



WINTER 2013

LORRIE FREDETTE
JOHANNA GOODMAN
SHERRY IKEDA
NANETTE NEWBRY
PAUL RINALDI
JOHN SCHAEFFER
EZSHWAN WINDING

A note to readers about hyperlinks in the magazine

When you click on a hyperlink in the magazine for an artist's website, another window will open in your browser. Depending upon your internet connection speed, this may take a few moments to load. Simply click on that new tab for your browser to view the linked website, and click back on the magazine tab to go back to reading the magazine.

If the hyperlink is to an email address (and your mail program is set up to do this) an email message should open so you can compose and send an email to the linked email address.

When you click on a hyperlink for an artist's video, the video will open on the same magazine page. Just click the controls to watch the video and click X when it's finished.

Most of the ads in our magazine are also hyperlinked to the advertiser's website. If you click anywhere on the ad, it will open another window on your browser as described above. Please take the time to look at these advertiser links, we can't put out the magazine without the support of our advertisers. All the ads are related to encaustic and encaustic products, please show them your support.



Dear Readers, encaustic/wax artists and collectors:

It has been great and rewarding to witness our growth as a magazine, and as importantly how the Encaustic Art Institute continues to fulfill its major mission of making the public aware of the encaustic/wax media and movement. Through teaching and having the Institute open to the public with its on-going exhibit at the Albuquerque International Airport this summer — I think Encaustic Arts Magazine and EAI have surpassed our expectations.

Like me, if you have had the opportunity to witness thousands of people who know nothing about encaustic/wax, come to find out about it for the first time as they do at the Institute; you will realize how important it is for us as encaustic/wax artists to spread the word. As the medium permeates all other mediums, lending to the mixed-medium faction or artists, it reflects in the rich diversity of artists that are lending their expertise and knowledge to Encaustic Arts Magazine. As our dedicated and fantastic editor, Kari Gorden points out, “I find all the work in this issue to be incredibly inspiring.”

To help us to continue to grow and get the public on board with the encaustic/wax movement, I do have a challenge for each of you. There is something more than working in your studio, especially with encaustic/wax. We need a wider educated audience, so use this magazine as a tool to accomplish that. Send it to all you know, not just your artist friends. Share with your patrons, family, acquaintances, and one by one “encaustic” will become an even better known art form. Really, it is important.

Have a wonderful Holiday and may the New Year bring all of your artistic endeavors to fruition. Remember this spring to plant lots of flowers for the bees!

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



Dear Readers:

When I first moved to New Mexico several years ago and my husband and I bought our first home, we asked the realtor and our nearest neighbor about the weather. We were closing on our home in December, so we asked about snow. Both the realtor and our new neighbor assured us, “oh no, this area of New Mexico never gets snow”. Well, you guessed it, the day we drove down our long dirt driveway with a huge moving van the 10 inches of snow was apparently a “first” — as you see from the picture below. As I’m writing this afternoon, there are more snowflakes in the air. With no heat except a small woodstove in one room, I thank goodness for the small benefit of being an encaustic artist — the palette doubles as a room heater! Winter can be tough!



Something about winter seems to invite introspection. For me, that tends to create a desire to spend more time in the studio than in other seasons. There is also something about this season that leaves me wanting to pare down, to clear away the clutter in mind and environment. Maybe it’s the explosion of life and greenery in the spring and summer months that distracts me. So with the falling of snowflakes and the range of colors narrowing with the cold, I long for more simplicity and clarity in my own work and life.

The work featured in this issue somehow mirrors that for me, there is a minimalism; a feeling that the work has been pared down to its essentials — whether that be in color or in clarity of vision. I find all the work in this issue to be incredibly inspiring. Wherever you are, no matter what the weather, I hope you’ll find more time in your studio and that you too will be inspired by the work in this issue as well!

Thanks for reading!

“The color of springtime is in the flowers; the color of winter is in the imagination.”
— Terri Guilemets

Kari Gorden
Editor
Encaustic Arts Magazine
editor.encausticartsmagazine@gmail.com



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.





WINTER 2013

For more information about
The Encaustic Art Institute:

Website: EAINM.COM

Blog: EAINM.BLOGSPOT.COM

Facebook: [FACEBOOK](https://www.facebook.com/EAINM)

Founder: Douglas Mehrens

MEHRENS@EAINM.COM

The Encaustic Art Institute Administration

Douglas Mehrens, CEO/Founder

Adrienne Mehrens, Marketing Director

Linda Fillhardt, EAI Blog Coordinator

Tristina Dietz-Elmes, EAI Facebook Administrator

Kari Gorden, EAI Membership Director

Encaustic Arts Magazine, Editor

Logo design by Nanette Newbry, Studio 2055

Cover Art: Lorrie Fredette, *Implementation of Adaptation*, (detail),
beeswax, tree resin, muslin, brass, nylon line, steel, wood, 6 feet 1 inch x 36 feet,
suspended 40 inches above the floor, 2013

Photo Credit: Fred Hatt

Encaustic Arts Magazine is Published by:

The Encaustic Art Institute, 18 County Rd 55A,

Cerrillos, NM 87010



11 LORRIE FREDETTE

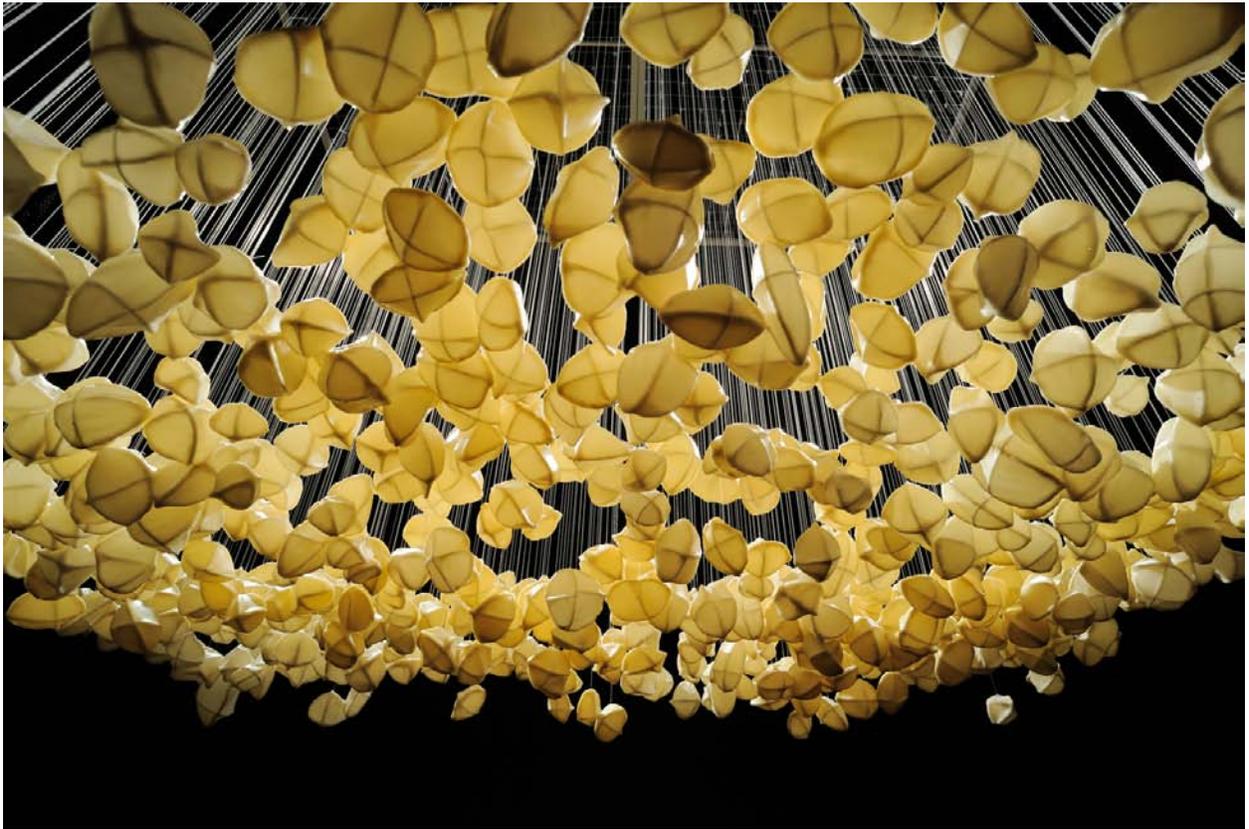
25 JOHANNA GOODMAN

37 SHERRY IKEDA AND JOHN SCHAEFFER

55 NANETTE NEWBRY

65 PAUL RINALDI

85 EZSHWAN WINDING



LORRIE FREDETTE

It all starts here.



The beginning doesn't say very much.





3

Something captures my attention: a current event, a headline, a news story, a podcast, an article, even a single sentence. Often, it concerns a disease that has been, is, or could become pandemic.

My creative process has a strong correlation to the scientific method. I observe carefully. I'm open to new information and ideas, and I am willing to submit my findings to scrutiny. While I don't typically construct and test my own hypotheses, I do make use of others'. But while I practice scientific methodologies in my creative process, applying a protocol of purpose, materials, methods, controls and data interpretation, I also depart from this community's unyielding codes. While the purpose of science is to avoid making faulty assumptions and false claims, my process encourages responsiveness and considers and applies historical memory and even folklore.

The scientific method involves continually checking hypotheses to make sure they are supported by the evidence. If the evidence doesn't support the hypothesis, the scientist changes or discards it. I retain every last piece of information in its full and flawed glory, whether factual or not. The old hypothesis and the new hypothesis remain. This is where the reporter/detective in me is activated; I retain all evidence, no matter where it leads. Nothing is suppressed.

I preserve the inaccurate precisely because it is flawed. Retaining this information as a part of my study does two things. It sustains the diversity of research and, more important, it reflects how easily information, data and stories can become distorted. The simple act of leaving in or taking out a single, possibly irrelevant fact changes the whole outcome. The misrepresentations whose origins lie in a slight change are the most compelling to me. Over time, each version becomes slightly more twisted, like the tales of big fish, further warping the work's origins and coloring historical memory.

So, if you had to "place" me, you could combine the personalities of the PBS show "History Detectives" and citizen scientist. The process begins with an extensive hunt for the facts, the myths, the folklore and the legends. The research takes me on the road to local, regional and national libraries. I can be in the comfort of my own home searching on the Internet or I can be out in my Sunday best meeting with doctors, scientists, survivors, witnesses and authors.

In many ways, my beginning is more like a journalist's because I engage in research as a part of my studio practice. I gather my sources -- be they photographs, books, periodicals or interviews -- and follow each one to the next "logical" place. Sometimes they deliver me to an unexpected, even obscure destination, as most good stories do.

During this gathering process, I document a history of each finding, each source, each stray piece of data and thought. This chronicling is an integral part of the pursuit: with the collecting and understanding all of these specifics a type of sorting begins to occur.

When we think of sorting, we immediately think of logical organization using some type of categories (i.e. transmission because of close proximity, similar symptomatology, etc.) While I participate in this methodology, I also expand the discourse to include the incompatible (i.e. the folklore). The cataloging transpires both mentally as I make connections (i.e. between a news campaign about clearing standing water to discourage mosquito breeding and the types of containers that exist throughout a domestic environment) and physically as I rummage through documentation (i.e. charts of mortality data, geographic regions and weather patterns). These "connections" are not only literal links. They are also the abstract relationships my inquiry produces. As I expose myself to material, my mind slips sideways, for example conjuring up beauty and tranquility from inert microscopic imagery in a textbook. I allow in more than "just the facts."





5

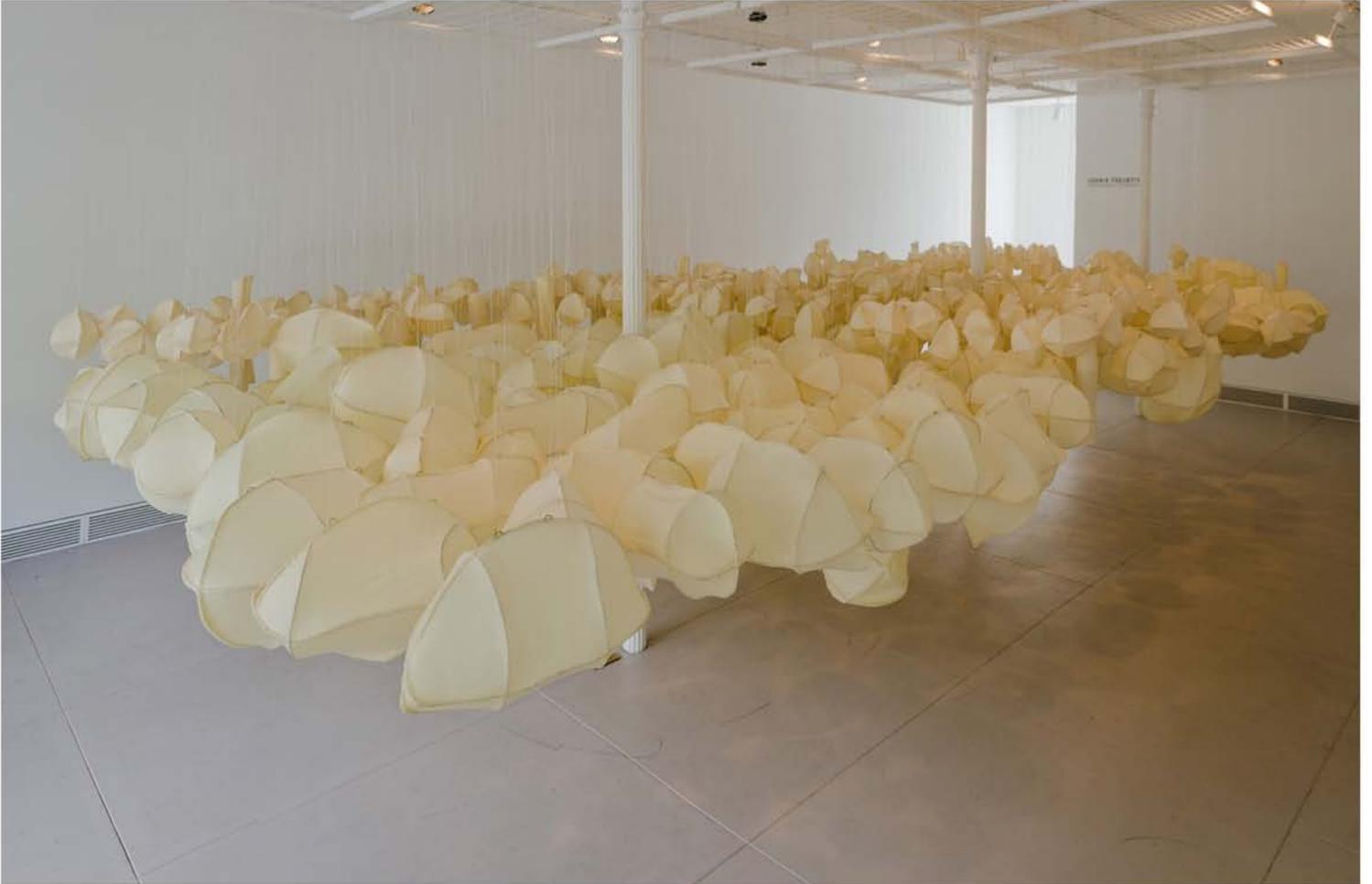
During this investigative stage I begin to add my own visual notes. These drawings range from something as literal as a visual translation of how mosquito eggs float in a raft formation on water to a hybrid interpretation of Lyme spirochetes with the tentacles of a centipede, to the pure responsiveness to research I've collected, as in "Hot and Wet for You," a consideration of dengue fever.

