



Katrín Sigurðardóttir
works, 1997 - 2017



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.

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

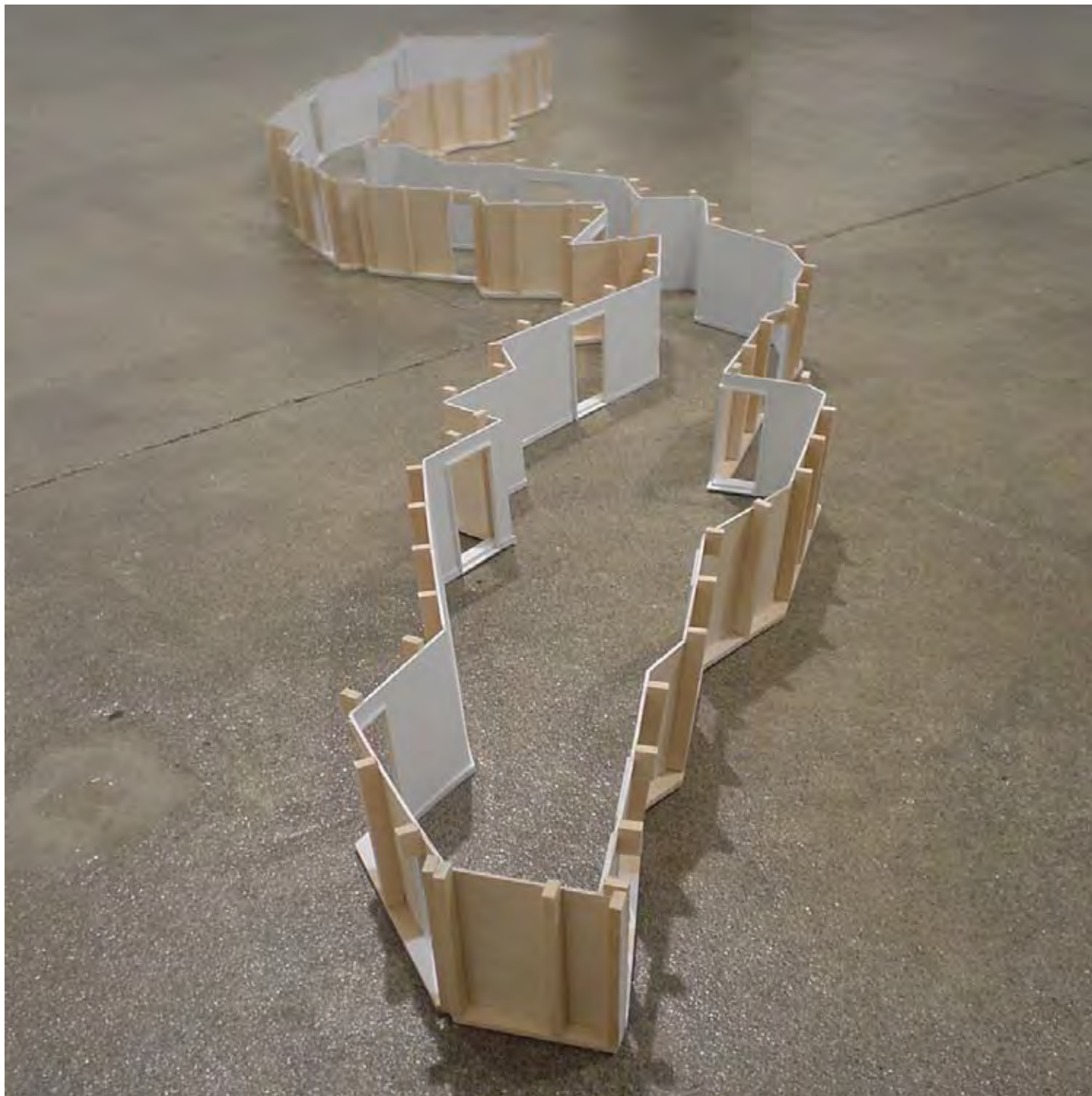
