



San Diego Visual Arts Network www.SDVisualArts.net 760.943.0148 info@SDVisualArts.net
2487 Montgomery Avenue, Cardiff by the Sea, CA 92007



2006-2007 SD ART PRIZE RECIPIENTS



Marcos Ramirez ERRE with Allison Wiese



Roman De Salvo with Lael Corbin



Eleanor Antin with Pamela Jaeger



SD Art Prize Mission: Fusing Energy for San Diego Visual Arts: Mentorship, Education, Recognition, Collaboration

The **SD ART PRIZE** is dedicated to the idea that the visual arts are a necessary and rewarding ingredient of any world-class city and a building block of the lifestyle of its residents. Conceived to promote and encourage dialogue, reflection and social interaction about San Diego's artistic and cultural life, this annual award honors artistic expression. The **SD ART PRIZE**, a cash prize with exhibition opportunities, spotlights established San Diego artists and emerging artists each season whose outstanding achievements in the field of Visual Arts merit the recognition.

THE Goals of the SD ART PRIZE, as presented by the San Diego Visual Arts Network, are to:

- Recognize and celebrate existing visual art accomplishments by spotlighting local artists.
- Create an exciting event that facilitates cross-pollination between cultural organizations and strengthens and invigorates the San Diego Visual Art Scene.
- Broaden the audience of the visual arts in San Diego by gaining national attention to the competition through a dedicated media campaign.
- Promote the vision of the future role that the visual arts will play in the San Diego community as lively, thriving, positive and empowering.
- Expand the infrastructure of spokespeople/art celebrities who can bring awareness to San Diego and perform as role models for our student artists.

Presented By:

[SAN DIEGO VISUAL ARTS NETWORK \(SDVAN.NET\)](http://sdvan.net)

A data base of information produced to improve the clarity, accuracy and sophistication of discourse about San Diego's artistic and cultural life and which is dedicated to re-enforce the idea that the Visual Arts are a necessary and vital part of the health of our city. The goal of the ART PRIZE has been the goal of SDVAN since its founding by a committee of major art leaders in the San Diego region. With over 800 art resources on the site, SDVAN has become one of the main sources for disseminating information, encouraging collaborations and aiding in cross pollination between all the arts. With its expanding infrastructure of spokespersons, SDVAN is able to promote the vision of the future role that the visual arts will play in the San Diego community as lively, thriving, positive and empowered.

[ART SAN DIEGO CONTEMPORARY ART FAIR \(artsandiego-fair.com\)](http://artsandiego-fair.com)

ART SAN DIEGO takes place every year in September now at the Activity Center in Balboa Park with an exhibition of more than 50 galleries showing and selling paintings, sculpture, drawings, prints, photographs, video, and cutting edge multimedia artwork. The 4-day schedule includes lectures and conferences with renowned guest speakers; luxury brand displays; city-wide concurrent programs; and a range of exclusive wine and food events.

[ATHENAEUM MUSIC & ARTS LIBRARY \(http://www.ljathenaeum.org\)](http://www.ljathenaeum.org)

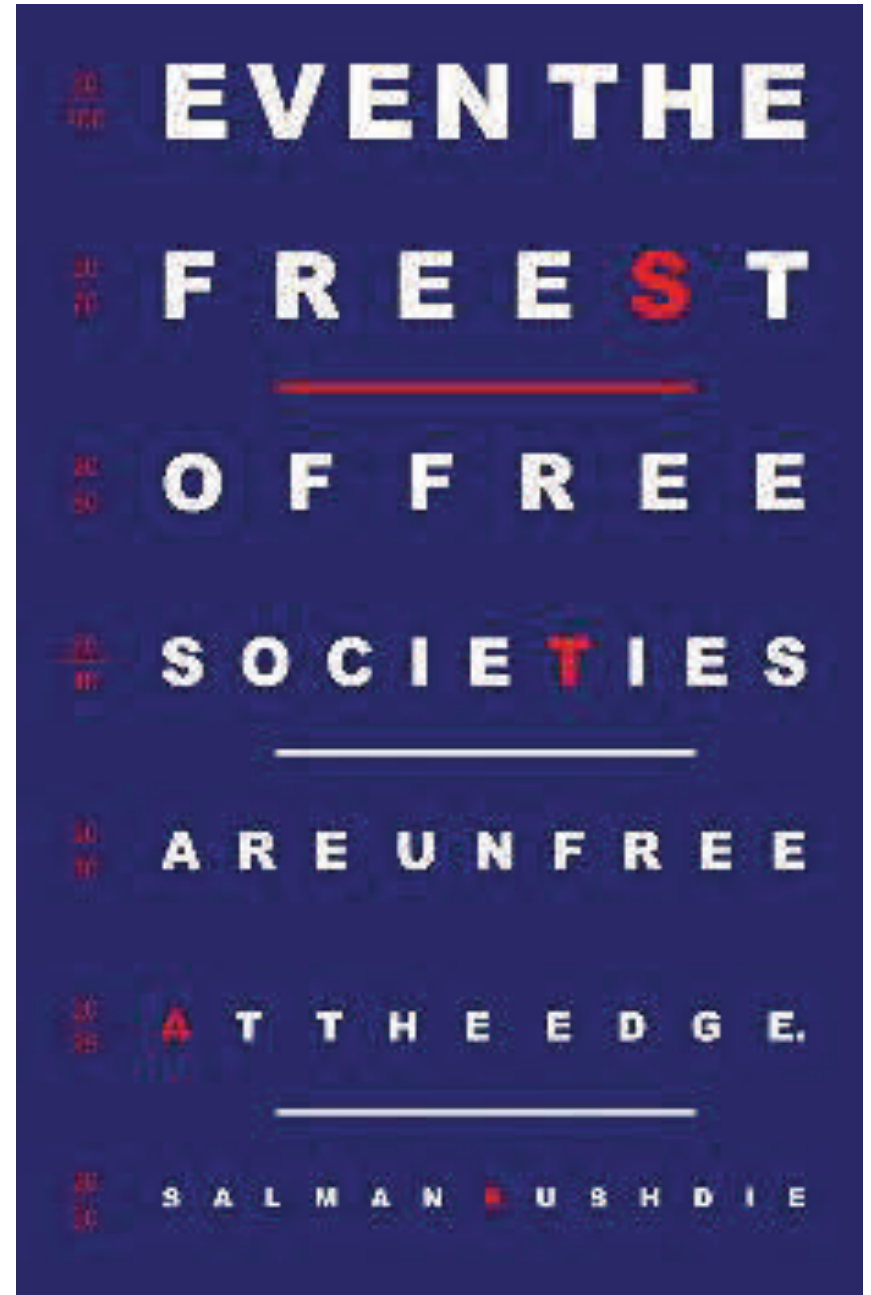
The Athenaeum Music & Arts Library has earned a reputation as one of the outstanding art galleries and art collectors in San Diego. The Athenaeum's art exhibition program, begun in the 1920s, has grown tremendously in Exhibitions in the Joseph Claves III Gallery focusing on nationally and internationally recognized artists. The Rotunda Gallery emphasizes community partnerships or emerging regional artists. The North Reading Room, opened during the library's expansion in 2007, is devoted to showcasing the Athenaeum's Erika and Fred Torri Artists' Books Collection.



