



ART PROJECTS

Maria RUBINKE (DN)

patinated bronze sculptures



*« With my work I wish to evoke an emotion in the viewer. I hope that they, when experiencing my work, feel that an emotion, which they have not been able to put into words, suddenly has a form.»*

To Danish sculptor Maria Rubinke, titles are of the utmost importance – and each of her poetic titles has been chosen carefully for a specific work. This series takes its starting point in wood and can be seen as an exploration of our connection with the world. These wooden children, cast in bronze but still incredibly life-like, draw references to the story of the wooden puppet Pinocchio, who was brought to life and told that he could only become a real boy if he proved himself to be «brave, truthful, and unselfish». A real boy, no longer controlled by the strings in his arms and legs.

*“I have often wondered if our soul flies around, somewhere above our heads, guiding us through life,”* Maria Rubinke explains. As invisible puppet strings. These bronze puppets have received a black patination and appear burned or charred – and without any clearly gendered characteristics. Because while Rubinke’s work often is shaped through her personal experiences, she is determined to keep the narrative as open to the viewer as possible. Whether “the puppet strings” are perceived as restrictive or as a tool to follow the will of a higher power, depends on the context of the viewer. But the artist notes that when the strings seem to be all tangled up, it can sometimes be due to our own self-doubt, thoughts and worries.

Even though Maria Rubinke work is full of references to myth, folklore and fairytales, her work is still critical towards our idea of life playing out like in the fairytales. Not everybody gets a happy ending, and sometimes reality is just plain hard. Simultaneously charming and grotesque, the beguiling ambiguity of Rubinke’s works strengthen the perplexing effect, ultimately leaving the spectator with the responsibility to interpret each work – each fragment of a fiction that doesn’t really exist. The depictions of fundamentally innocent entities, like the girl within the fish (“As you are mine, I am yours”), but with suspicious glitch in their charm. An enthralling caprice is ingrained in each of Maria Rubinke’s works. Of course, the sculptures cannot do harm, but in turn can evoke unnerving sentiments.