

Personal Comments - Street Scenes

The street scenes are an ongoing series of paintings about people in the street. I'm always looking for modern subjects to paint. Rather than making them crowded I always look for quiet moments. Those not only make a better composition in my eyes, but also focuses on the psychology on the individual. Some of these paintings can be seen as social commentaries, but they always show situations that astonished me in some way.

If you have any questions, remarks or are interested in purchasing a painting please don't hesitate to contact me anytime. I would be happy receiving your comments or inquiries and respond to them personally.

kind regards, Gerard Boersma

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The Security, acrylics on masonite, 37.6 x 27.6" or 93,3 x 70 cm, 2006

The Security

This painting is situated at Wallstreet, New York. A man is trying to buy something at a kiosk, but there seems to be no assistant in sight. This just might be why the policeman is watching him closely. Perhaps the man is about to do something wrong!

The painting is my reaction to the popular opinion about putting more guys in blue out in the streets. I find this opinion kind of dangerous. With more cops out in the streets, more innocent people might be looked upon as criminals. Strange situations like the one on the painting might easily occur. Buying a magazine or something to drink is already suspicious.

The Distance

The first painting of the New York series of 2005 and 2006. For people who have never been to New York, the man is standing in a phone booth. Not a public lavatory as some of you may think.

For me the painting is about the distance between your physical location and the place you wish to be at, for example amongst loved ones that are waiting for you at home. It's the phone call you make late at night to let them know that you're okay or just to hear their voices.



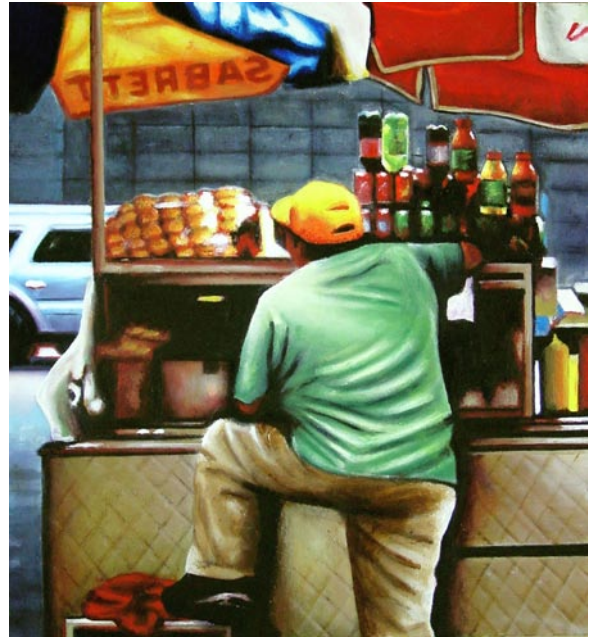
The Distance, acrylics on masonite, 37.6 x 27.6" or 93,3 x 70 cm, 2005, sold

Hot Dog Vendor

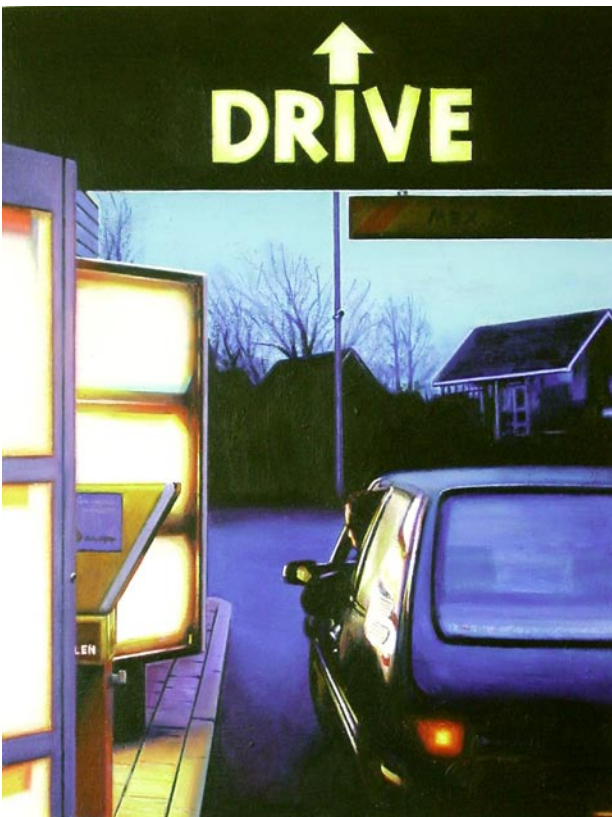
If you have been following my blog you probably know I'm not that fond on fastfood, but somehow I love to paint it.

In New York you got a lot of these little hot dog stands all over the place. I know from experience New York can get mighty chilly at times and I'm just glad I don't have to stand outside everyday like the vendor on my painting.

Hot Dog Vendor is one of my smaller painting which I exclusively paint for my painting a day blog.



