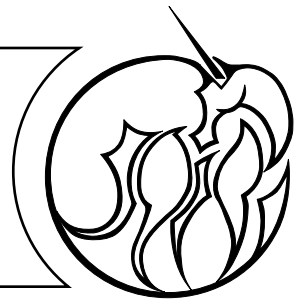


{ the avant-garde }

Katherine N. Crowley Fine Art & Design



PERIODIC JOURNAL VOLUME XIII No.4 APRIL 2020



{mother's roses no. 1}

by Katherine N. Crowley. Oil, acrylic, and watercolor and mixed media assemblage on cradled gesso board, 6" x 6' x 2", 2020.

In honor of my mother, my family sponsors two beds of roses at Whetstone Park of Roses in the Clintonville neighborhood of Columbus, Ohio. One variety is called "Flamingo Kolorscape", which is described by cultivators as a "prolific bloomer with deep vibrant pink petals". I photographed the flowers last summer and used one of the images as a reference for this painting. I drew the composition using cobalt blue oil paint that I allowed to show through in the final painting and used oil colors to build the leaves, flowers, and background. Try as I might, I could not replicate the bright pink in the photograph using oil colors. So I looked through the acrylic options offered by Golden Artist Colors and bought a tube of Medium Magenta Heavy Body

{final week to vote}

I am a finalist in a contest for my work to be displayed on the south side of A&R Music Bar in the Arena District for one year. If selected, my work will be one of four murals featured in Columbus, Ohio's premier entertainment district. #columbusmakesart #promowestlive

Vote by May 1st at 11:59 p.m. by visiting:
<http://promowestartexhibit.com/>

To vote for my painting *Ridin'* (image below) visit the web link, mouse-over the image, and click "vote".



Ridin' is part of a three-painting series originally created for the exhibit "2 Wheels + Motor" which traveled to the Motorcycle Hall of Fame Museum in Pickerington, Ohio and the National Motorcycle Museum in Anamosa, Iowa. Reproductions are available through





Acrylic and a bottle of Fluorescent Pink High Flow Acrylic. The results were electric and I was not sure I was satisfied so I uploaded images of the painting to a Facebook group and asked for feedback. In response to the comments I received, I added shading to the petals and softened the flower in the background so it would visually recede. I purposely selected a two-inch cradled gesso board so I could affix a tiny music box into the hollow of the painting. To complete the piece I painting scenes of Whetstone Park on each side of the maple cradle. I used watercolors to allow the wood grain to show through and added individual flowers using acrylics. The music box plays John Lennon and Yoko Ono's *Imagine*; one of my mother's favorite songs.

{everything old is new again}

With COVID-19 restrictions, and the weather being somewhat chilly, I have been spending more time in my studio. I decided to work on some paintings that I had left unfinished or that required some amount of touch-up. The paintings on these page are now officially complete (well, maybe... we'll see). The challenge of revisiting a painting that was taken off the easel some time ago, is remembering what colors were originally mixed together, and possibly working from photographic references instead of the real thing. The benefit is being able to make decisions about how you want the final piece to look instead of feeling the need to replicate the scene in front of you.



