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encaustic arts

Volume 3, Issue 1
SPRING 2013

SUSAN DELGALVIS
LINDA FILLHARDT
JOSIE GABLE RODRIGUEZ
DIANE KLEISS
JUNE LAMPE
LAURA MORIARTY



Dear Readers, encaustic/wax artists and collectors:

Welcome to the fifth edition of the Encaustic Arts Magazine, the semi-annual free on-line publication from the Encaustic Art Institute.

What an exciting time for EAI, Encaustic Art Institute. EAI is proud to be one of the hosts for the IEA International Encaustic Arts annual convention – “encaustiCon”, October 31st through November 3rd. What an excellent opportunity for all encaustic/wax artists to experience Santa Fe and its world renowned art scene and community. From Native American art, Spanish, Western, photography, and some of the finest contemporary galleries in America. If I were you, I would not miss this conference, and one of the top 3 vacation destinations in the US. (www.encausticon.com).

In this issue I have included an article featuring Santa Fe galleries that represent encaustic/wax artists. I also mention some of Santa Fe’s History, different things to see, and of course my very favorite restaurants. I have lived and worked here creatively and happily for over 20 years. It is hard to find a more diverse cultured city, in art, food and entertainment. But do be ready for “laid back”, where the pace is slower and the side walks are folded up @ 11 pm or before ... except of course for all the private parties that are happening everywhere.

I would like to introduce our new magazine editor, Kari Gorden. She is a long-time encaustic artist and a member of the Encaustic Art Institute. Along with a new editor, we also have new software for the Magazine. Kari has tips for the Magazine's new software on the following page. I’d like to personally thank Michael Pearce who has donated his time to help start this Magazine and publish the first 4 issues, he is much appreciated.

Encaustic Art Institute’s goal is to enhance, grow and make not only artists, but the public aware of this beautiful art form. Share the excitement and keep passing the word.



Douglas Mehrens
Founder:
Encaustic Arts Magazine
Encaustic Art Institute
mehrens@eainm.com

Welcome to Encaustic Arts Magazine!

A special thank you to all of the artists and advertisers in this issue for your patience and good humor with me while we've been getting up to speed with our new software.

For those of you who may be new to viewing magazines online, please have a look at the page with instructions on the viewing/navigation options. There are several ways to view the magazine. You may wish to experiment to find what works best for you for your particular monitor size and reading preferences.

Please see my note about hyperlinks in the magazine. Also new with this issue, Encaustic Arts Magazine is available on mobile devices including, iPhones, and iPads.

I would like to thank Douglas Mehrens for giving me the opportunity to work on this exciting magazine. We'll be working as a team to choose the artists and shape the overall vision for the magazine. We look forward to featuring both established and emerging artists working in encaustic/wax in each issue. The intention in our approach is to showcase the range of how artists are using this medium rather than to curate to a specific taste or style of work. We hope to appeal to a wide reading audience — artists, as well and those who enjoy reading about process and the practice of art-making.

Thanks for reading!

Kari Gorden
Editor
Encaustic Arts Magazine
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A note to readers about the hyperlinks in the magazine: When you click on a hyperlink in the magazine, 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, if your mail program is set up to do this, when you click the link, an email message should open so you can compose and send an email to the linked email address.

If you click on a hyperlink for a YouTube or other video, the video will open on the same page, just click the icons on the viewer to watch the video or adjust the volume.

Most of the ads in our magazine are hyperlinked to the advertiser's website. If you click anywhere on the ad, it will open another window on your browser as described above. You may also see additional inner-links within an ad or an article that will work the same way. Please take the time to look at our advertiser links. The ads in this magazine are all related to encaustics in one form or another, please show them your interest and support!

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).

You can click the **Pages Overview** icon - the grid icon at the top of the column of icons in the far top left margin. Clicking this will allow you to see page thumbnails that you can click to go directly to a page.

Viewing Option 1: **Zoom Mode** If you want to get a closer view of anything, you can click on the + icon at the bottom left corner of the viewer to Zoom in. (Or you can double click on the page and it will zoom in by itself). Adjust the page size by moving the slider ball either toward the - or the + signs in the slider scale bar. Once you have the page size adjusted to your preferred size, you can turn the pages by clicking the arrows at the far left < and > right margins of the pages. To exit out of Zoom mode, move the slider ball in the slider scale at the bottom left corner of the viewer all the way toward the - sign.

Viewing Option 2: **Full Screen Mode** To view the magazine in Full Screen Mode, click on the Full Screen icon (the second icon from the top located on the far top left margin of the viewer). Then click ALLOW on the window that reads:



You can then flip pages by clicking the arrows on the far left and right of the magazine pages. To exit out of Full Screen Mode, hit the **ESC** (escape) key on your keyboard.

When you're all finished looking at the magazine, just click on the **X** at the top of your browser to exit.



SPRING 2013

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Cover Art: DIANE KLEISS, *Spring (detail)*, encaustic on cradled wood panel, 26 x 26 inches, 2010

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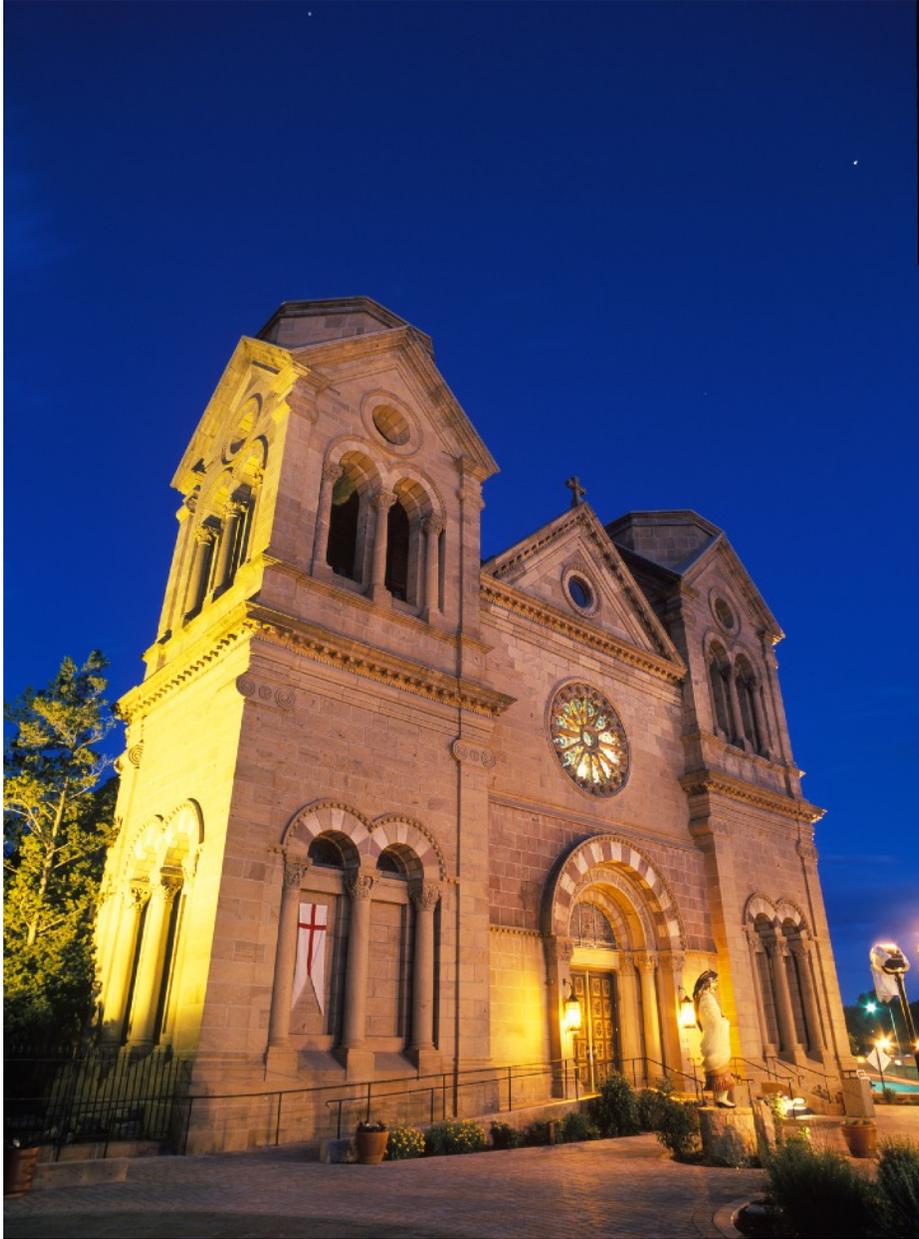


Photo Credit: Chris Corrie
Cathedral Basilica of St. Francis of Assisi, Santa Fe, New Mexico

Santa Fe Encaustic/Wax Art Scene

You may think that Manhattan, San Francisco, or perhaps Chicago has more art galleries than Santa Fe, New Mexico – but you would be wrong. Santa Fe has over 250 galleries; Manhattan has 180, San Francisco 95. There are over 90 on Canyon Road alone, the “Rodeo Drive” of Art. It depends on who you ask, but Santa Fe is by most standards the #1 art city in America. Being a tourist town, art is the #1 industry.

This 2nd oldest city in America, New Mexico’s capitol city Santa Fe enjoys a manageable population of 78,000. However, at given times of the year, it seems the tourists outnumber the locals. Within a relatively small area to cruise, the sight seeing includes a newly completed Railyard park and art district, the historic town plaza and Canyon Road. Just 5 minutes north of Santa Fe is the village of Tesuque. You’ll find a wonderful “hot shop” glass studio and gift shop called Tesuque Glass, as well as a large bronze foundry and gift shop and a large art gallery included in a 2-acre sculpture park. This area is called Shidoni, and is worth the stop if you have a vehicle to get you there.

As important for encaustic/wax artists, there are by far more galleries representing our art form than any other city in the nation. Listed are the galleries and artists that are currently in Santa Fe. (I may have missed some in my earlier research for this article, as well as newly represented artists since I’ve compiled this information).