The two-dimensional formation continues for some time within each investigation. I see the relationship of each visual translation to its predecessor as linear, orderly, and progressive because the sequence has a direct connection to my current inquiry. But should you view these visual considerations, you might not see them as sequential, for you are not carrying around all the notes, experiences, readings, and conversations that I have been exposed to during this phase. Understanding the disjunction between what I know and what you see -- because you, the viewer, are missing so many particulars -- I now think of my visual documentation as information that "skips a generation."

After reaching a logical stopping point for my inquiry and these visual notes, my process naturally moves into making an environment. Like any good recipe, the instructions call for a bit of this and a bit of that. In theater, this is the difference between being "on book" or "off book." Do you know the work well enough to bring your understanding to the production? Are you ready to fly solo?

This transition into sculptural forms is not so much a leap but more of a big step. Although there are many technical decisions to be mindful of, and historical -- even factual -- associations to bear in mind, all choices stem from the central concept. Shapes may allude to the siphon of a mosquito or may simply be an instrument to take up or break up space. The choice of materials has its own connections to the central concept. Wax (particularly paraffin) was historically used to encapsulate biological specimens. Beeswax and tree resin in their natural states offer a translucent quality. Combined with carefully constructed room lighting, the individual elements radiate. This luminosity produces yet another environment by projecting complex, sometimes ominous shadows throughout the setting, layering the experience.





7

Because one of my concerns is the dissemination of scientific fact and fiction, I believe that if something is meaningful, it is worth repeating – hence my employment of multiples. It's not possible to think that the making or the telling of the same thing over and over again hasn't led to exaggeration. This becomes part of the visual folklore. I'm interested in taking variants of the same form to what I deem the edge and stopping just before it spills over.

Each presentation is an altered memory, the re-telling of a story. The installation is the most current factual version of a progression of radically eroded memories.

Lorrie Fredette
www.lorriefredette.com

Lorrie Fredette

Image List

Title page image: *The Great Silence* - detail, Beeswax, tree resin, muslin, brass, nylon line, steel
6 feet 2 inches x 36 feet 9 inches x 5 feet 8 inches suspended 8 feet 6 inches above the floor,
2011. Photo credit: Andy Wainwright

1 It all starts here

2 The beginning doesn't say very much

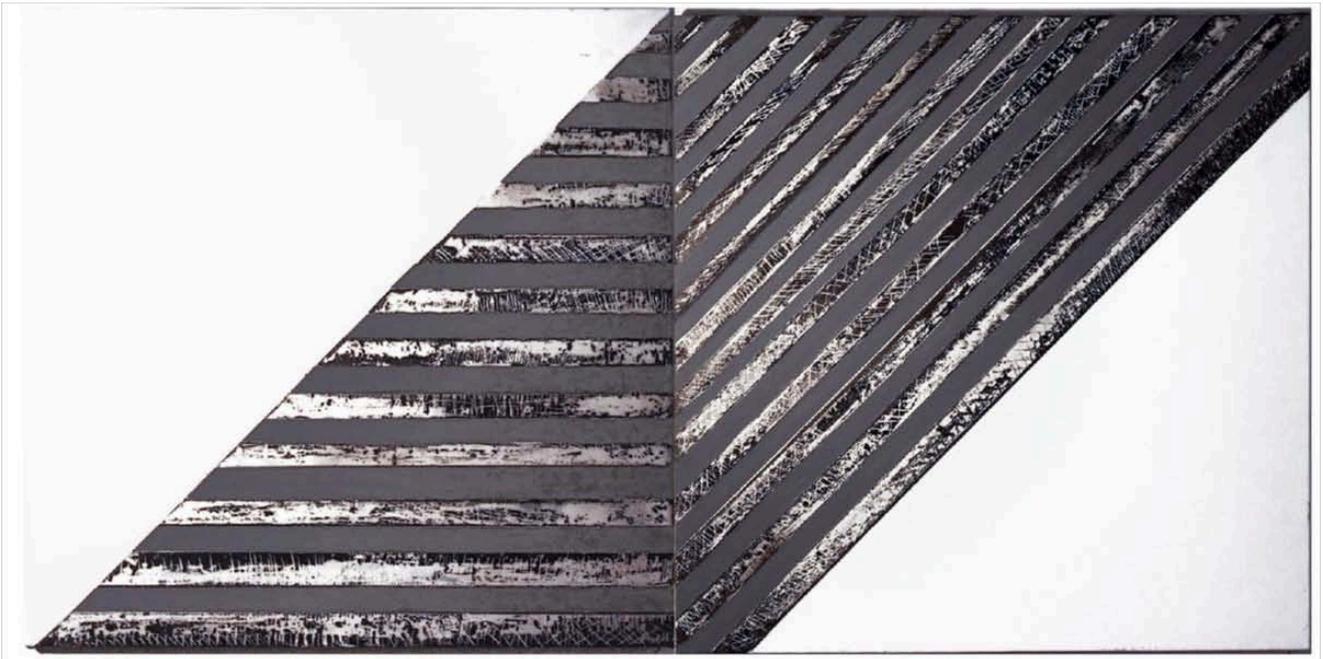
3 *The Great Silence* - detail, Beeswax, tree resin, muslin, brass, nylon line, steel
6 feet 2 inches x 36 feet 9 inches x 5 feet 8 inches suspended 8 feet 6 inches above the floor,
2011. Photo credit: Andy Wainwright

4 *Implementation of Adaptation* - detail, Beeswax, tree resin, muslin, brass, nylon line, steel,
wood, 6 feet 1 inch x 36 feet x 12 feet suspended 40 inches above the floor, 2013. Photo
credit: Fred Hatt

5 *Implementation of Adaptation* - detail, Beeswax, tree resin, muslin, brass, nylon line, steel,
wood, 6 feet 1 inch x 36 feet x 12 feet suspended 40 inches above the floor, 2013. Photo
credit: Fred Hatt

6 *Implementation of Adaptation* - detail, Beeswax, tree resin, muslin, brass, nylon line, steel,
wood, 6 feet 1 inch x 36 feet x 12 feet suspended 40 inches above the floor, 2013. Photo
credit: Fred Hatt

7 *Implementation of Adaptation* - detail, Beeswax, tree resin, muslin, brass, nylon line, steel,
wood, 6 feet 1 inch x 36 feet x 12 feet suspended 40 inches above the floor, 2013. Photo
credit: Fred Hatt



JOHANNA GOODMAN

The Order of Things: A Haiku of Life



Venice/Egypt, encaustic, graphite, acrylic, powdered pigment on canvas on MDF board, 24 x 96 inches, 2013

Image details, previous page:

Cheops, encaustic, acrylic on canvas and wood, 24 x 48 inches, 2013

My work evolves from my sense of adventure and my travels to unusual places. This stimulates my experimentation with various media. Becoming one with my environment through the heightening of my senses creates an iconic image in my mind.

When my senses are open, I see the essence of the nature of things; the bent of a particular tree, the way light falls upon water, the culture of the people. I hear their music, taste their food and smell the air. All these things have texture, rich layers of life that exude their own order.

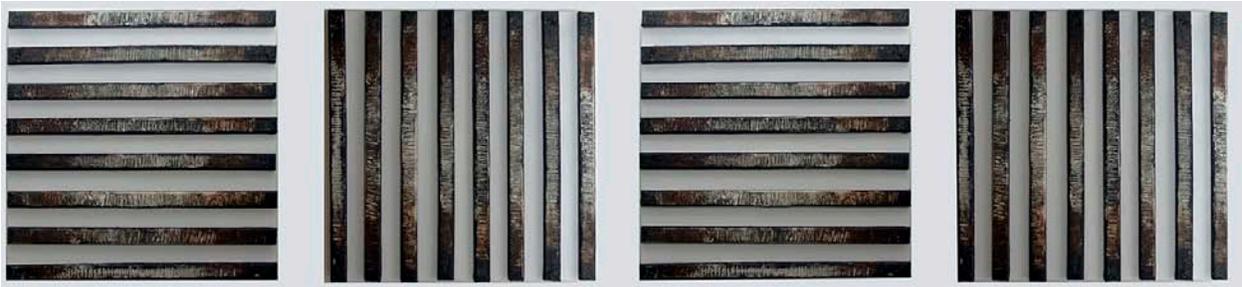
In particular, my experience of living in Morocco honed my aesthetic. I had the good fortune to meet a Spanish family in Tangier who were acquainted with a Berber tribe. They arranged for me to take care of the children; also teach a bit of English. In return, I would live with them and learn to dye fabrics in the Berber way. We communicated in Spanish. The Zayanes were known for their beautiful textiles, sold in the marketplaces of Morocco.

Using only what was available in nature made sense to me. Art was a part of life, the making of it a source of pride and livelihood. They embraced a wholeness I admired.

Every step in the process was important. The gathering of roots, plants and insects and knowing how to choose them was crucial to the desired outcome of the color. Cloth, woven by the tribal women, was dipped into large vats of dye, stirred with sticks. They were left to dry in the hot desert. I will never forget the vision of all that beautiful fabric, held up by sticks, lining the desert like colorful sails.

A sense of place, fixing time, my environmental empathy has always affected me and is the impetus of my art. The natural environment of New Mexico speaks to me. Its horizontal lines of the landscape, strange forms, spectacular light and deeply etched texture move me.

The materials I choose to work with are very important to me. The Moroccan experience helped create my aesthetic. I enjoy the physicality of building my own substrate, making my own paints and paper. I get a great satisfaction out of working from scratch: as a fastidious cook might, growing her own food so it is just right for her cooking. There is something very elemental about working in encaustic. Its rich texture, layering possibilities and plasticity make a perfect medium for me to create the texture of my life experiences.



Pantheon II, encaustic, wood, on canvas on wood, 25 x 96 inches, 2013



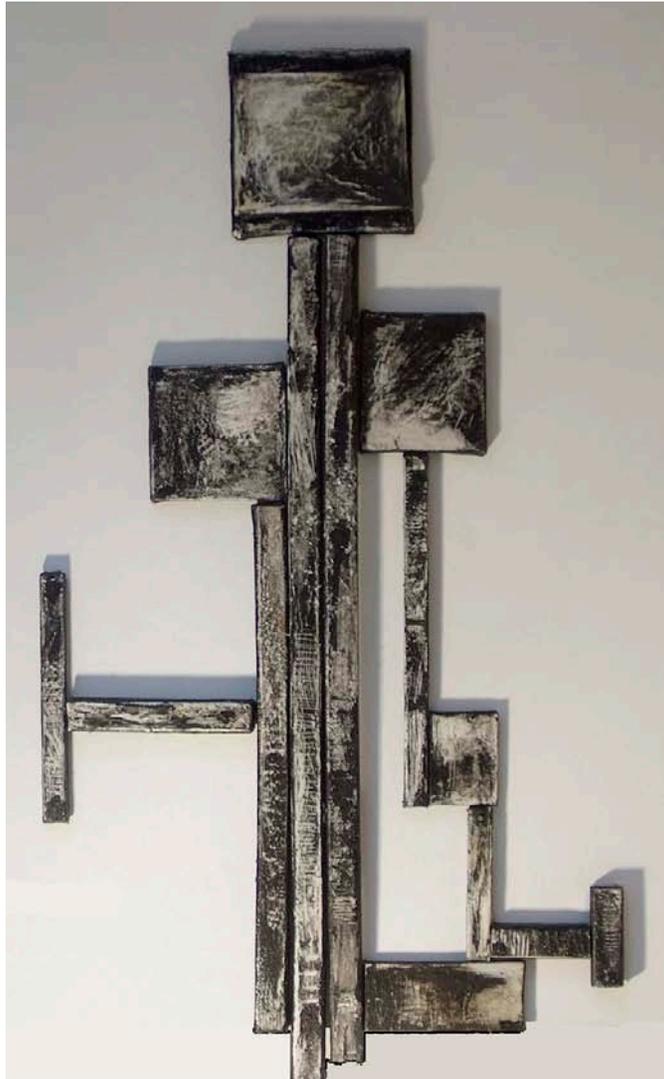
Pantheon, encaustic, wood, acrylic, on canvas, 24 x 24 inches, 2013



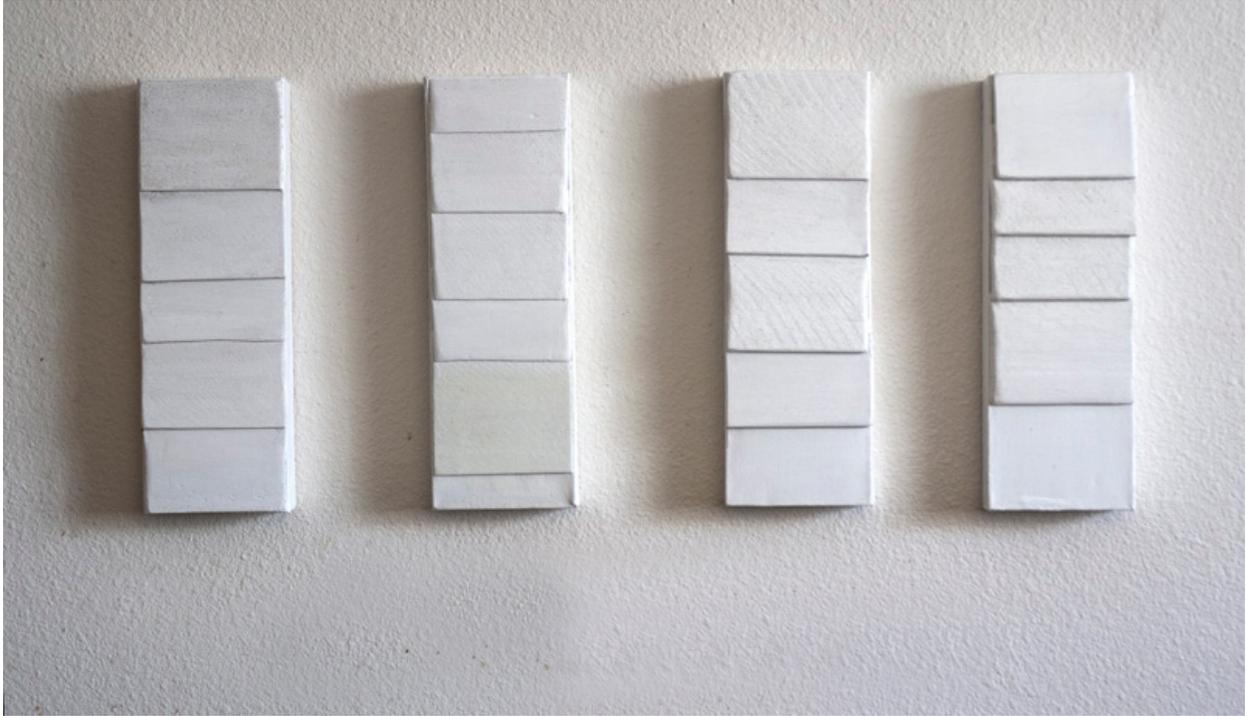
Sanctuary, encaustic, India ink, canvas, wood on panel, 29.5 x 24 x 2 inches, 2012



Don't Forget to Remember, encaustic, India ink and iron filings, 8 x 16 x 1.25 inches, 2013



