



Mission Statement: The Wilmette Arts Guild encourages, supports and promotes the development of the visual arts in a welcoming spirit of creative community.
October 2008

Calendar of Programs

October 2008

Phil Simmons of the Wilmette Fine Arts Commission informs us of the following events in October:

October 2008 is Arts Awareness Month in Wilmette.
Support local programs sponsored by the Wilmette Fine Arts Commission!

Oct. 3rd - Wilmette Fine Arts Commission Photography Show
Opening from 5:30-7:30PM- North Shore Community Bank,
1145 Wilmette Ave., Wilmette.

Oct. 1st-30th Wilmette Public Library Virginia Scribner
Mallard, *Cosmos & Cultures*.

Oct. 01-Nov 30th Lincolnwood Village Hall 10AM - 5PM
Works by David Zoberis will be shown. Meet the artist at the
"Lincolnwood Day of the Arts" on Sunday Nov. 2nd which will
include a concert by the Lincolnwood Chamber Orchestra at 3PM
followed by a reception. Call 815-761-1735.

Oct. 9 - Wilmette Public Library WAG discussion of the
arts Group: 9:30 AM is suggested time - various art topics

Now through Oct. 16th Lindsay Brown's "Riprap" at
Renaissance Gallery, Chicago Cultural Center, 78 E. Washington
St., Chicago.

Through Nov. 30th The Paintings of Margaret E. Biggs to
celebrate the opening of the new offices of Dr. James Kohl, 1625
Sheridan Rd., Wilmette. Come during any business hours!

Oct. 17th - Lake County

Fine Arts Gallery - 383 Center
St. Suite A, Grayslake, IL *Grand*

Opening of a new gallery by two WAG members, Kristina Schroeder &
Laura Hedien 5:00-9:00PM. www.lcfinearts.com

Oct. 4th - Oct. 19th 9AM - 5PM Joutras Gallery,
Regenstein Center, Chicago Botanic Garden Second
Annual Student Botanical Arts Exhibition. Reception Oct 3rd 6-8PM

Calls for Art

Support the arts! WAG needs new members: artists and non-
artists, all are welcome. Application on inside of the back page of
the Newsletter.

All Photography Show Photographers for Wilmette Arts
Guild First at the Wilmette Public Library, Dec 1- Dec 30th.
Opening Night Party: TBA

NorthShore Art League "Inchworks" App. Due 10/10
Drop off: 10/21 Show Dates: 10/23-12/15. Call: 847-446-2870

American Watercolor Society - The Annual Exhibition of
the American Watercolor Society is juried by Signature Members
who have been elected by the membership. It is the purpose of the
Society to promote the art of watercolor painting and to exhibit
annually works from the best contemporary watercolorists.
Applications must be postmarked by Nov. 15th for details visit:
www.AmericanWatercolorSociety.org

WAG Photographers Non-juried show in December
Call Patricia Drazin for details (847)512-7187.

"Make Your Mark" sponsored by Daler Rowney. Open
to all artists of all skill levels and ages. Deadline: 12/01/08
www.mymcompetition.com

"Pastels Chicago 2009" 2nd Biennial National Juried
Exhibition. Feb. 5 - Mar 27th 2009 at Koehline Museum of Art,
Des Plaines, Illinois. Soft pastels only; slides or digital images.
\$1,500.00 Best of Show with \$8,000 in cash and merchandise
awards. Juror of Selection and Awards - Doug Dawson, PSA
Master Pastelist and 2008 Hall of Fame Inductee. Members
\$30/Non-members \$35 up to three images. Image deadline
postmarked November 22. Prospectus: www.chicagopastelartists.org
or send #10 SASE to: Mike Barret Kolasinski, 4124
North Monticello, Chicago, Illinois 60618.

Abe Lincoln 200th Anniversary February 12, 2009 marks
the 200th anniversary of Abraham Lincoln's birth. The Cliff
Dwellers Club of Chicago is sponsoring an exhibition. Drop off
your canvases for selection at Frame Warehouse, Evanston, IL



'Leonard Messel' Magnolia by Jacqueline Wiltrich

SECOND ANNUAL STUDENT BOTANICAL ARTS EXHIBITION

Presenting works by outstanding students in the Botanical Arts program of the Joseph Regenstein, Jr. School of the Chicago Botanic Garden

