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
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 Narayan 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/leg-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.


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 Narayan 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 Dybbroe, 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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*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’s 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*: Camus’ Last Friend  
*The Face of Camus IV*: The final years in Paris/trauma after winning the Nobel Prize  
*The Face of Camus V*: Algeria. Childhood and the Algerian landscape

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

http://www.narayana.dk/vinduer/tryksager_vibeke_tojner.php

Photo: Anders Sune Berg

*Director of Kastrupgårdsamlingen; Agnès Spiquel, Mansa, work in the show and essays by Mette Sandhoff Mansa, art historian, former director of Kastrup-gårdsamlingen*

Outlines of *The Substance of Dreams*, Narayana Press 2017

<http://www.narayana.dk/vinduer/tryksager_vibeke_tojner.php>

Photo: Narayana Press, October 2017

*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.*