

PERSPECTIVE

BAY AREA ARTISTS' ASSOCIATION - JULY 2020 VOLUME 30 ISSUE 7
COVID - NOSTALGIA CHEER EDITION # 3, AND LOTS OF NEW NEWS



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 educational programs featuring artists and topics of interest to artists, and networking opportunities with other artists are benefits of BAAA membership.
Annual membership is \$30 individual and \$40 family.
For membership application, please contact:
Wendy Burger
415-272-1894

President's Letter

By Philip Noguere

THE WINDOW AS COMPOSITION - PART I

I am always looking for ways to breathe new life into the composition of my canvases. As artists today, we are lucky to have so much published material to look at for inspiration, old and new. Recently, I found myself studying photographs of Matisse at work: his careful preparation using oriental fabrics or rugs hung behind his nude model to create a two-wall set as background. Such a right-angle "corner" allowed Matisse to choose his angle of vision and thereby reproduce the pattern of the hangings in a forced perspective, receding back into the picture plane.

Matisse's props put new meaning into the term "painterly." So I concluded: a few yards of fabric purchased at Joann Fabrics could entirely change your next Still Life. And a "window" cut in such a set could create an entirely new composition, combining Still Life with Landscape, or Portrait with Landscape. Is this not the way the wild and unsettling landscape functions behind the Mona Lisa's figure in Leonardo's painting?

Let us consider the effect of the window in the work of a more contemporary artist—a West Coast

artist to boot: Richard Diebenkorn. Diebenkorn struggled mightily to create a personal style. He moved from abstract painting to figurative as he moved to the San Francisco Bay Area. First came the Still Life alone; then the Still Life with Window. Finally, the Figure emerged, taking the place of the Still Life, with the Window as backdrop. The Window *did* something to his painting. It continued to maintain the abstraction he had already mastered, allowing him to "break up" reality into its painterly parts, and force perspective back into elemental art: line, texture, color, volume. And that puts a kind of modern 'pressure' on his foreground figures.

The Window then adds power to composition. That Leonardo and Richard Diebenkorn share this connection is only natural: it is the stuff that art is made of. Think of the Edward Hopper paintings you know. In a Hopper painting, the figure is either inside a Window looking out, or inside the Window we, the viewers, are looking into. The Window is not just an art motif; it is an element of architecture, a "system" in which we human beings place ourselves. For the Painter, the Window is a way to bring something outside/in or something (or someone) inside/out.

Or you might conclude, the Window is a device to bring **meaning outside/in or inside/out a work of art..**

**AN IMPORTANT MESSAGE
FROM OUR PRESIDENT
JULY PICNIC 2020 IS ON !!!**

by Philip Noguere

The BAAA Board and Archi and Jim Davenport are going ahead with plans for a picnic in 2020.

With our members' health and safety **foremost in mind**, BAAA will hold its July Picnic, once again outdoors on the deck of Archi and Jim Davenport's lovely home. The rules have changed: bring your facemask and a sack lunch or picnic basket just for you.

Date and Time: July 19th from 2:00 p.m. to 5 p.m.

IMPORTANT

PLEASE R.S.V.P. to Philnoguere@gmail.com

Here are the DIRECTIONS -

1 From Coos Bay, head over the **Isthmus Slough Bridge** going toward Eastside.

2 At the end of the bridge **TURN RIGHT ON OLIVE BARBER ROAD**

3 Go about a mile and **TURN LEFT ON OLD WAGON ROAD**

4 In one mile you will come to a **4 WAY STOP**

5 Go **STRAIGHT ON OLD WAGON ROAD**

6 Go another mile to the Davenport's address **61954**
The **driveway** is on your **RIGHT**

7 **Watch for a flag with a train on it** before you reach the driveway

8 At the left of the driveway is **an old wagon wheel with a locking mailbox**

9 On the right of the driveway is **the Davenport sign**

The big nostalgia story for our July, 2020 issue is about our 25th anniversary picnic, which has now become an annual event. Here is the celebration of the first regenerated one back in the August 2016 issue.

**BAAA
SILVER ANNIVERSARY
PICNIC. . .
GREAT FUN**

(Our once-only Official Silver Anniversary BAAA Picnic was held, as planned, on July 15 from 3 -6 p.m. at Bastendorff Beach County Park picnic ground. Though the census (about 20) was low, the spirit was high. We are so sorry more could not be there with us. No time or day would have been convenient for everyone, and so we apologize to those who couldn't make it. We include a few photos of the event. But, without further ado, I introduce the official report as provided by our organizer, Joan Goodman-Fox, with footnotes by your editor.)



It was a very beautiful day and the park came through with all the accoutrements to satisfy our

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creature comforts, and the group ate, drank, and played well with others.

