

Alfred Bader

Alfred Bader Fine Arts

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March, 1974

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Volume 1, Number 1
March, 1974

GARRY PISAREK
Publisher

CLAUDIA GORECKI
Co-Editor

BONITA BERGLUND BRUCH
Co-Editor

HELEN PISAREK
Art Staff

STEVE SCHWENDEL
Photography

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Portrait of a young newspaper

There has been a dream floating around the Midwest; along the western edges of the Great lakes, and in the minds of "east of the Mississippi" artists...the dream that talked about how great it would be if there was some kind of printed communication that would serve as both exposure for Midwest artists' work, and as a center and source of information for these same artists along with gallery owners, and collectors, and teachers, etcetera.

This dream has now come true with your reading of the first edition of MIDWEST ART. It has been given to you with the compliments of Garry Pisarek, the newspaper's originator and publisher. It is by no means meant to be a sample copy...as the "dream" has much growing to do. There are great plans for its pages to bulge with photographed features of Midwest artists and events, of current shows; where and at what time, of information on where to show, what contests to enter, and what grants-to-artists are available. Colleges and universities will be covered, art clubs will have column space, art books will be reviewed, and even classified personal ads will be welcomed. As fair-time rolls around, we have plans for including not only the times and places, but also the maps that will get you there. Eventual growth will mean expansion beyond just Minnesota, Illinois and Wisconsin to Michigan, Ohio, Indiana - all of the Midwest.

However, the "how" is real and the print that meets your eyes comes to you via "the in-between"...minutes and hours caught in-between the very busy schedules of five and more Midwest artists: Garry as mentioned, Helen Pisarek, Bonita Berglund Bruch, Steve Schwengel, and myself. The information that we have gathered was greatly dependent on the news-releases from galleries and institutions which we in turn have started to spread throughout the land. The layout of the paper is purposely kept small and thick for many reasons, one being that of convenient storage for you so that you might hold-off wrapping your paint rags in it for at least a month. We also felt that the magazine size would provide a better setting for photographs. We want to show you as much of a show's contents as possible. No one can be, nor see, an artist through one endeavor, and the photos of these pieces will fill the pages in a grand manner. We do sincerely believe that every art-minded Midwesterner should have a copy of Midwest Art handy at some, if not all times. So spread MIDWEST ART around beyond the kitty litter, and the garbage can - to your friends, colleagues, associates: the arts can grow only if they're known!

CLAUDIA GORECKI, Co-Editor

Charles Allis Art Library
1630 East Royall Place

Milwaukee Paintings of the 1920's and 30's

By Margaret Fish Rahill
(taken from the show's brochure)

1. CHARLOTTE PARTRIDGE



Irish Village, 1926
Watercolor. Lent by the artist.

During the heaviest of the winter months, Milwaukee's Charles Allis Art Library invited its public to view one of the warmest and most personal exhibitions ever witnessed on the snow-capped Upper East Side.

A collection of seventy-nine paintings hugged each other along the walls of the Charles Allis mansion, and the viewers of these, the 70's, could almost hear the paintings reminisce out-loud about their artists, the ideas and the conditions: the history of the 1920's and 30's in Milwaukee.

The exhibition was inspired by Joseph Frieber, outstanding painter and long standing growth-man for the arts.

Margaret Fish Rahill who is in charge of the Charles Allis Art Library, arranged and directed the exhibit. She writes:

Milwaukee Paintings of the 1920's and 30's is a regionalist showing, doubly so.

The artists, with few exceptions, are midwesterners, many of them born in Wisconsin. Those who are not natives came here, again with a few exceptions, to be schooled and/or to teach. They joined the local young men and women at Milwaukee State Teachers College or the Layton School of Art - the former well-established and its art department an out-growth of an outward-looking Art Students League (of which Edward Steichen was an early member), and the latter founded in 1920 by a woman, CHARLOTTE PARTRIDGE (1).



PAUL CLEMENS
Oil on canvass

Ruth with Fan, 1937
Lent by Milwaukee Schools

Miss Partridge's premise was that the art student's learning experiences ought to give him powers to meet aesthetically the challenges of constant change, in design for the new technology and commerce as well as in creating art for art's sake. Another woman, ELSA ULBRICHT (2), organized all of the crafts courses added to Milwaukee State's art curriculum and eventually headed the art department there, along with directing the Oxbow Summer School of Painting at Saugatuck, Michigan. Her mentors were GUSTAVE MOELLER(3) and FREDERICK FURSMAN(4), the first director and the second a teacher in the Milwaukee State art division.

These women headed the federal arts projects here during the depression, with courage, enlightenment and distinction. Charlotte was among art people called to Washington, D.C., to help lay plans for the federal art projects, next directed the government programs in Wisconsin for painters and sculptors, and finally was commissioned by the Carnegie foundation to survey the impact of government programs on the lives and work of the artists involved and the support evoked in the communities in which they worked. Generally, she found the artists seriously and growingly at work, but community support weak and uninformed. Elsa organized the internationally-famous Milwaukee Handicraft Project - praised by Eleanor Roosevelt among others - in which the designers were young professional artists but the workers (eventually several thousand) were untrained men and women drawn from relief rolls.

Dudley Crafts Watson, first director of the Milwaukee Art Institute, and his successor ALFRED G. PELIKAN (5) (who also developed the art curriculum in the public schools) organized classes in drawing and painting for amateurs. The Layton School had night classes for would-be artists, craftsmen and designers who had to work daytimes. And both the Institute and Layton, neighbors then on Jefferson St., had exciting Saturday classes for children, with as many as 300 enrolled at each place. Richard Lip-pold, the world-known Wisconsin sculptor, had his first taste of art instruction at the Layton as a child and later taught industrial design there.

5. ALFRED G. PELIKAN



Billing's Farm, 1931
Oil. Lent by Milwaukee Schools

2. ELSA ULBRICHT



Beached on the Lighthouse Shore, 1925
Oil. Lent by the artist.

3. GUSTAVE MOELLER (1881-1931)



Wisconsin Landscape, 1920's
Oil. Lent by Alfred G. Pelikan.

4. FREDERICK FURSMAN (1874-1943)



On the Porch, 1925
Oil. Lent by Fursman Foundation.

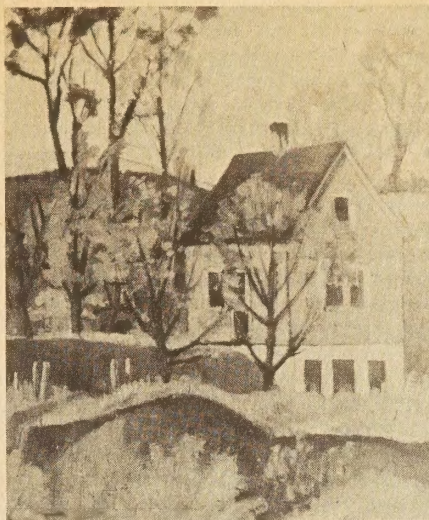
On Jefferson St., several Laytonites - including Dorothy Meredith, Stella Harlos, Edith Sternfeld and George Dietrich organized a shop which was the first art rental gallery in the country. Pelikan, in the late 20's and during the 30's, brought to Milwaukee the latest innovations in art from New York, Paris and Germany; and he encouraged outstanding art teachers such as EDWARD A. BOERNER (6) in the public schools. At the same time, a number of artists led by Elsa Ulbricht joined thespians in the Milwaukee Players, the first little theater group in the U.S.

The newspapers devoted columns of space to the artists, but the writers and photographers were more concerned with their activities than their art, unless the latter proved controversial, as it often did. Serious art criticism, which had existed in the late 19th and early 20th centuries in local publications, came again after World War II, when internationalism supplanted isolationism and the G.I. bill encouraged thousands of young veterans to enroll in art courses, and businessmen began to see the public relations value of promoting art and artists.

All in all, the artists before World War II seem to have had more control of their work, although opportunities were far fewer then. Two stalwart independents, much admired, were Alexander Mueller and Gustave Moeller, both at Milwaukee State. They had studied at the Munich Academy headed by Car von Marr, the artist from Milwaukee who had become a power in mid-European art. They were influenced stylistically and in color, naturally. Their peer at the Layton School was GERRIT SINCLAIR (7). Well before Curry, Benton and Wood were named THE regionalists by Thomas Craven and other critics, Milwaukee's artists were painting their surroundings with powerful prowess - steadfastly and straightforwardly. They, along with George Oberteuffer and Frederick Fursman, also at Milwaukee State, were immediately influential on art students of the 20's and 30's.

