



APRIL, 2014

THIS ISSUE IS
DEDICATED TO HALF
OF THE ANNUAL
"SHOWIN' ON THE RIVER!"
JURIED PHOTOGRAPHY
SHOW
(For the other half, please
see the March issue.)

MEMBER NEWS

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IT'S HERE! THE FOURTH ANNUAL "Showin' On The River!"

JURIED PHOTOGRAPHY SHOW

In the comments in her juried show entry, Lisa Franklin stated, "We're all the same, except that we're not. We're all connected, and yet we're separate." While her statement applies to people in general, it is spot on when it comes to describing the photographers in this juried show. They are all connected--all of them as people walking about the planet with camera in hand, searching for outstanding images or images they feel can become something beyond the original. Yet just look at how very distinct and separate the products of their wanderings have turned out to be.

Lisa's own image, *Gap SF* (below) is as unique as any. The strong vertical lines of walls and columns and the dynamic diagonal of the escalator provide structure for the evocative image in black and white. It is not only the single shopper at right, perhaps searching for or spying something of interest, but also the three manikins (the same as the shopper and yet not the same) leaning toward her as though involved with her concerns, that give this image great human interest. The skilled composition draws us in, making us curious onlookers right there in the San Francisco Gap store.



As digital development programs make it ever more possible for photographers to have the creative freedom that painters have, the juried photography show has enjoyed some exquisitely creative images. Mike Shea's brilliantly conceived *Ask Alice* (below) scores high in that department with an enchanting young girl in an enchanted setting. We are going to feature this image with Mike's full explanation of his thoughts and processes to illuminate how a creative spirit works. He explains:



"*Ask Alice* is a composite of different images I merged to symbolize the late 1960s, as I experienced them. If you lived in the Bay Area during that period, you may recognize characteristics of that era which are represented in the image. After I graduated from high school in 1967, like most teenagers, I struggled to find my place in the world. Instead of just accepting what I had been told about life, I was deciding my own truths. It was a tumultuous era. Yet within all the turmoil there was a time when innocence and hope for the future were the prevailing energies.

"I started this piece with a photograph of a model, Jordan. I liked her outfit and the expressive look on her face, but wanted to do something different with the image. Inspiration struck as I watched my granddaughters playing with dolls and their dollhouse: I would place Jordan in the doll house!

I photographed several of the dollhouse rooms and decided to move Jordan into the living room. I liked the effect of having a real person in a doll house, and Jordan's expression seemed to communicate her bewilderment and resignation at the situation

she found herself in. To answer her unspoken "What happened?" question, the answer, "Ask Alice" came to me. That phrase reminded me of the song *White Rabbit*, and the 1960's psychedelic theme of the image took off from there."

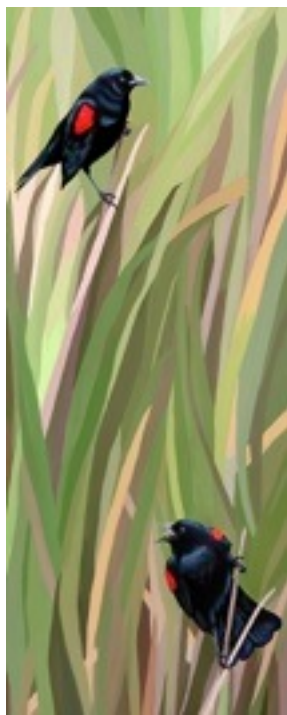
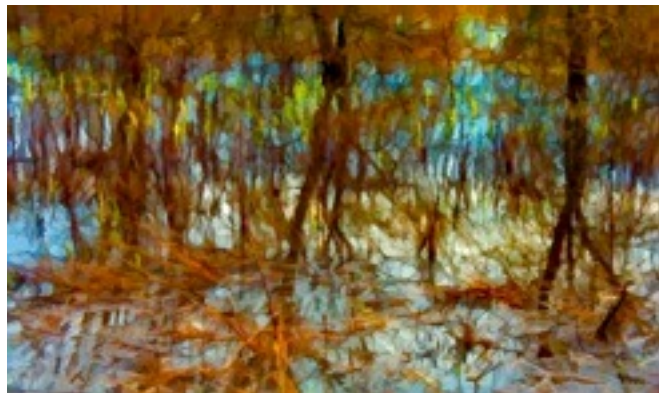


With only a pocket camera, Peter Fronk shot *Pier At the Akins Summer Home* (above) "on a quiet, cloudy, Wisconsin day." Wanting the image to be more indicative of summer, yet with the quiet tones of a softer day, Peter used his post-production skills to add areas of subtle coloration, giving viewers a sublime and dreamy visual treat. Peter says that much of his fine art work is "geared toward creating an impression of a scene or moment, much as the impressionist painters sought to do. I can often create more depth, drama, and mystery by working with colors, textures, and objects well beyond the original image."

