



SPRING, 2014

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MICHAEL BILLIE  
HELEN DANNELLY  
TRISTINA DIETZ ELMES  
KAREN FREY  
EILEEN P GOLDENBERG  
SHAWNA MOORE  
MELISSA RUBIN



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### A note to readers about hyperlinks in the magazine

When you click on a hyperlink in the magazine for an artist's website, another window will open in your browser. Depending upon your internet connection speed, this may take a few moments to load. Simply click on that new tab for your browser to view the linked website, and click back on the magazine tab to go back to reading the magazine.

If the hyperlink is to an email address, when you click on the hyperlink, an email message should open so that you can compose and send an email to the linked email address.

When you click on a hyperlink for an artist's video, if the video is on YouTube, the video will open on the same magazine page you're on, just click the arrow on the video to watch the video and click the X when it's finished. Our software supports YouTube videos to open this way within the magazine page, but other video formats (such as Vimeo) will open in a separate tab on your browser (the same way as when you've clicked on an external website hyperlink as described above).

Most of the ads in our magazine are also hyperlinked to the advertiser's website. If you just click anywhere on the ad, it will open another window on your browser as described above. Please take the time to look at these advertiser links, we can't put out the magazine without the support of our advertisers and the ads are all related to encaustics in one form or another, so please show them your interest and support.

Thank you!



I am thrilled that the Encaustic Arts Magazine is publishing its 7th issue, and as excited that the encaustic/wax movement is still flourishing and continually reinventing itself. It's not a surprise, but simply that I am enjoying a unique perspective from the vantage point of witnessing and being involved in the expansion of the Encaustic Art Institute and Gallery, IEA, teaching within schools and various other formats of encaustic entities.

I am also moved by all of the emails that come in after publishing an issue, from remote places not only in the United States, but around the world. Those encaustic/wax artists are generally setting themselves up with no other means to connect, other than through books and this magazine. Many have told me how this magazine makes them feel a part of something larger. These encaustic artists are on the leading edge within their environments and being driven by their cloistered inspiration.

Within this issue, explore how the wax medium is being used both traditionally and innovatively by artists Helen Dannelly, Melissa Rubin, Eileen P. Goldenberg, Michelle Belto, Michael Billie, Karen Frey, and Shawna Moore. Enjoy beautiful full-color photos of their works and read their in-depth articles about the artists themselves and techniques. In this issue you will also find an article about internet presence by Tristina Dietz-Elmes, who is teaching classes on the subject. A must-read.

All my exposure to artists and this medium, has made me realize that the encaustic/wax art movement is becoming (if it already isn't) the fastest and largest art movement in America. My aim is to continue to enlighten galleries, museums, and collectors of that fact. I am proud to say that I am further accomplishing this goal with the recent expansion of EAI's Permanent Collection of encaustic works. Over 160 works of art have been photographed and are awaiting formal binding for marketing to museums. Hopefully soon we will be able to take it on the road!

Douglas Mehrens  
Publisher/Encaustic Arts Magazine  
CEO/Encaustic Art Institute



It is with a creative curiosity and a mind bent towards the technical that I endeavor to take up the gauntlet of editing this 7th issue of Encaustic Arts Magazine. I have looked into the world of encaustics/wax for many years now as I have witnessed my brother's journey as an artist in the medium and then as he dedicated himself to the creation of the Encaustic Art Institute, and this Encaustic Arts Magazine....Douglas Mehrens.

Living on the east coast in Connecticut, I have kept my ears and eyes focused to the art world. Coming from a background of working 35 years in the printing field, I have learned and explored the depths of bound print, photography and graphics. As a musician, I have a lifetime of appreciation of that creative need to express oneself.

I celebrate the artists that have come together in this edition to give not only credibility to the encaustic/wax medium, but their generous willingness to share their studio practices and processes with everyone. The variety of technique, method, and application of the encaustic/wax medium is fascinating and unique to the art world. It has been a wonderful challenge to present this edition of artists and advertisers to the best of my ability.

I would like to thank previous editor Kari Gorden for her creative guidance and technical support. Without Kari, this would have been an impossible undertaking.

I hope you enjoy and glean as much from these pages as I have,

Kim Mehrens  
EA Magazine/Editor



Dear Readers,

For those of you who may be new to viewing magazines online, I will explain how to navigate. There are several ways to view the magazine online. You may wish to experiment in order to find what works best for you with your particular monitor size and reading preferences.

For all options, the first thing to do is to click on the cover of the magazine and put your mouse at either the top or bottom “dog-eared” corners of the page you wish to turn. Drag your mouse either left or right across the screen to turn or “flip” the page. Or you can use the [< or >] to go to the last or first page.

#### Viewing option 1: Zoom mode

If you want to get a closer view, you can click on the + icon in the toolbar at the top of your screen to Zoom In. (Or you can double click on the page and it will zoom in by itself). Once you’ve clicked the ZOOM button, the magazine will be very large on your screen. You can adjust the size of the magazine by moving the slider ball either toward the - or + signs in the slider scale bar. In Zoom mode, once you have the page size adjusted to the correct size on your screen, you can turn the pages by clicking the arrows at the far left <and > right margins of the gray background area. To exit out of ZOOM mode, move the slider ball in the slider scale at the top center of your screen all the way toward the - sign.

#### Viewing option 2: Full screen mode

To view the magazine in full screen mode, click on the full screen icon (the last icon all the way on the right in the toolbar). Then click ALLOW on the window that reads:



You can then flip pages by putting your mouse cursor at the top or bottom page corners and dragging your mouse to the left or right.

The last option to view the magazine is (in either regular screen size or Full Screen modes) to click on the page viewer at the bottom center of your screen to view the displayed pages.

When you’re all finished looking at the magazine, click on the X at the top of your browser to exit.

### A Note to Readers about reading the magazine with your smartphone, iPhone or iPad:

Each and every Android application has its' own QR code. So when you come across any QR code of an Android app and you want to download it, you can simply scan that code and start downloading it. Following are instructions on how to scan QR code on your Android smartphone.

You need a QR Code reader like “Barcode Scanner” and then you can easily scan QR code and install it on your phone. Here is the step by step guide:

STEP 1: Search for the “Barcode Scanner” app (free Android app) on the Android app market, download it and install it on your phone.

STEP 2: Launch the Barcode Scanner app, which will switch the camera on with a red horizontal light on. It is similar to the ones you see in grocery stores.

STEP 3: Now you need to move your camera in order to scan the whole QR code.

STEP 4: Once your scanner reads/scans the QR code properly, it will give you an alert that your Android device found a URL. Open that URL using a browser and download it.

Information on how to scan the QR code on your iPhone, [click here](#), or

### Here is the step by step procedure to scan QR codes on iPhone:

STEP 1: Go to your iPhone springboard and tap on the app store to launch it.

STEP 2: There, tap on the Search button and type NeoReader. NeoReader is the actual QR Code scanner for your iPhone. It is a free app.

STEP 3: Download and install that app. Then launch it.

STEP 4: Whenever you need to scan a QR Code on your iPhone, launch that NeoReader app and tap on Scan button at the bottom of the Settings screen, position your camera such that it points to the QR code and let it read it.

That's it!

The magazine will be automatically optimized for iPads, and will appear in the “Library” section of the iPad app.



# SPRING 2014

For more information about  
The Encaustic Art Institute:

Website: [eainm.com](http://eainm.com)  
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# Michael Billie

## Harmonious Journey With Mother Nature





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I really didn't consider myself an artist until a few years ago. There were years of learning and making mistakes before becoming comfortable with the title. I still have moments I question it but the whisper is slowly turning into a voice.

## Mixed Media

I work with wax and natural materials mostly related to my Navajo culture. I incorporate sand, beads, horse hair, found objects and recycled materials that are used in ceremonies and other traditional events. I've also been fortunate to travel to many places throughout the world and have seen how other artists create. It has been an awakening experience to see how different cultures are woven into each other, making one human race. The tools and natural pigments that artists use to make their art from other parts of the world are something I like to include in my work. For example, the copper batiks which are used for stamping from fabrics to make patterns from Asian countries and the chakpur tool which is used in sand painting from Tibet are two such techniques. Watching the monks working on a sandpainting with the chakpur was one of many amazing events I was fortunate enough to view on my travels.



## Berdache



It's interesting how experiences or events that happened decades ago find their way into my work. I had read *The Spirit and the Flesh* by Walter Williams years ago. The story is about the berdache culture on the reservation. I had heard about native culture having a third and fourth gender but it wasn't something that was talked about when I was growing up. The berdache story stayed with me all these years. When I heard about Hosteen Klah who was a great medicine man and weaver it brought the Walter Williams book back into the light. Klah was known as a *nádleeh* (the name for a berdache or third gender). A *nádleeh* in Navajo culture is a very well respected person in the tribe that plays both male and female roles in society and they excel in whatever roles they take on in the tribe. Klah was a great medicine man who learned all the songs in record time and he was also one of the best rug weavers on the reservation. His talent was so great and his sandpaintings and rugs so exquisite that a museum in Santa Fe called The Wheelwright Museum was built to house them. Stories about Klah and other berdaches have inspired me to merge weaving, stitching, eco-printing and sand into my work.



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## Memories of Mother

My Navajo Rug series is about childhood memories and how hard my mother worked to feed our family. She has been a big influence on my work on so many levels. This series is in honor of my Mother. I remember her making purses out of woven rugs. She put so much work into them but the thing that she was most proud of was the silk that she lined them with. I never quite understood that since, it seemed to me, the rug designs should have been the "Wow" factor. I was the assistant in this process by helping with the spinning of the yarn and getting everything together. We would end our days by my walking on her aching back to get the kinks out. As her purses became a big hit other weavers started to copy them. So my Mother branched out into making clutches and other handbags. I don't think she really saw this as a business but just a means to feed her family. The memory of she and I working together taught me a lot about what it takes to get things done and to keep experimenting, overcoming and moving forward. In honor of Mother I keep one piece, that's never going to be finished, on view. It is like the Spirit Line in a weaving that keeps the spirit from getting trapped. The Spirit Line series is a new series that branches off from the Navajo Rug series to keep honoring mother.







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## Listening

As I become more familiar with wax and how it behaves my experimenting increases and I'm learning to let go. There is a lot more listening to the materials that are blended into the work. There's always a conversation going between the piece and myself as it all comes together. Ideas and composition are bouncing on and off the piece until it clicks. My gut tells me this is what the piece wants and I try to make it happen. It doesn't mean it always works. There have been times where the wasp nest explodes, the rock weaving come undone and the feather snaps. Just like life itself the pieces don't always fall into place on the first try.



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## Bundles

I started making bundles out of discards of my eco-prints. Some eco-print bundles, when unwrapped, have great natural markings and others become too dark due to too much exposure to the elements. It's another way of working with Mother Nature and letting her provide the results to be collaged into the piece. I also added some buffalo and horse hair into them to infuse more spiritual energy. I love that they have a fetish, medicine man tool and weathered look. When people see my work, I'd like them to see the connection of how much respect I have for Mother Nature and for the materials she has to offer. I also aspire to bring spirituality into my work. My process is very exploratory with some accidents that don't get weeded out and some that are intended markings. I like to think that I have managed to share my passion - or rather let me say "Passions" - my love of color, of art, of wax and for all Mother Nature offers. She gives us answers to almost everything if we would but look and listen. Our lives and our work are reflected everywhere with her essence.





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## Cultural Journey

All these things swimming in the creative part of my brain have always been a big driving force in my creative journey. A lot of times the elements are interpreted differently than what I had intended which is fine because it adds to the story. I let the materials speak to my gut and they get a say in how the composition is designed. In my culture women, with their nurturing qualities are associated with earth, while men are associated with the sky. Old Navajo tradition has a belief that there are four genders. With the influence of modern religion the belief is no longer as strong or practiced. However it has found its way into my creative journey.

## Image list - Michael Billie

1. Water Through Chanting, Mixed Media, 47 x 29
2. Bless The Four Mountains, Mixed Media, 23 x 23
3. Leaving The Rug, Mixed Media, 12 x 12
4. Drum Sisters, Mixed Media, 36 x 12
5. Twins Rebirth Mixed Media, 36 x 12
6. Continuing The Line, Mixed Media, 12 x 12
7. Feather Chant No.1, Mixed Media, 12 x 12,
8. Feather Chant No.2, Mixed Media, 12 x 12,
9. Realizing Third Gender No.1, Mixed Media, 12 x 12
10. Realizing Third Gender No.2, Mixed Media 12 x 12
11. Roots Through The Earth, Mixed Media, 12 x 12
12. Reflections, Mixed Media, 12 x 12
13. Bless of Four, Mixed Media, 23.5 x 23.5
14. Dancing In The Water, Mixed Media, 12 x 12

For more information and to view Michael Billie's work:  
<http://www.michaelbillie.com/>



# *Imagining Transformation*

## *Helen Dannelly*

I am interested in metamorphosis as a natural phenomenon as well as an interpersonal phenomenon. I was very shy and sensitive as a child, but I learned to develop a tough exterior due to being relentlessly criticized by an angry father. In my sculptural work, I have addressed the spectrum of vulnerability: from complete defensiveness, self-protection and closure to openness and exposure. Many of the bronze sculptures I have done have sharp, armor-like exteriors which are cracked open, barely revealing soft vulnerable interiors. The encaustic *Cluster* series, made of paper, beeswax and resin, are open and exposed, fluid in form, often revealing colorful interiors.



