



**COOPERATIVE  
GALLERY**  
213  
ON STATE STREET

*Photographs by*

**Robert C. Johnston**

*a joint exhibit with painter Kathryn M. Niles*

**Friday, April 13 thru Sunday May 6  
Hours: 12-3 PM or call 724 4183 for appointment**

*Focus on*

**Venezuela and Other Places**

**Reception for the artists  
Friday, April 20th 4-7 PM**

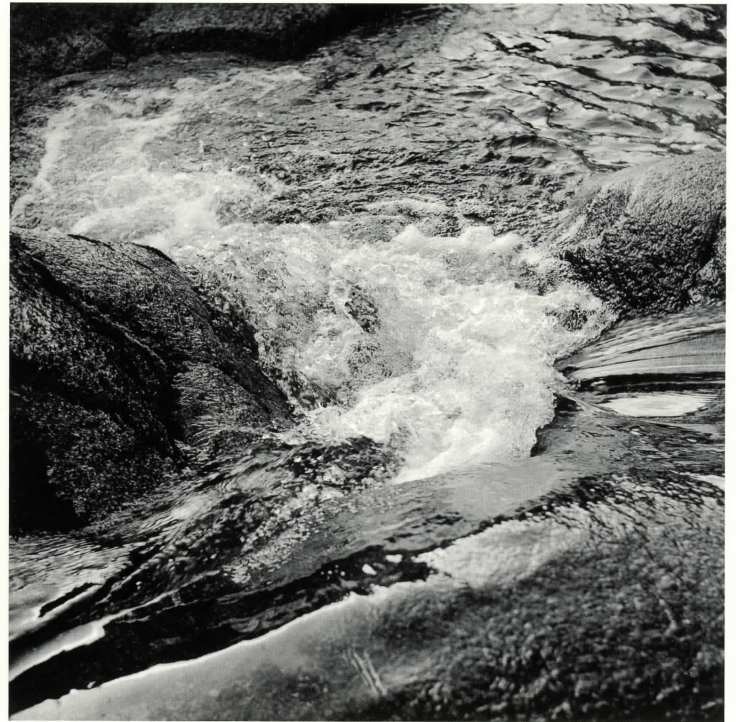
Join Ruth and Bob Johnston for dessert and an exciting photo trip down the Grand Canyon of the Colorado  
**Thursday, April 26, 7-9 PM**

**Cooperative Gallery 213 on State Street  
[www.cooperativegallery.com](http://www.cooperativegallery.com)**

2001



Kathryn M. Niles



Robert C. Johnston

## A Collusion in Water and Stone

October 18 – November 10, 2002

Robert C. Johnston  
Kathryn M. Niles

Opening Reception  
Friday, October 18, 5–8 p.m.



Cooperative Gallery 213  
213 State Street, Binghamton, New York 13901

Gallery Hours:  
Friday, Saturday, Sunday, noon–3 p.m.  
for appointment call: 607.724.4183 or 607.723.9377  
<http://www.cooperativegallery.com>

Front: *Harmony*, 6" sq., Mixed Media, K Niles; *Chaos*, 11" sq., Silver Print, R. Johnston



H<sub>2</sub>O  
Water in its many forms

2005

**Cooperative Gallery 213**  
213 State Street  
Binghamton, NY 13901  
[www.cooperativegallery.com](http://www.cooperativegallery.com)

**H<sub>2</sub>O**  
**Water in its many forms**

*Photographs by*  
Robert C. Johnston

*Watercolors by*  
Carolyn Gilligan

October 28<sup>th</sup> thru November 20<sup>th</sup>

Opening: Friday, October 28<sup>th</sup> 5-7PM

*Gallery Hours: Fri 3-6, First Fri 3-9,  
Sat 12-3, Sun 12-3*

*By appointment: call 724 4183*

*Cumulus over Galveston Bay* Robert C. Johnston

TREES



**BOB  
JOHNSTON**



**CAROLYN  
GILLIGAN**



Carolyn Gilligan  
is teaching a  
Watercolor  
Workshop  
on May 22 from 10:00 am to 12:00 pm in the  
auditorium on the 2nd floor of the  
Cape Cod Center for the Arts.  
Call 781-458-8888 for details or  
a registration card to reserve  
your spot on this special day.

Carolyn Gilligan is a watercolorist and author of several books on watercolor painting. She has been teaching watercolor for over 20 years and has a reputation for her clear and concise instruction. Her workshop is a great opportunity for anyone interested in learning more about watercolor painting.