Scott Hess, a much-published photographer and environmentalist, has also gone well beyond the original image and has turned a new direction with *Ancestors II* (right) from his *Ancient Now* series, giving sculpture from New Guinea and Africa a modern guise, thus joining the present with the past. He explains, "Although we are modern humans living in complex societies, we build upon an ancient species identity."



Linda Caldwell's intricate *Laguna Reflection Abstract* (below) shows her skills in taking original photos to new creative levels. "I delight in creative interpretations of my photographs. I worked with several layers to create the warm and soothing tones of autumn." Yet even with creative works, Linda is still true to her basic photographic approach. "Elements of my photographer's palette are light, mood, and substance," all found in this intriguing representation of one of Sonoma County's ecological treasures.



Lilly Collis also takes advantage of the various print-making options available digitally to render her images creatively, as with *Blackbirds* (left) and *Tulips* (below). Both are printed on metal.

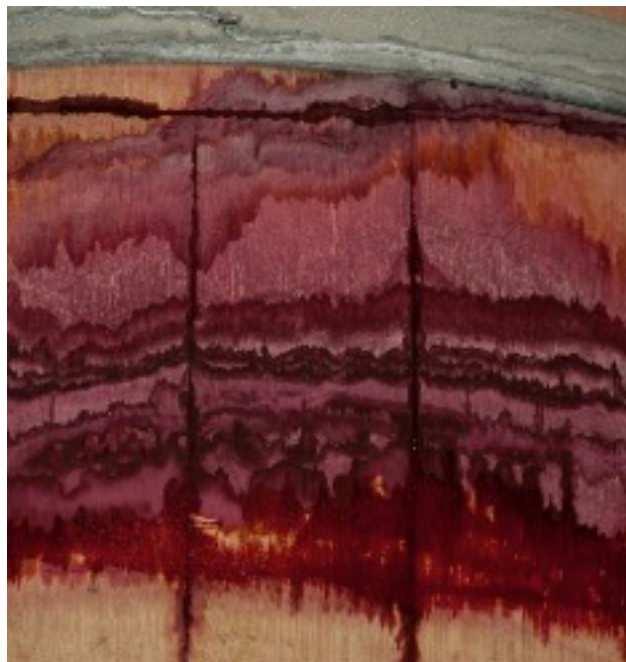


But let's not forget that a superb photographic eye, the ability to capture a unique image, and stellar photographic skills also represent high creativity. Hungarian-born Richard Baranyai says his two photographic passions are portraits and images of the performing arts. "The real test for the photographer is to make pictures where every

emotion looks real and moving, even if it's just acted, and to make the viewer stop for a moment and feel it." His fine art image, *Finesse* (below), is on metal.



A superb example of the creative photographic eye is Cathleen Evangelista's photograph of a stained wine barrel. *Barrel Abstraction* (below) suggests an abstract landscape, the metal hoop at top giving the impression of sky and distant mountains while the stains on the staves look like various forms of vegetation, possibly vineyards, stretching into the distance. Marvelous!



Black and white photographs have long been hand-colored, thereby making them a mixed-media work. As photographers develop their creative instincts, mixed-media works of other sorts are becoming more common. The most unusual piece in this year's show is the true mixed media piece Rose Steiner describes as "photoencaustic."

Encaustic is a process of adding heated beeswax to a surface, in this case Rose's photograph printed on rice paper. She explains, "I use encaustic crayons (beeswax and professional grade paint sticks) and draw upon a heated metal plate. Since the wax melts instantly, I can manipulate it using paint brushes and a variety of other tools. Then I lay the image directly on a hot plate, and the image is transferred to my print without using a press. I can only use as much wax as the paper can absorb and this creates a beautiful translucency. These mono prints are actually less fragile than encaustic paintings, because the wax becomes one with the paper and will not crack."



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Viewpoint is a creative tool employed by all artists as they consider what to include in their photo or painting and the angle of viewing. But in many images viewpoint yields something very distinctive. For example, it is the nearly-straight-down viewpoint in *Red Zen* (below) by Mary Oravetz-Johnson, which has allowed her to capture a wee bit of the beauty that, even in a busy city park, might go unnoticed. She says, "This image was taken on a spring day in my backyard. I was captivated by this set of petals from a pear tree floating alongside a



red leaf from a photinia tree. The pattern of the flower petals and the leaf along with the red and white against the cool blue water gives this image a wonderful sense of tranquility." Definitely cool!