Bellwether, encaustic, wood, acrylic on canvas, 48 x 48inches, 2013

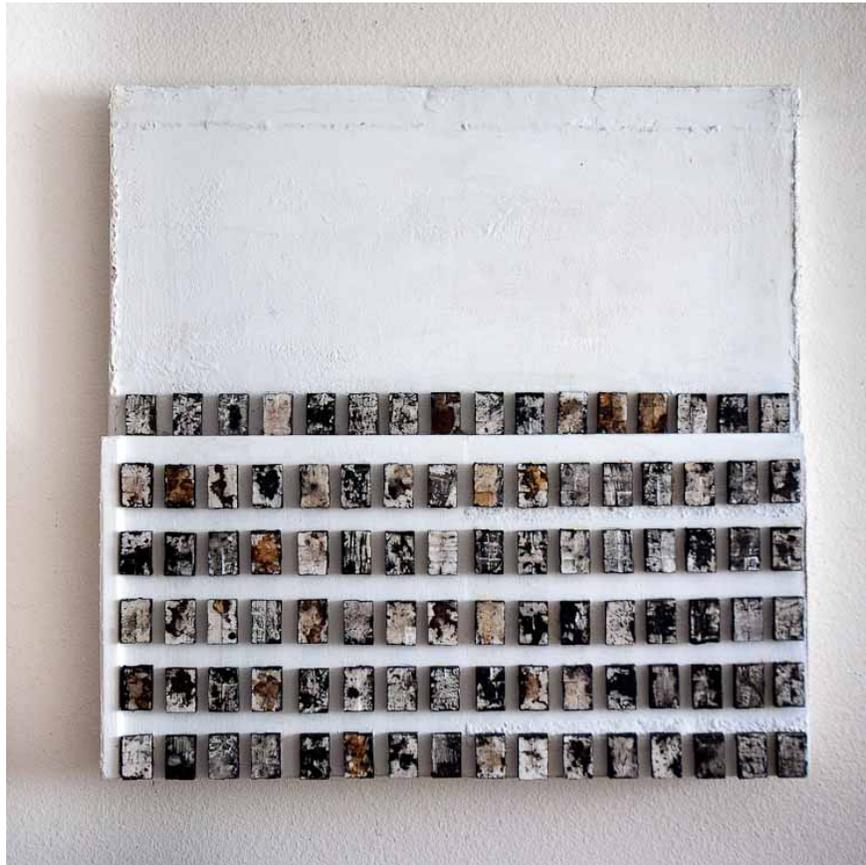


Quantum, gesso, wood on canvas, 4 x 12 inches each panel, 36 inches wall space, 2012

I choose to work in a minimal way, reducing my life experiences to their essence. Akin to Haiku poetry, I aspire to find iconic, emotional elements to elucidate my environmental empathy.

I build my substrate from MDF board, backed with 1 x 2s. I cover the surface of the substrate and the wooden planks with canvas. After treating it with encaustic gesso or joint compound, I apply encaustic medium. After using the heat gun, I rub in India ink and iron filings. The iron filings are treated with vinegar water to create the desired rust. When dry, I carve into the surface with clay tools.

I currently choose to work in mostly black and white to emphasize the beauty of the structure. My materials and ideas are minimal, keeping with my aesthetic to say a lot with a little. I consider my work to be a culmination of my travels, seeking their emotional essence, a Haiku of life.



Altar, encaustic on wood, on canvas on wood, 24 x 24 inches, 2013

Biography - Johanna Okovic Goodman

Website: www.okovic.com

Email: goodmanjohanna@yahoo.com

"I am intrigued and engaged by the concept of the other."

"My desire to travel and see the world began at an early age. Fueled by my strong European heritage that valued and preserved the timeless quality of beautiful objects, paintings, ideas, and philosophy, and my fathers' wanderlust, I yearned to travel and experience different cultures."

From the ages of seven to 17, Goodman began her early art training in Pittsburgh, PA at the Carnegie Mellon University, the Tam O'Shanters, led by the charismatic artist Joseph Fitzpatrick.

She received her B.F.A. from Moore College of Art, Philadelphia, PA and her M.F.A. from the Pennsylvania Academy of Fine Arts, Philadelphia, PA. Goodman won the coveted Lewis J. Ware Traveling Fellowship Award. After graduating, she worked for University of Pennsylvania Department of Egyptology as an artist in the Great Pyramids.

She traveled around Europe for a few months, settling first in Madrid, then Malaga. While in Spain, she had two exhibitions and met Salvador Dali and was a frequent visitor to his home in Cadaques.

While in Mallorca, the artist met and became a guest of Robert Graves, expatriate and Poet Laureate of England.

In Malaga, she had an unusual opportunity to live and work with a Berber family in the Atlas Mountains of Morocco. The lifestyle and the openness to nature, nomadic spirit and art that was a part of Berber life made an indelible impression on the young artist. The tribe dyed fabric with dye made from plants gathered in the Atlas Mountains and the surrounding desert. *"It was their livelihood and for them art-making was just that. This experience had a profound effect upon my art-making; art and life were seamlessly unified. I felt every living thing had a spirit and a sense of belonging to a place."*

Upon returning to Philadelphia, Goodman began to experiment with all media. Trained as oil painter, she had taught herself the under painting and glazing of the Flemish masters. Now, the artist worked with acrylic, clay, collage, found objects and learned to make her own paper and paints.

"For about 20 years, I exhibited and built my reputation in Philadelphia. During this time, I made many trips to the Southwest, particularly Santa Fe. The architecture and landscape spoke to me. Like an orphan finding her mother, I knew this was to be my next move."

In 2006, after a divorce, she set out for Denver to stay with her brother for 2 years.

Goodman's work transformed from representational to abstract. Physical movement inspired artistic movement and the work developed quickly.

After a few years in Colorado, she began working with encaustic, a medium well suited to her style and focus. She dealt with physical change by building sculptural painting to mark her move.

Taking in open spaces, different natural elements, Johanna Okovic Goodman built her world artistically.

The artist presently resides in Colorado, looking to relocate to Santa Fe in the near future.



SHERRY IKEDA
AND
JOHN SCHAEFFER

Sherry and John Discover Encaustic

Sherry Ikeda & John Schaeffer

Sherry:

1



I started encaustic painting when I was still a practicing psychiatric nurse in California. I spent all day talking to patients, and so my days were filled stories of pain, deep histories of physical, emotional and verbal abuse. I worked to help people on the verge of ending their lives get to a safer place. I read and trained constantly to build my skill set. The concept of “tools of the mind” comes from the work of Russian psychologist Lev Vygotsky who said “*A child’s greatest achievements are possible in play, achievements that tomorrow will become her basic level of real action.*” The features of play that support development includes imaginary situations, the roles children act out, and the rules children follow while acting out their pretend scenarios.

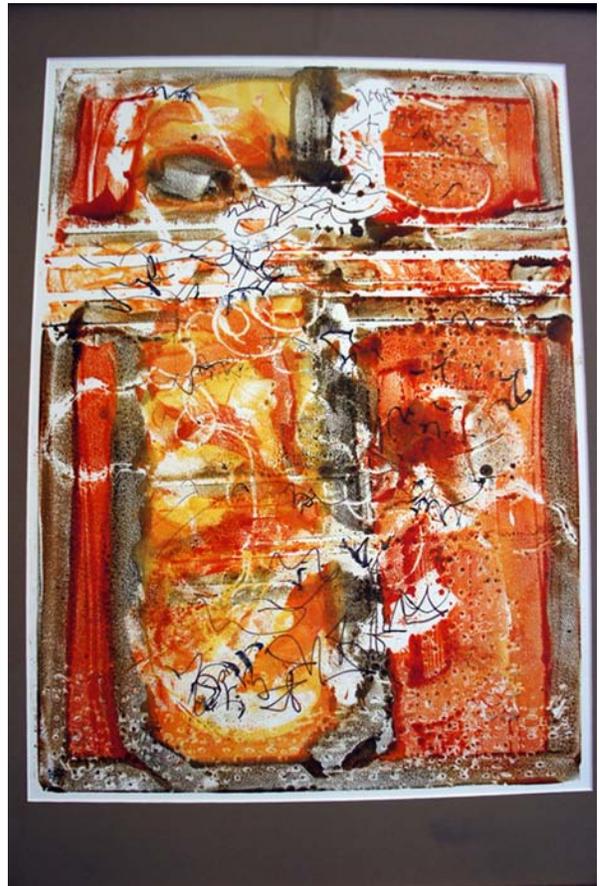
I took this to heart for myself, and a strong memory from my childhood drew me back in time to when my sister and I would climb into this tall window in our small boxcar house and perform plays. How freeing that was to become someone else, to try on different roles, to make each other laugh.



2

John took me on a trip to Santa Fe and introduced me to Canyon Road. I felt drawn to encaustic paintings, and he talked me into trying it myself. I can tell you I was more than a little intimidated. As scared as those first times I performed violin in front of an audience. Art became as freeing as music.

Creative expression gives me a release from the weight of my job. Art, like playing my violin and singing, sets me free, clears my mind of all of the complexities of psychiatric nursing. I look at my Asian pieces, and they put me in a Zen-like mood, and people who view them tell me they feel the same thing. My hope is that when people look at my art work it brings out feelings of peace and tranquility and positive energy.



3



4



5

My inspiration isn't the pain and suffering of mental illness. It's about resiliency and resolution and finding joy and happiness. I draw inspiration from music and from family and the many wonderful memories I have of my fulfilling past and the path I have taken to get where I am now and from the response I get when people view and purchase my art and tell me how my art has affected them.

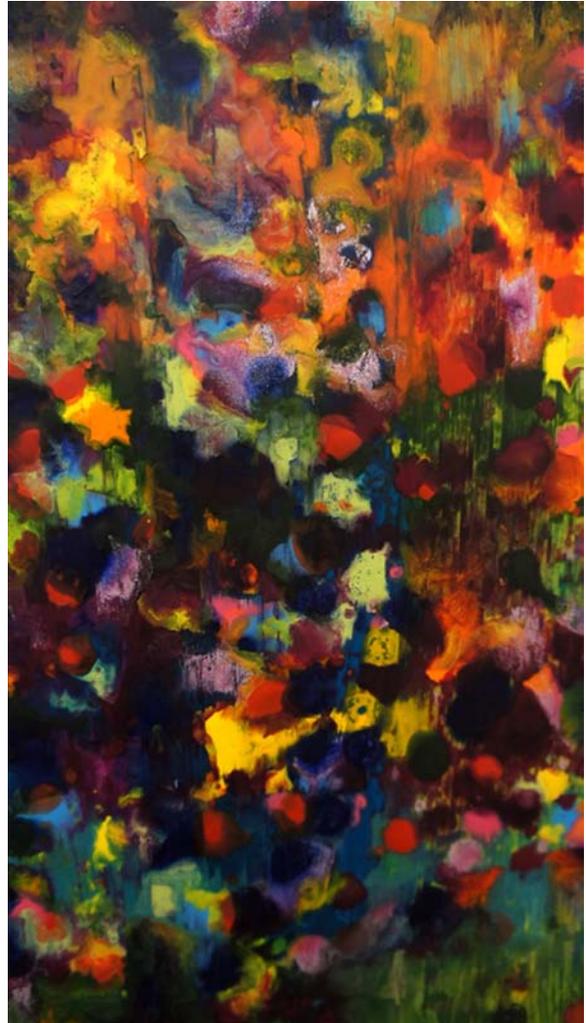
My art represents my journey in life. My first really big piece of art to sell was called *Gakko II*. *Gakko* means school in Japanese.

Gakko II is a mixed media encaustic painting I did in black and white with pages from Japanese school books published in the 1800s, India ink calligraphy with the characters for peace, love and happiness, and flowing black movements symbolizing struggles and joys of learning new things and the happiness of fulfilling educational goals. *Gakko II* is now living with a retired teacher in Louisiana.



6

I create many of my more colorful pieces of art by drawing from areas near my childhood home in California and places I travel with John and my family. I touch the red soil in Australia, feel the turquoise waters of New Zealand, smell the open street markets of Paris, taste the fresh fish of Pike Place Market in Seattle, hear the violin of Itzhak Perlman in concert, and see the sunsets of Santa Fe, NM, and it all meshes with wax and pigment and becomes art. It's fantastic!



In my “*Negaigoto wo suru*” (Make a Wish) series, I wanted to paint a feeling of movement. I remembered finding dandelions as a kid. My sister and I would gently pull them from the ground and make wishes and blow on them to release all the white petals into the soft breeze. I watched them and felt myself float along with them. That feeling still flows with me. I started experimenting with charcoal and a micro planer. The tiny specks of charcoal catch the flowing air much like the dandelion petals and then stick to the hot wax creating that feeling of movement I wanted to capture and share.

I feel my art is unique in my fusion of Asia and movement and simplicity and magical childhood memories mixed with awe and wonder found in my travels around the world as an adult.



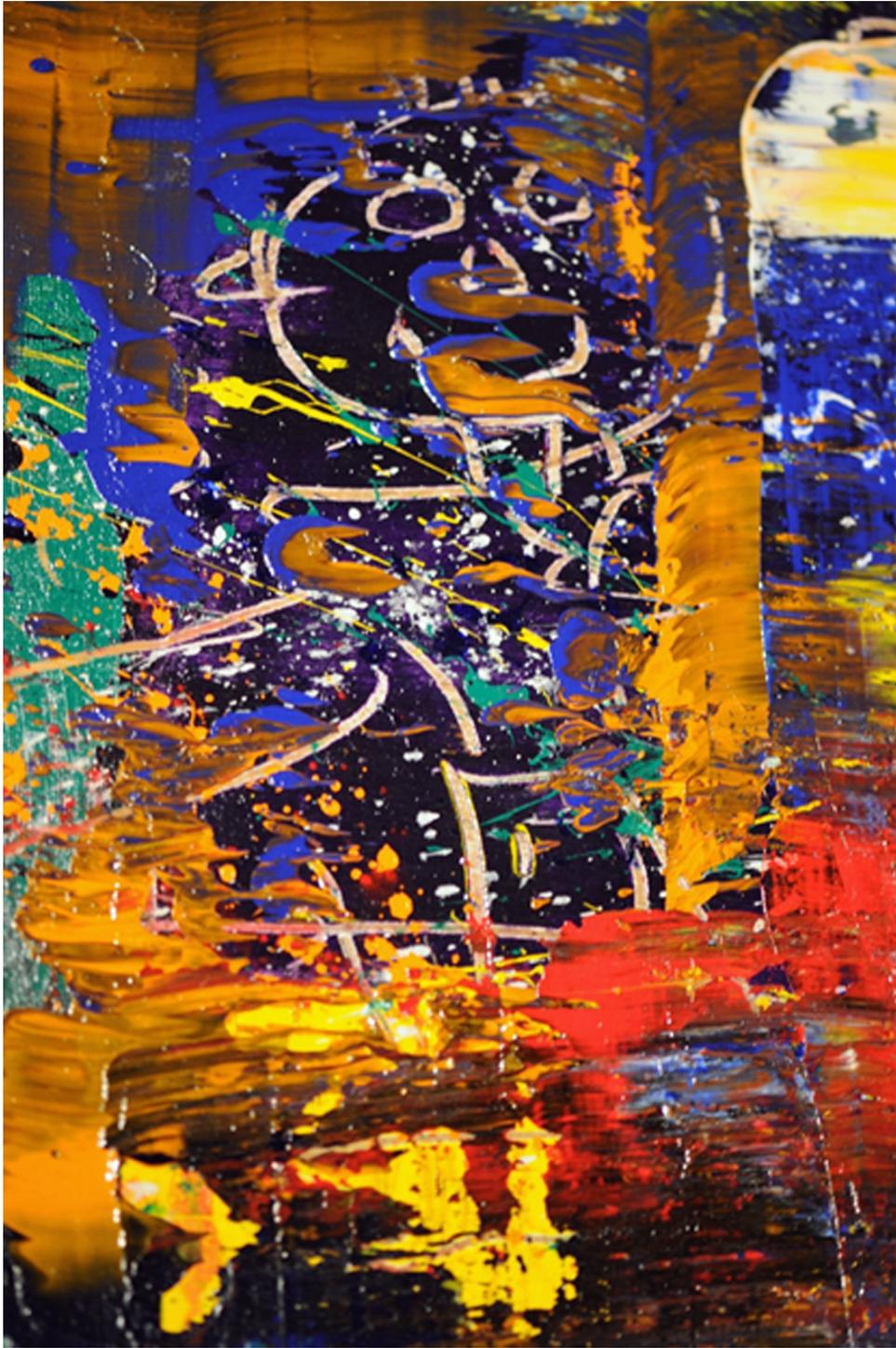


9

What I enjoy the most about my art is the feedback I get from people as they discover it for the first time. I watch as their expressions move from contemplation to the crack of a smile. It's rich and fulfilling. The first piece I ever sold was to the Encaustic Art Institute for their permanent collection. I was on air. Art and music help me live my rich and rewarding life. I teach workshops for beginning and advanced encaustics at my Santa Fe studio. Come to Santa Fe, and join me on my journey of growth and discovery!

sherryikeda@yahoo.com

waxyflexibility.com



John:

As a psychiatrist, I spend hours a day absorbing people's stories, pulling/forming/molding/sculpting their emotions held deep in their bodies and forging them into words that begin to flow as if lava from the center of a volcano and erupt into the atmosphere where, in the words of Flannery O'Connor, everything that rises must converge. The universe as collective soul.

