Pilar Corrias

Press Release

Ragna Bley
Oyster
13 Nov 2026–23 Jan 2027

Pilar Corrias
Conduit Street



Ragna Bley, *Its Own Weather*, 2026. Courtesy the artist and Pilar Corrias, London

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Pilar Corrias is pleased to present *Oyster*, Ragna Bley's third solo exhibition with the gallery, comprising a new series of sculptures and large-scale paintings. The exhibition plays with borders and categorisations – where a painting stops, where one environment gives way to another and how we perceive what belongs where.

Bley's practice incorporates layered painterly techniques. The artist uses spray paint, transparent mediums, marbling, oil and acrylic, creating a contrast of weights across her canvases. In Bley's paintings, borders are both fixed and porous. Colour seeps into the canvas and spreads, moving from one area into the next, pooling, thinning out and taking hold elsewhere. The shapes in the paintings appear to push towards the edge of the canvas; a straight, constructed limit that the paint can reach but does not cross.

Bley paints with her canvases laid flat on the floor, and uses salt, snow and ice in the process of applying paint to the surface. As the ice melts, the final form of the work is determined by time, and a negotiation of chance and control. Bley's compositions are revealed through the act of mark-making, driven by intuitive movement, capturing a sense of familiarity that nonetheless remains elusive.

Alongside these new paintings, a series of ceramics scatter across the floor. These tactile objects fit into a palm and mirror the uncertain figurations that often appear throughout Bley's practice. The works reflect an ecological unease; the inability to fully see and understand the intricate systems around us and the blurred lines between the natural and human-made. Bley's works oscillate between their materiality – painting, canvas, clay – and, much like peripheral vision, reach for phenomena beyond our grasp.

Ragna Bley (b. 1986, Uppsala, Sweden) is based in Oslo and works with painting, sculpture, text and performance. Solo and two-person presentations include: *Move Baby, Move*, Pilar Corrias, London (2025); *Viridian Land*, Pilar Corrias, London (2022); *Stranger's Eye*, Kunstnernes Hus, Oslo (2022); Ragna Bley & Inger Ekdahl, Malmö Konsthall, Malmö (2020); *Zooid*, Kunsthuset Kabuso, Øystese (2018); *Zooid*, Kunsthall Oslo, Oslo (2017) and *Lay Open*, Frankfurt am Main, Berlin (2017). Selected group exhibitions include: *When I'm in My Painting*, Kistefos, Jevnaker, Norway (2026); *After the Sun – Forecast from the North*, Gammel Strand, Copenhagen (2025); *After the Sun – Forecast from the North*, Buffalo AKG Art Museum, New York (2024); *Abstraction (re)creation – 20 under 40*, Le Consortium, Dijon (2024); *The Hour of Reckoning*, Henie Onstad Art Center, Bærum (2021); *Tempo Tempo Tempo*, Kistefosmuseet, Jevnaker (2019); *The Moderna Exhibition 2018*, Moderna Museet, Stockholm (2018); The Oslo Museum of Contemporary Art, Kunsthall Oslo (2017); *Nomadic Images*, Museum of Applied Arts, Vilnius (2016). Her work is included in the permanent collections of the Buffalo AKG Museum, Buffalo; David Roberts Art Foundation, London; Henie Onstad Art Center, Bærum; Malmö Konstmuseum, Malmö; Kistefosmuseet, Jevnaker; Moderna Museet, Stockholm, National Museum of Contemporary Art, Oslo and the X Museum, Beijing.

Bley was among the nominees for the Ars Fennica Prize 2025, one of the most significant contemporary art awards in the Nordic region. Vandalorum, Sweden, will host a solo exhibition of Bley's work in 2027.

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