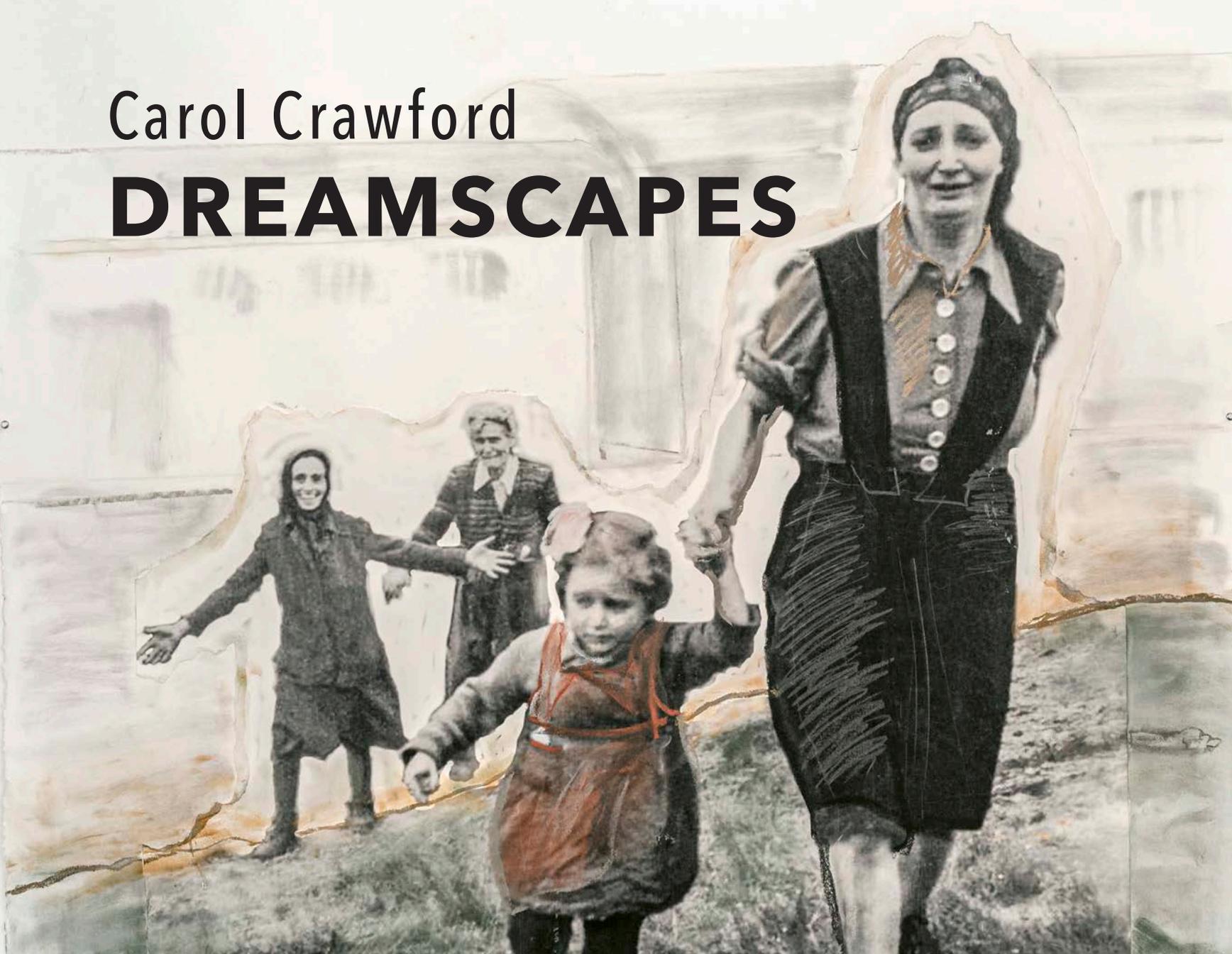


Carol Crawford

DREAMSCAPES





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DREAMSCAPES

Carol Crawford

INTRODUCTION

DREAMSCAPES is a series of mixed media drawings based on archival photographs of refugees in transit, enlarged to life-size, printed on fine art rag paper and combined with charcoal and pastel drawing.

DREAMSCAPES also marks a return for me to a long-practiced and beloved medium--- figure drawing. The Individual Artist/ New Work Grant awarded to me by the Queens Council on the Arts in 2019 enabled me to experiment with methods of combining photography and drawing.

The documentary source photographs were originally very small. They were selected from historical archives or old newspaper images, scanned and edited using Adobe Photoshop, enlarged photographically, then printed on fine art rag paper and overlaid or collaged with charcoal and pastel drawing.



