



SPRING 2015

LISA BICK
ERNA de VRIES
MARY FARMER
KELLIE WEEKS
MIRA M. WHITE
LeRONE B. WILSON

ANGEL WYNN
EAI MOVES TO SANTA FE

A note to readers about the 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.

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Thank you!



SPRING 2015





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FROM THE INSTITUTE

As we keep searching for new and diverse encaustic artists to represent the medium in each Magazine issue, I once more am reminded about three different things that are evolving. First, the vast number of artists who have been painting in this medium for a lengthy amount of time, and how many artists and non-artists alike are taking the medium up each and every day. Secondly, the encaustic/wax medium like none before has attracted artists married to their mediums - to take it up and either adopt it completely or to blend it with the medium they are working with. Thirdly, and to me the most important, is how quickly the awareness of encaustic/wax medium is growing, with broad range acceptance.

I still hear from artists that some galleries won't deal in encaustics because of the fear of handling and selling the medium. I believe along with the efforts of this Magazine, and the many encaustic organizations nation-wide, that galleries, and the public are understanding and appreciating encaustics' beauty, ancient history, and are seeking it out.

The Encaustic Art Institute celebrates its 10th year of an endless pursuit of getting the word out to the public about the medium this year. Through its member's diverse representation of encaustic/wax medium, and the new 4500 square foot facility, we can now house over 250 works of art. With the momentous move into Santa Fe, the second largest art market in the nation, we aim to expand our reach further as an institute for learning, and a gallery for viewing.

What is ancient is now current. What was virtually unheard of 15 years ago, is now the fastest growing medium in North America. This issue is filled with accomplished artists who seek to give us their inside track on encaustic and wax art. I thank them for the willingness and effort to share their lives in art.



Douglas Mehrens
CEO/Encaustic Art Institute

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For the Spring 2015 Issue of the magazine, we asked our featured artists to share something about their working process or a special technique they use in making their work. I hope you will enjoy reading this issue. Each has a slightly different take on that theme – that variety provides some valuable food for thought. The artists in this issue provide some interesting insights: from technical issues related directly to the material used; an examination of aspects of artistic motivation and the creative process; up to ways to sharpen a critical eye of one's own work.

One thing that stood out to me as I was reading the articles in this issue of the magazine (possibly the thing I needed to read) as the most consistent underlying theme – persistence. No matter what your individual process or what you need to do to get (and keep) yourself in the studio, the essential thing is that you are there.

As Douglas mentions, more and more encaustic/wax artists are using innovative combinations of techniques; pushing the boundaries of this ancient medium. The choice of encaustic/wax as a vehicle for artistic expression does indeed have a very long history. By examining even this small sample of current artists using encaustic/wax, we see how elastic the material is. We see how it can be shaped and combined to suit the requirements of expression rather than necessity. Of more pertinence though, is that this very quality of versatility demonstrates that rather than being a quaint revival of an antique material, encaustic/wax is a vibrant living, breathing medium, adaptive and adaptable to serve working artists of this new century.

Kari Gorden

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SPRING 2015

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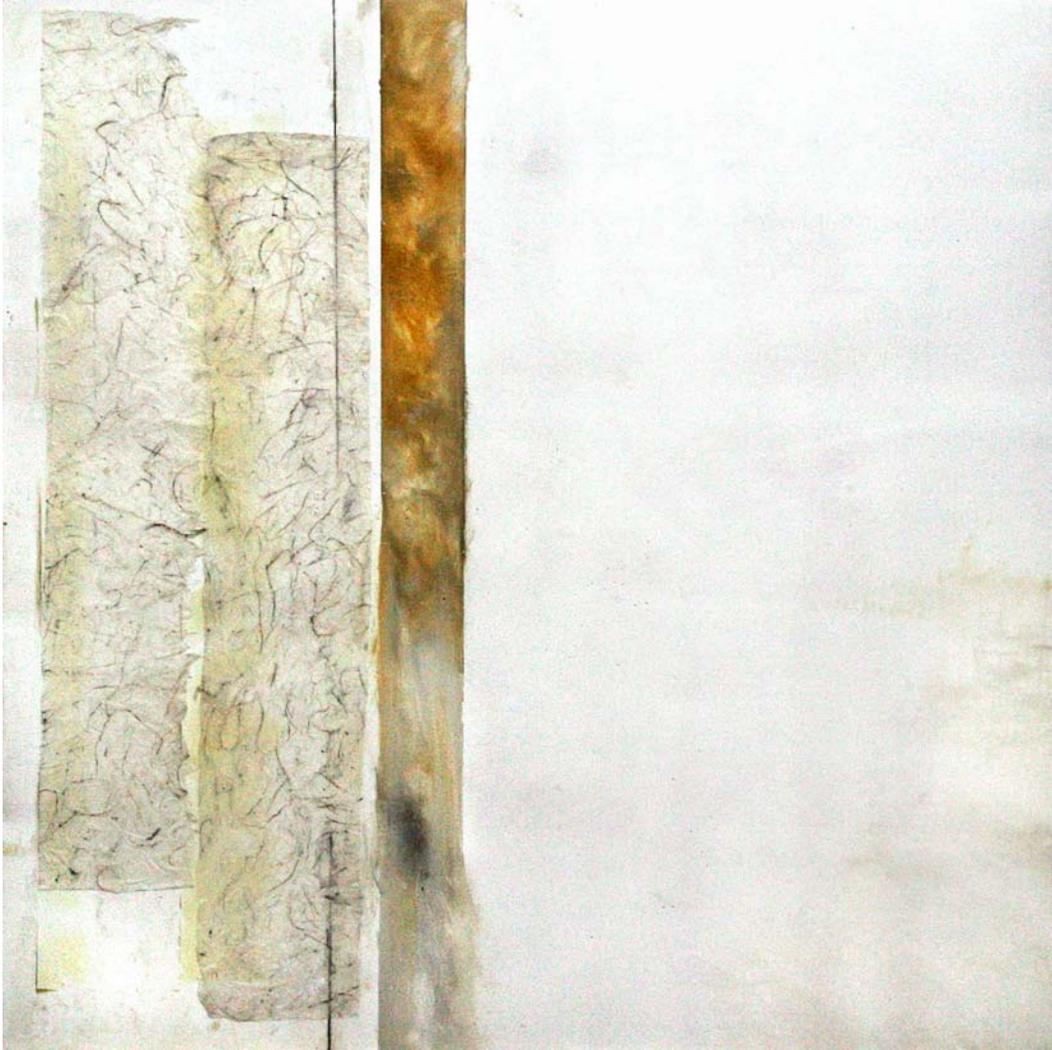
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Spring 2015 Issue Cover Art: LeRone B. Wilson, detail, "Deep in Faith", encaustic on panel, 64 x 64 x 5 inches, 2014

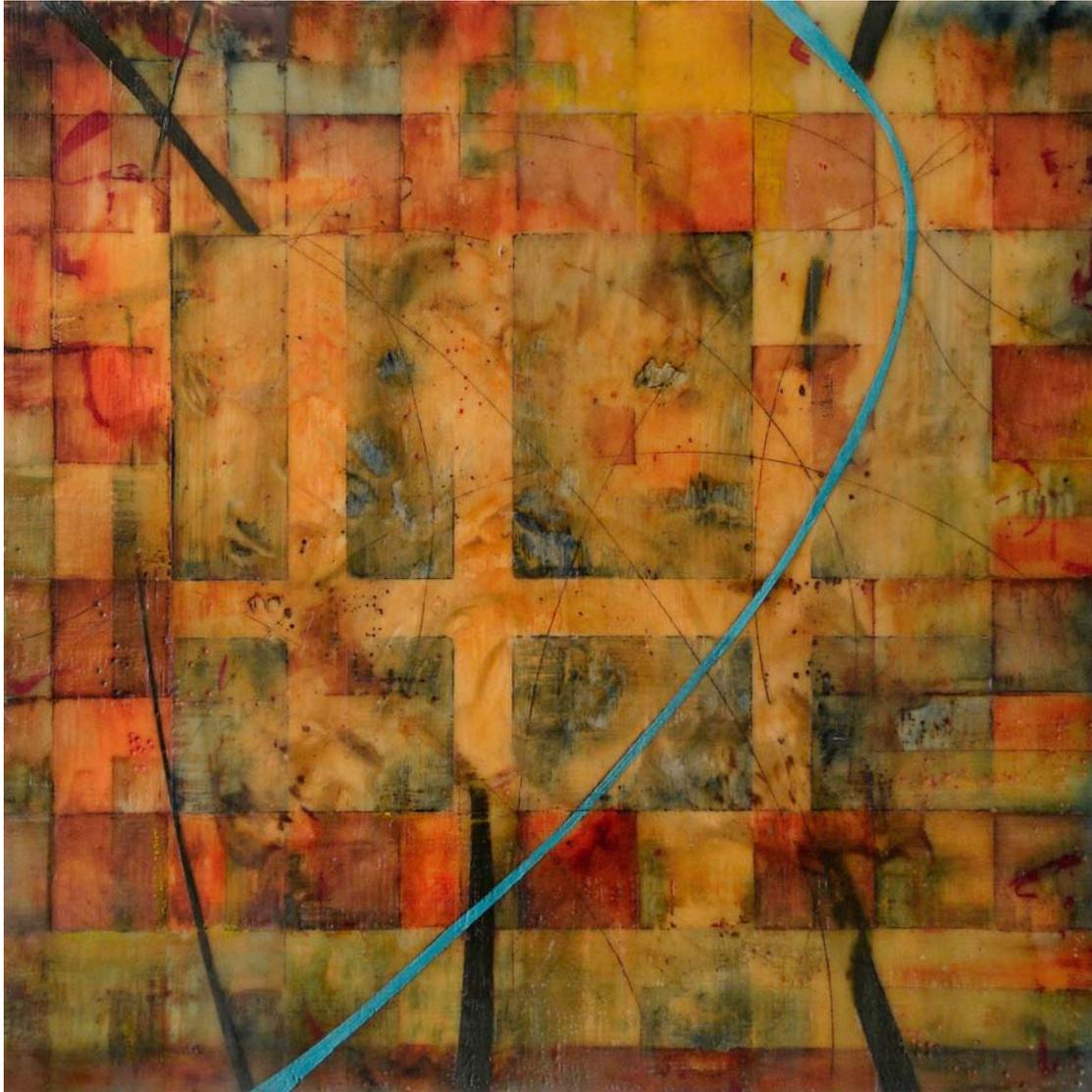
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LISA BICK



Constance Goes Awry, encaustic and on panel, 18 x 18 inches, 2014

Trying to be constant in anything is a hopeless exercise for me. A panel that was scraped perhaps three times leaving remnants of each effort brought me to this. A slice of New Mexico blue sky curving through the woven control.

Image Details, previous page: **Carta**, encaustic on panel, 24 x 24 inches, 2013

Carta is made because of Italy. The patina of ancient plasters and the tactile qualities of fabric and papers and cool white marble permeates all of Italy. So here is marble and paper (the Italian word for paper is 'carta') and ancient, quiet silence and calm.

LISA BICK

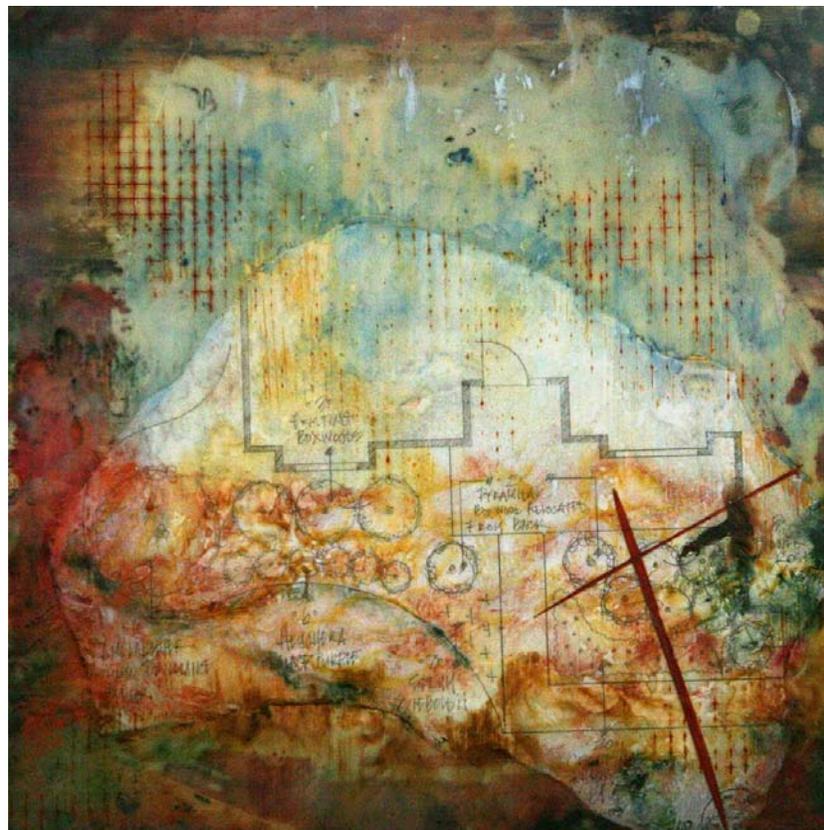
And now I find myself living in Northern New Mexico. I left Indiana six months ago after 35 years planted in peony springs and cornfield summers. It came about due to a powerful need for a new life that does not exorcise old demons but builds on the past - a past which I tend to view slightly too romantically. I've learned from grief because I have been to the dark side of the moon of solitude, anxiety and isolation. And I've learned from love and life that there is always fire in the snow. I decided that for me, an artist and a writer, to change something as fundamental as the raw landscape outside my window that perhaps inspirations and fresh perspectives and ideas would flow. Not quite so simple.

I grew up in Washington, D.C. where my first love was the National Gallery. My mother would drop me off for long afternoons there when I was young. The Textile Museum, the Renwick, the Corcoran and the Phillips Collection feature prominently in my mind's catalog of impressions. It was inconceivable to me, even as a child, that my world would not include art and creating with my hands. I didn't realize then that my heart and personal maps were just as important in the making of that art.

I was also deeply impacted by the unrest that simmered throughout DC at the time. I was swept into the protests against the Vietnam War, the indignities of racial riots, and the changing tides of culture in the late 60s and early 70s. And then, when I was 18, my oldest brother took his life and I learned about personal wounds. All of my youth and all of my coming of age during this time is carved into my psyche and all find ways to infiltrate my paintings and writing.

Printed and Dyed Textiles were my Fine Arts concentration in college guided by the tutorage of Joan Sterrenburg who also was the founder of the Handmade Paper Facility at Indiana University. Her unwavering connection with nature and her own personal handmade life sent me on a path to weaving and photo silkscreening and textile dyes and stitched fabrics as well as the incorporation of natural objects into my fledgling artistic efforts. She taught me the means to heal grief and to express it all at once. It would, however, be years before my hands were plunged into buckets of beeswax.

