

PERSPECTIVE



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

CREATIVITY AND MUSIC



President's Letter

BY Graham Wickham

Pardon me while I return to my fascination with the creative process, but having run across a number of observations by composers and authors I realized that the creative process is the same across all genres of art. I want to focus on music, which may seem different from the visual arts.

Maybe the process is different? It isn't. Composers have the same kind of assemblage of parts and problems – composition, repetition, theme, color, harmony, disharmony, etc. The same brain that the visual artist uses is the source for what does the job. The similarities are very strong.

We may have heard the myth that Mozart composed all his music in his head and then just wrote it down fully endowed. Sorry. He had a lot in his head, but many of his sketch books survive. But, Beethoven left much more behind and his surviving papers provide us with a closer look at his own struggles with the creative process.

Composer John Adams finds some of his composition students lean toward intuition, and some lean toward a more planned progress, but he says that while the planner is trying to organize his intuitions, and the more intuitive just wrestles with those same

intuitions without much planning, the inner artist rules both.

So what about Beethoven? Beethoven left numerous sketchbooks, which are, in reality, a log of his ideas and what he did with them. His music, like Mozart's, did not spring full grown and just flop down on the music ledger.

His sketchbooks are messy. He composed ideas which only turned into a blind alleys - tryouts. But he had to see and feel them to see if they were any good. He had to struggle to see the potential of his own material. Some of his early sketches are either crude or bland. Adams said he was astonished that Beethoven even bothered to write some of them down, they were so poor. Of course, we have the benefit of hindsight – seeing his incredible final versions. But Beethoven's means of reaching those heights only shows that artists go through the try-and-fail, try-and-fail, until all the trying turns into success. Even the greatest ones. Or, maybe ALL the greats go through it, which is why they were great. They wouldn't accept second best.

So, is there hope for us? Of course! Beethoven is still Beethoven, and all artists who have been respected fought the same battles. But what is really happening to us? We are meeting ourselves face to face, and pushing ourselves. First comes impatience, then growth, and a new, and higher, sense of satisfaction. Yes, satisfaction, that is... until the next faceoff.



ARTIST OF THE MONTH - KAT McKINLEY

I have been in the area for ten years, moving from California to take care of an ailing parent, a native of North Bend. I have always wanted to draw and paint from the time I was a child but was discouraged from doing it. I am mostly self educated in art.

"Her style reminds us of Grandma Moses"

After my father's death, I went out to Sunset Beach to just be. I met up with the plein-air artist group including Joni Fox and Charles Edmunds. While visiting with them, Charles gave me a pencil and paper for sketching. Joni encouraged me. They invited me to BAAA meetings which I have attended. I then enrolled in a watercolor class with Donna Wright. There I learned that I truly love watercolor and the flow of energy that guides me through my creative process.

I love painting and exploring new techniques. I love nature and animals so that's mostly what I paint. I currently paint once a week with a group that I call "The Gathering of the Wise Women." One member commented, "Kat's paintings have a simple, primitive quality with some symbolism. Her style reminds us of Grandma Moses"



SPECIAL NOTICE

Our January meeting is a very important one. January is when we elect our new board. That's important enough. But, in addition, we will be voting on a major revision and update of our bylaws. A committee, formed more than a year ago, has finally finished its work and it is up to the general membership to vote on adopting (or not) these revised bylaws. As mentioned in December's "From the Archives," bylaws were a strong, founding consideration of BAAA. As things change, bylaws need revision. All members will be sent an email copy, and a hard copy will be mailed to those without email. Please study them over. We will raise our hands to vote yes or no at our next meeting January 19, 2017.

On our program that night, we will be delighted to have member Victoria Tierney focusing on the extraordinary ceramics of the late Elena Karina Canavier, now on exhibit in the CAM Atrium.

