

SIGRID BURTON



TUFENKIAN FINE ARTS PUBLISHING
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SIGRID BURTON

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TUFENKIAN FINE ARTS



Random Indicators, 2019, 40 x 40 inches, oil on linen
Collection: Georgina Erskine, Pasadena, California

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Strelitzia (for Max), 2019, 40 x 30 inches, oil on linen, 2019

FOREWORD

Caroline Lais-Tufenkian

It is with the greatest pleasure that I present Sigrid Burton's current body of work at Tufenkian Fine Arts.

I met Sigrid Burton in 2017 at the opening reception for the *Brand 45: National Exhibition of Works On Paper* show at the Brand Library & Art Center. Leslie Jones, Curator of Prints and Drawings at LACMA, had selected some of the finest artists who work with paper and Sigrid was among them.

The following year, I was delighted to hear that Peter Frank, in curating *That Layered Look*, had selected Sigrid as a featured artist. Prior to the show, Peter arranged a visit to Sigrid's Pasadena-based studio. I had been amazed by Sigrid's work that I had seen the prior year at the Brand 45 show, but the pieces I saw that day in her studio were even more captivating. It was like walking into a world of colors. Sigrid's paintings are sophisticated, stunning and dramatic.

That Layered Look was a successful show and led to a long-term relationship with Sigrid. We have worked on several shows together since *That Layered Look* and we are thrilled to have her solo exhibit at Tufenkian Fine Arts. The body of work selected for this show was almost solely created in 2019.

Anyone who knows Sigrid knows her focus and attention to detail. Her work reflects her meticulousness as she toils over the work and leaves nothing to chance. While relying on techniques employed by the Old Masters, Sigrid's work is most certainly reflective of contemporary aesthetics. Her complex process of layering reflects this beautifully.

It is my honor to invite you to immerse yourselves into Sigrid Burton's world of colors.

SIGRID BURTON'S ATMOSPHERICS: THE VALUE OF COLOR

Michael Duncan

Love for the physical properties of paint has motivated great artists since the Renaissance. The colors, forms, and light generated in paintings by Piero, Titian, and Pontormo continue to take us beyond biblical or mythological content into swooning appreciation of activated sky blue, rosy pink, and deep verdant green. Over the centuries, oil paint has steadily continued to perform, subtly animating the allegories of Vermeer and Poussin, splashily complimenting the exotic settings of Delacroix and Moreau, and emerging full force in the stormy skies of Turner, melodious waters of Monet, and crepuscular evenings of Redon.

Color for color's sake was a radical credo in the early twentieth century, espoused by artists coming from a variety of directions: Matisse and the Fauves, Marsden Hartley, Robert & Sonia Delaunay, Stanton MacDonald Wright. Although rarely acknowledged as such by art historians, a branch of abstraction grew out of those experiments, unleashing fields of variegated colors dedicated to the creation of atmospheric effects.

But this branch has remained largely under the radar. Color has never been celebrated as the primary focus for "serious" art. In his book, *Chromophobia*, art historian David Batchelor tracked the sidelining of the consideration of color in Western culture, tracing this prejudice from neo-classical art to the still reigning minimalist white-cube.^[1] In a review of the book, Matthew Afron neatly summarized Batchelor's findings:

References to Locke, Kant, and modern perceptual psychology merely add to the record of an old and persistent aesthetic binary dividing primary and objective processes (design) from secondary, subjective ones (color). The inevitable conclusion is that aesthetics, art history, criticism, and the teaching of art in the West are profoundly resistant to color. But Batchelor is also interested in a second, larger claim. He wants to show that the denigration of color is connected to deep social structures. Returning to the standard texts on color, he notes that the old design/color binary never fails to implicitly or explicitly connect with distinctions of a moral, social, racial, and sexual character. Line's virtue is normatively virile, European, and heterosexual, while color is not only surface-oriented, impure, and deceptive, but is also coded feminine, infantile, queer, primitive, foreign, vulgar, and pathological.^[2]

In post-war art, the chief experimenters with color that come to mind – Mark Rothko, Sam Francis, Helen Frankenthaler, and Jules Olitski – are artists whose works have an uneasy relationship with the paint-slinging, chest-thumping efforts of the Abstract Expressionists. Rothko's spiritual concerns – like those of the Transcendental Painting Group of the late 1940s – were out of step with the strict formalism espoused by Clement Greenberg.



Considering GBT, 2018-2019, 42 x 60 inches, oil on canvas

Robert Rosenblum has famously traced the religiosity of the Northern Romantic landscape tradition from Caspar David Friedrich to the ethereal grandeur of Rothko's Chapel in Houston.^[3] Rothko's pursuit of spirituality is perhaps best summed up by the artist's own 1957 assessment of his works' intentions:

The people who weep before my pictures are having the same religious experience I had when I painted them. And if you, as you say, are moved only by their color relationships, then you miss the point!^[4]

For Rothko, color offered viewers something more. "Color relationships" were the cause, "religious experience" the effect. Greenberg, be damned!

Colorists in the wake of Rothko are part of a largely neglected underground of abstract artists in full thrall of paint. Although working in isolation, usually without much media attention, these disparate artists – painters like Hyman Bloom, Porfirio di Donna, Stephen Mueller, Howard Hodgkin – have used color as a vehicle to the ineffable. Their works are unencumbered by the common tropes currently celebrated in contemporary art: mundane social observation, formal game-playing, and cynical art-world commentary. Aiming for the transcendent, these painters' efforts render mute the chromophobes and naysayers of painting that have dominated art discourse of the past decades. The pursuit of the sublime by these isolated artists has unleashed investigations of the full range and potential of color. For these painters, color is the vehicle, the sublime the destination.



Storm Heart, 2019, 30 x 60 inches, oil on linen, 2019

Sigrid Burton – who as a young artist was studio assistant to both Frankenthaler and Olitski – has over the past four decades methodically explored paint's ideal potential in an unapologetic pursuit of the sublime. As she has stated about her work, color "creates atmosphere and elicits not only an emotional, but also a physiological response. For me, color is *sui generis*; it communicates in its own unique language."^[5]

Burton's paintings are performances of theatrical light, color, and space, presenting apertures into realms beyond or within the everyday. They conjure states/moods/thoughts/dreams that are both cosmic and corporeal, extraterrestrial and internal, charted in slowly accreted paint that is masterfully layered and blended. The paintings' auspicious fields set the stage for loose, unfettered, drawings whose elements dangle in the foreground as evidence of phenomena from the artist's experience and the natural world. Titles originate from the artist's responses to her own work; all are given after the fact.