Following is a list of galleries and wax artists represented in **Santa Fe**: *ViVo Contemporary* – representing Linda Fillhardt, Rosemary Barile, Russell Thurston; *Karan Ruhlen Gallery* – representing Martha Rea Baker, Ellen Koment, Mary Long-Postal; *Darnell Fine Arts* – representing Shawna Moore, Ginnie Cappaert, Brenda Cappitell, Amy Sullivan; *GF Contemporary* – representing Lissa Rankin; *Peyton Wright Gallery* – representing Emil Bisttram; *Lakind Fine Art* – representing Sloane Bibb; *Winterwood Fine Art* – representing Blaire Rice Bennett; *LewAllen Galleries* – representing Kris Cox, Sammy Peters, Timothy Schmitz, Keith Johnston; *Waxlander Gallery* – representing Slava Tch; *Nuart Gallery* – representing Howard Hersh, Jorge Lebya, Fransisco Benetiz; *Charlotte Jackson Fine Art* – representing Clark Walding; *Selby Fleetwood Gallery* – representing Christina Chalmers, Rodney Hatfield; *William Siegal Gallery* – representing Paula Roland; *David Richard Contemporary* – representing Phil Binaco, Phillis Ideal; *Eight Modern Gallery* – representing Nancy Youdelman; *Gerald Peters Gallery* – representing Raphaelle Goethals; *Zane Bennett Gallery* – representing Steve Joy, Henry Jackson, Maria Hwang Levy, James Havard, Susan Davidoff, Deborah Barlow; *Kristin Johnson Fine Art* – representing Michael Billie; *NativeStock Gallery* – representing Marilyn Angel Wynn; *William and Joseph Gallery* – representing Patricia Aaron; *Shiprock Santa Fe* – representing Patrick Mehaffy; *Winterowd Fine Art* – representing Blaire Rice Bennett; *Hunter Kirkland Contemporary* – representing Laura Wait..

In **Albuquerque** I want to mention Leich Lathrop Gallery – representing Harriette Tsosie, Stephanie Lerma, and Chuck Lathrop; Gallery Albuquerque – representing Eliza Schmid; Weyrich Gallery – representing Susan Zimmerman, Frederik Yost; Matrix Fine Art – representing Sally Condon; Sumner and Dene Gallery – representing Michael Carter; Mariposa Gallery – representing Molly Geissman.

Santa Fe is almost consistently rated in the top 10 vacation cities in America and one of the reasons is because of its historic sites, its culture and its diverse restaurants. It is hard to mention them all, but I am going to mention just a few of my favorite restaurants, starting with the high end, and working down to what is normal Santa Fe pricing. The Compound, Geronimo's, and Santa Café for finer dining. Next is La Boca, Cowgirls, The Shed, Maria's, Pranzo's, and Mu Du Noodles. A 40 minute beautiful drive North to Chimayo, will take you to Rancho de Chimayo, serving great New Mexican cuisine with wonderful margaritas. The Plaza Café on the corner of the plaza downtown also serves unique Mexican dishes with a twist.

It's hard to go wrong here in Santa Fe. Great food, great art, great shopping, and the best people watching! See you soon, Douglas Mehrens

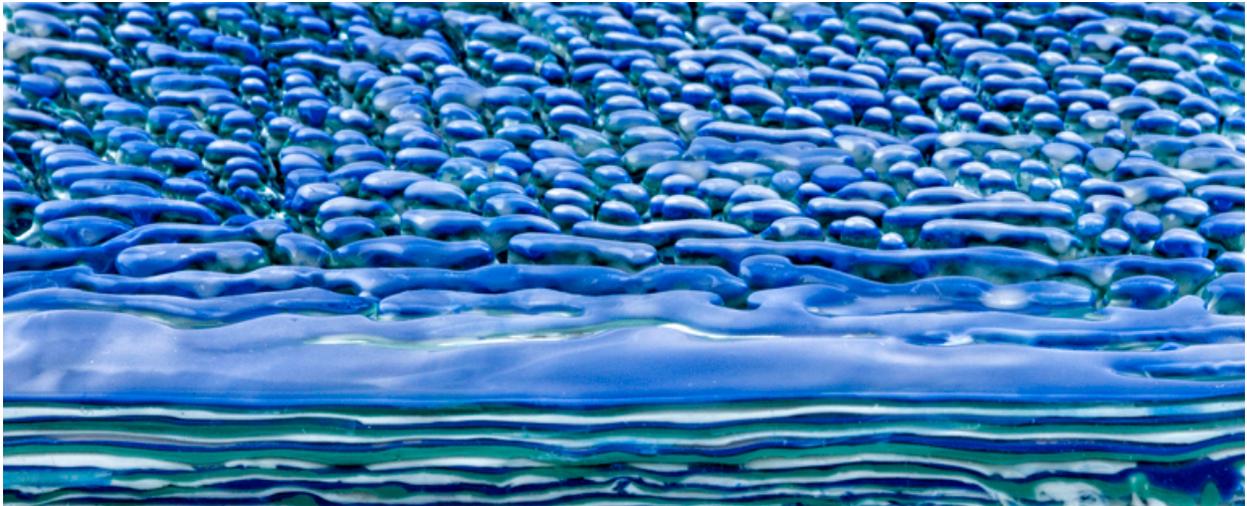


Photo Credit: Chris Corrie
NM Museum of Art, Santa Fe, New Mexico



SUSAN DELGALVIS

Sculptural Encaustic Painting



Galactic Tide (detail), encaustic/epoxy resin on birch panel, 12 x 18 inches, 2012

Doug Mehrens of the Encaustic Art Institute asked me to write an article about my technique, which he described as “unique” I am happy to share my experience, however, let me be clear from the onset — encaustic is my preferred medium — the material I choose to create my work. My “technique” is just that — a procedure I use to create that work. The creation is mine. One can copy my technique; yet never copy my work. My work must speak for itself and stand alone, like a child leaving its parents and going out into the world.

Image Details, previous page:

Copper Nebula, encaustic on birch panel, 24 x 24 inches, 2013

When I first starting using encaustic as a medium, I began searching for something I could not find in pastel , oil or acrylic- depth and physicality.

Kim Bernard introduced me to the technique of so-called accretion painting when I took a workshop with her at the 4th Annual Encaustic Conference.

I returned to Alaska wanting to be the accretion “queen” and embarked on a journey of exploration, failures and successes. What started off as a “technique” evolved into more of an inner journey and made me ask myself — What are you doing? Where are you going? This is not about , what I call the “seduction” of the wax- the “siren” , but about myself as an artist and my work which is an extension and reflection of myself. My artist statement was an actual dream- I awoke and wrote the words at 3 am.

Last night I dreamt in wax

*Stilled by cooling into odd shapes formed by its flowing path,
Interrupted by critical temperature.
A victim of its own physicality.*

As an artist, I must control the flow, the mass, and the boundaries.

Timing, fusion.

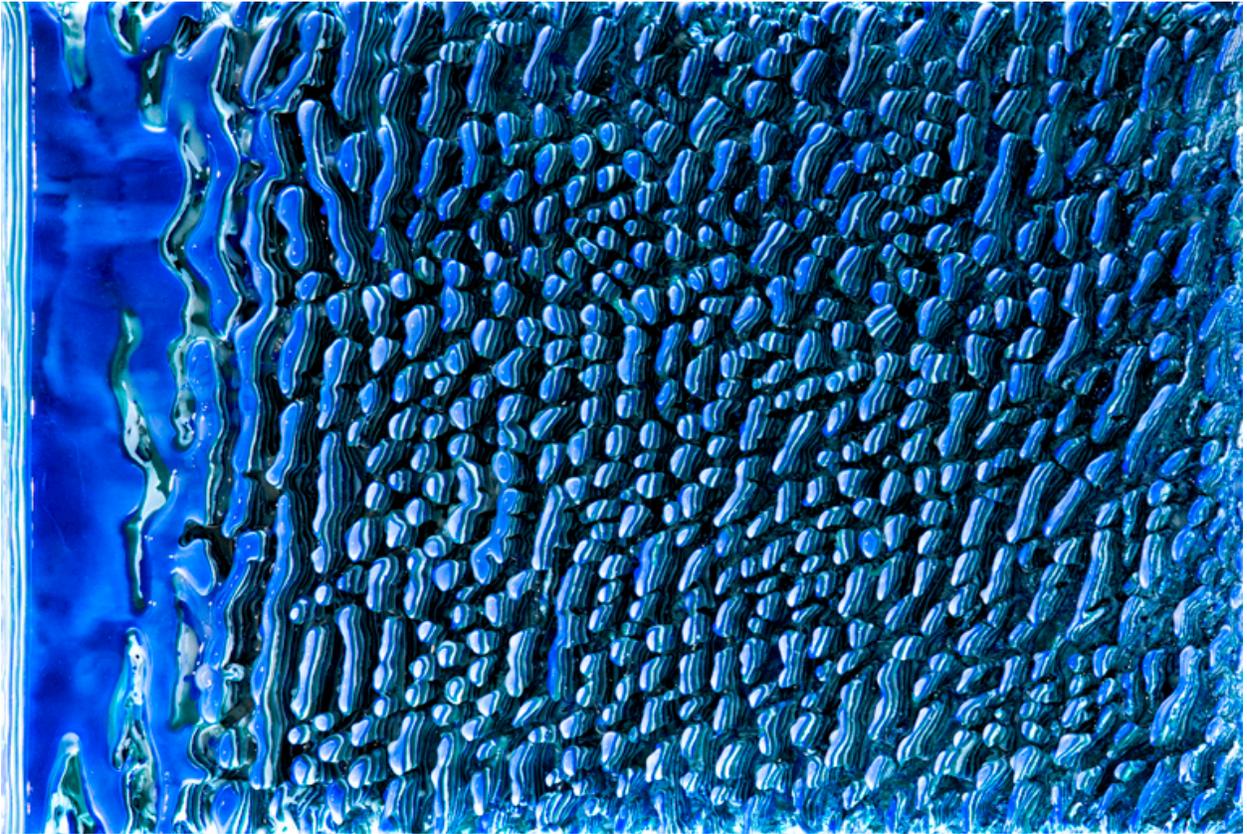
*My life becomes an extension of the work.
My fingers, the torch.*

*As in nature, rules apply,
However there remains the unpredictable nature of the wax.
I strive to discover its secrets.*

*Damar and beeswax- a combination from nature.
The artist seeking control.*

*Much as a volcano erupts, despite expert prognostication and prediction,
It's flow arrested by nature's topography,
I apply, pour wax onto a surface hoping for a fusion of nature and self.*

*Trying to set boundaries.
Trying to understand the medium and become one with the process.*



Galactic Tide encaustic/epoxy resin on birch panel 18 x 36 inches, 2012

Enough philosophy. Here are MY preferences:

MEDIUM

I prefer an 8:1 beeswax/ damar mixture
I will also use paper and oil stick in some pieces.

As times goes on, I prefer using only encaustic medium and less mixed media.

