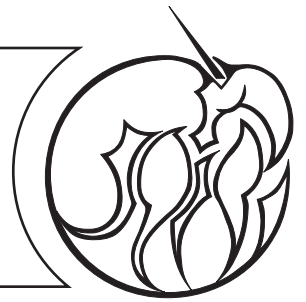


# { the avant-garde }

Katherine N. Crowley Fine Art & Design



MONTHLY NEWSLETTER VOLUME VII No. 2 FEBRUARY 2013



{celebrating the legacy, rediscovering the spirit}

The 6th Annual Reverend Martin Luther King, Jr. Art Exhibit

Through the month of January, Columbus City Hall hosted a student art exhibition exploring the impact that the late Dr. Martin Luther King, Jr. has had on the United States. The exhibit was open to students grades 6-12 and awards were given to the middle school and high school levels.



{upcoming exhibits}

## *Motorcycle Art*

March 2013-March 2014

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

<http://www.motorcyclemuseum.org>

## *The Worthington Area Art League at The Church at Mill Run*

All Member Worthington Area Art League Exhibit

April 10-May 7

Artists Reception: April 14

Upper Arlington Lutheran Church  
3500 Mill Run Dr.  
Hilliard, Ohio 43026

<http://www.artinview.com>

## *The Worthington Area Art League at Motorist Mutual*

March 2013-March 2014

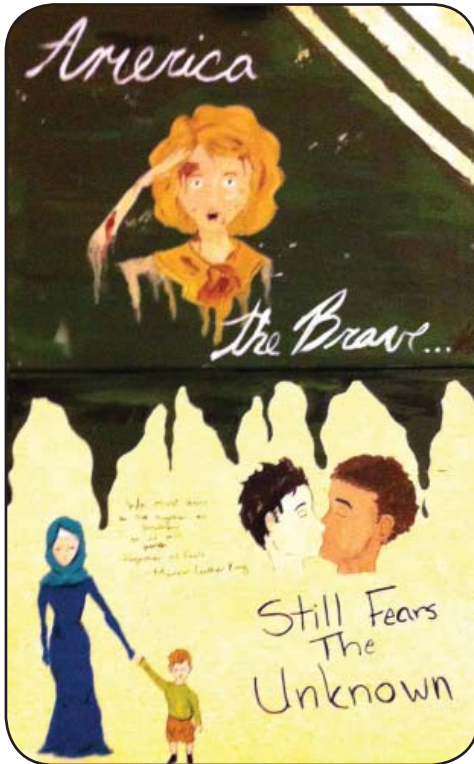
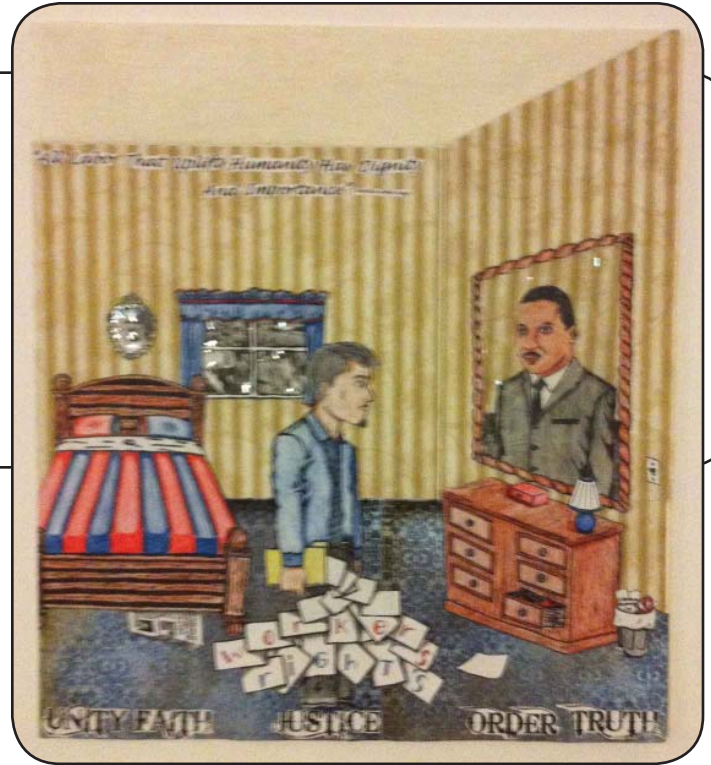
Motorist Mutual Insurance  
471 East Broad St.  
Columbus, Ohio 43215

<http://www.artinview.com>

Above: *Along the Fence*, by Katherine N. Crowley, oil on canvas panel, 2011

"Workers' rights were one of the many factors that Martin Luther King, Jr. fought for. If Martin Luther King, Jr. were alive today, he would be protesting against injustices that workers are forced to deal with. The day before Martin Luther King, Jr. was assassinated he gave a speech in which he talked about how God's children were suffering. Humans of all shades united and marched as brother and sisters."

