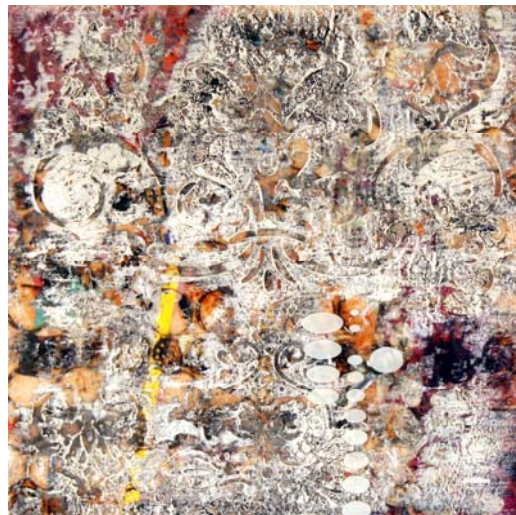

THERMAL TRACES

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

THERMAL TRACES

CONTEMPORARY ENCAUSTIC PAINTING

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.

THERMAL TRACES / FACT SHEET

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:

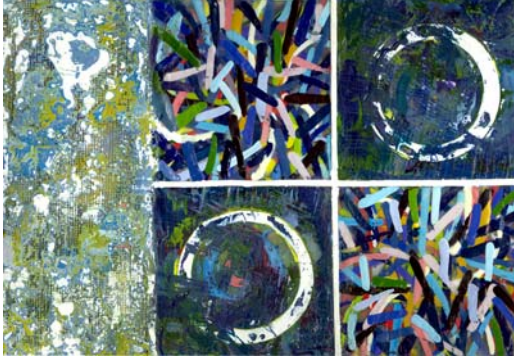
University of South Alabama, Mobile, AL: March 21 – April 15, 2011

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

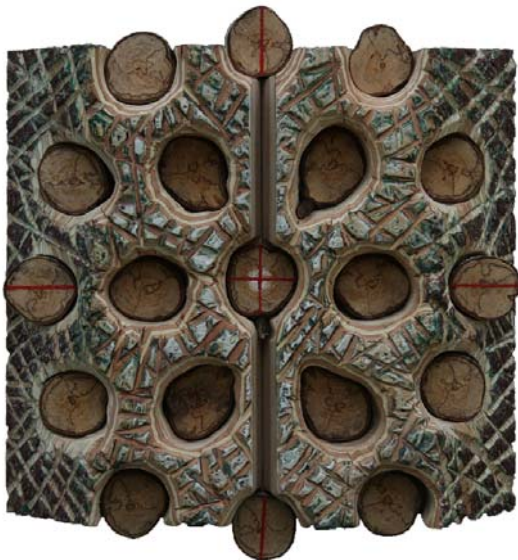
KRISTY DEETZ: EARTH TEXTS
Carved laminated plywood frames / encaustic
20" x 20" x 6" / 2010



