

The background of the cover is a collage of various encaustic art pieces. These include abstract patterns like wavy lines and circles, landscape scenes with green fields and blue skies, and still life objects like a green pear. The pieces are layered and partially overlapping, creating a rich, textured visual field.

ea

.....  
encaustic arts

Volume 4, Issue 2  
WINTER 2015

**SALLY CONDON  
JAMIE LEE HOFFER  
KATIE DELL KAUFMAN  
ERIN KEANE  
LYNNE RIDING  
MEAGAN SHEIN/SIOBHÁN ARNOLD  
LINDA WEIN**







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.

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 are on, just click the arrow on the video to watch the video and click the X when you've 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 click anywhere on the ad, it will open another window on your browser.

Dear Readers:

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

The first thing you'll see once the magazine loads is the cover of the magazine. Click on the arrow > on the far right of the viewer to open the magazine. The arrows (on the far left and right middle of the viewer), for all viewing options are how you turn the pages. You can also use the |< or >| to go to the last or first page. (Those arrows are located at the very bottom far right and left of your screen. You'll notice that the page numbers are also located at the very bottom of your screen on the right).

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Encaustic Arts Magazine is a FREE magazine published online semi-annually by the Encaustic Art Institute in Santa Fe, New Mexico. The magazine is published online in December and June. This is our 10th issue.

The current issue of the magazine is always available on the EAI website, [www.eainm.com/encaustic-arts-magazine/](http://www.eainm.com/encaustic-arts-magazine/). If you are looking at the magazine, but have never subscribed, normally there are two links on that page (except when we are transitioning to a new issue). One

link is for people who are registering as first time subscribers, the other link is for people who have already registered. Subscribers only need to register one time for the magazine, which will put them on the magazine mailing list, it is not necessary to register more than once.

At any time, if you'd like to see a past issue of the magazine, you will find direct links above the image of each issue by going to: [www.eainm.com/previous-issues-of-ea-magazine/](http://www.eainm.com/previous-issues-of-ea-magazine/).

Currently we do not offer a print version of the magazine, the magazine is available online only.

The Encaustic Art Institute is a non-profit arts organization. The magazine is *free of charge to all of our subscribers*. The magazine is supported by advertisements. We offer ads for artists and not-for-profit art organizations at a large discount and our commercial rates are also low.

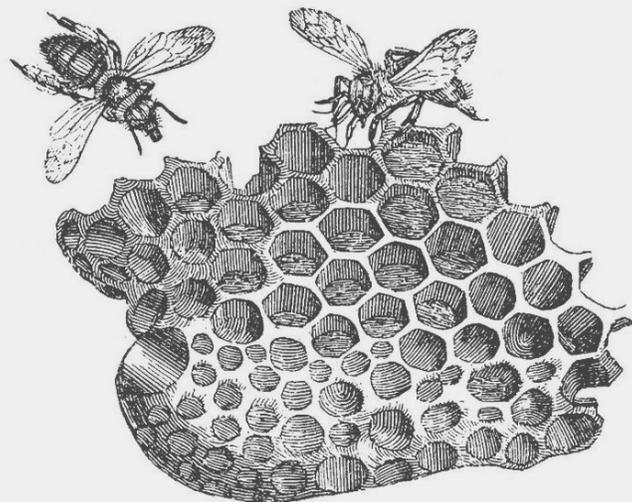
If you are reading and enjoying the magazine, we hope that you will tell your friends and fellow artists about the magazine. We ask too, that you will consider advertising with us. It helps us to keep the magazine running and it can bring attention and a "pre-qualified" audience — one already interested in encaustic work — to you. The ads are all related to encaustic: encaustic artist exhibitions, encaustic artist websites, videos, books, workshops, or encaustic supplies and suppliers.

*In mid-May, 2016, watch your inbox for the “Coming Soon” email notification for the next issue of Encaustic Arts Magazine. The Spring 2016 issue will be out in early June 2016. 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.*

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# FROM THE INSTITUTE

The Encaustic Art Institute's move to Santa Fe has been monumental for many reasons. First, the beautiful 3500 sf. sky-lighted space that houses the Permanent Collection, and a 1000 sf. separate gallery space that houses our members work, combined with the education workshop area – is an encaustic environment that is inspiring in and of itself.

Secondly, EAI has already collaborated with community programs such as *Artsmart*, culminating with a large outside mural on the Institute's site. In addition, EAI is now involved with a teaching program within the Santa Fe school district. We have been chosen to teach in different elementary/middle schools, introducing encaustic and its history.

Third, EAI has realized in the last 8 months – increased membership, participation in shows, sales, workshop participation and gallery traffic. EAI is enjoying renewed confidence in the expansion of the Encaustic/Wax movement and its increased role in the art world.

In addition, we are excited to announce our collaboration with Artisan Art Supply, who puts on the largest art expo in America, right here in Santa Fe. EAI has been invited to participate with encaustic/wax demos, workshops, and mini-retreats coinciding with the 4-day event in October 2016. Check out the full page ad in the back of the magazine for more information, and mark your calendars !!

We are excited to bring you the 10<sup>th</sup> issue of this free online Encaustic Art Magazine. This issue will once again be full of inspiration and details about encaustic artists and their work. If you have an idea for an article or wish to be a featured artist in an upcoming issue, please contact me.

Enjoy,  
Douglas Mehrens  
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*“When I think of art I think of beauty. Beauty is the mystery of life. It is not in the eye, it is in the mind. In our minds there is awareness of perfection. It is our positive response to life.”*

—Agnes Martin

Beauty, in the world of contemporary art, often gets a bad rap. By coincidence, I was thinking about the role of beauty in art just as I was putting this issue together. As the articles came in, I was struck by how each artist in this issue takes on and addresses, in different ways, the concept of beauty in all its forms and inspirations. Sally Condon’s poignant words especially struck a chord with me and caused me to question my assumptions about the value of beauty. Lately I’m wondering if I too may have fallen prey to the notion that beauty in art usually equals banality.

An interesting lecture about aesthetics and the role of beauty in art, echoes these sentiments. In *A Promise of Happiness: The Place of Beauty in a World of Art*, Alexander Nehamas concludes, beauty may depend on appearance, but this does not make it superficial.

I believe you will find this issue thought provoking. In light of the dearth of beauty evident most recently in our world, I hope that you will take pleasure in the beauty and in the intelligence behind the surface of the work featured. Times like these bring to mind this quote from Phil Ochs:

*“Ah, but in such an ugly time the true protest is beauty.”*

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# WINTER 2015

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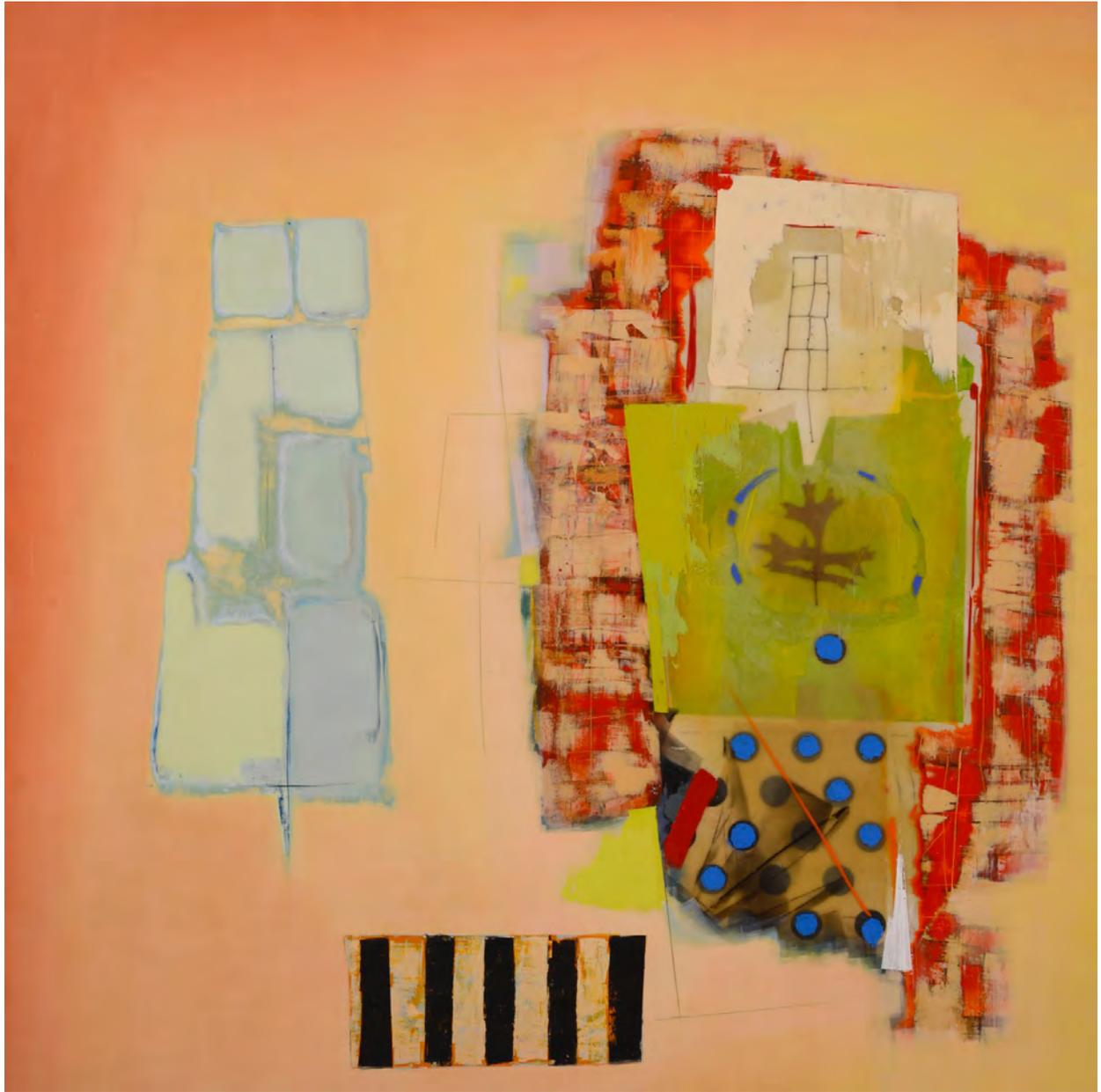
**Winter 2015 Issue Cover Art:** Erin Keane, detail, "Vignettes", Handbound Journals with Coptic Binding, 3.5 x 2.5 x 0.75 inches, 2015. Journal cover design with encaustic beeswax, photographic transfer, and mixed media collage

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SALLY CONDON



**Shine**, Oil, wax, mixed media on panel, 16 x 16 inches, 2015

Image Details, previous page:

**Say What?**, Oil, wax, mixed media on panel, 35 x 35 inches, 2014

*Photo credit, all images: Margot Geist*

# SALLY CONDON

*"Last night, as I was sleeping,  
I dreamt - marvelous error! -  
that I had a beehive  
here inside my heart.  
And the golden bees  
were making white combs  
and sweet honey  
from my old failures."*

-Antonio Machado, from *Times Alone*

\*\*\*\*\*

I am a painter, gardener, beekeeper and curious observer of the world I live in. I have always felt rather than intellectualized and often words do not come easily. Painting is my way of celebrating and expressing feelings of connectedness to the world around me. One of my daily pleasures is sitting in my garden especially near my bees, watching nature's dance. No words come to mind but rather overwhelming feelings of awe. Within my garden small universes come alive and wither only to be reborn again. This daily ritual has become a form of meditation and source of much joy. The honeybees in my garden have contributed to this joy and feelings of connection. The bees have an amazing devotion to their hive and work as one for the benefit of all members and the coming generations. Everything they produce is nourishing with healing properties. The honey besides being a wonderful food source is a natural antibiotic that can be applied directly to wounds. Pollen, royal jelly, propolis, bee venom, and of course wax all have countless qualities and uses.



*Ari*, Oil, wax, mixed media on panel, 35 x 35 inches, 2015

When I was in grad school twenty-five years ago a fellow classmate suggested I might like adding cold wax to oil paint to produce an interesting effect. Why he suggested this I don't remember. Why I tried it, I can't recall other than I was searching. Right away I loved the softness of the wax paste and the way it easily mixed with the oils to produce a more matte opaque paint. A new way of painting began for me then and I have continued to combine cold wax to oil paint. Brushes have never felt comfortable. They feel too removed. I soon I found brayers worked great for applying the stiffer oil, wax mix to the painting surface. I also liked the way I could blend colors with the brayer, very similar to print making. I liked applying many thin layers of paint to build up the surface and then scrape and draw through. Wonderful variations in color were revealed through the scraping process as the different colored layers were exposed.

Today my process is similar. I usually work on panel because I need a hard smooth surface in order to brayer. Paper works well too. Often I will glue some kind of collage down onto the surface. It may be a simple shape I drew, a leaf, or a scrap of paper I found on a walk. I have quite a collection of stuff. This is a fun time. I just put down anything I am attracted to. It doesn't matter if these pieces are in the final painting or not. It just allows a fun beginning to work off. Often the collage is painted over early on only to be uncovered much later as a total surprise. These are gifts. In order to later uncover these collage pieces without damage I have to first protect the glued collages with hot wax. I melt wax with some damar crystals and pour it over the collage. Then I scrape the excess wax off leaving no seams. The surface is now ready to be painted on. When I paint over a collaged section and later want to reveal it, I just scrape off the paint and there is the collage protected in the wax. The wax also allows me to draw in to its surface with a sharp tool to create interesting effects.



***Water's Edge***, Oil, wax, mixed media on panel, 40 x 30 inches, 2015

My painting process is quite intuitive and I love working with pigment-saturated oil paint and luscious bees wax from my hives. I do not begin a work with an image in mind but rather let the process expose the painting. While working I strive to stay present, let go of expectations and allow the painting to lead the way. This is always an ongoing challenge. As the work develops I search for a dynamic composition where elements are both heard and contradicted and light is generated not just represented. I try to create a play between movement and stillness, strength and tenderness, matter and spirit. Each painting is a small world where everything is hopefully interconnected and each element is influencing and stimulating the whole.

I love color and I love the challenge to create paintings that breath and resonate through color. My color is not used to describe rather to express feelings. I want to seduce the viewer to feel the extraordinary in the ordinary. Cezanne once said, "Nature is not on the surface but in the depths; colors are the expression of these depths on the surface, they rise up from the roots of the world." I may never make a color breathe or generate inner light but I believe it is possible and that is a wonderful goal to strive for.



**Solo**, Oil, wax, mixed media on panel, 35 x 14 inches, 2014



*Stacking Tens*, Oil, wax, mixed media on panel, 35 x 14 inches, 2015

Children's art has been an inspiration and teacher for me. A child's fearlessness, raw simplicity, self-assuredness and ability to capture the essence take my breath away. Unlike a child I sometimes find myself getting stuck in the comfortable and the known, not giving myself permission to play and explore. I can over think and refine till the vitality is gone. I will become so concerned about making something good or messing up that I stop taking chances and don't allow myself to step to the unknown and let the painting blossom. Being present in the unknown is where the good stuff happens. A child with no fear of failure and open to world before them easily allows spirit to flow through.



