Metropolitan Museum of Art, New York.  
Courtesy of the Artist and The Reykjavik Art Museum.







## Boiserie

2010

CNC routed MDF, mirrors  
Dimensions variable

The viewer is invited to walk among panels based on the Hôtel de Cabris period room, in the Museum's Wrightsman Galleries. The panels are digitally rendered and machined, but altered in scale and proportion.

Installation view from The Metropolitan Museum of Art, New York.  
Collection of The Metropolitan Museum of Art, Purchase, William S. Lieberman Bequest, 2011 (2011.186.1-82).  
Courtesy of the Artist and The Metropolitan Museum of Art









### Langahlið 11 Series

A miniature abstraction of the artists childhood home at Langahlið 11, Reykjavík. All the works in this series map out different parts of the building, and can hypothetically be puzzled together to complete the entire building.

-----

Front Steps, Balcony, Stairway, Hallway, Bedroom, Study

2011

Detail View

Hydrocal and Wood  
55 x 55 x 39 cm

Courtesy of the Artist



Stairway, Hallway

2012

Hydrocal and wood  
116 x 63.5 x 43 cm

Courtesy of the Artist

---

Living Room, Hallway, Bedroom

2012

(partial view)

Hydrocal and wood  
116 x 63 x 53 cm

Courtesy of the Artist

----

Dining Room, Hallway, Bathroom, Coat Closet

2012

(partial view)

Hydrocal and wood  
116 x 71 x 61 cm

Private Collection, New York.  
Courtesy of the Artist





Foundation

First part: The Icelandic Pavilion, Venice Biennale 2013

A 90 sq m elevated tiled floor, that intersects an old laundry  
at Palazzo Zenobio, Venice.

Pigmented concrete, wood.

