



NOVEMBER, 2015

ANNIVERSARY
CELEBRATION

FEATURED ARTISTS
Henry White
Lance Kuehne

NEW MEMBER
Georgianne Fastaia

HAPPY THANKSGIVING!

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GALLERY OFFERINGS:
Paintings
Mixed Media
Photography
Sculpture
Woodcraft
Sculptural Lamps

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THE GALLERY'S LATE FALL SHOW
WEDNESDAY, NOVEMBER 11 THROUGH SUNDAY, JANUARY 6

SHOW OPENING & ART WALK RECEPTION
SATURDAY, NOVEMBER 14, 5:00 - 9:00 PM
Musical Interludes by Cory Herve

It's a party!

What: Riverfront Art Gallery's 8th Anniversary
Where: 132 Petaluma Blvd. North in Petaluma
When: Saturday, November 14, 5:00 to 9:00

You are invited to Riverfront Art Gallery's anniversary celebration!

Come help gallery owners Jerrie Jerné and Lance Kuehne and our many artists celebrate the gallery's 8th anniversary with cake, balloons, live music by Cory Herve, and a lot of good cheer!

A raffle is scheduled for 8:00! All visitors are eligible, but you must be present at the drawing to win, so please plan to be there!

We are expecting you!



FEATURED ARTIST: PAINTER HENRY WHITE
OAKS OF OUR TIME

On his website Henry White has written “I have a deep and abiding impulse to create art and make music, my favorite forms of human expression. I especially love the visual and tactile qualities of oil paint. For me the impulse to create is like life and love. It is a quickening of the spirit and rising joy of the world within and without, as well as a desire to connect with the natural world and other humans.”

Many of the subjects Henry paints are scenes dominated by oak woodlands. Thus he calls his featured show *Oaks in Our Time*. Oaks are almost always included in his landscapes as a major feature, as we see in *Wild Oats* (below). The painting depicts a golden field with the oak-draped hills of Helen Putnam Park in the background.

Individual oaks are also a favorite subject, as we see in *Into The Woods* (top right), which takes us to a graceful oak at the shady woodland edge of Helen Putnam Park where Henry often goes to seek inspiration. Henry says he even works oaks into some of his still life paintings.

Explaining an overarching reason for his interest in painting oak landscapes, Henry says “I’ve been observing the changes in Sonoma County brought about by climate change, drought, suburban sprawl, vineyard excess, and sudden oak death. I see old oaks dying and new oaks sprouting, so that, even as life goes on, I think there is accelerating stress on the oak habitats.”

Henry continues, “Before it became ‘wine country,’ the Petaluma area was and still is a landscape of



cattle grazing, hay fields (not so much these days), and ranches set in the oak savanna and wooded hills of northern California. I love these landscapes, coast live oak trees, and the other flora and wildlife around me. I feel a sense of urgency in capturing the aspects of the trees and hills as they are now, because, as Bob Dylan said, ‘the times they are a changin’.’

Do come to appreciate Henry’s tribute to the glorious oaks and landscapes so characteristic of our area, and join him in feeling “the quickening of spirit and rising joy” of connecting with the natural world.



Henry also paints portraits such as *Three Women* (below) and still lifes as in *Orchid*, *Amaryllis*, *Oak* at left.



FEATURED ARTIST: PHOTOGRAPHER LANCE KUEHNE

“DIVERGING PATHS”

Lance Kuehne has been long been dedicated to the craft of photography with its exacting demands as an artistic form. However, in his show *Diverging Paths*, with the same name as a featured image (below left), Lance has diverged significantly from his prior approach. He says of his work to date, “As a fine art photographer, I have taken pride in showing images that have not been altered beyond brightness, contrast, and color correction. I even avoid cropping images as much as possible. I was somewhat following in the footsteps of my hero Edward Weston, although not being as strict as his interpretation of ‘straight’ photography. What’s interesting is that he started as a Pictorialist, making ‘dreamy’ and ‘artistic’ photographic prints when young, but eventually going on to no modification whatsoever of what came out of the camera.

“I am doing the reverse, going from showing actual scenes without significantly modifying the image, to altering the final image in ways that enhance what I am trying to convey. In other words, instead of tying one hand behind my back and showing ‘what is’ (in an interesting way), I am freely modifying the image to better show what I am trying to say. After all, I’m an artist not a journalist.