Hot Dog Vendor, acrylics on masonite, 13.8" x 12" or 35 x 30,6 cm, 2008, sold



The McDrive, acrylics on masonite, 20 x 15" or 38 x 51 cm, 2007

The McDrive

One night a car drives through the McDrive. The driver hangs out of the window to place his order. Probably a BigMac or something like that. But if you take a closer look, you will notice something isn't quite right here.

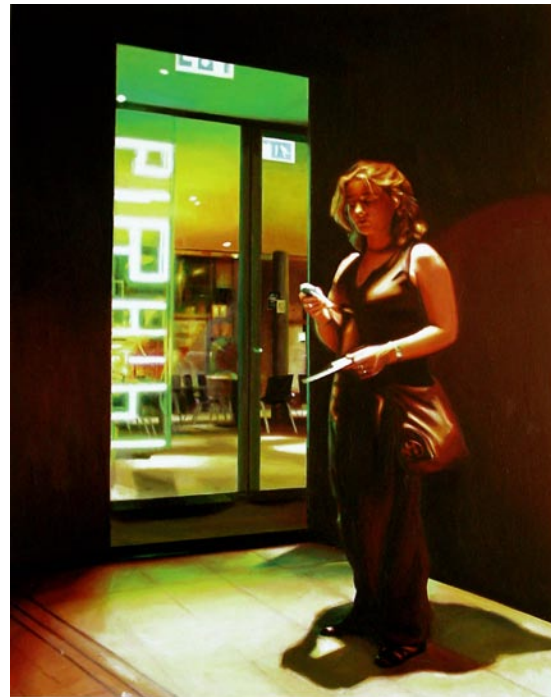
The man already drove by the little pole to place his order. The signs are screaming for attention, but they don't show any products. The man cannot order anything.

I think it's the same thing when you actually do order something at such a fastfoodcompany. You'll get nothing. For good food you'll set the table and take time out. Not only to properly enjoy your meal but also enjoy the company of your family and friends. With this painting I want to show that there are people in this world that think differently about what a good meal is and how to enjoy it. I don't like at all.

The Textmessage

I often like to paint things that no one has ever painted before and therefore I couldn't resist the temptation to paint textmessaging. Nowadays people seem to be grown together with their cell phones, although we could live without them just fine until recently. We now contact each other about every little thing. The painting demonstrates this.

A woman is waiting one evening for her appointment to show up. In her hand she's holding her cell phone. Maybe she just sent someone a textmessage saying 'Where are you?' Or maybe she just received one: 'I'm on my way!' This isn't exactly clear, just as it isn't clear who she's waiting for. Through these obscurities and the ambiance the painting has a certain amount of suspense. That's exactly what I've tried to paint here and I think I did a nice job.



The Textmessage, acrylics on masonite, 36.7 x 27.6" or 93,3 x 70 cm, 2006



The Chase, acrylics on masonite, 20.4 x 17.3" or 51,8 x 44 cm, 2008

The Chase

With the financial crisis going on I couldn't think of a more appropriate painting than The Chase.

When I was in New York for my exhibition in Soho I saw this man standing at a cash-machine. I often feel that money rules everything around us and I thought this was an beautiful motif to express that.

I couldn't help but smiling when I read the name of the bank: 'The Chase'. It's all in the name as they say!

The Decency

The Decency took me about two months to complete, but I definitely like the results.

My work is often about the individualism of today's society and I'm not the only one who noticed this. A lot of people talk about showing more respect to one another.

Still I feel that respect is something you have to earn. Therefore I feel that decency and good manners might be something we need even more than respect, because those are things we all can show instantly. It doesn't have to be big things. Opening a door for a lady is big enough for me.



The Cage, acrylics on masonite, 31.5 x 23.6" or 80 x 60 cm, 2008



The Employment Agency acrylics on masonite, 36.7 x 27.6" or 93,3 x 70 cm, 2006

The Employment Agency

I consider myself lucky with my job as an artist and that I'm able to make a decent living out of it. Others are not so lucky with finding a suitable job, like the man on this painting. Even if he finds a suitable vacancy on the window of the agency, he still can't get in because it's after hours and the doors are closed.

Perhaps it's better that way. Most temporarily jobs nowadays only last for six months or so and then you're fired and the whole circus starts all over. I'm lucky not to be a part of that, although my own mother still yells every once in a while: 'Get a job!'

The Brother

One of my favourite books is '1984' by George Orwell, famous for the catch-phrase 'Big Brother is watching you!'. The book inspired me to paint 'The Brother'. I'm rather fond on my privacy, but everywhere I look these days there seems to be a camera following my every move. 'That's for our safety,' people say.

I find this hard to belief. If there actually is someone who's keeping an eye of every single one of those camera's during the day and something happens, aid still comes to late. The images are meant to find out who did it on a later note people say on the contrary. Well wear a balaclava and not even your own mother will recognize you I say. However, the painting is about trust. We can use a whole lot more of that nowadays and that's what I wanted to express with this painting.



