

Corvallis Art Guild Brush Strokes



Volume XIV Issue 11

Art Capital of the Pacific Northwest

November 2008

Next Meeting: Monday November 3, 2008

Bring your latest work of art to display.

Social 1/2 hour at 7:00 pm

General meeting 7:30 pm

Corvallis-Benton County Library

Program:

Greg Wilbur is a studio metalsmith from Portland Oregon. He is a graduate of the University of Oregon with degrees in jewelry/metalsmithing and art education.



He has exhibited in many fine craft shows including the American Council Craft Shows in San Francisco and Baltimore, Smithsonian Craft Show and the Philadelphia Museum Crafts Show. He also co-founded Art in the Pearl, a highly rated Portland Oregon art festival. He has taught all over the United States, Canada and New Zealand. He exhibits his work internationally.



Greg will talk about the Jurying process, the galleries, the judgments...who decides. He'll talk about the business side of art and where he thinks things are going. This will be a great opportunity to gain a perspective from an artist outside of our community.

Message from the President...

At the last General Membership meeting I discussed a number of topics that I would like to update and recap for those who were unable to attend.

Our Objective and Strategy: Our Guild objective is basically to let the world know how good we are and that there is no reason to go to Portland in order to buy world-class art. The key supporting strategy is to establish the Willamette Valley region as the "Art Capital of the Pacific Northwest". Vistas & Vineyards proposed a major plein air event here in conjunction with daVinci Days. This will be a great step in the right direction.

Key Guild Positions: Prior to the meeting, **Carolyn Madsen** was selected to replace **Janet Ekholm** as our representative on the Arts Center Board. After the meeting, **Ross Parkerson** volunteered to replace **Sue Noel** as our representative to the Arts Center Exhibition Committee. In addition, **Peggy Joyce** has agreed to fill the new position of Workshop Coordinator. This leaves openings for an Exhibit Chair to replace **Norma Eaton**, a co-chair for the Clothesline Sale, a co-organizer for daVinci Days and organizers for the Fall Festival. Please contact me if you are interested in any of these positions.

The Budget and the Newsletter: I discussed the preliminary 2008 budget and pointed out that we have about a \$2000 deficit between our income (\$4000 from the Clothesline Sale and Dues) and our normal expenses (\$6000). The deficit can come out of our bank account, or we could save over \$1000 by substantially reducing the number of people receiving the printed version of the newsletter. This would also allow us to use money from the bank account to subsidize workshops and other activities to help us achieve our objectives. The majority of the members who attended the meeting signed up for the electronic version and so far the feedback on the email/pdf version of the newsletter has been very positive. Thus, the board has agreed that this be the last printed version of the Brush Strokes, with the exception of copies made for individuals who make a specific request for the printed version prior to 21 November.

Other Matters: Marion, the owner of Creative Crafts attended our meeting and we discussed our partnership with them. They asked us to provide them with lists of materials that we would like them to stock for us. The only request that I have received so far is for rag matboards. She also brought coupons for discounts on certain items for those in attendance. Finally, the Fall Festival was a fun event and given the state of the economy, we did relatively well. We sold a total of about \$1200 during the two day event. We also gave out several CAG brochures to potential new members.

Mike Bergen

The Arts Center Nov 4-Dec 6.. Four years ago ten women started the House 4E Project (named after the house the group stays at during Artfest, a three-day art retreat in Port Townsend, Washington) exhibit their work in the Corrine Woodman Gallery.. House 4E Project is a pass-along art project which would get added to by each member. Projects change hands every month and are returned to their originator at Artfest the following year. Although most projects are in book format, there have been dolls, gourds, boxes, flowers, jackets, suitcases, and cameras making the year-long journey. Local House 4E members are: **Carol Chapel**, Shannon Rettig, Joanne McLennan, Gale Everett, Lauren Olghren, Liz Hoffman and Roberta Sperling.

The Vistas & Vineyards artists will be holding their annual meeting at Corvallis Fire Station #5 Community room at 4950 NW Fair Oaks Drive on Monday November 17th at 1 PM. Fair Oaks Drive is off Walnut Blvd just south of Walnut Park on the west side. Questions? Call **Jim Jordan** 753-6138

Kelly Collins will have a show of colored pencil paintings at the Majestic Theater from November 1-30. Reception on Friday, November 7 from 5-6:30

Donna Webster: Has paintings on display in the conference room of Edward Jones, 1622 Main Street Philomath. Through December.

Books: *Color by Betty Edwards : A Course in Mastering the Art of Mixing Colors Emily Carr*, a biography, by Maria Tippett

Web site: <http://painterskeys.com>

Notice!!!!

