

The background is a vibrant, abstract composition of paint splatters and textures. It features a mix of cool and warm colors, including various shades of blue, green, yellow, orange, and hints of pink and purple. The splatters are of different sizes and densities, creating a dynamic and layered visual effect. The overall impression is one of energetic and expressive artistic creation.

JILL KRUTICK

LONGWOOD CENTER *for the* VISUAL ARTS

JILL KRUTICK

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JILL KRUTICK

SOLO EXHIBITION: LONGWOOD CENTER *for the* VISUAL ARTS

Nature Reimagined

MAY 28 – AUGUST 8, 2021

Introduction by RACHEL TALENT IVERS

Essays by ALEX GRABIEC, BRUCE HELANDER, DONALD KUSPIT and JILL KRUTICK

LONGWOOD
CENTER *for the*
VISUAL ARTS

129 N. MAIN STREET, FARMVILLE, VA 23901

lcva.longwood.edu



JILL KRUTICK NATURE REIMAGINED

THE PIECES SELECTED FOR THIS EXHIBITION were inspired by a day's walk outside. This stroll can be anywhere really, in your neighborhood, backyard, the closest state park, or even an urban area. (Is nature where humans aren't? Or is it somewhere else?) While moving through and enjoying the landscape, we typically move from one destination to the next. We happily invite being distracted by a neat-looking rock or a small clearing in the trees to see a sliver of a waterfall. Nevertheless, we are always surrounded by images and objects in our peripheral vision worthy of a closer look.

Jill Krutick: Nature Reimagined mirrors this experience. Informed by Krutick's personal challenges and triumphs, the art on view speaks to the transformation of the external world into an imagined and personal one – sometimes whimsical, and other times dramatic, but always sincere. Themes of climate change are present, as well as optimistic, new beginnings. Observations and abstractions of wildlife speak to diverse, evolving, entwined ecosystems. Personal narratives coupled with global concerns suggest that opposites aren't separate, but rather deeply linked.

Through the artist's use of color, form, and shapes, one can clearly see how Krutick skillfully intersects the earth, sea, sky, flora, and fauna with paint, canvas, and brush.



This exhibition is generously sponsored by Yak Attack.



JILL KRUTICK

Nature Reimagined

This book was published on the occasion of the solo exhibition:
Jill Krutick, *Nature Reimagined*, Longwood Center for the Visual Arts,
Sully Gallery, 129 N. Main Street, Farmville, Virginia 23901,
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the artist.

Executive Director: Rachel Talent Ivers
Curator of Exhibitions: Alex Grabiec
Designer: Dan Ellis
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Studio Photography: Simone Kurtz

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 and Violet, my artistic muses
and studio companions.

Cover Detail and Contents page image: *Shenandoah River*, 2020,
Oil and acrylic on canvas, 96 x 96 inches (243.8 x 243.8 cm).
4 panels, 48 x 48 inches each (121.9x 121.9 cm). Framed: 100 x
100 inches (254 x 254 cm), 50 x 50 inches each (127.0 x 127.0
inches). Dreamscape series.

LONGWOOD Longwood Center for the Visual Arts, Virginia
CENTER *for the*
VISUAL ARTS May – August 2021

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JILL KRUTICK : LONGWOOD CENTER for the VISUAL ARTS

SOLO MUSEUM EXHIBITION: NATURE REIMAGINED, MAY 28 – AUGUST 8, 2021

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Secret Garden, 2020, Oil and acrylic on canvas, 60 x 144 inches (154.4 x 365.8 cm). 2 panels, 60 x 72 inches each (154.4 x 182.9 cm each). Framed: 62 x 146 inches (157.5 x 370.8 cm). Dreamscape series.

INTRODUCTION

A LETTER FROM THE EXECUTIVE DIRECTOR

Nature Reimagined is exactly the sort of exhibition we need right now, although we didn't know that when it was first proposed. At that time, we were drawn in by Jill Krutick's visual expression of both the macro and microcosm of the natural world around us, and her connecting that expression to the place we call home—Virginia. In the year and a half since we first placed the show on our roster, many of us have responded to pandemic related social distancing requirements by rediscovering the joys of immersing ourselves within our natural environment. *Nature Reimagined* allows us to bring the joy of experiencing nature inside the gallery. It reflects Krutick's emotional and artistic response to the sublime in nature—both its grandeur and its minutiae—and invites us to seek our own unique communion with the greater world around (and within) ourselves.

We are deeply grateful to Jill Krutick for the opportunity to present her work at the LCVA. Her enthusiasm and professionalism have made *Nature Reimagined* a pleasure to organize. Bryan Knicely, executive director of the Yellowstone Art Museum, set us off on this journey after connecting us with the artist in 2019. Alex Grabiec, curator of exhibitions, worked closely with Krutick to bring her vision to fruition, and the exhibition benefits greatly from his thoughtful and collaborative curatorial practice. Bruce Helander and Donald Kuspit provided insightful essays that lead us to delve deeper into Krutick's gorgeous painted surfaces. Bill Huffman, assistant director of marketing and public relations at Luray Caverns, kindly coordinated our image reproduction request for this publication and the exhibition.

Director of education and outreach Emily Grabiec and Stephen Marion, assistant director of education and outreach, ensured that everyone in our community has the opportunity to engage with *Nature Reimagined*, and to carry its inspiration with them well after the exhibition concludes. David Whaley, director of design, developed the exhibition and marketing brand, while Mackenzie Lenhart, collections manager, and Matt Keener, preparator, led the professional and effective installation of the stunning paintings that comprise the exhibition. Lisa Tharpe, director of community engagement, brought her boundless enthusiasm for the LCVA and *Nature Reimagined* to the sponsorship and marketing campaign for the exhibition and its related programs within the community. The exceptional professionalism of director of operations Beverley Roberts and Lucy Carson, program manager, is reflected in the often unseen yet vitally important coordination of project logistics.

Candice Jamison Dowdy '69, advisory board president, is an unwavering advocate for the arts in our community. Without her leadership, coupled with the support of the full advisory board and Longwood University administration—particularly Taylor Reveley, Dr. Lara Smith, and Justin Pope—our reach could not extend as far as it does.

All have our most sincere gratitude.

— RACHEL TALENT IVERS

EXECUTIVE DIRECTOR, LONGWOOD CENTER *for the* VISUAL ARTS



A River and A Fish

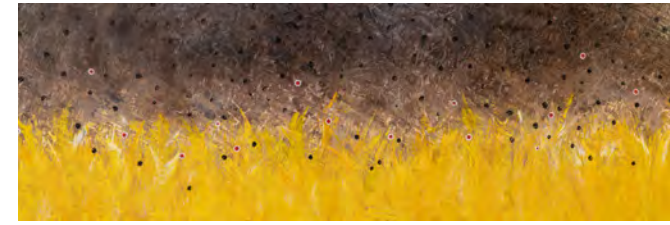
BY ALEX GRABIEC

It would be remiss not to acknowledge that this exhibition was organized during the COVID-19 pandemic. The impact that the pandemic has had on countless aspects of life is far beyond the scope of this short introduction. But, my sincere hope is that through Jill Krutick's *Nature Reimagined*, and the book that is in your hands now, that you may find comfort in color and discover a haven in an artistic practice. In these paintings that radiate hope and tranquility, Krutick deftly re-images the natural world into personal and inviting compositions filled with texture and emotional gestures. As a group, these works of art speak to themes of time, memory, and self-discovery—all while offering a place of respite found within that knowledge.

In many ways, the pieces selected for the exhibition were inspired by a day's walk outside. This stroll can be anywhere really, in your neighborhood, backyard, the closest state park, or even an urban area. (Is nature where humans aren't? Or is it somewhere else?) While moving through and enjoying the landscape, we typically move from one destination to the next. We happily invite being distracted by a neat-looking rock or a small clearing in the trees to see a sliver of a waterfall. Nevertheless, we are always surrounded by images and objects in our peripheral vision worthy of a closer look.

Nature Reimagined seeks to mirror this experience. As one views the earth tones and textures present in *Gemstones*, out of the corner of their left eye, *Freebird* hangs with its flowing lines while it hints at wildlife flying above. Furthermore, to the right, a school of fish (a triptych including *Brook Trout*, *Brown Trout*, and *Rainbow Trout*) suggests a close-by body of water and acts as the foil to the birds that are in the sky. For these fish to be in the same river at the same time is not impossible, but not to be expected. However, in the context of an art exhibition, one can start to play with those expectations and create new possibilities that bend or subvert preconceptions. This elemental group of paintings is complemented by neighboring celestial compositions.

Sunspots 1-4, which is one of the smaller pieces on view, depicts perhaps the largest subject matter in the exhibition, the sun. Through its solar warmth, one is invited to momentarily situate



Above top: Luray Caverns Dream Lake.
 Above bottom: **Brown Trout Large 2**, 2021, Oil on linen, 20 x 60 inches (50.8 x 152.4 cm). Framed: 22 x 62 inches (55.9 x 157.5 cm). Representational series.

Left: **Gemstones**, 2021, Oil and acrylic on canvas, 30 x 30 inches (76.2 x 76.2 cm). Framed: 32 x 32 inches (81.3 x 81.3 cm). Swirl series.

themselves to a shift in scale. *A New Sunrise* is directly behind and suggests the perpetual orbit and rotation of our planet. Through *Mystical Night*'s cool, complementary, twilight palette, the painting completes this illustration of both personal and geological timeframes. This intersection of the individual and the planetary is further expanded on in *Before You* and *Against All Odds*.

The thrilling narrative depicted in *Against All Odds* is of a sailboat racing a storm to a finish line of a race. *Before You* is an embryonic composition reflecting on life before a child is born. While certainly coming from personal experience, through a lens of nature, these pieces can also begin to illustrate the pressing matter of climate change. The duality of a personal story coupled with a larger, global concern suggests that opposites aren't so, but rather deeply linked.

