

INGRID TOOGOOD

PORTFOLIO

Ingrid Toogood works across multiple platforms including painting, sculpture, installation, and performance. Through optical illusions, using shadows and mirrors, she addresses issues such as emptiness and loss. The mirror and the shadow represent unstable forms of reality and offer a way of manipulating perceptions of space in two and three dimensions. The shadow effect and the many mirrors create a fictitious depth in an image surface that otherwise aims at an absolute flatness. Depth no longer stands in the way of flatness. This leaves the painting (and the painted sculptures) in a position between the two spatial extremes, where they exist in an eternally unstable intermediate state.

Selected works 2013 – 2022

- *HUGS* (2022)
- *PLEASE DON'T MAKE ME CRY* (2021)
- *SPENDING TIME WITH MY CAT* (2020)
- *BROTHER & SISTER* (2019)
- *L LONGED FOR IT* (2019)
- *BRIST* (2018)
- *MEMORIES FROM A GARDEN* (2015)
- *EVENING FALLS FLAT* (2013)

INGRID TOOGOOD



HUGS (2022)

TM Galleria, Helsinki, Finland

Acrylic on canvas and mdf

200 x 120 cm x 30 cm

Cut-out mirror

"Hugs" were part of the group exhibition "Nordic Painting" at TM Galleria in Helsinki 2022. "Nordic Painting" is a three-year collaborative project (2022–2024) between Nordic Culture Point in Helsinki and the Finnish Painters' Union (TML). Within the framework of Nordic Painting, an exhibition collaboration is carried out each year, together with a third party from another Nordic country. In 2022, it is Norway and the Association of Norwegian Painters (LNM) who act as partners.





HUGS (2022)



HUGS (2022)







HUGS (2022)

INGRID TOOGOOD



PLEASE DON`T MAKE ME CRY (2021)

Scene 2, Stavanger

The works presented are developed during a chaotic time, defined by an underlying notion that anything, and everything, could happen now. When the country shut down due to the covid pandemic Toogood created a daily routine making collages, about observing an unrecognizable world from the balcony. Her energetic and intense use of color, combined with gestural brushstrokes and loud patterns create such tension and excitement that all the elements appear to be shouting at each other. The painting and the collages all share a repetitive wavy form representative of an awning - as if one is sitting on a balcony looking out at the world under its shade.