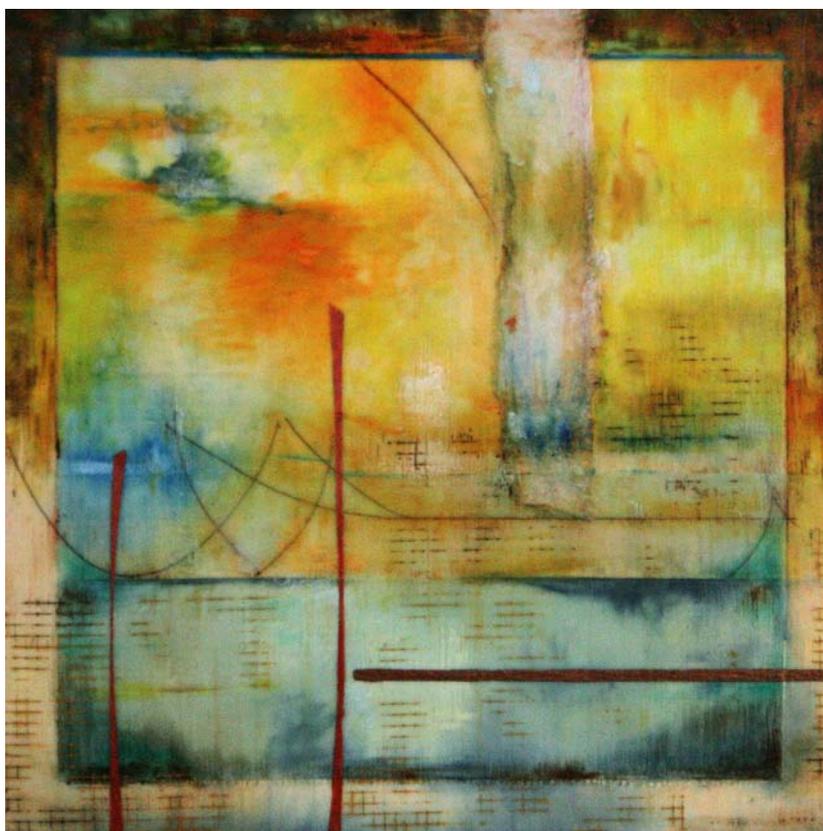
As I moved into an unwanted phase of my life after a marriage of 27 years and the demanding thrill of creatively raising three children, I found myself wanting a new focus. On a trip to Santa Fe I was awe-struck while standing in front of a painting by Shawna Moore. I knew encaustic from days of Art History classes but in the antiquities sense only. I felt my old primal need to learn a new skill. I immediately scheduled a workshop with her. Shawna's calm approach to teaching and her resolute support without judgment resonated with me. What I found that I loved the most about encaustic was my ability to "weave" by layering the wax. It felt like textiles because images or scrimms of color could layer on top of each other like veils of sheer silk. I loved the idea that I could encrypt poetry (I keep Pablo Neruda at hand) and maps and hidden meanings and threads and leaves and all those expressive things that I was used to incorporating into my work-into wax. The luminosity is what other artists rave about and it is so true. I would be remiss not to mention that the old hippie in me who was already on a rampage to save the bees connected to the organic nature of wax.



Acid Rose, encaustic and mixed media on panel, 14 x 14 inches, 2012

This torn wreckage of a garden design by a man I loved is partly a reference to him but also part of my determination to bring the destruction of our planet to light. Here is acid rain and its effects on our flora and fauna.

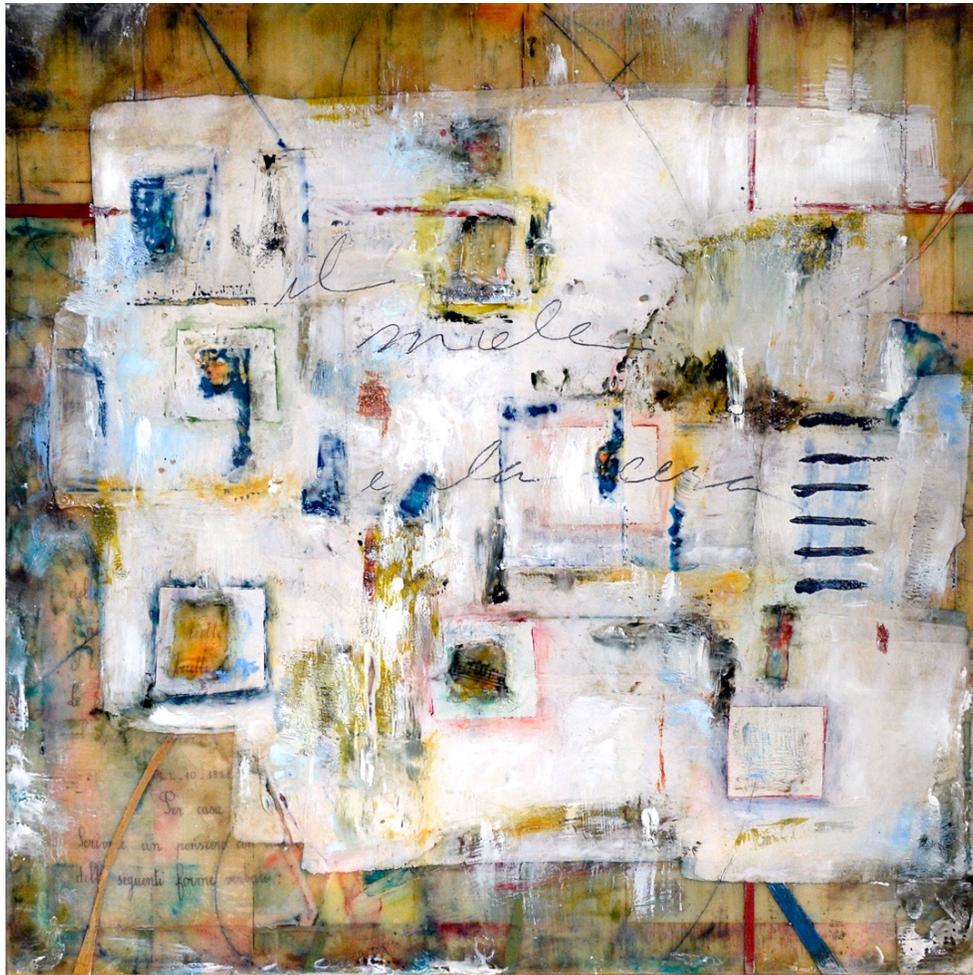
Immediately I started trying to weave by taping and laying colors over and under each other forming a waxed surface of warps and wefts. I loved the adventure of seeing where each new taped "thread" would take me. I suppose when I was a weaver that I loved the order of not only the product but the process. Treadle, lift, throw shuttle, relax the treadle, beat the weft. Repetitive. Hypnotic. It made sense for the order to exist because the end product was strong and would not unravel. Controlled-which was so unlike my own life. In my approach to encaustic, I struggle between the desire to "let loose" and express freedom and my natural inclination to follow my instinct and "build" or "construct" my story. Always, the visual image is secondary to my stored emotional catalog and not one piece is anything but a self confession. So I weave the foundations and make marks and find that the history, the poem, the light or the dark follows on its own.



Varanasi, encaustic and papers on panel, 18 x 18 inches, 2011

The Ganges runs through Varanasi and the Hindus travel there to cremate their dead and anoint their bodies and drink from "Mother Ganga's" waters. It is the holiest of places for them and the colors, smells, and sounds of the place are simply unforgettable. Tragic and beautiful at the same time, it haunts. I took a photo of one of the boys who use long poles to transport people out into the river so that they may gently lay a marigold candle wreath into the water. It was sunrise and saris were draped over the balconies of the ghats and shrouded bodies were smoking on the banks. The strip of paper is literal in that it is from India and is part linen like the shrouds and it drapes from the sky over the water. The cross hatching is the mix of grief and joy and abject poverty mixed with the assumed joys of heaven.

Through my paintings, I trace my travels-from the cisterns of Istanbul to the frescoes of Florence to the tragic beauty that is India. There are turning points and mournings and moments of my own illumination as well as disappointments and dead ends and a deep fear of being a failure or a phony. My paintings depict the aura of life and art -of loss, desire, longing and death, memory and fragments of information. I have always been a journal keeper and suddenly I find that my paintings are journals, too.



Tutti Frutti, encaustic and mixed media on panel, 20 x 20 inches, 2013

I was in Torino, Italy, sifting through books and maps and postcards at a flea market. I found a little school workbook from 1920. When I took it to my studio later, I randomly chose a page to print onto silk. That was laid into the wax along with assorted items from that trip like a candy wrapper and a lovely museum entrance ticket. I worked and worked and it never said what I was trying to make it say. So I took white wax and blocked out almost the entire thing. As I scraped away little windows on the trip, the first thing exposed were two words from two separate lines in the school boy's workbook. "Tutti" on one line and "Frutti" from the line beneath. My daughter translated the page for me. Incredibly, the random page I had chosen for my wax discussed the benefits of bees in Italy. "They bring us honey and wax and all the fruits through pollination." So, "Tutti Frutti" was born and I scrawled, "il miele and la cera" meaning, "the honey and the wax" in Italian on top of it all.

In *West With the Wind*, Beryl Markham wrote: "Passed years seem safe ones, vanquished ones, while the future lives in a cloud, formidable from a distance. The cloud clears as you enter it. I have learned this, but like everyone, I learned it late." This great writer, aviator and adventurer strikes me as being the type of woman I wish I was – strongly entering the clouds without fear. I don't plunge ahead undaunted on any given day or with any given blank panel presented to me. I see the clouds. But I also have learned that there are ways through. I start. I heat wax and inhale its heady sweetness and start moving. The head clouds clear, ideas form and I try to let the wax lead me. In that way, my past becomes a gift to my present. It's a fine line between impulse and inspiration in my studio.



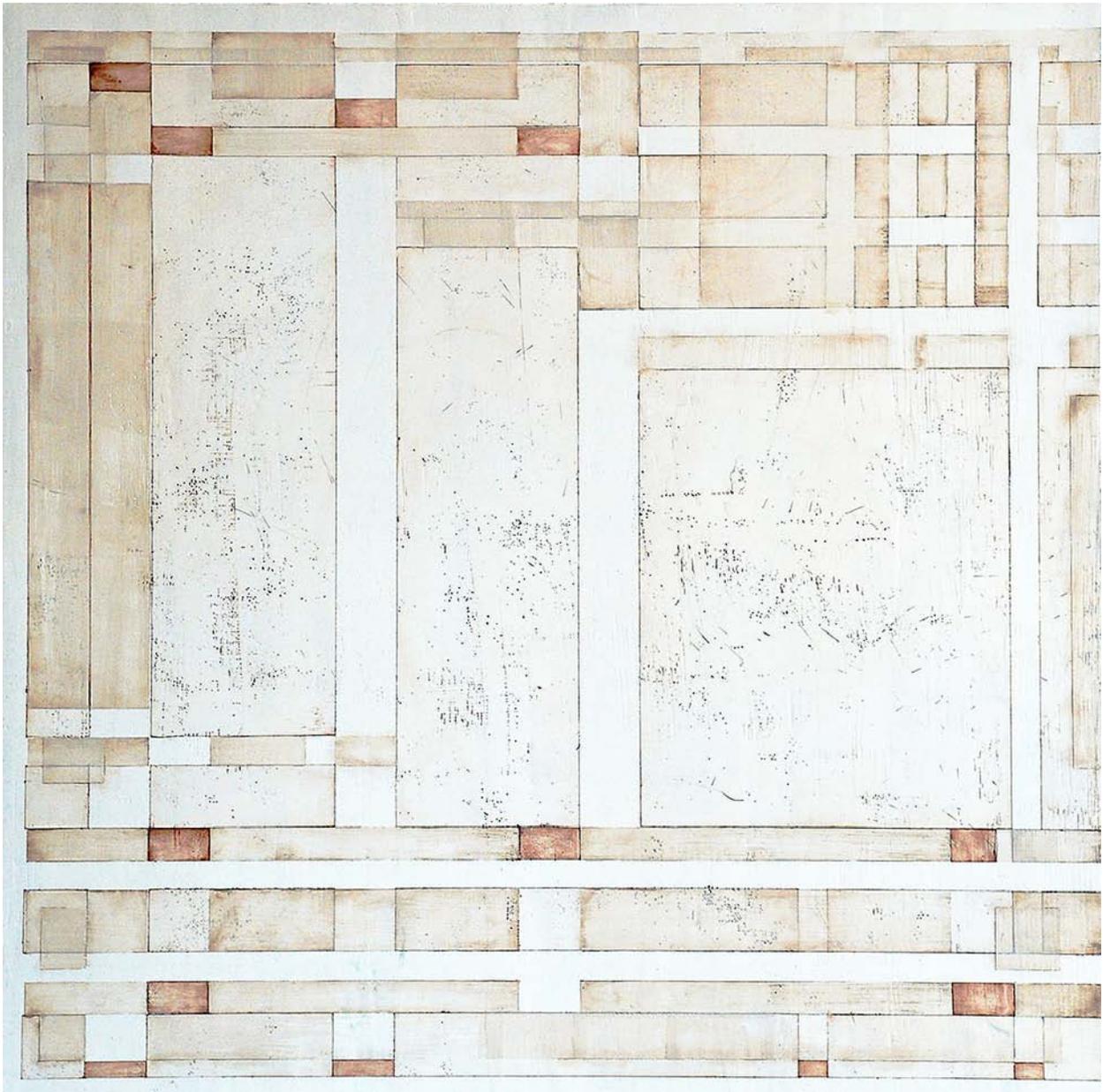
Boketto, encaustic on panel, 36 x 16 inches, 2014

What started as a statement about my spine took a different view while in a more positive mood - I remembered one of my favorite words. Boketto is a Japanese word for the act of gazing vacantly into the distance without thinking. I was on the edge of moving and it was my last painting in my old studio and it is a looking into the future and being a bit "glazed over".



Fallen Madonna, encaustic and handmade papers on panel, 24 x 24 inches, 2012

The paper in this painting is of my own making. Sometimes I use iris leaves or dryer lint or dried herbs in my papers. I often employ a cross of some sort in my work, not because I am religious by any means, but because it is a reference to the strength that is needed from me and so many women to make it on our own terms. The strength it takes to be going it alone is a daunting business. No strength is gained without slashes and wounds.



Stones of Senanque, encaustic on panel, 36 x 36 inches, 2013

I stood in front of the Abbey of Senanque in Provence and was entranced by the quality and light of the ancient stones and order in which they were laid along with the mesmerizing fields of lavender planted methodically by the Cistercian monks. The quiet sun-bleached stones had a voice so I taped out my own abbey. There are crosses here, too, for the silent souls resting in that beautiful place.

