



## Guðrún Gunnarsdóttir

Guðrún Gunnarsdóttir is a young woman who lives in the town of Reykjavik. She is a student at the University of Iceland and is studying for her degree in the field of literature. She is a very hardworking and dedicated student and is always striving to do her best. She is also a very kind and helpful person and is always willing to help others in need. She is a very popular person and is always surrounded by a large group of friends. She is a very talented person and is always coming up with new ideas and projects. She is a very creative person and is always looking for new ways to express herself. She is a very confident person and is always willing to take on new challenges. She is a very determined person and is always working towards her goals. She is a very successful person and is always achieving her dreams. She is a very happy person and is always enjoying life. She is a very loving person and is always caring for others. She is a very beautiful person and is always attracting attention. She is a very intelligent person and is always learning new things. She is a very brave person and is always standing up for what is right. She is a very generous person and is always giving to others. She is a very kindhearted person and is always showing compassion to others. She is a very honest person and is always telling the truth. She is a very loyal person and is always standing by her friends. She is a very reliable person and is always doing what she says she will do. She is a very responsible person and is always taking care of her duties. She is a very hardworking person and is always putting in her best effort. She is a very dedicated person and is always committed to her work. She is a very passionate person and is always pursuing her interests. She is a very energetic person and is always full of life. She is a very optimistic person and is always looking for the bright side of things. She is a very positive person and is always spreading joy and happiness. She is a very confident person and is always believing in herself. She is a very determined person and is always achieving her goals. She is a very successful person and is always making a difference in the world. She is a very happy person and is always enjoying life to the fullest. She is a very loving person and is always caring for others. She is a very beautiful person and is always attracting attention. She is a very intelligent person and is always learning new things. She is a very brave person and is always standing up for what is right. She is a very generous person and is always giving to others. She is a very kindhearted person and is always showing compassion to others. She is a very honest person and is always telling the truth. She is a very loyal person and is always standing by her friends. She is a very reliable person and is always doing what she says she will do. She is a very responsible person and is always taking care of her duties. She is a very hardworking person and is always putting in her best effort. She is a very dedicated person and is always committed to her work. She is a very passionate person and is always pursuing her interests. She is a very energetic person and is always full of life. She is a very optimistic person and is always looking for the bright side of things. She is a very positive person and is always spreading joy and happiness. She is a very confident person and is always believing in herself. She is a very determined person and is always achieving her goals. She is a very successful person and is always making a difference in the world.

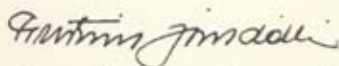
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Guðrún Gunnarsdóttir

For more information, please contact the Icelandic Cultural Center at the City of Reykjavik.

Guðrún Gunnarsdóttir er fyrir löngu orðin viðurkenndur listamaður. Undanfarna áratugi hefur list hennar þróast í gegnum hefðbundin form og efnistöð veflistarinnar samtímis því að listakonan hefur lagt sig fram við að útvíkka landamæri listarinnar. Á þessari sýningu vefur listakonan skúlptúra í járn og virkjar rýmið sem umgjörð fyrir verkin. Þetta eru fingerð verk þar sem línan/þráðurinn leiðir listamanninn inn á áður ókannaðar slóðir. Við bjóðum Guðrúnu Gunnarsdóttur velkomna á Kjarvalsstaði með þennan nýja áfanga í list sinni.

