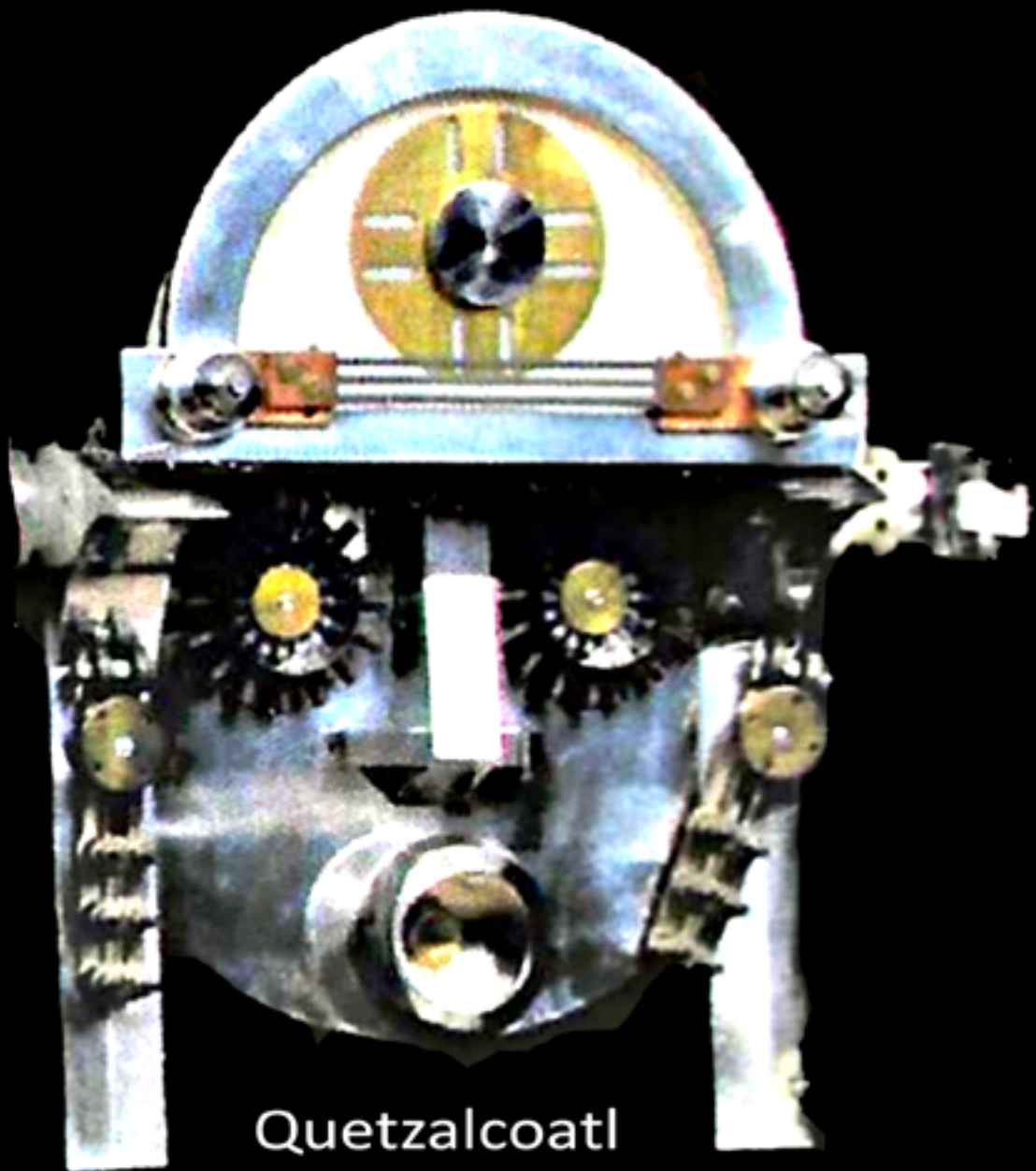


# ARTS REVIEW

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

Summer 2024



Quetzalcoatl

# Atomic Art



## In Memoriam

August 6, 1945 Hiroshima

August 9, 1945 Nagasaki

April 26, 1986 Chernobyl

2

On August 6 and 9, 1945, U.S. airmen dropped the nuclear bombs Little Boy and Fat Man on the Japanese cities of Hiroshima and Nagasaki. This essentially ended World War II. Figures vary but it is estimated that each bomb killed or maimed 70 thousand people. The effects of the radiation lasted lifetimes. The options? To let the war continue indefinitely, more millions dead, seemed unwise. Philosophers and politicians will carry on the debate for succeeding centuries. They should look at the context. We know where it all began. Los Alamos, New Mexico.

On April 26, 1986, the number four reactor at the Chernobyl Nuclear Power Plant in the Ukraine exploded. This was due to human carelessness and misjudgment. The radiation spilled across the northern part of the world infecting all sorts of animal and dairy products from diverse countries, leaving residents in various mortal conditions. The resilience of the old Ukrainian women and the animals in this exposed zone who insisted on going back to their homes is almost a fairy tale come to life.



Ed Grothus

In Los Alamos, as the intensity of “discovery” decreased and the laboratories ceased being useful, the energy of the remains was gathered together by Ed Grothus. He thought it was interesting and bought the remains.

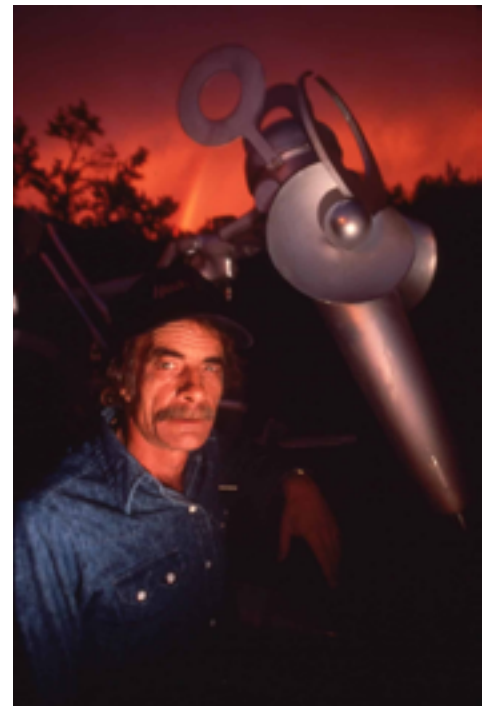
Soon the itinerant poet, artist musician and super “creative” Tony Price came along and he too was fascinated by the energy of these odd pieces. Music came. Sculpture came. The energy of these pieces started to shape themselves into unique sculptures and yet how odd that the new seemed to be so old at the same time? As his sculptures increased he realized they were as “ancient” and as they were “new.” and

gave them names that reflected his intuitions.

“Its all of Los Alamos scrap, which Price described as “a kind of pure art in itself, since you are dealing with a harmonic principle of nuclear physics.” “ It’s a little bit like sympathetic magic and how you would take an object and endow it with another type of creative energy from the purpose it was originally meant for. To take something originally negative and build it into something positive.” “It’s all stuff somebody pulls out of the ground, beats it into shape,” Price once said. “Some worship it, some explode it, and somewhere along, somebody’s allowed and heavily financed to produce this thing that’s going to stop the future.”



# Tony Price - Art from Los Alamos Detritus



3



Price greets Tenzin Gyatso, the 14th Dalai Lama of Tibet



Robert Oppenheimer

*Oppenheimer is said to have uttered this from the Bhagavad-Gita after the first Atomic Bomb blast at Trinity Site:*

***If the radiance of a thousand suns  
Were to burst at once into the sky  
That would be like the splendor  
Of the Mighty One...  
I am become Death.  
The shatterer of worlds.***



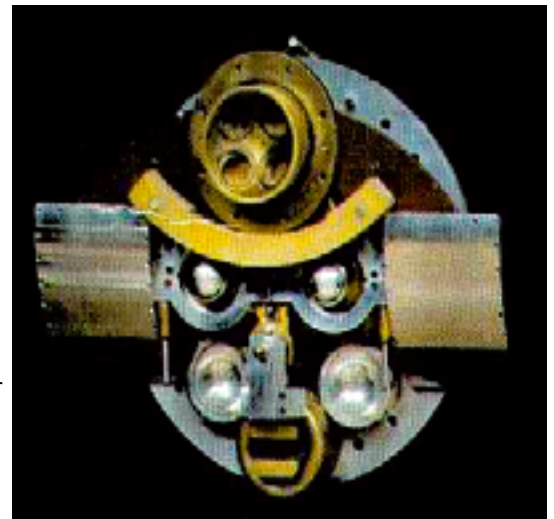
# Tony Price -Art from Los Alamos Detritus

The work of Tony Price from atomic detritus to art is not eccentric. It is a direct channel from man's unconscious to the frontal lobes of others through our eyes and the filters that our Western European upbringing provides. James Hart, the director of Tony Price's gallery in Santa Fe, said it best, "I think like no other, the eyes of the masks see you! You become enchanted and follow them into 'their known' which was previously "your unknown."

With this ultra-modern "trash" we are brought back directly to the great myths of our civilizations. He tells us this with the names he selects for each piece. proving again and again that great art is referential. Atomic Quetzacoatl, Samurai spirit /Nagasaki, Hindu God Rama's Chief Helper, Hanuman are examples. He borrowed the "Kachina" idea from the New Mexico Hopi with great effect.



