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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 foremothers like Jackson Pollock, Willem de Kooning, 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 spilling 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 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 expressionist that quietly arrived out of New York and San Francisco during this time as well, who
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
example of the inherent illusionistic movement in her paintings is Moonstone, a rich impasto on canvas that is starkly spare in textured shades of azure, which is a carefully crafted configuration of ribbon-like forms that are spiraling in a condensed perim-eter as if looking for an opportunity to escape. The Journey is literally open in textured shades of amethyst, making a talk 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 em-brace my spirit, unstring my thoughts, and connect with others. Upon finding the balance of shape, value, and color, one might discover about the world around me; then to ignite this from the earth’s surface with deep color combinations with tones of gold, tea, ochre and burnt umber, all accented with a perfectly 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 spec-trum 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 float-ing forms and interconnecting lines that could 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 ring. For Krutick, an obviously talented and serious artist, painting is a conscientious occupation showing full of rhythm and blues. Of course, not all paintings take on the tints of the ocean and many of these new works have no narrative bent at all. Instead, they might serve as an escape from the artist’s world. Thus, her paintings often are vibrant, 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 she is satisfied. 

Krutick has mastered the essence of lyrical abstraction when it comes to evaluating the differ-ence 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 have no narrative bent at all. Instead, they might serve as an escape from the artist’s world. Thus, her paintings often are vibrant, 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 she is satisfied. 

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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 textual 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 alternate 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 1885, when he went to Paris to study art full time (and abandoned his family), Krutick

**From Finance to Fine Art:**

*The Painting Odyssey of Jill Krutick*

BY ANNETTE BLAUGRUND
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 has had an influence on a number of important abstract artists such as Mark Rothko, Jackson Pollock, and Robert Motherwell 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 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 shadow. Ronnie Landfield (b. 1947) is a lyrical Abstract Expressionist 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, 2010, and Pretty Rose, 2012, have recognizable landscape elements. (Dreamscape 2 and 5 are exceptions 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 and the skills to create her work and know how to complete it.

As Krutick experiments she both reinvents earlier styles as she develops new themes, so that the paintings 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 geometric patterning. Among this group of paintings aspects of Impressionism appear in her water lily paintings. In the later work, the small squares begin to take on a life of their own and break out of the geometric pattern. 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 spraying 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 obliterated the lines made by the palette knife, she is able to distinguish them over other works with a flat side of the knife as in Ice Cube (106.7 x 81.3 cm). Framed: 42 x 32 inches (107.2 x 80 cm). Portrait: 62 x 52 inches (157.5 x 132 cm). 2015, Oil on canvas, 40 x 40 inches (101.6 x 101.6 cm). Private collection.

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

Krutick studied from 2011 to 2015.

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 included in many group exhibitions and has already had several solo exhibitions. Retros have commissioned her work and a wide range of important collectors now own her paintings. Inspired by earlier female artists such as Helen 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 sophistication in business, Krutick marries art and management and is savvy about developing and advancing her career.

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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 like 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 image 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), there is a continued exploration and expansion of image 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 the painting, one can see the advancement in Krutick’s work (Ice Cube Large, 2015, for 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 the colors blend together in the final result.

