



Katrín Sigurðardóttir
works, 1997 - 2023



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.

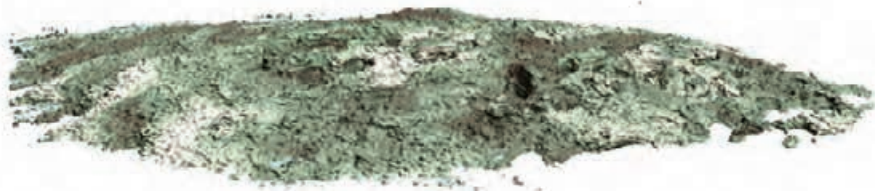
Collection of the Reykjavik Museum of Art, Iceland.
Courtesy of the Artist and the Reykjavik Museum of Art.



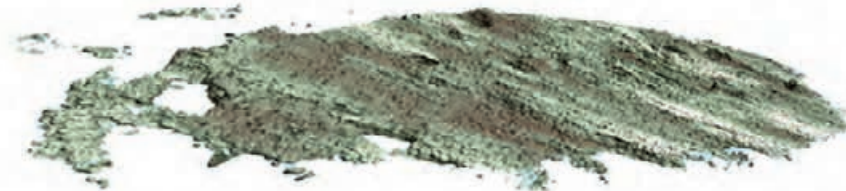
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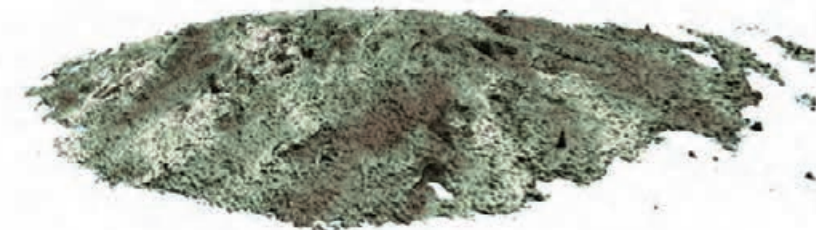
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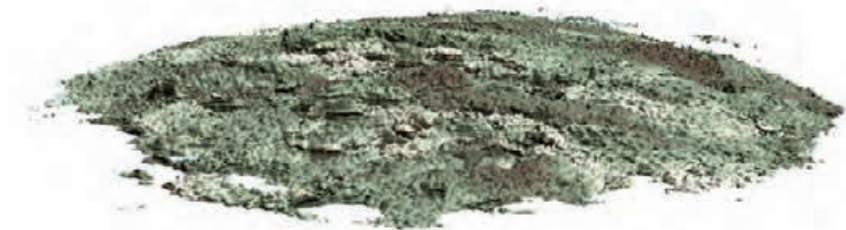
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KATRÍN SIGURDARDÓTTIR - FÆÐINGARBLETTUR 4 - UPPDRÁTTUR D

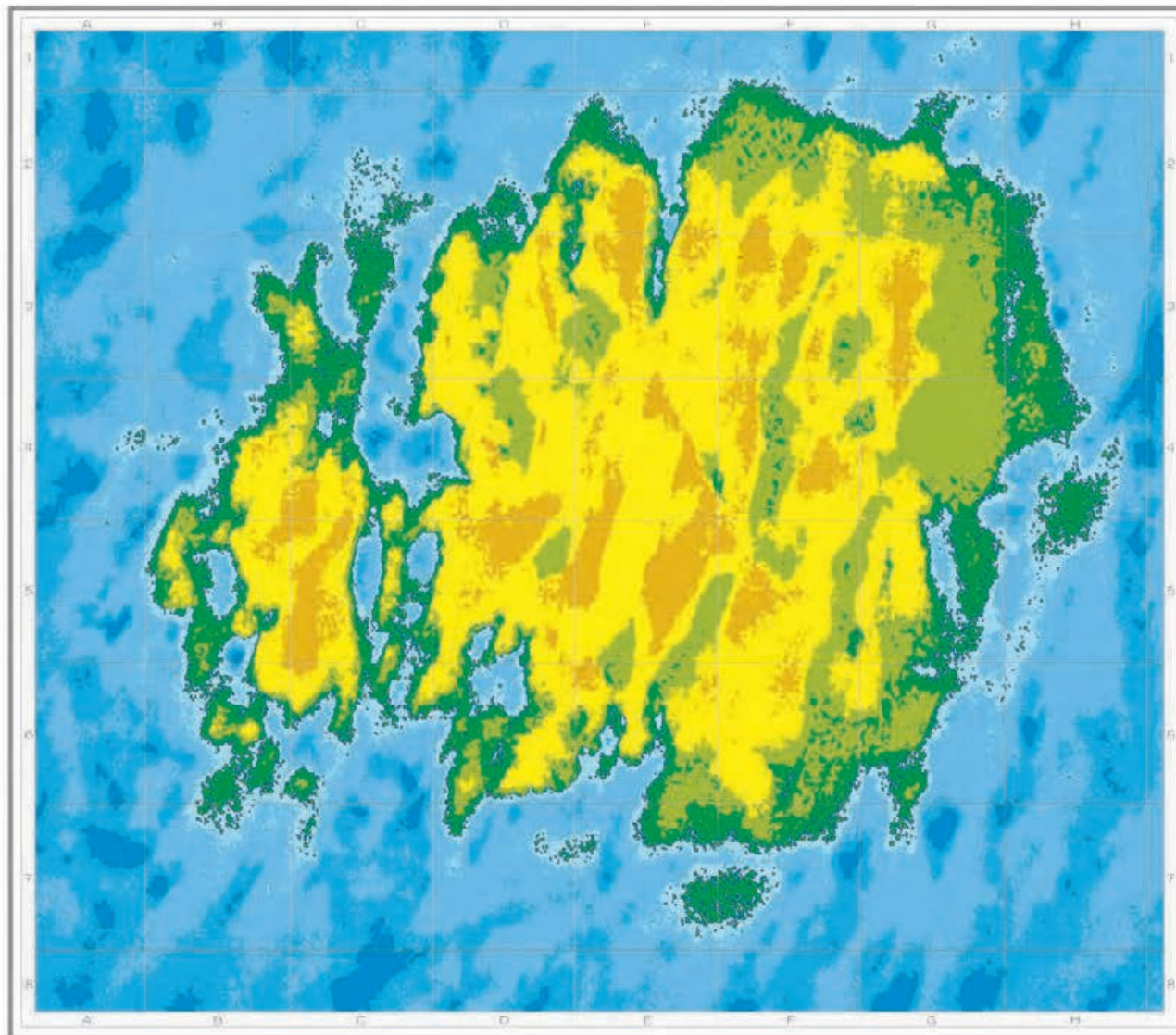
GEIÐ UT 199 — ÖLL RETTINDI ASKILIN

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.

