

**FOR IMMEDIATE RELEASE**  
**“Bohemian Blues and Wild Hearts” Art Exhibit at Galaudet Gallery EC**  
**Opening Weekend November 30—December 1, 2024**

Eau Claire, WI November, 2024—[Galaudet Gallery](#) begins their Eau Claire Art Season with “Bohemian Blues & Wild Hearts” celebrating the color blue and the symbolic heart with artworks curated for aesthetic pleasures and gifting ideas. Galaudet Gallery (GG) will be open every weekend from November 30—December 29, 2024, Saturday and Sunday from 11am—5pm. GG is also open by appointment.

“The idea of “Bohemian Blues” is inspired by jazz pianist Red Garland and the new 21<sup>st</sup> Century Bohemian lifestyle which easily mixes all kinds of art, jewelry and home décor giving us a chance to have some fun in our curatorial choices. Once we saw how “Wild Hearts” inform this lifestyle, we couldn’t resist working with heart art.” Galaudet Gallery director Vicki Milewski explains.

“A 21<sup>st</sup> Century Bohemian is what we have been seeing in the artworld as we roam with our international exhibits. Sometimes I joke with the Luxury Bohemians that their uniform of kicks and jeans is becoming the chosen work suit now. In their homes realistic artworks share walls with abstract ones, crystals and precious stones mingle with antique tea sets on serving platters, jewelry is not just for wearing but also decorating. Making our homes our individual and family power centers through decorating and design is not new; but the mashup of styles and mediums is exciting.” Michael Milewski, Galaudet Gallery curator shares.

These sibling gallerists are becoming known for seeing the changes happening in our 21<sup>st</sup> Century culture and then amplifying those changes with their well-known mixings of media and materials. “Shakers and Makers” was hosted by many institutions because of the GG curators’ thoughtful research into both the mystical elements of Shaker “Gift Drawings” and the curators’ published writings about redefining folk art and self-taught artists in new ways which includes them in art history and recognizes their influence. 21<sup>st</sup> Century changes in healing were seen in GG’s award winning 4-year art series “My Medicine” showing artworks’ medicinal qualities being used as healing agents. GG’s “Landscape Rebels” exhibit was both a traditional landscape art show in the galleries while also showing land art installations in different Midwest locations. “Bohemian Blues & Wild Hearts” follows in the path of these exhibits marking a new way of seeing how we design our lives, our homes and ourselves—not as past Bohemians have but as we choose to today--as individuals connected to family, friends and communities.

Many of the pieces in “Bohemian Blues & Wild Hearts” are as Amiri Baraka described Albert Ayler’s jazz, “His playing was like some primordial frenzy that the world secretly used for energy.” As curators and galleries like Galaudet Gallery and viewers like those who enjoy the exhibits continue liberating ideas by pushing art forward into new territory and new ways to enjoy it produces good energy we all can use. Join us for some wonderful energy this holiday season as we open each weekend, Saturday and Sunday, from November 30—December 29, 2024 for you to enjoy “Bohemian Blues & Wild Hearts”.

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## Notes for “Bohemian Blues & Wild Hearts”

“His playing was like some primordial frenzy that the world secretly used for energy.” Amiri Baraka describing Albert Ayler’s jazz playing which we found in the chapter called “Baraka’s Bohemian Blues” by John Gennari in his book Canonizing Jazz. The sentence originated in Baraka’s book “Black Music,” which is a collection of his essays about wild jazz that were written between 1959 and 1967 (and that he published as LeRoi Jones). It is Baraka’s essays and Red Garland’s piano playing which informed many of our curatorial decisions for “Bohemian Blues & Wild Hearts”.

“Bohemian Blues & Wild Hearts” is the third installment for Galaudet Gallery’s Color Series. Part One was simply titled “Blue” and curated blue only artworks primarily working with abstract art which used the color blue exclusively.

Part Two was fashioned for Galaudet Gallery’s participation in the Wisconsin Science Festival 2024 and was titled “Playing with Blue” introducing simple color theories and the science behind why colors change when placed near other colors which is called “simultaneous contrast”. This phenomenon occurs when the perception of colors is influenced by the colors adjacent to them, causing them to appear more or less saturated or bright. Simultaneous contrast can be observed with different hues or luminosities.

