

Wilmette Arts Guild NEWSLETTER



by Laura Hedien

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

Calendar of Programs November 2008

GET YOUR GALLERY APPLICATION AND FEE TO the WAG office! This is your one chance to be part of the lottery for 2009.

Email images to ted@julieressler.com or snail-mail your Jpegs or slides to us: PO Box 902, Wilmette, IL 60091 to use in the Newsletter. We need your images so that YOU can receive national publicity and so that we can have a diverse and interesting Newsletter. YES, we are becoming national!

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!

Until 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.

Ongoing Exhibition - Lake County Fine Arts Gallery- Ongoing exhibition and art lessons - 383 Center St., Grayslake - www.lcfinearts.com

Nov. 22nd Buffalo Grove Artists Cooperative Show

Nov 27th - Thanksgiving! Happy Times to all!

Dec 1st - 12:00PM photographers deliver their work to hang in the Wilmette Library for the Photography Show.

Dec. 4th 5PM - 8PM, **Dec. 5th & 6th** 10AM- 7PM OPEN STUDIO - Sally Schoch & Friends - Great Good Things! Check it out! 1427 Gregory, Wilmette.

Dec. 5th - 5PM - 7:30PM Reception for L'œil de Ouilmette - Everyone is invited!

Editorial

Dear Friends,

Thank you so much for your kind words about the Newsletter! It is a tremendously intensive labor of love. It means the world to know that we are so appreciated. WAG is receiving national attention because of it from San Francisco, Santa Fe and New York. Wilmette is so proud that her renown is spreading everywhere!

We are finding that people enjoy the huge variety of the artistic experience that we present in our pages. I have received so many phone calls from our members who have been reminded of some art-form or another that they had forgotten and were inspired to reexamine. The experts say that the biggest boon to creativity is play. It is one of our goals to inspire everyone to play, have fun, splash around in the creative process. Try everything, live fully each day and let us know what you discover!

Best to all,

Julie Ressler
President, Wilmette Arts Guild

Kudos!

Patricia Drazin for her photo cover for the Wilmette Chamber of Commerce Community Guide!

Lindsay Brown for his successful and beautiful show at the Wilmette Library!

Carole Garlin for organizing her Buffalo Grove Artists' Cooperative Show! Nov. 22, 2009.

Michael Latala for three awards for excellence.

Carmen Perez solo show at Womanmade Gallery in Chicago -Nov & Dec, 2008

Tell us your good news: wilmetteartsguild@gmail.com

Calls for Art

For your Call for Art contact Colleen Muscarella
colleenmuscarella@comcast.net

RIVER NORTH GALLERY

Effe Leven Gallery
(312) 634-5444

<http://www.efelevengallery.com>

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

Deadline: on going

· New Works by New Artists

THE ART CENTER OF HIGHLAND PARK – 847 432 1888

<http://www.theartcenterhp.org>. Deadline: 11/18/2008

· Black/White Photography Contest

ALLIGATOR JUNIPER'S NATIONAL PHOTOGRAPHY CONTEST

\$500 Prize for First Place Winner

Postmark deadline: December 1, 2008

http://www.prescott.edu/highlights/alligator_juniper/submit.html

Alligator Juniper seeks quality black and white photography for its 2009 issue. Guidelines for Submissions:

Deadline: 12/1/2008

· 3rd Annual Emerging Artists Exhibit-Call for Artists

MORPHO GALLERY

<http://www.morphogallery.com>

All contemporary mediums accepted 3rd Annual Emerging Artists Exhibit Jan 9th, 23rd and Feb 13th Openings Morpho Gallery is accepting images in JPEG format or CD's to be juried for this upcoming no commission exhibition. One time \$20 Hanging fee (over 36", \$35). morphogallery@gmail.com. Specify: emerging artist exhibit in subject line Include: 1-Title- Media-Price-Dimensions Contact information 2-Email address-phone number-web site 3-Number of pieces of art you are paying to exhibit If you have a web site, please specify which images you are submitting-which are available- Please don't just email us your web address- Images required by December 24th. You will be notified which piece(s) will be exhibited and which show you will exhibit in. Please no phone calls- any questions please email us.

