



NEWSLETTER

THE GALLERY'S SUMMER SHOW
CONTINUES THROUGH SEPTEMBER 3, 2017

SECOND SATURDAY ART WALK
AUGUST 12, 5:00 - 8:00

AUGUST 2017

CONTINUING REVIEW
"SHOWIN' ON THE RIVER!"
2017 ANNUAL JURIED
FINE ART SHOW

In this issue:

Laura Lyons, Marilyn Dizikes,
Jean Cullinane, Lucia
Antonelli, Sonja Bakalyar,
Kelsey Regen Woodward,
Lynn Hennessy, Leona
Dadian-Akers, Norma
Dimaulo, Kirk Hinshaw,
Robert Pitonzo, Linda Dove-
Pierson, Joelle Burnette,
Lorna Ho, Suzanne Phillips,
Bill Pfeffer, Linda Capizano,
Rakshika Thakor, Nathalie
Fabri, Diana Majumdar, Helen
Mehl

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OUR CONTINUING REVIEW OF RIVERFRONT'S 2017

"Showin' On The River!"
Juried Fine Art Show

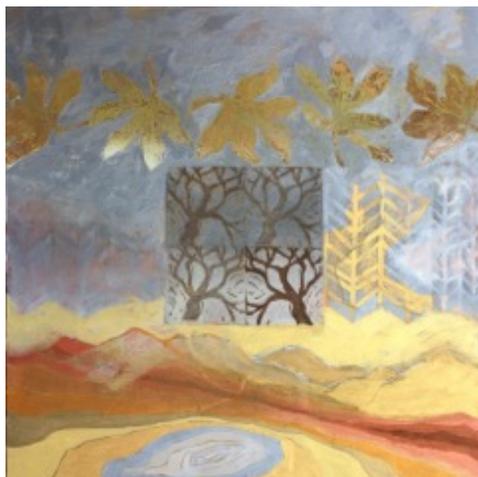
The July newsletter barely covered half of this colorful show, featuring some of the creative genius of our region. In this issue we are going to take a look at the highly individual approaches, methods, and styles.

If you have ever even considered doing abstract art, that blank white canvas has likely seemed quite daunting. If you aren't representing anything real, how do you even begin? What do you do next? Thinking in these terms, the viewer can begin to realize what a challenge a purely abstract work is for the artist.

Exploration (below) by **Laura Lyons** reminds us of the early 1900s when American Stanton McDonald Wright was the first artist in Paris to have a purely non-representational show of works containing no identifiable object. With abstracts, color and form take on the job of being a subject. That job is basically to evoke a response, to elicit an emotion. Even if the viewer says, "I don't like it," the piece has caused an emotional response, just as more realistic art does (which we also may not necessarily

like). So, abstract art should be appreciated for it's overall effect — the artist's skill in arranging components and the power of the color choices to disturb, soothe, or please.





Many artists know that the public prefers at least something identifiable in a work, even if the subject isn't presented as it is in reality. In *Connections* (above left), **Marilyn Dizikes** has referenced the landscape without presenting it realistically. Using a new process, she says, "I was inspired by the 'gelli' plate, a new product which allows printing without a printing press. I used 'gelli' plates, rubber plates, and styrofoam to print on wood panels, then used acrylic with rollers and brushes to complete the work."

The inspiration for **Jean Cullinane's** fruit-like piece, *Essence* (above center), "was a photo of small shapes that showed up in a fermentation tank, taken in a winery at night with reflective lights and condensation. I asked to use the photo for the basis of an abstract painting. The shapes are barely visible in the photo unless it is blown-up. No one was more surprised by this

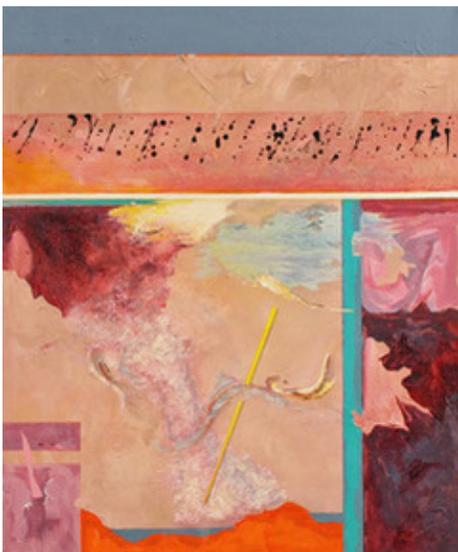
painting than the photographer, Debbie Ames." Jean has transformed reality in quite a pleasing and unexpected way.

