



MARCH, 2015

ANNUAL
"SHOWIN' ON THE RIVER!"
PHOTOGRAPHY SHOW

* *

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THE GALLERY'S WINTER SHOW
WEDNESDAY, MARCH 11, THROUGH SUNDAY, MAY 3

SHOW OPENING & ART WALK RECEPTION
SATURDAY, MARCH 14, 5:00 - 9:00 PM
Musical Interludes by Bob Johns

RIVERFRONT ART GALLERY IS PLEASED TO PRESENT.....

Once again Riverfront's Featured Show spaces are hung with a group exhibition--the Annual "Showin' On The River!" Juried Photography Show. We are pleased to present 57 images by 41 area photographers. We will cover the show in both the March and April newsletters, so settle back and enjoy this initial installment.

We start with a spectacular image, one of a series, by well-known black and white master photographer, **Marty Knapp** of Point Reyes Station. Marty uses a glass ball to reflect and refract light--and somehow manages to keep his own reflection out of the glass. He says, "The inspiration for these new photographs came by chance, during a moment when I noticed the sun illuminating a crystal sphere on my work table. The sphere cast beautiful patterns on the table as it transformed the sun's light beams. This new work explores how light is transformed when it passes through various shaped glass objects." We see one effect in *Glass Ball 369* (below).

Marty has three pieces in the show in which line, form, and contrast combine to create images of such complex simplicity that everyone pauses to contemplate them, as well as to enjoy the unusual subject and Marty's creative vision.



Glass Ball 369 © 2013 Marty Knapp

When it comes to complexity, **Lisa Franklin's** social documentary style often ventures into story format, giving us content that is arresting and replete with human interest. Lisa's high-level awareness of her surroundings and her well-honed composition skills are evident in her image, *The Beauty Lesson*. (below). The image gives us multiple planes of vision



that carry us from the products on display in the front of the shop to the large posters to customers who have

come to take advantage of the "application lessons" mentioned on the sign. And, as the sign invites, we too "walk in" to discover what is going on.

As unusual subjects go, we can also point out delightful *Chillin'* (right) by **Richard Baranyai**. A fine art photographer specializing



in portraits and the performance arts, especially dance, Richard focuses on capturing emotion and making the viewer share it. Sure enough, we are all smiling at the humor in the portrait of such a contented bear.

Since we have started with black and white works, let's continue with these monochromatic images, where sublimated color allows form and the subtleties of light to be foremost.



Note for a moment the delicacy of light in *Spring Lake* (left) as captured by **Richard Fung**. He tells us,

"Since the lake area was flooded from the rain, the trees took on a beautiful, unique look and reflected the quiet perspective of nature after a storm."

Take Off (right) defines the landscape by subtle shifts of tone within each area and in the play of light from



the dark foreground through the succession of midtones beyond. The tonal control **Lucy Aron** has achieved allows the pure white egret to maintain its primacy.



Julie Crozier envisioned *Forgotten Picnic* (left) as she drove by this old tree. She says, "I could just

imagine a scene playing out in the 1930s with a couple out for a summer drive in their convertible finding the perfect place for their picnic. A red gingham table cloth covers the table and sandwiches and drinks are ready for consumption. Or the 1940s, when a veteran brings his favorite young lady back to the spot they found years before. A whole other world is forgotten as the grass rises over the table."

In her *Lost Islands* (right), **Lorraine Castillo** gives us a moody, contemplative image.



This is not surprising, since Lorraine uses her photography to explore the human psyche and "to discover what's hidden in my subconscious mind, as well as what brings light into my life."

Robert Hodges, who is on active duty in the Coast Guard and who is deployed during the time his image is in this show, says he has seen many beautiful places in the world and much of it from the vantage point of his ship. In *LA Light* (below), Robert sails us past “Angels Gate Light” in Los Angeles



harbor, with the lighthouse itself beaming brightly due to contrast created by side light.

The image, *Girl On The Wall* (below), is only a small step away from black and white due to its having been shot in low light and with an obscured light source. Amid fancy script, doodles, and symbols, a

street artist has placed a portrait of a girl with an inscrutable expression which nevertheless begs us not to dismiss her as just a worthless bit of graffiti in a lost place.

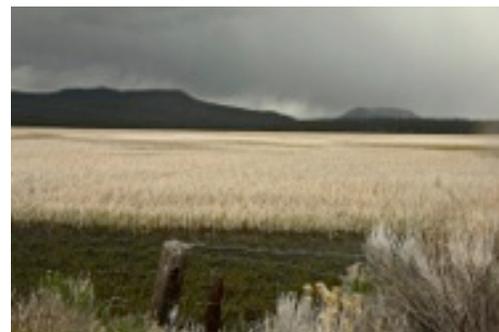
Marilyn Verducci has focused in on a small gem in her exploration of a style of artwork only recently recognized as valid creative expression, with some street artists now in galleries.



As color creeps in, we get limited-palette images which, like their monochromatic cousins, quite often

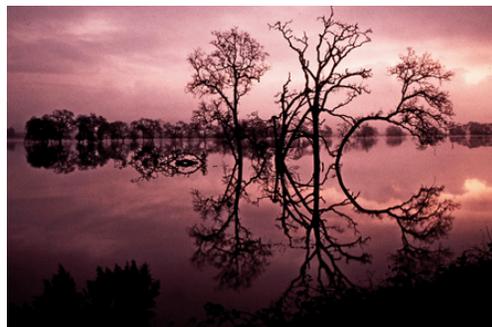
evoke a specific mood, as we see in *Slatyfork, West Virginia* (below left) by **Greg Edmonds**. Greg often takes advantage of the “winter palette.” He comments, “I think it is true that you photograph what you love, and Winter is my favorite subject.”

