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## THE SAN DIEGO VISUAL ARTS NETWORK

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### 2006 A+ Art Blog

**PATRICIA FRISCHER**, the coordinator of the San Diego Visual Arts Network, writes these occasional notes.

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If you have comments to make about these articles or opinions of your own to share, please feel free to email us at [info@SDVisualArts.net](mailto:info@SDVisualArts.net). If your words are utilized we will give you credit and a link to your website of choice.

### 2006 PAST A+Art Blogs

**Crossover: How Artists Build Careers across Commercial, Nonprofit and Community Work**  
Summary by [Patricia Frischer](#), coordinator SDVAN

[Read the entire 102 page fascinating document](#)

The Arts Economy Initiative Project on Regional and Industrial Economics, Humphrey Institute of Public Affairs, University of Minnesota for The William and Flora Hewlett Foundation, The James Irvine Foundation and Leveraging Investments in Creativity by Ann Markusen, Sam Gilmore, Amanda Johnson, Titus Levi, and Andrea Martinez.

The premise of this report is that artist can and do work in all three sectors available to them and get great benefits from doing so. They are thus encouraging more artists to CROSSOVER into all the sectors. Many, many examples are given in the article, which includes all the arts not just visual arts.

They define the sectors as follows:

- In the **commercial sector**, artwork is organized by **for profit** organizations and marketed by self employed artists and companies in a hotly competitive and highly segmented marketplace.
- In a **nonprofit** sector the work of artists and arts organizations is mission-driven and motivated by factors other than financial return, relying heavily on patronage and philanthropy.

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- In the **community sector**, artwork is rarely remunerative but pursued for cultural, political and aesthetic reasons and includes forums and organizations often called informal, traditional, or unincorporated, where artists create and share their work unmediated by either markets or not-for-profit organizations, whether paid or not.

Cross Over is Pervasive:

- Large numbers of artists split their arts time among the three sectors
- 39% spend most of their arts time in commercial work
- Only 19% do no commercial artwork and only 17% do no work in not-for profit arts
- 69% spend at least some artwork time in the community sector

Artists make larger shares of their arts income in the commercial sector than they devote time to it. Artists spend larger shares of their time in community and not-for-profit arts than they earn there.

What **ADVANTAGES** can artist expect to get out of the three sectors.

### **Commercial sector:**

- understanding of artistic and professional conventions
- broader visibility
- networking that enhances artwork opportunities
- higher rates of return

### **Not-for-profit sector:**

- aesthetic satisfaction
- exploring new media
- collaborating with artists across media
- satisfying emotional needs

### **Community sector:**

- enriching community life
- affirming cultural identity
- pursuing political and social justice goals

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Please remember, this survey includes **only artists from the Los Angeles and San Francisco** but it does include many more visual artists and more part-time artists, artists of color, women artists and immigrant artists than the Census 2000 estimates. They define a working artist as anyone who self-identifies as an artist, spends ten or more hours a week at his/her artwork (whether for income or not), and shares his/her work with others beyond family and close friends. This definition includes artists who work at a non-arts job to make a living. They found the results rather astounding. Artists move among sectors far more fluidly than they had thought, and if money were not an issue, most would cross over even more than they presently do.

**The borders between sectors appeared heavily guarded by mindsets as well as gatekeepers and difficult for artists to cross**. The art world also harbors **gross stereotypes** towards each of the three sectors. Overall, these are dissenting voices, **expressed by only small numbers** of respondents. They found the following derogatory and dismissive attitudes among at least some artists:

- That the commercial sector only use artwork if it is profitable and does not respect artists or afford them any control over their work
- That the nonprofit sector continually supports a stable of insiders who then do not have to expose themselves to the market and who pre-empt funding that might go to younger, aspiring artists
- That the community sector is coddled by funders who pay for superficial, mediocre events and performances
- That the commercial sector panders to a lowest common denominator and won't produce edgy or politically challenging new work
- That the nonprofit sector is fickle and will not provide support for career artists when they need to re-gear, go for additional training, or leave aside non-arts work to focus on a new project
- That the community sector welcomes only certain community members and not others
- That the commercial sector tags some artists as "too community," closing the doors to them
- That nonprofit grants are too complicated to apply for and too little money and too much reporting
- That the nonprofit sector is the only place where truly original, leading edge and critical work can be done.

