

Flux Highlights

A Brief Tour With Juror, Sara Post

Arts Benicia is currently presenting Flux, a comprehensive show of contemporary works in encaustic and cold wax. Wax in any form has a luminescent magic—beautiful in itself. It also has the quality of contributing meaning to artistic ideas. I vividly remember standing for a long time before the softly glowing surface of Jasper Johns’s *White American Flag* at SFMOMA. My first look at cold wax medium was in a small Rebecca Crowell landscape which had the depth and surface qualities of a stoneware glaze. To see these surfaces in person is to be taken in and enchanted by them. That being said, I am happy that Arts Benicia has chosen to go ahead with this exhibit, so that we may enjoy this work online—a different, but none the less rewarding experience.

Most of the works submitted to Flux were abstract or semi abstract. Among the few realistic works were JuliAnne Jonker’s moving encaustic portraits of Dr. Ndely and Isabella Grace. Portraiture was an early use of encaustic as seen in the ancient Fayum mummy portraits, some of which I have seen at the Chicago Art Institute. In those early pieces and in Jonker’s work, the luminescence of wax brings these faces with their distinct personalities powerfully to life.



Dr. Ndely
JuliAnne Jonker



Isabella Grace
JuliAnne Jonker

Many of the pieces in this exhibit reference landscape—either overtly or by suggestion. Among the many fine examples of landscape based pieces in this show are Regina Quinn’s small evocative encaustic, *Winter Morning* and Virginia Favvre’s cold wax diptych, *Reflection*, with its sweeping reds and deep greens. Elise Marshall’s *Aegean Sea II* is notable for its use of oil and cold wax smeared to create a dream scape with abstract reflections of sky and land in water. Stephanie Thwaites draws us into a wonderfully baroque layered cold wax landscape in *The Secret From The River*.



