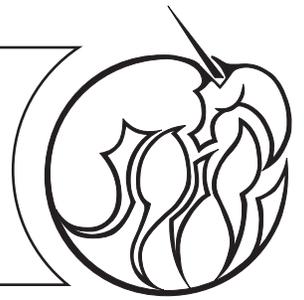


{ the avant-garde }

Katherine N. Crowley Fine Art & Design



MONTHLY NEWSLETTER VOLUME V No. 9 SEPTEMBER 2011

{memories and memorials}

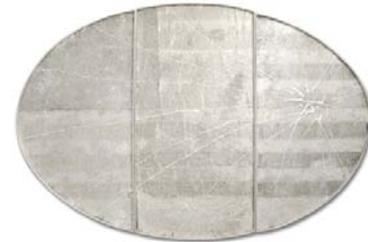
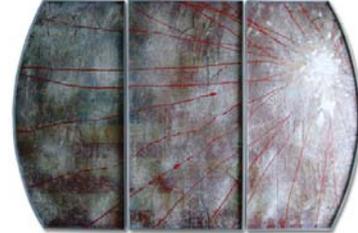
by Katherine N. Crowley

When I was in elementary school, the students were assigned—on more than one occasion—to go home and ask our parents where they were when President Kennedy was shot. Since that time I often wondered what children of the future would be assigned to ask my generation about our experience. I assumed I would be questioned about where I was when the Challenger shuttle exploded (answer: in the lunch room in the third grade); or perhaps what I was doing when the incident in Waco, Texas took place (answer: oddly enough, studying cults in my sophomore year of high school); or maybe Columbine (answer: glued to the TV after coming home from school). Any question about what our question would be ended on September 11, 2001.

This month marks the 10th anniversary of that very worst day. I remember that day quite vividly, as I am sure most everyone else does. I was at work in a suburban office building that looked out over a crisp blue sky and undeveloped farmland. It was very surreal: because even though so much horror was occurring in New York, absolutely nothing out of the ordinary was going on in Columbus, Ohio. I remember people wanting to draw close to their families. I also remember all of the creative people I was working with at the time, wanting to draw. Artists and designers react to situations in a unique manner; a self-expressive response that seemingly solves nothing, but perhaps enlightens others. So in this issue of *The Avant-Garde*, I wanted to highlight some of the artwork that was made in response to that very worst day.



Triumph of America, glass, varnish, acrylic 78"x26", 2001, by Dale N Reynolds,



{dale n. reynolds}

Triumph of America, The Wounding of America, and The New Spirit

<http://www.registrynational911memorial.org>

Artist's statement by Dale N. Reynolds

We were shocked; we suffered; we did not know what was happening. We watched as repeated attacks occurred. Then we wondered. Our bothers, their sons, our uncles, our nephews were in those buildings. Are they okay; did they survive? Time went on. First we heard from the brother. He had escaped from the building, just like he had from the 1994 attack. Then we waited and waited. What about Todd? Oh, he called his mother; said he was on his way out. Then nothing. Waiting, waiting, waiting. He is not among those who emerged. He was on the 102nd floor. What happened and where is he? The hours and days go by; it becomes clear; he had not made it. No trace of him has revealed itself. He is gone.

At last we accept it. He is among the thousands who lost their lives on that day. It is no longer a matter of waiting. It is only a matter of accepting. He is gone. We may find remnants of him, but we will never find Todd. He is among those who died from the attacks. He is an innocent victim of misplaced ideals and acts that are abhorrent to all societies, worldwide. There is nothing we can think, say or do that will make any difference. He is gone; he will not come back.

I had seen Todd and taken pictures of the World Trade Towers only a week before - now neither existed. They were gone. I visited the ground-zero site. It was as if an atomic bomb had detonated. I looked, I photographed and I mourned. A war, a war had occurred here on our soil.

Not knowing how else to react I "painted." I created our county, our flag and the blood that flowed across all. It was never enough. It was never an adequate tribute. In the end my decision was to depict both the horror of the moment and our recovery from it. We are the county that created freedom. We are the country who has proven to the world that we cannot be conquered or defeated. We will rise from this with greater and more determination. It was clear to me that to commemorate this event we needed to see the horror, the determination and the recovery from the tragedy.

The American spirit cannot be stopped. We can debate the exact form of the recovery, but we have no doubt that a recovery will occur. My intent in these works is to graphically show how a massive tragic event can occur, how we can move forward and can rise above it with even greater determination. Words cannot describe this. I can only vaguely convey it in these words, but I can more intensively proclaim it in these three works. Accept them in the spirit of that day and our recovery from it.

