

# **LAYERS of MEANING**

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**July 7 - August 1, 2021**

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**International Encaustic  
Exhibition Catalogue**

## EXHIBITING ARTISTS

Shafagh Azhandeh | Toronto, ON, Canada

Carrie Baxter | Noblesville, IN, USA

Anastessia Bettas | Toronto, ON, Canada

Andrea Bird | Moorefield, ON, Canada

Lisa Blome | Göttingen, Niedersachsen, Germany

Sara Andrea Borghi | Toronto, ON, Canada

Regina Bos | Shelby, North Carolina, USA

Jane Bowen | Elora, ON, Canada

David Brown | Toronto, ON, Canada

Claire Cameron | Ottawa, ON, Canada

Christine Chin-Fook | Markham, ON, Canada

Jane Cousens | Toronto, ON, Canada

Evelyn Davis-Walker | Hahira, GA, USA

Pat DeLuca | Rochester, NY, USA

Sharon Dembo | Toronto, ON, Canada

Ulla Djelweh | Toronto, ON, Canada

Mary Dufour | London, ON, Canada

Shauna Earle | Meaford, ON, Canada

Connie Ehindero | Rochester, NY USA

Jeanne Fashempour | Medina, Ohio, USA

Gretchen Forrest | Stevenson Ranch, CA, USA

Sharron Corrigan Forrest | Toronto, ON, Canada

Marijke Gilchrist | Braddon ACT Australia

Lisa-Beth Glassman | Murray Harbour, PEI, Canada

Teresa (Terry) Gregg | Fergus, ON, Canada

AJ Grossman | Fort Lauderdale, Florida, USA

Angela Hansen | Lake Country, BC, Canada

Brenda Hartill | Rye, East Sussex, UK

Jon Hunt | Manhattan, Kansas, USA

Debra Jackson-Jones | Niagara Fall, ON, Canada

Amanda Jolley | Kansas City, Missouri, USA

Gunilla Karlson | Richmond, Surrey, UK

Supria Karmakar | Elora, ON, Canada

Megan Kelly | Geneva, IL, USA

Christine Kelsey | Annapolis, Maryland, USA

Neala E Kerridwen | London, ON, Canada

Rita Klachkin | Livingston, NJ, USA

Fiona Knight | Footscray, VIC, Australia

Anna Koot | St. Marys, ON, Canada

Jessica Koster | Ottawa, ON, Canada

Amelia Kraemer | Owen Sound, ON, Canada

Sandra Laurin | Toronto, ON, Canada

## EXHIBITING ARTISTS

Candace Law | Berkley, MI, USA

Patricia Leeds | San Rafael, California, USA

Pamela Letona | La Sabana, Cortes, Honduras

Doris Lovadina-Lee | Toronto, ON, Canada

Leah Macdonald | Philadelphia, PA, USA

Elle MacLaren | Santa Fe, New Mexico, USA

Magdalene.blu Marais | Johannesburg, Gauteng, South Africa

Ruth Maude | Toronto, ON, Canada

Roxane Mayeur | Milwaukee, Wisconsin, USA

Claudia Menecola | Toronto, ON, Canada

Sandy Middleton | St. Catharines, ON, Canada

Michael Mirabito | Forty Fort, PA, USA

Pria Muzumdar | Toronto, ON, Canada

Buff Neretin | Portland, OR, USA

Louise Noël | Montréal, QC, Canada

Charlotte Pearce | Eugene, Oregon, USA

Amanda Pierce | Gatineau, QC, Canada

Vanessa Powell | Wasilla, Alaska, USA

Dominique Prévost | Oakville, ON, Canada

Liz Rae Dalton | Kingston, ON, Canada

Sandra Reiner | Uxbridge ON Canada

Claudia Rocha | Sao Luís, MA, Brasil

Richard Rolfe | Portland, OR, USA

Ava Roth | Toronto, ON, Canada

Suzanne Rubenstein | Palo Alto, CA, USA

Olga Sanchez | Aguascalientes, Mexico

Janet Sandø | Horten, Vestfold, Norway

Amanta Scott | Toronto, ON, Canada

Kari Serrao | Toronto, ON, Canada

Adrienne Silversmith | Newburyport, MA, USA

Linda Sirow | East Hampton, New York, USA

Tanya Sobczak | Hollenfels, Luxembourg

Bahar Soltani | Toronto, ON, Canada

Melissa Stephens | Walnut Creek, CA, USA

Kristy Swanson | Woodinville, WA, USA

Athena Petra Tasiopoulos | Barre, VT, USA

Helen Tran | Mississauga, ON, Canada

Kim Vagt | Valley Springs, CA USA

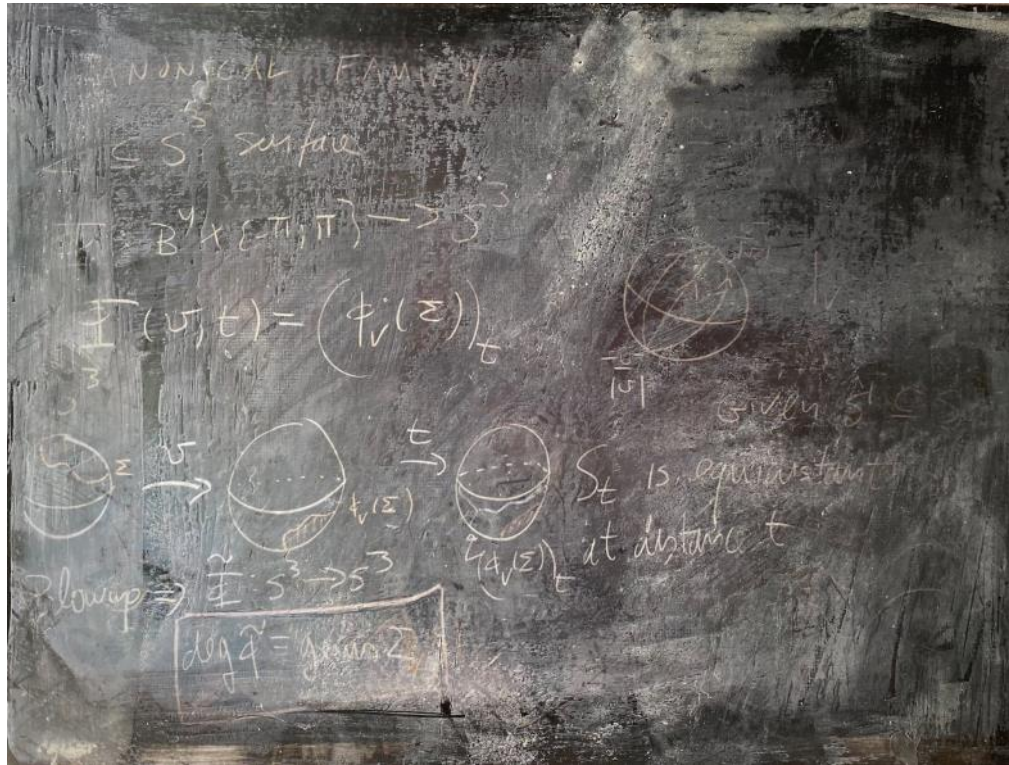
Peg Wells | Wilsonville, Oregon, USA

Linda Wiebe | Goderich, ON, Canada

Ross Williams | Toronto, ON, Canada

Natalia Zhukova | Moscow, Russia





Shafagh Azhandeh

*Black board*

Mixed media, print, hot wax

Artwork: 11 x 14 inches

## Artist Statement

Growing up as a young girl, I utterly was fascinated by how light danced around objects and defined stories on their behalf. Long or waning shadows always allowed me to come up with my own narratives that I could carry for days, constantly editing them and renewing my interpretations.

The rich history in my heritage with sophisticated architecture, literature and poetry always left me wandering in the world of discovering and characterization of light. In ancient Iran, the pristine fires in Zoroastrian culture were kept lit to spread benevolence on earth and keep the morality of good deeds illuminated.

The dancing rays and shadows of light in underground canals, water mains, fire temples, light wells, and high ceiling bathhouses were always meant to represent the divine power of sun in a practical roadmap to carry with the requirements of daily life.





## Artist Statement

This work is an expression of my feeling of place. The piece is constructed of many layers, which reflects a sense of heaviness from all of the events surrounding the worldwide pandemic and the repercussions that we continue to struggle through. During the past two years, the immense feeling of isolation has enveloped our daily lives, and this piece represents my feelings of separation from a community that seems so far away.

Carrie Baxter

*View from a Distance, a Social Distance - HL45*

Encaustic

Artwork: 20 x 24 inches



Anastessia Bettas

*Sky's the Limit*

Encaustic on wood panel

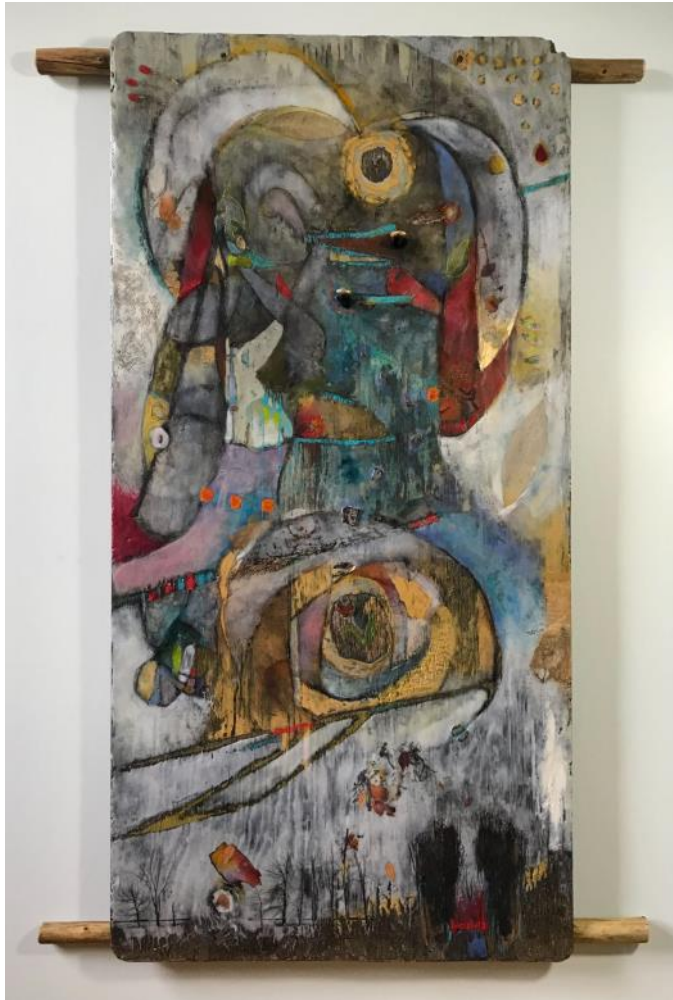
Artwork: 24 x 24 inches

## Artist Statement

My work is a personal interpretation of abstract landscapes based on my passion for geography, travel and architecture. I use cartography style imagery and grids to evoke images of maps, satellite views and architectural structures. I'd like to create a dialogue about sprawl, migration and our encroachment into nature and space. My latest work is based on my emotional response during this past year and speaks to new beginnings, migration from urban to rural settings, regeneration and hope.

My intention is to engage an emotional connection or memory for the viewer to a place they have been or want to go. I use numerous encaustic layers with initiative mark marking and incised techniques, scraping back and repainting until the desired patterns and depth are created.





Andrea Bird

*Carry onward, like a songbird*

Encaustic mixed media

Artwork: 60 x 40 inches

## Artist Statement

These two paintings responded to a terminal cancer diagnosis. Painting allows me to find/ make meaning, and from there, to heal what is untended within. Not curing, healing – delving into layers of resistance and finding a place of surrender, of ‘being with.’

“Carry onward, like some songbird’ was made from a tabletop that’s been in my family for over 50 years – so many conversations. I danced on wax with charcoal feet to a song by Kevin Morby, Beautiful Strangers. The title came from the lyrics. It’s made to resemble a palette that would carry a body after death and is an exploration of this dying time during covid.





Andrea Bird

*This is Love*

Encaustic mixed media

Artwork: 60 x 60 inches

## Artist Statement

These two paintings responded to a terminal cancer diagnosis. Painting allows me to find/ make meaning, and from there, to heal what is untended within. Not curing, healing – delving into layers of resistance and finding a place of surrender, of ‘being with.’

‘This is love.’ incorporates a photo of my grandfathers, and explores what impending death brings, including the learning from two guided psilocybin mushroom experiences that helped me find my way.



Lisa Blome

*Perspectives*

Encaustic on wood in a wooden frame

Artwork: 99 x 58 inches

### Artist Statement

A photo was fixed on a wooden plate and then covered with several layers of wax. Material was carefully removed again in individual layers and the resulting cavities were filled with color pigments bound in wax in order to create an impression of transparency and three-dimensionality.





Sara Andrea Borghi

*The City Comes Back To Life*

Hot Wax

Artwork: 11 x 14 inches

## Artist Statement

With “The City Comes To Life” I wanted to capture the joy of life after a long period of isolation in Toronto. The city opens again and the streets are crowded with people. It’s summer, patios are open and I could now hear music walking on King Street West illuminated by bright lights.

I brushed and engraved Hot Wax on a wood panel. The process was very quick due to the fast drying of the colours. I started using a photo, to create a structural base for my painting, but I let spontaneity take over and develop the base into its true art form.





## Artist Statement

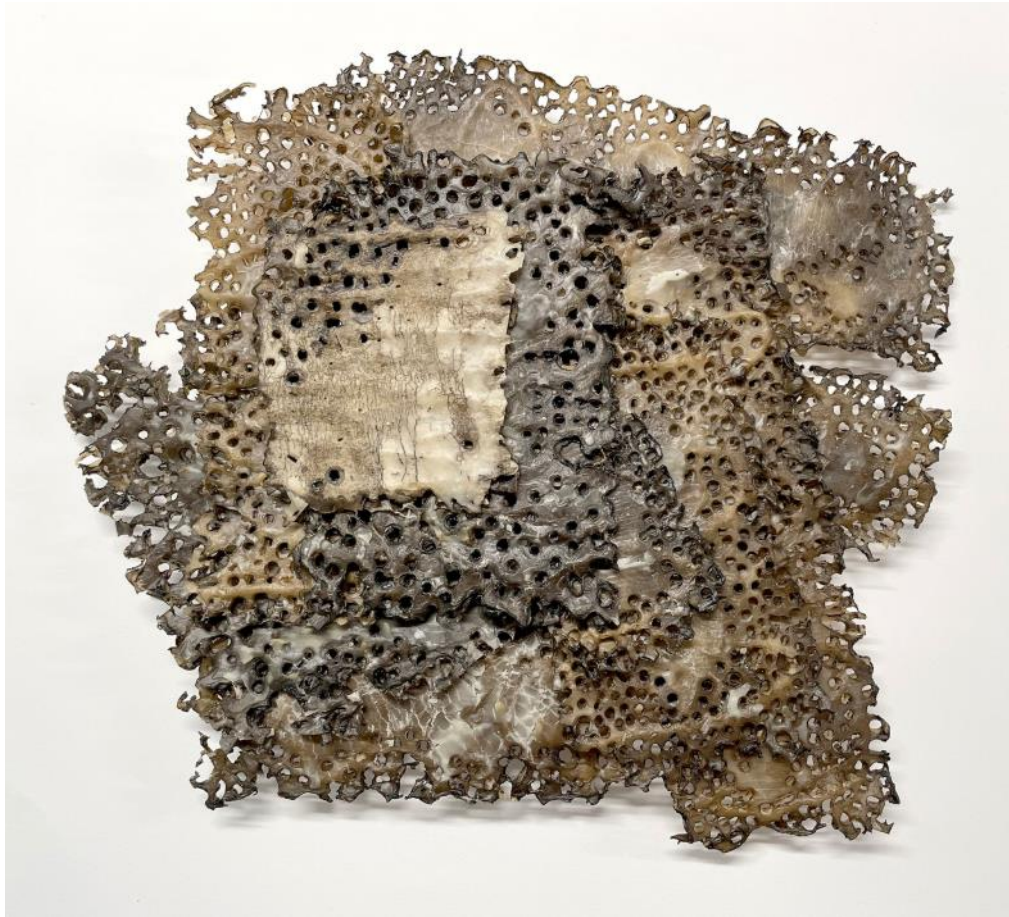
Opal is a vessel where I attempted to reconstitute the elements of encaustic nature; Beeswax, tree resin, pigment and fire, while birthing something more. I imagined this bowl might be something one might find in a forest, in a dream.

