

PERSPECTIVE



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

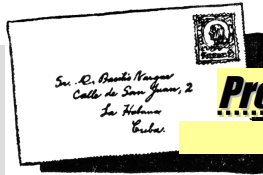
Meetings are held the 3rd Thursday of the month, at the Coos Art Museum.

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 Graham Wickhamu**

Every president gets to do a farewell something, so I guess that includes me. First, I don't plan to go away, just to move to new jobs. I will remain as editor of *Perspective*. (One request - please, make sure and send me your up-coming exhibit information in plenty of time. That way, we can all support each others' art shows.)

I will remain as a board member, acting as secretary, and, if the new Board will have me, I would like to head up the Programs Committee. Our recent survey showed how much you appreciate the programs (as do I). My leaving the job as president has nothing to do with the difficulty of the job (it wasn't difficult) but with wanting to take on new responsibilities.

As to our new president, I was amazed that a relatively new member decided to take it on. It was not only brave, but self-sacrificing. It saved us (see the new bylaws) from having only 90 days to find a president or face dissolution of BAAA. All of us will give Judy all the help and encouragement we can.

Since an organization is no stronger than its members, I would like to thank those who have been such a help to us this past year. There's no particular order here; just as they come to mind. Sam Greer has been a super treasurer and fortun-

ately will continue. Charles has brought his vast experience and enthusiasm to the meetings, and worked behind the scenes on assignments, and, unbidden, on some things that needed to be done.

Veneita Stender has helped us all with great suggestions, a positive attitude, regular attendance at board and general meetings, and much more. She is always quick with her "From the Archives" submissions and anything else I have asked her to write. At her suggestion, and with strong follow-up, we were able to have a survey that told us much. Archi Davenport is the one who stays around at CAM to facilitate our meetings, is always willing to take photos for us when asked, and with any informational help when needed, using her resources at CAM.

Joan and Rick Fox have readily helped us out securing venues for our parties, and Joan is always determinedly ready to come up with ideas and suggestions, proof of her love for BAAA. She, Wendy Burger, and Sharon Leahy also stepped forward to work on the Bylaws Committee. Thanks to Carol Hanlin for her past work and recent additional help on the bylaws, and also taking on the Pony Village Mall Show for us all.

Finally, Phil, Sally, Paulette, Beth, Gary, Jean A, Jean B, Pete and many others have made it possible to get everything done. We are grateful to all of you. And that's what **really** keeps the wheels turning on this bus.



ARTIST OF THE MONTH - HESTER SOLSENG

Hester Solseng, long-time member of the Artist Loft Gallery (and their featured artist in January,) is this month's Artist of the Month.

Hester spent much of her life as a librarian in Washington, following her MA degree in 1964. Retiring in 1992, she moved to Coquille with her husband Gordon. Hester and Gordon were enthusiastic rockhounds which led her to jewelry making.

She specializes in making glass and copper enamel beads, wirework, looming, seed beads, and some three dimensional objects.



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EVERGREEN COURT, BANNER BANK

→ **NEED YOU!** ←

Most members know of our long-time relationship with Evergreen Court, and the North Bend branch of Banner Bank. For many years, both places have hosted the work of BAAA members on their walls. Sad to say, in the last two years it has become harder and harder to fill those walls.

Your editor and president, as one of his many

non-BAAA side jobs, has been doing what he can to keep those venues thriving. Both Barbara Maisch (E. Court,) and Rick Keating (B. Bank) very much appreciate our artists showing their work. As well, the residents at the Court, and the customers and staff at the bank have repeatedly expressed how much having art on the walls means to them.

Back in 2014 when I took on the assignment to shepherd artists to sign on to exhibit at these places it was relatively easy. In the last year, not so. I have put out the call repeatedly but with almost no replies. One solution I have worked out with both venues is to have fewer, longer shows. Originally, they had artists sign up for 2 month exhibits. Due to the drought of interested artists, we have expanded it to 3 months. Thus instead of six, it will only take four artists to fill out a full year.

A little about each: Evergreen Court has room for about 20 paintings. It may sound like a lot, but what you put there can be new works, old works, even works you may have shown there in years past. Nothing says an artist can't sign up even though they may have had a show there in the last 2 years.

