

An abstract artwork featuring thick, textured brushstrokes in a palette of purples, pinks, yellows, and greens. The composition is dominated by large, overlapping circular and semi-circular forms, some of which are filled with more detailed, concentric patterns. The overall effect is one of dynamic movement and layered depth.

JILL KRUTICK

CORAL SPRINGS MUSEUM of ART

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JILL KRUTICK : CORAL SPRINGS MUSEUM OF ART

SOLO MUSEUM EXHIBITION: LYRICAL ABSTRACTION, MARCH 16 – MAY 18, 2019

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SOLO EXHIBITION: CORAL SPRINGS MUSEUM of ART

Lyrical Abstraction

MARCH 16 – MAY 18, 2019

Essays by BRUCE HELANDER, ANNETTE BLAUGRUND, DONALD KUSPIT, and ANTHONY HADEN-GUEST



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JILL KRUTICK

Lyrical Abstraction



Coral Springs Museum of Art, Florida
March – May 2019

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Curator: Bruce Helander
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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 Sheep Dog,
Rocket, my artistic muse and constant studio companion.

Cover Detail and Title Page: *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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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).

Left: **Whoville**, 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). Private collection.

Celebrating a Colorful Legacy of Abstract Expressionism

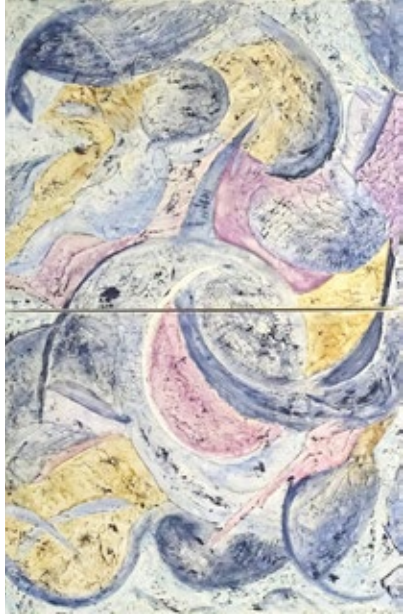
BY BRUCE HELANDER

Taking a thorough investigative view of Jill Krutick's vibrant and somewhat mystical collection of spirited abstract works for her survey at the Coral Springs Museum of Art, an art critic can't help but look back with curiosity and admiration for the astonishing route that non-objective painting has taken. This movement evolved from a twinkle in an artist's eye to concrete, provocatively novel imagery, often deliberately confrontational, candidly debatable, and sometimes misunderstood, into one of the most valued and uniquely American art forms in history. During the early incubation period of experimenting with the shockingly groundbreaking idea that a painting could be a legitimate work of art without a recognizable or translatable subject, it required a small band of dedicated young artists to take over the role of gallant and defiant explorers to examine the endless painterly possibilities before them. With their dramatic departure from traditional standards of art-making, these pioneers now relied completely and wholeheartedly on intuitively created non-objective imagery that had a subliminal colorful spin of visual energy that had not been seen before. Founded in Lower Manhattan by a motley crew of almost exclusively male artists, this historic movement started to get attention, and with it, not surprisingly, controversy.

Jill Krutick thoroughly has embraced the distinctive flavor of her abstract expressionist-based new works that are connected to fields of vibrant color, whirling movement and inventive hand-crafted textural surfaces. A closer inspection of Krutick's newest series suggests a deep appreciation and acknowledgement of the intellectual and aesthetic contributions, including female artists who helped pave the way initially and supported new developments in abstract expressionism.

As an example, by the late 1940s abstract “gestural” painting became a dominant Western trend, led by risk-taking forerunners like Jackson Pollock, Willem de Kooning, Franz Kline and Mark Rothko, each working with fields of textured color and abstract formulae packed with vigorous expressionism. This movement was born out of profound emotions and universal themes, shaped by Surrealism that came before and eventually opened doors to new avenues of interpretive painting. The clean energy and appearance of a spanking new fine art form was a gamechanger, and so intensely American that Paris ultimately (and rightfully) was usurped of its traditional leadership in modern art, which set the stage for the United States dominance of the international art world that continues today.

Although the movement has been depicted through past documentation as mostly belonging to the paint-splattered, heroic macho male artist, there were several important early female abstract expressionists that quietly arrived out of New York and San Francisco during this time as well, who have now received full historical credit as innovative contributors and de facto members of the male-dominated club. In August 1949, LIFE magazine published a lengthy exposé on Jackson Pollock at his wife’s suggestion that posed the question: “Is Pollock the greatest living painter in the United States?” Lee Krasner, better known as Mrs. Jackson Pollock, was a fervent booster of her husband’s work and outspoken supporter of this exciting new crusade. Krasner, while taking a back seat to Pollock’s fame, was a fervent champion of his reputation accompanied by her outspoken conviction that Pollock indeed was leader of the pack. She was trained at the Women’s Art School of Cooper Union and at the National Academy of Design, where she learned to draw and paint in a rigorously traditional style. After discovering modernism, she had gone on to become a star pupil of revered teacher Hans Hofmann, who praised her work as “good enough to pass for a man’s.” The old boys club, staffed exclusively with male artists as well as male art critics, gallery directors and museum curators, made making a name for yourself as a woman artist quite a challenge. For many, torn between their careers and being a wife and raising children, it proved to be a difficult goal. But in the late thirties, the WPA’s Federal Art Project, a government program that by law strictly forbade discriminatory policies, fortunately allowed Krasner and other women to take on exclusively male-dominated projects like public murals, which Krasner excelled in. This experience gave her the confidence and experience to move into the limelight on her own, and by the mid-forties she had committed to an idiosyncratic approach to brightly-colored geometric abstraction. Later, after moving in with Jackson Pollock and eventually marrying him in 1945, her professional course radically reset her artistic career,



Life, 2017, Acrylic on canvas, 72 x 48 inches (182.9 x 121.9 cm). 2 panels, 36 x 48 inches (91.4 x 121.9 cm) each. Framed: 74 x 50 inches (188.0 x 127.0 cm). Private collection.



This page left: **Coral Reef 2**, 2013, Oil on canvas, 12 x 16 inches (30.5 x 40.6 cm). Private collection.

This page right: Jill Krutick’s work, **Ice Cube Large**, 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), **Dreamscape Surprise!**, 2016, 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), and **Bubbles**, 2016, Oil on canvas, 60 x 48 inches (152.4 x 121.9 cm). Framed: 62 x 50 inches (157.5 x 127.0 cm), on display at Manolis Projects.



and although trials and roadblocks remained it was the beginning of something big. Then came the historic Ninth Street Show: held in an empty storefront just off Broadway, the dramatic display was a boisterous call for attention and support. Despite the discussions about whether including female artists in the exhibition would diminish its chance of being taken seriously, the jury selected eleven women and sixty men that represented the downtown art world. Five of the women went on to have international careers, with their artworks in major museums around the world and an ever-expanding bibliography. These included Helen Frankenthaler, Elaine de Kooning, Grace Hartigan, Joan Mitchell, and Krasner—the oldest of this odds-defying sorority and ironically a late bloomer.

These “womenfolk” went on to play a major part in the development of abstract expressionism and served as role models for many aspiring female artists, which continues today. Many followed their lead, including Judith Godwin, Mary Abbott, Betty Parsons, Agnes Martin, Louise Nevelson and Alice Baber, to name a few. Year after year, female artists have gained prominence once unthinkable and surely have earned these critical accolades through trial and tribulation. Consequently, the new series of works by Jill Krutick celebrate and demonstrate not only the inventiveness of the abstract artist but in a way, sympathetically celebrates the history of art by women who assisted in the evolution of American’s truly singular achievement of abstract expressionist theory.

Krutick became interested in art at an early age, and like Hans Hofmann, she also studied piano, which seems to have implanted a subtle subconscious ambulatory rhythm in many of her works. A good

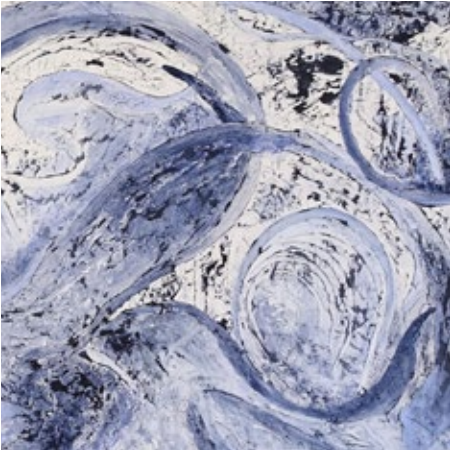
example of the inherent illusionistic movement in her paintings is *Moonstone*, a rich impasto on canvas in which homemade textured surfaces contribute to an easy breezy composition of delightful repeat swirls and tunnel-like circular shapes. These disparate gestures could almost serve as a meteorologist’s aerial map of the Atlantic, forecasting the chance of a brewing high pressure system that could develop into a powerful storm of rich blues built on a foundation of white-capped waves and circular currents. Krutick reiterates this painterly mystical ocean voyage in an appropriately titled work called *The Journey*, which is a carefully crafted configuration of ribbon like-forms that are spiraling in a condensed perimeter as if looking for an opportunity to escape. *The Journey* is starkly spare in textured shades of azure, making it a task artistically but also a particularly powerful piece despite its lack of colors.

Krutick says that “Painting is a highly emotive form of self-expression, providing an outlet to embrace my spirit, untangle my thoughts, and connect with others. Upon finding the balance of shape, movement, light and hue, I unlock new discoveries about the world around me; fresh insights about myself; and embrace viewers willing to embark on a journey of self-reflection and critical thinking.” She continues to describe her methods: “I select a few colors and a base texture, then use a layering technique to reveal the topography of the piece. By this process, I capture the movement by blending and building color in order to create depth or subtle touches on the surface. I am spontaneous when I paint; the element of chance stimulates my creativity and allows me to interpret my world through a tactile experience.”

The element of chance that Krutick utilizes to keep her paintings original and assured offers risk but comes with a reward of confidence and has nurtured many admirable canvases by the artist. It is important to keep in mind that unlike a landscape or still-life painter, where it is necessary to skillfully map out the intended arrangement and perspective in advance, an abstract expressionist, often referred to as an “action painter,” begins with a blank white canvas that offers no clue or basic guidance of where to begin. The free flow of intentional pictorial information is best when the development of a painting is completely impromptu. An abstract sketcher usually needs to start the first marks somewhere in the middle of the canvas, and often with a spirited swipe at the surface with a large brush covered in pigment. In the case of Krutick, these inaugural linear dashes and flashes of inspiration are embellished across the picture plane with a single speedy meandering stroke of luck, which acts as a focal point on which to assemble the remainder of the composition. It is at this point



Detail of **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). Private collection.