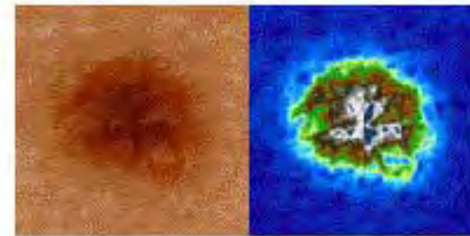
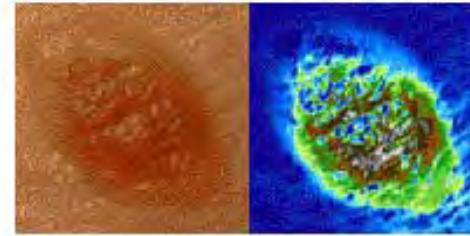
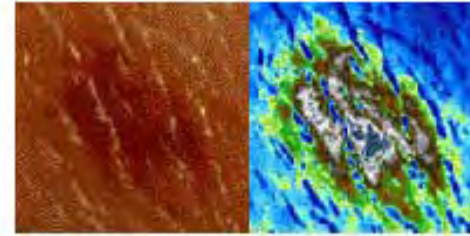
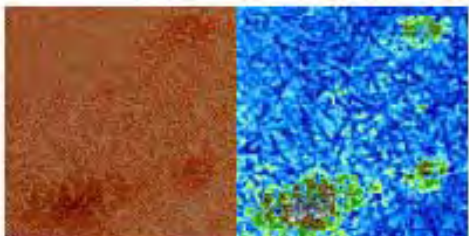
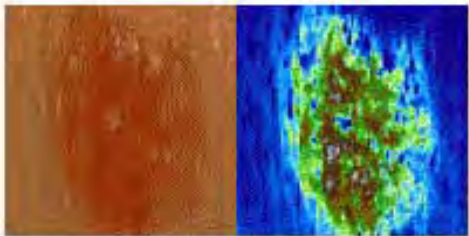
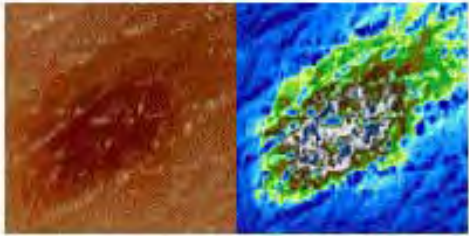
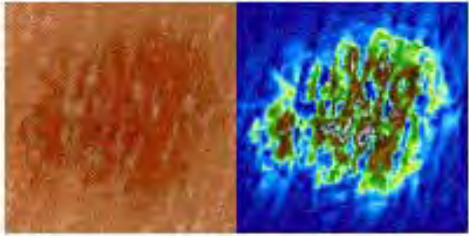
Courtesy of the Artist



SEPIÐ ÚT 1992 - ÖLL RETTINGI: ÁSKILIN



HÆÐAR OG DÝPTARTÖLUR Í MILLIMÉTRUM



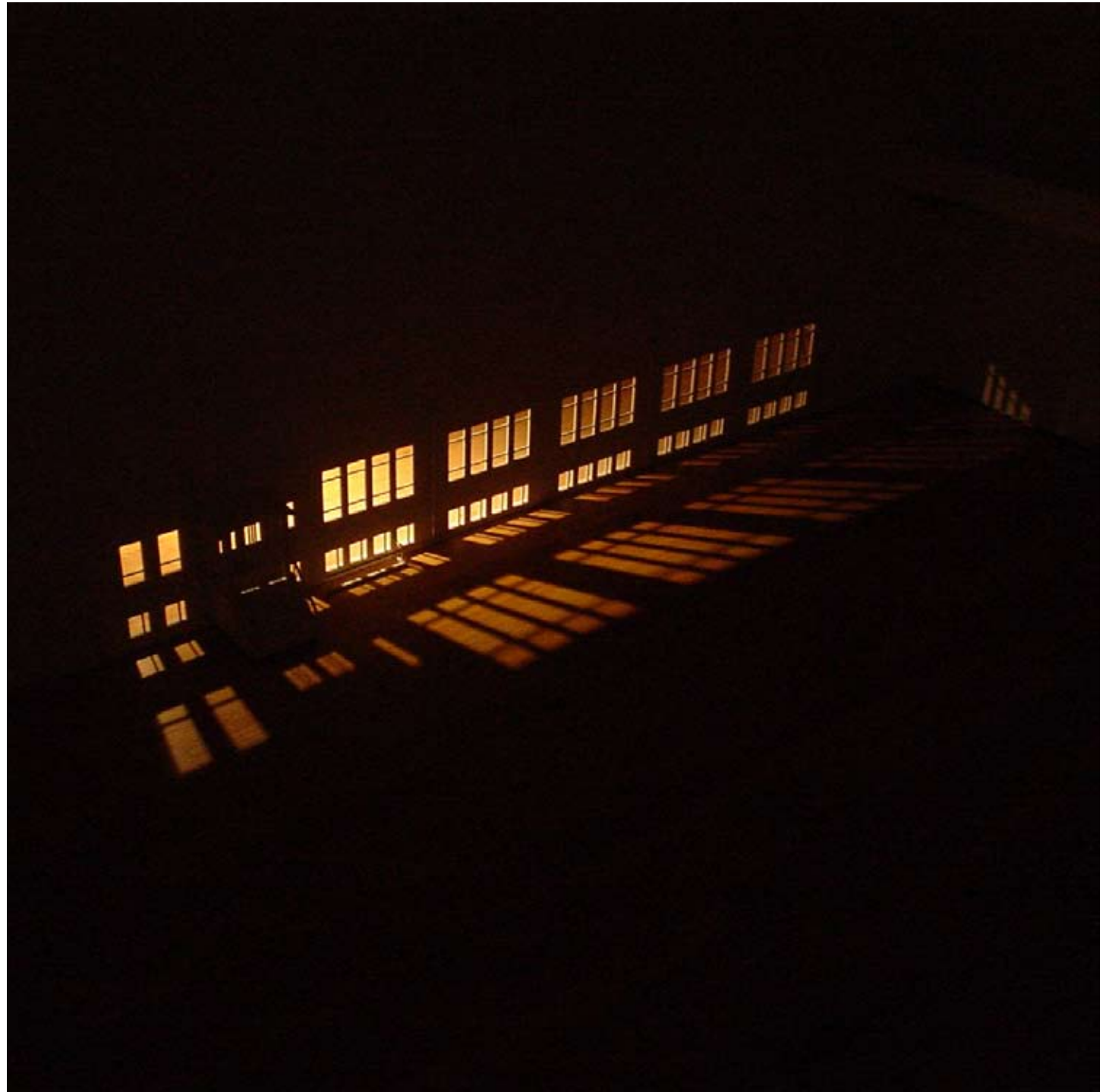
Impasse

2003

Architectural scale lumber, electric
light.
Dimensions variable.

A false wall is constructed in the gal-
lerys back room, wall to wall. At the
bottom right, a miniature model of
the façade of Isaksskoli, the artists
elementary school in Reykjavík, is
embedded.

Collection of the Reykjavik Museum
of Art
Courtesy of the Artist and the Reyk-
javík Museum of Art.



