

Wilmette

Arts Guild

NEWSLETTER

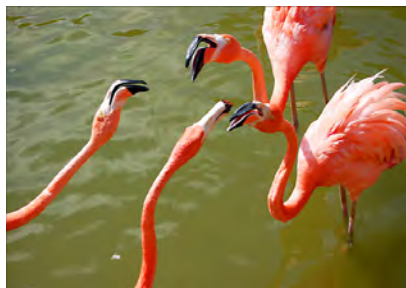


by Gloria Moschel

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

January 2009

Think warm!



Candice Glicken



Christine Clarke Glennon

Dear Friends,

Mail those contributions! We need your support to continue our great programs.

This issue is dedicated to the inspiration of warm places. Frozen in by the Chicago double digit below zero deep freeze, we dream of warmer climes, while we happily sit by our fires in our cozy houses, sipping our teas or wines or cocoas. We plan summer trips, think of how good the air feels around our bodies and the wonderful warmth of the sun and fresh air. The summer colors, the oranges, the yellows, the richer greens warm us just thinking of them.

Many of our members have travelled all over the world which is why we can have so many interesting and different columns. If you have "worldly experiences in the arts", please share them with us. Our columnists are our members! If you like to write, go ahead!

If you prefer to tell me or Ted your stories, we'll write them down for you and then send it back to you for correcting and then "to Press!"

Heartfelt thanks to Wesley Realty for their generosity in this most difficult year.

Best to all,

(847) 256-2080

wilmetteartsguild@gmail.com

Carole Garlin



Susan Willis

Lee Fidrych



Art as Cultural Preservation

by Dick Davis, Roving World Reporter



Miguel Diaz Guerro

How poor would be our library of knowledge without Mayan murals or Huichol bead and yarn paintings, or native designs incorporated in handicrafts? Art is a major source for what we know about ancient and indigenous cultures.

Art has preserved history, rituals, beliefs, and the fabric of daily life. Art has recorded landscapes, flora and fauna. Butterflies and birds, textiles and pottery, with a swish of an artistic hand, have been melded into objects of utility and a cultural record. The illustrious and the inconsequential are part of our knowledge due to art.

Artists have used vibrant colors, symbols and masks to express mystical experiences in recording a people's spirit, culture and beliefs.

Traditional art is realistic and is often the only record that preserves an event, a person or a community. The cave paintings of Baja California are the single source of our knowledge of a now vanished people. Drawings give evidence of the cultural disruption of a people once considered "a nation of giants."

Throughout Mexico murals decorate municipal buildings and comment on the cultural history of Mexico. Diego Rivera's "A Dream of a Sunday Afternoon in Alameda Park," a fresco preserves a cultural commentary that lives in the Alameda Hotel. José Guadalupe Posada, "the peoples' artist," keeps alive in caricature and satire the political culture of the era.

Art, sometimes wild and incomprehensible, displays the mind of man, the irrational and the rational, the sophisticated and the primitive, the grotesque and the sublime. Since the 1900s art has become less traditional, recording dreams and using new abstract styles such as surrealism and cubism. It has become invention, created new forms such as drip paintings and colored rectangles, and artists have combined materials in totally unexpected ways that record and preserve the vitality of a culture.

When art is examined one sees a preserved history sometimes a window to the past, sometimes a vision of the present that one day, will be the past. Art reveals and preserves a vision of our heritage, our culture, our spiritual beliefs, our environment and



En plein air studio with critic



The Weaver



Miguel's home in the mountains



The Loom



A Dream of a Sunday Afternoon in Alameda Park by Diego Rivera



On the mountain path

our attitudes. Whether pre Hispanic or Christian, in textiles, amate bark, pottery, murals or masks, art is a cultural preserver.

Miguel Diaz Guerrero is a painter who lives in the Sierra Norte. He was born December 13, 1981 in Popotohuilco, Zacatlan Sierra Norte, Puebla, Mexico. He graduated from Cuacuilá Primary and Tetela de Ocampo Secondary. As a child Miguel took naturally to drawing, but in Secondary school he was challenged with the opportunity to paint with oil.

He is an indigent artist who lives with nature and his community. He participates in daily life and culture. His realistic paintings preserve and record life in the Sierra. He incorporates landscapes, flora, fauna, individual activities, and the community. He has recently created twelve paintings themed around sheep: the herding, gathering, shearing, washing wool, carding, spinning, weaving and garment wearing.

