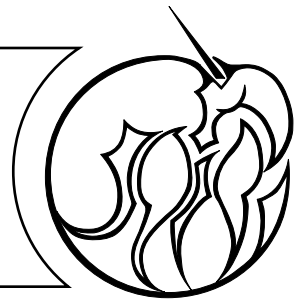


{ the avant-garde }

Katherine N. Crowley Fine Art & Design



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{portrait of the barrell sisters playing a game of rummikub}



Portrait of the Barrell Sisters Playing a Game of Rummikub was commissioned by Carol Barrell in 2023 as a gift to her sister Beth Garrett.

The composition depicts the Carol Barrell and Beth Barrell Garrett playing a game of Rummikub at the kitchen table. The Rummikub tiles spread across the table in one of the reference photographs I was provided was the basis for my inspiration for the picture. Early on, I decided that the kitchen table would play a primary role in the portrait just as it does in family life. I used a layering technique to create the wood grain and lustrous quality of the table. Both Carol and Beth enjoy Starbucks coffee so a hot cup of coffee cup sits on the table.

Above: *Portrait of the Barrell Sisters Playing a Game of Rummikub*, by Katherine N. Crowley, oil on linen, 14 in. x 11 in., 2023.

A portrait of Carol and Beth's parents Ralph and Judy Barrell appears on the wall behind the sisters on the left side of the painting. A portrait of Beth and her husband Roger appear on the wall on the right side of the painting. Both portraits are commissions that I created for Carol to give as gifts to her family members.

In painting this double-portrait, I used photographic references to design the setting. I imagined the position of the figures, and invented the clothing. About half-way through the process, I started to question some of my choices and became frustrated with the simplified background. Using Adobe Fresco software, I digitally drew in the portraits in the background and made some adjustments to the way the faces were rendered. Once satisfied, I used the digital images as reference and made changes to the actual painting.

The piece was painted using Winsor & Newton brand oil colors on stretched linen. It was finished with Krylon® Kamar® varnish to enhance the depth of the colors and protect the piece.

The following pages detail the evolution of the final work from idea, to photographic references, to sketches, to drawing, to painting that started out ok but kinda bothered me so I made some changes, then asked for some advice, then used software to test out some more ideas, then made more changes, then was finally happy, and TAH-DAH!

This is not an atypical process for any artist. There is always a point where doubt sets in a decisions need to be made to improve and perfect the work – or abandon it altogether and start over. Within the past few years I have taken to asking fellow artists to critique my work to ensure that my intentions are coming across in the final piece. This time, I made use of

software to help me visualize potential changes before I actually made them. Read on to see step-by-step how different techniques were used to create the final piece.





Drawing transferred to canvas.



Background of the room and structure of the table; t-shirt blocked in.



Wood grain added to the table using a liner brush.



Brown glaze added over the table; t-shirt refined; pink blouse blocked in.



Second layer of brown glaze added to the table; dark and mid-tones of the skin and hair added.



Mid-tones and light tones added.



Light hair colors blocked in.



Blue highlights added.

At this point I ran into a little trouble. Something was not working. I shared the painting and the original sketch with members of a critique group that I am a part of through the Worthington Area Art League. I also asked my husband, my father, and a neighbor for advice. It is always a good idea to have other people take a look at your artwork because they may perceive something that you do not. It is also a good idea to ask fellow artists, as well as “non-artists”, to review your work because you will receive different feedback from people with different backgrounds.

The constructive criticism I received was that the anatomy of the figures in the drawing looked more accurate than in the painting. The proportions of the facial features seemed incorrect. The use of light was also confusing. One person noted that the light on the cheeks and nose should be brighter than the light on the neck, chin, and arms of each figure. It was recommended that I continue to work with color to develop a range of values (darks and lights). Another person asked me to re-evaluate where the shadows fall. My husband advised that I re-work the anatomy of the figure on the right by relocating the eyes and mouth – a big change. He also recommended that I change the way I was approaching the use of bold color to define facial features because I was creating hard edges that did not exist.

Finally, I expressed concern that the background was too simple compared with the other elements in the painting. My husband recommended I add some pictures on the wall behind the figures – maybe the two previous paintings I had created for the same client because every portrait I had painted thus far were family members. My art league friends like that idea and so did my Dad.



