

September 2006

Pat Dalhberg - Moving forward as an artist

I am a Brooklyn girl, a fourth generation New Yorker who grew up in a small fishing town called Sheepshead Bay. When I was a pre-schooler, I remember spending much time at a small table in front of a sunny window with my coloring books and crayons. I always loved Friday afternoons in elementary school —art time! After high school, I entered Hunter College, and four years later was selected to teach in Nyack, on the west bank of the Hudson River some 30 miles “upstate” from New York City. Nyack was (and still is) a major New York art colony, and home,

to among others, Helen Hayes and Edward Hopper.

One night each week, my friends and I would visit a woman who taught ceramics in her basement, my first formal art lessons. What fun and exciting times!

It was during this first year teaching, that I met the young man who became my husband. After a whirlwind courtship—seeing many sights and great art works in New York City, Harry and I were married and moved into a small upstairs apartment in Nyack.

Only three months later Harry was called to active

duty as a line officer in the U.S. Destroyer Force, which took us from New York to Norfolk, Virginia.

When Harry completed his tour with the Navy, we packed our new son Bob, and all our worldly belongings into a black 1949 Ford V-8, and drove to California, via Quebec, Sault St. Marie, and Harry’s home state of Montana.

Two years later, after our little girl, Rebecca, was born in San Pedro, I began to take adult education art lessons. These lessons led to classes at UCLA, California State College at Northridge, Alta

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Pat Dahlberg — Continued from page 1:

Loma College, and Pierce College. It was during these years that our second son, John, was born, followed a few years later by his brothers, Wess and Peter.

In Malibu, I discovered a great painter and teacher, Syd Helfman who had studied with Hans Hoffman in New York. Syd knew all about color, design, the two dimensional approach of the great Impressionists, the colors of the Fauves. Working with Syd was a transforming experience! Syd encouraged me to join the Malibu Art Association which I did, and won a number of awards in juried shows including those at the Pepperdine University Art Center.

Later I studied with Carol Surface, well known and widely recognized LA ab-

stract artist. This was a second “paradigm shift” in my art career, turning from the semi abstraction of the Impressionist and Post Impressionist style to Intuitive Art—a path I continue to pursue today! My last major show in Los Angeles was a “solo” show in the Burbank Art Center—some 27 paintings, which resulted in some significant sales of my art, and a feeling of gratitude for another step forward in my life as an artist.

Returning to the Bay Area (Harry graduated from Stanford) was one of the very best moves in our married lives, and in my journey as an artist. I was fortunate to be invited into the Oakland Art Association where I currently serve as Membership Chairman. Although OAA is my favorite, I also am involved with

the Valley Arts Gallery in Walnut Creek, the Marin Art Society, and the Alameda Art Association. I have had a few “solo” shows since moving north: Arden Wood Gallery in San Francisco, the Alameda City Hall, and the Orinda House Restaurant. Most recently I have been invited into the Lesa Johnson Fine Arts Gallery in Lafayette.

We’re very happy to be living in Alameda, and to have these wonderful opportunities in the Bay Area Art Community, and most especially, with the Oakland Art Association.

Editors note: *Apology to all for not including Pat’s photograph, with busy schedules we simply did not connect.*

Inspirations — Experiences in showing your artwork:

Editors note: *Recall the question posed last month about sharing your experiences with showing your artwork? The newsletter got some very good stories back, however due to space limitations only a couple will be printed this month. Look for the another installment next month, and **please do send your own experience** to the editor so we can learn and laugh with you!*

Gladys Eaton: Any-one who has worked at an Oakland Art Association Take—In realizes that it can be pretty serious “stuff”. One worries if one will or will not get into the show. As past Show Chair and Exhibition Coordinator I recall one Jury session in particular which, in retrospect was pretty funny, although at the time threatened to be a disaster.

All the paintings had been checked in and were lined up for view. I informed the juror the number of paintings and how many we needed for the show which meant he had to reject a few. The Juror took one look and said something to the effect that he would have no problem doing that. It should have been a warning. He started down one aisle of entries and turned the first two “face-in”,

Inspirations — Continued from page 2:

meaning they were rejected, and continued his onslaught. The immediate past coordinator of shows saw what was happening, fluttered over to me and whispered in horror that we simply had to have so many and at the rate he was going, we would be lucky to have half a show. As diplomatically as possible, I again reminded the juror we needed a certain number for the show. He - with an audible grumble condescended, snorted and started placing fewer "face-in". We ended up with 3/4 of a show, with lots of rejects and the prospect of mollifying all those artists who didn't get in the show.

Then came the pick-up. One artist in particular

was just appalled by the rejection of her painting as it had won first place in an even larger and more prestigious show than ours. Her performance was worthy of an academy award. I sympathized and agreed with her. Another threatened never to enter another show. She did enter again.

Looking back it all had a funereal aspect about it with much sympathy being handed out by those in charge. It occurred to me at that point that artists feel their paintings are like their children something they have created and to reject them is akin to shunning them socially.

