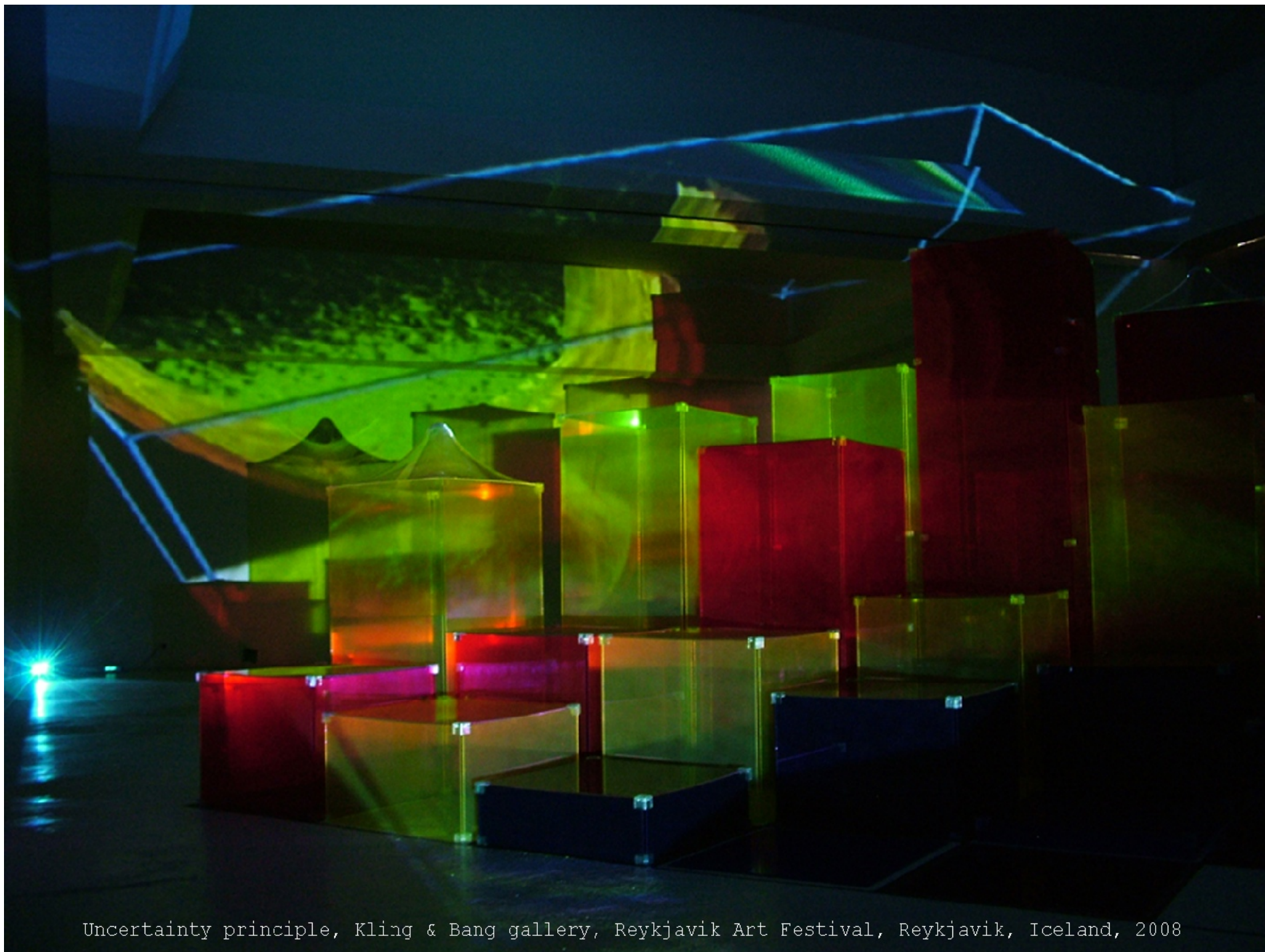
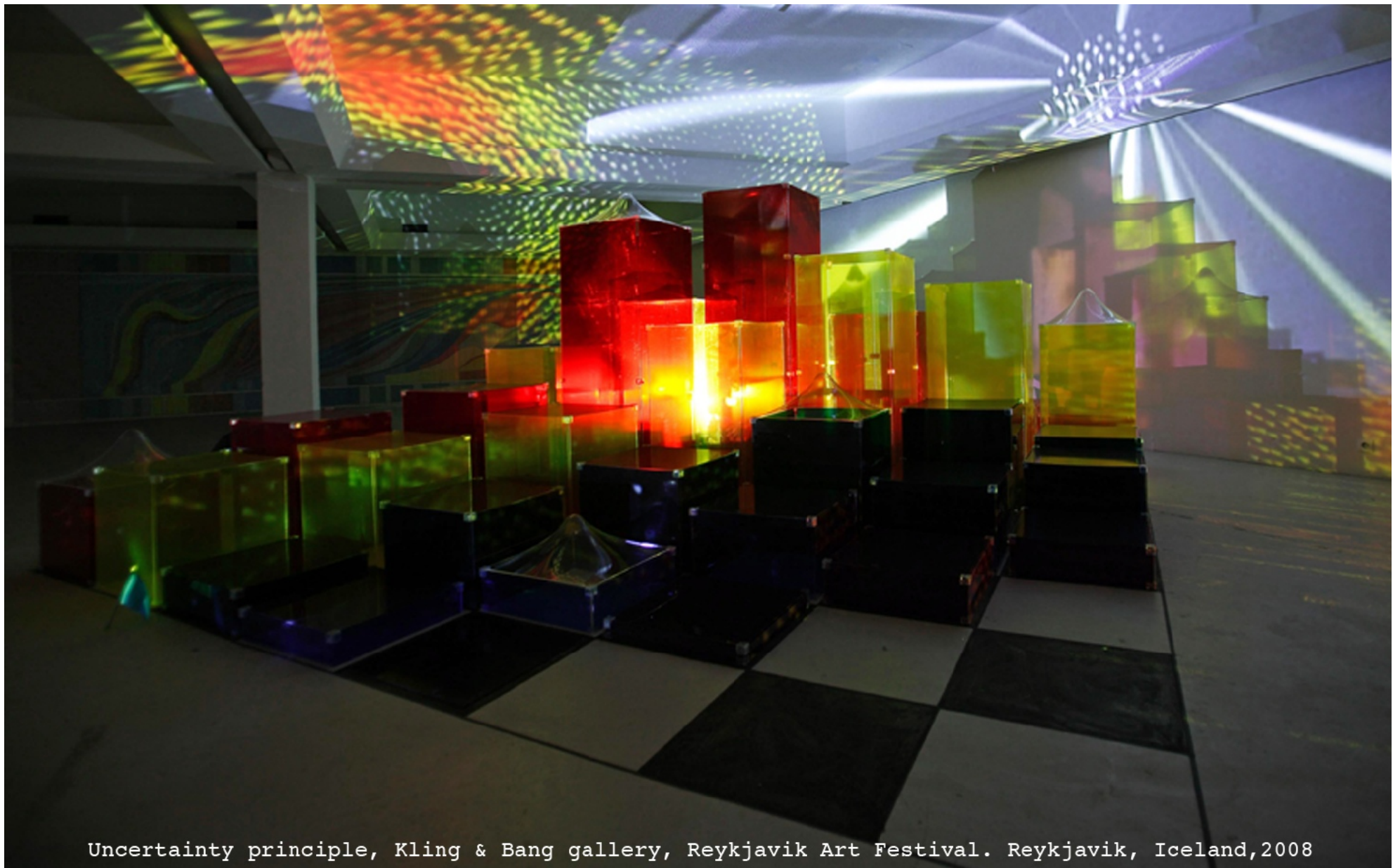