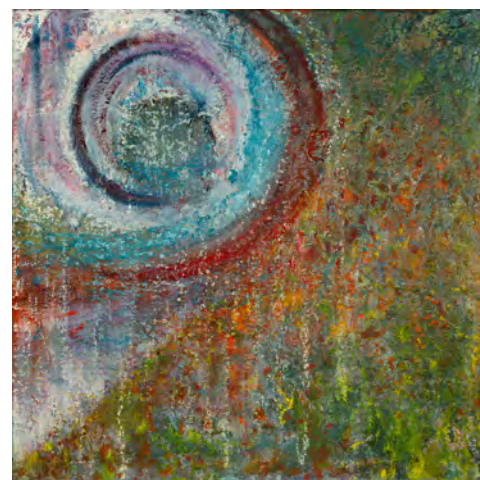
An extension of Krutick's Dreamscape Series, *Shenandoah River*, further explores the artist's affection for bodies of water and the inherent metaphors they can possess. While most of the series may reflect oceans and seas, it is not a stretch to see how literally and figuratively this piece flows into this particular body of work. The composition in *Shenandoah River* blurs the line between a macro and micro vantage point with its depiction of the river's edge. The river's boundary is always moving yet always in the same place. This back and forth opens the door for countless interpretations, but concerning the painting: when is something abstract? When is something representational? Do the two have to be at odds?

The pristine and flawlessly reflective Dream Lake found within the nearby Luray Caverns recalls geographic proximity and emotional resonance to this painting. To illustrate this thought; say if I photographed Dream Lake, printed it at roughly 8x8 feet, turned the image upside down, and hung it on a wall; one would see more than an inverted photograph. One would see that the reflection (the image) is now indistinguishable from the actual thing it represents. Moreover, this observation still rings true within Krutick's body of work in *Nature Reimagined*—that the image of nature exists within nature itself. And, only by an artist's engagement in re-imagining the experiences and landscapes found within it, perhaps at that moment one can gather that, paradoxically, one can see more when something is abstracted.

If to write is to remember, then certainly 'to paint is to remember' is true. The paintings on view are an extension and a remembrance of experience from the artist. As a viewer, looking at these works of art is the experience. Through time, memory, and personal challenges, it is clear to see how Krutick skillfully intersects the earth, sea, sky, flora, and fauna with paint, canvas, and brush.



Autumn Springs 3, 2019, Acrylic on canvas, 18 x 24 inches (45.7 x 61.0 cm). Abstract Landscape series.



Somewhere Over the Rainbow, 2020, Oil on canvas, 30 x 30 inches (76.2 x 76.2 cm). Abstract Landscape series.

Right: **Heavenly Blossoms**, 2021, Acrylic on canvas, 24 x 36 inches (61.0 x 91.4 cm). Shangri La series.





A Fantastical Journey

BY BRUCE HELANDER



Above: **Magenta Landscape**, 2020, Oil on panel, 18 x 24 inches (45.7 x 61.0 cm). Abstract Landscape series.

Left: **At the Beginning**, 2021, Oil and acrylic on canvas, 36 x 48 inches (91.4 x 121.9 cm). Framed: 38 x 50 inches (96.5 x 127.0 cm). Swirl series.

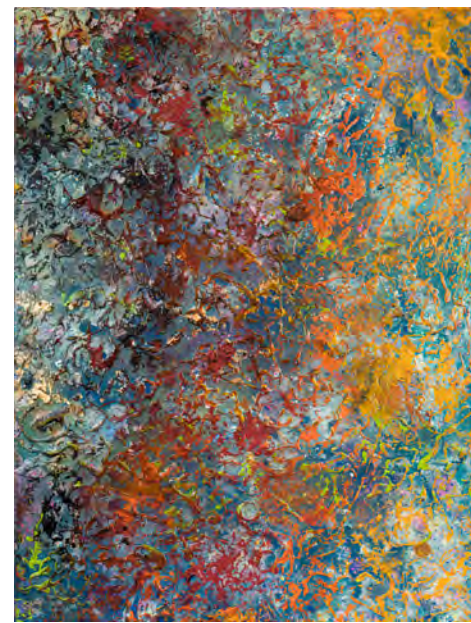
In all of artist Jill Krutick's magical paintings there is a visual common denominator of abstracted interpretive and intuitive compositions that get their cue from an outside viewpoint looking inward, often toward our environment and the heavens above. In this latest series of works, she also finds a connection and inspiration in green hillsides, purple mountain tops and on occasion, correlations to a lake's reflective surface below. Krutick is an explorer of natural beauty; certainly, here is an artist who is a dedicated and passionate observer of colors, forms and textured surfaces wherever she may journey. In many of the new paintings on view at the Longwood Center for the Visual Arts in Farmville, Virginia, she trades a traditional walking stick for a sturdy paintbrush that steers the viewer along a delightful ambulatory illustrated pathway as she documents her spontaneous and imaginative configurations on canvas. Krutick's works are power packed with an assortment of acrylic swirls and curls, radiant amoebas and splashes of artistic energy that offer subtle and lyrical portrayals of the heaven and earth in an abstract expressionist playground of disparate forms and color fields. Perhaps not so coincidental is the aesthetic influence and motivation the surrounding area offers to artists and photographers as well as those who travel the famous hiking and horseback trails in the vicinity of the museum. Settled between the Blue Ridge and Allegheny Mountains, the area is best known for its stunning native splendor that stretches nearly 200 miles across the mountain tops frequently referred to as *The Big Valley*, which has been immortalized in song, dance, film and television, and on canvas.

Krutick's genuine affection towards biological forms and colors that can be delicately incorporated into her multi-layered creations and the handmade chemistry between her unique

interpretation of nature and the expressionist luminosity invented sets her work apart. The singular palette she painstakingly has developed is delightfully evident in her most recent paintings and depicts a passion for the environment and celebrates its survival and inherent beauty. Hard effort and experimentation have paid off handsomely as the artist has enhanced her own personal signature for moving forward with consistency and harmony. With a knack for crafting a swirling base of lush colors or harmonious shades of gray, Krutick seems to gain encouragement and perhaps recollection from bold characteristics or hue synchronizations that might have appeared once as a far-off hillside in autumn. Or you may discover a picture where a combination of painted lines might suggest a dramatic satellite map-like viewpoint that incorporates oblique references to wandering roadways or meandering rivers, or aerial view of square quilt-like patches of lush farmland, or perhaps the vague outline of a small rural town. Krutick fashions a duality of perspectives that when merged presents an attractive hybrid of pure abstraction with hints of pictorial references whether urban or country—or outer space for that matter—the final connection or interpretation options are left up to the observer.

Krutick also is an idiosyncratic master of heavily white canvases that often support explosive bursts and gusts of irregular spins and loops reminiscent of the marks on an ice-skating rink or the dramatic twists and turns of a roller coaster. To achieve these impasto patterns, she first lays down a raised foundation of molding paste and other acrylic mediums such as soft gel or granular acrylic textures with an intuitive eye and hand coordination, though purposely without a plan of action that makes her artistic journey more engaging and ultimately more challenging and satisfying for her as well as the viewer. One needs to consider and appreciate that Krutick begins without a blueprint or detailed design in mind when she stands in front of a completely blank stretched white canvas, determined to extemporaneously add a base of textured sections that eventually will work together in harmony. By the time it is finished, the work will be completely covered in multiple layers of paint applied with splashes and dashes as each gesture works cooperatively towards the ambitious task of pulling together disparate marks until an artistic accord is established and the ‘footprints’ for a creative plan of action are realized. Sometimes a viewer can discern an integral and deliberate rhythmic sensibility that may have originated from the artist’s earlier experiences as a piano player.

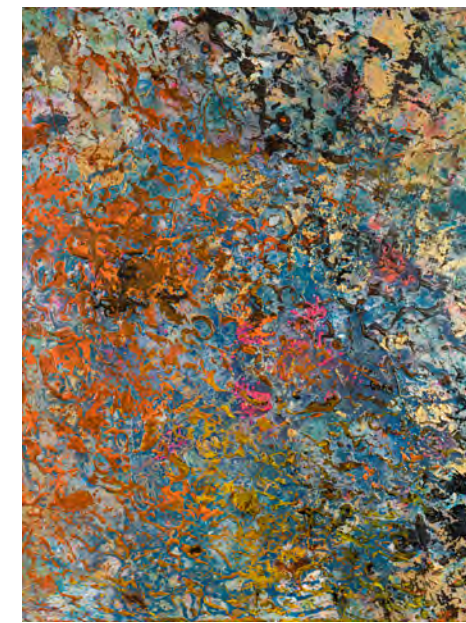
Of all the delightful images on view, the painting titled *Shenandoah River*, named after the famous waterway, located in the western part of Virginia, seems to encompass all the enchanted



Fire & Ice 1, 2019, Oil and acrylic on canvas, 24 x 18 inches (61.0 x 45.7 cm). Dreamscape series.



Aerial view of the region around Farmville, Virginia.



Fire & Ice 2, 2019, Oil and acrylic on canvas, 24 x 18 inches (61.0 x 45.7 cm). Dreamscape series.



Jill Krutick and Bruce Helander pictured at Jill Krutick Fine Art.

spirits of Krutick’s recent compositions with its hazy tones of liquid blues alongside a sandy bank, which present an equal balance of solids and liquids, darks and lights, accented with smooth and rough surfaces. Topped off with color wheel complementary opposites, which the artist cleverly has concocted and nestled in a perfectly proportional square, this painting is the leader of a big band of parading paintings.

In *Mystical Night*, Krutick takes on the challenging task of depicting a scene nearly devoid of light, effectively capturing the subtle magic and mystery of an evening spent surrounded by an impenetrable evergreen jungle. *Crayon Forest* has an effortless compatibility to this series examining the allure of trees, and in this oil and acrylic the artist adds a bit of post-cubism to its components.

Another notable painting is *Gemstones*, which portrays a collection of organic forms perhaps worn smooth by time, which have a reflective transparent quality as if one looked down at the sandy bottom of a shallow riverbed. Investigating a bit deeper, we discover Krutick’s ‘underwater’ paintings that are inspired by the natural charm of a brook trout’s scales, where she has zeroed in for a close up on the distinctive motif of a native species that swims in over 3,500 miles of Virginian streams and reservoirs. Other paintings on view commemorate the appeal of abstracting an intriguing expression of the world that surrounds us.

It is also important to note that every artist cultivates their own personal approach to painting, which has been acquired through trial and error, a process all artists must master. Most artists who work in a narrative context regularly outline out a plan of action first on a small scale in a sketchbook, then produce a series of studies that maintain a well-proportioned and pleasingly planned arrangement in advance so that the visual message is clear and concise from the first dab of pigment. However, in the case of Jill Krutick, she improved her own unique operating methods through a rigorous trial and error experimental process, and eventually as the years went on, she was able to perfect a seemingly freewheeling vigorous platform on canvas that consisted of built-up surfaces. Without a preconceived notion of what the end result might be, like Willem de Kooning, the godfather of abstract expressionism, Krutick starts with intuition and the ability to amplify a stimulating foundation for “constructing” a commanding canvas from the bottom up.

