

# PERSPECTIVE

BAY AREA ARTISTS' ASSOCIATION - SEPTEMBER, 2020 VOLUME 30 ISSUE 9  
COVID – NOSTALGIA CHEER EDITION #5



**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**

### **THESE ARE THE TIMES THAT TRY ARTISTS' SOULS**

I regret to announce that our tried and true Eden Hall Show for September has just been canceled by SWOCC. As posted online on the SWOCC and LakerLink web sites, the campus is closed to the public. Outbreaks of Covid on the Notre Dame, and North Carolina Chapel Hill campuses in the first week of fall college classes indicate this is a prudent move. We are not immune from the virus in Southwestern Oregon. Let us be glad that SWOCC has taken this precautionary step to protect students. It is also a step that protects BAAA and its membership. We are more at risk than the students, who come here to study from all parts of the nation.

Meanwhile, the Covid-19 pandemic is not slowing down in Oregon. Even if a vaccine could be produced to save lives today, we have to face the likelihood that the Covid-19 virus will be around for a very long time.

So what can we as artists do if we can't show our work? I believe there are two important actions we can, and should, take to advance our careers, as artists, right now.

First, this is a great time to keep painting! Experiment with new media, new techniques, new tools! All the while, you will be

building up your personal art inventory. You're bound to strike a new vein of gold! And you'll be ready for the next opportunity to display your work when this pandemic is over. Why did the art dealer Kahnweiler take Picasso under his wing and represent him? Because Picasso had an inventory of some 400 paintings ready to hang and sell!

Second, it's high time we all start taking the Internet seriously: to show our work and to sell our work. You need a personal website! Check out how easy it is to create a site at [www.wix.com](http://www.wix.com) or the many other ways to do-it-yourself. I am going to recommend EVERY MEMBER buy a personal copy of Austin Kleon's 2014 paperback **SHOW YOUR WORK! 10 Ways To Share Your Creativity And Get Discovered** published by Workman Publishing, New York. It's a very small book with great graphics throughout. I was the first person to check it out of the SWOCC Library when it was on the "New Book" shelf in 2014. After checking it out three times, I finally bought my very own personal copy. Had to have it. Just \$11.95 and worth every penny! Kleon's other book **STEAL LIKE AN ARTIST** was a New York Times Bestseller in 2012. I bought that one, too!

Next time BAAA meets live and in person, we'll try to pair members who have built their own website with those who have not. **Give it a shot!**

We have some fun stuff later on, but decided to begin with a remembrance. The fall Eden Hall show at SWOCC had to be canceled for this year. We almost had a chance to hang our work there for the students (who are coming back this month) but the setup couldn't work, as the general public won't be allowed on campus – which would include BAAA members. So we begin with a brief nostalgic look at the 2015 Eden Hall show.

*The*  
**Artist LOFT**  
GALLERY

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## **GEM OF A PHOTOGRAPHER JOINS ARTIST LOFT GALLERY**



Novelist Katja Michael, wrote, “actually, it's nature itself that creates the most beautiful pictures, I'm only choosing the perspective.”

Ethan Beckler brings us the gift of his perspective as we welcome him as an exhibitor into the Artist Loft Gallery.

A prospector of perfection, he is able to take a seemingly insignificant, tiny grain of sand and bring us in for a closer look. No, **really close**. **Closer STILL !** Through the art of macro photography, he has managed to uncover the beautifully, naturally faceted, flawless grains of garnet sand that are a complete secret to the naked eye. The proverbial hidden gems. The Artist Loft Gallery is thrilled to assist him in that effort. Beginning in September you can see for yourself this stunning form of photography.

Being confronted with an array of Ethan Beckler photography feels a bit like being in a



The Eden Hall show is up and looks great. Because of your overwhelming response, we had so many entries we overflowed beyond the gallery to the main room. Be sure to get over to SWOCC to see it before Nov. 13. The gallery is open from 9 am to 4 pm, weekdays. Many thanks to volunteers Jean, Betsy, Pete and Wendy.

*Show Chair, Beth Wegner*

### **Art Supplies and Picture Framing**

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**Art** connection

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scene from “Horton Hears a Who.” Who knew all that was just beyond our human capability to see? In the “Memoirs of Sherlock Holmes,” Sir Arthur Conan Doyle wrote, “It has long been an axiom of mine that the little things are infinitely the most important.” Well, if not the most important, certainly the most beautiful.