Michael Hartway  
10th grade, Columbus Afrocentric High School

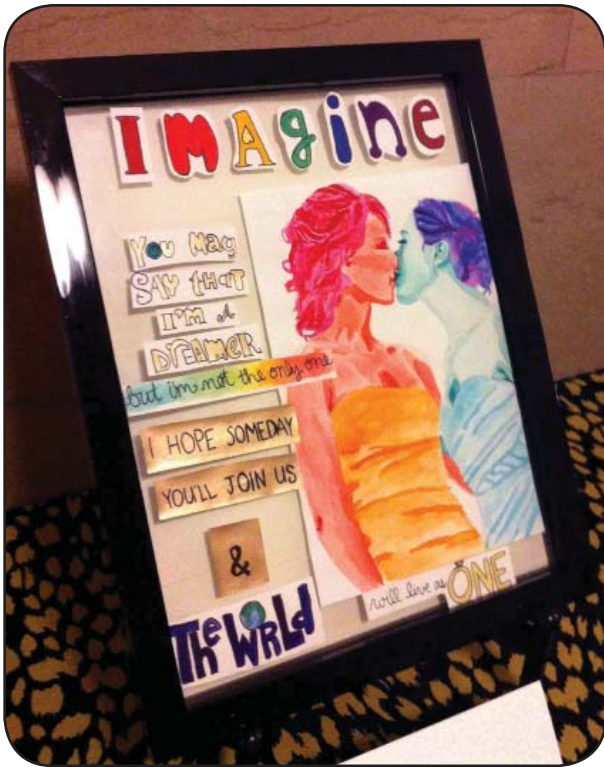


"In my piece, I present a quote that can be still applied today. "We must learn to live together or we will perish together as fools". Even though it was said almost thirty years ago, we still have yet to learn to live as one in peace. We treat Muslims as threats and danger, gays as a disease and problem. Many face harsh treatment each day for qualities beyond their control. The battered girl is representative of everyone fighting for a new world where we are treated as equals, part of a family. She is beaten but unwilling to give up on her country or her fellow man. I have her melting into the green background in order to show that one day all of her fighting and bravery will pay off and fade into a new era of peace."

Katherine Bennett  
11th grade, Centennial High School







"With Martin Luther King, Jr.'s dream in mind, we are challenged to search our community for the oppressed, the trapped, the helpless. In Imagine, I hope to inspire a reflection on the rights of homosexuals. As a community, we have realized the equality of races, genders, and cultures. However, there are certain groups of people that are discarded from tis sense of American Unity. I believe that it is just as unfair for a gay couple to not be allowed to marry as African Americans getting kicked to the back of the bus or women being forbidden to vote.

In referencing John Lennon's "Imagine", I desire to communicate that we need to stand together against injustice that Dr. King did. My hope is that someday "the world will live as one". We have a dream as well."

*MacKenzie Boyers*  
11th grade Hilliard Davidson High School

"'Peaceland' symbolizes a land that is rich with diversity, abundance and overall tranquility in which everyone is united to overcome obstacles and complete a common objective. This land is absolved of discrimination and persecution, or any other pollutants. Various aspects of the artwork illustrate each of these principals, such as doves, the leaves, the people and the overall setting.

The idea of peace is heavily conveyed in the artwork. Instead of clashing because of our differences, we should take pride in our similarities and the beauty of those differences. The dove, the peace symbol on the spirit, and peace leaf each convey this."



*Motolani Shenbanjo*  
11th grade, Olentangy Orange High School

{a stone of hope}

The Martin Luther King, Jr. Memorial in Washington, D.C.

The memorial is a result of an early effort of Alpha Phi Alpha fraternity to erect a monument to King. King was a member of the fraternity, initiated into the organization via Sigma Chapter on June 22, 1952, while he was attending Boston University. King remained involved with the fraternity after the completion of his studies, including delivering the keynote speech at the fraternity's 50th anniversary banquet in 1956. In 1968, after King's assassination, Alpha Phi Alpha proposed erecting a permanent memorial to King in Washington, D.C. The fraternity's efforts gained momentum in 1986, after King's birthday was designated a national holiday.