Detail of **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). Private collection.



Detail of **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).



Detail of **The Journey**, 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).

that a painting begins to assimilate its character with meandering shapes and color mixes that expose an artist’s creative temperament in the early stages of development. It is up to the artist, alone and pensive, to make an independent judgment by incorporating the additional symbols and gestures that will add definition and an identifiable personality. ‘All work and no play’ is a recipe for a boring day, so, not surprisingly, many of the paintings on view depict that Krutick is having a wild ride and a good time. Consequently, an artist with confidence and experience can have some serious fun by building up a single line, a patch of color fragment by fragment, until the painting “matures” into a structure with which they are satisfied.

Jill Krutick has mastered the essence of lyrical abstraction when it comes to evaluating the difference between a moderately acceptable picture and a truly engaging and exciting composition that’s full of rhythm and blues. Of course, not all paintings take on the tints of the ocean and many of these new works seem to take a cue from the earth’s surface with deep color combinations with tones of gold, tan, ochre and burnt umber, all accented with a purely harmonic blend of natural organic hues. In a work titled *Rainbow Fish*, Krutick demonstrates her ability to merge standard elements of land, sea and air in an uplifting festival with a literal rainbow that delightfully spans the color wheel spectrum in all its glory. In two particularly vibrant works titled *Phoenix* and *Dance of the Caterpillars*, she has employed a similar palette (if not the same mixing board) to produce a bountiful harvest of floating forms and interconnecting lines that could be attached to some rare plant life from another world. Although most of the works have no narrative components, both of these suggest a covert title. In *The Journey*, one might perceive the frozen aftermath of an Olympic skater’s icy track, swirling in a curvy poetic motion that stays visually quite comfortably within the parameters of the skating rink. For Krutick, an obviously talented and serious artist, painting is a conscientious occupation showing indelible signs of significant pictorial achievement that also is built on the intriguing history of women artists who took on the bold quest to make innovative paintings on an unequal playing field while celebrating their independence and permanently engraving their own personality and signature style for all of us to interpret and enjoy. Jill Krutick clearly has become a member of this exclusive club.

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



From Finance to Fine Art: The Painting Odyssey of Jill Krutick

BY ANNETTE BLAUGRUND



Plenty, 2013, Oil on canvas, 36 x 48 inches (91.4 x 121.9 cm). Private collection.

Left:
Jill Krutick in her studio/gallery with her work.

Jill Krutick is an abstract expressionist whose unique technique harks back to American gestural expressionism begun in the 1940s. Yet early in life, Claude Monet and Vincent Van Gogh were her favorite artists; the former for his late lily pond paintings and the latter for his textural paint application. Krutick favors texture and contrast in her mostly abstract compositions. Although she painted as a child, her background is very surprising because she took an alternative route before becoming a full-time painter.

After receiving a BS at the eminent Wharton School of the University of Pennsylvania in 1984, she went on to get her MBA from the Stern School of Business at New York University in 1992. While obtaining her graduate degree she worked for seven years at Salomon Brothers, the highly regarded Wall -Street investment bank, and was promoted to vice-president of equity research. Between 1994 and 2005 she was managing director of equity research covering the entertainment and leisure industries at Citigroup/Smith Barney. From there she moved to a corporate setting and became senior vice president of investor relations and corporate development at Warner Music Group (2005-mid-2011). After her departure, the firm she worked with, Partner's International, not only exhibited her early work but also bought her paintings for its corporate collection. An auspicious beginning to a new career! It is hard to believe that she would give up such a distinguished profession that certainly garnered greater financial security than a vocation in the arts. Yet, during these years, working on weekends and evenings, she found that painting was her respite, her joy, and her calling.

Like Paul Gauguin (1848-1903), who as an amateur artist held on to his job as a stockbroker's assistant until in 1885 when he went to Paris to study art full time (and abandoned his family). Krutick

gave up her day job (but not her family) and decided to do what fulfilled her most. From the fall of 2011 on, she has exclusively devoted herself to her new endeavor. She enrolled in the Art Students League where she was fortunate enough to study with Charles Hinman, Ronnie Landfield, Mariano Del Rosario, and Frank O’Cain from 2011 to 2015.

The Art Students League, founded in 1875, for over 140 years has maintained reasonably priced classes and flexible schedules for both amateurs and professionals. Student controlled and managed, the League offers a variety of methodologies and techniques taught by a diverse group of professional artists who offer classes morning, noon, and night. The only prerequisite is a desire to learn. While a student, Krutick served on the League’s Board of Control and participated in annual class exhibitions where she was awarded an honorable mention in 2012 for a painting called *Water Lily*.

The League has had an influence on a number of important abstract artists such as Mark Rothko, Jackson Pollock, and Robert Rauschenberg who were the forerunners of students like Krutick. She knew from the beginning that she wanted to express herself in paint on canvas and selected teachers who would help her develop her eye and her skills. Charles Hinman is an abstract painter known for his three-dimensional shaped canvases and his textural approach. He helped open Krutick’s mind to creating work that is dynamic and reveals depth through light and shadows. Ronnie Landfield (b. 1947) is a Lyrical Abstractionist who is best known for his abstract landscape paintings that are often soft in color and shapes, different from the hard edge geometric forms of some abstractionists. Krutick describes some of his colorful work as similar to watercolor. One can certainly see his influence in many of her paintings, some of which like *Pink Field*, 2013, and *Painted Sky*, 2013, have recognizable landscape elements. (*Dreamscape* 2 and 5 are exceptional because of their subtle landscape effects.) Frank O’Cain taught Krutick to look at the canvas in sections and Mariano Del Rosario taught her about critiquing her own work and knowing how to finish a composition. They all brought different techniques and ideas to Krutick’s attention so that when she left the school she had the confidence to experiment with various styles.

Krutick has expanded upon her studies and has made remarkable progress for someone who began working full time less than a decade ago. She has been included in many group exhibitions and has already had several solo exhibitions. Patrons have commissioned her work and a wide range of important collectors now own her paintings. Inspired by earlier female artists such as Helen



The Art Students League located on West 57th Street in Manhattan, New York City, where Jill Krutick studied from 2011 to 2015.



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).



Reflections, 2015, Oil on canvas, 40 x 40 inches (101.6 x 101.6 cm). Private collection.

Frankenthaler and Lee Krasner, she persists in finding her place in the art world. Having fought her way to leadership and success on Wall Street and in the corporate world, Krutick has found the art world more welcoming because her predecessors fought and won a place for women artists. With her sophisticated business background, Krutick marries art and management and thus is savvy about developing and advancing her career.

Examining Krutick’s work chronologically, beginning with her somewhat geometric style, we see an abstract expressionist who uses the canvas as a painted surface, mainly without recognizable objects. As with many second and third generation abstract expressionists, she utilizes elements of chance that are personal, emotional, and unpredictable. Using palette knife, brush, as well as sometimes flinging paint at a canvas on the floor, she is able to delineate form through the texture of the paint as in *Sand Dunes*, 2010, and by creative color choices. Even when she obliterates the lines made by the palette knife by smoothing them over with the flat side of the knife as in the predominantly blue and green *Water Lily*, 2011, the overall effect is that of dense vegetation with blue water and/or sky peeking through. Later works have the sensibility of patchwork quilts of brilliant color as in *Fireworks*, 2011 and *Collage*, 2013, suggestive of the colors and structure of Hans Hoffman’s paintings. In the later work, the small squares begin to take on a life of their own and break out of the geometric patterning. Among this group of paintings aspects of Impressionism appear in her pastel palette and in the looser structure seen in *Reflections*, 2015, harking back to Monet’s large water lily paintings, 1914-26. Monet wrote that he was striving for “an illusion of an endless whole, of water without horizon or bank.” And Krutick achieves this kind of endless space in some of her later paintings. Reminiscent of Monet’s hazy paintings of the Seine near Giverny is *Spring Fantasy*, 2016. In *Plenty* and *Rose Bush*, both of 2013, the flowers and landscape reference Van Gogh, and are definitely recognizable yet they retain qualities of abstraction.

As Krutick experiments she both reinvents earlier styles as she develops new themes, so that the patchwork impressions keep reappearing as time goes on, yet with differences as in *Meditation*, 2015. Here the block-like pattern is differentiated by a more deliberate building of color and texture, therefore each square while clearly defined, contributes to the all over expressive melding of forms. The *Ice Cube* pictures that span 2012 to 2017 are an interesting evolution of geometric forms suggestive of Mark Rothko’s rectangular fields of color. The cube, reflecting outside light and color, sits in

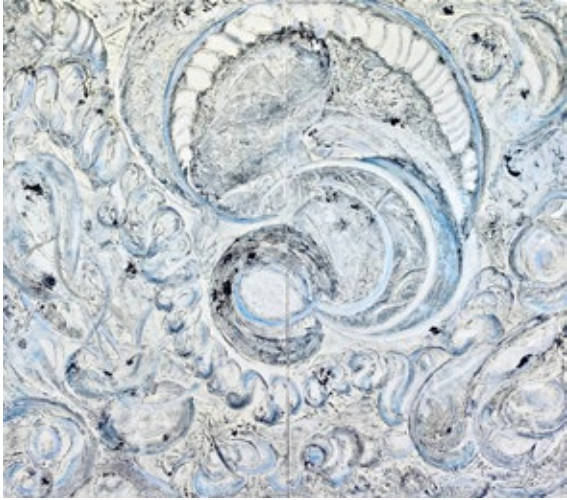
the center of the canvas and floats on a background of harmonizing color. This still evolving series is subtle and the surface becomes increasingly textural. Krutick says, “Ice cubes are symbolic of personal challenges. The gold center is the fire within and stands for overcoming challenges so that they melt away, as ice cubes do when exposed to heat.”

