

## 2016 Studio Artists

### SU GRIGGS ALLEN

As a young artist, Su supported herself by decorating department store show windows—in those days, the artist was free to construct a little world of her own in her window, she says. You could make props, improvise settings, be creative. This work in three dimensions led her to study of sculpture at Ringling College's Wildacres and other workshops. Now sculpture is her medium.

Art show sponsors often use Allen's work to advertise their events because these ceramic figures are charming, beautifully made, but also mysterious. Where do these exotic—really, surrealist—images come from, and what do they mean? Allen says in her life as a traveler she picked up ideas; as a child, she went everywhere with her father, who was an airline tour director. She hasn't stopped moving since. When we spoke to her in December, she had just returned from a Christmas in Uruguay.

But still, when you look at an image like "Dreamer"—are the knobs on the dreamer's head the spots where dreams pop out? "Carmen Miranda" looks like a classical nude, presented formally—but what about that crown of flowers and leaves on her head? Her old men seem to be struggling with life's weighty issues. Recently she has been shifting gears a bit. When you visit, look for her new series of fish sculptures and large totems for outdoor or indoor display.



### PATRICK LINDHARDT & HIS PRINTMAKERS

Who says art doesn't pay? In return for printing work for the fine arts faculty, St. Cloud State University in Minnesota gave Patrick Lindhardt a scholarship. Some years later, when he graduated with an MFA from the University of South Florida, he remodeled his garage into a print shop as fast as he could because he had a customer waiting. Not just any customer: James Rosenquist.



After this flying start, his Flatstone Studio became the printer of choice for artists like Florence Putterman, Robert Maplesorpe, Jim Dine, Phillip Pearlstein, and John Chamberlain. For 30 years Flatstone has worked with hand-drawn and photographic lithographs, etchings, mezzotints, dry points, aquatints, soft grounds, screen prints, and monotypes. This is your chance to learn how prints are made.

Not only a master fine art printer, Lindhardt is also a master printmaker. His medium is the monotype. These large and powerful images, with their turbulent night skies and threatening clouds, have roots in his memories of home. "As I create a monotype, I don't pre-draw or write out the narrative," he says. "With eyes wide open at the printing press, I let the story unfold before me the way it unfolds for the viewer. Those memories are as real as any event reported in the newspaper. It has been years since my last visit back home, but creating these monotypes keeps 'back home' real."

## KATE LOWMAN

Photographer Lowman lives and works in Laurel Park, where she is a neighborhood advocate and director of the community organization Laurel Park Inc . At first glance her photographs are complex but appealing (see “Pink Bike” and “Corolla”). At second glance, you start wondering what is going on.

When she photographs something that interests her, she then crops and combines her prints to create a new image, which she calls a “constructed photograph. ” See “Call Again,” in the show, where she has combined 19 different photos and 30 different pieces of photos, all from her neighbor’s porch—including the sign. In “Corolla” photos of a car are put together to create a new image. In “Pink Bike” 6 pieces from 3 different-sized photos of the bike make up the “image. She stresses that the fine art print she makes of the photograph is not a montage or a collage but a new image, larger and more emotional. “For me, a successful picture must work on three levels. From a distance you see a work that has impact and coherence; the midrange shows the piece as primarily intended; the closeup provides fascinating detail.”



## CHARLES MIANO ( SOUTHERN ATELIER)

Art Basel and galleries and museums in SoHo, Paris, and Berlin notwithstanding, representational art is not dead--it's not even moribund. It's alive and well in the pricey galleries in Naples, Boca Raton, Palm Beach, or even Madison Avenue in New York. So for folks who admire the beauty and technique of the Old Masters, we have good news.



This year we spotlight portrait painter Charles Miano and his Southern Atelier, called “a classical school for the 21<sup>st</sup> century.” Miano, who founded and heads the studio, and his four accomplished artists train about 50 students in life drawing and painting, figural and still life painting, sculpture for painters, and the treatment of light on objects in the studio and in plein air. Copying the masters is the way artists were trained in earlier times, and when he can, Miano himself spends hours copying the masterpieces in the great museums.

Stroll around the Atelier, meet the artists, and feast your eyes on lush fabrics, delicate features, the shine of metal and velvet, the warm flesh of a nude’s curving back, a reflection on a glazed jug in a still life, the shine of a woman’s tangled hair, and the glow of a satin dress.

## TOM STEPHENS

This Ringling College alumnus is known for his paintings of the water and flora and fauna along the Florida coast and as a master of nautical perspective. The first time he appeared in our tour, he was making his living as Capt. Tom, a commercial fishing guide who spent some of his days in a boat on the Sarasota waters, the rest in his art studio.

Close observation and understanding of the ways of water in ponds, lakes, rivers, bays, and the Gulf has been part of his life--see his "Rainbow River" series or waterscapes like "Red Tide" and "Fish Soup" and "White Sea."

When he built a fine new studio on his property, his style changed. His work has become more three-dimensional. His subjects continue to be the waters around us, but the new paintings are thickly layered, with colors ranging from realistic, to exaggerated, to fantastic. Stephens says he takes his viewers on "a visual hike through landscapes of dense painterly textures and exaggerated color." The paintings always include a porthole through which the viewer can look into the world beyond the surface, what he calls "an opening into a natural world of fluid paint and expressive energy."

