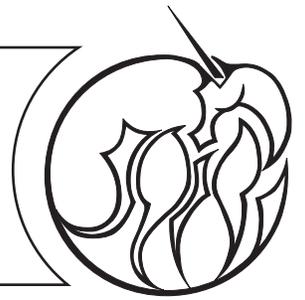


{ the avant-garde }

Katherine N. Crowley Fine Art & Design



MONTHLY NEWSLETTER VOLUME VII No. 9-10 SEPT. - OCT. 2014



{the kindergarten teach (friends are like flowers in the garden of life)}

by Katherine N. Crowley

On August 23, 2014, St. Agatha School in Upper Arlington, Ohio held a retirement party in honor of my mother Janette Crowley.

During the party I presented a mixed media piece entitled "The Kindergarten Teacher (Friends are Like Flowers in the Garden of Life)"

Several years ago, I made a small drawing in one of my sketchbooks

of a woman walking through a field of flowers. I thought it might make a nice painting of my mother someday. As kids we used to sing a song called "Friends are Like Flowers in the Garden of Life", and because she started her career as Kindergarten teacher ("Kindergarten" meaning "garden of children" in German), I thought the concept fitting for a retirement gift. Instead of painting flowers in the foreground as I originally intended, I decided making a mixed media piece

might be more interesting. I invited family members to fold origami flowers and birds to contribute to the piece. My sisters Caroline and Melinda are very good at folding paper cranes, but I was never very good at origami. I checked out a book from the library and Caroline recommended I watch videos on YouTube for the more complex designs. My husband Matthew Anderle contributed

{on view}

paper roses and buttercups and I folded the simpler tulips, lilies, cherry blossoms and a flower I designed myself on the base form of a paper lotus.

I painted the sky in a swirly manner that I favor, and as I was painting I noticed the strokes I was making were taking on the shapes of letter forms. I decided to add letters of the alphabet into the sky because my mother taught so many children (including my sisters and me) how to read and write. I did not want the letters to be too obvious and steal focus from the rest of the piece, so I took photos and showed them to some friends while the painting was in progress.

I had a harder time with the field. At first I wanted a lot of color and visual texture and after a good few hours of painting, I changed my mind. Whatever I painted would be located behind the origami flowers in the foreground so it should remain simple. It occurred to me that I should continue the swirly sky approach with shades of green, thus acting as a backdrop to the colored paper of the origami garden. I painted the numbers 0-9 in the field to represent arithmetic.

Finally, I painted the figure of my mother dressed much as she was in the photograph of her first kindergarten class. Here she holds a watering can, urging the flowers to grow.

Matt and I designed the shelf to hold the skewers that act as the stems of the paper flowers. We stained the skewers green, glued on the flowers and the birds that my sisters mailed to us, and set them all in place.

Everyone at the party was delighted with the piece. I was happy to be able to honor my mother with something that her family had a hand in making.

Previous page: *The Kindergarten Teacher (Friends are Like Flowers in the Garden of Life)* by Katherine N. Crowley, Matthew D. Anderle, Caroline P. Crowley and Melinda C. Holler, oil on canvas, paper and wood, 2014.

Top Right: Janette Crowley being presented with her retirement gift by daughter Katherine N. Crowley at St. Agatha School.

Below: *Cruisin'*, by Katherine N. Crowley, oil on canvas, 2013.



The Kindergarten Teacher (Friends are Like Flowers in the Garden of Life) is currently on view as a part of the Worthington Area Art League group show:

Walls of Art

First Community Church
1320 Cambridge Blvd.
Columbus, Ohio 43212

October 1-December 1, 2014

<http://www.artinview.com>

{upcoming exhibitions}

Central Ohio Plein Air at Little Turtle Golf Club

Little Turtle Golf Club
5400 Little Turtle Way
Westerville, Ohio 43081

November 19-December 15, 2014

<http://www.littleturtlelegc.com>



The AMA Motorcycle Hall of Fame Museum | 13515 Yarmouth Drive | Pickerington, Ohio 43147 | <http://www.motorcyclmuseum.org>

{ 2 wheels
+ motor:
a fine art
exhibition }



This year's Art for Life raised over \$500,000 for AIDS Resource Center Ohio (ARC Ohio) and the fight against HIV/AIDS in Ohio. It could not have been done without the amazing artists, galleries, sponsors, patrons and volunteers.

My painting *Blue Marsh* sold at the silent auction portion of the evening held on September 13th at the Ohio History Center.

