ART IN THE GARDEN TOUR 2015 ROUNDUP

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President’s Corner

Many years ago a charismatic art instructor used a favorite phrase that has stayed with me and returns to my awareness during periods of intense activity, change and personal growth in my life. As the instructor moved around the classroom, critiquing each student’s work, she would say “Have we achieved velocity yet?” These words were the challenge by which we measured the strength, purpose and direction of our artwork. Webster’s College Dictionary defines velocity as “a vector quantity that specifies both the speed of a body and its direction of motion”.

So here it is 2015 and Grants Pass Museum of Art has been through many changes in its over 30 years of existence. Although the years have presented many challenges, these were merely growing pains and our museum has stayed true to its mission. We are providing the communities of Southern Oregon with a wide variety of educational programs and opportunities to experience outstanding art that enriches and expands our lives. Thanks to all the folks who generously share their time and talents, our little gem of a museum is continuously moving forward at what sometimes feels like the speed of light. Have we achieved velocity?

Yes, indeed we have.

Director’s Reflections

by Hyla Lipson

First of all, I want to thank my board of directors for having faith in my leadership. I am very excited to be the museum’s new Executive Director and hope that I can make a difference during the time I am here. Your previous Director, Chris Pondelick, left the museum in very good standing. Her shoes will be hard to fill and I am much honored. I’m also happy that I have so many gifted people helping me. Patti is the queen of capabilities and Rhonda is a wizard with numbers. It makes my transition so much easier. Cindy, at Gallery One, is incredible and has assembled a dream team of artists who create wonderful work and also work wonderfully at the gallery.

I would be remiss if I didn’t mention our volunteers. I know that many of you have served well over the years. I hope you will continue. I am also looking forward to recruiting more members and volunteers for the museum. Now is the time to broaden our base and increase our numbers. Check out the page on our website that lists all the areas available for volunteering. There truly is something for everyone.

Some of the things that I plan to implement include adult workshops. So many people (me included) look with envy at our children’s summer workshops. I love learning new things. To that end we will reserve Sunday afternoons here and there for fun activities. Stay tuned for more on that. We’ll start in September I think. Send me ideas! Let me know what you are interested in. I’m also considering a “lunch and learn” series. We have some pretty clever people in our community who have great ideas and stories to tell. Perhaps once or twice a month we can gather and hear a speaker while we eat lunch. It will be a BYOB (Bring your own bag).

This fall we will have our annual matching membership drive. I would like to institute a “bring a friend” to our membership list. I’m sure we can find an extra benefit or two if you add someone to our group.

In short – what my plans are – are really your plans. Tell me what you would like to include at the museum. I see us as a gathering place; source of information, education, membership, and culture. We can be a hub for downtown. As Captain Kirk says, “Make it so!” I’ll need your help. Thanks!
Fiber artist, Lynne Goulette has been doing art since 1980 when she started with water colors. She put that away for a while to raise her three kids and work for thirty years as a maternity nurse at Three Rivers Community Hospital and Oregon Health Management Services.

When she retired and was finally able to get back to her art, she found it had evolved into something much more colorful and vibrant. She started quilting in 2000, but continued her water coloring and even now uses her paintings to inspire her quilts. Her early quilts had a Japanese flare. But they soon evolved into whole cloth dye painting where she paints with thickened dyes directly onto the fabric and then free-motion quilts to bring out shadows and other features using her needle as a pencil.

She describes two different kinds of quilting that she now does. The first is "raw edge applique" in which she freely cuts any shape and can depict any topic such as fish. The second is "piecing" which is more difficult because it's like a challenging puzzle where all the pieces have to fit together. Most of her newer quilts have been pieced because piecing has become her latest challenge. In fact, she just returned from a Sheila Frampton Cooper workshop on Abstract Piecing in the Monterey Peninsula where she did the quilt called "Pebble Beach". Lynn with her Abstract Piecing

She derives her inspiration from nature and travel where she takes lots of photos. She has a series of quilts that grew out of her trip to Afghanistan on a three-month stint to train midwife students. This was in Bamiyan during the full between when the Taliban bombed the Buddhas and before they came back to destroy Kabul.