*Deep Sea Pod*  
Bronze, lambswool  
6" x 9" x 6"  
1999



*Red Cluster*

Paper, encaustic  
14" x 8" x 5"  
2013



*Amber Bronze Cluster*

Paper, encaustic  
12" x 7" x 5"  
2013

The story is told of a man who was walking through a forest when he came upon a butterfly freeing itself from its cocoon. The man watched the butterfly struggle and fight to get its entire body through a small hole in the cocoon. The butterfly struggled and struggled, the man watched in fascination. Then the butterfly stopped struggling. The man grew concerned. After waiting awhile with no movement from the butterfly, the man got out his pocket knife and cut the hole in the cocoon making it bigger. The butterfly slid out of the cocoon onto the ground.

But what the man didn't know was that in order for a butterfly to have strong wings and a solid body it needs to struggle and fight its way out of the cocoon. It needs to slowly and gradually squeeze through the small hole in the cocoon because that process transforms its body. Squeezing through the hole in the cocoon squeezes all the fluids from the body into the wings making them solid and strong and creates a strong body. But something wasn't right with the butterfly. Its wings were limp and its body was mushy and weak. The butterfly spent the rest of its life crawling. It never was able to fly. It needed the strength of its struggle to soar.



*White, Amber, Orange Cluster*

Paper, encaustic

14" x 8" x 14"

2013

I'm interested in creating work that documents various stages of transformation. Like many artists, my work has evolved over the years. I studied painting at San Francisco State University in the early nineties with Bay Area Photorealists Robert Bechtle and Richard Mclean. I loved doing figurative and landscape work and had success with most of that work I exhibited. I never thought I would deviate from painting and drawing, but during a two month artist residency at the Vermont Studio Center in Johnson Vermont in 1995, I had a painting studio the first month, began exploring three-D work, and requested a sculpture studio the second month.

Later that year, I moved to Minnesota where I studied sculpture, including metal arts and bronze casting at the University of Minnesota with Wayne Potratz. Six winters in Saint Paul eventually drove me back to sunny California where I continued doing bronze casting at Diablo Valley College in the San Francisco Bay Area. In 2009, I began working in encaustic which I enjoy because of its versatility. One can paint with it, sculpt it, cast it, etch into it. It presents a myriad of possibilities.

My work is inspired by the natural world: plant and sea life, especially pods, cocoons and sea anemones. It is nature-referential rather than replication. The three dimensional work resemble objects in nature, but they are unique abstractions. The materials I use are beeswax, resin, wood, and earth pigments which all tie into nature.



*Earth Pod*

Beeswax, resin, oil, raffia

6" x 9" x 6"

2012

Some are curious about the process I used to create *Earth Pod*. I filled two abalone shells with paper pulp, let that dry, and pulled it out of the forms. I then glued eucalyptus pods and acorn tops to the outer shell and made a silicone rubber mold of that piece. Then I poured encaustic medium into the rubber mold, let that cool, and pulled the wax form out of the mold. I then painted the form with oil paint, filling the interior with raffia.

An award-winning sculptor, I have had work in exhibitions both locally and nationally and it is in private and public collections throughout the country. Slate Contemporary gallery in Oakland, California showed my work in December 2013 – January 2014. For more information, please visit: [www.helendannelly.com](http://www.helendannelly.com)

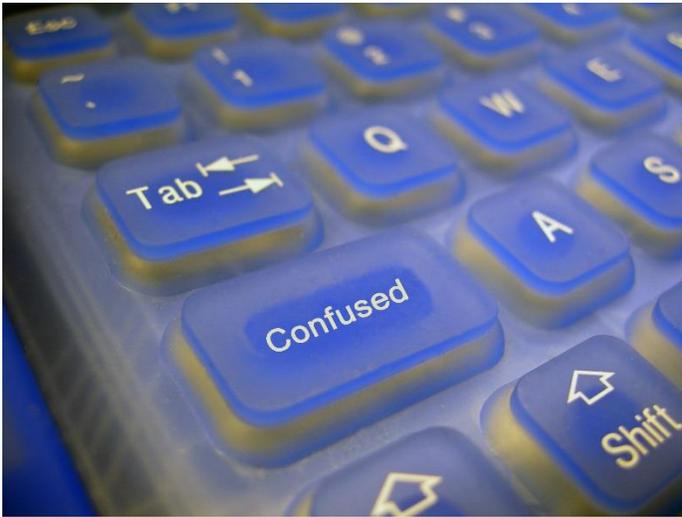


# Internet for Artists

*Navigating Cyber Space on a Budget – Websites, Blogs and Social Media*

*Tristina Dietz Elmes*

*This is the first in a series of articles by encaustic wax and mixed media artist Tristina Dietz Elmes based on her 3 hour live interactive workshop for emerging and professional artists about how to economically create and cultivate an effective online presence.*



I recognize the chatter of teeth on fingernails... it's a subject that elicits groans from artists universally when I mention spending time on the computer marketing myself rather than making the art that is at the heart of our creative business.

In 2011 I attended the Community Partnership for Arts and Culture (CPAC) supported "Artist as an Entrepreneur Institute" training

<http://www.cultureforward.org/Our-Programs/AEI>) in Broward County, Florida. The one lesson from the series that stuck most in my mind was when a local successful artist, Ceramist Steven Sylvester, shared with the packed room of over 100 creative attendees that only 30% of his time was spent making art, and the other 70% of his time was spent **marketing** his art. The room let out an audible gasp! I have since found Steven's words to ring true...

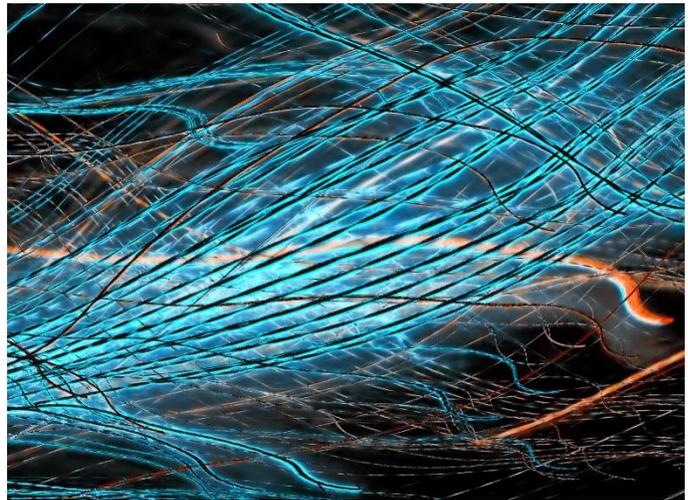
## MARKETING OURSELVES

Marketing ourselves as Artists involves many activities including: taking pictures of our works, editing and sizing them; submitting to local, national, and international exhibitions; approaching galleries and retail outlets; being charitable by donating works to worthy causes; going to exhibit and gallery openings; keeping our resume up-to-date; writing artist statements for each series of paintings; holding studio open houses;

writing grant applications; designing materials such as business cards; staying social and 'out there' where we can meet collectors; and creating, then keeping up to date, our **internet presence**.

An integral part of today's marketing efforts for Artists must include an Internet Presence. Having a great Website, Blog or Social Media content builds **credibility** for our Brand in the

minds of collectors, gallery owners, and even the casual viewer. The objective of an Artist on the internet in today's world is to be in enough places and so easy to find that customers think we're **EVERYWHERE!**



Let's talk a few statistics...

- Facebook gets 6 Million Post Views every MINUTE

Compare that to:

YouTube	1.3 Million Video Views
Instagram	480,000 Images Shared
Twitter	100,000 Tweets Sent

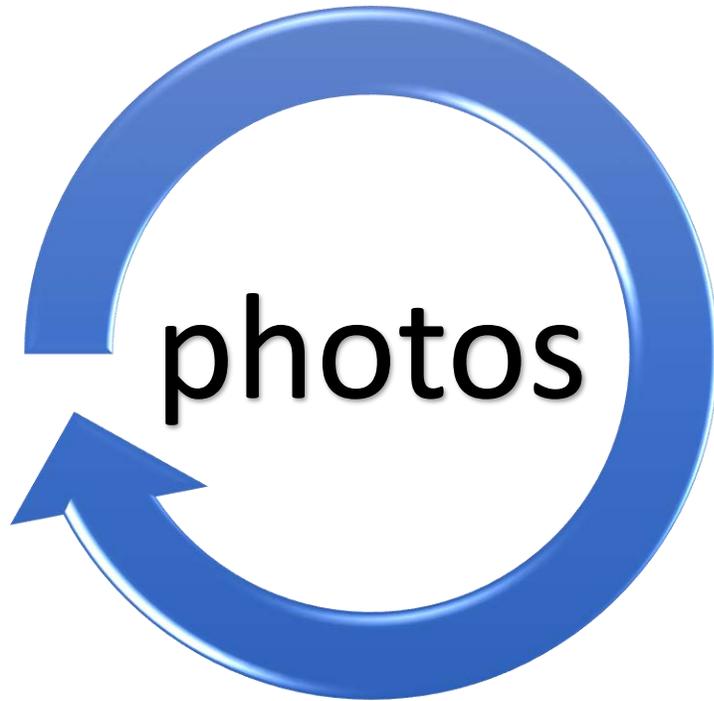


- 94% of posts receive more total views for compelling VISUAL content
- 500% faster consumption by viewers of VISUAL information than text
- Search engines give better page ranking for activity across media<sup>1</sup>

The bottom line? Cross-media **Visual Storytelling** is a powerful marketing strategy for Artists online. What media, then, are we to attempt to "cross" in order to grab attention and make ourselves appear larger than life on the internet? The three primary areas where an Artist should have a presence online with fresh content entered monthly are: on a **Website**, on a **Blog** (online diary), and in **Social Media**. Our most important content to share in cyber space? Compelling **photographs**.

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<sup>1</sup> Vocus.com, "The Marketer's Guide to Social Media 2014", Geoff Livingston



- website
- blog
- social media



**Tristina Dietz Elmes** – From L to R: *Islands*, 2014, encaustic wax on wood, 8 x 8 inches; *Elemental (detail)*, 2013, encaustic wax on paper, 11 x 14 inches; *Encaustic Egg 3*, 2013, encaustic wax and collage on wood, 3 x 2 inches; *Bedroom Window*, 2014, encaustic wax on paper, 9 x 12 inches.

## PHOTOGRAPHS

Our Encaustic Art is a **VISUAL MEDIUM**. No matter what internet media outlets on which we choose to present ourselves, the image we portray to the online world is all about the **Picture, Picture, Picture**.

Any camera will do to capture our photos, from a cell phone camera, to a simple point and shoot, to a fancy SLR. The magic is in the use of a **photo editor** program to adjust pictures so the colors POP before uploading them to our website, blog or social media sites.

Easy ways to achieve bold pictures are to use the editor features **crop, rotate** (straighten), **lighten/brighten**, increase **color saturation** and darken **contrast**. Most free smartphone photo editor applications (apps) and many free online photo editor programs are available for the needed changes; some of them even have an automatic fix feature that makes the adjustments quick and easy. YouTube.com is a fantastic resource to find free video tutorials for these editing features and more.

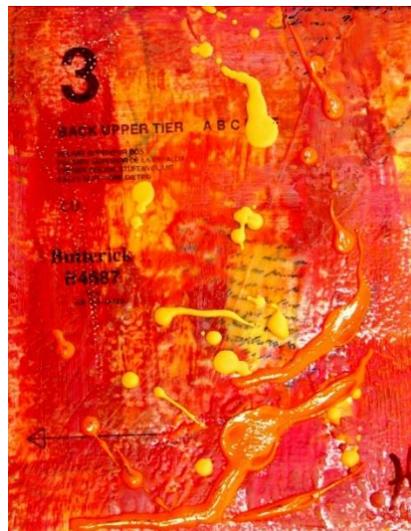


### PUMP IT UP

Don't be afraid to pump up a photo's color or make black and whites more dramatic than they are to the naked eye. These simple enhancements will give your photos that extra pizzazz and make an INSTANT positive online impression to grab the attention of the viewer.



BEFORE Photo Program Edits



AFTER Photo Program Edits

**Tristina Dietz Elmes**  
*Measuring Up, 2013*  
Encaustic wax and mixed media  
collage on paper,  
8 x 10 inches

## PHOTO EDITORS

Here are some free and premium (for pay) photo editor program and app options for a PC or Apple computer or smart device (smartphones, notebook computers and ipads):

Free – Computer – Picasa, iPhoto, Gimp, Windows Live Photo Gallery

Premium – Computer – Adobe Elements or Photoshop

Free – Smart Device – Photo Editor, Pixir-o-matic, PicFrame

Premium – Smart Device – PicSayPro, Camera +, Photoshop Express



*I personally use the following photo editor programs: on a Windows computer – Picasa & Windows Live Photo Gallery, and on a Samsung Galaxy smartphone – Photo Editor & PicFrame.*

## VISUAL EXCITEMENT

Make the content of pictures more exciting, besides straight-on photos of artwork, by taking shots of work in progress and finished works from interesting angles and perspectives. Also, when entertaining a studio guest or making a gallery or museum



*Workshop in process with scrumptious wax paint colors.*

visit, take photos with the guest or pictures of artwork in the location that most interests YOU. What may seem boring, repetitious or overly self-indulgent to us may be first-time fascinating to someone finding us online. Folks think of Artists as alluring creatures and very much welcome a glimpse into our activities and thoughts, which have educational and entertainment value for our viewers and collectors.



