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## THE SMART COLLECTOR

### A+ Art Blog

**[PATRICIA FRISCHER](#)**, the coordinator of the San Diego Visual Arts Network, writes these occasional notes. To leave a comment about this blog or see other comments, please go to the **[BLOG SPOT LINK](#)**

**[Past 2009](#)** and **[Archived](#)** A+Art Blogs

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### NEW: London and the Venice Biennial, 2009

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**A.** New techniques abound with installation art attracting the most attention. Artists are stretching to use technology and seem to be having fun....remembering that they do not just create to make money. There was often an "anything goes" festivity about the work we saw. Boundaries are being pushed and artists are resisting strict categorizations by media. I have a theory this is due to our exposure to UTube and the multi media savvy of youth. A simple image or object is not enough to gratify desire any longer. We want entire environments which somehow encompass us and give us a total sensory experience. Video art is often dull and slow in comparison with the cinema. It may be cheap to transport, but no one has found a good way to show it at a fair or biennial. I suggest a relaxation lounge, with wonderful seats for those who are tired, where all the videos are shown on demand. Too bad there was not an art channel on the 10 hour airline trip overseas.



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free all the time? Or is this a clever strategy to build audience by helping future patrons to experience owning the works?

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[Kristin Baker](#), (left) *The Raft Of Perseus*, was a work made with collaged hand painted torn paper on canvas. These works really stuck with me and reminded me of [Allison Renshaw](#), who is local painter and has a stunning work in the Quint show at CCAE. Here is a solution to those who say they can not afford the art that they see in big galleries. You can buy local which might be more affordable.

[Paul Lee](#), (right) *Untitled (Can Sculpture)* created this series of cans with faces and lenses and I immediately thought of [Tom Driscoll's](#) smashed bottles on show at the [L Street Gallery](#) for the [SD Art Prize](#). You can also see Tom's work at CCAE and even buy for \$8 one of his fridge magnets, which is not a reproduction but a real miniature work of art.

D. Fairs like [Frieze Art Fair](#) and Biennials are still the easiest way to see art from all over the world in just a few hours or days. The galleries are now concentrating more on the work of one artist or one genre to make a stronger showing in their booths and pavilions and this is a relief to the eye and more of an education. During the Frieze fair in London, there are an enormous number of satellite shows and major exhibitions in museums and galleries opening to take advantage of the audience that Frieze attracts.



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**Shakers** show.

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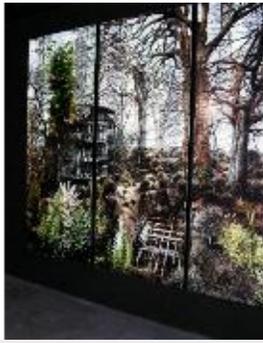
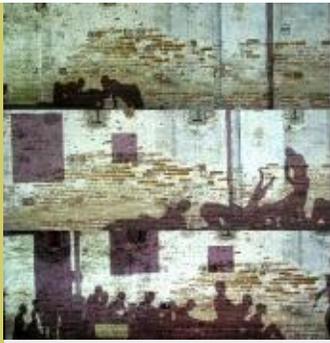


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#### **Patricia Frischer**

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**Patricia Frischer** is a founding member and coordinator of the [San Diego Visual Arts Network](#), Frischer has taken on the roles of gallerist, curator, writer, teacher, website coordinator and artist. Her many metamorphoses make it difficult to fit her into any of the usual art world categories. She is author of *The Artist and the Art of Marketing* and has lectured extensively on marketing for artists. She is a trainer of artists' agents, art dealers, consultant and collectors. Her own art work ([www.DrawsCrowd.com](http://www.DrawsCrowd.com)) has been shown internationally and her most recent one person show was at Oxford University and The Mesa College Art Gallery.

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## **Past 2009 A+Art Blogs**

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## The Economy and Affordable Live/Work Spaces State of the Arts 2009

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#### **Meet the Press: Sept 26, 2009. Panel discussion moderated by Kevin Freitas from [Art as Authority](#) at [Art Produce Gallery](#) as part of Agitprop: David White's Brain Trust.**

You can [see the video of this panel discussion on UTube posted by Kevin Frietas](#). Kevin and Philly Joe Swendoza did a further discussion of the evening and you can hear that on this link if you click on [Viagra Needed for San Diego Arts Press Corps?](#) on Art Rocks! Internet radio.

What follows are solely my written answers to the questions asked by Kevin Freitas that evening. Other panelist were Keli Dailey from [SignOnSanDiego](#), Pam Kragen from [North County Times](#), Seth Combs from [San Diego CityBeat](#)

1. What is your current diagnostic of the state of health of the arts coverage here in San Diego? (What would you prescribe as a remedy?)

**High grade fever of expectations, sperm count is too low. Viagra needed.**

2. How do you proceed and decide what to cover? (Give me one good reason why we should cover the arts at all?)

**Art needs to be mystified and demystified. We need to create wonder. We also need to give people a handle on a way to approach art. At SDVAN we chose writers who make a choice for our Picked RAW feature and they then write in Picked RAW Peeled a report on what they have chosen and seen. We ask that they commit to 6 months of Picks in order to develop their own voice. We also ask them to write in a way that the man on the street can understand.**

3. Do you have a target audience that you write for? What is the most effective way to reach that audience? For

example, as purely informational (who, what, where, when) or is there a larger goal?

**Our target audience is those who have never bought art before. They are graduating from Art Walk to Ray at Night to Open Studios to buying their first art work. We are still working on the most effective way to get to them, but we believe they are young and computer literate.**

4. As newspapers and their readership shrink, are sold and re-bought, their advertising dollars shrinking (from what we hear in the press) and the push to put the news on the web, with video and breaking news reporters a la CNN, etc: Has the art press shrunk as well, or is this an opportunity to develop and reach a larger public? How has it affected you as a writer?