Regina Bos

*Opal*

Encaustic Wax

Artwork: 3.5 x 5 inches



## Artist Statement

Welcome Home, is an investigation/journey into the construction and deconstruction of layers and appearances. The constant growing, building, deconstructing, reconstructing of ourselves, our relationships, our world. We are left with a repeating song-like labyrinth.

Regina Bos

*Welcome Home*

Encaustic Wax Mixed Media

Artwork: 17 x 14 inches



Jane Bowen

*Movement of the Ether*

Encaustic on birch ply, magnets, steel

Artwork: 23 1/2 x 38 inches

## Artist Statement

Movement of the Ether is a landscape piece inspired by a photograph I took of the Cherhill chalk horse in Wiltshire England, in 1986.

The photograph has always struck me as a landmark within my memory. Memories like these can transport us to the familiar, and feel deeply rooted in the psyche.

The piece is designed to allow for the rearrangement of the subtle variations of greens and blues which might replicate how the changing light throughout the day creates a feeling of movement. This movement is particularly evident in the sky... constellations... ether.





## Artist Statement

By folding the one-of-a-kind handmade prints into these rhythmical and repetitive sculptures David is able to animate and add a new dimension to flat Encaustic Monotypes. The undulating angles and geometric forms twist and bend the printed patterns while moving the viewer's eye back and forth, up and down, in and out.

David Brown

*Untitled*

Encaustic Monotype with Tessellation Fold, Unframed

Artwork: 18 x 12 inches



## Artist Statement

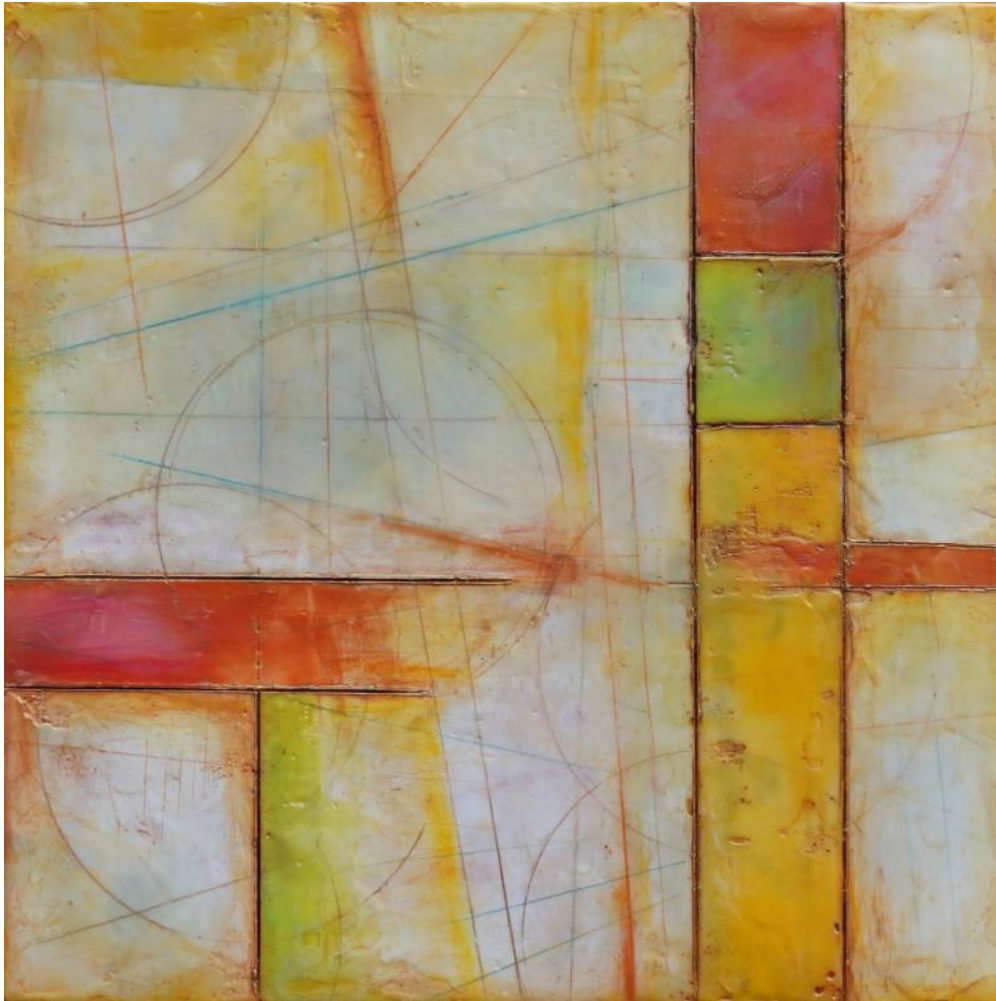
The pandemic had a significant effect on mental health. This work speaks to the deep dark space when you consider the virus circling the globe with no mercy, killing millions. Levels of sadness come with ups and downs of case counts and closures. At times, only a thin layer of hope and happiness provided relief and lightness. The work is encaustic and ceramic on wood.

Claire Cameron

*Covid Blues*

Encaustic and ceramic on wood.

Artwork: 10 x 13 inches



Christine Chin-Fook

*Breaking Rules*

Encaustic Mixed Media

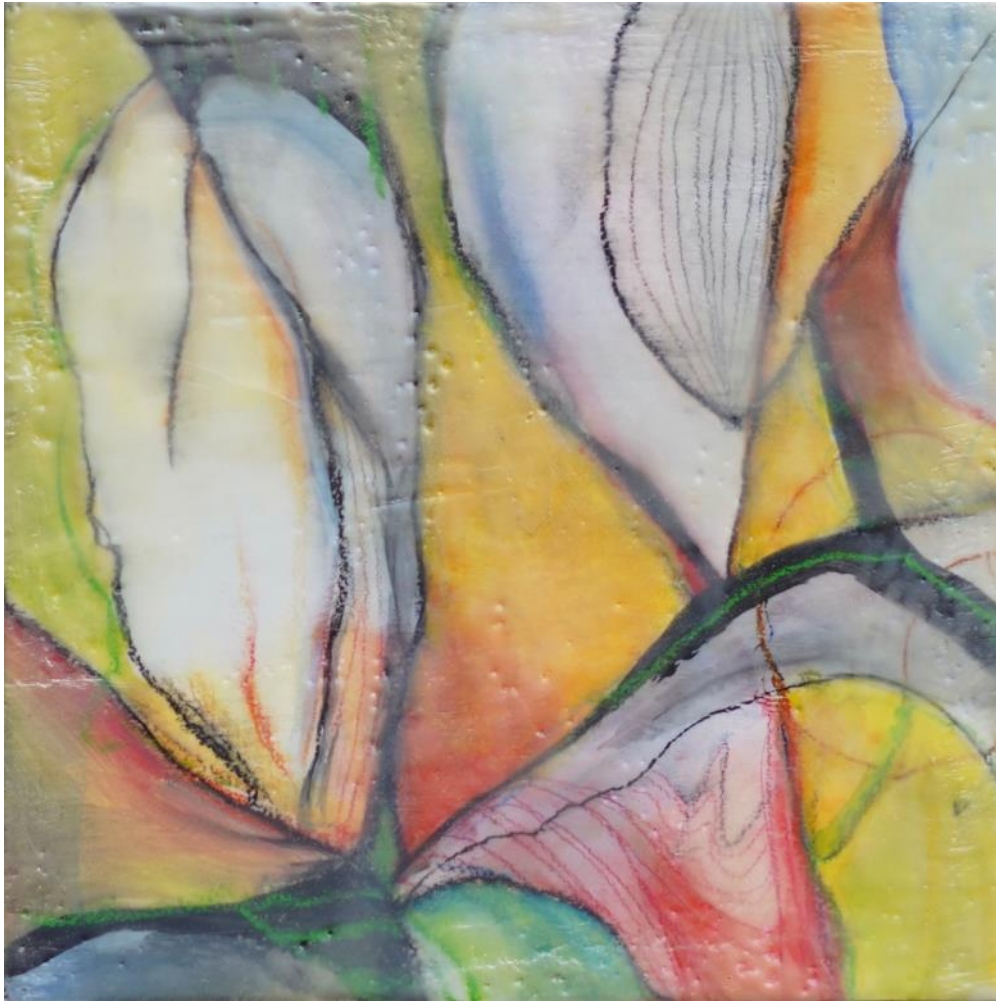
Artwork: 12 x 12 inches

## Artist Statement

Inspired by self-discovery and personal life experiences, I paint intuitively and with an open mind when I build layers upon layers of paint in my encaustic works.

Layers of abstract expressions with colour, line, form, shape, and mark-making are enhanced by revealing underneath layers and building up new layers to create depth and mystery. I love how I can be free while I am making my art and can carry on conversations with myself during the creative process.





Christine Chin-Fook

*Snowdrops*

Encaustic Mixed Media

Artwork: 8 x 8 inches

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Layers of abstract expressions with colour, line, form, shape, and mark-making are enhanced by revealing underneath layers and building up new layers to create depth and mystery. I love how I can be free while I am making my art and can carry on conversations with myself during the creative process.



Jane Cousens

*This Time*

Encaustic Mixed Media

Artwork: 13 x 9 inches

## Artist Statement

“This Time” is part of a series of Encaustic Mixed Media prints on Japanese paper. Time has taken on a new sensibility under COVID, simultaneously shifting us into a static lockdown that blurs days and months together, and radically propelling the entire world into fast forward. Somehow stepping through these times requires us to acknowledge our vulnerability and walk with a new sense of awareness.



## Artist Statement

How much is enough? That's the big question this small book considers. It's a portable artwork for use as a reference when you are trying to get perspective and find answers. It includes a conventional definition in the inside cover.

Jane Cousens

### *Enough*

Mixed Media Encaustic Monoprint, silk screen, washi tape all pencil & collage

Artwork: 3 x 3 inches





## Artist Statement

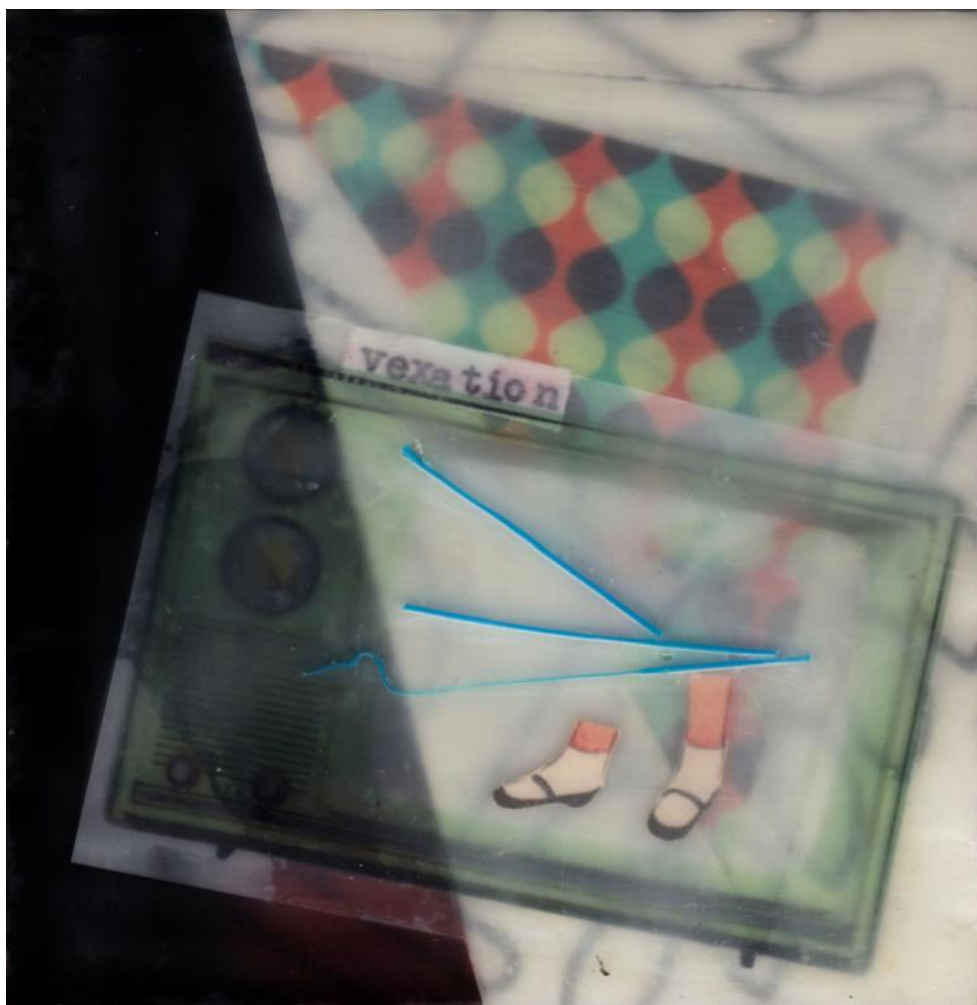
My piece is part of a larger 40-piece college series. 20/20 (MEND) represents the repetition of everyday domesticity and the emotional and physical burden faced during an extraordinarily difficult year. The forty 6"x 6" encaustic collages express the relatability and the sheer weight felt through the multitude of the mundane, isolated activities unwillingly forced upon us. Seeing from different vantage points, near and especially far, can help heal fractured relationships.

Evelyn Davis-Walker

*Cleft: split, divided, or partially divided into two*

Mixed media encaustic collage on panel

Artwork: 4 x 4 inches



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Evelyn Davis-Walker

*Vexation: the state of being frustrated or worried*

Mixed media encaustic collage on panel

Artwork: 4 x 4 inches



Pat DeLuca

*What Lies Beneath*

Collage

Artwork: 6 x 6 inches

## Artist Statement

This little painting (6x6) is from a series called, "Into the Blue" I did for an exhibition at The Little Theatre in Rochester, NY. It's based on a trip I took to the island of Vava'u, Tonga. After two weeks living literally, on the water, I began to understand so much more of what was under the foaming tide. When I got back I couldn't see anything but blue and the graceful shapes of clouds and creatures floating in it and above it. And nothing but encaustic could tell that story.





## Artist Statement

My work with encaustic monotype printing is constantly evolving. My themes are often associated with movement and dance. I love the way I can interact with the artwork as I'm creating and transforming it with wax pigment on the heated surface. Recently I have been exploring the wonderful possibilities of Washi: Fine, hand made Japanese paper and I have used it here to create a 3 dimensional dress, evoking a dancer. It is a combination of Heritage Washi and encaustic monotype printing.

Sharon Dembo

*Dazzling Dancer*

Encaustic Monotype

Artwork: 32 x 18 inches



Sharon Dembo

*Wild Dance*

Encaustic Monotype

Artwork: 11 x 8.5 inches

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This art work is of the dressmaking mannequin that I again used in my exploration of dance and movement. During the pandemic this has been a life force for me.



Ulla Djelweh

*GEOMETRIC #1*

Encaustic

Artwork: 5 x 11 inches

### Artist Statement

Working on this Encaustic series I had fun overlaying individual geometric shapes of monochromatic colours and maintaining a hard-edge -- which is easily lost when working with wax and a torch. Colour, shape, composition were my main focus.





Ulla Djelweh

*GEOMETRIC #II*

Encaustic

Artwork: 5 x 11 inches

### Artist Statement

Working on this Encaustic series I had fun overlaying individual geometric shapes of monochromatic colours and maintaining a hard-edge -- which is easily lost when working with wax and a torch. Colour, shape, composition were my main focus.