As to Banner Bank, bank manager Rick Keating dearly loves having art on the walls. He's a very friendly guy who happens to have been an art minor in college, and is married to SWOCC art instructor and CAM art education director, Josie Keating. His bank can only have 10 works on the wall at one time, but while they can be quite large (24" x 30" and up) smaller works also do very well. While not generating brisk sales, artwork has sold at both places. Hanging is easy at the bank, a bit more work at the Court, but never a real problem.

So, please do them a favor and take a serious look at your coming year. As of now, Barbara at E. Court had to ask Carol Turner to extend her originally 2 month show to 4, as no one signed up for January and February. Liz Coke, currently with artwork at Banner Bank, will move her work right over to Evergreen Court where it will hang from March through May. After that, at the Court...as of this date no one has signed up. And at the Bank, after Liz moves on at the end of February...same deal.

As one of our board members said, with urgency, "We can't lose these venues!" I totally agree. Can you commit yourself to signing up for a show in the coming year? Please let me know as soon as you can and I will do everything I can to make it easy for you. What is needed is the commitment. The rest will pretty well take care of itself. Let's hear from you. Graham Wickham grwick@gmail.com



BAAA JANUARY MEETING

Our Annual Meeting began, after some refreshments, with votes on the revised by-laws, followed by election of the board. After a brief review of some very minor changes to those by-laws, the almost 30 members voted unanimously to adopt them. Then it was on to the slate of candidates for our 2017 Board. All were unanimously elected – Judy Caldwell, President, Sally Rollicheck, Vice-President, Graham Wickham, Secretary, and Sam Greer, Treasurer.



Then on to our January presenter, Bandon artist Victoria Tierney provided the



BAAA membership with a personal introduction to the exquisite sea-inspired ceramic works of her friend Elena Karina Canavier, currently on display in the Uno Richter Atrium Gallery at CAM. Elena's biography reads like the stuff of a sweeping historical novel. She was born Helen Koulaeff in Tienstin, China in 1931. Her parents were White Russians who went to Siberia to work on the Trans-Siberian Railroad. Her father was chief mechanical engineer. Eventually, the family relocated to Los Angeles where the Smithsonian American Art Museum reports Elena was introduced to clay while "studying printmaking and painting at the University of Southern California." There she became fascinated by the sea life left behind by the outgoing tide outside her studio--a major source of future inspiration for her ceramics.

The delicacy of her glazes seems more like the finest watercolor. The porcelain is paper-thin and wavy, as though rippled by waves. It is a fantasy of the sea come alive that rivals many of Modernism's most cherished "isms," as three of her preliminary drawings in the show will attest.

Although Elena's own father did not bequeath her anything, her uncle Vasili passed his money on to Elena. This freed her not only to follow her heart and become an artist, but to become one of the most generous art patrons on the Southwestern Oregon coast. She fell in love with Bandon in 2001, when she first became acquainted with Tierney. Since 2002, Elena was the founder and director of AVK Arts at Bandon's Southern Coos Hospital & Health Center and on the Bandon boardwalk. And quietly but directly, Elena paid the monies necessary to stage over

50 shows for other artists.

In 2008 Elena came to Bandon to live full-time. She and her sculptor partner Bill Scott built a fabulous studio in Langlois, equipped with a full kitchen and living quarters and were intending to build a separate house on the 17-acre property. Bill also converted the interior of a "logger's cabin" in Bandon for them to live in. Victoria enlivened her presentation with many photos of the construction of the studio and Elena's family and friends. Sadly, Elena passed away of cancer in 2010. Bill passed away just four years later. Elena's priceless collection of fragile porcelains remained crated and stored away until Victoria curated this show.

For many years, Elena's work was featured at the prestigious Davis & Cline Gallery in Ashland, Oregon, with a show as recently as 2008. Now closed, Davis & Cline partner John Davis says Elena's work will continue to grow in value. Her ceramics are represented in major private and public collections in the U.S., including the Boston Museum of Fine Arts, Oakland Museum, and the permanent collection of the Smithsonian, Washington, D.C. "Family and friends have plans" in the works for Elena's show to travel to Los Angeles and New York. We are so lucky to have the very first showing right in our own art museum in Coos County. Thank you Victoria! This is a must-see show, members! Don't miss it! *(story by Phil Noguere)*

The Artist LOFT GALLERY

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WHAT INSPIRES YOU??

