

Ina Rosing **The Importance of Beauty**



The artistic development of 43-year-old Danish-born **Ina Rosing** has been greatly influenced by several years spent in Greenland as a child, and a period in her life when she worked for a gold exploration project on the deserted and rough eastern Arctic coastline. She explains, "I am always longing for open spaces and the powerful feeling of being connected to the vast pure Arctic nature and to 'the whole'. This undefined feeling of power and belonging I experience when I paint is, on a more unconscious level, the most important feature of my work."

Her anathema towards 'ugliness' is not to be taken only literally. The aim is to approach the concept of beauty and purity, without depicting the deceptive dream about a smooth fairytale life with no pain. The suppression of unaccepted feelings, like lust and anger, produce ugly results and the pretty house with the pretty garden may be hiding unhappy stories. Nevertheless, Ina is insistent that unspoiled beauty does exist, but not necessarily without bite.

Ina's father was the late Jens Rosing, the outstanding animal painter and one of Greenland's most popular artists. She had already started painting before she went to study architecture at the Royal Danish Academy of Arts and was invited to show her work in several prestigious exhibitions. Since leaving the Academy, Ina's work has been exhibited throughout mainland Europe and she has also undertaken commissions for SAS, the Greenland Home Rule Government (GHRG), as well as illustrating several books and designing 15 stamps for Post Greenland.

"I love to work with the big canvasses and oil paint and I love the challenge which is to make this traditional media interesting, and new", Ina enthuses. "Sometimes I use crayons or spray paint, but my passion is to make the oil paint work in different ways and talk in different voices. My main concern when I paint is the paint itself. The colour and texture is more important to me than the subject matter."

"I have a wild inner need for the things around me to be beautiful. I cannot stand ugly things. My ambition is to do something very, very beautiful without being pretty-pretty." Ina Rosing

Her subjects range from the human body to the buzz and feel of the Big City, and an intensely inner landscape of jealousy, anxiety, anger, lust, love and pleasure – themes which resonate from her vibrant work. Her large paintings are mostly abstract, but with easily recognisable characters, while her monotypes are produced by painting directly onto copper plates in a very thin layer.

Front and Back Cover: **1. What My Daughter is Really About**
Mixed media on canvas, 170cm x 210cm, 2009



The Ice is Melting While the Sky is Blooming

Mixed media on canvas, 170cm x 210cm, 2009

“There are almost always elements of land and mountains in my pictures”, explains Ina. “I like to paint those delicate flowers and, at the same time, something violent.” She admits to being inspired by everything, from graffiti in inner city Copenhagen to the big old warehouses, full of bright coloured containers that she passes every day on her way to her studio in the old industrial part of Copenhagen’s harbour. She is fascinated with contemporary young German brutal painters and early Bazelits; the simplicity of Japanese drawings; the lyrics of Tom Waits and Bob Dylan, and the raw sound of 80s punk music. “I like it best when there is both a poetic and somewhat wild and violent feel in my pictures”, says Ina. ‘The pretty is boring. There must be strength and power. Often I do not even know what is meant by what I am doing. Only later I understand.”

But, for Ina, the most important beauty comes from the sense of solitude and being ‘at one’, with herself, and with nature. “I have a great need to be myself”, she explains. “Completely alone and sensing the impact of the landscape. I get this feeling of the universe and the Earth. Nature is the only place where I feel safe. When there are no people nearby. Then I feel relatedness with the whole world.”