Courtesy of the Artist and the Icelandic Art Center







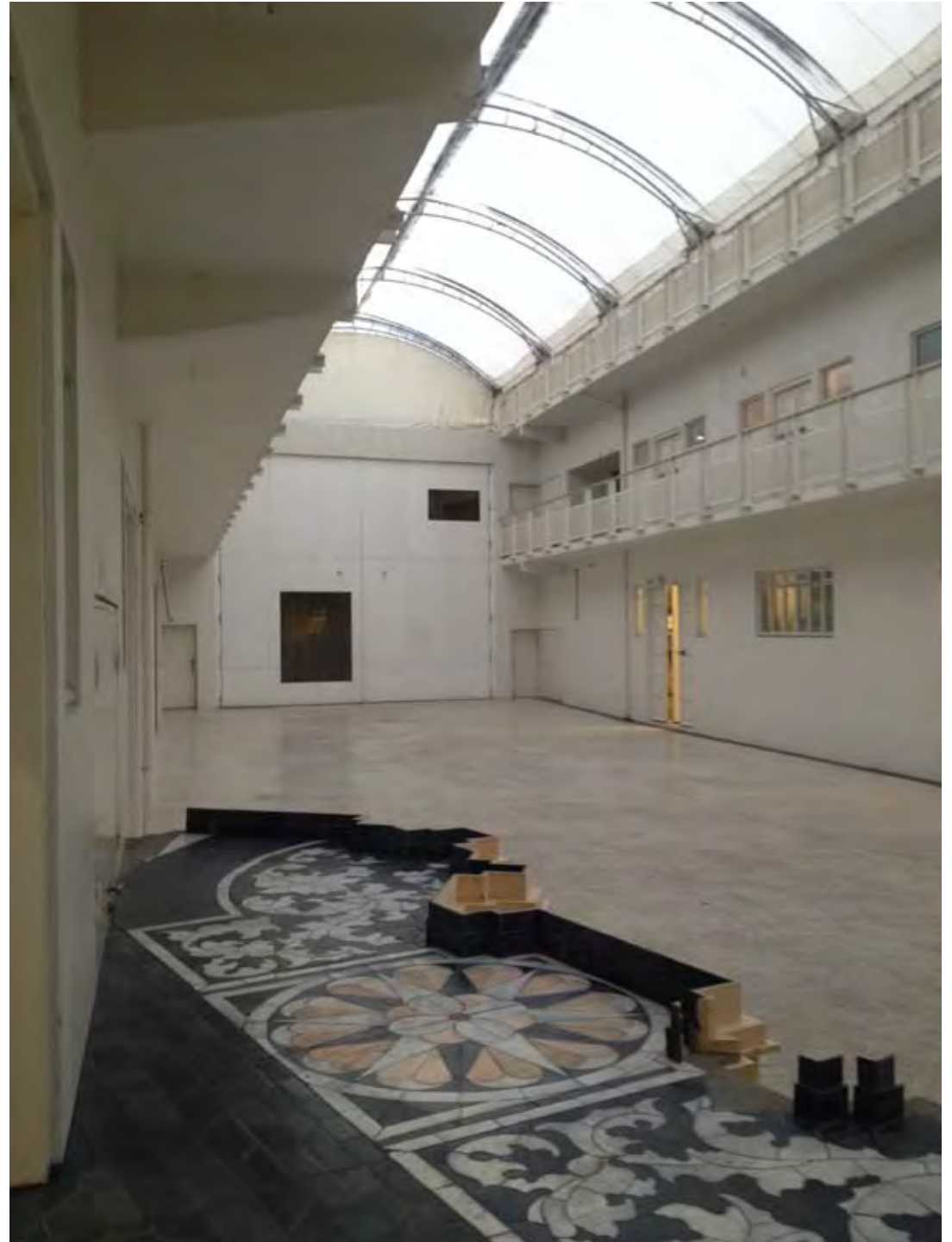












Foundation

Second part: The Reykjavík Art Museum, 2014

Courtesy of the artist and The Reykjavík Art Museum.

