

PHOTO *synthesis*

Fran Forman

Wayne Montecalvo

Sherrie Posternak

Lia Rothstein

Patti Russotti

Janise Yntema

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June 2nd–8th, 2017

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Cherie Mittenthal Director of the 11th International Encaustic Conference

The show *Photosynthesis* is curated by artists Sherrie Posternak and Lia Rothstein to bring 6 artists together (including themselves) who work in encaustic and photography for a show at Julie Heller East Gallery in Provincetown, during the 11th International Encaustic Conference. Encaustic is a translucent material that can be used in many ways from direct painting to embedding, to working sculpturally, to transferring an image, or to collaging different materials together. This show brings all of that together with 6 interesting artists taking their work in very different directions but all sharing the mediums of photography and encaustic.

The blurring of the boundaries between the real and the unreal come to life in **Fran Forman's** work. Her combination of wax, photos, and found objects brings together a perfect joining of photography and encaustic.

Wayne Montecalvo is a mixed-media artist who combines printmaking, painting and photo-silkscreen in his work. He has an interesting way of registering and layering the images when they all come back together for each piece. The papers become transparent when embedded in wax, but the images don't. The transparency and what happens when the pages come together is intriguing to the viewer.

Sherrie Posternak, one of the curators of this show, works in many materials which includes using wax to create her work. This series of work combines elements of photography and encaustic, the use of a grid, and repetitive patterns and creating a bowl of objects all utilizing wax in some form. Her use of string, threads, photos, and patterns create unique pieces all her own.

Lia Rothstein trained as a photographer and she brings encaustic to the surface with new energy. Her work flows through photography and mixed-media and her sensitivity to materials creates a synergy in every thing she tries to achieve. She co-curated this show.

Patti Russotti has a beautiful way of joining photographic images and wax. Her work is also based in digital photography and the way the two processes come together is delightful. This series, "Invisible Matters", brings together her close connection to nature as she navigates living, loss, and grief.

Janise Yntema has a distinctive way of blurring the moment in photography and in painting. Both mediums influence each other almost equally — the diffused light and the richness creates an interesting partnership between the two. Her work utilizes beeswax, resin and pigment on Fuji matte photos that are then mounted on panels.

Photosynthesis is a project of the International Encaustic Conference, which takes place each year in Provincetown the first week of June. Through our Conference Curatorial Program we encourage artists to conceive and propose an exhibition that reflects their own aesthetic while engaging other artists in a conceptual and visual language. Once the curators are chosen, I try to select a gallery that may respond to the curators' theme. Thanks go to Sherrie Posternak and Lia Rothstein for bringing these professional artists together in a *Photosynthesis* moment! And a big thank you goes to Julie Heller and the Julie Heller Gallery for inviting this exhibition into her gallery in Provincetown.

Curators' Statement

The Oxford English Dictionary defines art as "the expression or application of human creative skill and imagination...producing works to be appreciated primarily for their beauty or emotional power." The most accomplished artists have the experience and intuition to utilize the medium that most successfully contributes to the ideas they are trying to put forth in their work.

Artists must ask themselves if their preferred medium is the best path to expressing their vision. Sometimes, a combination of mediums can have a profound result that could not have been accomplished any other way. Synergy, when one plus one equals more than two, can happen when artists work with the mediums of photography plus encaustic. They take advantage of the inherent characteristics of each, but bring their work to a higher level. The viewer may have a difficult time distinguishing where the image produced by the camera ends and the strokes of wax begin, or whether one is looking at a "real" or altered reality that represents a synergism of image and encaustic.

Applying wax to a photograph can exponentially extend the meaning of an image. The texture of the surface and the invitingly sensuous and tactile sheen of the waxes add to the visual and emotional impact of the underlying handmade photographic work. What is revealed or concealed, contextualized or isolated, and emphasized or obscured, as well as the ambiguity of foreground vs. background; all are called into play when wax, resin, pigments and other materials are used with photography.

The artists selected for this exhibition display technical mastery in both encaustic and photography and employ both mediums to their maximum expressive capabilities. They also demonstrate a wide variety of techniques and accomplish their artistic goals by utilizing luminescence, texture, translucency, opacity, color and composition effectively.

