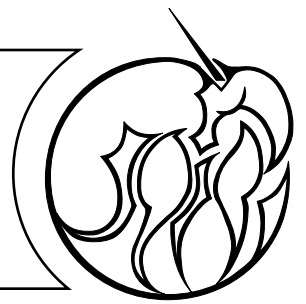


{ the avant-garde }

Katherine N. Crowley Fine Art & Design



PERIODIC JOURNAL VOLUME XIII No's. 2 & 3 FEBRUARY / MARCH 2020



In 2018, the 100th anniversary of the Harlem Renaissance, I undertook a social media campaign about African-American art history during the month of February. Each day I did a little online research, selected an artist, and posted a short biography with a link to Facebook and Twitter and added the hashtag #blackarthistorymonth. I enjoyed what I was learning and was introduced to the work of many new artists, both historic and contemporary. That same year, I conducted more in-depth research about five artists and provided long-form biographies with curated images in the February issue of *The Avant-Garde*.

living {art} history

The following year, in response to the ongoing question “can you name five female artists?” – I did just that in the March issue, covering the work of artists in five different visual art mediums. In honor of both Black History Month and International Women’s Day / Women’s History Month 2020, this special edition February / March issue of *The Avant-Garde* continues to explore the cultural contributions of African-American women artists by showcasing the portraiture of Amy Sherald, the photography of Daesha Devón Harris, and the mixed media sculpture of Joyce J. Scott.

{amy sherald}

by Katherine N. Crowley

On February 12, 2018, the official portraits of Barack and Michelle Obama were publicly unveiled and Amy Sherald became, what appeared to be, an overnight sensation. The images were shared and re-tweeted across social media and attendance at the National Portrait Gallery in Washington, D.C. increased by 300%. The reaction helped to advance the trajectory of Ms. Sherald’s fame but was, in reality, the next step in a career that has been built on years of hard work.

“There’s been a lot of work that has not been accounted for, because for some reason the media wants to make it sound like it was a beautiful miracle, that I have a career now out of the blue—but no, it’s just from plain old perseverance,” she told *Artnet® News* in 2018.

Amy Sherald was born in Columbus, Georgia in 1973. She received a Bachelor of Arts degree in painting in 1997 from Clark-Atlanta University and was a Spelman College International Artist-in-Residence in Portobelo, Panama that same year. She assisted in installing and curating shows for the Museo de Arte Contemporaneo in Panama and the 1999 South American Biennale in Lima, Peru. Ms. Sherald received a Master of Fine Arts degree in painting in 2004 from Maryland Institute College of Art. After graduating she was awarded a study residency with well-known Norwegian painter Odd Nerdrum in Larvik, Norway, and an artist residency assistantship at the Tong Xion Art Center in Beijing, China in 2008. Ms. Sherald was chosen as

Above: *Miss Everything (Unsuppressed Deliverance)*, by Amy Sherald, ©Amy Sherald, oil on canvas, 54” x 43” 2014.



Jurors Pick of the New American Paintings Edition 88. She has been the recipient of the Pollock-Krasner Foundation Grant, and the Joan Mitchell Foundation Painting and Sculpture Grant. At the age of 30 she was diagnosed with a serious heart condition and in 2012 underwent a heart transplant. She took some time off for the surgery and to care for ill family members but continued working as much as possible. She currently resides in Baltimore, Maryland.

Amy Sherald first came to prominence in 2016 when her painting, *Miss Everything (Unsuppressed Deliverance)*, won the National Portrait Gallery's Outwin Boochever Portrait Competition. She was the first woman and the first African-American to win the competition in its 12-year history.

Sherald creates innovative, dynamic portraits that, through color and form, confront the psychological effects of stereotypical imagery on African-American subjects.