## FRED VASSAR VOICES SOME GREAT THOUGHTS ON PAINTING

(From our May, 2015 *Perspective*

*That month Fred Vassar, an invited presenter from the SWOCC Art Dept., took us on a tour of some of CAM's permanent collection. From some of these wonderful works, Fred shared some wonderful basic ideas valuable to all BAAA members. Here are some excerpts from the article. You're editor partly recorded, and partly gave the gist of some of Fred's comments from his notes.*

### **Our First Starting Point**

We don't replicate nature, we create nature. Each work represents a nature that comes from inside us. In fact, he reminded us that “art” comes from “artifice,” something artificially designed. It is an interpretation of a thing, not the thing itself. He stated, for example, that a person who lived most of his life in a large city would paint a very different version of a scene in the deep woods than would an artist who lived in those woods.

### **Our Second Starting Point - From The “BOTTOM”**

He told us that we construct our artwork from the ground up. We build a foundation and then add to it and wind up adding more layers, and finer detail until the construction is complete and the last “nail” is driven. But, however an artist's work may be constructed, and in whatever style, each of should also have the ability to appreciate a style or interpretation that may be completely at odds with our own.

### **Give It A Rest**

Turning to more specific aspects of an artwork, Vassar mentioned that the eye should be able to find a resting place in that work. The human mind requires it. Also, a work of art needs balance. You should be able to turn your work on any side and it should maintain a sense of balance. Many of these principles apply to both abstract and representational styles. Any work needs a focal point, something where there is greater detail or color that draws the eye and mind to it. There should also be some continuity in the overall design. By the same token, there needs to be an abstract basis for even a representational work.

### **The Use Of Angles Plus An Important Final Thought**

If our composition has angles, make sure those angles repeat. Images based on architectural perspective will have this built in, but how the repeating angles are arranged may call for some manipulation.

Fred summed up his advice based on his many years of experience as a teacher. He wanted us to make sure that “in your work, everything that's there's need to be there.” Whether in the initial sketch or the final phases of the work, that advice applies.



## **CALL TO ARTISTS**

### **ART BY THE SEA GALLERY**

A call to artists is being issued by Art by the Sea Gallery and Studio for their next community art show this fall,

*continued from previous page*

"Miniatures and Small Works Exhibition."

Art may be done in a variety of mediums except photography. The cost for entering will be \$10 for the first piece, and \$5 each for the second and third with a maximum of three entries allowed per artist regardless of the category. The show will be judged by Judith Ginsburg with prizes awarded at the reception.

Artists may pick up the prospectus and entry form at the gallery or download it from the gallery website,

**artbytheseagallery.com.**

**Works must be dropped off at the gallery between 11 a.m. and 4 p.m. Sunday, Sept. 27, or Monday, Sept. 28.**

The reception for this event will be from 11 a.m.-4 p.m. Saturday, Oct. 10. Due to social distancing, the judge may not be present during open house. Ribbons and judge's comments will be posted in the gallery.

Artwork **pick-up date is between 11 a.m. and 3 p.m., Sunday, Nov. 1, or Monday, Nov. 2.** At that time, checks will be available to artists for art sold during the month of October.

**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**

### **GALLERY BY THE BAY**

#### **Art Salon Classes**

For Those who have always wanted to try their hand at Mosaics, Rob Berry will be offering classes from 1-4pm on Saturdays starting Sept. 26th in the Art Salon at Gallery by The Bay. This is a 4-week program with **all supplies provided.** A few inexpensive tools are required (available on Amazon) and a list will be provided **once you sign up.** Fee will be \$100.

Social distancing and the wearing of masks required. The classroom is spacious and will accommodate the need to self-distance. Call 1-442-287-2839 to sign up.