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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 continuing of older themes and invention of new ones. She already has an audience of knowledgeable collectors who appreciate her artistry and the work 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 many years. Before that she was the Andrew W. Mellon Senior Curator of the New York Historical Society and a curator of paintings and sculpture at the Metropolitan Museum. She received the Cultural Achievement Award from the National Academy Museum in 1988 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 1967.
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 captures the beauty of the high seas in all its splendor. Dreamscape Small, 2016 “captures the motion of the sea 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 Splinter, 2016 “signifies” Krutick's “passion for the ocean and the intimate relationship shared between the sky and the sea.” Dreamscape Diptych Splinter, 2017 “captures the motion of the sea and splash of the waves against a twilight sky.” “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, 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).
sublime," Kant writes, "our idea of it must be fearful." We fear "the boundless ocean in its anger, a great waterfall in a mighty river," to mention two of Kant’s examples of dynamic nature. As is most fearful that seem relevant to Krutick’s "oceanic" paintings—her Aureous Borealis paintings among them, as their awesome space and luminous dynamics suggests. "But," Kant quick adds, "the sight of them is attractive in proportion to their awefulness as we find ourselves in security"—i.e., 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 as far as it excites fear, but because it calls us up as the power which is beyond nature"—the power that created nature, the creativity that is the "a priori meaning" of nature. The creative power imputed in Krutick’s imaginative response to nature’s innate aestheticism, at its most incredibly and invisibly dynamic in the flowing ocean. One might say she abstracts the creative force 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 psychanalytically 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 suggest she shares Kandinsky’s romantic view that "color is a manifestation and expression of the ‘soul instinct,’ a ‘great force’ that involves ‘sexuality and self-preservation,’" [8] suggesting that Krutick made her abstract art to preserve herself and assert her sexuality—"dare one say femininity?"—while working as a business analyst on "sexuality and self-preservation," [6] a 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 took classes at the Art Students League in 2011, studying, ironically, with Charles Hesarian, Ronni Feldman, Marcella Chiorus, 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 "soulful," 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 sensual delight" he adds [9] suggesting that Krutick’s flowing wash of delightful colors affords a libidinously pleasurable experience. As to its most consummately libidinous affords what the psychanalyst Marion Milner calls a "primary sensual experience" and the aesthetician John Murungi calls "sensual animation." The experience is all the more sensually sensual when the geometrical or cubic dissolve into an organic 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 superficial.

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 Dreamscapes, 2015 and The Looking Glass, 2017. Tachism officially began with Manet’s The Tuileries Gardens, 1862, in that it was used for a representational purpose—the figures were said to be composed of so many taches or touches—and the taches, or non-geometrical gesture, as the psychanalytically informed art historian called it, became an established expressive mode with Kandinsky’s seminal abstract expressionism (1912-1914). While Krutick acknowledges a debt to Manet’s Lady Liberty, 1862, and Van Gogh, her "soulful" colors suggest she shares Kandinsky’s romantic view that "color is a means of exercising a direct influence upon the soul," [10] not just a characteristic of nature—a physical phenomenon—as it was for Kandinsky and Van Gogh. A tache, the French word for “stain,” is a spontaneous gesture, and as much 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. 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 fixed and fixed image of the cosmos they ostensibly engage. The titles of such works as Where the Wild Things Are, 2017, Bedroom Slippers 1, 2015, and 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, make transparently clear. One could just as well title it “where the restless ocean is.” These objects have personal meaning for
Krutick, but they function as creative stimuli. They are not pictured—the painting would fare aesthetically very well without the associations suggested by its titles. Krutick’s paintings are pure abstractions, needing no subliminal “humanizing” narratives to distract from their aesthetics—they are beautiful as they are. 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 we began, a life-giving water with which she is naturally identifiably soft, with which she makes her own and which owns her. Wornamesh a greater capacity for creativity than man because she has an oceanic creative womb. Ecstatically at home in the depths of her life-creating ocean, Krutick unconsciously finds herself in the depths of her life-creating storms, enabling her to partnergeniously give birthis to her living paintings (18) having a womb, a 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,” that the psychoanalyst Wilfred Bion famously argued. Man has secondary creativity; he has to struggle in order to create. 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 Krutick is a woman’s greater capacity for creativity than man because she has an oceanic creative womb. Ecstatically at home in the depths of her life-creating ocean, Krutick unconsciously finds herself in the depths of her life-creating storms, enabling her to partnergeniously give births to her living paintings (18) having a womb, a 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,” that the psychoanalyst Wilfred Bion famously argued. Man has secondary creativity; he has to struggle in order to create. 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.

