GRANTS PASS MUSEUM OF ART Since 1979

ART MATTERS

Vol 7 2014, Issue 1

A Grants Pass Museum of Art Publication

GPMA Mission: ***To enrich lives by offering art experiences that stimulate the senses, intrigue the intellect and bring joy to the spirit.***

GOLFERS: (WO)MAN YOUR CARTS

The 10th Annual Golf for Art Tournament will be held this year on Friday, May 16th, once more at the beautiful Grants Pass Golf Club. This event is one of the major fundraisers during the year, so get out your clubs and support the Museum while having a great day on the course.

There will men's and women's tees and will be lots of special prizes including cash awards at the putting contest, long drive, KP and of course, prizes for a hole-in-one. This year, as in 2013, the mega prize for an ace will be a new Toyota, sponsored by Wheeler Toyota. As usual, there will be raffle prizes and auction items at the dinner after the tournament. All proceeds will benefit the Museum and its programs.

This is a fun day for everyone. So get a foursome together, or sign up to play and we will match you with others. Please call the Museum at 541-479-3290 for full details.

SEE YOU IN MAY! ♦

Art in the Garden Tour - 2014

When: June 20 and 21
Where: Throughout Grants Pass (In and South of Town)
Time: 10 am to 5 pm Both Days
Tickets: $20, on Sale Starting in May at Chet's Garden Center and the Museum

This is an exciting time for the Art in the Garden Tour, and we will be celebrating its 18th anniversary! Over the past eighteen years, 148 local private and commercial gardens have opened their properties. The logistics of putting this event together are remarkable when you consider the complexity of organizing the gardens, all the different artists, and the approximately 80 volunteers it takes to keep the event running smoothly. Ticket sales have also increased over the years and have attracted people from Roseburg, Ashland and Medford. In 1999, Chet's Garden Center became the Tour's exclusive sponsor. Owners, Cliff and Roxanne Bennett, continue to give generously to the Tour. They help locate gardens, advertise the Tour, sell tickets, and donate wonderful items to the raffle, plus they help pay for part of the event expenses.

Selection of the gardens each year is based on what the committee thinks will be of greatest interest. We consider all types of gardens from the large sprawling estate to the wonderful cottage garden. From gardens that specialize in water features to the how-to garden. Even the small backyard garden is considered for design value and perhaps easy maintenance. But mostly, gardens are chosen that will be most interesting to most people. If you have a garden or know someone who should be considered for next year, please let us know.

Mark your calendars now for June 20 and 21. Tickets will go on sale starting in May for $20 at Chet's Garden Center and the Museum. Remember, Garden Tour tickets would make a great Father's Day gift or birthday gift. For more information, please call the Museum at 541-479-3290. ♦

IN THIS ISSUE:

Lights, Action..... 3
Black, White & the Blues ... 4
Secret Symbols..... 5
When Should I Stop 6

President's Corner

by Susan Eileen Burnes

A Fortuitous Fix

Robert Burns (no relation) once wrote about "The best laid schemes o' mice an' men Gang aft agley" ("often goes wrong" if your Scottish isn't quite up to par). It so happens that this statement is very applicable to some of our work here at the Museum, as demonstrated by recent events. Having things go wrong according to our plans, or schemes, doesn't happen often, but it does now and then. Most of the time a problem can be quickly put to bed by dropping a requirement, double timing some of our efforts, or substituting something else of equal or even better quality. However, now and then...

On the front page of the previous Art Matters newsletter, the listing for the June / July exhibit was reported as *Mee Kyung Shim & Stacie Smith, "Faces"*. The Exhibition Committee just recently discovered that Mee Shim was not going to be able to exhibit her work here. There was an initial, not panic, but dire concern.

It was a panic in 2012 when they discovered that Colorado artist, Don Seastrum, had to cancel his exhibit one month before the show was to open. The committee went into full fix-it mode and came up with an excellent show utilizing the artwork of three prominent Southern Oregon artists. They have since been fortunate to reschedule Don Seastrum for 2014 in the October / November time slot, so we still have the opportunity to enjoy his extraordinary art.

Fortunately, two items came together to make this new problem quickly disappear. First, instead of having one month to come up with a replacement exhibit, there were almost six months of lead time. This would make it much easier to find a new show. And second, the committee had recently talked about another Colorado artist whose art would easily fit into the theme of the one being canceled: "Faces". Susan Montague was excited to be asked to fit into the June / July schedule. Problem solved. After all, the show must go on! ♦

Jun3 - Jul 25

Susan Montague and Stacie Smith: "Faces"

Faces appear in unique settings by two talented artists.

