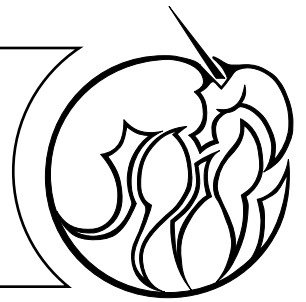


{ the avant-garde }

Katherine N. Crowley Fine Art & Design



MONTHLY MAGAZINE VOLUME XI No.3 MARCH 2018



{on view}

Bryn Du Art Exhibit

March 8-28, 2018

A demonstration by the artist will take place at the mansion on May 23rd from 10:00am-12:00pm

Bryn Du Mansion
537 Jones Road, Granville, Ohio 43023
<https://www.bryndu.com/home>

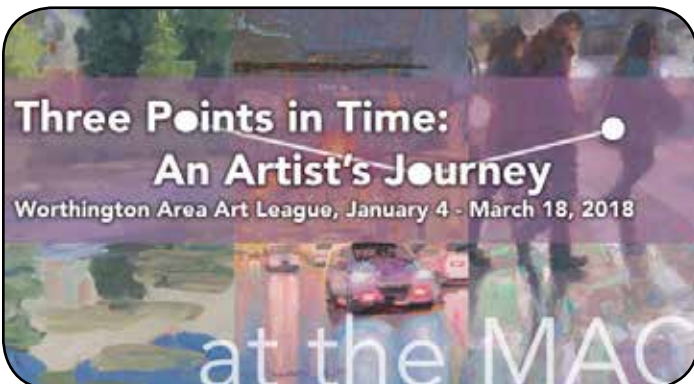


{upcoming exhibition}

Katherine N. Crowley: Local Color

April 1-30, 2018

Worthington Community Center
345 East Wilson Bridge Road, Worthington, Ohio 43085
<https://www.worthington.org/209/Community-Center>



{recent exhibit}

Three Points in Time: An Artist's Journey

January 4-March 18, 2018

Peggy R. McConnell Arts Center
777 Evening Street, Worthington, Ohio 43085
<http://www.mcconnellarts.org>

Read on to learn more about the exhibit

Top and center: *Portrait of Claire*, by Katherine N. Crowley, oil on canvas panel, 2015; *Pavilion at Homestead Park*, by Katherine N. Crowley, oil on canvas panel, 2017.

{katherine n. crowley}

While studying art at Miami University in Oxford Ohio, I was required to take a sculpture survey course. The class explored different sculptural mediums including wood construction, plaster and bronze casting techniques, and mixed media. At the time I was also taking course in Asian art history and was very interested in the bronze sculptures from China. One of our assignments was to copy a famous work and have it cast in bronze using the lost wax method. I decided to create my interpretation of the "Galloping Horse Treading on a Flying Swallow", a figure of a horse, balancing on one leg on top of the form of a bird, that was created during the Han Dynasty. The piece was a challenge because I was learning a new process while trying to replicate a significant sculpture that is famous for its movement and balance.

Several years later, I came across a bronze sculpture class that was being offered at the Columbus Cultural Arts Center. I created and cast a few small figurative pieces and began learning about different molding processes. I remembered the large sundial at Miami University which is supported by a base of small turtles. Students rub the heads of the turtles for good luck on their exams. I thought it would be nice to have my own good luck turtle as a commemorative piece from my years on campus and that a turtle would be a good form to practice making silicone molds. I mounted the finished piece on brick and set the piece inside a wood frame as a reference to Miami's Georgian-style architecture.

For several years I created small figurative sculptures with blank faces. I wanted to practice sculpting the forms of a face and decided to enlist family members as my subjects. I asked my Dad to sit for a few photographs and used the pictures to create a bust. I spent about two years sculpting the piece in wax, pulling a silicone mold, casting, chasing, and polishing the piece. The glasses were a challenging but necessary part of the sculpture. When the work came back from the foundry, I invited my Dad to help me break it out of the mold. He is very pleased with his likeness and I was so happy to see his reaction when it was finally complete.

Three Points in Time: An Artist's Journey

Worthington Area Art League, January 4 - March 18, 2018

Select members of the Worthington Area Art League presented individual clusters of their work that represent their artistic journey in some way, be it life events, a change in style, or subject. Learn more about selected works from the exhibit on the following pages.