— The National Portrait Gallery

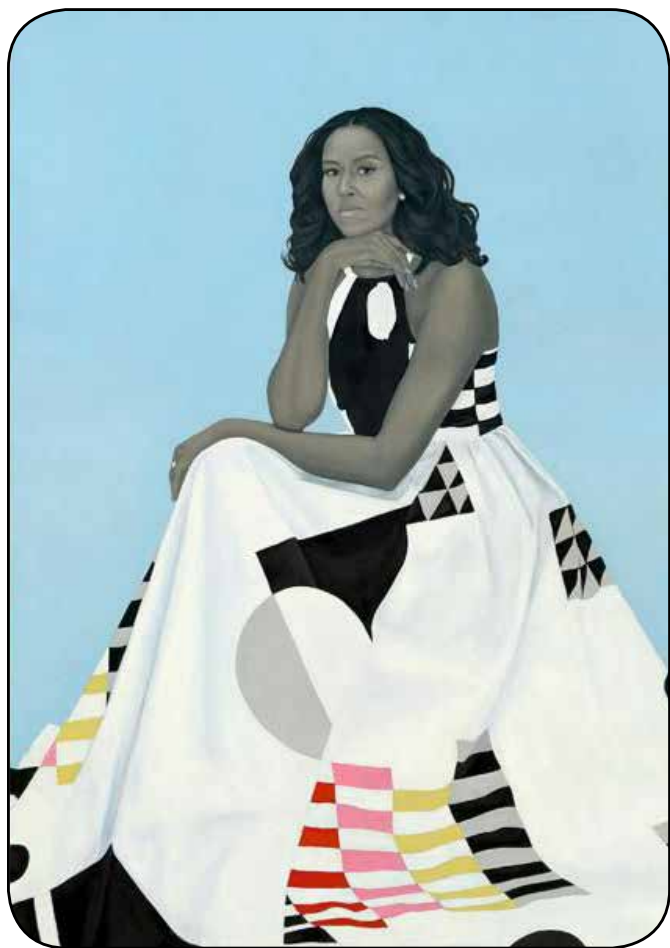
Ms. Sherald renders the skin-tone of her subjects exclusively in grisaille – a method of painting in shades of gray, historically used to create the illusion of sculpture. She offsets the monochrome figures against a vibrant palette of brightly colored clothing and abstracted pastel backgrounds.

“It was kind of by accident. I had started a painting, and I was going to do glazes of brown over the gray. But then I decided not to, because it looked beautiful the way that it was. The commentary and the discourse, that comes afterwards; it wasn't in my head at that moment. When I think about my work, the vision is first. I think composition and color, the formal aspects of paintings—I'm assuming other artists are like this too. Once you finish something and look back at what you did, you can see things there that have meaning or are critiquing something.”

She takes inspiration from culinary chefs whom she credits as having a similar process of working with very basic, rudimentary tools; and she reads. Each day she reads for about 30 minutes and then begins working. “I read to start a conversation with myself, to open me up,” she told *Smithsonian Magazine* in 2019. “The bigger your vocabulary, visually and with words, the easier it is to communicate what you're trying to put out there. Many of her paintings take their titles from literature.

Her pieces are large in scale and are hung low so that the viewer's eyes meet the eyes of the subject creating what *The New York Times* calls, “a kind of communion”.

Amy Sherald is represented by Hauser & Wirth.