Victoria, a personal friend of the late artist, will share Elena's life and background, including some onscreen



images, and then Victoria will lead us into the Atrium to discuss the works on exhibit. It's always good for us to learn about different media and the processes and workmanship behind them. We hope many members will be there for both the voting, and to learn more about the fabulous works of this talented artist.



DECEMBER BAAA GALA A BIG SUCCESS

by Veneita Stender with photos by ArchiDavenport

Joan and Rick Fox graciously responded to the call for a December Meeting and Party planning committee and, with the help of other members, put together a beautiful, warm, and fun event enjoyed by the 41 attendees. Guests were warmly greeted at the door, tables were decorated and the walls of the Black Market Gourmet were alive with the outstanding work of our BAAA artists show, so ably coordinated in November by Sally Rollicheck. Laughter and good conversation flowed throughout the room. Our MC, Pete Giambalvo, took the microphone and ably kept the activities moving smoothly starting with a little banter, and an explanation of the evening's schedule. Effervescent Kristin and Jardin of the Black Market Gourmet provided a wonderful buffet dinner and ensured that everyone was comfortable.

Our 2016 honorary members, Jim and Archi Davenport were honored for their many contributions to the art world over the years. Special friends atten-

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Art connection

“December Gala” continued from previous page
 ded in order to join them in this recognition. Seen among the crowd were: our 2015 Honorary Member Liz Coke; Betty Bangs, who recently opened the Gallery By The Bay (where Jim Davenport's art was featured in the opening show); as well as new BAAA member Judy Caldwell, manager of Gallery by the Bay, and its its January artist.



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The exchange of our handmade or painted gifts was a highlight, with Santa (Sam Greer) helping to expedite the drawing and the distribution of the exciting paintings and other artwork created from the heart by attendees. Everyone went home with a special painting or treasure created by a fellow artist. Past president, Joan Goodman Fox gave a special accolade to all of our BAAA members including our absent Board President Graham, and all others who volunteer to keep the organization running. Past President Sally Rolichcheck seconded this recognition. Altogether, a great evening.



Altogether, a great evening.

IN THE GALLERIES



A REALLY BIG SHOW!!

Let's begin at the beginning and what a way to begin! Robert Kipniss is one of our most noteworthy contemporary printmakers, with works in most of the major museums in the United States and, what one source described as, “a veritable torrent of (one man) exhibits.” His prints on display in the Perkins Gallery are mezzotints (metal plate roughened for shade, and partially scraped smooth for highlights,) dry point (an

The Permanent Collection

is front and center

etching on copper without acid, thus “dry”), and lithograph (done with a special pencil on a stone surface.) All are of his signature subject matter – trees, buildings, and the two combined into an environment. They are all at dusk, night, or early morning. How many different ways can one portray this very narrow and selected theme? Ask Shakespeare how many ways he could write about love in his 154 sonnets?

Trees resonate with all of us. Kipniss' trees exploit line, shape and value in so many ways, yet in an always subtle and streamlined style (a further “limitation.”) Especially note “The Evening Sun,” and “Winter Evening.” The subtlety and fine, fine workmanship are breathtaking. But they don't hit you over the head – they draw you in and keep you there, if you're willing to stay.

Next stop – the Maggie Karl and the Vaughan galleries. The Permanent Collection is front and center. So wonderful and varied is CAM's 500 plus collection, that it has a theme this time around - “People and Prints,” (and new acquisitions.) The latter is worthy of note – the Museum continues to acquire new works. (In fact, the Kipniss pieces were all new acquisitions, a gift from a New York collector. - CAM has friends everywhere.) Color, composition and a variety of media are on full display in this show. A large etching by Dean Meeker, “Lina,” captures a woman's profile in a clearly Art Nouveau rendition. Another portrait, a woodcut in black - “Hired to Fire as Soon as Possible,” is a portrait from humanity's other side – the dark and deadly one – quite a contrast.