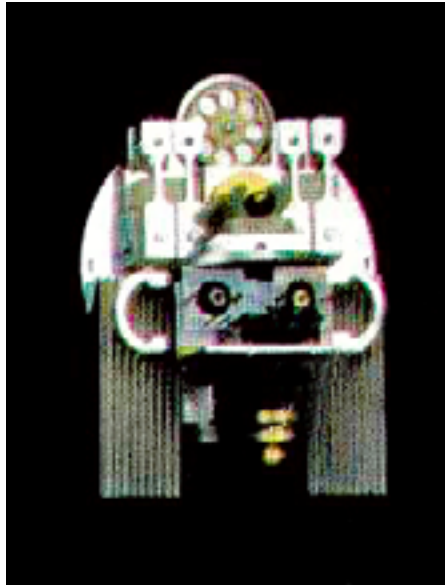
Japanese Samurai Warrior



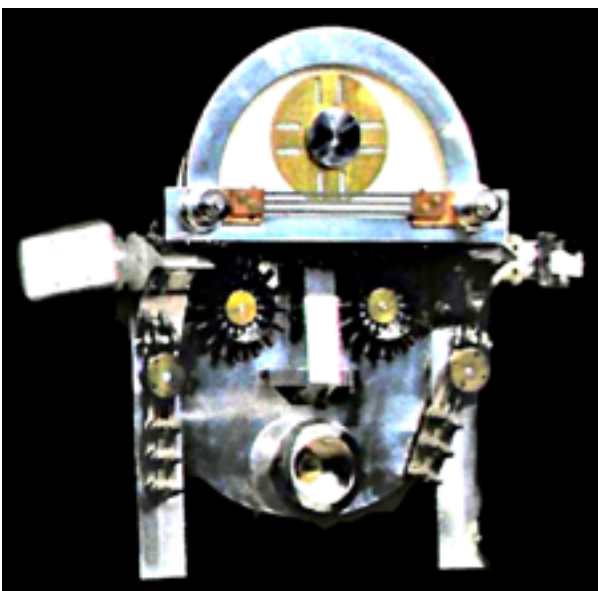
Samurai Spirit Mask - Nagasaki



Traditional Indian Hanuman  
Hindu God Rama's Chief Helper



Hanuman-Hindu God Rama's Chief Helper



Atomic Quetzacoatl



Traditional Nahuatl Quetzacoatl

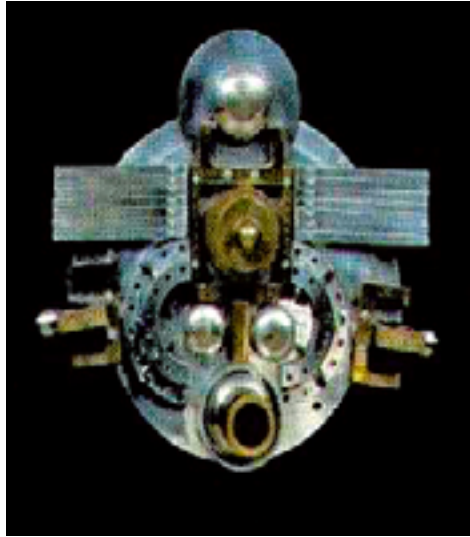


# Art from Los Alamos Detritus

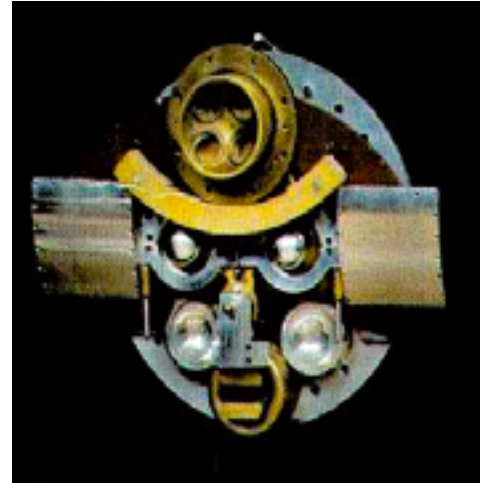
Filtered through the brain of Tony Price



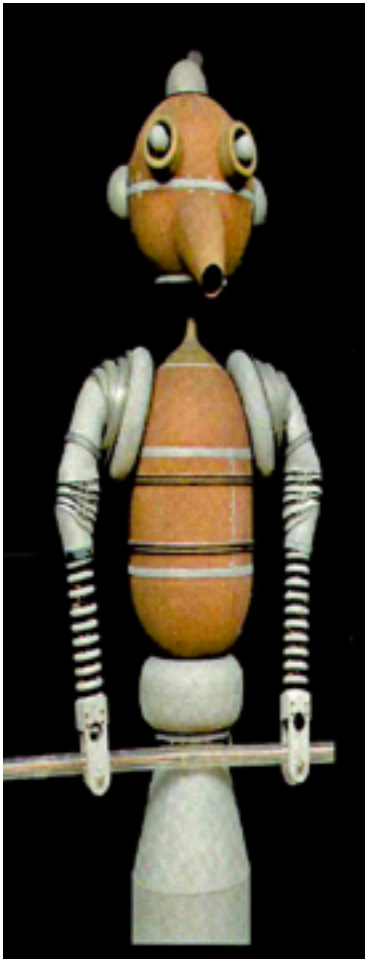
Tony Price next to Holy Mackerel Mask-photo Lisa Law



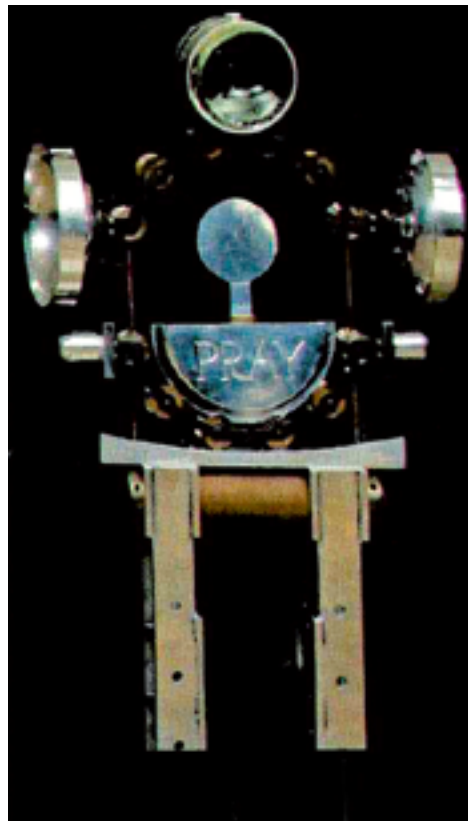
Nuclear Garuda



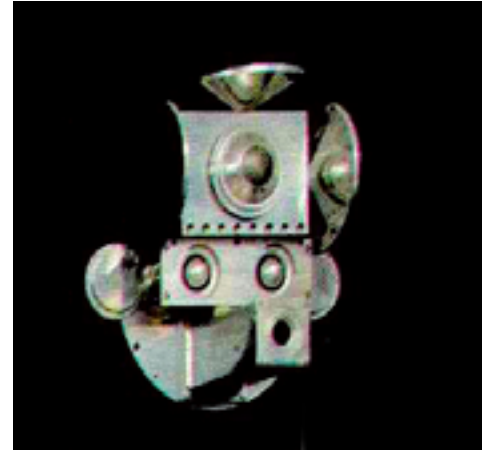
Samurai Spirit Mask - Nagasaki



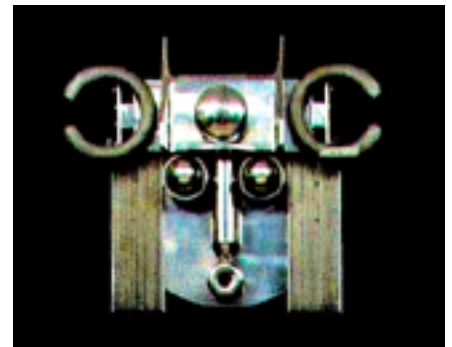
Anti Nuke Warrior Kachina



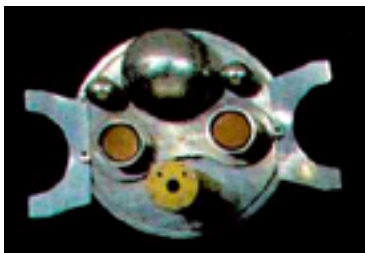
PRAY



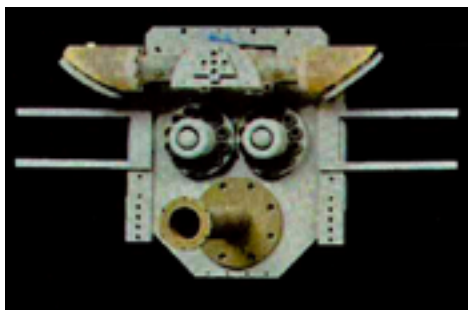
Prince Moses Speaks out on Nuclear Waste



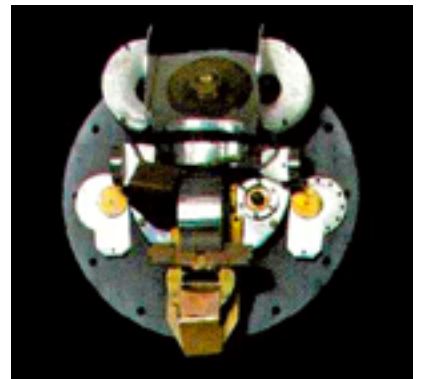
Nuclear Nordic Goddess Fetter



Nuclear Kachina - Protector of Food

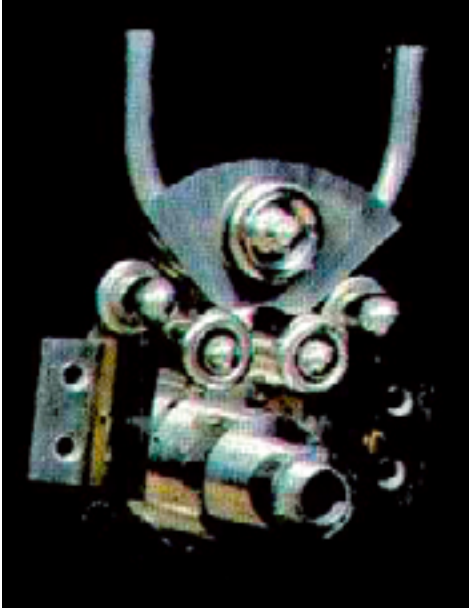


Nuclear Kachina - Protector from Storms

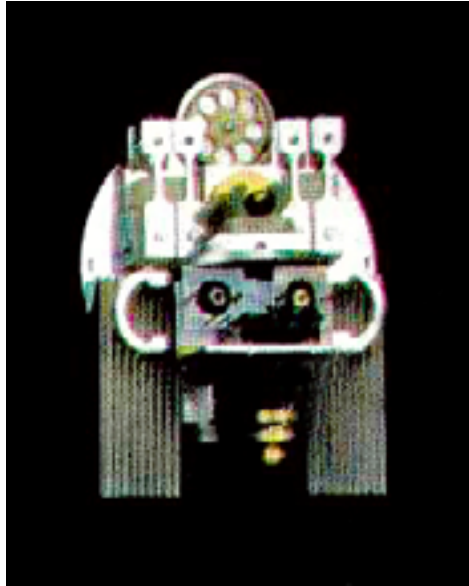


Odin, Chief Nordic God

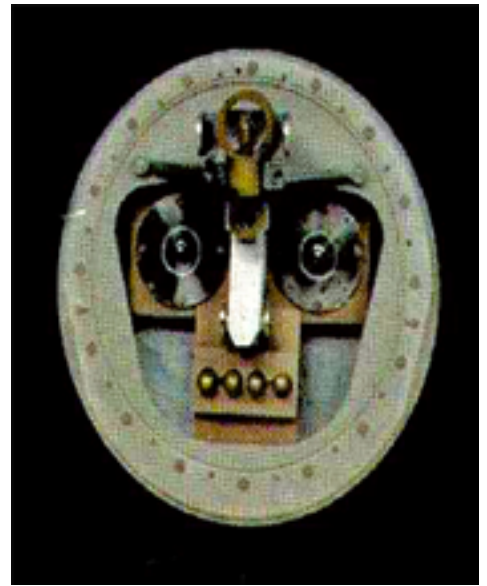
# Tony Price - Art from Los Alamos Detritus



