



AUGUST 2016

ANNUAL SHOWIN' ON THE RIVER! JURIED FINE ART SHOW

Douglas Ballou, Monica

Lee-Boutz, Sonja

Bakalyar, Marilyn Dizikes,

Fuhlin Hsin, Linda Ryan,

Nathalie Fabri, Natalia

Marquandt, Carole

Barlas, Joelle Burnette,

Nancy Woods, Ron

Bendorff, Kelly Sooter,

Cher Church, Marilee

Ford, Bill Pfeffer, Ken

Shane, Ellen Boulanger,

Tom Hughes, Deborah

Macias

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GALLERY OFFERINGS:

Paintings Mixed Media

Photography

Sculpture Woodcraft

Sculptural Lamps

Ceramics

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THE GALLERY'S SUMMER SHOW THROUGH SUNDAY, SEPTEMBER 4, 2016

**ART WALK RECEPTION
SATURDAY, AUGUST 13, 5:00 - 9:00 PM**

SPECTACULAR SHOW CONTINUES THROUGH SEPTEMBER 4

As the jurying panel predicted, the **2016 Showin' On The River! Juried Fine Art Show** has garnered praise from visitors for the wonderful diversity in styles, subjects, and mediums presented in 73 works by 43 artists. Only about a third of the works are presented here, so there is much more to see at the gallery.

There are several less common methods in the show: one woodcut, one monotype, one pen and ink drawing, and two mirror paintings. Of course, works run the gamut from almost photographic realism to splendid abstracts, humorous works to reflections on life. The show includes some truly stunning landscapes as well, some shown here, some in the July issue. Both newsletters are filled with images and information.

If you haven't yet seen this show, we urge you to make the trip. It's definitely worth it! And, of course, our members and Invitational artists are on display as well.

Douglas Ballou has two pieces in the show. He has used acrylics to create engaging patterns on mirror surfaces. They are riveting in their complexity. The 24" *A Friend, Anemone* (right) gives the impression that the design is in relief, but it isn't. The effect is due to the mirror reflecting the edges of the design. This piece would certainly give an unusual artistic focal point to any room.



At first glance, *If is Were...* (bottom left) looks like **Monica Lee-Boutz** has painted on tile. Not so. She says, "It was done on mat board and glued onto wood panel to create the broader lines. The title came about because I was trying to achieve the effect of Encaustic art using acrylic and the wax/deli paper. That's how I came up with the title. No philosophical ideas behind it."

Sonja Bakalyar "begins with an idea, a mood, an impression—sometimes 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, with a variety of feelings as works like *5681* (bottom center) progress from puzzling, pressured, and sometimes frustrating to ultimate satisfaction." The number titles are Sonja's way of leaving interpretation and meaning to the viewer.

Marilyn Dizikes says, "Sometimes an artist has a moment of clarity when he or she is working in a groove. These moments keep the painter motivated." She also considers herself "a citizen of the world, speaking the universal language of art, a language of love, peace, and harmony." However her acrylic *Light Revealed* (bottom right) definitely speaks of her individual vision as an artist.

Recognized by gallery visitors as a watercolorist whose love of animals often makes them subjects of her delicate portraits, **Fuhlin Hsin** has surprised us all with an abstract she calls *Reflection On A Summer Day* (center right), perhaps a work that is a bit more philosophical than a first glance would reveal.

Linda Ryan pours acrylics onto gessoed board and turns the board this way and that "so the colors begin to flow and mix, like in *The Rising* (below). It is a fascinating process that allows me to indulge in discovery, movement, feeling, and a sense of energy and play. It allows me to explore without the need to create imagery. It frees me, satisfying something deep."





There are wonderfully charming works in this show and, as we all know, many kinds of reality, including the “reality” of how we feel and how we remember.

These realities are captured by **Nathalie Fabri** in colorful village and town portraits, such as her acrylic *Vingrau, France* (top left), caught in the glow of night. She has been influenced by the colorful work of cultures in Africa, the Middle East, and Haiti, applying that vividness to urban settings.