Burton uses drawing to situate her environments, offering the clusters or loose strands of marks as foregrounded content. She sets the shapes on or within atmospheric fields, in a somewhat traditional figure/ground relationship. But what a ground! Through Burton's skilled techniques of underpainting and glazing, her colors and tones seem to dissipate, blend, and coagulate, suggesting both microscopic and macroscopic activities beyond everyday perception.

In *Storm Heart*, Burton set out to, as she puts it, "challenge myself to make a red painting," one that evokes Turner's expression of "turbulence and atmosphere through paint handling and mark making." She animates the painting's complexly toned maroon field with explosive puffs of melded white, blue, and grey that seem the aftermath of fireworks from a crepuscular Turner sea battle. Mysterious drawn symbols spiral out of the maelstrom into the far reaches of the red. Along the bottom edge of the work, what appears as a loosely delineated sailboat anchors the miraculous vapor above.

A hanging web of lines dangles in the foreground of *Candra* like some decomposed DNA spiral. The painting's title is a Sanskrit word for "moon" and refers to a canonical heroine in Indian painting and literature who meets her lover on a moonlit night. A warm gust of violet and red sweep upwards, highlighting the dangle, seemingly lifting it out of the tangle of scrub at the lower left.

But Burton does not only paint shades and shadows. In *Considering GBT* – an homage to Tiepolo's dizzying ceiling paintings – she unleashes an angelic gold and pink cloud within a mottled, evening-blue field. The ephemeral pink wings of the cloud-like form extend from a gold emanation shot with white light. The light seems both foregrounded and extending deep into space. In *The Angle of a Landscape* she presents a clustered bouquet of deconstructed red and orange petals delicately lit before a luminous blue field.

The drawn elements in Burton's paintings are spun from wide-ranging sources, including the forms of sea creatures, human anatomy, plant forms, diagrams of constellations, and written characters. But these sources reveal



Bhasura, 2018, 60 x 45 inches, oil on canvas

themselves only obliquely. They are private transmissions from the artist's subconscious to her brush. For the viewer, they are mysterious communications that reveal the artist's hand behind the curtain, the indications of the individual interests and experiences nourishing the vision.

Burton's far-reaching enthusiasms for Renaissance and Indian art, astronomical phenomena, weather maps, calligraphy, and arcane color theories fuel her endeavor. Like the complex tones of her paintings, these sources mix and unravel. She blends notations from her own astronomical observations at observatories in Pasadena and Chile with elements taken from Hindu and Jain diagrams of the cosmos. Complexity is embraced. Featuring a queasy green, blue, and yellow palette, *Bhasura* refers in its title to Indian aesthetic theory's embrace of colors that can be at once "odious" and "radiant."

Burton's atmospheric paintings are not representations or perceptions of reality but responses to reality – attempted leaps into the sublime. In his introduction to the book, *Sticky Sublime*, Bill Beckley defined the concept of the sublime as a fundamental state:

The sublime depends on what it means to be human, because it is the response of a human -- physically, emotionally, and intellectually -- to the expansiveness of literature, art, or nature, that makes possible the "hypsous," or "state of transport," that is the spark of sublimity.^[6]

In his first century treatise, *On the Sublime*, the Greek rhetorician Longinus described "hypsous" as a moment that brings oral speech to an astonished halt. Burton's luminous, triumphal new body of work stops us in our tracks to transport us beyond.

[1] David Batchelor, *Chromophobia*, London: Reaktion Books, 2000.

[2] Matthew Afron, CAA Reviews, May 1, 2001, www.caareviews.org/reviews/407.

[3] Robert Rosenblum, *Modern Painting and the Northern Romantic Tradition*, New York: Harper & Row, 1975.

[4] Selden Rodman, *Conversations with Artists*, New York: Capricorn, 1961, p. 93.

[5] Sigrid Burton, "Career Narrative", application for Guggenheim Foundation Grant, 2019.

[6] Bill Beckley, "Sticky Sublime", *Sticky Sublime*, New York: Allworth Press, 2001, p. 4.

Based in Los Angeles, critic and independent curator Michael Duncan is a Corresponding Editor for Art in America. His writings have focused on individualistic artists of the twentieth century, West Coast modernism, twentieth century figuration, and contemporary California art.



The Angle of a Landscape: Evening, 2019, 54 x 36 inches, oil on linen



The Angle of a Landscape, 2019, 54 x 36 inches, oil on linen

TWO WOMEN TALKING ABOUT PAINTING

Carole Ann Klonarides

Sigrid Burton and Carole Ann Klonarides both came to New York in the early 70s as painters and met in the then close-knit art community of SoHo/Tribeca. A discussion about painting's relevancy started at that time. This interview was conducted as a continuation of their ongoing conversation about painting in anticipation of Burton's solo exhibition at Tufenkian Fine Arts.

CAK: Why do you feel obliged to paint? I mean, what is that attracts you to this medium above all others available to artists today?

SB: The physicality, the muscularity, if you will, of paint as a medium appeals to me both as a maker and a viewer. Although there's obviously a limitation with a two-dimensional surface, I find oil paint to be almost limitless in both color range and the effects achieved from application.

CAK: As a one-time painter, I remember that sensation of resistance and release as the brush is applied to the canvas, it gives back to you. A seductive energy exchange.

SB: Yes, there is a dialogue between the hand and the brush and the surface of the canvas. I'm very hard on my brushes to the point they become disarticulate in very particular ways. But the result is that the brush will give up this really specific line or mark. Paintings have their own individual histories embedded in their fabrication and these accretions add, over time, to the mystery and enchantment of the work.

CAK: Painting abstractly demands a different consideration and understanding of material and process. But is there deliberate content?

