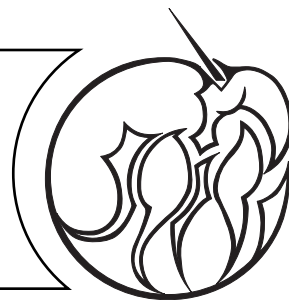


{ the avant-garde }

Katherine N. Crowley Fine Art & Design



MONTHLY MAGAZINE VOLUME X No.4 APRIL 2017



{on view}

Gateway Arts Council

Spring Arts Event

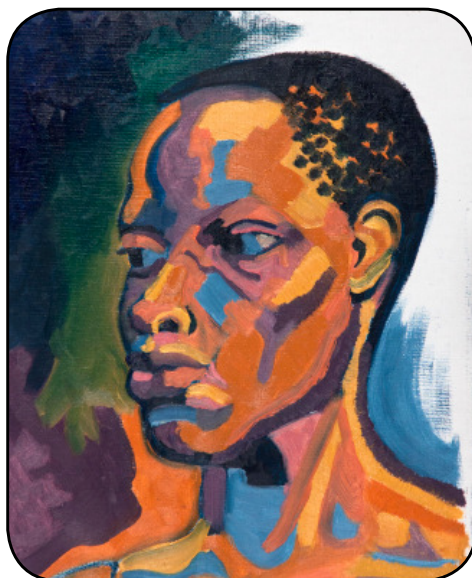
May 5-19, 2017

216 North Miami Avenue

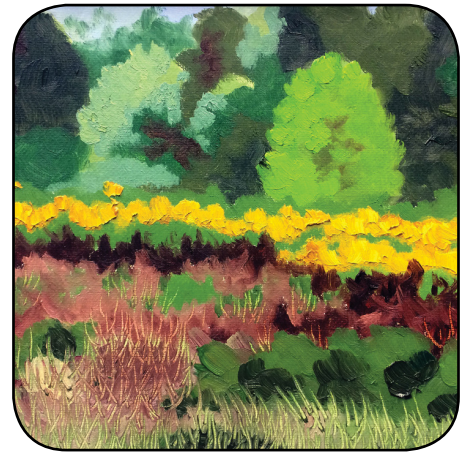
Sidney, Ohio 45365

Hours: Monday-Friday 10:00am-4:00pm

<http://gatewayartscouncil.org/>



Above: *Portrait of the Artist's Father*, bronze. Left to Right: *Barn at Dawes Arboretum*, oil on canvas panel; *Portrait of Naomi*, oil on canvas panel.



{columbus open studio & stage 2017}

I am pleased to announce my participation in the 2017 Columbus Open Studio & Stage. This is the second year for the program and the second year that Katherine N. Crowley Fine Art & Design has been selected to participate. This year's event will be even bigger and better with 50 artist studios included on the tour.

Columbus Open Studio & Stage (COSS) is a two-day event that provides an opportunity for the Columbus creative community to open their studio and stage doors to the public, shining a light on the creative process and practice. COSS is a self-guided tour of individual studios with scheduled tours of performing arts organizations. Studios will offer finished artwork, works-in-progress and demonstrations. Stage venues will share performances and a behind-the-scenes view of productions. Attendees will have an opportunity to speak with creatives about their process from idea to completion.

Community Benefits

- Get a peek inside artist studios and behind the stage at performing art venues
- Converse with working artists about their process and inspiration
- Discover new artists and art forms
- Strengthen relationships within the art community
- Opportunities to buy artwork directly from the artist

Columbus Open Studio & Stage is a program built in partnership with the *Art Makes Columbus | Columbus Makes Art* initiative and the *Greater Columbus Arts Council (GCAC)*. COSS's core team of organizers is made up of community builders and cross discipline artists: Stephanie Rond, Catherine Bell Smith, Amy Leibrand, and Lisa McLymont.

For more details on attending the tour, volunteering, or sponsoring COSS, please visit:
<http://www.columbusopenstudioandstage.com/>

{before next there is now}



Columbus College of Art & Design hosted an exhibition of the 2017 Master of Fine Arts visual arts thesis projects through the month of April. Artwork was presented by 13 artists who work in a variety of media including photography, sculpture, fashion, film, and mixed media. In the following pages, images from the opening reception – which took place on April 7th – are coupled with statements by each artist.