Evoking a similar feel of a warm, pleasant night, **Natalia Marquandt** takes us to view the town with its buildings and moonlit sky reflecting in the river. An acrylic, *Back In Time* (top center) has the dreamy feel of a memory most pleasantly recalled.

Carole Barlas tells us, “The paintings I do are an acknowledgement that we are constantly constructing our realities. Sometimes our vision of reality is clear and precise; other times we see things in flux, and sometimes both at the same time.” That might be the way to see her acrylic, *Times Past* (below), with its nostalgic touch amid a contemporary scene.



Joelle Burnette began a series of dog portraits when she scheduled a show at a restaurant. She says, “I enjoyed the whimsy of dogs appearing to be begging at the tables.” Her acrylic, *French Bulldog’s House* (top right) is one of the more humorous and colorful works in the show.

Nancy Woods painted dewy-eyed *Doris* (bottom center) in oils. With a patient yet expectant demeanor, Doris watches us smile. Nancy says she relied on a photo by Nancy Lorenz to help her capture Doris just right.

Ron Bendorff adds to the humor with his oil, *Sock Monkey Wants To Be A Jockey* (bottom right). The sock monkey was plopped upon the plastic horse when his wife was picking up after a visit from a granddaughter. Everything in the painting was on the spot, reflecting a personal space. Ron says, “The monkey and horse reminded me of something whimsical in a children’s book.” Whimsical it is!



Kelly Sooter is a master painter, using the time-honored technique of underpainting with colors, often golden tones, that subtly unify the main elements. She makes us feel lucky to be standing in the foreground of her oils, like *Storm's End* (above), viewing some beautiful place with verdant fields, intense skies, color-tinted clouds, and an early-rising moon. Is greater serenity even possible?

As if to control the harsh glare of the desert climate, desert plants are often somewhat softened in tone. In her oil, *Desert* (below), **Cher Church** has captured that softer side of a harsh place with the warm yet muted colors of plants and fence, played against the hazy, atmospheric perspective of the mountains in the distance. She makes the desert look absolutely inviting and tame.

About using the challenging encaustic techniques in



her *Forest Movement* (above), **Marilee Ford** comments, "I love anything with texture and fluidity, such as encaustic waxes. The image started with liquified waxes and as the background mountains emerged, it became clear that the scene needed to be finished with oil paints for the specific trees and rocks."

His free and easy style, with its bold strokes of color, underplays **Bill Pfeffer's** sophisticated understanding of how to render a complex landscape, as he has done with mountains, lake, and forest in his oil, *Banff* (below). For anyone who has traveled Icefields Parkway in Alberta, Canada, this piece will certainly awaken memories.





As an engineer, **Ken Shane** was bound by the laws of physics, a restriction he didn't mind then. Now retired, Ken says, "Painting, like creating *Rough Sea* (above) has been a delight as there are few restrictions, except that my wife requires that I work in the garage as I make a mess when I work—a small compromise. You'll see lots of styles in my painting as I'm enjoying experimenting as I grow in the art experience."

Commenting on her oil, *Sunset Spreads Its Wings* (below left), **Ellen Boulanger** tells us, "I paint to give voice to the pigments applied to my canvas, each painting a challenge and never-ending learning experience. I love color, here using vibrating colors to

to complete the painting."

Vivid color also is paramount in *Three Trees* (above). Working in graphic arts, illustration, and cartooning, **Tom Hughes** has multiple ways to consider rendering a subject. In *Three Trees*, he has opted for Girault Pastels, he says, "for maximum color brightness in my imaginary landscape."

Taking an entirely different direction and selecting a more muted color palette, **Deborah Macias** gives us a landscape, a bit overcast and subdued in tone, and thus creating a distinctive mood. *The River* (center below) pulls us in to examine its riparian details. Since she often creates sweeping landscapes with flowing hills and warm light, *The River* is a definite contrast.



With only one-third of the works in the show covered here and with wonderful, beautiful, touching, and humorous works aplenty, there is much to see at the gallery in this annual Juried Fine Art Show.

DON'T MISS IT!

**THE SHOW CLOSSES
SEPTEMBER 4!**

**Riverfront Art Gallery
thanks all the artists in
the show for their
participation.**