

An abstract painting with a textured surface. The background is a mix of blue, yellow, and orange. There are several small, red, circular motifs scattered across the composition, some with white outlines. The overall style is expressive and gestural.

# JILL KRUTICK

YELLOWSTONE ART MUSEUM



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SOLO EXHIBITION: YELLOWSTONE ART MUSEUM

## *Metamorphosis*

NOVEMBER 7, 2019 – JANUARY 5, 2020

Introduction by BRYAN W. KNICELY

Essays by JILL KRUTICK, BRUCE HELANDER, ELIZABETH SOBIESKI and IRA GOLDBERG

**YELLOWSTONE ART MUSEUM**

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# JILL KRUTICK

*Metamorphosis*

This book was published on the occasion of the solo exhibition:  
Jill Krutick, *Metamorphosis*, Yellowstone Art Museum  
401 N 27th Street, Billings, Montana 59101, artmuseum.org  
November 7, 2019 – January 5, 2020

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Executive Director: Bryan W. Knicely  
Curator: Susan Floyd Barnett  
Guest Curator: Bruce Helander  
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, and our Old English Sheepdog, Rocket, my artistic muse and constant studio companion.

Cover Detail and Contents page image: *Brook Trout*, 2019, Oil on canvas, 18 x 24 inches (45.7 x 61.0 cm). Framed: 20 x 26 inches (61.0 x 66.0 cm).

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Yellowstone Art Museum, Montana  
November 2019 – January 2020

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JILL KRUTICK : YELLOWSTONE ART MUSEUM

SOLO MUSEUM EXHIBITION: METAMORPHOSIS, NOVEMBER 7, 2019 – JANUARY 5, 2020

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Executive Director, Yellowstone Art Museum

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**Aurora Borealis**, 2017, Acrylic on canvas, 72 x 108 inches (182.9 x 274.3 cm). 3 panels, 72 x 36 inches (182.9 x 91.4 cm) each. Framed: 74 x 110 inches (188.0 x 279.4 cm).

## INTRODUCTION

### A LETTER FROM THE EXECUTIVE DIRECTOR

Jill Krutick's abstract expressionism paintings embody an adventurous path of creativity and self-discovery through metamorphosis. I remember the first time I viewed her work, I was drawn in by her use of texture and color to create movement across each canvas. The sublime nature of each painting comes to life swirling in its own time and space.

Krutick states that, "...balance remains my main goal..." and she achieves that in what appears as a snapshot in time of abstract shapes that you feel are in constant flux and movement. It is like something you might view under a microscope in a lab or bask in while looking up at the night sky on a perfectly dark and clear night. The phenomena of an Aurora Borealis in the Northern Lights, and the chrysalis of what is about to become a magnificent butterfly are both meandering themes in her work. In addition, the unknown existence of what is discovered as ice simply melts away stimulates the mind in the context of what comes next in the world around me. In the moment, I feel "balanced." Yet, I feel in the blink of an eye the magical kaleidoscope could shift, enchanting me again and again. Krutick refers to this as an "...explosion that travels across the canvas."

Krutick unveils her inner spirit within her abstract work. You can trace the large, deliberate brushstrokes moving across the pigmented landscapes, and you can also see the delicate balance of the bursts of shapes and colors that appear suddenly as what could be happy accidents. They coexist in an extension of harmonic peace, a true delight.

It is a privilege to have Krutick's work travel across the country to the Yellowstone Art Museum. From New York State to Montana, east meets west. However, the paintings feel at home here under our big, western skies.

— BRYAN W. KNICELY

EXECUTIVE DIRECTOR, YELLOWSTONE ART MUSEUM





"If color, texture and shapes could talk, I would be the loudest person in any room."







## An Artistic Journey

BY JILL KRUTICK

*"I am always changing, and my art is always changing me."*

What a joy it has been to prepare for the exhibition of "Metamorphosis" at the Yellowstone Art Museum. Metamorphosis – the process of developing from one being to another -- is exactly what I have done throughout my life. I was a dedicated classical pianist and painter as a child. I went off to study finance as a collegian at the University of Pennsylvania's Wharton School. After graduating, I pursued an intense career on Wall Street, while obtaining my MBA degree at night from NYU. I rose to become a leading Wall Street stock analyst, while being a wife and mother of two young children, and then left Wall Street for the corporate media world, helping to take Warner Music Group public and then leading its investor relations department and corporate development group as a senior corporate officer. But my capstone project has been pursuing art full time for the past decade. I'm now dedicated to communicating all the exciting experiences and emotions I've collected over the years through my artistic creations. The Metamorphosis has been lengthy and complex, but its completion is wonderful and makes infinite sense if you know me.

I have been drawn to music and painting from a very young age. I started playing piano at the age of six, and pursued intense classical training until I went to college. I reached the pinnacle of my piano playing career at 18 years old, when I won the Young Musicians Fellowship Award and performed at Carnegie Recital Hall in New York City.

I began oil painting lessons at the age of ten with a local neighbor in Roslyn, New York, and continued for many years. While I had diverse interests, I decided that the arts would be my lifelong companion regardless of other personal or professional choices.



Above: Opening Reception November 7, 2019 at Yellowstone Art Museum. From left: Curator - Susan Floyd Barnett, Artist - Jill Krutick, and Executive Director - Bryan W. Knicely with **Confetti**, 2018, Oil on canvas, 48 x 30 inches (121.9 x 76.2 cm). Framed: 50 x 32 inches (127.0 x 81.3 cm). Photograph by Simone Kurtz.

Left: **Dreamscape Mallorca 1-6**, 2019, Acrylic on canvas, 30 x 30 inches, (76.2 x 76.2 cm) each. Approx. 60 x 90 inches (152.4 x 228.6 cm) assembled.





Yellowstone Art Museum, Billings, Montana.

During my collegiate years at the University of Pennsylvania's Wharton School of Business, I excelled and pursued an independent lifestyle with a vengeance, but I always remained driven by my artistic impulses. For much of my business career, I worked on Wall Street as an equity analyst, focused on entertainment and leisure companies, and then joined the corporate world as a media executive. Finally, I reached a point where my children were old enough that I could part ways with my corporate routine and delve into painting more deeply than ever before.

My prior business experiences became a useful prelude to my life as a full-time artist, not only in the business sense, but also in the development of my creative identity. My first painting styles were inspired by animated color schemes and captivating characters from companies I worked with in my prior life, such as The Walt Disney Company and Marvel Entertainment Group. Exotic family eco-adventure trips and childhood doodles, songs, books, and movies have also played a central role in the evolution of my artistic persona.

From the fluorescent Shangri La, Dreamscape, and Aurora Borealis series to Van Gogh and Monet-inspired abstract landscapes to rigid Geometric and Rothko-inspired Ice Cube painting styles to the free form, musical Swirl series, my prolific artistic imagination soars. All of these series are presented here at the Yellowstone Art Museum exhibition.

This artistic journey provides me with an outlet to embrace my lyrical spirit, make better sense of natural complexities, and sustain a clearer understanding of the driving forces that connect us all together.



**Ice Cube Gothic**, 2018, Oil on canvas, 30 x 30 inches (76.2 x 76.2 cm). Framed: 32 x 32 inches (81.3 x 81.3 cm). Private collection.



**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).

Right: **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).











## In Harmony With Nature: The Paintings of Jill Krutick

BY BRUCE HELANDER



Above: Vintage postcard of Giant Geyser,  
Yellowstone National Park.

Left: **All That Jazz 1 & 2**, 2019, Acrylic on canvas,  
diptych, 72 x 96 inches (182.9 x 243.8 cm). 72 x  
48 inches (182.9 x 121.9 cm) each. Framed: 74 x  
50 inches (188 x 127.0 cm) each.