To learn more about CCAD's Master of Fine Arts Program please visit:
<https://www.ccad.edu/academics/master-fine-arts>

{before next there is now: artists statements}



{william arnold}

Fear tends to frame our perception of neighborhoods that have a reputation for being dangerous, however exaggerated that illusion may be. What many see as dangerous, others see as home. This body of work challenges who we think of as our neighbors through capturing moments of humanity and cultural significance both unique to Franklinton, and yet so very common across America.

As the cycle of gentrification changes the face of neighborhoods, I aimed to capture authentic exploration of a community "in transition". The imagery invites the viewer to experience the beauty of a place, most have little desire to venture otherwise.

The relationships built with community members during my time as a fellow resident were imperative in the true observation and pursuit of the neighborhood's reality. From South Central Ave. to Sullivant, and from W. Broad St. to Avondale, these streets have become my community, and I invite you to share it with me.

Learn more about William Arnold at <http://www.wearnold.com>



{sanwal deen}

Curiosity cabinets date back to the 16th century, when early European settlers labeled, categorized, stored, and displayed objects from their journeys. As time went on, these cabinets became too large to be displayed in any one household, and paved the way for laboratories, museums, libraries, any space that housed and displayed a collection of things.

For this project, I am building a "Curiosity Cabinet" of sorts; it is composed of a collection of photographs of natural bodies, stored in a black frame and mounted on a wall. Through this collection, I seek to explore the diversity, unity and relationships of all life forms as seen through individual objects in nature. How this unity is perceived depends on how the viewer chooses to curate the "cabinet" in their mind. In doing so, it also raises questions about curation and truth, for more often than not, how truth is curated becomes more relevant than truth itself.

Learn more about Sanwal Deen at <http://www.sanwaldeen.com>



{clair farris}

I look in the passenger side mirror at the cloud of dust that billows up from the tires as we pull off and onto the side of the road. I step out into unfamiliar terrain but there is something familiar about this place. Although I may be countless miles away, it reminds me of home.

I place my camera where I stand.

My view, experience, travel companions, and destinations are all part of the story I capture onto a piece of film. Multiple cameras lend themselves to multiple perspectives all coming from my panoramic view during this unique moment. The nostalgia and sense of home is what I photograph and although it will be different than the viewer's, they join me on my journey.

Learn more about Clair Farris at <http://www.clairfarris.com>

{before next there is now: artists statements}



{kat francis}

Place is where we exist, it encompasses community, culture, and lifestyle. In this body of work, collage-like assemblages and fragments based on neighborhood, communicate the experience of my surroundings. The interest in place began from growing up in poor neighborhoods and wishing I could live somewhere safer, cleaner, and bigger. Throughout my life, I have moved often and had a hard time identifying a place as home. This allowed me to gain the ability to adapt and be exposed to varying communities within city life.

My current place, Franklinton, has been the most welcoming, unique, and dangerous place I have lived; I like to call it the city of answers. Every vision I have and idea I want to communicate has been encouraged by Franklinton and the wonderful people who reside there.

In this body of work, I want to capture my memories, stories, and experiences to share with my audience. The intent is to recreate this inspiring, scrappy, and ever-changing community in a multi-material installation. 3D and 2D forms, compiled from painting, drawings, collage, and found objects are used to portray devastation and restoration.

Learn more about Kat Francis at <http://www.katfrancisart.com>



{yuan hua}

As Italo Calvino said: "What I had wrote is not about serious scientific fiction, but let it growing freely like mythology."

We live in this unimaginable planet, we have abilities to make fantasies. It is important for me to record, collect, and show these illusions of life that have flashed in my mind, expanded imaginings about my childhood, dreams, the literature I have read, and the observations and fantasies from daily life. This work is created by projecting animations onto 2-dimensional paintings and collages to explore the playfulness and find hidden, interesting, and even irrational connections between humans and nature. I push boundaries with still works and animations of the real and surreal. If I compared my 2D paintings to some pieces of bread (reality), then the animation is delicious jam (fantasy).

Learn more about Yuan Hua at <http://www.yuanyuan-hua.com>

{kelsey joseph}

In a world where there are many social issues and situations to feel bad about, it is important for us to know that by small and large contributions alike, we can create a more empathetic culture that is equipped to move forward and make positive change. This thesis highlights individuals in the Columbus community to show the moment in which they felt empathy towards an issue and decided to act upon it, in hopes that it will inspire others to do the same.

Project made possible by generous support from The Puffin Foundation.

