

Mission Village

VOICE

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It's a yester-date

San Juan Bautista celebrates a century and a half of incorporation: page 15



FREE | TAKE ONE



Market force

Jim Gibson shares behind-the-scenes stories of the markets of San Benito County: page 11

Logan

COVER ARTIST

Raymond Logan

To abuse an old phrase, here's the long and short of it, or actually the short and long of it.

SHORT:

I am a representational oil painter of people, places, and things who uses way too much paint.

LONG:

You know those annoying people who say that they were born to be an artist? Well, I am one of those people! It just seems like I have always been an artist.

Most people's lives do not follow a direct and clear path, and mine is no different. My journey had a detour in it that lasted for about two decades. From early childhood, I was the designated artist, and I always thought I would end up being some sort of artist. Later on, when I was looking to go to college, I received well-intentioned but mistaken advice to stay away from fine art and instead focus on commercial art (I did not even know what commercial art was). So, I blithely headed off to a career in the communication arts (advertising & design). I did two tours of duty as an art director, the second running my own ad/design business for over 20 years.

During this detour, I think, deep down, I always knew I would return to my art. As an art director, I was the one who over illustrated his comps and very often led with strong visual solutions supported by text instead of the other way round.

When I initially returned to painting, I did not intend to let my old career influence me; I wanted a clean break—a new life. But we are cumulative beings, and I now see that my tenure in the communication arts wonderfully informs my painting, especially my tonal dynamic and my colorwork. The “communication” aspect of my previous life may also have something to do with my decision to be a representational artist.

Though I took a couple of classes, I am fundamentally a self-taught painter. But, as I stated above, my previous career informs much of how I paint. My compositional manipulation, the movement of my light, and my colorwork were all brewing before I picked up a brush again to paint. When it came time to actually paint, what I needed was to teach myself how to appreciate and grow in my medium. Do not get me wrong; it did not happen



overnight. Oil paint is an obdurate medium, and it initially terrified me. It took years of cussing and spitting before I could even start to introduce my color theory into my painting.

My art is extremely personal, but I would not say there is an overall message contained in it. I am expressing an aesthetic—my singular aesthetic—via the unique manipulation of my subjects and medium. My aesthetic has grown organically based on what I want to experience and see. Hopefully, I am successful enough expressing my aesthetic that when somebody views my work, they will know it is mine—they will be able to see me in it. Recently, I received a great compliment. After viewing a new piece of mine, a fellow artist commented, “It is great, as is the rest of your work, I like your work because you can walk into a room of a thousand works and go right to yours and know who did it!”

For more information, visit www.raymondlogan.com; George Billis Gallery / LA: www.georgebillis.com; Mill Contemporary / Santa Fe: www.millcontemp.com ■

Below: Pecos Bill's, 24"x24".

