

Hot Wax News

Barbara Michener's Encaustic Newsletter
December 2012–January 2013



Happy Holidays and a Prosperous New Year to you all. I wish you love, peace, laughter, beauty and creativity.

STUDIO SPACE: Contributing to the success of many artists is having a dedicated studio space in which to work every day. When I started painting with encaustics I set up my hot palette on my utility room table, where I also folded the wash. I could only work small in that space, so my pieces were 6" x 6" up to 12" x 12."

Ten years ago we were fortunate to add on to our home. My husband said it was to build me a dedicated studio. I said it was to build him a home office. The benefit to me has been wonderful.

Having the studio attached to our home, but apart from our living space has been the right thing for me. I can sneak in an hour or two on busy days cleaning edges of paintings, drawing detail with the awl, making note cards or wrapping work for shipping. It is heated and cooled, has a bathroom near, and has ample natural light. It has very important cross ventilation with two doors and several windows. I can leave all my supplies, materials and equipment out on counters and tables. It has a good amount of wall space to hang both finished work and pieces in progress. I have lots of storage for supplies and blank boxes on which I paint. There are two long benches, one for wax work and a cleaner one for paper work. A large table allows me to work on large pieces, 5' x 5.'

My studio includes inspirational materials such as leaves, found snake skin, mats from Africa and pictures that inspire me of other artists' work which include sculpture, fiber, jewelry, and pottery. Outside my studio nature continually inspires and nourishes me.

When I am done for the day I simply turn off the palette and lights and close the door. It feels good to know that it is all waiting for me tomorrow.



I have never suffered from artist's block, not knowing what to work on or which direction I want to go next. I have been a little testy lately because of carpal tunnel surgery in September and that has kept me from painting. People ask me if it was caused by too much art work. I think it was a combination of pulling weeds, gardening, computer work and my painting. But most of all I think it was just my "maturity" and not listening closely to my body. But now I am back to work and loving it.



My encaustic on wood with felted wool by Betty Hayzlett. *Silver Lining*

Studio Pictures

Curiosity is one of the permanent and certain characteristics of a vigorous intellect.

Samuel Johnson



Supplies and large table

Gallery: The **Encaustic Art Institute** in Cerrillos, New Mexico is currently showing five pieces of mine including *Giving Up Secrets*, a canyon scene on paper.

www.eainm.com

GALLERY: You can see new paintings and bowls including *It's Complicated* (shown below) at the **Artizen Gallery**, McCall, Idaho.

www.artizengallery.com



Color chips, medium and heat gun

All in all, the creative act is not performed by the artist alone; the spectator brings the work in contact with the external world.

Marcel Duchamp

EXHIBIT: The **Art Museum of Eastern Idaho**, in Idaho Falls is opening an exhibit called *Wax Works*.

It will showcase how artists use wax in artistic processes. I will be showing twelve pieces in this exhibit including several from the Mind Map Series, the Agate Series and bowls. It opens January 17, 2013 and runs through March 23rd.

www.theartmuseum.org

I don't want to get to the end of my life and find that I just lived the length of it. I want to have lived the width of it as well.

Diane Ackerman



Hot palette and brushes

The great thing about getting older is that you don't lose all the other ages you've been.

Madeleine L'Engle



Bowls waiting for sanding and wax.



It's Complicated wax on found 10" bowl

First snowfall on Mountain Cove in December



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