Mary Dufour

*Fidelity*

Encaustic

Artwork: 24 x 12 inches

### Artist Statement

“Fidelity” is the meaning of love, commitment and loyalty. Sunflowers are the “ happy flower”. My sunflowers started with a gift for a couple getting married, and I fell in love with creating them.

I find the beauty of encaustic medium allows me to make every piece completely unique. I not only find this medium different than most, but it also allows me to work with a torch! How wonderful! Painting with wax not only smells great, the way that it fuses and expands is never the same. Creating challenges when trying to do detailed work. I enjoy pushing myself artistically and encaustic definitely allows me to do that.





Mary Dufour

*Meadows Edge*

Encaustic

Artwork: 24 x 36 inches

## Artist Statement

“Meadows Edge” was inspired on one of my walks .. My art is inspired by nature mostly. I love flowers and the joy and beauty they offer, making every day uplifted plus the purity and calmness of water.

I find the beauty of encaustic medium allows me to make every piece completely unique. I not only find this medium different than most, but it also allows me to work with a torch! How wonderful! Painting with wax not only smells great, the way that it fuses and expands is never the same. Creating challenges when trying to do detailed work. I enjoy pushing myself artistically and encaustic definitely allows me to do that.





Shauna Earle

*Luna Wolf*

Encaustic on cradle board

Artwork: 24 x 18 inches

## Artist Statement

In my paintings, I play with repetitive images of crows and wolves, shifting in and out of spaces, shapes and colours. For me, the wolf and crow are strong archetypal images; they find their way into my work expressing the mysteries and wonder of the natural world.



Shauna Earle

*Mixed Messages*

Encaustic on cradle board

Artwork: 24 x 18 inches

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Connie Ehindero

*A Deep Well of Understanding*

Encaustic on panel

Artwork: 36 x 24 inches

## Artist Statement

Ehindero's art comes from the immersion in the natural world, translating its lines and forms, seen and unseen, past and present, onto canvas and board. The paintings quite often move between dimensional space and the flat surface of abstraction. Layers are revealed using charcoal, acrylics with gel mediums, and recently using the encaustic process. Her works also interplay between the literal landscape and our more primal connection to the natural world. Most of her body of work has been painted from the landscape around Lake Ontario and the Finger Lakes Region in New York State.





## Artist Statement

I continued to paint and experiment all through the pandemic, however I changed the subject matter to florals, some realistic, some fantasy, but all with bright happy colors. I needed to create happy, soothing, uplifting images and colors. I found my post covid happy place.

Jeanne Fashempour

*WEEDS*

Encaustic, oil stick on wood cradled panel

Artwork: 12 x 24 inches



Gretchen Forrest

*A Patchwork Perspective*

Encaustic on cradled panel

Artwork: 22 x 22 inches

## Artist Statement

The sheer versatility of encaustic drives my creative journey- both embracing and challenging the boundaries of the medium. My work leverages a consistent rhythm of mark making and brush strokes to create repetition, patterning, and consistent flow of space. The dimensional quality of encaustic including- depth, translucency, layers and surface all play a role as I make connections throughout my story, both past and present, adding visual meaning to those moments. My work is a result of those 'a-ha' moments- moments of reflection.





Gretchen Forrest

*View From Above*

Encaustic on cradled panel

Artwork: 22 x 22 inches

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Sharron Corrigan Forrest

*Fallen Ginkgo Leaves*

Encaustic medium, hand & laser die-cut birch veneer  
on birch panel

## Artist Statement

Wandering in a world of the unknown; fleeting glimpses of a time past; impossible reality; disconnected and distanced from each other; images and thoughts like leaves strewn in the wind layering our pathway. Still the analogy of the patterns of the leaves, spread across my artwork, is a layering of meaning representative of the building of hope and peace to come; whispers of nature healing our souls. The Ginkgo, itself, being a symbol of an optimistic view for the future.



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Sharron Corrigan Forrest

*Random Leaves*

Encaustic medium, hand & laser die-cut birch veneer  
on birch panel





Marijke Gilchrist

*Flying High*

Encaustic and shellac burn

Artwork: 24 x 18 inches

## Artist Statement

The theme for my paintings is “from the trees to the sea” a celebration of the rich diversity of the Australian landscape. Trees represent life and growth; sentries standing tall and still, silently watching over humankind. The ocean is a powerful, dynamic force – always moving, like a dancer expressing the full range of human emotion. The encaustic medium – with its luminous and ethereal qualities – is well suited to capturing this subject.





Marijke Gilchrist

*Passing Through*

Encaustic

Artwork: 24 x 24 inches

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## Artist Statement

Extra starch (Housework series )was born of the pandemic. Everyone I knew became obsessed with house cleaning. This is the first in a series that explores the link between our private lives and our more political public responsibilities. The world needs to clean house.

Lisa-Beth Glassman

*Extra Starch*

Encaustic mixed media, charcoal on birch floating panel

Artwork: 24 x 24 inches





## Artist Statement

The Garden (Mandala Series) began as an homage to the great women of the Old Testament. As it evolved, however, I realized that I had a lot to say about Eve.

Her story has been framed as “the fall”, but I choose to see it differently.

Eve is the brave one.

Knowledge is power.

Go, Eve!

Lisa-Beth Glassman

*The Garden*

Encaustic mixed media gold leaf on cradled birch panel

Artwork: 36 x 36 inches





## Artist Statement

More than 8 layers of various media including a photo-transfer and collage elements make up this piece. The old weathered statue of Magdalene and biblical text is juxtaposed with modern graffiti. Her serenity contrasts with the vulgarity of her judgement.

This is a very different subject matter for me but represents my typical use of encaustic with mixed media. I took the photograph of Magdalene while on vacation in Normandy.

Teresa (Terry) Gregg

*I Know My Name*

Encaustic Mixed Media

Artwork: 10 x 8 inches



AJ Grossman

*Red Ribbon*

Encaustic

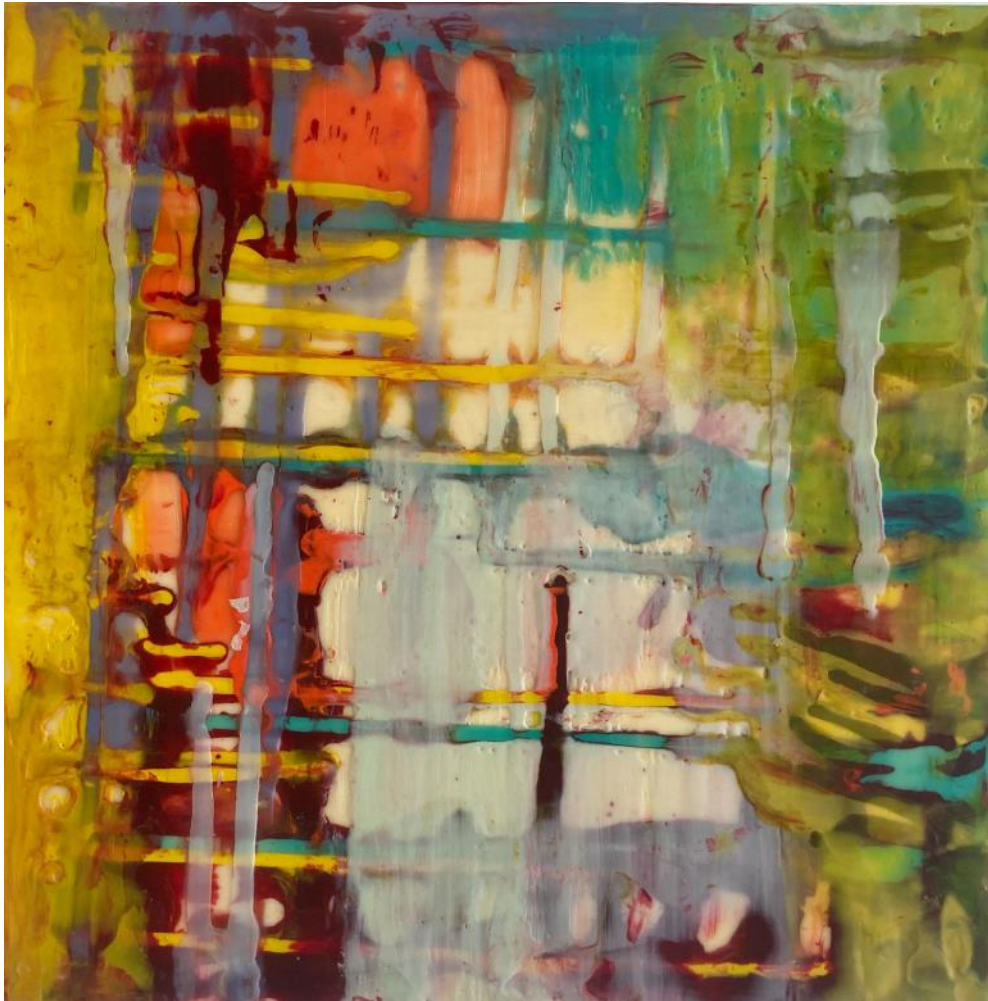
Artwork: 12 x 9 inches

## Artist Statement

The “Ribbon” Series started when I was looking to explore line and color. I also wanted to create with ease and decided to use the most minimal of tools, just the panel, a fusing iron and a brick of encaustic medium.

I usually paint with brushes, blend each layer, fuse with the heat touch and scrape away layers and carve into the wax. Layering on wax and removing, layering on and scraping, incising and fusing. Having a palette filled with pre-melted tins filled with encaustic paint.

So in these paintings, I restricted myself to only using a fusing iron and only using the encaustic pigment from the paint brick- no pans, no heat guns, no heated palette. Just a brick of encaustic pigment and a fusing iron and it allowed me to learn how much pressure, heat and speed with which to apply the wax.



AJ Grossman

*Ribbons*

Encaustic

Artwork: 12 x 12 inches

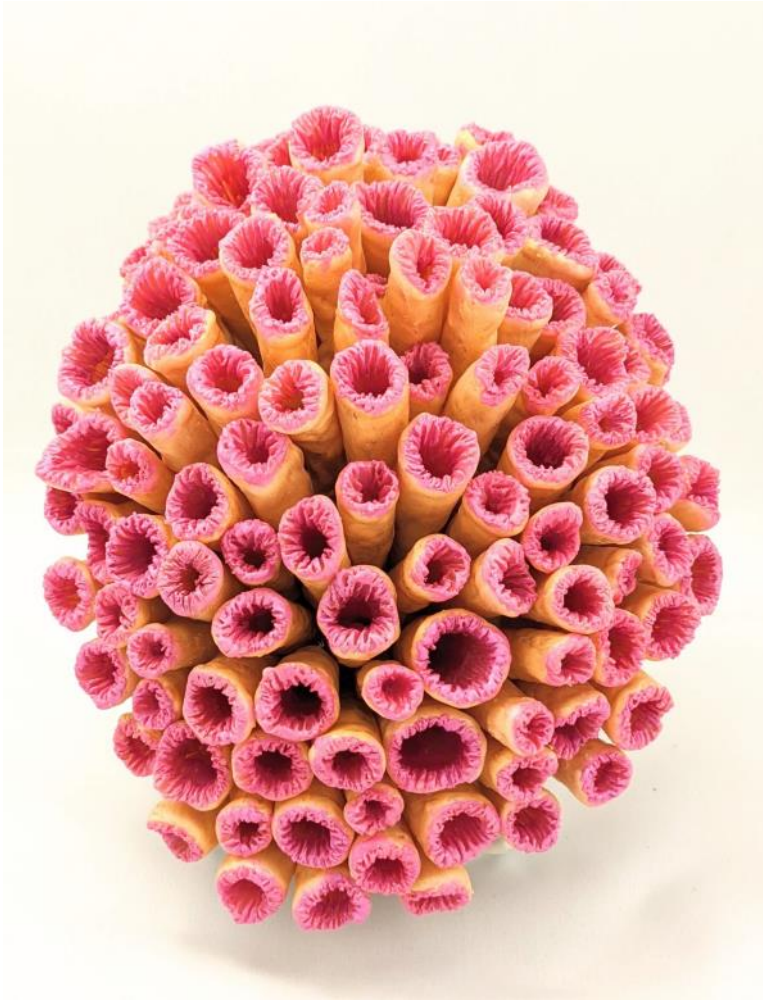
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Angela Hansen

*113 Coral Polyps*

Encaustic

Artwork: 12 x 9 inches

## Artist Statement

Angela's encaustic works are inspired by the flora and fauna of our forests and the ocean depths. Her biomorphic wall sculptures constructed of twine, paper and encaustic medium are sometimes whimsical, curious, or strange and when many are arranged together, appear as a living wall or coral reef.



Angela Hansen

*Gaia Fungi*

Encaustic

Artwork: 16 x 8 inches

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**Brenda Hartill**

*Blue Rhapsody*

Encaustic Collage with oil paint & etched elements

Artwork: 24 x 24 inches

## Artist Statement

My work is experimental, abstract & embossed. Collagraph, etching, watercolor, collage & encaustic works. My main love is abstracting the essence of the landscape in richly colored textured images, often enhanced with silver and gold leaf.

Recent works include a series of encaustic collages & watercolor paintings with collagraph embossings. I have developed a method of inking my prints using the different levels of the matrix, mixing primary colors on the plate, thus producing a shimmering color.

My work develops through the materials I use and my ongoing fascination is with erosion, weather patterns, natural textures, growth formations & universal organic forms.





Brenda Hartill

*Golden Rhapsody I*

Collage oil painting with wax

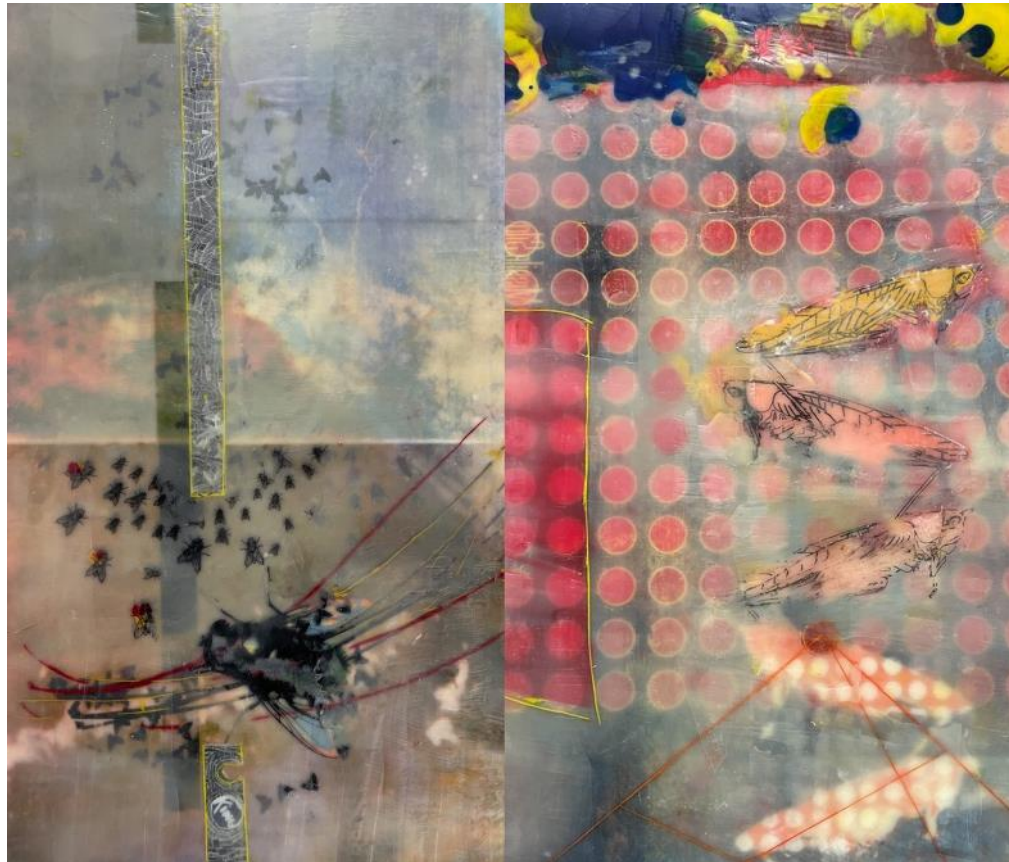
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My work develops through the materials I use and my ongoing fascination is with erosion, weather patterns, natural textures, growth formations & universal organic forms.



