



Chloe . Acrylics on wood . 24 x 36 cm

Jantina Peperkamp

The photorealistic
painting of Jantina
Peperkamp

jantinapeperkamp.com

Dutch realistic painter, creating her own reality

On the way to painter Jantina Peperkamp the landscape is defined by a wide view over the meadows. You see a colorful variety of birds and hares and pheasants run in front of you. A long driveway brings you to a traditional Dutch windmill, Jantina lives in the miller's house that accompanies it. To do her job well, Jantina needs a high degree of peace and concentration, which she finds in the environment where she lives. There are few distractions and if there are any, it is in the form of those many birds and other animals that live around her house. The remote location of her home and workplace undoubtedly influence the desolate and vulnerable aspects of her work.

In her house, living area and workplace are united in an interior that can best be described as Bohemian. Despite the striking stylistic differences (next to an antique Chinese cupboard is an art nouveau sculpture) it forms a pleasant whole and especially the colors find their echo in the paintings of Jantina and are a constant source of inspiration for her.

The studio is spacious but the actual workplace consists of no more than an antique desk at which she works, the artist has plenty of room at this modest work table. A large north-facing window provides the characteristic bluish light that we see in her paintings, because it reflects so beautifully in the skin of her models.

In this bright studio, where she paints exclusively by daylight, she prefers to meet her models. About her models Jantina says: "I choose my models based on a kind of 'recognition'. In my models I recognize a young version of myself, and I see a kind of insecurity and discomfort that I once experienced myself and that I carry with me to this day."

The photographs that Jantina takes in the run-up to an artwork are primarily a way to get a very close look at her models, she says: "With a camera in front of my face, I can get very close, whereas if I were to do that face-to-face, it would quickly become very uncomfortable and inappropriate. I'm a bad photographer and I deliberately keep it that way, at a moment like this I

don't want to be busy with my camera but with meeting and sensing my model, I'm sort of searching. The spark they call inspiration is in one second, one look, I don't want to miss it. I use the photographs as a reminder but they are not leading. In my paintings I allow myself lots of freedom. I think that this also creates that elusive and difficult to explain atmosphere that is present in my artwork and that makes it so recognizable."

Using the photographs as a starting point, the artist creates an extensive sketch on paper. That sketch is not just a copy of a photograph. There is an added value: the craftsmanship and a deeply felt understanding of the model. The sketch is then copied very precisely onto a panel that she has prepared herself. Almost every painting by Jantina begins with a ground in light green acrylic paint, a color she mixes herself and which helps her to interpret the skin tones properly. Then, in a self-developed technique, she builds up the painting in very thin layers, working in increasing detail. This way of working ensures that the colors get more and more depth

and with each layer darker areas get darker and lighter areas get lighter. The painting thus gradually becomes more pronounced.

Jantina Peperkamp uses a limited palette of only eight colors, supplemented with white, with which she can mix any color she wants. She says she never uses black: "It contaminates the other colors when they come into contact with the hard black. Of course I sometimes need a very dark color, at least for the pupils and occasionally for the hair or background. I mix ultramarine and burnt umber 1:1 to make this color.

The artist likes to tell about her spontaneous inspiration-on-demand method. It works like this: When she finishes a painting today she wants to start something new tomorrow but doesn't know yet what she will make. A lot depends on an available model and then she lets it all depend on the dynamics of the moment, the light, what's available in the house or in the dressing-up box, but above all on the mood of the model or of herself as an observer. She expects a spark and

always gets it. "For me inspiration is the art of dare to allow it. If you trust it, inspiration always comes, it is an exercise in trust." She says about this. Because of this, the paintings arise very spontaneously, they are not thought up or directed in advance.

Jantina Peperkamp likes to play with the elements; she enlarges eyes and/or ears, changes hair and/or eye color and plays with shadows for the intended effect. Certain details are brought to special attention, others are ignored. The result is a convincing portrait, just off the mark. It is a game she likes to play. In this way the realistic portraits are given an entirely unique identity. In addition, it is the unusual cut-outs that make Jantina's work very recognizable; she strips away all that is unnecessary and strives to retain only the essential.

Jantina doesn't like to paint her models in an environment. "I think that components in the background often distract from the power and expression of the portrait. This point of view leads to the recognizable simple and central compositions. Furthermore

the environment influences the tones of the skin." Particularly because, in her own words, she is "fascinated by the skin and all its shades and nuances" she sees the influence of environmental factors extra keenly and emphasizes them in her work. For example, you can see the reflection of clothing on the underside of the chin, the nose and the earlobes. Conversely, in light clothing you can see the colors of the skin reflected.

About her usually small portraits Jantina tells us: "When visit an exhibition I always ask myself afterwards which work has touched me the most, what has stayed with me the deepest and why? All my life I have usually preferred a small painting. To see it properly you have to look at it closely, an intimate encounter, for a short while you are all alone with the work of art. At such a moment I feel truly connected to such a gem and am deeply touched. My own paintings are often small, the size fits well with my sensitive, intimate and often vulnerable work. Moreover, I find it a nice challenge to create a powerful work of art in a small format.



Spyglass . Acrylics on wood . 20 x 28 cm



Peacock . Acrylics on wood . 24 x 30 cm

Born in Holland, Jantina Peperkamp (1968) is proud to be part of a long tradition of realistic painting in her homeland in which craftsmanship is one of the most important characteristics. Her work has a special and recognizable character that is partly determined by a vulnerable looking refinement in technique. Searching for the true essence in her models, she often stumbles upon herself.

Jantina Peperkamp is self-taught and still full of wonder about her self-developed talent. Major and recurring themes in her paintings are loneliness and vulnerability. These subjects arise from regular self-reflection. Own thoughts, feelings and memories are important components in her life and work.

Partly for this reason, the choice of a model is determined by the degree to which she recognizes herself in this person.

The energy that unfolds between Jantina and her model plays an important part in her work, with the artist acting as both observer and registrar.

The style of Jantina Peperkamp can unmistakably be categorized as realism, yet she does not think so herself. What she shows is a parallel reality, a glimpse into her personal world of perception. A world of which her home and studio are witnesses. "Sometimes I suspect that I look at life differently than others", she says almost casually.

Jantina was originally trained as a goldsmith, but from 2005 she started painting full time. Her first gallery exhibition in 2007 was at one of the best galleries in the Netherlands. A flying start, from that moment on Jantina's career is on the rise. As a self-taught artist she nowadays regards the lack of a solid art education as an advantage, she says;

"I have developed my own way of painting and my own visual language and am not influenced by teachers or trends, that feels good." In 2020 the artist made the switch from acrylic paint to oil paint, she said she was far from tired of her subject 'the model', but was looking for new technical challenges. The transition has certainly brought these.

Her paintings have been shown in galleries and at art fairs around the world and are included in several collections at home and abroad. A view of the many Highlights of Jantina's career are a retrospective exhibition in the museum of her birthplace and multiple participation in the prestigious art fair PAN Amsterdam. The Dutch Museum Møhlmann for contemporary realistic and figurative art has 5 of her paintings in its permanent collection.

Zita . Oil on wood . 16 x 16 cm



Jantina
Peperkamp

Fenna . Oil on wood . 16 x 16 cm



Lore . Oil on wood . 16 x 16 cm



Little aviator . Acrylics on wood . 30 x 30 cm

Jantina
Peperkamp





Dot. Oil on wood . 30 x 23 cm



Finch . Acrylics on wood . 30 x 24 cm



Kimono II . Acrylics on wood . 17 x 31 cm

Jantina
Peperkamp