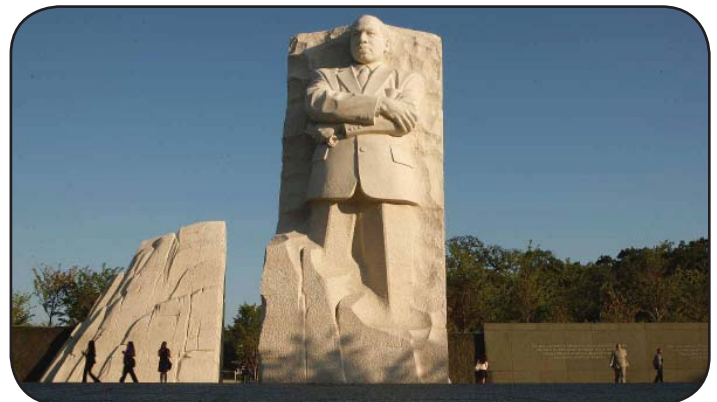
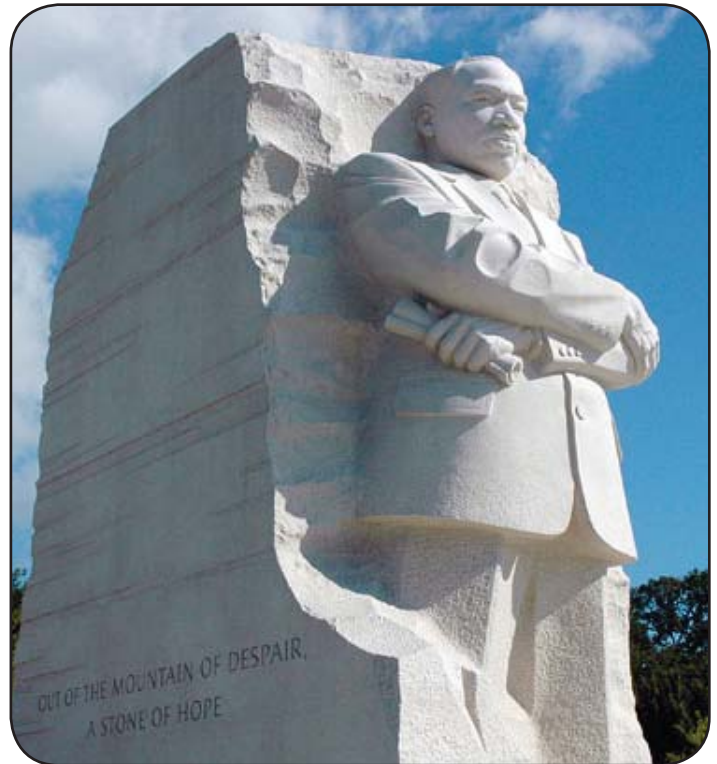
"Dr. King championed a movement that draws fully from the deep well of America's potential for freedom, opportunity, and justice. His vision of America is captured in his message of hope and possibility for a future anchored in dignity, sensitivity, and mutual respect; a message that challenges each of us to recognize that America's true strength lies in its diversity of talents. The vision of a memorial in honor of Martin Luther King, Jr. is one that captures the essence of his message, a message in which he so eloquently affirms the commanding tenants of the American Dream - Freedom, Democracy and Opportunity for All; a noble quest that gained him the Nobel Peace Prize and one that continues to influence people and societies throughout the world. Upon reflection, we are reminded that Dr. King's lifelong dedication to the idea of achieving human dignity through global relationships of well being has served to instill a broader and deeper sense of duty within each of us - a duty to be both responsible citizens and conscientious stewards of freedom and democracy."

*The Martin Luther King, Jr. Memorial Vision Statement*

The memorial's design, by ROMA Design Group, a San Francisco-based architecture firm, was selected out of 900 candidates from 52 countries. Master Lei Yixin, of China was the sculptor of the project.

"The King Memorial is envisioned as a quiet and peaceful space. Yet drawing from Dr. King's speeches and using his own rich language, the King Memorial will almost certainly change the heart of every person who visits. Against the backdrop of the Lincoln Memorial, with stunning views of the Tidal Basin and the Jefferson Memorial, the Memorial will be a public sanctuary where future generations of Americans, regardless of race, religion, gender, ethnicity or sexual orientation, can come to honor Dr. King."