She works in her large home studio, which incidentally was one of the first on the Museum's studio tours, and her themes are usually cultural and environmental. She has shown at the IQA Houston, Pacific International Quilt Festival, Sacred Threads, Mid-Atlantic Quilt Festival and many others. One of her quilts was featured with how-to instructions in a book called "Beautiful Embellished Landscapes" by Joyce Becker. Lynne has shown her quilts in GPMA's Art in the Garden, has donated her work to the Black, White & the Blues Auction, and has served on Museum committees.  ♦
The three dimensional art of Edgar Degas did not meet the so-called standards of the late nineteenth-century French sculpture. However, Degas did not create his sculptures to display, nor did he create them as models for his paintings, as some contend.

Instead, they were a private medium, somewhat like sketches or drawings. He limited himself to a small range of subjects pertaining to the problems that fascinated him. They were often the same subject, depicting subtle variations in composition or in the dynamics of movement or muscular tensions of the body. And, as we know, Degas found inspiration in the ballet dancers of the Paris Opera.

Other sculptures recorded women in various stages of washing and drying themselves. These poses provided the opportunity for depicting female nudity in an not-so-idealized fashion. The same painstaking observation went into his modeling of horses.

Frequent visits to the race track at Longchamp were supplemented by careful observation of photographs. Special interest was paid to the studies of horses in motion made in the 1870s and 1880s by the English photographer Eadweard Muybridge.

Degas usually made small sculptures and never displayed them. The one exception to this is The Little Fourteen-Year-Old Dancer (La Petite Danseuse de Quatorze Ans) using a young student of the Paris Opera Ballet dance school, Marie van Goethem, as a model. The exact relationship between model and sculptor is not known but it was common in 1880 for young dancers to seek protectors from the wealthy visitors to the opera back door.

The piece is two-thirds life size. It was originally sculpted in wax which was not the usual medium for the time. It had a wig of real hair. The bodice, tutu and hair ribbon were in nature, but was ugly. It showed the grimacing, contorted pose of a gawky student having her feet forced into fourth position, her shoulders pushed back and her arms twisted, pulling downward. It is full of tension. The piece was never shown again.

However, more than 150 pieces of sculpture were found in the Degas studio after his death in 1917. Most were in various stages of deterioration being of wax, clay and plasticine. The Degas heirs finally decided to authorize a series of cast editions of bronzes from 72 of the figures.

The Little Fourteen-Year-Old Dancer casting had a little different history than the rest. The master casting was made of plaster, not of bronze as were the others. It is from the master casting that subsequent molds and castings were made.

In your explorations of museums, you may find The Little Fourteen-Year-Old Dancer on display. Whether it be in the Metropolitan Museum of Art, the Norton Simon Museum or in the M.T. Abraham Foundation collection of Degas, you will probably notice that the tutu and hair ribbon are different from each other. These items are not of bronze but are up to the museum to provide.
Let There Be Light

With the excitement of our new lighting system and its positive impact on our exhibits, perhaps it’s time to examine how light interacts with artwork—both in showing art and portrayed in the work itself.

Light can be strong or diffuse, incandescent, LED, or fluorescent, as well as direct or reflective. And shadows enhance geometry and add complexity and depth. When it’s strong, light tends to deepen shadows and reveal contours. When it’s diffuse, it tends to flatten and minimize physicality. Incandescent light is warm and adds a red tint; fluorescent light is cool, and often gives off a greenish tint. That’s why we often don’t appreciate how we look in the harsh cold light of a dressing room.

We usually assume we know what color looks like, but when we’re painting, it can be very frustrating if we’re not able to “get it right.” For example, look very closely at a red apple and you will see that in different lights, there are many different colors in a simple red apple. And consider the colors in water or in glass. Both are usually shown with many different colors, depending on light and reflection.

