

RICHMOND ART CENTER  
BERKELEY ART CENTER  
ALTA BATES ART GALLERY

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## Moshi! Moshi!

JAPAN / EAST BAY  
SUMMER FESTIVAL OF THE ARTS  
JUNE - AUGUST 2007

日本 / イーストベイ  
サマー フェスティバル オブ ジ アーツ  
2007年 6月 - 8月

## Message from Mayor Tom Bates

On November 3, 1967, Mayor Wallace Johnson of Berkeley and Mayor Yasunosuke Kawamori of Sakai signed a Declaration of Sister City Affiliation between their two cities. Pledging "to promote closer friendly relations by means of the mutual interchange of culture, education, and economy and to strengthen the bonds of friendship between Japan and the United States," they firmly believed that these activities would "contribute to the peace of the world and to the welfare of mankind."

Over the last 40 years men, women, and children from both cities have carried on this tradition through numerous student exchange programs, boy scout and girl scout exchanges, group goodwill visits, and individual home stays. For the very first time, in 2006, Berkeley artists traveled to Sakai for a joint exhibition. And in 2007 the Summer Festival of the Arts will bring Sakai artwork to the East Bay. What an exciting event! Through the language of art the citizens of our two cities contribute to promoting friendship and goodwill.

The exhibitions at the Berkeley Art Center, the Richmond Art Center, and the Alta Bates Gallery represent the hard work and dedication of the Berkeley Bridge Artists and the Sakai Bridge Artists to share their inspiration and perceptions. We appreciate the efforts made to bring such an exhibit to the East Bay and welcome our Sakai friends.

Mayor Tom Bates, City of Berkeley



## Message from Mayor Keisuke Kihara

I would like to express my sincere congratulations on the opening of the Sakai-Berkeley Art Exchange Exhibition. It has been 40 years since the signing of the sister city agreement in 1967. I believe it is a significant event for the people of both cities, to further develop a mutual understanding and international friendships through this Art Exchange Exhibition.

In April 2006 many people visited the Sakai Cultural Hall for the exhibition and enjoyed international exchange through beautiful art works. I anticipate this 2007 exchange will stimulate both the Berkeley and Sakai artists' creative activities and also is an opportunity to introduce the City of Sakai to the people of Berkeley.

I would like to extend my gratitude to Mr. Whitney Vosburgh, artists of Berkeley, artists of Sakai visiting Berkeley, and all those who are involved in this Art Exchange Exhibition. I wish you all prosperity and good health.

Keisuke Kihara, Mayor, City of Sakai

## Message from Sakai BRIDGE

In the beginning of April, 2006, our long-cherished dream of a Sakai-Berkeley Art Exchange Exhibition was held at the Sakai Cultural Hall. Mr. Whitney Vosburgh and many artists from Berkeley joined the festival of art. This time, the members of BRIDGE have been invited to Berkeley for exhibiting their work at several venues around the city with artists from Berkeley. I strongly believe that promoting international understanding and friendship through art which is a universal language, is a meaningful thing.

I would like to take this opportunity to show my appreciation to the people who are involved in this art exchange, and I also look forward to furthering the cultural exchange and friendship between our cities.

Shozaburo Kawai, Representative, BRIDGE



Berkeley Bridge Artists wish to thank our generous supporters:

City of Berkeley

Regina & Morris Beatus

Vi & James Gallardo

Matthew Matsuoka

Brad McCullough

Miki's Paper

Monterey Market

Sharon & David Strachan

Berkeley Bridge Artists

1526 Scenic Avenue, Berkeley, CA 94709

berkeleyartists@whitneyvosburgh.com



## Taeko Akoh

I have been painting women for 40 years. Since I saw *The Annunciation* by Fra Angelico in Florence five years ago, I have been painting that scene with my unique interpretation which is different from the Bible.

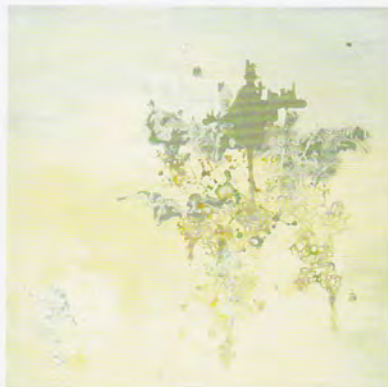
## Francie Allen

One might say it is not appropriate to apply Wabi Sabi philosophy to figurative American art; however, Francie uses aspects of Wabi Sabi: the principles of repetition of forms and motifs, restrained color but variety in texture, and attention to natural organic processes. These ideals have positively influenced her work over the past year, since her visit to Sakai and Kyoto.



