



The paintings of Brazil-based artist Inna Cymlich Janse reveal an emotional journey and a passionate zest for life. Her body of work suggests a need to discover exactly where one is and where one should be going; the many layers of her art convey a searching self-awareness born from a lifelong lust for colour and artistic expression. Surprisingly, painting is something Janse only recently embraced. “It came in the most extraordinary, unexpected way,” she says.

Seven years ago and recently arrived in Brazil, she was befriended by a painter while holidaying in the Pantanal — the Brazilian wetlands. “After three days of talking, the artist said point-blank to me: ‘I know you can paint, come to my studio in Sao Paulo and I will show you’,” Janse explains.

As an art dealer, she had had plenty of insight into the artistic world, while her extensive career in New York had exposed her to a wealth of exciting pieces. However, she was convinced that despite an eye for colour, she could not paint. “But... I started painting, I could not stop. I literally could not put the brush down — it was as if I had unleashed something within,” Janse says. She freely admits that she would never have believed herself capable of such artistic expression, yet the encouragement she received in the Sao Paulo studio catapulted her into such a role, which she embraced wholeheartedly.

Janse took to painting in an incredibly organic way, using the brush to explore much of her past. Despite small stylistic changes over time, a solid consistency remains strong throughout all of her pieces. In fact, when comparing earlier works to current projects, it is clear that themes have built upon themselves, creating a strong cohesion while also adeptly displaying growth and change.

“Whenever I think about the references in my work at any stage, I look at my history. I was born in Russia in the Ural Mountains and, after World War Two, my parents walked over the Steppes and across Europe into Belgium. So, my theory is that I am always looking for places to go to — for exits, corridors and landscapes,” she says.

A chosen path

Artist Inna Cymlich Janse uses colour and lines to depict emotional journeys representing a constant search for new places and experiences

TEXT: PATRICIA NELSON PHOTOGRAPHY: COURTESY OF INNA CYMLICH JANSE



above Inna Cymlich Janse **top** The use of brilliant hues could appear to be a reference to Latin American culture, but the artist says it simply represents her need at that time to move away from her ‘darker’ work.



This wanderlust is immediately apparent; it has taken Janse as far afield as Australia, Asia, New York and Brazil, all of which she has called home at one point or another.

The artist is acutely aware of this strong connection throughout her paintings.