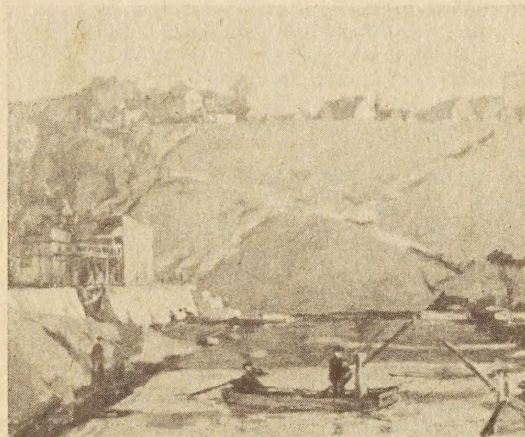
At the same time, men like Dudley Crafts Watson and ARMIN O. HANSEN (8) felt free to paint decoratively - with charming, cool sangfroid-subjects which had little to do with workaday living. Their work remains delightful. Hansen was an encourager of Carl Holty, who studied abroad as well as at Milwaukee State and became Milwaukee's first modernist painter, a creator of luminous cubist and abstract paintings which attracted national attention only after he had moved to New York.

6. EDWARD A. BOERNER



Bachelor House, 1929
Oil. Lent by the artist

7. GERRIT SINCLAIR (1890-1955)



North Avenue Dam, Milwaukee, 1929
Oil. Lent by University of Wisconsin-Milwaukee

8. ARMIN O. HANSEN



Two Nudes, 1925
Oil. Lent by Milwaukee Conservators of Art, Inc.

The depression of 1929 brought a moral climate which enhanced, and undoubtedly prolonged, the regionalist point of view. The American people were enjoined by Franklin Delano Roosevelt to fall back on their own resources and fortitude in determined fashion, and he included artists - who under the federal art programs that developed were given the opportunity, for the first time in this nation, to be full-time creators.

Milwaukee area artists flourished and had fun, investigating design and composition and new and old media. They shared studios and ideas, and some even had summer retreats in the country, the Holy Hill area being a favored spot. Alfred Sessler, for one, began his investigations into printmaking, especially lithography, and became technically first-rate while he developed his personal vision.

The federal arts programs encouraged regional subject matter - men at work at machines as well as on the land - particularly in its mural competitions, but did not enforce it in easel painting and other kinds of private creation. Our artists whose work remained regional chose that course because it was close to their hearts. They wanted to feel in communion with their fellow workers, and organized the Wisconsin Federation of Art to promote not only their own cause as workmen but that of others.

Men like ROBERT VON NEUMANN (9) and PETER ROTIER (10) went on painting their seamen, fishermen and farmers vigorously at work. Gerrit Sinclair continued to record with purposeful understatement the everyday scenes he had always favored. When in Paris he painted James and Nora Joyce posed on a bridge over the Seine, he gave the famous couple the aura of homeliness he saw everywhere.

Others dwelt on sociological themes, evoking with tenderness and outrage the plight of out-of-work men and of deprived and persecuted sectors of society. SANTOS ZINGALE (11), for a time, was indebted markedly to the Mexican muralists but he, like the others, went on to develop broader vision of the human condition and to develop, in tune with the new Zeitgeist, expressive styles that became freer, more innovative and, above all, more personal.

These paintings of the 20's and 30's remain solid, true and permanently valid as aesthetic objects as well as powerful statements about particular periods. As a group, they represent a relatively brief era, perhaps the last, in which the artists stood together - regionalists painting with love their own region.

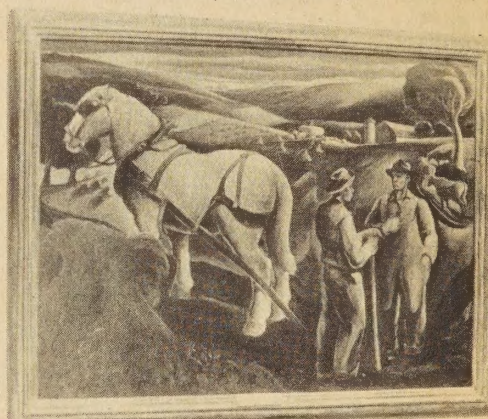
Forrest Flower, Floyd Pauley and Helen Hoppin died young, and Gustave Moeller in early middle age. Fortunately, the majority of the artist represented in this exhibit are still with us. The Allis Art Library hopes in a year or two to exhibit work done by them in the post-war 40's, through the 50's and 60's to the present. It will be most worthwhile to see their progress during those prosperous and increasingly troubled years.

9. ROBERT VON NEUMANN



Supper on the Boat, 1936
Oil. Lent by Milwaukee Art Center.

10. PETER ROTIER (1888 - 1963)



Rural Scene - Wisconsin, 1939
Oil. Lent by Milwaukee Schools.

11. SANTOS ZINGALE



Oil. Lent by University of Wisconsin-Milwaukee.

Milwaukee Paintings

OF THE 1920's AND 30's



ROBERT SCHELLIN
Third and Center, 1935
Oil. Lent by the artist.



JOSEPH FRIEBERT
Third and Center, 1938
Oil. Lent by the artist.

TWO ARTISTS — 1930's

By Bonita Berglund Bruch

In the 1930's, the Republican Hotel sold Roast beef dinners at 45¢ a plate. Sable and Beskin, a tavern on North Plankinton Avenue, was the hangout for downtown artists. And, further down the block on North Plankinton, were artists' studios, which could be rented for \$8.00 to \$10.00 a month.

Two Milwaukee artists remember those days. Joseph Friebert, a one-time pharmacist at the Oriental Drugstore, recalls how he watched the artists work, and became so interested that he began taking painting lessons, himself.

Robert Schellin, a graduate of the Chicago Art Institute, recalled the 1930's when he had a studio on Plankinton Avenue. He held drawing classes once a week in his studio, and laughed with Friebert about his being Schellin's pupil.

The idea for the show, "Milwaukee Paintings of the 1920's and 30's", currently on exhibit at the Charles Allis Art Library, originated with Friebert.

"I was down in my cellar one day, and came across some of my old paintings in storage covered with dust. I got to thinking about where all the other artists' paintings were. I began thinking that a

show from this period would be interesting to see. For myself, for other artists and for the youth of today, so they could see how we painted in our youth".

When one sees the show, one can noticeably observe the difference between the 1920's and the 1930's painting style. The 1920's paintings are light and bright in color and subject matter. The 1930's paintings are dark-hued, somber and often heavy in social comment.

Friebert said that one of the influences in the style change was the government's WPA program. "Artists didn't have to worry about financial problems. For once, the government paid the artist to paint, so he did not have to be concerned with making ends meet. The artist instead could be concerned about craftsmanship, and, therefore, experiment with ideas and painting style."

Schellin claimed that this period was truly the "era of regionalism" and artists could look to their immediate surroundings for subject matter.

"Under the WPA," Schellin said, "which I was on from the beginning, artists could return to the influence of impressionism.

We could also return to the study of the turn-of-the-century New York tonal techniques. Robert Hindrind was our bible."

"And Max Doerner's book, "Techniques of the Paintings of the Old Masters," added Friebert.

Both artists considered the 1930's as a time when artists were morally conscious of society. Schellin said "social messages were very acceptable. In those days, we regarded ourselves as the 'ash-can' school. We drew everything and everywhere."

"Artists," said Friebert, "ranged from the very conservative to the very liberal, and, we all were tremendously socially conscious."

"Today," said Schellin, "it seems that a social conscience has no place in painting. Another difference today, is that the kids are technically orientated. They are more interested in process. In the 1930's, the process was only the means to the end, not the end in itself."

Friebert and Schellin are currently instructors at the UW-Milwaukee. Each artist has two examples of his 1930's painting style in the current show at the Charles Allis Art Library, 1630 E. Royal Place, Milwaukee, Wisconsin.

LOW-LIFE IN THE LOWLANDS

SEVENTEENTH CENTURY DUTCH AND FLEMISH GENRE PAINTING



THROUGH MARCH 22nd

LOW-LIFE IN THE LOWLANDS

The 17th century Netherlandish painters were famous for their depictions of such mundane activities as woman darning socks, a visit to the doctor, and tavern merry-making. Are these paintings simply documentations of such activities, or do they contain hidden meanings that may reveal more about the social fabric of the Dutch and Flemish people of that time? This exhibition will grapple with this problem and with other art historical enigmas.

The 17th century Dutch and Flemish paintings, 20 in number, will be on view at the University of Wisconsin - Milwaukee's Art History Gallery, February 20th through March 22nd, 1974. They were selected

(Continued on page 12)

JAN MIENSE MOLENAER

"Children with Animals", c. 1630

Oil on wood, 11-3/4 x 15-5/8"

Collection Mr. & Mrs. Richard B. Flagg
Milwaukee

All photos by Andrei P. Lovinescu
Courtesy Art History Galleries, UWM

Attributed to:

PAULUS BOR or to

LEENDERT VAN DER COUGHEN

"Two Boys Contemplating a Skull"
c. 1620-1680, 40 x 32"

Oil on canvas

Private Collection, Milwaukee



SEVENTEENTH CENTURY DUTCH AND FLEMISH GENRE PAINTING



CORNELIS PIETERSZ BEGA
"The Alchemist", c. 1660
Oil on canvas, 16-1/4 x 15"
Private Collection, Milwaukee

All photos by Andrei P. Lovinescu

(Continued from page 10)

from the Milwaukee collections of Mr. and Mrs. Richard B. Flagg, Marquette University, the Milwaukee Public Museum, and an anonymous collector.

