



JILL KRUTICK

PYRAMID HILL SCULPTURE PARK & MUSEUM

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SOLO EXHIBITION: PYRAMID HILL SCULPTURE PARK & MUSEUM

Coral Beliefs

FEBRUARY 23 – AUGUST 6, 2023

Introduction by BRYAN W. KNICELY

Essay by Jill Krutick and Interview with Peter Hopkins



1763 HAMILTON CLEVES RD, HAMILTON, OH 45013
www.pyramidhill.org



Coral Beliefs

JILL KRUTICK

Coral Beliefs



Pyramid Hill Sculpture Park & Museum, Ohio
February – August 2023

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Jill Krutick, *Coral Beliefs*, Pyramid Hill Sculpture Park & Museum,
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the artist.

Executive Director: Bryan W. Knicely
Designer: Dan Ellis
Interior Museum Photography: Wes Battoclette
Studio Photography: Jess Paternoster

I dedicate this exhibit to my parents, Edwina and Larry Krutick, for the
unwavering love and light they have brought to my life, my husband,
Robert, and sister, Regan, for their enduring encouragement and
support, my children, Zoe and Wylie, for being a mother's ultimate
gift, our Old English Sheepdogs, Rocket, Violet and Buzz, my artistic
muses and studio companions.

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Sublime, Mixed media on panel, 30 x 40 inches (76.2 x 101.6 cm)



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John Henry, *Passage*, 2013, steel, Pyramid Hill permanent collection





JILL KRUTICK : PYRAMID HILL SCULPTURE PARK & MUSEUM

SOLO MUSEUM EXHIBITION: CORAL BELIEFS, FEBRUARY 23 – AUGUST 6, 2023

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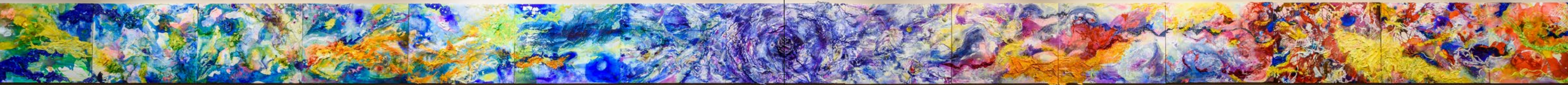
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INTRODUCTION

A LETTER FROM THE EXECUTIVE DIRECTOR

Jill Krutick is a gem! Over the years, like many precious stones, we see them in a new light, a different vantage point, and through life's ever-changing lenses. I have had the privilege of witnessing Jill's abstract expressionism morph over the years as she has worked through her own self-discovery as an artist. Her work has transported me, on many occasions, back to places in my childhood or to remote places around the globe that I have visited. Coral Beliefs enables me to close my eyes and reflect on the ocean breezes, blue sea waves, and curious creatures under the surface of the water from days gone by.

Coral Beliefs is literally a deep dive into a unique world that many of us will never experience first-hand. Jill's interpretation of that unseen world is magical and remarkable, yet fragile and in great risk of peril. This glimpse into that world allows us to experience one of the earth's unseen treasures through Jill's creative talents. While it is immensely transformational, it is also a cautionary tale of what we could lose. How can something so captivatingly beautiful also be dangerously close to extinction?

From a small chain of islands near the Seychelles to New York to Pyramid Hill, it is an honor to host Coral Beliefs as the highlight of the 2023 season at Pyramid Hill. Jill's work embodies the Park's mission of bringing people to art in nature. Jill has exhibited around the world from Venice to Paris, New York to Miami, and now Hamilton, Ohio. We cannot wait for you to meet her, hear her story, and surround yourself, literally, with her monumental, site-specific installation Coral Beliefs.

Brava to my friend Jill Krutick and many, many thanks for sharing your extraordinary talents with us!

— BRYAN W. KNICELY

EXECUTIVE DIRECTOR, PYRAMID HILL SCULPTURE PARK & MUSEUM





Coral Beliefs as a Philosophy

BY JILL KRUTICK



Alphonse Island, Republic of the Seychelles

800 miles southeast of Mogadishu, Somalia sits one of the most pristine and magnificent remaining island chains in the world. Largely protected from human exploitation by their utter remoteness, these islands were first visited by humans in the 1500s. Their isolation has created an Indian Ocean-like Galapagos filled with unique endemic species of flora and fauna including the world's only other giant tortoises and the largest nut in the world – the giant coco de mer – weighing up to 50 pounds. Still, this veritable Garden of Eden has not been able to completely withstand the ravages of man from climate change, invasive species and pollution.