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Moving on, what appears to be a very large silk screen turns out to be an acrylic portrait of movie cowboy Gregory Peck literally riding hell bent for leather. The artist, Joseph Konopka, along with his “Route 173,” shows a real flair for capturing the feel of silkscreen with acrylic. A couple of local artists, Stan Fullerton and Gan Martin, are represented by works in their personal styles. Fullerton's very colorful work is matched with Red Groom's “Mango Mango,” a 1975 serigraph, and Jan Laird's 1975 oils “Greatness Takes so Long, Larry,” and “Space Child Billy.” The late Will Barnet (yes THAT Will Barnet – recipient of lifetime achievement awards, and the Presidentially conferred “National Medal of Arts”)

“In the Galleries” continued from previous page is represented by two serigraphs from 1970 and 1974, “Woman Reading,” and “Soliloquy.” There are SO many wonderful works in this exhibit, so very well displayed, that they can't be taken in in one visit.

Time to go upstairs where all the shows are themed around sea life and sea environments.

Let's start in the Claire Wehrle Hallway. The Guild of Natural Science Illustrators – Oregon Group, home based in Eugene, offers a number of works by members who combine art with meaningful scientific accuracy. And the art is very strong here - Nora Sherwood's “Juvenile Red Rock Crab” (pen and ink with watercolor,) and her scratchboard “Gooseneck Barnacle” make that more than evident. Also, try Paula Fong's “Seashore 1” (watercolor and mixed media,) along with her “Pelicans on the Seashore.” For graphite check out Alice Hill's “Shark Jawbone.” Is it art or science? Kind of hard to tell – but both elements are there. It's a show you might whiz by, but please don't.

Are we done yet? Hardly! Saving the Atrium for last, step into the Mabel Hanson refrigerator for a photography show from a Corvallis based group. Here the theme is “Low Tide Landscapes.” Basically, there are three photographic subsets – the Mostly Standard, the Manipulated, and the Abstract. With the digital revolution, photography is now able to reach more styles, more easily. Some of the works in the show actually take a long step into the past – the pinhole camera. Photography has greatly broadened its horizons in both directions.

As to the Standard style, John Morris' “Dawn at Haystack Rock,” serves to show what a fine photographer can do with a postcard icon. Mark Meyer, from Coquille, serves up “Myers Creek Beach 1, and 2.” Moving to the Manipulated photos, Bill Laing's “Exploring Low Tide,” and Dan Wise's “Beach Angel” show what can be done to the original image.

As to abstraction, a fine example of that is “Fractured” by Kat Sloma. Other abstractions include

“Nebulas” by Mike Bergen, and “Veils” by Phil Coleman.

We saved the Atrium for last. Hang on to your hats. The artist Elena Canavier, born in 1931 to Russian parents in China, and who died in 2010, was a preeminent ceramicist, with works in the Smithsonian. She studied art and ceramics, as well as art history, at several schools in the Los Angeles area, completing an MA in Art History at CSU Long Beach in 1971.

Beginning in the 1970's, when living near the coast, she began a long series of ceramics based on tidepool life. As one writer said, describing her work, that it was “Rococo, energetic, gestural, and elegant,” a fine description of what you will see.

Her works are magnificent. There are both small and monumental works. Among the small astonishments are “Nudibranch – Behrens,” and “Nudibranch – Twister.” Among the extremely ornate are “Tide Pool – Pluto's Cave,” “Tide Pool – Bernini,” and “Tidepool – Venus.” Among the monumental works, by size comparison, are “Pale Blue Giant – Beatrice,” and “Pale Blue Giant – Bend.” Fine artistic ceramic work is not often seen. This show is revelatory and something I doubt we will see around for a long time to come. Don't miss it!

FROM THE ARCHIVES

by Veneita Stender



Some of you may remember that BAAA went all out for education in 1993. Piecing together clippings and flyers from the archives, I found that BAAA sponsored a series of four exciting art workshops held in various locations and open to the public at a time when CAM was not yet offering an extensive workshop venue.