Dark and light tones refined; eyes blocked in. Shadows added to tiles. Beth's elbow elongated.

{technology}

Within the past few years, some new software has been introduced which I thought could help me modify the painting without modifying the *actual* painting. I imported a photograph of the painting into Adobe Fresco and created layers that allowed me to draw on top of the image. This gave me an idea of what the changes would look like if I actually made them to the painting. Fresco creates a digital color palette out of the colors in the imported photograph and has a series of digital brushes that imitate the look of real brush strokes. Over several sessions I investigated different backgrounds, used tracings to help define the anatomy of each figure properly, re-drew some features, and changed some colors around.



Painting: Rummikub tiles painted.
Digital: Sketches added to the background for placement.



Digital: Sketch of portraits and chair rail placed in the background to suggest depth of field.



Digital: Skin tones on cheeks and chin blocked in to re-establish forms.



Digital: A tracing of a reference photograph imported to help re-align Beth's facial anatomy.



Digital: A tracing of a reference photograph imported to help re-align Carol's facial anatomy.



Digital: Original sketch overlaid on top of an image of the painting and the digital changes to make sure the right decisions were being made.



Digital: Red and blue lines indicate changes to shift the mouth and eyebrows, and to change the shape of the hair.



Digital: Geometric sketch of the proportions of the head, neck, and hair.



Painting: Cheeks and chin blocked in to re-establish forms.



Painting: Coffee cup refined to show dimension.



Painting: Beth's hair re-shaped; features defined using a dark purple to define shapes.



Painting: Carol's forehead re-painted and facial features re-defined. Beth's facial features softened with color.



Painting: Carol's facial features softened with color.



Painting: Hair defined; dark tones re-introduced throughout. Fingers on the table lengthened.



Painting: Portraits sketched into the background in pencil. Starbucks logo painted onto cup.



Painting: Detail of Ralph and Judy Barrell portrait sketch in pencil.



Painting: Detail of Roger and Beth Garrett portrait sketch in pencil.



Painting: Background portraits painted; picture frames blocked in.



Painting: Highlights and shadows added to background picture frames; Chair rail added to background wall.



Painting: Minor details refined.



Final Painting

{wendy red star: a scratch on the earth}



Columbus Museum of Art presents *Wendy Red Star: A Scratch on the Earth*, on view April 21–September 3, 2023. Organized by The Newark Museum of Art, this mid-career survey is the most comprehensive exhibition of Red Star (b. 1981) to date and features more than 40 works, highlighting 15 years of her studio practice.

Bringing the historical details of Crow and colonist history into the Technicolor present, Red Star uses photography, textiles and mixed media installation to explore themes of Crow history, the indigenous roots of feminism and contemporary life on the Crow Indian reservation in Montana where she was raised.

“The Columbus Museum of Art is proud to host *Wendy Red Star: A Scratch on the Earth*,” said Deidre Hamlar, Director of the Aminah Robinson Legacy Project and in-house curator for the exhibition at CMA. “Our Columbus community’s awakening to the history and endurance of Indigenous people should not be for a day or a month, but for a lifetime. We hope this exhibition is a step towards bridging the void.”

An enrolled member of the Apsáalooke (Crow) Tribe, Red Star works across disciplines to explore the intersections

of Native American ideologies and colonialist structures, both historically and in contemporary society. The exhibition’s title is a translation of the Apsáalooke word Annúkaxua and refers to a U.S. government policy enforced after 1880 that prioritized keeping the Crow people on their reservation. Through her research-based practice, Red Star investigated the boundaries of the Crow reservation and the process of negotiation throughout the 19th century. Photographic works in the exhibition, including the 1880 Peace Delegation series and *Um-basax-bilua, Where They Make the Noise*, refer to the legacy of struggles and resilience of the Crow community as they fought for the preservation of their land and culture.

“Growing out of this historical narrative in which arbitrary borders were repeatedly imposed on the Apsáalooke, the exhibition explores how boundaries between cultural, racial, social and gender lines have been subsequently reinforced and how they blur across time and space,” notes Nadiah Rivera Fellah, the guest curator. “The Apsáalooke word also implies a historical shift in self-perception for the Crow people and the seeds of a post-colonial, post-reservation identity.”