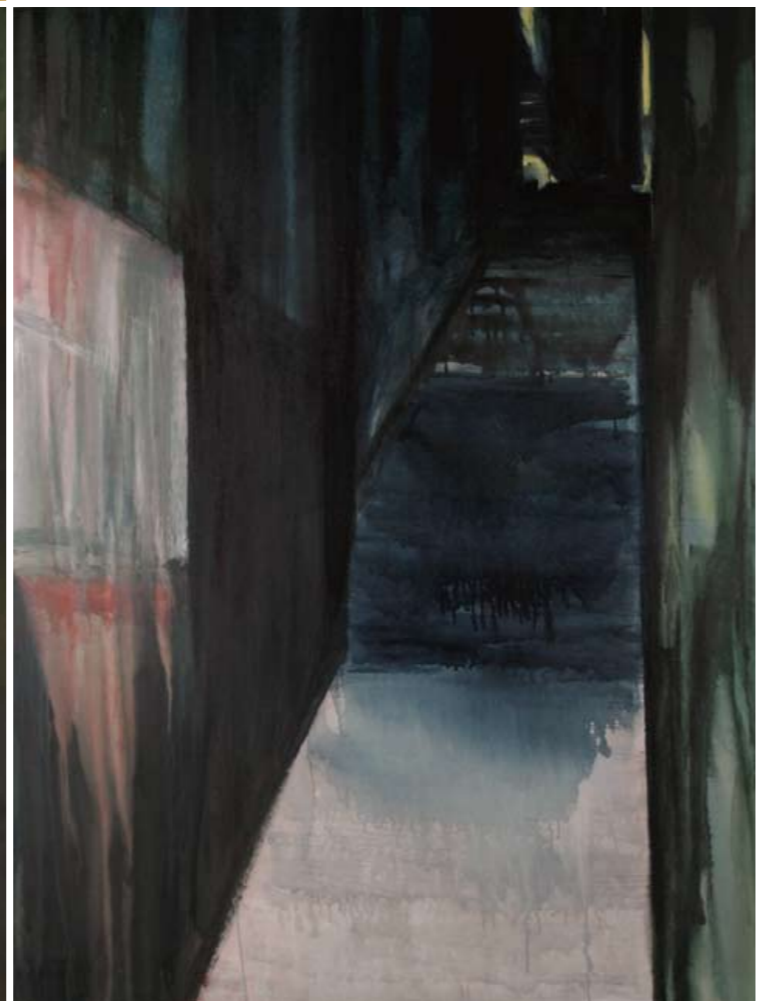
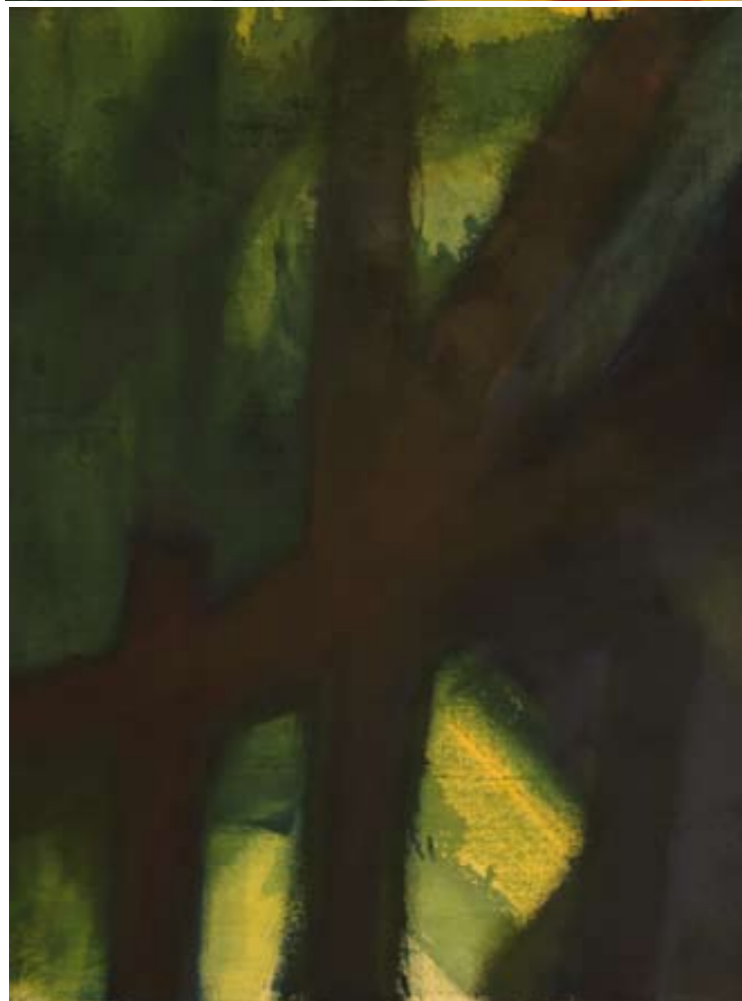
“Whenever I think I am going to paint something specific, it always seems to come out differently; it always ends up with some sort of consistency to a painting from before,” she says.

Janse fluctuates in her use of differing shades and hues, and although she prefers working in darker tones, much of her recent work includes a range of suggestive pieces that explode with brilliant colour. This vibrancy would appear to be the consequence of her many years in Latin America.

But Janse reveals: “I am mainly influenced by Europe. The bright colours are actually not a reference to Brazilian culture — they just happen to be there because at that time I felt like I needed to escape from my darker work.”

