

Janise Yntema
The Quiet Landscape

13th April - 25th April 2015

Drinks with the Artist
2.30pm - 6.30pm
Thursday, 16th April

Opening Hours
Mon - Fri: 10am - 6pm
Sat: 11am - 6pm

CADOGAN
CONTEMPORARY

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The Quiet Landscape

Nature has always had an influence in my work.

The subtle changes in the light that comprise each day translate into changes of monochrome in colour. The romantic landscape and memories of places I have experienced at different times in my life are a subject that I continue to return to in my work. The romantic painter John Constable is quoted as saying that painting is another word for feeling and I would add that, for me, landscape is another word for spiritual. The Native Americans worshiped the landscape, claiming kinship with every hill, valley, rock, flower, the sky and the water, the wind and the rain, and with all creatures of the earth. Nature needed to be cared for and above all, respected. It was sacred. This is a belief I also hold true and I am at my most inspired and most humbled when I think of the poetry that is nature.

Today, a search for tranquility more often leads to the neon glow of electronic media. The warmth of the sun's last light and whisper of the breeze is replaced by omnipresent pings of incoming texts. But how quiet should the landscape be? The landscape has changed drastically since humankind first made its mark. The ancient forests have been cleared. The great flocks of migratory birds that once darkened the skies are gone, as well as many of the songbirds. Our oceans are acidifying.

Our foods are at risks with genetically modified farming, chemicals and pesticides. And the gentle buzzing of the honeybees is in danger of colony collapse disorder. Albert Einstein is quoted as saying that without the bee there would not be humankind. No more bees, no more pollination, no more plants, no more animals, no more man." The use of chemicals, the clearing of the pastures of wildflowers, the lack of variety in what is planted, all has damaged the bee's ecosystem. And our ecosystems are one. Our present way of life is laying waste to the environment that supports us.

Bees and humans have maintained a close relationship for hundreds of years. The ancient cultures, harvesting honey, soon discovered that wax, when combined with resins, could act as a stable binder for pigment. The discovery of encaustic as the first painting medium begins the art 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. The Etruscan Fayam portraits, dating back to the 1st Century BC, show how archival and vibrant these colours and hues are when maintained in wax. Most of the first drawings and paintings in charcoal and other plant and mineral-based colourants faded with the elements unless protected in caves such as at Lascaux.



Entre Chien et Loup, encaustic and pigment on panel, 100cmx 163cm

The plants and minerals available in the environment (such as cobalt and saffron) created vibrant hues and could be made permanent with a binder. Our image of the Parthenon and Greek statuary as pristine white purity is incorrect and these temples and sculptures would have been highly coloured with pigmented wax. For encaustic painting, heat is the solvent much as turpentine is with oils. Pliny the elder speaks of a certain spatula used for applying the wax, but the secrets of this encaustic medium were lost through conquest, war and natural disaster. The labour involved and the complexity of technique required were replaced by simpler means, and the technique disappeared.

The honeybee colony is a highly complex societal structure. For the microcosm to function as a whole, different tiers of tasks are organized between Queen, workers and drones. During spring and summer thousands of worker bees collect pollen and nectar from flowering plants, flying from 4 up to 7 miles. Through a bee dance, the returning workers communicate to others the direction of the best nectar by indicating the sun's degrees. Honeybees tap about two million flowers and fly about 50,000 miles to collect enough nectar to produce one pound of honey. 10 pounds of honey must be produced to make one pound of

wax. I use roughly 1 to 3 pounds of wax per painting, depending on the size of the work.

Encaustic painting is a biologically pure art. It is time consuming, labourious to control and all painting must be done in a molten state. For me, there is something mysterious about encaustic. No other material encompasses the feeling of nature and the beauty of diffused light. In my art I look to bring something peaceful into the world. The idea of the profound and amazing intricacy of nature in a microcosm of so many little, humble, golden and brown-banded insects is never far from my mind. God save the bees.

