

Meet the instructor, Regina B Quinn:



Subject matter:

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

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

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

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

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

Process and media:

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

I haven’t looked back.

Gelatin monoprinting appeals to my aesthetic sensibilities as it incorporates natural and water-based elements in a delightfully organic and readily accessible printing process. Prior to encaustic painting, I spent several years creating cut-paper collages. I now incorporate cut-paper techniques in the gelatin monoprint making process.

I typically submerge my prints in encaustic medium which deepens colors, enhances contrast and creates a surface that is well-suited to the addition of oils and beeswax. Whether with or without encaustics, I find this form of printmaking most well-suited to creating works based on my observations of the natural world.