Clockwise from top left by Katherine N. Crowley: *Interpretation: Galloping Horse Treading on a Flying Swallow*, bronze; *Portrait of the Artist's Father*, by Katherine N. Crowley, bronze; *Miami Little Turtle*, bronze, brick and wood; *Galloping Horse Treading on a Flying Swallow*, Han Dynasty, circa 200 BCE, bronze.



Above, from the top by Vivian Ripley: *Blueberry Island*, pastel, 2004; *Woodland Song*, pastel, 2012; *Red Iris*, pastel, 2015. Right, left to right, by Marilyn Bedford: *Rouge et Noir*, water media, 1996; *Precipice*, ferric chloride and sagger fired vessel, 2015; *Canyon #1*, alternative raku relief sculpture, 2016.

{vivian ripley}

"Blueberry Island" is an alla prima work done in Northern Ontario while my friends, Betty and Dan Brown, picked blueberries. The work is traditionally done on textured Canson paper with a variety of pastels. From this experience, I wanted to try new surfaces so I chose Sennelier la carte in a very warm tone to create "Woodland Song". Sennelier la carte is bristol board with a vegetable fiber coating which grabs the pastel and allows a wonderful color and an alla prima handling.

Along the way, I have developed my 'water method' using a large flat damp watercolor brush to move the pastel in a free manner to form the basis and much of the painting. This method must be done on one of many pastel papers that will accept liquid treatment. I find continued interest in the many possibilities with pastel – it is endless!



{marilyn bedford}

I have always loved drawing and painting, but in my senior year of college I discovered the fascination of throwing on the potters' wheel. Since that time, I have focused on the different art styles at different times in my life, but I never entirely forgot the others. "Rouge et Noir", a water mediums piece is representative of the work I was producing in the 1990's. My abstractions from that time period had both a link to the rhythms of music and to the juxtaposition of forces within the landscape. After I retired from teaching Ceramics and Painting at the high school level, I took a workshop at Miami University to learn about alternative raku techniques, which are methods of firing which do not leave glaze on the finished work. The piece "Precipice" is a result of the workshop and uses the Ferric Chloride Sagger firing. My vessel, "Precipice", continues my connection to landscapes.

In 2016, a gallery that I was associated with, Studios on High Gallery, put on a show celebrating National Pottery Month. It was a challenge to continue using my alternative raku firing techniques while moving away from traditional pottery forms. I was first inspired to use George Korolog's, a high school classmate, award winning poem "Soul Stone" to make a relief sculpture. George's words were; 'Rocks are notoriously deceptive, laying strata, crushing time, Muting revelation, tearing crevasse, murmuring gray... Through arroyo, canyon and ravine...' They led me to continue the series with "Canyon #1". As I move forward I hop to continue to link my two loves ceramic and painting through landscape.



{janet painter}

From “New Snowfall, Morning”, and with more plein air experience, together with observing works of other artists, I attempted to create more color and texture in my work. In “Summer’s End” I worked to suggest a background while creating a foreground with more detail, texture and color.

After taking a Peter Fiore workshop (Milford, Pa.) in the fall of 2016, I was encouraged to create a stronger delineation between darks and lights in my work. In “Late Winter Afternoon” I wanted to add the sparkle of sunlight and a pattern of shadows to a forest landscape.



{bill westerman}

My first work, “Apple Pie” (1990), relied solely on dry pastel on a substrate of sanded paper. By the time of “Dragon Flying” (2005), I had begun combining mediums, which utilized an underpainting of bold loose watercolor, followed by dry soft and hard pastels, then pastel pencils for fine details.

“Pines After a Rain” (2016) demonstrates even greater manipulation of mixed mediums. Dry soft pastels in bold strokes cover most of the substrate. This was then treated with alcohol, brushing the bold areas into the paper to create the underpainting. Soft and hard pastels complete the representations of branches, pine needles, and drops of water.

