

MARCH 2016

**“SHOWIN’ ON THE RIVER!”
ANNUAL JURIED**

PHOTOGRAPHY SHOW

Joe Chasan, Alexandra Latypova, Bob Alwitt, JackiGail, Sherri Oster, Amy Erickson, Bill Dodge, Kashyap Thakor, William Anderson, Marilyn Verducci, Mike Shea, Catherine Pearson, Mimi Carroll, Lucy Arnold, Alys Briggs, Suzanne Bean, Robert Zucker, Caroline Thompson, Chanel Brock, Ken Bradley, Nansee Gingrich, Andrew Spalding

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**THE GALLERY’S EARLY SPRING SHOW
WEDNESDAY, MARCH 9 TO SUNDAY, MAY 8, 2016**

**SHOW OPENING AND ART WALK RECEPTION
SATURDAY, MARCH 12, 5:00 - 9:00 PM
Musical Interludes by Los Gu’achis**

“Showin’ On The River!”

Riverfront Art Gallery’s Annual Juried Photography Show

CREATIVITY: A TREAT FOR THE EYES!

In the annual “Showin’ On The River!” Juried Photography Show, photographers are encouraged to submit creative images achieved through straight photography or other methods. This newsletter presents roughly half of the show featuring those imaginative images.

Let us begin our review with *Reminiscent* (below), **Joe Chasan’s** straight shot of a staircase. True, we have seen many photographs following a staircase downward; however Joe’s version was done from a viewpoint that also makes the image an arresting abstract. At first glance, it even gives the illusion of a floral, a lily perhaps. This image is distinguished by the well-selected point of view--a strength in any photograph--which, in this case, takes it beyond the usual straight photograph of a staircase.

Joe’s comments give the image a philosophical spin as well. He says, “Perched at the edge of a continent for over 160 years, the spiral staircase in San Diego’s old Point Loma Lighthouse provides a classic reminder: where we were has gotten us where we are. And where we are will one day be where we were. Maybe time’s not such an illusion after all...”



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Since we have started with straight photographs, let's continue with the use of close-ups as a creative approach. Floral close-ups, like portraits, have a well-considered viewpoint that always makes us pause for a longer look. For example, **Alexandra Latypova** hones in on a lovely *Red Iris* (below). She says, "I want to convey a sense of the extraordinary in ordinary places, not on the grand scale but on the familiar scale. This beauty in my backyard garden looked especially spectacular one day after a rain (doesn't everything look better just after the rain?)."



Speaking of his



elegant *Hanging Fuchsia* (above), **Bob Alwitt** says that although he prefers field photography, "It is sometimes necessary to work in a more controllable studio environment. I try to produce an image that will evoke an emotional response--perhaps a sense of strength, balance, grace, permanence, mystery, awe. When successful, this is achieved by emphasizing for a particular subject essential features of composition, color, light, gesture, with post-processing a crucial and essential final step."

Emotion as a photographic quality is also seen in **JackiGail's** begonia portrait, *Happy Valentine* "The lush folds of the flower appeared so loving and happy I purchased one as a valentine gift to myself."



Sherri Oster loves the unexpected, like being captivated by a chance image such as *Agave* (right). "They say life happens when you're making other plans. I find this is true about photography as well. This photo was taken en route to photograph something else and turned out to be my favorite shot of the day!"



An immediate question for every photographer is what to include and what to exclude. This question presents itself when we look at a broad landscape and begin to identify what in it excites us or check for what might present a problem or disrupt the focus on the subject. Close up photography surely intensifies the question of where to set the edges of the image. In *Passion For Play* (right) **Amy Erickson** has focused in on the almost whimsical centers of passion flowers, presenting them as a playful triptych, which has the effect of really keeping our attention on this feature.



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Pushing the close-up technique even further by using a macro lens, **Bill Dodge** created *Embers II* (right). He explains, "I was about 8 inches from my subject-- a series of



beautiful foil strips with kaleidoscopic multi-colored flakes embedded in them. The intent was to capture the flutter of light and color as the strips were gently blown by the wind in an outdoor garden installation." So, in addition to a creative camera technique, Bill has added an unusual material in a changing environment.