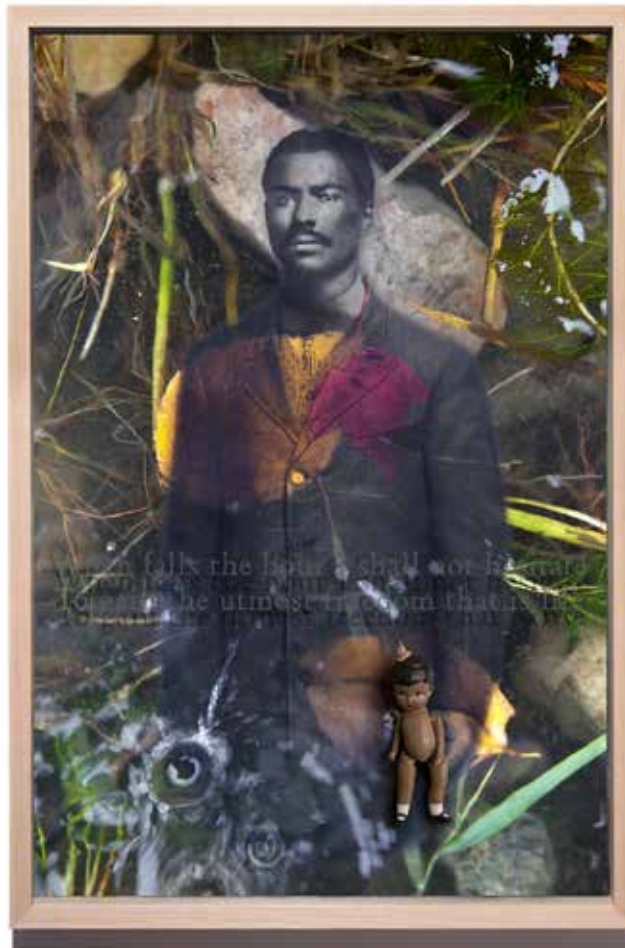


From the top: *Michelle LaVaughn Robinson Obama*, by Amy Sherald, Courtesy of the National Portrait Gallery, Smithsonian Institution, oil on canvas, 72.1" x 60.1", 2018; *What's Precious Inside of Him Does Not Care To Be Known By The Mind In Ways As That Diminish Its Presence (All American)*, by Amy Sherald, Courtesy of the artist and Hauser & Wirth, ©Amy Sherald, oil on canvas, 54" x 43", 2017.



Clockwise from top left: *A Clear Unspoken Granted Magic*, by Amy Sherald, Courtesy of the artist and Hauser & Wirth, ©Amy Sherald, oil on canvas, 54" x 43", 2017; *A Single Man In Possession Of A Good Fortune*, by Amy Sherald, Courtesy of the artist and Hauser & Wirth, ©Amy Sherald, oil on canvas, 54" x 43", 2019; *Innocent You, Innocent Me.* by Amy Sherald, Courtesy of the artist and Hauser & Wirth, ©Amy Sherald, oil on canvas, 54" x 43", 2016; *Girl Next Door*, by Amy Sherald, Courtesy of the artist and Hauser & Wirth, ©Amy Sherald, oil on canvas, 54" x 43", 2019.

Sources: Amy Sherald, <http://www.amysherald.com/>; Hauser & Wirth, <https://www.hauserwirth.com/artists/11577-amy-sherald/>; "Amy Sherald's Shining Second Act", by Roberta Smith, *The New York Times*, September 12, 2019, <https://www.nytimes.com/2019/09/12/arts/design/amy-sherald-michelle-obama-hauser-wirth.html>; "The Amy Sherald Effect", *The New Yorker*, By Peter Schjeldahl, September 16, 2019, <https://www.newyorker.com/magazine/2019/09/23/the-amy-sherald-effect>; "There Is So Much You Go Through Just Trying to Make It": Amy Sherald on How She Went From Obscurity to a Museum Survey (and the White House), by Sarah Cascone, *ArtNet® News*, June 20, 2018, <https://news.artnet.com/art-world/amy-sherald-interview-1281740>; Amy Sherald, Wikipedia, retrieved February 22, 2020, https://en.wikipedia.org/wiki/Amy_Sherald; How Amy Sherald's Revelatory Portraits Challenge Expectations, by Tiffany Y. Ates, *Smithsonian Magazine*, December 2019, <https://www.smithsonianmag.com/arts-culture/new-work-amy-sherald-focuses-ordinary-people-180973494/>; Amy Sherald, The Joan Mitchell Center, retrieved February 22, 2020, <https://joanmitchellcenter.today/amy-sherald>



