



Mission Statement: The Wilmette Arts Guild encourages, supports and promotes the development of the visual arts in a welcoming spirit of creative community.

April 2008

Three Gossips by Linda Carroll

Wilmette Arts Guild

NEWSLETTER

Calendar of Programs

April 1st at 7:00PM - WAG Office 1131 Central Ave.

The next WAG Critique Tuesday, April 1st at 7:00PM..... You should bring a painting that you are working on.

April 9th at 7:00PM - WAG Office 1131 Central Ave.

The next Board Meeting is Wednesday, April 9th at 7:00PM

April 11th at 7:00PM - Wilmette Library

Reception for Artists & Guests -PARTY TIME- Bring a little something!

April 27th at 4:30-5:00PM- Wilmette Library

Open Members Meeting to elect Officers for 2008

5:00-6:15PM Julie Ressler: Secrets (until now) of Marketing and Selling Your Art - No starving artists here! Change that picture! Julie will share the secrets that have sent her business from 0 to PLENTY in five years in a "challenging" market. Lots of fun and good give-aways.

6:30-8:00PM Pick up your art from the Members' Show

May 31st En Plein Air Event and Luncheon

En Plein Air with Marge Graham

Marge Graham and the Wilmette Arts Guild is opening a series of En Plein Air Events for painters and photographers. The first will be May 31 at Laurie Boyanovsky's house in Lake Forest which adjoins Open Lands. Laurie is our hostess for lunch! Beginners are welcome and should check the WAG May Newsletter for advice on equipment etc. The event is free, but pre-registration is essential. There will be many more at selected beautiful locations on the North Shore. If you would be interested in this or other En Plein Air Events, please call 773-338-4332 to register.

Dear Friends of WAG,

Thank you so much for your enthusiastic phone calls and e-notes about the March Newsletter! I can't tell you how much that means to us. Thank you for caring as much as we do!

Please support our advertisers whenever possible so that we can be self-sustaining and not a drain on WAG funds. You can help most by joining WAG. Please note the new credit card payment possibility on the Membership Form.

Consider being a volunteer for specific tasks, like working at the Wilmette Sidewalk Sale, July 12th, 8-5PM at the WAG Booth. Many hands make light work!

We are inclusive and collaborative. Your art and your suggestions are welcome. Ted will take calls for the Newsletter at 773-338-4332 Mon-Sat 6:00AM-7:00PM.

Editor

Calls for Art:

Horizontal Image - for the WAG Newsletter banner. To be changed with each newsletter.

Scenes of Wilmette - for the Wilmette Sidewalk Sale. WAG will have its own booth July 12th 2008, 8:00AM – 5:00PM We need images!. Contact Marge at Womanplace@aol.com

Poetic Images - Paintings of the images in William Blake's poem, *The Tygre* and Emily Dickenson's poem, *I Taste*. Call Cindra 847-496-7906 for details or to submit finished images by August 15th 2008. See write up further on in this newsletter.

Wilmette Fine Arts Festival Deadline – April 30th 2008. Last possible postmark date for applications.

Self-Portrait Competition – deadline May 1st 2008. Enter online today in the Competitions area of www.myAmericanArtist.com. The fee is \$20.

Art as Invention

By Everett Campbell

Drip by Jackson Pollack

A major development has occurred in the art world over the past fifty years. The most famous artists today have created brand new forms instead of making traditional kinds of art. From around 1900 to 1940s the Fauves used non-traditional color schemes and the cubists re-assembled forms, but all of these developments fell within the categories of painting or sculpture. Then the so-called first generation of abstract expressionists appeared: Jackson Pollock made drip paintings, Mark Rothko painted large rectangles of color, David Smith made abstract sculptures out of metal. What they had in common was a lack of recognizable image and a style which was so distinctively original that it was regarded as “theirs”; for example if any other painter made a drip painting it would be considered an “imitation of Pollock”.

Then in the 1960’s artists began to make objects which were not exactly painting nor sculpture, but rather a combination of the two, often using materials not ordinarily associated with making art. Robert Rauschenberg pioneered this trend when he took a stuffed Angora goat, placed a tire around its middle, and gave it the title “Monogram”.



Robert Rauschenberg's *Monogram*

Jeff Koons filled a fish tank half full of water and dropped three basketballs inside. Later he commissioned a maker of lawn sculpture to fabricate a statue of Michael Jackson and his pet monkey. Note: Koons did not actually make the work himself- the work was realized by a nameless “fabricator”.



