

INGRID TOOGOOD

Ingrid Toogood works with painting, but challenges the two-dimensional surface and pulls the painting out into various sceneographic tableaux. She often creates illusions of space and texture on a flat surface. For example, she can put wheels on the painting, make holes in the canvas, cover parts of the canvas with mirrors or print a large photograph of a painting on a plastic sheet. She still creates illusions, but always takes a few extra steps to challenge traditions within the art of painting. Toogood also thinks about the relationship between the painting and the space it is displayed in. She often includes multiple expressions in exhibitions, such as performance, sound and photography. Thematically, the works revolve around the contrast between what you see and what you think you see. Toogood tries to capture the fleeting and give expression to something that has disappeared, or to something that may never have been there. Like a longing for the unknown and the lost.

Selected works 2013 – 2023

- *THE FOUR CHAMBERS* (2023)
- *HUGS* (2022)
- *PLEASE DON'T MAKE ME CRY* (2021)
- *SPENDING TIME WITH MY CAT* (2020)
- *BROTHER & SISTER* (2019)
- *I LONGED FOR IT* (2019)
- *BRIST* (2018)
- *MEMORIES FROM A GARDEN* (2015)
- *EVENING FALLS FLAT* (2013)



THE FOUR CHAMBERS (2023)

Ølhallene, Tou scene, Stavanger

Acrylic on canvas and wood
200 x 150 cm x 150 cm

«The Four Chambers» is an installation consisting of four painting tableaux. The idea is based on the heart's four chambers, where every part represents different moods. Each tableau consists of two paintings standing on a podium, creating a scenographic room - or a chamber, by defining the walls and the floor. The paintings form the walls in the room and thus the reverse side of the painting is also visible. Each room has its own separate character.

Once every full hour during the exhibition, the tableaux will be physically connected to create a whole, like a revolving stage in a theatre -or like a broken heart that is repaired and made whole again.



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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)







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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.

ARBEIDSGLÆDE ER LIVSGLÆDE



THESE MÅ
STILLES
SOM
SOM





PLEASE DON'T MAKE ME CRY (2021)



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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)

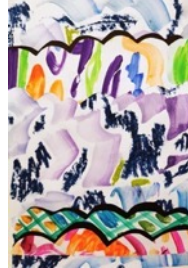
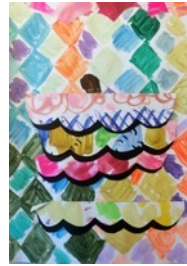
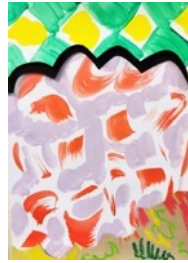
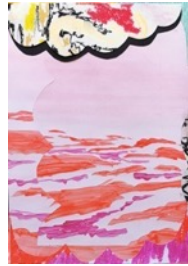




SPENDING TIME WITH MY CAT 2020)







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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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BROTHER & SISTER 2020)







BROTHER & SISTER 2020)

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

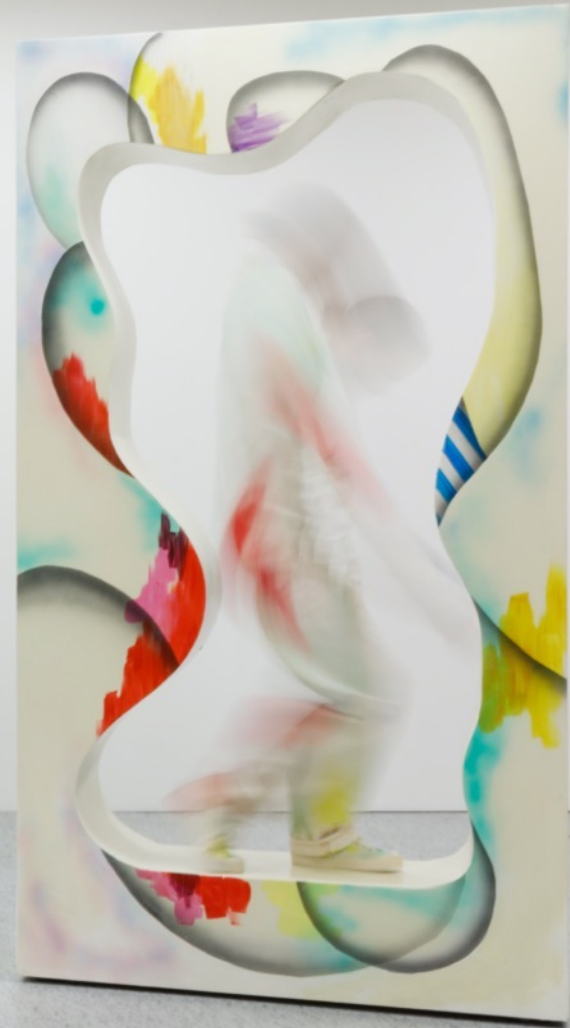
Musician: Magnus Hovland Vanebo

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'ONGED 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"

