THERMAL TRACES
CONTEMPORARY ENCAUSTIC PAINTING

Kristy Deetz
*Frame Narratives*
Encaustic, animal bones
human hair, string on wood
20” x 20” x 6”
2010

Lorraine Glessner
*Rows: Bank*
Encaustic, collage on rusted
and branded silk on wood
16” x 16” x 1”
2010

Reni Gower
*Vocalise*
Encaustic, collage on panel
15” x 18½”
2010
Once an obsolete technique, encaustic (hot wax) is now recognized both for its exquisite beauty and incredible versatility. The artists Kristy Deetz, Lorraine Glessner, and Reni Gower are among those who helped turn this legendary paint of the Fayum mummy portraits into a mainstream contemporary medium.

This exhibition features the seductive surface, luminous color, and ethereal image layering unique to the encaustic medium. Each of three artists approaches the process from a distinctive perspective that incorporates scraping, burning, burnishing, incising, or pouring, as well as painting, printmaking, collage, or sculpture. Numerous conceptual links connect each artist's interest in this malleable material. Buried images, personal narrative, and hidden codes infuse these works with sensuous materiality.

**Kristy Deetz:** Associate Professor and Chair of the Art Department at University of Wisconsin-Green Bay, Deetz carves, burns, and paints with encaustic on wooden surfaces. The *Earth Texts* series are autobiographical explorations that create visual metaphors of the book form. Playing off concepts like *frame narratives*, *in medias res*, and *earth digest*, these pieces operate as visual puns and connect language to earth and body.

**Lorraine Glessner:** Assistant Professor at the Tyler School of Art, Glessner works with many layers of rubbings and distressed, stained or printed materials that are submerged in translucent layers of wax. Her current work is inspired by photographs of gritty urban details focused on holes, cracks, smudges, graffiti and signage. Merging these images with the stained materials and encaustic, she documents the spectacle, vulnerability and complexity of human activity and the poetic violence that is life.

**Reni Gower:** Professor of Art in the Painting and Printmaking Department at Virginia Commonwealth University, Gower incorporates collage and several additive and subtractive methods in her encaustic process. By painting, stamping, or scraping many layers of motifs and patterns onto textural collage surfaces, she creates complex readings of space, color, and content. Image references are made to the decorative arts and traditional crafts of the hand; in particular to textile and quilts, as well as to technology and the binary code of zeros and ones.
PROSPECTUS:
This exhibition features the seductive surface, luminous color, and ethereal image layering unique to the encaustic medium. Each of three artists approaches the process from a distinctive perspective that incorporates scraping, burning, burnishing, incising, or pouring, as well as painting, printmaking, collage, or sculpture. Numerous conceptual links connect each artist's interest in this malleable material. Buried images, personal narrative, and hidden codes infuse these works with sensuous materiality.

SIZE OF EXHIBITION:
Approximately 100 running feet. May be resized to suit unique gallery settings.

NUMBER OF WORKS:
31 wall mounted works
Installation instructions included.

PROVIDED BY VENUE:
Confirmation letter or contract to exhibition coordinator, invitations or evite, mailing, gallery signage and labels, press material to appropriate media list, reception.

TRANSPORT:
Venue to provide climate controlled shipping, handling, and storage.
All work packed in reusable quality crates / boxes.

INSURANCE: Wall to Wall / Provided by Virginia Commonwealth University

AVAILABLE ON REQUEST:
Venue to provide artist(s) honorarium and travel / lodging.

Workshop / Demonstration: Observe 1 - 3 artists in action. This dynamic 3 hour workshop or demonstration provides an interactive opportunity to learn about painting with hot wax from experienced encaustic artists. Participants will have access to 1 or more stations offering information on different techniques. Participants may create their own encaustic paintings. An informational packet will be provided, which may be copied and distributed to participants.

Lecture: Introduction to contemporary encaustic painting and overview of the traveling exhibition, Thermal Traces. Presented by Gower (1 hr – digital projection) followed by Q&A.

Panel: Digital presentations by 2 - 3 artists followed by Q & A.

Studio Visits / Critiques: 1 to 1 interaction with students.

ITINERARY:
University of South Alabama, Mobile, AL: March 21 – April 15, 2011
Gallery 842, Huntington, WV: January 20 – February 24, 2012
Availability: May 1, 2011 – December 2011 and after March 15, 2012
RENI GOWER
Encaustic / collage on panels
15” x 18½” / 2006 - 2010

Fugue

Firebird

Origami-4 Square

Divot

Delft

Circled and Swirled
KRISTY DEETZ: EARTH TEXTS
Carved laminated plywood frames / encaustic
20” x 20” x 6” / 2010

Earth Digest: Stones and beeswax

Equivocation:
Trompe l’oeil wood grain panel in center

Reading Circle: Slices of tree branches

Sticks & Stones: Strings sticks, stones, animal bones, and beeswax
LORRAINE GLESSNER
Encaustic, horse and human hair
Collage on rusted and branded silk on wood
16” x 16” x 1” / 2010

And Will Not Release It
How Long Will It Last

And It Took Hold
It Entered
KRISTY DEETZ
811 E. Gile Circle  DePere, WI  54115  (920) 339-0568  deetzk@uwgb.edu

Media: Carved laminated plywood frames / encaustic  Size: 20” x 20” x 6”  $2000 / each