What can **Artist** do to Crossover:

- Develop an open mind towards crossover.
- Aggressively pursue diverse skills and knowledge during and after training.
- Spend more time documenting and marketing one's work.
- Learn business skills and "soft" (i.e. social) skills.
- Devote time to networking across sectors and disciplines.
- Find role models and mentors working in different sectors.

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- Volunteer in another sector.

What can **Educational and Training Institutions** do to aid Crossover:

- Offer more classes in artistic techniques relevant to the commercial sector.
- Offer internships that place students in various sectors while in school.
- Require faculty to stay current on new technologies and offer classes on their use.
- Monitor the external art world, especially new media, materials, and art forms.
- Offer and require classes in skills for making a living as an artist.
- Devote more research to contemporary artistic practice.

What can **Artists' Service Organizations** do to aid Crossover :

- Hold forums for artists on crossover experiences.
- Convene artists around larger arts issues that offer them opportunities to meet and network with artists in other disciplines and sectors.
- Collectively market members' work, such as via the internet.
- Provide career counseling and workshops on generic business skills and grant-writing.
- Advertise innovative services being offered.
- Create funding devices, such as a revolving loan fund, to enable artists to position themselves for work in a new sector.

What can **Commercial Sector Employers and Trade Associations** do to aid Crossover :

- Provide employees with modest amounts of time and space to pursue nonprofit or community work.
- Give artists greater feedback on their work.
- Train artists in skills valued in the commercial sector.
- Donate larger amounts to nonprofit and community organizations that are training and innovating in various art forms that will benefit the commercial sector.

What can **Nonprofit and Community Organizations** do to aid Crossover :

- Pay more attention to the cultural industries and encourage artists to move between sectors.

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- Create more accessible work and networking space for artists.
- Develop residencies that help artists move into a new sector.
- Alter formal and informal practices that limit inclusiveness.

What can **Foundation and Public Sector Funders** do to aid Crossover :

- Encourage commercial artists to move into not-for-profit or community work and help community artists break into not-for-profit or commercial work through collaborative or paid training grants.
- Leverage residencies and internships across sectors.
- Build new venture capital funds for artists wanting to take an idea into new spheres.
- Make grant making processes more transparent, including giving artists feedback on unsuccessful applications.
- Ask for-profit employers to give more credit and money to not-for-profit and community arts activities.
- Permit unincorporated grantees to use fiscal sponsors.
- Help artists learn how to apply for grants.

What can **Media** do to aid Crossover : **(HURRAH for SDVAN!)**

- Improve reporting and reviewing of arts events to encourage attendance and patronage.
- Expand new web-based art review and informational sites that compete with newspaper reviewing monopolies.
- Carry more timely information on work opportunities and upcoming events in arts-focused publications, including websites.

What can **Government Agencies** do to aid Crossover :

- Continue and expand funding of grants for artists.
- Create new not-for-profit artists' live/work and studio spaces.
- Use the creative economy buzz to strengthen arts infrastructure and map out ambitious plans for the cultural economy.
- Adopt living wage ordinances, universal health insurance, and pension portability.
- Reform tax codes to make it easier for artists to donate time to the not-for-profit and community sectors.
- Arts Advocacy Groups Collaborate with cultural industry leaders and community leaders to integrate the needs and concerns of each into state, regional, and local arts policy agendas.

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What can **Sector Leaders and Managers** do to aid Crossover :

- Work together on issues faced in common.
- Convene at the state, regional or local level, as fits the problem.

### Art and Wine Tour of Northern CA

#### [Patricia Frischer](#)

When you leave San Diego for the wider world, sometimes it's fun to just jump in the car. We took highway 99 on our way to San Francisco. [Quady Winery](#) in Madera, California, just north of Fresno was a wonderful wine experience to start our trip. If you are unfamiliar with their wines, I am thrilled to tell you about them. We started drinking their version of port, called Starboard, in England 20 years ago, so this was a long-awaited trip to Mecca for us . Let's start with Quady's Vermouth Aperitif, Vya, which is a blend of herbs and botanicals. Continue with Essensia and Electramade from Orange Muscat grapes, and Elysium and Red Electra from the Black Muscat . Don't you love the names? At our next dinner party we'll be freezing low alcohol Red Electra into sorbet as a between-course palate refresher for our guests. Quady winemakers are forever experimenting with new uses for their sweet grapes from the central valley and we adore seeing the creativity we expect in important artwork applied to the art of the vine. We also bought Chocolate Passport made by [Ficklin Vineyards](#). Surprisingly, most wines are not made to eat with chocolate but this one was designed just for it.

