

Business Women & Entrepreneurship

Think.Start.Do. Small Business Conference Panelists

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Think.Start.Do promotion <https://www.maikesmarvels.com/anticipating-think-start-do/>

The Creative Connection Keynote Luncheon Summary

<https://www.maikesmarvels.com/blogher-handmade-day/>

The Creative Connection Panel Discussion Summary

<https://www.maikesmarvels.com/tcce-panel-day/>

Adaptability, a key trait of historical entrepreneurial women

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Practitioners' Perspectives on Wellness and Self-care

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Artists in Business

Arts and Aging

Published on FUSEDChicago.org prior to its site upgrade

Recently the Chicago Painters and Artists Meetup Group hosted a discussion on Arts and Aging. Fabiana Glazer is the owner of GoldMind: Arts and Aging, focused on bringing more arts to more older adults, including arts on dementia treatment.

Fabiana spent 15 years in arts education, including Assistant Director of ArtReach and Director of Community and Business Programs at Lillstreet. She was inspired to form GoldMind at her NEA sponsored training for “Creative Aging” with The Creative Center: Arts in Healthcare in NYC in 2011.

“There is a stigma to working with older adults. No one wants to age,” Fabiana said.

Noting that by 2030 there will be more older adults than school-age children, Fabiana said there is a new initiative to hold off on institutionalized long-term care as long as possible, which can cost up to \$10,000 a day. Aging in place, allowing older people to stay where they are, is far more beneficial, as studies show that those who are placed in long-term care decline rapidly.

However, studies by Dr. Gene Cohen, the first chief of the Center on Aging at the National Institute of Mental Health study, show that older adults engaged in arts activities:

- are happier!
- gain a new sense of identity
- can live at home longer
- use less medication
- fall down less often
- visit the doctor less
- suffer fewer adverse side effects from medications
- score lower on loneliness scale

Fabiana and her associates teach weekly 90-minute classes to promote this positive effect, which also results in more engagement and a sense of mastery in the participants. “One of the things about art is that you can’t be wrong. It is also very personal,” Fabiana said. She pointed out that she is not an art therapist, but an art teacher, her focus is on making art, not on the art as a tool to get to something else. Learning something new makes participants happy, she said.

Noting that Alzheimers Disease affects 5 million Americans and is predicted to rise to 8.5 million in 2016, Fabiana also works with dementia patients. A cause is still elusive, and dementia is detected earlier and earlier, even when people are in their 50s, Fabiana said. “Art is great because it is engaging. It is an opportunity for lifelong learning,” she said. Creating art helps bring memories back. It ‘reactivates’ brain cells to where patients remember who they are, which can last for up to 24 hours. “There is no reason you can’t be making new parts of your brain as you lose part of your brain,” Fabiana added.

The 10-week classes help participants overcome grief and loss, and gives them a sense of community. Fabiana said that participants will keep in touch after the class has been completed. “Art is a magic cure all for depression and aging,” she said. “You can drive your own learning, It is infinite. Artists have the highest quality of life in older age.”

Goldmind Arts and Aging: <http://www.goldmindartsandaging.com/>

Links to studies on Arts and Aging:
<http://www.goldmindartsandaging.com/goldmindartsandaging.com/News and Resources.html>

Artist Lauren Levato Coyne’s WunderKammer exhibit

Published on the now defunct CCFA website

Figurative draftsman Lauren Levato just opened her show *Wunderkammer* at [Packer Schopf Gallery](#) to high attendance and much admiration.

Literally translated as ‘wonder room’ Lauren takes the concept of 16th century cabinets of curiosity and applies them to her self: “the intersection of wonder and memory and how the body itself becomes a Wunderkammer, amassing all manner of mysterious and confounding issues, dramas, revelations, and dilemmas.”

Having resisted self-portraits for years—the idea of it made Lauren angry—a breakthrough during the summer resulted in *Self Portrait as St. John the Baptist*, which references her family’s religious background as well as [St. John’s subsistence on locusts](#). Inspired by historical [anatomy](#)

[flap-books](#), Lauren ‘outlined’ her body, and then added embellishments and symbols on her head and in her womb (a play on logic vs. intuition, perhaps?).

“They are elaborated reflections on the consequences of a series of self-recognitions.” ~ Daniel Maidman

The self portrait series references Lauren’s personal history and her relationships to people around her, but also addresses the broader spectrum of communal lore, his(/her)story, legends and the symbols associated with those. One reference she recommends is Barbara G. Walker’s *The Woman’s Encyclopedia of Myths and Secrets*. Some drawings also acknowledge historical art work such as [Saint Lucy by Francesco del Cossa](#) in *Self Portrait as Siamese Saints* (which also references St. Apollonia), or medieval tapestries in *Self Portrait as Capricorn*.

