



Jette van der Lende

Careful Planning

Prior to starting a new painting, Jette van der Lende thoroughly thinks out her composition

I have found a way to paint that suits my way of telling my story. I only use oil paint—no oil turpentine or any other media. I think it is partly because it smells awful, and partly because I then had to find out how they work. Well, and another important thing, when

I paint I forget all about anything else but painting, so I would forget to use it.

I begin my work with a thought I want to paint. I then have to find something that can replace the thought, something that symbolizes the idea. Then I decide how to show the item.

I ask myself, “What is most important?” and “What will show the item and the thought in the best way?” I try different ways to make the best shapes and forms. When I am satisfied, I begin playing with the light. The light makes the shape, so it is important to choose right here.



Long life, honor and wealth has different colors, oil, 70 x 105 cm (28 x 41").



Left: *Flower rockets*, oil, 70 x 70 cm (28 x 28")

Below: *The Last Pearl*, oil, 70 x 105 cm (28 x 41").
Photo by Finn Karlsen.

This work was inspired by Hans Christian Andersen's fairy tale *The Last Pearl*. The last gift to the newborn, a pearl, will come later as a tear of sorrow. It is necessary in the necklace of life to make it whole (a circle).

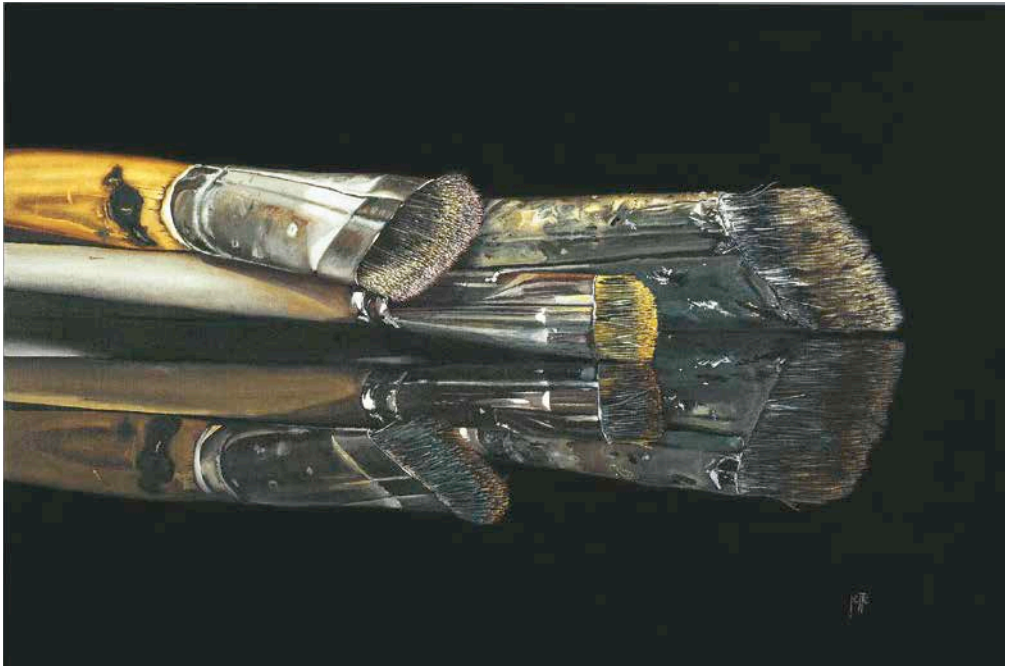
Four Pieces of Advice

1. I concentrate on a few linen canvas sizes, so my paintings look better at exhibitions and are easier to send.
2. Take the time to forget about the outside world, and just concentrate on your work for a long time once a year.
3. Exhibit abroad and meet artists from another continents.
4. Put up your finished work where you can look at it. Observe it for some weeks. There will always be something to adjust.