Robert Devčić, Founder and Director, GV Art, London



Monotype 1, 29cm x 24cm, 2009



What the Fish Told the Mountains

Mixed media on canvas, 170cm x 210cm, 2009



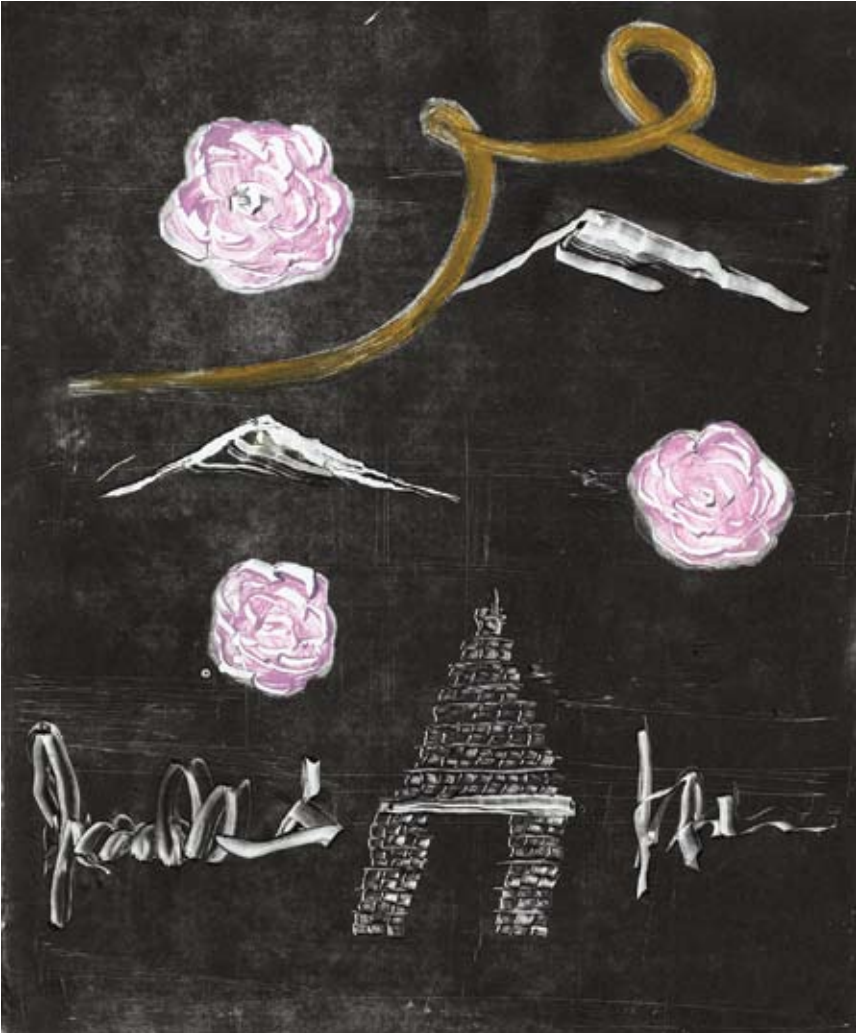
Dream of the East

Mixed media on canvas, 170cm x 210cm, 2009



When the Sky Cracked Open, the Flowers Appeared