The Brother, acrylics on masonite, 23.6 x 17.7" or 60 x 45 cm, 2005



The Chain, acrylics on masonite, 37.6 x 27.6" or 93,3 x 70 cm, 2004

The Chain

A woman is standing in front of a hotdog-stand, probably one of a chain as the title suggests. She wants to order something, that much is obvious, but she can wait forever. There isn't an assistant in sight.

She wants something that's right in front of her nose, but she can't get it because there's no one there to help her. She's chained.

You can say the same thing about the situation in the Third World and the food supply. There's plenty of food to feed the whole world, but the people there just don't get their piece of the pie. For the people who visit museums on a regular basis, the building on the right is the famous Guggenheim Museum by Frank Lloyd Wright in New York.

The Crossroads

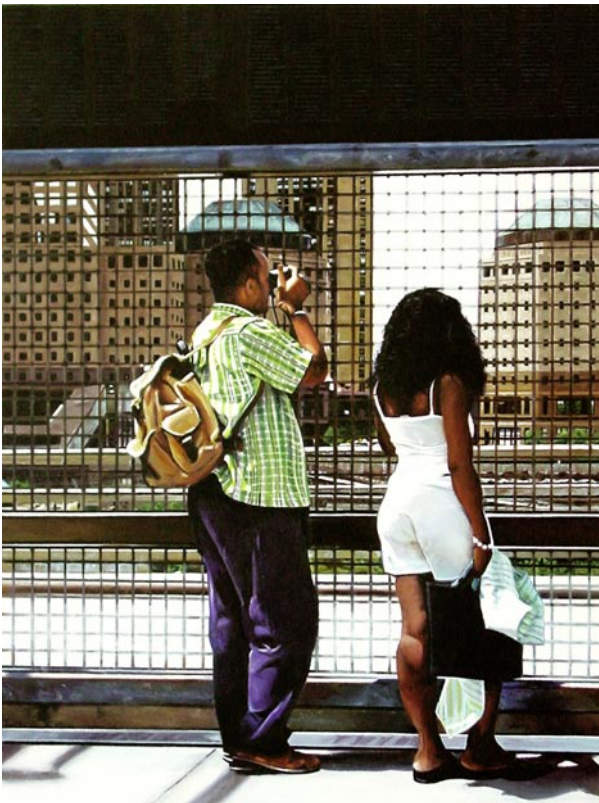
I painted this piece especially for the festivities at Galerie ARTEMISIA in Leeuwarden. For this special show artists were asked to paint something on a size of 25 x 75 cm ($\pm 10'' \times 30''$). That's why the painting has such a different size than my other paintings.

The painting is about making decisions in your life. Which way do you wish to go and what are you leaving behind when you do so? I've tried to represent this by placing the man literally on a crossroad.

The red light seems to be a 'no go', but maybe he hasn't given himself a green light yet to cross the street. It isn't exactly clear which way he chooses to go. He's shuffling around a bit and he's staring at a point outside the painting. I borrowed this style-element from one of my favourite painters Edward Hopper, but I'm not sure if I want to follow his footsteps. I rather choose my own path.



The Crossroads, acrylics on masonite, 29.5 x 9.8" or 75 x 25 cm, 2006



The Attraction, acrylics on masonite, 31.5 x 23.6" or 80 x 60 cm, 2005, sold

The Attraction

I visited New York in 2004 and 2005. This was just 3 and 4 years after 9/11. Of course I wanted to see Ground Zero, but I couldn't believe what it had turned into.

Instead of being a place of showing respect, it turned out to be the hottest tourist attraction of New York. People were smiling and saying 'cheese' to the non-stop flashing of camera's. Tasteless. Can you imagine people doing the same thing at the gasschambers of Auswitsch?

At my first visit I didn't want to paint, but at my second visit I changed my mind. People had to see this. You can hardly see it on the image, but the black part in the upper part of the painting shows names of people who unfortunately died at 9/11. It hangs as a black cloud above the scene which I thought is real strong symbol.

The Parking Automat

A man is throwing his money diligently in an automat one evening. The man has just parked his car somewhere, but everything else is a mystery. What is he about to do? Does he have a date? Is he going out or is he coming home? Just these obscurities are making the painting interesting for me. The light and the ambiance also play a big part in this.



The Parking Automat, acrylics on masonite, 37.6 x 27.6" or 93,3 x 70 cm, 2006



The Exception, acrylics on masonite, 23.6 x 17.7" or 60 x 45 cm, 2007

The Exception

I originally painted 'The Exception' for the cover of the Christmas Special 2007 of newspaper Leeuwarder Courant.

The theme for the Christmas Special was 'exception' and so is my painting. On my painting you can see an old lady in front of a cash-machine at night. You hardly see any women alone on the streets in Holland at night, let alone an old lady. She doesn't feel threatened in any way though, she feels safe enough to even use the cash-machine. A device the elderly usually love to avoid. As you can see, she's a real exception in many ways.

Contact

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