We decided to seek out new vistas, so our next stop was at the San Francisco Museum of Modern Art (SFMOMA), on Third Street between Mission and Howard. We also discovered the [Sculpturesite Gallery](#) on this sojourn. The charming entryway leads through a lovely patio and slowly revealed progressively more sculptures. We finally arrived at the large, beautifully designed gallery exhibit showcasing sculptures in every imaginable media. Lawrence LaBianca's sculptures and the kinetic work by San Diego sculptor [Jeffery Laudenslager](#) utterly captivated us. Sculpturesite has a sister gallery in Sonoma called [A New Leaf Gallery](#) located within the Cornerstone Gardens Complex on Arnold Drive. We met Stephanie Everett, the Gallery Director, an utterly fascinating and knowledgeable artist and gallery principal.

Before we leave San Francisco entirely, however, and while still south of Market we dropped in on a dear friend Ruth Braunstein at [Braunstein/Quay Gallery](#) on Clementina Street. This is the 40 th anniversary for this gallery which is recognized as a cross-over gallery, i.e., a gallery that displays fiber arts, art furniture, clay artwork, and art glass in a fine arts environment exhibiting paintings, drawings, and various traditional forms of sculpture. Braunstein/Quay built their reputation by discovering and promoting regional artistic talent. The current exhibit is entitled Balancing Acts, photography-based multimedia artwork by Beverly Rayner. Ms. Rayner's artwork is in the permanent collections of museums in Berkeley, Oakland, and San Jose. We love seeing this level of support for local artists!

As we walked toward the north of Market area to visit the art complex at 77 Geary, we couldn't pass up an opportunity to visit the Martin Luther King Memorial at the Yerba Buena Center for the Arts. A visitor may easily miss this wonderful memorial if not on the lookout for a walkway behind the waterfall. Martin Luther King's electrifying words, beautifully etched into glass panels, are as potent now as ever. The sound of falling water multiplies the chills going up your spine.

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The [Rena Bransten Gallery](#) at 77 Geary is showing work from the Creative Growth Art Center called Visionary Output. It is stunning in its potency and stark clarity. Disabled artists created all artwork on display. David Hevel's wild-animal jewelry at [Heather Marx Gallery](#) is sensational. We are told these works are selling well in Miami and no wonder! We loved the complete freedom from the usual restraints of refinement. We also visited the [Togonon Gallery](#) where the director was kind enough to give us a copy of [ARTWORKS](#), an extremely glossy art mag out of Carmel featuring one of her represented artists, Phe Ruiz

Back on the road to Northern California's Wine Country, we stopped in San Rafael with a recommendation to see Deborah Jacoby's artwork at the [Donna Seager Gallery](#). Spare and delicate, these works are peopled with past memories and future fantasies.

Heading into the Napa Valley, by far the best art in the best location was the [Hess Collection](#). "No expense spared" is the phrase that comes to mind in describing these gallery spaces. You'll find Francis Bacon, Robert Motherwell and Anselm Keifer, yet it is exciting to see other European art not exhibited as often in the US, like the amazing large-scale woodcuts by [Francis Gertsch](#) and the endlessly intriguing [Magdalena Abakanowicz](#)' headless men designed from burlap. At Hess, the views are as spectacular as the wine and artwork. They also boast concierge service to help book you into local restaurants for lunch. This is museum quality art and well worth the trip off the main road. Follow the [directions](#) on their website.

[Clos Pegase](#), at the top end of the Napa Valley, was a disappointment in comparison. It's not that the art wasn't good, but the display was haphazard to say the least. The stars of the collection, which were the outdoor sculptures, are placed in a less than inspiring manner. One of the two Mark di Suvero sculptures and a Richard Long were behind some dumpsters! Hidden behind a bush we found an elegant piece by George Ricky, and the reflecting pond for the Elyn Zimmerman piece was empty of water! However, a small piece by Henry Moore, a Tony Cragg, and a large Cesar Thumb were all charmingly set in the inner courtyard.

We went as far north as Mendocino County and scored some Edmeades Zinfandel, our current favorite. We counted ourselves ultra-lucky to attend a private crush during this beautiful fall weekend in Eukiah. Plucking, picking, squeezing, pouring and draining, we helped fill 12 five-gallon jugs of what will become an enchanting ros é . We know all about this delicious wine because our efforts were well-lubricated with the fruits of last year's crush.

