

**ARTIST STATEMENTS**  
from  
**FLOW - JURIED ENCAUSTIC/WAX EXHIBITION**



\* 501c3 art organization \*



NATIONAL JURIED ENCAUSTIC/WAX EXHIBITION

Juror  
RUTH MAUDE

**EXHIBITION DATES: JUNE 5 - JULY 17**

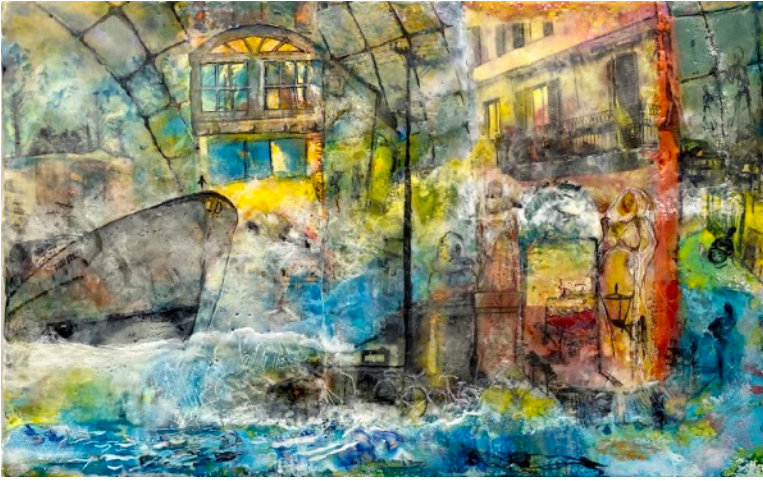
**MUSEUM of ENCAUSTIC ART**



**JORGE LUIS BERNAL** (NM)

*Más y Más, (More and More)*, encaustic monotype  
on paper on wood panel, 18 x 18 inches

On February 24, 2022, the unjustifiable bombing, escalation the destruction started. It's all about power and control moving along in a steady, continuous stream.



**SECOND PLACE PRIZE JUROR AWARD**

**TERI BEVELACQUA (WA)**

*Passing Through*, encaustic with transfers, photo collage, and drawing, 15 x 24 inches

I was taught a technique to handle stress and the overwhelming feelings of too much going on in the world. That technique involves visualizing being in an inner tube or boat on a river as I flow by all the hard overwhelming things in my life, at a tolerable pace. Going with the flow, watching it, keeping track of it but not being caught in it. This painting matured during the height of the early pandemic as I practiced this technique of Flowing through the messiness of being human in the moment.



**MAUREEN CHURCH (NY)**

*Golden Hour*, encaustic on cradled panel,  
12 x 12 x 2 inches

Dramatic landscapes, whirlpools and eddies, clouds and wind, one element chasing the next. The endless cycle of life and the physical laws of planet Earth's movement provides an overwhelming plethora of subject matter for the artist to interpret flow. In keeping with this theme, I submit *Golden Hour*.



**TRACY CASAGRANDE CLANCY (OH)**

*Collective Memory: Esmerelda*, encaustic, plaster, metal leaf, oil, shellac, 14 x 16.5 x 6.5 inches

When I read the show theme for Encaustic Art Institute's Flow exhibition, I experienced a sense of thrill, as if finally understanding what had been happening right before my eyes. I'd been struggling with a certain piece, part of a larger collection, that was completely different from its predecessors.

This one arrived late to the party, unannounced and unwelcome. Persistent, INSISTENT even, she made herself known. Unapologetically, Esmerelda claimed her place as the sole cast of a woman's back (and rear end) as she elbowed her way into a twelve-piece series. A series of BUSTS.

Please allow me to introduce my work, "Collective Memory: Esmerelda." She seems to have materialized for the sole purpose of expressing what it means to be in a state of flow. She represents the very incarnation of the idea that one feels a sense of well-being-- a true peacefulness, when in the zone. She enjoys a sense of belonging; a rightful feeling of unquestionable purpose. Created from a subconscious place, I didn't even think to question her difference from the others. She belonged here. She would be part of this tribe, damn naysayers be damned.

