



JULY, 2013

**“SHOWIN’ ON THE RIVER!”
4th ANNUAL JURIED
FINE ART SHOW**

MEMBER NEWS

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**THE GALLERY’S SUMMER SHOW
JULY 10 THROUGH SEPTEMBER 8**

**SHOW OPENING & ART WALK RECEPTION
SATURDAY, JULY 13, 5:00 - 9:00 PM**

**THEY’RE HERE AGAIN!
ARTISTS IN THE 2013 “SHOWIN’ ON THE RIVER!”
JURIED FINE ART SHOW**

With their pens and brushes, fingers and knives, paints, pastels, inks and glues the artists of the North Bay set to work portraying myriad subjects, each work done in a very personal style. Since the juried show does not have a theme, artists are free to present what they feel is their best work, regardless of subject matter. Thus, this show has a great range of interesting and individualistic works. Our largest juried show yet, this summer’s “Showin’ On The River!” Juried Fine Art Show includes nearly 60 works from 47 area artists, many whose names are well known to local collectors.

Let us start our show review with one of the more unusual pieces--four separate paintings presented as one entity. It is Tiffany Ciaccio-Baer’s acrylic, *Dreamscape*. Asked for a comment on her work, Tiffany wrote poetically, “Am I in a dream, or is it just the heat? Or the ebb and flow at my feet? Everywhere I look the world seems wavy, like a mirage. Am I even here? There is no sound. I just stand still as best I can, take it all in...and just be.” She smiles, “That’s a little narrative, as from the woman in the paintings, or from myself as the painter trying to relay a feeling.” Well, Tiffany has given us a bit of a puzzle to get us started!



Dreamscape acrylic Tiffany Ciaccio-Baer

LARRY KENNETH POTTS MUSIC AT OPENING RECEPTION

Come tap your toes while you view the artwork! Singer-songwriter Larry Kenneth Potts is providing musical interludes during the opening reception on Saturday, July 13, making the evening doubly rewarding. Winner of a number of awards, Larry has released four albums.

A Touch of the Enigmatic

It is interesting that a show with no required theme can produce a number of themes nonetheless. And it appears that we might identify “enigma” as a strong category in this show. That was already evident with Tiffany Ciaccio-Baer’s *Dreamscape*, but it shows up in many guises in this exhibition.

Using pen, brush, ink, and watercolor, Obie Bowman in *Nothing Between Us* gives viewers one of the most enigmatic pieces in the show, with a tantalizing title and an inscription within the image that encourages interpretation.



*Nothing
Between
Us*

ink,
watercolor

Obie
Bowman

And who is more of an enigma to us than we ourselves? The question is implied in Jennifer Ellis’s *Through The Looking Glass*. She says, “Collage is a new direction, allowing me to capture detail and create a story through images that fit together like a puzzle, but with pieces that can be arranged and rearranged into something I never imagined. It’s magic how the final image is revealed, like the painting creates itself. I love the



*Through
the
Looking
Glass*

collage

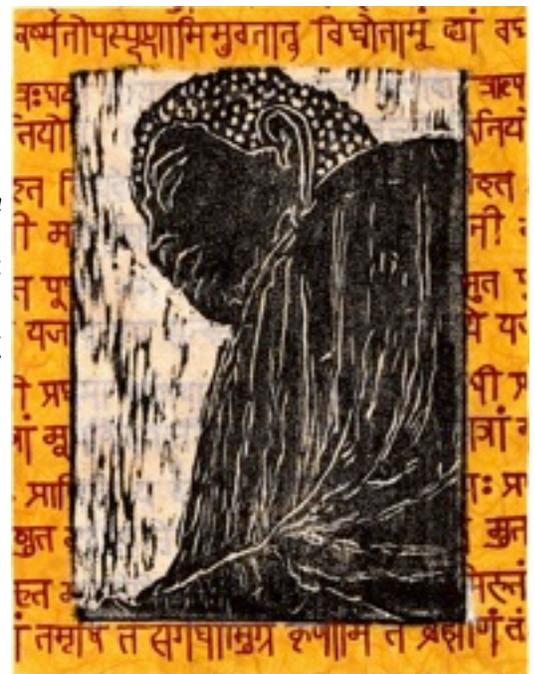
Jennifer
Ellis

mystery of not knowing where it will go, the thrill of finding a way through chaos.”

Bodhisattva

woodcut

Rakshika
Thakor



Broadly recognized, yet still enigmatic as a once-living being, The Buddha, depicted in Rakshika Thakor’s woodcut, *Bodhisattva*, is effectively set against sanskrit text, the scholarly language of Hinduism, Buddhism, and Jainism.