Finally, [Art Trails](#) in Sonoma is much like our Open Studio tours used to be. It is held on two weekends in the middle of October and offers the opportunity to visit close to 100 artists in their own studios. Of course, you get to stop whenever you want at a first-class wine tasting the moment you become parched.

Art and Wine...Soulmates.

**[PATRICIA FRISCHER](#)**, the coordinator of the San Diego Visual Arts Network, writes these occasional notes.

### **Web Heaven: Do practically nothing, Do it Yourself, or Do a Customized Supersite.**

#### **[Patricia Frischer](#)**

Everyone seems to know now how important a good website is for an artist or gallery. It is like have a constantly changing \$30,000 catalogue of art work even if you do not make sales online. But many many artists are not happy with their sites and a few still don't even have one. At SDVAN we encourage artist to list their website as well as their gallery representation.

Unhappy or have no website at all.....

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If you join an **art association** like [SD Visual Artists Guild](#) with a small payment they will upload your images. They also will put up a resume or artists statement. Other arts associations like [SDAI](#) and [SDWS](#) perform the same service. Many more art associations are listed on the SDVAN site but do check that they have a way to put your images online. Go to our [directory](#) and click on Art Associations and then choose the area of town to see a whole list near you and contact them. If you are being represented by a **gallery**, hopefully they have a website and that is part of the service they provide for the commission they take on sales. If you are lucky enough to be chosen for [SanDiegoArtist.com](#) you are featured with no commission on sales.

We are pleased to say that we found a local DIY website, [www.Zhibit.org](#) that offers a good service to artists almost free for 30 images. You get to choose your own design from a small selection and all the colors of the rainbow. The best news is that there is no charge for changing images and text. You get as many gallery pages as you want as well as home, bio, contact and two "free to use for whatever you want" pages. You can even choose copyright protection for those of you worried about getting ripped off. Plus they give you a guest book and send out a newsletter when you upload new images. We have tested this service and it is very easy to use. You can upgrade and get more services from them for a higher annual fee including online sales and choice of your own domain name. You have got time as the offer is good until at least the end of November, but get that new website checked off your list now.

If you would like to have a website that is custom-designed, you may need the help of a professional designer. Try Nadine Baurin at [CREATARIA](#) who did the fabulous redesign for SDVAN. CREATARIA is a full-service design studio that offers a one-stop promotional solution for the busy artist. The company provides web design, hosting, self-editing website solutions but will also create business card and postcard design, printing and writing services, to, branding, online marketing and consulting. Contact [Nadine Baurin](#) or try any of the website designers listed on the SDVAN site. Again go to [directory](#) and click on websites designers under Art Services and supplies. Do choose a location near you as this is a whole process in which you have to define what you want on your website and how it will look. That might entail a person-to-person meeting. You may need to pay an ongoing fee for maintenance of the site and hosting as well.

Now you may already have a website and would like an affordable, easy to use self-maintenance tool to edit your site. Then watch out for a new service which has not started yet. [WiredArtist™](#) service will eventually allow you to make regular text edits to any page and manage your image gallery yourself from anywhere in the world, any time you are online. (Register today at [info@WiredArtist.com](#) and when the service goes live, be one of the first artists to try it out).

For any of you artists listed on SDVAN who make improvements and changed your url, remember to let us know by going to [Resource Log in](#), entering your user name and password and editing your listing to fill in the form with the new website address.

We at San Diego Visual Arts Network believe that even one Art Star is better than no star at all.

**PATRICIA FRISCHER**, the coordinator of the San Diego Visual Arts Network, writes these occasional notes.

### **Vacation Art**

[Patricia Frischer](#)

No, not like vacation novels full of fluff and escape. Vacation art is destination art.

I went to Vancouver to see the Haida First Nation show at the Museum Art Gallery, called [Raven Calling](#). I came home with lots of insights about our own Native American art resources. I realized that property including stories and the right to tell them,

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images, names and titles - bring privileges and responsibilities with it. These things are in many ways more valuable than material possessions and are governed by ancient rules and protocols that link the Native American to their ancestors. The Sycuan Band of the Kumeyaay Nation in San Diego has purchased US Grant Hotel. They are giving it a face-lift and will be displaying many new works of art. It will be such a generous gift for the glory of our city and we should be grateful and realize how doubly hard it is for these citizens to reveal anything about themselves.

