



JANISE YNTEMA
PRAETER terram

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November 28, 2019 — January 12, 2020

the green door gallery

19/21 Rue Murillo, 1000 Brussels

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www.greendoorbrussels.com

Where do we locate ourselves in a changing environment where sustainability is our only hope?

Decisions, both small and grand, lead to extreme consequences.

Our physical and philosophical imprint on earth is in need of question.

The Encaustic Technique

The unique quality of encaustic painting is in its natural purity and organic composition. Nature is physically present. There are no chemicals used, and technically, everything involved is sustainable: beeswax, dammar resin, pigment and heat.

Each layer of wax is bound and fused by heat. This slow and methodical process brings an inherent sense of history to the work.

Many modern day art materials, such as acrylic polymers, are derived from petrochemicals.



The Field 2019

Beeswax, resin and pigment with digitally manipulated photographic source material mounted on panel
15 cm x 15 cm

Initially drawn to the ancient history of this material, I began to work solely in encaustic in 1998.

Nature has always been the inspiration for my work. My inclusion of photography has brought a contemporary dialogue to this ancient medium. These hybrid works blur the boundaries between painting and photography. With digitally altered imagery, the concept of reality in a time of manipulated truths is questioned.

Environmentally, much of what cannot be seen remains unquestionably true.



The Tide 2019

Beeswax, resin and pigment with digitally manipulated photographic source material mounted on panel
15 cm x 15 cm

The Bees and the Environment

Beeswax encaustic has brought to my work a greater awareness of the environmental and political stresses that are affecting our earth's ecosystems. We have increasing environmental destruction, not only of the bees' ecosystem, but also of our own, due to pesticides, climate change, habitat loss and mono-crop farming surrounding the industrialized genetically modified business that is now our food production system. Colony Collapse Disorder (CCD) is a symptom of a greater multifaceted situation.



Chamonix Soir 2019

Beeswax, resin and pigment with digitally manipulated photographic source material mounted on panel
15 cm x 15 cm



Islande 2019

Beeswax, resin and pigment with digitally manipulated photographic source material mounted on panel
15 cm x 15 cm

Bees and Chemicals

Bees are a part of our cultural history. They were worshipped by the ancients and are one of the highest forms of insect life. Bees have a highly organized social colony and complex behaviours. The colony functions as a single organism.

Since the 1930s, cumulative chemicals have been applied to our soil. Tests may have been done on certain compounds and hydrocarbons, under certain controls, but no tests have been done, or can be done, to analyze or predict the compounded cumulative effects of these chemicals mixing together, baking in the summer heat, freezing in winter, aging, and seeping into underground aquifers.

Neonicotinoids, approved in 1990 as an alternative to DDT, are designed to harm insects' nervous systems, and are proven to kill bees.



Farther 2019

Beeswax, resin and pigment with digitally manipulated photographic source material mounted on panel
15 cm x 15 cm



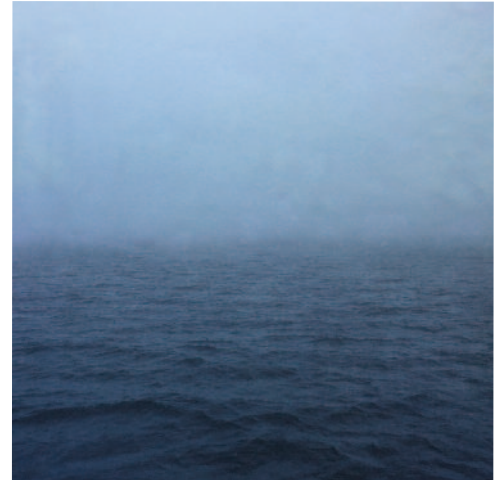
The Farmed Land 2019

Beeswax, resin and pigment with digitally manipulated photographic
source material mounted on panel
15 cm x 15 cm

The Oceans

A less visual effect of climate change is the acidification of the oceans, tracked since 2003. More than 25% of the excess carbon dioxide in the atmosphere dissolves into the ocean. The PH is changed. In the last two centuries, ocean water has become 30% more acidic, a greater and faster known change in ocean chemistry than in the last 50 million years. Marine life, which has evolved during these millennia, has had little time to adjust.

Certain shells are found to be dissolving due to acidity.