*Meeting and Passing*, Oil,wax, mixed media on panel, 24 x 24 inches, 2015



*Summer Solstice*, Oil, wax, mixed media on panel, 35 x 35 inches, 2014



*Line-Storm*, Oil, wax, mixed media on panel, 24 x 24 inches, 2015



**Coded**, Oil, wax, mixed media on panel, 35 x 14 inches, 2015

Another challenge I have is letting go of the precious. Often in the painting process there are parts of the painting I love but I am unable to resolve the whole work. I start working around those precious sections not wanting to give them up. Finally I realize I just need to let them go. When I do, the work is free to open up and go in a new more exciting direction.

I believe in the power of beauty and I want to create beautiful work. The art world often puts down the word beautiful describing its meaning as pretty, simple, unproblematic and asocial. Many of us as artists, have been taught and conditioned to strive to create something that is totally new and different, something that perhaps shocks or conveys a certain ideology or concept. We have often been encouraged away from the sensory world where beauty resides. The beautiful is not trivial but rather describes something that has the ability to open our senses to feelings long held or forgotten. The beautiful has the power to startle and open our hearts. When our hearts are open we feel a connection to each other and the world we live in. What can be more powerful than that? James Hillman once said, "If we go toward the world out of duty, shame or grief, it isn't enough. We also have to love it, and we only love it if we recognize how beautiful it is."



*Migration*, Oil, wax, mixed media on panel, 30 x 40 inches, 2013



Sally Condon was born and raised in Maine. After receiving her Masters of Fine Arts degree from the Rhode Island School of Design in 1990 she moved to Albuquerque, New Mexico where she lives and paints full-time today. She still maintains a strong connection to Maine and in the summer of 2009 was awarded an artist residency by the Eastern Frontier Educational Foundation on Norton Island, Maine. Her work is in collections throughout the United States and she has shown her work internationally in France and Japan. She has had

several solo shows in Santa Fe and Albuquerque along with participating in numerous group shows across the United States. The Albuquerque Journal named her Artist of the Year in 2012. Sally is represented by Exhibit 208 in Albuquerque, New Mexico.

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JAMIE LEE HOFFER



***Dreaming of Madam Curie***, Encaustic, oil stick, india ink, alcohol ink, on cradle board, 36 x 48 inches, 2015

Image Details, previous page:

***Birth of Magnolia***, Encaustic, magnolia leaves and graphite, on cradle board, 16 x 16 inches, 2014

# JAMIE LEE HOFFER

Brené Brown, a therapist/researcher, says in her Ted Talk on *The Power of Vulnerability*, that happy, confident, successful people have a sense of worthiness, embrace vulnerability and feel a connection to others, the world around them and to themselves. These people believe they are worthy of connecting, having the courage to be seen even in their imperfection. She says that they embraced “excruciating vulnerability” and own a sense of worthiness, as if a birthright.

I believed I had to earn it.

Shame she says, is what keeps us separate and unconnected. I believed in order to allow myself to be “seen” I needed to be perfect. Until then I would lay low, real low and wait. The idea of being vulnerable, which is what an artist is, paralyzed me. How could I have courage to be vulnerable when I didn’t feel worthy of connection.



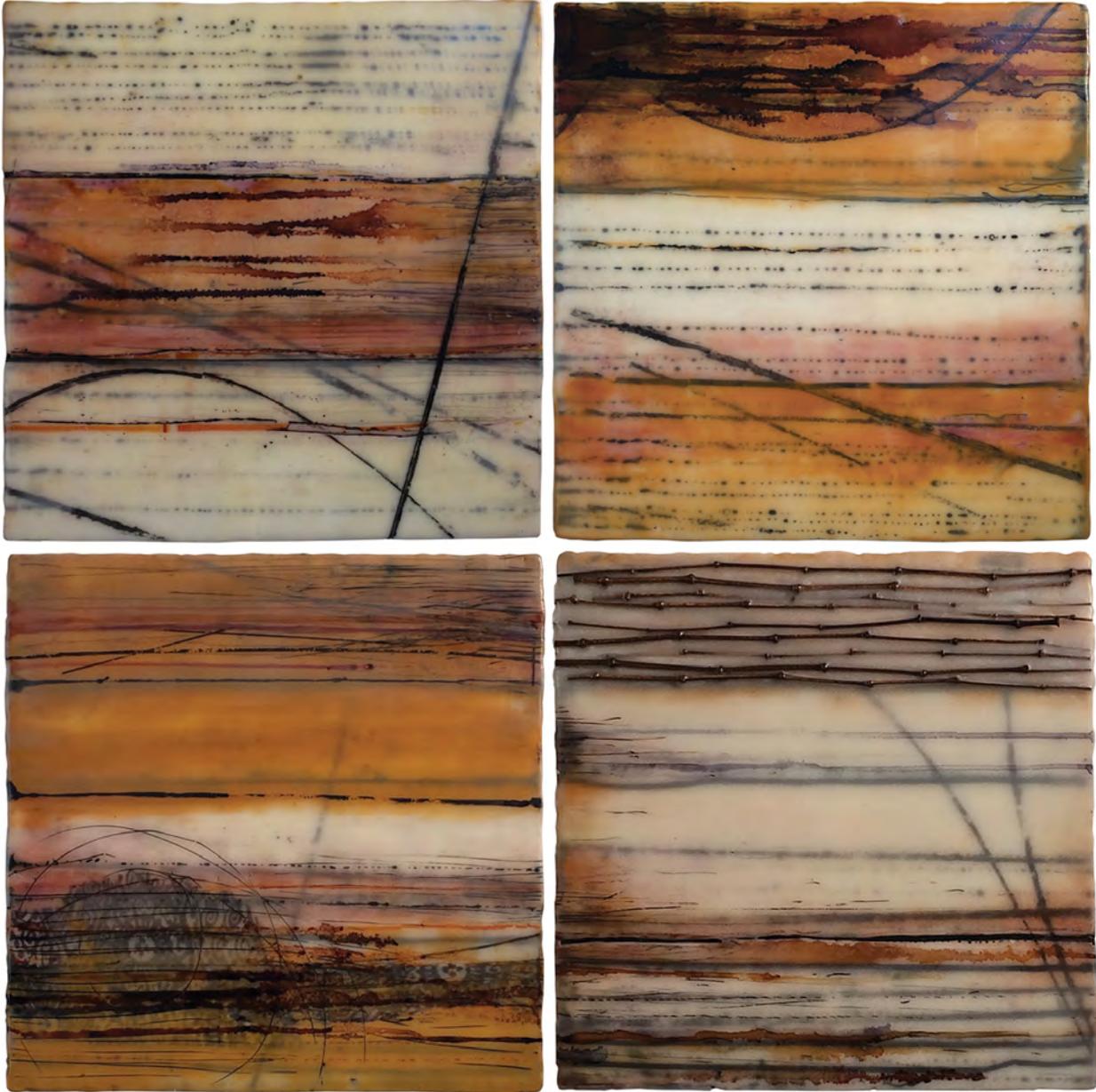
***The Gathering***, Encaustic, oil stick, india ink, alcohol ink, on cradle board, 48 x 60 inches, 2015

It took a long time and years of therapy but I know now I am enough. With all my flaws and imperfections, I am enough and am worthy of connection. My vulnerability makes me who I am and it's through this vulnerability that my creativity is driven in an honest and true way. When I allow myself to be exposed I am given the opportunity to explore fear and how that translates into what I create. Owning my fears and seeing them as puzzles to construct or disassemble are stepping-stones towards who I am as a human. What I explore and witness along the way is the magic, and what is discovered visually – what is seen – is the validation of my journey. Sharing this with the world has become my life's work. I owe it to myself. I owe it to the frightened child who lived with shame most of her life.

In 2010, while at LACMA visiting some of my favorites: Willem de Kooning, Richard Diebenkorn, Robert Rauschenberg, Cy Twombly, Jasper Johns, I had what I refer to as a eureka moment. I had seen these paintings dozens of times but never put together that the "wax" they used was an encaustic painting medium and not just melted crayons. That moment changed my life.

I looked up everything I could find on encaustics, watched tons of YouTube videos and bought every book on the medium I could find. Then I experimented. Everything I do is an experiment and a journey further into the obstacles that emerge along the way. I keep thinking my next painting will be in oil on canvas but that never seems to happen. I am captivated.

The encaustic medium has all the elements that inspire my creativity and push my boundaries. Everything I've worked on or studied up to this point in my life has prepared me for working with the amazing material. It is a very tactile medium, which I love, and has a delightful smell. The characteristics of the medium offer me the time and space to let air in between me and what I am doing, time to breath through the creative journey - portals to that universal place all creative people tap into. My current work celebrates the connection with myself, how I feel on any particular day, and the honesty and vulnerability that makes me who I am. I embrace it and use it.



***Bamboo Dreams***, Encaustic, india ink, alcohol ink, pigment, bamboo on cradle board, 28 x 28 inches, 2015

It is a transformative medium that constantly challenges my expectations. I often feel as if I am channeling something other-worldly, be it maps or what seems like conversations or communication. There is a sense of responsibility – that what I have to say has purpose and meaning, perhaps beyond my understanding.

Sometimes it's hard but I go into the studio every day. I might just go through my things, or clean up, play with the found objects I like to collect or look through books. I play and explore the combinations of things trying to make sense out of it. Nature is one of my biggest inspirations. I don't stress out if nothing is "created". In the act of doing nothing the "portals" are strengthened and cleared.

I like to work on different projects at the same time. I am often distracted and that used to be frustrating, but it's who I am and at times just glancing at something will spin me into a different orbit for hours or days. Some pieces just come and are resolved quickly while other pieces could take years and go through many metamorphoses.



*Synchronicity*, Encaustic and oil stick, on cradle board, Triptych 18 x 54 inches, 2014

I like to make my own medium – using a 7 to 1 ratio in 10 lb. batches in a large electric deep frying pan on 160 degrees over night. This keeps it from becoming toxic and keeps the medium from getting too yellow. It's then strained into crockpots then poured into 3 inch round aluminum baking dishes. I then add color using ground pigment, drained oil paint, or encaustic paint blocks. I love the process and the smell of making the medium is wonderful. The bees come to investigate and I enjoy seeing them flying around and mourn every one that dies on my account.



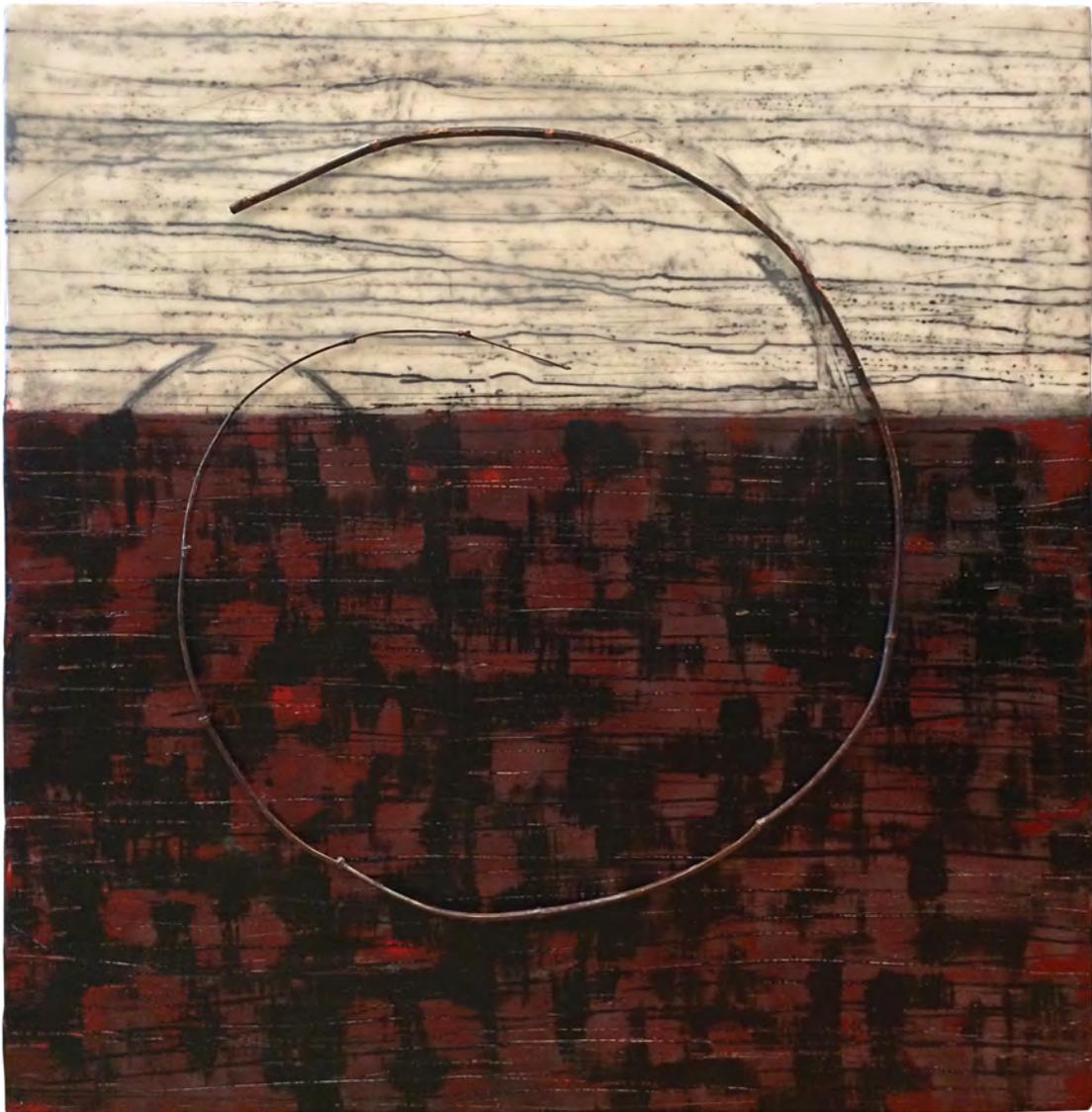
Detail, ***Primordial Directions***, Encaustic, graphite and oil stick on cradle board, 36 x 48 inches, 2014



*Primordial Directions*, Encaustic, graphite and oil stick on birch board, 36 x 48 inches, 2014

Although I enjoy working on small pieces I like to work large most of the time. The pieces seem to have a narrative that change as you look at it in segments as apposed to it as a whole. They become little universes to explore and excavate. Encaustic is as beautiful close up as it is from a distance and I believe that is why seeing it in print or on screen never gives the medium justice. I encourage viewers to gently touch my work. It seems impossible not to.