## Artist Statement

My body of work reveals the connections between atmospheric qualities and the changeability of place. Through the work, I began to understand the weighted space between tree canopy and the ground, the echoing space between landforms and walking trail, and the overpowering space between the prairie sky and myself. I realized that my work captured what I term the 'staging' of the landscape. My drawings comprised layers upon layers. Throughout the production of these works, I deconstructed and reconstructed the landscape by scraping, rubbing, and sanding the media while exploring each layer.

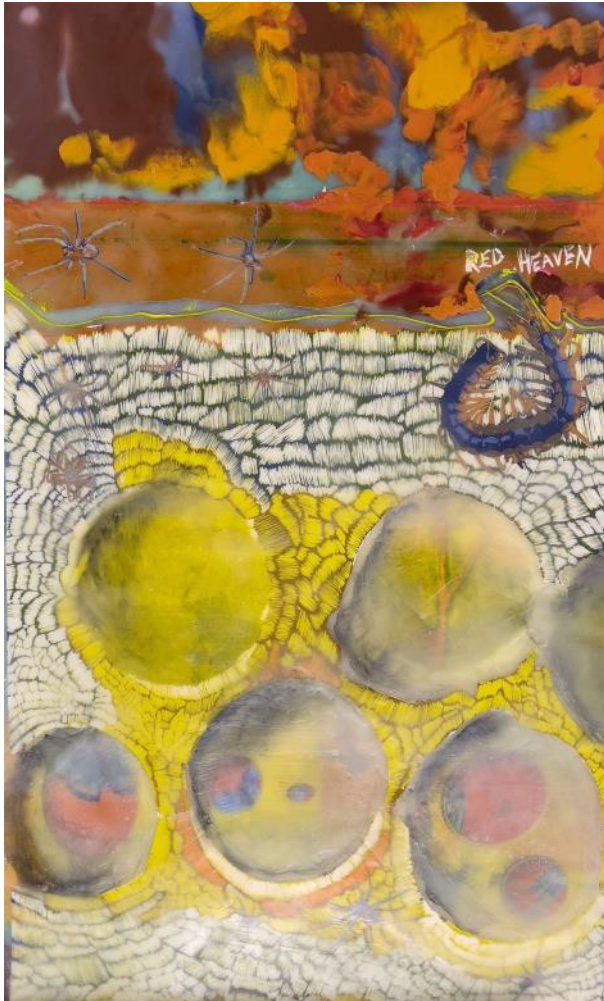
Jon Hunt

*King*

Encaustic, Screen Print, Graphite, Gouache, Water Color

Artwork: 17 x 20 inches





## Artist Statement

My body of work reveals the connections between atmospheric qualities and the changeability of place. Through the work, I began to understand the weighted space between tree canopy and the ground, the echoing space between landforms and walking trail, and the overpowering space between the prairie sky and myself. I realized that my work captured what I term the 'staging' of the landscape. My drawings comprised layers upon layers. Throughout the production of these works, I deconstructed and reconstructed the landscape by scraping, rubbing, and sanding the media while exploring each layer.

Jon Hunt

*Red Heaven*

Encaustic, Screen Print, Graphite, Gouache, Water Color

Artwork: 17 x 10 inches





## Artist Statement

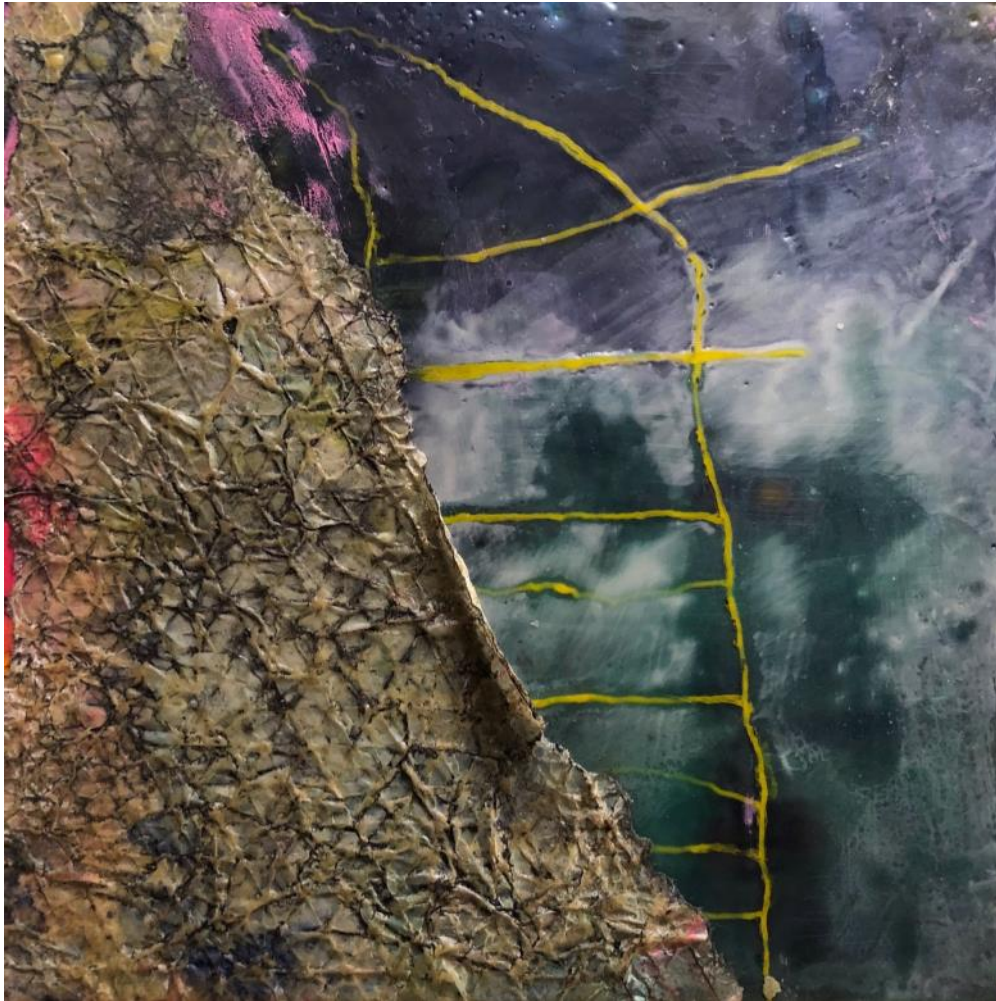
Loss. The pandemic brought loss to us all in some form or another. Early in the pandemic I read the obituary of an old friend, and although we had not seen each other in years, and our paths may not have crossed again, the loss of that possibility was profound. As we emerge from the darkest days and isolation of the pandemic I wonder how many more relationships will be lost, not by death but by loss of connection. And will that be okay, if we know we both survive?

Debra Jackson-Jones

*I read your obituary 1000 times*

Silk screen print/collage/encaustic

Artwork: 8 x 10 inches



## Artist Statement

Birthered from deep exploratory work after a recent mid-life autism diagnosis, *Excavation* reflects the re-examination of life experiences. Peeling away to find what is at the core, this work embodies the enlightenment, flow, and generational/relational connections found in this newly discovered genetic gift. The end result is an abstraction of a dialogue between extrapolated meaning and the observations excavated from my subconscious.

Amanda Jolley

*Excavation*

Encaustic and paper

Artwork: 10 x 10 inches



## Artist Statement

I see the world slightly different from neurotypicals. I float free. I am terrifyingly beautiful and ravenous. Nothing can contain me. Let me roam outside the box.

Gunilla Karlson

*I escaped Damian Hirst*

Encaustic on cradled plywood with gold leaf

Artwork: 8.3 x 11.7 inches





Supria Karmakar

*Breathe*

Encaustic Mixed Media

Artwork: 24.5 x 9 inches

Artist Statement

Breathe, without which we do not exist. This simple act, breathing has become so multi-layered with meaning in these times.

The breath of so many BIPOC bodies taken, murdered because, their lives did not matter, that's true white body supremacy.

To breathe today, seems like such a gift for this body, all bodies, breath in all its simplicity is the most vital aspect of life, for this planet. Let's pause, take that deep life affirming breath and see the preciousness that it is, to be present and awake. To be kinder to the planet, to all beings. Breathe.



Megan Kelly

*Murmur*

Encaustic medium, ink jet photograph, oil stick

Artwork: 20 x 16 inches

## Artist Statement

In this work, I was inspired by experiences with my father working through his diagnosis of Frontotemporal Lobe Dementia, which affects one's decision making, behavior, and impulsivity. This has made it very difficult for my father to adhere to social norms while interacting with other people. His situation has forced me to think about what happens when we can no longer control our intentions. I am interested in the significance of one's experiences through events and flow of time, while looking at how our senses trigger those memories of those experiences through our sense of smell, sight, touch, sound and taste, along with emotion.



Megan Kelly

*Twinkle In One Eye*

Encaustic medium, ink jet photograph, oil stick

Artwork: 20 x 16 inches

## Artist Statement

In this work, I was inspired by experiences with my father working through his diagnosis of Frontotemporal Lobe Dementia, which affects one's decision making, behavior, and impulsivity. This has made it very difficult for my father to adhere to social norms while interacting with other people. His situation has forced me to think about what happens when we can no longer control our intentions. I am interested in the significance of one's experiences through events and flow of time, while looking at how our senses trigger those memories of those experiences through our sense of smell, sight, touch, sound and taste, along with emotion.





## Artist Statement

Using nature to encapsulate the layers of the COVID experience - the trees and sky at the top showing the dark and somber time of the winter of COVID while moving down the tree lightness begins to appear. Finally there are flowers and bright colors signifying our moments of reemergence just as nature always has done

Christine Kelsey

*Re-emergence*

Encaustic collage

Artwork: 16 x 12 inches



Neala E Kerridwen

*Her people called Her, Goddess; Her buyers  
called Her, slave.*

Encaustic mixed media

Artwork: 14 x 11 inches

## Artist Statement

I sign as “NEWK,” my initials. I work on paper; distressing it with folds & wrinkles, & stains of coffee/teas. Being an intuitive artist, i use the creases & hills to lead me on adventures: portraits, landscapes, favourite shapes; using encaustic waxes for coverage & gravitas; over watercolour for a bit of ground ... Pieces follow each other: exemplifying women who made differences for their peers, in life & spirit...I feel we are racing... revealing our history now, in Empathy, Sympathy, with Beauty, Grace... Our Herstory IS being celebrated in the arts (being visible is part of reparation).





Neala E Kerridwen

*The Heroines of the Underground Railway*

Encaustic mixed media

Artwork: 14 x 11 inches

## Artist Statement

I sign as “NEWK,” my initials. I work on paper; distressing it with folds & wrinkles, & stains of coffee/teas. Being an intuitive artist, i use the creases & hills to lead me on adventures: portraits, landscapes, favourite shapes; using encaustic waxes for coverage & gravitas; over watercolour for a bit of ground ... Pieces follow each other: exemplifying women who made differences for their peers, in life & spirit...I feel we are racing... revealing our history now, in Empathy, Sympathy, with Beauty, Grace... Our Herstory IS being celebrated in the arts (being visible is part of reparation).





Rita Klachkin

*The Stretch*

Encaustic, oil, wax pencil, pastel

Artwork: 33.5 x 12 inches

### Artist Statement

Rita Klachkin is an artist and art therapist who works in a variety of materials, encaustic, oil, printmaking and most recently adding sculptural elements to her work. Layering, the juxtaposition of materials, shapes and color as well as stretching and adding new methods of structure to her work, stretching the viewer's vision as well as her own.



Rita Klachkin

*Wilderness*

Encaustic, batiked silk, wax pencil, pastel

Artwork: 12 x 12 inches

## Artist Statement

Rita Klachkin is an artist and art therapist who works in a variety of materials, encaustic, oil, printmaking and most recently adding sculptural elements to her work. Layering, the juxtaposition of materials, shapes and color as well as stretching and adding new methods of structure to her work, stretching the viewer's vision as well as her own.





Fiona Knight

*Trophy Heads: Marilyn*

Encaustic wax collage

Artwork: 8 x 8 inches

## Artist Statement

We place people on pedestals and on spikes.

Trophy Heads: Marilyn jumps from Marilyn Diptych (1962) by Andy Warhol and his preoccupation with celebrity beauty and consumption and mapping them to iconography into appropriation and copyright where Warhol was sued not by Monroe or her estate but by the owner of “Niagara” film stills. I have redrawn his work and buried it in layers of encaustic wax and scrapped back to see if we could find what we think we know about Marilyn Monroe.





## Artist Statement

I find solace in the encaustic process. As the aroma of melted beeswax fills my studio I am continually adding and scraping away layers of pigmented wax. Eventually, with gentle nudges and a willingness to keep going, something emerges. I am constantly inspired by my natural surroundings and the warmth and depth of this beautiful medium.

Anna Koot

*Leap of faith*

Encaustic

Artwork: 12 x 18 inches



Anna Koot

*Soulplay*

Encaustic

Artwork: 12 x 12 inches

## Artist Statement

I find solace in the encaustic process. As the aroma of melted beeswax fills my studio I am continually adding and scraping away layers of pigmented wax. Eventually, with gentle nudges and a willingness to keep going, something emerges. I am constantly inspired by my natural surroundings and the warmth and depth of this beautiful medium.



Jessica Koster

*Testing the Bridge*

Encaustic

Artwork: 20 x 20 inches

## Artist Statement

This piece is entitled "Testing the Bridge".

For more than a year now, we've all been testing our own bridges, unsure of our footing at times.

When we overcome these challenges and look back, we may discover that it was the smallest of things that held us up.





Amelia Kraemer

*As You Know Many People Are Struggling*

Encaustic

Artwork: 9 x 12 inches

## Artist Statement

At the beginning of COVID I was in my glory. It was everything I ever wanted. I was home safe. My husband was home safe. My family was home safe. My anxiety was relieved. No one was driving anywhere. No one was in a place that would pose them any risk. Everything was safe and sound.

As things opened up my anxiety started to rear its ugly head. Having to go out in public; my husband driving 30km to work every day, and the ever-present risk of contracting COVID. All of these things are things I worry about. It's not done yet.



Amelia Kraemer

*In These Uncertain Times*

Encaustic

Artwork: 10 x 10 inches

## Artist Statement

At the beginning of COVID I was in my glory. It was everything I ever wanted. I was home safe. My husband was home safe. My family was home safe. My anxiety was relieved. No one was driving anywhere. No one was in a place that would pose them any risk. Everything was safe and sound.

As things opened up my anxiety started to rear its ugly head. Having to go out in public; my husband driving 30km to work every day, and the ever-present risk of contracting COVID. All of these things are things I worry about. It's not done yet.



Sandra Laurin

*Hacienda Barrio, Jalal, Mexico*

Encaustic and pastel

Artwork: 12 x 24 inches

### Artist Statement

My encaustic work is based on photographs that I have taken. They are mounted on wooden cradle boards, coated with several layers of encaustic wax, and pastels. More texture is applied by scraping and the use of other tools.

The hacienda depicts layers of mystery, doors and rooms.





## Artist Statement

My encaustic work is based on photographs that I have taken. They are mounted on wooden cradle boards, coated with several layers of encaustic wax, and pastels. More texture is applied by scraping and the use of other tools.

"Hidden" is an image transfer that has been coated with several layers of encaustic wax and pastels.

Sandra Laurin

*Hidden*

Image transfer, encaustic, pastel

Artwork: 9 x 12 inches



## Artist Statement

Breathe: "A keyword and an action I have had to focus on almost daily since the very beginning of this pandemic. All of the uncertainty, the fear, losing friends in the blink of the eye, politics, locally and globally, have been almost overwhelming. To counter this? A deep breath in, a deep breath out. One at a time. Then on to one day at a time."