All these installments are inspired by artist Josef Albers’s revolutionary book Interaction of Color, GG’s curators Michael Milewski and Vicki Milewski have designed each Blue exhibit to incorporate Albers ideas about how we see color, how placement affects perception of color and the emotional impact of certain colors. Albers wrote about the three main areas that GG curators explore:

- The relativity of color--how color can change depending on where it is placed in relation to other colors, shapes and light.
- The deception of color--how certain placements can change how a color is perceived.
- And Albers’s idea of how seeing is directed by our weltanschauung, German for “worldview”, which means that what we know, the culture we live in and how we look at things determines how we see color, how we see shapes, how we see art.

Albers not only experimented with the interaction between colors he also attempted to move each person out of their comfort zone and into a more global way of seeing simply by saying that each individual sees in their own way. GG curators are working on incorporating these ideas into their ground breaking art theory Partnership of Sight since understanding how our “worldview” can influence how we approach color influences how we see art and our experience with it.

“The idea for doing an exhibit called ‘Bohemian Blues and Wild Hearts’ began after an Yves Klein exhibit at Walker Art Center in Minneapolis. It was a perfect Minneapolis night with great art and then great jazz.” Vicki tells, “We were with a bunch of curators we work with and all of us thought a Blue Exhibit could be exciting. GG had already started planning our Color Series based on Josef Albers revolutionary book Interactions of Color and Blue was to be our first show in that series. But as the jazz infiltrated our

thinking, we began to see that a second Blue exhibit was needed one that was more about the idea of Blue as a color. Then we heard “Bohemian Blues” a jazz piano piece constructed by Red Garland back in the day. The pianist introduced the song and spoke about a new type of Bohemian. Listening to that song then and now brings me back to that moment when we could see how the adjective “Bohemian” was changing yet again. At first it was a description of a certain type of person from a certain geographic location, then it was used to describe a certain type of person who was unconventional and who stood outside society. Now the word is shifting into a person who chooses an imaginative lifestyle but who stays tied to socials.” Vicki smiles.

Her brother Mike continues, “The idea for “Wild Hearts” came later as we saw how much “Wild Hearts” inform the 21<sup>st</sup> Century Bohemian and my continuing fascination with artworks using symbols like the heart and now that symbol has entered my artistic practice.”

From Wikipedia

<https://en.wikipedia.org/wiki/Bohemianism>

Based on this topos, the most diverse real-world subcultures are often referred to as "bohemian" in a figurative sense, especially (but by no means exclusively) if they show traits of a precariat.

In sociology and economics, the precariat is a social class formed by people suffering from precarity, which means existing without predictability or security, affecting material or psychological welfare. The term is a portmanteau merging precarious with proletariat.

Galaudet Gallery is working off these defined ideas while seeing how the idea of bohemianism has captured the imagination of people who do not see themselves as part of a “subculture” nor do they think of themselves as “precariats”; instead, they take the freedom inherent in being bohemian that freedom derived from knowing yourself while also recognizing that the world changes and hence so should we so that our search for meaning is never ending. These 21<sup>st</sup> Century bohemians easily merge different types of dinnerware, art, home décor and lifestyles—choosing what works for them as individuals and leaving the rest for others to enjoy.

Yves Klein has also been an inspiration in building this exhibit. Klein was a French artist active during the mid-20<sup>th</sup> Century. In 1960 he gathered like minded artists to his apartment to sign the Constitutive Declaration of New Realism which simply stated that each artist signing agreed there were now new way to see the art genre of Realism. Of course, the manifesto was scratched into white letters from the Yves Klein Blue color which Klein had custom made for his artworks: "Nouveau Realism—new ways of perceiving the real."

Galaudet Gallery is also proud of their work with the Miche Museum on their exhibit Blue Gold. <https://mingei.org/exhibitions/blue-gold> as they also work with their partner the Memorial Nature Fund to begin growing a wild variety of indigo in Wisconsin.