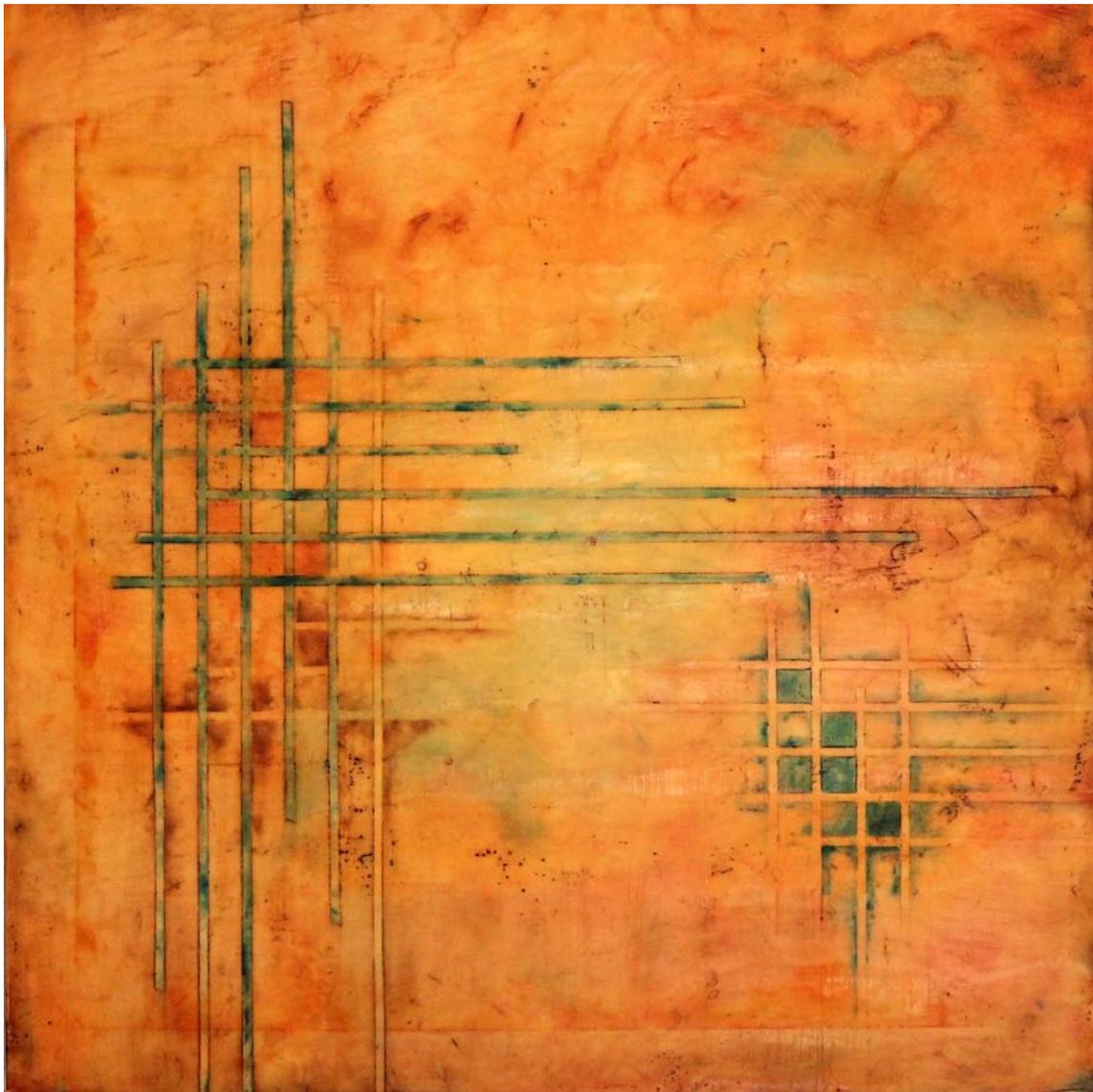
For personal meditation and sustenance, every day leads me into the Santa Fe National Forest which is practically out my door. Long walks in the foothills and along the ridges instill a calmness that is new for me because I usually suffer from a catastrophic anxiety about time itself.



Springdrive, encaustic on panel, 60 x 24 inches, 2014

Mountain Bluebells were blooming in my garden one week and daffodils and Forsythia the next. I like heat in the center of things; a pulse of some sort. In this painting there is something to behold around every corner.

So now, I make concentrated efforts to renew what comes so naturally to us when we are young. I listen. I watch. I travel. I read. I embrace solitude. I take classes and learn new skills in all of the arts and I soak in the silence of this beautiful place and try to let it speak for me. Traces of time marked, time left lying in the wax or in the grooves of skin is silent unless one listens, sees and learns.



Bittersweet Pilgrimage, encaustic on panel, 30 x 30 inches, 2015

Order and disorder come into play with this painting. My transplant to New Mexico was a pilgrimage I had to take for myself. A move this enormous is also bittersweet with the leaving behind of all that is familiar including people you love. The colors reflect the colors of autumn in the woods of Indiana while also giving me the color of the earth and the mountains of New Mexico. The grid starts and stops and is simply indicative of the continuing journey.



Orpheus, encaustic and papers on panel, 24 x 24 inches, 2011

In Istanbul there are Byzantine cisterns dating from around 500 A.D. The moss and the decay and the colors produced are rich and romantic and I recalled Orpheus's attempt to save Eurydice from the underworld and his ability to charm stones. If there is an Underworld, I hope it looks as charmed as the stones of those ancient cisterns. The sound in that place was otherworldly and musical....like Orpheus himself.

"There are all kinds of silences and each of them means a different thing. There is the silence that comes with morning in a forest, and this is different from the silence of a sleeping city. There is silence after a rainstorm, and before a rainstorm, and these are not the same. There is the silence of emptiness, the silence of fear, the silence of doubt. This kind of silence can speak. It is a soundless echo." And one I seek to capture.

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ERNA de VRIES

A Concrete Perspective



Transformation, encaustic, concrete, reclaimed steel, image transfers on panel, 16 x 16 inches, 2014

Image details, previous page:

Somewhere To Grow, encaustic, concrete, copper, found metal, image transfer on panel, 16 x 16 inches, 2015

"Art is But a Simile of Creation" Paul Klee

Artist Statement

As I portray aspects of our urban industrialized landscape, I am aware of the complexities that creation can present; powerful, majestic, harmonious, yet vulnerable, fragmented and broken. These characteristics provide me with inspiration and become my reality.

Working in acrylic, mixed media and encaustic, I am drawn to the later for the luminous appearance, unpredictable challenges and versatile qualities of the wax.

Concrete forms the foundation for many of my artworks and reclaimed pieces of metal are strategically incorporated. Juxtaposed against these materials, the tree becomes a metaphor for life while geometric planes represent stability in an every changing climate.

Photographs taken of the urban environment become a source of reference and are often manipulated, transferred, and fused between layers of wax. Mappings, surface markings, and text are components that help stimulate my creative process and bring the artistic journey to completion.

Through the integration of diverse elements and characteristics, I hope to restore an equilibrium between nature and industry while striving to maintain a reverence for the relationship between our natural and man-made worlds.

Inspiration and Influences

My interest and exposure to metal came at an early age since my father, a millwright/mechanic, had a metal and wood lathe. After work he could usually be found in his basement shop creating objects from metal scraps: jewelry, lamps and ashtrays, to designing specialty machine parts. My father helped me weld together my first metal sculpture and years later I too added a welding course to my experiences. As an art educator this provided me an opportunity to expand the school's curriculum by introducing recycled metal sculptures in the senior art program.



Renewal, encaustic, concrete, reclaimed metal and image transfer on panel, 16 x 16 inches, 2014

In addition to metal, concrete is another material that has long fascinated me. In its raw and unpolished state the textures and nuances are intriguing while polished concrete has a beauty parallel to stone. I have a large bag concrete countertop mix in my studio that eagerly awaits my attention and I hope to soon explore its design potential.

Wax forms the unifying surface for my compositions. After viewing the encaustic work of Jasper Johns and the opportunity to meet and hear Tony Scherman speak about his paintings, I was inspired to work with the wax and a relationship with the medium began. The process of harvesting bees wax is very unique and it is humbling to think that those annoying bees make my encaustic work possible.



Stelco City, encaustic on partial copper plate and panel, 10 x 10 inches, 2012/2014

Working with wax is challenging! Wax is spontaneous, unpredictable and has a life of its own! It seems to dominate and demand respect before it is willing to co-operate. Through the application and scraping back of the wax a mutual understanding, rhythm and harmony is developed.

***"Art is an adventure into an unknown world that can only be explored by those willing to take the risks."
Mark Rothko***

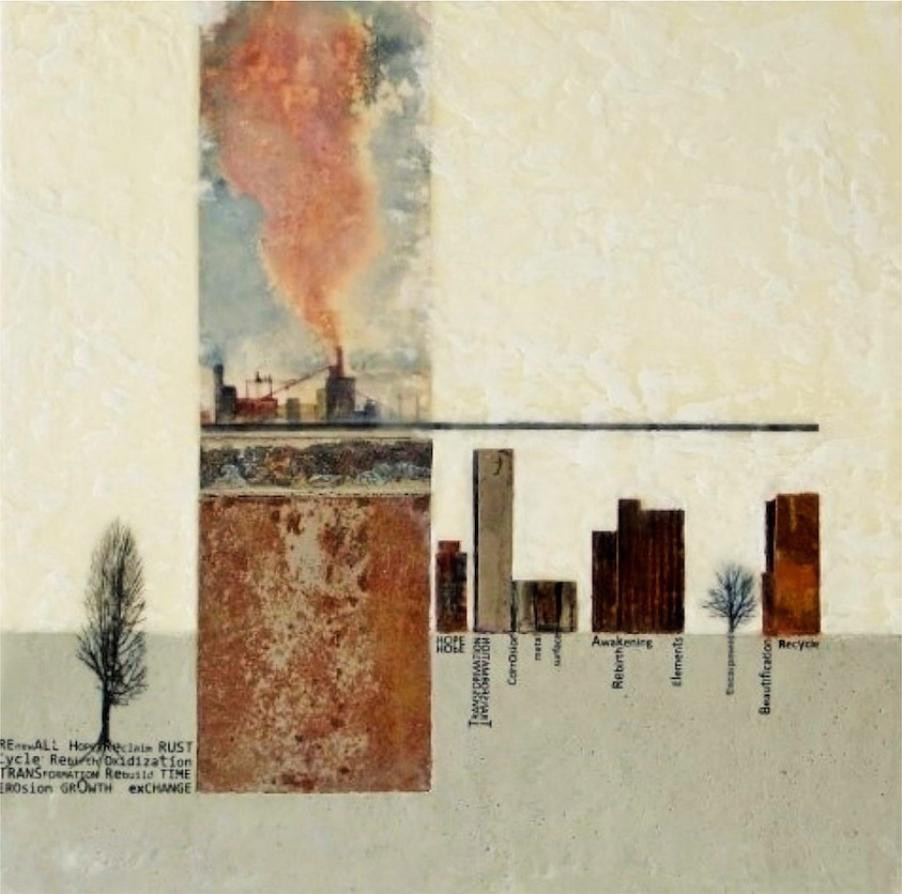
Creating and producing art is physically and mentally demanding; it is labour intensive requiring discipline and self-analysis. Creativity is risk taking, being vulnerable to failure and criticism. However, the satisfaction of bringing a painting to completion and a public affirmation of my art is very encouraging.



Revival 1, encaustic, reclaimed copper roofing, image transfer on panel, 6 x 6 inches, 2015

By nature I am a planner and organizer, visualizing my works prior to the physical act of creating. In preparation for an upcoming gallery show, I made a foam core scale of the gallery, cut miniature artwork panels in different sizes and adhered them to the walls, spacing them so that I could visualize the final gallery exhibit. This process provided me with clarity, and enables me to proceed with confidence.

Living mid-way between Niagara Falls and Toronto, I am surrounded by industry, architecture and nature. The beauty of the steel mills on the bay with their vertical stacks and billowing smoke stands in contrast to the escarpment where trees rise majestically along the edge of the mountain brow. In winter especially, the skeleton



Out of the Ash, encaustic, concrete, metal, paper and image transfer on panel, 16 x 16 inches, 2014

trees form beautiful silhouettes against the stark snow and even damaged ice laden trees retain their identity. This environment forms the themes and subject for my art while colours derived from shadows, rock, stone, concrete and metal become my palette.

Inspired by the linear grid divisions of Piet Mondrian and the "Color Field" paintings of Mark Rothko, I gravitate toward straight lines and geometric shapes. Uncluttered by excessive detail I am most productive when I can also create in such a setting.



Tree of Life, encaustic, handmade paper, copper and image transfer on panel, 10 x 8 inches, 2012

Although my open concept loft studio is very small, there are windows on three sides; two skylights and a glass door leads to a balcony allowing me outdoor access to sand, hammer, nail and torch. Working alone in my studio I enjoy the solitude, the time for reflection and inspiration from music.

Materials/Techniques and Process

I usually work with purchased wooden cradled panels although I have built my own when a specialized size is required. There is satisfaction in constructing panels, however, shop access and time constraints become deciding factors. Most frequently I work with relatively small panels; a consideration for storage, transportation and shipping costs.

Often working on a series, the wooden panels are prepared by sanding and taping the edges. A layout and scale sketches are made, pieces of metal are selected, cut, shaped to fit, filed and sometimes torched for added interest.



The Industrial Landscape, encaustic, concrete, salvaged metal and image transfers on panel work, 12 x 24 inches, 2015

To protect the surface from scratches, the metal is heated, a thin layer of wax applied and then buffed. The metal is then built up with balsa or thin plywood to ensure the height of the metal, wax and concrete is uniform and square strips of 1/8" wood are glued along the edges on the support where concrete and wax meet.

A temporary outer wall of foam core is secured around the frame to the height of the 1/8" wooden strips for levelling. Drywall tape sandwiched between the surface and concrete helps bonding and reduces cracking. Currently I use a ready-made concrete patching cement trowelled on with palette/putty knives into specific areas.



Cathedral Bay, encaustic, concrete, reclaimed copper, image transfers on panel, 12 x 6 inches, 2013

As an alternative application method, I am also experimenting with pouring a concrete layer. After the concrete has been applied the outer foam core support is carefully removed and the edges of the concrete are smoothed with a knife or gloved fingers.

After curing, the concrete is hand sanded using various grades of sandpaper, warmed with a heat gun and a thin layer of wax medium applied. The panel is now ready for priming, fusing, adhesion of metal pieces, colour application and image transfers. I make my own transfers using wax paper folded and taped over a carrier sheet then printed on an HP Laser Color Printer.



Underground - Bath, England, mixed media on canvas, 60 x 36 inches, c.2000

The early painting above, already foreshadows my current colour palette, interest in linear divisions and use of wax. Handmade paper, pottery shards and encaustic pieces are embedded into the acrylic surface.

I use products almost exclusively from [Enkaustikos](#), a Rochester company specializing in milling professional artist grade paints and offering an extensive line of quality encaustic products. The support and encouragement received from Mike Lesczinski, president of Enkaustikos, and [Kathryn Bevier](#), educational art consultant, have been invaluable and I am proud to be associated with the company as a product demonstrator and encaustic workshop instructor.



Inspiration: Photograph taken of rusted metal while traveling to Martha's Vineyard

As I continue to develop my career I am grateful for opportunities that have allowed me to grow as an artist and for the support of an insightful spouse who is my critic and advocate. Teaching encaustic workshops also allows me to share my love of art, experiencing students' excitement and creativity as they explore this versatile wax medium.

"There is no retirement for an artist, it's your way of living so there's no end to it." Henry Moore



ERNA DE VRIES (*née de Vries*) was born in The Netherlands, and immigrated in 1957 to Ontario, Canada. With a background in fiber arts she studied painting and sculpture at various universities and holds a: B.A. in Art/Art History, B.ED., Honours Art Specialist, Vocational Art Certificate, and Plastic/Fine Arts Certificates. During her career as an art educator, Erna developed curriculum, promoted the arts, organized shows, judged fine arts competitions, and mentored student teachers.

As a recent practicing artist, Erna participates in a variety of juried shows in Canada, and the US; has exhibited in the IEA "*Poetry Bleeds Rust*" show in New York City and exhibited in The Netherlands. Her first solo gallery show is scheduled for September in Richmond, VA. Her artwork can be found in private and corporate collections in Canada and the USA. Erna is a member of the Encaustic Art Institute, International Encaustic Artists, Christians in the Visual Arts and numerous Educational Organizations.

