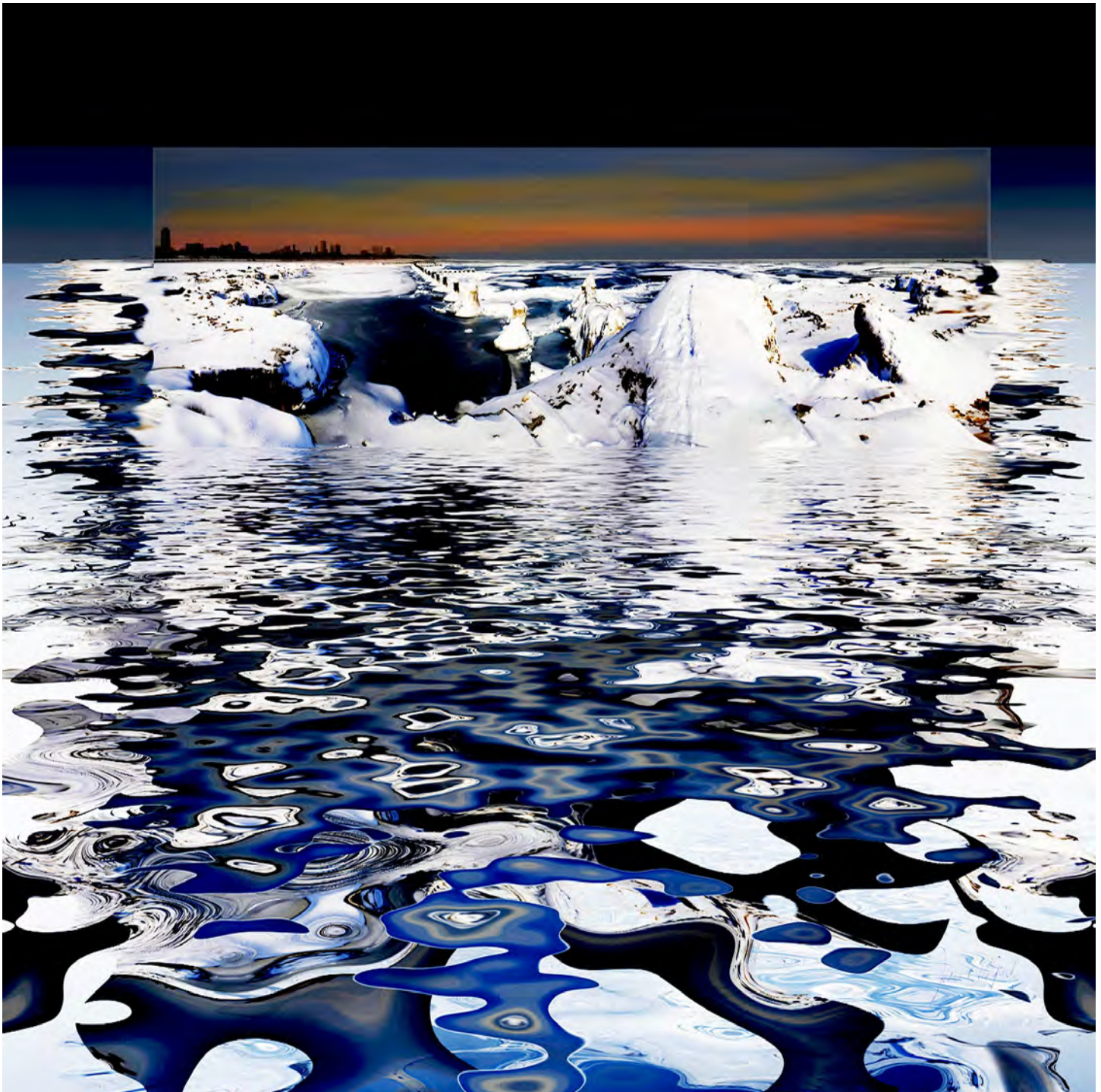


ARTS REVIEW

from the Wilmette Arts Guildto inform, stimulate and inspire



Winter 2016

Artic Vortex, Lake Michigan, by Jeanne McGrail

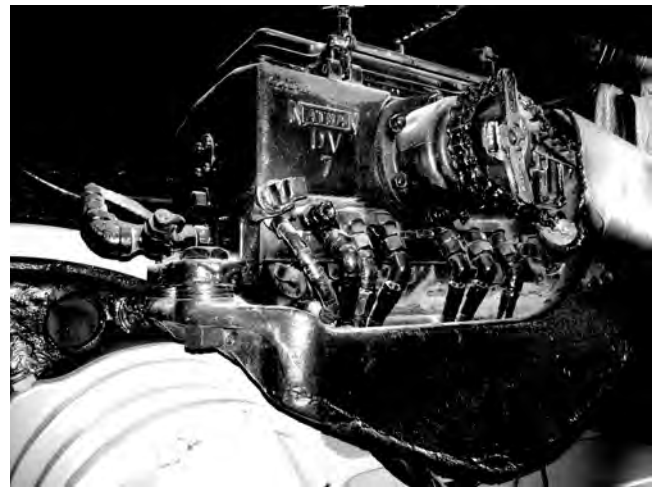
The "Big Boy" and Louise

by Julie Ressler
at the Forney Transportation Museum, Denver.



