

# FIGURA FIGURA

ICELANDIC CONTEMPORARY FIGURATION



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**BRYNHILDUR ÞORGEIRSDÓTTIR**

**HELGI ÞORGILS FRÍÐJÓNSSON**

**HULDA HÁKON**

**JÓN ÓSKAR**

**KJARTAN ÓLASON**

**SVALA SIGURLEIFSDÓTTIR**

FRUITMARKET GALLERY

EDINBURGH

JUNE - JULY 1992

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**Figura-Figura** is the first exhibition of Icelandic art to be shown in the Fruitmarket Gallery. It is in fact only the second occasion that an exhibition from the Nordic countries - the first was a memorable group of sculptures and paintings by the Danish artist Per Kirkeby in 1984 - has reached us. This neglect of Nordic art can surely only be a temporary oversight. Scottish culture needs to be informed of our Northern neighbours' attitudes to art and identity. We share a common cultural descent (today most apparent in the island communities of Orkney and Shetland) and given the resurgence Scottish art and culture has experienced over the last 10 years, it seems an appropriate time to start a dialogue with Iceland, a small isolated nation of extraordinary character and resilience, with a proud history and hard-won artistic independence. Although tiny in population terms, the richness and diversity of contemporary Icelandic culture is impressive, and this exhibition is an attempt to represent certain strains within the wider Icelandic art world to a Scottish public.

Scotland is not entirely ignorant of Icelandic painting. For many years now, Icelandic students have studied at the Art Schools of Edinburgh and Glasgow and only two years ago, a historical survey of 20th-century Icelandic painting was shown at the Talbot Rice Gallery in Edinburgh. The prevailing tendencies and the latest developments were, however, omitted from that survey.

It is interesting to note that the artists included in **Figura-Figura** studied in the United States (chiefly in New York)

and the Netherlands. As in Scotland, a continuing debate about the periphery and the centre exists in Icelandic artistic circles. Their approaches to the problems of image-making at a time when the image has been corrupted and standardised by the media and advertising are sophisticated and highly individual and make for interesting comparisons with the younger Scottish figurative painters.

We are particularly grateful to Gunnar B. Kvaran, the Director of the Reykjavik Municipal Art Museum (Kjarvalsstaðir) for selecting the exhibition and preparing the catalogue. His thorough knowledge of contemporary Icelandic and European art has enabled the Municipal Art Museum to stage an exemplary series of exhibitions over the past several years. We are also especially indebted to his assistant, Kristín Guðnadóttir, who has worked closely with us in setting up this project (which will include the showing in Reykjavik of an exhibition of Scottish contemporary art in 1993).

I should also like to thank Bryndís Snæbjörnsdóttir for her vital role as Scottish co-ordinator in the project and for giving her time when many other important commitments beckoned. Anne McKay of the Scottish Music Information Center and Rebecca Tavener of *Breaking the Ice* have also assisted with the arrangements for the complimentary programme of exhibition events. Finally, I should like to thank the artists themselves, for their kindness in showing me round their studios last July and for their enthusiastic support of the exhibition.

Alexander Moffat

While Icelandic painting originated at the turn of the century with odes to the land, figures soon began to appear in the foreground, taking human forms and no less those of elves and various mystical beings which seem to sweep across the landscape. The best-known works in this genre are Jóhannes S. Kjarval (1885-1972), who toyed with merging land and narrative into an original pictorial world of quintessentially Icelandic characteristics.

During the 1930s, when Iceland was in the grip of economic depression, the figure acquired a new role in the guise of working people or helpless individuals confronted by their tragic fate. But despite the social undertone, artists remained conscious of the formal value of their works, which was to grow during the following years and crystallize in the formalism which dominated Icelandic art for decades afterwards. When the figure reappeared on the canvas in the 1960s, it was primarily form and colour rather than a new vision of history, reality and society. Moreover, figurative painting played a minor role at this time, since progressive Icelandic artists were preoccupied with rejecting conventional materials and techniques and channeled their work into conceptual art at the expense of the subject. At the end of that decade, however, the figure returned to Icelandic art after a prolonged absence. Young artists reverted to using conventional materials and techniques. But the painting which emerged at this time was based on different premises from its predecessor in the tradition earlier in the century. Movements such as Pop Art, Concept Art and minimalism had prevailed for some time and left their mark on notions of what art involved.

The artists who made their debut during the 1980s and chose the figure as their subject were trained in various cultural areas where the relative importance of artistic movements differed. Icelandic figurative art therefore does not appear as a definite school, but rather as individuals — all operating on different assumptions — who forge personal paths but are nonetheless conscious of the process of history.

At this exhibition we see the figure from different viewpoints and assumptions in the pictorial worlds of six artists who often overlap in a visual and cultural sense, although we cannot say they follow in each others' footsteps.

