

THE ENCAUSTIC ART INSTITUTE PROUDLY SPONSORS
A 2-DAY VIRTUAL WORKSHOP VIA ZOOM

with

REGINA B QUINN

EAI ONLINE INSTRUCTOR

WAX OVER WATER

Creating luminous images with encaustics, oils and watercolors

SATURDAY NOVEMBER 6 & SATURDAY NOVEMBER 13

12:00 - 5:00 pm EST both days

Cost: \$275

Limit of 10 participants



Reflection

REGISTRATION & PAYMENT: click [HERE](#)

or go to www.eainm.com/workshops-november-2021/

WORKSHOPS BEGIN AT noon EST

Check your clocks and adjust your start time accordingly.

Overview:

Encaustics, oils with beeswax, and watercolors all have unique luminous qualities. When combined, the results can be revelatory.

In this 2-part workshop, you'll explore ways of combining these media such that light seems to emanate from behind or within the painting. While the focus will be based on abstracted landscapes, the information shared in the sessions will be applicable to imagery of any kind.

We'll take an experimental approach to this process with a guiding principle inspired by the visual equivalent to jazz pianist Thelonius Monk's remark: *The piano ain't got no wrong notes.*

Prerequisites:

It would be helpful for participants to have some basic experience working with encaustics; although your encaustic work can happen between our two Zoom sessions - you do not need to have access during the Zoom sessions.

At minimum, this includes access to a hot plate in an appropriately ventilated workspace to melt the encaustic medium and a heat gun to fuse the wax to the surface of the panels on which you will paint.

In advance:

Participants who register by Oct 15 for the workshop will have the opportunity for an individual consultation with instructor Regina Quinn about their work and their goals for this workshop.

After registration, artists will be invited to complete a brief survey about their experience and to share the photos or sketches they have in mind as source materials for the work they do during this workshop. They will also receive links to background materials about working with encaustics, oils and beeswax, and watercolors.

Session 1:

- Brief Welcome and introductions
- An overview of the process from watercolors to encaustics to oils with beeswax
- Demo of techniques and considerations for creating a watercolor base
- Work time
- Discussion of any questions and demonstration of next steps: building layers of encaustics over the watercolor base.

Session 2:

- Welcome back
- Demo of considerations and techniques for incorporating transparent and opaque oils and beeswax into the encaustic layers
- Work time
- Wrap up, Q and A, and debrief

Materials:

A materials list of supplies to have on hand is posted separately on our website: <https://www.eainm.com/workshops-november-2021/> or click [HERE](#).

(If you need to order supplies online, do so ASAP, as deliveries are slower these days.)

A note about Zoom:

* Click [here](#) for general information on using Zoom. After you've registered for the workshop and prior to the start date of the workshop, the instructor will send you an invitation for this Zoom workshop and will include contact information in case you need to reach her to be added to the "meeting".



Before the Darkness

“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.