Isola

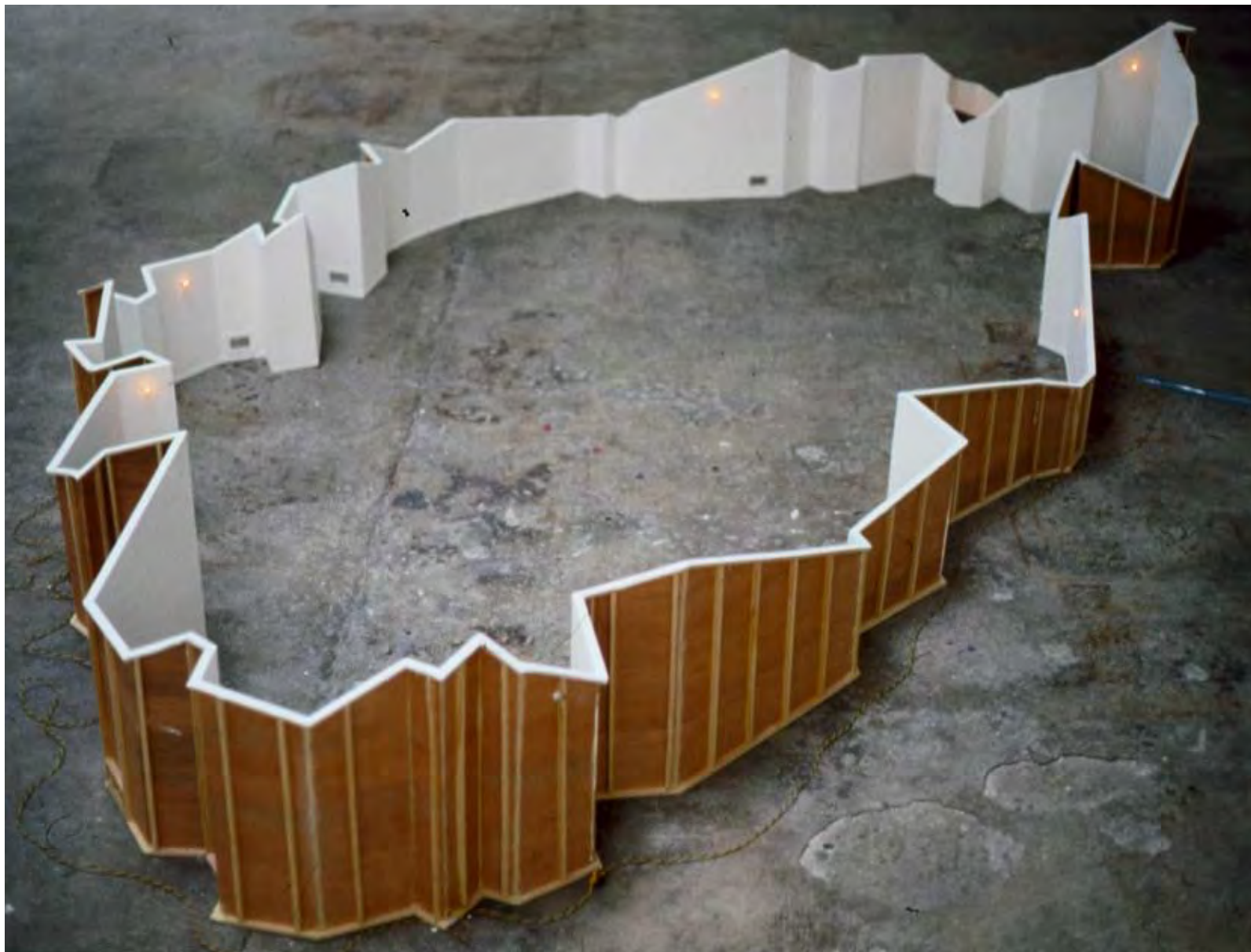
2003

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





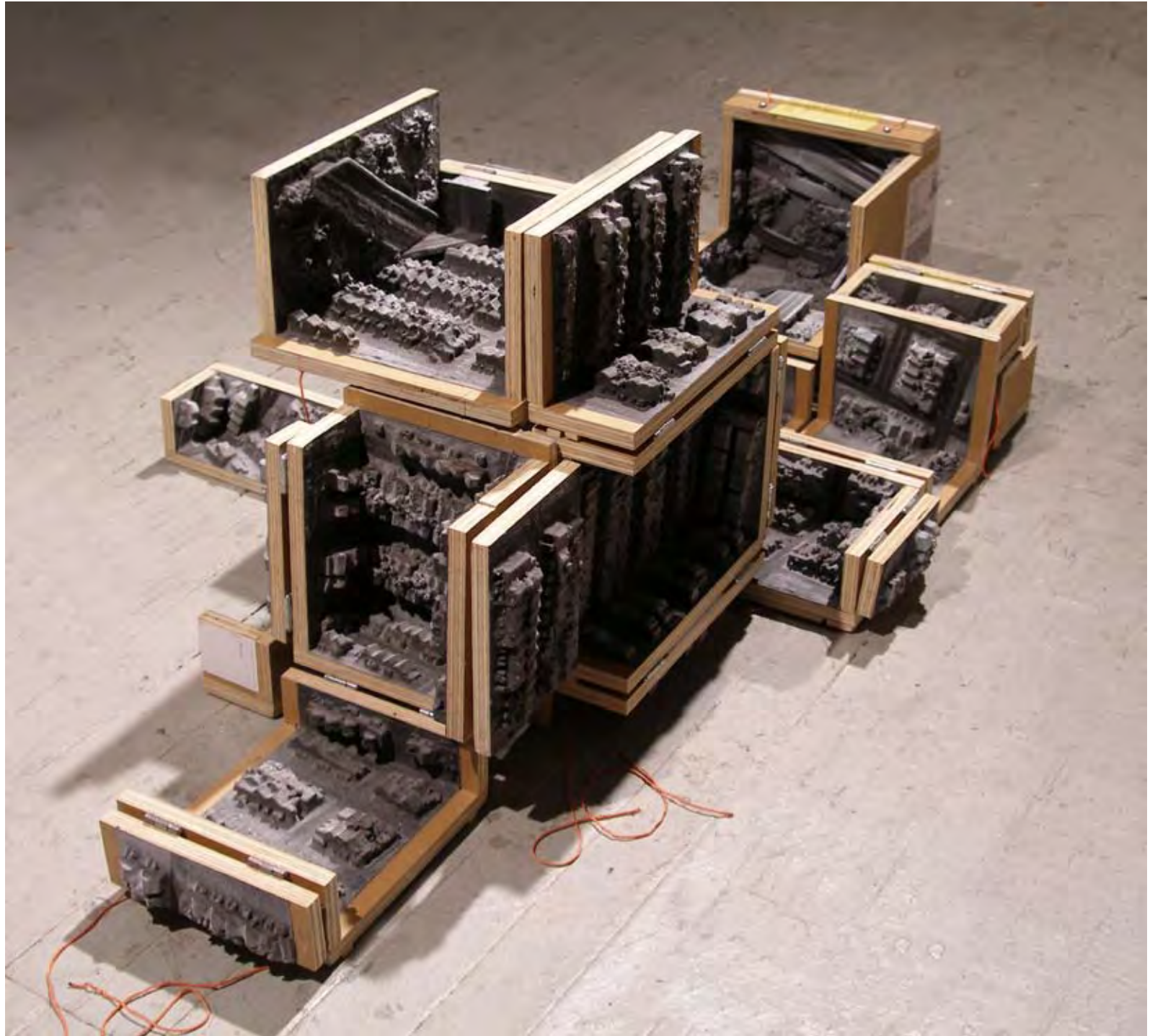
Odd Lots

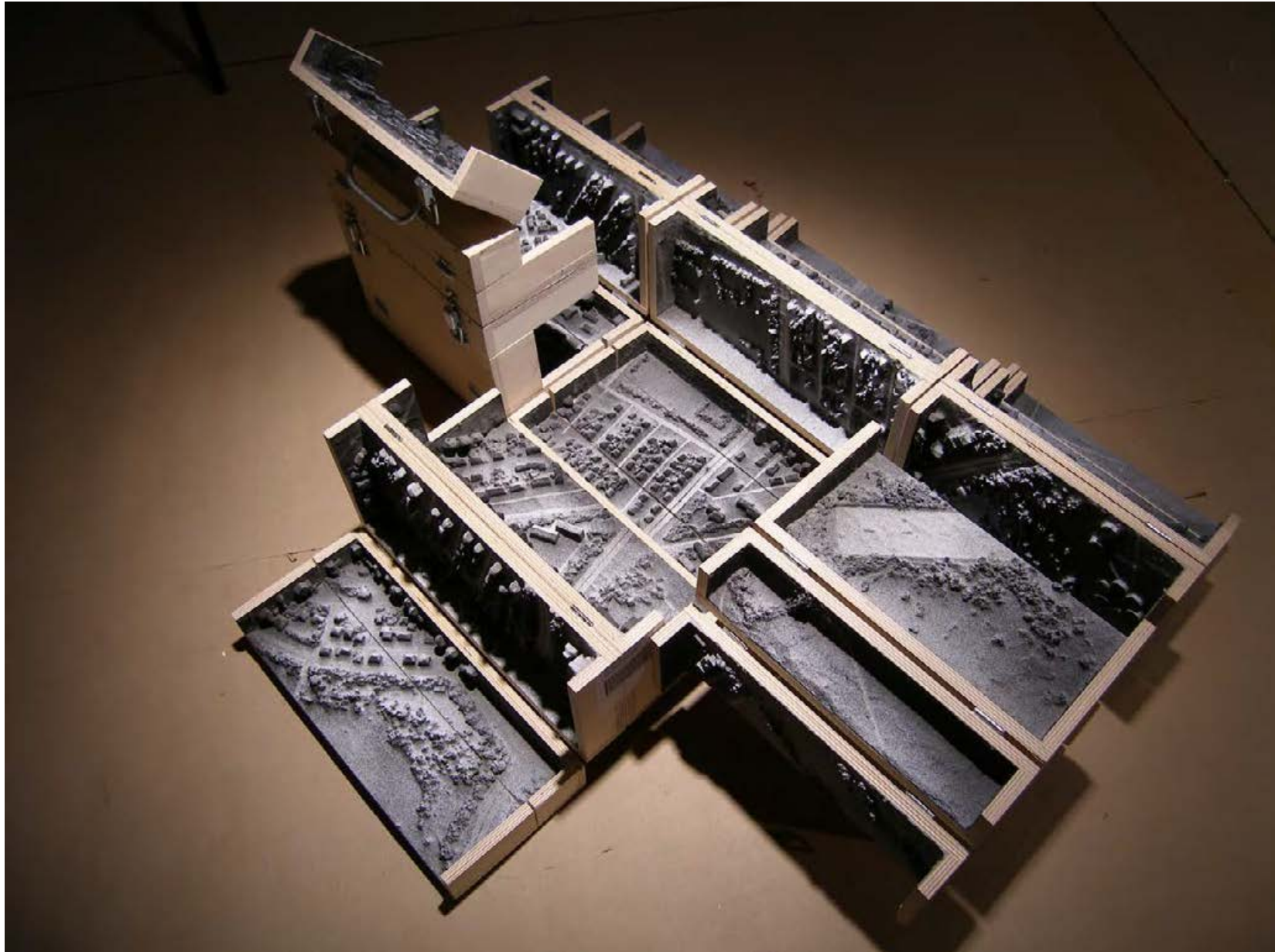
2005

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, Reykjavik.