First, John Solie, popular California artist and acclaimed illustrator of movie posters and NASA events, was engaged to conduct a two day workshop on illustration methods. Response was so enthusiastic that the BAAA education committee, headed by Dawn McIntyre, was encouraged to develop additional workshops. In February of '93, Nelson Sandgren, noted artist, teacher, and Professor Emeritus at Oregon State University, was engaged to teach a painting workshop which was held at Southwestern Oregon Community College. He was noted for plein air painting and murals.

The next BAAA sponsored workshop was a hands on experience in paper making taught by Julianne Crowel, an art educator from Douglas

A rectangular advertisement with a black border. At the top, it says "BANDON DISCOVERY CENTER" in a stylized, blue, outlined font. Below that, in a smaller, black, sans-serif font, it says "UNLEASH YOUR IMAGINATION". In the center is a colorful, abstract illustration of a fish, possibly a salmon, with a yellow and pinkish-red body and a white belly. Below the fish, it says "OPEN WED - FRI 11-4" in a bold, black, sans-serif font. At the bottom, it says "(FIND us at SAGE PLACE)" in a smaller font, followed by "525 11th St SE, Bandon" and "(541) 329-0303" in a bold, black, sans-serif font.

“From the Archives” continued from previous page County. She led the group in creating beautiful hand-made paper using textiles, and things from the garden, and refrigerator. This two day workshop was held in March of '93, at the Coos Art Museum.

A fourth workshop was held in May, at the Coquille Valley Art Center and taught by Don Sinex, an acclaimed artist from Kerrville, Texas who was living in our area at the time. Don was an accomplished artist who held a degree in fine arts and had a twenty year teaching career in high school and adult art programs. He focused on developing value relationships using oil and pastel media in landscape painting. Perhaps you remember other workshops our pioneering group sponsored.

Barbara Maisch at 541-756-4466 right away. There are 3 remaining exhibit openings for 2017. A free reception is always included with the exhibit.

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SOUTHERN COOS HOSPITAL & HEALTH CENTER QUARTERLY ART SHOW

BAAA MEMBERS ART ON EXHIBIT

EVERGREEN COURT

CAROL TURNER “Touring Italy” Exhibit

GALLERY BY THE BAY

**JUDY CALDWELL – Pastels
Through February**

ARTIST LOFT GALLERY

**CHRISTY SANDERS– Guest Artist for January
HESTER SOLSENG - Featured Artist
for January**

BLACK MARKET GOURMET

**Charles Edmunds - paintings
Greg Stender – scratchboard
and acrylic paintings
Veneita Stender - jewelry**

Reception and Exhibit -January 22, 2-4 p.m

OPPORTUNITIES FOR ARTISTS!!

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 they will be for three months. Sales usually result. (In December, Carol Turner had sold 5 paintings from her current exhibit, at last count. Jean Boynton sold a large painting from our last BAAA show at Evergreen Court.)

If you are interested we encourage you to call

The Southern Coos Hospital & Health Center (900 11th St., Bandon) will be hosting a show of artworks on the theme “Color: BIG and small” The show runs Jan – March 2017

Artists may submit up to 2 pairs of art works celebrating COLOR! They can be contrasting or the same color families. Monochromatic, analogous, or complimentary—all gloriously rich and beguiling! Any subject matter is acceptable if it follows the hospital guidelines for no nudity or violence. One piece of the pair needs to be larger than 18” in either direction; the other needs to be smaller than 10” in either direction. (We won’t be measuring, but you get the idea.) COLOR can be FUN, moody, exciting, serious or playful—share with us your favorites! Let’s brighten the hospital walls for the winter season. **Acceptable media** include - painting, collage, mixed media, drawing, photography or assemblage. All works must be able to be hung on the wall.

