

APRIL 2016

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

Maite Klein, Lisa Franklin,
Jen Bishop, Scott Hess,
Lucy Aron, Jay Swetech,
Mark Frazitta, Amnon Shemi,
Jill Zwicky, Mary Sheft,
Lauren Coleman,
Bill Richardson, Susan Taylor,
Sheila Reid, Tim Byer,
David Laurence Sharp,
Francyne Kunkel, Clyde
Thomas, Ruth Smilan, Chris
Goodfellow, Michael Ryan,
Bob Bowman, Dennis Ariza,
Gregory Edmonds, Andrew
Spalding, Leslie Curchack,

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**THE GALLERY’S EARLY SPRING SHOW
THROUGH SUNDAY, MAY 8, 2016**

**ART WALK RECEPTION
SATURDAY, APRIL 9, 5:00 - 8:00 PM**

“Showin’ On The River!”

Riverfront Art Gallery’s Annual Juried Photography Show

A PERFECT PARADISE OF LANDSCAPES!

Gadzooks and my golly! This year’s 181 images were the most images ever entered for consideration in the Showin’ On The River!” Annual Juried Photography Show! Another record broken as well--62 images accepted. This IS an excellent show of area talent with lots of diversity in style, technique, and subject. So, let’s explore the landscape and cityscape portions of this show, since we covered the creative techniques in March.

While there are always things that are not under the photographer’s control, point of view, perspective, capturing a sense of place, and how to present the subject are choices the photographer makes. These non-technical qualities often lead to stunning images that grab our attention and hold it, such as **Maite Klein’s** *Diva* (below). With its color, strong main figure, and a sense of place and of impending drama, *Diva* holds our attention with a perspective that practically puts us on stage with flamenco dancer and choreographer Clara Rodrigues. We are in suspended animation waiting for the tempestuous dance to begin. Maite says, “For me this photo shows her strength and command on stage--the calm before the storm. Only the gaze of her husband, the guitarist, heralds the passion that is to follow.”



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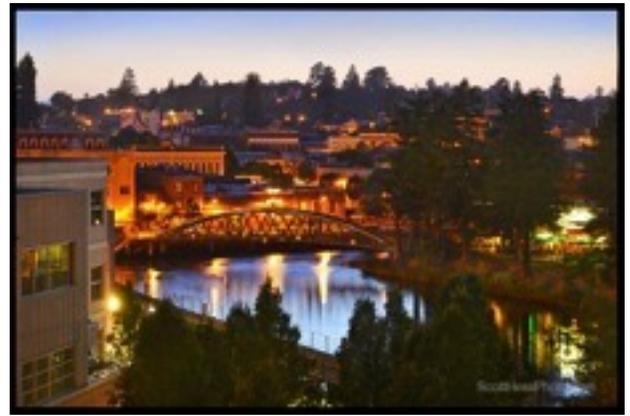
A sense of place is the essence of **Lisa Franklin's** street photography, mostly done around Market Street in San Francisco for the diversity of possible subjects there. Always on the lookout for the unusual amid the usual, Lisa found *Stiltwalkers* (below) taking a break on a high perch and enjoying the sunny day.



Jennifer Bishop gives us both a sense of place and a sense of history with *Empress* (below), an image of the historical landmark in Vallejo built in 1911, badly damaged in the 1989 Loma Prieta earthquake, and reopened in 2008. Jen says, "I love that the original theater was preserved. I wanted to capture a bit of history with a bit of modern tech."



We love what is familiar, so a sense of place draws us into a number of images in the show. **Scott Hess** has made a name for himself by focusing on Petaluma, both the town and the natural surroundings. In *Downtown Petaluma At Dusk* (top right), we react to the well-known view, as well as to the time of day with its contrasting warmth of artificial lighting and the coolness of the onset of dusk.



