

JUNE, 2014

**WELCOME BACK
CATHY THOMAS**

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**THE GALLERY'S LATE SPRING SHOW
CONTINUES THROUGH JULY 5
JUNE ART WALK RECEPTION
SATURDAY, JUNE 14, 5:00 - 8:00 PM**

WELCOME BACK, CATHY!

Riverfront Art Gallery is pleased to announce the return of Cathy Thomas after a 15-month absence. Her fans will recall her social-documentary approach to exploring unusual themes, such as her collection on feet and on tattoos. These images, taken on the streets of Petaluma, record what people actually wear on their feet and as body art. What odd corner of life will Cathy capture next? We always expect the unexpected from Cathy. Of course, a lovely landscape or the details thereof are also subjects Cathy enjoys, so we look forward to more Irish scenery as well as views of local venues.

In a total departure from photography, Cathy creates collages of materials at hand and found objects, such as the seascape collage shown here. She used colored tissue papers for sea and clouds and actual shells for a touch of realism. Her more intricate works with cutout images are an intriguing departure as well.

Through July 15, Cathy is showing images from Ireland at Redwood Cafe at 8240 Old Redwood Highway in Cotati.



Above: Seascape



Right: Ireland

**RIVERFRONT'S CURRENT SHOW
FEATURED ARTISTS KAREN SPRATT & BOB BENSON**

In *Abundance--The Promise of Spring*, painter Robert Benson has chosen to visually represent what he terms "the abundance of my life in Sonoma County." An art director, graphic designer, illustrator, and painter who moved to Sonoma County from Colorado, Bob has settled comfortably into the local art scene with his acrylics and watercolors. His show is a festival of mainly original paintings, although some prints are also available.

The paintings are rich in color, with deep yellows and oranges as in *Pomegranate Party*, intense reds as in *Fruit of Our Labor*, and strong blues and greens as in *Heirloom Pumpkins*. However, Bob does not paint with one bold brush; he also is a master of delicate and subtle shading such as he offers in the multiple greens of *Big and Juicy* and the array of pink to mauve hues in *Hollyhocks*. The vintage tables with California Spanish Revival-era tile tops also play their part as backdrop in some compositions.

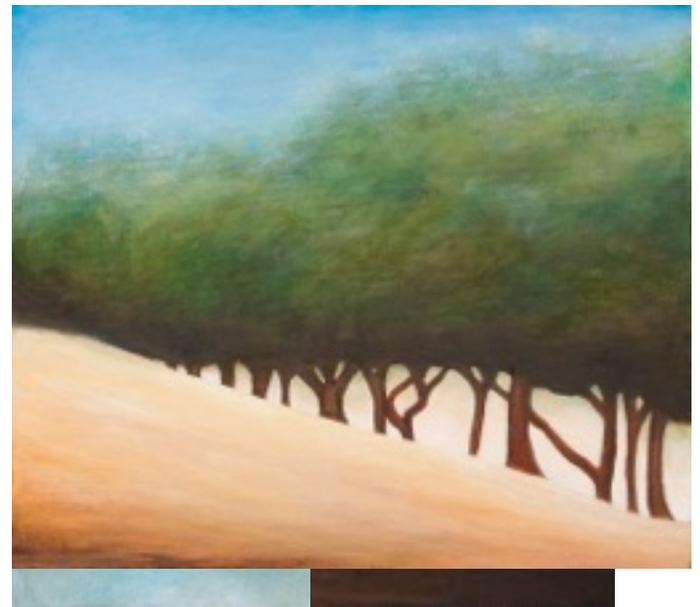
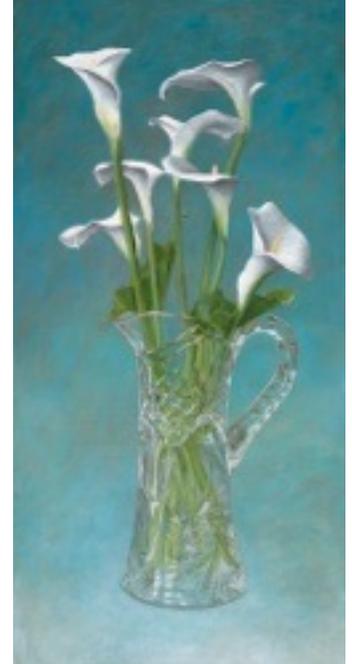


Bob also acknowledges the environment that produces such bounty with works depicting a bare-branched orchard or the tumbling waters of a spring stream. The show is sunny and cheerful, just the touch for a space that needs a lift!



Top left: *Big & Juicy*
Center left: *Fruit of Our Labor*
Right: *Heirloom Pumpkins*
Bottom left: *The Promise of Spring #2*

With her usual finesse, Karen Spratt is offering everything from the delicacy of *Trees* to the nostalgia of *Redwood Swing*, the creativity of *Ginko Leaves*, and the sheer elegance of *Suspended Beauty*.



Top: *Redwood Swing*
Center: *Ginko Leaves*
Right: *Suspended Beauty*
Bottom: *Reckless Beauty*

**LANCE KUEHNE PHOTOGRAPHY
JUNE WORKSHOP SCHEDULE**

With summer heat levels rising and the drone of neighborhood lawnmowers inducing a kind of hypnotic stupor that tempts you to curl up and nap, you are turning into a lazy bum. Yeah, a lazy bum. That's not good! So get out and *do* something!

