



APRIL, 2012

**Art Walk Event:  
Artists' Demos  
by Peter Krohn,  
and  
Greg Zirbel**

**"Showin' On The River!"  
Juried Photography Show  
& Subjects That Inspire  
Photographers**

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## THE GALLERY'S CURRENT SHOW

### **"Showin' On The River!"**

**Second Annual Juried Photography Show**

Through May 6

Art Walk Reception: Saturday, April 14, 4:00 - 8:00 PM

### **ARTISTS' DEMOS AND BIRDHOUSES FOR KIDS AT ART WALK, SATURDAY, APRIL 14**

The upcoming Art Walk event at Riverfront will feature demonstrations by two men working in vastly different areas and methods.

Peter Krohn is an unusual photographer. To create contemporary still lifes that exhibit the color richness of the Old World Masters, Peter doesn't use a camera. He employs a high-quality scanner to capture the essence of his subjects, as in *Still Life With Papaya and Red Pears*. The works are compelling; you can't pass by without being drawn to them. Peter sometimes prints his images on specialty papers and enriches them with hand-painted details, making them *mixed media* works. He may also print them on die-infused aluminum for an exquisite richness. Peter will be on hand at 4:15 and 5:15 to demonstrate his approach. Come and be inspired!

From 5:30 to 8:00, Greg Zirbel will give his audience insights into his fully-functional birdhouses. Each contains a nesting box and feeding area, accessed by lifting the roof. He uses weathered wood and redwood (which discourages bugs) to create structures in the likeness of Sonoma County wineries and registered historical landmarks. Each birdhouse is constructed to accommodate specific species. To encourage children to create, Greg will have on hand materials for each child to make a small, simple birdhouse to take home. So bring the kids and "talk birdhouse" with Greg.



**Peter Krohn, *Still Life with Papaya & Red Pears***



**Greg Zirbel, birdhouse replica  
*Coleman Valley Ranch House***

## RIVERFRONT'S REGULAR 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

### IMAGES IN "SHOWIN' ON THE RIVER!" JURIED PHOTOGRAPHY SHOW DEMONSTRATE WHAT INSPIRES FINE PHOTOGRAPHERS

Certain subjects inspire us, others endear themselves to us, some we simply find irresistible. We are willing to photograph them repeatedly, always trying to make permanent that elusive quality of beauty, however we define it and wherever we encounter it. It is interesting that in the "Showin' On The River!" competition where there was no stated theme, we ended up with some very enduring themes. Yet within these common, oft repeated themes, each photographer finds an individual way of presenting them. We are lucky that we have photographic technology and legions of people eager to use it. What beauty we experience as a result!

In the March issue, we covered unusual works and methods, such as abstracts, motion photography, and monochromatic effects. In this issue, we present recurring subjects: the landscape, nature, nostalgia, and human interest, which we begin with.

"Human interest" is a main topic of photographic inspiration. We, of course, have an abiding interest in ourselves and in each other.

Maite Klein and Cliff Kingston, both shooting with black and white film, give us the body as subject. In *Furia*, Maite captures the Flamenco dancer, intense, involved, body in motion.

Cliff, in *Nude #3*, has artfully captured the female figure, its curve, line, and form gently lit and, in its stillness, gently suggestive.

Bob Walker's *Masai Child* has a sense of timelessness--traditional dress, the mud-wall backdrop. These details do not reveal any secrets of time or specific place.

We are compelled to study the child. She doesn't look at us as might often be the case, but looks away. We wonder what interests her, what she is waiting for or looking at, what lies in store for her...

Each of these photographers has involved us in a different way, using their skills in triggering our interest through their images.

#### HUMAN INTEREST



Cliff Kingston, *Nude #3*



Maite Klein, *Furia*



Bob Walker  
*Masai Child*

## MOMENTS IN TIME & NOSTALGIA

Although we never go out to take a picture of time, it is manifestly an interest for photographers. Associated with the passage of time is the hint of our own demise. Just look at the number of images accepted into this show that deal with death and decay, yet notice also how beautifully each photographer has dealt with the unease such a topic could cause. Notice for instance the heap of leaves so beautifully recorded by Ruth Pritchard in *Frosted Leaves*, no life remaining, yet they are splendid.



Top:  
**Ruth Pritchard**  
*Frosted Leaves*

Far left:  
**Merrill Mack**  
*Life and Death in Utah*

Left:  
**Marlene Smith**  
*The Mystery*

Merrill Mack's *Life and Death in Utah* has a somber beauty in the strength of the rock and tenacity of the twisted remains of a once-viable plant. Further down, its meager little flowers gone, the small plant sends out tentative, little green leaves--determined to try again.

Look closely at Marlene Smith's *The Mystery*. The form of the spider web echoes the top of the gravestone. The creator of that small delicate "memorial" is gone. It's time has also passed.

Boy, have these next photographers gone nostalgic on us! Each draws us in by virtue of an ability to set the scene in a manner that makes us respond. Robert Zucker's old truck sits isolated, abandoned, amid high weeds and grasses. He makes sure we notice its circumstances.

Janet Gelfman, by a clever choice of perspective in *Decay*, makes us climb over fallen poles, wend our way around the horseless, broken-wheeled hearse, and hurry past the boarded up store to even get to the farther building blocked by a downed pole. There, incredulous at what we think we see, we ask, *What? Is that a barbecue outside the door? Where is everybody then?*

Linda Caldwell's *Old West Memory*, on canvas, has us guessing as well. The muted intensity of the colors draws us in. Once there, we notice the true ancientness of the truck. Linda leaves the sky and red shed as a touchstone to reality, but deftly alters the vegetation, corrugated tin, and sign--and the interior glow of the shop--to suggest that this place you are in may not be exactly real after all.