Portfolio - Selected works 2005 - 2010
Sirra Sigrun Sigurdardottir



Uncertainty principle, Kling & Bang gallery, Reykjavik Art Festival, Reykjavik, Iceland, 2008

52 plexiglas pedestals with colored film standing on painted chessboard, (180"x180"x70") 3 video projections, installation view.

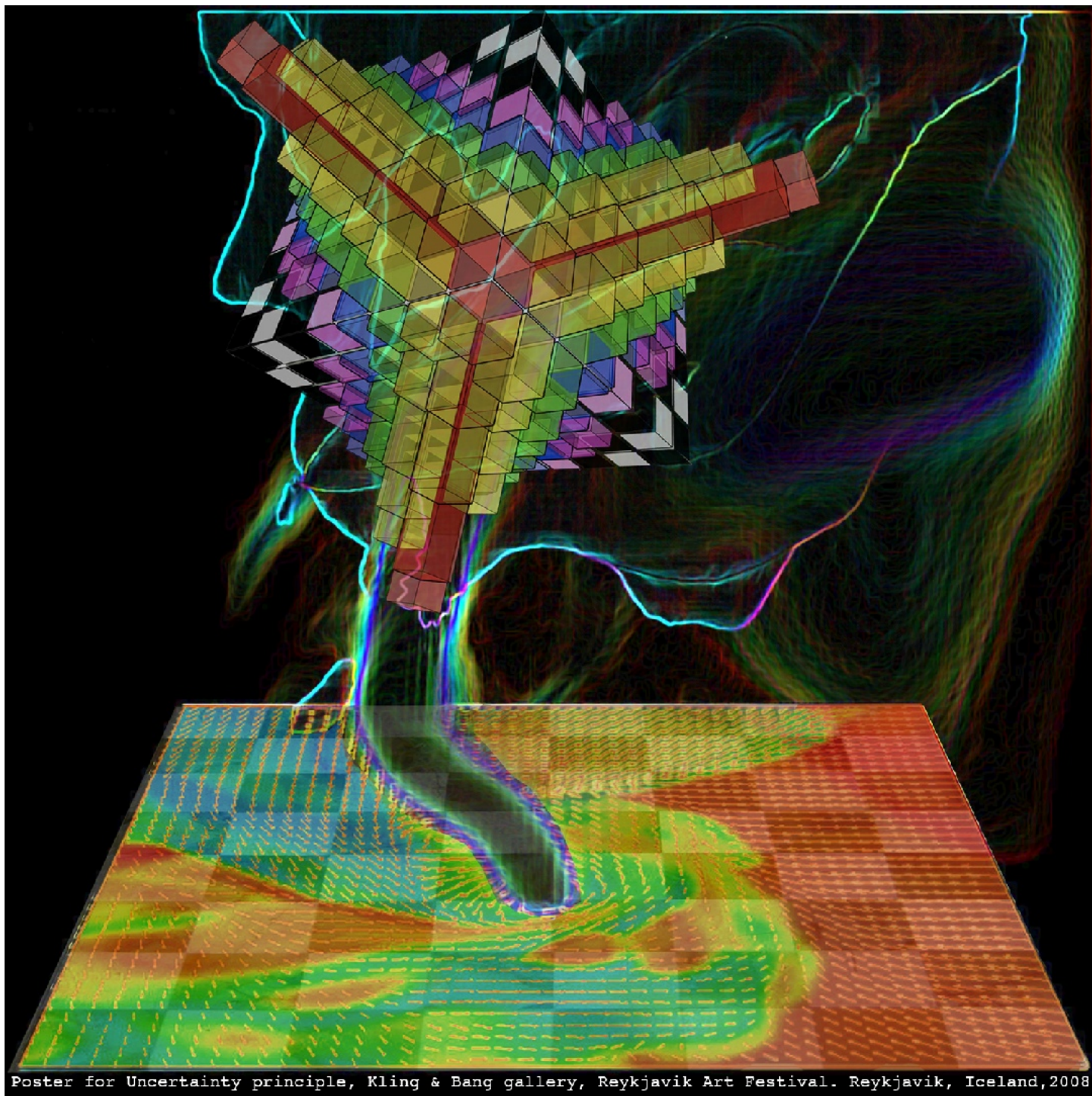


Uncertainty principle, Kling & Bang gallery, Reykjavik Art Festival. Reykjavik, Iceland, 2008

52 plexiglas pedestals with colored film standing on painted chessboard, (180"x180"x70") 3 video projections, print on canvas, (102"x433") installation view.



Uncertainty principle, Kling & Bang gallery, Reykjavik Art Festival. Reykjavik, Iceland, 2008
Print on canvas, (102"x433") installation view.



Poster for Uncertainty principle, Kling & Bang gallery, Reykjavik Art Festival. Reykjavik, Iceland, 2008

