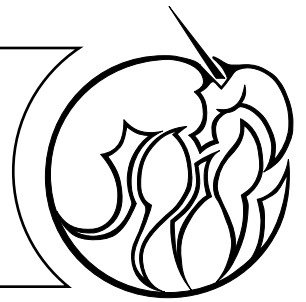


{ the avant-garde }

Katherine N. Crowley Fine Art & Design



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As the world faces new and various approaches to feminism and human rights, a playful challenge has shown up in popular culture:

{can you name five female artists?}

Female representation in the arts was boldly called into question in the 1980s by The Guerilla Girls, a group of feminist activist artists who wear gorilla masks in public and use facts, humor, and outrageous visuals to expose gender and ethnic bias as well as corruption in politics, art, film, and popular culture. The original of *Do Women Have to Be Naked to Get Into the Met. Museum?* was produced in 1989 after members of the group walked through the Met and counted the ratio of female artists to female nudes. What they discovered was that 'less than 5% of the artists in the Modern Art Sections are women, but 85% of the nudes are female'. The figure in the image is taken from *Odalisque and Slave* painted by Jean-Auguste-Dominique Ingres. In order to reach their audience, the group rented advertising space on the New York buses.

{well can you?}

Georgia O'Keefe, Mary Cassatt, Frida Khalo, that lady who filled in for Bob Ross that one time... or was that a different show? ...hmmm. Keep your clothes on, *The Avant-Garde* is here to help. The following pages feature profiles of five women artists in five different visual arts disciplines that will help you wow your Facebook Friends and Twitter Followers. Happy Women's History Month.



Sources: *Do Women Have To Be Naked To Get Into the Met. Museum?*, Guerrilla Girls, 1989, Screenprint on paper, <https://www.guerrillagirls.com/>.
Who are Guerrilla Girls?, Tate, <https://www.tate.org.uk/art/artists/guerrilla-girls-6858/who-are-guerrilla-girls>.

{wendy red star}

**The Four Seasons** (2006)

In this four-part photographic work, Wendy Red Star pokes fun at romantic idealizations of American Indians as “one with nature.” She depicts herself, dressed in traditional Crow regalia, in four majestic landscapes, one for each season. Inflatable animals, plastic flowers, Astroturf, and other artificial materials reference the dioramas of Native peoples often seen in natural history museums. Panoramic images of the Western landscape, commercially produced in the 1970s, are reflected in these prints.

The Metropolitan Museum of Art

Artist Wendy Red Star works across disciplines to explore the intersections of Native American ideologies and colonialist structures, both historically and in contemporary society. Raised on the Apsáalooke (Crow) reservation in Montana, Red Star’s work is informed both by her cultural heritage and her engagement with many forms of creative expression, including photography, sculpture, video, fiber arts, and performance. An avid researcher of archives and historical narratives, Red Star seeks to incorporate and recast her research, offering new and

unexpected perspectives in work that is at once inquisitive, witty and unsettling. Intergenerational collaborative work is integral to her practice, along with creating a forum for the expression of Native women’s voices in contemporary art.

Red Star has exhibited in the United States and abroad at venues including the Metropolitan Museum of Art, Fondation Cartier pour l’ Art Contemporain, Domaine de Kerguéhennec, Portland Art Museum, Hood Art Museum, St. Louis Art Museum, and the Minneapolis Institute of Art, among others. She served a visiting lecturer at institutions including Yale University, the Figge Art Museum, the Banff Centre, National Gallery of Victoria in Melbourne, Dartmouth College, CalArts, Flagler College, and I.D.E.A. Space in Colorado Springs. In 2017, Red Star was awarded the Louis Comfort Tiffany Award and in 2018 she received a Smithsonian Artist Research Fellowship. In 2019 Red Star will have her first career survey exhibition at the Newark Museum in Newark New Jersey. Red Star holds a BFA from Montana State University, Bozeman, and an MFA in sculpture from University of California, Los Angeles. She lives and works in Portland, Oregon.

{njideka akunyili crosby}

Clockwise from top:

Garden, Thriving (2016)
When the Going is Smooth and Good (2017)
Dwell (2017)

"It really is about what it means to be someone who has existed between multiple worlds and carries all those influences with them at once — for me, a rural Nigerian person, an urban Nigerian person and an American at the same time. I'm trying to use my work, and my life story, to explore this idea of a liminal space, or a third space, where multiple things come together to yield a new thing."

Njideka Akunyili Crosby



Njideka Akunyili Crosby was born in Enugu, Nigeria, in 1983 and currently lives and works in Los Angeles. She is the recipient of a 2017 MacArthur Fellowship and has received a number of awards and grants, including the Prix Canson, 2016; Next Generation honor, New Museum, 2015; Joyce Alexander Wein Artist Prize, 2015; and the James Dicke Contemporary Artist Prize, The Smithsonian American Art Museum, 2014, among others. She was an Artist in Residence at The Studio Museum in Harlem in 2011–2012.

