

ELSINORE

PHOTOGRAPHY INVITATIONAL



2019



Foreword by Frank Barnett

When your eyes are open to discovery,
even in a thicket of photographic possibilities,



Frank Barnett Photography

all paths lead to the perfect subject.

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ELSINORE
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Welcome

The debate is over. Today, photography can be included among the other fine art techniques. Of course, it depends upon the artist behind the lens and the individual image that results following the click of the shutter or the application of post-production alterations. Not every snapshot is fine art. A snapshot will always be just that, a snapshot. On the other hand, a well thought out, well composed and well executed photograph deserves to hang next to any oil, watercolor, or pastel work of art.

Welcome to the first edition of the Elsinore Photography Invitational year book. First, I would like to thank the talented photographers who participated in what we plan to make an annual event. And to those of you who did not participate in the 2019 photography competition, I hope this book will provide inspiration and that you will join us in 2020.

While this competition is new to all of us here at Elsinore Framing and Fine Art Gallery, our business is certainly not. Our gallery began with a small mall location over three decades ago and expanded to two framing operations, Candalaria Gallery in south Salem and Creekside Gallery in Keizer, before consolidating and moving next to the historic Elsinore Theatre, the grande dame of downtown Salem that opened in 1926, from which the gallery took its name. Over the next dozen years, we became a fine art institution in the Willamette Valley from that location. In 2007, the gallery moved to Ferry Street but kept the historic Elsinore name for its current gallery and framing operation.

Our 4,000 square foot space allows us to display the largest selection of custom framing products in the Salem area in a new, expanded design center. Gallery 444 features exhibits on a theme that change monthly. In the main gallery, our Featured Artist Showcase offers original art by local artists.

We also host an artists' reception on the first Wednesday of each month in conjunction with Salem's Art Walk.

Our fine art gallery grew, along with our online gallery store, partly as a result of the transition from posters and prints to original art by local artists, and community events. We came to the realization that we needed a website devoted exclusively to our extensive framing and design services. That site, elsinoreframing.com, was launched in 2018. There you will discover what sets us apart from other framers.

Super Value Framing – *Affordable and stylish options from our great selection of in-stock frames and mats.*

Corporate Art & Framing – *To enhance your brand, we'll help you select just the right pieces to make the perfect statement for your company.*

Design Expertise – *Our design experts know how to bring out the best in each project, whether it's a single statement piece or a full corporate installation.*

Frame It Fast – *When time is a determining factor, we offer ready-made wood frames built with the same care and expertise we apply to our custom framing projects.*

At Elsinore Framing and Fine Art Gallery, we don't just frame pictures, we frame memories to last. We also provide a gathering and exhibit space to serve our community's artists and the loyal following who help support them. Thanks to each and every one of you who has been making this a reality for over three decades.

Brent Allen
Gallery General Manager



Vintage Images by Frank Barnett
Judge of the 2019 Invitational



The Democratization of Photography

Digital cameras have resulted in the democratization of photography, which I imagine one might argue is a good thing. I have always believed that there is nothing more humanizing than creating art – whether it was prehistoric cave drawings dating back to the last stage of the Paleolithic 35,000 years ago or the architectural wonders and the spellbinding works of art that have characterized each and every artistic era throughout man’s evolution since that time.

However, with the ubiquitous nature of photography today, when nearly everyone is carrying a camera of one kind or another, how do you differentiate worthy art from just one more mindless selfie or thoughtless snapshot that is presently choking every digital device in our possession and filling the “cloud” every day with billions and billions of pixels somewhere in the ether. *Where is the cloud anyway?*

Truth be known, I’m not that enthralled with the democratization of my craft, and often wish my work were taking place, again, perhaps somewhere in the mid-1900s when few were carrying cameras and the making of a photograph worthy of the appellation of art required talent, thought, and skill – not just an Instagram filter.

Does all this sound just a bit curmudgeonly? Well, at 80, perhaps I am. Grumpy or not, when I turned up at the Elsinore Photography Invitational to select the prize winners, I was in for a pleasant surprise.