As we approach another anniversary of these attacks, we should all pause to consider how, as a nation, we must continue to rise above this tragedy.

The Wounding of America. Represents the initial destruction and horror of the 9/11 attacks.

Angels of Light. Depicts the beginning of recovery as white light emerging from the three sites of attack.

The New Spirit. Demonstrates America's ability to recover from the worst of our national tragedies with a renewed sense of determination.



{steve tobin}

<http://www.stevetobin.com>

Root Sculpture Brings the Unseen to Light

Source: <http://www.lowermanhattan.info> Sept. 9, 2005

For the past several months, artist Steve Tobin and his team of assistants have been working on a bronze casting inspired by the remaining stump and root of the 70-year-old sycamore tree that shielded St. Paul's Chapel against falling debris during the collapse of the twin towers.

The finished three-ton sculpture, known as *Trinity Root*, was hoisted by a crane into the courtyard of Trinity Church, the Episcopal parish that operates St. Paul's. A procession took place from St. Paul's to Trinity Church for the dedication of the sculpture. Visitors were able to walk through the sprawling root branches, which are 20 feet long, 15 feet wide, and 12.5 feet tall.

"It's an interactive sculpture that allows people from whatever spiritual tradition they might have to interact with it," says Rev. Dr. James Cooper, rector of Trinity Church/St. Paul's Chapel.

Trinity Root, bronze, 2005 by Steve Tobin. From left: Photo from <http://stevetobin.com>; *The Trinity Root*, photo by Detrice DeStefanis, <http://www.flickr.com>



While the sculpture was not intended as a memorial, Cooper adds, "It certainly is a memorial in the sense of that its roots are in the 9/11 experience. At the same time, it's looking to the future in hopes of peace and reconciliation and eternal life for all."

In the days after 9/11, Tobin saw a report about the sycamore on CNN, and it gave him the inspiration for the project. He is known for his root sculptures, which are cast in bronze and finished with a wood-like patina. The project also appealed to him because he enjoys working with natural forms in sites that are connected to historic events. In 2007, his nature-inspired sculptures will be the first-ever art installation at Stonehenge Monument in England.

"Another thing that I am trying to do with my sculpture [*Trinity Root*] is bring to light the unseen," Tobin says. "We look at, for example, trees, but we don't think about the part that is not visually apparent. This sculpture is about the power of the unseen and the strength beneath the surface. It's really not about a tree. When you look at this piece and look away, I would hope that people think about things that are not visually apparent."

Last July, Tobin, whose sculptures have been shown at the American Museum of Natural History and the Los Angeles County Museum of Art, convinced Cooper to borrow the 600-pound stump and its remaining roots to begin casting in his Pennsylvania studio. The artist also worked with tree experts to help preserve the original stump, which was returned last spring to the churchyard at St. Paul's, the oldest public building in continuous use in Manhattan.

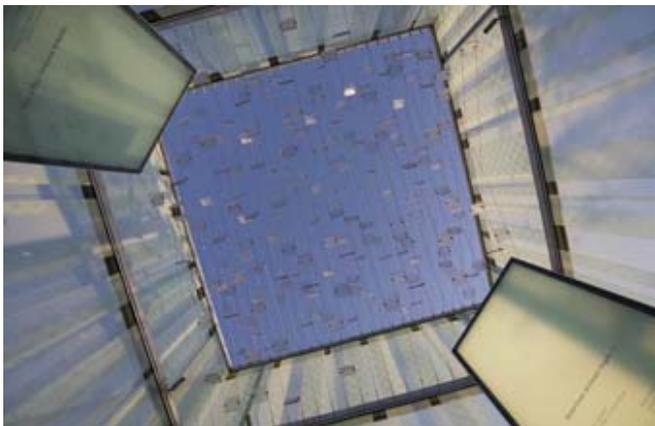
"The stump at the top [of the sculpture] is exactly as it was. It was modeled after the tree that saved the church," says Tobin, who financed the entire project, which is estimated to cost \$330,000. "But about 95 percent is my own fabrication and composition. And there are different elements that are meant to suggest and evoke different things that I am interested in. For example, the legs are very animated as if they are figures running around. It's very much about life."