The paintings represent both genre traditions of the 17th century: the raucous low-life, and the more poetic and elevated scenes of the major Netherlandish schools of painting in the large and small figure styles. The show includes works in the schools of Utrecht and of Delft, from the students and followers of Rembrandt's early period, and from artists associated with Pieter Brueghel, Frans Hals, Jan Steen, Adriaen Brouwer and Adriaen van Ostade. These scenes are quite varied and intriguing; their range includes two alchemists, a quillcutter, two boys contemplating a skull, and two girls in a pastoral setting, as well as several tavern scenes and portrayals of boorish amusements. Cornelius Bega's "Alchemist" and Constantyn Verhout's "Portrait of Cornelis Abrahamsz Graswinkel" (or, "Man of the People") are but two of the many choice works in the exhibition:

LOW-LIFE IN THE LOWLANDS will be on view in the Art History Gallery, Mitchell Hall, Room 128, Mondays through Fridays from 10:00 A.M. to 4:00 P.M.



HENDRIK BLOEMAERT
"Grocery Seller with Boy", 1623
Oil on canvas, 28 x 23"
Private Collection, Milwaukee

SEVENTEENTH CENTURY DUTCH AND FLEMISH GENRE PAINTING



PIETER BRUEGHEL THE YOUNGER
"Gambler's Quarrel," 1620 or 1626
Oil on wood, 16 x 21"
Private Collection, Milwaukee

JAN MIENSE MOLENAER
"Merry Company", c. 1640
Oil on wood, 11-3/4 x 14-5/8"
Collection Mr. & Mrs. Richard B. Flagg
Milwaukee



SHOWS

Illinois

BEAL, RAFFAEL and NUTT

The Museum of Contemporary Art 237 East Ontario St. in Chicago will present the paintings of three artists throughout most of March & April (March 9th to April 28th).

JACK BEAL

Beal combines a multiplicity of still-life objects, intricate draping of quilt and fabric, the patterning of late afternoon shadows in romantic sensuous settings. Underlying his masterful depiction of figurative images is an architecture of sudden depths and dizzying angles. Beal is not simply transliterating a scene onto canvas but rather in solving intricate sets of space, light and color problems, his paintings become triumphs of abstract organization.

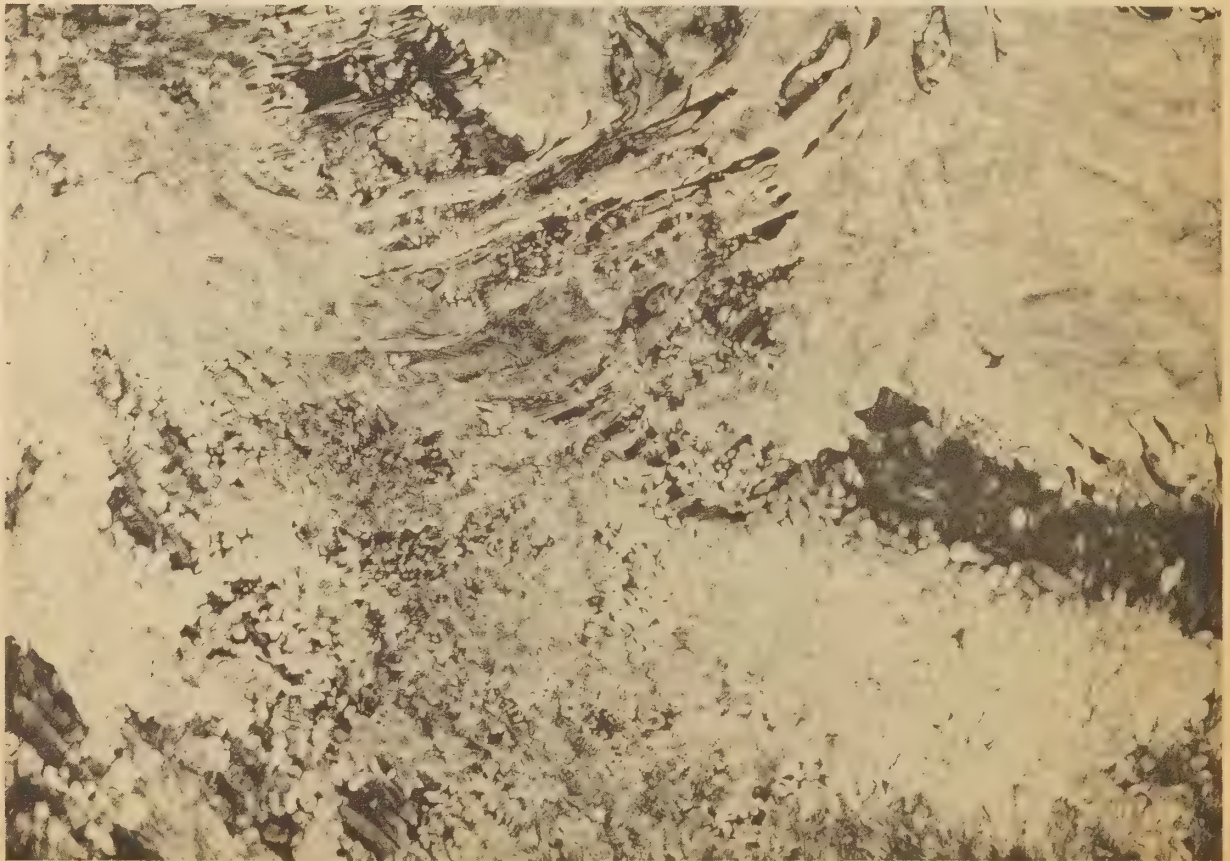
JOSEPH RAFFAEL

Joseph Raffael's "Water Paintings"—a group of five large canvases supplemented by some 20 watercolors, are studies of light and reflection on running water -- without air, horizon or surrounding landscape. The artist begins each work by transferring the bare outline of a photograph, taken by artist William Allen, onto a 7 by 10 foot canvas. By applying paint

in a spontaneous, free-hand manner, he creates an interplay of abstract shapes and hues. Viewed from a distance, however, the paintings coalesce into precise images of flying spray, surging current or cool, limpid pools. In his synthesis of abstraction and realism Raffael succeeds in preserving the spontaneous mark of the painter as well as generating a vivid illusion of reality.

JIM NUTT

Jim Nutt is a well-known figure on the Chicago art scene. An original member of the "Hairy Who", his work has affinities with low culture advertising, comic strips and other vernacular visual sources. Nutt's more recent work has developed a lush and romantic coloration combined with an ever-deepening personal fantasy. Archetypal dream images, scenes of confrontation, flight and pursuit are frequently his theme. In many works, terrifying anxieties are depicted in a style which is paradoxically rich in decoration and color. This exhibition contains some 60 pieces representing his development from 1966 to the present.



JOSEPH RAFFAEL
Showing at The Museum of Contemporary Art, Chicago

Water Painting #3, 1973
Oil on canvas, 7 by 10 feet

THE CHICAGO ART INSTITUTE

The Art Institute of Chicago invites you to enjoy its world famous treasures. On display are paintings, sculptures, prints and drawings, photographs, Oriental art, primitive art and decorative arts.

Especially noteworthy are the Institute's paintings ranging from the fourteenth century to the present. Included are the superb El Greco, "Assumption of the Virgin"; the world-famous Seurat, "Sunday Afternoon on the Island of La Grand Jatte"; the popular Grant Wood, "American Gothic", and some of the world's finest Impressionist and Post-Impressionist pictures. Other highlights are the outstanding Japanese prints, the Chinese sculptures and bronzes and the superb prints and drawings. The changing shows are always of noteworthy quality and draw thousands of viewers. There is also a Junior Museum; the Institute's center for childrens' activities featuring educational exhibits and involving activities.

The Art Institute of Chicago also includes The School of the Art Institute, one of the few fully accredited art colleges in the country, and the nationally acclaimed Goodman Theatre and School of Drama.

General Information:

- Location: Michigan at Adams Street
Chicago, Illinois 60603
Telephone: (312) 236-7080
- Hours: Monday, Tuesday, Wednesday,
Friday and Saturday
from 10:00 a.m. to 5:00 p.m.
Thursday from 10:00 a.m. to
8:30 p.m.
Sundays and holidays from 12:00
noon to 5:00 p.m.
Discretionary admission.
Thursdays free.
Photographs may be taken with a
permit obtainable at the Infor-
mation Desk.
- Available facilities: A Dinning Room,
Cafeteria, Picnic Room, Art
Rental and Sales Gallery and
Museum Store.