The mountainous terrain nearby the Yellowstone Art Museum in Billings, Montana and Yellowstone National Park has been a perpetual magnet to ambitious explorers, hikers, talented painters, photographers and illustrators along with stalwart pioneers, historians and the curious since the park's establishment. Although remote rock structures confirm evidence of human activity more than 11,000 years ago, it wasn't until the 1800s that European Americans began investigating the local terrain with the first organized expedition in 1869, a few years before Yellowstone National Park was founded as the nation's first national park in 1872. The expansive land marvels were nearly a complete mystery to Congress and most of the U.S. population until artists began portraying the area, which was instrumental in the establishment of a national park and sparking the interest of American tourists. Three artists in particular, Thomas Moran, William Henry Jackson and Frank Haynes, played a seminal role in Yellowstone's eventual preservation as their paintings, watercolors, sketches and photographs did far more in illustrating this legendary environment than written or oral descriptions. These artistic portrayals soon persuaded Congress and President Ulysses S. Grant to protect the wondrous natural setting that was at the cusp of development. The railroad finally arrived in 1883, allowing more practical access and, in 1915, roads were developed from early meandering trails, making regular visits easier and more economical.

Today the Yellowstone vicinity continues to be one of the most popular travel destinations in America, and in addition to attracting tourists from around the world it remains an inspiration for contemporary artists, such as David Hockney.



In many ways, artist Jill Krutick's latest series of works seems to have a direct connection to the enchanted scenery surrounding the Yellowstone Art Museum. The landscape's colors come alive under midday light to reveal stunning oranges, blues, reds and greens accented by the rugged surfaces of this notable vista. Complementing the light in the Big Sky are the exhilarating ground level surfaces that are covered in ancient rock formations and gravel particles that often sparkle in the sunshine, amplifying minute fragments of reflective materials, and accenting an endless natural carpet of grasses and wildflowers. An aerial view reveals a network of rivers and streams that over centuries have cut deep into the earth. In Krutick's paintings the viewer can make comparisons with the hand-mixed earth tones that are a signature of her artwork, along with the variety of textures that seem to be intuitive nods to our surroundings. In an area known for thousands of steaming pools and geysers casting a magical mist into the air, it is relatively easy to discover a link between the artist and the native forms and colors.

Regardless of the peripheral association to nature and the serendipitous linking of the environment surrounding the Yellowstone Art Museum, Krutick's recent series benefits from an in-depth analysis of the artist's repertoire. In almost all of the work that she produces there is a common denominator of rugged textural surfaces and bold harmonizing colors joined to powerful, nearly ambulatory swirling designs that move around to each corner of the canvas and then seem to double back, like an animated film loop. From a distance, many of the paintings that are saturated with earthy tones appear to be high-altitude observations looking down through the clouds. Some of the more forceful lines take on the character of bluish lakes and babbling streams that meander across the picture plane. There are two handsome paintings in the show whose titles have a direct relationship to the terrain surrounding the museum. One is "Montana Hills" and the other is "Valley of the Stars," which might refer to the remarkable clarity of the Montana night sky. Another painting, "Rainbow Trout," certainly relates to the vividly hued finned creatures that live below the water's surface. In "Cutthroat Trout," "Brown Trout" and "Brook Trout," Krutick cleverly zeroes in on a close-up abstraction of what nature has provided these famous sport fishing trophies. Other works in tones of blue take on a sense of water or perhaps a storm at sea, which are compelling and well-balanced artistic graphic statements that also possess sumptuously mixed colors and highly textured surfaces. "Pink Field" also could be a conceptual reconfiguration of a nearby scene that delicately balances a

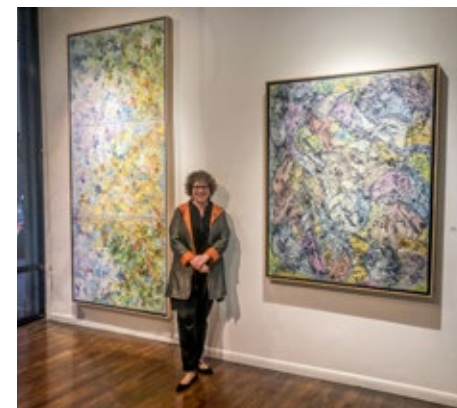


Photo of Jill Krutick at the Georges Bergès Gallery, pictured in front of **Shangri La 4**, 2017 and **Elektra**, 2015.



**Blue Reflections**, 2013, Oil on canvas, 24 x 18 inches (61.0 x 45.7 cm). Private collection.



**The Giving Tree 6**, 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).



**Tundra**, 2018, Oil on canvas, 20 x 20 inches (50.8 x 50.8 cm). Framed: 22 x 22 inches (55.9 x 55.9 cm).

churning surreal skyscape, complete with a subliminal smiling face united with a color field (literally!) of orange-tinted trees hinting at autumn's changing façade. "Purple Mountains" may be a nod to Montana scenery, but even though highly abstracted, the artist adds a pinch of narrative to the early morning adventure.

In the tradition of abstract expressionism, works were often "untitled," but Krutick takes advantage of her knack for intriguing titles, often suggesting a remote correlation to the painting's composition. A favorite of mine is "The Way We Were" from her abstract landscape series, which portrays a delightful panorama of made-up surrealist-like aquatic forms that seem to invite the viewer to take an underwater dive in the deep blue ocean. In this painting, the artist meticulously positions dozens of colorful corals and seashells accented by gently waving underwater plants that are highly abstracted and full of engaging consistency. In other paintings, the perception of landscape is obliterated, and pure abstraction takes over.

In an ambitious exhibition like this one, it is important to establish the actual placement of the works well ahead of the setting up process so that each painting balances another and at the same time retains its independence. This important plan of action is conceptual initially and, as she completes the remaining works for the exhibition, slight shifts and adjustments are made before the actual installation. Jill Krutick clearly excels in this pictorial exercise and it shows. This is a memorable exhibition that is consistent in its quality and range of styles and compositions and is a visual salute to celebrating the inherent beauty of our landscape and the inventive abstract interpretations of a gifted artist.

—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.



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## Jill Krutick and Her Metamorphosis

BY ELIZABETH SOBIESKI

Above: **Fire Coral 1**, 2012, Oil on canvas, 14 x 11 inches (35.6 x 27.9 cm). Framed: 16 x 13 inches (40.6 x 33.0 cm). Private collection.

Left: **Phoenix**, 2018, Acrylic on canvas, 60 x 96 inches (152.4 x 243.8 cm). 2 panels, 60 x 48 inches (152.4 x 121.9 cm) each. Framed: 62 x 98 inches (157.5 x 248.9 cm).

It's just a half hour north by train from New York's Grand Central Station to Jill Krutick's studio, a spacious and tranquil light-filled world chockablock with color, color that tantalizes a viewer from all directions, color extruding from a myriad of arresting canvases. There is also something in shades of grey, large and looming, lumbering about the space. Krutick's affable sheepdog, Rocket, serves as a sort of studio assistant, well not exactly, but he's joyful company, and he somehow manages to not be bathed in oil and acrylic and to never damage those lyrical and luminous paintings coming from his master's talented hand and eye and heart.

Jill Krutick is an abstract expressionist painter. Full of enthusiasm, she immediately shows me four canvases she is creating for her upcoming show at the Yellowstone Art Museum. They are vibrant and multi-hued and while the shapes are not confined to anything that dwells in the water, they are her new *Trout* series. She has depicted the essence of four types of fish: their iridescence, their scales, their power, their spirit. Here are paintings of a rainbow trout, a cutthroat trout, a brook trout and a brown trout. As they are abstract, only an experienced fisherman or fishmonger might realize what they are. One painting, that of the rainbow trout, could even pass for a fanciful watermelon. But that is no negation. Did I happen to mention that they are all breathtakingly beautiful?