As Above 2019

Beeswax, resin and pigment with digitally manipulated photographic source material mounted on panel
15 cm x 15 cm



Islande 2019

Beeswax, resin and pigment with digitally manipulated photographic
source material mounted on panel
15 cm x 15 cm

Marine Pollution

4,360 tons of nonbiodegradable microplastics from personal care products were used throughout the European Union in 2012.

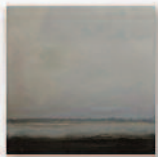
In 2015 eight trillion microbeads entered aquatic environments throughout the United States every day. Ingestion of microplastics by ocean life causes reproduction to be halved.

Chemicals such as DDT and PBA adhere to microplastics, directly entering our food chain.



Tidal Estuary 2019

Beeswax, resin and pigment with digitally manipulated photographic source material mounted on panel
15 cm x 15 cm





Salt Marsh 2019

Beeswax, resin and pigment with digitally manipulated photographic source material mounted on panel
15 cm x 15 cm

Human existence is dependent upon nature.

75% of all food crops rely on pollination in a 600 billion dollar industry where synthetic pesticides do not distinguish between useful and unwanted insects.

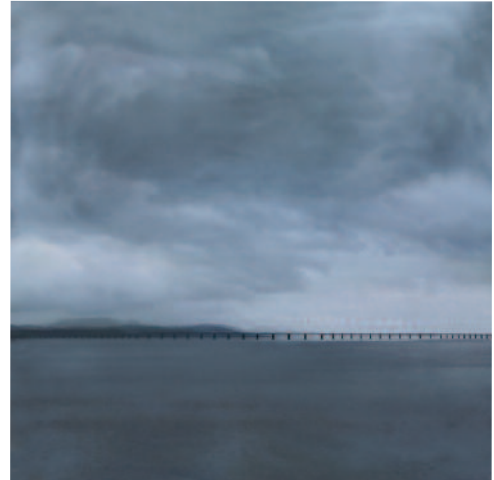
Earth's landscape has been drastically altered from the human imprint. The ancient forests have been cleared. Great migratory flocks no longer fill the skies.

Today in the US and Canada, 30% of the birds are gone, nearly 3 billion since 1970.



Eldfjall 2019

Beeswax, resin and pigment with digitally manipulated photographic source material mounted on panel
15 cm x 15 cm



The Bridge 2019

Beeswax, resin and pigment with digitally manipulated photographic
source material mounted on panel
15 cm x 15 cm



Morning Sky 2019

Beeswax, resin and pigment with digitally manipulated photographic source material mounted on panel
15 cm x 15 cm



The Wheat Field 2019

Beeswax, resin and pigment with digitally manipulated photographic source material mounted on panel
15 cm x 15 cm



Dawn 2019

Beeswax, resin and pigment with digitally manipulated photographic source material mounted on panel
15 cm x 15 cm

The History of Encaustic

With the discovery that beeswax, hardened with resin, could permanently adhere pigments, the history of painting began.

The Greek word enkaustikos means “to burn in” and the primary factor of encaustic painting is the active solvent of heat. Powdered pigments derived from minerals and plants are added to the wax, hardened with resin. The colour is suspended, and light becomes physically present.

The ancient Etruscans, Egyptians, Romans and Greeks used encaustic to colour their ships, buildings and statues, as well as for murals and paintings. Pliny the Elder, the Roman author of the encyclopedias *Natural History*, mentions the encaustic technique in the 1st Century BCE. The earliest surviving encaustic paintings The Fayum portraits created by the Roman Coptic Egyptians date from this period. But encaustic painting is documented as early as the 8th century BCE with the ancient Greek Homeric texts noting the use of wax to paint and weatherproof the battleships for Troy.



In the modern era, the technique gained new interest partially due to the invention of electricity and the heated palette, which enabled a more controlled wax temperature. Explored by Bauhaus painters, the muralist, Diego Rivera, and the American, Jasper Johns, the technique has now slowly been rediscovered.

“We are in a planetary emergency.”

—Prof. James Hansen, former Director of the NASA Goddard Institute for Space Studies

“Based on sober scientific analysis, we are deeply within a climate emergency state but people are not aware of it”

— Prof. Schellnhuber, founder of the Potsdam Institute for Climate Impact Research

“Climate change is a medical emergency ... It thus demands an emergency response...

—Prof. Hugh Montgomery, director of the University College London Institute for Human Health and Performance, Lancet Commission Co-Chair

“This is an emergency and for emergency situations we need emergency action.”

—Ban Ki-Moon, former UN Secretary General



With this as the inheritance we leave our future generations...