Sometimes the touch with reality is hinted at in the title. With *Enter* (top right), **Lucia Antonelli** takes us a step further into abstraction with an implied door amid an otherwise unidentified context.

Similarly, **Sonja Bakalyar** gives us the title *5567 Boundaries* (bottom left), leaving us to find our own reality in the piece. She says, "When that happens, the work is done!" Sonja also teases us with the title of her other abstract, *Mermaid's Comb* (bottom center).

With her mixed media piece titled *95476 Redux* (below right) **Kelsey Regen Woodward** nudges us into full abstraction, although the strong cruciform element does give the viewer a sense

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of familiarity, just as the oval forms in Laura Lyons piece did—not reality, but recognizable.

When we think about it, **Lynn Hennessy's** work must be a landscape, although we initially see it as color and form. To achieve the effect in *Turner's Vision* (below), Lynn, a master at pouring liquid acrylics, employs her favorite approach to creating an implied landscape—a challenge in terms of control and achieving the desired effect.



The show also has somewhat realistic works that are edging their way toward abstraction. Such a rendering of reality gives us a kind of stylization as we see in these landscapes by **Leona Dadian-Akers** and **Norma Dimaulo**. Leona gives us an impressionistic piece, *View From The Bay* (below), achieved through her skill with watercolors.



Norma explains her approach to *Lay Of The Land* (top right). “My oil paintings offer an

abstract interpretation that is pared down yet impactful. I generally work with a painting knife and lean toward a more serene color palette. My design background helped in developing the minimalist viewpoint that defines my style.”



Speaking of style, it is a real accomplishment when an artist creates something so distinctive in look that viewers guess at a glance whose work it is. This can be done through the chosen medium, the choice of color, and the type of subject, as we will see in the following works.

Kirk Hinshaw's quartet of hand cut collages,

(images not available) are similar to the piece at right and are consistently unique in the whimsical combination of selected elements, their sense of another time and place, their quirky reality, and their call to the viewer to come up with a narrative for the scene. Unmistakably Kirk!



Sometimes it is the oft-repeated subject matter itself that ends up exemplifying an artist's style. **Robert Pitonzo** draws upon such sources as myth and dreams to construct other-worldly scenes as in his oil, *Untitled* (image not available). With Robert it might well be said that his imagination is his style.

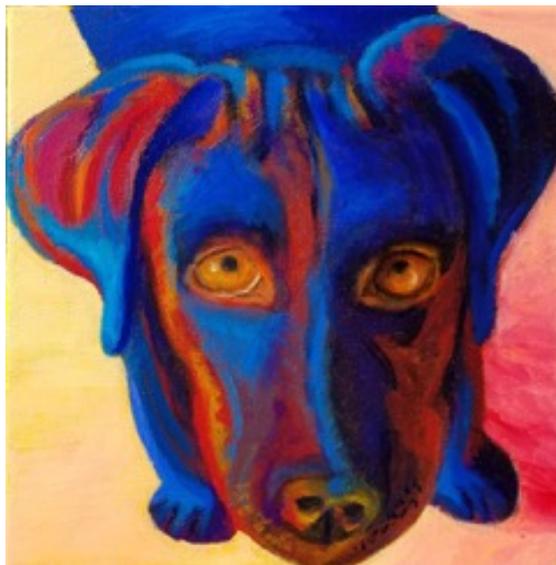


Stylization is definitely the case with **Linda Dove-Pierson** and her female faces, as we see in her mixed-media piece, *Iconology* (below), done with acrylics, pastels, magazine clips, and cheese-cloth. Linda says that in her *Icon* series she hopes to express the commonality between people. "Hopefully that commonality will restore humanity to being kind to one another."



Highly stylized through the choice of intense color is **Joelle Burnette's** oil, *Blue Dog Looking Up* (bottom left). Joelle says she created a dog series for a show at a restaurant. She explains, "I enjoyed the whimsy of dogs appearing to be begging at each table." As to color, Joelle comments, "I paint a variety of subjects, but the common thread is the use of brilliant, vibrant colors." Or, as we are pointing out, a specific style all her own.

The unusual choice of color and soft elegance of movement portrayed by Lorna Ho in her visually poetic *Blue Stallion* (above) gives us a very stylized piece that, as stylization is meant to do, captures and holds our attention beyond that first fleeting glance. She says, "I've gained satisfaction and enjoyment from the creative process. I just hope that someone looking at my work can enjoy it too."



