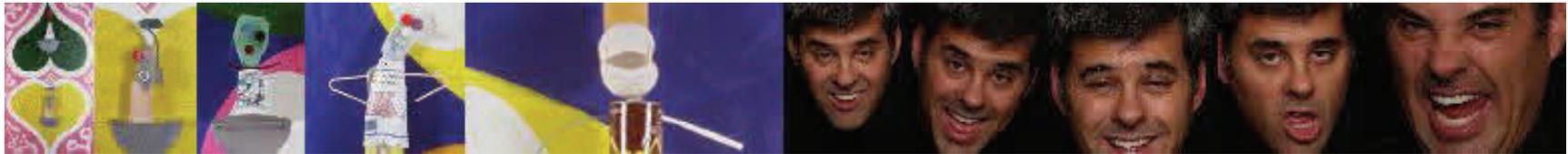




San Diego Visual Arts Network www.SDVisualArts.net 760.943.0148 info@SDVisualArts.net
2487 Montgomery Avenue, Cardiff by the Sea, CA 92007



2009 SD ART PRIZE RECIPIENTS



Kim MacConnel with Brian Dick



Richard Allen Morris with Tom Driscoll



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.



Kim MacConnel

The story of how Kim MacConnel named his most recent series of pictures, *Women with Mirror*, tells a lot about the artist and the man. It is not surprising that he would be interested in the pattern in the backgrounds of Pablo Picasso's paintings. Pattern Painting has been the genre most associated with MacConnel. But MacConnel decided that just as Picasso had used African art as the subject of his work and added backgrounds of pattern, he would look at those backgrounds and take out the subject matter. Sounds good on paper, doesn't it? But when he actually began his research, MacConnel found very little pattern in any of the Picasso works that related to his sketches. Finally, *Women in A Mirror*, was the one work where he saw a connection. It is amazing that so slight an inspiration could produce a body of works that is so intriguing and so ongoing.

We will be showing the *Age of Plastic* series, a precursor to those new works, during the exhibition for the SD Art Prize 2009 coming to the L-Street Gallery of the Omni Hotel in the spring. The title is an ironic reference to the Guggenheim's 1993 sculpture exhibition *The Age of Steel*. MacConnel chose two of the most despicable trends of our times that he could think of....clowns and beach trash and used the cleverest of combinations to make trash into treasure. In his March 1995 article in *Art In American*, Michael Duncan says, "With its eye-grabbing commercial palette and hard-candy texture, plastic rubble provides a perfect medium for MacConnel.... MacConnel's clowns are both formally rigorous and playful, yet their lowly medium heads off any possibility of pretentiousness."

Born in Oklahoma City, MacConnel's family comes from San Diego but he was raised on both coasts and in the Texas and Mexico as well. He currently teaches at the University of California, San Diego. The first showing of the *Age of Plastic* was at Holly Solomon Gallery, New York followed by Thomas Solomon's Garage, Los Angeles and finally *Clowntown* was displayed at the Quint Gallery, San Diego all in 1994. This series was included in *Kim MacConnel- - Selected works from 1974 - 1996*, at the California Center for the Arts, Escondido, California in 1997 and *Parrot Talk: A Retrospective of Works by Kim MacConnel* curated by Michael Duncan, Santa Monica Museum of Art, Santa Monica, California in 2003. *Clowning Around* was shown at Margeaux Kurtie Modern Art, Madrid, New Mexico in 2001.

Amy Goldin, an influential UCSD visiting professor while MacConnel was in school in the 70's, put forward the concept that pattern is not just the repetition of a motif but the rhythms created between the motifs. MacConnel has explored these and other very formal aesthetic concerns with a continuous nod to art history. His fearless use of color and his mesmerizing pattern is why these works breathe with the joy of life.

