

Familiar places.

Jill Trappier.



Familiar Places; Cape Town: #2 | 2012 | acrylic on canvas | 175 x 270 cm

JILL TRAPPLER - FAMILIAR PLACES

"I paint large pictures because I want to create a state of intimacy. A large picture is an immediate transaction; it takes you into it." (Mark Rothko)

For Jill Trappler an invitation by Trent Read to create and exhibit eight paintings, approximately two metres by three, in his Knysna gallery, stimulated new ideas and different approaches.

Much changed, while at the same time echoes of her large paintings of 2009, entitled 'moments of being', linger – the dominance of a single colour in each work and the relatively thin layers of paint, the water-based pigment now applied with greater looseness and a sense of freedom; the years of experience that reside in Trappler's hands and the concomitant awareness of formal elements, such as scale, colour, shape and equilibrium.

The moments have become spaces and places, challenging and engaging the viewer on many levels. They seem elusive and intangible at the physical level until the eye registers the soft-edged, subtle geometries that structure the fields of colour and the complexity of layering that is revealed in the borders. Here dribbles of primary colours contrast with the dominant hue of the work, rendering the whole translucent and filled with light. Trappler's paintings are not dependent on external lighting – they may be viewed with or without special lighting, as light comes from inside.

Much like in her video work of 2011, Trappler moves the mind and invites us to join her in mindfulness, to get over and out of ourselves and the immediacy of time. Rothko's spirit pervades

'familiar places': the scale of the works that relates to Rothko's words above (for Trappler the large scale also has to do with intimacy and immediacy); the luminosity and the borders that contain and liberate the histories of process underneath, as well as the expanses of red, brown, orange, green and white colour fields of the individual works.

Tension is set up between colours and shapes. Sometimes they are organic, amorphous, amoebic or calligraphic; sometimes archetypal and specific but the edges of the triangle or the slightly off-centre square that articulate or anchor the surfaces are not straight. They suggest a threshold or portal, they emphasise the flatness of the canvas and the way in which paint is spread across it.

Each painting is an object and experience in its own right, freed from any references to external reality and created to evoke in the viewer a sense of spirituality. In the artist's own words, she will not "...compromise the painting or clarify the mystery by trying to explain meaning in intellectual terms. The mystery will remain if the work is autonomous, is interactive and generates imagination, i.e. it is an inspiration for others or offers up a kind of numinosity that is compelling." Through consummate technical means and the meditative quality characteristic of her work, Trappler draws us towards and into the paintings and compels us to be immersed in them, and to indulge in memories, associations and imaginings.

Marilyn Martin 2012

Familiar Places; Cape Town: #3
2012
acrylic on canvas
175 x 270 cm



Familiar Places; Cape Town: #1
2012
acrylic on canvas
175 x 250 cm



Familiar Places; Cape Town: #4
2012
acrylic on canvas
175 x 270 cm



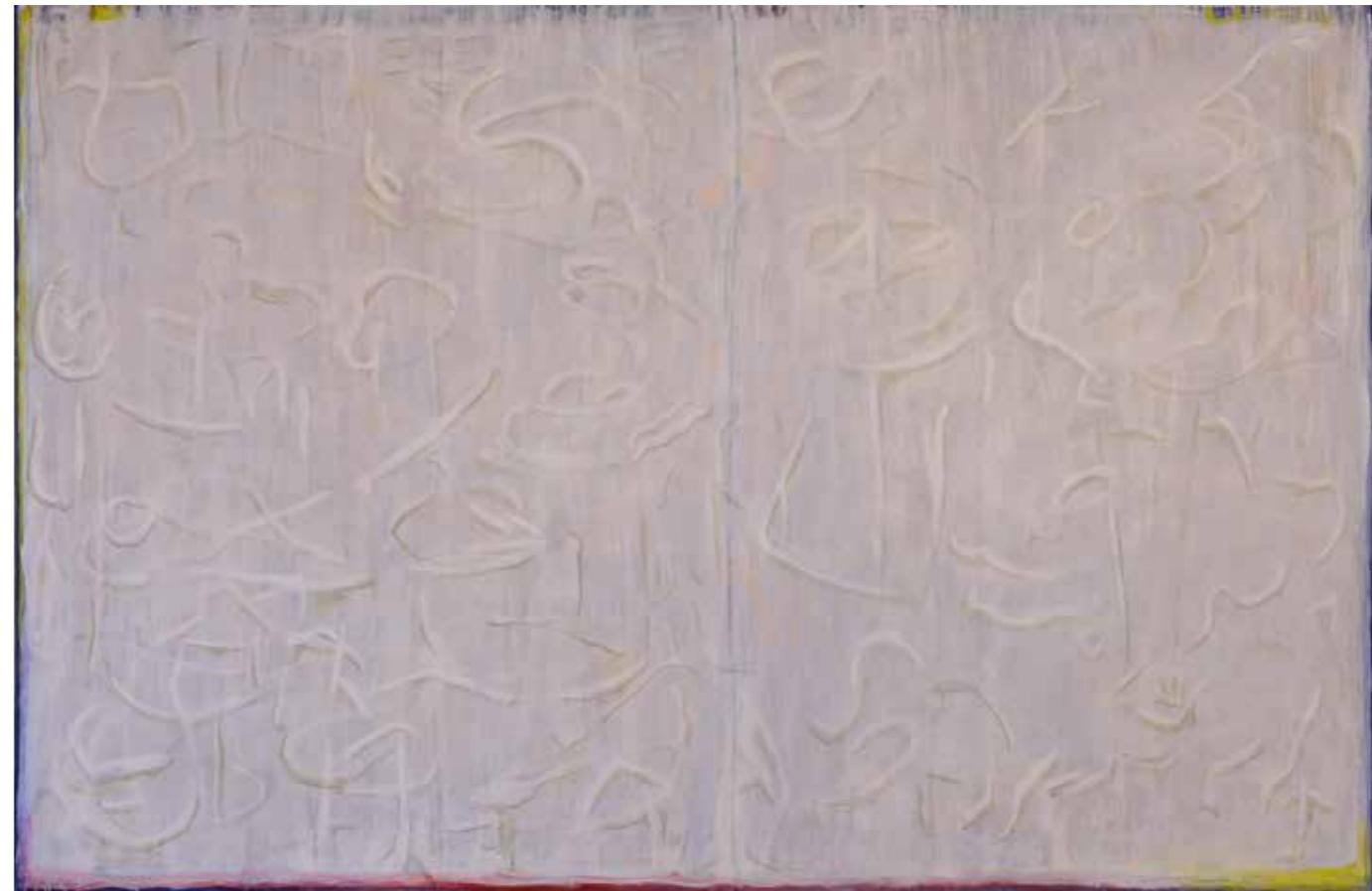
Familiar Places; Cape Town: #6
2012
acrylic on canvas
175 x 270 cm