KAbridged  2002 (Boar’s Hair)
Spiral Bound  2004 (Human Hair)
Touchstones  2004 (Stones & Beeswax)
Frame Narratives  2010 (Frames, Animal Bones, Human Hair, String, Beeswax)
Sticks & Stones  2010 (Strings, Sticks, Stones, Animal Bones, Beeswax)
Earth Digest  2010 (Stones & Beeswax)
In Medias Res  2010
Reading Circle  2010 (Slices of Tree Branch)
Equivocation  2010 (Trompe l’oeil wood grain panel in center)
Spine  2010 (Stones, Goat’s Hair)

LORRAINE GLESSNER
24 Robbins Avenue  Rockledge, PA  19046  (215) 663-8397  lorigles@earthlink.net

Media: Encaustic, collage on rusted and branded silk on wood
Bank  2010  16” x 16” x 1”  $900
Untitled  2010  16” x 16” x 1”  $900

Media: Encaustic, horse hair, mixed media on rusted and branded silk on wood
Painted Lady 4  2010  16” x 16” x 1”  $900
Come Early Morning (diptych)  2008  24” x 48” x 1½”  $1800
It Entered…  2008  18” x 18” x 1”  $1000
And it took hold…  2008  18” x 18” x 1”  $1000
And will not release its grip…  2008  18” x 18” x 1”  $1000
How long will it last?  2008  18” x 18” x 1”  $1000

Media: Encaustic, digital prints, photographs, hair, paper, oil paint on composted and branded silk on wood
Falling, Fallen no 1  2007-2011  32” x 32” x 1”  $900
Falling, Fallen no 2  2007-2011  32” x 32” x 1”  $900
Falling, Fallen no 3  2007-2011  32” x 32” x 1”  $900
Falling, Fallen no 4  2007-2011  32” x 32” x 1”  $900

RENI GOWER
10407 Morning Dew Lane  Mechanicsville, VA  23116  (804) 550-2616  rgower53@comcast.net

Media: Encaustic / collage on panel  Size: 15” x 18½”  $2000 / each
Mardi Gras  2011
Snow  2011
Fugue  2010
Vocalise  2010
Firebird  2010
Flag  2006
Delft  2006
Divot  2006
Fleur  2006
Circled and Swirled  2006
TRANSPORT / STORAGE / CARE OF ENCAUSTIC WORKS

- Encaustic paintings have a durable overall integrity.
- Wax can travel safely without cracking or melting within a range of about 35ºF to 120ºF.
- Use a climate controlled van for shipping or FEDx Ground service.
- Ask for an early-week early-evening pickup to minimize time work spends in transit or warehouse.
- Only extreme heat or cold will harm an encaustic painting.
- Wax melts at 150º
- Store away from direct heat, out of direct sunlight, in a climate controlled storage room.

SHIPPING ESTIMATES

Kristy Deetz: One way / FEDx Ground / $250 - Round trip / $500
Lorraine Glessner: One way / FEDx Ground / $105 - Round trip / $210
Reni Gower: One way / FEDx Ground / $215 - Round trip / $430

Estimates based on shipping Wisconsin, Pennsylvania, and Virginia to Alabama.

22 BOXES / 64 CUBIC FEET

Kristy Deetz:
11 boxes at 22” x 14” x 12” / 17 lbs each
1 boxes at 24” x 18” x 12” / 17 lbs each
Lorraine Glessner:
2 boxes at 21” x 21” x 4” / 7 lbs each
2 boxes at 19” x 19” x 4” / 6 lbs each
1 box at 27” x 27” x 4” / 9 lbs
1 box at 19” x 19” x 5” / 7 lbs
Reni Gower:
2 boxes at 24” x 28” x 21” / 30 lbs each
2 boxes at 24” x 28” x 16” / 25 lbs each

Free shipping estimates and assistance is available through TCI International.
Contact Colleen Kennelly at Colleen@shippingmadesimple.com
Art shuttle rates are usually based on mileage and dimensions.
Or through FEDx rate calculator
https://www.fedex.com/ratefinder/home?cc=US&language=en&locId=express
Lecture: Introduction to contemporary encaustic painting and overview of the traveling exhibition, Thermal Traces. Presented by Gower (1 hr – digital projection) followed by Q&A.

Panel: Digital presentations by 2 -3 artists followed by Q & A.

Studio Visits / Critiques: 1 to 1 interaction with students.

Workshop: Observe 1 - 3 artists in action. This dynamic 3 hour workshop or demonstration provides an interactive opportunity to learn about painting with hot wax from experienced encaustic artists. Participants will have access to 1 or more stations offering information on different techniques. Participants may create their own encaustic paintings. An informational packet will be provided, which may be copied and distributed to participants.

Workshop Presenters:

Reni Gower, Professor, Virginia Commonwealth University
*Introduction to the Basic Encaustic Studio and/or Image Transfers and Collage*

Kristy Deetz: Associate Professor, University of Wisconsin-Green Bay
*Encaustic Surface and Substrate*

Lorraine Glessner, Independent Assistant Professor, Tyler School of Art
*Multi-layered Imagery and the Use of Stencils*

Honorarium:
$750.00 / per person / per day  
$350.00 / per person / extra ½ day  
1 day - $2250  
1½ days - $3300

Travel: R/T airfare / lodging / meals per person  
Artists traveling from Richmond, VA / Green Bay, WI / Philadelphia, PA

Dates: Availability open  
Suggested Program:  
Wednesday evening: Arrival  
Thursday morning: Lecture / Thursday afternoon: Workshop  
Friday morning: Studio Visits  
Friday afternoon: Departure
**Equipment:**

*Supplied by Presenters:*
Tools, brushes, some supports.**

*Supplied by Art Department:  For cost estimates visit: www.rfpaints.com*
Some equipment may be shipped by presenters**
**Extra baggage fees or UPS fees could apply (R/T $50 per person)

