

## "Visions: The Imagined Universe"

### Paintings & Original Prints by Jesse Allen

Jesse Allen's paintings and original prints are incredibly alive, filled with plants and animals that may (or may not) relate to the "real" world. Reality doesn't matter, line, pattern, and colors do, with an intensity and complexity that demands the viewer's attention.

"Visions" opens with a reception on Sunday, Oct. 17 (1 to 4 p.m.). Exhibition dates are Oct. 17 through Dec. 24.

"When I paint a picture, I am creating a secret place" explains Allen. "I am forming a continent that does not already exist in my mind. It is a place that evolves as I paint. I want it to be beautiful, complete in everything, logical in its own logic, systematic in its own system, alive in its own life.

"That is why it must miss nothing. People looking at such a picture must feel 'Here are plants that grow, living animals, air that moves.'

"But when I paint I do something else as well. I take pleasure in my materials. The strength of my paper pleases me, its cleanliness, its blankness. I like my brushes to come to a perfect point, not just for technical reasons, but because this satisfies me.

"The ritual of colours fascinates me, its laws and secrets. I feel that I am making spells. I want to use my colours in such a way that they say unexpected things, even impossible

things, but easily and gracefully. . . I want mine to be brilliant and clear, but yet to go sensually together.



"Cry of the Eagle, Cry of the Hare" by Jesse Allen

"My colours must give life. The same with lines. The same with patterns and designs. When I draw a line out along the paper, I want it to be new and yet naturally there, happily there, absolutely clear and unequivocal."

Jesse Allen's life has been as complex, interwoven, and richly textured as his paintings. Born in Nairobi, Kenya, he completed a degree in modern languages at Oxford, taught English in Milan, taught French and Italian at Stanford University, and eventually

left academia to pursue painting full-time. Long a resident of the East Bay, Allen now lives in Humboldt County.

Jesse Allen's professional credits extend from Tokyo and Osaka to San Francisco and New York, with notable stops throughout the Western states. The list of solo exhibitions in Art Museums alone is impressive, including the SF Museum of Art, the Palace of the Legion of Honor, Palm Springs Desert Museum, Oakland Museum of Art, and the Taft in Cincinnati.

Allen exhibited in the Vorpahl Galleries (San Francisco, Chicago, New York SoHo, Laguna Beach, Palo Alto) for many years, and is currently represented by the Chandler Gallery in San Francisco. ❖

## Searching for Our Future

A couple of years ago, after receiving the wonderful donation of \$1 million from Charles Homer, the Museum was offered a building site on top of the hill in Coyote Point Park. Very exciting, wonderful potential – we thought The Dream could actually come true.

Then the reality of dollars and sense sank in. All over the country big institutions were cancelling expansion plans and closing doors (and we are very young, very small).

We realized that our chances of raising \$50 to \$75 million were somewhere between slim and nil. So Charlie's Building Fund stayed tucked away in investments (up and down, mostly up now) waiting for the right time and the right place.

The Governing Board of the Museum is responsible for long-range planning, future growth, and the evaluation of alternatives. This is particularly challenging in the current economy.

The City of Belmont is hurting for money (as is every city) and has expressed a desire to take over management of the two properties, so the occupants of the Manor House (the Museum, the Peninsula Arts Council, the Belmont Arts Council, the studio artists upstairs) plus the 26 artists in the 1870 Art Center up the street are searching for a new site that will include all of the above.

### 1870 Art Center

\* "2010 Student Show", paintings and sculpture by students of Martha Safra, B.J. Stevenson, and Ruth Waters, through Sept. 12; closing reception Sunday, Sept. 12, 3 to 5 p.m.

\* New Paintings by Nicolai Larsen, Sept. 16 – Oct. 31; reception Sept. 19, 1 to 4 p.m.

\* "Fall Fusion", 1870 studio artists, Nov. 4 – Dec. 5.