Brent Allen, gallery manager, ushered me into Elsinore’s Gallery 444 where most of the entries were leaning against the walls, not yet hung, which actually allowed me to begin sorting images that immediately stood out.

Whether it had been the plan or not for me to refer to Artists’ Statements, none were provided during the selection process. In retrospect, that turned out to be a plus because I wasn’t influenced by factors such as digital vs. film, or specific photographic techniques.

My judging took place on a Wednesday afternoon. On Friday, after I had already identified the winners, I had the pleasure of listening to Joel Zak’s radio show, “Talking About Art” on community radio KMUZ. I was amazed, and my selections validated, by discovering that two of Joel’s guest photographers, Linda Flicker and Kimberly Seabury, and Joel himself, were award-winners. *How coincidental was that!*

So, what was behind my surprise and quite unexpected admiration for many of the submissions? I hadn’t expected the variety of styles, the obvious thought that went into many of the finished photographs, nor the techniques that were involved in the process. Often that process remained a mystery, even after I had completed my judging. A mystery that is, until I tuned into “Talking About Art” where Linda Flicker described her light painting technique, a remarkable, laborious and quite complicated process that turns her work into painterly still lifes.

Using a flashlight and a darkened set, Linda created her first place entry, a still life study of yellow roses being drawn by an unseen artist, from many separate exposures – over 35 individual photographs that are combined into the final image. I simply couldn’t have guessed. And this from an artist who is relatively new to photography. Kudos, Linda. You are at the beginning of a very bright future as a fine art photographer.



Documentary Photography from
Angola Prison to the Occupy Movement



Another winning artist whose technique was not immediately discernible was Kimberly Seabury. Each of her four entries conveyed an ethereal, ghostly tale of young women in a dreamscape. A self-described storyteller, Kimberly created surrealistic narratives and, in the case of her third place winner, a playful reminiscence of a child's game of hide-and-seek titled, "Ready or Not, Here I Come." The People's Choice Award went to another of Kimberly's images, "1908." Incidentally, the setting for her "Apparition Film Series" was the Fairview Training Center, first established as the State Institution for the Feeble-Minded. Her image title, "1908" was obviously taken from the year Fairview opened with just 39 patients who were transferred from the Oregon State Hospital for the Insane.

That fact brings up an issue that is close to my heart – access! I personally tried, and failed, to gain access to Fairview several years ago. *Curses!* Presently, I'm working on the draft for a book titled, "Seeking Access – Maintaining the Tradition When Everyone Has a Camera." In that book I've defined photographic access as:

Pho•to•graph•ic ac•cess: *n.* 1. Permission, liberty, or ability to enter, approach, communicate with and photograph a person, place, object or event with impunity. 2. *Past tense* Having had the opportunity to photograph a person, place, object or event that, due the passage of time, no longer exists. 3. Access to subject matter that allows a professional photographer to stand apart from the multitude around the world now wielding digital cameras.

Often, it is *access* that sets images apart, elevating what might otherwise be little more than an ordinary, *ho-hum* photo to fine art. It can also be what differentiates just a photographer from a fine art photographer. Part of what makes my rodeo images, my images taken inside Angola Prison in Louisiana, and those taken in nursing homes so compelling is that I had access to places few other photographers were able to go. Even my age has resulted in access to places and events that are now history – the Berlin Wall, beehive homes in Syria, a woman with a baby on her

back driving a camel in Turkey, and, more recently, the Occupy Movement.

During her interview with Joel, Kimberly revealed that she loves shooting with film, rather than digitally, and that her images are created in camera, using double and triple exposures. Again, I might have guessed, but in this digital age where multiple exposures are rather easy to achieve, I didn't imagine these images were made without the ability to preview her progress as she was shooting.