In April of 2022 I had the great fortune to travel for two weeks to this collection of islands. I spent my time scuba diving on the pure coral reefs on the remote Alphonse Atoll, a rarely explored location. The underwater fantasy world was like none that I had seen before - despite having dived in many locations around the world. The water clarity, vibrancy of color, varied species of fish and coral were unmatched. And yet, even here, above the high tide mark on the atoll we find tons of plastic garbage including Nike and Adidas sandals, fishing nets, plastic bottles and debris. Ocean currents bring this garbage thousands of miles from Thailand and Indonesian populations, despoiling the perfection of this Shangri La.

This trip became a key source of inspiration for "Coral Beliefs," a momentous piece to celebrate the beauty and fragility of our undersea world.

The creation of "Coral Beliefs" comes at an interesting juncture in my art career. My thoughts and

dreams come together with a renewed sense of purpose. This transformation is evident in both my art work as well as how I manage my art practice.

I began as an artist confined by the financial world I came from using rigid, tapestry-like movements to create geometric patterns and boxes.¹ Then I progressed to explore peaceful, imaginary fantasy worlds, like my Dreamscape, Shangri La and Aurora Borealis Series. Eventually, with the Swirl Series my work opened up and became more musical and jazzy, reflecting my love for music, conducting and playing the piano.

The only constant through the evolution of my abstract expressionist styles was exploring color and texture. Oil paint and a palette knife got me started, but over time my tool kit expanded to include acrylic paint and different acrylic mediums. It wasn't until I tried watercolor that everything shifted for me as an artist. Watercolors required patience and "belief" in the process. The most challenging part of watercolors was walking away from the work after applying the color and letting nature take its course. This extemporaneous approach helped to train me to become a better artist. I developed a deeper understanding for how to simulate depth and honor "white space" on the canvas.

The importance of watercolor went even further for me. It better aligned my materials to my philosophical spirit. I had become very concerned about the environment through my eco travels, diving and time spent exploring the ocean. Using new applications and drying techniques I could negotiate an "alliance" between my materials and the subject that had become so important to me. Through my "Contours of the Earth" series, I examine post-apocalyptic imagined shapes of the world after the effects of climate change. This watercolor-based series imagines the impact of melting ice caps or "The Big Thaw," "Rising Sea Levels," and the drying of the land through "Aridification."

"Coral Beliefs" takes my discovery to a much higher level. This 84.5-foot long continuous work of art is immersive and monumental. I wove together a story across 25 panels, each 30 x 40 inches (except for the middle panel, which measures 30 x 45 inches) to fit like a puzzle around the perimeter of the Pyramid Hill Sculpture Park & Museum large gallery. Each panel is named for one of the 25 "beliefs" I imagine when creating my story about coral reefs. These include: Interdependent, Fury,

1. Jill Krutick was a managing director and equity analyst specializing in entertainment and leisure companies at Citigroup for about two decades before helping take public Warner Music Group and running their investor relations and corporate strategy group for six years.



Alexander Liberman, **Abacadabra**, 1992, painted steel, Pyramid Hill permanent collection



Coral Beliefs 15, 2022, **Turbulent (detail)**, Mixed media on panel, 30 x 40 inches (76.2 x 101.6 cm)



Bryan Knicely, Executive Director Pyramid Hill Sculpture Park & Museum, and Jill Krutick on the grounds of the museum's park, 2022



Coral Beliefs exhibition page on jillkrutickfineart.com features background about the artist, her work and process studio videos.

Spiritual, and Nurture among many others (see full list on pages 34–43). I not only try to portray the elation and poetry I feel and see when exploring the reef, but also the harsh reality of the suffocating, bleaching and pollution that is destroying it. The center of the piece is like a "Big Bang" or whirlwind of debris that explodes and ultimately gives way to a quest for a harmonious, labyrinth of enchantment.

I explore the world's largest organism and complementary biosphere, coral reefs, through a complex interplay of watercolor, oil paint, and acrylic mediums, together with various paper collage and plastic materials. Beauty and debris live in our oceans and it is not sustainable. Without coral reefs, fish die and the ecosystem unravels. This delicate structure literally builds and maintains itself once all the correct conditions exist. We need to nurture and cooperate as we address these fundamental concerns.