Sam was the hero of the day and, as promised, had the perfect bed of coals¹ to roast a mean hot dog. The buffet table was well dressed for the occasion, and fairly groaned with food. I don't believe anyone left hungry.²

There was a little drumming, a little dancing and the competition at the bocce ball "court" and the washer toss "arena" was as spirited as a group of mature, dignified³ artists could muster.



It was a relaxed and altogether pleasant gathering, where we had time to catch up with old friends and get better acquainted with new ones.



Pitmaster and Kitchenmeister Sam preparing for the onslaught

(Editor's footnotes:

1 The coals were not, as might be imagined, some ordinary firewood. Sam brought carefully hewn and measured applewood pieces and the fire

was already burning impeccably when everyone arrived.

2 In fact, the number of hot dogs was smaller than the number of attendees and there were almost pitched battles over who would actually get one.

3 The editor isn't sure who the author was describing here. Mature, yes...but "dignified"?)

(Photos by Joan Goodman-Fox)

On a more serious note, we promised you more information about our late BAAA member, Duffy Stender

DUFFY STENDER – A BRIEF REMEMBRANCE AND A VIDEO

(In our last edition we let you know that member artist Duffy Stender had died at age 93. His son, member Greg Stender, fills in some of the blanks in this story. He also has prepared a Youtube video and we include the link to that. He told me that the video has much more of Duffy's story, and we encourage members to watch it.)

IN MEMORY

I remember when our family moved from Coos Bay to out of town in the North Bay area. I was getting ready to go into the 4th grade.

It was summer, with lots of time before school was to open, and I was missing our old neighborhood in town. I recall Dad not letting me mope for very long. I was encouraged to explore the outdoors, and soon found I loved being out on the trails, and around the bays inlets and shoreline.

I was beginning to see the art in nature, and at the same time was learning how much I had in common with my father. I have made a short video of some of Duffy's artwork and also a flute song to go along with my memory of the days we spent together.

My hope is that it will speak much more than I could say in words. Thank you so much to

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BAAA, and all BAAA the members. You showed so much love to him over the years.

(You can find the video on Youtube by searching "Greg Stender Channel," "Greg Stender," or directly to this link -

<https://m.youtube.com/watch?v=8r6P6j02Ssk>)

(Also, The Artist Loft Gallery publicist, BAAA member Patty Becker, sent this additional background.)

"Duffy was a teacher at Marshfield High School for 25 years and during that time developed his artisanship as a stone carver. After retirement, he broadened his talents to weaving beautiful pine needle baskets. Having spent his entire life in the Pacific Northwest, he was always drawn to the use of natural materials to express his art."

ABOUT GALLERY BY THE BAY – A NOTE FROM *BETTY BANGS*

Judy and I are opening Gallery By The Bay on **Thursdays** from 10 – 12 for July. Terry Magill's art will continue to be exhibited in **July and August**. We request guests wear **masks and distance** themselves when entering the gallery. **Classes** in the Art Salon are to be announced in August.

GALLERY BY THE BAY



2100 UNION ST NORTH BEND

HOURS - THURSDAY 10 - 2

or BY APPOINTMENT

TERRY MAGILL

Featured Artist through August

541-870-6389

541-808-3404

That travelin' man and ace pitmaster, our own Sam Greer, visited Greece for an art workshop in the fall of 2017 headed up by John Hewitt. Here's a reminder of his presentation from the February, 2018 edition.

BAAA JANUARY MEETING and A TRIP TO GREECE



On a rainy January 18 there were **32 present (largest group in years)** as Sharon Leahy gaveled the meeting to order.

When it was time for the presentation Sam Greer was our guide to an adventure on an art safari with John Hewitt to Greece last Fall. But first he invited us to his beautiful refreshment table in the CAM kitchen – filled philo, dates, pita with a choice of hummus, yogurt cucumber sauce, or olive oil. He didn't know he was planning for 30 guests, so by the time Sam and your editor reached the table it was down to two small, single servings. We almost fought over them. All I can say is YUM, and thank you Sam.



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Next was the slideshow, followed by a look at the works he painted while in Greece. He shared pictures of many of the sites from the Acropolis, Hadrian's Arch, to a number of ancient theaters.



As to more modern views we saw the island of Santorini and the marvelous stucco and stone buildings contrasting with that

extraordinary deep blue of the Aegean (Homer's "wine dark sea.") We also saw pictures of John Hewitt, team captain, plus a number of the artists. The weather was lovely, with many of their meals out of doors, and the daytime temperatures not too hot. We were there with him via his presentation and he promised next year to take all of us along, all expenses paid! We wish.