Every two years [SITE Santa Fe](#) hosts an international exhibition in the high desert of New Mexico. This year, curator Klaus Ottman gives 13 artists solo exhibitions. Keep traveling east to visit Marfa, Texas, home of the [Chinati Foundation](#), which was originally conceived to exhibit the work of Donald Judd, John Chamberlain and Dan Flavin. The collection has since been expanded to include work by a limited number of other artists. If you need a bit more time to plan: Art Miami is Jan 5-7 and Art Palm Beach is Jan 12-15

You no longer have to rent the headphones nor are you restricted to hearing about a current show actually at the museum of your choice. Now you can "artcast" (a variation on podcasting) in-house audio tours of special exhibits, as well as original programming, available on museum websites for free. So even if you cannot get there, you can have a guided tour of the show. We haven't seen this in SD yet, but it is coming I am sure. And soon we will get virtual video tours online as well. Right now you can tap into some gallery party openings through [LetsPlayDowntown.com](#) and you can listen to art interview on [ARTROCKS!](#) Internet Radio. So you don't even have to get out of your lazy boy to have an art vacation in SD.

I stumbled across the [Logan Hicks](#) website. This guy is all over the world as a stencil and graffiti artist. Los Angeles, Tampa, Brussels, Cape Town, Shanghai, Melbourne are places he has left his mark and you can see his blog with great photos and go round the world with him vicariously.

We at San Diego Visual Arts Network believe that art is the soul of a thriving community .

**PATRICIA FRISCHER**, the coordinator of the San Diego Visual Arts Network, writes these occasional notes.

### Art Critic Revealed: Robert Pincus

#### [Patricia Frischer](#)

Hearing Robert Pincus speak of his business life was like taking a step towards him, but to write these notes one actually takes a step away from him. This conflict of back and forth is second nature to an art critic, but what he revealed to the audience at the Salk Institute Art and Science forum on the first day of June is that he even views himself within a conflict. I think that is why I came away conflicted, but humanized from the evening.

Oscar Wilde "But what is the difference between literature and journalism?...Journalism is unreadable and literature is not read. That is all." Some of Mr. Pincus's developments of that quote:

#### **Journalist Critic**

Generalist

Intuitive impressions made from observation

#### **Academic Critic**

Specialist

Theory drawn from learned data

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Writing rapidly about something worth remembering

Study and add to the lexicon of artistic dialogue

No footnotes

Scads of footnotes

Learn to unlearn and trust your eye.

Use your brain and write about your learnings

Robert Pincus prepared himself for a life of academia but seemingly slid easily into writing about art exhibitions. Although he is not writing for “everyman” in his column in the SD Union Tribune, he is also not writing just for the fan of the visual arts. He writes for a cultured citizen who he would like to lure to actually see the art. Thus he tries to make a connection between art and non-art things. Just as an artist like Morandi makes us see a set of bottles in a fresh way, he is trying to write about something in a way we have not considered. And when a show is dull, even then he wants his article to be interesting.

He prefers small exhibitions to blockbusters but knows they are there to pay the bills of the museums. He prefers writing criticisms to themed articles but acknowledges that his publishers have demands. Luckily there are art reporters to write the news, and he has the occasional luxury of seeing a show he does not have to review. Seeing it without taking notes or constructing paragraphs is a pleasure all of us non-critics take for granted.

We live now in an age when no art critic has a sway over the art market. We are allowed to look at art works one by one and not as a group if we want. And really good art could be anywhere. I could finish with a really pithy conclusion but I prefer to follow the first advice Robert Pincus was given in his own career. Don’t put everything you know in one article.

Maybe what he has is catching.

Here his live on ArtRocks! Art Beat with [Robert Pincus](#): Why I’m An Art Critic [Part 1](#), [Part 2](#), [Part 3](#)

At the San Diego Visual Arts Network we believe that “A positive attitude may not solve all your problems, but it will annoy enough people to make it worth the effort”. Herm Albright

[PATRICIA FRISCHER](#), the coordinator of the San Diego Visual Arts Network, writes these occasional notes.

### Artistic Freedoms

#### [Patricia Frischer](#)

How interesting to find that the art world is shifting yet again. It appears from a recent articles in Artnews magazine that artists are finally going to be allowed to work in different mediums and styles. The particular restriction was long imposed by the marketing arm of the visual arts. It seems that the audience was “confused” by not being able to identify the work of an artist. Most artist have long worked in multiple styles and had to hide all but a chosen few or use pseudo names. Now this ability to use different medium, different style and have different messages appears to be a bonus. We can all come out of hiding. How fickle is fashion!