It is apparent from the dramatic and memorable qualities of this selection of works that Jill Krutick is an artist on the fast track whose dedication and studio skills have paid invaluable dividends both in



Above left: Exterior view of the Longwood Center for the Visual Arts, 129 N. Main Street, Farmville, Virginia

Above right: **Trapeze**, 2020, Oil on panel, 30 x 24 inches (76.2 x 61.0 cm). Swirl series.

Left: **Ice Cube Gatsby**, 2020, Oil and acrylic on canvas, 48 x 48 inches (121.9 x 121.9 cm). Ice Cube series.



terms of invention and overall expertise. It is no accident that the art community is paying attention, with Krutick receiving positive reviews by some of the leading art critics in America. This exhibition at the Longwood Center for the Visual Arts was curated with the goal of presenting a diverse variety of paintings that are representative of the artist's development. It is noteworthy that this exhibition, the third museum show in as many years for Krutick, recognizes artistic ingenuity, growth and a professional maturity that is clearly well earned. This accomplishment by itself is an astonishing feat for a mid-career artist who only began a full-time serious pursuit of painting not long ago when she began to dissect the grand tradition of mixing abstract expressionism with color field compositions that were a creative challenge to reconfigure into a recognizable brand of her own. Judging by the splendid works on display, the future for Jill Krutick looks bold and bright and successful—just like her paintings.

—Bruce Helander is an artist who writes on art. He is a member of the Florida Artists Hall of Fame, a former White House Fellow of the National Endowment for the Arts and a former Provost and Vice President of Academic Affairs at his alma mater, the Rhode Island School of Design. Edited by Susan Hall.



The Abstract Sublime

BY DONALD KUSPIT

Above: **Field of Sunshine**, Oil on panel,
24 x 18 inches (61.0 x 45.7 cm).

Left: **The Way We Were**, 2019, Acrylic on canvas,
72 x 120 inches (182.9 x 304.8 cm).
2 panels, 72 x 60 inches (182.9 x 152.4 cm) each.
Framed: 74 x 122 inches (188.0 x 309.9 cm).

Reading Jill Krutick's statements about her many series—the *Geometric*, *Ice Cube*, *Dreamscape*, *Shangri La*, *Aurora Borealis*, and *Swirl*—the one that strikes me as most relevant for an understanding of her oeuvre as a whole, is her "love for the ocean in all its glory." *Sailing Day*, 2017 conveys the experience "of being on the water on a beautiful, sunny day." *Beach Day*, 2016 "capture[s] the beauty of the high seas in all its splendor." *Dreamscape Small*, 2016 "captures the motion of the seas and the splash of the waves against a twilight sky." *Waves 2*, 2015 is "a serene montage of the sea," informed by its "ebb and flow." *Dreamscape Surprise!*, 2016 "signifies" Krutick's "passion for the ocean and the intimate relationship shared between the sky and the sea." *Dreamscape Diptych Surprise*, 2017 "captures the motion of the seas and splash of the waves against a twilight sky." "*Trickling Waterfalls*, 2010 was inspired by a love of the water and all the amazing colors one sees when diving in the great deep." The "*Swirl* paintings are rooted in my love for music," Krutick writes. Music and the sea have something in common: both are complexly rhythmic—seemingly "organized chaos," like that in *Cutting Edge*, 2015, their rhythmic "shapes" in "whimsical dialogue," as they are in *Dangling Conversation*, 2014 and the "whimsical" *Seashells 1* and 3, both 2017, eloquent examples of so-called eccentric abstraction. And of course, an ice cube is a solid that becomes liquid—Krutick's paintings are invariably liquid, that is, they are always in the "flow," to use the psychologist Mihaly Csikszentmihalyi's term.⁽¹⁾

These statements suggest that Krutick's abstract paintings—whether categorizable, art historically, as impressionistic, expressionistic, geometric—convey an "optimal experience," to use Csikszentmihalyi's term, of what Kant called the "dynamic sublime," more particularly, what the philosopher Edmund Burke called "the great and sublime in nature."⁽²⁾ "When we estimate nature as dynamically

sublime,” Kant writes, “our idea of it must be fearful.” We fear “the boundless ocean in its anger, a high waterfall in a mighty river,” to mention two of Kant’s examples of dynamic nature at its most fearful that seem relevant to Krutick’s “oceanic” paintings—her *Aurora Borealis* paintings among them, as their awesome space and luminous dynamics suggests. “But,” Kant quickly adds, “the sight of them is attractive in proportion to their fearfulness as we find ourselves in security”—in the security of art, I venture to say. “We readily call such things sublime because they elevate the powers of our souls above their wonted level,” that is, their everyday level. Finally, and unexpectedly, “nature is not aesthetically estimated to be sublime so far as it excites fear, but because it calls up in us the power which is beyond nature”—the power that created nature, the creativity that is the “inward meaning” of nature. (3) It is the creative power implicit in Krutick’s imaginative response to nature’s innate aesthetics, at their most ingeniously and irresistibly dynamic in the flowing ocean. One might say she abstracts the creative flow of nature from its material manifestation in moving water, treating it as an aesthetic phenomenon in itself. For Krutick, fearlessly creating art is the way “the mind can realize the proper sublimity of its own destiny as surpassing nature itself,” as Kant suggests. It is as though what psychoanalysts call the primary creativity of the mind and the primary creativity of nature are indistinguishable currents in her art.

An optimal experience of the dynamic sublime in nature is ecstatic. “In blissful ecstasy there is the feeling of having given oneself up to something bigger”—“the beauty of nature,” as the psychoanalyst Ralph Greenson writes, (4) more particularly the beauty of the ocean, where the colors of the sky and sea meet in ever-changing intimacy and immediacy, even as they have a lasting effect on the psyche, leave a mnemonic trace of themselves in its dreams, as Krutick’s dreamscapes suggest. The beauty of nature has a good deal to do with the beauty of color, “the type of love,” as the connoisseur and theorist John Ruskin said in *Modern Painters*, (5) more pointedly of libido, to use Freud’s word. Libido is a manifestation and expression of the “life instinct,” a “great force” that involves “sexuality and self-preservation,” (6) suggesting that Krutick made her libidinous art to preserve herself and assert her sexuality—dare one say femininity?—while working as a business analyst on the male-dominated Wall Street. Color is charged with emotion, suggesting that color, emblematic of love, as Ruskin suggested, made Krutick, an exquisite colorist—a master of nuanced colors, free floating even as they intimately relate—feel emotionally alive in the loveless business world.

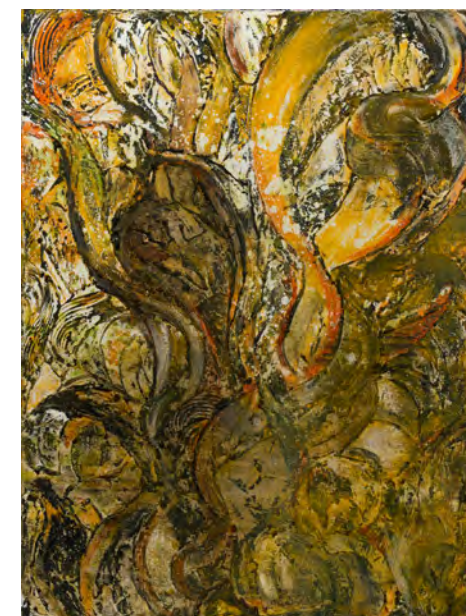
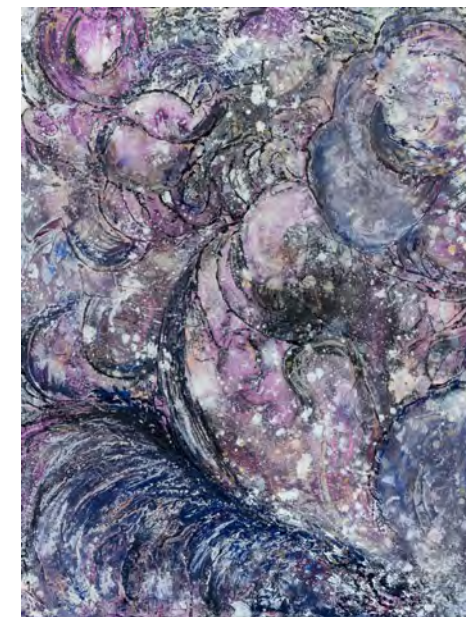


Above: **Lady Liberty 2**, 2019, Oil and acrylic on canvas, 40 x 30 inches (101.6 x 76.2 cm). *Aurora Borealis* series.

Right page:

Top: **Purple Marsh**, 2020, Oil and acrylic on canvas, 40 x 30 inches (101.6 x 76.2 cm). *Swirl* series.

Bottom: **Sunflower 2**, 2020, Oil and acrylic on canvas, 40 x 30 inches (101.6 x 76.2 cm). *Swirl* series.



Interestingly, her “first job...combined my love for music and analytics,” and her “next job brought my interests full circle—taking on a senior corporate role in a music company”—but neither job, however creative they were in their own right, involved making art for herself and as end in itself—as an expression of her True Self and for its own sublime sake—which seriously began when she began to take classes at the Art Students League in 2011, studying, ironically, with Charles Hinman, Ronnie Landfield, Mariano Del Rosario, and Frank O’Cain, all male masters. By 2015, when she left the League, she had become a master in her own right—an autonomous master with a vision of her own. Her color was already “visionary,” as such works as *Lady Liberty*, 2012 and *Tie Dye*, 2014, among many others made when she was a student, indicate.

Fluid color is prior to fixed form, according to the philosopher George Santayana, and affords a “purely sensuous delight” he adds, (7) suggesting that Krutick’s engulfing flow of delightful colors affords an intense sensuous experience. At its most consummately libidinous it affords what the psychoanalyst Marion Milner calls a “primary sensual experience” and the aesthetician John Murungi calls “lived sensuousness.” The experience is all the more sensationally sensual when the geometrical ice cube dissolves into an orgasmic explosion of liquid color. Krutick’s colors are delicious to the visual palate which is why they intoxicate us. Her color seems like light materialized, which is why it touches us however vaporous.