A creamy-skinned, dimpled redhead, Krutick laughs readily. She shows me mock-ups for the Yellowstone show, as well as the actual canvases. Over the years, she has envisioned seven series that she continuously returns to; some are abstract landscapes, some are called *Swirls*, and others, square shapes within the bounds of the canvas, are referenced as *Ice Cubes*. Some are deeply textured through the incorporation of molding paste. Many paintings have captured what Krutick has



experienced during her family's usually ecologically-oriented travels, paintings that indirectly address the vanishing Great Barrier Reef, the splendid purity of Antarctica, and the wildlife of the Galapagos. Children's books that she once read to Zoe and Wylie, now 23 and 20, have served as another inspiration. *Chicka Chicka* reminds her of a favorite: *Chicka Chicka Boom Boom*. Another is *The Rainbow Fish*, her painting named for the charming children's book from Swiss author Marcus Pfister. She indicates a painting called *Phoenix* that inspired the title of her Yellowstone Art Museum show, *Metamorphosis*. The artist says, "Sometimes you start out with one idea and it becomes something completely different. With an abstract landscape, I know the general elements but sometimes it turns into a different painting, a mystery."

Jill Krutick's visits to Montana have encouraged her to capture the color and energy of that spectacular state, its mountains and skies and wildlife. She holds up two Montana sapphires, small stones in blue and orange tones, colors that are being incorporated into her palate. These colors will soon appear in a new painting, part of her *Ice Cube* series. The glorious and subtle black and white meditative work, *Valley of the Stars*, also seems to be a tribute to Montana, as are most definitely the intriguing and deep *Montana Rivers* and the golden and purple and green and lush *Montana Hills 1* and *2*. And isn't that pink and purple painting I observe on a studio wall near her computer reminiscent of the colors of bitterroot?

Krutick is a born and raised New Yorker, and while I have experienced her work at New York and Florida galleries and in the rarified National Arts Club, I wondered if there is a link between New York art and the glorious state of Montana, or at least the Yellowstone Art Museum. And there is and Jill Krutick fits right into the New York/Montana connection. A couple, George and Elinor Poindexter, and their family, serious collectors as well as dealers of abstract expressionist and New York School art (there is much overlap) from the mid twentieth century, gifted much of their collection, nearly 400 individual pieces, to the Yellowstone Art Museum, thus making Billings a western repository for eastern art. (As well as a major repository for regional art.) Excellent works on canvas and paper by such stellar east coast artists as Jack Tworokov, Nell Blaine, Robert DeNiro Sr, and Teiji Takai are now part of the Yellowstone's extensive Poindexter Collection.

And that New York art connection with Montana has grown even stronger during the last decade or so. In 2008, 2,500 post-60's artworks from the legendary Manhattan-based collectors Dorothy



**Chicka Chicka**, 2018, Acrylic on canvas, 96 x 60 inches (243.8 x 152.4 cm). 2 panels, 48 x 60 inches (121.9 x 152.4 cm) each. Framed: 98 x 62 inches (248.9 x 157.5 cm).



**Koi Fish Pond 2**, 2018, Acrylic on canvas, 12 x 12 inches (30.5 x 30.5 cm). Framed: 14 x 14 inches (35.6 x 35.6 cm).



**Sunspots 1 and 2**, 2018, Oil on canvas, 14 x 11 inches (35.6 x 27.9 cm) each. Framed: 16 x 13 inches (40.7 x 33.0 cm).

and Herbert Vogel, were donated to fifty institutions in each of the fifty states. In Montana, the Yellowstone Art Museum was selected as the recipient of the fifty pieces from the Vogels, inclusive of numerous abstract works.

Jill Krutick only became a full-time painter in 2011, and her progress has been spectacular. She's a most unusual artist in that she is equally left and right brained. An artistic child, she painted and was a serious student of piano. When she considered becoming a professional pianist, she decided that it was too solitary an undertaking. And she looked upon her visual pursuits as a private passion; she always painted but didn't display. She says, "I was extremely driven as a child to be independent." She also loved numbers and was interested in business and graduated from the Wharton School of the University of Pennsylvania with a degree in Economics. Her bifurcated brain, though, initially led her to the business end of the music industry, prior to success after success on Wall Street. She remembers, "I needed a very stimulating environment. I spent 17 years there."

Entertainment and leisure businesses became her professional forte. She helped take various leisure companies public, such as Vail Resorts and GameStop. And she was named *Fortune Magazine's* #1 entertainment analyst in 2001 and *Institutional Investor* ranked her for multiple years in both the entertainment and leisure industries, leisure including cruise companies and toy companies. She remembers, "You had to understand the nuances of all these different companies, of which there were many."

This was both a very amusing area of business, and a very demanding one, but all the while, Jill Krutick kept painting, taking courses at New York's famed Art Students League. Dimples lighting up her face, she laughs, saying, "Something was bursting to get out." She adds, "The art became sort of a recovery place because Wall Street was an insanely intense environment. When I started painting at night, it became a release."

She moved to a position at Warner Music, a position that eventually offered more free time to spend with her attorney husband, Robert Berg, and their children. And her art. She says, "The job became more manageable. It was at that point a corporate job rather than Wall Street. Painting became a place to disappear. I think that's why I have always painted with such beautiful colors. I just want to be in that happy place. That was my therapy and it grew into something obviously much more significant. I knew I had all of that bursting inside of me and I knew I saw the world through a creative eye, that I was attracted to different colors, shapes and images."





Above: View of Jill Krutick's *Lyrical Abstraction* at Coral Springs Museum of Art, 2019. From left to right: **Elektra**, 2015, Oil on canvas, 60 x 48 inches, **Aurora Borealis**, 2017, Acrylic on canvas, 72 x 108 inches, **Waves 2**, 2015, Oil on canvas, 60 x 48 inches, **Moonstone**, 2017, Acrylic on canvas, 72 x 120 inches, **Tropical Paradise**, 2016, Oil on canvas, 60 x 60 inches, **Dance of the Caterpillars**, 2018, Acrylic on canvas, 72 x 120 inches, **Orchid**, 2018, Acrylic on canvas, 48 x 72 inches, **Ice Cube Lilac**, 2018, Oil on canvas, 60 x 60 inches, and **Chasing the Invisible**, 2017, Acrylic on canvas, 60 x 96 inches

Left: View of Jill Krutick's *Lyrical Abstraction* at Coral Springs Museum of Art, 2019. **Aurora Borealis 3**, 2018, Acrylic on canvas, 72 x 144 inches (182.88 x 365.8 cm). 3 panels, 72 x 48 inches (182.9 x 121.9 cm) each. Framed: 74 x 146 inches (188.0 x 370.8 cm).

And her painting became freer and freer. "I won't paint in a style where it is confining, where it is constricting. It's all very instinctive with natural movements."

But she didn't think art would become a new career, not until someone at a company called Partners International saw her work and asked if she could hang some pieces in their offices. Soon, various executives were purchasing Jill Krutick's paintings right off the office walls. She says, "That is when I got the bug to maybe pursue this full time."

Since 2011, Krutick has had about a dozen solo shows and participated in twice as many group shows. Her work is in the permanent collection of The Coral Springs Museum in Florida, which held a major solo exhibition of her paintings earlier this year. And her art is now on display internationally; several of her paintings were shown in Mallorca (Majorca), Spain, at the Museu de Porreres over the summer.