Deadline: 12/24/2008

· Artist Call: Works On Paper: Juried Show

FREEARK GALLERY

32 E. Quincy

Riverside, IL 60546

ANYONE OVER THE AGE OF 18, LIVING IN THE CHICAGOLAND AREA. NO PHOTOGRAPHY.

Rachel: 708-442-6400 raychellech@yahoo.com Website: <http://www.riversideartscenter.com>

Deadline: 12/31/2008

Woman Made Gallery

The Emotional Body Call for entry

<http://www.womanmade.org/entryform.html>

Open to women artists from the international community whose work is concerned with the emotional reality of womanhood. We invite submissions that portray "The Emotional Body" of a woman's journey in search of the boundaries of body, personality, and strength. \$24 entry fee. gallery@womanmade.org

Deadline: 2/13/2009

· Emerging Artists 2009

SlowArt Productions

Limmer Gallery

Emerging Artists 2009

Deadline: The final postmarked deadline is November 30, 2008. There will be no extension of the deadline, all entries must be postmarked by that date. Winners will be notified by December 31. <http://www.slowart.com>

American Artist Categories: Oil, Pastel Mixed Media & collage

Watercolor Categories: Watercolor, Acrylic, Casein, Goauche

Entry Fee: \$50.00 per artwork. Enter at <http://www.myAmericanArtsit.com>

Deadline: January 12, 2009

1893 CHICAGO



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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Stars of the Art World

by Everett Campbell

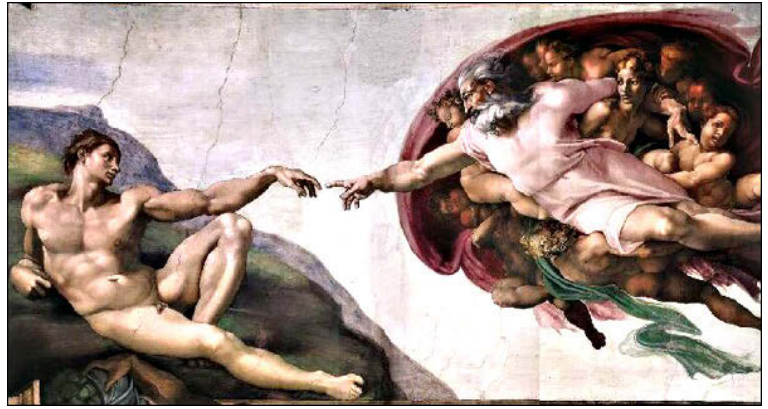


Pope Julius II

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 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.



Sistine Chapel



Anger of Achilles
Jacques Louis David

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 kingmakers of that world were people who ran academies and developed the new, pliable talents. The Impressionists emerged powerfully after the famous Salon de Les Refusés. 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.



Cezanne at Cards

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 Frick Collection, The National Gallery and the Metropolitan Museum of Art and many of the other collections we enjoy



Joseph Duveen

in museums today can be directly traced to them. They were the stars of their generation. To their credit these self-made millionaires were fast learners and actually appreciated the works which they collected. There is a famous story about Henry Frick's butler finding him



Romans d'amour
et de la jeunesse
Fragonard



St. Francis in the Desert
by Giovanni Bellini

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 accepted by American collectors.



Bernard Berenson



Larry Gagosian

of twentieth century art would be held in the year 2000, the exhibit would feature giant portraits of the theorists such as Greenberg and Rosenberg. The actual works would only be shown as small illustrations of 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. (The Painted Word)

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



Leo Castelli

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 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 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



Saatchi

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.



Wood and Jopling

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. The big question is "who will dominate the art world next?"



Mr & Mrs Eli Broad

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.



Michel-Ange by Gustave Moreau

Myth: The Back-Story of Much Great Art

by Julie Ressler

Until the mid 1800s, the art cognoscenti 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 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.



