

ARTS REVIEW

Wilmette Arts Guild... to inform, stimulate, inspire.

Summer 2023



Indra's Pearl by Aaron Karp
In Chicago: Jean Albano Gallery

Maurits Cornelis Escher

Born June 17, 1898, Leeuwarden, Netherlands - Died March 27, 1972

M.C. Escher: His real gift from which all else flowed was asking the next question.

by Julie Ressler

Escher's work has become such a part of all our minds and this century's zeitgeist that we don't even imagine there was a time when it didn't exist. The Thirties was a cauldron of problems for humanity but out of the worst comes greatness. There was no one else even thinking of how to "fill a common plane." As Escher so sympathetically points out, "the mathematicians, physicists and crystallographers all came to the door. but then didn't ask the next question: What's inside?" Everyone's bathroom had a tile floor but who thought to make it "art?" The "Pop Up Books" the delightfully irreverent drawings. His imaginings, his games, his full bodied prints show us the odd bits that make up our reality. Just as Karp's stunning art is built upon multiple layers and layers, planes of colors, of colors upon layers of shapes and more colored lines defining order and symmetry, MC Esher developed his art by trying to artfully, carefully 'fill' a single plane with mathematically reliable figures.

THE PLANE

This was his field for most of his life.

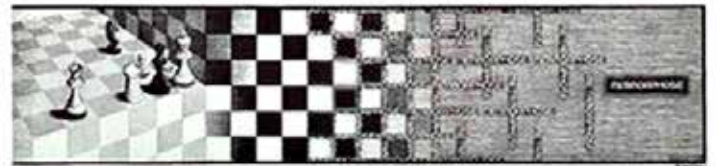
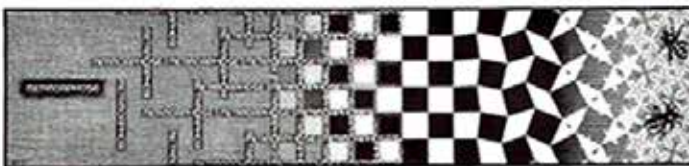
THE METAMORPHOSIS I was his first advance into storytelling.

THE METAMORPHOSIS II

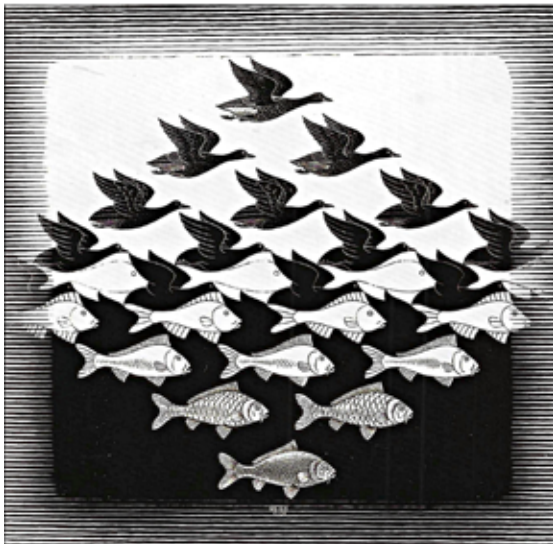
THE METAMORPHOSIS III



THE METAMORPHOSIS III (Complete, it is over 4 meters long.)



"The Metamorphosis III" 1968 woodcut



"Sky and Water 1" 1938 woodcut

"Anyone who plunges into infinity, in both time and space, farther and farther without stopping, needs fixed points, mileposts as he flashes by, for otherwise his movement is indistinguishable from standing still." MC ESCHER- 1959 - This idea took him a lifetime to develop. Now "everyone knows that!" This is so true of all his wonderful ideas and discoveries.

"In mathematics, a plane is a two-dimensional space or flat surface that extends indefinitely. A plane is the two-dimensional analogue of a point (which by definition has zero dimensions of its own), a line (one dimension) and three-dimensional space." (Don't be scared! We'll get to the "art" in a few syllables.)

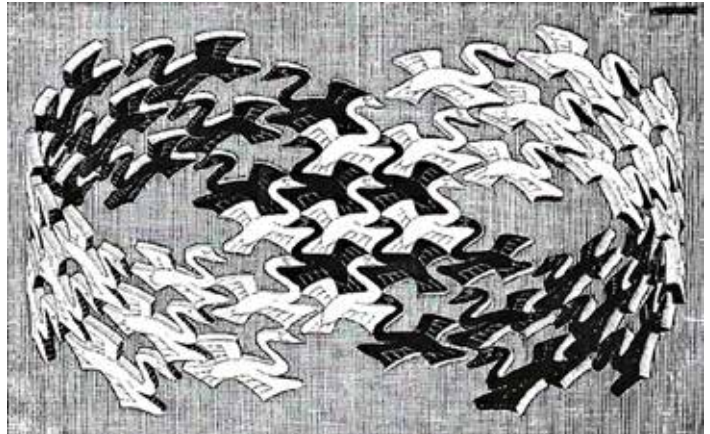
An analogue is an object that has some agreement or correspondence in relations, functions, or structure with another object. Now, before your flee in terror look at this picture. It all "goes together" It has an agreement.

This is what Escher brought to our attention and the attention of mathematicians, crystallographers and scientists from all disciplines. Without him these sciences might have been stuck for decades in their own definitions. He repeated to himself and in his diaries, multiple times in despair, "They only

Maurits Cornelis Escher

go to the door but not inside!" It took him most of his lifetime to break through these preconceived limitations and when it finally happened, he couldn't believe it. He doubted the kind words. He accepted the awards, but was convinced they didn't know what they were doing.

In his search for "THE REGULAR DIVISION OF THE PLANE" Escher suggests there is nothing with which the art lover is familiar. There are no such evocative words as "expressionism" "still life" or "palette knife." Escher says, I must try to define: A plane, without boundaries in all directions, can be filled or divided into infinity, according to a limited number of systems, with similar geometric figures that are contiguous on all sides without leaving empty spaces." (Think of your bathroom tile). He found particular inspiration in the Alhambra and the Mesquita-Cathedral of Cordoba in Spain. The tiles reminded him of the Japanese pattern in figure1. #2 is Russian or Greek that reminded him of the "clerical garb on icons." He used these references to make symmetrical beetles in imitation of #5. This was the basis of most of his life's work. It was solitary but he loved it. This evolved into "Glide Reflections". "Swans" being a good example of this.



"Swans" Woodcut 1956



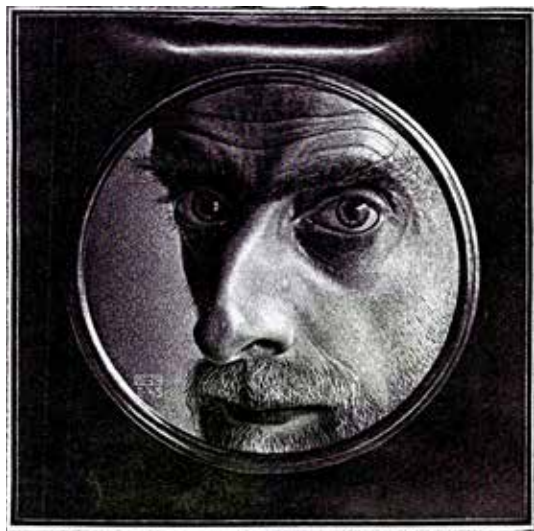
Eight Copies - Space Filling Designs

Symmetry Work 91

His bliss was his work. Our world would have been so diminished if he had crumbled from the neglect or loneliness. He played with mirrors and his designs took exciting spins. He experimented and insisted that each idea be actually new, not fake new. He had no one to talk to about what consumed his days and dreams and his imagination. Artists were dismissive and frequently abusive. Mathematicians condescended, shaking their heads and muttering banalities, wondering what his work had to do with anything? Crystallographers were completely uncertain that his work was meaningful. All this changed as the sciences and the arts community grew into the modern age, but personally he was caught in a pre-formed emotional pattern and couldn't find his way out. He made prints that people bought eagerly. He was a celebrity - a cold friend indeed.

He just kept on being profound because that was who he was. "Repetition and multiplication- two simple words, without which the entire world perceivable with the senses would fall apart into meaningless chaos, if we could not cling to these concepts. We love, learn, order, recognize and accept everything because of these two concepts!"

His portraits were wonderful, but he did very few because such intimacy was "emotionally exhausting." "My psyche isn't up to making a portrait. These days I have trouble accepting my fate.....That's why I have buried myself in sphere spirals!"



MC Escher - Self-Portrait - 1943 Lithograph



Jetta Umiker Escher 1925 Woodcut



Portrait of his father AC Escher - 1935 lithograph



MC Escher Sphere Spirals 1958

Maurits Cornelis Escher

Born June 17, 1898, Leeuwarden, Netherlands - Died March 27, 1972

by Julie Ressler

Escher On Escher -Exploring the Infinite....In His Own Words, with an essay from Jan Vermeulen, his long time business manager and friend, gives us vivid personal insight. "I am walking around there all by myself, in that splendid garden that is in no way my property, the gate of which stands wide open to everyone. I spend time there in refreshing but also oppressive, loneliness. That's why for years now, I've been bearing witness to this pleasure ground and why I am composing this book of images and words, without expecting in the end that many strollers will appear. What fascinates me and what I experience as beauty, is apparently considered dull and dry by others." I have no one to talk to about what is so important to me.

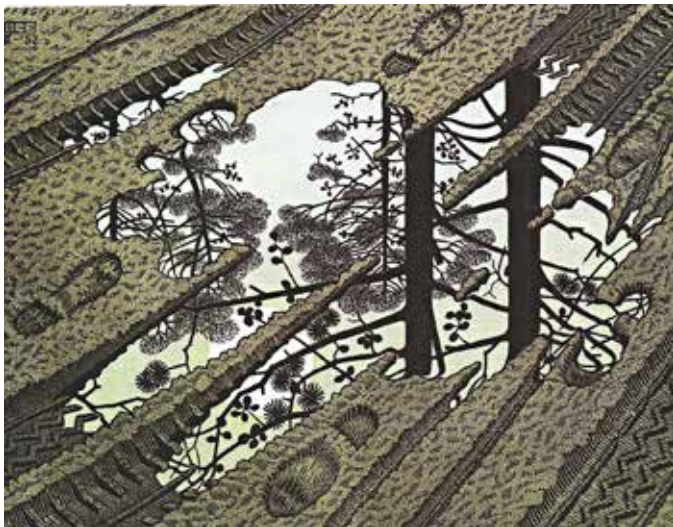
"Without my family I would go mad. Without the generosity of my parents and my wife's family, I would have a little job in a dark corner somewhere, contributing nothing." Until 1954, there were a few artists and one art critic, GJ Hoogewerff who recognized his greatness. "I am the only one thinking about this!"



