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moment, “As light fades and the shadows deepen, all petty and exacting details vanish, everything trivial disappears, and I see things as they are in great strong masses: the buttons are lost, but the sitter remains; the sitter is lost, but the shadow remains.”

This time of day, especially at this time of year, when days shorten and nights are longer, has always been regarded as a time of transition and mystery, and the artists in this exhibit treat the theme as such.

“It’s one of my favorite times of the day, and one of the hardest to paint,” said watercolorist Noel Thomas.

“The color changes are so subtle. There are so many incredible types of light as we are losing the light of the sun. There’s a golden glow about everything, and the reds are so red. It’s beautiful.”

Painter Rhonda Grudenic is included in “Nocturne” with her first new work to be exhibited in five years, a period she describes as one in which she has been “exploring different ideas in my mind.” She began painting again because, “I couldn’t resist the theme of the show. I mentally put myself in that place, and all the experiences I’ve had at that time of day, all the times I’ve glanced out a window and suddenly realized that all the colors have been transformed into indigos and violets. It doesn’t seem part of our normal world. It’s magical; there’s an intimacy and a privacy about it, and I love it so much.”

Most of the other artists represented have similar thoughts about the colors of the evening, expressed in a variety of ways. Carol Aust shows figures in her paintings moving through homes or landscapes as night approaches,



“Valley Glow” by David Marty, who chose to focus on natural settings in his paintings in the “Nocturne” show at RiverSea Gallery.

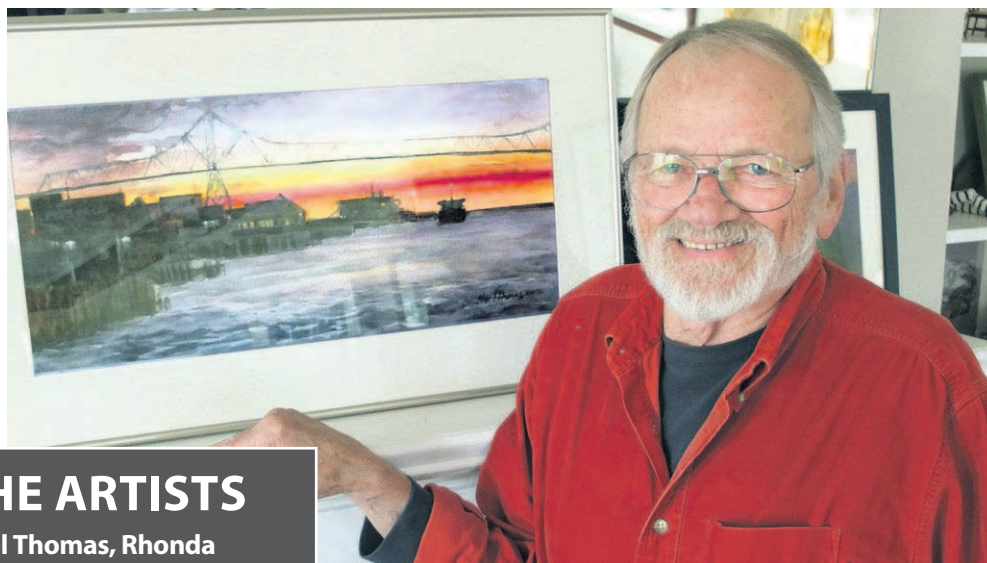


PHOTO BY DWIGHT CASWELL

“It’s one of my favorite times of the day, and one of the hardest to paint,” said watercolorist Noel Thomas about twilight.

THE ARTISTS

Noel Thomas, Rhonda Grudenic, Carol Aust, Stirling Gorsuch, Don Gray, David Marty, Thomas Benenati, Robert Paulmenn, Betsey Nelson, Mary Lou Epperson, Christy Harangozo, Michael Lindstrom and Barbara Szkutnik.

while the relief prints of Stirling Gorsuch use geometric forms to interpret the changes of color through time. Don Gray remembers

a pond seen on a long-ago morning, but says of his paintings that they seem, “to occupy a nebulous region between dusk and darkness. It became clear that I wasn’t trying to depict the place, but rather the place it occupied in my mind.”

Most of the artists have

chosen natural settings, as David Marty did: “What intrigues me most about the evening is the silence when you are away from the city. I love to sit and have it envelope you,” he said.

Pastel artist Thomas Benenati, who often depicts the natural world, chose



SUBMITTED PHOTO

“Late Light” by Mary Lou Epperson.

instead to portray views from the Longview crossing of the Columbia River. “The omnipresent mist and exhaustion from the mills in this area, brightened by the city lights, caught my attention.” Painting near-darkness was something new to Benenati, and he experimented with

white, blue, and black paper.

The “Nocturne” theme for this show is a fruitful one, challenging artists to broaden their horizons and to experiment with technique and materials. The result is a striking exhibit that captures beautifully a time and a season.



PHOTO BY DWIGHT CASWELL

Rhonda Grudenic works on a painting in her studio for “Nocturne”; it is her first new work to be exhibited in five years.