**I was paid to write free lunch in England for a Middle Eastern Magazine and have a history of connection with writers (I was previously married to the terrorist expert and defense correspondent for the London Sunday Times). I wrote a book of advice for Artists. I write tons of copy (A+ Art Blog on anything I am feeling, Art Resource articles, press releases, an annual newsletter from London and state of the arts) so I have been forced to think of myself as an art writer. It took me three years before I really thought of SDVAN as media source. To me the art writing world just gets bigger and bigger. Sometimes it threatens to take over my life. But if you curate and create, you almost have to write as well. But I have almost no idea who reads what I write and I see that as the biggest possible future change. Could comments left by readers be the new score card for advertisers replacing subscription numbers?**

5. How can we improve the arts coverage here?

**We need to constantly encourage more writing. Ideally, there would be one place (i.e. website) where an audience could go to link to all the articles that are available by local writers on local visual artists. We need to use art writers to educate art buyers.**

6. What do you think makes for outstanding arts writing?

**There is no substitute for text which is well written with no art speak. We should be able to see the personality/prejudice of the writer and identify those we trust. But the most important thing to me is that the article should make the readers want to go and see the work for themselves.**

I am including below a small teaser about my trip to London....a full art report will come to you in November about London and Venice.

**Anish Kapoor** at Royal Academy was by far my favorite exhibition so far on this trip. (click the link "view exhibition photos). Take a look at the [firing of the cannon video](#). By the end of the show the room will be filled with wax and I found this both a strangely exciting and silly experience. Kapoor gives us a once in a life time sensuous experience of cherry red lacquer and goeey oil and wax and ultra shiny surfaces that distorted the room and those in it. It is monumental in scale especially a large H.G. Wells type construction of massive rusted steel which might have been a cross between a time machine and submarine hull with lovely curves and seductive opening. I don't think I can do justice to describing the giant train-like object that ran on rails blocking five huge gallery spaces and appearing to squeeze through three doorways leaving trails of red wax and oil everywhere. The giant depression in the wall which was a very pure yellow was phenomenal...a Zen experience which was on a level with his first powdered pigment pieces. A few of these were on show and were very disappointing. I don't know if they were just bad versions or if he has moved on so far from these that they just seemed rather pathetic. I think it might be my first impression of the mirror balls as you come into the courtyard of the Royal Academy that will stick with me (and is the new wallpaper on my cell phone). I was most impressed with the Royal Academy for letting him do major construction and destruction to their rooms. No photo can do them justice. You have to experience them to feel their grandeur. London is all a buzz about this show and it is the one thing everyone agrees you should not miss. Plan a trip to London by Dec 10 if you possibly can.

I also want to mention the **Charette** held Sept 11-13 held at the New School of Architecture by [Synergy Arts](#)

**Foundation** for **Affordable Work/Live Space For Artists & Arts Organizations**. I received a complete report on this from Naomi Nussbaum. The first 120 participants were divided into 16 groups to discuss development of the nine sites. On day 2, 40 people continued to develop these ideas and they made presentations with sketches, floor plans etc. on day 3. Finally all the participants were asked to give five goals for Work/Live spaces and a master list of these was compiled. They range from Community centers to community outreach to building design to personal space to finance and include lots of miscellaneous information as well. Hopefully the full report and results will be available for all to see soon.

**Patricia Frischer**

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## **Beyond the Borders International Art (BTBIAF)**

In my youth, I was an art dealer on the international scene attending art fairs representing a gallery I ran in London. Memories of those days flooded back as I entered the **Beyond the Borders International Art Fair**. When you go to this sort of fair you are able to walk up and down the isles covering thousands of miles with just a few steps. We held court in our booth for the SD Art Prize and SDVAN, made valuable introductions, advised collectors on purchases and spotted talent. There was a buzz in the air that this was the place to be on the opening night. Our wish is that our county can support an international fair on a regular basis and there was a tangible optimism Sept 2-4, 2009 that that might be possible.

True to the title of the fair, it was very exciting to see galleries represented outside of America. [Arte 256 Galeria](#) from Tijuana displayed [Alida Cervantes](#) who continued her tradition of portraits like the one she did of Jean Lowe for our [Movers and Shakers](#) project. [Tomas Rivas](#) who has delighted us at the Lux showed with ACG from Chile. [Tania Candiani](#) ([New Contemporaries](#)) showed with Sumo Arte We were thrilled with the work of [Rodrigo Echeverri](#) from [KBK](#). We know one of his paintings of super realistic red bricks sold during the fair to a local collector. Both those galleries are located in Mexico City.

Sales are one of the big things that make an art fair exciting. The pressure is on our local collectors to buy while the work is on location. The fair attracted lots of visitors (from LA and Orange County mainly) who also felt the need to decide before the day's end.

The Bird Project of the [Paint Night Group](#) sold numerous small works and we were pleased to hear that at least one of [Matt Divine's](#) sculptures also sold during the show. Sales were also reported from the [Art of Photography](#) booth. I discovered a new artist [Stephen Foss](#) represented by [Julie Nester Gallery](#) out of Park City, Utah. (an impressive piece was acquired by a Rancho Santa Fe doctor).

[Iana Quesnell's](#) ([SD Art Prize](#)) exquisite drawing of a fully loaded lace table seating graced the stage. [Eric Phleger Gallery](#) (newest addition to the art scene in Leucadia) showed [Raul Guerrero](#) ([SD Art Prize](#)) and [Ed Moses](#) side by side. [The Klines'](#) *Peaces* was a special exhibit with work recently shown at CCAE.

Representing La Jolla, [Galeria Jan](#) launched [Taylor Marie Prendergast](#), a highly talented and very young local painter. [Madison Gallery](#) featured [Luc Leestemaker](#) who was present to sign his book. [CJ Gallery](#) from downtown SD, hung the huge tea bowl series by [Hoon Kwak](#).

The fair for me was a combination of exhaustion and exhilaration. With an incredible team of volunteers, including [Alexandra Rosa](#), [Dave Ghilarducci](#), [Deborah Francis](#), [Carol Beth Rodriguez](#), [Rosemary KimBal](#), [Kay Colvin](#), [Lisa Van Herik](#), [Virginia Lukei](#), [Tania Alcalá](#), [Michele Guieu](#), and [Silvia Valentino Karabashlieva](#), we greeted over 3000

collector, artists, and art professionals. This mighty band informed all those that attended about our efforts at SDVAN. Our SD Art Prize stand looked magnificent with the works of [Kim MacConnel](#), [Brian Dick](#) and [May-ling Martinez](#). The hotel and grounds are delux and the staff of the hotel and the organizers of the fair including **Ann Berchtold** and **Julie Schraeger** did a super job. This was a first class operation and most of the leading lights of the art world in San Diego were present.

My recommendation is to save your money, stay close to home, no airfare and no hotel bills . Instead, Buy local. Just to be contrary, my next blog will be from London for the Frieze Art Fair and Venice for the Biennial. But after all someone has to spread the word about art in SD.