Opening Reception

Friday, October 3, 6 - 8 p.m.
West Greenhouse Gallery, Regenstein Center

Exhibition

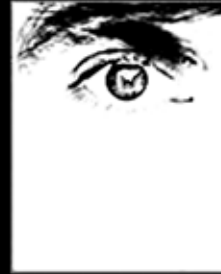
October 4 - October 19, 9 a.m. - 5 p.m.
Joutras Gallery, Regenstein Center

For more information about the Botanical Arts certificate program offered by the Joseph Regenstein, Jr. School of the Chicago Botanic Garden, visit


CHICAGO BOTANIC GARDEN
JOSEPH REGENSTEIN, JR. SCHOOL
The Chicago Botanic Garden is named by the First Premier District of Cook County

Wilmette Arts Guild

L'œil de Ouilmette, 2008



Photography Show
Wilmette Public Library
December 2 - January 31
Sparkling Reception Dec. 5th
5:00 - 7:30PM
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Brushes With Art

by *Ari Furuya* as told to *Julie Ressler*

As a young woman I returned to Japan with my husband from living in Indonesia and the United States. I had started painting. We attended the "Imperial Exhibit" and I was once again struck by Afterglow by Kaii Higashiyama. I stood transfixed in a moment of memories that lasted for the longest time.

I was absorbed in the reserve, the Stoicism, the emotional restraint. Coming home this inner reserve

seemed so familiar, so easy, so pleasant. My parents had been loving, but very strict. My life as a child was so disciplined. My father took me to museum after museum. My legs hurt from so much walking, but I had to keep going. There were always more pictures to see. He was an art philosopher at the University and this was his passion.

I was resistant, obedient but uninspired by all this incredible beauty. I took art lessons and struggled. "In Japan you must be careful not to make a mistake."

In the West, you must put yourself forward. You must express yourself or nobody can see you or hear you. There is a tremendous amount of air between people and openness in the West. In Japan, your circle is smaller, well-defined so you must be diffident and allow people to guess how you are feeling. You must go inward. You have to leave others psychological space in that crowded society to have their own feelings.

An idea you would advertise in the West, present the whole thing all at one time in a shout; In Japan, you would present with a hesitation, to allow the idea to have its own space and be considered by both parties. This is changing, but it is so fundamental to our culture, this inner separateness.

Standing that day in front of this masterpiece, "I realized that to actually see Japanese art, you must be quiet in your mind, not just... not talking." When I looked that day at Kaii Higashiyama's Afterglow and all of his works in that exhibit, I saw the vastness of his space within. I saw my life and what I wished to express in my own art.



Afterglow by Kaii Higashiyama



Rooftops
Kaii Higashiyama



Luminous Cherry Blossoms



Vibrant Green by Kaii Higashiyama

Après le deluge

“Be The Good Lord Willing And The Creeks Don’t Rise”

By Julie Ressler, President of the Wilmette Arts Guild

There was an expression where I grew up in Virginia, “Be the good Lord willing and the creeks don’t rise!” Well, the weekend of Sept 13 and 14th not only the creeks rose but the clouds threw torrential rain on The 18th Wilmette Fine Arts Festival. One day was worse than the next. On Sunday there was a tornado watch and the temperature dropped fifteen degrees from 6:00AM to 10:00AM as the remains of hurricane Ike came roaring in. We could see the line of clouds clearly standing in the Metra Station Parking Lot waiting for the artists to come and pick up what was left of their tents. We all got soaked and cold, but warmed by the good cheer and appreciation these sturdy souls showered upon us.



Marge Graham on Tornado Watch



Kirsten Mormino's
Landscaping Spectacular

We would've hated to be contemptuously called “weather sissies.” So we stayed open and don't you know volunteers showed up to work! Shirley Englestein, Lynne Zwyers, Laura Gozdeckie and Kathy Cornyn came along cheerfully. Terri Small of Harris Bank called several times to see if we needed anything. Everyone called in! Artists who couldn't get through the flooded roads on Saturday showed up at 6:00AM on Sunday to set up! I didn't realize that Art Show people have a deep strain of romantic joy and hardiness that is lovely in the climate-controlled world we usually live in.

Chicago artist, Mae Connor offered the best excuse ever for being late “Sorry!, I have to come a little late to set up. I have to sweep the snakes and the beavers off my porch to get to the van.” I was also asked some disturbing questions. “Would you mind if I put my work back in the van? It's raining so hard. You won't blackball me, will you?” I heard this from four or five different artists. I said, “No! I would feel terrible if you lost any of your work! Please put it away!” I sent a few people home early that had long drives directly into the storm's path. Every one of them asked if they would be “blackballed” for leaving early. What does this say about the underbelly of the Art Festival world?