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





Langahlíð 11 Series

A miniature abstraction of the artists childhood home at Langahlíð 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.

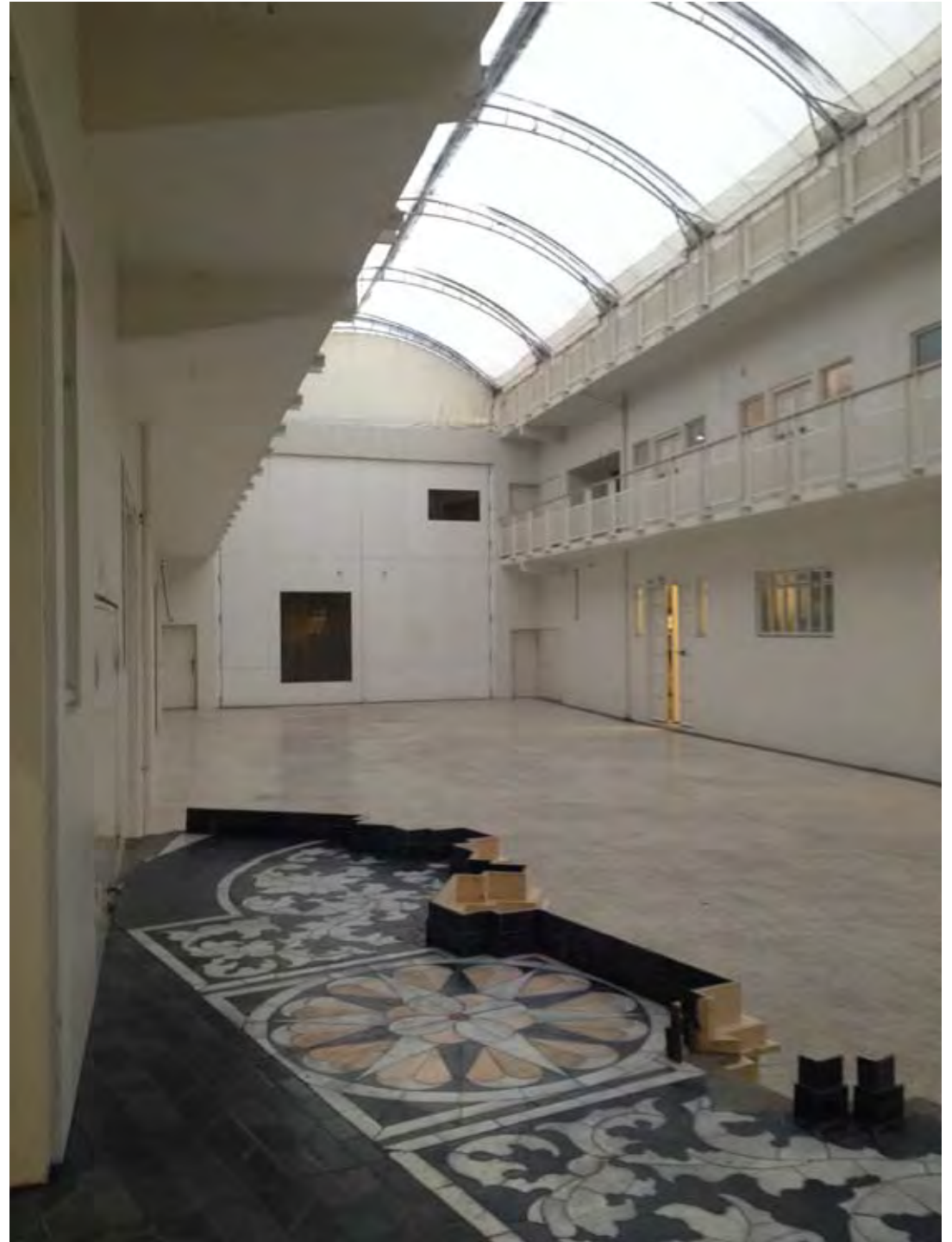
Courtesy of the Artist and the Icelandic Art Center