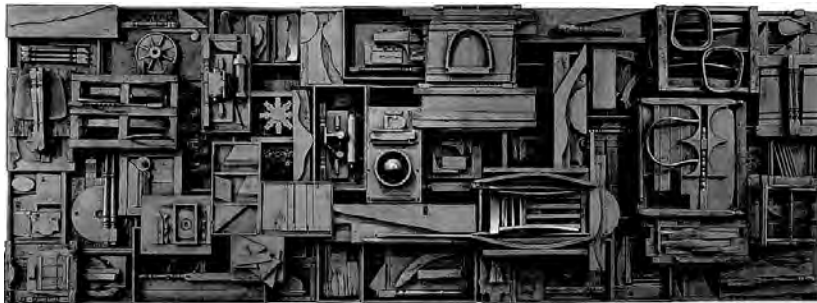
Louise Nevelson

In many of the WAG Newsletters we have discussed "branding" and how it works in the art world. If you do a "drip" painting, it is your own, but everyone will see a "Jackson Pollock." If you crush a car, you will be creating a "Chamberlin." It is perfectly okay to do this, just don't appropriate the brand name also or like the famous forger, Beltracchi, you might go to jail.



The "Big Boy" to Oil

At the Forney Transportation Museum in Denver, Colorado, I was mesmerized by the "Big Boy" steam engine. This fabulous behemoth (1,189,500 lbs loaded) made a decisive difference in the World War II war effort. It was so imposing that it was thought to have helped demoralize the Germans!



Louise Nevelson, Sky Cathedral

A connection between the East Coast and the Pacific was critical to the war effort and this is what The "Big Boy" provided, doing the work of three smaller engines through the gap in the Wahsach Mountains at Laramie, Wyoming. My enthusiastic and knowledgeable guide was "Uncle Dave" who patiently endured my questions and photography for the entire morning.

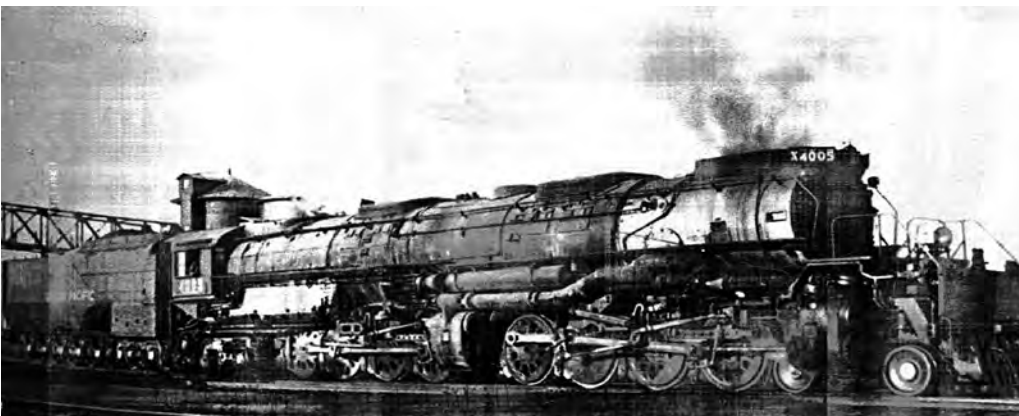


"The Big Boy" Exhaust

When I walked through and around the "Big Boy," all I saw was ART! "Nevelsons" everywhere! These arrangements of black objects derived their visual power from their usefulness and connection to each other. These stunning visuals were the braking system, the connectors, the massive wheels within wheels, the tires. Yes! This train had tires, steel tires... that would wear out and then have to be changed. All of it seemed thrilling and magical to me.



Uncle Dave Haus, Railroad Historian



The "Big Boy"

"Fierce-throated beauty! Launched o'er the prairies wide, across lakes, to the free mountain skies unspent and glad and strong" - Walt Whitman



The "Big Boy" Tire

Shibui, Wabi-Sabi, Kintsugi and the Watery Divide

Notes from Kimiko Tower

These three principles of Japanese aesthetics are fundamentally Zen, but so fundamentally true of the human condition that West must meet East and just ignore the watery divide. These concepts are the three legged cauldron or "ting" in which ART is cooked, so that it can nourish the world spirit. Here are some of my notes: I don't pretend to be an expert, just an enthusiastic student.



Example of Shibui

Shibui relates to a refined beauty that isn't associated with popular fashions or current fads. It is a basic quality that's unaffected by time or social changes.

Shibui is something beyond words, indescribable. It is understanding rather than knowledge. It is powerful silence. It is simplicity. It is spiritual tranquility. It's a matter of soaring through knowledge and touching down at simplicity. Shibui has to do with spontaneity. It implies creative restraint. It is being with no thought of becoming.

Wabi-Sabi does have some physical characteristics, although relying on a mere physical description won't get it. It is

the well-worn spirit manifest in an object.

In the Velveteen Rabbit, a beloved children's story, Bunny is rubbed real by being loved by the boy. That's wabi-sabi. (What is Real? Bunny asks the Skin Horse. "Real isn't how you are made but a thing that happens to you. When a child loves you for a long, long time, not just to play with, but REALLY loves you, then you become real. It doesn't happen all at once," said the Skin Horse. You become. It takes a long time. That's why it doesn't happen often to people who break easily, or have sharp edges, or have to be carefully kept. Generally, by the time you are Real, most of your hair has been loved off, and your eyes drop out and you get loose in the joints and very shabby.



