



SHARON MCGAULEY

# Land, sky and sea



1  
*Green Bucket*,  
oil on canvas,  
24 x 44"

2  
*Low Tide, Yellow  
Sky*, oil on  
canvas, 32 x 36"

3  
*Beach Umbrellas*,  
oil on board,  
24 x 36"

1

Though she lives in Portland, Maine, Sharon McGauley spends about half of her summers with family in Cape Cod. She visits the tidal flats during golden hour when the sun is setting on the bay side. Over the course of a season, McGauley takes thousands of photos, reverting to them later to jog her memory as she composes one her award-winning atmospheric paintings.

"Sometimes I'm painting them very close to the source or the time or place where I took them," McGauley says. "Occasionally I'll come home from some afternoon on the beach and a painting will come out of the experience. Often it can be many, many months later."

McGauley, a full-time painter for 17 years, specializes in evocative works of seascapes and landscapes. In her latest series, she has expanded the color scheme to include cooler hues—greenish-yellow and blue—and ghostlike figures that lend an element of playfulness,

or the impression of a dreamy faraway landscape.

"It isn't a conscious choice," McGauley explains of the figures. "I think it's very much the feeling of being lost in the landscape, having the outlines blurred and meshing with the environment... There is something I find very romantic and inspiring."

McGauley's latest works will be on display June 18 through July 15 at Addison Art Gallery in Orleans, Massachusetts.

"This body of work brings me in my career to a place that is that is the perfect place to be an artist," McGauley says. "It's this intersection of really enjoying the work I'm doing on each piece, and also seeing this work as a portal to so many other possibilities and different directions and ways to grow, which is theoretically always there as a painter or artist, or anyone."

She continues, "This work for me, it feels really spacious. It is exciting in all these different possible directions I could take

it. There are a lot of color choices I could make, each one to experiment with."

In *Green Bucket*, McGauley has experimented with hues of green and yellow, a departure from the warmer colors of her earlier paintings. The ethereal figures seem far away; a bucket rests next to two beachgoers, a man and a boy. "A lot of the time the title of the painting comes later," McGauley says. "The bucket was the last thing to go in... There were certain figures in the scene I really liked. There are people wearing striped outfits, like the pose of the man and the boy and the way they are looking out."

In *Golden Hour*, two figures stand idly in a sea of orange-pink colors.

States McGauley, "I was really happy with the way that the colors came together. All of these paintings are so fun. There is so much room, in all of them, to move around, to play with the color, play with the paints. All of them, each one, has been really fun for me." ●



2



3

*“I fall in love with Sharon McGauley’s vision over and over again...it could be the surprise of an orange rooftop poking through bright green treetops; it might be a tiny painting of a crooked house on a Cape Cod street, a close-up of a fig on a cutting board, or a dimly lit window on a snowy night.”* — Peyton Evans, collector