Marcos Ramirez ERRE

Marcos Ramirez "Erre" was born in Tijuana, Baja California, Mexico in 1961. He studied law at the Universidad Autonoma de Baja California. He has exhibited throughout Mexico and in the United States since 1993. His most critically acclaimed installations have been "Century 21" for inSite '94, and "Toy and Horse" for inSite '97. His most "memorable exhibition", as Robert Pincus writes, was "Amor como primer idioma/Love As First Language" at the Museum of Contemporary Art, San Diego in 1999. In the year 2000 at the Whitney Biennial, he presented "Stripes and Fence Forever - Homage to Jasper Johns," a metal structure in which two flags (Mexico and the United States) are built as if they were the fence that divides Tijuana and San Diego.

Excerpt from Whitney Biennial, 2000. " Marcos Ramirez, also known as "ERRE" from the Spanish pronunciation of the first letter in his surname, creates large-scale public installations informed by a political and social consciousness.....he addresses the dynamics of the border between the United States and Mexico....and calling attention to the gap between poverty and wealth in Mexico by building a shanty and yard with discarded construction materials and setting it against the showy exhibition facade (inSite94). For InSite 97, he installed a 33-foot-tall wood horse with wheels on the boundary line between the US and Mexico. This evocation of the Trojan horse had two heads, raising questions about who was invading whom."





ALLISON WIESE

Allison Wiese is an interdisciplinary artist who makes sculptures, installations, sound works and architectural interventions.. Wiese learned to walk and talk in Brooklyn, drive in southern California and everything else important in Texas. Her work makes poetry with the ready-to-hand, altering spaces through christening and commemoration. Wiese's projects often employ the diversion of commodities or language through space and time. She recently negotiated a large awning off an empty office tower in downtown Houston, for instance, and installed it, capsized, on the floor of a tiny residentially-scaled gallery. She has also developed a site-specific solar audio work for the Museum of Contemporary Art, San Diego. In the above work, archaic sentiments grace highway signs fabricated according to contemporary standards for cultural and historical attractions. *Root Hog or Die* is one of a series that also includes: *I Ain't Rich But I'm Free* and *Industry Need Not Want*

Artist Statement: " I am interested in work that makes poetry with the ready-to-hand, and my sculptures, installations and architectural interventions often employ simple material diversions to make meaning. I'm just as likely to drag ideas through time - my recent work finds its vocabulary within a certain vein of populist Americana. I'm interested (with a simultaneous and perverse kind of hopelessness and optimism) in re-plumbing the social and political landscape of the near past as a way of both querying the lingering presence and viability of certain very American myths and pointing to truths about the present. The materials and subjects I choose are the result of an ornery insistence on using stuff from everyday experience, minimally transformed, as relevant art material - often dragging it into the space of the art institution to point to a different kind of (infinitely less sterile) space and experience."





Art Notes: Marcos Ramirez/ERRE and Allison Wiese edited by Ingrid Hoffmeister

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Notes by Ann Berchtold Director of L Street Fine Art Gallery

Kicking off the second year of the San Diego Art Prize is the exhibition, *STOP. YIELD. MERGE.* Featuring Works by Marcos Ramirez ERRE and Allison Wiese. The exhibition opens September 29, 2007 and runs until January 18, 2008 at the L Street Fine Art Gallery, Downtown San Diego.

Road signs and eye charts dominate this show – both artists use these ready-made architectural fabrications to express truths or observations that communicate ideals of individuality, anachronistic displacement, as well as social and political sentiments that are both present and archaic.

Notes by Erika Torri, Joan & Irwin Jacobs Executive Director Athenaeum Music & Arts Library

Marcos Ramírez, also known as ERRE—which is based on the Spanish pronunciation of the first letter of his last name—was born in Tijuana in 1961 and studied law at the Universidad Autonoma de Baja California before he turned his attention to art. Today, residing in the U.S. near the Mexican border, he is considered one of the region's leading artists. Influenced by his previous work in law and in construction, he creates art to emphasize political and social issues of the border region specifically, and of U.S. involvement abroad, in general. Having no formal art training, he taps a deep-rooted sociopolitical consciousness that runs like an undercurrent through his multi-media work.