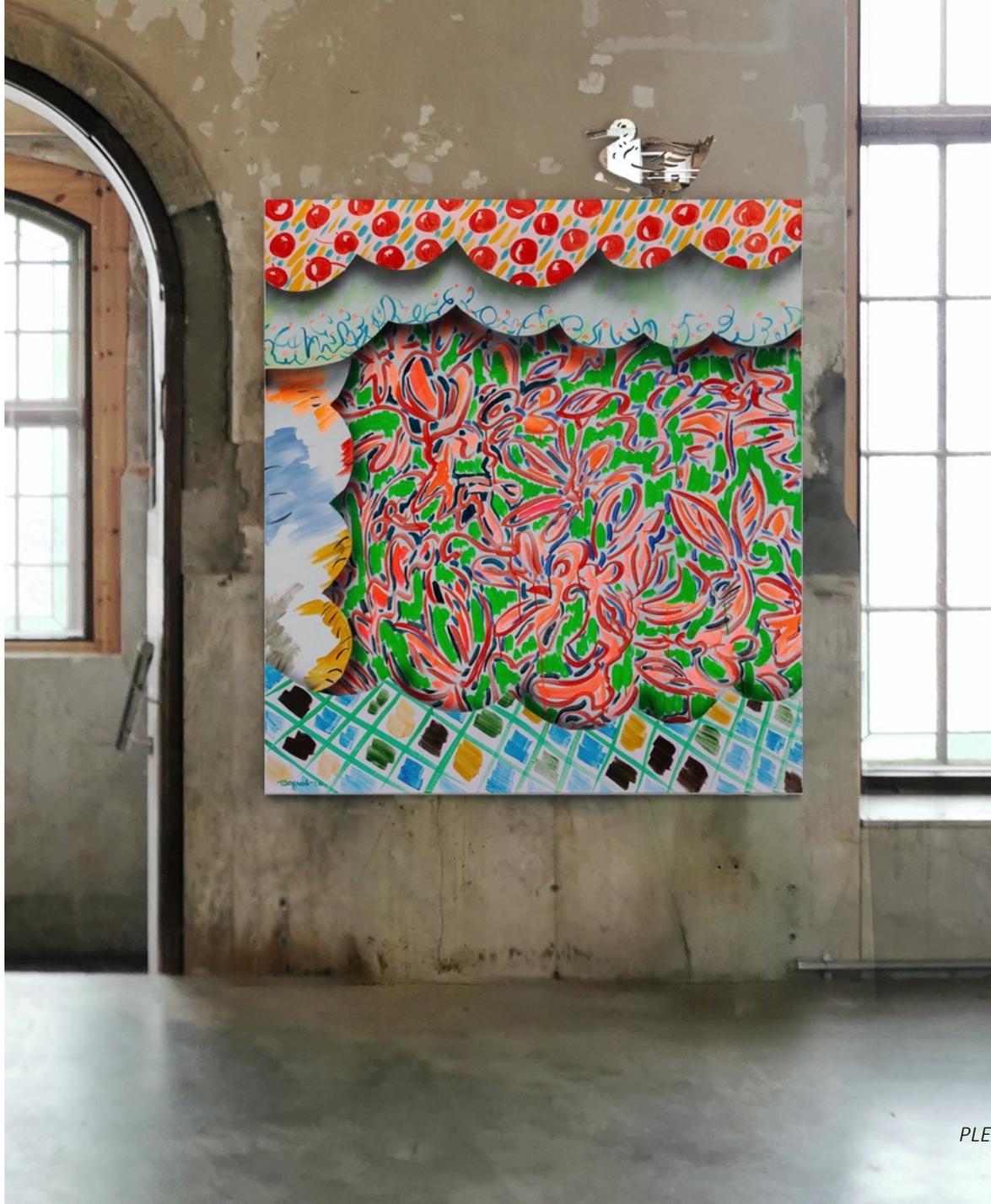
The sculpture *Please Don`t Make Me Cry (2021)* has the shape of a folding screen. The folding screen functions as a shield or a hiding place.

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THESE MAY
STAY

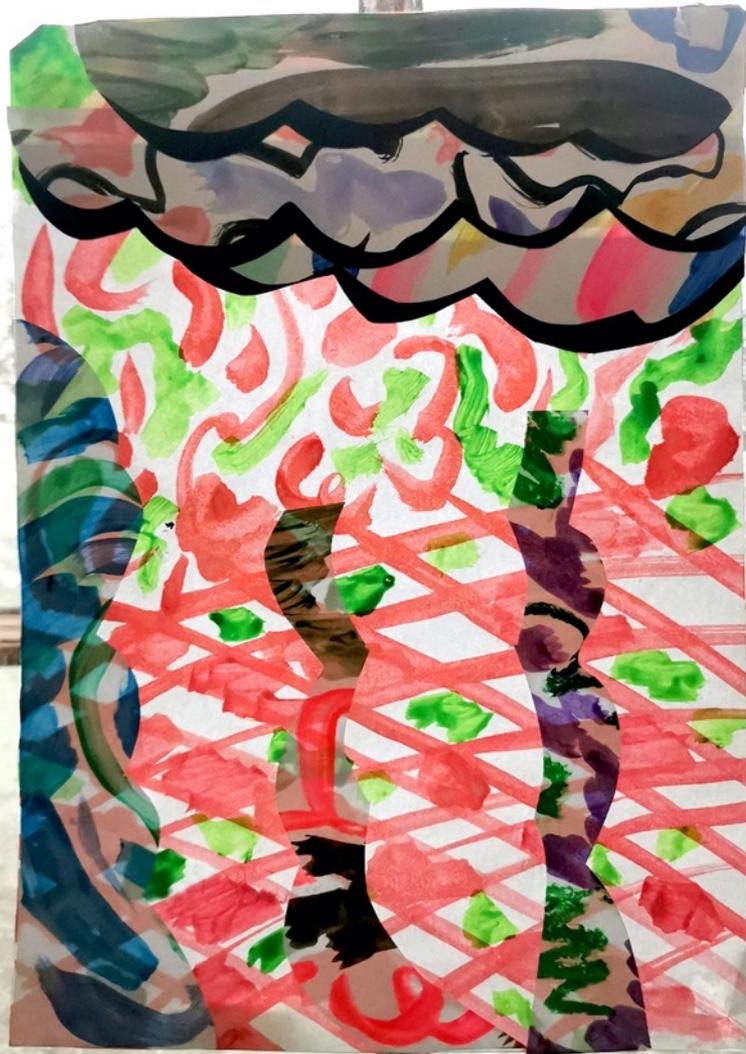




PLEASE DON'T MAKE ME CRY (2021)