With this issue we are starting a new feature. It will appear irregularly as space and submissions permit. The idea is to invite you, as member artists, to submit a short article (400 words or so) sharing with us what inspires you in your work. It may be another artist, it may be music, it may be dreams...but we all have things that spark our creativity. In this first submission, Paulette Landers, who suggested the idea, shares with us what inspires her, and in doing so sets the tone for future artists' offerings. Please send me YOUR inspiration. Your editor.)

(What Inspires You – continued from previous page)

For some time now, my bedtime routine is to view artists at their work on YouTube, for both inspiration and technique. I am a textile artist. I am not interested in doing derivative work, or to copy outright the works of the artists whom I so deeply admire. I might be inspired by painters, sculptors, or musicians. Pianist Yuja Wang greatly moves me. I enjoy listening to her as I am working. She is at the top of her craft and still keeps a daily six-hour practice. None of the artists I watch work in the same medium I do. Their works simply move me and inspire me to keep working whether the muse is present or not.

As artists, we are all searching for a way of expression which goes well beyond the surface of the paint on the canvas – or for me, the fabric under the stitching. I want to be under each artist's skin and feel the process of creation. Some artists have shown me how to loosen up, to go without fear. Others have shown me how to start by scribbling, rather than staring at the blank canvas. These unknown artists are my friends; they are my private teachers.

Most of the art I look at is abstract because that is what interests me. I came across the figurative paintings of Andre Desjardins whose work mesmerizes me. Desjardins' work makes the palms of my hands sweat. Emotion that borders on tears leaves a lump in my throat. This is work that touches the very core of your body.

How does Desjardins make such powerful images? He says "There is already a soul in the canvas. I try to bring it up and give it life." He calls his form of art "Emotionism."

By watching artists at their work it is as if each is sharing a bit of his muse with me. I watch over and over again hoping to catch some of the crumbs they might throw my way.

Please copy/paste the URL below to view Andre Desjardins' work. An alternative is to access YouTube on Google, and enter the search: Andre Desjardins. Select the result which shows him at work. Andre Desjardins is French Canadian. The video is in French, but you will have no difficulty being moved by Desjardins' work.

What motivates you? Where do you find your inspiration? Please share. We will all benefit. The video link is

<https://www.youtube.com/watch?v=JfwjZU2xjpU>

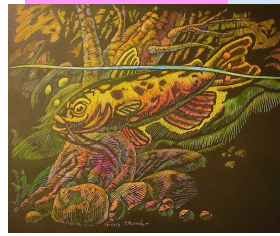
By Paulette Landers

P V M SHOW ANNOUNCED

The Pony Village Mall Open Show, under the direction of Carol Hanlin, will take place this year from May 31 (setup) through Saturday June 3, 2017. Please make plans to enter your work and encourage artist friends and students to enter as well. It is our only annual fund raiser and is important to BAAA's solvency, and also to being able to sponsor other programs. We will have more complete details and an entry blank soon.

IN THE GALLERIES

TRIFECTA PLUS ONE



This issue we have the privilege of three BAAA members exhibiting their work in one location – Black Market Gourmet. And, not too far away, a new member (our newly elected President) Judy Caldwell has her works on exhibit at Gallery By the Bay. This sort of array doesn't happen too often so it is a cause to celebrate.

