

Wilmette *Arts* Guild NEWSLETTER



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

December 2008

Calendar of Programs

December 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

NorthShoreArtLeague "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 Koehnline 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.chicagopastelpainters.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

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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
PLEASE COME!
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A recent discovery has astounded poster collectors from around the country: an original 1893 Worlds Fair poster of the Ferris Wheel. Long known to exist but previously seen only in fragments, this beautiful image of the Ferris Wheel at dusk is now available as a giclee print. The giclee process allows the original vibrant colors of old posters to come through to the present.

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Myth: The Back-Story of Much Great Art

By Julie Ressler



Until the mid 1800s, the art power-brokers of the “academies” in Europe insisted that the proper subject for great art was either, myth, history or religion. No other subjects were considered appropriate. Gustave Moreau, the famous teacher of Georges Roualt and Henri Matisse, completed some 8,000 fascinating, elaborate paintings of biblical and mythological subjects. His museum at 14, rue de La Rochefoucauld in Paris was his studio. It is fantastic! All the modern and contemporary art

that followed let this elaborate, emotional grandeur fall away. Artists began working at understanding simplicity, the ordinary, the banal.

Minimalism is restful after centuries of drama, but leaves a void. The Rothko Chapel in Houston that is all black ceiling, floor, uniformly black wall paintings may provide sensory deprivation as a religious experience, but how many people would return again and again to sit in the dark? The story windows at Chartres, just as an example, have connected to the energy of transcendence of daily life for centuries by reminding us of stories about human beings like ourselves experiencing their lives. We are human beings on the earth and a great deal of how we use the experience depends on the myths we know. These stories are our inherited frame of reference.



The Etruscans by V.S. Mallard

Even when we cannot easily understand a painting, ie. El Greco’s Laocoön, we have no doubt that something important is taking place and that we are diminished to the extent we cannot participate. The story relates how the hero, a priest in Troy, attempted to warn his countrymen of the Trojan horse, whose hollow body concealed Greek soldiers. Laocoön was punished by the gods, who sent serpents out of the sea to kill him and his two sons, a consistent historical problem for “truth-tellers.”

Virginia Scribner Mallard in her spectacular recent show, “Cosmos and Cultures” at the Wilmette Library uses Greek, Mycenaean and Celtic Myths to make both magnificent contemporary art, but powerful political statements that she felt could be more readily considered in a mythic context. “If you talk about Afghanistan or Iraq, people start screaming at each other . . . and at YOU! All communication breaks down. If I use hoplites (ordinary Greek soldiers) or Ajax and Achilles, I can “say” whatever I like and possibly someone will start to think instead of shutting down emotionally and intellectually.” She has been asked to teach an interdisciplinary course to inspire Loyola Academy’s students to use these resources



Laocoön by El Greco

Myths provide shortcuts to enrich the meaning of individual works. If there is an apple or a serpent, a dog, a Trojan horse, we have a great deal of information at first glance. Franco Muscarella uses mythic references so effectively to enhance and clarify the meanings of his contemporary works, ie. “Fortitude” or “Piling on Toward Eden.” People respond and are buying his art because it “speaks to them.”



The Fallen by VS Mallard

When Chicago artist Anne Gaines wished to digest and comment on an event in her life she used the myth of Demeter and Persephone. Marge Graham uses the same myth in her illustrated book. Her wonderful paintings are entirely different, but connected to the same ancient thread. As in so many things that have “been forgotten,” we feel the connection when they have value and meaning to us personally. Although many of our great institutions ie. Columbia University, Harvard, University of Chicago have stopped requiring “the classics,” artists know they need them. We go back because only the surface conditions of our lives have changed over the millennia. The emotional and spiritual interior of each of our lives and relationships have changed only a little. The myths combined with art give us this window into our humanity. We have them as a back-story to keep us honest and in touch with our own greatness.



Phaeton by Gustave Moreau



Piling on Toward Eden

Myth: The Back-Story of Much Great Art

(continued)

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Stars of the Art World

by Everett Campbell



Pope Julius II

The Patrons

The art world has always had big movers and shakers, who made art happen and brought public recognition to creative works. In Renaissance Florence the Medicis filled this role as patrons of those wonderful artists whose works fill the Uffizi and other museums today. When Michelangelo painted his



Sistine Chapel

masterpiece, at the time Julius II received most of the credit. Popes, dukes and occasionally rich merchants were the important figures to whom the public credited the production of art. .

The Academies

By mid- nineteenth century France the academic artists were the stars. Annual salons dictated subjects and style to the docile, accepting public. The king-makers of that world were people who ran academies and developed the new, pliable talents. The Impressionists emerged powerfully after the famous Salon de Les Refusées. Renoir, Cezanne, Monet, Manet had been refused by the Academy! They worked "en plein air." They appealed directly to the middle and upper middle class from which they came.



