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SD Art Prize 2007/2008: Roman de Salvo and Lael Corbin

The 2007/2008 second season and second exhibition of the [San Diego Art Prize](#) features works by [Roman de Salvo](#) and [Lael Corbin](#). Roman de Salvo was nominated for this prize by Stephanie Hanor, Derrick Cartwright and Amy Adler who all contributed Art Notes to the SD Art Prize for the 2006/2007 season. After those nominations were

made, Lael Corbin was then featured in the [New Contemporaries](#) exhibition held at [Simayspace at the Art Academy](#) along with 16 other emerging artists nominated by committee. Roman de Salvo chose Lael Corbin to mentor and become his co-exhibitor in the exhibition that opens at the [L Street Gallery](#) (628 L Street, San Diego, 92101 across from the Omni Hotel) on Saturday, Jan 26 (7 to 9 pm).

Roman de Salvo's art work *Nexus Eucalyptus* at the new Caltrans District 11 headquarters in Old Town is a 115-foot-long, 50-foot-wide construction in wood. Lael Corbin was an integral part of the crew that helped build and install this large scale work. Working together previously is not a requirement of showing together for the SD Art Prize, but it certainly has helped these two artists put together a show which takes advantage of the L Street Gallery space.

Besides *Nexus Eucalyptus* , we have seen new works by Roman appearing at the new [Museum of Contemporary Art](#) downtown San Diego building. He installed a multi-part multi--function light sculpture in the stairwell leading to the top floor and it is definitely worth while to ask one of the guards to show you this work. Another work of the same series is featured in the window of the museum. Just last month, a new light sculpture was installed in the recently opened [Lux Institute](#) in the board room but visible to the public through an outside window. Roman made the difficult decision to forego all teaching and works successfully as a full time artist showing his work internationally. [Quint Contemporary Art](#) just featured work by Roman at [Art Miami](#),

Lael Corbin was one of the f artists chosen by the [Cannon Gallery](#) to be featured in a four person exhibition. These artists had been included in the juried biennial exhibition and further honored with this group show. Lael works has also been included at the [Art Produce Gallery](#). Currently Lael teaches drawing, design and photography in the Department of Art and Design at Point Loma Nazarene University, as well as overseeing their workshops and facilities. He is truly a working artist.

Our honorary chairpersons for this exhibition are Coop and [Patti Coopriider](#). Both have dedicated untold hours working for the arts in San Diego including leadership in the San Diego Art Institute, Scripps Memorial Hospital Healing Arts program, Children Museum, Patrons of the Prado, KPBS Program Advisory Board, and the MOCA Art Council. We are delighted that they will expose their friends and colleagues to the work of excellence in this exhibition.

We started with a vision to help those outside of the visual arts community take pride in the excellence of Art in San Diego and thus build audience for the arts. The San Diego Art Prize in its first year has been a success beyond our expectations:

- **[Four superb exhibitions](#)** by Raul Guerrero and Yvonne Venegas, Jean Lowe and Iana Quesnell, and Ernest Silva and May-ling Martinez building **mentoring relationships**.
- **[Art Notes by imminent art professionals](#)** including as Mary Beebe, Stephanie Hanor, Derrick Cartwright, and Teddy Cruz.
- **[Press Coverage](#)** such as: The Union Tribune, ArtRocks!, LetsPlayDowntown, KPBS, KUSI, Espresso,
- **[Further exhibitions opportunities and collaborations](#)** for the 2006/2007 artists at [California Center for the Arts, Escondido \(CCA\)](#) with the exhibition title Innocence is Questionable and for all the 2007/2008 nominated emerging artists in the New Contemporary Exhibition at [Simayspace at the Art Academy](#) as well as the on going support of [SanDiegoArtists.com](#).
- **[Public acceptance](#)** and support at all of our event opening receptions.
- **[Corporate sponsorship](#)** by the Omni Hotel and [L Street Fine Art Gallery](#) and [Beyond the Border](#) Art Fair.
- **[Private grant funding](#)** from the Smart Family Foundation and various private donors through the San Diego Visual Arts Network.
- **[Collaboration with performing arts](#)** suchas the Sledgehammer presentation at the finale exhibition 2006/2007 reception and the future Performance Slam in support of the Innocence is Questionable at CCAE
- **[Vision to Page Competition: Words on Art](#)**, also in support of the exhibition at CCAE

We are most encouraged by the support we have had by special art appreciators. It is their knowledge that art is an essential necessity in our lives and a vital ingredient of any world-class city that has been vital. If we want the San Diego Art Prize to flourish it is because supporters of the SD Art Prize see the necessity of encouraging dialogue, reflection and social interaction about the visual arts in our region.

Our chosen artists of excellence are doing their part creating work, which feeds us intellectually and emotionally. We are now asking the public to play a financial part in making sure that we can continue to grow the prize to include:

- The first ever historical **catalog** documenting the prize winners for years to come
- **Educational outreach material** for students and adults
- **Years of awards for the future** allowing mentoring of emerging artists, further annex exhibitions, and the continued involvement of other art forms.

Please visit the [SD Art Prize pages on SDVAN](#) and consider becoming more involved with this project by giving of your time, expertise or with [donations](#) to SDVAN. Please feel free to contact us with suggestions or questions.

[Patricia Frischer](#), coordinator, www.SDVAN.com

[Ann Berchtold](#), curator, L-Street Fine Art Gallery, www.SanDiegoArtists.com

[Joan Seifried](#), board member, International Society of Appraisers, ISA CAPP, AAA, www.AngelAppraisers.com

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Firestorm 2007 Resources for the Arts - There is a hope in hell!



Art work donated to [Synergy Art Foundation](#) by Croler, William Henry and Santos Orellana created at "Urban Pulse"

[NEW OF THOSE AFFECTED](#)

[GRANTS AND ASSISTANCE AVAILABLE](#)

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Fire Storm 2007 – SDVAN is aiding its sister organization [Synergy Art Foundation](#) to gather information about artists in need due to the fire in our county. If you have information about these artists, please [send us contact details](#) so we can follow up on their situation. You can donate to help support artists in need through Synergy's [San Diego Emergency Artists Support League \(SD-EASL\)](#).

NEWS OF THOSE AFFECTED

[Madelynne Engle](#) lost her home and studio in Fallbrook in October and she is allowing us to link her story [here](#) to be an inspiration to other artists and fire victims. Our thanks to this brave lady and to [Michael Campbell](#) who produced [Tested by Fire](#), to give us a potent reason to give. Read [Diane Bell's article](#) in the UT to get another view.

GRANTS AND ASSISTANCE AVAILABLE

Synergy Arts Foundation was established in November 2003 in response to the untold damage created by the San Diego fires. A total of fourteen artists received grants. Due to the recent firestorm Synergy will be collecting donations making grants to assist artists severely impacted by these current fires through their SD Emergency Artist Support League [SD-EASL](#) for visual artists. There is also a fund for performing artists. For applications contact [Naomi Nussbaum](#).

Craft Emergency Relief Fund (CERF) provides assistance to professional craft artists who have experienced career-threatening emergencies in their lives. CERF's programs are for ceramist, woodworkers, weavers, jewelers only.

We were also sent this link by Jane La Fazio for **Emergency Assistance for Artists** which posts a listing of foundations and organizations whose primary mission is to provide emergency financial and other assistance to artists in dire need. This includes the **Craft Emergency Relief Fund** above as well as: **The Haven Foundation, John Anson Kittredge Educational Fund, Myer Foundation: Economic Relief Grants, Change Emergency Funds and Springboard for the Arts Emergency Relief Fund**.

SD Grantmakers now has a website devoted to the San Diego Fires . The site covers a number of topics -- including what SDG members are doing to respond and best practices in disaster grantmaking. It will be updated several times a week. Please keep sending your fire funding information to [Nancy](#) so they can track and share SDG member giving.