The simplicity of Shibui



Barbara Schneider and her work in fiber

visual art, doesn't reveal itself until the winds of time have had their say. A cracked pot, for example, has an essence that a perfectly round pot is lacking. Beauty is in the cracks, the worn spots, and the imperfect lines." These characteristics apply to everything from Japanese brush painting, to Japanese tea ceremony, to the Japanese garden." W.Todd Dominey.

But these things don't matter at all, because once you are Real you can't be ugly, except to people who don't understand.) Margery Williams Bianco, The Velveteen Rabbit

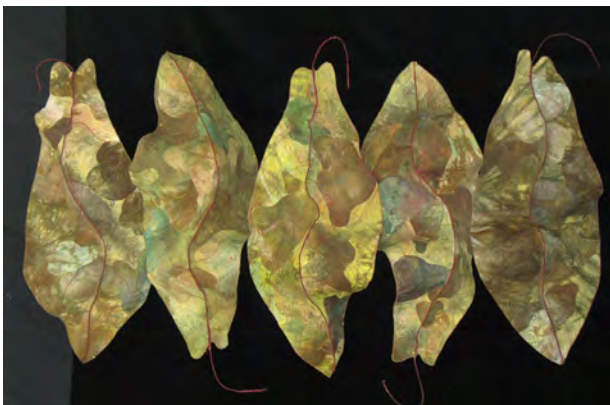
Wabi-Sabi refers to the beauty that is inherent in imperfection, impermanence, and incompleteness. It is solitude, aloneness. The essence is intrinsic in Zen gardens, in bonsai, in haiku, in calligraphy, in sumi-e.

"The essence of Wabi-sabi is that true beauty, whether it comes from an object, architecture or



Painted and stitched fiber by Barbara Schneider

Materials of wabi-sabi creations are organic rather than synthetic. Plastic is false, and can't take the place of wood, stone, or clay. The form or shape of an object—whether it's a bowl or a small-space garden—is natural, and it expresses its own nature. Form is not forced or artificially contorted to make a point. Rough, coarse, irregular surfaces are preferable to smooth or slick textures. Surfaces should imply natural processes rather than exteriors devised by humans. Beauty is derived from the emotion conveyed, not



"Fall 2" in fiber by Barbara Schneider

from any particular detail of the work.

In the world of Zen, purpose is secondary to the sense of wabi-sabi.

I'm sure you have known people who will point to a piece of sculpture or a pottery object and ask, "But what's it for?" "What does it do?" Back for a moment to the Velveteen Rabbit..... These are the people who don't understand.



Loengard's Georgia O'Keefe

Kintsugi, translated as “gold joinery,” is the Japanese craft tradition of repairing broken pottery with gold-filled resin. Now artisans use a variety of materials to connect the shards, but the message remains the same. Instead of the mend hiding the formerly broken pieces, kintsugi proudly proclaims the damage visibly with defined lines of gold.

In Kintsugi, the fact of brokenness represents a history beyond newness and, therefore, the object is even more beautiful.

What an allegory for our lives in a culture where new is “improved” and age is to be defied with plastic surgery. Kintsugi can be applied to all of us so that we indeed see that we are both beautiful and strong in our broken places. With this sense, we derive meaning from our suffering, our “woundedness”, our aging.



Example of Kintsugi

The power of Kintsugi was brought home to me by singer-songwriter John Flynn. I was not familiar with the term until I heard Flynn’s composition eponymously named.

The lyrics of his song bespeak how the analogy of a broken bowl made whole meets our deepest experience:

“Rejoining shattered pieces ... in a whole new way. ... You are beautiful because your heart is broken ... because you have the wisdom, kindness, upon your face.”

“It”—whatever “it” is—doesn’t always have to be for anything and it doesn’t always have to do anything.

It is... and that’s enough.



Example of Kintsugi - gold and lacquer filled

- Koren, Leonard, *Wabi-sabi for Artists, Designers, Poets, and Philosophers*, Stone Bridge Press, Berkeley, California.
- Juniper, Andrew, *Wabi-sabi: The Japanese Art of Impermanence*, Tuttle, Boston, Massachusetts.
- Soetsu Yanagi, *The Unknown Craftsman: A Japanese Insight into Beauty*, Kodansha International, New York, New York.
- Okakura Kakuzo, *The Book of Tea*, Tuttle, Rutland, Vermont.



Beautiful repair using Kintsugi



Increased value due to Kintsugi repair

From the Editor, Julie Ressler,

What began as the *W.A.G. Newsletter* has now come to maturity in the *Arts Review*. We know now that we have an enthusiastic audience for our diverse subjects and irreverent treatments of the sacrosanct in the arts.

Our “staff” is our membership and the Newsletter gave us a wide audience, both national and international. Galleries and individuals who have interests they wish to share for the joy of art contact us for extra copies, and then usually join. We are inclusive rather than exclusive.

Many people have asked what we do for local artists. In past years Wilmette Arts Guild has set up ten shows each year in all different media at the Rec Center and a continuously changing display at the Meskill/ Mallinicrodt Center. The Members’ Show happens in April. We hang lots of art in local businesses. We have supported the NSNG at their fiber shows at the Chicago Botanic Gardens. We have an Artist’s Wall at the Deerfield and Wilmette Chambers of Commerce.

Since April of 2011 WAG has sent out 735 E- Blasts to our membership on Art Topics. Thank you so much for your responses.

If you have a topic or something to say and would like to tell or write about it, please let us know. We need articles! We need feedback! We need YOU!

