

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

Katrina Hampton
Art2Muse Gallery
www.art2muse.com.au
357 New South Head Rd Double Bay Sydney
P. O. Box 211 Woollahra NSW 1350 Australia
Phone: 0424 809 849 Email: katrina.hampton@art2muse.com.au

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.



Upcoming Exhibition 'Our Unique Land' at Art2Muse Gallery 19 February – 4 March 2019

Opening Launch 6pm – 8pm Thursday 21 February 2019

Our Unique Land

This body of work has drawn on Australia for inspiration – its landscape, ancient heritage and the very uniqueness of our fauna. The big and wide starry skies filled with thousands of cockatoos and the tiny marsupial hopping mouse burrowing into our huge brown land. All of this is represented in my encaustic paintings through layering and transparency, giving the viewer a sense of times passed and the very uniqueness we are lucky enough to live with.

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

2017 Raglan Gallery, Cooma
2016 Art2Muse End of Year Exhibition
2016 The Other Art Fair, Sydney
2015 Art2Muse Gallery, Double Bay
2014 Art2Muse Gallery, Double Bay 2006 Primrose Park Cremorne
2013 Art2Muse Gallery, Double Bay 2008 Washhouse Gallery, Rozelle
2009 Breathing Colours, Balmain (September)
2009 Breathing Colours, Balmain (December)
2008 National Grid, Dee Why

Collections

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

Education

2017 Workshops in Provincetown with Lisa Pressman and Dietland Vander Schaaf
2017 5 Day intensive cold wax medium workshop with Rebecca Crowell and Jerry McLaughlin, Takapuna NZ
2017 May – June 11th International Encaustic Conference, Provincetown, MA
2016 10th International Encaustic Conference, Provincetown, MA, 4 workshops
2016 Lorraine Glassner, Intensive Layering 2 day workshop
2016 Corina Alvarazdelugo, Encaustic and Cyanotypes
2014 NAS Sydney – 4 day intensive with Shawna Moore
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
2012 San Antonio School of Art, Texas – 4 workshops at EncausticCon San Antonio
2012 Rae Miller – Encaustic on paper, San Miguel de Allende, Mexico
2011 Eschwan Winding , San Miguel de Allende, Mexico
2010 Daniella Woolf Encaustic Workshop - Brisbane

Commissions considered



The Red Mob

\$1,650 Encaustic and mixed media on cradled birch panel, 30 x 110cm



Pitter Patter

\$950 Encaustic and mixed media on cradled birch panel, 50 x 50cm



Bandicoot Land

\$950 Encaustic and mixed media on cradled birch panel, 50 x 50cm



Platypus Pond I

\$1,050 Encaustic and mixed media on cradled birch panel, 60 x 60cm



Platypus Pond II

\$950 Encaustic and mixed media on cradled birch panel, 50 x 50cm



Shed at the end of the Jetty

\$950 Encaustic and mixed media on cradled birch panel, 50 x 50cm



House on the River Bend

\$950 Encaustic and mixed media on 2 cradled birch panels, 58 x 42cm



My Happy Place

\$850 Encaustic and mixed media on cradled birch panel, 40 x 40cm



Big Drops at Last

\$850 Encaustic and mixed media on cradled birch panel, 40 x 40cm



Bat Cave

\$850 Encaustic and mixed media on cradled birch panel, 40 x 40cm



Softly She Goes

SOLD Encaustic and mixed media on cradled birch panel, 40 x 40cm



Pink Dawn: Early Flight

SOLD Encaustic and mixed media on cradled birch panel, 30 x 40cm



They Arrived in Doves

\$780 Encaustic and mixed media on cradled birch panel, 36 x 36cm



Golden Afternoon

\$640 Encaustic and mixed media on cradled birch panel, 30 x 30cm



Pink Light in the Eucalypts

\$640 Encaustic and mixed media on cradled birch panel, 30 x 30cm



Scribbly Barks

\$640 Encaustic and mixed media on cradled birch panel, 30 x 30cm



Tracks up the Mountain

\$640 Encaustic and mixed media on cradled birch panel, 34 x 28cm

\$1,152 with Weather Coming In



Weather Coming In

\$640 Encaustic and mixed media on cradled birch panel, 34 x 28cm

\$1,152 with Tracks up the Mountain



Pond Life

SOLD Encaustic and mixed media on cradled birch panel, 30 x 30cm



Finally the Rains Came

\$680 Encaustic and mixed media on cradled birch panel, 28 x 38cm



Burrowing I

\$780 Encaustic monotype on Kozo paper, mounted on cradled birch panel, 36 x 36cm



Burrowing II

\$640 Encaustic monotype on Kozo paper, mounted on cradled birch panel, 30 x 30cm



Burrowing III

SOLD Encaustic monotype on Kozo paper, mounted on cradled birch panel, 30 x 30cm



Burrowing IV

\$640 Encaustic monotype on Kozo paper, mounted on cradled birch panel, 28 x 35cm

\$1,152 with Burrowing V



Burrowing V

\$640 Encaustic monotype on Kozo paper, mounted on cradled birch panel, 28 x 35cm

\$1,152 with Burrowing IV



King Parrots Again

\$590 Encaustic and mixed media on cradled birch panel, 20 x 30cm



Tree Climbing

\$550 Encaustic and mixed media on cradled birch panel, 25 x 25cm



By the Light of the Silvery Moon

\$540 Encaustic and mixed media on cradled birch panel, 20 x 40cm



Flight through the Bush

\$530 Encaustic and mixed media on cradled birch panel, 21 x 25cm



And Through the Mist They Came

\$490 Encaustic and mixed media on cradled birch panel, 23 x 30cm



Just One Big Hop

\$330 Encaustic and mixed media on cradled panel, 15 x 30cm

The proceeds from this artwork will go to @Wildtofree Joey refuge on the NSW South Coast



Green Bowl

\$890 Encaustic and ink on board, 40 x 40cm



Marisol's Kitchen

\$890 Encaustic and ink on board, 40 x 40cm



Perthshire Woods Last Summer

\$550 Cold wax and oil on Arches oil paper stretched on cradled panel



Undersea Garden II

\$150 Encaustic and mixed media on board, 15 x 15cm



Undersea Garden III

SOLD Encaustic and mixed media on board, 15 x 15cm



Undersea Garden IV

\$150 Encaustic and mixed media on board, 15 x 15cm



Undersea Garden V

\$150 Encaustic and mixed media on board, 15 x 15cm



Undersea Garden VI

\$150 Encaustic and mixed media on board, 15 x 15cm



Our Land I

\$150 Encaustic and mixed media on board, 15 x 15cm



From the Mountains to the Sea

\$1,250 Encaustic and mixed media on 8 panels framed, 96 x 28cm