Erna resides in Mount Hope, Ontario, Canada, creating in her home studio, teaching encaustic workshops and is a part time Post-Secondary Faculty Associate evaluating teacher candidates.

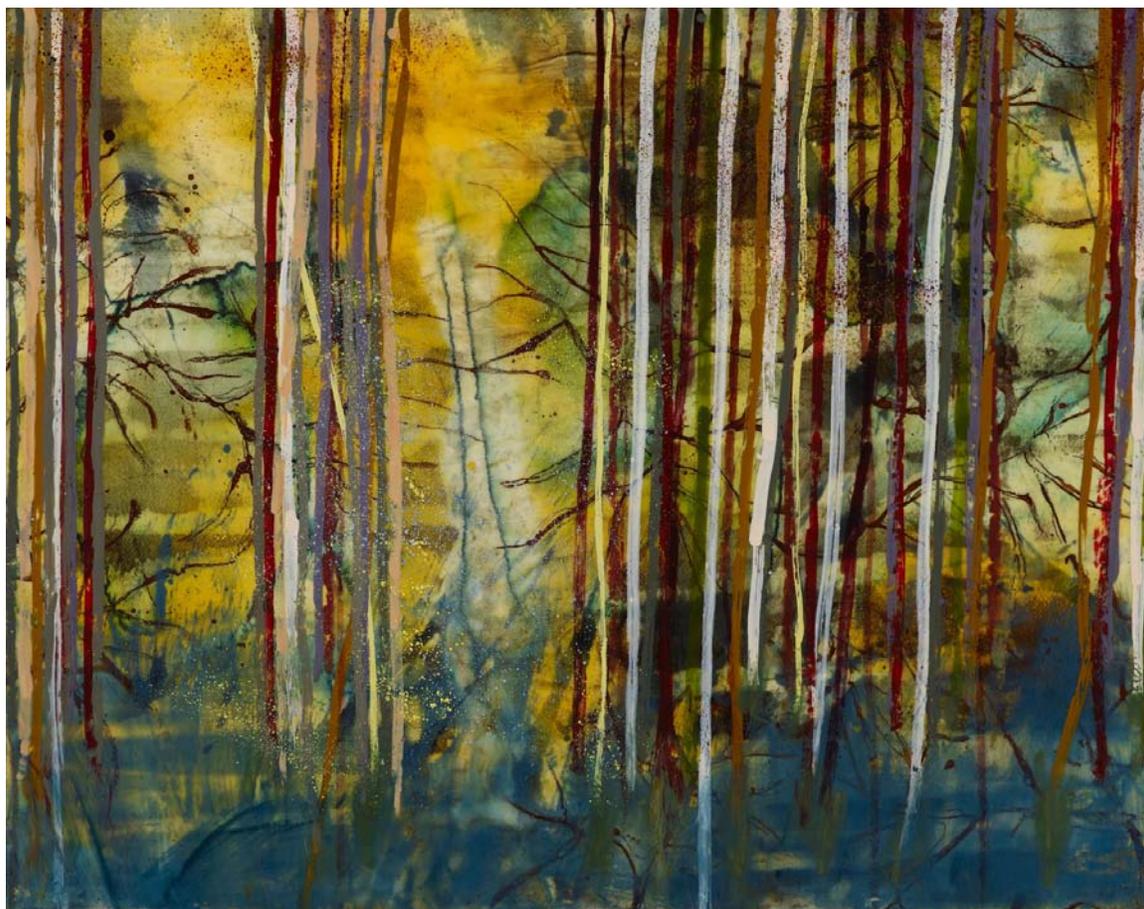
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MARY FARMER

What? How?



Blue Sea Falls, encaustic on panel, 30 x 38 inches, 2012

Image Details, previous page: *Clear and Cool*, encaustic on panel, 40 x 40 inches, 2014

MARY FARMER

These are the two questions I answer as I begin each work: what do I want to say or paint and how am I going to get there? Thus begins my studio day.

What (What?) am I thinking about? Is it pink tones of a beach sunset, dappled light in a forest, or fleshy light reflected from a firm rump? How will I express these thoughts in a well-executed piece of art?

Will I struggle? Will I engage in battle with the piece? Is it a fight to the death? Probably not, since as painters we are the luckiest of humans to get to paint and make art. How cool is that? It's my job to paint. Each day I wrap my head around "Art is my job" as a guiding principle.

Then the process kicks in. Just how do I make art? Simply put, I am dedicated to my studio practice and embrace each step of my art making process. It all begins with solitude. It is my belief that arranging the mental space and accepting that I absolutely need time to think about my work is a major force in my creative process. Without it, I flounder and flop about.

When given proper time to think, ponder, question and debate, I tread a much smoother path to the How?

Beginning, facing that bare panel or that white surface, can be the most daunting of tasks (it's almost as difficult as "Is the piece finished?"). As I begin, I shed any notion of where this will end, else I get tangled up in silly bits. This is discovery and I become willing to take the journey and *find* the outcome. I do not preordain the outcome.

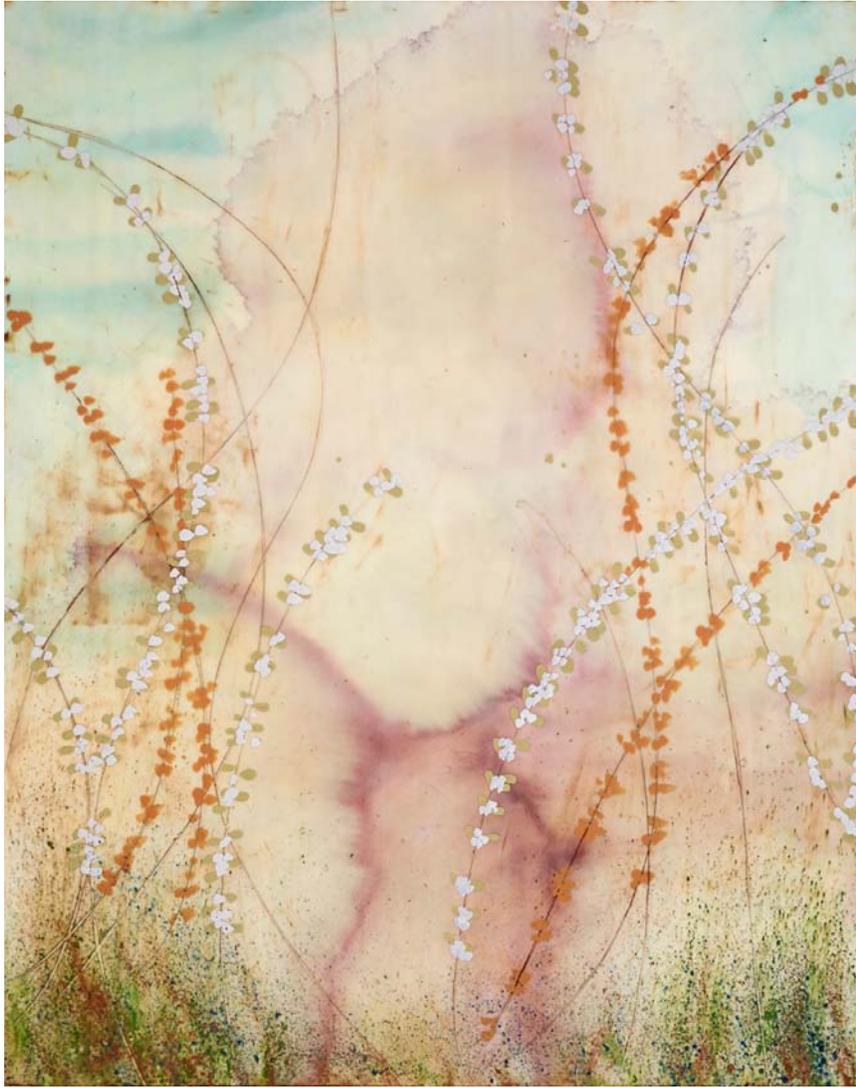
As I work new questions always pop up and sometimes, those queries require me to back up a few paces to consider what is being asked of me. For example: am I happy with the depth, do I need more going on between the layers, will a glaze work here and how's the surface holding?



Leaving the Lair, encaustic on panel, 40 x 40 inches, 2014

I'm sure you've felt it too. You are speeding along, fusing with glee – and boom, you hit a snag. You slam right into some painterly quandary. Aren't you glad you took the time, upfront, to think about the work on your table? This early prep always helps me overcome panic and sanely address the difficulty: is it too light, is there enough paint, does the passage work, is it stagnant, is it too floral, is it not floral enough and so on.

Yes, yes, there is the occasional "accidental opportunity." We all get a few of them in our painter's lifetime. You cannot count on them to pull you out of trouble day after day. It won't happen. Many non-painters believe that we do just that: go into the studio, sling paint and a masterpiece suddenly appears. You and I know it ain't so.



Too Far From Where You Are, encaustic on panel, 38 x 30 inches, 2014

It's here where I take a breath, take some long looks at my painting and assess what's going on. I begin to formulate answers to these questions:

- What am I compelled to look at, where does my eye stop?
- Why do I care?
- Am I doing a proper job of executing this work?
- Is there a construction problem with the composition?
- Are my perspectives shifting appropriately?
- Am I able to embrace the process or have I too tight a grip on the outcome?

As I explore the answers to these questions, I am able to rein in my wandering focus. No short cuts here. If I disregard any piece of this I'm probably going to fail. This means I'll be scraping off layer after layer of wax because I would not fully engage, or sometimes I just feel smarter than the process. Again, it ain't so.

It's so liberating to reject indecision and press on with the luxurious indulgence of moving the paint into a piece of work that makes you feel like, "I've done it."

Readers of *Encaustic Arts* magazine seek "how to" answers from these articles and I feel I can best serve this query by sharing the core elements of my studio practice. We are artists; it's up to each of us to find the How? And, this *How?* is different for each of us; it's the most exciting part of working as an artist. Each moment of discovery and experimentation is a big, shiny gift.

The timing of this article is interesting as I am experiencing a shift in my work. For me, change is afoot and I am deep into the discovery mode. Most important, I am allowing myself the opportunity to experiment, to fail and to try again. While I have mostly worked to paint beautiful, thoughtful environments—pleasant places where you can let your gaze and mind hang out—I am now thinking of limitations and density in that space.

As you may gather, here I am, an established working artist seeking challenge and change in her work. Is it scary? You bet it is. But, so much more than scary, it's invigorating. It brings heart and hope into play. Where do you find heart and hope? Am I retreating, healing or burgeoning? I can hardly wait to figure this out.

Should I fool myself into thinking that I have solved all the problems in painting, I know the work will become stagnant. I won't have explored anything new, I won't have challenged myself and I won't have grown.

I gather many good lessons from my failed attempts, believe me, I've had my share of disastrous paintings. I keep some of them around to remind me where things can go and also to see how good the good ones are. And, who else will know? If the painting doesn't work, if it truly fails, it never leaves my studio, so who cares? It is OK to fail.

My best suggestion to any painter, any creative person really, is to take whatever time you need to look at and assess your work. My answer to, "How did you do it?" is this: "I did it carefully, thoughtfully, and deliberately. I keep creating problems to solve; I do this in every single piece that I paint."



At the Villa, encaustic on panel, 38 x 30 inches, 2012

As my work shifts, I am using different approaches to the work: irons, masking, spritzing, scraping and layering. I am still laying in a base of 6-8 layers before I begin all this other stuff. I will probably never give up the depth; it's my one true painting love affair. I'm also all about the development of depth through *thin* layers as I don't like heavy, gloppy paint. I parse out the paint and allow it to speak "sotto voce."

I'm now working with the R&F Flexible tools to get a more impressionistic look and feel. The quandary with these flexible tools is the wax temp as I want it to be somewhere between liquid and solid. I have found Paula www.paularoland.com Roland's light box perfect for this.

Bearing this in mind, the most valuable thing I can suggest to you is this: **Show up and work!** Through our work we are able to winnow out the unnecessary parts. We come to understand our purpose and we develop a visual language to express this purpose.

I always make time for the work. Nurturing and developing a great studio ethic is key to settling into my work. I may confidently avoid indecision and doubt. I give myself permission to live and paint expansively and I relish my efforts when I show up and work. Because of discipline and solitude I can truly say that I enjoy rather than endure my studio work.

I know that I keep posing questions; I am certain that answering the questions will provide the map (the HOW?) to satisfying studio work. So let me suggest a few more:

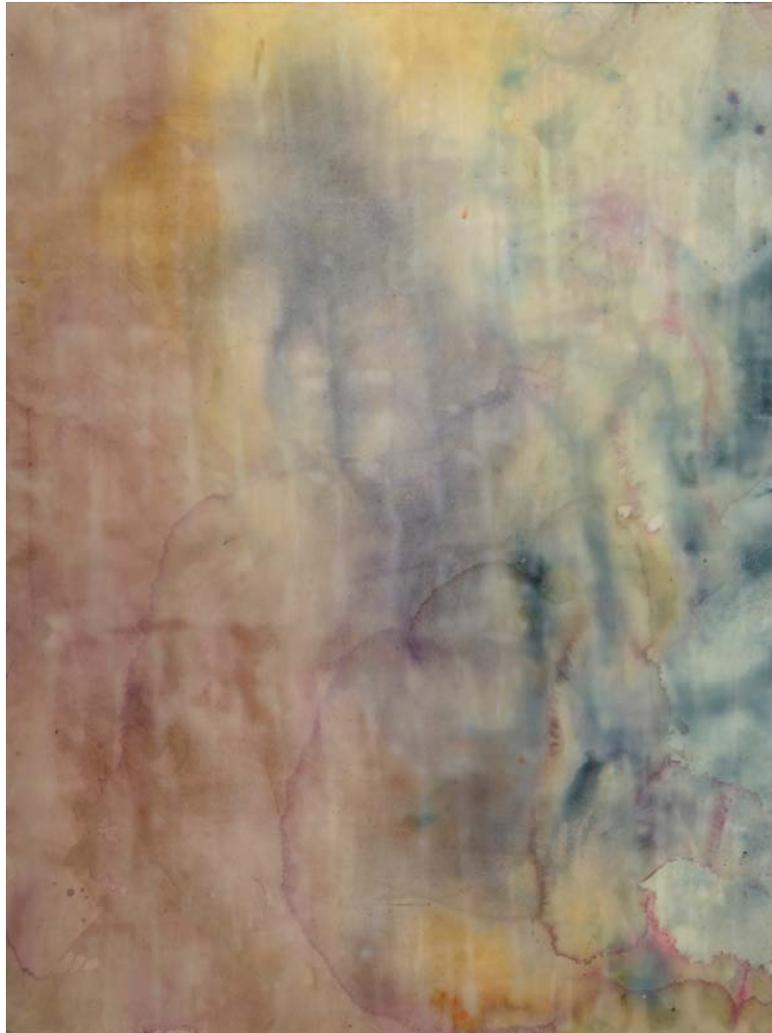
- What do viewers say about your art?
- How do they look at your work?
- What do you want the viewer to see?
- How does the work deliver its message?

Oh, and answering these questions will help in writing your artist's statement, a whole other discussion but worth mentioning. As I work out my own artistic shift—you know, wringing my hands and scratching my head—I am grappling with these very questions:

"What am I saying?" "How do I feel?" And, "How do I want you to feel?"

I must offer a few words on day dreaming. Our digitally influenced world is so jam-packed with doing that we forget being. Please, go outside, sit down and stare at the clouds, feel the air around you, notice the color of things, and just feel yourself in your own skin. Think big and expansive thoughts. It will do you good.