Atomic Hathor



Hanuman-Hindu God Rama's Chief Helper

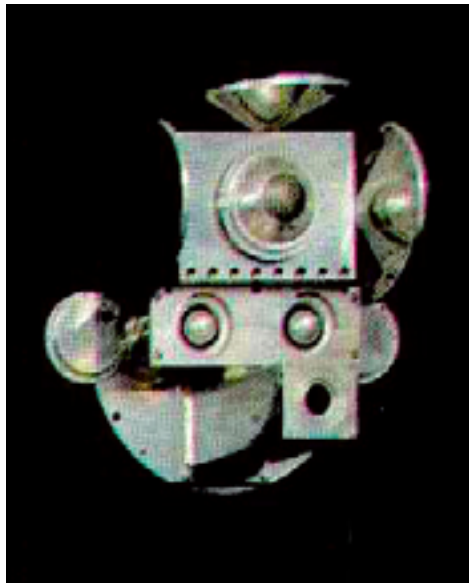


Mayan Sun Chanter

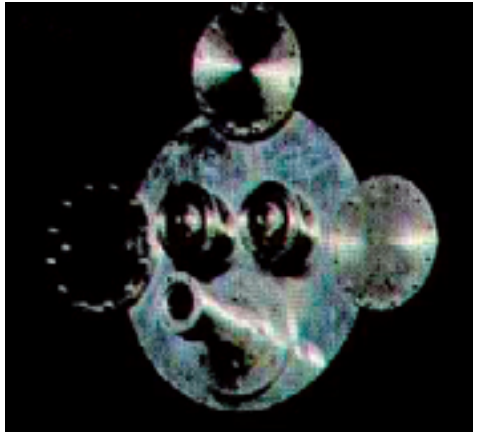
6



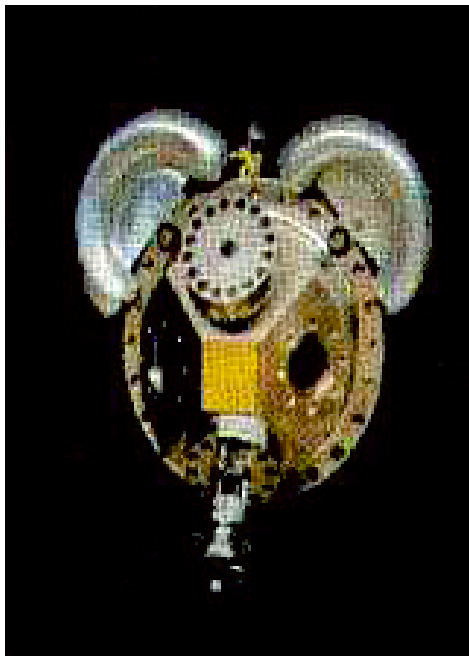
Moon Kachina - Protector of Animals



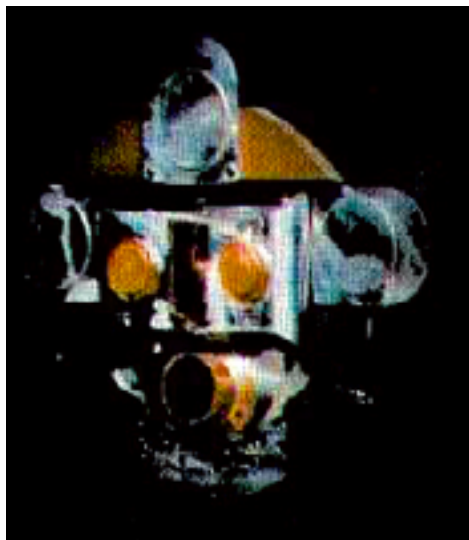
Nuclear Monkey King



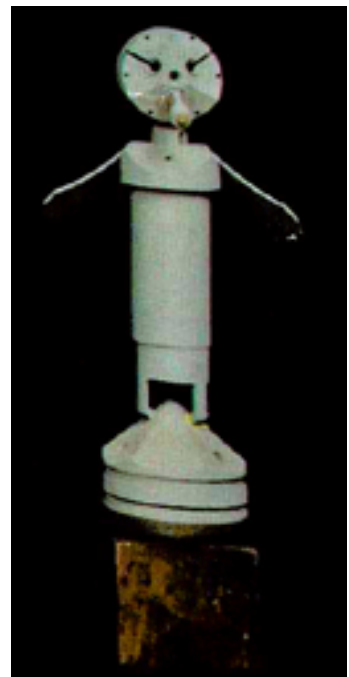
Moon Mudhead



No Name Mouse 22



Mayan Sun Chanter



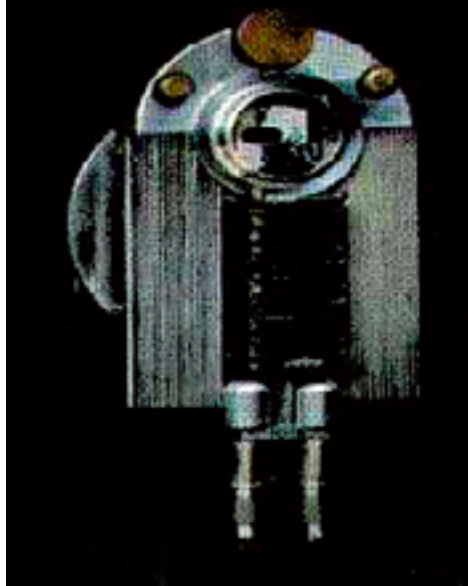
Owl of Nuclear Wisdom



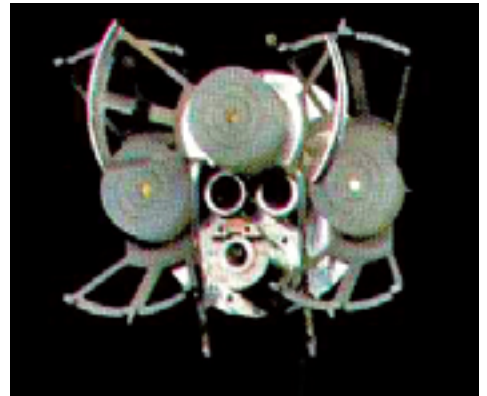
# Tony Price - Art from Los Alamos Detritus



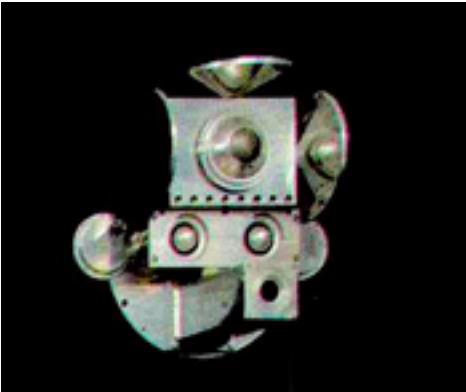
Daisy Duck



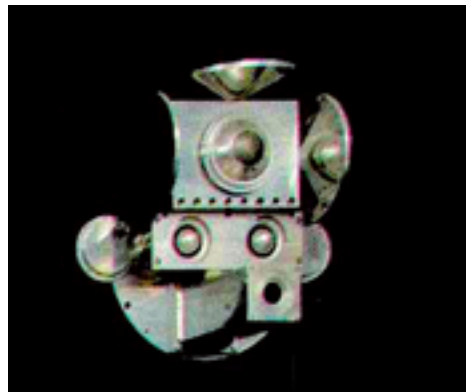
Dead Duck Award



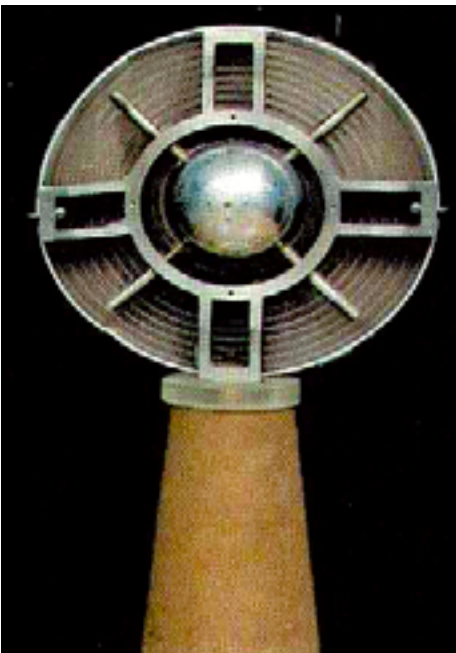
Deer Kachina



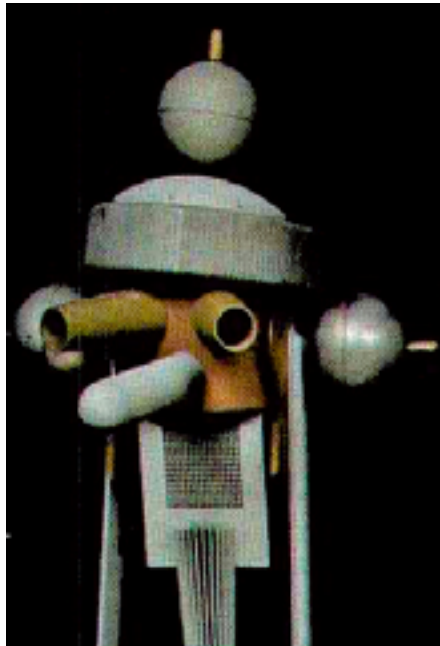
Native who sold his Island for a Nuclear Test



Mayan Sun Chanter



Nuclear Mandala



Nuclear Kachina that guards the compression of space



No Name 5

Note: A kachina is a spirit being in the religious beliefs of the Pueblo people in most of the Pueblo tribes of New Mexico

Tony Price -Art from Los Alamos Detritus



Earth Protector Kachina



Nuclear Nordic God Heimdall



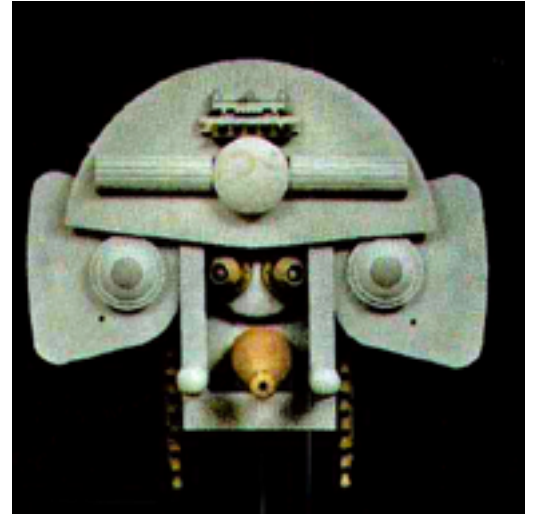
Mudhead



No Nuke



Beware of Mad Generals



Nuclear Ganesha and Rat  
Hindu god of wisdom



Mercury, Communication God



Nuclear Kachina - Protector of Food



The Last Nuclear Supper

8

These magnificent photos were taken by James Hart and Blair Clark unless otherwise noted.