Love to all,

A handwritten signature in blue ink that reads "Julie". The signature is written in a cursive style and is positioned at the end of the letter.

Chicago River Storm: Reflections from the Wollensky Grill

Comment by Julie Ressler

A painting is whatever the artist puts into it. If the artist paints a bowl of fruit on a table the picture only shows the bowl of fruit. If a photographer makes the same picture the photo shows the bowl of fruit plus anything else that is in that frame on the camera! So the photo may include incidentals like a newspaper, open window, radiator in background etc. The painter can select out any of those items, the photographer captures whatever is there.

Now with Photoshop and other technology the photographer can add or subtract just like the painter, but historically this is how photos were basically different from paintings. The photo imprints everything that the lens sees, the painter puts down whatever his mind's eye sees and his skill can capture.

The boat on the river shows a boat through a glass window covered with rain drops. the reflection of the room in which the photographer stands as an incidental image. That would not usually happen in a painting. Thus a rose is a rose, but a photo can be a rose or even a jack in a box-----full of surprises and unexpected revelations.

Every image is a story. Marti told me that she had taken this image on a bleak Sunday morning. She was feeling awful and uncomfortable with an injured arm in a cast and could do "nothing interesting." She went out for brunch and found this wonderful award winning photo.

The moment I saw the photo I was enchanted into my own memory of an afternoon

decades ago when I first took the Architectural Tour. We were so wet and cold, but we were leaving the next day. We went rushing back to our hotel room for a hot, hot shower together, followed by red wine and French onion soup and a nap! A vivid and superb afternoon!

Marti said she preferred my story! Whatever...Do you have your own story for this magical photograph? Let us know!



Chicago River Storm: Reflections from the Wollensky Grill by Martha C. Bohn

The Big Eraser

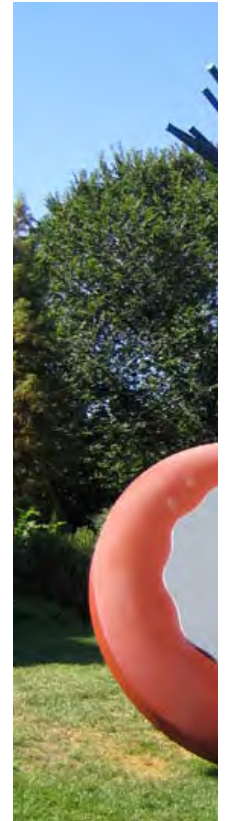
by Ewan McGregor



Willem de Kooning original drawing before erasure.

A major change in the way art is bought and collected has occurred since World War II. That change is due to the fact that there has been a large increase in the number of wealthy patrons who want to have an art collection of recognized master works. At first they bought Impressionist and Post-Impressionist artists - then on to Abstract Expressionists, Pop Art and Minimalist work. By 1970 the number of established master works was growing thin and at the same time the demand by new collectors was growing. The growing number of Nouveau Riche could gain the prestige they craved by having recognized collections of modern art. When they ran out of the "modern" they began to collect "contemporary." Normally the term contemporary simply means art produced in the present time. Gradually it has taken on new meaning which is art that is done in a brand new style and has been validated by important dealers, collectors and curators. The gold standard of what is now great art is that someone has paid a high price for it at auction or elsewhere. Such a sale trumps any number of critics writing about new work. In short, contemporary art has moved from being an aesthetic object to a commodity. What used to take three or four generations to become established as a masterpiece can now be done in the course of a season, if the work sells for megabucks. The newspapers often report auction sales in the same way they list box office receipts of new movies. Money equals value.

Newcomers to the collecting business had trouble finding and acquiring sufficient new work: it was necessary to establish new canons of aesthetic taste. The only way that you could sell something that nobody would accept for free is to change the basic assumptions people have about what art is and should be. There is plenty of great art out there so if someone wants to sell an unmade bed for megabucks (as Tracy Emmins did last year in London), then the last thing such artists want is to have this object judged next to a Vermeer, Renoir, or almost anything which has been admired over the last few centuries. Solution: erase the old ideas of what is great art by producing, collecting and curating a lot of new work that is so different from anything in the past that there is no way of comparing it to older work. This is all produced under the rubric "contemporary art". These new works of contemporary art have the function of erasing the old standards. When those erasures are affirmed by large prices at auction, when they are promoted by the big dealers and placed in museum collections by a new generation of curators, then Voila! The new work becomes accepted as important art. People say, "Well, this is the art of our time." It remains to be seen how much of it will be admired fifty or a hundred years hence. Meanwhile, the result is somewhat akin to the alchemist's dream of changing base metal into gold. When such art becomes established, every new museum needs their share of examples of Hirst, Koons, Emin, etc. Fortunately for such artists there are more new collectors and museums springing up every year, not only in the U.S. but in Russia, China, in



Claes Oldenburg and Coosje van Bruggen

even tiny Qatar. All of these new collectors need some well branded contemporary art. They don't care what it looks like, just make sure it has been validated by the current experts. There is no specific standard, rather it is "Art by Declaration."

Why did artists start creating erasure art? Sometime in the past fifty years an undercurrent began to distance ourselves from the past. It became more and more difficult to do anything totally original. Artists had gradually eliminated everything from the canvas. First to go were recognizable images, then normal colors, then even paint itself. They turned to objects, to found materials, accidental art



de Kooning drawing after erasure

"The power of Erased de Kooning Drawing derives from the allure of the unseen and from the enigmatic nature of Rauschenberg's decision to erase a de Kooning."