People tell me their sadness is "like a red ball of fire with thorns entangling my heart" or their anxiety is "like a cannonball made of rotted fish guts and rusted fish hooks" or their fear is "like ancient darkness wrapped around severed hands reaching for vast emptiness." Inside each of us are the answers, the cure. We tend to think in dichotomous extremes, blacks and whites.

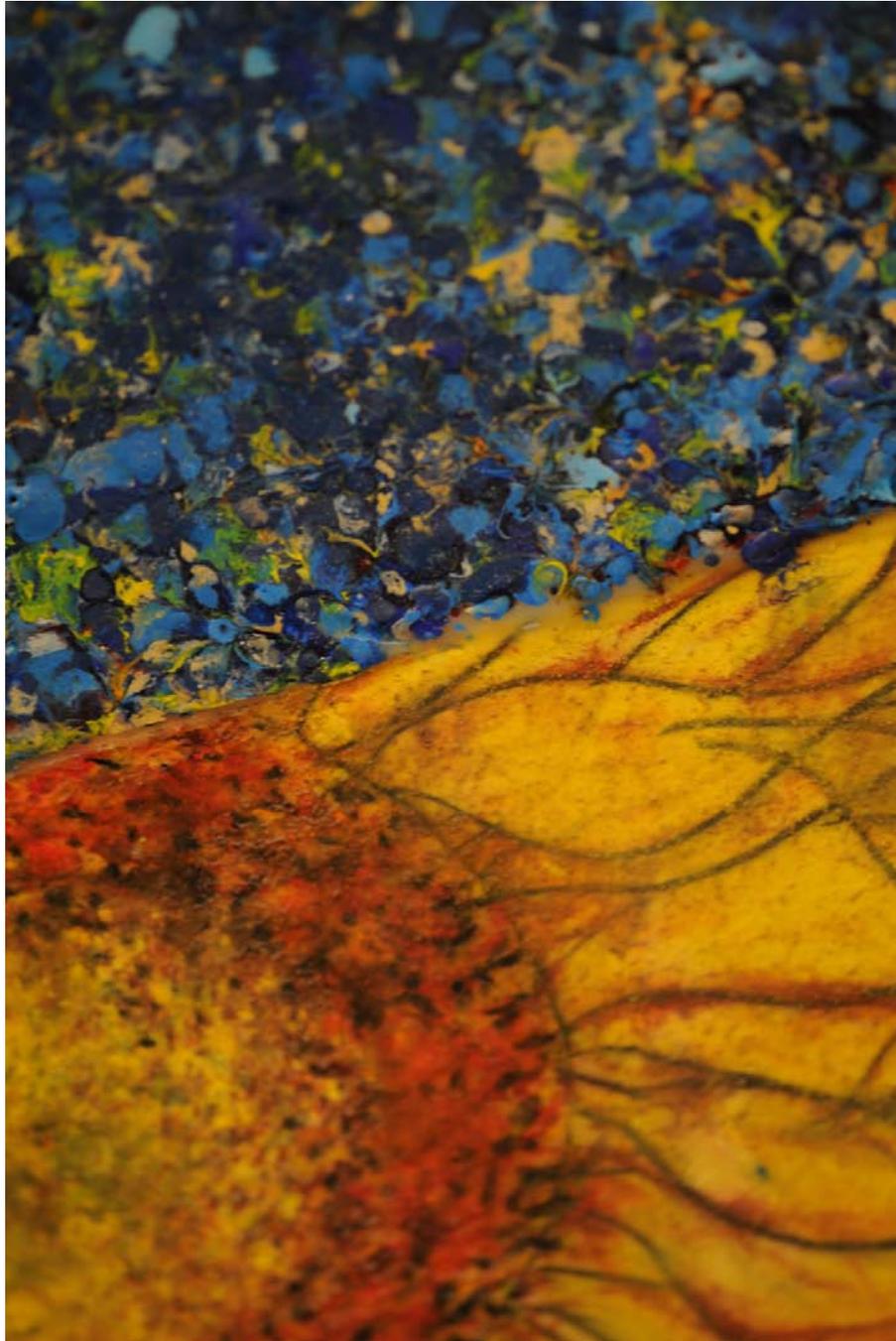
Sadness – joy

Fear – security

Hatred – love

If your sadness is like cold, black, metal thorns around your heart, and I can seek and find your opposite, your joy that is like the warmth of a thousand suns reflecting off turquoise water, then warm sun can teach cold, black, metal thorns how good it feels to absorb the rays of warm sun and how wonderful it is to have light to see that the thorns want to grow into dandelion flowers and then puff balls that fly apart and float in the gentle breeze. Suddenly sadness can never feel like black, cold metal thorns ever again.







13

My mother has been a major inspiration for my creativity going back to my earliest memories. I remember when I was four years old in Belen, NM, I found some drawing pads with some pastel drawings in them. I asked my mother about them, and she told me that she had drawn them. I was fascinated. Up till that moment, this woman had only been my mother. Now she was an artist! And she told me that I could do it to. So I started drawing everything I saw with any pencil or crayon I could find, and to my amazement people recognized what I drew for what it was (abstraction came later).

I am inspired by my patients every day. People are amazing in their resilience. I learn something important and enriching from every patient I see.



And so often Sherry is my

14

greatest inspiration to make art. I introduced Sherry to the idea of becoming a professional artist. Now, I often I find myself just sitting in our art studio watching Sherry float into the Zen of her art process. It's like I can feel the images in her mind by watching the movements of her body, and it makes me want to flow into my own art.

My art represents all the struggles of the thousands of patients I've helped cross the bridge from pain and suffering to joy and growth.

If the viewer can take the same journey and feel the same healing catharsis, then it is like therapy.

When I'm walking someone across that bridge from despair to hope, I have full confidence that I can do it because I know that bridge well and every inch of every path that can get you to it and across it and the paths that can keep you on the side of hope.

Don't get me wrong, I fought crossing that bridge for many years, pushed away many helping hands, stood proud and independent but in pain. But finally I found the right combination of help, self-awareness, knowledge, forgiveness, acceptance, and I've reached a point in my life where not only have I crossed the bridge from despair to hope, but I can cross back over without any fear and guide other people through the pitfalls and scary places until they too can feel free.



I like the idea of sculpting on a flat surface. To obtain depth and layers under a surface as smooth as glass. I plan it out and then destroy it, build it and break it, reform it and scrape it back, cover and uncover, blend and mold.

While painting (or viewing) a seascape can be as rewarding as standing at the beach and feeling the splash of the surf, I like to push the limits of every art medium. What becomes of that same warm, sunny encaustic seascape once you pour liquid nitrogen on it? What if you shred a million dollars in hundred dollar bills and imbed it in wax and paint graffiti on it? What if you spatter paint like Jackson Pollock only to sand it back to faint antiqueness and paint a silhouette of a marriage between Sydney Harbor and San Francisco Bay in black wax?



16



17

With wax, for as long as the piece exists, you have the ability to pull back to earlier layers. One of my favorite pieces, *Red Tulip*, has seven layers with 33 specific objects or items that can be scraped back to expose. My intent was to scrape back to most of them, but once I had the top layer applied and scraped back to the red tulip, my heart told me the piece was done. Only I, and now you, know that there are other items below the surface.

You know that memory you can't get rid of? The one that makes you hesitate just when you long to move forward? The one that makes you question love, friendship, trust, and in the dark times even life itself? I take the thought in my brain and connect it with the feeling in my body and let those together flow into my hands and into the brush and into the paint and onto the canvas where it becomes a cohesive piece of art. In the process, that ugly memory is transformed into something beautiful, mystical, and universal. And it means I can move onward with self confidence in friendship and love and life.





Sherry Ikeda and John Schaeffer

Image List

Title images, (top) Sherry Ikeda, *Tangled Weave*, encaustic mixed media, 10 x 13 Inches, 2012
(bottom) John Schaeffer, *Torn Burnt*, encaustic and paper on birch panel, 18 x 24 inches, 2013

- 1 and 20 Sherry & John in Versailles
- 2 Sherry Ikeda teaching an Encaustic Workshop
- 3 Sherry Ikeda, *At A Crossroad*, encaustic monotype, 36 x 24 inches, 2013
- 4 Sherry Ikeda, *Fancy Fish*, encaustic monotype, 24 x 36 inches, 2013
- 5 Sherry Ikeda, *Make A Wish 1*, encaustic on birch panel, 24 x 6 inches, 2013
- 6 Sherry Ikeda, *Gakko II*, encaustic on birch panel, 48 x 12 inches, 2012
- 7 Sherry Ikeda, *Giverny*, encaustic on birch panel, 12 x 12 inches, 2012
- 8 Sherry Ikeda, *Make A Wish 2*, encaustic and charcoal, 24 x 36 inches, 2013
- 9 Sherry Ikeda, *Aspens*, encaustic on birch panel, 24 x 18 inches, 2013
- 10 John Schaeffer, *Emerging Artist*, encaustic on birch panel, 36 x 24 inches, 2013
- 11 John Schaeffer in Santa Fe Studio
- 12 John Schaeffer, *Rising Sun*, encaustic on birch panel, 24 x 18 inches, 2013
- 13 John Schaeffer, *Plentiful Journey*, encaustic on birch panel, 24 x 36 inches, 2013
- 14 John Schaeffer, *Parade of Dreams*, 2013, Encaustic on Birch Panel, 18 x 24 Inches
- 15 John Schaeffer, *Spirit Bear*, encaustic on birch panel, 24 x 18 inches, 2013
- 16 John Schaeffer, *Down the Road*, encaustic on birch panel, 24 x 18 inches. 2013
- 17 John Schaeffer, *On the Rocks*, encaustic on birch panel, 24 x 18 inches, 2013
- 18 John Schaeffer, *Rusty Travels*, encaustic on birch panel, 24 x 18 inches, 2013
- 19 John Schaeffer, *Red Tulip*, encaustic on birch panel, 24 x 18 inches, 2010

Contact information: Sherry Ikeda: sherryikeda@yahoo.com

John Schaeffer: johnlschaeffer@msn.com

Website: waxyflexibility.com



NEW
BRY NANETTE NEWBRY



Ursula 17 x 16 Encaustic monotype on Masa paper. Private Collection. ©2013



Ice Screams 12 x 12 Encaustic on board. Private collection. ©2007

EXCURSIONS AND THE IN-BETWEEN

by Nanette Newbry

THE TRAIL HEAD

The last few years have been a challenging time. Especially the last four, which have been life-changers—from my dad passing away with undeserved suffering, followed by a devoted friend checking out after a long illness with cancer. And, there have been five other losses just this year. Since late summer, life has settled down and I have experienced the silver lining we all look for when things get tough. I've learned a lot about life, love, time, grief and confusion and have gained first-hand knowledge about what it means to be acquainted with my own mortality.

I welcome these experiences even though they shake me up—I use them as seeds that grow into a visual language for my work. They are lightning rods that zap me into creativity. They are my muses, and are integral to the concepts and discoveries I encounter in my art.

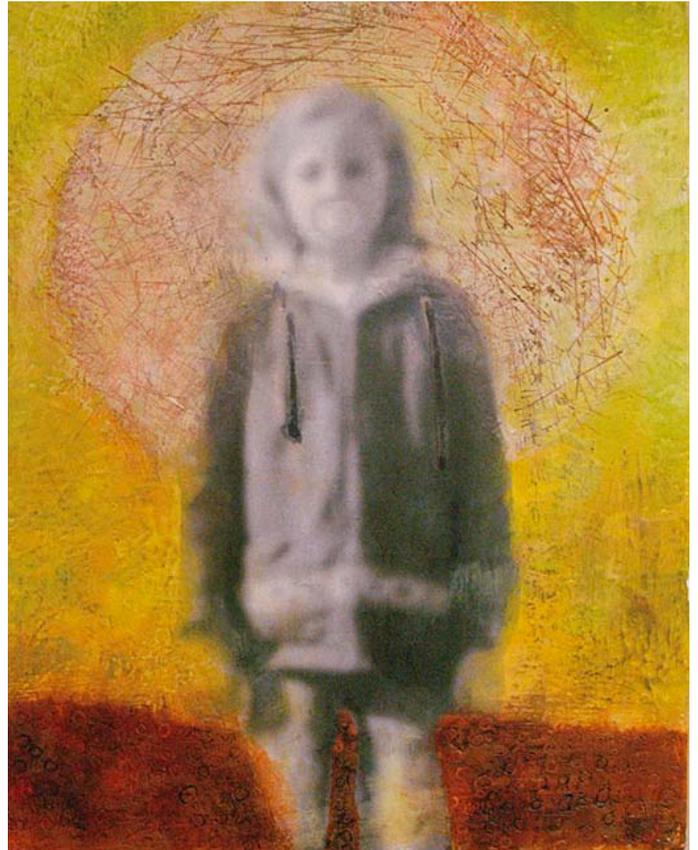
I'm interested in how memory affects our everyday experience—the good and the bad, the joyful and sorrowful. It's not the looking back, but more how our brain remembers

and maps these thoughts and images. Drawing, shapes, symbols and colors are projections of my conception of memory; not sentimental in nature, but instinctive. They are expressions of things in life I don't thoroughly comprehend. Mark Rothko said "I put my trust in the psyche of the sensitive viewer who is free of conventional patterns of thought. I don't know how the viewer will use my pictures to meet the needs of his spirit, but when the viewer has both needs and a spirit there could be a true exchange." This is the intent of my work. It's personal, spiritual, relative, intuitive.

IN-BETWEEN

The creative energy and time that I devote to art comes in-between running Studio 2055, a graphic design firm that Richard, my husband, and I manage together. Circumstances toss me around between time at our company and my art studio, which is only 25 steps from my desk. It comes down to this: I recommit everyday to make the time for art. I work in the early morning hours, even if just for a few moments. I work on something every day to become a better painter.

