



**FEBRUARY, 2013**

**SPECIAL EVENTS  
AT RIVERFRONT**

**CURRENT FEATURED  
ARTIST SHOW**

**NEW TO THE GALLERY**

Tom Pittard  
Jeff Lemelin  
Sean Harmon

**FOCUS ON**  
Dan Melville

**MEMBER NEWS**

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**Gallery Offerings:**

Paintings  
Mixed Media  
Photography  
Photomontage  
Sculpture  
Woodcraft

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(707) 775-4278

**THE GALLERY'S CURRENT SHOW  
THROUGH MARCH 3**

**ART WALK RECEPTION**  
Saturday, February 9, 5:00 - 8:00 PM  
With Music by Half Bad Neighbor

**SPECIAL EVENTS AT RIVERFRONT**

During Art Walk on February 9, from 5:00 to 8:00, Riverfront will host a gallery tour as part of "For the Love of Art," a fundraiser to benefit the Petaluma ballet. For this event, the gallery will hold a silent auction and raffle of works donated by Riverfront artists. Do come in between the first and the ninth of February to place your auction bids and buy your raffle tickets! Tickets are \$2.00 each or six for \$10.00. All monies collected will go to the ballet.

Also on February 9, Riverfront will be offering a tea tasting conducted by Lan-Yu Hsieh as an introduction to the new Red Lotus tea shop opening this month at 260A Petaluma Blvd. North. Lan will have several varieties of specialty teas not often found in stores in this country. Be sure to drop in for a sip...or several sips.

From February 23 to March 3, Riverfront will partner with Gallery One on the "Future Masters" show featuring art work by students of Petaluma High School and St. Vincent High School. Students will be at the reception on Sunday, February 24, 4:00 to 6:30 p.m. This occasion brings to the gallery lots of smiling students, delighted by having their work on gallery walls.

**SHORTENED DATES FOR CURRENT FEATURED ARTIST SHOW**

The Winter Show continues, featuring Lance Kuehne's photography of California during the official dates of winter, from the solstice on December 21st through the equinox on March 21st. All images in the show were taken within that timeframe.

Winter in California doesn't often include drifts of snow and nose-biting temperatures, but it does have its own characteristics, such as the odd pairing of spring-green grass with bare-branched trees and the patterns resulting from the golden brown of dried fields juxtaposed with the brilliant color of emerging crops. And there often is a special quality of light that Lance seeks out for his images.

*Buildings by the Bay*

Please note: Half of Lance's show will close February 21st to make way for student artwork in the "Future Masters" show. (See top article.)



## NEW TO THE GALLERY: PAINTER TOM PITTARD

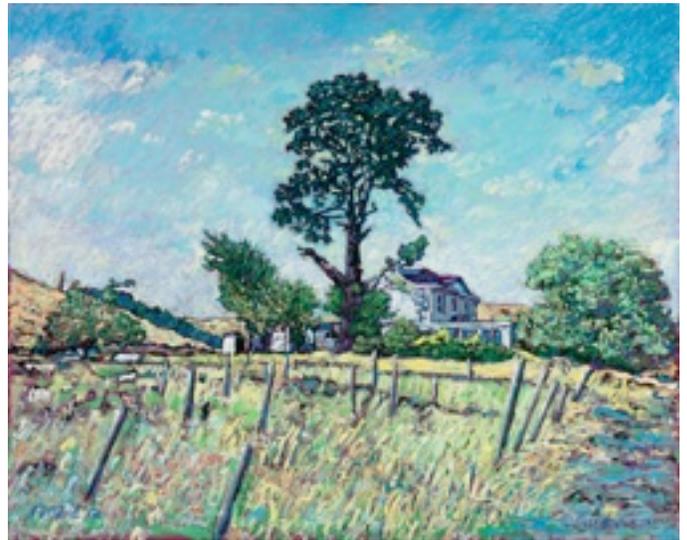
“A river of air and light sweeping out to the infinite variations of sea and sky from the western hills of Sonoma and Marin.” For Tom Pittard, that quotation describes how our North Bay landscapes provide inspiration for his paintings. He says, “I am attracted to landscape subjects, really motifs, that open to the mystery of this poetic earth.”

In his debut exhibition at Riverfront, Tom is showing landscapes from the North Bay. However, as the images on this page reveal, Tom also loves the harmony of man and nature that must exist where a rural economy predominates. Through his rendering of the ruralscape, we sense the round firmness and weight of the pumpkins ripening in the field and can nearly smell the apple-pie aroma that surely drifts out from the farmhouse kitchen.