2003

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

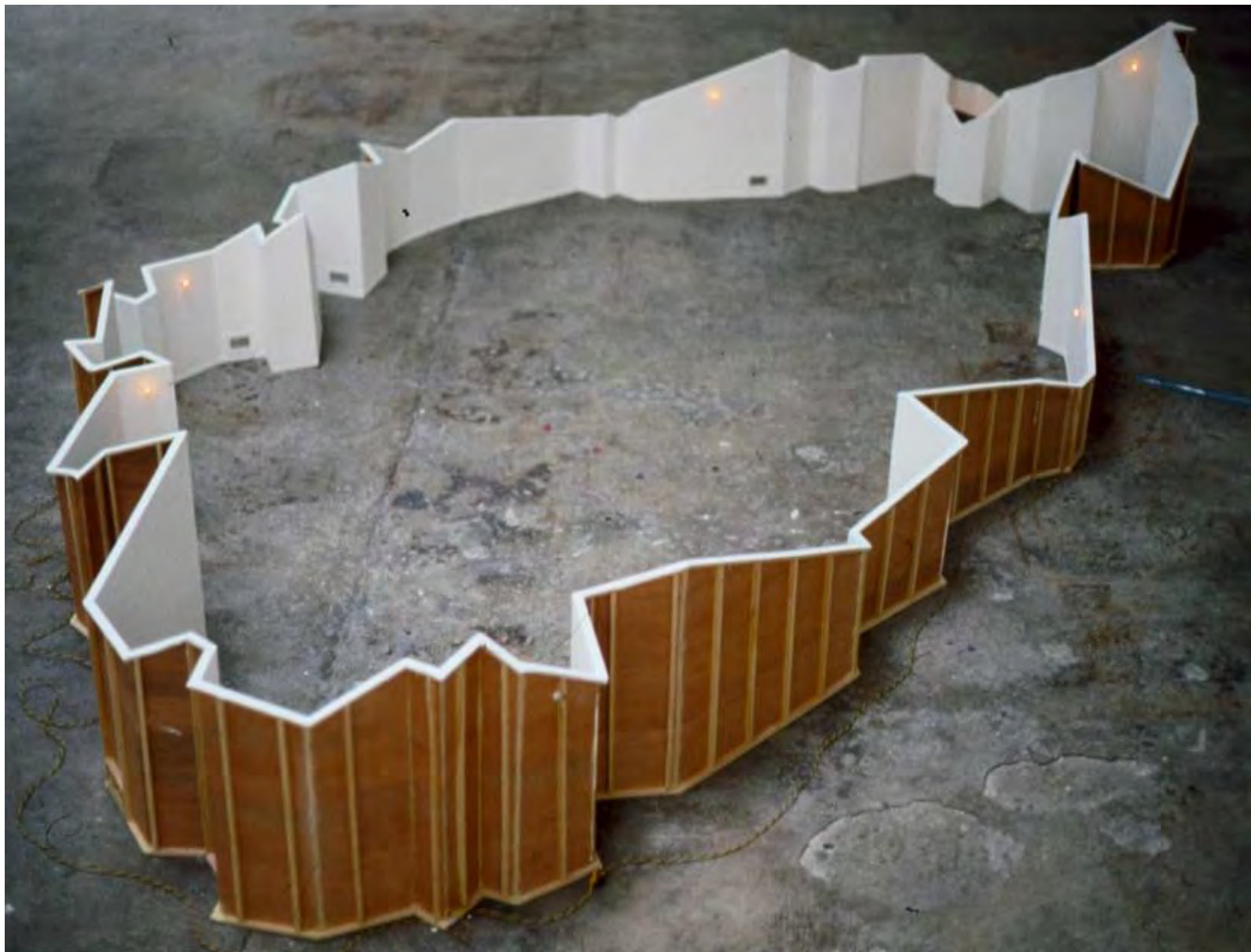
2003

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.







