



Det hyperdekorative er et særligt kendetegn for den dansk-islandske kunstner Sóley Ragnarsdóttirs praksis. I hendes første institutionelle soloudstilling *Organizing Principles* – der udfolder sig på hele O–Overgadens øverste etage – præsenterer hun en serie nye værker i form af maleri, skulptur, mobiler og to specialdesignede tapeter, der tilsammen udfolder en eventyrlig og idiosynkratisk symbiose mellem materialer, symboler, steder og historier.

Ud fra en skulpturel tilgang til maleriet bemaler og ornamenterer Ragnarsdóttir sine værker med både syntetiske og organiske materialer, så akryl og epoxy blander sig med skaller, rav og havslebne glasstykker. I udstillingen udbreder hun sit billedsprog fra store malerier over i udskårne rammer og mønstrede tapeter designet i samarbejde med den sydkoreanske kunstner Joon Yeon Park. Der er en tydelig reference til den britiske formgivningsbevægelse Arts & Craft, der ville genrejse de æstetiske værdier i kunsthåndværket, hvorfra Ragnarsdóttir insisterer på det dekoratives plads og værdi i samtidskunsten.

I mellemgangen præsenteres en serie af tolv, flade servietassemblager på svungne metalholdere. De er lavet af gamle servietter fra midten af det tyvende århundrede med romantiske motiver såsom roser og legende børn. I sin tid blev servietterne eksporteret fra Danmark til Island, hvor kvinderne i Ragnarsdóttirs familie indsamlede dem. Ved at tilføje prikker, figurer og rav i lag ovenpå, undersøger hun ornamenteringens betydning som kulturhistorisk symbol.

De tusindvis af minutiøst udførte penselstrøg, prikker og mønstre, som repetitivt udfylder alle værkernes flader, vidner om en arbejdstid og hengivenhed, der står i stærk kontrast til hverdagens accelererede tempo. I kølvandet på coronakrisen forlod Ragnarsdóttir det pulserende Berlin for at bosætte sig ved Vesterhavet i Thy. Omgivet af ravjægere, fiskere og surfere har hun ladet nærmiljøet og havet trænge sig ind på billedfladen, så rav, muslingeskaller og sten fra kysten titter frem.

I søjlesalen ud mod kanalen hænger store øjenmobiler ned fra loftet i fiskerreb og funkler foran ravtonede vinduer. Den nordjyske fiskerby Nørre Vorupør, hvor Ragnarsdóttir bor, er de seneste år blevet en populær destination for surfere fra hele verden. Hvor havet er en arbejdsplads for fiskerne, ser surferne det som en legeplads. Symbiosen mellem de to har sat sig i øjen-skulpturerne. Den ene halvdel er støbt i bådernes glasfiber af en lokalbådbygger, alt imens den anden halvdel er produceret i samme skum som surfboards.