Candace Law

*Breathe*

Encaustic mixed media

Artwork: 12 x 12 inches



## Artist Statement

Clarity: "Through all the fog of this time of the pandemic, there have also been moments of clarity. These are moments where we see clearly what is really important, what it takes to survive, who makes up our family and friends, who we are at our core. Such revelations are a gift."

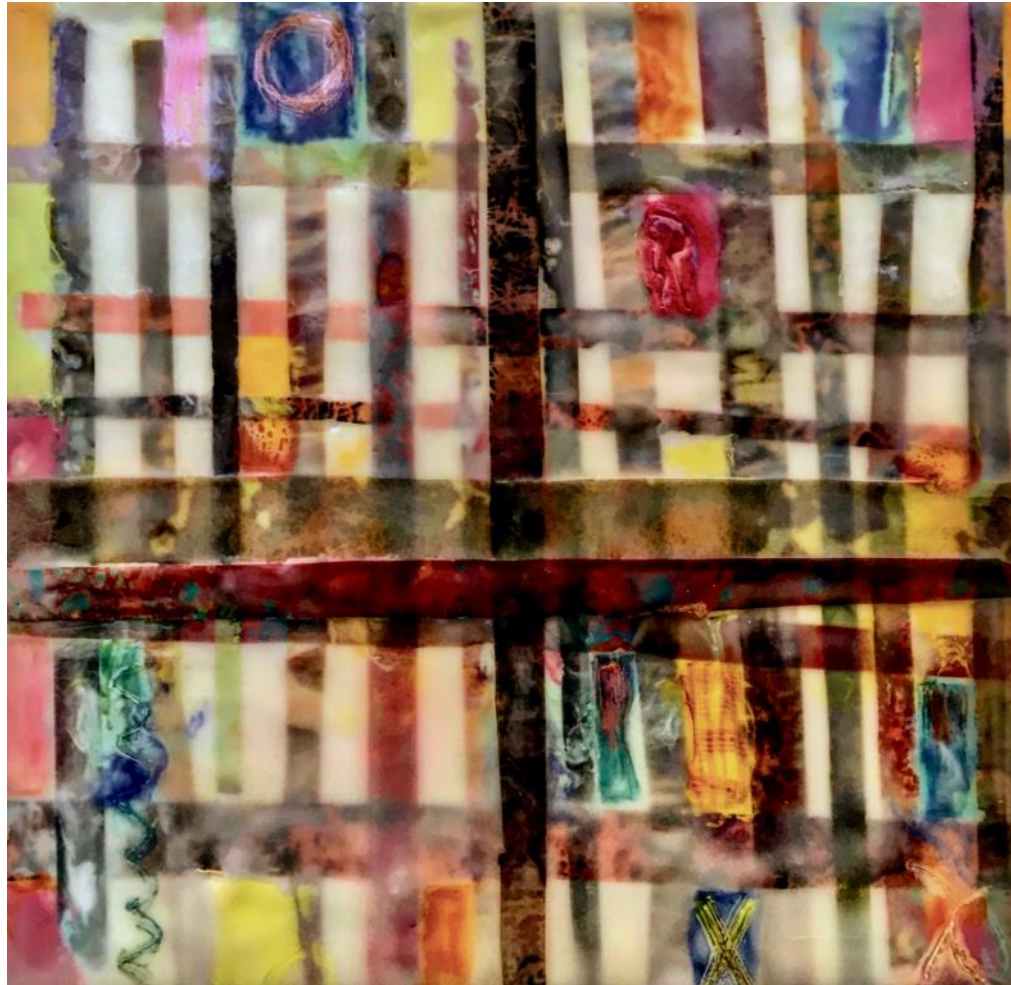
Candace Law

*Clarity*

Encaustic mixed media

Artwork: 8 x 8 inches





## Artist Statement

The title of this piece refers to the need to create transparency and create a world that is open and honest, without fear, that leads to mutual trust, and collaboration.

The transparent layers in this painting show a series of manipulated photographs that have been cut up and woven between layers of encaustic and pigment stick.

Patricia Leeds

*Transparency*

Encaustic

Artwork: 12 x 12 inches



Pamela Letona

*Melancholia*

Encaustic

Artwork: 31 x 31 inches

## Artist Statement

Pamela Letona is a Honduran painter born in Tegucigalpa in the 80s. Self-taught, the artist discovered painting in her childhood among the mountains of the center of her Mesoamerican country and continues in the northern tropics where she currently has her workshops and painting studio surrounded by nature. Venturing into different media and getting lost in them until mastering them has been the keynote in Pamela Letona's artistic life, from the Chinese ink in miniaturist techniques to her current works in encaustic, an ancestral technique in which she is a pioneer in Honduras and one of the first in the world to reuse.

Pamela Letona dazzles us with versatility between impressionism and figurativeism between painting and wood sculpture in each of her national and international exhibitions. Her artistic talent has been recognized through national and international awards. In addition to her artistic work as a painter, sculptor and art teacher, Pamela Letona is the founder of Al Galería, a leading and innovative virtual space exhibiting Honduran artists with the intention of internationalizing her creative genius.





Pamela Letona

*Steely*

Encaustic

Artwork: 31 x 31 inches

## Artist Statement

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Doris Lovadina-Lee

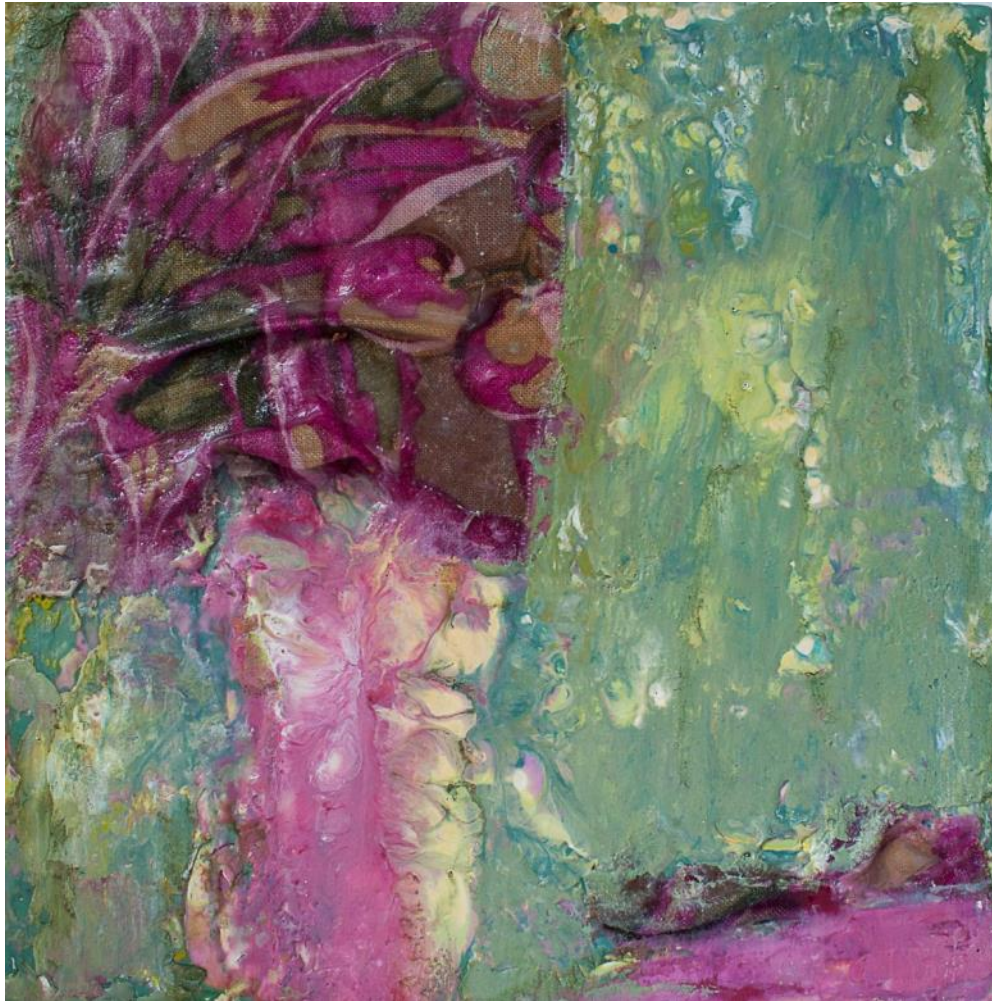
*Memories: Spangled Vestiges*

Encaustic Mixed Media

Artwork: 6 x 6 inches

## Artist Statement

The walls that surround us are imbued with the emotions and marks of our lives. Removing layers of wallpaper and paint reveal the accumulated hopes, dreams, and passions. These glimpses into the past tell stories and express the aspirations and dreams of those that passed before us.



Doris Lovadina-Lee

*Memories: What Lies Beneath*

Encaustic Mixed Medium

Artwork: 6 x 6 inches

## Artist Statement

The walls that surround us are imbued with the emotions and marks of our lives. Removing layers of wallpaper and paint reveal the accumulated hopes, dreams, and passions. These glimpses into the past tell stories and express the aspirations and dreams of those that passed before us.





Leah Macdonald

*Tulips*

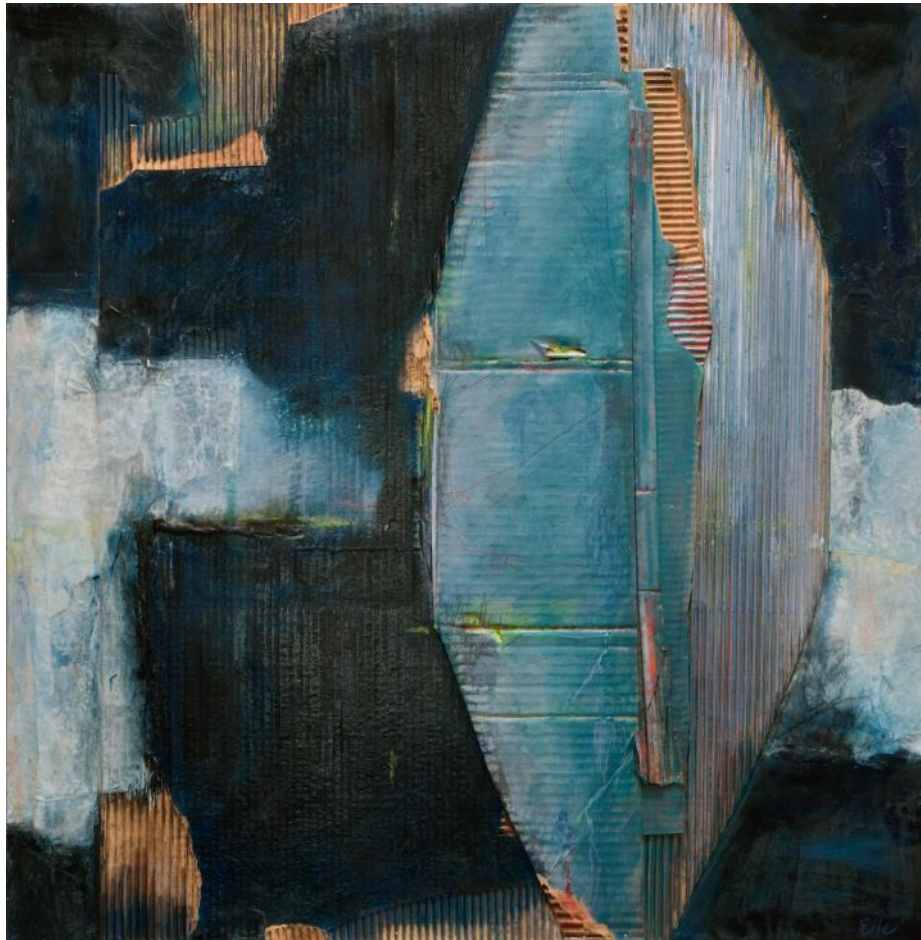
Encaustic, Oil Sticks, Photograph on Panel

Artwork: 24 x 18 inches

## Artist Statement

I am a portrait artist. I primarily photograph women and florals and embellish the photographs with layers of beeswax, colored wax, painting and drawing. Adding wax for texture and color for mood changes the black and white photographs. Wax embellishes and veils my subjects and I draw to decorate and control the image. The ability to layer mediums and constantly change appearance and texture allows me to stray from reality and reach the playground of imagination. I am interested in images from nature and designs that have floral and intricate forms.





Elle MacLaren

*Self Subsistence*

Encaustic and oil on cardboard, tissue paper and cradled wood panel

## Artist Statement

During the pandemic lock down here in New Mexico last spring, I considered myself very fortunate that my studio is located on my home property. I started a new body of collages using the boxes and packaging products that had been arriving at my door step with online ordering that increased during stay at home orders. In 2019, before I started the current series, I had been making collages with existing materials at hand in my studio. The addition of cardboard and packing materials was a natural evolvement. I titled the series "Collage in the Time of Covid (or Stick to the Matter at Hand)".

As many experienced, the pandemic affected me on a range of levels. This series relates to my feelings at the time of isolation and confinement. Metaphorically speaking, the boxes and packaging materials represent the sense of being boxed in and of containment during the lockdown. Cutting and ripping and reassembling gave me a sense of order and some control over uncertainty and chaos, and I also found it satisfactory to add chaos to more controlled areas as I was working - a reminder that, inevitably, we really are not in control.



Magdalene.blu Marais

*...a bouquet of love...*

Encaustic monotype, mixed-media, cold wax

Artwork: 40 x 20 inches

## Artist Statement

During lockdown in South Africa on 25 March 2020 my sister Elizabeth sent a rose via a photographic image. It had been a gesture of friendship caring and love from a great distance between us. It had become the focus of my artistic expression. I have used it in various forms as digital images edited and redrawn, as drawings with pen on paper, oil pastels on paper, and while experimenting with encaustic monotypes the image reappeared. It is a symbol of love friendship and purity.

It is very complex in form and shape and I had to find ways to express the above-quoted symbolic meanings in my artistic shapes forms, colours and lines. As encaustic monotypes working on old dress pattern tissue paper I found huge possibilities to use colour and line and shape in an innovative matter. I could manipulate the images as monotype prints but also work the image from the front on the thin tissue paper while on the hot tray.

I found the creation of these works as a symbolic image and as a technically demanding process very rewarding and exciting.

I share these thoughts with encaustic artists via my creation... "a bouquet of love"





## Artist Statement

*Opening Up #2* from my Opening Up Series where I express feelings of apprehension as our world starts to open up again as restrictions are lifted. I made expressive gestural encaustic marks on the hotbox, pulled prints with a variety of washi papers. I tore papers collaging them onto the main scroll. I cut the scroll into separate works.

Ruth Maude

*Opening Up #2*

Encaustic on Washi

Artwork: 14 x 11 inches





Ruth Maude

*The Journey*

Encaustic Mixed-Media on panel

Artwork: 12 x 12 inches

## Artist Statement

The title "*The Journey*" comes from Mary Oliver's poem of the same name. I struggled to paint during the lockdown, but when I played making intuitive marks, I discovered "... a new voice, which you slowly recognized as your own".



## Artist Statement

Hate Has No Home is part of a series that grew out of the desire to give form to the political unrest and turbulent cultural climate in the US in 2020. The image explores how symbols are used to construct a personal narrative. Combining encaustic and cold wax medium leverages the medium of wax layers that range from opaque to transparent thus some areas are obscured while others are revealed.

Roxane Mayeur

*Hate Has No Home*

Encaustic, cold wax, oil, collage and pigments on cradled wood panel



## Artist Statement

Claudia Menecola is a Toronto-based artist and recent graduate of OCAD University where she received a BFA in Drawing & Painting. In her practice, she draws upon intuition to create abstract works that seek to find a balance between deliberate and unconscious action. She uses a wide range of unconventional materials and processes. These encaustic pieces involve repetitively adding and scraping away at the surface through the layers of applied wax and paint, revealing the texture of the layers beneath. Embedded in the surface of the wax are found materials, paper, and scraps of canvas from her old paintings.