Jón Óskar (b. 1954) lived for some time in New York and paints large works in which he tones his colours with black and white, and more recently black and brown. Seen from a distance, they have the texture of woodcut, but closer up we discern the material — wax — which defines the form, typically faces but more recently decorative forms and even angels, large faces which reveal nothing, merely exist, their expressions exalted, overpowering and timeless. These faces are not everyday people but images whose origins lie in other images. And the artist repeats his subject side by side on the same canvas and from one painting to the next. Such repetitions strengthen the impersonality of the expressions, the face becomes void of psychological dimensions, becomes a symbol. These faces are a study of expressions and their symbolic meaning in a world of codified behavioural patterns. Originally they were strong and remote like epitomized heroes but more recently new

varieties of faces have emerged, their altered position on the pictorial surface inviting a different reading to be made.

The figures in the reliefs of Hulda Hákon (b. 1955) are also symbols which she casts in a single mould but clothes in different colours. Her material and application of it — wooden blocks, coarse painting and vaguely shaped figures — recall handicraft in many ways, underlining the playfulness in the work of an artist who is often ironic with social undertones, but always lyrical. In her most recent works, Hulda Hákon has simplified her pictorial language and repetition has become a decisive element, although in a different way from Jón Óskar. While he uses repetition to break the bond between the work of art and reality and underline its symbolic character, she sees it as a device to generate a particular situation, for example social, for her pictorial subject. In some cases this is the lack of contact between individuals, in others ennui. It is therefore not individuals who mediate or express, rather their repetition on the pictorial surface.

Playfulness also appears in the work of Svala Sigurleifsdóttir (b. 1950), who captures her subjects from cultural history and her immediate environment. She chooses an angle, "takes" a picture and transforms it, or reality, with colours that serve a multiple role. The colour makes subject for the artist, brings it closer to her, at the same time as it deconsecrates her noble models. In her smaller works it is a lyrical-formal extension or rewriting in a single place and time. Her larger works with more complex narratives

bestow a deeper signification upon the colour, besides spawning an atmosphere which the artist perceives and aims to portray, an atmosphere in which the original meaning of the work is enshrined in its name. Unlike Jón Óskar, she makes the painting submissive, personal, close to the beholder.

The symbol is also enshrined in the names of the works of Kǫrtan Ólason (b. 1955). Image and idea sprout forth side by side, supporting each other. Every detail is methodically presented and prearranged. The work does not paint itself. Ólason's works, whose pictorial language originates in surrealism and his acquaintance with American New Painting of the 1980s, have cultural references, are contemplations of man and human existence. The individual is whole, but the world is a divided person, an objective form, a fragment of landscape. There is no direct narrative, only a reference to the name to guide the beholder to the work's original signification. The figure in these works is the artist's creation, a kind of fusion of unlike individuals which no one and anyone can enter into and identify with. His figures are like dream symbols. Everything is impersonal, remote. A horse is a horse without being a horse, a man is a man without being a man. Rather, these timeless beings represent concepts, like the captions accompanying them: *Amnesia*, *Spectres*. Although his paintings are methodically designed and have a decisive original signification, their plastic effect — the forms and material effect — have a special meaning of their own. And we notice in particular the drawing which defines the mass, the indecipherable colour in the background and the line

that defines the form, that encloses and isolates strange characters. Man is mass, the horse is energy.

In the works of Helgi Thorgils Friðjónsson (b. 1953) the figure is likewise enclosed/isolated within the line and the beholder perceives the overbearing loneliness of man. Despite the appearance of life in perfect harmony and the supremely aesthetic aspiration of the work, many elements conspire to strengthen the undercurrent of lack of communication and human isolation. The human figures in Friðjónsson's work, who often appear against a background of Icelandic landscape (which intensifies the ambiguity) have little or nothing in common with each other. They are introspective, ageless, and prompt doubts as to whether they actually share the same pictorial space. The figures stare out of the canvas with empty gazes, as if entrapped in their own contemplations and out of contact with their environment. Everywhere we encounter the same state, this emptiness and futility, which pushes man farther and farther towards the ridiculous. And the beholder's experience of human isolation grows stronger, its drama intensifies, confronted with paintings in which demiurges are incarcerated within their own bizarre bodies.

The figures in the work of Brynhildur Thorgeirsdóttir (b. 1955), however, are indefinite. These are organic sculptures, weird beings with an undefinable place in the chain of life, but with a strong allusion to the animal kingdom. Worked in concrete and glass, each sculpture lives its independent life, often with remote allusions to specific persons or events. Her sculptures, or rather phenomena, often present

a definite expression rather than a detailed depiction of an individual, as can be seen in her unnamed work from 1985 with its vague suggestion, despite its massive form, of a head, body and even four legs on one of the two "creatures," and the discernible head of hair and trunk/nose on the other. The narrative lies in the remoteness surrounding the work. Suggestion is a decisive element in her pictorial world. And this narrative grows all the more powerful when the artist brings two or more creatures together, activating the space which links and produces indefinite significations. In the last two years, Brynhildur Thorgeirsdóttir's have grown more gentle. Her forms or aesthetic are no longer sharp but cylindrical and introspective. And the fusion of glass and concrete is much fuller than before. The works' allusions have shifted from creatures to the land. This is especially clear in the "landscapes" made over the past two years, where she continues to develop earlier spatial notions and strives to generate above all a definite atmosphere through the decisive placement of the appropriate forms. These are spatial works, installations, in which she also employs light to magnify their effect. As ever, it is the beholder of the work who has the final say about formulating its signification.