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



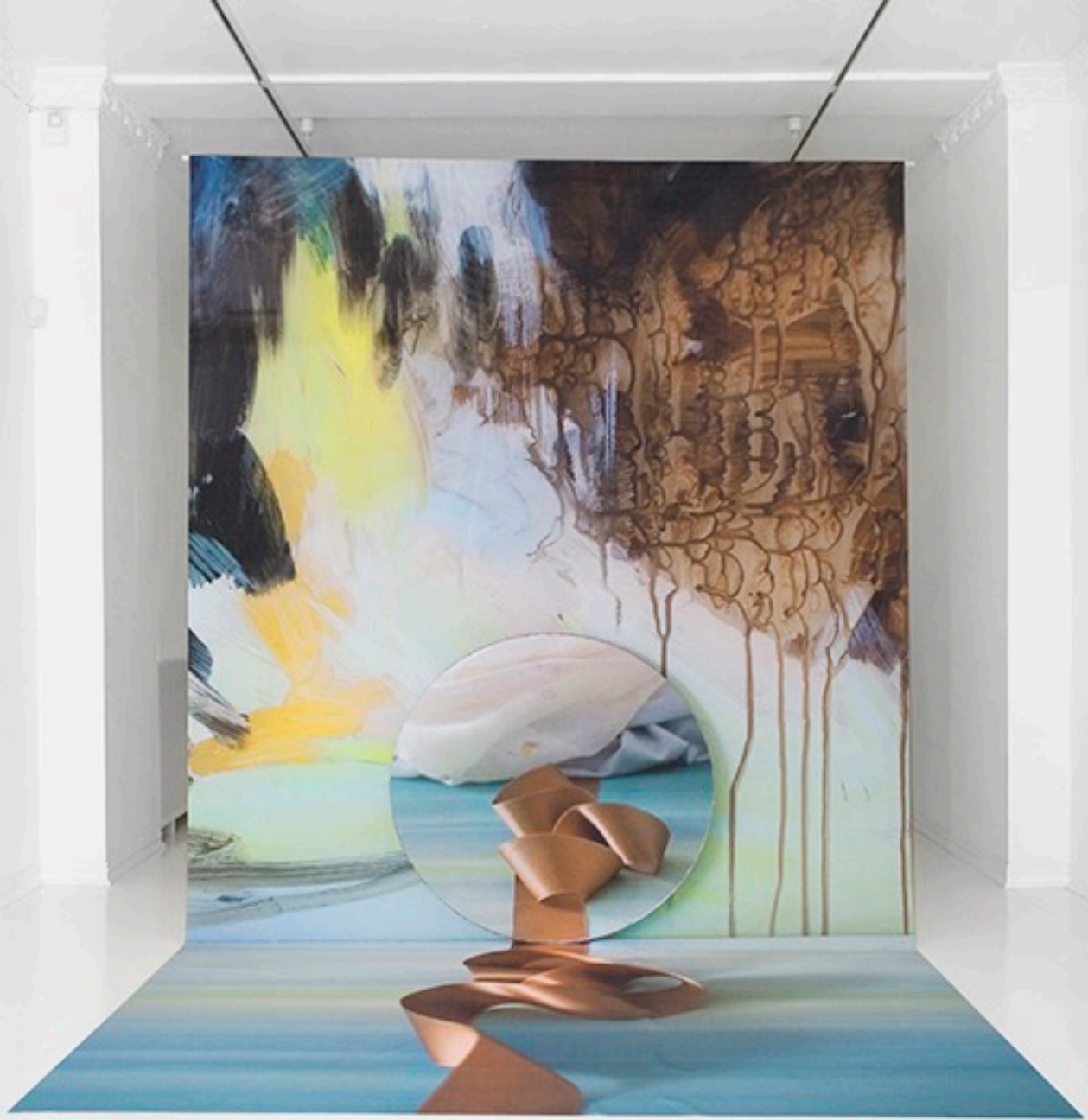
EVENING FALLS FLAT(2013)

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