San Diego Jewish Community Disaster Fund is established to provide assistance to Jewish families including Jewish artists and others in need who have been affected by the fires as well as to rebuild communal infrastructure if required. Funds will be held by the Jewish Community Foundation of San Diego in partnership with the United Jewish Federation of San Diego County. Relief will be provided through Jewish Family Service of San Diego and other community organizations. No overhead costs will be taken from the fund, and all dollars raised will help those in need. If you have any questions about the Fund, please contact Charlene Seidle at the Foundation at 858-279-2740 or charlene@jcfsandiego.org or consult the Foundation's Web site at www.jcfsandiego.org.

The **Investing In Artists Grant Workshop** might help you get one of the **Center for Cultural Innovation Awarding Grants** of \$5,000 to \$15,000 to INDIVIDUAL Artists. Held on Thurs, Nov 29 from 5:30 – 7:30 pm at the Santa Fe Room at the Balboa Park Club. This program is designed to enhance the working lives and creative environment for California artists by funding tools and market strategies that will allow them to create their best work more consistently, and distribute that work more broadly to new audiences. To support those aims, Investing in Artists provides grants in two categories: 1) Artistic Equipment & Tools; and 2) Presenting & Marketing Work. Guidelines and Application Forms for Round II will be available online at www.cciarts.org/funding starting November 16, 2007 and will be due January 11, 2008. This workshop will provide a general orientation with an overview of the application guidelines and criteria and a review of the application process and timing. There is no cost to attend this workshop, but registration is limited so please register early! To register, please contact [Gary Margolis](#) at the City of San Diego Commission for Arts and Culture. For more information and to download guidelines for the CCI Investing in Artists grants program go to: <http://www.cciarts.org/funding.htm> .

In response to the magnitude of this disaster, **Americans for the Arts** is helping by actively collecting donations to the **Americans for the Arts Emergency Relief Fund**, a permanent fund developed in 2005 to provide timely financial assistance to victims of a major disaster for the purpose of helping them rebuild the arts in their community. One hundred percent of relief funds will be distributed directly to local arts service organizations to assist with their recovery and their provision of services and funding to nonprofit arts organizations, individual artists, and other cultural relief efforts. They are receiving donations to the Fund now and plan to **open the granting process in mid-November**. Along with your donations, Americans for the Arts is adding a \$20,000 contribution from reserves to build the efficacy of the Fund. The Americans for the Arts emergency relief fund website has listings of national, regional, and local relief efforts that are addressing the fires in California. The website also includes a special online bulletin board for sharing stories, news, and initiatives concerning California residents. We encourage you to use this communication vehicle and post any resources that will be helpful. Go to the website or contact them toll-free at 866.471.2787 and ask for the Americans for the Arts Emergency Relief Fund.

ON GOING SUPPORT AND OPPORTUNITIES

Zhibit.org together with [San Diego Visual Arts Network](#) and [Synergy Art Foundation](#) are pleased to announce the **Fire and Rebirth** online art competition and fund raiser. 100% of net proceeds from this juried event will go to support Synergy's San Diego Emergency Artist Support League (**SD-EASL**) in their efforts to help artists affected by the October firestorm. We are very excited to present both emerging and established artists with this opportunity to be recognized and rewarded for their creative talents and help fellow artists in need along the way. The **Fire and Rebirth** art competition is open to all artists and their art, from 2D photography and collage to 3D sculpture and jewelry. This online competition is juried and winners will be determined by an artist affected by the Cedar Fires of 2003 and awarded an EASL grant. A total of \$1000 will be awarded to the winners: \$500 for 1st place, \$200 for 2nd and \$100 for 3 rd. Four additional award of \$50 each will be granted to the winner of the online popular vote. Submissions are accepted through Christmas 2007. Your entry fees of \$20 per first submission and \$10 for additional all go to support SD-EASL in this time of need. For detailed prospectus and rules please go to <http://www.zhibit.org/artcompetition/fire-and-rebirth> . Please feel free to extend this invitation throughout your local art community. Every entry fee helps! **Zhibit.org** is looking for individuals and organizations who wish to support this event by matching donation, sponsoring additional prizes or helping with its promotion (online or offline). Please [contact them through their website](#) to learn more about sponsorship opportunities. See the full [press release](#) for this opportunity. **Please note:** Artists, your entry fee is not tax deductible for this competition, but Zhibit.org will donate the proceeds from your entry fees to Synergy Art Foundation.

A group in Long Beach called **The Roof Tile Project** is starting to take the bits and pieces of salvaged mementos and fuse them into an art work for the family which has lost so much. They are asking those fire victims to Save the Shards. It would be wonderful for them to have a branch in the San Diego area.....volunteers anyone?

Women in Creative Photography are offering complimentary family portrait sessions to those families who lost their homes in the Oct 2007 SD Wildfires. Session will be held at the Old Poway Park, 14134 Midland Road. Poway 92064 on Sun, Dec 2 from 8:30 to 4 pm. Each family will receive a CD of the images. More info: Joanna 760.845.2006. What a super way for these families to start a new album of positive memories!

Ellen Speert from the [California Center for Human Renewals](#) tells us she is joining [Common Threads](#) in Encinitas who is coordinating the knitting and crocheting of one blanket for everyone who has lost a home in the firestorm. Each person who wants to knit or crochet a 9" x 9" square (to later be sewn into a blanket) can join in the project. Please contact the store at 466 South Coast Highway 101 (across from La Paloma) for your free yarn if you are interested in participating. For more info: 760.436.6119. It feels great to knit some love into the blanket squares.

FREE Fire Survivor Support Group for Women **Restoring Our Balance and Sense of Safety after Loss** is open to women who have lost their homes in the recent wildfires and is held at [Pamela Underwood](#) Studio in Poway. Within a safe and supportive group of women, recover a sense of self and gather practical and emotional resources designed to nurture them. Pamela lost her homes/studio to two fires; the Cedar Fire of 2003 being the most recent. No art experience is necessary. Please Call Pamela to Register: 619-857-8820 You may join the group on any Wednesday. Joining Pamela are [Kat Kirby](#) and [Jane LaFazio](#)

D. Goth is offering a room (or rooms) to rent in Encinitas for anyone you know that has been displaced by the recent fires. She is also devoting the first week of her classes, " Create Your Own Heart, Meeting the Masters and Poetry ", to interpreting and expressions of the recent fires. Come, find your voice and vent your feelings in a colorful, healing way. There are some scholarship available for victims of the recent wildfires in her classes and others at the [Californiae Foundation for International and Global Arts](#) in Solano Beach. Filippo M. Florida D'Altavilla, CEO, Board of Directors of the CFFIGA is requesting donations for in aid of fire victims which can be made at any time but especially at his Opera Concerts at Galerie d'Art Internationa.l For more information contact them 858.793.0316 or info@dgoth.net.

APPRECIATION FOR PAST AID

Synergy Art Goundation was established in Nov 2003 in response to the untold damage created by the San Diego fires. A total of fourteen artists received grants. Due to the recent firestorm Synergy will be collecting donations at their upcoming event to assist artists severely impacted by these current fires. "**Urban Pulse**" presented by [Synergy Arts Foundation](#) and benefiting [SD-EASL](#) and [BL/EV Arts District](#) was held on Sat, Nov 17th at 7:00 pm at The House of the Future, 5481 Toyon Road, SD More info: 619.

265.1271

Fundraiser for Musicians affected by the fire will held at Belly Up Tavern; Monday, November 19 from 7-11P. The line up will include Soul Survivors, Rockola, Candy Kayne, Ruby and the Redhots & more. Money raised will go to [San Diego Performers & Writers Emergency Relief](#)

The [San Diego Museum of Art](#) was open to serve the public during this extraordinarily challenging time in our region. Special art activities for families were offered free of charge. Additionally, in exchange for donations of pre-packaged food, clothing, and toys, admission was free. **Derrick Cartwright** personally invited the public to find comfort at the museum.

The [Museum of Photographic Arts](#) is currently accepting monetary donations for fire victims.

[San Diego Performing Arts League](#) set up a web page on the San Diego Performing Arts League's site with the most accurate information they have regarding changes to the performances of their member organizations. This includes cancellations, postponements, and special considerations for those affected.