If I had heard Joel's program before I had judged the Elsinore Photography Invitational, I clearly would have been influenced toward the work of these two unique artists and would not have trusted the judgments I made. This experience has left me with the conviction that when I judge future photo competitions, I really need my judging to be free of knowledge regarding techniques and previous experience that would be provided by reading artists' statements in advance. Art should be judged on its own merits with nothing more than the eyes, mind and heart.

The second place ribbon was awarded to "I See You," created by another storyteller, Daniel Pace. Clearly, this photograph was an outlier from his other three entries which were land-and starscapes with an emphasis on the sky. Having owned four fine art galleries, I long ago learned the importance of seeing a cohesive body of work when judging an artist's oeuvre and individual pieces. I was pleased to learn from Daniel, after the fact, that this photograph was part of a larger body of work that he called "Changing Tides," set a century ago and staged with costuming. Bravo, Daniel. Next time, skyscapes or period pieces. But not both.

Finally, the honorable mention award went to Joel Zak for "Mother Ship." His composition and strength of color were compelling. His winning entry sold at the opening reception, a testament to its visual power.

Frank Barnett
Salem, Oregon
July, 2019



1st

PLACE
FESTIVAL

Linda Flicker



First Place "Colored Pencils"



Still Life #12

Artist's Statement

Linda Flicker

All my work is created using the photographic technique of light painting, a process which allows for the precise application of light using a single source.

Using a flashlight, a long exposure, and a completely darkened studio I “paint” light onto a single aspect in the scene, one aspect at a time, until the entire composition is captured. For example, the piece *Colored Pencils* took 35 separate pictures to make the final photo. One of my favorite things about light painting is that there is no need for digital manipulation to get such an outcome. All the light, colors, shading and shadows are done in camera and created by using a flashlight. Photoshop is only utilized for the technical aspects of combining the many images necessary to end up with a single photo of the entire scene. I love that the technology is only used for the logistics of creating a digital image and leaves the creativity and final outcome in the hands of the artist.

It's such a satisfying experience to be able to emphasize and show shapes, textures and colors in such a way that may not have otherwise been revealed or even noticed with another photographic technique. I just love the mood that light painting evokes and I especially love the “painterly” effect that can emerge. I have learned this technique from Harold Ross, renowned fine art photographer, who created and perfected the technique and process of light painting. I continue to be inspired by Harold's work and mastery and hope to create inspiring art myself.

I sign my work Linda Louise because I owe what creativity I have to my mom, Janet Louise, whom I've watched create and make beauty all my life.

I am a member of the Keizer Art Association and am having a great time showing at local exhibits. I'm feeling a bit like I have beginner's luck! I have five pieces on display this month and three have won ribbons. Yippee! Below is an image from another exhibit:



Still Life in Pennsylvania

Shows and Awards

June 2019 – *Elsinore Photography Invitational* – First Place

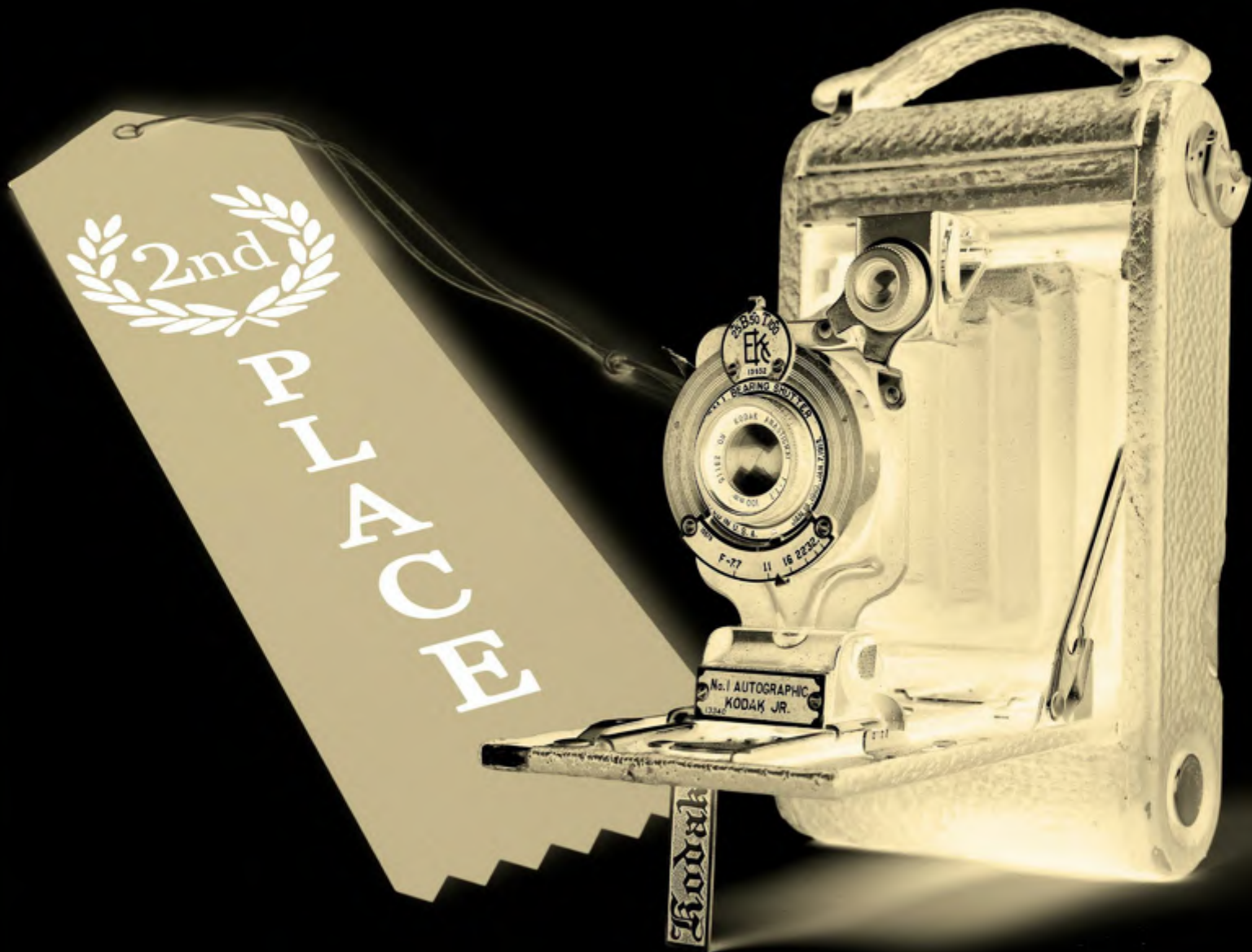
May 2019 – Keizer Art Association, Honorable Mention

March 2019 – *Something Purple*, Keizer Art Association, First place photography

December 2018 – *Open Artist Showcase*, Keizer Art Association, First Place Photography and People's Choice Award

December 2018 – *Something Red*, Artists In Action, Elsinore Gallery hosted

November 2018 – *Black, White and Gray*, Keizer Art Association, People's Choice Award



Daniel Pace

Second Place
"I See You"



Daniel Pace

Other Entries by Daniel Pace



“Starway to Heaven”



David Price

“Burning Bush”



"As Below"

Artist's Statement

Daniel Pace

As an artist, I really only want to make people think, and if not that, make them stop and wonder. I love vibrant colors and blurring the lines between reality and fantasy. I try to contrast colors, light, and ideas, looking for different angles and perspectives to allow the eye to wander through every photo I take. The goal is to make an impression on every viewer and take well-composed and technically competent photos that one can appreciate over and over again – seeing something new, each time they do.

My image that was the second place winner in the Elsinore Photography Invitational – 2019 was from a series that I've titled "Changing Tides." In that series are ten photographs that tell a self-contained story and are a commentary on the changing social norms going on in the world today, specifically how women are taking on new roles and how they no longer need someone to protect or care for them. Setting the story in the Roaring Twenties was intended to contrast "then" and "now" – to provide a focus for the message being presented – that women's roles are changing. Today, women can survive in this world as well as, or better than, men. I wanted to portray men in a positive light as well though – strong, mysterious, and ready for combat.