The artist's work is held in significant museum collections, including the Albright-Knox Art Gallery, Buffalo, New York; Baltimore Museum of Art; Hammer Museum, Los Angeles; Los Angeles County Museum of Art; The Metropolitan Museum of Art, New York; Museum of Contemporary Art, Los Angeles; Nasher Museum of Art, Duke University, Durham, North Carolina; Norton Museum of Art, West Palm Beach, Florida; Pennsylvania Academy of the Fine Arts, Philadelphia; Pérez Art Museum, Miami; San Francisco Museum of Modern Art; National Museum of African Arts, Washington, DC; The Studio Museum in Harlem, New York; Tate Modern, London; Whitney Museum of American Art, New York; Yale University Art Gallery, New Haven, Connecticut; and Zeitz Museum of Contemporary Art Africa, Cape Town.

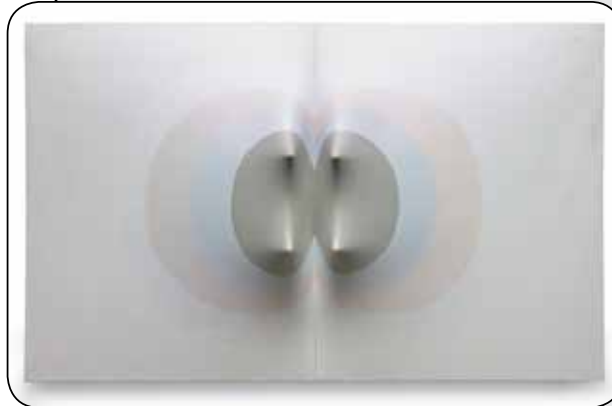
{zilia sánchez}

Clockwise from top left:

Amazonas (Amazons) (1978)
Lunar con Tatuaje (Moon with Tattoo) (1968/96)
Topología Erótica (Erotic Topology) (1971)

Elegantly hung in an airy, open space, these canvases bulge and expand over their wooden armatures. With the addition of curving shapes painted in muted shades of pink, blue, black, and white, the works achieve a dynamic formal equilibrium, encompassing many seemingly opposing forces: whole yet divided, spiky and soft, straightforward and nuanced.

Hyperallergic



Born in Havana in 1926, Zilia Sánchez trained at the Academia de San Alejandro before moving to Madrid and later New York City, during which time she experimented with different abstract idioms. Two smaller galleries within the exhibition are devoted to this period, with works that recall Cuban concrete art and Art Informel.

Soy Isla (I am an Island) is the first retrospective of Sanchez's work. The primary draw of the exhibition, is undoubtedly Sánchez's stretched canvases, a practice she has pursued with few deviations since she moved to Puerto Rico in 1971. Although these works bear some similarities to the shaped canvases and pared down, geometric forms of Minimalism, the constant presence of Sánchez's hand and their connection to the organic world set them apart. Rising in stiff peaks, soft mounds, and folded slits, these works, while abstract, unmistakably allude to the contours of the female body. Referred to as "erotic topologies," some wear "tattoos" on their skin — small, carefully executed figures and arcs applied in bold, gestural strokes. Imperfections emerge from the semi-matte surface — embedded hairs, reworked passages, and thin seams that resemble stretch marks.

Source: "Zilia Sánchez's Deeply Personal, Erotic Art", by Carolyn Yates, *Hyperallergic*, March 22, 2019, <https://hyperallergic.com/490789/zilia-sanchezs-deeply-personal-erotic-art/>.

The artist's personal narrative recalling her artistic inspiration further distances her from the detached ethos of Minimalism. Despite their vibrancy and sensuality, a sense of loss inhabits the shaped canvases as well. Similarly, Sánchez's identity as a queer woman cannot be overlooked. Although Sánchez rejects the term "feminist," her works... convey an expansive complexity that mirrors the many layers of women's selfhood.

{rachel whiteread}



Whiteread studied painting at Brighton Polytechnic and sculpture at the Slade School of Fine Art in the 1980s. *Ghost* was Whiteread's first large-scale sculpture and set in motion the ambitious, architecturally scaled works for which she is widely recognized today. Made by filling a room of a Victorian house in North London with concrete to create a solid cast that picks up the details of the walls, mantle, and windows, *Ghost* is a positive room-sized object that reveals itself gradually, as one encircles the huge form. Whiteread expanded on this working method in *House* (destroyed 1994), cast from an entire Victorian terrace house. Whiteread created this work after all the other terraces in the row had been demolished, and it stood alone as a reminder of the working-class homes that once



spanned the street. The sculpture sparked heated debates around issues of real estate, class divisions, and urban sprawl.

