

# Landscapes from a High Latitude

Icelandic Art 1909-1989





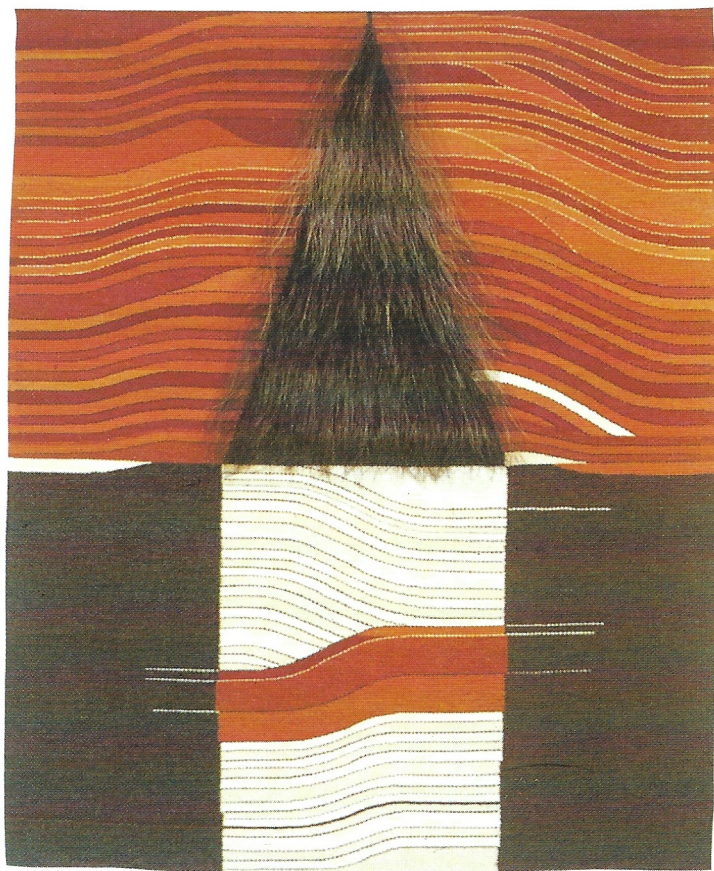
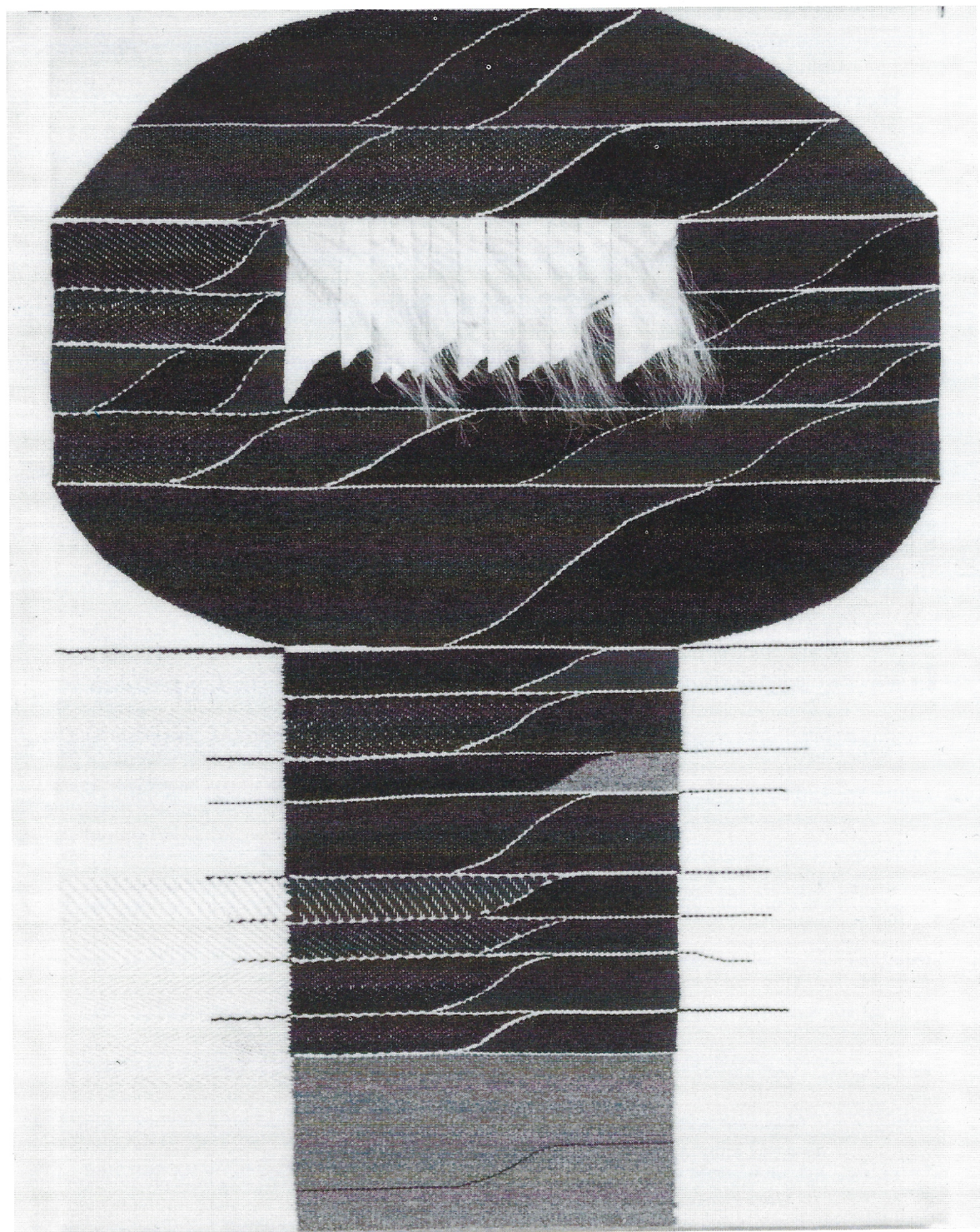


