

August
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VIEWPOINT

NEWSLETTER

Ryuijie's Quiet Images Featured in Main Gallery, Aug. 10 - Sept. 3



Ryuijie, *Ice Form 234-11*

For nearly 30 years, Monterey-area photographer Ryuijie has pursued his personal photographic vision, quietly becoming one of the most accomplished and respected practitioners of the art and craft of black-and-white photography. Viewpoint is proud to feature two of his more recent bodies of work in an exhibition entitled *Memories in Water*, from August 10 through September 3. The Members Reception will be held on Friday, August 12, from 5:30 to 8:30 p.m.

The body of work called *Ice Forms* began in December 2003, when Ryuijie started envisioning botanicals frozen in blocks of ice: like insects and leaves frozen in pieces of amber. Within a few days he was making photographs, and after a few more days spent overcoming technical problems, he soon completed a dozen 16x20 prints. The response to the prints was very encouraging, and he sought out new materials to freeze and photograph.

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The Newsletter Is Back, So Send Us Your News!

This issue announces the Newsletter's return. Starting in September, the Viewpoint Newsletter will be emailed to members every two months. And unlike this issue, it will include not just news about Viewpoint, but also news about Viewpoint *members*.

So send information about your publications, exhibits, and other photographic activities to newsletter@viewpointgallery.org. Your fellow Viewpoint members want to hear from you!



Ivan Sohrakoff, *Dune Triplet*, from his exhibit *The Lines of Landscape* in the Step Up Gallery in August. See article, page 2.

In the Step Up Gallery:
Ivan Sohrakoff
The Lines of Landscape

Viewpoint's Step Up Gallery presents the work of Ivan Sohrakoff from August 10 to September 3, with a Members Reception on Friday, August 10, from 5:30 to 8:30 p.m. A Woodland photographer with 17 years' experience, Sohrakoff has been passionately photographing color landscapes since 2009.

For *The Lines of Landscape*, Sohrakoff has chosen images that have apparent linear elements either in the subject or in the composition. "Although we see many lines of landscape every day," he explains, "still images help us take the time (it is stopped, after all) to appreciate one of the most important single elements that make photography so intriguing." From man-made bridges to natural rock formations, the lines of landscape guide our eyes around the world. Sometimes elegant, sometimes blunt, these lines can manifest as obvious vanishing points or as subtle elements that lead the eye through the scene. Sohrakoff finds that "often, a scene without noticeable lines can be enhanced by finding a composition that accentuates linear aspects of otherwise non-linear elements (rocks or clouds). A series of lines may divide compositions into interesting shapes, emphasizing the forms rather than the lines that created the forms."

Ivan Sohrakoff was raised in the lush, foggy woods of Humboldt County, California, where he grew up appreciating nature. When he began photographing the world in color, he realized that landscape photography allowed him to be outside during the best light of day, often in complete solitude, in some of the best places on earth. He says, "I've come to find a peace of mind and clarity from being out in the elements that I cannot find elsewhere. I have developed a relationship with my surroundings, compositions, and subjects."

For more about Sohrakoff and his work, visit his website, www.isophotographic.com.



Ivan Sohrakoff, *Vineyard Vanishing*

Upcoming Exhibits at Viewpoint

September

Main Gallery

Dianne Poinski and Donald Satterlee

Step Up Gallery

Keith Berger

October

Main Gallery

Cell Phone Only Show

Step Up Gallery

Viewpoint Volunteers & Docents

November

Main Gallery

Stephen Fischer and Gerry Tsuruda

Step Up Gallery

Frank Francis

December

Main Gallery

Twelve: Parallels (Annual Juried Exhibit)

Step Up Gallery

Jerry Berry

Ryuijie, continued from page 1

Ryuijie now prints most of the *Ice Forms* as 20x24 gelatin silver prints, split-toned using Kodak poly toner and a water bath, with a few platinum prints made on request.

In 2006, Ryuijie and his assistant, Camille Lenore, took a shared love of photography underwater and began the series called *Kanchi: The Quiet Place*. The underwater world is a place of silence, allowing for personal meditation. Diving without scuba equipment helps Ryuijie and Camille Lenore get close to the subjects they photograph.