Source photograph: 5 x 7 inches



Finished work: HOLOCAUST 1944: 7 ft high x 12 ft wide

THEME

The theme of refugees is one I've been exploring and researching since 2015; the examples I've chosen span nearly two centuries of history, and at least three continents...yet represent a fraction of the displaced people from around the world seeking safety and fleeing persecution. This subject is difficult to contemplate; it is even harder to visualize and understand.

We are assaulted every day by the grim realities of political and societal turmoil around the world. I've often wondered what can be done to effect change for the better...better tolerance of difference, better forms of problem-solving, better understanding of others? How can we confront and overcome xenophobia, the fear of The Other--of people whom we perceive as different from ourselves? I believe art can help create public awareness and empathy.

DREAMSCAPES was created to address this constantly recurring, deeply disturbing, aspect of human life on earth. Unless we can see it, how can we relate to it? Unless we can relate to it, how can we prevent it?

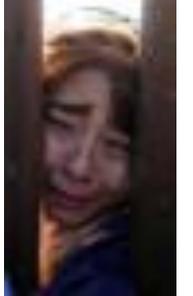
In order to get closer to a difficult subject during months of research, especially viewing thousands of documentary photographs on my computer, I would enlarge people's faces to life-size on my screen, and simply look into their eyes for many minutes at a time, trying to understand how they endured.



As an artist, I can gain some resolution of these serious issues by creating images to visualize my thoughts and share them.

To recreate my experience for others, I decided to build a fence with a dark mirror at the entry to the exhibition, so that, for an uncomfortable instant, the approaching visitor appears as one of those refugees trapped behind a wall.

REFUGEES AT THE U.S. BORDER WALL



Entry Plaxall Gallery



Inside behind wall Plaxall Gallery



View of visitor in mirror

RESEARCH & METHODOLOGY

Research and Sources:

Wikipedia, Wikipedia Commons, Internet articles, history books on the Civil War, Reconstruction, World War II, etc., texts on each ethnic group, news photographs in New York Times, Washington Post, etc., maps

Methodology: Selection of figures and reassembly:

- The original archival and documentary photographic images were edited using Photoshop,
- all color photographic examples were transformed to black and white;
- Individual figures were selected and photographically enlarged to become life-size;
- Enlargements were printed on fine rag paper
- New assembly of figures was torn from matrix, collaged and glued to sheets of rag paper
- Drawing in color pastel and compressed charcoal was overlaid and added

EXAMPLE:

Source photograph (left) in color transformed to black and white, then modified

Drawing in color pastel and compressed charcoal was overlaid and added to create final image (right)



EXAMPLE: source photograph (top left), about 5 x 7 inches

Excerpts were created in Photoshop (top right) Figures reassembled on computer enlarged photographically and printed on fine rag paper; collaged, glued, modified with pastels. Final version above: 7 ft. h x 12 ft. wide

THE JEWISH HOLOCAUST DURING WORLD WAR II: 1933 –1945

Hungarian Jewish mothers and children awaiting transport to Theresienstadt and then to the Auschwitz extermination camp complex in occupied Poland, which had more concentration and death camps than any other European country under Nazi domination. 1944-1945 was the height of the Nazi's "Final Solution" to eliminate Jews during World War II



Shoah is the Hebrew word for "catastrophe". This term specifically means the killing of nearly six million Jews in Europe by Nazi Germany and its collaborators during the Second World War. English-speaking countries more commonly use the word Holocaust, which is Greek for "sacrifice by fire."

In 1994, The Shoah Memorial in Paris has made 110,000 photos, 2,500 posters and 1,800 postcards available to the public. Eight thousand images of Jewish life in France during the Second World War are accessible online.

In Grenoble, Switzerland, On April 28, 1943, during the occupation of France by the Nazis, Russian-born industrialist Isaac Schneersohn invited 40 activists and representatives of various currents in the Jewish in Grenoble to discuss the possibility of creating an important underground archive.

As the Nazi occupiers were hunting down Jews with assistance from the Vichy government police, the goal was to set up an organization that would collect evidence of anti-Jewish persecution in order to bear witness and demand justice after the war.

The main center is now located in the heart of the historic Marais district in Paris; for a virtual visit, go to <http://www.memorialdelashoah.org/en/the-memorial/presentation/the-history-of-the-shoah-memorial.html>

UNITED STATES HOLOCAUST MEMORIAL MUSEUM:

America's national institution for the documentation, study, and interpretation of Holocaust history; it also serves as the U.S. memorial to the millions of people murdered during the Holocaust. It is located on the National Mall, just south of Independence Avenue, SW, between 14th Street and Raoul Wallenberg Place (15th Street) in Washington, DC.