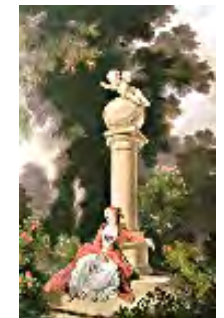
Anger of Achilles

The Scholar Advisors

Towards the end of the nineteenth century the robber barons and captains of industry were a new generation of collectors. These people were looking for art as a way to decorate their new mansions and enhance their social status. They needed advice. As Duveen sagely observed, "There is a lot of art in Europe and a lot of money in America." Specific art dealers were behind the acquisition of old masters from Europe: Bernard Berenson was a self made scholar who began writing about masterpieces from the Italian Renaissance. He and Joseph Duveen were two of the major advisors and dealers who brought an incredible amount of art treasures to the U.S. The major collections today in the Frick, the National Gallery and the Metropolitan Museum of Art can be traced directly to them. They were the stars of the generation.



Joseph Duveen

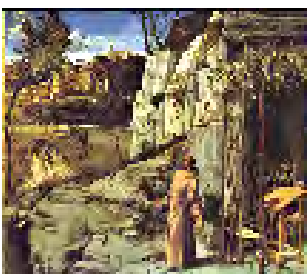


Romans d'amour et de la jeunesse
Fragonard

To their credit these self-made millionaires were fast learners and actually appreciated the works which they collected. There is famous story about Henry Frick's butler finding him in his robe in the middle of the night gazing at his incredible collection. An important distinction is that these scholarly advisors were pushing art which had already been determined to be at the masterpiece level. Today's dealers create status for art which has never been seen before.

The Artists

Early in the twentieth century innovative painters like Picasso and Braque invented Cubism, breaking free of tradition and becoming famous in their own right. They and other artists developed distinctive styles which went on to have commodity status as in "I bought a Picasso" or "He has a Matisse in his living room." Finally the artists themselves were the stars of art world! Newspapers and magazines reported on their work as well as their private lives. The public responded fairly directly without needing too much guidance from the critics. Most of these artists were European but were well



St. Francis
in the Desert
Giovanni Bellini



Bernard Berenson

accepted by American collectors.

The Critics

A paradigm shift occurred after WWII with the emergence of Abstract Expressionism in New York. Here was an American original form, but not one easy for the average viewer to appreciate at first. Now the critics began to take center stage. The public needed to be told what to think and say. Clement Greenberg wrote extensively on Jackson Pollock and his drip paintings. Harold Rosenberg championed the work of Willem De Kooning. Other writers and critics became important in the process of making the AE work more accessible to the public.

This dependence upon the critics to interpret art became so prominent that in 1975 Tom Wolfe advanced the thesis that paintings had only become important as illustrations for the various theories about art. In *The Painted Word* published in 1975, he went on to predict that when the retrospective of twentieth century art would be held in the year 2000 that the exhibit would feature giant portraits of the theorists such as Greenberg and Rosenberg. The actual artists would only be shown as small copies of their work used to illustrate the theorists' writings.

Note: Tom Wolfe was wrong! Those theorists have been relegated to the art history books, while the actual paintings are selling briskly at auction for record prices.



Larry Gagosian

The Dealers

The next big shift in the art world came when a new generation of dealers began actually creating tastes and promoting the careers of artists who had no audience of their own. Leo Castelli was one of these pioneers who almost single handedly developed the market for Pop art and other post AE forms. In the 1980's Mary Boone copied his success and even held joint exhibitions with him. The 1990's saw the emergence of Larry Gagosian (an ex poster salesman) who became the main dealer for Jeff Koons. Jay Jopling is a major dealer in London who helped to engineer the rise of Damian Hirst's career. What



Leo Castelli

was really impressive is how these dealers were able to develop an audience for things like a giant balloon dog or a shark in a tank of formaldehyde. Prior to such promotion there was no interest on the part of the art buying public for such novel



Saatchi

forms of art. Often the dealers did more than simply show art, they were major share holders in the projects which they were selling. Prices for contemporary art went through the stratosphere as works by living artists began to sell for over a million dollars. Finally the power of these dealers was such that they were able to sell the works of unknown artists who had died young for hundreds of thousands of dollars even though there had never been an active market for those works during the artists' lifetimes.

This represents an extraordinary shift in the way in which art is produced and sold. It no longer matters much what the art is, what audience desires it - only which dealer is in a position to sell it for unheard of prices. Art sales are reported like batting averages in the local press. Creation of this hype belongs to the dealers who have become celebrities in their own right.

Where to go from here?

One might think that money itself is the star now; actually money is only an index which tracks the current value for a work of art. The principal agents controlling the art market have changed over the centuries -----so the big question is "who will dominate the art world next?"