Finally work is being recognized that wanders in the no man’s land between representational and abstract. We have seen this for years, but no one has officially given it a name. But I started calling it **neo-narrative** about ten years ago. This is work that has some recognizable elements but is not an illustration. It does not

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necessary use symbols to tell it's story and the story is rarely linear. So the work does not need to be deciphered with a secret language. Instead the viewer has to participate in the work to get meaning from it.

Using photographic images and mixing them in compositions is a complex area for both artists and viewers. Many artist still feel guilt in this area if they define original work as that which is composed from eye to medium with no stops in between. Some artist feel more comfortable if they have photographed the subject themselves. But this is certainly a dark age attitude which can be discarded. The law is clear that "borrowed" images need to be substantially changed to be used legally. Traced, enlarged, morphed, and digitized, I say, bring it all on. It is the quality of the finished work of art that is the most important factor. Honest, unique and timeless whatever it is called. Isn't it fabulous that Steven Churchill is planning another show, this time Digital Art, in the fall after the great success of the [Art of Photography](#) show still on view at the Lyceum until June 4th.

We at San Diego Visual Arts Network believe you can live happily ever after with art.

**PATRICIA FRISCHER**, the coordinator of the San Diego Visual Arts Network, writes these occasional notes.

### **Art and Science, Progress and Mystery**

[Patricia Frischer](#)

We are now reading that Ilford is no longer producing paper for printing photographic negatives. And the German film produce AGFA is going bankrupt. So unless you have a deep freeze and can hoard these supplies, it seems that digital printing is here for now and maybe for the foresee able future. See all the digital art shows on view during [Digital Art Booms in SD](#). The International Art of Photography Show at the Lyceum, The Sony/SDAI International Digital Fine Art Exhibition, La Jolla Digital, Without Limits: Latin America Slant at Expressions of Mexico and masses of Digital Art at the annual Art Walk. Science is pushing us forward whether we like it or not so I say let's love it. San Diego is poised to be top of the digital heap and we could make our reputation as a city of cultural in this innovative field.

An exceptional show at the New York MOMA titled [Without Boundary: Seventeen Ways of Looking](#) explores contemporary Islamic Art. Many of the works have a starting point of calligraphy. Amazing how topical that subject is now with the new Graffiti project about to start in downtown San Diego. Graffiti artists use tags to sign their works using creatively unique fonts that they design themselves. This serves to hide their identity and means that they invent whole news languages with brand new calligraphy. Graffiti causes a huge loss to business in San Diego as the taggers deface property. That is why we are delighted to hear of a new competition starting first in the Gas Lamp district. Graffiti artist can win walls to paint legitimately. But they are disqualified if caught illegally tagging. This scheme was turned down in Melbourne who in their zeal to prepare for the Commonwealth Games covered one of their best art resources with literally tons of grey paint. Luckily the internet also allows Graffiti artists to work in obscure places and post their creation thus gaining world wide fame. There is even a dvd Graffiti game called [Getting Up: Contents Under Pressure](#). Congratulation to [Paul Vauchelet](#) for allowing our locals a chance to tag in the city where it is needed. What goes around comes around.

Dr. Margaret Livingstone lectured at the [MOCASD](#) about the Mona Lisa's smile in April. This lecture was promoted by the **Salk Institute Art and Science forum** which we have been attending on and off for many years. Livingstone knows about the eye and the brain The human eye has two distinct regions for seeing the world: A central area is where people see colors, read fine print, pick out details. The peripheral area is where people see black and white, motion and shadows. When you look at the Mona Lisa's eyes, your less accurate peripheral vision is on her mouth. And because peripheral vision is not interested in detail,

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it readily picks up shadows from Mona Lisa's cheekbones. That is when you see the smile. But when you look at the mouth, the central vision does not see the shadows. You can't catch her smile by looking at her mouth. Sometime the smile is there, sometime it disappears as you move your eyes around Mona Lisa's face. Da Vinci performed a neat trick and we are all know that art once again leads science in presenting the mysteries of life.

We at San Diego Visual Arts Network believe that Art is the Technology of the future – [Sidney Wildesmith](#)

[PATRICIA FRISCHER](#), the coordinator of the San Diego Visual Arts Network, writes these occasional notes.