Icelandic painting and sculpture in the 1980s are certainly under the strong influence of Concept Art and other intellectual movements which were predominant when these artists were training and beginning their careers. This, perhaps, is the explanation why the painting is seldom a direct and unrestrained act of expression, an untrammelled life-force beyond the borders of culture, the



artist's answer to the psychological discord of modern man. These artists consciously emphasize the creation of pictorial language in works which primarily deal with man and human existence. Generally deliberate in their execution, these works emphasize the concept of clarity while restraining their subject and formal elaboration, but without temporal or spatial constrictions. They often allude beyond the mundane — to heroes or gods — and are propelled by spiritual experience or are private references entwined with imagination and the supernatural characteristics of the individual. They are most often generalizing works making decisive statements, full of responsibility — and, tending to be large in design, they are more suited to public than private contemplation. At the same time as they herald a new vision, they are consciously part of art history and the common European heritage.

Gunnar B. Kvaran





# BRYNHILDUR THORGEIRSDÓTTIR

Born in Iceland 1955

## EDUCATION

The Icelandic College of Art and Handicrafts, Reykjavik, 1974-1978  
Gerrit Rietveld Academie, Amsterdam, Netherlands, 1979-1980  
Orrefors Glass School, Orrefors, Sweden, 1980  
California College of Arts and Crafts, M.F.A. Oakland, California, 1980-1982  
Pilctuck Glass School, Stanwood, Washington, 1982

## RECENT ONE-WOMAN EXHIBITIONS

1990 Sculpture, Reykjavik Municipal Art Museum, Reykjavik  
1989 In the Viking Tradition, New York Experimental Glass Workshop, New York  
1988 Sculpture Galleri Svart á Hvítu, Reykjavik, Iceland  
1986 Visiting Artist New York Experimental Glass Workshop, New York

## SELECTED GROUP EXHIBITIONS

1991 Figura-Figura, Art Museum of Gothenburg, Sweden  
Art Festival in Hafnafjörður, Iceland  
1990 Fragments of the North, AFS Gallery, New York, NY  
Fragmente aus dem Norden, Kultur Favoriten, Vienna, Austria  
On Common Ground, One Main Street Windows, Brooklyn, NY  
Focus på Island, Huset, Aalborg, Denmark  
1989 10th Anniversary BWAC Group Exhibition & 7th Annual Outdoor Sculpture Show, Brooklyn, New York  
1988 The All Male Feminist Art Show, New Brooklyn Waterfront Museum, Brooklyn, N.Y.  
Vital Signs, One Main Street Windows, Brooklyn, New York

1987 7th International Small Sculpture Exhibition, Place of Exhibitions, Budapest, Hungary  
Artists of the Future, Reykjavik Municipal Art Museum, Reykjavik, Iceland  
JUMBO-DUMBO  
BWAC Group Exhibition, Brooklyn, New York & BWAC Outdoor Sculpture Show, Brooklyn, New York  
Five Icelandic Artists in New York Privatbanken, New York  
1986-7 Miklatún-Manhattan Travelling exhibition in Scandinavian Museums

## COLLECTIONS

National Art Gallery of Iceland, Reykjavik  
Reykjavik Municipal Art Museum, Reykjavik  
Living Art Museum, Reykjavik  
Art Museum of Gothenburg, Gothenburg  
Works in private collections in Iceland and USA

# RYTHMOR THORSEN

1927 - 2000

1950 - 1955

1956 - 1960  
1961 - 1965  
1966 - 1970  
1971 - 1975  
1976 - 1980  
1981 - 1985  
1986 - 1990  
1991 - 1995  
1996 - 2000