Art historically speaking, Krutick’s abstract paintings are composed of tachist gestures, sometimes boldly textural, as in *Sand Dunes*, 2010 and *Pink Orchid*, 2011, sometimes more texturally subdued, as in *Dreamscape*, 2015 and *The Looking Glass*, 2017. Tachisme officially began with Manet’s *Music in the Tuileries Gardens*, 1862 where it was used for a representational purpose—the figures were said to be composed of so many taches or touches—and the tache, or non-gestalt gesture, as the psychoanalytically informed art historian called it, became an established expressive mode with Kandinsky’s seminal abstract expressionism (1912-1914). While Krutick acknowledges a debt to Monet and Van Gogh, her “soulful” colors suggests *she shares Kandinsky’s romantic view that “color is a means of exerting a direct influence upon the soul,”* (8) not just a characteristic of nature—a physical phenomenon—as it was for Monet and Van Gogh.

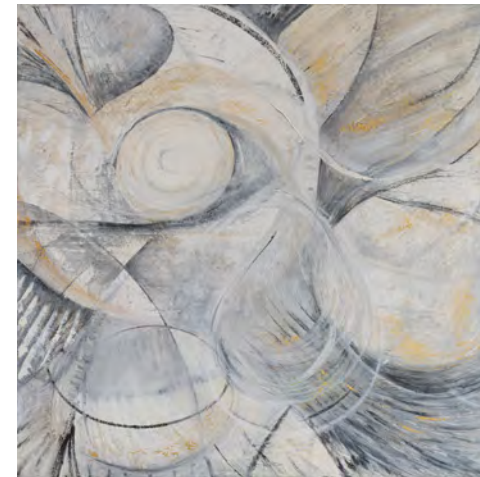
A tache, the French word for “stain,” is a spontaneous gesture, and as such an expression of the personally creative True Self, as distinct from the impersonal, socially compliant False Self, according

to the psychoanalyst Donald Winnicott. It is a sign of authenticity and autonomy, as distinct from inauthenticity and obedience. One might say that for Krutick making tachist art—sometimes called art informal or lyrical abstraction, meaning art without a predetermined or preconceived structure—was an unconscious expression of social disobedience, certainly of (unwitting?) resistance, perhaps rebellion, against her structured, disciplined, constrained life as a stock analyst: however successful she was on Wall Street, it somehow failed her, stifled her. As her account of her life and artistic development suggests, she felt liberated when she left it to begin a new life at the Art Students League. It was an assertion of her separateness, her “difference:” giving up the business job on which she was economically dependent to devote herself full-time to independent tachist painting, with its introspective demands, necessitating self-analysis—as distinct from stock analysis—may have been a way of dealing with a mid-life crisis.⁽⁹⁾ Whatever it meant emotionally and existentially, being a painter was certainly different from being a stock analyst. One can’t help comparing Krutick to Gauguin (however different their art), who gave up being a banker—a successful one—to become an artist, in the conviction that making art was the only means of self-actualization in modern times, to use the psychologist Abraham Maslow’s concept, religion no longer serving that purpose. Certainly Krutick’s paintings afford what Maslow called a peak experience—a peak experience of color for sure—indicating that they are masterpieces of their kind.

The non-conformist, individualistic, self-expressive—peculiarly private, not to say deeply subjective—modern abstract tachist painting, is in a state of perpetual becoming as distinct from the socially conformist and publicly meaningful representational painting, with its resolute objectivity. In other words, Krutick’s works are ongoing process paintings rather than finished products. Krutick’s paintings seem to be in a state of what the philosopher Alfred North Whitehead calls “creative flux”—they seem to constantly change, and as such seem ever-fresh, offering new aesthetic vistas, new oceanic experience—rather than a final and fixed image of the ocean they ostensibly engage. The titles of such works as *Where the Wild Things Are*, 2017, *Bedroom Slippers 1*, 2015 and *2*, 2016, *Rocking Horse*, 2017, among others, allude to narratives—Maurice Sendak’s famous children’s story in the first work—and objects, but they are non-objective, uncompromisingly abstract, as their oceanic aesthetics—exquisitely evident in the fluid surface of *Where the Wild Things Are*, makes transparently clear. One could just as well title it “where the restless ocean is.” These objects have personal meaning for



Masquerade Ball, 2021, Oil and acrylic on canvas, 48 x 48 inches (121.9 x 121.9 cm). Swirl series.



Menagerie, 2020, Oil and acrylic on canvas, 40 x 40 inches (101.6 x 101.6 cm). Swirl series.

Right: **Chagall's Dream**, 2020, Oil and acrylic on canvas, 30 x 40 inches (76.2 x 101.6 cm). Dreamscape series.

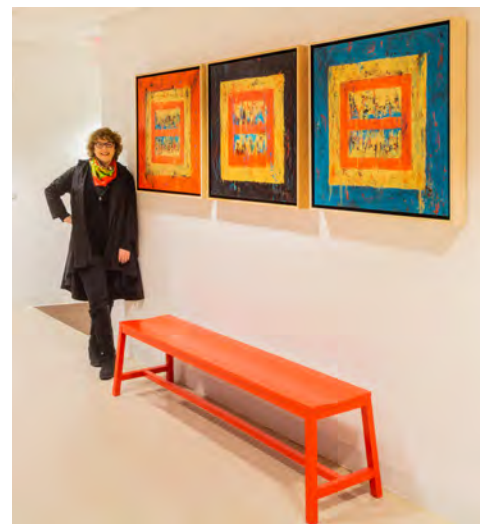


Krutick, but they function as creative stimuli. They are not pictured—the painting would fare aesthetically well without the associations suggested by their titles. Krutick’s paintings are pure abstractions, needing no subliminal “humanizing” narratives to distract from their aesthetics—their sheer beauty.

Are Krutick’s paintings feminine, considering the fact that she is a woman? Some of her paintings have the in-your-face power, rawness, and epic quality supposedly typical of the masculinist Abstract Expressionism of Pollock, de Kooning, and Kline, among other “classical” New York Abstract Expressionists, while others have the tender touch, refined softness, and lyrical quality characteristic of the paintings of such female Abstract Expressionists as Helen Frankenthaler, Alma Thomas, and Judith Godwin. Their paintings have much in common with the new Miami School of Abstract Expressionism, with which Krutick is affiliated, rather than the old New York School of Abstract Expressionism, which they ingeniously finessed. There’s little doubt that most of Krutick’s paintings have a loving, refined, civilized “feminine” look rather than an aggressive, coarse, barbaric “masculine” look. They are a far cry from the primitivism of Gauguin and its elaboration by the New York Abstract Expressionists.

But I think Krutick’s paintings are feminine not because of their beauty—their aesthetics—but because of their creative depth. It is evident in her capacity for an ecstatic oceanic experience—an immersive experience in the ocean in which life began, a life-giving water with which she clearly identifies with, which she makes her own and which owns her. Woman has a greater capacity for creativity than man because she has an oceanic creative womb. Ecstatically at home in the depths of the life-creating ocean, Krutick unconsciously finds herself in the depths of her life-creating womb, enabling her to parthenogenetically give birth to her living paintings. **(10)** Having a womb, woman is a natural artist, while for man making art is compensation for his lack of a womb, which is naturally creative, rather than “artificially” creative. Woman has the primary creativity attributed to God—“Woman is God,” the psychoanalyst Wilfred Bion famously argued. Man has secondary creativity; he has to struggle to be creative: it doesn’t come naturally to him. I suggest that the turbulent anxiety-ridden gestures in masculinist New York Abstract Expressionist painting are the signs of that struggle.

I think *Moonstone*, 2017 is Krutick’s unconscious way of acknowledging the femininity of her art, a projection of her own femininity. “The Moon is water” and a symbol of “the fertility of women.” **(11)** Krutick is a remarkably fertile painter, and lively water is her expressive medium, as her oceanic experience suggests. Her art endlessly dwells on it, distills its aesthetics. It is unforgettable,



Jill Krutick pictured at a corporate headquarter’s installation of Ice Cube Night triptych In New York City Times Square, 2019. Triptych includes: **Ice Cube Night 3**, 2018, **Ice Cube Night Blue**, 2019, **Ice Cube Night Red**, 2019. Each painting: Oil on canvas, 30 x 30 inches (76.2 x 76.2 cm). Framed: 32 x 32 inches (81.3 x 81.3 cm). Ice Cube series.



Jill Krutick and Donald Kuspit at the opening for *The Feminine Sublime*, exhibition in a SoHo, New York City gallery, 2019.



Tropical Wave, 2020, Oil on canvas, 36 x 18 inches, (91.4 x 45.7 cm). Swirl series.

and she seeks it out again and again, for it is the catalyst of her creativity, and the expression of her feminine originality. Aphrodite, “the goddess of love, beauty, pleasure, and procreation,” was born from the sea, suggesting that Krutick’s oceanic paintings are abstract renderings of Aphrodite, the epitome of femininity.

—Donald Kuspit was the winner of the prestigious Frank Jewett Mather Award for Distinction in Art Criticism (1983) given by the College Art Association and is a Contributing Editor at *Artforum*, *Artnet Magazine*, *Sulpture* and *Tema Celeste*, and the editor of *Art Criticism*. He has doctorates in philosophy and art history, as well as degrees from Columbia, Yale and Pennsylvania State University. He has received fellowships from Fulbright Commission, NEA, Guggenheim Foundation and Asian Cultural Council, among others. Kuspit has written more than twenty books, including *The End of Art* (2004); *Redeeming Art: Critical Reveries* (2000); *Idiosyncratic Identities; Artists at the End of the Avant-Garde*(1996); *Daniel Brush: Gold without Boundaries* (with Ralph Esmerian and David Bennett, 1998); *Reflections of Nature: Paintings by Raffael* (with Amei Wallace, 1998); and *Chihuly* (1998). He has written numerous art reviews, including critiques on Hunt Slonem, Maurizio Cattelan and April Gornik.

Notes: **(1)**Mihaly Csikszentmihalyi, *Flow: The Psychology of Optimal Experience* (New York: Harper, 1991). The book deals with “the positive aspects of human experience—joy, creativity, the process of total involvement with life I call flow” (xi). “The flow experience,” Csikszentmihalyi writes, “is not ‘good’ in an absolute sense. It is good only in that it has the potential to make life more rich, intense, and meaningful; it is good because it increases the strength and complexity of the self.” (70) Krutick’s oceanic experience is a version of the flow experience, with the difference that her art absolutizes the flow experience, suggesting that for her it is the ideal good in life because it gives her the strength to be herself.

