R A G SHEET   RIVERFRONT ART GALLERY

FEBRUARY 2017

FEATURED ARTIST
Lance Kuehne

PHOTOGRAPHY OUTINGS

SPOTLIGHT
Mary Mahler

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GALLERY OFFERINGS:
Paintings
Mixed Media
Photography
Jewelry
Pottery
Sculpture
Sculptural Lamps
Woodcraft

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THE GALLERY'S WINTER SHOW
THROUGH MARCH 5, 2017

SECOND SATURDAY ART WALK RECEPTION
SATURDAY, FEBRUARY 11, 5:00 - 8:00 PM

RIVERFRONT'S CURRENT SHOW

ALTERED REALITY: PHOTOSHOPPED OR NOT?

Often a show at Riverfront will have two featured artists. However, in this Winter Show, the only featured artist is Riverfront co-owner Lance Kuehne. Thus in our coverage we have been able to delve further into show rationale and content than we usually can. If you missed the initial article, you will find it in the January issue of the newsletter on the gallery website. In addition, *The Sonoma County Gazette* has an article on Lance in its February issue. You can find it at www.sonomacountygazette.com. Then put "Lance Kuehne" into search to get the article.
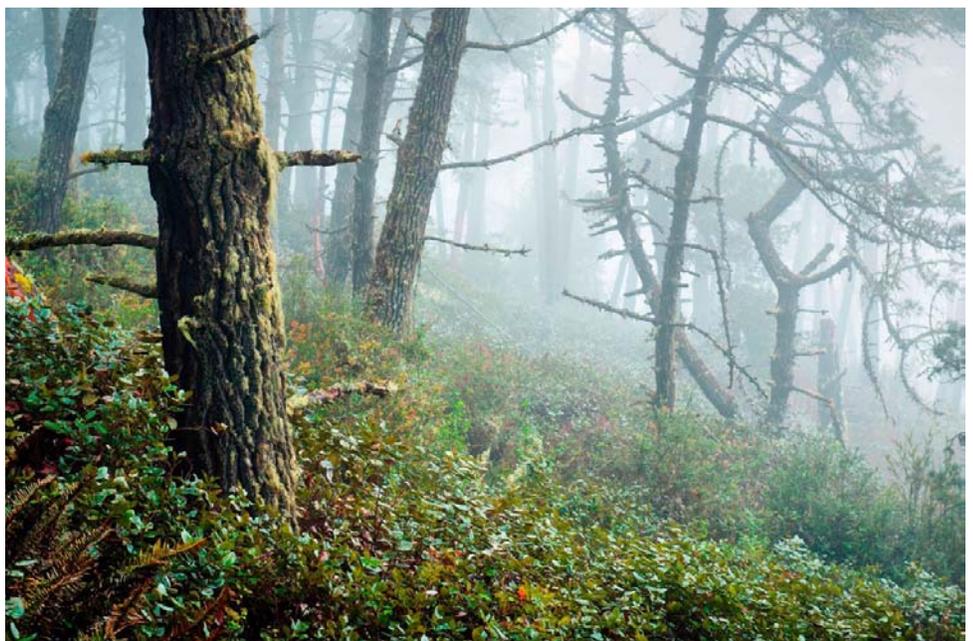
Primeval Woods by Lance Kuehne

FEATURED ARTIST: PHOTOGRAPHER LANCE KUEHNE
Altered Reality: Photoshopped or Not?

From our last look into Lance's show, let's recall that in the chemical darkroom, the starting point is a strip of film with an actual image on it. The film has to be "developed" to get the colors to come out more or less right. However, the final color, intensity, mood of the image is open to interpretation by the photographer as the image is developed, as Ansel Adams so often demonstrated with his numerous renditions of a single image as he sought to get its *effect* just the way he wanted it—not necessarily the way it looked in nature. Let's compare film to digital.

Digital photography is pretty much the same thing. However, in digital photography a card records light and color as *data*, not as an *image*. Thus, even to get a visible image, the data has to be "developed" through a computer program such as Photoshop. As with the chemical darkroom, the way the image turns out is a function of how the photographer chooses to render its final form. The decisions made at this stage, whether chemically or digitally, are the essence of *artistic interpretation* or *creative license.*

On the prior page, *Primeval Woods* is an example of an image without deliberate alteration. However, the contrasting pairs of images presented here show how an artistic interpretation can change the effect of the image. With *Mountain Cabin* (top right) Lance has given the lower image a darker, stormier, more ominous tone. Similarly, with *Sonoma Hillside Shadows* (bottom two), Lance has given the

altered image the effect of light coming in below departing storm clouds, when the landscape has intense sidelight as well as high contrast among the clouds.