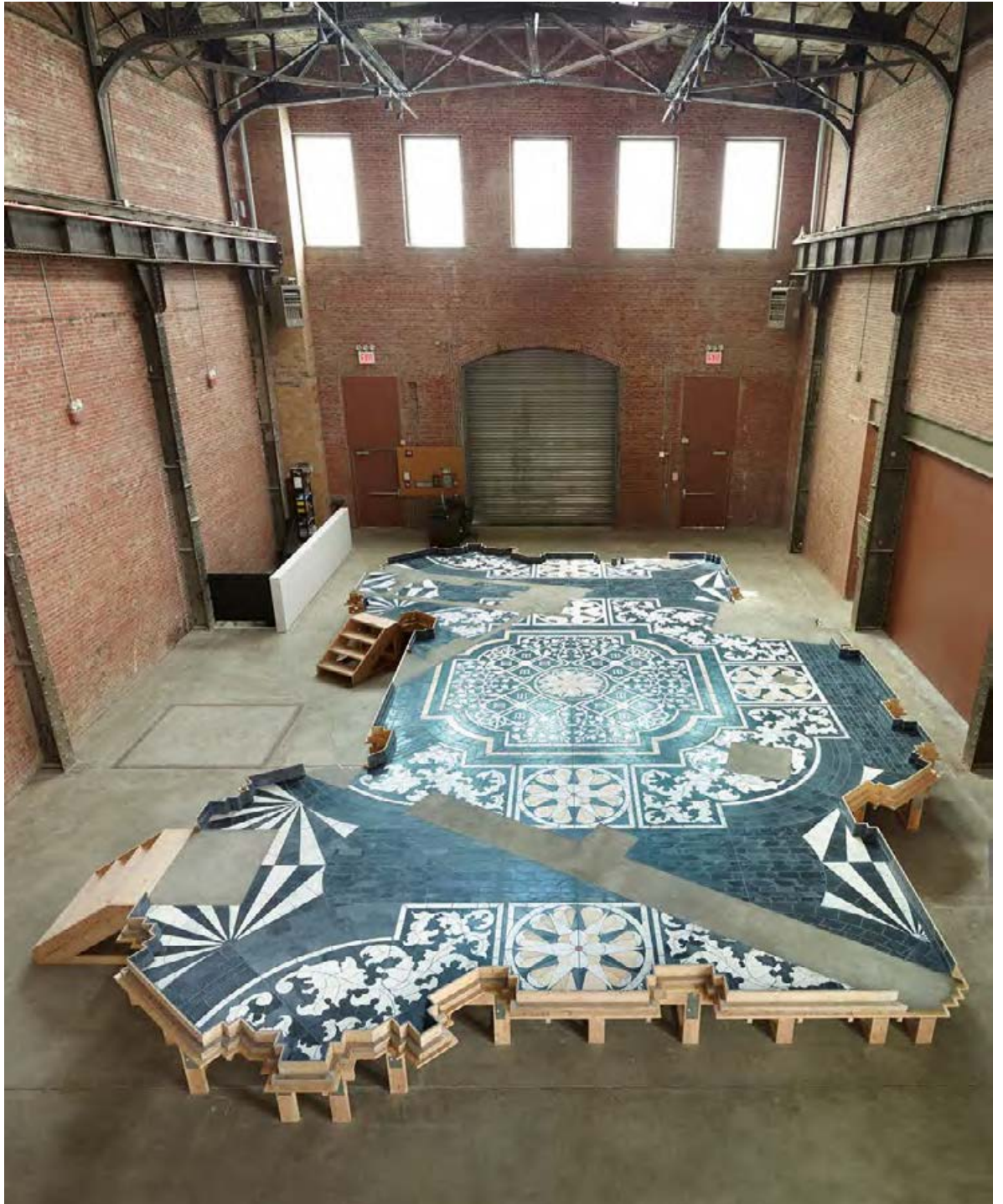


Foundation

Second part: The Reykjavik Art Museum, 2014

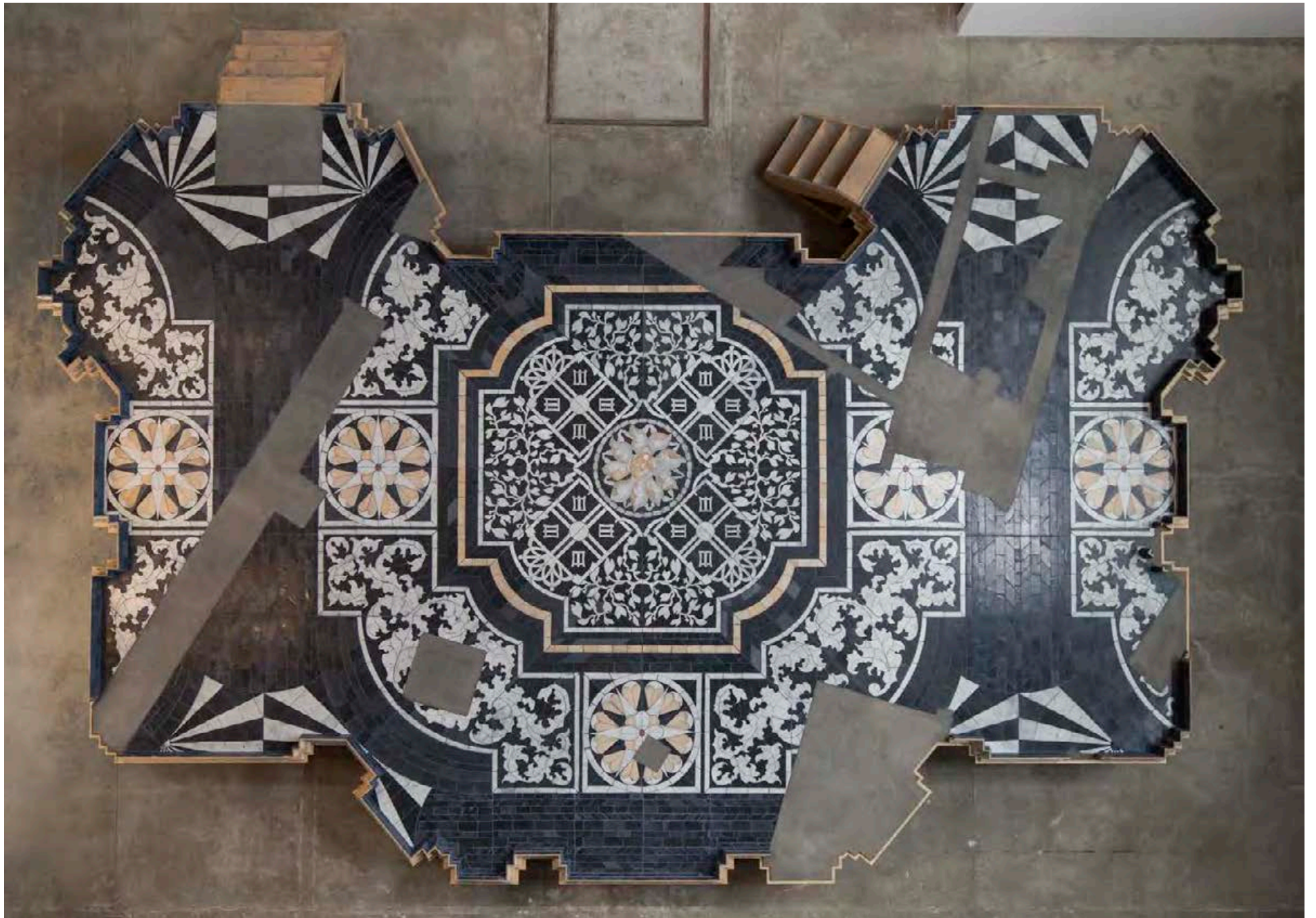
Courtesy of the artist and The Reykjavik Art Museum.