Three Worlds
1955 Woodcut

Escher was in touch constantly with mathematicians and crystallographers, but he felt they went "only to the door and never inside the subject." He lived in this intellectual isolation and faced almost constant rejection and frequent derision until 1951. Suddenly articles began to appear in American journals. In 1954 there was a large exhibition at the Stedelijk Museum in Amsterdam. Rage for his work doubled, then tripled his prices and caused him to refer to himself as a printing machine! Interviews and lectures followed. He was mobbed by fans and "besieged by art dealers."

Notwithstanding his celebrity and not without gratitude for his financial successes, he sighed frequently. "I'm walking around all by myself here." In the midst of the fanfare, he did not believe that his work was truly appreciated. The constant din of the artistic community that his art was "too static, too cool, too dull, to cerebral, much too unapproachable" left him with a lingering sadness. "The things I want to express are so beautiful and pure."



Puddle - 1952 Woodcut

In 1954 this was undoubtedly true, but afterwards more and more people could and did join him in his garden. All the sciences including definitions of crystallography were more accessible. People were enchanted by what science was bringing into their lives....the good and the very dangerous. The world had entered the "Atomic Age." All the sciences were receiving new attention. The new definitions and theories were requisite for both the "academic" and more frequently became topics for the "cocktail" set. Everyone had to think about science in the '50's and 60's.

As Escher progressed into old age, he listened to more and more Bach, whom he felt also wanted to capture infinity. His children were off to their own lives and his wife went mad, divorced him and went into an institution. His youngest son, Jan, had to be taken to a "care home." He felt empty. He was most severe on "new ideas" insisting that they actually be new! ...and they were! One each year until 1969 and then it was over. It ended with "Snakes."

Without this stunning, brutally truthful, slender tome, Escher on Escher, we would not have the scorching insight into the burden born willingly, out of necessity, to satisfy the wrenching singularity he had to bear to feed his genius. I don't think too many of us mortals have really given much thought to the price of admission to Paradise.



Snakes - 1969 Woodcut

Dresden Guitar

by I. Austin Tripp



Dresden Guitar

Michael Thames is a luthier in Santa Fe, NM who began building lutes in the 1970s. His lifelong interest was kindled in the third grade by a Montgomery Ward Model guitar which would be considered a toy today. He thought it was great and at fifteen built his own guitar. He met Fritz Daimler in Albuquerque and spent three years as his apprentice learning the instrument and the trade.

He became fascinated with the lute which is a beautiful large, bowl shaped instrument with thirteen courses of strings. It is awkward for the player to hold and often not very loud, but has an incredibly beautiful, sweet sound. Thames loved the tablature notation which is easier for this instrument and more direct than modern musical notation. This was the favored instrument in the sixteenth and seventeenth century for small gatherings and singing. The repertoire we know from the music of John Dowland(1563-1626). Lute music developed even further in the Baroque era with a huge repertoire of compositions, at least six hundred by S.Leopold Weiss (1686-1750) and more from JS Bach(1685-1750). This music was written in tablature form with no bass or treble clefs. The two brilliant men were good friends and neighbors for many years.

Dresden was the home city of Leopold Weiss who was a major producer of lute music and plays well on the 13 string guitar. The lute is not ideal for performance in auditoriums and large crowds. Michael designed and built a new thirteen string guitar which plays exactly like the lute but is louder and more resonant. It can be tuned to D minor so that one can play straight from tablature without need of transcription into modern music notation. To honor these two great men, Michael named his thirteen string guitar -

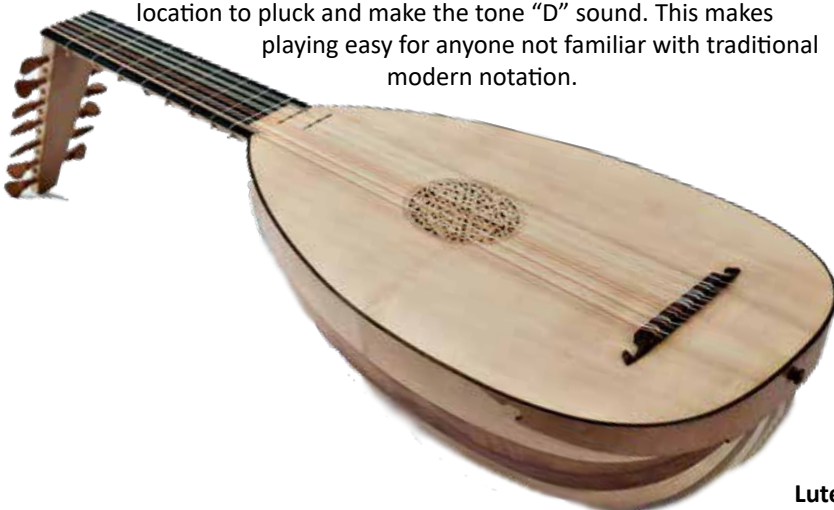
“The Dresden.”

There is a great deal of Baroque music handed down to us in tablature form. There is a significant difference between modern notation and tablature. In the former there are five staff lines where each round dot is a symbol for a given pitch. On the other hand, lines in tablature represent the actual strings of the guitar. The six lines of tablature are a diagram of the guitar neck. When the top

string on the guitar is tuned to “A” and the number “3” is located on that line, then the player holds the string down at the third fret and plucks the string to produce a pitch of “D”. Instead of notation representing a given pitch (which can be played on guitar, piano or any instrument) it represents a physical location to pluck and make the tone “D” sound. This makes playing easy for anyone not familiar with traditional modern notation.



Michael Thames



Lute

Comparison of Modern Staff Notation and Tablature

by I. Austin Tripp



Prelude for lute, BWV 999

Arranged for guitar by
Joseph Harris

J.S. Bach (1685-1750)

Musical notation for the first system of the Prelude for lute, BWV 999. It consists of a treble clef staff with a 3/4 time signature and a guitar tablature staff below it. The tablature staff is labeled with T, A, and B strings. The first measure of the treble staff shows a sequence of eighth notes with a slur over the first three notes. The tablature below shows the corresponding fret numbers: 0, 7, 6, 5, 6, 7, 6, 7, 7, 7, 8, 7.

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Musical notation for the second system of the Prelude for lute, BWV 999. It consists of a treble clef staff and a guitar tablature staff. The second measure of the treble staff features a triplet of eighth notes. The tablature below shows the corresponding fret numbers: 0, 7, 8, 6, 8, 7, 8, 7, 8, 7, 5, 7, 0, 6, 5, 3, 5, 6, 5, 6, 3, 2, 0, 2.

Musical notation for the third system of the Prelude for lute, BWV 999. It consists of a treble clef staff and a guitar tablature staff. The third measure of the treble staff has a first ending bracket labeled 'C.1.' above it. The tablature below shows the corresponding fret numbers: 0, 2, 3, 1, 3, 2, 3, 2, 3, 2, 0, 2, 3, 2, 3, 1, 3, 2, 3, 2, 3, 2, 0, 2.

Musical notation for the fourth system of the Prelude for lute, BWV 999. It consists of a treble clef staff and a guitar tablature staff. The fourth measure of the treble staff has a first ending bracket labeled 'C.1.' above it. The tablature below shows the corresponding fret numbers: 0, 2, 3, 1, 3, 2, 3, 2, 3, 2, 0, 2, 4, 3, 1, 3, 4, 3, 4, 3, 4, 0, 4, 4, 3, 1, 3, 4, 3, 4, 1, 0, 2.

Dresden Guitar

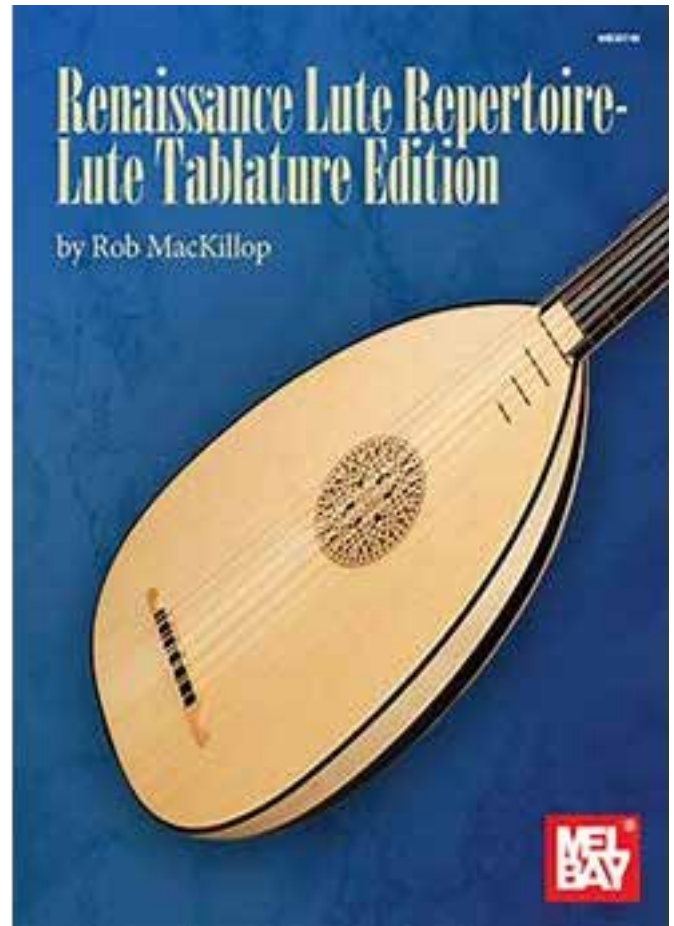
by I. Austin Tripp

Any guitar music can be played on the Dresden using only the first six strings with ordinary tuning. The extra strings will provide sympathetic resonance giving a subtle drone effect. The main advantage of having the whole thirteen strings is the ability to play Baroque music as it was written, no need to transcribe into the modern format. The thirteen string guitar has a wide fret board that covers nine strings. These four additional strings do not press down on the neck. They are called "harp strings" and are played in the manner of a harp. The works of Weiss, Bach and many others are available today in both modern and facsimile printing from many sources.

The body of the guitar is made of maple with a spruce sound board. Traditional lute players are completely at ease playing the Dresden. The physical movements of both right and left hand are the same as when playing a lute. The Dresden is as comfortable to hold as a guitar, unlike the cumbersome lute. There is a large body of music from the Baroque era by Weiss, Bach and others. Anything that plays on the six string guitar will sound great on the Dresden. All the extra strings resonate and create a drone effect. For an opportunity to hear how that sounds one can go to Youtube and download actual concert performances of this instrument.