*Tristina Dietz Elmes at a workshop. Close up detail of an encaustic painting in process.*

Some additional considerations are that the smart device app **PicFrame** easily allows us to put multiple parts of photos into one image, then save it to the smart device. While most internet media outlets allow pictures of any dimension orientation, the social media company **Instagram** posts their pictures square, so consider the most important part of a photo that will appear in a square when intending to post pictures there.



*PicFrame composite + square picture*

## SHARING BETWEEN DEVICES

It can be very helpful to use a photo sharing program, such as Dropbox or SugarSync, to make photographs available in minutes across an entire group of computer and smart devices. This eliminates the need to email pictures to get them from a smartphone or tablet to a computer for editing or when downloading pictures onto a computer from a camera that need to be transferred to a smartphone or tablet device. These free sharing programs are a real life saver, offering ultimate flexibility in accessing our ever important photographs across all our devices simultaneously.



*I use Dropbox; it's so simple for me to put photographs into a Dropbox file on my computer that then becomes available to view and use on my smartphone and tablet, and vice versa, in minutes.*



**The next article in the 'Internet for Artists' series will delve into the importance of having an Artist Website, list various web hosting companies, discuss considerations for creating a website using a free web hosting template or paying a premium to use an Artist specific website hosting service, the elements of a good Artist website, and tips and tricks for creating an Artist website with IMPACT.**



Before becoming an Artist, Florida based Tristina Dietz Elmes was a computer systems analyst and consultant for clients such as National Geographic, Sony Music and Microsoft. While a Manager and Trainer for a software company, she exhibited a natural ability to simplify complex concepts into bite-sized morsels her students could easily understand.

Today, Tristina paints and teaches encaustic wax and mixed media painting workshops in her Fort Lauderdale studio and at venues around the country. In addition, she helps Non-Profit Organizations (including the Encaustic Art Institute and International Encaustic Artists), Clients and Artists make sense of and economically use the marketing power of the Internet through Social Media, Website presence, Blogging and Mailing List management to increase visibility and sales.

Tristina can be reached through her website at [www.MultiMediaMavenArt.com](http://www.MultiMediaMavenArt.com) or by email at [MultiMediaMaven@yahoo.com](mailto:MultiMediaMaven@yahoo.com). Enjoy reading her artful blog at <http://ArtBookBug.blogspot.com> and follow her on Social Media at [www.instagram.com/dietzart](http://www.instagram.com/dietzart) [www.twitter.com/dietzart](http://www.twitter.com/dietzart) [www.facebook.com/MultiMediaMaven](http://www.facebook.com/MultiMediaMaven) [www.pinterest.com/MultiMediaMaven](http://www.pinterest.com/MultiMediaMaven)





Karen Frey  
WHAT A LONG, STRANGE TRIP

1

It was love at first sight. And it was certainly a day that changed my life. It was the day when I saw my first encaustic painting. So, let's get this straight. I was a fifty eight year old career watercolor painter who was quite satisfied with her painting life. While I had flirted with other mediums minimally over the years, I had no compelling need to pick up something completely new and foreign.

But there was something about the encaustic. It was quiet at first, whispering and seductive. The spatial quality was so unique, a depth that I had never seen before. The surface was so alluring it nearly begged for me to touch it. The delicious colors were so intense, so saturated that they gave me goose bumps. It even smelled good.

It wasn't long before the dreams started. In them I was painting with this unfamiliar medium as though I had been doing it forever. Then thoughts of the medium started to creep into my waking hours. I began to wonder about how I might interpret my imagery through wax, or if it was even possible. Most of the encaustic paintings I had seen were abstracts, while my paintings definitely were not. Always being one to follow intuitional impulses, I decided to take a one day workshop covering the basics of encaustic painting. I figured that it would be something like clothes shopping. I would love it until trying it on and when it didn't fit right I could easily put it down and walk away. But that wasn't what happened. It was intriguing, difficult, technically challenging, and a little dangerous. I had to explore this more thoroughly!

I waited impatiently during the several weeks it took me to gather all the materials needed to start this great adventure. At long last I was prepared to paint, and the following six months were the most intense of my life. I became obsessed with the medium. One moment I would be ecstatically high with minor successes, and the next berating myself over my own clumsiness and stupidity. I felt completely manic. My normal life patterns were disturbed. I would forget to eat and my brain buzzed with color and problem solving when I tried to sleep.

For the next two years I worked only in encaustic. This was a huge risk on my part as it meant that I wasn't painting with watercolor. Having earned a respectable reputation as a watercolor painter, I had to wonder if this was some sort of attempt at self-sabotage. Was it a coincidence that not even one year before I had been offered a solo show at the Triton Museum of Art in Santa Clara, California; a museum that I had admired for years? And that the work they were interested in had all been painted in watercolor? How could I even consider exploring a new medium at this stage of the game?

Was this career suicide? No matter what the answers were, the reality was that I simply had no choice. This was not your ordinary impulse; I could think of very little else other than painting in encaustic. Feeling the need to follow this path, I threw caution to the wind and jumped in, body and soul. Once I felt the work was strong enough and represented my point of view, I brought several pieces in to show the museum director. I must admit to feeling nervous about presenting the work, but I needed their nod of approval to continue preparing for the show. Much to my relief, they assured me that it was my work, regardless of medium, that they were interested in. And just like that, I started planning for a solo show where my encaustic paintings would now be the focus.





3



4

It was scary how easily I let go of the watercolor. Actually, that is not completely true. I relied heavily on my watercolor brain to express myself in encaustic. I found the similarities between the two were remarkable. They both shared the same crucial elements of fluidity, and transparency. The biggest challenge before me was to translate my style of painting through encaustic. The content of my work is figurative. Yet I consider it to be technically motivated, and structurally inspired. In the end, it is not really what I paint, but rather how I have painted it. When working I divorce myself from my imagery and focus on abstract elements which eventually reveal a recognizable representation. If I put shapes of varying colors and values in the right places, an image will emerge. Conceptually, image does play a large role in my paintings. I paint those things that move me, things that have an impact on me, and things I find amusing. I like to suggest vague narratives that engage the viewer to decipher the content according to their own history.

Even though processing like a watercolor painter worked with my transition into encaustic, the execution of the two mediums are completely opposite. With watercolor you need to work rapidly and in my case, work areas to completion. I paint with the intention to accept what I have painted and I am quite reticent to rework areas. With encaustic I generally need to take a moment to gather myself before beginning to work. I cannot work quickly and I must be willing to embrace that notion. Then, I need to constantly remind myself to breathe and pace myself. I often regard this approach as a form of meditation.



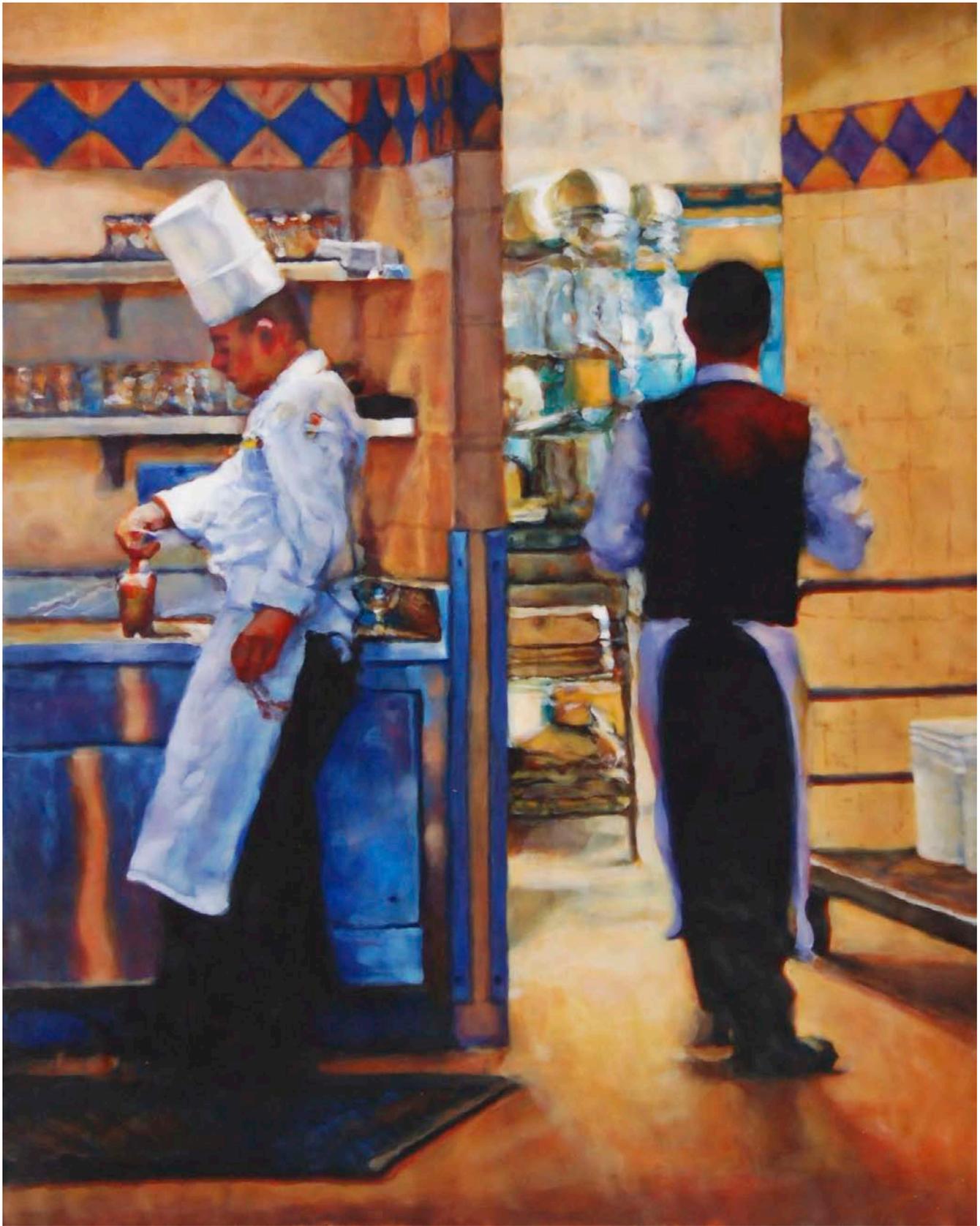




I start my paintings by doing a simple sketch with oil pastel on a gessoed panel of birch plywood. I prefer to work on a white surface probably because of my connection to the white of watercolor paper. Once I have laid down the information I need, I seal the drawing with a layer of wax. My initial layers of color are loosely applied with 1½” hake brushes, usually in highly dilute, primary colors. With each layer I cover the entire surface, and then fuse. I keep two palettes when working, one for my pigments, which I am quite particular about keeping as uncontaminated as possible. The other one is for color mixing. By the third layer, the complexity of the color development is beginning to transpire. I mix colors that when layered over existing hues will create a third color in the mind’s eye. I also begin to balance and compose the aspects of transparencies and opacities. At about this stage, I begin to include more opaque colors and add white. I use both zinc white for its transparency, as well as titanium white for its opacity. Once I begin developing the more complex aspects of a painting I transition into using brushes more appropriate for painting as I know it. I have always felt that the brush is one of an artist’s most important tools, and prefer working with flat sable brushes more commonly used for oil painting.







In my finished paintings I want the history of the process to be revealed. It takes multiple layers to complete a painting. Due to its strata like nature, you are able to look deeply into some of the areas within my paintings. This creates the most engaging sense of depth. Even when using opaque pigments, I dilute my mixtures so generously with medium that they attain an overall quality of transparency. Equally important to the application of paint is the fusing aspect of the process. Initially I cover my entire surface with a thin layer of pigment. This is not one smooth color layer, but rather many marks with many color changes. Between each thin layer I fuse. The fusing takes quite a long time, and almost resembles a dance. I place my painting on a rotating tray and move both the painting and the torch head at the same time. I gently touch the wax with the flame in a way that reminds me of a cat licking milk. Once I have finished a painting I like to rub the surface with the palm of my hand, giving it a glassy appearance.





