

An abstract painting with a soft, blended background. The top half features a mix of blue and orange tones, while the bottom half is dominated by light blue and greyish-blue hues. The texture is visible, suggesting brushstrokes or a layered application of paint.

JANISE YNTEMA

Where Sky Meets Earth



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March 2023



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FOREWORD

We are delighted to produce this exhibition of new work by Janise Yntema, an American artist who lives and works in Brussels. She combines fine art with philosophy and specialises in the ancient painting technique of beeswax encaustic. Her participation in our *Realist & Lyrical Landscapes* in 2020 introduced an artist of exceptional pedigree, from somewhere else entirely, but whose response to landscape in Scotland places her firmly in the realm of the sublime, which is central to the understanding of Scottish culture. Since 2000, Janise has encompassed our landscape and atmospheric weather into her practice. She has visited Oban, Isle of Mull, Isle of Staffa, Fingal's Cave, Fort William, Mallaig, Isle of Skye, Portree, Ullapool, Inverness and St Andrews, Perth and Edinburgh. Scotland has become her spiritual home. The majority of her paintings in this exhibition were made during an extended visit to Scotland in 2021.

Yntema does not wish to physically locate her paintings, as her titles reflect, the subject is more to do with the when rather than the where. Like a good modernist she allows the viewer to participate, the narrative unlimited by a narrow symbolic key. But her purpose is not mundane, we are invited to move through the landscape, just as the process of making the image involves mixed media, one technique obscuring another, the subject revealing itself at an enigmatic point, the process arrested when the journey might have gone on. The elusive experience of viewing, light always transitory, is the synaptic path to transcendence. This need not be an occasion of high drama; biggest and loudest is not always best, instead the quiet impingement of beauty on our being is an accumulation, becoming a definition of our humanity. Romanticism, symbolism, and expressionism are inseparable strands of Scottish landscape painting, each a word suggesting access to transcendence, a painting giving pause, moments of contemplating allowing us to reconnect with how we feel. In *Euridice Awaits* the artist hints that this movement might take us beyond life, in *Charlotte's Journey* that the universal is also in the individual. In all her work she draws on her own early, formative experiences in the landscape, each painting a glimpse of *temps perdue*.

Christina Jansen

2023



WHERE SKY MEETS EARTH

Some of my earliest memories are of nature: sun warming my skin, a gentle breeze. What were these mysterious forces and where were they to be found? Throughout my career, the contemplation of landscape has remained a focus.

For me, nature is a spiritual force and landscape the experience. I cannot separate my impressions of the various sounds, the scents, and the climate (changes) from my experience of landscape. And yet, I remain solitary in my impressions. For me, landscape represents a sense of memory of place, time that has existed and the shifting line between what was, what will be and what has been envisioned.

In my work, I have sought to create quiet, rarely experienced in modern life, spaces one can enter as worlds unto themselves, psychologically vast fields where stillness might be audible.

Within this tradition of landscape painting, I have continued to reflect on the ambiguous line between abstraction and figuration:

boundaries between realms. This practice of mark-making, an accumulation of gestures to signify time and intention, connects me to the long history of humanity's relationship with the natural world. My painting methods reflect the possibilities of layered histories: starting points, erasures and eradications through an accumulated language of restrained colour and line.

My work in beeswax encaustic has kept an awareness of nature close at hand. The more recent mixed media combination of painting and photography encompasses the tension between the traditional and technological. At once real and nonexistent, digital manipulation can be seen as metaphor of our manipulation of nature.

In aligning with a Buddhist belief of a life force intrinsic in nature and the universe, I hope my work can celebrate earth's fragile beauty.

Janise Yntema
2023

1. *The Twilight Hall*, 2021
oil, encaustic and mixed media on canvas mounted on panel
153 cm x 122 cm





2. *Winter Forest, 2022*
oil, encaustic and mixed media on canvas mounted on panel
50 cm x 50 cm



3. *As Morning Still Sleeps, 2022*
oil, encaustic and mixed media on canvas mounted on panel
50 cm x 50 cm



4. *When Evening Comes*, 2022
oil, encaustic and mixed media on canvas mounted on panel
40 cm x 40 cm



5. *What Morning Holds*, 2022
oil, encaustic and mixed media on canvas mounted on panel
40 cm x 40 cm



