

AUGUST, 2015

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

Noriko Wakayama,
Michael Reiner, Jana Elias,
Tje Koski, Nathalie Fabri,
Jan Lee, Fuhlin Hsin,
Carole Barlas, Ron Bendorff,
Linda Capizano, Linda Unti,
Margery Lodholz, Patricia
Spitzig, Christine McNamara,
Ellen Boulanger, Peggy
Sebera, Kelly Sooter,
Kath Root, Leona Akers

PHOTOGRAPHY WORKSHOPS

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Gallery Offerings:

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**THE GALLERY'S SUMMER SHOW
THROUGH SUNDAY, SEPTEMBER 6**

**ART WALK RECEPTION
SATURDAY, AUGUST 8, 5:00 - 8:00 PM**

A CELEBRATION OF STYLE AND INDIVIDUALITY CONTINUES

As artists mature, they often develop identifiable and very individual style and subject preferences. This includes something we don't often recognize as a "style" component--size. For **Noriko Wakayama**, size is a big thing...really big! Her powerful oil *Flame Wish* (below) measures an impressive 36" x 60." Without doubt, large works add a definite WOW-factor to any space, but are particularly suited for spaces where smaller works simply get lost.

Noriko draws upon artistic sensibilities from her native Japan, but also from places she has lived, such as Hawaii and now San Francisco. She says, "Visual images of color communicate with people internationally. They respond and connect to the rhythm and power of color. I try to bring peace and the beauty of flowers into your life." Being gifted in her sense of color and of shading, Noriko achieves an extraordinarily dramatic effect in her series of florals.



Another of the three extra-large pieces accepted into the show is **Michael Reiner's** 40" x 28" mixed media, *Abstract Sunrise* (below). He says, "I like to work feeling the body in motion. I like large works for that reason. I paint fast and raw. I love the large movements of brushes and color without thought at the moment. My art is not premeditated. I am in the



moment in my art, moving to life's mood of the day or evening. I don't so much think when I paint. I am asking the paint and the moment to appear. I'm looking for *aliveness* in my art."

Jana Elias also uses size for impact in her 40" x 30"



acrylic, *Sunny Days 2* (left). She comments, "I really am inspired by Nature and all that is good in life. Sunflowers turn their heads to their source of life, as we do, looking for light and a deeper meaning."

Tje Koski's oil rendition of *Sunflowers* (top right) is not on the same scale as the Elias work, but

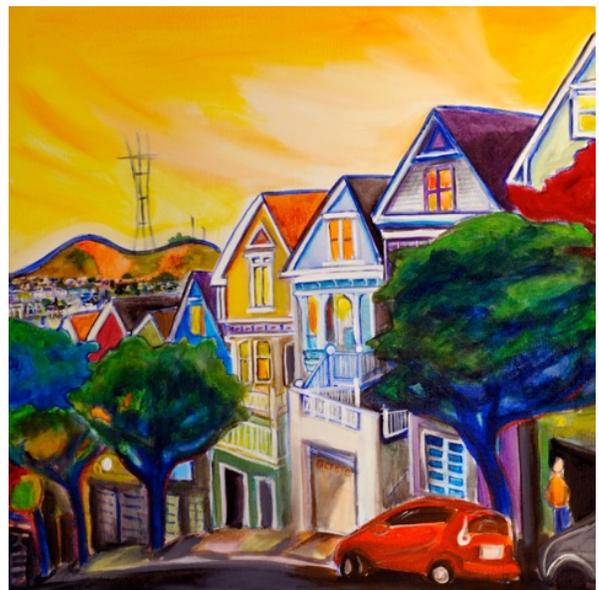
harkens back to more traditional approaches. It



even has a hint of Van Gogh in its effect.

Tje often celebrates what is local and says, "This is a painting of sunflowers I picked from my garden last year. I want to share them with you."

There is no question that intense color is exciting and can also be considered a style choice. With *Yellow Noe* (below) we feel our interest rise immediately, due to the bright, contrasting colors **Nathalie Fabri** uses to make city streets come alive. She comments, "I am fascinated by urban streets and their individual homes. Everyday scenes of a typical San Francisco street become a colorful, warm place where one would want to stroll and explore."



Amusement and delight are among humanity's finer emotions. They allow us to respond to such

engaging images as we see in the watercolors by Jan Lee and Fuhlin Hsin.