PLATE XIII  
 Ásgerður Búadóttir *Ice and Fire*, 1975-78  
 The Artist (cat.49)



PLATE XIV  
 Ása Ólafsdóttir *Light and Shadows*, 1987-88  
 Menntaskólinn á Laugarvatni (cat.65)







Copenhagen, where his abstract paintings attracted attention. He exhibited for the first time in Iceland in 1950. The same year he stayed in London and Paris, where his acquaintance with informal art was to be decisive for his own painting. His source of inspiration is often the dynamic nature of the Icelandic countryside. He has been represented at numerous Scandinavian and international art exhibitions and at the Biennial of Venice in 1984.

*Snow, Water and Land 1*, 1989

(Ólfr, vatn og land)

1220 x 1220

The Artist

*Snow, Water and Land 2*, 1989

(Ólfr, vatn og land)

1220 x 1220

The Artist

*Land and Water in the Spring*, 1989

(Land og vatn á vorleggi)

1220 x 1220

Listasafn Íslands

1989

**Guðrún Matthíasdóttir**

1917

Guðrún Matthíasdóttir was born in Reykjavík. In 1934 she went to Copenhagen to study at the School of Handicrafts until 1937. In 1958 she continued her studies at the private school of Marcel Lecomte in Paris. Like her friend Nína Tryggvadóttir, Matthíasdóttir went to the USA in 1942 for further studies with Hans Hofmann. She has been living in the USA since then, exhibiting annually, either solo or with groups, but continues to derive many of her motifs from Iceland. These works show scenes from the countryside with sheep and horses, or urban scenes with tiny houses, all in bright colours and far away from the noisy life of modern society, but painted with an objective intensity.

*The Harbour of Reykjavík*, 1987

(Reykjavíkurbær)

60.5 x 78

The Artist

COLOUR PLATE XII

**47 Girl with a Horse**, 1987

(Stúlka og hestur)

Oil, 56 x 99

The Artist

PLATE 24

**Ásgerður Búadóttir**

b.1920

Ásgerður Búadóttir was born in Borgarnes, a town in western Iceland. From 1942-46 she studied at the Icelandic College of Art and Crafts in Reykjavík. Shortly afterwards, she went to Copenhagen and studied at the Royal Academy of Fine Arts under the Danish painter Vilhelm Lundstrøm from 1946-49. In 1949 she travelled through France and there for the first time she saw weaving used as a free and modern art medium. On her return to Iceland she attended a short course in tapestry weaving which proved to be her ideal medium. Like her elder colleague Júlíana Sveinsdóttir, Búadóttir approached the textile art through painting and her textiles render a sensibility of the pictorial possibilities in combination with the technique. For a while her works showed a strong Constructivist influence based on the fundamental horizontal and vertical elements of warp and weft. Later a need for richer textual quality and optical tactility began to assert itself. Although Búadóttir's works always are abstract they are imbued with a strong sense of real experience, especially of Icelandic nature.

Búadóttir is one of the most important Icelandic textile artists and has been represented at numerous Scandinavian and international exhibitions.

**48 Shielded Moon**, 1976

(Skarðatungl)

Icelandic wool and horsehair, 158 x 115

Listasafn Íslands LÍ 3841

PLATE 36

**49 Ice and Fire**, 1975-78

(Ís og eldur)

Icelandic wool and horsehair, 141 x 136

The Artist

COLOUR PLATE XIII

**50 Sea of Fire I**, 1981

(Eldland I)

Icelandic wool and horsehair, 132 x 114

Private Collection