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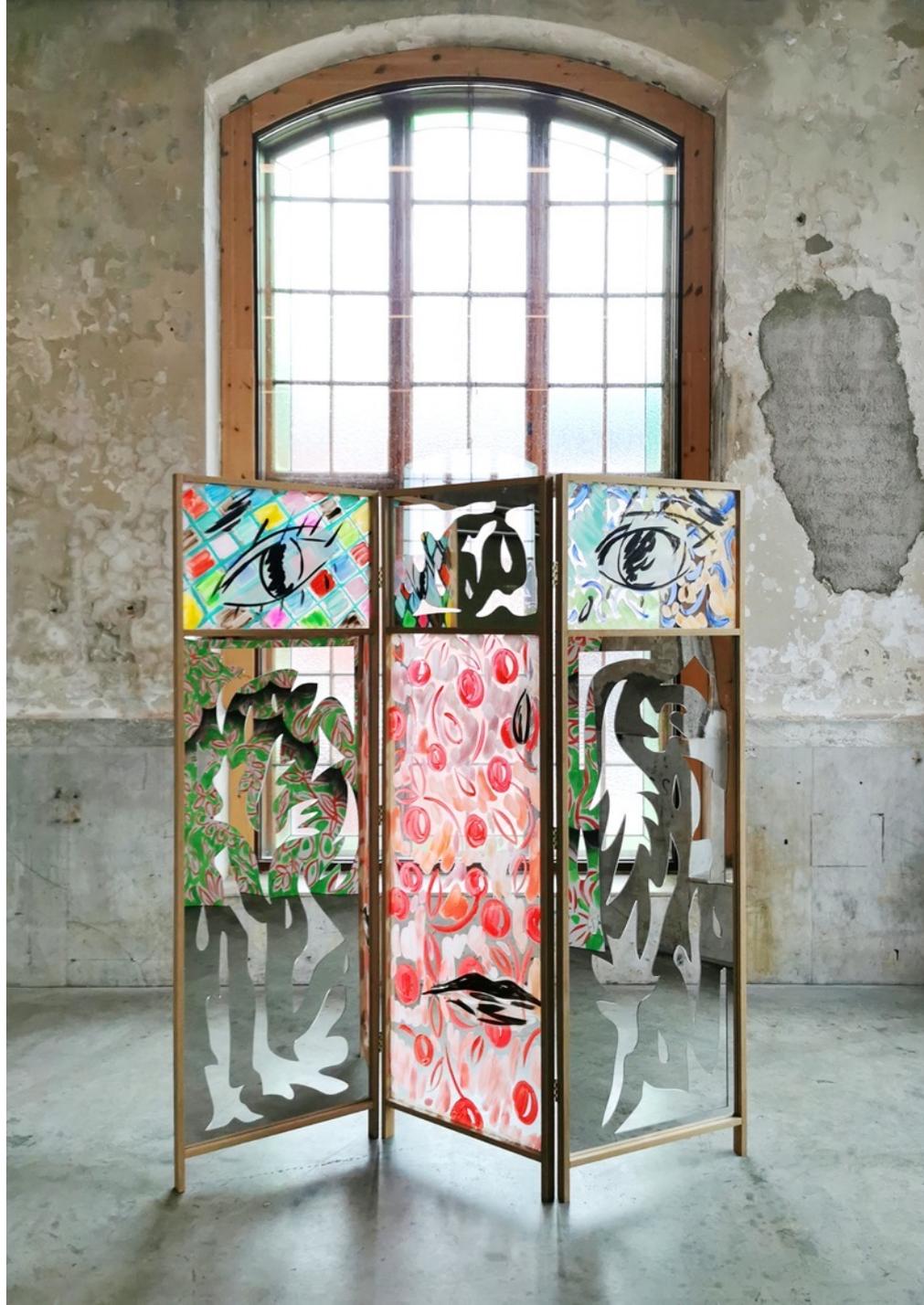