Several of Krutick’s paintings of 2012 clearly reveal the influence of the German artist, Gerhard Richter, where the paint in his work is layered and then scraped across and down the picture plane, revealing the colors underneath the top paint coats. Here the artist risks what will emerge but is free to add and subtract as he proceeds. Three of Krutick’s 2012 paintings seem to mimic this technique, if not by process then by resemblance: *Field of Dreams*, *Lady Liberty*, and *Ray of Sunshine*. Richter uses large and small board like surfaces to reveal the layers beneath and blur the paint; he then adds line and color where he feels necessary. Krutick uses large palette knives and a squeegee to attain a similar striking effect.

In 2015 and 2016, there is a continued exploration and expansion of images and techniques seen previously. From the textural feel of *Winter Solstice*, an abstract landscape, to the overall surface colors in *Cutting Edge*, with its calligraphic slashes of black lines (evolving from geometric works), that add a sense of depth to *Tie Dye*, a variation on *Ice Cube*, one can see the advancement in Krutick’s work. *Ice Cube Large*, 2015, *Ice Cube Black and Red*, 2016 and *Ice Cube Batman*, 2017 confirm her returning to previous realms, constantly seeking new ways to reveal her feelings and experiences.

Krutick’s newer work is larger and has a more overall quality; some are splashes or bursts of color poured onto the canvas. The patterning is similar to what can be attained with watercolor on wet paper, obtained here by dropping diluted paint from above onto the canvas laid on the floor. Using less stringent, softer colors, she creates a harmonious synthesis, a symphony of color as she responds to the rock and roll music she listens to while painting. She obtains the large size by melding two or three canvas panels together that read as one. These panels are more decorative than the evocative shapes in her earlier paintings, as if she is investigating size and coloration, reaching for something new. Even the *Shangri La* series does not refer to real encounters. Yet Krutick usually bases her work on colors, shapes, and experiences she has had as in the *Dreamscape* series, based on photographs taken from a sailboat in New Zealand.

The newest direction is seen in the series the artist calls *Swirl*. Works like *Moonstone*, 2017 reveal free-floating swirling monochromatic shapes, almost like waves. Perhaps this is the moon’s effect



Moondance, 2019, Acrylic on canvas, 84 x 96 inches (213.4 x 243.8 cm). 2 panels, 84 x 48 inches (213.4 x 121.9 cm) each.



This page left: **Shangri La 8**, 2018, Acrylic on canvas, 24 x 48 inches (61.0 x 121.9 cm). 2 panels, 24 x 24 inches (61.0 x 61.0 cm) each. Framed: 26 x 26 inches (66.0 x 66.0 cm) each.



This page right: **Dangling Conversations**, 2015, Oil on canvas, 24 x 30 inches (61.0 x 76.2 cm). Framed: 26 x 32 inches (66.0 x 81.3 cm).

on the sea. Part of that series, *Dangling Conversation* and *Elektra*, both of 2015, utilize the swirls in a variety of colors and are reminiscent of some paintings by Lee Krasner. This is a very interesting expansion that allows the artist to introduce a variety of colors in loose, flowing, shapes that resemble paisley designs. There is a spontaneity and originality in these forms that predict thrilling new compositions in the future work of Jill Krutick.

Where will this dedicated artist find her next inspiration? Life, emotions, and outside influences will continue to inspire her. It is exciting to anticipate Krutick’s reworking of older themes and inventing new ones. She already has an audience of knowledgeable collectors who appreciate her artistry and she will certainly have more as she continues. The Coral Springs Museum has recognized her talent by acquiring one of her paintings and is giving her a solo exhibition in 2019. Who knows what will happen from there.

—Annette Blaugrund, has published numerous books and articles on subjects in American and European nineteenth- and twentieth-century art. She was director of the National Academy Museum and School of Fine Arts in New York for eleven years. Before that she was the Andrew W. Mellon Senior Curator at the New York Historical Society and a curator of paintings and sculpture at the Brooklyn Museum. She received the Lifetime Achievement Award from the National Academy Museum in 2008 and was made a Chevalier in the Order of Arts and Letters by the Republic of France in 1992. Dr. Blaugrund received her Ph. D. from Columbia University in 1987.



The Abstract Sublime

BY DONALD KUSPIT



Above: **Sea Shells (Small) 2**, 2017, Acrylic on canvas, 12 x 12 inches (30.5 x 30.5 cm). Framed: 14 x 14 inches (35.6 x 35.6 cm). Private collection.

Left: **Stairway to Heaven 3**, 2018, Oil on canvas, 36 x 24 inches (91.4 x 61.0 cm). Framed: 38 x 26 inches (91.4 x 66.0 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, 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.

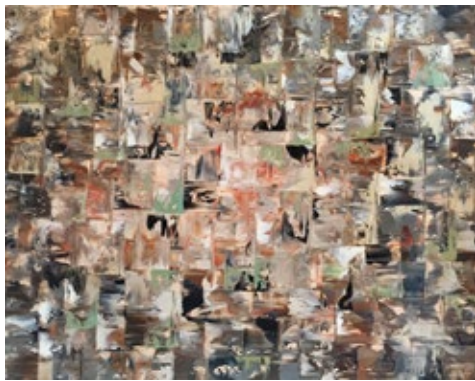
An optimal experience of the dynamic sublime in nature is ecstatic. “In blissful ecstasy there is the feeling of having given oneself up to something bigger”—“the beauty of nature,” as the psychoanalyst Ralph Greenson writes,(4) more particularly the beauty of the ocean, where the colors of the sky and 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.



The Giving Tree 3, 2017, Acrylic on canvas, 72 x 60 inches (182.9 x 152.4 cm). Private collection.



Edouard Manet, **Music in the Tuileries** (detail), 1862, Oil on canvas, 30 x 46.4 inches (76.2 x 118.1 cm). National Gallery, Central London.



Meditation, 2015, Oil on canvas, 24 x 30 inches (61.0 x 76.2 cm). Private collection.

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.

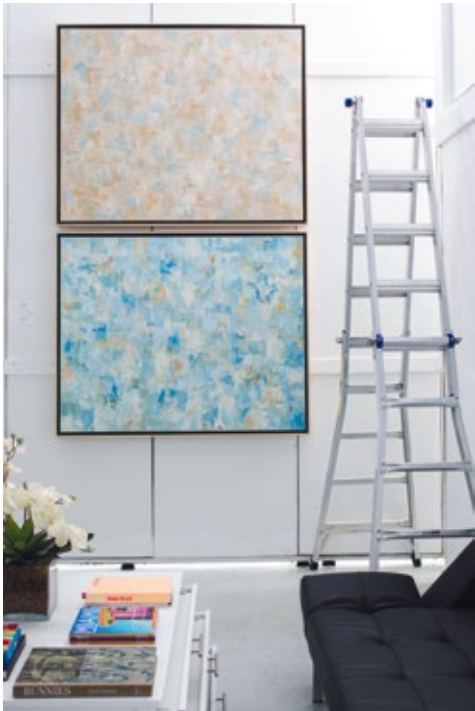
Fluid color is prior to fixed form, according to the philosopher George Santayana, and affords a “purely sensuous delight” he adds,(7) suggesting that Krutick’s engulfing flow of delightful colors affords an intense sensuous experience. At its most consummately libidinous it affords what the psychoanalyst 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 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



Jean’s Challenge 2, 2016, Oil on canvas, 48 x 60 inches (121.9 x 152.4 cm). Framed: 50 x 62 inches (127.0 x 157.5 cm). **Bedroom Slippers 2**, 2016, Oil on canvas, 48 x 60 inches (121.9 x 152.4 cm). Framed: 50 x 62 inches (127.0 x 157.5 cm).

Right:

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).



Kutrick, 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,



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



Sea Sparkle, 2018, Oil on canvas, 36 x 48 inches (91.4 x 121.9 cm). Private collection.



Field of Dreams, 2012, Oil on canvas, 36 x 36 inches (91.4 x 91.4 cm). Private collection.

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



The Road to Shangri La

BY ANTHONY HADEN-GUEST



Above: **Walking on Sunshine**, 1993,
Oil on canvas, 40 x 30 inches (76.2 x 101.6 cm).
Framed: 42 x 32 inches (106.7 x 81.3 cm).
Private collection.

Left:**Shangri la 7**, 2018, Acrylic on canvas,
30 x 30 inches (76.2 x 76.2 cm). Framed:
32 x 32 inches (81.3 x 81.3 cm).

There is no such thing as good painting about nothing, declared the manifesto, published in the New York Times on June 13 1943, co-signed by Mark Rothko, Adolph Gottlieb and Barnett Newman. The three Ab-Exes-to-be were still in the throes of their Surrealistic periods at the time – Rothko’s choice to illustrate an equally pugnacious article elsewhere was a canvas called *The Syrian Bull* – but the observation was as true then as it is now. Just what it might be that good paintings, abstractions in particular, are “about” though, well, that is another story, and often an untold one. But when it comes to the making of Jill Krutick’s remarkable and diverse paintings, these are stories she doesn’t mind sharing. They are tales of how art is made, the intention, the need, the USES OF pure chance.

That large, palely lowering globe on the left of *Sailing Day*, for instance, is the sun. “It harkens back to my love for Van Gogh. The sweeping movements of color, complemented by core natural elements such as the sky and stars, work in tandem to take me to my most unfiltered, honest place,” Krutick says. “I include the Sun in most of my abstract work as I’m captivated by the intimate relationship between light and dark.”

Those are two taut shapes to the right. Were they intended to be sailing ships from the beginning? “No. They weren’t. I put one on the canvas and realized that it actually looked like a sailboat. So then I did it multiple times. I created an iteration of it that happened spontaneously, decided I liked it, and then just went with it.”

Walking On Sunshine happens to be the title of the earliest work by Krutick I have seen. She painted it in 1993, way before she had begun to make art full-time, and it’s an exuberant piece in the manner she calls *Geometric*. “My instinct was to capture the radiant qualities of the Sun. It ended

with this up-and-down and side-to-side motion, a methodology representative of my organized way of thinking about everyday life. From the start, I knew that I wanted to experiment with thick textures that give the sunrays the kind of depth they demand. That was how this style of painting came to be. I knew what I wanted to say, but I knew I wanted to say it in a way I hadn't explored before. So I took a risk, adopted a new artistic lens, and just let my heart speak."