Red Star draws on pop culture, conceptual art and aspects of reservation life to push the boundaries of photography with self-portraiture, photo-collage and altered historical photographs. She often incorporates photography with textiles and fashion as bearers of tradition, using humor and materiality to confront the often-offensive ways in which Crow culture has historically been represented and perceived, bringing her unique perspective on American history to life.

A centerpiece of the exhibition is a new multi-media installation, *Monsters*, co-directed by Red Star and Amelia Winger Bearskin, artist and Google VR JUMP Start creator. The five-minute video is screened in a simulated sweat lodge and documents the Montana landscape in a 360-degree format, leaving the viewer immersed in aspects of Crow mythology related to the land.

{further reading}

Ms. Red Star is profiled in an article in the March 2019 issue of *The Avant-Garde*. Click the button below to read more about this artist on the rise.

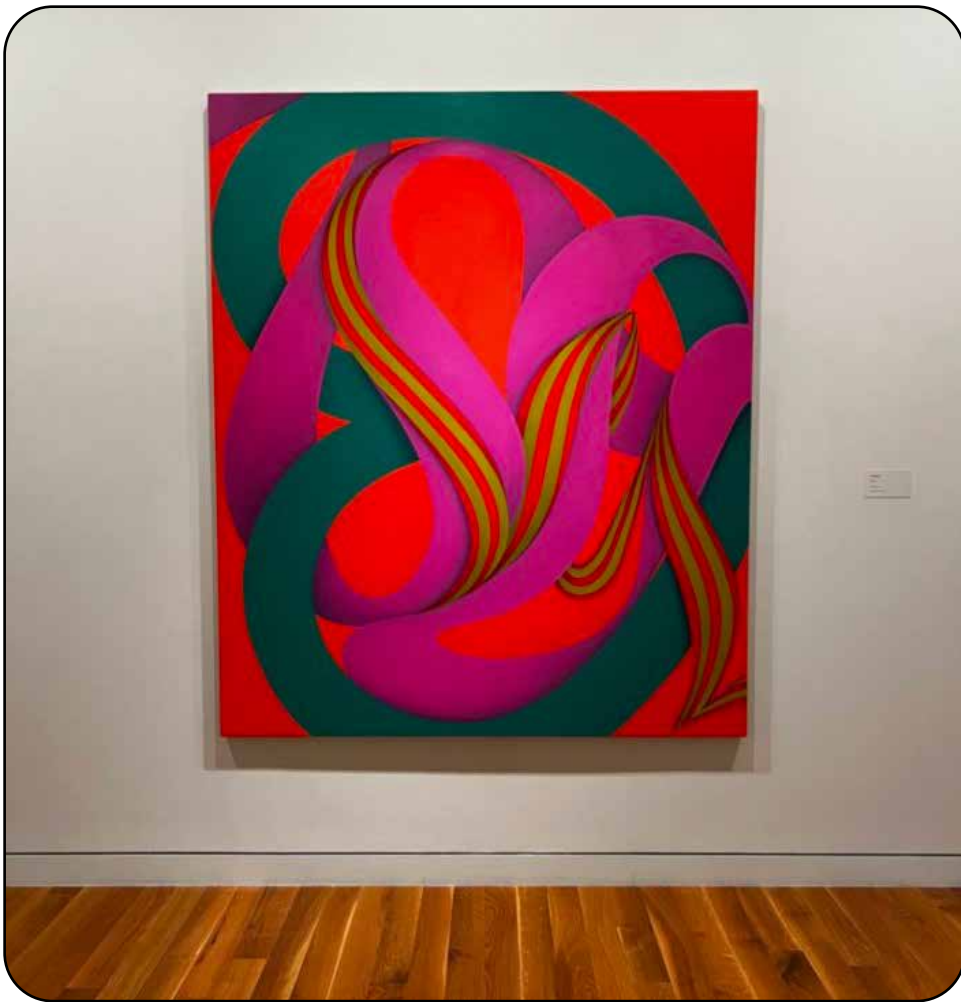
**WENDY RED STAR IN
THE AVANT-GARDE**

{lesley vance: always circled whirling}



Columbus Museum of Art presents *Lesley Vance: always circled, whirling*. It is easy to lose yourself in the fluid abstractions of painter Lesley Vance (born 1977). With quick gestures and hard contours, the Los Angeles-based artist creates swirling, interwoven forms that both delight and disorient the eye. Sometimes these spatial conundrums begin with something real in the world: an arrangement of objects, a glazed ceramic surface, or even another painting. Through Vance's process of addition and erasure, these touchstones become distant but traceable memories, as her paintings emerge as their own indelible things in the world.