The preeminent graphic designer in the U.S. is Milton Glaser, who designed the famous Dylan poster with the multi-colored hair and the I ♥ NY logo (that he did for free). That led me to Lewis Hyde's book, *The Gift*.



Car Coat Madonna 24 x 18 Encaustic on canvas.



Sandboxed August 18-20, 2006 Carlsbad, California. ©2008

This dense volume covers "anthropology, literature, economics, and psychology and defines how the 'commerce of the creative spirit' functions in the lives of artists and in culture as a whole." The book revealed what constitutes the nature of artistic drive powered by an innate desire to

make art without any strings attached. That's where the "gift" part comes in. Hyde's book lends artists encouragement to carry on despite what our circumstances dish out.

A YOUTH ON THE MOVE

My Dad was a Navy pilot and as with most military families we moved around a lot, stationed in ports of call before being uprooted again. Moving was relatively easy for me. I welcomed the adventure of traveling to countries where they didn't speak English, with different customs, languages and food. While in Japan my Mom taught English to Japanese students, and our parents took us to important landmarks including the Great Buddha in Kamakura, hot springs in Hokkaido and to Mt. Fuji. I've been influenced by Japanese art and design and have studied the work of the Yoshida family, especially the women who have been artists for four generations.

In college I majored in performance art, studying with Eleanor Antin and Allan Kaprow. The art program gave me a new perspective that I could use and broke open my preconceived notions of what art was and wasn't. In 2001, I opened a working artist space and gallery that provided a proving ground for a number of performances and a place for me to paint and show my work. Virginia Wolff's theory written in *A Room of One's Own* paid off for me until in 2009 when I closed the space and moved my hot palette to a home studio.



Headed West from East 24 x 24 Encaustic on panel.
Private Collection. ©2010



Headed West from East II 24 x 24 Encaustic on panel.
Private Collection. ©2010

MARKING THE CONTINENT

Mark-making has been a central element in my art since the beginning. My first memory of using marks happened when I was ten. My family and I were living in Yokohama and there was a young Japanese woman artist who painted kokeshi dolls in a person's likeness. She also made greeting cards and one day I bought one with my allowance of 100 yen and brought it home. Inside she had washes of watercolor that I embellished with pencil and charcoal. I knew at that moment I was on to something.

The characteristics of encaustic lends itself to making marks. I exploit the sculptural qualities of the medium using ceramic tools, oil paint, ink, string, leaves, rocks, pencils, pens, rope, forks and other kitchen utensils. These marks



First print made at Paula Roland's studio.
Transgression 14 x 12 Encaustic monotype on Masa.
Artist Collection. ©2010



New World 16 x 16 Encaustic monotype on Masa paper.
Private Collection. ©2012



Reaching the Living 16 x 16 Encaustic monotype on Masa paper.
Private Collection. ©2012

are reminiscent of Japanese calligraphy and are executed in a performance-like style. Layer upon layer of wax and pigment are built up, then torn down. Similar to Jackson Pollack stepping into his drip paintings, my intuitive action while painting provides a freedom



A Long Way Home 26 x 20 Encaustic monotype backlit on Rives. Private Collection.
©2013

studio is located in the Southwest, not far from SoCal, and I signed up for her monotype workshop. My intent was to just have fun those four days and not bring my type-A personality into the mix and “get somewhere.” Her hands-off instruction was perfect, along with her incredible talent and easy-going instruction. She had participants come to the class well prepared, to get to work and share with each other our process and creativity. It was heaven.

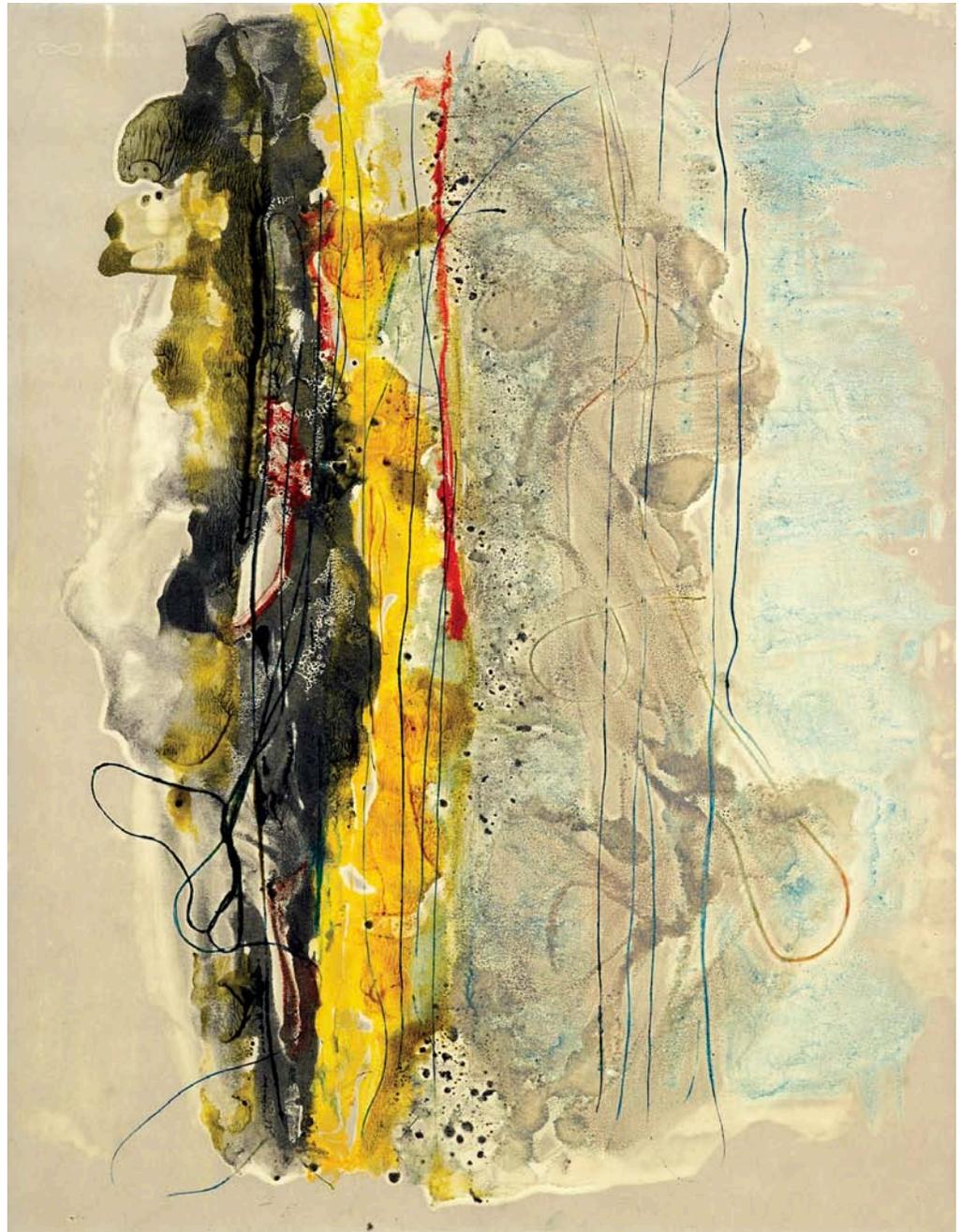
of expression that changes the work minute by minute. I consciously do not know what will happen, yet I know when a painting is done. The struggle to reconcile between my impulse, the work’s concept and its composition, then toward the final outcome of the piece through its many revisions to a unity that is fresh and surprising to me, is the foundation for my work.

PINK IS THE NEW BLACK

In 2011 I started working a lot with the color pink. I was exhibiting and won a number of awards. I’d taken an R&F workshop in San Francisco a few years back and wanted to discover more about what encaustic could do. Luckily, Paula Roland’s

A QUICK TURN

When I got back home to California I began picking up where I left off, working on the pink series with no intention of making prints. Painting on board and canvas was my thing. Then one afternoon I decided to experiment with my 18 x 18 aluminum palette and made a print. I was astonished at how quickly I could make a finished piece and get the results I wanted. Moreover, I appreciated the surprise of pulling the paper on its first, second and third passes. The technique reminded me of my performance art days. I was completely hooked. Over the following months I made close to fifty prints.



Down by the Sugar River Next to the Cornfield 26 x 20 Encaustic monotype on Rives.
Private Collection. ©2013

To work larger, I designed a large hot box that measures 24 x 36 inches. I found a local shop that could anodize an aluminum sheet I had purchased at a metal supplier. An out-of-work carpenter built the box, and my friend Paul wired it with eight 150-watt light bulbs. I was ready to embark on a new path.



Pulling the first pass.



Rocks and paper templates.

EXCURSIONS

Recently I got hold of my great-grandmother's diary from the early 1900s. She and her husband traveled across the U.S. from Oregon to Florida and back again. Because my family had taken several cross-continental trips, I was drawn to her writing to learn about the places they stayed, the culture of the time, the cost of fuel and lodging. Her diary was the inspiration for a new series. I next stumbled upon John Cage's smoke prints made in the '90s, his *River Rocks and Smoke: 4-11-90 #1* held a particular fascination. He drew around rocks then built a fire on a lithographic press which created the smoke. They'll be no fire in my studio, but I loved the translucency he achieved with the smoke. Rocks are symbolic as they hold the earth's memories deep within their forms. Their color, shape, texture, form, size—an infinite number of qualities that rocks possess—draw me to them.

To begin the piece, I scanned pages of the diary and went hunting for just the right rocks. I printed the pages on 26 x 20 Rives BFK on an Epson 7600 inkjet printer using archival inks. Each print was pulled four or five times from the palette.

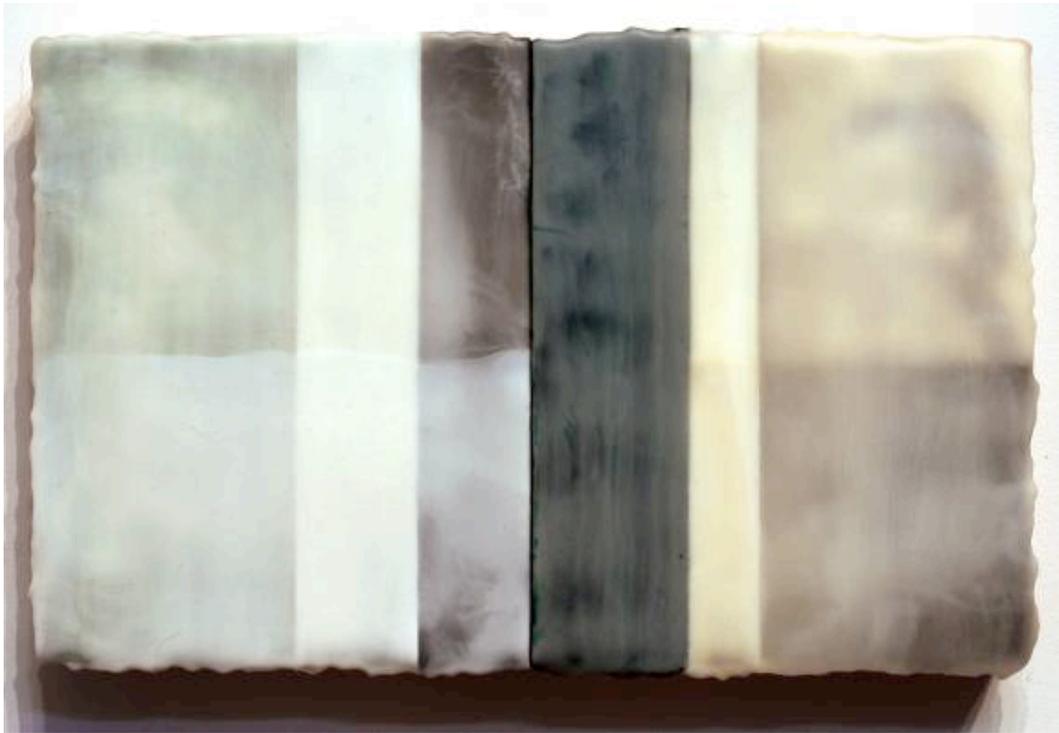
After making a few prints, I discovered they'd work best as a group, hanging freely with light behind the prints. The installation, titled *Excursions*, is comprised of twelve 26 x 20 prints. The translucency of the paper



Excursions 104 x 60 Encaustic monotype on Rives with backlighting. Private Collection. ©2013

saturated with wax glows as the light shines through the paper. *Excursions* tells the story of a trip, a mysterious encounter with our everyday experience and of memories long past. By using encaustic and its wide range of characteristics—liquid to hard, translucent to opaque, thick or thin—all of these qualities provide the physical material that brings depth and meaning to my art. Visit newbrystudios.com to see more work.

All artwork copyright 2013 Nanette Newbry



PAUL RINALDI



Transition, encaustic on panel, 26 x 24 inches, 2011

Image details, previous page:

Etude no. 12, encaustic on panel, 10.3 x 16.3 inches, 2011-12

My involvement with the encaustic medium dates back more than 25 years, when I first learned the technique in graduate school. While teaching art in the 1990's at the American University in Cairo, I came across many of the Fayoum "Portraits" that were originally created to preserve the identity of a deceased individual. At the time, most of my paintings had been in oil. I began to more seriously work with encaustic, integrating it more fully into my studio practice. For the past 5 years it's been my principle medium, as I explore its potential and expressive capabilities.

As an artist, I'm very interested in the capacity of art to convey a sense of time, place and human presence. In my own creative process, memory is central to achieving this end. Memory is both personal and collective, a space held deep within our persons. Though veiled by time, it is a place that can be visited for insight and inspiration. In many ways, layering paint is like the layering of time — new levels of paint cover or obscure earlier gestures, just as the immediacy of the present perpetually slips into the past, overtaken by new experience. We are left with artifacts and memories.



Full Fathom Five, encaustic on 5 panels, 10.5 x 47.3 inches, 2012

[*Full Fathom Five* takes its title from *Ariel's Song* in Shakespeare's *Tempest*. This is a poem that my father had my brothers and I memorize as children. It speaks to loss, memory, and transformation.]

*"Full fathom five thy father lies
Of his bones are coral made
Those are pearls that were his eyes..."*



Etude no. 10, encaustic on panel, 8.2 x 16.2 inches, 2011-12

Much of my work involves a play of geometric form that is animated by organic rhythms. I like to think of geometry as representing the logical, rational part of our being, while organic forces, together with color, speak to our emotional core. For me, the way in which these elements interplay, touches upon something quite complex and human.

My process is highly intuitive, and I often draw upon memories of form and color gleaned from walls, windows, machines, doors, shadows and streets and other sources. I use my camera like a sketchbook to record the particulars of my experience — unique moments when light touches a form in a magical way. I'm attracted to architectural and other subjects which, though once "perfect" in their man-made precision, have subsequently fallen into disrepair through age and neglect — shifting from the modern or postmodern into a primitive state, carrying the wisdom of a long silent tale.

While the visual forms in my work grow out of a vocabulary of subtle tension developed by Modernist artists such as Piet Mondrian, Ad Reinhardt, Barnett Newman, and Agnes Martin, it also speaks to my affinity for icons, shrines, temples, mosques, and spaces of deep contemplation. I very much like the idea that an artwork can function as a focus for human contemplation and reflection—that in some way, it can serve as a gateway to both collective and individuated memory. To that end, I look to color to function as an indicator of place — sometimes particular and real, other times imagined.