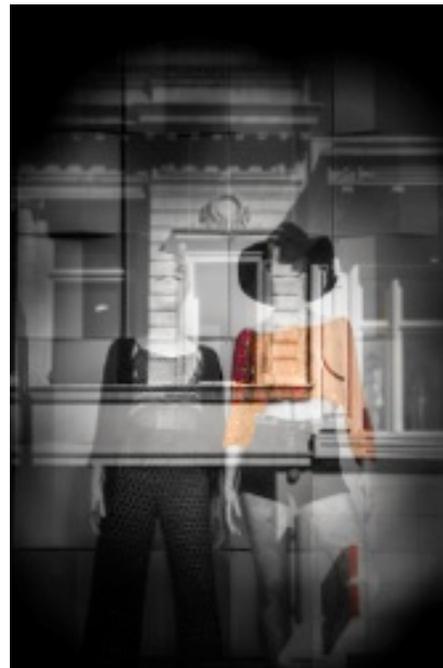
Speaking of a changing environment, **Kashyap Thakor**, working with sea motion, has captured amusing water reflections. His straight shot, *Marine Life, Galapagos* (above), suggests both an abstract and a glimpse of unusual fish, making it an example of what we might call "creative seeing."

In a truly arresting image, *Negative Geometry* (top right), **William Anderson** has created a whimsical piece that looks absolutely real. But...it isn't. William says, "If we let our imagination loose on a plain rectangular wall with rectangular windows, we can perceive shapes and shadows and one's attention is held by numerous triangles, ellipses, and trapezoids of high contrast and reverse



tones. The original image was the window on the wall with its natural shading. I subsequently copied various geometric sections from the image then altered and reversed the tones and repositioned these sections back onto the image."

Thus, seeing potential is a definite creative skill, one that served **Marilyn Verducci** well in *Flashback* (below). She explains, "Flashback is a nostalgic



look at San Francisco in the late 60's. The reflected building from across the street and the clothes on the mannequins are reminiscent of my teenage years. A Holga lens added a retro feel to the image with its strong vignetting and soft focus."

Always one to recognize image potential, each year **Mike Shea** comes up with something unusual that makes us smile with delight--sometimes created, sometimes an opportune shot as with *Framed* (top left, page 4). Michael took the image at a Burning Man festival. He tells us that, "the hanging frames

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were an art installation. I just got lucky when the young lady walked into the scene. I was able to position myself to grab the shot. I'm putting a frame on the canvas to further the effect."



Both *Flashback* and *Framed*, although straight shots, give us the impression of a photomontage, so let's use them as a segue into that technique. Photomontage as an art form certainly got a strong start after professor Jerry Uelsmann, among others, began complicated creations in the darkroom. Simpler in the doing, but not necessarily simpler in result, photomontage allows photographers to be more expressive of themselves or of a concept or idea--or simply to create something visually distinctive and ranging from reality to fantasy. The technique involves layering images over each other or taking pieces from various images to combine into an entirely new work completely unlike the original.



In *Sonoma Oak* (above), **Catherine Pearson** has layered a photographed texture over her landscape to give it a painterly look and a tint to the sky that perhaps implies a roiling heat stirring up the atmosphere.

By contrast consider the imaginative *The Bog Faeries* (below) from **Mimi Carroll's** Ireland series. She tells us, "Walking in the bog, I kept pointing out the faeries to my friends. You see how the path opens up, and you only see a bit of what beckons you. The faeries are resting right before the journey begins. (Having this vision, I came home and had to create it! This image is a composite of a couple of images of the Irish bog, our local fairies, and trees from street art on D Street.)"



Lucy Arnold turned her imagination loose to create *Medusa's Realm at Sunset* (below). She says it was "created from innumerable bits of my travel photos and paintings. Each individual element is digitally painted or otherwise altered. Composing in Photoshop is a very time-consuming process. In creating this piece, I felt a myth or fairytale forming without words. The image contains overt and subtle references to metamorphosis. Butterflies, of course, are the quintessential examples. Medusa herself transforms living things to stone. Both the Angel and the Maiden (beneath the bridge) are stone, but with elements of human flesh beginning to show through. There is a story here, and the Dragon, Angel, Butterflies, Maiden, Medusa, and Red Frog are all characters. However, I leave the plot and meaning to the viewer's imagination."