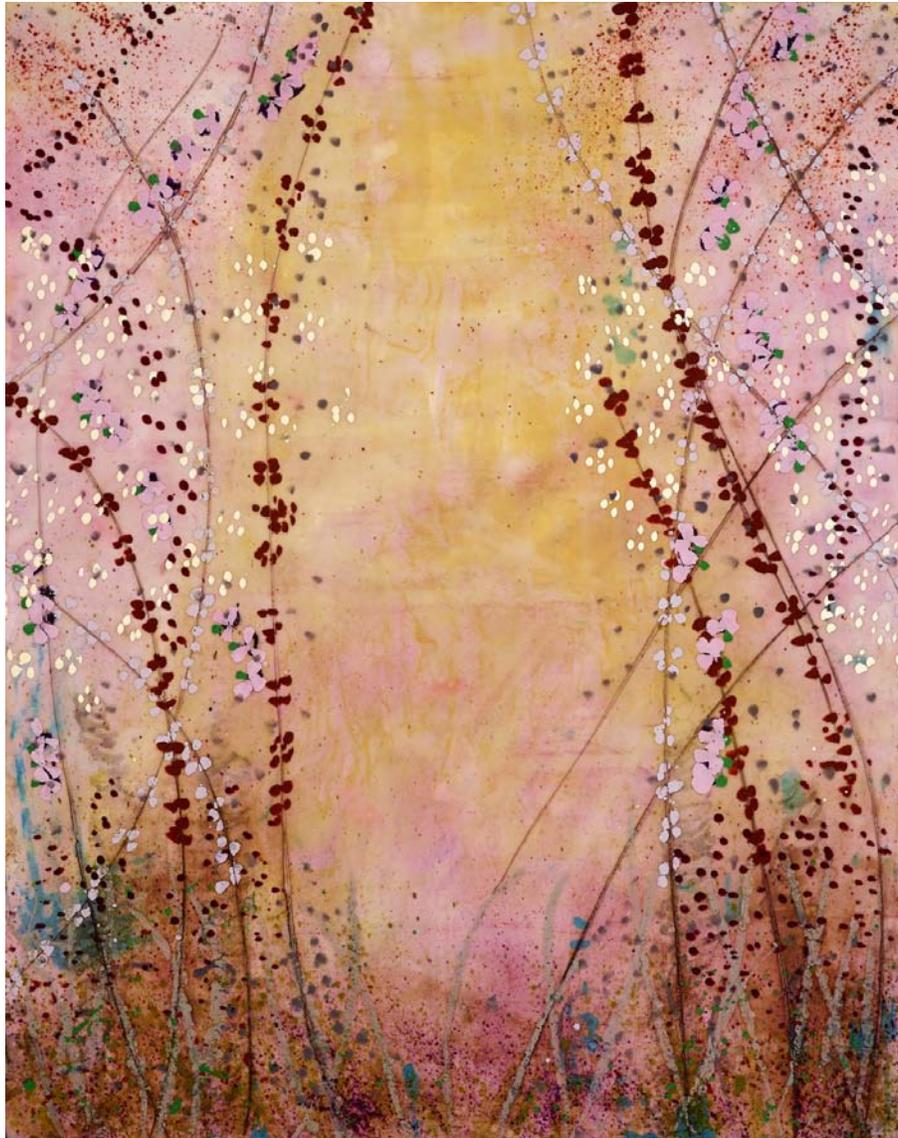
Here is my inspirational process:



I Hear the Ocean, encaustic on panel, 48 x 36 inches, 2014

I allow myself time to think. I unplug and do not abide any intrusions on my solitude. I also practice Transcendental Meditation (TM) to help me focus. For this, I set aside two different 20-minute sessions each day.

I have self-discussion about What? I want to paint and I give myself permission to discover the all-important How? Then, I chase fear (as I truly feel that fear is the enemy of good painting) out of my studio and use whatever supplies that are needed and I step into my big girl pants and get working.



Not What It Used to Be, encaustic on panel, 38 x 30 inches, 2014

Bio:

I keep wondering if it's true? Have I really been painting for 20 years? Apparently it is true, I have been painting, creating and thinking about art for 20 years. It only seems to have begun a moment or so ago; I'm doing what I love and I'm grateful for the experience.

My painting journey began early 1990s in Atlanta GA where I studied at Atlanta College of Art and Georgia State University. My final year at Georgia State, under the tutelage of Cheryl Goldsleger, is the turning point where I gave up oil painting and focused on working with encaustics. Upon graduation from Georgia State, I moved to Northern California where I became a founding member of West Coast Encaustic Artists (now IEA). In 2008, I moved to Asheville NC where I happily paint amid the majestic Smoky Mountains.

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KELLIE WEEKS

Alter Egos



Becoming II, encaustic on panel, 8 x 8 inches, 2014

Image Details, previous page: *Becoming*, encaustic on panel, 8 x 8 inches, 2014

KELLIE WEEKS

My encaustic work over the last eight years has taken on many different forms. Although I do tend to work in series, nothing ever lasts for more than a year or two. Once the artwork begins to become a formula or a craft instead of a means of expression, I need to move on to something else. When I happened upon this new series I wasn't quite sure where I was going. Living and working in Massachusetts, I had just come back from a residency at the Vermont Studio Center and my work was changing at the time, but I didn't know what I was trying to say in my work and the language I needed to say it. So I took a dramatic turn toward the geometric; however, anyone who has been following me from the start can see that this work resembles my early "*Cityscapes*" - oil paintings on canvases which were done ten years ago. I started this current series "stacking boxes" - that's what I called it - literally and figuratively. I kept telling my colleagues that I didn't know why I was painting these stacked, leaning, contorted boxes. They said it didn't matter, just keep doing it. So I did.

Eventually through my work I started to think about what the box implicates for me and perhaps for others and what it means in my art, and why encaustic - because I also work with pigment sticks and what I was doing with encaustic could not be translated in the same language with the oil sticks. I started small, and these little 8x8 paintings started to resemble people, to me, buildings, for others - even robots to some. This was exciting for me to get this response because of what they symbolized, as you will see. They became my "*Alter Egos*"; hence the title of the series.

My process is very intuitive. Aside from starting with my main objective of using the square motif, and certain colors chosen, the rest I leave up to intuition. I start each piece by making marks and then respond to those marks. I lay down color and thus respond to that. It is a kind of call and response type of method. The main technique I use in these paintings is a simple yet effective one. I build up the paint and then use an iron to fuse so that the bottom layers of wax come to the top. Letting many layers build up and dissolve into each other over and over again, creating many patterns, allows me to get the effect I want and it lends each painting its own uniqueness. I also use other elements like dried pigments and shellac to create other patterns as well. I incorporate the use of wire mesh to get the textures I want. And the fact that encaustic is a medium that lends itself to the build-up of many layers and requires the use of heat to manipulate and mold it, seems to fit my ideas of "stacking boxes". I have found and developed a visual language that addresses the age old phenomenon of the human condition. And what of that?



Enveloped II, encaustic on panel, 8 x 8 inches, 2014

If we think about the box itself, it is something we put things in. It is used to separate, to compartmentalize, to create boundaries. We do that with objects. But if we think about the psyche, we do that with feelings, thoughts and memories too. So I had to think with my work, was I putting myself in a box? Was I separating myself, and why?



More Than, encaustic on panel, 8 x 8 inches, 2014

And then in my imagery, some of these boxes lean on each other. Could these relationships or connections be supportive or somehow negative? In my encaustic work, some of the actual structures seem to deteriorate, perhaps suggesting dissolving or uncertain relationships. How could this be relevant to me or others? Then there is the simple idea of stacking boxes, which suggests an obsession or a sense of being overwhelmed.



The Other Side II, encaustic on panel, 24 x 24 inches, 2015

What became interesting was when I then wanted to translate these small 8x8 paintings into larger 24x24 or 30x30 paintings. Something changed. It wasn't as effective to have just one tall stacking of boxes. I was inclined to paint groupings of stacked boxes. The paintings became a conversation, not only with the viewer which is always happening, but within the painting itself.

In *"The Other Side II"* and *"The Other Side III"* there is an inclination of 'people' on one side and a sole 'person' on the other side. Although the idea behind this piece goes deeper in me than I can fully explain, it alludes to the notion that we often think and see things on the other side as being greener, more full and lively. Better than what we have at present.



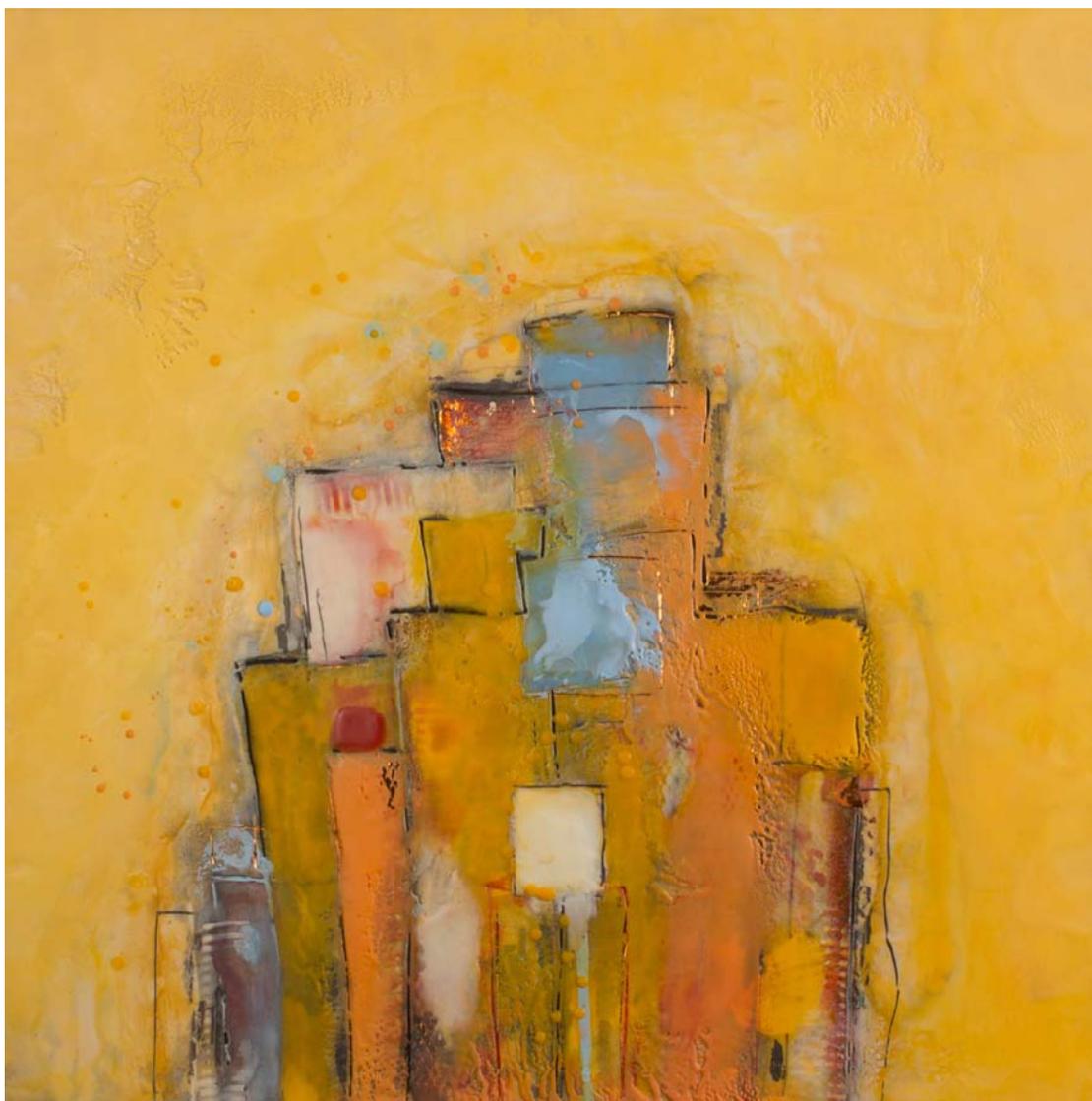
The Other Side III, encaustic on panel, 24 x 24 inches, 2015

Unfortunately we live in a society where it is commonplace to chase what is bigger and better, glitter and gold, more, more, more. It is in *"Identity"* where there becomes a sense of alienation in the overall composition, and it is here where I begin to question the less is more mentality of life.



Identity, encaustic on panel, 30 x 30 inches, 2015

Some who have seen this recent work and have commented on 'them' looking like robots- this I like too. How often do we follow blindly, like a robot, behind the guise of others, too afraid to break free and start a fresh path. Are we robots just **doing** life as it has been programmed for us, as we think we **should**? Not even thinking about our next action, beating to the beat of someone else's drum?



Here and There, encaustic on panel, 24 x 24 inches, 2014

In conclusion, *Alter Egos* have formed a life of their own. Considered a second self in psychology, separate and distinct from one's original personality, *Alter Egos* have become a part of my life. But what artist's work is not about themselves anyway? As these forms take shape, I see people birthed right in front of me, yet they are me



Unity, encaustic on panel, 24 x 24 inches, 2014

all the same, and they are you. They are personalities. I have been working on a visual language that considers relationships; relationships with the self and relationships with others. For it is all of what life is about when we take away all the frills and stuff, what it comes down to are the relationships we maintain in our lives. I have personified the box. I have given it feelings. I have brought it to life, handed it thoughts and emotions. Essentially, they, the boxes, are metaphors for what happens with and between humans. They can be a source of strength and a jumping off point for one to question their own humanity and resourcefulness. Am I doing the right thing for me? And for the right reasons?

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Artist Bio

Kellie Weeks received her B.F.A from Bradford College in 2001. After years of exploring many media she is now focused on painting with pigment sticks and encaustic, which is an ancient medium that is comprised of beeswax, resin, and dry pigments. While using encaustics for their insurmountable quality, depth, and brilliancy, Kellie also incorporates dry pigments, metal leaf, shellac, and other mixed media as vehicles to develop a whole lexicon of imagery. Kellie is an abstract painter. Often in her work, basic fields of color, shapes, and objects are seen yielding to one another or competing for space. These dynamic compositions tend to describe simple relationships which reveal pertinent information about mankind and what it means to be a living being in *this* world, all the while, trying to illuminate the human spirit and the journey it is on. Kellie's work has been exhibited nationally in many juried and group shows, and is included in many private and public collections. Additionally, she has worked on many commissioned pieces. In October 2011 Kellie was included in a group show called "*Imagination*" at the Museum of Modern Art in New York, for which she was quite honored. She works diligently, day to day in the studio, searching for what Mark Rothko calls the "anecdote of the spirit".



MIRA M. WHITE

Wondrous Wax!



Just Travelin' #2, encaustic, mixed media on cradled birch panel, 16 x 20 inches, 2012

Image Details, previous page: *Sanctuary*, encaustic, mixed media on cradled birch panel, 16 x 20 inches, 2012

MIRA M. WHITE

The most compelling, even haunting, force propelling my images is an unquenchable thirst for recording and expressing transformation. I try to synthesize different influences in my life into a rich and complex imagery that tells of the connection between the outer experience of daily life and the inner world of a developing spiritual heart.