Sequence no.1, encaustic on panel (triptych), 16 x 44 inches, 2011-12



Sequence no.2, encaustic on panel (triptych), 16 x 44 inches, 2011-12



Ascension XXXV, encaustic on panel, 19 x 25 inches, 2011



Etude no. 18, Voices, encaustic on panel, 10.2 x 32.2 inches, 2011-12

Once I have an idea for a piece, I start painting on numerous panels and begin to compose the arrangement. I develop imagery in successive layers of pigmented beeswax, with each panel containing between 25 or more layers of paint that may build upon or suppress foundation layers. I continually adjust marks, shapes and colors; build, layer, scrape and heat surfaces; and fragment and rebuild images, until each panel serves the totality of the piece. One advantage of the encaustic technique is the flexibility it affords to adjust pigment load, and thereby control the relative opacity or transparency of the medium. In many instances, lightly pigmented wax obscures earlier levels of the painting, like a membrane that separates our present from a past that can only be accessed through channels of memory — clouded, incomplete, yet central to any possible understanding of who we are.



Equinox, encaustic on 10 panels, 21 x 52 inches, 2012

Fugue Series

I like the idea that a painting can speak musically through a crafting of shape, color, line, surface, and space. I'm acutely aware of how these elements repeat and vary through the structure, creating emphasis, and shifting foci, syncopation and rhythm, visual harmony and contrast. At the same time, I'm every bit as interested in the cleansing role of emptiness — the pause, the silence, the waiting, the sense of expectation.

Mathematicians have suggested that certain pieces of music contain rhythmic sequences that very much echo patterns found in nature, the sounds of which speak to us as true, beautiful, and life-affirming. I'm looking for a visual parallel in art, where content is expressed, at least in part, by the way visual elements enter a dance of rhythmic variation, syncopation, harmony, and opposition.

My *Fugue* groups, in particular, draw upon a compositional structure in music where multiple voices are introduced, build on a theme, and recur with variation through the piece. Elsewhere, compositions by Bach, Beethoven, Chopin, and Steve Reich have impacted the mark-making, color structures, surface treatment, and panel arrangements of the paintings.

I want to produce work that in some way fuses the geometry and structures of the modern and contemporary world with an ancient, almost mystical painting technique. The logic of geometric forms is in some way countered, tempered, or challenged by the sensuality of the wax medium and the organic fusion of color and light.

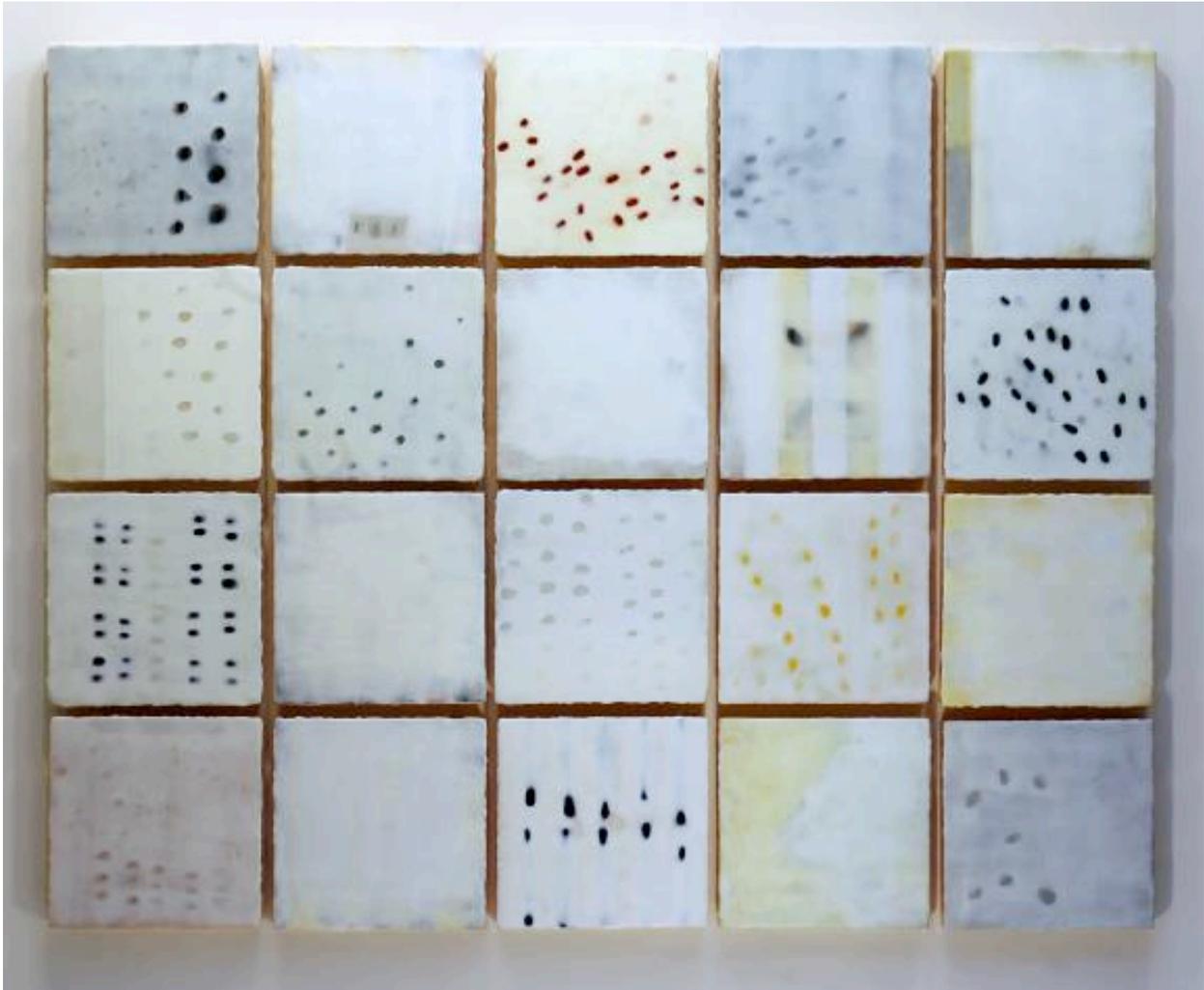


Fugue II, (details), encaustic on 50 panels, 56 x 140 inches, 2012



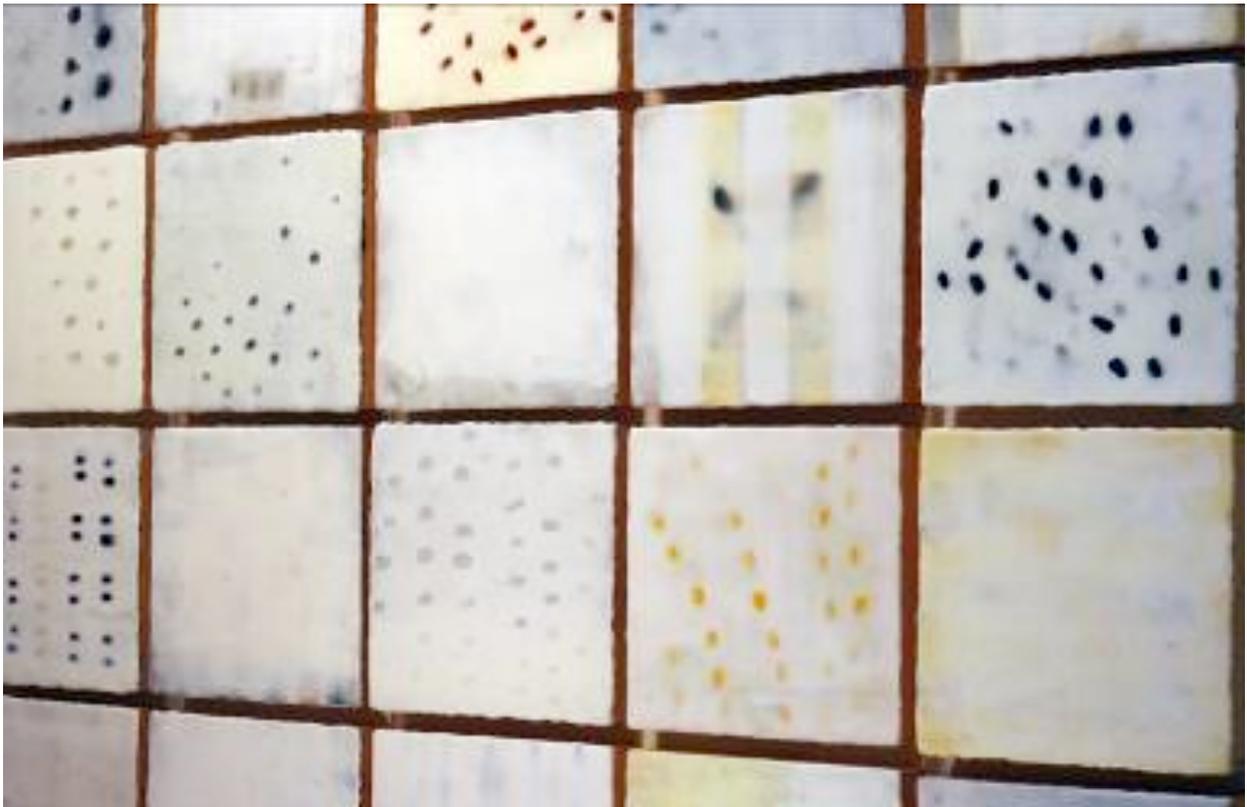
Fugue II, encaustic on 50 panels, 56 x 140 inches, 2012

Winter Light



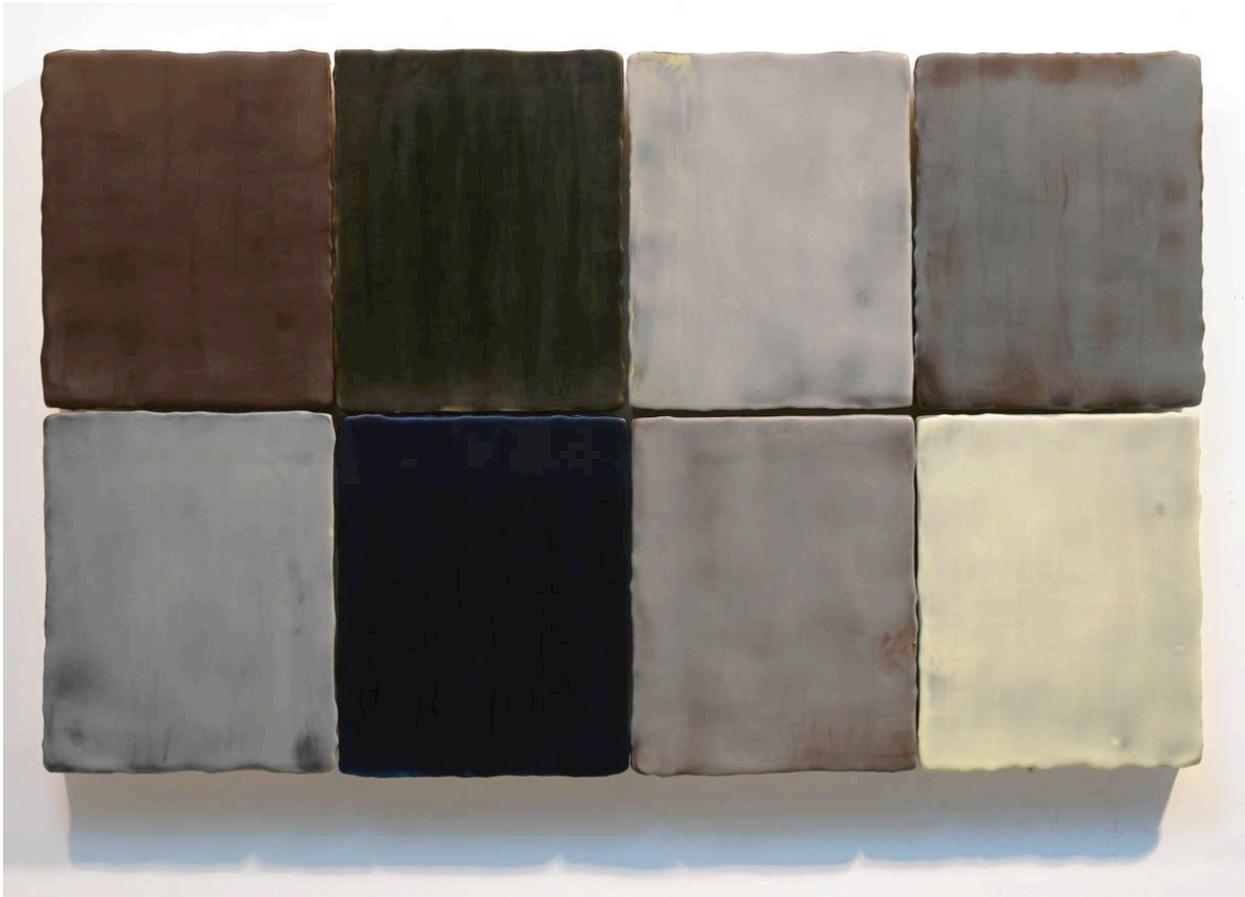
Winter Light, encaustic on 20 panels, 52 x 64 inches, 2012

Winter Light is a group of 20 panels, painted in encaustic, and arranged in a grid. The title was taken from a film by Ingmar Bergman, and, like the film, this painting is very much about quietude and inner reflection. Created in the waning moments of a Winter, the work explores the subtle qualities of light as days gradually lengthen, and Spring nears. The frozen gives way to gentle movement and a reemergence of life forces.



Winter Light, (detail), encaustic on 20 panels, 52 x 64 inches, 2012

Through a Glass, Darkly



Through a Glass, Darkly, no. 3, encaustic on 8 panels, 21 x 34 inches, 2012

In the past year, I continued work that was in part inspired by another Bergman film, *Through a Glass, Darkly*. Suffused with Beethoven's sonorous chamber music, the film uses only 4 characters, whose actions at times mirror each other, to explore notions of spiritual clarity and certainty. The biblical source suggests that in life our understanding of God is limited and incomplete — like the reflection seen in an antique mirror whose darkened glass surface obscures our view. Perhaps there is no better metaphor for our understanding of Truth and Reality, as we grope through fogged light of experience in search of clarity and purpose. In these works, it made sense to me to employ multiple panels to emphasize the fluid relationships between parts.

As an artist, I hope to create works that invite a viewer to a moment of inner contemplation and reflection, objects that in some way offer a gateway to both collective and individuated memory. I want to produce work that somehow collapses time, where one experiences both the fullness and the silence of an expansive moment.