{moskow linn architects}

9/11 Memorial at Boston Logan International Airport by Moskow Linn Architects <http://www.moskowlinn.com>

Source: <http://www.massport.com>

The Boston Logan International Airport 9/11 Memorial is a place of reflection and remembrance for all those affected by the events of September 11, 2001. The Airport 9/11 Memorial honors the passengers and crews of American Airlines Flight 11 and United Airlines Flight 175, which departed Logan Airport that morning for Los Angeles. The Memorial also commemorates the dedication to duty of the Logan Airport community in restoring the aviation system to full operation and the contributions its members made toward comforting the families of the passengers and crew who were aboard those flights. Massport dedicated a 2.5 acre site at Logan for the Airport 9/11 Memorial. A public design competition was held which resulted in the selection of the design concept, The Place of Remembrance by Moskow Linn Architects, a Boston-based architecture firm. The Memorial site is anchored by a large glass sculpture that encases two glass panels etched with the names of the passengers and crew of each flight. The landscape has echoes of New England themes with stone walls and trees that will turn bright yellow each autumn. The Airport 9/11 Memorial is the culmination of a multi-year plan. Because the flights originated at Boston Logan, many of the passengers and crew were local residents who left behind families, friends, neighbors and colleagues. Many of those left behind were interviewed for input in the design process. Massport selected the design concept with a Memorial Advisory Committee comprised of representatives from Massport, the airlines, families of crew members and local design professionals. The Airport 9/11 Memorial dedication was held on September 9, 2008. The Memorial site is open to all 24 hours a day, seven days a week.





{eric fischl}

Source: 9/11 How ARTISTS HAVE RESPONDED: *Freefall, The story of Eric Fischl's Tumbling Woman*, by Alison Gillmor, Sept. 8, 2006

New York-born artist Eric Fischl had already gotten into some trouble with a four-metre nude statue of tennis great Arthur Ashe, which was unveiled at the Queens stadium that bears Ashe's name in the summer of 2000. Fischl was referencing classical Greek sculpture, which viewed the nude male athlete as the zenith of human possibility. The allusion was lost on many tennis fans. "Where's the racket?" people asked. "Who plays tennis nude?"

The tricky relationship between contemporary art and audience became even more fraught with *Tumbling Woman*, a large-scale bronze sculpture of a nude woman that Fischl created in response to 9/11. Physically immediate and emotionally charged, the image commemorates those people who leapt or fell to their deaths as the World Trade Center burned.

Fischl asked his New York dealer, Mary Boone, to place the work publicly. In the fall of 2002, authorities at Rockefeller Center agreed to display *Tumbling Woman* for a two-week period that coincided with the first anniversary of 9/11. It had been displayed for just over a week when it was covered with a screen on Sept. 18, after public complaints and an inflammatory attack by New York Post columnist Andrea Peyser. The work was removed entirely later that day.

Tumbling Woman, by Eric Fischl, bronze, 2002.

(Eric Fischl continued from page 5)

In her column, Peyser described the work as “a naked woman, limbs flailing, face contorted, at the exact moment her head smacks pavement.” The work is upsetting, but the head-smack reference seems misleading. Fischl has invested the solidity of metal with a curious weightlessness: the body is clearly in freefall, calling up that dreamtime moment when one plummets into sudden wakefulness.

Peyser also suggested that Fischl had no right to represent the tragedy of the Twin Towers because he was in the Hamptons, not in Manhattan, on Sept. 11. The argument that eyewitness reportage is somehow necessary for artistic response is irrelevant, and the Hamptons reference comes off as a snide personal attack, making it seem as if Fischl had somehow planned ahead to enjoy a swanky retreat while his city was suffering.

But Peyser might have inadvertently stumbled towards something important. Perhaps it was because Fischl experienced 9/11 through television footage — as almost all of us did — that he felt compelled to make *Tumbling Woman*. Those flickering video images, so flattened out and repetitive, can so easily be emptied of meaning. Somehow the heft and permanence of bronze help to embody the tragedy, restoring physicality to a communal expression of suffering and grief.

Fischl’s use of nudity was another flashpoint. The woman’s nakedness was seen as puzzling at best, confrontational and deliberately shocking at worst. Ironically, *Tumbling Woman* is a profoundly traditional work, falling squarely into the line of Western art that goes from Michelangelo to Rodin and finds the fullest expression of emotion in the unadorned human body.

Fischl quietly accepted the removal of *Tumbling Woman* from Rockefeller Center because he had no wish to be drawn into controversy. But he defended his artwork — and his artistic intentions — in a written statement: “It was a sincere expression of deepest sympathy for the vulnerability of the human condition — both specifically toward the victims of Sept. 11 and toward humanity in general.”

The misunderstanding between Fischl and his intended audience doesn’t bode well for the future of public art. Post-9/11, people seemed to want consolation and confirmation from art, not the more complicated and uncomfortable experience of catharsis. In defence of her position, Peyser quoted a Rockefeller Center security guard: “To see a statue of people falling to the ground. It’s nothing to be happy about.” This leads to the question, why would anyone expect artwork about 9/11 to be happy?