SB: Content is critical and particularly in work that is not figurative or explicitly narrative. For my own purposes, there has to be more content than paint for paint's sake, so my work has always referred to natural phenomena and objects. I draw from the natural world, landscape, weather, botanical and marine life, anatomical structures. There's nothing more idiosyncratic or interesting than the way things are in nature, unique and specific. I think of my paintings as presenting imagery, color, atmospheric effects, rhythms, and energies in the same way a piece of music or a poem might, in order to engage the viewer.

CAK: Do you go into a state when you paint? Is it revelatory?

SB: In India, canonical texts describe how the artist has to get into a proper state of mind in order to create ritual

icons or art; the artist is considered merely a conduit of divine expression. The preparation to achieve this concentration is considered parallel to yogic spiritual practices. I think many artists would describe the sensation of becoming entranced, so completely immersed in the making or doing that everything else falls away. One becomes in the moment with one's work. When it's going well, that's a deeply rich and fulfilling experience. It is the process that interests me. In the end, I have a product but that's almost a side effect of the act of making.

CAK: During our studio visits over the years, we often have long conversations about your use of color, and how oil paint is the best medium to create the desired effects.

SB: Color is my first consideration when I'm starting a painting. I begin with an underpainting, an Old Master technique, applying a colored ground on the white base ground. I choose the complementary or contrasting color for the underpainting. While it seems counterintuitive in a sense to use, for example, an orange ground for a painting that one intends to be primarily green; this technique makes the color sing. It creates a richer field than painting on a white ground. Ultimately, as more and more layers of color are added they interact, reflect, refract with the colors that are underneath and this can create deep and chromatically complicated atmospheric fields.

The Red Studio by Matisse, one of the most seminal works of the 20th century, is a painting wholly about color – color as both subject and structure. If you look at it closely, the entire painting is a bright Indian red which has been painted on a green ground. You can see that sometimes the green ground becomes the drawing that delineates the objects you see in the studio. Apparently, Rothko looked at The Red Studio every day for weeks and through studying it, understood how he could use color to structure his own work.

CAK: I like how you leave little vestiges of those background colors for the viewer to enjoy or a border of color on the edges of the painting so there is a hint of the buildup of layers.

SB: Leaving the underpainting around the edge or adding color on the edge sets up the painting as a window by creating a frame through which you are viewing what is happening in the painting and also serves as a type of decorative border. It is calling attention to the edge and thinking about the relationship of the edge to what's happening in the body of the painting. The consideration of the edge defines where the painting ends. In a sense, this adds the punctuation.

CAK: And beyond the technical, your use of color seems to go further; it's enveloping and deep in every sense of the word.

SB: Color is its own unique language. Color causes a physiological as well as psychological and emotional response in the viewer. It's its own voice, a kind of poetry. Color is light and it creates atmosphere. I think, in this sense, color can be like Proust's madeleine eliciting all kinds of associative feelings and reverie; color has an expressive and impressive impact all of its own. While traveling in the Netherlands recently, I became enamored of the palette and surface in Dutch and Flemish paintings, especially the use of black on black for rich textiles

against the stark white of the lace, the deep backgrounds. Experiencing how the color operates in those paintings prompted me to think about ways of introducing light in chromatically dark paintings, an idea that I have been exploring in my recent work.

CAK: Ah, the existential darks and lights of those paintings! But I know that for the last two decades you have traveled extensively in the Indian subcontinent investigating its art forms and aesthetic theory. Having never been to India myself, I have an idea that being there is experiencing color on steroids. Did this greatly influence your use of color in a different way?

SB: Yes, because of the way color is so thoroughly embedded culturally throughout South Asia. Color has meaning and is a signifier of literally everything: the cardinal points, the planets, chakras, musical notes. The color and patterns of saris and turbans geographically locate the wearer and identify one as part of a community. However, a specific color does not equal a specific object or philosophical concept. There's not a specific red that is associated with brides but red in general is the bridal color, associated with fecundity, blood, and creativity. Krishna is the blue-skinned God. One of his names is *Shyam*. The meaning of *Shyam* in Sanskrit is very poetic. It's the tempestuous color of blue of the sky right before the monsoon rain starts. Monsoon season is regarded as the most romantic time of year and Krishna is the cosmic lover. Colors and their associations are layered in meaning throughout the culture.

In addition, there's an ancient and sophisticated Indian aesthetic theory based on *Rasa*, which loosely translates as flavor or essence. This holds that the importance of the work of art is the response that it elicits from the viewer. This response, which is emotional, intellectual, philosophical, spiritual, if you will, presumes active engagement and rigorous connoisseurship. This thinking resonates with some currents in contemporary art.

CAK: Besides being drawn in by the color, I also feel like I am entering another dimension, one of great depth. The paintings are immersive.

SB: I hope so. I aim for a slow unfolding and reveal rather than an immediate graphic visual effect. Matisse described the process of painting as "a slow elaboration." My ideal audience would be willing to spend the time to explore the multiple layers of both drawing and color. Because of the way I layer color, my paintings appear differently throughout the day; the work reveals itself over time and under varying light conditions. And I consciously work to achieve an ambiguity of spatial relationship.

CAK: Why is that? Is it cosmic or spiritual?

SB: I am very interested in creating a sense of depth and space in my painting that one can interpret as they will. Since we've moved to California, I've become quite involved with the Carnegie Observatories, the astronomical arm of the Carnegie Institute, I've been attending lectures and seeing a lot of images of space, actual photographic images, as well as computer-generated theoretical models. This has been a marvelous source of inspi-

ration. There is an interesting relationship for me between contemporary images of space and 16th and 17th century Jain and Hindu cosmological diagrams I studied in India. There is a curious correlation between what we now know to exist and how the universe was imagined and depicted.

CAK: I can't help but think how painting is still one of the most difficult technologies to do right, especially in the age of advanced technologies such as virtual and augmented technology. It would be remiss not to discuss the difference between what you do and the artists whose work comments on art in the age of mechanical reproduction.

SB: In our technologically driven society, most of the images we see every day are made or generated by technology. As a result, there is an integrity, something distinctive and compelling, about the hand-made, attention to craft and technique, that will always have value. Although I am working spontaneously and intuitively, I have been a painter for 50 plus years and understand the technical aspects of putting the paint down while allowing for things that are unexpected to happen and to elaborate on them. I use marks to create a surface on or atmosphere or energy within the painting. At the same time, I am drawing from nature, which is a different skill and hand.