Jeff Koon's *Three Ball Tank*

Donald Judd also used fabricators to make box like forms, often in multiples, which were hung on the wall like shelves. Richard Serra used large sheets of corten steel in a variety of formats. One was a large wall made of steel that was placed in a crescent shape in the Federal Plaza in New York entitled “Tilted Arc”. Considered to be a nuisance by the people who worked in the building, it was ultimately removed despite protests from the art community. The English artist Damian Hirst gained notoriety with his stuffed shark suspended in a tank of formaldehyde. He later put other animals in tanks, sometimes whole and sometimes cut into component parts.

In all of these cases the outstanding feature of the resulting artwork is that it is inventive. Anyone making art in these styles would be seen as a copycat rather than an original artist. Over the succeeding decades this search for the “new” had taken many forms:



Jasper John's *Target*

We see a succession of artists going to great lengths to make original art forms---so unique that no one else may use it. These forms are not in themselves beautiful to look at, at least not in the normally understood meaning of the term. Often the artist had little or no contact with the materials as the form was made. Frequently the bid for originality is tied in with large size and weight (like Serra sculptures), or grotesque materials. These works do not have to be seen as beautiful, realistic or as making a statement. Each new form is an invention, sui generis. The main feature is the quality of shocking the viewer and challenging society to answer the questions: “Is this art?”

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Shark & Damian Hirst

Often these works are site specific, at least in terms of the environment in which they are found. A shark in a tank seen in the museum of natural history would be considered a scientific exhibit, not as a work of art. A plywood box on the wall of a garage would be seen as a utility shelf rather than a work of art. This is quite distinct from a classic sculpture such as Michelangelo's *Pieta*, which would be recognized as a fine work of art no

matter where it was found, in a museum or abandoned in a shed. Such new forms often need a context in which to view them lest they be not appreciated for what they are.

What is interesting is the extent to which the art consuming public has embraced originality as the standard by which new art is measured. For earlier generations of artists



Bubbles by Jeff Koons

the challenge was to excel within the forms that were currently fashionable. Prior to World War II a new style was regarded first with skepticism, then interest and only over time did the collectors and museums begin to buy and exhibit the newer works. Today many young artists think it

is necessary to find a new type

of art altogether. With the incredible variety of objects now being produced the goal of inventing something truly original is becoming more and more difficult.

EverettLeeCampbell@gmail.com



Tilted Arc by Richard Serra

Cindra Macciomei's *Pocketful of Poems* (The Verbal Inspiring the Visual)

What would your tyger look like?

To submit your painting call

Cindra – (847) 496-7906 for details.



Tiger by Laurie Walker

The Tyger by William Blake.

Tyger! Tyger! burning bright
In the forests of the night
What immortal hand or eye
Could frame thy fearful symmetry?

In what distant deeps or skies
Burnt the fire of thine eyes?
On what wings dare he aspire?
What the hand dare seize the fire?

And What shoulder, and what art,
Could twist the sinews of thy heart?
And when thy heart began to beat,
What dread hand? and what dread feet?

What the hammer? what the chain?
In what furnace was thy brain?
What the anvil? what dread grasp
Dare its deadly terrors clasp?

When the stars threw down their spears,
And watered heaven with their tears,
Did he smile his work to see?
Did he who made the lamb make thee?

Tyger! Tyger! burning bright
In the forests of the night,
What immortal hand or eye
Dare frame thy fearful symmetry?

Brushes With Art

My Brush with Art: Munch at MOMA, 2006 by Kristen Beaulieu



Weeping Nude by E. Munch

A few years ago I was visiting New York City on a business trip, the purpose of which I have long since forgotten. What I do remember about that trip is that I had the chance to visit the Museum of Modern Art to see the show: Edvard Munch: The Modern Life of the Soul. While “the modern life of the soul” is always intriguing, I had never been a fan of Munch. What did he ever do beyond the iconic *Scream*? As a painter, my own style leans towards expressionism, a fact which I don’t know whether to consider a blessing or a curse. I have always found painters like Max Beckmann or Alice Neel more inspiring than the Norwegian. However, as I browsed this collection at MOMA, I was struck by many paintings like *Weeping Nude*, 1913. It succeeded brilliantly as a figure study, an expressionist painting, and an abstract work all at once. Having spent my time in the studio exploring all three of these, I was excited and amazed. I was knocked out by his later landscapes and paintings of horses. I saw how Munch, especially at the end of his career, seemed to be building a bridge for expressionism to abstract expressionism. Clearly more than a ‘one-hit wonder’, I left the museum thinking that Edvard Munch was quite a genius! (Coming next year to the Art Institute “Becoming Edvard Munch: Influence, Anxiety, and Myth”)