Recently I have been experimenting with sculptural forms, combining different objects 3 dimensionally. The challenge is to connect with the goddess spirit through writing and feminine iconology, then transfer that connection out into the world with the purpose of helping heal the earth and all its inhabitants. As an artist and communicator I feel the urgency to share the love I have knowing that only through love will the healing take place.



***Bamboo Sea***, Encaustic, india ink, bamboo, copper, on cradle board, 36 x 36 inches, 2015



***Earth Words 2 and 3***, Hanging Orbs :  
9,11,and 14 inches in diameter,  
Encaustic, silk tissue, bamboo, hemp,  
ink and copper, 2014

Because of the years spent creating in a vacuum, I am bursting with ideas and the desire to reach out, be seen and interact with other artists. Becoming part of a community of artists, especially encaustic artists, has been very fulfilling and beneficial in establishing myself as a working artist and teacher. I love feeling a part of a large magical group of people who are always there to encourage, share, and support, all of whom embrace their vulnerability with honesty and celebration on an ongoing basis, reassuring me that through our vulnerability we have a sense of worthiness and connection which is the gift we were born with unconditionally.



*Shifts in the Magnetic Fields*, Encaustic oil stick and pastel, on cradle board, 48 x 24 inches, 2014



*Primordial Drifters #1*, Encaustic, oil stick and pastel, on cradle board, 28 x 28 x 3 inches, 2014

## BIO

I was born in Asbury Park, New Jersey. When I was a child I had painting lessons with my mother's talented Hungarian friend, Magda, a beautiful eccentric artist and terrific cook. To this day, garlic and turpentine remain two of my favorite scents.

I received my BFA from Tufts University and the School of the Museum of Fine Arts Boston, (SMFA) majoring in Printmaking and Art History. I later moved to San Francisco where I started working as a graphic designer, then relocated to Los Angeles. I continue to do graphic design and teach art to children ages 6 - 16, run workshops on encaustic painting to adults and schedule painting parties for adults and children.



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KATIE DELL KAUFMAN

*RAISING DUST:  
Combining Powdered Pigment and Encaustic*



**Safe House**, Assemblage (deconstructed crate, locks, hinges, charcoal, matte medium on canvas), 42 x 42 inches, 2006

Image Details, previous page:

**Flare**, Encaustic medium, powdered pigment, 6 x 6 inches, 2009

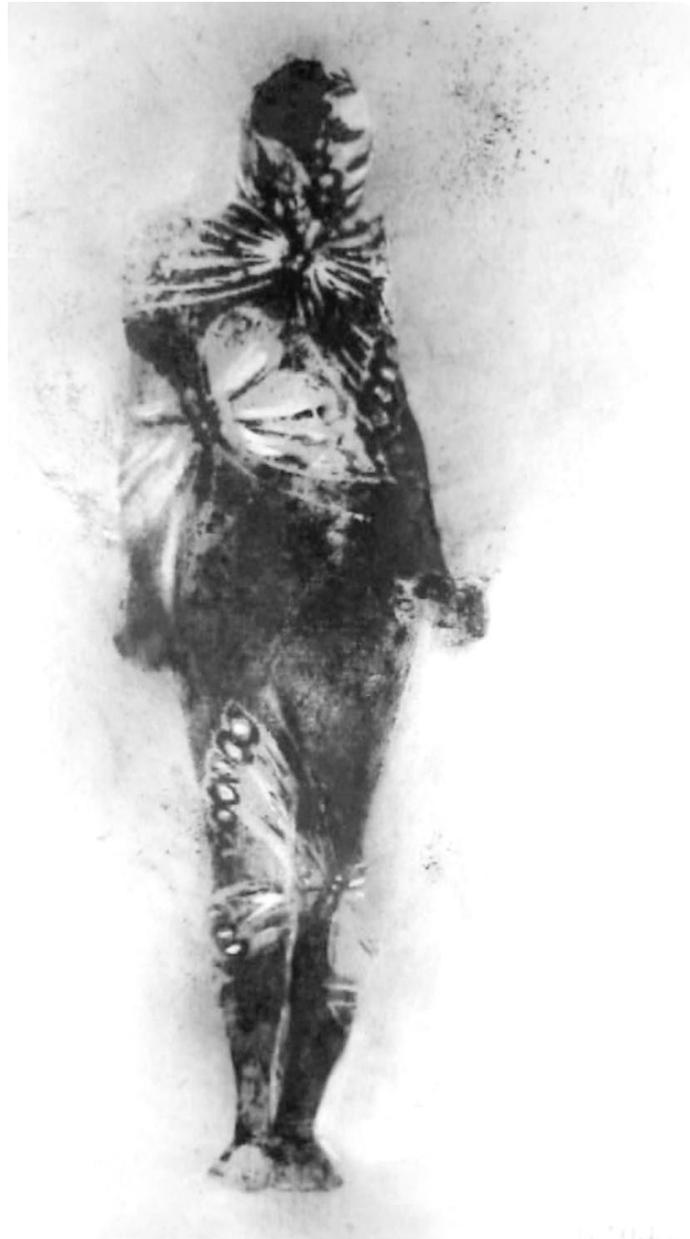
# KATIE DELL KAUFMAN

I was initially inspired to work with powdered pigments in my studio practice, when, in 2005 when I discovered the wonderful luminescent effects created by pastel dust when it was suspended in acrylic medium. While drawing and crumbling pastels, I introduced acrylic medium, and suddenly, the soft dusty surfaces seemed captured in the subtle depths of the work.

Within a year, I began creating assemblages which included representational drawings on canvas - landscapes, portraits, figures - using suspended charcoal and pastel dust, which were then embedded into found architectural salvage. The smeared powdered pigment created the sensation of looking through a rain-spattered window. The softness of the image suggested age and memory, while at the same time allowing the context - the salvage - to come into the foreground and become more prominent. A number of these assemblages can be seen on my website under the series [Ladders and Shutters](#), and [House of Holding On](#). These were harbingers of the encaustic work to come.



***Far From Home***, Assemblage (shutter, charcoal, matte medium on canvas), 42 x 24 inches, 2009



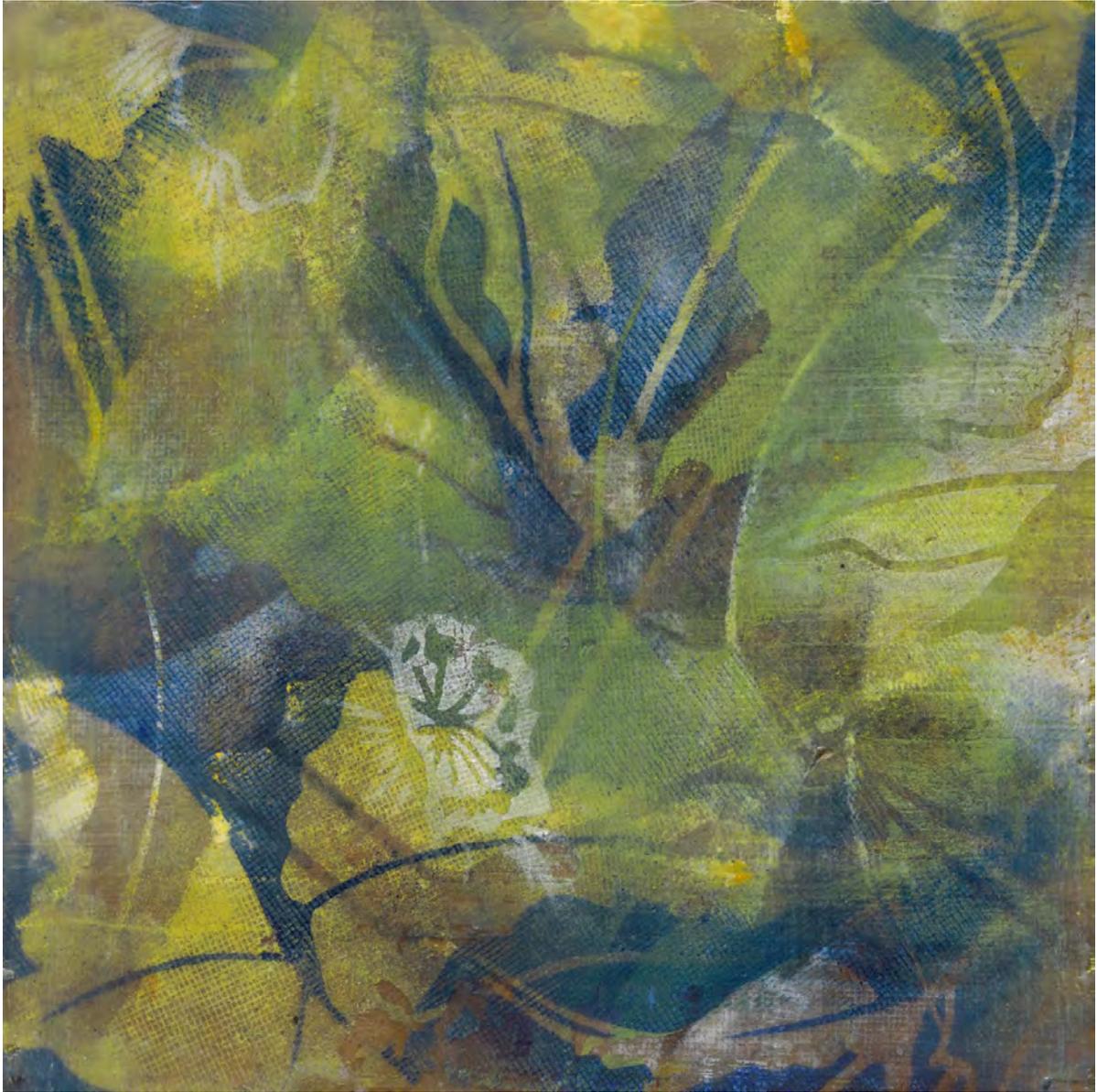
***The Traveler***, Charcoal powder on Arches, 36 x 22 inches, 2005

In 2006, I discovered a source for antique Asian silkscreens in an Asian import shop. After experimenting for a while, I discovered that, by pressing charcoal through the screens, I could create dusky, mysterious patterns which worked as surface textures in my figure drawings. Over the next 3 years I created a series of powdered charcoal figure drawings using this technique on Arches paper, [Paper and Dust](#).

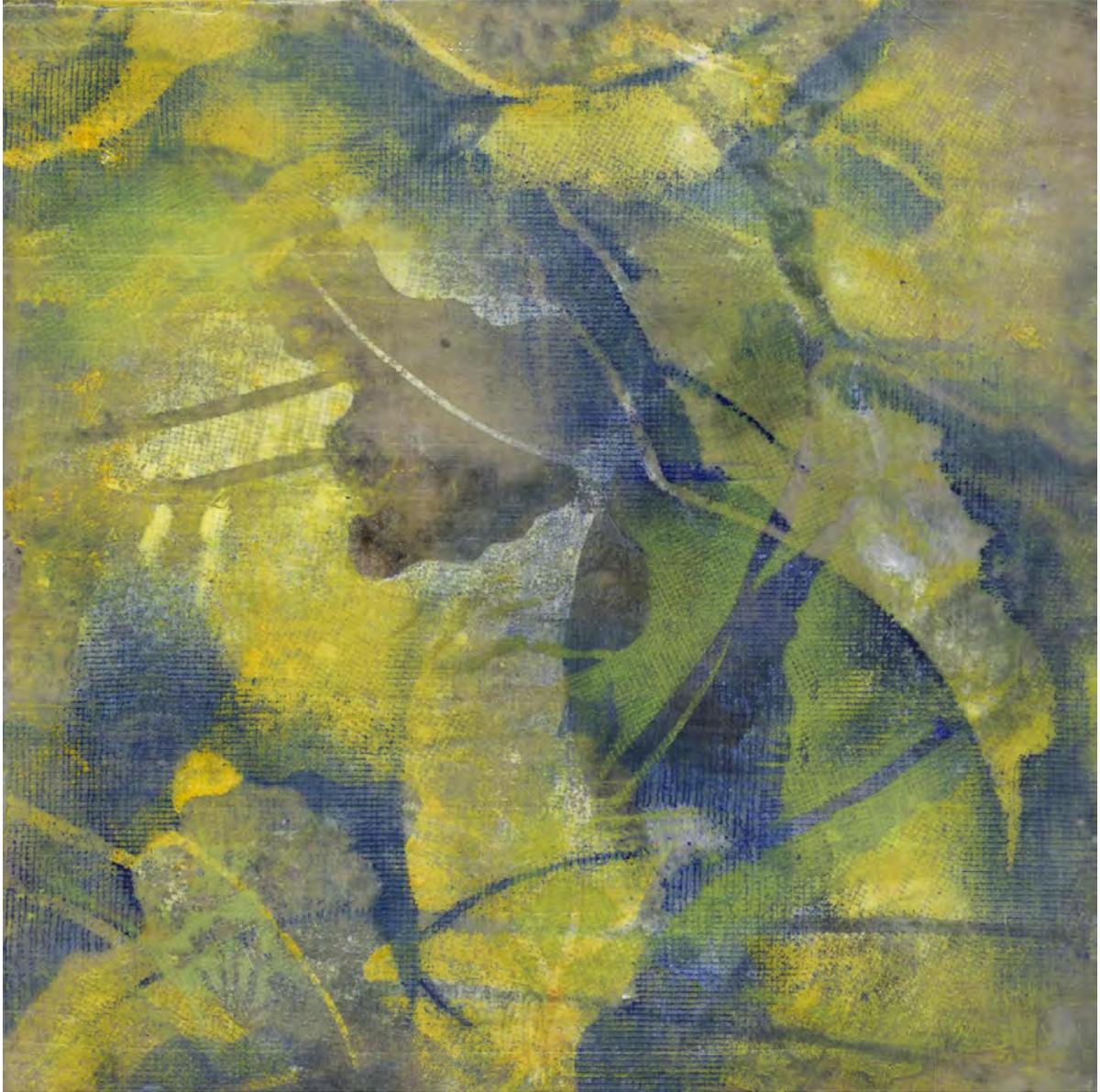
By 2009, I had started using encaustic medium as a collage adhesive and a way to build up a textural surface in encaustic painting. Following my earlier practice, I decided to try pressing dry pigment through the silkscreens over smooth, fused surfaces of encaustic medium. It turned out that, when the screen was removed and the surface was heated with a heat gun, the powder would simply drop down and be absorbed into the wax.

This opened up a range of possibilities in combining powdered pigments with encaustic. I began layering the patterns over one another to create the illusion of luminous depth – at times it looked like you were looking through water and at other times like looking through smoke.