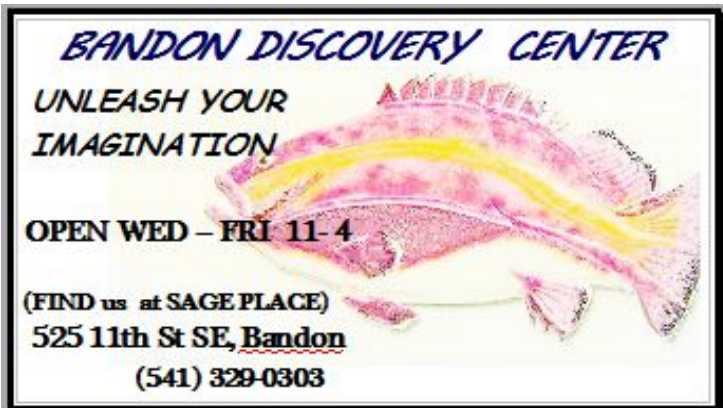
We'll start with BMG, and there is no question who leads the parade – none other than Charles of Charleston. More than an exhibit, this is a real retrospective. Though the show has not been hung in strict chronological order, there are samples of his student work at the Pennsylvania Academy of Fine Arts, dating to 1949, and are in the old standard academic charcoal studies of ancient sculpture and live models, and some painted still lifes. That's how you began then and how you became a strong artist ready to compete in the art world. But Charles' world is now the world of landscape, whether large or intimate. There are several from a trip through Canada, and his time in San Francisco in the 60's, but the majority of the show is from his time here in Coos Bay. Some of his paintings, as shown, feature people. Many have boats and other glimpses of coast life, and there are a number of plein-air watercolor cityscapes from San Francisco. Many of us have seen just a few of Charles' works at any given time, in different venues, but this is a great opportunity to see the breadth and depth of his ability and style.

Our other two artists are mother and son; Veneita, and Gregg Stender. Veneita's jewelry is on display in abundance. Before talking about that,

(In the Galleries – continued from previous page)

though, one must be reminded that she has been a SWOCC art instructor, and is proficient in; textiles, clothing design, batik, watercolor and all phases of jewelry construction. The only thing she doesn't do is gem faceting. Pretty amazing. Her style is, for the most part, directed along sophisticated and often abstract lines. Her work on exhibit uses copper by itself, as well as copper and other metals in conjunction with a variety of minerals and found materials. Small though her items are, they carry a very strong and exciting impact.

Finally, Gregg Stender is well known for his scratchboard work. In talking with him, he said that scratchboard is pretty well limited to three white values in addition to black, so one must plan ahead and be selective. His “Ruddy Duck” is a strong example of his black and white work, but many of the items on display include color. All are highly detailed and retain his personal style. But Gregg, like so many artists, is branching out into other media. There are some of his recent acrylics on display. While the high, fine detailing of his scratchboard is missing, the new work certainly shows that he is on to something



That's the trifecta. Our “plus one,” Judy Caldwell, demonstrates that she is very conversant with three media – oil, pastel, and, recently, acrylic. While the first two media show a solid representational style, with her acrylics she has moved into larger works in a very energetic style. Like so many of us, she has had the urge to widen out and explore both media and mode.



“Marina” - acrylic by Judy Caldwell

RESULTS OF OUR RECENT SURVEY

We thought you would like to have a look at the data we received from the survey which we sent out last October. It has been a very interesting and helpful source of input for us, and we again extend our thanks to Veneita, and C.J. O'Conner for this opportunity.

First off, we find that while 81% of our members are satisfied with BAAA, half of those were just “somewhat satisfied.” Among the largest number of comments having to do with satisfaction, the respondents said they would like to see more participation from the general membership! Another very interesting question was how many would recommend BAAA to new people - almost 80% said they would. A nice vote of confidence.

As to keeping our membership informed, almost 100% find our newsletter very important, but, regarding the website, fewer than 20% said they look at it only occasionally. Our BAAA library leaves many in the dark regarding where it is and how to use it. That's easily remedied. We have a short article in this current newsletter covering our library. You asked, and you shall receive.

Meetings are very important – on that we all agree. One commenter said it would be good if we had a greeter at every meeting. (We just implemented that at our last Board meeting.) 80% of you find the meetings of great importance, and more than half especially like the guest presenters, though presentations of CAM shows are less well received. More Show and Tell is requested by a number of you, as well as hands on, and demonstration programs.

As to our activities, there were some interesting results. Many are unhappy with the location of the Artist of the Month exhibit as it cuts into appreciation of it. (CAM has control of that, not BAAA.) 75% of us find that shows, exhibits, and promotion of our own art are very important. Paint-out opportunities are very valuable to more than half of our members. However, field trips are a non-starter.

A comforting note, to those of us in BAAA who feel education is important, is that 75% find that our making learning opportunities available both to kids, and the greater community are very important.