I have been following her unique career for a few years. I was first entranced by her paintings when I saw them at Manolis Projects in Miami, which is an enormous studio/gallery run by another talented abstract painter and former banker, J. Steven Manolis. I later met Jill and experienced a



striking group show at the Georges Bergès Gallery in New York's SoHo, *The Feminine Sublime*, an exhibit that featured several contemporary women abstract painters. One of Krutick's pieces was the one most apparent to passersby, the gallery's catnip, the one closest to the storefront window. I asked how she was chosen for that show and she said the esteemed art critic Donald Kuspit, who was curating the show, had contacted her by email. She was very pleased to be part of this group of emerging female abstract artists. She says, "It is wonderful to see a shift and the opportunity to showcase work with fellow artists, other people from the community."

There is a renaissance, a revived appreciation for abstract painting now. For a number of years, top tier museums and blue chip galleries have been flooded with installations, conceptual art and photography, painting being relegated to an also ran. But despite rumors to the contrary, and its displacement at a number of MFA programs, painting has never been dead and has instead reemerged triumphant. The 2019 Whitney Biennial abounded with paintings. The latest Armory Show and the Art Dealers Association of America fairs, as well as Art Basel and the Frieze Art Fairs in both Los Angeles and New York, featuring only the most esteemed international contemporary galleries, showed far more paintings than anything else. (Sculpture and ceramics are also more apparent than they have been in some years.) I noticed that Sarah Sze, the United States representative at the 2013 Venice Biennale and a MacArthur Fellow, celebrated for her installations and sculptures, is suddenly making and exhibiting abstract paintings. And the legendary figurative painter and portraitist, the nonagenarian Alex Katz, is showing new work that appears completely abstract, without a single canine or human, not even his familiar red-lipsticked and brunette-haired wife Ada.

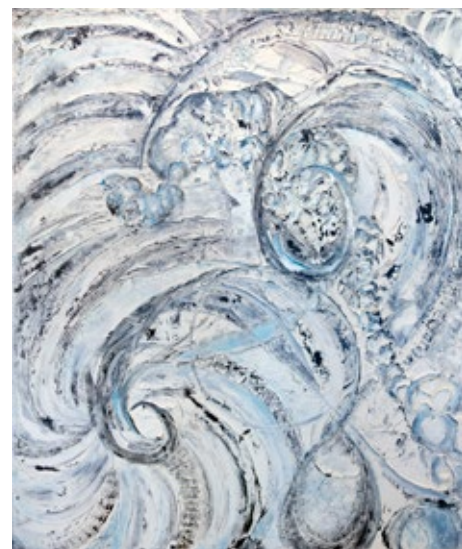
Jill Krutick's abstract expressionist artwork couldn't be more current.

Along with jazz, abstract expressionism is considered a uniquely American-invented art form. Starting in the 1940s, this new and seemingly free-style and radical art movement grew more and more influential and New York became, and still is, the center of the art world. Such artists as Jackson Pollock and Willem de Kooning were legendary during their lifetimes. And new generations of artists continued to transform abstraction.

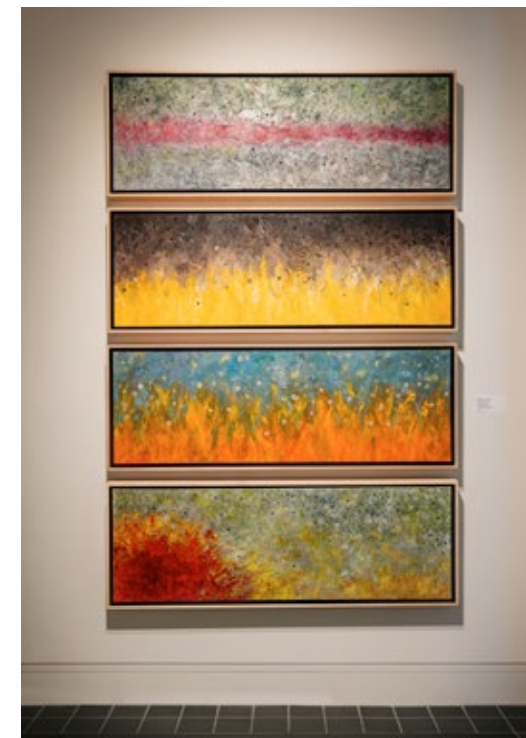
Today, the mid-century abstract expressionist women artists, who historically were relegated to second place behind their feisty hard-drinking male counterparts, are finally receiving well-earned appreciation. The prices for works by Lee Krasner and Elaine de Kooning are soaring; they are no longer



Jill Krutick and Donald Kuspit at Georges Bergès Gallery, SoHo, New York City, 2019, for the opening of *The Feminine Sublime*, exhibiting selected works by Jill Krutick, curated by Donald Kuspit.



**Wind Swept**, 2019, Acrylic on canvas, 72 x 60 inches (182.9 x 152.4 cm). Framed: 74 x 62 inches (188.0 x 157.5 cm).



From top: **Large Rainbow Trout**, 2019, **Large Brown Trout**, 2019, **Large Brook Trout**, 2019, **Large Cutthroat Trout**, 2019. All paintings: Oil on canvas, 20 x 60 inches (50.8 x 152.4 cm) each. Framed: 22 x 62 inches (55.9 x 157.5 cm) each. Installation photograph, Yellowstone Art Museum. Yellowstone Art Museum Permanent Collection.

considered just the wives of Jackson Pollack and Willem de Kooning. The Denver Art Museum mounted a spectacular showing which I saw when it traveled to the Palm Springs Art Museum in 2017, featuring some of the more recognizable women like Krasner, de Kooning, Joan Mitchell and Helen Frankenthaler, but also masterworks by lesser known but equally thrilling twentieth century abstract expressionist female artists including Judith Godwin, Perle Fine, Jay DeFeo and Grace Hartigan.

Before visiting Jill Krutick's studio, I jotted down which artists I considered her painterly forebears. In my notes I had written, "Monet, Willem de Kooning, Richter, and Rothko". I asked her to name her favorite artists and she listed the very same ones, with the additions of Van Gogh and Chagall. I showed her my notes and she seemed surprised. But while her painterly ancestry may be apparent, her paintings are stylistically unique to her.

Jill Krutick employs some time-honored techniques and materials, like brushes and palate knives, but takes advantage of such means of applying paint as squeegees, turkey basters, and various sized beaters.

She admits that some of her work comes readily, whereas other pieces are a struggle, taking months or even years to paint before she feels they are fully evolved, ready to emerge from the studio. She states that, "Many paintings are paintings over paintings over paintings." She points to one luminescent piece called *Stairway to Heaven*, which she had originally started years ago and only recently completed to her satisfaction. She adds, "Some are easy and some are pain and torture."

But the torture and pain are not apparent to a beholder, only the incandescent beauty.

Looking around the sunny studio at her canvases, Jill Krutick says, "Everything gets named after the painting is done, as to what it means to me. Like the *Phoenix* was a very autobiographical painting that showed me going through the gauntlet and rising from the ashes of Wall Street to the world of art. It became the right name for that painting. Each painting to me always tells a story and that's when I know a painting is complete, when I actually have crystallized whatever I am trying to accomplish." She firmly believes, "It is the thing you have to get through to arrive at the freedom."

— New York and Los Angeles based Elizabeth Sobieski is a freelance writer whose work focuses on arts and culture. Her interviews with artists, collectors, and gallerists have graced the cover of *The Art Economist* Magazine multiple times, in pieces portraying private/public art museums, foundations dedicated to contemporary art, and various profiles of esteemed living artists. Her journalism career has also included profiling philanthropists, actors, musicians, architects, designers, producers, vintners and car collectors for *The Huffington Post* and a variety of publications including *New York Magazine*, *Avenue Magazine*, the *New York Post*, *Automobile Magazine* and *Cosmopolitan Magazine*. She is also a film producer, screenwriter and novelist.