*Harry E. Johnson  
President and Chief Executive Officer of the  
Martin Luther King, Jr. Memorial Foundation*



Above: Three view of the Martin Luther King, Jr. Memorial in Washington, D.C.





{weaving}

This winter, the Columbus Cultural Arts Center coordinated an exhibit about weaving. The Center has offered weaving as a class since it opened in the 1970's. The exhibit displays some of the work created by students, discusses weaving history and methods. This page features excerpts and photographs from the exhibit.

**1733.** In Europe, John Kay invented the fly shuttle. This increased the volume of cloth production and forced technological advances on the spinning industry to supply larger amounts of yarn.

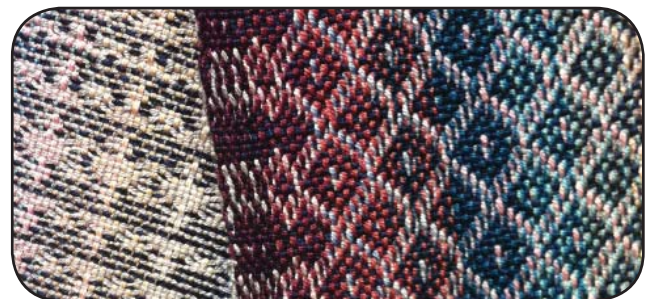
**1750-1850.** The technological innovations in cloth production made during the Industrial Revolution dramatically changed the role of the weaver. This is when weaving truly became a manufacturing industry. Textile workers were among the founders of the modern-day labor movement.

**1784.** Edmund Cartwright invented the first power loom in England. Cloth weaving became a mechanized industry with the development of water and steam powered looms.

**1801.** In France, Joseph Marie Jacquard perfected a loom that used a punch card system to control each heddle independently to create intricate patterns. By 1812, there were 11,000 looms in use in France. This early step toward automation had a profound effect on weaving and ultimately led to the creation of the computer.

Clockwise from top left: Spools of yarn used by students at the Columbus Cultural Arts Center. Structo Sample Loom (circa 1940) used by salesmen to sell larger looms - this example has 4 harnesses and is fully functional. Reversible cotton table runner by Dorance Hornsby.

Each warp thread (the threads that run lengthwise), are wound to a specific length and transferred to the back apron of the loom. Each thread then passes through a heddle to create the pattern. Each thread then passes through the reed to spread them out evenly. The threads are then tied onto the front apron under tension. The levers raise the harnesses that hold the heddles to create the pattern. The shuttle carrying the weft thread passes through the gap (shed) and the beater bar packs each weft thread into place. By passing the shuttle to and fro, changing the harnesses between each pass, cloth is created.







### **Weaving Terminology**

**Warp.** The longitudinal threads.

**Weft.** The lateral threads.

**Weft Beam.** At the back of the loom, where the warp is wound.

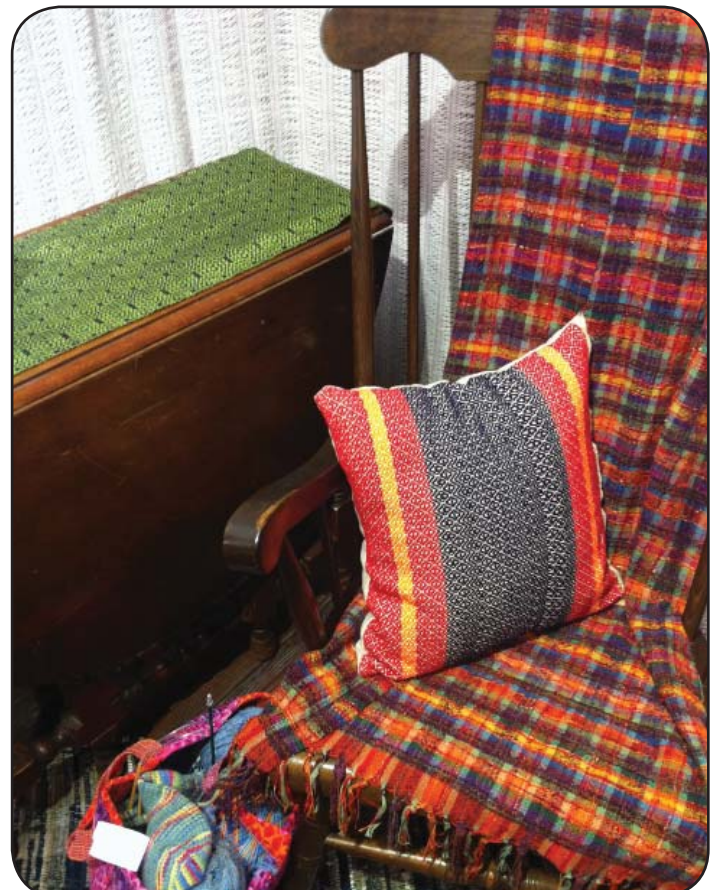
**Apron Bar.** At the front of the loom, where the finished cloth is rolled.

