

PERSPECTIVE

BAY AREA ARTISTS' ASSOCIATION - AUGUST, 2020 VOLUME 30 ISSUE 8
COVID - NOSTALGIA CHEER EDITION #4, WITH SPECIAL 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

(The following letter comes from the end of 2015 when president Sally Rolichcek was about to hand over the reins to new president Joan Goodman-Fox)

NEW MOTTO: MANY HANDS MAKE A GREAT BAAA

We were off to a wonderful start this year: abundant sunshine and Ron Miranda's excellent guided tour of the Coos Art Museum show in January. I can't say enough good things about the generosity of artists willing to share their knowledge. Thank you, Ron.

Special thanks to Stephen, his wonderful staff, and hard working group of volunteers, for bringing amazing shows to Coos Bay.

Our February meeting should prove to be both exciting and enlightening. Pat Synder, a well-known and talented member of our community, will share with us some of his extensive knowledge concerning different printing processes. This is a great opportunity and one I am looking forward to. And what an effective and generous board we have. Busy people willing to give of themselves, for a second year!

So many people have contributed to keeping BAAA art "out there." I know that many of us have sold paintings at our shows, as well as experiencing the joy of exhibiting. Sherry Howk, for years, has done a wonderful job of setting up Evergreen Court opport-

unities for us.

A special thanks to Beth Wegner, too. For two years, she has been responsible for our September SWOCC exhibit. This year Beth will be letting that job pass on to a new volunteer, as she continues to help out with the Sunset School project. This presents a great opportunity to offer your services for a once-a-year project. Beth would be happy to share information and tips. Please let me or Beth know if you can help.

A big thank you to newer members of BAAA, who have graciously offered to help run this organization: Susan Chambers, our new newsletter editor, a huge job for a woman who is already employed in a demanding job; Angie, who took over the hospitality position; with Wendy Burger, our very efficient secretary, who will be Angie's back-up; and thanks to Joy Bradford for the years she served in that position. I am so pleased we have this association, where I have met so many good friends and have had opportunities to exhibit my art.

By showing up at meetings, placing your art for exhibit, you are encouraging people who volunteer to keep this organization strong. However, we don't want to wear them out. It doesn't take much to help them feel appreciated, by offering to lighten their load.

Thank you for allowing me to serve as your president during this year, 2015.

Sally Rolichcek

KEEPING UP WITH OUR BAAA PRESIDENT

If you read our president's "The Window as Composition," which was his letter in the July issue you knew Part II would be coming. Here it is, but we offer it as a separate article which includes illustrations of the paintings he refers to.

The Window As Composition Part II

If you have followed my argument so far, you can see the Window is not just as a compositional device for the painter, but an opportunity. The Window is an opportunity to create meaning in art. It breaks the two-dimensional picture plane into three-dimensional space, allowing space to recede back into a distance of new possibility.

By creating new concepts of inside/out and outside/in, the Window can add important contrast, difference, and significance to an otherwise ordinary painting. Let's go back to Richard Diebenkorn for a moment and look at the proportions of the Windows in his canvases. For example, in "Horizon—Ocean View" (1959) measuring 70 x 64 in., the



"ocean view" occupies nearly a square from edge to edge on both sides and top of the canvas; a horizontal strip of dark blue at the bottom of the painting

suggests deep interior shade, with a lighter strip of blue table and upon that, a coffee cup and saucer, linking an unseen figure no longer present to the ocean view.

Creating a complex, non-traditional, interior/ exterior space may be Diebenkorn's fundamental contribution to the art of painting.

Now let us look at the Window as "opportunity" in

the art of Andrew Wyeth. Windows are everywhere in Wyeth's work. But what do they mean? Certainly, Wyeth's Windows admit and focus the light on objects of all kinds. That goes without saying. Here is "Wind From The Sea?" painted circa 1947. The dark frame of the Window is visible and recedes slightly away from us to the left.



The Window is half-open, and although we cannot see the ocean, the diaphanous gauzy curtains embroidered with swallows and flowers are being vigorously blown inward. In comparison to the delicacy of the curtains, the field glimpsed beyond them is monotone, and sere; a horizontal fringe of evergreens prevents the field from touching the sky. A narrow brushstroke at the bottom left suggests the nearness of pond or sea.