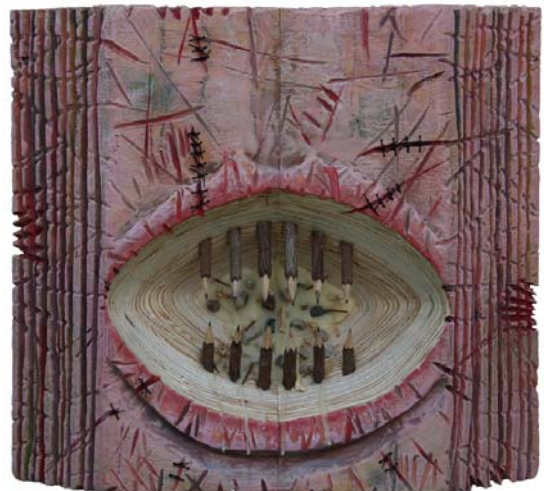
Earth Digest: Stones and beeswax



Equivocation:
Trompe l'oeil wood grain panel in center

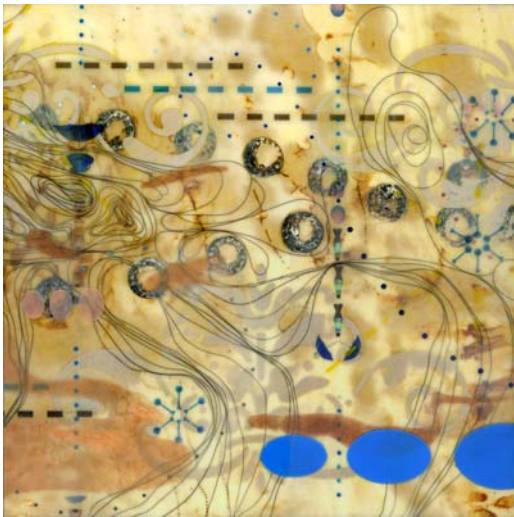


Reading Circle: Slices of tree branches



*Sticks & Stones: Strings sticks, stones,
animal bones, and beeswax*

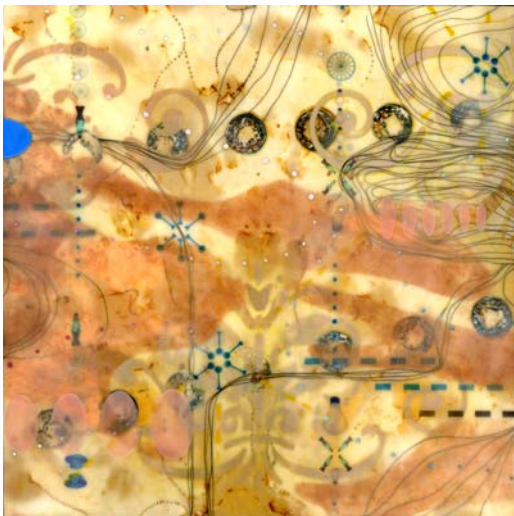
LORRAINE GLESSNER
Encaustic, horse and human hair
Collage on rusted and branded silk on wood
16" x 16" x 1" / 2010



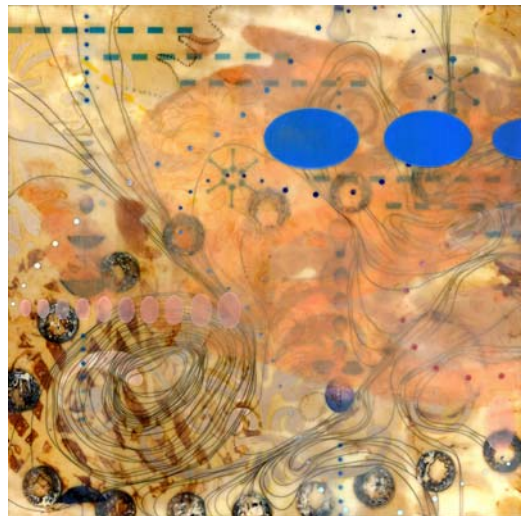
And Will Not Release It



How Long Will It Last



And It Took Hold



It Entered

THERMAL TRACES / EXHIBITION CHECKLIST

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
<i>KAbridged</i>	2002 (Boar's Hair)		
<i>Spiral Bound</i>	2004 (Human Hair)		
<i>Touchstones</i>	2004 (Stones & Beeswax)		
<i>Frame Narratives</i>	2010 (Frames, Animal Bones, Human Hair, String, Beeswax)		
<i>Sticks & Stones</i>	2010 (Strings, Sticks, Stones, Animal Bones, Beeswax)		
<i>Earth Digest</i>	2010 (Stones & Beeswax)		
<i>In Medias Res</i>	2010		
<i>Reading Circle</i>	2010 (Slices of Tree Branch)		
<i>Equivocation</i>	2010 (Trompe l'oeil wood grain panel in center)		
<i>Spine</i>	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			
<i>Bank</i>	2010	16" x 16" x 1"	\$900
<i>Untitled</i>	2010	16" x 16" x 1"	\$900
Media: Encaustic, horse hair, mixed media on rusted and branded silk on wood			
<i>Painted Lady 4</i>	2010	16" x 16" x 1"	\$900
<i>Come Early Morning (diptych)</i>	2008	24" x 48" x 1 1/2"	\$1800
<i>It Entered...</i>	2008	18" x 18" x 1"	\$1000
<i>And it took hold...</i>	2008	18" x 18" x 1"	\$1000
<i>And will not release its grip...</i>	2008	18" x 18" x 1"	\$1000
<i>How long will it last?</i>	2008	18" x 18" x 1"	\$1000
Media: Encaustic, digital prints, photographs, hair, paper, oil paint on composted and branded silk on wood			
<i>Falling, Fallen no 1</i>	2007-2011	32" x 32" x 1"	\$900
<i>Falling, Fallen no 2</i>	2007-2011	32" x 32" x 1"	\$900
<i>Falling, Fallen no 3</i>	2007-2011	32" x 32" x 1"	\$900
<i>Falling, Fallen no 4</i>	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 18 1/2"	\$2000 / each
<i>Mardi Gras</i>	2011		
<i>Snow</i>	2011		
<i>Fugue</i>	2010		
<i>Vocalise</i>	2010		
<i>Firebird</i>	2010		
<i>Flag</i>	2006		
<i>Delft</i>	2006		
<i>Divot</i>	2006		
<i>Fleur</i>	2006		
<i>Circled and Swirled</i>	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 35°F to 120°F.
- 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 150°
- 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>