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## **“CLOUDS”**

*An exhibit of black and white photos of  
landscapes featuring clouds  
by*

**Robert C. Johnston**

April 20 thru May 13, 2007

**COOPERATIVE GALLERY 213  
ON STATE STREET  
BINGHAMTON, NY**

*Hrs: Fri 3-6pm, First Fri: 3-9pm,  
Sat & Sun: 12-3pm*

**Opening Reception:**  
Friday, April 20, 5:30 - 8pm

**First Friday, May 4, 3-9pm**

*Binghamton Skyline by Robert C. Johnston*

Robert C. Johnston



**Whispers from Our Industrial Past**

Robert C. Johnston: Photography

Cooperative Gallery 213 On State St. Binghamton NY

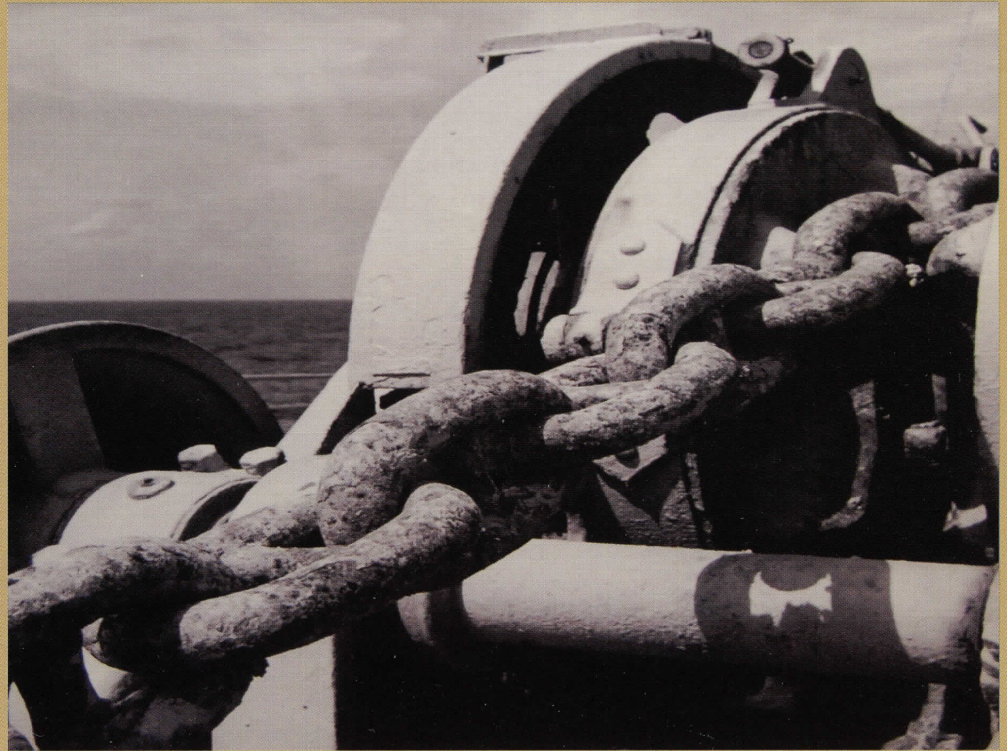
*Whispers*      October 3-26, 2008

Also Showing: Alexandra Davis, Karen Fedczuk,  
and Kathryn M. Niles

Reception- First Friday 10/03/08 3-9pm  
Artists Talk- Third Thursday 10/16/08 7 pm

Open Friday 3-6 pm Sat. 12-4 pm  
And by appointment.

[www.cooperativegallery.com](http://www.cooperativegallery.com)



**ROBERT C. JOHNSTON**

# IMAGES IN SILVER: ARTISTS' CHOICE

PHOTOGRAPHS BY ROBERT C. JOHNSTON  
CURATED BY SUSAN AND RICHARD KENDROT

## JUNE 3 - 26, 2010

### MEMBERS RECEPTION

THURSDAY, JUNE 3RD, 5-7 PM

### FIRST FRIDAY ART WALK

JUNE 4TH, 3-9 PM

### THIRD THURSDAY ARTISTS' TALK

JUNE 17TH, 7 PM

AND BY APPOINTMENT WITH THE ARTISTS

### EXHIBITING WITH

KAREN FEDCZUK AND ALEXANDRA DAVIS  
IN "IT IS WHAT IT IS"



COOPERATIVE GALLERY 213  
213 STATE STREET  
BINGHAMTON, NEW YORK  
13901 • 607 • 724 • 3462  
[www.cooperativegallery.com](http://www.cooperativegallery.com)



**Robert C. Johnston**

**Artist's Statement**

A camera is a wonderful instrument for forming a two dimensional record of whatever is within the scope of its lens. Depending on where we point it and what we include in the view finder we can single out those aspects of the physical world that create emotions for us: a sense of calm and serenity or perhaps excitement, terror, awe, loneliness, humor, joy, etc.

Part of our reaction to any picture stems from abstract shape and form (composition) and is almost instinctive. Our emotional response to a lovely curve, pleasing proportions or strong vertical, horizontal or diagonal lines seems to be universal and to cut across cultural lines.

Another part of our reaction depends on the subject matter itself. Based on our lifetime experiences and our imagination we may feel the excitement and perceived danger of a trip through thunderous rapids, the god like view from the top of a mountain, the quiet of a walk in the woods the joy of spring, the stimulation of people in action or the quiet calm of winter snow. For me the successful photograph is one in which both the abstract elements and the subject matter of the image reinforce each other to provide an emotional experience for the viewer.

I have been taking pictures since I was in grammar school some 70 years ago. I still recall the thrill, and often the disappointment, of getting prints back from the drug store. Later my first darkroom was the family bathroom. From the time I developed the first roll of film I have not relied on drug stores for developing and printing the output of my camera. (Today I don't think CVS would know what to do with black and white film!)

My father encouraged my interest in photography. He helped me build an enlarger and we even constructed a camera to make three-color separation pictures! When it came time to go away to school he urged me to study chemistry with a view to a career in the photographic industry. I agreed and my first job after graduation from Rensselaer Polytechnic Institute was at Ansco here in Binghamton.

My present darkroom is a convenient facility where I can develop a roll of film or make an enlargement with a minimum of preparation. I find as much, or more, satisfaction in making prints as I do in taking the photograph. The controls available in the darkroom are a major factor in the making of a good photograph. Questions of what portion of the negative to include in the print, choice of paper and contrast, how dark to make the print - these and many other decisions made in the darkroom have a major influence on the impact of the final picture