## A Force of Nature

BY IRA GOLDBERG



**The Eleventh Hour**, 2019, Oil on canvas, 48 x 36 inches (121.9 x 91.4 cm). Framed: 50 x 38 inches (127.0 x 96.5 cm).

Left: **Shangri La Mallorca**, 2019, Acrylic on canvas, 64 x 102 inches (102.6 x 259.1 cm). Framed: 66 x 104 (167.6 x 264.2 cm).

During my tenure as Executive Director of the Art Students League of New York I was privileged to know many for whom the pursuit of a life in art was a calling. The language of art is as old as civilization itself. The desire to bond with that realization can easily compel the artist to commit to mastering that language. The League's instructors, all masters in their own right, instill in their students their passion driven by understanding their idiom. Some of those students, certainly not all, learn to assimilate the teachings of their instructors and emerge with an artistic voice that is intrinsic to their vision. Their creation is a signature that identifies the creator and does not seek to emulate a style or other artist. That voice is the sign of their arrival; the achievement of a rite of passage that qualifies the artist to stand among the ranks of professionals and those that came before her. Jill Krutick is one of those artists.

Ms. Krutick, an abstractionist, does nothing to hide the influences that inspire her work. The philosophies of her instructors at the League like Ronnie Landfield and Frank O'Cain, Charles Hinman and Mariano Del Rosario are present; fused with the great abstractionists of the past like Pollock and Rothko. She continues to draw from the well of impressionism for inspiration. Monet and Van Gogh are present in Krutick's tactile application of color as a purely interpretive force of nature. The sunrise, color-drenched reflections, the echoes of trees obscured by dappled mist, pay homage to their visual perception of the world. One can see evidence of Klee and Hoffmann in the use of form, geometry and harmony. In her paintings these are not disparate voices but contributors to her vision. The creation of the light with color, whether through the observation of nature or the contemplation and



division of the surface of the picture plane, is what drives her. The viewer is witness to that crusade as they stand before her work.

Information continues to dominate our lives and hence our culture, values and communication. Finding the means to speak in purely visual terms is more challenging than ever and yet remains a path of contemporaneous expression even as verbal symbolism overwhelms our receptors. Outside from historical context, the critical study of art is no longer an essential component to artistic practice. Being literate in the language of art has lost its importance in fine arts academic curricula as the aesthetics of information grows.

Artists like Jill Krutick have taken up a courageous practice; to explore the depths of visual expression as the means of communicating her sensation. We laud her pursuit. We champion her crusade. The adherents to her cause should take note; the language of visual art has no boundaries. It's a spring that will never run dry as long as there are artists like Jill to replenish it. Let us celebrate with her by recognizing the outcomes of her passion to create.

I congratulate Jill on her recent exhibitions at the National Arts Club, New York City, Coral Springs Museum of Art, Florida, Yellowstone Art Museum, Montana, and Museu de Porreres, Mallorca Spain.

—Ira Goldberg served as the Executive Director of The Art Students League, New York's renowned 142-year old art school from 2001 to 2017. Many of the most accomplished American artists studied there, including Georgia O'Keeffe, Jackson Pollack, and Mark Rothko. Jill Krutick studied at the League with a number of prominent artists, and she served on the governing Board of Control during Ira's tenure. Ira has been instrumental in increasing the League's pre-eminence in the American art scene.



**Shangri La 10**, 2018, Acrylic on canvas, 12 x 12 inches (30.5 x 30.5 cm). Private collection.

Right: **Sunbathing**, 2019, Acrylic on canvas, 36 x 48 inches (91.4 x 121.9 cm). Private collection.







Paintings



**Ice Cube Montana Sapphires, 2019**  
Oil on canvas, 60 x 60 inches (152.4 x 152.4 cm).  
Framed: 62 x 62 inches (157.5 x 157.5 cm).





**Ice Cube Black & Red, 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).





**Brown Trout, 2019**  
Oil on canvas, 18 x 24 inches (45.7 x 61.0 cm).  
Framed: 20 x 26 inches (61.0 x 66.0 cm).





**Rainbow Trout, 2019**

Oil on canvas, 18 x 24 inches (45.7 x 61.0 cm).

Framed: 20 x 26 inches (61.0 x 66.0 cm).





**Cutthroat Trout, 2019**

Oil on canvas, 18 x 24 inches (45.7 x 61.0 cm).

Framed: 20 x 26 inches (61.0 x 66.0 cm).





**Confetti**, 2018.  
Oil on canvas, 48 x 30 inches (121.9 x 76.2 cm).  
Framed: 50 x 32 inches (127.0 x 81.3 cm).





**Dance of the Caterpillars, 2018**

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).





**Taking Flight, 2019**  
Acrylic on canvas, 72 x 60 inches (182.9 x 152.4 cm).  
Framed: 74 x 62 inches (188.0 x 157.5 cm).





**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).





**Great Barrier Reef, 2018**  
Acrylic on canvas, 40 x 30 inches (101.6 x 76.2 cm).  
Framed: 42 x 32 inches (106.7 x 81.3 cm).





**Madame Butterfly, 2019**

Acrylic on canvas, 72 x 60 inches (182.9 x 152.4 cm).

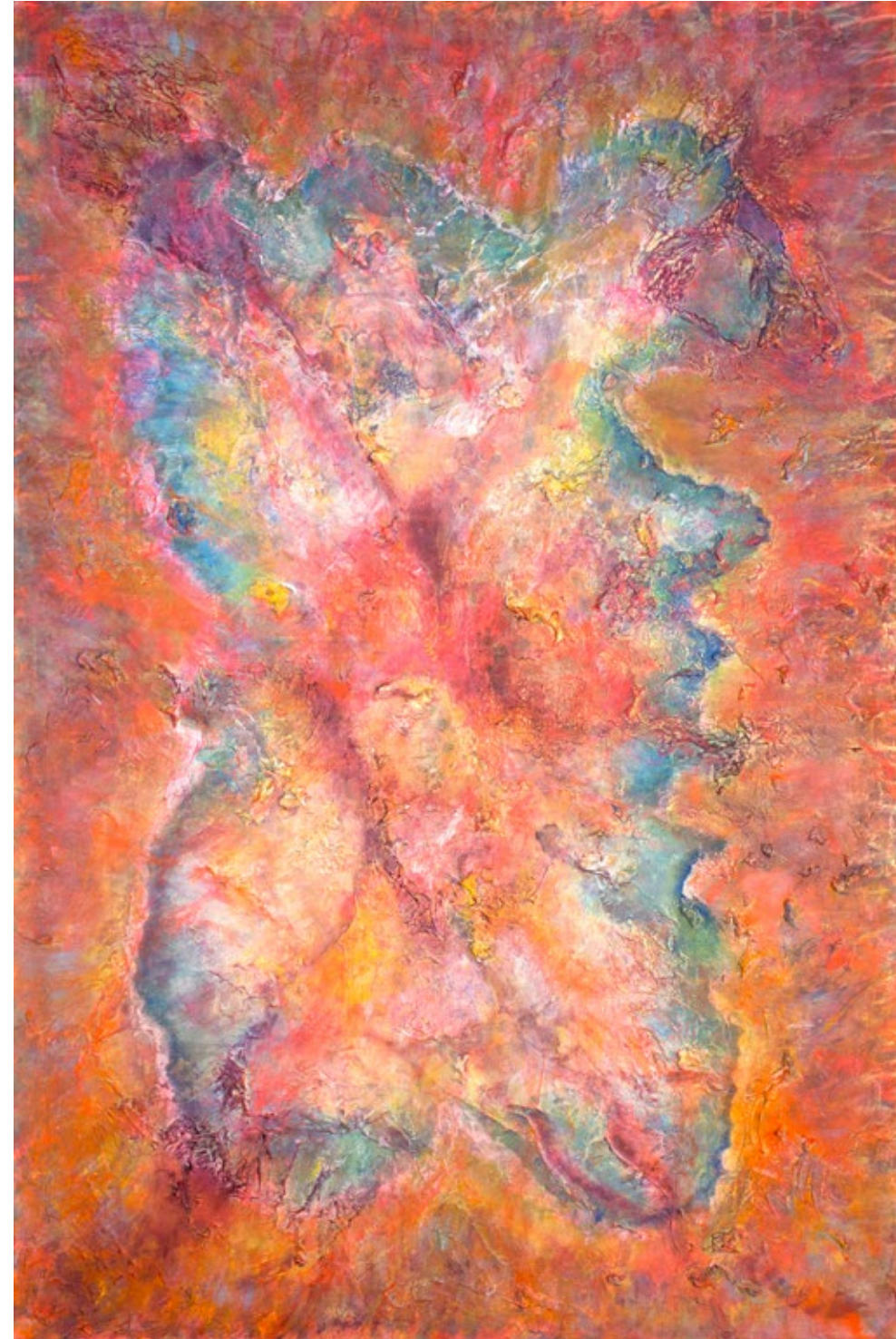
Framed: 74 x 62 inches (188.0 x 157.5 cm).





