

# Peter Triantos

Splash of joy

di Valeria Ceregini



Peter Triantos is the Canadian abstract painter whose work explores the fundamental values of abstract expressionism nowadays where a lack of overt representation allows to express all his personal artistic vibrant energy. Each compositional element of his painting is an essential part of a non-figurative vocabulary capable of transmitting, through marks, shapes, colours and brushstrokes the whole passion scope of the artist. His explosive personality drives his eccentricity through an unexpected joyful creation that pops up in his paintings. This is to consider almost as an epiphanical event results in astonishing compositions viewable in his paintings as the result of an unpremeditated creative process. The spontaneity of his brushstroke is to be understood as a stenographic act, a linguistic and intuitive synthesis of the world that surrounds it - re-constructed through an internal energy that creates on the canvas intense and bold shapes and colours, authentic revelations of his artistic flow. As one of the abstract expressionist artists stated, Philip Guston, abstract works are to be considered as “living organisms” because the pictorial process is like a dialogue with the image, whose meaning is inaccessible even for the painter himself. His painting is an instinctive act and does not request any conventional approach, only the joy and the same enthusiasm of Peter Triantos for life.

He impresses on his canvases his passion for art and life in general like a dancer, an action painter that follows the rhythm of his inspiration and his innermost symphony as the Beethoven's *Ode to Joy*. But in the specific occasion during an exciting charity opening in Summer

“Splash of Colour II #86” 2018, acrylic on canvas, 91.4 x 91.4 cm, ph credit and courtesy of the artist



“Splash of Colour II #124” 2018, acrylic on canvas, 152.4 x 274.4 cm, ph credit and courtesy of the artist





2018 at Infinito Gallery in New York, he created live a spectacular *Splash of Colour II* painting in only seven minutes and half following the sound of an orchestra. His instinctive way to paint in a perpetual circularity of ideas and emotions, without any doubt, but only with the certainty and desire to satisfy his and others happiness,

makes his “painting has a life of its own”, as Jackson Pollock said. His painting’s *aurea* preserves its own poetic and evocative talent.

His dynamism shapes his view of the world and his art, in particular in *Napa Valley* is possible to see his vision of nature: an inspiration to find in environment the right energy to instil through lively colours and strongly brushstrokes in his large paintings. Although there isn’t any figurative reference with the landscape, except for the title, people are capable to enjoy with this abstract vision of nature feeling closer to it and drawing from it the unexpected natural force.

The artist underlines the importance of what is made in according to the authentic pleasure to do what he loves

“Jelly Bean #28”  
2018, acrylic on  
canvas, 244 x 183  
cm, ph credit and  
courtesy of the  
artist

in contrast with the consumerism proposed by the contemporary age. In fact, painting should be first and foremost a place of free expression, despite a climate that markets it as a consumer good. For someone like Peter Triantos, art is therapy and a thank you note to people who he loves. This is demonstrated by his humanitarian spirit through contributions to several institutions, like recently he donated his *Jelly Bean* pieces to the Teddy Bear Affair Children’s Aid Foundation as well as to many others philanthropy organisations.

Triantos breaks with all the traditional rules of formalism and he triumphs with his brave paintings in an expressionistic tension that arises from individualistic urgency. When the artist paints shapes from the subconscious are destined to emerge according to Jungian theories on archetypes and painting thus becomes self-discovery. This vision of painting as self-examination, self-reassurance and self-expression is what makes Triantos a good artist because he paints what he is. His pictorial language is fresh and spontaneous, disinterested in aesthetic academism being Peter Triantos a self-taught and this is a betterment as vindicated by the Mark Rothko’s, one of the leading exponents of abstract expressionism: “It is a widely accepted notion among painters that it does not matter what you paint as long as it is well painted. This is the essence of academicism. There is no such thing as good painting about nothing”.

The canvas thus becomes a sort of stage where the artist shows through abstraction, colour and the essentiality of forms a freedom to interact on the pictorial surface and to express Triantos’ creative world in a never ending recurrence. Precisely as Philip Guston declared in *ArtNews* (1966): “painting is always to start at the beginning again, yet being unable to avoid the familiar arguments about what you see yourself painting. The canvas you are working on modifies the previous ones in an unending, baffling chain which never seems to finish”.

“Taxi Driver” 2018, acrylic on  
canvas, 152.4 x 274.3 cm, ph credit  
and courtesy of the artist and HG  
Contemporary in NYC

