

September 2007

www.OaklandArt.org

## Ikuko Boyland — OAA Member Profile

I worked as a commercial Audio-Visual Producer/Director for more than 15 years both in Tokyo and California. The major client was the Coca-Cola (Japan) Company where I coordinated with Coke executives for their needs for Annual Bottlers Conventions and other business presentations. I wrote storyboards both in English and Japanese, directed photographers, and supervised slide preparations, graphic designers and computer programmers for those events. The final product was to create their speech backups with Audio-Visual formats, both with videos and computerized multiple slide shows on large screen.

The company also tied up with a film distributor in Hollywood and we got the rights of a 9-hour Japanese epic movie. I translated the whole script into English and worked closely with a film maker who later became a professor at the University of Texas Graduate School of Films. We edited this movie to make a 6-hour mini-series both in English and Spanish. At around the same time, computer graphics were getting attention around the globe. Our branch office in Newport Beach sold value-added computers specifically designed for computer graphics. Accordingly, I learned to run computer

graphics. In retrospect, I am amazed how technology has advanced since then.

My interest in fine art was first inspired by studying traditional Japanese paintings called "Nihonga" in Tokyo. I attended classes taught by a renowned "Sogakai" artist. Typical examples of "Nihonga" are seen in folding screens and sliding doors of old Japanese castles and



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## Ikuko Boyland

temples. It is a tedious process to make paints from powder, but I like the subtle beauty of the colors and continue to use this medium from time to time. My first exhibition of fine arts was the "Nihonga" Show in Tokyo.

When I settled in our

new home in Santa Cruz, California, I studied art at Cabrillo College for a few years. I focused on printmaking, but I also enjoyed studying paintings and 3D design. At this time, I benefited from private critique sessions given by a college art professor.

## Continued from page 1

I continue to extend my studies of watercolor, acrylic and oil paintings through various workshops and private lessons. In addition to plein-air paintings, I am currently interested in exploring abstract and non-representative paintings in acrylics.

## Harriet Little — Rest in Peace

Longtime OAA member Harriet Little passed away on August 7th at the age of 95. She was born in San Francisco and attended local schools, including Alameda High where she met her future husband Carl. She went on to various universities including U.C. Berkeley and San Francisco State where she received her teaching credential. Continuing in her pursuit of knowledge Harriet developed an interest in Art, Eastern Philosophy and Japanese culture.

Harriet was an accomplished artist receiving many citations and awards for her



*June Coy and Harriet Little*

abstract art. She was a master of surfaces---through the use of acrylic paint, collage and calligraphy which she learned

## By June Coy

from Japanese Brush painting with Chiura Obata. She was a talented painter in water color, oil, acrylic and colored inks. She experimented with materials and through her design and creativity arrived at a work of art. She had a wonderful sense of color. Her life did enrich those who knew her.

*Editors note. The OAA Board wishes to thank the family and friends of Harriet Little who have made generous "in memory of" gifts to OAA, including members: Stan Cohen, Pat Dahlberg, and Kay Kesti*

## Mark your calendar:

**September 19** The next **Leonard Breger critique** will be at the Kensington Recreation Center, 59 Arlington Ave. in Kensington from 11 AM until 1 PM. The cost will be \$5 for OAA members and \$10 for non members. Call Stan at (510) 533-3003 for details.

**September 21** 10am—noon, November 30, & January 18, 2008. These are the upcoming dates for the **Oakland Chamber shows**. Dates are to pick up artwork from the prior show as well as enter work for the new show. **Rules for the September**

**show** are listed on page 5.

**September 28 3pm Board meeting** at in the Learning Center at the Oakland Museum of California. All members are encouraged to attend.

## Debra Owen To judge Chamber Show

Debra Owen is the Executive Director at the Frank Bette Center for the Arts. Owen is also a watercolor artist with a "juicy" impressionist painting style. She enjoys plein air painting as well as figurative painting.

She also works in her studio on still life and abstract pieces. Ms Owen exhibits regionally and has exhibited in national juried shows, including the annual National Watercolor Association exhibit. Ms Owen is a past President

and a past Program Director of the California Watercolor Association. Starting out as an award winning wearable art designer, Ms Owen's background includes 30 years in the Fashion Industry.

