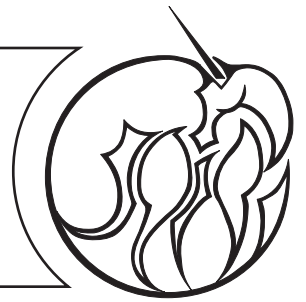


{ the avant-garde }

Katherine N. Crowley Fine Art & Design



MONTHLY NEWSLETTER VOLUME VII No. 10 OCTOBER 2013

{you call that art?}

This month marks the 100th anniversary of the 1913 New York Armory Show. In honor of this ground breaking collection of then-contemporary works of art, the Columbus Cultural Arts Center has mounted a show of its own featuring work by both renowned and emerging Columbus artists. The show, titled *You Call That Art?*, is comprised of over 40 works. Throughout the run of the exhibition five events are taking place to enrich the public's experience: the opening reception; *Collecting Art 101*; *1000 Words/1000 Moves*, where poetry and dance combine in response to the 1913 show; *The Impact of the Armory Show on American Art*, a discussion of the history and impact of the 1913 show by curators from the Columbus Museum of Art; and the closing reception.

In a venue that echoes its inspirational forebear, *You Call That Art?* is a reflection and commemorative exhibition of art by regional professional artists who are using as inspiration works or artists from the 1913 Armory Show. The Armory Show, held in New York at the 69th Infantry Regiment Armory, was a celebration of international abstract and modern ideas in art.

The original exhibition was formed by a group of American artists who took issue with the conservative nature of the National Academy of Design in New York, which represented and controlled the art establishment of the late nineteenth and early twentieth centuries. While Modernism flourished in Europe, the U.S. was culturally isolated.

The new Association of American Painters and Sculptors, whose members exhibited their work independently of the academies, decided to mount an ambitious project. They would bring together the most important European and American artists and movements from the 1850s up to 1913, and combine them in a huge formal exhibition in the United States. In short order, 1,300 art works were collected from 300 artists.

They called the exhibit the *"International Exhibition of Modern Art"*, though it soon became "the Armory Show" to the press and public.

The 1913 Armory Show altered the course of history for American artists.

The exhibit supported by the City of Columbus, the Friends of the Cultural Arts Center and the Ohio Alliance for Arts Education.

Source: The Columbus Cultural Arts Center *You Call That Art?* exhibit materials.



{you call that art?: selected works}

Prayer Offerings

Mixed media RagGonNon
by Aminah Robinson

When Aminah Robinson was a little girl, her father taught her how to draw, and how to make books from homemade paper and "hogmawg", a mixture of mud, clay, twigs, leaves, lime, animal grease, and glue. The artist uses hogmawg in both two-dimensional and three-dimensional work. Her mother taught her weaving, needlework, and button work.

Prayer Offerings, a RagGonNon sculpture, is a large and complex work of art on cloth encrusted with buttons, beads, and other found objects. Aminah also creates rag paintings, paintings on cloth, drawings, and books. Many of them are about her family and community and about the stories she has been told by her elders. She also researches the lives of abolitionists, civil rights leaders, musicians and writers and depicts them in her art.

Her art is grounded in her belief in the African concept of Sankofa: learning from the past in order to move forward. Extended journeys to various countries in Africa; New York City; Sapelo Island; Georgia; Israel; and Chile, have resulted in a series of art that often includes RagGonNon.



Child's Chimney

Hair, Wax, Wood
by Malcolm Cochran

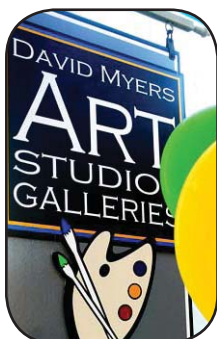
Sculpture is a merging of the physical thought, feeling, or idea. Some works begin with the latter, and I find the material and form by which to give that wjumping off point a physical presence. Other works originate with a fascination with a material. By exploring the qualities, textures, colors, and associations of materials, I discover their metaphorical potential.

Child's Chimney and a companion work that pre-dates it, Ohio Chimney, 1993, began with my interest in using hair as a sculptural medium. By cutting horse hair into short segments, immersing it in hot wax, and packing the mix into molds, I created bricks at standard dimensions. Seeing solitary freestanding chimneys on the plains west of Columbus inspired the shape of the chimney. As sentinels marking survival and permanence. But with bricks made of hair and wax - highly flammable materials that would burn with a terrible stench - the read is complicated.