Many of the major collectors are hosting exhibitions in galleries and museums. The dealer, Saatchi of London, held an exhibit "Sensations" a few years ago which later traveled to the Brooklyn Museum. Real estate tycoon, Eli Broad has built an extension of the L.A. Museum of Modern Art to display his massive collection. When collectors have holdings of this magnitude, it is but a short step away to the role of "dealer" as they add and subtract works to form the collection. There are cases of the artist himself selling directly to the public. Damian Hirst did so recently with a reputed hundred million dollars worth of art which he had produced himself. The dealers may become partners in syndicates which involve the artist as well as certain collectors in the production of a major art work. Hirst also produced a diamond encrusted skull that sold at auction for over a hundred million dollars. As it turned out the successful bidder was a group of partners which included the artist and his dealer.

So the lines blur as to who is the most important player in the art world today: is it the artist who produces the work, the dealer who sells it or a collector who validates it by buying it and establishing its value within a collection? Is the combination role of artist, dealer and collector in one person our art star of the future? It will be interesting to see how this plays out.



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Mr & Mrs Eli Broad

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Wilmette **Arts** Guild
Fall 2008 Galleries



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*



PREMIER BANK

1210 Central Avenue, Wilmette, IL

October 2008 - January 2009

Featured Artists:

*Valerie Rothschild
 Kay Thomas
 Franco Muscarella
 Julie Ressler*



**Don Olson
 State Farm
 Insurance Office**

417 Linden Avenue, Wilmette, IL

October 2008 - January 2009

Featured Artists:

*Julie Ressler
 Bill Doughty
 B.Z. Meyers*



Edens Bank - Main Office

3245 W. Lake Avenue, Wilmette, IL

October 2008 - January 2009

Featured Artists:

Laurie Walker



Edens Bank - Branch Office

915 Ridge Road, Wilmette, IL

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)

Kubla Khan

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,

Emfolddng 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 warring 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 !

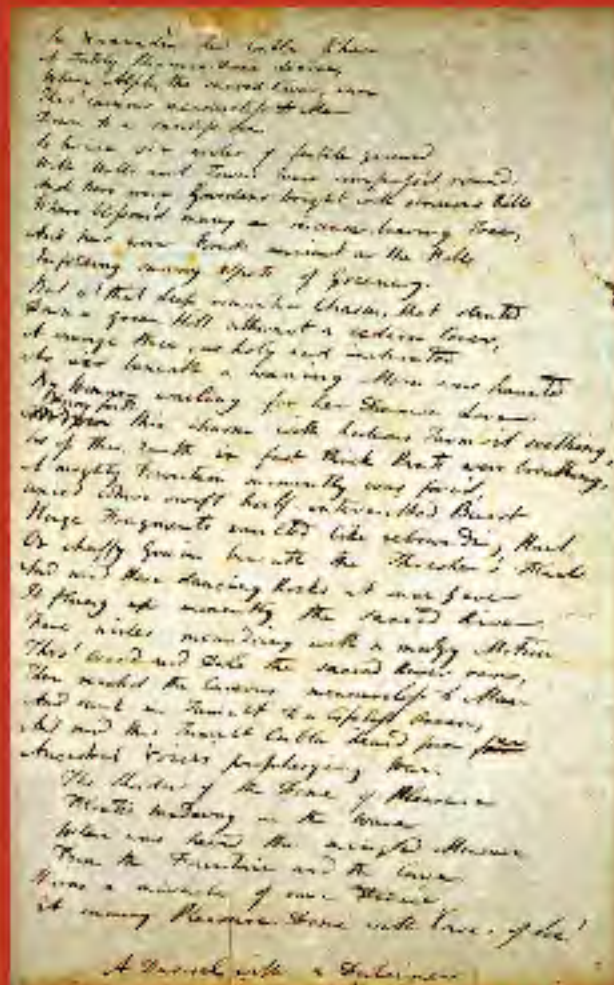
His flashing eyes, his floating hair !

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.



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
Emfolddng sunny spots of greenery
But oh ! that deep romantic chasm which slanted
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A sunny pleasure-dome with caves of ice
A damsel with a dulcimer
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And close your eyes with holy dread
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And drunk the milk of Paradise

Original Draft by Samuel Taylor Coleridge



Supplicant at the Jade Buddha Temple,
Shanghai by Julie Ressler

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

NIPAWA

Check here to pay with a credit card. We will bill through our Paypal account in 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) in 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 Wilmette Library for the August 2008 issue

Members of the Board, Autumn 2008

Sentinel	Standing	Missing from Photo
Virginia Millard	Julie Roessler	Kristen Beaudin
Donna Rice	Ed Willer	Richard Campbell
Valerie Lubbe	Laurie Walker	
Gloria Muschel	Lindsay Thoren	
JoAnn Dominic	John Hall	
Barbara Roseman	Marge Graham	
LeRoy Cox	Ralph Cinculnow	
	Cynthia Gehris	
	Patricia Drazin	

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Address _____

City, State, Zip _____

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by Lou Zalc



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