(2)Quoted in E. F. Carritt, ed., *Philosophies of Beauty* (London and New York: Oxford University Press, 1931), 89

(3)Ibid., 120-121

(4)Ralph Greenson, “Enthusiasm,” in Salman Akhtar, ed., *Good Feelings: Psychoanalytic Reflections on Positive Emotions and Attitudes* (London: Karnac, 209), 13

(5)Quoted in Kenneth Clark, *Ruskin Today* (London and New York: Penguin, 1964), 155

(6)Akhtar, “Psychoanalysis and Human Goodness: Theory,” Ibid., xxvii

(7)Quoted in Carritt, 199

(8)Kandinsky: *Complete Writings on Art*, eds. Kenneth C. Lindsay and Peter Vergo (New York: Da Capo Press, 1994), 160

(9)A “midlife crisis is a revolutionary turning point in an individual’s life, occurring in middle age, involving sudden and dramatic changes in commitments to career and/or spouse and family and accompanied by ongoing emotional turmoil for both the individual and others. The powerful unconscious conflicts that precipitate such behaviors are centered on the difficulty in facing growing awareness of the inevitability of limited time and personal death, and the refusal to engage the narcissistically injurious reality that not all one’s goals, ambitions, and dreams will be realized in this lifetime. The result is a frenzied attempt to throw away the present and the past and to magically begin life anew.” It is what Krutick did when she entered the Art Students League in 2011, twenty-seven years after she received her bachelor’s degree in economics from the University of Pennsylvania in 1984. Elizabeth L. Auchincloss and Eslee Samberg, eds., *Psychoanalytic Terms and Concepts* (New Haven and London: Yale University Press and the American Psychoanalytic Association, 2012), 155

(10)The psychoanalyst Hanna Segal argues that creating a work of art is like “creating a new baby.” *Dream, Phantasy and Art* (London and New York: Tavistock and Routledge, 1991), 95

(11)Jean Chevalier and Alain Gheerbrant, *Dictionary of Symbols* (London and New York: Penguin, 1996), 670



Above: May 27, 2021 at Longwood Center for the Visual Arts. From left: Artist - Jill Krutick and Executive Director - Rachel Talent Ivers with **A New Sunrise**, 2020, Oil on canvas, 40 x 40 inches (101.6 x 101.6 cm). Framed: 42 x 42 inches (106.7 x 106.7 cm).

Left: **Neverland**, 2019, Acrylic on canvas, 72 x 120 inches (182.9 x 304.8 cm). 2 panels, 72 x 60 inches (182.9 x 152.4 cm) each. Framed: 74 x 122 inches (188.0 x 309.9 cm). Aurora Borealis series.

A New Beginning

BY JILL KUTRICK

I am so grateful to have the opportunity to share my work with the Longwood Center for the Visual Arts (LCVA) community as we slowly emerge from a very dark time in history due to the COVID-19 pandemic. The past 18 months have been a time of inner reflection and experimentation. Shuttling between my home and art studio became a routine that provided sanctuary and opportunity. I spent the time trying new and creative ways to reach folks with my artwork.

While my main exhibitions were pushed back about a year due to current events, the thrill of exhibiting in Virginia at LCVA has finally arrived! This show captures my evolution as an artist on a joyful path of self-discovery. I take real world, natural elements such as the earth, sea, sky, flora and fauna, and abstract them through my artistic lens. Informed by my experiences, challenges and triumphs, I transform the real into an imaginary world—sometimes whimsical, and other times dramatic.

From an abstract interpretation of forests, birds, caterpillars or the beloved Shenandoah River, I build my canvas with various textures and shapes to convey a story or capture a special place. Bowing to the ephemeral quality of our ecosystem, *Shenandoah River* and *Before You* celebrate a world unaffected by global warming and other environmental threats. The trout series honors the beloved fish that thrive in Virginia's great waters—brook, brown and rainbow trout. *Against All Odds* shows that we can still win the race against a storm above. *A New Sunrise* projects into the future, a life without a pandemic and new beginnings, which is mirrored in *Sunspots* and *Velvet Horizon*. *Baby Caterpillars*, reminiscent of the large scale *Dance of the Caterpillars*, salutes the magnification



of imaginary flora and fauna in a fantasy world. These works are all connected as they reflect my interpretation of nature and how it informs my artistic development.

Over the past year, my art practice has been tested and reinvented not only on canvas but with a wide range of virtual and video projects. From virtual exhibitions created from scratch, to “viewing rooms” that charted my artistic journey, to “Painting Storytime” videos that tell the story, process and inspiration of particular paintings or series of paintings—experimentation has been key. I even launched an Etsy store to not only market my smaller paintings but also to memorialize the transformation of my paintings into wearable art (from scarves to active wear to bedding and more).

My artistic adventure is rooted in hope and exploration. This solo exhibition at the LCVA is an important milestone in that journey.

A special thank you to Rachel Talent Ivers, Alex Grabiec and the talented staff of The Longwood Center for the Visual Arts for their guidance, support and encouragement.



Above left: **Zoom**, 2020, Oil and acrylic on canvas, 36 x 48 inches (76.2 x 121.9 cm). Swirl series.

Above right: **Blue Hornet**, 2020, Oil on canvas, 36 x 24 inches (76.2 x 61.0 cm). Swirl series.

Right: Jill Krutick with her studio companions Rocket and Violet, both Old English Sheepdogs, photographed in front of **Ice Cube Spring**, 2016, Oil on canvas, 60 x 60 inches (152.4 x 152.4 cm). Framed: 62 x 62 inches (157.5 x 157.5 cm). Photo: Kristina Staal Photography.





Informational text panel on the left wall.



Informational text panel on the right wall.

Museum Works

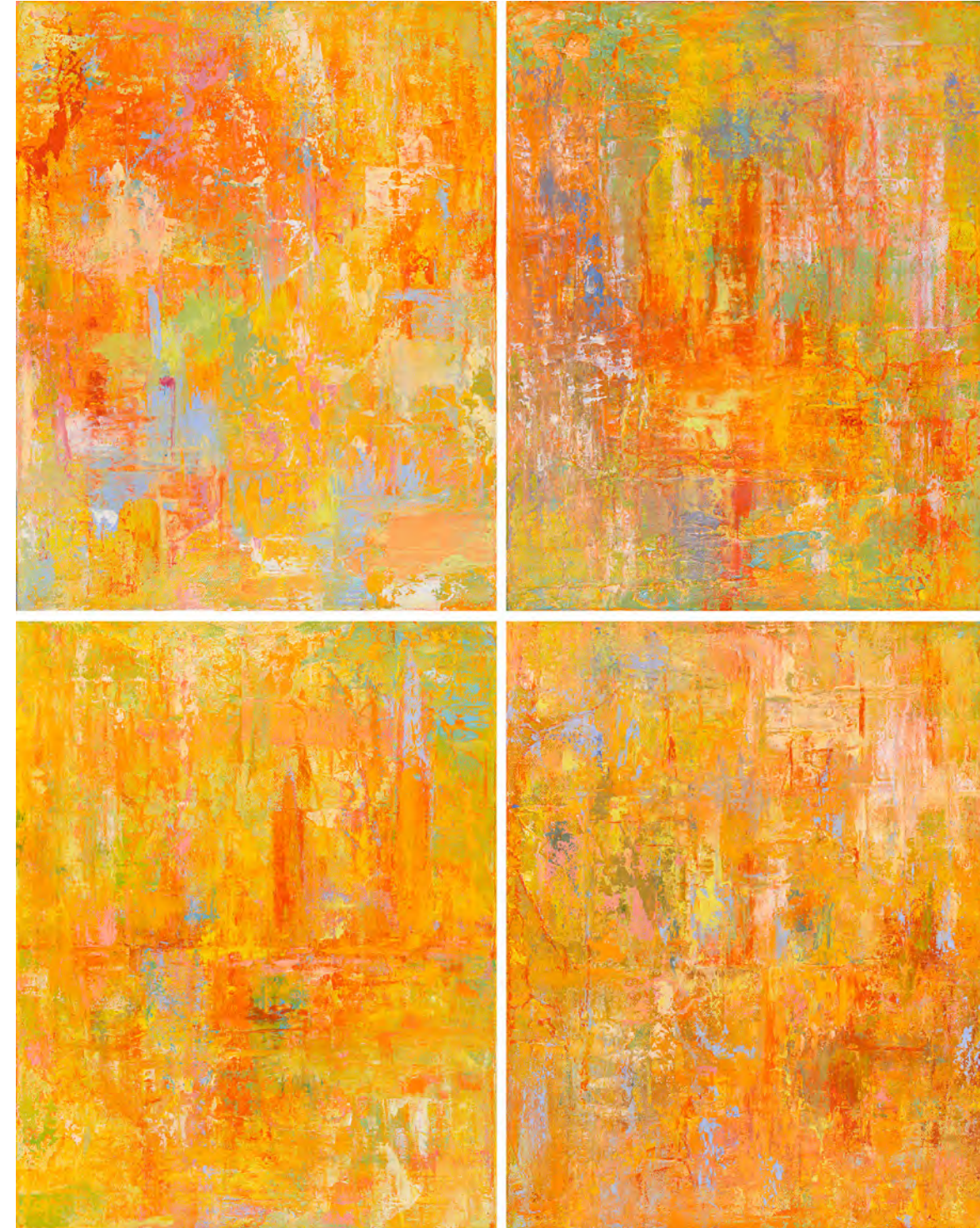
Sun Spots 1,2,3,4, 2018

Oil on canvas, 28 x 22 inches (71.1 x 55.9 cm).

4 panels, 14 x 11 inches (35.6 x 27.9 cm) each.

Framed: 15.5 x 12.5 inches (39.4 x 31.8 cm) each.