I chose monochrome or analogous colors and layered them from light to dark, fusing each layer. (All the while using latex gloves to prevent absorption of the powdered pigment into my skin, and a protective face mask, with a respirator, to protect myself from breathing in the dust from the potentially hazardous pigments.) After fusing each layer I washed the surface of the work and removed any leftover pigment completely. Then I painted on another layer of encaustic medium. After scraping the next layer of medium until it was smooth, I pressed another layer of powdered pigment through the silkscreen and fuse it. Then I washed it and repeated the process until I was satisfied with the result.



***Lantern***, Encaustic medium, powdered pigment, 10 x 10 inches, 2009



*Firefly*, Encaustic medium, powdered pigment, 10 x 10 inches, 2009

Because I also work in found object sculpture, I saw the possibility of combining this process with my three dimensional work. In 2009 I was asked to do five biographical shadow boxes for a traveling interdisciplinary exhibition about Lithuanian Holocaust Survivors by Living Imprint, a nonprofit in London, England. The works were to travel from Vilnius, Lithuania, to Durban and Johannesburg, South Africa. The boxes included items of personal significance of the survivors. Artificial flowers, a necklace, thermometers, poetry, crochet work, crossword puzzles, and digital files of original watercolor paintings were shipped to me from Vilnius to be included in a visual narrative that would reflect on 'the inner life' of the survivors. [Surviving History: Portraits from Vilna.](#)

Creating these shadow boxes (or 'memory cupboards' as they were called by Living Imprint) was, in many ways, an 'art-changing' experience for me. And, after I shipped the boxes overseas to be part of the exhibition for Holocaust Remembrance Day, in Vilnius, Lithuania, I found I couldn't throw away the scraps of paper, amber colored beads, unused leaves and stems, and other detritus from the project. So, from this material, I made a 6<sup>th</sup> and final box, titled, *The Process of Illumination*. In my research on the war and the historical events surrounding the Jewish resistance near Vilnius, I had read the words, 'process of elimination' too many times to count. So, with this piece I decided to create a work that was, instead, about the process of *illumination*. To signify and acknowledge, that despite its slow and unwieldy process, strides against religious persecution (and other kinds of persecution) were, in fact, being made. In so doing, I hoped to come to terms with the feelings about humanity that I had struggled with as I documented the impossible odds each of my 5 survivors had faced during the course of the war.



***Process of Illumination***, (front view) Assemblage (Architectural salvage, wood, wheels, gold leaf, candles, powdered pigment, encaustic medium on canvas), 15 x 7.5 x 34 inches, 2011

This sculptural work incorporates panels of encaustic and powdered pigment. Hebrew letters, inspired by the Sarajevo Haggadah, (some backwards, some forwards, like the stained and transparent surfaces of that historic text) were stenciled onto the surface of the panels. The Sarajevo Haggadah is a document that survived centuries of purges and wars. I was heartened by the fact that people of all faiths had risked their lives to safeguard it. In using the wax and pigment in this piece, I reflected on the age and translucency of those pages, with both a nod to this nondenominational effort to bring the Haggadah into the present day, and to invoke, as a personal metaphor, another 'illuminated' text.

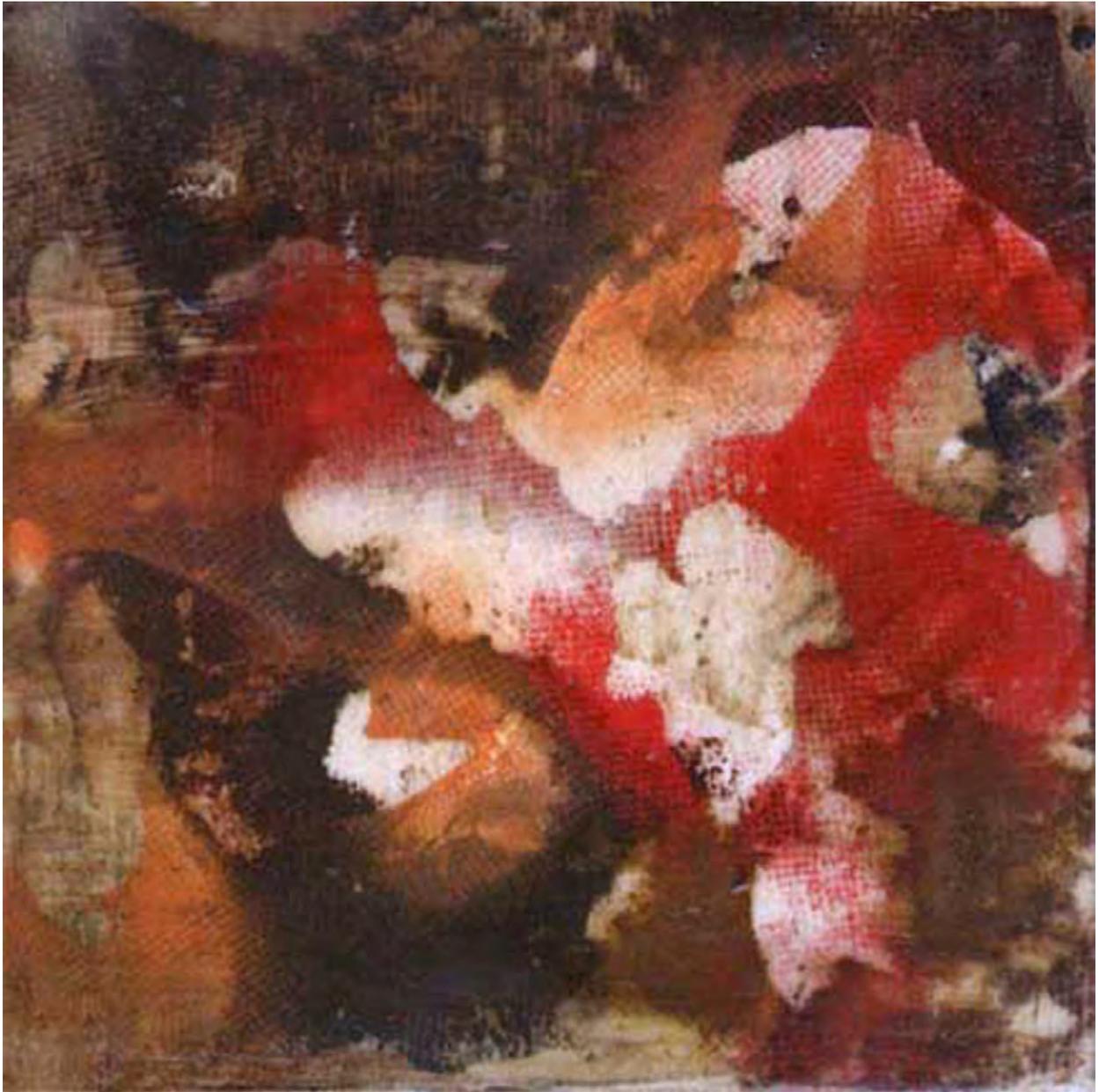
Inside the box are the remnants of the stories of five people who survived impossible odds - much like the Sarajevo Haggadah - with the help of people from every denomination. The finial on top of this piece is impossibly tall - a tower of sorts - and drags behind it a wheeled ladder weighed down by unlit candles. The ladder leading up to the 'tower' is, for me, about the possibility of change in points of view with distance and perspective. The candles are in reserve and waiting to be lit. The piece is about process, because, on so many days, process is all we have. It is through the lens of history that we truly come to appreciate what progress has been made. It is often hard to spot by those of us living through it. This has helped me negotiate some of the starker truths about humanity with which I have had to (and occasionally still) wrestle. So the process of making the piece was also a gift, in that it helped me, finally, to let go - and move on.



***Process of Illumination***, (rear view) Assemblage (Architectural salvage, wood, wheels, gold leaf, candles, powdered pigment, encaustic medium on canvas), 15 x 7.5 x 34 inches, 2011



*Blood Orchid*, Encaustic medium, powdered pigment, 6 x 6 inches, 2009



*A Thousand Miles*, Encaustic medium, powdered pigment, 6 x 6 inches, 2009



**Volunteers,** Assemblage (Chinese cabinet door, powdered pigment, encaustic medium on canvas), 32 x 33 inches, 2010

Powdered pigment is, of course, a kind of dust. And, so, in this work, there is another implicit reference to the state of human existence. "All go to the same place; all come from dust, and to dust all return." In working with these layers of wax and powdered pigment, I find I am drawn in on many levels: to the images themselves - like truths preserved in time, as well as to the way each overlay shifts my perception of that which has come before.

## Artist Bio

Katie Dell Kaufman is an encaustic sculptor, painter, and printmaker. Inspired by found objects, her works reflect on questions of abundance, sufficiency, generosity, and grace. In combining encaustic wax with the familiar, functional, and timeworn, she raises awareness of the beauty and transience of life. Fragility, change, and impermanence are an important part of her aesthetic, serving as a metaphor for the human search for knowledge of self, and for connection.

A member of the Fine Art faculty at the Corcoran College of Art and Design for 21 years, she now teaches art workshops and classes in the greater Washington, DC area. She has been represented by the Fraser Gallery in WDC, and Bethesda, MD, the Artec Gallery in Cumberland, MD and, most recently, the Zenith Gallery in WDC. Her exhibitions include Zenith Gallery's ***Uncommon Objects: Encaustic, Assemblage and Collage by Katie Dell Kaufman***, ***Heated Perspectives*** (with Washington Wax Works) at the Glenview Mansion Art Gallery in Rockville MD, and ***The Spirit of Wood: Sculpture by Katie Dell Kaufman and Lynda Smith-Bugge*** at Zenith Gallery's 1111 Pennsylvania Ave Sculpture Space in WDC. In the past four years Kaufman has received three Montgomery County Arts and Humanities Individual Artist Awards to further her work in assemblage and encaustic. Kaufman received an MA from UMD, College Park, MD and a BA from Bard College in Annandale-on-Hudson, NY. She maintains her studio at the Gateway Art Center in Brentwood, MD.

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ERIN KEANE

## *Beeswax Bound*



***Hush, Hold***, Hand-bound Journal with Coptic Binding and Weave Stitch, 8 x 4 x 1.25 inches, 2015  
Journal cover design with encaustic beeswax, photographic transfer, and mixed media collage

Image Details, previous page:

***Vignettes***, Hand-bound Journals with Coptic Binding, 3.5 x 2.5 x 0.75 inches, 2015  
Journal cover design with encaustic beeswax, photographic transfer, and mixed media collage

## ERIN KEANE

*Who are you? someone asks. I am the story of myself, comes the answer. – M. Scott Momaday*

Books! Oh how I love books. I love them brand new, pristine with blank pages, primed for possibilities. I love them softened and worn and filled with messy yet beautiful thoughts and words and sketches.

I was surrounded by books as a child. My parents had floor-to-ceiling bookshelves edging the perimeter of our main living space, and they actively used and read the books. Scraps of paper were bookmarks for important sections and page corners were folded down three or four times for the really good stuff.

Each week my mom would take us to the library and fill up a huge bag of books to tote home and read, and then we'd tote it back to the library and fill up yet another huge bag of books for the next week. In addition to reading, I always kept diaries, sketchbooks, notebooks, coloring books, composition books, books, books, books.

When I discovered bookbinding partway through my art career, I was stunned to my core and thought "I could do this every day of my life." By coincidence my bookbinding journey began around the same time as my encaustic journey. At first they were separate entities in my creative life – the art and the craft, the experimental and the meditative – and then they merged into one art form.

It was kind of a spontaneous collaboration that grew out of encaustic studies. I was experimenting with new techniques on small thin panels. My artwork unfolded in neat super tidy compartmental spaces (I'm neat super tidy compartmental in real life too) and the panels that were grouped close together started to resemble one another. They were meant to be connected and it seemed natural to use them as front and back journal covers. I made my first edition of books and fell in love, cartwheels and all.

I was drawn to the idea of making journals that are both functional and a distinctive art form. Each book reflects the self-expression of me as an artist, mingling with the self-expression of the person using it. The journal becomes a conversation.



***Conversations***, Visual Journal with Coptic Binding (Greek Stitch), 4.5 x 3.5 x 2 inches, 2015  
Journal cover design with encaustic beeswax, photographic transfer, and mixed media collage



I am especially interested in elasticity of light as it dances around shadow and reflection. My fascination began when I studied darkroom photography in the late 1990's. I used my father's Mamiya-Sekor fully manual camera, which he purchased secondhand in 1969, and processed the film and developed prints in the darkroom. A light bulb moment occurred when I was dressing for an evening out and dropped my handheld mirror, which shattered on the ground. As I bent to pick up the pieces, I saw my reflection in the broken shards... an eyeball here, an eyeball there... another eyeball there.... I began to explore ways to capture imagery through broken mirror. The results were sometimes ethereal and sometimes edgy, depending on my aperture and shutter speed, along with ambient light and position of the camera.

My fascination with elasticity of light continues to this day. One of my favorite things to do is take my camera "window shopping" by walking past store windows with the camera lens facing the window, recording superimposed images of what is behind the store window while simultaneously reflected by the store window. It's intriguing how the camera lens "sees" differently than your eye lens. The effects are similar to double exposures or sandwiched negatives. I'm pretty much a purist when it comes to imagery - what my camera sees is what I print. I do not use filters and my editing is minimal, maybe a slight boost in contrast and a touch of straightening (I do have a T-square in my head).

My preferred method of using photography in art is through image transfer. I transfer my photographs directly onto my substrate and love the soft, rustic, gently distressed imagery that "develops" from the process. It's beautiful as a stand-alone technique and also as the foundation for mixed media collage or painting. When the wax hits the surface, it saturates the color and gives that irresistible glow. I've been exploring the technique for years in my visual journal, encaustic wall art, and bound journal covers.

There's something about the transfer process that makes me feel connected to my artwork, especially when using my personal photography. My hands are on every millimeter of my board, smoothing and burnishing and revealing (and reveling in) the final imagery. The rhythm becomes a moving meditation. Each transfer is unique, an absolute one of a kind. I could transfer the same image on the same type of substrate over and over and get a different result each time. The transfer process literally transforms the original image into something new. It can be humbling, this perfectly imperfect creation, but also very satisfying. Revealing the final image feels like opening a handmade gift.



***Sojourn***, Hand-bound Journals with Coptic Binding (Greek Stitch), 4.5 x 3.5 x 1.25 inches, 2015  
Journal cover design with encaustic beeswax, photographic transfer, and mixed media collage

The transferred image becomes the background for the scenes I create on my journal covers. The work I'm making now once again traces back to my youth. When I was young, I received a set of Colorforms (the vinyl re-stickable creative toy) in the form of an architectural blueprint. I'd spend hours configuring spaces with walls, doors, windows, furniture, and shrubbery. I loved rearranging my own bedroom and, when allowed, the living room. I considered going into architecture, interior design, or real estate. Nowadays I get way too excited about viewing houses for sale. There's an inside joke behind that.