As the firestorm continued, the La Mesa Kiwanis worked around the clock getting supplies to those in need. They supplied to relief center, large animal camp, command post or individuals who were in need of food, meals in any quantity, bottled water or supplies of any kind. They worked through the [San Diego East Visitors Center](#) with Eric Lund and Jeanette Perez as their contacts. The La Mesa Kiwanis had volunteers and trucks available to make sure all needs are met.

San Diego County Fire Victim Benefit Show is being held on November 7, 8 pm at [Brick by Brick](#) with an art show by [Radioactive Future](#) with proceeds donated to SD families who lost their homes. For More info Contact: Sulo King 619-276-3993.

[District 117 Gallery](#) is donating 10% of sales from its show of "Sky's The Limit" paintings by **Tania Acala** to help victims of the firestorm. The show runs from Nov 3-30 and the gallery is in Hillcrest at 1425 University Ave Ste B.

[Garry Cohen](#) & [Cherrie La Porte Cohen](#) of **Glass Ranch** are holding it's 9 th Semi-Annual Thanksgiving Weekend Sale & Glass Blowing Demonstration on Nov 23 rd, 24 th, & 25 th Friday, Saturday, Sunday 10:00 a.m. ~ 4:00 p.m. at 20307 Beech Lane, Escondido, Ca 92029 You can buy **Healing Hearts** \$25 each with a percentage of the sales donated to The Del Dios Fire Relief Fund . These hearts are handmade using the ashes they collected from their oak trees and commemorate the Witch Creek fire that hit the Del Dios Community .More info: 760.745.7020

To help protect San Diego fire victims from scam artists who prey upon people in distress, [San Diego Rebuild](#) ! is presenting free informational workshops for those whose homes or businesses need to be rebuilt either in total or in part. The workshops will be hosted by legitimate and licensed construction organizations and contractors, material suppliers and attorneys along with tax and lending professionals. The event will take place on Fri, Nov 16, from 2:30 p.m. - 7:00 p.m. at the [California Center for the Arts](#) , Escondido which donated its Conference Center for the free public event.

If you know any women affected by the fires who are in need of new clothing, please let them know that [CAbi, LLC](#), the designer clothing line, also known as **Carol Anderson by Invitation**, will be in San Diego next week on Tue or Wed Nov 6/7, hosting an event for fire victims. The women will be able to select the clothing they need, in the sizes they need, free of charge. Details regarding location and time are still being finalized, so please email [Carol](#) with names and phone numbers of women who should be invited to the event. Also feel free to pass this email on to others who may know women in need. CAbi, LLC will donate the clothing as well as cater the event.

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Lux Art Institute Opens after nine years

It is always important to welcome a new facility to strengthen the always vibrant SD Art scene. The Lux Art Institute opens its long-anticipated Artist Pavilion with a free open house on Sun, Nov. 11 from noon to 4 pm. The Artist Pavilion, which will be a LEED certified green building at 1550 S. El Camino Real in Encinitas provides a residence and studio for artists as well as exhibition space, a library/conference room, and administration offices for the nonprofit Lux Institute. Designed by renowned architect Renzo Zecchetto AIA, the contemporary crafted building is the first building for the ambitious Lux Art Institute that has been more than nine years in development.

"We are thrilled and proud to present this exquisite fine arts facility to the local community as well as artists and admirers around Southern California and across the country," says **Reese Shaw**, Director of Lux Art Institute. This will be one of the first art institutions in the country to include an artist residence as a part of the facility. Throughout the year, Lux will invite artists to live on site and create commissioned work in the studio. Visitors will be invited into the studio to observe and engage with the working artist. An exhibition featuring works by the resident artist will be on display, giving viewers the chance to see finished art alongside work that is in progress.

Lux will welcome Chilean artist **Tomás Rivas** as the first artist-in-residence this fall from Oct. 30 to Nov. 29. Rivas has achieved world acclaim for his investigations of two and three-dimensional space by combining sculpture and drawing techniques that mimic a specific period of art history. Using drywall, Rivas removes the paper topcoat to reveal a three-dimensional sculptural relief. Those attending the open house can see Rivas in action and hear him speak about a commissioned work comprised of classic architecture-inspired reliefs that he's creating in the studio as a permanent and enduring piece for Lux. Visitors to the open house will see Rivas working as well as enjoy art activities, studio tours, entertainment, and refreshments.

Sculptor **Roman de Salvo** ([SD Art Prize recipient 2007/2008](#)) will add to the opening excitement by installing a commissioned chandelier that will become a permanent installation in the Lux conference room. Reinforcing the idea of "lux" (light in Latin), "this work symbolizes the illumination of the living artist and the creative process in a space that is itself a work of art," says Director Shaw.

Located alongside one of Southern California's remaining coastal wetlands, Lux's four-acre site overlooks the San Elijo Lagoon and is surrounded by a wildlife preserve that stretches to the Pacific Ocean. Lux's mission to be "green" will extend to the surrounding landscape where Lux will plant a native garden that will blend seamlessly into the surrounding preserve.

Besides the residency program Lux has several other projects which involve the community. **The Valise Project**, Lux's education outreach program, was invented in 2000 as a way of reintroducing art into the classroom. Inspired by Marcel Duchamp, who carried miniatures of his work inside of a valise, Lux commissions portable works of art that double as powerful interdisciplinary teaching tools. The valises travel to hundreds of classrooms around San Diego County each year, giving students a rare up-close and hands-on experience with museum quality art. In the classroom, a Lux teacher will lead an interactive discussion of the valise and a related hands-on activity. Prior to the presentation the classroom teacher is given a guide that suggests ways of incorporating the valise ideas into appropriate grade-level, standards-based curriculum.

Field trips to Lux, called **Luxcursions**, allow San Diego school groups to experience the inspiration of creativity in action. The Luxcursion includes a docent-led tour through the artist's studio and the current exhibition, followed by a related hands-on art project in the Copley Classroom. During the Luxcursion, students also have the opportunity to enjoy lunch outdoors and to explore Lux's on-site sculptural installations and native landscape. Luxcursions are available Tuesdays, Thursdays and Fridays at 9:00 am. There is a maximum of 35 students per school group and a minimum of one chaperone for every 10 students is required.

Lux hosts free quarterly **Family Days** to engage the community with working artists and creative activities. These Saturday events offer free admission to the building, guided tours, entertainment, and workshops for the whole family.

Lux at Night happens on the third Wednesday of every month. This evening event offers the public extended hours and free admission to the Artist Pavilion. Music, refreshments, artist talks, slide presentations, and studio tours are all part of the after-dark fun and festivities.

We welcome this new facility which fills a gap in the existing art facilities available for us especially in Solana Beach, Encinitas, Rancho Santa Fe and Cardiff by the Sea. We encourage everyone to come and see this new treasure and to support it with your attendance and enthusiasm. For further information about the free community events and [The Lux Art Institute](#), email info@luxartinstitute.org or call 760.436.6611.

Other new art spaces opening in SD in recent months:

[Mesa College Art Gallery](#)

[PERI scope](#)

[Luis De Jesus Seminal Projects](#)

[Primitive Kool Art Gallery](#)

[R3Gallery](#)

[District117Gallery](#)

[Patrick Moore Gallery](#)

[Patricia Frischer](#) author, "The Artist and the Art of Marketing" has lectured extensively on marketing for artists. She is a trainer of artist agents, art dealers, consultant and collectors. She is a founding member and coordinator of the San Diego Visual Arts Network, which funds the SD Art Prize. She wrote this article while in London and has read far too many Sherlock Holmes novels.

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Digital Who Done It? or How limited is a limited edition digital work of art? by [Patricia Frischer](#)

It was a dark stormy night with gales blowing so that windows rattled and it was hard to stand upright as I tried to peer into the deep shadows. Everything was so obscure and confusing. No one agreed on the correct names of the accused or even how many of them there were. But all was not without hope. People did want to know the truth.