{rod hayslip}

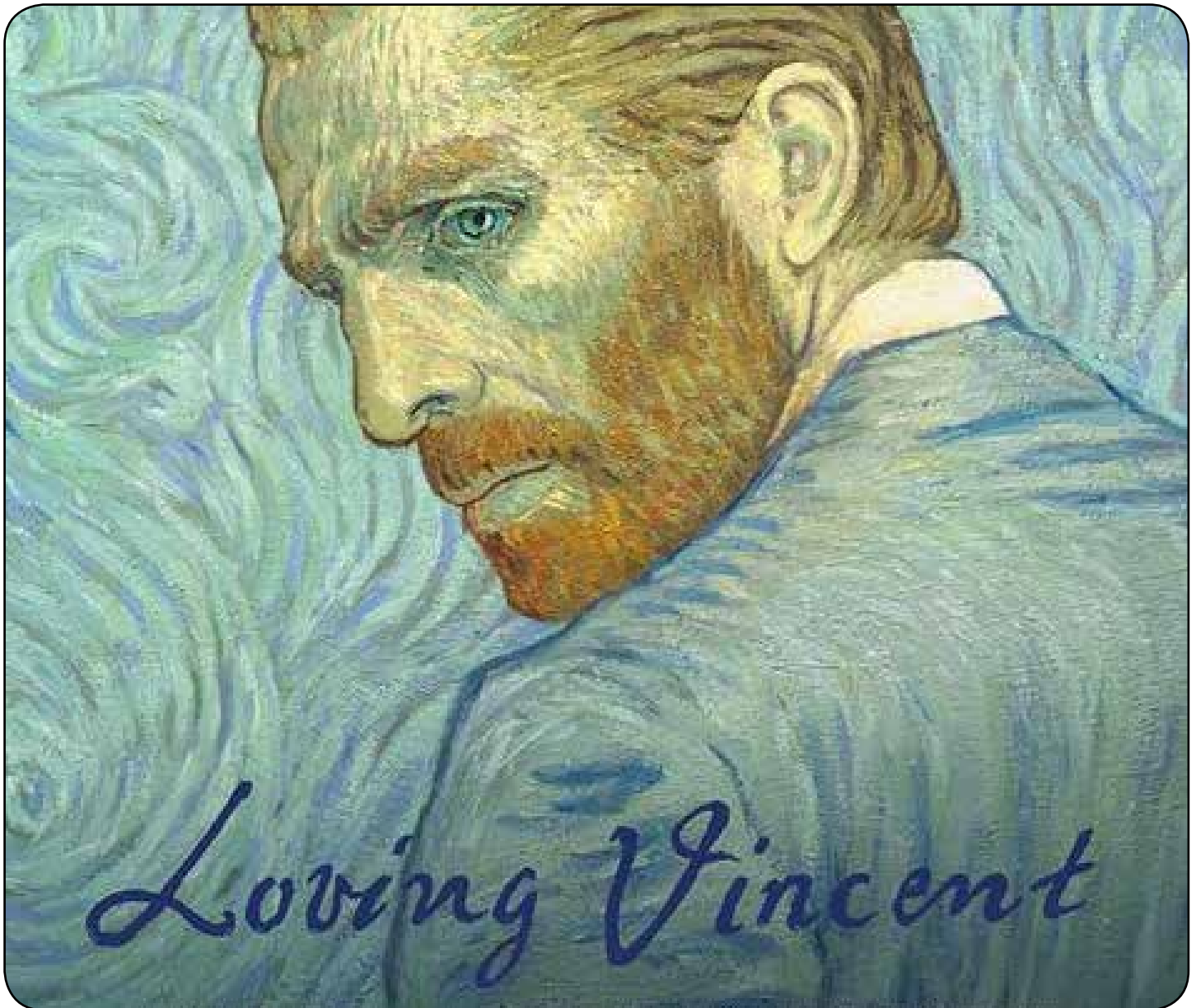
I first attempted to use oil paints at a plein air workshop in 2010. Over the years, I had become dissatisfied with my results when using other painting mediums. Simply put, the translation of my ideas from mind to canvas was inaccurate. Throughout the painting workshop I struggled to control this new medium. I felt out of control, akin to driving a car on ice, bouncing from one guardrail to another! Every painting from the workshop was discarded, except for “Franklin Park Pond”. In the successive years I used oil paints exclusively and there was growth and enlargement of vocabulary — often glacial, occasionally in leaps. The painting “Night Time at the Greek”, was a sea-change for me. What happened? In my efforts to make different marks I was experimenting with speed; painting in fast bursts. I began using a palette knife, at first just to mix the paint faster on my palette board. Unintentionally, I began to lay in the initial colors of paintings with the palette knife too. Pleased with this new language, I subordinated my traditional brushes to a minor role.

In time I became comfortable painting with palette knives of various sizes and shapes. However, I was about to discover that there were more painting tools to try; more vocabulary to incorporate into the language of mark making. It astounded me to find Jivan Lee’s art, oil paintings done primarily with rubber spatulas. I also learned that Lynn Boggess used mason’s trowels in his paintings. I promptly headed to Home Depot and a cooking store. The painting “Crosswalkers” is indicative of my current oil painting vocabulary: a primary reliance on palette knives, accompanied by a supporting cast of spatulas, trowels, brushes and other items.