## Lorene Anderson

I am interested in the manipulation of two-dimensional space. Mathematics, cosmology, literature, physics and biology inform my work. Through painting, I try to find where these interests intersect. The density of runs and drips creates volume and space much like cells or atoms. Chance, gravity and physics control the shape, direction, and distribution of paint—the paint makes its own path, leaves its own mark.



## Vicki Chardak

This work is influenced by the Japanese garden — a place of quiet and serenity. After visiting Japan during Sakura Matsuri (The Cherry Blossom Festival) I began to explore the garden, surrounding landscape, architectural spaces and the human activities that occur in them. Digital collage allowed me to put together images, colors and textures that captured the essence of that time and place.



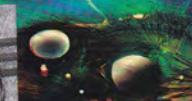
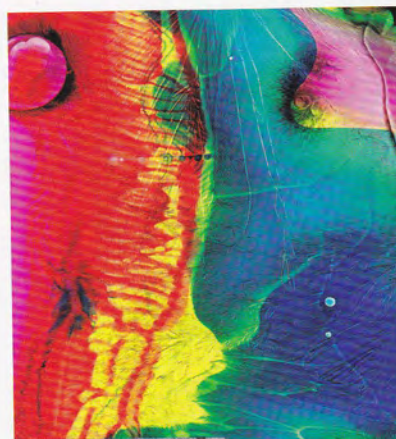
## Susan Danis

Through my art and love,  
I embrace the universe.



## Philip Donahue

My painting technique uses the tools, techniques and materials of painting, printmaking, and sculpture. I use textures inspired by microscopic and telescopic imagery, vibrant color harmonies learned from my work on Greenwich Village light shows in the late 1960s, combined by Japanese visual art techniques and aesthetics, which I learned when I lived in Japan for four years.



## Soko Fujii

In one single moment I wrote the phrase  
"Good Luck," without stopping for even  
a second.



## Mitsuru Fukui

I want to catch the moment of happiness  
and sadness through time and express  
these emotions through my art.



## Kellyann Gilson Lyman

Japanese design sensibilities continually draw my attention based upon the level of refinement. I am strongly influenced by line and form in my work. Photography, abstract painting and conceptual art are my mediums.



## Kimitsugu Harima

I aim to combine traditional Japanese elements in my contemporary works.



## Karen Harley

The clay and I work together to create pots simple in form yet with an eye to detail much like the way nature is referenced in Japanese ceramics. I enjoy the problem solving needed to execute the detail on top of the form.



## Jean Hearst

I enjoy experiencing the germ of an idea unfolding, knowing the beginning, and being excited about the unpredictability of the ending. What I see in much Japanese art is the simplification or transforming of patterns and textures of nature into design. Part of my process is intentionally following these principles and part is the exciting emergence of the "accidental".





**Kazuyo Hiruma**

The way earth began and then changed form due to the natural cycles is similar to the layers of clay which change form as I work. This vase is inspired by those different layers.



**Toshio Honda**

I am touched by the differences of each culture and this allows me to rediscover the Japanese culture through my painting.



**Toyomitsu Hondayama**

When I make pottery I use local Sakai clay and traditional kiln and while working I think of Sakai's history of great masters.



**Eiichiro Honjyo**

I feel nature when I create my work. I have made Sakai's knives for 60 years and was named a Traditional Craft Master. I make pottery now—in the right frame of mind I converse with intangible things.

## Yukiyo Hosoi

Always trying to be faithful to myself, and trying to completely absorb myself in photography, this is my present task.



## Junichi Hotta

I cherish times where I am surrounded by nature. I don't just want to observe or even be defensive, I just want my priorities to be to become one with nature.



## LeRoy Howard

Japanese architect and architectural historian, Terunobu Fujimori, explores ideas of the tea ceremony by building unconventional teahouses. This treehouse-teahouse, which he calls Takasugian (Too Tall Teahouse) embodies many of the qualities of modern Japan that excite and intrigue me - recreating the current based on a new reading of tradition.