Sunlight also burns in *Lady Liberty*. "That one was inspired from a photograph I saw in the *National Geographic* magazine," Krutick says. This was an underwater shot of a surfacing seal bathing in turquoise and yellow. "I loved the color palette," she says. "I'd never considered putting those two hues together, but when I saw the harmonious music they made, I was so moved by it." Borrowing from Gerhard Richter's bag of tools, she used a squeegee to make the lines, then pounded away with it to build up a zone of ambient darkness. She then went on to apply glazes through hours and hours of fingertip pressure to achieve the solar core of light. *Lady Liberty* is a canvas of vibrant intensity and Krutick does not plan to sell it. "It was damaged in a show once," she says. "I had it restored and I decided that it was going to live with me."

Ice Cube Batman is the most recent canvas in a series born under a dark star. "The original *Ice Cube* was like that big idea that hits when you're laying restless in bed or the one you write down on a restaurant napkin. It just came to me, and I knew this style would emerge as my artistic fingerprint," Krutick says. "I was beginning a painting, just shading a square, and I got a telephone call from a friend who had received shattering news. Those who know me are well aware of my compassionate nature. So, it comes as no surprise that after that call, I continued to paint, and what I came up with was a cold shape—my first *Ice Cube*."

What does the gold in the middle represent?

"A challenge. Challenges can be chilling, but they can melt away if you persevere. The gold in the middle represents the fire from within to overcome the battle and thaw the boundaries of the cube."

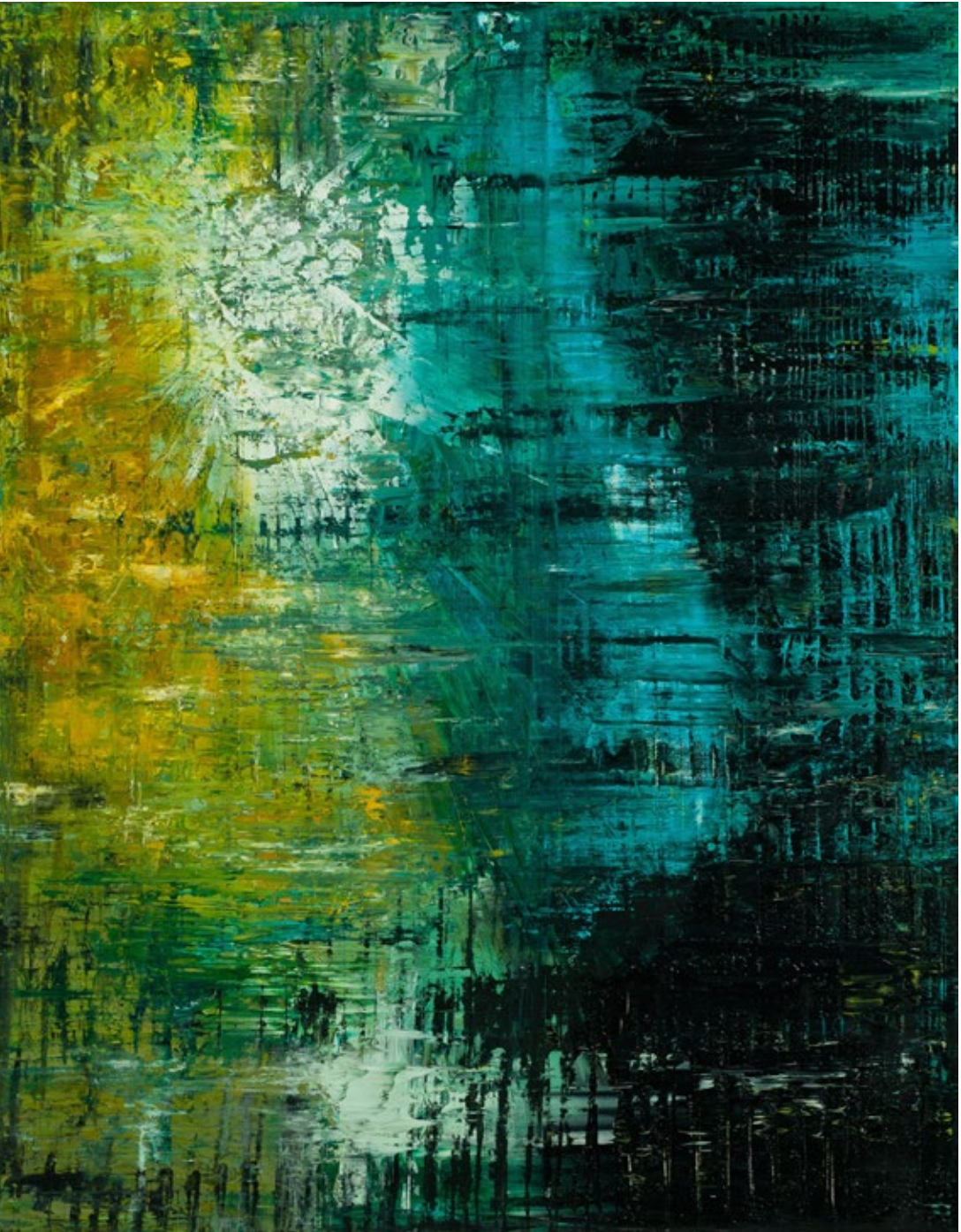
There is an oblong at the center of the square in other paintings of the *Ice Cube* series, but with *Ice Cube Batman* suddenly it becomes specific, allowing the shape to glide away from the austerity of Minimalism, to assume the resonance of a mask, and if the canvas has a crackle of pop, this is not just pictorial wit, a stylistic pirouette. Jill Krutick is drawing directly on rich material she accumulated in a time before making art became her wholly consuming career.



Ray of Sunshine, 2012, Oil on canvas, 40 x 30 inches (76.2 x 101.6 cm). Private collection.

Right:

Lady Liberty, 2012, Oil on canvas, 30 x 24 inches, (76.2 x 61.0 cm). Framed: 32 x 26 inches (81.3 x 66.0 cm). Private collection.



“The *Batman* is basically reminiscent of my days as a Wall Street media analyst when I covered companies like *Time Warner* and *Disney*,” she says. “The different characters and brands of those media companies have always flowed through me ever since I was recruited to trace their level of popularity among the public. So the *Elektra* painting was inspired by a Marvel comic book character and the *Batman* painting was based on my interpretation of the colors of Gotham City and the Caped Crusader – gold, navy blue and greys. So it’s the passion for iconic media and the concept of the ice cube that collided to create the *Ice Cube Batman* painting.”

The Giving Tree is another such story painting, based on a children’s book by Shel Silverstein. “It’s my go-to time machine that transports me to my youth,” Krutick says. “*The Giving Tree* is about a tree from which a little boy would take all the things that he needed to live his life. In the end, only a stump is left. The boy would visit the stump and sit on it and wish he hadn’t taken all of the tree’s resources for granted, because as an older man, he is left with the bare bones of a lifelong companion. So, it’s a very sad narrative, but I wanted to paint a happy version where this tree is filled with light and everybody revels in all its bounty.”

The first version was a small oil; the second, a large oil; and the third, a large acrylic, so Krutick knew just what she was doing when she sat down to make this most recent one. But she also knew that it might turn out completely different compared to her previous *Giving Trees*. “I start in in one direction,” she says. “And then something else emerges as I paint a few branches and establish the fantasy-like background that prompts me to take a 180 and pursue a different vision. This whiplash actually happens quite often. I might start with a few colors and a concept and end with something completely different. So my paintings don’t always follow the path you’d expect, but this one did. *The Giving Tree* required layers and layers of acrylic paint and figuring out how to blend the trunk of the tree into the rest of the scene. A lot of trial and error was involved before I achieved the right balance of colors that portrays a regal, glowing figure.”

Krutick had no such rich narrative to fasten onto when she began work on another piece, *Petals*, but she soon found that she was moving beyond the investigation of pure retinal effect to the channeling of memory, both direct and cultural, second-hand. She knows this bend of the road all too well. “That’s why it’s such an iterative process,” she says. “You start on a journey. Shapes emerge, stories germinate and concepts develop. Some appear earlier on in the process, while others are ser-



Cutting Edge, 2015, Oil on canvas, 48 x 36 inches (121.9 x 91.4 cm). Framed: 50 x 38 inches (127.0 x 96.5 cm).



Marcel Duchamp, **Nude Descending a Staircase, No. 2**, 1912. Oil on canvas, 57 7/8 x 35 1/8 in. (147 x 89.2 cm) Philadelphia Museum of Art.

endipitous and make their debut towards the end. It’s kind of a mysterious cycle that varies from one painting to the other.” This particular canvas began to assume a defining character towards the end. “When I started shading the canvas, it became pretty obvious that there were petals,” Krutick says. “It’s two panels. I wanted the first to have a huskier character and the second to have a more delicate quality. On one side there are lighter colors and on the other are more steel-gray colors. The obstacle was to marry them so they looked more like distant relatives than immediate family members.”

The canvas thus became *Petals*. Almost always, Krutick decides what to name her paintings only after they are done. “It’s a punctuation mark in a sense,” she says. And, as with *Ice Cube Batman*, her naming can be a perceptual device. Stripped of their titles, *Lady Liberty*, *Petals*, and even *The Giving Tree* might easily be read as referential abstractions, and so it is that, as with Duchamp’s *Nude Descending A Staircase* or Andres Serrano’s *Piss Christ*, Krutick’s titles can be considered a useful add-on, a working part of the art.

Chasing the Invisible, *Aurora Borealis*, and *Aurora Borealis 2* represent another arm of the Krutick oeuvre:

Pure abstraction. I commented on some of the flourishes in *Aurora Borealis*, the shape, translucent as a dissolving jellyfish, on the upper left, the black spattering, as of a shotgun blast, across on the right. “That was a very ambitious throw of paint. I used a uniquely shaped vessel, added some paint to it, and just hurled the colors across the canvas,” Krutick says. “That throw helped create the central explosion that travels across the canvas. Since that bold, blasting move I’ve continued to incorporate more courageous flourishes into my work, signifying my increasing level of comfort as an artist.”

She showed me the vessel, via a Skype screen. “Do you have many?” I asked. “Too many to count,” she said.

A question often occurs to me when I see an artwork which is to a considerable extent the result of labor-intensive activity but in which a sudden physical process – a pour, a splash, a blotch – will play a dominant part. As here. What happens if Krutick has an unsuccessful throw? Does she chuck out the piece and do it over?