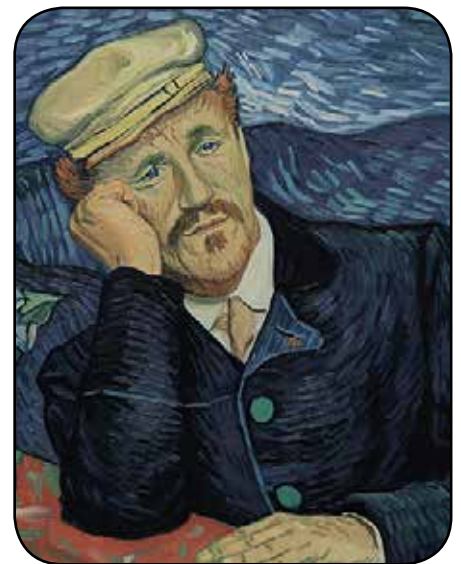
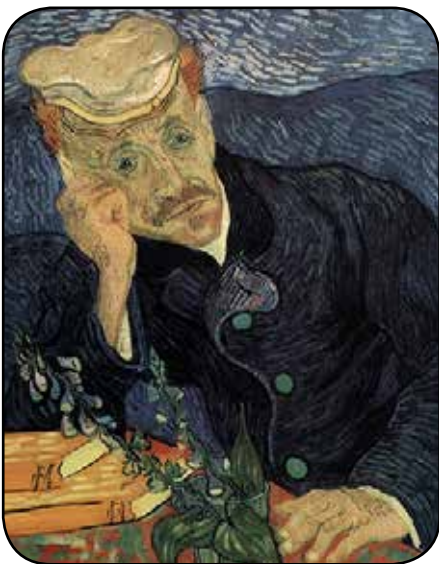
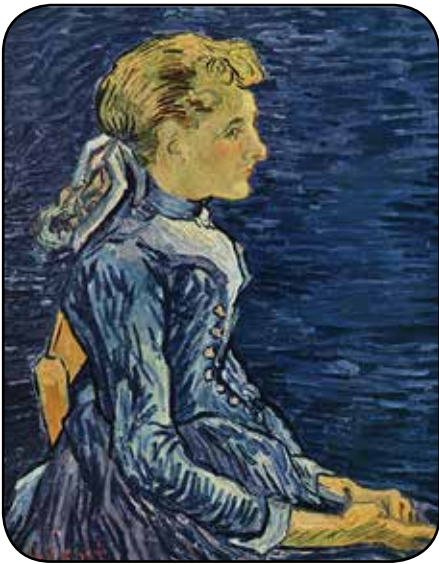
Top left by Janet Painter: New Snowfall, Morning, oil, 2012; Summer’s End, oil, 2013; Late Winter Afternoon, oil, 2017. Above by Rod Hayslip: Franklin Park Pond, oil, 2010; Night Time at the Greek, oil, 2014; Crosswalkers, oil, 2016. Left by Bill Westerman: Apple Pie, pastel, 1990; Dragon Flying, pastel, 2005; Pines After a Rain, pastel, 2016.

{art : house : film}



This year at the 90th Academy Awards, a Polish film was nominated for best animated feature. Though it did not take home the coveted trophy, *Loving Vincent* is the first full-length motion picture to be made up entirely of oil paintings. What began as a 7-minute short film in 2008, by artist Dorota Kobiela became a 95-minute movie that encompassed 65,000 frames of oil paintings by 125 artists. Vincent Van Gogh's paintings were used to storyboard the project. Live-action performances were recorded in front of a green screen and the film was edited in traditional fashion. From there, each frame was painted onto canvas and then photographed for the finished film. Because aspects of each canvas were altered for each frame of film, about 1,000 finished canvases remain.

Above: Promotional poster for *Loving Vincent*, written, directed and produced by Dorota Kobiela and Hugh Welchman, with Jacek Dehnel, Ivan Mactaggart and Sean M. Bobbitt; A BreakThru Productions Trademark Films production.