Davie Hickey gave a lecture at the BTBIAF and you can read a report on it in our SmART Collector: [Ask the Art Critic: Dave Hickey](#) feature. n.

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### **Interpersonal Theory of Art: [Little & Large](#) community phenomenon and the museum exhibition, [Calder Jewelry](#) at SDMA**

The weather may be hot most of the time in San Diego but we are all out in the cold without each other. Our Little & Large gathering created a palpable energy. You can almost see sparks of creativity flying through the air. This interaction is what we hunger for and our art is the food that ultimately satisfies us.

I went to two major launches for Alexander Calder last month. One was our own Little & Large launch where 450 artists and art supporter came together at the glamorous Se Hotel. The other was for about 250 VIPs invited to celebrate the opening of the Calder Jewelry show at the San Diego Museum of Art. I have pondered about the differences in the two occasions. I have also been wondering about the huge involvement that Little & Large engendered.

Those who are rich and maybe even a bit bored are drawn to the Bohemian chic created by artists. It was an impressive group who attended the Calder opening at SDMA. The staff worked very hard with stilt walkers, acrobats and gourmet food and drink, but only a few artists were invited. Ultimately it was the Calder jewelry itself that brought us together that night. The jewelry that this man created starting early in the 20 th century, is starkly modern even today. Whimsical, royal, clever, adoring adornments seem to erupt from him and we are still happy to ogle 90 years later.

At the Little & Large launch the artists were present in droves and wearing their own creations. Professional models enhanced the work of just a few, but many more were encouraged to strut their stuff on and off the catwalk. The clothes, the jewels, the open air moonlight, the aquamarine lights of the pool, the Veev vodka, the 20 foot high projections of the jewelry and related sculpture, the video performance turned into flip books, the sexy salsa demonstration all contributed. But it was the budding collaboration, connections and kinsman ship that turned the evening into a love fest.

Why did this simple idea to ask sculptors to make a piece of jewelry and jewelers to make a sculpture develop into this large promotion at this particular time? The artists were hungry to try something new. The galleries were keen to generate publicity, especially offered for free. That is what we counted on. But could what happened be a coming of age phenomenon? We were already seeing the artists raising the quality bar of their work when challenged. Galleries are now able to work together as evidenced by joint art walks for example in North Park, Cedros Design, and Kettner. This momentum is now spreading to La Jolla, El Cajon, Oceanside and Carlsbad.

Could we finally be nearing a tipping point? We have everything going for us but buyers to support the work of all these

dedicated professionals. The self confidence generated in promotions like Little & Large is, I believe, just what we need to take us over the top. Harry Stack Sullivan was a psychiatrist who developed a theory based on interpersonal relationships. His search for satisfaction via personal involvement with others, led him to characterize loneliness as the most painful of human experiences. Combining artists with art buyers means never having to be alone again.

[Little & Large](#) promotions and the [San Diego Museum of Art](#) Calder Jewelry exhibition are both on show until Jan 3, 2010.

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## Little & Large Launch

**San Diego Visual Arts Network** presents [Little & Large](#)

**Over 90 Artists creating a Sculpture and related Jewelry for display at 41 Venues County Wide**

All venue details available on [www.SDVAN.net](http://www.SDVAN.net) alphabetically by [venue location](#) and by [artist](#).

**Watch for [Little & Large](#) near you through Dec, 2009**

More info: [info@sdvisualarts.net](mailto:info@sdvisualarts.net) 760.943.0148

A **CATALOG** with images of the works is now available to download for free on SDVAN.

[Little & Large Launch Slide Show](#) of images from the Launch party at the [Se Hotel](#) by various photographers (John Liu, [Bruce Meyer](#), Diane Graber) plus photos by Tom Wilson <http://www.tswilson.com/fashionshow/>

The energy was incredible as the art world came together July 8, 2009 to celebrate over 90 artists working with 41 venues county wide to showcase over 200 art works. The [Se Hotel](#) was the perfect venue for this gathering of 450 art aficionados. Surface and texture play a huge part in the glamour of the décor for the hotel as well as the jewelry sported by all the guests. Adornments were documented on site in [NowFlipThis](#) books. The professional and amateur runway shows on the transparent runway over the swimming pool added to the excitement (MCed by Philly Joe Swendoza from [ArtRocks!](#)) as did the 20 foot high slide show of images from the extensive catalog. Eco-friendly cocktails courtesy of [VeeV](#) were served during the VIP part of this evening.

Some artists commented that this promotion heralded some of the most creative energy seen in SD. Jewelers were challenged to make a larger work of sculpture and some of our most macho sculptors came up with jewelry petite enough for the most discerning. Fancy a pair of concrete earrings, a bracelet that lights up, a kinetic necklace fanned out to reveal its colors like a peacock? All are available along with some of the most classic, intricate precious jewels you can imagine.

The concept of the show is so unusual that it is getting national press in Ornament Magazine and American Style. A collaboration on this scale is a boost to the confidence of the art world in SD and a shout out to the rest of the community that we are indeed, a cultural destination.

I have not been able to see all the shows yet, but the creative level of the work is extremely high. It is fascinating to see the relationship of the jewelry to the sculpture. In Solana Beach, **Johanna Hansen** at Trios Gallery made a sculpture which is a collage of all the jewelry she created and detachable for wearing. **d. goth's** hearts have taken on brutal nail closures and the matching necklaces and practically punk. This is great interest already in the **Susan Hirsch** glass hanging. **Lynne Merchant's** full size "Humaniquin" changes accessories almost daily. **Dick Ditore's** incredible breast plate of glass is a show stopper at the Ordovery Gallery.

Downtown, the show of **Anne Wolf's** at Noel-Baza Fine Arts fills an entire room with intricate and elegant works including a tea pot poised for lift off. Jett Gallery surprised us by adding **Zachary Allen** (special concrete earrings), **Josh Herman**, **Britt Neubacher**, **John Neumann** and **James Watts** at the last minute. Colosseum Fine Art never looked better with

jewelry displays making this space explode with a chance to see close up the woven works of **Lisa Van Herik** and **Tara Magboo's** headpiece and a wealth of other treasures. The display at Mixture included necklaces that lights up by **William Leslie** and a wonderful brooch by **Matt Divine** which is a true miniature of the matching sculpture. It is great fun to see the cascading mobile by **blox**.