Through a Glass, Darkly, no. 2, encaustic on 30 panels, 56 x 56 inches, 2012

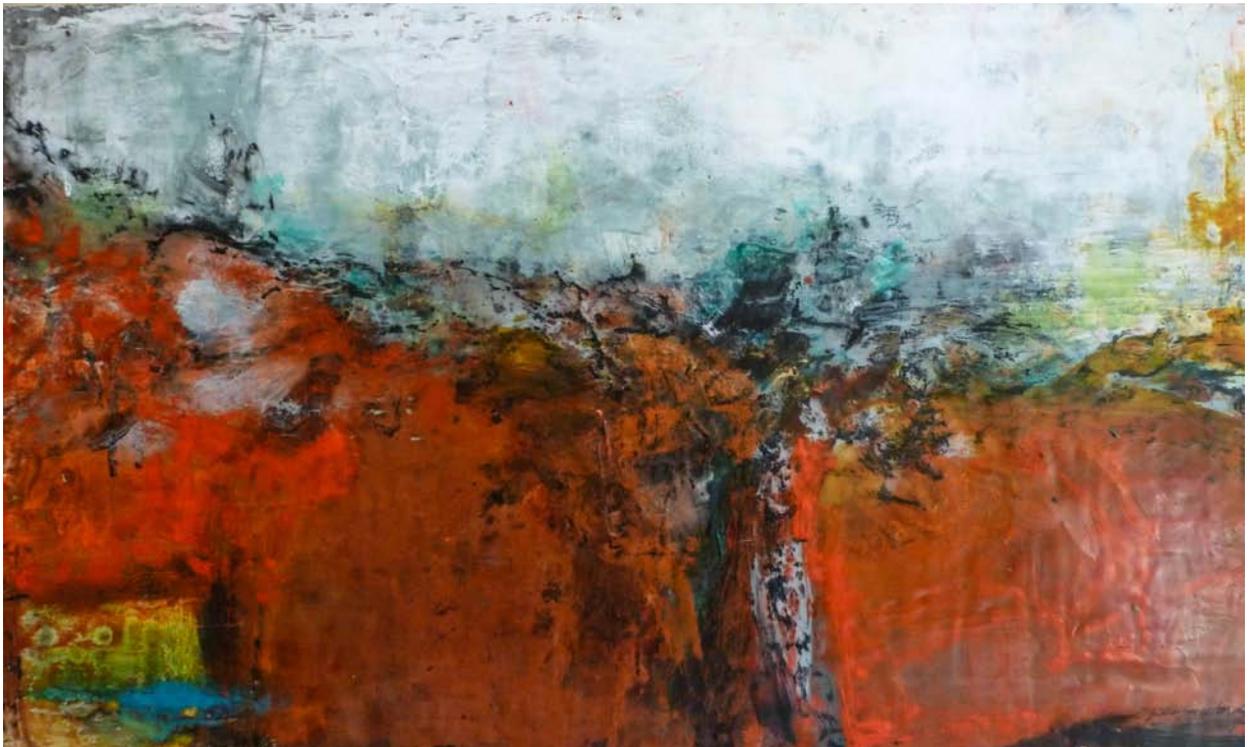


Studio, 2012

Biographical Statement

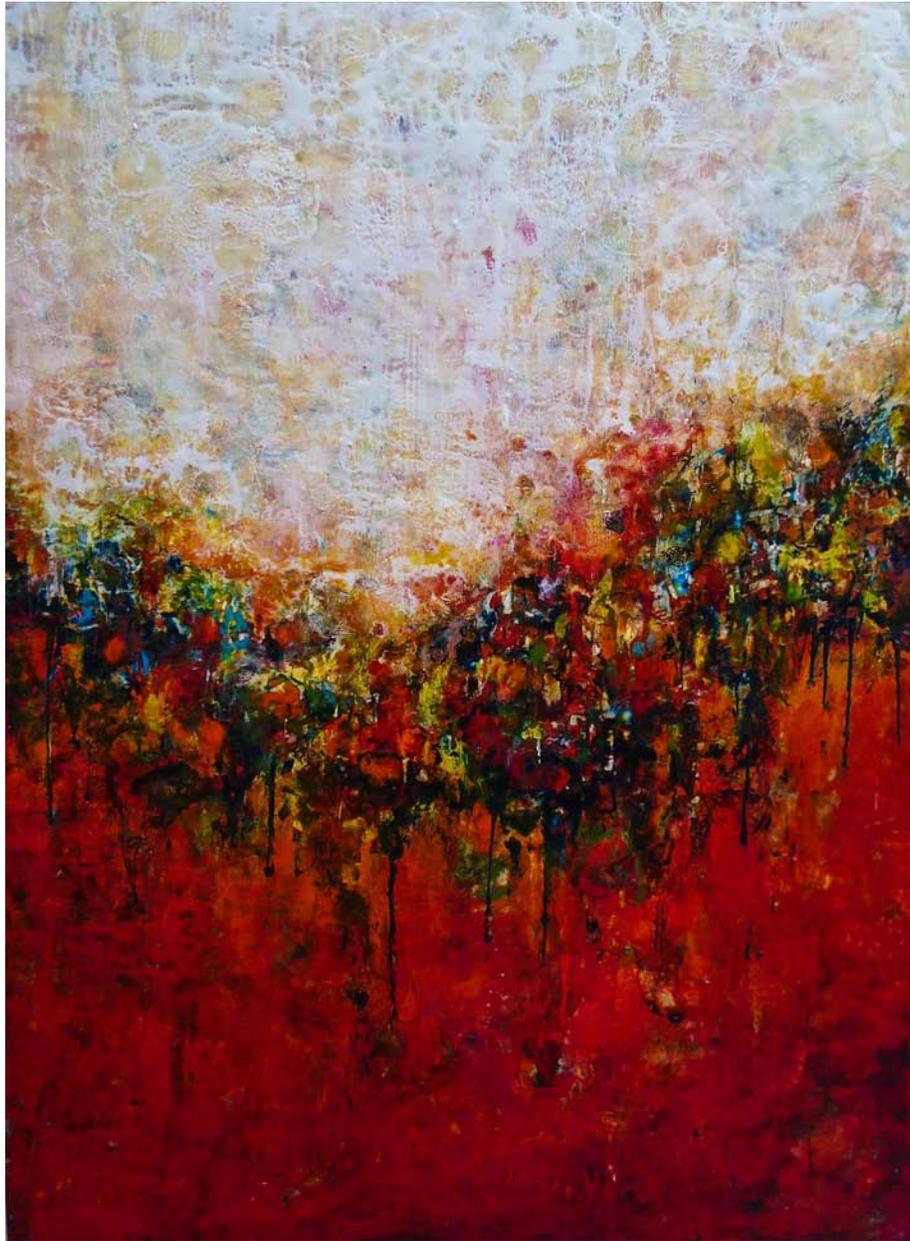
Paul Rinaldi received his MFA degree in Painting & Drawing from the City University of New York, Brooklyn College, where he studied with Philip Pearlstein, Allen D'Arcangelo, and Lee Bontecou. From 1991 through 1998 he lived in Egypt and taught painting & drawing at the American University in Cairo. His artwork has been shown in solo and group exhibitions around the United States, and overseas, and is represented in private and corporate collections across the United States. Rinaldi shows his work at Perimeter Gallery in Chicago, and Circa Gallery in Minneapolis. In 1988, he received the Silvermine Guild Prize for Painting in the *Art of the Northeast USA* exhibition juried by Linda Shearer, Curator of Contemporary Art at New York's Museum of Modern Art. Rinaldi is a Professor of Art and Coordinator of the Fine Arts program at Prairie State College.

More work can be viewed at www.paulrinaldi.net



EZSHWAN WINDING

My Love Affair with Encaustic



Unstoppable Movement, encaustic on cradled board, 47 x 36 inches, 2011

Image details, previous page:

With Arms Open Wide #4, encaustic on cradled board, 24 x 39 inches, 2012

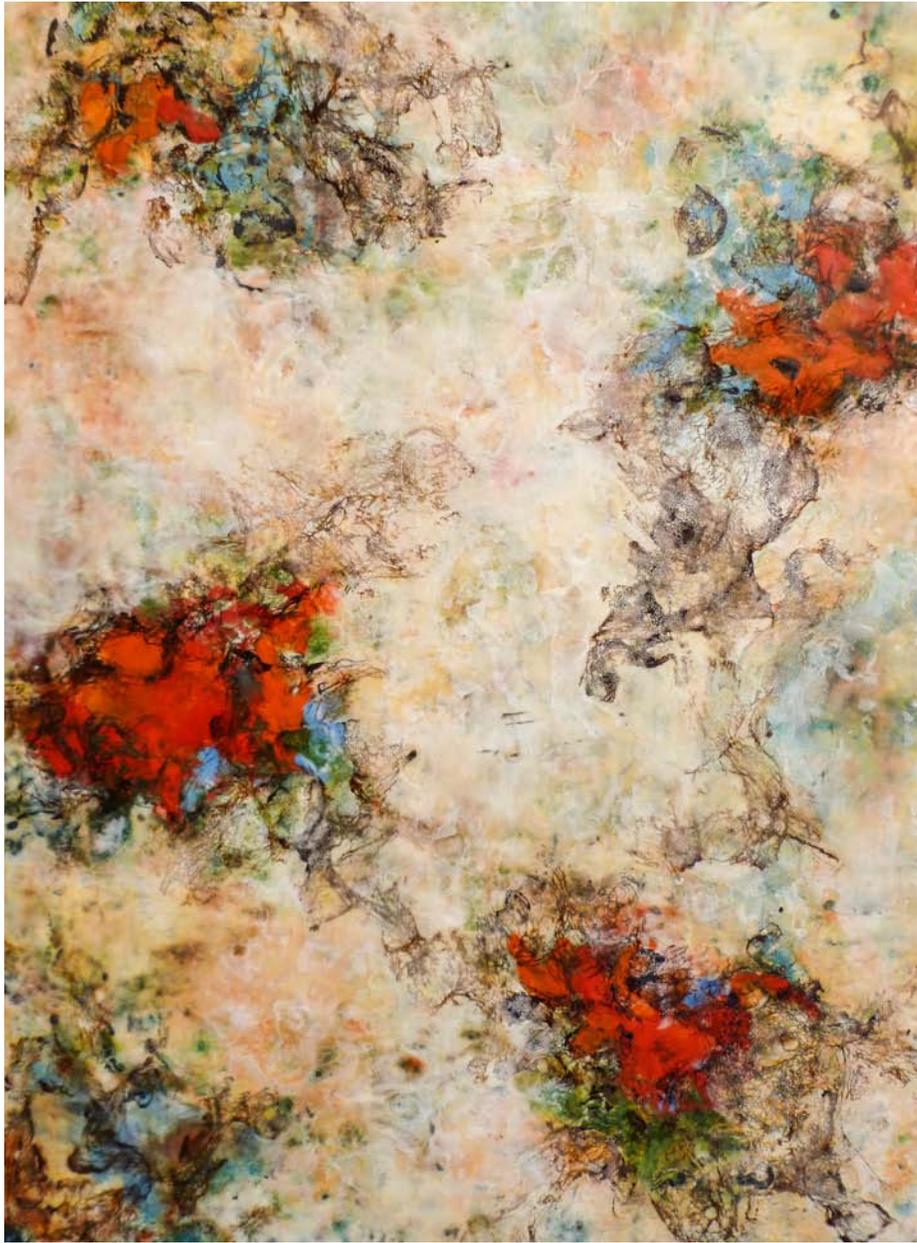
I am a painter. I paint with encaustic. I love color, form, drawing, texture, translucency, and luminosity — all qualities that keep me excited about working in encaustic.

I fell in love with the technique when I saw it in a gallery in Portland, Oregon 14 years ago. The surfaces of the abstract paintings were like nothing I had ever seen. I left that gallery thinking, “I must find out how to do that.” There was little technical information about encaustic available at that time. I went to a Barnes and Noble bookstore searching the shelves looking for information on encaustic. I realized later that the technical information that I found was wrong. It was the formula for cold wax, lots of stuff that should never be heated. I made mistakes, even using acrylic gesso on the supports and then having whole paintings slide off the surfaces when I returned to my Oregon studio on a sunny day.

Now we are inundated with encaustic info, some of it illuminating and beneficial, and some of it just wrong. I shudder at some of the “how to” encaustic videos I have seen. Anyone can post a YouTube video, or an online class after taking a workshop and become an instant teacher, but some of these people are not making archival work or using true encaustic. There are excellent books and videos available by experienced artists that are informative and professional.

I received my degree in painting many years ago but continued studying. I wanted to expand my artistic experience as much as possible. I’ve worked with oil, acrylic, mono printing, engraving, woodcuts, etching, and mixed media. My sculpture experiences include; welded steel, clay, plaster, stone, bronze and wood. Now encaustic allows me to use almost all my experience in one technique.

I have been a working artist for over 50 years. Right out of school I started working in the art departments of 2 publishing companies; I have owned and directed 2 art galleries, one in Scottsdale AZ and the other in Ashland OR , and have exhibited my work internationally. My work is in both private and corporate collections. I consider myself a classical artist who now is painting in encaustic. Because of my traditional training, (I always drew, but in art school I improved my abilities), I move from encaustic figurative painting to abstract and back again. Both take me on journeys of discovery about the medium and myself.



Rhythm and Flow, encaustic on cradled board, 32 x 24 inches, 2010



The Accordion Player, encaustic on cradled board, 24 x 39 inches, 2011

I meet people on the street and am often greeted by, “You’re Ezshwan the encaustic artist!” I smile and avoid explaining that I can do more than paint in encaustic; however I am also flattered that I have made a name for myself with my exhibitions and classes.



Just Me, encaustic on cradled board, 16 x 25.5 inches, 2012

There are times that I think I should leave painting with encaustic and go back to oil, and/or acrylic, but after finishing a recent commissioned oil portrait, I was happy to get back to the adventure of developing something new in

encaustic. The possibilities of an unexpected experience keep me fascinated. I left painting in oils because my paintings were becoming increasingly detailed and I wanted to create more spontaneous work. I like even my figurative work in encaustic to have a painterly, loose look and achieving that that took me a while to figure out. The abstract takes me on its own adventure.



With Arms Wide Open #6, encaustic on cradled board, 24 x 24 inches, 2012

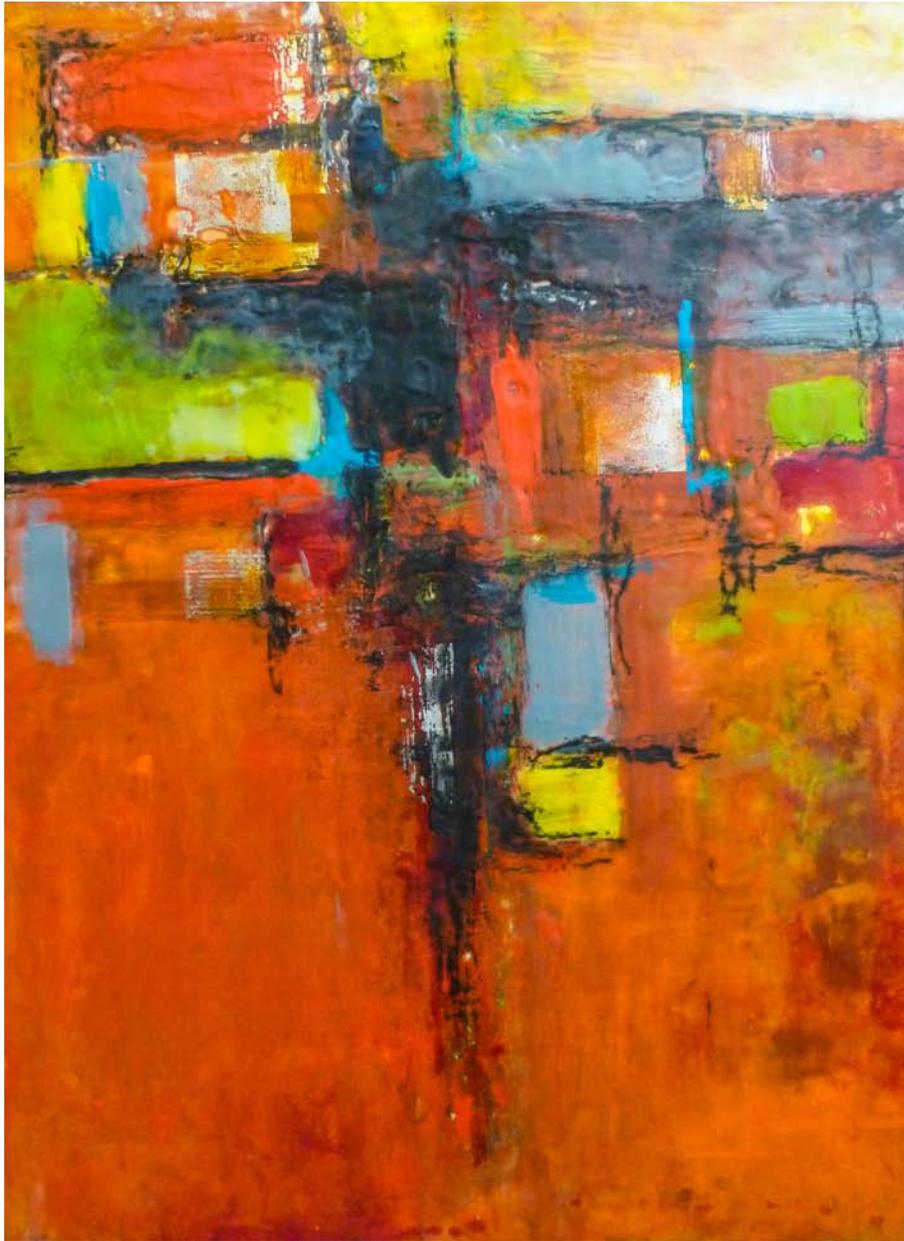
Students ask me to teach them to paint figuratively, and I used to reply, “Can you paint the figure in other mediums? If not don’t try it in encaustic.” I have revised that opinion and created a step-by-step book that can easily be handled in the studio. I show everything from tinting the support, laying out the palette, tools, how to fuse without losing the image, and all the little details that I have learned to use in portraiture.