Loving Vincent investigates the circumstances surrounding Vincent Van Gogh's death in Auvers-sur-Oise, France in 1890. Originally determined a suicide, the film addresses evidence that Van Gogh may have been murdered shortly after completing the painting *Wheatfield with Crows*. The story follows Armand Roulin, who is asked by his father to deliver Van Gogh's last letter to his brother. Armand suspects Van Gogh's death was not by suicide, and sets out to learn the truth by visiting several of the townspeople, many of whom were prominently featured in Van Gogh's paintings. Scenes of the countryside were authentically recreated in Van Gogh's unique style, famous portraits come to life and flashback scenes are rendered with a smoother black and white palette. The film is a fascinating education in Vincent Van Gogh's signature style, which encompasses swirling brushstrokes, bright colors, and bold compositions. The picture also provides insight into Van Gogh's life in Auvers, the people with whom he interacted, and the impact that his life and work have on the generations that followed him.



Above, clockwise from top left: *Portrait of Adeline Ravoux*, by Vincent Van Gogh, oil on canvas, 1890; Actress Eleanor Tomlinson; Film still of Eleanor Tomlinson as Adeline Ravoux; *Portrait of Dr. Gachet*, by Vincent Van Gogh, oil on canvas, 1890; Actor Jerome Flynn; Film still of Jerome Flynn as Paul Gachet. Right: "Loving Vincent Entirely Hand-painted Film About Vincent Van Gogh's Life" CBS Sunday Morning video.

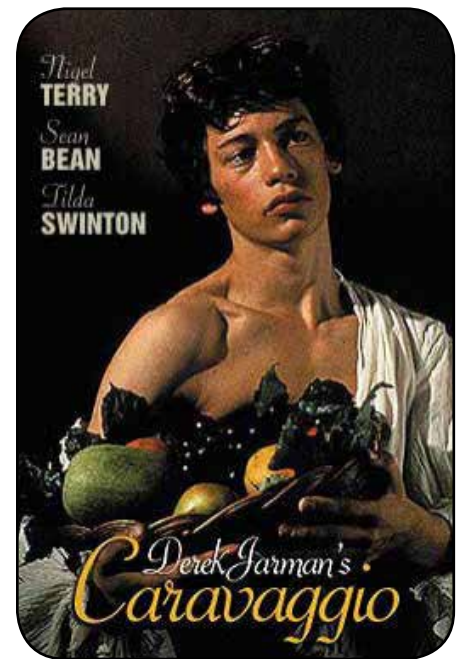


{the agony and the ecstasy}

The Agony and the Ecstasy is a 1965 film directed by Carol Reed, starring Charlton Heston as Michelangelo and Rex Harrison as Pope Julius II. The film was partly based on Irving Stone's biographical novel of the same name and dramatizes the conflicts of Michelangelo and Pope Julius II during the painting of the Sistine Chapel ceiling.

{caravaggio}

Caravaggio is the 1986 fictional re-telling of the life of baroque painter Michaelangelo Merisi da Caravaggio. In keeping with Caravaggio's use of contemporary dress for his Biblical figures, director Derek Jarman depicts the artist in a modern-day setting. It is the film debut of both Tilda Swinton and Sean Bean.



{girl with a pearl earring}

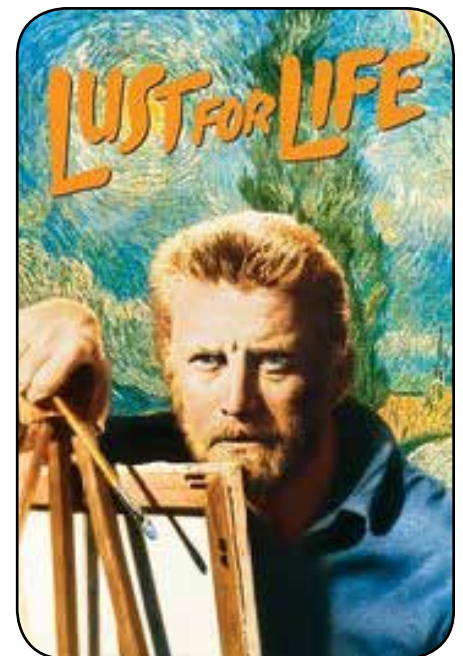
Adapted from the novel of the same name by Tracy Chevalier, the 2003 film *Girl with a Pearl Earring* tells the story of Griet, played by Scarlett Johansson, a servant in the household of 17th century Dutch painter Johannes Vermeer, played by Colin Firth, who becomes the subject of one of his most celebrated paintings. Cinematographer Eduardo Serra used distinctive lighting and color schemes similar to Vermeer's paintings.