CAK: Do you consider these marks signatory, unique to your hand?

SB: Yes. We can identify people from their handwriting; autographic mark-making is specific to every individual. A scholar looked at a series of Monet's late waterlily paintings and determined that there were 26 distinct brushstrokes or marks that Monet used, an explicit correspondence to an alphabet. In my own work, I would make a distinction between mark-making which is autographical and gestural, and drawing from nature, which is more deliberate and attuned to the contours and idiosyncrasies of the object.

CAK: So, do you see your painting being part of the dialogue that is taking place in the art world now?

SB: The intent of my work has always been a call to beauty or wonder, the sublime, as it were, and not the purely decorative. What I mean by this is hope for an experience that transcends the quotidian. This is a critical concept especially in response to our times – often so depressing or apocalyptic – to engage the mind and the spirit of the viewer in an imaginative process touching upon our common humanity.

Carole Ann Klonarides is an independent curator of contemporary art, art writer, and visiting lecturer of contemporary and media art. Since 2012, she has worked with artists as a career advisor and strategist.

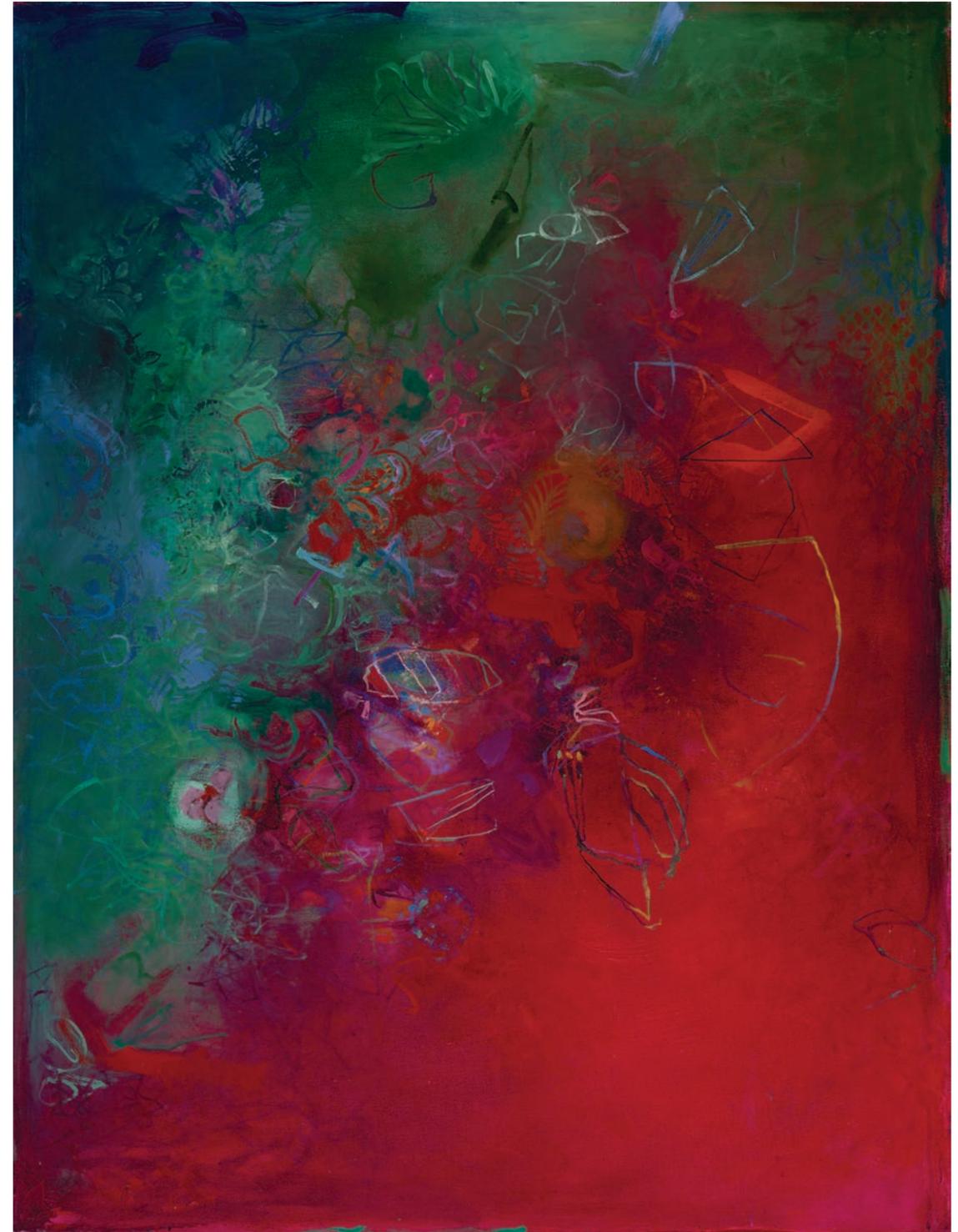
Asterisms, 2019, 48 x 60 inches, oil on canvas



The Crow, The Cup and the Sextant, 2018, 40 x 40 inches, oil on canvas
Collection: Tom and Jennifer Baxter, Pasadena, California