Once made there is a need for a proper carrying case. The Calton company of Austin, Texas makes a custom case that makes transportation easy.

- 7 *Reference Links:* 13-string guitar Weiss Suite #34 prelude in D minor (<https://youtu.be/zWW8G06KyTo>)
Dresden 13-string guitar (<https://youtu.be/ir9Ur-K06TI>)



Sylvius Leopold Weiss - October 1687 - October 1750



Dan Addington: Painting Volumes

Chicago

Dan Addington, Julie & Ted Ressler
"In Conversation"

Dan Addington is an artist who has worn the hats of both creator and curator since he first started exhibiting professionally in Chicago. His work has been exhibited in galleries, university venues, and museums around the country. He also shows other contemporary artists at Addington Gallery, located in Chicago's River North gallery district. Opened in 2007, it has become a long-standing destination in Chicago to view and discover contemporary painting by emerging and mid-career artists from across the US.

Having already developed a reputation for making encaustic paintings (a technique utilizing molten beeswax first developed 2000 years ago in Egypt), Addington began to curate exhibitions featuring this ancient medium, first in other galleries, and then in his new space. Still a relatively unknown technique in the early 2000's, Dan saw and contributed to a growing awareness of the medium. It has since spawned regional and national guilds, journals, even international conferences at which Dan has spoken in workshops, keynote addresses and panel discussions.

Dan's own encaustic paintings are often inspired by multiple trips

to Europe and Ireland. A lover of history, he fell for the landscape, the ruins, and the the imagery found in the figurative monuments he encountered while traveling.

Returning home, Dan found that the organic, earthy and tactile materials he was drawn to: wax, tar, wood, fabric, lent themselves to that imagery. He thought about memorials, cultural monuments, spiritual longing, and how these elements echoed and harmonized together like musical tones. Using the imagery of these monuments and statuary, and these earthy materials, Addington's often life-sized paintings on



Age of Winds, 36x32, oil, wax, tar on wood panel

deep supports grew in scale.

But while he loved the impact of working large, the size and weight of these pieces, figuratively and literally, created a desire to work on a more intimate scale. This suggested a new idea.

Recently, Dan has turned his attention to a new series of smaller "book paintings" shown here. In these intimate paintings, the darker, gothic qualities of his more monumental pieces give way to a kind of gentleness, while still retaining the tactile elements that are a hallmark of his larger work.

Using cast-aside and second-hand hardcover books as a foundation, Dan incorporates many of the encaustic techniques he pioneered in his larger work. But he has also used this series to throw more of a spotlight on the act of drawing. Says Dan, "All of these books begin as drawings, and some end up that way too. This series has given me permission to think of the drawings as finished paintings, with all the weight and meaning that term carries with it. Often the pieces require more, and I respond to that need with a variety of materials,



Dan Addington



Reversible Errors, 9x6, oil, wax, tar on book

Dan Addington: Painting Volumes

Addington Gallery · 704 N. Wells St · Chicago, IL 60654 · Tel: 312.664.3406



Flesh and Blood, 9x6, plaster, gold leaf, oil on book

including wax, plaster, oil, gold leaf, even tar. The drawing is an intimate act, and everything about books echoes that intimacy. That's how the partnership of the books and my drawings was formed."

While Dan's imagery features monuments, figures, and other animals, Dan is often asked about the meanings of his book paintings that feature birds. "I think the scale of the books naturally led to a focus on birds, which had often made guest appearances in my larger work" says Dan. "The scale of the books lends itself to the bird image, and I think they may even be surrogates for the winged figures that had always appeared in my earlier work." There is indeed a special reverence apparent in these aviary renditions. Not always naturalistically rendered, the birds often sport halos, or seem to emerge from



Plowing the Dark, 9x6, wax, tar, oil on book

a mysterious, even mystical space. "Birds have always carried a kind of spiritual symbolism," he says. "In Western art history as well as the traditions of other cultures throughout history, birds have appeared as messengers of higher meaning and spiritual import."

Dan talks about how he believes the act of holding a book has, throughout centuries, carried a special significance, both intimate and powerful. It also has recently become a somewhat nostalgic act in a digital age. Dan acknowledges this, urging viewers and collectors at his gallery to pick up and hold the works in their hands. "The idea reminds me of Icon painting traditions, where the devotional image was carried by and travelled with the owner" says Dan. "I love the idea of these little messengers entering the homes and lives of their new owners, who, through their own imaginations, bestow on them new and personal meanings and stories."



Between Species, 9x6, oil, wax, tar on book

Dan's work can be seen at:
www.danaddington.com and
on Instagram [@addingtonart](https://www.instagram.com/addingtonart).

You can see them in person at:

Addington Gallery
704 N Wells St, Chicago, IL
312.664.3406
www.addingtongallery.com



Book of Splendor
Wax, tar, oil on book

Dan Addington: Painting Volumes
Chicago



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Coming Home, 9x6, oil, wax, tar on book



Remarkable Creatures, 9x6, pencil, charcoal, acrylic, plaster on book



A Work in Progress, 9x6, oil, plaster, graphite, gold leaf on book



Saint Maybe, 9x6, oil, graphite, plaster on book

Purple from Holy Temple objects traced to snail guts at 3,000-year-old Haifa factory.

Archaeologists uncover new evidence at a Phoenician dye factory that suggests the site was conquered by Israelites around the mid-9th century BCE

By MELANIE LIDMAN | The Times of Israel | 22 June 2023 |



The scarlet, purple, and sapphire hues that adorned curtains and robes at the Holy Temple in Jerusalem likely came from sea snails processed at a 3,000-year-old dye factory in modern-day Haifa, archaeologists recently announced after discovering new evidence at the Tel Shiqmona site. The new research suggests the Israelites may have conquered the factory from the Phoenicians to obtain more access to the expensive purple dye and create wealth for the growing empire. An article describing it, “Between Israel and Phoenicia: The Iron IIA–B Fortified Purple-dye Production Centre at Tel Shiqmona,” was published earlier this month in the peer-reviewed Journal of the Institute of Archaeology of Tel

Reconstructed Phoenician pottery excavated from Tel Shiqmona. (courtesy University of Haifa)

Aviv University. The purple dye is created from a gland found in three kinds of sea snails, commonly called rock snails or murex, found along Israel’s coast. The dye likely created both the argaman (purple) and techelet (blue) referred to in the Hebrew Bible. The color is so strong that it can stay fixed for thousands of years, meaning dyed fibers from 3,000 years ago maintain their vibrant hue.

Depending on how long the purple color was exposed to the sun during the production process, the color of the dye can range from bright blueish green to a deep, purplish red. “This color of purple never fades, and the technology that enables the dyeing of fibers was probably invented in the Levant, though people usually ascribe it to Lebanese Phoenicians,” said Prof. Ayelet Gilboa of the University of Haifa, who led the study with Dr. Golan Shalvi, a research fellow in the Zinman Institute of Archaeology in the University of Haifa

Purple is traditionally considered the color of royalty because of the expense of creating the dye from these sea snails. “It was used for the parochet [curtain of the Holy Ark in the Temple], and the elite were wearing clothing that incorporated purple fibers, that included the high priests, the king, and really anyone who had money,” said Gilboa. The purple dye is often referred to as “Tyrian Purple” because it is thought to have originated in the Phoenician seaside city of Tyre, in modern-day Lebanon. Its production was one of the major economic engines for the Phoenicians. Tyre is about 50 kilometers (30 miles) north of Haifa and 80 kilometer (50 miles) south of Beirut.



Purple

Roman historian Vitruvius expounded on the color in his opus “10 Books on Architecture” published around 27 BCE, around 1,000 years after the Tel Shiqmona factory had already been in production. I shall now speak of purple, which, above all other colors, has a delightful effect, not less from its rarity than from its excellence. It is procured from the marine shell which yields the scarlet dye, and possesses qualities not less extraordinary than those of any other body whatever. It does not in all places where it is found possess the same quality of color; but varies in that respect according to the sun’s course. A factory destroyed and rebuilt The dye factory is located at Tel Shiqmona on the southern end of Haifa’s coast. The settlement remains had previously confounded archaeologists: It was first settled in the Bronze Age, around 1500 BCE, but was quite small compared to other settlements at the time. It was also located far from agricultural lands and next to an area of rocky coast that was unlikely



Tel Shiqmona in southern Haifa is the site of a 3,000-year-old purple dye factory. (courtesy Michael Eisenberg)

to be useful for maritime trade. Dr. Yosef Elgavish first excavated the site in the 1960s and 1970s and discovered large ceramic vats that were dyed purple and a large amount of Phoenician pottery. He proposed that the site had some role in the production of the purple dye, but didn’t delve into the amount of production or who ran the dye process. More recent excavations over the past five years led by archaeologists Gilboa and Shalvi, who is also a postdoctorate fellow at Ben Gurion University, found evidence of Israelite settlement that led them to believe that the site was conquered by the Kingdom of Israel around the mid-9th century BCE

Around the time the biblical King Ahab ascended the throne, the dye factory was destroyed and rebuilt. The archaeologists found Phoenician pottery from after the rebuild, showing that Phoenicians were likely still living there. They also uncovered Israelite-style fortified walls, Israelite seals and four-room houses that were common to Israelite architecture at the time. These

A map of the Tel Shiqmona site which shows areas where evidence of purple dye was found. (courtesy University of Haifa)

discoveries, combined with historical texts and understandings about the geopolitical situation at the time, led them to hypothesize that the site was under Israelite rule but Phoenicians still carried out the day-to-day labor.

“You really need to be a person who understands the sea, and this is knowledge that is passed through the generations, much earlier than Israelites came into power,” said Shalvi. “Israelites are people of the interior, of the highlands, not of the sea.”

The Color of Money

“This color was one of the most commercially expensive things available and really created a lot of wealth,” Shalvi explained. “This is also a color that has a historical and holy meaning for the Jews.” He noted that several historical accounts from this period mention the Kingdom of Israel’s military and economic strength, but these excavations illustrate concretely how the kingdom was able to identify an economic opportunity as it expanded northwards, and monopolize it for local production. “It enlarges our understanding of the picture from a practical perspective and helps explain how the Israelites achieved this level of economic strength,” Shalvi said. “This is the best place along the Israeli coast with the best habitat for the snails that produce the dye,” said Gilboa. “Here, the Carmel Ridge continues into the sea, so the surface of the rocks underwater is quite high and it’s very easy to access the shells.” The true purple argaman dye and its associated azure techelet variant are mentioned dozens of times in the Hebrew Bible and Sennacherib’s Cylinder (690 BCE), among other texts.