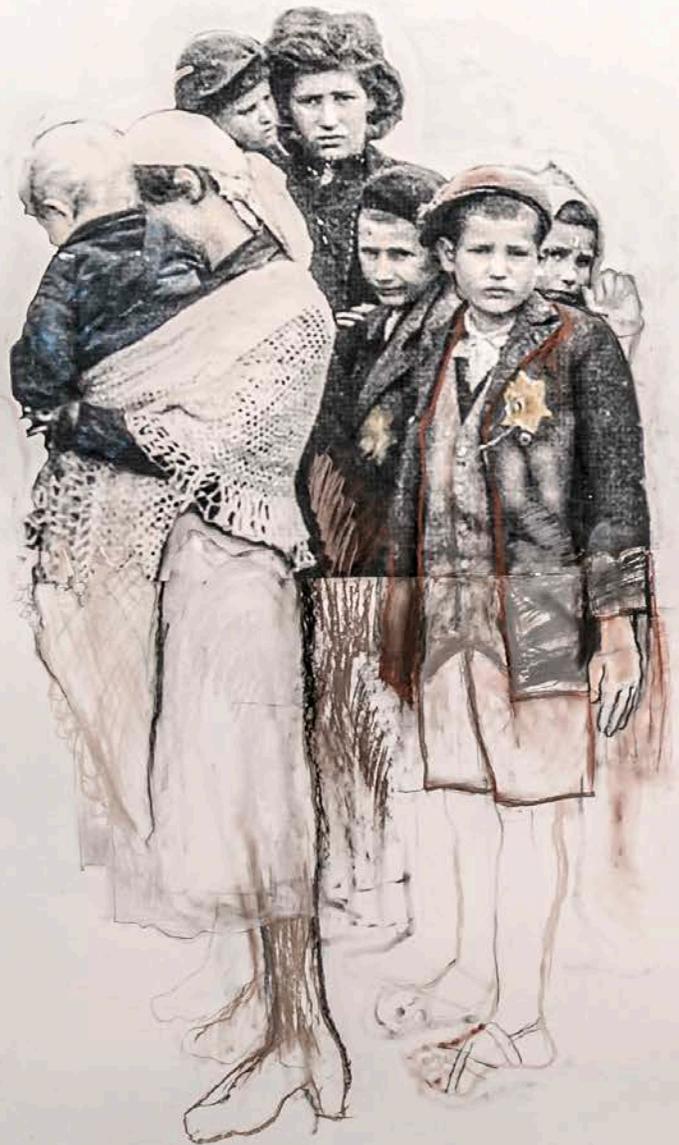
President Jimmy Carter established a Commission to prepare plans for the establishment of a museum for victims of the Holocaust in 1978.

Chartered by a unanimous Act of Congress in 1980, it opened on the National Mall in Washington, DC, in April 1993. The museum website provides extensive research and educational information. It also provides information and programs on genocides and political refugee situations in other places in the world. Admission is free. www.ushmm.org

A series of documentaries to watch and stories of survivors:

<https://www.youtube.com/watch?v=CuqOnCaGuVM>





HOLOCAUST 1944
Charcoal, pastel and photographic collage on rag
paper. 7 ft. high x 12 ft. wide

The last train from the Bergen-Belsen death camp was abandoned near Magdeburg, Western Germany near the French border; Jewish refugees... women, men and children... were discovered by a small American army unit and rescued on Friday, April 13, 1945, by a column of the 743rd Tank Battalion and the 30th Infantry Division, U.S. Army, moving south near the Elbe River toward Magdeburg, Germany

The story of this train is the subject of a book by Matthew Rozell: [A Train Near Magdeburg](#); a teacher's journey into the Holocaust.



HOLOCAUST 1945
Charcoal, pastel and photographic collage
on rag paper. 7 ft. high x 4 ft. wide

ARMENIAN GENOCIDE: 1910 –17



At the beginning of World War I in 1914, the Ottoman Empire in Turkey began systematic campaigns to kill and displace the Armenian people living there. This was carried out through massacres, forced deportations and displacement... marches under harsh conditions designed to lead to the death of the deportees.