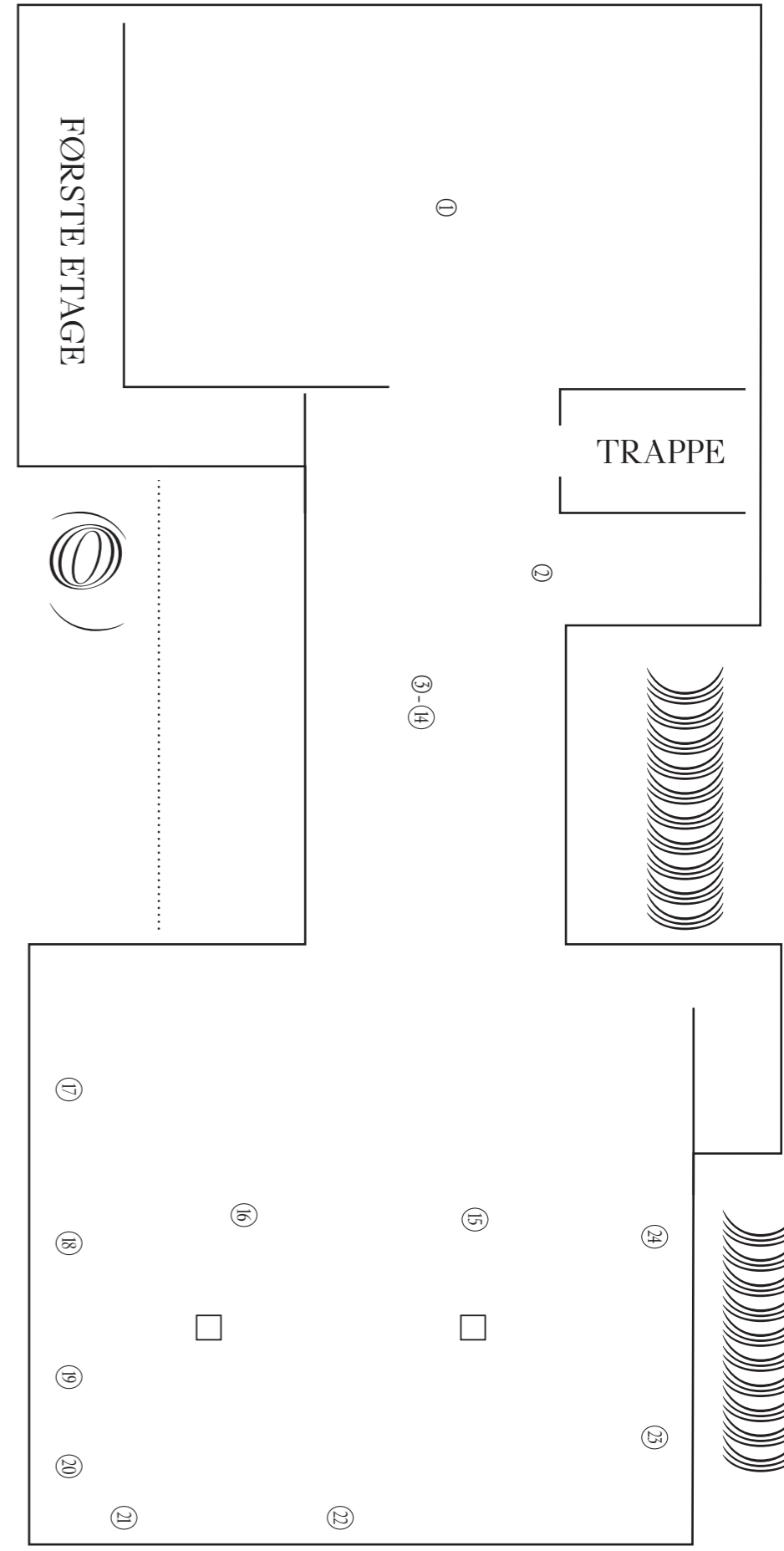
Ved at afbilde blomster og plantevækster i ornamenteringer skildrer mennesket ofte en slags fortrolighed med naturen. Med de dekorative elementer undersøger udstillingen derfor de måder, vi prøver at forstå natur på. I moderne videnskab er naturen længe blevet set som en modsætning til kultur, men i Ragnarsdóttirs eklektiske univers kombineres de to som et nyt princip at organisere verden ud fra, hvilket titlen *Organizing Principles* indikerer. Dermed tilbyder hendes værker os en sanselig måde at færdes i verden på, der fordrer en tanke om et større kollektiv, hvori modsætninger kan sameksistere på jorden.



- ① *Havet som en billedflade*, 2021
Varierende størrelser
Epoxy, flammings, glasfiber, polyester,
akryl, metal, reb, rav og UV-lys
- ② *Uden titel*, 2021
200 × 135 × 2,5 cm.
Lærred, akryl og træ
- ③-⑭ *Napkins at the end of my world*
(no. 1-12), 2021
12 × (45 × 45 × 15 cm.)
Servietter, rav, plastik, muslinger,
paletter, epoxy og akryl
- ⑮ *Uden titel*, 2021
220 × 150 × 60 cm.
Lærred, akryl og træ
- ⑯ *Uden titel*, 2021
220 × 150 × 60 cm.
Lærred, akryl og træ
- ⑰ *Napkin at the end of my world* (no. 13), 2021
45 × 45 cm.
Serviet, plastik, muslinger, epoxy og akryl
- ⑱ *Napkin at the end of my world* (no. 14), 2021
45 × 45 cm.
Serviet, rav, plastik, paletter, epoxy og akryl
- ⑲ *Napkin at the end of my world* (no. 15), 2021
45 × 45 cm.
Serviet, plastik, muslinger,
paletter, epoxy og akryl
- ⑳ *Uden titel*, 2021
Varierende størrelse
Tapet skabt i samarbejde
med Joon Yeon Park
- ㉑ *Uden titel*, 2021
Varierende størrelse
Tapet skabt i samarbejde
med Joon Yeon Park
- ㉒ *Uden titel*, 2021
200 × 280 × 2,5 cm.
Lærred, akryl og træ
- ㉓ *Uden titel*, 2020
30 × 22 × 2,5 cm.
Akryl, papir, træ, rav,
muslinger og epoxy
- ㉔ *Uden titel*, 2020
30 × 22 × 2,5 cm.
Akryl, papir, træ, rav,
muslinger og epoxy

Sóley Ragnarsdóttir (f. 1991) er uddannet fra Städelschule (Frankfurt) i 2014-2019 under Amy Sillman, Monika Baer og Nikolas Gambaroff. Hun har udstillet på bl.a. på Städel Museum (Frankfurt), Historisches Museum (Frankfurt), Jean Claude Maier (Frankfurt) og Kunstforum (Darmstadt). Udstillingen på O–Overgaden er kulminationen på hendes deltagelse i Overgadens talentudviklingsprogram *INTRO*.

