

Vibeke Rønsbo: Comments

By Erik Meistrup in Kunstavisen, translated by Zascha Watz

Vibeke Rønsbo has a very diverse background with several degrees. She first trained as a teacher, then added a master's degree in educational theory and practice specializing in teaching the visual arts and has since added degrees from Andromeda Textile Academy and Aarhus Art Academy where she is currently studying.

Material shapes

As hinted above, Vibeke Rønsbo's art works clearly show her interest in the different natures of materials and the many possible ways they can be combined in new ways in creating images. Both textiles and sculptures have strong positions in her works, even if manifested in concrete.

In her works, Vibeke Rønsbo regularly comments on big city living (in *Metropolis*), travelling, surveillance, the fate of the newspapers, the human figure and few others themes. This might seem like an overwhelming amount of themes, however, she succeeds in delivering them as a whole.

Metropolis

When asked to describe her project *Metropolis*, Vibeke Rønsbo states that her pictures, in their somewhat naïve idioms, are an expression of her double-sided opinion of the metropolis; fascination (shapes, patterns, textures and reflections) and repulsion (the ever-growing civilization with its own nature and its anonymity). Her pictures are constructed from collages using paper, cardboard, textiles, metals, rubber etc. and through alternating between different materials creating lines the viewer is lifted above the facade and into the sky, thereby creating silhouettes which are at massive yet light at the same time.

Bag-age

The installation project *Bag-age* consists of suitcases and large bags that have had quite a life during their travels (perhaps with other generations) and have now been transformed into concrete sculptures. They are heavy, both tangibly and symbolically, filled with secrets that cannot be opened and told. One part of the installation was placed in Frederikshavn city hall in August and another is part of the great sculpture project *Rejsen* in Ølgod in Western Jutland until the end of September.

The installation in Odder is thus part of a greater whole, which moves on an everlasting travel, and if we listen to the big, red suitcase it actually gives us information about travelling. The installation in Odder also consists of airport security screenings transformed into graphic pictures. An offshoot of *Bag-age*, a series of wallets have also been transformed into bronze sculptures with titles such as *Pungtum*, *Lommesmarter*, *Lænset* and *Mange bække små* each expressing their own strong stories.

Overvågning/Surveillance

There is also a series of modern surrealist paintings, employing the serigraphy technique, about the constant surveillance in modern metropolises and about observing the world

around us. The paintings link desolate neighborhoods and modern architecture with a watchful eye, a metaphor which was used in classical Surrealism but also in old Egyptian art.

Comments

Vibeke Rønsbo reaches far and wide with her exhibitions and works. To me, these mixed themes are the ones carrying the exhibition, giving it its range, its dynamics and its depth. Her human figures are sculpturally good and well made, but they are also part of a too well-known trend where artists employ the techniques from ceramics and pottery in shaping the figure. Unfortunately, Vibeke Rønsbo probably lacks the experience necessary in order to give them the twist, which makes them different and hopefully unique. Nevertheless, there is definitely something from which to build on.