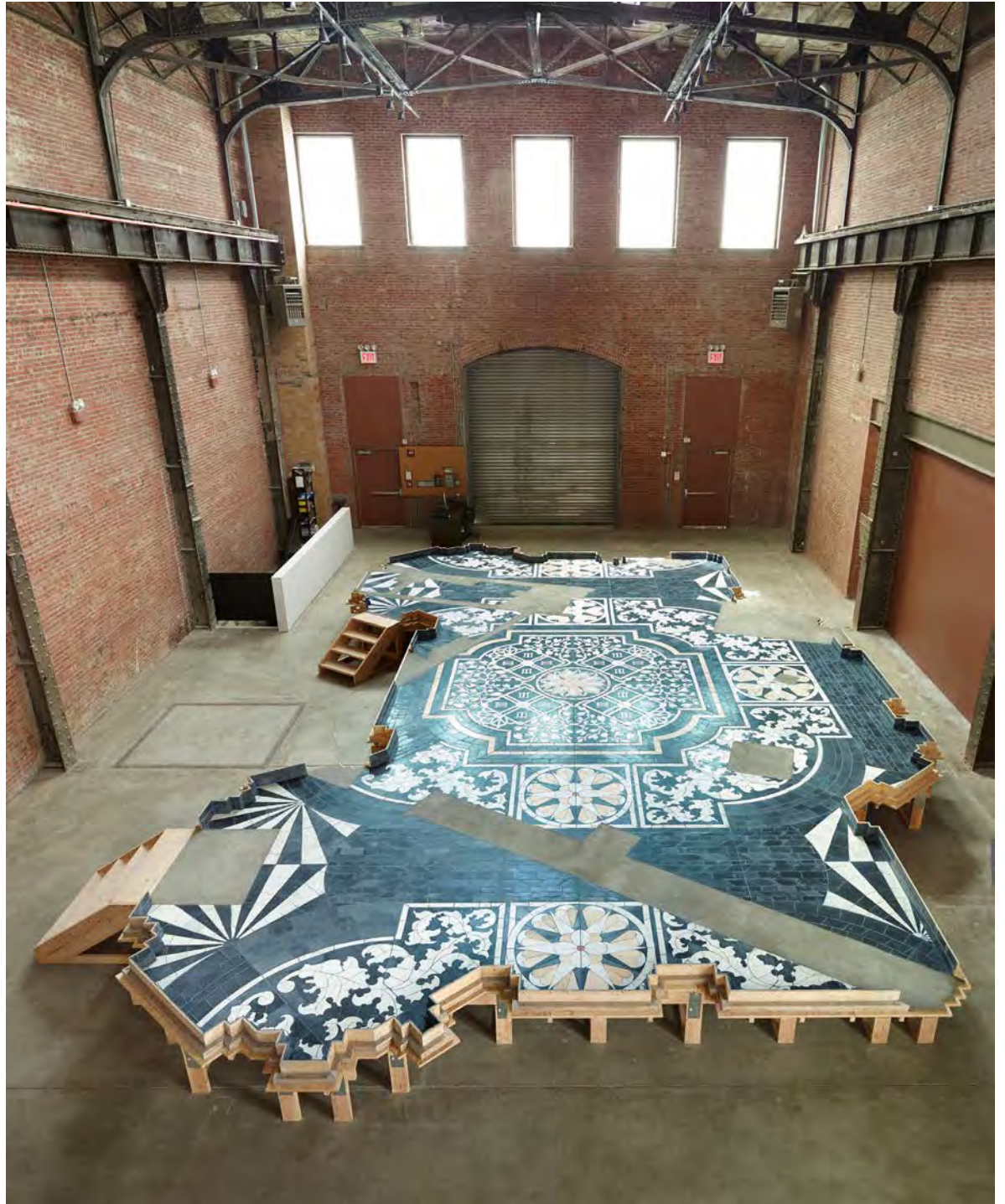












Foundation

Third part: SculptureCenter, New York City,  
June 1, 2014 - July 27, 2014

















From the series Unbuilt Residences in Reykjavik, 1925-1930, 2005-2015.  
Installation view from Drawing Apart, List Visual Arts Center, MIT, Cambridge

Unbuilt 8 - Carl Olsen Residence, Túngata 14 - Architect: Einar Erlendsson, 1929  
2015  
86 x 89 x 69 cm - baswood, birch

Unbuilt 10 - N. Manscher Residence, Garðastræti 37 - Architect: Einar Erlendsson, 1929  
2015  
46 x 66 x 61 cm - concrete  
Collection of the National Gallery of Iceland

Unbuilt 9 - Dr. Gunnlaugur Einarssonar Residence, Sóleyjargata 5 - Architect: Sigurður Guðmundsson, 1926 - 1 - 2015 - C-print, 73 x 97 cm unframed 87 x 111 cm framed  
edition 3+1AP

Unbuilt 9 - Dr. Gunnlaugur Einarssonar Residence, Sóleyjargata 5 - Architect: Sigurður Guðmundsson, 1926 - 2 - 2015 - C-print, 73 x 97 cm unframed, 87 x 111 cm framed  
edition 3+1AP

All works courtesy of the Artist

















Ellefu Series

Installation view from Drawing Apart, List  
Visual Arts Center, MIT, Cambridge, USA

---

Living Room, Hallway, Living Room,  
Hallway, Attic

2015

40 x 40 x 19 in

---

Bedroom, Study

2015

33 x 24 x 22 in

---

Kitchen, Bathroom, Hallway

2015

33 x 15 x 18 in

Courtesy of the Artist













Bouvetoya

2015

Digitally carved polystyrene from a 3D cartographical model of Bouvet Island, with an internal welded steel framework. Covered with aquamarine resin, epoxy and high gloss enamel.

117 x 89 x 16 inches

A site specific commission by the High Line, New York, for the exhibition Panorama, 2015-2016. Located at the underside of the High Line, at the corner of Gansevoort and Washington Streets in New York City. A miniature replica of Bouvetoya, a remote island in the southern Atlantic Ocean, hanging upside down.

