



NEWSLETTER

**THE GALLERY'S SPRING SHOW
MAY 9 - JULY 8, 2018**

**OPENING RECEPTION & SECOND SATURDAY ART WALK
MAY 12, 5:00 - 8:00
Musical Interludes by Los Gúachis**

MAY 2018

CALL FOR ENTRIES

**INTRODUCING
Gomes De Souza**

FEATURED ARTISTS

**Dan Melville
Anne Monk
Edmund Price
Lucia Antonelli**

GALLERY OFFERINGS

**Paintings
Mixed Media
Photography
Jewelry
Pottery
Sculpture
Woodcraft
Sculptural Lamps
Greeting Cards**

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**GALLERY BUILDING MAY UNDERGO RENOVATION SOON
GALLERY MAY HAVE TO VACATE DURING CONSTRUCTION**

MAY-JUNE SPRING SHOW TO CONTINUE AS SCHEDULED

The July Juried Show is cancelled for now, due to the uncertainty of the construction schedule. We will keep you informed of future developments. Thanks for your support through the years!

INTRODUCING BRAZILIAN PAINTER GOMES DE SOUZA

Born in an old Indian village in the heart of Brazil, Gomes De Souza left at age sixteen to study in the State capitol, graduating in Philosophy and then becoming a Master of Visual Arts Culture.

Assisting his father in carpentry, Gomes learned the beauty of the shapes and drawings within the pieces his father designed. His interest grew to include human figures, animals, and nature. As many an artist, he honed his skills by copying what he saw in comic books, but ultimately embracing the Impressionists, and then Expressionism and American Pop Art. In addition to Brazil and the USA, he has shown in Portugal, Spain, Italy, and England. For 15 years, Gomes has spent part of each year in Petaluma, watching his grandchildren grow up.

Of his painting, *Red Piano* (right), he says, "It is from a piano series, but the subject was really not the piano but the sound itself, the swirl and flow of music emanating from the piano—abstract, yet perfectly clear."



THERE'S NO PLACE LIKE HOME SHOW: FEATURING METAL ARTIST DAN MELVILLE

Riverfront Art Gallery is pleased to present four exceptional artists in a special home-oriented show. We don't often feature the three-dimensional works in the gallery. However, for starters, here is Dan Melville.

Exactly when does one become an artist? Dan Melville tells us, "When I was younger I wanted to be some kind of artist, but never really pursued any type of art. I was always fascinated with metal and have been a life-long tinkerer, enjoying the challenges of repairing things using discarded items." Thus, one might argue that Dan was already an artist by inclination long before he became the highly resourceful and inventive metal artist that he is now, with an imagination that apparently knows no limits.

Dan's work is flawless, no doubt a result of those years of tinkering and experimenting. While he has made tables, desks, and benches, his sculptural lamps are his forte. His style is eclectic with individual pieces that could be identified as any one of a half-dozen styles. He has dubbed his style *Early Industrial*, even though he has done delicate pieces with Tiffany-like stained glass shades and porcelain elements.

Dan's sculptures are made from found objects, bits from flea markets and estate sales, things neighbors drop off, even junk from the roadside. He selects bulbs that also contribute their sculptural effects to the total composition, since the filaments are layered or swirled.

These sculptures, turned lamps, are, as sculptures always are, strong focal points for a room, adding to the visual texture and dimensionality of the space.

Do come to see this excellent assembly of Dan Melville's work, which, if the past is any guide, won't be around for long! Remember the opening reception on May 12, 5:00 to 8:00.

Top below: Loco Scooter Lamp
Bottom center: Gas Pump Lamp
Bottom right: Chemistry Lab Lamp



Pre-War Grille Lamp



THERE'S NO PLACE LIKE HOME SHOW: FEATURING ARTIST ANNE MONK

Other very homey items in the *No Place Like Home Show* are Anne Monk's mirrors and shrines.

Anne creates colorful mosaicked mirrors and shrines using vintage pottery, hardware, figurines, bottle caps, beads, mahjong tiles, and other ephemera gathered from thrift shops, yard sales, and family attics around the country. She is fascinated by the idea that we are all connected to each other with only 6 degrees of separation and, by extension, so are the objects that populate our lives.

Anne comments, "That means every item used in my assemblages is connected to me and to you through a chain of six or fewer friends, relatives or random acquaintances. Just imagine, that tiny glass 1920's cat figurine might have once belonged to the little sister of your grandmother's dearest childhood friend, and every tiny tchotchke you see here has its own story."

Anne continues, "I believe that something essential to the nature of the whole is preserved within every fragment used in my mirrors and shrines; that by repurposing them into a new incarnation, countless human stories become

woven together in new and wholly unexpected ways."

