

JULY, 2014

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

MEMBER NEWS

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SATURDAY, JULY 12, 5:00 - 9:00 PM**

**RIVERFRONT’S 2014 “SHOWIN’ ON THE RIVER!”
JURIED FINE ART SHOW**

Riverfront’s 2014 Juried Fine Art Show is delightful for the breadth of its subjects, the uniqueness of methods used, the subtle beauty of many works, and the vibrant life glowing from others. It is truly a wonderful show of local talent, with nearly 60 works on display.

As we present half of the artists in this issue (the remainder will come in August), let’s start with a *FIRST*. For the first time, the show includes works that were entirely generated digitally. The two artists began with a blank screen and proceeded to compose their works using the program tools available in their chosen devices--no pre-existing photos, no paper or canvas, no inks, no paints. They are harbingers of the art world to come.

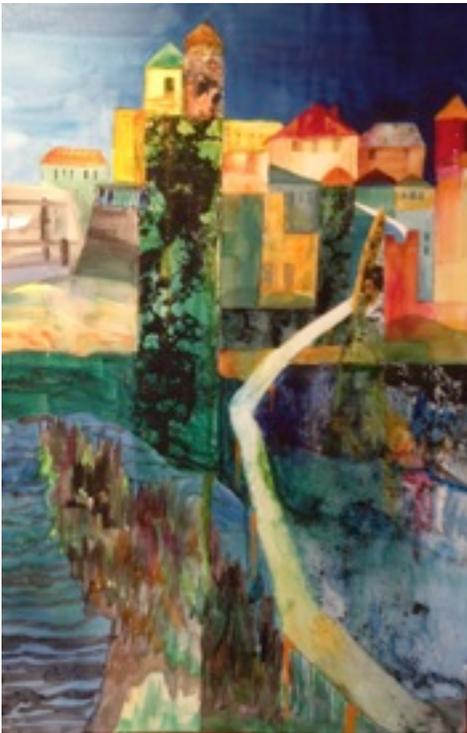
Jim Arnold says his graphic piece (made 4’ x 8’ so the dots are visible at a distance) came about from “a fascination with the difficulty of comprehending large numbers. I thought it would be intriguing to be able to see, in one vision, a million distinct units of some kind. Rather than just a large square block of dots, I thought the most appealing presentation would be the words ‘one million’ spelled out in exactly 1 million dots. My method was to construct the words out of almost a thousand 32 x 32 blocks of dots and to make the words just large enough to get close to a million dots, then round off the letters with enough extra dots to make exactly one million.” You guessed it. The title is: *One Million Dots*.



Gabriel Coello opened up his iPad and began drawing and painting digitally. One member of the jurying panel commented that *An Issue of Blood* (right) is nearly Goyaesque in its color tone and in its somewhat dark and unsettling scene. Gabe’s other piece, *Lanai Time*, (not shown) was first thought to be a photograph entered into the wrong show!



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There ought to be a spot in every home where whimsy, charm, and cheerfulness, vibrance and color are allowed to reign. We can think of no finer way to fill such a spot than with Linda Unti's *Hidden Village* (left), created with the most unusual combination of charcoal and water-colors...or with Lygia Charlton's charmer, *Buddies* (left). While many artists in the show have painted for a lifetime, Lygia only picked up canvas and brush after retiring, proving that we never know what delight lies within us.



Don Van Amerongen discovered great delight while painting a colorful series in Mexico. *Music in Her Head* (top right) is one example. "My focus was on breaking the picture plane with color and abstract shapes." Harking back to the Cubists but with a pleasing roundness to his segments, Don has found his own version of stylization. Added to it are his choice of complimentary colors: oranges and golds with blues and violets, creating energy and vibrance.

Vibrant too is Lynn Hennessy's *Fleur-de-Lys* (center), created with poured acrylic paints. "Pouring paint allows me an opening for a more intuitive, creative expression. It has been very exciting to create my own process of painting and my own visual images and language. By the time the painting is finished, it has two to four layers of paint and gloss and mat surfaces."



For Joanie Springer, it is all about personality. Absolutely fetching is her series: *Girlfriends*. Inspired by her granddaughter, she says, "I get the eyes down, and then each takes on a life of her own. These young women are beautiful, full of character, charms, and friendship, contemporary and modern, and well...just dazzling!" Joanie likes to quote Oscar Wilde: "Be yourself; everyone else is already taken." Definitely, the Self shows through.



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Line, form, color, and texture are, of course, requisite components of abstract works. This show has a substantial number of such works.



Marilyn Dizikes has a series of works similar to *Candle Lights* (left) in which she uses line and color to unusual effect, often creating a textile look. She explains, "My themes are color and light, taking inspiration

from nature, the spiritual, and exploration of media. Light opens the mind, stimulates ideas, illuminates the imagination, and envelopes creativity."

Beginning in interior design, moving into scenic painting for the San Francisco Opera and set painting for television and movies (including for "Inventing the Abbotts" shot in Petaluma), Charles Griffith has lived a life of creativity and well knows



how to handle paint. His personal forte is in skillfully pouring and controlling liquid acrylic upon a background to create filmy, flowing color for an almost supernova

effect, as in *Amazing Maze* (above).

