Painters often draw from existing visual materials, such as photographs and reproductions of works of art, to inspire and construct their work. Swedish artist Mamma Andersson (b. 1962)—known for her darkly evocative compositions inspired by Nordic painting, folk art, newspaper photographs, and cinema—is no exception. But Andersson takes this process a step further, importing images of stacked books and stray photographs, clipped from various sources, directly into her painted compositions. The source materials themselves become their own kind of subject matter, animating interior scenes as ephemeral reminders of the artist's tastes and interests, as well as civilization's formidable span.

Mamma Andersson: Memory Banks focuses on this aspect of the artist's practice, exploring how subject matter and her use of appropriated and collaged imagery charges her paintings with an uneasy sense of the real and the familiar, while plunging wholeheartedly into fantasy and suggestive narrative. The exhibition includes paintings spanning Andersson's career, including six new works, as well as a recent set of woodblock prints and vitrines featuring photographs and other ephemera—the "memory" banks"—from Andersson's Stockholm studio.

Karin Mamma Andersson was born in 1962 in Luleå, Sweden. She studied at the Royal College of Fine Arts in Stockholm, where she continues to live and work. Solo exhibitions of her work have been presented at Museum Haus Esters in Krefeld, Germany; the Aspen Art Museum; and the Moderna Museet, Stockholm. In 2003, she represented the Nordic Pavilion in the 50th Venice Biennale. She is the 2018 recipient of the Guerlain Drawing Prize, Paris, and a featured artist in the 33rd Bienal de São Paulo.