“The big difference this year is that I started to experiment with Instagram and all its various filters. I am liking how the modifications are looking on a lot of my photographs, so for the first time in my art career I will be showing photos that are not ‘straight’ photographs. I will also be showing some prints on metal and possibly other surfaces instead of the traditional matted paper print under glass.

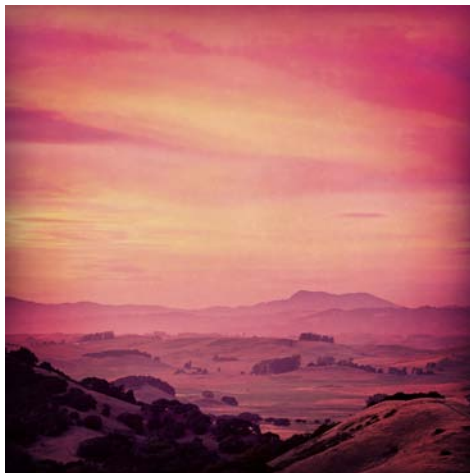
“For example, in the photo *Olden Days* (below right), I wanted to create a sense of the distant past, but with current camera technology I would have created a ‘perfect’ image of an old fence and not convey as strongly the feeling of ‘the past’. Through ‘degrading’ the image with various filters, I achieved what I was looking for.

“Another example is *Chileno Valley View* (below center), I photographed a scene that looks quite unreal, even as a straight photograph, but I wanted it to be even more mysterious and otherworldly. The sky in this picture is the actual color of the sky, but through adding textures and manipulating and cropping the image in various ways I changed this into a stronger image, in my opinion, even though it is technically ‘degraded’.

“Not all of my new images are ‘radically manipulated.’ For instance, *Higher Ground* (not shown) is not heavily cropped and no ‘major’ filters are used, but the warmth and highlights of the photograph are significantly altered from real life to convey the sense of heat and smoke from this past summer.

“I will continue to make and display straight photographs when the scene and subject matter are spectacular in their unaltered state, such as with *Let There be Light* (not shown), but I will not hesitate in the future to modify images if I think those modifications will say what I want to express in a better way.”

Do come to see this radical new departure in Lance’s photographic style from artistic documentation to evocative interpretation.



NEW MEMBER: PAINTER GEORGIANNE FASTAIA

Many artists produce exciting work simply by using time-validated procedures and techniques. Those methods, while useful, don't allow Georgianne Fastaia to reach the degree of innovation and individuality that she seeks in her art. A bit of dissatisfaction is definitely a good thing when it leads to new challenges and discoveries, as it certainly has with Georgianne.

She explains, "In my process, I re-use old canvases working into layers of paint, actively damaging and rebuilding the surface to reveal underlying ghosts of imagery. My goal is to transform these "mistakes" into works of art which convey the mysterious balance between beauty and imperfection."

She shares with us the comment of art critic Brian Sherwin who says, "I enjoy the physicality of Georgianne's methods. The raw quality captures a psychological vibe that begs me to think about the meaning behind the images – and the visual relationship between the artist and viewer. These works provide viewers with a raw narrative...one that is both alluring and haunting."



Georgianne explains her technique in a video made by Nieto Gallery when she was a member there. See YouTube - Nieto Fine Art - Georgianne Fastaia.

She tells us, "I believe to make art with all the questions answered deprives the viewer of the joy of participating in the act of creation. The choices I make between figuration and abstraction, between what is implied and what is revealed, serve to pull the viewer into the painting's surface and leave them with questions. My work is informed by the desire to "transform the mistake."

Due to its unique qualities, Georgianne's art has been featured in Artweek Magazine, The SF Chronicle, and the July 2009 issue of ELLE Décor magazine, as well as in prominent galleries. Riverfront is delighted to represent this unusual artist who challenges us to find beauty within what we might initially see as imperfection.



Paintings by
Georgianne
Fastaia:

At left:
Beast of Burden

Above:
*Three
Ballerinas*

At right:
*Geisha Tying
Paper Lanterns*



Wishing our visitors, customers, and artists a
HAPPY THANKSGIVING !

We are grateful for living
amid the beauty and bounty
of Sonoma County.

We hope that the bounty
will increase for us all!