"The refracted, diffused, and ghostly underwater light and the monochrome palette allow us to create more abstract images than are usually seen in conventional underwater photography," Ryuijie explains. "We are sometimes hard-pressed to even identify the creatures suspended in each frame. What we find so intriguing are the shapes and forms of life and the quality of light that exist only underwater."

Each of the *Kanchi* photographs is handmade using a platinum/palladium mix, a printing process that goes back 150 years. No two prints are exactly the same, and once the print is processed, it is absolutely permanent.

For more about Ryuijie and his work, visit his website at www.ryuijie.com.



Ryuijie and Camille Lenore, *K19, Kelp*



Letter from the Editor

Mark Howell
newsletter@viewpointgallery.org

As many of you know, I edited the Viewpoint Newsletter before – from 2002 to 2008. After three years off, mainly spent exploring the Netflix library, I'm coming out of retirement to have another go.

To start out, the 2011 Newsletter will probably look a lot like it did when I stepped down in 2008, except that we won't be printing it. To save money, work, and trees, it will be delivered by email as a PDF.

Since I've probably used up all of my ideas, I'm hoping that contributions from others will help the Newsletter evolve. There's already one new development I really like: Terry Nathan has volunteered to contribute articles regularly, starting with *Photography: What's in a Word* on page 4, and others have asked about contributing articles. I welcome all submissions (we can make a PDF Newsletter as long as we want). And if you have any ideas for making the Newsletter better, please send them along.

I think it's very important that your Newsletter includes as much news about you the members as possible. So when the email call goes out for Member News, please respond!

This *Letter from the Editor* is a one-off, in lieu of the *Letter from the President* or *Letter from the Executive Director* that used to be a feature of the Viewpoint Newsletter. Unfortunately, Viewpoint can't afford an executive director and can't find anyone to fill the role of president. In future Newsletters, we plan to feature a *Letter from the Board*, and my picture will go away.

One especially pleasing thing for me is that in this inaugural Newsletter I get to feature one of my favorite photographers, Ryuijie. I've been a serious fan of his work for nearly 20 years. I hope to see many of you at the Members Reception for Ryuijie on August 12.

Last Chance To See The Members' Exhibit

If you haven't seen the 2011 Members' Exhibit yet, or if you want to see it again, you have until Saturday, August 6. It's a great show, with an amazing range of quality work – an inspiration for photographers, and a testament to the vitality of Viewpoint.

Photography: What's in a Word?

by Terry Nathan

On January 6, 1839, the daily newspaper *La Gazette de France* (Paris) announced "an important discovery by our famous diorama painter [Louis] Daguerre. This discovery partakes of the prodigious.... Daguerre has found the way to fix [make permanent] the images which paint themselves within a camera obscura, so that these images are no longer transient reflections of objects.... Still life, architecture – these are the triumphs of the apparatus which Daguerre wants to call after his own name the Daguerotype."¹

On the following day, January 7, Francois Arago, an eminent astronomer and a member of the French Chamber of Deputies, formally announced Daguerre's discovery to an assembly of distinguished scientists who convened for a meeting of the French Academy of Sciences.

Within weeks, news of Daguerre's discovery reached William Talbot in England. Talbot was stunned by the news. Talbot, a polymath and a member of the Royal Society of England, had been working for several years on his own process for fixing an image by the action of light, but had not publicly shared his findings. Spurred by Daguerre's announcement, Talbot described his process to the Royal Society: "I obtained very perfect, but extremely small pictures ... of my house in the country.... And this building I believe to be the first that was ever yet known to have drawn its own picture."²

In contrast to Daguerre's process, which produced a one-of-a-kind image on a light-sensitive silver-coated copper plate, Talbot's process relied on light-sensitized paper. Talbot's process, which he called photogenic drawing, produced a stable paper negative from which multiple prints could be made. Talbot went on to improve his process to produce images that he called calotypes, after the Greek words *kalos* and *typos*, meaning beautiful print. Although the daguerreotype was sharper and produced finer detail than the calotype, the paper-

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Show Time!

by Jim Klein

The next time you visit Viewpoint Gallery to see the latest exhibits, imagine stepping inside the gallery and looking around and seeing ... nothing on the walls. What kind of show is this? Where are all the photos? Are they just lying in a bin to be looked through one by one?