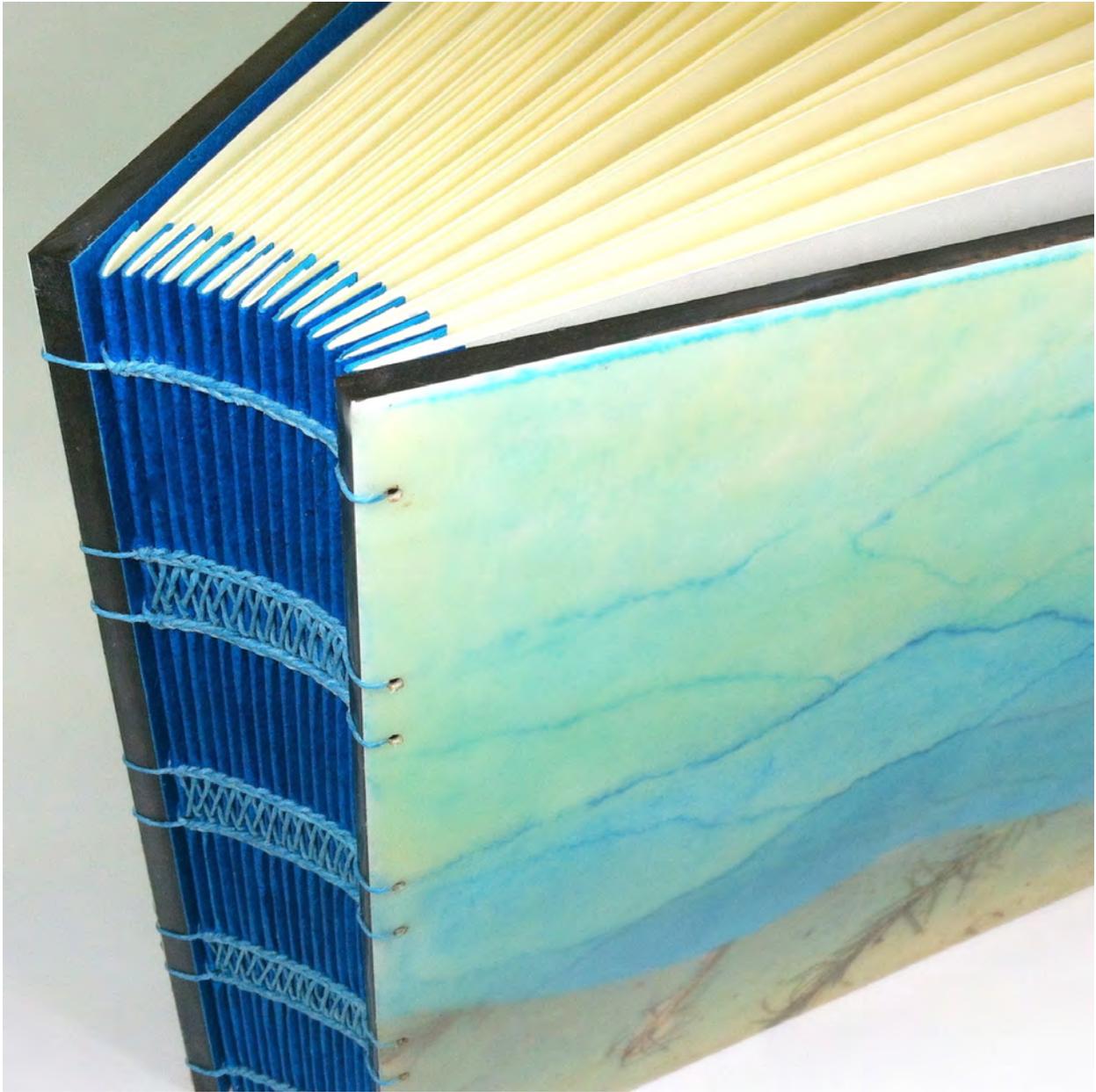
I am equally drawn to the outdoors and the indoors, and find myself designing landscapes and interior spaces on my journal covers. Most of the imagery in my current work is aiming to convey a sense of place, of peace and quiet, and of sanctuary. I'm pretty quiet in real life and have a strong need for order and organization. Those qualities show through in my compositions. I'm very deliberate in my image making; it's an odd combination of precision and frenzy. I will construct and contemplate, arrange and rearrange, until finally pieces fall into place and I'm overwhelmed with a visceral response.

There's a push and pull between the creative chaos of composing an image and the calm meditation of binding the book. I become quiet inside, centered, refreshed, as I go through the moving meditation of hand-tearing pages and sewing book after book. This balance of right brain and left brain is dynamic yet soothing. The bookbinding process is essential to my sanity (!) and creative well being.

I sew all of my encaustic journals with Coptic binding, which is well suited for writing and drawing as the pages open flat. It has a lovely chain along the spine that I often embellish with a Weave, Greek Stitch, or End Bands. For my Butterfly Books, I designed a special Butterfly Stitch. I use thin wood panels for the covers (typically Encausticbord) and the books are sturdy enough to be displayed vertically on a shelf as a three-dimensional diptych. The back covers are as visually important as the front covers. The Butterfly Books show the wingspan when open, and the Blue Ridge Books have a panoramic landscape.



***Butterfly Book***, Hand-bound Journal with Coptic Binding and Butterfly Stitch, 3.5 x 2.5 x 0.75 inches, 2015  
Journal cover design with encaustic beeswax, fallen butterfly specimen, and Unryu tissue paper



**Blue Ridge Book**, Hand-bound Album with Coptic Binding and Weave Stitch, 8 x 10 x 2.5 inches, 2015  
Journal cover design with encaustic beeswax, soft pastel, Lokta paper, and topographic maps (inside)

Bookbinding lends itself to sculptural interpretations as well as artistic content. In 2013, I had the honor of working with ceramic artist Sue Grier on a collaborative artwork titled "Conversations: Open Book, Closed Book." Our vision was to create books with chairs as covers – when the book is open, the chairs sit next to one another in a position that is conducive to an open conversation. When the book is closed, the chairs face away from one another, and hence the conversation is closed.

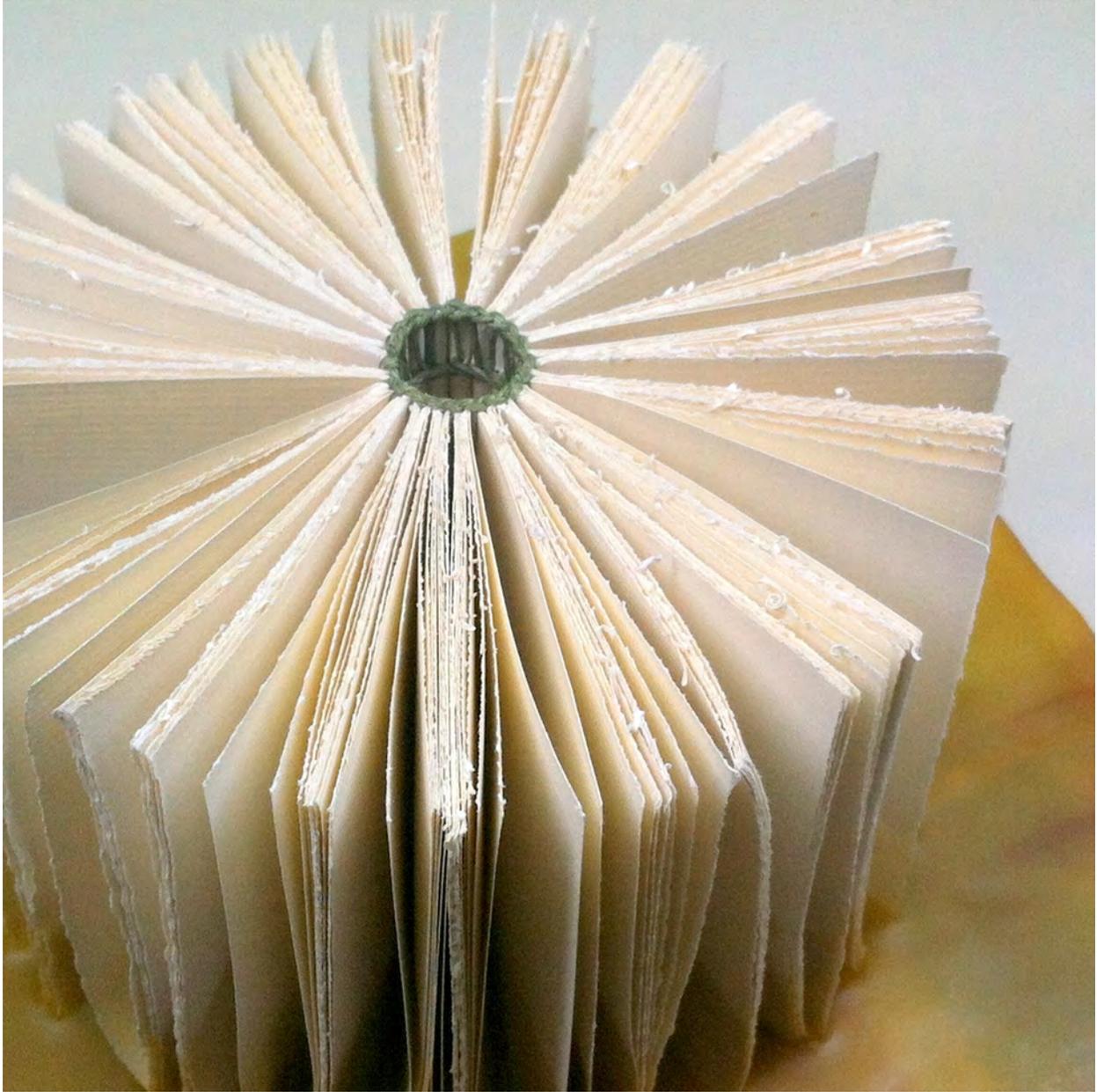


***Conversations (Open Book, Closed Book)***, Collaboration with Sue Grier, 8 x 10 x 10 inches (each), 2013  
Sculptural Journals with ceramic chairs, Coptic Binding (Greek Stitch), and beeswax infused pages

I enjoy the challenge of exploring new bindings and structures, and am continually refining my skills and building my repertoire. Recently I've been creating Dos-a-Dos journals (two books bound together back-to-back), Gatefold journals (two fronts that open like hinged doors), and circular Coptic sculptures. I'm captivated by beeswax infused visual journal pages and wax on paper possibilities such as monotypes and direct painting on paper. It's very fulfilling as an artist to see your individual (and seemingly separate) facets commingle, converse, and converge - and travel in unique, unexpected directions.



***Tea (for Two)***, Dos-a-Dos Journal with Coptic Binding and Weave Stitch, 3.5 x 2.5 x 2.5 inches, 2015  
Journal cover design with raw yellow beeswax, tea stain, tea leaves, and tea bags from morning tea



***Open Book***, Sculptural Journal with Circular Coptic Binding and End Bands, 8 x 8 x 5 inches, 2015  
Sculpture base is cradled wood panel with raw yellow beeswax, photographic transfer, and tea bags

In closing, I encourage everyone to use handmade books for anything and everything, any day, every day. You don't have to buy mine! It's just pleasurable to use handmade books, for marvelous and messy and mundane things. Journals are beautiful on the outside and beautiful on the inside. Yes, beautiful on the inside! Every time a journal is opened, it embraces our expression (and then the book covers close).



Erin Keane

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#### Artist Bio

Erin Keane studied art at Miami University in Ohio where she graduated with an M.A. in Art Education. She moved to the Blue Ridge Mountains near Asheville, North Carolina, and taught at Brevard Middle School for twelve years where she earned National Board Certification in Visual Arts. After meeting a bookbinder and becoming enamored with the process, Erin studied intensively under three mentors: Annie Fain Liden-Barralon, Mary Carol Koester, and Dea Sasso. In 2011, Erin moved into a new stage of her career and became a full time exhibiting artist and instructor.

Erin is an artist in the River Arts District of Asheville, NC, and a juried member of Southern Highland Craft Guild. She is represented by 310 ART Gallery in Asheville, NC; Southern Highland Craft Gallery in Biltmore Village of Asheville, NC; Guild Crafts in northeast Asheville, NC; Parkway Crafts in Blowing Rock, NC, and Number 7 Arts Gallery in Brevard, NC. Erin teaches encaustic, bookbinding, and visual journaling at River's Edge Studio with Fleta Monaghan in Asheville, NC, and at John C. Campbell Folk School in Brasstown, NC. In 2015, Patricia Baldwin Seggebruch invited Erin to be an EncaustiCamp instructor in Seattle, WA, and she'll teach again with Patricia in 2016 at OPENstudio in Lexington, KY.

To glimpse Erin in her studio, please view her video: [Erin Keane : Encaustic + Journals](#)





LYNNE RIDING

*“Riding’s thoughtful placement of a line on a canvas transforms physical landscapes into ethereal representations of experience. It’s as if she steps into the collective psyche of what it is to live and feel and wonder and then deftly picks up her brush and lays her mark on that meaning.”*

Sarah Billipp, Artist Profile, *Charleston Magazine*



**Breath**, Ink on paper, 21 x 30 inches, 2007

I stood in front of a vast face of rock. Beautiful striation, that seemed to pulse before me.

Image Details, previous page:

**Wave**, Encaustic on panel, 10 x 8 inches, 2007

# LYNNE RIDING

My abstract work, is concerned with issues of impermanence and human frailty and stems from the landscape in which I find myself, be it referential to color, form, or a line seen in space.

My interests lie in the subtle undercurrents, the not so blatant, crude or obvious, in other words, a case of paying attention to what happens between the obvious. I believe that there is a validity and need for the poetic in today's world.

Initially, I work in an investigative manner, using drawing in the landscape or urban environment as my jumping off point. My work shifts in scale and medium, sometimes combining media. For example, observational studies made in the landscape to encaustic pieces, to ink on paper, to 9' oils on canvas.