Threshold, 2017-2019, 40 x 30 inches, oil on canvas





How Memory Remains (for Bob Pauls), 2019, 40 x 40 inches, oil on linen

The Hours Between, 2019, 34 x 34 inches, oil on linen





Acceleration, 2019, 30 x 40 inches, oil on linen

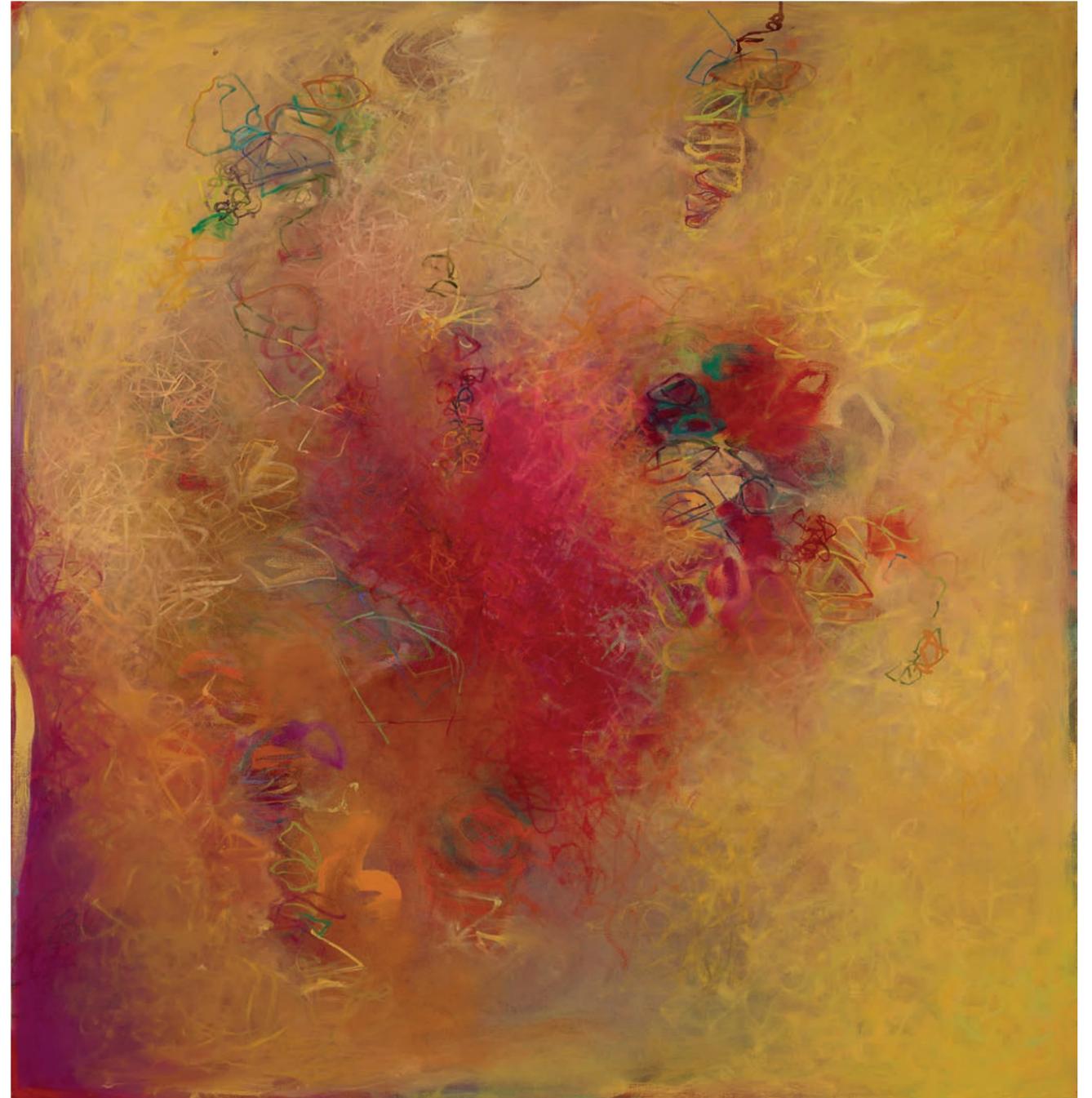


Tjiveree, 2018, 54 x 56 inches, oil on canvas



The Window Left Open, 2019, 34 x 34 inches, oil on canvas

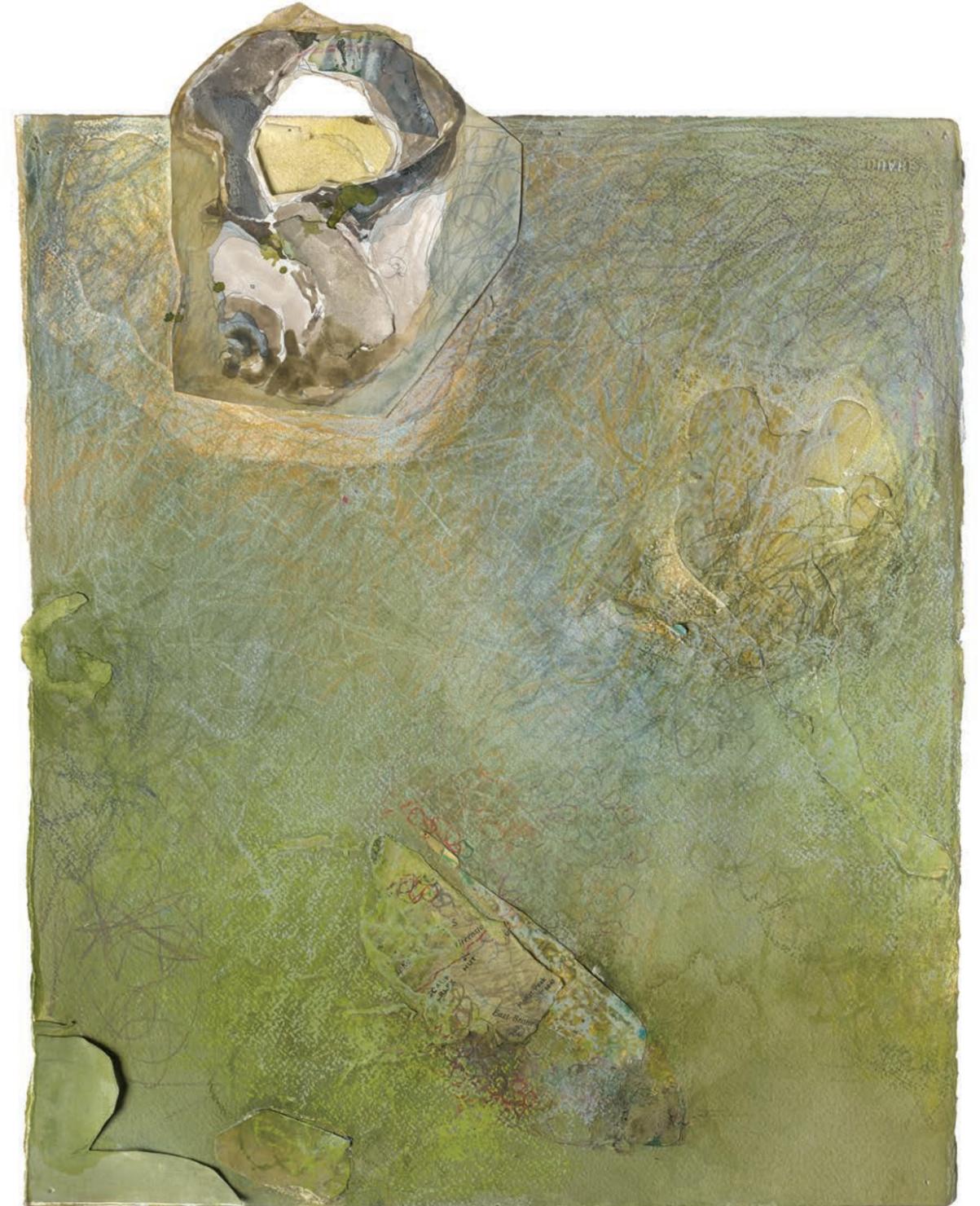
Marigny, 2015-2017, 60 x 60 inches, oil on canvas