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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 envisioned 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 leg idea that hits when you’re laying motionless 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 76.2 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 Giving Tree 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 and since I was recruited to trace their level of popularity, it became partly obvious that there were petals,” Krutick says. “It’s this visual that first had to be a familiar character and then a wise to have a more delicate quality. On one side there are lighter colors and on the other are more steel-gray colors. The obstacle is to 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. “It’s two panels. I wanted the first to have a husker character and the second to have a more delicate character of the art,” Krutick says. “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.”

When I started shading the canvas, it became pretty obvious that there were petals,” Krutick says. “You start on a journey. Shapes emerge, stories germinate and concepts develop. Some appear earlier on in the process, while others are serendipitously and make their debut towards the end. It’s kind of a mysterious cycle that varies from one painting to the other.”

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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 categorizing 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, spoken word performer and artist. 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, The New York Post 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 was a New York Times writer and is a regular contributor to Vanity Fair. 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), In the Mean Time (Freight & Volume) and The Further Chronicles of Now (Allworth). His collections of cartoons and rhymes are The Chronicles of Now (Allworth) and In The Mean Time (Freight & Volume). His spoken word CD is 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 I, 2018
Acrylic on canvas, 72 x 144 inches (182.9 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)
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, 91.4 x 152.4 cm (36 x 60 inches).
Framed: 96.5 x 157.5 cm (38 x 62 inches).
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.
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).

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).

Left:

Right:
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 196 inches (182.9 x 498.2 cm).
Each diptych left to right 72 x 48 inches (182.9 x 121.9 cm).
Two panels, 24 x 48 inches (61.0 x 121.9 cm) each.
Framed: 74 x 50 inches (188.0 x 127.0 cm) each.
DREAMSCAPE 5, 2015
Oil on canvas, 40 x 30 inches (101.6 x 76.2 cm).
Framed: 42 x 32 inches (106.7 x 81.3 cm).
Coral Springs Museum of Art permanent collection.
Dneescape 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, 19 x 25 inches (48.3 x 63.5 cm)
Framed: 20 x 26 inches (50.8 x 66.0 cm)

Petals 2, 2017
Acrylic on canvas, 19 x 25 inches (48.3 x 63.5 cm)
Framed: 20 x 26 inches (50.8 x 66.0 cm)

Petals 3, 2017
Acrylic on canvas, 19 x 25 inches (48.3 x 63.5 cm)
Framed: 20 x 26 inches (50.8 x 66.0 cm)

Petals 4, 2017
Acrylic on canvas, 19 x 25 inches (48.3 x 63.5 cm)
Framed: 20 x 26 inches (50.8 x 66.0 cm)
Dramascape 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).
Bedouin Slippers, 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, 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.

Whirlwind, 2018, Acrylic on canvas, 60 x 60 inches (152.4 x 152.4 cm). Framed: 62 x 62 inches (152.4 x 152.4 cm). Private collection. Pgs. 8.

Chakra Chakra, 2018, Acrylic on canvas, 60 x 48 inches (152.4 x 121.9 cm). 2 panels, 30 x 48 inches (76.2 x 121.9 cm) each. Framed: 32 x 50 inches (81.3 x 127.0 cm). Private collection. Pgs. 17.

Shangri La 8, 2018, Acrylic on canvas, 60 x 48 inches (152.4 x 121.9 cm). 2 panels, 30 x 48 inches (76.2 x 121.9 cm) each. Framed: 32 x 50 inches (81.3 x 127.0 cm). Private collection. Pgs. 17.

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). Pgs. 17.

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

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

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.

Chicka Chicka, 2018, Acrylic on canvas, 72 x 120 inches (182.9 x 304.8 cm). 2 panels, 36 x 60 inches (91.4 x 152.4 cm) each. Framed: 38 x 62 inches (96.5 x 157.5 cm). Pgs. 7.