Kim MacConnel is represented by [Quint Contemporary Art](#), La Jolla and [Rosamund Felsen Gallery, Santa Monica](#)





Brian Dick

"Brian Dick's art constructed from everyday vernacular materials emerges from a process of play and are purposefully temporary-not works meant to last over time. Each morning since 1997 whether at home, visiting family or on a vacation trip, Dick transforms the mattress, sheets, pillows, blankets, and even the frame of the bed into a temporary sculpture, costume or performance. Dick documents these creations and actions with color photography. The ten year duration of the series, *Making My Bed*, is a testament to Dick's commitment to the idea as well as to his self-imposed ritual. The results are: a bump in a mattress caused by the bedding, which has been placed underneath it; diapered monster outfit and mask (performed by the artist's mother); or an upright totem. For a

new project, Dick has been designing mascots for select museums constructed from recycled clothing, crocheted afghan throws, and consumable domestic materials such as paper cups and clothes pins. In so doing, museums are thereby treated to the same emblematic form as is common for sports teams. The mascots take the shape of sculptural masks that are worn in impromptu performances in a variety of public settings. Related posters and handbills expand the absurdist gestures of both the bed and mascot projects." Betti-Sue Hertz, Curator SDMA for *Inside the Wave: Six San Diego/Tijuana artists construct social art*.

Dick was born in Las Cruces, New Mexico and raised in Southern California. He received his B.A. from UCLA and, after graduating with an MFA from the University of California, San Diego in 1995 Dick accepted a six week residency at Arteleku in San Sebastian, Spain. Shortly thereafter he was invited to an extended residency through The American Center in Paris where he stayed for two years. He appeared in several group shows including shows at The Center George Pompidou, The Musée d'art moderne and in spaces in Denmark and the Netherlands. Additionally, he had solo shows at Gallerie Chez Valentin, Paris, France and Gandy Gallery, Prague, Czech Republic. He also appeared in two of the first ever web-based shows in France. Since returning to San Diego, he has participated in shows and film festivals in San Diego, Dallas, Houston, Reno, Kyoto, Japan and Berlin. In 2007/2008 Dick had solo shows at Spacecraft Gallery and Luis de Jesus Seminal Projects. Also in 2008 he participated in the group show *Inside the Wave* (with Christen Sperry-Garcia) at the San Diego Museum of Art as well *Childsplay* at The New Children's Museum, San Diego. In 2009, among other things, Dick will be participating in Bushwick: *SITE*, a performance fair in Brooklyn, NY, as well as a guest curator at Sushi Visual Arts Space, San Diego, CA. Dick lives and works in Southern California.

More work can be seen at the [artist's website](#). Brian Dick is represented by [Luis De Jesus Los Angeles](#), Santa Monica.





Art Notes: Kim MacConnel and Brian Dick edited by Ingrid Hoffmeister

The San Diego Art Prize is a cash grant which recognizes excellence in the visual arts. The 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.

Notes by Robin Clark, PhD, Curator for the Museum of Contemporary Art San Diego

Kim Macconnel

Kim MacConnel has lived in San Diego since the late 1960s, when he was a student at the then-new campus of the University of California San Diego. He has long been a touchstone of the art community here. As a professor in the Visual Arts Department at UCSD from 1977 to the present and as a working artist, Kim's influence has extended to several generations of younger artists including Polly Apfelbaum, Jim Isermann, and Laura Owens. Kim's first major exhibition, *Collection Applied Design*, was organized for the La Jolla Museum of Contemporary Art (now the Museum of Contemporary Art San Diego) while he was still a graduate student. In the fall of 2010, MCASD will be proud to present the first retrospective of Kim's work in San Diego.

Developed in close collaboration with the artist, the exhibition will not be presented in a linear chronology but will instead reflect the practice of sampling and recombination which are hallmarks of Kim's work. An artist's book from 2004 (titled *A Collection of Applied Design* in reference to Kim's 1976 exhibition in La Jolla) documents the strong influence that Chinese clip art books had on Kim's work. On a conceptual level, the possibility of reading and misreading visual codes was a rich area of exploration, which continues to the present. The exhibition will also include an installation of beach trash reflects Kim's accumulative way of working, and suites of his recent, jewel-like abstract canvases such as the *Woman with Mirror* series inspired by both Picasso and Matisse.

Art Notes by Katherine Sweetman, Artist, educator, curator, and freelance writer for San Diego City Beat and the San Diego Visual Arts Network, Director of Lui Velazquez, an alternative art space and gallery in Colonia Federal, Tijuana.