Short Sea Trips, 2010, 17x 14.25 inches, mixed media on paper



Strombus, 2010, 17 x 13.5 inches, mixed media on paper



Variation Increasing, 2010, 17 x 14 inches, mixed media on paper





SIGRID BURTON

From an early age, I attended art classes and exhibitions at the Pasadena Art Museum (now Norton Simon). I was drawn to the artists in the Galka Scheyer collection, in particular, Kandinsky and Jawlensky and their use of color. "Towards the Spiritual in Art," Kandinsky's treatise on the transcendent power of art and its ability to give expression without strict narrative or representation, has been a dogeared resource in my studio since college. Like Kandinsky, I believe painting concerns an active visual colloquy, providing a view to an interior dialogue and an immersive experience beyond the quotidian. Color, a crucial component, creates atmosphere and elicits not only an emotional, but also a physiological response. For me, color is *sui generis*; it communicates in its own unique language.

I learned that art was something to be experienced from my high school art teacher, Barbara T. Smith, the performance artist. My first internship was assisting in the preparation and performance of her seminal work, *Ritual Meal* in 1969. The artists, Pat Adams, Carol Haerer, and Sidney Tillim, were among my professors at Bennington who engaged me in the serious study of painting: application, process, color theory, and art history.

After moving to New York City in 1973, I was Helen Frankenthaler's studio assistant, working closely with her in both her studio and office. We remained friends throughout her life. Subsequently, I worked as Jules Olitski's assistant. Since both artists made their own work, I gained an intimate understanding of both their thinking and process in bringing work to completion. At this time, I was making paintings of pooled areas of color embellished with drawing in a generalized reference to light and landscape. In 1985, I was awarded a six week residency at the Bellagio Study Center in Italy by the Rockefeller Foundation. Inspired by a two week road trip from Rome to Bellagio, including seeing the Byzantine mosaics in Ravenna, I began a series of works exploring the Renaissance idea of the painting as a window by experimenting with the edges and creating a frame within the picture plane. These and subsequent works incorporated abstracted biomorphic elements, color, and light derived from nature and landscape studies made from direct observation.

In 1991 and 1992, I first travelled to India. I was, quite simply, blown away. The experience of a culture being lived in direct continuity with her ancient past and practices utterly changed my thinking, in particular, about color and the use of color in my work. Color is woven into every aspect of Indian life from ephemeral daily decorative practices to expressions of the sublime. Color is a signifier of almost everything. For example, specific colors identify geographic, spiritual and sectarian affiliations and are associated with esoteric constructs and phenomena, including months of the year, seasons, musical tones, emotions, cosmologies, and the etheric or subtle body. In 1995-1996 I received an Indo American Fellowship from the Smithsonian and Senior Fulbright Scholar Program to study the meaning and use of color in traditional Indian art forms. I worked and traveled for more than five months throughout India. On return, to contextualize my experiences, I did graduate work at Columbia, a deep dive into the philosophical underpinnings of South Asian culture, Hindu, Jain, Buddhist and Muslim. These have formed the basis for my ongoing investigation into Indian art forms, color, and aesthetic theory, which inform my work to the present.

Using canonical Indian color systems as a starting point, I began a series of oil paintings and works on paper based on loosely constructed systems of my imagining, including the cardinal points, the etheric body, and the seasons employing both direct observations and references from the natural world. I started drawing from botanical, anatomical, and other sources directly on the canvas, deconstructed the imagery and incorporated these in atmospheric areas of saturated color constructed from multiple glazes of layered color.

As a native Angeleno, I had been exposed from an early age to California Light and Space artists whose work with color and light created atmospheric environments. Light and landscape, travel, and studying antecedents in painting have been key inspirations and resources for my work. Over the years, the opportunity to see and study diverse material including Buddhist cave paintings, Indian miniature paintings, Jain cosmological diagrams, and the work of artists such as Matisse, Joan Mitchell, Julie Mehretu, and Nancy Graves have informed and modulated my approach to painting. The landmark exhibition, Manet/Velasquez, and an earlier Chardin retrospective amplified my process as I began to incorporate old master techniques involving underpainting and glazing into my paintings. Recent travel to Rome and the Netherlands to study the work of Caravaggio, Holbein, and Rembrandt has influenced use of color and light effects. Comprehensive exhibitions and collections of Indian miniature painting continue to feed my

practice and technique, as have the work of contemporary artists mining Indian traditions, including Shahzia Sikander, Anish Kapoor, and Howard Hodgkin.

While working with mixed media on paper starting around 2010, I began using pencils, pastels and oil sticks to make fields of marks and embed the imagery within and as part of this mark making. In 2013, I moved back to Los Angeles. The very different quality of light, daily exposure to nature, engagement with a new community, and the psychological impacts of moving, prompted reevaluation of the purpose and aim of my oil paintings. Deriving from my works on paper, I developed techniques to layer color and imagery in oil paint, using a more visible, active hand. Whereas my earlier work had a defined figure ground relationship between imagery and an atmosphere created by using layered glazes of color, my recent work, by activating my hand and gesture, develops a more vigorous depth of field, creating ambiguous relationships between the drawing and ground, and enables me to amplify the color by layering, using a variety of techniques, including glazing and underpainting.

