

THE 
GRIFFIS ART CENTER

INTERNATIONAL ARTIST-in-RESIDENCE PROGRAM – MAISON des ARTISTES
NEW LONDON, CONNECTICUT USA

Gladys Victoria FORNEY

2007 July Artist-in-Residence
Lima, Republic of Peru



"Untitled"

Date Acquired: 10/21/2007, Date Created: 2007
Framed Dimensions: Unframed, Picture Dimensions: 36 x 42"
Medium: Oil on Canvas

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2007 International Artist-in-Residence

from

Lima, Republic of Peru



Gladys Forney was born and grew up in a section of Lima, Peru called Barranco, where the bohemian and artistic ambience had a strong influence on her childhood and channeled her creative energy to the art world and literature world. She studied at the prestigious Art School of Lima and later worked as the Director of the Studio “Pintura Indigena Peruana” where she created paintings for exportation to the North American market (1985-1990).

Anxious to satisfy her adventuresome spirit and seek out new currents in the art world in other frontiers, Gladys moved from Lima, Peru to San Francisco, CA (1996) before moving to Oporto, Portugal in 1997, where she was invited to participate in an exhibition at the Art Academy of Oporto. After one year in Portugal, she moved to Dubai, United Arab Emirates for three years (1997-2000), during which time she was invited to show her work twice by the French Alliance, and was also asked to show here work in the renowned Burj Al Arab hotel.

After, Dubai, Gladys moved to the island of Mauritius for one year (2001). Located in the middle of the Indian Ocean, this exotic location provided her time and inspiration to mix the richness of the cultures into her work on the canvas.

An artist of the world - indeed, of many worlds - Gladys Forney's expressive paintings depict places that exist at no single point in geography, but portray instead the inscrutable regions of the mind and soul, and landscapes of dreams and the metaphysical world. The abstract forms that constitute her art at times resemble the natural world - here a seashore and boat, there the features of a face - but mostly seem to be interpretations in color and indefinable shape of what is visually ineffable to us - the inner realms of thought and emotion, energies and passions.



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Review from
“Artispectrum Magazine”

Gladys Forney Since birth in Lima, Peru, Gladys Forney moved from one center of visual stimuli to the next. An accomplished writer, and an especially accomplished painter, her work is a graceful amalgam of an artistic continuum that has become her life. Her works are thickly painted sensory abstractions. She finds beauty in paint and shape that parallels the beauty of Portugal, Mauritius, and Dubai - all one time residential cities for Forney. Her paintings are subtle releases of a life spent absorbing global concepts of beauty manifest in basic form and texture. With a pointed focus on natural beauty's arbitrariness and nuance, she produces paintings cut from a similar formal fabric.

Forney's paintings celebrate the surreal dream space in which the subjectively indefinable becomes optically seductive. Raw texture, color and process are the stuff of content and beauty. She alludes to landscape and the heavens but does so subversively. As one extends a gaze, such natural elements are subtly manifest in Forney's work. "Passion Energy" is a powerhouse work that describes energy in the abstract. A fiery ball of reddish brown light is intercepted by the fleeting cool streak of blue. The shape is organic, appearing like a celestial body.

Referencing fire, movement and energy in subject matter, the form of the painting can be traced back to a great energy apparent in the painting's surface development. The application of paint on the canvas creates a wonderful deckled edge texture. There, paint captures the physical energy of its own application. Passion and energy is seen in both personal and broad scope. With a nod to Miro, "Ocean Dreams" also bridges the gap between personal and broad symbolism. This time, an implied horizon and coastline set the stage for a relationship of abstract characters, both set in a motion of weightless flight. She uses color sparingly but elegantly. Here, both red objects intimate a relationship set against the backdrop of an anonymous horizon. It could depict a figure and the sun, or simply two figures. Forney's language of shape and color is controlled with the skill of a writer intent on communicating specifics through a type of cryptic language.