SURFACE

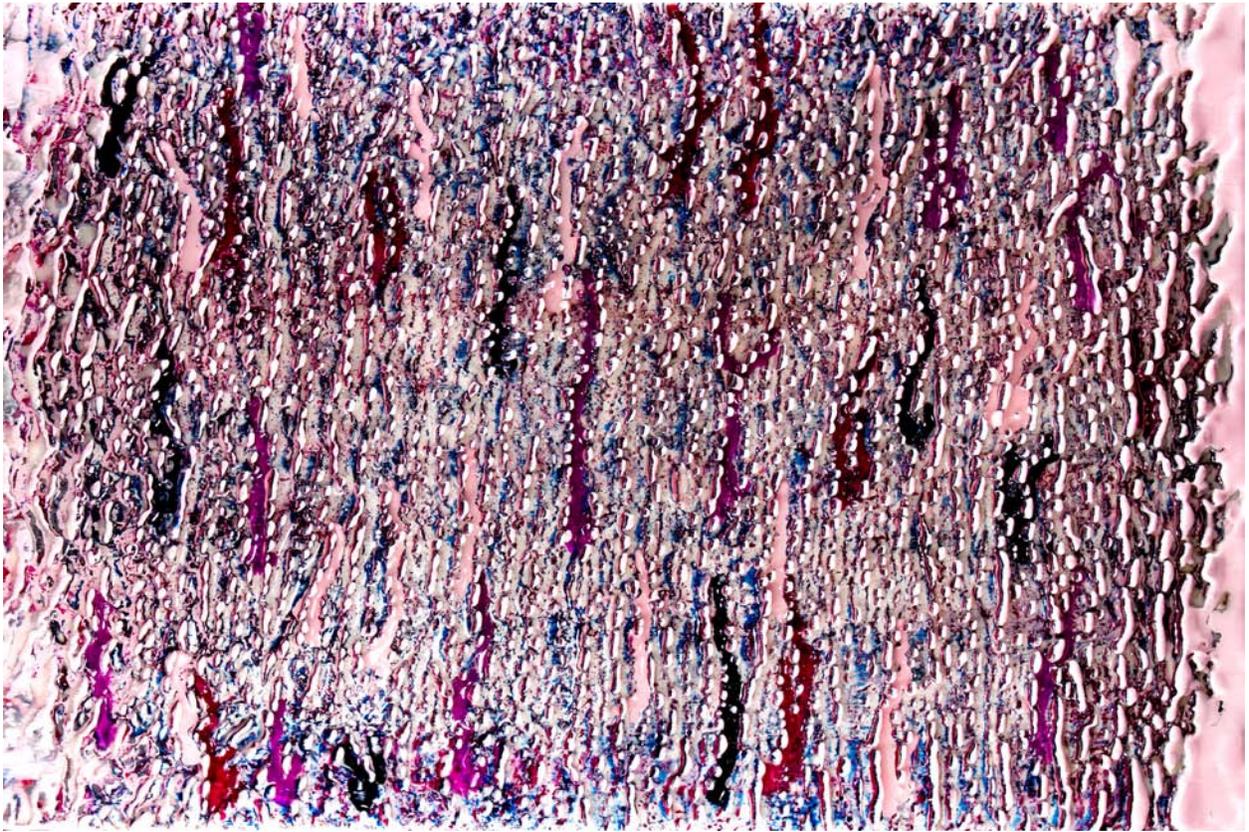
Cradled Birch painting panel by American Easel (Dick Blick)

GROUND

Venetian plaster- I prefer Valspar (Lowe's)
Behr is also an option (Home Depot)



Northern Lights, encaustic on birch panel, 10 x 22 inches, 2012



A Run of Reds, encaustic/epoxy resin on birch panel, 24 x 36 inches, 2012

TECHNIQUE

When I first started to do an accretion-type work, I would apply wax unidirectionally on the panel (left to right). It is like chanting — the same mantra over and over.

1,2,3, fuse (color 1)
1,2,3, fuse (medium)
1,2,3, fuse (color 2)
1,2,3, fuse (medium) etc

Without fusing, the work was quite unstable and with time would literally fall off the panel. But I loved the imagery. So I developed a technique, (let's call it "lazy Susan") wherein I would paint unidirectionally for 3 times then fuse from the opposite direction (i.e. right to left). I usually selected 3 or 4 base colors. After applying each color three times and fusing, I would apply medium for the next three layers and fuse. The medium allows one to build up the surface; separate the colors; enhance luminosity; and provide more options when carving back.



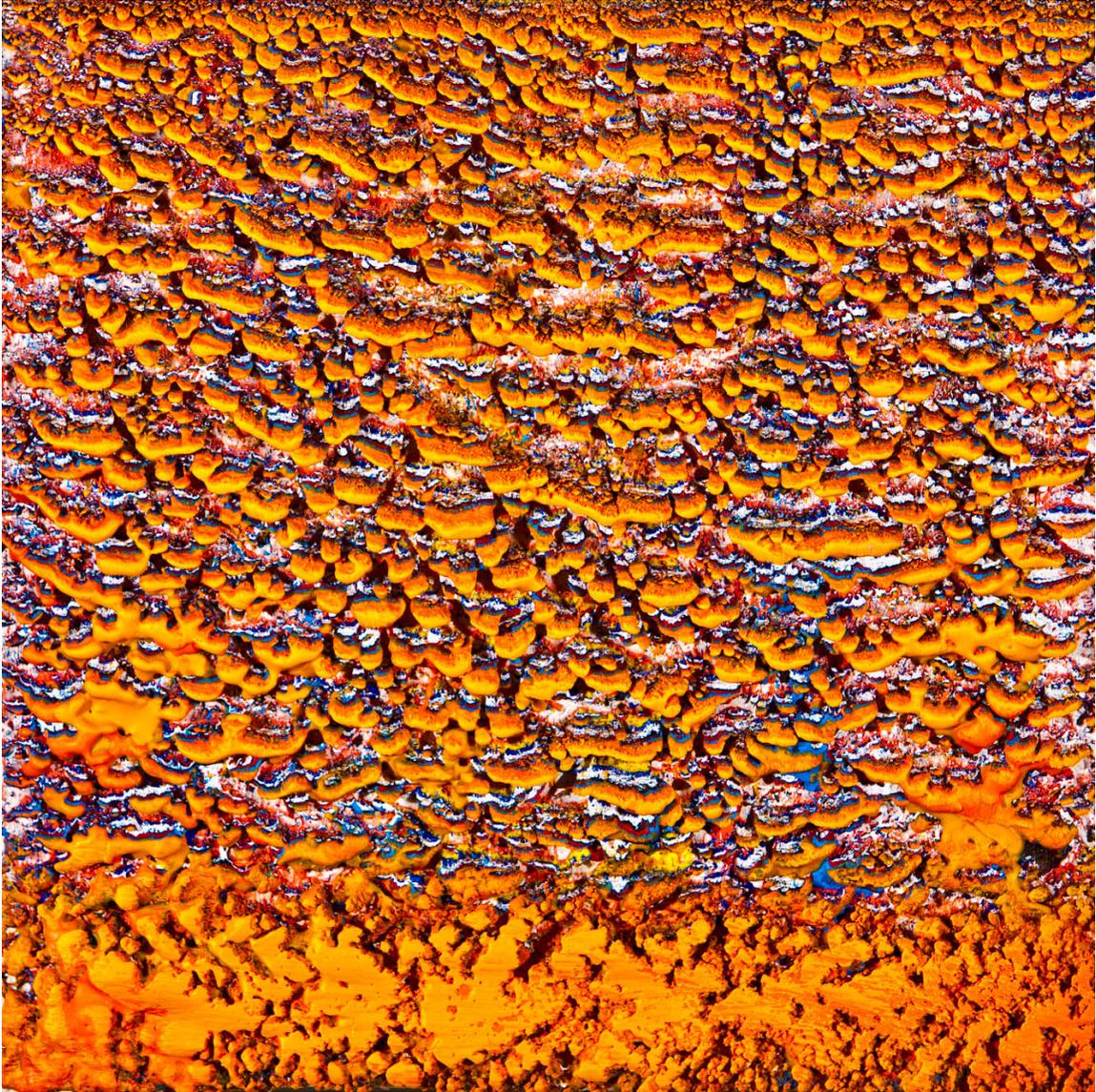
Deluge, encaustic on birch panel, 22 x10 inches, 2011

I was pleased with the images; however selected pieces were quite unstable despite fusing due to the nature of technique. One way of stabilizing was to apply epoxy resin to the finished work. Please note — I consider applying epoxy resin to wax at this time as experimental. I personally am quite satisfied with the process and the integrity of the work, as are several artists with whom I have conferred.

If you wish more information on this process, please email me. Briefly, I use the product ArtResin very carefully in a designated space with proper ventilation; respirator; goggles; etc. Here are some examples of epoxy resin on wax:



Snow Veil, encaustic/epoxy resin on birch panel, 20 x 16 inches, 2011



Solstice, encaustic/epoxy resin on birch panel, 12 x 12 inches, 2011

Initially I painted on a flat surface with white gesso and the wax build-up was predictable-allowing for variation in the size of the board; the size of the brush; and the speed of the stroke. This was technique — now I was ready for creating my art.

I began to rotate the panel as I painted (another “lazy Susie” concept!).

Different images began to emerge — I started to control the medium to my purpose.

Then came the “design phase”.

Using plaster as a ground was my answer.

I apply the plaster to the board and sculpt a design. Then when I apply wax, I am able to control the image .

I also will fill-in parts of the work and then carve back an image.

Please see the Vimeo, for the remainder of my talk. You will find a link to it on the final page of my article.

When I described my work during a workshop at the 6th Annual International Encaustic Conference as “accretion” Laura Moriarty said I was more of a “sculptural” painter. The name stuck.

What about the future?

I have been invited to have a solo exhibition at the ConocoPhillips Gallery at Alaska Pacific University, Anchorage, AK in October, 2013

I have selected a “Celestial” theme:



Lunar Storm, encaustic on birch panel, 12 x 24 inches, 2013



Mars Moon, encaustic/oil on birch panel, 24 x 24 inches, 2013



Rainbow 7 Nebula, encaustic on birch panel, 24 x 24 inches, 2013

My piece 7 x 7 was accepted into the Seventh International Encaustic Conference Juried Show: *Seven*. The show is at the Truro Center for the Arts at Castle Hill, Truro, MA from May 21 — June 7, 2013. The juror for the show is Shawn Hill, critic, *Art New England*.