ARTIST LOFT GALLERY REOPENS

by Patty Becker

The Artist Loft Gallery is now open Tuesday through Saturday 10 to 6. We are so excited to reopen our doors to the public. In June we are featuring works by BAAA member Carol Howald. Growing up in Alaska, Carol became well known for her oil and acrylic paintings of boats, landscapes, portraits and the local Tlingit peoples. Since moving to Oregon in 2005, she has been busy with her own studio, free-lance portrait work, and teaching art classes.

We were saddened in May by the passing of one of our longtime members, Duffy Stender. Stop by and enjoy the display of his lovely work.

We are doing our part to create a clean, safe environment for the public and maintain social distancing, we are a large enough space to accommodate multiple visitors at a time. Masks are highly encouraged. So, stop by and see what's new at the Artist Loft Gallery. You are always welcome.

The
Artist LOFT
GALLERY

367 ANDERSON ave. COOS BAY, OREGON
(2 DOORS WEST OF THE COOS ART MUSEUM)

HOURS Tus -Sat 10-6
(541) 756-4088

THE ONLY CO-OP ART GALLERY IN THE BAY AREA

GUESS WHO ELSE IS OPEN?!!

(A note from your editor)

Art Connection opened under Phase 2 regulations for regular hours and availability of all their great supplies. Need a brush, or a tube of paint, paper, or anything else they carry? Who needs mail order or Walmart now? Head on down and stock up and say hello to all the AC crew members.

Art Supplies and Picture Framing
Paint, paper and drawing supplies
Art instruction books, sketchbooks & journals
Children's department
Ask about
FREQUENT BUYER DISCOUNT CARD !

245 S 4th St, Coos Bay
www.coosartconnection.com
541-267-0186

Art connection

Since art exhibits are off limits, unless you go online, or visit the home of a fellow artist, we will revisit one of the great shows at CAM. Washington state artist ZZ Wei had a fabulous show at CAM back in the summer of 2017. His style, with the air of some of the American Regionalist school plus much more, have a certain mystery and unanswered questions about them. We hope you enjoy this from the August, 2017 issue. By the way, the link to the video still works. Please watch it.

ZZWEI AT CAM

Many of us already know his work and his style from seeing the video “At One in the Landscape” which was shown at a BAAA meeting many months ago. (Here's the link...<https://www.seattlechannel.org/videos?videoid=x60664>)

It is a real treat to see 17 of his works up close at CAM. There were surprises for me. His **layering is ultra thin** with no impasto and you can easily see the canvas matrix. The only drawback is that so many of his canvases are so large that even the Atrium, as wonderful as it is, is too small to really get back far enough so as to take it all in.

A number of his signature works are there including “Roadside” (below left.)



What strikes me about his work recalls the works done by what are called the “Regionalist” painters such as Thomas Hart Benton and Grant Wood who fell out of fashion during the onslaught of “Abstract Expressionism.” Today, we realize these artists were genuine, and that their work was highly stylized, meaningful, and often had a sense of unease and foreboding. They were NOT picture postcards.

I get the same sense from Wei's work. What IS around the next corner? What IS in that barn and what stories does the rusting car have to tell? The mystery beckons us, as it does with so many of the “American Scene Painters” (another limiting label) of the 1930's and 1940's. Below, compare one of Wei's works in the show,

“Tree Farm,” (shown at left) with a similar view found in Benton's “Martha's Vineyard” (at right.) Both use wonderful stylization and both paintings raise unanswered questions.



“Tree Farm” ZZ Wei

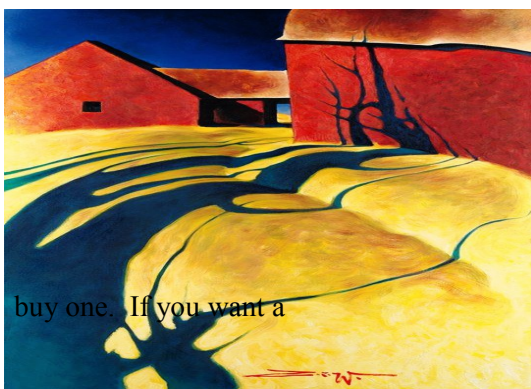
In addition, both artists are totally enamored of the American landscape, and their styles derive from that love. It is their stylizations, shapes, and strong lighting contrasts that help lend the mystery and draw us into those scenes.



“Martha's Vineyard” T.H. Benton

Another of Wei's eye-grabbing works is “Afternoon Shadows.” (seen on the left.) The tracery of shadows yields not only fascinating high contrasting patterns cast by the the unseen trees, but completes a profound primary color scheme.

