

32ND ILLINOIS INVITATIONAL

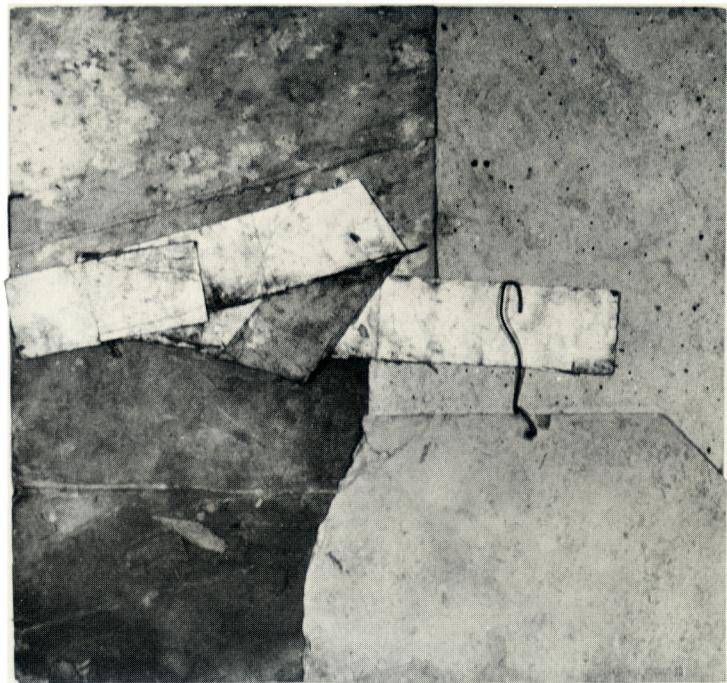


Audrey McCartney

32ND ILLINOIS INVITATIONAL

ILLINOIS STATE MUSEUM
Springfield, Illinois
June 15 through September 1, 1980

Introduction



Robert Nickle.

photography: Marlin W. Roos

type composition: Dennis R. Guernsey

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"Art is made by the alone, for the alone . . ."

Luis Barragán
award-winning Mexican architect

The Illinois Invitational presents within its limits a view of what is current in art in our state. The invited artists are selected as a cross section of the art which has come to our attention. The exhibit contains work by both well-established artists and those who have just started to exhibit professionally. It is not a competition; thus it includes a variety of artists who have received attention within the art world not just those who have sought out the Museum. There is great activity in the arts in Illinois and all types of aesthetic positions are held by Illinois artists. This exhibit reflects that diversity; but with only thirty-four artists it is impossible to represent all of the vital and relevant artistic directions in our state. The artists worthy of exhibition number in the thousands and each artist shown here represents a larger group which we regret we cannot show.

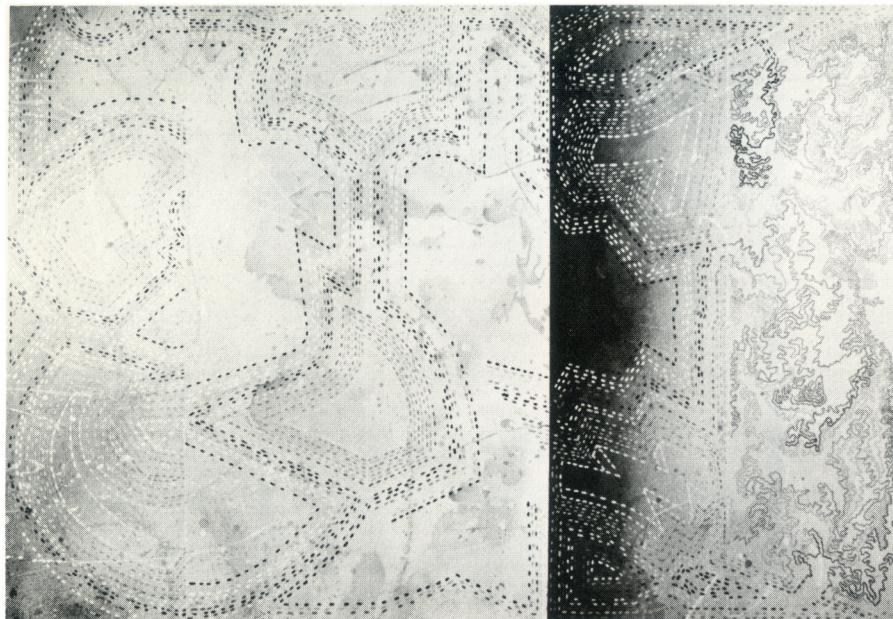
Viewing an exhibit requires a one-to-one meeting of art and viewer. If the viewing starts out as a social activity, it is likely to be a negative experience—for art never gets the benefit of the doubt when we must verbalize our reactions without first undergoing a period of contemplation and speculation. It is easy to dismiss or damn with faint praise but to try to fully understand or appreciate requires time and effort. To articulate a nonverbal feeling or a complex and subtle emotional response takes time alone with the art. The best and most interesting mysteries sometimes are the slowest to unfold.