Presenting Vance's first solo exhibition in a public institution, the Columbus Museum of Art has offered up its celebrated collection of American modernist painting as a point of departure for her work. For many years, Vance has found fellow travelers in artists like Charles Demuth, Arthur Dove, Marsden Hartley, and Georgia O'Keeffe. With 27 paintings, a few directly inspired by works in CMA's collection, Vance reveals the affinities between her work and theirs. The echoes of these familiar modernist works rebound in this exhibition, transformed into something new, unstable, and strangely beguiling.





{headshot}

In December of 2022, the Greater Columbus Arts Council offered local artists the opportunity to have a professional headshot taken by photographer Jehan Daugherty of Jehan, LLC.

I did all my own fashion and hair styling and decided to capitalize on my reputation for storing paintbrushes in my hair. I took a regal yet romantic approach and arranged a series of paintbrushes in a crown around my head. I am pretty pleased with the result. Look for my smiling face on social media – and hopefully some upcoming exhibit catalogues.

To learn more about Jehan, LLC, please visit: <https://www.jehanllc.com/>

{all around the town}

The Columbus Cultural Arts Center (<http://www.culturalartscenteronline.org>)
 "Oleksii Kosal" MAIN GALLERY April 21–May 27
 "Pandemic Body Language" LOFT GALLERY April 21–May 27

The Columbus Museum of Art (<http://www.columbusmuseum.org>)
 "Wendy Red Star: A Scratch on the Earth", April 21–September 3
 "Lesley Vance: always circled, whirling", April 21–September 3

COSI (<http://www.cosi.org>)
 "Tutankhamun – His Tomb and his Treasures below" Through Sept. 4

The Decorative Arts Center of Ohio (<http://www.decartsohio.org/>)
 "Intrinsic Luminescence", June 3–August 27

Dublin Arts Council (<http://www.dublinarts.org>)
 "Fractals: Patterns in Nature", March 7–June 2
 "Mini-Exhibitions", Dublin Area Art League ARTbox takeovers, May 1–31

The High Road Gallery and Studios (<http://www.highroadgallery.com>)
 "Propagation: Chris Zenger, Matt Tisdale & Ann Clavin", April 28–June 3

The King Arts Complex (<https://kingartscomplex.com>)
 "Breaking the Mold: A Survey of Women's Work", Through June 23

McConnell Arts Center (<http://www.mcconnellarts.org>)
 "Grounded: The Essential Landscape– Fredrik Marsh" May 11–July 1

Ohio Craft Museum (<https://ohiocraft.org>)
 "Best of 2023", May 7–July 8

OSU Urban Arts Space (<http://www.uas.osu.edu>)
 "Senior Projects Exhibition", April 25–May 6
 "Department of Design Spring Exhibition", April 27–May 6

Pizzuti Collection (<http://www.columbusmuseum.org>)
 "2023 GCAC Visual Arts Awards Exhibition", February 17–August 6
 "Was It Your Trigger Finger?", February 17–August 6

The Riffe Gallery (<http://www.oac.ohio.gov/Riffe-Gallery/Exhibitions>)
 "Interwoven: The Many Voices of Fiber", April 29–July 7

The Wexner Center (<http://www.wexarts.org>)
 "Meditation Ocean Constellation: Meditation Ocean", "Sa'dia Rehman",
 "A.K. Burns: Of space we are...", "The Native Guide Project: Columbus
 February 3–July 9

{performing arts}

BalletMet (<https://www.balletmet.org>)
 "Swan Lake", April 28–30, Ohio Theater

CAPA (<https://www.capa.com>)
 "22nd Thurber Prize for American Humor", April 28, Southern Theater
 "World Ballet Series: Cinderella", April 28, Palace Theater
 "Terrible, Thanks for Asking: Nora McInerny", April 28, Lincoln Theater

CATCO (<http://www.catco.org>)
 "The Wolves", May 4–21, Riffe Center

Cinema Columbus Film Festival (<https://www.cinemacolumbus.com/>)
 April 26–30. Venues: COSI, CCAD, Columbus Museum of Art, Drexel
 Theatre, Gateway Film Center, Lincoln Theatre, McConnell Arts Center,
 Palace Theatre, Studio 35 & Wexner Center.