Director's Reflections

by Chris Pondelick

Doodles Doodles Everywhere

If you're like me, it's hard not to doodle or sketch when you are on the phone or just filling in gaps of time. It seems like I'm always doing art. I find weird sketches on scraps of paper around the house depending on where I was. Let's see, paying the bills? Whoops, there's a doodle. Watching TV? Whoops, there's a doodle.

I've discovered wonderful places online where you can sketch and doodle to your heart's content. One of my favorites is jacksonpollock.org. If you scribble absentmindedly like me, you can try the web site http://drawsketch.about.com/cs/tipsandideas/a/doodle.htm to learn the meanings of your doodles. It reads like a horoscope. I really like the disclaimer at the bottom that says, "This information is for your amusement only and is not to be used for psychological assessment in any form." Don't laugh. These scribbles can carry a great deal of meaning and for an artist can sometimes be the source of inspiration for serious artwork. There is even a site called Doodlely. It's a social sketchpad that provides a blank canvas to draw and share with others online. Can you believe that? What's next? ♦

Lights! Action!

By Margaret D. Horn

The long list of contributions Hyla Lipson has made to the arts community in Southern Oregon wouldn't do her justice. I was struck by her welcoming warmth, and when I entered her office was immediately surrounded by swirling disks of bright color wheels and frogs. Yes frogs, ceramic, metal, stuffed, glass, all colors and sizes of frogs. You see, "Hyla" means tree frog, something she learned at age 13 as a tomboy who rode horses and was a camp counselor.

She was born in Denver, adopted at 3 days old, spent time in Europe after high school, attended Occidental College in Los Angeles, traveled to Israel, ran a plant nursery and a management company, sold real estate in San Francisco and converted condos in Fresno. She finally worked her way north to Grants Pass, had two children, a son who graduated from North Valley and does metal sculpture, and a daughter, now a career artist who specializes in micro mosaics (check out her website at www.CDLjewelry.com).

Hyla and her partner have operated Fiberlite since 1987. In 1995 they bought out the financial backers and renamed the company Fiberoptic Lighting, Inc. They provide signs and displays for such clients as retailers, casinos and myriad special events. Some of their most interesting customers have included a sheik from Egypt who wanted a sign for the Meridian Hotel such that the ancient pyramids were juxtaposed with the high-tech of fiber optics. Once in the same day she shipped a fiber optic bouquet of flowers for Barney (the blue dinosaur) and an interpretive map for the court trial of the Oklahoma City bomber. She's proud of the Saks 5th Avenue window in New York City that promoted a series of plays whose captions were displayed in fiber optics. And once, she traveled to 22 different trade shows in one year. She belongs to national and international associations related to amusement parks, zoos, convenience stores, restaurants, architects, sign companies and science museums.

She has served as founder, president or board member of the National Association of Display Industries, Art Works (through RCC), Grants Pass Rotary, Josephine County Net (a resource for non-profits), Asante Foundation, Table Rock Foundation, Barnstormers, Women's Crisis and Support Team (WCST), Arts Alliance of Southern Oregon, and the Grants Pass Committee for Public Art.

She has been instrumental in local projects such as Celeste L. Bear, the Magical Holiday fiber optic panels that decorate downtown Grants Pass, Twas the Night Before Christmas at Taprock, the Duck Derby, Art in the Garden in June, the Southern Oregon Art Show in August, and Art Along the Rogue in October. She currently edits the newsletter for the Jackson County Airport and is looking forward to the Rotary Youth Exchange where 25 "hopefuls," kids from Bend, Brookings, Crescent City and Salem, come to a Christmas party/dance at our Art Museum and learn about new places in the world to go abroad. And she's also excited about the WCST's 5th Annual Talent Show which she produces.

Although she herself is a watercolorist, she's looking for more time to get back to it someday. Hyla's all-time favorite saying is, "You don't know what you don't know." She offered two guiding tenets: You can only do what you can do. And the only person you can control is yourself. She believes that some of the recent negativity in our community can be crowded out by an abundance of positivity. After our visit, Hyla gave me an informative tour of the Fiberoptic premises where she let me see behind the curtain into the blend of physics and magic that creates some of the sparkle she spreads throughout our community. ♦

28th Black, White and the Blues

Chris Caldwell starts the live auction

The Black, White & the Blues, the Museum's gala fund raising event, celebrated its 28th anniversary with an exciting evening for all involved. The evening began with an assortment of delicious hors d'oeuvres to complement the camaraderie of old and new friends. Then, there was the viewing of the many Silent Auction items with frequent passes to make sure your favorites still recorded your bid as the highest. And, of course, everyone had to take several looks at the Live Auction items, including Brady Adams' Bearinator riding his hog, to determine which were to be must-wins when auctioneer Chris Caldwell performed his magic with his entertaining and energetic spotters.

