

PERSPECTIVE

BAY AREA ARTISTS' ASSOCIATION

DECEMBER, 2017 Volume 27 Issue 12



The Bay Area Artists' Association has been serving the Oregon Coast Bay Area Fine Arts Community since 1991.

Meetings are held the 3rd Thursday of the month, at the Coos Art Museum. Meetings start at 6 p.m.

Artists and arts patrons are welcome to join BAAA.

"Perspective" is published monthly. The newsletter, monthly programs featuring artists, and topics of interest to artists, and networking opportunities with other artists are benefits of BAAA membership.

Annual membership is \$25 individual and \$37 family. For membership application, please contact:

Wendy Burger 415-272-1894

President's Letter

BY Sharon Leahy



GLORIOUS, VOLUPTUOUS BLACK

*"I see my red door
and I want it painted
black..."*

Rolling Stones

My door is actually painted yellow, but if I were to be true to this brief and precious season of long darkness, I'd paint it a voluptuous, mysterious, nurturing black.

*"I often think that the night
is more alive and more richly colored
than the day."*

Vincent Van Gogh

This peaceful dark time before the Winter Solstice slows us, heals us, rests us, and renews us for the massive energy shift of spring. In these long dark hours, we can settle in with Payne's Grey, Indigo, Prussian Blue, Charcoal, and Black, hanging out gently on the edge of darkness.

Drop in some turquoise, some scorching reflections of neon, a stroke of rusty orange, a slash of red reflected on wet asphalt, and suddenly we're sharp and attentive, we've cleansed our mental palette, and we begin to enjoy the minimalism of dark season colors.

"What, you haven't any ivory black on your palette?"

*If you think you are going to make black with blue and red,
I can't have you in my class.
You might stir up trouble with such ideas."*

Fernand Corman

After the Solstice, those hard frosts of early Spring will crisp our palettes with White, and put an edginess to our thoughts and feelings. But now, in this lovely, tender, resting darkness, the cold is not yet sharp, and there is time for mystery and contemplation and renewal.

*"If I could say it in words,
there would be no reason to paint."*

Edward Hopper

Nature has also cleansed her palette.

She takes her rest, rebuilds her energy, so she can joyfully flash us with the colors of her elaborate beauty in the spring. But now the warm darkness allows her, and our, energies to build.

*"Any color,
so long as it is black."*

Henry Ford

As we sit with our warm socks, books, mulled wine, the leftovers of our feasting, and the chiaroscuro of candle light, we are gathering energy, inspiration, and an appreciation of the slow, gentle mystery of the dark weeks.

"I like a colorful sock. I'm a sock man."

George H. W. Bush

**EVERGREEN COURT SHOW
COMING NEXT MONTH
AND BAAA NEEDS YOUR**



This reinstated exhibit for BAAA member artists opens on January 7, 2018, and we need your help. The 50 year old show at the Pony Village Mall show died last year. That leaves, as of this date, with only **two** exhibits for BAAA members in 2018. Had the Evergreen show not been revived we would only have one show in 2018. Not a happy situation.

Why did the PVM show die? Lack of BAAA support. This was the smallest PVM show in many years as **very few** BAAA artists entered. What we need is for you to show your support for the Evergreen Court show and for BAAA. In the last 4 years we have not filled their walls. Let's do it this year.

You may bring in up to three items to hang there with no fees. Previously exhibited items are acceptable. One of the perks of being a BAAA member is the opportunity to show our work. One show a year is not enough. We want at least 3 for next year and we are working on finding a third.

So let's get 2018 off to a great start by filling the walls at Evergreen Court. As mentioned in the past, some art usually sells at the Court. And that's positive reinforcement for us - someone willing to give an artist the compliment of liking their work so well that the buyer is willing to pay money for it. You never know who will see that certain something in your work that really resonates with them. Many works I have sold reminded the buyers of something they loved or remembered.

Here's our schedule...

**Bring artwork to Evergreen Court -
JANUARY 6 1-3 PM**

**Reception at the Court -
JANUARY 13 1-3 PM**

**Pick up artwork -
MARCH 3 1-3 PM**

The **entry blank** is in this issue. Let's do our best to fill the walls and remind the community that we are an organization **proud of our artwork!**



When my late husband, Bob, and I moved to Coos Bay in 1999, I was very impressed with the fine work of the many outstanding artists painting their interpretations of the paradisaic landscape here in Oregon. I was anxious to begin that creative process myself, but it would have to wait for a spell.