ERRE began attracting widespread attention when he participated in inSite '94, installing *Century 21*, a replica of temporary Tijuana dwellings, juxtaposed with their backdrop, the Centro Cultural de Tijuana. He made wave again during inSite '97 with *Toy an Horse*, a giant model horse placed at the San Ysidro border crossing. The inSite projects have been Ramírez's most critically acclaimed.

In addition he has exhibited regionally, nationally, and internationally. San Diego Art Critic Robert Pincus called Ramírez's 1999 exhibition at the Museum of Contemporary Art San Diego, *Amor idioma/Love as First Language*, the artist's most memorable exhibition. Ramírez participated in the Whitney Biennial in 2000, constructing a large American flag out of the same material used to build the fence along the U.S./Mexico border. He also exhibited in the 6th Biennial of Havana, as well as in France, Spain, and Argentina.

His most recent local exhibition was his *Postcards from the Edge* at Athenaeum Music & Arts Library in 2007, which is a given, ERRE's work has a narrative quality which confronts the viewer on many levels, forcing the viewer to reexamine his or her own beliefs, values and prejudices. Far from focusing solely on U.S. Mexico relations and the so-called border issues so prominently featured in the news, ERRE's work addresses complex human relations on a global level, both socially and politically.

The San Diego Art Prize is to be commended for selecting such an important artist to be featured in this show. His selection proves that San Diego has a wealth of local talent, and that it should hold an important place in the international arts community.

Notes by Larry Poteet, Collector

Although Marcos Ramirez ERRE lives and works in Tijuana, and was featured prominently in *Strange New World*, the landmark survey of contemporary art from Tijuana recently an exhibition at the Museum of Contemporary Art San Diego, it would be a mistake to label him as a "border artist", or to consider him part of any one group. Instead, ERRE's work, which has a strong conceptual basis, transcends styles and movements, and brings to the viewer a unique perspective on issues of politics, race, class and prejudice. In addition to reflecting immaculate craftsmanship,

Notes by Lucía Sanromán, Assistant Curator Museum of Contemporary Art San Diego

Underlying all of Marcos Ramirez ERRE's remarkable artistic production is the give-and-take between ethical paradigms and personal responsibility. Since the early 1990s he has been unmatched in his prescient ability to speak of key global political and social issues by addressing the local—may this be migration and housing issues of his native Tijuana, or American expansionism. He invokes the urban vernacular of street signage, construction and building styles, nationalist symbols, and history to make politically nuanced arguments that not only reveal his own position but also articulate a wider social impasse, subtly asking the audience for resolution through self-identification, personal choice, or empathy.

The form and iconography of highway and optometrist billboards have become particularly important in ERRE's recent work. These types of signs reduce their referents to directional information and instructions, which are consumed rather than considered, and thereby transform its intended audience into passive users.

The actions of a viewer, rather than those of a passive consumer, require engagement with one's personal subjectivity and speak of choice.

ERRE's work in *STOP. YIELD. MERGE.* engages these distinctions and applies them to a reconsideration of the recent history of social movements in the United States and elsewhere. *In Lost Roads: A View from Center Left Minimalist and Modernist* aesthetics are used to highlight the artificiality of the supposed assimilation of the Civil Rights movement of the 1950s to the 1970s into the U.S. mainstream. The piece started from a documentary photograph of the highway billboard on Interstate-5 North announcing the exit to Cesar Chavez Parkway and Martin Luther King Freeway taken precisely from the median—from the road's "center left". By pointing out his own location in the highways' geography ERRE expresses the necessity to exercise one's viewpoint, through choice and action, as the true heritage of the Civil Rights movement.

Notes on Allison Wiese by Lucía Sanromán, Assistant Curator, Museum of Contemporary Art San Diego

A particular vein of populist Americana is retooled in Allison Wiese's conceptual art practice. With the eye of a hobbyist, she explores strategies of appropriation and re-use introducing a quizzical element into the work that creates the space for critical inquiry.

Wiese's use of language depends on the incongruous application of well-known mottos and slogans that are recontextualized, creating a paradoxical gap that generates meaning through discordance between the social imperative implied in the expressions and their application.

History plays an important role in these oppositions. Wiese selects slogans that are tied to the emergence of Capitalism in the United States and the positioning of industry and work ethic as icons of the American character. *Root Hog or Die*, for example, refers to the mid 19th century agricultural practice of turning out hogs to root for their food in winter. "It loosely parallels Nike's current "Just Do It" slogan, rendered more fatalistic," she explains. Displayed in the form of official signage—for roadways and federal markers—highlights the illogical construction of these expressions while also commemorating their retro appeal.

As common urban markers road signs are empty of discursive meaning yet have a particular color scheme, font type, and shape that changes from country to country and even from state to state attaching to them a vague sense of nationalist nostalgia. With a light, ironic hand, Wiese makes us aware of personal and cultural affection to largely anachronistic sentiments and links these to a deeper question: to what she describes as "the lingering presence and viability of certain very American myths".



Roman de Salvo

San Diego based artist Roman de Salvo received a BFA from the California College of Arts and Crafts, Oakland, CA and an MFA from the University of California, San Diego, La Jolla, CA. In his sculptures and installations, de Salvo manages to be both restrained and high-spirited, blending his fascination for machines and craftsmanship with an interest in language and wordplay. He has exhibited throughout the United States and Europe, including solo shows at Quint Contemporary Art, La Jolla (2001), CA, and the Museum of Contemporary Art San Diego, La Jolla, CA (1998). Recent group exhibitions include Baja to Vancouver: The West Coast in Contemporary Art, Seattle Art Museum, WA (2003; traveled), and the 2002 California Biennial, Orange County Museum of Art, Newport Beach, CA (2002). He's taken his skills into their largest arena yet with "Nexus Eucalyptus," which he and his crew are installing at the new Caltrans District 11 headquarters in Old Town. The 115-foot-long, 50-foot-wide construction in wood is more readily recognizable as an art object than many of his creations. But it shares with them his sense of play and the ability to execute with precision an imaginative, outlandish concept.