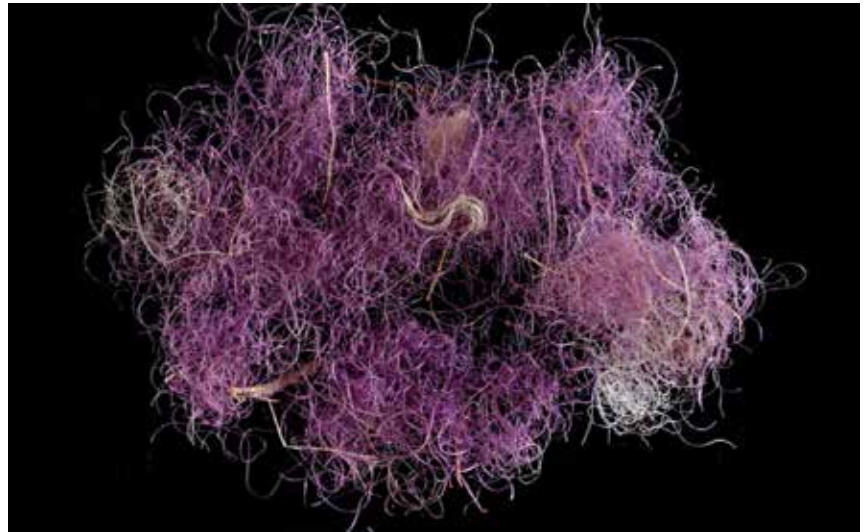


Dr. Golan Shalvi

Purple

True purple is associated with royalty and the priesthood, as well as textiles used in the Tabernacle and the Temple. "And you shall make a dividing curtain of blue, purple, and crimson wool, and twisted fine linen; the work of a master weaver he shall make it, in a [woven] cherubim design" (Exodus 26:30-31). In 2021, Israeli researchers announced the discovery of three textile scraps near the southern tip of Israel colored with the biblically described argaman royal purple dye, and dated them to circa 1,000 BCE — the era of King David. These purple fibers are currently the oldest known example of the purple dye discovered in Israel, as the discoveries from Tel Shiqmona date to a few centuries later.

The dye is created from three types of sea snails found on this Israeli coast, the spiny dye-murex (*Murex brandaris*); banded dye-murex (*Murex trunculus*), and red-mouthed rock-shell (*Murex haemastoma*).



Fragment of the rare purple fabric from 1,000 BCE excavated in the Timna Valley. (Fafna Gazit, Israel Antiquities Authority)



The dye is created from three types of sea snails found on this Israeli coast.

The banded-dye murex is the most plentiful and accounted for the majority of the dye, Gilboa said. A special exhibit at the Bible Lands Museum in Jerusalem in 2018 called "Out of the Blue" exhibited some of the murex trunculus snail shells excavated at the Tel Shiqmona site. The holes in the shells show where the gland from the snail was extracted, with each yielding only a minuscule amount of the rare and highly coveted pigment.

Each gland produces less than a gram of dye, so for a single kilogram of dye, thousands or even tens of thousands of snails are needed. Some experts from the Ptil Tchelet organization, which produces talit fringes from the murex, believe that the dye was worth up to 20 times its weight in gold. "This place was very active, and very productive," said Gilboa.

"Shiqmona is the only place that we know where it was not a village producing small amounts of dye, but the whole site was a factory."

There may have been another reason for the lack of residences in the area, one that modern Haifa residents know all too well: an intolerable stench from the factory. "Phoenicians, in general, have always excelled all nations, and by (the export of) purple-dyed manufactures, the Tyrian purple being in the highest estimation," wrote Strabo, the Greek geographer and historian, who lived from 64 BCE to 21 CE. "The shellfish from which it is procured is caught near the coast, and the Tyrians have in great abundance other requisites for dyeing. The great number of dyeing works renders the city unpleasant as a place of residence, but the superior skill of the people in the practice of this art is the source of its wealth."



An example of fibers dyed using the purple color from sea snails. (courtesy Jonathan Gottlieb)

Thank you! Rose Carroll and Lisa Fontini-Campbell for finding this article.

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Oiseaux par Saint-John Perse
Gravures en couleur par Georges Braque

BIRDS ST.-JOHN PERSE

Translated by Robert Fitzgerald

With reproductions of four color etchings

by GEORGES BRAQUE



Bollingen Series LXXXII · Pantheon

Saint-John Perse's most recent poem was initially inspired by a series of color etchings, nearly abstract in representation, which were among Georges Braque's last works before his death in 1963.

The poem Birds has a soaring flight of its own and is a tribute to Braque's creation. The four etchings which are reproduced here, however, were executed by Braque after he had read the poem, and reflect in turn the artist's response to the words of the poet. These etchings are almost unique in the work of Braque for their interest in motion.

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The original limited edition of St.-John Perse's poem contained these four and eight other original color etchings by Braque. It was entitled L'Ordre des Oiseaux.

Robert Fitzgerald, poet and Boylston Professor of Rhetoric and Oratory at Harvard University, translated Saint-John Perse's Chronique and three lyric plays by Paul Valéry, published in Bollingen Series.



*Of all forms of life that still dwell in
man as in a living arte, the bird alone,
with his long cries calling to flight,
endowed man with a new audacity.*



*L'oiseau, à très longs cris, par son
incitation au vol, fut seul à doter
l'homme d'une audace nouvelle.*

Oiseaux par Saint-John Perse
Gravures en couleur par Georges Braque

adapted by Julie Ressler



Crossing into the interior distance of the painter, he follows him toward a new world without breaking any ties with the land of his origins, his earlier surroundings, his deeper affinities.

Naturalists are pleased to honor the type chosen as archetype: Bracchus Suis Suis

Et de cette aube de fraîcheur, comme d'un ondoisement très pur, ils gardent parmi nous quelque chose d songe de la création.

And from this dawn of freshness, as of a very pure undulation, they keep among us something of a dream of creation.

15 *They are no longer cranes of the Camargue or gulls of the coasts of Normandy or Cornwall, herons of Africa or the Ile de France or wood pigeons from the passes of the Pyrenees They are all birds of one same race and one same vocation, belonging to a new caste and an ancient lineage. - They are an immediate creation.*



O muteness of the strong... Mute they are, and high in flight, in the great night of man. But at dawn they come down to us, strangers descending: robed in those colours of dawn - between bitumen and hoarfrost - that are the very colours of the depths of man... And from that dawn of freshness, as from a very pure aspersion, they have preserved for us something of the dream of creation.



Aaron Karp in Chicago

Jean Albano Gallery showing work by New Mexico artist Aaron Karp.

by Everett Lee Campbell



Aaron Karp-Indra's Pearl #20

These pictures are part of a long series of paintings done in a process original to himself that involves multiple layers and made of incredible number of small units of color creating a mosaic. This is achieved by an elaborate process of making layers upon layers of paint. The result is a painting not about any one image, rather the subject is the whole painting. If you study only, say, one quarter of the painting you get the same effect as if you are looking the entire work. This is composition by field. It is infinite in scope, not limited to the size of the frame. This is reminiscent of a quote from M.C. Escher: "Chaos in the beginning, simplicity is the end.....order is repetition of units, chaos is multiplicity without rhythm."

The works shown here are indeed made by repetition of units, small units of color without specific shape, which altogether create a field of images. Indeed there is a rhythm which appears as you study one section of the painting at a time. Gradually abstract shapes emerge from the field but never dominate. Rather form pieces of the whole which grows in an organic matter, never constructed as a dominant subject.

Indra's *Pearl #20* is a work based on the Hindu legend of the goddess Indra which describes a net, infinite in size that stretches out in all directions. At each intersection of the cords is a jewel which creates a series of beautiful images as each jewel is covered with colored shapes and forms. The painting shows the vast sea of these jewels which often overlap to create a sense of depth with the jewels emerging and receding. Although there are loads and loads of jewels, no one or bunch of them dominate the work, it is all about a

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field, the whole rather than having any one part more important than the others. This is a field bursting with energy, a microcosm of infinity.

Little Red is another work of composition by field. Rather than showing specific objects like the net of jewels we see swirling pods of color which intersect with one another. Irregularly shaped leaf like elements, shades of red and brown, gradually emerge in different parts of the picture but are fragments within the whole. Again, the sense of infinity comes while we look at it. As the eye moves around the work rhythms of shape and color bristle with energy. Again, the subject of the painting is the entire image, from border to border, without privileging any one part over the whole.

Trailer is similar to *Little Red* in showing a field of colors and shapes that have an almost palpable energy. One pod of round shapes is drawn towards the next in a push-pull manner, while again small leaf like elements emerge dull red and yellow shades so that they are in the background as it were and working their way into the surface. There are no straight lines in Karp's paintings. They are all about curves, shapes and figures growing out of an organic mass. Depth is implied by the interaction among the elements; background is foreground and vice versa. It is only by making layer after layer, adding and subtracting small units of form and color that the illusion of space and depth can be achieved. This is exactly what is unique in Karp's work. He carries it off brilliantly making it an original statement with each painting.

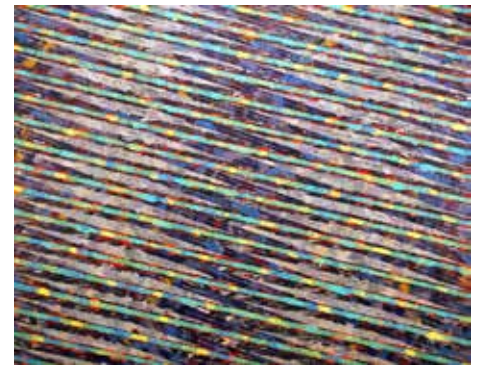
Aaron Karp works displayed at the Guggenheim Museum, New York



Splintered Interlude for Big Skinny 1982



Repeated Journey 1982



Boo's Night Jewel 1982

Aaron Karp Biography

Aaron Karp is a practicing artist of more than 45 years. Originally from New York he has lived in Albuquerque, New Mexico since 1979 where he worked as an Assistant Professor of Painting and Drawing at the University of New Mexico until 1984. Since leaving the University, he has painted full time, has exhibited his work extensively and has received recognition through a number of awards, grants and artist-in-residencies.

In 1976 Karp developed a unique style of painting utilizing various systems of taping to develop fractured fields of color and space. Shortly afterwards, in 1979, his work was recognized in major exhibitions at the North Carolina Museum of Art in Raleigh entitled "Systems", as well as a second exhibition in that same year at the Southeastern Center for Contemporary Art in Winston-Salem. From 1977 to 1979 Karp was Gallery Director and Lecturer of Design Fundamentals at East Carolina University in Greenville, North Carolina.