From the time I was a child, I felt that there was something, an "essence " to be found. The vehicle I chose for my quest was fine art. It is my yoga. My artistic expression has centered on painting and drawing, and, over time, I have included in my arsenal of media the following: oils, acrylics, watercolor, soft pastels, all drawing processes and intaglio printmaking. Wax is the newest member of my family. It grabbed me in August of 2010 with its amazing translucency and ability to synthesize my diversified methods of developing paintings.

When I first began working with wax, I limited myself to black & white media on 8"x8" 8 ply museum board glued to panels. The fact that I had no history with this medium, had looked at very little work done with wax and had never really established any criteria for " good or bad" encaustic painting, gave me incredible freedom to play with this medium in a way that I have not felt with any other. *What if?* has become my internal mantra. I trained myself. I purchased several informative books on Encaustic and went at it. Soon I began making medium and paint. My experiments focused originally on incorporating a variety of mediums before I applied the wax. I gradually became more adventurous and experimental, waxing and layering with multiple mediums. I was and am fascinated by the both contemporary and primal sensory feel of the wax. I draw, layer, scrape, carve and melt. These pieces have a unique presence and I have found I enjoy a smooth look to my work, as it enhances the multiple mediums and layers I attempt to include in my finished pieces.

In order to achieve the quality of layering that is so important to me, I needed to find a fixative that would seal both dry pastel and graphite images both before and after I applied a wax layer. I experimented with a fixative that I have been using for over 30 years for my soft pastel paintings and graphite drawings. It works beautifully and is very simple to make. The ingredients are ½ fat free milk and ½ 70% isopropyl rubbing alcohol. I apply the fixative with a Pre-Val paint sprayer, (which consists of a jar and small canister of butane gas) , purchasable at any paint or hardware store. The sprayer releases a fine mist and usually works very well to seal both under the wax and on top. The beauty of this fixative is that, when applied and allowed to dry, it really seals the graphite powder and/ or soft pastel images. The alcohol evaporates and the casein of the milk holds the particles intact.

In the image below, *Triangle 7*, the graphite triangle was applied on top of a fused wax layer, fixative was sprayed on it, and allowed to dry (there is a water component in the milk). The image was lightly fused and a layer of clear medium was then applied on top.



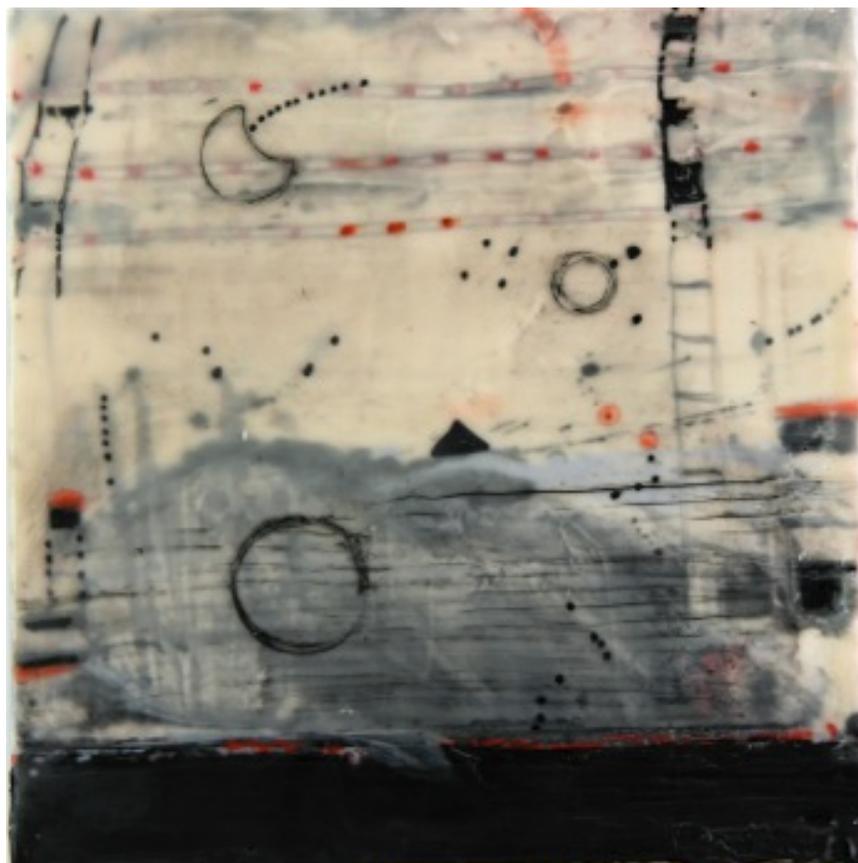
Triangle 7, encaustic, graphite on 8 ply museum board mounted on cradled panel, 8 x 8 inches, 2015

Here is a sample of one of my graphite drawings



Triangle Dream, graphite/hot press watercolor paper, 12 x 17 inches, 2013

One of my 12 x 12 encaustic pieces, *Playtime*, incorporates a ground of joint compound, layered with graphite, alcohol wash, sprayed with fixative, waxed, with multiple graphic tools layering the piece.



Playtime, encaustic, mixed media on birch panel, 12 x 12 inches, 2014

Below is *Breaking Free*, another graphite/ encaustic piece. It was first coated with encaustic gesso. When dry, the surface was sprinkled with water. While wet, graphite powder was thickly sprinkled over the panel, the excess shaken off (best done outside!) and allowed to dry. When dry, the fixative was sprayed on the piece and again allowed to dry. Clear medium was then applied to the surface and fused. I continued to work on top of the wax with various mark making tools, including water based graphite sticks, marking pens, graphite powder through stencils, some soft pastel. I do spray with my fixative whenever I have added dry media, let dry, fuse and then apply clear medium.



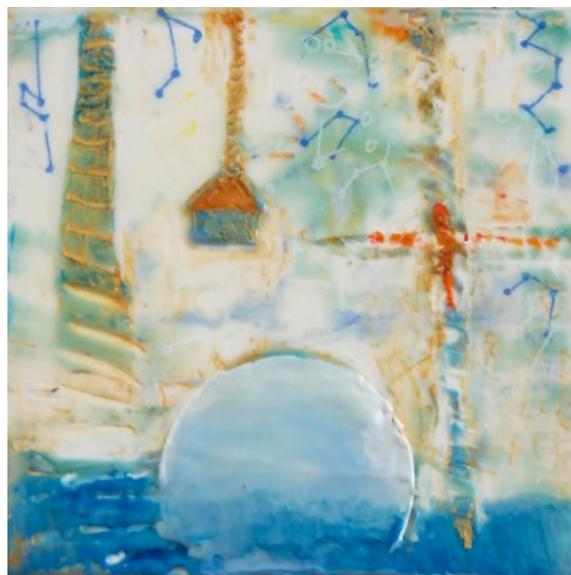
Breaking Free #2, encaustic, graphite on birch panel, 12 x 12 inches, 2013

I am often asked about my images - my content. While I work I form narratives in my mind that tell the story of the piece, much like a novelist creates characters or a composer clusters notes. It is an integral part of my process. And titles are poetry for me. In fact, they also become a summation of the journey I have taken in the evolution of the piece. I work with images that resonate meaning for me and always view them in relationship to each other. In essence, I tell a story through my images, with or without incorporating text. It is my hope that the viewer responds to the totality of the piece, its visual energy, whether or not one can articulate " the story".

My works have usually employed recognizable content and are represented in ambiguous spaces, watery and atmospheric. My experimentation with images has evolved with an understanding that there is a kind of internal logic linking certain forms with each other, a logic that, perhaps, belongs to the world of archetypes, and definitely forms its own iconography of symbols. Pieces are layered and developed over an extended period. Sequence, chronology and time play a significant role in these works, regardless of the medium. There is often an intentional blurring of boundaries between the physical and the psychical - this is what sustains my interest and what, for me, continuously opens up future possibilities.

I am an artist who is also an art educator. Teaching art became a significant aspect of my art practice very early - right out of graduate school. I have had the privilege of working with a great variety of students, and it is true that the instructor learns more from the student than does the student from the teacher. My orb of teaching has included artists ages 5-92 -, mostly in art centers and private studios. While I teach many classes and workshops to adult students, my work with children holds a special place in my heart. One morning a week I teach art to first graders in a private school. I have maintained a rich affiliation with the Meher Schools in Lafayette, CA for many years. I actually set up the initial art department when the school first opened and have a deep regard for its educational philosophy. One afternoon a week I teach high school students in an independent home schooling program offered through a local school district and have done so for the last 12 years.

There is a careful balance required to maintain both a full teaching schedule and a professional art practice. I do not find it easy. I view the pendulum swing between the two as part of a perpetual continuum, sort of an eternal see-saw, in which I am continually striving for balance. I hold myself to very high standards and am not easily satisfied with my work - in any medium - It all seems a visual record of my journey toward a deeper understanding of *Why Am I Here?*



A Little Story, encaustic, mixed media on cradled birch panel, 8 x 8 inches, 2014

Here are three recent pieces that form a series for me:



Happy Crossing, encaustic, mixed media on cradled birch panel, 24 x 30 inches, 2013



And Mama Says..., encaustic, mixed media on cradled birch panel, 24 x 30 inches, 2014-15

And the newest one,



Up, Down or In the Round?, encaustic, mixed media on cradled birch panel, 24 x 30 inches, 2015

" All those things of the spirit and the mind, thought to be so nebulous, so other, find expression through the hand, taking up a material existence in the world. And what is achieved bears no relation to normal calculation of means and ends - the means so paltry - canvas, stretchers, pigments, whatever - the ends so vast - powers, glories, ecstasies of pleasure and terror. Painting proclaims the true incarnation, the union of matter and spirit... . Through the hand - this is the crucial point. Painting presents us with an image of the world reconstituted... (emphasis mine).(P.23 Richard Hennessey, Art Forum Magazine, May 1979)



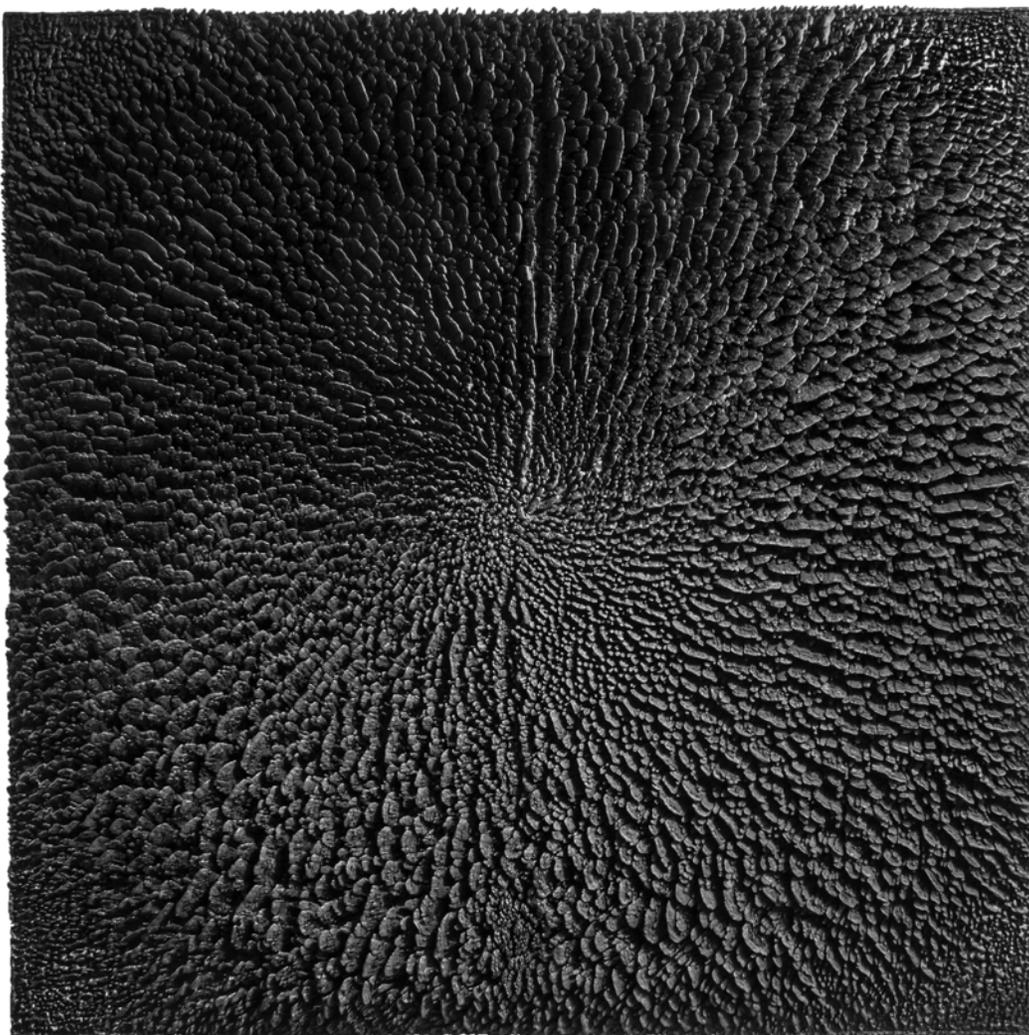
BIO:

Mira M. White is a painter with an exhibition record both domestic and international, and has been an art instructor for over 30 years. Her professional responsibilities include a full teaching schedule of classes and workshops in multiple media. Currently teaching at Lafayette Studio in Walnut Creek, Studio One Art Center in Oakland, Richmond Art Center and the Mendocino Art Center, she also organizes and conducts numerous workshops in Pastels, Watercolor and Mixed Media, including several painting workshops in other states and in France.

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LeRONE B. WILSON



Eternal Passage, encaustic on panel, 24 x 24 inches, 2015

Image details, previous page: *Deep in Faith*, encaustic on panel, 64 x 64 x 5 inches, 2014

Deep in Faith – Hebrews 11.1 Now faith is the substance of things hoped for, the evidence of things not seen. The nature of faith is that we are blind to it. Building off the theme of nature's pattern that exists in everything, I took a look at what faith might look like. The pigment of black used is called "spinal black". It is the deepest black pigment that exists. In large concentration, it almost disappears. So is true of faith. The deeper one's faith, the darker and more uncertain the journey is in reality.

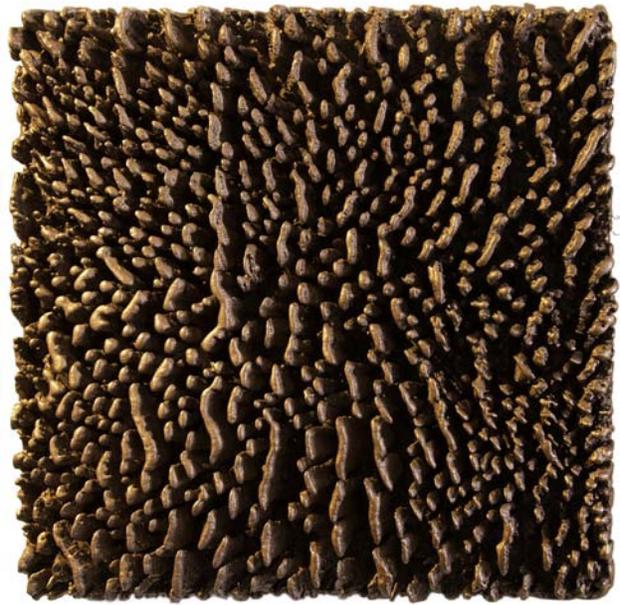
LeRONE WILSON

I didn't find encaustic, encaustic found me when a friend gave me a full supply to create with. At the time I was working in large-scale oils and metal sculptures. Doing both disciplines simultaneously allowed me to explore my interest in color and texture all within a minimal context. With encaustic, I found that I could explore both elements in one medium – and that is how I began my journey into mastering this material to create my sculpted paintings.