*(Per Station)*
1 Dedicated 20 amp outlet
1 Work table (approximately 30" x 60"/ each)
2 Heavy duty multi head extension cords or 2 cords and 1 power strip
1 Electric palette (pancake griddles will work) $320.00 or ($35 – electric griddle / Target)
1 Heat gun $30.00 / Lowes
1 Electric skillet $40.00 / Target
2 Temperature gauges $11.00 / ea

**Materials:** *(Per station – Materials and cost variable, dependent on which workshop is presented)*
*Supplied by Art Department (Per Station)  For cost estimates visit: www.rfpaints.com*
1 Opaque Encaustic Assortment Set $70
1 Transparent Encaustic Assortment Set $70 (optional)
or multiple color blocks of encaustic paint $ priced by color (optional)
2 Large blocks of Encaustic Medium $27.00 / ea
1 Paraffin Wax (1 lb.) $5.00
3-5 Rectangular palette cups $4.00 / ea

**Miscellaneous Supplies:**
- Linseed Oil
- Paper towels
- Bottled water for presenters
- Mat board panels (5” x 7”)
- Collage materials
- Fire extinguisher nearby

**Ventilation:**
At proper working temperatures encaustic is a safe non toxic process. However, wax fumes need to be exhausted through proper ventilation. The wax could be an irritant that causes headaches or nausea. Adequate ventilation depends on the size of the rooms and the location of the stations. Here are two scenarios:
- The workshop could be held outdoors if electricity can be provided.
- If the stations will be next to double hung windows, simple window fans, set to exhaust should be adequate. The fans should be sealed in as much as possible; i.e., both left and right sides of the fan should be blocked off. Replacement air needs to come from cross windows or door ways.
- If the stations will not be near windows, dilution ventilation will have to be used. This simply entails having enough fans and replacement air to create a fairly rapid replacement of the air in the entire room (as opposed to just in the area if the heating palette).
Kristy Deetz is an Associate Professor and Chair of the Art Department at the University of Wisconsin-Green Bay. She received her MFA from Ohio State University–Columbus and her BFA from Bowling Green State University. For 20 years, she has taught painting and drawing at many universities (including Michigan State University and Miami University) and given numerous encaustic painting workshops at universities and art centers (including Anderson Ranch, OxBow, Penland, Haystack, and Idyllwild). Her extensive exhibition record includes competitive, invitational, and solo exhibitions throughout the United States. http://www.uwgb.edu/deetzk/index.html

Earth Texts comprises a series of thirty-five wooden relief sculptures (carved, burned and painted with encaustic) that create visual metaphors of the book form as well as autobiographical explorations. Playing off concepts like frame narratives, in medias res, and earth digest, these pieces operate in one sense as visual puns and connect ideas of language to both earth and body.

Through interplay of forms each piece seeks to explore what we know or how we behave. Books embody text, and the “text” connects internal and external landscapes in a search for answers to human dilemmas. The plywood represents nature destroyed; construction of the art piece from the recycled plywood represents nature re-empowered or its pattern newly disclosed. The tactile paint surface, created through layers of encaustic (wax and pigment), serves as “skin,” unveiling greater complexity beneath.

Frame Narratives plays with the idea of a story in which another story is enclosed or embedded, a “tale within the tale.” The largest and outermost frame of the open book is carved and painted with textures and colors similar to lichens growing on the bark of ash trees. The embedded frames allude to sun-filled skies, recall black granite, signify art/culture (gilded frame), and place dry animal vertebra in a seemingly wet and reflective surface. The innermost frame, a thick layer of flesh-like beeswax poured on top a grass-green colored base, surrounds a section of the gallery wall. From behind this frame emerges another tale: a tail of human hair tied together with an animal bone. Each story links animal/vegetable/mineral and nature with culture, creating a meta-fictional landscape filled with reminders of death. In Media Res, Latin for “into the middle of things,” describes a narrative that begins somewhere in the middle of a story, typically at some crucial point in the action. Two pages, extending out from the middle of the book, retell my journey through Yellowstone Park and describe topography reminiscent of the park’s largest hot spring. Shaped through contrasting thermal fields the hot spring becomes a metaphor for forces that bring about change in our lives. Human interaction like our relationship with nature can be harmonious and unifying or antagonistic and cataclysmic. Layers of marks both reveal and conceal the natural grain of the wood, comparing the meaning and permanence of nature's marks with those of human marks. The mouth of Sticks & Stones gaps open on the face of a scared and sutured landscape where stick-pencil teeth devour sticks, stones, and animal bones. Effective communication is often elusive: the best intentions can end in unwanted consequences. Similarly our interactions with nature, at worst, can produce deadly results. Our stories often parallel processes or “stories” in nature. Like books these pieces request a reading, and the layers of text allow layers of interpretation.

Lorraine Glessner received an MFA in Fibers from Temple University, Tyler School of Art, where she is currently an Assistant Professor in the Fibers and Material Studies Department. She also holds a BS in Textile Design from Philadelphia University and an Associate’s Degree in Computer Graphics from Moore College of Art and Design. Recent awards include two Pennsylvania Council on the Arts, an Individual Creative Artist Fellowship Grant in Crafts, the Anne K Allison Award - Woodmere Museum of Art, Philadelphia and the Montserrat Award, 301 Gallery, Beverly, MA.
Recent exhibitions include solo shows at Watchung Art Center, Watchung, NJ and Cabrini College, Radnor, PA and group exhibitions at Parlor Gallery, Asbury Park, NJ, Artspace, Richmond, VA and Clay Scot Gallery, Birmingham, AL. Her work is included in the recently released *Encaustic With a Textile Sensibility* by Daniella Woolf and *Encaustic Art: The Complete Guide to Creating Fine Art With Wax* by Lissa Rankin. Glessner lectures, teaches, exhibits her work nationally and maintains a studio in Philadelphia. [www.lorraineglessner.net](http://www.lorraineglessner.net)