Learn more about Kelsey Joseph at <http://www.kjoseph.design.com>

{before next there is now: artists statements}



{mingyu li}

Naxi Dongba culture is the shining star and treasure of Chinese civilization. I choose this culture as my inspiration for my 2017 autumn and winter ready-to-wear collection. I combine modern fashion elements and specific construction techniques from Naxi Dongba traditional costumes in my garments' design in order to seek my own unique design style. As a modern women's wear fashion designer, I always pursue innovation and challenge myself to deconstruct and reinvent new ways of incorporating historical fashion techniques in a contemporary way; this collection is no exception. The garments feature pleating, tie dye, nail bead, embroidery, and silkscreen to pull in elements from Naxi Dongba culture. The goal is to take what would have been a traditional costume and have it become a contemporary fashion piece that is comfortable and stylish to wear in everyday life.

Contact Mingyu Li at mli@ccad.edu



{mikayla chia-ning liang}

Ren is a fashion collection project set in the year 2077. This dystopian future is controlled by a powerful mega-corporation which cultivates the Cyber Punk; the urban sub-genre of science fiction featuring advanced technology. People under the anarchic circumstances wear high-tech and functional garments to protect themselves, fabrics such as waterproof, breathable, sun protective, ultra lightweight and stretchy fabrics are all included in the collection. *Ren*, also known as lotus, plays an important role in the collection. I conflate the traditional paper folding techniques to make patterns to ingeniously mimic the figure of lotus. Lotus grow in the mud and would never be compromised by the stain. This iconic feature brings out an idea of the collection for viewers to consider the issue of how to keep ourselves unsullied from the world.

Follow Mikayla Chia-Ning Liang on Twitter @cni_official



{zane miller}

Two-Way Protocols is an interactive installation comprised of two large suspended cubes constructed with two-way mirrors. Bodies that enter the interior of the cubes encounter a repetitive, mirrored environment that is spacious, isolated, and ephemeral. In darkness, participants can view the illuminated individual in the adjacent cube, while the public can clearly observe the participants within. This piece is derived from an interest in exploring perception in order to understand the detailed nature of experience. Relating to the investigative veins of Bruce Nauman and Dan Graham among others, *Two-Way Protocols* aims to enforce the contrast between perceptual and physical experience of space, while allowing ourselves to become aware of our participation as subject and object.

Two-Way Protocols made possible because of the kindness and generosity of Plaskolite, who have donated all of the acrylic glass involved in the completion of this project.

Learn more about Zane Miller at <http://www.zaneamiller.com>

{before next there is now: artists statements}



{tina speece}

Death Drives a Cadillac is equal parts buddy-cop movie and conversation with my younger self. The story itself is about a young girl (Kiddo) who commits suicide and finds herself in the bureaucratic trappings of the afterlife, apprentice to an occasionally inappropriate Reaper named Dee. Along with learning about the job, Kiddo also has the tremendous task of learning about herself, because after all: death is only the beginning.

Follow the adventure forward
@deathdrivesacadillac.tumblr.com

Learn more about Tina Speece at
<http://www.tinadrawsstuff.com>



{kelli williams}

Social media is the nucleus of modern society. Conversations on formerly taboo and heavy topics of politics, cultural appropriation, sexuality, and religion are all driven by the influence of social media, regardless of involvement. *This is Tru* is a stop motion animated series that comments on society through the lens of social media and technology. The narratives I portray through my work walk the line between reality and fiction that are representative of the subconscious of the idea of our "virtual selves". Humor and satire are driving forces within my work in order to create a "safe space" to form a dialogue on difficult topics.

Learn more about Kerri Williams at
<http://www.kerriswilliams.com> and
<http://www.thisistru.com>

{film}

{jianan he}

2 is roughly 9-minute sci-fi/drama short film. Unlike pure science-fiction, my goal is for the audience to be unable to find the answer. 2 is concentrated on the theme of life and death; it focuses on the humanity beyond technology. The world structure is split into one that is "real" and virtual world that is created out of the air: the "comfort zone". It is a drama that comes with impactful choice making, the choice of deciding to stay or go.

Learn more about Jianan He at
<http://www.jbstudio.net>

{tarek marouani}

While growing up in the traditional society in Tunisia, I was always dreaming of change. Human rights and the rights of the LGBTQ community have become hot topics in Tunisia, but they are also topics that are in desperate need of progress. The objective of this film it to shed light on "militant cinema" and its role in restructuring the cultural scene in post-revolutionary societies, using Tunisia as a focal point. Lacking freedom of speech is something that I have witnessed first-hand both on the big screen and behind the camera. Leaving the country gave me enough distance to view these issues and an advantage to be aware of the steps that my home country is taking. This film is focused on an audience that belongs to the privileged majority and is unaware of what minorities in developing countries face on a daily basis.