# Tony Price -Atomic Detritus into Music



Listening is surrendering to what you want to hear, and puts you in the now.



Maya's Song by Tony Price-Made from salvage from Los Alamos National Laboratory



Tony Price with Shel Silverstein and unidentified saw player.



Price making music with atomic detritus

The music machines Price created became a kind of metaphysical transport. At one point, he described his instruments and how they helped him gain inner harmony.

"I build music boxes made of four walls and a ceiling of piano harps. I get inside it and play open guitar beginning with a basic harmonic. When it lines up as a pure harmonic, the energy produces an overtone. Then I line up the overtones and they split into two, four, eight, sixteen. To do this you have to totally listen to what you're doing. Listening is surrendering to what you want to hear and puts you in the now, you have a virtuality to explore.

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## Tony Price Biography

"Tony Price was born in Brooklyn, New York in 1937. In 1967 he landed in El Rancho, New Mexico, having spent the 1960's traveling the US and Europe amongst concentric circles of artists, beatniks and emergent hippies. Near El Rancho, in Los Alamos, he discovered Ed Grothus' "Black Hole", the famed laboratory salvage yard, and he began to create utilitarian objects such as chairs and tables and musical instruments, as well as wind chimes and gongs, out of the lab's military-industrial "junk".

Price was horrified by the bomb's potential to thoroughly alter lives by its mere existence, and to end all life by its actual use.

He began to create sculptures, and his most famous works are the group of deity-inspired masks created out of scrap metal, representing the faces of Spirit as seen by traditional cultures from around the world.

In 1983 filmmakers Glen Silber and Claudia Vianello completed a documentary about Price entitled "Atomic Artist" that aired nationally on PBS in 1986. In September 1986, Price was given a solo exhibition in the New Mexico Governor's Gallery at the state capitol. The New Mexico Museum of Art organized a major retrospective in 2004 that traveled to the United Nations in 2005." – Wikipedia

Price's works of transformed nuclear detritus are celebrated and collected worldwide. To know more you can buy Tony Price Atomic Art from Amazon.com and Alibris.

With the superb text, photographs and bibliography assembled by Marsha C. Bol, PhD., Director, Museum of Fine Arts, Museum of New Mexico. The photographs are superb. So many by Lisa Law! The text about this unusual subject is quite accessible.

Douglas Kurt Hall – Dancing to the Music

James Rutherford – Tony Price: Atomic Art

There is so much in this "treasure book" that I hope I will be forgiven for not adequately attributing all that is there.

Special thanks to James Hart for granting us permission to reference all the fascinations contained in this special work.



Tony Price



10

Tony Price in Yucca Flats.  
Photo by Elliott McDowell



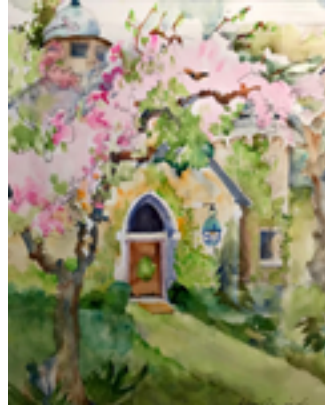
# Spring Scenes from Wilmette Arts Guild



*Barbara Roseman*



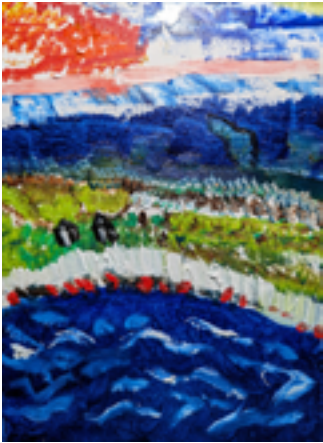
*Barbara Roseman*



*Barbara Roseman*



*Julie Ressler*



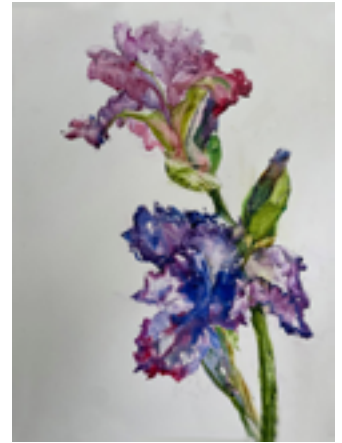
*Bryan Fuller*



*Dan Roeder*



*Jacqueline Willrich*



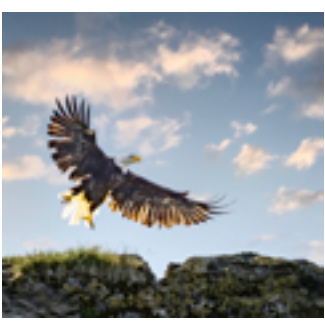
*Diane Czerwinski*



*Chris Porter*



*Kristine Teague*



*Laura Hedien*



*Mike Zidman*



*Edith Holden*



*Jennifer Ward*



*Patricia Abby Berg*



*Laurel Boyanovsky*



# Spring Scenes from Wilmette Arts Guild



*Beth Alvin*



*Hans Stroessler*



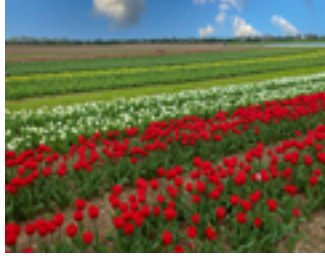
*Boruch Lev*



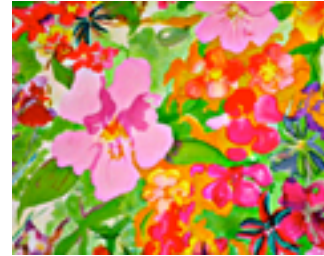
*Gordon France*



*Bryan Fuller*



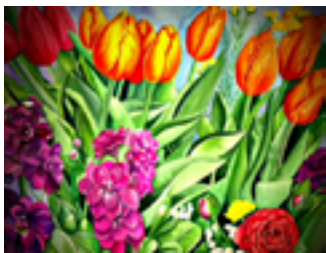
*Joanne McCollin*



*Carol Cohen*



*Ed Willer*



*Chris Porter*



*Curt Frankenstein*



*Joanne Epcke*



*Diane Czerwinski*

12



*George Olney*



*Chris Porter*



*Claire Hogan*



*Cat Morgan*



*Jamie Buzil*



*Jennifer Rapp Peterson*



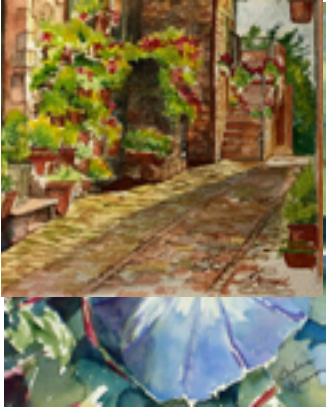
*Jeanne LaCasse*



*Catherine Priest*



# Spring Scenes from Wilmette Arts Guild



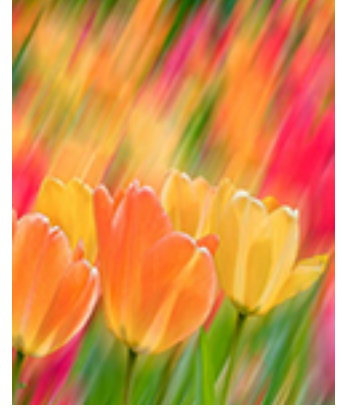
*Nancy Desmond*



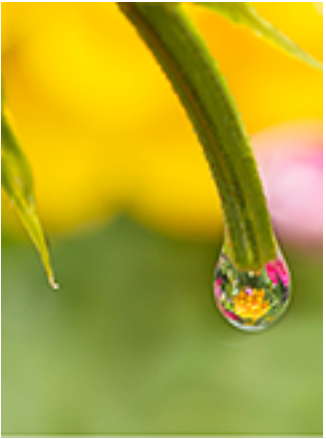
*Kathy Cornin*



*Richard Fisher*



*Howard Frank*



*Peter Nussbaum*



*Laurie Walker*



*Lee Oberlander*



*Marge Graham*

13



*Priscilla Powers*



*Nancy Eastman*



*Marilynn Robinson*



*Masood Bolorforoush*



*Susan Holtz*



*Susan Bennett*



*Yolanda Szolyga*



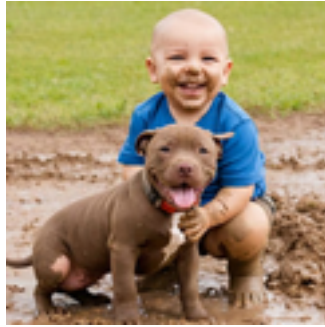
*Marilynn Robinson*



# Spring Scenes from Wilmette Arts Guild



*Boruch Lev*



*Essence of Spring*



*Julie Ressler*



*Laurel Boyanovsky*



*Laurie Walker*



*Lee Fidrych*



*Lee Oberlander*



*Mae Connor*



*Nancy Eastman*

14



*Marge Graham*



*Mike Zidman*



*Nancy Desmond*



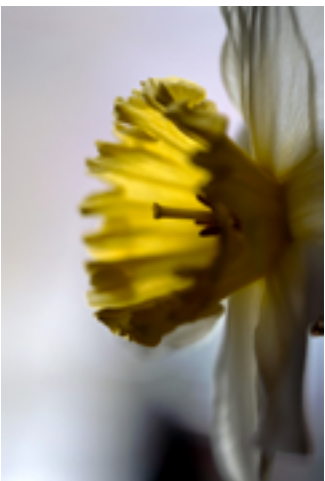
*Ramona Youngquist*



*Patricia Berg*



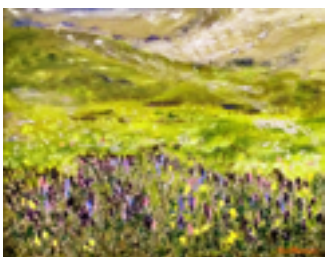
*Priscilla Powers*



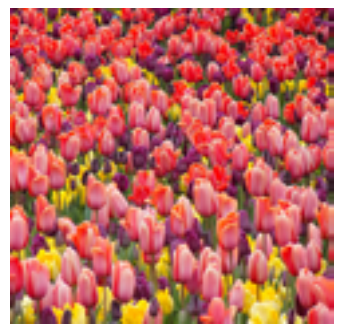
*Patricia Berg*



*Ryan Synovec*



*Julie Ressler*



*Theresa Weber*



# Sally Schoch



The Artistic Experience



**Best Community Builder**

**Sally Schoch**  
(BFA 1958, MFA 1962)

**Has spent her nine decades of life  
enjoying and promoting The Arts!**

**School of the Art Institute of Chicago**



Sally's Fabulous Flowered Hat  
1st Prize at Lake Forest's  
Mad Hatter Luncheon



Chicago Skyline 17 feet by 6 feet. loom woven wool.