Sherrie Posternak and Lia Rothstein, June, 2017

Fran Forman

www.franforman.com

My photographic images and mixed media blur the boundaries between the real and the unreal. They are visual narratives that evoke a sense of transience, longing, memory, and dislocation.

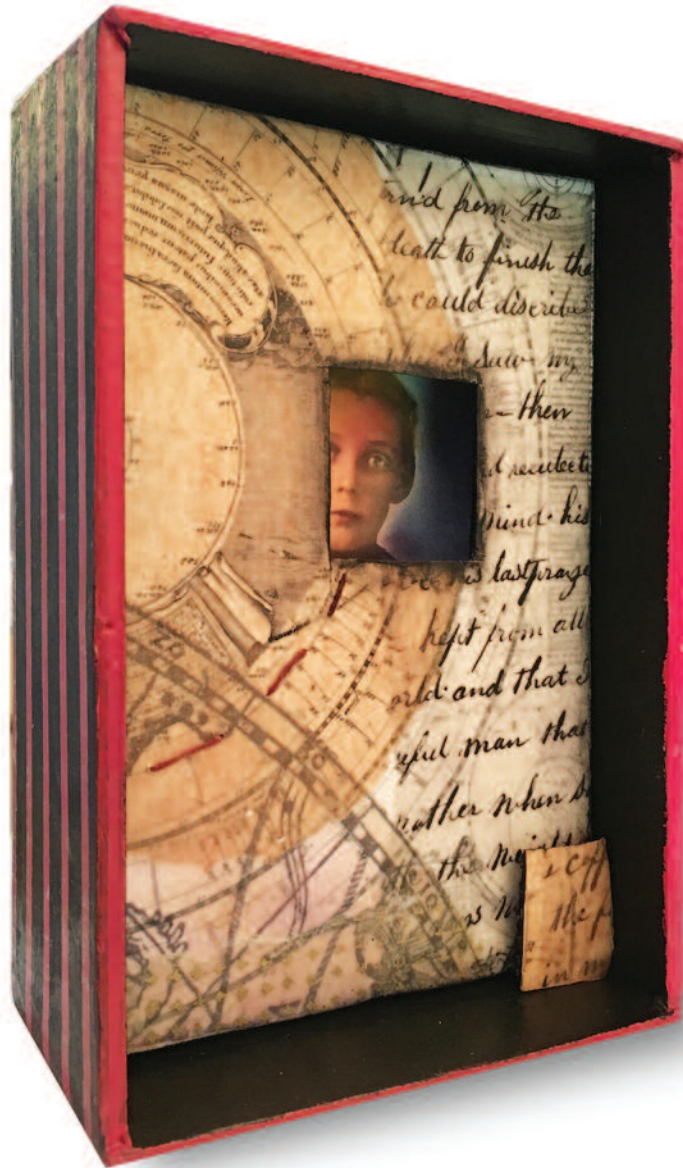
My process is an act of intuition and investigation. I construct these dreamy visions and altered habitats with photography and found disparate sources, adding layers like an archaeologist in reverse, attempting to reveal lost narratives.

Birdcage, 2015

Photo composite, photo on rice paper, paint, gold leaf, sealant, encaustic, paint, oil stick, on birch board with custom birch frame

14 x 14 inches





The Sensibilities, 2015

Photo composites, rice paper; board, pastel, handpainted photo, various papers, encaustic, painted box
6 1/4 x 9 x 2 3/4 inches



Seeking Direction, 2015

Photo composites, photos, paint, encaustic, oil paint, vintage objects, board, vintage box, vintage yardstick
11 x 9 x 4 inches

Wayne Montecalvo

www.waynemontecalvo.com

I am interested in the physical hands-on approach that painting and printmaking embrace, which can go beyond the digital process and beyond the chemical process that photography offers. My work is constructed in layers, created on separate surfaces, that float above or below each other. I take images apart and reassemble them, constructing a new narrative. I use encaustic medium to separate layers, and to obscure as well as reveal the subject matter during the process.

Mat, 2017

Photo silkscreen, stained papers, digital image, and wax
20 x 22 inches



Viola, 2017

Photo silkscreen, stained papers, digital images, and wax
24 x 24 inches



Sherrie Posternak

www.sherrieposternak.com

This work combining elements of photography and encaustic is representative of my general philosophy of using whatever tools and combination of tools I have in my toolbox to best express an idea.

