



MARCH, 2012

**“Showin’ On The River!”
Juried Photography Show**

**Petaluma
Readers Theatre
at Riverfront**

Member News

* *

Gallery Offerings:

**Acrylics
Mixed Media
Oils
Photography
Photomontage
Watercolors
Sculpture**

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THE GALLERY’S NEW SHOW

March 7 - May 6

Show Reception and Art Walk

Saturday, March 10, 4:00 - 9:00 PM

Music at the reception provided by Los Gu’achis

“Showin’ On The River!”

Second Annual Juried Photography Show

Photographers abound in our area, and their images are often quite striking in terms of their personal interest, creative vision, and technical skill. Once a year, Riverfront throws out a challenge to local photographers to submit their best images to the gallery’s juried photography competition. The 2012 results will be on gallery walls from March 7 to May 6. Forty photographers are represented.

Beginning on page 2, those aspects of the show that are a bit beyond the usual in photography are presented. The April issue will concentrate on categories representing people, places, things, and viewpoints that have inspired these photographers. The works presented in these two issues are a teaser--just some of the 59 images in the full show. Be sure to see them all during the show reception on March 10, 4:00 to 9:00.

**RIVERFRONT ART GALLERY HOSTS PETALUMA READERS
THEATRE’S “SWEET & SOUR,” March 23 & 24, 7:30 p.m.**

Petaluma Readers Theatre’s Spring 2012 show, “Sweet & Sour,” presents stories, essays, and poems by eight local writers. The production was created and directed by Hilary Moore and is performed by Saskia Bauer, Joan Hawley, Roger Marquis, and Jim Peterson.

“Sweet & Sour” is all about relationships: the good, the bad, the quirky, the ridiculous, and the hopeful. Relationships are always a timely topic, and these writers have much to say about it!

On March 23 and 24, approximately twenty seats, placed among the artwork, will be available at Riverfront. The performance begins at 7:30, but ticket holders are invited to come early to look around the gallery.

Call (707) 824-8467. Tickets: visit the website: petalumareaderstheatre.com <<http://petalumareaderstheatre.com>> Tickets \$12.



MEMBER NEWS

Riverfront members
Stephanie Hamilton-Oravetz
and **Frank Oravetz**
are participants in
Sebastopol Center for the Arts'
show, *Blue*, through March 12
6780 Depot Street



Left: *Blue* by Stephanie Hamilton-Oravetz
Right: *Source of Life* by Frank Oravetz

WITH DAY-LIGHT SAVINGS TIME, WE RETURN TO REGULAR GALLERY HOURS
11:00 am to 7:00 pm Wednesday, Thursday, Sunday ~ 11:00 am to 8:00 pm Friday and Saturday
Closed Monday and Tuesday

BEYOND THE USUAL AT "SHOWIN' ON THE RIVER!"

Without doubt, the most unusual images accepted into the show are by Gala Sadurni, Joyce Kelley, and Peter Krohn. Gala and Joyce are edging photography into mixed media areas formerly used only by painters. This is an exciting new trend in the presentation of photographic imagery.

In her still life, *Fruit Bowl With Fruit*, Gala gives the ages-old theme a decidedly contemporary twist. She has painted lightweight, fragile materials in geometric form and has assembled them into a surreal composition which she photographs. The photograph then becomes the final work. Gala describes it as an aspect of her continued quest to explore photography together with other mediums, in this case with a temporary sculptural assemblage.

Peter Krohn deliberately seeks to echo the Old

Masters in the richness of color and subject he accomplishes in his works such as *Still Life With Papaya & Red Pear*. While the subject matter may not be new, Peter's approach certainly is. Placing actual, living objects onto a high-quality, flatbed scanner, Peter achieves a scanned image rather than the usual camera-generated image. Some he prints on paper with hand-painted accents (a mixed media technique). He also prints his photographs on die-infused aluminum for incredible richness.

Joyce Kelly's *Nest Dream* is a true mixed media work. Her image of a nest with a single egg is the focal point. However, after exploring the nest, we notice the soft focus vegetation in light and shade that cradles the nest, and we finally come to realize that Kelly has nestled the entire photograph into abstract colors that echo the vegetation, with an overlay of cheesecloth that provides the abstract with texture as the nest materials do in the photograph.