As to volunteering for committees and board positions, 70% said they have never participated in either of these, but 87% of respondents said either “yes” or “maybe” they would work on a committee if they had training. Sadly, most are reluctant to serve on the Board. There is an anomaly

(Survey Results – continued from previous page)
here – as there were a number of comments about a small number of people, especially Board members, doing the largest amount of work,. Something to think about, and rectify.

Finally as to the makeup of our organization, the vast majority have been members for many years which speaks well for the stability and success of a meaningful association. The only problem ? – we haven't gained many new members – only 6% have joined in the last 2 years.

There it is – food for thought. We have selected an independent committee (no board members are on it) which will look over the percentages and comments, and make some recommendations to the Board. We will do the best we can to implement those findings. We will keep you posted on that. Thanks for your help in answering those questions.



HOW TO USE THE BAAA and CAM LIBRARY

Speaking of our recent survey, more than one member was a little miffed about our library at CAM and how it works. Actually, all of the books on the shelves in the CAM classroom are a combined library of books owned by BAAA and CAM. There is a small label on the spine of each book to tell you which entity owns which book.

Regardless of ownership, BAAA members may borrow any book, or VHS tape (yes VHS – no DVDs to date) for an unspecified but reasonable borrowing time. They are not particularly organized, though they were at one time. There are books and VHS tapes on a wide variety of subjects – art history, different media, sculpture, printmaking, photography, and so on. In addition, there are books on art museums, teaching art to children, books about individual artists, books on the philosophy of art, etc.

The problem is finding what you want. Before or after a BAAA general meeting isn't really the best time to do your searching as it is difficult to find enough time before and after meeting to just browse. My suggestion would be to call CAM first, during the day, and find out if the classroom is occupied (with a class or a meeting) and, if not, go down to CAM and tell the volunteer at the desk you are going up to use the library. Then, take your time and find what you want to read. There is a clipboard, with attached pencil, for checking out the item. Fill out your name,

date, and phone number and go home and enjoy your read. Take more than one – take 5. Once you get to know the library a little better, finding what you want will become routine.

There are a number of very useful books...I know - I've borrowed dozens. Some are outdated, but there is something of value in each of them. Please feel free to use the library – it's a membership perk.

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Art connection



FROM THE ARCHIVES

by Veneita Stender

A highlight of each monthly meeting is the presenter's program. Designed to inform, challenge, or introduce us to a new aspect of art, or to a talented artist and their work, the program is usually the responsibility of the Program Chair. According to our archives, a different approach was taken in 2007-2008 with the intent of involving more member participation in making suggestions, and thereby creating a more stimulating variety.

In 2007 the board began planning the programs for 2008. Notes from the records describe that as follows; “With the focus of sharing the responsibility and opportunity among the members, the months were divided into genre groups. Members who identify with a group have been encouraged to step forward and put together a program. A small budget of \$50 per meeting was allocated to help offset expenses incurred in each presentation or follow-up.” This resulted in a proposed plan as follows;

- January - **Acrylic**
- February – **Collage/Mosaic/Quilting**
- March – **Drawing - Pen& Ink/ Charcoal/ Colored Pencil/ Graphite/ Scratchboard**
- April – **Mixed Media**
- May – **Student Awards Night**
- June - **Oil**
- July – **Pastel**

(From the Archives – continued from previous page)

- August - **Printmaking**
- September – **Photography**
- October – **Three Dimensional**
- November – **Watercolor**
- December – **Christmas Program**

A few examples of the programs members put together:

“Awesome Acrylics Demystified”

Dr. Rosen and Janne Lavalle

“Cut And Paste Have Come Of Age” (collage)

Susan Lehman and Pat Snyder

“Drawing - Holding The Line, Capturing The Dark”

Barbara Mahon

BAAA MEMBERS ART ON DISPLAY



EVERGREEN COURT

CAROL TURNER “Touring Italy” Exhibit

GALLERY BY THE BAY

**JUDY CALDWELL – pastels, oils, acrylics
Through February**

ARTIST LOFT GALLERY

CHRISTY SANDERS – guest artist

Through February 11

PAT SNYDER – guest artist

February 14 – March 11

BLACK MARKET GOURMET

CHARLES EDMUNDS - paintings

**GREG STENDER – scratchboard
and acrylic paintings**

VEINEITA STENDER - jewelry

Through February



OPPORTUNITIES FOR ARTISTS

EVERGREEN COURT

Evergreen Court is in need of artists to exhibit their work. There has been a change in how long exhibits are up. It used to be two months, but now it will be for three months. Sales usually result. (In December, at last count, Carol Turner had sold 5 paintings from her current exhibit. Jean Boynton sold a large painting from our last BAAA show at Evergreen Court.)

