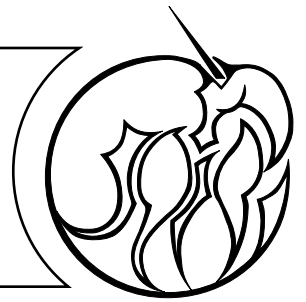


{ the avant-garde }

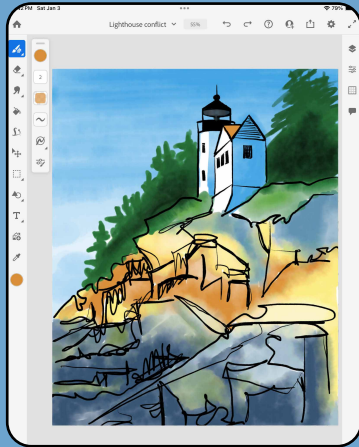
Katherine N. Crowley Fine Art & Design



PERIODIC JOURNAL VOLUME XVIII No.1 JANUARY 2026



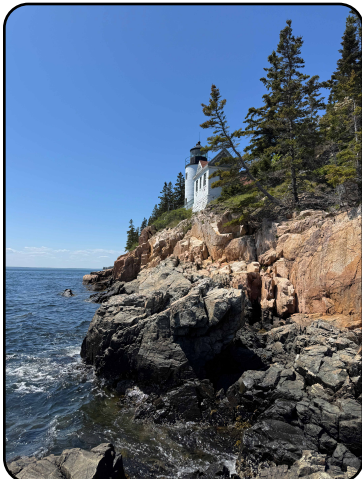
The Bass Harbor Head Light, by Katherine N. Crowley, watercolor and ink on Arches paper, 14 in. x 11 in., 2025. Private Collection.



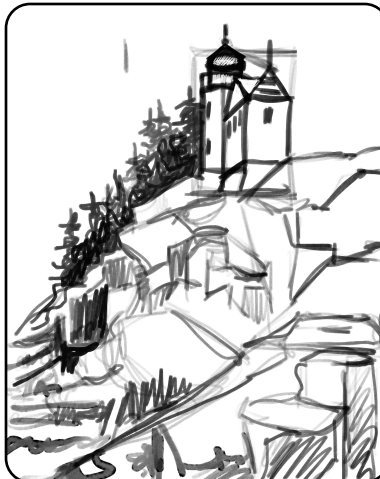
{three iterations of a landscape}

by Katherine N. Crowley

In the spring of 2025, my husband and I took a vacation to Bar Harbor, Maine and Acadia National Park. While visiting, I began to understand why famous artists like Homer, Hopper, and the Wyeths painted in watercolor to depict scenes of Maine. The rocky granite landscape looks as though it has been stained with a rainbow of color. In reality this is due to the different colors of granite that were tumbled into place by the glaciers of the last ice age, but it sure is pretty to look at. We created a lot of beautiful photography and I used one of those photos to create a watercolor painting. Because I do not work in watercolor very often, I decided to first test out my approach using a digital painting application: Adobe Fresco for iPad. I then used the digital image as a reference and a step-by-step guide for creating the watercolor and ink painting.



While on vacation in Acadia National Park, I scrambled down a rock face to capture this famous view of the Bass Harbor Head Light.



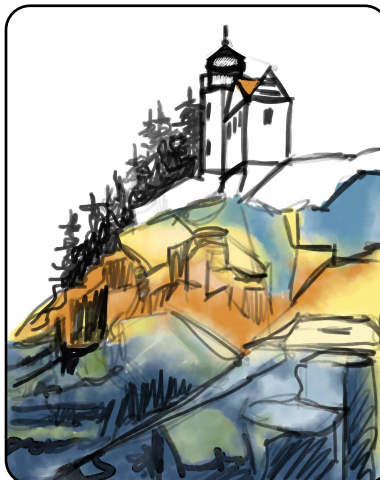
I used the photo as a reference for a digital drawing that I created using Adobe Fresco for iPad. I intended to try digital watercolor before using actual watercolor.