When I envisioned the *Seven* show, immediately the colors of the rainbow came to mind. I divided the panel into 49 squares, planning to use the 7 squares of each of the 7 rainbow colors. 7x 7, 49 squares — 7 colors, RAINBOW — 7 letters.

The final rainbow collage embodies the symbol 7 in monochromatic as well as polychromatic images further enhanced by a triangular presentation. There are 7 types of triangles and my work represents 2 isosceles triangles sharing their unequal side.

This was a departure from my usual style of sculptural painting. I feel it presents a simple, yet powerful image. It has taken me in a new direction.

The journey continues - - -



7 x 7, encaustic on birch panel, 24 inches square, 2013

BIO

Susan Delgalvis
Anchorage, AK

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Susan Delgalvis, an Ohio native, graduated from Bryn Mawr College and Thomas Jefferson Medical School. She remained a linear thinker until January, 2006 when while vacationing in Taos, New Mexico she “experienced” a pastel artist giving a demonstration. She bought his painting and embarked on an unexpected artist’s journey, initially working in pastel, then onto oil, acrylic and encaustic painting.

The body of her work is best-described as abstract expressionism.

Her work has been described as sculptural painting. She is self-taught and has exhibited throughout the United States and in Latvia. She is a member of the Alaska Chapter of International Encaustic Artists and The Encaustic Art Institute.

She and her husband, Andre, a fine art photographer transitioned to Alaska in 2009 and own Sky-Gallery. She practices Hematology-Oncology with the Katmai Oncology Group in Anchorage.

<https://vimeo.com/59312461>

www.ktuu.com/videogallery/74235110/News/Dr-Fuses-Art-and-Medicine



LINDA FILLHARDT



Wildfire #2, mixed media/archival print, oi; painting encaustic on cradled wood panel, 18 x 18 inches, 2011

Image Details, previous page:

Fly Away #2, mixed media, archival photo, collage, oil painting, encaustic on panel, 12x 12inches, 2013

Mixing It Up -

Using Photography, Oil Painting, Collage, and Encaustic Together

I have always been interested in using multiple processes in my work to get the effect that I want. I have taken photographs since in my early twenties but in the last 10 years some of these photos are showing up in my work. I studied painting at the San Francisco Art Institute in the mid 90's. My current work starts with a photograph, and then I add oil paint and the last step is the addition of encaustic. The photo ends up being the focal point. I paint the backgrounds with oil paint. I add the encaustic as a glaze and to give it a dreamlike quality. I like the combination that plays with the idea of what is real and what is not.

My current series of work is called *Altered Reality*. It is a melding of still life, landscape and surrealism. These works are about contrasts and differences; they are playful and dream-like. I like putting together odd and ordinary things. I also like the merging of the photos into the paint. It is a way to emphasize what is real and what is not.

Wildfire (image on previous page) was inspired by the current drought in the high desert where I live. I was taking my morning walk and things were extremely dry. The grass areas looked like you could breathe on them and start a fire. The nest is a symbol for new life. Fire is part of the cycle of life. This piece won Best of Show at the EAI National Juried Encaustic Exhibition.

Caged Dilemma is a piece that plays with the idea of being wild and being domesticated. In Indian culture they speak of living in the fourth world and coming from the third world. The sky in the bottom of the cage could be the portal to the third world. This piece won the Judge Award at the Insight Women in Photography Exhibit.



Caged Dilemma, mixed media, archival print, oil painting, encaustic on cradled wood panel, 24 x 24 inches, 2011

Now, I will give a detailed explanation of my process.

Step 1: First I start by taking lots of photographs. My work is based on still lives so I start by doing set ups in the studio. I shoot with a Nikon D200 camera and have it set for the highest resolution possible. The camera produces raw format digital photos that I then work with in Photoshop.



Step 2

Step 2: Once I have loaded the photos into my computer I quickly scan all of them looking for images that I think are dynamic. Those that are selected are then edited in Photoshop to adjust the exposure and contrast until I get them to look the way that I want. Once I'm satisfied, I print them out on archival paper or if they are too large for my printer I send them out to a professional digital printer. In either case the prints are archival quality. I like to print on photo quality rag paper that is acid free. That sort of paper is like a watercolor paper and holds the ink well. My favorite paper to print on is Moab Entrada Rag Bright 190. It is 100% cotton paper.



Step 3

Step 3: I do quite a bit of prep work to the photograph before I start to work on it. I need to protect the paper and ink from the oil paint to preserve the photo. First I spray the photo with

Krylon UV-Resistant Acrylic Coating, gloss to protect the image from the UV light. Once sprayed on, I let it dry at least a day before I start working it on. You will want to spray the photo in a well ventilated area because of the fumes from the spray. Once dry then I put four coats of Golden Polymer Medium gloss, letting it dry between coats. This is done to protect the image from the oil paint. I apply each coat in four different directions: up, across, diagonal, and then diagonal the other direction. I do this to give the surface an even texture.



Step 4

Step 4: If I am going to add any collage pieces to the work this is when I do that. I use the golden medium to glue pieces down. This could be done in Photoshop but I prefer cutting images out and then placing them on to the photo.



Step 5

Step 5: To prepare the panel I tape the edge with masking tape to protect it from the glue and wax. Once the work is dry, I glue it down onto a panel. I use Talus Jade Glue #403 to do this. It is an acid-free glue that bookmakers and book restorers use. I like this glue because it adheres well to the panel and I don't get air pockets between the paper and the

panel. I do not trim the piece to the exact size until the piece is glued down on the panel. I usually cut one edge to the correct size to use as a guide of where the piece is to go on the panel. I coat the backside of the photo and the front of the panel with glue. Once sandwiched together, I use a roller to burnish down the piece and to get out excess glue and air pockets. I like to use wax paper over the piece to protect it from any glue when burnishing it down. I start in the middle and then roll out. I then wipe the edges once the photo is all glued down. I then lay the piece face down, stack it with weights (I use books to weight it down) and let it dry for a day. Once dry, I trim the edges of excess paper.



Step 6

Step 6: Once everything is glued down and dry, I paint a layer of oil medium on the work and let it dry for at least a day. The oil medium gives the work some tooth. That helps the oil paint and the encaustic medium to stick to the work. I use Daniel Smith Painting Medium for Oils.



Step 7

Step 7: Once the medium is dry I use oil paint to paint the background. The backgrounds are either of an interior space or outdoor landscape space. I like to paint the backgrounds of my work because of the contrast between the photography and the painting. I like the idea of what is real and what is not.



Step 8

Step 8: Once everything is dry I start to apply the encaustic medium. I make my own medium from bees wax and damar resin crystals. I use the medium as a glaze. I use Pharmaceutical-grade beeswax. It is the clearest filtered wax available. The medium needs to be heated on a hot plate until it reaches a liquid state. Once it has reached that state I brush it all over the piece making sure that it is thoroughly covered.



Step 9

Step 9: Once the encaustic medium has been applied, I burn it in with a heat gun. I heat the whole area at once, making sure there are no bubbles or ridges forming in the wax. I find it easiest to see bubbles if I look at it from an angle.



Step 10

Step 10: Once the piece has cooled, I scrape away any thick areas in the wax medium with a tool used in ceramics.



Step 11

Step 11: I also like to drawing into the wax. My favorite tool is a sharpened chopstick. It allows me to make small thin lines into the wax medium.



Step 12

Step 12: Once I draw in the lines, I like to fill these lines with oil paint mixed with medium. You first fill the lines with the pigment mixture and rub the mixture into the lines. A palette knife works well and so does the edge of an old credit card.



Step 13

Step 13: Then you wipe away the top layer leaving the pigment in the lines. If there is more of the pigment on the top than you like, I will sometimes wipe it further with the clear oil medium.



Step 14

Step 14: It takes at least a day for the lines to dry. Once dry I like to further embed and move the lines around a little and possible break them up, so I heat the wax again with the heat gun and move them around with air flow of the gun.



Step 15

Step 15: Once the piece has cooled and I like the way it has turned out, I polish the piece with a smooth cloth. I also remove the blue masking tape that I use to protect the edges from the wax. I then photograph the finished piece for documentation. The finished piece is on the facing page.



Fly Away #2, mixed media, archival photo, collage, oil painting, encaustic on panel, 12x 12inches, 2013

BIO

Linda Fillhardt

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Linda Fillhardt in her studio

My work can be viewed at ViVO Contemporary, 725 Canyon Road, Santa Fe, NM 87501





JOSIE GABLE RODRIGUEZ



Installation at San Diego International Airport Exhibit



Image Details, previous page:

Flap of a Bee's Wing, encaustic Artist Book, 8 x 8 inches, closed, 2012

Luminous Layers

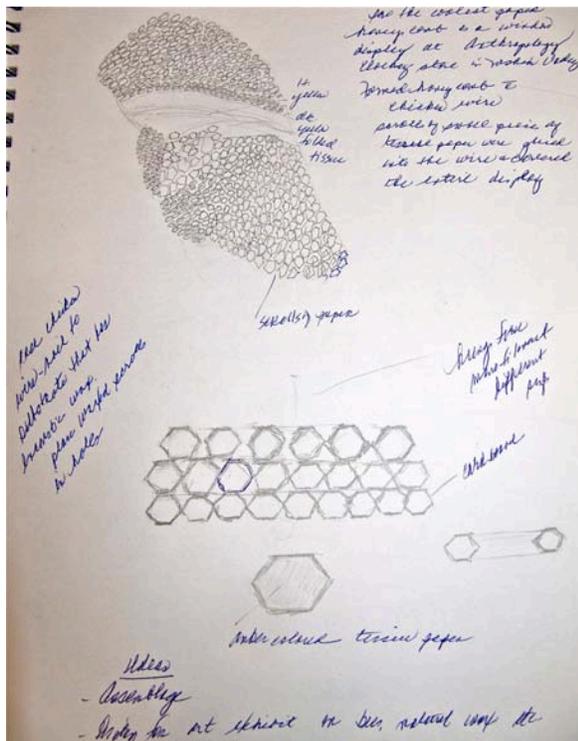
Birthing an Idea: From Concept to Completion

San Diego International Airport Exhibit

Creativity in one form or another has always been a part of my life. Even during my professional careers as teacher and healthcare counselor I yearned to find meaning in my experiences of the everyday through being as creative as possible. Writing, photography, mixed media and now encaustic painting has enriched my life through the making of art. My encaustic works illustrate a fusion of both my passion for the creative process and the heat at every level of encaustic. Art is transformative in that I am changed; the viewer is changed just as the wax changes from solid to liquid and back to solid.