IMAGE LIST: Karen Frey

1. *With a Chance of Rain* – encaustic on birch panel – 2011
2. *Richard* – encaustic on birch panel – 2010
3. *Portland Chimney* – encaustic on birch panel – 2010
4. *Frank VII* – encaustic on birch panel – 2010
5. *Rain in London* – encaustic on birch panel - 2011
6. *Maybe* – encaustic on birch panel - 2011
7. *Chefs at Work – V* – encaustic on birch panel - 2011
8. *Roger's Autoworks* – encaustic on birch panel - 2012
9. *Sunday News* – encaustic on birch panel – 2012
10. *Chefs at Work – VII* – encaustic on birch panel - 2012
11. *Autumn Birch* – encaustic on birch panel – 2013
12. *New Year's Parade* – encaustic on birch panel - 2013



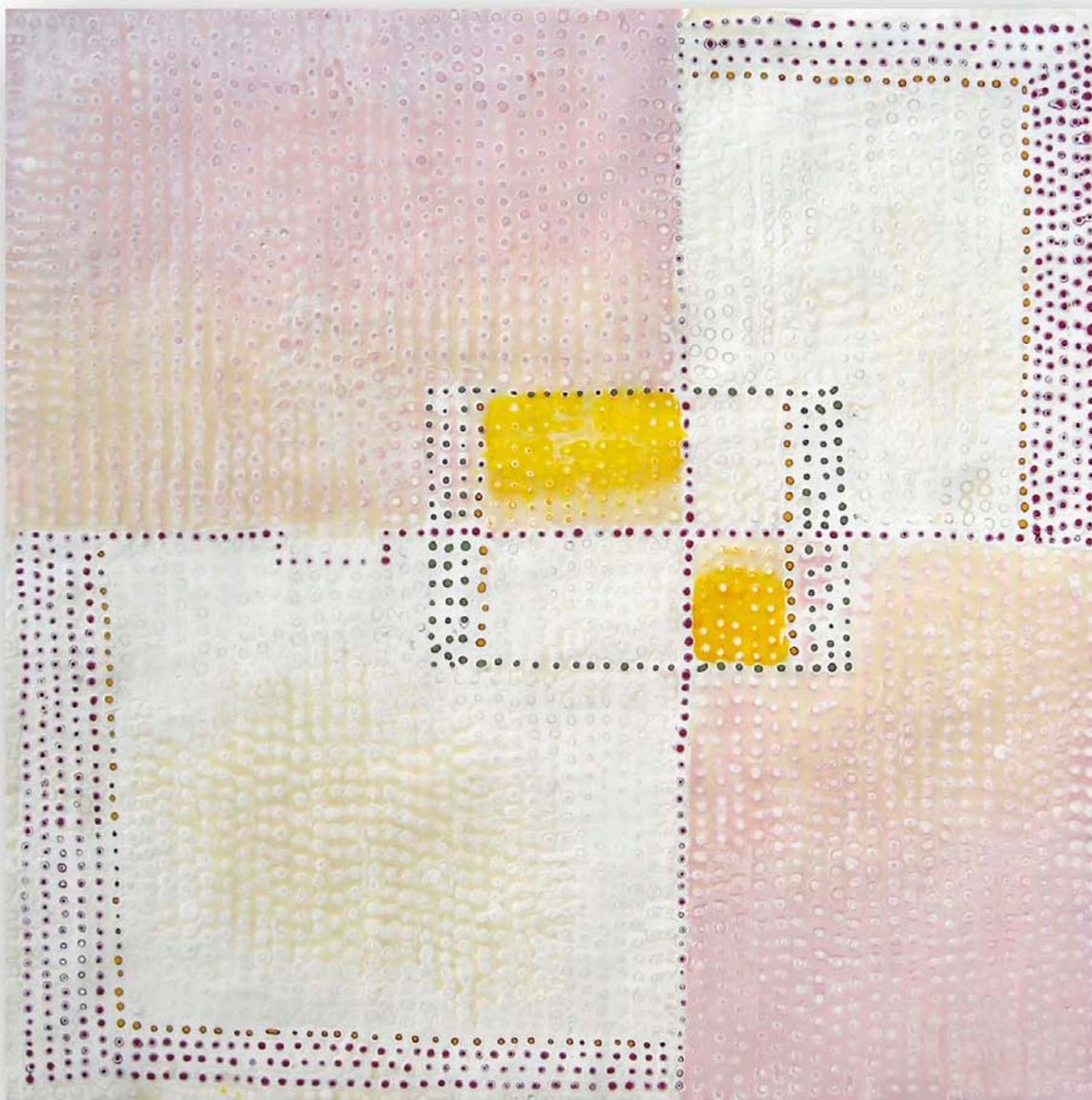
It took me thirty years to become the painter that I am today. And while most of those years were devoted to painting in watercolor, I now regard that time as an apprenticeship of sorts. I formed opinions and developed sensibilities that defined me as an artist, not a watercolor or an encaustic painter. I simply paint, and what a long, strange trip it's been.

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# A Sense of Place

## Eileen P. Goldenberg



Dwelling 4, encaustic, 30"x30"x3"

I was born in Brooklyn, New York. My parents didn't really encourage me to pursue being an artist, but I ignored them and continued in my practice of making art. I have studied photography, drawing, ceramics and painting. Encaustic is the perfect medium for me, creating the translucent layers that allow me to build my work; it serves as the conduit that carries my ideas.

Over the years I have developed a system for painting. This system allows me to have a foundation to begin and then gives me the freedom to veer off in new and exciting directions.

I wake up early each day wanting to draw, sketching out ideas, creating as many variations as I can think of before I begin to paint. Hundreds of sketchbooks are filled with more ideas than I could ever realize; it gives me a quick way to see an idea. As I paint, I can choose elements of the drawing, sometimes combining these aspects.

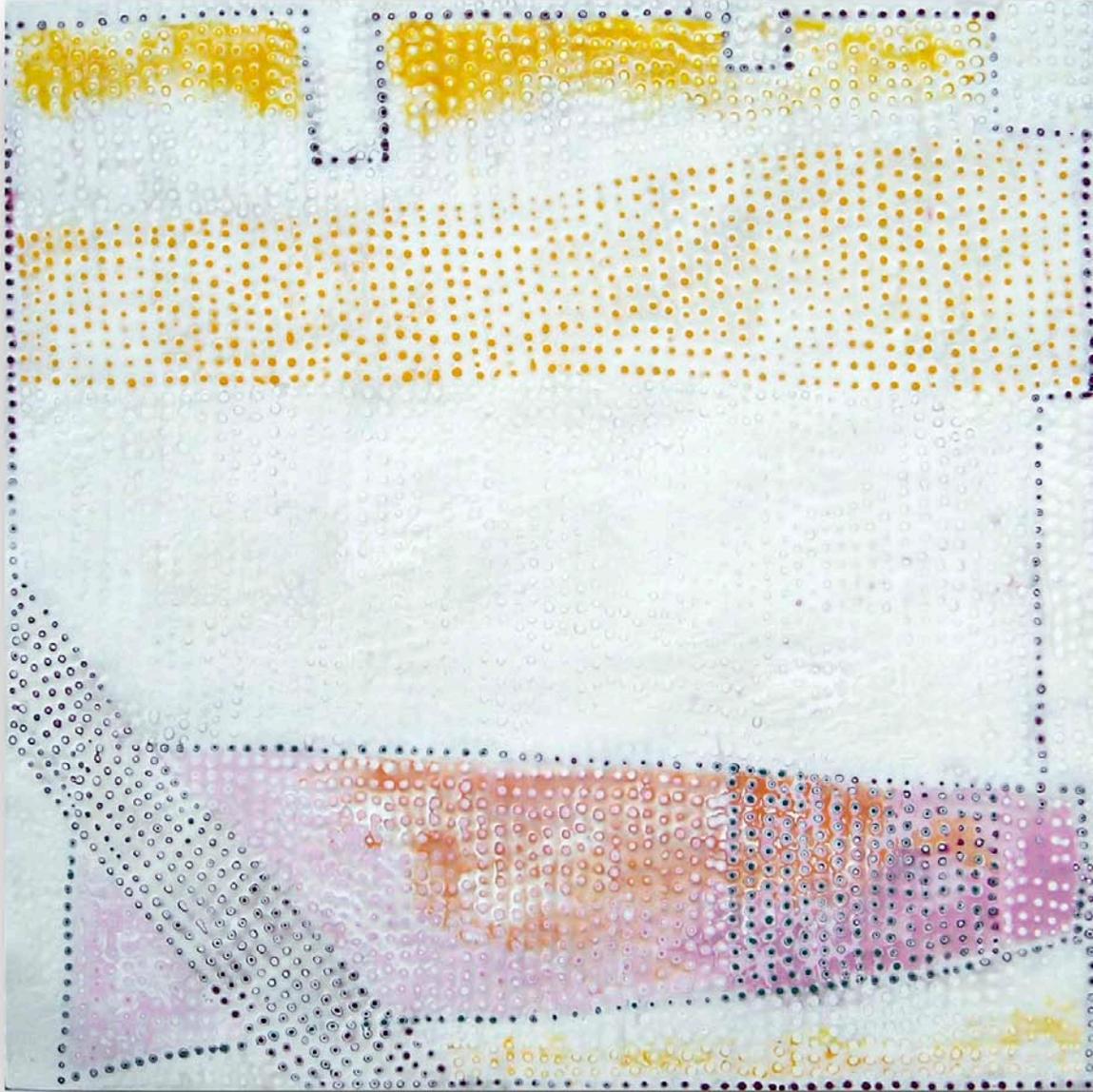
My work follows how I feel, investigating the triggers that initiate memory and the relationships I have with others, expose feelings are expressed in my work.

I am affected by the changing characteristics of spaces and streets. As I walk around, I observe the world, which gives me random shapes and shadows that speak to me. Seeing art in galleries and museums inspires me as an artist. I read everything I can find, watch videos, talk about art, think about art; it is my purpose in life.

The newest series, Dwelling, is somewhat structured, and has boundaries that surround shapes that overlap and line up to the edges. I add color, using it innately, choosing ones that correspond to how I feel each day. Yellows, pinks, greens have enhanced my work of late.

I subtract, reduce and distill my concept until it reaches its simplest form, yet maintain the complexity of visual surface and depth.

“Art is a concrete result of the artist's subtle feelings” Agnes Martin



Dwelling 27, encaustic, 30"x30"x3"



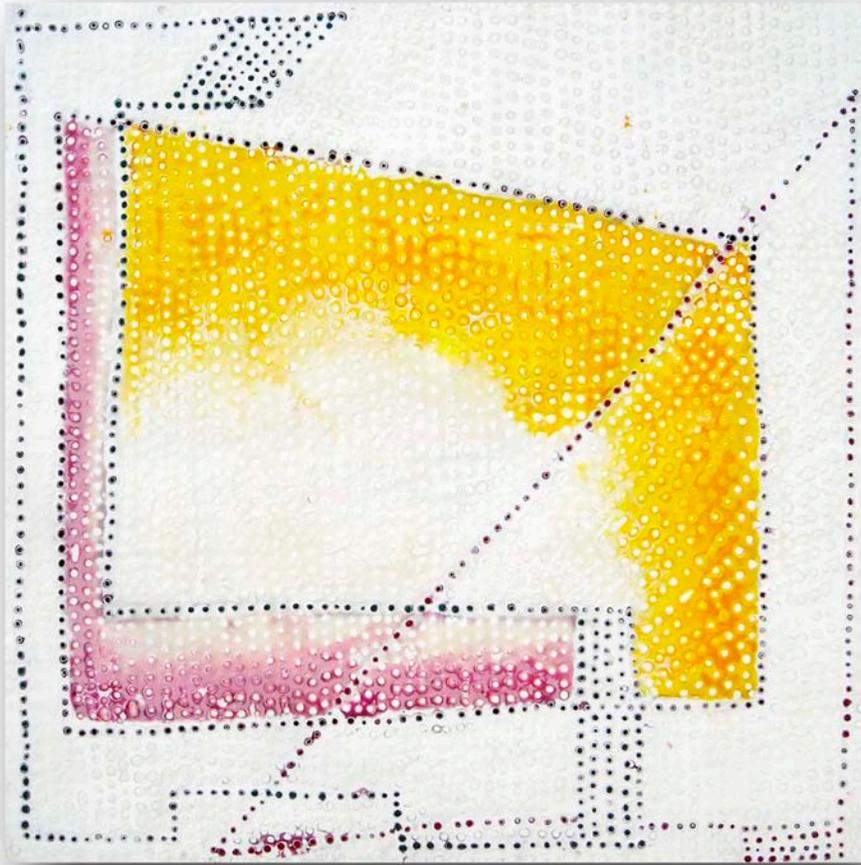
Dwelling 5, encaustic, 24"x24"x3"



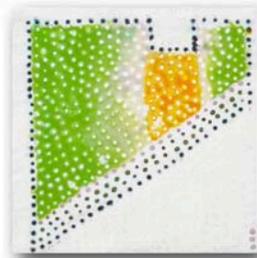
Dwelling 5A, encaustic, 24"x24"x3"