Tina Nelson: My worst gallery experience? It happened when I was taking some art classes at San Jose State. I found myself standing in a long line at 5:30 am (no, not for concert tickets) waiting to get into one of the small galleries on campus for an art exhibit. This was a requirement of the department. I finally got a small gallery in the engineering building, set up my show, and made "killer" H'orderves for the opening! Well the only people that came were the engineering students who ate all my H'orderves in the first 15 minutes and never even bothered to look at the art! Lots of work for little gain!

Mark your Calendar:

- **September 15**
- **November 17**
- **January 19, 2007**
- These are the upcoming dates for the Oakland Chamber of Commerce shows. Dates are to pick up artwork from the prior show as well as enter work for the new show.
- **October 6** Board meeting at 3 P.M. in the Learning Center at the Oakland Museum of California. All members are encouraged to attend.
- **October 13** EBMUD show Take In 10 am to noon at the Park Ave. Church. Show post cards will be available at the take in for you to address and send to your friends and patrons. Norma Yaglijian and Marie Gueld Show Chairmen. See details on pages 4 & 7.
- **November 30** Pick up work at/from the EBMUD show 9 am to noon (375 11th St., Oakland).
- **December 1** John Muir Hospital Show Take In at the Park Avenue Church 10 am to noon. Margaret Mason Show Chairmen.
- **January 5, 2007** MTC show Take In—Details to be announced. Nancy Sears and Elizabeth Kavalier Show Chairmen.

OAKLAND ART ASSOCIATION
EAST BAY MUNICIPAL UTILITIES DISTRICT SHOW

375 11th Street, Oakland (between Franklin and Webster)

October 13 through November 30, 2006

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

Exhibit Rules

CO-CHAIRS: Norma Yaglijian and Marie Guelld

RECEIVING: Friday, October 13th, 2006 from 10 AM until 12 noon at the Presbyterian Church, 4101 Park Blvd., Oakland. Please enter parking lot from Hempel Street.

JUROR: Mary Ellen Landes – Collectors' Gallery, Oakland Museum

NON-ACCEPTED WORKS: Must be picked up at the church between 1 and 2 PM.

ACCEPTED WORKS: Pick up at EBUMD, between 9 AM and 12 noon on November 30th.

ENTRIES:

- All two dimensional media minimum size 18" x 24" plus frame
- Two dimensional work larger than 46" x 70" will need to be transported exclusively by the artist.
- 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.
- Up to two works may be submitted; two may be accepted.
- 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 on paper larger than 24" x 30" must be under plastic; smaller works may be under glass.

LABELS: Must be filled out completely and affixed to the upper left hand corner on the back of the entry. Labels must give: DIMENSIONS, DATE OF WORK AND MEDIUM. **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 signed waiver must be on file with the Membership Chairman or be filled out and signed on receiving day.

SALES:

- All sales made during the show and/or 30 days 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.

Reception: Hosted by EBMUD on Thursday, October 19th between 4:30 pm and 6:30 pm. Several Parking Garages are available on Webster Street.

SHOW CHAIR Checklist

The Show Chair is Responsible for Overseeing all aspects of a Specific Show.

All necessary assistance should be recruited from the membership

- 1. Will receive date and place of show from Exhibition Coordinator, and will review Show Rules Sheet and provide up-dated Rules to Typist for sending to Bulletin Editor two months prior to show date.
- 2. Will select juror and will notify juror of time and location of judging. Will assist Juror and record names of Award winners and titles of winning works. Will pay juror with check requested from Treasurer,
- 3. Will arrange for Location for Receiving and end of show Pick-up and assure proper check-out of artwork back to artists.
- 4. Will arrange with Receiving Committee for Take-in of art work.
- 5. Will arrange with Transportation Committee for transporting art work to exhibition site (and return to pickup location at close of show if required).
- 6. Will make contact with responsible person at Show Site, and if necessary, arrange with Hanging Committee for installation of the art work.
- 7. Will assure that Typist receives Entry Forms for accepted art work and Awards, for making Wall Cards and Show List, immediately after judging.
- 8. Will contact Award Winners to congratulate them and contact Treasurer to send Award checks.
- 9. Will arrange with Hospitality Committee if Reception is planned.
- 10. Will provide information to Publicity Chair and Newsletter Editor.

Committee Chairs (2006)

Exhibitions Coordinator: Joanie Murphy	(707)554-0656	rj2@Juno.com
Newsletter Editor: Rick Nelson	(925)256-6849	rixin@AOL.com
Receiving Chair: Evelyn Call	(510)632-7283	evcallarabians@AOL.com
Typist: Nelda Booras	(510) 891-8424	nbooras@Juno.com
Treasurer: Stan Cohen	(510) 533-3003	stancohen3386@sbcglobal.net
Publicity: Wenda Pyman	(415) 929-9022	wenda@wendapyman.com
Hanging Chair: Catherine Fasciato	(925)687-4846	fasciato@astound.net
Transportation: Jim Coy	(925) 631-0738	jamestcoy@yahoo.com
Park Blvd. Presbyterian Church, Secretary, Carol Taylor:		(510) 530-5311

Notes and other news:

- The OAA Satellite show at the **California Savings Bank** in Montclair has been interrupted to accommodate a complete remodel. Satellite shows are expected to resume at the bank next spring.