Mixed media on canvas, 170cm x 210cm, 2009

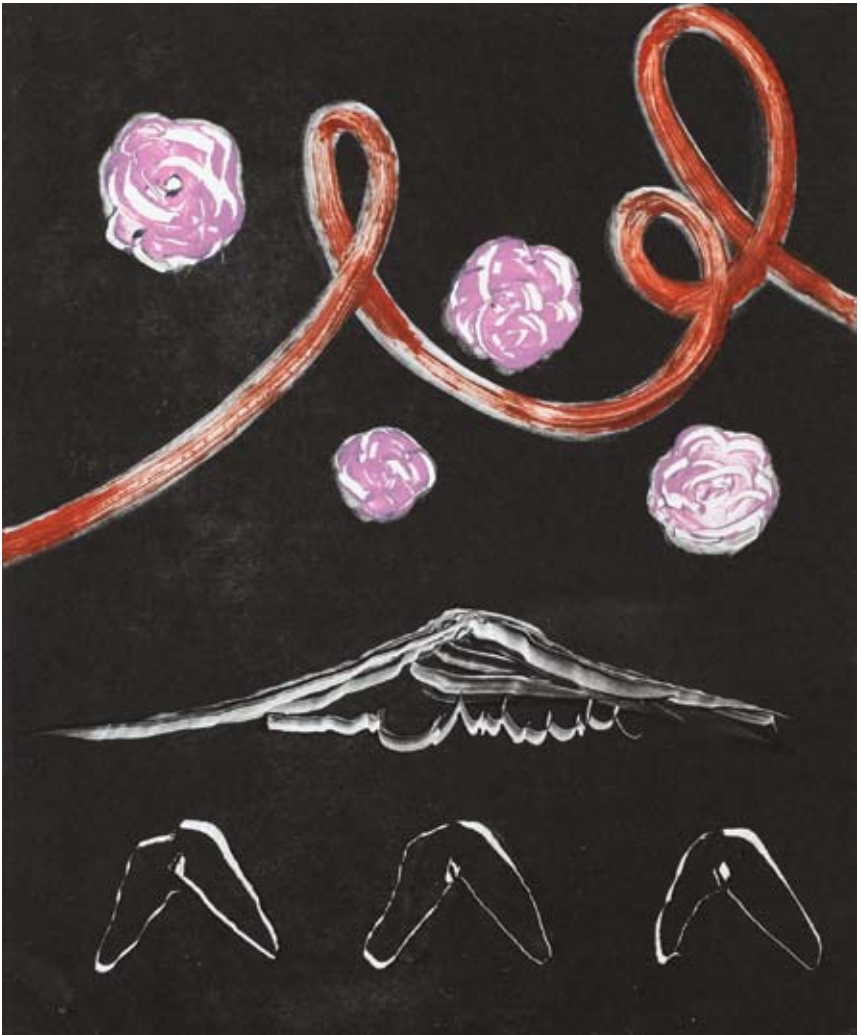


Monotype 16, 29cm x 24cm, 2009



Yellow Sea of Pain and Roses

Mixed media on canvas, 170cm x 210cm, 2009



Monotype 5, 29cm x 24cm, 2009



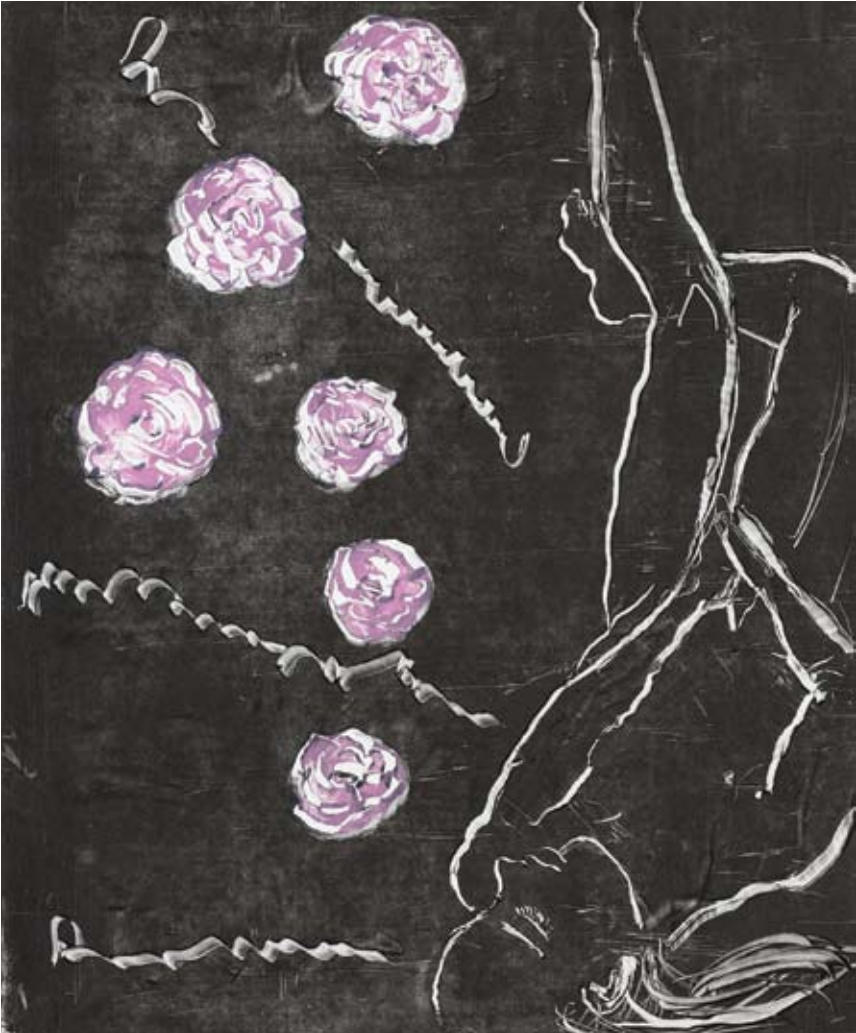
1. **Ice Melt**, Mixed media on canvas, 170cm x 150cm, 2009