*Experience is never limited and it is never complete; it is an immense sensibility, a kind of huge spider web of the finest silken threads suspended in the chamber of consciousness and catching every airborne particle in its tissue.* -Henry James

All living things leave a physical mark, a stain or an imprint. The cyclic nature of the earth and our bodies serve to jog the mind, to remind us of the propensity to seek progress within cycle, and to measure that progress against the repetitive constant. Layers of holes, cracks, smudges, graffiti and signage on the surfaces of the earth, the body and within urban environments speak to this cycle and read as a palimpsest on which personal, political and cultural histories are written. I see the marks as maps, leading the way, telling a story and giving us a sense of place.

My recent work has been inspired by a photographic exploration involving ideas of the mark, narrative and life cycles as it relates to the urban landscape and environments of the city. By reading these marks, one gets a sense of the neighborhood, it’s past and the people who live there. I'm struck by the way in which the best people will prevail in even the worst circumstances, like the woman who lives next to a boarded up crack house, yet paints her house pink and plants fake flowers! In row after row of homes, it’s the contrasts of color, texture, pattern, ambiance, form and mood that have affected my work since collecting these photographs. With these contrasts in mind, I combine layers of encaustic medium with fabric and found paper that has been subjected to branding and staining. Recorded marks, in the form of rubbings, drawings, and images taken from surfaces of the city are merged together with the stained materials along with my intuitive responses to them in paint. Through these materials, my intent is to follow and record these marks as evidence of the spectacle, the vulnerability and complexity of human activity and the poetic violence that is life.

**Reni Gower** is a Professor in the Painting and Printmaking Department at Virginia Commonwealth University. In 2008, she was recognized by VCU Arts with an Award of Excellence in Research, Teaching, and Service and by the Southeastern College Art Conference in 2007 with an Award of Excellence in Teaching. In addition to her teaching and painting practice, she curates award winning traveling exhibitions. Her current project is *Papercuts*, scheduled to begin traveling in January 2012.

Her art work has been showcased at international and national venues for over 30 years. She is the recipient of numerous grants and awards including a NEA / SECCA Southeastern Artist Fellowship and Virginia Commission for the Arts Project Grants. Her work is represented in various collections including the Library of Congress Print Collection; Pleasant Company / Mattel, Inc; the American Embassies in Lima, Peru and Osaka, Japan; Media General, Inc; and the Federal Reserve Bank. She holds a Master of Fine Arts degree from Syracuse University, a Master of Arts degree from University of Minnesota-Duluth, and a Bachelor of Science degree from the University of Wisconsin-Madison. [www.renigower.com](http://www.renigower.com)

I blend a fluid improvisational painting approach with a repetitively structured and analytical one to create complex images that counter visual skimming. I incorporate the circle as a repetitive decorative motif, as a metaphor for binary code, and as a cultural symbol of infinite continuity. Through intricate patterning, I combine these references to link the passive precision of technology with the active nuance of handicraft. My intent to induce a contemplative state of mind creates a visual respite that mirrors, but also transcends our accelerated tech-saturated culture. While also addressing issues of beauty, I hope my art becomes an intimate vehicle for reflection or reprieve.
Kristy Deetz  
www.uwgb.edu/deetz/index.html / deetz@uwgb.edu  
Associate Professor / Chair: Art Discipline, University of Wisconsin - Green Bay

Exhibitions (Highlights since 2000)

Solo Exhibitions:
Stewart Center Gallery, Purdue University, West Lafayette, IN; Earth Texts, 2009.
J. Wayne Stark Gallery, Texas A&M University, College Station, TX; Earth Texts, 2008.
Kristin Wigley-Fleming Gallery, Luther College, Decorah, IA.; Earth Texts, 2007.
Furman University, Roe Fine Art Building Gallery, Greenville, SC; Waxing Poetic, 2007.
Indianapolis Art Center, Indianapolis, IN; Kristy Deetz, 2006.
University Gallery, University of North Carolina, Asheville, NC; Enfolding Surface & Silence; 2005.
Northcutt Steele Gallery, Montana State University, Billings, MT; Waxing Poetic, 2005.
Kohler Gallery, Lawrence University, Appleton, Wi; Enfolding Surface & Silence, 2004.
Art & Design Gallery, SW Missouri State University, Springfield, MO; Kristy Deetz, 2002.
McDonough Museum of Art, Youngstown State University, Youngstown, OH; Still to Flight, 2001.

Two-Three Person & Small Group Exhibitions:
Elaine Jacob Gallery, Wayne State University, Detroit, MI; 4-person exhibition, Fabrications, 2010.
Shannon and Illges Gallery, Columbus State University, Columbus, GA ; 4-person show, In/Out, 2011.
Dittmar Memorial Gallery, Northwestern University, Evanston, IL; Kristy Deetz/Jo Pinto, 2009.
Staniar Gallery & Wilson Hall Gallery, Lenfest Center for the Arts, Washington & Lee University, Lexington, VA; The Divas and Iron Chefs of Encaustic (8 person traveling exhibition curated by Professor Reni Gower of Virginia Commonwealth University, School of Art), 2009; Museum of the Arts, Anderson Gallery, Virginia Commonwealth University, Richmond, VA; Emerson Gallery, McLean Project for the Arts, McLean, VA; McKinney Contemporary, Dallas, TX. All venues showing The Divas & Iron Chefs of Encaustic, 2008.
Museum of Art, University of Southern Mississippi, Hattiesburg, MS; Sculpting America, 2008.
UTSA Art Gallery, University of Texas, San Antonio, TX; The Divas & Iron Chefs of Encaustic, 2007.
Vanderbilt University, Arts Center, Nashville, TN; The Divas & Iron Chefs of Encaustic, 2006.
Tower Fine Arts Gallery, SUNY, Brockport, NY; Four Painter, Four Directions, 2005.
Patton-Malott/Gartner Galleries, Anderson Ranch, Snowmass Village, CO; Faculty Show, 2001.