*Guðrún Gunnarsdóttir is a long-established artist in Iceland. In the space of two decades her art has evolved through the conventional forms and techniques of woven art, at the same time as she has striven to extend the boundaries of art. At this exhibition she is showing works woven from iron, activating the space as a framework for them. These are delicate works in which the line/thread leads the artist into previously uncharted territory. We are pleased to welcome Guðrún Gunnarsdóttir to Kjarvalsstaðir with this new phase in her art.*



Formaður menningarmálanefndar Reykjavíkur/Chair,  
Cultural Committee of the City of Reykjavík

## Listin á tímum þráðlausra samskipta



**Kjarvalsstaðir**  
Listasafn Reykjavíkur  
*Reykjavík Municipal Art Museum*

## Listin á tímum þráðlausra samskipta

Á tímum þráðlausra samskipta sem kennd eru við vef og net lifir þráðurinn góðu lífi í listinni. Söguþráðurinn hefur verið hafinn upp á fyrri stall í bókmenntum og um myndverk almennt má segja að þau þyki ekki gild nema í þeim búi þráður röklegrar listhugsunar. Litlum sögum fer hins vegar nú af því ferli sköpunar sem byggir á þráðlausu sambandi við sitt innra sjálf, við undirlendur hvatanna og rökleysunnar. Að minnsta kosti fer þeim listamönnum fækkandi í bili sem tjá sig á opinberum vettvangi um ósjálfráðar athafnir á sviði sköpunar og tilfinningaflæðis.

Uppistaðan í verkum Guðrúnar Gunnarsdóttur er þráðurinn. Líklega á sá þráður upphaf sitt í veflistinni en hefur í nýjustu verkum listakonunnar verið slitinn úr upprunalegu samhengi hins ferhyrnda og voðmjúka flatar og tekið eigin, sjálfstæða stefnu.

Líkt og flestar aðrar listgreinar hefur veflistin á undanfórnum árum tekið eigin tilvistarforsendur til athugunar og endurskoðunar á róttækan hátt. Í því sambandi hefur gjarnan verið minnt á það að listgreinin væri komin inn á svið skúlptúrs en oft gleymst að benda á þá staðreynd í leiðinni að hugmyndafræði hinna mjúku efna hefur, til að mynda hvað áferð snertir, ekkert síður gengið inn í þrívíddarsköpun. Til að gera skil samruna ólíkra listgreina hafa verið hönnuð ný hugtök á borð við „mjúkefnalist“ og „þráðlist“, en hið síðarnefnda hefur hlotið nokkurn hljómgrunn hér á landi.

Það er þó ekki mýktin sem Guðrún Gunnarsdóttir færir þrívíddinni, því þráður hennar á ekkert skylt við ullarband, heldur er um að ræða ýmsar tegundir af vír af fínlegri gerðinni; grænan og svartan blómavír, silfurgráan bindivír, mótavír, koparvír. Í kílómetravís. Og í bland við vírinn notar hún gúmmíræmur.

Vír er þeim eiginleikum gæddur að vera sterkur en þó sveigjanlegur, það má beygja hann, snúa upp á hann, móta úr alls kyns munstur og klippa hann til, líkt og skróðgarðyrkjumaður klippir til trjábrúska, og síðast en ekki síst hefur vírinn það fram yfir garnið að með einföldum aðferðum má skapa úr honum þrívíddarverk. Mörg þráðlistarverk byggja beinlínis á því að afneita skilyrðum vefstólsins. Guðrún tekur þráðinn úr upprunasamhengi sínu og gerir tilraunir með þanþol hans og formræna möguleika. Þessum verknaði má ef til vill líkja við það að málari færði litinn af undirstöðu sinni, striganum og ynni með hann einan sér, líkt og franskli listamaðurinn Arman sem í verki frá árinu 1968 sýndi rauðan lit undir plexígléri, einan sér, beint úr túpunni, án tengsla við nokkurn skapaðan hlut. Reyndar mun „málverk“ Armans ekki hvað síst hafa verið hugsað sem umsnúningur á hinum hreinu litagildum abstraktlistarinnar.

Hefðbundin vinna við vefstól krefst mikils undirbúnings, útreikninga, ögunar og þolinmæði og gefur lítið svigrúm fyrir expressjónísk tilþrif eða skapandi „slys“ á borð við það þegar málari rekur blautan pensil í striga. Þráðarskúlptúrar Guðrúnar eru allir ofnir af fingrum fram, mótaðir berum höndum líkt og stríður leir. Það er ekki erfitt að sjá hvíllíkt frelsi aðferðafræði vírþráðarins býður upp á í samanburði við hinn klassíska vef.

