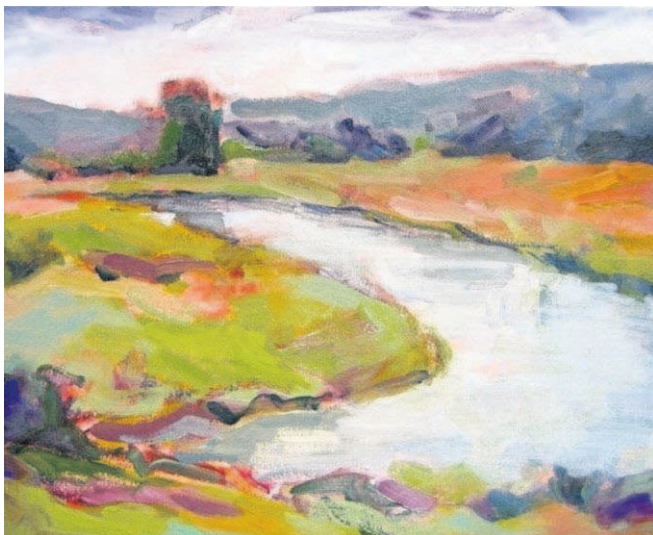




Submitted photo

Paintings by Janet Bland are on exhibit at the Seaside Public Library through Feb. 26.

Local artist exhibits work at Seaside Public Library

See images of nature by Janet Bland

SEASIDE — The Seaside Public Library is exhibiting paintings by local artist Janet Bland. Her art show “Presence” opened Feb. 2 and will run through Feb. 29, hanging in the Community Room and the foyer.

On the North Coast of Oregon, just south of the Columbia River, Bland paints and draws. Her work features the beautiful and lush coastal landscape of the area. Bland’s work is a personal response to nature and to the experience of painting. She emphasizes color, gesture and the tactile qual-

ities of paint. Her painting encourages looking at ourselves and at our surroundings.

Bland is a graduate of Stanford University and has studied in California, Oregon, and at the New York Studio School. Her work is in collections in the United States and Canada. She is represented by the Cannon Beach Gallery and the Rental Sales Gallery of the Portland Art Museum.

The Seaside Public Library is located at 1131 Broadway. For more information call 503-738-6742 or visit seasidelibrary.org.

Hear Americana and folk-pop tunes in Seaview, Astoria

Bart Budwig, Luke Ydstie, Bryan John Appleby perform at Sou’Wester, Albatross

SEAVIEW, Wash. and ASTORIA — A collection of singer-songwriters will perform on both sides of the Columbia River this weekend.

Musician Bart Budwig of Enterprise, accompanied by Luke Ydstie on upright bass, comes to share his outlaw Americana tunes, as does Seattle folk-pop singer-songwriter Bryan John Appleby, who will perform solo.

The guys first play at 8 p.m. Friday, Feb. 5 at the Sou’Wester Lodge in Seaview, Washington; the show is free and open to all ages. Then catch them play from 3:30 to 6 p.m. Sunday, Feb. 7 at Albatross & Co. in Astoria. The Astoria show is 21 and older; advanced tickets are \$5, and tickets at the door of this small venue are \$8.

Budwig grew up on the Idaho Palouse, with a pawn shop trumpet and a heart as big as a skyscraper — if skyscrapers knew how to be humble. He learned melody from classic jazz charts and learned that fault-lines in big hearts create drifting continents, cut new oceans and forge new mountains. Everyone close to him disappeared, whether to death or Texas, and from Texas he got a letter from Waylon Jen-



Submitted photo

Bart Budwig will perform Americana music in Seaview, Washington, and Astoria.



Submitted photo

Bryan John Appleby, second from left, will perform at two local venues this weekend.

nings entreating him to pick up a guitar and a pen.

Budwig doesn’t write the big songs. He writes the

songs about the places between the hills, in the draws and hidden canyons, where truth is a little more in focus, stories can take their time getting told, heartbreak is a place of deep reflection, and melodies don’t have to wear rhinestone suits or drive new, shiny cars to be beautiful. He’s also not afraid of working out of the spotlight. Budwig engineered not only his own full-length “Whiskey Girl” (2012), but also albums and tours with Radiation City, Holiday Friends, Girlfriends, Misé, John Craigie, Edmund Wayne, and Mama Doll.

After moving to the Pacific Northwest from California in 2007 as a drummer in short-lived indie rock outfit, Appleby switched his focus



Photo by Joshua Bessex

Luke Ydstie will accompany Bart Budwig on upright bass. Ydstie is a musician active in many bands, including Blind Pilot and Hook & Anchor.

to guitar and spent several seasons penning the songs that comprised his 2009 EP “Shoes for Men and Beasts.” Appleby’s early live shows — many of which took place at open mic nights, dubbed “the batting cages” — quickly earned him a reputation as a notable lyricist and a compelling solo performer, often surprising crowded bars and basements to a heady, affecting silence with his clear voice and intricately crafted lyrics.

His November 2015 full-length release “The Narrow Valley,” crafted with Seattle producer Sam Anderson, deals with the sun-bleached landscape of his youth — a dreamy, densely constructed cinematic world more musically tied to the maximalist West Coast pop traditions of outsider California composers like Van Dyke Parks and Brian Wilson than to the folk roots of Appleby’s early work. “The Narrow Valley”’s orchestral character takes dramatic steps away from heartfelt folk balladry, showcasing Appleby’s deftness in composition and arrangement while still managing to deliver the epic line-by-line lyricism he is known for.