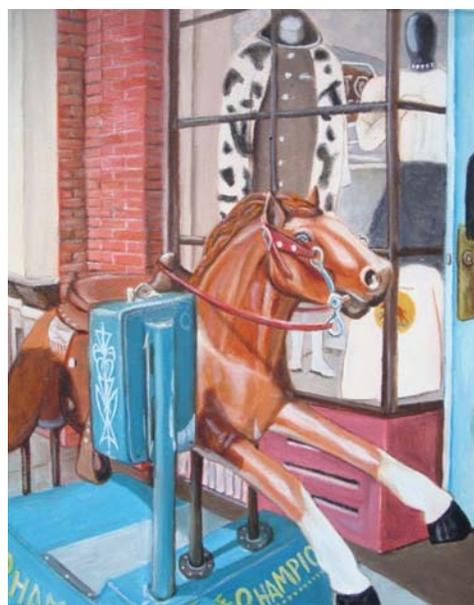
Jan Lee, speaking of *Jewel* (below), says, “This painting is based on a photograph I took of one of a friend’s pet chickens. The coloring was so lovely, it gave me the idea of painting stained glass with varied colors, which led to the idea of jewels, thus the title.”



Golden Boy (below) contemplates us from **Fuhlin Hsin’s** watercolor. So often Fuhlin features animals in her paintings. She says “I have always thought that every animal has its own unique beauty and personality. I try to bring that individuality across in my paintings. The film *Fantastic Mr. Fox* made a big impression on me and inspired me to paint a series on foxes.”



Some artists are skilled at inducing an emotional response in us simply by the way they render a chosen subject or by the subject itself. This is very much the case with *Moving On* (below) by **Carole Barlas**. With her back to us and her suitcase in hand, she is leaving us. We don’t need the details of her story to know that a multitude of emotions are crowded into that image. Carole says, “I find that painting the figure, either singularly or in relationship with others or the environment, provides me with a sense of connection to all things physical and metaphysical.”



Horsie Ride, Petaluma (left), **Ron Bendorff’s** oil, also draws us in. “I have fond memories of my mom letting me ride the “horsie” outside the supermarket when I’d go shopping with her. This scene really

gave me a sense of that time, and I enjoyed trying to convey the textures as well as attempting to show the horse’s ‘personality.’ Hopefully this work will allow viewers to find the child within, begging for mom’s quarters!”

There is no question that Old World themes and subjects endure because of their beauty and emotional power. For **Linda Capizano**, the Old World still life provides opportunities to revel in the broad spectrum of tonalities that we see in her oil, *Plum Good* (below). Linda says, "As I start a new project, I lose myself in the challenge and the feeling of accomplishment it brings. It's exciting to see the progression of a piece and the finish is so astonishing to me. To create is something I could not live without doing."



Linda Unti often takes us to the Old World in her watercolors. She is especially fond of the walled city of Lucca, Italy, where she goes often to enjoy



the relaxed atmosphere and the interaction with shopkeepers and friends. She wants her paintings, such as *Lucca City Life* (left) to give us a glimpse of daily life and to suggest a life story that we might remember or create for ourselves.

The sense of familiarity and long endurance through

season after season is present in the watercolor, *Barn Dressed in Mustard* (below), by **Margery Lodholz**. She comments, "I wanted to fully explore painting a field of mature mustard flowers without getting too detailed. The spring display of mustard is such an integral part of the area's seasons." She finds painting to be an "adventure of challenges and learning new techniques" and says, "That adventure is still unfolding and new challenges are always lurking around the next corner."

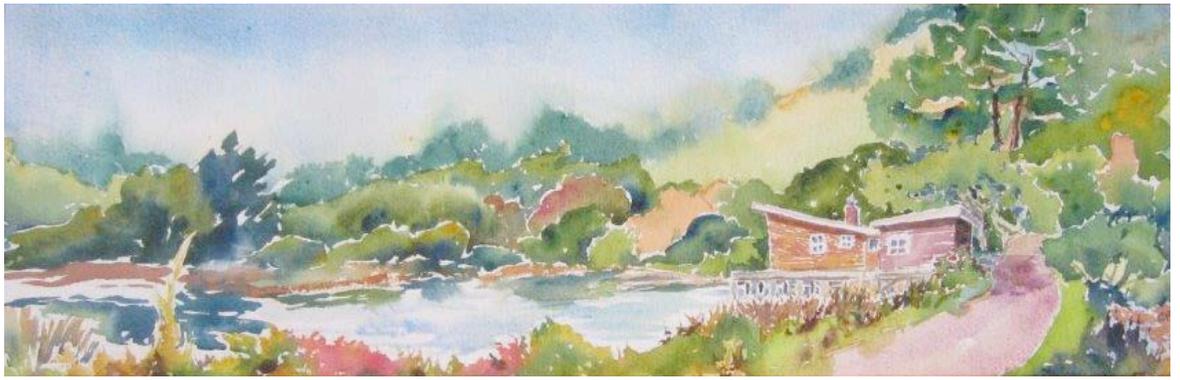


For many viewers, nothing quite works on the emotions like the moods evoked by soft tones. Of course, watercolors lend themselves especially to delicate color and a sense of quiet well-being.

