

SØREN RYE:
INTERIORS WITHOUT BEDS
5 June–14 June

FTI-lo

Interiors without beds is an exhibition developed by Søren Rye over a 6-month residency at Flat Time House. During his residency Rye continued ongoing research at the Photographic Collection at the Warburg Institute on the relationship between artworks and their photographic reproduction. Within the collection, organised according to iconographic themes rather than artists or periods, 'Interiors without beds' is a sub-categorisation of the iconographic category 'Social Life'. For the opening event Rye will be in conversation with Paul Taylor, the curator of the Photographic Collection at the Warburg Institute.

Interiors without beds draws on photographs and materials found in the area surrounding Flat Time House from Rye's daily walks. The images are sourced from books, catalogues and other printed matter, set aside in front gardens for passers-by to take. He considers this exercise to be a fundamentally social one, a silent engagement with the life of the neighbourhood; its needs, doubts, abundance, restlessness, desires, and procrastination. These works are presented within the room designated as *The Mind* by John Latham. Overlooking the street, this is the semi-public space within which Latham would sit in a folding chair and introduce his cosmology to those interested.

To your left as you enter the space is the first untitled piece, an image of a waterfall cut from its backdrop and affixed directly to the wall. The waterfall is here used as image for its status as static yet constantly falling form and it introduces gravity as a unifying theme for the works presented here, how it is experienced as a constant downwards pull.

Moving clockwise, the second untitled work constitutes a found white panel with four openings, behind each of which is a fragment of the same bird of prey flying downwards. On first inspection the form of the white panel seems familiar, but its purpose is unclear, perhaps part of an interlocking system. Fingerprints from past handling remain present on the surface. The indexical relationship of the photograph to its subject, depicting a specific eagle, one which may still be alive, is analogue to how the fingerprints on the panel point back to the specific person who once held it.

The third work constitutes a series of shelves made from book covers collected from Rye's repeated walks. This grid is presented alongside John Latham's *The Face*, a monumental representation of two-interleaved books cantilevered through the window of the gallery. Latham used the book as a symbol of received opinion and with this public work suggested this should be challenged. Rye's untitled work projects from the wall, dust jacket gatefolds carefully supporting cutout images and text from more found books: images of hands, a passage from *Richard II* and pictures and personal notes made by previous owners. We cannot see what is placed on the top shelves, with only hints to work from, reading is only possible in fragmented form. The piece is scalable, to be expanded or reduced indefinitely to fit the environment.

Moving to Latham's office, Rye has added one framed work above Latham's desk. A found newspaper cutting, an image of umbrellas in a lost and found office. Rye ends with a conceptual tautology, a found image of a lost and found office from a lost newspaper in an office. The question remains how meaning is formed, how far it can hold, and for whom it is intended, and what is to be done with it.

Interiors without beds examines the nature of imagery. What defines a motif? Is it its outline, its relation to other motifs or the concept that holds it in place? Each artist has their own ways of making images matter, their own drawer of motifs, a small cosmology. The artwork's credit line is quietly extended by the collective narrative of art history, as we draw on the written word to keep things legible.

Works clockwise from left

Untitled, 2026

Cutout from found book

11 cm x 18 cm

Untitled, 2026

Cutouts from found book, found object

21 cm x 48 cm

Untitled, 2026

Book covers and cutouts from found books

Dimensions variable

In office

Untitled, 2026

Cutout from newspaper

Frame: 42 cm x 51 cm

Work: 7 cm x 9 cm

Photos by M. Albert

Information

Søren Rye is an artist based in Copenhagen and London. He works with a range of media, often using what is readily at hand. His work looks at the stories we tell about art's ability to influence society, and how ideas in art history return and are rejected over time. He is the founder of Saaalt, an exhibition space based in an apartment in Copenhagen, an experimental platform where artistic and organisational roles are intertwined in the private sphere. He holds an MFA from the Danish Academy of Fine Arts and has spent the past year researching at the Warburg Institute.

Flat Time House (FTHo) was the studio home of John Latham (1921-2006), recognised as one of the most significant and influential British post-war artists. In 2003, Latham declared the house a living sculpture, naming it FTHo after his theory of time, 'Flat Time'. Until his death, Latham opened his door to anyone interested in thinking about art. It is in this spirit that Flat Time House opened in 2008 as a gallery with a programme of exhibitions and events exploring the artist's practice, his theoretical ideas and their continued relevance. It also provides a centre for alternative learning, which includes the John Latham archive, and an artist's residency space.