But I get ahead of myself. Let me introduce you to the expert criminologist in this mystery case. From the sales gallery world we have [Perry Meyer](#) and [Abe Ordovery](#). [Joyce Harris Mayer](#), [Greg Klamt](#), and [Tasso](#) admit to being digital artists. [Boyd and Evans](#) are artists from the UK who display art at Galerie d'Art International in Solana Beach. [Joe Nalven](#) is representing the well respected [Digital Art Guild](#). My name is Frischer. Patricia Frischer. I am coordinator of the [San Diego Visual Arts Network](#) (SDVAN). The following is a diagnosis of ideas presented by this group.

The crime is complicated . **Joe Nalven** reminds us that, "Too many in the art world are trapped in the idea that digital art mostly looks like sci-fi fantasy and/or animation." Science fiction book, movie and game illustrators use computers to design future or virtual worlds like Second Life. We are seeing dozens of "cartoon" movies like Happy Feet from Animal Logic/Warner Brothers. But Joe has a wider definition and says digital art very simply is "art created with digital media."

We know that most buyers are not technically savvy. **Boyd and Evans** say, "The public does not know how expensive it is to produce digital art." They think it is a cheap way for artists to make masses of money. The absolute opposite is true. The cost of the camera, printers, software, computers, and framing make this much more expensive than, for example, painting and there is no reduction in the cost of printing when multiple copies are made.

Confusion abounds with the terminology. For example, **Joyce Harris Mayer** comments that, "the word giclee is now associated with reproduction not original art though it used

to be a simple sign of quality in printing.” Digital art is not a "re-production" process but a "production" process Joe Nalven tells his Digital Art Guild often. And **Abe Ordovery** agrees, "Simply using digital scanning and printing to copy an existing work is not, in my view, a work of digital art but rather a reproduction technique. "

No one is willing to claim the body. Photographers struggled to have their "prints" accepted by the fine art community; now it the turn of the digital artist. **Joyce Harris Mayer** has had the museum curators of prints and drawings refusing to claim digital work for their departments. The curators of photography consider that digital art belongs in the prints and drawing department. There is certainly not a single set of standards that could be set for digital art since every artist, buyer, curator, and dealer has different expectation.

We may have to dig a bit deeper. Digital artist is not a description claimed by all artists who use the digital medium. "Let's put it this way," explains **Boyd and Evans**, "You do not usually meet someone, admire their clothes and ask if what they are wearing is made from linen, cotton or silk. So perhaps the first question to ask an artist is not if the work is digital."

Greg Klamt would agree that digital is the medium and unless the medium is the message, then artist usually make art about something and this is the more compelling thing about the work. Connoisseurs, who pay the highest prices and look for a unique vision, seek digital images that could not have been made in any other way But digital artists are often so caught up in the science of what they are doing, that they discuss technique exclusively with clients and each other. **Tasso** frames the real question very well, "Can you captivate your audience long enough for them to see the message?" Certainly some digital tricks do just that.

There are huge advantages to making images digitally .

- Production processes, like Photoshop, allows a vast and detailed compilations of images. What was once a labor intensive process involving real cutting and pasting now is now completed in nanoseconds. There are hundreds of similar new processes that enable images to be made with digital art that could not have been made in any other way.
- Old presses had limited size capacity. Printing processes now allows you to imagine an entire room papered with an artist's vision.
- Artists can print editions as they are sold and do not have to pay for the whole edition upfront or store the edition, making sure to protect it from paper eating bugs and damp producing fungus.
- Digital art prospers by the promotion of other digital visual devices like digital cameras, camcorders, and, of course, the ubiquitous cell phones. **Joe Nalven** adds, "The commerce of technology is very energetic and digital art will ride that engine."

What happens when disaster strikes? Do we have to learn to live with the loss? Oh miracle of miracles, can life be breathed back into a ruined image? Although every print of an edition is minutely different to every other due to differences in inks, printers, even the moisture in the air, we do see digital prints as infinitely reproducible. This new technology means that an image can now be replaced with almost no difference from the original. This might be a terrific marketing advantage; a sort of guarantee against lost, damaged or stolen art. But should this happen? The sales strategy of an edition is complicated. Large edition number mean lots of people can own the work and this can help spread an artist's reputation more rapidly. A small edition number plays a different marketing game where prices rise more dramatically when demand outstrips supply. By replacing destroyed images, one is, in fact, making a larger edition. This could be seen to defeat the supply and demand game plan.

Like in all crime cases, it is all about honesty . Dealers like **Perry Meyer** consul artists "to use the best quality papers, inks, and basically any materials that will help the longevity of the artworks." They also have to honesty declare and stick to a definition of limited edition. A collector has to look at how the artist and their dealer define the limited edition and decide if that is satisfactory.

So if you are a buyer ask these questions: (A buyer should know how the dealer/artist defines limited edition. This is noted on the print usually with the number of the print over the number in the edition. For example 4/50 means this is the fourth print of an edition of 50.)

1. What is the edition number of this digital work?
2. Is the edition hand signed and numbered?
3. Are there other editions of this same work in different sizes or printed on different materials?
4. Are there unsigned editions of this work reproduced using other methods than the original?
5. Does the seller intend to raise the price of later numbers of the edition as the first numbers are sold?
6. If a work is damaged accidentally, will the seller replace the work and at what charge?
7. Does the work come with a certificate of authenticity stating all these facts and explaining what right to reproduction the buyer has?

Crime doesn't pay. When an artist creates, it is all about the vision. But when the vision is put out into the world, pay is often what it is all about.

If you want to find out more about Digital Art terminology or learn in general about collecting art please check out other articles on the [SmART Collector](#) which is an extensive compilations of articles about buying basic and the collector's marketplace.

Art of Digital , the second annual San Diego international exhibition of all forms of digital art, invites the public to the Opening Reception Gala and Awards Ceremony on October 6th from 6 to 9 p.m. at the Lyceum Theatre Gallery located in San Diego's historic Gaslamp Quarter. The Art of Digital Show will run from October 6 to November 11, 2007. Neal Benezra, director of the San Francisco Museum of Modern Art choose 83 framed artworks, 18 videos, a 3D modeled sculpture, a digitally designed textile piece, and an amazing interactive piece 104 pieces to be exhibited from 2796 entries submitted by artists representing 40 countries. Take a look at the [award winners](#) of this show curated by Steven Churchill.

[Patricia Frischer](#) author, "The Artist and the Art of Marketing" has lectured extensively on marketing for artists. She is a trainer of artist agents, art dealers, consultant and collectors. She is a founding member and coordinator of the San Diego Visual Arts Network, which funds the SD Art Prize. She wrote this article while in London and has read far too many Sherlock Holmes novels.

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Avant Garde by [Patricia Frischer](#)

Twenty years ago I started to talk to the guards at exhibitions I attended. Almost universally I found some unknown fact or insight about at least one work on display. Although it is not the guard's duty to talk to visitors about the art, they do live up to 8 hours a day in hallowed halls and the power of the art has it influence.

For this article about a museum docent and a guard I was lucky enough to have the cooperation of Golda Akhgarnia, Public Relations Coordinator of the [San Diego Museum of Art](#). She set me up with two extraordinary men. Both have been regulars at the museum for three years. Both have enormous hearts and generous spirits. Both are passionate about the museum and its value to the community.

Wylie Ferguson , docent, has a responsibility to engage the public in both the permanent museum collection and the traveling shows. Wylie was at the Cincinnati Museum of Art for 15 years where he served on the board of trustees before the SDMA was lucky enough to recruit him. He is a former art teacher but is retired, as most docents are, because of the time commitment of this volunteer effort. Eighty docents actually take turns in researching the shows but that is only after two years of training. It is an excellent ongoing free art education but does take 8 hours a month with additional lectures every Friday for one hour and half day workshops on traveling shows. Wylie has added to his docent duties by taking on children's art workshops, bringing them up to standards, rewriting the curriculum when necessary and working closely with the education department. His particular passion is procuring scholarships for college students as he feels strongly that: "The Arts rounds out a children's education and gives them a positive outlook on life and a greater perspective on themselves."

Engaging the public means informing them but mainly asking them questions to make them think about what they are seeing and helping them to form their own opinions. He tries to make the work personal. For example he might ask his group of interested visitors which works they would like to take home. Only a few ask what the works are worth, which is a good thing as he is not allowed to disclose that information. He treats children pretty much the same as adults, never talking down to them.