## Notes and other news

- **Peggy Yandell** has an exhibition of her paintings at St. Paul's Towers. The show will be hanging through the month of October.
- The premier **Jack London Square Satellite Show** is probably up by the time you read this. Next time you are in Jack London have a look!
- The old **California Savings Bank** (renamed to Pacific Bank) in Piedmont is still being re-molded, but the staff assures us that they are most anxious to have OAA return to the bank as a Satellite venue.
- The **21st Emeryville art exhibition** will be held the month of October at a site not yet announced. About 100 Emeryville artists entered and were visited by three jurors at their studios or homes to look at up to six pieces to be considered for the show. One of the pieces chosen was by **Nancy Sears**, an abstract using oil on an acrylic panel. Watch next month for more details.
- During the meeting on August 31st, four new members were confirmed by the board.

They are **Christine Mulder, Jenifer Kolkhorst, Julia Montroind, and Deirdere Shibano**. The contact information for these members as well as the other new members who have joined OAA since the Roster was published, is listed on page 4.

- While on the subject of the **Board of Directors meeting**, going forward the meeting will be scheduled on the **last Friday of each month**. The change was made to work around the museum's "event crunch" at the beginning of each month.

- **Please do let the editor know where you are showing your work.** You may feel that promoting your shows is awkward, but the fact is that we all appreciate the opportunity to view each others work.

- The **California Watercolor Association** has announced their **2008 workshop program**. The list includes 6 multi day seminars starting in February 2008 and running through October. Get all the information you need at the CWA website [www.californiawatercolor.org](http://www.californiawatercolor.org)

or contact our own **Rita Sklar** at (510) 531-1404 who also serves as the program director for CWA.

- **Contact the editor** as follows with any corrections and suggestions:

**Rick Nelson**

1584 Webb Lane  
Walnut Creek 94595  
rixin@aol.com  
(925) 256-6849

- **Thanks** to all the members who helped with this months newsletter, including:

**Bobbe Anderson**

**Nelda Booras**

**Ikuko Boyland**

**Stan Cohen**

**June Coy**

**Pat Dahlberg**

**Gladys Eaton**

**John Mallon**

**Tina Nelson**

**Nancy Sears**

## ***New OAA Members – not listed in 2007 Roster***

Patricia Barkas ---- Active

8 Jolin Court

El Sobrante, California 94803

(510) 223-3384 pbarkas@yahoo.com

Ikuko Boyland ---- Active

2656 Francisco Way

El Cerrito, California 94530

(510) 232-9864 ikkoart@sbcglobal.net

Annette Brisco ---- Active

2228 Encinal Ave. #K

Alameda, California 94501

(510) 769-9140

Gerald Roy DeCamp ---- Active

P.O. Box 73013

Davis, California 95617

Jenifer Kolkhorst ---- Active

156 Crestview Drive

Orinda, California 94563

(925) 254-0451 [jpkkolkhorst@comcast.net](mailto:jpkkolkhorst@comcast.net)  
Mailing

Julia Montrond ---- Active

2732 Russell Street

Berkely, California 94705

(510) 841-0688 jmontrond@gmail.com

Hanging - Hospitality

Christine Mulder ---- Active

P.O. Box 6383

Albany, California 94706

(510) 526-5366

Receiving - Hanging

Light W. Ruth ---- Active

154 Ronada Ave.

Piedmont, California 94611

(510) 654-2621

Iris Sabre ---- Active

962 Neilson Street

Albany, California 94706

(510) 525-7954

Receiving - Hospitality - Hanging

Deirdre Shibano ---- Active

508 Bonnie Drive

El Cerrito, California 94530

(510) 527-4388

deirdreshibano@yahoo.com

Receiving - Telephone - Publicity

Gisela Volkmer ---- Active

3777 Via Granada

Moraga, California 94556

(925) 283-0432

Receiving - Hanging - Signs -

Keith Young ---- Active

892 Rancho Arroyo Parkway

Fremont, California 94536

(510) 792-0633 toody@msn.com

**OAKLAND CHAMBER OF COMMERCE SHOW**

September 21, 2007

Paintings (all Media), Drawings, Photography, Collage, Monoprints, etchings, woodcuts

**Exhibit Rules****CHAIR:** John Mallon**RECEIVING:** Friday, September 21, 2007 from 10 AM until 12 noon at the Presbyterian Church, 4101 Park Blvd., Oakland. Enter parking lot from Hampel Street.**JUROR:** Debra Owen (Executive Director of the Frank Bette Center for the Arts).**ACCEPTED WORKS:** Pick up at the Presbyterian Church on Friday November 30, 2007 between 10 AM and 12 noon.**ENTRIES:**

Entries will be two dimensional; 16"x 20" minimum and 36"x 36" maximum.