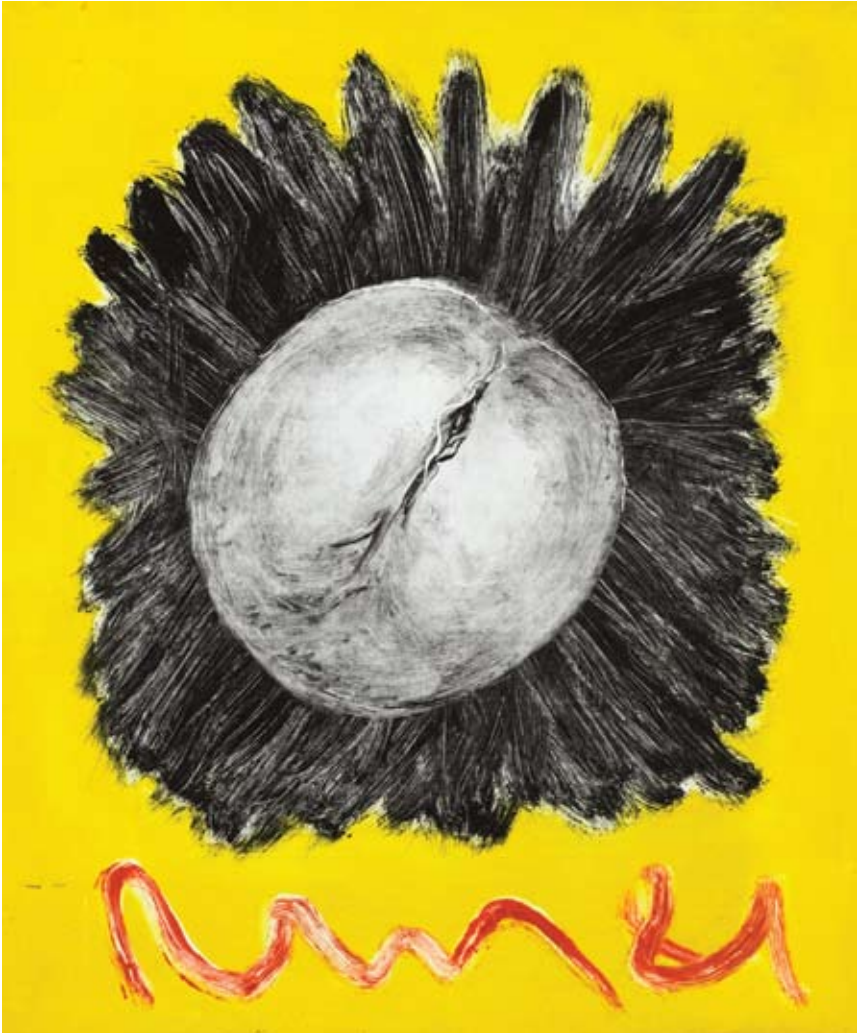
Monotype 15, 29cm x 24cm, 2009



1. **Nepal Morning**, Mixed media on canvas, 170cm x 150cm, 2009



Monotype 13, 29cm x 24cm, 2009