It is safe to say that she is comfortable in her own skin (welcome or not). From the beginning, *Esmerelda* declared her role as the lead dance partner. I'd quietly assumed she would be a continuous, one-piece cast. I diligently casted. And then I re-casted. I re-casted yet again and the cast broke into two pieces. "Fine," I muttered, making my way to the trash bin. Just short of the trash, a quiet nudge encouraged me to try using both "broken" pieces, two parts of a whole. So much for my assumptions.

*Esmerelda* demanded my letting go of expectations from the very beginning. In fact, she pushed back at my urge toward a literal figurative translation by insisting on a sensual crook in her hips-- go with the flow, she said. And that crook in her hip? It served as a perfect place for my hand to rest as she seduced me into her slow, unhurried, hypnotic dance, her flow.



**MELBA COOPER (NC)**

*Thrilling Trills at the Frog Pond*, cold wax, oil on cradled wood panel, 12 x 12 inches

I enter the flow of sound as my frog pond ripples on the surface reflecting the vibrations of trilling frogs. It is the surround sound of love in the making. Frog has gone 'a courting'! Soon egg casings will be filled with millions of tiny black beads protecting and nourishing the developing tadpoles. Tadpoles enter into the stream of the life cycle billions of years old. I am thrilled by their ancient trill and find comfort. The air and water flow with sonic lessons. All we have to do is listen.



**TERRY DOWELL (CA)**

*Harbor of Fun*, encaustic wax and paper,  
24 x 12 inches

The flow of the ocean, and the flow of the whales are all reasons that this artwork fits into the exhibit...FLOW.



**LAUREN LIPINSKI EISEN** (CO)

*Seed Fall*, encaustic, watercolor, paper, fallugia,  
lentils, metal on wood, 12 x 18 inches

My work investigates the concept of simultaneity through the layering of images and materials depicting different time periods in one place. Using a visual vocabulary of translucent sections, floating windows, and varied levels of clarity, I am attempting to create a non-linear interpretation of memory and time passage by balancing images that hold equal weight within the overall composition, creating a visual spatial flow between the layers of the image.





**FIRST PLACE PRIZE JUROR AWARD**  
**SHANOA GARDINER (WY)**

*Listening*, encaustic wax and copper wire on cradled panel, 16 x 16 inches

“Listening” is about embracing the flow of my journey. I am the woman crouched in reflection on uneven footing. The lone Arctic wolf teaching me to sit in the wilderness and rest, to feel the beauty in the struggle and trust the infinite energy of our vast universe.



**MEGAN KING** (DC)

*Nothing Can Stop Me*, encaustic paint on  
cradled birch panel, 12 x 24 inches

We put up constant barriers to achieving flow but the reality is that those barriers are elastic and if we push hard enough they bend.



**SHARI LEVINE (OR)**

*Mystic River*, encaustic, oil pigment sticks, shellac, 8 x 8 inches, 9 x 9 inches, framed

Creating art has profoundly changed me. It takes me to a place where the many aspects of who I am merge and flow as one, bringing me a great sense of peace. I've discovered I can extend that sense of well-being outward to the people and world issues I care for deeply and approach them with renewed focus and presence. I created this painting, "Mystic River," while in that meditative place of flow. It represents the state of surrender that's integral to this transformative process.