The size is about as tall as a young child could stack wooden blocks. And the open hearth is most accessible if you were lying on the floor: visualize a kid on his or her stomach peering into the fireplace. As adults, we may unconsciously project ourselves in that position as we enter the work through the mind's eye. The view from the top, as well, is for an older audience. Standing above it, we can peer down the length of the chimney. From this vantage point, we are - again unconsciously - transported to being on the roof top, or we have become chimney swifts readily viewing and entering a space normally inaccessible to us.

As you encounter and contemplate the piece, it is my hope that you may begin to fill the emptiness, the absence, with your own associations, memories, and thoughts that the small chimney brings to mind.





On October 12th, the Columbus Cultural Arts Center presented *Collecting Art 101*, a discussion by area gallery owners about the art of collecting. The panel included representatives from Brandt Roberts Gallery, representing 25 contemporary artists as well as mid-century works and collector's estates; David Myers Art Studios and Galleries, representing the work of David Myers and several other local artists; Roy G Biv Gallery, a non-profit gallery focusing on emerging artists; Sherrie Gallery, representing ceramics, glass and art jewelry artists; Studios on High, a gallery owned and operated by 20 working artists; and Terra Gallery, representing 50 artists and working with corporate clients such as Cameron Mitchell Restaurants and the Hyatt.

Michelle Brandt of Brandt Roberts Gallery provided 4 key components to becoming an informed art collector.

1. Cultivating the art enthusiast. Prospective art collectors should get involved in the artistic community. Visiting museums, galleries and art fairs is a great start. Attending exhibit openings, and artist receptions, exposes the collector to more than just the artwork. It also provides the opportunity to meet the artist and become familiar with the gallery owner and the other artists that the gallery represents. Plus you never know who you will bump into or meet for the first time.

2. Establish relationships with galleries and their owners. Frequent visits to area galleries will keep the collector informed of what new work

the gallery has to offer. Signing up for the mailing list or e-newsletter allows the gallery to send information about upcoming exhibits and events as well as what a favorite artist may be currently pursuing.

3. Buy what you love, but with an informed approach. When drawn to a piece, the collector should consider not only what he likes about the piece, but why he likes it. The gallery owner or artist will be able to provide insight into a piece or body of work, including artistic principals, historic context, and the artist's rationale.

4. Buy the best artwork that you can afford at the time. Collecting takes time and an art collection speaks as much to the collector as it does to the individual works. It is important to acquire works of art that enriches the life of the collector and those that he truly enjoys. Buy what is affordable and set goals for purchasing work that is currently out of price range. And a collector shouldn't allow the price of a piece to scare him off entirely. Collector's can always ask the gallery owner or artist about the possibility of a payment plan.

The panel then took questions.

Q. How does a gallery select artists to represent?

A. Oftentimes artists are selected by the owner's personal preference, but for the most part gallery owners look for quality, marketable work with consistency by the artist. Originality and presentation are factors as well.

Q. Have any of the galleries "discovered" an artist?

A. Gallery owners frequently scout artists at universities, and area exhibits. Sherrie Gallery hosts an annual art fair to test out emerging artists.

Q. How much work by one artist should a collector purchase?

A. Some collectors theme their collection by medium or genre. A collector should feel free to purchase multiple works by the same artist but should not be afraid to diversify his collection.

Q. If an artist's work is accepted into a museum, does the value of his other work increase?

A. Yes. For an artist's work to be purchased by a museum is good business for the artist as well as the gallery that represents him. Galleries will help curate shows for museums to build the artist's resume

Q. What can a collector expect when purchasing a work of art?

A. In addition to an artist's biography and insurance information, a gallery may assist with framing, archiving the work, staging and lighting the piece in the collector's space. The collector can expect a relationship with the gallery and to potentially meet the artist that created the work. A gallery will stand behind the work should any issue arise with it.

From the left: David Myers Art Studio & Galleries of Westerville; Sherrie Gallery, Brandt Roberts Gallery, Studios on High, Roy G Biv and Terra Gallery of the Short North.

{the 1913 armory show: the show that shook the world}

by Richard N. Miller



The Armory Show, officially the International Exhibition of Modern Art, was sponsored by a group of 25 American artists organized as the Association of American Painters and Sculptors under the leadership of Arthur B. Davies as president. Their intention was to foster progressive American art in opposition to the conservative national Academy of Design through a large scale exhibition. Secretary Walt Kuhn went abroad to assemble a selection of avant-garde European works as part of the exhibition.