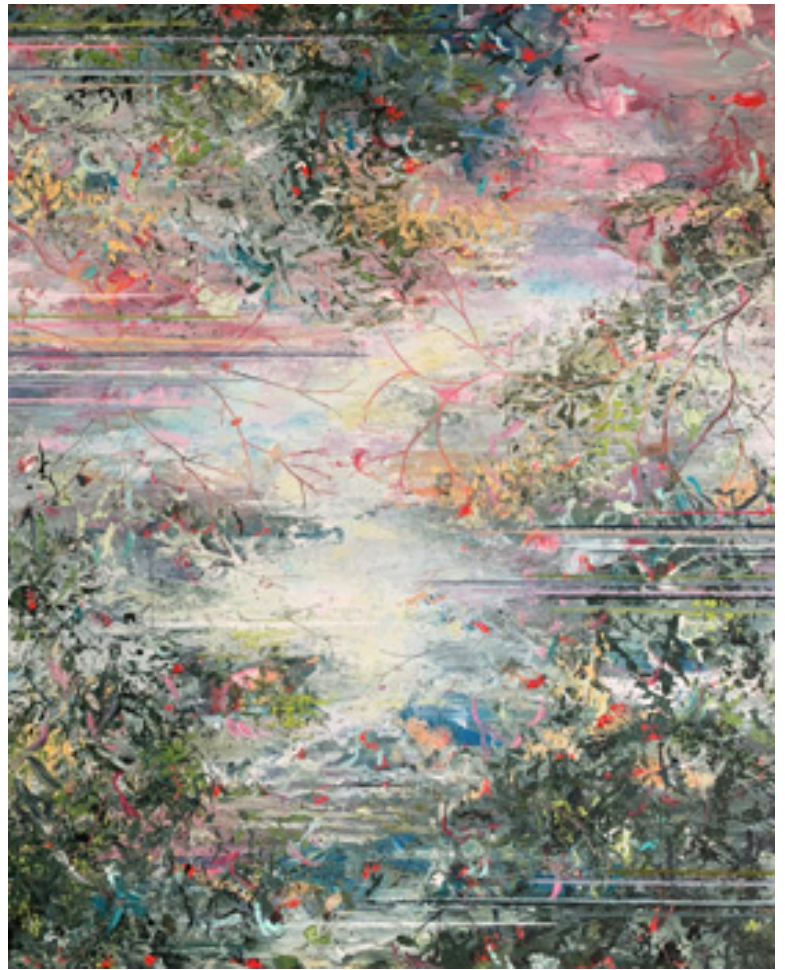
Winter Morning
Regina Quinn



Reflection
Virginia Favvre

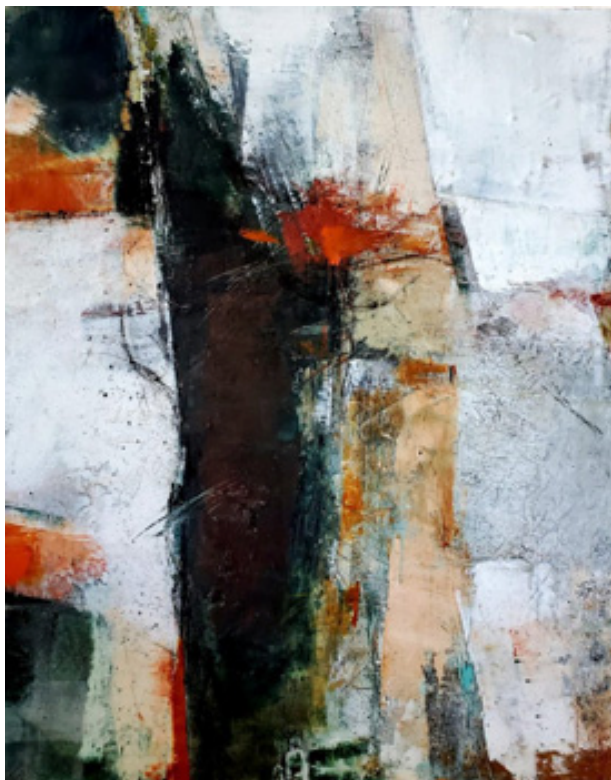


Aegean Sea II
Elise Marshall



The Secret From The River
Stephanie Thwaites

Grids, which may suggest constructions or architecture, are a mainstay of many abstract compositions. Notable among these works are Diane Williams's cold wax piece, *Expansion of the Charred Foundation* and Rinat Goren's encaustic, *Organizing My Thoughts*, in which she uses delicate grid lines to create mental order. Karen Adelaar makes a bold, vertical architectural statement in her richly colored encaustic, *Smokehouse*. Cindy Walton's *Construct 5* removes the grid from the frame with a ripped and reconstructed paper wall piece stitched with waxed linen thread.



Expansion Of The Charred Foundation
Diane Williams



Organizing My Thoughts
Rinat Goren



Smokehouse
Karen Adelaar

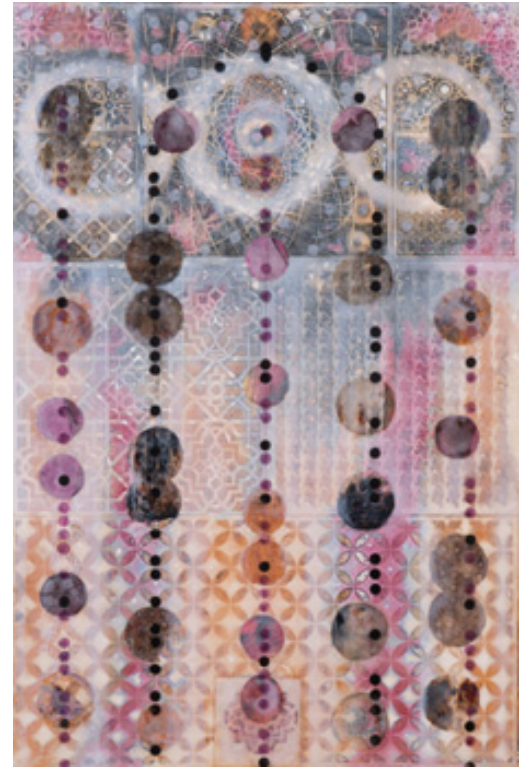


Construct 5
Cindy Walton

Pattern and mark making find expression in *Crossover*, with Jane Yuen Corich's layered cold wax textures and freely drawn elements. Jan Schnurr masterfully superimposes bold and delicate formal patterns in *Genovia Ashlyn's Room*.



Crossover
Jane Yuen Corich

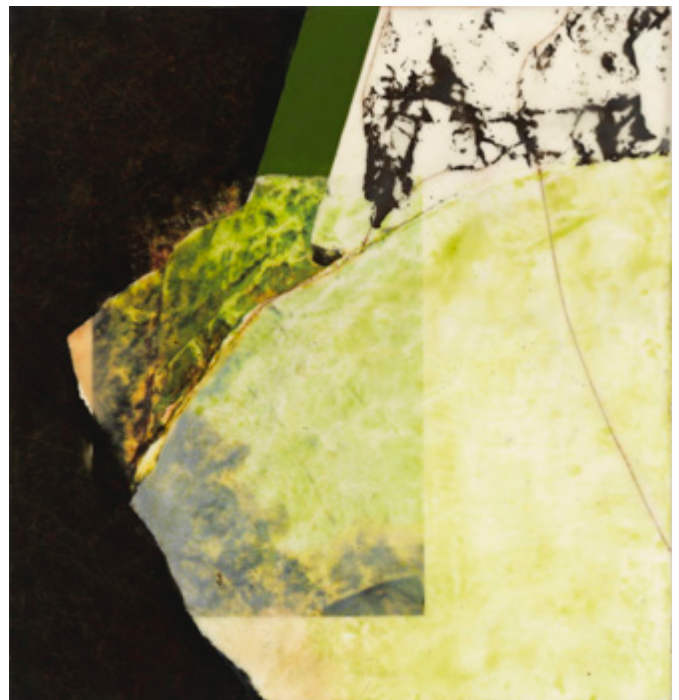


Genovia Ashlyn's Room
Jan Schnurr

Jerry McLaughlin, in cold wax, with *Adobe Y Negro* and Jane Michalski, in encaustic, with *Keeping The Darkness Away* both embrace a strong minimalist aesthetic.



Adobe Y Negro
Jerry McLaughlin



Keeping The Darkness Away
Jane Michalski

Sculpture using encaustic often has an other worldly quality. Paper is made stiff and glowing with wax; small objects have an organic power. Helene Latulippe's small *Hang-Glider Chaps* delicately hug the wall while her large *Scope of Shadows* floats from the ceiling, a cloud of shapes and shadows. Kachina Leigh's *Performative Decay* is a conundrum—a found object without an obvious source.



The Hang-Glider Chaps
Helene Latulippe



Performative Decay
Kachina Leigh



Scope of Shadows
Helene Latulippe

These and all the pieces in Flux are worth a long look—an investment of time and attention that will repay your attempts to see them as they are represented in this online exhibit and to imagine their presence in the world.

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