Reflection usually makes space seem larger. Consider, for example, the Hall of Mirrors in Versailles. There are 17 mirrors facing 17 windows, and each of the arches contains 21 mirrors, for a grand total of 357 mirrors, all reflecting light. That helps make the Hall seem huge. The use of water as a reflector gives a sense of calm and peace and usually has a soothing effect. That’s why reflecting pools are popular spots to meditate.

Light is always changing the shape, size, detail and color of everything we see. Just go for the same walk at different times of day—dawn, noon, mid-afternoon, sunset, twilight and under the moon at night. You’ll notice that just before sunset, the sky may be gold (that’s why photographers refer to it as the golden hour). And you’ll also see that the sky at twilight is often a deep midnight blue.

Monet used to haul a dozen canvases around with him, changing to the next one every hour or so. He knew that as the sun rose and then started to set again, the colors of a building or scene would change the colors and the shadows. He found it was impossible to paint a consistent picture when what you saw changed by the hour.

Simply becoming more attuned to the important effect that light has will enhance how you create and/or appreciate works of art.

Gallery One Featured Artists

Aug -
Barbara Burnett, watercolor

Sept -
Del Hearn: Oil on canvas

Oct -
Claudia Marchini, Oil on canvas

Nov -
Judith Falconer, Oil on canvas

Gallery One, located below the Museum, provides a venue for artists in our community to exhibit and sell their exquisite art.
A Dear Friend: Libby Hocker

Not too long ago the museum’s workers were given a terrible shock. We lost a very good friend: Libby Hocker. We all have our treasured stories about her: her generosity, her enthusiasm, her foibles and her kindness.

Libby had a wild passion for art. She and her husband collected it, especially western art. After her husband’s passing, her horizons expanded and she started collecting art with a little wider scope in mind. And collect, she did. Anyone who was invited into her home was always astounded at the amount of art which she had collected, and it was all important to her. There was hardly an inch of wall space anywhere that was not occupied by paintings or horizontal surface that didn’t contain at least one piece of sculpture.

It must have been the art and working with it that eventually drew her to the museum. It cannot be said that this was her new home because she never seemed to drop any endeavor for another. She seemed just to add things to her plate and kept going. She took on many jobs here and did those with a flair.

She became official secretary to the Exhibition Committee where she took impeccable notes. Her only problem was that she wrote down everything, and sometimes had to be told that certain things should not be included into our official record. She was always taking notes on everything. But no time at all she became a valuable member of the committee in her own right. She was a great curator and researcher into artists and art. She supported and contributed to most aspects of the committee’s endeavors.

She was always greeting and having conversations with everyone that came through our doors or seeing them on the street. She loved to visit Gallery One and especially with its artists. She never seemed to forget a name. She was always so pleased to introduce this fabulous person to you.

Libby had two words that were obviously her favorites: “Thank you.” She would always offer a thank you to whoever was working in the museum or the gallery. We will miss her many skills at the museum. We will always think of her when we hear a pleasant “Thank you” and be reminded to emulate Libby by giving a hardy Thank-you to each and every volunteer at the museum. Libby, we miss you. A hardy Thank-you from all of us.

Yes, Libby was an amazing lady ♦

You Are Invited
To an Open House at GPMA

Tuesday, August 18, from 1-3 pm and/or
Thursday, September 18, from 1-3 pm

There will be an opportunity to meet our new Executive Director, Hyla Lipson. You can learn more about what is offered by the museum and why it is so important to our community.

You can discuss volunteer opportunities with our Volunteer Coordinator, Nancy Yonally. You can also meet some of our priceless volunteers, such as . . .

• Sarah Nelson aged 19. She has been a volunteer for the past year, involving herself in assisting in First Friday and movies at the Library. Sarah is a recent graduate of RCC in Studio Art and Community Involvement. She volunteers because it provides a community service and connects her with the people in our extended area.

She gets to meet artists and learns from them. “It is a GREAT experience!”