The Big Eraser

by Ewan McGregor

forms anything to be once again original. The whole idea of making a painting became passé. No one looked for the old standards of beauty or craft. The very idea that a work of art could be accessible to the average viewer became a kind of condemnation. For a work to be considered "important", it had to demonstrate a separation from whatever had been admired in the past. There was a new test of importance, namely to show the work to the proverbial man in the street. If such a viewer rejected it, especially with the words "that isn't art" or "a kid could do that", well that meant the work was indeed something worth the attention of the serious art connoisseur.

So how did this all come about? Back in 1953 Rauschenberg had the idea of erasing a drawing, in fact a drawing by an established artist. He approached De Kooning to ask for a work to erase. After some reflection he gave him one for that purpose. After carefully erasing said drawing the work was presented as a new work of art, that is, the erasure of another artist's work, with permission to do so. Today both the erased drawing and a reconstruction of the original drawing are in the San Francisco Museum of Modern Art. The erased drawing was simply about the idea of erasing a work. That idea of erasing and thus separating us from art of the past has gone through many permutations. There is no end in sight.

Every work of art is a statement. When the artist wishes to have very new work accepted as a legitimate art form it may be necessary to separate the work from anything that has been done in the past. By presenting work which no one would consider to be art in the first place, then the artist is making a strong original statement. If said artist succeeds in having the new work accepted, he or she may become recognized as a "modern master." Material success is not far behind.

Who are some of the celebrity artists who have managed this trick, that of erasing the past ideas of what constitutes art and have joined the ranks of "modern masters"?

Jeff Koons started out putting a couple of basketballs in a fish tank. Those sold for over fifty thousand dollars in the 1990s and probably a lot more today. He went on to present brand new vacuum cleaners on a pedestal as original works of art. Then he had a photographer take pictures of him having sex with his wife. These were pure x rated porn that he passed off as art. Then he commissioned a number of sculptures to be made, one of Michael Jackson and his monkey, others of a balloon dog in multiple different sizes, some over six feet long. Flushed with success at having kitsch images blown up to large size in stainless steel, he had multiple editions of each made and they sold for megabucks. The most recent triumph was having the entire Whitney museum for a giant retrospective. This was a huge PR success, implying that the entire art world has



an Bruggen, Typewriter Eraser



Jeff Koons from the series "Made in Heaven"

accepted his works as a series of twenty first century masterpieces. Not that everyone was taken in however. Jed Perl wrote a very critical review of that show for New York Review of Books. But that is what is now different from the past about contemporary art. No critic is anywhere nearly as important as a curator who features the work in a museum show or the collector who spends a million dollars on auction work that has been successfully branded as a "modern masterpiece."



"All the gossip fit to print.", Tracy Emin's Tent
(A wag said he didn't find his name on the tent but then he didn't remember her either!)

The question arises "When collectors can buy anything why go for art of nugatory aesthetic value? Why not buy the kinds of things which have stood the test of time? A good question. Part of the answer is that the triumvirate of collectors, dealers and curators have convinced people who want a world-class collection that the old stuff is indeed old hat, it is not relevant in the modern world. When a readymade object like a vacuum cleaner can pass for great art it is because the collector has fallen for the concept that context is everything; yes a vacuum cleaner in the closet is just an object, but when it is placed in a new environment, then it is now in a new context, If the context is the museum, then voila! The object has become art. It is part of the rationale that there are many ways for a thing to be art: it can be art by meeting standards of craft and beauty, art by being a product of creativity, or even become art by



Ai Wei Wei "The Redecorated Han Vases"

the world thinks that the old standards are important, then the new dealers and their allies sell the public on new standards----the most important of which is the successful branding of any new object by the people who create taste for the art world. They have been remarkably successful. Some recent art history will illustrate this trend.

Tracey Emin is an English artist who may deserve the award "Best Eraser of the Traditional Aesthetic Standards" by passing off an unmade bed as a masterpiece. It is simply dirty sheets filled with detritus such as condoms, underwear, stains of use. It sold at auction for some five million dollars and has been put on long-term loan at the Tate Museum in London. Another Emin's triumph is her tent in which she posted the names of all with whom she had slept.

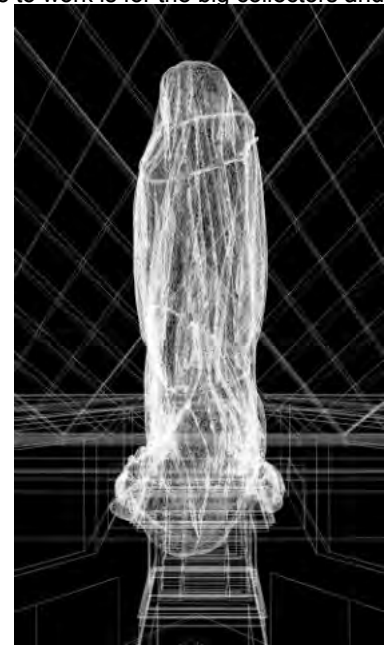
The key element for that erasure to work is for the big collectors and

curators to buy into it, and to ignore the vast ocean of traditional art that continues to be produced. If this new art speaks to them, they are right to ignore anything else. What may be happening is not so much that they actually want a stuffed shark or an unmade bed, but rather, that they want to establish a collection of things which create a new environment. By creating a new world they can escape the old one.