1950 - 1955

1956 - 1960

1961 - 1965

1966 - 1970

1971 - 1975

1976 - 1980

1981 - 1985

1986 - 1990

1991 - 1995

1996 - 2000

1950 - 1955

1956 - 1960

1961 - 1965

1966 - 1970

1971 - 1975

1976 - 1980

1981 - 1985

1986 - 1990

1991 - 1995

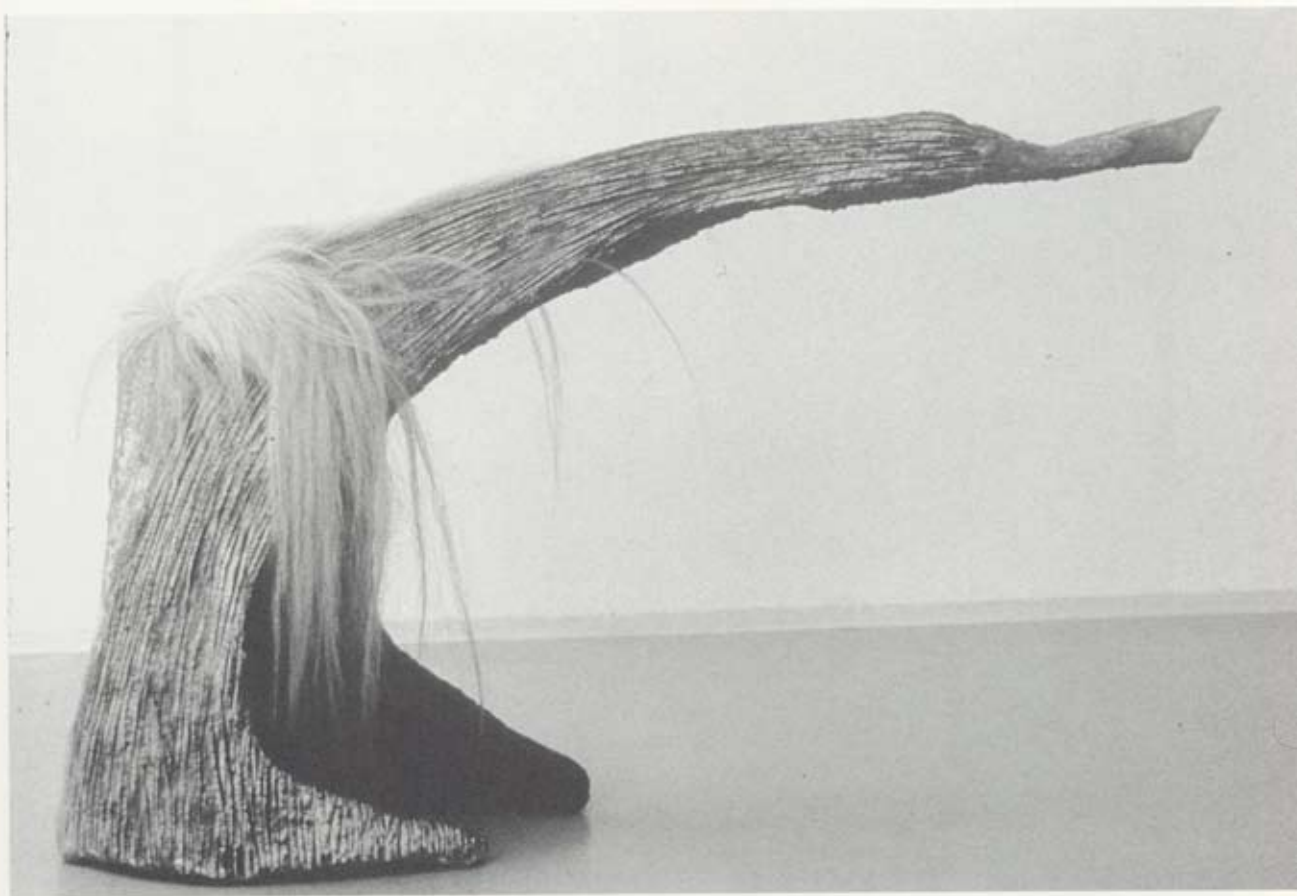
1996 - 2000

SHE

1987

CONCRETE, GLASS, HORSEHAIR

90 X 45 X 152 CM





UNTITLED

1985

CONCRETE, GLASS, HORSEHAIR

130 X 80 X 150 CM AND 110 X 90 X 140 CM





# HELGI THORGILS FRIÐJÓNSSON

Born in Búðardalur, West Iceland, in 1953

## EDUCATION

Studied at the Icelandic College of Art and Handicrafts, 1971-1976

De Vrije Academie, The Hague, Netherlands, 1976-77

Jan Van Eyck Academie, Maastricht, Netherlands, 1977-79.

Helgi Thorgils Friðjónsson has taught at the Icelandic College of Art and Handicrafts since 1980, and was visiting lecturer at the Stadts Academie, Oslo, Norway, in 1985.

## RECENT ONE-MAN EXHIBITIONS

- 1991 Gallery Leger, Malmö, Sweden  
Gallery Nýhöfn, Reykjavík, Iceland
- 1990 Represents Iceland in the Venice Biennale, Venice, Italy  
Bergens Kunstforeningen, Bergen, Norway  
Gallery Toselli, Milan, Italy  
Piano Nobile, Perugia, Italy
- 1989 Reykjavik Municipal Art Museum, Reykjavik  
Nordic Art Centre, Sveaborg, Helsinki, Finland  
Gallery Nemo and Museum der Stadt in Eckernförde, Germany  
Rovaniemi Taidemuseo, Rovaniemi, Finland
- 1988 Gallery World's End, Copenhagen, Denmark  
Overgaden, Copenhagen, Denmark  
Gallery Leger, Malmö, Sweden  
Gallery Brigitta Rosenberg (with Peter Angermann), Zürich, Switzerland
- 1987 Reykjavik Municipal Art Museum, Reykjavik  
Galerie Nemo, Eckernförde, Germany  
Gallery Suðurgata 7, Reykjavik, Iceland
- 1989 Contemporary Art from the Jytte and Jarl Borgens Collection, Kunstforeningen, Copenhagen, Denmark and Kunstmuseum, Silkeborg, Denmark
- 1988 Reykjavik Municipal Art Museum, Reykjavik  
Contemporary Icelandic Art, Sopianholm, Lyngby, Denmark  
"Self Portraits", Reykjavik Municipal Art Museum  
5 Nordic Temperaments, Rooseum, Malmö, Sweden  
5 Jaare, Brigitta Rosenberg, Zürich, Switzerland  
Galerie Leger, Malmö, Sweden
- 1987 Scandinavian Art, Seibu Museum, Tokyo, Japan  
Nordic House, Reykjavik  
Litterature, Kunsthalle Brants Klædefabrik, Odense, Denmark
- 1986 From the North, Malmö Konsthall, Malmö, Sweden and Musée des Arts Décoratifs, Paris, France  
Galleria Fenici, Valetta, Malta