Carmen Perez dressed for the occasion

David Roth was our champion of aplomb as he remained set up until close, perpetually on his cell phone calling customers! Elliot Silber and Mimika Papavasiliou of What's Happening! braved the floods to cheer us on. Judy Kaplan of Empower Woman looked absolutely splendid as she drove up to see if we were still afloat and offer condolence! Bobtails Ice Cream actually tried to set up. Everyone was laughing so hard as the tent roofs bulged with breasts of water and poles gave way under the weight. Talk about lemons making lemonade! Colleen Muscarella and Kirsten Mormino, who did the most marvelous landscaping, showed up with orange juice and champagne so we gathered in photographer, Jolanda Solyga's new and dry tent and enjoyed mimosas with the wonderful cakes that our treasurer Valerie Hobbs had brought. All the soggy artists and WAG Board Members joined in. Cynthia Gehrie was doing



Intrepid David Roth

her interviews and Marge Graham was keeping a journal. We toasted knowing each other and meeting next year.

Adversity brings out the true colors of people. One of the artists arrived and got that blank, white look on her face and said, “I was counting on sales. I don't have enough money to get home.” Three of us found her the money. When one of us got exhausted someone came to relieve. For the next week, I received emails, notes and phone calls from the artists who had been rained out thanking us for our kindnesses and saying to please use the prize money for this year to repay the Guild's losses. Ala Jaron said, “After all without the Wilmette Arts Guild, we'd have no place to sell our work.” Well, that's not quite true. These artists are so wonderful, they can sell their work anywhere, but we are thinking of doing a Gala entitled “Après le Deluge!” One artist said to me, “It's so strange, but I'll think of this as the best Arts Festival that never was.”

All Great Art is Abstract But Not All Abstract Art Is Great

by Everett Campbell



SITE Santa Fe
Beau Monde - Gajin Fujita

The term “abstract art” is overused in the press everyday. To non-artists it means art that they don’t understand. Anything that looks weird or isn’t a representation of something they recognize is called abstract. A hundred years ago people were more often alarmed by things like that. Now non-representational art is everywhere, public places, hotels, offices. People tune it out like the white noise of elevator music. It is interesting to consider different forms of art which are called abstract and can mean many different things.

The word “abstract” is derived from the Latin word “abstrahere” which means “to draw off”. So when an artist abstracts a work he starts with some material and changes it into a new form.

One way to do this is to change the shape of every part of the picture in a way that is internally consistent but creates a new look. For instance, the graffiti artist begins with the normal alphabet. He transforms each letter into a new shape---then as he writes words, the new shapes are continued to make a new form. We recognize the new letters but we see they have been transformed into something new. There was a show at SITE Santa Fe a few years ago called “Beau Monde” where the title of the show was painted in graffiti letters on the side of the museum by artist Gajin Fujita.



Arnolfini Wedding-Van Eyck

Whole pictures can be transformed into a new way of seeing the world, as though the viewer is looking through a special lens: Fernando Botero does this by making every person and every object seem to be round and fat. These are not simply images of fat people—everything in the picture is fat. For example, his version of the Van Eyck marriage picture, in which we see the iconic painting transformed into a world where everything has become fat.



The Arnolfini Wedding
Fernando Botero

Another way to abstract a work is to use images which are symbolic of a statement or a person: the Catalan artist Pepa Poch does this with a picture of a chain, large heavy links and a title “Esclavitud” The real subject of the picture is not the chain but the reality of slavery. Marsden Hartley painted a picture of his lover who was in the German army by showing military insignia, initials, birthdate and other clues to his identity in the “Portrait of a German Officer, 1914” -the painting does not show an image of his face, only those things which represent him to Hartley. What we see is a collection of images, the actual subject is the man to whom these images refer.

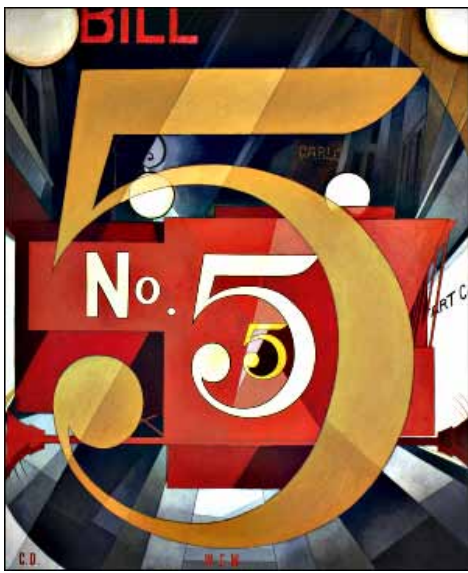
Even more abstract is the Demuth 1928 painting “The Figure 5 in Gold” This is based on William Carlos William’s poem “The Great Figure” which describes a fire engine number five passing him in the street. At the center of the painting is the number five and initials WCW are at bottom of the painting; also name “Carlos” in the background. Here Demuth evokes first the poem and then the man who wrote it.



