

post-di-lu-vi-an (pōst ˈdi lōō ˈvē ən)

adj.

1. Existing or occurring after the Flood.
2. Modern; not antiquated.



5 June 2006

Last Friday, June 2nd, was an exciting day for [Postdiluvian Photo!](#) This was the Gala Opening of "Catching the Light" at the [Frank Bette Center for the Arts](#) in Alameda. This theme struck a chord with me more than any other, and I began with a "short list" of sixty-eight photos I considered submitting. Finally I submitted five, and four of them were included in this show.

Frank Bette Executive Director Debra Owen had encouraged me to branch out, and so I spoke with John Watson, owner of [Vines Cafe & Gallery](#) in Alameda. As a result, that same Friday, seven of my prints—mostly edgier photos—went on display there. Please stop by to check them out, and have a nice latte on the back deck while you're at it!



Finally, the front page of that day's *Alameda Journal* featured an article entitled, "Alameda arts scene a palette of mixed needs," interviews with Debra Owen and representatives of the defunct Alameda Arts Center and Alameda Arts Council.

I squinted at the accompanying photo of a wall at the Frank Bette Center for a minute before I realized, hey, that's one of my photos!



SEAN COPPOLA/ART
PETER SANDHOLDT, right, and Gavin Scott work on hanging a new art show at the Frank Bette Center in Alameda. The private studio is one of the last remaining visual arts centers in the city.



This piece, one of the four currently at the Frank Bette, is a digital collage of four photos. I shot the background a number of years ago at Robin Hood's Bay where, in Brahm Stoker's *Dracula*, the ship *Demeter* ran aground and **unleashed** Dracula upon England.

"Unleashed" 10x14 © 2006



"Daybreak" 16x20 © 2005

I hope you will be able to visit the galleries. One reason is that, at the recommendation of some [artist friends](#), I took my "Catching the Light" photos to [Clone Art Works](#) in Berkeley. Rather than using a photographic process, they produce [giclée archival prints](#). The result is very vibrant colors and deep blacks, without the shininess of photos. They did an excellent job and I'd definitely recommend them. "Daybreak," shown left, is one of my photos printed using this process. You really need to see the framed print to appreciate the difference.

Special thanks to my super genius computational linguist friend Dan, who helped me add the diacritical marks to my new-and-improved logo, as seen at the top of this newsletter!

In case you can't make it to the galleries, I've added many more photos to the albums on my [website](#). I'm beginning to confront the shortcomings of my classification schemes, with several photos that could easily fit into landscape, portraits, and "fine art" categories. Expect a major reorganization in the near future!

Please forward this newsletter to anyone you think may be interested, and they can subscribe themselves on my [website](#). In case anyone missed the first newsletter, I've added an archive to the Contact page of my website. Thank you again for your support.

Sincerely Yours,

Michael