Viewpoint is strong as Phil Johannes offers us a beautifully atmospheric image in *Boats* (below). "Boats" he explains, "comes from a large color film negative that I photographed near Olympic National Park early on a summer morning. The negative was scanned and this is a digital print on canvas." What is so special about the viewpoint is that it not only



has the pier lead us to the boats, making the boats an initial strong focal point, but, as we move across from boat to boat, the boats themselves move our sightline back to the misty, idyllic setting beyond, a second focal point.



Roger Williams really gives us an uncommon viewpoint--right up the tree trunk--in his image *Rebirth* (left). He was impressed by the tree's resilience in the face of such extensive damage, yet it is still "participating in the ongoing ecology of our planet."

We are all familiar with close-up photography, which also represents a viewpoint, one that puts us so close to an object that we see detail that often is not accessible otherwise or that we simply don't notice.



Rudy Goldstein enjoys the beauty the vineyards add to the Sonoma County landscape. In his *Three Drops* (above), Rudy presents us with an image that is not at all the standard vineyard shot. This close-up of a grape leaf in fall, its stem reluctant to let go of the accumulated moisture, focuses our attention as only close-ups can do. Thus we appreciate the dangling drops which, otherwise, we might pass by.

The remaining images in this half of the overview of the juried show have a touch of nostalgic poetry to them. In Glenn Steiner's *Schoolhouse Daze Are But a Dream to Me Now* (below), shot in Bodie Ghost Town, he has photographed school desks through a window that also reflected nearby buildings, thus



blending two subjects with unusual effect. He says, "One of my themes involves the growing, changing relationship between the mirror and the window in an artist's life, that is, art being balanced between capturing the real world without and the surreal world within. It is from that crucible that much of modern art is forged."

Trees, especially as skillful black and white images, have long evoked our poetic sensibilities, as does Michael Ryan's *Wicked* (top right). In his



comments on the image, Michael also reveals how the consummate photographer goes about his work. He says, "Helen Putnam Park in Petaluma boasts great hiking with large, amazing oak trees at every turn. One afternoon, while hiking the trail, I spotted this oak tree and was immediately stopped dead in my tracks. It had to be photographed! When pre-visualizing the shot, I knew it would most likely be in black and white and would have to be taken on a foggy, overcast morning. About two months later the day came, and I immediately knew where I had to go. I shot only a few frames, but the image came about even better than I could have imagined."

There is no mistaking the sense of passing time in Francyne Kunkel's *Hedgerow* (below). The image is at the intersection of reality and emotion. She says, "My moody photo captures what I experienced at the moment I saw light hit the scene and reveal the emotions laying just below the surface of what is seen. It is a delight to explore the hedgerows along the Northern California coast. The lower branches of these cypress trees have bent graciously toward the ground along this path. Walking through this space evokes a quiet tension as you feel the trees might reach out and entangle you."



The final three images do seem to suggest pictures from another era. Their beautiful tonal subtleties lend a touch of age as though long held as a precious keepsake. And perhaps, for Kelly Kenneally her image, *The Warland I* (below), may in time become exactly that, a precious keepsake.



Kelly comments, "Horses are my passion. Their spirit and grace capture me like no other." Of *The Warlander I* (above) she says, "The horse, Hummer, is not mine, but is owned by a friend. He is my muse that continues to inspire me. The Warlander is a horse of Baroque type, produced by crossing Andalusian and Friesian breeds. He has the fire, stamina, and balance of the Andalusian, the calm mind, high-set neck and big movement of the Friesian. Equine perfection! Hummer is a movie star, the new face for Guerlain's men's fragrance 'Habit Rouge' and was in a Chevy commercial. He appeared in the Lord of the Rings movies and various other film/print works in the U.S."

Tess Abts says of her photography, "I shoot mainly in the early morning when I can use a slow shutter speed to capture a particular quality and softness of light. I am attracted to beauty and simplicity and spend a great deal of time in the printing phase of



the process, the most creative point for me."

Regarding *Laguna de Santa Rosa II* (bottom left), Tess explains, "I have focused on landscape and nature photography, finding a wealth of inspiration in Sonoma County. As a hospice worker for over a decade, I always kept my camera in my car as I drove the back roads. I was drawn to the ever-changing beauty of the Laguna de Santa Rosa and recorded what I saw over the years."

About *The Rookery II* (below), she observes, "Cars speed by with their radios blasting; whole families walk by without looking up into the canopy of trees.

In the middle of a busy city street is a rookery as vibrant as any found in the wilderness. I have been fascinated with the goings on of these magnificent birds during nesting season and am relieved they remain oddly undisturbed."



MEMBER NEWS

Stephanie Hamilton-Oravetz & Frank Oravetz

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