Laocoön by El Greco

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."

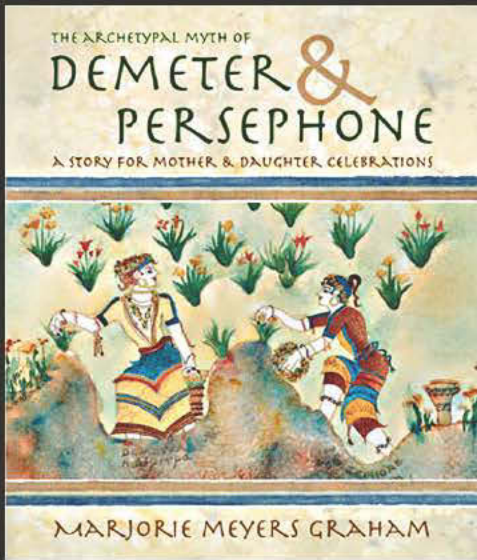
Virginia Scribner Mallard in her spectacular recent show at the Wilmette Library, "Cosmos and Cultures" uses Greek, Mycenaean and Celtic myths to make both magnificent contemporary art, but powerful political statements that she felt could be more readily considered in a mythic context. "If you talk 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



Phaëton
by Gustave Moreau



Etruscans
by V.S. Mallard



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, i.e. Fortitude or Piling on Toward Eden. People respond and are buying his art because it “speaks to them.”

When Chicago artist Anne Gaines wished to digest and comment on a personal event in her life, she used the myth of Demeter and Persephone. Marge Graham uses the same myth in her illustrated book with a completely different emphasis. Returning to ancient Minoan culture for her inspiration both the myth and the style of art have the effect of validating women’s rituals, rather than a private moment. Gabriel Rossetti chose the six pomegranate seeds as his theme and created a beautiful masterpiece.

This myth is powerful on so many levels. It is the story of kidnapping, rape, fertility and barren earth, mother love, human frailty when confronted by temptation and the clinging of the “dark side” to life without which its darkness has no substance. With only six pomegranate seeds eaten secretly, Persephone dooms herself to return to the underworld, proving that there are no secrets. This is great stuff!

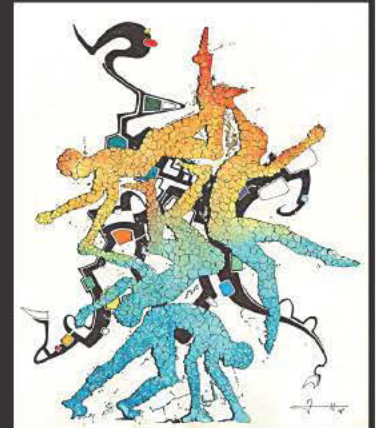
As with so many things that have “been forgotten” or gone underground, when they surface and have value for us, we feel the connection at first touch. Although many of our great institutions i.e. Columbia University, Harvard, University of Chicago have stopped requiring “the classics,” thoughtful artists 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 us and our 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.



Rossetti’s Proserpine



The Return of Persephone
Frederic Leighton



Piling on Toward Eden
by Franco Muscarella



The Fallen by VS Mallard

To go deeper:

Homer – The Iliad and The Odyssey

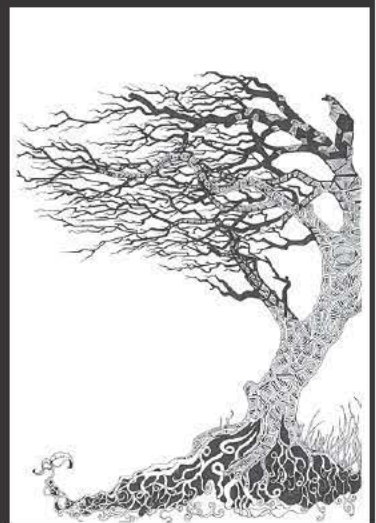
Ovid – The Metamorphosis

Joseph Campbell – all works. My favorite is Hero with a Thousand Faces

For children of all ages:

D’Aulaire’s Book of Greek Myths

D’Aulaire’s Book of Nordic Myths



Fortitude
by Franco Muscarella

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Brushes With Art

Mae Connor in the tradition of Giuseppe Arcimboldo as told to Julie Ressler



All About ME! by Mae Connor



Water by Giuseppe Arcimboldo

When I went to interview Mae Connor for a future article on her oil painting, I was astounded to find wonderful imaginative sculptures made of canvas strips, old paint tubes ... all the accoutrement of the oil painter.

"Oh yes, the name of that sculpture is "All About ME!" I was going through a difficult time creatively and the paintings weren't coming out the way I wanted them to. I hated them! So I started ripping and tearing them into strips which I put in a shopping bag. I thought there must be something good to do with all this bad stuff. In the back of my mind, I didn't want to throw them out and find them in a second hand store somewhere. So I kept shredding into a shopping bag."

I thought a handful of this really looks like a head, my head! And wires for my gray hair and the ends of paint tubes for my eyes, just a little shredding and black paint for the eyelashes and two palette cups to make it more womanly."

Mae says that it is an implied threat to any painting that doesn't want to come out right. Don't all of us know exactly what she's talking about? Paintings sometimes work themselves. Don't they have an independent life and turn out totally different than we expected?

"The knitting balls of shredded paintings," she says, "are really quite aggressive, so I put each on a pedestal. They're my feminist statement. I am in that transitional generation, when women were expected to stay home and take care of their families to the exclusion of their own mental and creative lives."

"Of course, what I actually did was bring my children and my grandchildren right along with me. I set up the big work table with all sorts of paints and goodies, so after school everyone came downstairs and worked their own art."



Mae's Feminist Statement



Winter by Giuseppe Arcimboldo



Autumn by Giuseppe Arcimboldo

Giuseppe Arcimboldo 1527-93

Italian painter. The son of an artist, he began as a traditional portrait painter. Later, as court painter to Hapsburg kings Maximilian II and Rudolf II, Arcimboldo became celebrated for his grotesque, realistically rendered, symbolic portraits constructed from fruits, vegetables, animals, fishes, and the like, works that reflected mannerism's taste for the strange and exotic. His paintings are included in major museum collections, e.g. Winter (1563) in the Vienna Kunsthistorische Museum. Arcimboldo's fanciful mannerist works were frequently imitated and found particular favor among the surrealists.

Wilmette Arts Guild

L'œil de Ouilmette, 2008



Photography Show
Wilmette Public Library
December 2 - January 31
Sparkling Reception Dec.5th
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Thank You's

A very special thank you to Alexis Light of Member Services and the Curatorial Staff of the Frick Collection, New York for their enthusiastic and prompt assistance in clarifying the roles of Joseph Duveen and Bernard Berenson in the acquisition of "St. Francis in the Desert."

Thank you! Thank you!