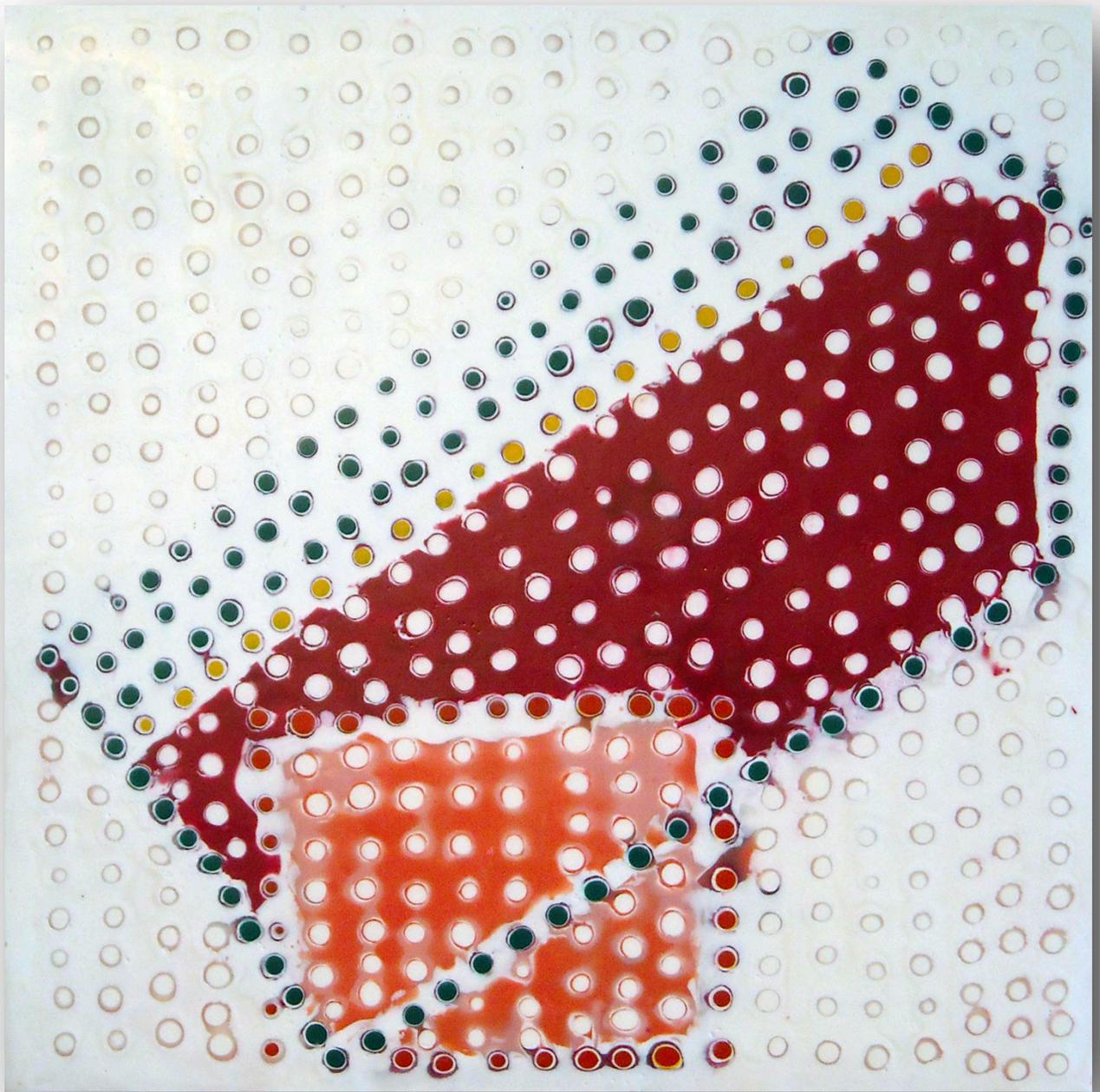
Dwelling 34, encaustic, 24"x24"x3"-



Dwelling 37, encaustic, 30"x30"x3"



Dwellings, encaustic, Grid of 12"x12"



Dwelling 30, encaustic, 12"x12"x2"



Eileen P Goldenberg

I went to the Brooklyn Museum Art School (sadly gone now) when I was in junior high school and continued taking art and photography classes in high school. College was NYU School of Design and then Alfred University, where I studied Ceramics, and received a BFA in Art. Iowa was my next destination for graduate school, where I attended the University of Iowa and received an MA and MFA in Photography.

In 2013 I was awarded the La Vendeene Award for Artistry from International Encaustic Artist. I have received many grants such as the Individual Grant from the San Francisco Arts Commission in 2007. I have had many solo shows in galleries and been included in juried museum exhibits nation wide. Over the years I have been invited to jury and curate. I present lectures, such as “Wax Included” at the national encaustic conferences.

Since 1980, I have lived in San Francisco, with Judith, my wife of 21 years and our dog, Lobos.

My new book: Eileen P. Goldenberg, Paintings is available at:  
<http://www.magcloud.com/browse/issue/739426>

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My ceramics are available at:  
<https://www.etsy.com/shop/GoldenbergCeramics>



# Shawna Moore

I'd like to begin by sharing  
one of my favorite quotes with you:

Security is mostly a superstition. It does not exist in nature,  
nor do the children of men as a whole experience it. Avoiding  
danger is no safer in the long run than outright exposure. Life  
is either a daring adventure, or nothing.

~ Helen Keller



1



SO THE STARTING QUESTION IS WHY DO WE FIND OURSELVES SO TIMID AND CAUGHT UP IN THE TRAPPINGS OF WORRY? MY ARTIST STATEMENT FROM THIS YEAR REFLECTS MY MUSINGS ON THAT VERY DILEMMA:

Radiant, vulnerable, rhythmic, suspended in fear—I pack emotions of the day into each wax surface of light, color, form, and texture. Every mark I make is a synthesis of me. It's as if I'm saying, "Here's a day," and then I seal it in.

It's not easy being an artist. I do not live without fear. But I've learned to sense its approach, stand with it, and engage the internal battle. To dissolve its hold, I go where fear can't: the unknown. Still, at times I'm lured into repeating known successes—to let them influence new work. But they are not my refuge.

Delving into new territory is the antidote to my greatest fear: that the work becomes predictable, boring, and inauthentic. Those descriptors can't survive the unknown. So I've no option but to pursue it and continue my contemplative journey to transcend fear—the place where intuition guides my technical skill, inventive spirit, and life intentions onto the canvas, liberating what needs to be said.

Even so, fear is sneaky. It wafts in and out of consciousness. So I've learned to use it as a source of energy, for the way to the other side of fear is to make a move. Sometimes a simple one is all it takes. I'll pick up a torch or scraping tool. Move my hand across a painting, striking a simple horizontal line. With that, I am immediately beckoned into uncharted artistic territory and an expansive narrative—delineations of land and sky, weather and water.

Using the language of visual expression as my ally, I etch and scuff my way through layers of wax and explore mysterious dualities. Fear and its absence. A panoramic split of land and sky. Ancient patterns of weather and water. Unpredictable territories, all. I will experiment and watch, listen to their narratives, let them be my master, and experience them fully.

THE WORK ALWAYS LEADS THE WAY. RECENT PAINTINGS FROM MY LAST EXHIBITION SPEAK TO THE QUALITY OF WAX, UNIQUE COMBINATIONS OF MATERIALS, AND THE SPACIOUSNESS THAT WORKING LARGE ALLOWS.

Titled Second Wind, the show and the same named painting revisits previously explored techniques and color combinations. I have been painting vigorously with encaustic for over ten years, and the energy that is required to keep the paintings moving forward visually with freshness is exhausting and frustrating at times. Fortunately with hot wax, it is difficult to replicate the same thing more than once, so each painting becomes a cousin or shadow of the last but not a replica. I try to be consistent in the work without the work becoming derivative, yet knowing fully that I am influenced by the work of others, art history and even my own habits. Torrent, Tempest and Second Wind are all made with panels that have random drips and marks directly onto the panel. I then spread light colored layers of wax over these drips and marks. From there, I see what emerges and those responses helps direct the theme and composition of the painting. I never actively know what a painting will look like when it is done. They always surprise me!



3

I CONSIDER MYSELF LUCKY TO HAVE MET MY PRIMARY TEACHER ELLEN KOMENT AT A TIME WHEN ENCAUSTIC PAINTING WAS STARTING TO ASCEND IN POPULARITY. ELLEN SHOWED ME GOOD TECHNIQUES, SPOKE IN THE LANGUAGE OF DESIGN, AND URGED ME ON WITHOUT TRYING TO TELL ME HOW OR WHAT I SHOULD PAINT.

Students contact me often wondering how to get a grasp of this sometimes frustrating material or how to get their foot in the door with studio practice and gallery representation. I use the same template as Ellen and throw in a bit of the wisdom I have absorbed from my yoga teacher and the yoga tradition. It takes regular practice, showing up especially when you don't want to, and a belief that you are involved in a process or experience that is greater and more involved than yourself. As a teacher, I try to guide students into their own areas of expression rather than trying to turn out carbon copies of myself.

There are some basic techniques that are helpful for working in encaustic. I have taken several of these basic techniques and produced a set of online video tutorials. My hope is that if someone is interested in my techniques or teaching, they can preview my teaching style online from anywhere and begin their encaustic journey without having to travel to a workshop. I also enjoy working with artists one on one. I have helped painters conceive imagery for groups of work, create artist statements, apply for exhibitions and worked in tandem on completing large paintings. My private workshops with students are now the bulk of my teaching time.

I AM ALWAYS TRYING TO EVOLVE AS A TEACHER AND ARTIST.

I have traveled throughout the west and southwest and recently all over the world meeting artists and teaching. These adventures have brought freedom and joy to both my artistic and personal life. As I transition away from a decade of aggressive traveling and teaching, I am hoping to pass the torch on to a small group of teachers who are interested in maintaining the passion and wisdom that has informed my work and involvement with students. There are many benefits of teaching workshops from your studio or traveling to regional art centers. The time that you can reserve for your own art making is the

most important. This continued practice with your own work is the basis for the inventions and energy that you will bring to your students. In the world of yoga, the practice itself is revered as the ultimate teacher. The daily ritual of coming to the mat (or art studio) becomes the testing ground for all your inventions and theories. Following close behind an established teacher or tradition is also key. Self-study (or svadhyaya, a yoga term) is also of great benefit. Get to know yourself, the art you like, read lots of books, discover new artists, travel, stay open and maintain a curious mind. If you are interested in taking your understanding of art, the student teacher relationship and modern encaustic to a new level, consider the upcoming Encaustic Teacher Training/Advanced Study with me in my Montana studio. I'd love to help you envision and become the teacher you have always dreamed of being!  
<http://shawnamoore.com/encaustic-teacher-trainingadvanced-study/>



(Shawna demonstrating at a workshop in Jenny Learner's Chicago studio)

In addition to the Teacher Training program in 2014, I have a new book of my recent paintings. These are self-published catalogues which trace my visual expression over the years. There are now three in the collection and they are available on the website.  
<http://shawnamoore.com/videos-books>

My biggest teaching project to date is the online video tutorials. They were a huge time and financial commitment. I still find myself adding comments to the written comments that come as part of the purchase. Also available on the website, they guide students through the techniques which I have found are the most effective and/or misunderstood. Please take a moment to watch the preview:

<http://www.youtube.com/watch?v=RrGaGi5rAy0>

The paintings of 2013 reflect a desire to take on a bit more recognizable imagery. In my teaching, I warn students to not let the wax paint become their master. You can experiment and watch, but at some point you need to take the reins and drive the imagery and materials into the direction that is an expression of your own experience. Red wax melted at a certain temperature, scraped, fused, and marked emerges as a similar product among artists performing the same techniques. This is the basic starting point. It's what you do with the basics that matter. How much of your baggage or vision can you unpack into each wax surface? What do you need to say and how are you going to say it? These are the concerns of the fine artist. It's more than technical, it's personal.



4



5

“In Moore’s new piece, Sky Map, there is the clearly delineated split of sky and land. The land stretches across the surface in striations, barely masking the depth of earth and soil, creating a rolling rhythm of working the land. The sky moves and undulates, darkness mixed with blues, like a storm rumbling so loudly you almost step away from it. A contained movement embedded with anticipation, maybe even a little fear in the lines and gouges filled with ink and covered with wax, suspended in the moment.

It is this yearning for challenge, to speak in the words of color, to convey her breath through layers of thin, thin wax that we come away with not just the feeling of having seen Moore’s work, but of experiencing it fully.”

Taken from Big Sky Journal (Summer 2013), “New Directions: Shawna Moore,” by Michele Corriel.



Shawna in her Whitefish, Montana studio with Central Axis, 40x60, encaustic on panel, 2013)

## BIOGRAPHY

Shawna Moore lives and works in Whitefish, Montana and is a recent recipient of her second Montana Arts Council “Strategic Development Grant,” the Catto Scholarship at Anderson Ranch Arts Center in Colorado and a scholarship invitation to the International Encaustic Conference in Provincetown, Mass. She has exhibited in solo exhibitions at Circa Gallery in Minneapolis and Darnell Fine Art in Santa Fe. Her numerous group exhibition include inclusion in the last two Montana Triennials and the Northwest Encaustic Invitational, both at the Missoula Art Museum. Corporate collections include the M.D. Anderson Cancer Treatment Center in Houston and the Zane Ray Group in Whitefish. She recently completed a group of encaustic paintings for a two person show with her friend and painting mentor Michael Kessler at Gallery MAR in Park City.

