



# NEWSLETTER

APRIL 2018

## SHOWIN' ON THE RIVER! ANNUAL JURIED PHOTOGRAPHY SHOW

In this issue:

Robert Alwitt, David Aughenbaugh, Joe Chasan, Leslie Curchack, Gus Feissel, Charles Judson, Heidi Kolsky, Francyne Kunkel, Christine Kierstead/April Lee Ellis, Lozja Mattas, Paul Porter, Mike Shea, James Thomas, Gary Topper, Robert Zucker

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## THE GALLERY'S EARLY SPRING SHOW THROUGH MAY 6, 2018

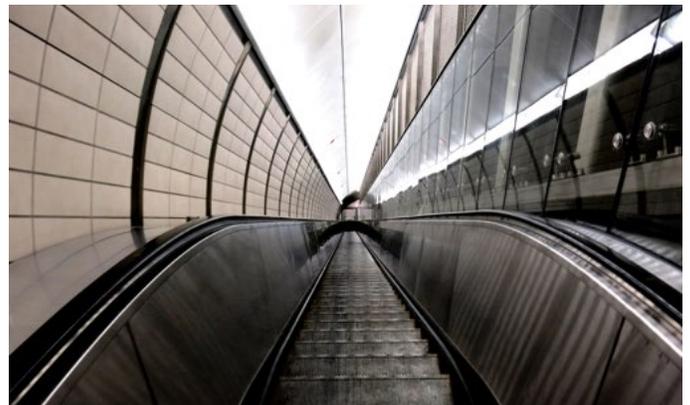
Art Walk Reception, Saturday, April 14, 5:00 - 8:00 PM

### MORE "Showin' On The River!" Annual Juried Fine Art Photography Show

Continuing from our March discussion of the diversity of techniques in the juried photography show, let's start with the idea of perspective and how an unusual take on something quite ordinary can alter our perception and appreciation.

Both **Joe Chasan** and **Francyne Kunkel** invite us to view the world from a specific perspective, as in Joe's **Descent** (top below). Joe responds to "unique sights, both grand and common, famous and tucked away." Here we see how he makes the common unique.

Accomplished as a nature photographer, here Francyne ventures into cityscapes, but with a particular focus and orientation, as in her two images, *Sky-scraping* (bottom right) and *Opposed* (next page). "My vision is to translate the intersection of light and dark into an image to delight the eye, soothe the soul, and provide a respite from our day-to-day lives."



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Continued from pg 1; *Opposed* by Francyne Kunkel



Of course, there are different kinds of perspective. Painter and gallery member **Christine Kierstead** suffers from adult onset epilepsy, has lost a portion of her brain, and is on continuous medication. Nevertheless she collaborated with photographer friend **April Lee Ellis** to offer her perspective, depicted in *I Have a Brain* (below left), on today's often frustrating technology that she also accuses of dumbing down humanity as well as destroying much of our past culture, like records, well-worn reference books, and newspapers on the porch.

Close-ups change our usual viewing point, as **Robert Alwitt**, accomplished at close-ups, shows us in *Dry Teasel & Russian Sage* (below center). Having taken two shots, getting each in precise focus in order "to emphasize the sharp texture of the teasel in contrast to the fine hairy texture of the sage," Bob has expertly combined the two into a single effective image, giving us the details of both.



Speaking of detail usually unnoticed, in **James Thomas's** *Stolen Quince* (top right) we clearly see skin textures and leaf veins, as well as the more obvious evidence that the growing season is passing into the season of deterioration and finality, as depicted in medieval/renaissance "vanity" paintings emphasizing the fragility of life.

Mirrored images, like reflections, also give us a change in perspective. **Charles Judson's** *Tiger Lily, Navarro River* (below right) allows us to see both the top and underside of the flowers simultaneously and their lovely contrasting tones. He comments, "I pursue making images that celebrate the natural world outside our walls. A restricted view appeals to me, allowing me to find intimate beauty in small parts of a broader landscape view."

With his usual creative aplomb, **Mike Shea** began with "a photo of colorful fall leaves resting on shiny wet rocks. Then, working with digital alteration techniques, I b e c a m e



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Continued from pg 2-Mike Shea

absorbed in the repeating patterns, colors, and shapes and liked the results so much I spent



several hours refining the different designs that went into the final piece.” His *Fall Leaves Fantasy* (left) is a subtly-toned mirrored image that invites us to explore its intricacies and details.