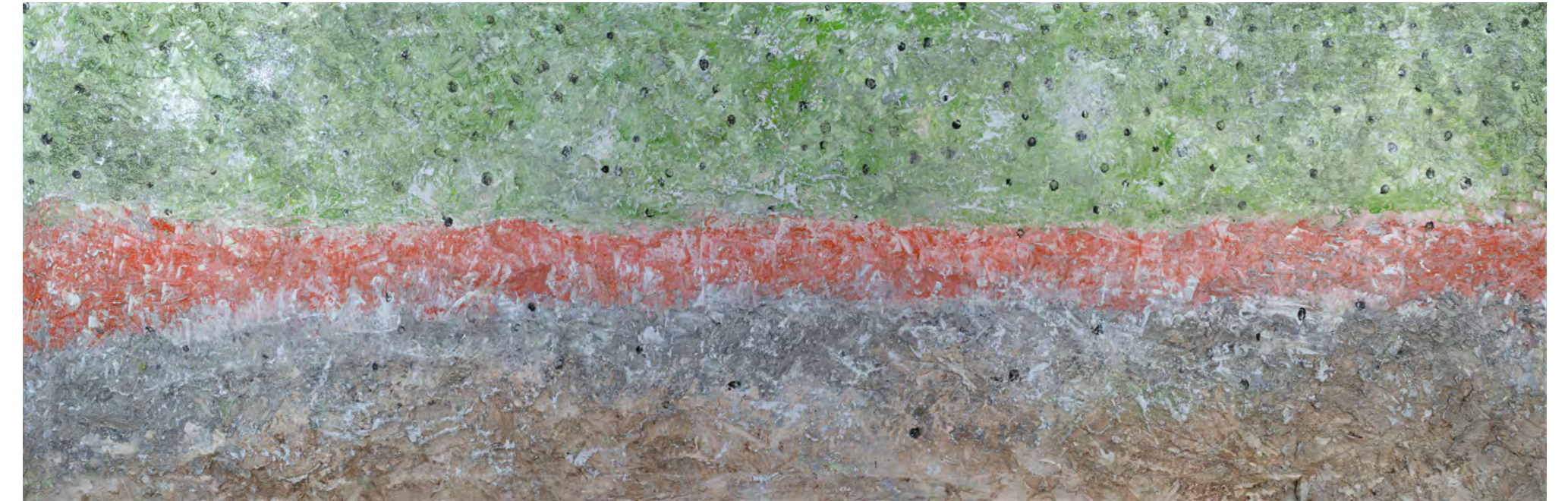
Abstract Landscape series.



Brook Trout Large 2, 2021
Oil on linen, 20 x 60 inches (50.8 x 152.4 cm).
Framed: 22 x 62 inches (55.9 x 157.5 cm).
Representational series.



Rainbow Trout Large 3, 2021
Oil on linen, 20 x 60 inches (50.8 x 152.4 cm).
Framed: 22 x 62 inches (55.9 x 157.5 cm).
Representational series.



Velvet Horizon, 2012

Oil on canvas, 24 x 24 inches (61.0 x 61.0 cm).

Framed: 26 x 26 inches (66.0 x 66.0 cm).

Abstract Landscape series.



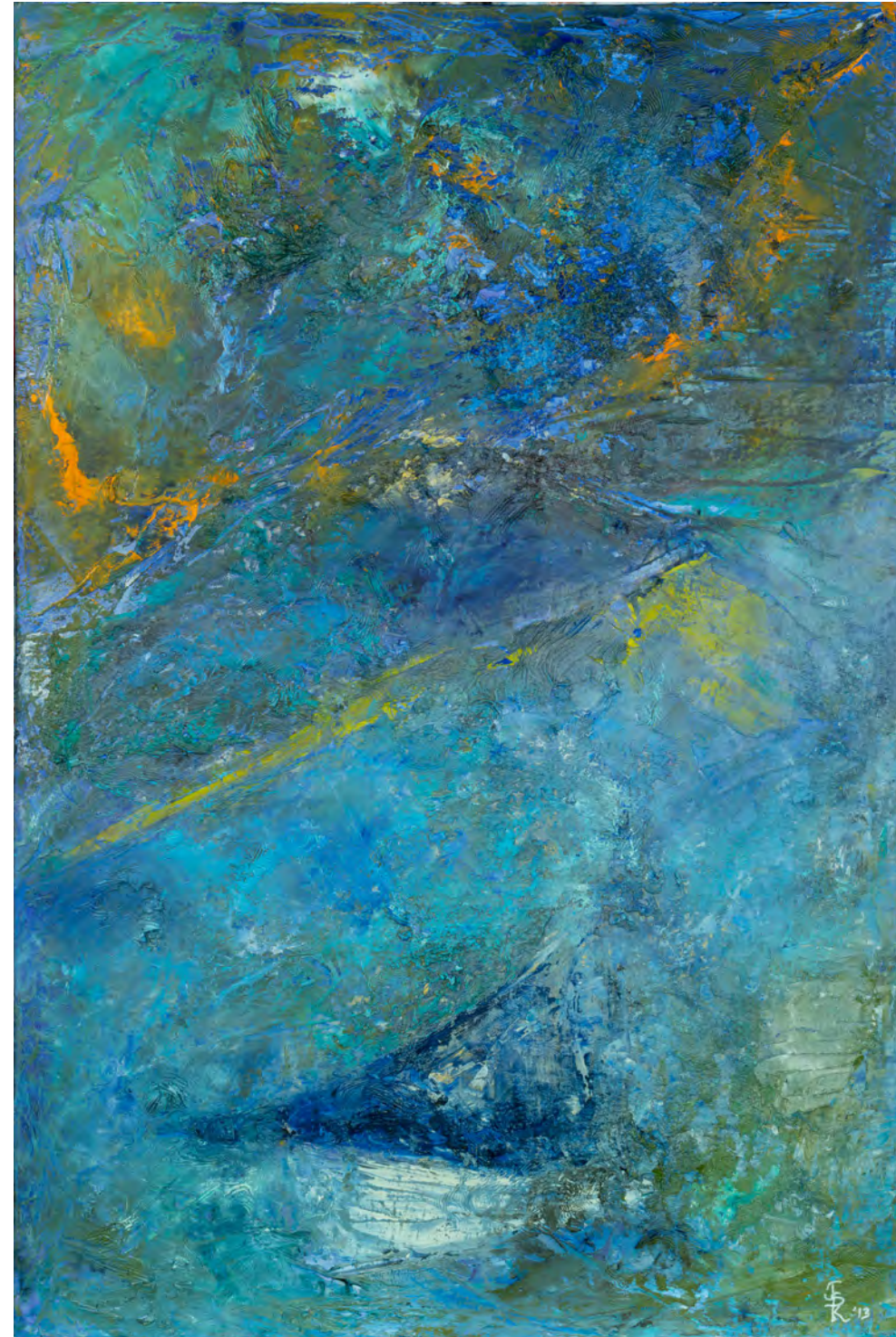
Baby Caterpillar, 2021
Acrylic on canvas, 24 x 36 inches (61.0 x 91.4 cm).
Framed: 26 x 38 inches (66.0 x 96.5 cm). Swirl series.



Free Bird, 2013
Oil on canvas, 40 x 40 inches (101.6 x 101.6 cm).
Framed: 42 x 42 inches (106.7 x 106.7 cm).
Representational series.



Against All Odds, 2013
Oil on canvas, 36 x 24 inches (91.4 x 61.0 cm).
Framed: 38 x 26 inches (96.5 x 66.0 cm).
Abstract Landscape series.



Mystical Night, 2012
Oil on canvas, 40 x 40 inches (101.6 x 101.6 cm).
Framed: 42 x 42 inches (106.7 x 106.7 cm).
Abstract Landscape series.



Before You, 2019

Oil on canvas, 60 x 48 inches (152.4 x 121.9 cm).

Framed: 62 x 50 inches (157.5 x 127.0 cm). Swirl series.



Crayon Forest, 2020

Oil and acrylic on canvas, 30 x 30 inches (76.2 x 76.2 cm).

Framed: 32 x 32 inches (81.3 x 81.3 cm).

Abstract Landscape series.

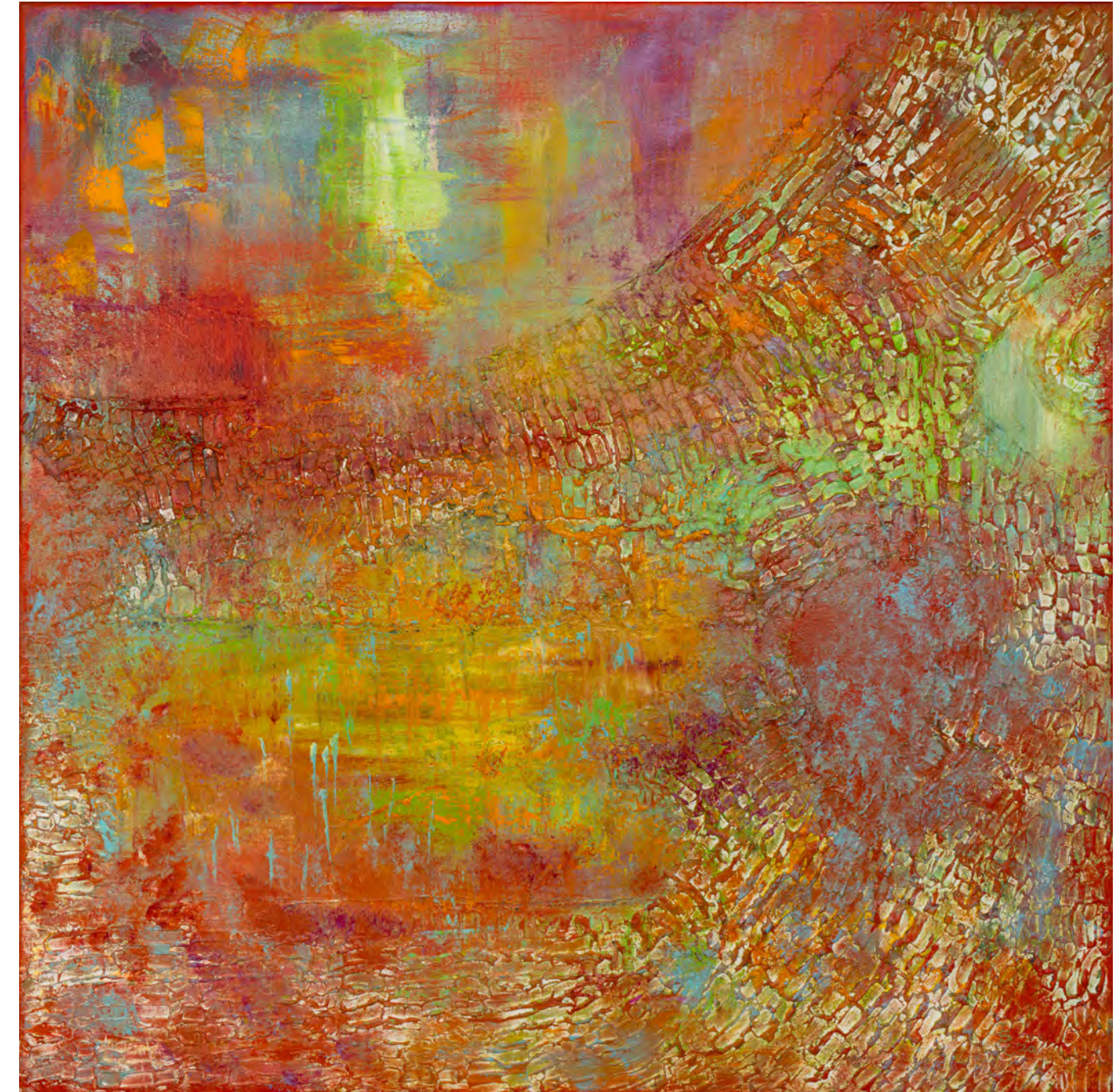


A New Sunrise, 2020

Oil and acrylic on canvas, 40 x 40 (101.6 x 101.6 cm).

