

MARCH, 2014

THIS ISSUE IS
DEDICATED TO HALF
OF THE ANNUAL
"SHOWIN' ON THE RIVER!"
JURIED PHOTOGRAPHY
SHOW
(The other half will be
covered in the April issue)

MEMBER NEWS

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IT'S HERE! THE FOURTH ANNUAL

"Showin' On The River!"

JURIED PHOTOGRAPHY SHOW

In his "Showin' On The River!" entry application, Nik Catalina stated, "My interest in subject matter tends to favor the ever-changing landscapes and moods of Nature's ultimate artistry and still-life images of time-ravaged objects whether man-made or natural, all silent stories of the eventual transitions in the material world. ... Abstract shapes, patterns and textures also catch my eye, and I enjoy experimenting with those as well."

We couldn't think of a better introduction to this segment covering the large group of landscapes that has such a presence in this year's juried photography show which does, in fact, include moods, time-ravaged objects, abstracts, and many silent stories--and not only nature's artistry, but the artistry of those behind the camera.

In his image, *Black Vine Hill* (right), Nik has taken a common photo subject and has rendered it in a completely new way--not easy to do with such a popular subject as vineyards. An abstract with graphic design qualities, the image is strong in both the mood and artistry departments.



Since light is the basis for photography, it is no surprise that the time of day has a lot of influence on the mood of an image, as we see in the examples on this page.

Most of us yawn and turn over if someone mentions sunrise. We miss a lot. Michael Shoys doesn't miss a thing. Not a lazy or impatient photographer, he admits, "After waiting a couple of hours for the moon to approach the horizon, I captured this photo at about 3 AM." *Ashokawna Bidapte* (below) is the Pomo name for the Russian River. Previously frustrated by finding picturesque riparian shots spoiled by development along the river, Mike discovered that a bit of concealing darkness can be an effective photographer's tool.



Mike also says it was when he planned an outing to shoot *Moonset at Sunrise* (left) that he learned that every full moon rises at sunset and sets at sunrise. For this shot he stood in the cold creek to maximize the reflection in the delicate ripples.

Sunrise, Sea of Cortez (top right), an image by Cathleen Evangelista, proves beyond a doubt that what we think of as sunset colors can also occur at dawn, perhaps on this occasion yielding the most intense colors of the day.



Growing up in Venice Beach, CA, Eric Tobias has seen the pier under all circumstances, including out of commission due to storm and surf damage. For *Venice Morning* (above), Eric was on site at dawn. "I captured a very calm mood via a time exposure." The lovely soft rendering of the sea gives the sea a similar tone and texture as the sky, allowing the pier to stand out in color and graphic contrast.

Another way to handle strong light and create mood is with the angle of the shot. The challenge of extreme light and the resulting contrast in Marla Pedersen's *Big Sur Illumination* (right) was very cleverly tamed by her position. The darkest and brightest areas still retain detail.



Photographers are indoctrinated with the idea that midday shots are not good. Below, in bright and sunny *Freshly Mown Field*, Ruth Smilan disproves that premise. And her excellent photographer's eye gives us the visual energy of multiple diagonals leading back to the distant focal point, the trees with midday shadows beneath.



As the day draws toward its end and the sun gets lower in the sky, the side light brings out textures and warms up colors. That angled light has been captured by Leslie Curchack in *Shimmering Disequilibrium* (below), with title from her favorite E. O. Wilson quote, "The biosphere creates our world anew every day, every minute, and holds it in unique and shimmering disequilibrium." Warm light



gilds the near rock and shoreline, the strong color accentuating the ripples in water and sand, and helping turn this well-seen landscape segment into an image with the impact of an abstract.

In *Amoeba Sunset* (top right), Bob Bowman uses the low sun, dramatically sitting on the ridge of the mountains lining Death Valley, as a tool to bring out the textures in his image of the mud-rimmed salt deposits in Cottonball Basin. The textures are so well-delineated and tactile that we can almost feel the roughness. Then as the sun sinks below the



horizon, shadows deepen but the sky puts on its best show. If we are lucky, as Bob was in *Sonoma Seaside Sunset* (right), we enjoy a heavenly glow that suffuses sky and land from the horizon outward. The considerable contrast between sky and shadows requires care in settling on exposure and shutter speed. Bob has achieved a perfect balance in an image rich in tone.



Michael Ryan says his *The Light Show* was taken an hour and a half before sunset in Del Norte Coast Redwood State Park. To produce this creative image, he did it the old-fashioned way, bracketing the exposure and combining the resulting images, proving that the technically-savvy photographer can be as artistic as anyone.



And suddenly it is evening. Maite Klein’s *Crescent Moon* (below) gives us the evening sky with its orange fading to peach, peach mingling with blue, the blue deepening toward night. The crescent moon adds a confirming focal point, as the moon



always does. But we also notice the silhouetted trees, the backlit bells in the tower of Manzanares el Real castle, and, since the darkness is not solid, a hint of departing concertgoers. The town has not yet pulled up the covers and gone to sleep.

photographing at night. I spend considerable time, sometimes alone, waiting for my camera to capture the subtleties of light during the long exposures, at times, leaving the camera in one position for hours to catch the movement of stars across the sky.” Two of Harvey’s images are at the bottom of the page, *China Camp* (left) and *Dancing Bay Bridge Lights* (center). Beautiful pastels have emerged in these shots due to the long exposures which allow light, and therefore color, to slowly accumulate.



