



MARCH, 2013

**“SHOWIN’ ON THE RIVER!”  
JURIED PHOTOGRAPHY  
SHOW ON VIEW**

**RIVERFRONT RAISES  
FUNDS FOR BALLET**

**CALL FOR ENTRIES**

**REVIEW OF THE JURIED  
PHOTOGRAPHY SHOW**

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**Gallery Offerings:**

Paintings

Mixed Media

Photography

Photomontage

Sculpture

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**THE GALLERY’S EARLY SPRING SHOW**

**MARCH 6 THROUGH MAY 5**

**SHOW RECEPTION & ART WALK  
SATURDAY, MARCH 9, 5:00 - 9:00 PM**

## **“Showin’ On The River!”**

### **Juried Photography Show Now on View**

Riverfront is again pleased to highlight the talents of area photographers in the Third Annual “Showin’ On The River!” Juried Photography Show, opening Wednesday, March 6. On the following pages we will endeavor to point out just how varied in subject and techniques this year’s show is. Unable to cover it all at once, we will continue the subject in the April newsletter as well. Do take a good look at the next pages. You may find yourself exclaiming, “Great balls of fire! Look at all those interesting photographs!” Better yet, come in and see these images and the others in person. You’ll be delighted. These photographers, many new to the gallery experience, will be at the reception on March 9th. Come meet and congratulate them!

### **THANKS TO OUR ARTISTS FOR SUPPORTING THE BALLET!**

Riverfront Art Gallery raised \$663 through a raffle and silent auction for Petaluma City Ballet. Thanks to our many artists who generously donated their works: Mary Butler, Gus Feissel, Sharon Feissel, Scott Hess, Hobart Humphrey, Christine Kierstead, Lance Kuehne, Jeff Lemelin, Dan Melville, Jerrie Jerné, Frank Oravetz, Stephanie-Hamilton Oravetz, Tom Pittard, Michelle Sottile-Smith, Karen Spratt, and Wayne Telford!

### **CALL FOR ENTRIES**

### **“Showin’ On The River!” Fine Art Show**

**PAINTING DRAWING PRINT-MAKING  
MIXED MEDIA PASTELS ENCAUSTIC INK**

**All Two-dimensional Artwork (except photography)**

For downloadable guidelines and entry form,  
go to the lefthand menu on Riverfront’s website.

Scroll down to and click on Call For Entries. Save the guidelines pdf.

**Entry deadline: June 1**

**“Showin’ On The River!” THIRD ANNUAL JURIED PHOTOGRAPHY SHOW**

**A Number of Very Individual Images**

It is always stimulating to look through a stack of images and to see how many fall within some general subject group and how many works set themselves apart from the rest. This show has several pieces that stand apart.

Those familiar with Maite Klein know she has lived in Spain and still loves flamenco music and dance. Here she has caught on film a stunning moment in movement and light, which she calls *Contraluz*.



*Contraluz*  
Maite Klein

*A Slice of Light*  
Ruth Smilan



Ruth Smilan looks for interesting settings that project a mood or spirit. *A Slice of Light* presents us with a puzzle. What is happening? Is this place shuttered and abandoned? But we spy the hat and are reassured. A jaunty lady must surely be somewhere about.



*Project XOXO* Susan Topf

Susan Topf says that, “Inspired by these snow monkeys that share the bond of love, we can shift our focus to look through compassion, joy, and bliss to capture our truth.”

In *A View From Cavallo Point* (above left) Merrill Mack has transformed two images of San Francisco Bay into a diptych. Each image extends the range of the other, not only horizontally but also vertically as

Merrill gives the left segment a quirky upward twist.



*A View From Cavallo Point*

Merrill Mack



*Misaligned I; Misaligned II*  
Both: Linda Caldwell



On her photography trips, Linda Caldwell is always on the lookout for objects with abstract potential--anything with enticing color and texture, strong line and form. But sometimes, as here, Linda takes matters into her own hands and creates something quite different from what she originally saw.

*Reason*

(Bank building in lower Manhattan near the World Trade Center site.)

Joe Chasan



Joe Chasan explains his image, “While you could say it's an example of the homogenized nature of modern architecture in the 80's, I just thought there was something about the ordered lines of the facade that had a calm, soothing quality, especially in a location with such an otherwise turbulent history, speaking to the triumph of reason over chaos.”