Reclining Nude 2004
by Kristen Beaulieu

*(Please contact Ted about your own “Brushes with Art”
ted@julieressler.com or 773-338-4332*



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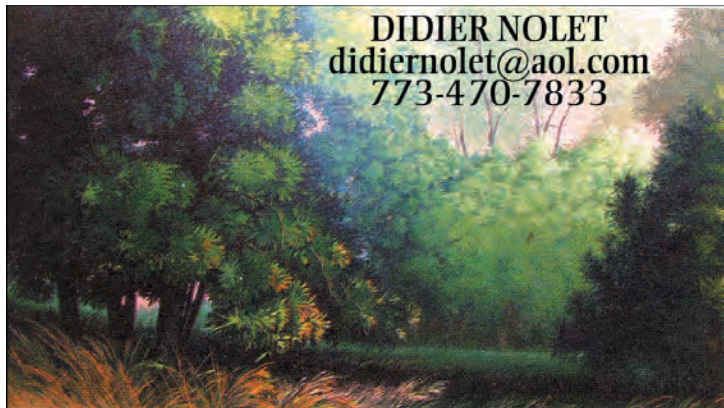


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Lake Forest Synonym Guild Presents
Mad Hatter Luncheon
April 29, 2008

Shoreacres
1601 Shoreacres Road
Lake Bluff

Raffle - Silent Auction - Prizes
11 AM - Cocktails & Noon Luncheon
Fashion Show Presented by The Lake Forest Shop
Tickets: 847-295-2135
Hats of all kinds are encouraged!

Julie Ressler
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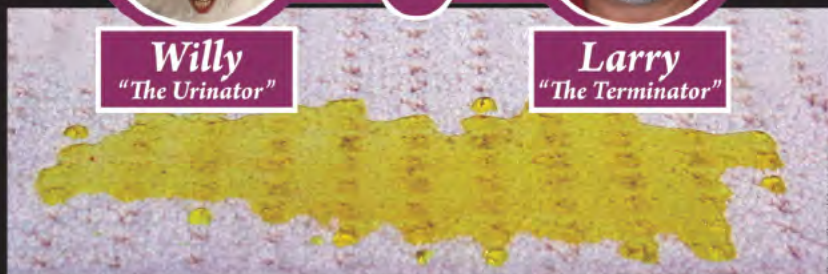


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"The Urinator"

vs.



Larry
"The Terminator"



My 12 Point Promise to You!

- 1 Evaluate & discuss with customer all work to be completed
- 2 Place corner guards and tarps to protect corners and floors
- 3 Finalize cleaning price of entire work
- 4 Vacuum with commercial vacuum cleaner
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- 6 Move furniture
- 7 Hand shampoo all stairs
- 8 Clean all edges & corners by hand
- 9 Rinse all carpet with clean hot water at least twice to ensure residue removal
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- 11 Replace all furniture with protective tabs & Styrofoam blocks
- 12 Final customer inspection of entire work areas

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Photo by K. Schroeder

First Tuesday Critique

Lead by Ralph Greenhow and described by Julie Ressler

At the First Tuesday Critique an experienced artist leads the discussion of various works that members bring in. Ralph Greenhow led the discussion in March with his usual mixture of poetry and perceptive observations. To give you some idea of the range of works on this typical evening: Ralph brought in two small, fired clay sculptures of his own. He wanted suggestions of how to describe them in words. Barbara Roseman brought in a number of her small, new watercolors. She had been working on the idea of completing a painting in a short, predetermined amount of time. Kris Schroeder and Patricia Drazin brought in samples of their photographs. Julie Ressler brought in two flower paintings for suggestions. Kathy



Ralph Greenhow

Cornyn brought in two paintings that we had seen and critiqued a few months earlier to show how they had changed. Good work! Good art!

These Critiques are given to be helpful in a kindly way. It is part of WAG's philosophy that we are all learners in the arts for our entire lives. In the Artist's Way by Julie Cameron, she talks movingly about being kind and gentle to your "artist child". This is what the Critiques are for...encouragement, suggestions, a marker to guide gently and find a way to do the best work you can do. Please bring a piece of art that you are working on, learn, teach and enjoy! First Tuesday of each month at 7:00 PM in the WAG office at 1131 Central Avenue, Wilmette, IL 60091. Look forward to seeing you!

Thank You!

A big thank you to Bryan Brick, Tracy and Jim at EJ Graphics for helping us print our first full color *WAG Newsletter*. Colleen and Nick Muscarella for all their help. Fran Vail for a great demonstration. Marge Graham for perpetual proofing.
Thank you! Thank you!