{katherine n. crowley}

The Games We Play

At the time that the attacks took place on September 11, 2001, did the President of the United States know about the danger that Osama Bin Laden posed to America? Had the CIA received intelligence that could have predicted the attack? Did a long, strained history with the Middle East point to any potential threats that terrorism could wage against the citizens of the U.S.? Well, yeah.

Did America’s citizens ever believe that anything like this could ever happen? Well, no. Most of us are too caught up in our individual lives to pay too close attention to international policy. As Americans we each have one vote and we use that vote to put individuals into power to represent our interests. From there, we go on living our naive lives: taking the kids to soccer practice, cooking a casserole for the company potluck, doing our Christmas shopping. In turn, our government makes strategic plays on our behalf. And so do the governments of other nations. This piece hopes to explore the impact of the small decisions that government officials make on a regular basis and the misunderstood importance of the participation of a nation’s citizens in its political process.

The Games We Play, Game pieces from Parker Bros.’s Jenga, Milton Bradley’s Battleship, drum head, watercolor paint, 2002. <http://www.katherinecrowley.com>





{jenny ryan}

Source: *ExtremeCraft* anonymous blog
<http://extremecraft.typepad.com> blog post Dec. 12, 2008

A Kraft Kontroversy has been raging for the past few days, and I've been remiss in weighing in on it. Felt Club Majordomo Jenny Ryan and her husband, noted cartoonist Johnny Ryan, collaborated on this, the most extreme anthropomorphized plushie that I've ever seen. After Mark Frauenfelder posted the 9-11 plushies on BoingBoing, their comments section exploded, with people lining up on both sides of a raging debate.

Comment posted Dec. 15, 2008
The Tiny Tragedies said...

I think these are brilliant. Funny and sad at the same time. It takes a lot of guts to make something like this, and I didn't get the feeling on first sight that the artists were trivializing 9/11 in any way.

Comment posted Dec. 13, 2008
Rita said...

What amazed me was the number of commenters on BoingBoing who actually believed this to be a tribute to 9/11. After looking at the sick cartoons of Johnny Ryan, and this plushie was the product of a collaboration between he and Jenny, I would say it's the furthest thing from a tribute. Jenny and Johnny are just trying to avoid criticism or much worse.

Comment posted Dec. 12, 2008
Jenny said...

I've been receiving a ton of hate mail about this (as well as a lot of supportive comments) and even my first-ever death threat. I figured it might ruffle a few feathers but never expected the kind of widely polarizing reactions it has received. I never even knew it was going to end up appearing on Boing Boing, but now that it has all I guess all I can do is try to duck and cover. Thanks for the thoughtful post.

Editor's Note: I included this image and the resulting controversial comments because I not only found it interesting, I also found it could spark a range of reactions. Art frequently exists for this purpose. The plush tragedy that Ms. Ryan created can be viewed as an attempt at sarcasm, humor, or a commentary on how America's youth raised by Walt Disney, MTV, YouTube and CNN—perceives the instant-streaming society in which we now live.

-Katherine N. Crowley

{on view}

Going Downtown

The Worthington Area Art League at the James A. Rhodes State Office Tower

September 1-30, 2011

30 East Broad Street
Columbus, Ohio 43215
<http://www.artinview.com>

Old Worthington Market Day

September 24, 2011

9:00AM-4:30PM

Old Worthington

<http://worthingtonohcoc.weblinkconnect.com>

A Breath of Fresh Air

Works of Plein Air

September 28-October 22

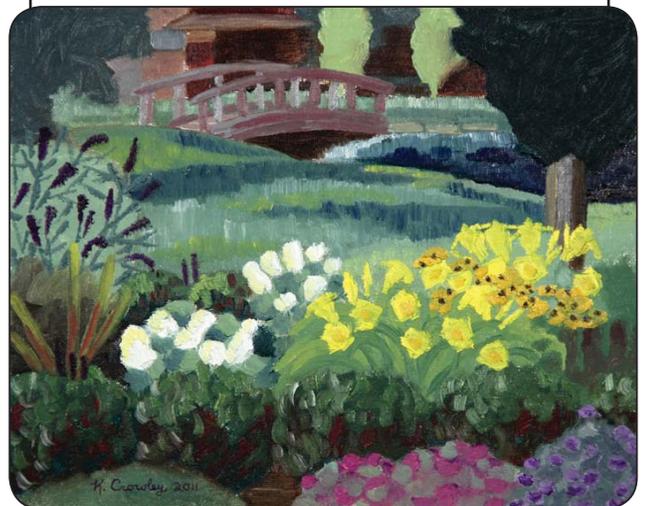
Artist Reception: Sunday, October 2, 2-4PM