Jay Blackburn’s *Bay Bridge Reflections* (above) is an intriguing image. The long exposure gives us the bright linear form of the building as a high-contrast foreground for the bridge curving overhead and leading us to the far shore. The grand sweep of the

More than 20 years ago, Harvey Abernathy began pointing a camera at the night sky when he attached a film camera to an 8” telescope doing astrophotography. He says, “Night photographs capture more detail than the eye can perceive. There is a certain musical magic that happens when



bridge is the result of Jay’s use of the fisheye lens. The reflections temper the darkness of the nighttime waters. The exposure was just right, allowing the points of light to become starbursts without being blown out. Jays says the Bay Bridge is “pretty cool-looking in it’s own right, even though the Golden Gate gets most of the attention.”

Of course, weather changes light, often dramatically, as is quite evident in Eric Tobias’s *Virga Storm* (top, page 5). Eric explains that virga describes a situation where the air is so dry that falling rain evaporates before reaching the ground. In his image, we see the moisture



draw downward, but we don't see the burst of color intensity rain usually gives vegetation. Despite the storm, the farmland still appears parched and dun-colored. It is a dramatic image.

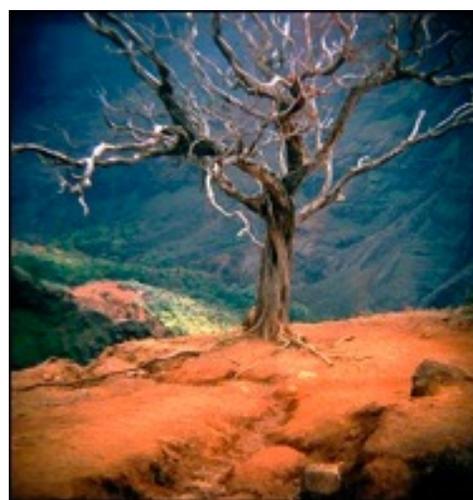
Using his artistic vision, Clyde Thomas emphasizes the strong light that comes in below the clouds later in the day. His *Petaluma Turning Basin* (bottom left) is rich with color suggesting the passing of a storm.

Of his *Ohi'a Tree* (below), Richard Fung says, "I captured a rare moment when a shaft of light suddenly pierced the storm clouds and lit up this ohi'a tree that was clinging onto the edge of Waimea Canyon."

Sometimes, intentional or not, photographers also capture a scene that the future will not continue to make available. Hawaiians know that the ohi'a tree should be an evergreen and that it produces the state flower. They also know it is slowly dying out.



The sun--or earthbound light--beneath an overcast sky spreads a special kind of illumination over objects. In Harvey Abernathy's beautifully composed *Pyramid Peek* (above), artificial light from the city brightens clouds which in turn reflect soft light to the city. Through the illuminated tower of the Golden Gate Bridge, we get a peek at the city bounded on the other side by the Bay Bridge in the background.



In his lovely *Ohi'a Tree*, Richard has apparently documented this tree's end days, contrasting it so poignantly with the lush and verdant canyon on whose rim it spent its life.

Fog virtually always creates mood and atmosphere. While we have seen many versions of this boat, stranded in Tomales Bay at Inverness on Point Reyes, none has been more evocative than Norm Catalano's *Pt. Reyes Fogbound* (below). Norm's image exemplifies Nik Catalina's points about ever-changing mood, time-ravaged objects, the inevitable transition of material things, and silent stories.



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Weather was a major contributor to the mood in Greg Edmonds's *Fort Steele* (below). The snow and sky are balanced in their pale, whitish emptiness, which allows the cluster of buildings to form a line and focal point in shades of gray to black across the center. The simplicity of the image gives it great elegance and a sense of peace--not the usual associations with *fort*. Greg began with black and white, but he says much of that work has never been seen. He is now retuning to those early images after years of working in color and is again enjoying the poetry he finds in black and white.



To create his own atmosphere in *A Farewell To Barns* (above), Bob Zucker used a digital infra-red camera. Infrared photography registers the invisible light that lives below visible red light, giving images a different color-spectrum than we normally expect, yielding a dark sky with light vegetation. However, infra-red can be developed or processed in various ways. By leaving a portion of visible, normally-colored light in the image, Bob has retained in his image pastel hints of green in the trees and grasses that didn't shift to white despite a dusting of snow. Bob is partial to this lightly "colorized" version of infra-red for the nostalgic mood it delivers.



Along with Bob's barns, Kenneth Bradley's image, *Well Traveled* (above), suggests not only story upon story, but very definitely time-ravaged objects and the transition of material things as well. While capturing this image in Inyo County on a photography trip through the Eastern Sierra, Ken himself was sensitive to the nostalgic overtone of image. "Time appears to stand still as the black and white photo prompts each individual to create the history."

The other half of the juried photography show will be covered in the April issue of the newsletter. Many other images--some highly creative, some distinctly poetic, some unusual in approach, some simply elegantly-visualized--will be presented in April. But why wait? All of these excellent works are on view at the gallery. Come and see for yourself!

MEMBER NEWS

Stephanie Hamilton-Oravetz image in "In the Red" Show February 20-April 4

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