Serenity

mixed
media

Lorraine
Stribling
and Jon
Yatabe



Serenity is an unusual collaboration between Lorraine Stribling and Jon Yatabe. Lorraine says, “There is something about the mixed media process that inspires, excites, and enhances one’s creative process. Along with that is the mysterious quality that comes from collaboration with another artist in creating an artwork--the chance to grow both in an artistic way and in a cooperative way.”

The vastly different images on the following page continue to tease us with their titles and visual clues that provide no clear answers.



This Used To Be The City
oil Anna Rybat



Still Here giclée on German
etching paper Barbara Bally



Moonwalk acrylic
Kathryn Kelsey



2788 150 acrylic
Sonja Bakalyar

Instead of calling her painting *The City*, Anna Rybat mystifies us by adding *This Used to Be* to her title. How intriguing is that? She says, “Using color fields and a carefully chosen palette, I want my art to be provocative and continue to glorify abstract expressionism but with a more contemporary edge.”

What is more enigmatic than the lone figure with its weathered look in *Still Here*, Barbara Bally’s giclée print? She says, “I had this painting going my way, then it started going south and kept going south. I finally got upset because I realized I was trying to control it and that wasn’t working out so well. I took an empty palette knife to it, using the side to scrape off what I had just painted & realized that the painting itself was taking me where it needed to go.”

With her works, Kathryn Kelsey says she is “balancing psychology, philosophy, spirituality, and environment” with an intent to make “challenging compositions that evoke chaos and harmony and thought-provoking themes and symbols.” In *Moonwalk*, she has done just that, allowing viewers to supply their own interpretation of her work.

Abstracts give viewers greater leeway in personal interaction with a work. Sonja Bakalyar’s enigmatic acrylic, *2788 150*, hints at meaningful symbols and numbers and challenges us to penetrate those mysteries. James Bassett’s title, *Mirage*, informs us that what we are seeing isn’t actually there, thus we must determine for ourselves the reality behind it.

Carol Herzog says of *Uncharted Delusion*, “It is an abstract delusion of a landscape of the past or the unknown. It is a correlation between texture, color and an emotional experience, an abstract memory of the changing land around us, exploring it in our dreams and returning through another gate. Dreamscapes are a wonderful experience of life, revealing things not seen in any other way.”

Barbara Hauer has “embraced abstraction as a more profound modality, using movement and color as the primary mode of expression to reflect either deep emotion or a spiritual devotion to meditation and reflection.” *Inside* comes from her new works that reflect a softer, light transparency of being.



Mirage acrylic James C. Bassett



Uncharted Delusion mixed media
Carol Herzog



Inside oil Barbara Hauer

The Real World as Theme

The world that we see and recognize is always a stimulating subject. Closer to reality but still with unanswered questions is *Street Scene*, an acrylic by Carole Barlas. Carole says, "I come to my painting from a desire to stay present and alert to the moment. I am inspired by color, shadow, and light, and the intersection of these elements as they give rise to form."



Street Scene

acrylic

Carole Barlas

Linda Unti's rendering of breakfast in Italy in her watercolor, *Colazione a La Romea*, sparks our interest and leads us to ponder those key questions of *who*, *where*, and *when*, although the *what* is beautifully depicted.



Colazione a La Romea

watercolor

Linda Unti

You just can't take the kid out of the man--nor should you.... In Ron Bendorff's oil painting, *Steampunks I*, we peer out from behind a lacy summer parasol. Ron says, "I painted the scene



Steampunks I

oil

Ron Bendorff

based on impressions of the Handcar Regatta held here in Santa Rosa a couple of years ago. I am fascinated with the whole Steampunk movement and love the Victorian garb and the fantastic machines they create. It reminds me a lot of movies like 'Chitty Chitty Bang Bang' and 'Those Magnificent Men in Their Flying Machines,' which I loved as a kid."



Well Worn

oil

Laurie Mansur

An entire life's story seems to have been captured in Laurie Mansur's oil, *Well Worn*. Without being told, we know of the years of hard, strenuous work in pursuit of beauty and perfection. From the title we understand that the shoes haven't just been worn a lot, but the dancer has worn them well and successfully. Bravo!

With Victor De Beck's endearing and light-hearted *The New Hat*, we change mood entirely. Vic says, "I delight in the spontaneous freshness water-color offers the viewer. I do love the way watercolors flow, blending on the paper." *The New Hat* is a result of Vic's fondness for peacocks. "She is no one in particular. I just felt maybe a girl with a peacock hat would be fun."

The New Hat

water media

Victor DeBeck



The Natural World, A Continuous Theme

Given its power to stir our emotions with its beauty, it is no surprise to anyone that depictions of pure nature are prominent in every show. Below is Jan Y. Miller's fauve-like pastel, *Cedar Grove*, using the bold reds and greens, opposites on the color wheel, to give great visual energy to the scene.