With vibrant colors and the dramatic flare that his impasto style imparts, Tom paints movement and life onto his canvases. Sky and water are in motion. Land shimmers with color and texture. Viewers with a bit of imagination will likely hear the ocean playing its rhythms upon the shore and remember the smell of newly turned earth in the fields.

A painter since the 1960s, Tom is an old hand at artistically rendering the vineyards, the hills, the shore—all the beauty we live amid, which Tom so skillfully renders for our walls. Tom explains, “The words that I seem to use again and again to express what I attempt in my landscape painting are ‘the visual poetry of place and space,’ and ‘the poetic energy of place.’ For many years I have felt a special connection to the poetry of earth, sea, sky that is so unique to the North Bay area.”

Discussing his painting of the Dolcini farm, Tom explains his approach. “I don’t often feature a building in my work. But every time I passed by the Dolcini Red Hill Farm on the way to the Point Reyes area I was struck by the dignity of that great old



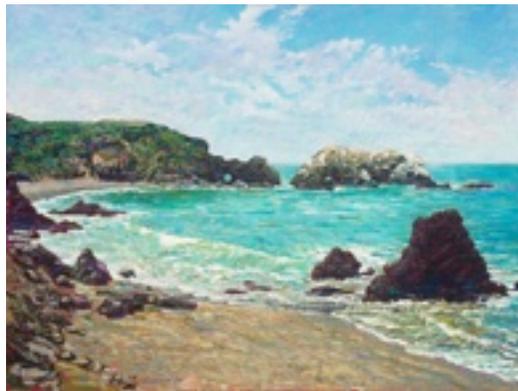
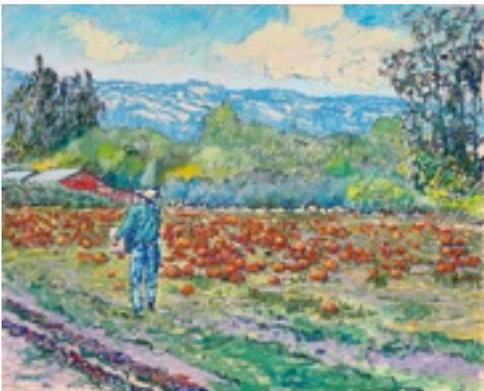
white farmhouse. It has such integrity in the way it simultaneously crowns the space of the valley, but generously does not seem to dominate or control its surroundings. Kitty Dolcini was kind enough to allow me to paint around the house.

“Working with such a well defined man-made object in the midst of that wide open valley and sky space, I needed to find an approach that made apparent the integration of the house with the land. When a work starts with an “impression” like this there’s a bit of magic involved. For me it begins by hunting for the light/color key that resolves two very different sorts of energy. The open, wildness of nature on one hand, and the very intentional, man-made structure of the building on the other. This always feels like I’m attempting the impossible.

“The key is usually a sort of core abstraction that might make quite a nice little expressionist painting on its own, but I rarely let myself stop there. Once this kind of impossible key shows up, (I always feel like it’s a gift), then the painting process takes on a life of its own. Hours, days later I come back from the painting journey. The painting is an artifact left over from attempting something that is probably not possible. But then there is the painting, and it was possible.”

Tour Tom’s North Bay at Riverfront soon. You’ll be delighted.

Top: *Dolcini Farm*  
Left: *The Enlightened Farmer*  
Right: *Bird Rock*



## NEW TO THE GALLERY: UNDERWATER PHOTOGRAPHER JEFF LEMELIN

Imagine traveling to Indonesia for the past five years for surfing in the world-class waves and diving amid an unsurpassed biodiversity of sea creatures that thrive in the tropical waters! Some of those creatures you will meet face-to-face in Jeff Lemelin's opening show at Riverfront.

Challenges abound in underwater photography. A member of the Northern California Underwater Photographic Society, Jeff is familiar with them all. From a physical point of view, Jeff says, "Once under water, you have to manage the current, your buoyancy, your camera, as well as all of the diving idiosyncrasies of air management and diving depth."

From a photographic perspective, the loss of light and color is a particular concern. "Under water the colors vanish to the eye. Red is the first color to go at about ten feet down." To compensate, Jeff uses two powerful strobes on articulating arms, so he can control the illumination of the dazzling creatures with their stripes, dots, spectacular patterns, and wild colors--or capture spectacular wide-angle shots like the school of Jacks.

Involved in both macro and wide-angle photography, Jeff is particularly proud of two award-winning close ups, a first place for the balloonfish eye and third place for the peacock flounder in a competition in the Caymen Islands, judged by top underwater-photography professionals.

Jeff's fine photographic essay on the brilliant and unique inhabitants of the living sea is an absolute delight for the eye! Do bring the kids. They'll love it!