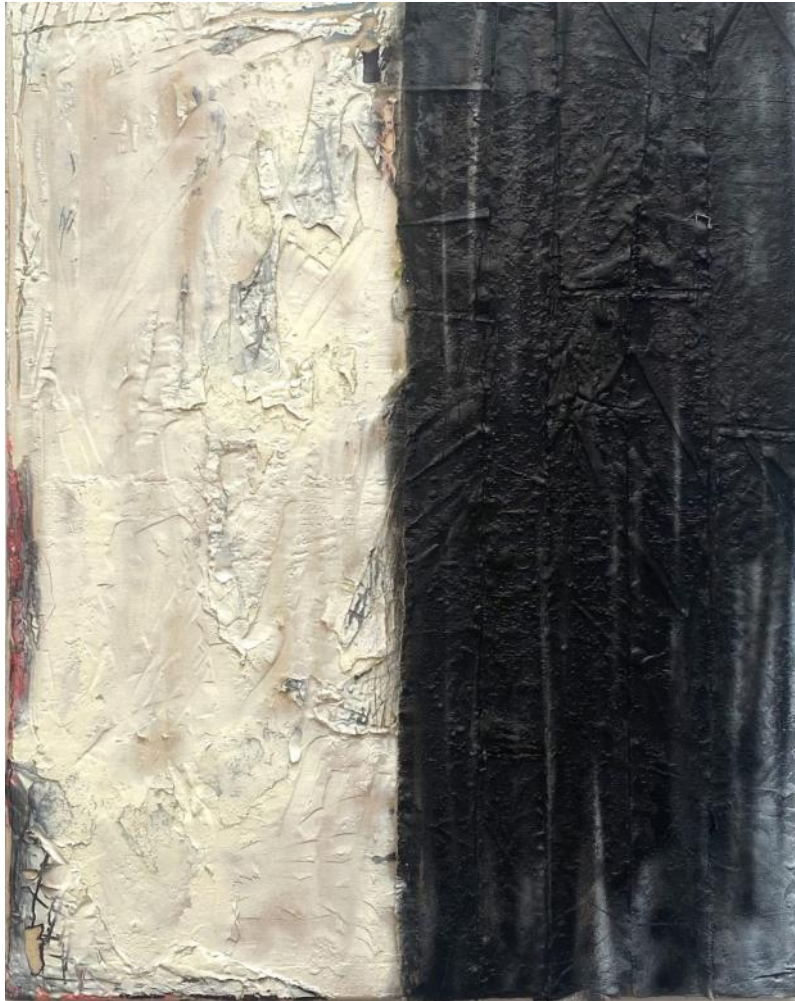
Claudia Menecola

*Power Tower*

Encaustic and paper collage on wood panel

Artwork: 10 x 8 inches





Claudia Menecola

*Sometimes I Forget*

Encaustic, spray paint, and collage on canvas

Artwork: 30 x 24 inches

## Artist Statement

Claudia Menecola is a Toronto-based artist and recent graduate of OCAD University where she received a BFA in Drawing & Painting. In her practice, she draws upon intuition to create abstract works that seek to find a balance between deliberate and unconscious action. She uses a wide range of unconventional materials and processes. These encaustic pieces involve repetitively adding and scraping away at the surface through the layers of applied wax and paint, revealing the texture of the layers beneath. Embedded in the surface of the wax are found materials, paper, and scraps of canvas from her old paintings.



Sandy Middleton

*Memorial in White*

Mixed media, Kozo paper, wax, pigment

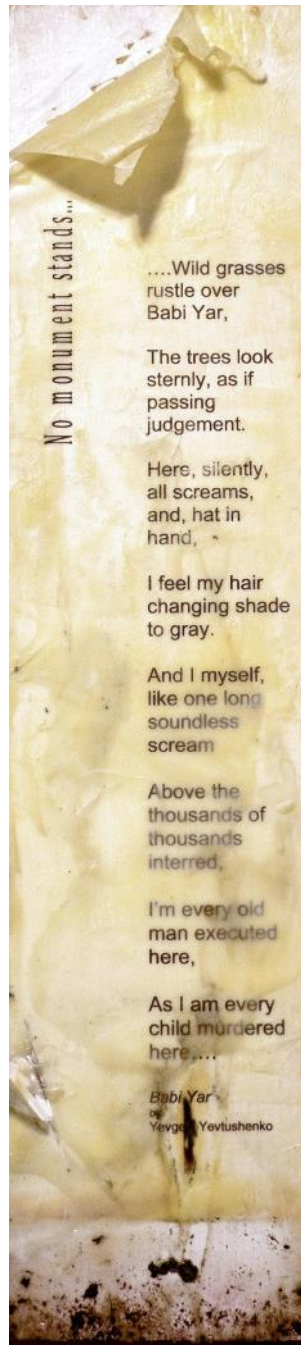
Artwork: 20 x 20 inches

## Artist Statement

Layers of time, layers of meaning.

My work presently continues to unfold in layers. It is comprised of layers of meaning, and now, actual layers of materials.

Photography has always been a crucial component of my life but when I discovered the encaustic medium I felt at home. I love the overall process and I see it as a metaphor for life itself. A painting evolves through the accumulation of countless layers of the hot, melted, encaustic medium. I think of how this cumulative process of layering and fusing layers resembles the collection of life experiences. Each layer presents options, possibilities and choices. The image, while important is deconstructed to allow for subliminal connection with the viewer. I have recently encountered a new awareness, connecting perhaps for the first time, my need for authentic self-expression and how to apply it within my work.



Michael Mirabito

*Babi Yar*

Encaustic

Artwork: 24 x 6 inches

## Artist Statement

In *Looking Out*, you're in a room in Auschwitz, and a window provides a glimpse of the outside world. While no one can experience the horror of those who were imprisoned in the concentration camp, encaustic medium makes it possible to better express your own revulsion and anger through the use of textures & ripped features frozen in wax--your flat 2-D photo becomes a physical representation of your grief for the fallen. The same holds true for Yevgeny Yevtushenko's *Babi Yar*; a political protest and memorial poem for the 1941 Babi Yar massacre.





Michael Mirabito

*Looking Out*

Photo-encaustic (photo is inkjet archival)

Artwork: 24 x 6 inches

### Artist Statement

In *Looking Out*, you're in a room in Auschwitz, and a window provides a glimpse of the outside world. While no one can experience the horror of those who were imprisoned in the concentration camp, encaustic medium makes it possible to better express your own revulsion and anger through the use of textures & ripped features frozen in wax--your flat 2-D photo becomes a physical representation of your grief for the fallen. The same holds true for Yevgeny Yevtushenko's *Babi Yar*; a political protest and memorial poem for the 1941 *Babi Yar* massacre.



Pria Muzumdar

*Toran*

Encaustic on wood with mixed media

Artwork: 6 x 6 inches

## Artist Statement

“Toran” the tile of this 6×6” wooden tile, refers to a decorative door lintel hanging that often graces the entrance to Indian homes. Made of fresh leaves and flowers or embroidered cloth, a toran welcomes and celebrates, marking an auspicious moment. The tile is coated in several layers of hot pigmented wax (encaustic) which also holds Japanese washi (shekishu) overprinted with sea alginate marks. The symbolic row of triangular antique fabric fragments on the top of the tile forms the toran along with string and bead which add talismanic detail; hope for rendering a braver newer world.





Buff Neretin

*Circumlocution2*

Encaustic Mixed Media on Reinforced Stretched Canvas

Artwork: 6 x 6 inches

## Artist Statement

This is what happened on a cold and rainy mid-winter day in 2021.

One of a series, circles in circles.

Wax and color, hot...warm...cool...polished.

I don't need or want to draw attention to some technical aspect of my work,

though make no mistake there is a myriad of techniques here.

Please know that I so enjoy what I do.

Have the loveliest of days.

Greetings from Portland, Oregon.





## Artist Statement

In her art, Louise Noël overlaps and weaves mediums, substances, textures, reliefs, colours... She uses fabric, repurposed clothing, plant material, metal and found objects ... blurring the lines between painting and sculpture and creating a memory, an experience, a new human moment.

Noël acknowledges the circularity, the processes of mutation, of renewal in the universe. When she paints in encaustic, she uses fire as a tool for change; when she works in other mediums, she transforms and reconstructs. The ellipse is one of the images she employs as a symbol of regeneration.

Louise Noël

*Îles #1 (Islands #1)*

Encaustic mixed media on 3 braced wood panels

Artwork: 30 x 38 inches



Louise Noël

*Îles #2 (Islands #2)*

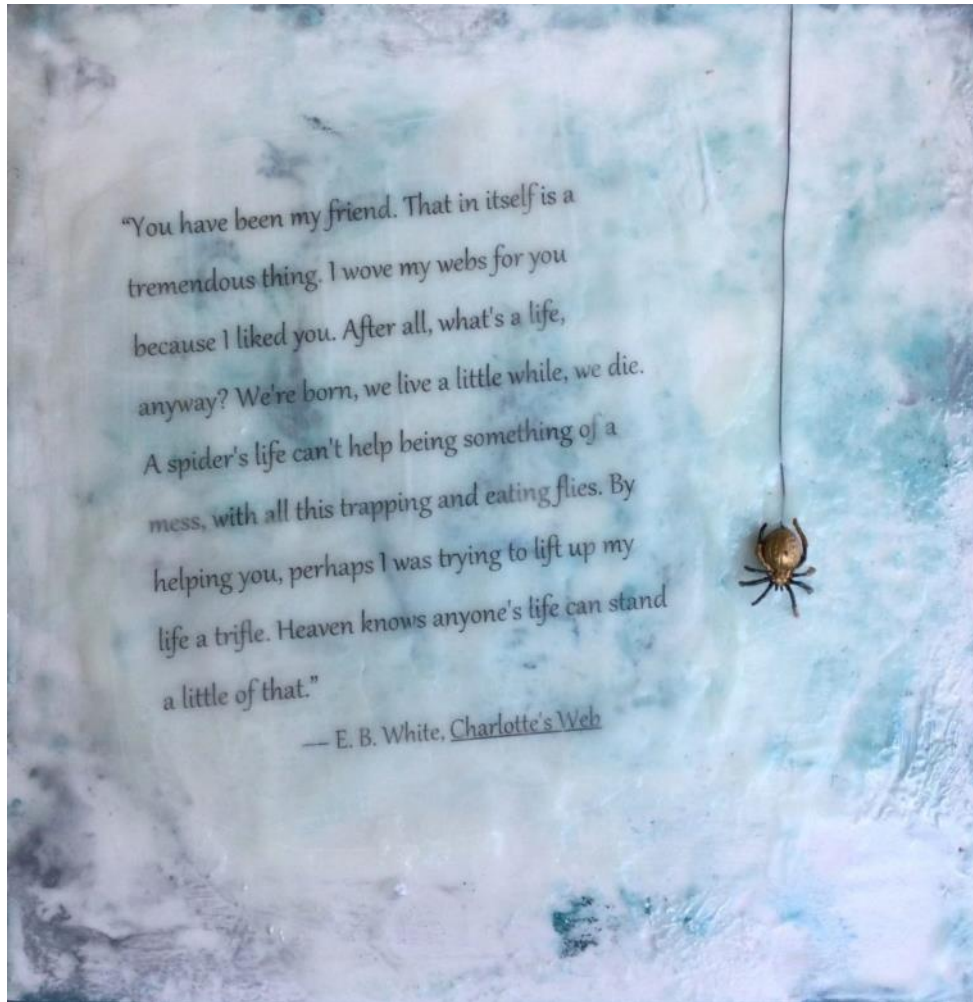
Encaustic mixed media on a braced wood panel

Artwork: 48 x 20 inches

### Artist Statement

In her art, Louise Noël overlaps and weaves mediums, substances, textures, reliefs, colours... She uses fabric, repurposed clothing, plant material, metal and found objects ... blurring the lines between painting and sculpture and creating a memory, an experience, a new human moment.

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## Artist Statement

When my favorite childhood book finally disintegrated, I decided to honor the memory of my mother reading “Charlotte’s Web” to me. I wanted to use encaustic wax because the medium will continue to cure and harden for years. In this way I feel like I have created a lasting memorial. I also very much like getting wax all over my hands and getting messy. Art has to have both elements of fun and exploration to engage me. My favorite part of encaustic wax is the lack of control I have over this medium. It never fails to delight me.

Charlotte Pearce

*Homage to a Special Spider*

Encaustic Wax

Artwork: 8 x 8 inches





Amanda Pierce

*Cherished Vessel*

Encaustic, sticks, wire, and wood

Artwork: 8 x 12 inches

## Artist Statement

### Cherished Vessel

This encaustic sculpture created in memory of my father.

My fondest and earliest memories were the fishing boats in Spain. The colors, bright yet weathered and ancient from the time spent at sea. Then, my time at Elk Island, Alberta either fishing in the canoe or in the sailboat he made.



## Artist Statement

### The Journey Home

This sculpture was created in honour of the 215 indigenous children found in an unmarked mass grave at Kamloops British Columbia residential school playground.

While the children lay underneath the soil, Mother Earth grew from their bones. Over the years, her branches and vines made swings for the children to play and climb. Lifting the children up, she watches as they climb to the top of her branch so they can fly and begin their journey home

Amanda Pierce

*The Journey Home*

Encaustic, sticks, wire, and wood

Artwork: 38 x 33 inches



Vanessa Powell

*Glimmers*

Mixed Media Encaustic

Artwork: 6 x 6 inches

## Artist Statement

After the death of my father in 2016, I began creating images to express the raw emotions of a childhood without his presence and a sharp reckoning of permanent loss. These images were of children who represented facets of myself as a child, and who, for me, embodied nostalgia, imagination, and longing. Serving as stand ins for a childhood long gone, these photographs manifested a voice across the years.

In my current series I continue my exploration of the nature of the paternal bond, ever present, but for me, rarely visible. The soundless glimpses of personal history in these mixed media photo encaustic works speak the story of my fragmented experience, and of the bond between a father and daughter. They ignite personal memories and reveal lingering questions. At its core, this work seeks to explore the potential power of love to cross not only distance, but also regret, choice and imagination.





## Vanessa Powell

Mixed Media Encaustic

Artwork: 12 x 6 inches

### Artist Statement

After the death of my father in 2016, I began creating images to express the raw emotions of a childhood without his presence and a sharp reckoning of permanent loss. These images were of children who represented facets of myself as a child, and who, for me, embodied nostalgia, imagination, and longing. Serving as stand ins for a childhood long gone, these photographs manifested a voice across the years.

In my current series I continue my exploration of the nature of the paternal bond, ever present, but for me, rarely visible. The soundless glimpses of personal history in these mixed media photo encaustic works speak the story of my fragmented experience, and of the bond between a father and daughter. They ignite personal memories and reveal lingering questions. At its core, this work seeks to explore the potential power of love to cross not only distance, but also regret, choice and imagination.



Dominique Prevost

*Street Story*

Encaustic, ink, Heritage Washi, twig

Artwork: 16 x 12 inches

Artist Statement

My paper dance is intuitive, tactile and meditative. Layering different techniques and media allows me to make visible inner structures and the morphing nature of life. Making rhythmical connections between all that flows; from veins to land, water and sky; is my current passion!



Dominique Prevost

*Terrain Dance*

Encaustic, ink, Heritage Washi, twig

Artwork: 16 x 12 inches

### Artist Statement

My paper dance is intuitive, tactile and meditative. Layering different techniques and media allows me to make visible inner structures and the morphing nature of life. Making rhythmical connections between all that flows; from veins to land, water and sky; is my current passion!





## Artist Statement

I live on an island in the middle of the St. Lawrence River where I grow berries, trees, and vegetables. I plunge into cold clear river water, walk in fields and forests, and I create. My life and art are intertwined, and I position myself as nature's advocate. Recent extreme weather phenomena provides the impetus for a series of encaustic paintings, 'Something Wicked This Way Comes'. Sublime weather appears in works 'Storm Front' and 'Swept West', created in my studio as waves toss, clouds billow, birds call and seasons shift. All a call to create.

