GRANTS PASS MUSEUM OF ART Since 1979

ART MATTERS

Vol 8 2015, Issue 1

A publication of Grants Pass Museum of Art

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

Golfers: Sign up Now
2015 Golf for Art Tournament

The 11th Annual Golf for Art Tournament will be held this year on Friday, May 15th, at the Grants Pass Golf Club. This event is one of the major Museum fundraisers, so get out your clubs and get ready to have a blast helping to raise money for the Museum's programs for children and adults.

There will be lots of special prizes for the putting contest, long drive, KP and of course, prizes for hole-in-one.

Thanks to the nice folks at Wheeler Toyota you will have an opportunity to win a new Toyota Camry! There will also be raffle prizes and auction items at the dinner after the tournament.

This is a fun day for everyone. So get a foursome together, or sign up to play and we will match you with others. Sign up is going on right now with limited reservations. Call today or drop on by during Museum hours. 541- 479-3290. ♦

Art in the Garden Tour 2015

When: June 27 & 28
Where: Gardens throughout Grants Pass and Josephine County
Time: 10am to 5pm both days
Tickets: On sale $20 starting in May *at Greenleaf Retail Nursery, 150 Union Ave* and the Museum

Mark your calendars now for June 27 and June 28.

Pack your car with family and friends, and a picnic lunch! You will have the option to tour the gardens on either Saturday or Sunday or split the tour and go both days. Start your self-guided tour from any garden that is closest to you. Your purchase of the ticket/brochure book will have a map to guide you.

This is an exciting year for Art in the Garden Tour celebrating its 19th year. Over the past years, one hundred and fifty nine local private and commercial gardens have opened their properties. It is amazing how far this event has come since Lola Daugherty's fundraising concept for the Museum in 1996. The logistics of putting this event together are remarkable when you consider the coordination the committee does to keep the event running smoothly. Ticket sales have greatly increased over the years and have attracted people from Roseburg, Medford and Ashland.

The tour started out with five artists and now there are over fifty artists represented. This is a wonderful opportunity to shop and buy local art. Purchase of art on display helps support artists in our community as well as the Museum!

Selection of the gardens is based on interest and variety. We consider all types of gardens from the large meandering estates to small cottage gardens. Gardens can be chosen for their water features to examples of a "how to." Even the smallest backyard garden is considered for design value and perhaps easy maintenance. I think you will find the gardens on the tour this year are fun and interesting.

In the past, landscape garden tour goers have been introduced to some aspect of food growing and the importance of saving land. Previous featured gardens have included the Food Bank Garden, Greenleaf greenhouses, a rare seed saver garden, the Herb Pharm in Williams and others. It is interesting to see what people are doing in our area promoting food for our tables and health.

For more information, call the Museum. ♦

Gallery One Featured Artists

May -

Lee Remedios: mixed media &

Judy Elliott: silk painting demo

June -

Marianne Nielson: watercolor - demo

July -

Ron Anderson: oil - demo

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

Director's Reflections

by Chris Pondelick

Our community is amazing! I've been proud to live here since 1976, and we've come such a long way from a logging industry to tourism with an emphasis on art. All the arts. Barnstormers and One Eleven offer Community Theater with an opportunity for you to act in a play if you have the desire. Rogue Valley Symphony brings us the classics with the most talented musicians and conductor. Concerts in the Park throughout the summer has a lineup of music for the enjoyment of all. Art Along the Rogue brings in hundreds of people offering music and an opportunity for artists and children to create. There are also numerous dance studios and chorales with opportunities to sing and dance. Lots of organizations have fundraisers to help their endeavors. The Museum starts in February with the Black White & the Blues Art Auction and Dance Party, followed by Golf for Art in May and the Art in the Garden Tour in June. Winterfest is in December with decorated Christmas trees that are auctioned to support services for children. Let's not forget first Friday Live, Jetboat Trips, the Bear Hotel, Horse Racing, Growers' Market, Artisan Market, Fourth of July fireworks, Back to the Fifties, Boatnik, Rooster Crow, the County Fair, and fundraisers for the library, Wildlife Images, for women, for children, for health. Beer and wine strolls downtown, wine tours throughout the valley and so much more. Is it any wonder that so many people enjoy living and visiting our amazing community? This past year alone, the Museum brought in over 14,000 people through its doors for stellar exhibits, movies, poetry, education and its own Gallery One. Our downtown merchants provide a lively environment for shopping, antiquing, eating, buying cooking supplies, glass work, galleries, education and unique shops. Who wouldn't stop in our downtown while traveling through Southern Oregon? Bears and flower baskets line our sidewalks in summer, and nutcrackers, giant Christmas cards and twinkle lights decorate our downtown in winter. Just cross the bridge and take another look at the river running through it and remember why you are here. I think that you, the folks who make up this community, who contribute to the arts and support local businesses, are very special too. ♦

