

Susan Spencer Crowe

Susan Spencer Crowe is a sculptor who has worked in a variety of mediums and most recently in cardboard, encaustic and paper. Before that her work was primarily made of welded steel and later steel and fabric. Her work has been featured in numerous solo and group shows throughout the United States, most recently *"Staying Power"* curated by Sharon Bates and Kathy Greenwood at the Albany International Airport in Albany, New York, *"Birthing the Ethereal"* at the ARTBAR in Kingston, New York, and *"Patterns"* curated by Laura Gurton at Wired Gallery in High Falls, New York. In addition to the inaugural show at Scarlet Seven Fine Arts Gallery, Crowe is concurrently exhibiting her work in *"Ritual of Construction"* curated by Jeanette Fintz at Byrdcliffe Kleinert/James Center in Woodstock, New York and in *"The House of Sky"* curated by Karen Fitzgerald at the Westbeth Gallery in New York City. Crowe is the recipient of two Artist Fellowship awards in sculpture from the New York Foundation for the Arts and was named the Lily Auchincloss Foundation Sculpture Fellow in 2001. She is an Adjunct Assistant Professor in the Arts Department at Queens College in New York City. Crowe holds a MFA from Vermont College of Norwich University and a BFA from Pratt Institute. In addition, Crowe spent more than twenty years working as arts administrator in New York City.

Artist Statement

Searching for my emotional essence and extracting a personal vision from it has always been the mainstay of my practice. I use the metaphor of the spider, slowly and methodically spinning her web to describe my working process, in materials ranging from steel, fabric, cardboard, and paper. My recent work is a response to the natural and urban landscape of the Hudson Valley and the physical contours that give it its visual power. Inspired by art historian Simon Schama from his book *Landscape and Memory*: "every landscape is a work of mind, a repository of memories and obsessions of the people who gaze upon it," I undertake a contemplative study of the structural contours of the natural and manmade landscape. I explore how the interplay of simple form with color, texture, and pattern can capture a multitude of visual and emotional perspectives while referencing the natural world in abstract terms.

My recent wall sculpture series that use two different methods of construction, one assembled out of pieces of cardboard templates then covered with brightly colored encaustic paints, and the other made of cut and folded paper with brightly colored painted surfaces that simply pops up like an umbrella resulting in surprising visual juxtapositions.

Susan Spencer Crowe, April 2017