Please remember that art on the hospital walls is meant to entertain and de-stress the patients, families, staff, and other visitors. It is not a venue for nudity, violence, morbidity, or is it a political soapbox.

Delivery of Art: Hospital Cafeteria, January 4, 2017 2 p.m.

Reception: Sunday, January 8, 2017 1:00 – 3:00

Pick Up Date: Saturday April 1, 2017 2:00 – 6:00

(Please sign your work out—don’t just take it off the wall. If artists can’t be present to pick up work, please make arrangements with the show organizers - see contact information below). No entry fee or commission is charged. (Donations are welcome, to help support continuing shows. Also, Southern Coos Health Foundation will accept a donation of a percentage of any purchased artwork.) **Note:** Please deliver your artwork with the following information included:

- A list of your artwork(s) with your name, address, e-mail address, title of piece, and price.
- Your name and title of the art on the back of each piece.

- If work is not for sale, include a value for insurance purposes.

We reserve the right to refuse submitted artwork due to subject matter. Images may be used for advertising and promotional purposes for this show.

Questions? Contact the show organizers:

Ava Richey: yarnfarm@frontier.com 541-297-6118 or
Susan Lehman: studioblue@mycomspan.com 541-347-9888

Art by the Sea Gallery

Call to Artists "Exploring the Third Dimension" February 1 – March 4, 2017

Up to 2 pieces of 3-dimensional artwork including sculpture, stone, clay art, metal work, pottery, assemblage, wood, glass, or fiber (no quilts) that must be three dimensional. Each piece must have the ability to sit on a pedestal, or be wired, ready to hang. All art must be priced for sale. The Gallery will retain a 25% commission fee on all sales. This exhibition does not accept small jewelry, video, film, performance art, or installations, and works requiring an external electrical source.

Entry Fees: The non-refundable fees to exhibit are: \$10 for first piece, \$5 for the second piece.

Awards: \$50 first place, \$25 second place, \$10 third place, plus Honorable Mention ribbon awards.

A People's Choice Award will be announced at the end of the show and the winning artist will be awarded a one person show at Art by the Sea Gallery during 2018.

Limitations: Some artwork may be refused or returned (with entry fees) due to limitations of space or presentation capability. Drop off 1 or 2 pieces of art work with paperwork and fees at Art by the Sea Gallery 125 Chicago St. SE, Bandon, OR 97411. (If shipping artwork, send to arrive by these dates; please prepay return shipping.)

Delivery: January 29-30, 2017 11 - 5

Artist Reception: February 11, 2017 3 - 5

Artwork Pick Up: March 5 – 6, 2017 11 – 5

For entry form stop in or contact us at

E-mail: artbytheseagalleryandstudio@gmail.com

Website: www.artbytheseagalleryandstudio.com

CAM

Expressions West 2017

April 14 - July 1, 2017

Deadline for is a postmark of January 21, 2017.

Opening Night Reception & Awards Ceremony – Friday April 14, 2017, 5-7 p.m. CASH AWARDS: 1st: \$1000,

2nd: \$750, 3rd: \$250, 4 honorable mention ribbons

Eligibility - Painters are invited to provide up to three submissions in one or more of four media: oil, acrylic, pastel, or watercolor. Any and all themes of expression define the parameters of acceptable entries. Previous winners of cash awards from Expressions West 2015 and Expressions West 2017 are eligible to enter, but will not be eligible to win a cash award. Send CD, completed entry form and entry fee to Coos Art Museum, 235 Anderson

Ave. Coos Bay, OR 97420. Include with your entry information a résumé as well as a self-addressed, 6x9 stamped envelope (SASE) for submissions return and acceptance letters with shipping information. Notice of acceptance will be sent by February 10, 2017.

Prospectus on line www.coosart.org or call 541 267-3901 for a paper or email copy.

OPEN CALL – 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 Jan LaValle, PO Box 635, Lakeside, Or. 97449.