Columbus Symphony Orchestra (<http://www.columbussymphony.com>)
 ALL PERFORMANCES AT THE OHIO THEATER UNLESS OTHERWISE NOTED
 "Rachmaninoff & Tchaikovsky", May 5–7
 "Welcome to Spring", May 19–20

{and beyond}

The Akron Art Museum (<http://www.akronartmuseum.org>)
 "Keith Haring: Against All Odds", April 15–September 24

The Museum of Fine Arts Boston (<http://www.mfa.org>)
 "Hokusai: Inspiration and Influence", March 26–May 16

ICA Boston (<http://www.icaboston.org>)
 "María Berrió: The Children's Crusade", Through August 6

The Cincinnati Art Museum (<http://www.cincinnatiartmuseum.org>)
 "Georgia O'Keefe, Photographer", February 3–May 7

Contemporary Arts Center (<http://www.contemporaryartscenter.org>)
 "Ecologies of Elsewhere", Through August 6

Mint Museum, Charlotte NC (<https://www.mintmuseum.org>)
 "Picasso Landscapes: Out of Bounds", Through May 21

The Cleveland Museum of Art (<http://www.clevelandart.org>)
 "The Tudors: Art & Majesty in Renaissance England" Through May 14

The Art Institute of Chicago (<http://www.artic.edu>)
 "Salvador Dalí: The Image Disappears", Through June 12

Dayton Art Institute (<http://www.daytonartinstitute.org>)
 "New Beginnings: An American Story of Romantics and Modernists in
 the West", Through May 21

Detroit Institute of Art (<http://www.dia.org>)
 "86th Annual Detroit Public Schools Student Exhibit, April 22–May 28

Indianapolis Museum of Art (<http://www.imamuseum.org>)
 "We. The Culture: Works by The Eighteen Art Collective", Through
 September 24

Los Angeles County Museum of Art (<http://www.lacma.org>)
 "Another World", Through June 19

Minneapolis Institute of Art (<http://www.artsmia.org>)
 "Eternal Offerings: Chinese Ritual Bronzes", March 4–May 21

Metropolitan Museum of Art, NYC (<http://www.metmuseum.org>)
 "Richard Avedon: MURALS", THE MET 5TH AVE Through October 1
 "Rich Man, Poor Man: Art, Class, and Commerce in a Late Medieval
 Town", THE MET CLOISTERS Through August 20

Museum of Modern Art, New York (<http://www.moma.org>)
 "Ellsworth Kelly: A Centennial Celebration", Through June 11

New Orleans Museum of Art (<http://www.noma.org>)
 "Black Orpheus: Jacob Lawrence and the Mbari Club", Through May 7

Carnegie Museum of Art, Pittsburgh (<http://www.cmoa.org>)
 "Lyndon Barrois Jr.: Rosette", May 5–August 27

The Warhol, Pittsburgh (<http://www.warhol.org>)
 "The Scholastic Art and Writing Awards", April 14–June 19

San Francisco Museum of Modern Art (<http://www.sfmoma.org>)
 "Afterimages: Echoes of the 1960s", Ongoing

The Toledo Museum of Art (<http://www.toledomuseum.org>)
 "Seeing Stars, Divining Futures", Through June 18

The National Gallery of Art, Washington, D.C. (<http://www.nga.gov>)
 "Philip Guston Now", Through August 27

*The Smithsonian American Art Museum & The Renwick Gallery,
 Washington, D.C.* (<https://americanart.si.edu>)
 "Contemporary Craft at the Renwick Gallery", Ongoing
 "Artist to Artist", Ongoing

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