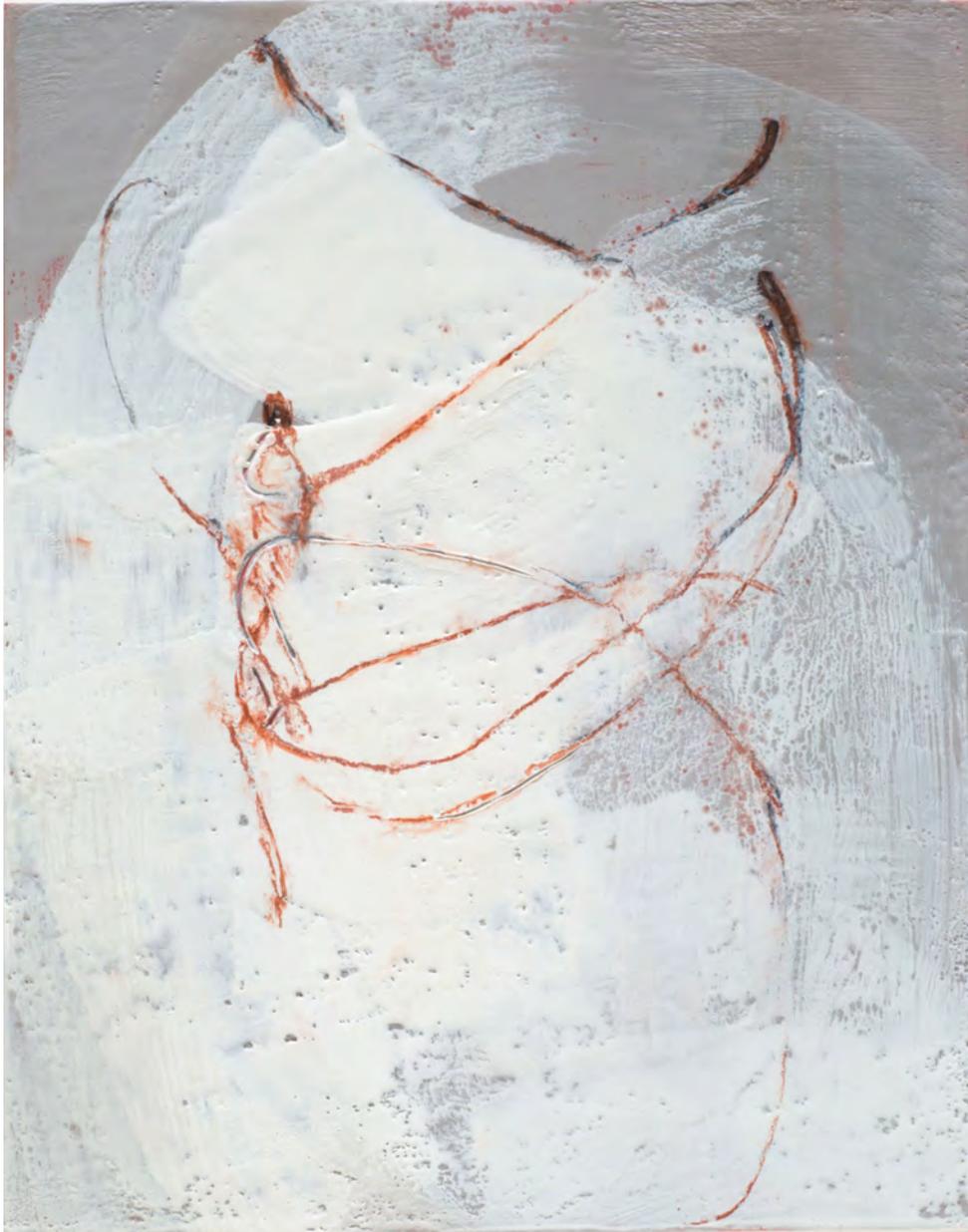
I find the encaustic method of working to be freeing and the process allows me to continue in my usual layering of color but at a different pace than the length of time required, say than when dealing with oils. I continue to develop a reductive painting process, involving what to bury and what to reveal.

I enjoy the experimental aspect and the constant surprises one receives. I think that working in encaustic is a constant learning curve if you are open to all and pay attention. As regards working in encaustic, I have much to learn and experiment with. I feel that I have just touched the edge of what I could achieve with this medium. It is so versatile.

*“Walking forwards while facing the past”.*

—Walter Benjamin, *Angel History*

My work operates on the seeing of beauty through the pathos. I realize this came to be, on looking at my work made, some time after the death of my only sister in 1989.



***Ties NM 37***, Encaustic on panel, 14 x 11 inches, 2007

Inspired by ties on the posts around Santa Fe & my thoughts of the hands that made them. I made a series of ink on paper drawings, which later found their way into my encaustic work.

In 2006 I applied unsuccessfully I have to say, for a residency in Santa Fe, NM, and so, undaunted, as my heart had been set on this, I decided to create my own residency and drive out to New Mexico from Charleston, SC. Fortuitously, the week before leaving, I received an award from the SC Coastal Conservation League which paid for my rental house and use of a studio for two and a half months. A case I believe, of trusting in following my intuition or gut feeling as to where I needed to be.

This proved to be one of the happiest and most productive times in my art career. I spent many days painting and drawing in the landscape and returning to the studio to develop work. While working in the landscape for hours at a time I felt very grounded and connected to the land. Once occupied with the process of observation, open to my surroundings and focused on transferring my feelings to paper I experienced several interesting occurrences, all of which added to my reflection and questioning as to the power and energy of the landscape.

It can be tough working on location, especially in the heat, but if well prepared there is nothing to compare. I find no other way to make work with any felt meaning or depth that reflects a locality and a sense of what may have gone before.

It was towards the end of my stay in Santa Fe, that I took a workshop in wax encaustic with Laura Moriarty of R&F Encaustic and I was hooked!

## **Working in the landscape -**

As drawing is my main love, and the base on which I inform my work, I like the way that encaustic allows me to include my drawing as in the embedded drawing in the piece *Drakes Estero*. The method of scraping back in encaustic allows my ongoing reductive painting process of what to bury and what to reveal.

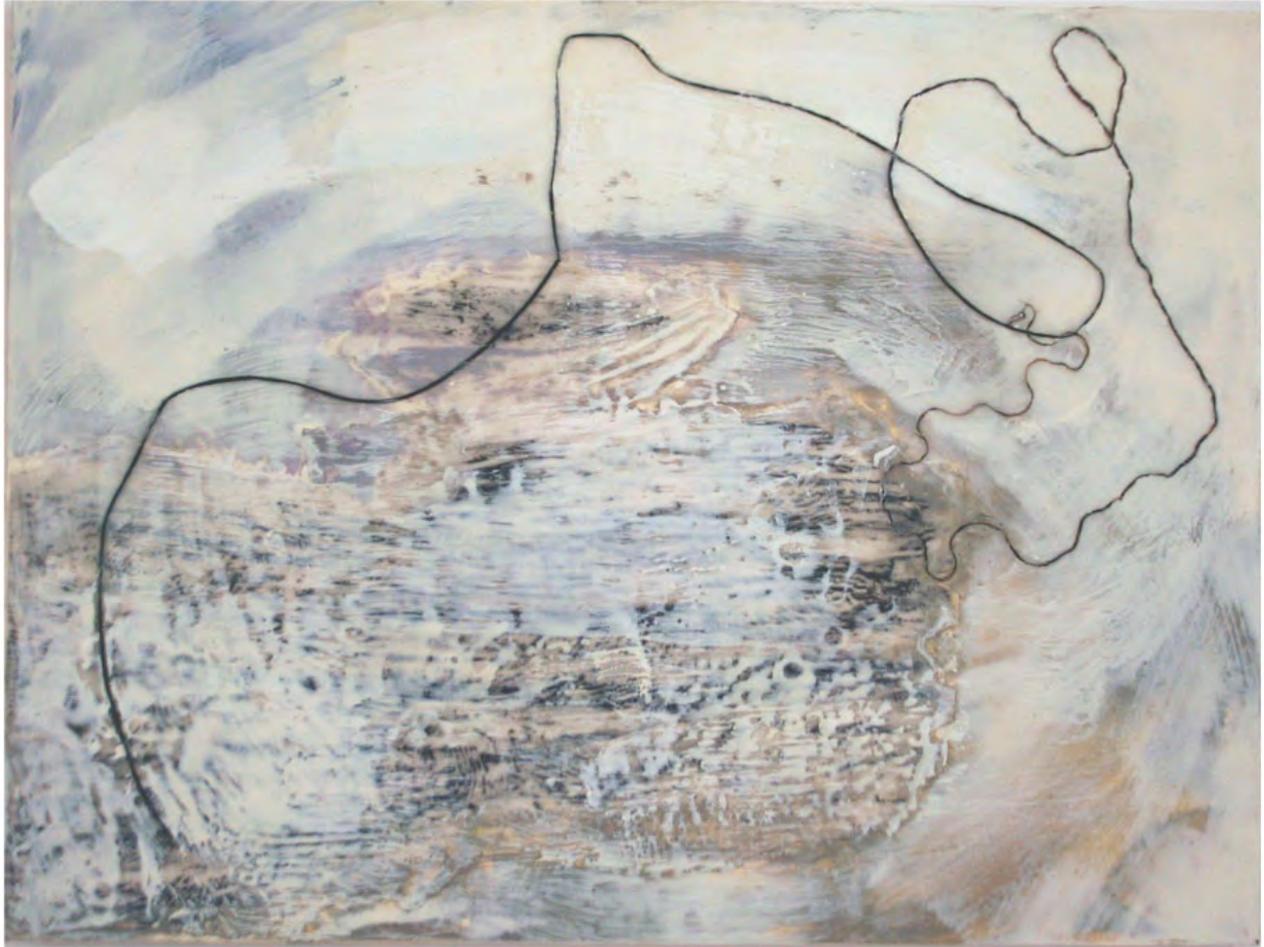
In a way to bring more site-specific material into my pieces, and while on a solo residency at the Lucid Art Foundation, CA, I started to incorporate rubbings and natural materials into my encaustic work. I was endeavoring to create a sense of a personality and a presence lived within the atmosphere of place, the power and beauty of the elements and passage of time.

Working out in the landscape is necessary, for me, I find it grounding. If my work is stuck or not progressing freely, it will occur to me and I will ask myself, have you been out and why not? I am happiest working onsite and intuitively.

A childhood spent in Mid Wales instilled in me, a love of landscape and a certain awe for the power and fluctuations of the elements.

As an inveterate traveler of both land and sea, I draw on these experiences in my work. Many of the physical and mental experiences from my past sailing and competitive windsurfing experiences, together with memories of hiking in the hills of home, to current daily walking, find their way into my work.

Daily observation and reflection are of paramount importance to me.



*Drakes Estero*, Encaustic and mixed media on panel, 12 x 16 inches, 2008



***Pt. Reyes Series - no. 1.***, Encaustic and mixed media on panel, 8 x 10 inches, 2007

While making this series, I was focused on the sheer force and beauty of the elements while attempting to portray power and movement. I used torn paper rubbed with graphite and embedded seaweed into the wax for the line.



*Pt. Reyes Series - no. 2.*, Encaustic and mixed media on panel, 8 x 10 inches, 2007

I made graphite rubbings from site-specific material and embedded seaweed into the wax for the line.



***Enchantment***, Encaustic and mixed media on panel, each 7 x 5, 2008

This series tells a playful story, I used seaweed to draw with. I enjoy using a line to suggest meaning.

*“The senses in this place are moving constantly, they are stationary, they blend, combine and recombine, shifting positions and transforming contexts.”*

-- C. Nadia Seremetakis, *The Memory of the Senses*

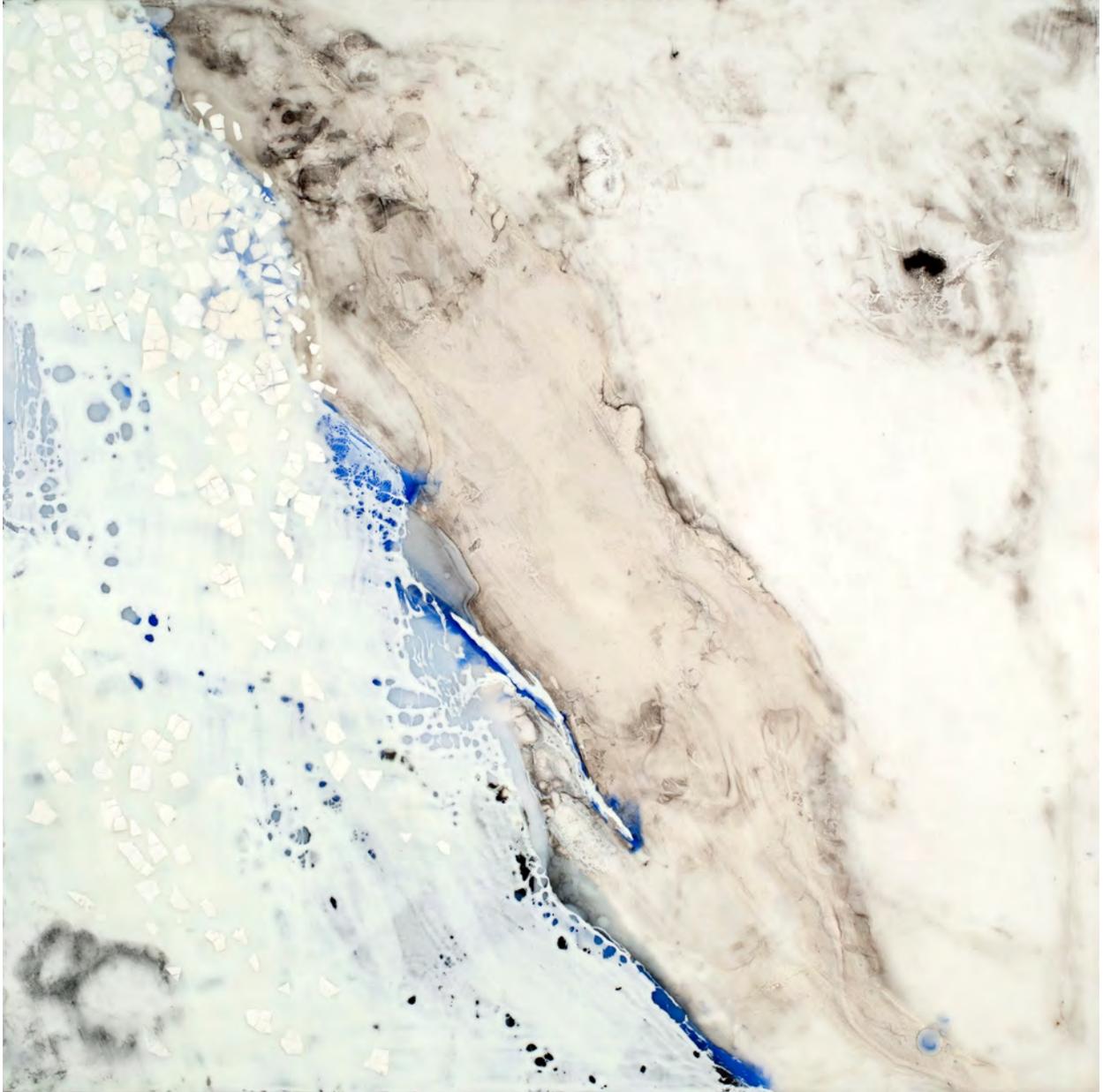


***Inverness***, Encaustic and mixed media on panel, 12 x 16 inches, 2007

I tend to work in series until the impetus is over. I enjoy the back and forwards between pieces and the way they will “speak” to each other. I try to build a rhythm and progression of mood or movement throughout, to suggest what I am trying to say.

I work in a solitary fashion in the studio, needing quiet time and reflection. My drawings made out in the landscape are based on a very focused practice, as I use ink and minimal marks.