Janise Yntema 2015



Dunewood, encaustic and pigment on panel, 61cm x 61cm



Murmur, encaustic and pigment on panel, 100cm x 145cm



Belmar, encaustic and pigment on panel, 61cm x 61cm



Margate, encaustic and pigment on panel, 61cm x 61cm



Northwest, encaustic and pigment on panel, 120cm x 95cm



Montauk, encaustic and pigment on panel, 61cm x 61cm



5 AM, encaustic and pigment on panel, 81cm x 81cm



Ambient Grey, encaustic and pigment on panel, 81cm x 81cm



Barnegate, encaustic and pigment on panel, 61cm x 61cm

Les Fleurs Sauvages, encaustic and pigment on panel, 50cm x 82cm

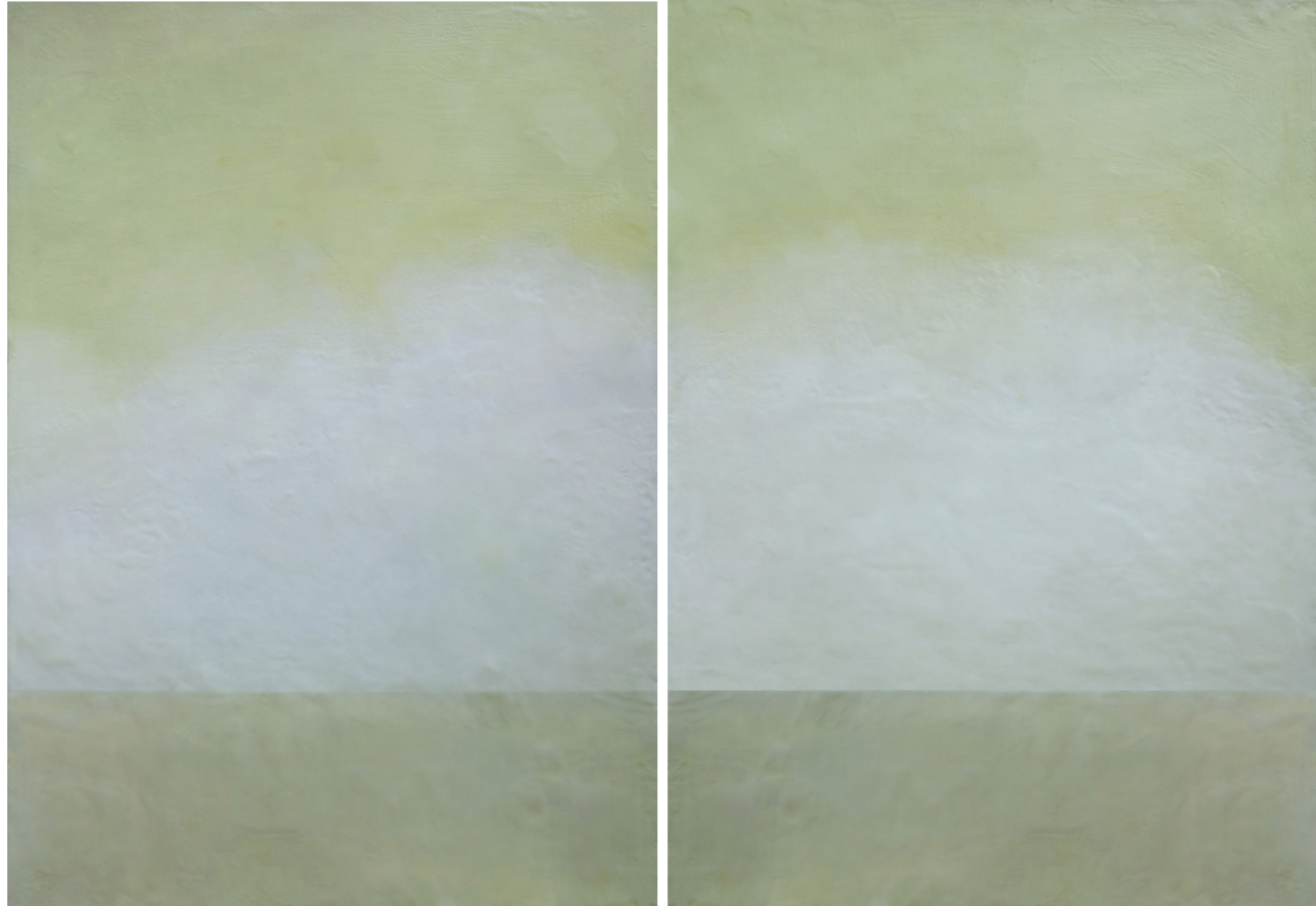


The Memory, encaustic and pigment on panel, 122cm x 194cm



Orphelia Remains, encaustic and pigment on panel, 122cm x 194cm





The Whisper of Solitude, encaustic and pigment on panel, 100cm x 145cm



Saltaire, encaustic and pigment on panel, 61cm x 61cm

Wax Encaustic



Wax encaustic is one of the oldest known painting techniques, dating back more than 2,000 years. Encaustic is a wax-based paint, comprised of beeswax, resin and pigment. The encaustic is kept molten, applied to an absorbent surface, and then reheated to fuse the paint. Often referred to as hot wax painting, the term “encaustic” comes from the Greek word enkaiein, meaning to burn in, and reflects the medium’s fusion of wax and paint.