Left: **Gala Sadurni**
Fruit Bowl With Fruit



Center:
Joyce Kelley
Nest Dream

Right:
Peter Krohn
*Still Life With
Papaya &
Red Pear*



Today's exhibiting photographers need multiple kinds of skills. The most basic is, of course, a good grounding in photographic techniques and all that that entails. Since most image development is now done in computer by the photographer rather than being sent off to an assembly-line lab, an entirely different set of skills has to be mastered. And finally, there are the skills involved in making the prints themselves, with the exploding number of surfaces to print on and the changes that have to be made to suit each surface.

We are lucky, in this show, to have photographers who have that breadth and depth of skill. One example is Mary Macey Butler. Mary has a type of camera skill that few attempt and fewer achieve. Mary excels in "motion photography." This means that the image is taken while Mary, the camera, the lens, or all three of them are moving. In nature, the result can be quite poetic and abstract. In *Rainy Day in Venice*, we recognize the reality, but the motion's effect sweeps us almost into the realm of day dream or of memory. With considerable skill, Mary has timed the motion to allow just a tad more exposure to the figure with the red umbrella, allowing that figure to become the focal point and our anchor in this evocative image.

While being an excellent photographer, Lucy Aron is also skilled at working with images in the computer. Photomontage is the melding of two or more images into one, thus creating an image that is different from its origins. Lucy's vision and photomontage skills are visible in *Lascaux Dream*, which recalls the prehistoric paintings in the caves in southern France. Although in quite a different fashion, Lucy has placed the creature she so carefully stalked upon the solid stones she has also recognized as a special place. Using a lovely sensitivity of color, Lucy allows this graceful bird to now inhabit the "wall" of this image.



Mary Macey Butler
Rainy Day in Venice



Lucy Aron
Lascaux Dream

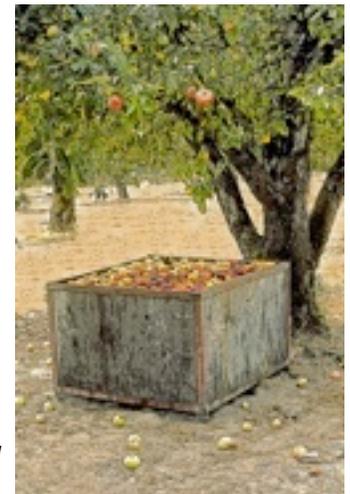


Joe DiGregorio
Mission Inn, Riverside, CA

Over the past few years, a photographic technique called high dynamic range (HDR) has become increasingly popular. Patience and a steady tripod are absolute requirements or the outcome is likely not to succeed. The approach is to make multiple exposures of the subject in order to get the proper exposure (or artistically advantageous exposure) for each area within the overall image. Cameras, as good as they are, can't properly expose every part of a picture. Typically, in shooting HDR images, the photographer takes between three and nine shots with different exposures. They are then blended together to create the final image and must overlap exactly to preserve the clarity of the image.

Joe DiGregorio has used HDR to create *Mission Inn, Riverside, CA*. At first glance, it doesn't appear to be a photograph at all. The effect of the HDR is to infuse light into every nook of this lovely building, hiding nothing, bringing it all to light. The color in the tiles, stained glass, and flowers are almost iridescent. The entire image shimmers and glows.

Gene Gross has used computer software options to give artistic definition to his *Apple Harvest I*. The delicate outlining of forms increases the textural quality of the image.



Gene Gross
Apple Harvest I

THE ABSTRACT EYE

A good eye is a must for any photographer, but the “abstract eye” is a special blessing. It allows the photographer to see things the rest of us don’t see--or to envision things that most of us never would. On this page are some intriguing examples of what delightful things the abstract eye can come up with. The first skill is to see, to notice. The second skill is to be able to render that vision well.