Reykjavik

Sirra Sigrún Sigurðardóttir

KLING & BANG

Laugavegur 23

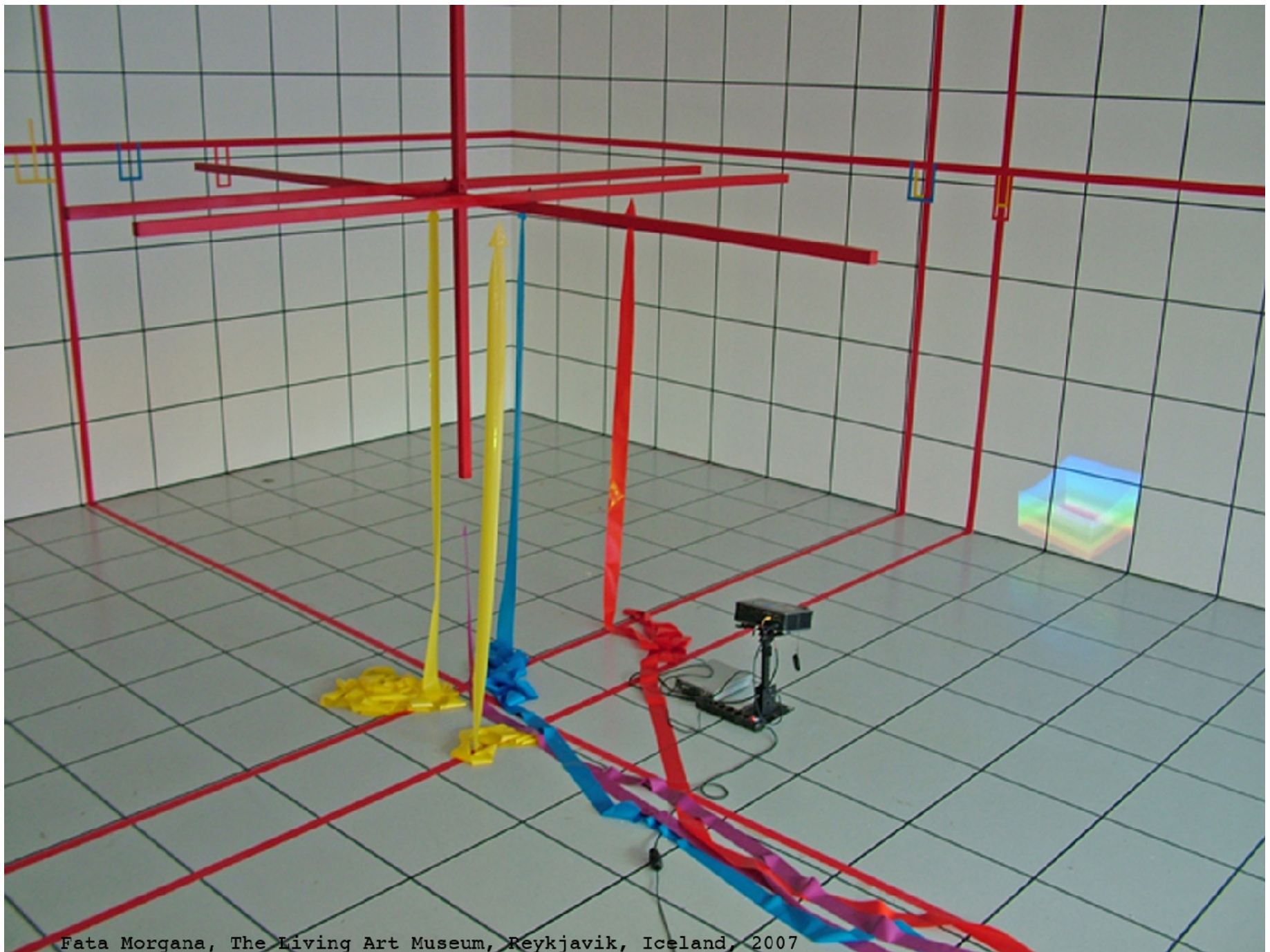
May 15–June 22

One of the most active artist-run spaces in Reykjavik, Kling & Bang, is hosting, on the occasion of the Reykjavik Arts Festival, an exhibition by one of the gallery's founders, Sirra Sigrún Sigurðardóttir. Titled "Uncertainty Principle," it is an elaborate installation that occupies the vast space and integrates sculpture, video projections, and a photograph. A large construction made of colorful Plexiglas cubes stands atop a black-and-white chessboard drawn on the floor. The cubes rise from the ground, sketching the surreal skyline of a psychedelic town. In their stunning elegance and sensual forms, they suggest a futuristic museum in which the objects on display have gone missing. Surrounding the sculptures are three enormous video projections that animate the gallery walls with shapes and graphs recalling impenetrable mathematical equations or vintage sci-fi movies. Some feature found footage of old scientific experiments downloaded from the Internet, others computer renderings of the Plexiglas sculpture. As in a hall of mirrors, the projections and the sculptures reflect one another, creating an optical confusion that makes the experience of the piece even more hypnotic. On the left wall, a large-scale digital print depicts multiple waves of colors: The artist found an old scientific graph about evolution, from which she removed all the text to leave nothing more than sinuous curves of different hues. The installation evokes a parallel world, a walk-in Neo-Plastic abstraction defined by the infinite possibilities of composition and color.



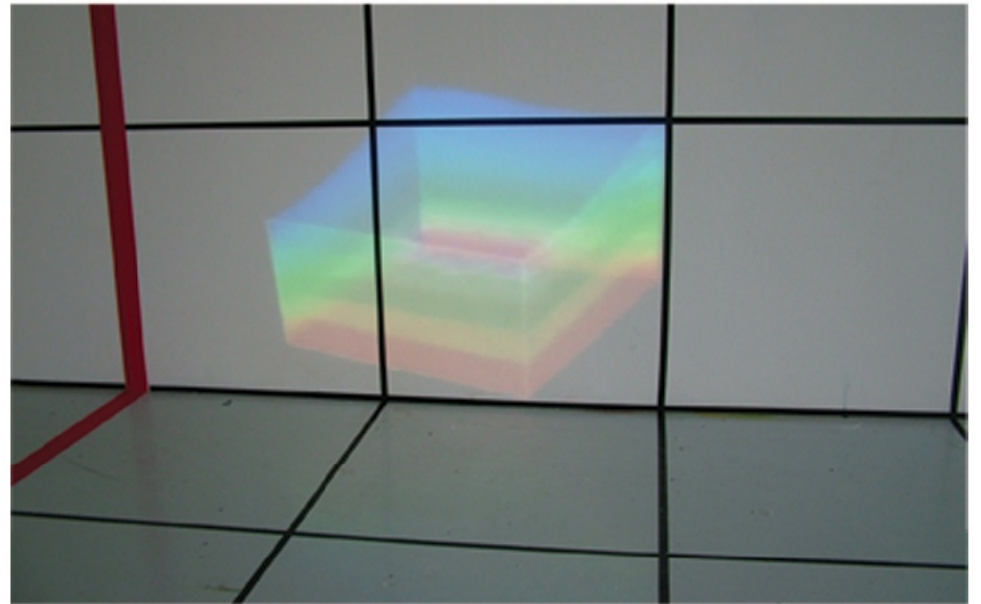
Uncertainty Principle, 2008, mixed media. Installation view.

— Cecilia Alemani



Fata Morgana, The Living Art Museum, Reykjavik, Iceland, 2007

Pleasant Emotion, aluminum profiles, gaffer tape, video projection, plastic ribbons, installation view at Living Art Museum, Reykjavik.



Fata Morgana, The Living Art Museum, Reykjavik, Iceland, 2007

Pleasant Emotion, aluminum profiles, gaffer tape, video projection, plastic ribbons, installation view at Living Art Museum, Reykjavik.

Pleasant Emotions (2007).

The title of this piece refers to a study of brain activity while viewing images that cause the subject to feel either pleasure or indifference. These different emotions are symbolized by colors that Sirra projects as a flickering, sometimes nearly invisible color spectrum on a white wall that has been divided into a grid. Thin ribbons in primary colors hang from the ceiling in the center of the room, stretching across the floor toward the windows of the exhibition space, where an abstract lighting pattern is projected onto the floor with an aura of holiness.