My painting *Portrait of Emily* was featured during Independents' Day over the weekend of September 19th-21st, at the silent auction benefiting Camp Sunrise, Ohio's only summer camp program developed specifically for children impacted by HIV/AIDS.



{25 on high: a photographic journey}



For over a year, 25 local photographers have traversed Columbus' main thoroughfare, documenting faces, landmarks, overlooked alcoves and affairs of the street, from the disappearing countryside of the south end to the end of the sidewalk in Worthington. Marshalled by Ohio State University Associate Professor Emeritus Clay Lowe, who walked the same stretch of road with his camera 40 years ago, this team exhibition tells the unique story of High Street as it lives and shifts through this moment in history.

Quotations about photography grace the walls of the exhibit and beside each grouping of images, is a poem about the area of High Street that the photographs document.

I grew up in, and continue to inhabit, the Clintonville neighborhood. Here is the poem that accompanies my hometown. -Katherine N. Crowley

25 on High: A Photographic Journey

OSU Urban Arts Space
50 West Town Street, Suite 130
Columbus, Ohio 43215

September 20-November 8, 2014

<http://www.uas.osu.edu>



Clintonville/Beechwald

Tattooed domestic deities

Of every configuration of family that you can imagine

Are thorny and beautiful here, like the wide field of roses

A dozen little neighborhoods branch from the artery

Where healing crystals, artisanal victuals and home brewed beer

Sit in a stew of neighborhood watering holes and dusty vintage storefronts

That serve up charming old books, fountain pens and tuna noodle casserole

There are unwalkable miles

Where abandoned shopping carts kiss telephone poles

And the dry cleaner cheers you with self-help wisdom

Instructing you to 'Make others feel important'

On your way to get an oil change, adopt a rescued bunny

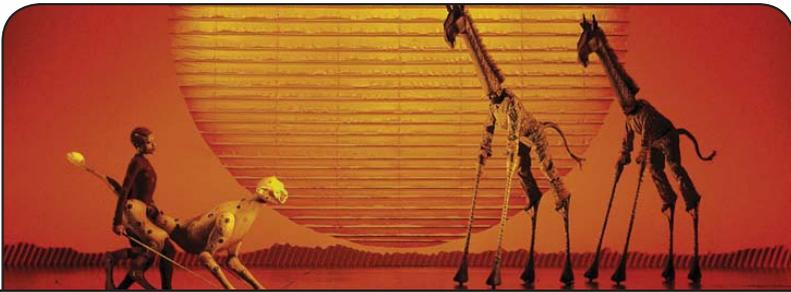
Or sit and feast at a fast food restaurant table



{jack pine studios}

Jack Pine grew up in Circleville, Ohio, located approximately 29 miles South of Columbus. Circleville is home, to one of the largest pumpkin shows nationwide! Jack has spent the last 20 years perfecting the art of glass-blowing, and is well known to his native area of Circleville, as well as all over the country for his beautiful pieces of art. Jack's objective as an artist is to create organic art forms out of glass, using incredibly rich colors and a unique style. Jack's perfection comes from 20 plus years of careful attention to detail, as well as experimenting with a large variety of precious metals and enamels, by layering them on top of each other, to create the most unique designs. Many customer's find it hard to believe that all of Jack's art is created only by glass, and that there are no paints involved during the process, but it's true!

<http://www.jackpinestudio.com/>



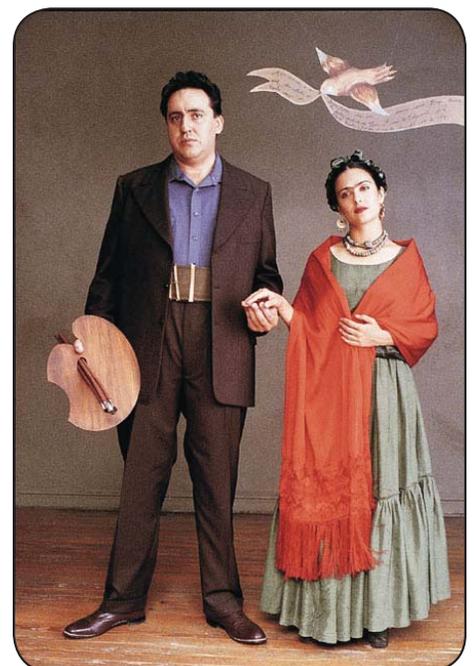
{portrait of the artist: julie taymor}

Disney's musical "The Lion King" is traveling the country once again and recently made a stop in Columbus, Ohio. When the production first opened on Broadway in 1997, it was lauded for its avant-garde approach to storytelling through the use of puppetry and mechanics in addition to that of actors, dancers and vocalists. All of this was achieved under the creative eye of Julie Taymor, one of the most cerebral and experimental of theatrical directors and designers, whose fusion of folklore, puppetry, and intellectually demanding themes made her a favorite of those with a taste for the cutting edge.