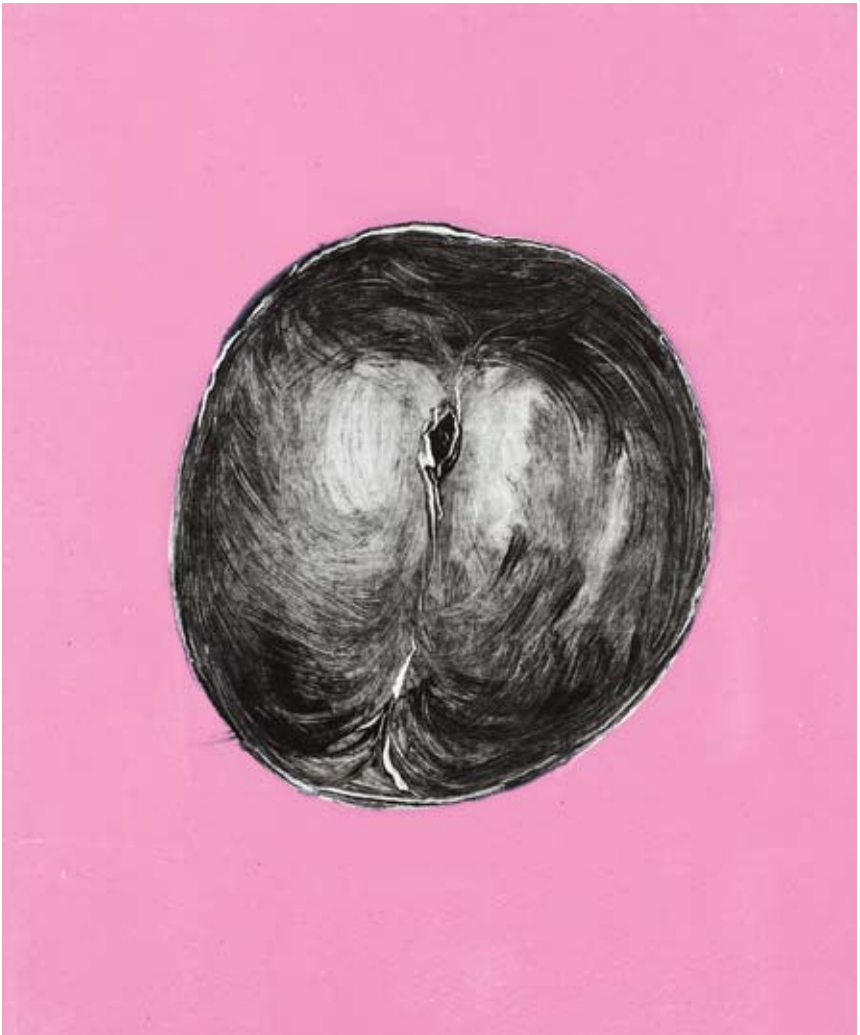
Monotype 6, 29cm x 24cm, 2009



Monotype 2, 29cm x 24cm, 2009



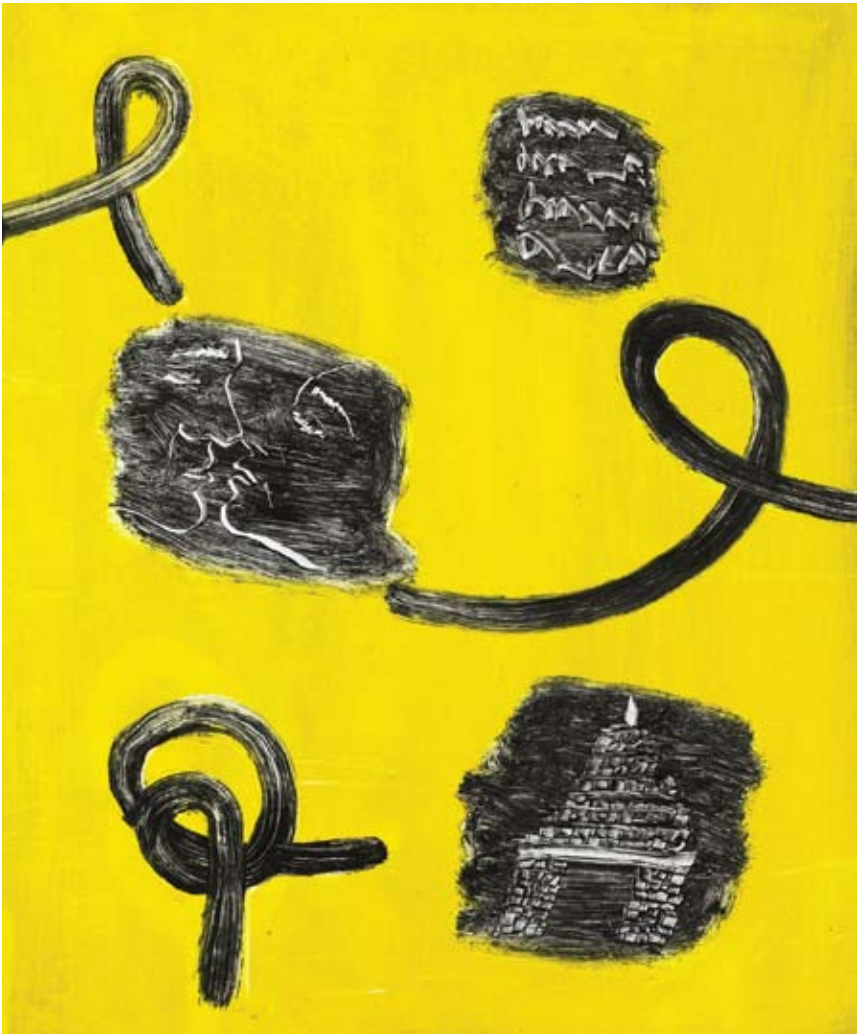
2. **Ice Melt**, Mixed media on canvas, 170cm x 150cm, 2009