Guðrún Gunnarsdóttir er efniskona að því leytinu til að verk hennar byggja á tilfinningu fyrir efni, áferð og yfirborði. Þau eru áþreifanleg og kalla á snertingu, viðkomu. Á þeim tuttugu árum sem liðin eru síðan hún útskrifaðist úr vefnaðarnámi á verkstæði Kims Navers í Kaupmannahöfn hefur Guðrún gert tilraunir með margs konar efnivið í

verkum sínum; ull, hör, bómull, tágar, pappír, tré, hamp, og á síðustu einkasýningum sínum, í Gallerí Úmbru árið 1994 og í Slunkaríki árið 1995, sýndi hún vír- og gúmmíverk, líkt og nú á Kjarvalsstöðum, flest þó nokkuð smærri í sniðum.

Verkum Guðrúnar á sýningunni má formrænt skipta í tvo flokka.

Öðrum þræðinum er um að ræða lokuð verk, þetta efnismassa þar sem vírþráðurinn hefur verið vafinn saman í hnykil, í ætt við hnetti eða egg. Um er að ræða verk sem umlykja tómið og eru án inngangs. Slík verk mætti kalla miðleitin verk. Ekki er óeðlilegt að einhverjum detti í hug samlíkingar við ýmis kynleg sjávar- og fjörudýr, sjái jafnvel fyrir sér gaddabrynjur sumra lindýra og margvíslegan fálmaraútbúnað lífríkisins. Í veflistinni þykir sjálfsagður hlutur að fela endann og telst ekki einu sinni með þegar vísað er til vandaðra vinnubragða. Verk Guðrúnar fylgja ekki endilega þeirri einföldu reglu og standa stríðir endarnir — jafnvel tugum saman — út úr einu og sama verkinu. Broddboltar hennar eru þó ekki neinir vígahnettir, þar sem broddendarnir eru ekki banvænir, meira í ætt við nálar eða prjóna en til að mynda hnífaverk Jóns Gunnars Árnasonar myndhöggvara. Ef til vill mætti segja ögrunina ísmeygilegri, jafnvel kvenlegri.

Hinum þræðinum er um að ræða opin verk, í ætt við spuna út í tómið, þar sem veikir þræðir fíkra sig eftir sýningarveggjum. Þau mætti kalla miðflóttaverk. Opnu verkin eru mismunandi gisin, allt frá því að vera þéttriðin svört vírblúnda til þess að vera veikbyggður grár vefur, svo lausbyggður að hann er nær ósýnilegur á hvítum grunni veggisins. Slík verk eru í eðli sínu mjög grafísk, eru þrívíð teikning. Uppruni munstranna er af ýmsum toga, sum eru hugarsmíð myndlistarmannsins, önnur eiga sér beinar skírskotanir, líkt og þekkja má krosssaumaða blúndu af faldbúningi Sigurðar Guðmundssonar málara á Þjóðminjasafninu, útfærða í vír, í einu verka Guðrúnar. Öll byggja opnu verkin tilvist sína að miklu leyti á götunum og

loftstreyminu sem leikur um þau.

Í hefðbundinni tvívídd sinni gefur vefurinn kost á tveim meginstefnum, lárétu og lóðrétu. Þótt Guðrún sé að vinna með línuna er hún aldrei þráðbein og raunar hvorki lárétt né lóðrétt þegar listakonan hefur farið um hana höndum. Þráðarskúlptúrarnir eru veggverk og láréttir og lóðréttir ásar koma eingöngu fram þegar verkin eru hengd upp til sýningar, þegar lífrænum hnöttunum hefur verið skipað í beinar raðir á veggjunum eða fínofin víravirkin verið hengd upp, ýmist langsum eða þversum.