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Thinking in terms of possibilities as she walked around Lille, France, **Alys Briggs** says, "I saw graffiti featuring fish. The next day I found some fish plates from old books and bought them with the vague sense that they could be combined with the graffiti to create a work that expanded the "seascape" of the wall. *Lille 2015 No.2* (above) is one of the results of playing with these images.

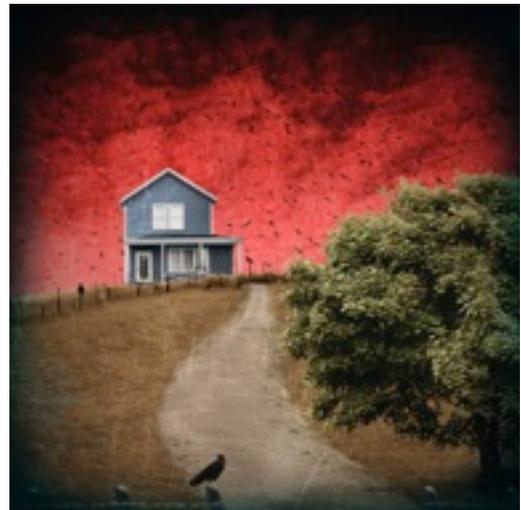


A master at creative effects, **Suzanne Bean** explains, "My abstract images, like *Canyon Song* (above) begin as digital photographs of motifs, structures, patterns, and values that appeal to me in their shapes, composition, and dynamic movement. Using Photoshop, I combine two or more similar shots, filter out detail, and flatten areas to create a new design. The frosting on the cake is adjusting the hues and saturation. I love big, bright, saturated colors and enjoy art that keeps me interested with curious details, movement, and an intriguing bit of something that looks familiar . . . or does it?"

In this discussion of creativity in photography, we have paired shots when there was some similarity in result. Here we will point out the atmospheric effect of the following two works through different methods.



Robert Zucker creates his own atmosphere in *Court Of The Patriarchs* (above) by using a digital infra-red camera which registers the light spectrum beyond visible red light, giving images a different color-range than we normally expect, yielding a dark sky with light vegetation. However, infra-red can be developed or processed in various ways. Bob is partial to this lightly "colorized" version of infra-red for the distinctive mood it delivers.



Caroline Julianna Thompson uses photomontage to create distinctive moods. She says, "Photomontage opened doors to expression allowing me to connect with the viewer through a common visual language. *Returning Home* (above) is about looking at past emotional connections. The way forward is through the past, resolving and understanding where we started and how that colored our choices on the road forward. The red sky is foreboding, overshadowing the cool blue house with the welcoming porch. The crow (a messenger) stands guard at the gate, reminding us we can never truly return home."

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Reflections are, of course, mirror images. And mirroring is also a creative technique. John Paul Caponigro, among others, effectively applied it to his fine art images.

We have put **Chanel Brock**'s straight shot, *Paris in Shadows*, (below) in the creative group, because it is so abstract in result. Chanel says, "In this moment, the secrets and mysteries that the ancient hands of architecture created amplify the dark side of Paris that is revealed at sunset."



Ken Bradley used mirroring in *Sand Tufa Palace* (below). He says, "This little known Sand Tufa is about a half mile from the famous South Tufa State Park at Mono Lake, CA. Sand Tufa are hard to find and range in height from a couple of inches up to about four feet. They are much more intricate and have more delicate formations than the larger Tufa that everyone else usually sees. For this photo I simply mirrored the photo down the middle to give it



the out-of-this-world Alien Fortress-like look."



Applesong Sunrise (above) is a photomontage by **Nanse Gingrich**, using mirroring to great effect in achieving a pleasing symmetry and a bit of whimsy.



Starting with a photograph of clouds with a couple of tree tips, **Andrew Spalding** has taken mirroring a step further in *Cloud Reflections* (above) by replicating the image top to bottom and side to side, creating through the various shadings both bold and subtle patterns.

In the April newsletter, we will cover the rest of the juried photography show with city scenes and landscapes, discussing point of view and perspective, iconic images, and the capturing of circumstances and conditions in distinctive and evocative images.

Riverfront Art Gallery would like to thank all the photographers who submitted their fine work for the juried show. Unfortunately, only a third of the images could be accepted due to space limitations. We appreciate your skill, your good photographic eye, and most definitely your creative vision.