

e-gallery number 27

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Ane has been doing monotype prints for some time. I've known she is a true artist, maybe you have too, but this month she got significant praise from her teacher and mentor of many years, Bill Riley. She'll blush at my printing it, but I must quote it in full:

"Anne, Your work continues to grow and become more and more amazing! It continues to evolve and change. Each piece is wonderful. I look at it as a continued process which borrows from what came in the past and continues with the future. Your play and experimentation is what makes it so exciting—there are no formulas so it does not get stale—only new beginnings, fresh with question (at times maybe frustration, although I do not see this) but always a beautiful searching hand and eye. Keep going, your journey is wonderful."



Recorded Transaction, Monotype, 10"x10." Click on image for larger view.



Forging Ahead, 17"x13." Click on images for larger view.

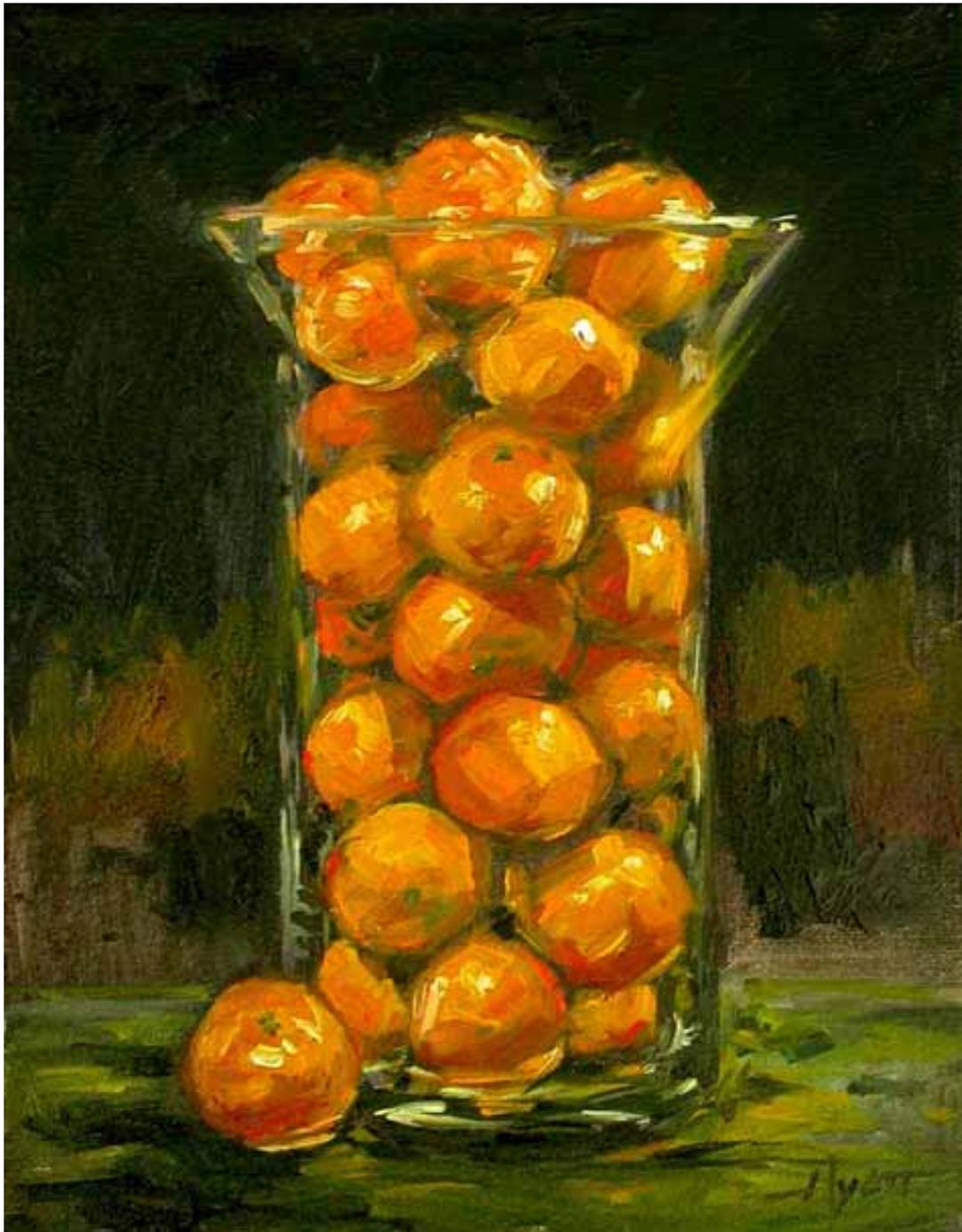
Here are two more, among many. Check the web-site, and click for enlarged view. In person, up close, is best.



Orchestral Offering, 14"x5."



Maintaining Perspective, 12"x16."



One Out, 14"x11," Oil on canvas.

New Still Lives

At least I think that's what they are, "Still Lives." I can't bring myself to calling them "Still Lives." Actually this one slipped off the table onto the floor while it was still wet and took on a bit of a smear on the way down. Rather added to it, I thought, and I left it in. Maybe it's the "life" in the still life. In any case, I spent a couple of weeks doing these last month, setting up little scenes on a ledge in the studio and painting what I saw. We had an abundance of tangerines at the time, so a good many of the paintings have a tangerine in them, or several. That and little items from around the house. Check the website for the remainder—in the [Hyatt Moore Gallery](#). Or see the [Gallery on Glassell](#) for one more. That gallery likes western themes, so I did one with cowboy boots and, for whatever reason, beets and garlic and an apple. These are small pieces, great practice, and lots of fun. In frames they look great, if I do say so. The life might be still, but lots of action goes into their making.



Wood Box, 12"x16," Oil on canvas.



Encaustic— Painting with Wax

Here's a process I'd been wanting to try for awhile. *Encaustic* is an ancient process, and highly stable. Paintings with beeswax as the binder exist from Egypt and Pompeii, with their colors as vibrant as the day they were painted. Those artists might not have had the convenience of hot plate and pre-ground pigments, but the process is about the same. Powdered pigment is mixed into hot beeswax, then spread on the substrate (in this case, board) while hot. Within moments it's cool and it lies where it is. It can be reheated for further manipulation through the use of a hair dryer (probably not available to the ancients). Then it's a matter of layers and designs and whatever. But you've got to work fast, and be careful about breathing the fumes. After that it's all delight.

Rising, 24"x24," Encaustic on board.



Golf, 18"x14," Encaustic on board.



Silent Signal, 18"x14," Encaustic on board.

The designs don't have to be abstract, though to date most of mine have been. People ask if they'll melt but it's not a problem. Well, maybe in direct sun . . . but then art never survives in direct sun. Of course, we'll never know about the pieces that didn't make it through at Pompeii.

That's it for this month. This may be the first edition of e-gallery that's not featured anything figurative. We'll likely get back to that again shortly. Meantime, there's plenty of beauty on every surface, and even more if you look below. Until next time, enjoy the pleasures your eyes take in.