PLEASE DON'T MAKE ME CRY (2021)



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INGRID TOOGOOD



SPENDING TIME WITH MY CAT (2020)
ISCA Gallery, Oslo

The solo exhibition consists of a new series of works created as the country shut due to the Covid pandemic. The works presented were developed during a chaotic time, defined by an underlying notion that anything, and everything, could happen now. To create a routine amidst such uncertainty, Toogood began making daily collages of old paintings, about observing an unrecognizable world from the balcony. Her energetic and intense use of color, combined with gestural brushstrokes and loud patterns create such tension and excitement that all the elements appear to be shouting at each other. The paintings in the series all share a repetitive wavy form representative of an awning - as if one is sitting on a balcony looking out at the world under its shade.



SPENDING TIME WITH MY CAT (2020)







SPENDING TIME WITH MY CAT 2020)



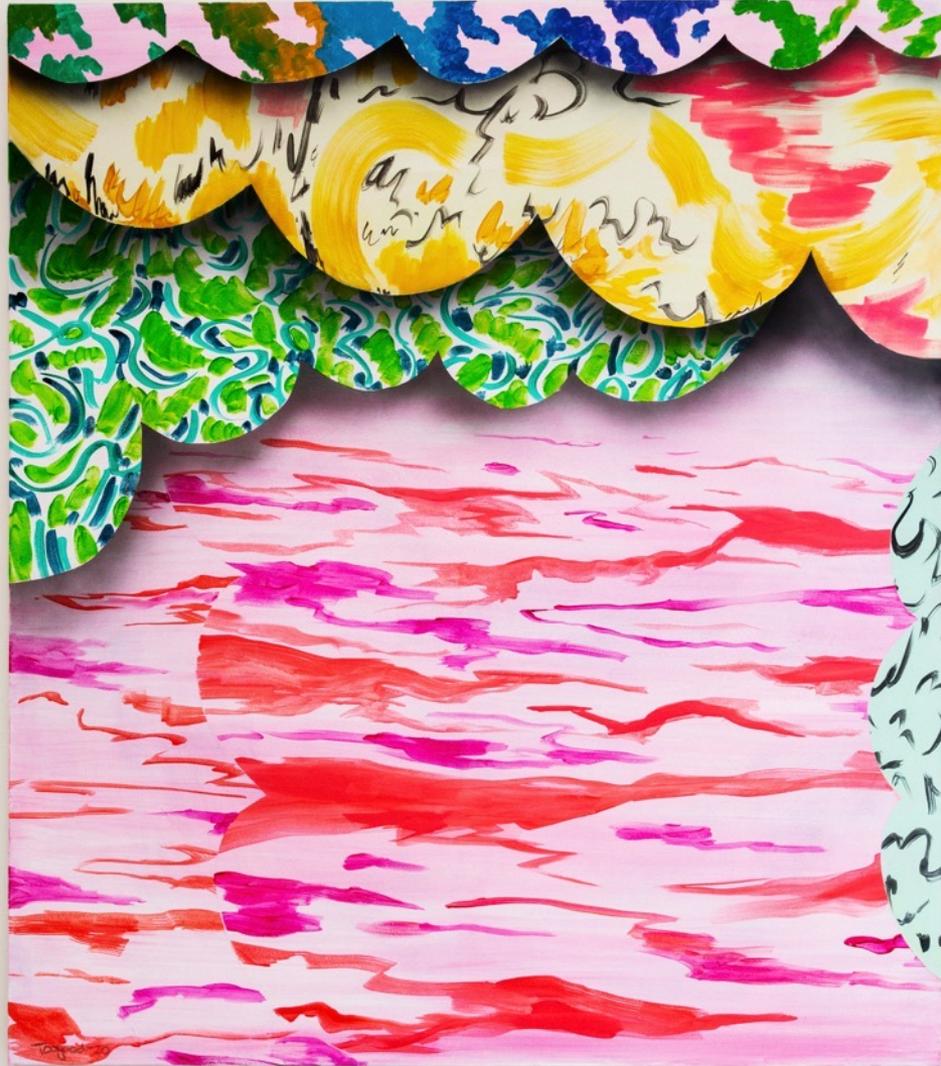






Joanna - 20







SPENDING TIME WITH MY CAT 2020)