{mr. turner}

Mr. Turner is a 2014 film depicting the life and career of British artist J.M.W. Turner, who is played by Timothy Spall. Both celebrated and reviled by the public and by royalty, Turner was described as “a great artist: a radical, revolutionary painter” by writer and director Mike Leigh.



{lust for life}

Based on the 1934 novel by Irving Stone, which describes the life of Vincent Van Gogh based on his letters to his brother Theo, *Lust for Life* stars Kirk Douglas as Vincent Van Gogh and Anthony Quinn as Paul Gauguin. The film, released in 1956, was directed by Vincente Minnelli.



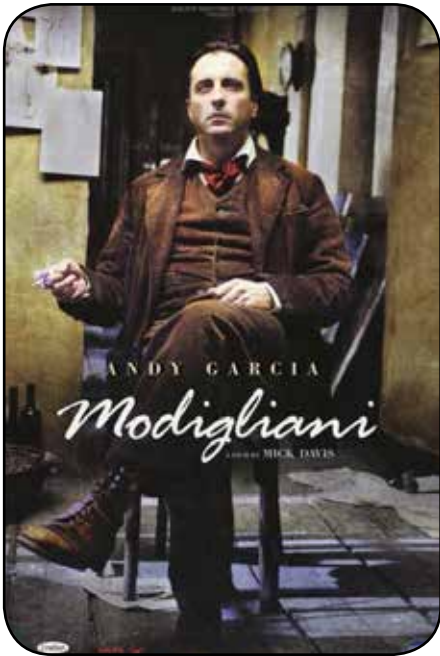
{camille claudel}

Camille Claudel is a 1988 French film about the life of 19th century sculptor Camille Claudel, played by Isabelle Adjani, and her long relationship with fellow sculptor Auguste Rodin, played by Gérard Depardieu. Overcoming prejudices against female artists, her tumultuous relationship with Rodin, and doubts about the value of her work she is driven to insanity.



{klimt}

Klimt is the 2006 Austrian biography of symbolist painter Gustave Klimt, portrayed by John Malkovich. The story of the artist's life unfolds in a series of disjointed sequences in Klimt's mind as he is dying.

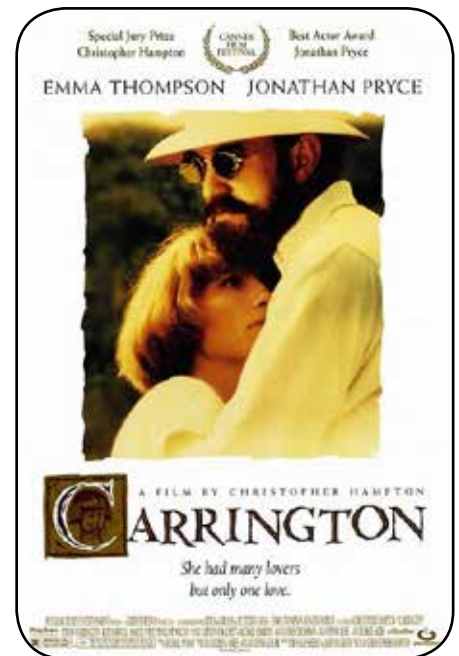


{modigliani}

Centering on his rivalry with Pablo Picasso when they both lived in Paris, the 2004 film *Modigliani*, depicts the life of Italian artist Amedeo Modigliani, played by Andy Garcia. The story centers around the two artists entering an art competition that promises 5,000 francs to the winner, an amount Modigliani needs to support his estranged child and pregnant lover Jeanne, whose family does not approve of their relationship.

{carrington}

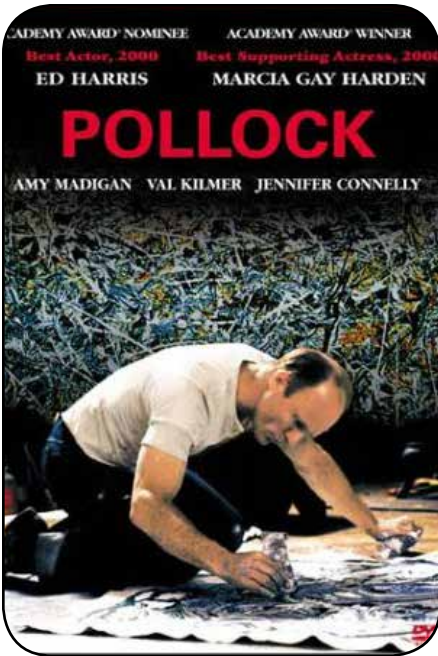
Carrington, starring Emma Thompson in the title role, and Jonathan Pryce as writer Lytton Strachey. The 1995 film depicts the life of 20th Century British painter and decorative artist Dora Carrington, and her association with the Bloomsbury Group. The film is divided into six chapters describing pivotal relationships in her life and ends with her suicide.



