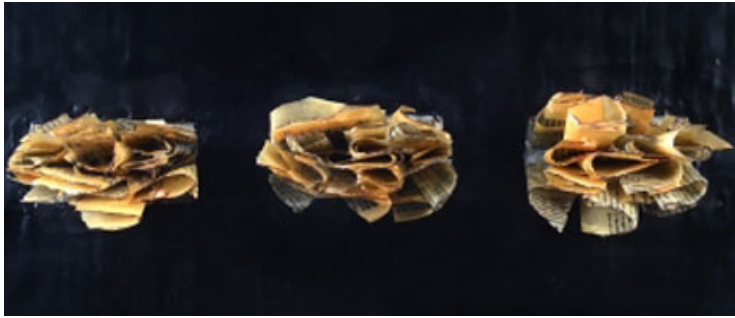


Featured Artist: Sarah Rehmer

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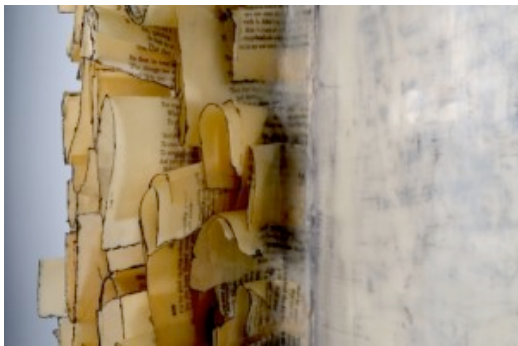


Our featured artist, Sarah Rehmer, will be having a small (3-person) group show at the [Noyes Cultural Arts Center in Evanston, IL](#) opening on May 19, 2013. The current working title of the show is “Fragments of Memory.” She also will be in two shows during the [International Encaustic Conference](#) in Provincetown, MA at the end of May: “The Calligraphic Gesture” at Tao Water Gallery, and “Conference Instructors” show at The Schoolhouse Gallery, also in Provincetown. She also may participate in the hotel fair during the Conference.

Sarah, how would you describe your current work?

Most of my work uses the book, more specifically the blank end pages and interior text pages as metaphor for memory, and what happens to memories when they can no longer be remembered? Having watched my Grandmother, who recently passed, be betrayed by her own mind as Alzheimer’s ran its course has done a great deal to inform my work and this idea of misplaced memories.

I’ve been working with encaustic and paper for quite a while now and within the last few years it has taken on more 3 dimensional shapes and forms, usually as rolled paper or extremely free form and chaotic. Well, I guess I just said it right there... order and chaos seem to be my theme lately, and walking that fine line between everything being all right and nothing being all right as the mind no longer functions properly.



How do you get into “the mood” to work?

These days it is less about getting into “the mood” but more about trying to be really disciplined in my approach that I am taking to work time. This means much more time working in my sketchbook and working out ideas, this way I have good notes about size, location of elements, paint color choices, etc. all worked out ahead of time. Lately I’ve been really good about scheduling studio days into my calendar and sticking to it; I’m ready to work when I get into the studio and can be really productive during those times. However, back to the question of mood, coffee and music set the tone for the whole thing for me. I have different music to listen to depending on what I’m working on, from panel prep to image transfers to paper sculptures. Delicate tasks like working with antique papers and trying to not burn myself with the iron, require something on the subtle side- like Andrew Bird or Portishead, I get a little crazier musically when I’m doing something that can get a little monotonous, like a larger transfer.

Artistically, what has been your biggest accomplishment, honor?

The two that mean the most to me, right now (as there are a few things in the works at the moment) are being awarded an Illinois Arts Council professional development grant last year. That grant allowed me to attend the 6th International Encaustic Conference on Cape Cod. The second is an off shoot of that one, as I will presenting a demo this summer at the 7th [International Encaustic Conference](#) titled “Giving Form to Paper” about the process of working with paper and encaustic in a 3D context without the use of armatures. I also recently had work acquired by the College of Lake County for their permanent collection. It’s the first academic collection I’ve had my work purchased

for—pretty exciting!



Any movies or books that have been particularly inspiring to you?

A movie that I've loved for a long time, since taking a Hong Kong and Asian Cinema class in college, is the Zhang Yimou movie "Hero." The story and cinematography are amazing. There is one scene in the library with all the stacked Chinese scrolls that has stuck with me. While I know they took great artistic license with this part, scrolls were never just stacked on top of each other like that at any point in history; visually it strikes a chord with me. It was an inspiration for the rolled paper scroll works I have done in the past.


Recently, I picked up a book by Katharine Harmon called "You are Here, Personal Geographies & other maps of the imagination," an interesting look at how people interpret and make up their own maps as a means of storytelling. I've always had a fascination with maps as a way to explore one's personal as well as family histories. Mapping is sort of weaving its way into some of my newer work.

Where can we see more of your work?

I hope you'll be able to visit [Noyes Cultural Center](#) in May to see my work. I've just added a few new pieces to my website, www.anthemsofempty.com, and will be adding more in the next few weeks as I finish photographing them.

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2 Comments

-  [Denise Funfsinn](#) says:
[04/06/2013 at 4:41 pm](#)

Congratulations, Sarah, on the success you are having with your art! Your sculptural pieces incorporating book pages are inspiring.

[Reply](#)

- [Mary McCloskey](#) says:
[04/11/2013 at 2:19 pm](#)

Sarah,
I love the new book pages. They look spectacular. Hope to see them in person soon.

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