

Art2Muse

A vibrant art gallery

Located in the heart of Double Bay, Art2Muse Gallery attracts locals, designers, national and international art lovers who can also view and purchase artworks online. Established in 2001 by Katrina Hampton, Art2Muse Gallery represents a diverse range of artworks from 45 established artists at an affordable price. The gallery has been operating in Double Bay since 2008 with an exciting program of regular exhibitions and provides ongoing personalised service. In November 2014 Art2Muse Gallery was the first Australian gallery to be invited to participate in the Contemporary Istanbul Art Fair in Turkey.

We offer a home consultation service to advise on artworks. An initial visit to your home or office will include photographing the space and discussing your preferences. We will then produce a catalogue of recommended artworks superimposed on your walls as a preview before trying the pieces in your home. The \$99 consultation fee is then deducted from your first art purchase.

Here is a selection of available artworks by Verity Roberts. Please feel free to contact us for high resolution photographs and catalogues of artworks you are interested in and to discuss your requirements.

Katrina Hampton

Director Art2Muse Gallery

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Verity Roberts

Verity Roberts paints primarily in encaustic; an ancient technique which she initially taught herself from the internet. Verity has since attended many workshops and encaustic conferences in the US where the medium was brought into significance by Jasper Johns and Robert Rauschenberg.

Verity adds additional media such as wax pencils, crayons, digital print transfers and inks. Her earlier career was as a film set decorator. This incredible medium allows one to be drawn to the opaque and translucent qualities of layering the wax that dominate the encaustic technique. Whether smooth and translucent or thickly textural, the wax makes an emotionally charged surface.

Her inspiration embodies mostly her travels – her travelscapes – recollections both vivid and vague built over time. Each painting with its complex layered surface aims to elicit a response: reshaping its own new history.

She spends time in San Miguel de Allende, Gto. Mexico where she is represented by Calderoni Studio in Fábrica La Aurora. She exhibits in Sydney and is collected here and internationally.

Encaustic

The word encaustic means ‘to burn in’ – it comes from the Greek word ‘enakiein’ – which is the process of fusing paint. The earliest beeswax paintings on record are the Fayum portraits of Greco-Roman Egypt about 2000 years old. They were beautiful mummy portraits, some are hanging in the Metropolitan Museum of Art in New York. They are still as beautiful and bright as they were when painted. Before that the Grecian shipbuilders applied coatings of beeswax and resin to the hulls of their ships to waterproof them. With the addition of pigments to the wax they created the painted warships that Homer wrote about in his saga. It was then refined so that it could be used to paint portraits on panels that were attached to the mummies.

In the encaustic process pigmented beeswax mixed with dammar resin is applied and then fused to a surface with heat. The result is a broad range of surface effects and luminous translucency that is unique to the encaustic process. The medium melts at 180 degrees F and is incredibly stable unless of course it is hung over a heater or in the direct sunlight, neither of which you would want any artwork!

It can be used as a luminous traditional painting medium. It also has the potential to obscure the boundaries between mediums like no other art material, resulting in works that are as much about painting or sculpture as they are about photography, drawing, printmaking and installation.

Jasper Johns is one of the most famous encaustic practitioners. Also Diego Rivera used encaustic in Mexico in the 1920's in some of his murals. Since Jasper Johns there has been a revival of the medium -mainly in the US.

Notes on ENCAUSTIC

Encaustic is the “new” paint that’s almost 3,000 years old. Predating all other paints and mediums currently in use, it had an almost two-millennium hiatus during which time egg tempera, oil, and—much later—acrylic came into being. Because the history and process of encaustic are not as well known as more conventional painting materials, there’s a lot of misinformation, especially online. These notes provide a brief and accurate introduction.