My work is a medley of different textures that stimulate the senses, making the art not just a thing of beauty to be admired from a distance, but something we can feel connected to through the expression of touch. It's a way of revealing an image without actually being able to control it, letting it come about itself. The work breaks down the element of encaustic with lines and the streamlines of simplicity to encourage a sense of openness. In this way, it becomes fluid and free flowing. The patterns and textures formed by the wax embody a sense of time and continuity. Varying in shapes and textures, each piece creates an impression that resembles visual aspects of coral reef from the sea or natural organic texture from nature. The results are unrecognizable surfaces that encourage a kind of curiosity as to their function as paintings.



Copper Reef, encaustic on panel, 12 x 12 x 4 inches, 1999- 2015



Bronze #1, encaustic on panel, 12 x 12 x 4 inches, 1999- 2015

NATURE

The organized order of nature truly informs my work. Encaustic at its base is a product of bees, nature's most efficient life generator whose existence is based on a very specific cycle. The cycle is a pattern seen throughout nature - a spiral motion in the wind, ripples in the water, flying patterns of birds, an end that becomes the beginning again. I have to acknowledge the use of this natural material and what it represents in nature. So the spiral, cyclical pattern is present in variations throughout my work.

ENCAUSTIC

For me, creating work with this medium means creating work that is as much historical and archival, as it is modern and minimalist. Knowing that I'm working in a medium used by the Ancient Egyptians gives an overwhelming sense of reference for how I create my work.



Resting in Green Pastures, encaustic on panel, 26 x 26 x 4 inches, 2014

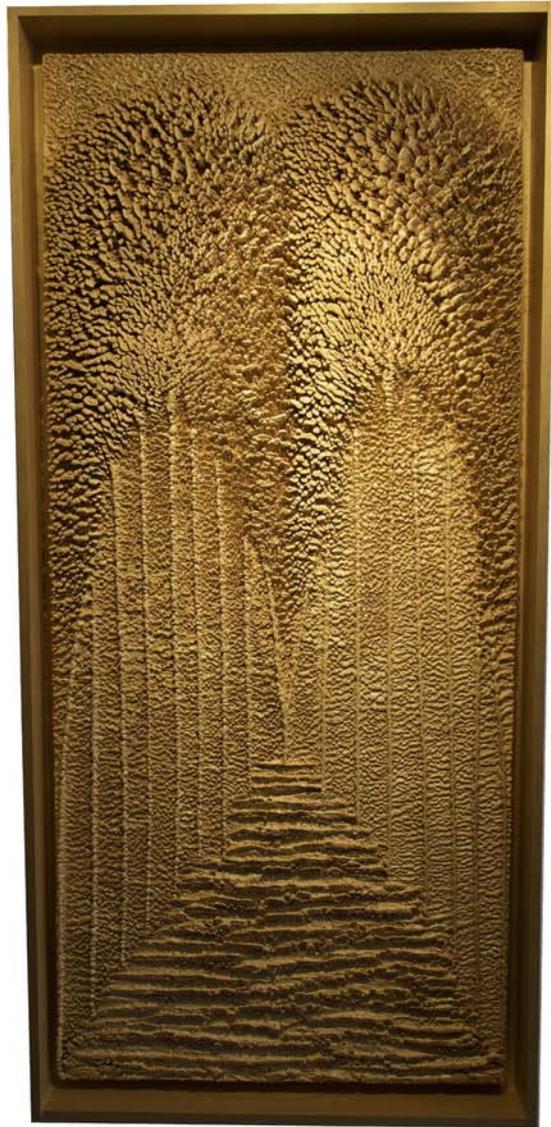
FAITH

My work speaks to the condition of the human spirit in its constant pursuit of a higher power that allows for freedom of faith as a guiding source and escape from fleshly travails. I sign all my works IN HIS NAME and by employing themes of biblical references, my work challenges convention and invites the viewer to join me in an escape into the realm beyond our own understanding. I see this very ancient and archival medium as a reference to God's everlasting presence for the believer.



Rest Finds Grace, encaustic on panel, 28 x 28 x 4 inches, 2013

I created "Rest Finds Grace" as I was contemplating how Grace is given to me to create my work. I was trying to decipher Grace as movement with texture, so ultimately defining the word with the qualities of Weakness, Power and Light. The weakness is the smooth area in the middle of the piece that I carved down and layered (fear) and then bursting out on the ends for His power to give strength. The white color represents light that creates perfection by grace.



Thy Kingdom Come, encaustic on panel, 84 x 40 x 5 inches, 2014

The piece is a journey into a space that a believer is invited to inhabit – The Kingdom of God. Is it a place? Is it a thing? Is it simply the Rule and Sovereignty of God? These are questions we are invited to explore on our spiritual journey.

PROCESS

I create my work by first melting a mixture of beeswax, carnauba wax, resin and powder pigment, which I then make all 1 solvent. I apply the wax in layers to the panel, I build it up and carve it with an assortment of tools I created to help guide patterns in the wax. The process is very physical, time consuming and extremely detailed. The result is a minimal, translucent and highly texturized surface that fully engages all of the senses.

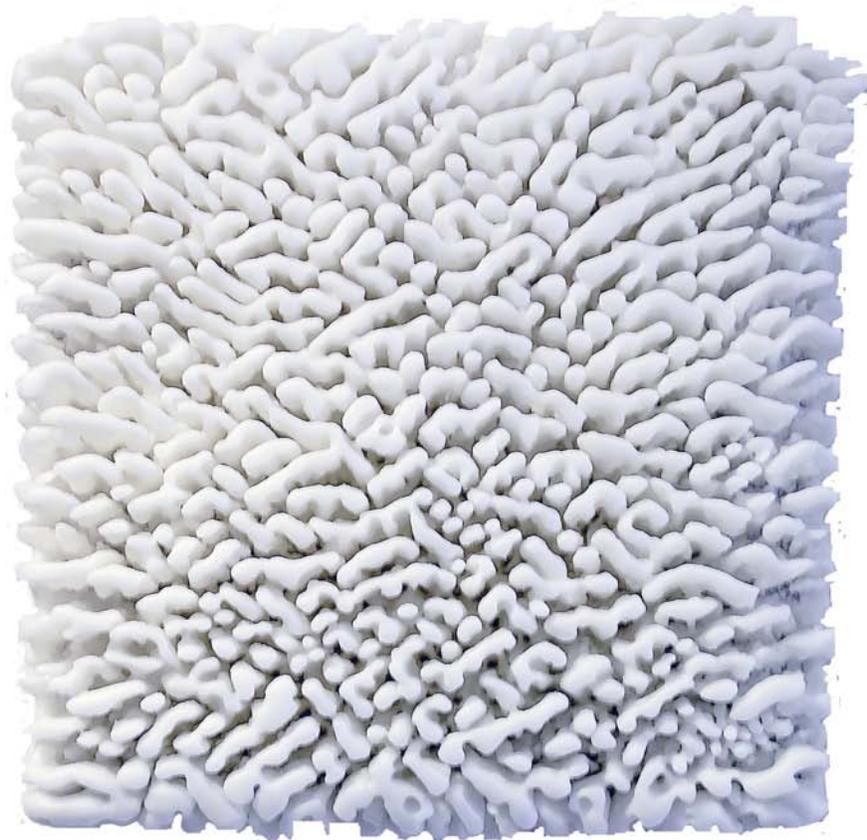


Salvation, encaustic on panel, 50 x 50 inches, 2013

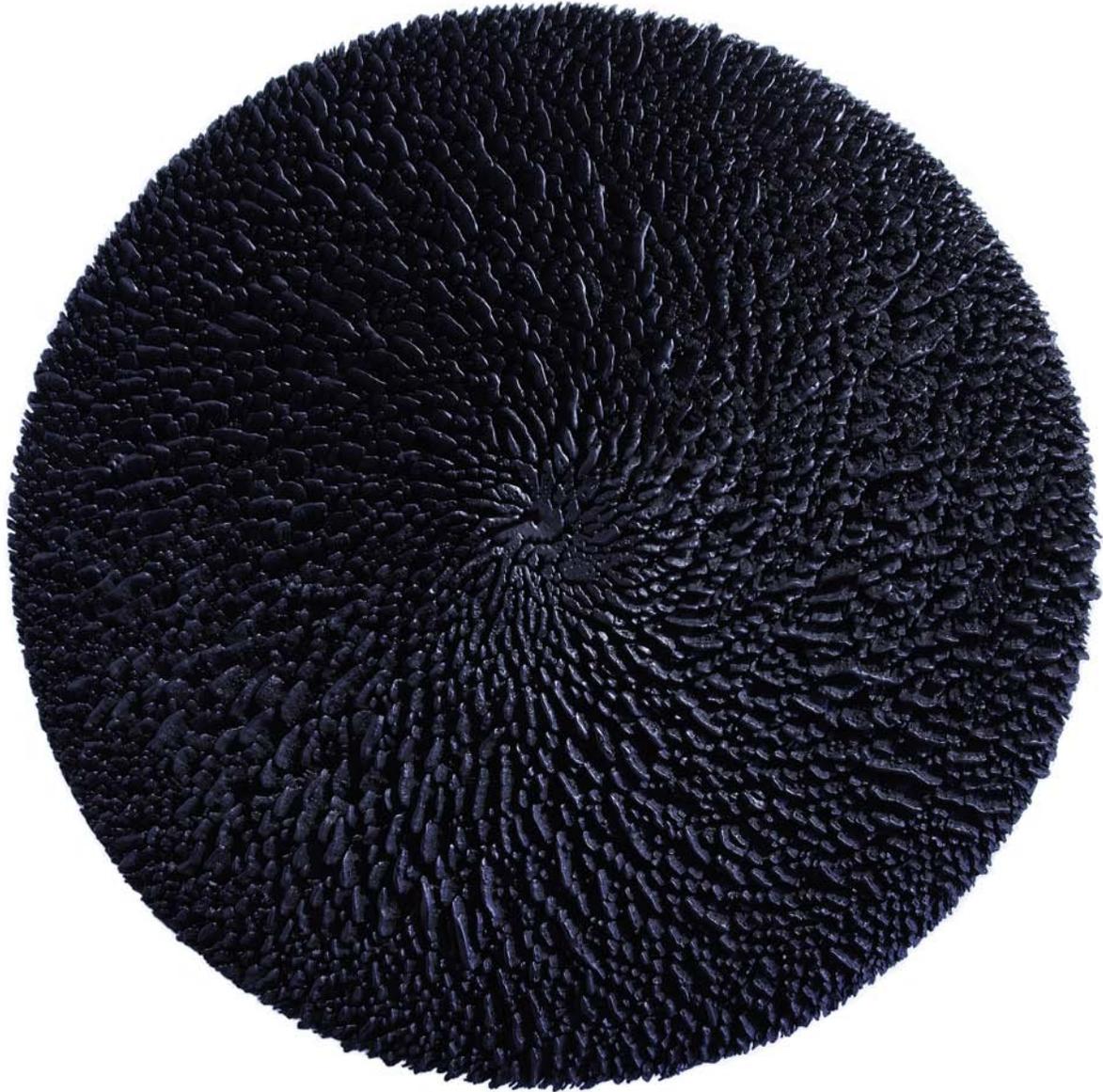
Minimalism can be defined as the perfection that an artifact achieves when it is no longer possible to improve it by subtraction. This is the quality I want to achieve with the texture of the encaustic. Every component, every detail and every function has been reduced or condensed to the essential. The simplicity of my work explores the possibility of working creatively without disrupting the purity of the material. -- LeRone Wilson



Crown Gathering, encaustic on panel, 10 x 10 inches, 2015



Homage to Zoe, encaustic on panel, 11 x 11 x 3 inches, 2015



Divine Circle, encaustic on panel, 36 inch diameter, 2015

Bio

LeRone Wilson is a sculptor and painter living and working in New York. His medium is encaustic, the oldest form of painting, used by the ancient Egyptians. His encaustic works, or sculpted paintings as he calls them, are a medley of textures, composition, and light that challenge the senses, as the viewer tries to reconcile its' substance and his own spiritual truth. By signing all of his works IN HIS NAME and employing themes of biblical references, Wilson challenges convention and invites the viewer to join him in an escape into the realm beyond our own understanding.

Wilson has spent the last decade exploring faith and the relationship between God, man and creativity, using this very ancient and archival medium as a reference to God's everlasting presence for the believer. His work, "Glory #1", was featured in the acclaimed museum group show, "Ashe to Amen: African Americans in Biblical Imagery", which opened at the Museum of Biblical Art (MoBIA) in NY. He has shown in galleries around the country, including Rush Arts, Kim Foster, White Box and G.R. N'Namdi in New York and Chicago, and the Scope Art Fair at Art Basel Miami and Cutlog Art Fair during Frieze in New York. His works have also appeared in live auctions and shows at Phillips DePury and in museum shows, including the Museum of Biblical Art in New York and the African American Museum in Dallas, where he won best in painting in the Carroll Harris Simms National Black Art Competition. He won the 2011 Bombary Sapphire Artisan Award, given at Art Basel Miami, beating out 4,000 artists from across the country.

Most recently, his work exhibited at Flux Fair New York. He received his BFA from the University of Illinois at Chicago, School of Art and Design in 1994.

www.leronewilson.com

twitter: @sculptwax

Instagram: sculptwax



**ENCAUSTIC ART INSTITUTE
HAS MOVED TO SANTA FE**



Members Gallery, Art for Sale

Photo credit: C. Whitney-Ward

Image Details, previous page: Permanent Collection in Main Gallery
Photo credit: Robert Erlichman

ENCAUSTIC ART INSTITUTE HAS MOVED TO SANTA FE, NM

by Angel Wynn

As a member of the Encaustic Art Institute, I would like to report my first impressions of what this incredible move of the Encaustic Art Institute means for all of us as encaustic/wax artists. I have witnessed its growth and been part of EAI in making the Institute thrive. Since starting the Encaustic Art Institute ten years ago, Douglas Mehrens has been imagining a space in the heart of Santa Fe for exhibitions and education about the ancient wax technique.

That has now become a reality as the Encaustic Art Institute has recently moved its headquarters to downtown Santa Fe. "The location, we feel, is really great because it's in the Railyard District, and it has a 25-car parking lot to accommodate larger venues", says Mehrens. A foot trail leads to EAI from the heart of the prestigious Railyard Art District's shops, restaurants, and the Railrunner train from Albuquerque. The Encaustic Art Institute's new 4500 square foot gallery is home to over 300 pieces of very diverse encaustic/wax artwork. The layout of the large gallery space affords a room to house the Permanent Collection (NFS) and a separate large room to house EAI's member artwork (FS). There's also a spacious classroom set-up to demonstrate the encaustic process. The wide range of wax artwork all comes from over 200 of its' members nation-wide.

The Encaustic Art Institute celebrated its 10th anniversary with a grand opening of it's new gallery in March. This fundraiser entertained a large number of art enthusiasts with delicious New Mexican food, a hosted wine bar and superb artwork along with a lively jazz trio, all creating a festive event.

As a non-profit organization (501C3), member artists receive 70% from the sales of their artwork. Donations, art sales, and local members volunteering in lots of ways, help to support the new Encaustic Art Institute's center. The institute's calendar is filling up fast with upcoming events for the year such as a show during Indian Market in August, a gala in September and their annual Juried Show in October.