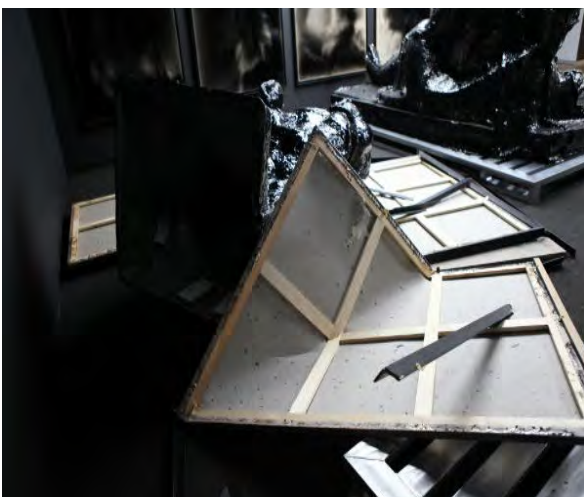
There is a big difference between today's collectors and earlier collectors like Mellon, Frick, and Barnes, etc. They bought works because they actually wanted to enjoy the beauty. They had a passion for the art. It is hard to believe that the new wave of contemporary art collectors spend time enjoying their new possessions. It is more like a big game hunt to see who can bag the best trophy.

There has recently been a new development in the world of contemporary art, the active destruction of the artwork at the opening or before. Chinese dissident Ai Wei Wei appropriated a 2,000 year old Han urn for his own brightly colored art, and then smashed it. He became a sensation. Then, Maximo Caminero smashed one of Ai Wei Wei painted Han urns and became a criminal! The Han urn was worth \$1 million, not because it was 2,000 years old, but because Ai Wei Wei put his colors on it. The art world was outraged at Caminero's destructive action!

The French artist, Loris Gréaud, pulled off a stunt recently at the Dallas Museum where he had a series of paintings hung. At the opening he hired thugs to come in and pull down the works and tear them up on the spot. The Chicago Art Institute presented a show with title "Break, Rupture, Shatter" to create the same effect, namely that art is there to be destroyed. This is surely the most impressive way to erase art from whatever idea anyone had about it in the first place. A more obvious way to erase the normal idea of what art is, occurred when Gréaud presented a series of sculptures at the Louvre, each a life size object that was completely wrapped up. No one could tell whether there were objects worth admiring below the wraps or not---the idea of an identifiable image had simply been erased. In fact, that was the whole point that contemporary art succeeds whenever it erases the traditional idea of what art is in the first place.



Wrapped sculpture at the Louvre



The aftermath of the opening of "The Unplayed Notes Museum" · Photo: Loris Gréaud / Gréaudstudio.

"No one is allowed back in. For the rest of the run, visitors to Dallas Contemporary will see only a wrecked version of the exhibits. In effect, the show opens with its closing."



LORIS GRÉAUD
One of the most promising French artists of his generation



Eugène Delacroix, Father of Modern Art

“Delacroix and the Rise of Modern Art” is at the National Gallery in Trafalgar Square, London, through May 22, 2016.

“We all paint in Delacroix’s language,” said Cézanne. This statement of homage is the starting point for a new exhibition at London’s National Gallery.



The Death of Sardanapalus, Eugène Delacroix



The Eternal Feminine, Paul Cezanne

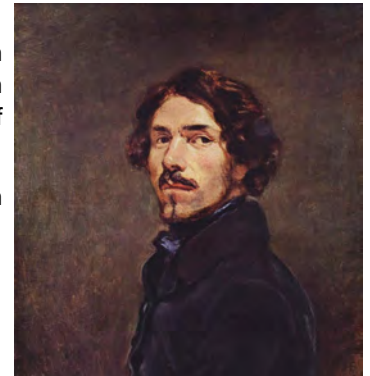
“Cézanne’s “we” could include an extraordinary range of artists, from Monet and Manet, Van Gogh and Gauguin to Matisse and Picasso. Younger painters saw in him a determination to paint his own topics his own way, regardless of what the art establishment thought. They admired too the fluidity of his brushwork, his insistence on the primacy of the imagination and the richness of his color.”

“The irony of the exhibition is that in pitching Delacroix as the first of the moderns he is also shown to be the last of the ancients.” Michael Prodger, blouinartinfo.com.

“Baudelaire would sit on a bench in the Place de Furstenberg on the lookout for the artist who he

would then follow without daring to approach directly.

From the window of a neighboring building, Monet and Bazille would try to make out his shadow as he went about his business in his studio. Manet would ask for permission to copy the Barque of Dante (Lyon Musée des Beaux-Arts; New York, Metropolitan Museum) in the Louvre. Fantin-Latour painted a Homage to Delacroix (Paris, Musée d’Orsay). Thus grew up a small set of admirers around the figure of Delacroix.”



Delacroix, Self-portrait



The Good Samaritan, Van Gogh



The Good Samaritan, Delacroix

The parable of the Good Samaritan comes from the book of Luke 10:25-37.



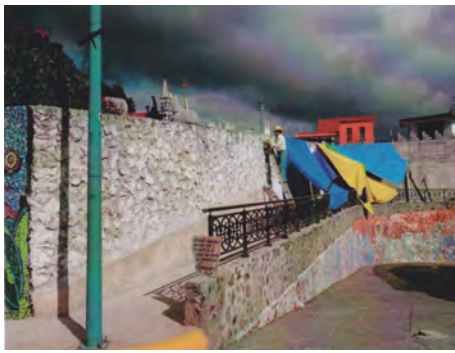
Delacroix on the 100 Franc note



Homage to Delacroix



La Liberté guidant le peuple, 1830, Delacroix



In the beginning...