The High Road Gallery

12 East Stafford Avenue

Worthington, Ohio 43085

<http://www.highroadgallery.com>



{all around the town}

{fine art}

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

"By the Way: Paintings by Bonnie Weir", August 19-September 24

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

"Here is New York", September 1-October 2

"Ground Control: Beetles Uber California", July 1-September 29

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

"emerging: an exhibition of student art", August 23-September 16

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

"Central Ohio Plein Air", April 14-September 30

"New Albany Art League", September 8-November 6

"Learn @ The MAC: Faculty Exhibit", June 23-September 18

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

"Controversy: Pieces You Don't Normally See", April 1-Nov 20

"American Soldier: A Photographic Tribute", July 1-December 30

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

"Natural Light: Paintings by the Ohio Plein Air Society",

July 28-October 16

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

"Diana Thater: Peonies", August 20-December 30

"Paula Hayes", September 16-December 30

"Alexis Rockman: A Fable for Tomorrow", September 16-

December 30

"Elliot Hundley: The Bacchae", September 16-December 30

{performing arts}

Columbus Symphony (*<http://www.columbussymphony.com>*)

"Carmina Burana", Season opener special event October 13, 2011

Broadway Across America (*<http://www.capa.com>*)

Jersey Boys, August 17-September 4, Ohio Theater

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

"Is He Dead?", September 23-October 16

{fairs & festivals}

Greek Festival (*<http://www.greekcathedral.com>*)

Greek Orthodox Cathedral, September 2-5

Upper Arlington Arts Festival (*<http://www.uaoh.net>*)

Northam Park, September 5

Hot Times Music & Arts Festival (*<http://www.hottimesfestival.com>*)

Olde Towne East, September 9-11

Arts in the Alley (*<http://www.gcchamber.org>*)

Grove City Town Center, September 17-18

Independents' Day (*<http://www.thisisindependent.com>*)

Pearl Alley, Pearl & Gay Streets Downtown, September 17

Columbus Oktoberfest (*<http://www.columbusoktoberfest.com>*)

Ohio Expo Center, September 23-25

Waterfire (*<http://www.waterfirecolumbus.com>*)

Braziers are set alight in the Scioto River, seating and musical

performances at Genoa Park, Waterfire is a free event

"Alex White & Friends with Bum Wealthy" September 16

{and beyond}

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

"Flora", July 16-Oct. 23

"50 Works for Ohio", June 18-Oct. 2

"Kaleidoscope Quilts: The Art of Paula Nadelstern", June 18-Oct. 22

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

"Jewels, Gems & Treasures: Ancient to Modern", July 19-Nov. 25

"Monet/Lichtenstein: Rouen Cathedrals", July 3-Sept. 25

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

"The Record", April 15-September 5

"Catherine Opie: Empty & Full", Through September 5

"Eva Hesse Studiowork", July 20-Oct. 10

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

"Draw: Here There and Everywhere", Through September 4

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

"Cleveland Op Art Pioneers", Through February 2012

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

"Avant-Garde in Everyday Life", June 11-Oct. 9

"Belligerent Encounters: Graphic Chronicles of War & Revolution, 1500-1945", July 31-Oct. 23

"Windows on the War: Soviet TASS Posters at Home & Abroad, 1941-1945", July 31-Oct. 23

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

"Winslow Homer: From Romance to Rifles" Through October 2

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

"Tim Burton" May 29-October 31

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

"The Experiment Continues: Design from 1945-Present",

May 19-Sept. 11

New Orleans Museum of Art (*<http://www.noma.org>*)

"Bookmarks: The Artist's Response to Text",

Through November 28

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

"Richard Serra Drawing: A Retrospective", Through August 28

"Pastel Portraits: Images of 18th-Century Europe",

Through Aug. 14

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

"I am Still Alive: Politics & Everyday Life in Contemporary

Drawing", March 23-Sept. 19

"Young Architects Program 2011", June 29-Sept. 19

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

"New Work: Tiago Carneiro da Cunha & Klara Kristalova", July

8-Oct. 30

"Face of Our Time", July 2-Oct. 16

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

"93rd Annual Toledo Area Artists Exhibition", Oct. 29-Jan. 8, 2012

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

"Publishing Modernism: The Bauhaus in Print", July 26-Oct. 28

Walker Art Center & Sculpture Garden (*<http://www.walkerart.org>*)

"Mark Manders", June 2-Sept. 11

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