For posterity Miguel has recorded and preserved life in the Sierra Norte.



Sheep shearing



Waiting for the bus



Washing in the river

Calls for Art

By Colleen Muscarella
(847) 940-9576



Art Windows Exhibits in Downtown Waukegan

The City of Waukegan ("City") and Waukegan Main Street ("Main Street") are seeking artists to display art temporarily in vacant storefront window locations in downtown Waukegan. The City and Main Street recognize art as an important cultural element in the community, and understand the unique contribution of the Art Windows exhibition project to Waukegan's downtown revitalization efforts. Displays are located in three or more storefront window locations within the downtown area. A Review Team comprised of representatives of the City and Main Street select the displays for each location. Subject to space availability, displays are on view for two-month time periods. Art Windows Exhibit guidelines and application information are available at www.waukeganmainstreet.org.

River North Gallery

Effe Leven Gallery: (312) 634-5444
<http://www.effelevengallery.com>

We currently need artists to showcase in our numerous exhibits all through the end of December 2009 (complete list on website).
Deadline Type: on going

Hungryman Call for Emerging Artist (Jan - June)

Hungryman Gallery is conducting its bi-annual call for artist proposals for a new series of individual or group submissions. We are looking to program the next six months. Please submit jpegs (300 dpi) or websites (specify which image), resume and contact information. We are accepting and booking artists as far into the future as possible, there is no deadline to submit. We save all applications as a reference for future shows. Call 773-360-1208 hungrymangallery@gmail.com

Deadline: NONE

The Open Studios Press Competition (Publish Award)

Online Event - Public Art Calls - , Art Gallery Presented by The Open Studios Press. Winners receive full-color spreads of their art in the nationally distributed periodical, New American Paintings. Six regions (Northeast, Mid Atlantic, South, Midwest, West and Pacific Coast) each have separate annual competitions and deadlines for entry. Open to all artists in the U.S., all styles and media are welcome, as long as the work is singular and 2D. Entry Fee: \$25. Entry guidelines are at their website. Address: The Open Studios Press, 450 Harrison Ave. #304, Boston, MA 02118 USA (617) 778-5265. info@openstudiospress.com

Deadline: Ongoing

Chicago IL. Public Art in the Public Way

Near North West arts council invites artists to create projects for temporary public space and media installations. Disciplines include Visual, Electronic, Murals, Painting, Photography, Sculpture/Installation, sound, Video and Media Arts. Send resume, slides or digital format, image list and three references. Contact Laura Weathered by email at nnwac@nnwac.org Deadline: Ongoing

In Your Dreams. Reveries, Fantasies, and Impossible Dreams

Open to Women artists only. Media: Painting, Prints, Drawings, Sculpture, Photography. 25% Commission taken on all sold artwork.
www.penandbrush.org

Deadline: Feb. 9th 2009

4th Annual National Juried Competition and Exhibition

Juried Art Shows - , Acrylic, Ceramics, Crafts, Digital Media, Glass, Mosaic, Mixed media, Sculpture, Watercolor, Oil, Pastel, Photography, Poetry, Metalsmithing Art Gallery. Call to Artists: Katharine Butler Gallery seeks entries for 4th Annual National Juried Exhibition April 15-May 9, 2009. Original 2D and 3D artwork in any traditional medium, including fiber, ceramics, metal, and glass from the past three

years. No Giclees or videos. Entry fee \$25 for up to 3 works. Cash awards. For prospectus and application go to www.kbutlery.com or send SASE to Katharine Butler Gallery, 1943 Morrill St., Sarasota, FL, 34236.

Deadline February 14th 2009

Sulpture on the Square, Juried Show

Seeking 3 foot or larger sculpture for outdoor display. Original work only. Sponsored by Troy Main Street Inc. 405 SW Public Square Suite 231, Troy Ohio, 45373. Phone inquiries okay. 937-339-5455

www.troymainstreet.org

Deadline: Feb. 16, 2009

Tender Contradiction - Abundant Ambivalence

The Art Center of Highland Park., 1957 Sheridan Rd, Highland Park. IL. Media: **Drawing/Works on Paper**

Prospectus and Info: <http://www.theartcenterhp.org>.