Even Ira Gelfman's *Carcason of Old* contributes to the nostalgic mood with its hulking castle so out of date and irrelevant. Despite its sturdiness, it too is a relic not exactly of this world, as suggested by the misty blue hovering over it.



Left:  
**Linda Caldwell**  
*Old West Memory*



Right:  
**Ira Gelfman**  
*Carcason of Old*



**Robert Zucker**  
*Still Waiting For A Good Tow*



**Janet Gelfman, Decay**



**Carlos Lopez** *Lineage*

## NATURE



Nature is a most compelling topic. Perhaps our evolutionary link with the rest of the animal kingdom makes its members attractive to us. We so often read our own emotions or characteristics into their actions and expressions. Look, for example, at Carlos Lopez's *Lineage*, a beautiful portrait of a pair of horses. In it we see their breeding, strength, dependability--and ours?

Jim Coda's *Point Reyes Peregrine* makes us wary, even though this bird is more our victim than we his. His eye is steady and intent, alert, but not afraid. He is merciless, staring at us with kill in his talons.

Above center: **Jim Coda**  
*Point Reyes Peregrine*

Above right: **Ruth Pritchard**  
*Quail Family*

Even placing the peregrine image next to the comical little quail family implies danger for them. In Ruth Pritchard's *Quail Family*, we feel the coolness of an awakening day with its lovely softness of light. It is togetherness time, a cozy warmth lingering among them from the night's huddle. Soon it will be decision time--where to go, what to accomplish for the day, how to survive for one more lovely, soft-lit morning.

## THE BEAUTY OF THE LANDSCAPE

Next to people close to us, nature and the landscape with its ever-changing beauty are the most seductive subjects. The mood changes dramatically as we move from Larry McCloskey's *Reflections* to Peter Travers's *The Cow*, and then to Robert Bowman's *Ominous*. We get a very specific feel of the trees and their circumstance of the moment in Michael Shea's *Winter Day Dream* and Sherri Reed's *Woodland Trail*, while Don Dotter's *Cypress Forest* beckons us to enter and follow in his path.



**Larry McCloskey** *Reflections*



**Peter Travers** *The Cow*



**Robert Bowman** *Ominous*



**Michael Shea** *Winter Day Dream*



**Don Dotter** *Cypress Forest*



**Sherrie Reed** *Woodland Trail*

Locations affect themes, so here we have **FOG** as an enduring theme as it mutes the shoreline in Bill Eastman's *Pigeon Point*, enfolds the city in Bernard Weiner's *Fog City From Mt. Tam*, or shrouds the bridge in Kelly Brothers's *Fogged In*.

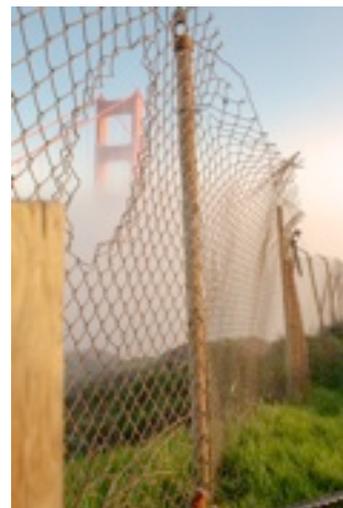


**Bill Eastman**

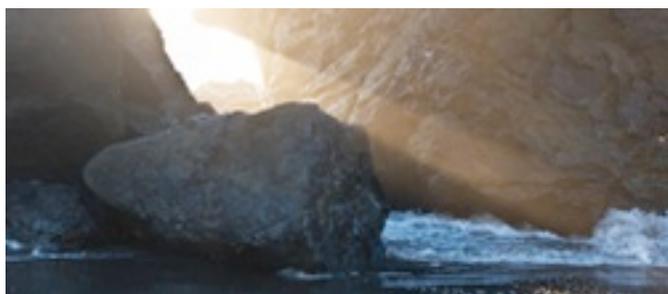
*Pigeon Point*



**Bernard Weiner** *Fog City From Mt. Tam*



**Kelley Brothers** *Fogged In*



**Mayr McLean/Rhen Benson**

*Marlin's Cave*



**Rob Dweck**  
*Pacific Blue*

The ever-changing **SEA** is another of those subjects that we can't seem to resist. Photographic team, Mayr McLean and Rhen Benson, in *Marlin's Cave*, show us that kind of serendipitous spot we all delight in discovering. Rob Dweck has printed *Pacific Blue* on aluminum, which gives the image a special luminance. Kristel Phears has captured a truly poetic delicacy of color and the rhythm of repeated form in *Follow Me*.

And always we are inspired by the **MOUNTAINS**, their grandeur so elegantly captured in Chris Lawrence's *Alpine Depth of Field* and Michael Ryan's *Morning After the Storm*. They provide a fitting conclusion for this overview of "Showin' On The River!" Do come see the entire show first hand. You'll love it!



**Kristel Phears**  
*Follow Me*



**Chris Lawrence**  
*Alpine Depth of Field*



**Michael Ryan**  
*Morning After The Storm*

Also on display in "Showin' On The River!" are works by Harvey Abernathy, William Anderson, Lucy Aron, Tyler Chartier, Joe Chasan, Leslie Curchack, Joe DiGregorio, Mary Macey Butler, Gene Gross, Joyce Kelley, Peter Krohn, Tina Marie, Gala Sadurni, Amnon Shemi, and Bernard Weiner.

For more on these artists and their images, please see the March issue of RAG Sheet.