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

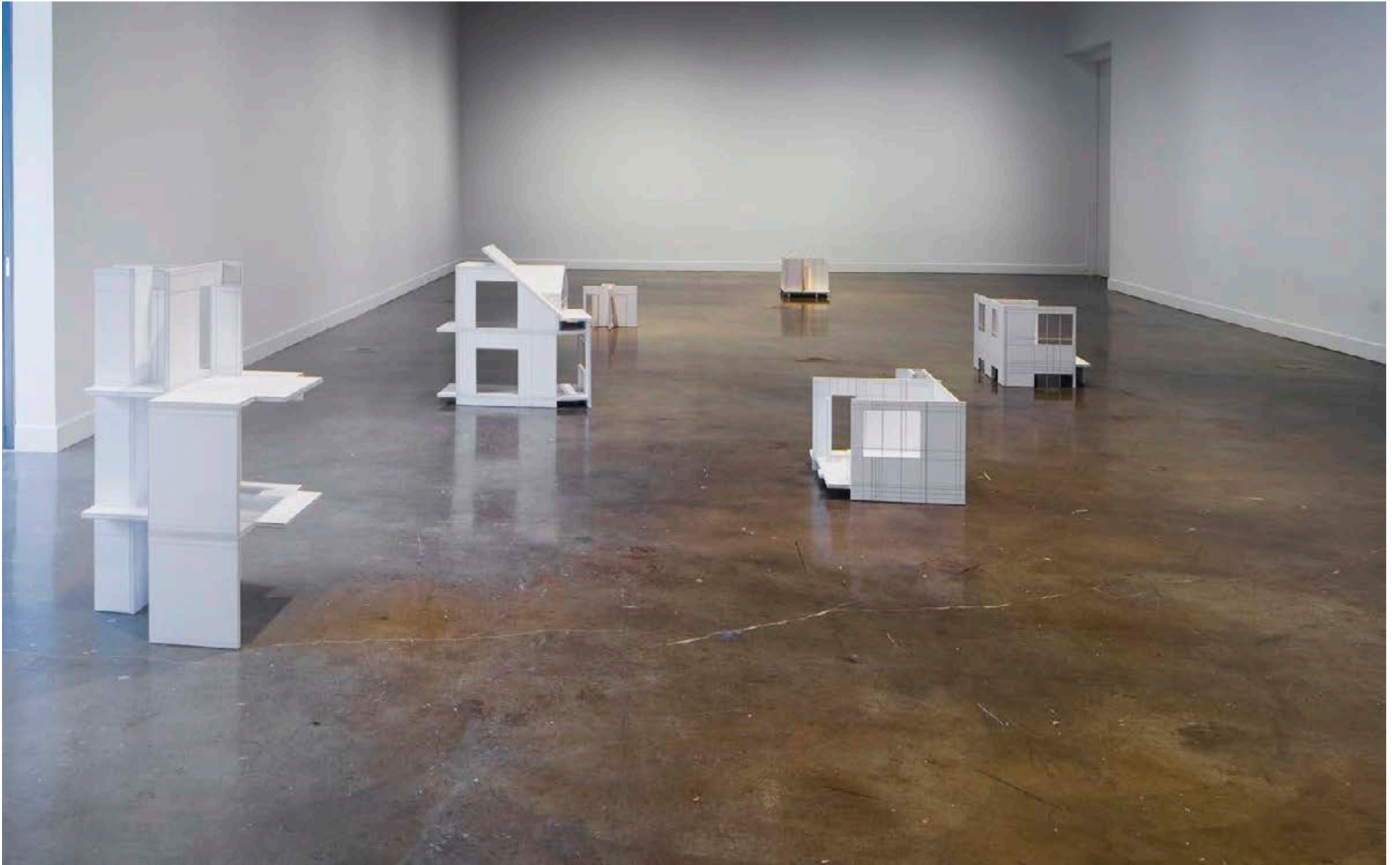
All works courtesy of the Artist











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



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



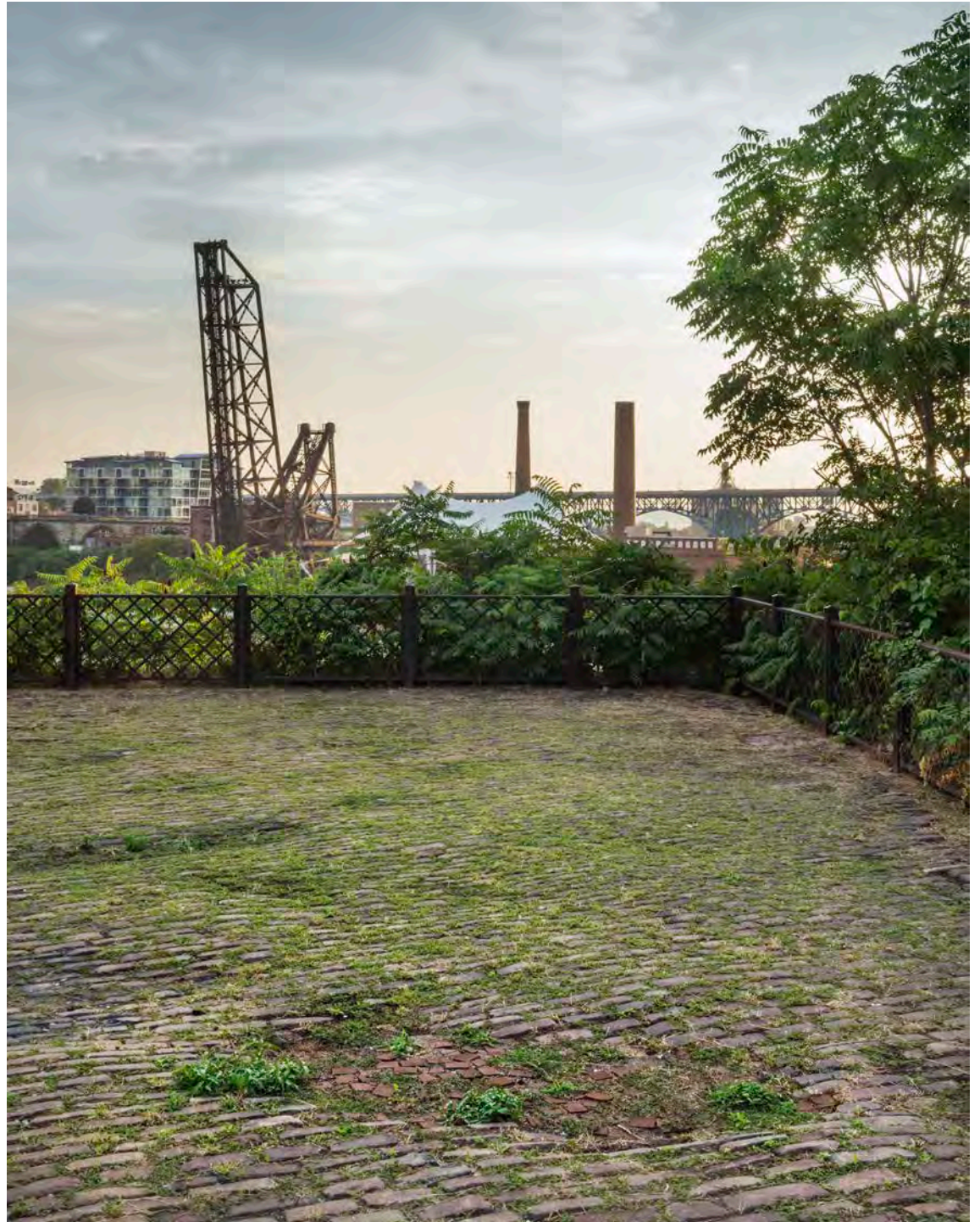
Namesake

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 Fagridalur, Iceland, formed into small cobbles, 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

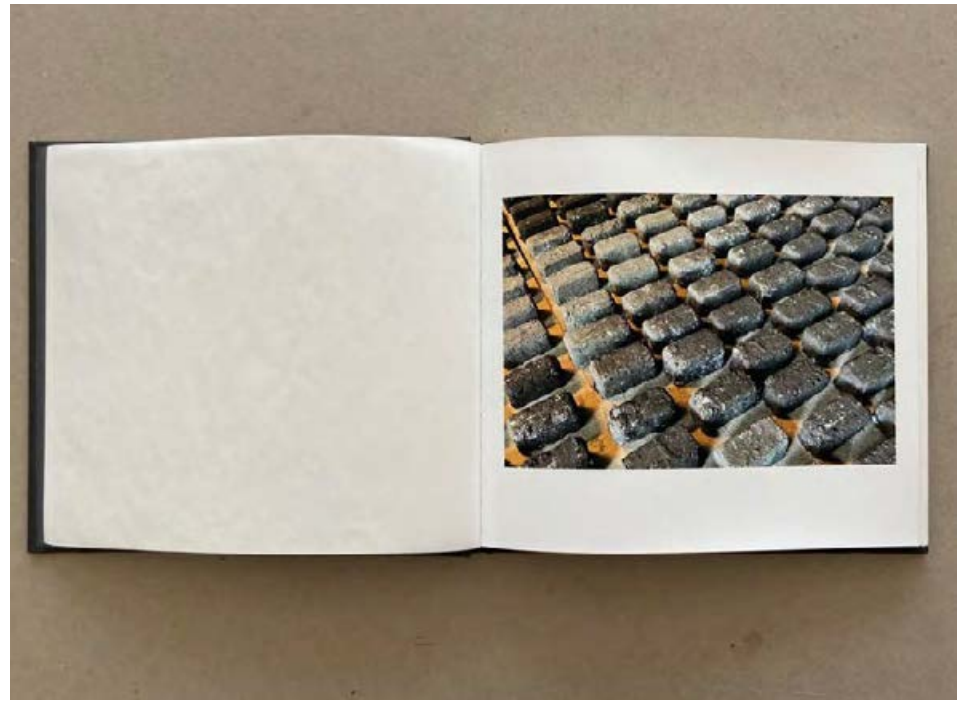
Single channel video, 20:55 min
3 + 1AP

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.







Untitled, 2023

The work is located on the old foundation of the legendary barn that was Lee Krasners and Jackson Pollocks studio, in Springs, Long Island. The barn, which is a U. S. National Historic Landmark was moved by Pollock and Krasner, from its original location where the bare concrete foundation now remains. During a fellowship at Stony Brook University, which oversees the Pollock and Krasner Studio, the artist photographed and recorded various stains and drips on the floors of studios recently vacated when MFA students moved to new studios. These stains and drips were then cast on the original barn foundation, using natural paper pulp, made from milkweed plants growing on the periphery of the foundation. The drips are 10 in total. The paper pulp is made by traditional method, wet-cast on a screen and then transferred directly to the concrete surface. Milkweed is a native plant to Long Island and grows wild in the area. The work was made in the first week of November, 2023. Over the following seasons the work kept a presence, until all traces of paper-pulp were washed away by snow and rain.