6. *The Line*



7. *The Distant Ridge*



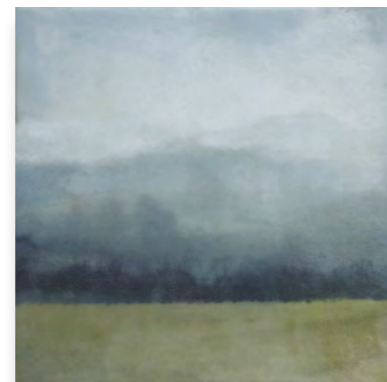
8. *The Weald*



9. *The Road Home*



10. *Evening Comes*



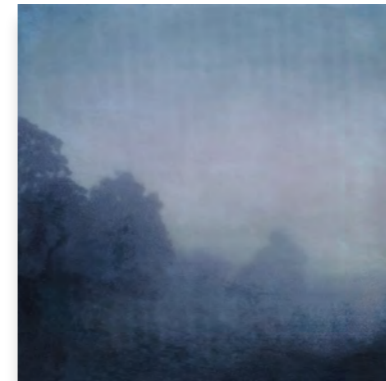
11. *The Green Field*



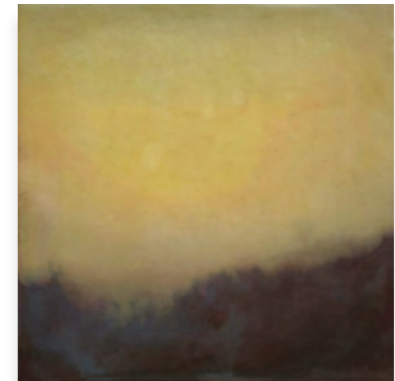
12. *The Meadow at Dusk*



13. *The Double Line*



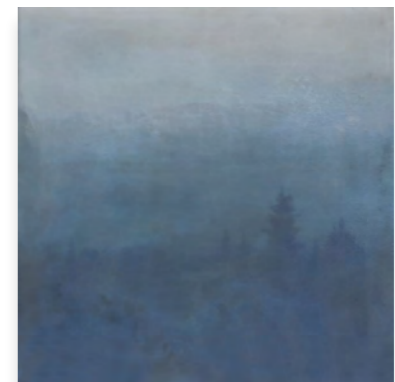
14. *Morning Becomes*



15. *The Yellow Sky*



16. *Of Things Past*



17. *The Blue Zone*

all 2022, oil, encaustic and mixed media on panel
20 cm x 20 cm



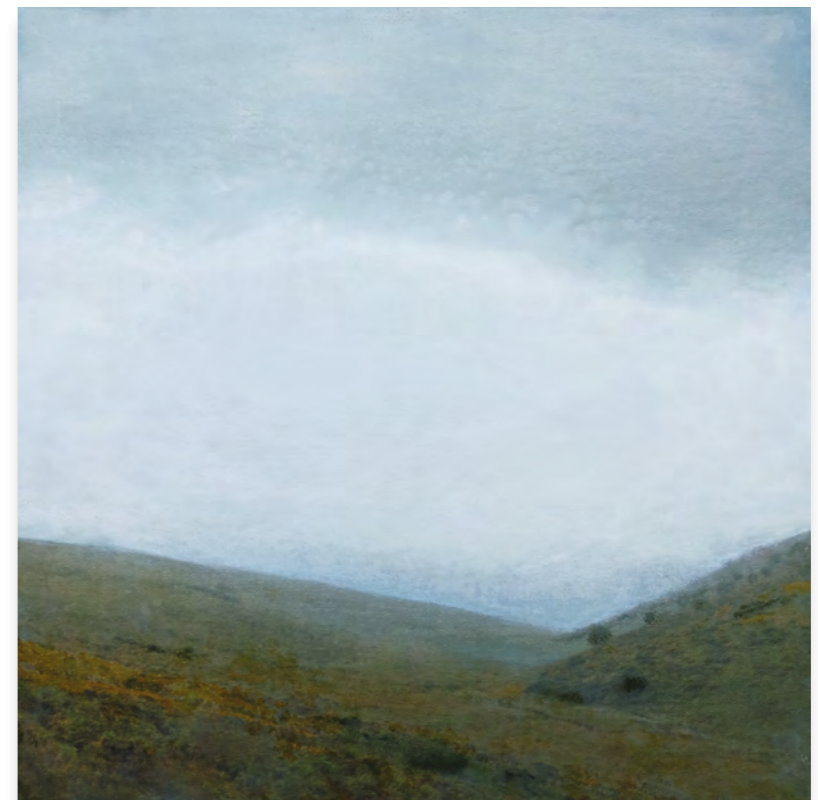
18. *The Other World*, 2022
oil, encaustic and mixed media on canvas mounted on panel
137 cm x 122 cm