## Irene Imfeld

The Relic Series displays blossoms from my garden as objects remaining from the past. The nearly human scale of the prints draws attention to the physicality of the remains. Their beauty lives on in images of their ruins.





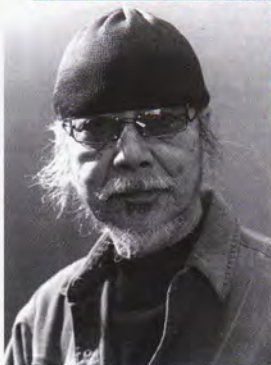
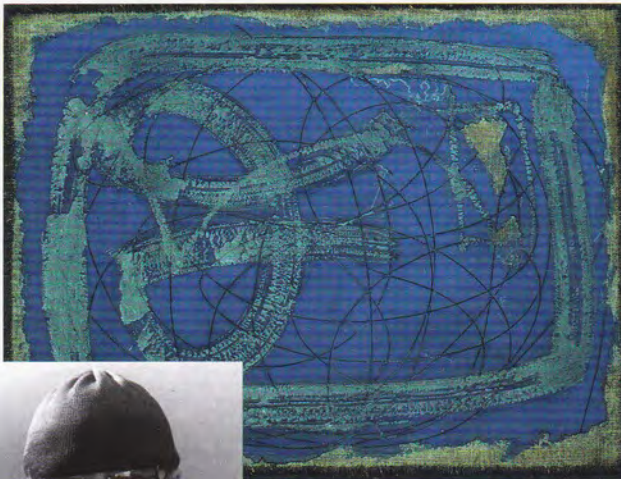
## Toyooki Ikushima

I started making three-dimensional pieces by myself—I learned from nature. My work expresses thoughts of the harmony between nature and human work.



## Lisa Jacobs

In Japan, I was particularly moved by the powerful symbolism of the tea ceremony and the beautiful lines of the ceramic bowls. Now, I pay more attention to my fascination with simple yet strong form, color and design. Each ceramic vessel I create celebrates the beauty in one's center.



## Shozaburo Kawai

I express shapes, colors and rhythm which inspire me in nature. Accidental or inevitable are both sides of the same coin and that has become my theory when I create my work.



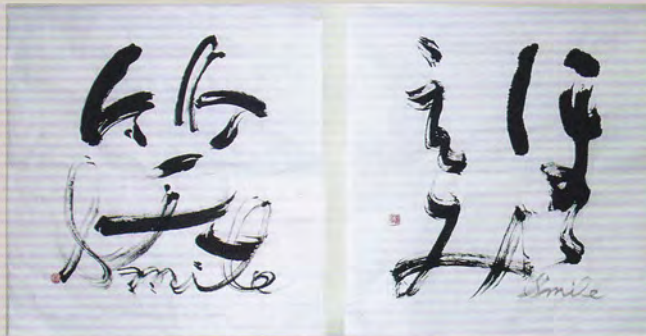
## Yoshiyuki Kitada

For this exhibition of cultural exchange between Berkeley and Sakai, I display a Japanese style of umbrella and Japanese sandals which are made of wood.



## Masako Komoh

Smiles among friends are cheerful and fun. Smiles among family are warm and happy. I wish our lives were also filled with many smiles.