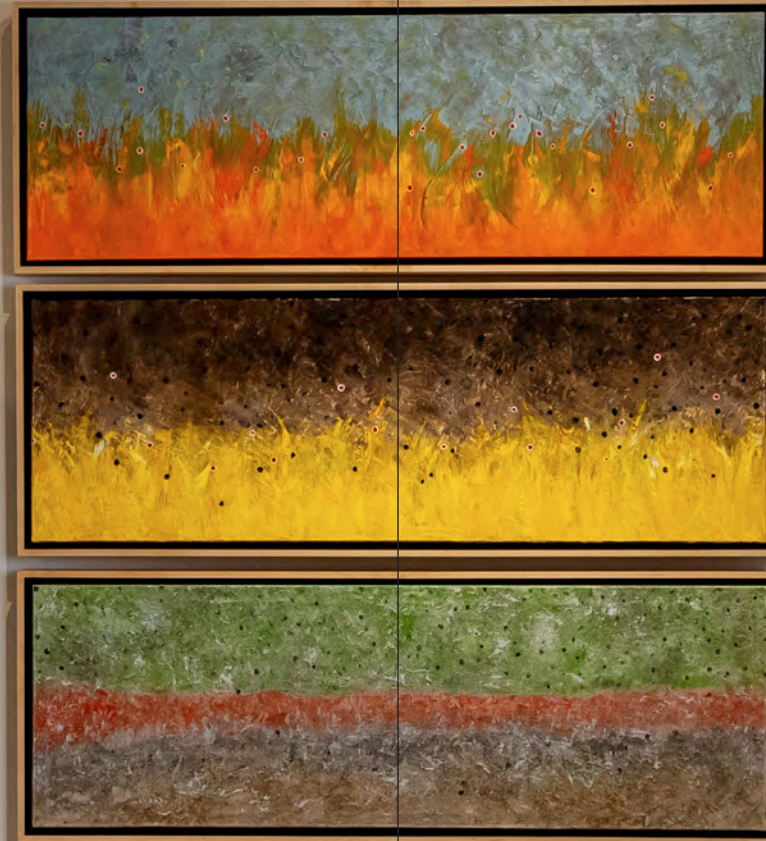
Framed: 42 x 42 inches (106.7 x 106.7 cm).

Abstract Landscape series.





Small informational text label next to the four small paintings.



Small informational text label next to the three stacked paintings.



Small informational text label next to the large painting.

Recent Works

The Way We Were 2, 2019
Acrylic on canvas, 40 x 60 inches (101.6 x 152.4 cm).
2 panels, 20 x 60 inches (50.8 x 152.4 cm) each.
Abstract Landscape series.



Shallow, 2019
Acrylic on canvas, 48 x 60 inches (121.9 x 152.4 cm).
Framed: 50 x 62 inches (127.0 x 157.5 cm).
Abstract Landscape series.



Dreamscape 7, 2019
Oil and acrylic on canvas,
48 x 36 inches (121.9 x 91.4 cm).
Dreamscape series.



Swan Lake, 2021
Oil on panel,
30 x 24 inches, (76.2 x 61.0 cm).
Swirl series.



Batmobile & Jaguar, 2020
Oil and acrylic on canvas,
40 x 60 inches (101.6 x 152.4 cm).
2 panels, 20 x 60 inches (50.8 x 152.4 cm) each.
Swirl series.



Communicopia, 2020
Oil on panel,
30 x 24 inches (76.2 x 61.0 cm).
Swirl series.



Scales of Justice, 2019
Acrylic on canvas,
48 x 72 inches (121.9 x 182.9 cm).
Swirl series.



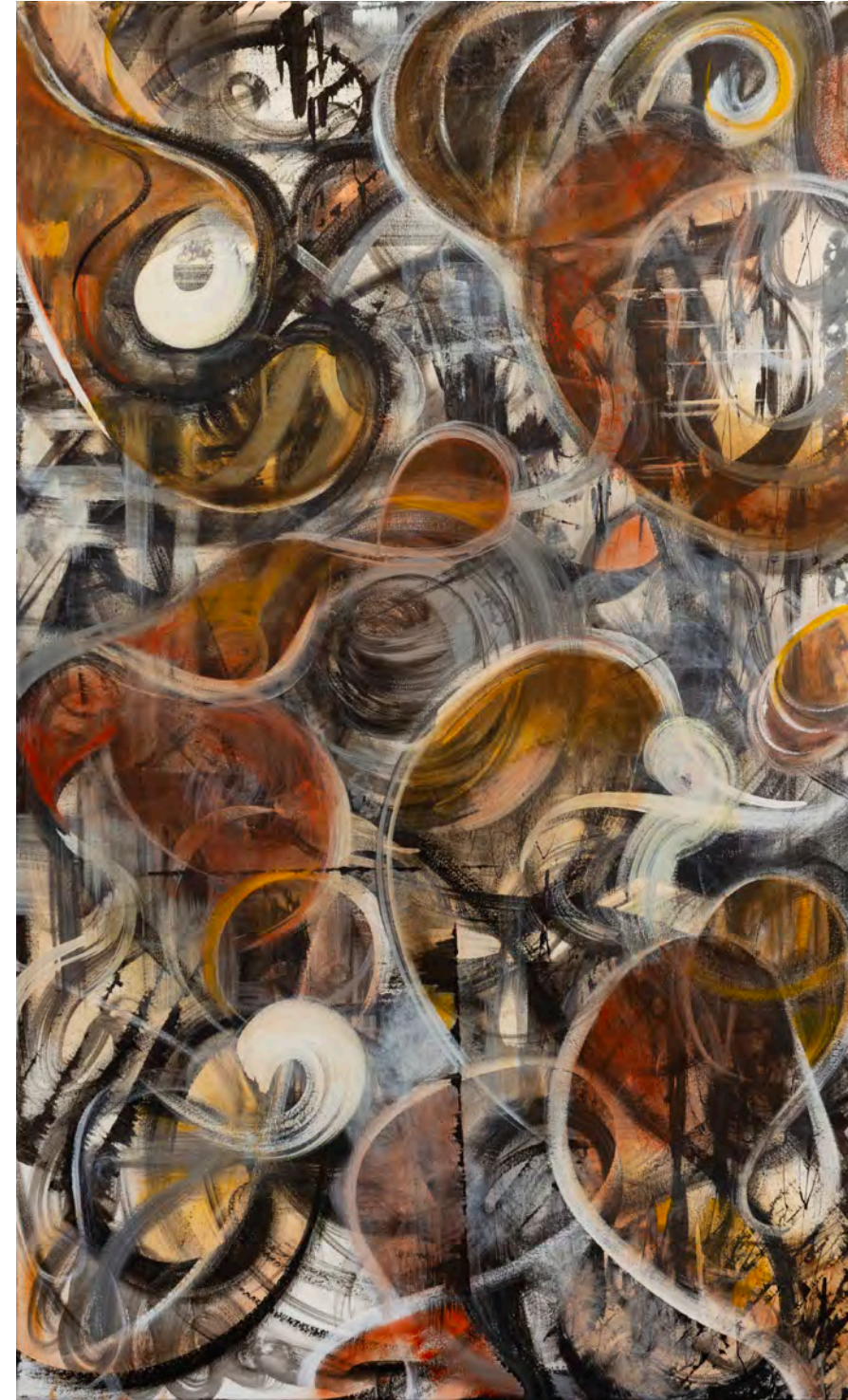
Civilization, 2020
Oil on canvas,
30 x 24 inches, (76.2 x 61.0 cm).
Swirl series.



New Orleans Romance, 2020
Oil and acrylic on canvas,
30 x 30 inches (76.2 x 76.2 cm).
Swirl series.



Beehive, 2019
Acrylic and oil on canvas,
60 x 36 inches (152.4 x 91.4 cm).
Swirl series.



Ice Cube Small Series, 2019

Set of 16.

Each work: Oil on canvas,
16 x 16 inches (40.6 x 40.6 cm).

Left to right, top to bottom:

Ice Cube Small Black, Ice Cube Small Silver,
Ice Cube Small Gold, Ice Cube Small White,
Ice Cube Small Black & Blue, Ice Cube Small Silver & Blue,
Ice Cube Small Gold & Red, Ice Cube Small White & Red,
Ice Cube Small Black & Red, Ice Cube Small Silver & Red,
Ice Cube Small Gold & Blue, Ice Cube Small White & Blue,
Ice Cube Small Black & Brown, Ice Cube Small Silver & Brown,
Ice Cube Small Gold & Brown, Ice Cube Small White & Brown.
Ice Cube Series.



Aurora Borealis Victory, 2021
Acrylic on canvas, 48 x 120 inches (121.9 x 304.8 cm).
2 panels, 48 x 60 inches (121.9 x 152.4 cm) each.
Aurora Borealis series.



Aurora Borealis Inauguration, 2021
Acrylic on canvas, 60 x 120 inches (152.4 x 304.8 cm).
2 panels, 60 x 60 inches (152.4 x 152.4 cm) each.
Aurora Borealis series.



Last Days of Summer, 2019
Oil on canvas,
60 x 48 inches (152.4 x 121.9 cm).
Swirl series.



Gone Fishing, 2021
Acrylic on canvas,
30 x 40 inches (76.2 x 191.6 cm).
Swirl series.



Plenty 2, 2019
Acrylic on canvas,
18 x 24 inches (45.7 x 61.0 cm).
Swirl series.



Shangri La 11, 2019

Acrylic on canvas, 48 x 108 inches (121.9 x 274.3 cm).

3 panels, 48 x 36 inches (121.9 x 91.4 cm) each.

Framed: 50 x 110 inches (127.0 x 279.4 cm).

Shangri La series.