We all love atmosphere! A

number of images are quite atmospheric. Of course, weather, time of day, and light are key factors. Managing the range of light was a major challenge in each of the following images.

A 4:30 a.m. sunrise can have extreme contrast and colors as wild as the most stunning sunset, as **Gus Feissel** discovered and shows us in his spectacular *Mono Lake Sunrise* (below top left), taken just off of Highway 395.



With **Leslie Curchack's** *Above & Below* (bottom left) we are mesmerized by the glow of light and color drawing us into the image, as we are with **Paul Porter's** *Canyon Dreams* (right). He speaks of “a profound silence, accompanied by light and form that offer the viewer infinite variations,



with canyon upon canyon, the confluence of rivers, and seemingly infinite numbers of sandstone monuments.”

**James Thomas** dealt with the deep shadows and bright horizon clouds perfectly in *Northern California Dreamscape* (below center top). “The clouds were glowing! I can see the same local landscape daily, but suddenly, it can be transformed.”

In the next images, weather takes the stage. **David Aughenbaugh's** ‘electrifying’ *Cochise*



*Lightning* (bottom center) causes jaws to drop. He tells us, “This shot was captured in southeastern Arizona near the town of Cochise. Lightning photography has been a family hobby for decades. For this image, I left the shutter open for approximately two minutes, making a long exposure during which multiple strikes occurred.”



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Weather-induced atmosphere is evident in **Heidi Kolsky's** rainy day image *Together* (left) and in *Carnival* (below left)—where, if willing, one can summon up Ray Bradbury's *Something Evil This Way Comes*. Both are images where mood prevails.

Rainy December weather created the mood in **Gary Topper's** *Nick's Cove Pier* (below center). He tells us, "The leading lines of the wet deck, with its repeating reflections, accentuate the walk to the Bay. Sky and water conspire to create a background mood, which, although subdued, suggests ongoing action. The fortuitous red boat adds its brightness and provides a close focal point to balance the endpoint in the distance."

As with some images here, those on the following page also give testimony to the appeal and effectiveness of monochromatic and limited pallet images. In some cases, those qualities are inherent in the scene. However, they may also be due to the photographer's choices.

**Charles Judson** takes us to Laguna Santa Rosa, which so often gives the photographer an appealing image, as we see in his sepia-toned *Foggy Morning on the Laguna* (top right). All but



the chosen subjects are shrouded, and we see only what Charles wants us to see.

**Gary Topper** has elected to render *Staircase to the Lone Cypress* (above) in shades of gray, emphasizing its structural qualities. He says, "This is a beautiful structure, enhanced by the surrounding cypresses. It takes you down to a lookout to see Carmel's famous tree."

Gary also works his tonal magic on his image, *Cuban Cigar Maker* (next page). At a stop at a tobacco farm, the owner's daughter



demonstrated cigar making, then smoked a cigar she had just rolled. Gary has removed the distraction of color, so we concentrate on her and her relaxed pleasure in a perhaps rather hazy atmosphere.

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Continued from pg 4-*Cuban Cigar Maker*



Photographer's choice was at work in all phases of **Lozja Mattas's** *Pelican Surf II* (left). At times it isn't possible to capture everything in sufficient focus. In that case, with skill, multiple images can be combined to create a lovely, atmospheric, limited-palette piece, done in anticipation of an outcome that is soft, subtle, and very evocative in tone.

However, some outcomes are determined by the initial choice of photographic



method. **Robert Zucker's** particular expertise is in infrared photography. Using his color infrared camera he renders unusual moods and effects. Bob says, "In more traditional black and white, like *Children of Zion* (right) and *On Strattonwald*



*Pond* (below top right), vegetation is characteristically rendered in light tones and the sky is dark. In *A Dark Horse* (bottom left) and *The Watch Tower and the Burning Bush* (bottom right), the color effect is not added but results from a mixing of invisible infrared light with a limited spectrum of visible light."

This is a great juried show with marvelous diversity of method and subject. **Don't miss it!**