## RECENT GROUP EXHIBITIONS

- 1991 Max-Besscutler, New York  
Figura-Figura, Gothenburg, Sweden  
Frankfurter Bibelgesellschaft, Frankfurt, Germany  
Maximalismus, Galerie Schulze, Cologne, Germany
- 1990 Portrett, with Hallgrímur Helgason, Reykjavik  
Municipal Art Museum, Reykjavik  
Fokus på Island, Huset, Aalborg, Denmark  
Fragmente aus dem Norden, Kultur Favoriten, Vienna, Austria  
Fragments of the North, AFS Gallery, New York

## COLLECTIONS

National Art Gallery of Iceland, Reykjavik  
Reykjavik Municipal Art Museum, Reykjavik  
Kópavogur Municipal Art Museum, Kópavogur  
University Art Collection, Reykjavik  
Living Art Museum, Reykjavik  
Rooseum, Malmö  
Malmö Museum, Malmö  
Statens Konstråd, Stockholm  
Nordic Art Centre, Sveaborg, Helsinki  
Borgens Art Collection, Copenhagen  
Statens Museum for Kunst, Copenhagen  
Kunsthalle zu Kiel, Kiel  
Samlung der Stadt Kiel, Kiel



TO THE FUTURE

1990

OIL ON CANVAS

180 X 200 CM







PROTECTION

1988

OIL ON CANVAS

140 X 200 CM





# HULDA HÁKON

Born in Reykjavik in 1956

## EDUCATION

The Icelandic College of Art and Handicrafts, 1977-1981

School of Visual Arts, New York, 1983

## RECENT ONE-WOMAN EXHIBITIONS

- 1992 Gallery Pieni Agora, Helsinki, Finland
- Gallery Krister Fahl, Stockholm, Sweden
- Gallery Adelgatan 5, Malmö, Sweden
- 1991 Gallery 11, Reykjavik Iceland
- 1990 Gallery Edward Thordén, Gothenburg, Sweden
- 1989 Galleri Lång, Malmö, Sweden
- Galleri Okra, (Helsinki Art Festival) Vanta, Finland
- 1988 Galleri Slunkaríki, Ísafjörður, Iceland
- 1987 Galleri Svart á hvítu, Reykjavik, Iceland

## SELECTED GROUP EXHIBITIONS

- 1992 Tiktura Groupshow, University of Lund, Sweden
- 1991 Art in the Streets, project made for the Helsinki Art Festival
- Figura-Figura, Art Museum of Gothenburg, Sweden
- Art in the Streets, Helsinki Art Festival, Finland
- Stillstand Switches, Shedhalle, Zürich
- Abject, Nordic Art Centre, Sveaborg, Finland
- 1990 The Jubelate Exhibition, Stockholm Art Fair
- "End of the Century," Muzé Dekorativnogo I Prikladnogo Isskustava, Moscow, USSR
- New Scandinavian Painting, ASF Gallery, New York City
- The Readymade Boomerang, 8th Biennale of Sidney, Australia
- 1989 Lång Proudly Presents, Gallery Mikkola & Rislakki, Helsinki
- 1988 Five Young Artists, National Gallery of Iceland, Reykjavik, Iceland
- 1986-7 Miklatun-Manhattan, Travelling exhibition in Scandinavian Museums

## COLLECTIONS

- National Art Gallery of Iceland
- Reykjavik Municipal Art Museum
- Museum of Moderna Art, Helsinki, Finland
- City of Vanta, Finland
- City of Espoo, Finland
- Malmö Museum, Sweden