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.**

# **THE GREAT INFORMAL BAAA POUR OF JULY 2020**

Story and photos by Archi Davenport

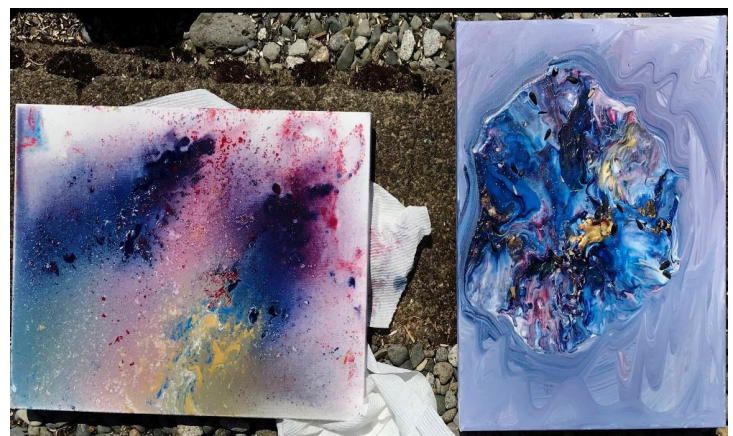
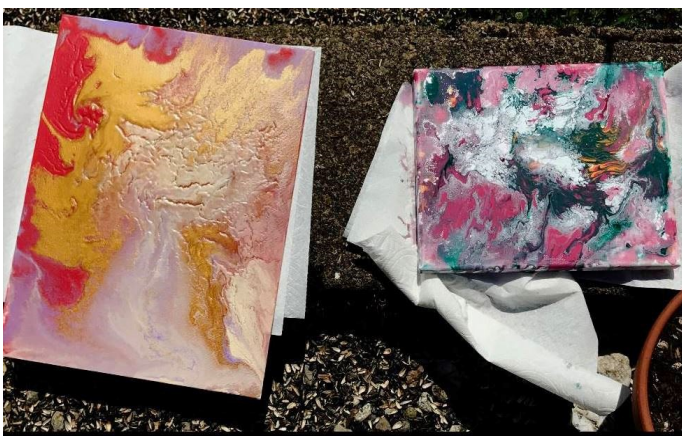
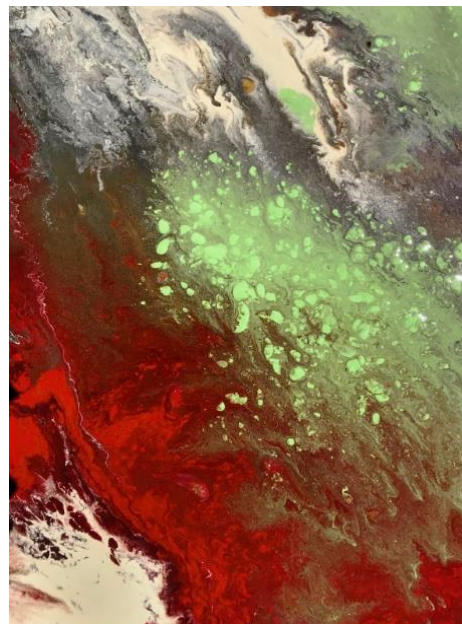
On July 28th, 2020 seven BAAA members got together at Sarita Southgate's home and did a pouring session.

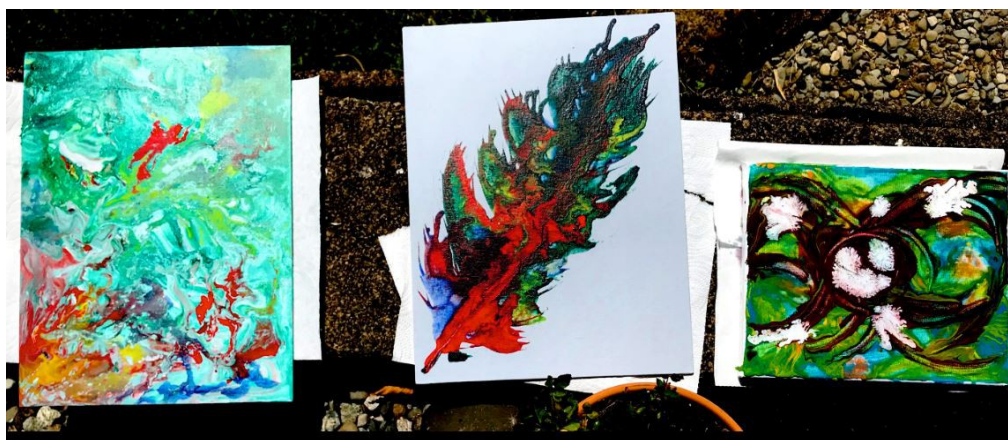
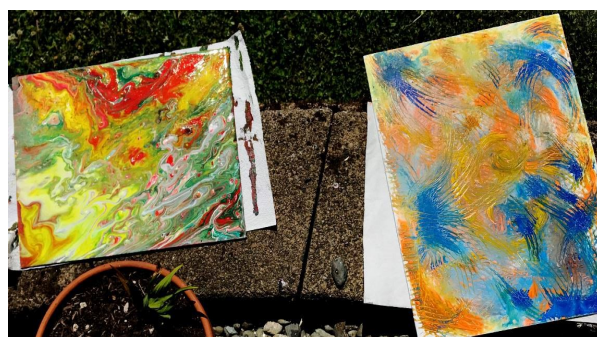
The seven members were: Jean Adamson, Archi Davenport, Charles Edmunds, Joan Goodman Fox, Sally Rollicheck, Sarita Southgate, and Beth Wegner.