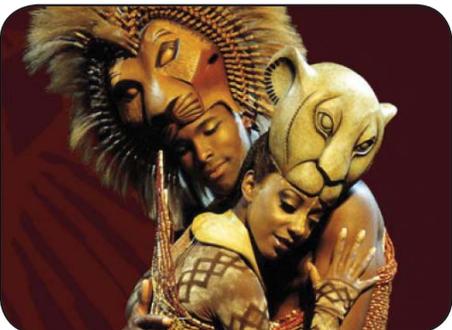
Born in Newton, Massachusetts Julie Taymor's backyard performances for family and friends at age seven led to her playing Cinderella, among other roles, with the Boston Children's Theater. Her first exposure to Asian theater came while visiting Sri Lanka and India on a cultural exchange program at 15. She also studied mime in Paris before beginning her folklore and mythology studies at Oberlin College, where she joined Herbert Blau's experimental theater company. After graduation, Ms. Taymor went to Indonesia for four years, courtesy of Watson and Ford Foundation fellowships, and developed a mask-dance troupe, Teatr Loh. The tensions she witnessed as a slow-moving, individualistic culture confronted the fast pace of consumer-driven change, inspired her first major theater work, "Way of Snow," performed by an international company of actors, musicians, dancers, and puppeteers.

Ms. Taymor designed her first U.S. production, "The Odyssey" at the Baltimore Stage, then received her first NYC acclaim as production designer for Elizabeth Swados' "The Haggadah", creating a giant seder tablecloth that billowed up, Peking Opera-style, to become the Red Sea, not to mention life-size puppet rabbis debating Passover scholarship and alarmingly graphic plague effects projected through Plexiglas shadow puppets. A mutual friend sent composer Elliot Goldenthal to see the show, calling it "just as grotesque" as his own work. Ms. Taymor and Mr. Goldenthal soon become companions, as well as co-creators of "Liberty's Taken", an irreverent look at the American Revolution. The two collaborated again on "Transposed Heads" and "Juan Darien, A Carnival Mass".

As visually rich as it was musically complex, "Juan Darien" blended rain forest rhythms, the Latin Mass, and Day of the Dead imagery to tell the story of an orphaned jaguar cub. Ms. Taymor combined elaborate costumes and various forms of puppetry, including everything from the Japanese bunraku style of large, eerily lifelike wooden figures manipulated by black-clad puppeteers to simple hand puppets a la Punch and Judy. All the human characters but one wore masks designed by Ms. Taymor, haunting oversize heads reminiscent of primitive art and tribal carvings.



Clockwise from top left: Scenes from: Disney's *The Lion King* and *The Magic Flute*; Film stills from *Across the Universe* and *Frida*.



Her staging resembled a kind of theater-cinema, suggesting the 3-D equivalent of pans, tracking shots, and close-ups as full-scale characters and sets shifted to miniatures that turned and moved through stage-space.

Ms. Taymor created elaborate but short-lived productions of Stravinsky's opera "Oedipus Rex" in Japan, which played only two days, and Mozart's "The Magic Flute," which ran fewer than a dozen performances in Florence, Italy. Her great success came in 1997 with Disney's "The Lion King". For this production Ms. Taymor preserved the essence of the cartoon characters while placing her distinctive stamp on them. Fulfilling her idea of the "duality of the puppet and the actor" Ms. Taymor created puppets and masks with a sharp-edged, rough-hewn look that continued her trademark obscuring-of-the-lines between actor and puppet and costume. Cable-operated masks hang over the actors playing the lions like headdresses, suggesting ancient religious masks. When the lions turn aggressive, the masks lower smoothly to cover the actors' faces. A brilliant sea of savanna grows to reveal the actors underneath, wearing tables of savannalike hats. Ms. Taymor created life-size animal puppets operated by actors in full view of the audience. A giraffe is actually an actor wearing a conelike giraffe neck and head balancing on arm and leg stilts. South African music was merged with Elton John's pop tunes and Ms. Taymor changed male monkey Rafiki, into a female baboon/shaman, allowing a darker tone to underscore lion cub Simba's journey to adulthood.