If you are interested, we encourage you to call Barbara Maisch at 541-756-4466 right away.

ARTIST LOFT GALLERY REGIONAL SHOW

“SPRING HAS SPRUNG”

Deadline – March 11

Show runs March 14 – April 29

Any artist (except artists associated with the Artist Loft Gallery) may submit up to 3 art works which express the Spring season – through color, through images, through feelings, etc. What exemplifies Spring for you?

Acceptable Formats – Any two or three dimensional medium (for exclusions get the official entry form - see contact info. below.) 2D art limited to 320 sq. inches including frame; 3D art no more than 16” in any direction (height, length, or width.) 2D items must be ready to hang with wire. 3D items must be ready to hang, or be ready to sit on a flat surface without additional support. (The gallery may refuse any work.) **Entry Fees** - \$10 for the first entry and \$5 each for the second and third entries.

Awards – First prize - \$50, plus certificate (and a guest artist show in 2018.) Second prize - \$25, plus certificate. Third prize - \$10, plus certificate. Honorable Mention - Ribbon. **Commission** - The Artist Loft will receive 20% commission. **Submission date** - Now through 3/11 during gallery hours (Tues – Sat 10 am– 5 pm) **Retrieval date** - May 2-6 during regular business hours **Gallery Contact**– Get entry blank at 367 Anderson Ave. Coos Bay, or call – 541-756-4088, or email CoastArtOregon@gmail.com

PACIFIC PARK GALLERY – OPEN CALL

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.

CLASSES AND WORKSHOPS

CAM

541-267-3901

The Watercolor Landscape with John Hewitt

(This will be a plein air workshop, weather permit-ting) May 19 - 21, 2017 10 – 4, each day. Adults only, all skill levels.

\$300 CAM members/\$350 non-members

For online registration visit www.coosart.org or contact the Art Education Dept. at (541) 267-3901.

ART BY THE SEA - BANDON

541-347- 5355

Feb. 15 – **Artful Lettering** with Carol Jones 12-3 \$30 (All materials included.)

Feb. 22 – **Watercolor, Pen & Ink** with Kathleen Morey Bailey & Robin Hanna 11:30-3

\$30 (6 person limit)

Contact the gallery for further information.

**Bay Area Artists' Association
Officers**

President
Judy Caldwell
judycaldwell16@gmail.com
Vice President
Sally Rollicheck
srollicheck@gmail.com
Secretary
Graham Wickham
grwick@gmail.com
Treasurer
Sam Greer
sam2coast@live.com

COMMITTEES

ARTIST OF THE MONTH
Jean Boynton
jeanboynton1@gmail.com

EDUCATION

Charles Edmunds
541-269-8099

HISTORIAN

Veneita Stender
541-756-3642

LIBRARIAN

Georgia Martin
541-267-6181

MEMBERSHIP

Wendy Burger
415-272-1894

NEWSLETTER

Graham Wickham
grwick@gmail

**NEWSLETTER DEADLINE IS THE
25TH OF EACH MONTH**

PROGRAMS

Graham Wickham
grwick@gmail

PUBLICITY

Paulette Landers
PauletteGLanders@aol.com

SHOW CHAIRS

Pony Village Mall Show, (May)
Carol Hanlin
Eden Hall Show, (Sept-Oct)
Beth Wegner

SUNSHINE COMMITTEE

Veneita Stender
541-756-3642

WEBSITE

Charles Edmunds
541-269-8099

BAAA

P.O. Box 907

Coos Bay, OR 97420
**[www.BayAreaArtists
Association.com](http://www.BayAreaArtistsAssociation.com)**

**BAY AREA ARTISTS ASSOCIATION
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NEXT

MEETING

THURSDAY

FEBRUARY 16

6 PM

@ COOS ART MUSEUM