{frida}

Frida is the 2002 biography depicting the professional and private life of Mexican surrealist painter Frida Kahlo and her relationship with artist Diego Rivera. The film stars Salma Hayek as the title character and Alfred Molina as Kahlo's husband Rivera. The film was adapted from the book *Frida: A Biography of Frida Kahlo* by Hayden Herrera and directed by Julie Taymor.



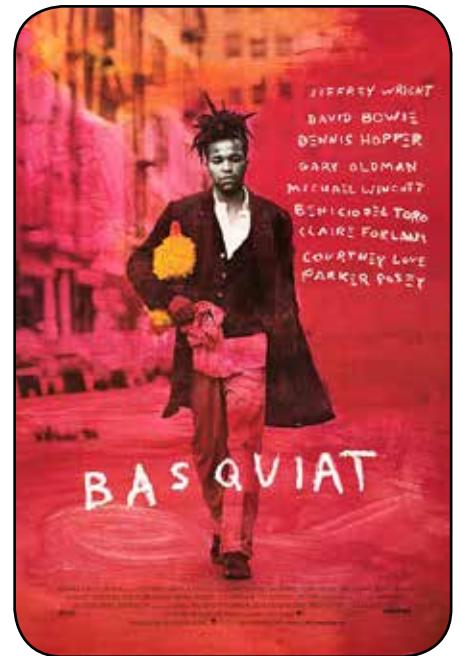


{pollock}

Starring and directed by Ed Harris, *Pollock* is a 2000 biographical film about American abstract expressionist artist Jackson Pollock. The film depicts his rise to fame, his relationship with his wife Lee Krasner, and his descent into alcoholism. The film was a long-term personal project for Harris after he read *Jackson Pollock: An American Saga* by Steven Naifeh and Gregory White Smith.

{basquiat}

Basquiat is a 1996 American biographical drama film directed by Julian Schnabel based on the life of American postmodernist/neo expressionist artist Jean-Michel Basquiat. Basquiat, born in Brooklyn, used his graffiti roots as a foundation to create collage-style paintings on canvas. Jeffrey Wright portrays Basquiat, and David Bowie plays Basquiat's friend and mentor Andy Warhol.



{exit through the gift shop}

Exit Through the Gift Shop: A Banksy Film is a 2010 British documentary film. It tells the story of Thierry Guetta and his obsession with street art. The film charts Guetta's constant documenting of his every waking moment on film, from a chance encounter with the artist Invader, to his introduction to a host of street artists including Shepard Fairey and Banksy, to Guetta's eventual fame as a street artist himself.



{all around the town}

The Columbus College of Art and Design, Beeler Gallery
(<http://www.ccad.edu/events-calendar-news/exhibitions>)
"How well do you behave? IN THE FLAT FIELD.", February 1-March 25

The Columbus Cultural Arts Center
(<http://www.culturalartscenteronline.org>)
"Thousand People of Genoa", March 26-April 14
"Montage" March 3-31

The Columbus Museum of Art (<http://www.columbusmuseum.org>)
"William Hawkins", February 16-May 20
"Family Pictures", February 16-May 20
"James R. Hopkins: Faces of the Heartland", Through April 22

Dublin Arts Council (<http://www.dublinarts.org>)
"The Sphere of Magic and other Visionary Objects/Extraordinary Images" March 6-April 20

The High Road Gallery and Studios (<http://www.highroadgallery.com>)
"Candid Views of Life Inside and Outside", February 2-March 24

McConnell Arts Center (<http://www.mcconnellarts.org>)
"Depth of Field: MetroParks at the MAC" March 22-May 20
"Ohio Governor's Youth Art Exhibition" Through April 8

OSU Urban Arts Space (<http://www.uas.osu.edu>)
"Department of Design Spring Exhibition 2018", March 28-April 7
"Senior Projects Exhibition: Department of Art BFA", April 17-May 5

The Pizzuti Collection (<http://www.pizzuticollection.org>)
"Lines/Edges: Frank Stella on Paper", ongoing
"Pair: Glen Baldrige and Alex Dodge", ongoing