The galleries in La Jolla gave us a stunning collar of glass by **Tom Marosz** at Hallmark which embodies the feeling of his matching glass sculptures. You can see **Becky Guttin's** necklaces and bracelets both at Galleria Jan and at the SDMA Gift Store where the Calder show opens on July 25. Contemporary Fine Art showcases **Les Perhac's** kinetic necklace which fans out its peacock colors on demand. **Lisa Slovis Mandel** is showing her line which already included both 2 and 3-D works but **Alexandra Hart's** new crown shaped sculpture is a joy. **Corrine Perez-Garcia** made her first foray into larger scale cast bronze work and was able to translate to perfection her sweeps and undulations. **Carolyn Guerra** at the Madison Gallery utilized the outside space to it's best advantage with her tall double sided columns whose faces are repeated on her ceramic necklaces. **Viviana Lombrozo** holds on to her memories but allows them to transform into a take away necklace in her combined piece at Art Expressions Gallery.

Whatever you do, don't miss **Denise Bonaimo's** game piece dresses and accessories at the Bonita Museum and SD Art Department. I have not been able to see the five venues in El Cajon yet and **Debbie Solan** is showing at Fusioglass as well at the Timmons Galleries in Rancho Santa Fe with room divider sized panels.

I can't wait to see Planet Rooth and **Matthew Cirello** in his own space in North Park and I am intrigued by what looks like rubber works by **Mary Donald** at Pigment all in North Park. **Richard Keely** at Velo Cult has made a necklace from plastic cups but transformed them into a miracle material. My schedule includes visits to Adorn Gallery and Bread on Market (**Thomine Wilson**) downtown and the GIA in Carlsbad with stops at the Solana Beach City Hall Gallery, Andrews Gallery, Front Porch Gallery, 101 Art and Soul and the OMA on the coast and four fabulous venues inland north, Escondido Art Partnership, Distinction, Par Jewelry and the Fallbook Art Center (don't miss this one if you have not been there...the space is amazing)

I wish I could have seen them all by now, but I will do my best and welcome anyone to join me as I tour around the county. I am sorry not to mention each and every one of the artists with my impressions. Hopefully, some of you will write in and we can spread the word with first hand experiences of these exception works created at a most unusual time of collaboration and expansion for the visual arts in San Diego.

I have enormous appreciation of the hard work by all these artists to create works for this promotion, for the galleries to showcase them, for the volunteers that helped make it all possible. Now it is up to the public to make the effort to see and support our home grown talent while it is in season and at its peak.

#### **Patricia Frischer**

Coordinator, [www.SDVAN.net](http://www.SDVAN.net)

Some spaces are showing only a few artists but we want to draw your attention to the following spaces where you will see Little & Large exhibitions with 5 or more artists: [Adorn Gallery](#) , [Colosseum Fine Arts](#), [Mixture](#), [Jett Gallery](#), [San Diego Art Department](#), [Sophie's Art Gallery](#), [Contemporary Fine Arts Gallery](#) and [Gemological Institute Of America](#) . There are also grouping of venues in North Little Italy (NoLI), La Jolla, El Cajon, North and South Park, Solana Beach, and Escondido.

This promotion is inspired by the [Calder Jewelry](#) exhibition at **San Diego Museum of Art** beginning July 25, 2009 until Jan 3, 2010

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## Little & Large Introductions by Patricia Frischer

The San Diego Visual Arts Network in a joint collaboration of 41 venues from Fallbrook to Coronado has challenged almost 100 local artists, both sculptors and jewelers, to work in both mediums in homage to Alexander Calder. When I heard the announcement about **Calder Jewelry**, the light bulb went on almost immediately as I thought about how this artist had created his stunning sculptures but also made over 1800 pieces of jewelry. Why not ask local sculptors to make a piece of jewelry? Then naturally, we must give that same chance to local jewelers by asking them to create a sculpture. I had no idea this seemingly simple concept would be so embraced by the art community.

We have asked each artist (either a sculptor or a jeweler) to make both a work of sculpture and a piece of jewelry just like Alexander Calder made both jewelry and sculpture. We have asked each to write a few words about that relationship. We are giving artists the opportunity and challenge to work in another medium, if they are not already doing so. The artists are not partnered together...they all work independently and they show their two works side by side. Some artists have been asked to show a number of these combinations at their venues and a few are showing at more than one place.

As coordinator of the SDVAN I saw many immediate benefits for our organization. It is our first county wide promotion, thus giving us wider exposure than ever before. We made collaborations with a new set of volunteers, artists, art galleries, and museum shops. We also received masses of new listings on the site from those resources as well as on our mailing list. We are asking for a 5% voluntary donation for any work sold during the promotion to help raise funds for our future projects.

"Many artists are delighted to have found new venues for their work to help boost their careers and hopefully their pocketbooks" as stated by our La Jolla coordinator Lisa Van Herik. Some of the jewelers are being validated as artists as this is the first show for them in art galleries and not shops. The sculptors are getting a chance to create jewelry which might possibly have a better market than larger works during the current economic market. We have found that many sculptors are welcoming this opportunity to make smaller wearable works at this time when large pieces are more challenging to place. Also jewelers are embracing the idea of making larger works which don't need to be wearable; thereby helping them cross over and break down the boundaries between art and craft.

The venues are being exposed to new artists and by joining such a large collaboration are getting greater exposure and the possibility of a new audience. This is an opportunity to come together and present a united front and draw more attention to the visual arts. Besides the official launch at the Se Hotel at least four major areas of town ( El Cajon, North Park, Cedros Design District in Solana Beach, and La Jolla) are able to feature these artists during their monthly Art Walks. Many are having private openings as well as giving up to three special evenings to celebrate and promote themselves and the artists. That makes over 50 opportunities to gather and network. SDVAN with its 3-4000 visitors a month and over one million hits a year gives tremendous coverage to these events.

I hope we are giving the art patrons who might be happy to buy a piece of jewelry a way to relate to sculpture and to expand their concepts of art. And for those feeling the pinch right now, hasn't artful jewelry always been reasonably affordable portable sculpture? One of the largest challenges for SDVAN is to try to create more art collectors in our region. This county-wide promotion will help art buyers to find art close by and hard to resist these tempting displays.

I personally am very pleased about all the special works that have been created just for this promotion. I get so excited when I am in the proximity of good art. Plus, I love a good party with many individual venue receptions and our group launch everyone will be given a chance to Party with the Art Stars.

