



JULY, 2015

**SHOWIN' ON THE RIVER!
JURIED FINE ART SHOW**

including:

Diana Lee, Rakshika Thakor,
Hella Merrill, Lynn Hennessy,
Andrew Hathaway,
Kirk Hinshaw, Ron Silveira,
James Vogel, Kari DeSaulnier,
Lorna Ho, Kathryn Meehan,
Maris Peach, Sonja Bakalyar,
Shannon Abbey, Marilyn
Dizikes, Tim Brody, Norma
Dimaulo, Marcy Silveira,
Susan Barri, Patricia Crowley

* *

Gallery Offerings:

**Paintings
Mixed Media
Photography
Sculpture
Woodcraft
Sculptural Lamps**

**FIND US/FRIEND US
ON FACEBOOK**

www.riverfrontartgallery.com

(707) 775-4278

THE GALLERY'S SUMMER SHOW

WEDNESDAY, JULY 8 , THROUGH SUNDAY, SEPTEMBER 6

SHOW OPENING & ART WALK RECEPTION

SATURDAY, JULY 11, 5:00 - 9:00 PM

Musical Interludes by Michael Hantman

**BEAUTY AND CREATIVITY AT RIVERFRONT'S ANNUAL
"SHOWIN' ON THE RIVER!" JURIED FINE ART EXHIBITION**

Riverfront Art Gallery is absolutely delighted to once again present the fine artworks of numerous North Bay artists in this annual juried exhibition. As you will see, there is much to admire and many ways to create beautiful artwork.

One of only 15 people worldwide to be given the title Master Scratchboard Artist (MSA), **Diana Lee** has worked for decades on scratchboard. She has also written *Starting From Scratch*, a "how to" on scratchboard art. The process is the reverse of drawing which applies ink to make a line. With scratchboard, ink is removed to leave a line.

Diana explains that the traditional scratchboard is a surface coated with a layer of smooth white kaolin clay (porcelain) and then sprayed with black ink.

She says, "I scratch through the layer of ink, often using the tip of a surgical scalpel, to expose the white clay, producing a black and white image. Colored work is produced by adding transparent ink, or any transparent color medium, over the completed image. The transparent ink allows the viewer to see the scratches through the color. Most scratchboard artwork can take 100 to 500 hours of scratching to be completed."



Sunflower and Silver

Diana Lee

Another complicated method is the two-plate etching used by **Rakshika Thakor** for *Rain Clouds* (below). She explains, "A metal plate is covered with a thin, acid-impervious coating called a ground. Lines are drawn through the ground with an etching needle to remove the ground, exposing the metal plate. The plate is then immersed in an acid bath which eats into the exposed areas. The longer the plate is exposed the deeper the bite, giving you stronger lines. Then the ground is removed, so ink can be



applied to the plate which is then passed through an etching press to print the image. The second color is applied to another plate and printed. The challenge is getting the two colors to register exactly."

depth of image on a hard, flat, reflective surface. The slow process has taught me patience. I'm fascinated with the form within a form, by the things I can and cannot control, by the happy accidents."

Lynn Hennessy definitely has her own approach to painting, as in *Blue Butterfly Delphiniums* (below.) She says, "This painting is one of a series of delphinium paintings created by the pouring method, using large and small utensils. I poured the larger area of the background and then, with spoons and bottles, I dropped the blue, green, bronze, and orange paints into the still-wet background, creating the flowers and leaves."



For those who appreciate the fanciful, this show has several pieces that will delight you.



Hella Merrill explains her techniques for *Autumn Moon* (above). "I work on sheets of brass or copper. I initiate a pattern on the metal surface by applying a concoction of natural solutions that might include salt, ammonia, vinegar, and other materials. As the metal responds to the solutions, a magical alchemy takes place. Images, patterns, and textures emerge, achieving paradoxical results with no obvious explanation. It's about exploring light, texture, and



Daliesque in its surrealism, *My Sensible Self* (above on metal) by **Andrew Hathaway** stands out for its uniqueness and the skill in its rendering. Not a painting, not a drawing in the usual sense, this piece was wholly generated in the computer. Andrew says, "I guess the medium is computer pixels." An avowed fan of Salvador Dali's symbolic surrealism,

Andrew smiles as he offers clues: "This image is clearly very sensible, as it harkens to our childish memories of church daises and floating fish. The collection of rib bones on the table are references to everyone's favorite meal, Colonel Sander's fried chicken. And as I clearly recall, most church podiums were made of igneous lava rocks smashed together with extremely large fruit portions." Fancy that. Wonder what Dali would say.....