Roman de Salvo was the only local artist commissioned to create work for the new Museum of Contemporary Art in the David C. Copley building in downtown San Diego with multiple works from the Electrical Conduit Series. His work, Utility Filigree, is located in the Kresge Foundation Stairway and is comprised of de Salvo's modular macramé, made from electrical conduit, boxes, and connectors—materials that are customarily hidden within the finished surfaces of buildings. The stairway where the work is located has a raw, industrial, and utilitarian feel, and the modular macramé has a similar feel yet it is also decorative. With modular macramé, these materials are used as ornamentation as well as functionally at MCASD to provide lighting in the stairway.





Lael Corbin

Lael Corbin is a San Diego based artist. His work has taken the form of installation, individual sculptures and photography. He lived in Hawaii where he studied figure sculpture at the Honolulu Art Academy. He received his MFA in sculpture from San Diego State University in 2007. Currently he 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. His installations and sculpture have been seen at local venues such as the Produce Gallery, San Diego State University, and The University of California, San Diego as well as Simayspace Gallery at the SD Art Academy.

Excerpt from Simayspace New Contemporaries Exhibition by Kevin Freitas, Art as Authority July 2007.

"Lael has installed against one wall of the gallery a testing ground for an experiment he calls "Peculiar Velocity". Indeed there are some peculiar objects that are being readied for their maiden flight or should I say fall, and their rate of speed of that action – the tossing, dropping, throwing of these objects will be calculated, to what end is unknown as the experimentation appears to have stopped in mid-course. No one seems to be too concerned about the results though, a few calculations are scribbled on the wall, and sketches of a better design are notated while a few of the actual cast plaster models lie smashed upon the floor. Not that they had a chance of surviving intact since someone has intentionally placed a large square steel plate underneath the drop zone."





Art Notes: Roman de Salvo and Lael Corbin by Ingrid Hoffmeister

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Notes by ANN BERCHTOLD, Director of L Street Fine Art Gallery

The exhibition, Research will begin January 26th with an opening reception from 7pm - 9pm at the L Street Gallery and will be on view through April 19th, 2008. Roman de Salvo selected Lael Corbin from the "2007 New Contemporaries" show, as the emerging artist that he wanted to exhibit with in this exhibition. Research refers to a systematic investigation that one actively participates in order to establish facts and reach new conclusions. Roman and Lael selected this title because they share a strong sense of curiosity and a desire to understand "how things function." Their work is often not only a manifestation of the results of these curiosities, but an embodiment of the question that lead them there in the first place.

Notes on Roman de Salvo by KEVIN FREITAS, Arts Writer

Most heroics in art throughout history have been parlayed to us by word of mouth. Feats of grand architecture and even grander statuettes have made their way into the art history books by the residue of their lasting stain on our consciousness and imagination.

Roman history eventually turned itself into Modern history and brought with it, its slew of contemporary painters and sculptors. They too were championed from bar stools in the Cedar Tavern, from Greenbergian critics and more recently to the artist as curator, curator as collector and collector to member on the board of trustees in a major museum. Sometimes it's just the company you keep. Roman de Salvo appears to have always been amongst good company.

Back in 1999 at 34 years of age, de Salvo in an exhibit at the Hudson River Museum entitled "Drip, Blow, Burn: Forces of Nature in Contemporary Art" was already alongside the likes of bigger names such as Bill Viola and Dennis Oppenheim. De Salvo hasn't looked back since, exhibiting extensively in San Diego and abroad with public and permanent installed works in major institutions. Fame and fortune typically goes hand in hand with heroics whether in sports or the art world but you also need a fan base. That too de Salvo has had from the MCASD and Hugh Davies with continued support since co-curating de Salvo into

the 2000 Whitney Biennial or new work into the Copley Building – the MCA’s contemporary wing – with “Utility Filigree” a functional wall mounted sculpture made from electrical conduit and boxes.

There has been plenty said to describe de Salvo’s artwork and the man: tinkerer, playful, engineer, conceptual which are for the most part adult words for work that is still very much childlike and fanciful. Since the current buzz words going around in curator fiefdom are linked to beauty and innocence, you might consider de Salvo’s work as coming from a childlike innocence – not naivety – that is rooted in an insatiable boyish curiosity. By extension, it takes a certain amount of imagination and wonderment to conceptualize de Salvo’s most current organic autobahn (“Nexus Eucalyptus”) floating in the atrium of the Caltrans District headquarters to realize that play should be an integral part of every adult’s life.

Play in the adult art world might have been contaminated over the years by speculation and playing to invest by galleries, collectors and museums based on an artist’s reputation and hearsay for the most part, funneled by those same interest groups. It is thankfully, about the art (we believe) and while de Salvo’s reputation and heroics may have preceded him and while a work like “Santa Ana” – a converted weather vane into a spinning magnifying glass – is far richer in metaphor and meaning than the over stylized decorative museum induced conduit works – the work is graciously, struggle between a classic struggle between freedom and responsibility, leisure and work, no means and having the means and simply growing (up). Let’s hope de Salvo doesn’t mature too quickly.

Notes on Roman de Salvo by ELLEN PHELAN, Art Activist and Educator

Much of Roman de Salvo’s art transforms the function of common items found in our environment, lifting them into the world of imagination and amazement. His unexpected combinations of materials and ideas show a brilliant usage of what we think of as ready made household items.

At times he chooses contradictory materials (i.e. fireplaces made of cord wood or cement chandeliers) to illustrate his ideas. At other times he will use elaborate mechanical deceptions, creating a surprising effect, (i.e. flushing a urinal which also activates a miniature geyser-like fountain from the central drain), or where the expected participation brings unexpected results, such as in a charming arcade piece where red rubber bands are shot at potted cacti, covering the green cacti and surrounding area, with soft red decoration. made of.