Current Exhibitions

MARCEL DUCHAMP
March 23-May 5
Duchamp's contribution to twentieth century art will be shown in this major retrospective exhibition of nearly 300 works dating from early drawing of 1904 to projects in which the artist was involved at the time of his death in 1968. (Admission charged.)

IDEA AND IMAGE IN RECENT ART
March 23-May 5
Works of the last decade and a half reflect-
ing the spirit of Duchamp's ideas.

DUCHAMP CONTEMPORARIES:
MARY REYNOLDS COLLECTION
March 23-May 5
Books and drawings relating to the Du-
champ circle.

DRAWINGS FROM THE SIXTEENTH THROUGH THE TWENTIETH CENTURIES
Through March 21

All drawings in this exhibition have come to the Institute as gifts or purchases since 1958. Artists represented include Watteau, Fragonard, Chardin, Piazzetta, Castiglione, Tiepolo, Goya and many others.

EIGHTEENTH CENTURY PRINTS
March 14 - Continuing

A selection of eighteenth century prints from the permanent collection.

MASTER PRINTS, FIFTEENTH THROUGH THE TWENTIETH CENTURIES

Continuing
Twenty-one prints acquired from the Buckingham Fund since 1951 which have been selected to demonstrate the scope of that collection.

LOUIS SULLIVAN

Continuing
An exhibition of Louis Sullivan drawings and architectural fragments from the Art Institute's permanent collection.

A SELECTION OF BUDDHIST ART

Continuing
Objects associated with the Mahayana Buddhist faith in China, Korea and Japan. (Assembled from the permanent collection.)



MARCEL DUCHAMP
Nude Descending a Staircase, 1912
Philadelphia Museum of Art
The Louis and Walter Arensberg Collection

CRAFTS

The Merchant of Venice Company at 2260 North Lincoln Avenue in Chicago is an art gallery featuring crafts as its specialty. The gallery is open from 1 P.M. to 6 P.M. on all days except Saturday when it opens at noon and closes at 9 P.M.

For more information concerning current shows you can contact Marjorie Freed at (312) 477-5005.

AN ART SHOP

Representing over 350 artists, The Artisan Shop acts as an outlet for only fine quality American hand-crafts. It is located at 384 Green Bay Road, Winnetka, Illinois.

MULTI-MEDIA

Members of American Society of Artists will present a multi-media exhibit of their work during the month of March at the Society's gallery, 737 N. Michigan Avenue, Chicago, Illinois. The gallery is open to the public from 10:30 a.m. to 4:00 p.m. Monday through Friday and from 11:00 a.m. to 3:00 p.m. Saturdays.

AT URBANA

The "Contemporary American Painting and Sculpture" exhibit has been a cultural event at the University of Illinois, Urbana-Champaign, since 1948. Over the years, purchase awards have been won by such artists as Robert Indiana, Ben Shahn, Leonard Baskin, Hans Hofmann, Rico LeBrun, Frank Gallo, and Stuart Davis. The 1974 exhibit will be at the Krannert Art Museum from March to April 22.

Books IN REVIEW

CONTEMPORARY AMERICAN PAINTING AND SCULPTURE 1974

Exhibit catalogue published by the University of Illinois Press.

"Contemporary American Painting and Sculpture 1974" features photographs of the seventy-seven works on display; March 10 to April 22nd at the University of Illinois.

Also included in this publication are the artists' statements on their work, biographies, and information regarding the locations of their other works. An Introductory essay by Allen S. Weller, director of the Krannert Art Museum, and James Shipley, head of the University of Illinois art department, looks at the twenty-six year history of the exhibits and examines important recent trends and stylistic influences.

Illinois

CHICAGO INVITATIONAL SCULPTURE EXHIBIT

The Department of Health, Education and Welfare recently announced that it will sponsor a first 'Chicago Invitational Sculpture Exhibit' to be co-ordinated by the North Shore Art League's Outside Exhibits. Thirty of the most talented of Chicago and vicinity's sculptors will fill the lobby of the Federal Building April 6 until April 28th. Some works will also be featured outside during the month long exhibit in April. This exhibition will not only offer the public an unusual opportunity to view fine works of art, but will afford Chicagoland sculptors a showcase for their creations.

TWO SHOWS

The Jacques Baruch Gallery is now featuring an extensive exhibit of prints and sculpture by none other than Dean Meeker. This showing will close on March 17th.

Opening March 19th is the exhibit called: "An Introduction to the Outstanding Slovene Artists (with a special exhibit of Graphics.) Included in the exhibit are people like Bernik, Debenjak, Jemec, Ciuha and Pogacnik. This showing will close on April 28th, 1974.

The Jacques Baruch Gallery is located on 900 North Michigan Avenue in Suite 605, Chicago, Illinois. It is open for viewing everyday (except Sundays and Mondays) 10:00 a.m. to 5:30 p.m.

GORKY

Twenty drawings by Arshile Gorky, ranging from 1930 to 1948 are on exhibit until the 15th of March at the Douglas Kenyon Gallery, 230 East Ohio Street, Chicago.

The gallery hours are Monday through Saturdays from 9:00 A.M. to 5:30 P.M.

Douglas Kenyon, Inc. also announces the appointment of Gallery Director Florence Dauber, a former Chicagoan who has long been associated with the art community of Los Angeles.

THE CONCERNED PHOTOGRAPHER 2

A world-traveled collection of 200 photos by such renowned artists as Bruce Davidson, Ernst Haas, Gordon Parks and March Riboud is set to open a new Chicago gallery devoted exclusively to photography, the Center for Photographic Arts, 364 W. Erie, Chicago.

The collection ("The Concerned Photographer 2") will make its U.S. debut on March 1. Ten exhibits a year are scheduled in the Center which will house a reference library, bookstore and museum for the serious graphic arts adherent. Hours in the new gallery are 10 to 6, Tuesday through Sunday, and lectures, films and workshops are in the works.



RICHARD HERR, Wisconsin
Free Lube With Every Analysis
One of the sculptors in the Chicago Invitational Sculpture Exhibit



NEW ART SCHOOL - MILWAUKEE

A new art school, The Milwaukee School of the Arts, will open here this fall.

Concerned Layton students and faculty have organized to begin the School as an alternative to the closing of Milwaukee's Layton School of Art.

Layton has had many problems in the past two years. In 1973, six art instructors were fired and then rehired, due to the impartial decision of a union arbitrating board. In January, 1974, the administration of Layton announced it would merge with another Wisconsin school. Finally, in February, 1974, the administration announced the school would close in June, due to lack of funds.

The Committee for the Milwaukee School of the Arts (MSA) is now working on the steps needed for certification in Wisconsin. They are also looking for a large warehouse or factory in a reasonable Milwaukee location, near available housing for students.

Guido Brink, a Layton instructor of many years, is the coordinator of MSA.

"Our purpose," said Brink, "is to have a school that is truly responsible for the education of students, with outstanding teachers in the art field."

NEW CURATOR NAMED

The Milwaukee Art Center has recently named Michael Danoff as its first curator. Danoff, a native Chicagoan, comes to Milwaukee from the University of Texas in Austin where he taught art history and directed the exhibition of the 322 piece 20th century C. James Michener collection. His experience in collection-exhibiting should prove worthwhile as the Center's large new wing unfolds and presents the first showing of its entire permanent collection.

He will also serve as an artifact appraiser and as an advisor to collectors; only a part of the many functions of the Center's service to the Community.

MATA - Milwaukee Area Teachers of Art

Two important activities are planned for MATA members during March.

The first is the Chicago Art Institute bus trip. Members will attend the "Marc Chagall Opening" on Saturday, March 9th.

And then there is the M.A.Y.A. Annual Membership Exhibition to be held at Layton School of Art and Design beginning on March 23rd with a dinner and opening reception. The show is scheduled to be open to the public for 5 weeks.

News

ROYALTIES FOR ARTISTS?

The royalty system has long been in effect. It is the system by which a share of the proceeds obtained through the lending and selling of original work is paid to its author. It can be found today in almost every kind of fine art; music, drama, literature -- all except that of the fine art called "art."

Why does the artist remain contently hidden beneath the podium as the auctioneer blithely pulls in \$2.2 million dollars, the record set recently in auction sales of contemporary art by New York's taxi tycoon, Robert Scull. Not one cent of the wad from the resale of that original work went to its authors.

Robert Rauschenberg with is financial advisor, Rubin Gorewitz, Judy Pendleton, Hans Haacke, Daniel Buren, Sol Le Witt -- to name a few -- are artists who are beginning to act on this now. Some galleries already dealing with 15% shares of the re-sale profit from the original work to be extended to the artists. This is completely voluntary. However, in the case of Rauschenberg-Gorewitz the matter is being pressed on a mandatory basis before Congress.

Other possible solutions have been proposed without much success. One idea is to have the museums shell out the 15%. This must have been thought-up by a small gallery director.