The board has agreed that this be the last printed (paper) version of the Brush Strokes, with the exception of (paper) copies made for individuals who make a specific request for the printed version prior to 21 November.
Corvallis Art Guild P.O.Box 1441 Corvallis, OR 97333

Pam Hough was the "overwhelming winner" of the People's Choice Award at The Fall Festival Library Show.



EXECUTIVE BOARD

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Arts Center BOD: Carolyn Madsen madsen@proaxis.com 754.1528

Next Board Meeting: Will be November 18 Arts Center basement 1:00 pm

The board has voted to allow reproductions of original art at CAG venues as long as they are archival and labeled as reproductions.



Carved Christmas Cards - November 22 & 23 - 9am-3pm
Join **Hap Reubens** for a fun filled two day workshop at the Arts Center and leave with a Christmas card design that will be the envy of your card list. Learn the technique of wood carving with four simple tools that will have you turning out greeting cards, bookmarks, invitations and personalized bookplates in no time. Special reduced price of \$45 for CAG members, \$60 for non-members. **Workshop limited to 12**, so register early. Call workshop coordinator Peggy Joyce at 541.758.6669 or email her at pjoyce16@comcast.net. Hap Reubens has taught printmaking workshops at the Coos Art Museum, the University of Oregon Bookstore. She is a long-time illustrator, painter and printmaker.

Dee Yarnell is teaching a beginning portrait workshop at the Benton Center, November 11, 12 & 13, from 12:30 to 5:20. We'll be working with a live model to study each feature and will stress a technique, that works for beginners and advanced, that will enable each student to complete a portrait each day.

Donna Beverly: LEARN OPEN ACRYLICS ... Acrylic Techniques and Brushwork INCLUDING NEW "OPEN ACRYLICS" 3 day workshop on Tuesday, Wed. & Thursday, November 11, 12 & 13, 10 am – 3 pm Explore the many approaches to painting with acrylic including use of gels, glazing liquids, retarders and explore using the Open Acrylics. Learn the calligraphic approach to painting that adds confidence and freshness to your images. Cost includes gels, retarder, glazing liquid, etc.. Fee - \$140 donna@donnabeverly.com

Richard Helmick has been invited to create a drawing for the permanent collection of the Yaquina River Museum of Art in Toledo, OR. The subject of the drawing will be the exterior of the museum building itself which was once a school house.

Anna Tewes: free frames/with glass (many sizes)

Karen Brockett: has studio space available to rent for small workshops (12 or less). Space would be appropriate for the following types of workshops: watercolor, oil, mixed media, textile (paper making, felting, quilting etc.). Reasonable rates for AG members. Fees depend on length of workshop, studio prep and clean up. 541-231-5121 or e-mail at fraziercreekstudio@hotmail.com

Diane Widler Wenzel: Will be teaching a free environmentally friendly, watercolor painting workshop as a family activity at the Alsea Hatchery Fall Festival, Saturday, November 8 from 10 AM to 4PM call 541-487-5512

Dale Draeger will be showing new river paintings at Sam's Station in Nov. Dale is represented by the Freed Gallery in Lincoln City.

Linda Edwards will be having a Holiday Open Studio Sale at her residence/art studio in Coho-Ecovillage at 1975 SE Crystal Lake Dr. Unit 154, Watercolors, Oils, and Prints. She will also have handmade watercolor cards, other notecards, and soft sculpture holiday ornaments. Saturdays Nov. 29 and Dec. 6, 11 am to 4pm. For more information 541-738-2819.

Western Star Grange has recently been revived and is now **available to rent** for workshops, dances, etc. This lovely, old grange hall in Linn County is in the county, about 5 miles from Corvallis at the intersection of Tangent Drive and Oakville Road. It includes tables, chairs, a kitchen. space! The rates are reasonable: \$50 per 24-hour period, plus a refundable \$100 security deposit. Contact **Michelle Schultz** 753-4538.

News? Submission deadline for the November newsletter is Nov. 18. Send information to Harold Wood at tickwood@teleport.com or 3541 SE Shoreline Dr. Corvallis, OR 97333.

We are now including good art websites and inspiring art books in Brush Strokes. Suggestions....anyone?