Sonja Bakalyar says, "To create a painting, I strive to balance conception, intention, and discipline with energy, improvisation, and spontaneity. This experience seems to access my subconscious and is transcendent. I want to engage the viewer aesthetically, connotatively, emotionally,

or intellectually. The painting titles are numbers, instead of words, to lessen verbal influence on the viewer's reaction." At right is acrylic work, 2807.



Combining acrylic and watercolor, Max Ellman has created *Gold Tree* (right). She describes her works as "impressionistic in style, combined with an imaginative palette of



colors, creating romantic works that conjure forgotten dreams. My aim is to share feelings about nature whether it be hope and longing captured in landscapes or the joy brought to earth by a carpet of flowers."

Mixed-media artists are quite well represented in the show, with judges appreciating the fact that these artists are always seeking creative combinations and pursuing unusual effects, as in *Peaceful Mind* (right),



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in which Kathryn Kelsey gives viewers an impression of texture, depth, and form, as well as offering a finely-controlled range of color. The image was composed by applying layers of paper on canvas to create dimension and by using acrylics, Kathryn says, "to create glow."

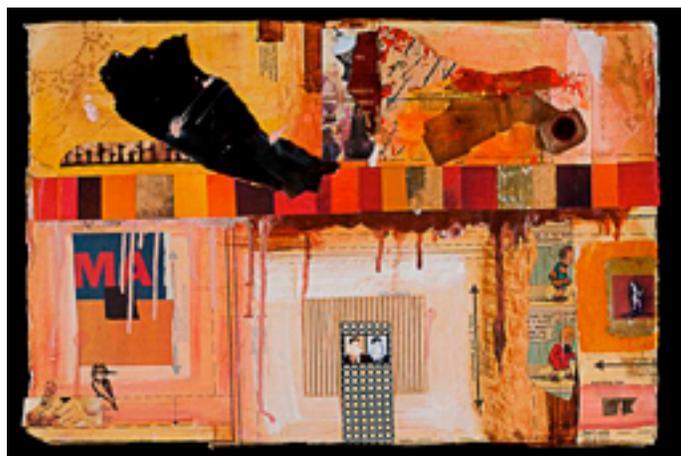


Mirage (above), Suzanne Young's mixed media piece is acrylic, rust, and mica on wood. "My current work focuses on the thought that things aren't as they appear at first glance. Life and how we look at it is changing and evolving. One day what may look like a mirage can quickly change into a clear image and then back to an illusion depending on your perception of the moment."



The Year of the Horse (above) draws upon Lorna Ho's Chinese heritage for inspiration. Lorna explains, "I have a deep respect for the Chinese culture and incorporate that into my work. I don't do traditional work or techniques but use some themes, concepts, and images that are translated into my interpretation. 2014 is the Year of the Horse. It

promises a year of high spirit and adventure. I try to convey that energy and celebration."



Also tantalizing is Kirk Hinshaw's *Look Twice* (above). He explains, "Each piece of imagery in my work is thoughtfully chosen from books, magazines, dress patterns, and a life time of collecting. For me, the method of hand-cutting collage tends to be both therapeutic and meditative. While my process is deliberate, the inspiration for my works is unconscious. The inspiration, I suspect, comes from a reservoir of emotions, dreams, and memories accumulated over the past 71 years. What results is the stuff of chance and unexpected juxtapositions...flight of fancy that tickles the brain."



In her very complex works like *Life Tapestry* (above), Deborah Butterfield uses silk-screened papers from Japan (Chiyogami). "I cut them up and create paper mosaics from them, which I mat and frame. Where one would normally find grout in a mosaic, you find glittering gold in mine. They really sparkle!"

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In a category by themselves are the works of Hella Merrill. Hella uses a brass surface and achieves images through the skillful application of such natural materials as salt, ammonia, vinegar, or other substances that can interact with metal. It often takes hours for the reaction to complete, so Hella has been schooled in patience--and the outcome is not always certain. Her long experience enables her to produce subtle and intricately-textured images such as *Poppies* (below).



The juried show has a cluster of three-dimensional works, very conceptual in nature. Among them, is Jessica Rasmussen's *Math Problem* (left). This small work is composed of found objects, resin, and painted plaster and "includes found objects that have had a previous life. That is mysterious to me. I love to think about these weathered things, their history. What were the chances they would become part of this art piece? And where will they go after?"

Dreaming up possibilities is wonderful, but calculating the probabilities gives me a headache!"

Kelsey Regen Woodward's construction, *All The News That Fits* (below) deserves the description



"unique." Kelsey explains, "*All The News That Fits* is comprised of paper I made and then bundled. Each bundle is left to the viewer's imagination to think freely about what might be hidden within." Another unique Kelsey piece in the show uses tennis balls--black tennis balls--in grid form as a change from the paper she usually works with. "It was pure fun."

This July issue reviews not quite half of the images that will be on view when the show opens. Some of these artists had multiple pieces accepted, and a similar number of artists will be covered in the August issue. There is a great deal of wonderful work to feast your eyes on. Hurry down before some interloper snatches up that marvelous piece you have your eyes on!

MEMBER NEWS REMINDER

Cathy Thomas's *Ireland* photography at Redwood Cafe in Cotati until July 15

Stephanie Hamilton Oravetz and Frank Oravetz *Urban Gallery: Art from the Streets* show at Screamin' Mimi's Ice Cream Parlor in Sebastopol through July 23