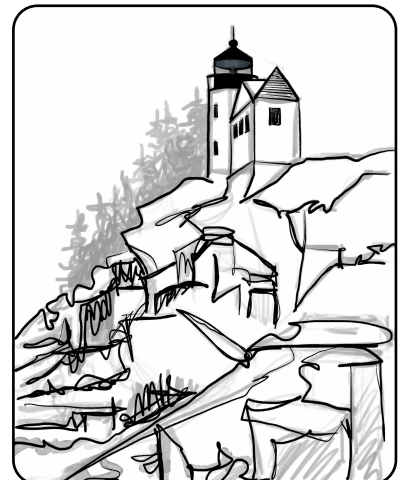
The beauty of a digital "watercolor painting" is the ability to create layers that do not interact with other layers.



Here, I have turned off the sky layer so I could work on the tree layer.



I kept the rocks all on the same layer so that the digital colors could bleed together like they would in a real wet-on-wet watercolor painting.



I turned off all of the color layers. I turned on the drawing and lowered its opacity. I then made a digital ink drawing with the original as a guide.



Transparent watercolor is a unique form of painting in that the artist needs to plan her approach carefully. White is not typically applied as paint. The paper is used in place of color. To avoid painting areas that are intended to stay white, there is a product called frisket—similar in texture to rubber cement—that is used as a mask. I used the frisket to mask the white light station building and to prevent the green trees from bleeding into the rock formations.

Using carbon paper I traced a print-out of my digital drawing onto the watercolor paper which has a soft texture. I painted the frisket in the areas that I wanted to remain white. I painted the blue sky using a wash technique and the dark green pine trees with enough water that the color would puddle and dry. Then the real fun began: I played around with the bright colors of the rocks, using plenty of water to allow the colors to seep into one another. I removed the frisket by rubbing it with an eraser and painted shadows on the building and the grass between the trees and the rocks. Once I was satisfied with the painting, I used a bamboo pen and India ink to draw the black calligraphic outline of the scene. I had not used the pen in a long time and was immediately reminded of how much I love using it.



Top: Watercolor painting in progress. Above left to right: Photograph, digital painting, and watercolor and ink painting of the Bass Harbor Head Light in Maine.



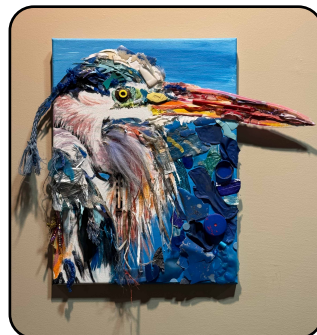
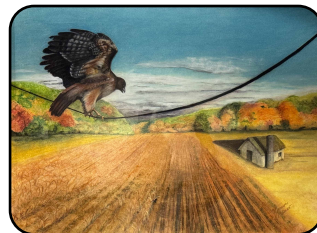
**Feathered Friends
& Fine Art**

2025 Visual Art Exhibit at Maumee Bay
 Maumee Bay Lodge and Conference Center
 October 24 - January 16
 Opening Reception: Friday, October 24, 5-7 p.m.

35 Ohio visual artists, 37 works of art

The Ohio Department of Natural Resources and the Ohio Arts Council present a juried art exhibition at Maumee Bay State Park, celebrating Ohio's vibrant birding culture and natural landscapes through visual art. Set against the backdrop of one of Ohio's most treasured birding destinations, this exhibition aims to inspire park visitors through creative expression that uplifts the state's natural spaces and the birds that call them home.

Logos: Ohio Department of Natural Resources, Arts in the Parks, Ohio Arts Council, Great Ohio Lodges



{odnr celebrates birds with exhibit & panel}

The Ohio Department of Natural Resources and the Ohio Arts Council invited artists to submit work to an exhibition celebrating birds at the State's most popular park for birding, Maumee Bay. Situated on the banks of Lake Erie, the Maumee Bay Lodge and Conference Center hosted an opening reception and artists' panel discussion on the evening of October 24, 2025. The panel included artists from around the State of Ohio, each with a different approach to art-making and special relationship to nature. Moderated by curator and award-winning poet Cynthia Amoah, the 5-artist panel discussed their influences, what role nature plays in their artistic practice, and advice for engaging with nature through the creation of art. Panelists included Victor Weizer, Elizabeth White, Katherine N. Crowley, Anikka Puke, and Virginia Jensen.