Invitational & National Group Exhibitions
The Ohio State University, Hopkins Hall Gallery, Columbus, OH; Beyond These Walls: Department of Art Biennial Alumni Exhibition, (invitational in honor of Prof. Phoeirus West), 2008.
University Art Gallery, Dept. of Art & Art History, California State University, Chico, CA; Conceptually Bound, (group exhibition also traveled to Mohr Gallery in Mountain, CA.), 2007.
Penland Gallery, Penland School, Penland, NC; NEW (group exhibit of summer instructors), 2007.
The Center for Book Arts, New York, NY; 26 artists, 2006 juror Carol Barton; 2004 jurors Mindell Dubansky (Metropolitan Museum of Art) & Milan Houghston (MOMA); Artist Members Juried Show; 2006 & 2004.
Heuser Gallery, Bradley University, Peoria, IL; Pigment: Painting Invitational National Exhibit, 2004.
Wisconsin Academy, Madison, WI; A Decade of Art from the Wisconsin Academy Gallery, 2004.
Stephen F. Austin University, Nacogdoches, TX; Texas National, (Sandy Skoglund, Juror), 2002.

Awards & Distinctions (Highlights)
Steketee Scholarship, to attend OxBow workshop “Materials and Techniques of Acrylic Painting” with Jim Lutes, Professor at School of the Chicago Art Institute, 2007.
Research Scholar, University of Wisconsin, Green Bay; 2007.
Winner of Art on Campus Competition, Purdue University, West Lafayette, IN; 2006.

Summer Research Grant & Teaching Fellowship, (2 awards), Miami University, Oxford, OH; 1996.

Phil & Elaina Hampton Fund for Faculty International Initiatives, Miami University, Oxford, OH; 1996.

Department/Program Significant Improvement of Instruction, "Reemphasis of the Figure," $11,000. The grant includes workshops & exhibits by three internationally recognized artists.


Quartz Mountain Visual Arts Workshop Scholarship, Quartz Mountain Art Institute, Lone Wolf, OK (with NY art critic Peter Plagens, Oct. 13-16); 1988.

Merit Award, Art Quest, Los Angelos, California. Jurors: Graham Beal (San Francisco Museum of Modern Art); Neal Benezera (Art Institute of Chicago); Susan Hirschfeld (Guggenheim Museum); Ann Goldstein (Museum of Contemporary Art, Los Angeles); 1988.

Professional Experience (Highlights since 2000)

Haystack Mountain School of Crafts, Deer Isle, ME; 2-week encaustic painting workshop, 2011.

Art Department, Columbus State University, Columbus, GA, Artist-in-Residence, 2011.

Art Department, Akron, OH; Visiting Artist, 2010.

Art Department, The Ohio State University, Columbus, OH; Visiting Artist, 2010.

SECCAC/MACCA Conference in Richmond, VA; Presenter, Panelist & Demonstrator for Paint Plus… session.

Oklahoma Summer Arts Institute, Quartz Mountain Lodge, Lone Wolf, OK; Nationally recognized artists teach two-week workshops in the arts for select high school students from OK; 2009.

Art Department, Purdue University, West Lafayette, IN; Visiting Artist, 2009.

2009 Women's Studies Conference & LGBTQ, Pyle Center, UW—Madison; The Inspiration of Gender & The Gender of Inspiration, presentation with Prof. Ed Risden of St. Norbert College.

Joan Flasch Artists’ Book Collection, School of the Chicago Art Institute; during the Southern Graphics Council National Conference; presenter at Reading: A Selection of Artists’ Books; 2009.

School of Art, Virginia Commonwealth University, presenter/panelist/demonstrator for Divas & Iron Chefs of Contemporary Encaustic, Virginia Commonwealth University, Richmond, VA; 2008.

Anderson Ranch Arts Center, Snowmass Village, CO. Week-long summer encaustic workshops.

College Art Association Conference; presenter and panelist for the Divas and Iron Chefs of Contemporary Encaustic, College Art Association Conference, Dallas, TX; 2008. Demonstrator, encaustic painting demonstration as part of College Art Association special activities. Southern Methodist University, Dallas, TX; 2008.

Art Department, Rochester Institute of Technology, Rochester, NY; Visiting Artist; 2008.

Penland School, Penland, NC. Encaustic Painting Workshop (two-weeks); 2007.

Indianapolis Art Center, Indianapolis, IN; Encaustic Painting Workshop; 2007.

The Center for Book Arts, NYC; Encaustic Painting Workshop; 2007.

SECCAC/MACCA Conference, Vanderbilt University, Department of Art, Presenter, Panelist & Demonstrator for the Divas and Iron Chefs of Contemporary Encaustic, Oct. 26, 2006.


OxBow, School of the Art Institute of Chicago, Saugatuck, MI. Week-long summer encaustic workshops.

University of North Carolina—Asheville, Art Department, Visiting Artist; 2005.


Cleveland Art Institute, Cleveland, OH; Week-long encaustic painting workshop, 2003.