\* Fall Open Studios, Nov. 13 and 14, 11 to 5.

1870 Ralston Ave., Belmont; [www.1870artcenter.org](http://www.1870artcenter.org).

Hours: Thursday-Sunday, 1-5.

### Belmont Arts Council

\* "3D Photography" by Kay Podolsky, Aug. 28 – Sept. 25; reception Saturday, Sept. 11, 2 to 4 p.m.

\* "Landscapes & Table Scraps", BAC artists, Sept. 29 – Nov. 27; reception Saturday, Oct. 16, 2 to 4 p.m.

Twin Pines Art Center, 10 Twin Pines Lane, Belmont

Hours: Wednesday – Friday 12 – 4; Saturday, Sunday 1 – 4.

### Wiegand Gallery, NDNU

\* "Afterglow: New Light and Space Art from the West Coast", Sept. 23 – Oct. 30; reception Sunday, Oct. 3, 2 – 4:30 p.m.; presentation by Curator Melissa Feldman.

1500 Ralston Ave.: take small road to left in front of Taube Conference Center, follow to the top; Gallery is in stone building to the right.

Hours: Tuesday – Saturday, 12 – 4.

## Peninsula Museum of Art

### Governing Board

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It will take nearly 20,000 sq. ft. to accommodate everyone, and more would be even better (we have a waiting list for studios, and want to expand art education facilities). We're focusing on properties from Redwood City to Burlingame in order to serve the mid-peninsula region most effectively.

Any ideas or leads? Do call or email:

650-594-1577 or

[ruthwaters@earthlink.net](mailto:ruthwaters@earthlink.net). ❖

## In the Neighborhood

## An Interactive Reception

Cork Marcheschi's exhibition is an unusual "retrospective".

The Museum is not showing the usual exquisite representative artworks from his career, borrowed from galleries and collectors.

This exhibition features experimental and demonstration pieces from his studio that give form and (sometimes) function to a whole series of "what if's".

The artist will talk about his work and answer questions at a Sunday Seminar on Sept. 19; the retrospective will be on view through Sept. 26.

Every one of the artworks shown in this exhibition has to be plugged in. One, "Jack Gets Up", includes an Eames lampshade, marbles, and a motor that once pumped fuel from one tank to another on a C-47 plane – a long time ago. Another, "Oasis", lights up neon sections and causes rods to spark in what eventually can be seen as a pattern – but only while a visitor operates the foot pedal.



Neon glows and rods spark when visitors use the foot pedal to activate "Oasis" .

Perhaps the most spectacular piece is "Who's Watchin' Your Back?" on the gallery's back wall. Made of hot rolled steel, neon, and halogen lights, the designs cut into the steel throw images from wall to wall. Hard to describe, must be seen. ❖



"Who's Watchin' Your Back?" Cork Marcheschi and his grandson at the opening reception.

### SUNDAY SEMINAR

Featured Artist:

Cork Marcheschi

Date: Sunday, Sept. 19

Time: 1 to 3 p.m.

## "Divine Comedy" Paintings Donated to PMA Collection

The Governing Board of the Peninsula Museum of Art has accepted the gracious donation of Harriet Grannis Moore's "Divine Comedy" paintings to the Museum's Permanent Collection. The works were exhibited in the Museum Gallery from April 18 through June 27 of this year.

"Divine Comedy" series includes sixteen paintings, nearly all measuring nine feet tall or more. Thirteen are on wood panels, and four (including a diptych) are on canvas.

"Moore exemplifies the Museum's interest in pioneering artists of this region. Her paintings are extraordinary in content, style, and impact. We feel very fortunate to be able to accept this body of work", according to Arabella Decker on behalf of the Museum's Exhibitions Committee.

The Moore paintings were donated to the Museum by Christine Moore Froelich and David Moore, children of the artist. ❖



"The Heaven of the Moon" 1980 by Harriet Moore (Paradiso, Canto III)