### **Building Market Share - March, 2006**

[Patricia Frischer](#)

A recent report found that museum-goers who view high-quality art want to learn something new or to gain some insight with every visit. Evidently this is quite different than their expectations when they attend dance and music concerts or plays, where social experiences are expected. However, those same polled visitors declared that they go more often to [clubs, restaurants and coffee shops](#) to see art on a regular basis. It seems to me that museums, galleries and art association could gain something from this information. And I don't mean that they should all offer espresso. But could we not all collaborate more with those local hot spots and develop new audiences for our venues? Read the full report at [urban.org](#)

A little trivia that I picked up from Marek Classen's article in [art.es](#) magazine: The total size of the art market is \$13 billion. This includes the primary market and the secondary market (re-selling of art works). Although this may seem like lots of money, just look at another communication industry: mobile phone market is \$85 billion. Currently there are 42,000 venues showing or selling 450,000 modern or contemporary artists. This is one venue for every 160,000 humans or one work of art for every 800 humans. You can see the highest prices for art in our newly updated feature on the SmART Collector: [Art Price Top Ten](#).

But I love this quote from Hubert Neumann: "If the artwork is profound, then the art market is irrelevant. That's what makes it magical."

And with respect to Sara Teasdale (alterations by Davidyne Mayleas)

Life has splendid art to sell  
Spend all you have  
Buy it and never count the cost  
For one white hour of singing peace  
Count many a year of strife well lost.

[The San Diego Foundation's Arts & Culture Working Group](#) On April 20 th is inviting key staff and board members of art organizations to join them at a community forum to share the results of a major research effort: **Increasing Cultural Patronage – The Case for Increased Patronage for Arts and Culture in the San Diego Region**. Registration and brunch - 10:00 a.m. Program - 11:00 a.m. to 12:30 p.m. at the North Park Theatre, 2891 University Avenue. The keynote speaker will be Carol Coletta, host and producer of the nationally syndicated public radio show Smart City, and President & CEO of CEOs for Cities. Call 619/814-1326 and speak to [Julie Fry](#) for more information. We have been waiting for this exciting research and are excited to see the results .There will be a follow up meeting announcing their initiative later in the year.

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## THE SAN DIEGO VISUAL ARTS NETWORK

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We at San Diego Visual Arts Network believe that San Diego deserves to be known as a major visual arts center.

**PATRICIA FRISCHER**, the coordinator of the San Diego Visual Arts Network, writes these occasional notes.

### **Glass to Go - February, 2006**

**Patricia Frischer**

A trip to the Mingei in Escondido has been on my mind for weeks and I finally made it to see a stunning show of glass that they are featuring now. Deanne Sabeck's works in the window were so exciting and the whole show had an elegance that was almost regal. This space and the design of the exhibition itself do Escondido proud. I very much liked the lights on the walls and in the entranceway, which were constantly changing but subtle. In fact, I didn't notice them until I looked down and saw the floor was changing color.

More glass, this time by Dick Ditore, at the new space for art at the Natural History Museum on the top floor of the atrium. This unused space was first home to the Wildlife show organized by Dennis Batt and the Museum Artists Foundation; however, the Ordovery Gallery of Solana Beach put on this show. Well-designed clear plastic cardholders by each work could be taken to the shop on the ground floor to arrange purchase. We understand this is an ongoing display that will change regularly. It would be nice if all the museums made arrangements like this. I noticed the Los Angeles CMA is offering contemporary work for rent again. I welcome back this trend, which started in the 60 's but died out as the Museum became more elitist. Now that oil prices and thus shipping charges are so high, more and more museums are turning to local resources. Hurrah.

Have you heard about the newest reality TV show in Great Britain? They have assigned curators to certain communities who will choose an artist to install a public artwork. What a clever way to spend money in the arts and create entertainment.

Kudos also goes to the gorilla art group in Berlin who named their space Gagosian (the largest private sales gallery in the world right now). I haven't heard that Gagosian is stopping them yet.

Keith Tyson is selling advertising space on his artwork through Pace Wildenstein Gallery in New York. This is another brilliant idea with the eventual owner getting the revenue. Can we do that here???