A very personal viewpoint comes from **Lucy Aron**, a musician and writer as well as a photographer. She says, "I thrive on experimenting with a diversity of style and subject matter. My only method is: stay open to everything, seek the edge, and never lose the spirit of play." By being open to possibilities

Lucy offers us a sense of a specific place, her backyard, in *Winter Window* (right). She has also captured the feel of a rainstorm on an unusually cold day, giving us this icy-edged perspective.



Jay Swetech's point of view in *Shady Borders*

(right) runs along a fence, its shadow at our feet almost suggesting a ladder. We are drawn into the distance and perhaps beyond the familiar.



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The long perspective works particularly well for three additional images. In *The Path To Mykonos* (top left), **Mark Frazitta** shares with us the enchantment of exploring along a narrow alleyway in a place far from home. **Amnon Shemi**



does the same with his delightful image *Flying Umbrellas* (top center), while **Jill Zwicky** lures us on with atmospheric *Vedanta Road* (top right). In each image, the effect is to engage us and pique our curiosity, enticing us to follow.

(right), **Lauren Coleman** offers an unusual perspective on the distant Golden Gate Bridge from a meandering pathway.



In his *Lifting Fog* (below), **Bill Richardson** doubles the iconic quality by making San Francisco's familiar weather an equal partner

In her fairly graphic image, *Cormorant Overlook* (above) **Mary Sheft** captured a beautifully subtle sense of place when "A wonderful group of cormorants seemingly posed for me in front of the iconic San Francisco skyline, one January morning in downtown Tiburon. Although this image was converted to black and white from a color digital capture, the original scene contained almost pure black and white tones from the start. A split second after I pushed the shutter release a seagull came and disrupted the entire scene."

with the bridge. Bill notes, "The fog was just beginning to burn off as the sun was cresting the hills above Baker Beach, lighting up the south tower, the emerald green waves, and the surfers."



Perhaps nothing is as iconic as San Francisco's famous bridges, delighting tourists who flock there and making locals also seek them out amid the scenery. In her moody image, *Sleep Walking*

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Of her photograph, *Baker Beach Sunset & Golden Gate Bridge* (above), **Susan Taylor** says, "It was a very peaceful, warm, and serene evening for November. Few people were on the beach, which is unusual. I was thrilled when *Outdoor Photographer Magazine* chose this photo for 'Your Favorite Places Gallery Editors' Favorite' Contest 2014."



In **Sheila Reid's** superbly structured image *Going Green* (above), the strong composition has parallels between the bench's curving arm rests and the bicycle wheels, between the railing posts and the bridge towers, between the railing verticals and the bridge cables, and even between the decorative diamond shapes on the fence and the diamonds of the towers. With the pigeons and the rippling Bay waters representing nature amid all this metal and concrete, leaving the bicycle green in an otherwise black and white image is a great way to bring home the message strongly and creatively.

For many area residents, Point Reyes is a beloved spot for hiking as well as photography. In the show are two scenes very familiar and nearly iconic

themselves in creating a sense of place. **David Laurence Sharp's** *Point Reyes Beach Sunset* (below) captures the view northward from the lighthouse road as sunset paints cliffs and clouds. "My eyes see the world as light and shadow, colors and patterns, textures and shapes. With my photography, I try to remind people that the world is full of amazing sites."



Familiar also is the long-stranded small boat at Inverness which has called out to so many photographers. Given the subject's popularity, it is a challenge to get something distinctive, but **Tim Byer** has done just that through the darkened foreground that emphasizes the boat while the brighter sky and puffy clouds add tonal balance in his image, *Beached, Inverness, CA* (below).



With her image, *Resistance* (top left, page 5) **Francyne Kunkel** reminds us that "Rodeo Beach in Marin is a popular walking and surf spot. This rock formation seems like an abrupt exclamation mark of time and place. I am constantly amazed at the solidity and energy of these formations and the interaction of the water as the tide moves in and out, and the receding waves are left to find their own

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path back into the sea. The long exposure of this photo stops this recession, perfectly capturing an instant in time.”