Ólafsdóttir, Margret Elisabet, *Icelandic Art Today*,
Hatje Cantz, Ostfildern, Germany, 2009, p.208



Set piece, Kling & Bang VS Torstrasse 111, Torstrasse 111, Berlin, 2007



Set Piece, plexiglas pedestal, animated projection, installation view, Torstrasse 111, Berlin

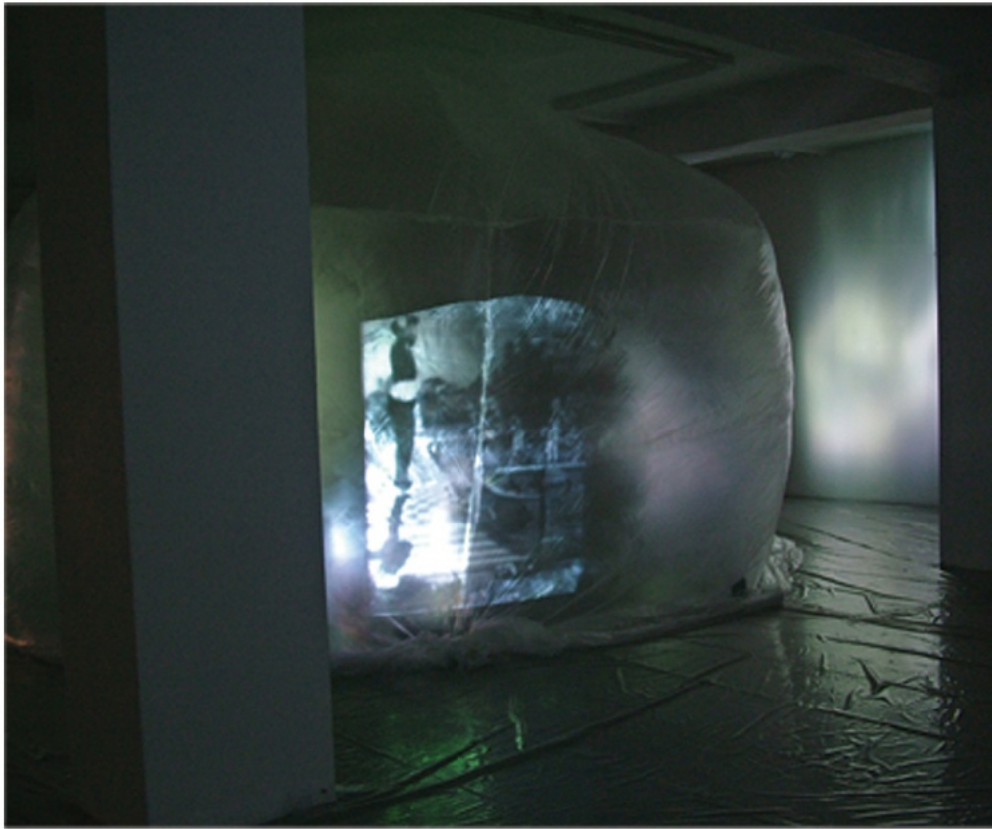


Fluid in a shaking container, Islandia, Skolská 28 gallery, Prague, Czech Republic, 2007
Video projection, wood pedestal, plastic flower and motor.



Anabolism, The Apostles' Clubhouse, Reykjavik Art Museum, Reykjavik, Iceland, 2006