{daesha devón harris}

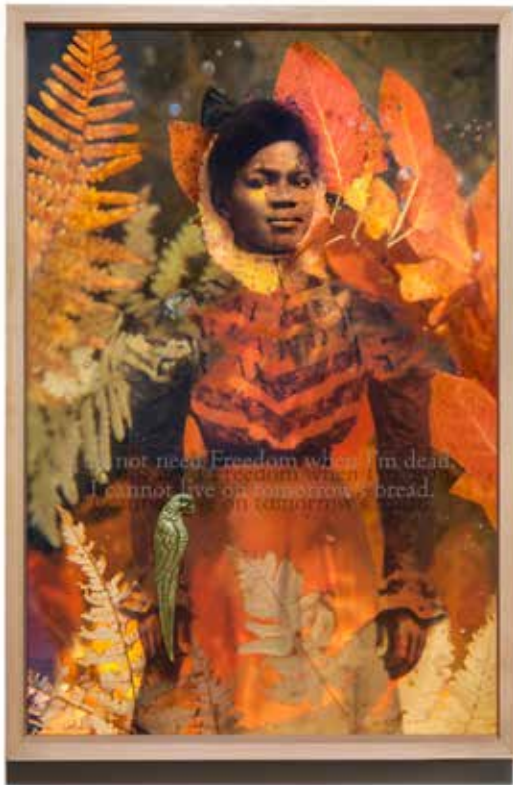
by Katherine N. Crowley

Daesha Devón Harris is a native of Saratoga Springs, New York. As a documentary photographer she creates pieces that address social issues in a layered and nuanced manner. Her photographs depict her subjects not as victims, instead showing them in a light of determination that illuminates her own optimism. Ms. Harris's practice includes "individual and collective portraits of African-Americans and other often-unrecognized communities in Saratoga Springs, and the use of archival and historical research and images". As a child Ms. Harris received painting instruction from her great-uncle Joseph Daniels, a self-taught artist who she regards as her earliest mentor. She received her Bachelor of Fine Arts in Studio Art from the College of Saint Rose and her Master of Fine Arts in Visual Art from The University of Buffalo. She has been awarded several grants from the State of New York. Her work has been featured in numerous exhibitions across the country. Her MFA show, *and yet must be...my Promise Land*,

and 2011 show at the National Museum of Dance, *I've Got a Home: Inside a Community of Color*, draw attention to African-American youths affected by gentrification. She plays an active role in her community as a youth advocate and cultural history preservationist.

In her series *Just Beyond the River*, Ms. Harris creates richly layered works by gathering antique portraits from flea markets, making transparent versions of them, and photographing the transparencies floating in a river or lake. The process is both a reference to baptism and the waters that enslaved people crossed to find freedom. The photographs are then coupled with found objects and sealed under glass etched with text by Harlem Renaissance writers. The series—the title of which comes from a Christian hymn—is inspired by oral histories of those born into slavery, gathered during the Great Depression. Both the song and her artwork, she says, are "about freedom being within our reach, but escaping us still."

Above: *When falls the hour I shall not hesitate to gain the utmost freedom that is life*, by Daesha Devón Harris. Part of the series *Just Beyond the River: A FolkTale*, 31" x 21", Chromira print and porcelain doll in hardwood box with etched glass, Fall 2015.



The following quotes are taken from social media posts that Daesha Devón Harris was invited to make for a “takeover” of the @smithsonianmagazine Instagram page from May 10-16, 2019 as a companion to the article “Daesha Devón Harris Combines Oral History and Antique Portraits to Tell a Story of Loss and Hope”, by Amy Crawford for the April, 2019 issue of Smithsonian Magazine.

“My work is centered on the notion of ‘home’, particularly as it relates to the African-American endeavor for Freedom, undefiled citizenship and inclusion. Over the past 20 years my hometown has been gentrified at an alarming rate, largely affecting working class people but most severely the local Black community. Bearing witness to this phenomenon has had a huge influence on my life and work.

For as long as I can remember I have been attracted to stories and histories not told and then in turn a strong desire to share them. This presents itself in all of my work- from my early portraits to the...series, *Just Beyond the River*, which combines historic research, literary references, antique imagery, and the landscape of my home region, particularly bodies of water that hold personal and historic significance. This work emphasizes a strong connection to the landscape, the suppression of our integral history and the contemporary (continual)

manifestation of America’s enduring legacies of colonialism and systemic racism. By reclaiming our intimate memories and cultural histories, I make it a point to illustrate that the Black community is not defined by these barriers, but rather show the strength, faith and hope of a people.