This is how the Gallery would appear each month if it weren't for a small cadre of dedicated members who volunteer their time and energy, coming in once a month to hang the show so the members and the greater Sacramento community can appreciate some really great photography.

There are only a few of us, scarcely half a dozen, who come in the week leading up to Second Saturday to give two or three days of our time to transition the gallery from one show to the next. Among the many activities that have to be done are: take down the prints from the prior shows in both galleries; carefully box up the images; patch hundreds of tiny holes and touch-up the paint; sequence the new shows in both galleries; clean the plexiglass; calculate and measure where each print will hang; meticulously hang each print; and adjust the lighting to show off each image at its best. Lettering and artist bios finally are put up, and, presto, we have another pair of shows for Viewpoint to present to the Sacramento art community.

But hanging the show is not just about work; we also talk shop about photography and sometimes even have one-on-one time with the excellent photographers whose shows we're hanging. Ever think of the show as a work of art? We sure do. What pairs of images go side by side? What images are best grouped together on a stretch of wall and in what order? How are the images to be sequenced to embrace the message the artist wants to convey? What pictures greet the visitor as they enter the gallery? How are the track lights to be directed to show off each photograph? These and other myriad decisions are made by the hanging crew, often with the curator of the show. When we're done, we sit back and admire our work as a work of art, albeit anonymously performed.

The Installation Crew is always looking for a few good men and women to join our "party" each month, and to contribute to our work of art for Viewpoint and the Sacramento community. If you'd like to join us, send an email to either Jim Klein (jimklein@ssctv.net) or Bob Ashley (bobaphotography@sbcglobal.net). Or talk to any of our hanging crew about the experience: besides Jim and Bob, we have Bob McCaw, Dave Dawson, Dave Sutherland, Gene McKinnon, Jason Kurosawa, Jim McMahan, Ron Williams, and Sern Kjellberg. You don't have to show up every month, just enjoy the experience. We guarantee a good time chatting with other artists and the chance to learn a few things about the art of hanging shows!

Photography: What's in a Word, continued from page 4

based calotype is closest in similarity to the modern silver-based photograph.

Neither Daguerre nor Talbot used the word photography when they announced their discoveries. Sir John Herschel is traditionally cited with introducing photography into our modern lexicon.

Herschel was a brilliant scientist who conducted pioneering experiments in chemistry, optics, and light. Upon learning of Daguerre's and Talbot's work, Herschel reinvigorated his own experiments with light-sensitive materials, ultimately making several important contributions. For example, Herschel discovered that hyposulphite of soda, which dissolved silver chloride, arrested the further action of light and thus "fixed" the image. He also introduced the cyanotype (or blueprint), which is based on the photosensitivity of ferric salts. And he invented a silver chloride negative process on glass, which he referred to as the "New Daguerreotype on Glass."

Herschel also coined photographic terms that continue in usage today. Herschel introduced



Photograph of Sir John Herschel by Julia Margaret Cameron. Albumen Print, 1867. Original in the collection of the National Portrait Gallery, London.

the terms "negative" and "positive," "emulsion," and "snapshot." Prior to the 1970s, the literature on the history of photography credited Herschel with introducing, in 1839, the words "photography" and "photograph," which derive from the Greek *photos* (light) and *graphos* (writing). Owing in large part to Herschel's broad connections to the scientific community, use of the word photography quickly spread throughout Western Culture.

In 1973, however, Brazilian historian Borris Kossoy brought to light the manuscripts and diaries of Hercules Florence – and they rocked the photographic world.³ Florence, a French-born artist, scientist, and inventor living in Brazil, independently conducted experiments in the early 1830s aimed at making permanent the images projected in a camera obscura. Florence obtained the light-sensitive chemicals (silver salts) for his experiments from a local druggist. Two of Florence's images made in 1832 survive today.⁴ Also during 1832, Florence made a drawing of the apparatus he used for his image making experiments. He captioned his drawing with the word *Photographie*.

