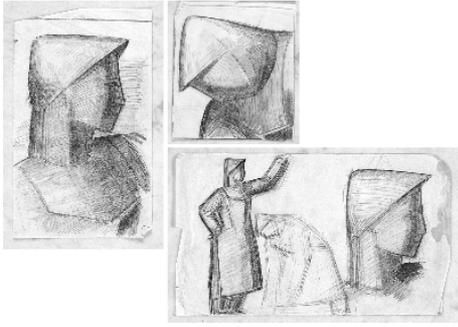




# Stacking Salt Fish

1934 – 1935



## Sketches

Black Chalk on paper

National Gallery of Iceland



## Venus 1935

1935, concrete, h. 178 cm, LSÓ 1033

Artist's donation to the National Gallery of Iceland 1972

In 1935, after seven years of study at the Royal Danish Academy, Sigurjón presented his graduation piece, a woman, standing in a similar position as seen in ancient Egyptian sculptures. Here he combines his vision of ancient art with a modern way of expression.

Venus 1935 created quite a stir for its daring form, which some people praised and others thought was disgusting.



## Mother and Child

1936, limestone, h. 100 cm, LSÓ 1039

National Gallery of Iceland

The Danish painter Egon Mathiesen says in an article in the newspaper Politiken, 4.01.1937:

“As an example of modern, primitivistic sculpture I will mention ‘Mother and Child’ by Sigurjón Ólafsson. The artist might have been inspired by small figures made by ethnic tribes when he carved

this sculpture out of stone. These are clean, three dimensional forms, a sculpture without philosophy or sentimentality”.



## Man with a Sheep

1935, limestone, h. ~100 cm, LSÓ 1035

Owner unknown

Sigurjón created this work shortly after finishing the *Stacking Salt Fish* and it also depicts the heavy, simple and clear forms. It is the first sculpture that Sigurjón carved in stone.



## Icelandic Wrestling

1934, bronze, h. 56 cm, LSÓ 002

Donation to the Sigurjón Ólafsson Museum from Ingibjörg Björnsdóttir in memory of Ólafur Óskarsson. For this sculpture the Royal Danish Academy rewarded Sigurjón its First Prize 1935.



## My Mother

1938, bronze, h. 32 cm, LSÓ 007

In 1939 Sigurjón was rewarded the Danish Eckersberg medal for this work, which is among the highlights of his portraiture. It seems to embody the experience of common women in Iceland from time immemorial and thus has been regarded as something of a national symbol. Casts in bronze belong to the National Gallery of

Iceland, Moderna Museet, Stockholm and the Danish National Gallery, Copenhagen.



## Labourer at Rest

1942, terracotta, h. 75 cm, LSÓ 1068

Arion Bank

This sculpture was first exhibited on the Decembristerne's exhibition in Copenhagen December 1943. Sigurd Schultz, the director of the Thorvaldsen Museum in Copenhagen, wrote a critique about this exhibition in the newspaper Politiken 18.12.43:

“On this exhibition there was a sculpture in terracotta of a sitting labourer, who was leaning a bit to one side. The artist has noticed the imperfection of the human body and has depicted it in clay in such an incredible amazing way. It reminds me of how Thorvaldsen worked (yes excuse me! but that is my opinion)”.



Exhibition in  
Sigurjón Ólafsson Museum  
05.02–27.11 2022