THERMAL TRACES / OPTIONAL PROGRAMMING LECTURES / WORKSHOP / STUDIO VISITS

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

1 day - \$2250

\$350.00 / per person / extra ½ day

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).

THERMAL TRACES / ARTIST STATEMENTS / BIOS

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

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 VCUArts 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

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/deetzk/index.html / deetzk@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.
San Joaquin Delta College, J.H. Horton, Jr. Gallery, Stockton, CA; *Earth Texts*, 2006.
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.
Gelp Art Gallery, Phillips Academy, Andover, MA; *Waxing Poetic*, 2003.
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.
Exhibit A Gallery, Savannah College of Art & Design, Savannah, GA; *Kristy Deetz*, 2000.
Wisconsin Academy Gallery, Madison, WI; *Kristy Deetz*, 2000.

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/Joe 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.
Lincoln Center, Fort Collins, CO; *Kristy Deetz & Amy Clay*, 2000.

Invitational & National Group Exhibitions

Museum of Art, Oxford, OH; *Miami University Dept. of Art Bicentennial Exhibition*, 2009.
The Ohio State University, Hopkins Hall Gallery, Columbus, OH; *Beyond These Walls: Department of Art Biennial Alumni Exhibition*, (invitational in honor of Prof. Pheoris 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.
Harper College, Palatine, IL; *National Small Works*, (juror, Lynne Warren, Curator, Museum of Cont. Art, Chicago), 2003.
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.
Grant-in Aid of Research (2010, 2006,2003); **Teaching and Learning Enhancement Grant** (2006, 2004, 2002, 2000);
Faculty Development Grant (2009, 2006, 2004); UW, Green Bay.

1st Place, Wisconsin Artists Biennial, Rahr-West Museum & Anderson Art Center, Manitowoc, WI, 2001.
Summer Research Grant & Teaching Fellowship, (2 awards), Miami University, Oxford, OH; 1996.
Philip & 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.
Individual Artist's Grant, Georgia Council for the Arts, GA, 1991.
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 Angeles, 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 Risten 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.
SECAC/MACAA Conference, Vanderbilt University, Department of Art, *Presenter, Panelist & Demonstrator for the Divas and Iron Chefs of Contemporary Encaustic*, Oct. 26, 2006.
Idyllwild Arts, Idyllwild, CA. Week long encaustic workshop, 2005 & 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.
University of Wisconsin—Milwaukee, Art Department, *Visiting Artist*, 2004.
Juror: Oklahoma Centerfold, National Exhibition, Leslie Powell Foundation Gallery, Lawton, OK; 2004.
Cleveland Art Institute, Cleveland, OH; Week-long encaustic painting workshop, 2003.
Art Department, Phillips Academy, Andover, MA; *Visiting Artist*, 2003.

Bibliography (Selected 2006-present)

Encaustic Art: The Complete Guide to Creating Fine Art with Wax, Watson-Guption Publications; two images of my work reproduced; 2010.
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.
Artists Wax Eloquent in an Ancient Medium, Washington Post, Michael O'Sullivan, 4/25/2008.
Sculpting America, Museum of Art, University of Southern Mississippi, Hattiesburg, MS. Catalogue, 2008.
Conceptually Bound 3, Hunger Button Books, Nero Press, Redwood City, California; 2008.
D. Chichon, "**Conceptually Bound**" *Ampersand*, Vol. 25, No 3, Spring 2008.
The Divas and Iron Chefs of Encaustic, Virginia Commonwealth University, School of Art, Catalogue, 2007. Essay by Joanne Mattered, artist (O.K. Harris Gallery, NYC) & author of seminal, *The Art of Encaustic Painting*.
Land's End, Haber's Art Reviews, John Haber.com, New York City. 2006.