SPENDING TIME WITH MY CAT 2020)



2020

SPENDING TIME WITH MY CAT 2020)





INGRID TOOGOOD



BROTHER & SISTER (2020)

KINOKINO, Sandnes

At KINOKINO, Toogood presents paintings on canvas, a sculptural installation and the gripping performance *L longed for it* (2019), created in collaboration with choreographer and dancer Therese Markhus, first shown at Stavanger Art Museum in 2019.

In the paintings, the artist has painted illusions of holes in the canvas, which reflects the structure of the sculptures. The sculptures in turn reflect the expression of the paintings, where shapes, brush-strokes and colors are repeated. The result is that the boundary between the two- and three- dimensional works becomes blurred. The exhibition appears rather as one major work, than as several individual works. The titles in the exhibition reflects how we once learned to read. We remember a letter because we train ourselves on a word that represents it; S for sun, B for book. The words Toogood uses are L for Longing and M for Mourning. We are led to reflect on loss. Do the holes in the works represent something that is lost, something we are saddened by and want back?



BROTHER & SISTER 2020)



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INGRID TOOGOOD



L LONGED FOR IT (2019)

Stavanger Art Museum and
The National Museum, Oslo

The performance *L longed for it* is the fifth collaboration of Toogood and Markhus, where the interdisciplinary is used as a starting point for reflections on painting as a medium. In this performance, where both dancers, actors and musicians have worked together, the performance compels us to take a closer look at our understanding of the surface – both as an artistic medium, but also as a social structure. How do we break through, how do we move out of the form that is given to us, the restriction that is set? And not least – what do we keep inside that longs for release?

Performance:

Dancers: Tone Martine Kittelsen, Stine Isachsen
Knudsen, Camilla Apeland og Victoria Jane Harley

Musician: Magnus Hovland Vanebo

Voice: Nina Ellen Ødegård

Thanks: Mikal Stene, Arne Hovda, Per Zanussi,
Kristina Ketola Bore, Helene During Kjær and
Ingrid Fiksdal

Co-producer: Tou AS

Supported by: The Norwegian Arts Council, Rogaland
County Council and Stavanger municipality



L LONGED FOR IT 2019)



L LONGED FOR IT 2019)





L LONGED FOR IT 2019)



L LONGED FOR IT 2019)

INGRID TOOGOOD



BRIST (2018)

Elephant kunsthall, Lillehammer

Acrylic on canvas, acrylic on glass, printed
Textile.

A solo exhibition about the sudden loss
of a brother.













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MEMORIES OF A GARDEN (2015)

Kunsthall Stavanger

Performance

Choreographer: Therese Markhus

Dancers: Therese Markhus, Tone Martine Kittelsen
and Mari Førde

Actor: Nina Ellen Ødegård

Music: Torbjørn Eriksen

Poem: Tarjei Vesaas "Innbyding"

The performance is a collaborative project between visual artist Ingrid Toogood and dancer/choreographer Therese Markhus. They have previously collaborated in a number of dance performances, performances and workshops.

By using images, light, shadow, mirrors, movement and voice, Toogood and Markhus have made a site-specific performance to Kunsthall Stavanger. With inspiration from different types of gardens, the audience will be led from room to room. In the project, they explore the construction of an image through two- and three-dimensional effects, and the poetry of the fragile.