- The **email addresses** of two members are shown incorrectly in the roster, please note the following changes:

Nancy Sears

nsears@bigplanet.com

Marie Guelld

mguelld@alamedanet.net

- Thanks to **Stan Cohen** who created and fabricated an improved hanging system at Piedmont Gardens!

- This months featured artist **Pat Dahlberg** has two watercolors on exhibit at Java Rama on the corner of Park Street and Alameda.

- Member **Nancy Sears** will have two abstract works showing at the 20th annual **Emeryville Art Exhibit** on Bay Street Oct. 7-29. The Opening will be on October 6th 6-9 pm.

- OAA Member **Ginger Papania** has work showing at the Alameda Women Artists exhibition now through September 29th at Alameda Historical Museum.

- The **Oakland Art Gallery** (199 Kahn's Alley) is sponsoring an celebration on October 19th beginning at 5 pm in connection with the "Drawn" fundraising exhibition.

- Note on page 5 of the newsletter the Board has approved a **Check List of duties for Show Chairmen**.

- Please **contact the editor**

as follows with any corrections and suggestions:

Rick Nelson

1584 Webb Lane

Walnut Creek, CA

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(925) 256-6849

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

Bobbe Anderson

Nelda Booras

Pat Dahlberg

Gladys Eaton

Marie Guelld

Tina Nelson

Ginger Papania

Nancy Sears

Norma Yaglijian

EBMUD Show "A GO"

Reception Hosted by EBMUD

Thursday October 19th

375 11th Street, Oakland

(between Franklin and Webster)

4:30 pm to 6:30 pm

SHMOOZ with your fellow artists

Here is your chance to exhibit a large painting, photograph, or other artwork, The space is handsome, well lighted and gallery-like.

Read the enclosed rules carefully and we can answer any questions you may have.

Marie Guelld 510-522-3280

Norma Yaglijian 510-839-6512

OAA Satellite Shows		All beginning/end dates are approximate - please contact the coordinator for exact dates	
California Saving Bank 1998 Mountain Boulevard Oakland, CA 94611 Rick Nelson coordinator (925) 256-6849 rixin@aol.com	First Federal Savings 6058 College Ave Oakland, CA 94618 Victoria Jew coordinator (510) 654-6983 jew_chungwai@yahoo.com	Lake Park Retirement 1850 Alice Street Oakland, CA 94612 Gladys Eaton coordinator (510) 652-0366	Piedmont Gardens 110 41st Street Oakland, CA 94611 Nancy Sears coordinator (510) 985-0717 nsears@bigplanet.com
July S. Newiman August Bank being remodeled September Shows start in Spring October November December January February March	July Stan Cohen August Rick Nelson September S. Newiman October November Wenda Pyman December January February	July Gladys Eaton August Carol September October November December January February	July June/Jim Coy August Evelyn Call September Kay Kestl October November December January February

John Arbuckle to Judge September Chamber Show

John Arbuckle began his education with a summer of life drawing at The New York school of Visual Arts, Then 4 1/2 years at Pratt Institute, Brooklyn, New York, receiving his B.F.A. in 1976 from Pratt, in fine arts painting and printmaking. While at Pratt John studied with Clare Romano a master printmaker. John then moved from New York and setup his Painting studio in San Francisco, California. As an artist John was influenced by Asian as well as European art. As well as being a painter, he became a dealer of antiques specializing in Japanese screens, and then apprenticed as an art conservator with Genevieve Baird, Conservator of Art and Artifacts in San Francisco. The techniques for painting on Japanese screens with gouache and watercolor inspired John to apply them in his own watercolor paintings and oils. In the 1980's John's subjects for painting were mostly of Northern California Landscape, Then in the early 1990's after a six week trip to England, France and Italy, John's interest turned to Still Life. In the mid to late 90's John returned to printmaking with eight Mylar lithographs of his still life watercolors. They were printed at Trillium Press with David Salgado and hand draw and printed from aluminum plates. Since then John has published over thirty limited editions as well as six art posters.

John has exhibited throughout the United States over the past 35 years with many private commissions along the way. He has works in many private and public collections, including the Brooklyn Museum of Art, Kaiser Permanente, Lloyds of London, Wells Fargo Bank to name a few. He has also received numerous awards including Gold and Silver Art of California Discovery Awards.

If you hear a voice within you say "you cannot paint," then by all means paint, and the voice will be silenced. - Van Gogh

Oakland Art Association