The format of each piece is also deeply thought out; whether it be planar, relief, or sculptural; and addresses those same guidelines.

The photographic imagery, providing a graphic counterpoint to the more atmospheric qualities of the wax, is either transferred on, embedded in, or layered above the encaustic treatments.

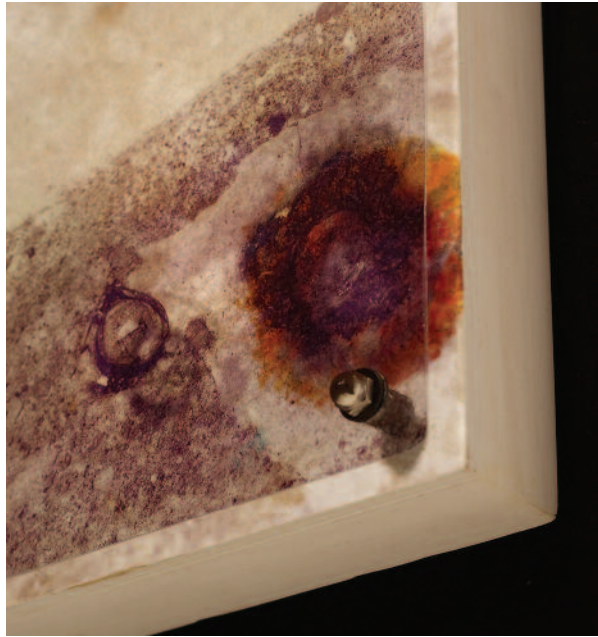
Sherrie's work uses a wide variety of materials including encaustic monotypes, photo transparencies, photo transfers, thread, milagros, beads, pigment sticks, and hardware. Works are mounted on wood or metal bases.





Ofrendas (Offerings), 2013

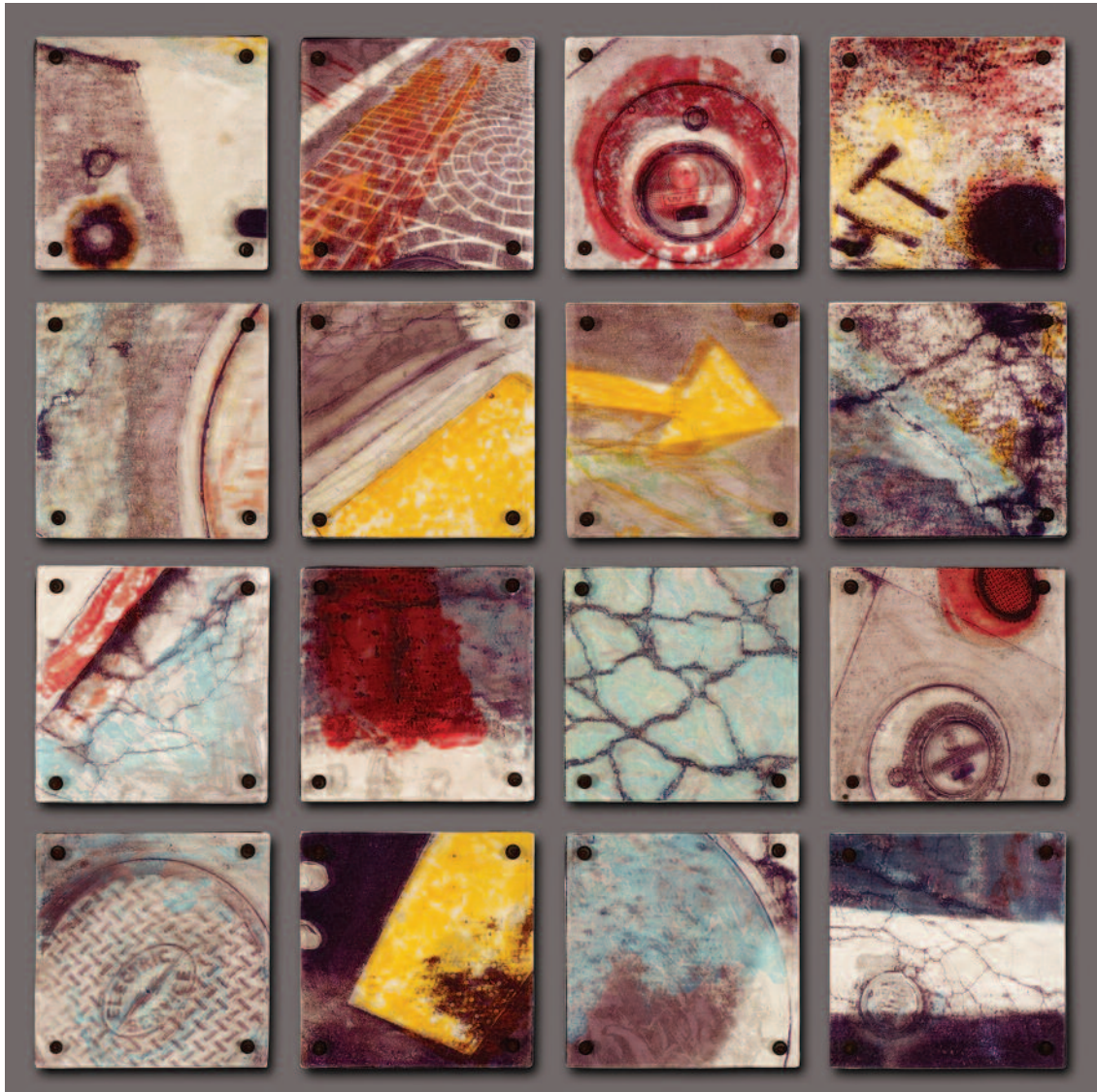
Kozo paper, encaustic, photo-transfers, thread and cord, milagros, beads, joss paper, pigment stick on a metal base
10 x 18 x 18 inches