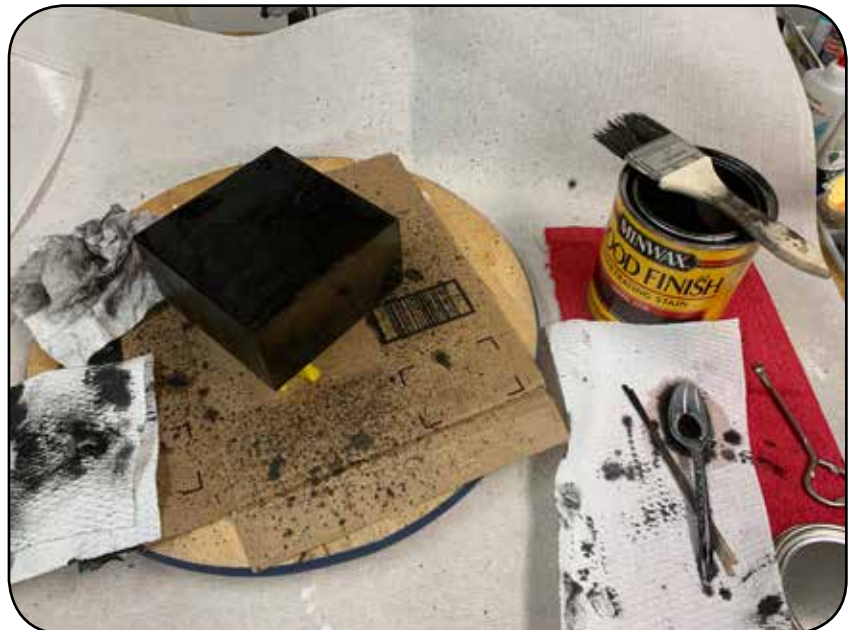
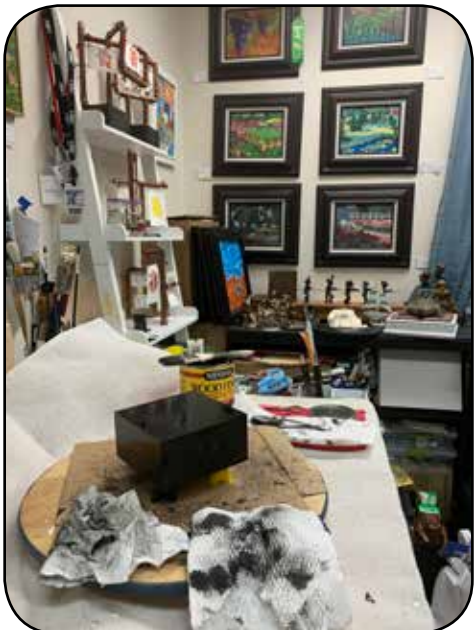
Wedding Day at Franklin Park, by Katherine N. Crowley, oil on canvas panel, diptych of two 5" x 7" panels, 2017-2020. On a blazing hot summer day in 2017, I joined members of Central Ohio Plein Air at Franklin Park for our weekly paint-out. I situated myself under a tree with a view of the formal gardens. Mid-morning, the grounds keepers stopped over to inform me that a wedding was about to take place. I quietly watched the ceremony from a distance and thought about adding the happy gathering into my painting. To do so would require more time and the heat was becoming unbearable. I finished the painting around noon without including any people; planning to revisit it later. After packing all of my belongings and helping a friend load her car, I ended up suffering from heat stroke and slept the rest of the day in a cool dark room. This month I sketched out a concept on tissue paper and added in the bridal party and guests from the comfort of my studio.



The Entrance to Schiller Park, by Katherine N. Crowley, oil on canvas panel, diptych of two 5" x 7" panels, 2017-2020. Central Ohio Plein Air painted at Schiller Park and held our critique at one of the member's homes nearby. Conversations with passers-by kept me from finishing this diptych that morning so I used photographic references to paint the rainbow of beautiful flowers in the main planter bed. I used masking tape to paint the slats on the park benches and applied a dark green glaze to the trees. I am considering adding people into the scene and some texture and color variation to the foreground.



Untitled Portrait in Complementary Colors, by Katherine N. Crowley, oil on canvas, 10" x 8", 2020. Ohio Portrait Painters meets weekly at the McConnell Arts Center in Worthington to practice portraiture. This painting was created over the course of two hours, which did not afford me enough time to decide how I wanted to handle the background. The figure is flooded with hard light and I chose to repeat the colors of her clothing throughout the painting while using a complementary color to balance the shadows. My focus during the session was on the shadows of her face. I took a graphic approach to the background but was unsure how to make it look complete. While revisiting the piece, I decided to continue with the graphic approach and simplify the space into field of color.