A unique power of artistic expression is aspirational, an ability to transcend the quotidian and elevate discourse, and provide a window into the values and meaning by which we live. In our current environment of discord and uncertainty, it is more critical than ever to provide a window to the contemplation of universal ideals that unite us in humanity.



RESUME

FELLOWSHIPS AND HONORS

- 2019 Mary Lowther Ranney Distinguished Alumna Award, Westridge School, Pasadena, California
- 1994 Recipient of 1994-1995 Indo-American Senior Research Fellowship, Fulbright Scholar Program project: to study the meaning and use of color in traditional Indian art forms
- 1985 Residency Fellowship, Rockefeller Foundation, Bellagio Study Center, Bellagio, Italy
- 1977 Richard and Hinda Rosenthal Foundation Award for a young artist of distinction who has not yet received due recognition American Academy & Institute of Arts and Letters, New York, New York

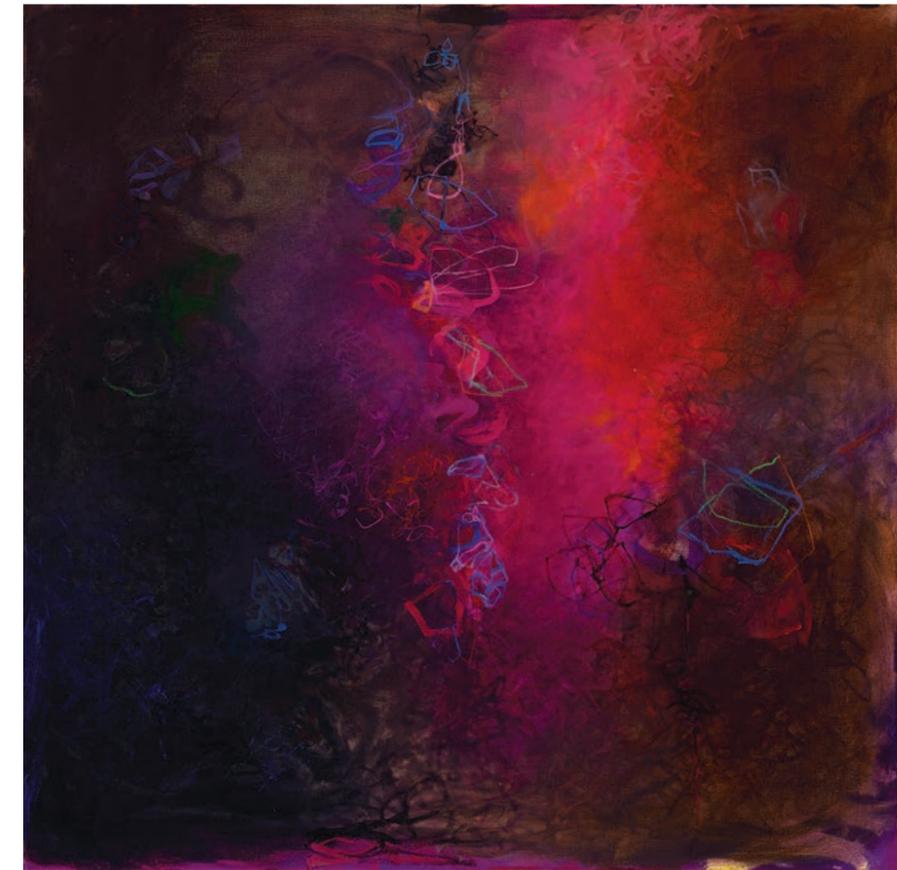
COMMISSIONS

- 2001 Merck & Company, Inc., Global Headquarters, Whitehouse Station, New Jersey: site specific suite of paintings for central concourse and entrance lobbies
- 1990 Georgetown Plaza, New York, New York
- 1986 Glick Organization, The Promenade, New York, New York

ONE PERSON EXHIBITIONS

- 2020 Tufenkian Fine Art, Glendale, California
- 2019 Art Gallery, Westridge School, Pasadena, California
- 2017 Mount San Antonio Gardens Gallery, Pomona, California
- 2007 Inaugural Exhibition, Julie Clark Maxwell Artist in Residence Fellowship, Westridge School Gallery, Pasadena, California
- 2006 O'Melveny Gallery, Los Angeles, California
- 2004 Gallery Mebuki, Osaka, Japan
Waterworks Visual Arts Center, Salisbury, North Carolina
- 2003 Flatfile Contemporary, Chicago, Illinois
Baum Gallery of Fine Art, University of Central Arkansas, Conway, Arkansas
- 2001 Rockefeller Arts Center, State University of New York, Fredonia, New York (catalogue)
McArthur Gallery, Tampa, Florida
- 1998 State Street Gallery, Sarasota, Florida
- 1993 Jean Albano Gallery, Chicago, Illinois
- 1990 Patricia Hamilton Gallery, Santa Monica, California
Hokin Kaufman Gallery, Chicago, Illinois

- 1988 Patricia Hamilton 112 Greene Street Gallery, New York, New York
Eve Mannes Gallery, Atlanta, Georgia
- 1987 Ivory Kimpton Gallery, San Francisco, California
Hokin Kaufman Gallery, Chicago, Illinois
- 1986 Patricia Hamilton 112 Greene Street Gallery, New York, New York
- 1984 Ivory Kimpton Gallery, San Francisco, California
Martha White Gallery, Louisville, Kentucky
- 1983 DBR Gallery, Cleveland, Ohio
Grayson Gallery, Chicago, Illinois
- 1982 Martha White Gallery, Louisville, Kentucky
- 1980 Salander O'Reilly Gallery, New York, New York
- 1978 College of Creative Studies, University of California, Santa Barbara (2 person with Gregory Botts)
- 1976 Artists Space, New York, New York