Experimentation and the scientific aspects of creating encaustic art is extremely satisfying as I continue to explore through art the way I view the world.

Where do our ideas dwell? Where do they come from? Isn't true that we either have a ton load of them or nothing at all? What happens when an idea becomes a reality? I recently attended a curators walk and talk through the current exhibition at San Diego Museum of Contemporary Art in La Jolla. The word "idea" was used frequently and I learned from the discussion that it is more the idea that is appealing to curators than the shape that idea takes. I love when an idea is ignited within me. There is a physical, emotional and spiritual reaction that I feel when an idea comes to mind and at that moment it seems as if everything else stops. Having a project journal is a wonderful way to contain these ideas many of which have taken shape in the form of art and yes, some of those ideas still sit on those pages waiting to be realized.

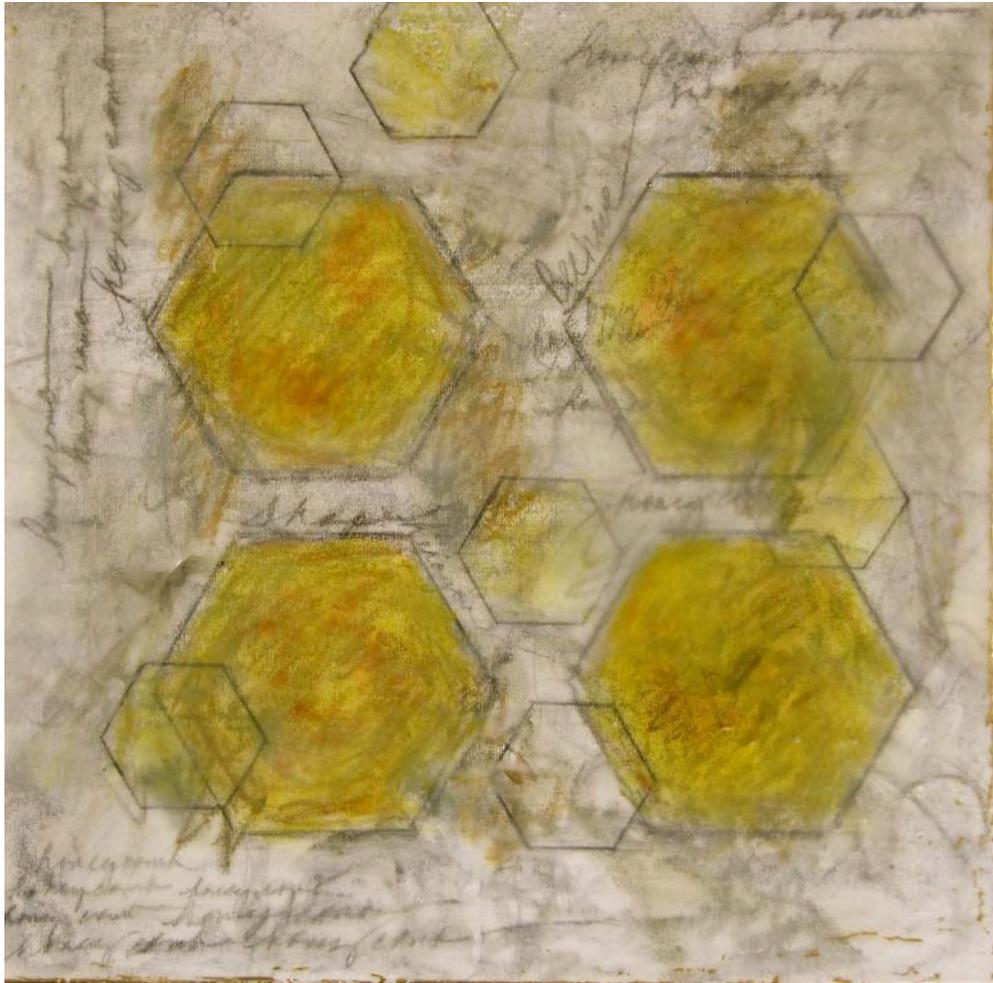


Sketches from notebook

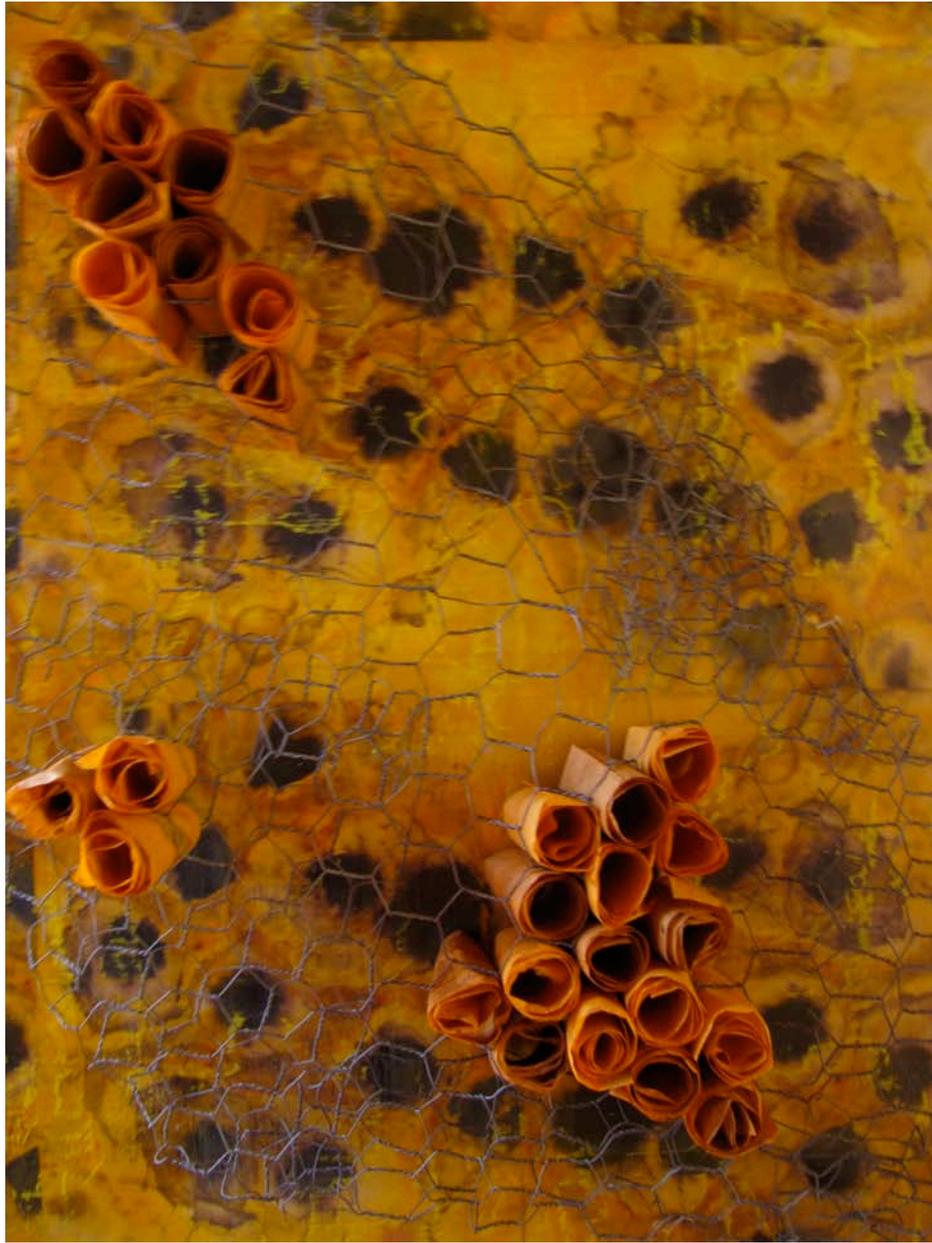
Ideas or thoughts of creativity can come from many different sources: from one another, nature, simple things that surround us, chaos, architecture, politics, society, sounds, observations and a million other possibilities—and sometimes from unusual places such as what happened to me one afternoon at the mall while looking for a gift. My solo exhibition at San Diego International Airport was inspired by a window display at a clothing store featuring very large honeycomb structures, with hexagonal shapes of amber and gold. As an artist who works with the medium of encaustic I naturally stopped in my tracks and began to sketch an

interpretation of what I saw. I was eager to get home to begin the process of making these images come to life in my studio. The gift I went to find was never purchased. Instead I received the gift of a creative moment and the beginning of a life-changing process in my art career.

Hungarian Psychologist Mihaly Csikszentmihalyi has dedicated his career to the study of creative people. He argues that the creative process consists of five parts: preparation, incubation, revelation, evaluation and processing. "Preparation is the process where the artist cultivates ideas that roam below the levels of consciousness. The revelation is when these ideas come up to the levels of awareness and take shape. The assessment is to analyze whether in fact these ideas are worth being developed. And finally, the development (process) is to transform these ideas into reality." It is interesting for me to notice how these relate to the artwork that we all do and is something that I would like to explore further.



Perfection, encaustic on wood panel, 12 x 12 inches, 2011



Liquid Amber, encaustic on wood, 25 x 21 inches, 2011



Beehive, encaustic assemblage, 18 x 12 inches, 2012

The title of my proposed exhibition *Apian Elements and the Art of Encaustic* was later changed to *Luminous Layers* as the curators saw the transparent elements in my work. I had used this title about 6 years ago in one of my paintings. I sent a detailed description and display plan, artist statement, and 10 – 15 digital images on CD.

The process of an open call for proposals at San Diego Airport was part of the process of submitting work and I imagine that this process is true for most airport art programs. An airport art review panel made up of local artists, curators, art and design professionals selected the work for the following year. It was this process that I followed and was selected along with other artists who would show their work in different areas within the airport terminals for 2012. One juror commented, “Your proposal was eye catching and multi-layered, truly gallery and museum quality work that our public will enjoy.”

I worked almost daily for a year attempting to create a body of encaustic work that would reflect my artist statement and proposal. It was my desire to not only show the beauty of encaustic, but to educate the public as to the nature of encaustic, how it was used in contemporary art and how this all connected to nature and the plight of our bee population throughout the world. Colony Collapse Disorder is a term given to the phenomenon where millions of bees are vanishing from their hives. Scientists have



Live bee hive and honeycomb display
Lancaster, PA 2011

speculated for many years that the cause may be from a virus, fungus, pesticides or perhaps even electromagnetic radiation. As I continued to research bees I was particularly interested in the fact that the whole fabric of honeybee society depends upon an innate ability to send and receive messages, to encode and decode information. It was with this information in mind that my exhibition was created focusing on sculptural and two-dimensional work.