Florence's introduction of the word photography predates Herschel's by seven years. Florence's isolation in Brazil, however, relegated his discovery to an interesting footnote in photographic history. Much like today, even the most ingenious inventions and discoveries may fade into obscurity without personal connections and marketing. So remember, it's important to get the word out!

1. H. Gaucheraud, "The Fine Arts: A New Discovery," *La Gazette de France* [Paris], January 6, 1839. Translated in Beaumont Newhall, *Photography: Essays and Images* (New York: The Museum of Modern Art, 1980), 17-18.

The camera obscura – Latin for dark room – referred to in the newspaper article is a box or room with a small hole in one side, through which light passes and projects an inverted image on the opposing side. Artists used the camera obscura for centuries to aid in drawing and sketching.

2. Robert Hirsch, *Seizing the Light: A History of Photography* (Boston: McGraw Hill, 2000), 16.

3. Borris Kossoy, "Hercules Florence, Pionero da Fotografia no Brasil," *O Estado de S. Paulo (Suplemento Literario)*, 12 August 1973. The English version of the article is: Hercules Florence, Pioneer of Photography in Brazil," *Image*, Vol. 20, No. 1 (1976): 12-21.

4. Joseph Nicéphore Niépce made the oldest extant photograph in 1826. The University of Texas, Austin houses the photograph. Niépce conducted the earliest known experiments in photography. He referred to his images as heliographs, Greek for sun writing. Lacking the technical skills to perfect his process, Niépce accepted a proposal from Daguerre to collaborate. Niépce died suddenly of a stroke in 1833. The flamboyant Daguerre carried on with his photographic experiments, culminating with the public announcement of his process in 1839.

Terry Nathan is a Viewpoint member, a professional photographer, and a professor in the Art/Science Fusion and Atmospheric Science Programs at the University of California, Davis. His website is www.terrbynathan.com.

Viewpoint Needs Your Help!

Yeah, yeah, yeah ... more harangues about how Viewpoint needs volunteers. Well, it does! So please, if you can ...

Membership Assistant Urgently Needed

The Membership Coordinator, Judy Yemma, is looking for a member to assist with Membership duties, specifically with managing the Portfolio Membership program. The need is immediate.

The Membership Committee is responsible for managing the member database, sending out renewal notices, recording membership payments, managing the portfolio members' drawers and video display, and handling general membership inquiries and needs

The job requires a commitment to be at the gallery on specified Tuesdays during gallery hours, from noon to 6 p.m. This person may also serve as a secondary docent on those days. One-on-one training will be provided for both portfolio membership and docent duties.

If you are interested or if you need more information, please contact Judy Yemma at membership@viewpointgallery.org.

Viewpoint Shines at the California State Fair

Viewpoint members did very well at this years' California State Fair Art Exhibition, which ended on July 31. Of the six Juror's Awards handed out, two went to Viewpoint members, and Viewpoint members received numerous other awards as well.

New this year was the Viewpoint Photographic Art Center Award, which was sponsored by Viewpoint but, to avoid favoring Viewpoint members, was awarded by the exhibit juror. It so happened that the deserving winner was a Viewpoint member, Donald Satterlee.

Next year, Viewpoint plans to sponsor three awards, one in each of the major photographic categories.

Here are the Viewpoint award winners, the award levels, and the categories in which they won.

Juror's Awards went to:

Michael Corlew (Black & White Photographs)
Victoria Ruderman (Equine and Western Art)

Awards of Excellence went to:

Jim Klein (Color Photographs)
Roger Lieberman (Color Photographs)
David Ruderman (Adventure)
Donald Satterlee (Black & White Photographs)

Awards of Merit went to:

Ed Bair (Color Photographs)
Michael Corlew (Color Photographs)
David Ruderman (The Art of Culture)
David Ruderman (Black & White Photographs)
Donald Satterlee (Black & White Photographs)
Donald Satterlee (Color Photographs)
Liz Welsh Abad (Color Photographs)
James Ludwig (Color Photographs)
Ivan Sohrakoff (Color Photographs)
Toni Voelker (Black & White Photographs)
Judy Yemma (Black & White Photographs)

The Viewpoint Photographic Art Center Award went to:
Donald Satterlee