Listakonan deilir ekki hugmyndum margra kollega sinna í samtímanum um mátt stærðarinnar. Að vísu hafa verk Guðrúnar verið af ýmsum stærðum, allt frá stórum formföstum veggteppum til agnarsmárra míníatúra, eins konar míkrokosmosa sem hafa í sér fölginn nokkurn andlegan skyldleika við austurlenska list. Tilhneiging hennar hefur oft fremur verið að þúsla smærri verkum saman í stærri heildir, búa til smápartasýningar. Þannig mætti í sumum tilvikum tala um eitt stórt verk samsett úr mörgum smærri einingum.

Guðrún Gunnarsdóttir hefur á síðustu árum verið að fíkra sig áfram með möguleika þráðarins í þrívíddinni. Segja má að þráður hennar leiði auga áhorfandans langt út fyrir afmarkaða veggj sýningarsalarins. Í raun er ekkert sem hindrar frekari vöxt verka hennar út í óvissuna.



### ***Art in the Wireless Age***

*In an age of global communications by the wireless and the Web, threads and strands are alive and well in art. The well-spun yarn of the storyteller has been exalted anew in literature, and in the case of the visual arts it can broadly be said that works are not given much credence unless they contain the finely-woven thread of artistic logic. A much lower profile is given today, however, to the creative process which is based on invisible threads that link up with the inner self with the hinterlands of instinct and illogicality. At least, at present a dwindling number of artists express themselves publicly about instinctive creative acts and the flow of the emotions.*

*The basic element of Guðrún Gunnarsdóttir's works is the thread. This thread probably originates in tapestry, but in her most recent works it has been plucked from its original context of the rectangular, soft surface and has pursued its own independent course.*

*Like most other branches of the arts, textile art has been making radical enquiries and reappraisals regarding its own existential foundation in recent years. In this respect it has often been pointed out that textiles have entered the realm of sculpture, while ignoring at the same time the fact that the ideology of soft materials, for example in terms of texture, has to no less an extent entered the realm of three-dimensional creation. To outline the fusion of different branches of the arts, new concepts have been coined such as "soft material art" and "fibre art," the latter earning some advocacy in Iceland.*

*However, it is not softness that Guðrún Gunnarsdóttir brings to three-dimensionality, because her thread has nothing to do with woollen yarn, but involves instead various types of wire, of the more delicate variety: green and black wire for holding flowers, silver-grey binding wire, frame wire, copper wire. Miles of it. And alongside wire, she works with rubber strips.*

*Wire has the quality of being strong but at the same time malleable, it can be bent, twisted, formed into all kinds of patterns and cut to shape, like topiaries trimmed in ornamental gardens, and last but not least wire has the advantage over yarn that, by simple means, it can be used to produce three-dimensional works. Many fibre art works are directly based on rejecting the conditions imposed by the loom; perhaps Guðrún Gunnarsdóttir's act of removing the thread from its original context and putting its elasticity and formal potential to the test may be compared to a painter who would remove the colour from its foundation, the canvas, and work with it by itself. Like the French artist Arman, whose work from 1968 showed a red colour under plexiglass, on its own, straight out of the tube, bearing no relation to anything whatsoever. In fact, Arman's "painting" was conceived not least as a way of upturning the pure colour values of abstract art.*

*Traditional loom work requires a large amount of preparation, calculations, discipline and patience, and leaves little scope for expressionist flourishes or creative "accidents" such as the painter's act of putting a wet brush against the canvas.*

*Guðrún Gunnarsdóttir's thread sculptures are all woven by improvisation, shaped with her bare hands like rough clay. It is fairly obvious how much freedom the methodology of the wire thread offers, compared with classical textiles.*

*Guðrún Gunnarsdóttir is a material artist insofar as her works are based on a sense of material, texture and sur-*

face. They are tangible and asked to be touched and felt. During the twenty years since she completed her studies in weaving at Kim Naver's studio in Copenhagen, she has experimented with many types of material in her works: wool, flax, cotton, wicker, paper, wood and rope, and at her last solo exhibitions at Gallerí Úmbra in 1994 and Slunkaríki in 1995 she exhibited wire and rubber works, like the present exhibition at Kjarvalsstaðir, although most of them then were on a smaller scale.