• Karen O’Brien has volunteered at Gallery One for five years. She moved here from San Diego where she was a nurse for 30 years. She is an artist. She started a business: one of a kind teddy bears. She has experimented with a variety of art forms since the mid 90’s. She volunteers because she wanted to find an art community and meet similarly minded folks.

• Wally Coleman. He has been volunteering for five years. Wally is an artist, an author, a musician and a lapidary. He volunteers because he enjoys art, meeting people and contributing to the community. ♦
Increase Your Appreciation

There are lots of websites that offer free online classes in art appreciation. An interesting one, conducted by Malcolm Thompson, is about how to get the most benefit out of your visit to a museum or gallery. Here are a few questions to ask yourself:

- **Shape:** Does the shape of the piece enhance or detract? Is it dynamic?
- **Size:** Yes, size does matter. Big paintings or sculptures usually make a big impact on the viewer. Conversely, the small size of a work can be an important part of its statement.
- **Frame:** Is it sympathetic to the subject? In the material used? In the same period?
- **Artist’s Statement (if any):** Do you agree with what the artist intends?
- **Title:** Does it guide your interpretation?
- **Subject:** Is it unusual, unexpected, controversial or intriguing? Do you understand the symbolism?
- **Composition:** How are the elements placed? What dominates? Are you drawn to the focus?
- **Skill:** Is the artist technically skilled? Be careful judging contemporary, modern or abstract art because it can be deceptive (eliciting the “I could do that” response).
- **Medium:** Does oil or pencil or pastels impact the overall effect?
- **Color:** Warm? Cool? Monochromatic? Light? Dark? Each of these elements can evoke something different.
- **Texture:** Rough? Smooth? Does it say something about the subject?
- **Response:** Most importantly, does the work generate an emotional reaction? You might love it or hate it, but can you put into words what it provoked?

There are no hard and fast rules for viewing art; these are merely suggestions. But you might want to launch into criticism until you have given them some thought. If you take the time to do so, your appreciation will surely be increased.

2015 GOLF FOR ART TOURNAMENT FOLLOW UP

The Grants Pass Museum of Art held its 11th Annual Golf for Art Tournament held at the Grants Pass Golf Club on May 15th was a wonderful day on the links. It was cool and dry though a little overcast, less worry about getting the sun in your eyes.

Club pro Jeff Ott and his crew had the behind-the-scenes course management expertly handled, and the Museum’s volunteers smoothly processed the player registration. Cliff Wheeler has sponsored a new car every year since 2011. Once again, no one managed to make a hole-in-one on any of the four prize holes, but we are hoping for someone cashing in next year after another season of practice. That 2015 white Toyota Camry offered by Wheeler for a hole in one on #17 was a big lure, but no luck.

This year we had a great turnout from the women. As a result we had to make a couple of changes to the prizes. Besides regular first and second prizes, both gross and net, there were added for mixed teams, first and second for both gross and net. We did have to delete the 3rd place winners in each of the categories to compensate because we did have a little lower than expected turnout.

Everyone had a great time, and there were some wonderful raffle and auction prizes at the post-tourney dinner at the club. The tournament is our spring fund-raiser, and it was quite successful, thanks to all the great folks at the course, the sponsors, players, and volunteers who made it happen. Due to all your support, the Museum netted about $5,500 on this exciting event. We thank all of you for your backing for the Museum’s exciting exhibits and educational programs.

We look forward to another great tournament planned for May, 2016.
Grants Pass Museum of Art
229 SW “G” Street
PO Box 966 • Grants Pass, OR 97528
541.479.3290 • www.gpmuseum.com
museum@gpmuseum.com
Tuesdays — Saturdays: Noon - 4:00

Return Service Requested

GPMA Board of Directors
Susan Barnes, President  Cal Kerney
Pan Cepe, Vice President  Rick Tervilliger
Kate Huckert               Nancy Yonnally-Coleman

Hyla Lipson, Executive Director
Patti Gallant, Administrative 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.

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