19. *Charlotte's Way Home*, 2022
oil, encaustic and mixed media on canvas mounted on panel
137 cm x 122 cm



20. *The Far Way Home*, 2019
oil, encaustic and mixed media on panel
30 cm x 30 cm



21. *The Northern Route*, 2022
oil, encaustic and mixed media on canvas mounted on panel
40 cm x 40 cm



22. *A Midsummer's Morning*, 2022
oil, encaustic and mixed media on panel
30 cm x 30 cm

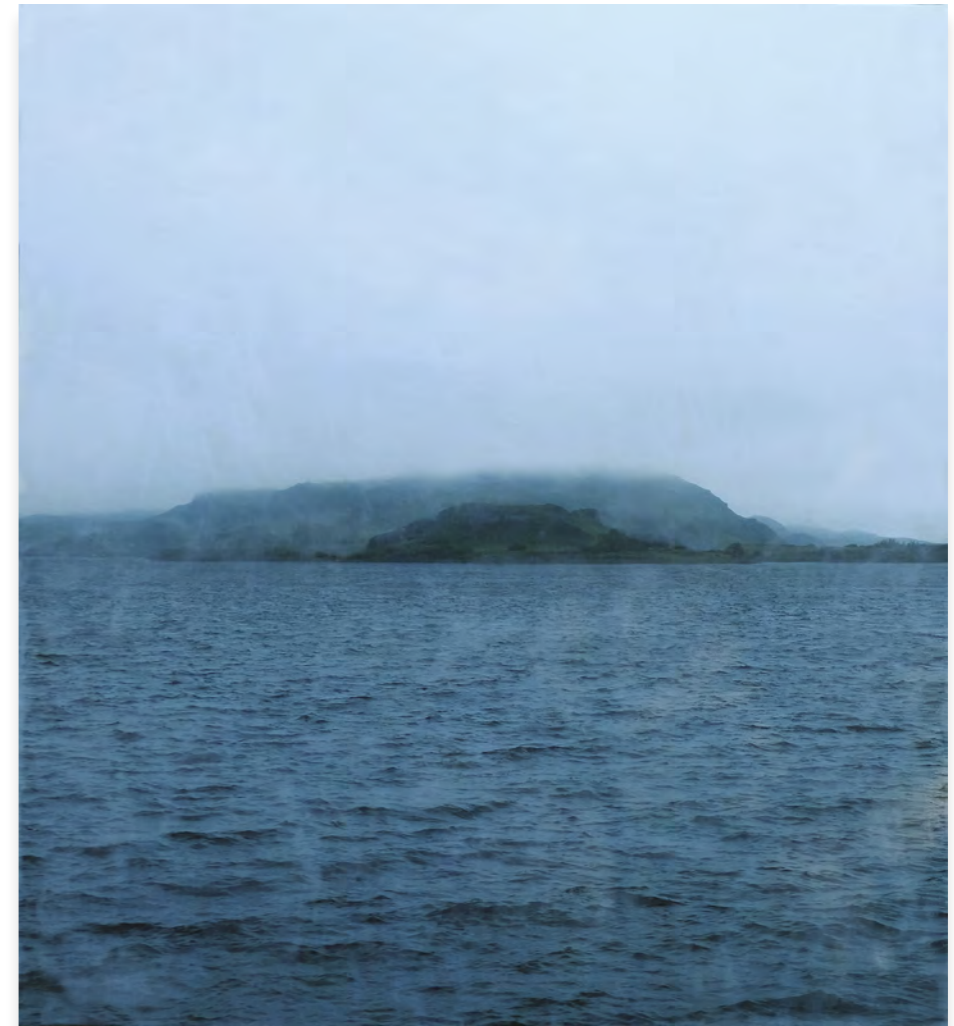


23. *A Change in the Weather*, 2022
oil, encaustic and mixed media on canvas mounted on panel
40 cm x 40 cm

In Greek mythology, Eurydice is the nature spirit associated with trees. Taken to the underworld, Orpheus journeys to retrieve her with the condition that he must not look back until they have both reached the upper world. He doubts she has followed, and as he looks, she vanishes.