**Mingei International Museum - North County** -**TIMELESS GLASS — From Byzantine to Dale Chihuly, 155** West Grand Avenue, Escondido, open Tuesday through Saturday, 1 – 4, and closed on Sundays, Mondays and national holidays. Admission is \$6.00 for adults and \$3.00 for children 6 - 17 and students with ID. For information, call 760-735-3355. The show is continuing indefinitely for now.

**The Ordovery Gallery** - the San Diego Natural History Museum, 4th Floor

1788 El Prado, Balboa Park 619.232.3821 January 28, 2006 through March 8, 2006 Artists: Bill Atkinson, Christopher Burkett, Brent McCullogh, Abe Ordovery, Dick Ditore and Jeffery Laudenslager

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### Collectors on show - January, 2006

#### [Patricia Frischer](#)

After two months reporting art events in the UK, I came back to San Diego stoked to see art here with new eyes. So I was very pleased in January to hit the streets. Collectors' exhibitions leaped out at me and I strolled around the MOCASD first to see the show of a board member collector. This work will someday go to MOCASD and it was clear to see either Mr. and Mrs. Gribin had already influenced the collection of the museum or that the museum had influenced them.

A bit of historical perspective presented itself at the SDMA where they are have small show focusing on some of their major contributors in the past century. These folks gave major art works to the museum at a time when the artists might not have been so very major. It was interesting to see how these collectors made decision about what to buy and what to give. Later this year in October, the museum is going to focus on SD collectors and I am eager to see that show as well.

I finished this collector indulgence with another show at the SDMA where the curator had very cleverly juxtaposed contemporary works from the permanent collection so that the viewer could relate to this works in a fresh way. I think this is the very best example of how a museum can help potential collectors get a handle of what it takes to look at art. Good explanation were displayed and all that was missing was a take away leaflet about the show and a chance for viewer comments.

The MOCASD collection has a definite personality and it is very interesting to note that the contemporary collection of the SDMA is not that different. It might be Tracking and Tracing but a thread runs through it all. Maybe there is something in the water. Go and see them and see what you think.

### **La Dolce Vita- Selections From The Ruth And Murray A. Gribin Collection at [MCASD](#) La Jolla - January 21 Through May 7, 2006**

Murray "Mickey" Gribin and his late wife Ruth amassed a stunning collection of Southern California artists' work from the 1960s to the present. Artists in the collection include Ed Ruscha, John Baldessari, Craig Kauffman, John McLaughlin, and Robert Therrien, with particular depth in the work of Llyn Foulkes, John Altoon, Ed Moses, and Billy Al Bengston. A promised gift to the Museum of Contemporary Art San Diego, Mr. Gribin's collection demonstrates his interest in supporting and sustaining emerging talent. Mr. Gribin is a long-time member of the Board of Trustees at MCASD and has been extremely generous in both donating and underwriting works of art for the Museum's collection, including works by Alfred Jensen, Ken Price, John McCracken, Larry Bell, Jasper Johns, Ed Kienholz, Tim Bavington, and Robert Irwin.

### **The Eye of the Collector, the Wishes of the Donor, the Spirit of the Philanthropist: Modern European Paintings at [SDMA](#) - December 17, 2005–April 15, 2007**

In honor of the Museum's 80th anniversary, this unique exhibition pays tribute to the generous individuals who shaped SDMA's collection of modern European painting. Works are grouped according to their donor, focusing attention on their interests, tastes, and connoisseurship. Pieces on display include visitor favorites such as William Bouguereau's *Young Shepherdess*, given by Mr. and Mrs. Edwin S. Larsen in 1968, and Joaquín Sorolla's *María at La Granja*, from Mr. and Mrs. Archer M. Huntington, the very first object to enter the collection in 1925.

### **Tracking and Tracing: Contemporary Acquisitions 2000–2005 at [SDMA](#) - December 17, 2005–July 9, 2006**

This exhibition consists of approximately 90 works, plus a video program, that have come into the San Diego Museum of Art's collection through purchase or donation from 2000 to 2005. The exhibition tracks recent institutional history as represented in

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info@SDVisualArts.net

The logo consists of a black semi-circle with the text "SDVISUALARTS.NET" centered inside it.

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the acquisition strategies implemented in the last five years—during which time SDMA’s contemporary collection has grown greatly—and traces links between and across these new additions to the collection. The exhibition demonstrates the Museum’s collection priorities and also displays works that document exhibitions organized by SDMA.. Curated by Betti-Sue Hertz’s curatorial associate, Lucia Sanroman

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