The Institute is dedicated to bringing visibility to its practitioners' art and helping educate the public about encaustic/wax art. The traditional process of encaustic art has been altered as artistic interest has revived in the medium, with many people combining it with photography, paper, mixed media, and more.

The increased hours for the gallery are 11 am - 5 pm Wednesday through Sunday - through the end of the year. EAI is located at 632 Agua Fria with parking in the back, near the entrance. The outreach to the community will be a place to learn about the encaustic medium, through demonstrations, workshops and teaching children. If you come to New Mexico, make a point to visit us and see this incredible collection of encaustic/wax art. This new gallery houses the largest collection of encaustic/wax art in the nation, a venue not to be missed.

Contact the Encaustic Art Institute at 505-989-3283 or mehrens@eainm.com.



Exterior , new EAI Gallery, 632 Agua Fria, Santa Fe, NM

"It's a dream come true," say Adrienne and Doug Mehrens. "The fact that it has become a reality is wonderful!"



Grand Opening

Photo: EAI Member

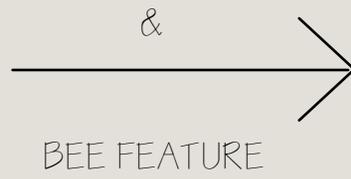


Photo: C. Whitney-Ward

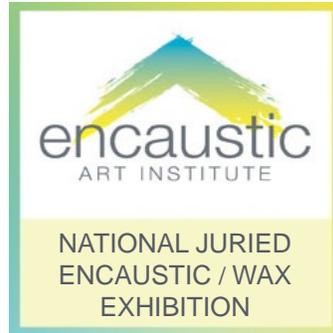
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Eligibility

This Exhibition is a National Exhibition, open to all encaustic/wax artists whether they are a member of the Encaustic Art Institute or not. However, any artist who is a member of the Encaustic Art Institute and resides in Canada or Mexico is eligible to enter. Artists may enter up to 3 images per entry for jury review. Only one (1) piece per artist may be selected for the exhibition.



Playtime

Encaustic and Collage on Panel

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Beginning Encaustic/Wax Classes at the Institute

**The Encaustic Art Institute will be holding beginning classes starting this summer,
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**For more information, contact Douglas Mehrens
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PHOTO *Encaustic*



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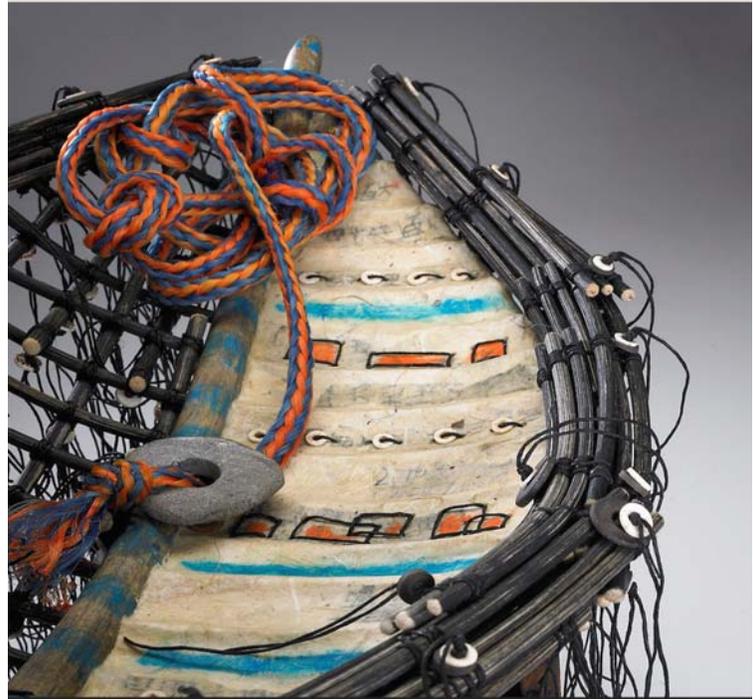
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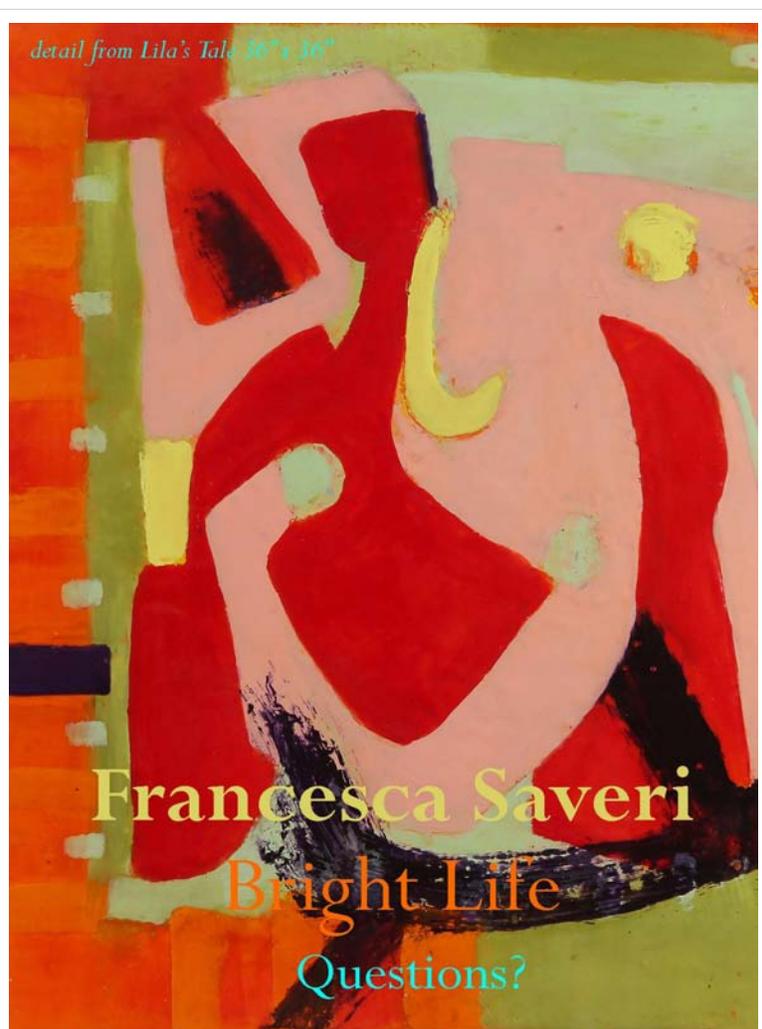
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Among Rocks, 17 " x 16" encaustic, graphite, steel with mixed media

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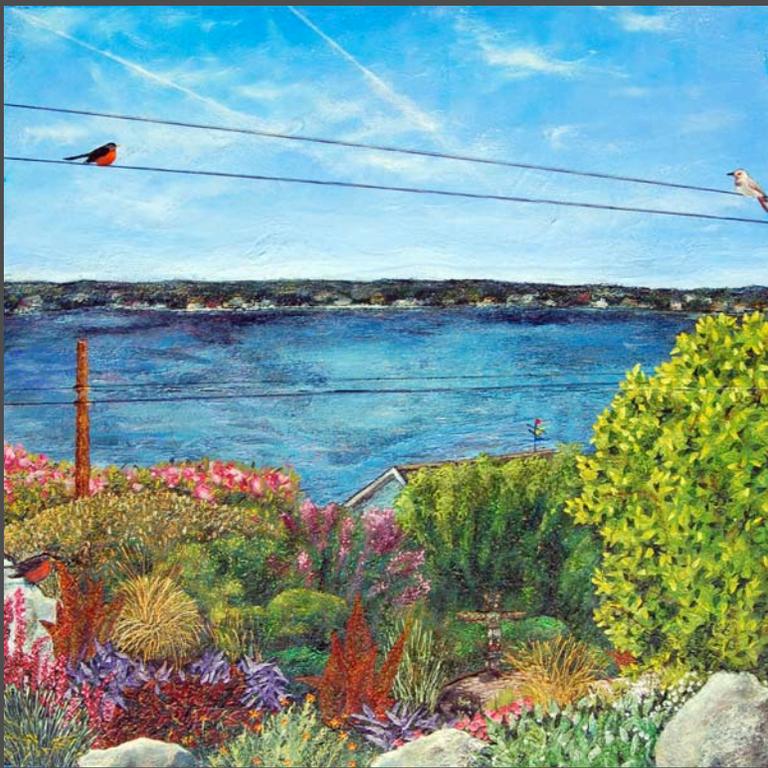
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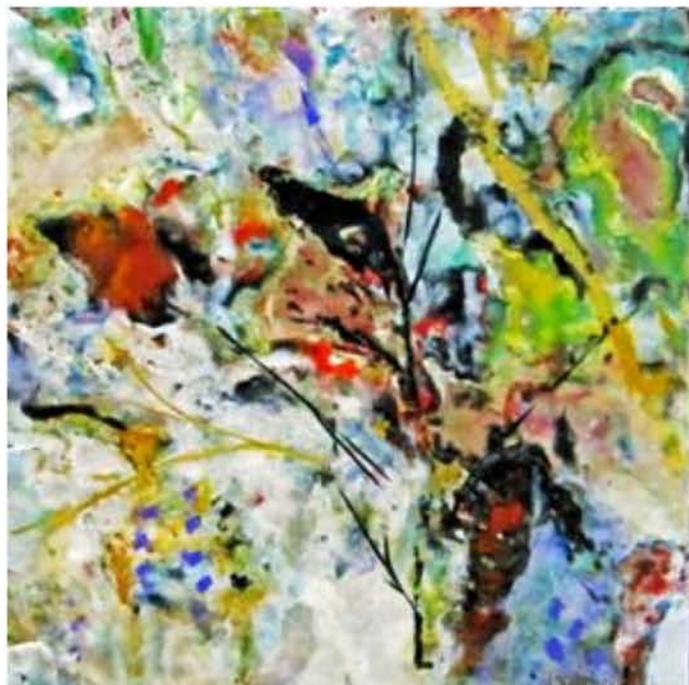
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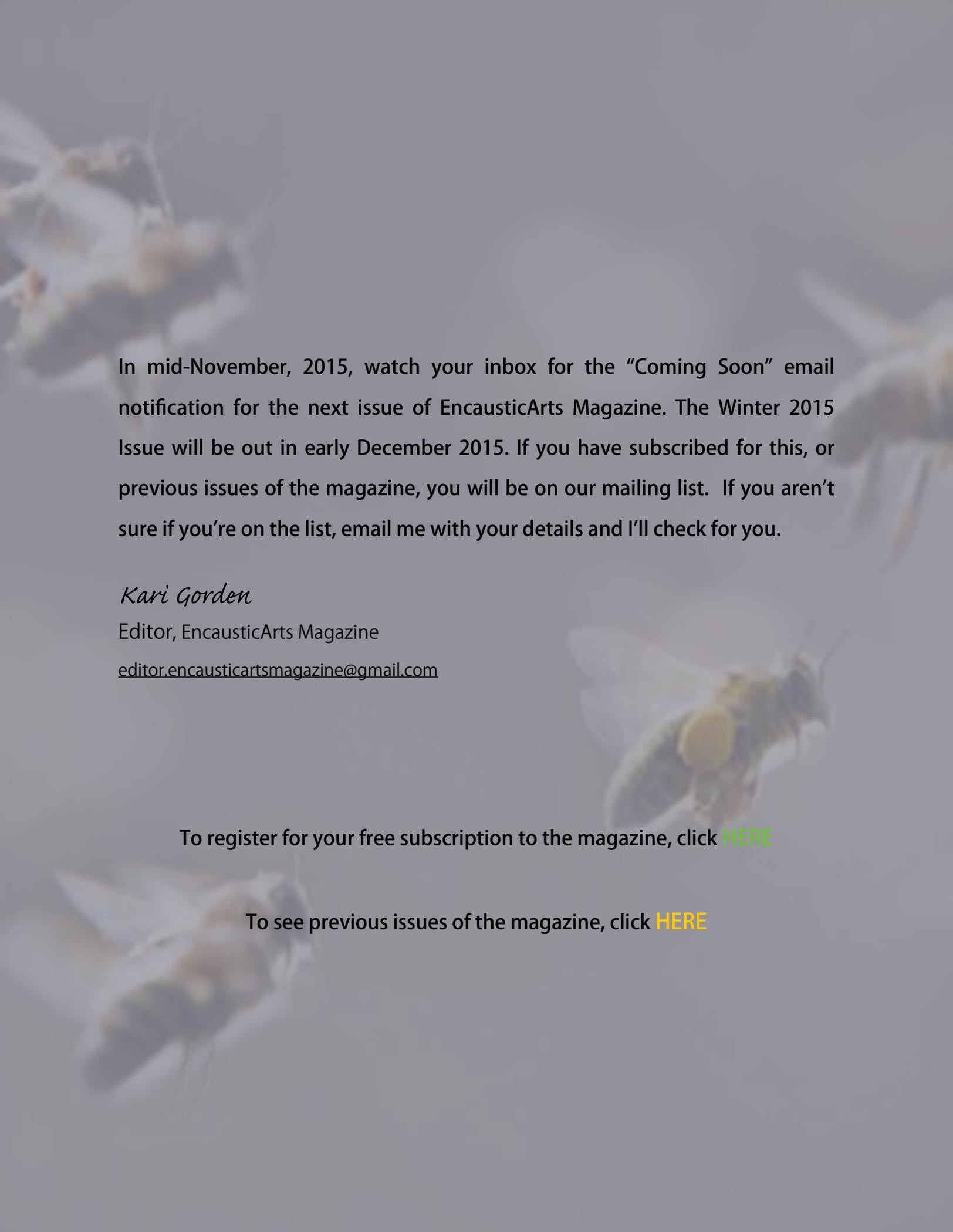
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The background of the entire page is a soft-focus, light-colored image of several bees in flight. The bees are scattered across the frame, with some appearing larger and more detailed than others, creating a sense of movement and natural activity.

In mid-November, 2015, watch your inbox for the “Coming Soon” email notification for the next issue of EncausticArts Magazine. The Winter 2015 Issue will be out in early December 2015. If you have subscribed for this, or previous issues of the magazine, you will be on our mailing list. If you aren’t sure if you’re on the list, email me with your details and I’ll check for you.

Kari Gorden

Editor, EncausticArts Magazine

editor.encausticartsmagazine@gmail.com

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LOCAL HONEY



This photo was taken in a canyon arroyo off of county road 55A, just North of the little town of Cerrillos, NM. The same road that the Encaustic Art Institute gallery used to be housed. The bees from this hive travel the Galisteo River Valley each spring in search of flowering trees. There are many wild bee hives reputed to be over a hundred years old, tucked in to the sheltered rocks on this county road.

Diversity

In addition to the familiar European honey bee, there are six other recognized species of honey bees, including the Indian honey bee, Koschevnikov's honey bee, the dwarf honey bee, the andreniform dwarf honey bee, the giant honey bee, and the mountain giant honey bee. The European, the Indian, and to some extent the dwarf honey bees are the species that have been domesticated, although the European honey bee is by far the most widespread domesticated bee and the only species kept in North America.



There are many races of the European honey bee. The ones most popular in modern beekeeping are the Italian, Carniolan, and Caucasian. Most honey bees used in hives today are mixtures of these and sometimes other races. Africanized honey bees, also known as killer bees, are a hybrid of African and European races naturalized in the western hemisphere.



SPRING 2015