

## VIBEKE TØJNER NEWSLETTER 2018



*Territories*, 2016, Indian ink, gouache, linseed oil, 111x167 cm.  
*The Face of Camus*, Kastrupgårdsamlingen, 13 October 2016 – 19 February 2017



*By the Lake*, full-size sketch, front glass wall; the shapes are corrected. The Factory of Art and Design, Copenhagen, May 2016.  
Photo: Karen Sofie Tøjner



*By the Lake*, Skanderborg Fælled, 2016

*By the Lake* is a painting on glass. Five blue tones, as well as a green, a yellow and a white tone, are hand painted inside 154 different shapes. These are distributed across 60 panes of glass composing two parallel glass walls measuring 2.8 x 32 metres each and standing 115 cm apart. Photo: Martin Schubert

(...)Close up and far away. Where is nature comprehensible? An organic form close up can be more abstract than a panoramic landscape we presume to read. I believe that a fundamental organic geometry holds together our relationship to reality. Op-ed column, *Politiken*, 27 December 2016.



*By the Lake*, Skanderborg Fælled, 2016. Foto: Martin Schubert

A catalogue on the creation of the glass painting is available: *Ved søen, Vibeke Tøjner og Skanderborg Fælled* 2016, ISBN 978-87-989778-5-8

## DREAM AND REALITY

It is my pleasure to briefly outline what has been happening over the last few years and what I am working on now.

The years from 2014-2017 embrace immersion in the studio and fieldwork, research in Paris on the writer Albert Camus and an intense stint at a factory in North Jutland.

This concentrated period of work results in three independent productions: *By the Lake*, a 32-metre-long, two-part glass painting for Skanderborg Fælled, Schmidt Hammer Lassen's new town hall and administrative centre; *The Face of Camus*, a museum exhibition at Kastrupgårdsamlingen; and most recently, in 2017, *The Substance of Dreams*, a diptych for Narayana Press.

### *By the Lake*

The challenge of this glass painting involves colour, simplification, scale, deconstruction and technique. Developing a painting technique that allows the paint – industrial colours – to be applied by hand and harden on the glass, and the colours to appear glowing and translucent when light is refracted in the glass. Relating to classical stained glass and the aesthetics of church windows. Abandoning any form of expressive painting.

(...)What appeals to me about church windows is the luminosity of the colours, of course, but also the repetition of a simple shape, with slight variation. Graphic, angular, like a mosaic. Colour standing alone. Pure coloured glass. Without the addition of too much.

(...)On a scale this overwhelming, it was not only a question of getting the composition in place but also, essentially, of presenting my expression in such large dimensions.

(...)The last glass tests are successful, showing the luminous colours I want.

(...)I throw my whole body into the painting, in a controlled manner. It is like an act of love, a trial of strength. While painting on the glass, there are no thoughts: glass and brush and body merge in one long, uninterrupted motion, where the mere act of breathing impacts the movement and direction of the brush on the glass, rippling the texture.

<https://politiken.dk/debat/art5763335/Jeg-kaster-hele-min-krop-ind-i-maleriet>

### *The face of Camus*

The exhibition *The Face of Camus*, at the Kastrupgårdsamlingen museum from 12 October 2016 to 19 February 2017, comprised nine big paintings and fifty works on paper.

In conjunction with the exhibition, the museum published a lavish catalogue with pictures of every work in the show and essays by Mette Sandhoff Mansa, Director of Kastrupgårdsamlingen; Agnès Spiquel, Professor Emeritus and President of the Camus Society in France; and a May 2014 interview, *Camus' Last Friend*, by yours truly with Roger Grenier, the French author of the authoritative Camus biography.

<http://www.narayana.dk/vinduer/tryksager-stor.php?imgname=camus-ansigt.png>

### *Dream and Reality*

For several years I have explored the subject of the portrait. I am now turning to landscape.

My immersion in the studio over the last year, working on *The Substance of Dreams*, a diptych for Narayana Press unveiled on 27 October 2017, engendered new ideas about painting based on landscape as a field of meaning, in the broadest possible sense.

I am currently working on new paintings for an exhibition with the working title *Dream and Reality*, an exploration of this relationship as both embedded in and emanating from the abstract surface.

Since my early exhibitions *Hidden Things* and *Figures* and, in particular, my later show *Space of Landscape*, the issue has been one of creating the painting on the picture plane itself.

(...)There is a tension between the picture which is shown and the picture which is concealed. Thus the pictures are expressive of the idea that under the surface there is a potentially different picture which the artist tries to bring out.

Excerpt from the foreword of *Space of Landscape* Inge Dybbro, art historian, former director of Kastrup-gårdsamlingen

Nature is a grey zone between dream and reality, a membrane – a *veil* – covering and concealing a *gestalt* that appears as a body, hovering like a still life.

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*The Face of Camus*, Kastrupgårdsamlingen, 2016-17.

Working notes on the five faces, from left to right: (The Roman numeral in each title indicates the chronology in which the paintings were made over two years.)

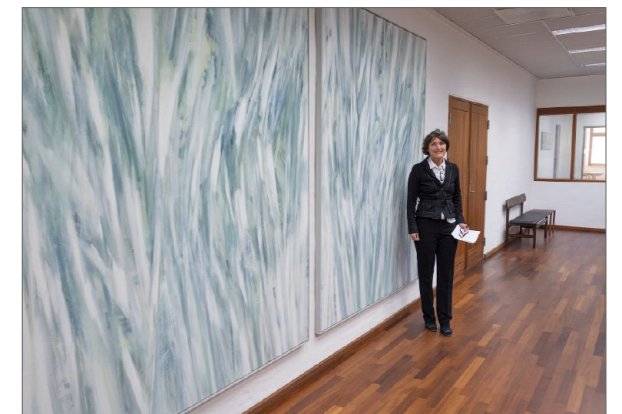
*The Face of Camus I*: Blue light/memory of the Mediterranean/shadows of the Plane Tree

*The Face of Camus II*: The Camus of ideas/Camus the man

*The Face of Camus III*: Meursault, Camus' alter ego from his novel *The Stranger*

*The Face of Camus IV*: The final years in Paris/ostracism after winning the Nobel Prize

*The Face of Camus I*: Algeria. Childhood and the Algerian landscape  
Foto: Anders Sune Berg



*The Substance of Dreams*, Narayana Press 2017

(..)The background of the painting was one first painting (..) . On this background, a veil falls or rises, taking shape and becoming a kind of picture on top of another picture, like dream and reality intermingling, in an abundance of lines.

Excerpt of notes/speech to Narayana Press at the unveiling on 27 October 2017.

[http://www.narayana.dk/vinduer/nyheder\\_vibeke\\_tojner.php](http://www.narayana.dk/vinduer/nyheder_vibeke_tojner.php),  
Photo: Narayana Press, October 2017



*Curtain in Miami*, 2010, Photo: Vibeke Tøjner

From *Layover in Miami*, a series of photographs about weird hours out of nowhere, ending up in an unexpected place because of a storm en route to my exhibition in Denver, 2010.