Up to 3 entries accepted per member, but only 1 of the 3 may be "large" (i.e. over 30").

Works restricted to original work – no class work or copies.

Nudes and political statements are not accepted (venue requirement).

All work must be for sale.

The Chamber reserves the right to reject any work from the show for any reason.

Any work shown at a Chamber of Commerce Show **prior to 2004** may be shown again at this show. Any work having won a cash award in any OAA show is not eligible to receive another cash award but may receive a merit award.

To be entered as a single work, any grouping of 2 or more works must be mounted within a single frame which meets the overall size requirements.

**ENTRY FEE:** \$8.00 per entry.**FRAMING:**

No wide (may not exceed 3") or elaborate frames will be accepted.

Mats must be clean and well cut.

Frames must be clean, sturdy and no protruding screw eyes or hangers will be allowed.

Works larger than 24" x 30" (if covered) must be under plastic instead of glass.

**LABELS:** Must be filled out completely and affixed to the upper left hand corner on the back of the entry.**PLEASE TYPE OR PRINT LEGIBLY!****AWARDS:** First award \$100; Second award \$50; Third award \$25. Merit awards are given at the discretion of the Juror.**INSURANCE:** A waiver must be signed on receiving day.**SALES:**

All sales made during the show and/or 30days following the close of the show (if the work was seen by the buyer at the show) will be handled by the Treasurer (Stan Cohen 510 553-3003).

OAA policy is that no change will be made in the price (in connection with this show) after the work is accepted.

The artist agrees that 30% of the sale price will be taken as a contribution to OAA.

Sales tax of 8.75% will be added to all sales.

## Evaluating Art

This morning Kerim Kahyagil of Istanbul, Turkey wrote: "I used to evaluate paintings by looking at composition, technique, color, tone, texture, perspective, etc. Now I realize that even though these are important, they are really about craft and artisanship. I now think they come at a lower priority than the totality. I've rewritten my evaluation process: 30 points when the passing viewer comes to a stop. 30 points if viewer gets the point--message, feeling, mood. If too explicit, I deduct points. 35 points to artisanship as before. If, after a year, the viewer still enjoys looking at the painting, it's worth another 5 points. Does this system make sense?"

Thanks, Kerim. Not really. All rigid evaluation systems eventually get the heave-ho. There are so many reasons to accept or reject a work of art. In your complex percentage system, it would be impossible to get real thoughts and feelings from collectors. Further, collectors are not everybody--there are the vastly different points of view of artists, investors, decorators, critics, mothers, etc. Sometimes a painting has everything wrong with it and yet it totally rings someone's bells. Inexplicable.