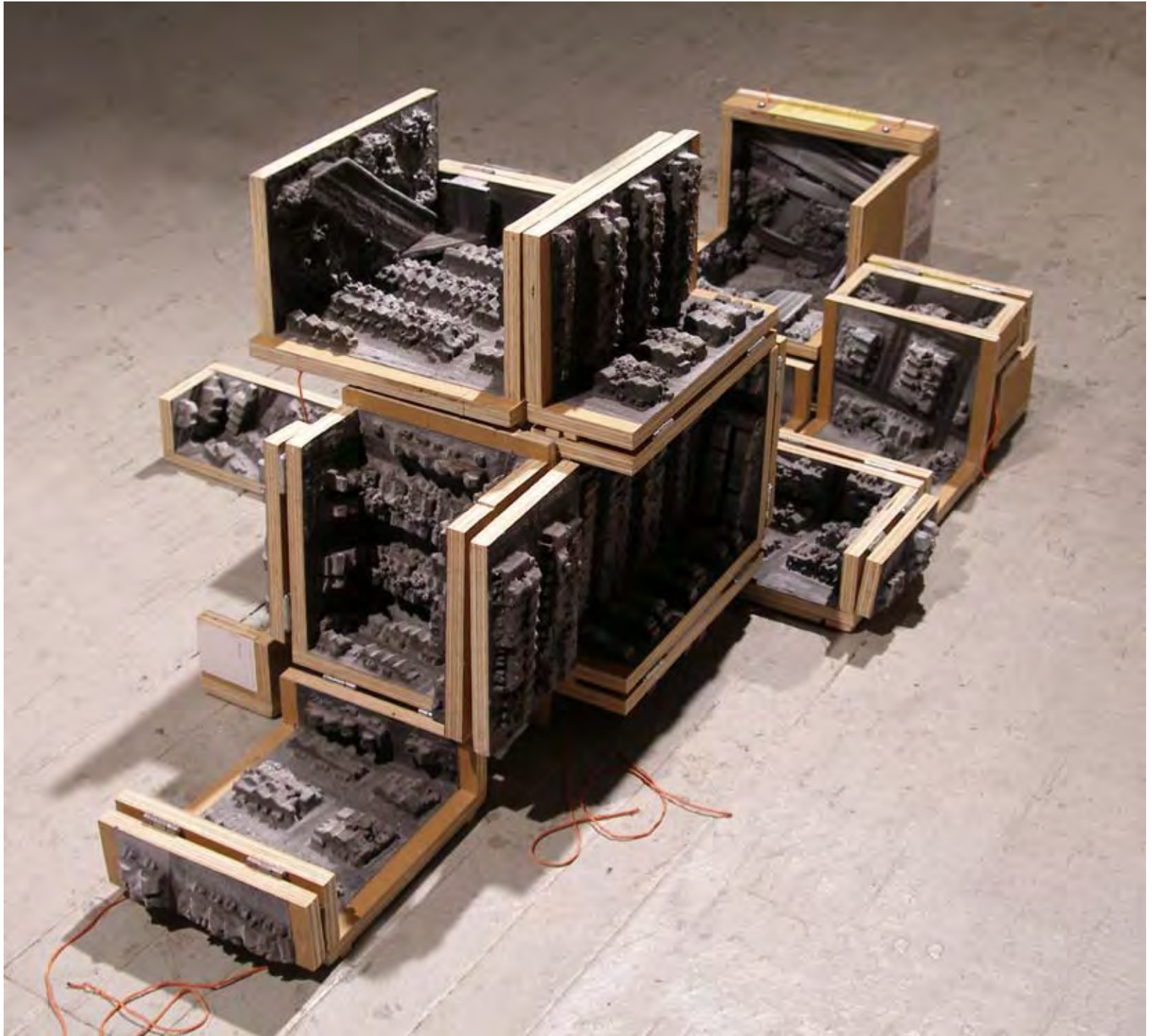
Odd Lots

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.