If nothing else, this whole situation is certainly something to think about. The fact that this arrangement has not been thought-of and enacted before this day in age is also food for thought. Perhaps the whole lack of successful monetary involvement prompted by the 0% gain in royalty rights has kept the artist as a 100% \$ simoleon -- and a poor one at that.

Wisconsin

L'ATELIER

Many of you are already acquainted with the L'atelier Gallery at 2008-2010 North Farwell Avenue in Milwaukee, but for those of you interested in fine craftsmanship and haven't taken your first peek, please do. Hilda Reynolds, director, will be more than happy to welcome you any time between Tuesday and Sunday, 1-5. (Fridays 1-9). The gallery is closed on Mondays.

Now showing at the L'atelier (until March 15th) are:

Ceramics by Nancy Dudchenko
Watercolors by Denise Koch
Jewelry by John Moran

A TWO PERSON SHOW

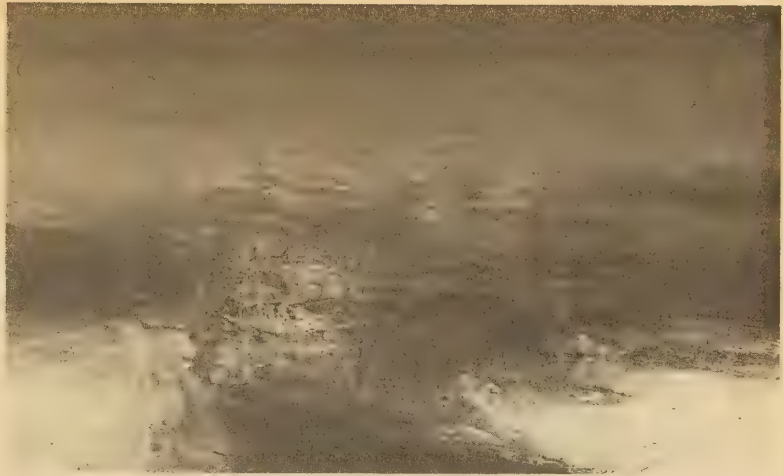
Annette Hirsh (Mrs. Jules) a native Milwaukeean, will be showing a selection of her recent jewelry, sculpture, fountains and Judaica in a two-person exhibit with her son, Robin, at the Jewish Community Center at 1400 North Prospect Avenue on March 17th through April 14th, in Milwaukee.

Mrs. Hirsh has worked as an illustrator here and in Chicago and also as an interior designer. Many of her current works have been developed through the lost-wax process.

The opening reception, March 17th from 2-5 P.M. will feature her jewelry in an informal style show.

T. Robin Hirsh, recently named "Wisconsin News TV Cameraman of the Year", is 22 years of age and a 1971 graduate of Layton School of Art. In his coming exhibit with his mother he will be showing still photographs in black and white, and in color. One of the photographs to be exhibited will be a scene taken during a Madison Mifflin Street confrontation which won an award of excellence from the Wisconsin Professional Photographers Association in 1971. A showing of Robin's color slides will run continuously from 2 to 5 PM on March 17th at the opening reception.

The show is open to the public, without admission charges.



CHARLES DIX

From "Star Probe" a recent exhibition of spatial fantasies held at the Charles Dix Gallery 2222 Milwaukee Street, Delafield, Wisconsin.

STUDIO SAN DAMIANO

Three young women, Barbara Balthazor, Cynthia Schumake and Nancy Vanderboom will present a retrospective exhibit of their student art work beginning with a smashing reception during the meat-of-March 10th's afternoon.

The Studio can be found in the lower northern corner of Cardinal Stritch College, 6801 N. Yates Road (just north of Bay Shore Shopping Center). The show runs through the end of the month and can be viewed daily from 9 a.m. to 5 p.m.

A drawing by Nancy Vanderboom



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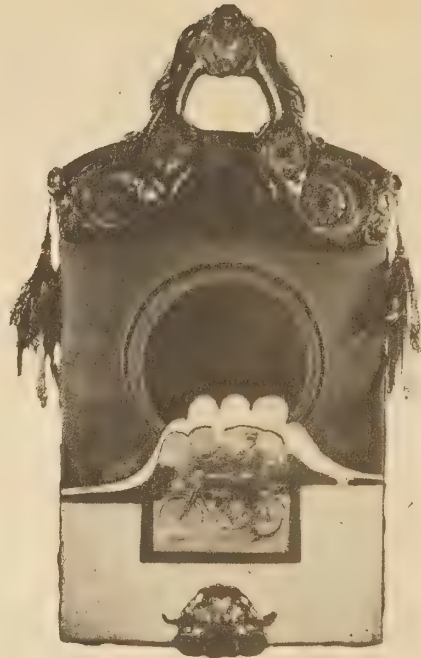
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studio san damiano

stritch college milwaukee 352-5400

fifty·third WISCONSIN DESIGNER· CRAFTSMEN exhibition



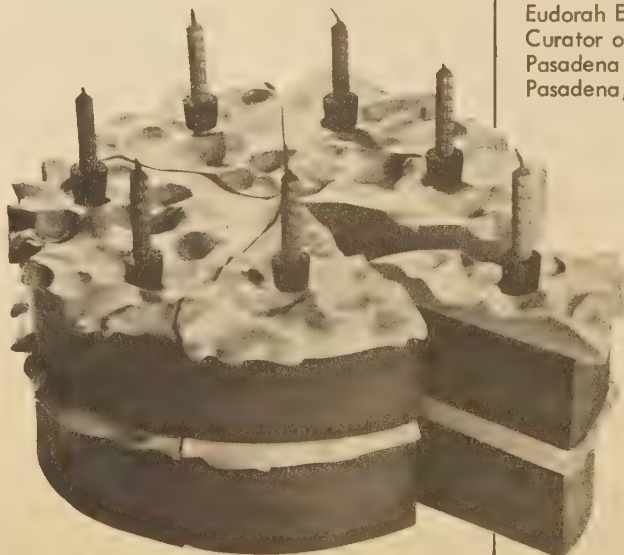
MARC SIJAN, Milwaukee
Raku Image II
hand-built
raku, beads, fiber

Whether craftsmen's explorations of materials really occur in waves, or whether it is purely chance that entries in a given medium seem to be both more choice and numerous one year than another is a question I can't answer. But certainly this year was the year for metal! Even more specifically, it was the year for jewelry. Diverse, original, skillful. I was delighted to find a maturity of concept and execution, a concern for finish, even to the inner recesses of boxes, the inside of rings or the underside of necklaces and pendants. I was glad to see the recognition of the chain as part of the necklace, and to see it executed with the same care and as part of the piece. Even in the more adventurous pieces, I was pleased to find the discipline of function recognized and coped with. It was jewelry to wear.

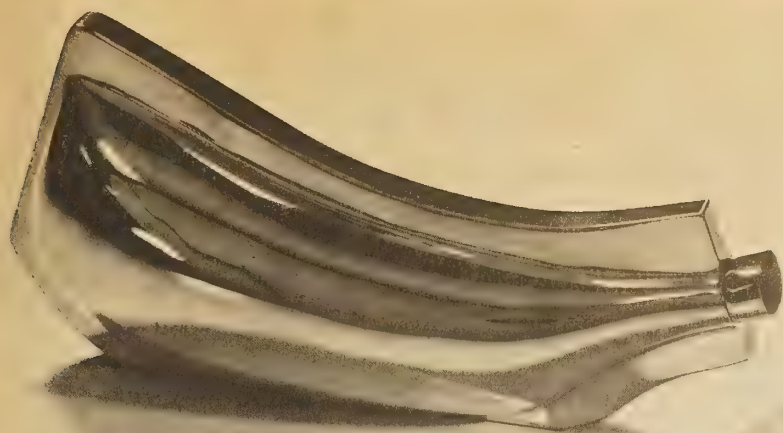
For many years clay was the dominant medium in every craftsmen's exhibition, being equaled or occasionally superceded in the last five years by fiber. Yet among the submissions for this show clay was the least adventurous medium and fiber submissions, though more numerous and interesting, also seemed for a moment somewhat static, as if the vast explorations in this medium of the last few years were being assimilated.