At that time, I had become interested in recording in watercolor the fine old handmade laces, the fine china, and silver services of my mother and grandmother's day. I knew in time the laces would wear out, the china would break, the silver services would lose their luster, and it seemed no one valued those things any more.



It was amazing to me how many friends brought me laces from their cedar chests, and boxes stowed in their attics from days gone by. So, applying the techniques I had acquired from taking classes from Arleta Peck, nationally known watercolorist, I started my quest.

I have a few of those paintings in the show here today. The white you see in the work is the paper itself. I do not use gouache to cover. I paint each hole around the white of the paper to create the lace. Some call it negative shape painting. However, for now, I have laid aside my brushes, choosing to promote other artists through the "Gallery By The Bay" art gallery in North Bend.

I believe in the fine work the Bay Area Artists Association is doing to encourage, educate, and showcase aspiring artists. At Coos Art Museum they have a place to meet, discuss and exchange ideas, and are given the opportunity to exhibit their work in the community.

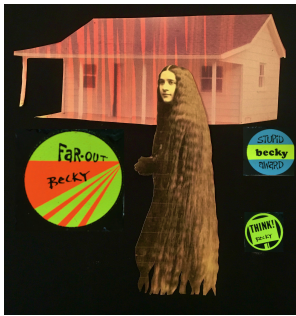
I am proud to be associated with Coos Art Museum as a volunteer. CAM holds a very high standard in the state as being one of the largest art museums, next to Portland, advancing the inspiration of, and opportunity for, all artists through their educational program and the outstanding exhibits presented throughout the year.

**Art is not what you see,
but what you make others see. Edgar Degas**

NOVEMBER MEETING – VERY RARE BUT VERY WELL DONE

Talk about a rarity, when is the last time we had a monthly BAAA meeting in someone's home? Not since I have been a member. Do you remember such an event? Well, that's what 20 members enjoyed on November 16th at member and SWOCC art instructor **Becky Phillips' home** on Cedar Court in North Bend. We were greeted warmly into a lovely house filled with art, with wine and snacks in the spacious kitchen, and Becky and her husband's unstinting hospitality.

Needless to say, though, it was an official meeting with an educational presentation that wound up involving **EVERYONE** present! Becky started off



by filling us in on her latest exhibit which she put up at the Fort Worth (Texas) Art Center. With a video presentation, and her narration she shared a full blown installation with a theme based on Becky's up to date artistic bent. It's a little hard to explain...(pardon me, but “you

had to be there.”) At any rate, the work was based on “everyday” objects that we wind up keeping throughout our lives. Why? Sentiment, connection with a time, a place, or a person – any variety of reasons. But we do it. It is something that resonates with everyone. However, it wasn't just that – her theme was built on the idea of removing objects from their time and place and putting them into a different setting. Make the object's very timeliness timeless, if you will. The title of the show? **“A False Sense of History”** - that is, projecting a false history on to an object to free it from either the past or future and just seeing it in the present. As I mentioned, you HAD to be there. (The illustrations above MIGHT give you an idea of what it was all about.)



Becky is a formidable artist/experimenter – she does video installations (included in the Fort Worth show,) performance art, wall art (the dining area is a story and a half gallery of her large abstracts,) and more. As to the art on her walls she said, “What we put on our walls is what we see in our lives.” All very contemporary thinking.

The piece de resistance, though, was how she **involved US**. We had been asked to bring something that each of us had kept, unable to throw out, because it meant too much – connection to a time, place, or person important to us. Sitting in the dining room in a large “circle,” each person, in turn, was asked to share the object and describe its emotional connection.



photo by Archi Davenport

(“We hold on to stuff to relive memories,” in Becky's words.) After describing the item and its importance, the items were passed around for everyone to see. Some brought family jewelry, others art objects, books, things that still have importance in connections to the past and in understanding who we are and how we got to be who we are and will be. **Life defining, if you will.**

All of us there are thankful that the Phillips opened their home and hosted a never to be forgotten BAAA third Thursday of the month meeting.



December 11

BAAA's annual end of year Gala at Black Market Gourmet. 6 P.M.

January 18

THE WORLD IN WATERCOLOR

Ulysses went on an Odyssey, and our treasurer SAM GREER will take us on a painting odyssey to Greece he made last fall. Don't miss it!

February 15

ADVANCED POTTERY PROJECT - PART ONE

CATHERINE WALWORTH will be coming back to help each of us make a one-of-a-kind objet d'art in clay. We will build the item, she will bisque fire them and return in March to help us learn how to glaze.