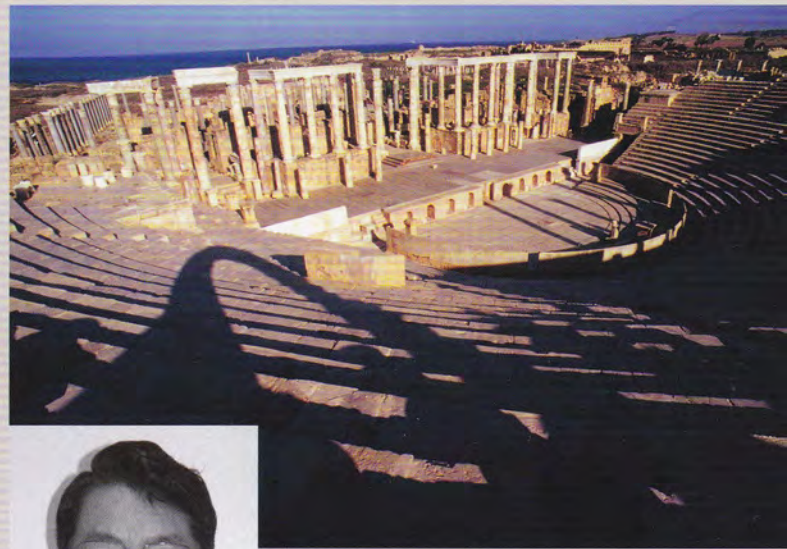
## Joe Matsuoka

My cloisonné has been exhibited all over the world, including the North California International Cloisonné Exhibition at Richmond Art Center in 1999, at Velvet da Vinci in San Francisco in 2000, at ACCI Gallery in Berkeley in 2004.



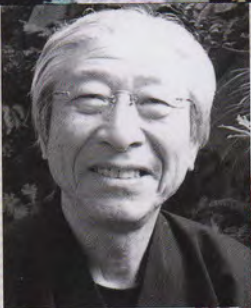
## Lenore McDonald

My paintings are a visual translation of my response to place. The California landscape has been my primary stimulus for my work. However, the opportunity to visit Japan last year has greatly influenced many of the paintings that I have created recently.



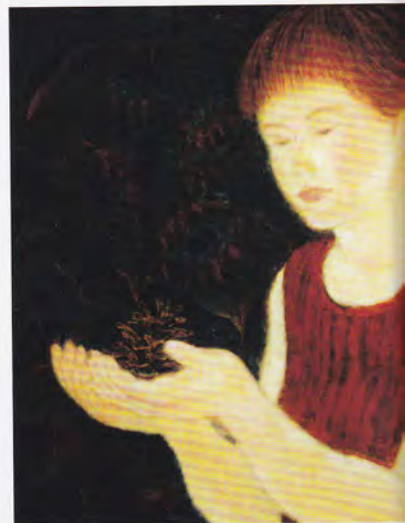
## Michio Nabeshima

This photo is the remains of an open-air theater, Lepcis Magna in Libya. It is said that it surpasses any Roman ruins.



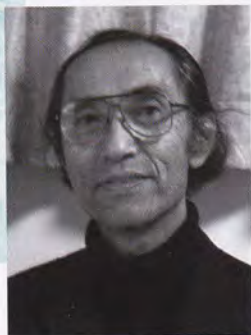
## Aki Nakai

I mainly paint people but sometimes I paint plants also. I am involved in art education and would like to learn about each country's education through interaction.



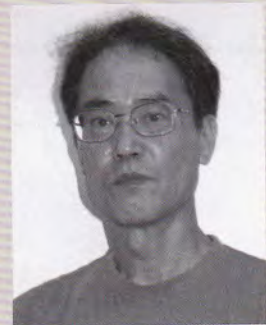
## Hotei Nagata

My calligraphy works are among collections: Japan Calligraphy Museum, Ogisu Takanori Gallery, Japan-Chine Friendship Center (Beijing), Kogofuji in Koyasan, Kanshinji Temple, Muryokoin Temple, Hirokawaji Temple.



## Tesshin Okamura

Through exhibitions with overseas artists, I have got to know the differences of each country's culture and history. I want to express through my work what the Japanese culture is and what Sakai's culture is.



## Kazuaki Nobata

I have been painting for 40 years, and recently I have been painting on the theme of rocks. In some ways, they resemble me, who has been drifting along in search of beauty.

## Clare Olivares

My paintings are narrative landscapes that combine familiar reality with explorations of the underlying mystery and darkness of the natural world. These works strive to

embody the *spirit of a place* or, using the Japanese term *kokoro*, the *heart of things*.



## Atsuko Sakai

I explore an imaginary world in my paintings. The journey through this world exists in my dreams.



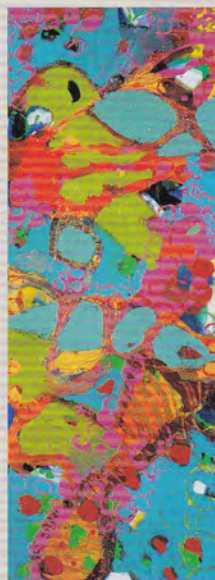
## Milo Siegmann-Watson

I saw a lot of art in Japan. When I came back, I went into my mom's studio and started painting on canvasses she gave me. I like glitter. I like pouring stuff, too. What I liked best in Japan was sticky rice and the deer in Nara.