Coral reefs have become the language in which I communicate not only as an artist but as an artist/gallerist entrepreneur. Over the past couple of years, I have opened my studio space to other artists, recognizing the limitations of the traditional gallery model. It is through my developing sense of inclusion and collaboration that I have grown my network of artists, expanded my global reach, and continued on the path of artistic discovery. I have hosted over a dozen events in my gallery-style studio space located in Westchester, New York (town of Mamaroneck) for hundreds of artists over the past year or so including MFA students, photographers, printers, painters, sculptors, watercolorists and eco-warriors. I have become a resource for other artists and a facilitator for new exhibition opportunities. These efforts underscore the necessity for artists to come together to realize their own dreams. Very much like a coral reef, we are all interdependent on each other... together we bloom or perish.





Coral Beliefs

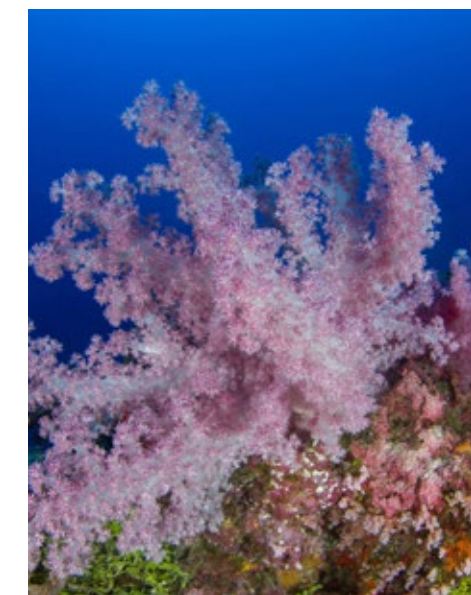
Coral Beliefs Interview

WITH PETER HOPKINS

Jill Krutick was interviewed by Peter Hopkins, Co-founder SHIM Art Network / Curator / Artist, about her Coral Beliefs exhibition at the Pyramid Hill Sculpture Park & Museum

Peter: Tell me about the big painting that will be shown in the main gallery of the museum ...

Jill: This is the largest artwork I've created. The mixed media piece is called "Coral Beliefs." The work is almost 85-feet in length, and is made up of 25 panels, each 30 inches high and 40 inches wide. This work expresses what coral reefs mean to me. Each panel represents a different "belief" about coral reefs -- *FURY*, *ELATION*, and *CONNECTIVITY* -- for example. The artwork is not just an eco-statement about the urgent need to preserve the fragile coral, but also a philosophical expression about how coral reefs thrive and how that influences everything I do and believe. Corals are interdependent living creatures, gaining strength from one another. Individually they perish, but together they radiate. As an artist, I believe that artists don't thrive in isolation but bloom with collaboration, networking, and mentoring.



Alphonse Island, Republic of the Seychelles

Peter: How does the engagement with the physical object relate to the concept of coral reef?

Jill: Designed especially for the museum gallery's dimensions, this work was made in a "round" -- where the first piece connects with the last piece. The work is intended to simulate the experience of scuba diving and being surrounded by a coral reef. Made as a collage painting of all sorts of materials, it is meant to be a realistic view of what you might potentially find in the ocean. From plastics to paper to string to everything in between -- it is intended to capture the physicality of what a coral reef might have -- for better or for worse.

Peter: As you move around the room you're seeing a shift in the color palette.

Jill: Yes. The observable color palette captures the spectrum of light. Healthy coral reefs are colorful and often reflect all the colors in the rainbow. In contrast, sick or dead coral is colorless and looks like bones under the water – very depressing. It is particularly distressing to revisit favorite coral locations to find them devoid of life.

In this piece, the colors shift relative to where you are in front of the painting, suggesting that the movement of the viewer is part of the work. The point is to engage perspective both close to and far away from the piece in hopes that viewers have different viewing experiences from varying vantage points.

During the multi-month painting process, a 3D working model together with a regimen of daily photographs and computer layouts helped inform the development of this work. Every night I would study the photos and montages both near and far to see what next steps were necessary.

Peter: Right, so if you see it from a distance it is one object and close up you see details that are completely different.

Jill: Precisely. Viewers just entering the room will see a continuous large-scale work featuring shapes and movement. Closeup viewing will reveal the varied textures and nuances that jump or saunter from panel to panel. Though the work is made up of 25 independent pieces, they are woven together to tell a fluid story about the underwater world.

Peter: Interesting. As the show expands around the museum, we see watercolor on paper, unframed, which also suggest that the painting practice has different ways to engage with the concept of water. And in that case the literal medium is watercolor. Tell me a little bit about those.