Artwork, clockwise from top right: *Incoming*, by Victor Weizer, photograph on metal panel; *Egret*, by Anikka Puke, watercolor on paper; *Endless Summer*, by Katherine N. Crowley, mixed media; *Take a Trash Hike*, by Elizabeth White, mixed media; *Bon Appetit*, by Virginia Jensen, watercolor.

Photographs left & right: Artist panelists Victor Weizer, Elizabeth White, Katherine N. Crowley, Annika Puke, and Virginia Jensen; Moderator Cynthia Amoah.

{on view}



Worthington Area Art League

Winter Show



All-Member Group Show | Virtual Gallery
February 2 – March 31, 2026

[CLICK TO VIEW THE VIRTUAL GALLERY](#)

Left: *Opulent Velocity:
Rays of Light*
by Katherine N. Crowley,
digital photograph, 2025.

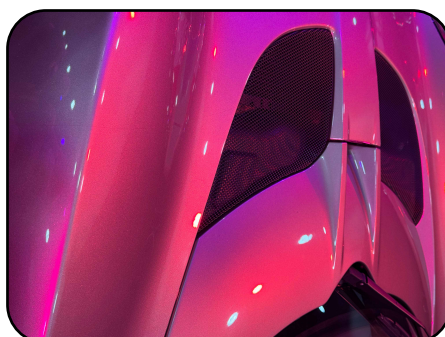
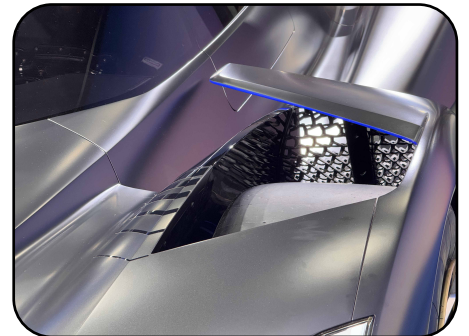
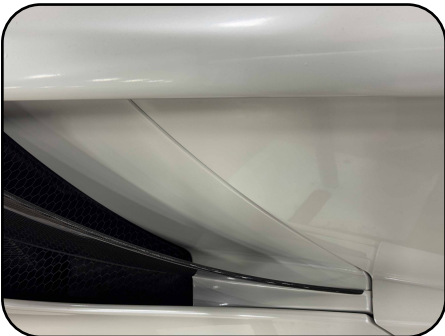
Right: *Opulent Velocity:
Horizon*
by Katherine N. Crowley,
digital photograph, 2025.

{opulent velocity}

In January of 2025, my husband and I paid a visit to the Detroit International Auto Show. In addition to the taking ride-alongs on four different test tracks, touring the exotics gallery, and checking out the modified cars presented by members of Modded Detroit, I had a lot of fun practicing automotive photography. Two photographs of Cadillac concept car Opulent Velocity, are included in the Worthington Area Art League's Winter Show which is presented through the organization's virtual gallery. That means you do not have to go anywhere in this bitter weather to see the exhibit. Simply click the button above.

Prints of Opulent Velocity: Rays of Light and Opulent Velocity: Horizon are available through Fine Art America.

View additional photographs from the 2025 Detroit International Auto Show on page 6.



{for dyani white hawk, love is an act of resistance}

Her exhibition “Love Language” invites viewers into the vibrant cultural legacies of Native art, and connections to land, lineage, and community.

by Sheila Dickinson, *Hyperallergic*, January 27, 2026



Installation view of *Dyani White Hawk: Love Language* at the Walker Art Center. Pictured: back view of “I Am Your Relative” (2020) (photo Eric Mueller, courtesy Walker Art Center, Minneapolis)

MINNEAPOLIS — Infinite love abounds in Dyani White Hawk’s (Sičang̃u Lakota) solo exhibition, *Love Language*, at the Walker Art Center. The work of the Minneapolis-based artist and 2023 MacArthur Fellow imbues a space rarely afforded to local creators with a deeply rooted Indigenous perspective. Organized in four thematic sections — See, Honor, Nurture, and Celebrate — these collectively serve as both artistic imperatives and ethical calls to action.