Women, like men, are equally strong when expressing emotion, are just as capable, and are ready to take on the world. For the reader, I've included in this Artist's Statement another image from that series depicting a woman with a gaze as sharp as the rocks and cliffs behind her.



"Rocky Stare"



3rd
PLACE

3rd
PLACE

Kimberly
Seabury

Third Place
"Ready or Not,
Here I Come"



SEBASTIAN RICHARDS

SEBASTIAN RICHARDS

Kimberly
Seabury

People's Choice
"1908"





"I'm Not the
Only One"



“Rise”

Artist's Statement

Kimberly Seabury

The four photographic images I chose to submit to the Elsinore Photography Invitational for 2019 were from the body of work I've entitled, "The Apparition Film Series." As a photographer, I view myself as a storyteller and the tale that unfolds in this work reflects my desire to explore the unknown and to go to the depths which others may choose to shy away from.

The series focuses on what happens and then unhappens in a different world, one that lurks beyond our own dimension. Apparitions are colors and frequencies that we cannot easily see within our own realm. Souls are pure energy and can, thus, never die. A soul lives forever, just not in the same body. I feel as though, if a soul is not ready to move on, it is then trapped in a matrix loop that keeps it locked in a new kind of world – an in-between – like being on the other side of the mirror and looking into your own room. Perhaps, it's like being able to see it but not able to ever live in it again.

The Apparition Film Series, as the name implies, was shot entirely on film, and aimed at catching glimpses of the specter before it suddenly disappeared again. If you stare at the images long enough, you'll start to see an image within an image. The viewer is invited to construct and interpret their own meanings – meanings that could help transcend the apparition into the afterlife.

Perhaps in another dimension, we look like ghosts to what we perceive as ghosts in our own world – another you and another me within a multiverse which is not visible within our own line of sight. This is the journey of lost souls, souls frozen in time through the eye of my lens. This is the Apparition Film Series.

After seeing the quality medium format film was capable of producing, I saw no reason to use my digital camera anymore. Not that I would never use it again, but I just knew whatever image I captured with my 645 medium format camera would be far superior to what I could capture digitally. For readers who may be interested in exploring medium format photography and just what 645 cameras refers to, 645 refers to the film size in centimeters – the images are about 6 x 4.5 centimeters (2.36 x 1.77 inches).

If you're interested in finding out more about my work, my website is www.kimberlyseabury.com and you can also read a very thorough interview I gave to She Shoots Film magazine, an Australian online magazine featuring film photography and words by women. My interview can be accessed at the URL below:

<https://sheshootsfilm.photography/articles/kimberly-seabury>



Honorable Mention

Other Entries
by Joel Zak



"Pratum"

"Ivy"



"Space Dock"

Artist's Statement

Joel Zak

My passion for photography began during a family outing when I first saw how the warm evening light played on a vast field of wheat in the Oregon farm country. I marveled how it accentuated the individual grains and sculpted lavish gold contours, changing a common field into something that expressed more than what it was. That's how it began. I was perhaps twelve years old.

Since then, I have played in that light and its many infinite variations, creating images that express another way of "seeing" and images that evoke the extraordinary beauty that surrounds us here in the Northwest.

I have lived and worked in many areas of our country: the San Francisco Bay Area, Los Angeles, Seattle and Boise. Yet, as a native and again resident Oregonian, I was always compelled to return home, inexorably drawn by the stunning diversity of our landscape. I hope you enjoy this sampling of my photographs.

I provide standard and custom images for business, residence, websites, multimedia presentations and publications worldwide.

Editor's Note: Joel Zak hosts Talking About Art, The Forum for Artists, Writers and Poets, every second and fourth Friday at 9:00 a.m. on Community Radio KMUZ, broadcasting throughout Salem and Keizer at 100.7 and 88.5 FM.

