

## 2016 Galleria Artists

### VAL BEATTY

When Val Beatty arrived in Florida from Wisconsin 28 years ago, she made our sunsets, flowers, sea creatures, and birds her favorite imagery. A glass and jewelry fabricator, she works in the painstaking and difficult technique of cloisonné, in which the artist fuses wires to create the image, then fuses wire to silver to create small cells, fills the cells with enamel, and fires again. After more firings, sanding, and fire-polishing, she adds a fine sterling silver setting and semi-precious stones.



### LARRY BROWN



Larry Brown, who was trained as an architect, is hard to categorize. Most artists choose a size and medium and stick to it. The medium doesn't matter to him: he works in plastic, wood, metal castings, recycled material, and Expanded Polystyrene foam (EPS). EPS lets him create furniture based on large masses, like his "wiggly" tables, which stand on end to reduce their footprint. Some tables have two feet, some have eight. Some works are hand-held, some are 12 feet tall. They could get even bigger. He and a partner are attempting to rework the hulls of old fiberglass sailboats into large sculptures. It's clear that what Brown calls "artful" or "sculptural" furniture does not share the same universe as Rooms To Go. Is your décor looking blah? Why not try a wiggly table?

### DAVE BRUNER

Our group this year may favor mixed media, but not Dave Bruner. In the venerable tradition of wood engraving (he is in the Smithsonian Institution's Wood Engravers Network), he cuts images into maple blocks and prints them on rag paper. Bruner shows us waves rolling over a flat beach, the trunks of palms reaching for the sky, the rhythm of branches in the wind, tree trunks shining out of a dark wood, a wet sand beach sparkling, palmetto leaves in a complex tangle. Who needs color in a world of brilliant black and white?



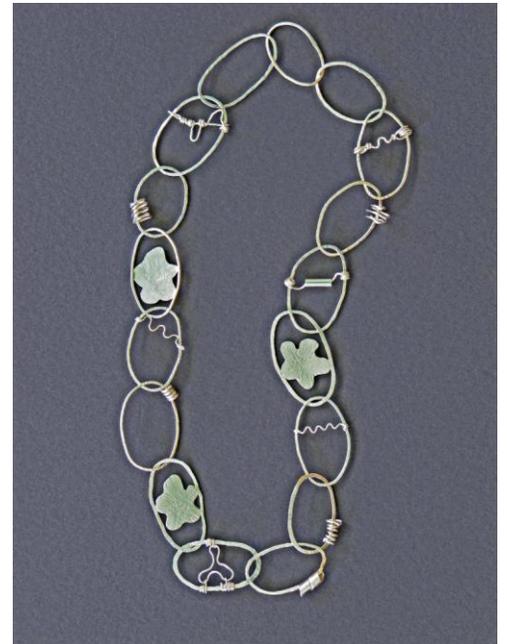
## JAY CANTERBURY



Change is the one thing we can count on, says photographer Canterbury. Because we live at such a fast pace, he tries to “freeze a sweeping gaze” to show the treasures hidden in everyday surroundings—what he calls “the beauty that hovers just beneath the blur.” The unexpected images he reveals in such pieces in the show as “Michael’s Floor” and “Rest Stop” will, he hopes, “stimulate our imagination, alter our perceptions, and open new channels of communication.” He quotes Kant: “without imagination, we would have no knowledge whatever.”

## LISA FLAM CORIN

Corin does it all: metalsmithing and beading, charcoal and water casting, riveting, stone setting, texturing, and rolling mill and chain fabrication. Jewelry making offers limitless possibilities in shape, texture and media, she says, but “it’s not just the artist who is pulled into a world of creative exploration and discovery--but the wearer of the piece as well.” Choose your favorite, and let’s enter that blissful altered state!



## SUSAN COVERT



After a 30-year career as an illustrator of childrens’ books and courtroom sketch artist, Covert has returned to her first love: painting and drawing. Like the Dutch masters, her subjects are the domestic interior and its surroundings. “I look for intimacy in the subjects I choose,” she says. “I paint landscapes that are familiar to me--my parents’ home, the house where we live today, a farmhouse in summer.” As for light, “the play of outside and inside light is what excites me,” she says. “I return to the same landscapes many times to record them in a different light or time of day or even season.”

## SUSAN GOTT

Gott is an alumna of the famous Pilchuck glass school, near Seattle, founded by Dale Chihuly and others. She creates her cast glass sculpture in her studio in Tampa. Colored with glass enamels, hand-ground and polished, and often incorporating steel, copper, or stone, her work is highly prized by art glass connoisseurs, collectors, and museums. Her imagery comes from the myth, symbol, and philosophy of ancient civilizations, which, she says, “connect us with our own nature and place in this world.” Her “Spirit Hawks,” in the show, reflects this orientation and displays her spectacular glass style at its best.



