

FEATURED ARTIST: GERTRUDE MARTIN LAPRADE



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Gertrude Martin Laprade, born in France in 1943, is settled in Colombia since 1972. As she has a degree in Architecture—and a genuine interest in people’s creativity, forced by precariousness to modify, organize, conceive, and inhabit their own spaces— she worked for a time in projects related to tenement houses in Apartadó.

From 1987 on, the year in which she started to work exclusively as a painter, “habitability”, including that of landscapes as seen from inside houses, has had, from a thematic perspective, a sustained presence in her paintings. In line with this idea, and with her education, her choice of techniques (pencil, oil) and of sizes for her sculptural and pictorial works varies across the gallery of works that she has created during almost four decades of artistic work.

Another notion that surrounds the work of the artist is that of *the alive*, which refers to an often fleeting sequence of reality underlined and stopped by the painter through the *mise-en-scène* and the pictorial strokes of the painting, which gives full meaning to the thing represented. In other words, *the alive* refers to a sequence of reality that links, visually and in a timely manner, elements that come to create a Figure, while the real outline of the object, motif, or landscape in the painting becomes secondary. *El animal de luz*, in this series, is a result of *the alive*. It was not programmed, nor designed.

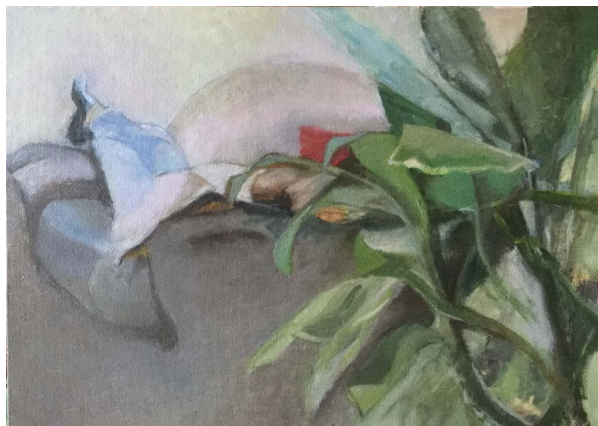
In Gertrude Martin Laprade’s paintings, often unframed, one can perceive slices, framings, segments, or sequences of reality in which elements have total, finite, self-contained relationships to each other. Her desire to force us to perceive the represented quality of the alive sometimes becomes transparent in titles that try to take us outside of the apparent realism of her landscapes: *Polígono de cultivos* (“Crop Polygon”, the title of a 2022 painting) instead of “coffee plantations” is a good example. But this insistence on perceiving pictorialness can signify exactly the opposite, as when the artist creates several versions of the same motif, emphasizing, in the second version, an escape from the initial slice of reality and favoring figural forces hiding beneath perception. One of the paintings in this collection, *Acostada en el sofá*, in its second 2020 version, is an example of this process.

Her work, both in the materials chosen, and in its execution and circulation, stays close to its local, neighborhood, family reception. It has been exhibited in Medellín three times: in the Porfirio Barba Jacob theater in 1991, in Biblioteca Pública Piloto in 1992, and in Casa de la Cultura de Castilla in 2010. It has also been exhibited numerous times in France.