Note:

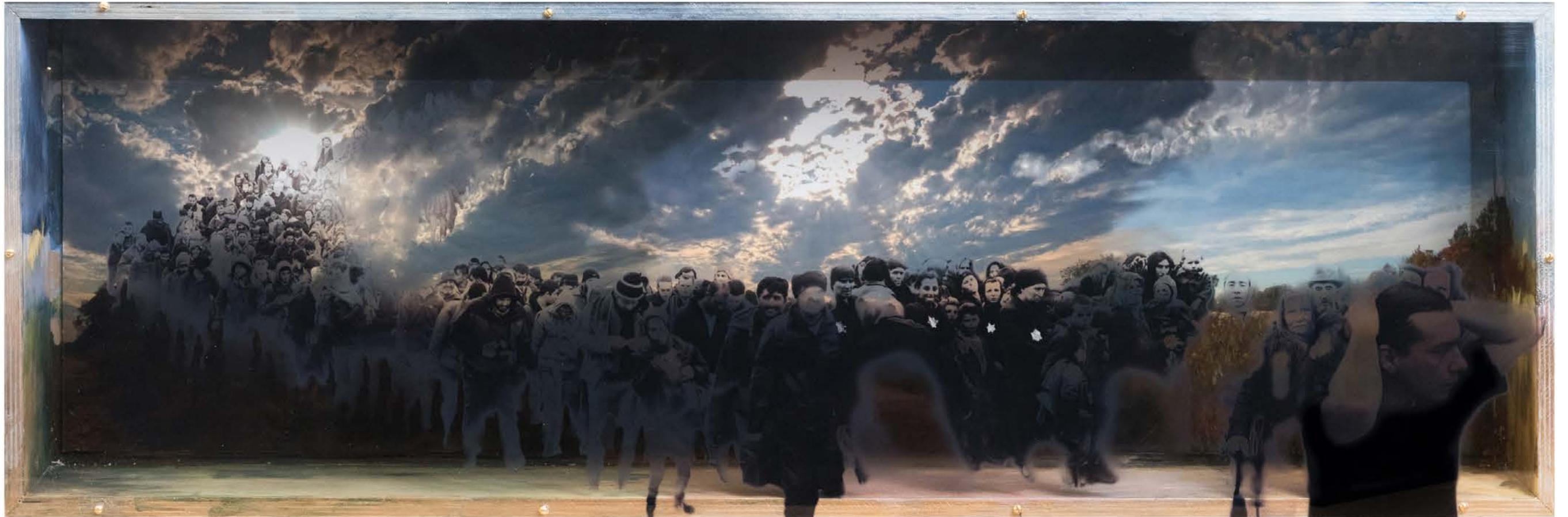
Researchers estimate the number of Armenian victims as between 1 million and 1.5 million. Over a century later, Armenian communities worldwide still mourn this event and their loss. The Armenian Genocide is a 2006 television documentary film which aired April 17th, 2006 on PBS, and was written, directed and produced by Emmy Award-winning producer Andrew Goldberg of Two Cats Productions, in association with Oregon Public Broadcasting. It features interviews with the leading experts in the field such as Pulitzer Prize-winning author Samantha Power and New York Times best-selling author, Peter Balakian. The film features previously unseen historical footage of the events and key players of one of the greatest untold stories of the 20th century.