Art Supplies and Picture Framing

Paint, paper and drawing supplies

Art instruction books, sketchbooks & journals

Children's department

Ask about

FREQUENT BUYER DISCOUNT CARD !

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www.coosartconnection.com

541-267-1086

Art connection

JANUARY PROGRAM AND MEETING



A TRIP TO GREECE

Back in 2016, Sam Greer took us to Ethiopia where he had been a Peace Corps volunteer. Being the world traveler that he is, this year he is taking us to Greece. Now you might remember that he ALSO provided the refreshments that evening – traditional Ethiopian foods. Now, I can't promise retsina, dolmas, and spit roasted lamb all to the strumming of bouzoukis in the background. Fact is I don't know what he is planning but **he IS doing the refreshments** again.

At any rate, this adventure was an art tour/painting workshop to the Greek mainland and islands headed up by fabulous watercolorist John Hewitt. Who wouldn't want to do that? Sam has teased us all with little glimpses of what happened on the trip. But at the January program he will tell all, and share many images both on screen and in works he brought back.

In addition to the presentation, this is also the BAAA annual General and Business meeting in which we will be **electing new officers to the Board**. If you are interested in putting your name forth (and we do have positions that will need to be filled) please let Charles Edmunds know (His contact info is on the back of this newsletter.) Please make it a point to attend the meeting if at all possible.

IN THE GALLERIES



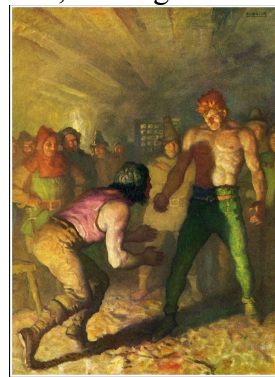
Do you know PAM? You know CAM. PAM is the Portland Art Museum and I know most of you have been there. It has been many years since I visited last. I remember it from the blockbuster shows ...the "Imperial Tombs of China," an exhibit of Monet's late paintings, and more. But that was back

when their interim director Phil Bogue in 1991 had begun to help lift PAM from its down-at-the-heels condition and made it the museum it is now. The blockbuster shows are a thing of the past, but currently (at least through January) you can experience several works from the Wyeth family, as well as etchings by James McNeil Whistler (through the 26th of this month,) and a year long show of selected Oregon landscapes.

The collections I was most interested in my short 4 hour visit (Impressionism, American modern art, contemporary art) are neither deep nor wide, but do have some real gems. These include (in the Impressionist collection) a wonderful, very early (1884) **Van Gogh painting** "Cart with Black Ox" which, when seen close up, lets you know that his style was already loose enough and unique enough that you can see how strongly he would influence modern art. It is remarkable in its prescience. Painted today it would be at home in any museum. They also have works on exhibit from two generations of the Pissarro family – one by Camille (1884,) and one by his son Ludovico (1907) which shows the father's influence and style updated to the early 20th century and post-impressionist influence...

THE WYETH FAMILY

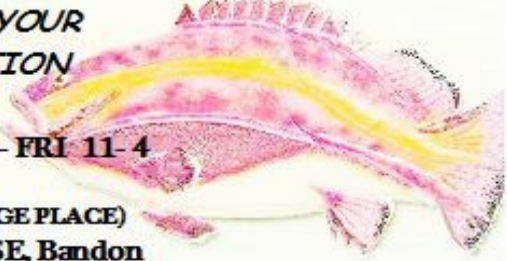
Which segues nicely to the small, yet intense show given over to three generations of the Wyeth family. (The show is there until January 28.) N.C. Wyeth was a well known painter and illustrator in the early part of the 20th century. His work was found in classic novels and magazines during the 1920's and 30's, making him famous. His use of atmosphere,



composition, light, and flow gave his illustrations the instant impact they needed. Some of the poses of his characters smack of silent movie over-acting, but they get the job done.

His oldest daughter, Henriette, while talented, had a weakness in her right hand but took up art despite that. She later married one of N.C.'s students, the great southwestern painter and printmaker, Peter Hurd. Henriette favored still lifes, and children as subjects. She painted in egg tempera on masonite, a favored Wyeth family medium. While N.C.'s work was usually in oil, when he worked on his personal paintings in his later years, he often worked with egg tempera. (Egg tempera is a demanding medium which predated the advent of oil paint.)