**Orchid, 2018**

Acrylic on canvas, 72 x 48 inches (182.9 x 121.9 cm).  
Framed: 74 x 50 inches (188.0 x 127.0 cm).





**Translucence, 2019**  
Acrylic on canvas, 72 x 60 inches (182.9 x 152.4 cm).  
Framed: 74 x 62 inches (188.0 x 157.5 cm).





**Large Cutthroat Trout, 2019**  
Oil on canvas, 20 x 60 inches (50.8 x 152.4 cm).  
Framed: 22 x 62 inches (55.9 x 157.5 cm).  
Yellowstone Art Museum Permanent Collection.





**Large Brook Trout, 2019**  
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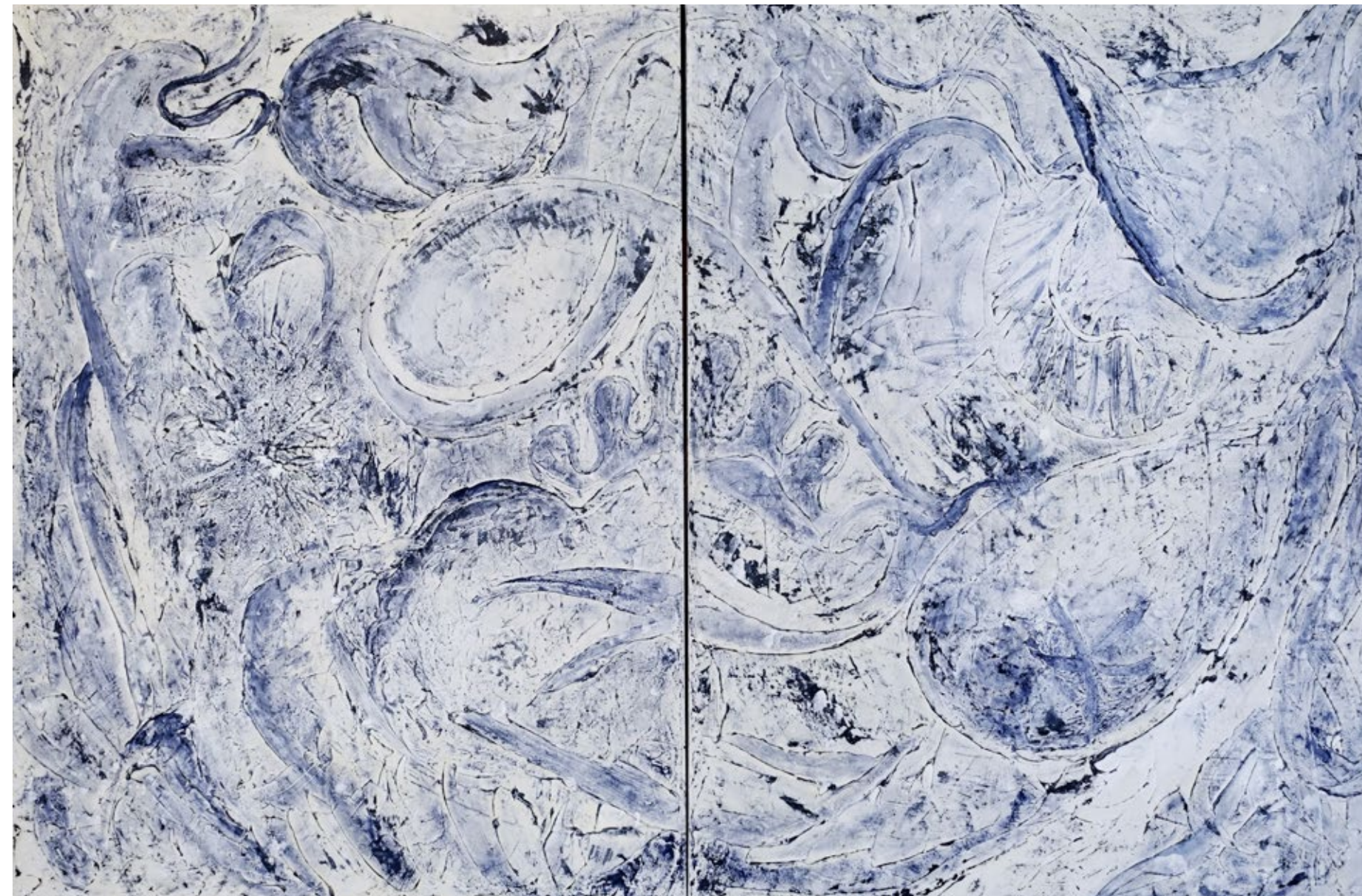


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Oil on canvas, 20 x 60 inches (50.8 x 152.4 cm).  
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Yellowstone Art Museum Permanent Collection.





**Valley of the Stars, 2017**  
Acrylic on canvas, 48 x 72 inches (121.9 x 182.9 cm).  
2 panels, 48 x 36 inches (121.9 x 91.4 cm) each.  
Framed: 50 x 74 inches (127.0 x 188.0 cm).





**Dreamscape Burst, 2018**  
Acrylic on canvas, 48 x 72 inches (121.9 x 182.9 cm).  
Framed: 50 x 74 inches (127.0 x 188.0 cm).





**Shangri La 1-6 Mallorca Mosaic, 2019**  
Acrylic on canvas, 30 x 30 inches (76.2 x 76.2 cm) each.  
Approx. 60 x 90 inches (152.4 x 228.6 cm) assembled.





**Aurora Borealis 3, 2018**  
Acrylic on canvas, 72 x 144 inches (182.88 x 365.8 cm).  
3 panels, 72 x 48 inches (182.9 x 121.9 cm) each.  
Framed: 74 x 146 inches (188.0 x 370.8 cm).





**Chasing the Invisible, 2017**

Acrylic on canvas, 60 x 96 inches (152.4 x 243.8 cm).

2 panels, 60 x 48 inches (152.4 x 121.9 cm) each.

Framed: 62 x 98 inches (157.5 x 248.9 cm).





**A Star Is Born**, 2018  
Acrylic on canvas, 48 x 72 inches (121.9 x 182.9 cm).  
Framed: 50 x 74 inches (127.0 x 188.0 cm).





**Montana Hills 2, 2019**

Oil on canvas, 30 x 40 inches (76.2 x 101.6 cm).