Familiar Places; Cape Town: #5
2012
acrylic on canvas
175 x 270 cm



Familiar Places; Cape Town: #8
2012
acrylic on canvas
175 x 270 cm



Familiar Places; Cape Town: #7
2012
acrylic on canvas
175 x 270 cm



FAMILIAR PLACES; working notes.

Painting towards an exhibition, I wonder...

Getting to it I dream of each painting. I see them in my minds eye; search them for what they are made of.

Places to participate in; every day and every night they are there. The light is there, it is not an effect. (knowing now that the work will only carry some of this, mostly the excitement.)

Hoffman; "light must not be conceived as illumination, it forces itself into the picture through color development- light must be created."

Note from Chinese book; "the spirit of the brush"; "the battle formations of the brush"

"These paintings are happening in front of my eyes and beside me- I watch them move and turn as the water evaporates, the pigment and carrier settle. Astonishing spaces appear, softness that I cannot do but have done, for now" April 14th

Lose them; find them in another way; build or "dig."

It is a task to describe in words the activity and interaction with color; we are so immersed in it, daily/nightly and take it so much for granted that drawing attention to it, by writing about it and especially painting it on canvas can be overwhelming. I apologies in advance for my clumsy attempt to "explain"; (writing helps me to see sometimes.)

Note not to paint from back to surface; paint fresh all the time, the surface will catch up with itself. April 27th

Ligature, ley lines, geometry,

The color keeps going over the edge and into the room; keeps in touch.

The scale has to do with intimacy for me, being immersed and absorbed, it allows for movement of body and medium,

(that is why I like water based pigment). It allows/encourages the viewers eye and body to interact as one has to move across the work, backwards and forwards too, zooming in and out, it is a kind of retinal dance? This also stimulates or triggers the mind; between the layers of paint and memories, associations and imaginings. The painting becomes an experience as much as it was an experience to paint it.

"Reverse perspective" / "Mobile observer" David Hockney

"Moments of being" for me is when I am using pure color and finding ways of "holding" it. "Familiar Places" were allowed to be found; In this series I didn't "try so hard"!

This is a free space for me where I do not have to reiterate what others have said or done, I do not have to comment or teach; I paint. Painting became a natural activity that happens in conversation with the experience.

(Finding proportions became very engaging; keep it all moving/ breathing)

The painting must obviously have words to it, playing in open space.

Did I do that? Listen to the painting.

The idea of timelessness or out of time (ness) relates to the "effortlessness". There are subtle underlying structures that shift tones; invisible "pushes and pulls".

Surface and depth is what color does for us or gives to us. Effortlessness allows the color to carry (mobilize) its immense weight while giving it a lightness or freedom to interact with itself and the viewer.

Seeing can become informal, like the ability to see, that children have. Released from perspective, preconception and pre cognition we can feel the color in our bones.

If these paintings do indeed refer to "familiar places" they will resonate through the archetypal collective chambers and release the viewer, allow the eye to surrender to the imagination and corridors of references.

ACKNOWLEDGEMENTS

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2012

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