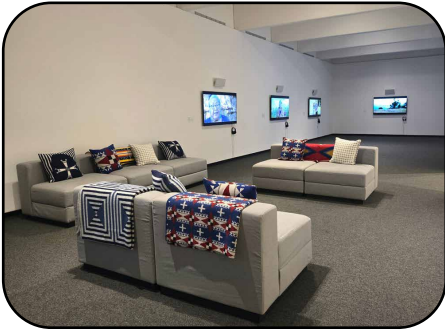
See invites viewers into the vibrant cultural legacies of Native art, while Honor delves into enduring connections to land, lineage, and community. Within the Nurture section are cozy couches with throws and pillows designed by White Hawk and produced by nearby Fairbault Woolen Mills, as well as the video series *Listen* — 10 monitors paired with headphones that amplify the voices of Indigenous women speaking in their native languages while surrounded by their ancestral lands.



Installation view of “Infinite We” (2025) in *Dyani White Hawk: Love Language* at the Walker Art Center (photo Sheila Dickinson/Hyperallergic)

The kapémni design, an X shape formed from two triangles that meet at the tip, is a foundational Očeti Šakowin̄ (Lakota, Dakota, and Nakota) design, and is central to White Hawk’s practice. It symbolizes the point of connection between the cosmological spiritual world and the earthly world, as well as the balance between humans and nature. The concept and form are monumentally explored in the artist’s 10-foot sculptural kapémni tower, “Infinite We” (2025), a conical hourglass form composed of triangular ceramic tiles in warm, vibrant hues with gold grout, and midnight blue tiles with star-like specks that form diamonds at the center.

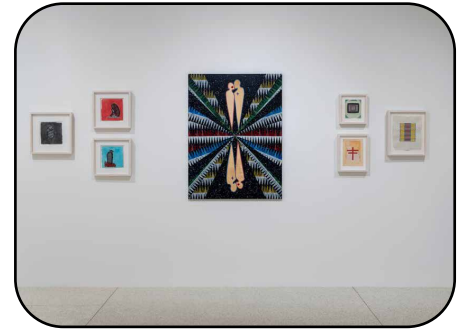
Another standout work, in the Celebrate section, is the epic, wall-sized canvas “Wopila/Lineage,” originally commissioned for the 2022 Whitney Biennial. Expansive and generous, the work is crafted from thousands of shimmering glass bugle beads, reflecting both light and the collective labor of its creation. White Hawk gathered family and BIPOC community members to help string beads. This repetitive task mimics the repetition of the kapémni motif, which seems to continue beyond the framed barrier of the canvas in perpetuity.



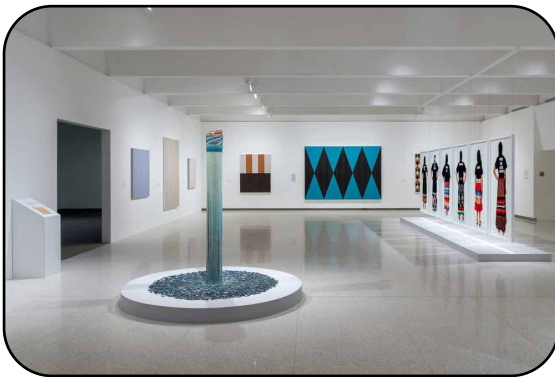
Installation view of the Nature section in *Dyani White Hawk: Love Language* at the Walker Art Center (photo Sheila Dickinson/Hyperallergic)



Dyani White Hawk in her Minneapolis studio (photo © John D. and Catherine T. MacArthur Foundation)



Installation view of *Dyani White Hawk: Love Language* at the Walker Art Center (photo Eric Mueller, courtesy Walker Art Center, Minneapolis)



Installation view of *Dyani White Hawk: Love Language* at the Walker Art Center (photo Eric Mueller, courtesy Walker Art Center, Minneapolis)

works by transdisciplinary artist Rosy Simas (Seneca Nation of Indians, Heron clan), opens at the museum on February 12, commissioned as part of a two-year residency.