During the year of preparation:

- Conversations with curators and others regarding ideas.
- Color palette and design plan was decided.
- Studio notes written.
- Photographs of process and artwork taken.
- Two visits by curators to my studio, with several visits to airport.
- Information about bees researched.
- Marketing.
- Video made by Sue Diaz Video Production.
- Catalogue with text and images was written and published through Blurb.
- Installation.
- Organized and planned for opening reception.



Display Case #1



Womb, encaustic vessel, 12 x 6 inches, 2012



Nesting Bowls, encaustic and industrial wax, 3 x 7 inches diameter, 2012

Vessels, bowls, and boxes became an important element in this exhibit—symbolic structures of birth, life, death and loss within my own life experience.

The sculptural pieces were a favorite of the curators who encouraged and inspired me to create more. *For the Brood*, the encaustic boxes symbolizing empty bee hives started out with six boxes now up to fifteen, each unique and different from one another.



For the Brood, encaustic assemblage, each piece varies, 8 x 2 - 2 x 1 inches, 2012

One viewer stated, “It isn’t just the heat that melts the wax, but also the heat of the artist’s passion for creation. These works of Rodriguez illustrated a fusion of both.”

Collaborating with the curators and designers in the development of this exhibition was one of the highlights of my experience as an artist. I learned that I truly love to work on long term projects and that I enjoy collaborating with other professionals in the creation of work. I loved the process from beginning to end, from concept to completion.

Luminous Layers was shown in Terminal Two East of San Diego International Airport for six months.

Thirty five pieces of artwork were selected and installed in six 4x4 foot waist-high Plexiglas display cases in a corridor with lots of natural light. Over all as one looked at the displays there was a unifying force, a consistency of color, theme, form and purpose.

My goal throughout the six months that the show was exhibited was to find another venue for the future that was meaningful, where the integrity of my exhibit would shine and be respected. As it turned out the Associate Director of the San Luis Obispo Museum of Art was traveling through San Diego Airport, saw my exhibit and contacted me asking if I would be interested in showing in their museum!

I invite you to join me at San Luis Obispo Museum of Art, opening art reception for *Liquid Amber* November 23 with possible talk on Saturday November 24th. Time yet to be determined. Exhibition dates will be November 23, 2013 to December 31, 2013.



Queen Bee, encaustic, 12 x 12 inches, 2012

Josie Gable Rodriguez
San Diego, CA

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josierod1@cox.net

I invite you to join me at the San Luis Obispo Museum of Art, Saturday, November 22 from 3—5 pm for the opening reception for Liquid Amber with walk-through, talk and discussion. Exhibition dates will be November 23 — December 31, 2013

Luminous Layers Exhibition Catalogue: josierod1@cox.net





DIANE KLEISS



The Seasons of My Life: Summer, Winter Spring and Fall, dried SW vegetation, encaustic on cradled wood panels, each 26 x 26 inches, 2010

Image Details, previous page:

Spring (detail), encaustic on cradled wood panel, 26 x 26 inches, 2010

OVER THE HORIZON

Over the Horizon

I had been planted on an Iowa farm surrounded by the hectic sun up to sun down seasons of planting and harvesting. An artist since my first box of crayons all I wanted to do was draw and paint. Since art classes were non-existent in my one room school house and small town high school, I taught myself, copying books and photographs. Although encouraged by my family, it was never enough. I would climb my trees or swing high in our tree swing and gaze longingly across the flat fields to the horizon, always wanting to be 'over there'.

Art Obsessed

My self-directed journey continued obsessively, always having a corner of the house for my studio and painting late into the night when my family was asleep — never once stopping, no matter where or the circumstance. Then a door opened, as they do if your heart and mind are open to it, and I started college at age 39. With a family, a business in northern Minnesota and a 75 mile one way trip to UMD in Duluth, I sat clutching the steering wheel on those icy cold days and repeating, "I will do this!" Having learned to draw and paint from photographs, it was in a painting class that my brain literally went 'click' and I finally traveled to that elusive right side. Seeing through a different lens enables the artist to redefine the visible. My photo realism turned cubist and surreal. And so did my life. No longer able to go back to what I was; graduated and teaching 1-12 art, owning a business, and trying to stay focused on my art. Changes were carrying me closer to that distant horizon.



Seed Planting, sculpted encaustic, 16 x 16 inches, 2010

Meeting Encaustic in the SW

In 1994 the next phase of my artistic journey began in Tucson, AZ. With an Art teaching degree and BFA I was able to find a K-5 art teaching job and a studio. I was living my dream, continuing to paint with oil and acrylic, sculpting in clay, and improving my skills by taking workshops and teaching adults at art centers and in my studio. The 'Big City' ambiance and art scene were invigorating and productive. At the time I thought I was walking hand in hand with that elusive horizon. Then in a 'eureka' moment bumped up against ENCAUSTIC. It was perfect. This wonderful beeswax from nature that you could

paint, carve and sculpt. It all started right here in Tucson, when Miles Conrad offered a 3-D encaustic workshop. Instructed to bring something 3D to dip, I crumpled brown papers, gathering and tying them at the top to form a bag. After dipping and pulling them out of the wax my brain did another 'click'. These were the seed bags that my father hefted over his shoulder at planting time! I got goose bumps, my brain roared with the possibilities. I know this, I lived this.

That Iowa horizon line and I collided again. It was then, in 2005, that I started an environmentally focused encaustic art series. This medium brought me back to that Iowa farmland, embracing and gathering all the memories, textures, seasonal colors and history of life on a farm. When the years in between were added, the forms and images had morphed. It creates a new vocabulary. It poured out in my encaustic work.

Recycling

From a young barefoot girl, I lived, breathed and rejoiced in the natural world, observing how time can change nature's colors and shapes into something tactile, rich and pungent with renewal. My journey took me from the farmland to the woods and lakes to mountains and deserts. I was a scavenger of dried plant forms, rocks, driftwood and discarded objects. I loved the daily challenge that these art-i-facts brought to my studio. How could these materials be re-defined, given a different context, a new story? The process of art and object being, starting with a 3-D whirlwind in my head and then with my hands. I can 'see' how it has to be completed from the inside out.



Dipped Project, 2012

Creating the 'Four Seasons'

This recycled micro-fiber scrubbing mitt project was just such a challenge. Found along the road the slightly used mitt was a pick-up 'have to' (when that itchy feeling in the hands tells you to take it home). It was cut into 3" pieces and after experimentally dipping some in the pigmented wax an immediate image of the fields of grain through the four seasons emerged. Using the wax dipped pieces, the process of metamorphosis begins. Sixteen boxes were made out of 3" squares of balsa wood with 1/2" sides and the 3" wax mitt pieces were attached in the middle. The black line on the recycled dress pattern paper was cut and applied around each piece and also around the 8" cradle boards, marking the geometric farming plots. I had *The Seasons in Four Acre Plots* which is now part of the Encaustic Art Institute's Museum Collection.



The Seasons in Four Acre Plots (detail), encaustic, microfiber mitt, Four 12 inch boards, 2012



The Seasons in Four Acre Plots, encaustic, microfiber mitt, Four 12 inch boards, 2012

Content/Intent

The pile of journals in my studio, the main source for my art content, are filled with years of sketches, dreams, poems and oh so many quotes from influential writers; Joseph Campbell, who affirmed my belief in myths and our intertwined cultures; Stanley Kunitz, who in such a compelling way, reminded us that in tending a garden, we are lead to an appreciation of and connection to the whole natural universe; Kathe Kollwitz, Freida Kahlo, Georgia O'Keeffe and my extensive list of heroic women artists.

I have had an ongoing interest in the historical Demetrian (Demeter: Greek fertility goddess of the harvest and corn) role women have played as they embarked on their journey to restore nature, to harvest, gather and care for its beauty. Remembering my mother's labor of love with her garden 'art' and teaching this respect for Mother Earth's care and reverence for the earth's Native Seeds — The Life Blood of Human Survival.

My series follows my intent in the studio of using biodegradable materials and objects along with the wax. The corrugated paper was found in a ditch, perfectly shaped for the skirt of *Pod Goddess II*. Ripped from the tree trunks by the wind, the palm tree pods made natural life size bodices for the dresses and the fiber became the skirt for *Pod Goddess I*. Painted with wax medium, the bodice and the fiber resembled the finest sienna colored wood. Constructed with paper and cardboard, the birds — whispering all of nature's secrets — were textured with encaustic.



Pod Goddess/Birds & Bees, palm debris, encaustic, 5 x 4 feet, 2011

Encaustics Allure

As artists we have a personal and integral connection to the art medium we have chosen. The bees, gathering pollen from flowers, building their nests of wax, gives me a tool to create my art about our environment — Art from Nature Back to Nature. How will the execution of this wax medium evolve as we re-vision this ancient art form in modern times? It is exciting to be part of the journey, this next adventure, as an artist and a woman following a well-worn path.



Limited Space I, org. photo transfer, aqaba paper, carved driftwood bird on turn table pedestal, 13 x 6 inches, 2011



Pod Goddess II The Harvest, palm pod, mixed media, encaustic, 5 x 3 feet, 2011

BIO

Diane Kleiss
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Diane Kleiss was born in an Iowa Heartland farming community. A BFA in painting, a minor in art history and a K-12 teaching degree were acquired at the University of Minnesota, Duluth. She has taught art in public schools, in her studio, and at several art centers. Her Midwest life was surrounded by, and living from, nature's bounty and all its inconsistencies. In the following years living in the Northern woods of Minnesota and then the SW desert have continuously kept her walking through nature's door.

After working for many years in oil, acrylic and clay, in 2006 she turned to painting and sculpting with a beeswax medium. A substance harvested from the land, along with the use of nature's detritus, gives her canvases a clear intent to draw the viewer's attention to our environment with an accent on the man-made stresses to our eco system.

She has exhibited her work in several galleries around the country including solo exhibits, most recently at the Contreras Gallery in Tucson, AZ, March, 2014. Her work has received several awards and was a featured artist in the national *Encaustic Arts Magazine* and in two nationally published encaustic books. She is represented by the SEEDBOAT GALLERY in Silver City, NM www.seedboatgallery.com and the ENCAUSTIC ART INSTITUTE in Santa Fe, NM www.eainm.com

In 2013 a move to Silver City, New Mexico is again inspiring and igniting a continuing dialog with nature in a studio on the edge of a cliff where the ravens nest.