JÓN ÓSKAR BENEATH A STARLIT SKY

1990

ACRYL ON WOOD AND HYDROCAL

237 X 58 X 15 CM





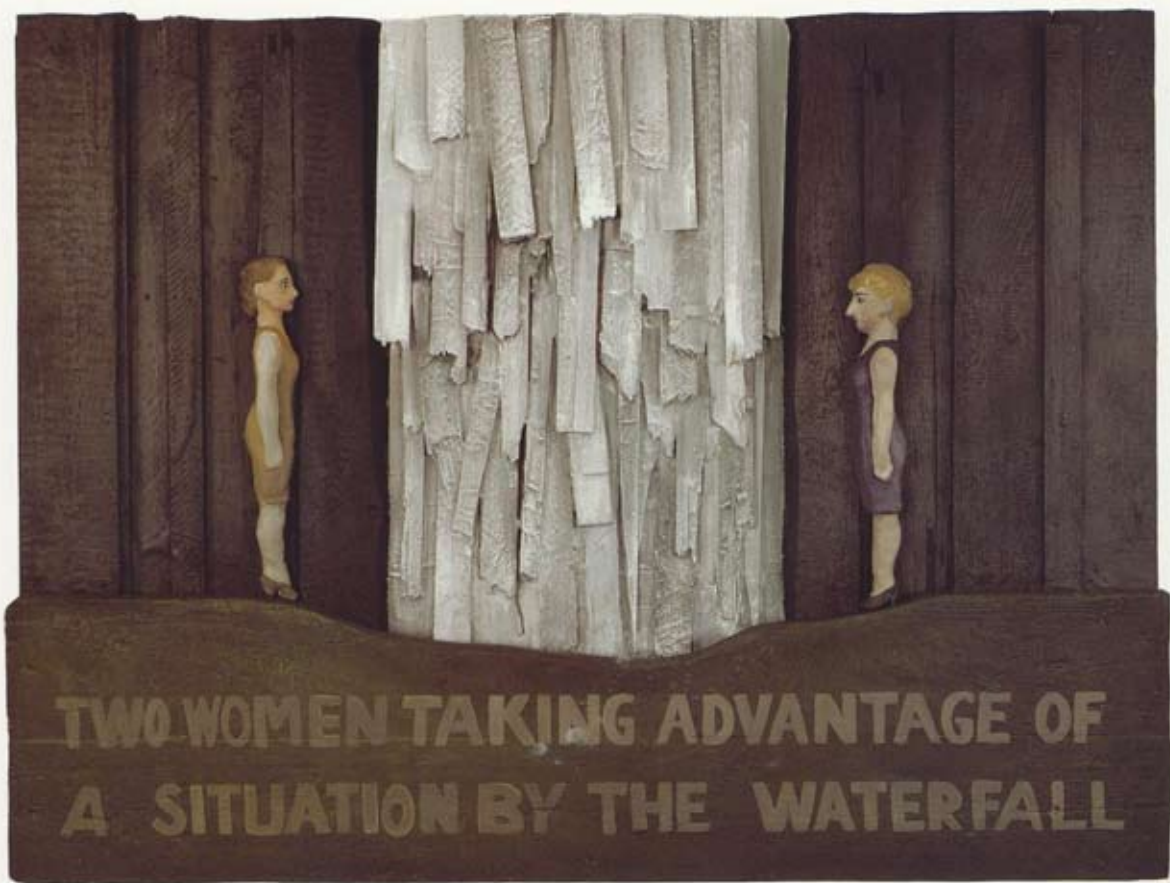
TWO WOMEN TAKING ADVANTAGE  
OF A SITUATION BY THE WATERFALL

1990

ACRYL ON WOOD AND HYDROCAL

118 X 89 X 14 CM







# JÓN ÓSKAR

Born in Iceland 1954

## EDUCATION

Icelandic College of Art and Handicrafts, Reykjavik, 1974-1977

Art School of Reykjavik, 1977

School of Visual Arts, New York City, 1980-1983

## RECENT ONE-MAN EXHIBITIONS

1992 Gallery Kaj Forsblom, Helsinki, Finland

1991 Gerðuberg, Reykjavik, Iceland  
Gallery Lång, Malmö, Sweden

1990 Gallery Edward Thorden, Gothenburg, Sweden  
Galleri Slúnkaríki, Ísafjörður, Iceland  
Galleri 29, Växjö, Sweden

1989 Galleri Lång, Malmö, Sweden  
Galleri Fahl, Stockholm, Sweden

Galleria Krista Mikkola, Helsinki, Finland

1988 Galleri Svart á Hvítu, Reykjavik  
Galleri Lång, Malmö (with Georg Guðni)

1984 Reykjavik Municipal Art Museum, Reykjavik,  
Iceland

## RECENT GROUP EXHIBITIONS

1992 Charlottenborg, Copenhagen, Denmark  
Korrespondent, Nordic Art Centre, Helsinki

1991 Figura-Figura, Art Museum of Gothenburg, Sweden  
Blue Transparency, Travelling exhibition:  
Moderna Museet, Stockholm,  
Museo de Arte, Sao Paolo  
Museo de Arte Moderna, Rio de Janeiro  
Museo Nacional des Artes Plásticas, Montevideo  
Museo de Arte Moderno, Buenos Aires  
Museo de Arte Moderno, Bogotá  
Museo de Arte Contemporáneo de Caracas  
New Scandinavian Paintings, ASF Gallery,  
New York City

1990 Northlands, Museum of Modern Art,  
Oxford, England  
Northlands, The Douglas Hyde Gallery,  
Dublin, Ireland  
Lång Proudly Presents, Gallery Mikkola & Rislakki,  
Helsinki  
Nordic, Charlottenborg, Copenhagen  
Gallery Anette Gullberg, Cologne

1988 Five Young Artists, National Art Gallery, Reykjavik  
Aldarspegill, National Art Gallery, Reykjavik  
Figurative Art in Iceland, Reykjavik Municipal Art  
Museum, Iceland