When the exhibition opened on the evening of February 17, 1913, in the 69th Regiment Armory on Lexington Avenue and 25th Street, the thousands of invited guests who jammed the building to capacity. As an event, the exhibition was a sensation. Press coverage was extensive and highly laudatory of the AAPS. The Show was hailed as a 'miracle'. It was not until the critics took over from the reporters that the bricks began to fly. They spewed venom on Matisse and ridicule on the Cubists. Marcel Duchamp's *Nude descending a staircase* became the butt of cartoons, jokes and jingles. The 'crazy' art of the Armory Show became the talk of the town and, as publicity increased, attendance skyrocketed. New York had an artistic circus and no one wanted to miss it. An estimated 80,000 people came to gape. The exhibition then moved on in reduced form to the Chicago Art Institute and then to Copley Hall in Boston. In the three cities it was seen by some 300,000 viewers.

The dramatic presentation of the new art had so obvious an impact upon both the public and the art world that its importance cannot be overestimated. Rumors of revolutionary developments in European art had found their way to these shores somewhat earlier. The importance of the Armory Show lies in the fact that it collected all these strands, arranged them into a grand design and challenged the public to look.

We have become accustomed to the art which once shocked America. The 'old masters' of modern art, Cezanne, Van Gogh and Gauguin, on the whole were treated seriously. All of them achieved recognition almost overnight as important artists. However, the great discovery of the Armory Show was Odilon Redon, whose esoteric fantasies were remarkably well received.

Judged on its sales record, the Armory Show was an unqualified success. Something in the neighborhood of \$45,000 was realized from the sale of approximately 200 foreign works and about 50 American. Especially surprising was the fact that almost all the most advanced works, including those of the Cubists, were sold out. Redon was the best seller with 13 paintings and pastels and more than 20 prints. Overnight the United States became a market for modern art. The Metropolitan Museum of Art paid the highest price for a single work, \$6,700 for the *Colline des Pauvres*, the first purchase of a Cezanne painting by an American museum. Alfred Stieglitz bought the Kandinsky *Improvisation* and a San Francisco dealer, Frederic C. Torrey, bought Duchamp's *Nude Descending a Staircase*.

The Armory Show was intended to shake American art out of its lethargy, to revitalize it, to make new opportunities for the artist, and to interest collectors in contemporary art. All this it accomplished. No doubt modern art would have come to America in one way or another, but it was the Armory Show which brought it to public attention, and with such dramatic force that it did not need to be done again. Among its lasting impressions, was the direct influence the show had on the eventual decision to establish the Museum of Modern Art in New York.

The above abridged article is adapted from a paper by the late Milton W. Brown, Resident Professor, Graduate School of the City University of New York, and an authority on the 1913 Armory Show. His book, *The Story of the Armory Show* (Abbeville Press) is the standard work on the show. Source: <http://www.1913armoryshow.org/>

{the avant-garde}

Katherine N. Crowley Fine Art & Design

{recent sale}

Arrangement in Brown and Gold



Katherine N. Crowley is pleased to announce the recent sale of *Arrangement in Brown and Gold* to Ms. Laura Kulina and her husband Mark, of Columbus, Ohio. Ms. Kulina fell in love with the oil painting at Ms. Crowley's unveiling and open house held this past spring. The female figure was rendered using a limited color palette of browns and golds, Ms. Kulina is acquiring the work by way of a monthly payment plan. Congratulations Laura and thank you for your patronage.

Clockwise from top left: *Mlle Pogany I*, by Constantin Brancusi; *Servant Girls*, by Stuart Davis; *Silence*, by Odilon Redon; *Woman's Head (Fernande)*, by Pablo Picasso; *Red Madras Headdress*, by Henri Matisse; *White Slave*, by Abastenia St. Leger Eberle; *Little Figures*, by David B. Milne; *The Spanish Stairs*, by Childe Hassam.

{ 2 wheels
+ motor:
a fine art
exhibition }

The Motorcycle Hall of Fame Museum
13515 Yarmouth Drive
Pickerington, Ohio 43147

<http://www.motorcyclemuseum.org>



Above right: *Crusin'*, by Katherine N. Crowley, oil on canvas, 2013. Currently on view at the Motorcycle Hall of Fame Museum.