Liz Rae Dalton

*Storm Front*

Encaustic on Panel, Framed

Artwork: 16 x 20 inches



Liz Rae Dalton

*Swept West*

Encaustic on Panel Framed

Artwork: 16 x 20 inches

## Artist Statement

I live on an island in the middle of the St. Lawrence River where I grow berries, trees, and vegetables. I plunge into cold clear river water, walk in fields and forests, and I create. My life and art are intertwined, and I position myself as nature's advocate. Recent extreme weather phenomena provides the impetus for a series of encaustic paintings, 'Something Wicked This Way Comes'. Sublime weather appears in works 'Storm Front' and 'Swept West', created in my studio as waves toss, clouds billow, birds call and seasons shift. All a call to create.



## Artist Statement

In these hot wax encaustic works, paper and ceramics are layered into the wax.

Layers of Comfort...the napping cat, the comfortable chair, the pleasure of plants on in a greenhouse setting

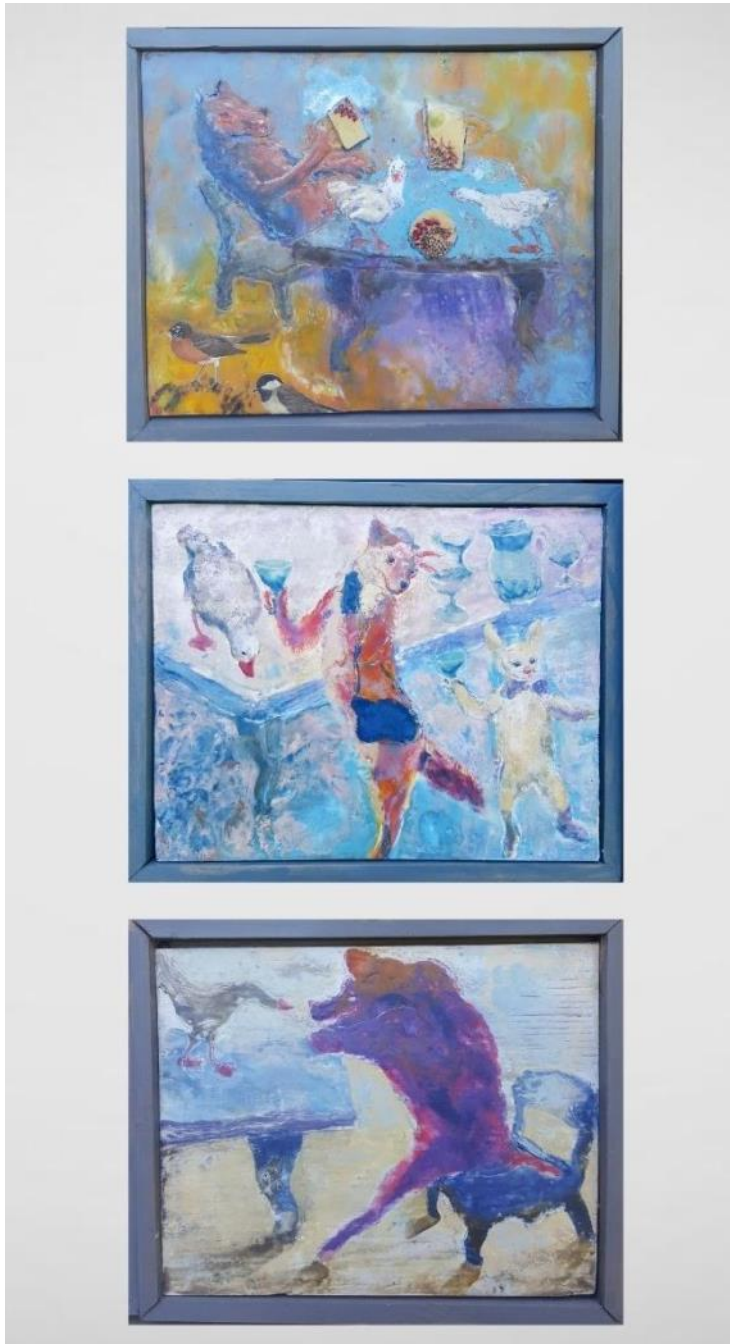
Sandra Reiner

*Layers of Comfort*

Encaustic

Artwork: 12 x 16 inches





Sandra Reiner  
*Wolfie's Party, in 3 parts,  
framed separately*

Encaustic, ceramic, paper (triptych)

Artwork: 9 x 12 inches

Artist Statement

In these hot wax encaustic works, paper and ceramics are layered into the wax.

Wolfie's Party is a triptych - a piece made in 3 parts.

a) Wolfie's Party, are the geese guests or dinner?: ..... b) Miss Foxy Roxy, always welcome at Wolfie's table.... c) The Boar at Every Party



## Artist Statement

Affective Memories, 2021

Some of my dearest memories: my paper dolls collection, dried flowers in diaries, a song from my childhood and my photographs. In the same piece some ribbons, paper lace and a little pendant in many layers of encaustic and fire. A small piece of my mind and heart in affective memories.

Claudia Rocha

*Affective Memories*

Mixed media encaustic on MDF

Artwork: 12 x 12 inches



## Artist Statement

Carnival, 2021

Two years without Carnival in Brazil. Two years without the joy, the colours and shine from carnival parties. Because of Covid-19 we are living in a strange and insecure world. In this work I brought back some of the colors, movement and joy of Carnival. I hope you enjoy!

Claudia Rocha

*Carnival*

Hot wax / Encaustic on MDF

Artwork: 16 x 12 inches





## Artist Statement

...a mix of wax, paper, cardboard and found objects.

Richard Rolfe

*Overdrive*

Encaustic collage

Artwork: 11 x 10 inches



Ava Roth

*Silver Birch*

encaustic and mixed media

Artwork: 23 x 17 inches

## Artist Statement

I am a Toronto-based encaustic and mixed media painter. Like all of my work, this 'sewn encaustic painting' references the natural world both through materials and process. With local beeswax and landscape photography as my guide and inspiration, this piece investigates the relationship of human beings and the environment.

Viewers are gently nudged into contemplating how we impact each other over time. Tensions between permanent and temporary, natural and human made, past and present are evoked. Ultimately, my hope is to explore the place where humans collide with the natural world, and offer a beautiful outcome of our encounter.



## Artist Statement

I created this piece after hearing the word Hineni during Yom Kippur. “Hineni” literally means “here I am”. It does not mean I am here physically but rather “Here I am ready to help to engage. To say “hineni” is to live simultaneously in the past, present and future. To be aware of our past as a source of our identity and values; to see the future, alert to its possibilities, committed to its betterment. The question being asked is, Will we live our lives taking selfies or making meaningful contributions like the leaders embedded in the piece? ”Hineni” Here I am/ I am here.

Suzanne Rubenstein

*Hineni*

Encaustic mixed media

Artwork: 24 x 24 inches





## Artist Statement

The Chiapas State are a part of my ancestry and one of the languages they speak is Tzolsil, which is where the name of my work was born.

Because of the pandemic, we've lived through many different experiences, but only death has enough power to defeat someone with determination.

We have all been affected during these strange times, and those of us that are still here will be reborn with wounds and scars, as if we were white water in a dry and desolate land.

A work of art is where a feeling is expressed, and we must not try to understand the art from the artist's feelings.

Olga Sanchez

*Saquil Bo' (White water)*

Encaustic

Artwork: 9.5 x 21.5 inches



Janet Sandø

## *Lost letters I*

Encaustic on panel

Artwork: 47 x 16 inches

### Artist Statement

An existential question of time is always present in my work. How to create a timeless expression where both past, future, and present moment are there, all at once.

Writing, forms and symbols from old cultures and the present are placed in a dialog in the picture. The human being has its own history, which exists within the history of humanity. Impermanence, time and timelessness. In these two pieces I have gone closer into my own family history. The past pandemic year has given time to reflect over the women in my family who were there before me. Their struggles, love, lost and longing towards a better life. These two pieces are called "Lost Letters I & II" and are both based on old letters and communication between my young mother who travelled over the Atlantic ocean to America and her mother who stayed where she had her life in Norway.



Janet Sandø

## *Lost letters II*

Encaustic on panel

Artwork: 47 x 16 inches

### Artist Statement

An existential question of time is always present in my work. How to create a timeless expression where both past, future, and present moment are there, all at once.

Writing, forms and symbols from old cultures and the present are placed in a dialog in the picture. The human being has its own history, which exists within the history of humanity. Impermanence, time and timelessness. In these two pieces I have gone closer into my own family history. The past pandemic year has given time to reflect over the women in my family who were there before me. Their struggles, love, lost and longing towards a better life. These two pieces are called "Lost Letters I & II" and are both based on old letters and communication between my young mother who travelled over the Atlantic ocean to America and her mother who stayed where she had her life in Norway.





Amanta Scott

*Persephone Returned*

Encaustic on canvas on birch panel

Artwork: 24 x 24 inches

## Artist Statement

This work is from my series Eyeing Medusa, celebrating wise/willful women making a difference in our world today. An ongoing project, Eyeing Medusa currently encompasses 26 encaustic paintings referencing historic artistic masterpieces and archetypes, coupled with detailed digital resources, and workshops; and explores how depictions of women in the arts relate to serious issues in society today. Each image of a painting in this series is linked to a dedicated page on my website. Each webpage parallels the story of the contemporary woman with an ancient goddess or myth depicted in artistic masterpieces in museums and galleries worldwide; outlines the issues championed by the individual, and provides links to resources, help lines, tool kits and videos.



Kari Serrao

*Modesty*

Encaustic and oil on panel

Artwork: 36 x 24 inches

## Artist Statement

Painted following an extended period of isolation in the south of France. These images represent the resurrection of a life lost and the security in the knowledge that yes, she will be ok, she will be her own shelter.....



## Artist Statement

Painted following an extended period of isolation in the south of France. These images represent the resurrection of a life lost and the security in the knowledge that yes, she will be ok, she will be her own shelter.....

Kari Serrao

*Shelter*

Encaustic and oil on panel

Artwork: 36 x 24 inches





Adrienne Silversmith

*Visceral:Released*

Encaustic/mixed-media

Artwork: 12 x 12 inches

## Artist Statement

It's amazing to me that from something so devastating as a pandemic, I could be inspired to create beautiful works of art. That's exactly what these 2 pieces are about. The 1st, *Visceral/Released* is one in a series of 6 that reflects my emotions and feelings during the initial lock-down.

The 2nd "*When Dawn Comes*" reflects the hopefulness and renewal sited in Amanda Gorman's poem, *The Hill We Climb* which she recited during President Biden's inauguration. One is filled with despair, the other joyful.



Adrienne Silversmith

*When Dawn Comes*

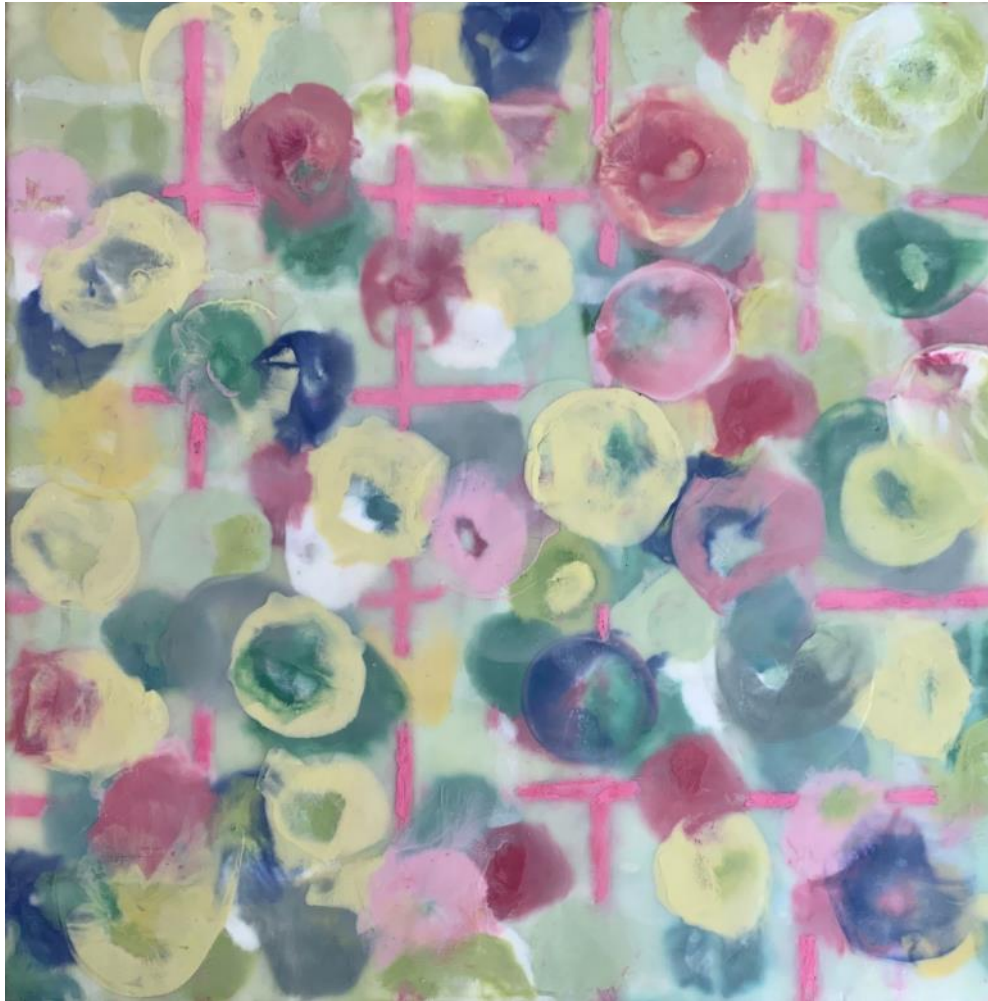
Encaustic/mixed-media (guitar strings)

Artwork: 24 x 30 inches

## Artist Statement

It's amazing to me that from something so devastating as a pandemic, I could be inspired to create beautiful works of art. That's exactly what these 2 pieces are about. The 1st, Visceral/Released is one in a series of 6 that reflects my emotions and feelings during the initial lock-down.

The 2nd "When Dawn Comes" reflects the hopefulness and renewal sited in Amanda Gorman's poem, The Hill We Climb which she recited during President Biden's inauguration. One is filled with despair, the other joyful.



Linda Sirow

*Coming Back II*

Encaustic on Board

Artwork: 20 x 20 inches

## Artist Statement

Linda Sirow is a New York painter who expresses an inner world while focusing on the transparency of color in her creative process.

Ms. Sirow sensitively transforms her pieces into complex compositions expressing the relationships of forms. Her work uses a poetic building of color and movement. Layered shapes create an unfathomable depth and bridge the sculptural origins of her early career. This fundamental transformation, inherent in her creative process, results in unique, unselfconscious, refreshingly celebratory pieces.

Ms. Sirow has shown her work in NYC, the Hamptons, and Palm Beach and is in multiple local and international private collections.





Linda Sirow

*Coming Back III*

Encaustic on Board

Artwork: 36 x 48 inches

## Artist Statement

Linda Sirow is a New York painter who expresses an inner world while focusing on the transparency of color in her creative process.

Ms. Sirow sensitively transforms her pieces into complex compositions expressing the relationships of forms. Her work uses a poetic building of color and movement. Layered shapes create an unfathomable depth and bridge the sculptural origins of her early career. This fundamental transformation, inherent in her creative process, results in unique, unselfconscious, refreshingly celebratory pieces.

Ms. Sirow has shown her work in NYC, the Hamptons, and Palm Beach and is in multiple local and international private collections.



## Artist Statement

I love to combine techniques to give a long forgotten watercolour or mixed media piece a new lease of life. By giving it a fresh setting and encasing it in a layer of wax, the piece takes on a softness that adds depth and warmth.