24. *Eurydice Awaits*, 2021
oil, encaustic and mixed media on canvas mounted on panel
100 cm x 100 cm



25. *When I Awake*, 2022
oil, encaustic and mixed media on canvas mounted on panel
110 cm x 100 cm



26. *Faraway Blue*, 2022
oil, encaustic and mixed media on canvas mounted on panel
30 cm x 30 cm



27. *The Blue Distance*, 2022
oil, encaustic and mixed media on canvas mounted on panel
60 cm x 60 cm



28. *8 Miles High*, 2022
oil, encaustic and mixed media on canvas mounted on panel
137 cm x 122 cm



29. Sunshine is Always There, 2022
oil, encaustic and mixed media on canvas mounted on panel
137 cm x 122 cm



30. *Moonlight Arrives*, 2022
oil, encaustic and mixed media on canvas mounted on panel
50 cm x 40 cm



31. *A Deeper Blue*, 2022
oil, encaustic and mixed media on panel
40 cm x 40 cm



32. *From the North*, 2019
oil, encaustic and mixed media on panel
60 cm x 60 cm



33. *Listen to the Wind*, 2019
oil, encaustic and mixed media on panel
60 cm x 60 cm

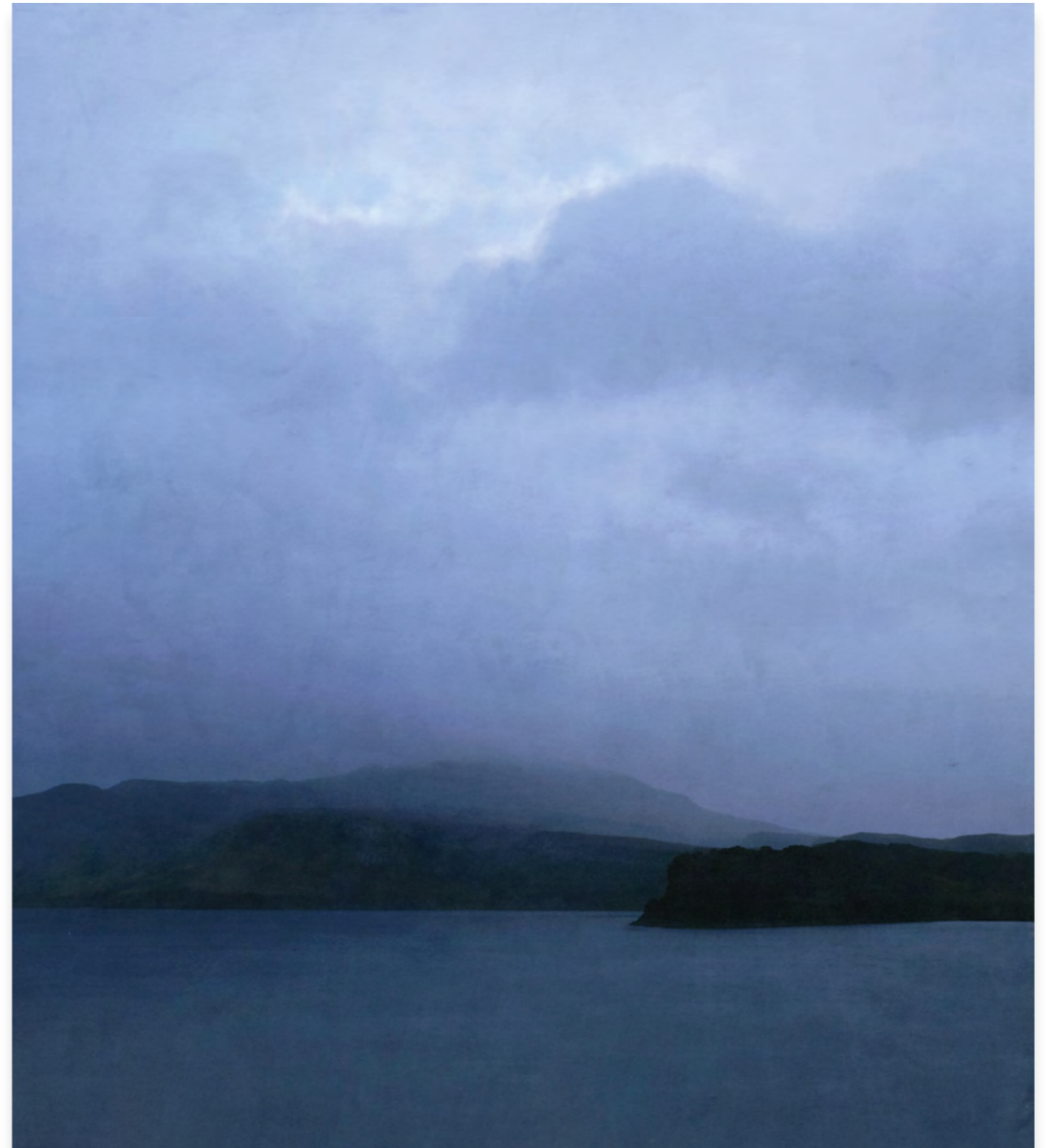


34. *As Day Begins*, 2022
oil, encaustic and mixed media on canvas mounted on panel
30 x 50 cm