How to Write a Good Artist's Statement

If you are an artist and want to show your art in a gallery or museum, you'll need an artist's statement. It's a short piece, several paragraphs of three or four sentences each, that describes who you are and why you make your art, what inspires you, what your art represents, what's unique about your art, and what it means to you. Your artist's statement serves as an introduction to your art but without telling people how to feel or respond to your art. So write it as if you are answering questions about yourself and your art, using everyday language that isn't too esoteric or arcane, that's easy to understand by anyone, no matter how sophisticated they are about art in general. Imagine your audience as people who like your art but want to know more about you.

Your artist's statement needs to help people understand your art. Keep it simple; if you give too much information or too much detail, you'll lose your audience. Make it personal; use "I" statements rather than "you" statements. Make it conversational as if talking to a friend. And here are a few "don'ts." Don't use evaluations from critics, curators or collectors. Don't name drop. Don't give testimonials. Don't be too vague; others without art backgrounds should be able to understand your statement. Don't compare yourself to famous artists. Don't make references to music, literature, history or anything that assumes your reader has that previous knowledge. And again, don't tell people how to react. Instead of saying, "You'll feel angst when you view my art," say "I express my own angst through my art."

Be sure to start with a strong statement about your art. People want to know why you do what you do and how you do it. Background information, such as where you went to school, jobs you've had, gallery representation, awards you've received, belongs in your resume, not in your artist's statement. So keep it simple and get your important points in early about your art. Your artist's statement is for someone who is about to view or buy your art, so talk about you and your art.

You might want to organize your artist's statement into three paragraphs. The first tells what you do (paint from photographs with watercolors). The second tells why you do your work (your goals and how you make decisions). And the third paragraph is how you work (mixing your own paints, making your own paper).

Always have a friend or a professional editor read your finished artist's statement to make sure it's clear. A friend will tell you if it expresses the real you and makes your talents and important facts about your art come first. And finally, feel free to rewrite it whenever your work changes to keep the world aware of who you are and why you do what you do. ♦

President's Corner

The *Brenda Mallory* Exhibit at GPMA

by Susan Eileen Burnes

Your Museum's Exhibition Committee works hard to provide our community with enthralling exhibits from local, regional, national and even international sources. The April/May exhibit was provided by a renowned Portland (OR) artist, making this show one from the regional category. But this artist's fame goes far beyond our northwest into Idaho, Utah, Colorado, Indiana and New York.

Brenda's heritage is Cherokee. The tribal history is filled with conflicts and wars in their attempt to retain their ancestral homelands. But the government, through the *Indian Removal Act of 1830*, finally forced them off their lands east of the Mississippi in 1838. Of the initial 17,000 who were relocated by way of the *Trail of Tears*, nearly one quarter died of hunger, cold and disease.

Brenda Mallory

The art Brenda chose to display at GPMA depicts her feelings of the attempted annihilation of her tribe. The picture is one of destruction, but also with a background of hope and survival. When you come into the gallery area, either up the stairs or by elevator, turn left to get an initial glance of the whole scene. In the center of the room there are a series of spikes, evoking a view of destroyed homes. They are dark as if they are the charcoal remnants of a fire, being all that is left after an attempt to burn the tribe out. But amongst the ashes are signs of life. The images of seeds and spores surround the site of loss. They are the essence of life itself and it will continue on as will the Cherokee people.

Now look down at the floor. It used to be an old, worn, blue carpet. Your Museum has managed to replace the carpet with a new hardwood floor through the generosity of the Ford Family Foundation, just in time for this exhibit. More of that foundation's largess will appear at the Museum in the near future. ♦

a spore

The Times They Are a'Changing . . .