Yesterday I was one of five on jury duty. While the

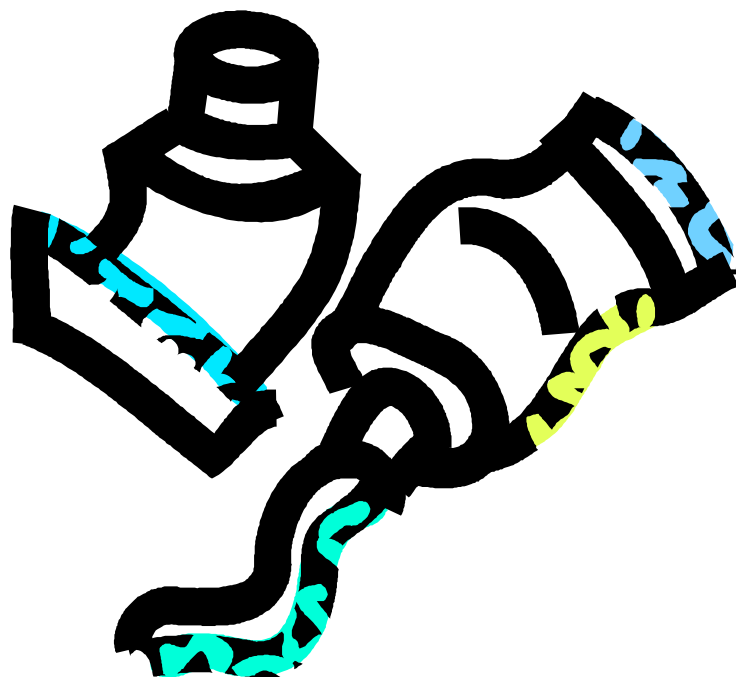
entire slate was already chosen and hung, we had to choose thirteen winners of cash prizes. As painters ourselves, we all started with the knowledge that our choices might not be the public's choices. Also, because the collection had both realistic work and cutting-edge modernism, there was the need to present an open-minded balance. Some of the paintings definitely stopped us dead in our tracks, although they didn't always get our votes. Scratching my head, I couldn't help thinking my old evil thoughts. Why not let everyone who comes to the show--both artists and the general public--vote on the work by secret ballot? Give out the green stuff accordingly at the end.

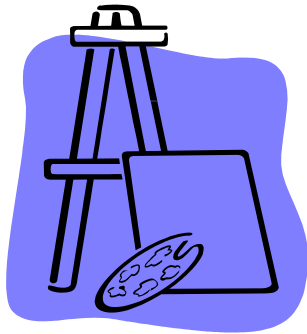
As all evaluation sys-

*by Robert Genn*

tems are suspect, there's another way for creative people to approach the game. Pay no attention to what anybody thinks. Set your own standards. Paddle your own canoe. This includes not putting yourself at the mercy of kangaroo courts. Simply become your own jury and prize-giver. The real prize comes to the artist when the work is made, and if it's truly worthy and anyone wants to vote for it down the line, maybe they'll track you down.

*Editors note: The forgoing article is reprinted with permission from the August 28, 2007 Robert Glenn Twice Weekly Letter. If you would like to find out more about this **free email** publication, visit: [www.painterskeys.com](http://www.painterskeys.com)*





OAA Satellite Shows

All beginning/end dates are approximate - please contact the coordinator for exact dates

California Saving Bank	First Federal Savings	Piedmont Gardens	Salem Lutheran Home																																																																																										
1996 Mountain Boulevard Oakland, CA 94611	6058 College Ave Oakland, CA 94618	110 41st Street Oakland, CA 94611	2361 East 29th Street Oakland, CA 94606																																																																																										
Rick Nelson coordinator (925) 256-6849 <a href="mailto:rixin@aol.com">rixin@aol.com</a>	Victoria Jew coordinator (510) 654-6963 <a href="mailto:jew_chungwai@yahoo.com">jew_chungwai@yahoo.com</a>	Nancy Sears coordinator (510) 965-0717 <a href="mailto:nsears@bigplanet.com">nsears@bigplanet.com</a>	Norma Yagilijan coordinator (510) 839-6512																																																																																										
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OAKLAND ART ASSOCIATION

\_\_\_\_\_ Show  
 Attach this label to the upper left corner on back of entry. PLEASE PRINT OR WRITE LEGIBLY.

Date \_\_\_\_\_

\_\_\_\_\_ Last Name First

\_\_\_\_\_ Street

\_\_\_\_\_ City ZIP Telephone

\_\_\_\_\_ Title

\_\_\_\_\_ Medium Price

This work has been exhibited at the following OAA shows \_\_\_\_\_

This work has won an OAA cash award   
 \*\*\*\*\* Show

\_\_\_\_\_ Last Name First

\_\_\_\_\_ Street

\_\_\_\_\_ City ZIP Telephone

\_\_\_\_\_ Title

\_\_\_\_\_ Medium Price

Entry Fee: \_\_\_\_\_  
 \*\*\*\*\*

ARTIST'S RECEIPT

\_\_\_\_\_ Show

\_\_\_\_\_ Name

\_\_\_\_\_ Title Price

Entry fee: \_\_\_\_\_ Rec'd By: \_\_\_\_\_

Art is what you can get away  
with — Andy Warhol

## Oakland Art Association

