



The Temperature of Light

The Encaustic Paintings of Janise Yntema

This exhibition grew out of an Art History Senior Seminar course in the Fine Arts Department at Kean University. The curating, hanging, and public lecture were all a joint effort with three excellent students: Gabriella DeBonis, Jennifer Lee, and Abraham Rivera. The students learned how to engage a professional internationally-known artist, to interpret her artwork, to work with a large public gallery, and to execute a polished exhibition. My students and I together, researched, wrote, edited, designed, and published this catalogue as part of their Senior Seminar Project. I am very proud of their abilities to balance detailed library research with the practicalities of following a gallery schedule and professional guidelines. They have brought keen attention to artistic formal elements while honing their social skills of working together to edit a final draft of the essays. This catalogue is dedicated to the pedagogical growth and blossoming of the intellect and to the accomplishments of hard work.

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Assistant Professor of Art History
Kean University, Union, NJ*

ACKNOWLEDGEMENTS

I would like to thank Neil Tetkowsky, Director of Galleries at Kean University, for providing the space and assistance in the gallery. As well I am grateful to Susan Kayne and Joey Moran in the University Relations Department at Kean University for publishing this catalogue.

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THE TEMPERATURE OF LIGHT

The Encaustic Paintings of Janise Yntema

Kean University
The Nancy Dryfoos Gallery
Union, New Jersey USA
October, 2015



Yellow on Gold, 2012, wax encaustic
and pigment on paper, 7.75 x 14.25 inches

ARTIST'S BEGINNINGS AND INTERNATIONAL RECOGNITION

American-born artist, Janise Yntema, is known for her work in wax encaustic painting. Born in New Jersey, Yntema attended the Art Students League of New York in 1979 and later went on to study at Parsons School of Design in New York City in 1980, where she received her Bachelor's Degree in Fine Arts. Today she currently lives and works in Brussels, Belgium.

Earning international recognition, Yntema's paintings are in the permanent collections of fourteen major museums, including The Metropolitan Museum of Art, The Museum of Modern Art and The Brooklyn Museum of Art in New York, The Art Institute in Chicago, The National Museum for Women in the Arts in Washington D.C., and The Stedelijk Museum in Amsterdam. Her exhibitions have included ten solo shows in New York, New Jersey, Brussels and London, and over sixty group exhibitions in Europe and the United States. She is represented by A.I.R. Gallery in New York, by A & A Gallerie in Belgium, Galerie Josine Bokhoven in Amsterdam and by Cadogan Contemporary in London.

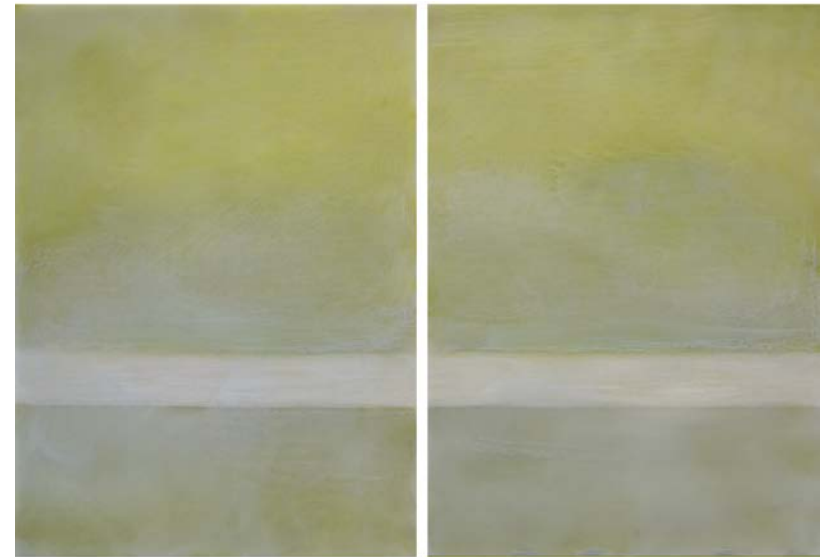
Although mainly working in the ancient art of encaustic painting, Yntema has found numerous ways to make this art form her own. She layers translucent pigmented wax fused together with a blowtorch, at times mixing the wax encaustic with different materials including aluminum, wood, marble dust, and iron powder for variable color and texture. She once remarked of her own body of work: "When I discovered the beeswax as a medium...I was attracted to the idea of its purity; no other binder is as life-like. It is like a skin, organic, almost alive."

THE ANCIENT HISTORY OF ENCAUSTIC PAINTING

Encaustic painting in heated wax is an ancient technique that has proven through the millennia to remain vibrant in color as no other painting medium. Polished to a high gloss, its presentation is stunning. Its name derives from the ancient Greek verb *καίω* which means "to burn," as cited in Liddell and Scott's authoritative lexicon. In ancient sources, the verb was used by Hippocrates in the phrase "to burn with fever" and by Thucydides in the phrase "to burn with passion."

The best-known early surviving encaustic paintings, dated to the first century BCE, were created by the Roman Coptic Egyptians for the Fayum cemetery. These Fayum mummy portraits are on wooden panels and attached to the wrapped mummies in their likeness. There are linen wrappings over the borders of the portraits to help the image meld more intimately with the mummies that they cover. They are highly naturalistic in vibrant color and with tight drawing, while their loose brush strokes add a sense of enlivened movement.

