

CORY TRÉPANIÉ

INTO THE ARCTIC

On Painting The Arctic

As an artist, the Canadian Arctic has opened a new world of visual stimulation and challenges. These are fulfilling to the intellectual side of my art making, balancing with the emotional response that lays the foundation of by process while paintings on location.

Through my work I aim to bring viewers alongside in the field, and my quest to do so with my Arctic paintings has brought me face to face with new concepts in landscape painting that I've never dealt with before.

To begin, the North offers a palette of colours and textures different than any I've encountered. From the infinite shades of blue found in glaciers and icebergs, to the often times more neutral tones of the high Arctic's polar desert regions, each have caused me to reach for the colours on my palette in new ways to capture them.

In addition to colour, there's an endless variety of forms to be found across the north, from the rolling tundra, to the dwarfing scale of the highest granite walls on earth, mountains of every shape, and the sculptural forms of ice, all offer compositional opportunities that at times overwhelm, and yet always gratify my desire to make each new painting completely original and unique when compared to any prior works I've done.

But perhaps more important to my work than the aforementioned is the perpetual chasing of light on the land. In the field, this feeds much of my creative work. Unlike a photograph that captures a most brief moment in time, painting allows me to merge together the moving light I experience over the course of my time on the land.

In this aspect of my Arctic work I was most challenged when for a month on Ellesmere Island the 24 hour sun perpetually traced its arc in the sky. Absent was the prime painting light offered by dusk and dawn, where long shadows and warm tones cover the landscape. In the High Arctic, it took significant adaptation to get a sense of how the sun's continuous circling affected the lighting of the land. After a while I became aware of subtle shifts in colour temperature throughout the day, and would find myself returning hours later in hopes that it would accentuate a scene more appropriately to my eye. One night, in the continuous effort to find the best time to paint, I woke up almost every hour to study how the light had changed.

The sheer size of the northern landscape also made plein air painting an ongoing physical challenge. In Auyuittuq and Quttinirpaaq National Parks, I would often have to travel a great distant for hours just to see any significant changes in the view of the landscape. In the end, each expedition would lead to a loss of 12 -15 lbs. of body weight.

The most recurring, and truly the most daunting and humbling artistic challenge of all though has been trying to convey on canvas scenes so immense and vast that absorbing them in person leaves the mind weak.

Cory Trépanier's INTO THE ARCTIC

A traveling museum exhibition of Canadian Arctic oil paintings by Cory Trépanier

Produced by David J. Wagner L.L.C.

414.221.6878 davidjwagnerllc@yahoo.com davidjwagnerllc.com

Exhibition artwork, video journals, photographs, and more at: intotheartctic.com