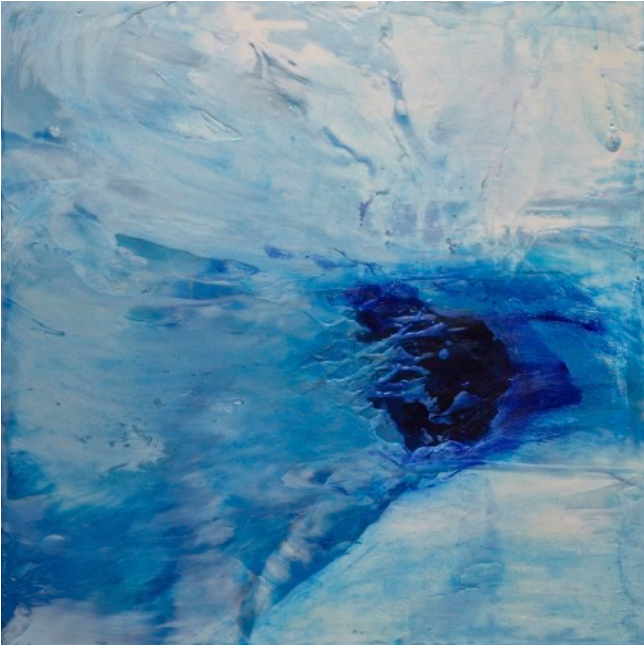


**GINA LOUTHIAN-STANLEY** (VA)  
*River Moon*, photo encaustic, 8 x 10 inches

I like to think of the Earth as a breathing living being that provides me with daily visual enchantment. *River Moon* is a collaboration depicting the flow of the sky, earth, and water.

The flow of these 'elements' continually mesmerize me and the ever changing atmosphere flow is my main source of daily inspiration.

My hope is to convey the feeling as well of these elements as they present themselves swiftly flowing right in front of us.



**ELLE MACLAREN** (NM)

*Moulin #9*, encaustic, oil and ink on panel,  
24 x 24 inches

*Moulin #9* is part of a series I have been working on for years, recording the event of glacial ice melting into a well-like shaft. Watching ice and snow melt is a mesmerizing experience, captured in encaustic as a moment of movement and great change. I believe it is important to record this experience, as it relates to our lives flowing in a different direction in these times. There is both tragedy and beauty in the flow, it is inevitable and can possibly be embraced through the process of creative expression.



**JULIANNE MARTIN (CA)**

*Ebb & Flow*, beeswax with oil and pastel pigments  
on birch wood panel, 18 x 12 x 1.5 inches

Observing the ebb and flow movements of the sea at the shoreline is a meditative experience that transports me to a state of focused contentment. Creating this encaustic piece using the back and forth flow of the wax mirrors my experience of sitting at the sea edge, relaxing and watching the movement of the water flow over the sand.



**MARTHA MCIVER** (ID)

*Omni-Connection*, encaustic over collage on board, 14 x 11 inches

I believe that flow is achieved when creative energy connects the eye, mind, hand, and heart. Here, the underpainting is a symbolic collage of the face, hands and heart of an artist, and a brush. I added encaustic colors to convey energy and connection. Note: for me, creative energy is spiritual. The experience of creating something generates a very positive state of being! It can be challenging to give a title to such things, so I invented a synonym for flow - Omni-connection.



**MARGUERITTE MEIER (CO)**

*Time for Transformation*, encaustic, watercolor and wood, 14 x 8.5 x 5 inches

*'Time For Transformation'* is about the feeling of the inner beauty, mystery and inspiration of letting go of old beliefs and stepping into a new life. I combined opposite painting mediums of watercolor and encaustic wax to illustrate that you can harmoniously integrate different parts of the self.