**Cindra Macciomei's
Pocketful of Poems**
The verbal inspiring the visual

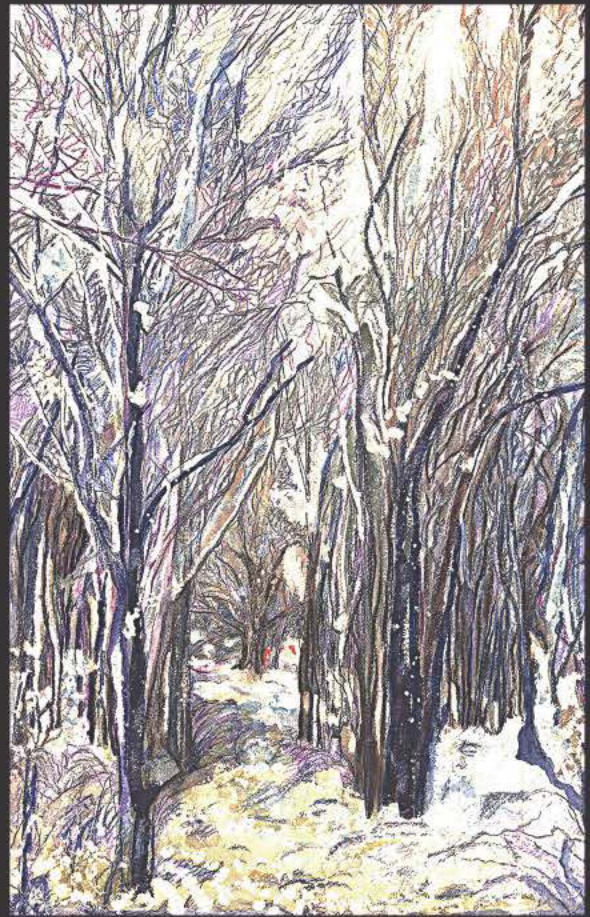
Stopping by Woods on a Snowy Evening
Robert Frost

Whose woods these are I think I know,
His house is in the village though;
He will not see me stopping here
To watch his woods fill up with snow.

My little horse must think it queer
To stop without a farmhouse near
Between the woods and frozen lake
The darkest evening of the year.

He gives his harness bells a shake
To ask if there is some mistake.
The only other sound's the sweep
Of easy wind and downy flake.

The woods are lovely, dark and deep.
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep.



Winterful Day by Julie Ressler



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!

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Wilmette Arts Guild Membership Chair
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Wilmette, IL 60091

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- 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 - JonRoob@gmail.com

Members of the Board

First Row

- Virginia Mallard
- Donna Rice
- Valerie Hobbs
- Gloria Moschel
- JoAnn Dominic
- Barbara Roseman
- LeRoy Cox

Second Row

- Dick Campbell
- Marge Graham
- Julie Ressler
- Ralph Greenhow
- Ed Willer
- Cynthia Gehrie
- Laurie Walker
- Patricia Drazin
- Lindsay Brown
- Kay Thomas
- Joan Hall

Name _____

Address _____

City, State, Zip _____

Telephone _____

Email _____

Website _____



Winter Barn by Marilyn Robinson

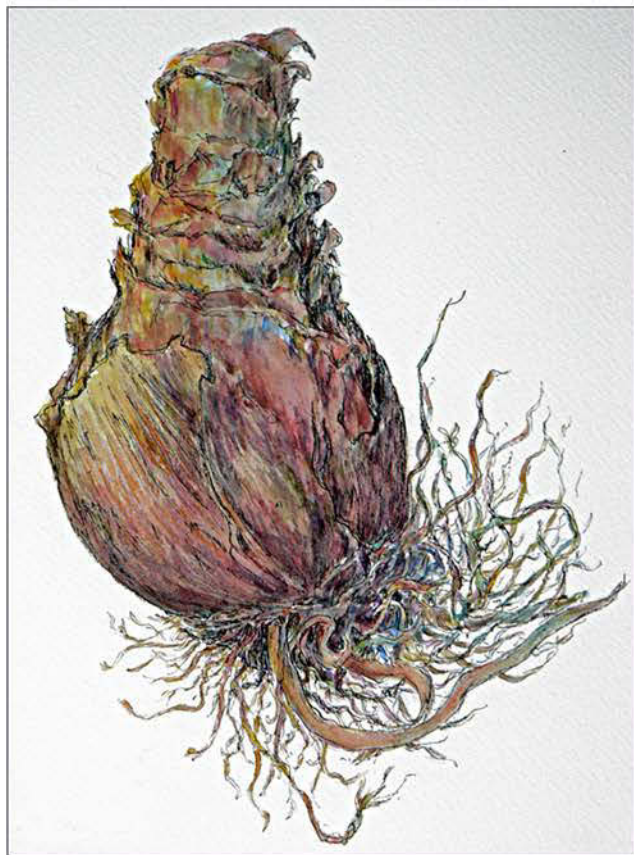


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