Don Julio Cruz Nieto



Proud of the "Hummingbird"



Cementing the tiles



Mary Carmen Olvera Trejo
Trish Metzner Lynch



Cementing the mosaic tile border



Isaiah Zagar & Trish Metzner Lynch
Mosaic Experts

The Great Mosaic Wall of Zacatlan

by Dick W. Davis and Mary Carmen Olvera Trejo

Wilmette Arts Guild sponsored Cultural Preservation Project
A Grant from Dick W. Davis

The Nahuatl Universe

The Artists:

Don Julio Cruz Nieto was hammering away to the stonewall at 9 a.m. knocking off old cement and plaster revealing the stonework beneath, which will be the canvas for The Tree of Life.

Luis, one of the 10 artists working on the project, showed up as I was leaving. Currently he is working on the lower band, showing elements of Aztec design. Most of the wall has been prepared, smoothed with the cap of plaster; The background for The Tree of Life will be the exception.

Tradition here is a late start, which does puzzle me as mornings are cool and sunshine seems perfect for starting the day.

Later, at noon, I returned, all were working and the images, glyphs of Aztec gods, pre-Hispanic icons, are striking. The butterfly and humming bird stand out; Tlaloc (God of Rain) and Huitzilopochtli (God of War) have spaces of their own, all represent Aztec beliefs.

The Spirit of Community will last long after the wall is finished. These young artists will bring their children. People from all over the world will come to Zacatlan and realize what an art-filled community can accomplish.



Miguel Guerreo & Toñita Hernandez



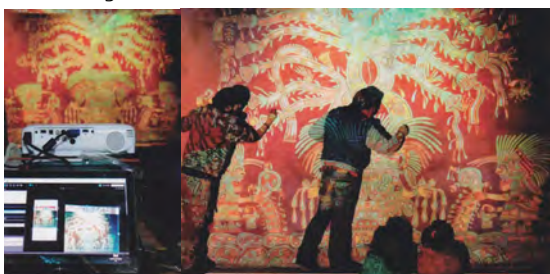
Working on "The God of War"



Artist preparing wall for mosaic tiles



Mary Carmen with local artists



Note computer projector... and tracing the outline



Gathering to celebrate the Great Wall



Picking up the colors

The Nahuatl Universe

by Dick W. Davis and Mary Carmen Olvera Trejo



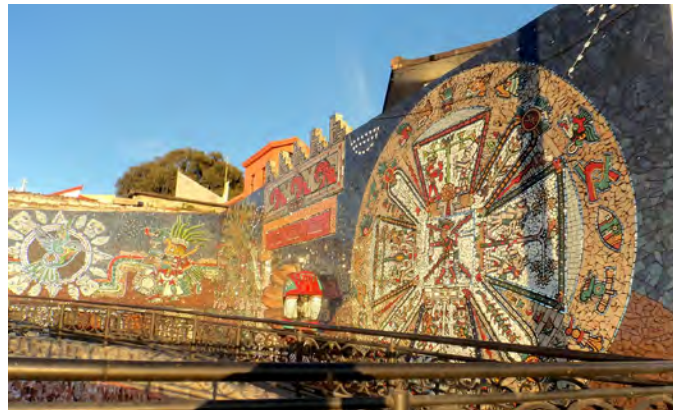
Cipactli



Cipactli from Códice Fejervary-Mayer



Ometecuhtli y Omecihuatl
The duality of male and female



The Fourth Phase of the Great Mosaic Wall of Zacatlan



From the Códice Vaticano-Latino 3738



Huitzilopochtli; Dios de la guerra
God of War



Jardin de Delicias
Garden of Delights



El Mictlan - The Place of the Dead



For the Nahuatl there were 13 heavens and 9 middle worlds. Each inhabited by Gods, stars and other mythological beings. Here in phase four of the Great Mosaic Wall of Zacatlan, we present images excerpted from ancient codices.

Los Nahuatls veían la tierra cuadrada, rodeada por agua divina; el mar se levantaba en sus extremos para alcanzar los cielos, sostenidos por 4 dioses: *****The Nahuatl saw the earth as square, surrounded by divine water; The Sea stood at its ends to reach to the skies, sustained by four gods:*

Este: Reino gobernado por Tláloc, dios del rayo y de la lluvia, sus dominios eran fértiles y había abundancia en todas las siembras, era el lado masculino, su símbolo la caña. *****East: This Kingdom ruled by Tlaloc, the god of Sun and Rain, these domains were fertile and abundant, It was the masculine side and its symbol Sugar Cane.*

Oeste: Reino gobernado por Quetzalcóatl, donde residía la estrella de la tarde, Venus, un lugar femenino representado por el color blanco y el símbolo casa. *****West: This Kingdom was ruled by Quetzalcoatl. He lived in this land, a female place, inhabited by Venus, the evening star, represented by the color white and having home as its symbol.*

Sur: Reino gobernado por Huitzilopochtli color azul, lugar de la vida, símbolo conejo. *****South: This kingdom ruled by Huitzilopochtli has blue as its color. It is a place of life with the rabbit as its symbol.*

Norte: Reino gobernado por Tezcatlipoca color negro, lugar de la muerte y el cuchillo de pedernal como símbolo. *****North: This kingdom Tezcatlipoca ruled by black is a place of death and the flint knife is its symbol.*