Roads Work, 2010

Encaustic monotypes, laminated photo-transparencies, hardware on cradled panels

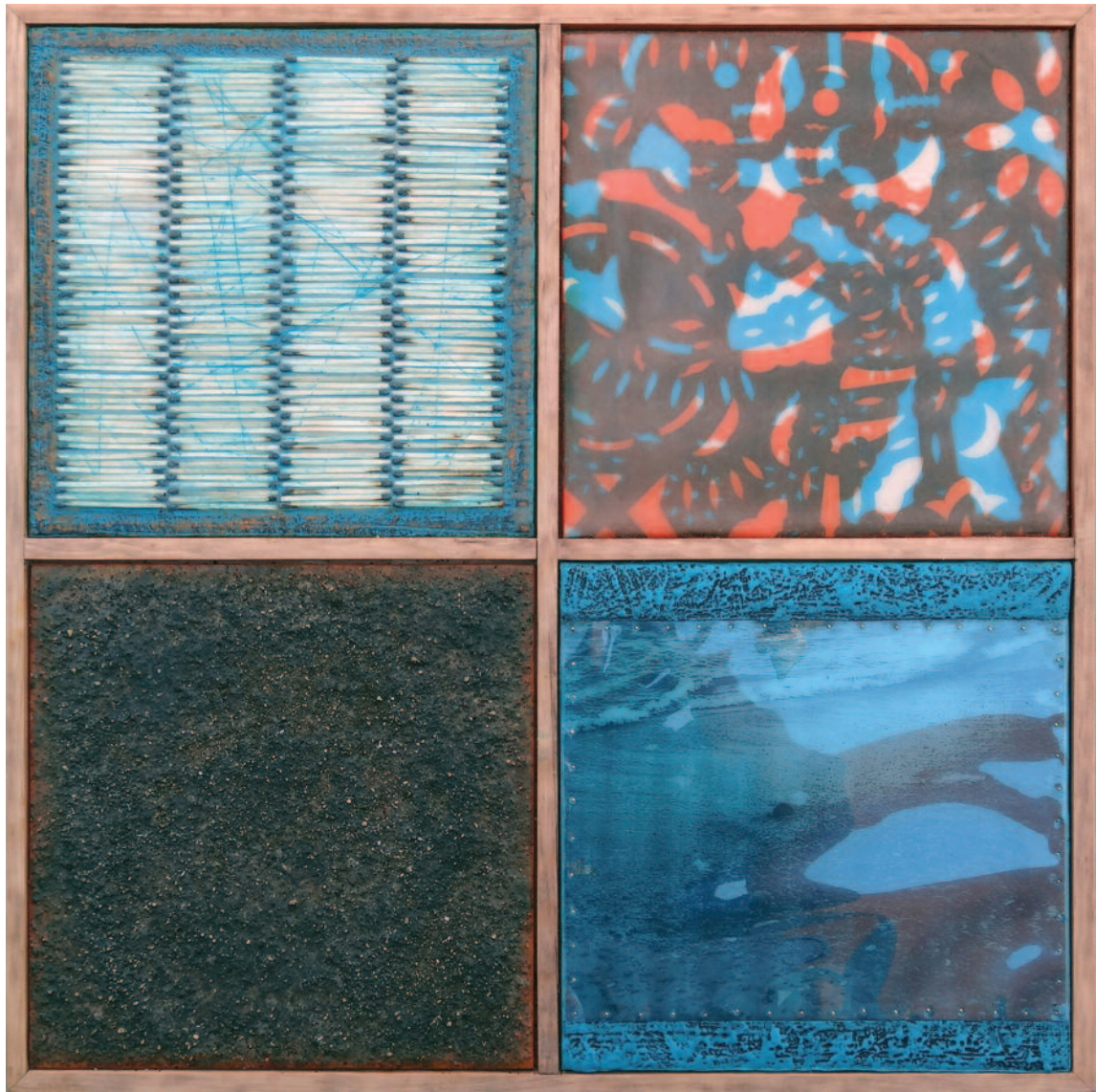
Each element of grid: 8 x 8 x 1 1/2 inches