HANGING AROUND TOWN

	Quantity	November	December
Benton Hospice	11	Lois Bottomley	Dee Yarnell
Borders Bookstore*	7	Kathryn Honey	Patra Rhlfs
Corvallis Chamber of Commerce	12	Mike Bergen	Jake Dorr
Darrell's Restaurant	6		
Fidelity National Title Co	10/10	DiAnn Acevedo	
Grace Center	10	Phyllis Johnson	
Leading Floral	10		Jean Burbak & Alice Tetamore
Montessori School	8 /10	Jasmine Nahorniak	Andrea Seavers
Next 2 New in Philomath	10	Kris Mitchell	
Samaritan Cancer Center	10	Bob Stebbins	Maureen Frank
Samaritan Village	10		Ross Parkerson
Timberhill Athletic Club	10 /10	Hope Meados & Brian Egan	Chinh Le & Sue Noel
Central Willamette Credit Union	10		
Copytronix Hendersons	6 /6	Mark Allison	Mark Allison
Two Month Venues			
Corvallis Caring Place	10 /10		
Samaritan Internal Medicine**	10		

For Your Information

Corvallis Art Guild

P.O.Box 1441 Corvallis OR 97333

Contact Exhibit Chair **Norma Eaton** at 231-5459 *only* to fill an opening or any schedule changes.

*Border's Books - Use non-marking tacking substance. **This site requires you to call before hanging 738-0580



Kris Mitchell

Need help logging into the CorvallisArtGuild.org web site? Contact **Pam Van Londen** for access if you have not registered previously. If you have registered but you forgot your password, then click the Forgot Password link and check your email for a new one (sometimes this email ends up in the Junk mail folder; so look there, too.)

Once you are logged in, you can update your Online Art Tour page with a gallery of images. Or add a new Post about your latest artistic endeavor. Found a helpful movie online? Add a link to it. So much can be done to share what we know with other members. Need help? Ask Pam@i-Dev.us.

Painting and Photography: Musings from a Member **Richard Helmick**

When I see a painting or drawing I think has been copied from a photograph, I get a uneasy feeling. Why is that? I have no trouble with photography and cinematography as art forms. I think cinematography may be the most powerful contemporary art form. So why do I get this uneasy feeling when painters copy photographs or even use photographs for reference?

Perhaps I've assigned inappropriate goals to painters who use photographs as the subject of their paintings. What is the goal of painting in what can be loosely called "the realist tradition"? I now think the referent (subject) of paintings heavily dependent on photography is photography itself, not the scene, place, or location depicted in the photograph. This is not a new idea. Back in the late 60s and early 70s an art movement called Photorealism emerged with the goal of painting the illusion of photographic lenticular qualities. This is a satisfactory goal for painters, but I fear that the goal of many contemporary realistic painters is to express their emotional attachment or reaction to place. I suggest that pure plein air painters who do not use a photographic referent do that most effectively.

All works of art are a mediation of direct experience. Pure plein air painters mediate direct experience through their eyes, minds, and hands manipulating paint. One might think of this as being one degree of separation from reality. If we insert a camera into the scenario and paint from the resulting photographs, we have two degrees of separation from reality; photography is the first separation and painting is the second separation. The painter is responding directly to photographs with all the inherent attributes of photography, rather than the scene itself. The subject of the painting is photography, just as it was for the photorealists. However, the photorealists were quite intentional about what they were doing, while contemporary realistic landscape painters may be unaware of the real referent of their work. The subject of pure plein air painting is a particular scene, location, or place. The insertion of photography into the painting process dilutes expressions about place and substitutes expressions about photography. There is nothing wrong with painting responses to photography, but I think it's desirable not to confuse the two, expressions about place and expressions about photography.

I recently saw the international exhibition of the Colored Pencil Society of America in Seattle. The show exhibited the work of many latter-day photorealists. That alone was not surprising, but coupled with the juror's statement, it was puzzling. The juror encouraged artists to work directly from nature, not from photographs of nature.

"... many entries appeared to be copies of photographs. While I understand this tendency, I shall take a moment to rally support for the plein-air, working-from-life school. There is some near-magical quality that is transmitted into the art from the directly observed that is not conveyed when copying a photograph. For the most talented artists, it seems a form of clairvoyance." Jeffrey M. Moose, 2008

The juror's statement was thoughtful and articulate, but many of the works he selected for the show were not consistent with his views. His statement assumed the artists' primary goal was, or should be, an expression of attitudes about things and places. But I maintain the primary goal of these works is to express attitudes about photography and secondarily, if at all, attitudes about things and places.