A portion of the proceeds from this exhibition will be donated to Extinction Rebellion.

rebellion.earth

Janise Yntema, lives and works in Brussels, Belgium. janiseyntema.com

JANISE YNTEMA

EDUCATION

2018 Paris School of Arts and Culture, Kent, MA, History and Philosophy of Art
1984 Parson's School of Design/The New School, New York City, BFA

SOLO EXHIBITIONS

2020 The Green Door Gallery, Bruxelles, "Praeter Terram"
2019 Cadogan Contemporary, London, "Sense of Place"
2016 Galerie Marie Demange, Bruxelles, "Le Paysage Tranquille"
2015 Kean University, Union, NJ, "The Temperature of Light"
Cadogan Contemporary, London, "The Quiet Landscape"
2014 Libre Choix Cabinet Artistique, Bruxelles, "Gothic Light"
2009 Cadogan Contemporary, London, "Still"
1997 A.I.R. Gallery, New York City
1996 Watchung Arts Center, Watchung, New Jersey
1995 A.I.R. Gallery, New York City "Variations"
Montclair State University Art Gallery, Montclair, New Jersey
1994 Hoboken Gallery, New Jersey
1993 A.I.R. Gallery, New York City, "Paintings and Constructions"

2 & 3 PERSON EXHIBITIONS

2018 A & A Galerie, Steevort Belgium, "She Sea See"
Galerie Zuivelmarkt 50, Hasselt, Belgium
2012 Galerie Josine Bokhoven, Amsterdam, The Netherlands
2003 Cadogan Contemporary, London
1998 Soho 20, New York City, Invitational,
Watchung Arts Center, Watchung, New Jersey
1994 William Carlos Williams Center for the Arts, Rutherford, NJ
1993 Tribeca 148 Gallery, New York City

SELECTED GROUP EXHIBITIONS

2020 The Scottish Gallery, Edinburgh 4 person
Cadogan Contemporary, London UK 4 person
2019 Monmouth University Ice House Gallery, NJ
BOZAR Centre d'Art, Bruxelles, "Truc Troc 2018"
Truro Center for the Arts at Castle Hill, Truro, MA
Adam Peck Gallery, Provincetown MA,
On Center Gallery, Provincetown MA,
A Smith Gallery, Johnson City, Texas,
Cadogan Contemporary, London UK
BOZAR Centre d'Art, Bruxelles, "Truc Troc"
2017 Cape Cod Museum of Art, Dennis, Massachusetts, "Depth Perception"
Atlantic Gallery, New York, New York, "Hopeful Darkness"
Julie Heller Gallery, Provincetown, Massachusetts, "Photosynthesis"
Kobalt Gallery, Provincetown, Massachusetts, "Alternative Wax"
Conrad Wilde Gallery, Tuscan, Arizona, "12th Annual Juried Encaustic Exhibition"
2017 Cadogan Contemporary, London
A.I.R. Gallery, New York City
2016 Elizabeth Dow, East Hampton, New York, "Skimming the Surface"
A.I.R. Gallery, New York City
2015 A.I.R. Gallery, New York City
2014 Galerie Judy Straten, The Netherlands, "Personal Choice"
Cadogan Contemporary, London
A.I.R. Gallery, New York City
2013 A&A Galerie, Belgium
Cadogan Contemporary, London
A.I.R. Gallery, New York City
2012 School voor Filosofie, Amsterdam, The Netherlands
2011 Galerie Josine Bokhoven, 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 "Fahrenheit 180" 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
1999	Soho 20, New York City
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

PUBLIC COLLECTIONS

THE NETHERLANDS	Philips Corporation, Eindhoven PTS Software, Utrecht School voor Filosofie, Amsterdam *Stedelijk Museum, Amsterdam
GERMANY	*Gutenberg Museum, Mainz
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 Kean University, Union, NJ *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

LECTURES

2019	"Environmental Politics and the Future of Encaustic", Encaustic Conference, Provincetown
2018	"The Politics Behind the Bees", Encaustic Conference, Provincetown MA
1993	"The Work of Janise Yntema" Whitney Museum Studio Tour Program, NYC
1992	"Discarded/Recycled" Women's Caucus for the Arts National Conference, Chicago II

AWARDS

2018	La Vendéene Award: IEA Outstanding Contribution to the Fine Arts,
2018	Director's Award, Castle Hill Center for the Arts, Truro, MA



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