Another such Wyeth painting is "Master Bedroom." A centered window admits



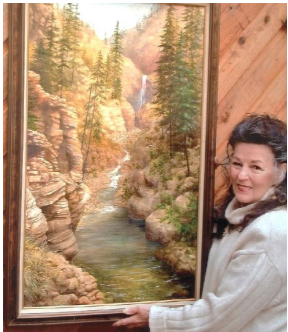
oblique light on an empty bed, except for an old yellow dog sleeping balled up against the pillows. Meaning creeps in starkly. Where is his Master? Where is his Mistress? The Window is a language all its own, and could be an element of personal style. Is this something you can use in your own painting?

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Art connection

We will take you back again to 2015 and a memorable presentation at our BAAA May, 2015 meeting. Carol Turner showed us how she paints parts of her pictures, step by step. It was a very encouraging and helpful demonstration from a real pro.



Carol Turner has a special plan for the Thursday, May 21, 2015 Bay Area Artists Association program at Coos Art Museum. A renowned oil painting artist, Carol plans to bring some prepared canvases to demonstrate her techniques, from beginning with a wash, to

laying in basic shapes, and creating dark areas and skies. She may also demonstrate her technique for painting rocks under water.

Carol is a BAAA member and also a member of the Coos Art Museum. She paints and exhibits her work at the Turner Art Studio & Gallery in Pony Village Mall and in her home-studio in the mountains along the North Coquille River and in various other exhibits.

Growing up near Portland, Oregon, Carol displayed a natural talent for drawing by the time she was 4 years old. She began oil painting at age 14. After majoring in art through high school, and at Contra Costa College in San Pablo, Calif., she spent more than 40 years as a professional graphic designer in the San Francisco Bay/Sacramento areas. Upon returning to Oregon, she continued in that field on the South Coast until retiring to pursue fulltime painting. She expanded her oil painting technique privately under the tutoring of Vicki McKean-Smith, and honed her style through personal experience. She formerly produced many works in pen and ink and watercolor, as well as in her current medium, oil.

Her passion for the Northwest wilderness is an unending inspiration for her richly detailed oil paintings, where she endeavors to capture the effects of atmosphere and light in mountain sunsets or in the early morning mist rising from swift-water rivers. Her work has been collected in California, Washington, Idaho, New Jersey, and Oregon.

Her artist's statement describes her philosophy: "Striving to capture the essence of nature ... the wilderness, the mountains and the coastal scenic splendor is an unrelenting desire. Exploring this vast awesome creation with brush and canvas is in itself a constant tutor and a heartfelt expression of praise for the Grand Creator of all things beautiful."

**GALLERY
BY THE
BAY**



2100 UNION ST NORTH BEND
HOURS - THURSDAY 10 -2
or BY APPOINTMENT
TERRY MAGILL
Featured Artist through April
541-870-6389 541-808-3404

CLASSES AND WORKSHOPS

GALLERY BY THE BAY – NORTH BEND

Art Salon Classes

Gallery by The Bay is announcing classes for beginners **starting in September, 2020** conducted by Judy Caldwell, artist/instructor, and co-director of the gallery. Students will be free to create personal art using pastels, acrylics, oils, or collage. Judy will demonstrate composition, color mixing, formatting, how to use different materials and mediums, how to follow basic principles, and how to break the rules. Find your own style in the spacious Art Salon classroom, bringing some color back into your life. **NOTE** - Attendance will be **limited to four, with adherence to proper distancing, and wearing of masks.** Day to be selected according to request.