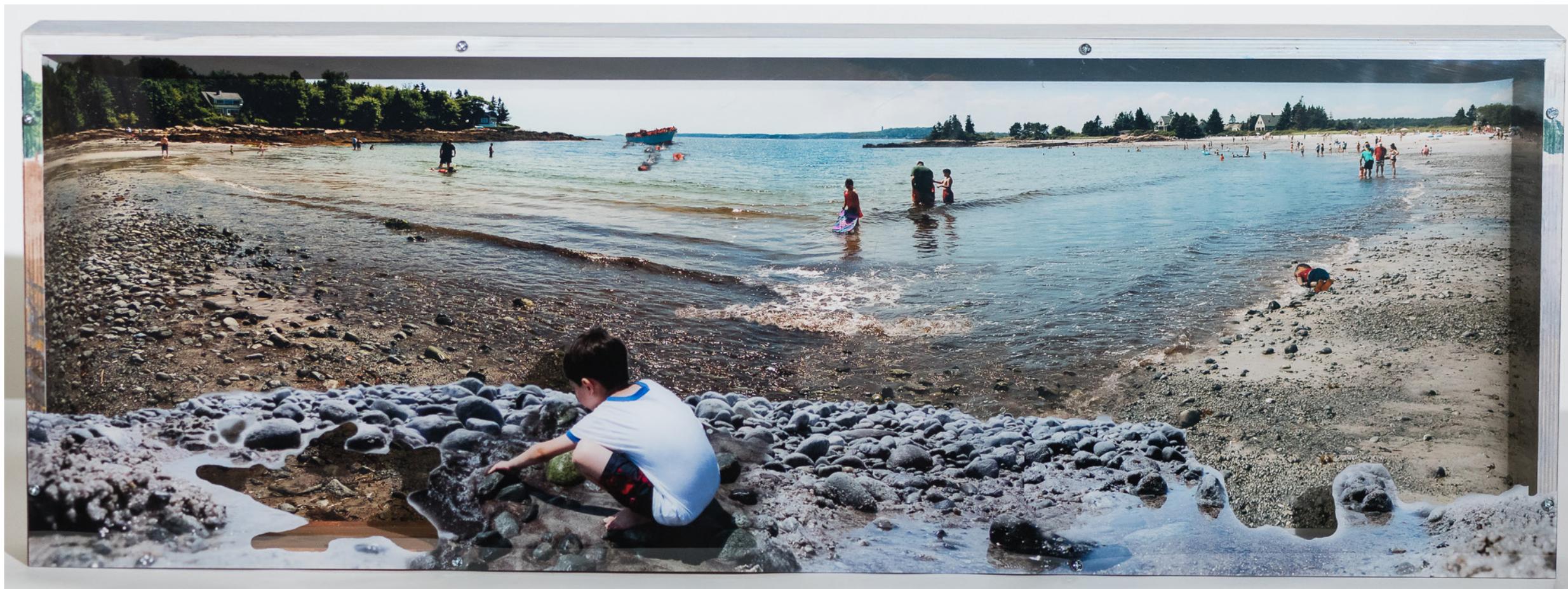


[source photo - Top left]
ARMENIAN MOTHER AND
CHILDREN IN FORCED MARCH
(right) Charcoal, pastel and
photographic collage on rag paper.
5 ft. high x 4 ft. wide

SYRIAN AND NORTH AFRICAN REFUGEES: 2015 – Present

THE ENDLESS MARCH: mixed media construction. 2017; 1 ft high x 3 ft wide x 5" deep. This is a layered photographic composite construction representing thousands of refugees from Syria, walking northwest across Europe, seeking safety and new homes. It is the first work I created concerning refugees.





THE BOY ON THE SHORE: mixed media construction, 2018; 13" high x 37" wide x 3.5" deep
Part of Dichotomies series, 2017-2018, shown in New York in 2018 at Atlantic Gallery, visually combining the tragedy depicted in the Kurdi photograph with a scene from a pleasant summer's day at Lake Pemaquid, Maine.



Detail is based upon the story of Alan Kurdi, 3-year-old Syrian boy drowned September 2, 2015, along with his mother and brother, after their refugee boat sank off the island of Kos, Greece, on its way from Turkey

From 2015 to the present, more than 1.5 million refugees have made the dangerous journey from North Africa to the shores of Greece, Italy and Gibraltar. Smuggled in rafts and overcrowded, flimsy boats, the United Nations reported that as many as 20% drowned on the passage. Thousands marched from war in Syria across Turkey into Eastern Europe and Scandinavia; originally welcomed by Germany and others, countries throughout Eastern Europe have erected barriers and met the trekkers with force to prevent them from entering.



SYRIANS COMING ASHORE I: Syrian families wading ashore after their journey across the Mediterranean Sea from North Africa. Photographic collage with charcoal and pastel drawing. 4 ft. wide x 4 ft. high



SYRIANS COMING ASHORE II: Syrian families wading ashore after their journey across the Mediterranean Sea from North Africa. Photographic collage with charcoal and pastel drawing 5 ft. wide x 4 ft. high

ROHINGYA : 2017 – Present

The Rohingya are a Muslim minority ethnic group residing for centuries in the western state of Rakhine, which is predominantly Buddhist. They practice a variation of the Sunni Muslim religion.

Since 2017, tens of thousands of Rohingya refugees suffering persecution and genocide have fled Myanmar in wooden fishing boats via the waters of the Strait of Malacca and the Andaman Sea to Bangladesh, Malaysia, Indonesia, Cambodia, Laos and Thailand. Many were rescued or swam to shore, while several thousand more were believed to have been trapped with little food or water on the boats floating at sea. More than half of the refugees are women and children. In August 2018, study estimated that more than 24,000+ Rohingya people were killed by the Myanmar military and the local Buddhists since the "clearance operations" started on 25 August 2017. The study also estimated that 18,000+ Rohingya Muslim women and girls were raped, 116,000 Rohingya were beaten, 36,000 Rohingya were thrown into fire.

Rohingya refugees are now living in camps in Bangladesh's Cox's Bazar region... the largest and most densely populated refugee camps in the world. Because Rohingya are considered "stateless entities", they lack legal protection from the Government of Myanmar; and have been described as one of the most persecuted people on earth. The U.N. High Commissioner of Refugees (UNHCR) is supplying aid, especially during the monsoon season, when disastrous flooding occurs. President Obama removed the sanctions originally imposed on Myanmar, which enabled the U.S. to help more refugees. Migration to the United States from Asia has been enabled after the Immigration and Nationality Act was passed in 1965. At present, the largest number of Rohingya refugees in the United States live in Chicago, Illinois. The Rohingya Cultural Center was opened in the West Ridge area of Chicago in 2016.



