



APRIL, 2015

**ANNUAL
SHOWIN' ON THE RIVER!
PHOTOGRAPHY SHOW**

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HALL ART SHOW**

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ANNUAL JURIED PHOTOGRAPHY SHOW ON VIEW

As is our custom, our review of the annual juried photography show is presented over two issues of the newsletter. Here, for your viewing pleasure, is the other half of this delightful show. Check the March newsletter if you missed the first installment.

In this issue, we will explore the more creative images in the photography show, which often required taking an image beyond its original self.

Jeremy Joan Hewes began with straight photography, moved into photographic montage (combining of multiple sources into a new image), and then into creating monoprints (a basic image that is hand-altered each time it is printed so that no two are exactly alike). As is obvious, the additional ways of working with photography have allowed Jeremy to become quite creative.

To create *Crow on Circle Trees 2* (right), Jeremy says, "I began with my photograph of a young crow strutting the sidewalk near the De Young Museum in San Francisco. After isolating the bird and its shadow in the original photograph, I printed the image on mulberry paper, then collaged it on handmade paper from Nepal. The mulberry paper is so thin and porous that it disappears, leaving the image appearing to float on the patterned paper."



One purpose of the juried photography show is to broaden the notion of photography from only traditional methods to other methods being used by photographers today. In the eye-catching images that follow, several skills are evident--the foremost is being able to pre-visualize the final image,

whether it is a straight shot that makes an unusual impression (as we will see on page 3) or whether it is a “created” image done by montaging multiple images or bits of images together. The result is something that goes beyond what it was originally. The show includes several examples of photographic montage methods.

A painter and graphic designer who picked up a camera and became enamored of digitally-creating images, **Suzanne Bean** begins with photographs of anything that appeals to her in their shape, composition, and dynamic movement. These



r a n d o m images she combines into colorful works such as *Market Street* (left). She says, “This image comprises

several shots of industrial buildings in San Rafael. Corrugated metal patterns, multiple layers of paint, shadows, and boarded-over walls are tasty elements for creating abstract designs.” In *Passages* (bottom image) Suzanne combines seven images sequentially to give an impression of a Muscatine, Iowa, alleyway and to capture “the patterns and shapes of old buildings, the play of light and shadow, and the dynamic flow of images.”

W e n d y W o r t h e n offers us two atmospheric pieces depicting the Arizona desert. In *Old Tucson* (right), she uses one



image to frame a central and different image, yet bits of the background are also in front of the central image “frame,” creating additional depth. To add to the nostalgic tone, bits of a handwritten letter help evoke the distance and loneliness of the Old West.

Lilly Collis is another painter who enjoys the creative options available digitally. For *Hummingbird* (right), she began with a background photo. “Using my Wacom tablet and style brush, I began to digitally paint over the flower. I added the hummingbird which came from a watercolor painting I did years ago.” This

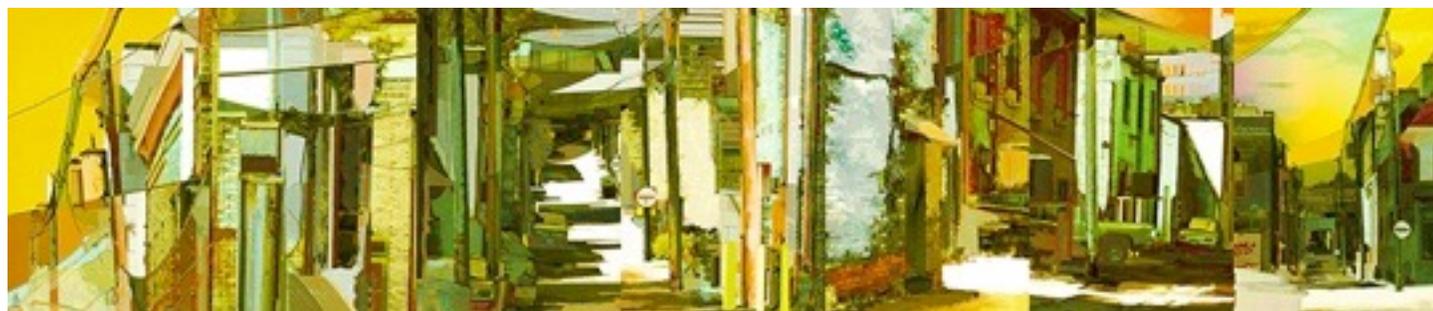


photographic montage, with its muted background vegetation, allows the flower and hummingbird to stand out.

Another example of photomontage is *Fall's Passion*. **Mary Sheft** explains, “It is an amazing coincidence of nature that the Passion Butterfly, a common Fall sight in Northern California, so closely matches in color and pattern this autumn leaf. I found the butterfly in my back yard and the leaf near my home



town. This composite image was born when I noticed the striking similarities between the two.”



The images on this page may appear to have been created through a montage technique, but they were not. They are all pre-visualized single shots.

Norm Catalano explains *Autumn Dream* (below). "The background is an old abalone shell. What marine creatures created the holes I do not know. The swirling iridescence allowed the inherent colors to be intensified, and I saw that possibility beforehand. I also foresaw that an autumn leaf would have strong color which likewise would benefit from intensity. So the image... There was no magic in the process. I just added saturation in a straight photo of two natural objects in even light. Nothing is added or manipulated. A recognition of



possibilities based on decades of shooting brought the elements together. *Pre-visualization* in other words."

Engineer **Grant Kreinberg** has carried a camera around for most of his life, with the goal of taking photos that will get a response like, "That's a cool shot!" With *Blue Abstract* (above), Grant's image exemplifies the fact that much creativity lies in the photographer's ability to detect a potential image where few others would notice it.