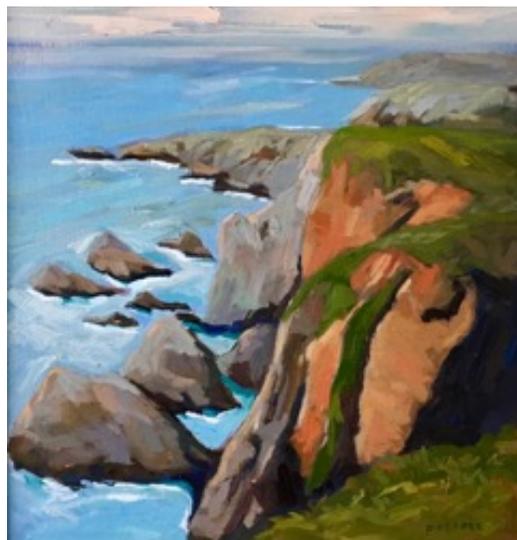
A simplification of detail and high color define **Suzanne Phillips's** acrylic, *Red Skiff* (below). She says, "My work is focused on conveying the singular experiences life offers. *Red Skiff* is an invitation to explore. My use of color conveys optimism that a delightful, yet simple, journey awaits."





Continuing with style, we have **Lucia Antonelli**'s simplified barn series, *Blue Barn* (above left), **Big Red Barn** (above center), and **At Peace** (above right), which demonstrates her highly identifiable style.

Reality also allows for style. A recent show at the Legion Of Honor in San Francisco featured the early works of Monet, pointing out that, before his vision began to fail, he often used long, broad brushstrokes. That is a stylistic approach shared by **Bill Pfeffer** in his more realistic works, such as *Bodega Beauty* (right) and *Tennessee Valley* (bottom right).

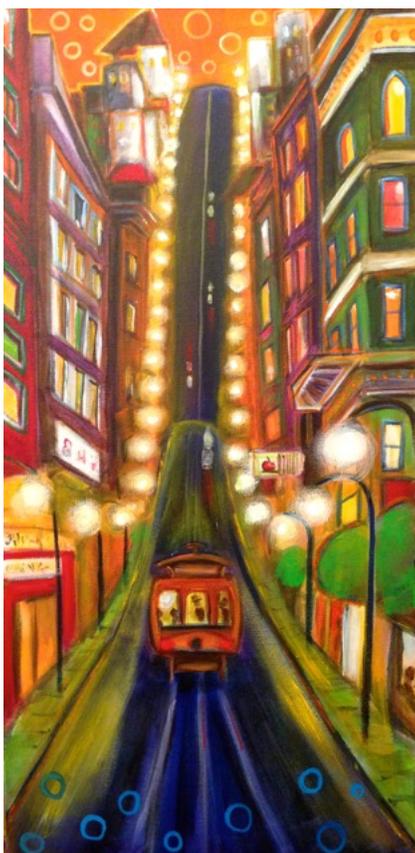


Since we have moved into reality, take a look at **Linda Capizano**'s rendering of *Burney Falls* (below left), so accurate in impression that anyone who has been there can instantly recognize it and the way light changes from spot to spot within the scene. Linda says, "As I start a new project, I lose myself in it, in the challenge and accomplishment it brings. It's exciting to see the progression of a piece and the finish is astonishing to me. In creating, I have found peace."

Rakshika Thakor has given us a reverse view of *Half Dome, Yosemite* (below center), a one-of-a-kind piece done with a

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Thakor continued from pg 5.

process called monotype. Rakshika comments, “When hiking half dome, I got the view before I started to climb with cable. I also got it from mist trail going for half dome.”

On this final page, we show you very diverse pieces by artists already covered elsewhere. This is to remind you of how much style and approach differ artist by artist in this show and just how impressive the show is.

We have another of **Nathalie Fabri’s** wonderful depictions of San Francisco in *Cable Car* (above left), another of **Diana Majumdar’s** mixed media song birds in her piece *Iron Gate* (left center), and two of **Jean Cullinane’s** oils from her “Clusters” series—*Lemons* (right center) and *Apricots* (far right). Also in the show is **Helen Mehl’s** *Still Life With Lemons* (image not available).

Don’t miss this juried show with it’s 60 images by 35 area artists. Our regular artists and Invitationals are also on view. Do pay us a visit. You’ll be glad you did!

LOOKING AHEAD: 10TH ANNIVERSARY

Please mark you calendar. Riverfront Art Gallery will celebrate its 10th anniversary at the opening reception of the Early Fall Show on Saturday, September 14, 5:00 to 9:00. Do plan to join us for this special occasion. Henry White, a founding member of the gallery, will be on hand with his group, The Rivereens, to add to the festive mood.

At right: Photo of gallery’s opening night, 2007, by Gus Feissel.