Below left: Balloonfish Eye, Caymen Is.  
 Below center: Peacock Flounder, Caymen Is.  
 Below right: Peacock manta shrimp, Indonesia



Above: school of Jacks, Bali

Right: Flabellina Nudibranch

Below right: Clown fish, Bali

Below: Mating Nudibranches. Lembah Strait



## NEW TO THE GALLERY: PAINTER SEAN HARMON

Every artist is advised to develop a style that is identifiably their own--not an easy thing to do. However, through his specific approach, Sean Harmon has succeeded in doing exactly that.

Studying each biological form for its internal geometry, Sean emphasizes the lines inherent in the subject's shape to uncover its strength and structure. Sean's use of color helps define the changing surfaces and shifting of form as figures move in their natural habitat.

The result of his approach is a semi-abstract rendition of his subjects and their backgrounds, such as with *Pelican* (below) where line and curve dominate and vegetation is stylized or in *Snowy Egret* (right) where a nearly monochromatic palette emphasizes sections not only of the background but of the egret as well.

Although he paints other subjects, a clear passion for California's birds will be obvious in Sean's debut at Riverfront. "I find them to be a satisfying expression of functionality and elegance. As he paints their forms, Sean says he has a "feeling of being drawn into their essence of freedom."

Sean's principle material is oil on wood or canvas, although some works are on paper. He says, "I prefer wood for its sturdiness. My canvases are custom built in Auburn." Sean's paintings vary in size from his 11x14 works on paper (*Blue Heron*, *Horned Puffin*, and *Pelican*) to 30x40 works on wood (*Snowy Egret*, *Brown Pelican*, and *Western Gull*).

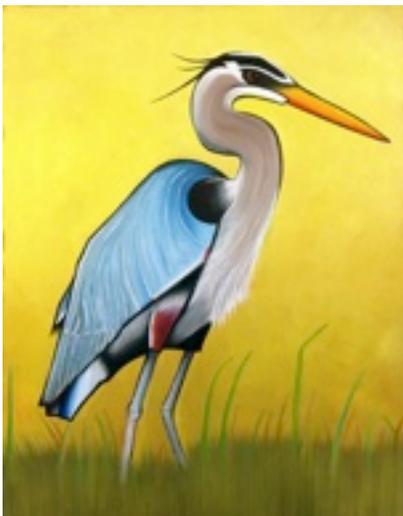


*Snowy Egret*



*Western Gull*

*Blue Heron*



*Brown Pelican*



*Pelican*



*Horned Puffin*



## FOCUS ON: CRAFTSMAN DAN MELVILLE

In his debut show at Riverfront, Dan's sculptures seemed to fly out the door. They were an instant success. Dan doesn't have a long background in the fine arts. He can tell you his background experience in two paragraphs. However, as readers will see, it was only a matter of time until Dan became a sculptural artist.

"For 25 years, I have been in the hardwood floor business, creating artful floors with many types of standard and exotic woods. I consider that an art in itself. I've been a life-long tinkerer and enjoy the challenges of fixing and repairing things using discarded items.

"About ten years ago, I purchased a beat-up 1965 Ford Mustang and completely rebuilt it, then went on to build a 1967 Mustang. Building the cars gave me a chance to use my imagination in so many ways I would never have thought of. With a lot of old parts lying around, I began thinking 'there has to be something I can make out of them.' About a year ago, I started with metal art."

Asking Dan to talk about specific figures is sure to yield a brief yet illuminating exposé on his creative process. "The Tin Man," he says, "started with a funnel I found at Masselli's. I used an air tank from an air compressor for the torso. The arms and legs are made from exhaust pipe, wrist and hands are plumbing parts and steel rods. I made the axe from an old chisel and cut the shoes from quarter inch steel plate. The steel plate gave it the weight I needed for balancing the piece. The last thing was the head and face, which seemed to be a challenge for me, but in the end was very simple. I had a chrome oil filter cover. I cut off about three inches, slid it under the funnel, and knew I had what the tin man needed. The chrome gave his face character without adding facial features."



Switching to the piece he calls "Airborne," (above) Dan tells us that he started with a stainless steel milk pitcher from Starbucks, using it for the front fuselage. Then "I used a rounded part of a transmission for the nose, found a propeller on an old fan and shaped it to the size I needed. The wings were from an after-market grill from a truck. Then came the rear of the fuselage, which is more cone shaped. It is rare to find a part already shaped like that and the right size. It is also difficult to hand make a piece like that that looks good. So I thought about it for a few days and decided to make it out of small steel rods, which really turned out nice, and finished it with an artistic look."



Left: Guitar Sculpture

Below: table with Dan's Sculptures at Riverfront

Above: *Tin Man* and other pieces