Sculpture bases for the series *echo | cardio | gram*. Several years ago I began a series of sculptures as meditations on the human heart and metaphors pertaining to concepts of the heart. The small constructions (on the shelves in the photograph, above left) are made using copper pipe, thread, and colored pencil medical illustrations. *Cardiac Cycle* has been exhibited multiple times so I created a wooden base for it which I stained black. I never finished the bases for the remaining seven sculptures and am currently in the process and sanding, staining, and varnishing them. My lazy Susan has been an excellent tool.

{little free libraries}

by Katherine N. Crowley

If you live in a neighborhood like mine, you may have noticed large mail-box looking structures filled with books stationed in front of private homes and civic organizations. Now that most public libraries are closed due to the COVID-19 pandemic you may want to take advantage of these Little Free Libraries and book boxes.

Little Free Library started in 2009 when Todd H. Bol built a weather-proof outdoor book cabinet with the goal of inspiring readers and strengthening communities. He started a non-profit shortly thereafter and encouraged others to join him

by building miniature libraries in their neighborhoods.

Through Little Free Library book exchanges, millions of books are exchanged each year, profoundly increasing access to books for readers of all ages and backgrounds.

Little Free Library book-sharing boxes play an essential role by providing access to books in areas where books are scarce. The non-profit works to fill book deserts and place libraries where they can make a big impact through our Impact Library Program. More than 1,000 libraries through have been donated through this program to-date.

The concept is simple: each steward designs and builds (or buys a kit) of a book box with a glass door. The steward fills the library with books and maybe a journal so guests can leave notes. Passers-by can then take a book, leave a book, and visit different libraries to keep the book exchange going. It is a great way to build community and share your interests with your neighbors.

To learn more about Free Little Library, download plans and blueprints, become a registered library, and access an interactive map of Free Little Library locations, please visit: <https://littlefreelibrary.org/>



A few of the Little Libraries and book boxes around Columbus, Ohio. Stewards take inspiration from some of their favorite stories, including *Dr. Who* and *The Hobbit* or let their imaginations be their guide.

{all around the town}

The “All Around the Town” section of *The Avant-Garde* 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. After reading *The Avant-Garde*, help your student find their unique voice by trying out the following project.



Paint Pouring

I have been interested in trying my hand at paint pouring. The paintings above are my first three attempts. I have watched some of my friends videos and consulted YouTube for additional ideas. I was hesitant to buy a lot of materials but came across these pre-mixed paints at Michaels. They are good for a beginner to get an idea of how the different paints react to one another. I used a box lid to contain the mess.

I tried the “floss” technique first where a few colors are poured out in rows and then a piece of floss (or in my case fishing line) is dragged across the surface to spread it out and make the colors interact.



I then tried the flip cup technique where color is poured on top of color into a cup and the cup is flipped onto the painting surface to ooze around. I used a piece of fishing line to swirl the colors around and ended up with a marbled appearance.

The third technique I tried was exclusively pouring and dripping in an effort to create color cells. I added gold for some pizzazz.



This is a different approach for me because I typically use oil colors (which dry very slowly compared to the acrylics used in paint pouring) and I do not consider myself an abstract artist. It was a good exercise in controlled chaos, and hand washing.

Supplies: FolkArt Pre-Mixed Pouring Paint; canvas panels, or cardboard; fishing line, thread or floss; a cardboard box.



Jackson Pollack

One of the most famous artists to work in this style was Jackson Pollack. He gained notoriety for painting in a completely abstract manner. His “drip style” is marked by the use of sticks, trowels, or knives to drip and splatter paint, as well as pouring paint directly from the can. Pollock’s drips, also called “action paintings,” revolutionized the potential for contemporary art and furthered the development of Abstract Expressionism. *Alchemy* (left) is one of Jackson Pollock’s earliest poured paintings. He used his entire body by pouring streams of commercial paint onto the canvas on the floor from a can with a stick. When *Alchemy* is viewed from a distance, the viewer experiences the painting as an environment.

Alchemy, by Jackson Pollack, 1947, The Solomon R. Guggenheim Foundation, Peggy Guggenheim Collection, Venice, 1976.

Source: the Guggenheim Museum. <https://www.guggenheim.org/artwork/artist/jackson-pollock>

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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