Jill: Watercolor is a medium that I started exploring over the past couple of years and it really opened me up as an artist. It allows me to better align the spirit of what I try to accomplish as an artist -- through my materials. Not only am I better able to capture the aqueous effects of water, but also it helps me add more perspective, depth and simplicity to my work. Watercolors force me to step away from the creative process and let the water, air and drying time dictate the end result. Letting go and giving up control of the work yields the most success. Being spontaneous is necessary, which at times is challenging, but also liberating. Over time, I started incorporating the principles of watercolor into



Coral Beliefs 7, 2022, Sublime (detail), Mixed media on panel, 30 x 40 inches (76.2 x 101.6 cm)



Contours of the Earth: Aridification 1-12, 2021
Watercolor on Yupo paper mounted on wood panel, Each: 11x 14 inches (28.0 x 35.6 cm)



Jill Krutick working in her studio on **Coral Beliefs 17, Elegiac** and **Coral Beliefs 18, Interactivity**

my acrylic and other painting projects. Essentially, watercolors became a foundation for my larger pieces, which eventually grew into collage-based mediums and the backbone of my coral reef series. It is these combinations of techniques incorporated into *Coral Beliefs*.

Peter: Tell me about the idea of allowing the paintings to “paint themselves” with the watercolor. Was that a challenge?

Jill: Initially it was very challenging. But it became very clear early on that the more that you tried to affect different changes the end result became worse and worse. I quickly learned if you did your magic and stepped away that you would get a better end result and could appreciate all the attributes that watercolors really offer.

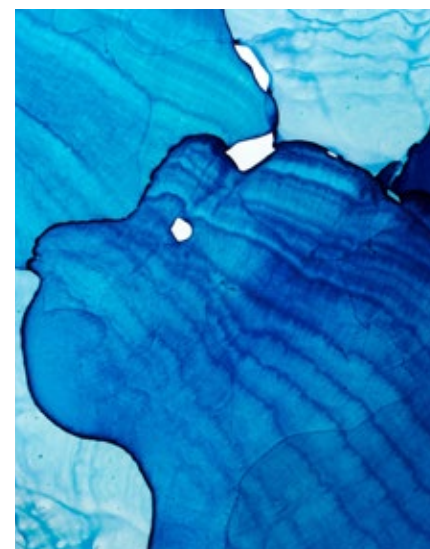
I like to use each medium to build upon itself and incorporate the best of each. The coral reef collage paintings feel like a really rich area to develop. Recently, I have been exploring how close-up images of a larger piece can be special in their own right. With this idea in mind, I have begun exploring making larger gestures on canvases. I think there will be a lot of experimentation in this area. Having now found collage as a freeing medium and a way to express my work, I think that’s going to be a central part of what I explore going forward.

Peter: Yes, the physical manifestation of the objects on the painting almost makes them sculptural.

Jill: Yes, exactly. Texture has been an area I have explored from the very beginning as an artist. My love for texture has only grown over the years and now I enjoy viewing the canvas as a palette to build sculptures. Even *Coral Beliefs* has some very sculptural elements. Using various acrylic mediums, found objects and plastic, I can build shapes and concepts.

Peter: Do you ever think of the idea of the coral reef as a model for the narrative structure that stitches all your work together? The idea of the water, the blue – green colors, the floating flotsam and jetsam. It seems to me that there is one overriding theme to your water-based work.

Jill: Yes, there is one cohesive theme to my work. Furthermore, not only do I hope to continue to develop this theme, but also it expresses my philosophical spirit as an artist and about my art practice. The interdependence of coral reefs to thrive mirrors my philosophy as an entrepreneur in the world



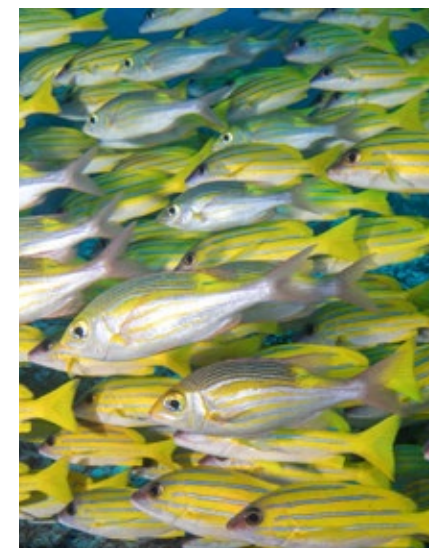
Contours of the Earth: The Big Thaw 10 (detail), 2021, Watercolor on Yupo paper, 11x 14 inches (28.0 x 35.6 cm)



Coral Beliefs 1, 2022, Networking (detail), Mixed media on panel, 30 x 40 inches (76.2 x 101.6 cm)



Alphonse Island, Republic of the Seychelles



Alphonse Island, Republic of the Seychelles

of art. It is about being open. I have begun making my studio/gallery space available to showcase other artists, and I enjoy working on collaborative artist projects, organizing exhibition groups, and shepherding artwork around the world. This philosophy, which has really blossomed over the past couple of years, has made me feel much more fulfilled as an artist.