But the practice of encaustic painting is documented long before the first century. The Hebrew Bible mentions painting in wax. And the ancient Greek Homeric texts from the eighth century BCE mention the use of wax to weatherproof ships when fighting Troy; whether or not this wax coating incorporated designs is unknown. However, Pliny the Elder, the first-century Roman author of the extensive encyclopedias *Natural History*, mentions two encaustic artists who had originally trained as ship painters. The ancient Greeks painted their marble statues with lively encaustic color, most of which is lost. However, there exists in the Metropolitan

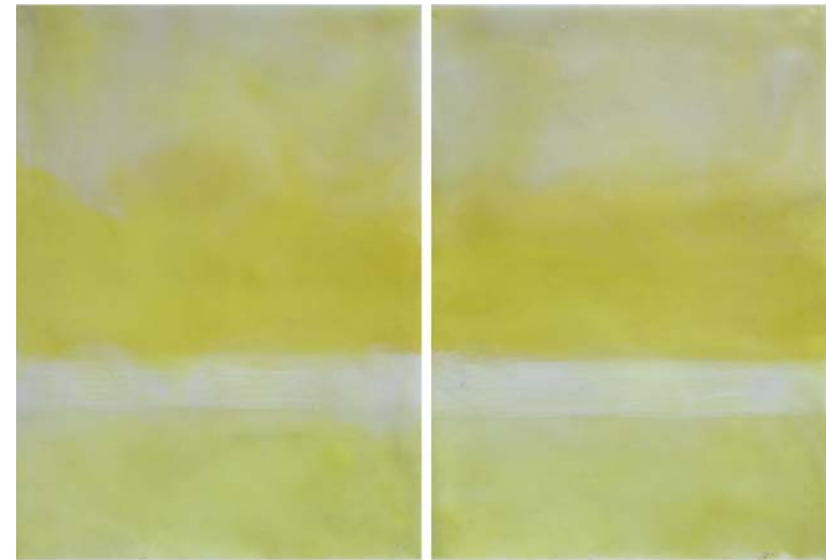


Celadon Mist, 2015, wax encaustic and pigment on paper, 7.5 x 12 inches

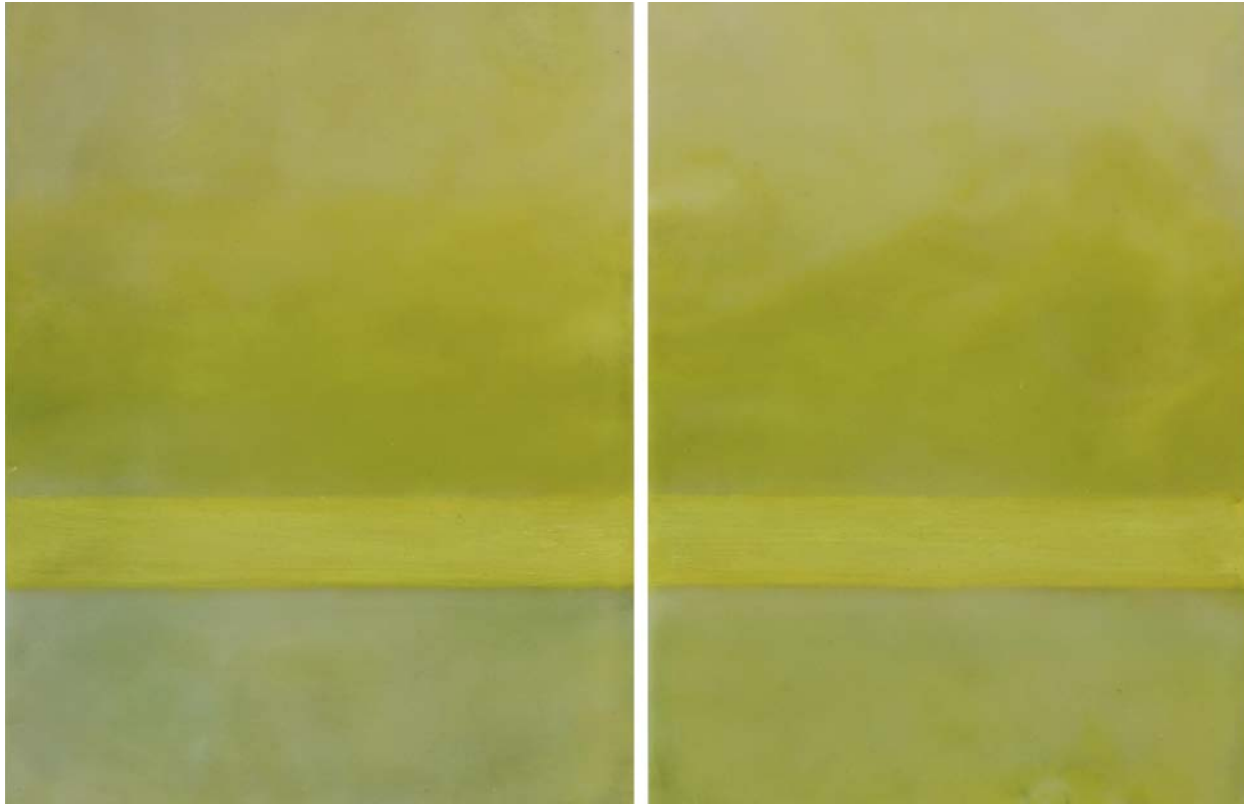
Museum of Art a fourth-century BCE Greek terracotta krater pot that depicts an artist applying encaustic paint to a statue of Hercules. A rare example of painted marble itself exists in the Istanbul Archaeological Museums: the *Alexander Sarcophagus* which still has remains of color on its figure of Alexander the Great as well as the other figures.

There are examples of medieval Byzantine encaustic icons found at St. Catherine's Monastery in Mount Sinai, Egypt, which survive from before the Byzantine Iconoclasm in the eighth and ninth centuries. For example, the encaustic colors and naturalistic drawing of the sixth-century *Christ Pantocrator* Icon at St. Catherine's Monastery vividly leap out at the viewer, presenting the figure with a psychological realism that is deeply powerful. Another sixth-century Byzantine icon, *The Blachernitissa*, was made with colored wax that was combined with what was believed to be the ashes of martyrs to form a bas-relief. Because beeswax acts as a pigment binder, other materials can be added to the surface, such as small jewels, to give it a three dimensional effect.

Into the modern world, the technique gained new interest partially due to the invention of electricity that enabled an easier method for controlling the heated temperature of wax. One of the Bauhaus painters, Fritz Faiss, practiced the ancient Punic encaustic technique of creating a harder wax by raising its melting point from 140°F to 212°F through thrice boiling in salt water and soda. Other modern European artists, for example Vincent van Gogh and Julius Schnorr von Carolsfeld, added wax to oil paint as a way of separating out swatches of color. And in the twentieth century, encaustic was employed by Diego Rivera in his Mexican murals and by Jasper Johns in his pictures of the American flag. Despite this long tradition, the wax medium for painting in the modern world remains quite rare.