**Patricia Frischer** is a founding member and coordinator of the [San Diego Visual Arts Network](#), Frischer has taken on the roles of gallerist, curator, writer, teacher, website coordinator and artist. Her many metamorphoses make it difficult to fit her into any of the usual art world categories. She is author of *The Artist and the Art of Marketing and* has lectured extensively on marketing for artists. She is a trainer of artists' agents, art dealers, consultant and collectors. Her own art

work ([www.DrawsCrowd.com](http://www.DrawsCrowd.com)) has been shown internationally and her most recent one person show was at Oxford University and The Mesa College Art Gallery.

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## The Recycling Buzz

Sometimes the universe just seems to speak to you and this month everywhere I turned, it was about recycling.

The seeds were planted when a new friend [Felena Hanson](#) invited me to [Recycle/Reuse](#), which was a business networking opportunity focused on green practices in the fashion industry. At this event there was a clothing and accessories swap, an amateur styling competition, and a speaker to discuss green fabrics & practices in the fashion industry.

That reminded me of the work of [Thomine Wilson](#) who is working as a volunteer for the Little & Large promotion and doing a splendid job in El Cajon organizing the galleries there to participate. Wilson herself works with people who have recently experienced a loss and take mainly costume jewelry from the loved ones to create either a new piece of adornment or a sculptural piece. These become family keepsakes.

[Jan Phillips](#) tells us that she sold jewelry from Liberia made out of recycled coke bottles at the Foundation for Women's microcredit fundraiser. They made \$3000 for the Liberian craftswomen and over \$50,000 for microcredit loans to women in San Diego and Liberia.

Early in May, there was a one day exhibit [Vortex Plastique](#) of art made from recycled plastiques at the [Oceanside Museum of Art](#). This project was in conjunction with Mira Costa College.

Coming up is a juried show in Encinitas at the new library called [Reuse, Reinvent, Recycle](#). This is part of the Encinitas Civic Art Program organized by [Jim Gilliam](#). Eighty-five percent of the work has to be made from recycled material.

[ART Produce Gallery](#) & [ART@theCORE](#) are working together to put on a show **Voices: Mapping the Hood** which has a special audience participation project - **OurSpace/Creative Exchange**. The public was asked to bring an object small enough to fit into a plastic baggie. Each was labeled with a name and message. Once the exhibition opened all those participating were invited to come in and choose an object to call their own. This show continues until June 28.

Coming up on June 6 at the [Garage](#) is a project to encourage people to give up things. **Give Some, Take Some** from noon to 8 pm ( 4141 Alabama Street #4, 6192976032 [deepseal2@aol.com](mailto:deepseal2@aol.com)) You can give services or objects. After you have offered up this gift, you are free to pick out one for your own if you like.

[Jim Yuran](#) of Ego-Id is looking for an artist(s) who makes recycled art, preferably out of paper, for an exhibit/open house at one of San Diego's premier printing companies ([www.ranroy.com](http://www.ranroy.com)). The facility is absolutely beautiful and it will showcase the art to many of the top designers and marketing people in the city, as well as business decision makers. The opening is July 24 but they need to make selections soon so contact them soon: [jim@ego-id.com](mailto:jim@ego-id.com) 619.283.1210

We even heard from [Doug Simay](#) that the **Deborah Butterfield show** at **LA Louver** had three small abstractions of assembled metal waste to compose her famous horses. He thought they were best of the show.

What do I make of this? Is recycling now sexy? Are our lives changes forever more? Well, collages and assemblages are recycled art that goes way back. Painters have been working over old canvases for ages and not just to save money, but

often to blot out bad art. So this is probably just a re-branding exercise for the art world. But for the world at large, I think it might be a coming of age thing. Going green is now a corporately acceptable, even enviable activity. If the art world can cash in on this, I say, go for it. And if we can all get by with less buying right now, we might re-discover other values that are important in our lives.

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## Economic Realities for the arts in May 2009

We are seeing massive cut backs in public funding for the arts. Staff is being let go and projects are going on hold or reduced. Museum hours are reduced and there are concessions on prices in an attempt to draw people back to these venues. Certainly, in the private section, not many are buying art now. But what we do notice is a huge surge in the outreach by commercial galleries to stimulate the market place. Galleries, both sales and non-profit, are well attended, at least at opening receptions as people seek a place to gather and talk. There are more art walks and open studios than ever before.

There is the new La Jolla First Friday Art Walk, the three open nights in North Park, the Downtown Art Walk, Kettners Nights, Mission Federal Art Walk, Cedros Art Walk (April 25/26)...you can see a whole list in our [ongoing art events](#) feature including about 20 monthly events and 33 yearly events and that does not include 14 annual juried exhibitions and a selection of 7 monthly ongoing juried shows. Most sales galleries change their shows monthly or every 6 weeks and that is true for University and school galleries as well. [The Beyond the Border International Contemporary Art Fair](#) scheduled for Sept 2-4 is 80% sold out.

There is a huge effort made by artists and galleries to be involved in these events. They continue to pay for booths and entrance fees, frame work, feed and water the guest and even supply live performances to entertain the audience. But in a nutshell, the difference between a thriving cultural capitol and San Diego is that we simply do not have enough buyers to make an art career viable to the artists. If the artists sold masses of art, no one would complain of the charges for art fairs or for juried show. If people bought, art galleries would thrive and there would be year round places to buy art not just the art walks/fairs which are abounding. The art walks could take their rightful place as an introduction to the man on the street to art, which is what they do very well right now, giving huge exposure to masses of talent.

This month, besides attending the opening for the SD Art Prize 2009 recipients Kim MacConnel and Brian Dick at the L-Street Gallery, I visited the UCSD open studios graduate exhibition and I really enjoyed myself. I like the Elizabeth Mehrmand with her bed...when you laid on it a motion detector started a video in back of you on the wall with her nude image repeating how much she loved me. Just terrific and she is a first year student! I was also taken by Merve Kayan videos and James Enos' incredible architecture sculptures. It was good to see Yvonne Vennegas and Omar Pimienta (SD Art Prize artists). These students seem to have no interest in sales in the ivory tower of academia. Most have no websites yet and don't even have a calling card. I remember my carefree university days. But it was rather delicious to sell a random color study even back then. Now I am proud of my hard won knowledge of the art market.

Reality comes hard and fast these days, but I am still optimistic about how much we can change the market during these times of economic stress. We have 40 venues and over 70 artists participating in the [Little & Large](#) promotion. We are planting seeds of desire. When the money starts flowing again, we will be ready.