Peter: Everything is connected to everything else and when it is successful it looks effortless.

Jill: It requires a lot of hard work, but it is satisfying. Even when I was in the world of finance I enjoyed mentoring and had an entrepreneurial spirit. This approach has a direct connection to the world of art. Every artist is effectively a small business owner and the most effective artists balance aesthetics with practical business sense. The ability to bring that belief system to the world of art has made my time as an artist that much more exciting and makes me really passionate about it.

Peter: It is good thing to see a person who was successful in one field of endeavor seeing success in another. It’s not common. But people who tend to understand how to do a thing well are able to adapt those things to other fields of inquiry. As an artist the idea of sharing, networking, marketing, and creating connections with other people is – like in business – a way to both succeed and to do well.

Congratulations on the work. It’s ambitious and beautiful at the same time. I’m eager to see the reception and see what comes next.

Jill: Thank you! I appreciate all your input and guidance through the process. When you suggested doing an 85-foot piece, I scratched my head a bit, but I was willing to jump in with two feet.

Peter: Well, that’s the difference between you and most people. Some people take a chance to expand their views and other people see them as threats. The best artists adapt, take on challenges, and learn from them. It looks like at the moment you did everything you had hoped to set out to do. As you are willing to take chances more opportunities come to you.

Jill: Thank you so much!

Peter: You’re welcome.

— Peter Hopkins is an American artist, gallerist, curator and entrepreneur. After a storied 40-year career as a globally-recognized artist and gallery-owner, in 2015 Hopkins co-founded the SHIM Art Network, the world first integrated artist network. The goal of SHIM Art Network is to connect all artists globally into one streamlined site that can service every art need -- from shared art fair opportunities to universal digital art e-commerce. SHIM currently hosts over 4,000 artists worldwide.





Coral Beliefs

Coral Beliefs

Coral Beliefs



Coral Beliefs 1, 2022
Networking
Mixed media on panel
30 x 40 inches
(76.2 x 101.6 cm)

Coral Beliefs 2, 2022
Tranquility
Mixed media on panel
30 x 40 inches
(76.2 x 101.6 cm)

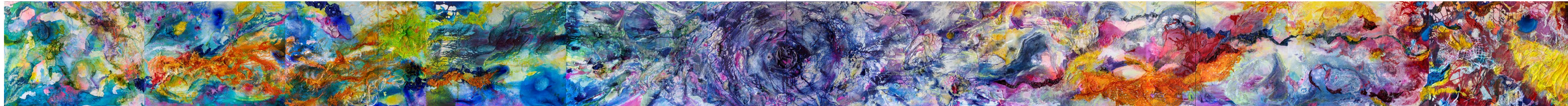
Coral Beliefs 3, 2022
Abundance
Mixed media on panel
30 x 40 inches
(76.2 x 101.6 cm)

Coral Beliefs 4, 2022
Nurture
Mixed media on panel
30 x 40 inches
(76.2 x 101.6 cm)

Coral Beliefs 5, 2022
Quest
Mixed media on panel
30 x 40 inches
(76.2 x 101.6 cm)

Coral Beliefs 6, 2022
Fragility
Mixed media on panel
30 x 40 inches
(76.2 x 101.6 cm)

Coral Beliefs 7, 2022
Sublime
Mixed media on panel
30 x 40 inches
(76.2 x 101.6 cm)



Coral Beliefs 8, 2022
Spiritual
Mixed media on panel
30 x 40 inches
(76.2 x 101.6 cm)

Coral Beliefs 9, 2022
Harmonious
Mixed media on panel
30 x 40 inches
(76.2 x 101.6 cm)

Coral Beliefs 10, 2022
Textured
Mixed media on panel
30 x 40 inches
(76.2 x 101.6 cm)

Coral Beliefs 11, 2022
Mystery
Mixed media on panel
30 x 40 inches
(76.2 x 101.6 cm)

Coral Beliefs 12, 2022
Agitation
Mixed media on panel
30 x 40 inches
(76.2 x 101.6 cm)

Coral Beliefs 13, 2022
Fury
Mixed media on panel
30 x 45 inches
(76.2 x 114.3 cm)