{all around the town}

AMA Motorcycle Hall of Fame Museum

(<http://www.motorcyclmuseum.org>)

"2 Wheels + Motor", Ongoing

The Columbus Cultural Arts Center

(<http://www.culturalartscenteronline.org>)

"You Call That Art?", Oct. 5-Nov. 9

The Columbus Museum of Art (<http://www.columbusmuseum.org>)

"George Bellows", Aug. 23-Jan. 24

Dublin Arts Council (<http://www.dublinarts.org>)

"Shifting Perspectives 2013", Sept. 24-Nov. 8

"Masayuki Miyajima: Infinite Possibilities", Nov. 19-Dec. 20

McConnell Arts Center (<http://www.mcconnellarts.org>)

"Westbridge Camera Club: Images of Autumn", Sept. 12-Nov. 3

"Interspecies Dialogue", Aug. 27-Nov. 3

OSU Urban Arts Space (<http://www.uas.osu.edu>)

"Painting Tableau Stage", Sept. 24-Nov. 14

"ADDITION(S): 3+3=6 New Faculty in the Department of Art", Sept. 28-Nov. 14

Ohio Historical Society (<http://www.ohiohistory.org>)

"1950s Building the American Dream", Ongoing

"Faces of Appalachia: Photographs by Albert J. Ewing", January-December 2013

The Riffe Gallery (<http://www.oac.state.oh.us/riffe/>)

"The Modern Table: Ohio Furniture Designers", Nov. 7-Jan. 12

The Wexner Center (<http://www.wexarts.org>)

"Blues for Smoke", Sept. 21-Dec. 29

{performing arts}

BalletMet Columbus (<http://www.balletmet.org>)

"Four Season: An Evening with James Kudelka", Nov. 8-16, Capitol Theater

CAPA (<http://www.capa.com>)

"Blue Man Group", Nov. 1-3, Ohio Theater

"Frankie Valli & The Four Seasons", Nov. 3, Palace Theater

CATCO (<http://www.catoc.org>)

"Fully Committed", Nov. 6-24, Riffe Center Studio Two

Columbus Symphony Orchestra

(<http://www.columbussymphony.com>) Ohio Theater

"Mozart & Hayden", Nov. 1-3

"The Midtown Men", Nov. 9

"Beethoven's 5th", Nov. 15-16

Shadowbox (<http://www.shadowboxlive.org>)

"Madness and Lust", Oct. 17-Nov. 14, Stage 2

{and beyond}

The Akron Art Museum (<http://www.akronartmuseum.org>)

"40 Years of Julian Stanczak", Through November 3

"Real/Surreal", Through November 3

The Museum of Fine Arts Boston (<http://www.mfa.org>)

"John Singer Sargent Watercolors", Oct. 13-Jan. 20

ICA Boston (<http://www.icaboston.org>)

"LaToya Ruby Frazier: WITNESS", Nov. 13-Mar. 2

"Christina Ramberg", Nov. 13-Mar. 2

The Cincinnati Art Museum (<http://www.cincinnatiartmuseum.org>)

"Degas, Renoir & Poetic Pastels", Oct. 25-Jan. 19

The Cleveland Museum of Art (<http://www.clevelandart.org>)

"Sicily: Art & Invention Between Greece & Rome", Through Jan. 6

The Art Institute of Chicago (<http://www.artic.edu>)

"3 in 1: Contemporary Explorations in Architecture & Design", Through Jan. 5

"New Views: The Rendered Image in Architecture", Through Jan. 5

Dayton Art Institute (<http://www.daytonartinstitute.org>)

"Object of Devotion: Medieval English Alabaster", Through Jan. 5

Detroit Institute of Art (<http://www.dia.org>)

"Guest of Honor: Caravaggio's St. Francis of Assisi in Ecstasy", Through Jan. 12

Indianapolis Museum of Art (<http://www.imamuseum.org>)

"Matisse: Life in Color", Through Jan. 12

Los Angeles County Museum of Art (<http://www.lacma.org>)

"Shaping Power: Central African Luba Masterworks", Through Jan. 5

Minneapolis Institute of Art (<http://www.artsmia.org>)

"The Audacious Eye: Japanese Art", Through Jan. 12

Metropolitan Museum of Art, NYC (<http://www.metmuseum.org>)

"Balthus: Cats & Girls", Through Jan. 12

Museum of Modern Art, New York (<http://www.moma.org>)

"Magritte: The Mystery of the Ordinary", Through Jan. 12

Carnegie Museum of Art, Pittsburgh (<http://www.cmoa.org>)

"2013 Carnegie International", Oct. 5-Mar. 15

San Francisco Museum of Modern Art (<http://www.sfmoma.org>)

"SECA Art Award", multiple locations, through Nov. 17

The Toledo Museum of Art (<http://www.toledomuseum.org>)

"Fresh Impressions: Early Modern Japanese Prints", Through Jan. 1

"Ebb & Flow: Cross Cultural Prints", Through Jan. 5

The National Gallery of Art, Wash. D.C. (<http://www.nga.gov>)

"Yes, No, Maybe: Working at Crown Point Press", Through Jan. 5

"Tell it with Pride: The Shaw Memorial", Through Jan. 20

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