Deadline: Feb. 25 2009

2009 show /18th Annual Loveland Sculpture Invitational

America's largest outdoor sculpture show is pleased to invite you to our **18th annual Loveland Sculpture Invitational** and join more than 200 sculptors in one of the most prestigious events celebrating sculpture in all its form. Set at the foot of the spectacular Rocky Mountains, thousands of art lovers & collectors from around the country and beyond come together to enjoy & acquire the work of premier professional sculptors during one of the most exciting 3 day outdoor sculpture shows in the country. Featured in the center of our show is an impressive sculpture garden; your life size and monument sculptures are prominently exhibited for patrons to discover as they stroll through the garden. You are welcome to show four (4) life size or monument sculptures in the garden area.

For additional details regarding the show go to our website www.Lovelandsculptureinvitational.org or email cindy@lovelandsculpturegroup.org No craftwork or jewelry please.

Deadline: February 26, 2009

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For more information: www.CHICAGOPASTELPAINTERS.org

IMAGE: "THE ETERNAL REDHEAD", AL ZERNES, 28 x 22

Wilmette
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19th Annual Wilmette Festival of Fine Arts
September 12th & 13th 2009

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CENTEX

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Kudos

Guild member Karen Barrie is the co-author of a new biography, Kenneth Milton Chapman: A Life Dedicated to Indian Arts and Artists (2008, University of New Mexico Press). Chapman was a talented Santa Fe artist who eventually gave up his own art to serve that of Pueblo potters.

Nugatory Art (Theory and Practice)

by Everett Campbell



\$100 Million Diamond Skull

When people first look at a new work of art their initial response is to see the work as part of a general category. They think in terms of art being “traditional”, some form of representational art or else it is “modern”, by which they mean art which expresses something that may or may not be easily identified. Everyone has his own preference but the public is well aware of the fact that there is a lot of art “out there.” New art gets so much attention from the media that it is becoming hard to do anything bizarre enough to shock the average viewer. Conventional wisdom has it that art is either beautiful or else conveys some kind of meaning no matter what form it takes. Recent decades have given rise to a new type of art altogether which has neither aesthetic basis nor any meaningful expression. In fact it is neither good nor bad in term of aesthetic theory, rather it is best understood as simply being without aesthetic value. The term is coined: “nugatory art” derived from the Latin word “nugare” meaning “trifle or joking.”

What kinds of art fit this description? Actually a good many which are all the rage with the new breed of collectors who have been driving the auction sales for contemporary art. Think of recent

Chicago exhibit of Jeff Koons with large sculptures like “Valentine” or the huge balloon dogs. Think of the Richard Tuttle exhibit in San Francisco Museum of Modern Art consisting of a large array of found objects, often installed by lining them up along the floor. Think of Matthew Barney who managed to place a ton of Vaseline on the top of the Guggenheim Museum and arranged to have it slowly drip down the walls. Think of Hirst making a diamond encrusted skull. The list goes on.

The key feature is that this is art which is fundamentally without aesthetic value. This is very different from saying that it is “bad” or “not well done.” It is art which has no aesthetic value in the first place, therefore it can’t be said to be a failed attempt to accomplish something artistic. Think about it : art that is so unimportant as “Art” that it can’t even be bad.

That is not to say that such works may not be impressive: on the contrary they are often very extraordinary but not as artistic achievements. What does impress even the casual viewer is how large they can be and how difficult to move around for an exhibit.



Drain Pipes by Richard Serra

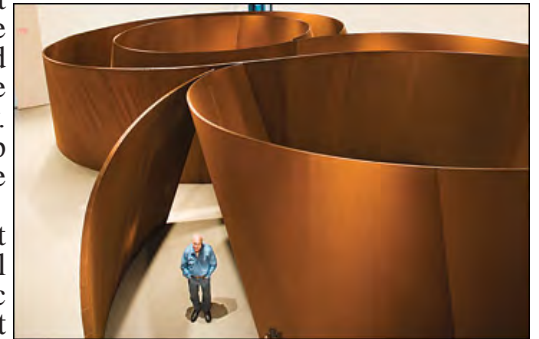
Now it doesn’t require a lot of talent to design some curved forms which stand upright in the museum like wall. What does take talent and a lot of technical skill is to actually move these mega ton pieces into, and later out of, the museum. It also takes lot of skill as well as money to have these forms produced. Result: negligible aesthetic value but major accomplishment to produce and exhibit the work. Not all of such art requires that level of effort to exhibit. Serra had another exhibit which featured a collection of used drain pipes which were lined up against the wall.