Sally's Flowers



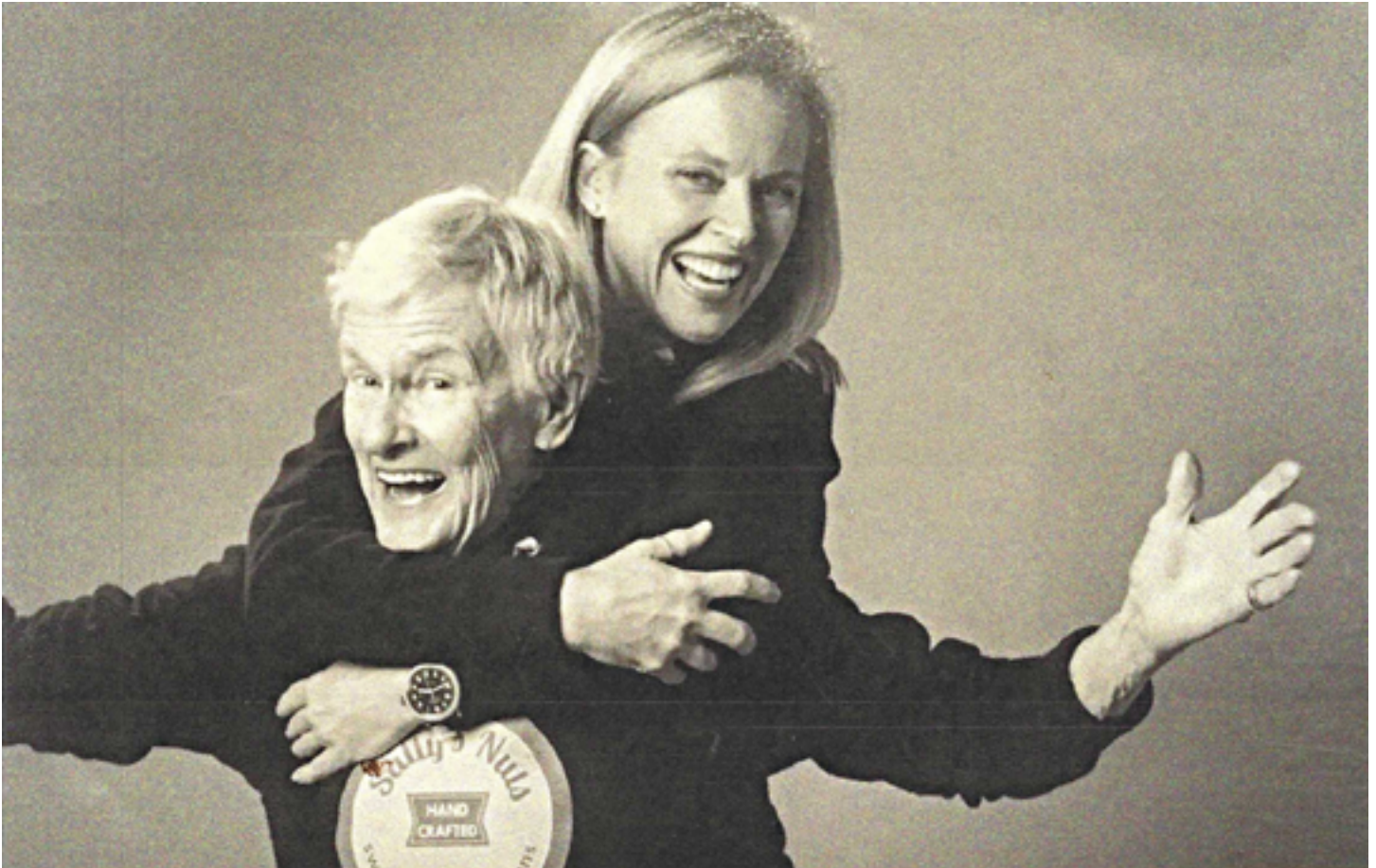
Mexican Festival



Boating on Lake Michigan



# Sally Schoch-90 Years of Art on August 23, 2024



16

Sally Schoch and her daughter Kari Guhl, Art Agent



Sally Schoch's *Conservative Flowers*

by Rowan Beaird

When we think about the creative vision of an artis, we usually consider their work: their paintings and sculptures, their films and installations. But there are many ways that an artist's creativity takes shape

For School of the Art Institute of Chicago (SAIC) alum Sally Schoch (BFA 1958, MFA 1962), her imagination and talent are evident in her paintings, but they've also manifested themselves in every aspect of her more than nine decades of life.

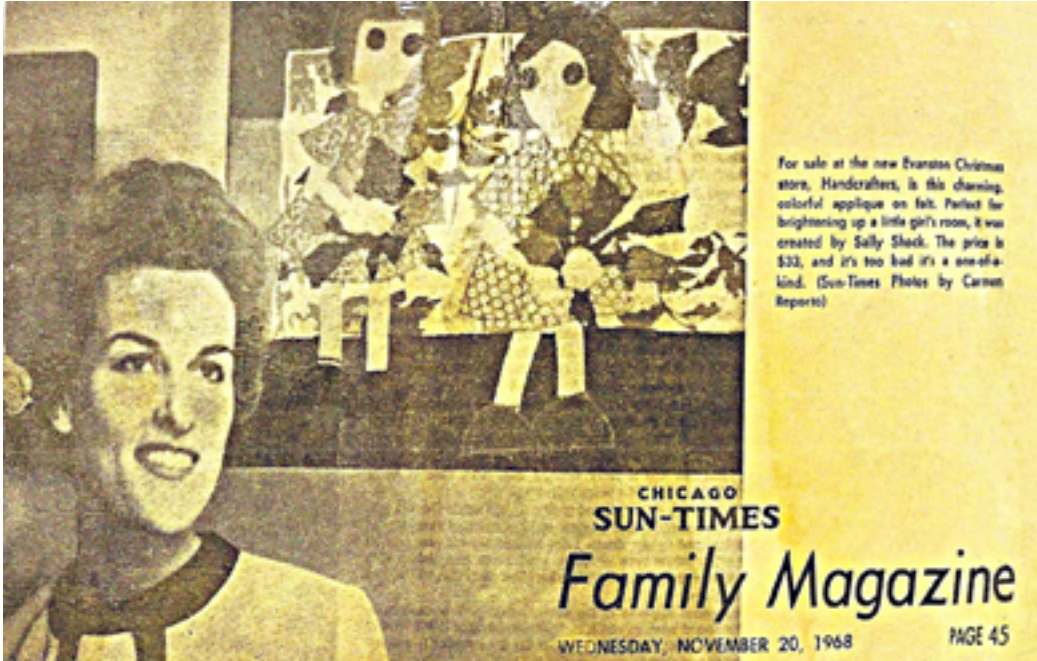
Schoch first came to SAIC in elementary school, taking the train in from Joliet for Saturday classes at the museum. Painting felt like her purpose, and so she enrolled as an undergraduate student in the 1950s-taking classes alongside Richard Hunt (BFA1957, HON 1979) and Robert Indiana

(BFA1954)-and went on to get her master of fine art degree. At the School, Schoch found a true artistic community. "I was so humbled by the talent that I was rubbing shoulders with," she said.

After a brief stint in advertising, Schoch got married and turned her full attention to her home, raising four children in Wilmette. She continued painting her still lifes, but she also found different outlets for her creativity, using her art and design skills to



# Sally Schoch



Chicago Sun Times 1968 clipping featuring Sally and her work

connect with her neighbors. She would host puppet shows and craft sessions, inviting more than 40 neighborhood children over every year to construct gingerbread houses. "It really was Camelot," her daughter Kari said.

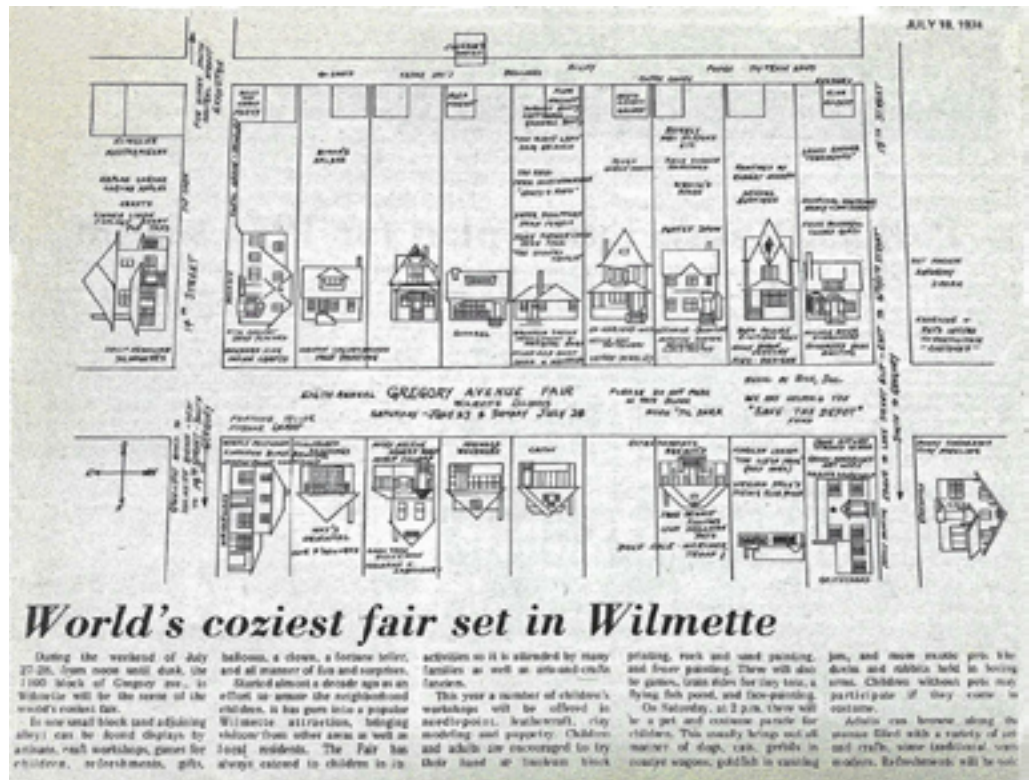
In the 1970s, Schoch created the Gregory Street Art Fair in their neighborhood. It was an opportunity to display her paintings, but more than that, an opportunity to bring people together through art. Every neighbor participated in some way, whether through making food, staging games for the kids, or hosting art stands in their yard. "My mother was

the Pied Piper," Kari said. "She organized everybody."