The technique is tedious, slow, and requires precision. Metal tools and special brushes can be used to shape the paint before it cools. Heated metal tools can be used to manipulate the wax once it has cooled onto the surface. Today, tools such as heat lamps, heat guns, and other methods of applying heat allow artists to extend the amount of time they have to work with the material. Yntema uses a blowtorch to sweep wax “brush strokes” seamlessly across her paintings. The heat invisibly dilutes, mixes, and binds layers of colour to one another.

Even with this flexibility, wax encaustic is distinct for its durability. Ancient Egyptian encaustic paintings have maintained their brilliant colours from thousands of years ago. Unlike oil painting, encaustic paintings do not crack and are unaffected by moisture. Encaustic paintings are thick in texture and capture luminosity unlike any other medium, making each piece truly unique.

BIOGRAPHY

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

EDUCATION

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

SOLO EXHIBITIONS

2015 Cadogan Contemporary, London
Nancy 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
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, Award show, 2 person
1993 Tribeca 148 Gallery, New York City, 3 person

PUBLIC COLLECTIONS

Phillips Corporation, Eindhoven PTS Software, Utrecht
School voor Filosofie, Amsterdam
Stedelijk Museum, Amsterdam Gutenberg Museum, Mainz
Leigh Day & Co., London
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



SELECTED GROUP EXHIBITIONS

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| 2015 | Carte de Visite/ARTopenKUNST, Bruxelles | 1999 | Soho 20, New York City, Invitational |
| 2014 | Galerie Judy Straten, The Netherlands
Libre Choix Cabinet Artistique, Bruxelles
Cadogan Contemporary, London
A.I.R. Gallery, 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
Canessa Gallery, San Francisco, CA |
| 2013 | A&A Gallerie, Belgium
Cadogan Contemporary, London
A.I.R. Gallery, New York City | 1997 | Simon Gallery, Morristown, New Jersey
Printed Matter, New York City
A.I.R. Gallery, New York City |
| 2012 | School voor Filosofie, Amsterdam, The Netherlands
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 |
| 2011 | Galerie Josine Bokhoven, Amsterdam, The Netherlands
A.I.R. Gallery, New York City | 1995 | Artists Space, New York City
City Without Walls Gallery, Newark, New Jersey
The Morris Museum, Morristown, New Jersey Invitational
Exhibition |
| 2010 | Anne Street Gallery, Newburgh, NY Invitational
Cadogan Contemporary, London | 1994 | City Without Walls Gallery, New Jersey, Juried Exhibition
Aljira Center for Contemporary Art, Newark, New Jersey
Brook Alexander Gallery, New York City, |
| 2009 | A.I.R. 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 |
| 2008 | A.I.R. Gallery, New York City
Cadogan Contemporary, London
Tracy/Barry Gallery, New York University, New York, NY | 1992 | A.I.R. Gallery, New York City
Tribeca 148 Gallery, New York City
City Without Walls Gallery, Newark, New Jersey |
| 2007 | A.I.R. Gallery, New York City
Cadogan Contemporary, London | 1991 | A.I.R. Gallery, New York City
Raritan Valley College Art Gallery, North Branch, New Jersey,
Invitational Exhibition |
| 2005 | A.I.R. Gallery, New York City
Cadogan Contemporary, London | 1990 | City Without Walls Gallery, Newark, New Jersey |
| 2004 | Cadogan Contemporary, London | 1989 | City Without Walls Gallery, Newark, New Jersey,
Juried Exhibition
Tribeca 148 Gallery, New York City
A.I.R. Gallery, New York City |
| 2003 | Cadogan Contemporary, London
A&A Gallerie, Belgium | | |
| 2002 | C-B-Galerie, Cologne, Germany
Cadogan Contemporary, London
Century Gallery, London | | |
| 2001 | Cadogan Contemporary, London
Stephen Lacey Gallery, London
Mafuji Gallery, London | | |
| 2000 | Century Gallery, London
Mafuji Gallery, London
Christine Van Stralen Gallery, Amsterdam, The Netherlands | | |