ROHINGYA COMING ASHORE Charcoal, pastel and photographic collage on rag paper. 8 ft. wide x 4 ft. high

CENTRAL AMERICA/MEXICO & US BORDER: 2016 – Present

Most refugees from Central America are families and young adults fleeing cartels and threats of violence and murder; they reach the border walls of the United States by walking hundreds of miles on foot. At the present writing, August 2021, over 200,000 young people and children have been detained at the US-Mexican border. Many children have been forcibly separated from their families, and their records have been lost. At least 6 have died from lack of care after being penned in border facilities.

Tijuana, Mexico and San Diego, U.S., is the world's busiest land border crossing. Of the 1,933 miles of the US-MEXICAN border, about 650 mile have some form of wall or fence; the rest is nature...the Rio Grande River, canyons and inhospitable desert which has claimed the lives of many refugees who try to cross illegally.



BORDER CROSSING
Charcoal, pastel and
photographic collage on rag
paper. 7 ft. high x 4 ft. wide



Detail Mother and Daughter



Detail Mother and Son

Detail Mother and Infant



KURDS: 2019-present

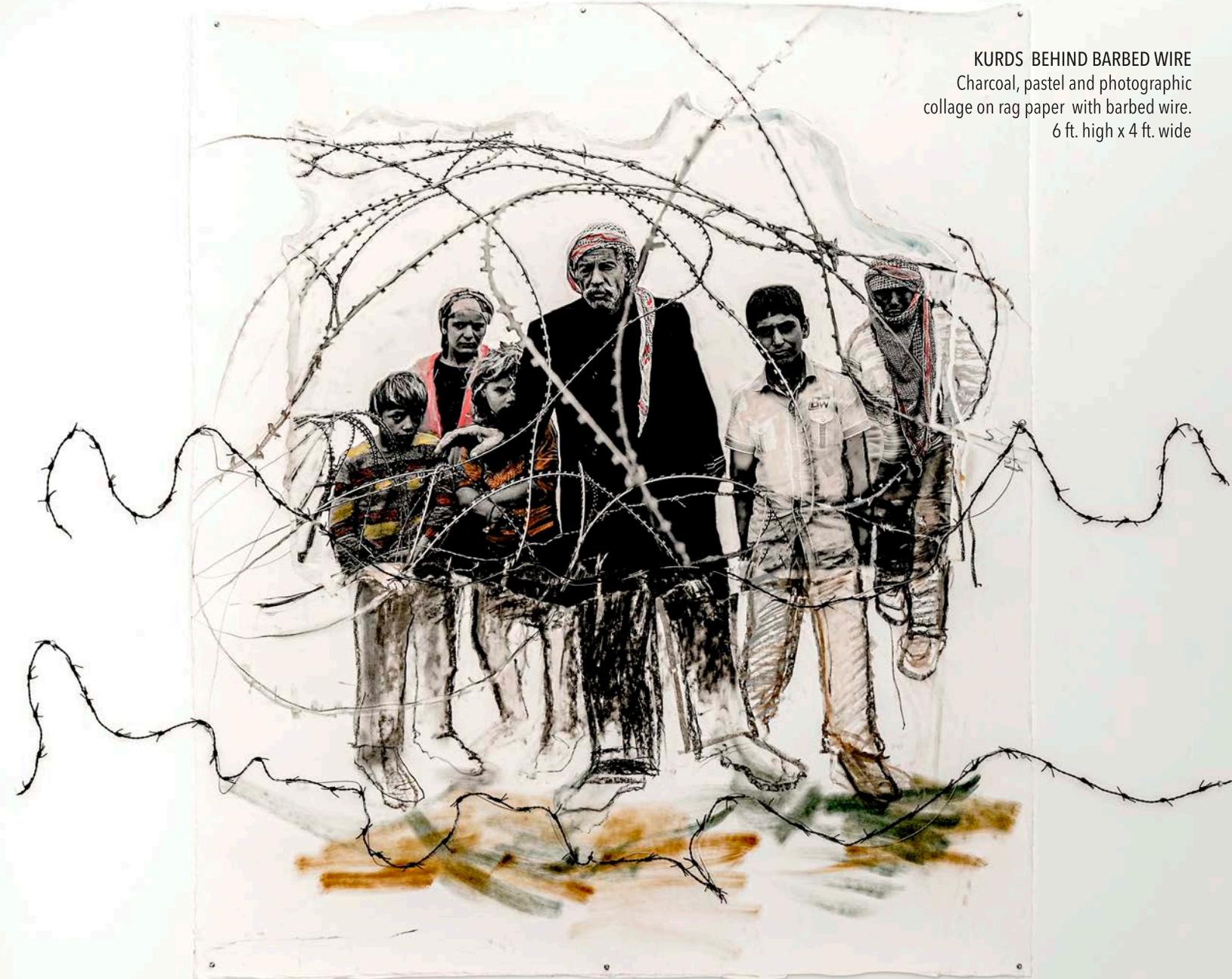
Kurds have lived in Asia Minor in areas of Turkey, Iraq, Iran and Syria since at least the tenth century A.D.. They are a proud people with an ancient culture. They are also fierce fighters, including the women, and have played an important role with the United States in fighting terrorist groups such as ISIS. They have been ostracized, however, because they are fighting to unite their scattered groups in their own land, Kurdistan, which is rugged and oil-rich around Kirkuk. Parts of the Kurdish homeland resembles our American Far West in its rugged mountain landscape.