When her children went off to college, the art fair evolved into open studios that Schoch hosted in her home, giving local artisans a place to sell their work-ceramics, jewelry, weavings, jams-every December. "It was a crazy fest," Schoch said. "I mean, there were no limitations as far as what you would bring."

For decades, Schoch has given back to her local community in these ways, but she also continues to support her original artistic community at the School. Since graduating, she's stayed connected to SAIC as a donor and a true advocate for the arts. When Kari was in high school, they'd take trips every year to see the Fashion Design department's runway show. "I love to see the creativity that comes out of there," Schoch said.

Though she no longer hosts art fairs and open studios, Schoch's creativity still shines. In recent years, she launched a business, Sally's Nuts with her daughter and she always finds time to paint. "That doesn't happen as often as I would like it to, that's for sure," she said. "But I'll get there, don't worry."



A 1974 newspaper clipping about the Gregory Avenue Art Fair



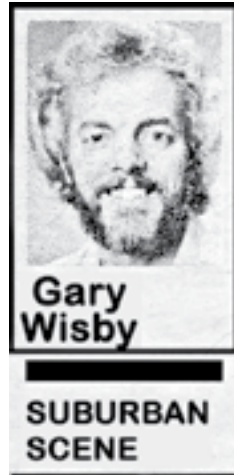
# Sally Schoch - Yurts in Wilmette



18



Tassels and fetishes dangling from the curved ceiling of the yurt dazzled all who entered.  
Photograph by Ken Lull.



Gary Wisby

## SUBURBAN SCENE

PAGE 22 OF THE CHICAGO SUN-TIMES,  
TUESDAY, AUGUST 2, 1983

**A**

yurt is:

a. The portable home of a Kirghiz tribesman from the Tibetan highlands.

b. A showcase for North Shore women who like to weave.

c. A small container of yogurt.

Both "a." and "b." are correct.

Members of the North Shore Weavers Guild made the domed, round tent for display at a recent weavers' convention in a Cleveland suburb.

"It's a great vehicle to display a huge variety of weaving," said Sally Schoch of Wilmette, who helped think up the project.

"We're interested in all phases of weaving,

from rugs to wall hangings to belts, clothing, pillows—anything with fiber."

Schoch saw photos of yurts during a session on weaving "environments" at a conference in Ames, Iowa, a year ago.

The tent, 6 feet in diameter and about 6 feet tall, is put together from homemade felt. The waterproof felt is made of fleece, which weavers who spin go through a lot of. But they use clean fleece in their work.

"Several of our members grow sheep, from Woodstock and around Barrington," Schoch said. "You shear off the top layer, which is fairly clean stuff. It gets rained on.

"What we got [for the yurt] was all the skirts from the bottom of the sheep, the leftover, dirty, filthy, awful stuff.

"It was a monumental job. We had to wash it in garbage cans, stirring it with huge broomsticks. There is nothing heavier than wet fleece." Each load required two nights of soaking in a soap solution, with a rinse in between.

Then the fleece was sent to a mill near Sheboygan, Wis., to be carded or combed. It came back light and fluffy, like quilt batting. Next it was pressed into felt.

"You lay it out, at least two layers one over the other, going in different directions," Schoch explained. "You wet it with boiling water, then soapy water, then cold water, to shock the fibers. You roll it, beat it unroll it the other way and beat it again."

The beating mats the material and compresses it by about 10 percent.

The North Shore women beat it every which way: "We hit it with rubber mallets, we jumped up and down on it, we ran somebody's suburban van over it, we tried everything.

"We finally ended up in a Laundromat for a 'final washing. Everyone in the place thought we had lost our minds."

Perhaps half of the guild's 200 members worked on the project. One important contributor was Gunta Cepuritis, Kenilworth architect who designed the latticelike wooden frame.

The yurt is decorated inside and out with bags, bands, tassels, pillows, rugs and fetishes designed to ward off evil spirits. Because of the richness of accessories, every time the tent is erected it looks different.

Thus the domed domicile is ideal for the homemaker who constantly likes to move the furniture around. "It would be fun to live in one of them," Schoch said. "It changes each time you put it up."



Workshop participants learn how to teach weaving on an oversized backstrap loom.  
Photograph by Irene Stoller



# Sally Schoch - Yurts in Wilmette

A traditional yurt (from the Turkic languages) or ger (Mongolian) is a portable, round tent covered with skins or felt and used as a dwelling by nomads in the steppes of Central Asia. The structure comprises an angled assembly or latticework of pieces of wood or bamboo for walls, a door frame, ribs (poles, rafters), and a wheel (crown, compression ring) possibly steam-bent. The roof structure is often self-supporting, but large yurts may have interior posts supporting the crown. The top of the wall of self-supporting yurts is prevented from spreading by means of a tension band which opposes the force of the roof ribs. Modern yurts may be permanently built on a wooden platform; they may use modern materials such as steam-bent wooden framing or metal framing, canvas or tarpaulin, Plexiglas dome, wire rope, or radiant insulation.



Ed Oppenheimer discusses rug techniques with a student in his workshop.

Photograph by Vicky Cullen



Handwoven bands are tightened around the perimeter of the yurt's lattice framework by Ann Bliss.

Photograph by Irene Stoller



Hey Frey and John Guest stitch felted panels to the yurt's lattice structure.

Photograph by George Pope

## "Yurt-wear" by Sally Schoch

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These beautiful garments were designed from folk patterns in handmade felts using the "old ways" of making fabric that was both very warm and beautiful.



# Johanna van Gogh-Bonger

by Davis-Ressler

Johanna Gezina Van Gogh- Bonger(October 4,1862 - September 2,1925) was a brilliant Dutch editor who translated and published the hundreds of letters her first husband,art dealer Theo van Gogh, wrote to his brother, Vincent van Gogh. She saved and protected Vincent van Gogh's precious paintings that we enjoy today even at great risk and expense to her personally.

Her family was brilliant and well educated. She was excused from household chores and encouraged to develop her many talents. She studied English and earned the equivalent of a college degree. In England, she worked in the British Museum Library. She was also an accomplished pianist.

In her passionate quest to promote Vincent's works, she endured scathingly harsh, patronizing criticism. She relentlessly arranged the shows of Vincent's works. There was one particularly condescending barb by Richard Roland Holst:

Mrs. Van Gogh is a charming little woman, but it irritates me when someone gushes fanatically on a subject she knows nothing about, and although blinded by sentimentality still thinks she is adopting a strictly critical attitude.

It is school girlish twaddle,nothing more! ....The work that Mrs Van Gogh would like best was the one with the most

bombastic and sentimental, the one that made her shed the most tears; she forgets that her sorrow is turning Vincent into a god.

However, in these letters, Vincent laid out his artistic vision by which those seeing the paintings could better understand them. She knew this and persevered.

Through her persistence, through death and remarriages, through childbirth and poverty, her husband's Theo's bout of syphilis (which she never caught), she kept Vincent's art in the public eye and never stopped promoting it. In 1914 she published three volumes of the letters the brothers had written from 1872 onwards giving credence and substance to Vincent van Gogh, the brilliant long suffering artist.

Johanna realized the opportunities presented in the American art market and had the letters translated into English and spent three years in New York.She mounted a successful show on Fifth Avenue. After World War 1 ended she returned to Amsterdam.

She suffered from Parkinson disease but continued to manage Vincent's sales. "Her strategy of retaining his best works and controlled selling of others meant that a significant collection remained in family hands." Her son and grandson continued her work to shore up the legacy of their uncle and father. This resulted in the construction of the Van Gogh Museum in Amsterdam and the enduring fame of the magnificent work of Vincent Van Gogh and the devotion of his brother and art dealer, Theo van Gogh.None of this could have happened without the determination and brilliant forethought of this amazing and determined woman.

Johanna,A Novel of the Van Gogh Family(1995) -Claire Cooperstein  
The Secret Life of Sunflowers - Marta Molnar  
La viuda de los Van Gogh-Camilo Sanchez



Van Gogh-Bonger in 1889



Vincent van Gogh



Theo van Gogh





**W  
O  
R  
K  
S**



Iris in the Garden



Wheatfield with Crows



Undergrowth with Two Figures



The Starry Night



Café Terrace at Night





# Dick Davis, Book Reports:

## Fathers and Sons by Ivan Turgenev

Time 1861: Russian serfs Emancipation. U.S Civil war begins.  
Russia went a better way.

Chapter One, less than three pages introduces eight characters, mostly family, nearly all with difficult, multiple Russian names, and nicknames, one a freed serf, now on annual salary, one dead, Arkady's mother who died when he was still a child. He arrives home with his university degree, bringing his friend Bazarov, having been away from home for three years.

I had to re-read Chapter One and write down the name of the 8 characters. The book is only 175 pages long... but it's not an easy read, with many characters, names and nicknames to recall. One benefit, short chapters, individually easy to digest, but will I take the pieces and recall the whole?

Chapter 10 is a discussion, conflict is the theme, which turns to argument between the elder brothers and the young university graduates. Neither understands the point of view of the others, it contrasts Buchner's Kraft und Storr (Force and Matter), (Bazarov: "Nature...is purely physical...no purpose, no will, no laws...no supernatural ethical sanction.") with Pushkin's Gypsies, a romantic view, "a kind of liberal individualism...respect for the person is valued above all else," which Nikolai is reading, who has a "fatalistic acceptance of life as a tragedy."

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Chapter 10 appears to be the essence of the generational conflict between Fathers and Sons, and more, the conflict between peasants and masters, faith and science, individuals and community, and of course liberal and conservative politics.