In 1983 Mr. Karp was included in the Guggenheim Museum's national exhibition "New Perspectives in American Art". According to Guggenheim Museum Curator, Diane Waldman, in a catalog essay for the show "His paintings function on the level of pure perceptual phenomena-as statements about color, line and movement-as complex and inventive commentaries about the visual stimuli generated by the worlds of nature and art."

In 1981-82 Aaron Karp was awarded the first of two artist-in-residencies he received through the Roswell Artist-in-Residence Program in Roswell, New Mexico. The second was awarded in 1985-86. In 1987 his work was once again shown in an exhibition at the Guggenheim Museum entitled "Emerging Artists 1978-86: Selections from the Exxon Series". In 1989 Karp had a major one man show of his work at the Katharina Rich Perlow Gallery in New York followed shortly after in 1990 by a retrospective exhibition at the State University of New York at Albany's Fine Arts Museum. In 1992 the Amarillo Museum did a exhibition of "Stolen Objects" his series of paintings that combined still life elements with shifting layers of paint. In his catalog essay for the show. James Moore, Director of the Albuquerque Museum writes: "The broken color of the paint creates the illusion of movement, it vibrates in the retina, it pulls everything forward and continually reduces the space that the objects themselves define. It is as if these paintings have stolen the objects they contain and hold them hostage to their own purposes."

In 1994 Karp was included in a group exhibition entitled "Modernism in New Mexico" at the Fine Arts Museum in Santa Fe, New Mexico followed in 1997 by "Eye Dazzlers" at the University of New Mexico Fine Art Museum. He was awarded an artist-in-residency in 1998 at the Anderson Ranch Art Center in Snowmass Village, Colorado where he produced a folio of six large scale digital prints combining visual information and source material from his paintings entitled "Occurrence at Owl Creek Road".

In 2000 Karp was invited to a pair of residencies, one at The MacDowell Colony in Peterborough, New Hampshire and the second at The Djerassi Resident Artist Program in Woodside, California. The paintings produced during these two residencies made up a series of paintings that the artist titled "Somersault" that were featured in one person shows in 2001 at the R. Duane Reed Gallery in St. Louis, Missouri and in 2002 at the Carson-

Masuoka Gallery in Denver Colorado. In his essay that accompanied the two shows, William Peterson, arts writer and former publisher of "Artspace" writes: "An extraordinary playfulness animates these paintings, and the crystalline imagery chimes with a music of its own making. Emitting their own unearthly light, the decorative devices mock natural forms and comprise a mesmerizing mechanical universe fraught with droll whimsy and wit. I am not the first to notice that the busy artificial space in Karp's paintings resembles the shimmering, fragmented, and rhythmically dynamic space that the Italian Futurists achieved when they set Picasso and Braque's Analytic Cubism in motion. Though startlingly original, these paintings connect to a long artistic tradition that toys with artifice, playing with the tricks of the trade and inherited conventions to question the relationship between art and reality."

In 2001 Karp was awarded a Pollock-Krasner Foundation Grant and in 2002 a Kittredge Foundation Grant. Also in 2002 he was awarded an artist-in-residency in Costa Rica at the Julia and David White Artists' Colony. In 2004 Karp was awarded a residency and a monetary grant through the Robert M. MacNamara Foundation located on Westport Island, Maine. In 2006 the Fundacion Valparaiso in Mojacar, Almeria, Spain awarded him an artist-in-residency. In October, 2007 he was invited for two months as a visiting artist at the Bemis Center for Contemporary Arts in Omaha, Nebraska. In October 2013 Aaron was invited to the Virginia Center for the Creative Arts in Amherst, Virginia for a one month endowed residency and in 2019 he was awarded a residency at the Tao Hua Tan artist residency in Anhui Provence, China.

His most recent exhibitions include shows at R. Duane Reed Gallery, St. Louis, Missouri, William Havu Gallery, Denver Colorado; Lee Hansley Gallery, Raleigh, North Carolina; Duke University Fine Art Museum, the Albuquerque Museum, New Concept Gallery, Santa Fe, New Mexico and Jean Albano, Chicago, Illinois.



Aaron Karp-Magilla #1

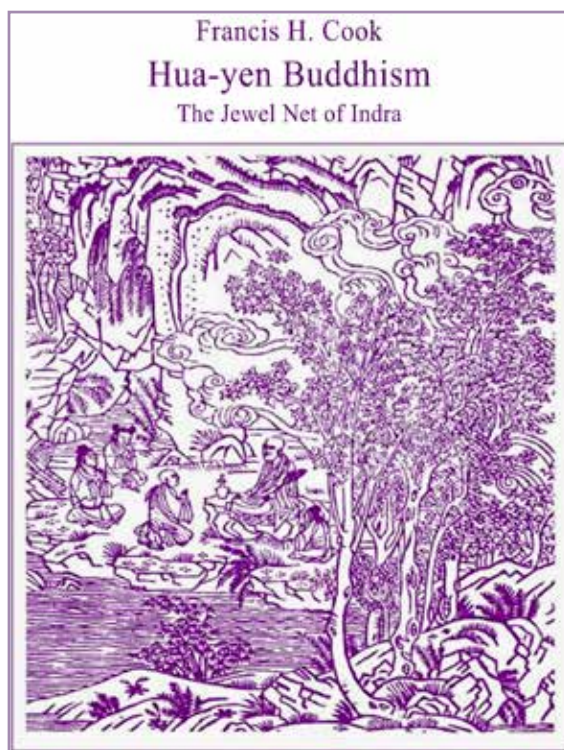
Francis Harold Cook

Hua-Yen Buddhism: The Jewel Net of Indra

Indra's Jewel Net, or the Jewel Net of Indra, is a much-loved metaphor of Mahayana Buddhism. It illustrates the interpenetration, inter-causality, and interbeing of all things. The Story of Indra's Net begins "Far, far away, in the abode of the great god Indra, king of heaven, hangs a wondrous vast net, much like a spider's web in intricacy and loveliness. It stretches out indefinitely in all directions. At each node, or crossing point, of the net hangs a single glittering jewel, reflecting radiance on all the others.

Indra's Net symbolizes the universe as a web of connections and interdependencies among all its members, wherein every member is both a manifestation of the whole and inseparable from the whole.

For the Huayan school, Indra's net symbolizes a universe where infinitely repeated mutual relations exist among all members of the universe.



Available on Amazon

Aaron Karp: Building Within

Rebecca S. Cohen

It was my original intention to introduce Aaron Karp's work by pointing out the impossible-to-count layers of acrylic paint and complex masking technique that give his work its depth and allow his joyful arrangement of technicolor orbs to float forward and recede, to appear at once solid and translucent. Thank God I came to my senses. In this instance my tendency toward analysis of process over poetry would have been a terrible way to begin. A distraction. The above quotation, suggested by the artist, provides a much more inviting gateway to appreciating the jewel-like quality of his images. This series of paintings follows the artist's established pattern of working within one self-imposed system after another, each approach built on the last. A longstanding infatuation with abstract curvilinear shapes has led to this intensely focused study of circles varying in size, color, pattern and placement. It is interesting to note that the artist's cataract surgery with the attendant brief explosion (real or imagined under the influence of anesthesia) of brilliantly cascading red blood cells may have also played a part. Here and there an oculus, an ornate iris of sorts--the artist's surrogate?--attempts to make eye contact with the viewer. Who can turn away?

Karp's work has always been good at capturing attention. He has garnered an impressive array of grants that include the Pollack-Krasner Foundation Grant and artist-in-residencies from California to Costa Rica over his thirty-five years as an artist. his paintings appear in numerous private and public collections such as the Solomon R. Guggenheim Museum in New York, the State University of New York at Albany, the Museum of New Mexico in Santa Fe, and the Museum of Albuquerque in Albuquerque, New Mexico where the artist has made his home or many years.

Rebecca S. Cohen has been a decades long supporter of the visual arts in Austin as a volunteer, a gallery owner, art consultant and arts writer. In 2004 the University of Texas Press published her book Art Guide Texas, a listing of the state's museums, art centers, alternative spaces and nonprofit galleries.

Tatijana Jacenkiw

President, Pastel Painters of Chicago

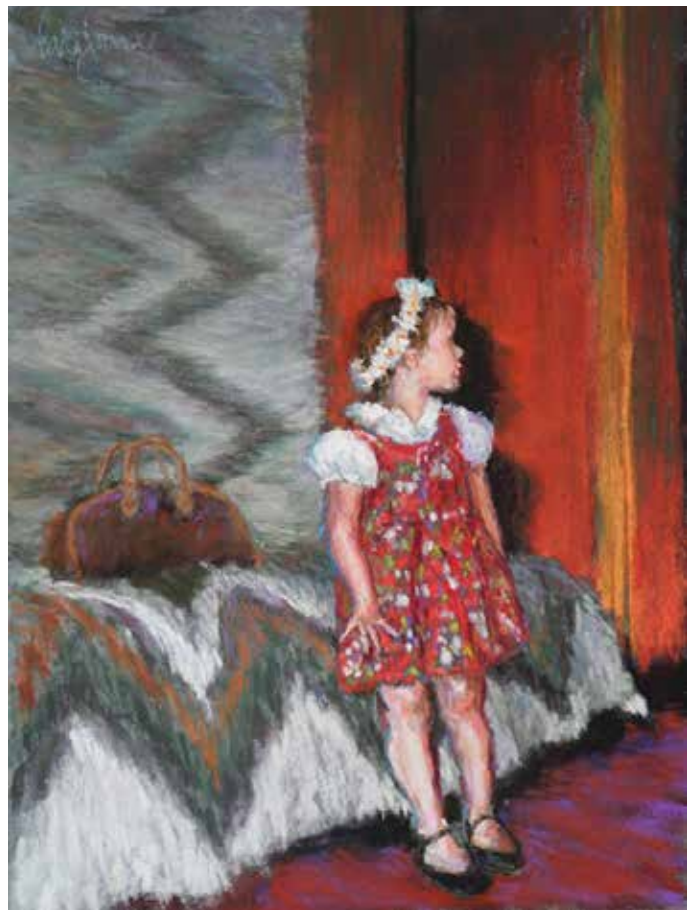
Artist Statement:

I work almost exclusively in pastels. The abundance of available colors mesmerize me and their refractive quality intrigues me. I am constantly amazed and fascinated by the way one can mix colors through layering, strokes and cross hatching resulting in an iridescence, depth and complexity of color that is always different.