“No,” Krutick responded. “I never throw anything out. Sometimes if it’s a color that really doesn’t sit well I might blot it out with a terrycloth towel. What happens with a lot of these paintings is that I photograph them, study them from different angles, evaluate the balance of the work, and judge what



Aurora Borealis 2, 2017,
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).

needs to be improved or is missing. Sometimes a work will sit in a corner for a while as I ruminate over it and work on other things. Then a new idea may hit and I know exactly the ocean I want to dive into.”

Krutick’s making of *Chasing the Invisible* shows this process at work. The canvas was going in a direction to which she didn’t connect and none of her fixes worked. Then, she found the answer in a song her daughter had just written. “It was the most wonderful moment,” she says. “I took a painting that was at a dead end and I made it, literally, sing. By using my daughter’s song as the foundation, I projected the story of a girl who confronts the reality that her lover was just a figment of her imagination – an “invisible” person built from lonely thoughts and deep desires. The elements of the original painting that couldn’t “sing” on their own became the embellishments in the revised version. And now, this one is among my favorites.”

Needless to say, Jill Krutick has not had a conventional art career. An effective and respected media analyst and Wall Street executive for over 20 years, focusing on the entertainment and leisure industries, she was rated the number one Entertainment Analyst by *Fortune* magazine in 2001, before she dedicated herself to her art a decade later. But it’s no news that the art world is changing. So far as artists go, the guild system that has ruled since the classical world is breaking down. One increasingly sees examples of what might once have been considered the “Outsider Artist” trajectory, namely individuals catapulting themselves into art-making after a life doing something wholly separate. Jill Krutick is one such remarkable transformation.

Krutick has also been radical in the way she has applied herself to art-making upon leaving the corporate world, which has involved working simultaneously in visibly very different manners. This might once have seemed a scattershot approach, but this, too, now looks very of our time, an indication that the March of the Isms is dead and done with, that upper echelon branding need not be a career pre-requisite.

—Anthony Haden-Guest is a well-known journalist, cartoonist, curator, sporadic performer and raconteur. He was born in Paris, grew up in London but is long settled in New York. He has written for the *Daily Beast*, *The New Yorker*, *Vanity Fair*, *New York Magazine*, *Avenue Magazine* and many others. And as a socialite man-about-town, he has been written about in the *New York Times* and the NY Post’s *Page Six*. He won a New York Emmy for writing and narrating a program about the coming of Eurotrash to Manhattan. His books include *Bad Dreams*, *True Colours: The Real Life of the Art World* (Grove Atlantic), *The Last Party: Studio 54, Disco and The Culture of the Night* (Morrow). His collections of cartoons and rhymes are *The Chronicles of Now* (Allworth) and *In The Mean Time* (Freight & Volume) and he has put out a spoken word CD, *The Further Chronicles of Now*.

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).



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).



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).



Looking Glass, 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).



Orchid, 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).





Left:
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).

Right:
Ice Cube Large, 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).



Blue Shutters 2, 2016

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:
Ice Cube Lilac, 2018,
 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:
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).



Ice Cube Rectangle, 2013
Oil on canvas, 36 x 60 inches (91.4 x 152.4 cm).
Framed: 38 x 62 inches (96.5 x 157.5 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).



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).



Seahorse, 2018
Acrylic on canvas, 72 x 48 inches
(182.9 x 121.9 cm). Private collection.



Dr. Seuss, 2015
Oil on canvas, 60 x 60 inches (152.4 x 152.4 cm).
Three panels, 60 x 20 inches (152.4 x 50.8 cm) each.
Framed: 62 x 62 inches (157.5 .x 157.5 cm).





Left:
Koi Fish Pond 1, 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).

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).

Right:
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).



Elektra, 2015
Oil on canvas, 60 x 48 inches (152.4 x 121.9 cm).
Framed: 62 x 50 inches (157.5 x 127.0 cm).



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).
Private collection.





Left:
Sea Shells (Small) 1, 2017,
 Acrylic on canvas, 12 x 12
 inches (30.5 x 30.5 cm).
 Framed: 14 x 14 inches
 (35.6 x 35.6 cm).

Sea Shells (Small) 3, 2017,
 Acrylic on canvas, 12 x 12
 inches (30.5 x 30.5 cm).
 Framed: 14 x 14 inches
 (35.6 x 35.6 cm).

Right
The Journey, 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).



Tropical Paradise, 2016

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

Three panels, 60 x 20 inches (152.4 x 50.8 cm)

each. Framed: 62 x 62 inches (157.5 x 157.5 cm).

Private collection.

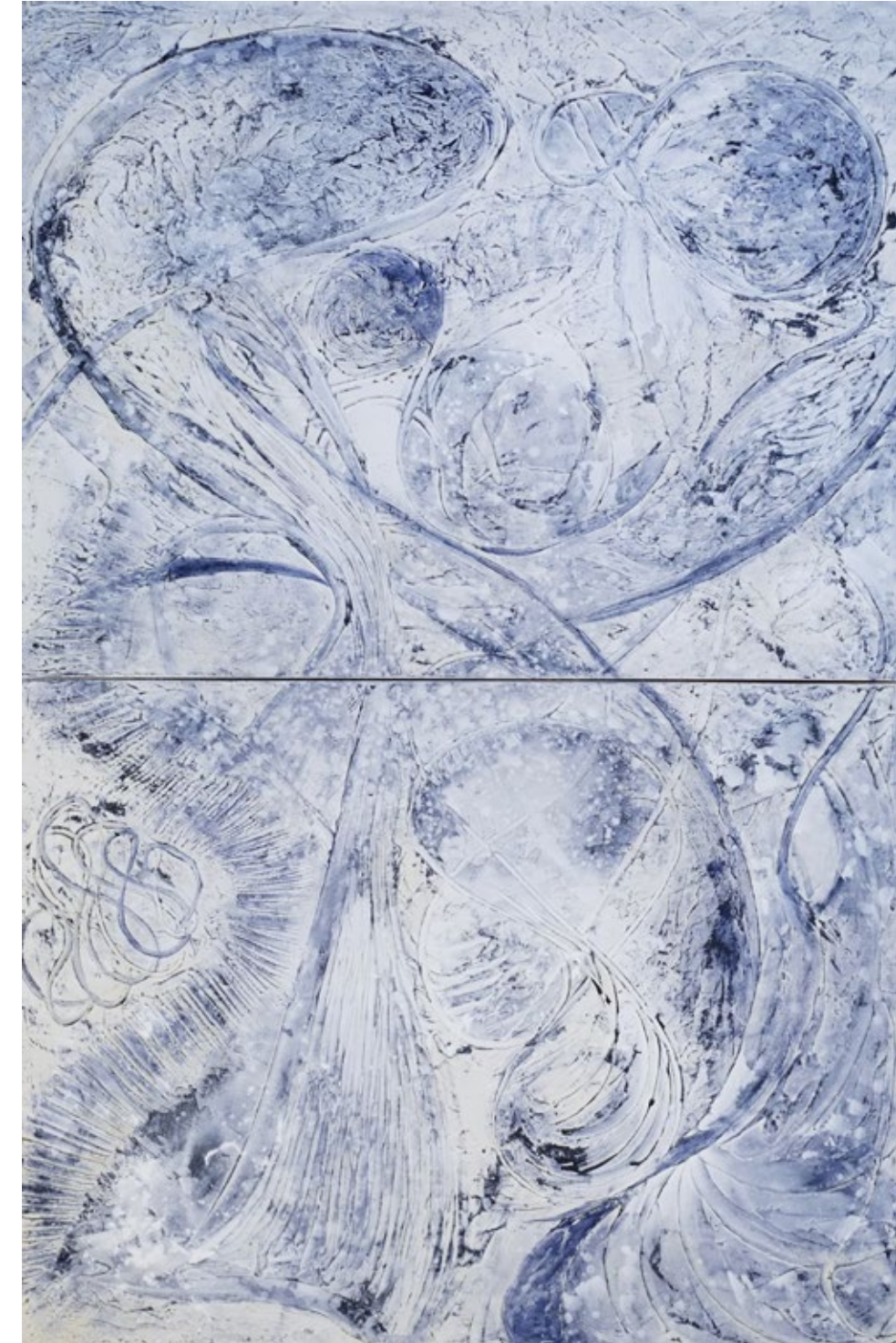


Rocking Horse, 2017

Acrylic on canvas, 72 x 48 inches (182.9 x 121.9 cm).

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

Framed: 74 x 50 inches (188.0 x 127.0 cm).