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





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
viewer's 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

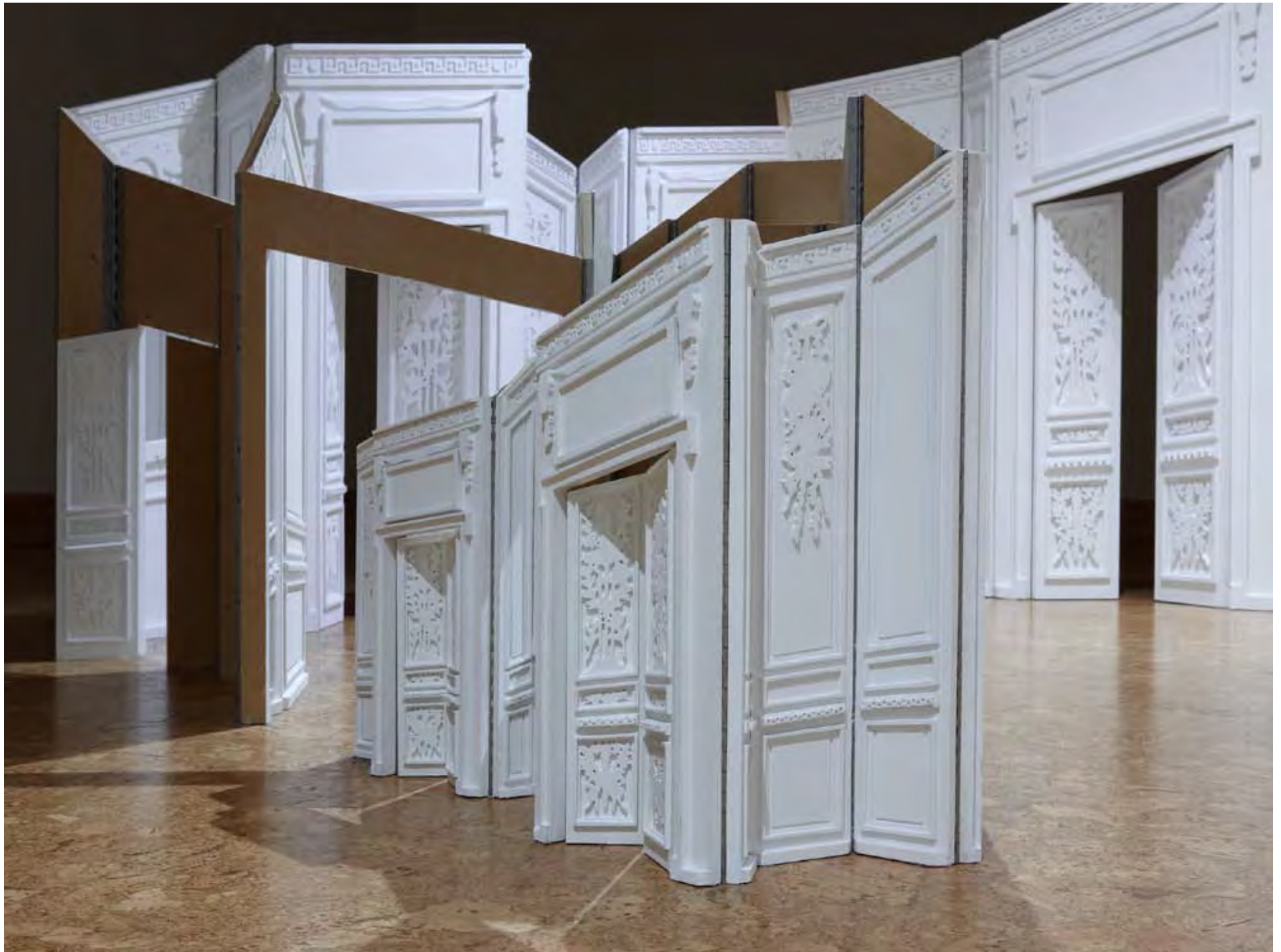
2010

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

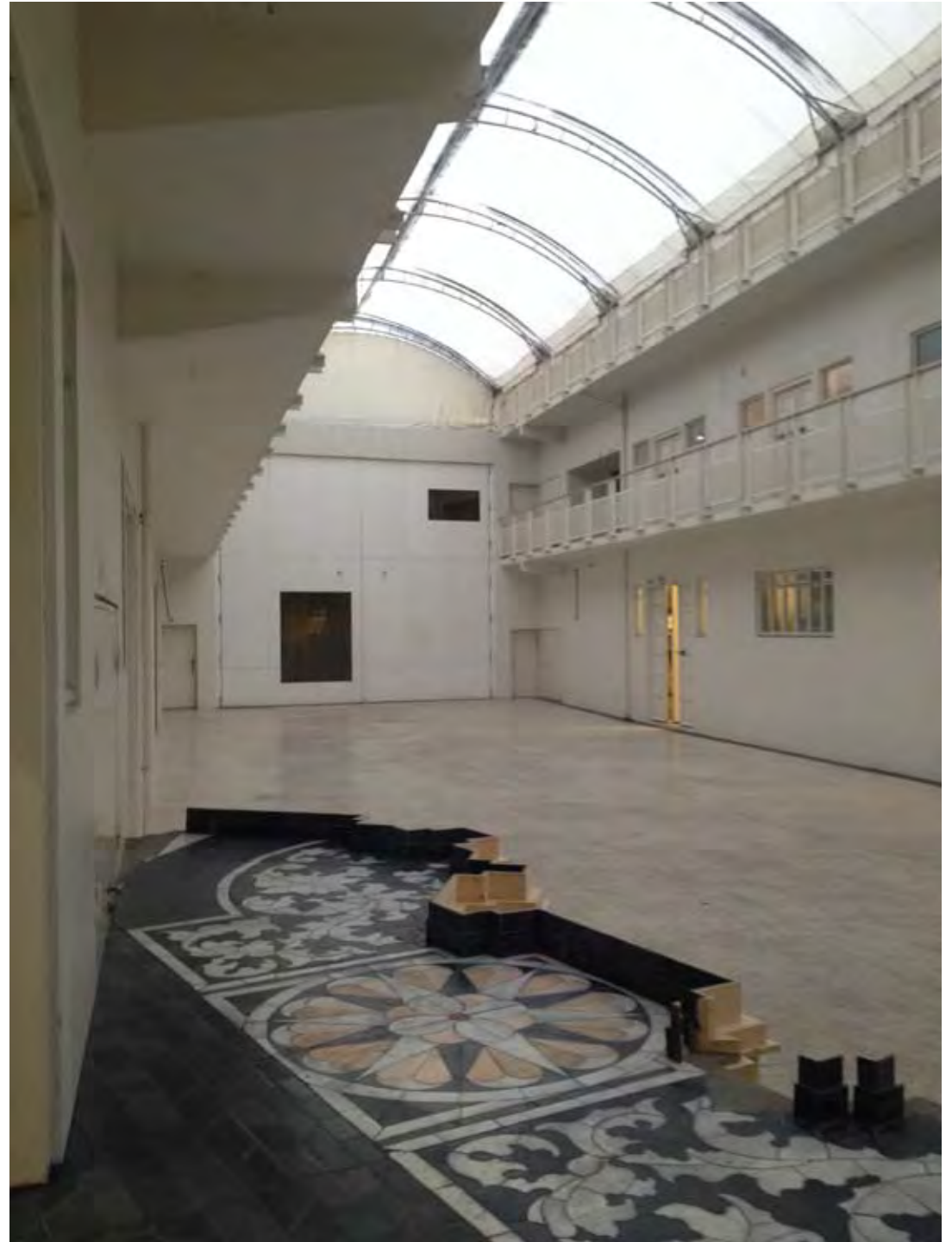