Eudora E. Moore, Juror of Selection and Awards
Curator of Design
Pasadena Museum of Modern Art
Pasadena, California

THROUGH APRIL 14th



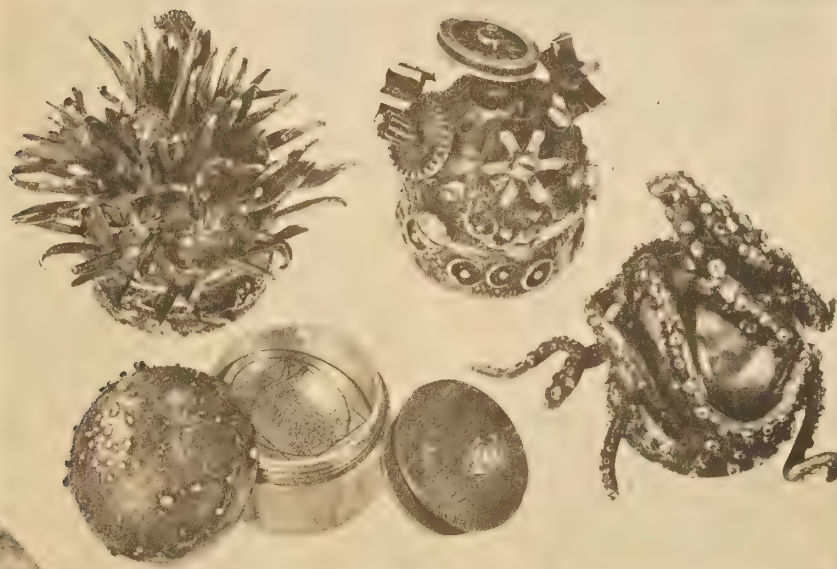
PALLI DAVENE DAVIS, Madison
Chocolate Walnut Birthday Cake Puzzle
carved and handsaw-cut
basswood, walnut



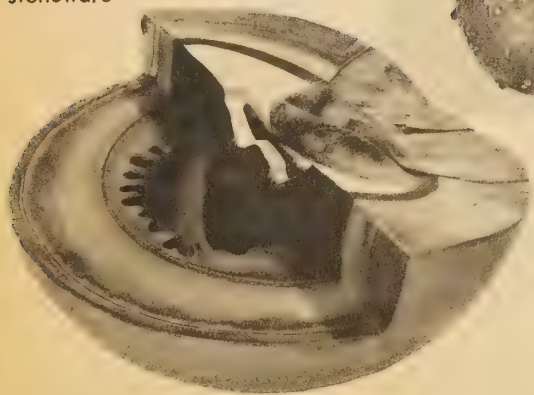
NADENE WEGNER, Plymouth
Powder Horn
die-sunk
sterling silver, walnut



SHARON HANSEN
Iron Moss
covered container
thrown
porcelain



PAUL DONHAUSER
Circumlocutious Shell
hand-built
stoneware



DEBORAH EMIELITY
Four Boxes
cast
sterling silver, etched prints, zinc plates, plastic
zinc plates, plastic

DRAWINGS, PASTELS, SCULPTURES
BY WILLEM DE KOONING

The first comprehensive exhibition of drawings and pastels by Willem De Kooning -- as well as his complete production of sculptures to date -- will be shown at Walker Art Center March 10 through April 21. The 124 drawings and pastels date from the late 1930s to 1969; the cast-bronze sculptures, twenty-five in all, date from 1970.

De Kooning will attend the opening of the exhibition on Saturday evening, March 9th.

The exhibition was organized by Philip Larson, Curator of Walker Art Center, who worked closely with de Kooning in the selection of the works, many of which come from the artist's own collection.

In his essay for the exhibition catalogue, Larson makes this assessment of de Kooning's drawings: "Too long eclipsed by his dramatic oil paintings, de Kooning's vast production of pencil sketches, pen drawings, pastels and works in charcoal must now be regarded as a major graphic achievement."

Larson further states that drawing were always central to de Kooning's art, both as independent works and as studies or actual collage fragments imbedded in his paintings. "De Kooning's paintings became a function of drawing, and drawing procedures still influence the way he paints."

At 70 de Kooning is one of the few surviving members of the first generation of Abstract Expressionists who in the late 1940s profoundly influenced the course of American art, shifting world focus from Paris to New York. Among his friends at the time were such innovative painters as Arshile Gorky, Franz Kline and Jackson Pollock. Among his Abstract Expressionist contemporaries in New York, de Kooning was the only one to make the human figure his principal theme. In 1950 he became obsessed with variations of the iconic "woman," a subject that still occupies the artist and is seen in this exhibition in all its manifestations.

The drawings document the great cycles of figures and abstractions that alternate throughout de Kooning's long career, beginning with precisely contoured pencil drawings of contemplative figures in peaceful interiors of the late 1930s and concluding with agitated, nearly formless, pen and ink sketches executed in Spleto, Italy, in 1969.

The most radical group of drawings represented, the "Black and White Abstraction" series of 1950 in black enamel, is followed by a series of "Women" pastels dated 1951-52 -- the same time that de Kooning was involved in his renowned "Woman I" through "Woman IV" paintings.

Another, later group of drawings -- women in turbulent landscapes -- records de Kooning's interest in "automatic" drawing techniques popularized by the Surrealists. Some were drawn left-handed, with his eyes closed or while watching television. Most drawings in this group are executed in charcoal where rubbing and erasing, according to Larson, "dematerializes 'woman' images and gives their bodies a luminous sheen."

The sculptures were created in a span of



WILLEM DE KOONING
"Woman" drawing

less than five years. Peter Schjeldahl, who contributes art criticism for the New York Times, has also written an essay for the catalogue. He says that the exhibition "gives the world its first concentrated look at one of the most remarkable developments in recent art: the sculptures of Willem de Kooning."

After closing at Walker Art Center on April 21, the exhibition will travel to the National Gallery of Canada, Ottawa (June 7-July 21), The Phillips Collection Washington, D.C. (September 14-October 27), the Albright-Knox Gallery, Buffalo, N.Y. (December 2-January 19, 1975), and the Museum of Fine Arts, Houston (February 22-April 6, 1975).

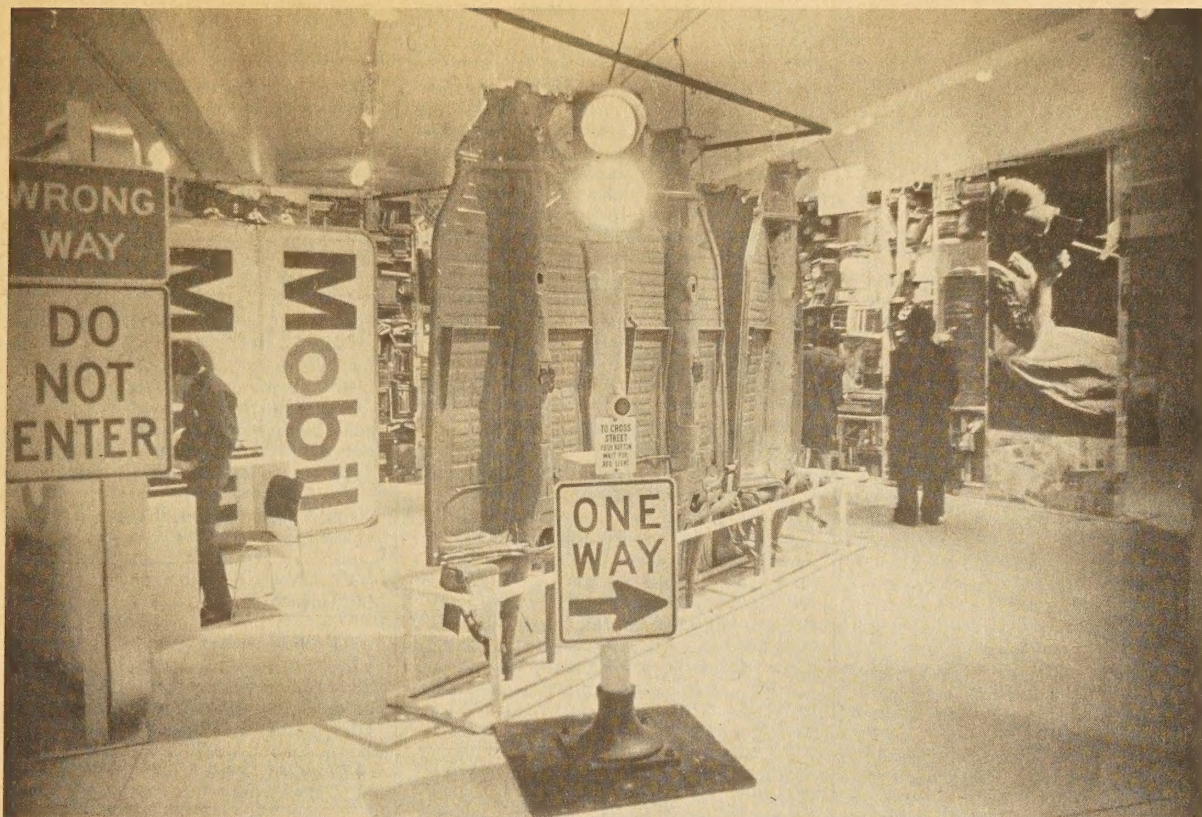
NEWS RELEASES of art-directed information are due at the FIRST OF THE MONTH.