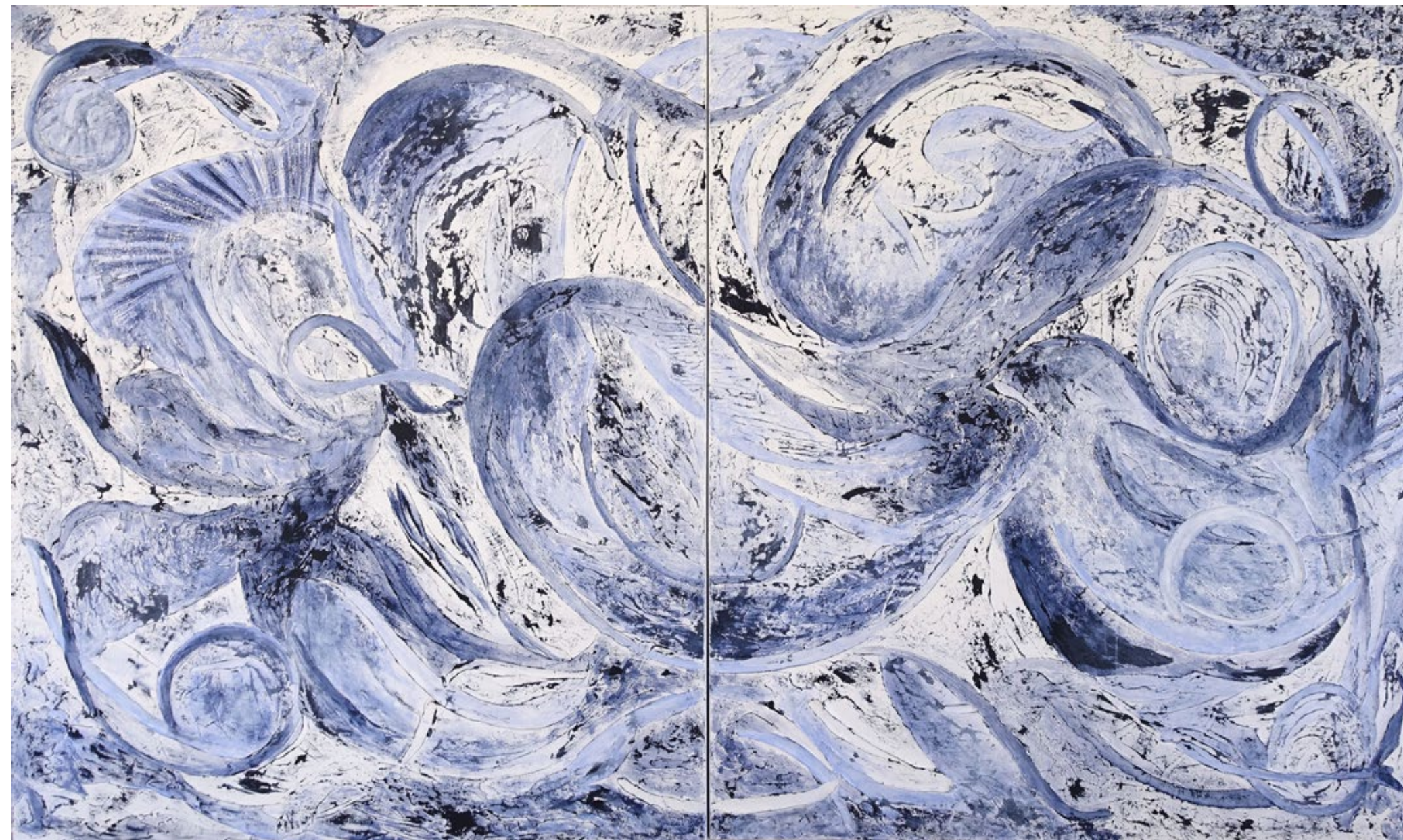
Moonstone, 2017

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).

Private collection.

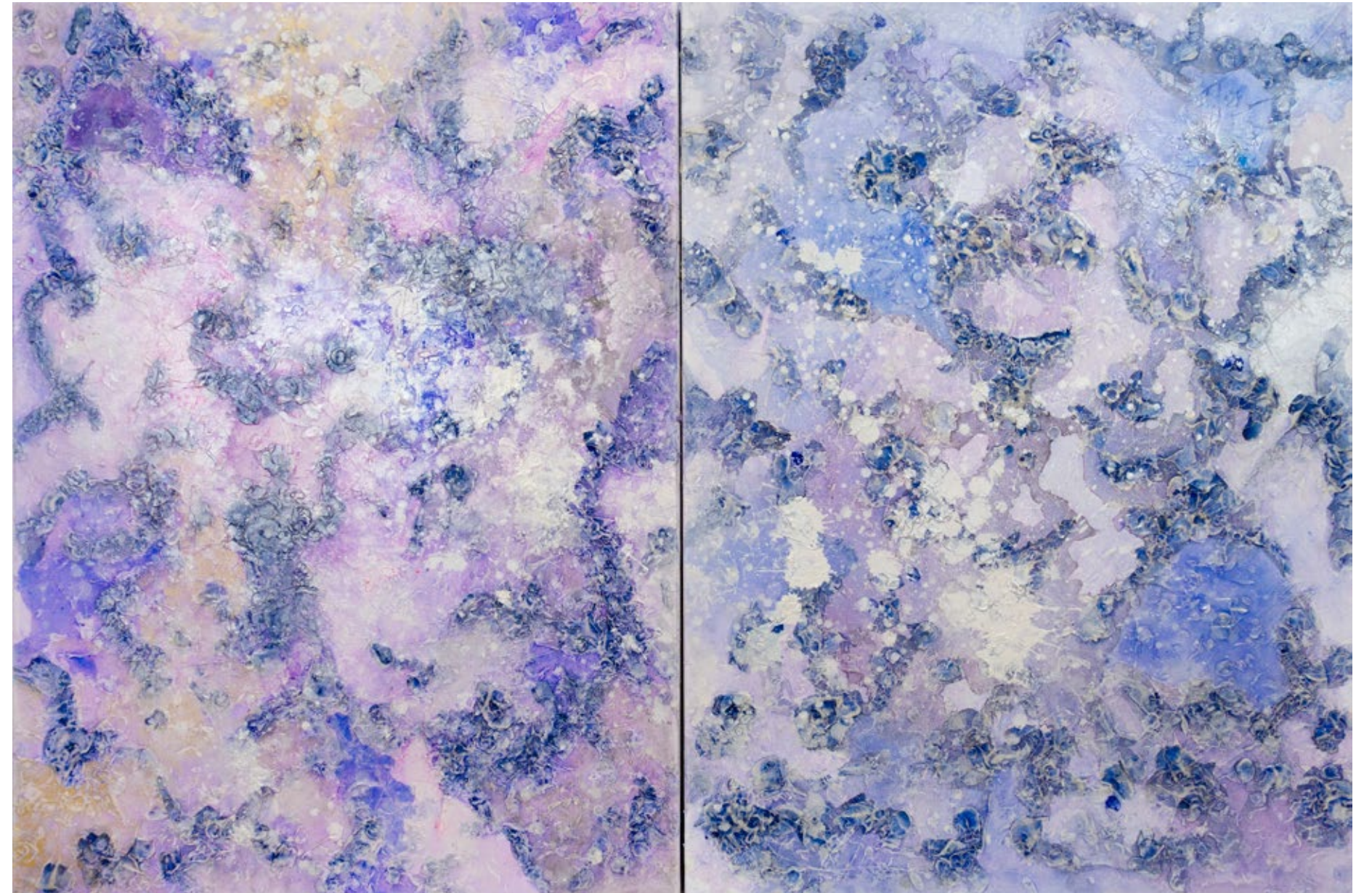


Petals, 2017

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).



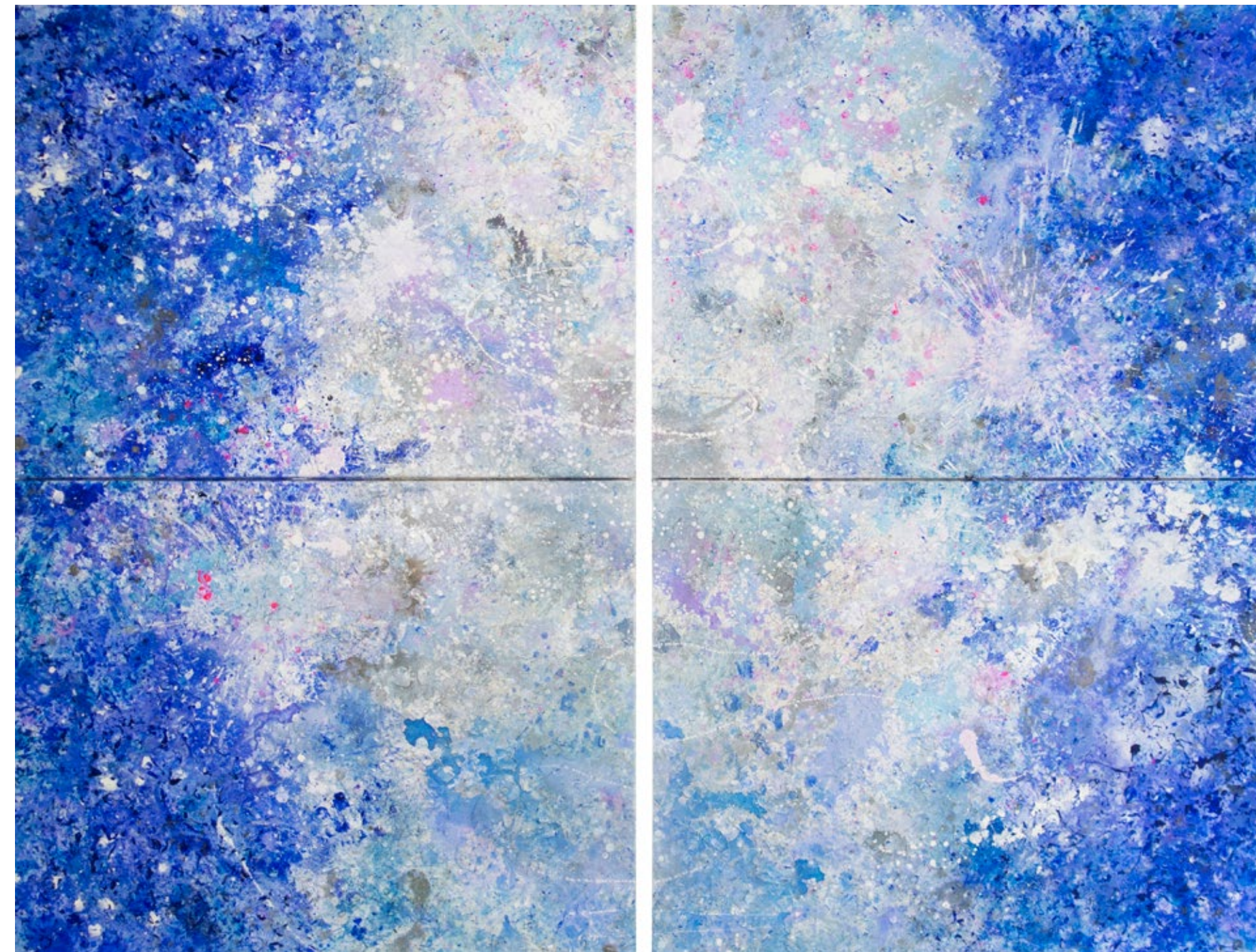
Dreamscape Diptych Surprise!, 2017

Acrylic on canvas, Two diptychs, 72 x 96 inches (182.9 x 243.8 cm).

Each diptych (left to right) 72 x 48 inches (182.9 x 121.9 cm),

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

Framed: 74 x 50 inches (188.0 x 127.0 cm) each.