## Sofie Siegmann

In Japan, I collected chop-stick wrappers, maps, lunch-tray adornments, brochures, train schedules, invitations to exhibits—anything showing Japanese esthetics: attention to detail, a sense for bright, often neon colors, portraiture of “cute”, “kitsch” and “beauty”. My paintings are a compilation of imagery I found.





## Kyoko Suekane

I was born in Kyoto and this work is based on my experience. I express flows of time, birth, and death through painting scenery.



## Sempo Sumiya

There is a mysterious fascination in calligraphy caused by the way you can express meaning with just brush and ink.

## Masao Tamashiro

Paper cranes are to make and play with! I think playing is one of the few creative works in this modern society. Let's make something we can play with, because I believe you will find joy in doing so.

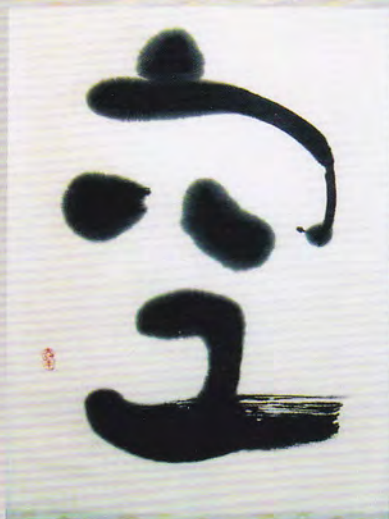


## Keiichi Tanaka

Things that have been left behind are given new color by the rain and the sun. Everything is always moving and disappearing, making harmony. I am attracted by this kind of silent beauty and keep painting without any sentiment or regrets.

## Taiho Tani

Calligraphy requires not only beauty in the appearance of the letters but also a high level of beauty in our minds. I have to discipline my mind and concentrate on each movement. I have to write in the right state of mind.



## Michele Th  berge

My fascination with Japanese aesthetics dates to early childhood. Whether it be the compositional perfection of a garden, rich color and pattern of textiles, or the spare authority of calligraphy I find so much to admire and inspire me



## Kei Tsuchinaga

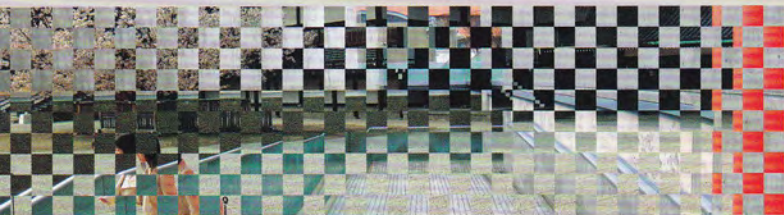
I feel beauty in unintentional movement. I express my thoughts, which are fading away as times goes on, and remember as much as I can. I find joy in drawing ordinary daily life.



## Whitney Vosburgh

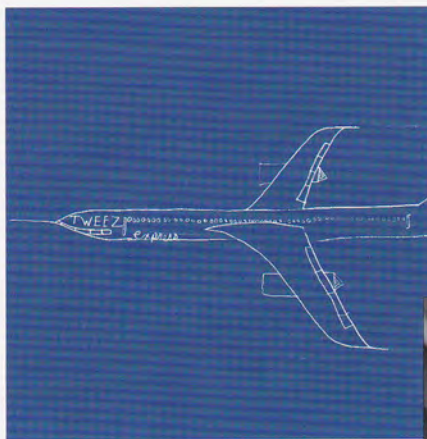
My camera is my spiritual divining device. I shoot in between the f-stops, in and around spiritual space. In overlooked places, I discover quiet, mystical zones in the viewfinder. My photographs transform these zones into something similar to haiku; they reveal essence by removing detail, yet without losing the poetry.





