KATRÍN SIGURDARDÓTTIR, FOUNDATION

ICELAND'S CONTRIBUTION TO THE 55TH VENICE BIENNALE (2013) ON VIEW AT SCULPTURE CENTER

New York City - SculptureCenter is pleased to present Katrín Sigurdardóttir's *Foundation*, Iceland's representation in the 55th Venice Biennale in 2013. The work will be on view at SculptureCenter June 2–July 28, 2014 with an opening reception on Sunday June 1, 5-7 pm.

*Foundation* is a large-scale installation comprising a raised ornamental surface, mapping out the floor of a fictional 18th century pavilion. Hand-made tiles form intricate patterns in the baroque style, and visitors are invited to walk on the surface and experience it underfoot.

*Foundation* is conceived as a trilogy of installations. In the first, at Palazzo Zenobio's *Lavanderia* in Venice, the work intersected the walls of an ancient laundry. In Reykjavik, the work was located at the Reykjavik Art Museum's Harbour House, an old customs house in downtown Reykjavik. Now in New York, it will occupy the vast gallery of SculptureCenter, a former trolley repair facility. *Foundation* juxtaposes elaborate and ornamental decoration with the functional structures of these repurposed industrial buildings. In each of its prior iterations, *Foundation* intersected with the building structure cutting across interior and exterior walls and columns. The imprint of the architecture of the previous venues is visible, drawing a new pattern. Thus, the real story—of inhabiting three different buildings in three different countries—intentionally contrasts the fairytale of the baroque inspired floor.

The surface of the pavilion’s floor, symbolizing opulence and leisure, contrasted by the building's structure, referencing labor, brings up questions of value and structures of power. The floor replicates artisanal tile construction and is handmade by the artist and her team as a way of questioning the limits between art and craft, as much as the concept of authorship in relation to production. This imaginary locus with its disjointed leveling, suggests an overlay in time and space, bringing to mind the mining of an archiological site, as much as the prospective structuring of architecture.

In its entirety this piece is an investigation around the concept of drawing. *Foundation*, metaphorically evokes the drawn line as the origin of thought, of artistic production as well as architecture and craft. Navigating this abstract space—where the contamination between different disciplines and forms of knowledge parallels the intersection of the floor plans—creates a unique emotional experience.

Katrín Sigurdardóttir was born in Reykjavik in 1967. Over two decades, she has explored the way physical structures and boundaries define our perception of reality. Through unexpected shifts in scale, united with a personal use of architecture, cartography and landscape, her evocative installations oblige us to look at the world surrounding us in a new way.
On *Foundation*, Sigurdardóttir remarks:

‘A floor is in itself a place. A floor that relocates defies conventional logic. What type of floor moves? A surface that is preserved as an artifice, a relic extracted out of its original time and space. On the one hand, this work is a meditation on the uprootedness of art and the complexities evoked by removal, partition, transition and representation of art and artifacts. On the other hand I was thinking about the practice and vocation of the artist in society, past and present’


The exhibition is organized by the Icelandic Art Center, and is curated by Illaria Bonacossa, director of Villa Croce, Museo D’Arte Contemporanea, Genoa, Italy and Mary Ceruti, Executive Director and Chief Curator of SculptureCenter, New York. A 128-page catalog accompanies the exhibition, published by The Reykjavik Art Museum and Marsilio Editori, Venice. It contains texts in English, Icelandic and Italian, by Hafthor Yngvason, Director of the Reykjavik Art Museum, Katrín Jakobsdottir, Minister of Culture, Dorothee Kirch, Commissioner; the writers Eva Heisler and Kristín Ómarsdóttir; in addition to Illaria Bonacossa, Mary Ceruti and Katrín Sigurdardóttir.

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The presentation of Foundation at SculptureCenter is supported by Hage Engineering PC; McBride & Associates Architects; UOVO Fine Art Storage.

Also on view: *Liz Glynn: RANSOM ROOM*, *Now Showing: Jory Rabinovitz*.

**About SculptureCenter**

Founded by artists in 1928, SculptureCenter is a not-for-profit arts institution in Long Island City, NY dedicated to experimental and innovative developments in contemporary sculpture. SculptureCenter commissions new works and presents exhibitions by emerging and established, national and international artists.

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