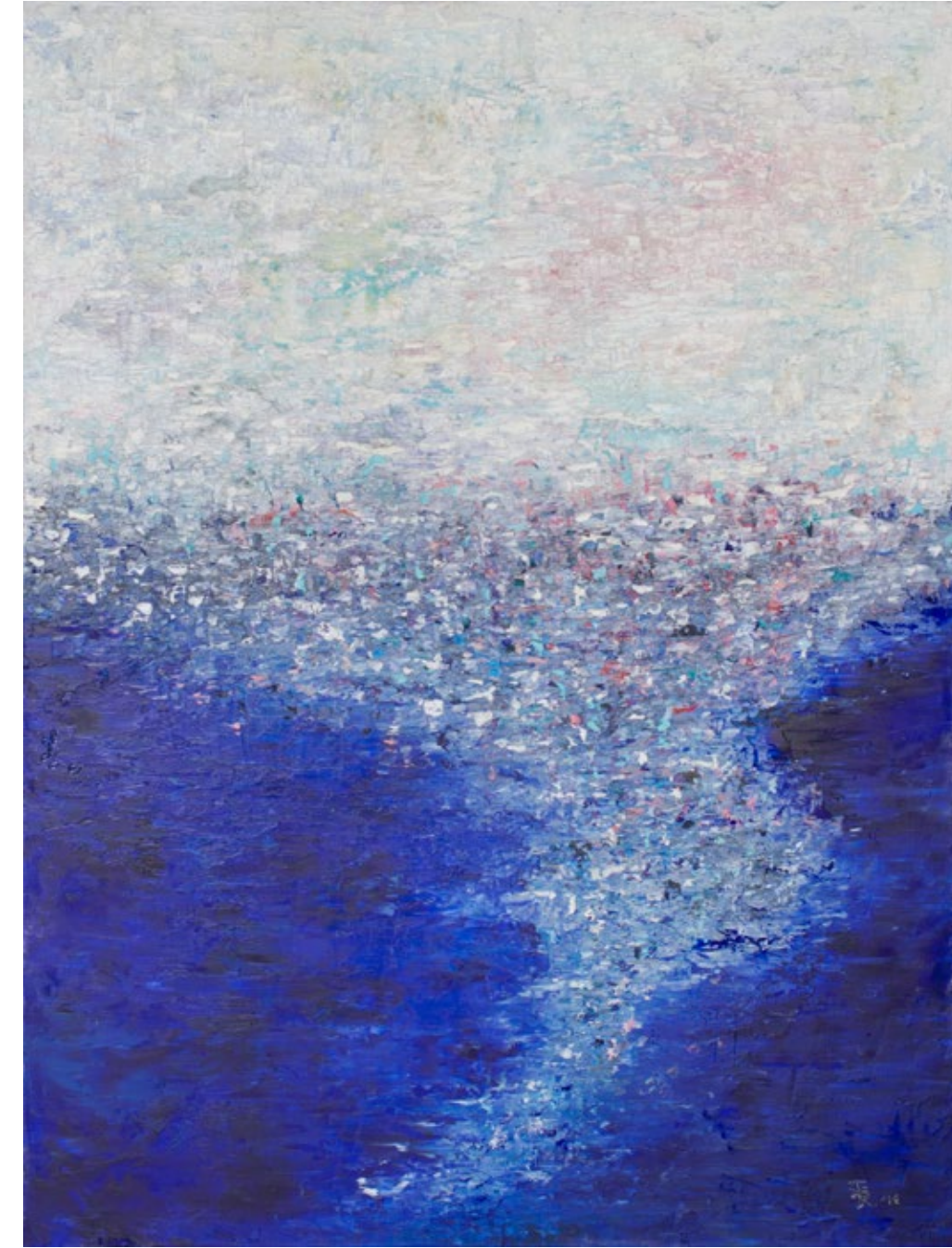


Dreamscape 5, 2015

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

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

Coral Springs Museum of Art permanent collection.



Dreamscape Surprise!, 2016
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).





Petals 1, 2017
 Acrylic on canvas, 18 x 24 inches (45.7 x 61.0 cm).
 Framed: 20 x 26 inches (50.8 x 66.0 cm).



Petals 2, 2017
 Acrylic on canvas, 18 x 24 inches (45.7 x 61.0 cm).
 Framed: 20 x 26 inches (50.8 x 66.0 cm).

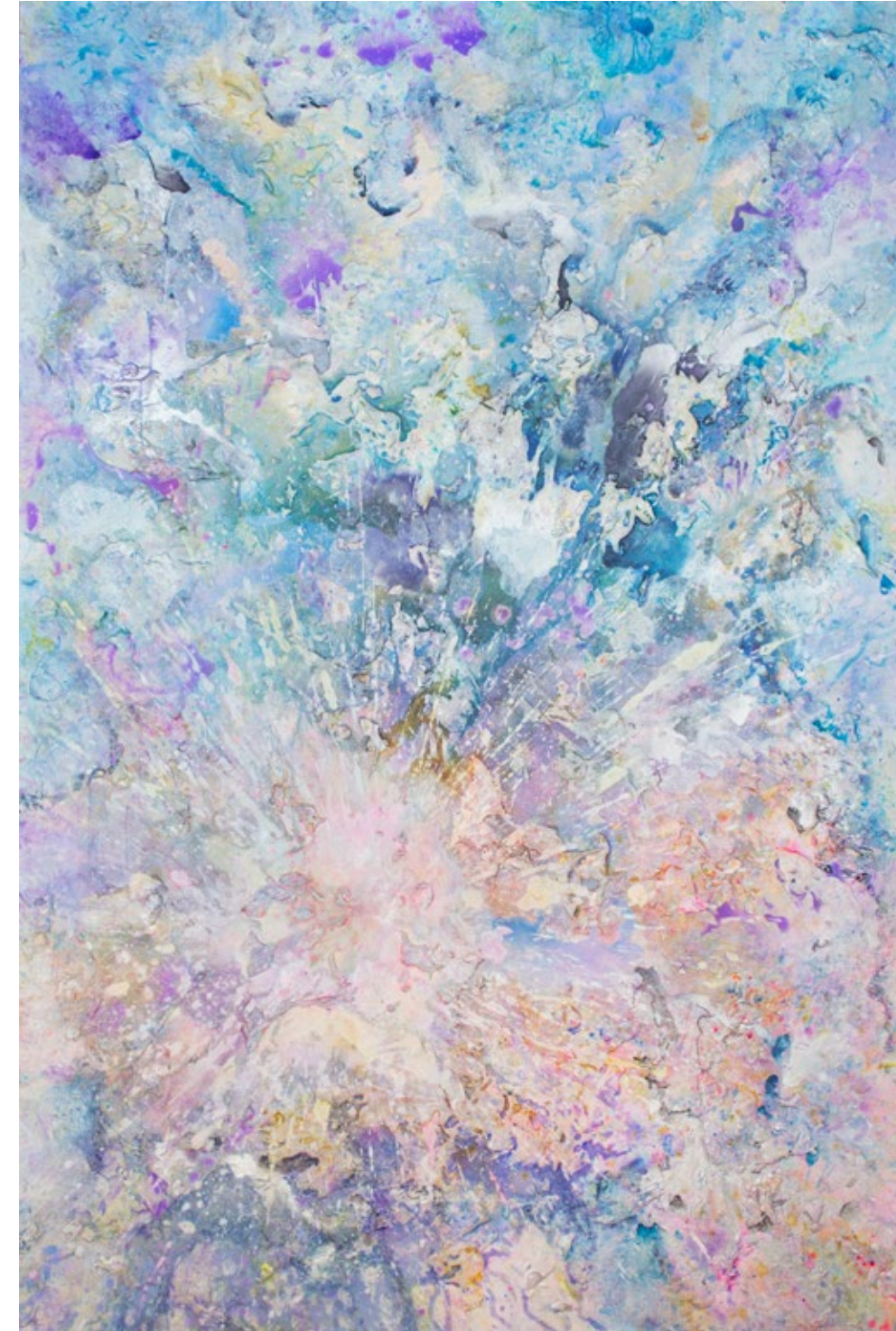


Petals 3, 2017
 Acrylic on canvas, 18 x 24 inches (45.7 x 61.0 cm).
 Framed: 20 x 26 inches (50.8 x 66.0 cm).

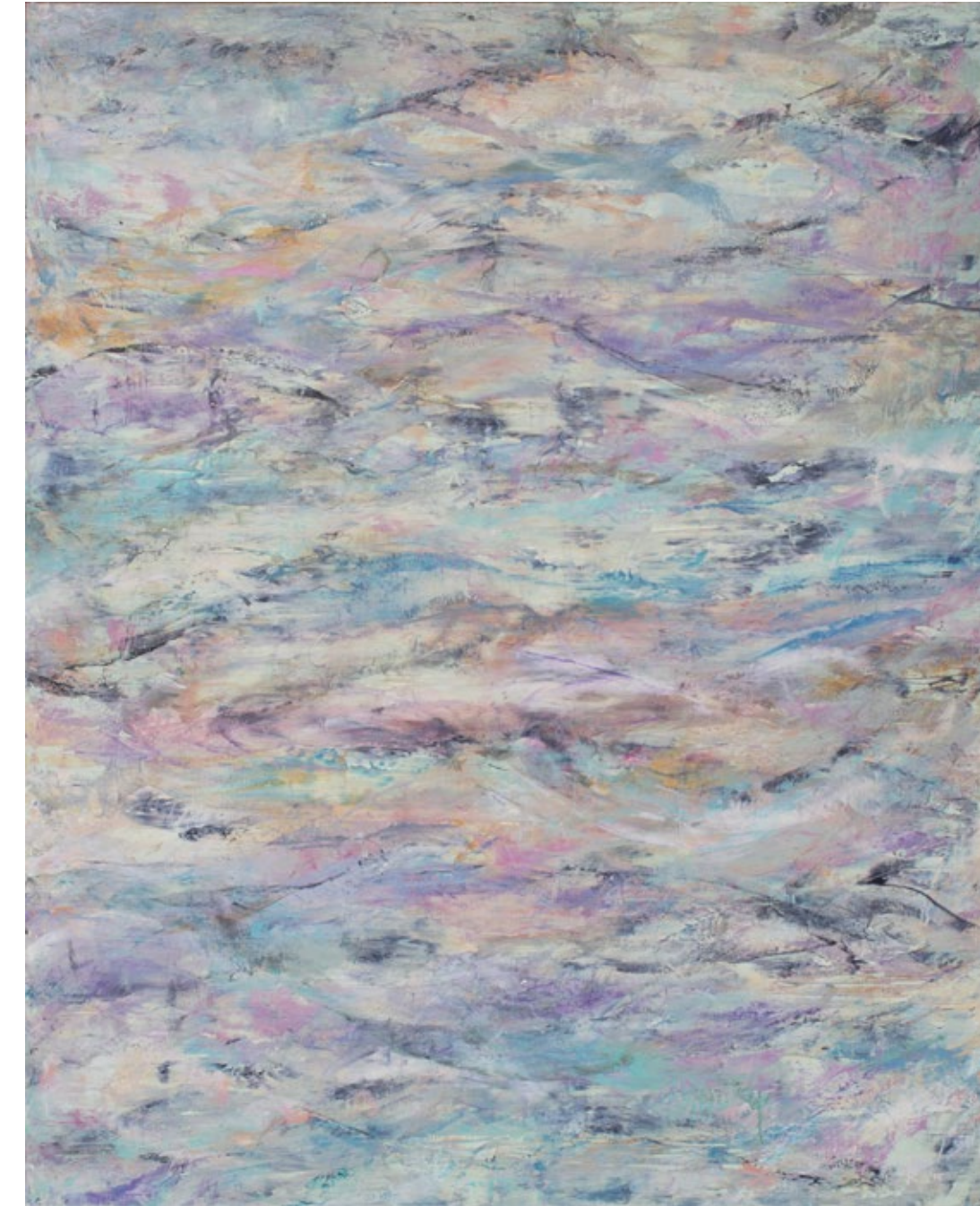


Petals 4, 2017
 Acrylic on canvas, 18 x 24 inches (45.7 x 61.0 cm).
 Framed: 20 x 26 inches (50.8 x 66.0 cm).

