ART WORLD GALLERY

THURSO

BILL ZIMA

Art World Gallery
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REF: 375806

Height: 64 cm (25.2")

Width: 64 cm (25.2")

Depth: 4 cm (1.6")

Description

This lovely encaustic painting is one of Bill Zima's new work created with stronger colour and is highly textured. oil with beeswax/resin glaze BILL ZIMA Bill Zima is a sculptor at heart who creates paintings with waxes and resin - contemporary encaustic paintings. Each painting is crafted, built up first with Kozuke paper then multiple layers of waxes, resins and oil paints are applied, scratched, scraped off with the remains similar to a visual palimpsest. Once the image is complete a frame is built to permanently house the painting, becoming an essential part of the object. Whilst studying fine art at the School of the Art Institute in the late 1980's stone carving seemed to be the direction Zima would take as an artist. Taking a summer job with the renowned sculptor Dan Yarbrough introduced Zima to a magical material - beeswax - which was in time mixed with other waxes and resins to give him the unique recipe he uses today. Zima was featured in "The Art of Encaustic Painting: Contemporary Expression in the Ancient Medium of Pigmented Wax" originally published in 1997 making him one of the world's leading authorities on encaustic painting. Zima had an early and ongoing influence with nature as well as with Japanese culture. Growing up with a pond in the back yard meant summer mornings were spent feeding golden orange carp, as big as a man's forearm. Paintings of the Edo period hung at home and this influence was reflected in a review in Art In America Sept 2002 - "Zima creates translucent, meditative colour fields in encaustic. His blocky interlocked patterns recall Chinese landscapes and limestone cliffs. The active surfaces suggest terrain with ridges, troughs and unexpected depressions." Acknowledging this lifelong connection to the East inspired Zima to begin study of the Japanese language which is ongoing. This experience has provided emotional, creative and intellectual traction points and is now an inherent part of every creative working day. It was the hiragana and katakana alphabet that appealed initially but the Kanji symbols and the rich history around the characters were a key connection. The brush strokes for kanji are similar if not the same as brush strokes for tree branches.

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