

NYC 2012
M. Galazzi
K. Heynen

Hot Wax 2 Encaustic Painting:



Bringing the Artist's Studio into the Classroom

Introductions:

Kristin Heynen Visual Arts Educator (15 years): I have worked in both the public (11 years) and independent school (4 years) settings and have taught encaustics with equal success in both schools. Currently I work at the Wheeler School in Providence, Rhode Island. Mary C. Wheeler, an impressionist painter and contemporary of Claude Monet, founded the school. Mrs. Wheeler firmly believed that a strong foundation in the arts was necessary to the study all disciplines. This philosophy is still evident in the school's N-12 curriculum across all subjects. My personal encaustic work incorporates my own photography of textures and colors, along with maps and found objects and is primarily 2-D.

Milisa 'misa' Galazzi Artist: Best known for her conceptual oil and encaustic paintings, wax works on paper, and large scale installations, Galazzi employs the detritus of women's domestic life such as lace, thread, dress patterns, personal correspondence, and more. Through subtle visual layering, Galazzi references the passage of time as well as celebrates the power of human connections over generations. Galazzi exhibits nationally in solo and group shows and her work is held in private and public collections such as Women and Infants Hospital and The Women's Medicine Collaborative in Providence, Rhode Island. Her artwork has been featured in *FiberArts* and *ArtScope* Magazines as well as in a new book, *Paper and Wax* to be published in Fall 2012.

As resident artist Misa Galazzi's work began to transform from 2D to low relief and then installation work. As a result, we have adapted our encaustic assignments to include a more sculptural approach. Because the wax medium is inherently textural, it fit naturally into the sculpture curriculum, where students are educated in a wide variety of media.

Presentation Outline:

- Introductions and Examples of our own work
- The Studio Visit
 - supporting/balancing your artistic career
 - Liquid to hard vs. wet to dry
 - bringing the artist in the classroom
- Setting up the classroom
- Explanation of the assignment
- Examples of student work
- Supplies:
 - Basics
 - Beeswax and Damar Crystals
 - Encaustic Starter Kit from R & F Paints
 - Muffin Tin for pigmented wax

- Recycled tuna cans
- Small loaf pan for clear wax
- Electric hotplate
- Heat gun
- Natural Fiber, goat hair brushes (sewn not glued)
- Oil Paint
- Hard and Porous Surface (wood, masonite, bisc fired clay, paper adhered to wood surface with archival glue)
- Metal Scraping tools such as ceramic loop tools, pin tools...
- Surface thermometer

High End

- Encaustic Medium
 - Encaustic Palette (If ordering from R & F ask if they have any damaged palettes for a discount)
 - Encaustic Medium colored wax
 - Oil Paint Sticks/Bars
 - Canola or Vegetable Oil to use with oil sticks
- SAFETY: The medium of Encaustic must be used in a well ventilated space
 - Fan
 - Open window to create a draft
 - Wax must not be heated over 220 degrees
 - Avoid burns while working with wax and heated surfaces
 - Wax should not be smoking at any point
 - Wear Medical Gloves
 - Wax is impossible to wash off your hands
 - Protects hands from heat
 - Tape down extension cords and power strips
 - Recommendations for education/professional development in encaustics
 - Recommendations for connecting with a local artist

Assignment: Memory of a Moment

Objectives:

Create a low relief encaustic panel

Successfully utilize a variety of encaustic techniques such as mold making, photo transfers, plaster casting and dipping objects

Create an installation or sculptural work of art that successfully re-creates or communicates

Evaluation Criteria:

Inspiration:

Think of an important or particularly memorable moment from your childhood.

- Who was with you?
- What colors could you see?
- What smells do you associate with the moment?
- What time of year was it?
- How did you feel physically? (warm, cold, tired, rested..)

- How did you feel emotionally? (happy, nervous, anxious...)
- Describe the moment in detail? (What led to this moment and what happened afterwards?)

Now, refer to the list of people from question one. Assign a color and an object to each person.

Bring in one object that relates to the moment to incorporate into the low-relief encaustic panel (coins, leaves, maps, photographs...). Your object should either be textural enough to create an imprint, embedded into the wax, or you can create a wax cast of the object.

Create a panel that incorporates low-relief wax elements and abstractly captures the childhood moment that you wrote about above. You must include an object in one of the three ways listed above.

Begin to think about creating a sculptural or installation piece.

Misa uses objects to communicate metaphorically and to tell stories about a person or connection between people (lace, patterns, pins, rope..).

How could you re-create the essence of the moment from your low-relief panel for the viewer as a sculpture or installation?

Remember, the viewer can interpret your work as you intended or react in entirely different and unintended way to your work.

Because you are working abstractly, your moment can be as personal as you want to make it.