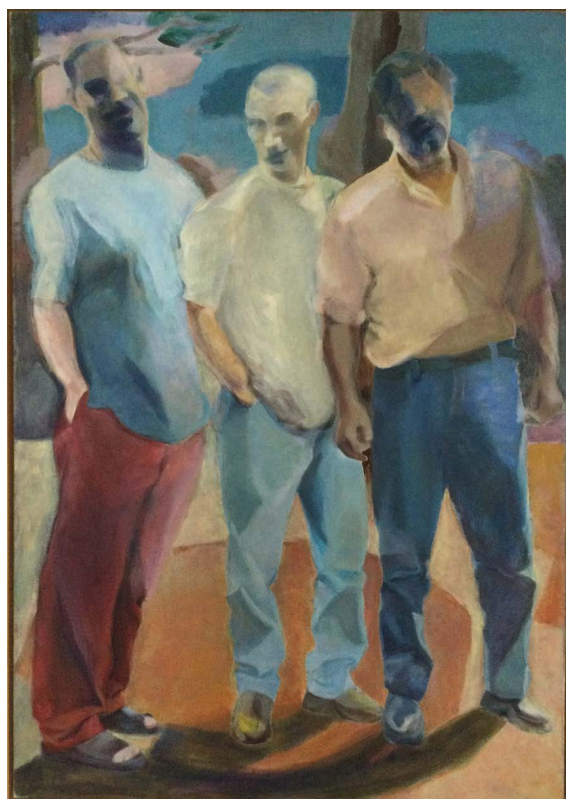
Works



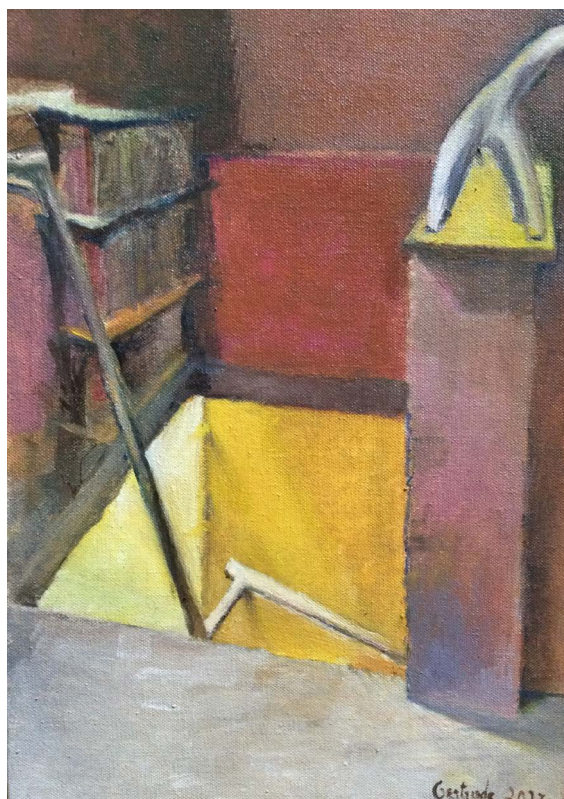
Title: La siesta de Celmira
Technique: Oil on canvas
Dimensions: 60 x 73 cm
 2020



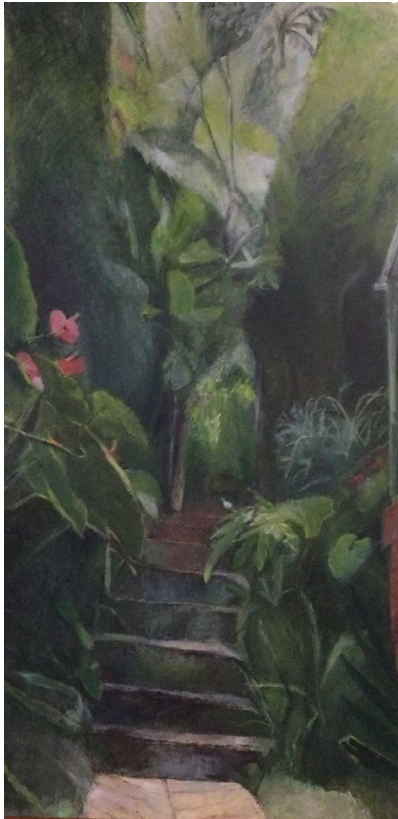
Title: Acostada en el sofá
Technique: Oil on canvas
Dimensions: 33 x 46 cm
 2020



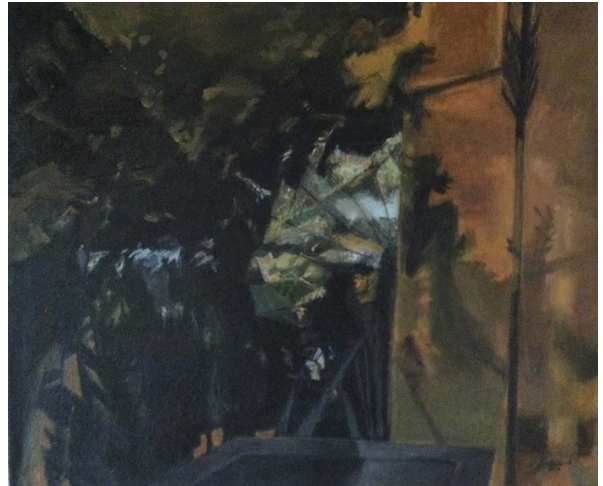
Title: Los tres
Technique: Oil on canvas
Dimensions: 92 x 65 cm
 2004



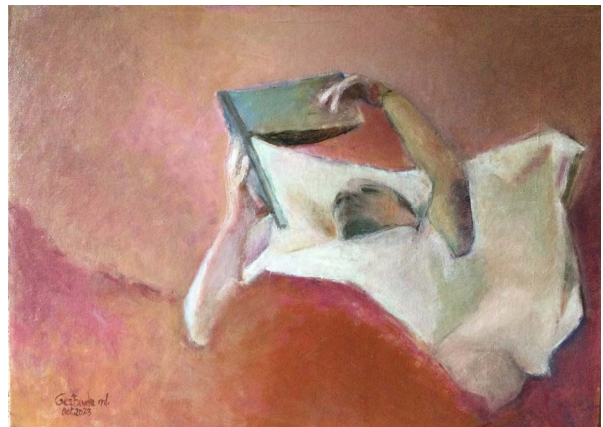
Title: El pasamanos
Technique: Oil on canvas
Dimensions: 33 x 24 cm
 2023



