



NEWSLETTER

**THE GALLERY'S LATE SPRING SHOW
THROUGH JULY 2, 2017**

**SECOND SATURDAY ART WALK
JUNE 10, 5:00 - 8:00**

JUNE 2017

THE NEW LOOK

**NOTES FROM THE
GALLERY**

WELCOME BACK

CURRENT SHOW
Janet Doto
Philip Wilkinson

SPOTLIGHT
Lisa Franklin

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GALLERY OFFERINGS

Paintings
Mixed Media
Photography
Jewelry
Pottery
Sculpture
Sculptural Lamps
Woodcraft
Greeting Cards

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THE NEW LOOK

Riverfront Art Gallery opened in September, 2007, but with all there was to think about in launching a new endeavor, neither a newsletter nor a logo were on the To Do List. It wasn't until January, 2010, that the newsletter started with a masthead using wavy blue and green lines to symbolically represent the Petaluma River. It was bright, cheerful, and recognizable, as we hoped the gallery would be. By September of 2010, co-owner Lance Kuehne had commissioned painter and commercial artist (and founding gallery member) Henry White to do a logo for the gallery. This too made the river a focal point in a quieter set of colors—but it did stand out in contrast to the brightness of the masthead. Here we are in 2017, and the masthead has finally been coordinated with the logo! The entire design is now in harmony, still recognizable, and possibly less intrusive, since what we want to stress is works in the gallery, not the newsletter format itself. We hope you like our new look!

NOTES FROM THE GALLERY

Another change is the “cover email” that transports the newsletter to your inbox. It was called the “mini,” but has been reincarnated as NOTES FROM THE GALLERY. NOTES will function like a twice-monthly memo to remind you of show openings and closings and other gallery information. Just as important, NOTES will link you to the full newsletter for deeper coverage of shows and informative artist profiles that will bring you greater appreciation of what you find on gallery walls.

WELCOME BACK!

Riverfront is pleased to announce that Jim Coda and Bob McFarland are again showing their exceptional photography at the gallery. Don't miss their new works!

THE CURRENT SHOW

Janet Doto: *The Road Home*

In the May newsletter, Janet gave us an overview of what she called her “loop through life,” which took her from her youth in Santa Rosa, through 23 years in the Air Force, retirement in Florida, and finally her return to Santa Rosa. Now we take a look at her artistic path.

As a child Janet had seen her father’s creativity as a woodworker and her mother’s work as a woodblock carver and painter. Art seemed like a natural thing, so, as Janet traveled Europe and the Middle East, including Iran in the late 70s, spent a few summers 150 miles north of the Arctic Circle at a Norwegian Air Base, and was in Canada and the Caribbean, she carried watercolors and sketch books along.

Her artistic insights matured as she traveled. “One of the things about each area that I found so interesting was the quality of light—brittle Arctic light, soft defused light of the desert, the deep golden light of Italy, and the bright hot light of the tropics.” Janet also clearly appreciates the constantly-changing light of the Sonoma-Marin area as well. Her rendering of *Cypress Point on Tomales Bay* (below) is proof of her mastery of light and mood and of her preferred medium, watercolors. Don’t miss Janet’s varied and interesting show!



Philip Wilkinson: *Beauties of Spring*

Settling in, possibly on knees or stomach, to take his close-up florals, Philip Wilkinson gets into “bee mode.” He says, “It’s fun to look at these flowers from the point of view of a bumble bee—entranced by immense masses of color drawing you into the prize, all that pollen in the middle!” Much of Philip’s featured show is his close-ups of small wildflowers, like the velvety, breeze-bobbing *Hound’s Tongue* (below top), that he finds in fields, in roadside ditches, or wherever they have rooted themselves.

Philip comments, “I am an artist, so I use my camera more as another artistic medium instead of trying to document reality. The artistic touch at times involves altering light, color, value, and focus. Nearly always I simplify the image, trying to convey the beauty of light, color, and line.”

Philip’s show will include his other mediums, pastels and oils, and additional subjects such as garden flowers and landscapes. His oil *Sand Cranes* (below bottom) is an example of his skill as a painter.

The March newsletter has a full article on Philip’s colorful show, a delightful collection of natural scenes and sights as rendered by Philip.



SPOTLIGHT On Invitational Artist Lisa Franklin

While there is no precise definition of “fine art photography,” the images that are deemed fine art are often rendered in black and white and draw upon subjects that general photography would not even notice, much less consider. Often, the fine art photographer creates a series that explores a particular concept rather than simply documenting a scene. By these criteria, Lisa Franklin’s works stand firmly in the “fine art photography” category.

Asked how she decides on a photographic subject and why she only uses black and white, Lisa explains, “I am drawn to a moment that feels like it stands out from its context. I know the moment I want when I see it. I rarely go in search of a particular shot. The discovery is half the fun. As to my choice of black and white, I feel that, with this kind of photography, color can be distracting. Black and white distills the image down to the story and gives the image a timeless quality.”

Speaking of her current series, Lisa explains, “Since I only have a small space in the gallery, I am showing just two pieces at a time from my



series, *Presence*. Additional images will be in the following shows.”

As usual, Lisa’s series explores a concept: presence (or absence) of intangibles such as light or stages of life or of physical subjects such as another being, as hinted at in the images shown here.

She tells us, “For much of my life, I have felt invisible. As a photographer, I am drawn to what goes unnoticed or has been left behind. The objects in this series whispered to me

from around corners and through windows—many of them were out of reach, photographed through glass. Each spoke to me of absence. But just as strongly, each spoke of presence, emphatically declaring ‘Here I am!’”

Do come and add your presence as an aficionado of Lisa’s distinctive, museum-quality work.

Top: *The End Of Innocence* (will be in a future show)

Currently on view in the gallery:

Left: *Not Even The Chair*

Center: *A Challenge To The Dark*