Address to: Midwest Art
PO Box 4419
Milwaukee, WI 53207
Please send Glossy photos

MIDWEST ART WORK NEEDED

The Art Depot, 4207 Winnetka Avenue North, Minneapolis, Minnesota (55428) is looking for good fine art work to be used for exhibit purposes in their gallery and at locations throughout the Metroplex area. Midwest artist can find out more about the Art Depot and what they have to offer by writing to the above address.

Artifacts dating back beyond 100 years will also be gratefully accepted.



THE BILLBOARDS. Numerous, large-scale photographs of schools, classrooms, and other similar environments form a continuous enclosure for the exhibition "New Learning Spaces and Places" an unusual design exhibition at Walker Art Center, Minneapolis, Minnesota, through March 10th. Each photographic blowup in the exhibition has a corresponding selection of slides, expanding upon the subject in greater detail, for viewing in special areas. Other featured elements in the exhibition are THE WALL and GRAFFITI.

Minnesota

DESIGN EXHIBITION OF LEARNING ENVIRONMENTS

The impact of physical surroundings on the learning process is examined in an unusual design exhibition at Walker Art Center, Minneapolis, Minn., through March 10th. Titled "New Learning Spaces & Places", the exhibition represents a remarkable collaboration of architects, artists, educators, filmmakers and computer specialists.

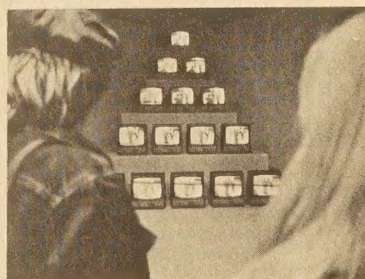
Traditionally, learning spaces have been geared to the immediate issue of accommodating groups of students and teachers in relatively formal situations. The standard classroom, while undergoing some modifications recently in "open schools," still represents a conventional administrative response rather than an effort to develop new, flexible surroundings for education. In this exhibition -- admittedly not intended as a representation of actual "prototype" classrooms -- the artist, architect and educator speculate cooperatively about the effects of physical surroundings on the learning process.

Separate environments have been created out of materials that can be ordered from standard building catalogues to explore the educational possibilities of videotape, the computer and other tech-

nological aids. These environments are constructed of grain bins, sewer culverts and fiberglass forms for pouring concrete. Used in unorthodox ways, these units suggest some low cost solutions to the problem of housing education programs.

According to Hugh Hardy in his article for "Design Quarterly 90/91", which will serve as the catalogue for the exhibition, American society still has a preconceived notion that architecture should be a monument, "to mark a place in time...standing irresolutely against the sky in changeless perfection." He feels this concept is an inappropriate image for schools and suggests, instead, that architecture should consist of environments responsive to change and built to serve people. Such an approach, he believes, is not only better suited to the tasks of education but also is a better investment of effort and resources.

On this premise, Hardy and his associates have designed an exhibition that is the antithesis of traditional, static placement. They have created a group of self-contained environments (The Wall, Billboards and Graffiti) that invite participation and interaction between the learner (museum visitor) and various objects in the exhibition.



TRACK/TRACE. A video work by New York artist Frank Gillette -- a pyramid of 15 television monitors in which the viewer sees himself in a series of time-lapse sequences from the immediate past (like instant replay) to the present. One of the "action-rich" activities occurring at the Walker Art Center exhibition "New Learning Spaces and Places."

WHERE TO SHOW

CHICAGO, Illinois
April 28-29

MIDWEST SELLING CRAFTSMEN organization is holding its first juried "Marketing Exhibition" in conjunction with 2nd annual meeting and workshops. Exhibit will be held at Collector's Showroom, 325 North Wells, a gallery which shows paintings, sculpture and crafts to be architectural and interior design trade. Membership in MSC is open to designer-craftsmen who have a serious interest in selling. For more information, write Midwest Selling Craftsmen, 789 Vernon Avenue, Glencoe, Ill. 60022.

CLEVELAND, Ohio
Competition

BICENTENNIAL Competition for a new SPIRIT OF '76 painting. Open to all citizens of U.S. Judges: Romare Bearden, Joseph Masheck, Edwin Mieczkowski. Prizes: Ten commissions at \$100 each from initial winners for projection 1-10 scale renderings in two-dimension, which in turn will be judged for the final prize of \$4,000 for the completed final work. For official entry blank: The Cleveland Area Arts Council, 510 The Arcade, Cleveland, Ohio 44114; Attn. "76N."

DENVER, Colorado
Deadline May 14

INTERNATIONAL EXHIBIT OF PHOTOGRAPHY. Open. Awards: medals. Juried. Media: Stereo slides, color slides, nature prints & slides, photo-journ. slides and prints. Fees: slides & p-j prints, \$1.50; nature prints, \$2.50. Limit: 4 per div. Deadline: May 14. Contact Chas. W. Irvin, 1553 Quince St., Denver, Col., 80220.

FALL RIVER, Massachusetts
Entry cards due March 12

17th NATIONAL EXHIBITION, Greater Fall River Art Assn. Juried. Cash prizes and awards. Entry cards due March 12. Media: ptg, graph, sculp, ceramics, glass and textiles. \$5 per entry. Write John B. Gagnon, Dir., 80 Belmont St., Fall River, Mass., 02720.

FORT COLLINS, Colorado
April 1st for entry request

CONTEMPORARY CRAFTS OF THE AMERICAS: 1975, an international exhibition, at Colorado State University, with the collaboration of the Smithsonian Institution and the Organization of American States. Designed to document the vitality of the crafts movement in the Western Hemisphere. Open to all craftsmen living in North, South and Central America and the Caribbean region. Cash awards will total \$6,000, and there will be a number of purchase awards. Entry forms, on request, until April 1, 1974. Entry forms and slides due by August 1st. For further info, and entry forms, contact Prof. Nilda Fernandez Getty, "Art Dept., Colorado State U., Fort Collins, Colorado, 80521.

GARDEN CITY, New York
Work due March 23

30th Annual OPEN JURIED EXHIBITION. Open to all artists 18 yrs. and over. All media; no sculp; no nudes. Cash awards; bronze plaques. Fee: \$5 per ptg; 15% commission. Work due March 23. Write to T. Connelly, 31 Stowe Pl., Hempstead, N.Y. 11550.

GOLDEN, Colorado
Entry cards due May 15

ROCKY MOUNTAIN NATIONAL WATER MEDIA EXHIBITION, Foothills Art Center, 809 - 15th. St., Golden 80401. Limited to water media applied to paper. Open. 25% commission on sales. Fee \$5 per slide; preview by slides; limit 2, fee not refundable. Cash and purchase awards. Entry cards due May 15 with fee and slides. Receiving: August 1 if accepted. Write Marian Metsopoulos at address above; phone 279-3922.

NEW CANAAN, Connecticut
Mid-March

NATIONAL PRINT EXHIBITION, Silvermine Guild of Artists, 1037 Silvermine Rd., New Canaan -6840. \$500 in Pur. Awards. Write: Revington Arthur, Exhib. Dir., at above address.

NEW YORK, New York
SCHOLARSHIPS

SCHOOL OF FINE ARTS, NATIONAL ACADEMY. Scholarships for students in annual exhibit. Awards - over \$3,000. Contact: School of Fine Arts, National Academy, 5 East 89th St., New York, N.Y. 10038.

NEW YORK, New York
Entries from now to March 31

12th Annual BENEDICTINE ART AWARDS. Open to U.S. artists over 21. Jury. Awards, \$2,225. Entries received from now to March 31. No fee. Media: oil, wtr, casein, acrylic. For prospectus: Benedictine Art Awards, 7th Floor, 415 Madison Ave., New York, NY 10017.

RIVERSIDE, Connecticut
DESIGN COMPETITION

STERLING SILVER DESIGN COMP. 1974. Open to U.S. students of design at college, tech. or grad. level during 1973-74. Awards: \$1,750 to artists, and matching awards to their schools. Jury. Entrants will be reimbursed for sterling weight of eligible entries, max. \$75. Limit one. Deadline: Postmark May 3rd for entry form, finished design and working dwgs. Contact: Sterling Silversmiths Guild of America, 111 E. Putnam, Riverside, Connecticut 06878.

SEATTLE, Washington
Deadline for slides is June 21st

THE GRAND GALLERIA NAT'L ART COMP
Open to U.S. artists. Media: fine art
Jury. Awards: \$3,500, cash and trophy.
Deadline for slides: June 21. Contact:
The Grand Galleria, PO Box 1186,
Seattle, Wash., 98111.

WASHINGTON, D.C.
GRANTS

NAT'L ENDOWMENT OF THE ARTS
GRANTS WORKSHOP PROGRAM.
Several are offered. Craftsmen's Fellow-
ship Program, Grant: \$3,000. Elig: Prof.
crftsmn. Deadline: Dec. 15... SHORT
TERM ACTIVITIES, Grant: \$3,000.
Elig: Artists with specific projects. Dead-
line: Feb. 1... ARTISTS, CRITICS, &
CRAFTSMEN IN RESIDENCE, Grant:
\$1,500. Institutions select applicants.
Deadline: Applications will be accepted
thru 1974. Contact: Crafts Coordinator,
NEA, Washington, D.C. 20506.