Lemon Yellow, 2015, wax encaustic and pigment on paper, 7.5 x 12 inches



Cinnabar Green 2015, wax encaustic
and pigment on paper, 7.5 x 12 inches

ENCAUSTIC TOOLS AND MATERIALS

Starting with a firm panel for secure support, Yntema alchemically layers earth, water, air, and fire. From the earth comes marble dust, iron powder, wood, and aluminum for their texture and luminosity. Pigments are then suspended in wax and brushed on in colorful gestures to form watery seascapes. The bee's wax, having been garnished from the softly brown-banded, flying creatures, is applied layer by layer to the surface and fused using fiery tongues, in this case, the translucent blue fire of a blow torch.

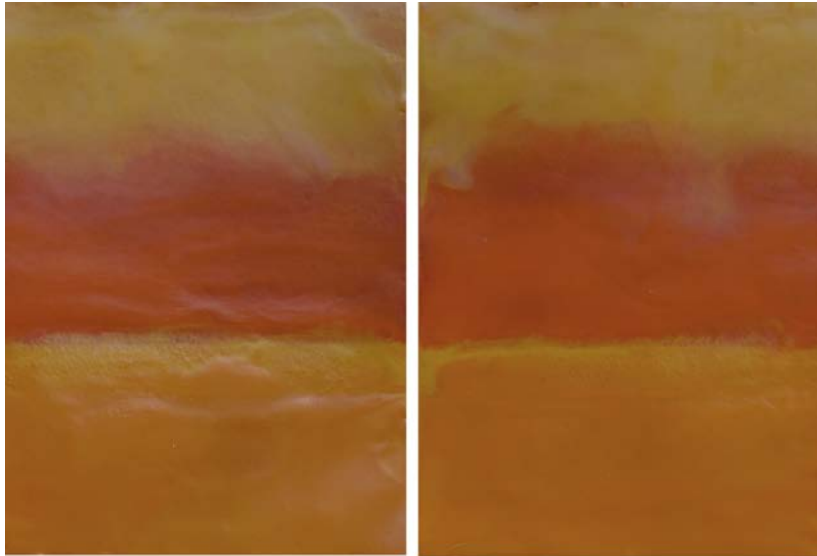
Encaustic colors stay vibrant longer than any other method of applying color to surfaces. The most common recipe for this wax art is to use beeswax and pigments, however linseed oil, dammar resin and other waxes can also be mixed with powdered pigments or oil paint. Yntema



Artist's studio, Brussels, 2015

has refined her own encaustic formula after years of experimenting. The tools necessary to shape wax can include special brushes and metal tools, both of which need to be kept hot. Encaustic artists use heated pallettes as efficient platforms for keeping the waxes at their ideal melting temperatures between 162-168°F before application to the surface. Working temperatures can reach up to 200°F. Heat guns can be used to work the surface as heat binds the layers of wax together. Yntema uses a blow torch as a type of paint brush to move the wax across the surface, to mix the colors, and to bind the materials. By heating the brushes as well, the wax is less likely to clump. As natural materials are less likely to burn as do synthetic materials, a soft goat-hair brush is capable of thin application, and a stiff hog bristle is more suited for thick applications. An encaustic artist might also use pottery tools for carving and scraping as well as a pallet knife and tweezers for extra refinement. An artist may choose which containers he or she uses to hold various waxes, but tin and other metals are especially helpful because they can be heated.

When creating an encaustic work, the base support is just as important as the tools and wax itself. The underlying support will affect the way in which the colors of the waxes can be worked as well as the durability of the final piece. The support needs to be both rigid and absorbent. Possibilities include masonite, plywood, fiberboard, block board and the ancient material for encaustics — wood. Japanese printmakers use washi paper with encaustics. Yntema has experimented with several base supports from wood to stretched canvas over panels to paper. The choice of natural materials for the waxes and pigments, the brushes and tools, and the base supports have a practical value toward creating supple textures, vibrant lasting colors, and glossy smooth surfaces. But they also present symbolic value as both historical reference to the ancient technique, and as an environmental statement for a sustainable use of earth's natural materials.



Cadmium Orange, 2015, wax encaustic and pigment on paper, 7.5 x 12 inches

AN INTERVIEW WITH THE ARTIST

What first got you interested in encaustic?

When I became aware of wax encaustic, I was intrigued by the innate history of the material. The ancient Etruscans, Greeks, and Romans used the wax encaustic technique to decorate their temples, sculptures and ships. It is one of the first binders for pigment known, really the first painting medium, and it begins the history of painting, long before the discovery of pigment in plaster for fresco, pigment in egg white for tempera, or pigment in oils or acrylic polymers. I had not seen any other material that could hold color so vibrantly and hues so subtly while being archival and lasting for what has now been millennia.

The technique was lost through conquest, war and natural disaster and replaced by easier methods of applying paint. Artists such as Jasper Johns brought it back into popularity in the 1950s with the ready availability of electric heating devices.

Can you discuss the shelf life of encaustic? We realize that the brilliance of the colors never fade through centuries, and yet the surfaces are so supple and fragile.

Encaustic paintings are the oldest known preserved painting material as referenced by the existent and still vibrant Fayum tomb portraits on Coptic mummies, dating from the first century BCE. There is no oil involved that would yellow and crack. A rule for preservation of encaustic is that it must be done on rigid support panels. It cannot sustain the flexibility of canvas. Encaustic with an added dammar resin will resist melting above the temperature at which wax alone would melt; and it is stronger than wax. Of course, encaustic will not sustain unnecessary carelessness, as neither will a watercolor recover from being left in the rain.



Artist's studio, Brussels, 2015

Why diptychs? The two parts create a dialogue between them about the subtle shifts in color, that there exists space between them that continues the depicted space to places beyond the edges of the paintings. They create a rhythm and periodicity that suggests the passing of time.