In addition to mirrors, Anne makes small shrines as "a lovely way to focus attention whether it is mystical, spiritual, sacred, or pragmatic." She says, "My teapot shrines are especially dear to me. I grew up drinking tea and was always fascinated by its origins, its lengthy ocean transit, its wondrously intoxicating scent, and the sense of the sacred in the simple act of preparing and drinking its hot, sweet deliciousness. My little teapots are truly metaphors acknowledging the sacred within the ordinary.

"A lot of work goes into each mirror and shrine, from finding and preparing the backing to selecting its central piece(s), choosing, cutting and arranging the bits, and finally gluing, grouting, and finishing the item. Any given piece can take a week or more to complete."

Do come to see Anne's creations first hand. They are quite pleasing to the eye!

Top left: *Tea Boy Mirror*

Bottom left: *Bike Cat Shrine*

Below left: *Ain't You Something? Mirror*

Below right: *Loon Lake Mirror*



THERE'S NO PLACE LIKE HOME SHOW: FEATURING PAINTER EDMUND PRICE



“A painting? I thought it was a photograph!” That or a similar expression of astonishment occurs rather often as people study Edmund Price’s exquisitely detailed paintings—each thin hair or whisker individually placed and toned to suit whatever light conditions he is portraying. “And the eyes...”, they say, marveling at the skill it takes to represent reality so realistically.

Edmund says, “There is something incredibly intriguing about grizzly bears, wolves, and jaguars, just to name a few of my favorite animals. Probably the biggest draw for me is

the patterns and colors of their fur, such as in *Bobcat* (below left), and the artistic challenge they present to create them accurately.

“Most of my work is from photographs I have taken or from photographs by photographer friends who are into wildlife photography. When I am planning out a painting, I look for a picture that says something to me—the way the animal is standing, running, or just looking at me. There is energy, an emotion, or something about that look that captures me and draws my attention. These traits are what I want to express in my drawings and paintings, and something that I hope the viewer will see and feel when viewing my work.

“I have tried different mediums but have settled on color pencil and acrylic paint. Color pencil for the control I can achieve in detail, and acrylic paints for the bold colors and special effects that can be achieved depending upon how it is applied.”

Edmund has been known to produce stunning florals as well as his wildlife paintings. His work is always mesmerizing. Do come and see it for yourself.



Top:
Born of the Ice

Left:
Bobcat

Right:
Great Blue Heron



THERE'S NO PLACE LIKE HOME SHOW: FEATURING PAINTER LUCIA ANTONELLI

Lucia Antonelli is a superbly talented person, knowing from childhood that she wanted to be an artist. Her early professional training was at the Fashion Institute of Technology in New York. Then, she says, "I embarked on the journey to find the creative outlet that would support me financially, yet honor my intense desire to create art. I became a jewelry designer and have been making my living for the past 42 years solely from my art.

"However, I have always wanted to paint, telling myself 'Someday...'. My jewelry is basically earth-toned...and a bit tedious," she grins. "So the idea of breaking out with color on a blank canvas was intimidating, yet captivating and exciting at the same time.

"In 2013 after a life-threatening illness, I decided it was time to make some profound changes. The call to PAINT took over! I found a teacher, got supplies, and off I went! I will never look back. I love painting as much as jewelry-making, so now I do both.

"Admittedly, I am in the embryonic stages of the creative process in painting and am on the path to finding my unique voice, with much to learn and (with apologies to Robert Frost) 'miles to paint before I sleep.'"

Lucia has already made an impression on gallery visitors with her lovely barn series, done with a simplified reality, not quite abstract, that nonetheless retains a sense of texture along with the intensity of color and light.

As part of the featured show, Lucia will give us a sense of her depth as an abstract painter. "*The Space Between* (top right)," Lucia explains, "has had at least three lives. It was very white at one time, then yellow. Now I believe it is a reflection of the darker, more subtle threads of consciousness that we are not always aware of...little threads that are in between the spaces of the mindless thoughts that want to dominate our lives. It was inspired by a recognition of the deep internal threads to my past that often go unnoticed."



With *Reconciliation* (below), she tells us, "This painting was born out of my own deep search to reconcile my past on this journey of being human. It also came during the Standing Rock protests, so it also reflects the necessary and needed acknowledgement of the indigenous tribes of America and how reconciliation is long overdue."

Lucia refers to a Sioux quotation: "The Elders say, 'The longest road you're going to have to walk is from here to here. From your head to your heart' But they also say you can't speak to the people as a leader unless you've made the return journey. From the heart back to the head." This quotation might well be a clue to the journey Lucia has made, certainly through her abstract paintings, works of conceptual depth.