Hours: 11:00am to 2:00pm. \$25.00 per session. We will remain nimble in scheduling according to any information handed down by the Governor of the State of Oregon. **Call 541-808-3404.**

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ART BY THE SEA - BANDON

August, 2020

Southern Oregon Sunsets & Night Skies Workshop

with Matte Hanna

August 14 – August 16

Join us this August as we photograph “Summer Sunsets and Night Skies” on the breathtaking beaches of Southern Oregon. With sea stacks, cliffs, and unobstructed views of the Pacific Ocean, Southern Oregon’s beaches offer some of the best sunset and night photography opportunities in the world. I will be sharing my favorite shooting locations and techniques to create your own stunning photographs. This three day workshop will feature two full nights of shooting sunsets and night skies in Bandon and the surrounding areas. On Sunday we will have a group brunch followed by a classroom instruction session on editing your photographs into beautiful finished files. I’m truly excited to be your personal guide on photographing these amazing locations successfully with **one on one instruction**. Let me be your guide to the stars! Fee \$495. For more information contact Matte Hanna 541-505-2880 email:

mstarfilms@mac.com

And NOW, our **2020 BAAA exhibit** at Black Market Gourmet. While you can make special arrangements with Kristin at BMG to see the show through August 30, we bring you a view of virtually all the artwork. It's too cluttered to provide artists and titles, but at least you can see the exhibit. Before that, some introductory comments from our exhibit co-ordinators, Wendy and Beth.

Members Show at Black Market Gourmet

by Wendy Whitaker

We had a very good turnout on July 2nd, with 23 members contributing a total of 59 pieces. Thank you to everyone who brought in their artwork. We had some trouble identifying some of you due to masks but there were no “anonymous” artists.

BMG has been catering a few small groups in their space, and, also doing takeout orders on most Fridays and Saturdays. If you haven’t ordered a dinner from them, you have missed a real treat. When you pick up your order, there is plenty of time and space to comfortably peruse the art show. And, you have a ready dinner when you go home.

The show looks great. Quite a few members are showing pieces inspired by the Covid 19 crisis - note Ina Christensen’s “Healing Mantra”s in pen and ink. Through these scary and uncertain times, many of us have found the release from commitments and busy-ness outside the studio to be a boon, and being able to make art, a relief. That said, most of the artworks in this show are old, familiar friends. While we love to see them again and again, we want to be surprised by new faces, new techniques, new ideas. Let’s take chances, folks.

Thanks go to: Kristin and Jardin for welcoming our artwork; to Sally for organizing; to Beth for slogging, deliberating, and advising on placement. And, a huge Thank You to the invincible team of Mitch Rollicheck and Rick Fox for hanging the pieces. Last, not least of course, thanks to Graham for printing and installing labels.

OH, and don’t forget to **pick up your artwork on August 30th, from 10-12.**

Art in the Time of Corona (with apologies to Gabriel Garcia Marquez)

By Beth Wegner

Up to a few weeks prior to hanging the BAAA show at BMG, our plein-air group was meeting with joy and confidence. Our leader, Joan Goodman-Fox, carefully selected sites where we could paint together but safely distanced. Then California license plates started showing up at beaches. The number of Covid 19 cases in Coos County started increasing. Our joy was replaced by apprehension, and Joan reluctantly decided we had to scale back to smaller groups. At that point I questioned why we were still going to hang this exhibit. I was sure no one would see it. I thought events at BMG would be cancelled and that Kristen and Jardin probably didn’t really want to bother with us but were too kind to say

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anything. Sally Rollicheck told me I was wrong. So, I went along with it, painted a picture, and helped hang the show. We enjoyed seeing all the masked artists delivering their work and trying to guess who they were from their smiling eyes. (It occurred to me that this would be a good time to start portrait painting because all you have to worry about are the eyes.) Kristen told me about the several events they had

The rest of the story is personal. I had finished my puzzle (see last month's *Perspective*), so I no longer had that excuse. Painting with friends pushed me out of my listlessness, and, with the show coming up, I had to produce a painting that I wouldn't be embarrassed to hang. I decided to use a photograph I took in Egypt last year of the Nile shoreline from our boat. The problem were the colors – tan sand, gray-green palm trees, muddy looking river, and hazy sky. Hardly inspirational. But then I thought of the brilliantly colored tomb paintings – bright reds, golds, and turquoises – and decided to use those. If the ancient Egyptians could do it, why couldn't I? After finishing the painting, I changed all the photographs of inspirational artwork hanging on my wall from cool, soft, pastel colors to warm, lively ones. They elevate not only my art but my mood.

So, this is what I learned this month. You have many restrictions on your lives these days, but there are no restrictions on your art. Stay in touch with other artists and create whatever you want and however you want, as long as it makes you happy.