His favorite work, Peter Hurd's Saint John's Eve in the American Galleries might be feeling a little neglected while the Monet pictures from the Giverny lure him with their purples shadows and luminous color. But he loves the simple story of this young girl in her blue jeans with her father riding a horse in the background. This modern work is easy for people to relate to and it always makes for an interesting dialogue with visitors.

He was once asked by a visitor if the museum should move out of Balboa Park if it could be relocated with 10 times the space. It is true that the museum only shows approximately four percent of its collection and it does need more room. The museum depends on people donating works to fill in the collection as it has no huge endowment to purchase works, but if Wylie was as rich as Bill Gates he would add a Vincent Van Gogh and a Paul Gauguin to the collection along with some more American regionalist like Grant Wood and especially a major work by the African American artists Robert S. Duncanson.

Wally Garza works his 40-hour week as museum guard, takes no vacations, is never late and has only been absent for his cataract operations. His father took him to a museum when he was 6 years old and he walked into this museum for the first time after 63 years and fell in love. After a few days on the job, he started making small delightful pencil sketches and started looking really hard at the works. There is still amazement in his voice as he wonders how the artists create their magic.

Wally is assigned a different area of the museum to guard on a rotating basis. The day usually starts with a box or two of donuts he bring for his colleagues. Many members of the museum know Wally by name. He loves that feeling of family that is created with this job. He takes his place and notices that some visitors stay and look for just a few seconds, but there are those that can stand in front of a work for as much as three hours. Wally used to think they were asleep, but he says, "I sneak a peek and their eyes are always open. They must be in a trance."

Although the least surprising question anyone asked Wally is "Where is the bathroom?" he has made that destination an extra treat by maintaining 20-30 hummingbird feeders on a tree, which you can see through nearby windows.

Wally was already a star before his image appeared in a photomural including a blow up of a section of a Diego Riviera drawing in a new work by Alexandre Arrechea. Part of the [Contemporary Links](#) series, the works are about security systems and surveillance in museums. Now he had given over 30 autographs and is considered by one lovely lady of 85 to be a pin up. And he himself is in love with the sexy ladies in the Pre-Raphaelite show and is sorry to see that exhibition come down. But it makes his job exciting that the works are always changing, and helps relieve the worst part of his job, sore feet.

What was the secret Wally revealed to me about one work in the museum? Go to the second floor and enter Gallery 18. Turn to your right and seek out the Old Master Juan Sanchez Cotan. The work is called *Quince Cabbage Melon and Cucumber* and is oil on canvas painted in 1602. Although the painting is well described on the wall, Wally walked by it for a whole month when he first arrived and sensed something peculiar. The work is striking with a strong perspective as if you are looking through an open rectangle. As you walk slowing past the picture watch the cucumber at all times. I will bet you the thousands words I just wrote, it is worth the trip to see for yourself the amazing phenomenon which reveals itself.

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Juried Shows

The on going trend in San Diego which is rich in art associations and public gallery spaces is to hold annual or biennial juried show. The almost universally charge the artists to

participate in these show which is partly how they finance the exhibitions. We would like to encourage new sales galleries (like [Patrick Moore Gallery](#) and [District 117](#)), who invite artist to submit to do so with no or little fee. Artists should not have to pay for the privilege of showing their work, but be rewarded for doing so. Having said that, we are fortunate to have so many volunteers and staff working tirelessly to bring art to the attention of the general public.

Some advice to galleries who hold juried shows:

If and when you can support your shows with no fees, do so. Or if you can give the fees back out to the artist as prize money, do so. Or if you can refund fees to artists who were not accepted into the show do so. Or if you use the fees to make a catalogue of the show and give each artist one, do so. All of the above are good. These are all alternative which honor the artists and at SDVAN we think that is a priority. Galleries can also establish a lot of good will by adopting some of these suggestions and good will is good for their reputations. But we understand that a gallery struggles to cover expenses and we are delighted when there is another venue for artists.

Here is a list of juried shows coming up in SD between now and November. (Shows are listed in chronological order)

[California Center for the Arts Escondido](#) will present **Cultural Fusion**, which explores the multi-cultural influences on the arts of this region. Throughout history, artists have produced unique works of art as a direct response to their surroundings, their history, and their cultural development. In this mixed cultural landscape, visual artists have learned to work with, around, or against the image of each new culture. Because of this, the visual arts in particular, have developed to reflect a mixture of these disparate cultural and ethnic views. July 28 - September 30. The jurors are Jo-Anne Berelowitz, SDSU, David Avalos, Cal State San Marcos, and Sally Yard, USD. \$50 to \$75 for artist entry

[The San Diego Art Institute](#) During the summer of 2007, the San Diego Museum of Natural History will be showcasing The Dead Sea Scrolls, which chronicle a period that laid the foundation of western traditions, beliefs, and practices throughout the past two millennia. Drawing upon that same well of inspiration, contemporary artists are given the opportunity to engage in their own explorations of what a scroll might mean. [The San Diego Art Institute](#) invited the regional visual arts community to submit works inspired by this cultural heritage and this form of documentation and Betti-Sue Hertz from the SDMA was the juror for the show. They are presenting **The Contemporary Scroll: Visual Explorations** from August 2 – September 2. Free for member, \$20 for non-members

[Fiesta del Sol](#) presented by Justice Overcoming Boundaries, is a 2-day multicultural street festival on Aug 18-19 from 11 am to 7 pm in the heart of San Diego's historic barrios that promotes the diversity and good works of the people of San Diego. Artists are invited to exhibit, sell, and create their artworks at the Fiesta in the Arts and Culture Pavilion. This Festival recognizes the economic hardships of artists and offers an opportunity for exposure. \$100 only for this 2-day event.

[ArtWalk on the Bay](#) comes from the team that produces the annual ArtWalk in San Diego's Little Italy each April presented this year by Manchester Financial Group, a fine arts festival sponsored by the [Port of San Diego](#). The beautiful Embarcadero Marina Park North (behind Seaport Village) provides a scenic venue for art, music and interactive art experiences for children. They have created an environment designed to introduce Southern Californians to original art, to provide attendees with the opportunity to meet the artists and to purchase art directly from the artists. The festival celebrates art of all kinds through partnerships with various community groups representing both visual and performing arts. September 8 & 9 \$400 for two day event.

[Oceanside Museum of Art](#) was lucky to get Jean Lowe, UCSD and [SD Art Prize](#) recipient, Leah Ollman, LA Times, Tyler Stallings, Sweeny Art Gallery, to juror its OMARegional5 which is held September 23 –Nov 11. \$25-\$45 for artist entry.

[The Art of Digital Show](#) is a world-class international exhibition featuring all forms of digital art -- digital painting, computer based illustration, digitally manipulated photography, digital video art, fractals and algorithmic imagery, digital manipulations of traditionally created art, digital montages and collages, mixed media with digital elements, computer animation, interactive installations, CGI, etc. The Art of Digital Show will be exhibited at the two-level gallery in the [Lyceum Theatre](#), a perfect venue for exhibiting a large showcase of awesome digital art. What is very unique about The Art of Digital Show is the combining of fine art images in the gallery along with video art. Flat-screen displays in the gallery will be continuously exhibiting the video art pieces. The judge is [Neal Benezra](#), Director of the [San Francisco Museum of Modern Art](#) Oct 6 - Nov 11; there are cash awards for this one up to \$3,000. Entry deadline August 15, \$24-\$45 for artist entry.

Del Mar Village Association (DMVA) has organized an exciting **Art Stroll**, Saturday, October 6, 2007 from 10 AM to 4 PM. The artists are juried into this show just as they are in the Art Walk on the Bay. The Art Stroll is free and open to the public and coincides with the Del Mar Taste, which is a ticketed event where attendees enjoy food samples from local restaurants. There will also be music, art for children and many more activities. More info: info@delmarmainstreet.com \$175 for this one day event.