Locally his work can be viewed at the Gallery at Ten Oaks in McMinnville where he is a frequent exhibitor. On the web his work can be purchased at FineArtAmerica.com



Community Radio KMUZ

Entries by Madeline Alpert



"Cherry Seltzer"



"Sunset at the Bridge"



"Bike Rider"

Artist's Statement

Madeline Alpert

I studied philosophy and comparative religion, leading me to look at subtleties around me, which has influenced my photography. Along with images of traditional subjects, I use close-ups, graphics, and minimalism as primary design elements, seeking to transform the ordinary into art by showing the beauty of objects in a unique new way.

Unlike painting, where the artist decides what to include on the canvas, photography for me is an art of exclusion, a way to create an image by reducing distractions in order to find an essence in the created image that resounds with something in me. In that sense, the act of “inspection” of the subject becomes a form of “introspection” and meditation. When I shoot, I really have to look and have to be in that moment. Distractions need to be eliminated not only from the image but from my thoughts. There is a deeper bond made between me and the world in which I live. When I next visit these places or see these objects, that connection is always felt.

One way in which I work is by choosing a simple subject, such as an autumn leaf, or a theme, such as composing with color and shape, and shooting that subject or theme daily over an extended period of time. At times I work in my apartment, using various rooms as makeshift studios; other times I roam around my city neighborhood and parks. I work on perspective and distance and varied points of view to get a variety of images and impressions that strike me, often heading toward abstraction.

By staying with a subject or theme in this way, I have to push myself to go beyond the obvious and mundane and, hopefully, get images that show the subject in ways not ordinarily seen. My job as an artist is done if my photos make the viewer take pause to reflect on how the seemingly ordinary things surrounding us can still surprise us.

Although primarily self-taught, originally using film and later digital media, I have studied with renowned photographers from National Geographic and the worlds of commercial and fine art photography, including fine art photographer Jack Wild in Fort Lauderdale, Florida, Bryan Peterson in Oregon and currently, I am doing a mentorship with Jerome Hart, a photographic artist from Portland. I also teach classes in basic photography and photographic composition.

I began showing my work in 2017. Recent exhibits include Bush Barn Art Gallery's “Radius 25” show, where my work was awarded a “merit of honor.” My photography was also featured in their spring 2018 exhibit. I have been a featured artist at Elsinore Gallery, and I have had solo shows in numerous venues around Salem. My photography has also been seen in group shows at the Oregon State Fair, Salem's CCTV, and the Woodburn Art Center.

In addition to Salem, I've lived in New York, Florida, Mexico, Italy, the UK, Japan, the Czech Republic and Nicaragua.

Entries by Rebecca Cozart



"Singing to the Moon"

"Poised"





"Dreaming"

Artist's Statement

Rebecca Cozart

When I was a child, my parents bought me one of those cameras with the square flash bulbs that popped up and popped off. I loved the burnt smell and the noise they made. I've owned a camera of some sort for more than 30 years.

I'm a self-taught photographer who, like most photographers, is always looking for that unique perspective or "that something special" in my images. My work embraces and encompasses various styles, from clean, crisp, well-defined images with an interesting and vital point of view, to compelling composition and fresh simplicity. My aim is to entice the viewer to look at the details, to become aware of the color and form of the subject.

I try to create a certain "look and feel" to my work whether my images are florals, landscapes, water drops, classic cars, or just about anything else that catches my eye.

My interest in art is more of an interest in creativity. I took pictures with Kodak cameras when I was a child, moved into throwing pots and beadwork and then tried my hand at mosaics – too much glass crunching, and the grout never set

like it said in the book. I returned to photography in 2004 and realized that it is the best, most versatile way for me to express my creative side.

Several years ago I asked a fellow photographer to describe my style and he told me that it's not so much that I have "a style" – it is that I *imbue my work with style*. I try to maintain a "cleanness" about my images. Even when using textures or other elements to enhance a photo, I want the viewer to be drawn in and the subject to maintain its focus and importance.