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**Modes of Travel**

When we talk about “travel photography” we usually mean going somewhere new and different. However, this set of images might actually suggest various modes of making the trip.

Mima Cataldo, amused by this boat on Martha’s Vineyard says, “I found it strange that, with the ropes all tied to the land, no other boat would be able to get by, just seemed so prohibitive in such a lovely spot.”

*All Tied Up*  
Mima Cataldo



Bernard Weiner not only flew to Turkey in order to get this shot, he also flew in one of the balloons rising after sunrise over the pinnacled Kapadokya landscape. What a trip!



*Kapadokya Sunrise*

Bernard Weiner



*California Northern*

Jay Blackburn

By rendering this massive *California Northern* engine in black and white, Jay Blackburn has made the unnecessary back-ground fade from our attention, leaving us with form and structure that emphasizes its power.



*Truck ‘n Tack*

Brent Lindstrom

As a professional photographer whose work includes photographs for two of Wolfgang Puck’s cookbooks, Brett Lindstrom is a master at controlled light to bring out the essence of his subjects, as he has done in *Truck ‘n Tack*.

*Cable Car Turning Onto Green Street*

Peter Fronk



Also in the professional leagues, Peter Fronk likes his impressionistic fine art work to create a more “ethereal ‘sense of the moment,’ emphasizing colors, shapes, patterns, motion, the interplay of people, or their inter-action with their surroundings, telling a visual story.”

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**A Romance With Water and Land**

Especially noticeable in this juried competition was the number of entries that juxtaposed land and water, with each element indispensable to the beauty of the other. Landscapes are generally the single largest component, but in this show water also claims pride of place.

Let’s start our review of this segment of the show with Leslie Curchack’s absolutely stunning mini-landscapes. With an eye to the abstraction present in reality, Leslie looks for patterns that play on the interface between abstraction and representation. She discovers her very unusual ice images while crawling on frozen stream beds, “searching for treasures the Ice Fairy might have left.”



Left:  
*Through the Looking Glass*  
(on metal)

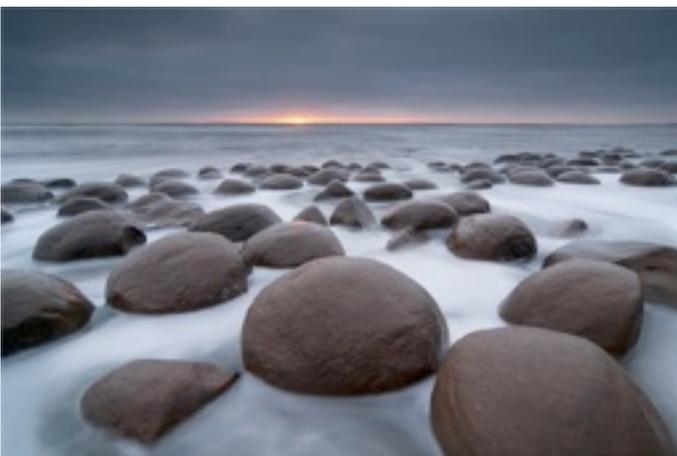
Below: *Flow*  
(on metal)

Both: Leslie Curchack



Below:  
*Until Tomorrow*

Michael Ryan



Also dealing with rock and water on a fairly personal level, Mike Ryan says that *Until Tomorrow* was “a product of not giving up. I had tried and failed numerous times to get an image I liked at Bowling Ball Beach, but I never gave up and my persistence finally paid off.” Clearly marvelous photography involves more than just clicking a shutter.



Right:  
*Journey's End*

Mike Ryan



Left:  
*As Constant As A Northern Star*

Robert Dweck

Robert Dweck gives us a glowing Golden Gate Bridge and softly illuminated sea and rocks. His long exposures allow low light to accumulate slowly to create this kind of delicate lighting on such a dark subject area. Even the rocks at bay’s edge are enlivened with subtly-lit greenery.



*Morning Twilight at the Golden Gate*

Robert Dweck

## “Showin’ On The River!” THIRD ANNUAL JURIED PHOTOGRAPHY SHOW

This page is a concentration of pure beauty, in general the result of the magical light that occurs just around dawn and sunset with magentas and reds tinged with peach and gold.