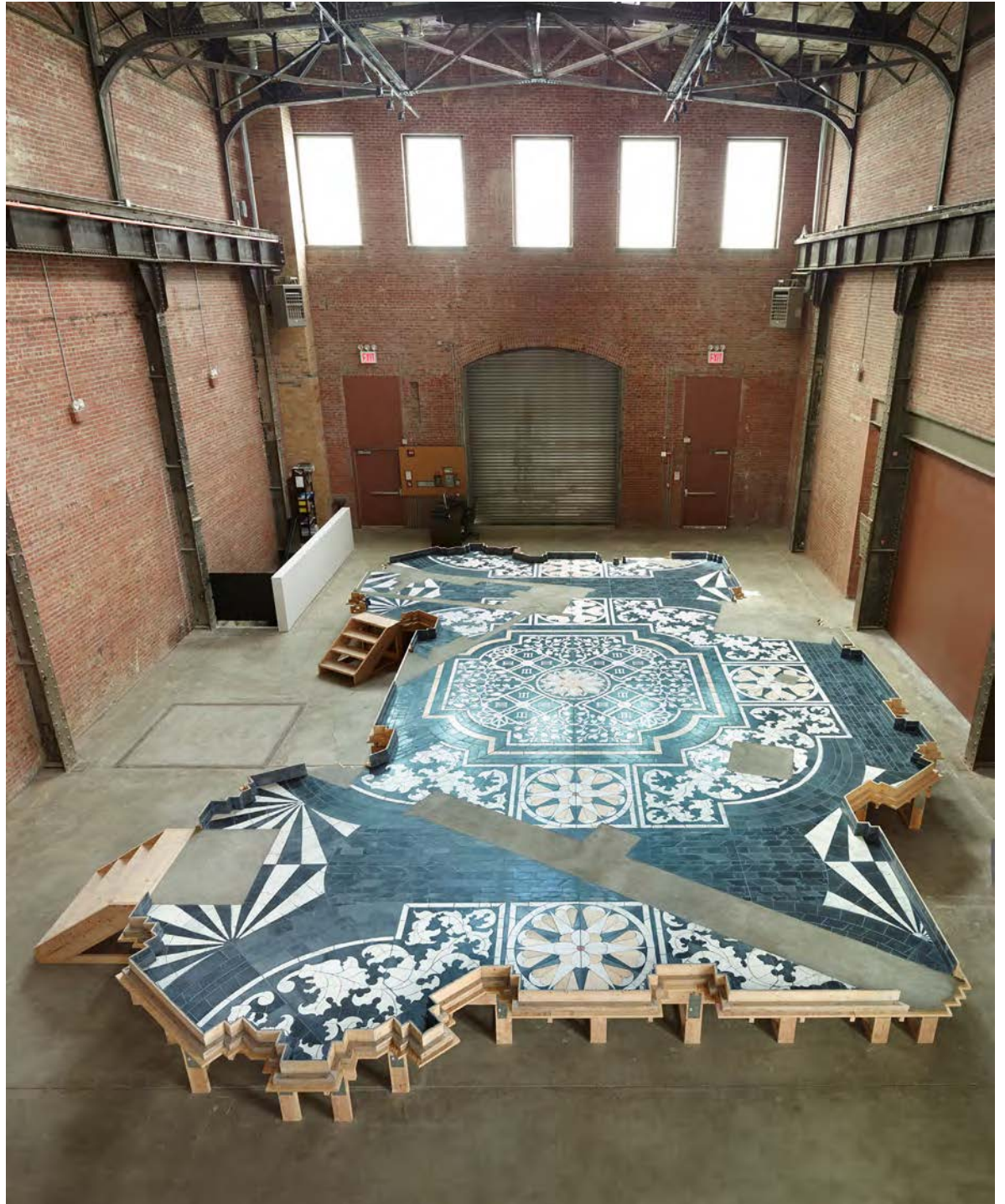
Foundation

Second part: The Reykjavík Art Museum, 2014

Courtesy of the artist and The Reykjavík Art Museum.