**Heddle.** a flat piece of metal with an eye through which the warp thread passes. Heddles separate each thread and are suspended from a harness which moves up and down, changing how the shuttle will pass through the warp threads.

**Shed.** Opening between threads of the warp.

**Shuttle.** The shuttle carries the yarn through the shed to create the fabric. Shuttles move to and fro. Stick and boat shuttles come in different sizes and shapes to accommodate a wide variety of weaving. Stick shuttles can hold more yarn. Boat shuttles require the winding of bobbins but can be faster to use.

**Reed.** Used to spread warp yarns evenly across the width of the project. The tool was originally made from plant reeds. Reeds are made with different numbers of slots per inch. They rest in the beater bar to help pack the weft threads into place.



Clockwise from top left: Frame looms, one of the earliest and simplest tools for weaving. A collection of boat shuttles - yarn is wound around a bobbin for faster weaving. Examples of student weaving at the Columbus Cultural Arts Center.

# {the avant-garde} Katherine N. Crowley Fine Art & Design

## {all around the town}

{fine art}

### **The Columbus Cultural Arts Center**

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

Sandy Lang & Walter Wiel, "Raku - Playing with Fire",  
February 15-March 23

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

"Mark Rothko: The Decisive Decade 1940-1950",  
February 1-May 26  
"Songs for the New Millennium, 1812-2012: Works by  
Aminah Robinson Celebrating 200Columbus", Through Spring 2013

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

"Robert Mullins: Kinetic Sculpture", March 5-April 19

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

"Bev Darwin: There and Back Again: Reflections on the Journey",  
Through February 24  
"Fairytales & Finances: Beyond Figures & Fragments",  
Through March 3

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

"Mark Beyer: With/Without Text", Through February 23  
"Constructing James Castle", Through February 23

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

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

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

"Ohio Art League Curated Exhibition", January 31-April 14

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

"Christian Marclay: The Clock", Through April 7  
"More American Photographs", Through April 7  
"Josiah McElheny: Towards a Light Club", Through April 7

{performing arts}

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

"The Rite of Spring", Ohio Theater, March 22-24

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

"John Pinette", Capitol Theater, February 23  
"Ailey II", Capitol Theater, March 1

### **Catco** (<http://www.catco.org>)

"Red", Tony Award-winning play about Mark Rothko,  
Studio 1 at the Riffe Center, February 13-March 3

### **Little Theater Off Broadway** (<http://www.lto.org>)

"To Kill a Mockingbird", March 1-24

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

"Between the Sheets", Through March 23

### **SRO Theater Company** (<http://www.srotheater.org>)

"Hairspray", February 2-March 10

## {and beyond}

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

"New Artifacts: Works by Young & Kim", Through April 7

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

"Visiting Masterpiece: Cezanne's Large Bathers", Through May 12  
"The Postcard Age", Through April 14

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

"This Will Have Been: Art Love & Politics in the 1980s",  
Through March 3  
"Ragnar Kjartansson: Song", Through April 7

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

"James Welling: Monograph", Through May 5

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

"Studio Glass in Focus: Dialogue & Innovation", Through April 14  
"Fred Wilson: Works 2004-2011", Through May 5

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

"Material Translations: Japanese Fashion from the School of the  
Art Institute of Chicago", Through April 7

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

"Storm, Watershed & Riverbank", Through May 5

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

"Guest of Honor: Van Gogh's Bedroom in Arles", Through May 28

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

"Timeless Beauty", Through May 5

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

"Robert Maplesorpe: XYZ", Through March 24  
"Jack Stauffacher: Typographic Experiments", Through July 19

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

"Two Sides of Modern: Maverix ReMix", Through March 10

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

"Matisse: In Search of True Painting", Through March 17  
"African Art, New York & The Avant-Garde", Through September 2

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

"Tokyo 1955-1970: A New Avant-Garde", Through February 25

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

"Yours Truly: Privately Collected Photographs", Through March 10

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

"Lebbeus Woods, Architect", Through June 2

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

"94th Annual Toledo Area Artists", Through April 14

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

"Pissaro on Paper", Through March 31

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