Diptychs are a format that I have worked with repeatedly. The purity and serenity of the surface is divided by the channel which is created. A dialogue then begins between the shifts in color and movements of form between the opposing panels bringing to mind the idea of change and the passage of time. By splitting the format, one is made aware that there exists a space between the panels and that this space continues the depicted space beyond the paintings edges. The vertical of the chasm, in conjunction with the horizontal bands of the composition, creates

a subliminal cross. This diptych format references religious icon paintings and also a book which can be opened and closed. Historically, folding wax tablets were used in antiquity and throughout the middle ages as portable and reusable writing surfaces.

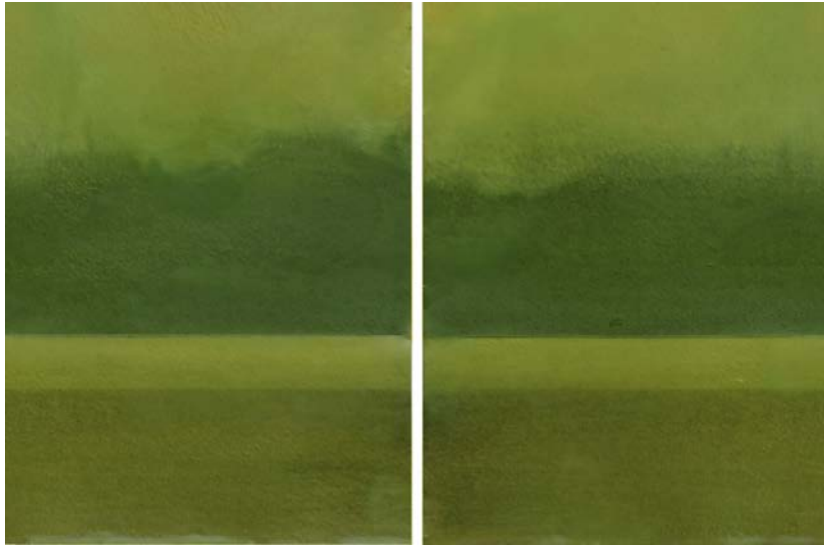
Why did you choose wax as your medium?

I have worked with many materials: oil, acrylic, watercolor, pencil, mixed media and assemblage. I have always experimented with materials to find my way as an artist. At one point, I was building up very textured, layered surfaces and then belt-sanding them down. This work was physically taxing and rather psychologically heavy, but I liked the idea of developing an evolution and history within a single work of art.

When I discovered the beeswax as a medium, it was a natural progression to try it. I was attracted to the idea of its purity. No other binder is as life-like. It is like a skin, organic, almost alive. It continues to allow me to work in an additive and reductive manner to sustain and discover a painting over time. For me, beeswax is a difficult medium so there is always a struggle, an element of surprise, and never a given. What interests me is that I cannot control it; rather, I feel guided by the medium itself.

How would you compare the artistic and material process of encaustic with, say, oil painting?

The primary factor of encaustic painting is heat; the Greek word *enkaustikos* means “to burn in.” Whereas water is the solvent for watercolor or acrylic, and turpentine or spirits is the solvent for oil painting, heat is the solvent for wax encaustic — a solvent that almost instantly disappears. Encaustic medium is a mixture of pure beeswax and dammar crystals, combined,



Earth Green, 2015, wax encaustic and pigment on paper, 7.5 x 12 inches

melted and filtered. Many artists have their own recipes for making their medium, and I have my own formula as well, arrived at, basically, through trial and error.

The colors are pure powdered pigments that are added to the wax. The colors can then be mixed just like oils but the palette must be kept heated to keep the colors molten. The colors dry quickly when transferred to the canvas support so I work with both hands using a heating element and the brushes at the same time. Afterwards the layers of wax must be reheated to bind them together on the support. Though all techniques have their rules of application, I would say encaustic is one of the most labor-intensive.

Why, now years later, have you stayed with encaustic mostly?

For me, painting is a slow and historical process far removed from the computer age. Encaustic is as far from the digital world as you can get. It cannot be appropriated or mechanically reproduced. There is a mystery to encaustic. There is a very particular craft to encaustic. There is beauty in its strength and in its fragility, perhaps a fitting analogy for life itself.

From where do you forage your natural materials?

A goal of mine is to become an apiarist and to raise my own bees. I am intrigued by the intricacy and structure of the bee society. It is a green trend to raise bees on the flat roofs in cities. I currently live in the relatively environmentally green city of Brussels where there are less pesticides than in commercial farming zones. So strangely, some cities have become healthier environments to raise bees.

It is difficult to avoid in the news the increasing environmental destruction of the bee's ecosystem due to pesticides, fungicides, parasites, and non-rotation of crops in industrialized commercial genetically modified farming and habitat loss. This has led to Colony Collapse Disorder (CCD). Declining bee populations have been noted globally for over 10 years with approximately 30% dying off each year. There is more than one cause of this dramatic blight, but it is, without a doubt, perpetrated by humanity. Einstein is quoted as saying that "Mankind will not survive the bees disappearance for more than five years." No bees, no plants, no man. It is predicted that 1/3 of all edible fruits and vegetables will become extinct with the bees' demise. Our supermarket shelves will empty of varied and seasonal produce.

But until I raise my own bees, I am having my beeswax shipped to me from Germany. The dammar crystals are harvested by hand from fir trees in Sumatra, where unfortunately deforestation and political unrest have diminished this resource also. It is difficult to ignore the topics of environmental and political impacts upon nature when discussing encaustic.

Can you say more about a green responsibility?

On an environment level, I believe encaustic paintings are green; there are no chemicals used and everything involved is technically sustainable. I consider my paintings to be organic paintings. Environmentally, working with beeswax has brought me to a greater political awareness of the stresses that are affecting our earth's ecosystems. I wonder if I will be able to continue to work in this medium in twenty years and what will be left of our environment for future generations. It is imperative that changes are made to protect our resources on a global



Viridian Green, 2015, wax encaustic and pigment on paper, 7.5 x 12 inches

level. Sadly, many countries are more interested in profits than conservation efforts. Though born in the United States, I am content to be living in Europe where many known chemicals harmful to the bees have already been banned. I am a firm supporter of ecological farming.