Ms. Taymor's most famous failure was with "Spider-Man: Turn Off the Dark", an athletic and sometimes dangerous Broadway production in collaboration with U2's Bono and The Edge. The aerial stunts and technical complexity lead to physical injury on the part of the actors and made it the most expensive Broadway show in history. Ms. Taymor departed the production in 2011 with the show making script and staging changes in order to potentially move it from a theater setting, to an arena-setting fit for a Las Vegas run.

Ms. Taymor moved into the world of film in 1992. Her first was a hallucinatory short film for PBS called "Fool's Fire". She made her feature directing debut with "Titus", an adaptation of Shakespeare's Titus Andronicus, based on her bloody 1994 stage version at NYC's Theater for a New Audience. Ms. Taymor's artsy, edgy, and avant-garde take on Shakespeare's early drama, complete with music video-style editing and cinematography, was definitely a lightning rod for discussion, with some praising its ingenuity and daring and others offended by its goriness and lack of reverence for the source material. Her next directorial effort was her visually arresting "Frida", a biographical picture of the Mexican artist starring Salma Hayek, followed by "Across the Universe" a love story set to the music of The Beatles. She assembled an all-star cast for "The Tempest" and is currently in production with "A Midsummer Night's Dream" which again brings her work for the stage into the realm of film.

Sources: *Broadway: The American Musical*, *The Stars: Choreographers, Directors & Producers* (with excerpts from Baseline. BaselineStudioSystems — A Hollywood Media Corp. Company.) <http://www.pbs.org/wnet/broadway/stars/julie-taymor/>

"Spider-Man" Legal Fight Ends in "Artistic Divorce", by Patrick Healy, *The New York Times*. April 10, 2013. http://artsbeat.blogs.nytimes.com/2013/04/10/taymor-producers-reach-settlement-in-spider-man-legal-battle/?_php=true&_type=blogs&_r=0

D23: *The Official Disney Fan Club*. <https://d23.com/disney-twenty-three-web-extra-qa-with-thomas-schumacher-and-julie-taymor/>

From the top: Julie Taymor sculpting the mask for Scar; Conceptual design for Scar and Mufasa; Scenes from *The Lion King*: The presentation of Simba, Face-off between Scar and Mufasa, Adult Simba and Nala.

{all around the town}

- AMA Motorcycle Hall of Fame Museum** (<http://www.motorcyclmuseum.org>)
"2 Wheels + Motor", Ongoing
- The Columbus College of Art and Design, Canzani Center Gallery** (<http://www.ccad.edu/events-calendar-news/exhibitions>)
"Tom Burckhardt: Full Stop", Thru Nov. 20
"Heather McGill: The Color of Everything That's Empty", Thru Jan. 8
- The Columbus Cultural Arts Center** (<http://www.culturalartscenteronline.org>)
"Jim Arter: A Life Within Art", Thru Nov. 8
"Duarte Brown: Pass the Brush", Thru Oct. 31
- The Columbus Museum of Art** (<http://www.columbusmuseum.org>)
"In ___ We Trust: Art and Money", Thru Mar. 1, 2015
"Paul Henri Bourguignon", Thru Jan. 18, 2015
Ori Gersht: Still Life", Thru Jan. 4, 2015
- Dublin Arts Council** (<http://www.dublinarts.org>)
"Greg Dearth: Portraits of Imagination", Thru Nov. 7
"Recovery Art", Thru Nov. 7
- McConnell Arts Center** (<http://www.mcconnellarts.org>)
"Neighborhood in Harmony with Nature: Rush Creek Village", Thru Oct. 26
"MAC Faculty Exhibit", Thru Nov. 2
- OSU Urban Arts Space** (<http://www.uas.osu.edu>)
"25 on High: A Photographic Journey", Thru Nov. 8
"Terry Allen: Possible Impossible", Thru Nov. 8
- OSU Billy Ireland Cartoon Library & Museum** (<http://www.cartoons.osu.edu>)
"Will Eisner: 75 Years of Graphic Storytelling", Aug 16-Nov 30
"The Long March: Civil Rights in Cartoons & Comics", Aug 16-Nov 30
- Ohio Historical Society** (<http://www.ohiohistory.org>)
"1950s Building the American Dream", Ongoing
"Reflections of an Artist: Emerson Burkhart", Thru May 31, 2015
- The Riffe Gallery** (<http://www.oac.state.oh.us/riffe/>)
"The Urban Landscape: A Tale of Grandeur & Abandonment", Nov. 6, 2014-Jan. 11, 2015
- The Wexner Center** (<http://www.wexarts.org>)
"Transfigurations: Modern Masters from the Wexner Family Collection", Sept 21-Dec 31