“Each of these paintings is a sentence: ‘I am Lauren Levato, and I am [] and [] and [] and that involves [] and [].’ ” wrote the Huffington Post’s Daniel Maidman, which is a great starting point from which to approach this show.

Knowing the chronological sequence of when each drawing was created, there is an evolution from just adding a single color to each portrait to adding more range as the portfolio evolved. From the fifth drawing, *Self Portrait as Siamese Saints*, each subsequent portrait has at least two colors, up to four. The latter three (*Hex, Caul, St. Ursula*) are also the most vibrant, potentially a reflection of Lauren embracing color more and becoming bolder in her self(-portrait) expression as well.

“But while much of Levato’s work can be read as an effort to edit and control, she is also an exemplar of the dizzying freedom that awaits when you simply let go.” ~ Sarah Nardi

The meaning behind each portrait also appears to go from micro to macro, an evolution of Lauren’s relation to her nuclear family to people outside her family, and her place in this world as a self-contained, empowered woman, willing to embrace all aspects of her self—whether as legendary and glorified saint or prophet, or as the vilified hex and thief in the night. Lauren is happy to share these layers of meanings with those who ask, but also encourages each individual to approach her portraits from their own reference point.

“Your interpretations are correct if only because they are your own and I want the viewer to have them.” ~ Lauren Levato

Packer Schopf Gallery is located at 942 W. Lake St Chicago, IL 60607. The exhibit runs through February 16, in addition to three solo shows: *Wilderness of Mirrors* by *Andréa Stanislav*, *Psychedelic* by *Bruce Riley*, and *Zodiac* by *Deborah Baker*. Gallery hours are Tuesday through Saturday from 11:00am to 5:30pm.

Out-of-towners can peruse the online *Wunderkammer* exhibit here:
<http://www.packergallery.com/levato/>

This show marks the first exhibition of Lauren’s *Wunderkammer: A Year of Curiosities* [fundraising project from November 2012](#) (which exceeded its goal at \$12,243 with 108 supporters). Additional works around the idea of body as wonder, memory, and curiosity will be forthcoming throughout 2013.

Lauren’s website is www.hioctaneredhead.com, and you can follow her very active Facebook page at <https://www.facebook.com/LaurenLevato>. She will be creating all the Wunderkammer

perks for her contributors in the near future, and plans to teach another drawing workshop in late Spring or Summer. She is also exploring solo shows in other parts of the country.

Wunderkammer press coverage includes:

[Parthenogenesis: Self-as-Symbol in Lauren Levato's 'Wunderkammer'](#) by Daniel Maidman who describes Lauren's work as Tarot: "Our path with her art is an experience of the intellectual and emotional texture of Levato's journey. We see her walking. We do not see, entirely, where she walks."

[How Lauren Levato went from drawing insects to drawing herself](#) by Sarah Nardi: "the self-portraits are loose and fluid, the work of an artist just discovering a subject and giving herself plenty of space to evolve."

[First Exhibits of 2013 Open](#) by Paul Klein referencing Lauren as "one of Chicago's favorite daughters."

[In Sync with Lauren Levato](#) by Sergio Gomez who believes it is "important to support a hard working Chicago artist pushing herself and raising to a new challenge in her career."

Discussing painting and color theory at Vitruvian Fine Art Studio

Published on the now defunct CCFA website

A few months ago, the Chicago Painters and Artists' Meetup group paid a visit to [Vitruvian Fine Art Studio](#). Vitruvian offers drawing, painting, sculpture and anatomy classes. "We teach students how to sculpt the human figure from the inside out," said Melinda Whitmore.

Melinda Whitmore teaches sculpting and portrait painting classes, while partner David Jamieson focuses on still life painting. Our group of 13 visitors was given a tour of the studio and we admired the beautiful sculptures.

Sculpting classes range from 8 weeks for the skeleton and 8 weeks for the muscles to 4 weeks for laying muscles on a pre-purchased skull. No prerequisites are required for any of the classes, and individual (private) sessions can be scheduled as well.

David gave us an overview of his painting process, including sketching and a value study to ensure the correct color composition. "Painting a bowl is a lot more complicated than you think," said David.

Because most classes are taught at night, David and Melinda have invested in ensuring a good lighting system for their models and students, with an overhead lighting system for a model, and small light boxes for individual still life vignettes.

As our group of painters and artists munched on snacks and poured ourselves wine a discussion arose about color theory. "Art sometimes can be frustratingly subjective. This [color system] makes it quantifiable evidence," said Melinda.

We were introduced to the [Munsell book of color](#) which offers paint chips to help artists with matching the right color to a subject. "Think about color as a three-dimensional space: value, hue and chroma. Any given color represents a different location within that space," said David.