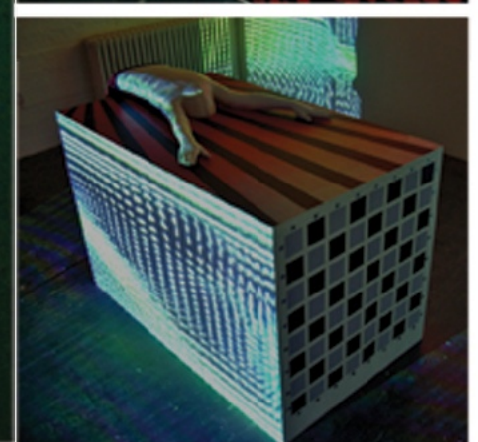
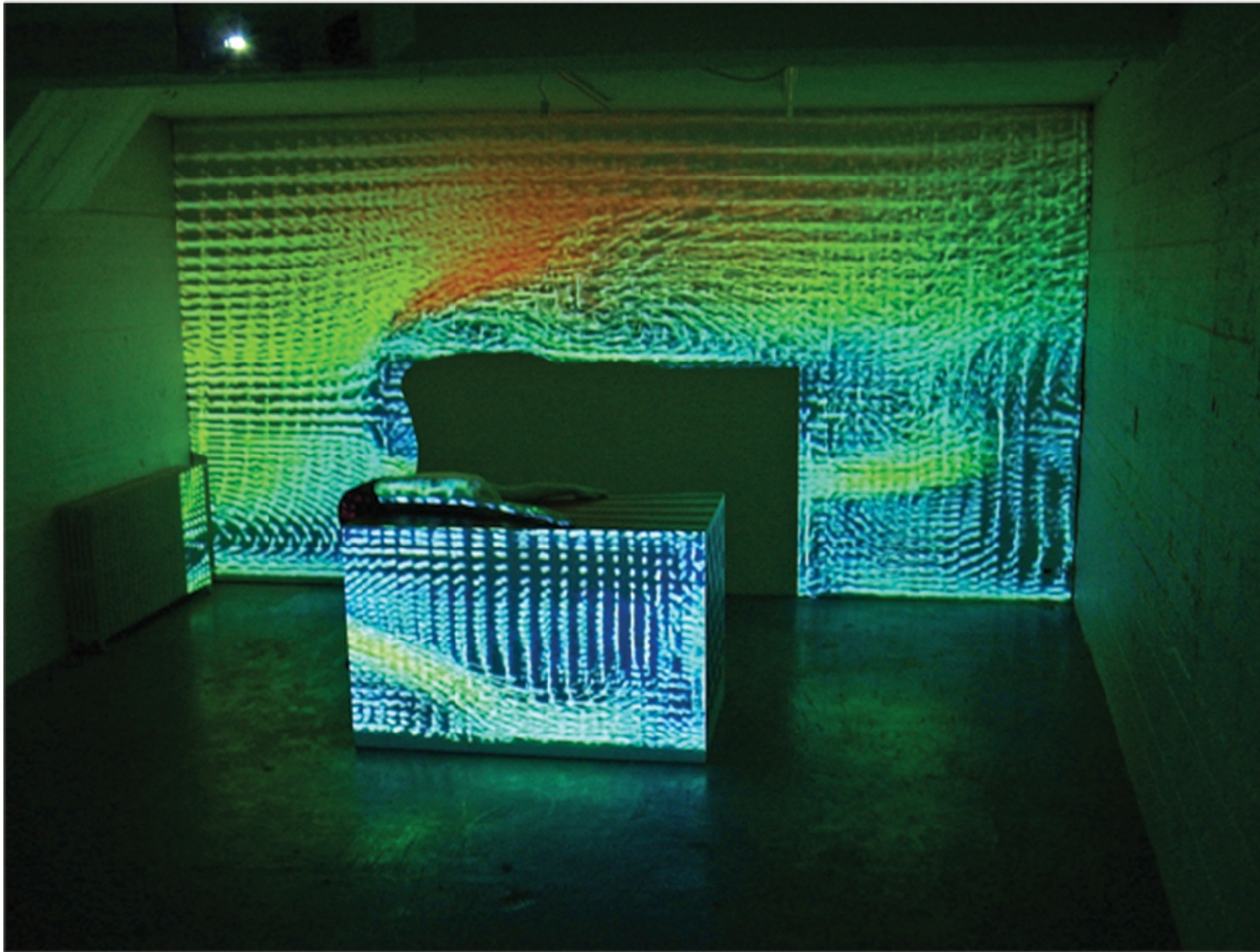
Amabolism, plastic sheeting, 2 video projections, fans, mirrors, motor, disco ball and lights.