Hábleme d'esclavitud
Pepa Poch



Portrait of a German Officer
Marsden Hartley



The Figure 5 in Gold
Charles Demuth

An early form of abstraction developed when Picasso and Braque began to take pictures apart and then put them together inventing cubism: broken up images reassembled in a new way, allowing the artist to depict the essence rather than the appearance of the object. We see that these are women but the figures have been abstracted into new forms, the faces are distorted; the back ground has been fragmented and re-arranged.

The term abstraction also applies to art which has no reference outside of itself. The artist makes shapes, colors, images etc that appear to have no connection to the outside world. DeKooning pioneered this type of painting in the 1940s and 50s. Sometimes an image is present but not recognizable in the ordinary sense, sometimes the painting is totally non-representational. The relationship among the parts of the picture is internal, the work is self-referential.

This is what people mean by the term “non-objective art.”

Most people think that a work is not abstract if there is a recognizable image. This isn't true. What makes a work abstract is that there are many layers of meaning, over and above the obvious subject which is before you. The Mona Lisa is such a work. That image has been reproduced and even parodied until it is hard to actually see the picture. It is a beautiful portrait of a woman with the enigmatic smile. There is a sense of mystery that critics over the last five centuries have analyzed. The woman is pictured sitting in a loggia with a background of winding paths and river painted in warm, reddish brown colors. In the distance there are blue mountains in what appears to be an imaginary landscape. Why is this picture abstract? There is the work, but then there are the layers of meaning. This is far more than a simple portrait. What is that something? People have commented and written about that question for centuries. That so many people have thought about it, even if they have reached different conclusions, or perhaps, no conclusion, means that there are abstract qualities that go beyond the surface image. We are looking at great art.



Les Femmes d'Alger (O.J.)
Picasso



Untitled XI - Willem de Kooning

the surface representation it then becomes an abstract work. For any work to be great it must have this kind of multi-dimensional reality and be in fact, abstract.

All of these ways of abstracting images are different but share one thing in common: the initial image is made into something new with even more layers of meaning to the observer. These are not static works that are universally seen in the same way. When a painting creates ideas and sensations beyond



Mona Lisa - da Vinci

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Wilmette **Arts** Guild
Fall 2008 Galleries

Curves

1100 Central Avenue, Wilmette, IL

October 2008 - January 2009

Featured Artists:
Beverly Fleischman



A La Carte

111 Green Bay Rd., Wilmette, IL

October 2008 - January 2009

Featured Artists:
Pamela Ryan



1109 Central Avenue, Wilmette, IL

October 2008 - January 2009

Featured Artists:
Mary Jo Bowers



350 Linden Avenue, Wilmette, IL

October 2008 - January 2009

Featured Artists:
Ari Furuya
Kay Thomas
Sadie Gerbic
Linda Carrol



Lakeside Interiors

1111 Central Avenue, Wilmette, IL

October 2008 - January 2009

Featured Artists:
Ann Anderson

Wilmette Park District
Community Recreation Center
3000 Glenview Road, Wilmette, IL

October 2008 - January 2009

Featured Artists:
Jerry Landsman
Joan Hall
Barbara Roseman



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October 2008 - January 2009

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Kay Thomas
Franco Muscarella
Julie Ressler