MEMORIES OF A GARDEN (2015)





INGRID TOOGOOD



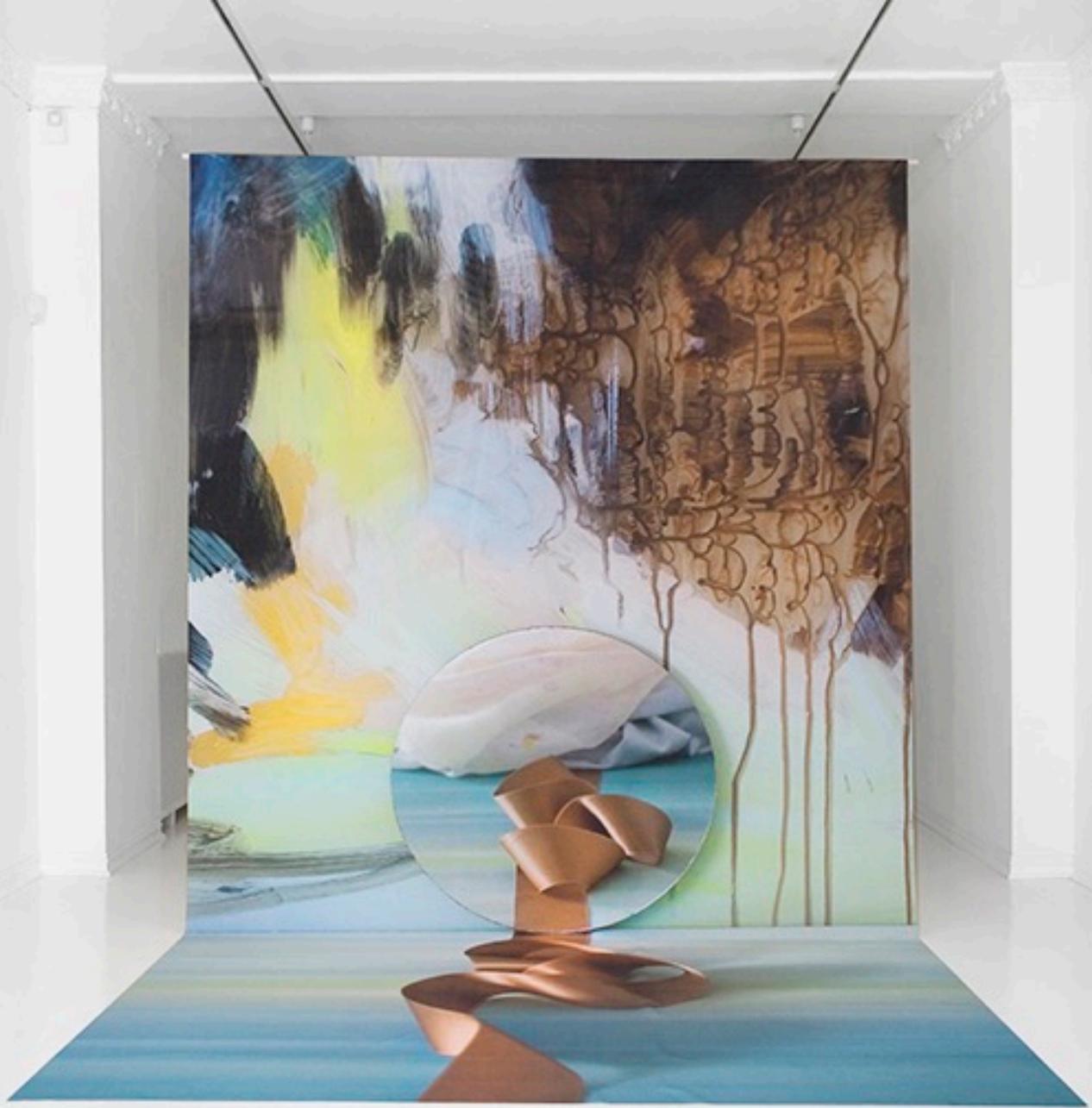
EVENING FALLS FLAT(2013)

Galleri SOFT, Oslo

The exhibition Evening Falls Flat consists of a monumental photograph in addition to a smaller work, Le Plagiat. The works problematise the intersection between painterly and photographic means, illusions and the representation of space. As in previous works, Toogood builds up the images in layers, both physically and psychologically, but flattens the layers through the photograph. She is concerned with the illusions of the visual surface and wants to create a trompe l'œil effect in the pictures. At the same time, she is concerned with expressing the psychological spaces that exist between the layers - the indescribable and the unsaid, the true and the untrue.

Evening Falls Flat
C-print on textile,
400 x 250 cm

Le Plagiat
c-print,
40 x 30 cm



EVENING FALLS FLAT (2013)



EVENING FALLS FLAT (2013)



EVENING FALLS FLAT (2013)

www.toogood.no