Moondance, 2019, Acrylic on canvas, 84 x 66 inches (213.4 x 167.6 cm). 2 panels, 42 x 33 inches (106.7 x 83.8 cm) each. Framed: 44 x 35 inches (111.8 x 88.9 cm). Pg. 16.

Wholly, 2018, Acrylic on canvas, 60 x 60 inches (152.4 x 152.4 cm). Framed: 62 x 62 inches (152.4 x 152.4 cm). Private collection. Pgs. 8.

Wang, 2017, Acrylic on canvas, 90 x 120 inches (228.6 x 304.8 cm). Framed: 92 x 122 inches (233.7 x 309.9 cm). Private collection. Pgs. 13.

Reflections, 2015, Oil on canvas, 48 x 48 inches (121.9 x 121.9 cm). Private collection. Pg. 15.

References, 2015, Oil on canvas, 30 x 30 inches (76.2 x 76.2 cm). Private collection. Pg. 19.

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). Pgs. 24.

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

Life, 2017, Acrylic on canvas, 72 x 96 inches (182.9 x 243.8 cm). 2 panels, 36 x 48 inches (91.4 x 121.9 cm) each. Framed: 38 x 50 inches (96.5 x 127.0 cm). Pg. 16.

Great Day, 2019, Oil on canvas, 84 x 66 inches (213.4 x 167.6 cm). Framed: 86 x 68 inches (218.4 x 172.7 cm). Private collection. Pgs. 26.

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

Pink Field 2, 2018, Oil on canvas, 40 x 50 inches (101.6 x 127.0 cm). Framed: 42 x 52 inches (106.7 x 132.1 cm). Pg. 15.

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

Moonde-dance, 2019, Acrylic on canvas, 84 x 66 inches (213.4 x 167.6 cm). 2 panels, 42 x 33 inches (106.7 x 83.8 cm) each. Framed: 44 x 35 inches (111.8 x 88.9 cm). Pg. 16.

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

Daring 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). Pgs. 17.

Sea of Flames, 2019, Oil on canvas, 48 x 48 inches (121.9 x 121.9 cm). Framed: 50 x 50 inches (127.0 x 127.0 cm). Pg. 21.

Miracle, 2019, Acrylic on canvas, 72 x 60 inches (182.9 x 152.4 cm). Framed: 74 x 50 inches (188.0 x 127.0 cm). Private collection. Pg. 19.

A Break in Day, 2019, Oil on canvas, 30 x 78 inches (76.2 x 198.1 cm). Framed: 32 x 80 inches (81.3 x 203.2 cm). Pg. 26.

Pink Panther, 2017, Acrylic on canvas, 72 x 96 inches (182.9 x 243.8 cm). Framed: 74 x 98 inches (188.0 x 248.9 cm). Private collection. Pg. 23.

Pink Field, 2, 2018, Acrylic on canvas, 72 x 120 inches (182.9 x 304.8 cm). 2 panels, 36 x 60 inches (91.4 x 152.4 cm) each. Framed: 38 x 62 inches (96.5 x 157.5 cm). Private collection. Pgs. 19.

Pink Field, 2, 2018, Acrylic on canvas, 40 x 50 inches (101.6 x 127.0 cm). Framed: 42 x 52 inches (106.7 x 132.1 cm). Pg. 15.

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

Moondance, 2019, Oil on canvas, 84 x 66 inches (213.4 x 167.6 cm). Framed: 86 x 68 inches (218.4 x 172.7 cm). Private collection. Pgs. 26.
Field of Dreams, 2012, Oil on canvas, 36 x 36 inches (91.4 x 91.4 cm). Private collection. pg. 29

Mango & P, 2018, Acrylic on canvas, 60 x 48 inches (152.4 x 121.9 cm). Framed: 62 x 50 inches (157.5 x 127.0 cm). pg. 26