Framed: 32 x 42 inches (81.3 x 106.7 cm).





**Shangri La 4, 2017**  
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).





**A Beautiful Day, 2013**  
Oil on canvas, 36 x 70 inches (91.4 x 177.8 cm).  
Framed: 38 x 72 inches (96.5 x 182.9 cm).





**Montana Hills 1, 2019**

Oil on canvas, 30 x 40 inches (76.2 x 101.6 cm).

Framed: 32 x 42 inches (81.3 x 106.7 cm).





**Pink Field 2, 2018**  
Oil on canvas, 40 x 30 inches (76.2 x 101.6 cm).  
Framed: 42 x 32 inches (106.7 x 81.3 cm).





**Rainbow Fish, 2018**  
Acrylic on canvas, 48 x 72 inches (121.9 x 182.9 cm).  
Framed: 50 x 74 inches (127.0 x 188.0 cm).



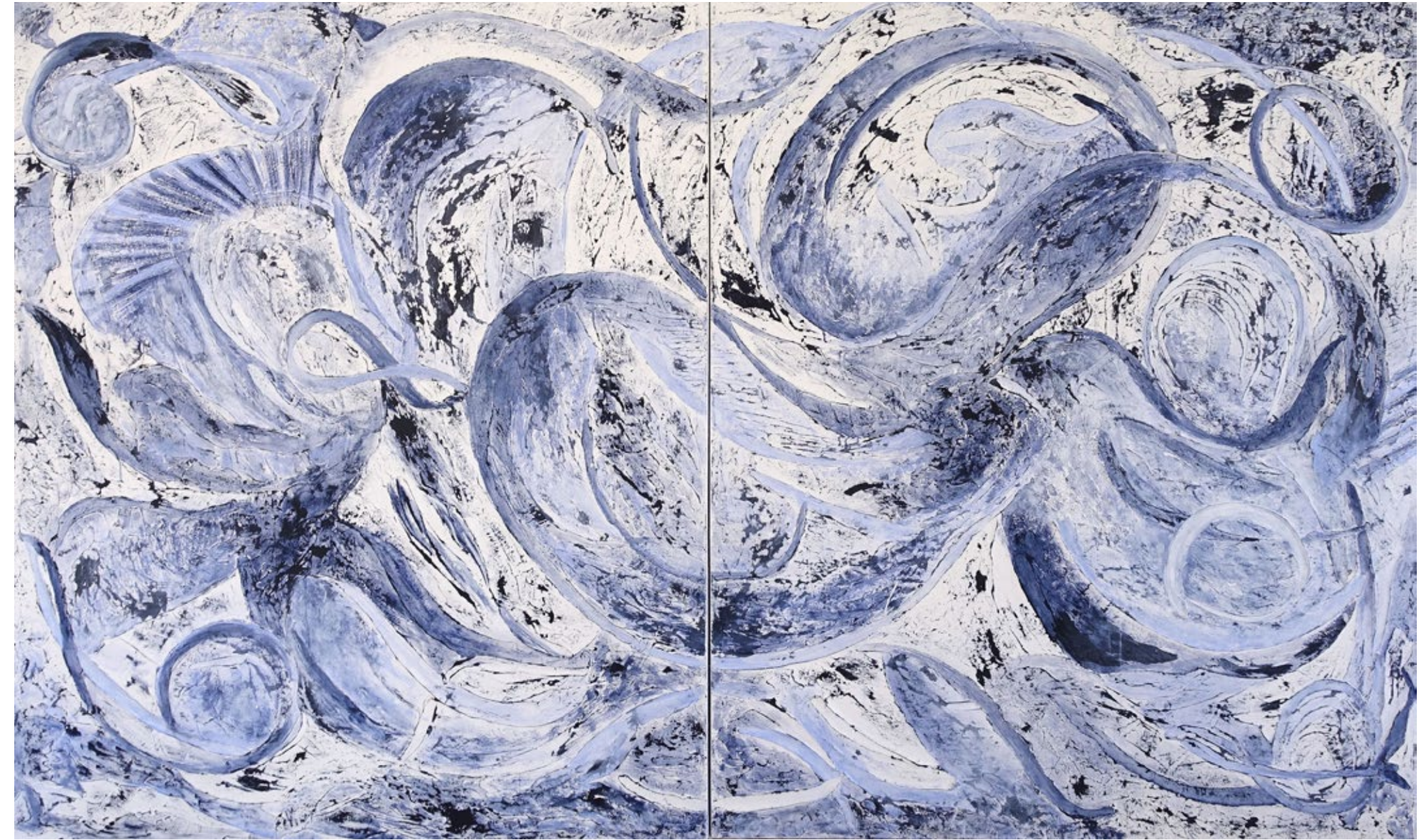


**Moonstone, 2017**

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).







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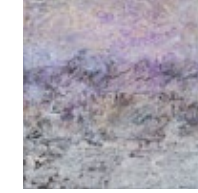
**Brook Trout**, 2019, Oil on canvas,  
18 x 24 inches (45.7 x 61.0 cm).  
Framed: 20 x 26 inches (61.0 x 66.0 cm).  
Front Cover and pg. 8



**Aurora Borealis**, 2017, Acrylic on canvas,  
72 x 108 inches (182.9 x 274.3 cm).  
3 panels, 72 x 36 inches (182.9 x 91.4 cm)  
each. Framed: 74 x 110 inches (188.0 x  
279.4 cm).  
pg. 12



**Dreamscape Mallorca 1-6**, 2019,  
Acrylic on canvas, 30 x 30 inches  
(76.2 x 76.2 cm) each. Approx. 60 x 90  
inches (152.4 x 228.6 cm) assembled.  
pg. 16



**Tundra**, 2018, Oil on canvas, 20 x 20  
inches (50.8 x 50.8 cm). Framed: 22 x 22  
inches. (55.9 x 55.9 cm).  
pg. 25



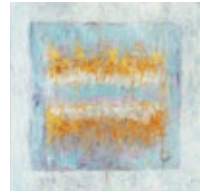
**Phoenix**, 2018, Acrylic on canvas, 60 x  
96 inches (152.4 x 243.8 cm). 2 panels,  
60 x 48 inches (152.4 x 121.9 cm) each.  
Framed: 62 x 98 inches (157.5 x 248.9 cm).  
pg. 28



**Fire Coral 1**, 2012, Oil on canvas, 14 x 11  
inches (35.6 x 27.9 cm). Framed: 16 x 13  
inches (40.6 x 33.0 cm). Private collection.  
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**Ice Cube Gothic**, 2018, Oil on canvas,  
30 x 30 inches (76.2 x 76.2 cm). Framed:  
32 x 32 inches (81.3 x 81.3 cm). Private  
collection.  
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**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).  
pg. 18



**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).  
pg. 19



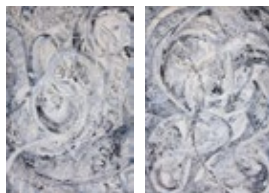
**Chicka Chicka**, 2018, Acrylic on canvas,  
96 x 60 inches (243.8 x 152.4 cm).  
2 panels, 48 x 60 inches (121.9 x 152.4  
cm) each. Framed: 98 x 62 inches (248.9  
x 157.5 cm).  
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**Koi Fish Pond 2**, 2018, Acrylic on canvas,  
12 x 12 inches (30.5 x 30.5 cm). Framed:  
14 x 14 inches (35.6 x 35.6 cm).  
pg. 31