Here the artist managed to create a nugatory piece on a more human scale; presumably a wrecking yard could provide the drain pipes at a modest cost and they wouldn’t be all that hard to install.

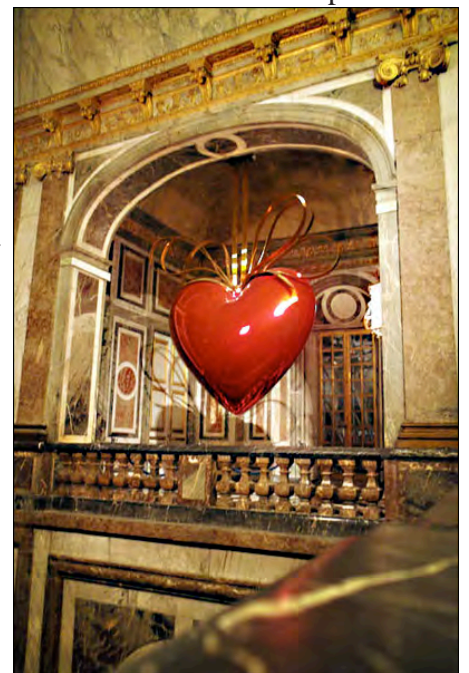
So how does one go about making nugatory art? Traditional art education began with young people copying old work and gradually developing new forms. Often a new generation rebelled against the former, creating novel forms, using weird colors, whatever was needed to show that they had a new way of making art. The works were not terribly large or expensive to produce. What stood out was the talent and skill of the artist who actually made the works with his own hands. This is in stark contrast to this new type of art which is usually not made by the artist himself but rather by an anonymous fabricator. The work doesn’t take much skill for the artist produce although it may require considerable skill of the part of the fabricator.



Vinyl Over Concrete
By Richard Tuttle



Curved Metal Pieces by Richard Serra



Hanging Heart at Versailles

SO THE QUESTION ARISES: IF YOU WANT TO MAKE NUGATORY ART, HOW DO YOU GO ABOUT IT?

MAKE IT BIG!

When a work of art is large, really large, it produces a certain amount of awe simply by occupying space. It is obviously expensive to produce, requires technical skill and a lot of labor. Jeff Koons has done a lot of stuff like this.

A small, more modest valentine, say a painting, would probably seem like some kind of sentimental schlock, easily dismissed. When a piece weighs a few tons, takes up a lot of actual space, you have to be in awe of the effort needed to produce it even if all that was done by fabricators instead of the artist himself. As for aesthetic value, that is negligible but so what? The whole point is to produce art which is without that kind of value. Size and scope take the place of ordinary sense of aesthetic worth.



Richard Tuttle

Richard Tuttle has found inspiration in found objects. One of his pieces, a concrete barrier, looks for all the world like the kind of barrier you would find used to separate two different zones in a parking lot. It is large, not easy to move and when installed in a gallery has the desired effect of creating awe. In short it is big and without aesthetic value. What is remarkable is not the fact that it is considered great art but (to paraphrase Samuel Johnson commenting on dogs walking on their hind legs) but the fact that it is considered art at all.

MAKE IT COST!

A second feature of nugatory art goes hand in glove with the rule to make it big: that is the rule to make it expensive. When the production cost is high there won't be many imitators. Christo and Jean



Christo - The Gates

Claude have really mastered this technique. In 2005 they managed to install a series of "gates" along all the walkways of Central Park for a reported cost of twenty million dollars.

This consisted of a series of saffron frames from which cloth panels of the same color flew in the breeze. It was all very pretty and many people came to the park to see the installation which was only up for three weeks. After that it was removed and the artists sold pictures of the installation. Here one might say that there was at least something pretty to look at but that degree of aesthetic value pales in comparison to the size and costs involved in producing it.

Another artist who has received a lot of attention by making art "cost" is Damien Hirst. He bought a plastic skull and had it covered with diamonds at a reported cost of materials over one million dollars.