Over the past seven years my mind has been heavily occupied by the escalating violence against Black and Brown people in this country. This violence perpetrated by our own government and civilians alike frequently results in death and happens so often that it feels like a growing mountain of unacknowledged bodies. I kept picturing this as more lives were added to the list, and also by extension all of the people of the past who had been recipients of similar fates. Historically the main motivation behind these acts of brutality is the protection of white economic power. Knowing that this injustice has spanned centuries it was important for me to reference its roots in my artwork.

I’ve been researching African American folklore and slave narratives for at least half of my life, most of the stories, because they are not taught in schools, are largely unknown to the general public. The texts, as you can imagine, reveal America’s racial ideologies as well as the oppressive and violent physical manifestations of those systems, but they also

Above left to right: *I do not need Freedom when I'm dead. I cannot live on tomorrow's bread*, by Daesha Devón Harris. Part of the series *Just Beyond the River: A FolkTale*, 31" x 21", Chromira print and letter opener in hardwood box with etched glass, Fall 2017; *There are stains on the beauty of my democracy*, by Daesha Devón Harris. Part of the series *Just Beyond the River: A FolkTale*, 31" x 21", Chromira print and tintype case in hardwood box with etched glass, Winter 2015.



embody vibrant descriptions of complex lives and the yearning for home and for Freedom.

Parallel to this research, in my (ongoing) personal collection of historic photographs, I had accumulated a nice group of studio portraits, late Victorian era, beautiful and determined Black people, imagery that I only saw in family albums, never in history books or on display at museums. This particular group was all unidentified individuals. I wondered – who were these people and how did their images and names become lost? I knew I wanted to feature them in my art work somehow, so I continued to collect them until the concept came together for the *Just Beyond the River* series.

Above left to right: *The soul of Justice cannot thrive On barren soil and stay alive*, by Daesha Devón Harris. Part of the series *Just Beyond the River: A FolkTale*, 31" x 21", Chromira print and rasp in hardwood box with etched glass, Fall 2017; *I Had to Keep On! No Stopping for Me - I Was the Seed of the Coming Free*, by Daesha Devón Harris. Part of the series *Just Beyond the River: A FolkTale*, 21" x 31", Chromira print and bootie in custom framed hardwood box with etched glass, Winter 2015.

Sources: Daesha Devón Harris, <http://www.daeshadevonharris.com/>; "Daesha Devón Harris Combines Oral History and Antique Portraits to Tell a Story of Loss and Hope", by Amy Crawford, *Smithsonian Magazine*, April, 2019; "Daesha Devón Harris", Skidmore College's John B. Moore Documentary Studies Collaborative Storytellers' Institute 2017 Visiting Fellows, <http://mdocs.skidmore.edu/storytellers/past-years/2017-storytellers-institute/fellows/daesha-devon-harris>; Smithsonian Magazine Instagram page, @smithsonianmagazine, <https://www.instagram.com/smithsonianmagazine/?hl=en>, accessed May 10-16, 2019; Daesha Devón Harris Instagram page, @daeshadevonharris, <https://www.instagram.com/daeshadevonharris/?hl=en>.

The above piece was inspired by the story of Eliza Harris as recounted in the memoir of abolitionist Levi Coffin.

Eliza was enslaved in Kentucky, a few miles south of the Ohio River. She had three children but as often happened among the enslaved families, her oldest two children died very young. One winter day Eliza learned that she was about to be sold and separated from her only remaining child; a two year old infant. She immediately took the baby in her arms and walked all night to the Ohio River. The river had frozen over, but unexpectedly the ice had already started to break and drift in pieces. The next day was no better, and on the third day, as slave hunters were closing in, she made the decision to risk crossing the ice. Determined to reach the opposite shore or die trying rather than be separated from her infant, she jumped on to a floating chunk of ice, hopping from piece to piece, despite the ice sinking beneath her. Sometimes she had to toss the baby ahead of her onto an ice chunk and then jump into the river and pull herself out of the freezing water. Slowly she made her way, her hands, arms and legs were almost frozen as she reached the Ohio shore. A man on the opposite shore who witnessed this incredible feat scrambled to help her when she reached him. He directed her to an Underground Railroad station and she was sent on down the line."