**Sunspots 1 and 2**, 2018, Oil on canvas,  
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Framed: 16 x 13 inches (40.7 x 33.0 cm).  
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**All That Jazz 1 & 2**, 2019, Acrylic on  
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243.8 cm). 72 x 48 inches (182.9 x 121.9  
cm) each. Framed: 74 x 50 inches (188 x  
127.0 cm) each.  
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**Blue Reflections**, 2013, Oil on canvas,  
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collection.  
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**The Giving Tree 6**, 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).  
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**Wind Swept**, 2019, Acrylic on canvas,  
72 x 60 inches (182.9 x 152.4 cm).  
Framed: 74 x 62 inches (188.0 x 157.5 cm).  
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**Shangri La Mallorca**, 2019, Acrylic on  
canvas, 64 x 102 inches (102.6 x 259.1  
cm). Framed: 66 x 104 (167.6 x 264.2 cm).  
pg. 38



**The Eleventh Hour**, 2019, Oil on canvas,  
48 x 36 inches (121.9 x 91.4 cm).  
Framed: 50 x 38 inches (127.0 x 96.5 cm).  
pg. 39





**Shangri La 10**, 2018, Acrylic on canvas, 12 x 12 inches (30.5 x 30.5 cm). Private collection.  
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**Sunbathing**, 2019, Acrylic on canvas, 36 x 48 inches (91.4 x 121.9 cm). Private collection.  
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**Ice Cube Montana Sapphires**, 2019, Oil on canvas, 60 x 60 inches (152.4 x 152.4 cm). Framed: 62 x 62 inches (157.5 x 157.5 cm).  
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**Taking Flight**, 2019, Acrylic on canvas, 72 x 60 inches (182.9 x 152.4 cm). Framed: 74 x 62 inches (188.0 x 157.5 cm).  
pg. 59



**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. 61–62



**Great Barrier Reef**, 2018, Acrylic on canvas, 40 x 30 inches (101.6 x 76.2 cm). Framed: 42 x 32 inches (106.7 x 81.3 cm).  
pg. 65



**Ice Cube Black & Red**, 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).  
pg. 47



**Brown Trout**, 2019, Oil on canvas, 18 x 24 inches (45.7 x 61.0 cm). Framed: 20 x 26 inches (61.0 x 66.0 cm).  
pg. 49



**Rainbow Trout**, 2019, Oil on canvas, 18 x 24 inches (45.7 x 61.0 cm). Framed: 20 x 26 inches (61.0 x 66.0 cm).  
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**Madame Butterfly**, 2019, Acrylic on canvas, 72 x 60 inches (182.9 x 152.4 cm). Framed: 74 x 62 inches (188.0 x 157.5 cm).  
pg. 67



**Orchid**, 2018, Acrylic on canvas, 72 x 48 inches (182.9 x 121.9 cm). Framed: 74 x 50 inches (188.0 x 127.0 cm).  
pg. 69



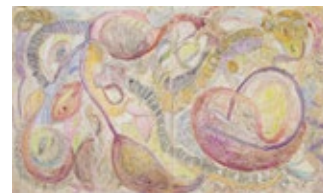
**Translucence**, 2019, Acrylic on canvas, 72 x 60 inches (182.9 x 152.4 cm). Framed: 74 x 62 inches (188.0 x 157.5 cm).  
pg. 71



**Cutthroat Trout**, 2019, Oil on canvas, 18 x 24 inches (45.7 x 61.0 cm). Framed: 20 x 26 inches (61.0 x 66.0 cm).  
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**Confetti**, 2018, Oil on canvas, 48 x 30 inches (121.9 x 76.2 cm). Framed: 50 x 32 inches (127.0 x 81.3 cm).  
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**Dance of the Caterpillars**, 2018, 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).  
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**Large Cutthroat Trout**, 2019, Oil on canvas, 20 x 60 inches (50.8 x 152.4 cm). Framed: 22 x 62 inches (55.9 x 157.5 cm). Yellowstone Art Museum Permanent Collection.  
pg. 57



**Large Brook Trout**, 2019, Oil on canvas, 20 x 60 inches (50.8 x 152.4 cm). Framed: 22 x 62 inches (55.9 x 157.5 cm). Yellowstone Art Museum Permanent Collection.  
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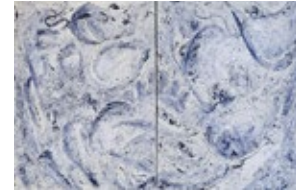


**Large Brown Trout**, 2019, Oil on canvas, 20 x 60 inches (50.8 x 152.4 cm). Framed: 22 x 62 inches (55.9 x 157.5 cm). Yellowstone Art Museum Permanent Collection.  
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**Large Rainbow Trout**, 2019, Oil on canvas, 20 x 60 inches (50.8 x 152.4 cm). Framed: 22 x 62 inches (55.9 x 157.5 cm). Yellowstone Art Museum Permanent Collection.  
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**Valley of the Stars**, 2017, Acrylic on canvas, 48 x 72 inches (121.9 x 182.9 cm). 2 panels, 48 x 36 inches (121.9 x 91.4 cm) each. Framed: 50 x 74 inches (127.0 x 188.0 cm).  
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**Dreamscape Burst**, 2018, Acrylic on canvas, 48 x 72 inches (121.9 x 182.9 cm). Framed: 50 x 74 inches (127.0 x 188.0 cm).  
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**A Beautiful Day**, 2013, Oil on canvas, 36 x 70 inches (91.4 x 177.8 cm). Framed: 38 x 72 inches (96.5 x 182.9 cm).  
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**Montana Hills 1**, 2019, Oil on canvas, 30 x 40 inches (76.2 x 101.6 cm). Framed: 32 x 42 inches (81.3 x 106.7 cm).  
pg. 99



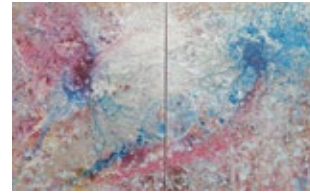
**Pink Field 2**, 2018, Oil on canvas, 40 x 30 inches (76.2 x 101.6 cm). Framed: 42 x 32 inches (106.7 x 81.3 cm).  
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**Shangri La 1–6 Mallorca Mosaic**, 2019 Acrylic on canvas, 30 x 30 inches (76.2 x 76.2 cm) each. Approx. 60 x 90 inches (152.4 x 228.6 cm) assembled.  
pg. 85



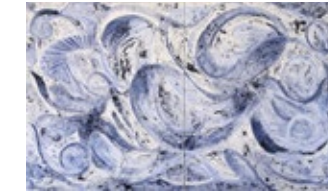
**Aurora Borealis 3**, 2018, Acrylic on canvas, 72 x 144 inches (182.88 x 365.8 cm). 3 panels, 72 x 48 inches (182.9 x 121.9 cm) each. Framed: 74 x 146 inches (188.0 x 370.8 cm).  
pg. 87



**Chasing the Invisible**, 2017, Acrylic on canvas, 60 x 96 inches (152.4 x 243.8 cm). 2 panels, 60 x 48 inches (152.4 x 121.9 cm) each. Framed: 62 x 98 inches (157.5 x 248.9 cm).  
pg. 89



**Rainbow Fish**, 2018, Acrylic on canvas, 48 x 72 inches (121.9 x 182.9 cm). Framed: 50 x 74 inches (127.0 x 188.0 cm).  
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**Moonstone**, 2017, 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. 105



**A Star Is Born**, 2018, Acrylic on canvas, 48 x 72 inches (121.9 x 182.9 cm). Framed: 50 x 74 inches (127.0 x 188.0 cm).  
pg. 91



**Montana Hills 2**, 2019, Oil on canvas, 30 x 40 inches (76.2 x 101.6 cm). Framed: 32 x 42 inches (81.3 x 106.7 cm).  
pg. 93



**Shangri La 4**, 2017, 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).  
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