OREGON BAY PROPERTIES GALLERY

Deadline - January 13, 2017

"NO One Sleeps In This Room Without The Dream Of A Common Language."

The new show will start in the middle of January and will be up for 6 months. We invite you to contemplate and to make work upon this theme. Representative, figurative, or abstract are all acceptable. All media is welcome and, as always, we have spots for both wall-mounted and standing sculpture. Work will be due on Friday, January 13th, at OBP Gallery in North Bend. Email images to OBPGallery@gmail.com. We hung about 75 pieces in this last show. Feel free to email or call me if you have questions. (541)-404-0948 or (541)-329-0630. Tracy Hodson



CLASSES AND WORKSHOPS

CAM

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

OPEN Acrylics with Corrine Dietz

Registration Ends: February 1, 2017

February 12, 2017 1- 6:00 pm adults and high school students, all skill levels. \$95 CAM members / \$105 non-members.

Personalized Folk Art Painting in Acrylic

Registration Ends: January 10, 2017

January 28 & 29, 2017 10:00 - 4:00 Teens and adults, all skill levels. \$200 CAM members / \$225 non-members Join us in welcoming Portland artist, Alison O'Donoghue who will assist participants in creating a painting filled with images of personal significance in a colorful, lively folk art format.

The Watercolor Landscape with John Hewitt

(This will be a plein air workshop May 19 - 21, 2017

10 – 4 each day. Adults, all skill levels.

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

**BAY AREA ARTISTS ASSOCIATION
2016 FINANCE REPORT**

Savings Account	\$679.48
Certificate of Deposit	\$1076.87
Checking Account	
Jan. 1, 2016 Balance,	\$3096.96
(Includes \$726.50 in 2016 dues)	
Dec. 20, 2016 Balance	\$3372.65
Total Cash on Hand	\$5,129.00

Income

Membership Dues (2016)	\$997.50
“ “ (2017)	\$661.00
Advertising	\$310.00
Donations (Incl. Park Foundation)	\$425.00
Pony Village Show	\$531.83
Black Mkt. Show	\$228.00
Black Mkt. Dinner	<u>\$1320.00</u>
Total	\$4473.33

Expenses

Chamber Membership	\$87.00
USPS Annual PO Box Fee	\$102.00
Liability Insurance	\$297.00
Black Market Dinner	\$1327.50
Perspective Printing	\$839.97
Newsletter Postage	\$501.20
Business Expense	\$82.94
CAM Meeting Room	\$500.00
Misc. – Gift, Honorarium	\$89.24
Dues Refunds	\$37.50
Supplies	\$47.54
Refreshments	\$88.37
Pony Village Sale	<u>\$104.00</u>
Total	\$4104.26

Difference \$369.07

Submitted by Sam Greer, BAAA Treasurer

BAAA ANNUAL DUES 2017

Name: _____

Address: _____

Phone: _____

e-mail: _____

BAAA Annual Membership:

Individual \$25.00

Family \$37.00

Student (through 12th grade
and full-time college) \$18.75

*(NOTE - New members who join after
June 30th only pay for 1/2 year)*

**BAAA members receive a reduction on
their Coos Art Museum membership, and
we encourage all of our members to show
their support for this most valuable South
Coast asset by becoming CAM members.**

YEAR 2017 DUES ENCLOSED

(DUE JAN. 1)

SIGNED: _____

**Please complete this form, enclose check
for your dues, and mail to;**

**BAAA
P.O. Box 907
Coos Bay, OR 97420**

**Bay Area Artists' Association
Officers**

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Graham Wickham
541-294-3003

Vice President

Charles Edmunds
541-269-8099

Secretary

Philip Noguere
541- 252-1157

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
541-294-3003
grwick@gmail

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

PROGRAMS

Wendy Burger
wburger@svn.net

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

**BAY AREA ARTISTS ASSOCIATION
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NEXT
MEETING
THURSDAY
JANUARY 19
6 PM
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