Perhaps the artists themselves are unclear about their goals. It seems there are two types of photorealists, deliberate and unintentional. Deliberate photorealists approach their work self-consciously and knowledgeably. They know what their relationship to photography is and deliberately flaunt it. They seek out the telltale idiosyncrasies of lenticular optics. On the other hand, unintentional photorealists earnestly pursue expressions about place, being unaware that inserting photography between themselves and the object of their muse actually displaces the object of their muse. Their paintings and drawings are not so much celebrations of their children, old buildings, tractors, and pets as they are celebrations of snapshots of their children, old buildings, tractors, and pets.



Jake Dorr

Response By Mike Bergen

It is my opinion that pure art is an interpretation of reality. This includes photography when it goes beyond a direct representation of reality. If not, then it is just a "snapshot". Thus having two or more degrees of separation from reality is not a problem, it is just part of the process of creating the interpretation. In the end it is the final image that counts. Besides, since nature tends to change so rapidly, photography is a valuable tool for capturing the moment that is being interpreted by the artist. This argument however makes the term "Photorealistic Art" an oxymoron and a bit more difficult to characterize, especially since much of the photography we see today is altered in some way thanks to Photoshop and the media.

Response Richard Helmick

You're right, it doesn't really matter how many degrees removed from reality the artist ends up with so long as the artist, and hopefully the viewer, understands that the artist is interpreting primarily the last mediated object he/she is looking at. So if the last mediated object he/she is looking at is a photograph, however much it has been altered in Photoshop, he/she is interpreting that photograph, not the referent or subject of the photograph. If the subject of the photograph is a landscape, seascape, urban-scape, or whatever, the artist making a painting or drawing based on that photograph is primarily interpreting the photograph, not landscape, seascape, urbanscape, or whatever.

A PROPOSAL FOR A CHILDRENS SCIENCE MUSEUM

Learning Science Through Art Experiences

From **Carol Selberg**

Corvallis is known as a place of innovation. What better place than Corvallis to have a children's science museum about the WAVE? How can very young children have an integrated learning experience to establish a basic understanding of science in the 21st century? Through understanding the WAVE. That would include all the aspects of the electromagnetic spectrum. The water wave would be the introduction, then light waves, sound waves, nano (the measurement) of waves and all the others.

Introduce children first to light, instead of paint, to understand visual "color theory". Then, they will have a place to "hang" all the various types of learning about the electro-magnetic spectrum. The spectrum serves as a spine for integrating knowledge. Contemporary life uses primary light [blue, red, and green] – for fiber optics, television; as examples, and secondary light- magenta, yellow and cyan for printing. "Nano" waves for our ipods, microwaves, and electricity- make understanding the spectrum- a way to make sense of today and the future. This approach allows a physical understanding of the WAVE-then everything- including heartbeats, biological effects, and the cycles of stars.

Having a fundamental understanding of the electro-magnetic spectrum opens the door to living in this century. Visual art often depends on the developments in science and technology. The development of the

"Impressionists" depended on the optical mixing color theories of an American scientist Ogden Rood. The invention of tube paint, combined with the development of new 'Chemical' (coal tar colors), allowed the painters to work in the landscape.

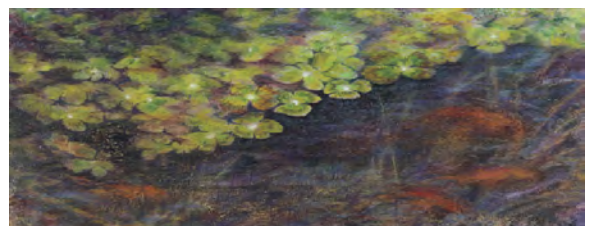
An integrated way of opening up the spectrum for learning is to learn science through art. Instead of learning about subtractive color- as mixing actual paint color makes a muddy brown, learning about light (additive) makes it possible to introduce the visible key to the electromagnetic spectrum.

Corvallis has the resources- though a consortium – To build a new children's science museum. The consortium could include the Benton County Museum, the Art Center, -with their Globetrotter program - DaVinci Days, and Oregon State University's Oceanography program, with an invitation to Hewitt Packard with their I N V E N T philosophy. The building would contain art/ science lab rooms for creating integrated learning of science through art experiences.

The Horner collection: such as the rock specimens (some were used to show florescence) could be integrated into these programs. An exploration of the development of electromagnetic technology could use much of the collection as well. The Dept. of Oceanography – with a mini Wave Lab at this site- would be a primary inclusion. This would allow children could have a 'hands on experience'.

When I first started thinking about this, I called it "Understanding the Rainbow". What I now envision: in forming a children's science museum, which has an integrated sequence of learning science through art, can bring a fundamental shift in thinking about the structure of education. It combines learning for all learning styles.

I N V E N T – C R E A T E It is the W A V E



Kris Mitchell