Patrick Moore Gallery on Kettner. The definition of "dangerous" can include but is not limited to controversial. This exhibit is not intended to offend, but rather to educate a public that has the reputation of being somewhat traditional or conservative. They hope to wake up a community, open some minds and generate some discussion. The selected pieces may be seen as dangerous in regards to their subject matter, execution of physical shape or an expression of a "threatening" mental perception or idea. They would like to show the public that there is more to the world of art than work that has the sole purpose of being visual pleasing on the face of it, exhibiting a variety of work that is thought provoking or somehow beautiful in the non-traditional sense. Outsider, underground, works of nontraditional materials or challenging subject matter is encouraged. Accepted artworks will be on display October 17th through the November 10 th. . All mediums accepted. NO FEE.

Other juried shows:

- Annual Glass show, [Art Center at Fallbrook](#) - July
- [Athenaeum Music and Arts Library](#) , 16 th Annual Juried Exhibition is held in the main gallery and rotunda gallery of the beautiful La Jolla arts Library - August 4 to Sept 1. Congratulations to Dan Adams, Becky Guttin, Jane LaFazio, May-ling Martinez ([SD Art Prize](#) recipient), Katy Miller and Anna Zappoli for being included.
- [Carlsbad Art in the Village](#) – August
- [The Carlsbad-Oceanside Art League's Annual Open Juried Show](#) - August, Coal Gallery
- [LeucadiART Walk](#) - August
- [Fiesta del Sol San Diego](#) - August
- [Art Splash](#) – Carlsbad Arts Festival - September
- [Art Festival of Old Town San Diego](#) - September
- [University Heights Arts Open](#) - September
- [Menghini Winery Fine Art, Wine and Music Festival](#) - Julian, September
- [Imperial Beach Art Walk](#) – September, \$75 for a booth for two days for artists, but free entry to the public and for their live competition to make a work of art in 9 hours.
- [Chalk La Strada](#) – Little Italy - October
- [SD Watercolor Society International Exhibition](#) - October

[Check out the ongoing events in San Diego throughout the year](#) and ARTISTS Go to [Opportunities](#) and choose Artists from the Skills Needed search feature to see entry dates for these shows.

Thanks to these artists for supplying images for our current home page banner: From [ArtWalk on the Bay](#) : Mark Richmond, Melissa Regas, Tania Alcala, Toberto Gutierrez, from [The San Diego Art Institute](#) Contemporary Scrolls , from [California Center for the Arts Escondido](#) Cultural Fusion: Christie Beniston, Fujiko Isomura, SylviaClark, from [Fiesta del Sol](#) : Soudemeh Memarzadeh

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Museum Collaborations

It is healthy and progressive for our museums to form collaboration with art organizations, universities and galleries. We would like to applaud and encourage this trend that we now see more and more in our local scene.

We are very proud of the relationship we have with the [California Center for the Arts, Escondido Museum](#), which is promoting the [SD Art Prize](#) with an entire show of our recipient artists from the 2006/2007 season. We have made further collaborations with them and the [North County Times](#) , to promote the Vision to Page art writing competition in 2008. The entire SD Art Prize project is in collaboration with [SanDiegoArtist.com](#).

The [Dead Sea Scrolls - San Diego Museum of Natural History](#), is a good example of this working well for the benefit of all. They now have a sales gallery on the top floor of the museum, which is showing [Contemporary Israeli Photography - Ordover Gallery at SDMNH](#) . That is a good tie-in to the Dead Sea Scroll exhibition, which is after all about the ancient art of Israel. The SDMNH collaborated with the [Spanish Village Artisans](#) to feature their work during a special Bazaar at the VIP reception for the Dead Sea Scrolls. Most impressively, **The Contemporary Scrolls Visual Explorations** at the [San Diego Art Institute: Museum of the Living Artist](#) isurjied by Betti-Sue Hertz, curator of contemporary art SD Museum of Art. . SDAI has invited the regional visual arts community to submit works inspired by the Dead Sea Scroll cultural heritage and this form of documentation. Don't miss Ms. Hertz lecture on Wed August 15 when you can meet the juror.

[The San Diego Museum of Art](#) has long supported the [SDMA Artist Guild](#) and vice versa. But we are seeing a renaissance of that support under the direction of Derrick Cartwright, The Guild has contributed funds for the purchase of two works of art including local international artist Eleanor Antin ([SD Art Prize](#) recipient for 2007/2008). The Guild sponsored "Young Art 2007: Exploring Color" which showcases almost 150 artworks by San Diego city and county students, from kindergarten through 12 th grade. The SDMA Artist Guild has held its own Fine Art Festival in the Copley Auditorium, which is in the west wing of the museum and has also collaborated with the [Maritime Museum](#) to feature Guild members .

The [Oceanside Museum of Art](#) has an annual collaboration with [Quilt San Diego](#) and hosts Quilt Vision an international juried show for them. This museum also has an [Artists Alliance](#) group, which is run by Bev Stuber. OMA is the only museum in our area that has a resource book of those artists in its museum shop. OMA has dedicated its permanent collection to local artists and as they expand into their new building this will be a stunning collection that reflects the excellence of art in our community.

The [Museum of Contemporary Arts](#) has partnered with UCSD to host the Russell Lecture each year (John Miller, 2007, Nancy Rubins, 2006) to "foster the appreciation and study of the modern visual arts and creativity of young artists" Betty Russell was a founding docent of MOCA and a life time supporter of UCSD. Her will mandated this lecture as part of the foundation grant and it brings together each year, the Museum with the University

Read our [A+ Art Blog](#) "Crowd Control at Museums" for other information about the future of museums in SD.

Our thanks to [Rosemary KimBal](#) (Zen painter) and her eagle eye for editing and proofing.

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CD and Album Cover Art by [Naimeh Tahna](#)



Cover Art is the illustration or photograph on the outside of a published product such as a book, magazine, brochure, and audio albums.

Our interest is the most notable of this category, which is CD and album covers. For those of us around that had managed to possess vinyl records, they still hold sentimental feelings. The cover design puts a creative face to the music. When you brought the LP home, the music stimulated your ears. But it was your eyes that first noticed the creative cover and made it stand out from the thousands of other albums in the record store. Can you think of Pink Floyd without imaging the prism that covered their LPs? You may have only known the one hit single, but you bought the Rolling Stones album because Andy Warhol created that real zipper on the cover. You and thousands of other will never forget his banana sticker on the Velvet Underground record.

The very first album cover was created by Alex Steinweiss. He managed to put together the first artist package for LP records in the late 30s. Prior to his creative venture, albums had a plain cover with just the title and the artist name. He was able to convince Columbia records that the artistic cover could convey the beauty and the essence of the music inside. These changes allowed and lead many artists and musician to combine their efforts to deliver packages which captured the heart, eyes and the ears. We were able to now 'meet the Beatles' by seeing their faces and mop top haircuts, not just hearing their music. And as the 60s progressed, they not only gave us innovative music in the psychedelic era, but also got creative with their album covers (from the famous faces that adorned Sgt. Pepper, to Abbey Road, which helped rumors that McCartney had died.)

From the 1960s to 1980s, vinyl records were the major format for distribution of the music worldwide. They were powerful enough to change fashion. Hippies in the 60s, skinny ties with New Wave in the 70s, not to mention the photos of punk, rap, and other forms of music had fans dressing to emulate their idols. Album covers became useful for druggies. But they became more useful for entrepreneurs. The Rolling Stones lip and tongue logo from an album could be slapped on a T-shirt and it would sell millions. One music magazine reported that the heavy metal band Iron Maiden using a creature named Eddie created especially for the album cover, sold more T-shirts than albums. Iron Butterfly created an album cover that would capture the 15 minute title track of In-a-Gadda-Da-Vida. Last year, the YBA Damien Hirst and Co held an entire art exhibition at the world famous Tate Gallery with that as a title and theme. Did you know that this was a statement by a drunk, stoned guitarist trying to say "In the Garden of Eden"? They took the phonetic spelling and it went down in history. Album covers went from being something the record labels didn't want to invest in, to an art form that was well thought out by all parties involved.