Los Cuatro Elementos (The Four Elements), 2013

Encaustic, wooden matches, papel picado, coffee grains, sand, photo-transfer;
brads, transparency film, pigment stick on cradled panels

22 x 22 x 2 inches



Lia Rothstein

www.liarothstein.com

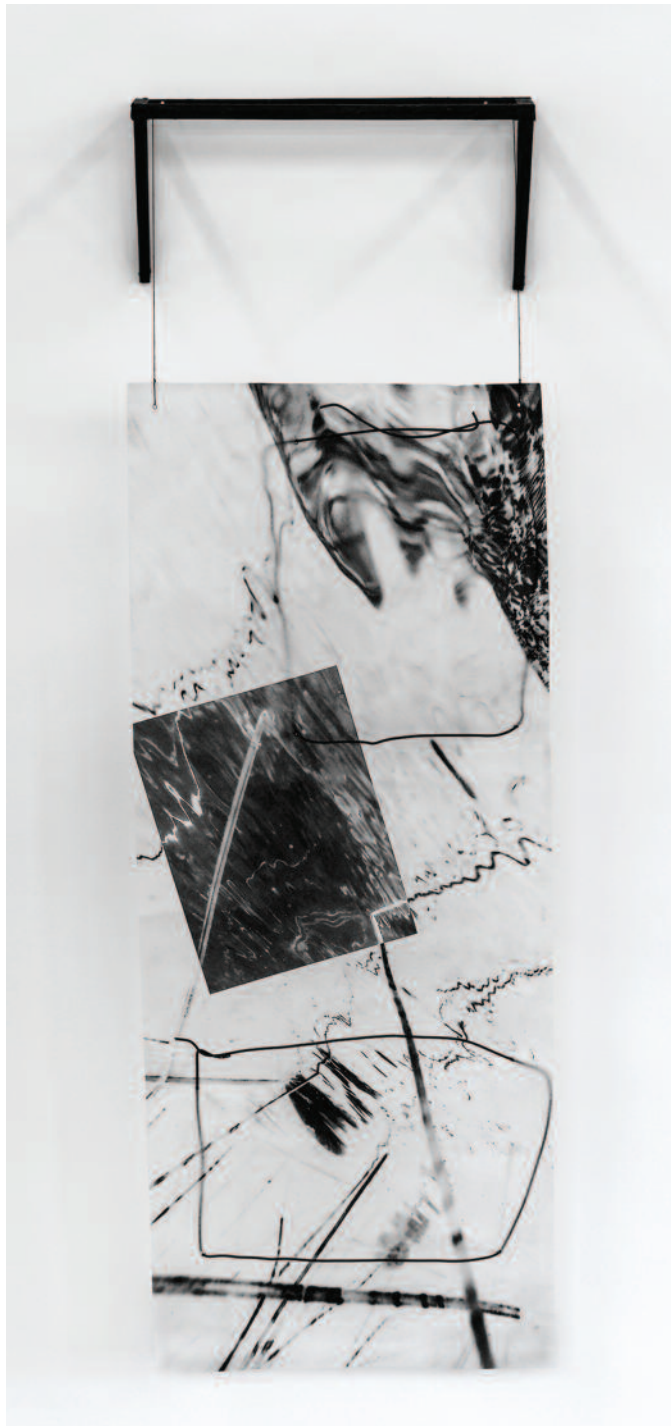
I've always been fascinated by light, shadows, and the graphic elements I see around me, both in the landscape and in manufactured structures. Photography literally means "drawing with light" and now, with the combination of encaustic and my photographic imagery, I can incorporate light and translucency in new ways. Working with encaustic, handmade photographic papers, found objects and other materials has opened up sculptural possibilities that allow me to continue to explore issues of fragility, impermanence, layered meanings, and symbolic ambiguity in new ways.