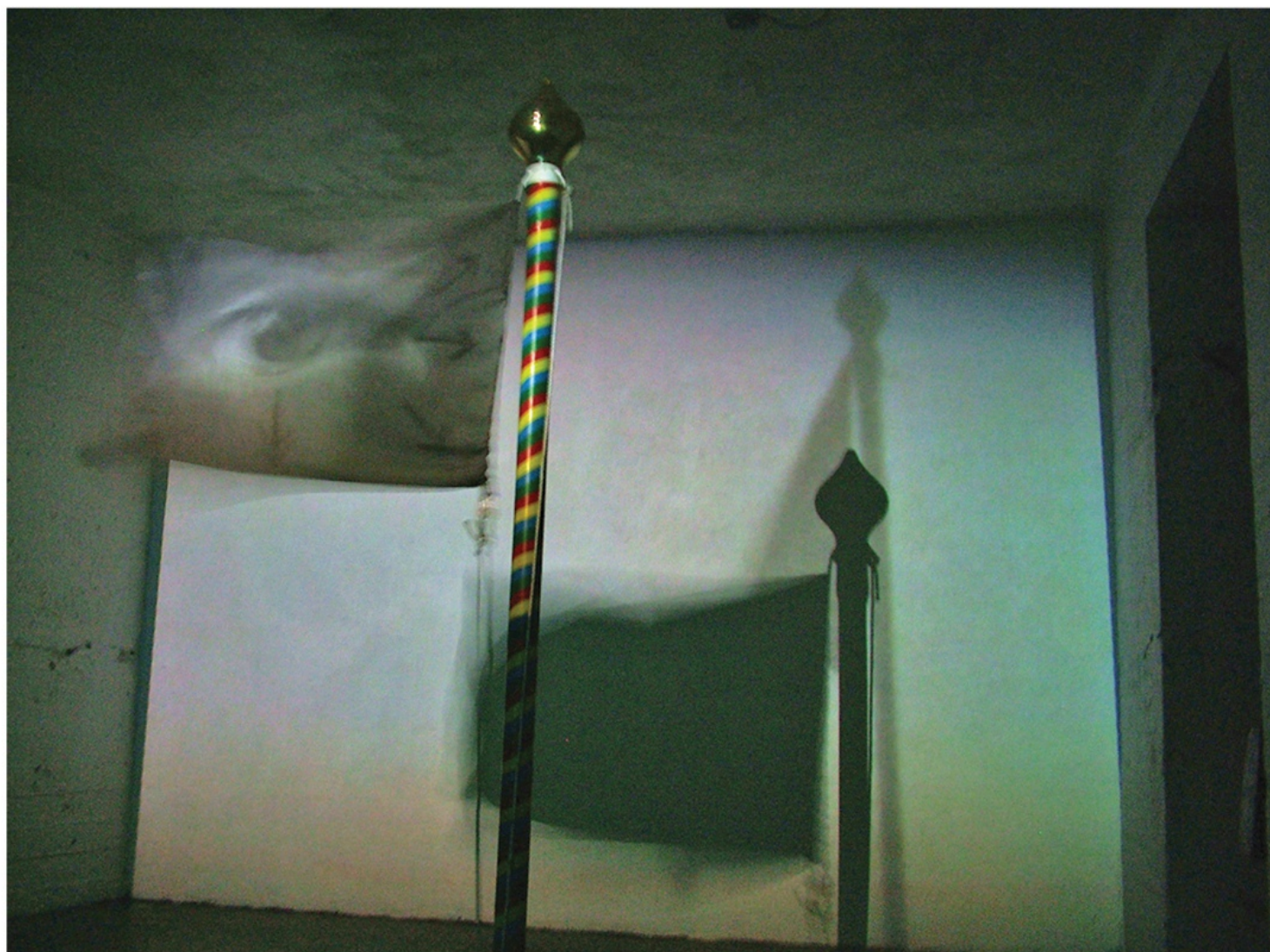
Anabolism, The Apostles' Clubhouse, Reykjavik Art Museum, Reykjavik, Iceland, 2006
Anabolism, plastic sheeting, 2 video projections, fans, mirrors, motor, disco ball and lights.