In its surreal aspects, *Dancing With The Lotus Bird* (below), a mixed media by **Kirk Hinshaw**, shares the high creativity of Hathaway's work, but the approach is different. Kirk is a collage and mixed media master, excelling at combining bits and pieces he finds in various sources into works that suggest childhood flights of fancy and the symbolism of dreams.



Mortality (above) by **Ron Silveira** is also a collage. "I found the newspaper piece "Bill of Mortality," originating in London, 1664, and it inspired me to look for other items that resonated with me, to create a work as a whole. My view is that within society, it is important for the artist to contribute

new things. I'm seeing far too many of the same procedures."



James Vogel also works in bits and pieces, assembling new and recycled materials. He says, "*Chair* (above) is a work about form, textures, and communication. I had in mind trying to express some facts about a chair to an intelligent being (perhaps an extra-terrestrial) who had no experience or knowledge of or need for a chair. It is more about the purpose of Painting than the thing known as *chair*."

Kari DeSaulnier's *Fire in the Desert* (below) is composed of paper, a 19th-century woodcut image, graphite, and acrylic on wood panel. Kari experimented with "...creating larger, bolder shapes and juxtaposing a variety of dots, scribbles, and other textures. I limited my color palette to neutral tones with a few bright colors." Kari says this piece reflects the "organized randomness" that all of nature acknowledges and functions within.



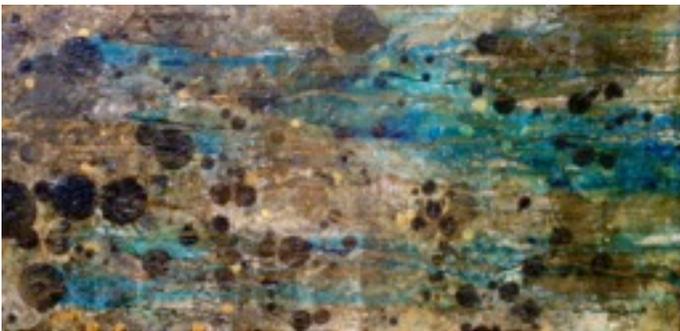


For her mixed-media composition, *Golden Pond* (left), **Lorna Ho** tells us, “I was inspired by Japanese screens done in the Edo Period of Japan where artisans did splendid decorative panels using gold leaf and painting on wood. In this piece I used Japanese rice paper and acrylic paints on a wood frame. I limited both the colors and the composition to make it in the style of a Japanese work.”

Kathryn Meehan says, “I work intuitively. *Rhapsody in Turquoise* (below) is mostly acrylic with some ink and oil over many layers of mixed pigments.”

Of her artistic journey, she comments, “The

road less traveled has always held an undeniably mysterious allure for me as it has never failed to lead me to unimagined discovery, change, and beauty. I create from the inside out, for the focused meditative feeling, as well as for the surprise and satisfaction of the finished piece.”



In a highly unusual approach, **Maris Peach** has created a set of mixed-media works with a kinetic touch--loose glass beads behind the glass--seen in *Flit* (top right). Maris explains her process, “I tell stories using the flotsam and jetsam of life’s leftovers. I juxtapose objects and play with



their textures, pushing properties, eliciting new perceptions. Through the process of bringing together and pulling apart and reassembling, I offer you an adventure to discover. I love the process, I love the bits and pieces and I love giving you a story. *Flit* reminds us to go easily through our days and lives.”

We have been noting the considerable number of works in the show that are composed of various bits and pieces, combined to yield satisfying and diverse results. However, it is not always necessary to combine separate types of items to achieve a similar effect. In this context, we observe **Sonja Bakalyar’s** acrylic work entitled *5280* (below). She



says, “I begin with an idea, a mood, an impression; sometimes with a dream. What is in my heart, what is in my mind, becomes a painting. How this happens is an enigma to me. But the experience is complex: exhilarating and exhausting, puzzling and hilarious, peaceful and pressured, mysterious and thrilling, joyous and satisfying. Sometimes viewers have an experience of their own. When that happens, the work is done.”