Abstract painting by [Artist Name]



Abstract painting by [Artist Name]



Abstract painting by [Artist Name]

Index



Shenandoah River, 2020, Oil and acrylic on canvas, 96 x 96 inches (243.8 x 243.8 cm). 4 panels, 48 x 48 inches each (121.9 x 121.9 cm). Framed: 100 x 100 inches (254 x 254 cm), 50 x 50 inches each (127.0 x 127.0 inches). Dreamscape series. Front Cover and pg. 8



Secret Garden, 2020, Oil and acrylic on canvas, 60 x 144 inches (154.4 x 365.8 cm). 2 panels, 60 x 72 inches each (154.4 x 182.9 cm each). Framed: 62 x 146 inches (157.5 x 370.8 cm). Dreamscape series. pg. 12



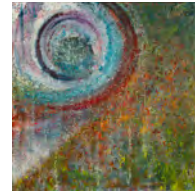
Gemstones, 2021, Oil and acrylic on canvas, 30 x 30 inches (76.2 x 76.2 cm). Framed: 32 x 32 inches (81.3 x 81.3 cm). Swirl series. pg. 14



Brown Trout Large 2, 2021, Oil on linen, 20 x 60 inches (50.8 x 152.4 cm). Framed: 22 x 62 inches (55.9 x 157.5 cm). Representational series. pg. 15



Autumn Springs 3, 2019, Acrylic on canvas, 18 x 24 inches (45.7 x 61.0 cm). Abstract Landscape series. pg. 16



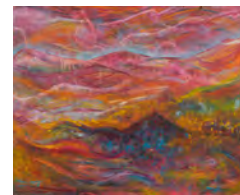
Somewhere Over the Rainbow, 2020, Oil on canvas, 30 x 30 inches (76.2 x 76.2 cm). Abstract Landscape series. pg. 16



Heavenly Blossoms, 2021, Acrylic on canvas, 24 x 36 inches (61.0 x 91.4 cm). Shangri La series. pg. 17



At the Beginning, 2021, Oil and acrylic on canvas, 36 x 48 inches (91.4 x 121.9 cm). Framed: 38 x 50 inches (96.5 x 127.0 cm). Swirl series. pg. 18



Magenta Landscape, 2020, Oil on panel, 18 x 24 inches (45.7 x 61.0 cm). Abstract Landscape series. pg. 19



Fire & Ice 1, 2019, Oil and acrylic on canvas, 24 x 18 inches (61.0 x 45.7 cm). Dreamscape series. pg. 20



Trapeze, 2020, Oil on panel, 30 x 24 inches (76.2 x 61.0 cm). Swirl series. pg. 23



Lady Liberty 2, 2019, Oil and acrylic on canvas, 40 x 30 inches (101.6 x 76.2 cm). Aurora Borealis series. pg. 26



Fire & Ice 2, 2019, Oil and acrylic on canvas, 24 x 18 inches (61.0 x 45.7 cm). Dreamscape series. pg. 21



The Way We Were, 2019, Acrylic on canvas, 72 x 120 inches (182.9 x 304.8 cm). 2 panels, 72 x 60 inches (182.9 x 152.4 cm) each. Framed: 74 x 122 inches (188.0 x 309.9 cm). pg. 24



Purple Marsh, 2020, Oil and acrylic on canvas, 40 x 30 inches (101.6 x 76.2 cm). Swirl series. pg. 27



Ice Cube Gatsby, 2020, Oil and acrylic on canvas, 48 x 48 inches (121.9 x 121.9 cm). Ice Cube series. pg. 22



Field of Sunshine, Oil on panel, 24 x 18 inches (61.0 x 45.7 cm). pg. 25



Sunflower 2, 2020, Oil and acrylic on canvas, 40 x 30 inches (101.6 x 76.2 cm). Swirl series. pg. 27



Masquerade Ball, 2021, Oil and acrylic on canvas, 48 x 48 inches (121.9 x 121.9 cm). Swirl series.
pg. 28



Menagerie, 2020, Oil and acrylic on canvas, 40 x 40 inches (101.6 x 101.6 cm). Swirl series.
pg. 28



Chagall's Dream, 2020, Oil and acrylic on canvas, 30 x 40 inches (76.2 x 101.6 cm). Dreamscape series.
pg. 29



Rainbow Trout Large 3, 2021, Oil on linen, 20 x 60 inches (50.8 x 152.4 cm). Framed: 22 x 62 inches (55.9 x 157.5 cm). Representational series.
pg. 43



Velvet Horizon, 2012, Oil on canvas, 24 x 24 inches (61.0 x 61.0 cm). Framed: 26 x 26 inches (66.0 x 66.0 cm). Abstract Landscape series.
pg. 45



Baby Caterpillar, 2021, Acrylic on canvas, 24 x 36 inches (61.0 x 91.4 cm). Framed: 26 x 38 inches (66.0 x 96.5 cm). Swirl series.
pg. 47



Tropical Wave, 2020, Oil on canvas, 36 x 18 inches (91.4 x 45.7 cm). Swirl series.
pg. 31



Neverland, 2019, Acrylic on canvas, 72 x 120 inches (182.9 x 304.8 cm). 2 panels, 72 x 60 inches (182.9 x 152.4 cm) each. Framed: 74 x 122 inches (188.0 x 309.9 cm). Aurora Borealis series.
pg. 32



Zoom, 2020, Oil and acrylic on canvas, 36 x 48 inches (76.2 x 121.9 cm). Swirl series.
pg. 34



Free Bird, 2013, Oil on canvas, 40 x 40 inches (101.6 x 101.6 cm). Framed: 42 x 42 inches (106.7 x 106.7 cm). Representational series.
pg. 49



Against All Odds, 2013, Oil on canvas, 36 x 24 inches (91.4 x 61.0 cm). Framed: 38 x 26 inches (96.5 x 66.0 cm). Abstract Landscape series.
pg. 51



Mystical Night, 2012, Oil on canvas, 40 x 40 inches (101.6 x 101.6 cm). Framed: 42 x 42 inches (106.7 x 106.7 cm). Abstract Landscape series.
pg. 53



Blue Hornet, 2020, Oil on canvas, 36 x 24 inches (76.2 x 61.0 cm). Swirl series.
pg. 34



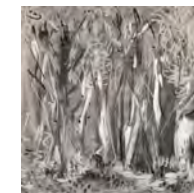
Sun Spots 1,2,3,4, 2018, Oil on canvas, 28 x 22 inches (71.1 x 55.9 cm). 4 panels, 14 x 11 inches (35.6 x 27.9 cm) each. Framed: 15.5 x 12.5 inches (39.4 x 31.8 cm) each. Abstract Landscape series.
pg. 39



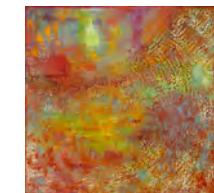
Brook Trout Large 2, 2021, Oil on linen, 20 x 60 inches (50.8 x 152.4 cm). Framed: 22 x 62 inches (55.9 x 157.5 cm). Representational series.
pg. 41



Before You, 2019, Oil on canvas, 60 x 48 inches (152.4 x 121.9 cm). Framed: 62 x 50 inches (157.5 x 127.0 cm). Swirl series.
pg. 55



Crayon Forest, 2020, Oil and acrylic on canvas, 30 x 30 inches (76.2 x 76.2 cm). Framed: 32 x 32 inches (81.3 x 81.3 cm). Abstract Landscape series.
pg. 57



A New Sunrise, 2020, Oil and acrylic on canvas, 40 x 40 (101.6 x 101.6 cm). Framed: 42 x 42 inches (106.7 x 106.7 cm). Abstract Landscape series.
pg. 59



The Way We Were 2, 2019, Acrylic on canvas, 40 x 60 inches (101.6 x 152.4 cm). 2 panels, 20 x 60 inches (50.8 x 152.4 cm) each. Abstract Landscape series. pg. 63



Shallow, 2019, Acrylic on canvas, 48 x 60 inches (121.9 x 152.4 cm). Framed: 50 x 62 inches (127.0 x 157.5 cm). Abstract Landscape series. pg. 65



Dreamscape 7, 2019, Oil and acrylic on canvas, 48 x 36 inches (121.9 x 91.4 cm). Dreamscape series. pg. 67



Beehive, 2019, Acrylic and oil on canvas, 60 x 36 inches (152.4 x 91.4 cm). Swirl series. pg. 81



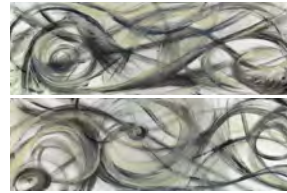
Ice Cube Small Series, 2019, Set of 16. Each work: Oil on canvas, 16 x 16 inches (40.6 x 40.6 cm). Ice Cube Series. pg. 83



Aurora Borealis Victory, 2021, Acrylic on canvas, 48 x 120 inches (121.9 x 304.8 cm). 2 panels, 48 x 60 inches (121.9 x 152.4 cm) each. Aurora Borealis series. pg. 85



Swan Lake, 2021, Oil on panel, 30 x 24 inches (76.2 x 61.0 cm). Swirl series. pg. 69



Batmobile & Jaguar, 2020, Oil and acrylic on canvas, 40 x 60 inches (101.6 x 152.4 cm). 2 panels, 20 x 60 inches (50.8 x 152.4 cm) each. Swirl series. pg. 71



Communicopia, 2020, Oil on panel, 30 x 24 inches (76.2 x 61.0 cm). Swirl series. pg. 73



Aurora Borealis Inauguration, 2021, Acrylic on canvas, 60 x 120 inches (152.4 x 304.8 cm). 2 panels, 60 x 60 inches (152.4 x 152.4 cm) each. Aurora Borealis series. pg. 87



Last Days of Summer, 2019, Oil on canvas, 60 x 48 inches (152.4 x 121.9 cm). Swirl series. pg. 89



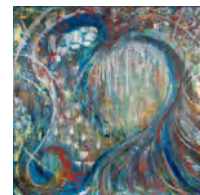
Gone Fishing, 2021, Acrylic on canvas, 30 x 40 inches (76.2 x 101.6 cm). Swirl series. pg. 91



Scales of Justice, 2019, Acrylic on canvas, 48 x 72 inches (121.9 x 182.9 cm). Swirl series. pg. 75



Civilization, 2020, Oil on canvas, 30 x 24 inches (76.2 x 61.0 cm). Swirl series. pg. 77



New Orleans Romance, 2020, Oil and acrylic on canvas, 30 x 30 inches (76.2 x 76.2 cm). Swirl series. pg. 79



Plenty 2, 2019, Acrylic on canvas, 18 x 24 inches (45.7 x 61.0 cm). Swirl series. pg. 93



Shangri La 11, 2019, Acrylic on canvas, 48 x 108 inches (121.9 x 274.3 cm). 3 panels, 48 x 36 inches (121.9 x 91.4 cm) each. Framed: 50 x 110 inches (127.0 x 279.4 cm). Shangri La series. pg. 95



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