The colour contrast achieves the goal of ‘speaking’ for Janse, as does her use of lines and angles. The linear aspect of her work clearly displays her fascination with those corridors, exits and landscapes that mark all of our inner journeys and the quest to find ‘home’.

Janse’s work has been shown at numerous international exhibitions, with the abstract images resonating with art-lovers of all nationalities. There exists a basic human element within her paintings which allows them to be read and understood on a number of levels. It is this quality that continues to keep them relevant, regardless of time or borders.



this page, opposite from top left As time goes by, the paintings continue to build on earlier themes • Janse’s work demonstrates a fluid control over the effect of line and colour • The simple act of picking up a paintbrush opened the floodgates of Janse’s creativity opposite page Janse feels more comfortable working with darker hues



自選旅程

藝術家 Inna Cymlich Janse 以顏色及線條描繪她的情感路線；畫如其人，一幕幕尋覓新方向、新經歷的畫面——浮現於人前

撰文: PATRICIA NELSON 攝影: INNA CYMLICH JANSE 攝

Inna Cymlich Janse 在巴西從事藝術創作，她的畫作充分表現情感的經歷、生命的熱愛，是人對自身旅途的一種探索；顏色層次及藝術表現是她尋找自我意識的手段。令人驚喜的是 Inna 只是最近才開始愛上繪畫，她說：「過程很離奇的，根本無從預測。」

七年前 Inna 去到巴西不久，便認識一位到巴西濕地潘達納爾度假的畫家，大家成為好朋友，她憶述：「我們傾談了三天後，他便斷言跟我說：『我知道你能畫畫的，跟我到聖保羅的工作室，我會證明給你。』」

Inna 從前是一位藝術商人，曾在紐約工作過很長的時間，接觸過的出色作品不計其數，自然對藝術有豐富的見解。可是她卻認為自己除了對顏色比較敏感之外，對畫畫是毫無概念的，她說：「我一開始畫畫便無法自拔，我就是不能放下畫筆，就像要釋放內心一種力量出來。」她坦承從來沒想到可以用藝術表達自己，而在聖保羅工作室的創作經歷，更給予她無比的鼓勵，讓她得以全情發揮藝術天份。

Inna 以最原始的方法來繪畫，透過畫筆發現從前的自己。雖然 Inna 沒有隨時間而改變太多自己的畫工，但每幅作品都保留強烈的風格。不過比較從前跟現在的作品，現在的題材更表露突出的個性，風格一致，同時亦帶出 Inna 創作路程上的成長與改變。

她說：「從我不同時期的作品中，我看到

從前的自己。我生於俄羅斯的烏拉爾山脈，二次大戰後，雙親從俄羅斯的木里原徒步橫越歐洲到比利時。因此我有自己一套創作理論，不論是出口、走廊或草原，我就是不斷的找出路。」這種流浪的心態帶領 Inna 的足跡遍佈澳洲、亞洲、紐約及巴西，她視每一處落脚的地方為家，深切意識到自己所有的作品也滿載這份情感。

她說：「每當我想要繪畫什麼特別的東西，最後的結果都跟我想像中不一樣，但卻仍然跟從前畫過的作品很配合。」

Inna 在色彩層次及深淺的表現卻不盡一致，雖然她多偏向用深沉的顏色，但近期的一系列寓意十足的作品卻繽紛鮮艷，可能是多年生活在拉丁美洲給她的靈感。

可是 Inna 卻認為：「歐洲才是我的靈感泉源。鮮艷的顏色不是來自巴西文化的影響，卻是偶然之下，當時的我正要逃離灰暗顏色，所以有這個表現。」

用顏色做出對比效果、巧妙運用的線條及角度，造就 Inna 想要表達的自己。一筆一劃都代表她心目中的走廊、出口及草原，是內心尋找出口及「家」的表現。

她的作品曾在多個國際畫展中展出過，抽象的畫面讓不同國籍熱愛藝術的人士也產生共鳴。Inna 的作品往往有一種最基本的人本精神，可以從不同層次去解讀，不論時移勢易，這種特質都不會改變。