Ohio Historical Society (<http://www.ohiohistory.org>)
"Poindexter Village: A Portrait in Stories", February 10-September 2

The Riffe Gallery (<http://www.oac.ohio.gov/Riffe-Gallery/Exhibitions>)
"Quilt National 2017", Through April 14

The Wexner Center (<http://www.wexarts.org>)
"All of Everything: Todd Oldham Fashion", February 3-April 15
"William Kentridge: The Refusal of Time", February 3-April 15

{performing arts}

BalletMet (<http://www.balletmet.org>)
"Tour de Force", March 16-24, Davidson Theater

CAPA (<http://www.capa.com>)
"Dixie's Tupperware Party", March 21-24, Lincoln Theater
"Columbus 90s Block Party", March 22, Palace Theater
"Home Free", March 25, Southern Theater
"Community Conversations: Art or Propaganda", March 28, Lincoln Theater
"Second City Touring Company: Look Both Ways Before Talking", March 29-30, Lincoln Theater
"Anthony Jeselnik: Funny Games Tour", March 30, Riffe Center
"Rockin' Road to Dublin", March 30, Ohio Theater

CATCO (<http://www.catcoistheatre.org/>)
"The Realistic Jones", March 21-25, Riffe Center

Columbus Symphony Orchestra at the Ohio Theater (unless otherwise noted)
(<http://www.columbussympphony.com>)
"Brahms Requiem", March 23-24

{and beyond}

The Akron Art Museum (<http://www.akronartmuseum.org>)
"Ed Emberley: Better You Than Me", Through July 15

The Museum of Fine Arts Boston (<http://www.mfa.org>)
"Takashi Murakami: Lineage of Eccentrics", Through April 1

ICA Boston (<http://www.icaboston.org>)
"Art in the Age of the Internet, 1989 to Today", Through May 20

The Cincinnati Art Museum (<http://www.cincinnatiartmuseum.org>)
"Cagnacci: Painting Beauty and Death", March 23-July 22

Contemporary Arts Center (<http://www.contemporaryartscenter.org>)
"Glenn Kaino: A Shout Within a Storm", Through April 22

The Cleveland Museum of Art (<http://www.clevelandart.org>)
"Graphic Discontent: German Expressionism on Paper", Through May 13
"Rodin - 100 Years", Through May 13

The Art Institute of Chicago (<http://www.artic.edu>)
"Making Memories: Quilts as Souvenirs", Through April 1

Dayton Art Institute (<http://www.daytonartinstitute.org>)
"Above the Fold: New Expressions in Origami", February 17-May 13

Detroit Institute of Art (<http://www.dia.org>)
"Play Ball! Baseball at the DIA", March 29-September 16

Indianapolis Museum of Art (<http://www.imamuseum.org>)
"From Picasso with Love", Through April 29

Los Angeles County Museum of Art (<http://www.lacma.org>)
"Found in Translation: Design in California and Mexico, 1915-1985", Through April 1

Minneapolis Institute of Art (<http://www.artsmia.org>)
"Power and Beauty in China's Last Dynasty", Through May 27

Metropolitan Museum of Art, NYC (<http://www.metmuseum.org>)
"Public Parks Private Gardens: From Paris to Provence," Through July 29
"Before/On/After: William Wegman and California Conceptualism", Through July 15

Museum of Modern Art, New York (<http://www.moma.org>)
"Club 57: Film, Performance, and Art in the East Village, 1978-1983", Through April 8

New Orleans Museum of Art (<http://www.noma.org>)
"A Queen Within: Adorned Archetypes", Through May 28

Carnegie Museum of Art, Pittsburgh (<http://www.cmoa.org>)
"Deana Lawson", Through July 22

The Warhol, Pittsburgh (<http://www.warhol.org>)
"Warhol and the Amiga", Ongoing

San Francisco Museum of Modern Art (<http://www.sfmoma.org>)
"Designed in California", Through May 27

The Toledo Museum of Art (<http://www.toledomuseum.org>)
"The Mummies: From Egypt to Toledo", Through May 6

The National Gallery of Art, Washington, D.C. (<http://www.nga.gov>)
"Sally Mann: A Thousand Crossings", Through May 28

The Smithsonian American Art Museum & The Renwick Gallery, Washington, D.C. (<https://americanart.si.edu/>)
"Do Ho Suh: Almost Home", March 16-August 5

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