When the Live Auction's spirited bidding began, everyone enjoyed the excitement as new bidders stepped up the action. After the last item was auctioned and the Silent Auction was closed, the renowned Curtis Salgado Band, called back for an encore after last year's exciting event, performed again for the pleasure of the listeners and the dancers alike.

The Museum intensely thanks all the sponsors, artists, committee members and other volunteers who put their hearts into seeing this event prosper. A special appreciation goes to Janet Higgins who this year presided for her last year as Chair of the Black, White and the Blues committee. Janet is a Grants Pass and Museum phenomenon. Besides providing a piece of art to be auctioned that evening, she was also the artist who created the fabulous Bearinator. Then she worked extra hard training next year's Committee Chairs, Megan Becklund and Carissa Moddison.

The final thanks go to all the community members who braved the cold evening to support the Museum, purchase phenomenal pieces of artwork and enjoy a wonderful evening of music in the beautiful Wheeler Toyota showroom. ♦

The Curtis Salgado Band fills the room with "blues"

Children's Summer Art Classes

The Museum's Children's Summer Workshops are great fun for kids. Starting at the end of June through August, children will have the opportunity to enjoy a variety of summer classes. Art classes in past summers have consisted of printmaking, watercolor, sand painting, collage, creative use of recycled finds, clay, sculpture and much more.

The classes will once again be held at Rebel Bricks, located street level in the Museum building. A schedule will be coming out in the next newsletter so you can plan an exciting experience this summer with your child. ♦

Alexander's Frame Shop
Ellen & Ralph Campbell
10163 E. Evans Crk Road • PO Box 1401
Rogue River, OR 97537
541.582.1245
wimer56@yahoo.com

Secret Symbols in Van Gogh's Art

By Bill Lowe

Van Gogh's Chair

All art is signs and symbols. Representational art is a symbol for the objects, places or people being represented. Abstract art can be a symbol of an idea or a feeling that the artist had, or it can be a symbol of an idea or feeling in the viewer.

Semiotics, the study of signs, suggests that everything in painting, sculpture or print--color, line or the actual object--is a "sign." Everything we identify in a work of art is a "signifier," and what it refers to is the "signified." Everything can be read as a sign or a signifier of something else.

So let's start with some obvious signs, objects clearly depicted to be read as symbols. Here are two symbolic portraits by Van Gogh—

Gauguin's Chair

Van Gogh's Chair and *Gauguin's Chair*. You can simply enjoy the art but the full meaning may be better appreciated with some history or context of the works. One context would be the working relationship between Van Gogh and Gauguin while they lived and worked together in the little house in Arles. We can learn about the personalities of the two artists from the paintings themselves.

The chairs are symbols for the two men, one plain, one fancy. Van Gogh's plain chair and Gauguin's fancy one actually contain keys to the personalities of the two artists. Van Gogh's chair is made of wood and straw—plain and simple. Gauguin's chair is complex, as it includes both cloth and a pattern. The pipe in Van Gogh's chair is an actual symbol, a signifier of contentment and simplicity. For the symbolic objects in Gauguin's chair a bit of history and context will increase our understanding. First, he has a book, an obvious reference to the knowledge and know-how for which Gauguin prided himself. So too the candle, a common symbol for knowledge.

What are some other signifiers in the paintings? Both chairs are seen from above and are placed at slightly different angles. One has arms and one does not. Van Gogh's is more open and welcoming. One could easily pick up the pipe and sit. But Gauguin's chair needs a more cautious approach. We must move around the arms and then move the lit candle and book elsewhere before sitting. The highly figured carpet and somber colors of *Gauguin's Chair* suggest a complexity not present in the simplicity of *Van Gogh's Chair*.

Both artists were part of the late 19th Century movement called Symbolism. They were interested in using all the symbols they could and signs to direct the viewer to other content in their work. Putting all these signs together and understanding their relationship to each other makes reading the signs much more interesting than just looking at the symbols.

(Material for this article was excerpted from the course: *How To Look At and Understand Great Art*. It is available from The Teaching Company. Your Museum has several of these excellent courses on DVD available for check-out from the Museum library.) ♦

SUNDAY MATINEE @ the LIBRARY

Our Katherine:

The Films of Katherine Hepburn

** FREE to the public **

These films will be shown on Sundays beginning at 2 pm at the Josephine Community Library. Snacks will be served. Donations are appreciated. Discussion will follow the movies.