Cedar Grove

pastel

Jan Y. Miller

In Muriel Goodfield's *Pond Reflections* and John Farnsworth's *Woodland Path*, we also see how color choice affects mood. Muriel's greens, only softly



Pond Reflections

oil

Muriel Goodfield

punctuated by livelier colors, are very restful, with the peacefulness of the scene echoed in the reflection--a contrast with the similar, yet more intense, choice of color in *Cedar Grove*. The intensity here determines whether there is visual energy or calm in the work.

John Farnsworth's choice of sunny colors beckons us to come outdoors and walk the path he has opened for us. We see that here at the edge of the woods the sun bathes everything in its welcoming brightness.



Woodland Path

oil

John Farnsworth

Of her oil, *Mesa Morning*, Kelly Sooter explains, "I create art simply because I must. It's an innate part of who I am and what I am compelled to do. Through art I seek a melding of soul, emotion, color, and texture, helping stir the imagination to recall memories of landscapes or scenes from one's past or present—some beautiful, others stormy or mystical. I portray just enough image to start the journey, allowing the viewer to experience the emotion and feeling that's buried deep yet ready to be found and remembered."

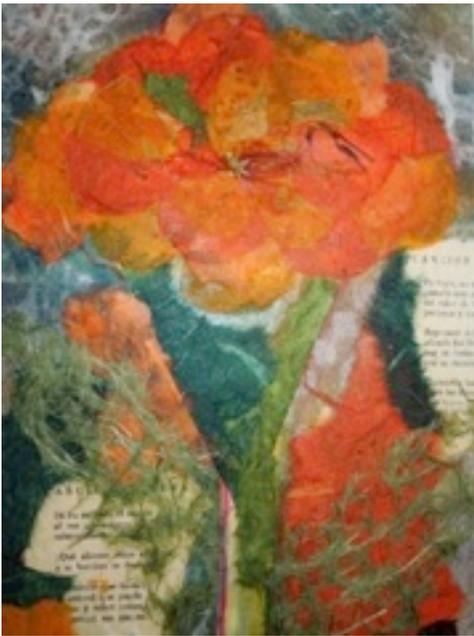


Morning Mesa

oil

Kelly Sooter

This page is but a glimpse of the landscapes in the full show. So many were specifically Sonoma County that the August newsletter will be virtually devoted to Sonoma County as seen by our artists.



Cancion
Thea Evensen
watercolor collage



Cherry Blossoms
Katherine Madden
oil



Love in a Mist
Debbie Harding
pastel

Thea Evensen looks for the design possibilities of the written word. She also says, "Whether as paint or paper, bright colors sing to me"--thus the title of her watercolor collage *Cancion* (song). "My intention is to make art that is both colorful and pleasing to the eye, drawing the viewer into the work to discover small surprises in unexpected places."

Pam Johnson, who took her first painting class to "just watch," now readily admits she loves touching paint to canvas and flowers are her passion, as she shows in her oil, *Peach Double Hibiscus*. (not shown).

In her highly poetic pastel with its romantic title, *Love In A Mist*, Debbie Harding has managed to create a perfectly spell-binding work. Debbie says, "My paintings are colorful and full of light. I achieve drama, in part, through the juxtaposition of darks and shadows against the lighter values, with highlights very carefully placed at the very end of the painting process. Some of my favorite colors are those in the purple/lavender family. I find that in many of my paintings, the use of lavender, especially in the shadows, brings out the warmth and radiance of the light. This is such a metaphor for life, really, for it's when we have traveled through the difficulties of life that we appreciate the good things around us even more. It's the contrast that makes the joy even sweeter."

Student Katherine Madden's small oil, *Cherry Blossoms*, in blue and white hues with gold leaf frame, is perfect as a focal point for a small space, such as above a desk. Katherine says, "The painting represents the fleeting beauty of spring, wrapped in gold to emphasize how valuable nature is."

All in all, as this review of approximately half of the juried fine art show suggests, considerable variety of image and technique will be on view at Riverfront from July 10 through September 8.

If you can't make the opening reception (July 13) or the August Art Walk reception (August 10), be sure to amble on down on any day except a Monday or Tuesday, the days when the gallery is closed. We'd love to see you!

MEMBER NEWS

Stephanie Hamilton-Oravetz and Frank Oravetz in "Up, Up and Away" Show through July 20
Sebastopol Center for the Arts
282 S. High St., Sebastopol, CA
10-4 weekday, 1-4 Saturday, closed Sunday



Left: Frank's *The Dream in the Projects* won a Merit Award.
Above: Stephanie's *The Aviator's Daughter*