If you are looking at getting your sculptures and painting anatomically correct, this definitely is the studio for you. Vitruvian Fine Art Studio is located at 1735 N. Ashland Avenue, Second Floor, Chicago, IL 60622. The Class schedule is listed on their web site:

http://www.vitruvianschool.com/all_classes

Chicago Artists Month promotion for FUSEDChicago

Published on FUSEDChicago.org prior to its site upgrade

Chicago Artists Month is upon us, and our FUSEDChicago members are well represented in exhibits throughout town.

Presented by the Chicago Department of Cultural Affairs and Special Events in collaboration with more than 200 program partners, Chicago Artists Month aims to showcase the extraordinary talent and vibrancy of Chicago's art community. This year's theme of Chicago Artists Month is *Art Block by Block* <http://www.chicagoartistsmonth.org/>, and it explores the impact of Chicago-based artists on the city's neighborhoods.

Per the Chicago Department of Cultural Affairs and Special Events: "Chicago Artists Month 2012 will examine how visual artists enhance Chicago's cultural landscape and make each neighborhood unique. Chicago's artists are active citizens: contributing to civic dialogue; strengthening the fabric of our neighborhoods; inspiring conversations that address the concerns of our communities."

Numerous events will be held in Chicago neighborhoods, and can be perused at this link: <http://www.chicagoartistsmonth.org/complete-schedule>.

Tactile Encounters: The Influence and Appearance of Textures was juried by a student committee and its advisor, Professor Jack Snapper. This show opened on October 4 and will be up at the Kemper Gallery in Galvin Library at the Illinois Institute of Technology (IIT) until November 16, 2012. Several FUSEDChicago artists are participating in this show.

The IIT campus is near Bridgeport, and the library is located at 33rd Street just west of State Street in Chicago.

The Buzz with FUSEDChicago is a group show hosted at Gallery 303 in the Zhou B Art Center, which opened during the Bridgeport Block Part on October 5. 25 FUSEDChicago artists are participating, and a few of them will be providing encaustic demonstrations on Saturday, October 20 and Sunday October 21 from 1 p.m. to 4 p.m. in conjunction with the Bridgeport Art Walk. A grand opening will be held October 19 from 6 p.m. to 10 p.m. Studio 303 Gallery hours are Tuesday, Wednesday, Thursday, Saturday from noon-6 p.m. or by appointment (773-936-3645). Zhou B Art Center <http://zbcenter.org/is> located at 1029 West 35th Street, Chicago, Illinois.

The Bridgeport Art Walk <http://www.chicagoartistsmonth.org/bridgeport-art-walk-2012> is from noon to 6 p.m. on October 20, and noon to 5 p.m. on Sunday October 21.

More exhibit photos are available at <https://www.facebook.com/pages/FusedChicago/129102510442118>

EncaustiCamp Promotion for FUSEDChicago

Published on FUSEDChicago.org prior to its site upgrade

If you are looking for a summer retreat and love encaustics, EncaustiCamp may be the place for you. Founded by EncaustiKits and EncaustiCamp developer [Patricia Baldwin Seggebruch](#) the camp offers four days of inspirational projects and activities to get creative juices flowing.

“It is an all-inclusive retreat where people from all skill levels are welcome and where they can learn and connect with other people,” says EncaustiCamp instructor and FUSEDChicago member Bridgette Guerzon Mills. The workshops combine encaustic techniques with different media ranging from flat to multi-dimensional projects.

The six available workshops include: Encaustic batik by Susan Stover, Painting from the hot palette by Judy Wise, Bare soul in wax: exploring 2 1/2D by Jessica Greene, Wax+paper by Michelle Belto, The art of wax adornment by Crystal Neubauer, Encaustic journals by Bridgette Guerzon Mills, and Encaustic experimentation! Foundations by Patricia Baldwin Seggebruch. Those new to encaustic can take an introductory class prior to the all-day workshops.

Held at the Mennonite Campus in Salem, Oregon (while students are on summer leave), attendees can select three full day workshops to create, and participate in an all-day gallery and wine country tour. Everyone gathers for lunch to mix and mingle. Evening activities provide additional ways to connect with a movie, candid panel discussions about the artistic life, and a vendor evening.

Last year, a group of complete strangers met in Portland for what is now termed the “Pre-funk field trip” and visited Portland-based art supplies stores while getting acquainted. Due to its success, it is an optional drop-in event this year.

“A lot of people have maintained friendships,” said Bridgette, who made her teaching debut at last year’s EncaustiCamp.

Teaching people about encaustic and see where it takes them has been a gratifying experience for Bridgette: “It opened up this whole new world. You learn so much from people in your class as well.”

Participants include professional artists and teachers seeking to hone their skills as well as people getting away from the daily grind to explore a new way of creating. Several students have since exhibited in galleries. “It is exciting to have been part of that,” Bridgette said.

EncaustiCamp is held from July 11 to July 15, 2012. Registration information is available here. <http://www.encausticcamp.com/overview>