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## Shawna Moore Image List:

1. Torrent, 50x40, encaustic on panel, 2014
2. Tempest, 50x40, encaustic on panel, 2014
3. Second Wind, 50x40, encaustic on panel, 2014
4. Sky Map, 40x40, encaustic on panel, 2013
5. Water Map, 40x40, encaustic on panel, 2013



1



Calm After the Storm  
Melissa Rubin



2

The spaces I create in my paintings are intended to evoke longing and loss, while hinting at expansiveness and possibility. Through a process of embedding my photos and layering encaustic and paints, my intention is to renew these damaged spaces and to bring attention to not just the ground they are planted on, but also the space above and around them. Through creating intense and turbulent skies my aim is to bring a sense of calm and wisdom to these spaces: they have stood the test of time and are content, confident in who they are, no need for fanfare. They are places to come to rest, both physically and emotionally, allowing the viewer a moment to reflect, looking upward as well as inward.



3

Living by the ocean in Rockaway Beach in New York City, has greatly influenced my art: from the light and tones of the open sky, beach and water, to the abandoned barracks, bunkers and ammunition sheds at an old Army base, Fort Tilden, in nearby Gateway National Park. My recent series of encaustic mixed-media works focuses primarily on this neglected and damaged architecture, as well as on elements found in nature. My creative process begins with capturing images of these buildings with my camera. This allows me to step back and see the physicality of these structures for what they are: alone, hollow, crumbling, what once was possible, full of potential. The buildings act as proxies for personal, emotional states and, in a sense, they each become a self-portrait.



Having experienced, first-hand, the intensity of the changing weather patterns when Hurricane Sandy hit Rockaway in October 2012, it is as if a new 'compass' is needed to navigate through my creative process. My goal is to communicate the physical and emotional trauma of natural disaster, the powerlessness that ensues, yet seeking avenues for healing.



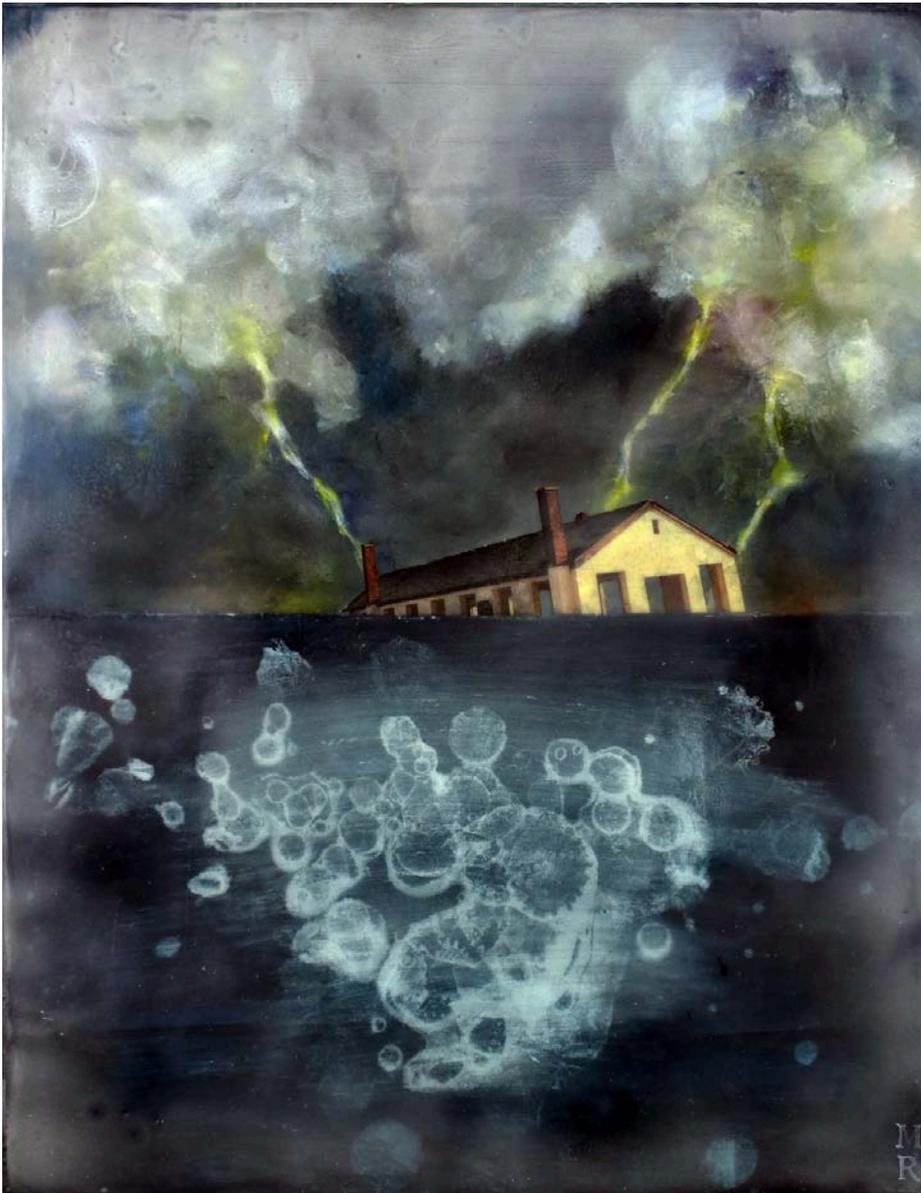
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One building in particular, the barracks, has figured largely in a few of my paintings (see 'The Temple'). It is a completely hollow form, and for me, represents an emotional void. When Sandy was predicted, my painting 'Sinking' was in progress. This painting was a direct experience, yet after the storm I felt a chill at the prescience of the image; an overwhelming sense of, not just an emotional, but also a physical sense of being overwhelmed. It is hard to imagine how to move forward after the trauma inflicted by the intrusion of a feeling into a visual image helped me articulate something that was beyond words. Around me, moving on seemed like an impossibility.



6

my paintings (see 'Abandoned' and 'My  
personal space. Prior to the storm, before  
emerged from an intense emotional  
it took on new meaning. There was an  
sinking as a result of Sandy. It was  
intensity of that night. Putting this  
and words. With all the destruction



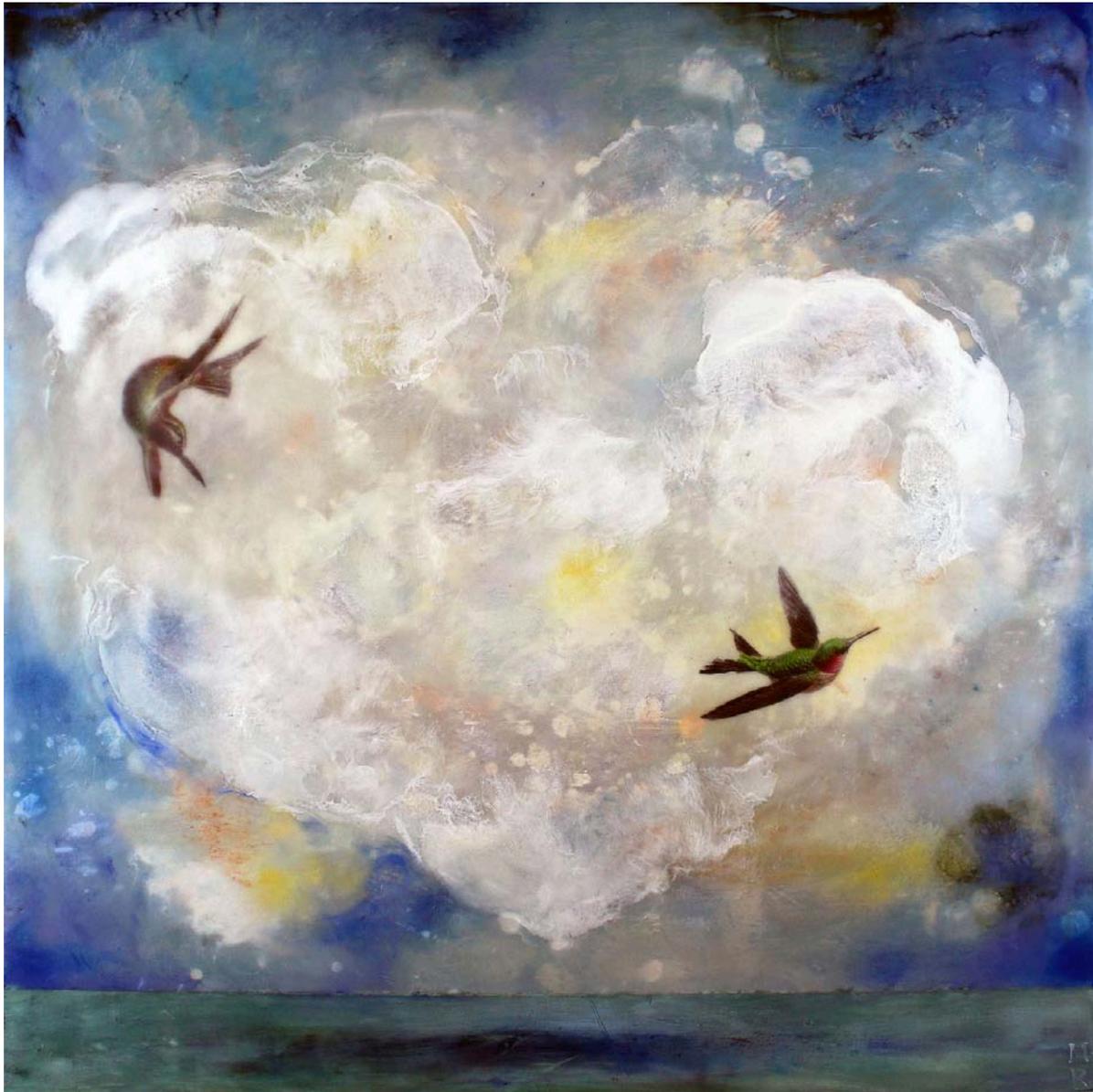
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Although the barracks has withstood the test of time for decades, I was certain the fourteen-foot surge had brought it down that night. The ocean destroyed beach-front homes, blasted the boardwalk and sea walls to bits, flattened the dunes, flooded just about every home on the peninsula, but the barracks, somehow, amazingly remained: still intact, still steady, still there. Seeing this structure still standing, knowing first-hand the intensity of the force that was thrust upon it during the storm, left me awestruck. That fortitude was the inspiration for 'Survivor'. This painting speaks to the inexplicable force that has helped motivate me, and the whole Rockaway community, to move forward and begin the healing.



8

I was recently invited to show my work at the Burgdorff Gallery at Southern Vermont College in Bennington, Vermont. The gallery director, Gregg Winterhalter, was drawn to my work because of my use of encaustic, but he also was moved by the theme of my paintings. Putting this solo exhibition together, which I titled 'Still/Standing', was similar to telling a story. A narrative began to form: a calmness leading up to chaos and settling back into calm. Seeing my work displayed in the gallery's impressive high-ceilinged room, allowed me to see my emotional progression over the last year and a half, and to see I have embraced the loss and change.



My work continues to evolve and it is moving into more of an exploration of the natural environment where I live. By looking to the ocean, the sky, the sand, and to the forces that were so awe-inspiring that night in October 2012, I am finding a perpetual and primal beauty. What concerns me now is the world I cannot see. What is happening below the water, below the surface? The levels and strata of life beyond my perception is what intrigues me and is finding it's way into my new paintings. The primordial forces, which have been with us since the beginning of time, urge me into action.



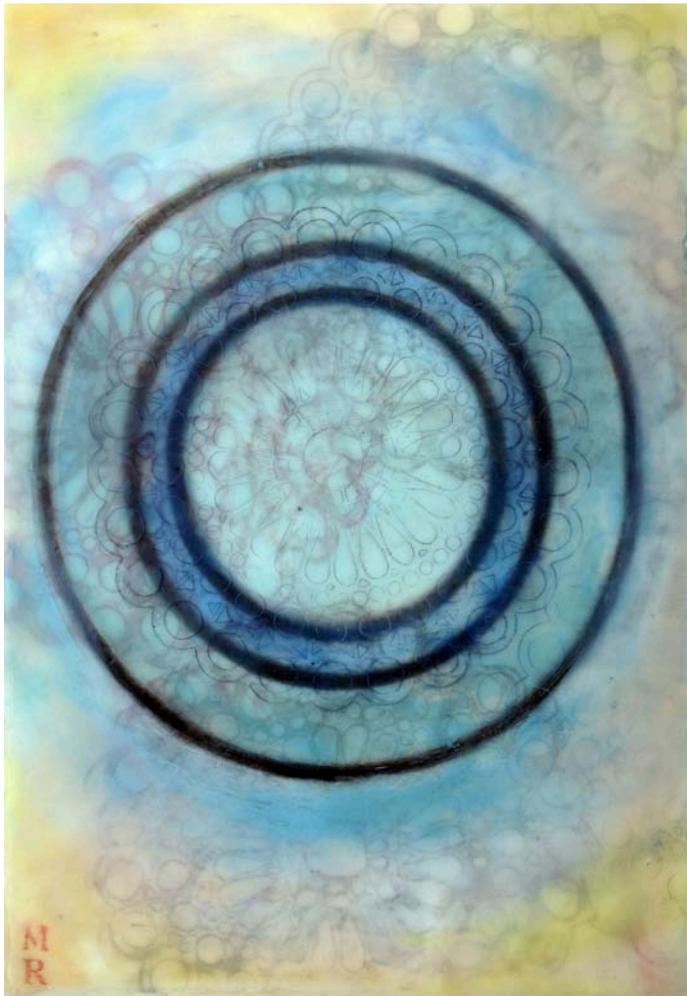
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My painting, 'Primordial Tangle (Flower Tornado)', erupts with a whirlwind of energy, creating a vortex of 'muck' from the underworld. A young child was in my studio as I was completing this piece, and exclaimed, 'it's a flower tornado!'. I was stunned that this five-year old got it. He totally understood the energy that I intended for this piece. Hence, I added the subtitle, 'Flower Tornado'.