{joyce j. scott}

by Katherine N. Crowley

Joyce Jane Scott was born in 1948 in Baltimore, Maryland where she still resides in a row house in the Sandtown neighborhood. She describes Baltimore as having a long African-American history and has remained a resident stating that she wants to “stay where the fight is”. Her mother, Elizabeth Talford Scott, was a renowned fiber artist and quiltmaker who encouraged her daughter’s creativity and taught her the importance of family history and storytelling through sewing and beading. Ms. Scott graduated with Bachelor of Fine Arts degree from the Maryland Institute College of Art in 1970, and then earned a Masters of Fine Arts from the Instituto Allende in San Miguel de Allende, Guanajuato, Mexico. She later pursued further education at Rochester Institute of Technology in New York and Haystack Mountain School of Crafts in Maine.

Ms. Scott works in a variety of visual media including weaving, sculpture, and printmaking, and serves as an educator and performance artist. However, she is best known for her work in figurative beadwork jewelry. Her free-form technique of off-loom bead weaving is similar to the peyote stitch and her pieces are comprised of thousands of seed beads, as well as other found objects and materials. She credits the materials she uses in guiding her work. Ms. Scott’s work is influenced by a variety of diverse cultures, including Native American and African traditions, Mexican, Czech, and Russian beadwork, as well as illustration, comic books, and poplar culture.

In 2016 Joyce J. Scott was awarded a MacArthur Fellowship. The MacArthur Foundation credited her as “a jewelry maker and sculptor repositioning craft, and in particular beadwork, as a potent platform for commentary on social and



political injustices. In handmade works ranging from elaborate, over-sized neckpieces, to two- and three-dimensional figurative sculptures, to installations, Scott upends conceptions of beadwork and jewelry as domestic or merely for adornment by creating exquisitely crafted objects that reveal, upon closer examination, stark representations of racism and sexism and the violence they engender. Through her adaptation of the traditional peyote stitch technique—a method of free form or off-loom beading—Scott achieves remarkably complex, freestanding sculptural forms with very little or no internal armature. The humorous aspects of Scott’s beadwork are intertwined with performance art pieces she has created throughout her career, many of them as part of the duo the *Thunder Thigh Revue*, that satirize representations of and stereotypes about the black female body.”

Scott’s diverse and adventurous body of work blurs the boundaries between fine art and craft and challenges viewers to confront the darker aspects of human nature in scenes both contemporary and historical.

— The John D. and Catherine T. MacArthur Foundation

Clockwise from top left: *Ancestry Progeny*, by Joyce J. Scott, neckpiece, glass beads, photo transfers, 2013, photograph by Emelee Van Zile, courtesy of Mobilia Gallery; *Election Day III*, by Joyce J. Scott, necklace, peyote-stitched glass beads, thread, 2014, photograph by Emelee Van Zile, courtesy of Mobilia Gallery; *Pretty Veiled Girl*, by Joyce J. Scott, Nigerian wooden object, plastic and glass beads, thread drawing, fabric, 44” x 24” x 26” (111.8 x 61 x 66 cm.), 2012, Image courtesy of Goya Contemporary Gallery, Baltimore MD; *Look Mom - A Doctor*, by Joyce J. Scott, seed beads, thread, wooden African sculpture, coins, glass, 17.75” x 10” x 10” (45.1 x 25.4 x 25.4 cm.), 2008, Image courtesy of Goya Contemporary Gallery, Baltimore MD.



In 2000 she added blown glass to her portfolio, having worked with artists on the Italian island of Murano, Italy. The works were exhibited a major exhibition at the Baltimore Museum of Art that same year in the 2013 Venice Biennale collateral exhibition “Glasstress”.

In 2017, Ms. Scott opened a retrospective exhibition at Grounds For Sculpture, a 42-acre sculpture park in Hamilton, New Jersey. The show features works from throughout her five-decade career in one of the buildings at the park. She created two new large-scale, site-specific works depicting Harriet Tubman, the celebrated abolitionist, Underground Railroad conductor, Union spy, and nurse, who operated just 40 miles from the exhibit site. *Araminta with Rifle and Vévé* is made of fibreglass and stands 10 feet tall. It is located near an existing water feature and is encircled by quilts, a direct homage to her mother. *Graffiti Harriet* is a 15-foot earthen work comprised of compressed soil, clay, straw and beads, which is intended to disintegrate over time.