- Encaustic paint consists of conventional pigments suspended in beeswax rather than oil or polymer medium. The wax paint is applied in its molten state. Artists who paint with encaustic maintain a hot palette (a household griddle or heavy anodized aluminum sheet heated with a hotplate) to keep the paints molten in metal containers.
- The wax paint begins to cool the moment it leaves its heat source. It solidifies rather than dries.
- A small percentage of damar resin crystals are mixed in with the molten wax before pigment is added. Damar imparts a higher melting point for workability and a harder, more durable surface. The wax-and-resin mixture is known as encaustic medium. Some artists add dry pigment to the encaustic medium to make their own encaustic paints (not recommended), but most purchase blocks or sticks of commercially made paint, reserving the clear medium to adjust the commercial paint to their preferred degree of fluidity and transparency.
- The typical substrate for encaustic is panel, which has a rigidity that canvas does not.
- Each layer of wax or group of brush strokes must be fused by heat to those laid down previously, so that the paint surface is physically integrated. Whereas oil or acrylic paint rely for stability on polymerization—the chemical linking of oil or plastic molecules as the paint dries—wax, which does not polymerize, requires fusing and cooling to achieve that stability. Artists use heat guns, small propane torches, or tacking irons.
- Wax paint has a translucency that allows painters to achieve a strong degree of luminosity as well as optical depth. Oil painters have achieved something similar with glazes, while those using acrylic have at their disposal an ever-increasing range of engineered polymer mediums.
- All encaustic is wax, but not all wax is encaustic. Cold wax, which contains a solvent, is used with oil paint without heat. Saponified wax, a mixture of wax and water emulsified by an alkaline ingredient such as ammonia, is worked with water-based paints.
- The wax for encaustic is beeswax, although some artists use microcrystalline, a petroleum product, for its lower cost. Paraffin, also from petroleum, is too brittle for encaustic painting.
- Professional artists who work in encaustic avoid the terms *encaustic art* and *encaustic artist*. Most of us learned to paint in oil or acrylic, and may still include those materials in our practice. Moreover since many of us work in a variety of mediums, we tend to describe ourselves in terms of discipline: painters, sculptors, printmakers or, sometimes, mixed-media artists.

—J.M.

Exhibitions

- 2006 Primrose Park Cremorne
- 2008 Washhouse Gallery, Rozelle
- 2008 National Grid, Dee Why
- 2009 Breathing Colours, Balmain (September)
- 2009 Breathing Colours, Balmain (December)
- 2013 Art2Muse Gallery, Double Bay
- 2014 Art2Muse Gallery, Double Bay
- 2015 Art2Muse Gallery, Double Bay
- 2016 The Other Art Fair, Sydney
- 2016 Art2Muse End of Year Exhibition

Collections

Verity Roberts' artworks are held in private collections in Australia; USA; France; Italy; New Zealand; Mexico; Scotland; and the UK.

Education

- 2006 – 2010 Annette Pringle – Mixed media courses
- 2010 Daniella Woolf Encaustic Workshop - Brisbane
- 2011 Eschwan Winding , San Miguel de Allende, Mexico
- 2012 San Antonio School of Art, Texas – 4 workshops at EncausticCon San Antonio
- 2012 Rae Miller – Encaustic on paper, San Miguel de Allende, Mexico
- 2013 WaxWorksWest - Five Day Intensive Advanced - Santa Cruz, CA.
- 2013 EncastiCon Santa Fe NM – 5 workshops
- 2013 Paula Roland – Encaustic Monotypes & carbon lab – 4 day intensive, Santa Fe
- 2014 NAS Sydney – 4 day intensive with Shawna Moore
- 2016 10th International Encaustic Conference, Provincetown, MA, 4 workshops
- 2016 Lorraine Glassner, Intensive Layering 2 day workshop
- 2016 Corina Alvarazdelugo, Encaustic and Cyanotypes
- 2017 May – June 11th International Encaustic Conference, Provincetown, MA

Commissions considered



Shady Garden

\$520 Encaustic and mixed media on tondo panel with copper edging, 30cm diameter



Follow the Blue Line

\$520 Encaustic & mixed media on board in copper frame, 30 x 30cm



Falling Waters

\$610 Encaustic & mixed media on board in copper frame, 40 x 40cm



Chez Bugeaud: France

\$595 Encaustic and mixed media on cradled panel framed in a handmade rusted tin frame,
35 x 21cm



Chateau De Mirambeau II

\$595 Encaustic and mixed media on cradled panel framed, 26 x 20cm

Insitu



Chateau De Mirambeau I

\$595 Encaustic and mixed media on cradled panel framed, 26 x 20cm



Songlines II

\$665 Encaustic and mixed media on panel framed, 31 x 35cm



In Memory of Golden Bay

\$1,020 Encaustic and mixed media on cradled panel, 30 x 60cm



Survivor

\$220 Encaustic and mixed media on panel framed in handmade rusted tin frame, 17 x 31cm



A Matakana June

\$520 Encaustic and mixed media on tondo panel with copper edging



Above the Altiplano

\$730 Encaustic & mixed media on board in copper frame, 50 x 50cm



Dark Secrets

\$610 Encaustic & mixed media on board in copper frame, 40 x 40cm



Frame Detail

Encaustic & mixed media on board in copper frame



Surviving Her Anxieties

\$220 Encaustic and mixed media on panel framed in handmade rusted tin frame, 15 x 22cm



Surviving Her Anxieties

\$220 Encaustic and mixed media on panel framed in handmade rusted tin frame, 15 x 22cm