Dreamscape Burst, 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).



Waves 2, 2015
Oil on canvas, 60 x 48 inches (152.4 x 121.9 cm).
Framed: 62 x 50 inches (157.5 x 127.0 cm).



Bedroom Slippers 2, 2016
Oil on canvas, 60 x 48 inches (152.4 x 121.9 cm).
Framed: 62 x 50 inches (157.5 x 127.0 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.





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).
pgs. 2, 59



Life, 2017, Acrylic on canvas, 72 x 48 inches (182.9 x 121.9 cm). 2 panels, 36 x 48 inches (91.4 x 121.9 cm) each. Framed: 74 x 50 inches (188.0 x 127.0 cm). Private collection.
pg. 8



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).
pg. 15



Whoville, 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). Private collection.
pg. 6



Coral Reef 2, 2013, Oil on canvas, 12 x 16 inches (30.5 x 40.6 cm). Private collection
pg. 9



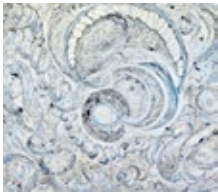
Reflections, 2015, Oil on canvas, 40 x 40 inches (101.6 x 101.6 cm). Private collection.
pg. 15



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).
pg. 7



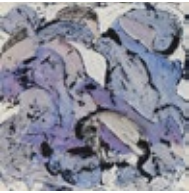
Plenty, 2013, Oil on canvas, 36 x 48 inches (91.4 x 121.9 cm). Private collection.
pg. 13



Moondance, 2019, Acrylic on canvas, 84 x 96 inches (213.4 x 243.8 cm). 2 panels, 84 x 48 inches (213.4 x 121.9 cm) each.
pg. 16



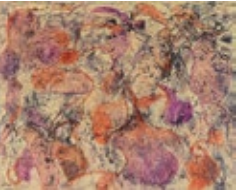
Shangri La 8, 2018, Acrylic on canvas, 24 x 48 inches (61.0 x 121.9 cm). 2 panels, 24 x 24 inches (61.0 x 61.0 cm) each. Framed: 26 x 26 inches (66.0 x 66.0 cm) each.
pg. 17



Sea Shells (Small) 2, 2017, Acrylic on canvas, 12 x 12 inches (30.5 x 30.5 cm). Framed: 14 x 14 inches (35.6 x 35.6 cm). Private collection.
pg. 19



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).
pg. 23



Dangling Conversations, 2015, Oil on canvas, 24 x 30 inches (61.0 x 76.2 cm). Framed: 26 x 32 inches (66.0 x 81.3 cm).
pg. 17



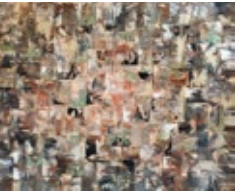
The Giving Tree 3, 2017, Acrylic on canvas, 72 x 60 inches (182.9 x 152.4 cm). Private collection.
pg. 20



Great Barrier Reef, 2018, Acrylic on canvas, 40 x 30 inches (76.2 x 101.6 cm). Framed: 42 x 32 inches (106.7 x 81.3 cm).
pg. 24



Stairway to Heaven 3, 2018, Oil on canvas, 36 x 24 inches (91.4 x 61.0 cm). Framed: 38 x 26 inches (91.4 x 66.0 cm).
pg. 18



Meditation, 2015, Oil on canvas, 24 x 30 inches (61.0 x 76.2 cm). Private collection.
pg. 21



Sea Sparkle, 2018, Oil on canvas, 36 x 48 inches (91.4 x 121.9 cm). Private collection.
pg. 25



Field of Dreams, 2012, Oil on canvas, 36 x 36 inches (91.4 x 91.4 cm). Private collection.
pg. 25



Ray of Sunshine, 2012, Oil on canvas, 40 x 30 inches (76.2 x 101.6 cm). Private collection.
pg. 28



Aurora Borealis 2, 2017, 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. 32



Shangri la 7, 2018, Acrylic on canvas, 30 x 30 inches (76.2 x 76.2 cm). Framed: 32 x 32 inches (81.3 x 81.3 cm).
pg. 26



Lady Liberty, 2012, Oil on canvas, 30 x 24 inches, (76.2 x 61.0 cm). Framed: 32 x 26 inches (81.3 x 66.0 cm). Private collection.
pg. 29



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. 37



Walking on Sunshine, 1993, Oil on canvas, 40 x 30 inches (76.2 x 101.6 cm). Framed: 42 x 32 inches (106.7 x 81.3 cm). Private collection.
pg. 27



Cutting Edge, 2015, 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. 30



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. 39



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).
pgs. 40–41



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. 46



Ice Cube Lilac, 2018, 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. 50



Looking Glass, 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. 43



Ice Cube Large, 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



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. 51



Orchid, 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. 45



Blue Shutters 2, 2016, 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. 49



Ice Cube Rectangle, 2013, Oil on canvas, 36 x 60 inches (91.4 x 152.4 cm). Framed: 38 x 62 inches (96.5 x 157.5 cm).
pg. 53



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). pg. 55



Koi Fish Pond 1, 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. 62



Elektra, 2015, 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. 65



Seahorse, 2018, Acrylic on canvas, 72 x 48 inches (182.9 x 121.9 cm). Private collection. pg. 59



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. 62



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). Private collection. pg. 67



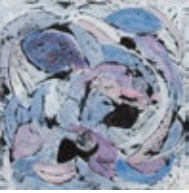
Dr. Seuss, 2015, Oil on canvas, 60 x 60 inches (152.4 x 152.4 cm). Three panels, 60 x 20 inches (152.4 x 50.8 cm) each. Framed: 62 x 62 inches (157.5 .x 157.5 cm). pg. 61



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). pg. 63



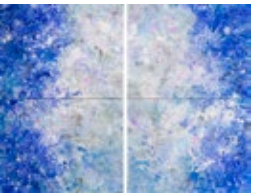
Sea Shells (Small) 1, 2017, Acrylic on canvas, 12 x 12 inches (30.5 x 30.5 cm). Framed: 14 x 14 inches (35.6 x 35.6 cm). pg. 68



Sea Shells (Small) 3, 2017, 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. 68



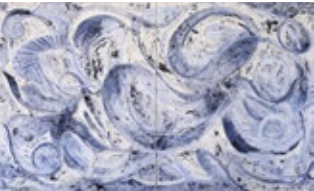
Rocking Horse, 2017, Acrylic on canvas, 72 x 48 inches (182.9 x 121.9 cm). 2 panels, 36 x 48 inches (91.4 x 121.9 cm) each. Framed: 74 x 50 inches (188.0 x 127.0 cm). pg. 73



Dreamscape Diptych Surprise!, 2017, Acrylic on canvas, Two diptychs, 72 x 96 inches (182.9 x 243.8 cm). Each diptych (left to right) 72 x 48 inches (182.9 x 121.9 cm), Two panels, 48 x 36 inches (121.9 x 91.4 cm) each. Framed: 74 x 50 inches (188.0 x 127.0 cm) each. pg. 79



The Journey, 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



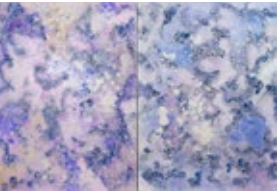
Moonstone, 2017, Acrylic on canvas, 72 x 120 inches (182.9 x 304.8 cm). 2 panels, 72 x 60 inches (182.9 x 152.4 cm) each. Framed: 74 x 122 inches (188.0 x 309.9 cm). Private collection. pg. 75



Dreamscape 5, 2015, Oil on canvas, 40 x 30 inches (76.2 x 101.6 cm). Framed: 42 x 32 inches (106.7 x 81.3 cm). Coral Springs Museum of Art permanent collection. pg. 81



Tropical Paradise, 2016, Oil on canvas, 60 x 60 inches (152.4 x 152.4 cm). Three panels, 60 x 20 inches (152.4 x 50.8 cm) each. Framed: 62 x 62 inches (157.5 x 157.5 cm). Private collection. pg. 71



Petals, 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). pg. 77



Dreamscape Surprise!, 2016, 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. 83



Petals 1, 2017, Acrylic on canvas, 18 x 24 inches (45.7 x 61.0 cm). Framed: 20 x 26 inches (50.8 x 66.0 cm).
pg. 84



Petals 2, 2017, Acrylic on canvas, 18 x 24 inches (45.7 x 61.0 cm). Framed: 20 x 26 inches (50.8 x 66.0 cm).
pg. 84



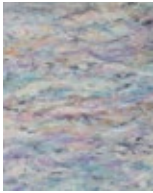
Petals 3, 2017, Acrylic on canvas, 18 x 24 inches (45.7 x 61.0 cm). Framed: 20 x 26 inches (50.8 x 66.0 cm).
pg. 85



Petals 4, 2017, Acrylic on canvas, 18 x 24 inches (45.7 x 61.0 cm). Framed: 20 x 26 inches (50.8 x 66.0 cm).
pg. 85



Dreamscape Burst, 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. 87



Waves 2, 2015, 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. 89



Bedroom Slippers 2, 2016, 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. 91



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.
pg. 93



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