I had to look up mir. "Mir, in Russian history, is a self-governing community of peasant households that elected its own officials and controlled local forests, fisheries, hunting grounds, and vacant lands. Mir "holds meaning, feeling, and history. It is sometimes translated into English as 'world,' or as 'peace,' or as 'village,' but a single-word translation misses its full significance."

**"As we all know, time sometimes flies like a bird, and sometimes crawls like a worm, but people may be unusually happy when they do not even notice whether time has passed quickly or slowly"**

**— Ivan Turgenev, Fathers and Sons**



Ivan Turgenev  
depicted by Ilya Repin (1874)

I'm a third into the book, Fathers and Sons. Arkady, son, whose college friend Bazarov, a recent M.D. who provides the philosophical center of discussion, nihilism, "believes in nothing," including romantic love, except "when something is wrong, something is right," meaning it deserves to be rejected, dissects frogs to understand human anatomy while visiting with Arkady and his father Nikolai on the family's estate. Arkady introduces Bazarov to Anna, a young wealthy widow, whose carriage and education are refined, aristocratic and sophisticated, on a visit. There seems to be mutual interest and a huge surprise to Bazarov, he's smitten. He switches from caustic observations to chatting about biology and nature in conversation, seemingly an effort to impress Anna. The young men leave Anna. Then reading, I burst out laughing, shaking the dining room walls when I read Bazarov's enthusiastic comment: "What a magnificent body," pursed Bazarov "Shouldn't I like to see it on the dissecting table." I'll finish the book, yet say no more, except, Fathers and Sons is a Russian classic.

March 10, 2023





# Dick Davis, Book Reports:

## My Inventions, The Autobiography of Nikola Tesla by Nikola Tesla

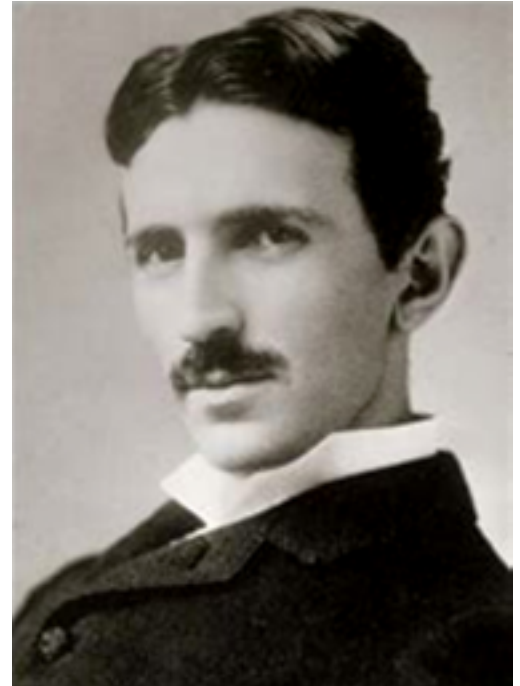
Yes, this short book, 94 pages, more pamphlet than book, is more biography, "The Mind of Tesla," than autobiography, the man, and what an incredible mind! It's not disappointing on Tesla's early life either, born and raised in Croatia, Tesla's love and admiration for his family, especially his mother, his heartfelt loss of his older brother who died in an accident and caused Tesla and his parents additional grief when Tesla's genius, his success, as remarkable as his elder brother's, reminded his parents of the lost son. Except for the early life, illnesses and education, the autobiography is a remarkable, "inside the stadium" view of Tesla's mind and the workings of his brain and his thoughts concentrating on inventions.

Tesla like Richard Feynman didn't write much down. Tesla saw it. He thought in pictures, could more easily work out a concept machine, build it in his mind, watch it run, make corrections as if watching a movie and editing it, in fact Tesla claimed he could run the machine in his mind and detect a turbine out of balance (page 13).

Reading The Autobiography, like a spark of electricity, a Tesla moment, yet off the subject, I found connections like the above reference to Richard Feynman. In a Mark Twain moment, an author Tesla read in his youth, met as an adult and when he told Twain of his love for Twain's early works, so captivating he credited this concentration in reading Twain as healing his sickness, Twain cried (page 37), which sparked my memory to recall that Pascal would work on difficult math problems, which demanded such concentration so to alleviate his migraine headaches. Tesla mentions Voltaire, "that monster," who drank 72 cups of black coffee a day. That was a tongue-in-cheek comment as Tesla had promised himself to read all of Voltaire and found himself committed to 100 volumes (page 41). I laughed out loud when Tesla mentioned he read Paul de Kock, his reading was extensive! I hadn't seen any mention of Paul de Kock outside of James Joyce's Ulysses when Molly Bloom requested a smutty novel (page 54). Then on page 55, Tesla writes he was a proficient billiards player, which was a skill Freeman Dyson credited as giving him access to brilliant mathematicians and scientists. Dyson said, he could join a game and always the conversation turned to science and math.

Tesla studied the bible and was inspired by Revelations (page 70.) He studied psychic phenomena, dreams, and spirituality and concluded there was no foundation for either or any. He believed poor observations of natural phenomena and their influences led to such beliefs (page 88). Freud could have saved a lot time if he had read Tesla rather than writing "The Interpretation of Dreams."

What I've written skips what's important, the inventions, so read the book.



Nikola Tesla: Inventor, Electrical Engineer, Mechanical Engineer and Futurist



Inside the mind of Nikola Tesla

original graphic artist unknown



# Appropriation in Art

by Everett Campbell

“Appropriating art” is to take a work of art that has already been created and re-work it into something new. In the visual arts this is new to the twentieth century. Literary artists have a long tradition of this process. Shakespeare didn’t invent the Hamlet story, rather he borrowed the plot and wrote an original play based on it. His contemporary, Christopher Marlowe, wrote a play about the



Bacon's Study After Velazquez's Portrait of Pope Innocent X (1953)

Faust legend. Two centuries later, Goethe re-worked that material into the Faust play for which he is famous. Gounod turned the story



William Blake's Canto Five



Marcel Duchamp's Fountain

into an opera. In the 1920's James Joyce appropriated the Ulysses story for his novel, even naming chapters after specific episodes in the saga of Ulysses returning home from Troy. So what took the visual artists so long to re-work established forms of art?

One of the earliest examples of appropriation was the 1917 Marcel Duchamp's piece "Fountain" which was simply a urinal turned on its side and signed

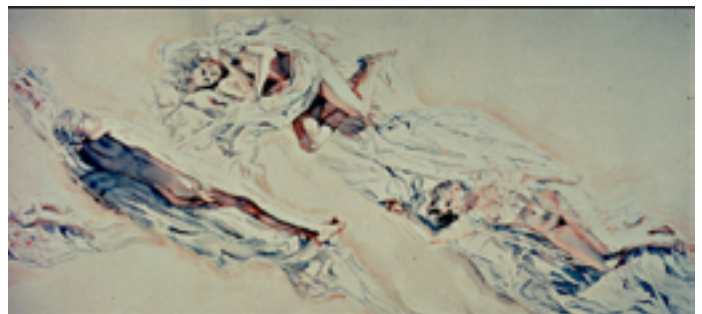
"R. Mutt". This was meant to be a statement about art more than a new creation but it became an iconic work. A more serious use of appropriation was done by Francis Bacon in 1953 entitled "Study after the Velazquez Portrait of Pope Innocent X". This is an expressionistic portrait of the pope, presenting him possessed by his demons only hinted at in the eyes of the original Velazquez, a standard portrait looking dignified and realistic. He is the calm dignified pontiff we expect.



Pope Innocent X by Velazquez

What Bacon has accomplished is an evocation of the inner man, showing a reality much more important than how he appears to the people around him in everyday life. We have the costuming all set out for us. By using the known work as a reference point, he increases our awareness of the reality of the pope as a man, not just some imaginary being. The appropriation of an image enhances our perception of the both the work and the subject.

Another twentieth century painter, Ruth Weisberg has used appropriation to re-tell the story of Dante's Paolo and Francesca. This was first done by Blake's illustration from 1824. It is a picture of all star crossed lovers (Canto V of The Inferno) who are being whirled out into space, never touching, forever longing as punishment for illicit passion. Blake shows them almost dia-



Ruth Weisberg's Canto Five





Dick Tracy by Andy Warhol

grammatically, like two of the millions of similar couples being thrust into this whirlwind. Weisberg portrays them more individually with real facial expressions and with a genuine sympathy. Here she has appropriated the Blake picture which had been used as an illustration of the poem-- thus in a sense this is a double appropriation: Dante to Blake then Blake to Weisberg. During the Pop art explosion in the 1960's many artists began using images from popular culture as the basis for creative work. Andy Warhol did a series of Dick Tracy paintings, simply

copying them straight as portraits. Other artists used this material to make entirely original images. Reg Loving painted "Dick Tracy



Meets the Yogee Yamma" as a conflation of three panels from a newspaper comic strip showing Tracy pulling a lever and as he does so the villain comes dropping through a chute. Here the pop image of the famous detective is juxtaposed with the expressionistic image of the villain dropping through the chute. The comic strip of Dick Tracy is a straight "good guy, bad guy" story; when Reg Loving paints the image of that capture of the villain, the Yogee is an expressionist monster contrasted with the clean cut hero, Dick Tracy. The process goes from a one dimensional adventure story to a parody of the classic struggle between good and evil.

So what is appropriation all about? First, it is a means of creating art on the basis of known images. That can be an object or a legend or even a comic strip. The artist assumes that the viewer already knows what the subject is about. Usually the work is a narrative in progress. As the story is appropriated, the emphasis and even the meaning can be dramatically altered. By using the known work as a point of departure the artist may comment on the nature of art itself, the metaphysical interpretation of the underlying story or perhaps go on to give an expressionistic presentation of the characters in a story, whether those be real or fictional.

This kind of work involves layers of meaning and interpretation, enriching one's sense of the cultural myths and legends which surround us in our daily life. Appropriation can also be a critical statement about that same material. The act of incorporating established images in a work of art does not imply automatic admiration for the subject...sometimes it does, but often it is simply a springboard from which the artist is making a new statement altogether. What it does assume is a familiarity with the original material, so that the viewer can appreciate these changes. When appropriation is most successful, it allows the artist to make an original statement about a subject which is already established in one or more art forms. The viewer is doubly enriched: first by appreciating the original form in a new light, and by seeing the process of the re-interpretation.

Appropriation brings up the question of how is it different

from illustration. During the Renaissance there were thousands of paintings commissioned to illustrate scenes from the Bible. There have been a vast number of paintings as well as tapestries and other media employed to show historical events as well as illustrate tales from classical mythology. So why are these art forms not discussed as appropriation of imagery?