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October 2008 - January 2009

Featured Artists:
Julie Ressler
Bill Doughty
B.Z. Meyers



Edens Bank - Main Office

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October 2008 - January 2009

Featured Artists:
Laurie Walker



Edens Bank - Branch Office

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October 2008 - January 2009

Featured Artists:
Maryann Kofoed

Boris' Cafe

972 Green Bay Road, Hubbard Woods, IL

October 2008 - January 2009

Featured Artists:
Rich Fisher
Nancy Tudor

Roman Room

809 Ridge Rd, Wilmette, IL

October 2008 - January 2009

Featured Artists:
Barbara Roseman

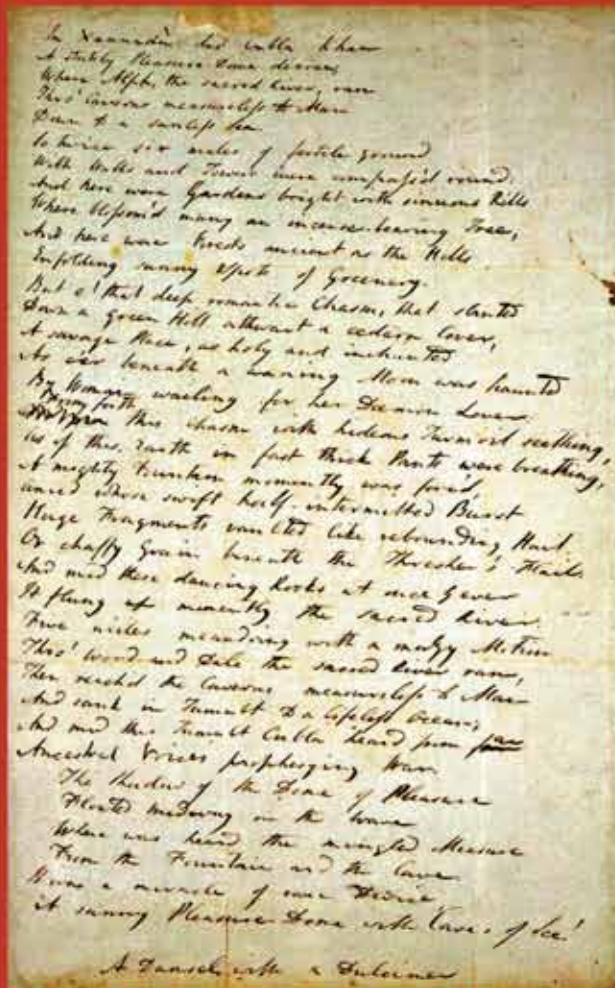
Mrs. D's Wilmette Cafe

4515 4th Street, Wilmette, IL

October 2008 - January 2009

Featured Artists:
Dick Campbell

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



In Xanadu did Kubla Khan
A stately pleasure-dome decree,
Where Alph, the sacred river, ran
Through caverns measureless to man
Down to a sunless sea.
So twice five miles of fertile ground
With walls and towers were girdled round;
And there were gardens bright with sinuous rills,
Where blossomed many an incense-bearing tree;
And here were forests ancient as the hills,
Enfolding sunny spots of greenery.
But oh! that deep romantic chasm which slanted
Down the green hill athwart a cedarn cover!
A savage place! as holy and enchanted
As e'er beneath a waning moon was haunted
By woman wailing for her demon-lover!
And from this chasm, with ceaseless turmoil seething,
As if this earth in fast thick pants were breathing,
A mighty fountain momentally was forced:
Amid whose swift half-intermitted burst
Huge fragments vaulted like rebounding hail,
Or chaffy grain beneath the thresher's flail:
And 'mid these dancing rocks at once and ever
It flung up momentarily the sacred river.
Five miles meandering with a mazy motion
Through wood and dale the sacred river ran,
Then reached the caverns measureless to man,
And sank in tumult to a lifeless ocean;
And 'mid this tumult Kubla heard from far
Ancestral voices prophesying war!
The shadow of the dome of pleasure
Floated midway on the waves;
Where was heard the mingled measure
From the fountain and the caves.
It was a miracle of rare device,
A sunny pleasure-dome with caves of ice!
A damsel with a dulcimer
In a vision once I saw:
It was an Abyssinian maid,
And on her dulcimer she played,
Singing of Mount Abora.
Could I revive within me
Her symphony and song,
To such a deep delight 'twould win me,
That with music loud and long,
I would build that dome in air,
That sunny dome! those caves of ice!
And all who heard should see them there,
And all should cry, Beware! Beware!
His flashing eyes, his floating hair!
Weave a circle round him thrice,
And close your eyes with holy dread,
For he on honey-dew hath fed,
And drunk the milk of Paradise.

Original Draft by Samuel Taylor Coleridge



Supplicant at the Jade Buddha Temple,
Shanghai by Julie Ressler

Kubla Khan

In Xanadu did Kubla Khan
A stately pleasure-dome decree :
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Weave a circle round him thrice,
And close your eyes with holy dread,
For he on honey-dew hath fed,
And drunk the milk of Paradise.