Candra, 2018, 40 x 40 inches, oil on canvas
Collection: Smooch Repovich Reynolds, Glendale, California

GROUP EXHIBITIONS

- 2020 *Out of the Blue*, John O'Brien, curator, Los Angeles International Airport
That Layered Look #2, Peter Frank, curator, Tufenkian Fine Arts, Glendale, CA
- 2019 *Holiday Group Show*, Tufenkian Fine Arts, Glendale, California
- 2018 *Holiday Group Show*, Tufenkian Fine Arts, Glendale, California
That Layered Look, Peter Frank, curator, Tufenkian Fine Arts, Glendale, California
California Artists from the Mullin Automotive Museum Collection, Carnegie Art Museum, Oxnard, California
Selected Works, Gretel Stephens, curator, Red Hen Press Gallery, Pasadena, California
- 2017 *Brand 45: National Exhibition of Works On Paper*, Leslie Jones, Juror, Brand Gallery & Art Center, Glendale, California (catalogue)
- 2016 *California Artists*, Mullin Automotive Museum, Ventura, California
- 2013 *Where Are We?*, AIR Gallery, Elisabeth Smith and Leila Daw, curators, Brooklyn, New York
40/40, AIR Gallery, Lily Wei, curator, Brooklyn, New York
- 2011 *Vestiges*, AIR Gallery, Jill Connor, curator, Brooklyn, New York
- 2006 Amy Simon Fine Arts, Westport, Connecticut
O'Melveny Gallery, Los Angeles, California
- 2005 Amy Simon Fine Arts, Westport, Connecticut
- 2004 *Essentials*, O'Melveny Gallery, West Hollywood, California
Amy Simon Fine Arts, Westport, Connecticut
A Global Language, Flatfile Contemporary, Chicago, Illinois
- 2003 *Gallery Selections*, Kreuger Gallery, Pasadena, California
Inaugural Exhibition, Flatfile Contemporary, Chicago, Illinois
- 2002 *Six Painters*, Kreuger Gallery, Pasadena, California
- 2000 *Hunter Faculty Selects*, Leubsdorf Art Gallery, Hunter College, New York, New York
New Paintings by Sigrid Burton, Sharon Rosenfeld, & Jennifer Young, Hofstra Museum, Emily Lowe Gallery, Hofstra University, Hempstead, New York
- 1997 *Gold and Silver*, Jean Albano Gallery, Chicago, Illinois
- 1995 *Perspectives on India*, Krasdale Corporation Art Gallery, New York, New York
Paper Works, Hurlbutt Gallery, Greenwich, Connecticut
- 1990 *Works on Paper*, Hokin Kaufman Gallery, Chicago, Illinois
- 1988 *Downtown Perspectives*, Adelphi University, Manhattan Center, New York, NY
Recent Acquisitions, John & Mable Ringling Museum, Sarasota, Florida
- 1987 *Christmas Show*, Hokin Kaufman Gallery, Chicago, Illinois
- 1986 *Pasadena Collects: Art of Our Time*, Melinda Wortz, curator, Art Center College of Design, Pasadena, California (catalogue)
- 1984 *Gallery Selections*, Jan Turner Gallery, Los Angeles, California
Hundreds of Drawings, Artists Space, New York, New York
DBR Gallery, Cleveland, Ohio

- 1983 *The Nancy Yewell Collection*, Baxter Art Gallery, Jay Belloli, curator, California Institute of Technology, Pasadena, California
Martha White Gallery, Louisville, Kentucky
Ivory Kimpton Gallery, San Francisco, California
- 1982 Martha White Gallery, Louisville, Kentucky
Inaugural Exhibition, Grayson Gallery, Chicago, Illinois
Gallery Ninety-Nine, Bay Harbor Islands, Florida
- 1980 Martha White Gallery, Louisville, Kentucky
- 1979 William O'Reilly Gallery, New York, New York
- 1977 *Recipients of Academy Honors, American Academy and Institute of Arts & Letters*, New York, New York
Candidates for Academy Awards and Honors, American Academy & Institute of Arts & Letters, New York, New York



Jacaranda #2, 2019, 30 x 30 inches, oil on canvas

PUBLIC COLLECTIONS

Bucknell University, Lewisberg, Pennsylvania
Metropolitan Museum of Art, New York, New York
John & Mable Ringling Museum of Art, Sarasota, Florida
Palm Springs Desert Museum, Palm Springs, California
Lewis and Clark College, Portland, Oregon
Auberge Du Soleil, Napa, California
Baker, Knapp and Tubbs, Chicago, Illinois
Bank of the South, Atlanta, Georgia
B.F. Goodrich, Akron, Ohio
Brown Forman Distilleries, Louisville, Kentucky
C & H Sugar, Crockett, California
Citigroup, New York, New York
Citigroup, Los Angeles, California
Cleveland Clinic Foundation, Cleveland, Ohio
Coca-Cola Company, Atlanta, Georgia
Digital Equipment, San Francisco, California
First City Capital, New York, New York
First Union Bank, Corporate Headquarters, North Carolina
Freddie Mac, McLean, Virginia
Georgetown Plaza (comission), New York, New York
Glick Organization, Promenade Building (commission), New York, New York
Jewish Hospital, Cincinnati, Ohio
Jim Beam Corporation, Chicago, Illinois
Loew's Theater Corporation, New York, New York
McMaster-Carr, Cleveland, Ohio
Merck & Co., Inc. Global Headquarters (commission), Whitehouse Station, New Jersey
Mercantile Bank, Sacramento, California
NYNEX, White Plains, New York
Northern Telecom, Nashville, Tennessee
Nuveen Investment Management Company, Chicago
Nuveen Investment Management Company, Minneapolis
Pepsi Bottling Co., Chicago, Illinois
Polygram Corporation, Los Angeles, California
Prudential Bache, New York, New York
Prudential Insurance, Newark, New Jersey
Rockefeller Foundation, New York, New York
Simpson Timber Company, Seattle, Washington
Sierra Federal Savings Bank, Beverly Hills, California
Steelcase Inc., Grand Rapids, Michigan
Westridge School, Pasadena, California

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The Tale of the Cat, 2019, 20 x 16 inches, oil on canvas