Coral Beliefs 14, 2022
Torn
Mixed media on panel,
30 x 40 inches
(76.2 x 101.6 cm)

Coral Beliefs 15, 2022
Turbulent
Mixed media on panel
30 x 40 inches (76.2 x 101.6 cm)

Coral Beliefs 16, 2022
Blazing
Mixed media on panel
30 x 40 inches
(76.2 x 101.6 cm)

Coral Beliefs 17, 2022
Elegiac
Mixed media on panel
30 x 40 inches
(76.2 x 101.6 cm)

Coral Beliefs 18, 2022
Interactivity
Mixed media on panel
30 x 40 inches
(76.2 x 101.6 cm)



Coral Beliefs 19, 2022
Labyrinth
Mixed media on panel
30 x 40 inches
(76.2 x 101.6 cm)

Coral Beliefs 20, 2022
Congruence
Mixed media on panel
30 x 40 inches
(76.2 x 101.6 cm)

Coral Beliefs 21, 2022
Interdependent
Mixed media on panel
30 x 40 inches
(76.2 x 101.6 cm)

Coral Beliefs 22, 2022
Blooming
Mixed media on panel
30 x 40 inches
(76.2 x 101.6 cm)

Coral Beliefs 23, 2022
Enchantment
Mixed media on panel
30 x 40 inches
(76.2 x 101.6 cm)

Coral Beliefs 24, 2022
Epic
Mixed media on panel
30 x 40 inches
(76.2 x 101.6 cm)

Coral Beliefs 25, 2022
Elation
Mixed media on panel
30 x 40 inches
(76.2 x 101.6 cm)



Coral Beliefs





After Sea Rise





The Great Deep 1 & 2, 2022
Mixed media on canvas
Each: 72 x 60 inches (182.9 x 152.4 cm)



Fortitude 1 & 2, 2022
Mixed media on canvas
Each: 48 x 36 inches (121.9 x 76.2 cm)



The Coral Reef, 2022
Mixed media on canvas
72 x 144 inches (182.9 x 365.8 cm)
6 panels, 36 x 48 inches each (91.4 x 121.9 cm)



After Sea Rise



Contours of the Earth

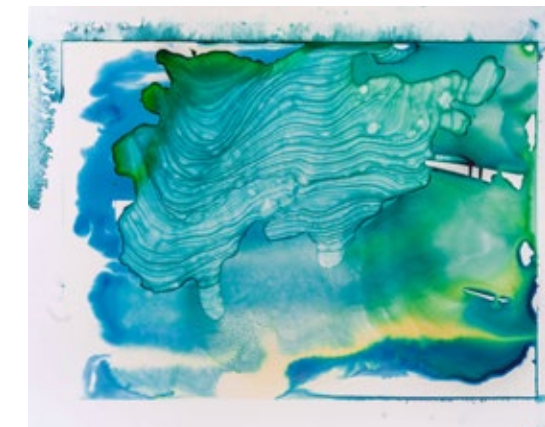
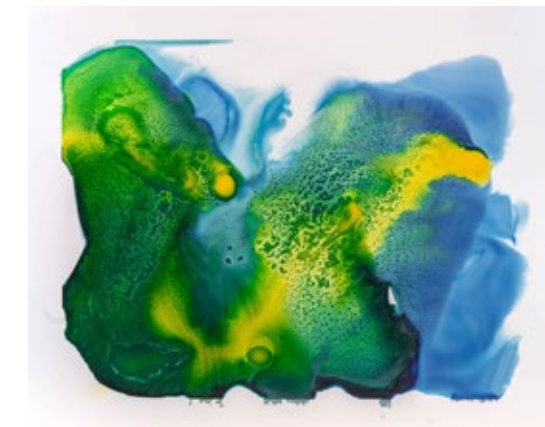
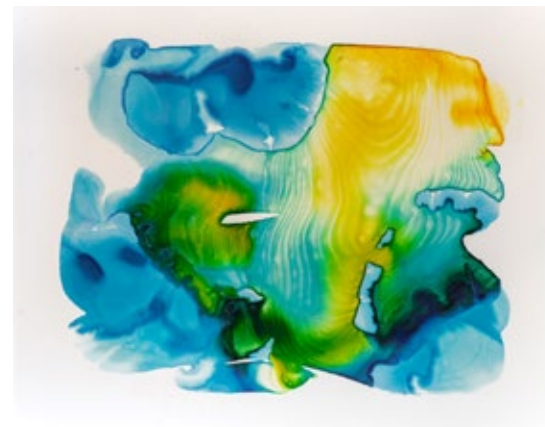
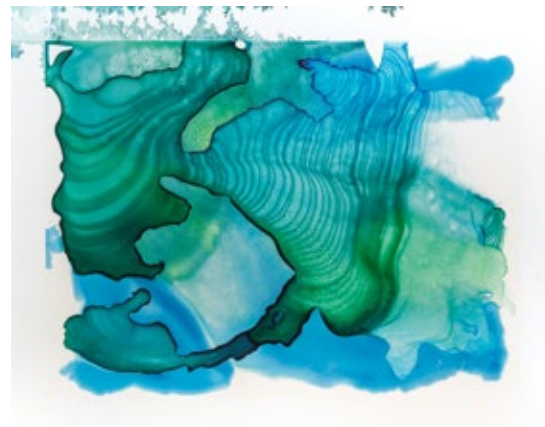
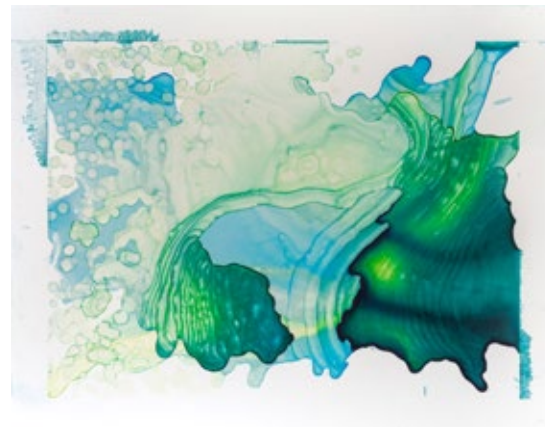
Aridification