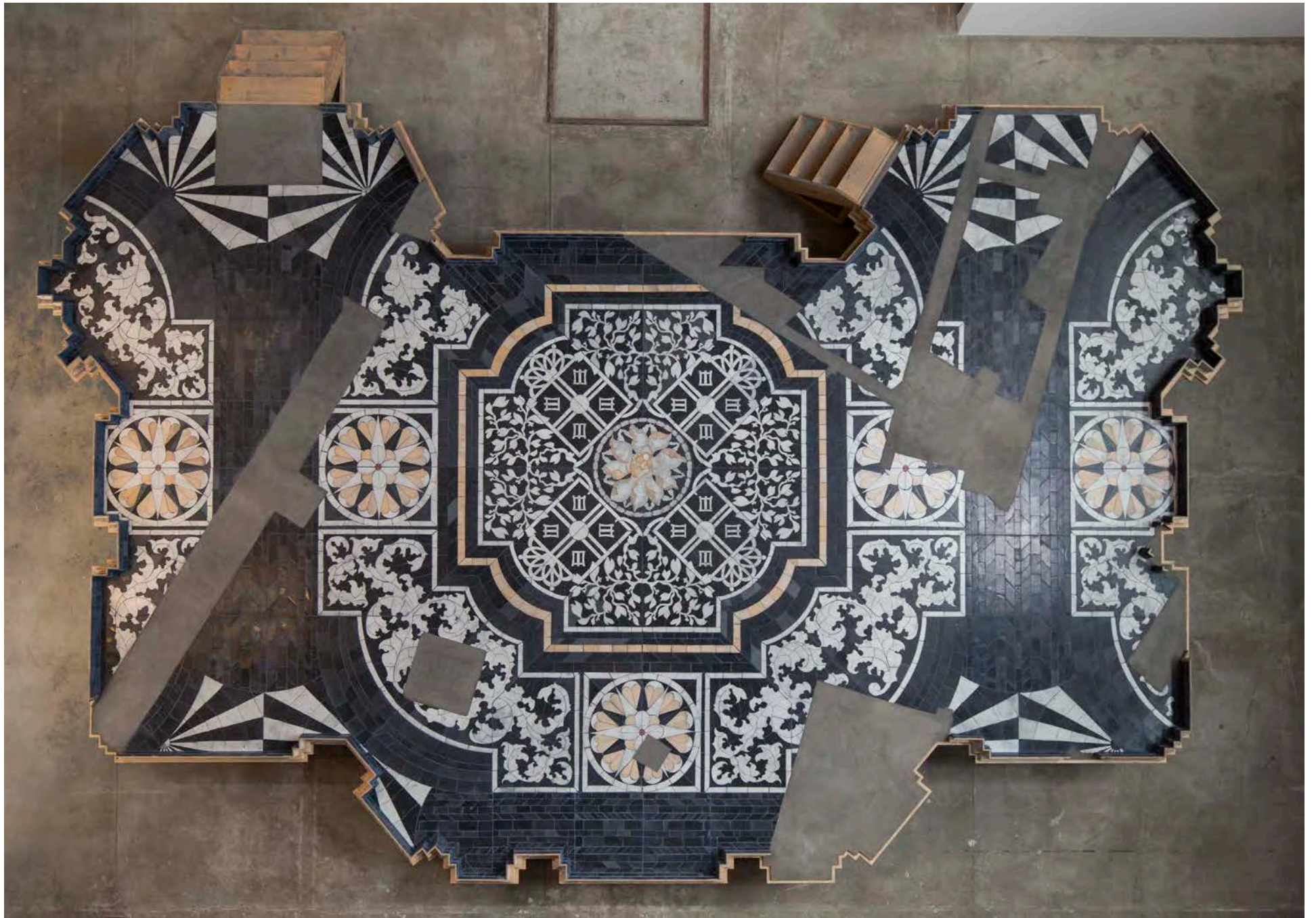


Foundation

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

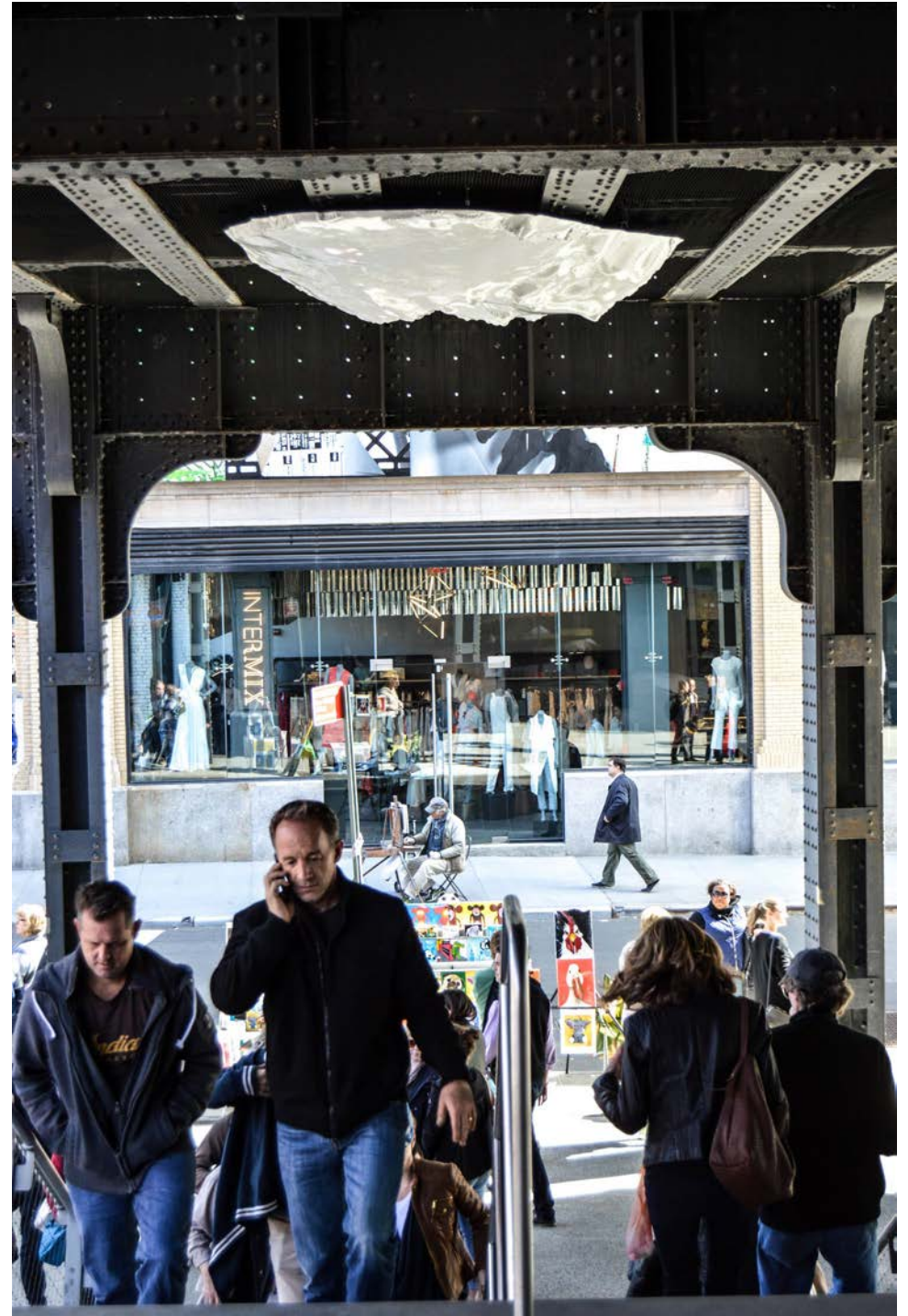
Digitally carved polystyrene from a 3D cartographical model of Bouvet Island, with an internal welded steel framework. Covered with aquamarine resin, epoxy and high gloss enamel.

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

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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.