Monotype 17, 29cm x 24cm, 2009



2. Nepal Morning, Mixed media on canvas, 170cm x 150cm, 2009



Monotype 14, 29cm x 24cm, 2009

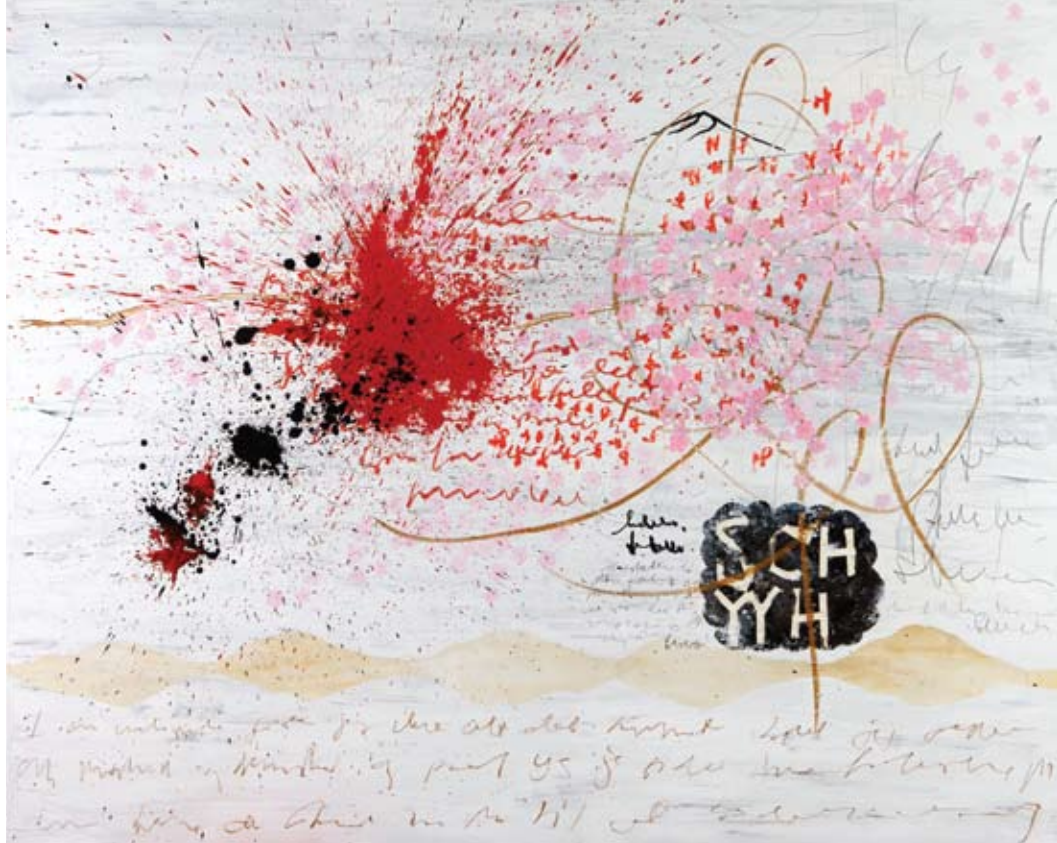


2. What My Daughter is Really About

Mixed media on canvas, 170cm x 210cm, 2009



Monotype 7, 29cm x 24cm, 2009



Letter to My Friend

Mixed media on canvas, 170cm x 210cm, 2009

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