Executive Director Steps Down

Yes, the times they are a'changing . . . Almost eight years ago that was the title of an article I wrote for the first Director's Reflections with the promise that the Museum really was in for some exciting changes. And those changes did happen. From new committees to a large base of volunteers to stellar exhibits to better education programs.

This was not an "I" thing. Team efforts made it possible. Without the teamwork of committees working together, nothing could have happened. That has been a true statement from the moment that founders Charles and Faye Hill left the future of the Museum in our hands. At the time, there was quite a long list of what was needed to perpetuate the Museum's existence. I'll never forget the call to members asking for input and help. Over two hundred people stepped up. Committees were formed, bylaws were written and the mission was created. The membership felt that they wanted more input into the decision making process--and they got it.

This summer, after eight years as Executive Director and over three decades of volunteer time, I will be leaving. I am not retiring as some people seem to think, but I am stepping down and looking forward to a different path in my life. This new journey will still include chairing the Art in the Garden Tour and helping with the Black, White & the Blues event. It is time for me to move over and open up the Director's position, so that the cultivation of new energy and ideas will once again lead the Museum into the future. I could never retire because my heart belongs to the promotion of art in our community. I still believe there is nothing quite as heartwarming as a child experiencing art. Many exciting times over the years the Museum was visited by school children and the Traveling Museum has visited the schools.

Besides growing from a small space in Riverside Park to 3500 square feet of Museum in our renovated historical site on G Street, one of the proudest achievements I look back on is the opening of Gallery One. Now in its sixth year, it has promoted art for over seventy artists. Carissa Moddison was a dream come true, volunteering her time to get the Gallery up and running. When Carissa moved away, Kim DeYoung and Ted Demetriades helped keep the Gallery operating until I was comfortable bringing in a new manager. That manager, of course, is Cindy Kahoun who has taken the Gallery to heights I never could have imagined. Artists past and present have shown their loyalty and support not only to the Gallery but to the Museum as well. The Gallery has become a favorite destination for artists because of the high quality standards Cindy expects.

So where do I go from here? First, I will be working on my own art. The welder and brushes have been calling me. And I will continue grant writing for nonprofits in our community, including I hope, the Museum. In almost eight years I brought in over half a million dollars in grant funds with generous help from the Carpenter Foundation, Oregon Community Foundation, Oregon Arts Commission, Oregon Historic Funds, the Ford Family Foundation, Josephine County Cultural Coalition, Fourway Foundation, the Jennifer Murphy Trust, WalMart, and the IBM Foundation. There is nothing more exciting to me than working with a foundation to meet the needs of a deserving organization. And, of course, many members of the Museum have donated large amounts of money and time. Without each of you we could not have accomplished as much or come as far as we have.

It has been a wonderful adventure, and because of the dedication and help from all of you, we can be proud of our Museum's growth and past successes. And we can joyfully look forward to the future. Yes indeed, the times they are a'changing. ♦

2nd Friday Poetry Night

by Susan Jordan

On Friday, the 13th of March, Cal Kenney was the Facilitator at the Fifth Anniversary of the poetry sharing night at the Grants Pass Museum of Art. Cal started the poetry reading evening five years ago with only four people attending. It has grown over the years to a crowd of 30 to 35 people. People come for an evening of sharing and/or listening to poets of all levels. No pressure, just an enjoyable and social evening each 2nd Friday Night of the month sharing poetry while surrounded by the art exhibits at the museum. ♦

Jackie Hawkins

Perhaps you have noticed that there seems to be a changeover of art in the museum recently. This is not just in the exhibition rooms where you expect it, but in other places as well: the hallways, the front stairwell and even in the rest rooms.

We apparently had been lax about changing out our permanent collection displays in these areas. Jackie noticed this problem and volunteered to resolve it by keeping these hangings fresh. On your next visit check out the new pictures in these other places. It will enhance your stay.

Thank you Jackie. ♦

GRANTS

Grants Pass Museum of Art has recently been awarded the means to update the Museum and its exhibition spaces. We greatly appreciate and thank these benefactors.