Courtesy of the Artist











Supra Terram

2015

plywood, steel mesh, papermache

A site specific commission by Parasol Unit Foundation for Contemporary Art, London. A large cavernous structure that extends through the ceiling of the ground-floor gallery into the one above. The ceiling/floor between the foundation's lower and upper galleries seems to slice horizontally through the sculpture.

Courtesy of the Artist and Parasol Unit Foundation for Contemporary Art, London, UK







Metamorphic

2017

Gypsum, resin, epoxy, craft paper.

Sculptures that repeatedly break in transit and are mended each time they are exhibited, with materials that are increasingly resilient. Little by little the original material is replaced and the sculptures take on resemblance to metamorphic rock or marble. The Sculptures are 1:1 scale replicas of furniture from an existing room in Iceland. The sculptures are installed on a large cutout composite of drawings by 3 students depicting floor surfaces in places they left to come to study at the college.

Courtesy of the Artist and The San Francisco Art Institute

Katrín Sigurdardóttir Studio | [sigurdardottir.office@gmail.com](mailto:sigurdardottir.office@gmail.com)





Installation view Edythe and Eli Broad Art Museum at Michigan State University, East Lansing  
Courtesy of the Artist and MSU Broad





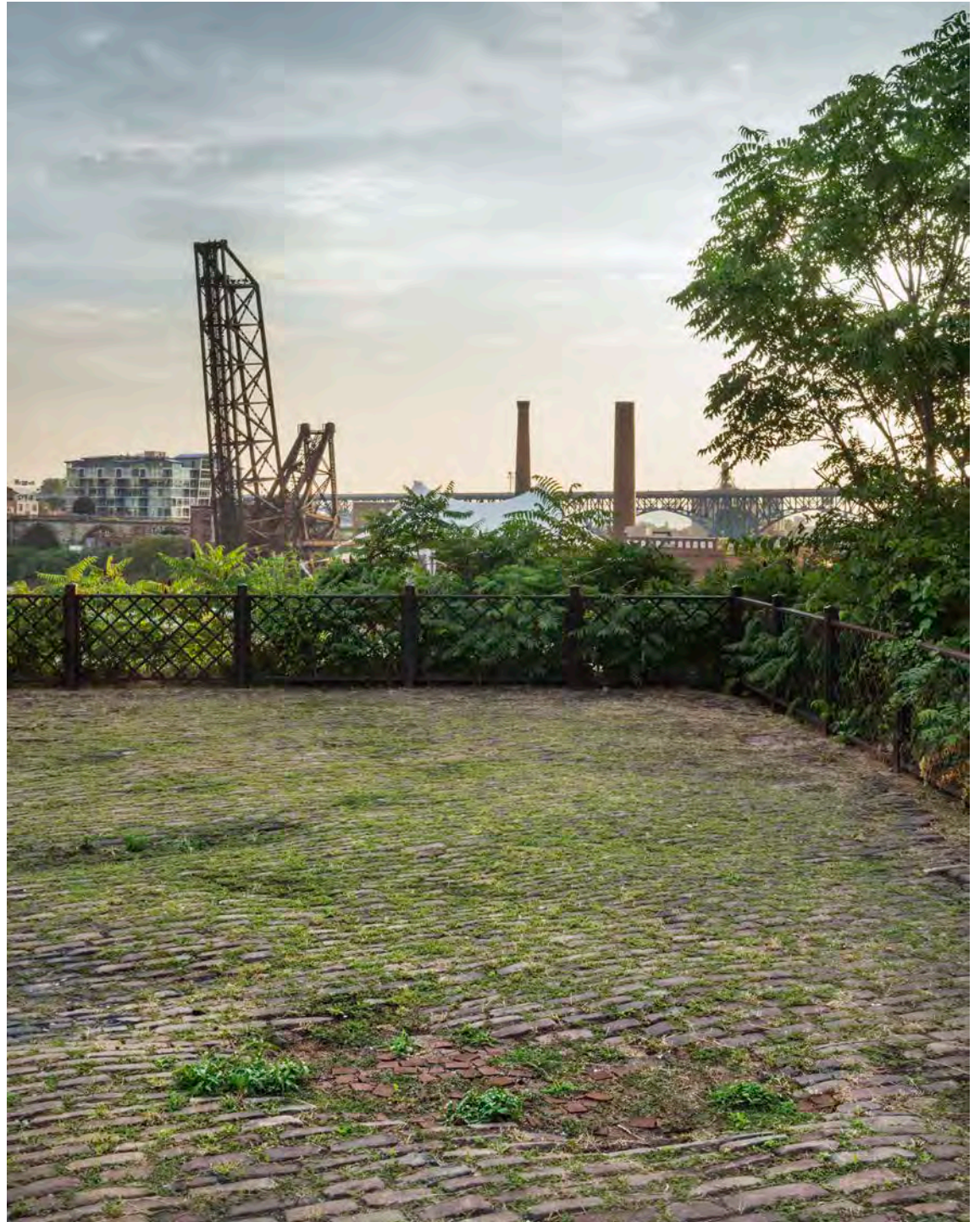
## Namesake

Clay was mined at Ytri Fagridalur, Iceland, formed into small cobblestones, photographed and then permanently installed in 4 locations in Cleveland and Akron, Ohio.

901-999 W Superior Ave, Cleveland, OH, USA. 2018 -  
C-print, 73 x 97 cm unframed 87 x 111 cm framed  
edition 3+1AP

Installation view at the Detroit-Superior Bridge, Cleveland.

Courtesy of the Artist and FRONT International:  
Cleveland Triennial for Contemporary Art.







Namesake

Clay was mined at Ytri Fagradalur, Iceland, formed into small cobblestones, photographed and then permanently installed in a disused location along Michigan's Grand River.

1501 N Grand River Ave, Lansing, MI, USA - 2019 - C-print,  
164 x 127 cm unframed, edition 3+1AP