From a formal perspective, her works at this exhibition fall into two groups.

On the one hand there are closed works, involving a tight material mass in which the wire thread has been wound together into bundles, akin to orbs or eggs. These are works which enclose an empty space and have no point of entrance. They may be termed "centripetal." It is not unnatural for them to suggest resemblances to a variety of strange marine and littoral animals, even conjure up visions of the spiky armour of certain molluscs and the complex feeler structures of the world of nature. In textiles, it is taken for granted to hide the end of the thread; this even goes without saying as one of the weaver's skills. Guðrún Gunnarsdóttir's works do not necessarily obey this simple rule, and stiff ends – dozens of them, even – stand out of the self-same work. Her spiked orbs are not belligerent, however, since there is no fatal threat in their barbs, which have a greater affinity to pins or to needles than do, for example, Jón Gunnar Árnason's knife sculptures. Their challenge may be called more subtle, perhaps even more feminine.

On the other hand there are open works, suggesting improvisations into emptiness, where weak threads inch their way along the exhibition wall. These may be called centrifugal works. The open works vary in density, from a tightly meshed black wire frill to a frail grey web, so loosely constructed that it is almost invisible against the white background of the wall. Such works are by nature very graphic;

*they are three-dimensional drawings. Their patterns originate from various sources: some are the brainchild of the artist, others have direct allusions, for example in the way that the cross-stitched frill from the national costume designed by Sigurdur Gudmundsson in the nineteenth century and now on display at the National Museum of Iceland can be recognized, developed in wire, in one of Guðrún Gunnarsdóttir's works. All the open works base their existence to a large extent on the gaps in them and the currents of air that pass through them.*

*In its traditional two-dimensional form, weaving offers two main directions: horizontal and vertical. Even though Gunnarsdóttir is working with the line, it is never straight and linear, and in fact neither horizontal nor vertical after its treatment by her. Her thread sculptures are wall art, whose horizontal and vertical axes only emerge by virtue of the works being hung up for exhibition. When these organic orbs have been arranged into straight rows on the walls or the finely spun wire works have been hung, either lengthwise or crosswise.*

*Guðrún Gunnarsdóttir does not share the widespread view of her colleagues today about the power of size and scale. Admittedly, her works have come in all sizes, ranging from large, strictly formal wall carpets to tiny miniatures, kinds of microcosms which incorporate a certain spiritual affinity to Oriental art. Rather, she has often shown a tendency to piece together smaller works into a larger whole, to produce exhibitions of components. In some cases, therefore, it is possible to talk of a single large work assembled from many smaller units.*

*In recent years Guðrún Gunnarsdóttir has been edging her way forward with the possibilities of the thread in three dimensions. Her thread can be said to lead the spectator's eye far beyond the limited walls of the exhibition space. Really there is nothing to impede the further growth of her works out into the unknown.*

## Guðrún Gunnarsdóttir

f. 1948 / born 1948

### Nám/Education:

- 1987 Haystack Mountain School of Art and Craft, Maine,  
Bandaríkjunum
- 1972–75 Vefnaðarnám á verkstæði Kims Navers, Kaupmannahöfn/  
*Tapstry, Kim Naver studio, Copenhagen*

### Einkasýningar/Solo exhibitions:

- 1996 Kjarvalsstaðir, Reykjavík
- 1995 Slunkaríki, Ísafirði
- 1995 Gallerí norskra textillistamanna í Ósló, Noregi/  
*Nordic textile artists' gallery, Oslo*
- 1995 Safnahús Borgarfjarðar, Borgarnesi
- 1994 Gallerí Úmbra, Reykjavík
- 1994 Norræna vinnustofan í Bergen, Noregi/  
*Nordic workshop, Bergen, Norway*
- 1993 Safnaðarheimili Hrunakirkju, Hrunamannahreppi
- 1993 Listasafn ASÍ, Reykjavík
- 1991 Gamla pakkhúsið, Höfn í Hornafirði
- 1990 Norræna húsið, Reykjavík/*Nordic House*
- 1988 Kjarvalsstaðir, Reykjavík
- 1986 Gallerí Hallgerður, Reykjavík
- 1981 Gallerí Langbrók, Reykjavík