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## Seven Volunteer Inspired Visual Arts Projects

On Feb 8, 2009 a brainstorming session was held during the SDVAN meeting Our approach to this brainstorming session was different than the "blue sky" fantasy sessions in past years. We started by individually writing up Post It notes of

those things we thought were limiting our lives in the visual arts in SD. These notes were organized in rough categories with the help of all and special thanks to Judith D'Agostino. Then the following groups of volunteers were tasked to come up with at least one project to address some of the concerns. We asked that all projects could take place in the course of no more than one year.

We are grateful to all the participants of this day, for their energy and creativity. SDVAN can not adopt all these worthy projects but we would love to support those who might make them into reality. If you are particularly interested in any of these projects, we welcome you to contact us. We will be glad to facilitate the formation of a committee that can look into the feasibility of any and all of these ideas.

**Please note:** the first three ideas involved projects to benefit children which was a strong theme of the day. SDVAN will be brainstorming further to choose a project for children using grant money supplied by the Seth Spague Foundation for a project in 2010. If you want to join this committee please let us know. Please read about the positive affects of arts in the schools in our resource article [The Arts: Ask for More campaign of American for the Arts](#)

### **1. Marti Kranzberg, Valerie Samuel Henderson, Rosemary KimBal , Sheri Fox**

**Concern:** Federal, State, County and City arts councils are not doing enough. We have little information about them and they do not seem to value the arts. They do not seem to communicate with each other.

**Project:** An Arts Advocacy Committee formed to organize a presentation (perhaps multi-media) utilizing children if possible, which promotes the value of the arts by documenting the effects of arts in our community. Try to get corporate sponsorship to include this presentation in their ads. Involve Pam Slater in an effort to see what she needs as she continues to support the arts and get this presentation shown when lobbying for arts issues.

### **2. Judith D'Agostino, Kay Colvin, Thomine Wilson, Christy Goodson Decker, Mireille Des Rosiers**

**Concern:** Not enough art in the schools

**Project:** Panel Discussion for Parents about bringing the benefits of arts for children. Panels to consist of a child, a teacher, and a parent who have experienced and can demonstrate the benefits. The education directors of the major museums (SDMA, MoCASD, MoPA) involved in the [CARE](#) program (Collaborative Art Resources for Educators) might be a partner for this project.

### **3. Irene de Watteville, Daniele Arnaud, Patty Smith, Michele Guieu**

**Concern:** Isolation of the arts community from each other and from the community at large

**Project:** Collaboration between artists, art association and galleries to bring children into our local galleries. Have guidelines on how to appreciate what they see and encourage them to collect each others art works (even at 25 cents each!)

### **4. Naomi Nussbaum, Madeline Sherry**

**Concern:** There is a lack of galleries and a lack of appreciation of art

**Project:** Creation of Creative Communities where artist in geographical localities ban together to do work on certain projects...the first being Affordable Live/Work spaces\* which in turn could lead to joint gallery spaces, closer sense of community and more respect for the arts and what they bring to a community. It might also be time to bring back Open Studio tours organized by geographical localities. \*[Synergy Art Foundation](#) (SAF) is conducting an Artist Live/Work survey to evaluate the needs of San Diego County artists and arts organizations for permanent, affordable live and work space. Please take the time to [complete the survey](#) if you are interested in spaces.

### **5. Naimeh Tahna, Irene Abraham**

**Concern:** Artists are not supporting each other enough. They are not activists and lack a communal art space and cohesion for networking.

**Project:** Strong themed exhibitions for example "Opposites Attract" which would pair opposite extremes of style or

medium or “Missing Links” where artists are asked to make one work using various different mediums in collaborations with each other. Shows should travel to different parts of the community in alternative venues and could use tourist outlets (i.e. hotel concierge) to build new audience for art.

#### **6. Renee Miller, Mark Rodman-Smith, Jo Caldwell**

**Concern:** Finding unknown quality artists and nurturing and giving them exposure

**Project:** Putting out a call for artists, perhaps suggested by other artists for a juried show. Rob Sterling Bell stopped by the meeting and although he did not stay for the brainstorming he left his document on the Sterling Jurying System which advocates non partisan judgments by approved jurors who are held to standards. The use of online submission for juried shows brings in a new era where all the applicants can be viewed on a monitor during the show of the selected art works so the public can see what works were not included. A competition of curated shows could also be judged in this way with the winning show put on but all the others shown online. Maybe this could be suggested to some of the existing juried shows.

**7. Patricia Frischer** – although I was busy facilitating this meeting, I did have an idea for a project which I want to share.

**Concern:** Not enough people buy art in SD

**Project:** Mini Art Collectors Competition –To enter the competition perspective collectors will choose (not having to buy) up to 10 works from Local Regional Artist to make a mini-collection and write a short essay about how those works were selected and how they go together to make a collection. Three hundred dollars (\$300) goes to the winner to go toward the purchase of one of the selected works. Plus the top five entries are posted on SDVAN with all the images and links to the artists chosen. Needs for this project include criteria for judging, jurors to chose winners, catchy name and logo, process for submitting images online and volunteer administrator.

**To leave a comment about this blog or see other comments, please go to the [BLOG SPOT LINK](#)**

### **Snapshot – One women’s personal views on Changing Perspectives in the San Diego Art Scene: Notes from the panel discussion.**

Snapshots: Changing perspectives in the San Diego Art Scene **was held on** Sat. Feb 21 at 7:00 pm. This was a panel discussion with Philly Joe Swendoza ([ArtRocks!](#)), Robert Pincus ([SD Union Tribune](#)), Patricia Frischer( [San Diego Visual Arts Network](#)), and David White ([Agitprop Gallery](#)) and moderated by:Katherine Sweetman (Director, [Lui Velazquez](#)) held at [Art Produce Gallery](#) (3139 University Ave, SD 92104) but organized by [Kevin Freitas](#) ([Art as Authority](#)) 619.337.4891.

Why does one agree to participate in a panel discussion and why does someone show up to hear the panelist. I am trying to make sense of the evening activities and so am presenting this personal view to help me clarify my thoughts. I have added my speakers notes to the end of this blog to show more clearly the sequence of questions and my own personal responses for those who were not there or need a refresher.