Whiteread's first public commission in New York, *Water Tower* (1998), was cast from one of the city's distinctive rooftop water towers in clear resin. "On a cloudy, gray day," Whiteread explained, "it might just completely disappear. And on a really bright blue-sky day, it will ignite." This ethereal presence contrasts with the weight of her *Holocaust Memorial*, permanently installed in Vienna. Dedicated to the 65,000 Austrian Jews murdered during the Holocaust, the sculpture resembles, in the words of James Lawrence, "a private library turned inside out," each wall lined with rows of nameless books, with two



Above: **Memorial** (2001)

Left, clockwise from top left:

Ghost (1990)
Judenplatz Holocaust Memorial (2000)
US Embassy (2015)
House (1993)

In Rachel Whiteread's sculptures and drawings, everyday settings, objects, and surfaces are transformed into ghostly replicas that are eerily familiar. Through casting, she frees her subject matter—from beds, tables, and boxes to water towers and entire houses—from practical use, suggesting a new permanence, imbued with memory. The processes of looking, emptying, and filling run throughout her work, revealing how the surfaces of daily life can disappear and reappear, bearing the traces of their previous lives.

permanently closed doors on the front. In 2018 Whiteread's *US Embassy* (*Flat pack house*) was unveiled at the United States Embassy in London, where the cast sections of an average 1950s suburban American house, arranged as separate geometric planes on a wall, greet visitors as they enter through the consular court.

{maya lin}



Artist, designer, and environmentalist, Maya Lin interprets the natural world through science, history, politics, and culture, creating a remarkable and highly acclaimed body of work in art and architecture. Her works merge the physical and psychological environment, presenting a new way of seeing the world around us.

Lin's Memorials address the critical social and historical issues of our time.

Lin's art explores how we experience and relate to nature, setting up a systematic ordering of the land that is tied to history, memory, time, and language. Her interest in landscape has led to works

influenced by topographies and natural phenomena.

Systematic Landscapes was the first exhibition to bring the immersive and environmentally encompassing qualities of her large outdoor installations into the confines of a museum space. The sculpture *2 x 4 Landscape* is fabricated from thousands of construction grade 2x4s placed on end. Its form makes ambiguous the boundary between land and water. From two approaches it appears as a simple hill and from the other sides it appears fluid and amorphous, a wave about to crest.

The *Bodies of Water Series* represent the area below the surface of the Caspian Sea, the Red Sea, and the Black Sea and are made by stacking layers of plywood to form the volume below the sea's surface.

Top row, left to right:

Systemic Landscapes (2006):
2 x 4; Caspian Sea

Bottom row, left to right:

Vietnam Veterans Memorial
(1982)
Civil Rights Memorial (1989)

"Maya Lin has an extraordinary ability to convey complex and poetic ideas using simple forms and natural materials, wedding a deep interest in the forces and forms of nature with a long term investigation into the possibilities of sculpture to embody meaning."

Richard Andres,
Director of Henry Art Gallery

{the avant-garde}

Katherine N. Crowley Fine Art & Design

{on view}



{hot rod}

April 1-30, 2019

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

To view the series online and purchase a print, please visit:
<https://fineartamerica.com/artists/1+katherine+crowley>



{all around the town}

- The Columbus College of Art and Design, Beeler Gallery* (<http://www.beelergallery.org/>)
"MFA & MDES Thesis: Replacing the Sun", April 5-28
- The Columbus Cultural Arts Center* (<http://www.culturalartscenteronline.org>)
"Operation Monarch: Addressing Substance Abuse, Recovery, and the Role of Art", March 29-May 11
- The Columbus Museum of Art* (<http://www.columbusmuseum.org>)
"Life in the Age of Rembrandt, Masterpieces from the Dordrecht Museum", Through June 16
- Dublin Arts Council* (<http://www.dublinarts.org>)
"Opening Doors: Calling Central Ohio Home", March 5-June 7
- The High Road Gallery and Studios* (<http://www.highroadgallery.com>)
"Undiscovered", April 5-May 25
- McConnell Arts Center* (<http://www.mcconnellarts.org>)
"Exit to Enter: Thresholds and Transformations", Through May 12
"Ohio Governor's Youth Exhibition", Through May 12
- OSU Urban Arts Space* (<http://www.uas.osu.edu>)
"Senior Projects Exhibition: Department of Art BFA", April 16-May 4
- The Pizzuti Collection* (<http://www.pizzuticollection.org>)
"Light", ongoing
"Pair II", ongoing
"Evan Gruzis", ongoing
- Ohio Historical Society* (<http://www.ohiohistory.org>)
"The Great Collections Experiment", "Creative Ohio", and "World War I Display", ongoing
- The Riffe Gallery* (<http://www.oac.ohio.gov/Riffe-Gallery/Exhibitions>)
"Duo Trio: Contemporary Diptychs and Triptychs by 14 Ohio Artists", January 24-April 13
"Thread Count", May 2-June 6
- The Wexner Center* (<http://www.wexarts.org>)
"John Waters: Indecent Exposure", February 2-April 28
"Peter Hujar: Speed of Life", February 2-April 28