Among other terrific images by Wei are “View Through the Trestle,” and “Dusk” Among his works is even a collection of boat paintings. His world may be highway travel, and the landscape of a dry agricultural region but, as with all great painters, there is a much larger story built into each work no matter the subject. If you want a postcard, buy one. But if you want a larger truth, ZZ Wei is your man.



buy one. If you want a

MORE ART FROM THE COVID HOUSE ARREST

Our first item of “art” is an excuse letter from Beth Wegner

When Betty called me a few weeks ago about submitting a picture of any painting I had done in the past few months, I told her I couldn't, because I hadn't done any. I told her my excuse and she asked me to write it down and send to you, which I agreed to do.

What I Have Learned from Isolation by Beth Wegner

I have not painted since the lock down started. Here's my excuse.

We returned from Rome on March 19 and were told to self-quarantine and take our temperatures twice a day. I could not find my thermometer, but I did clean out a lot of drawers looking for it. I threw away plastic home permanent curlers from the 80's. I threw away 5 round hairbrushes I had used trying to learn to style and dry my hair at the same time. (I never could do it.) I don't know why I had 5 brushes but it was probably the same reason I buy new paint brushes now, thinking that this will be the one that sparks a turning point in my art. I briefly chastised myself for ever keeping this stuff, but then I congratulated myself for finally cleaning out the drawers. I still didn't have a thermometer but ordered one from Amazon thinking it would be here in 2 to 3 days.

While I was searching, I came across a jigsaw puzzle that Sam Greer had given me and started putting it together. The only place I could do this was the same desk space I use to paint. However, even though the puzzle was a Monet “Water Lilies” print, I don't think it counts as creating art, although I did have a momentary sense of achievement every time I placed a piece of the puzzle. The puzzle is my excuse for not painting.

As for the thermometer, we did finally find it a few days later, and over the next few weeks found 2 more. The one I ordered from Amazon finally came about 6 weeks later, so now I have 4 thermometers. And, no, we never had high temperatures.

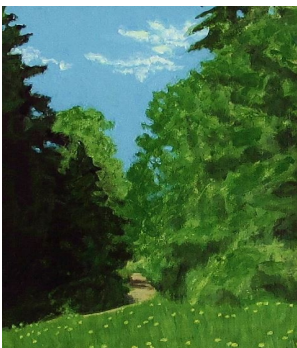
What I learned is to celebrate all achievements, no matter how small, and to forgive myself if I achieved nothing. There's always tomorrow.

(Having been an English teacher in my past, if Beth had been my student and submitted this as an excuse letter for missing an assignment I would have given her an A. How can you argue with that?! Your editor.) MOVING ON ...

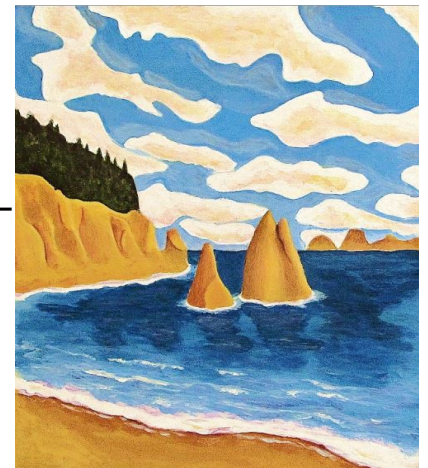
FROM NADINE ARCHER ALLEN “Egret nest is ink and chalk pastel on crepe paper. Drawing of girl is ink, chalk pastel, and acrylic on canvas duck. This the art I've been working on (playing with) during the quarantine.” 😊



FROM YOUR EDITOR'S STUDIO – The first is an acrylic pochade (8 x 10 finished sketch) for a larger work about Spring. The second is an 11 x14 acrylic on board of a series I am starting of Oregon desert wildflowers. The last is a 16 x 20 acrylic on canvas.



“Haunting the Shoreline #2 – Calm Sea”



BAY AREA ARTISTS ASSOCIATION

OFFICERS - 2020

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LIBRARIAN

Thelma Fairchild

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NEWSLETTER

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

PROGRAMS

Betty Bangs, Judy Caldwell
rbangs@charter.net

PUBLICITY

Paulette Landers
PauletteGLanders@aol.com

SUNSHINE COMMITTEE

Liz Youngker
Myskydance@frontier.com

WEBSITE

Charles Edmunds
541-297-8099

SHOW CHAIRS

Eden Hall Show,
(Sept-Oct)

Wendy Burger – Chair
415-272-1894

Evergreen Court Show,
(March, April 2020)

Liz Spona - Chair
Jean Boynton - Co-Chair

2020 BMG Show (Nov-Dec)

?? - Chair

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.org/member

NEXT

MEETING

????????????????????