This current work came about one day when I was bored (I'm easily bored). I photographed all the animal images at zoos across the country. The heron and other bird images I took "in the wild." Then I combined them with other elements to form an ethereal composite. The complete collection includes twenty-two images using zoo animals and birds.

Editor's note: Rebecca Cozart's photography, in its many styles, can be found on FineArtAmerica.com

Entries by Corey Freeman



"Smith Rock Area"

"Center Street Bridge Arch"



"Train Trestle"



"Lamp Post and
Cherry Blossoms"

Artist's Statement

Corey Freeman

I still consider myself an amateur photographer who began creating photographic images with a basic 35mm camera when I was still a teenager. I gained my love of photography from my father.

After a break of several decades, due to the demands of everyday life, I returned to my interest in photography, this time using digital equipment – a DSLR and my smartphone.

Most of the recent photographs I've captured are from the Willamette Valley, however, I plan to expand my photographic portfolio to include other parts of Oregon over the next year. Often, I'll grab a couple of quick snapshots on my way to work at the Oregon Employment Department, my full time career that helps me fund my passion for photography.

I believe that my photographic style can be compared to that of a squirrel wandering around with a camera. At this stage, I don't have a specific type of subject matter that I focus on. Presently, I'm capturing images of whatever seems to strike my fancy and looks as though it would make a great picture.

Academically, I have graduate and undergraduate degrees in U.S. History. I am also an Army Veteran.

Note from Frank Barnett: At the opening reception for the Elsinore Photography Invitational, Corey mentioned that he had only recently returned to photography and his excitement was palpable as he stood by his four photographs, to use his own words, "My little corner of the event. I'm really excited to be a part of it."

Entries by Elaine & Larry Goss

"Evening Light" by Larry Goss



"Garden Fantasy" by Elaine Goss



"In Step" by Larry Goss



"Petal Dance" by Elaine Goss

Artists' Statement

Elaine & Larry Goss

We have provided a single Artists' Statement because the two of us work very closely together while frequently offering very different perspectives and skill sets which we bring to our collaboration.

On our website, Engaginglight.com we have a quote from which we both draw inspiration:

“Good photographs are taken not with the camera. Good photographs are taken with Mind, Soul, Eyes, and Imagination where Eyes like a shutter, Mind like a lens, Imagination like an object and Soul like a canvas.”

– Parveen Sharma

We are both self-taught and continually learning. Now in our seventies and retired, we feel our best photographic work is still ahead of us.

Living in Hawaii and California as well as our current home in Salem, along with travels around the country, has provided us with a wealth of photographic opportunities. Whether capturing an image or creating a vision, photography is all about light, how we both engage it, and how it engages us – the process and the outcome.

Note from Frank Barnett: Before I sat down to begin organizing and designing this book with my wife and collaborative partner, Martha Solomon, we visited Elaine and Larry's website and then contacted them with a few questions. I was particularly interested in whether they wished to be recognized as individual photographers or as the

collaborative duo credited with all of the images on their website. As the co-author with my late wife, Sharan Barnett, of *Working Together – Entrepreneurial Couples*, this is quite naturally an area that is of special interest to me.

Elaine and Larry responded by return email that they did wish to have their images attributed to the two of them individually, which is the way they entered the Elsinore Photography Invitational. They followed that answer with information they thought might be useful in understanding the nature of their style of working together.

“Our photographs are collaborative in that we really enjoy going out together, each with our own camera, looking for photographic opportunities, whether in the city or out in nature, searching for patterns, colors, light/shadow, or unusual perspectives on familiar subjects. Although we may take pictures of the same subject, we frequently have different approaches to how best to capture that image.

When it comes time to print or post a photograph, we discuss cropping, saturation, vibrancy, and contrast. As for composites, we consider texture, placement of objects, lighting, and how realistic or imaginary it should be. Larry does all the software work and printing for gallery exhibiting, using Lightroom and Photoshop, with Elaine's keen eye ready to review what should go forward. We also do our own matting and framing for photographs we display in local galleries.”

