

“Meet the Instructor,” Regina B Quinn



Subject matter:

As a longtime resident of the northern mountains, my work is rooted in my sense of awe and deep connection to the natural world and all of its continual change, combined with my sense of stewardship for the fragile balance that allows life to exist and thrive on this planet.

As much time as I spend in my studio, I spend even more outdoors - walking and observing, studying the land, the vegetation, the light, the birds and other wildlife, the impact of past human activity, and all of the changes that occur across each day, every season.

My paintings frequently feature the northern landscape at the edges of the day, although they rarely are based on any specific location; rather, they are syntheses of my experiences and observations. While abstracted landscapes are, on one level, the theme of my paintings, I think of them more as an invitation to viewers to stay connected to the natural world and thus, to one another.

My art career encompasses painting, photography, ceramics, printmaking, and theatrical painting, and I exhibit widely in galleries, art centers, and museums across the United States. I have received several jurors awards and recently received the 40th annual Faber Birren National Color Award:

*“The Faber Birren Color Award goes to Regina Quinn for the quiet vibrance of her *Wetland at Dusk*. In a present moment in which so much of our consumption of images - in various forms of isolation - is defined by the mediated sheen of digital screens, her masterful use of encaustic with oils and beeswax imbues her panel painting with an ambient life. The evening’s final hints of light seem to shift before the viewer’s eye; quite literally layered, periwinkle, umber and marigold break through with striking effect to illuminate what appears at first glance to be a subdued palette, dominated by deep greens of the darkening coastline.”*

— Sean O’Hanlan, Research Associate in the Department of Modern and Contemporary Art at the Metropolitan Museum of Art



Wetland at Dusk

Process and media:

I was struck by the luminosity and subtlety of Doug and Mike Starn's encaustics in 2014, and immediately sensed that encaustic was my medium — one that could give voice to my aesthetic, my sensibility, and my quiet personality.

I haven't looked back.

I work almost exclusively with encaustics and oils with beeswax, and recently began using those media over watercolor.

Beginning with watercolors on gessoed panels, I build opaque and transparent encaustic layers, carving and scratching into them with blades and knives creating depth and texture. Next, I apply oils mixed with beeswax, enhancing texture and luminosity. Layering, carving, scraping and incising allow earlier layers to emerge, much the way geological and weathering processes obscure and expose, and as visual memories come into focus even as they fade away.