JUNE LAMPE



Silver Triad, encaustic, 50 x 48 inches, 1981-1991

Image Details, previous page:

The Scarf, encaustic, 40 x 36 inches, 1981-1991

Many Little Fires

Text © Taryn Möller Nicole, 2013

In her 2007 publication *Portraits and Persons*, Cynthia Freeland, Ph.D., speculated the most unyielding dilemma of portraiture to be the tension between “the subject’s depicted individuality, and also the artist’s expressed individuality.” Freeland, Professor of Philosophy at the University of Houston, Texas, would surely have considered these very concerns had she heard of June Lampe and her figurative encaustics. A ninety-seven year old artist who paints with pigmented beeswax, an age-old technique conceived of as early as the 1st century B.C., June Lampe depicts transcendent mythological and biblical figures, resplendent abstracts, vivid florals and captivating personalities set amidst dynamic fields of textured, flowing color. Despite her choice of subject matter and technique each being so very historically connotative, June Lampe has, over the course of her sixty-plus year career, resolutely communicated the personal through her decidedly expressive representations of some of the most renowned characters in classical history.

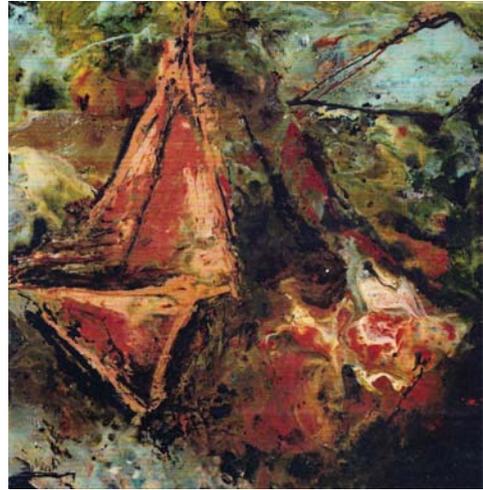
Recently, upon meeting June at the Lampe Gallery of Fine Art in Metairie, Louisiana, during one of her painting classes, I was struck by the sheer ‘hip’ factor of this woman. Flitting amidst easels, stacks of lavishly framed paintings and students at work, June was casually feminine in black leggings, a grey and ochre ombre t-shirt, and metal studded Chuck Taylor sneakers –an edginess that rendered her petite stature pixie-esque rather than frail or apologetic. Immediately one can ascertain that June is self-assured both as a woman and an artist. She is not one for excessively verbalized sentimentality and wordiness; she maintains a composed, observant air during initial conversation but warms quickly to disclose the bright charm that is so beloved and guarded by those who know her. When asked about the relevance of one’s ‘self’ in art, June responded swiftly and simply: “Self expression is everything. If I couldn’t paint or sculpt what I wanted, what I believed or what moved me, I wouldn’t want to do it at all.” This radiating sense of confident individualism is the product of a near century’s worth of applied determination.



Fayum Burial Portrait-Egypt 2nd Century A.D., encaustic and raw linen, 28.5 x 24.5 inches, 1981-1991

Born in Dowagiac, Michigan, on November 5th 1915, June was fortunate that her parents, Mr. and Mrs. John W. Bowen, cherished her instinctual affinity for art and provided her with private art instruction from the time she was thirteen years old. She warmly credits her husband of seventy-eight years, Frederik “Fritz” Lampe (1914 - 2012), with relentlessly supporting her in her artistic aspirations since the day they met. For the first eighteen years after her high school graduation, June worked as a skilled art conservator in South Dakota but remained dedicated to the study of painting and sculpture by studying with many notable instructors such as Cuban-born New Orleans painter Leopoldo Giraudy, Uruguayan-born New Orleans sculptor Juan Jose Calandria, a graduate of the Académie Colarossi, Paris, and New York watercolorist Edgar Whitney. While taking sculpture classes after she and Fritz had moved to New Orleans, June was offered a gallery assistant position at what was to become the first Lampe Gallery of Fine Art location in Gentilly, a neighborhood of New Orleans. The gallery owner at the time, Mr. Edward Manes, was so impressed with June’s exacting professionalism in handling the gallery’s day-to-day procedures that he eventually pleaded that she and Fritz purchase it for their own business. It would indeed become the Lampe family’s gallery for thirty-four years, wherein June would display her paintings and encaustics and offer tutelage in the glazing methods of the Old Master painting technique while her husband Fritz conducted a thriving frame-making business. Tragically, the gallery was hit by lightning in 1997 and burned down, but the Lampe family persevered and within three short months they had relocated their gallery to its current location on Metairie Heights Avenue in Old Metairie. Fate struck again in 2005 when Hurricane Katrina flooded their New Orleans home with eight feet of water, initiating the Lampes’ final residential move to the apartment above their gallery. Somehow, the inadvertent result of these serious events is a life in which home and studio coalesce, inseparable, in a constant flux of creation and remembrance.

June's mastery of the encaustic process is undoubtedly attributed to her proclivity for deciding upon a goal, no matter how remote, and working steadfastly until that goal is actualized. She discovered the age-old technique of encaustic in the mid 1970's when her long-time protégé, renowned New Orleans artist Christopher Guarisco had researched the process for an artist's lecture he was giving at the University of New Orleans. Guarisco brought the technique to her attention, which June



Shifting Sands, encaustic, 56 x 54 inches, 1981-1991

immediately embraced and began three years of practicing the pouring and "burning in" of beeswax and pigments onto marine plywood. Inspired by a particular ancient Roman-Egyptian Fayum mummy portrait, June set about creating a variation of the 2nd Century A.D portrait with linen, heated wax and pigment. While slightly more gestural in attitude, June's own *Fayum Burial Portrait* aptly echoes the eerie, focused gaze and timeworn quality of the original Egyptian portraits that were placed upon the faces of mummified bodies as early as the 1st Century A.D. "Learning how to make that acetylene torch do what you want it to do is the hardest part," June admitted, "it took three years of practice followed by twelve years of experimentation before I had actually mastered the method and could paint these figures." While the learning process was undeniably time-consuming, it was worthwhile: June received International Honors for three consecutive years at the International Encaustic Conventions of 1989-1991 including Best in Show and Gold Medals. Her work has been shown on both the Gulf Coast and the West Coast of the United States, including solo exhibitions at the Todd Madigan Gallery at California State University Bakersfield, CA, the I.A.C. Gallery (Beverly Hills and La Jolla, CA) and the Nelson Rockefeller Gallery (Palm Springs, CA). In addition, June has been a featured artist at the New Orleans Museum of Art (New Orleans, LA) and the South Dakota State Historical Museum (Huron, SD).

Even the hastiest survey of June's artwork would affirm that this is a woman who adores the grace, privilege and beauty inherent in classic femininity. *Leah at the Well* depicts the statuesque divinity of its biblical namesake; the subject is draped in an intertwined lattice of glowing fabric and background texture, and her torso is subtly elongated as though sketched out by Mannerist sculptor Benvenuto Cellini. The viewer can sense June's disregard of heavy aesthetic theory in favor of simply celebrating womanhood and, inevitably, her own understanding of what it means to be a woman. The figurative and personally specific nature of June's work separates her from artists whose encaustic paintings are abstract and overtly political, such as Jasper Johns' 'Flag' series. June's innocent, unabashed involvement of Greek, Egyptian and biblical iconography places her paintings alongside the work of artists who utilized ancient symbolism to impart the timeless quality of emotionality unto their work, such as Austrian Art Nouveau painter, Gustave Klimt, and contemporary encaustic painter Francisco Benitez. The incorporation of ancient motifs tends to render artwork highly autobiographical and, while these legends are universally known, an artist's act of choosing one character or narrative to concentrate upon is deeply personal. In these choices, one can see the passage between the universal and the personal. For example, in his *Stoclet Frieze* mosaic series created for the Palais Stoclet (1905 – 1911), Klimt's heavy engagement with Egyptian motifs lend the work a "richer, more complex eclecticism" that tells a "mythological tale of discord, death, and rebirth that was timely both for Klimt personally and for the Klimt group" (Warlick 115). Likewise, June's works are personal and painstakingly 'raised' as creative offspring; many of her mythological subjects undergo a reverberating process of death and rebirth before they truly come to life. One of June's most haunting paintings, *Faces of Eve*, is a burnished metallic film punctuated with emerging female forms, their features obscured as though they are pressing out from behind the curtain that divides the mortal world and the heavens. What started as a plaster sculpture was drizzled with bright swathes of encaustic. June then spent hours carefully rubbing costly German silver, copper and gold powders onto the heated wax piece until those spectral faces began to reveal themselves. Simultaneously old and new, *Faces of Eve* hovers, unplaceable, between decades and stylistic movements.



Left: ***Leah at the Well***, encaustic, 68 x 46 inches, 1981-1991, Right: ***Faces of Eve***, encaustic and plaster, 88 x 39 inches, 1981-1991



Top: *Harp Rhapsody*, encaustic , 42 x 54 inches, 1981- 1991, Bottom: *Water-Lilly*, 14 x 34 inches, 1981-1991

While the personal is granted high status within her encaustic paintings, June's work is not created in an isolated, meditative vacuum of influence that evades the viewer - June does not paint for herself alone. Opposing the insular philosophy of "l'art pour l'art", this artist delights in and works towards the specific visual enjoyment of her audience. With a dainty smile, June recalled the afternoon wherein a young man had stood in front of her painting *Faces of Eve* for a markedly long time. "When I asked him why he had been looking at it for so long," June recounted, "he told me that he had grown up in Italy and that he had viewed countless historically revered paintings throughout his life, and yet this painting, my painting, was the first picture that had truly moved him. That was very meaningful to me."

This intended dialogue between June's encaustic paintings and their viewers serves as an acknowledgement of the symbiosis between her own pivotal relationships and her practice. This artist is fortified by her loving daughters Barbara Bishop and Debbie Herrera, long-time students, active church congregants and the memory of her husband Fritz. In the tradition of the old guild, June's students have turned to her as a rare, authentic high priestess of fine art – some for over forty years. Since 1963, painting classes at the Lampe Gallery have been loyally frequented by doctors, religious, teachers and professional artists alike; among them are Dr. Don Guzzetta, artists Linda Lester and Juanita Smith, and Brother Carl Bouchereau, S.C., one of the Brothers of the Sacred Heart and June's student of several decades. While June's experienced eye for detail and clear communication style is consistently praised, intimacy and the 'family' environment is key to most students. Many of them testify to the comfort they feel in the Lampe Gallery of Fine Art with particular emphasis on the love shared between June and Fritz Lampe prior to his passing. Frank Giovingo, the owner of an information technology support company and June's student of ten years, refers to her painting classes as a true 'space for love' in which the mutual support shared between June and Fritz remains, diffused into the classroom itself. "Like a good painting, June is about as rich and well balanced as they come," Giovingo mused, "She is always, always here for us, and we are always there for her. I can't think of anyone in this city who can teach the way she can."