Yet Arlene Eisen’s image in delicate blues and creams reminds us that special lighting conditions at any time will yield a poetic image. Arlene says, “Ultimately my desire is to share the beauty of nature with the viewer as magnificently as I can.”



*Salmon Creek Beach*

Arlene Eisen

*Afterburner*

Mike Ryan



*Mystic Morning*

(on metal)

Kenneth Bradley



Bob Bowman says *Third Recess* is a favorite shot from last year’s backpacking trip to some of the upper elevations of the High Sierra at Pioneer Basin in the John Muir Wilderness. Here mountains reflecting off one of the alpine lakes glow in the long exposure Bob used to capture the evening light.



*Third Recess*

Bob Bowman

“My passion is to watch the light and shadows play across the landscape,” Kenneth Bradley explains. “Mono Lake has many moods where the colors on, around, and above the lake are always in a constant state of flux. Each time I am there, I’m dumbfounded by the beauty that this lake displays for me. This is one of my favorite places. While photographing another very beautiful sunrise at this most magical lake, the clouds had rolled in and filtered the light and gave the lake and tufa a mystical glow.”

*Sunset at the Sonoma Coast*

David Lawrence Sharp



Mike Ryan’s images are often used by the California State Parks Assn. He says, “My imagery is an attempt to spotlight these amazing places not only for their unsurpassed beauty but also to advocate for their preservation so that we may all enjoy their gifts for many years to come.

Regarding *Afterburner*, he says, “I knew at the time I was witnessing a very special moment in nature. It’s these rare moments that bring me the most joy and inspire me to photograph.”

After missing the first two beautiful sunsets of February, 2012, David Lawrence Sharp says, “Fortunately for me, Mother Nature was kind enough to create a third straight amazing sunset, and I was finally able to take advantage of it using a neutral density filter for a longer 1-second exposure to capture the glow on land and in the sky.”

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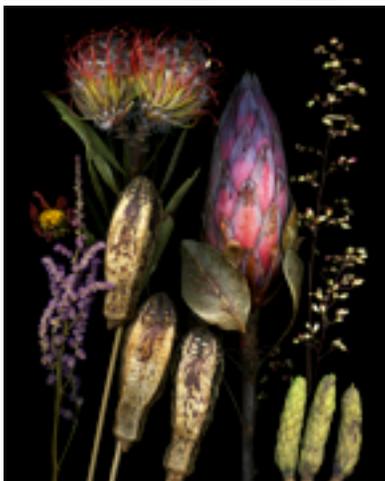
## For The Love Of Flowers

It’s clear in every show, flowers are a bewitching subject for many photographers. Some, like Bill Eastman and Peter Krohn, capture the flower as we see it. Bill’s *Honeybee Heaven* is a straight-forward camera shot, while for *Protea: Bouquet Garni*, Peter uses a high-quality scanner, placing some of his botanical subjects directly upon the glass and suspending others above it to gain more depth, since scanner light just touches the nearest surface.



*Honeybee Heaven*

Bill Eastman



At left: *Protea: Bouquet Garni* (scanner photography, printed on metal)

Peter Krohn

Below: *Matijilla Triptych* (scanner photography)

Peter Krohn



In her closeups, Tina Marie captures the reality we don’t normally see. She says, “No special tricks up my sleeve. I just love flowers. I have a ten-year-old computer, a five-year-old printer, a three-year-old website profile, and a six-year-old point-and-shoot

camera, which I usually keep on one setting. I enjoy the freedom and spontaneity of trusting my creative vision without any forethought involved. I love the end result of following my inner voice.”

*Inspiring* (closeup photography)

Tina Marie



Harvey Abernathy is interested in “the expression of the world around me through the use of motion.” You might say this is a straight shot--with a twist. As he clicks the shutter, Harvey moves the camera to achieve a more unique rendering, as in *Fireworks*.



At left: *Fireworks* (camera motion)

Harvey Abernathy

Below: *In The Wind* (photomontage)

Kaye Turner



Kaye Turner blends her straight photographs of flowers or floral elements with other more textural images she has taken, giving the final image a decidedly creative and more abstract feeling.