Damien Hirst and his Zebra

The skull is not all that big in actual size but the enormous expense of the materials makes it big in terms of cost. And it also manages to produce a sense of amazement which brings us to the third rule of creating nugatory art.

MAKE IT SHOCK!

Once again Damien Hirst is a leader in this aspect of art without much aesthetic value. He had a series of glass cases constructed in which animals are either cut into slices and each slice contained in a separate case, as in his calf or preserved whole in formaldehyde like his shark and his zebra. These works are large, cost a lot to produce and definitely create a sense of shock.

Guggenheim Museum

Another contender for leader in the world of nugatory art is Matthew Barney. He produced a combination of performance and installation art entitled "Cremaster Series." The centerpiece of this project was to place a one ton vat of Vaseline on the roof of the Guggenheim Museum. He arranged for the Vaseline to gradually drip down the walls of the museum which was a technical feat requiring temperature control etc. It certainly meets the standards of being big, costly and not least, shocking.

WHY DOES NUGATORY ART FIND SUPPORT?

That is a very good question. A frequent criticism of this kind of art is that it doesn't pass the "so what test." That is, people look at it, marvel at how big it is, how much it costs to produce and note the substantial shock value, then say "So what?" Actually nugatory art has an important social role, it helps to undermine elitism. It does this by undermining those barriers which might normally separate the privileged few from the unwashed masses. The prime directive of our culture is to create equality. For years the social engineers have tried to bring the bottom up. That works for ten or fifteen per cent of the population but there are still large gaps among the social classes. What better way to eliminate elitism than to change the rules by which life and culture are measured? How to make people pay attention? Make a new kind of art... make it big, make it cost, make it shock.


Spend a lot of money publicizing it which leads to validation in the minds of the general public. When the establishment finally accepts a lot of art utterly lacking in aesthetic value it is hard to be a snob.

Wilmette **Arts** *Guild*
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 1100 Central Avenue, Wilmette, IL
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 Featured Artists:
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 111 Green Bay Rd., Wilmette, IL
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 1109 Central Avenue, Wilmette, IL
 January 2009 - April 2009
 Featured Artists:
Gail Harwood


COLDWELL
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 350 Linden Avenue, Wilmette, IL
 January 2009 - April 2009
 Featured Artists:
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Richard Fisher
Douglas Coggeshall
Carole Garlin



Lakeside Interiors
 1111 Central Avenue, Wilmette, IL
 January 2009 - April 2009
 Featured Artists:
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 January 2009 - April 2009
 Featured Artists:
Richard Campbell

Boris' Cafe
 972 Green Bay Road, Hubbard Woods, IL
 January 2009 - April 2009
 Featured Artists:
Daina Roseman
Maryann Kofoed
Ursula Jonas
Jolanta Szolyga

Roman Room
 809 Ridge Rd, Wilmette, IL
 January 2009 - April 2009
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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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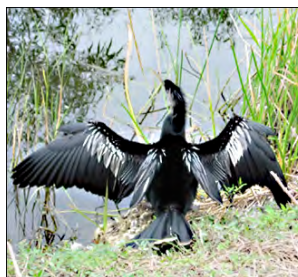
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Florida Keys

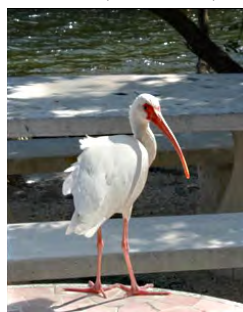
by Sheila Rodin-Novak

The Florida Keys have attracted artists from the time that Henry Flagler opened up a train route to Key West. Not only is the climate wonderful (except for the summer, of course) but the colors from the flowers to the sunsets and sunrises are spectacular. The animals abound and watching them in their natural habitats is pure joy.

The lifestyle is very laid back so it encourages artists to work at their own pace. The arts are amazingly well supported with many galleries from the upper keys through the middle keys to abundance in Key West. Art fairs begin in January and are heavily attended, especially during high season, and continue throughout the year.



The subjects that draw people to the Keys include animals, sunsets, sunrises, flowers and the water. To watch an aninga drying its wings in the sun, or a heron diving for fish, is a breathtaking scene. To have a manatee swim up to your dock and allow you to pet it is almost an out of body experience.