### Helstu samsýningar síðan 1990/Main joint exhibitions since 1990:

- 1996 „Handshake“, Fredriksbergs Vandtárn, Kaupmannahöfn/  
*Copenhagen*
- 1996 „14x14“ - Smælki. Gallerí Úmbra, Reykjavík
- 1995 „Petta get ég nú gert“, Norræna húsinu, Reykjavík/*Nordic House*
- 1995 Verk úr eigu Listasafns Reykjavíkur, Kjarvalsstöðum, Reykjavík
- 1995-96 „Intention“, Nordisk Textiltriennial VII, Farandsýning um  
Norðurlönd/*Travelling exhibition in Scandinavia*
- 1993 Íslensk-ameríski listiðnaðarsjóðurinn, Perlunni, Reykjavík/  
*Icelandic-American Industrial Design Fund*
- 1993-94 Norræn baltnesk hönnunarsýning, farandsýning um  
Eystrasaltslöndin og Svíþjóð/*Nordic-Baltic design, travel-  
ling exhibition in the Baltics and Sweden*
- 1992-93 Form Island II, farandsýning um Norðurlönd/*Travelling  
exhibition in Scandinavia*
- 1992-93 Nordisk Textiltriennial VI, farandsýning um Norðurlönd/  
*Travelling exhibition in Scandinavia*
- 1992 Íslensk textillist, Tallin, Eistlandi/*Icelandic textile art,  
Tallin, Estonia*
- 1991 „Pað gefur auga leið“, Ásmundarsal, Reykjavík
- 1991 Malungs Konstförening, Malung, Svíþjóð/*Sweden*
- 1990 8th International Biennial of Miniature Textiles Savaria  
Museum, Ungverjalandi/*Hungary*

### Verk í eigu opinberra aðila/Works in public collections:

- Listasafn Íslands/*National Gallery of Iceland*
- Listasafn Reykjavíkur/*Reykjavik Municipal Art Museum*
- Listasafn Borgarness/*Borgarnes Art Museum, W. Iceland*
- Savaria Museum, Szombathely, Ungverjalandi/*Hungary*
- Toyama Design Center, Japan

Meningarmálanefnd Reykjavíkur/*The Cultural Committee of the City of Reykjavík:*

Guðrún Jónsdóttir, formaður/*chair*

Guðrún Ágústsdóttir

Helgi Pétursson

Inga Jóna Þórðardóttir

Jóna Gróa Sigurðardóttir

Tryggvi Baldvinsson

Pór Vigfússon

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The Reykjavík Municipal Art Museum

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GUÐRÚN GUNNARSDÓTTIR





Refill, 1996

wire, 80x280x5 cm

*Drape, 1996*

wire, 80x280x5 cm

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Guðrún Gunnarsdóttir, f. 1948/*b. 1948*