The few subdued tones in *Grass Lake* (below) by **Leslie Curchack** create a definite mood. The rabbit brush and the “lake” of grasses seem almost to be bending toward the rain falling on the horizon, giving us a feeling of yearning combined with hope. We can almost smell the moisture in the air.



Several landscape images in the show depend on a fairly limited palette for their effect. Early morning and sunset tend to infuse an entire landscape with blues, purples, pinks, and oranges made all-pervasive by the angle of the light across the land. These much-coveted tones are in several images.

Of his exquisite shot, *Laguna de Santa Rosa* (below), **Bob McFarland** tells us, “The sun was



rising, the Russian River flooding, the fog almost hiding the horizon, windless, the water a mirror,

symbolizing the wholeness of our exterior and interior world.”



We clearly see the beauty of a limited palette in the scene **Michael Ryan** has entitled *Chaotic*

Elegance. The dominance of soft colors gives the

image a peacefulness and, yes, an elegance that is not likely with stronger color. This image gave Michael an amusing memory. He tells us, “While shooting close to the water at Bodega Head, I could not resist getting as close to the wave action as possible. The sky began to glow. What happened next was a gentle reminder to never forget about the unforgiving power of mother nature. As I was snapping frames, a wave crashed to my right getting me nice and wet, but the good news was that I got the shot, *this* shot.”

Francyne Kunkel’s *In and Out* (below) gives us a midday, limited-palette image. She says, “The day was bright and clear, but the surf was high and so was the tide. For a long time I sat and watched the water hit this rock at Furlong Gulch – each time with a different force, a different sound, a different pattern. At the same time, the high tide was coming way up onto the shore. I knew this is where I would set up to capture the almost violent incoming water. This combination creates a wildly vivid image of the tidal motion and leaves an impression of a high-pitched sort of energy.”



On his initial trip to Bandon Beach, Oregon, **Vincent James** was so taken with the *Scene at Face Rock* (right) that he was determined to be on hand at sunset, which on this day produced the subdued beauty of a limited group of colors. He says, “What a unique sight it was. Seeing it with such a wonderful sky behind it made it so much more surreal.”



Michael Shea spent quite a bit of time testing different locations as he waited for sundown at *Sunset Point* (right) in Capital Reef, Utah. The



weathered snag was the defining element. The beautiful gradations of tone in the earth and sky, captured on film, emphasize the time of day as blue tinges the red earth and pinks tinge the blue sky.

Even though **Teresa Heim’s** *Twilight Docking* (below) is much brighter than Michael Shea’s *Sunset Point* (above), the effect is the same in both, with sky and water

touched by the limited palette of blending blues and oranges tinting **Angel Island** and **Alcatraz**



Island, the sailboat, and San Francisco Bay.

Warm tones have nearly abandoned **Lauren Coleman’s** *The Cadence of Tides*. She says of the long exposure, “The cadence of tides are frozen with time, reflecting shades of twilight. Sometimes it



is hard to know if this is not the horizon of some other wandering star.”

Warm oranges and browns pervade the stunning image **Bob Bowman** calls *Spirit of the Kashaya* (top of page 5). As the sun spreads a glow across the waters, the warmth of the scene invites us to enter and partake of its beauty.



(Left Bob Bowman's Spirit of Kashaya. See page 4.)

Tim Byer's *Outrigger Canoes* (right) tell us by their emptiness that it is nearly the close of the day. The



rich orange and brown is even richer by contrast with soft background colors.

At times the limiting factor in a palette has little to do with the amount or quality of light hitting the landscape. Sometimes vegetation greens and worn browns are all there is, as in *Succession* (below) by Ruth Smilan. She comments, "What says Sonoma



County better than old chicken coops? These four struck me as especially photogenic on a spring day."

Since our focus in this article has been how effective monochrome and limited-palette can be, let's not ignore the floral images, such as Tina Marie's *Irresistible* (right). Tina gives us a study of the unfurling of a bud, basically in mauves and pinks.



Similar color emphasis

is prevalent in **JackiGail's** *Sun in Flower* (below). She comments, "When viewing this photo in my computer, I was astonished at how much like a sun the stamens appeared to me, especially after careful cropping and changing orientation."



Linda Caldwell took advantage of a visit to the Botanical Garden on the Big Island in Hawaii. Of this study in green she comments that "The water lilies were especially beautiful as some were just budding forth while others were barely peeking



through the water surrounded by many shapes and sizes of texture-filled lily pads." One result was *White Water Lily Buds* (left).

In his *Last Pirouette*, **Bob Alwitt** gives us an unusual subject made stronger by the two-tone limited palette. He says, "The dry blossom was backlit against a window. The background is dune grass waving in the wind. It was further blurred in Photoshop to create a background for this floral composite."



Clearly, this 5th annual juried photography show has a lot to offer--but you haven't even seen half of it, especially not the host of very creative images produced by any number of techniques and skills.

Do remember the opening reception on Saturday, March 14, from 5:00 to 9:00. We will also enjoy the musical interludes provided by Bob Jones.