11

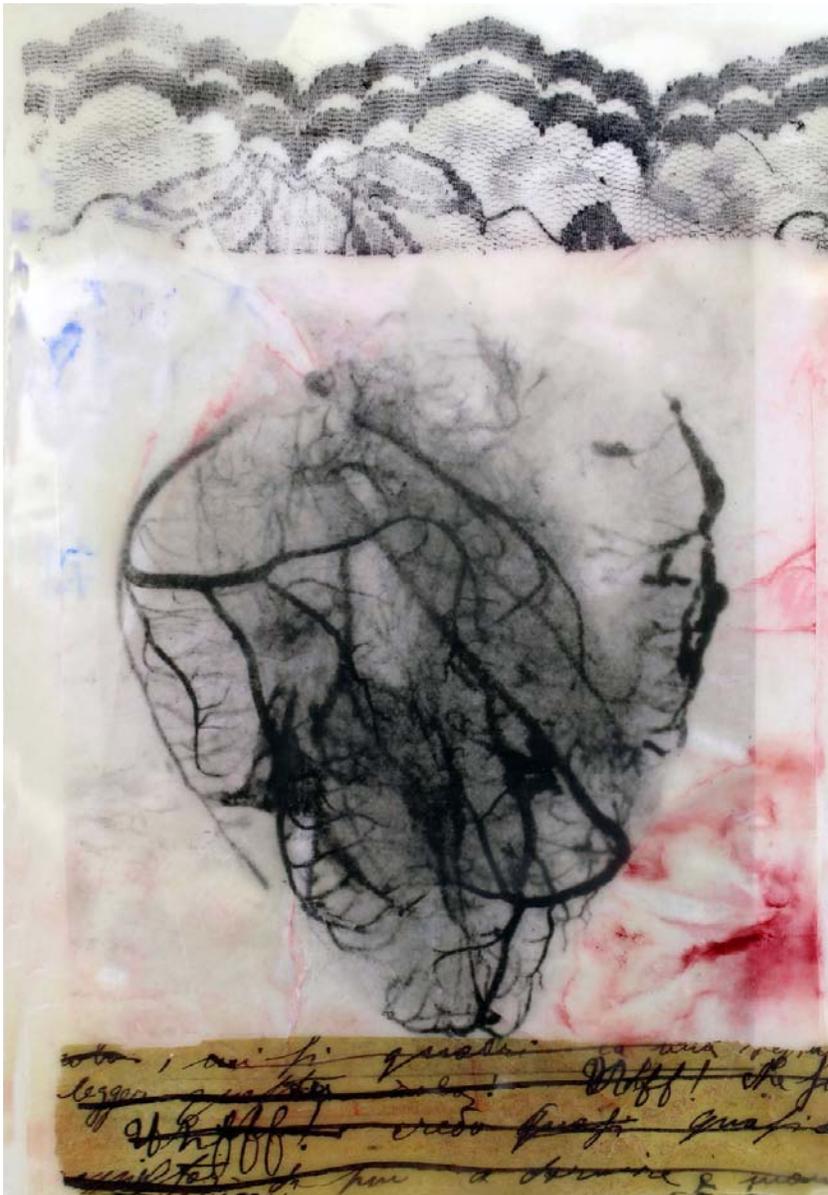
‘High Tide’ speaks to the levels, the layers, the lines I see on the beach as the tide recedes and advances, but also the water and sediment below the surface, the movement and energy involved in the changing of the tides.



12

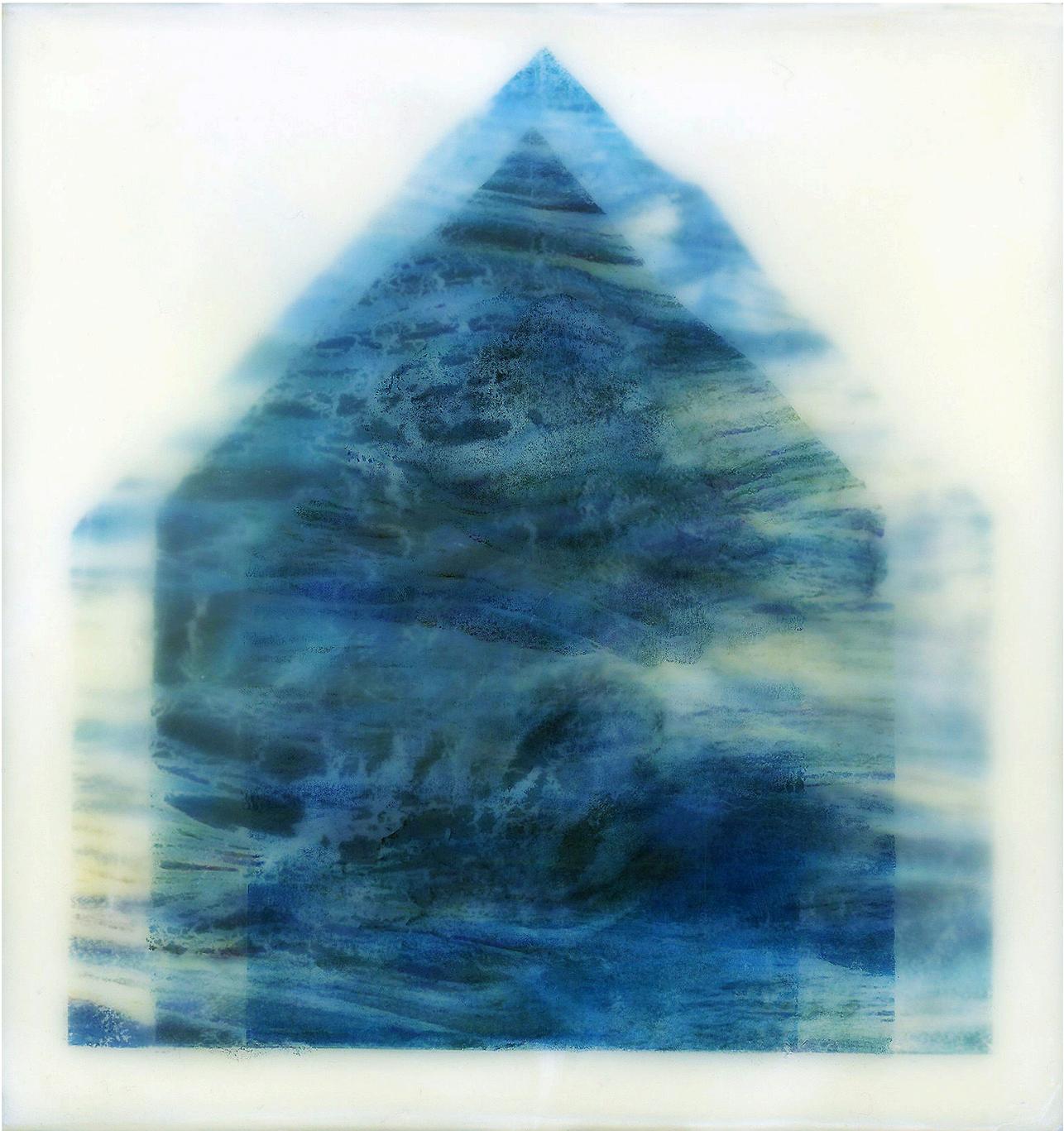
In connection with the ebb and flow of the water, the phases of the moon influence the gentleness or the intensity of the tides. The ferocity of Hurricane Sandy was based on the convergence of conditions that were extremely unusual: the storm system traveling up from the south, a storm system traveling down from the north, the arrival of the storm at high tide, and the full moon. These four elements came together in a way that created what meteorologists were referring to as a 'Super' storm. I've often wondered, if one of those conditions hadn't existed, would the storm have proved to be as powerful? Would it have created the surge that came on with such force, people were literally running from it, as if running from a tsunami? 'Full Moon' alludes to the rising up, the inundation, the flooding, the overwhelming force that created a literal sea of loss.





14

As I move forward, I realize I am still processing the trauma inflicted by the storm. It has dredged up emotions connected to other traumatic events and losses in my life over the last few years. From the events of 9/11, when I worked less than a mile from Ground Zero and could feel the ground shake as the towers fell, to the ending of my long-term marriage, and the subsequent loss of a social community that anchored me for years, my art has come to be a place where I allow memory and experience room to expand, collapse, merge, overlap and redefine itself. Within my process, I am creating a home for the experiences that shape me, thus giving form to my art.



15

I have been fortunate to be able to promote awareness and appreciation of art that utilizes encaustic. My current one-woman exhibition, at the Burgdorff Gallery, is a first for an encaustic artist there. I look forward to another solo show of encaustic work at the John Molloy Gallery [<http://johnmolloygallery.com/>] in New York City opening September 13th, 2014. There have been very few, if any, all-encaustic shows in galleries in New York City, and the John Molloy Gallery will be in the forefront of what will hopefully be a new and growing awareness and appreciation of encaustic art. Hope to see you at the opening!

## Melissa Rubin Bio

Melissa Rubin is a visual artist, and art educator, living and working in Rockaway Beach, New York City. She holds a BFA from the School of Visual Arts and an MEd. in Arts Leadership from Bank Street College, both in New York City. She sits on the board of the International Encaustic Artists Organization as Director of Education. Melissa has exhibited her work in group and solo exhibitions. Her art is in the permanent collection of the Encaustic Art Institute in New Mexico, has been used on film sets, and many of her works are in private collections in the United States and Europe.

In late October, 2012, the Rockaway Peninsula was inundated by the 14 foot surge of ocean from Hurricane Sandy. Her home was severely damaged, and her studio uninhabitable for months, yet Melissa coped with this transformative experience through her artistic expression. In the aftermath of the storm, Melissa became emblematic of artists surviving the devastation by creating art. Her work was included in the New York City exhibition *After Affects: An exhibition of Work by Artists Affected by Hurricane Sandy*, organized by the New York Foundation for the Arts. She was interviewed for CBS *This Morning* and her painting 'Sinking' was featured in April 2013's *ARTnews Magazine*, in the article 'When Storm is Collaborator' by Rachel Wolff. Melissa is the recipient of a New York Foundation for the Arts 'Hurricane Sandy Relief Grant' and was also recently awarded a grant from the Pollock-Krasner Foundation. Melissa will be exhibiting her work in a solo exhibition at the John Molloy Gallery in New York City in September 2014. Her work can be viewed at: [www.melissarubinart.com](http://www.melissarubinart.com)

## IMAGE LIST FOR 'CALM AFTER THE STORM' BY MELISSA RUBIN

1. *Perfect Sky* Encaustic on wood panel, 10"x18", 2013
2. *Oasis* Mixed media encaustic on wood panel, 11"x14", 2012
3. *Sanctuary* Mixed media encaustic on wood panel, 11"x14", 2012
4. *New Compass* Mixed media encaustic on wood panel, 16"x16", 2013
5. *Abandoned* Mixed media encaustic on wood panel, 11"x14", 2012
6. *My Temple* Mixed media encaustic on wood panel, 11"x14", 2012
7. *Sinking* Mixed media encaustic on wood panel, 11"x14", 2012
8. *Survivor* Mixed media encaustic on wood panel, 12"x16", 2013
9. *Rolling In* Mixed media encaustic on wood panel, 16"x16", 2013
10. *Primordial Tangle (Flower Tornado)* Encaustic, ink on paper mounted on wood panel, 20"x20", 2014
11. *High Tide* Encaustic, graphite, powdered pigments on paper mounted on wood panel, 12"x16", 2014
12. *Blue Moon* Encaustic, graphite, powdered pigments, ink on paper, 8"x11", 2014
13. *Full Moon* Encaustic, ink, powdered pigments on wood panel, 16"x20", 2014
14. *Transparent Heart* Encaustic, collage, ink on paper, 8"x11", 2014
15. *Waterhouse* Encaustic, ink on wood panel, 7"x7", 2013







## Texas WAX: A Transformation from Hive to Colony

Michelle Belto

From my experience over the years with various non-profit organizations, I have found that three key elements must be in place for that organization to endure and grow: Good leadership, a strong sense of volunteerism and a built in path to growing the organization. From its beginning and throughout its many transformations, Texas Wax had all three of these pillars in place.