35. *Evening Quietly Arrives*, 2022
oil, encaustic and mixed media on canvas mounted on panel
30 x 50 cm

This image was inspired by an early morning walk along the bay of Oban last summer. I find the moments before dawn mystical, as earth transitions from its nocturnal energy. I seek to create images that return the earth to its natural timelessness.



36. *Before I Arise*, 2022
oil, encaustic and mixed media on canvas mounted on panel
137 cm x 122 cm

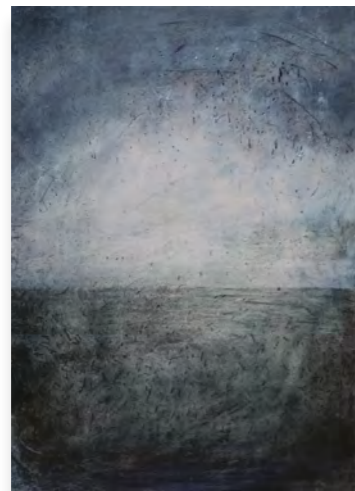


37. *Summer at Night*, 2022
38. *The Evening Marsh*, 2021
both oil, encaustic and mixed media on canvas mounted on panel
50 cm x 40 cm

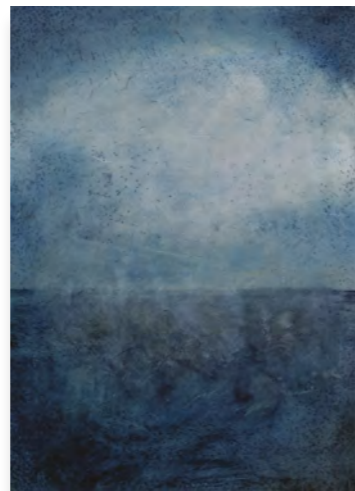


39. *Alternate Realms*, 2021
oil, encaustic and mixed media on canvas mounted on panel
50 cm x 40 cm





40. *Dark Matter*



41. *Vibrations in Blue*



44. *In Media Res*



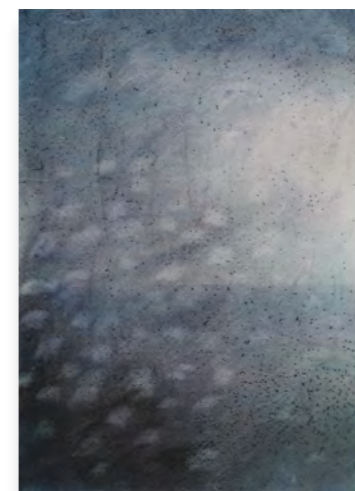
45. *What Remains*



42. *What's Left Unseen*



43. *Something in the Air*



46. *Slow Moving Clouds*



47. *Listen*

all 2021, oil, graphic and encaustic on arches, 21 cm x 15 cm matted and framed to 40 cm x 30 cm



48. *Evening's Hush*, 2020
oil, encaustic and mixed media on canvas mounted on panel
80 cm x 80 cm



49. *From the Blue*, 2020
oil, encaustic and mixed media on canvas mounted on panel
80 cm x 80 cm

What intrigues me about small works is their ability to contain whole worlds, where the size of the canvas contradicts the psychology of the revealed space; the works remain physically small yet paradoxically vast.