The Walker's institutional messaging around *Love Language* and its curation foreground inclusivity, welcoming, learning, and creating positive connections. These efforts include Lakota/Dakota language training for staff, audio guides with commentary by Native voices, and a three-hour opening ceremony at the Walker featuring a drum circle and speakers from the Indigenous community, such as the artist's mother, author Sandy White Hawk. By offering this embodied cultural experience to residents and visitors to the Dakota and Anishinaabe land of Mni Sota Makoce (Minnesota), the Walker demonstrates how far it has come since Sam Durrant's "Scaffold" was dismantled in 2017. That controversy left regional Native communities feeling betrayed and ignored, but it also prompted tough, necessary conversations at the Walker and in the art world more broadly, thus laying the groundwork for this exhibition. As part of the Walker's focus on Minneapolis-based Native artists, A:gajë:gwah dësa'nigöwë:nye:' (i hope it will stir your mind), the first of two major



Installation view of *Dyani White Hawk: Love Language* at the Walker Art Center. Center: front view of "I Am Your Relative" (2020) (photo Eric Mueller, courtesy Walker Art Center, Minneapolis)

In the last few weeks, *Love Language* has become a sacred refuge for those of us coping with the current crises in Minneapolis - a city marked by racial reckoning and collective power. With ICE roaming the streets in militarized masked gear, we need this exhibition now more than ever. For residents and the hundreds of visiting journalists, faith leaders, and activists enduring the cold and helping local immigrants, the exhibition offers a space for healing - a reminder that Indigenous resilience persists in everyday acts of collectivity. A visual and conceptual milestone, the exhibition - which travels to the Remai Modern in Saskatchewan next - serves as a blueprint for ethical curation, one that centers Indigenous voices without diluting their complexities.

Dyani White Hawk: Love Language continues at the Walker Art Center (725 Vineland Place, Minneapolis, Minnesota) through February 15. The exhibition was curated by Siri Engberg and Tarah Hogue (Metis), with support from Brandon Eng, curatorial assistant. <https://hyperallergic.com/for-dyani-white-hawk-love-is-an-act-of-resistance/>

{all around the town}

The Columbus Cultural Arts Center
(<http://www.culturalartscenteronline.org>)
Closed for renovations.

The Columbus Museum of Art (<http://www.columbusmuseum.org>)
"Tacita Dean: Blind Folly", Through March 8
"Artemisia Gentileschi: Naples to Beirut", Through May 31

COSI (<http://www.cosi.org>)
"The Science Behind Pixar", Through May 25

The Decorative Arts Center of Ohio (<http://www.decartsOhio.org/>)
"Heartland: Stories of Ohio Through 250 Objects", February 7-April 26

Dublin Arts Council (<http://www.dublinarts.org>)
2026 Student Exhibition: "In the Making", January 10-February 27

The High Road Gallery and Studios (<http://www.highroadgallery.com>)
"Out There | In Here: Storytelling in 2 Dimensions", February 6-March 14

The King Arts Complex (<https://kingartscomplex.com>)
"All Arts Days: A Celebration of Aminah Robinson", February 21

McConnell Arts Center (<http://www.mcconnellarts.org>)
"Suki Kwon - Divine Blue", January 15-March 19

Ohio Craft Museum (<https://ohiocraft.org>)
"Milestones: 100 Years of Miles Davis", February 14-April 4

OSU Department of Art (<http://www.uas.osu.edu>)
"Don't Leave the Back Door Unlocked", February 7-13 HOPKINS HALL
"Waiting for the Light to Change", February 17-March 21 URBAN ARTS SPACE

Pizzuti Collection (<http://www.columbusmuseum.org>)
"Tavares Strachan: The Day Tomorrow Began", Opening May 16

The Riffe Gallery (<https://oac.ohio.gov/riffe-gallery>)
"Quilt National", Through April 10

The Wexner Center (<http://www.wexarts.org>)
"Eric N. Mack: A Whole New Thing", Through May 24
"Ximena Garrido-Lecca: Seedings", Through May 24
"Hew Locke: Passages", Through May 24
"Naeem Mohaiemen: Corinthians", Through May 24