(Editor's note - In case you didn't know (and I didn't either) Marquez was an important Nobel Prize winning Colombian author.)

scheduled for the next few weeks. On Friday night I went back to BMG to pick up my take-out order, and the five other people who were waiting for their orders were all looking at our paintings on the wall. Like Sally said, I was wrong. In fact, this exhibit may get more viewers than ever. Sorry Sally. And thank you Jardin and Kristen. We are so grateful for your many years of supporting artists.

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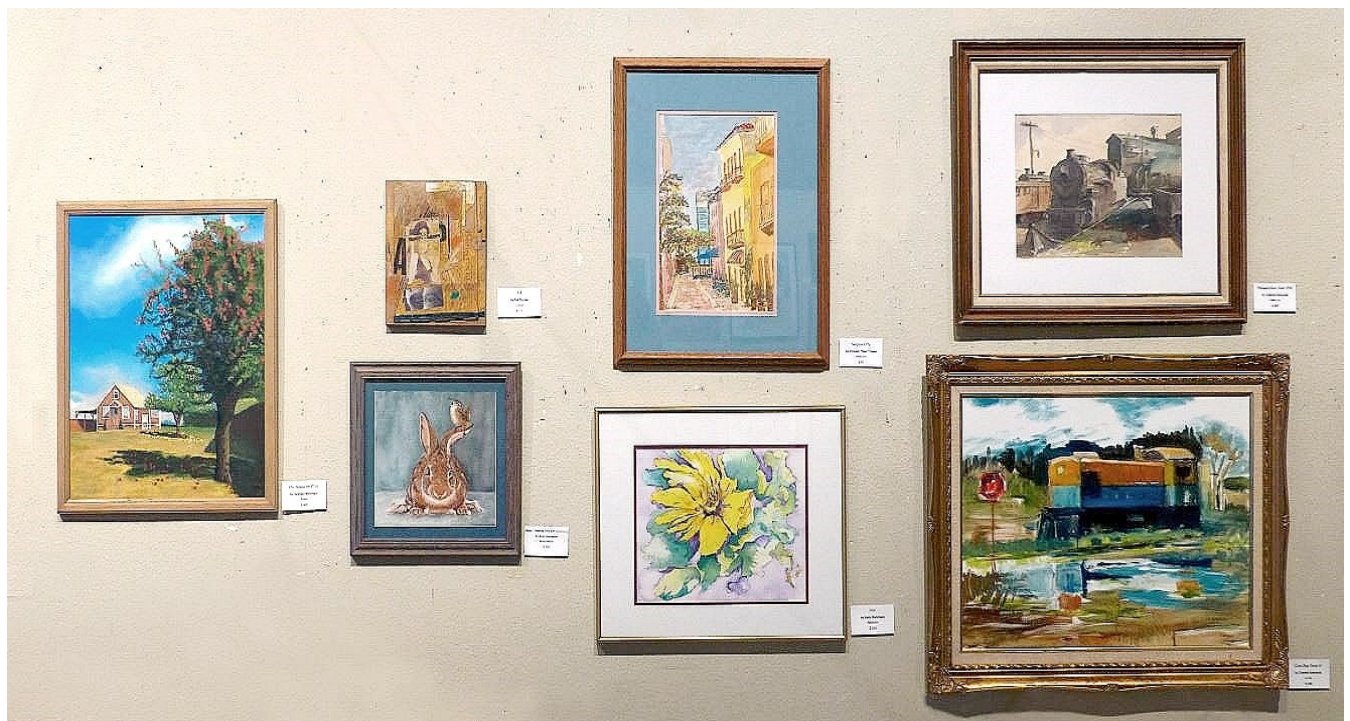
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Charles Edmunds
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jeanboynton1@gmail.com

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Graham Wickham
grwick@gmail

**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)

Liz Spona - Chair
Jean Boynton - Co-Chair

2021 BMG Show (Nov-Dec)

?? - Chair

BAAA

P.O. Box 907

Coos Bay, OR 97420
www.BayAreaArtists
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BAY AREA ARTISTS ASSOCIATION

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NEXT

MEETING

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