For Your Eyes Only

\$600 Encaustic and mixed media on cradled panel, 25 x 30cm



Camille's Table: France

\$595 Encaustic and mixed media on cradled panel, 20 x 25cm



Night Fishing II

\$665 Encaustic and mixed media on cradled panel, 30 x 30cm



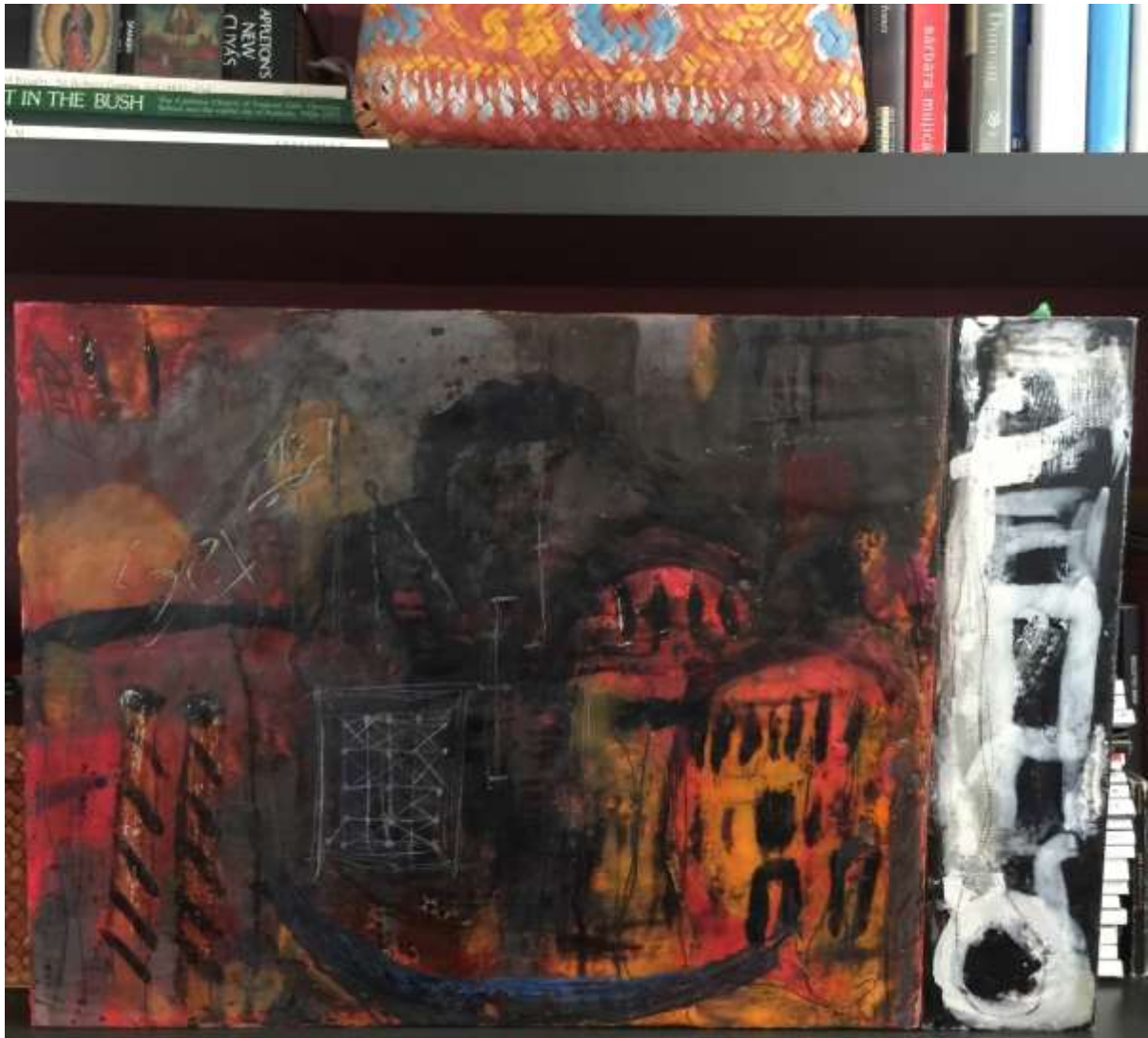
Party Hat

\$630 Encaustic and mixed media on cradled panel, 30 x 40cm



Corn Was All They Needed

\$220 Encaustic and mixed media on panel framed in a handmade rusted tin frame, 17 x 31cm



La Biennale: Venezia

\$1,040 Encaustic and mixed media on two cradled panels, 40 x 60cm