Særligt tak til: Emil Koch, Ragnar Stefansson, Niels Schmidt, Kern Hou og Alexander Bengtsen.



Sóley Ragnarsdóttir: *Organizing Principles*

5 november — 31 december, 2021

The hyper-decorative is particularly characteristic of Danish-Icelandic Sóley Ragnarsdóttir's practice. In her first institutional solo exhibition *Organizing Principles*, unfolding on the entire first floor of O—Overgaden, she presents a series of new works in the form of paintings, sculptures, hanging mobiles, and two uniquely designed wallpapers, altogether unfolding a marvelous and idiosyncratic symbiosis between materials, symbols, places, and stories.

With a sculptural approach to painting, Ragnarsdóttir colors and ornaments her works with synthetic as well as organic materials so that acrylic and epoxy are mixed up with shells, amber, and ocean-rounded pieces of glass. In the exhibition her pictorial language flows out from the large paintings into hand-carved frames and patterned wallpapers designed in collaboration with South Korean artist Joon Yeon Park. With a clear reference to the British Arts & Crafts movement that wanted to resurrect the aesthetic qualities of handicraft, Ragnarsdóttir insists on the value of the decorative within the realm of contemporary art.

In the passage between the front and back room, a series of twelve assemblages is presented on sweeping metal pedestals. The flat pieces are made from mid-20th-century napkins featuring romantic motifs like roses and children playing. Originally these napkins were exported from Denmark to Iceland where the women in Ragnarsdóttir's family collected them. By adding dots, figures, and amber in layers on top of the napkins, then coating and fixating the motive in epoxy, she investigates the significance of ornaments as symbols of cultural history.

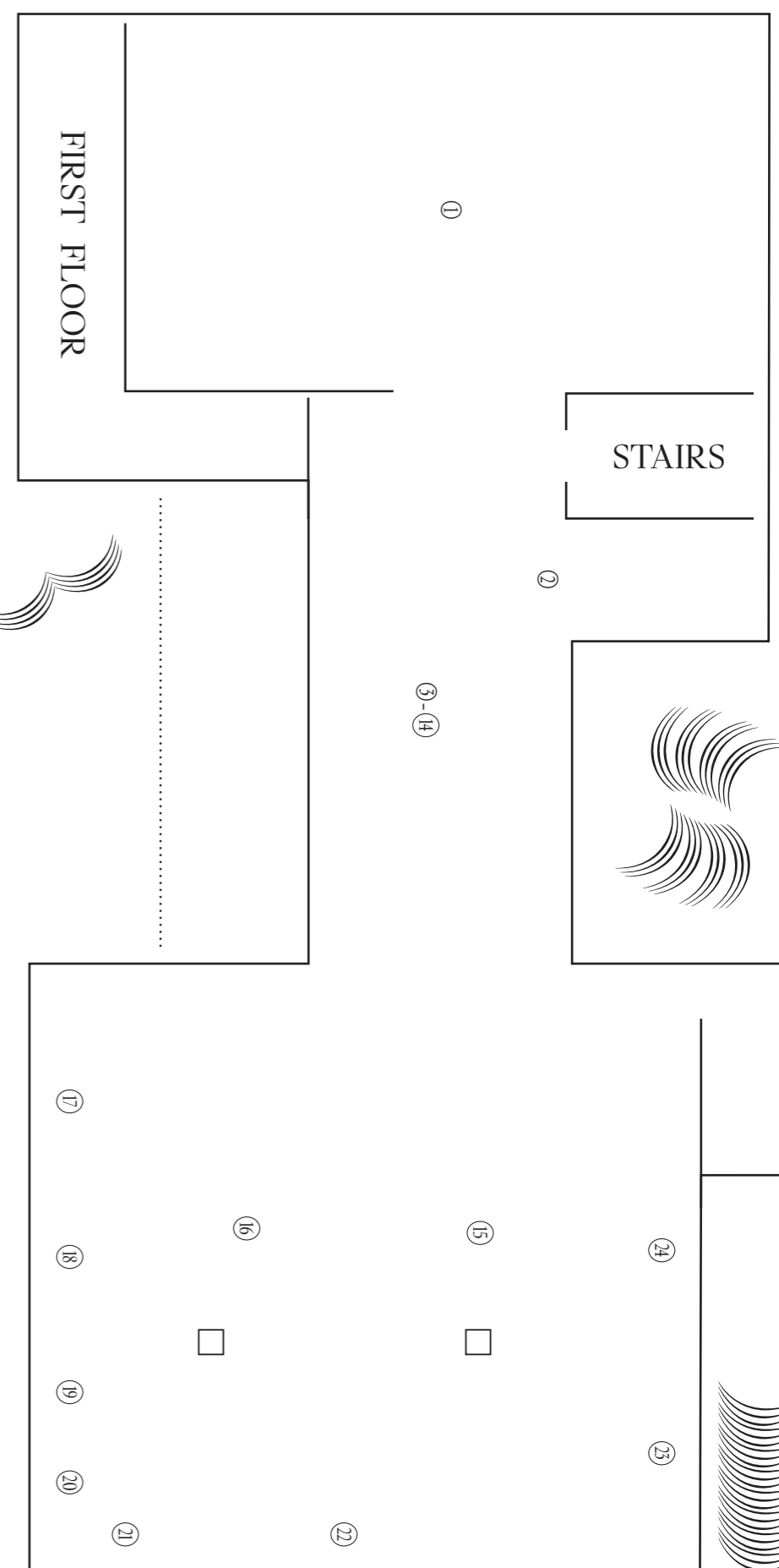
The thousands of delicately conducted brushstrokes, dots, and patterns that repetitively