{performing arts}

- BalletMet* (<http://www.balletmet.org>)
"Cinderella", April 12-14, Ohio Theater
"by Liang", May 24-June 2, Davidson Theatre
- CAPA* (<http://www.capa.com>)
"The Temptations and the Four Tops", April 5, Palace Theater
"The Play that Goes Wrong", April 9-14, Palace Theater
"Celtic Woman", April 17, Palace Theater
"Tim Allen", April 26, Palace Theater
"Patton Oswalt", April 28, Ohio Theater
"Jazz Arts Group: Huntertones", April, 5, Lincoln Theater
"Opera Swings Jazz", April 12-14, Southern Theater
- CATCO* (<http://www.catcoistheatre.org/>)
"Life Sucks", March 20-April 7, Riffe Center, Studio One
- Columbus Symphony Orchestra at the Ohio Theater* (unless otherwise noted) (<http://www.columbussymphony.com>)
"The Trumpet Shall Sound", April 5-6
"An Evening with Jason Alexander", April 27

{and beyond}

- The Akron Art Museum* (<http://www.akronartmuseum.org>)
"Nick Cave: Feat.", February 23-June 2
- The Museum of Fine Arts Boston* (<http://www.mfa.org>)
"Frida Khalo and Arte Popular", Through June 16
- ICA Boston* (<http://www.icaboston.org>)
"Huma Bhabha: They Live", Through May 27
- The Cincinnati Art Museum* (<http://www.cincinnatiartmuseum.org>)
"Art Academy of Cincinnati at 150: A Celebration in Drawings and Prints", Through April 28
- Contemporary Arts Center* (<http://www.contemporaryartscenter.org>)
"Julien Nguyen: Returns", Through June 16
- The Cleveland Museum of Art* (<http://www.clevelandart.org>)
"Gordon Parks: The New Tide, Early Work 1940-1950", Through June 9
- The Art Institute of Chicago* (<http://www.artic.edu>)
"Dawoud Bey: Night Coming Tenderly, Black", Through April 14
- Dayton Art Institute* (<http://www.daytonartinstitute.org>)
"For America: Paintings from the National Academy of Design", Through June 2
- Detroit Institute of Art* (<http://www.dia.org>)
"From Camelot to Kent State: Pop Art, 1960-1975", Through August 25
- Indianapolis Museum of Art* (<http://www.imamuseum.org>)
"Ben Russell: River Rites", Through June 9
- Los Angeles County Museum of Art* (<http://www.lacma.org>)
"Charles White: A Retrospective", Through June 9
- Minneapolis Institute of Art* (<http://www.artsmia.org>)
"Meiro Koizumi: Battlegrounds", Through April 28
- Metropolitan Museum of Art, NYC* (<http://www.metmuseum.org>)
5th Ave: "Monumental Journey: The Daguerreotypes of Girault de Prangey", Through May 12
The Met Breuer: "Luciano Fontana: On the Threshold", Through April 14
- Museum of Modern Art, New York* (<http://www.moma.org>)
"Lincoln Kirstein's Modern", Through June 15
"New Order: Art and Technology in the 21st Century", Through June 15
- New Orleans Museum of Art* (<http://www.noma.org>)
"Bondye: Between and Beyond", Through October 13
- Carnegie Museum of Art, Pittsburgh* (<http://www.cmoa.org>)
"Crossroads: Carnegie Museum of Art's Collection, 1945-Now", Ongoing
- The Warhol, Pittsburgh* (<http://www.warhol.org>)
"The Chelsea Girls Exploded", Through January 12, 2020
- San Francisco Museum of Modern Art* (<http://www.sfmoma.org>)
"Barbara Stauffacher Solomon", Through April 28
- The Toledo Museum of Art* (<http://www.toledomuseum.org>)
"Expanded Views: Native American Art in Focus", Through April 28
- The National Gallery of Art, Washington, D.C.* (<http://www.nga.gov>)
"Tintoretto: Artist of Renaissance Venice", Through July 7
- The Smithsonian American Art Museum & The Renwick Gallery, Washington, D.C.* (<https://americanart.si.edu/>)
"Artists Respond: American Art and the Vietnam War, 1965-1975", Through August 18

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