{performing arts}

- BalletMet Columbus** (<http://www.balletmet.org>)
"Innovations", Oct. 24-Nov. 8, BalletMet Performance Space
- CAPA** (<http://www.capa.com>)
"The Lion King", Oct. 14-Nov. 9, Ohio Theater
"Ryan Adams", Nov. 8, Palace Theater
"Aoife O'Donovan & Noam Pikelyny", Nov. 8, Lincoln Theater
"Bill Maher", Nov. 9, Palace Theater
- CATCO** (<http://www.catco.org>)
"My Name is Asher Lev", Oct. 22-Nov. 9, Studio Two, Riffe Center
- Columbus Symphony Orchestra** (<http://www.columbussymphony.com>) Ohio Theater
"Angels & Demons", Oct. 31
"Danny Elfman's Music from the Films of Tim Burton", Nov. 15
"Beethoven & Don Quixote", Nov. 21-22

{and beyond}

- The Akron Art Museum** (<http://www.akronartmuseum.org>)
"Along the Tracks: O. Winston Links", Thru Nov. 9
"Trenton Doyle Hancock: Skin & Bones", Thru Jan. 4, 2015
- The Museum of Fine Arts Boston** (<http://www.mfa.org>)
"Jamie Wyeth", Thru Dec. 28
"Goya: Order and Disorder", Thru Jan. 19, 2015
- ICA Boston** (<http://www.icaboston.org>)
"Fiber: Sculpture 1960-present", Thru Jan. 4
"Expanding the Field of Painting", Ongoing
- The Cincinnati Art Museum** (<http://www.cincinnatiartmuseum.org>)
"Eyes on the Street", Thru Jan. 4, 2015
Conversations Around American Gothic", Thru Nov. 16
- The Cleveland Museum of Art** (<http://www.clevelandart.org>)
"Forbidden Games: Surrealist Photography", Thru Jan. 11, 2015
"Maine Sublime: Frederic Church", Thru Jan. 25
- The Art Institute of Chicago** (<http://www.artic.edu>)
"Ethel Stein, Master Weaver", Thru Jan. 4, 2015
"Sarah Charlesworth: Stills", Thru Jan. 4, 2015
- Dayton Art Institute** (<http://www.daytonartinstitute.org>)
"Inspirations from the East", Thru Jan. 25, 2015
- Detroit Institute of Art** (<http://www.dia.org>)
"Ordinary People by Extrordinary Artists: Works on Paper by Degas, Renoir & Friends", Jan. 4, 2015
"Monet Guest of Honor", Thru Jan. 4, 2015
- Indianapolis Museum of Art** (<http://www.imamuseum.org>)
"Georgia O'Keefe & The Southwestern Still Life", Thru Feb. 15
- Los Angeles County Museum of Art** (<http://www.lacma.org>)
"Archibald Motley: Jazz Modernist", Thru Feb. 1
- Minneapolis Institute of Art** (<http://www.artsmia.org>)
"Visions from the Forests: Liberia & Sierra Leone", Thru Feb. 8
- Metropolitan Museum of Art, NYC** (<http://www.metmuseum.org>)
"Cubism: Braque, Gris, Leger, Picasso", Thru Feb. 16
- Museum of Modern Art, New York** (<http://www.moma.org>)
"Henri Matisse: The Cut-Outs", Thru Feb. 8
- New Orleans Museum of Art** (<http://www.noma.org>)
"Orientalism: Taking & Making", Thru Feb. 1
- Carnegie Museum of Art, Pittsburgh** (<http://www.cmoa.org>)
"Sebastian Errazuriz: Look Again", Thru Jan. 12
- San Francisco Museum of Modern Art** (<http://www.sfmoma.org>)
"Fertile Ground", Oakland Museum of California, Thru Apr. 12
- The Toledo Museum of Art** (<http://www.toledomuseum.org>)
"Looks Good on Paper: Masterworks & Favorites", Thru Jan. 11
- The National Gallery of Art, Wash. D.C.** (<http://www.nga.gov>)
"The Monuments Men & the National Gallery", Thru Jan. 4

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