With the *Golden Gate* pair (page 4), Lance wanted the altered image to have the visual texture that the photo might have had if taken
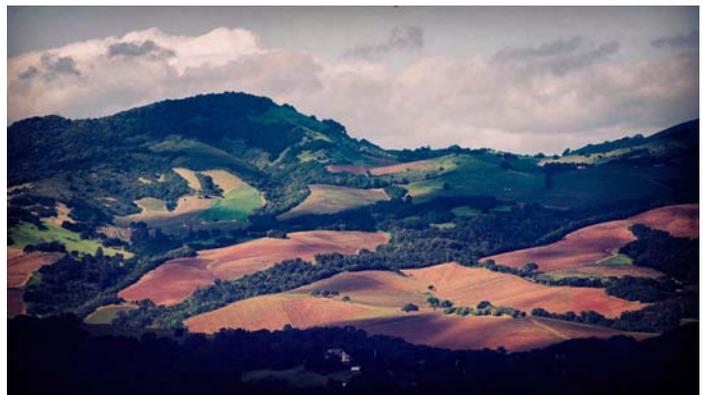
SPOTLIGHT ON INVITATIONAL ARTIST MARY MAHLER

Painter, ceramicist, and mixed media artist Mary Mahler continuously surprises viewers with the diversity of her artistic output, as the images on this page reveal. Mary comments, "I love the texture and color from landscapes and work those into all of my art, whether ceramics or mixed media. Some of my paintings, like *Pears* and *Vintage Stacks* (bottom two images) become mixed media pieces when I work in layers, incorporating collage elements, including photos I've taken, and augmenting textures with handmade papers, acrylic mediums, or whatever comes to mind or is at hand. Then, of course, there are the mixed media abstracts that don't begin as paintings, but which arise simply from working with objects, arranging and rearranging them until they reach a satisfying balance of color, texture, forms, and materials. The small triptych (top right) is an example of my more abstract work."

With ceramics Mary prefers a type of clay called Stoneware and uses two centuries-old methods, raku (examples center right) and pit-firing (below). Mary explains, "For the pit-fired pieces. I dug a pit in the sand at Dillon Beach, wrapped the unglazed pieces in seaweed, banana peel, etc. which affects coloring and put in wood and paper kindling. The pit was covered and allowed to burn most of the day until it burned itself out. But raku is a two-step process. Pieces are heated to a temperature that cures the glaze, then they are removed and put into a container with combustable materials which will flame up and then smoke as oxygen is depleted. Unglazed areas turn black, gray, or white. I enjoy these methods, because they give that earthy look of old pottery and because you never know exactly what you will get—which really enhances my experience of the creative process."

Mary Mahler teaches all of these mediums in her Petaluma studio.
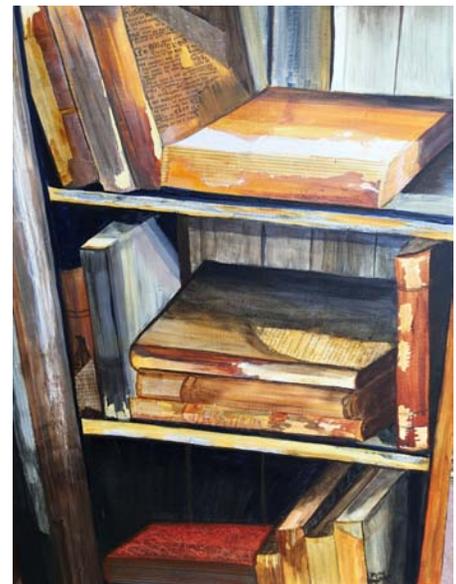
when the bridge was first opened. As these sample comparisons reveal, the final image is as much a product of the photographer's vision as it is of the photographed image itself. In the bridge pair, we also see the effect of creatively cropping the image. By taking a bit off the top and bottom, Lance has made the bridge seem more prominent and more impressive.

There are times when the feel of a place simply isn't registered in an image—for example, the heat of an oppressively hot day or the thickened air before a rainstorm unloads. The sense of how those scenes *felt* can only be suggested to the viewer through artistic interpretation. Lance's ultimate point is that the question of whether something was photoshopped or not is really not relevant. All the same kinds of development have to be done, whether chemically or digitally. The real difference is that with digital development no harmful chemicals are involved, the artist can pause and resume later, and the multitude of options for creative expression is greater. Viva Photoshop!

LANCE KUEHNE'S SPRING SCHEDULE OF PHOTOGRAPHY OUTINGS & WORKSHOPS

Due to his teaching responsibilities at Petaluma High School, managing Riverfront Art Gallery, and tending to his own photography and production needs, Lance is finding it more difficult to accommodate the longer workshops that he has offered in the past. He is also not currently offering the evening classes on the nitty gritty of exhibiting your photography.

Thus the Spring schedule is limited to single afternoon outings, except for one two-day outing in May. For details on these outings and to register, please go to Lance's new website dedicated solely to his photography workshops and outings:

www.lkphotoworkshops.com.

February Afternoon Outings:
Sat, Feb 4: Early Winter in Wine Country, 11:30 - 6
Sat, Feb 18: Winter in Wine Country, 11:30 - 6
Sun, Feb 19: Winter in Wine Country, 11:30 - 6

March Afternoon Outings:
Sun, March 12: Bowling Ball Beach & Point
    Arena Lighthouse, 12 - 8
Sat, March 25, West Sonoma County, 1:30 - 8

April Afternoon Outings:
Sun, April 9: Early Spring in Wine Country,
    1:30 - 8:00
Sat, April 22: Northwest Sonoma County,
    11:30-7:30
Sat, April 29: Spring in Wine Country, 1:30-8:00
Sun, April 30: Spring in Wine Country, 1:30-8:00

2-day Outings: Weekend in Mendocino
Fri, May 5, 2:00 to Sun, May 7, 12:00,