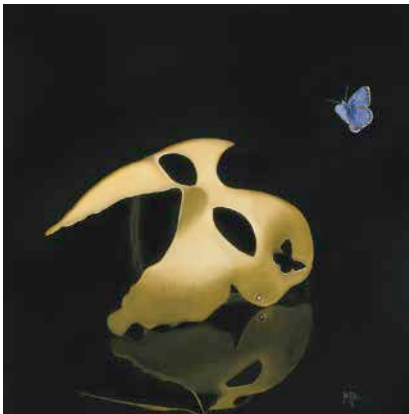
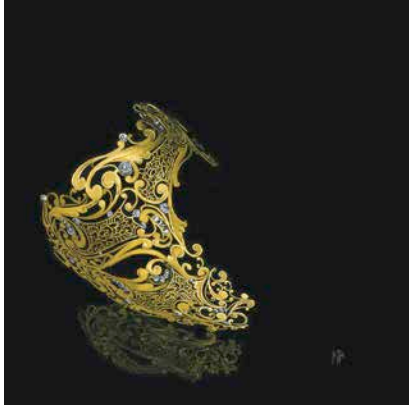




Blood, Sweat and Tears, oil, 70 x 105 cm (28 x 41"). Photo by Finn Karlsen.
To achieve what you want, you must provide a maximum and endure everything.



Rest upon my doubts, 70 x 105 cm (28 x 41"). Photo by Finn Karlsen.
The title explains it all.



Clockwise from top left: *I don't want to see behind your mask, it is too painful*, 70 x 70 cm (28 x 28"). Photo by Finn Karlsen.

Masks were inspired by meeting people. I have not considered masks used in rituals, medicine, theater, sports, disguise for criminals and work-requiring protection. I have used real masks to show the masks you cannot see, but are there. The masks we use to hide sorrow, to hide anger, to protect our love ones, to forget who we are, to avoid problems, to not answer difficult questions, and to seem like a greater person. The reasons are numberless.

Impossible puzzle, oil, 105 x 70 cm (41 x 28"). Photo by Finn Karlsen.

This piece is about life's unexplained questions, angled in a humorous way.

I try to see behind your mask, but you are not there, oil, 70 x 70 cm (28 x 28"). Photo by Finn Karlsen.


This piece has the same idea as the first mask painting.

Then I begin painting in my head. What colours will be best? What tone on the painting will do the most for the symbols and the shapes? All this time, I also have the canvas size in mind. When I am very sure what I want to do, I use a thin brush to draw the outlines in a dark colour matching the rest. When I paint on a black canvas, I have to be careful, because it does not look good if I have to make corrections. Because of the photo, I will use white outlines.

The thought for this demonstration

painting, titled *Epiphany*, is the miracle of a newborn baby. As a grandmother for the second time, it does not stop surprising me how wonderful of a gift a little baby is. It was important to visualize how fragile life is. Therefore, I found an eggshell, which I have used before to visualize my own fragile life as an artist. I found that the eggshell this time should reveal the newborn baby, so I placed the baby in the eggshell. I placed her as she wonders about life, just like I wonder about this

little new life that is my grandchild.

Having done that in my head, I start thinking about how I want it to appear. I decided that it should be like a fragile, silent little planet in space, with the most important inhabitant—like a drifting little miracle—like an epiphany. There is dark space against the tender colours of the eggshell and the baby, and nothing else; a soft light coming from a star, focusing only on the baby in the eggshell. I begin painting in my head, over and over again. 

My Art in the Making Epiphany



STAGE 1 SKETCH

This shows the sketch of the egg and of Sofia.



STAGE 2 OUTLINES

Next, it is time for the outlines. I use a dark colour matching the paint, but here I show some of the outlines in white paint.

STAGE 3 INDICATING SHADOWS

I cover the areas with a darker colour than what I want as the final result, and just indicate the shadows.





STAGE 4 DRYING

Then the painting must dry before adding additional layers.



STAGE 5 SHAPES

After the paint dries, I begin modelling the shapes.