Contact Tarek Marouani at
tmarouani.1@go.ccad.edu

{all around the town}

The Columbus College of Art and Design, Beeler Gallery
(<http://www.ccad.edu/events-calendar-news/exhibitions>)

"Before Next There is Now: 2017 New Projects MFA Thesis Exhibition",
April 7-30

The Columbus Cultural Arts Center
(<http://www.culturalartscenteronline.org>)

"Art 360": Contemporary paintings from across Ohio", April 21-May 19
"Configurations" May 26-June 24

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

"A Dangerous Woman", February 10-May 21
"Bodies @ Work: The Art of Ruben and Isabel Toledo", Through June 18
"The Ohio Plein Air Society Show", March 3-June 18

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

"Ikuzo Fujiwara: Environmental Ceramic Art", April 25-June 9
"Southern Exposures: Photography of the Rural South by Barbara Breen", June 20-July 28

The High Road Gallery and Studios (<http://www.highroadgallery.com>)
"Drumming and Dancing in Watercolor", Through May 27

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

"Ohio Governor's Youth Art Exhibition", March 16-May 21
"Ed Phillips", May 25-Aug. 13

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

"Department of Art BFA Senior Projects Exhibition", April 18-May 6
"Engineering Utopia", May 30-July 13

The Pizzuti Collection (<http://www.pizzuticollection.org>)

"Visions from India", March 10-October 28

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

"Bhutanese-Nepali Neighbors: Photographs by Tariq Tareq",
May 5, 2017-January 7, 2018

The Riffe Gallery (<http://www.oac.ohio.gov/Riffe-Gallery/Exhibitions>)

"After Hours: Artwork by State of Ohio Employees", May 4-July 8

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

"Gray Matters", May 20-July 30

{performing arts}

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

2017/18: 40th Anniversary Season Announced

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

"CAPA Summer Movie Series" Announced, June 16-Aug. 6 Ohio Theater
"Riverdance", May 12-14, Palace Theater
"Erth's Dianpsaur Zoo Live!", May 21, Palace Theater
"Bela Fleck & Chris Thile", May 28, Southern Theater
"Daniel O'Donnell", May 30, Palace Theater

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

"Henry Ford's Model E", April 19-May 7, Studio Two, Riffe Center

Columbus Symphony Orchestra at the Ohio Theater (unless otherwise noted)
(<http://www.columbussymphony.com>)

"East Meets West Festival", May 9
"Scheherazade", May 11
"East Meets West Festival", May 12-13
"Mahler's Third", May 20

{and beyond}

The Akron Art Museum (<http://www.akronartmuseum.org>)
"Gross Anatomies", Through July 30

The Museum of Fine Arts Boston (<http://www.mfa.org>)
"Make Way for Ducklings: The Art of Robert McCloskey",
Through June 18

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

"2017 James and Audrey Foster Prize", Through July 9

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

"Now Open! William Kentridge: More Sweetly Play the Dance", Through
Nov. 5

Contemporary Arts Center (<http://www.contemporaryartscenter.org>)

"Andrea Bowers: Womxn Workers of the World Unite",
Through June 18

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

"Brand-New & Terrific: Alex Katz in the 1950s", Through Aug. 6

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

"Zhang Peili: Record. Repeat.", Through July 9

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

"Ubuhele Women: Beadwork and the Art of Independence", June 24-
+Sept. 10

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

"80th Detroit Public Schools Community District Student Exhibition",
April 29-May 28

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

"A Land Enchanted: The Golden Age of Indiana Art, 1877-1902",
Through May 14

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

"Moholy-Nagy: Future Present", Through June 18

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

"A History of Photography from Mia's Collection", Through Sept. 10

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

"Age of Empires," Through July 16

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

"Women Artists and Postwar Abstraction", Through Aug. 13

New Orleans Museum of Art (<http://www.noma.org>)

"A Life of Seduction: Venice in the 1700s", Through May 21

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

"Michael Williams", Through Aug. 27

The Warhol, Pittsburgh (<http://www.warhol.org>)

"Firelei Báez: Bloodlines", Through May 21

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

"Matisse/Diebenkorn", Through May 29

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

"Kehinde Wiley: A New Republic", Through May 14

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

"Frédéric Bazille and the Birth of Impressionism", Through July 9

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