The answer is that this type of translation of written or oral legend into art simply repeats the original story in pictures. There is no "tongue in cheek" sense of irony. There is no use of the story as a springboard to say something different from the original message. What the artists of the twentieth century have found is a way of using the ever-increasing, easily available information from the past, which is already well understood, as a vehicle to make new statements, to create artistic ideas which were not part of the art that they have appropriated. Often there is a complete change of sensibility reflecting both new knowledge and modern opinion.

Appropriation in the visual arts is a twentieth century invention which allows the artist to use commonly known materials to make an original creation.



Dick Tracy Meets Yogee Yama by Reg Loving



# Reg Loving

## The Figure in N Dimensional Space

by I. Austin Tripp



**"Garden of Eden by Peter Paul Ruben's**

Paintings are a two dimensional object which can create the illusion of having three dimensions by adding depth to the dimensions of height and width that define a picture plane. Whenever figures are present, human, animal or other, that illusion of three dimensional space is an important part of the total work. Most of the paintings from the Renaissance on have used figures to tell a story, usually a story already known to the public. Often these were scenes from the bible, such as Ruben's "Garden of Eden", in which the mere presence of Adam, Eve and the serpent pretty much summarizes the story of the Fall. That narrative, already known to the viewer, provides another dimension of reality which is a story line. By the nineteenth century many artists portrayed figures in activities of everyday life without any story line, just "slice of life" pictures of people in ordinary circumstances. Cezanne's "Card Players" is such a painting: four men seated at a table playing cards. There is no suggestion about anything these guys are doing relates to

their lives before or after the card game. Many variations of figure painting followed over the next century and new dimensions were introduced. When the figures were involved in activity that creates questions those unanswered questions present new dimensions of reality. Things like what were the figures doing and what does the artist wish us to take away from the scene? Painting becomes loaded with ambiguity, with tension between competing ideas and images. We have to think how to read the painting.

Another dimension can be introduced by showing a scene that suggests forbidden acts or something that would create a sense of shame. It is an incomplete story but gives the viewer a degree of emotional stimulus that is a bit jarring. That emotional reaction is a new dimension that is fundamental to the work. Eric Fischl is a master of that kind of dimension as in the painting **Bad Boy** showing an adolescent looking at a nude woman while reaching behind his back to put his hand in her purse.

These are just some of the ways painting can introduce new dimensions above



**"Bad Boy" by Eric Fischl**

In this work, we have a cowboy riding a horse over the desert with his gun drawn. He is firing at a tornado which has touched down off in the distance. It is a ridiculous image. No one has ever stopped a tornado with a pistol shot. The cowboy is an obvious Don Quixote figure tilting at a windmill. There is his intention, but what is the effect? It is a cartoon with an existential punch line. Is he a nut case? Is the idea of shooting at things you don't like a reasonable response? He may be the traditional good guy cowboy fighting against evil threat. "Where are we?" the picture seems to ask.

One of his cowboy pictures is a black and white linoleum cut entitled "**Lixiviation Work #12.**" This is part of a series centered around the ore extraction process known as lix



**"Card Players" by Cezanne**

the normal three dimensional world, time, circumstance, ambiguity and tension among these elements.

Reg Loving is a New Mexico artist who has spent forty years developing images of the southwest and reinterpreting them, often making multiple reactions in the same picture. An early painting, "**Cowboy Shooting at a Tornado,**" does exactly this.



**Cowboy Shooting at a Tornado by Reg Loving**



# Reg Loving

## The Figure in N Dimensional Space

by I. Austin Tripp

iviation. The picture shows a cowboy running from something, half his face obliterated by something, maybe a demon possessing him, leaving behind another cowboy and images of totem animals such as a snake, dog, rabbit. All this on a desert landscape with a smelter building in background. What is going on? Part of the picture is realistic in cartoon fashion, part is surreal the way his left arm swings down in front of him with a deformed hand, the way his face has been transformed into some other reality. This all creates not only ambiguity but tension into what seems to be a narrative without explanation. Many of the iconic images like the snake and the dog appear in other works of his and create a sense of time and place. What we see is a mini drama in progress with no clue as to outcome. Is the cowboy running away or chasing something down? Is he a good guy or a bad guy? In the western tradition everybody seems to either be a good guy or a bad guy; and here we have to wonder, which kind of guy is this one? Maybe, just maybe, he is both at once.

The painting "Push-Pull of the Picture Plane" is a reference to one of Reg's art teachers who emphasized the idea that pictures were by defi-



**Lixiviation Work #12 by Reg Loving**



**Push-Pull of the Picture Plane by Reg Loving**

movies, where the words "The End" play on the screen as the curtains close. And a cowboy in a white hat firing a pistol may indeed be the sheriff defeating the bad guys in the classic story. We don't know, he could be a Quixote figure like the one shooting at a tornado, taking action that has no meaning. He could be one of the bad guys holding that tension between what is, what might have been and what could be driving the picture as an ongoing statement without explanation. Maybe we should make up our own narrative, the artist doesn't tell us either way.

This is a picture with fantastic color. It is not realistic color. No one ever saw a pink desert like that or patches of red, yellow, green in the background, but the whole image is so bizarre that the fantastic colors simply add to the sense of a surreal moment, like in a dream. All the bizarre elements are in fact sign posts of other dimensions. The question arises: "Do we all live in a multi-dimensional reality where parts of it come and go without logic or conventional understanding of what is real?" Reg Loving's paintings challenge our sense of ordinary reality and how other dimensions may be with us all the time if only we knew how to look for them.

inition, existing in the two dimensional plane. The goal for the artist was to create a sense of tension in the work, a balance between pushing and pulling as it were. This particular painting has the normal dimensions needed for landscape and figures but goes on to add an unresolved narrative where the cowboy, wearing a white hat, has a gun drawn and pointed at some unknown threat. There are more iconic images, dogs looking dopey, a bird is in the background, or is it perched on top of the gun? There is a second cowboy, only his hat is showing behind a row of blankets hanging in front of him. In the background a golden sunset going down over the mountains. So there it is, cartoon figures that are partly representational, partly mysterious images, surrounded by totem animals against a western landscape. The compelling image is the cowboy with a drawn gun. What is going on? Is the good guy protecting us from bandits? Is he also a bandit in a gang war? No narrative information here, just images and landscape. The title "Push-Pull" above the mountains, imprinted in the sunset as it were, may yield a clue. That is reminiscent of the old western



# Reg Loving

by Everett Campbell



Nighttime in the Switching Yard

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## Reg Loving



### Side bar from Reg Loving:

"Nighttime in the Switching Yard" is a continuation and further iteration of the series I started in 1982 titled "Lixiviation Works."

Lixiviation is a term for the extraction of metal from raw ore. It has also been used as a metaphor for people extracting ideas and values from the history and legends of the Old West.

Processing plants were set up called reduction mills. Someone changed the name to Lixiviation in an effort to make it sound more sophisticated.

This drawing is a composite scene from the Old West. Three different worlds are brought together: the mine operation of extracting ore, the railroad that transported ore and materials, and the cowboy tradition that became the legend of the west.

Here we see a nighttime meeting of a cowboy and a railroad man standing by the tracks where trains can change direction by being switched onto one or the other tracks. There is a switching stand in the far left side of the picture. In the background are three inset pictures of a mining station connected by a trestle to a mill. The mill is billowing smoke and water pours out from the side wall. There is an air of mystery here: why are the two figures, a cowboy and railroad man, standing by the tracks? Why do they meet at night? There is a dog standing by, perhaps a guardian totem figure. The railroad man has a lantern; is he looking for a train? Is the cowboy looking for his horse? The tracks are set up to allow a train to either go south or east; has it already gone by? Lots of ambiguity here, like, "What the hell is going on?" Perhaps nothing, maybe something still to come. The figures are identified by their clothes: a cowboy hat, boots and a bandana on one, the other by his engineer's cap. Neither's face is identifiable, perhaps it doesn't matter who they are, they're just generic figures representing specific types from a bygone world.

The picture suggests mystery. What is happening or may yet happen? We wonder about our own world. What is happening now, and who are we here, wanting to know?



# Reg Loving's Lixiviation





# Reg Loving's Lixiviation



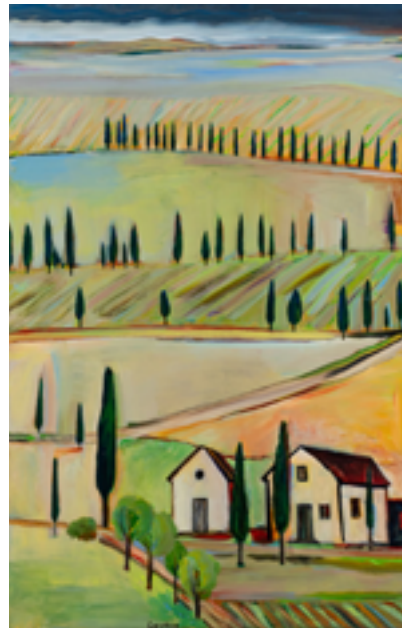
Ranchos de Taos Church,  
Viewed from the Southwest



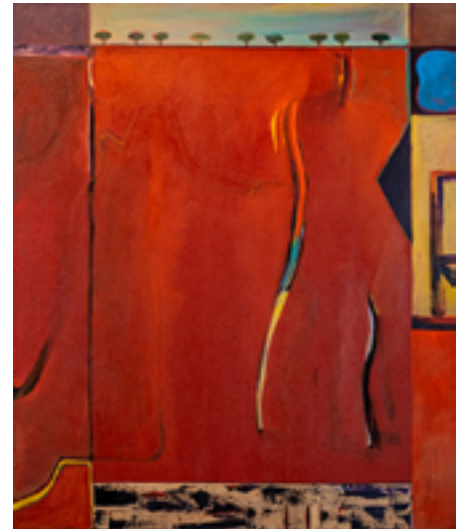
Cerro Pedernal at Sunset



Road to the Mountains - West of Chama



Cypress Tree Landscape with  
Approaching Fog Bank



Red Landscape with Two Figures



Sangre de Cristo Range



Taos Plain - Rio Grande Gorge



Road to the Mountains - West of Chama



Chama River Valley North of Abiquiu



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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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### Center for Physical Therapy

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Many thanks for your excellent results!

*Julie and Ted Ressler*



### Wilmette Arts Guild Arts Review

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## A GREAT IDEA: Carnegie Hall Stage Babies!

Camille's Rainbow: An Interactive Performance for Babies and Toddlers.

On the stage "Carnegie Hall Babies" become aware of sound through color and light. They are transported by the sound, but when color is introduced...the experience is absorbing and complete. Their glee unbounded - never forgotten! These events are well funded. Tickets are free!

This mother's photo shows the children's levels of enchantment!  
This little fellow couldn't stop exclaiming "MORE! MORE!"