Everything de Salvo works with has a twist, an “Ah!” about it. From his burning fire hydrant to his stone clouds he shows an intelligence behind what seems simple. His analogies and contradictions make one think twice (or more!) to reevaluate objects in our daily lives.

Certainly this art is fun, but whether embellishing the insignificant or simplifying the complex, de Salvo’s art reminds us that throughout the ages the finest artworks have always evoked amazement.

Notes on Lael Corbin by DOUG SIMAY, Director, Art Academy of San Diego and Director of Simayspace Gallery.

Lael Corbin is a newly minted MFA from San Diego State University. He is appropriately considered a “New Contemporary”. I got to know Lael and his art process in curating the 2007 New Contemporaries exhibition for the San Diego Art Prize.

I believe a successful artist in this culture needs to be able to wear several hats. They need to be able to use materials. That means being aware of how things are made and what they are

Notes on Lael Corbin by DOUG SIMAY, Director of Simayspace Gallery.

Lael Corbin is a newly minted MFA from San Diego State University. He is appropriately considered a "New Contemporary". I got to know Lael and his art process in curating the 2007 New Contemporaries exhibition for the San Diego Art Prize. I believe a successful artist in this culture needs to be able to wear several hats. They need to be able to use materials. That means being aware of how things are made and what they are made of.

It is a skill set that can be lumped under the rubric craft. Being a skilled craftsman means that the art product is enticing in all the physical ways that art materials seduce our attention as well as being constructed with the consideration that the lifetime of an art object is long and physically hard.

The artist has to have some idea of what things mean. Why does he/she want to create? I think art that contemplates the dichotomies of life (love/hate, life/death, good/evil) enfranchises most all viewers. Important artists are those whose works find resonance across time and cultures.

Today's successful artist has to be social and able to champion their ideas while meeting their audience in society with the social skills to help explain the art. The successful artist most usually must get out into the world and believe that they have something to say worth considering.

And finally, despite all, the successful artist must believe that their creative output is vital to their spiritual well being. They must hold their *métier* in high regard and be willing to work/struggle to maintain their shelter/sustenance/personal relevancy.

I believe Lael has embraced and demonstrated his ability to function in all these regards. That makes him an artist to watch.

Notes on Lael Corbin by Roman de Salvo, Artist

Lael Corbin worked for me as an intern for about a year and a half when he was a grad student.

He helped me make the sculpture that hangs over the courtyard at the CalTrans headquarters. I put him to work on tasks such as cutting the tops of cast iron jack stands into pyramidal points, or maneuvering large tree limbs with a forklift to label and photograph them one by one. While Lael understood the purpose of these tasks, he also recognized that for the uninitiated there was something mysterious and intriguing about how the shop was set up for our unusual project.

Later, after seeing Lael's graduate thesis exhibition, I would recall his comments on the curious qualities of that workspace. Lael's show at San Diego State was an installation that divided the gallery into three rooms, each of which seemed to be devoted to different aspects. One room had a large bulletin board with a lot of diagrams, photos and notes pinned to it. It seemed to be a space for thinking, organizing, planning. Another room was a messy space where a lot of chocolate syrup had gotten on the walls and had then been ineptly cleaned in an effort that left a brown residue smeared above a utility sink. The last room, lit with infrared lighting, seemed to be for allowing a series of experimental brownies to develop in some way. The product of this workshop was peculiar if not ambiguous, yet the feeling of the space was distinct and somehow familiar. I was excited to see that Lael is having a fructifying romance with the shop/lab/factory/studio and such spaces where stuff is born. His work is a kind of poetry about the process of making things.



Eleanor Antin

Eleanor Antin is internationally renowned for her work in photography, video, film, performance, installation, drawing, and writing. She has had one-woman exhibitions at the Museum of Modern Art, the Whitney Museum, the Wadsworth Atheneum, etc. as well as a major 30 year retrospective at the Los Angeles County Museum of Art which published a book *ELEANOR ANTIN* by Howard Fox. Her retrospective also traveled to the Mildred Lane Kemper Art Museum at Washington University in St. Louis and toured the U.K. She has been in major group exhibitions at the Hirschhorn Museum, the Los Angeles Museum of Contemporary Art, the Kunsthalle Wien, the Sydney Biennale, and the Beaubourg, among others.

She is represented in major collections including the Art Institute of Chicago, the Whitney Museum, the Museum of Modern Art, the Jewish Museum, the San Francisco Museum of Modern Art, etc. As a performance artist she has appeared in venues around the world including the Venice Biennale and the Sydney Opera House. Several of her mixed media, groundbreaking works such as "100 BOOTS", "CARVING; A Traditional Sculpture", "The Angel of Mercy", "Recollections of my Life with Diaghilev", "The King of Solana Beach", "The Adventures of a Nurse," are frequently referred to as classics of feminist postmodernism. She is represented by the Ronald Feldman Gallery in New York.

Excerpt from *Art in America* by Leah Ollman, 2000. "Antin's ability to imbue this bodiless amalgam with pathos is remarkable, a hint of what was to come in her various personae. Each of her characters strives for centrality yet remains caught at the periphery— the Nurse is instrumental yet undervalued, the Ballerina cast off by history as marginal. Antin has written her own fate, or perhaps her own fears, into these roles.Purposefully aligning herself with outsiders and exiles, she thrives on the margins, where she stirs up trouble with her devious antics. In creating her personae, she created herself, a pantheon of tricksters bent on blurring the boundaries between past and present, reality and fiction, life and performance. When those borders dissolve, Allan Kaprow wrote in 1966, describing the Happenings that were to transmute into performance work like Antin's, "Not only does art become life, but life refuses to be itself."

Please note: [*Eleanor Antin: Historical Takes*](#) will be on display at the San Diego Museum of Art from July 19–November 2, 2008.