For more information contact: Cynthia Charat
cynthiaccsahara@yahoo.com

Sunday, Mar 9, 2014
"LION IN WINTER"
(Peter O'Toole)

Sunday, Mar 23, 2014
"ROOSTER COGBURN"
(John Wayne)

Sunday, Apr 6 2014
"ON GOLDEN POND"
(Henry Fonda)

When Should I Stop?

By Margaret D. Horn

The other day I visited a blog written by Clara Lieu who is an Art Professor at Rhode Island School of Design. She was saying that her students often ask her if she is ever 100% happy with her works of art. When is enough enough? How are they supposed to know when to stop working on a piece?

She responds that this question has been the eternal struggle for most artists. It is hard to achieve the delicate balance between "incomplete" and "tedious." So she tells her students that they usually don't push enough. Their work can often seem unresolved to her and they need to work it more to get to a finished state. She doesn't want to see unfulfilled potential. She suggests that they intentionally overwork some pieces so they'll learn when to pull back. She says you can't really know how far to go until you go too far.

She also says that she often starts a piece working fast because she's excited and has so much to say. As the work progresses, she begins to slow down, and finally she notices that she's picking at little details that don't really change the overall statement of the piece. And that's when she knows it's time to stop.

Another tip is to look at your piece with "new eyes." Try holding it up to a mirror to see if there's anything you notice that you couldn't have seen before. Try to reserve immediate judgment about your own work. Put it away for a couple of weeks and when you take it out again, your "new eyes" may tell you it needs something more. Getting this distance usually helps.

Lieu says that getting to 100% happy isn't really a goal for her. She tries to work on several pieces at the same time so she doesn't invest too much in any one piece. This high productivity also keeps her from overworking any one piece.

And finally when her students ask if they can re-work an assignment, she tells them to learn from it, let it go and move on to the next piece. ♦

Gallery One Featured Artists

March -

Janet Higgins, welded sculpture

April -

Carla Griffin, oil painting

May -

Laurie Brown, paper assemblage, and

Laurie Cesario, paper clay sculpture

Gallery One, located below the Museum, provides a venue for artists in our community to exhibit and sell their art.

Sign Your Art

Tip 1: The instant you sign your art, you declare it done and ready for the public. Your art work is incomplete without your signature. It identifies it as yours, means you've completed it, and helps people find you.

Tip 2: Sign it legibly. Books have been written about trying to identify art work. And it only becomes a bigger problem as time passes. People buy, sell, transfer, donate and give away art. And art loses its identity through death, divorce, inheritance, barter, as gifts, and so on. When this happens, your art could end up at a flea market, in a garage sale, at auction, in an attic, gathering mold in a basement, getting crammed into a storage locker, out in the rain, or in the trash—and just because you didn't sign it or you signed it illegibly.

Tip 3: Sign it in the same medium you created it (except for limited editions, which are generally signed in pencil). If you use a different medium, there might arise a question whether it really is the artist's signature—hey, it happens all the time.

Tip 4: Date it, too.

Tip 5: And sign different pieces pretty much the same way. The better known you become, the more important dates and what your signature looks like become.

Tip 6: Your signature shouldn't dominate or detract from the work. It should blend rather than contrast or conflict. Remember regardless of where your art ends up or who owns it, make sure it will be treated with respect and maximize the chance that your hard work will be remembered for generations. ♦

GPMA Volunteers

Volunteers are the backbone of all non-profit organizations and GPMA is no exception. Call the Museum at 541-497-3290 if you can help with the following:

Golf for Art Tournament, May 16th.

- Raffle ticket sales, sign up and event course help.
- Right now we are looking for someone to co-chair the event with Bill Lowe and Mark Simonds.
- Could you help solicit sponsors and raffle donations?

Art in the Garden Tour, June 21 and 22.

- Welcome hosts during the event.
- Marketing.

At the Museum

- Office File Clerk.
- Instructors for Children's Summer Art Classes.
- Writers for newsletter articles.

Volunteers Are Welcome

The Grants Pass Museum of Art loves its volunteers. You too can be part of the GPMA family by volunteering your time and talents. Call the Museum at 541-479-3290 or come visit during open hours. You will always be welcome.

Our volunteers keep us alive and healthy.