Art Department, Phillips Academy, Andover, MA; Visiting Artist, 2003.

Bibliography (Selected 2006-present)


Full-Range Color Painting for the Beginner, published by Lawrence King Publishing Ltd. of London in Europe & Harry N. Abrams in the states; one image of my work reproduced; 2008.

The Power of Molten Media, Richmond Times Dispatch, 10/12/08. By Roy Proctor, Special Correspondent.


Sculpting America, Museum of Art, University of Southern Mississippi, Hattiesburg, MS. Catalogue, 2008.


Land’s End, Haber’s Art Reviews, John Haber.com, New York City. 2006.
**EDUCATION**

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<tr>
<th>Institution</th>
<th>Degree</th>
<th>Field</th>
<th>Location</th>
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<tbody>
<tr>
<td>Tyler School of Art, Temple University</td>
<td>Master of Fine Arts Degree</td>
<td>Fiber</td>
<td>Philadelphia, Pennsylvania</td>
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<td>Philadelphia University</td>
<td>Bachelor of Science Degree</td>
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**SELECTED SOLO SHOWS**

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<th>Year</th>
<th>Location</th>
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<tbody>
<tr>
<td>2010</td>
<td>Grace and Joseph Gorevin Fine Arts Gallery, Cabrini College, Radnor, Pennsylvania</td>
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<td></td>
<td>Watchung Arts Center, Watchung, New Jersey</td>
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<td>2008</td>
<td>St Asaph Gallery, Bala Cynwyd, Pennsylvania</td>
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<td>2007</td>
<td>Joan Derryberry Art Gallery, Tennessee Technological University, Cookeville, Tennessee</td>
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<td>Strata, Kelly Writers House Gallery, University of Pennsylvania, Philadelphia, Pennsylvania</td>
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**SELECTED TWO-PERSON SHOWS**

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<thead>
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<th>Year</th>
<th>Location</th>
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<tbody>
<tr>
<td>2009</td>
<td>Clay Scot Gallery, Birmingham, Alabama</td>
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<td>2008</td>
<td>Passages, Gallery One, Nashville, Tennessee</td>
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<tr>
<td>2007</td>
<td>Nexus, Red Star Studio Gallery, Kansas City, Missouri</td>
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<td>2005</td>
<td>Sykes Gallery, Millersville University, Millersville, Pennsylvania</td>
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**SELECTED GROUP SHOWS**

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<td>2010</td>
<td>Waxing Lyrical, Mercy Gallery, Windsor, Connecticut</td>
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<td>Collective Thread, University of Central Missouri Gallery of Art &amp; Design, Warrensburg, Missouri</td>
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<td>Pulp Friction, James Gallery, Pittsburgh, Pennsylvania</td>
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<td>Pushing the Limits, Artspace, Richmond, Virginia</td>
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<td>On the Rise: The Inaugural Exhibition at The Art Gallery at City Hall, City Hall, Philadelphia, Pennsylvania</td>
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<td>2009</td>
<td>The Divas and Iron Chefs of Encaustic, Staniar Gallery, Washington and Lee University, Lexington, Virginia</td>
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<td>Rare Pleasures, Parlor Gallery, Asbury Park, New Jersey</td>
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<td>Art of the State Exhibition, The State Museum of Pennsylvania, Harrisburg, Pennsylvania</td>
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<td>Second Skin, New Hope Arts Center, New Hope, Pennsylvania</td>
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<td>2008</td>
<td>Annual Juried Show, Abington Art Center, Jenkintown, Pennsylvania</td>
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<td>The Divas and Iron Chefs of Encaustic, UTSA Gallery, University of Texas, San Antonio, Texas</td>
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<td>68th Annual Juried Exhibition, Woodmere Art Museum, Philadelphia, Pennsylvania</td>
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<td>Organics, Robert Peck Gallery, Central Wyoming College, Riverton, Wyoming</td>
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<td>The Natural World Unveiled, Lankenau Institute for Medical Research, Wynnewood, Pennsylvania</td>
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<td>New Faces, Art in City Hall Juried Exhibition, City Hall, Philadelphia, Pennsylvania</td>
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<td>2007</td>
<td>Fiberart International, Society for Contemporary Craft, Pittsburgh, Pennsylvania</td>
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<td>Second Annual Encaustic Invitational, Conrad Wilde Gallery, Tucson, Arizona</td>
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<td>2006</td>
<td>The Divas and Iron Chefs of Encaustic, SECAC/MACAA Conference Exhibition, Vanderbilt University, Nashville, TN</td>
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<td>Hot Wax Encaustic Exhibition, Lauryn Taylor Gallery, Carmel, California</td>
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</tbody>
</table>
SELECTED GRANTS AND AWARDS

      Montserrat Award, On the Edge, 301 Gallery, Montserrat College of Art, Beverly, Massachusetts

2007  Pennsylvania Council on the Arts, Individual Creative Artist Fellowship in Crafts

2006  Third Place, Painting, Art of the State Exhibition, The State Museum of Pennsylvania
      Nancie Mattie Emerging Artist Award, Dangenart Gallery, Nashville, Tennessee

2005  Pennsylvania Council on the Arts, Individual Creative Artist Fellowship in Crafts

SELECTED PROFESSIONAL EXPERIENCE

2003-2010  Assistant Professor  Tyler School of Art, Philadelphia, Pennsylvania
            Courses: Surface Pattern and Image I & II, Alternative Materials I & II, Silkscreen on
            Fabric I & II, Digital Printing I & II