Pamela Jaeger

Pamela Jaeger lives in San Diego and graduated from San Diego State University where she obtained a Bachelor's Degree in Graphic Design. She has studied drawing, painting, color theory, costuming and design. The influence of costume design is apparent in many of her painted characters. She studies fashion and beauty traditions of the past and also finds inspiration for paintings in childhood memories, dreams and journal writings to create a story of truth and fiction. In her paintings she creates an ethereal, fanciful world for the characters to live in.

Excerpt from Simayspace New Contemporaries Exhibition by Kevin Freitas, Art as Authority July 2007.

"Jaeger's paintings are generally modest in scale, painted in a classic figure-foreground composition, typically portraits of women with generic faces and changing hairstyles, often in Victorian style gowns and/or "boudoir" lingerie – they want to be like Marie-Antoinette but all the decadence and steamy sex has been left out. Jaeger has created a saccharin world of blueberries, raspberries and strawberries, pink and blue cotton candy, cats, dogs, butterflies, bubbles, daffodils, pink and violent roses and Pixy Sticks for her heroines to exist in."

Excerpt from Edgy Charm: Works frame a surreal take on life by Robert L. Pincus, Union Tribune, July 3, 2005. "The world is a touch enchanted and sometimes unnerving in the paintings of Pamela Jaeger. Her "Rodeo Queen," a young girl, sits atop a toy horse with wobbly, stiltlike legs and a ladder leaning against its flank. In "Sweet Nothings," a bird whispers in a woman's ear. Since 2003, Jaeger has been showing steadily in San Diego, where she lives and works, as well as Los Angeles, creating images that are attuned to folk tales, dreams and her own memories of childhood. Her style carries strains of storybook illustration, surrealism and folk painting..... From her touchstones, in particular medieval religious art and Frida Kahlo's self-portraits, Jaeger has surely gleaned ways of making life look fantastical."





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Notes by Ann Berchtold, Director of the San Diego Art Prize

The exhibition, *Dangerous Women* will begin May 17th with an opening reception from 7pm - 9pm at the R3 Gallery and will be on view through June 30th, 2008. Eleanor Antin selected Pamela Jaeger from the "2007 *New Contemporaries*" show, as the emerging artist that she wanted to exhibit with in this exhibition. Antin's photos in this exhibition were not made to be together as a series. One is from the "*Last Days of Pompeii*", One from "*Roman Allegories*" and One from "*Helen's Odyssey*." The more specifically designated title "*Dangerous Women*" is a narrower concept than the ideas that Eleanor had to make the three series. But they do fit this title very well, as does Pamela's work. "Helen of Troy was the most beautiful and dangerous woman in the history of western culture. Her story comes down to us from European literature's founding epic.... But what do we know of her? After three thousand years of notoriety she remains strangely silent as the most beautiful and disastrous objectification of male anxiety and desire." Eleanor Antin, San Diego, August 2007

Notes on Eleanor Antin by Betti-Sue Hertz, San Diego Museum of Art Contemporary Curator

History plays the leading role in the new photographs by veteran Feminist artist Eleanor Antin where living breathing bodies populate the *mise-en-scène*. These works based on Greek and Roman history and mythology filtered through eighteenth and nineteenth century French and English academic painting, layer well known visual and literary sources with puns and jokes to intriguing success. Asserting an archeology of historiography, her images supply a complex and problematic space for appropriated identities, fake personages, and the reclamation of characters from the classics, set in complex figural arrangements against lush natural, architectural or painted backgrounds. Filled with recognizable characters—Helen of Troy, Paris, Petronius, Agamemnon and his daughter Iphigenia, among others and goddesses—Athena, Hera Aphrodite and Persephone in the Helen's Odyssey series (2007) or generic characters—the beautiful Columbine, the Lover, the Trickster, an ex-gladiator Strong Man

the Poet, and a magical little girl in the Roman Allegories series (2004), each photograph bears a resemblance to a composition reminiscent of Master works in European painting. Although Antin inhabited various personas in her earlier work, in these elaborately staged tableaux she functions as director/producer, wreaking havoc on masculinist stereotypes of women, who are in her version fully portrayed through a broad range of behaviors and emotions. Vulnerable, angry, sexy, vengeful, obedient and licentious, these stock characters are constructed from images of the past but recast to play their roles anew (along with a host of men) through the stage-y artificial turn of digital photography.

Notes on Eleanor Antin by Kevin Freitas, Art As Authority

Graham W. J. Beal, Director of the Los Angeles County Museum of Art, had this to say during Eleanor Antin's retrospective exhibit in 1999 which succinctly puts into words the daunting task laid out before me of summarizing a long and astonishing career of this exemplary artist who adopted San Diego as her home: "Antin has had dozens of solo exhibitions, performances, and video and film screenings in museums and galleries over the years ... The bibliography of critical response to her art is impressive." *Eleanor Antin, Los Angeles County Museum of Art and the Fellows of Contemporary Art, 1999, p.7.

The "critical response" to her art is impressive indeed; I won't compete or even try. Far from being lazy my response is one of respect for the artist, her works and if I'm honest, the intimidation and astonishment I feel standing before them. It embodies everything I continue to love about art – performance, play, theatre, conceptual, resilient, smart and renegade.

Charles Caleb Colton, an English cleric, author, and collector was once famously quoted as saying, "Imitation is the sincerest of flattery." I remembered the quote after producing a series of photos for a show, which was an "imitation" of one of Antin's most recognized and talked about conceptual works of Feminist art and theory entitled, "Carving: A Traditional Sculpture" from 1972. Antin had herself photographed for 36 days straight (front, back, left and right sides, nude) which culminated in a series of 144 B & W photos presented in a grid format representing or should I say showed Antin "carving" her ideal (body) form through a strict diet and weight loss. I love this piece for its deadpan humor, its directness, and what Antin might consider an absence of intellectual posturing, in describing an element of mockery within the work by saying, "The early conceptualists were primitives." *Eleanor Antin, Los Angeles County Museum of Art and the Fellows of Contemporary Art, 1999, p.44.