I strive to capture the essence of the subject, tell a story, and convey a mood, a feeling, or a moment in time. No matter how much I plan a painting, once I begin, it becomes an emotional and reactionary process. While I love to paint everything and anything, people move me most. My emotional connection with the subject matter, my love of color, my nervous energy, and my technique result in paintings that are consistently unique and yet uniquely my own.



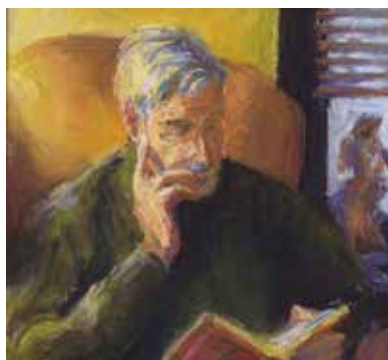
A Whirl of Ribbons



Little Girl in Red



She's up Next



Time to Read



Paris Bus Stop 2



Goat Herder of Castle Hill

My Babusias

Companions on a personal journey

by Tatijana Jacenkiw President, Pastel Painters of Chicago

and to visit someone—a woman we had come to love and who had become a surrogate babusia for Roman as my aunt's health continued to fail. For both of us, Ukraine was to become the Land of Babusias, and this was to be the first leg of a journey of self-discovery.

We flew into Kyiv and were met by our friend and her daughter with whom we were staying. Staying with them and traveling with them, we were able to see Ukraine from the perspective of ordinary people. We were struck by the contrasts. On one hand, the beauty of the countryside, the historical architecture, the generosity of the people, and the belief in a

Babusia, babunia, babtsia dido, didush— you had two of each, and that was what you were supposed call your parents' mothers and fathers if you were raised Ukrainian. In my case, all but one were in heaven, and she lived far away but loved me sight unseen and sent me books. And then, when I was 5, she joined the others in heaven.

Like many of my generation, I was born to parents who fled Ukraine and did not know my grandparents. But I as a child, I did not feel the loss because I had a different kind of extended family. My brother and I had 2 ½ sets of parents—instead of grandparents we had two uncles and an aunt who lived in the same building, loved us, and spoiled us. Life was good. It was also full of stories about the people and lives left behind—happy stories and sad stories. We were raised to be proud and protective of a people, a language, and a country we saw through the eyes and hearts of our parents.

I grew up, went to university, met my husband, got married, and had a son. And I raised him like I was raised—with happy and sad stories, to care about the place where the Ukrainian grandparents he had never met came from. And like me, he did not feel the absence of grandparents—my husband's parents were there to love him, as was my aunt. It was I, as an adult and mother, who felt the void. It was I who wished I could have shared my happiness with my parents. It was I who wished that my son could have known not just my aunt, but also my parents and uncles.

But life was still good. And in 2003, right after he graduated from 8th grade, my son Roman and I flew to Ukraine. We were going to see the country were our babusias had lived,



Hutsulka Ksenia at 80

better tomorrow. On the other, the corruption, an economy in chaos, and the differences between the haves and the have nots.

At the Ethnographic Museum near Kyiv we saw a very old woman with a bucket of clay, patching the foundation of one of the buildings. She was trying to earn a few pennies because she could not live on her pension and she didn't want to beg. This was my first babusia, and it was she who painted herself into my life. And while she will never be a painting others will see, she will be one I forever feel in my heart.

On our first visit to Lviv, I wanted to see and show my son the house where my mother grew up. As a child, I had heard stories about the house, the garden, and the family left behind in the Ukraine. My family had lost touch with those relatives during the difficult days of the 1960s when contact with family in the West often had adverse consequences. We found the street and the house, and I knocked on the door. The elderly woman who answered the door looked at me and my son and asked briskly, "What do you want?" I explained that I was from America and that my mother had grown up in that house and that I wanted to see it.

"Tanya?" the old woman asked as she called her two grown children and her grandson to the door to meet us. The old woman was the wife of a cousin that my grandmother had invited

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Crooked tree, Crooked cane

My Babusias

Companions on a personal journey

by Tatijana Jacenkiw



Outside the Garden's Gate

to live with her and help her through the difficult years. My cousin had passed away a few years earlier, but his wife, two children, and a grandchild still lived there.

That first visit to Ukraine was an incredibly uplifting experience—rediscovering family, finding roots, reconnecting not just with the spirits of my ancestors but those of my parents, uncles, and aunt. But especially with my mother's spirit. I stood in places where my mother had once stood, trying to imagine and experience and feel some of the things she used to tell me about. And one quiet evening just before I left Ukraine, I was standing in a field outside a little village and felt a warm breeze and then a sense of peace I have never felt before or since. A part of me had found a home. Connection established.

Three years later we returned to Ukraine. This time, my husband, who does not share our Ukrainian heritage, joined us.

This trip was different. It was after the Orange Revolution and what we had watched on television my Ukrainian family had experienced in person. And I had also changed. I had started to paint, and it had changed my life. Crooked Tree. Crooked Cane

As we traveled around the country we were particularly struck by the plight of many of the older pensioners in Ukraine, who were caught in the gap between the old socialist system and the new free economy and forced to work or beg to eke out a meager existence. Their circumstances, their strength in facing adversity, their quiet calm, certainty and Outside the Garden's Gate dignity sparked a desire to honor them. I wanted to paint them.

I took photographs from afar, unbeknownst to them, that I would later use for my painting. There was one exception—the subject of my first babusia painting "Quietude," a woman I had met in my mother's house in Ukraine, a friend of the family. One evening, I saw her sitting in the dining room with the light of the setting sun on her face, and at

that moment, her countenance and demeanor bore a striking resemblance to my mother's and showed me what my mother might have looked like had she lived longer. Hutsulka Ksenia

The rest of my babusias were strangers whom I never met until I began painting them several years later. As I painted, a relationship developed with each of them. They evoked emotions in me that I tried to capture, and my admiration for them grew. Most were subjects for several paintings.

"Crooked Tree, Crooked Cane" was inspired by an old woman walking back from the market in Lviv. There was a certain individuality about her that I found appealing. "Outside the Garden Gate" captures a woman of advanced age standing near the road in a small village we drove through. She and the wildflowers she was admiring seemed to share an extreme frailty. "Hutsulka Ksenia (at 80)" was inspired by a very hunched but very energetic older woman we encountered in a small town in the Carpathian Mountains. I named her Hutsulka Ksenia because the energy and determination she displayed is how I envision the spirit of the girl in the song at the age of 80.

These paintings capture scenes that one sees all too often in Ukraine: elderly people who are still fully engaged in the business of trying to earn a living. The character they display in their quest to get on with their daily lives has inspired this series of painting.



Daily Discourse - Give us this Day our Daily Bread

My Babusias

Companions on a personal journey

by Tatijana Jacenkiw



Pockets Full



Blue Scarf



Lady of the Tramps

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Babusia in Pink-5



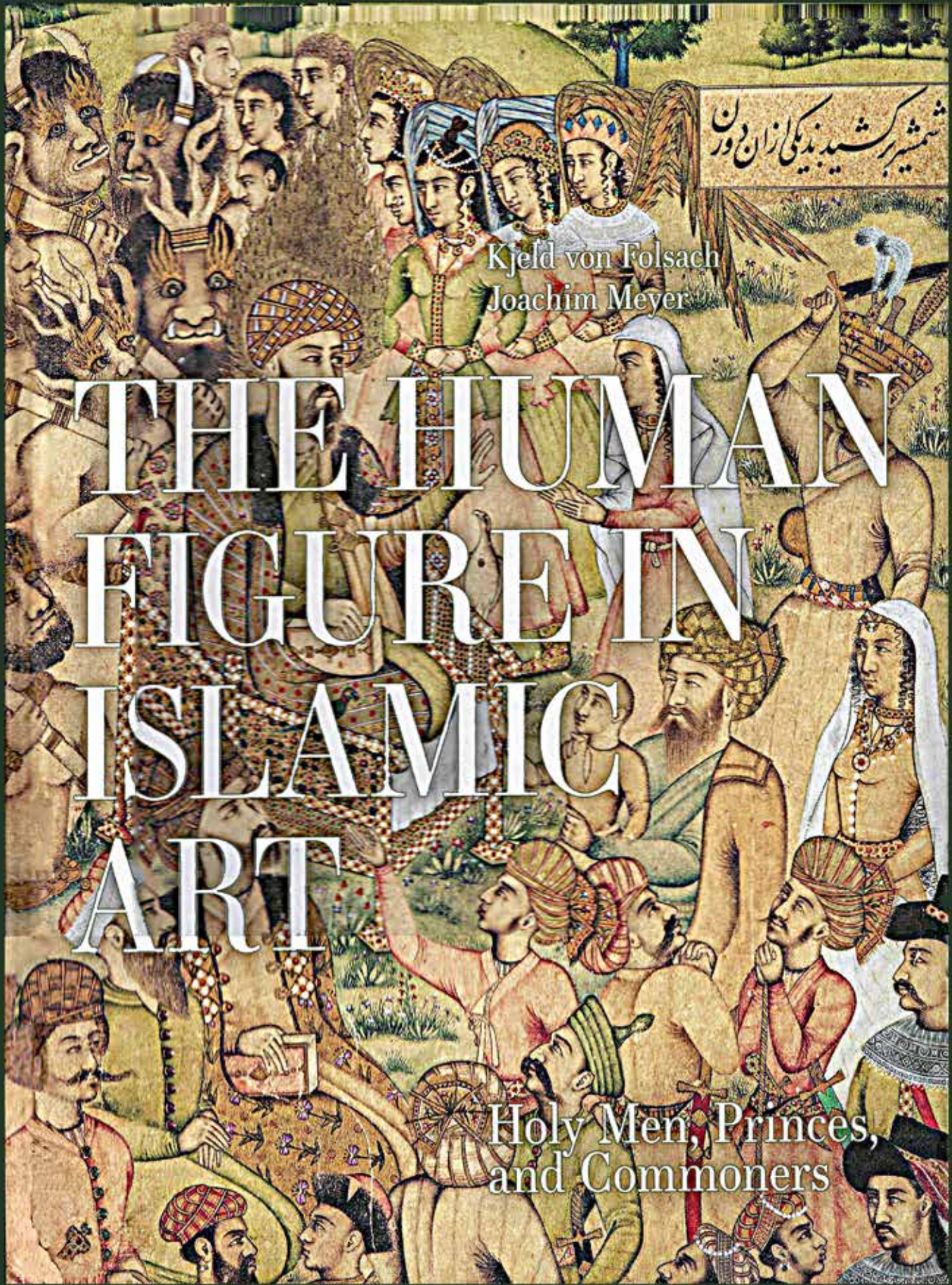
In Step



Babusia in Pink-4



Babusia in Pink-3



Kjeld von Folsach
Joachim Meyer

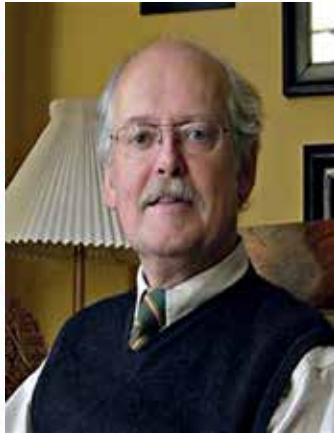
THE HUMAN FIGURE IN ISLAMIC ART

Holy Men, Princes,
and Commoners

شمشیر کشید بزمی از آن دور



Joaquim Meyer



Kjeld von Folsach



Jakob Skovgaard-Petersen

Exceptional Book of Exceptions

A review by Julie Ressler

[The Human Figure in Islamic Art](#) by Kjeld von Folsach and Joaquim Meyer is a discussion of scholarly and profound exceptions that are sympathetically explained in 267 pages of luxurious illustrations with unpretentious text, a thorough Bibliography and four pages of single spaced Notes! Most of the visual examples are taken from the largest collection of Islamic Art in northern Europe in Copenhagen at the David Collection. This is a beautifully presented book, a joy to the touch.