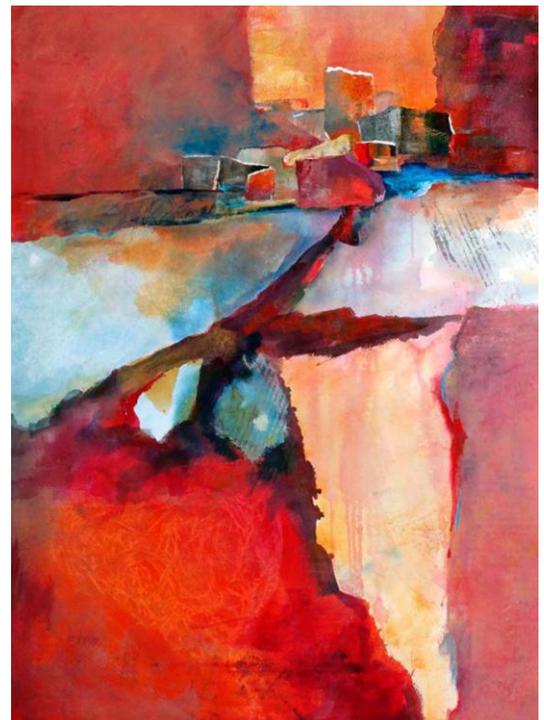
## JOHN HENRY



Henry works wood the old-fashioned way: turning by hand on a wood lathe. He carves some objects from a single block of wood, like “Kumquat”; others he calls “a bowl from a board,” like “Swirl of Eight.” In the second process he cuts and glues various wood types, cuts out circles for stacking, and forms a bowl for turning. “Wood turning is more of an art than a fine craft,” he says. “The wood is my paint and the finished product is my painting.” All his bowls are food-safe—hard to believe when admiring these beauties—so they go right to the dinner table.

## JILL KRASNER

Krasner’s license plate reads “Make Art,” and she does just that. “Art is my way of navigating through the unpredictability of life,” she says. Well-known as an abstract artist working in watercolor, oil, and cold wax, she uses collage and found objects, bold colors, and symbolic motifs to tell her tales. Her work may inspire or spark a secret memory, she says; it may transport a viewer into a new world; it may supply a new perspective on the old one. Her work has been featured in *Watercolor Artist* magazine, and she is a member of various national and regional watercolor societies.



## CECILE MORAN



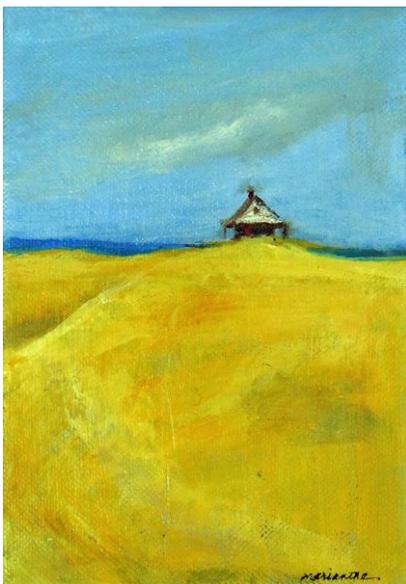
Moran paints large “botanicals”--paintings of plants and trees with layered surfaces of paint and resist material, psychedelic colors, gold and silver leaf. These living things provide us with life through the air we breathe, she says, but her mangroves, palms, ferns, water plants, and air plants have their own life, as they push and crowd together. In one painting the focus is on roots, alive, twisting and turning. Think the Everglades--water is everywhere, reflections are everywhere, colors constantly change and throb and burst like fireworks: brown trees cast electric blue reflections on pink-to-red water.

## PAMELA OLIN

Olin is impossible to pigeon-hole. Her clients include hospitals, schools, nature centers, religious congregations, and civic and charitable organizations. She built an 11-ft-tall steel archway entrance to an outdoor chapel at a summer camp. She created a college course called “Welding for Women.” For a high school fundraiser, she and a group of art students created a 12-foot steel tree with copper-colored leaves each bearing a portrait of a student or a donor. She is excited about a new piece featured in this show, “The Voice That Makes Creation Dance.” Typical of her multimedia approach, its intertwined steel figures are coated with bronze and pewter and set under a chunk of variegated glass.



## MARIANTHE PASTORE



“My roots are in the Greek islands,” says Pastore, “and I am drawn to the sea.” After years working in interior design in the New York area, she retired to the country in Vermont and took up her first love, painting. When she later moved to Sarasota she joined Women Contemporary Artists, and has become a regular exhibitor and prizewinner in area shows. We see in her paintings not just the turquoise waters off the islands of Greece but the mystical feeling of northern oceans-- the waters around the Isle of Skye, the sea mist blowing over a dune or the fury of the waves on Cape Cod.

## SUSAN SHAFFER

Happiness, potter Shaffer says, is tinkering with tactile materials: “I love to introduce layers of imagery and interest to different surfaces, even if it means pushing traditional limits.” After making one of her wheel-thrown clay pieces, she adds layers of papers, paints, inks, and other materials, along with photographic image transfers. “Sea Vessel” in our show combines clay, glaze, acrylic, and shell. “Morning Ritual” uses clay, encaustic, monotype, and acrylic. Her work has won awards from Art Center Manatee and the North Port, Venice, Punta Gorda, and Englewood art centers. She founded the Boca Grande Art Alliance and actively supports that art community.



## LORI SIMON



When Simon is working on a large painting, like ‘Sea Green’ in the show, she almost does a dance with the work—creating multiple layers on the canvas, using drips, and scraping away the paint surface. She approaches the light washes and minimal strokes and marks of her smaller paintings on paper with a more tranquil and meditative spirit, she says. “My artwork is my visual journal—when I begin to paint, time feels suspended, my subconscious takes over, and a story unfolds. When the painting is complete, the story is told.” The viewer, in a conversation with the work, creates his or her own story.