fill every surface of the works are testament to an immense number of working hours and level of devotion that stand in stark contrast to the accelerating tempo of everyday life. In the wake of the Covid-19 crisis, Ragnarsdóttir left vibrant Berlin to settle near the ocean in Thy, Northern Jutland. Surrounded by amber hunters, fishermen, and surfers, she has allowed the ocean and immediate environment to enter her images, so that amber, seashells, and stones from the coast peek out.

In the column hall facing the canal, large mobiles of eyes hang in front of amber-tinted windows. The small fishing town of Nørre Vorupør, where Ragnarsdóttir lives, has in recent years become a very popular destination for surfers from all over the world. Whereas the ocean is a workplace for the fishermen, surfers perceive it as a playground. The symbiosis between these two approaches has embedded itself in the eye sculptures. Half of the eyes are molded in fiberglass like boats by a local boat builder, while the other half of the eyes are produced in the same foam as surfboards.

By depicting flowers and plants in ornamentation, humans often portray a kind of familiarity with nature. Using various decorative elements, the exhibition investigates ways in which we try to understand nature. In modern science, nature is often perceived as the antithesis of culture but in Ragnarsdóttir's eclectic universe the two are combined as a new principle with which to organize the world—as the title *Organizing Principles* indicates. And so, her works offer us a sensuous way to exist in the world, demanding consideration of a larger collective in which contradictions can co-exist on Earth.

- ① *The Sea as a Picture Frame*, 2021
Variable dimensions
Epoxy, flammable, fiberglass, polyester, acrylic, metal, rope, amber, and UV light
- ② *Untitled*, 2021
200 × 135 × 2,5 cm.
Canvas, acrylic, and wood
- ③-④ *Napkins at the end of my world* (no. 1-12), 2021
12 × (45 × 45 × 15 cm.)
Napkins, amber, plastic, sequins, seashells, epoxy, and acrylic
- ⑤ *Untitled*, 2021
220 × 150 × 60 cm.
Canvas, acrylic, and wood
- ⑥ *Untitled*, 2021
220 × 150 × 60 cm.
Canvas, acrylic, and wood
- ⑦ *Napkin at the end of my world* (no. 13), 2021
45 × 45 cm.
Napkin, plastic, seashells, epoxy, and acrylic
- ⑧ *Napkin at the end of my world* (no. 14), 2021
45 × 45 cm.
Napkin, plastic, seashells, sequins, epoxy, and acrylic
- ⑨ *Napkin at the end of my world* (no. 15), 2021
45 × 45 cm.
Napkin, plastic, seashells, sequins, epoxy, and acrylic
- ⑩ *Untitled*, 2021
Variable dimensions
Wallpaper designed in collaboration with Joon Yeon Park
- ⑪ *Untitled*, 2021
Variable dimensions
Wallpaper designed in collaboration with Joon Yeon Park
- ⑫ *Untitled*, 2021
200 × 280 × 2,5 cm.
Canvas, acrylic, and wood
- ⑬ *Untitled*, 2020
30 × 22 × 2,5 cm.
Acrylic, paper, wood, amber, seashells, and epoxy



Sóley Ragnarsdóttir (b. 1991) holds an MFA from Städelschule in Frankfurt, Germany (2014–19) where she studied under Amy Sillman, Monika Baer, and Nikolas Gambaroff. She has exhibited at the Städel Museum (Frankfurt), Historisches Museum (Frankfurt), Jean Claude Maier (Frankfurt), and Kunstforum (Darmstadt), among other places. *Organizing Principles* is the culmination of her enrollment in O—Overgaden's talent development program *INTRO*.

A special thanks to: Emil Koch, Ragnar Stefansson, Niels Schmidt, Kern Hou, and Alexander Bengtsen.

The exhibition is supported by:



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