{performing arts}

BalletMet (<https://www.balletmet.org/>)
"Peter Pan", February 13-15, OHIO THEATER

CAPA (<https://www.capa.com>)
"The Sound of Music", February 24-March 1, OHIO THEATER

The Contemporary (<https://www.thecontemporaryohio.org/>)
"Jaja's African Hair Braiding", March 5-22, RIFFE CENTER

Columbus Symphony Orchestra (<http://www.columbussymphony.com>)
ALL PERFORMANCES AT THE OHIO THEATER
"Price & Tchaikovsky", February 6-7
"Mahler 1", February 20-21

Opera Columbus (<https://www.operacolumbus.org/>)
"The Anonymous Lover", February 13 & 15, PALACE THEATER

{and beyond}

The Akron Art Museum (<http://www.akronartmuseum.org>)
"Jess T. Dugan: I want you to know my story", January 31-July 12

The Museum of Fine Arts Boston (<http://www.mfa.org>)
"One Hundred Stitches, One Hundred Villages", Through May 3

ICA Boston (<http://www.icaboston.org>)
"To My Best Friend", January 23-December 31

The Cincinnati Art Museum (<http://www.cincinnatiartmuseum.org>)
"What, Me Worry? The Art & Humor of MAD Magazine", Through March 1

Contemporary Arts Center (<http://www.contemporaryartscenter.org>)
"Illustrated Memoir Project", Through March 8

Mint Museum, Charlotte NC (<https://www.mintmuseum.org>)
"Maja Godlewska: The Fluid Landscapes", Through March 1

The Cleveland Museum of Art (<http://www.clevelandart.org>)
"Ann Hamilton: still and moving • the tactile image", Through April 19

The Art Institute of Chicago (<http://www.artic.edu>)
"Bruce Goff: Material Worlds", Through March 29

Dayton Art Institute (<http://www.daytonartinstitute.org>)
"Dayton Printmakers Cooperative: Dayton/Kyoto Invitational", Through February 22

Detroit Institute of Art (<http://www.dia.org>)
"Guests of Honor: Armor as Fashion", Through April 26

Indianapolis Museum of Art (<http://www.imamuseum.org>)
"Luminous Horizons: Celebrating the Legacy of J.M.W. Turner", January 30-August 2

Los Angeles County Museum of Art (<http://www.lacma.org>)
"Austrian Expressionism and Otto Kallir", Through May 31

Minneapolis Institute of Art (<http://www.artsmia.org>)
"Built to Last: The Shogren-Meyer Collection", Through June 14

Metropolitan Museum of Art, NYC (<http://www.metmuseum.org>)
"Seeing Silence: The Paintings of Helene Schjerfbeck", Through April 5

Museum of Modern Art, New York (<http://www.moma.org>)
"Wifredo Lam: When I Don't Sleep, I Dream", Through April 11

New Orleans Museum of Art (<http://www.noma.org>)
"Hanaq Pachap: Art of the Indigenous Guilds of Viceregal Peru", Through April 26

The Warhol, Pittsburgh (<http://www.warhol.org>)
"Andy Warhol: Vanitas" Through March 9, 2026

San Francisco Museum of Modern Art (<http://www.sfmoma.org>)
"Alejandro Cartagena: Ground Rules", Through April 19

The Toledo Museum of Art (<http://www.toledomuseum.org>)
"Beeple Studios: TRANSIENT BLOOM", Through May 31

The Hirshhorn Museum & Sculpture Garden (<https://hirshhorn.si.edu/>)
"Basquiat x Banksy", Through September 7

The Smithsonian American Art Museum & The Renwick Gallery, Washington, D.C. (<https://americanart.si.edu>)
"State Fairs: Growing American Craft", Through September 7, 2026

The National Gallery of Art, Washington, D.C. (<http://www.nga.gov>)
"The Stars We Do Not See: Australian Indigenous Art", Through March 1

The National Portrait Gallery (<https://npg.si.edu/>)
"Portrait of a Nation: 2025 Honorees", Through November 15

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