My design and composition tactics

1. I begin with a thought.
2. I find the items that replace my thought.
3. I try out different positions for the item to appear as I want it to.
4. If the items will change over time, I use sketches, colour-map, and/or photo
5. I see if I have to use a magnifier to see the details.
6. I find the best angle.
7. I set the point to see the item, so I don't forget the place and angle.
8. I consider where on the canvas is best for the viewer to observe the motif.
9. I decide the size of the canvas to show my thoughts
10. I find the colours that do the most for the thought, considering the symbolic value too.
11. I look for the right light; candlelight, daylight, spotlight, flashlight, and I find out where the light naturally give the item the best shape.

WHAT THE ARTIST USED

Oil paints



Brushes

- » Figura Skrubb, No. 12
- » Artists hog, long filbert, No. 2
- » Tintoretto 289 Setola extra
- » Daler-Rowney, Georgian G24, round No. 1
- » da Vinci Black Sable, series 1845, No. 4

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ABOUT THE ARTIST



Artist Jette van der Lende lives and works in Oslo, Norway. She is a member of a number of groups including the Association of Norwegian Visual Artists, the Danish Association of Visual Artists, CAN in New York, and the International Guild of Realism.

Her artwork has been exhibited in a number of the International Guild of Realism's annual juried exhibitions, and is currently on view as part of the group's *Masterworks Tour* at museums around the United States. Also in 2015 she exhibited with *Riflessismo* at Kongsvinger Fortress in the Arsenal. In 2014 her work was featured at the Eiffel Tower in Paris on October 13, and was included in an exhibition at the World Museum Liverpool from July 3 to 6.

Van der Lende was the winner of the Leydan Painting Award in 2016; received the 2nd Prize at the *Biennale Chianciano*, given by The European Confederations of Art Critics in 2011; and in 2010 received the Palm Art Award Certificate of Excellence for outstanding quality and originality of her art, and the *ARTNOW3* diploma of excellence, honourable award, among others.

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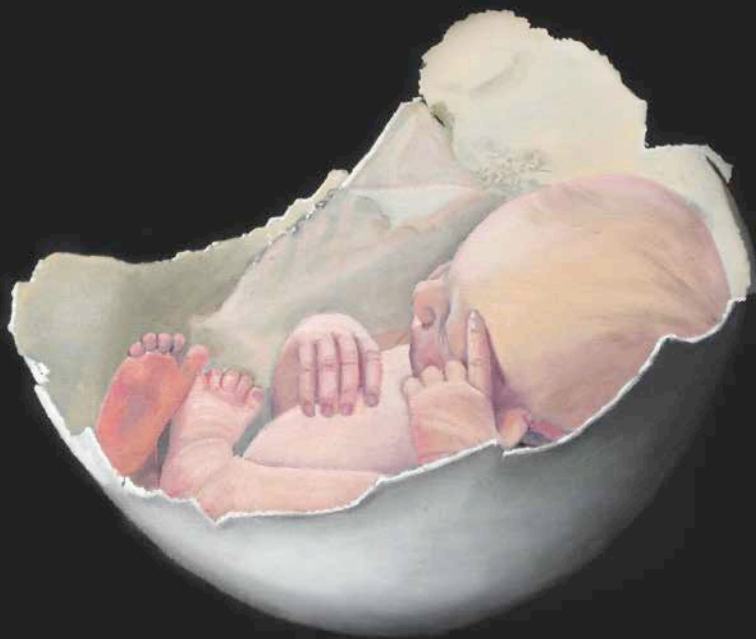
STAGE 6 SHADOW AND LIGHT

The shadows and light give the painting shape. I must be careful not to use too much contrast.



STAGE 7 SOFTENING

After the paint dries again, I soften the shapes.



STAGE 8 FINAL TOUCHES

Epiphany, oil on canvas, 70 x 70 cm (28 x 28 cm). Photo by Finn Karlsen.

To finish the work, I am careful with the highlights to give the softness I strive for.