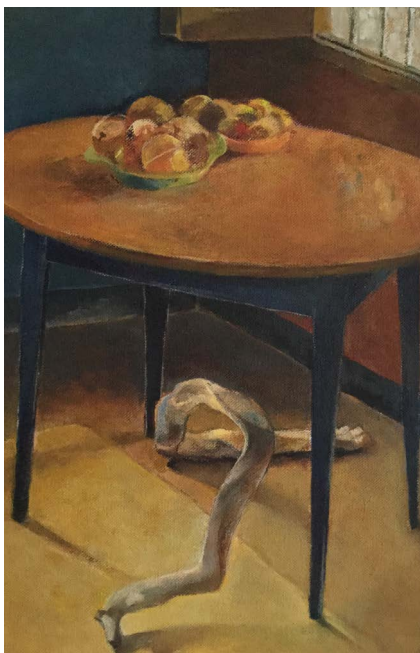
Title: Entrada al solar
Technique: Oil on canvas
Dimensions: 90 x 45 cm
2023



Title: Salida a la calle. Noche
Technique: Oil on canvas
Dimensions: 54 x 65 cm
2019



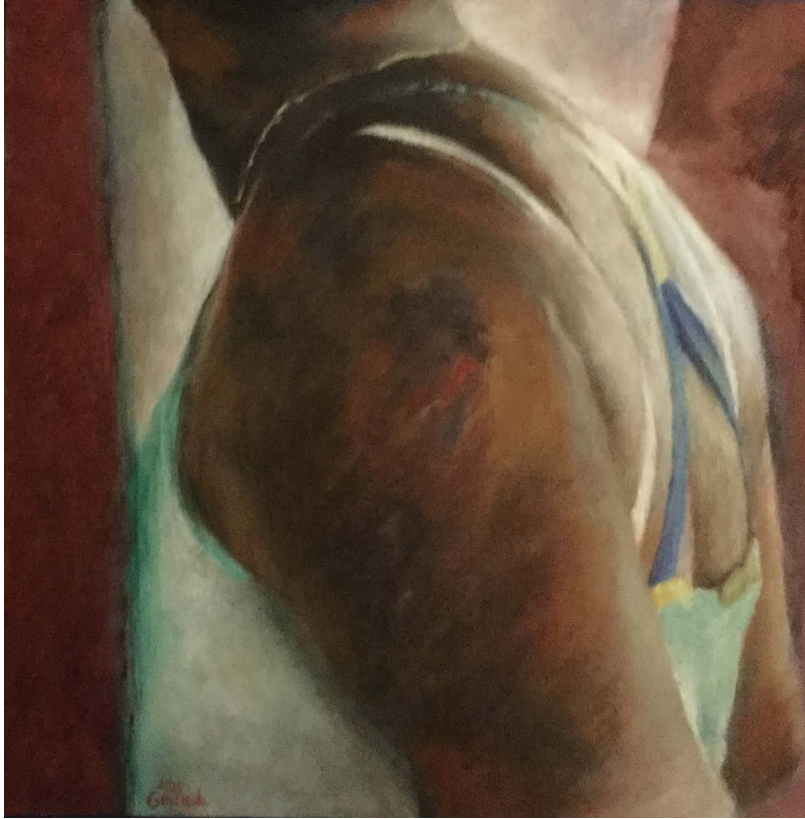
Title: Almohada flotando sobre cobijas
Technique: Oil on cardboard
Dimensions: 33 x 46 cm
2023



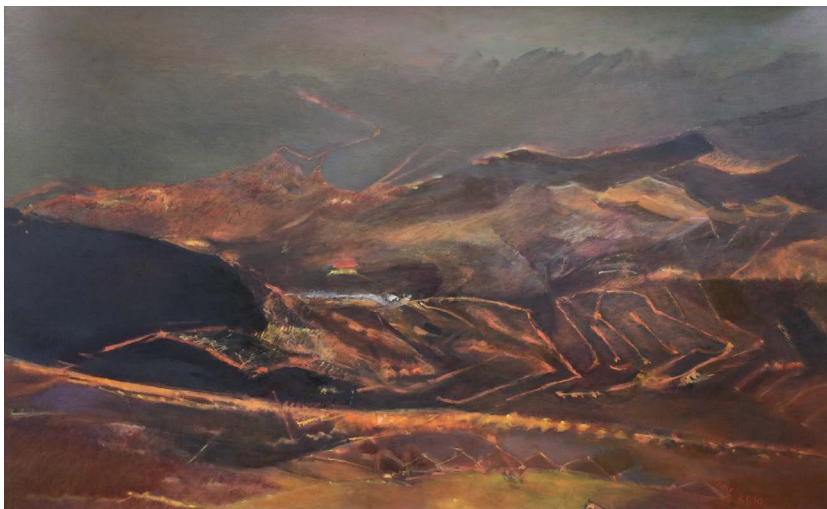
Title: Agazapado bajo la mesa
Technique: Oil on canvas
Dimensions: 41 x 24 cm
2017



Title: El Picacho
Technique: Oil on canvas
Dimensions: 65 x 100 cm
2003



Title: El hombro
Technique: Oil on canvas
Dimensions: 40 x 40 cm
2020



Title: El animal de luz
Technique: Oil on canvas
Dimensions: 73 x 116 cm
2010