During our first conversation, June detailed how her curiosity towards encaustic was piqued when she first held a torch to the beeswax and discovered that the process creates “many little fires.” June Lampe’s practice has resulted in many ‘little fires’ of its own, particularly in light of the inspiration she has ignited in countless students and professionals. As it stands today, the cooled wax of a Lampe encaustic is a biographic topography that effectively welds together the past and the present. These paintings circle the historical and then, at once, are emancipated from the narratives of others in pursuit of the personal. Artist and technique, aligned in their durability and timelessness, combine to exude a fluid commentary on the eternal and what it means to survive. In the case of June’s artwork, it can be argued that the process of encaustic acts as a metaphor that asks its viewers how a thing can be burned, melted, transformed and then somehow shift state into something more whole as opposed to charred and disfigured. June Lampe’s practice functions as an aesthetic brush fire, releasing mere beeswax and pigments from their mortal, temporal state to reveal the intensely unique legends of our world, both ancient and contemporary.



Tangerine, encaustic, 60.25 x 36 inches,
1981-1991

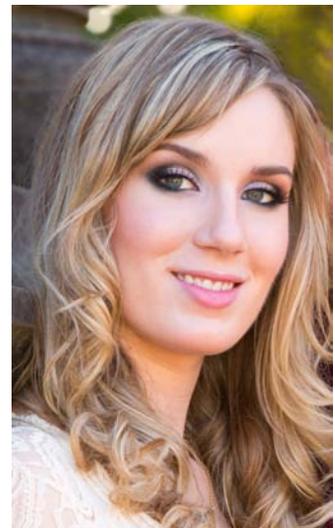


Photograph © Linda Begg Lester
June Lampe, 2013

Text © Taryn Möller Nicholl 2013, all images © June Lampe, unless otherwise noted.

Taryn Möller Nicholl is originally from South Africa, and received her Bachelor of Fine Arts Degree with Honors from Otis College of Art and Design in Los Angeles, California, in 2012. Mrs. Nicoll is a practicing fine artist, writer and consultant to art historians, museum curators and artists. She and her husband Stephen reside in New Orleans, Louisiana.

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Taryn Möller Nicholl



LAURA MORIARTY



From the Series **Facet Roughs**, encaustic, 1.75 x 5.2 x 2.25 inches, 2013

Image Details, previous page:
Legend, encaustic, 26 x 4.25 x 2.25 inches, 2013

On Edge

I approach my work as an experimenter. Process and chance are what most inspire me. Early in my career, the etchings that John Cage did at Crown Point Press made an indelible impression on me. Cage used chance actions to create an exciting body of work that broke traditional printmaking rules and aligned his art with a spiritual practice. Instead of perfect registration, Cage made daily consultations with the *I Ching* to determine the placement of plates on the press bed. He made a lighthearted game of it, using the plate edges to create a dynamic record of experience. That emphasis on the edge being the place where interesting breakthroughs occur is something that continues to inform my work today.

I see my studio as a laboratory for ideas and testing ground for methods and materials. I have always been drawn to the vibrant matter of the earth, along with the traditions of cultivating and working with them. This started over twenty years ago with my training in hand papermaking and continues today with my use of encaustic. The materials I work with can be traced back to their natural sources: beeswax, resin and pigments are derived from animals, plants and minerals. My sculptures activate natural forces as well. Their shapes, colors, densities and substances result from the same processes that continually shape and re-shape the earth: collision, eruptions, expansion, erosion, friction and enfolding.

Image Credit: all photos by Katie Lobel



Avalanche, encaustic, 10.5 x 24 x 11 inches, 2013

Balancing between scientific representations and acts of abstraction, my work has evolved into a series of empirical demonstrations that contemplate and compare human and geologic time. Referencing textbook diagrams, I study the way events occur in geologic time, then create micro/macro records in paint of what I imagine exists below a terrain's surface. My scaled-down interpretations of natural occurrences give an indication of the features of the earth and lengths of events, but more literally, they are core samples of the act of painting. Working at the confluence of painting and sculpture, I excavate parallel processes of mineral transformation with a profound difference in timescales.

My work begins with the study of the origin and evolution of the earth, but extends into the realm of philosophy and includes thinking about how geologic events intersect with culture. I follow how events related to climate change are making the geologic sense-able with new intensity as events such as Hurricane Katrina and Super-storm Sandy make us realize that these are phenomena we live within, not simply something abstract that scientists study.



Shock Metamorphism, encaustic, 16 x 14.75 x 4.75 inches, 2013



Room and Pillar, Installation, encaustic, 2012

Thinking about how human actions intersect with the operations of the earth, I recently did a site-responsive project, called *Room and Pillar*, a subterranean installation in the Widow Jane Mine in Rosendale, New York, where I live. Rosendale is renown for a once-flourishing cement mining industry, and relics of this by-gone era are still evident today. The Widow Jane is a large mine within a 32-square mile seam of limestone between High Falls and Kingston, where it was often said that just as much went on underground as above.

Like the natural phenomena that inspire my work, my practice has always been such that one idea or action leads me to the next. So it was that the desire to document a body of work that I was very enthusiastic about led to my spending all of 2011 working on an artist's book called *Table of Contents*. The book was born out of my desire to literally place my work within the context of geology. I sensed that I was connecting with an emerging force in contemporary life, and I wanted it to be expressed beyond the world of galleries and museums. *Table of Contents* is a catalogue of my artwork that uses the geology textbook as a conceptual template. Presenting works based on textbook diagrams in the form of a textbook had a beautiful logic to me. One of the surprises that I discovered in doing this project was that the book does not stop at chronicling a body of work; it newly interprets it in a graphic format.

In keeping with the geological theme of my work, an important criteria for me has always been that I work in a way that is ecologically conscious. My studio functions as a kind of eco-system where I do not generate waste. Everything gets used or collected for future use. Even aesthetic decisions are informed by this mandate. For example, I make monotypes as a kind of by-product of my sculptural work. I use a heated metal plate to help erode and plane my sculptures. When done carefully, this can produce finely detailed paint trails as the mass of striated wax slides along the hot plate. I recognized this as an opportunity to use the piece-in-progress as a mark-making tool and began capturing these mini-landslides on paper as another way of recording process and time. Like thin sections of minerals being prepared for microscopy, these monotypes are the thinnest, most transparent records of my work possible.



Convergent Boundaries, encaustic,
(Sculpture and Thin section),
Sculpture: 14.25 x 8 x 7 inches,
Thin Section: 20 x 96 inches, 2013

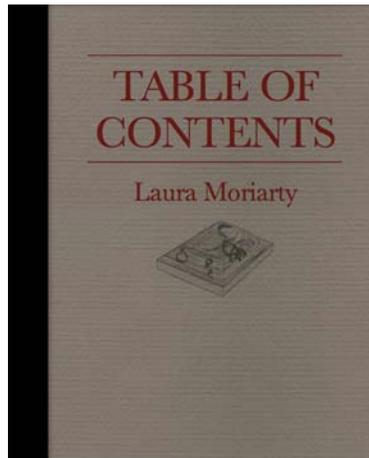
In more recent experiments, I have been pairing the sculptures and prints in an attempt to bring together a sense of substance and grand scale, shifting my point of reference from textbook diagrams of cutaways of the earth to panoramic views of exposed rock. When working on *Convergent Boundaries*, I was thinking about famous natural tourism sites like the Devil's Causeway and the Grand Canyon; mesmerizing places that incite both a 2 and 3-D response. My intention is not a literal interpretation of an actual place, but rather a sensory one. It is about the physical, emotional and haptic responses to being in a topsy-turvy place where time is seemingly at a standstill, yet you can sense the earth shifting under your feet.



Pilings, encaustic, 10.25 x 19 x 9 inches, 2013



Visit Laura Moriarty at
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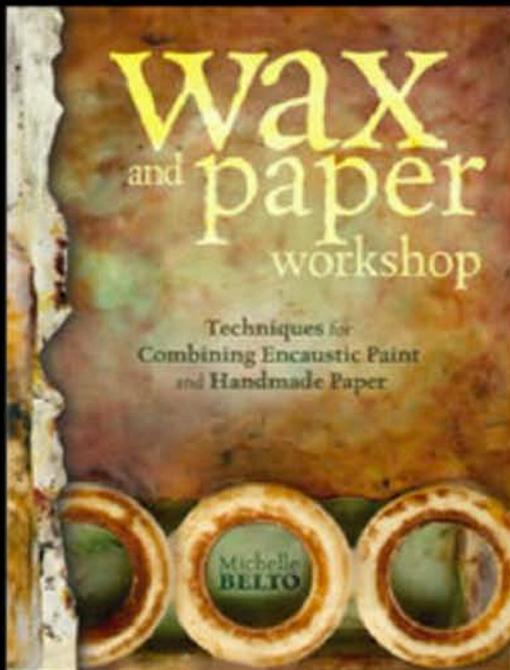


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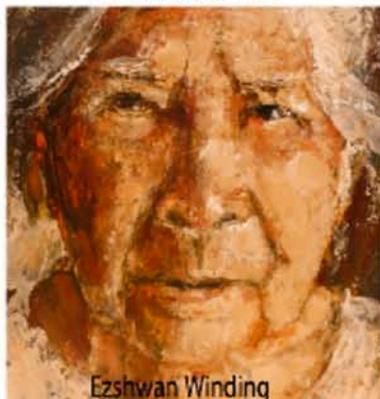
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• Foraging bees have to fly about 55,000 miles to produce a pound of honey, visiting around 2 million flowers.

• Honey bees have been around longer than humans – there is fossil evidence from 150 million years ago.

• Like other bees, honey bees cannot see the color red. However, they may visit red flowers because they are able to see the U.V. patterns in the flowers.

• Humans have been seeking out bees for honey for a long time! Mesolithic rock-paintings in caves near Valencia, Spain, show honey hunters at work. These paintings are believed to date back 6,000 years.

• Honey can be fermented to make a type of wine, called 'mead'. The earliest evidence for the production of mead is from Northern China, and dates to back to about 7000 BC.

• No wonder bees need a lot of energy. Bees fly up to 15 mph and beat their wings 200 times per second or 12,000 beats per minute!