I think some of the audience will have come away from this evening with frustration...yet more talk and no action. Others will have been highly offended by what was said. But I came away with a sense that there was a strong need for an arts community in SD. This is something that I have been noticing for years. In a conversation I had during the wind down of the evening with Mark Rodman Smith, we discussed how the Arts supply the tools to define community. Definition of community is a commodity that every SD communities (not just the arts) is looking for especially right now as we all struggle to survive. I think that the arts community is built through collaborations and we have an opportunity now to help the general community define itself.

My husband, Darwin, says that SD has an inferiority complex. This is bad in itself but also produces some bad behaviors. Some people self aggrandize to build ego. (Am I guilty of this? I hope not but I have been accused.) They can become territorial and combative instead of collaborative. My stance has always been that we have to pull together to create a tide that raises all boats.

Luis Ituarte described us as an area “under construction trying to find out who we are.” We have turned north to LA, but can also turn south to the “fire of TJ” as Perry Vasquez suggested. I would like to see SD defined community by community and not branded in a big corporate way. That is not to say I don’t appreciate the appeal of branding. Pierrette Van Cleve volunteered her expertise on the high end art market, but missed the point that most of those present were at the event seeking community not a ticket to ride. But I certainly appreciate her effort to attend and participate even if her views were labeled by one as fascism! I am sorry that excitement was at her expense, but at least it was controversy which was otherwise too lacking. I was expecting to be grilled for choosing Movers and Shakers and promoting Art Stars. But I got off lightly.

Robert Pincus and Pierrette agreed that art collectors in SD lack confidence to buy here. I don’t think we did enough to address that problem. Certainly it was mentioned that Museums are not doing enough to support new talent. We would like to see a curators open competition established to suggest shows outside of the white box. Lynn Susholtz called this “curator wars”. I would also like to see collectors wars with a competition and a cash award for the best compilation of art work. There are not enough professional art galleriest. Kyle Forbes did suggest privately that as a non artist he was surprised how non-inclusive artist were. He thinks there is a grass roots yearning for artists to speak directly to potential patrons. Galleries struggle with this we know. Artists do too little to help market their own work and need to make better work and raise the bar higher. And yes, I agree that making good art is not enough. Too bad, but true.

But it was Philly Joe Swendoza’s constant call to those present to get off their duffs and do something that rang true to many all night long. David White’s remarks that “all the things we hate are also our opportunities” was so hopeful and his closing reminder to “not be afraid to fail” are engraved on most artist hearts but still needed to be stated and expanded to include community projects as well as the art itself.

Kevin Freitas was extending a conversation that started on Art As Authority with this panel. Robert Pincus agreed to be present as this was also a discussion they were having privately. Now you are invited to join in if you wish. There are those that observe, those that complain and then those that do. Which are you?

Here are my notes. I hope you let us hear from you.

### **1. In your opinion what are the problems with the San Diego Art Scene?**

- Jealousy over funding and contacts holding back collaborations.
- There are not enough collaborations to show the strength of the visual arts in SD to the great mass of disinterested casual observers.
- Artists wait for galleries to build a market. Instead, a partnership should be created between artists and galleries to promote art.
- Art Associations are not educating artists on marketing and concentrating on building audience.
- A lack of curators hunting out artists of excellence and producing exhibitions of their art. This is one of the reason it is hard to discover new talent. Who is looking for it?
- There are too many boring juried shows where the fees finance the show.
- There is massively uncreative programming from the arts administrators at city and county levels and lack of collaboration amongst them so they are constantly each reinventing the wheel.
- Obviously there is a lack of funding for arts education in the schools.
- The attempts to involve the corporate world in the arts are too few and far too ineffectual.
- Finally, networking opportunities for artist are lacking.

### **2. Why do we stay in San Diego?**

- There is incredible artistic freedom which I compare to the Wild West.

- No one is really watching what artists here do which means anything goes.
- If someone like me can come and help create the SDVAN visual resource in just 10 years, the sky is the limit for young entrepreneurs with energy and creative ideas.

### **3. How do we get more/better/diverse art coverage from the media? / What should the arts be asking of our writers?**

- I would like to see more curated shows of excellence with intriguing themes which attract a new audience.
- We need to encourage any good writer to write about the arts.
- Museums and Universities should give more awards for art writers. We discovered and encouraged two art writers from the Vision to Page competition. Students are also a good source of art writing which is untapped.
- More online interviews and videos (new technology) featuring artists and reviewing shows are needed and could be the breakthrough to a new audience.

### **4. What sells in SD? How does market affect what is made here?**

- Works made by children to their parents, highly discounted art at charity art auctions, art made by an artist sold to another artists (luckily we have artist with money) and a few commercial galleries who know their clientele have survived from selling art.
- What could sell here might be a better question? Icons of the youth culture and art as status symbols if we could convince the rich that local art is a status symbol.
- I do not think that any honest artist seriously thinks about what sells. And most do not have a clue what sells. Making art is a calling. If a few artists are only concerned about marketing and have some success, this is not prevalent or interesting to me except as a phenomenon.

### **5. What can we do to make the art scene better?**

- Sharing contacts through more collaborations instead of withholding that information would be a good start.
- Artists should learn to understand how to be professional and help galleries to build a market
- New Galleries should be correctly financed to survive the seven years it take to break even.
- Underground art spaces should be supported as they help enormously to build community.
- I would like to see each museums holding at least one open submission for curated shows which showcase artists of excellence.
- If the various City Arts Commissions/Board could form some sort of an Association it might go a long way to creating synergy and build projects across the county.
- Corporate funding for arts education in the schools needs to be coupled with corporations receiving recognition for this effort.
- More and better parties and not just because life is often too serious but because that is where artists usually network, relationships are started and people discuss art.

A little treat for you that made it to the end of this rant: [Western Spaghetti](#) and [Toshiba Timesculpture Advert](#). I am trying to work on an article about video podcasting and video blogging. If you want to contribute let me know.

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## **The Economy and Affordable Live/Work Spaces**

In this time of economic downturn, the Arts are seen as a way to revitalize communities by creating audience, involving our children, protecting and valuing cultural heritage, and reaching out to community to participate in projects. The Arts

metaphorically till the earth in preparation for financial growth.

SDVAN is lucky to be one of the few non-profits confident we can maintain all of our programs with no cut backs. We budget with existing funds and not projected ones. We have found that the financial climate has made it easier to form collaboration, which is one of our major goals. We have a loyal base of volunteers which remain excited and dedicated. In fact, we see this as an excellent time to widen our scope and influence and show how important the visual arts are to our community. The county wide [Little & Large](#) promotion is a perfect example of this growth.