WICHITA, Kansas
Deadline March 26.

INTERNATIONAL EXHIBIT OF PHOTO-
GRAPHY. Open. Juried. Awards: 41
medals. Categories: Stereo, Nature,
Prints (color and monochm), P.J. prints
& slides. Entries: max 4 per categ. Fees:
all color slides: \$1.50 each div. Prints:
domestic, \$2.50; overseas, \$2 per div.
Class B, P.J. domestic or overseas: \$1.50
per entry. Deadline: Mar 26. Contact:
Gen. Chmn, Wichita Int'l Exhibit of
Photography, PO Box 2591, Wichita,
Ka., 67201.

YOUNGSTOWN, Ohio
Deadline May 11

BUTLER INSTITUTE OF AMERICAN ART
38th MID-YEAR. Paintings. For prospec-
tus: 524 Wick Ave., Youngstown, Ohio
44502.

INDIANAPOLIS, Indiana
Spring, 1974

WORKS ON PAPER, Indianapolis Museum
of Art, 1200 West 38th St., Indianapolis
46208. Fee: \$3 per artist. Write for details.

KENNEWICK, Washington
March 29-April 7

ALLIED ART, BEAUX ARTS COLUMBIA
CENTER FINE ARTS MALL SHOW. Open
to all artists, sculptors, and craftsmen.
For entry rules, write Blanche Buckingham,
208 N. Kellogg, Kennewick, Wa. 99336,
or Mary Ann Dotson, 1447 Arbor, Richland,
Wa., 99352.

MINNESOTA
August-September

1974 Minnesota RENAISSANCE FESTIVAL.
For further information and application:
Barbara Rork, Renaissance Festival, Box
125, Rte. 1, Chaska, Minn. 55318.

LITTLE ROCK, Arkansas
Entry cards due April 26.

7th Annual PRINTS, DRAWINGS AND
DRAFTS EXHIBITION, The Arkansas Arts
Center, MacArthur Park, Little Rock.
Entry cards due April 26. Fee: \$5 per
artist. \$1,100 cash awards; \$1,000 avail-
able for purchase awards. Photographs
acceptable. Write Townsend Wolfe, Dir.,
at above address; ph (501) 376-3671.

MINNESOTA ARTS SHOWING

Minnesota offers all artists an exhibit
company called "Minnesota Arts Showing".
This group will organize private showings
for the visual arts (except crafts) through-
out the year. They also have a steady
schedule of Fine Art Shows within appro-
priate malls, the most timely being:

St. Cloud, Minn - Westgate Center -
March.

7 Hi Mall - Mtka, Minn - Mar 27-30.
Signal Hills - West St. Paul, Minn -
April 4th-6th.

Valley West Center - Bloomington,
Minn - April 18 to the 20th.

Requests for further information can be
addressed to: Minnesota Arts Showing,
4207 Winnetka North, Minneapolis, Min-
nesota 55441.

ARTFEST '74

The nation's largest celebration of the arts
will be held this summer in the Midwest.

The festival will run 10 days, June 28
through July 7, and will be held in
MECCA, Milwaukee's new downtown
convention center. It will be open twelve
hours daily and will coincide with Old
Milwaukee Days and other July 4th
festivities. The air-conditioned indoor
site will assure the artist of a controlled
environment in which to exhibit securely
and protected from inclement weather.
With a turnover rate of 15,000 every two
hours, MECCA can comfortably accommo-
date 150,000 people daily.

Major literary figures, chamber ensem-
bles, a national folk music festival, ex-
hibits, by major chefs introducing the
culinary arts, children's theatre, an opera
company, an exhibition by a major art
repository such as the Smithsonian Institu-
tion or the National Gallery of Art, a
ballet troupe, a multi-media show, an
international film festival, workshops on
criticism and critical techniques for
appreciation and understanding, jazz
musicians and singers are expected in
addition to the artists and craftsmen.

Child care centers will provide child-
ren with an opportunity to learn and par-
ticipate in the event and give their
parents a chance to enjoy the exhibit
without their children.

To insure convenience in making pur-
chases, a central credit booth will handle
major credit cards.

The cost of a 10' x 10' exhibit space is
\$200, which is less than \$2 an hour for the
ten-day period. This includes: electricity,
security, clean-up, loading crews, infor-
mation on insurance options, credit pos-
sibilities, contact with a large segment of

the public and retail and wholesale buyers.
Each exhibiting artist is also eligible for
any of the \$50,000 worth of prize money
to be awarded.

All work must be original. There are
three categories: fine arts, crafts, and
photography. Fine arts include: oils,
watercolors, acrylics, prints and sculpture.
Crafts include: ceramics, jewelry, leather,
macrame, fibers, woodworking, toys, etc.

For applications write to: ARTFEST '74,
1213 E. Brady Street, Milwaukee, Wis.,
53202, or phone 765-0383 or 744-1563.

"HEADWRITER"

Varigraph, Inc. of Madison, Wis. has
recently announced the birth of a new
product called "Italic Model" Headwriter.
It is a non-photographic machine for pro-
ducing repro-quality headlines. The
"Italic Model" produces back slant, ver-
tical or italic from any Varigraph alphabet
and in addition makes many different sizes
all from a single alphabet.

The "Italic Model" has been designed
for great artists all over the world who are
extremely facile with canvas and paint,
stone and chisel, but who can't letter
worth a damn. This headwriter needs only
ink, paper and a Varigraph alphabet to
put it into operation.

Varigraph, Inc. will provide more infor-
mation about the new model in detail
along with a low rental plan and a 30-day
trial.

FORMAT CATALOG #5

Graphic Products Corporation announces
the publication of FORMATT Catalog
No. 5, the most informative FORMATT
publication to date! The catalog presents
60 new lettering styles, 50 new sheets of
rules, borders, symbols, ornaments, and
shading mediums plus three new products,
COMPUTAGRID Photograph, Artwork
Proportioning Scale, and COPYSCREEN
Xerographic Copying Screen.

A free copy of the FORMATT Catalog
No. 5 is available on request from
Graphic Products Corporation, 3601
Edison Place, Rolling Meadows, Illinois,
60008.

"A NEW JUMBO JUMBO"

The latest news from Diagraph-Bradley
Industries, Inc. of Herrin, Illinois is that
their Diagraph Insta-Marker has grown two
more inches and is now called "Jumbo
Insta-Marker".

Other features include permanent solvent
ink (which meets Federal Specifications
GG-M-0114b), giving an instant and per-
manent mark on all surfaces, and a felt tip
with proper hardness for the life of the pen.
The Jumbos are packed in dozen lots with
six metal pocket clips in each box.

Tom Gore of the Diagraph-Bradley
Industries has much more information to
share with those interested in marking pens.

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Wisconsin

WISCONSIN PAINTERS AND SCULPTORS INC.

For many years the Wisconsin Painters' & Sculptors' Exhibit has been held at the Milwaukee Art Center in the form of an annual exhibit. Three years ago we decided to change the exhibit into one which is held bi-annually at the Milwaukee Art Center. In the intervening years Wisconsin Painters & Sculptors may sponsor alternative exhibits which may at times be open and competitive, and at other times, invitational.

As an attempt to generate additional exhibition opportunities and experiences, WPS this year will co-sponsor with the John Michael Kohler Art Center in Sheboygan, Wis., a show which is generally invitational in nature.

The basic idea from which this exhibit was developed is found in "The Art Spirit", a book written by the American Artist, Robert Henri. In it he proposes that in the evaluation of an artist it is the young who evaluate the older and more established artists. In other words, an artist's reputation exists only as long as those who come after him maintain it.

We, therefore, have proposed to survey the young artists in Wisconsin to see whose work they admire most among their elders. We will choose a number of the most advanced and successful young artists who will be invited to exhibit and asked to select an additional artist to be chosen from those older and established artists who are working in Wisconsin.

This all will then be given shape in an exhibition from April 5 through May 19 at the Kohler Art Center.

Tam Uttech, President, W.P.S.

ART AUCTION

The Firehouse Fine Arts Association at 533 North Mequon Street, Cedarburg, Wisconsin will be holding an Art Auction on Sunday, March 24th. The preview will begin at 11:00 A.M. with the auction activities following at 1:00 P.M.

Admission and refreshments will have \$0.00 charge. Think of it!

CLEMENS AT LANDMARKS

J. B. Clemens, artist of rural America, will be featured in a one-man show at Landmarks Gallery, 231 North 76th Street, Milwaukee on Sunday, March 10th through March 31st.

Works to be displayed by Clemens will include egg tempera paintings, etchings, and line drawings.

Clemens was formerly associated with the Milwaukee Museum where he prepared large murals and dioramas.