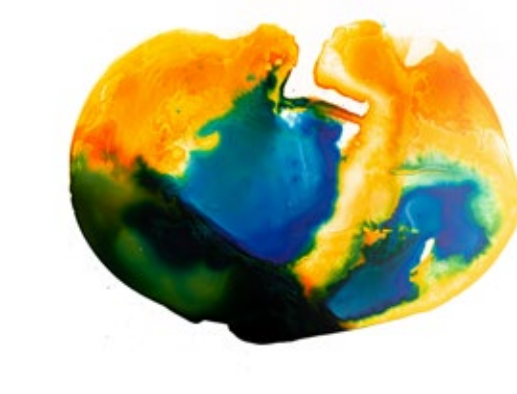
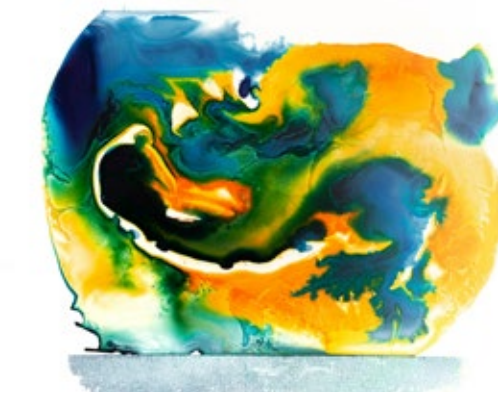
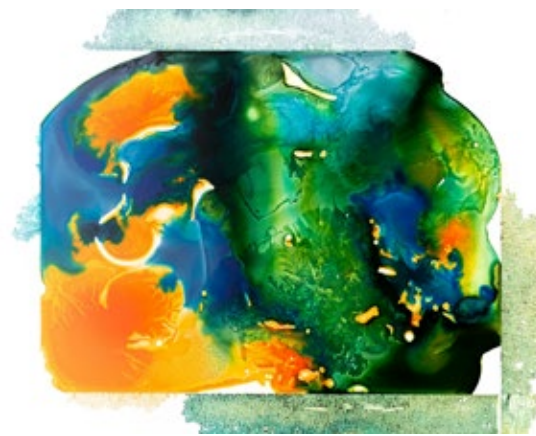
The Big Thaw