2009  Fibers Department Head, Juror, Awards Judge
      Peters Valley Craft Center, Layton, New Jersey

2009  Peters Valley Craft Fair, Layton, New Jersey

SELECTED LECTURES AND DEMONSTRATIONS

2010  Gallery Talk, Grace and Joseph Gorevin Fine Arts Gallery, Cabrini College, Radnor, Pennsylvania

2009  Lecture, Textile Art Alliance, Cleveland Museum of Art, Cleveland, Ohio

2008  Invited Speaker, Second Annual Encaustic Painting Conference, Montserrat College of Art, Beverly, Massachusetts
      Visiting Artist Lecture, Eastern North Carolina University, Greenville, North Carolina
      Divas & Iron Chefs of Encaustic, Panel Speaker, College Art Association Annual Conference, Dallas, Texas
      Divas & Iron Chefs of Encaustic, Panel Speaker, VCU Arts Symposium, Virginia Commonwealth University, Richmond, Virginia

2007  Visiting Artist Lecture, Joan Derryberry Art Gallery, Tennessee Technological University, Cookeville, Tennessee
      Lecture and Encaustic Demonstration, University of Pennsylvania, Philadelphia, Pennsylvania

2006  Encaustic and Collage, SECAC/MACAA Conference, Vanderbilt University, Nashville, Tennessee

2005  Composting, Encaustic & Branding, Fiberarts Guild of Pittsburgh, Pittsburgh, Pennsylvania
      Gallery Talk, Sykes Gallery, Millersville University, Millersville, Pennsylvania


1997  Computers and Opportunities, Women’s Caucus for Art, Moore College of Art, Philadelphia, Pennsylvania

SELECTED BIBLIOGRAPHY

2010  Prendergast, Holly, Holy Spirit Library Showcases Contemporary Art, Cabrini College Loquitur, March 12, Issue 20
       Woof, Daniella, Encaustic With A Textile Sensibility, Waxy buildup Press, Santa Cruz, California, p 54-57
       York, New York, p 15, 144-147, 234


2008  Ruyak, Jacqueline, Layers of Meaning, Surface Design Journal, Fall, p 34-37
       Slupe, Ellen, Art of the State, Art Matters, August, p 20
       O’Sullivan, Michael, Artists Wax Eloquent in an Ancient Medium, Washington Post, April 25, WE45
       Venart, Lynne, The Divas & Iron Chefs of Encaustic @ Mclean Project for the Arts, DCist Weblog, April 24

2007  Mattera, Joanne, A Conceptual Leap From the Dark Tombs of Antiquity to the Light, Here and Now, Catalog Essay
       Harrison, Holly, Mixed-Media Collage, Quayside Publishing Group, Beverly, Massachusetts, pp 90-91
       Slupe, Ellen, Art of the State, Art Matters, August, p 16

2006  Watson, Lisa Crawford, Hot Wax, Monterey County Herald, GO! Magazine, September 7
       Surface Design Journal Gallery Issue, Volume 30, No 5, Fall, p 61
       Baizerman, Susan, Breaking New Ground, Surface Design Journal, Vol 30, No 5, Fall, p 9
       Donohoe, Victoria, State Exhibit Has Talent to Spare, Philadelphia Inquirer, July 16
       Slupe, Ellen, Stately Exhibitions, Art Matters, August, p 14
EXHIBITIONS (Traveling)

**CONSTRUCTS 2011 - 2005:**
Traveled to: Plant Zero, Richmond, VA; Dupont Gallery, Fredericksburg, VA; Rawls Museum, Courtland, VA; Hunt Gallery, Staunton, VA; Longwood Center for the Visual Arts, Farmville, VA; Staniar Gallery, Washington and Lee University, Lexington, VA; Visual Arts Center, Portsmouth, VA

**THE DIVAS AND IRON CHEFS OF ENCAUSTIC 2009 - 2006:**
Traveled to: Ingram Studio Art Gallery, Vanderbilt University, Nashville, TN; UTSA Gallery, University of Texas-San Antonio; The McKinney Avenue Contemporary, Dallas, TX; McLean Project for the Arts, McLean, VA; Museum of the Arts, Virginia Commonwealth University, Richmond, VA; Staniar Gallery, Washington and Lee University, Lexington, VA

**Pivot Points 2006 - 2003:**
Traveled to: Boyden Gallery, St Mary’s College of Maryland, St Mary City, MD; The Phillips Academy, Andover, MA; Galeria ICPNA Miraflores, Lima, Peru; Western Michigan University, Kalamazoo, MI; Anderson Gallery, Virginia Commonwealth University, Richmond, VA; University of WI-Madison; Madison, WI; Riverviews Gallery, Lynchburg, VA; Western Carolina University Art Museum, Cullowhee, NC

**Convergence 2004 - 2003:**
Traveled to: Erie Museum of Fine Art, Erie, PA; The Gallery Carillon, Charlotte, NC; The Ewing Gallery of Art, University of Tennessee, Knoxville, TN; South Carolina State Museum of Art, Columbia, SC

**Bridging Three Generations 2005 - 2004:**
Traveled to: Main Art Gallery, Richmond, VA; DeRicci Gallery, Edgewood College, Madison, WI

EXHIBITIONS (Select Highlights)

The Charles H Taylor Arts Center, Hampton, VA; "Virginia 2010", Nancy Sausser, juror, 2010

Page Bond Gallery, Richmond, VA; "Solstice" 2010, "Small Claims" 2008

ArtPrize, Old Federal Building, Grand Rapids, MI; "Paper Cuts", UICA, curators, 2009

Space 301, Mobile, AL; "Art in Academia", Paul Richelson, Chief Curator, Mobile Museum of Art, juror, 2009