The situation for Kurds in Turkey turned disastrous during the 1920s and 1930s, when large scale rebellions resulting in massacres and the expulsion of hundreds of thousands. Since the 1970s, the renewed violence of the Kurdish-Turkish conflict has created about 3,000,000 internally displaced people and refugees, many of whom remain unable to return to the thousands of village destroyed by the Turkish security forces.

Tens of thousands of Kurds became displaced and fled the war zones following the First and Second Kurdish Iraqi Wars in the 1960s and 1970s. The Iran-Iraq War of the 1980s, the first Gulf War in the early 1990s, and subsequent rebellions altogether created several million primarily Kurdish refugees, who mostly found refuge in Iran, while others dispersed into the Kurdish diaspora in Europe and the Americas.



KURDS BEHIND BARBED WIRE
Charcoal, pastel and photographic collage on rag paper with barbed wire.
6 ft. high x 4 ft. wide



YAZIDIS: 2014 - Present

Yazidis (also written as Yezidis) are an endogamous or closed culture and mostly Kurmanji-speaking minority, living primarily in Iraq.

Yezidism emerged in 12th-century; it was embraced by many Kurdish tribes and emirates. The Yazidi religion is monotheistic and can be traced back to what was in pre-Roman times "The Cradle of Civilization" between the Tigris and Euphrates Rivers, or Mesopotamia. For centuries, the Yazidis have faced persecution as their religion is perceived as heretical by Islamic clerics. In 2014 the Islamic State of Iraq and the Levant carried out a genocide of Yazidis.



YAZIDI WOMEN AND BABIES
Charcoal, pastel and photographic collage on rag paper. 7 ft. high x 4 ft. wide

ARTIST'S STATEMENT

A friend once asked me, "Why did you become an artist?" After some thought, I replied, "To invent and to communicate."



I need to explore the psychic as well as the tangible boundaries between reality and illusion, and use whatever technology and materials I can to bridge the difference. This means that the inherent properties of mediums and materials used in any work must be investigated to distill their symbolic values and associations.

The making of art, I believe, is akin to giving birth: it is like a continuous surge of energy in which the artist lives, taking in from the surrounding environment, and giving back to it. It is my conviction that gestation of a work of art and gestation of new life grow out of the same universal biological need. Having done both, I can say with conviction: It is powerful.

Communication through metaphor is my ultimate goal; it is sharing on the deepest level with others. For me, the creative process is akin to giving birth, with all the effort, hope, struggle and joy. You shape and love what results; you give it to the world.

I consider materials as powerfully evocative as color and imagery because of their associative powers. I select and combine them according to the message I wish to convey. Likewise, the medium I choose to work with, whether photography, painting, graphics, three-dimensional construction, or drawing, has both an aesthetic and evocative purpose. Exploring new media and materials is one of the joys of my creative work.

BACKGROUND OF ARTIST

Carol Crawford's work in fine arts draws upon her broad background in documentary photography, filmmaking,

printmaking, art history and theater set design. It is enriched by her work as an interior and environmental designer. She received a B.F.A. in painting from the University of Buffalo, the city of her birth, and a Master's degree in art history from Columbia University with a specialty in African sculpture. Following post-graduate work in lithography



at Pratt Graphics Art Center and the Bob Blackburn Studios, Manhattan, she set up a printmaking studio in the San Francisco Bay Area, taught lithography at Stanford University, and art history and design at Foothill College. After returning to New York City, she taught art at Queens College and Queensborough Community College and was Acting Director of the QCC Gallery. From 1998 to 2014 she was a faculty member of the Interior Design Department at Pratt Institute, where she received her M.S.I.D. in 1995, and where she taught both graduate and undergraduate courses, emphasizing sustainable design.