My recent sculptural works often incorporate photographs printed on handmade papers or other substrates imbued with encaustic medium and paint, along with found objects, wire, horsehair, and other assorted elements.

Subsurface series, 2016

Archival pigment photograph on handmade kozo with encaustic medium, wire, wood with matte acrylic paint, thread

7 x 22 x 3 inches





Delicate Balance, 2016

Found object with encaustic and graphite, archival pigment photograph
on handmade bamboo paper with encaustic medium

12 x 11 x 6 inches







Grey Matter, 2017

Wood, archival pigment photographs printed on handmade
koko with encaustic medium, horsehair and wire

11 x 8 x 2 inches



Patti Russotti

<https://cias.rit.edu/faculty-staff/61>

*Perhaps creating something is nothing but
an act of profound remembrance.*

—Rilke

The “Invisible Matters” and “Where-Abouts of Memory” series focus on eidetic imagery utilizing natural found objects that reference our negotiations with nature as we navigate living, loss and grief.

Patti’s work uses fabric, encaustic medium and paint, hardware, and pigment prints mounted on panel or stitched and hung on rods.

Hummingbird (from the series “WhereAbouts of Memory”), 2015

Archival inkjet canvas and applied wax medium

24 x 24 inches





Bone and Drawing (from the series "WhereABOUTs of Memory"), 2015
Archival inkjet cotton dipped in wax medium
24 x 35 inches





Janise Yntema

www.janiseyntema.com

My work often references the memory of an impression or an environment.

Over time, my painting has influenced my photography, and my photographs have come to resemble my paintings. Both are related, usually separate, but here combined. The line between photography and painting has become blurred, aided by the delicate nuance of beeswax.

Most of my photos are taken from car windows — with seemingly nothing as the subject matter, other than a series of events, in and of themselves — a record of small imagined moments in time, composed somewhere between the natural and ideal.



Chamonix, 2017

Digitally manipulated Fuji matte photo with encaustic mounted on panel
12 x 12 inches



Leaving Montreal, 2017

Digitally manipulated Fuji matte photo with encaustic mounted on panel

12 x 12 inches



Amagansett, 2017

Digitally manipulated Fuji matte photo with encaustic mounted on panel

12 x 12 inches

Acknowledgements

We would like to sincerely thank Cherie Mittenthal, Director of the 11th International Encaustic Conference, for accepting our proposal to curate this exhibition and for writing this catalog's Forward, and the Julie Heller East Gallery for hosting our show during the 2017 Conference in Provincetown, MA.

Special thanks go to the contributing artists, whose work we are pleased to feature in this show, and who have assisted us with the many tasks that go into putting an exhibition together. Special appreciation goes to Janise Yntema for taking on the catalog design and to Patti Russotti for producing our promotional postcard.

Co-curators: Lia Rothstein and Sherrie Posternak

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JULIE HELLER EAST

465 Commercial Street

Housed in a former whale oil refinery in the quiet East end of town, Julie Heller East is the second exhibition space of Julie Heller Gallery and shares some of the treasures of the Heller collection.

Over the past seven years, it has evolved into an inviting place to explore historical and contemporary Provincetown art. Every two weeks, new solo or two-person shows are on view.

Works by Provincetown's Modernist masters rotate monthly. Heller's masterful eye and deep knowledge of Provincetown art and culture make for exhibitions that will surely delight!

Julie Heller East is located at 465 Commercial Street, directly across from the Provincetown Art Association and Museum.

OPEN DAILY 10AM to 6PM

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