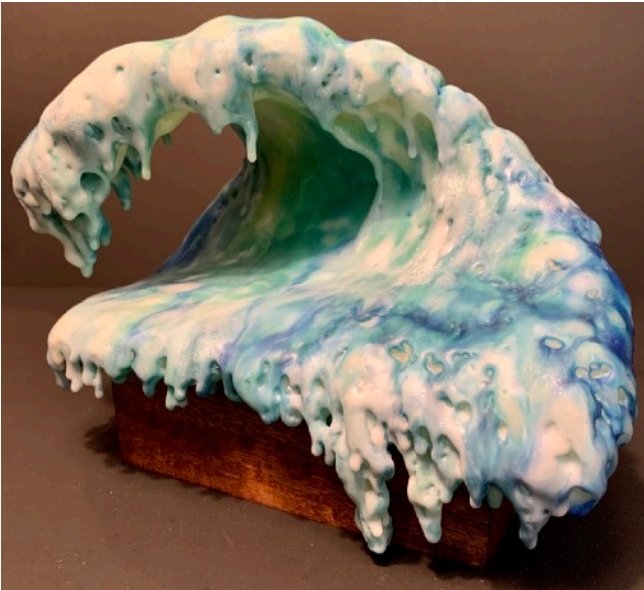




**BOBBI MILLER** (WY)

*Distracted Dreaming*, cold wax and oil, 12 x 9 inches

Wintering in coastal Florida, the tropical atmosphere elevates me to a state of creative mindfulness as I am inspired by vivid colors, especially those ever-changing ones of the ocean. Experimenting with a palette that reflects this water environment results in an experience of focused contentment for myself. Inside the art frame is a beach shell to be used as a prayer inducement for viewers. Ocean FLOW, creative FLOW and mindfulness FLOW come together in connecting with our shared humanity.



**ALICIA NATHAI-ACHONG**

(TRINIDAD & TOBAGO)

*Thalassa*, encaustic and Pan pastels,  
8.66 x 6.29 x 6.69 inches

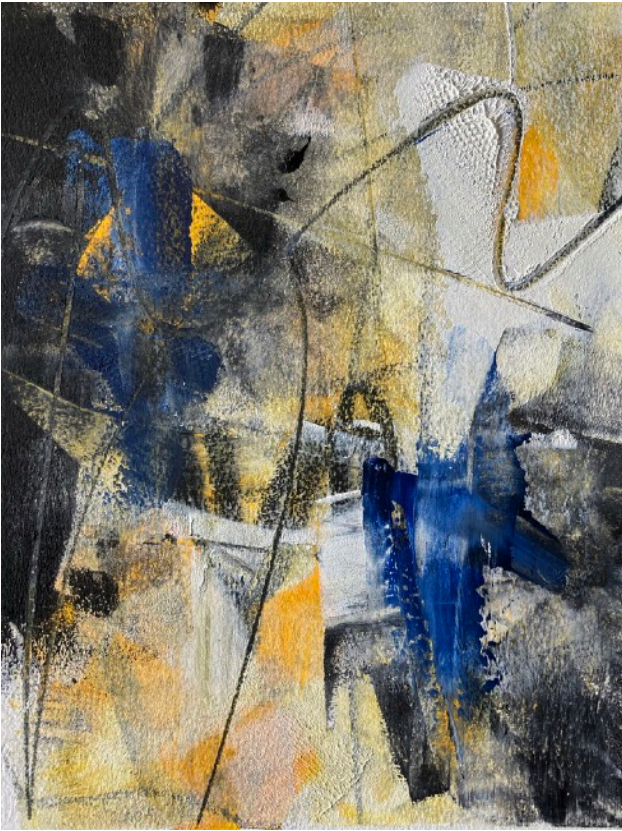
This sculpture depicts a dynamic wave, as its about to crash into the sea, energy flowing through its crest, mesmerizing us with its beauty, its grace, its incredible power, personified as Thalassa, the Greek Goddess of the sea. Encaustic paint in its molten state, mimics the flow of water perfectly and this piece was created by adding drop by drop of flowing, molten wax to specific areas of the sculpture, building up the form, layer upon layer, onto a cradled wooden panel, intuitively created, as I worked 'in the flow'.



**NANETTE NEWBRY (CA)**

*Six Bells*, encaustic and antique canoe on cradled panel, 25 x 25 x 4 inches

*Six Bells* is from an ongoing series where my practice brings a deeper meaning to my life by connecting with the viewer and to my interior world. I want to meld the earthly and the spiritual through illuminating color, form and light. I aim to discover 'not what is visible, but what is invisible.' *Six Bells* relates to the exhibition's theme 'Flow': visually, the flow of the rocks leading to the antique-floating canoe, and conceptually to the six bells, representing the flow between thinking and meditative states of mind.