Can you speak about your choice of landscape as a subject matter? They seem to be like Cezanne's apples... more than just inanimate matter but rather with personalities of their own.

My work has always been involved with landscape and an effort to condense the feeling of infinite space to its essence within a minimum of means. I take inspiration from recent observations as well as distant memories to create a personally reflective space, a space in which the two-dimensional picture plane opens into a psychological environment, a space that is enlivened through the play between color and light. I am interested to explore how much or how little is necessary to obtain this space. I also try to maintain a human element that I often find missing from pure minimalism. The Native Americans considered the landscape sacred, something that could not be purchased or sold, but that needed to be respected and cared for. For me, the landscape is spiritual, an alpha and omega, where the end alone becomes the beginning.

Your encaustic paintings over the past few years have dealt mostly with blue tones and their close neighbors -- indeed, your work is best known for its watery air. But for this exhibition you have especially created works that feature the entire color spectrum. What motivated you to develop in this new way?

Works on paper, as this exhibition contains, are often my sketches and many ideas for larger paintings have originated from a work on paper. After entitling the show "The Temperature of Light" it seemed a natural progression to explore the nature of light and the physics of light



Clouds Over Cerulean, 2012, wax encaustic and pigment on paper, 7.75 x 14.25 inches



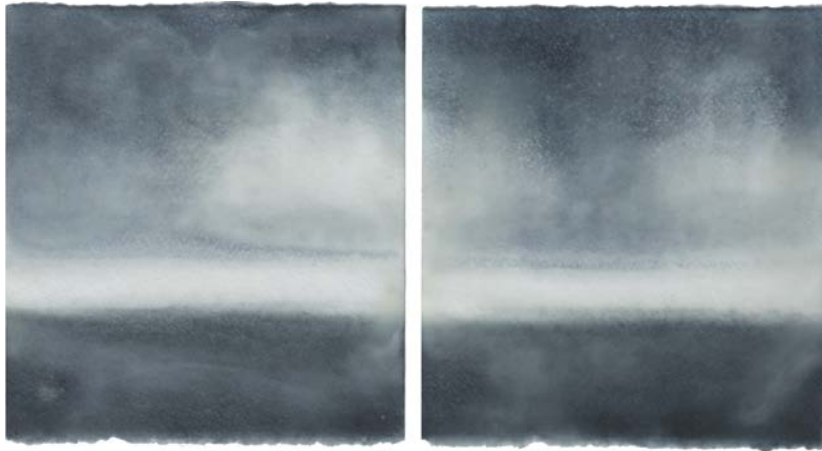
Azure Blue, 2012, wax encaustic and pigment on paper, 7.75 x 14.25 inches

and to separate the components of refracted light. There are certain colors that I am naturally drawn to and I am perpetually enamored by diffused light, which is part of my daily existence in the climate of Northern Europe. But on a trip to India, I discovered a vibrancy of chroma through the intensity of light that I had never before experienced and this project for Kean became an opportunity to explore these seeds.

SUBJECTIVITY ITSELF AS SUBJECT MATTER

Beauty is in the eye of the beholder, and meaning in art is personal and subjective. Differing points of interpretation only enrich the experience of art even when in contrast. This subjectivity is the exact element that makes art “art,” and it calls into question the possibility of anything that would claim to be otherwise. Subjectivity makes something aesthetically pleasing and mentally exciting. The encaustic paintings of Janise Yntema exploit subjectivity as a subject matter itself.

Yntema’s encaustic paintings present meaning in many and various ways to different viewers and in different contexts. They are about the color spectrum and color relationships. They are about the wax material, its supple surface and vulnerability, and the current endangered state of the honey bee. They are about the abstracting of landscape to its essential elements and the history of landscape painting as a genre. They are about the limits and expansion of two-dimensional surfaces into depth and space seemingly beyond the picture plane. They are a development of the romantic tradition in painting with their emotional expression and mystical exploration.



Indigo Grey, 2012, wax encaustic
and pigment on paper, 7.75 x 14.75 inches

All art interpretation is subjective, but Yntema's paintings exploit the inherent subjectivity of aesthetic judgment as a way of expanding and cross-referencing these different types of meaning. Here, the physical fragility of the wax surfaces suggests the endangered existence of honey bees. Likewise, the abstract minimalism of the compositions open ephemeral spaces for emotional or mystical experience. The exploration of color relationships emphasizes the two-dimensional surfaces while also opening a vibrant, energized depth behind the surfaces.

Through various avenues of interpretation, these paintings develop both individually and as a group. Because of the presence of these several and overlapping avenues, the viewer may re-travel through the different interpretations according to their own desires and interests as viewers. When I myself regard Yntema's paintings, no matter which avenue of interpretation I begin, I always end with a strong sense of how very much my own mood in that moment dictated the meaning of the painting. Each of the paintings lock in similar compositional elements, and thereby are able to unlock the subconscious motions of the heart as well as of the mind through the usage of color. It is on account of the subjective possibilities that these paintings are aesthetically pleasing and mentally exciting time and again.



Egyptian Violet, 2015, wax encaustic and pigment on paper, 7.5 x 12 inches

THE CONTINUATION OF SPACE IN FRONT OF THE PICTURE PLANE

Yntema's paintings flood the spaces in front of the picture plane with a spectrum of emotion from blissful tranquility and blurred silences to echoing energy and articulated gestures. Her paintings are created through layers of translucent pigmented wax fused with a blowtorch to create a smooth, glossy and skin-like surface. Regardless of color, these works lock in the same minimal landscape/seascape composition. They each stand as a complete physical environment of their own, melting natural materials into a landscape of fire, water and air that are vibrant, refreshing and breathable. The images, just as nature, are tranquil, yet bold and confident. They are calming, yet able to give such an invigorating feeling to the viewer, abbreviating figural landscape into abstract physical gestures. The shifting temperatures of the color fields, from blues and greens through to yellows and reds, create an environment of time: the same location visually captured at different times of the day as the sunlight changes the visible color spectrum from cool dawn to spicy noontime and eventually to dusk resplendent with the silence of the closing of the day. They are the art of serenity and peaceful presence.