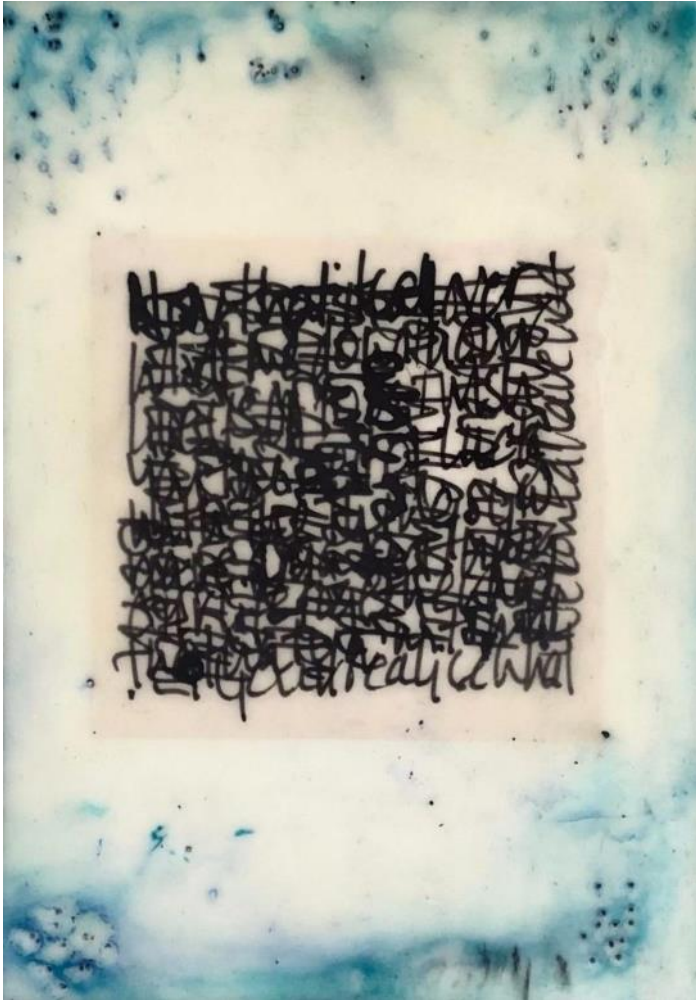
Some of my works have travelled with me from Switzerland to Singapore and now to Luxembourg, evolving over a period of 20 years as I've discovered new cultures, new tools and techniques that have infused my work with new layers of meaning.

Tanya Sobczak

*A garden lies within*

Encaustic - Watercolour

Artwork: 11.5 x 7.75 inches



Tanya Sobczak

*Is this the way through?*

Encaustic - cola pen and ink calligraphy

Artwork: 6.5 x 4.75 inches

## Artist Statement

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Some of my works have travelled with me from Switzerland to Singapore and now to Luxembourg, evolving over a period of 20 years as I've discovered new cultures, new tools and techniques that have infused my work with new layers of meaning.





Bahar Soltani

*Hope*

Encaustic, oil painting

Artwork: 24 x 48 inches

### Artist Statement

Bahar Soltani was born and raised in Iran. She received her BFA from University of Alzahra in Tehran, Iran. She moved to Canada and graduated in Web Design at Humber College but visual art always been her passion. She became interested in contemporary art and took encaustic (painting with wax) course at OCAD University to enhance her skills as visual artist. She enjoys this medium as it allows layering, texture and translucent colors. Bahar had some group exhibitions in Toronto. She recently focuses on landscape painting and working with Iranian Canadian artist Group (Nily Artists Collective).



Melissa Stephens

*Clearly Misconstrued*

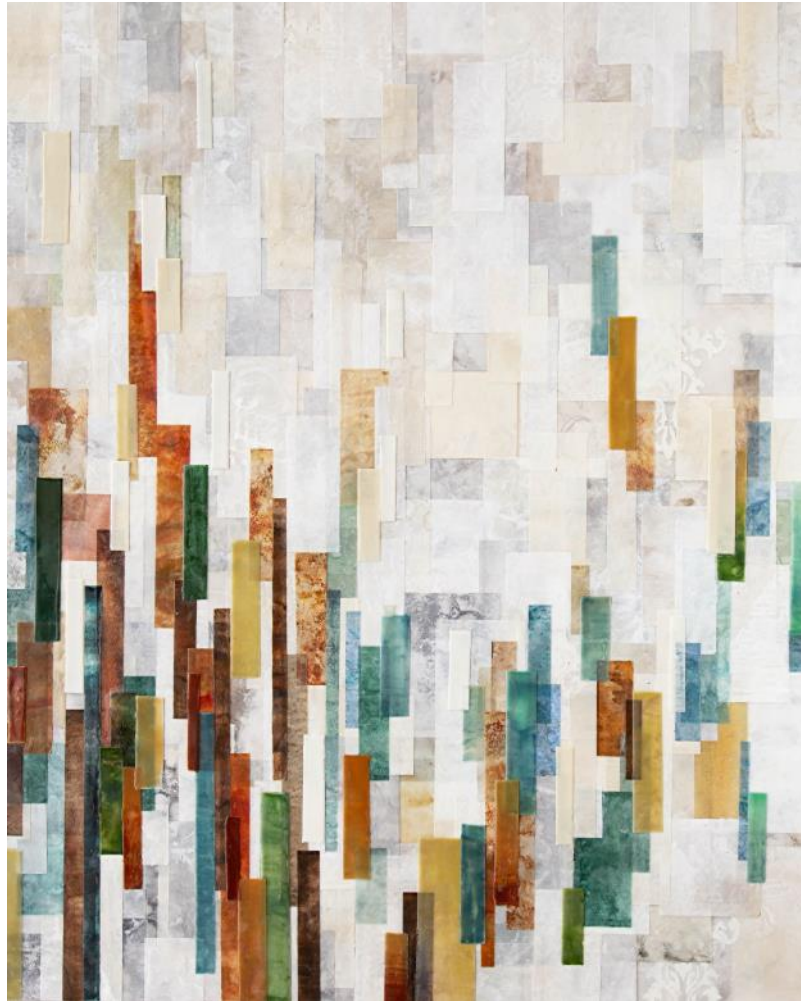
Encaustic paint, pan pastel & pigmented ink  
on cradle board

Artwork: 8 x 17 inches

Artist Statement

Clearly Misconstrued is the murky oxymoron that sits below a thick layer of encaustic medium. The asemic rainbow writing, and the giant mirrored question, "WHAT" comment on the misconceptions and misinformation about gender identity and sexual orientation.





Kristy Swanson

*Downlake*

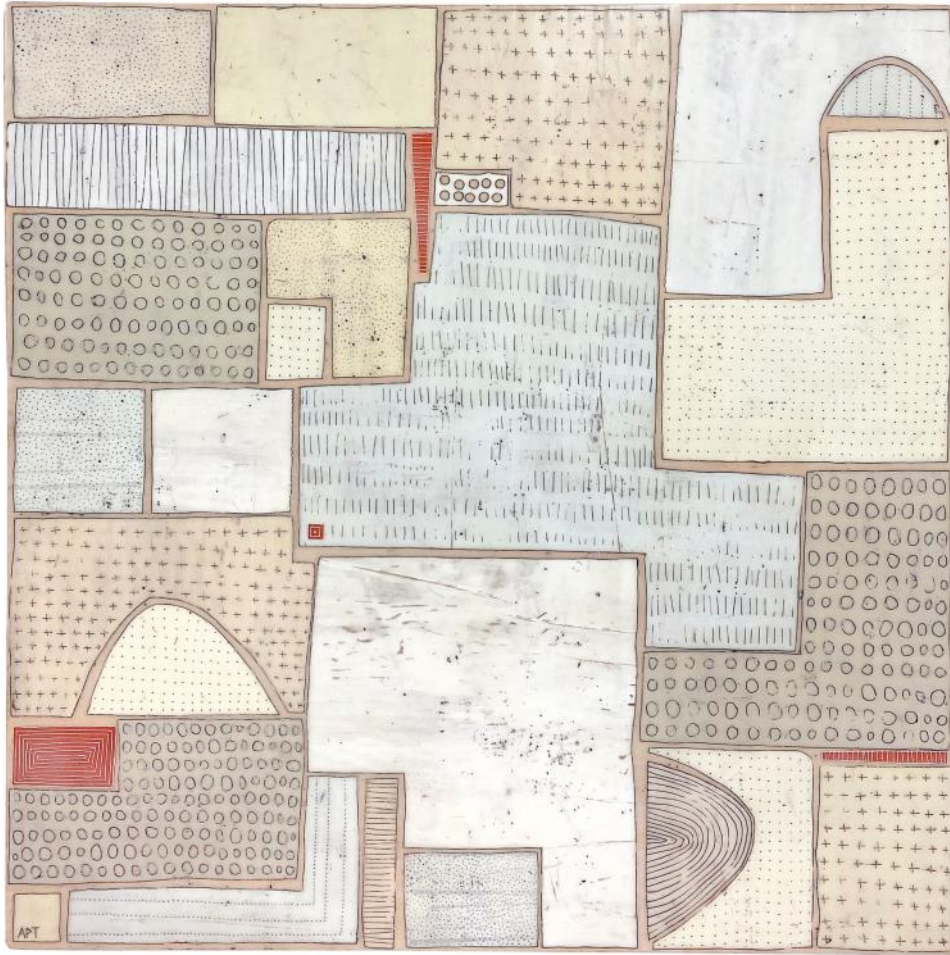
Encaustic

Artwork: 30 x 24 inches

## Artist Statement

This piece is from a series I did based on the Japanese idea of micro-seasons, where the year has not four but 72 distinct but short seasons, an allusion to the nuanced change that is always happening. I was living in a new place and was attuned to both my new surroundings and also the shifting sands that were 2020. This piece is part of my intention to both honor the nuance and change during that time but also impose structure and order onto what felt chaotic and unsteady.





## Artist Statement

I work with recycled and found vintage papers encased beneath a layer of encaustic beeswax. I gravitate toward soft, muted colors — warmed and stained by time. Repetitive patterns and primitive marks carved and scraped into the surface of the wax speak to the imperfections of the human hand and the vulnerability of materiality. I see my practice as a meditation on transience, transformation, and the beauty of imperfection. An embrace of what is — as it is.

Athena Petra Tasiopoulos

*What You Return To*

Encaustic Medium and Collage on Panel

Artwork: 24 x 24 inches



Helen Tran

*If Not Here, Then Where?*

Encaustic on wood, woodcut print, cyanotype, relief ink, and oil paint

Artwork: 10 x 10 inches

## Artist Statement

Helen Tran's work draws upon traditional family ceremonies around the concept of mourning. "If Not Here, Then Where?" contextualizes how mourning rituals are constructed within Tran's culture and identity using motifs of shrines, keepsakes, and ritual offerings. She is interested in how memories are constructed, preserved, and restored within her Vietnamese culture, and her current work is presented in a collective series of woodcut prints and cyanotypes, combining the materiality of print, photography, and painting into a unified encaustic narrative.



Kim Vagt

*Daffodils in the Light*

Encaustic Wax

Artwork: 14 x 11 inches

## Artist Statement

Recently retired in 2020 from a career in healthcare, Kim Vagt lives in the countryside near Mokelumne Hill in the pristine Sierra Nevada foothills of Northern California where she has her art studio.

Kim gains inspiration from the wonder of local landscapes and florals, abstract art compositions, and her true love for color. She enjoys various mediums and techniques using Acrylic, Watercolor, Alcohol Ink, Oil Pastels, and Encaustic Wax. Every painting elicits pure creative energy for her with a desire to create a unique emotional connection for the viewer. "One piece leads me into the next and brings an exhilarating sense of joy, wonder, and learning".





Kim Vagt

*Peonies in Blue Vase*

Encaustic Wax

Artwork: 14 x 11 inches

## Artist Statement

Recently retired in 2020 from a career in healthcare, Kim Vagt lives in the countryside near Mokelumne Hill in the pristine Sierra Nevada foothills of Northern California where she has her art studio.

Kim gains inspiration from the wonder of local landscapes and florals, abstract art compositions, and her true love for color. She enjoys various mediums and techniques using Acrylic, Watercolor, Alcohol Ink, Oil Pastels, and Encaustic Wax. Every painting elicits pure creative energy for her with a desire to create a unique emotional connection for the viewer. "One piece leads me into the next and brings an exhilarating sense of joy, wonder, and learning".



## Artist Statement

I am a nurse myself and during the pandemic the nurses really needed some sunshine.

Peg Wells

*Sunshine for Nurses*

Encaustic

Artwork: 12 x 12 inches





## Artist Statement

I live in the harbour town of Goderich, Ontario. Found pieces that have drifted onto the Lake Huron shore often make their way into my artwork. This boat is made from paper cast over a plastic toy boat found at the beach and has become a regular in my assemblage art. Stories of journeys on water frequently emerge after a very intuitive and spontaneous art making process. I have chosen "Boat Docks Here" for this exhibit to represent the creative wave of possibility and potential that can develop while your boat is tied to the dock.

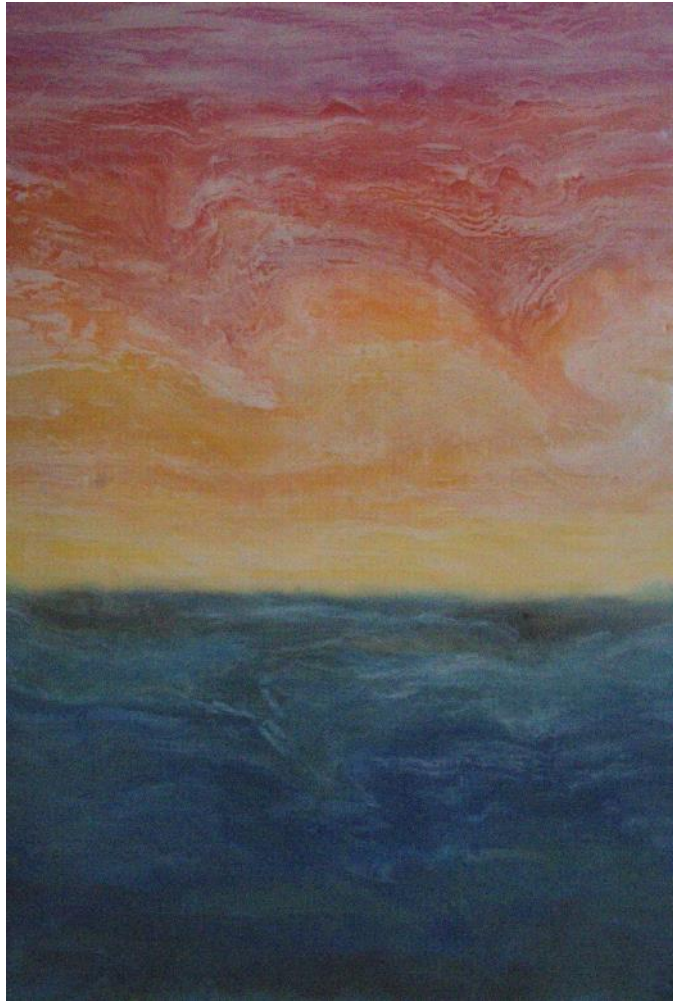
Linda Wiebe

*Boat Docks Here*

Encaustic mixed media

Artwork: 12 x 8 inches





Ross Williams

*Red Sky*

Encaustic

Artwork: 24 x 18 inches

## Artist Statement

Sunrise over the ocean has always conjured up a host of feelings for me. Storms at dawn reinforce the immense power of nature.



## Artist Statement

Astronomical phenomena are intriguing, just like the recent solar eclipse. The surroundings are often other-worldly.

Ross Williams

*Solar Eclipse*

Encaustic

Artwork: 16 x 16 inches





Natalia Zhukova

*Late spring*

Encaustic, wax medium, wax paints

Artwork: 7.87 x 7.87 inches

## Artist Statement

Layer by layer, creating the work, I listened to my feelings. And also in layers, expectations and images in scraping and scratching were revealed. Expectation, anticipation of spring in a big city, accumulated fatigue and hope.

For me, encaustics is akin to meditation, a journey into the inner world and the ability to express this inner state outward through color and textures.

The work is done on the basis of a wax medium and wax paints with the addition of a little oil pastels and ink with shellac.





**LAYERS of MEANING**  
**EXHIBITION ORGANIZERS**

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**Ruth Maude**  
**Susan Ruptash**  
**Sharon Dembo**  
**Sharron Corrigan Forrest**