The sound drawing the viewer to *Anabolism* is part of a video showing a stick being drawn along a park fence, but the work itself, situated in a dim room, a tent made from translucent plastic sheeting. Projected onto the surface of the tent, Sirra's video is looped along with an image from the past: a film clip of Japanese acrobats from a 1906. The tent's membrane-thin plastic blows as if in a light breeze, and this movement lends a dreamlike quality to the work. Projectors cast images onto rotating mirrors inside the tent, reflecting the images onto the plastic sheeting held up by heat and wind from fans. Though the arrangement is complex, it comes together as a unified allusion not only to the circus and magic, but also to the space for which the work was made. The translucent plastic, with feelings of simplicity and shapelessness, conquers the weight of the room's massive pillars, while the light emanating from the tent makes the work transcend the potential of its material reality.

Ólafsdóttir, Margret Elisabet, *Icelandic Art Today*, Hatje Cantz, Ostfildern, Germany, 2009, p.208



Movements, Kling & Bang gallery, Reykjavik, Iceland, 2005
 Video projections, pedestal with plaster figure, paint and print, installation view Kling & Bang.



Movements, Kling & Bang gallery, Reykjavik, Iceland, 2005
Video projection, flagpole, flag, and wind generated by an industrial fan, installation view kling & Bang.

In this installation, large box and a flag, accompanying video work, become a unified entity. A clay figure leans over one side of the pedestal and buries the head into a hole on the top surface. On the front of the pedestal and on the wall behind, video-projected colors move around the sculpture's shadow, which in turn seems to affect the colors' movement. But in fact, the shadow merges with another form in the video itself, whose colors represent the movements of wind against obstacles. The flag blows by an industrial fan, two shadows can be seen on the wall, moving out of sync; the actual shadow is placed next to its own image, the shadow of the flag in the video. At the same time, the real wind flows around the viewer, resulting in a disturbance of perception, where one is confronted with the image of the movement of another wind. The different activity and roles of color, based on whether the color is found in an artistic or scientific context, is also up for debate in the work.

Ólafsdóttir, Margret Elisabet, *Icelandic Art Today*, Hatje Cantz, Ostfildern, Germany, 2009, p.208



Sirkus, Frieze Projects - Frieze Art Fair, Regents Park, London, UK, 2008, collaboration K&B members, Siggia Boston, few dozen artists and friends.



Sirkus, Frieze Projects - Frieze Art Fair, Regents Park, London, UK, 2008, collaboration K&B members, Sigga Boston, few dozen artists and friends.

Partners

Kling & Bang Sirkus

Kling & Bang is an artist-run gallery that was established in Reykjavik in 2003, and it has since played host both to Icelandic artists and to international names. It has rarely been certain of its future, but it has embraced this uncertainty: in 2008 it spent the summer in Berlin, and, invited to contribute to Frieze Art Fair as one of the fair's two European partner organizations, it decided to pay tribute to friends who had been less fortunate than itself.

Sirkus was a bar that was for nine years a hub for the city's alternative arts scene before it closed in the spring of 2008. Kling & Bang decided to give it an afterlife by transporting it to the fair *in toto*. They brought the façade and the grungy interior; they brought the barman; they

brought several dozen performers. And for the duration of the fair they succeeded in doing what so many similar projects fail to do: they transported a social scene, and they created a venue which other visiting artists throughout the fair might respond to. Fine dining continued at Le Caprice's restaurant next door at the fair, while inside Sirkus people drank to excess, listened to heavy metal bands and were regularly asked to turn the music down. The bar's brief resurrection gained some added poignancy when, just prior to the opening of the fair, Iceland's economy dramatically collapsed. It was as though, with unconscious prophecy, they had saved a little something from the disaster.