Courtesy of the Artist and the Pollock-Krasner House and Study Center, New York







Star Key

2025

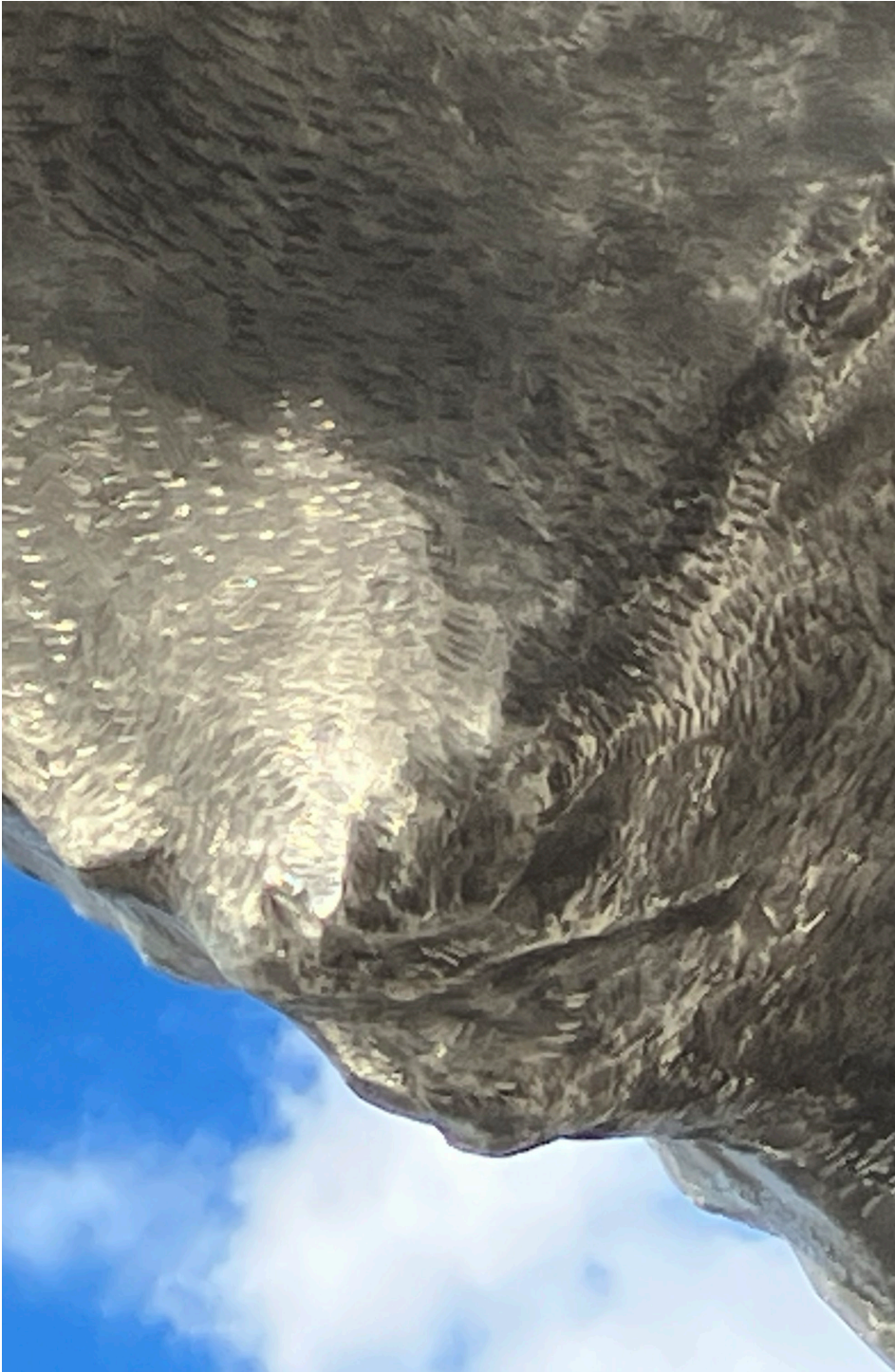
Steel, aluminum.

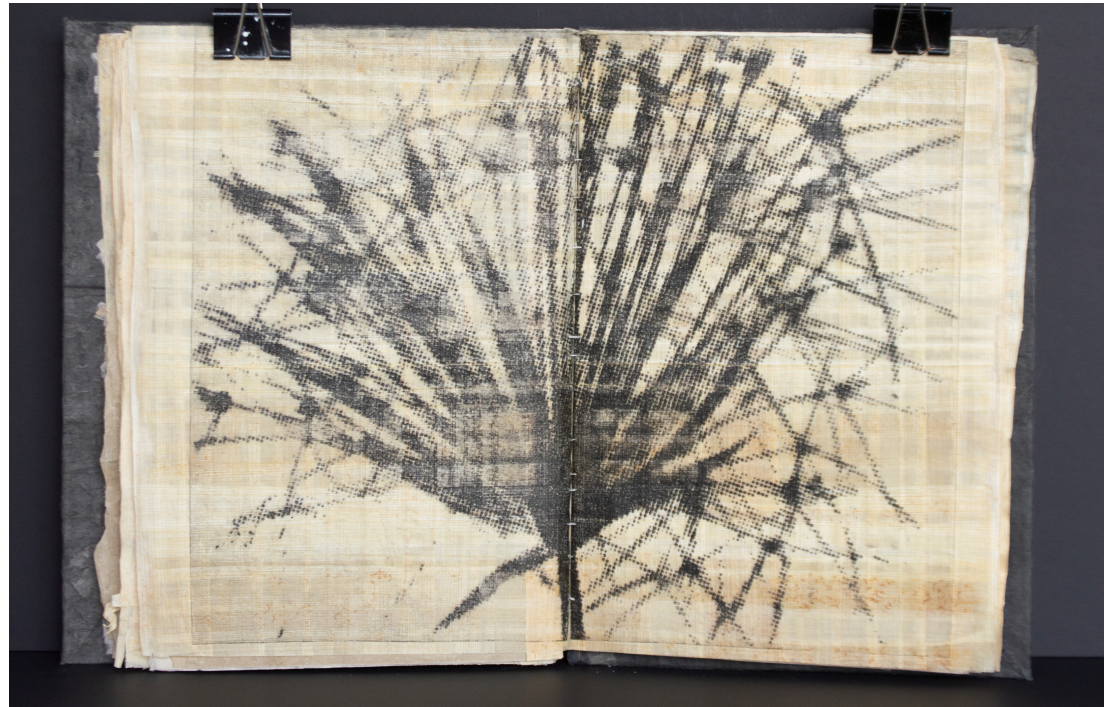
173 x 133 x 178 in

Star Key is a sculptural passageway on the footpath around Lilla Essingen, an islet in central Stockholm. . As the passerby enters this corridor of six painted steel pillars , they experience a disorienting upside-down aerial view of an islet, suspended on top of the pillars.

Cast in aluminum, the shape towering above the passerby, depicts an actual islet in the South Pacific Ocean and is in roughly the scale 1:100. The islet, part of an archipelago named The Star Keys, is an approximate antipod to Stockholm.

Images from install-in-progress. Courtesy of the Artist and Stockholm Konst.





The Fore
2026

Queens-grown papyrus, paper mulberry and flax.
Intaglio and paper-pulp silkscreen on handmade paper, bound in
handmade books. Dims 16" x 11", 96pgs, edition of 6 +2ap
Extruded glazed brick. Mural area dims approx 1500 sq ft

With Weiss/Manfredi Architects for the new Rego Park Library,
Queens. Crop of plants was grown in Queens, photographed for the
design for the mural artwork, then used to make paper, bound in a
book of the plant photographs, to be part of the library's holdings

Courtesy of the Artist, Weiss/Manfredi Architects, Queens Public
Library, NYC Department of Cultural Affairs, Percent for Art and
NYC Department of Design and Construction.