BANDON DISCOVERY CENTER
UNLEASH YOUR IMAGINATION
OPEN WED - FRI 11-4
(FIND us at SAGE PLACE)
525 11th St SE, Bandon
(541) 329-0303

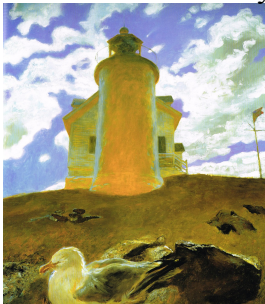


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Which brings us to his son, Andrew. Pointed toward the arts by default (and with no argument from Andrew) he first began working in oils. But he soon headed for a style very different from his father. He worked in pencil, watercolor (especially dry brush,) and egg tempera. Where his father's work is very colorful and often overwrought, Andrew's is **spare, minimal, hard edged** using a very limited palette. As a 20th century painter he far overshadowed his father's fame, Andrew's style with its asperity and directness being perfect for the new world of mid-century American art.



Enter **Jamie Wyeth**, son of Andrew, grandson of N.C. Jamie received no training. Jamie did not have to go to school after 6th grade. He studied art with his aunt Caroline, an accomplished artist and teacher in her own right. Jamie worked in oil, but even more in water based mixed media. His style combines his grandfather's love of color and his father's narrower, starker views.



Enter **Jamie Wyeth**, son of Andrew, grandson of N.C. Jamie received no training. Jamie did not have to go to school after 6th grade. He studied art with his aunt Caroline, an accomplished artist and teacher in her own

PICTURING OREGON



The other gallery I had on my list focuses on the Oregon landscape as seen by artists in the last 100 years. Again, it is a small show, but it

offers some very unique views. Among the oldest paintings are works by some **American impressionists** who were impressed when they met up with the eastern Oregon desert around 1900. These artists included perhaps the greatest American impressionist (see photo above) (Frederick) Childe Hassam. The similar work of Charles McKim, and Charles Erskine Scott Word hang nearby and all sport the lovely strong colors of the Harney Basin area.

Other works by Oregon based artists include "Coast Rhythms," and "As I Went Walking" by Carl Hall. The scenes are very strong and show a style dating to the 1940's. Another artist who fell in love with the Oregon scene was Hank Kowert who is represented by two works, "Jetty," and "Morning," **semi-abstract works** dating back to the 1970's.

One of my favorite Oregon landscape artists is Charles Heaney and two of his works are on exhibit. (Photo to right.) He moved to Portland in 1913 living the rest of his life there. He also excelled at printmaking. A fellow artist, Amanda Snyder, is in the show with "The Forest in Autumn" . (CAM owns two works by Snyder in its permanent collection.)



The largest work is entitled "Harvest," by Michael Brophy. The harvest isn't a happy one, but certainly makes a statement about Oregon. This show, as are the others, is small but well worth seeing. Hope you get to go. PAM is always worth visiting.

CAROL TURNER - Oil Painting Classes
"Landscapes in Oil"
 Mondays 1-4 p.m.
 Carol is now at **COQUILLE VALLEY ART CENTER**
 10144 Hwy 42 Coquille, Oregon
 Also Group and Private lessons
 call **541-396-5373** for more information
www.CarolTurner Art.com

GALLERY BY THE BAY

2100 UNION ST. **NORTH BEND**
 Hours Wed-Sun 10-2
541-808-3404 **541 870-6389**

BAAA MEMBERS ART **ON DISPLAY**

If you have a show or exhibit of your work coming up in the next few months PLEASE let us know so we can include it in the Perspective – just email grwick@gmail.com and we will be sure to share it in the newsletter.

E L EDWARDS REALTY GALLERY – BANDON

Merv Cole - ongoing

BANNER BANK – NORTH BEND

*Jeannie Weeks
through December*

SOUTH SLOUGH VISITOR CENTER

*Susan Chambers
through December*

CALLS TO ARTISTS

NEW RESTAURANT NEEDS ART

The new “Restaurant O...” in the old Benetti's site is looking for local artwork to hang in the restaurant. For more details email them at info@RestaurantO.us

PACIFIC PARK GALLERY

Pacific Park Gallery has a continuing call for innovative artists. They are inviting local artists to submit their work for jurying, in order to select exhibitors. Contact Janne LaValle PO Box 635 Lakeside, Or 97449

MAUDE KERNS ART CENTER

Call for Artists: 2019 - 2020 Exhibits Schedule
Submission Deadline: Friday, April 13, 2018

Regional, national, and international artists (individuals and groups) working in all 2D and 3D media, as well as installation art, are invited to submit up to 10 digital images of artwork along with an application form to be considered for the next biennium (2019- 2020) of exhibits at the Maude Kerns Art Center. Solo, group, and/or themed shows will be curated based on the content and quality of the artwork. There is a \$20 submission fee for individual artists and for two artists submitting together. For three or more artists submitting together there is a \$10 per artist

submission fee.