We know just the thing! Grab your camera and join gallery co-owner Lance Kuehne on one of his half-day or multiple-day workshops or photo tours. Lance limits participation to eight people to ensure individual attention.

For more details or to register go to Lance's website at www.lancekuehne.com and click on Workshops. One-day and half-day workshops are listed first. Scroll down to find the weekend workshops. Registration is also available through Meetup.com.

June starts with a weekend event: Friday, the 6th to Sunday, the 8th, in the Monterey Bay Area, Santa Cruz to Carmel, with varied subjects from sunrise to sunset. Lance will give you a thorough introduction to the beach towns of Santa Cruz and its boardwalk, Capitola Beach, Monterey's Cannery Row made famous by Steinbeck's novel, Victorian architecture, and the mission in Carmel, ending along the Big Sur coast.



Photography
by
Lance
Kuehne



MEMBER NEWS

Stephanie Hamilton-Oravetz & Frank Oravetz at

Screamin' Mimi's Ice Cream Parlor
6902 Sebastopol Ave.
in Sebastopol.

Through July 23,
showing works from
their photo collection
*The Urban Gallery:
Art from the Streets*



On Sunday, June 15th, 3 pm to sunset. Lance will guide your photography at Marin Headlands & the San Francisco Presidio. Water vistas and the bridge from both sides, as well as military fortifications and wetlands, will dazzle your lens.



Saturday, June 21st, from 3 pm to sunset, Lance will be waiting to help you discover Point Reyes National Seashore. The beautiful Pacific is an obvious focus, but Point Reyes offers diverse subjects as well--maybe beaches, water birds, an old barn, a fog-shrouded lagoon, or the majestic elk herd.



ARTIST'S RIGHTS--FROM THE SUBJECT'S SIDE OF THE ISSUE

Hey, Artists, do you really need model and property releases? Think about it....

Any discussion of artists' rights often centers around the use of an artist's image without permission and in violation of copyright laws. However, copyright is only one kind of rights question.

What about artist's rights from the *subject's* side of the issue? Photographers go around merrily snapping images—a situation now complicated by the ubiquitous cell phone camera. Painters set up on site or paint from a photograph. Do artists have the right to photograph or paint anything or anyone they see? Do artists' rights clash with property and privacy rights? The short answer is: possibly, but depending upon the circumstances.

In law, the devil is definitely in the details, as pointed out in an article on the American Society of Media Photographers website: <http://asmp.org>. They also state, that "...there is a huge difference between not being held liable for something and not being sued for it." The site covers a long list of *professional* considerations, but don't assume that those restrictions don't also apply to you.

Portland, OR, intellectual property rights lawyer, Bert P. Krages writes books on this complicated subject. He also has on his website www.krages.com a downloadable article *The Photographer's Right*. The San Francisco firm of Owen, Wickersham & Erickson has a Resources link on its Home page which gets you to topics like, Visual Artists' Rights, Publicity/Privacy, and Legalities. Even About.com Painting has an Artist's Copyright FAQ. So there are places to get information.

Property rights can mean that owners can object to your use of their property in images, especially if you are going to make money from them. For example, on a larger scale, the TransAmerica building can't be included in commercial work unless permission has been given. Pebble Beach has copyrighted its famous lone cypress tree on the rock by the sea. The national parks and the Golden Gate Bridge have restrictions and fees, especially on group and commercial use. Even at Petaluma Adobe State Park, a ranger challenged a local photographer simply because she was using a tripod, which the ranger insisted meant she was a professional. Clearly this ranger never belonged to a photography club!

Painters, like photographers, are interested in everything from street scenes and urban life to that nostalgic-looking barn along a country road, meaning that the general public, as well as private property, may be selected as an art subject. Although discussions of painters' legal limits are harder to find, painters should also be aware of the issues. One thing is quite clear: if you paint from photographs, you are creating what is legally known as a *derivative work*, meaning that the owner of the photograph also owns the copyright of the derivative. It isn't yours!

People who are recognizable in either a photograph or a painting can take you to task over privacy rights. Painters can, of course, make the individual unrecognizable. The courts have also been a bit more lenient with paintings, considering them more of a "freedom of expression" situation unless an additional specific legal issue is involved, like portraying the person in a negative way.

What's an artist to do? First be aware of the issues. You might want to carry the Krages or other article on rights with you in case you are questioned or challenged. Second, be prepared by always having on hand both a Property and Model Release.

Examples of releases are on the Internet, but you can write your own. The wording should indicate that your use is for fine art purposes, which may involve the public showing, publication, and/or sale of your work with no compensation to the individuals or property depicted. Every recognizable individual in a photograph should sign a release. Parents sign a release by name for any children in the image. Property is less of an issue, but it is at least polite to check whether an owner minds that you want to turn the property into an art subject. Whether you are a photographer or painter, a signature on a paper is future protection. It's the "rights" thing to do!



By Karen Spratt. Above: *Trees*
At right: *Tree Flower*