These perceptive explanations of exceptions to the Islamic prohibition against «images of man» is so timely. The prohibition is widely known but inadequately defined for the layman. Islam is thought to have two billion followers that may not create «graven images.» In the modern visual world of the ARTS this is an almost impossibly limiting prohibition. In the world of cell phones, internet, AI, in other words a wide spectrum of “visual everything”, every facet of modern life is visual. Strict «observance» is virtually impossible. Images must not be man made images of what God has created with souls. Trees, clouds, animals and natural formations without souls are acceptable. Objects like pillows, dishes and rugs that would be more commonly used are treated more liberally. The *raison d'être* is that man must not even attempt to challenge God's perfect work or present idols to be worshiped. Nobody worships a plate, pillow or a rug.

«As a whole, people are rendered more as types than as individuals, which is perhaps not so surprising in a culture with the widespread view that out of respect for what God has uniquely created, the artist should not endeavor to imitate it.» Kjeld von Folsach.

The images in the Christian churches are not acceptable to Islam since they might distract worshipers from the proper attention to the Divine and refer worship to themselves.

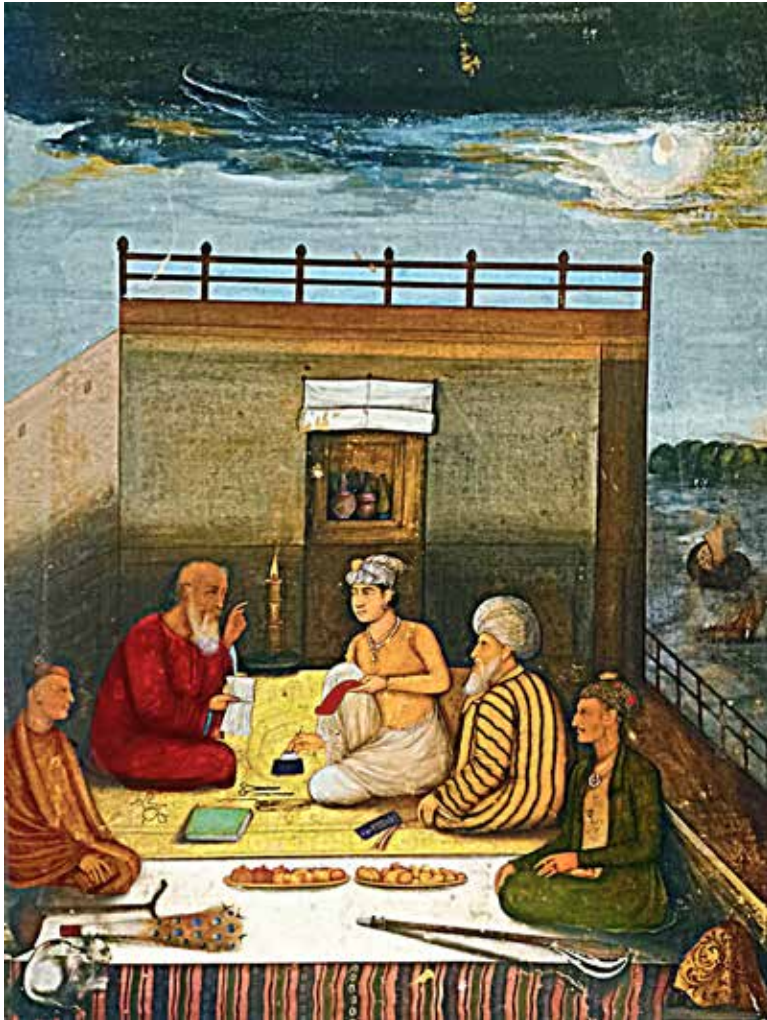
In the first two essays the two sources of Islamic law are openly presented with the historical exceptions, illustrated by accepted authorities i.e. kings, clerics potentates, scholars and wise men. Joaquim Meyer clarifies the definitions: “The Koran is God's own words conveyed to Muhammed by the archangel Gabriel in a number of revelations from the year 610 to the Prophet's death in 632. The *hadith*, which supplement the Koran, are also of key importance as a theological and legal norm for Muslims.” The prohibitions on images come from the *hadith*. This is a collection of «folk knowings» and scholarly opinions collected over the centuries. The *hadith* is a massive and well documented commentary of Islamic thought since Mohammed. Meyer continues the definitions “For Muslims, Islam is a further development of the two other great monotheistic religions, Judaism and Christianity.» Joaquim Meyer

The David Collection and these learned and charming scholars have given the world a compelling, thought-filled alternative to the headlines and hype of the modern world's simplistic screaming. The best recommendation a book can have is that it wets the appetite to know more. I have three books waiting!...and a ticket to Copenhagen!

← *Book Cover image:* [The Judgment of Solomon, who possesses magical powers by Shaykh Abbasi - 1664-1665](#)

On Islamic Art and Science

26



Young Prince, Jahangir (1605-1627) with Learned Men on a Terrace

This archetypal scene of the boy being educated by the men was common for the wealthy and the rulers. To this day the “private tutorial” is wonderful for all students. The old saw, “Education happens in one mind at a time.” may always be true, even with the magic of AI, computers etc.

Before the 11th and 12th centuries when madrassas came into being, almost all education, particularly for princes, happened this way. Islam puts special emphasis on learning The Koran. Learn in whatever way was available”... which today we might look at differently, or not?

The immense contributions of Islamic scholars speak for the sincerity and effectiveness of these beliefs.

“It appears to me as if a painter had quite peculiar means of recognizing God”
 “A painter’s ability to depict living creatures has a form of religious merit...they must recall God’s special creative force.”



“Depictions of living creatures are in fact a tool for acknowledging God’s creative powers.”

The Ageing Great Mughal Akbar 1556-1605

Islamic Science and Medicine

“Islamic scholars made numerous important scientific and technological advances in mathematics, astronomy, chemistry, metallurgy, architecture, textiles, and agriculture. Techniques they developed—such as distillation, crystallisation, and the use of alcohol as an antiseptic—are still used.” (National Institute of Health)



Schematic Illustration of Human Organs and Arteries

The diagram to the left was originally written by Persian physician Mansur in 1396 and dedicated to Muhammed Bahadur Khan. The oldest known copy was 1412.

Mansur’s work was based on the Greek physician Galen. There was great interest and openness to European science that would then be absorbed and transformed into Islamic learning.

For “The Constellation Orion” in a copy of The Book of Fixed Stars circa 964 written by Abd al Rahman al Sufi in Shiraz. This is the “earliest known illustrated manuscript” from the Islamic world.

One side is as it appears in the heavens and the other is as it appears on the globe.



“The Constellation Orion.” Spread in a copy of al-Sufi’s Kitab suwar al-kawakib (The Book of Fixed Stars)

On Islamic Art and Science

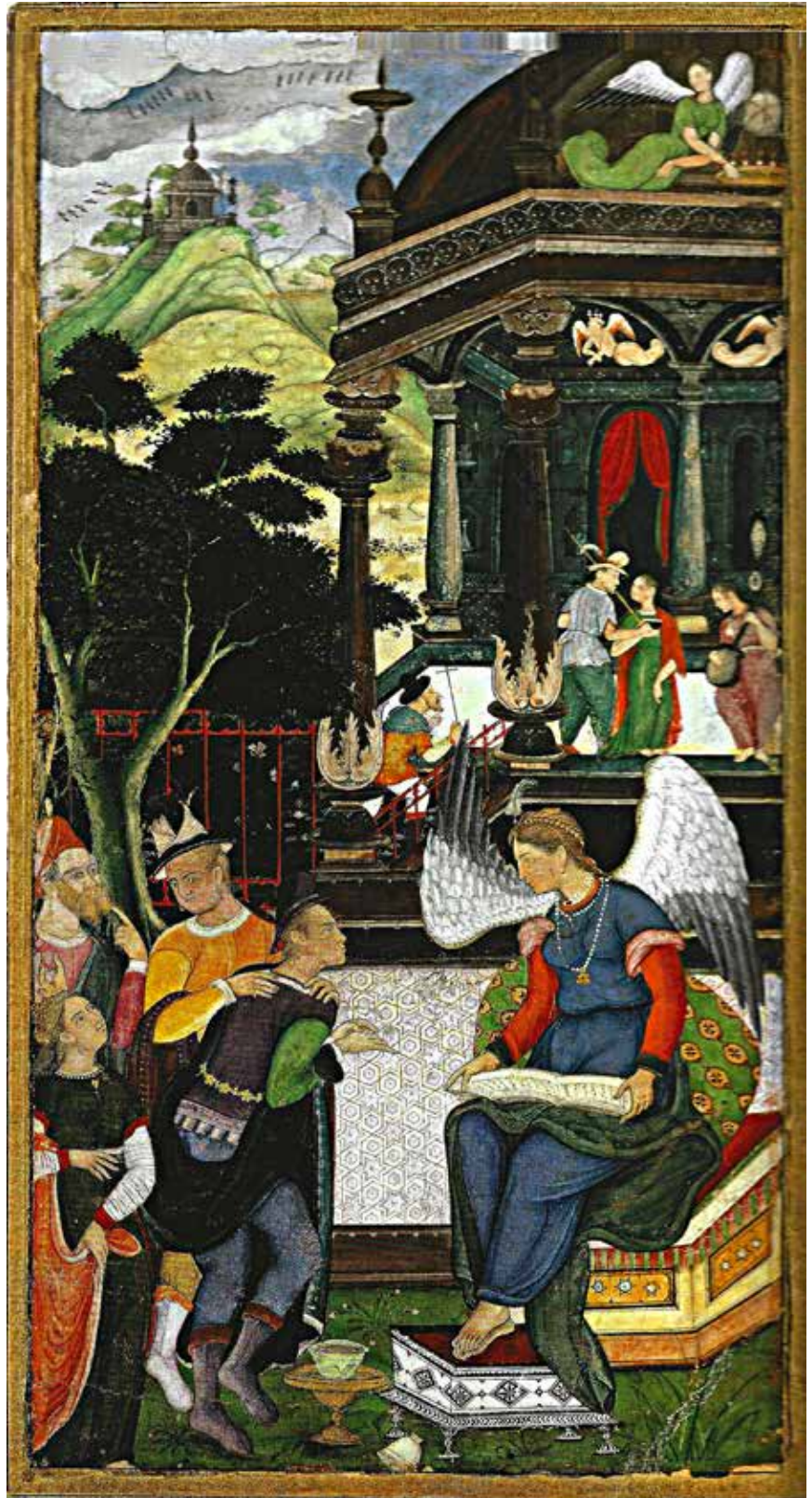
Occasional Convergence of Islam and Christianity