Christine McNamara's watercolor, *Quiet Morning* (below) has this effect. Christine tells us, "I love to paint at Spring Lake in the morning when the water is calm and reflective. I painted this little watercolor as the early morning fog was just starting to lift. A lone fisherman in a small boat passed through the picture plane at just the right moment."



We definitely get a sense of well-being in the small piece by **Pat Spitzig** entitled *Beach Bungaloes* (right). She says, “The pigments, paper/canvas and brushes each have personalities and mix in myriad ways. Painting is always a bit like an experiment.”



In general, the traditional subject, landscapes, is a major force in this juried show. Along with the above watercolors, let us put forth the following evidence of landscapes and their ability to evoke any number of emotions from delight and anticipation to serenity, hope, and anxiety.



Ellen Boulanger says of her oil, *Moro Bay* (above), “I paint the views that surround me to capture a moment in time, to record the ever-changing scenery, whether it be a seasonal or a man-made transformation. I paint to bring my love of color and brush stroke to those who enjoy the music it conveys.” The image also conveys her pleasure and contentment.

Dramatic landscapes always catch our eye and draw us in. They nearly always employ clouds to great effect. The remainder of the images shown in this issue feature clouds that indicate something is coming, something is clearing, or simply that the weather is fine. In these works, we definitely see clouds in the role of messenger.



In **Peggy Sebera's** giclée print of her oil, *Swirling* (left), the soothing colors have an immediate effect, giving us a sense of peace and serenity at the day's end. There is clearly nothing for us to worry about.

My Place To Think, (below), an oil by **Kelly Sooter**, was created as part of a series to explore “my love of storms forming in the distance and the calming feeling I've always experienced when facing a large and powerful on-coming storm (in life and in nature).” Kelly used various textures, high pigment



gold gouache, and layers of oils, including oils applied over the gold. She says, “When the oil was rubbed off, the chemistry between the two created a glow I can't get any other way.”

In her oil, *California Desert* (below), **Kath Root** subordinates the landmass to the cloud-filled sky, which serves as an unnamed subject. The dominance of the clouds suggests a possibility, a glimmer of hope, that rains might come--or will there be disappointment again?



Perhaps that stormy promise is a bit more certain and the anticipation a bit more reasonable in *The Storm*, **Leona Dadian Akers's** acrylic (below) where the clouds are layered over the darkened land.



Whatever the artist's original intension, we as viewers do respond and give each work a significance of our own. This show provides us with ample opportunity for doing just that.

In July and August newsletter issues, we have shown 38 of the 42 artists and 38 of the 58 pieces in the show. Catherine O'Reilly-Holz and Margaret and Charles Maier did not have images available. However some artists have multiple pieces on display. Thus the show still has more lovely artwork on view than you have seen here. The full show will

draw out your emotions, surprise your eye, and raise your awareness of the considerable talent and delightful work available in this area.

Why not drop in before the 6th Annual "Showin' On The River!" Juried Fine Art Show closes on September 6. Perhaps you could come during the Art Walk reception on Saturday, August 8, 5:00 to 8:00? You will be happy that you did!

Riverfront thanks all our participating artists.

LANCE KUEHNE WORKSHOP SCHEDULE

Riverfront co-owner Lance Kuehne gives informative discussions on the technical aspects of photography, on places in the North Bay that are particularly inviting as photography subjects, and provides advice on getting your work known. He also leads photo shoots throughout the North Bay. The schedule of offerings is below. Pick a date and mark your calendar! For more information and to register, go to Lance's website: www.lancekuehne.com and click on Workshops.

AUGUST PHOTO SHOOT:
 16th: Bolinas Ridge-Mt Tamalpais, 1:30 PM to sunset

SEPTEMBER LECTURES: 7:00 to 8:30 PM
 6th: Let's Talk About the Gear
 8th: Finding an Audience for Your Work
 9th: Local Spots to Photograph this Season

SEPTEMBER PHOTO SHOOT:
 13th: West Marin-Point Reyes, 1:00 to sunset

OCTOBER LECTURES: 7:00 to 8:30 PM
 6th: Let's Talk About the Gear
 7th: Finding an Audience for Your Work

NOVEMBER LECTURES: 7:00 to 8:30 PM
 1st: Local Spots to Photography this Season
 3rd: Let's Talk About the Gear
 4th: Finding an Audience for Your Work
 29th: Finding an Audience for Your Work

NOVEMBER PHOTO SHOOT:
 21st: Late Fall in Napa-Sonoma Wine Country

DECEMBER LECTURES: 7:00 to 8:30 PM
 1st: Let's Talk About the Gear
 2nd: Local spots to Photograph this Season

DECEMBER PHOTO SHOOT:
 13th: Back Roads of Sonoma County