However, I love a good workshop and the joy of sharing experience, as when working with Ellen Koment of Santa Fe, during summer 2014 while taking her large scale encaustic workshop.



***Ocean 13***, Encaustic with mixed media, 24 x 24 inches, 2014

Working with pigment powder and embedded elements.



***Ocean 15***, Encaustic with mixed media, 24 x 24 inches, 2014

Working with pigment powder and embedded elements.



**Ocean 14**, Wax encaustic, 24 x 24 inches, 2014

## BIO



I was born in Wales, UK, moving to the USA 24 years ago and hold a Masters of Fine Art-Painting from the San Francisco Art Institute, a Bachelors of Art in Fashion and Textiles from Manchester College of Art, UK and a 2 year Art Foundation from Hereford School of Art & Design, UK.

As a practicing artist, with a record of exhibition in states such as SC, FL, NM, AZ, and OK, I continue to develop my work, in addition to making commissioned pieces. I was honored to be included in the exhibit: "Abstract Art in SC, 1949-2012", State Museum, Columbia, SC, in 2012. Other highlights include invitational exhibits such as:

"Redux Contemporary, Charleston, SC- 2015, "Artfields", Lake City, NC.

"Contemporary Charleston - Influences" 2011, City Gallery, Charleston, SC.

"30<sup>th</sup> Parallel- a Convergence of Contemporary Painting", 2005, JMOMA, Jacksonville, FL

"CYMK", 2005, Trans America Pyramid, San Francisco, CA.

In addition to practicing as a professional artist, I have been an art educator at university level. The push and pull, alongside the juggling of time and focus can be difficult to deal with at times, but has been very rewarding. To see a young person really get it, and develop a passion that will carry them along, is exhilarating.

Representation:

Gebert Contemporary, Scottsdale, AZ

Aberson Exhibits, Tulsa, OK.

Corrigan Gallery, Charleston, SC.

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MEAGAN SHEIN and SIOBHÁN ARNOLD

*A MURMUR IN THE TREES by SIEN COLLECTIVE*  
*SIEN Collective is the collaborative work of Siobhán Arnold and Meagan Shein.*



**Reverie**, Beeswax, encaustic, photo on fabric, thread, on paper, 29.5 x 56 inches, 2014

Image Details, previous page:

**Flayedtree**, Beeswax and ink on paper, 54.5 x 36 inches, 2015

# MEAGAN SHEIN and SIOBHÁN ARNOLD

*“A Murmur in the Trees—to note—  
Not loud enough—for Wind—  
A Star—not far enough to seek—  
Nor near enough—to find—”*

*-- Emily Dickinson F433 (1862) J416*

We met as art students in Chicago nearly 25 years ago. We have shared both a conceptual and aesthetic sensibility ever since, despite physical distance and working in very different mediums. Meagan has primarily worked with encaustic, drawing, and installation while Siobhán works most often with photography and installation. In 2014, we spent 10 days together on the Oregon Coast in a self-designed artist residency exploring common ideas and experimenting with both familiar and unfamiliar media. We brought together image fragments, experiments, and works in progress. After much conceptual dialog about what really mattered to us, we distilled our ideas into exploring how landscape resonates with mythology and fairy tale, and the role that these myths and tales play in our lives.

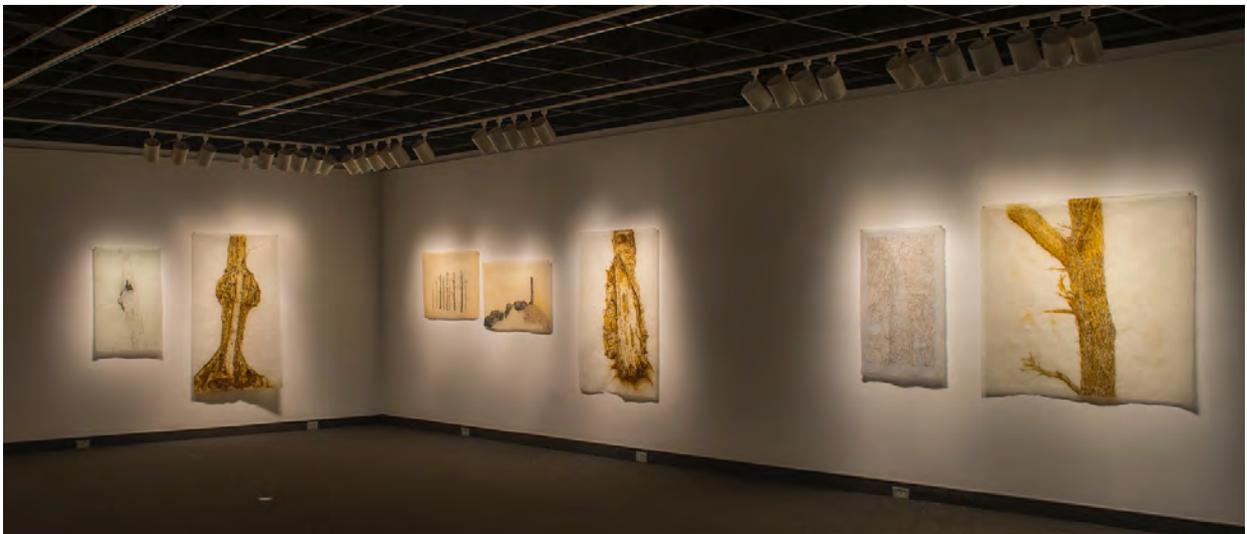
As the landscape became a place to explore inner psychology, one concept in particular became evident to us: the subtle intersection of both looking and seeing. Looking and Seeing are actually two different things. How does one look at something and not see it? And conversely, how does one see something without looking? We wanted to pierce the veil of our own blindness and notice our surroundings, conceptually and literally. The work in *A Murmur in the Trees* begins with observations in nature - photographing trees and landscapes in a number of different locations: Oregon, Michigan, California, New Mexico, Canada. The trees chosen were those particularly enacted upon by another natural or unnatural phenomenon: being choked or strangled by vines, being torn apart, growing inside or around something else. Once we began looking, we found this imagery everywhere. We view the trees and landscapes as stand-ins for human characters; the subjects of our own mythic narrative. The imagery also references motherhood, it is beautiful and painful, something that grows and destroys you in the process of birthing, aging and death.



***Strangletree***, Beeswax, ink and thread on paper, 50 x 46 inches, 2014

Our processes are labor intensive. Meagan coats Japanese paper with transparent encaustics and then draws on the surface with a nib pen by pricking and dotting the surface with ink. The surface is reworked, adding and scraping away ink and wax with traces that are left behind in order for the image to resolve. Siobhán sews into the encaustic coated paper with embroidery thread. The process is difficult and painstaking in that the paper, though strengthened by the waxed surface, is delicate and may tear if worked or pulled too vigorously. The stitches themselves vary in knot type and color so that the drawing slowly emerges from the texture created. With both techniques, the presence of the hand is evident. Combining these techniques with photography presents an interesting intersection of the hand with a technologically replicative medium.

We are interested in process and using media in unconventional ways: new technological processes mixed with ancient and labor intensive work. With *Strangletree*, Meagan challenged herself with scale, working with a larger (46"x 50") sheet of paper than she typically works with, painting encaustic and melting it off on a zinc plate. Meagan began drawing from a photograph Siobhán had taken. The drawing in ink took several months to complete. She then passed it to Siobhán "intervention". Siobhán embroidered areas of gold thread into the piece. *Strangletree* is tragic, heart wrenching and beautiful, a metaphor for all we were looking to express. During the exhibition, the work hung unframed in the gallery, the piece would move slightly as someone walked by, making the thread shimmer and inviting a viewer to come in and look closer.



**Installation view**, "A Murmur in the Trees," Kruglak Gallery, MiraCosta College, 2015



*Potnia*, Beeswax and ink on paper, 59.5 x 46 inches, 2015



***The Nettle Spinner***, Beeswax, photo on fabric, thread, on paper, 26 x 37 inches, 2015

For works such as *The Trees of the Mind are Black* and *The Nettlespinner* our working process was a bit different. For these works, Siobhán used Meagan's photographs, printing them on fabric and sent them to Meagan for intervention. Meagan cut up and collaged the images onto encaustic painted paper, then sent them back to Siobhán who embroidered thread drawings onto the photos on fabric.

We are influenced by literature and poetry in our visual work. Many titles of the works in this series are taken from poems by poets such as Anne Carson, Sylvia Plath and Marianne Moore, while others are drawn from mythology and folklore. *The Nettle Spinner* takes its title from a Flemish/French fairy tale of the same name, a story that features a woman empowered by her skill with the spinning wheel after refusing the advances of a cruel lord. Potnia is an ancient Minoan Goddess, there is a small sculpture in the Archeological Museum in Crete from the "New Palace" Period (c.1700-1550 BCE) of the goddess with arms upraised, serpents in her hands. The *Potnia* tree is a stand in for Potnia, and at the same time, the body of a woman, inexorably overcome, but standing straight, arms raised wide.



*The Hungry Witch*, Beeswax, encaustic and thread on paper, 38 x 25 inches, 2015



*I am Vertical*, Beeswax, encaustic and thread on paper, 39.5 x 25 inches, 2015



***Blood From a Stone***, Beeswax, ink, photo, thread on paper, 26 x 37 inches, 2015

Collaboration is both exciting and challenging. One must trust the other artist to have something valuable to add to one's vision. This is no easy task. Artists have a notoriously difficult time relinquishing control of their creative vision and process, so this trust is absolutely essential. The exciting part of working together is the innovation that happens. We were ready for the great personal challenge of allowing someone else's opinion or choice to take precedence. It is how the world actually works. An additional challenge that we experienced while collaborating is the fact that we live a couple thousand miles apart.

Landscape is a site of contemporary cultural anxiety. We realize that our landscapes matter for our survival as a species - environmental problems can literally destroy our world. We suffer from anxieties as a result of not spending time outside: "Nature Deficit Disorder" is a phrase coined by the writer Richard Louv. We are tapping into and reflecting back anxieties and experiences, through many lenses, rendered by hand. We continue to explore layer-by-layer, line-by-line and stitch-by-stitch what we see when we look.



***The Trees of the Mind are Black***, Beeswax, photo on paper, thread, on paper, 39.5 x 25 inches, 2015

*“The weak overcomes its  
menace, the strong over-  
comes itself. What is there*

*like fortitude! What sap  
went through that little thread  
to make the cherry red!”*

*--Marianne Moore*



***Engulf tree***, Beeswax, ink and thread on paper, 61.5 x 37 inches, 2015



## BIOS

[siencollective.com](http://siencollective.com)

**Siobhán Arnold** is an artist/educator living in San Diego, California. She is a mixed media artist who works with photography, textiles, sculpture and installation. Her work has been exhibited widely including the Center on Contemporary Art, Seattle, WA; Sherry Frumkin Gallery, Los Angeles CA; SCA Contemporary Art, Albuquerque, NM, and Crossing Tracks, San Diego, CA. Her work has been featured in several magazines including *View Camera*, *Pacific San Diego*, *Detour*, *the Portland Review*, *Orange Coast Weekly* and reviewed in *The Seattle Times* and *The Stranger*. She received a BA in Art and Design from the University of Chicago and an MFA in Art Studio from University of California Santa Barbara. She can be reached at [siobhan.arnold@gmail.com](mailto:siobhan.arnold@gmail.com).

[www.siobhanarnold.net](http://www.siobhanarnold.net)

**Meagan Shein** is an artist working with paper, ink and encaustic living in Ann Arbor, Michigan. She has shown nationally and internationally including the University of Michigan, the Maya Polsky Gallery in Chicago, Gallery Project, Ann Arbor and the Urban Institute for Contemporary Art in Grand Rapids, MI; the Delaware Center for Contemporary Art in Wilmington, DE; Miller Block Gallery, Boston, MA; the University of Massachusetts at Lowell, and Staub(g\*fzk!) in Zurich, Switzerland. Her work has been featured in *Drawing Magazine* and reviewed in *The New York Times* and *Time Out* magazine. She received her MFA from Hunter College, MA in art history from Williams College, and BA with special honors from the University of Chicago where she met Siobhán Arnold 22 years ago. Their artistic collaboration and a lifelong friendship was cemented when they discovered they were dating the same boy. She can be reached by email at [ms@meaganshein.com](mailto:ms@meaganshein.com).

[www.meaganshein.com](http://www.meaganshein.com)





LINDA WEIN

*Creating From The Heart:  
A Late Bloomer Finds Her Way Home*



**Inner Space: *Passage***, Encaustic and oils on cradled board, 12 x 24 inches, 2013

Image Details, previous page:

***Autumn Reflection***, Encaustic and oils on cradled board, 12 x 12 inches, 2015

# LINDA WEIN

*"We are most truly ourselves when we achieve the seriousness of a child at play."*  
-Heraclitus

Scene from childhood, age 7, summer:

Dawn is breaking at the lake house and, as usual, I am out of bed before anyone else. I open the screen door and...ahhhh! Sweet, sweet freedom! Everything intoxicates me, the summer sunrise bathing the morning landscape in golden light, the fragrance of sweet clover on the breeze, the sounds of the birds and insects, the cool wetness of the dew on my bare feet as I walk through the grass to the lake. I gaze upon the glassy surface of the water reflecting the golden sky and the tangled vegetation of tiny Rattlesnake Island off in the distance, shrouded in the rising mist. I wish this moment would last forever.

\*\*\*\*\*

Scene from adulthood, age 54, last week:

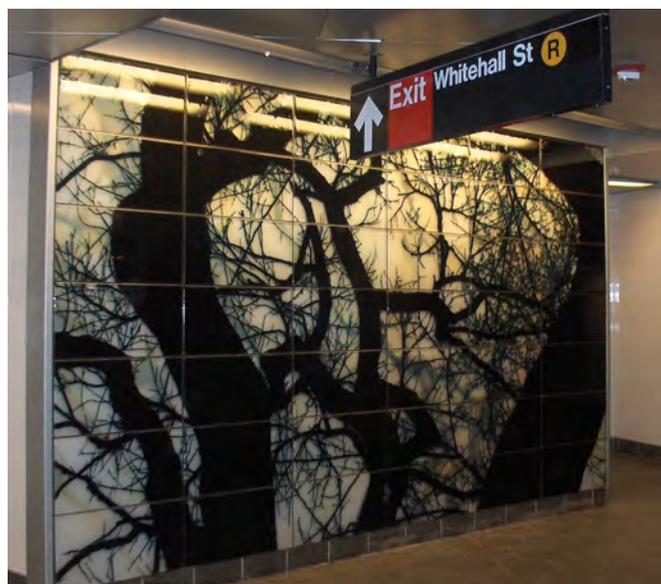
A weekday afternoon...about 3:45...tired from a long day of teaching I arrive home, don my wax spattered work clothes and head downstairs. I open the door of my studio and...ahhhh! Sweet, sweet freedom! Two whole hours of uninterrupted creativity lie ahead of me. The stress of everyday life falls away as I smell the fragrant beeswax. I enter into a creative dialogue with the tranquil landscapes and waterscapes appearing on my birch boards. Time stands still and my spirit soars as I rub thin veils of oil color onto mirror-smooth beeswax and fuse the image in place. Gratitude fills my heart as I reflect on the journey that led me here. I wish this moment would last forever.