As I stand before them, I am present to the warm sun, the cool breeze, the drifting cumulus, and the salty breath of the vast sea — not as depictions in these paintings, but as my memories (real or projected), unwrapping time into my past and future. My memories are accessed, expanded, prodded, and sensually enacted by these paintings. My own stories unfold by the grace of these expansive painted spaces. I step into the infinities opened through and by these paintings to breathe freely my own mental calm. I look at and speak with the people near me in the gallery and sense that they too experience similar self-expansions.

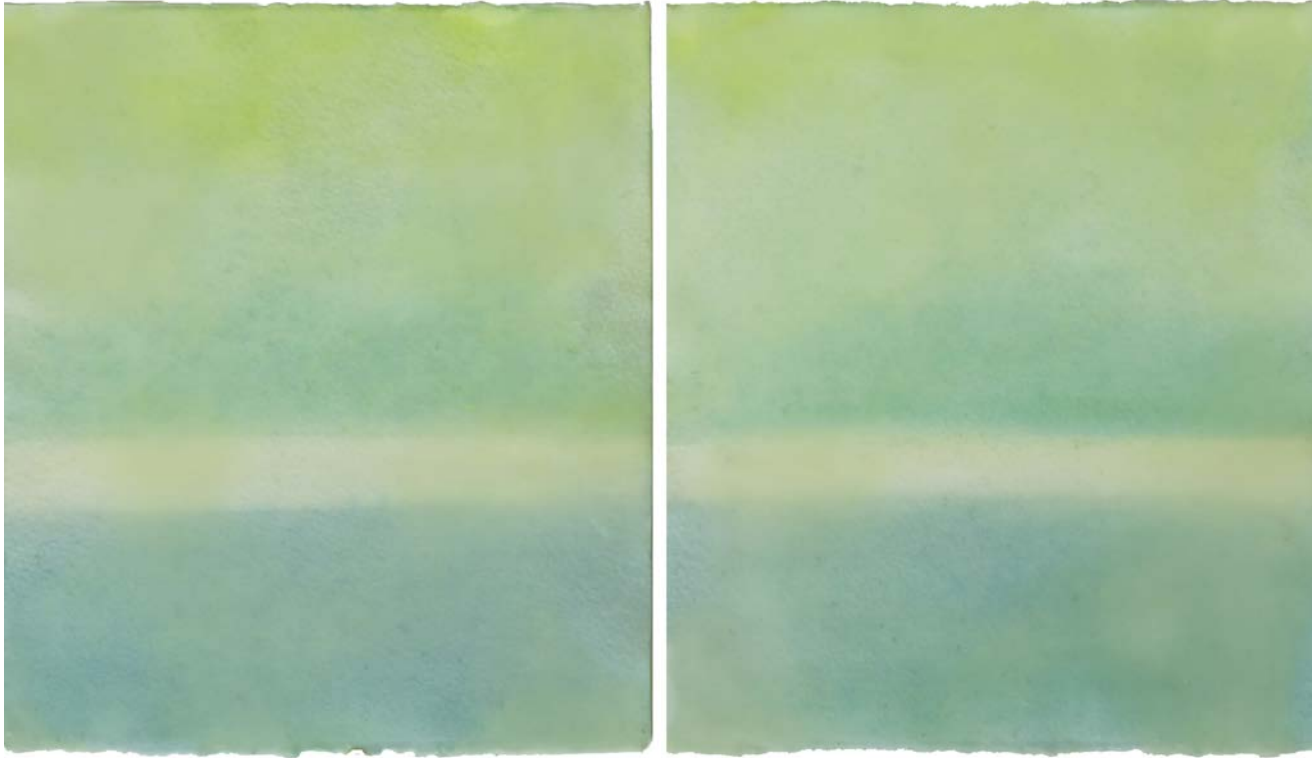


Prussian Blue, 2015, wax encaustic and pigment on paper, 7.5 x 12 inches

JUXTAPOSED CONTRADICTIONS IN COLOR AND MOOD

When observing Yntema's work, words such as "vibrant" and "vivid" come to my mind. I thought to myself how full of life and energy her work is; yet at the same time how subtle and calming it can also be. The real beauty of her work lies in this contradiction. How could a painting be so alive with chromatic excitement and yet remain tranquil? As I began to look at the rhythm of her brushstrokes, I noticed one thing that all her paintings have in common, regardless of their color or emotional feel. I realize there is a contradiction in mood from the juxtaposition of cool and warm colors. When light is dispersed through a prism, it creates the colors red, orange, yellow, green, blue, indigo, and violet. On close observation, each of Yntema's single paintings reference every color of the spectrum, even if it is merely a hint of a specific color. Within what may seem to be a limited range of seven basic colors in the spectrum, there is a wide variety of in-betweens and shades. In these "in-between" colors juxtaposed with the primary colors is where Yntema's work lives and breathes.

Chartreuse over Cerulean, for instance, begins with blue as one of the three primary colors. The primary colors of blue, yellow and red combine in different recipes to comprise endless variations of all other colors. And each color presents a psychological aspect based in subjective and universal experiences. Blue is often associated, for instance, with water and sky. Beside associations with specific things or forms, color can also evoke certain feelings and emotions. Blue is commonly associated with feelings of serenity, calmness, and tranquility.



Chartreuse over Cerulean 2015, wax encaustic and pigment on paper, 7.75 x 14.25 inches



Rose Maddler, 2015, wax encaustic and pigment on paper, 7.5 x 12 inches

Chartreuse, on the other hand, is one of those in-between colors, in a combination of yellow and green. Psychologically, green is often associated with nature and growth, while yellow tends to be associated with energy, joy, happiness and sunshine. The juxtaposition of these colors creates an internal contradiction in mood. This contradiction is the brilliance that makes the painting extraordinarily beautiful and unique. All at once I can see a cool, sea-foam green ocean with soft waves breaking at the shoreline, but at the same time such energy and life towards the top of the painting where it starts to taper off into the more yellow side of chartreuse. It simultaneously evokes feelings of vitality and composure.