Sjávarfitjungar, 1996

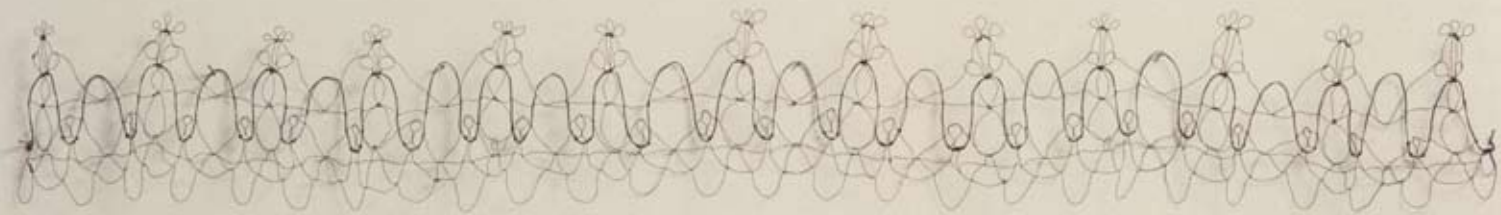
vír, gúmmí, 50x108x22 cm 3 hlutar

*Goose-grass, 1996*

wire, rubber, 50x108x22 cm 3 objects

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Guðrún Gunnarsdóttir, f. 1948/b. 1948



Víravirki I, 1996

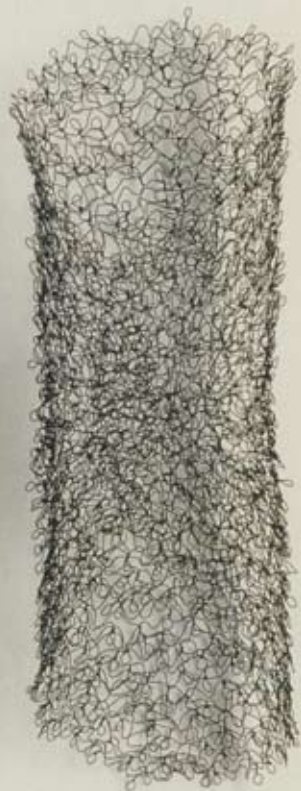
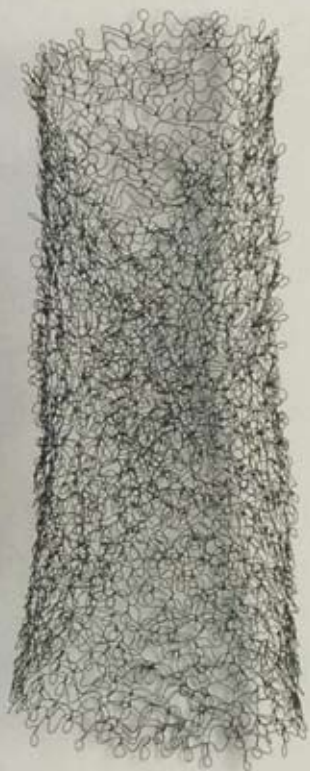
wire, 17x130x4 cm

*Filigree I, 1996*

wire, 17x130x4 cm

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Guðrún Gunnarsdóttir, f. 1948/*b. 1948*



Hvítmosi, 1996

wir, 46x98x13 cm 3 hlutar

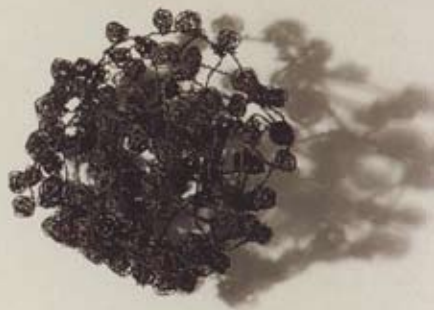
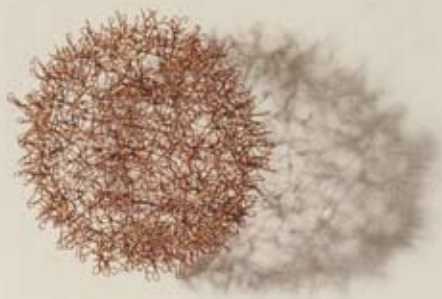
*Peat moss, 1996*

wire, 46x98x13 cm, 3 objects

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Guðrún Gunnarsdóttir, f. 1948/b, 1948