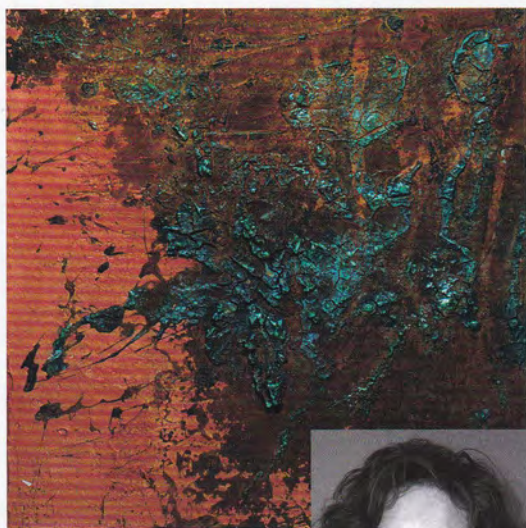
## John Watson

This series of collages uses photographic material gathered in Japan in the spring of 2006. Two images are “woven” together, creating panoramas imbued with a sense of Japanese culture.



## Zack Watson

Imagination and engineering combined to create this recent series of fanciful aviation designs. Originally drawn with pencil on paper, they are now printed digitally using archival inks.



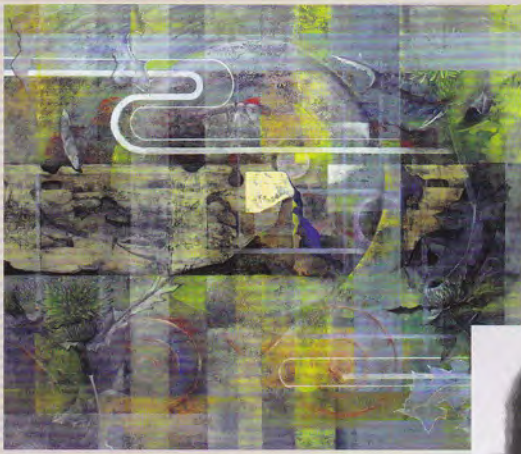
## Tracy West

As things age, their essential beauty reveals itself. After studying ancient walls in Japan last year, my current work is particularly focused on the beauty of old walls that I imitate by using fresco on canvas.



## Toho Yamamoto

I wrote this calligraphy to remind us to protect and revive our precious mother nature that has healing powers and gives us a sense of peace. I would like to do whatever I can, no matter how small it is.



## Hiroko Yamashita

Like excavators trying to find "time" through different layers, I am trying to find precious moments in time through the history of mankind and nature. My work is to express this on canvas.



## Welcome from Sakai-Berkeley Association

We believe this is a great opportunity for exchange between Berkeley artists and members of BRIDGE in Sakai. I would like to express my appreciation to all the Berkeley members who are involved in this exchange.

In April 2006, we invited Berkeley artists to Sakai. Mutual understanding was developed due to artists experiencing Japanese culture and lifestyle through activities such as the art exhibition, homestay program and visiting art studios.

I also would like to express my appreciation for Berkeley's kind hospitality when we visited Berkeley for the 30th anniversary of the Sakai-Berkeley Association. Now, the 40th anniversary of our sister city relationship is an opportunity to further develop our connection and we hope that many people in Berkeley visit and enjoy the exhibition.

Kenzo Yamaji, Chairperson, Sakai-Berkeley Association

## Welcome from Berkeley-Sakai Association

It is a great honor to have artists from our sister city exhibit their fine artwork at the Berkeley Art Center and a fitting way to celebrate the 40th anniversary of both the art center and the Berkeley-Sakai sister city affiliation. Thirty more Sakai BRIDGE artists and 20 East Bay artists also exhibit work at the Richmond Art Center and the Alta Bates Gallery. This is a first! .

