

FOR IMMEDIATE RELEASE
January 9, 2020

Inman Gallery is pleased to present

Sigrid Sandström
Sounds from the Earth

January 17 – February 29, 2020

Artist's Reception: Friday, January 17
6:00–8:00pm

Gallery hours:
Wed. – Sat., 11 – 6
And Tuesday by appointment



Sigrid Sandström, *Past Projection I*, 2019
Acrylic on polyester canvas, 76 x 60 inches

Inman Gallery is pleased to present a selection of new paintings by **Sigrid Sandström** entitled ***Sounds from the Earth***. The exhibition will open Friday, January 17, with a reception from 6:00 to 8:00pm, and continues through February 29, 2020. The artist will be present at the opening.

For the past 20 years, Sandström has been exploring the power of the painted surface to communicate visual precarity, and to encourage a sense of wonder and exploration in her viewers. The surface of a Sandström painting exists as a vestige, an imprint, evidence of a previous act while also depicting something visually different than its referent. It points to the past while simultaneously unfolding in the present moment.

In the early 2000s, while living in Houston as a Core Program Artist-in-Residence at the Museum of Fine Arts, Houston, Sandström depicted the fast-melting glaciers of her Nordic homeland. Attempting to communicate the fluid movement of the glaciers, she made a one-second film, using 24 small paintings. As her work became increasingly abstract, she pursued an experiential practice, in which her imagery emerged out of the painterly process rather than having a specific location in mind.

Sandström's paintings hover between the representational and the abstract and exist in a liminal space, operating on the threshold between the classic idea of the picture as a window into space and the modernist view of the painting as a flat, painterly surface. While presenting the viewer with printed and painted objects on the surface of the picture plane, she nonetheless teases out an illusion of depth and a sense of space behind the objects through their layering. As the artist has noted, her goal has been "to look at AND look through" her compositions. Sandström calls attention to the surface of the canvas only to peel away the flatness, revealing objects that feel as if they are held in suspension.

In more recent smaller works, Sandström isolates an object against a deep navy blue ground. The object floats in an indeterminate space without weight or an obvious means of attachment. Transcending their origin as residual marks from a printing activity, they appear as amorphous, undefinable forms. While reductive in scale and palette, these new works focus our attention and insist on the presence of the object in space, worthy of inspection and study.

While living in Houston, Sandström discovered the work of Texas modernist Dorothy Hood (1919–2000). *Haiti*, one of the grand Hood paintings owned by the Museum of Fine Arts, Houston, was a revelation to the young artist. Sandström recalls:

“I was knocked out by the monumentality of it and intimidated by the crisp perfection. It was just mesmerizing perfection! It just sat there so perfectly balancing between chance and utmost control.”

In the south gallery, ***Sounds from the Earth*** (also the title of a Hood painting) unfolds as an homage to the late modernist master, featuring Hood’s mid-1990s painting *Yellow Stripe** along with a group of small Sandström paintings mounted on metal stands. Sandström’s interest in Hood is as much about Hood’s approach to life and her belief in the importance of painting as a tool of communication as it is about the paintings themselves. She says:

“Dorothy’s paintings are serious to the extent that they run the risk of not being taken seriously. She believed in them, they are confident, and yet importantly, she was humble to the fact that she is human. She was someone who dared asking the larger questions through painting. I find her faith in painting moving, inspiring and powerful.”

*Dorothy Hood, *Yellow Stripe* appears courtesy of McClain Gallery, Houston.



Sigrid Sandström, *Map 1:1 (I)*, 2019
Acrylic on polyester canvas
19 1/4 x 17 3/8 inches

Sigrid Sandström (born 1970, Stockholm, Sweden) studied at Cooper Union School of Art, New York, NY (1995); earned a BFA at Academie Minerva, Groningen, The Netherlands (1997); attended Skowhegan School of Painting and Sculpture, Skowhegan, ME (2000); and received an MFA in Painting from Yale University, New Haven, CT (2001). She has been awarded numerous fellowships and residencies, including at the Royal Swedish Academy of Fine Arts, Stockholm (2016); the John Simon Guggenheim Memorial Foundation, New York, NY (2008); and The Core Fellowship at the Museum of Fine Arts, Houston, TX (2001-03). In 2018 she was a Dora Maar Fellow in Ménerbes, France.

Sandström has exhibited widely across the United States and in her native Sweden. Recent solo exhibitions include shows at Cecilia Hillström Gallery, Stockholm (2019); Västerås konstmuseum (2018); Kulturens Hus Luleå (2017); Galleri Gunnar Olsson, Stockholm (2018); Inman Gallery, Houston, TX (2016); Anat Ebgı, Los Angeles, CA (2016). Her work is currently on view in a group exhibition at Bonniers konsthall in Stockholm. Sandström’s work is in the public collections of the Museum of Fine Arts Houston, Houston, TX; Moderna Museet, Stockholm, Sweden; Borås Konstmuseum, Borås, Sweden; Malmö konstmuseum, Malmö, Sweden, The Public art Agency, Sweden,

Ulrich Museum of Art, Västerås konstmuseum, Västerås, Sweden, Wichita, KS; and Yale University Art Gallery, New Haven, CT.

Sandström is a Professor of Fine Arts at the Royal Institute of Art, Stockholm, Sweden. She currently lives in Boston.

Special Event
Saturday, January 18, 2020, 1:00pm
Inman Gallery

Sigrid Sandström and Kerry Inman in conversation

Please join us for what promises to be a lively conversation in the gallery.
Finger sandwiches and drinks afterwards.

For more information contact kerry@inmangallery.com or call 713-526-7800.