



JANISE YNTEMA (B. 1962)

I am interested in the concept of landscape, both as 'land' and invented perception, a mediation of our cultural ideologies in relation to our physical environment. I see landscape as a construction of time, history and memory, defined through shifting lines of figuration and abstraction.

As a painter, my attention has focused on how colour and materiality develop space, defined through changes in monochrome translated as light. My process is additive/reductive with images evolving through a slow accumulation of semi-transparent layers. Light

permeates these layers becoming compositionally present. As unexpected moments merge between what is directed and what is uncontrolled, an element of time remains evident.

Originally drawn to Encaustic by its historical relevance, I now find meaning in the material from an environmental viewpoint: beeswax innately bringing to discussion the state of our fragile environment. With its difficulty to control, a sense of mystery remains. Being biologically pure, no other material encompasses nature so simply.

Janise Yntema was born in New Jersey in 1962 and studied at Parsons School of Design and Art Students League of New York. She is a landscape painter who specialises in the ancient hot wax technique of encaustic painting, and has recently included digital photography into her work. Yntema has exhibited her work extensively in solo shows in London, New York, Amsterdam and Belgium. Her work is held in public collections worldwide including Metropolitan Museum of Art, New York and Gutenberg Museum, Germany.

Janise Yntema, DATE
LOCATION



Janise Yntema

38. Black Sands, 2019

Resin pigment and digital imagery on panel, 15 x 15 cm

39. Ocean Beach, 2019

Resin pigment and digital imagery on panel, 15 x 15 cm



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40. The Fence, 2019

Resin pigment and digital imagery on panel, 15 x 15 cm

41. Salt Marsh, 2019

Resin pigment and digital imagery on panel, 15 x 15 cm



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42. Tay Bridge, DATE

Resin pigment and digital imagery on panel, 30 x 30 cm



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43. Farther, 2018

Resin pigment and digital imagery on panel, 30 x 30 cm



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44. Berwick, 2020

Resin pigment and digital imagery on panel, 60 x 60 cm



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45. Oban, 2018

Resin pigment and digital imagery on panel, 50 x 50 cm

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46. Glen Affric, 2020

Resin pigment and digital imagery on panel, 80 x 60 cm