The postmark **deadline is Friday, April 13, 2018.** Application forms and prospectuses are available at the Art Center or online at ww.mkartcenter.org. Or call 541-345-1571, or email exhibits@mkartcenter.org for more information.



The Artist LOFT
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THE ONLY CO-OP ART GALLERY IN THE BAY AREA

CLASSES AND WORKSHOPS

CHARLESTON MARINE LIFE CENTER, SOUTH SLOUGH RESERVE, COOS HISTORY MUSEUM, and COOS ART MUSEUM have teamed up to bring you a series of four printmaking classes!

These classes are for adults and mature teens. Classes are \$35 each. Please pre-register at www.coosart.org/events/categories/art-ed-2/ Call Amy at (541) 756-6320 ext. 216 if you have any questions.

Fish and Timber, Sketch and Press--Fish Printing
at [Coos History Museum](#)
Sunday 12/3, 1-4pm

Fish and Timber, Sketch and Press--Tree Ring Printing
at [South Slough Reserve](#)
Sunday 12/3/17 1-4 pm,
Saturday 1/27/18 – 1-4 pm

Fish and Timber, Sketch and Press--Ocean Creature Sketching
at [Charleston Marine Life Center](#)
Sunday 2/4, 1-4 pm

Fish and Timber, Sketch and Press--Etch and Press
at [Coos Art Museum](#)
Saturday 2/10, 1-4 pm

EVERGREEN COURT ENTRY FORM

PART 1. Give to BAAA Registrar

Clearly PRINT your information as you want it to appear on labels

Artist's Name _____

Phone Number _____ Email _____

1. _____

Title

Medium

Price

2. _____

Title

Medium

Price

3. _____

Title

Medium

Price

Signature _____

PART 2. Tape one of these labels to the FRONT of each piece you enter.

ART PIECE 1

ART PIECE 2

ART PIECE 3

Artist _____ Artist _____ Artist _____

Title _____ Title _____ Title _____

Medium _____ Medium _____ Medium _____

PART 3. Bring this form to pick up your artwork on March 3, 2018 between 1 and 3 pm.

Artist (Print) _____

ART PIECE 1

ART PIECE 2

ART PIECE 3

Title _____ Title _____ Title _____

Liability of Bay Area Artists Association: BAAA shall not be liable for the loss of or damage to the work(s) of The Artist while said work(s) are in the possession of BAAA. It is recommended that The Artist maintain their own insurance on their works. BAAA shall not be responsible for loss or damage to work(s) while they are in transit between The Artist and The BAAA show venue.

I authorize _____ to pick up my artwork.

Signature of Artist _____

**BAY AREA ARTISTS
ASSOCIATION**

OFFICERS

PRESIDENT

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sharon.a.leahy@gmail.com

VICE PRESIDENT

Sally Rolichcheck
srolichcheck@gmail.com

SECRETARY

Graham Wickham
grwick@gmail.com

TREASURER

Sam Greer
sam2coast@live.com

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HISTORIAN,
Veneita Stender
541-756-3642

LIBRARIAN
Georgia Martin
541-267-6181

MEMBERSHIP
Wendy Burger
415-272-1894

NEWSLETTER
Graham Wickham
grwick@gmail.com

**NEWSLETTER DEADLINE IS THE
20TH OF EACH MONTH**

PROGRAMS
Graham Wickham
grwick@gmail.com

PUBLICITY
Paulette Landers
PauletteGLanders@aol.com

SHOW CHAIRS

Eden Hall Show, (Sept-Oct)
Beth Wegner

Evergreen Court Show, (Jan - Feb)
Graham Wickham – Chair;
Jean Boynton - Co-Chair

SUNSHINE COMMITTEE

Veneita Stender
541-756-3642

WEBSITE

Charles Edmunds
541-297-8099

BAAA

P.O. Box 907

Coos Bay, OR 97420
www.BayAreaArtists
Association.com

BAY AREA ARTISTS ASSOCIATION

PO BOX 907

COOS BAY, OR 97420

www.bayareaartistsassociation.com

NEXT

MEETING

SUNDAY DEC. 11

6 PM @ BLACK MARKET

GOURMET