The light in the keys is best in the morning or at sunset, although the chiaroscuro of deep shade can be fascinating at any time. There is such variety of subjects that any artist or photographer could spend endless

hours surrounded by the intoxicating smell of the sea mixed with banana leaves and the haunting, never forgotten, scent of the huge, brilliant yellow "mantequilla" flowers after the rain. For "Art" to happen in the Keys, you only have to be in the moment and ready to see it.



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Sat 9 am - 6 pm
Sun 1 pm - 5 pm

Las Marchantas

by Julie Ressler



La Marchanta Luisa delivered my salads when I lived in Santiago de Los Caballeros, Dominican Republic. This lady and others would bring many of our household needs to the gate of the house. Their nasal chants would ring out, "Repollo, lechuga, ajiles!" "Flores! Flores! Flores!" or whatever they were selling. One of the most remarkable things to me was the huge, delicious, cooked beets the size of your two fists together.

The cook would stroll to the gate in all her portly glory bearing the full authority of the household. Flamboyant dialogues, bargaining, and gossip would take a great deal of the morning as a new marchanta would arrive and the other depart.

Shortly before noon the marchantas would start to go to their homes in the "Campo." There would be a line of them along the side of the highway. They would be smoking their long black cigars under their huge floppy straw hats that protected them from the sun. I liked to see the burros clipping along at a good trot, swaying not bouncing on their little feet. Marchantas rode sidesaddle, because they were ladies. There is a certain formality about being male and female in the Caribbean culture.



La Restinga - Isla Margarita, Venezuela:



All mangrove swamps are fascinating to me. The roots grow into their own islands. This particular painting is of La Restinga in Venezuela. Small, sweet tropical oysters grow on these roots. Local boys gather and sell them on the beach. In the Dominican Republic, the strong roots form snares that entrap sharks and provide protection for small fish and eels. There is also a nice stand of mangroves in Boca Raton, Florida. On the hottest afternoon, it is cooler

and mysteriously secluded under the protective shelter of the mangroves.

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

Midsummer, Tobago

by Derek Walcott

Broad sun-stoned beaches.

White heat.
A green river.

A bridge,
scorched yellow palms

from the summer-sleeping house
drowsing through August.

Days I have held,
days I have lost,

days that outgrow, like daughters,
my harbouring arms.

Marrakech

by Thaddeus Ressler

A symphony of sound rises with the sun in Marrakech. Shouts and drumbeats fill the air. Thousands of slippered feet create a low timpani like roll that surrounds the dissonant oboe-ish soprano of the ghita. Shop owners constantly sweep the desert dust away from the entrance to their stalls. A lone gnawa, a sort of rounded four stringed guitar that sounds like a plucked viola, fills the midrange. Men haggle loudly in Arabic, while the swish of women's long dresses float by. An occasional moped or the braying of a donkey acts like trombones. It is the sound of a city that throbs to exotic, oriental rhythms. The most incredible sound though is the



Djemma al Fna, Marrakesh

call to prayer. Five times a day starting like an old crank operated turntable on a slow crescendo, "Allahu Akbar" (God is great) from seven different mosques reverberates through every nook and alley. It is the sound of a reminder to the faithful of higher calling in a city that pulsates with earthy life and vitality.

When the pungent smell of freshly tanned leather mixes with the sweet smell of bath herbs, you know that you're in the Souq. The scents of the Djemma al Fna in Marrakech are nearly tangible. Spice vendors vie for your attention while silversmiths hold up tea sets with a knowing smile, and a friendly "My friend." There is a satisfaction in knowing that art of haggling is alive and well in this part of the world. A short walk into the Medina will bring you to the fabric sellers with richly colored varieties of silk and cotton. A left hand turn brings you to a leather stall where bags of every shape, size and necessity cover the walls, floor, and ceiling.

Every night food stands are erected. There you can get a whole braised goat head, barbecued fish, or couscous, the national dish. The after dinner drink would be mint tea or perhaps Moroccan spice tea consisting of ginger, cloves, and cinnamon. After dark, a walk around this same square will bring you to snake handlers, henna tattoo artist, and musicians. Despite a hustle and bustle that would make New Yorkers jealous, there is an overriding sense of hospitality and warmth. Morocco is truly a land of vibrant sensory delights.



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

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Djemma al Fna, Marrakesh (story inside) by Thaddeus Ressler



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by Priscilla Powers