- The **Carpenter Foundation** awarded GPMA the funds to change out our lighting from incandescent to Light Emitting Diode (LED) bulbs for the Museum and for Gallery One. It also allowed us to update the insulation in the attic. The improvement, besides improving the lighting, also allows us to save bundles on our electric bill.
- The **Ford Family Foundation**, as noted in the board president's column, has provided a grant to get rid of the blue carpet in the Museum and replace it with a beautiful hardwood floor. Other updates will be announced soon.
- **Two volunteers** recently replaced the "temporary" wall panels between the kitchen and the east gallery with a new, permanent wall that improves and adds to the exhibition hanging space. Thank you, Gary Pondelick and Mark Simonds. ♦

Gary Pondelick preparing plaster for the new wall

Writers Wanted

The Museum is looking for writers for the newsletter. If you are interested, please submit in an email to the editor, newsletter@gpmuseum.com a short piece (about 300-400 words) about art. Any topic–a critique of a work of art, or about a technique, about theory, about color, about composition, about a gallery you visited, etc. Anything about art. Meet the June 1 deadline and enclose your contact information. There is no guarantee that your submission will be published, but if it's good it will be, and we will be contacting you for other assignments. ♦

Black, White & the Blues Revisited

The Black, White & the Blues celebrated its 28th anniversary this year. Wheeler Toyota once again graciously hosted the Museum's gala fund raising event. This year local sensation LOVEBITE featuring Jeff Pevar rocked our stage with a special appearance by Ben Rice. The night kicked off with an assortment of hors d'oeuvres and libations provided by Wild River Brewing. The Silent Auction kept guests busy with its one hundred-plus items. Master of Ceremonies Bob Lieberman reined in the lively crowd to start the Live Auction.

This year's Live Auction featured twenty-nine works of art, a garden dinner party hosted and prepared by GPMA Executive Director Chris Pondelick and a "Nights on the Town" package. Top bid honors went to Robert Rubio's welded steel sculpture entitled "Cattail" and the People's Choice award was given to Doug Iverson for his thought provoking painting "Hiding." New to this year's Live Auction was a whimsical dollhouse "Chateau Mousie." All proceeds from this piece went to the children's art classes. Board of Directors President Susan Burnes gave a moving speech pertaining to our community and the arts which helped motivate attendees to bid in the first ever paddle bid auction.

The night was a true success. To date, this year's Black, White & the Blues was our highest grossing auction! Co-Chairs Megan Becklund and Carissa Moddison would like to extend a heartfelt thank you to all of the sponsors, artists and donors whose support and generosity make the event possible. In addition our gratitude goes out to all the volunteers and committee members who help take this event from "paper, vision, thoughts, planning" to success. Finally thank you to all the businesses who give their services to this important community fundraiser. See you all next year! ♦

Volunteers: Our Priceless Resource

by Nancy Yonally-Coleman, Volunteer Coordinator

Volunteers are the backbone of any organization and the Museum is no exception. Thank you for all of the many ways you support Grants Pass Museum of Art. When I say we could not do it without you, I really mean we could not do it without you.

From the daily greeters, to the First Friday event volunteers to **All** of our Special Events Volunteers, **You** are a very valuable resource.

A special thanks goes out to Cynthia Charat for presenting a wonderful series of Cary Grant movies at the Community Library. Thank you for volunteering to make this film series such a success.

We also wish to state our appreciation to two new volunteers at the Museum: Pat Doty, and Heidi Foss.

A fun volunteer meeting at Rebel Bricks

Please join us each First Thursday of the month at 10:30 am for our Volunteer Gathering. We are here to discuss the present exhibit, to fill each other in on what is going on at the Museum, and just have fun. I am looking forward to seeing you here.

For questions regarding Volunteer Activities, please contact me at 541-471-3337. ♦

Attention Kids!

Kids photography class

Coming soon, starting in July, will be the Children's Summer Art Workshops. We are still in the planning process for dates and type of classes, but promise that you will be delighted with the fun of creating! Look for the schedule in the Josephine County Parks and Rec. magazine, which comes out in June or just call the Museum or go online to the Museum's website www.gpmuseum.com at the end of May.