Centro: Tonalpohualli Dios del tiempo. - Códice Fejervary-Mayer *****Center: Tonalpohualli is the God of Time.*

Los numerales; en el Calendario Azteca o Piedra del Sol, con una franja circular; la rueda de los días, con los 20 glifos que representan los 20 días del mes Azteca iniciando con Cipactli. *****The numerals; in the Aztec Calendar, have a circular strip; the wheel of the days with the 20 glyphs that represent the 20 days of the Aztec month starting with Cipactli.*



Tlalticpac - The Earth
surrounded by "Divine Water"



Teo-Calli (House of God)

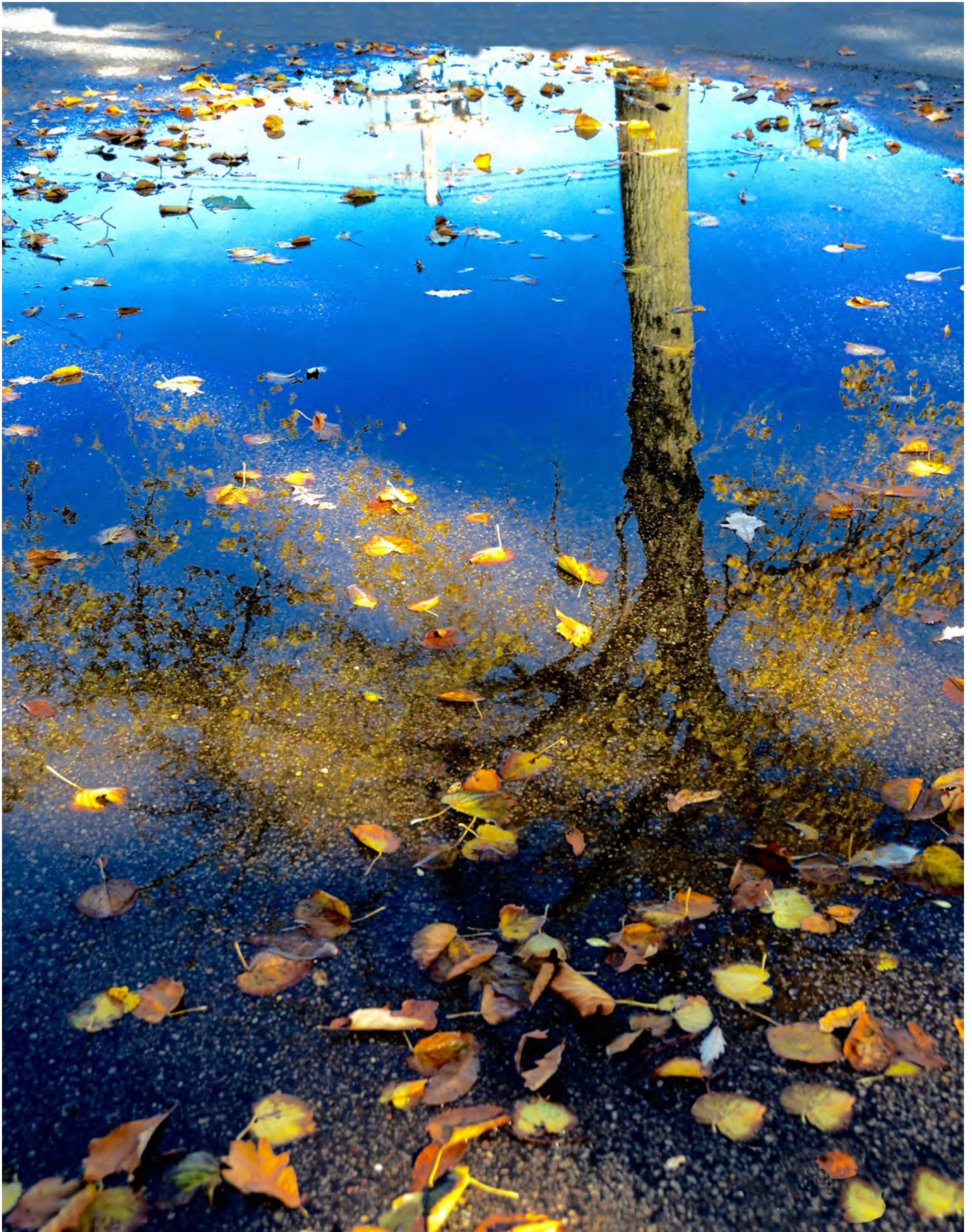


Colibri Izquierdo
Symbol of resurrection of
Nahuatl Warriors



Historical Consultants: Alfonso Caso, Miguel León Portilla, Alfredo López Austin, Eduardo Matos Moctezuma, Federico Navarrete Linares.
Local Artists: Miguel Díaz Guerrero, Toñita Hernández Hernández, Zefe Cruz Pérez, Miriam Barrios Martínez, Jorge Gutiérrez Ordoñez, Güicho Olvera, Oswaldo Olvera Trejo, Erika Berra Simoni, Oscar Cazares Hernández y Don Julio Cruz Nieto. So many thanks to Arq. Manuel Aldana Zarate Perito.
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During the last year Colette Cooper, Kathleen Cornyn, Patricia Walsh and Frank Beaudart were lost from the Wilmette Arts Guild community. We will miss them so much.



Puddle Wonderful by Laura Rodriguez