27 Adoration of the Shepherds - Islamic version



Adoration of the Shepherds - Christian version



An Angel Conversing with a Group of Europeans

European art, frequently brought by the Jesuits to India, were used as models by local artists. "The Angel's wings are a composite of the East and West in which each wing is seen from its own angle."

The Human Figure in Islamic Art by Kjeld von Folsach and Joaquim Meyer.

Available on Amazon.com

Laura Hediien

“Her Magnificent Ownself”

Storm chaser, retired firefighter, U.S. Navy Master Chief, Shedd Aquarium volunteer diver. Travel with Laura around the world as she captures moments in time, natural settings, animals in motion and daily life as we see it, or don't see it. Landscapes, wildlifes, weather and cityscape photography.



Monsoon Rain



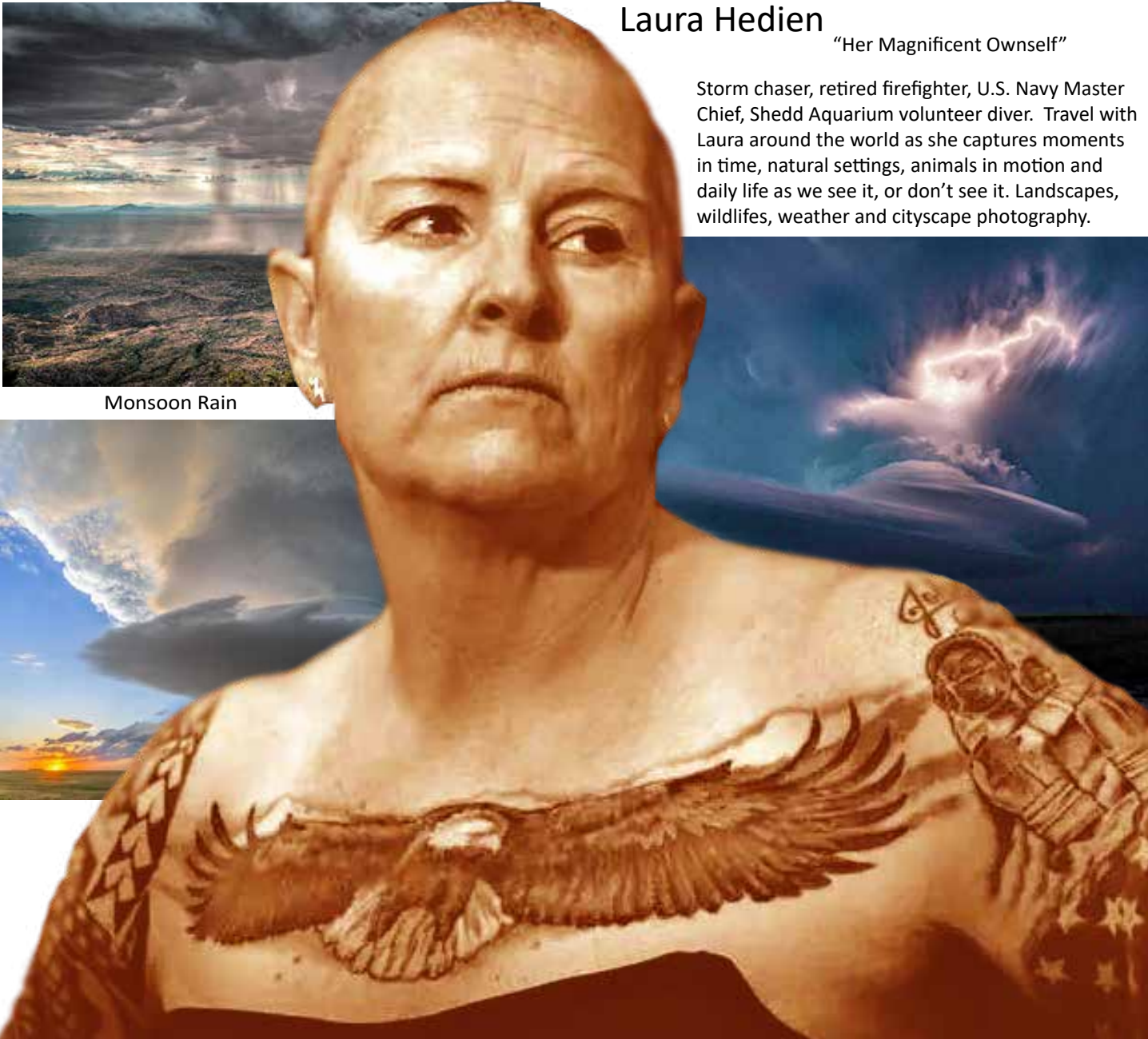
28



Shower and Light



Pond



Laura Hedien



Storm Clouds Coming



Bears

29



Woof Wolf



Stormy Sun Flare in Texas



Mushroom Lightning



Bison Glare

Laura Hedien



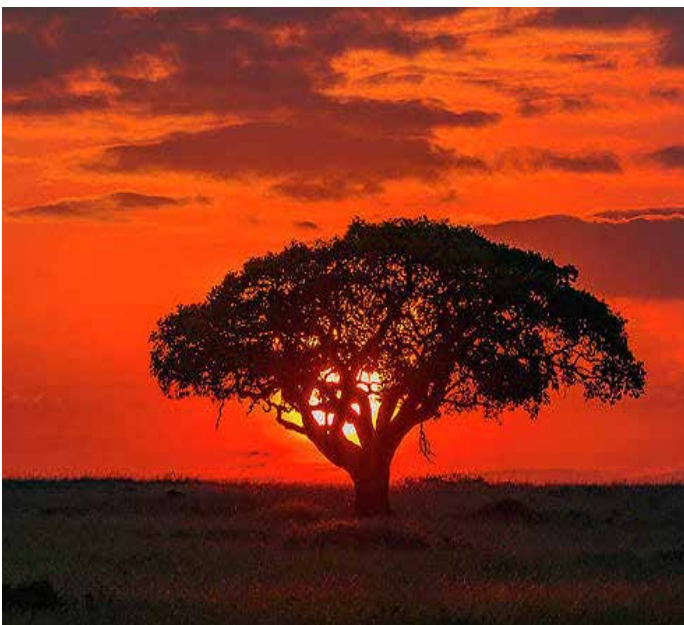
Storm Clouds 5



Showers and Lightning



Ropin' the Wind



Sunrise in Maasai Mara



Zebras and Wildebeest, Oh My!

Our thanks for this issue go to: Dick W. Davis, Everett Campbell, Bonnie Zak, Cathy Priest, Lil Nelms, Colin Cox. These generous people allow Wilmette Arts Guild to publish and distribute this magazine free of charge.



Maillincrodt Center-Wilmette



Nathan Sulack - State Farm Insurance
417 Linden Avenue · Wilmette, IL
847-906-0096



A heartfelt thanks to three people who are always there when we need them for setting up and taking down shows at the Mallincrodt Center. Thank you Joanne Dominic, Lisa Sullivan and Laura Rodriguez for all you do. **THANK YOU!**



A very special thank you to Rose Carroll of the North Shore Senior Center for all her help in setting up and taking down our shows. On many occasions that can be a difficult experience for all involved, but Rose really makes it smooth sailing for us all.

-Thanks Rose

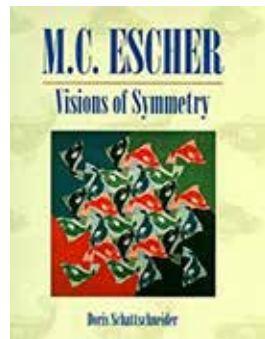
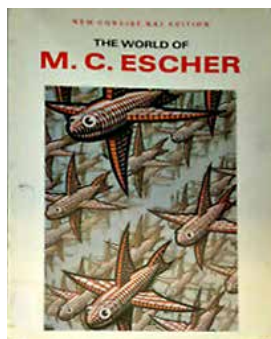
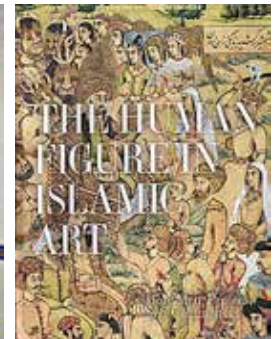
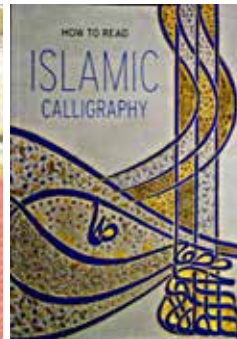
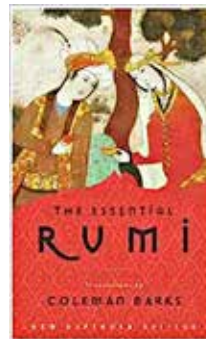
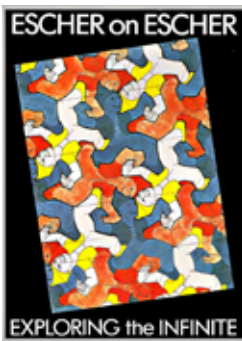
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