John Singer Sargent (American, 1856 – 1925)

John Singer Sargent was born in Florence, Italy, in 1856. He was the eldest child of expatriate American parents who moved to Italy two years previously. During the family's movements throughout Europe, he did not participate in traditional schooling but did acquire a broad education grounded in the visual wonders of European art and architecture. This stimulated his early appetite for drawing which was encouraged by his family. When John was 18, the family moved to Paris and selected Charles Auguste Emile Durant (Carolus-Duran), a renowned portrait artist, as his instructor. Carolus-Duran easily straddled the classical academics and the progressive artists, passing these skills on to his student.

Self-Portrait, 1907

The years that Sargent spent studying with Carolus-Duran, along with many American-born artist hopefuls, laid the foundation for his ties with North American art culture. He was the master's favorite, admired by the American students, and made friends beyond the American colony.

Sargent traveled to Italy, Spain, England and the United States, making friends everywhere he went. He was greatly admired for his artistic skills by Aesthetes and other artists.

By 1879 he had convinced Carolus-Duran to sit for him. This portrait shown at the Salon drew great acclaim earning Sargent quite a few commissions from the French people. In 1883 he started painting the portrait of the beautiful Virginie Amélie Avegno Gautreau (Madame Pierre Gautreau). She had refused other artists their offers to paint her, but accepted his. Sargent created many studies in a variety of media and poses. He chose one particular pose that he presented to the Salon the next year.

Portrait of Madam X, 1884

The pose is a frontal view with the face turned to profile. The dark background and darker gown presents a stark contrast to an expanse of white skin indicating both an assertion and a retreat. This pose can make the face appear more defined than in a straight frontal view. The table echoes her curves and stance while providing her physical assistance. At the time, her pose was considered sexually suggestive. In the original presentation, the right strap had slipped off her shoulder, adding to the suggestion of sexuality. In fact, the bodice was constructed over a metal and whalebone foundation and could not have possibly fallen. The shoulder straps were strictly ornamental. This pose is an erotic presentation of a distinctly upper-class person: cinched waist, severe profile, unnaturally pale skin, and aristocratic bone structure. It implied an acknowledged sexuality but totally under the control of the woman and not the prurient interests of a voyeur.

The painting was a failure at the Salon. Parisians were shocked and scandalized, hard to believe from what we now think of French sexuality, but Sargent kept the painting in the exhibition despite the bad reviews. He did eventually repaint the shoulder strap to give the impression of more support. The painting was later accepted in various exhibitions in England and was finally sold to the Metropolitan Museum of Art.

Sargent earned commissions based on his high quality work and received a great satisfaction from being with and painting his friends including Monet and Yeats. A collection from his many paintings of his friends was put together by London's National Portrait Gallery. Coming from individuals as well as famed museums around the world, these paintings illustrate Sargent's amazing skill with classical precision as well as the more impressionistic, *plein-air* portraiture. The latter is exemplified in one of his later pictures, *The Fountain* ..., of his artist friends, Jane and Wilfrid de Glehn.

The Fountain, Villa Torlonia, Frascati, Italy, 1907

John Singer Sargent died in his sleep, April 15, 1925. ♦

Ref:

- John Singer Sargent, Painting Friends, 2015, National Portrait Gallery
- Wikipedia.org, Portrait of Madame X

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

May

5/1	First Friday 5 pm
5/7	Volunteers meet 10:30 am
5/8	Poetry 7 pm
5/13	Life Sketching 9 pm
5/15	Golf For Art Tournament
5/21	Board Meeting 5:30 pm

Gallery One Artist: Lee Remedios, Mixed Media; demo by Judy Elliott, Silk Painting

June

6/3	Exhibit: Burchard & Van Fleet thru 7/31
6/4	Volunteers meet 10:30 am
6/5	First Friday 5 pm
6/10	Life Sketching 7 pm
6/12	Poetry 7 pm
6/27 -28	Art in the Garden
6/18	Board Meeting 5:30 pm

Gallery One Artist: Marianne Nielson, Watercolor

July

7/2	Volunteers meet 10:30 am
7/3	First Friday 5 pm
7/8	Life Sketching 7 pm
7/10	Poetry 7 pm
7/16	Board Meeting 5:30 pm

Gallery One Artist: Ron Anderson, Oil

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