It's taken me almost a lifetime to discover who I am as an artist and how to connect what lies at the core of my being with the artwork I wish to create. I believe art-making is a form of play and by getting in touch with the joys of my childhood I have found my way home.

I've always envied people who find their passion early in life. As a child my passions were being outdoors, drawing and painting. As I grew into adulthood these activities slipped away as other interests and obligations took over. In my mid 30's I found some free time on my hands and began taking college level art classes. A long-dormant part of myself came back to life and I discovered that making art was fulfilling beyond words. I continued my studies and eventually earned a degree in Art Education. My studio concentration was painting and my medium of choice was acrylic paint.

By this time I had learned a lot about different mediums and techniques, famous artists and art movements. But when I imagined myself becoming a working artist I had no idea what I wanted to say with my art, which medium best suited my purpose or how to go about getting my art seen. For 10 years I painted in my spare time struggling to find out what my purpose was.

Then, in a flash all that changed in the summer of 2010 while vacationing in New York City. My husband and I were traveling through the South Ferry Subway Station and I was enthralled by a beautiful installation of haunting tree silhouettes on translucent glass panels by artists Doug and Mike Starn. After researching their work I discovered the installation was based on their large-scale tree photographs coated with un-pigmented encaustic medium. Like someone possessed I scoured the internet for everything I could find about encaustic art.



*South Ferry Subway Station*, New York, NY, 2010



*Daydreaming*, Encaustic and oils on cradled board, 10 x 10 inches, 2015

I set up a makeshift encaustic studio in my basement and began experimenting. Having just come back from New York I was inspired by gorgeous views of the Mohawk River seen from the train but my efforts to interpret these scenes in encaustics fell short. I began searching for workshops and by a lucky twist of fate discovered an 8 week workshop right here in St. Louis which gave me a much broader base of knowledge about encaustics. I learned that by applying pigment sticks and oil paints directly onto an un-pigmented encaustic wax surface and fusing it I was able to create delicate, painterly landscapes infused with light and color.

My basic process begins with 3 coats of encaustic gesso on a cradled birch board. When dry I warm the board and brush on a layer of encaustic medium as a base coat. I fuse the heck out of this layer to make sure it grips the gesso'd surface well. Next I tape a 1/16 dam around the sides and pour on a layer of encaustic medium. When cool, this smooth translucent surface is ready for color.

Using my hands I compose the image by rubbing very thin layers of oil color, fusing as I go. The fusing process melts the surface slightly so the wax captures the color. I brush on another layer of encaustic medium, let cool, scrape smooth and fuse. Next comes another layer of color rubbed in by hand and then fused. I continue to repeat alternating layers of oils and medium until the image acquires enough brilliant luminosity that it feels as though you could sink right down into its depths. My last layer is always more oil color rubbed in and fused. Sometimes I punch up the color in certain areas using pan pastels. If I am using metal leaf in a piece it is always applied over the last layer of wax. I seal the metal leaf with clear shellac and then apply more oil color to the metal leaf to integrate it with the surrounding image. When dry I apply Gamvar only to the metal leaf to seal it.



***Where Love Dwells***, Encaustic, oils and metal leaf on cradled board, 16 x 16 inches, 2015



***Distant Prairie Fire***, Encaustic, oils and metal leaf on cradled board, 14 x 14 inches, 2015



*Inner Space - Dusk*, Encaustic and oils on cradled board, 8 x 6 inches, 2013



*Inner Space - Verdant*, Encaustic and oils on cradled board, 8 x 6 inches, 2013



***Marsh Panorama #2***, Encaustic and oils on cradled board, 12 x 36 inches, 2015

My marsh paintings follow this same basic process except where I use clay tools to incise the texture of the marsh grasses into the surface of the wax, rub in the color and fuse. All my pieces are given a final buff with my hand to bring out the glowing depth and color.



***Simple Pleasure***, Encaustic and oils on cradled board, 6 x 8 inches, 2014



***Clouded Mesa***, Encaustic, oils and metal leaf on cradled board, 10 x 10 inches, 2015

Encaustic medium turned out to be the perfect material to create ethereal landscapes that represent lifelong ideas in my mind and feelings in my heart. Mysterious forests, tranquil shorelines, desert mesas, golden prairies and coastal marshes have all found their way into my work. I have even taken inspiration recently from listening to some hauntingly beautiful Italian arias.



*Bel Canto*, Encaustic, oils and metal leaf on cradled board, 8 x 6 inches, 2015

My work does not seek to represent actual places but rather to distill the emotional and spiritual essence of an archetypal, primordial experience transcending everyday life. It is directly influenced by my childhood love of nature and feeling so very small while reflecting on thoughts about time, serenity and the quiet power of the universe. Surrounded by the immensity of the sky and earth I feel that nature is both a refuge and a celebration. It is inevitable that this kind of passion would end up being the focus of my body of work. I hope for my work to create an oasis in time, a respite from the frantic lives most of us live nowadays. This is how I feel as I create in my studio and I believe that feeling resonates with others who see my work.

The past 3 years have been a glorious journey filled with purpose. My first thought when I wake up is thinking about my current works in process. Every spare moment of the day I think about different ways to solve problems or invent new techniques. My last thought at night is how can I squeeze just a little more studio time out of the next 24 hours.

When I look back over the many years of uncertainty and striving I'm so grateful to have arrived home. I've learned how to create from the heart. If the integrity of my intent is there, chances are someone else will love it too. I look forward eagerly to the future. I can't wait to see what I do next.



***Inner Space: Bliss***, Encaustic and oils on cradled board, 6 x 8 inches, 2015



Linda Wein is an award-winning artist and fine art educator based in Pacific, Missouri.

Originally from Cleveland, Ohio, Ms. Wein completed fine arts coursework at Cuyahoga Community College in Parma, Ohio, Kent State University in Kent, Ohio and Fontbonne University in St. Louis, Missouri. Initially trained in acrylic painting, Ms. Wein fell in love with the encaustic process and has never looked back. Although she has been influenced by the many beautiful regions of the world her artwork does not seek to represent actual places. Her diverse body of work focuses instead on the emotional and spiritual essence of an archetypal, primordial experience transcending everyday life. This work is directly influenced by the wonder of being a small child surrounded by the sky, earth and the quiet power of the universe. Ms. Wein explores nature as both refuge and celebration. Her work has been juried into many regional and national art exhibitions. Ms. Wein is an active member of a variety of art organizations including Waxcentric, The Encaustic Art Institute and Fused Chicago. Her work has been published and can be found in private collections across the United States. Most recently, Ms. Wein was honored to have been one of six artists chosen to represent Morpho Gallery during Chicago Artist's Month 2015. She was also honored to have her piece, *Simple Pleasure*, chosen as Best of Show for the Encaustic Art Institute's 2015 Juried Exhibition.

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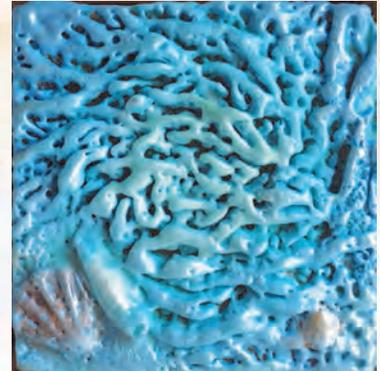
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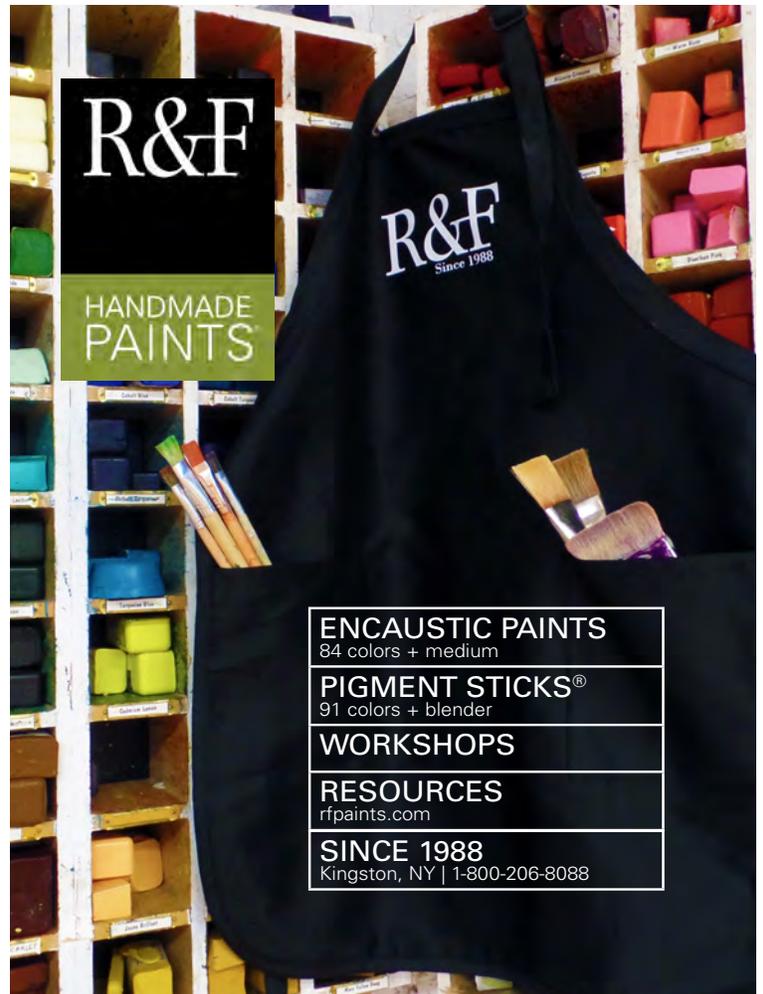
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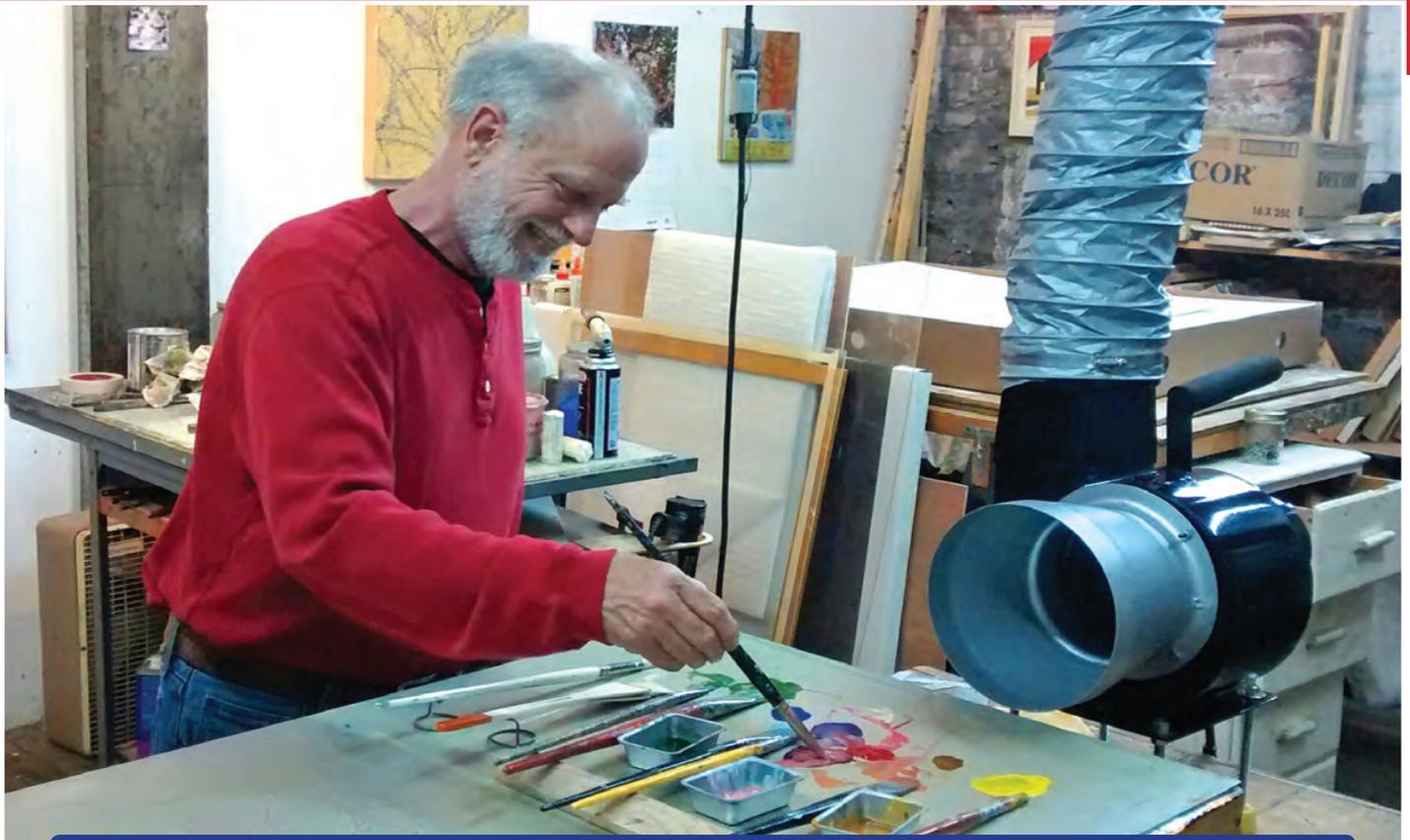
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Please continue to our "bee feature"



The crow bee (*Halictus ligatus*) pictured above favors sunflowers and black-eyed Susans, Droege says. "That yellow pollen is almost for sure sunflower pollen."

Honeybees are superorganisms. Honeybees are hive minds. Honeybees are linguistic networks: One of the few nonhuman animals to communicate symbolically, they dance to explain the location of food to their fellows. Bee people use such metaphors but admit they don't quite capture these complex, fascinating creatures and their ultra-organized communities. With a population of up to 80,000, a beehive is like a small human city.

Bumbling and buzzing, these industrious animals—*Apis mellifera*, as scientists call them—search flowers for tiny drops of a sugary secretion called nectar. Bees slurp the nectar into their “honey stomachs,” which break down the sugars. Inside the hive they regurgitate the goop and fan it with their wings to evaporate the water. The sweet, gluey result—honey—is stored for winter food or stolen by humans. A pound of clover honey, ecologist Bernd Heinrich has estimated, “represents the food rewards from approximately 8.7 million flowers.”



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