In *Way Into Lithia* (left), **Bill Dodge** visualized water as glass. "The watery reflection of autumn leaves shimmers like a stained glass window. The

etherealness of the light is an invitation, a way to journey into Lithia, a place where magic never dies."

Benedicte Dodge photographed *Metallurgy II* (below) in an outdoor sculpture garden. "This abstract image of rust explores the particular in a way that transcends everyday perception. Suddenly we are navigating a different planetary surface, one that is undergoing a chemical transformation before



our eyes." Perhaps the cruciform figure may suggest to the viewer an even more symbolic transformation as well.

With similar discernment and powers of pre-visualization, **Steve Chell** has also created an intriguing image from oxidizing metal in his image *Tin Barn Siding* (right).



Mary Sheft explains *Pulling Light Through Barn Slats* (left). It is another fine example of visualization skills. She

says, "This abstract study of lines, light, and symmetry was derived from afternoon light pouring through the slats of an old Point Reyes barn. I created the image using intentional movement of my zoom lens, resulting in the illusion of light being pulled in. A tripod ensured a symmetrical result. The contrasting colors of the top and bottom halves add interest to the composition: the sky's blue light dominates the top, while golden hues from the pasture dominate the bottom."

A key skill for all artists is to recognize the human interest aspects of an image and the way an image captures a sense of place, of time, or of circumstance. In this show, this skill is well represented by a small number of pieces.

Much of photography is serendipitous, requiring a quick eye and a ready camera. **Maite Klein's** experience was definitely so. She explains that her image "*Blind to Fashion* (below) was taken in Madrid, in front of a boutique called "Sonmanbula" (or sleepwalker). All the mannequins are blindfolded. I thought it was incredibly ironic



when an actual blind man passed in front. I was glad to be on the spot to take the photo."

With admirable skill, **George Zastrow** snatched an even more fleeting opportunity when he captured his exquisite portrait, *Mother & Child* (below). He tells us

the photo was shot from a moving boat into a moving boat on a moving river in the Siem Reip river portion of lake Tonle Sap, Cambodia."



The unexpected often produces a captivating image. **Ken Bradley** tells us about *Port Sonoma* (below). "I



like to get in the car and see where I end up. I h e a d e d down Hwy. 101, turning onto Hwy. 37 eastbound because of

the fantastic clouds. I had just crossed the Petaluma river overpass when I saw this boat with the ice-plant in full bloom." Carpe Diem! Seize the moment...and capture a sense of time.

Time and history are on view with **CHRIS GOODFELLOW's** *The Hercules* (right). He describes his subject as "a handsomely restored historical tug boat from San Francisco's early maritime days... a brawny specter in its gritty, blue collar elegance."



If it weren't for the title of **Harvey Mendelson's** graphic image, *Pt. Arena* (left), we would have no idea of the place or circumstance. In its starkness this nearly monotone image is almost timeless. Human interest is implied. But do we shrink back uncertain or

eagerly follow the narrow passage to its end?



There is no question that **Mary Oravetz-Johnson** has deftly captured a sense of place (and weather) in her *Sacre Coeur* (above). But we will look more in



depth at Mary's *Alpine Horn* (left). So often creativity lies in how a photographer composes the image. Here Mary

has chosen to include the banner behind the sculptural sign. The banner horn echoes the sculptural horn. The scrolling support for the horn held in an eagle's beak possibly implies the body of the bird and, perhaps, also the winds that swirl around the mountain peaks beyond. The icing on the visual cake is Mary's framing of the snowy peaks in the curvature of the horn, creating a "cameo" of the mountains and making them into a secondary focal point. In this way she more closely binds the foreground with the distant background.

There is yet another quality that photographs attempt to portray: emotions. **Joe Chasan's** image, *I Do* (below), achieves that goal. We might suspect that the image is a photomontage, but it is a single s

shot as Joe explains. "This photo was taken at my cousin's wedding and I owe her a good deal of credit for incorporating her love of both music and



design into the ceremony by creating these 'musical bouquets' that were handed out to guests. I thought they perfectly encapsulated the spirit of joy that was present that day. With that as a base, I tried to capture an image that would suggest the vitality of love, and the value of nurturing that love, surrounding it with passion and creativity."

We have given you a good overview of this year's Annual Juried Photography Show, although you haven't seen everything. The March newsletter covered both landscapes and florals, but also emphasized how often monochromatic and limited-palette images evoke specific moods or emphasize light and form. A reminder of those types of images are at the top of the right column, showing Marty Knapp's black and white *Glass Ball 447*, Vincent



Knapp top left
James at left
Bowman above

James's monochromatic *Tule Elk & Morning Sun*, and Robert Bowman's limited-palette *Desert Tiles*.

This April issue has focused on creative seeing and the skill of pre-visualization in both the straight images and the montage images, as well as pointing out images with a sense of time, place, circumstance--and even with a sense of time, of place, of circumstance--and even of emotion.

We sincerely hope that our readers will drop by to see these and other images before the show closes on May 3. Riverfront thanks all the artists who have participated in this show, sharing their visions.

Between April 22 and May 3
Riverfront Art Gallery in conjunction with
The Imagine Bus Project of San Francisco
will be showing artwork by children currently in
Sonoma County's Los Guilicos Juvenile Hall.
Reception on Sunday, April 26, 4:00-6:00.
The Imagine Bus Project inspires incarcerated
youth through self-expression and self-
sufficiency, helping them re-enter their
communities and focus on the future.

With the Juried Photography Show now on the
walls, we anticipate the juried fine art show.

Call for Entries:
"Showin' On The River!"
Riverfront Art Gallery's 6th Annual
Juried Fine Art Show
Entry Deadline: May 23rd, 2015
Exhibition Dates: July 8th – September 6th