This photograph of me standing is perhaps a controlled parody of myself taken out of context, and is in no way a mockery of Antin's work, but is the only way I know how to get closer in a guise of homage, to the spirit and flesh of an artist that embodies a sacred niche in the history of art.



Notes on Pamela Jaeger by Alice Diamond

At first glance, Pamela Jaeger's work would be considered very different from that of Eleanor Antin. Ms. Antin often reenacts historically-recognizable scenes and gives them a humorous twist to show their implication for today, such as Pompeii being compared with La Jolla. Jaeger is more likely to draw from her dreams and knowledge of Jungian psychology. Both are strong women with a feminist bent, experiment with excessive nostalgia, and use storytelling as a major component of their work.

Jaeger's and Antin's preferred artistic medium provide an opportunity for contrast as well. Antin finds her concepts best captured by film, but mimics the details of nineteenth century salon painting shows before capturing a scene. Unlike most young artists, Jaeger paints more in the "academic" and representational style, no doubt since she was educated as a graphic designer and maintains a thriving business illustrating for a number of local and national magazines. (This fact is in itself ironic since so

many illustrators have had to change careers, often blaming the increased use of photography in commercial art.)

Each time I view either of their work, I catch anew some obvious symbol. But with Jaeger, rather than needing to be an astute historian, it often helps to know something about her own life. For example, "The Game," becomes clear once we know that the ball proffered to the man with the sly fox mask uses the artistic style of her new boyfriend. As we translate these stories into our own lives, the universality of human experience is apparent and symbols hidden away in our "psychic basement" allows each of us to relive our lives through her work, just as Antin's alter egos open our imaginations as to what else we could be.

Notes on Pamela Jaeger by Mark Murphy, Cultural Instigator, Collector, Publisher

Pamela Jaeger is a San Diego fine artist who instinctively paints dreamy, surrealistic female portraits that occupy a world filled with otherworldly delights. Often, and if you know Pamela, the painted portraits personify the artist.

Pamela's characters are drawn from the memories of childhood—happy and painful times that represent the hopes and desires of a young girl searching for love, independence, sweet candies, poca dotted elephants and pillowy shaped clouds made of cotton candy. Pamela describes her worlds as, "...a fantasy or a perfect world. The characters I create are usually women, but the paintings are almost always about men."

At times, Pamela Jaeger's development process begins as written scrawl in personal diaries that trap remnants of private times. If you were to collect Pamela's work you would find this scrawl, along with the development of her paintings and passionate angst on the reverse side of the wood canvases she paints on. There are times when the local library services Pamela an immediate way to get close to times passed by. "I'm interested in costumes from many time periods especially Georgian, Elizabethan, Renaissance and Gothic. I love to research the traditions of beauty throughout history."

All her life Pamela has enjoyed painting and drawing and she continues to journey along with her painted subjects exploring other worldly places. Passionate moments unfold as sultry faces gaze back upon you with a zeal for life



2006-2007

SD ART PRIZE RECIPIENTS

Ernest Silva with May-ling Martinez
Jean Lowe with Iana Quesnell
Raul Guerrero with Yvonne Venegas

2007/2008

SD ART PRIZE RECIPIENTS

Marcos Ramirez ERRE
with Allison Wiese
Roman De Salvo with Lael Corbin
Eleanor Antin with Pamela Jaeger

2009 SD ART PRIZE RECIPIENTS

Kim MacConnel with Brian Dick
Richard Allen Morris
with Tom Driscoll

2010 SD ART PRIZE RECIPIENTS

Gail Roberts with David Adey
Einar and Jamex de la Torre
with Julio Orozco

2011 SD ART PRIZE RECIPIENTS

Rubén Ortiz-Torres
with Tristan Shone
Jay S. Johnson with Adam Belt

2012 SD ART PRIZE RECIPIENTS

Arline Fisch with Vincent Robles
Jeffery Laudenslager
with Deanne Sabeck

2013 SD ART PRIZE RECIPIENTS

James Hubbell
with Brennan Hubbell
Debby and Larry Kline
with James Enos



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Smart Family Foundation
L Street Gallery of the Omni Hotel
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Kim MacConnel
Debra and Larry Poteet
Luis de Jesus
Andy and Jane Kecskes
Jay S. Johnson



SUSAN STREET FINE ART



SD Art Prize exhibitions and related events

2006/2007

**Fata Morgana: Raul Guerrero with Yvonne Venegas
Jonathan and Wendy Segal, honorary chairpersons**

August 26th – November 8th [L Street Gallery](#)

Green Acres featuring Jean Lowe with Iana Quesnell

James Robbins, AIA, honorary chairperson

November 18, 2006 – February 16, 2007 [L Street Gallery](#)

Domestic Deviation: Ernest Silva with May-ling Martinez

Larry and Debra Poteet - honorary chairpersons

March 3 – June 17, 2007 [L Street Gallery](#)

2007-2008

**STOP. YIELD. MERGE: Marcos Ramirez ERRE with Allison Wiese
Vivian Lim and Joe Wong - honorary chairpersons**

September 29 , 2007 - January 18, 2008 [L Street Gallery](#)

Research: Roman de Salvo with Lael Corbin

Patti and Coop Coopriider - honorary chairpersons

January 26, - April 19, 2008 [L Street Gallery](#)

Dangerous Women: Eleanor Antin with Pamela Jaeger

Cap and Julie Pinney - honorary chairpersons

May 17, - June 22, 2008 [R3 Gallery](#)

2009

Discombobulated: Kim MacConnel with Brian Dick

April 25 - July 1, 2009 [L Street Gallery](#)