Reshaping Brushes

Brushes, especially high-quality ones, can actually be quite resilient. Your problem can be solved easily with some gelatin or mucilage, an aqueous solution similar to plant gum. Use a small amount of this gelatin to moisten the brush hairs and then, while the hairs are damp, press or mold them into the desired shape (think of the gelatin as an adhesive that will hold the hairs in place). Leave the brush to dry in this state. After a few days, wash out the gelatin, and the brush should be back to its original shape. - as suggested by Lindsay Brown

Dent the Paper for Thin, Dark Lines

Dent watercolor paper with the point at the opposite end of your brush to help you make thin, dark lines. If your brush end is too wide, you can use a toothpick or the end of a pin.

Making New Pastels From Old Ones

It's true that you can put all the broken pieces of a single pastel color, including the pastel dust, on a piece of wax paper, add a couple of drops of alcohol, and roll out a new stick. After a few days of hardening you will have a new, smaller stick and be able to continue using the color.

Repairing a Damaged Canvas

Q. A painting I was working on fell from my easel and landed on top of a stool. This accident left a big bulge in the canvas where it hit the edge of the stool. Can I repair this damage?

A. Your canvas can be repaired. Lightly mist this area from the back of the canvas using a mixture of water and alcohol (isopropyl, or rubbing, alcohol is fine). The alcohol will make the moisture evaporate more quickly. Wait overnight to let the canvas thoroughly dry. This should allow it to shrink to its original size. Linen canvas has a better memory than cotton canvas, but the result should be very good either way.

Thank You!

A big thank you again to Bryan Brick, Traci and Jim at EJ Graphics for their continuing help getting the *WAG Newsletter* printed, Jon Roob's fantastic photos of the Student Art Show & Member's Reception, Bonnie Forkosh of the Wilmette Library for providing us with a beautiful venue and a helpful staff. Thanks to Marge Graham for her eagle eye 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

NEW!!!

Check here to pay with a credit card. We will bill through our Paypal account to your email address.

- Individual membership \$40 annually
- Family membership \$60 annually
- Corporate membership \$100 annually
- Patron \$200 annually
- Benefactor \$500 annually
- Angel \$1000 annually

- I am a practicing artist (NOT required) my medium is _____
- Please send me an application for the 2009 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 - Jon.Roob@gmail.com

Members of the Board, Autumn 2008

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

Name _____

Address _____

City, State, Zip _____

Telephone _____

Email _____

Website _____



by Lou Zale



Barn by a Stream by P.K. Kurland

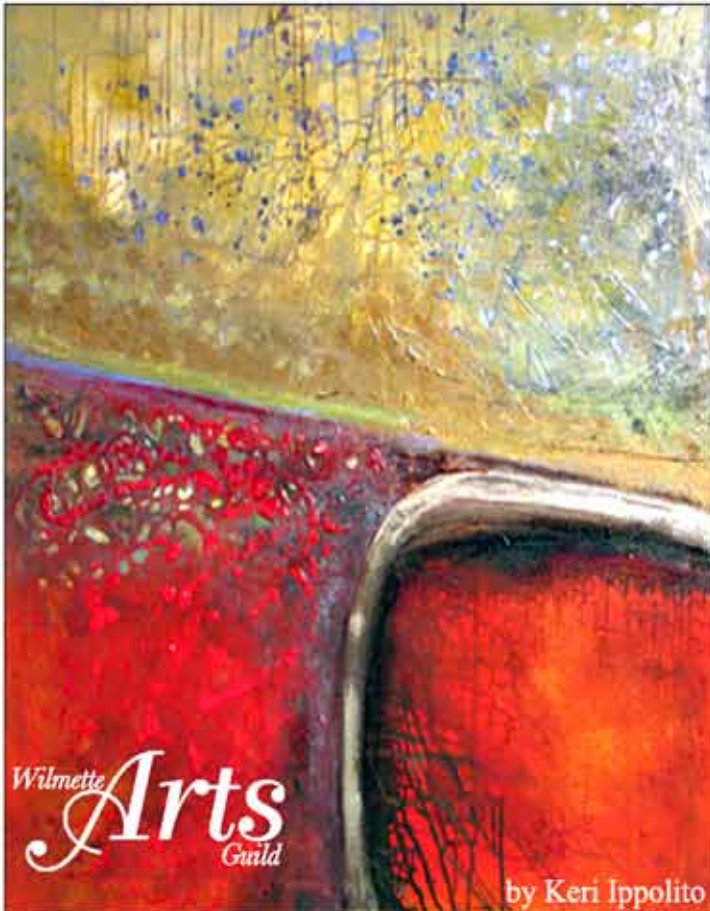


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by Keri Ippolito

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