It really isn't necessary to know exactly

where something is for an image to give viewers a sense of place. **Clyde Thomas** proves that with his image *Catch Of The Day* (below), “This Blue Heron frequents the Petaluma Marina and the Petaluma Downtown Turning Basin. One morning before work, I stopped by the marina. It was there fishing. I watched it catch two Striped Bass. It ate each of them in one gulp. I was lucky the shutter opened at the right time.”



Ruth Smilan puts us in a specific environment with her tri-toned treatment of undulating sands in *Oceano Dunes* (top right). She says, “I look for interesting settings that project a mood or a spirit, like the setting of dunes by the ocean. I was drawn to the various shapes. To me this projects the beauty and peacefulness of the place.”

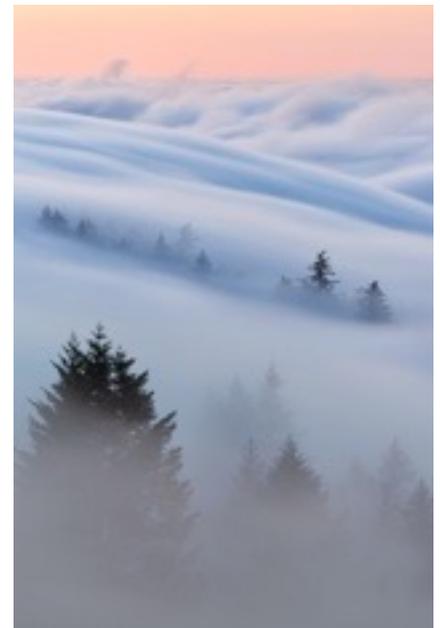
Sandstone arches, wherever they are, immediately propel us into the dramatic landscapes of the Western frontier. **Chris Goodfellow** captured that locale for us in *Double Arch* (center right) on an evening outside Moab, UT. He explains his technique, “Five separate long exposures were created during which different elements of the arch



were illuminated with a flashlight. Then all five were layered together into one.” The result is a unique image from a location that has been photographed thousands of times.

Good photography not only captures a sense of place but conditions as well. Light from the edge of day turns layers of fog a shadowy blue and tints the sky with pink in

Michael Ryan's evocative image, *Silken* (right), a long exposure of “fast moving fog plunging over Bolinas Ridge.” Fog was once “a frustrating adversary,” but Michael says, “I began to better understand its nuances and learned that it can bring a special quality to just about any scene.”



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Bob Bowman's *Tree Top Dreams* (top right) shows his ability to capture fog under similar conditions. Bob says, "I fell in love with photography as a teenager while backpacking in the Sierra Nevada Mountains. I wanted a way to take the beauty of those places home with me and photography provided the perfect avenue for me to accomplish that wish."



Weather conditions inspired **Dennis Ariza's** *Storm's A-Brew'n* (second right). On his annual trip to Lundy Canyon, shooting wildflowers, he was treated to this view of an approaching storm which he captured with the multiple exposure, high definition technique.



Favoring winter and still offering prints from film, **Gregory Edmonds** offers his image *Winter Trees, Lizard Head Pass, CO* (third right). He comments, "I wanted to capture the feeling of deep winter in the backcountry. This is it--huge, silent, simple, and snowing. I believe you get the best results when you photograph what you love, and for me that has been mainly snowy landscapes."



Spring follows winter, storms clear, giving us fair weather, and nature responds as we see in *Leafing Out* (bottom right) by **Andrew Spalding**. This is the most unusual presentation in the show. The image is shown backlit on an LED screen.

We close with poetic *Soft Moment* (below) exemplifying **Leslie Curchack's** approach to photography, "seeking images of beauty that strike the eye, mind, and heart in a potent and mysterious way."



Riverfront Art Gallery appreciates all the photographic artists selected for the juried show and congratulates them on their fine work!