The painting *Rose Maddler* likewise juxtaposes different moods through different color temperatures. The rare and expensive purple dye, laboriously extracted from sea snails for its vibrancy, was described in the ancient Hebrew Bible, by Aristotle, and later by Pliny the Elder. For centuries the color purple has carried connotations of royalty because only royalty could afford its expense and in some cases it was reserved for royalty alone by law. Purple ranges from violet, to red violet, to blue violet, to a perfect in-between of both the blue and red hues. This specific painting delivers a gentle variety of the violet spectrum; the top is much cooler and is influenced more by blue shades whereas the bottom is pushing toward a magenta which is much warmer and dominated by the red side. The middle of the piece displays a strong visual contrast between the darker and lighter half of the painting, being such a deep purple it almost looks black, drawing attention to the center where the two halves collide, the cooler calmer portion with the warmer powerful bottom section. This near-black band compels an observant viewer to focus on the bi-lateral composition where the two sets of hue collide. For me, it is the red content of the purples here that speaks the loudest, with volume and energy. This primary red

color, tinged with the royal purple, bespeaks power and dominance. Matched with the cooler more calm tones above, the overall effect is a balanced combination of power encased not in aggression, but in serenity.

The painting *Cadmium Red*, though similar in composition to *Rose Madder*, presents quite another emotional aspect of the same color. Its striking color quality in its minimalist composition powerfully commands of the eye's attention. In this specific piece I cannot find an argument for a contradiction of feelings, for only one single family of feeling emerges in me as my eyes read it: excitement, vigor, power, energy, vivacity, maybe with a love undertone, but certainly not a feeling of tranquility or an inner balance of peace.

One quality that Yntema's works all have in common regardless of specific color and mood is the reference to a natural landscape composition, and just as nature, are complex, self-sustaining and confident, whether it be with a collected confidence or a commanding confidence. Landscape is defined through the essential collision of earth and sky, that is, through line. Similarly, seascapes are indicated by a horizontal, by the collision of sea and sky. Yntema represents the dichotomy of landscape (or seascape) not only through a compositional horizontal, but just as strongly through the juxtaposition of contradictory colors and moods. The dichotomies of color and mood, here, symbolically represent the dichotomy of the earth and the sky of landscape. She uses color as "line." Match this intellectual play between color and line with a strong appeal to the viewer's personal memories and subjective emotional experiences — and we find the sublime in the particulars of Yntema's work.



Vermillion, 2015, wax encaustic and pigment on paper, 7.5 x 12 inches



Cadmium Red, 2015, wax encaustic
and pigment on paper, 7.5 x 12 inches



Tangerine, 2015, wax encaustic
and pigment on paper, 7.5 x 12 inches



Artist in studio, Brussels, 2015

JANISE YNTEMA
 Born New Jersey, U.S.A
 Lives and works Brussels, Belgium

EDUCATION

1980-1984 Parson's School of Design, New York City, BFA
 1979 Art Students League, New York City

SOLO EXHIBITIONS

2015 Cadogan Contemporary, London
 Dryfoos Gallery, Kean University, Union, NJ
 2014 Libre Choix Cabinet Artistique, Bruxelles
 2009 Cadogan Contemporary, London
 1997 A.I.R. Gallery, New York City
 1996 Watchung Arts Center, Watchung, New Jersey—award show
 1995 A.I.R. Gallery, New York City
 Montclair State University Art Gallery, Montclair, New Jersey
 1994 Hoboken Gallery, New Jersey
 1993 A.I.R. Gallery, New York City

2 & 3 PERSON EXHIBITIONS

2012 Galerie Josine Bokhoven, Amsterdam, The Netherlands, 2 person
 2003 Cadogan Contemporary, London, 2 person
 1998 Soho 20, New York City, Invitational, 3 person
 Watchung Arts Center, Watchung, New Jersey, Invitational Exhibition, 2 person
 1994 William Carlos Williams Center for the Arts, Rutherford, New Jersey, 2 person
 1993 Tribeca 148 Gallery, New York City, 3 person

SELECTED GROUP EXHIBITIONS

2015 Carte de Visite/ARTopenKUNST, Bruxelles
 A.I.R. Gallery, New York City
 Galerie Marie Demange, Bruxelles
 2014 Galerie Judy Straten, The Netherlands
 Libre Choix Cabinet Artistique, Bruxelles
 Cadogan Contemporary, London
 A.I.R. Gallery, New York City
 2013 A&A Gallerie, Belgium
 Cadogan Contemporary, London
 A.I.R. Gallery, New York City
 2012 School voor Filosofie, Amsterdam, The Netherlands
 A.I.R. Gallery, New York City

2011 Galerie Josine Bokhoven, Amsterdam, The Netherlands
A.I.R. Gallery, New York City

2010 Anne Street Gallery, Newburgh, NY Invitational
Cadogan Contemporary, London

2009 A.I.R. Gallery, New York City
Minus Space, Brooklyn, New York City

2008 A.I.R. Gallery, New York City
Cadogan Contemporary, London
Tracy/Barry Gallery, New York University, New York, NY

2007 A.I.R. Gallery, New York City
Cadogan Contemporary, London

2005 A.I.R. Gallery, New York City
Cadogan Contemporary, London

2004 Cadogan Contemporary, London

2003 Cadogan Contemporary, London
A&A Galerie, Belgium

2002 C-B-Galerie, Cologne, Germany
Cadogan Contemporary, London
Century Gallery, London

2001 Cadogan Contemporary, London
Stephen Lacey Gallery, London
Mafuji Gallery, London
Century Gallery, London

2000 Century Gallery, London
Mafuji Gallery, London

Christine Van Stralen Gallery, Amsterdam, The Netherlands

1999 Soho 20, New York City, Invitational

1998 Simon Gallery, Morristown, New Jersey
A.I.R. Gallery, New York City
Smithsonian Institute's Archive of American Art, New York City
Canessa Gallery, San Francisco, CA