Kling & Bang, **Sirkus**, 2008
Wood, glass, corrugated iron, lightbulbs, tables, chairs, bottles
Reconstructed bar at Frieze Art Fair



Photo: Lyndon Douglas

Photo: Linda Nylind

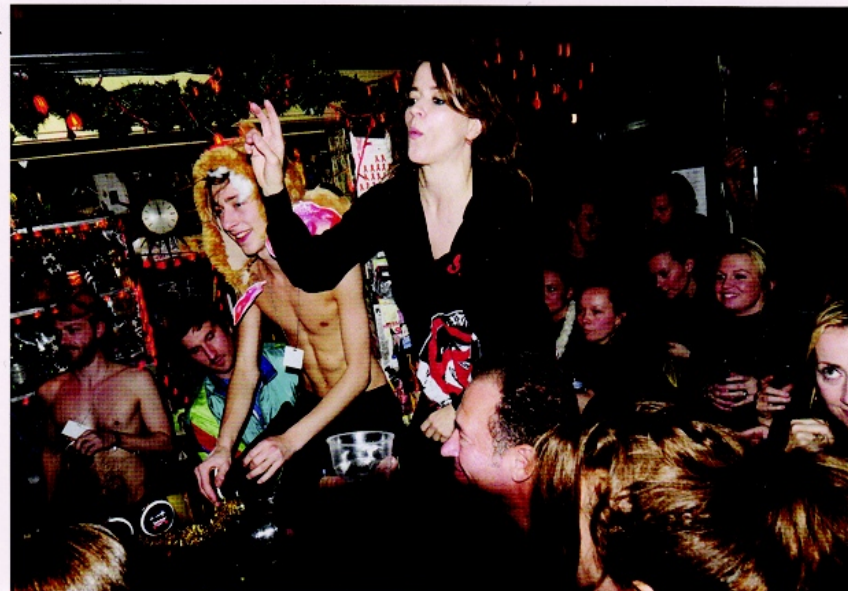
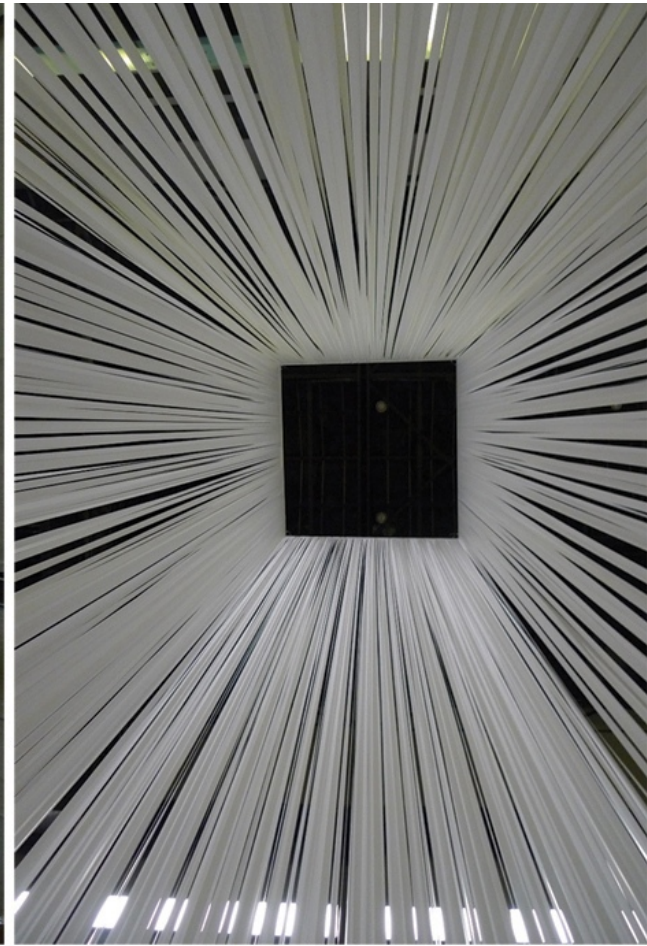


Photo: Lyndon Douglas





Tower of now, No Soul For Sale, Festival of Independents, Tate Modern, Turbine hall, London, UK, 2010 collaboration with Hekla Dogg Jonsdottir, cash register rolls and 10 kr. coins.

- www.nosoulsale.com/2010
- www.tate.org.uk/modern/

CANADIANART

No Soul For Sale: Independents' Day
Tate Modern, London May 14 to 16 2010
by Gabrielle Moser

. . . But the simplest, and most potent, comment on the disparities caused by our global interconnectedness came, rather unexpectedly, from the Reykjavik-based gallery [Kling and Bang](#). [Hekla Dögg Jónsdóttir](#) and [Sirra Sigrun Sigurdardóttir](#)'s *Tower of Now*, a five-storey sculpture constructed from hundreds of unfurled heat-sensitive cash-register rolls weighted down by Icelandic coins, formed a quiet but persistent anti-monument to the inconsistencies wrought by global markets and global warming; it served as a potent reminder that not all "independence" is achieved by choice.



Hekla Dögg Jónsdóttir & Sirra Sigrun Sigurdardóttir *Tower of Now* at "No Soul For Sale: A Festival of Independents" 2010 Installation view / photo Tate Photography