Wilmette Arts Guild Membership Form

Note: memberships run from June to June

You can support the visual arts by joining the Wilmette Arts Guild! Your dues will help sponsor our monthly movies, lectures, demonstrations, as well as joint programs with the Lyric Opera and the Art Institute. Our *Galleries* run all year to help members become known and sell their art. We have the Wilmette Fine Arts Festival in September. Everyone interested in the visual arts is welcome! We are an inclusive arts organization. We can't do it without you!

Make check payable to Wilmette Arts Guild and mail it with this completed form to:

Wilmette Arts Guild Membership Chair
P.O. Box 902
Wilmette, IL 60091

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| <input type="checkbox"/> Angel | \$1000 annually |

- I am a practicing artist (NOT required) my medium is _____
- Please send me an application for the 2008 Fine Arts Festival
- I may be able to help with Arts Guild activities; contact me.
- Please link www.wilmetteartsguild.org to my website.



photo by Jonathan Roob - JonJRoob@gmail.com

Members of the Board, Autumn 2007

Seated	Standing	Missing from Photo
Donna Rice	Julie Ressler	Kristen Beaulieu
Gloria Moschel	Ed Willer	Wayne Brewer
JoAnn Dominic	Laurie Walker	Richard Campbell
Barbara Roseman	Lindsay Brown	Virginia Mallard
LeRoy Cox	Joan Hall	
	Marge Graham	
	Ralph Greenhow	
	Cynthia Gehrie	
	Linda Carroll	

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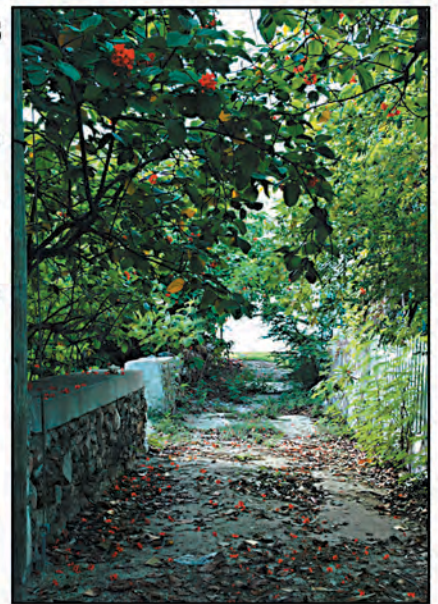
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Susan Willis Pastels in Lakeside Interiors

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- Wilmette Park District
Community Recreation Center
- Boris' Cafe
- Don Olson-State Farm Insurance Office
- Chinoiserie Cafe
- Lakeside Interiors
- Roman Room
- Curves
- Prairie Shore Properties
- Mrs. D's Wilmette Cafe
- Edens Bank - Ridge Rd
- Edens Bank - Lake Ave.



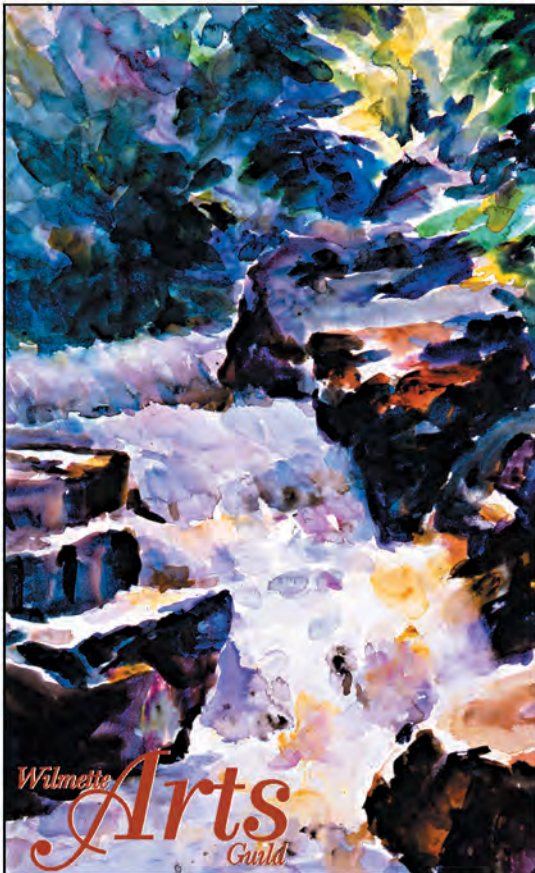
Patricia Drazin in Boris' Cafe

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