My book, *Painting Portraits in Encaustic*, is available for purchase.

Click [here](#) for more information.



The workshops that I have taught for the last 9 years have given me the opportunity to meet hundreds of wonderful, creative and enthusiastic people. When I teach, I share my expertise, unique style, and then I encourage students to take the technique and make it reflect who they are, and discover what beauty and excitement can be found working in encaustic.



With Arms Wide Open #5, encaustic on board, 24 x 32 inches, 2012

I am proud that everyone that finished one of my classes has made work that carries their own distinctive voice. Take a look at some of the work from my students on [my blog](#).

Several years ago I held the first, and so far only, all encaustic exhibition in San Miguel de Allende, Mexico. I asked 26 of my students who were available to bring 3 or 4 pieces of their work for a month long show. The show was a great success and proved that each artist worked differently. Everyone expressed his or her individuality, even those learning the technique from the same teacher (me). You can see the video of the show :



A few years ago Judy Wise, another teacher, took an advanced encaustic workshop from me and suggested that I create online classes to share my personal encaustic techniques with a wider audience. I had been teaching both introductory and advanced encaustic classes for years and always enjoyed the personal connection with others, but I realized that so much time was devoted to teaching that it kept me from creating new series that excited me. I made some small, decorative works, some on paper for my gallery, but they weren't soul satisfying. For a couple of years, I gave the online classes some fleeting consideration, hesitated because of all the time and technicalities involved.

After one of my advanced workshops this year, I realized that I had given a 2-hour demo. Although there were no complaints from the participants, I knew that that was too much information given all at once. It was starting to overwhelm me. After 13 years of working in encaustic, I know an inordinate amount of techniques and I needed to break them down into separate classes.

I began questioning why I should add my online classes to all the others that were available. My answer to myself was, "because I work and teach differently and have some personal techniques that are unique, I can share my information to help others to life their encaustic paintings to a higher, more advanced level, going beyond just making a pretty surface, or copying what someone else has done." I encourage students to learn the techniques, experiment and then make the medium their own, using their voices, not a copy of my work.

I began questioning why I should add my online classes to all the others that were available. My answer to myself was, “because I work and teach differently and have some personal techniques that are unique, I can share my information to help others to life their encaustic paintings to a higher, more advanced level, going beyond just making a pretty surface, or copying what someone else has done.” I encourage students to learn the techniques, experiment and then make the medium their own, using their voices, not a copy of my work.



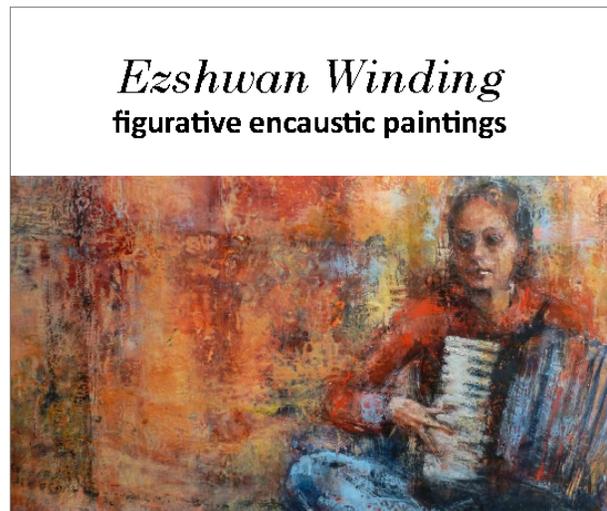
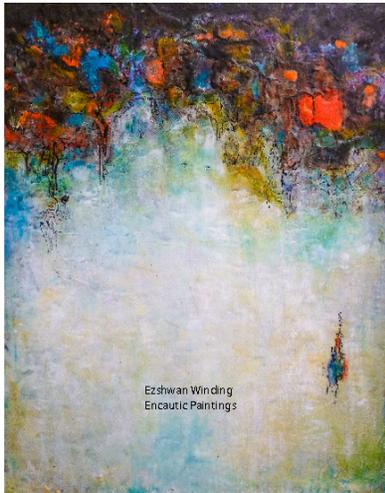
Structure and Growth, encaustic on board, 32 x 40 inches, 2011

Finally, I made the decision to create the videos. I researched for months on hosting services, prices and what demos to include.

The lengthy process of creating the online videos started in May, 2013 and I posted them at the end of August.

I demo 11 different techniques, including free videos introducing you to San Miguel, and my studio setup. The [videos](#) can be downloaded and viewed at your convenience. There are over 5 ½ hours of demo videos and I offer a Skype consultation if there are questions.

More books on Blurb – one, images of my abstract encaustic paintings and the other is figurative painting in encaustic. They are both available for sale.



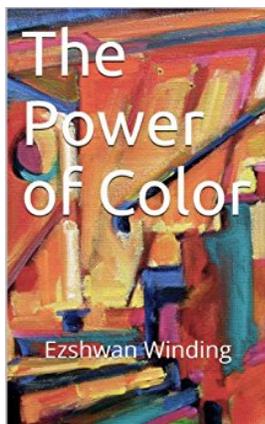
[Encaustic Paintings, Creating with Hot Wax and Resin](#)

[Figurative Encaustic Paintings, Creating with Hot Wax and Resin](#)

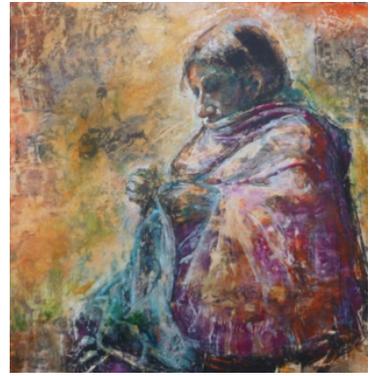
My [online magazines](#) show my most [recent encaustic work](#) and the latest [workshops](#).

If that isn't enough; I have 2 digital books available on Amazon. One is my memoir,

[Fireworks at Dawn, It is Never Too Late to Live Your Dream](#)



And, [The Power of Color](#)



Sewing encaustic on board, 24 x 24 inches, 2012

Art Education

U.C.L.A. 1976 ---- Printmaking

Barett College, 1968 ----Painting, Art History

Contemporary Art Workshop, Chicago, 1968 -----Sculpture: Welded Steel, Clay

Art Institute of Chicago, 1966-----Sculpture: Wood and Stone

American Academy of Art,Chicago, 1952---- Illustration

University of Illinois, 1952 -1955---- Painting and Advertising Design

Review by Cynthia Hamilton

Ezshwan Winding is a recognized artist in San Miguel, working in encaustic and teaching her popular workshops for the last nine years.

Working as an art dealer in San Francisco, I'm quite familiar with the ancient medium of encaustic; however, too often I find contemporary artists working in this technique to be stuck in patterns, literally. I understand it's challenging and time-consuming, which perhaps is why the surface it creates is frequently discussed, but after spending time with Ezshwan Winding's recent paintings I found myself wanting to meld into the visual stories she creates.

She clearly has mastered this medium and her art evokes a sensuality and vigor that is not only inspiring but uniquely transcendent. The movement, color and balance she creates encouraged me to look deeper and respond. Like a great conversation, I didn't want the exchange to end. And how wonderful that encaustic responds and glows with touch! You can learn more about this tactile medium with her online video classes.



PLEASE CONTINUE TO OUR ADVERTISING SECTION

Janet Amundson-Splidsboel



www.janet-janetsartstudio.blogspot.

Skillfully Made & Creatively Driven

Since 1988

Encaustic Paints | Pigment Sticks® | Workshops

R&F

HANDMADE
PAINTS

rfpaints.com
1-800-206-8088



MOUNTAINS OF COLOR, 11 X 14 Inches

LOIS V. SMITH

www.loisvsmithart.com

ellen koment
encaustic workshops

Santa Fe, New Mexico
Malaga, Spain

www.nmencausticworkshops.com
www.encausticspain.blogspot.com
airstudio@copper.net



Advertise in Encaustic Arts Magazine

We offer competitive rates as well as a special discounted rate for artists and not-for-profit arts organizations.

For more information and rates
contact us at:

karigorden@yahoo.com

Enkaustikos[®] **WAX SNAPS[®]** ENCAUSTIC WAX PAINT

40ml Snap off Shape | Finest Ingredients | Professionally Milled | 88 Lightfast Colors

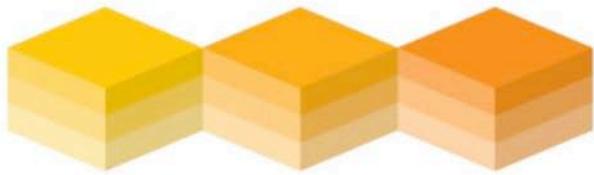


The Hot Brush Attachments are handcrafted with solid brass filaments and brass ferrules.

Our Hot Brushes and Pen Points allow you to create and maintain detail because they fuse layers as you paint.



800.836.8940 | info@encausticpaints.com
Visit Encausticpaints.com to locate a dealer near you.



wax works west

Encaustic Supplies and Workshops on the Central Coast of California

For more information visit www.waxworkswest.com



In addition to Wax Works workshops, we have a great lineup of **GUEST TEACHERS** in 2014:

Encaustic Printmaking with **David A. Clark**, 2/15-2/16
Excavating Encaustic with **Laura Moriarty**, 2/22-2/23
Precision, Layering & Clarity with **Lisa Kairos**, 3/15-3/17
Going Deep with **Cathy Valentine**, 3/22-3/23
Beyond the Brush with **Fanne Fernow**, 7/26-7/27
Off the Wall with **Miles Conrad**, 8/9
Moving the Work Forward with **Miles Conrad**, 8/10
Making Faces with **Charile Levin**, 9/20-9/21
Perplexiglass with **Charlie Levin**, 9/27-9/28

TRISTINA DIETZ-ELMES

ENCAUSTIC WAX AND MIXED-MEDIA ARTIST AND TEACHER

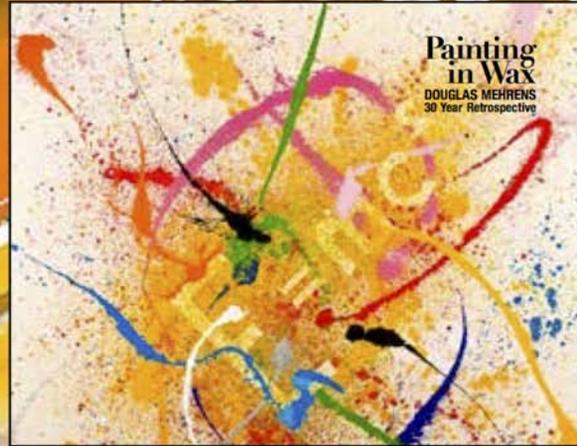


MULTIMEDIAMAVENART.COM

Pushing the Boundaries of Encaustic Art

**Painting in Wax
30 Year Retrospective
Douglas Mehrens**

**Order now to get your own
signed edition for
just \$45.00
(plus shipping)**



**Hard Cover Coffee Table Book
12" x 9.5" 112 pages with 96 high-fidelity color plates**

To order now or for more info click

www.artguildpress.com/books/painting-in-wax/

Low-Cost, Highly Efficient Encaustic Palette Ventilation

- Vent-A-Fume bench-mounted ventilators remove and ventilate harmful fumes, excess heat, and odors from your studio
- Easy to assemble and install on workbenches and tabletops
- Canopy-hood design is OSHA-compliant
- Low-cost unit with outstanding operating efficiency
- Available in 3 standard models with circular hoods - square and rectangular models also available

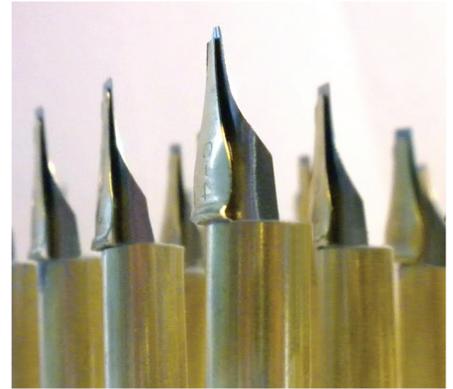
Download free literature and a price list
www.ventafume.com/content/pages/encaustic

3 Year Warranty



Vent-A-Fume™

Buffalo, NY • Toll-Free: 877-876-8368



(800) 836-8940

Patti Allen Akesson



2 Day Encaustic Workshops

Classes offered are held in a private studio in Sherman Oaks, CA, in the San Fernando Valley.

Participants in classes are able to enjoy a natural tranquil environment conducive to a non-stressful learning experience.

All offered classes require no previous art instruction as classes are structured to accommodate both **inexperienced as well as seasoned artists**. Classes are limited to four students to ensure individual attention. All classes cover basics and all materials are included in the price. (\$295.00 + \$25 material fee).

For further information and schedule, please contact Patti at fauxma@yahoo.com

www.akessonart.com



BEES AND WASPS IN DETAIL

The photos of native bees and wasps taken at the U.S. Geological Survey Bee Inventory and Monitoring Lab are used for scientific purposes, but they are created with an eye for artistry.

"I tell the interns and techs that when they are taking these pictures, they are artists," lab chief Sam Droege said via email.

Droege's team at the lab develops survey techniques, runs statistics, and creates monitoring programs to determine whether bee populations are declining. "There are likely species of bee much more threatened than honeybees. For most species we really don't have any idea what the population status is, but for the relatively well studied bumblebees, we know that some species have crashed to the degree that we can no longer find them and may now be extinct," Droege said.

To read the complete article, and see more amazing pictures, go to:

http://www.slate.com/blogs/ behold/2013/09/24/the_us_geological_survey_bee_inventory_and_monitoring_lab_photograph_native.html

You can also find out more about what is happening with bee populations, and the latest research on colony collapse disorder by following Todd Woody on Twitter, [@ToddWoody@greenwombat](https://twitter.com/ToddWoody), and reading his articles for quartz.com

<http://qz.com/133155/why-the-worlds-bees-are-dying-theyre-stressed-out/>

<http://qz.com/107970/scientists-discover-whats-killing-the-bees-and-its-worse-than-you-thought/>



eA Magazine - Winter 2013