Given the huge geographic area of our state, it is no wonder that Texas Wax began almost simultaneously in each of the four major metropolitan areas: Houston, Dallas, Austin and San Antonio. Like many professional groups, the organization started with artists needing to connect with other like-minded artists.

### The Beginning..

In 2007 two Texans who had been working in encaustic for several years attended Joanne Mattera's first conference at Montserrat College of Art. Gwendolyn Plunkett from Houston and Deanna Wood from Dallas didn't meet one another at the conference, but as the only two Texans who attended, they later followed up with one another and began to discuss a collaborative all-encaustic exhibit for the spring of 2008. As adjunct professors at their local community colleges, they saw an opportunity to connect with the College

of Art Association conference that would be held in Dallas at that time. The talk led to a vision of a locally based artist communities who would gather to share information, build camaraderie, exhibit and educate...and possibly, down the road...come together for some cross-state programming.

About that time, Sharon Kyle Kuhn opened Bay 6 Studios in Austin. She had been using wax in her large scale multi-media work for several years and began a search for more information. Inspired by what Houston and Dallas were doing, she opened her studios to artists in the Austin area for an initial meeting of the minds. I was a newcomer to encaustic painting, but had been looking for a color process to use on my handmade paper canvases. A week before that initial meeting in Austin, I stumbled upon Sharon's website and drove up the interstate ninety miles to meet with what was to become a fledgling Texas Wax. I started San Antonio Wax six months later.

## Becoming Texas Wax...

By the spring of 2009, Texas Wax had almost 100 statewide members and had become a thriving organization with four distinct groups operating independently, connected by common goals. With a growing camaraderie, local shows became invitational shows. Dallas Wax issued an invitation to the rest of the wax communities in the state to participate in the show "Global Swarming," a well-publicized art exhibit that became a featured event at the 2008 Texas State Fair. Later that year Austin Wax held an invitational fund raising show at Bay 6 Studio Gallery. In the spring of 2009 Houston Wax hosted the first joint Texas Wax statewide juried show, held at M2 Gallery. The evolution from four independent groups within the state to a state-wide affiliation seemed to be the next logical step and a natural outgrowth of the enthusiasm and volunteerism of a growing organization.

Under the direction of Kristy Darnell Battani, a copyright lawyer and member of Austin Wax, Texas Wax officially became an entity. Within the year, Texas Wax obtained its non-profit status. The four founders of the different groups within Texas Wax became part of the executive committee and began to meet quarterly rotating between the four regions of the state. Non-profit status allowed us to receive private and public donations, protected us as members from personal liability and set up a corporate structure to allow for the greater running of the organization. As a professional artist's organization with a growing membership we were now able to organize larger exhibits, offer workshops and presentations, set up a website and begin to think of statewide and regional retreats and conferences.

## Going National...

The expansion of Texas Wax mirrored the expansion of the International Encaustic Artists (IEA). What had once been a small regional California association was now becoming a strong professional arts association with a governmental structure in place to address the many issues associated with an international membership. With a similar mission of raising awareness and interest in the art of encaustic painting through exhibitions, publications, and educational experiences, the Texas Wax board began to explore the possibility of some affiliation with IEA.

When IEA introduced its chapter program in 2011, Texas Wax could visualize itself as either a Texas-wide chapter or separate more local chapters of this larger organization. Feeling that we were duplicating efforts with a state structure when a national structure was available, the Texas Wax Board began negotiations with IEA to become a chapter. The executive

board members from Texas Wax were incorporated into the Board of IEA and took on duties to smooth the transition between the two groups and to provide volunteer service to help with the huge influx of additional members.

Since Texas Wax/SA was already in the preliminary planning stages for hosting a regional conference in San Antonio in 2012, the now IEA Texas Wax/SA chapter took on the responsibility of organizing the annual IEA retreat. This move of the event outside of California and the Northwest was in sync with an increasingly greater national and international IEA presence and signaled a major change in the organization. To reflect its changing identity, the IEA board adopted a traditional conference structure for its annual gathering and renamed it IEA encaustiCon®. With the conference coming to Texas and bringing with it fellow artists from Canada, Mexico and all parts of the US, Texas Wax came full circle in its transformation.

### A Post Script....

As I said at the opening of the article, three pillars of a strong organization are good leadership, a strong sense of volunteerism and a built in path to growing the organization. As I look back on the history of Texas Wax, I am struck by how important a role R&F has played in the growing our Texas encaustic community. Unlike other professional arts organizations whose members study such disciplines as watercolor or sculpture then join corresponding professional organizations, most of us who now work in wax were not exposed to the medium in our BFA or MFA programs. We have had to rely on the pioneers among us who stumbled “into” encaustic and then seek knowledge from books or from paint makers. Early on, Richard Frumess of R&F Paint realized that an educational component was integral to the business. In talking to the artists for

this article who were foundational in forming Texas Wax, I discovered that most, if not all, of our pioneers were R&F trained...and they, in turn, trained others in our universities and colleges, in our art centers and in private workshops around the state. I believe that one of the primary reasons that Texas Wax—in all of its incarnations—grew so rapidly was the fact that so many of our members had a strong foundation in the medium. Special thanks to R&F Paints and to some of our early mentors....

Roxy McCloskey, senior lecturer and professor at University of Texas San Antonio and Trinity University, turned to R&F in the early 1990's for information about the materials and the process. Years later, as a director of Majestic Ranch Art Foundation in the Texas Hill Country, she remembered her experience with R&F and invited them to bring their new regional teaching program to Texas. The location of the school in Central Texas provided an opportunity for artists statewide to receive a strong grounding in the medium.

Robert McGehee (RIP) became interested in wax early in 2000. He, too, went to R&F to study and began working in the medium and teaching its process to his students at the Lone Star College-CY-Fair Campus. Along with Gwendolyn Plunkett an adjunct professor at the same college, he was one of the founding members of Texas Wax/Houston.

Bonny Liebowitz who, along with Deanna Wood, began The Encaustic Center in 2009. This space continues to host a full complement of workshops, visiting artist classes and gallery shows and continues to be a strong encaustic influence in the state.



Inaugural meeting of San Antonio Wax in 2008



Post card for the first show in 2008 featuring work from Dallas and Houston -- the first encaustic show in



Chapters in Texas often cover large geographic areas. This recent meeting had members from San Antonio, Kerrville and Bulverde attending.



Michelle Belto  
17 z 11x 7.5 inches  
wire, plaster, encaustic, oil, shellac,  
found wood and horn

Photo Credit: Ansen Seale

## Michelle Belto

[www.michellebelto.com](http://www.michellebelto.com)  
[Wax and Paper Workshops](#)

Michelle Belto teaches encaustic and paper nationally and internationally and works as a studio artist. She currently lives in the Texas hill country with her husband and a menagerie of furry creatures. Her book, ***Wax and Paper Workshop, Techniques for Handmade Paper and Encaustic Painting***, and two instructional videos on encaustic painting: ***In the Encaustic Studio Basic and Advanced Mixed Media Techniques*** have been recently published by North Light Press.

Banner Design for Texas Wax website  
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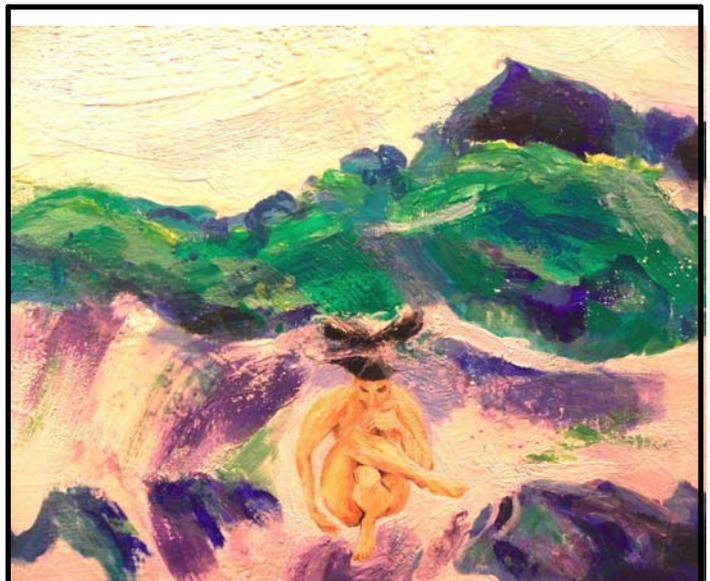
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Gretchen Papka, *The Games People Play II*, encaustic assemblage on wood, 12 x 12 x 1 in.



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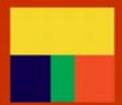


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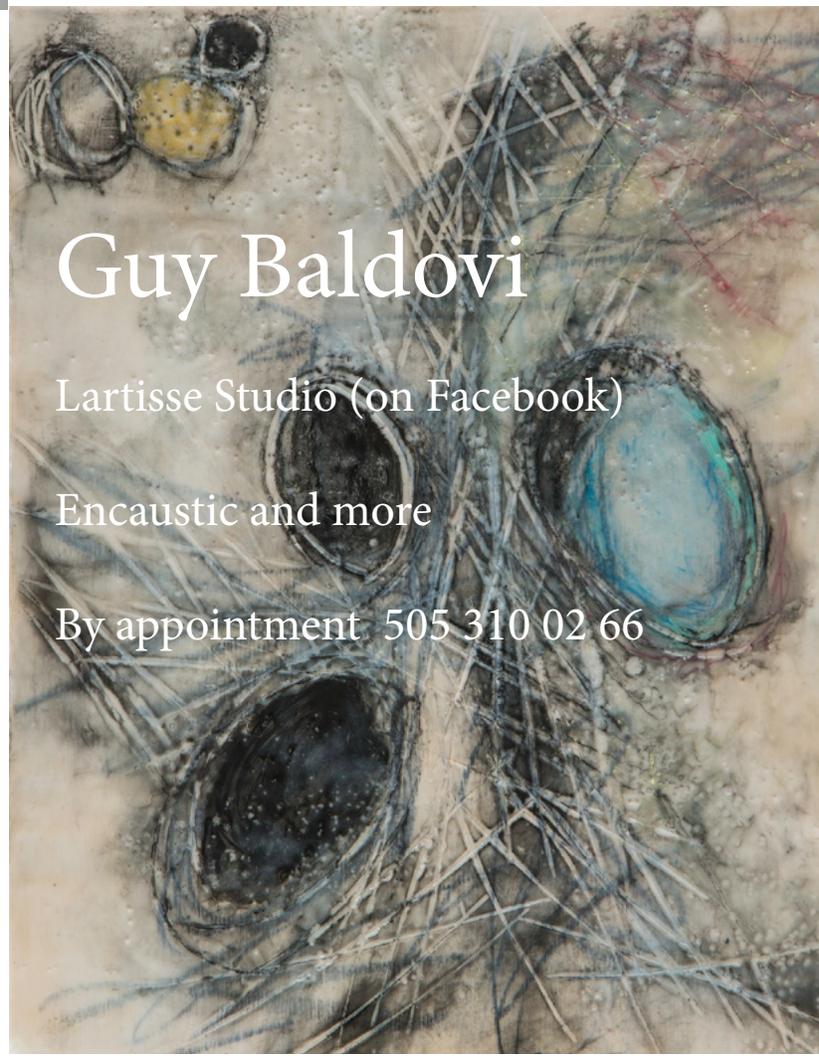
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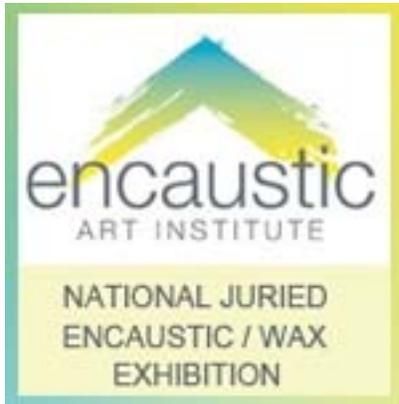
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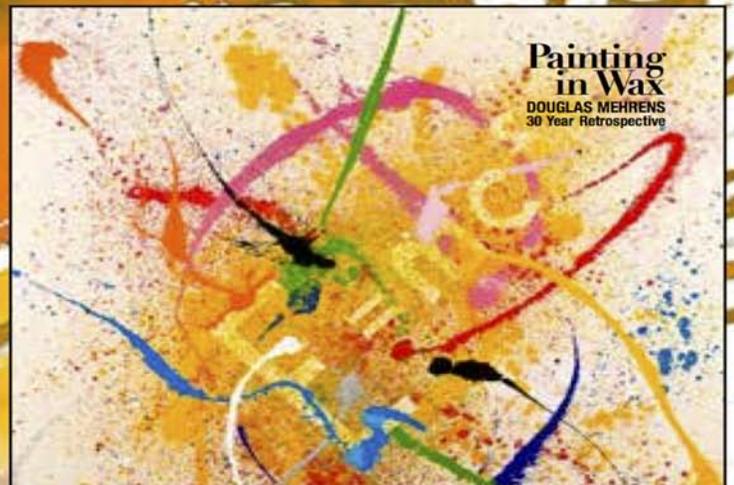


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