

As the Crow Flies Events & Programs

Unless stated otherwise, programs are free, however a voluntary admission of \$3 is suggested. For more information on these programs call (315) 255-1553 or visit www.cayuganet.org/smac.

STORYTELLING by Annette Ramos, Sunday, September 18, 2 pm. *Stories about crows and ravens collected from indigenous people's oral traditions.*

DANCE PERFORMANCE, Come Fly with Me, by Elizabeth Clark, Sunday, September 25, 2 pm. *Solo dance program utilizing the imagery of flight in nature and technology.*

POETRY READING by Bruce Bennett, Thursday, September 29, 7:30 pm. *Readings from his nature poetry.*

GALLERY TALK by Peter Jemison, Sunday, October 2, 2 pm. *The Native American [Seneca] artist will discuss his work and nature symbolism in indigenous culture.*

POETRY READING by Joan Murray, Thursday, October 6, 7:30 pm. *Readings from her own poetry as well as crow inspired poetry from other writers.*

GUIDED TOUR of As the Crow Flies, Saturday, October 15, 11 am. *Learn more about the current exhibit in a tour with the Art Center's trained volunteers.*

MUSIC & STORYTELLING by Howard Lyons, Sunday, October 16, 2 pm. *Native American Show, celebrating contemporary and traditional Iroquois music.*

POETRY READING by Howard Nelson, Thursday, October 20, 7:30 pm. *Readings from his nature inspired poetry and "Earth: My Likeness: Nature Poetry of Walt Whitman," recently edited by Nelson.*

FAMILY FUN EVENT, Stuff-a-Scarecrow, Saturday, October 22, 2 - 4 pm. *All ages are welcome including families. Cost: \$10 per scarecrow.*

POETRY READING by MJ Iuppa, Thursday, October 27, 7:30 pm. *Writer-in-Residence at St. John Fisher College and teacher at Writers and Books.*

STORYTELLING by Howard Edmund, Sunday, October 30, 2 pm. *Iroquois stories to entertain young and old.*

Children's Classes

ART AFTER SCHOOL, Animal Adventures, Thursdays, 3:30 - 5pm, September 22 - October 27. *Students make crow creations with clay, paper maché, paint and more. Ages 6 - 14. Free, pre-registration required.*

KIDSART, Marionette Making, Saturday, September 17. *Create a crow marionette puppet. Ages 7 - 12. Pre-registration required. Cost: \$10 members and \$12 non-members.*

KIDSART, The Rainbow Crow, Saturday, October 1. *Listen to a tale and create a colorful crow. Ages 7 - 12. Pre-registration required. Cost: \$10 members and \$12 non-members.*

SCHWEINFURTH MEMORIAL ART CENTER

AS THE CROW FLIES

PAINTINGS, SCULPTURE, ARTIST'S BOOKS AND MORE INSPIRED BY CROWS

Joanna Angie

Dan Atyim

Dexter Benedict

Stephanie Brody-Lederman

Belinda Bryce

Nancy Callahan

Deborah Dohne

Jill Doshier

Ilena Finocchi

Glenn Graver

Peter Jemison

Todd McGrain

Bill Roberts

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Wegman's

SCHWEINFURTH
MEMORIAL ART CENTER

(315) 255-1553 ■ www.cayuganet.org/smac ■ 205 Genesee Street, Auburn, NY 13021

SEPTEMBER 3 - OCTOBER 30, 2005



Joanna Angie
T'ien, 2000
Oil on canvas, 48 x 60"



Peter Jemison
Winter Dance, 2003
Woodcut, 10 x 10"

William Roberts
Night Flight, 1988
Oil on canvas, 60 x 72"



Stephanie Brody-Lederman
Pot Roast, 2001
Mixed media on paper, 18 x 14"

Love them or hate them, crows are fascinating birds and are popular subjects in folklore, art, literature and poetry in many cultures. Given the large roost of crows that has inhabited Auburn for many winters, it seemed a fitting subject for an exhibition at the Schweinfurth Memorial Art Center. Thirteen regional artists were selected to show work in several mediums, in which the work was related to the theme *As the Crow Flies*.

The work of Todd McGrain and Deborah Dohne speaks to issues of nature and technology. McGrain's *Labor's End*, explores the physiology and mechanics of wings in motion in his mechanical assemblage made out of wood, steel and wire screen, reminiscent of a da Vinci machine. In her piece *As the Crow Flies*, Deborah Dohne presents her crow in a sanctuary, with sights and sounds of airplanes and helicopters, and an unearthly glow penetrating from outside the windows. The crow sits in a fluorescent nest made of bright, shiny objects from the outside world, a tribute to the adaptability and tenacity of these birds in a changing environment.

Death is often symbolized by birds, and crows. Belinda Bryce's series of paintings in which a bird is repeated as a central element were created during a period of grief following her father's death. Daniel Atyim's work *Regeneration*, reminds us that wildlife does not always fare well in the face of our consumer oriented society. In his darkly, foreboding piece the remains of a crow are presented as an offering at the foot of an altar. Nancy Callahan was also moved by the discovery of a dead crow, and her artist book *Death Pose* strings together textures and images to create a visual story.

Jill Doscher and Peter Jemison's reverence for nature is evident in their depiction of crows in nature. In the drawing *One of Ten Thousand*, Doscher's crow is a small, but essential detail in a jungle-like environment. Jemison contrasts his crows against the white of winter, with a dead tree in his India ink piece *Heaven's Gate*, and again in his illustration for the poem *Winter Crows*, in the chap book, with poems by Peter Blue Cloud. In his work, the crow is the primary subject, befitting the stature of birds and animals in Native American traditions.

Birds and crows take on a more playful character in the work of Bill Roberts, Stephanie Brody-Lederman and Glenn Graver. Both Roberts and Graver employ the use of line to create their birds. Roberts outlines the shape of his birds, filling in with patterns that give personality and unique characteristics to each in *Blue Bird*, *Crowquill*, and *Endurance*. Graver's crows are like three dimensional gestural drawings, in which wire is twisted together to create a playful murder of crows. Stephanie Brody-Lederman captures little snapshots, phrases and everyday occurrences in her paintings and artist books. In each of her works, a small black bird appears as a familiar thread, always present, like a guardian angel observing the world around us.

Joanna Angie's larger than life paintings of crows reflect her fascination and respect for crows. She uses color and scale to make us take notice. The bronze sculptures by Dexter Benedict also show reverence for the crow, and in *I Dreamed a Crow Landed on My Head* he has captured the majesty of the bird with outstretched wings, in a light hearted way that causes us to reflect upon the humor as well as anxiety ever present in our dreams.

Ilena Finocchi's ceramic piece, *A Straight Line is also a Circle*, plays off the expression "As the crow flies," meaning the shortest distance between two points. Her line of "crow balls" marches between the two circles, and like Glenn Graver's wire crows, the repetition of the form, with slight variables in their positions gives the individual crows personality.

We are pleased to be able to bring these artists and their work together in Auburn, where they offer us an alternate view of the common crow that is ever present in our winter sky. Thank you to our artists and to our funders for their generous support.

Donna Lamb
Executive Director