1997 Simon Gallery, Morristown, New Jersey
Printed Matter, New York City
A.I.R. Gallery, New York City

1996 Ceres Gallery, New York City, Invitational Exhibition
A.I.R. Gallery, New York City
The Arsenal Gallery, Central Park, New York City

1995 Artists Space, New York City
City Without Walls Gallery, Newark, New Jersey
The Morris Museum, Morristown, New Jersey Invitational Exhibition

1994 City Without Walls Gallery, Newark, New Jersey, Juried Exhibition
Aljira Center for Contemporary Art, Newark, New Jersey
Brook Alexander Gallery, New York City,

1993 A.I.R. Gallery, New York City
City Without Walls Gallery, Newark, New Jersey
William Carlos Williams Center for the Arts, New Jersey, Juried Exhibition

1992 A.I.R. Gallery, New York City
Tribeca 148 Gallery, New York City
City Without Walls Gallery, Newark, New Jersey

1991 A.I.R. Gallery, New York City
Raritan Valley College Art Gallery, North Branch, New Jersey,
City Without Walls Gallery, Newark, New Jersey

1990 City Without Walls Gallery, Newark, New Jersey, Juried Exhibition

1989 Tribeca 148 Gallery, New York City
A.I.R. Gallery, New York City

PUBLIC COLLECTIONS

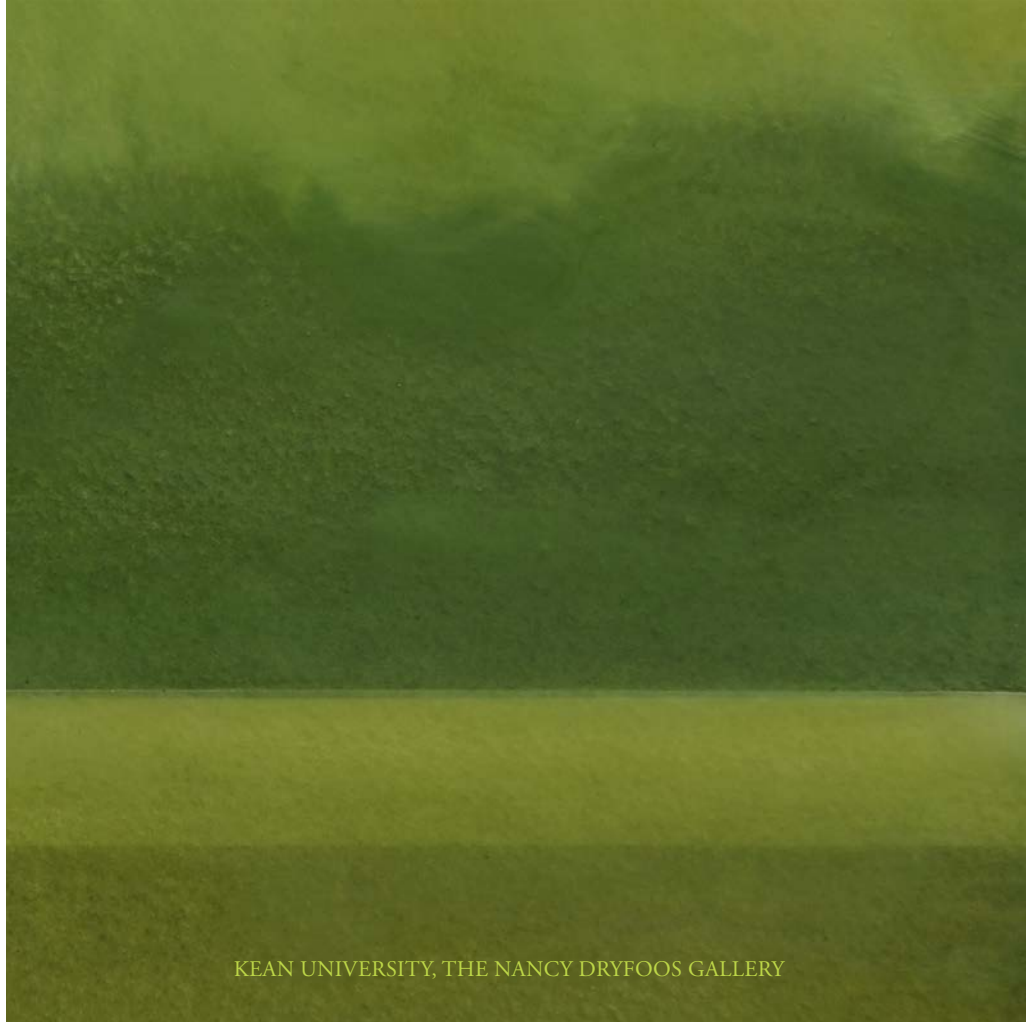
Netherlands Philips Corporation, Eindhoven
PTS Software, Utrecht
School voor Filosofie, Amsterdam
*Stedelijk Museum, Amsterdam
*Gutenberg Museum, Mainz

Germany

UK Leigh Day & Co., London

USA *Amherst College, Amherst, Massachusetts
*Art Institute of Chicago, Chicago, Illinois
*Brooklyn Museum of Art, Brooklyn, New York
*Carnegie Institute Museum of Art, Pittsburgh, Pennsylvania
*Cincinnati Museum of Art, Ohio
Hoggard Wagner Collection, New York City
*Fred Jones Jr. Museum of Art, Oklahoma
*Metropolitan Museum of Art, New York City
*Milwaukee Arts Museum, Wisconsin
*Museum of Modern Art Archives, New York City
*National Museum for Women in the Arts, Washington, D.C.
*Provincetown Art Association and Museum, Rhode Island
*Yale University Art Gallery, Connecticut

*As part of the 1993 A.I.R. Portfolio included in the departments of Prints & Drawings



KEAN UNIVERSITY, THE NANCY DRYFOOS GALLERY