Montserrat College of Art, Beverly, MA; "Best Foot Forward" 2010; "1st National Encaustic Painting", Zola Solamente, juror, 2007

Emerson Gallery, McLean Project for the Arts, McLean, VA; "Juxtaposition", 2004 (solo)

"Strictly Painting 4", Sarah Finlay, Director, Fusebox Gallery, Washington, DC, juror, 2003; "Strictly Painting 3", Terrie Sultan, Director, Blaffer Gallery, University of Houston, juror, 2000

University of South Carolina Gallery, Spartanburg, SC; "Circled and Squared", 2004 (solo)

Villa Terrace Museum of Decorative Arts, Milwaukee, WI; "(R)evolving", 2002 (solo)

Daegu Culture and Art Center, Daegu, Korea; "The Korean and American Exchange", 2002

South Carolina State Museum, Columbia, SC; Robin Waite, curator, 2001

Signature Gallery, Stoughton, WI; Richard Lazzaro, curator, 2001, 1999 (solos)

D’ART Center, Norfolk, VA; "The Bridge", Deborah McLeod, curator, 2000

Main Art Gallery, Richmond, VA; "A Decade Decoded", 2000 (solo)

Anderson Gallery, Richmond, VA; "Trace / Qua Trace", Ted Potter, curator, 1998 (solo)

"Bless This House", Marilyn Zeitlan, curator, 1983 (solo)

University of Haifa, Haifa, Israel; "Crossing Borders", 1998 - 1997

1708 Gallery, Richmond, VA; "5th National", Gretchen Bender, juror, 1997, "Recent Works", 1981 (solo)


Peninsula Fine Arts Center, Newport News, VA; Mark Johnson, Montgomery Museum, juror, 1995

Gallerie Corti, Brussels, Belgium; 1995

Hunt Gallery, Mary Baldwin College, Staunton, VA; "Transitions", Paul Ryan, curator, 1995 (solo)

Arlington Art Center, Arlington, VA; "Painting '94", Donald Kuspit, juror, 1994

Marsh Gallery, University of Richmond, Richmond, VA; "Zebo - An Inner Space" 1989 (solo)

Anton Gallery, Washington, DC; "Reni Gower: Recent Work" 1986, 1983 (solos)
AWARDS (Select Highlights)

- **VCU Arts Project Grants**, 2011; *Papercuts*, 2008 & 2006; *The Divas and Iron Chefs of Encaustic*, 2003; *Pivot Points*
- **Virginia Artists 2010 / Award of Distinction**, 2010; The Charles H. Taylor Arts Center, Hampton, VA
- **VCU Humanities Project Grant: The Divas and Iron Chefs of Encaustic Symposium**
- **VCU Arts Award of Excellence for Research, Teaching, and Service**, 2008
- **SECAC Award for Teaching Excellence**, 2007
- **First Place Award**, 2007; *TAF Art Fair*, Nashville, TN, Kevin Grogan, Director, Morris Museum of Art, juror
- **VCU Center for Teaching Excellence Grant**, 2008, 2001
- **Virginia Commission for the Arts Project Grant**, 2007-2008; *Constructs*
- **Virginia Atelier International Cité Residency Award**, 2006; 7 week research residency in Paris, France
- **SECAC Outstanding Exhibition and Catalog of Contemporary Materials Award**, 2005; *Pivot Points*
- **Artist-In-Residence Award**, 2003; The Artist House, St. Mary’s College of Maryland, St. Mary City, MD
- **SECAC Outstanding Exhibition and Catalog of Contemporary Materials Award**, 2003; *Convergence*
- **Virginia Commission for the Arts Project Grant**, 2003-2004
- **VCU Faculty Research Leave Award**, 2003-2004, 1999
- **VCU Arts Research Grant**, 2002
- **Bank of America-Sponsor**, 2001; 1708 Gallery, Richmond, VA; “G0-FISH”, *a citywide multi-site and multi-sponsored public arts project*; “A Rockfish of Quite a Different Stripe #2”
- **NEA-SECCA Southeastern Artists Fellowship**, 1984

COLLECTIONS (Select Highlights)

- Tweed Museum of Art; Duluth, MN
- Library of Congress Print Collection; Washington, DC
- American Embassy; Lima, Peru
- Banco De Credito Del Peru; Lima, Peru
- American Embassy; Osaka, Japan
- Cultural Center; Kishinev, Moldova
- Via Designs, Inc; Grand Rapids, MI
- Pleasant Company / Mattel, Inc; Middleton, WI
- Capital One; Richmond, VA
- Media General; Richmond, VA
- Federal Reserve Bank; Richmond, VA
- VCU Medical College of Virginia; Ambulatory Care Collection; Richmond, VA
- VCU Shafer Court Dining Hall Facility Commission, Richmond, VA
- Harry L. Davis, Leesburg, VA
- Mark and Hillary Kaplan, Nashville, TN
- Morgan Massey; Richmond, VA

EDUCATION

- **Syracuse University**, Master of Fine Arts, 1981
- **University of Minnesota-Duluth**, Master of Arts, 1978
- **University of Wisconsin-Madison**, Bachelor of Science with Honors, 1976

BIBLIOGRAPHY (Select Catalogs)

- **NEW AMERICAN PAINTINGS #88**, Barbara O’Brien, Curator, Kemper Museum of Contemporary Art, juror, 2010
- **BLACKBIRD, ONLINE JOURNAL FOR LITERATURE AND THE ARTS, Pivot Points**, Vol.3, No.2, Fall 2004
- **THE KOREAN & AMERICAN EXCHANGE**, Daegu Branch of the Korean Fine Arts Association, 2002