**ALLA PARSONS** (HI)

*Flow 1*, cold wax and oil, 12 x 9 inches

This work, *Flow 1*, was created in a certain state where I went with a FLOW of creative energy, working intuitively. It reflects my state of mind at that time, when nothing in the future was clear, nothing planned, as many of us lived at the time of pandemic. *Flow 1* reflects on my present and my future. As you can see, I am an optimistic person and saw my future in more bright colors.



**LACY PEARSON (IN)**

*The Layers Run Deep*, beeswax, damar resin, oil, gold leaf on wood, 30 x 30 inches

The word “Flow” has a deep spiritual meaning for me. It is that place at the center of my being where life freely moves through and with me. Flow is a state of consciousness that is full of life and serenity at the same time. It is a place where I can just be as life unfolds around me. Flow is always there at my core but is often covered with layers of mental and emotional patterns. These layers have been built over time as ways to cope with life. They may have served me at one time but now only create tightness and tension in my body. They are habits, deep grooves of patterns that persistently pop up. In the yoga tradition they are called samskaras or deep ruts of karma. Anytime I find myself feeling tightness or stress I can look closely and find an old layer of thinking that is no longer serving me. This painting represents the process of finding my flow. I continually interrupt the patterns to find freedom and space only to lose it again. It is my life work to peel back layer after layer to find that space of flow at my center.



**JENNIFER PRETZEUS** (NM)

Ebb, cold wax, oil and collage on paper,  
12 x 9 inches

For me, this piece was a new approach, without planning and with an attitude of play, responding to initial quick and spontaneous marks in the underlayers. I covered and obscured collaged photos beneath the wax to represent letting go of preconceived ideas and expectations. After working only in encaustic for the past 15 years, I embraced the challenge to explore a new medium not as conducive to creating fluid shapes but still expressing the theme in a dynamic way.



**REGINA B. QUINN** (NY)

*Spilt Light*, encaustic with oils and beeswax on cradled panel, 12 x 16 inches

State of Flow: Paintings evolve, often in quite unexpected directions. *Spilt Light* has its roots in work inspired by late summer fields. Then, of a sudden late one night, textures, hues, and light shifted as if a force quite beyond myself had brought about the transformation. Early morning light spills, momentarily, over the northern winter landscape: a welcome gift gone too soon but not to be regretted.



**JOSIE RODRIGUEZ** (CA)

*Suspended Animation* (diptych), encaustic and pigment image on wood panel, 22 x 17 inches

I see Flow as a descriptive word and an attitude. It is a word that is very much part of the ancient medium of encaustic. To go with the flow means to let the work happen, to let the work tell me what it wants, and to let go of any need to compare myself or my work with others. Flow is also created when heat and wax come together during the encaustic process. Manipulating the wax with a heat source such as a torch, heat gun or hot palette develops into surprising patterns, swirls and lines shown in my work, ***Suspended Animation***. As the pigment melted on the hot palette, stunning designs were created.