“I see the twindom between Harriet and my mom. [My mom] taught me about being a woman, about my responsibility as a woman. And she taught me how, as a woman of blackness, I could make a way where there was no way. I was not supposed to hide my light under a bushel; I was supposed to shine. So in a way, Harriet Tubman has always been there with me... Someone with that kind of grit and gumption, that’s who I want to be—what I want my artwork to be,” she told *Baltimore Magazine*.



To sculpt the fibreglass rifle Ms. Scott worked with Grounds For Sculpture’s Seward Johnson Atelier and then gathered a group of friends, fellow artists, and park staff to select objects to apply to the rifle.

“She has this voracious appetite to have a community of people, many times who have never done anything creative, be a part of the artistic process,” says Lesley King-Hammond, Scott’s friend and the

From the top: *Araminta with Rifle and Vévé*, by Joyce J. Scott, painted milled foam with found objects, blown glass and mixed media appliqué, beaded staff, Figure 132 x 60 x 60 in., *Vévé* 60” x 42” x 1”, Rifle 78” x 6” x 3.5”, 2017; *Graffiti Harriet*, by Joyce J. Scott, soil, clay, straw, and cement, 180” tall 2017; *Harriet’s Rifle 2*, by Joyce J. Scott, blown glass, beads, thread, re-purposed objects, 2018.

founding director of the Center for Race and Culture at the Maryland Institute College of Art. “She gets a kind of exhilarated high from watching people discover that they have potential to do things that they had never dreamed would come about.”

Community involvement and inclusivity has traditionally been an important part of her work and the work of her ancestors.

“It also could explain why Scott has remained a steadfast West Baltimore resident, living just blocks from the homes she inhabited as a child. She is honest about the drugs and poverty that she believes have been caused by redlining and other institutionally racist practices, and she frequently tells stories about young people she has chosen to mentor and assist, or about times she has asked dinner hosts if she can box up leftovers and take them to people living on the streets”, argues Gabriella Souza of *Baltimore Magazine*.

In 2000 Joyce J. Scott was elected into the American Craft Council College of Fellows and earned the Gold Medal for Consummate Craftsmanship in 2020.

Her work is approachable because of her choice of materials and use of simplified forms but her pieces also serve as a commentary for issues regarding race, politics, sexism, and stereotypes. Of her own work, Ms. Scott says, “I believe in messing with stereotypes...It’s important for me to use art in a manner that incites people to look and then carry something home – even if it’s subliminal...”

The work of Joyce J. Scott is in the collection of the Baltimore Museum of Art, Mint Museum of Craft + Design, Spencer Museum of Art, and the Smithsonian American Art Museum. Her work has appeared in solo and group exhibitions at the Baltimore Museum of Art, the Museum of Art and Design, the Fuller Craft Museum, the Smithsonian American Art Museum, and the Metropolitan Museum of Art.



Clockwise from top: Nuanced Veil, by Joyce J. Scott, beads, wire, thread, 35” x 52.5”, 2016-2017, photograph courtesy of Goya Contemporary Gallery, Baltimore, MD; Vaulted, glass beads, blown and lamp-worked glass, wire, and tread, 27” x 9” x 6.25” (68.6 x 22.9 x 15.9 cm.), 2006; Tale Teller, hand-blown Murano glass, beads, thread, re-purposed objects, copper wire, cement, 35” x 10” x 10” (88.9 x 25.4 x 25.4 cm.), 2019; Buddha (Earth), hand-blown Murano glass processes with beads, wire, and thread, 27.5” x 11.25” x 11.5” (69.8 x 28.6 x 29.2 cm.), 2013.