### **Affordable Live/Work Spaces**

Abridged and adapted from an Article by [Kelly Bennett](#) for Voice of San Diego

We see it time and time again. Artists move into an area which is affordable for them which usually means quite low rents. They energize the community, draw crowds which draw new businesses. Then property prices go up and the artists can no longer afford to live in that community and have to move on.

**Naomi Nussbaum** of [The Synergy Art Foundation](#), and **Mario Torero**, a Chicano Park artist could see this pattern repeating it self and decided to form a project BL./EV (for Barrio Logan/East Village and pronounced as *Believe*) to try to build up this area for artists and make sure that when they succeeded in creating a new art district, artist might remain long term. **Cheryl Nickel** joined the group as an artist also passionate about this cause.

Earlier this year this core group joined with the North Park and El Cajon Boulevard Business Improvement/Arts Districts who are also interested in affordable artist and arts organization space. With funding from the [Local Initiatives Support Corporation](#) (LISC) and the National Endowment for the Arts (NEA) the fee was paid for [ArtSpace](#), a non-profit property development organization out of Philadelphia to speak about their organization. Many ideas were generated at this meeting and although ArtSpace is a rather expensive choice for property development, their format for encouraging creative centers could be adapted for San Diego.

The BL/EV group wants to take a lead in creating permanent, affordable artist live/work space to attract and keep artists in their downtowns. There are a variety of ways this can happen and each would evolve organically and in accordance with the needs of the artists involved.:

- Fixed lower rents subsidized by city, state, federal (tax credit not taken advantage of yet in our county), and private funds.
- Lease to own options for those wanting to invest and reap the benefits,
- Family options and Cooperatives

Beyond work/live space there could be other facilities including the following examples:

- An exhibition space, a performance space, perhaps even a community organic garden.
- A community center or even a specialized museum to acknowledge the cultural heritage of the community.
- Artists' support services such as . printing facilities, recording studios, framing shop, etc.
- Other creative enterprises which support local small-scale economic development, mass transit, and emphasizing local character.
- Affordable low-income housing would be part of the centers, thus helping retain the socioeconomic and ethnic character.

Although the initial focus is the Barrio Logan East Village district, those nearby urban areas such as North Park, El Cajon Blvd., City Heights are all areas where these plans could be seeded. Elsewhere in the county, for example El Cajon, San

Ysidro, Encinitas, Vista, Oceanside, there is also an interest in creating arts districts.

The results of these creative centers would be increased community pride and economic growth. For poorer neighborhoods, this means artists need an opportunity to grow economically with the creative businesses in their neighborhoods. For more affluent areas, artists can help to renew creative elements in neighborhoods, bring appreciation of local character and culture, assure aesthetic quality, support economic development and aid with arts education. These are all core needs of the creative class (as described by Richard Florida), which comprises about one-third of the work force in the most successful cities and is the sector that will define successful, dynamic cities of the future,

Our biggest challenge is the high cost to rent or purchase space together with the limits spent on art in San Diego, which help support artists with sales of art. San Diego government and civic leaders must realize that the best investments in the future are not giant ballparks, but are the much less costly, much more cost effective investments in supporting the creative economy.

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## State of the Arts 2009

Never before have I had the feeling that the change of government might make that much difference in the arts. But I find myself thinking that President Elect Obama might value the essential qualities that the arts bring to our society and in the future we might see some advantages coming our way.

Two obvious bills that could be passed to help individual artists; one which would enable health insurance for our mainly self employed sector of the population and one enable artists to take fair market value for works donated to worthy causes. Long overdue and much appreciated as these bills would be, I am also interested to see long range changes. Obama will be appointing a new head of the National Endowment for the Arts. He has promised transparency, change through community organizing and strategic investment in the creative economy. We know he is prepared to embrace new technology....just look at his grass roots campaign to win this election using the internet to spread his message and raise funds. He intends to use that same network to canvas his ideas and create stakeholders within the communities throughout the country.

[Obama's arts platform](#) is music to the ears. Expanding partnerships with schools and art organizations, creating an artist corps, increasing funding for NEA, promoting arts education and cultural diplomacy are all wonderful idea. But we know that the county is in an economic slump and that health care will be the first priority, followed by funding for education and a job creation program. But the amazing thing is to think about the arts not as a separately funded program, but as a way to encourage tourism, as a way to revive downtown areas of a city in crisis, as a part of the healing process and as the most interesting component of the economic stimulus package.

Each of us can play a part in that. We all have a story to tell. We can all become involved in local strategies (like the Affordable Live/Work symposium just held in SD). We contribute to the economy, fill and create jobs, spend money. We can continue to try to influence those that we elected on the local, state, and national levels.

It is true that involvement in the arts; improves kids' overall academic performance, shows that kids actively engaged in arts education are likely to have higher test scores than those with little to no involvement, teaches kids to be more tolerant and open, allow them to express themselves creatively and bolsters their self-confidence and keeps students engaged in school and less likely to drop out.

But the real bonus here is that the next generation will be developing skills needed by the 21st century workforce: critical

thinking, creative problem solving, effective communication, teamwork and more. A government leader with an eye to the future can't help but see that as a core principal in our country's success.

**PS. Did you know that** U.S. Rep. Louise Slaughter (D-NY) is the Co-Chair of the Congressional Arts Caucus with Rep. Chris Shays (R-CT), and that there is a US Conference of Mayors (Manuel A. Diaz, Mayor Miami, FL is current president) which has a ten point plan for cities? Point number 9 is for Tourism and the Arts and urges the creation of a Cabinet level Secretary of Culture and Tourism charged with forming a national policy for arts, culture and tourism. [Americans for the Arts](#) is an enormous source of free information on line. More even that SDVAN!

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**PATRICIA FRISCHER**, author of "The Artist and the Art of Marketing" has lectured extensively on marketing for artists. She is a trainer of artists' agents, art dealers, consultant and collectors. Frischer has taken on the roles of gallerist, curator, writer, teacher, website coordinator and artist. Her many metamorphoses make her difficult to fit into any of the usual art world categories. She is a founding member and coordinator of the San Diego Visual Arts Network, ([www.SDVAN.net](http://www.SDVAN.net)) which funds the SD Art Prize, directory and events calendar and SmART Collector features. Her own artwork ([www.DrawsCrowd.com](http://www.DrawsCrowd.com)) has been shown internationally and her most recent one person show was at Oxford University.

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