The world is so steeped in reality that it is often difficult to gain appreciation for the more abstract or unusual image. But look at Joe Chasan’s *Spiraling*. Enjoy the symmetry, the subtle shading from lighter to darker areas, the sense of completeness--all these “satisfactions” existing in spite of the fact that we don’t know what the object is. In a very real way, the subject is not the object itself, but the beauty available through the rendering and examining of it.



Joe Chasan
Spiraling

In Bernard Weiner’s *Magic Fog*, we (who have seen it a thousand times) know exactly what it is and where it is. No identification needed. Yet, we have never seen it exactly as Bernard has captured it and made its fleeting poetry so permanently available to us. And how often do you see “industrial grade” metal and cable look so beautiful? It is the abstract eye that schools the rest of us in the recognition of such beauty.



Bernard Weiner
Magic Fog



Harvey Abernathy
Feather Study



Rob Dweck
Cavell Glacier Reflection

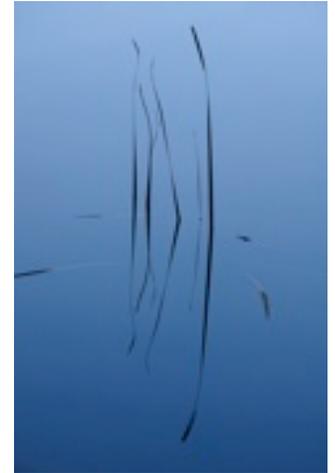


Leslie Curchack
Through The Ice II

Nature, of course, abounds in beauty. Yet how often we miss it, because it is in some little nook we don’t notice or because we are too involved in reality to pause? Notice, in Tyler Chartier’s *Untitled*, the delicate dual drops clinging to the tip top of a single curving leaf. Contemplate the cluster of water plants emerging into a moody, subdued ambiance in Michael Ryan’s *Simplicity*. There is a marvelous elegance in such simple subjects. More elaborate because it has more volume, but no less spellbinding is Tina Marie’s *Mystical*, with its jewels of rain or dew drops. The acrylic surface it is printed on enhances the sparkle of the image. Ice is the operative agent in Rob Dweck and Leslie Curchack’s images.



Tyler Chartier
Untitled
(above)



Michael Ryan
Simplicity
(above right)



Tina Marie
Mystical
(right)

THE CHARM OF MONOCHROME

“Monochromatic” refers to images that are limited to varying shades of a particular color. Nearly all images on the prior page would qualify. However, black and white, sepia-tinted, and infrared are what we think of first. Infrared photography has its own intrinsic mood and mystique, often quite nostalgic in its effect.

Color film or the common digital sensors record light manifested as color. Infrared film and digital cameras that have been converted to infrared pick up the forms of the world via the amount of heat they reflect (just like the army’s night vision goggles do). Key hints that an image is infrared and not black and white lie in the dark sky, brilliant white clouds, and largely shades of white in the vegetation. It’s tricky though. An overcast day won’t give you much of that stark contrast and so the image can be difficult to distinguish from a black and white shot.

Initially an infrared image will have a reddish cast. After all, it is coming from the infraRED part of the spectrum. The image can easily slip into sepia and brown tones, exhibiting basically none of the key clues mentioned above. As an example, notice Robert Zucker’s *Road Barn*. He has printed it on watercolor paper which adds to the feel of an old photograph.



Amnon Shemi
The Ranch



Robert Zucker
Road Barn



William Anderson
Infrared #1

IN APRIL

In addition to the photographers shown here, the juried photography show includes images by: Robert Bowman, Kelley Brothers, Linda Caldwell, Jim Coda, Don Dotter, Bill Eastman, Ira Gelfman, Janet Gelfman, Cliff Kingston, Maite Klein, Chris Lawrence, Carlos Lopez, Merrill Mack, Larry McCloskey, Kristel Phears, Ruth Pritchard, Sherrie Reed, Michael Shea, Marlene Smith, Peter Travers, Bob Walker, and the photography team Mayr McLean and Rhen Benson.

The April issue of RAG Sheet will continue the discussion of the “Showin’ On The River!” exhibition and will concentrate on images from many of these photographers. But even better than waiting for the next newsletter, come view their works in person.