With the marriage of art and media, long before releasing the album, the visual and media artists would get together and collaborate. Through these collaborative efforts, some very talented painters gained fame while the power of visual images sold the sentiments of the music. When someone mentions the band Nirvana, you think of the baby that was grabbing at a dollar bill on what is considered the most important CD of the 90s. Roger Dean was making fans happy with his work on Yes albums. Paul Whitehead did Genesis' Trespass, Nursery Cryme and Foxtrot. Covers so amazing and so successful, you wondered why Jefferson Airplane didn't use something similar during the Summer of Love, on Surrealistic Pillow, with the hit White Rabbit (Go ask Alice/When she's 10 feet tall).

By the time the 90s rolled around, Alice in Wonderland imagery was relegated to videos, as Tom Petty did in "Don't Come Around Here." Maybe it was videos that replaced the artistic visuals of the band. Remember the lyrics "video killed the radio star." Maybe CDs killed the album art.

We mourn the disillusion of this marriage as the new audio covers do not have the space to convey the sentiments and the content of the music. But good attempts are made and some CD covers offer very creative avenues in digital imaging. Southern California house many established and emerging artists who are still passionate about merging their creative juice with their fellow musician friends, in spite of the fact that the software in the market can replace what they do in matter of minutes. We need to recognize their efforts and celebrate their art regardless. San Diego local musician and artist **Sven-Erik Seaholm** and his photographer wife **Gail Donnelly** (see illustrations above) continue to create wonderful cover art for music bands such as The Coyote Problems, The Farmers, The McCarthys, Muggles Meshugana Lounge, and Michael Tiernan working under their production company **Kitsch & Sync**. In my opinion Cover Art should live even if albums have died.

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Buying Art at Art Walks and Open Studio Events

You arrive at an Art Walk/Open Studio and see colors, lines, and shapes in every direction. You are there to enjoy the day, to see if you can find anything irresistible and even,

perhaps, to educate your eye.

- Jump in and enjoy the experience by cruising at a reasonable speed and canvas the entire event first.
- You may find that 3-4 art works catch your eye particularly. Go back and spend some time with them. Trust your instincts, as this is the perfect opportunity to learn more about those works.
- Look hard, meet the artists, and ask questions. If you have fallen in love with the work, you can buy it on the spot. You can also ask to take it home on trial, or if this is an art walk, ask if the artist is comfortable having you make a studio visit to see more work.
- Take a look at the artist complete resume so you can check if the track record justifies the price.
- Ask yourself to imagine this work in a certain place in your home or office, or if it would make a great gift?
- At Art Walks, you may have to pay by check or cash so near by cash machine are usually noted. Few artists have the ability to take credit cards, which charge a fee, so avoid this if at all possible.
- Celebrate your new art purchase by showing it off to friends and family and spreading news of your new cultural icon.

There is some confusion about the difference between an Art Walk and an Open Studio Event. Usually Art Walks are a gathering of artists all in one space. They are housed in temporary spaces. You park once and can see it all. Open Studios entails using transportation to get from studio to studio. There are hybrid events where studios are walking distance to each other or where studios show more than one artists.

	Art Walks	Open Studios
Number of Artists	Art Walks can vary from 30 to 500 or more artists	You will only have time to visit at most 12 studios in one day but some studios may have more than one artist.
Interaction with artists	Large crowds but a chance usually to meet the artists and ask a few questions	In depth visits are possible with a chance to see the studio where the art is made and get a better idea of the process.
Food and drink on the day	Organizers usually arrange for vendors or near by eateries to be aware of large crowds.	Ask the artists the best place to eat near by. Often the artists offer snacks and water or if you are in luck, wine.
Ease of parking	When there are many artists in a small place, parking can be a challenge. Go early or take public transportation	Each studio should make provisions for parking and visits are usually staggered naturally through the day so this is not a problem.
How to find the best works	Because all of the artists are showing at the same place, it is usually easy to cover lots of ground fast and get a good overview. Allow time to revisit your favorites.	Study the work before the day so you can plot out the driving route if possible. During the day, ask other visitors to recommend their favorite studios.

Some Art Walks and Open Studios in April and May:

[UCSD Open Studios](#) : April 6, 2007

[Ramona Artists' Open Studios Tour](#) : April 15, 2007

[Oceanside Days of Art](#) . April 20/221, 2007

[The Art Studios at Spanish Village](#) : April 26, 2007

[Art Walk](#) at Little Italy: April 28/29, 2007

[Point Loma Open Studios](#) : May 5, 2007

[North Park Festival of the Arts](#) : May 20, 2007

[Taste of Chula Vista](#) : May 20, 2007

HOW TO GET YOUR ART NEWS

By Patricia Frischer, coordinator of SDVAN

I decided to track my own art news route to give the general readership an idea of where to find art news. I may have left out some sources but this is a sampling of what you might find if you are a dedicated art snoop. The proliferation of internet radio programs for the arts is the future and I believe will lead to video and eventually commercial TV having regular programming of the visual arts.

SAN DIEGO - Let's start off right here in San Diego.

San Diego Visual Arts Network – there is a [calendar of events](#) will a full listing for each day of the year as well as a [Picked RAW](#) which features a choice by Julia Gills of the months events. There is a gossip column [RAW](#) with a full range of tidbits and reports to tell you what's hot and in fashion compiled by Ally Bling Bling. The site has a full list of [art resources](#) including classes, services for collectors and artists, art associations and community visual arts organizations.

ArtRocks! with Ally Bling Bling and Philly Swendoza is a weekly Internet radio interview program where art, music and fashion collide. This month they had Bill Fine, President of Artnet and Carol Mccusker, Curator of Photography, Museum of Photographic Arts and all interviews are archived so this is a true treasure trove.

LetsPlayDowntown is your chance to see video coverage of the SD ART PRIZE opening receptions at the L-Street Gallery of the Omni Hotel as well as other art events around town. They just posted a special report from the [Art Basel Miami Beach Art Fair](#).

SD Art and Gallery Guide is the great small guide published by [Jeff Yoemans](#) which you can pick up at most of the best sales galleries in town. We are still waiting for a full, glossy arts magazine in SD and maybe this is the one which will grow to fulfill our dreams.

SanDiegoArtist.com besides featuring a new artist each month, is a local site run by Ann Berchtold who gives her picks of local arts events.

Art Walk Egram is a monthly message has more than news of the Art Walk activities, it covers lots of visual arts events in SD.

Make sure and sign up for the email newsletters for all the major museums and your favorite sales galleries. You can see a list of them all in our complete [Art Resource Directory](#).

CALIFORNIA We now widen our scoop to the rest of California. The first two are based in San Diego.

Doug Simay's LA Picks is presented by this local SD art collector who sees 60 galleries at a time in monthly trips to Los Angeles in order to give you a run down of the very best. Doug has a gallery called Simayspace in the Art College International building.

ArtScapes is a website with audio interviews including conversations on film, fine arts, performing arts, digital multimedia, and arts education, supporting the growth and development of young artists and performers. They cover worldwide events but this show produced by David Lemberg and comes out of San Diego. Make sure and check out the interview with [Kim Martindale](#), Producer, Los Angeles Art Show and [Jori Finkel](#), Art Critic and Journalist.

Art Ltd was formerly Lifescapes Magazine and out of LA doesn't just bring you reviews of shows and art news. It tries hard to put together articles that showcase excellence. You can get their email newsletter but to see the art you have to subscribe to the magazine and have it delivered. Their article on [The Power of Ten](#) is a very good education for the LA Photo show.

Artworks is published in Carmel and with no newsletter yet, but you can purchase a copy or a subscription online and read selected articles. This very glossy magazine is supported by Dina Eastwood (Clint's wife) and is heavily supported by the Carmel Gallery scene.

ArtScene is an online Guide to Art Galleries and Museums in Southern California but note it really never has any San Diego events mentioned.... they are all LA and surrounds. When asked about this, they said San Diego had no paying advertisers. But they have a daily featured event which is illustrated and can give you a feeling of what's happening in LA. They also have a new internet radio program which is the trend in art news communications. This has a new extensive [visual arts radio](#) programming with 5 monthly commentators. You might love or hate them, but they will be responsible for forming LA into the visual art center of the future in southern California.