Since 1997 she has been principal designer in her own firm, CAROL CRAWFORD ENVIRONMENTS, inc., and is a Certified New York State Interior Designer and L.E.E.D. AP. She has frequently written on issues of environmental design and sustainability for newsletters and magazines in her field, and is deeply involved with the arts in Queens. She is currently President of the Board of Directors of Long Island City Artists, Inc./ LIC-A, , a non-profit artists' advocacy organization.

Her creative work and public art projects have been recognized by numerous grants and awards and have been shown in solo and group exhibitions in galleries and museums in the U.S., Canada, Japan and Europe. She has been a member of Atlantic Gallery since 2008, and designed their new premises in the Arts Landmark Building, 548 West 28th Street, Chelsea, Manhattan, in 2012.

Carol Crawford's work as both a fine artist and an interior designer can be seen on line at www.ccenvironments.com and www.carol-crawford.com

SOURCES:

INTRODUCTION

Page 3:

1. Mother and daughter at wall: photographer Samantha Sais The New York Times,
2. migrants at border wall: VOX.com

Page .6:

This image from the Auschwitz Album was provided to Wikipedia Commons by the German Federal Archive (Deutsch- es Bundesarchiv) as part of a cooperation project.

The Auschwitz Album [above image] is a photographic record of the Holocaust during the Second World War. It and the Sonderkommando photographs are the only known pictorial evidence of the extermination process inside Auschwitz II-Birkenau, the German extermination camp in occupied Poland.

The identity of the photographers is uncertain, but it is thought to have been Bernhard Walter or Ernst Hoffmann, two SS men who were director and deputy director of the Erkennungsdienst.

The Auschwitz Album is the only surviving visual evidence of the process leading to the mass murder at Auschwitz-Birkenau. It is a unique document which was discovered by a survivor and was donated to Yad Vashem by Lilly Ja The album has 56 pages and 193 photographs. Originally, it had more photographs, but before being donated, some of them were given to survivors who recognized relatives and friends

Visit the online exhibition: <http://bit.ly/ZPBKRN> YAD VASHEM is the Holocaust museum in Israel



THE JEWISH HOLOCAUST during WORLD WAR II: 1933-1945

Page. 8-9: HOLOCAUST 1944

Basic source of photos: https://www.yadvashem.org/yv/en/exhibitions/album_auschwitz/arrival.asphttps://www.yadvashem.org/yv/en/exhibitions/album_auschwitz/arrival.asp

reproductions from The Auschwitz Album is a photographic record of the Holocaust during the Second World War. It and the Sonderkommando photographs are the only known pictorial evidence of the extermination process inside Auschwitz II-Birkenau, the German extermination camp in occupied Poland.[1]

Auschwitz is universally recognized as the ultimate symbol of evil as the world's largest death factory. It is estimated that approximately 1.1 million people were murdered there, of whom a million were Jews. From a single camp in 1940, Auschwitz was transformed into a massive complex, including 3 main camps and 40 sub-camps. File: Bundesarchiv Bild 183-N0827- 318, KZ Auschwitz, Ankunft ungarischer Juden. jpg; From Wikipedia, the free encyclopedia

Page. 10-11: HOLOCAUST 1945

The last train from Bergen-Belsen death camp was abandoned near Magdeburg, Western Germany near the French border; Jewish women, men and children were discovered by a small American army unit and rescued on Friday, April 13, 1945, by a column of the 743rd Tank Battalion and the 30th Infantry Division, U.S.Army, moving south near the Elbe River toward Magdeburg, Germany

The story of this train is the subject of a book by. Matthew Rozell: A Train Near Magdeburg images from A Train Near Magdeburg, by Matthew Rozell

Page. 12-13: ARMENIAN GENOCIDE: 1910-17

Map: GOOGLE

View: GOOGLE

Photos. https://www.armenian-genocide.org/iconic_images.html; The United States Holocaust Museum/Holocaust Encyclopedia: Armenian Refugees

Encyclopedia Britannica, Wikipedia.

Page. 14-19: SYRIAN AND NORTH AFRICAN REFUGEES:

[The Guardian](#)

Australian Broadcasting Corp.

LEGION: Canadian Military Magazine

Page. 20-21: ROHINGYA 2017-PRESENT

<https://news.sky.com/feature/rohingya-crisis-11121896>

<https://fordhamram.com/2014/10/08/the-plight-of-the-rohingya/>

Page. 22-25: CENTRAL AMERICA/MEXICO & US BORDER: 2016- Present

CNN.com

Add at end of text: "Many die on the trek through the vast desert along the Mexican - Arizona border"

[The Atlantic](#)

Page. 26-27: KURDS

Ref: <https://www.lse.ac.uk/middle-east-centre/events/2021/kurds-yezidis-middle-east>

google

Page. 28-29: YAZIDIS: 2014 - Present

Wikipedia