Double Header: Richard Allen Morris with Tom Driscoll

Sept 19 -Nov 20, 2009 [L Street Gallery](#)

Kim MacConnel, Brian Dick and May-ling Martinez

September 2-4, 2009 [Art San Diego Contemporary Art Fair](#) Del Mar
Grand Hotel

2010/2011

Gail Roberts with David Adey

Einar and Jamex de la Torre with Julio Orozco

Sept 2 to 5, 2010 [Art San Diego Contemporary Art Fair](#)

[Hilton San Diego Bayfront, Hotel](#)

Gail Roberts Sept 25—Nov 6, 2010 [Athenaeum Music & Arts Library](#)

Einar and Jamex de la Torre with Julio Orozco April 2 to May 7, 2011

[Athenaeum Music & Arts Library](#)

2011/2012

Rubén Ortiz-Torres with Tristan Shone, Ray Johnson with Adam Belt

Sept 1 to 4, 2011 [Art San Diego Contemporary Art Fair](#) [Hilton San Diego](#)

[Bayfront, Hotel](#)

March 31 to May 5, 2012 [Athenaeum Music & Arts Library](#)

2012/2013

Arline Fisch with Vince Robles

Jeffery Laudenslager with Deanne Sabeck

Sept 6 to 9, 2012, [Art San Diego Contemporary Art Fair](#) Balboa Park Activity
Center

March 30—May 4, 2013 [Athenaeum Music & Arts Library](#)

SD Art Prize Finale Exhibition Featuring 2006-07 Artists

**Raul Guerrero, Yvonne Venegas, Jean Lowe, Iana Quesnell,
Ernest Silva, May-ling Martinez**

June 20 -September 15, 2007 L Street Gallery

Innocence is Questionable Featuring 2006-07 Artists

**Raul Guerrero, Yvonne Venegas, Jean Lowe, Iana Quesnell,
Ernest Silva, May-ling Martinez**

March 1 - May 31, 2008 California Center for the Arts, Escondido

Performance Slam multi-genre Invitational, in support of SD Art Prize

**Kevin Freitas, Sara Plaisted, Zuriel Waters, Jaysen Waller,
Ted Washington, Ed Decker, Marilyn Klisser and Aura Thielen,**

April 20, 2008 California Center for the Arts, Escondido

Vision to Page Competition: Words on Art in support of SD Art Prize
Sponsored by San Diego Visual Arts Network and the North County Times

SD Art Prize New Contemporaries related events



2007/2008: New Contemporaries

Emerging Artists nominated for the 2007/2008 SD Art Prize
[Tania Candiani](#), [Alida Cervantes](#), [Lael Corbin](#), [Matt Devine](#),
[Brian Dick](#), [Christopher N. Ferreria](#), [Andy Howell](#),
[Pamela Jaeger](#), [Nina Karavasiles](#), [Ben Lavender](#),
[Camilo Ontiveros](#), [Jason Sherry](#), [Tristan Shone](#),
[Shannon Spanhake](#), [Brad Streeper](#),
[Nina Waisman](#), [Allison Wiese](#)

June 22 - July 27, 2007 Simayspace at the Art Academy



2009 New Contemporaries II

Emerging Artists nominated for the 2009 SD Art Prize
[David Adey](#), [Tania Alcalá](#), [Michele Guieu](#), [Keikichi Honna](#),
[Omar Pimienta](#), [Daniel Ruanova](#), [Marisol Rendon](#), [Tara Smith](#),
[Matt Stallings](#), [K.V. Tomney](#), [Jen Trute](#), [Gustabo Velasquez](#), [Yur-
ansky](#)

February 18, - March 21, 2009 Noel-Baza Fine Art



2010 New Contemporaries

Emerging Artists nominated for the 2010 SD Art Prize
[Greg Boudreau](#), [Kelsey Brookes](#), [Stephen Curry](#),
[Steve Gibson](#), [Brian Goeltzenleuchter](#), [Wendell M. Kling](#), [Heather
Gwen Martin](#), [Robert Nelson](#), [Julio Orozco](#),
[Allison Renshaw](#), [Leshia Maria Rodriguez](#), [James Soe Nyun](#), [Stephen
Tompkins](#)

April 24 to May 22, 2010 Project X



2011 New Contemporaries

Emerging Artists nominated for the 2011 SD Art Prize
[Mely Barragan](#), [Adam Belt](#), [Susannah Bielak](#), [Fred Briscoe](#),
[Isaias Crow](#), [Shay Davis](#), [Damian Gastellum](#),
[Gretchen Mercedes](#), [Han Nguyen](#), [Jaime Ruiz Otis](#),
[Lee Puffer](#), [Chris Puzio](#), [Cheryl Sorg](#)

August 1–31, 2011 Alexander Salazar Fine Art



2012 New Contemporaries

Emerging artists nominated for the 2012 SD Art Prize
[Shawnee Barton](#), [Lauren Carrera](#), [Noah Doely](#), [Rob Duarte](#),
[Alexander Jarman](#), [Anna Chiareffa Lavatelli](#), [Lee M. Lavy](#),
[Ingram Ober](#), [Vincent Robles](#), [Deanne Sabeck](#), [David Leon
Smith](#), [Brian Zimmerman](#)

June 2 - July 3, 2012, Susan Street Fine Art Gallery



2013 New Contemporaries

[Jennifer Anderson](#), [Irene de Watteville](#), [Michelle Kurtis Cole](#),
[Franco Mendez Calvillo](#), [James Enos](#), [Brennan Hubbell](#),
[Sonia López-Chávez](#), [Marie Najera](#), [Timothy Earl Neill](#),
[Griselda Rosas](#), [Ilanit Shalev](#), [Anna Stump](#)

June 1–June 30, 2013 Sparks Gallery