50. *Diffused Sun*



51. *Stories from Clouds*



56. *The Field*



57. *The Deep*



52. *Blue Sky Above*



53. *The Long Field*



58. *Somewhere Above*



59. *The Sun*



54. *The Vale*



55. *The Storm*



60. *The Pause*



61. *Into the Blue*

all 2022, oil, encaustic and mixed media on panel, 20 x 20 cm



62. *Mist on Light*



63. *Sun on Morar*



64. *The Daylight Between*



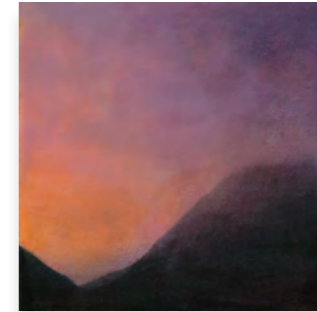
65. *The Nightingale's Flight*



66. *Fog on the Moor*



67. *Indigo Sunset*



68. *Evening's Resolve*

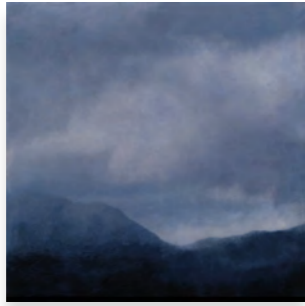


69. *In the Sky*

all 2022, oil, encaustic and mixed media on panel, 15 x 15 cm



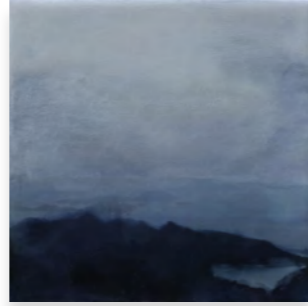
70. *The Sun, She Rises*



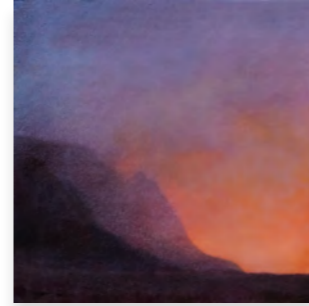
71. *The Sky Above*



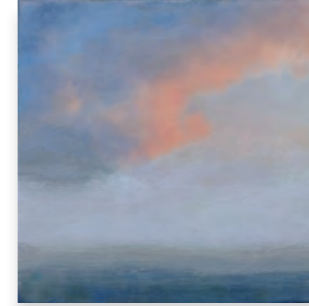
72. *Hiera's Realm*



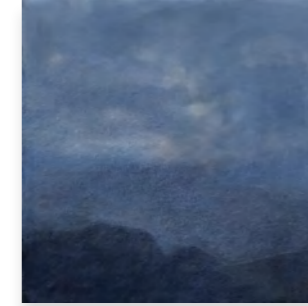
73. *The Loch*



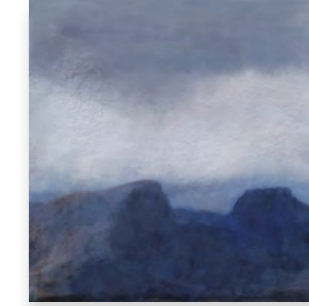
74. *When Morning Arrives*



75. *Red Sky at Dawn*



76. *Soft Clouds at Night*



77. *The Middle Distance*

all 2022, oil, encaustic and mixed media on panel, 15 x 15 cm



JANISE YNTEMA

Born in New Jersey, USA, 1962

Lives and works: Brussels, Belgium

EDUCATION

- 2018—2020 Paris School of Arts and Culture, University of Kent, MA, History and Philosophy of Art
1980—1984 Parson's School of Design/The New School, New York City, BFA

SOLO EXHIBITIONS

- 2023 *Where Sky Meets Earth*, The Scottish Gallery, Edinburgh
Portraits of Disappearance, The National Botanic Garden of Ireland
2022 *Of Things Past*, The Green Door Gallery, Bruxelles
2019 *Sense of Place*, Cadogan Contemporary, London
Praeter Terram, The Green Door Gallery
2016 *Le Paysage Tranquille*, Galerie Marie Demange, Bruxelles
2015 *The Temperature of Light*, The Nancy Dryfoos Gallery, Kean University, New Jersey
The Quiet Landscape, Cadogan Contemporary, London
2014 *Gothic Light*, Libre Choix Cabinet Artistique, Bruxelles
2012 Galerie Josine Bokhoven, Amsterdam, The Netherlands
2009 *Still*, Cadogan Contemporary, London
1997 A.I.R. Gallery, New York
1996 Watchung Arts Center, Watchung, New Jersey
1995 *Variations*, A.I.R. Gallery, New York
Montclair State University Art Gallery, Montclair, New Jersey
1994 Hoboken Gallery, New Jersey
1993 *Paintings and Constructions*, A.I.R. Gallery, New York

SELECTED PUBLIC COLLECTIONS

USA

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

EUROPE

School voor Filosofie, Amsterdam
Stedelijk Museum, Amsterdam
Gutenberg Museum, Mainz

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(cat. 23)

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Inside back cover: Ian Fleming, *Sleet Falling, Shetland*, oil on board, 74 x 59 cm (cat. 26)

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