Some participants at the GPMA Volunteer Appreciation Lunch

Poetry Sharing at the Museum

Christopher Fry couldn't have been more right when he said, "Poetry is the language in which man explores his own amazement." The quote perfectly describes the importance of poetry in a human being's life. A type of communication and expressiveness in written form, poetry liberates us from suffering, oppression and suppression on one hand, while revealing love, happiness and pleasure on the other.

Each second Friday of the month from 7 to 9 pm, people gather at the Museum to read their writings or listen to others. The sessions are led by Cal Kenney, who sometimes offers a theme for writing inspiration or sometimes says that you don't have to follow a theme. "Just come in at 7 pm and write your name on the board if you want to read," says Kenney. It's not limited to your own poems either; you can read a favorite passage by someone else.

Poetry gives form to our feelings and helps us come to terms with them. In facing a personal crisis, a poem can be the beginning of healing. And if poems are good in a crisis, they are also a way of reaching out for new experiences and renewing our lives. Poetry is part of the fabric of our lives. It can also be a doorway to other writing formats.

Going on its fifth year in March, the Second Friday Poetry Sharing has drawn much interest and inspiration from our community. If you have not attended yet, you really are missing out. ♦

Josephine County Cultural Coalition Awards Grant

On January 24, Susan Burnes, Chief Curator of the Museum's Exhibition Committee, accepted a $1200 grant from the Josephine County Cultural Coalition. The grant money will be used to sponsor the Susan Montague and Stacie Smith "Faces" exhibit showing June 3 through July 25. The JCCC is a sterling organization in our community. Their mission is to nurture and promote the arts, humanities, and heritage of Josephine County. ♦

"Don't think about making art. Just get it done. Let everyone else decide if it's good or bad, whether they love it or hate it. While they are deciding, make even more." -- ***Andy Warhol***

Grants Pass Museum of Art
229 SW "G" Street
PO Box 966 • Grants Pass, OR 97528
541.479.3290 • www.gpmuseum.com
Tuesdays — Saturdays: Noon - 4:00

NONPROFIT ORG
US POSTAGE
PAID
PERMIT NO. 73
Grants Pass OR

Return Service Requested

GPMA Board of Directors

Susan Burnes, President
Barbara Burnett, Vice President
Bill Lowe, Secretary
Cal Kenney
Rick Terwilliger
Nancy Yonnally-Coleman

Chris Pondelick, Executive Director
Patti Gallant, Admin. Assistant

Grants Pass Museum of Art Mission Statement:

To enrich lives by offering art experiences that stimulate the senses, intrigue the intellect and bring joy to the spirit.

MARCH		APRIL		MAY	
2/19	Exhibit: Jurors Choice from 2013 R.V. Biennial thru 3/28	4/4	Exhibit: Best of the Best thru 4/24	4/29	Exhibit: Denise Kester & Dana Feagin thru 5/30
		4/4	First Friday: 5 pm	5/1	Volunteers meet 10:30 am
3/6	Volunteers meet 10:30 am	4/6	Free Library Movie: 2 pm	5/2	First Friday: 5 pm
3/7	First Friday: 5 pm	4/9	Life Sketching 7 pm	5/9	Poetry: 7 pm
3/9	Free Library Movie: 2 pm	4/10	Volunteers meet 10:30 am	5/14	Life Sketching 7 pm
3/12	Life Sketching 7 pm	4/11	Poetry: 7 pm	5/15	Board Meeting: 5:30 pm
3/14	Poetry: 7 pm	4/17	Board Meeting: 5:30 pm	5/16	GOLF FOR ART
3/20	Board Meeting: 5:30 pm	4/29	Exhibit: Denise Kester & Dana Feagin thru 5/30	Gallery One Artists: Laurie Brown, paper assemblage, and Laurie Cesario, paper clay sculpture	
3/23	Free Library Movie: 2 pm	Gallery One Artist: Carla Griffin, oil painting			
Gallery One Artist: Janet Higgins, welded sculpture					

Special Thanks To:

- **Jennifer Murphy Trust**
- **Wal-Mart**
- **Ed Morey: Redwood Nursery**
- **Ford Family Foundation**
- **Cliff Bennett: Chet's Garden Center**
- **Len & Lee Remedios**
- **Four Way Community Foundation**
- **Carpenter Foundation**
- **Josephine County Cultural Coalition**

***Art Matters* is a publication of the Grants Pass Museum of Art.**

Editor: *Peggy Horn*
Layout: *Mark Simonds*
Photography: *Jennifer Butler, Martha Gonzi, Susan Jordan, Renee Ohmsted, Chris Pondelick, Mark Simonds*