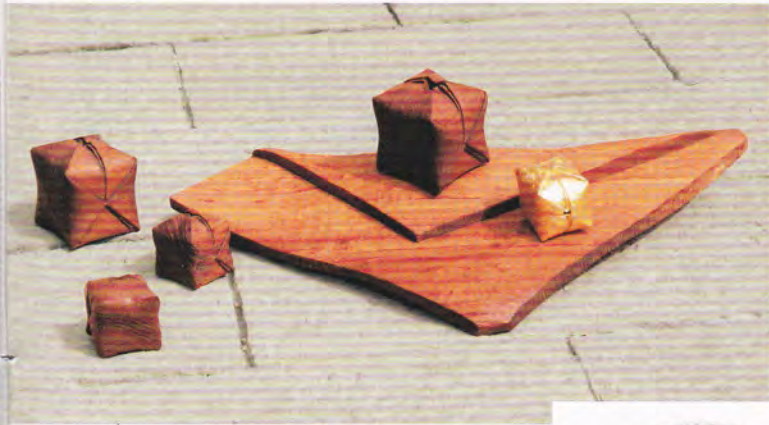
What better way to enjoy the diversity and culture of our two cities than in the universal language of art. Many past goodwill visits have brought together citizens and forged friendships. Over 300 high school and college students, over 200 middle school children, and



hundreds of Boy Scouts and Girl Scouts have participated in exchanges, seeing each other's country, sharing food and laughter. Sakai has hosted marathon runners for the last 14 years and hosted Berkeley High School bands on many occasions. Berkeley has hosted taiko drummers, and the two cities have shared kindergarten art since 2001.

At the Berkeley Marina stands a replica of a sundial Berkeley presented to the City of Sakai. Mr. Tad Hirota, one of the founding fathers of the sister city association, once said we had the sun dial built to "be reminded that our two cities are linked by the common sun that graces the skies above, shedding warmth and light to one and all. May such enlightenment continue!"

Juri & Linda Komendant, Chairpersons, Berkeley-Sakai Association



## Yoko Yasumatsu

This work has been created with images of Japanese, Western and Oriental style. I am inspired through exchanging different ideas with Berkeley artists.



# Berkeley Bridge Artists

Francie Allen  
[www.francieallen.com](http://www.francieallen.com)

Lorene Anderson  
[www.LoreneAnderson.com](http://www.LoreneAnderson.com)

Vicki Chardak  
[www.vickichardak.com](http://www.vickichardak.com)

Susan Danis  
[www.SusanDanis.com](http://www.SusanDanis.com)

Philip Donahue  
[www.philipdonahue.com](http://www.philipdonahue.com)

Kellyann Gilson Lyman  
[www.web.mac.com/kellyannart](http://www.web.mac.com/kellyannart)

Karen Harley

Jean Hearst  
[www.jeanhearst.com](http://www.jeanhearst.com)

LeRoy Howard  
[www.leroyhoward.com](http://www.leroyhoward.com)

Irene Imfeld  
[www.ireneimfeld.com](http://www.ireneimfeld.com)

Lisa Jacobs  
[www.lisajacobsart.com](http://www.lisajacobsart.com)

Lenore McDonald  
[www.lenoremcdonald.com](http://www.lenoremcdonald.com)

Clare Olivares  
[www.clareolivares.com](http://www.clareolivares.com)

Sofie Siegmann & Milo Siegmann-Watson  
[www.sofiesiegmann.com](http://www.sofiesiegmann.com)

Michele Théberge  
[www.micheletheberge.com](http://www.micheletheberge.com)

John & Zack Watson

Whitney Vosburgh  
[www.whitneyvosburgh.com](http://www.whitneyvosburgh.com)

Tracy West  
[www.TracyWestArt.com](http://www.TracyWestArt.com)

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July 11 to August 18  
[www.berkeleyartcenter.org](http://www.berkeleyartcenter.org)

## RICHMOND ART CENTER

2540 Barrett Avenue, Richmond  
June 26 to August 10  
[www.therac.org](http://www.therac.org)

# Sakai BRIDGE Artists

Taeko Akoh

Soko Fujii

Mitsuru Fukui

Kimitsugu Harima

Kazuyo Hiruma

Toshio Honda

Toyomitsu Hodayama

Eiichiro Honjyo

Yukiyo Hosoi

Junichi Hotta

Toyoaki Ikushima

Shozaburo Kawai

Yoshiyuki Kitada

Masako Komoh

Joe Matsuoka

Michio Nabeshima

Hotei Nagata

Aki Nakai

Kazuaki Nobata

Tesshin Okamura

Atsuko Sakai

Kyoko Suekane

Sempo Sumiya

Masao Tamashiro

Keiichi Tanaka

Taiho Tani

Kei Tsuchinaga

Toho Yamamoto

Hiroko Yamashita

Yoko Yasumatsu