Installation view at the Riverfront Park, Lansing

Courtesy of the Artist and MSU Broad











Content  
2018

The shipping crates are made of Ipe, a native Brazilian species. The wood was originally used to construct the Coney Island boardwalk in New York, later destroyed during hurricane Sandy and then reclaimed by the artist. The landscapes are made of cast paper pulp. The paper, from one of Brazil's largest paper manufacturers, was originally imported to the US as standard office stationery, which the artist used for personal notes over a period of 6 months, and then pulped. The topography is made from actual cartographical data, and depicts roughly 15 sq kilometers of the natural forest of Mata Atlantica - the Atlantic Forest - in Sao Paulo State. This work was inspired by Edgar Allan Poe's short story, the Purloined Letter, presented as a reference by the curator the "Slow Bird" section of the exhibition. The return of the paper and the wood to Brazil, their place of origin, parallels the retrieval of a personal letter to its owner narrated in Poe's story. The paper was used for personal writing and reading was chosen to echo the intimate and private nature of the purloined letter in Poe's story. The title of the work, refers both to the content of a letter, and the content of a shipment.

Courtesy of the Artist and the Bienal de Sao Paulo





“Til Staðar” (transl. “Towards a Place”, “present”, “in-place”, “dedication to a place”)

2021

Land-interventions in rural Iceland during covid-19

Set of 3 archival pigment prints on paper, 105cm x 85cm framed  
9 + 1AP

Single channel video, 20:55 min  
3 + 1AP

Artists Book  
Hard-cover, 52 pgs, 29cm x 32cm, edition of 30

Natural clay is extracted from banks of various rivers; in each place the clay is processed, cast in plaster molds, stacked up and photographed, before being returned to the cavity from where it was extracted. The entire process takes place in-situ and in solitude, the mining, casting, photographing and reinstalling, within a radius of a few feet under an open sky. The clay is unfired and breaks down within days to its natural form.

Courtesy of the Artist.