LORRAINE GLESSNER

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EDUCATION

Tyler School of Art, Temple University Master of Fine Arts Degree, 2003, Fiber	Philadelphia, Pennsylvania
Philadelphia University Bachelor of Science Degree, 1989, Textile Design	Philadelphia, Pennsylvania
Moore College of Art and Design Certificate, 1996, Computer Graphics	Philadelphia, Pennsylvania

SELECTED SOLO SHOWS

2010	Grace and Joseph Gorevin Fine Arts Gallery, Cabrini College, Radnor, Pennsylvania Watchung Arts Center, Watchung, New Jersey
2008	St Asaph Gallery, Bala Cynwyd, Pennsylvania
2007	Joan Derryberry Art Gallery, Tennessee Technological University, Cookeville, Tennessee Strata, Kelly Writers House Gallery, University of Pennsylvania, Philadelphia, Pennsylvania

SELECTED TWO-PERSON SHOWS

2009	Clay Scot Gallery, Birmingham, Alabama
2008	Passages, Gallery One, Nashville, Tennessee
2007	Nexus, Red Star Studio Gallery, Kansas City, Missouri
2005	Sykes Gallery, Millersville University, Millersville, Pennsylvania

SELECTED GROUP SHOWS

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

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SELECTED GRANTS AND AWARDS

- 2008 Anne K. Allison Award, 68th Annual Juried Exhibition, Woodmere Art Museum, Philadelphia, Pennsylvania
 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 Mattice 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 Peters Valley Craft Center, Layton, New Jersey
 Juror Peters Valley Craft Fair, Layton, New Jersey
 Awards Judge Weaving, New Jersey State Fair, Sussex County, 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, East 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
- 2003 Gallery Talk, Temple Gallery, Philadelphia, 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
 Woolf, Daniella, Encaustic With A Textile Sensibility, Waxy Buildup Press, Santa Cruz, California, p 54-57
 Rankin, Lissa, Encaustic Art: The Complete Guide to Creating Fine Art With Wax, Watson-Guptill Publications, New York, New York, p 15, 144-147, 234
- 2009 Nelson, James R, New Gallery Sets High Standards, Birmingham News, Visual Arts Column, November
- 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 Matterna, 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

RENI GOWER

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Professor: Painting and Printmaking Department / Virginia Commonwealth University

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)

Galeria ICPNA Miraflores, **Instituto Cultural Peruano Norteamericano**, Lima, Peru, 1997, 1996

Hunter Museum of American Art, Chattanooga, TN; "Artstravaganza 9", *Sam Gilliam*, juror, 1996

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*)

VCUArts 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
VCUHumanities Project Grant; *The Divas and Iron Chefs of Encaustic Symposium*
VCUArts 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
VCUArts 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"
University Faculty Grants, Virginia Commonwealth University, 1999, 1993, 1987, 1982
Juror's Choice Award, 1996; *Sam Gilliam*, "Artstravaganza 9", Hunter Museum of American Art, Chattanooga, TN
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
THE DIVAS AND IRON CHEFS OF ENCAUSTIC, Joanne Mattera, *A Conceptual Leap From the Dark Tombs of Antiquity to the Light, Here and Now*, Virginia Spivey, *Keeping It Real*, catalog essays, 2007
CONSTRUCTS, Howard Risatti, *Acts of Disclosure, Art and the Creative Imagination*, Susan Glasser, *Constructs* catalog essays, 2007
BLACKBIRD, ONLINE JOURNAL FOR LITERATURE AND THE ARTS, *Pivot Points*, Vol.3, No.2, Fall 2004
PIVOT POINTS, Richard Roth, *The Painters*, Steven Jones, *Discerning Voices*, catalog essays, 2003
CONVERGENCE, Virginia Spivey, *Introduction*, Reni Gower, *Material Evidence*, catalog essays, 2003
THE KOREAN & AMERICAN EXCHANGE, Daegu Branch of the Korean Fine Arts Association, 2002