

RYAN LEE

RYAN LEE GALLERY LLC
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Sandy Skoglund

Winter

January 9 – March 7, 2020

Reception: Thursday, January 9, 6:00–8:00PM

RYAN LEE is pleased to announce *Winter*, an exhibition of new work by the conceptual photographer Sandy Skoglund. *Winter*—ten years in the making—is a multifaceted project that includes sculpture, installation, and photography. Portions of Skoglund’s immersive tableau will be on view in the gallery, along with its final photographic iteration.

Skoglund describes *Winter* as “a study in perseverance and persistence, an artificial landscape celebrating the beautiful and frightening qualities of the coldest season.” In the photographic image, a man, woman, and child punctuate an icy blue scene. They are inside of an iceberg, perhaps, surrounded by its craggy walls. Standing pensive with hands in the pockets of their winter coats, only the child, a red-headed girl, looks out toward the viewer. The trio is joined in this fantastical setting by a cluster of three snowflake-emblazoned owls and a female figure that seems to have frozen mid-slumber. The imagery evolved from Skoglund’s interest in similarity and difference among snowflakes. Her fascination with the appearance of correspondence versus the reality of difference extends from earlier investigations of the liminal territory between the natural and the artificial, or order and chaos. Through her constructed imagery, Skoglund explores the space between what the human eye and the camera can see.

Since the late 1970s, Skoglund has been celebrated for her panoramic installations—entire environments that she meticulously designs, constructs, and then re-visualizes photographically. Skoglund likens *Winter* to “a very slow shutter speed on a camera. Time stands still but also inches forward.” Relentlessly inventive, Skoglund challenges herself to experiment with new creative technologies, always in search of the medium best suited for her message. For *Winter*, which was part of a larger project on the four seasons, years of experimenting with various forms of clay modeling and 3D-printing led to the ultimate inclusion of digitally-cut metal snowflakes bearing ultraviolet cured ink, and the computer-sculpted figure and owls.

A selection of photographs from the 1970s and 1980s, including *Radioactive Cats* (1980), will also be on view.

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Sandy Skoglund (b. 1946 Weymouth, MA) received her BA from Smith College in 1968 and her MFA from University of Iowa in 1972. Skoglund has exhibited at Art Gallery of Ontario; Aspen Art Museum; Centro Italiano per la Fotografia, Turin; Minneapolis Institute of Art; The Morgan Library, New York; Museum of Contemporary Art, Bordeaux; Tampa Museum of Art; and Whitney Museum, New York, among others.

Her work is held in the permanent collections of the Art Institute of Chicago; Brooklyn Museum of Art; Centre Georges Pompidou, Paris; High Museum, Atlanta; J. Paul Getty Museum, Los Angeles; Los Angeles County Museum of Art; Museum of Contemporary Art, Los Angeles; McNay Art Museum, St Antonio; Metropolitan Museum of Art, New York; Mjellby Museum, Halmstad; Rose Art Museum, Brandeis University; Wadsworth Atheneum, Hartford; Walker Art Center, Minneapolis; Whitney Museum of American Art, New York; and the Yale University Gallery, New Haven, among others.

Skoglund's work has been recently published in *Sandy Skoglund WINTER* by Germano Celant (Silvana Editoriale, 2019), *Photography: The Definitive Visual History* by Tom Ang (DKPublishing, 2014) and *The Photography Book* (Phaidon, 2014). Selected images from *Food Still Lives* are included in the *Aperture* publication *Feast for the Eyes: The Story of Food in Photography* (Aperture, 2017) as well as an accompanying traveling exhibition of the same name, curated by Susan Bright and Denise Wolff.