**AVIAN THORSON ROGERS** (NM)

*The Spaces in-Between*, encaustic wax on panel,  
12 x 16 inches

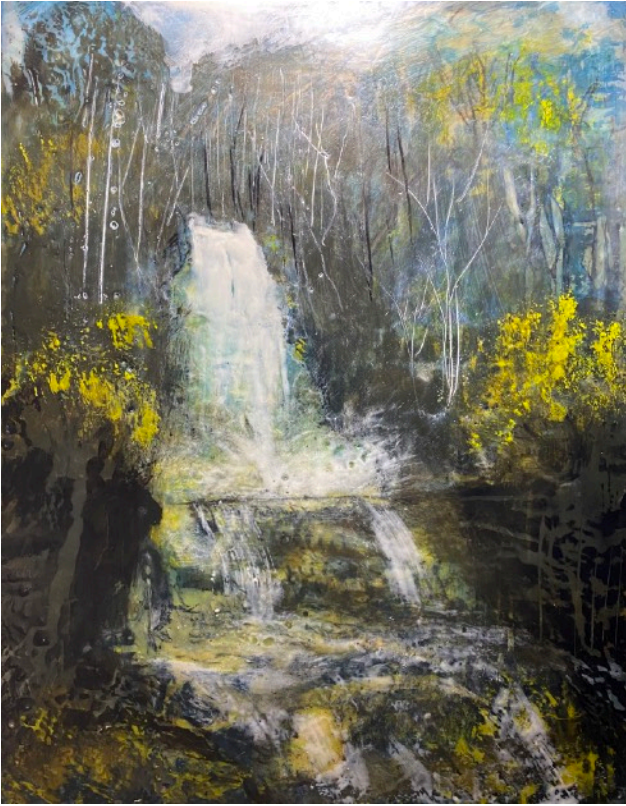
*The Spaces In-Between* comes from a series about post-traumatic stress disorder. It's about the flow and movement of memories between traumatic relapses and reflections.



**HEIDI RUFEB** (CA)

Stream of Consciousness, encaustic, oil and  
amber burn, 12 x 12 inches

Dreams flow out of our subconscious. We can go against the current or flow with it. In my work: "The Dream," there is the enabler and the onlooker, both seem to go with the flow and are engaged in a common purpose.



**PAT SINATRA** (NY)

*Spring and Fall*, encaustic, crayon, ink on poplar cradled panel, 14 x 11 inches

Whenever I set out to paint, I trust my instincts to lead the way. I have no preset plan. It will be a landscape. I add color next to color, light next to dark. Scraping back here and there. It's a dance around the substrate. I scraped back this painting, '*Spring And Fall*,' to reveal an unexpected waterfall. How appropriate for this exhibit's focus—flow. Water is often a repeating element in my work. In Taoism, water represents calm, quietude, intelligence and wisdom. Through gentle yet persistent action, water can overcome.



**ANNE STINE** (VA)

*Her Story*, encaustic mixed media on cradled wood panel, 20 x 16 x 1.5 inches

The image of the flowing layers of Earth's strata hidden deep underground are symbolic of our own life stories. The layers of sedimentary rock, distorted and twisted by the pressure of the earth's movement over time create the pages in Earth's history. If someone were to examine the hidden layers of our lives - flowing, bending, distorted and broken from the pressures of life - what would this evidence tell them about our story? Mixed media includes encaustic, pastel, oils, wax pencil.



**JOAN STOLPEN** (NJ)

*Life Flows*, encaustic wax with shellac burn,  
24 x 24 x 2 inches

As the colors move across the panel, my painting aims to elicit that same feeling of movement in the viewer. The combination of blues adds to this feeling by creating a sense of lightness, serenity and spontaneity. By taking advantage of the natural luminosity and translucency of the wax, the overall effect is compounded.



**THIRD PLACE PRIZE JUROR AWARD**

**HARRIETTE TSOSIE (NM)**

*Stream of Consciousness.* cold wax medium and oil paint, 20 x 20 x 2 inches

*Stream of Consciousness* incorporates text from many languages to form the stream depicted in the painting. The stream references the flow of the collective unconscious that streams through all cultures regardless of stream banks or borders.



**KELLY WILLIAMS** (OR)

*Where the Fault Lies*, encaustic, 12 x 12 x 1.5 inches

This series of abstracted perspectives vary between microscopic to arial overviews and represent the struggle of dealing with a multitude of psychological, environmental and social complexities. These 'maps' symbolize competing perspectives, beliefs and actions and represent the need to flow between our individual internal perspectives to external (often diverse) viewpoints. This is essential in navigating today's complex personal, social and environmental issues we all face.