Þörungar IV, VI, I, 1996

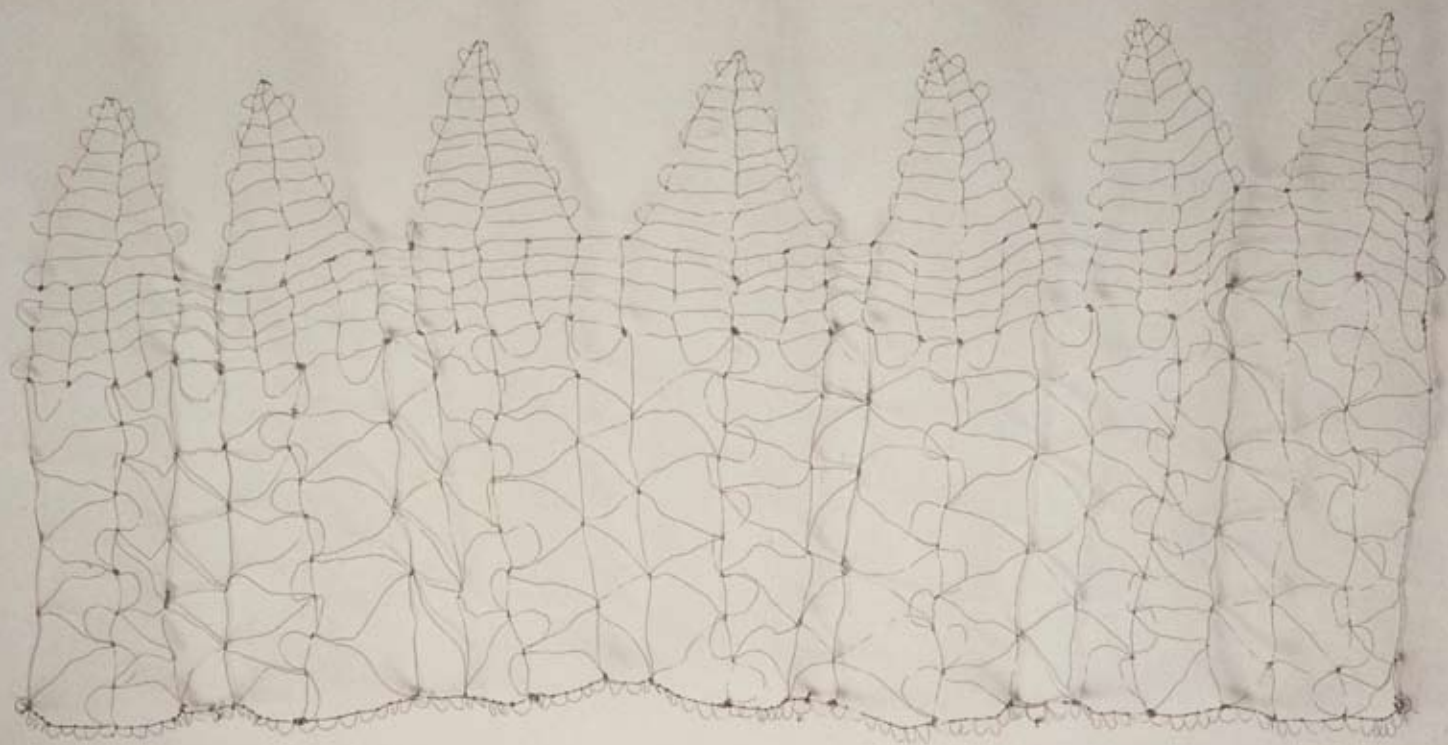
wir, 25x25x20 cm

*Algae IV, VI, I, 1996*

wire, 25x25x20 cm

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Guðrún Gunnarsdóttir, f. 1948/b. 1948



Könguló, Könguló, vísaðu mér á berjamó, 1996  
vi. 57x114x8 cm

*Spider, spider, spin your thread,  
show me the berries in their bed, 1996*  
vite. 57x114x8 cm

Kjarvalsstaðir — Listasafn Reykjavíkur / Reykjavík Municipal Art Museum

Guðrún Gunnarsdóttir, F. 1948/b. 1948