In a time when the whole of humanity is questioning its values, directions and goals, art need not be exempt from a closer and more critical look at itself. Standards for judging art should include such words as: originality, professionalism, energy, daring, resolution and consistency. Phrases which concern our judgments include: cultural significance, intellectual or sensual gratification, relevancy to cultural or historical models, challenge to comprehension and level of interest generated. Values are numerous and variable but these point out some of the things to consider when judging art. It is not necessary to like art in order to get what it has to offer. Although art can be too easy, dull, empty, pretentious, stupid, awkward, clumsy or silly; it can also be

adventuresome, exciting, dynamic, self-assured, intelligent, thoughtful, graceful, and well executed. Art is never all things to all people but with careful looking we can receive that which we find most meaningful. Often overlooked is the fact that art can be humorous; it can also be a puzzle to unravel, or a problem to solve; but in both cases it need not have just one punch line or solution. The individual viewer must have faith, for if you question the sincerity of art you will never be able to consider it correctly. There is always more to experiencing art than that which meets the eye since the vast majority of the activity takes place in the viewer's brain. A wise proverb for art viewers states "He who speaks does not know, he who knows does not speak," for when dealing with visual ideas, it is difficult to explain many reactions which have no verbal equivalent. In such cases it is best not to try to verbalize the visual. Even if the creator can't tell to the viewer in words what it is he or she wants to express, that doesn't mean that the art has no content; for the visual material is being transmitted from one brain to another if the viewer is seeing what the artist has made. Art is communication, and it communicates in a very direct way when its images enter the human eye and are digested by the mind. Much visual information is not digested, and learning to look with care is a great part of becoming a visual literate.

This exhibit presents a group of individual works of art. Each has its own demands to make upon its viewers. To fail to see is not the fault of the art; it is the fault of the viewer. Art is about life, truth, beauty, magic, and a variety of even more abstract concepts. Sometimes in being truthful it presents us with ugliness but that does not diminish the rewards and joys of looking. When this exhibit ends these artists included can list on their resumes that they have shown at the Illinois State Museum. It is our hope that after having viewed this exhibit, you can state that you saw what they had to show.

— Robert J. Evans
Curator of Art

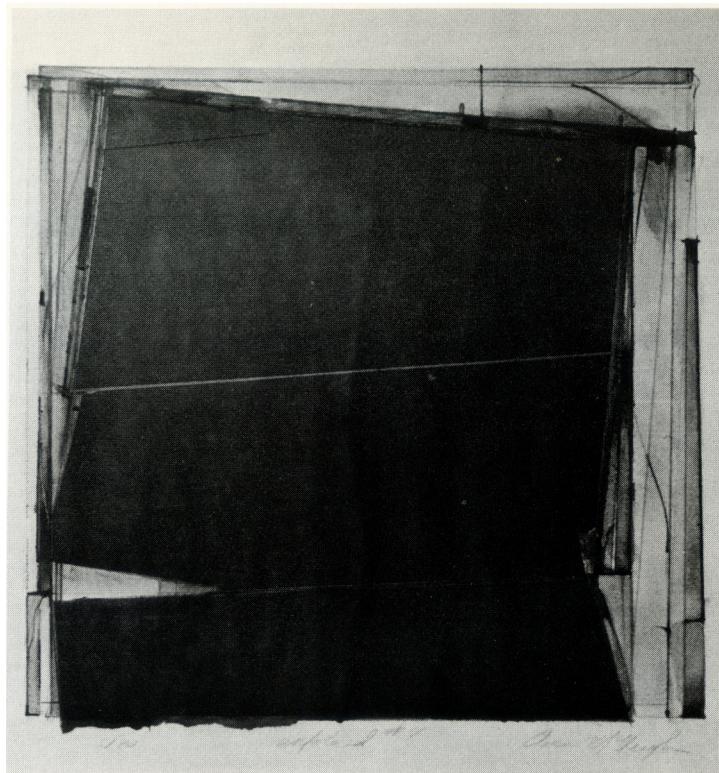


(detail)

RICHARD M. LOVING: CHICAGO

o "Swimming" oil and acrylic on canvas 188 X 76 \$7,500.00
"Pond's Hysteria" oil on wood 24 X 30½ \$ 400.00

Studied: Cornell University, New York; Bard College, New York; The New School for Social Research, New York City. *Shown:* The Art Institute of Chicago; St. Paul Art Center, Minnesota; Joslyn Art Museum, Omaha, Nebraska; Indianapolis Museum of Art; N.A.M.E. Gallery, Chicago; and others. *Collections:* The Art Institute of Chicago; Joslyn Art Museum, Omaha, Nebraska; Borg Warner Corporation, Chicago; Kemper Group, Chicago; First National Bank of Chicago; and others. *Represented by:* Jan Cicero Gallery, Chicago.



OWEN McHUGH: CHICAGO

"Wrappings" acrylic on paper 14 (diameter) \$350.00
o "Unfolded #8" acrylic on paper 14 X 14 \$350.00
"E-kiyo-E II" acrylic on paper 14 (diameter) \$350.00

The completion of these works was aided in part by a grant from the Illinois Arts Council, a state agency.

Studied: The Art Institute of Chicago, B.F.A.; Northern Illinois University, M.F.A. *Teaching:* Columbia College, Chicago. *Shown:* Evanston Art Center, Illinois; West Hubbard Gallery, Chicago; New Horizons in Art, Chicago; Northern Illinois University, DeKalb; Columbia College, Chicago; and others. *Collections:* Museum of Contemporary Art, Chicago; Northern Illinois University, DeKalb; Truman College, Chicago; Oxbow Summer School of Art, Michigan; Chicago Urban Skills Institute; and others. *Represented by:* Jan Cicero Gallery, Chicago.



Richard Loving

ILLINOIS STATE MUSEUM
SPRINGFIELD