1987 Borealis 3, Malmö Konsthall, Malmö  
The Black Cloud, Reykjavik Municipal Art Museum  
Ljubljana Biennale, Ljubljana, Yugoslavia

1986-7 Miklatun-Manhattan, Travelling exhibition in  
Scandinavian Museums

## COLLECTIONS

National Art Gallery of Iceland, Reykjavik  
Reykjavik Municipal Art Museum, Reykjavik  
Living Art Museum, Reykjavik  
Malmö Konsthall, Schyls Donation, Malmö  
Malmö Museum, Malmö  
Museum of Contemporary Art, Helsinki  
Turku Art Museum, Turku  
Francis Criss Foundation, New York



JOHN O'CONNELL

1990

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JOHN O'CONNELL  
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O'CONNELLAND  
1990

OIL AND WAX ON CANVAS  
240 X 180 CM





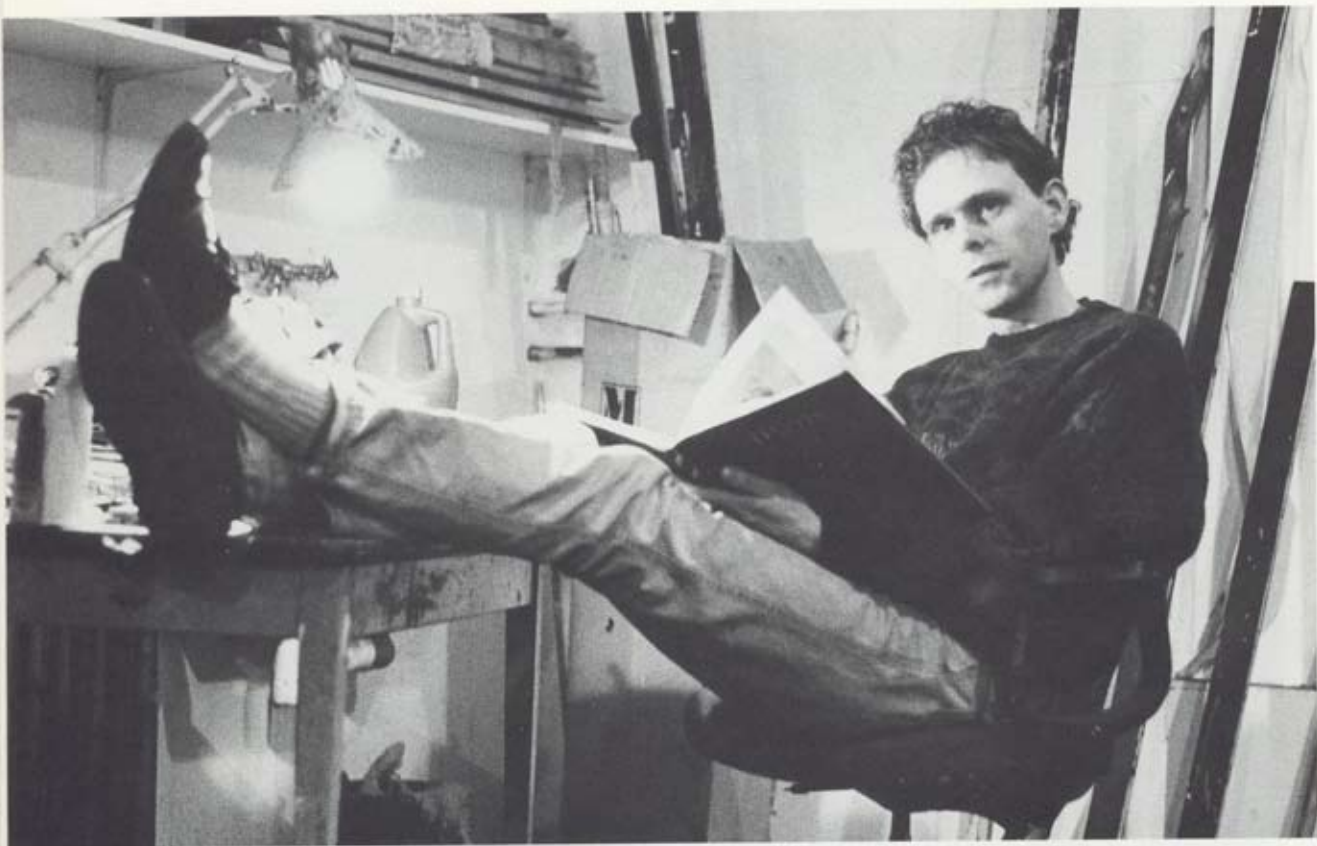
O'CONNELLAND

1990

OIL AND WAX ON CANVAS

240 X 180 CM







# KJARTAN ÓLASON

Born in Iceland 1955

## **EDUCATION**

Icelandic College of Art and Handicrafts, 1973-1978

Empire State College N.Y., 1980-1983

## **EXHIBITIONS**

Five one-man exhibitions and participation in about twenty group exhibitions.