I understand exactly how Elaine and Larry work together because that is my personal preference for creating, too! – FB

Entries by Nate Robrecht



"Riverfront Globe"



"Haystack Rock Sunset"

"Abiqua Morning Mist"



"More Than It Could Chew"

Artist's Statement

Nate Robrecht

As a fine art photographer and painter, my goal is to bring my subjects to life with a stunning level of detail, color and clarity in every painting, drawing and photograph.

Growing up on Army bases throughout the United States, I still consider myself to be primarily from the Baltimore area. However, I have gained considerable exposure to a broad range of geographic regions.

At a young age, I found the inspiration to attempt landscape painting through the iconic "Joy of Painting" PBS series. At the same time, I also sought to capture the likeness of various celebrities and family members through a variety of drawing media.

Focusing on the field of Psychology during my undergraduate and graduate degrees, I retained a passion for art without formal training or university-level education in the Arts.

Always moved and inspired by the Renaissance masters, Surrealist painters and contemporary Visionary artists, I sought to experiment with new media (sculpey clay, metallic & duo toned paint, adding semi-precious gems), and a greater range of subjects. Sometimes these will feature the inclusion of dance movements, sculpey clay, metallic, gouache and color shifting paints.

Occasionally, I delved into photography while on the East Coast, moving to Oregon in 2015. Discovering Oregon's varied and breathtaking vistas has served to accelerate this artistic pursuit. While my photography tends to be more spontaneous, my artwork is more often meticulously planned.

Landscapes continue to be a major subject of my focus, but human emotion, animals and fan art are increasingly making more of an appearance. Much of my work has come from commissioned murals, portraits and wildlife subjects. I have been fortunate to have my art featured in various restaurants, wineries and small galleries in and around Baltimore, and recently, in the Salem area as well.

I invite my viewers to appreciate and to align themselves with the beauty of the natural world. Gaze at the colors cutting through sunset-soaked cliff sides or the pearlescent hue of shallow water as it descends back, disappearing into nebulous mist. Connect with the fierce warrior and graceful dancer. Feel how their self-assurance, determination and grace can also manifest within you. Inspiration can arise from the very small to the very large, and all manner of emotions, events and energies in between. Wherever its source, I seek to breathe in its beauty, and exhale my interpretation of its vivid significance.

Entries by Roy Woo



"Winter Vineyard"



"Ocean Spray #2"



"Oregon Capitol Lights"

"Juniper Milky Way"



Artist's Statement

Roy Woo

The outdoors is a very important part of my being. In my career as a forester for 32 years, I was in the thick of the wilds, animals and plants that make up the natural world and rural areas. I discovered photography and the elegance of the urban environment late in life.

My passion is creating images where the majesty of light with its highlights and shadows move over the subject and finding inspiration through my travels in the United States.

These pictures are more than what the eyes see but also what the heart feels.

I currently reside in Forest Grove, Oregon and have worked in many Oregon locations including Klamath Falls, Coos Bay, Central Oregon and Salem.

Note from Frank Barnett: Roy Woo's Artist's Statement was brief, however, his dramatic images are expansive, illustrating that often a picture is truly worth a thousand words. For a photographer who stresses that he has come late in life to the art, Roy Woo has dived in with an enthusiasm that many seasoned practitioners of the craft might envy. Here is a photographer driven by a passion to experiment with the technically difficult aspects of his craft – night photography, long exposures, and freezing the motion of a crashing wave.

During a search of the web, I discovered that, in Roy's quest for the unique and far-flung images that make for memorable photographs, this artist recognizes the value of joining other like-minded artists on organized photo tours and workshops. One such venture included an outing to Fort Rock, Oregon, with the Cascade Center of Photography. There he captured wonderful images that included a moody meditation of an abandoned farm shack, outbuilding and windmill with magically lit sagebrush in the foreground. I wish Roy had entered this image in the Elsinore Photography Invitational.





The People's
Choice Award

"1908"

by Kimberly Seabury

Which of my photographs is my favorite?
The one I'm going to take tomorrow.

– *Imogen Cunningham*