Sources: “Joyce J. Scott”, *Craft in America*, <https://www.craftinamerica.org/artist/joyce-j-scott>; “MacArthur Fellows Program, Joyce J. Scott, Jewelry Maker and Sculptor, Class of 2016”, The John D. and Catherine T. MacArthur Foundation, <https://www.macfound.org/fellows/971/>; “Towering Figure”, by Gabriella Souza, *Baltimore Magazine*, <https://www.baltimoremagazine.com/2018/2/19/towering-figure-macarthur-fellowship-winner-joyce-j-scott-charts-new-artistic-territory>; “Joyce J. Scott”, Wikipedia, https://en.wikipedia.org/wiki/Joyce_J._Scott; “In Conversation with Joyce J. Scott”, by Susan Cummins, *Art Jewelry Forum*, February 6, 2017, <https://artjewelryforum.org/in-conversation-with-joyce-j-scott/>; “Joyce Scott”, *American Craft Council*, <https://craftcouncil.org/recognition/joyce-scott/>; “Joyce J. Scott, Goya Contemporary & Goya-Girl Press”, *Artnet*®, <http://www.artnet.com/artists/joyce-j-scott>.



Epilogue
My post on Facebook about Joyce J. Scott was shared 39 times and received this comment, among others.

{the avant-garde}

Katherine N. Crowley Fine Art & Design



{new work}

March 1 - April 30, 2020

Worthington Community Center
345 East Wilson Bridge Road
Worthington, Ohio 43085

Each day pictures from this exhibition are featured on Facebook & Twitter

Katherine N. Crowley Fine Art & Design



The Worthington Area Art League
presents

All Member Spring Show
and Scholarship Winners

Exhibition
May 2 - 22, 2020*

Awards Ceremony Banquet
May 15*

Worthington Public Library
820 High Street
Worthington, Ohio 43085



Worthington Area Art League

*Event dates are subject to change in response to COVID-19 regulations.

{all around the town}

On average, *The Avant-Garde* takes about eight hours of my time to research, write, design, produce, and distribute. For this issue, I spent the better part of two months gathering sources, reading and watching videos, making image selections, and writing in order to create what is essentially a research paper, complete with a linked bibliography. The "All Around the Town" section typically lists current and upcoming visual art exhibits and performances in central Ohio and around the nation. However, in response to the COVID-19 pandemic, I have decided to offer a few activities for parents who are home-schooling their children. Each of the artists presented in this issue have different working styles, diverse backgrounds, and unique voices. After reading *The Avant-Garde*, help your student find their unique voice by trying out a few of the following projects.



Grisaille

Pronounced "gris-EYE", Amy Sherald uses this technique which requires a limited palette of only black and white to make a painting or drawing. Clear off a table and set up a still life at using a variety of household items that range in size and shape. Arrange the objects in a way that is interesting to you. Add a glass vessel for more of a challenge. Place a lamp on one side of the group of objects and pay attention to how the light attaches to them. Notice how the objects create shadows. Then draw what you see. Keep an eraser handy to mark white areas into your composition. Consider the value scale as you work



Supplies: pencil, eraser, and paper



Collage

Daesha Devón Harris is a photographer but her series *Just Beyond the River* incorporates collage. Take a walk outside and collect natural materials from your environment, or look for scrap materials around the house. Arrange them on a piece of paper. Think about how the different shapes, colors, and textures look next to one another. Overlap items to see what new shapes you can create. Take a picture of your work then rearrange the elements to make a new composition. Take a picture each time you do this. When you are satisfied, glue the collage materials into place. The collage is one work of art and the pictures are multiple works of art.

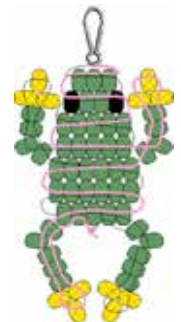
Supplies: paper, glue, and a camera; gathered materials such as leaves, sticks, fabric, and yarn



Pony Beads

Pony beads are plastic beads that can be laced together to make a lanyard or melted to make a sun catcher. Both techniques are similar to Joyce J. Scott's work. To make the frog lanyard, lace a cord through the pony beads follow the pattern to the right. For full instructions click the link below:

<https://www.freekidscrafts.com/pony-bead-frog/>



Supplies: 50 green, 12 yellow, and 2 black pony beads; 3 yards of satin cord, and a metal lanyard hook.

Thank you for your readership and for supporting the arts during this challenging time. I hope you are safe and healthy.

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