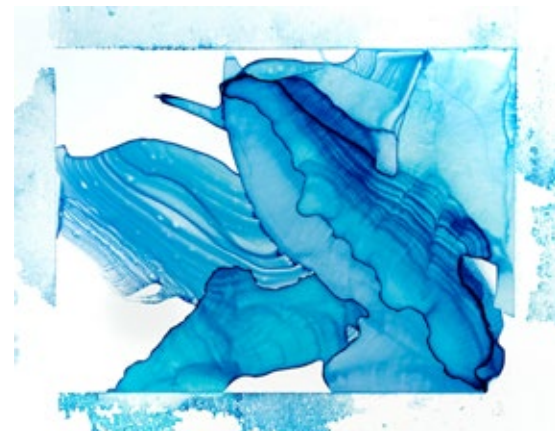
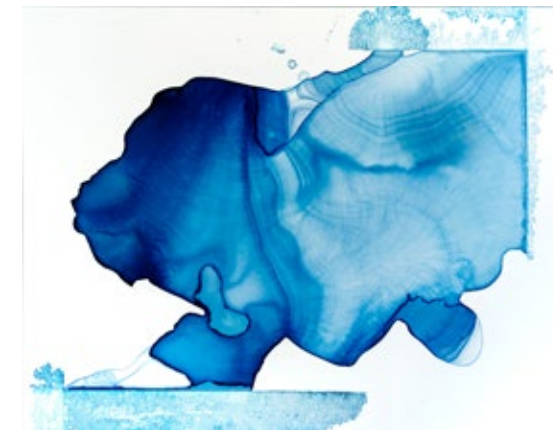
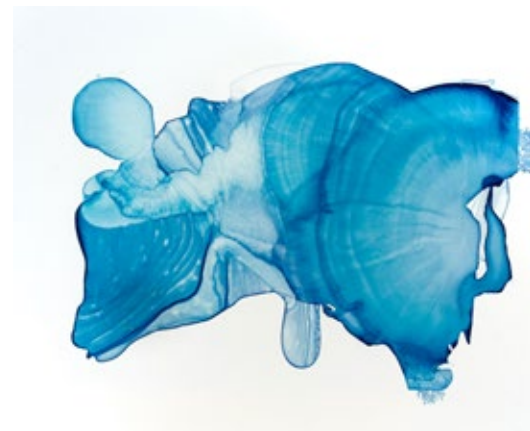
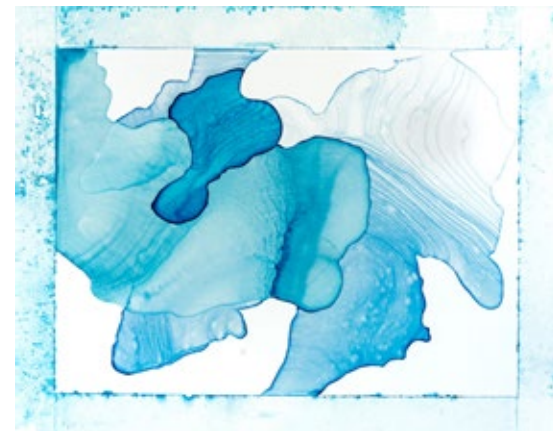
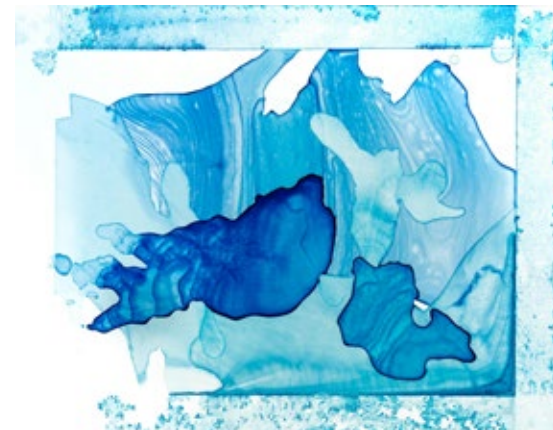
Contours of the Earth: After Sea Rise
2, 22, 21, 9, 12, 18, 1, 7, 8, 11, 13, 20, 2021
Watercolor on Yupo paper mounted on wood panel
Each: 11 x 14 inches (28.0 x 35.6 cm)
(numbered from left to right, top to bottom of each column)



Contours of the Earth: Aridification 1–12, 2021
Watercolor on Yupo paper mounted on wood panel
Each: 11x 14 inches (28.0 x 35.6 cm)
(numbered from left to right, top to bottom of each column)



Contours of the Earth: The Big Thaw 1–12, 2021
Watercolor on Yupo paper mounted on wood panel
Each: 11x 14 inches (28.0 x 35.6 cm)
(numbered from left to right, top to bottom of each column)



Kilauea, 2021
Watercolor on Yupo paper
36 x 84 inches (91.4 x 213.4 cm)







Jill Krutick surrounded by Coral Beliefs in her studio with Buzz, two month-old Old English Sheepdog and son of Rocket, 2022. Photo by Jay Cohen



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