NATIONAL

Artkrush has a newsletter sent out by [Flavorpill Publications](#) that leads me to all sorts of articles worldwide. Take a look below and/or read a list of their [new and hip art publications](#):

[New Yorker](#) - Temptation of the **Art Basel Miami Beach Art Fair** – I read all of Peter Schjeldahl's articles.

[LA Weekly](#) - Learning about how socially conscious art takes LA

[Time Magazine with CNN](#) - Learning about the art market in China

[BBC News](#) – Learning about who won this year's Turner Prize

[ArtsGallery.net](#) – Learning about science is studying the fractals in Pollack's drip painting to determine forgeries.

[The Village Voice](#) – Learning about Nicola Kidman playing Diane Arbus in the movie Fur

[The Harvard Crimson](#) – Learning about Helen Molesworth the new Harvard contemporary art curator.

[Artnet.com](#) and [Askart.com](#) is where I get forwarded news from both of these sources from Joan Seifried – I have to ask Joan to help me if I want specific prices as these are paid subscription services. But don't forget [Google](#) if you have heard of a topic and are trying to track down information about it.

[GrantStation.com](#) for news of grants from the US both federal and private

INTERNATIONAL : look out world, here we come

[ArtInfo.com](#) is an American company and part of LTB Holding founded by Louise T Blouin MacBain. I especially recommend their artist's interviews. They cover national and international news

[Sotheby's](#) have a mailing list and send auction results and editorials from them

[Saatchi Gallery](#) have a mailing list and they send out occasional missives from the great man.

[Absolute Arts](#) will send you weekly messages of shows world wide if you join their mailing list. They have a call for artist every week and I like to read their news column. For example an article about a show dealing with questions about LA's place in the art world: **Pharmaka Art Presents LA Ethos** : [Read Indepth Article](#) This show did not appear

any other more local sources.

Art of the Day and the parent company, l'Art Aujourd'hui, was established in Paris in April 2001 by a team of experienced press professionals who rely predominantly on the Internet . When you get on their mailing list, they send out a weekly list of current events, which is always interesting if for no other reason than it has a French flair. How could you resist this article about Texas and the flying bananas: [To know more about the project](#)

Art News has an annual list of the top collectors, reviews of exhibitions and articles like "How to look at art" . But I read it for the international gossip. I admit to not ready too many magazines where art speak is used. I can make an effort and understand it, but sometimes life is too short and I would rather see more art in person

If want to expose yourself to more art still, then read our article posted on the [SmART Collector](#) which tells you all about where art is on display, where you can meet artists, how to find professional help from mentors or art scholars, and a whole list of further online resources. This article has been translated into Spanish. Didn't see your favorite here. You can also reference our [Bibliography](#), which list art magazine, ezines and books on the visual arts. If you have one to add, we are glad to [hear from you](#).

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Furniture Design/Woodworking

Our banner this month features members of the [San Diego Fine Woodworkers Association](#): [Alexander Safanov](#) , [Pete Campbell](#) , [Lorenzo Foncerrada](#), [Dusty Desterhouse](#), [Mike Jackofsky](#), [Steven M. White](#), [Brian Jackson](#), [David O. Wade](#) and [Jerry Gauthier](#)

We are seeing trends all over the world reflected in the San Diego Art Furniture Design world. We hope in this article to explore some of those directions and give you some background information in this area of art collecting.

"We've voyaged as pirates on the seas of art and culture for a long time. We've totally committed to the love and adventure of it. It's our fortune and our charge: concept to construction."

Seven young artists and designers present a collection of new works at [Spacecraft Studio](#) located on North Park Way Furniture, objects and architecture will be on display in a newly launched gallery and design studio located within San Diego's emerging art district of North Park. A collective, they have christened their new studio and gallery "spacecraft" in homage to the spirit of adventure and creative exploration. Also in North Park but right on Ray Street, [Planet Rooth](#) has long been a gallery/furniture design studio. They show fine art in the front space and have a furniture studio on the premises.

There are a number of other shops which sells art furniture in San Diego including [Mixture](#), [Adorn](#) and [Creative Inlay](#) all in Little Italy and The Park Gallery on Adams in University Heights. Keep your eyes open for shows at the [Mingei International Museum](#) such as a Sam Maloof exhibition. Sam is considered the Dean of American Furniture Makers and the museum gave him a 90th Birthday Retrospective in 2006.

The new trend in London is for dealers to open their homes and show art in their own living rooms. Less intimidating for young collectors, this opens up possibilities to sell the furniture as well. We hope more gallery dealers jump on this idea....low overhead might mean a huge new showcase for our abundance of artists in San Diego.

The market is rocking for rocking chairs it seems. Check out this article published in the [London Telegraph](#) which explains how classic prototype designs are skyrocketing in the New York Market and how you can still pick up mass produced designs by leading artists/furniture designer for \$3-400. More and more designers are making limited edition and one off pieces. These are the ones which you will see go up in value in the future. They are considered sculpture even if they do have a function.

Paul Henry who calls himself a furniture maker was featured at [The Oceanside Museum of Art's San Diego Design: New Work from the Allied Craftsmen](#). He is also often showcased at [David Zapf Gallery](#). Beth Smith in her introduction to that show tell us, "The debate over whether the designs of master craftsmen should be considered works of art may never end. It has sometimes been a bitter feud that has no real winners. The history of Allied Craftsmen of San Diego mirrors this international discourse between opposing camps of artistic interpretation. Since its inception in the 1940s, members of Allied Craftsmen (then called the Allied Artists) have forged a proud history of concept-altering techniques and innovative designs. Allied Craftsmen artists have garnered national and international acclaim for designs in a variety of media incorporated into traditional and non-traditional forms. Through a golden era of exhibitions from 1952-1980, and subsequent detractors from local art museums, Allied Craftsmen continued to enjoy an enthusiastic following and remained preeminent in the area of outstanding craftsmanship and unparalleled design.

Wendy Maruyama comments that last year **SDSU** hosted the [Furniture Society conference](#) and that the SDSU program focus is twofold; "cross disciplinary work using the furniture form as a launching pad for sculptural work, or furniture that has a narrative." They have not lost their commitment to the process and technique of craft. The [Urishi Project](#) (Asian finishing technique with lacquer) is one example of the depth of study that has been undertaken by the SDSU faculty head. But Ms. Maruyama's own art now utilizes digital video, as well as large format digital prints. Some of her recent works were included in the above Oceanside of Art Allied Craftsmen show curated by Beth Smith in addition to being featured in the [Sculpture Show on the Bay](#). SDSU has turned out a [large roster of designers](#) which is indeed a valuable source of creativity in our city. Don't expect to see the traditional as some of these artists are dealing with "issues of transformation and the ephemeral with the nuances of a simple chair form and the use of mud, wax, bronze..... Others deal with feminist and societal expectations of women and their role as 'domestics' through the use of furniture (i.e. a cabinet made for baby supplies is a mannequin whose dress is made of disposable diapers)."

San Diego Fine Woodworkers Association (SDFWA) is a nonprofit organization started in 1982 to unite people interested in working with wood. They currently have 1600 member at all level of expertise. Their objective is to raise public awareness and to share techniques and ideas. Every year 300 SDFWA volunteers staff the [Designs in Wood](#) exhibition held at the San Diego County Fair. Now the exhibition has national sponsors, gives out awards, and contributes over \$20,000 in prize money to entries found in 21 classes. In addition The Wood Turners Association demonstrates wood turning techniques for the fair goers. The San Diego Wood Carvers demonstrate woodcarving in their booth. The San Diego Maritime Museum demonstrates model building. The Scroll Sawyers demonstrate various methods of scroll saw work. The 19th Century Cabinet Shop staffed by the SDFWA, make small oak chairs for preschoolers using only 19th century hand tools to shape them. The Association makes fifty chairs each year and these last-a-life-time. Gifts are donated to various organizations in the community such as day care centers, schools, hospitals, health clinics, shelters, and other charitable organizations. To date, over 1,100 chairs have been donated.

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