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

Looking Glass, 2017, Acrylic on canvas, 80 x 60 inches (152.4 x 121.9 cm). 2 panels, 80 x 48 inches (152.4 x 121.9 cm) each. Framed: 82 x 50 inches (208.2 x 127.0 cm). pg. 41

Orchid, 2018, Acrylic on canvas, 60 x 72 inches (152.4 x 182.9 cm). Framed: 62 x 74 inches (157.5 x 187.9 cm). pg. 69

Ray of Sunshine, 2012, Oil on canvas, 30 x 24 inches (76.2 x 61.0 cm). Private collection. pg. 28

King Cherry, 2013, Oil on canvas, 12 x 18 inches (30.5 x 45.7 cm). Framed: 14 x 20 inches (35.6 x 50.8 cm). pg. 30

Cutting Edge, 2017, 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. 31

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

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. 51

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

Aurora Borealis 2, 2017, Acrylic on canvas, 72 x 144 inches (182.9 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

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

Walking Through, 2017, Acrylic on canvas, 60 x 60 inches (152.4 x 152.4 cm). 2 panels, 60 x 48 inches (152.4 x 121.9 cm) each. Framed: 62 x 50 inches (157.5 x 127.0 cm). pg. 37

Field of Flowers, 2018, Acrylic on canvas, 36 x 36 inches (91.4 x 91.4 cm). Private collection. pg. 29

Aurora Borealis 3, 2018, Acrylic on canvas, 72 x 144 inches (182.9 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. 40-41

Ice Cube Rectangle, 2013, Oil on canvas, 36 x 48 inches (91.4 x 121.9 cm). Framed: 38 x 50 inches (96.5 x 126.0 cm). pg. 53

Aurora Borealis 1, 2018, Acrylic on canvas, 24 x 36 inches (60.9 x 91.4 cm). 2 panels, 24 x 18 inches (60.9 x 45.7 cm) each. Framed: 26 x 22 inches (66.0 x 55.9 cm). pg. 39

Ice Cube, 2016, Oil on canvas, 36 x 36 inches (91.4 x 91.4 cm). Private collection. pg. 25
Rainbow Fish, 2018, Acrylic on canvas, 48 x 36 inches (121.9 x 91.4 cm). Framed: 50 x 32 inches (127.0 x 81.3 cm). pg. 57

Southern, 2016, Acrylic on canvas, 72 x 96 inches (182.9 x 243.8 cm). Framed: 74 x 98 inches (188.0 x 248.9 cm). Private collection. pg. 87

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

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). pg. 59

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. 58

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

Phoenix, 2018, Acrylic on canvas, 48 x 36 inches (121.9 x 91.4 cm). 2 panels. 48 x 18 inches (121.9 x 45.7 cm each). Framed: 50 x 16 inches (127.0 x 40.6 cm). pg. 88

Phoenix (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). pg. 86

Phoenix (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. 86

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. 79

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

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 112 inches (188.0 x 289.6 cm). Private collection. pg. 77

Dreamscape 3, 2015, Oil on canvas, 40 x 30 inches (101.6 x 76.2 cm). Framed: 42 x 32 inches (106.7 x 81.3 cm). Coral Springs Museum of Art permanent collection. pg. 81

Dreamscape 4, 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. 79

The Journey, 2018, Acrylic on canvas, 72 x 120 inches (182.9 x 304.8 cm). Framed: 74 x 112 inches (188.0 x 289.6 cm). pg. 89

Moonstone, 2017, Acrylic on canvas, 72 x 120 inches (182.9 x 304.8 cm). Two panels, 36 x 48 inches (91.4 x 121.9 cm each). Framed: 74 x 50 inches (188.0 x 127.0 cm). pg. 71

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

Phoenix, 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). Coral Springs Museum of Art permanent collection. pg. 71

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

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

Phoenix (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. 58

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

Sea Shells (Small) 5, 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. 67
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).

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.

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).

Boulevard No. 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.