THE FIRST AMONG THE DEATH

1988

ACRYL AND CHALK ON WOOD

183 X 310 CM





HOMO NOVUS

1991

ACRYL, OIL AND CHALK ON WOOD

184 X 325 CM

# SVALLA SJÓURER FYR TÖNN

af Þórunn

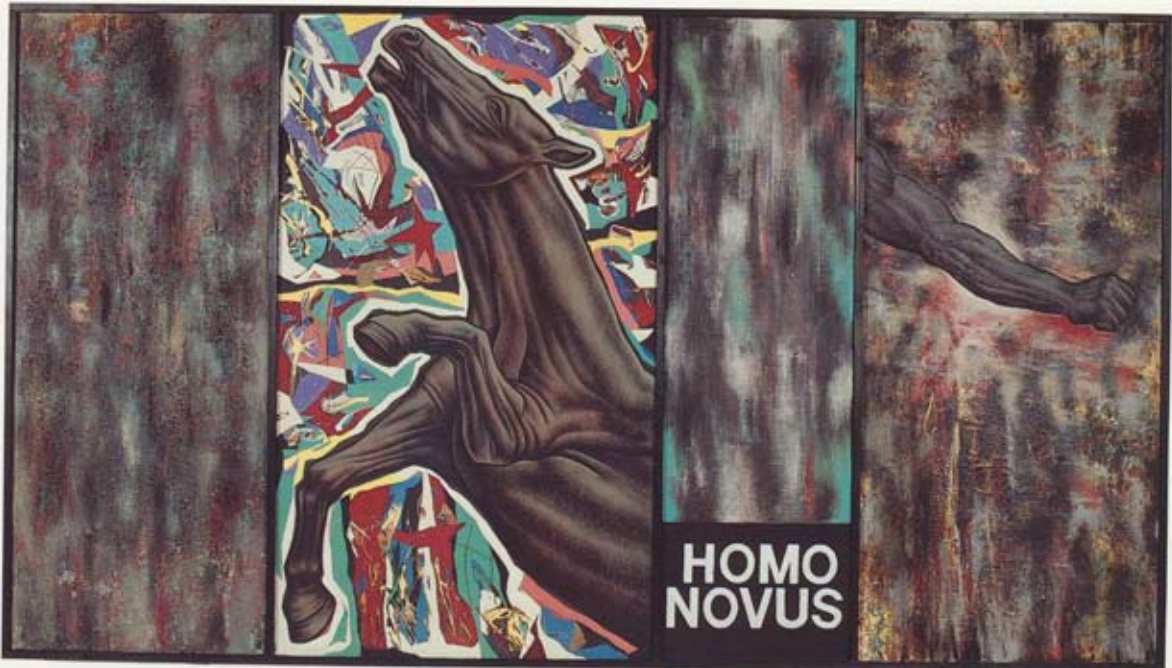
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1970-um

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# SVALA SIGURLEIFSDÓTTIR

Born 1950 in Iceland

## EDUCATION

- 1972-75 Icelandic College of Art and Handicrafts
- 1975-76 B.A. CWC, Denver
- 1979-80 University of Copenhagen, Art History
- 1980-81 State Academy of Art, Oslo
- 1982-84 M.F.A. Pratt Institute, New York

## RECENT ONE-WOMAN EXHIBITIONS:

- 1992 Gallery Sævar Karl, Reykjavík
- 1991 Gallery One One, Reykjavík, Iceland  
Gallery Sævar Karl, Reykjavík, Iceland
- 1990 Gallery One One, Reykjavík, Iceland
- 1989 Living Art Museum, Reykjavík, Iceland
- 1988 Library of Kópavogur, Iceland

## RECENT GROUP EXHIBITIONS:

- 1991 Figura-Figura, ArtMuseum of Gothenburg, Sweden
- 1990 The Art Fair, Stockholm
- 1989 "En bild år en bild år...", Nordic Art Centre,  
Sveaborg, Finland  
"Icelandic prints", Nordic House, Reykjavík, Iceland
- 1988 The 11th International Print Biennale, Cracow
- 1987 The 12th Rostock Biennale, Rostock
- 1986 "Icelandic prints", Reykjavík Municipal Art Museum,  
Iceland
- 1985 "Here and now", Reykjavík Municipal Art Museum,  
Iceland  
"Moments", Living Art Museum, Reykjavík, Iceland

## COLLECTIONS

- National Art Gallery, Reykjavík
- Reykjavík Municipal Art Museum, Reykjavík
- Living Art Museum, Reykjavík

■ SVATA BILURIKY 200111

THE EYE-PICKING BIRD AND/OR KJELL-ERIC OLSEN, PAINTER,  
BY HIS PAINTING IN N.Y.C.

1984-89

B/W HANDCOLOURED PHOTOGRAPH

37 X 56 CM







THE MAN FROM THE MOUNTAINS

1991

B/W HANDCOLOURED PHOTOGRAPH

115 X 155 CM



Colour separation and montage:

Prentmyndastofan hf.

Printing and bookbinding:

G. Ben Printing Works

Typesetting:

Bragi Halldórsson

Catalog design:

Birgir Andrússon

BREAKING THE  ICE  
a celebration of *icelandic* culture

FRUITMARKET GALLERY

JUNE - JULY 1992