The acrylic pouring was done outdoors, and in Sarita's garage. It was all open to fresh air and social distancing.

Acrylic Pouring is a fluid painting technique, where you mix different acrylic colors with a pouring medium, and then apply them to the canvas. You don't apply the paint with a brush, but only pour them directly onto the canvas.

As you can see, a lot of fun was had by all.





## **A TRIBUTE TO ROBIN JENKINS**

*by Shinan Barclay*

As artists and environmentalists, Robin Jenkins and I had teased about schlepping our paintings to art shows and joked about joining “The Raging Grannies,” to protest plastic packaging. Then, in 2015, when Robin could no longer drive due to Alzheimer’s, I had the good fortune of becoming her chauffeur and companion.

Robin and I share the birth sign of Sagittarius—fun-loving, nature-loving adventures. We enjoyed art openings, music festivals, folk dances, and drives to Cape Arago and walks around the Charleston boat docks, Mingus Park, and Ferry Road Park.

On our walks, Robin was forever picking up trash, asking, “Who dropped this?” “Why would someone just toss their McDonalds sack?” “Lack of respect,” I grabbed the box. “Our world has become cluttered by materialism.”

On future outings, we wore rubber gloves and carried disposable trash bags, adding “litter collection” to our activities. Picking up trash gave us a sense of purpose. We were making a difference in our community. Two eccentric grannies found meaningful work.



At that time, a neighbor loaned me a DVD titled: “Zero Trash.” Robin and I watched the documentary and were shocked by the global litter problem. We connected with the national ZeroTrash.com organization (*photo 1.*) Then we set up documentary showings at the library and at a coffee shop. Robin talked with people about recycling. We hand-painted Tee-shirts and wore them to advertise our cause.

While trash picking and touring, Robin always noticed unusual blends of colors and abstract patterns. “Take a picture of that for me, please.” Below is the photo of the bow of a fishing boat is an example of Robin’s unique vision. (*photo 2.*)

Later, in her studio, we’d play and dab with colors found in our outing. Sometimes, Robin had me take her bum painting to the paper cutter and slice the art into book-marker shapes. Then, with silver and gold ink pens, she’d add decorative squiggles. Robin gifted those dazzling book-markers to family, friends, and neighbors.

Many people recognized Robin, coming up and thanking her for her service with children and families and/or praising a painting they’d seen of hers. Watching Robin laugh and joke with everyone, I wondered, “How could someone so vibrant suffer from such a horrible disease?”

During our time together, I learned about Robin’s family, husbands, careers, travel, and childhood. Robin’s mother wanted her to be another Shirley Temple. So, at a young age, she was given dance, piano, and elocution lessons. However, Robin preferred playing outdoors. Robin said her teachers were kind, never scolding for her lack of practice. Instead, they gave her candies. My guess is those candies may have fostered a lifelong love of sweets.

My father, with dementia, was a sugarholic, feasting on cookies, donuts, and candy. I feared Alzheimer’s was hereditary, and while caring for Robin, I wanted to learn more about the disease. I enrolled in a class offered by the Oregon Home Care Commission. For those like me, concerned about hazardous parental downloads, I learned that white sugar may be a catalyst for Alzheimer’s. However, heredity only plays a part if diet and lifestyle are similar. After that, “Alzheimer’s and Dementia” class, Robin and I drove past the Dairy Queen without stopping.

In October 2016, Robin moved to a memory care facility in Clackamas, Oregon. I’ll remember her as a fun friend and a fantastic artist, fluent in many styles—fine art to playful doodles. Everyone who knew her appreciated her creativity.

Today, while Robin is painting abstract rainbows on cloud nine, we earthlings can still feel her jovial spirit. (*Photo # 3 is Robin’s “Red Moon”*)



PHOTO 1



PHOTO 2

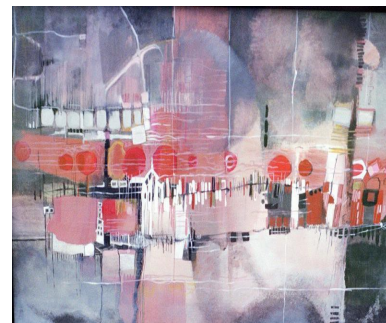


PHOTO 3

**BAY AREA ARTISTS ASSOCIATION**

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

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**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**

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**NEXT**

**MEETING**

**????????????????????**