Speaking of unusual approaches, with **Shannon Abbey**'s small acrylic works, our interest is heightened by the way the paintings are presented...in segments. *Red Snapper* (below) is a triptych, while *Frankie* (not shown) is a polytich of four segments.



Of course, one could argue that the choice of medium counts as an "approach." In that case, let's us not ignore the use of pastels and of the palette knife, which yield nearly opposite surface textures. Used since the Renaissance, pastels have the same pigment powders as paints, but are contained in a dry medium which tends to yield bright colors that are then blended, rubbed, feathered, etc. for softer effects.

We see the range of pastel intensity in *Three Vases* (below) by **Marilyn Dizikes**. The challenge with pastels is not to smudge the chalk-like surface while working on the piece. Marilyn says she agrees with Kandinsky that there are no "musts" in art. She moves freely between abstraction and realism, always searching for the best way to express ideas.



Of his pastel, *Point Reyes Headlands* (top right), **Tim Brody** says, "I paint nature. Being present to nature's healing influence is the guiding principle of

my life and art. I want to reconnect people to the richness and beauty that abounds within and around us. The most important factor is the quality of light. This atmospheric light suffuses and permeates the scene conveying feeling, emotion, mood, and mystery. Each painting is a leap into the unknown, a fresh start. There is no road map or set formula. Each presents its own demands, challenges, and calls for unique responses: leading, following, listening, the process unfolds like a dance. The results are often beautiful and surprising."



Norma Dimaulo's approach to her oil, *Birds of a Feather* (below), was to employ the palette knife for the highlights and variations in textural quality achieved with that tool. Norma says, her new nonrepresentational works "explore the pure qualities of color, texture, shape, and composition, using elemental geometric shapes within structured compositions that often incorporate unpainted margins. The focus is on pure color and texture, juxtaposing thick and flat paints for visual interest."



Plein air painter **Marcy Silveira** achieves her texture by brushing oil paints on thickly, but verticals are laid in with the knife, as we see in *Tenacity* (below). She gives us the painting's context: "I pass this abandoned corporate yard most days and have thought many times about painting those flourishing, neglected roses. On an overcast day, originally headed elsewhere, I set up and worked for several hours on two mornings. I am reminded again and again to paint what you experience locally."



Susan Barri has switched exclusively to the palette knife. She comments, "I find that the knife allows me to paint in a looser, more painterly style. Always, I hope my paintings bring a smile to the viewers faces. I love color and experimenting with pushing color is fun and meant to inspire comment from the viewer. *Down by the River* (below) was a color experiment. How far can I push color without becoming too garish? Or, does it matter?"



Another aficionado of brush and palette knife is **Patricia Crowley**, as in her oil *Solar Sail* (below). Patricia explains, "I attempt to showcase a sense of natural objects combined with vibrant color and textured, layered paint applied with brush and palette knife. I try to have an element of realism in my work, but the majority of the painting comes from a respect for abstraction and a passion for removing the completely tangible from the canvas. It is important to see not just an image for its realist



interpretation but also for the meaning conveyed and the felt moment at the time. Expressionism in both action and element comes closest to my goals in my most recent paintings."

In this excellent exhibition, you will discover an enormous range of sizes, with the smallest piece being **Maris Peach's** 8" x 6" collage, *Flit*. The largest work is a stunning 36" x 60" beautiful chrysanthemum painting entitled *Flame Wish* by **Noriko Wakayama**, which you will see in the August issue, along with 19 additional artists.

In that issue we will also cover other aspects and subjects, so if you are thinking that this juried fine art show is short on landscapes and other more classical subjects, let us reassure you that more traditional works are alive and well and on view.

The juried show will be featured from July 8 through September 6. The opening reception is on Saturday, July 11, with live music by Michael Hantman. Put it on the calendar! No excuses! Come to appreciate all of this lovely artwork for yourself.

Riverfront Art Gallery appreciates and thanks all the artists who submitted their work for consideration. Their talents are marvelous, their artistic vision interesting, and their individuality quite engaging.