Kim MacConnel and Brian Dick

Kim MacConnel's long, impressive career in the arts includes a teaching résumé that spans more than thirty-years. His many significant exhibitions include works for The Venice Biennale, The Whitney Museum of American Art, The Museum of Modern Art, and other museums and galleries across the United States and abroad. MacConnel's status as a ringleader in the Pattern and Decoration movement of the 1970's propelled him into a class of artists that successfully break the rules while at the same time acknowledging and referencing the past. The playful, daring strategies used throughout

MacConnel's work makes his selection for emerging artist, Brian Dick, a fitting and delightful choice. Dick has proved himself to be a smart, brave, and important artist with recent exhibitions and performances at the San Diego Museum of Art, Luis de Jesus Seminal Projects, and The New Children's Museum. Dick acknowledges Kim MacConnel, along with Allan Kaprow, as a major influence on his work. In many ways, MacConnel's colorful, decorated worlds have been spatialized and performed in the playful work of Brian Dick. The two artists both create mischievous unions of objects they encounter in their daily lives, turning the items into sculptures, assemblages, and entities. For this show, both artists explore aspects of the lives' of strangers. MacConnel takes on beach trash, assembled into the form of clowns while Dick takes on the facial gestures of strangers and objects, making them into his own. The works are at first humorous yet at the same time straddle that strange line between perfect satire and absolute truth.

Art Notes by Gabrielle Wyrick, Education Curator for the Museum of Contemporary Art San Diego

Brian Dick

In his book, the *Presentation of Self in Everyday Life*, Erving Goffman wrote, "The general notion that we make a presentation of ourselves to others is hardly novel, what ought to be stressed is the very structure of the self can be seen in terms of how we arrange for such performances." In Brian Dick's recent body of work, he utilizes himself as the primary subject, delving into the myriad ways in which identity and self are created. In a project such as the *Muscle Mimicry Series*, Dick presents himself in photographs that document the transformation of his own face after staring at celebrity photographs for

countless hours. *Olfactory Portrait* features a mannequin donning the same clothing that the artist wore for several weeks, capturing a representation of the artist's self through the trace of his scent. Through these and other related works, Dick takes us along his multifarious, performative, and often comical journey to document and explore the essence of self.

While other artists have certainly tackled such weighty questions of self representation, what I admire most about Brian Dick's work is that he manages to do it in a way that is, well, funny - really funny. As a museum educator who spends the majority of my time talking to people about art, I am struck by how great the disconnect between contemporary people and contemporary art can be and how frequently it happens. In the work of Brian Dick, even the most suspicious and cynical of viewers are given access through the artist's undeniable sense of play and humor, without sacrificing any of the bigger ideas in question. I congratulate the artist for receiving this recognition, and I look forward to the ways in which his future work will enhance our artistic perspective and simultaneously make us smile.

Goffman, Erving, *The Presentation of Self in Everyday Life*, Doubleday, 1959, Pg. 252

Notes by Vallo Riberta, Artist and art teacher at Southwestern College

Brian Dick From Brillo to Brian

There is an ongoing debate that still exists and is central to the world of high art. Can any art after Warhol's Brillo boxes have any real or meaningful influence on the evolution of art history in any deep or significant way? Many theorists contend that Warhol's Brillo boxes represent an endgame for Western art history by collapsing the entire visual experience into a self referential, subject-object relationship, leaving many viewers from that period confused and at odds with trying to understand how to separate out content from form.

Like the Brillo box, the nature of Brian Dick's production is almost always self - referential. Where Brian evolves beyond the Pop idiom is in the exclusive use of his body, in whole or in part, as the vehicle to express and define form and content. And where the Brillo box contends it's self with an exact mimesis and parity, which subverts and confuses form, content and meaning, Brian enfolds all three of these elements into a self-referential alter idem or second self. When fully formed and activated this second self is given full expression through all of its many manifestations, i.e., the Afghan boxer, the satyr, the mascot and any other of his intuitive guises. Each of these manifestations is endowed with a whimsical nature which is a hall mark of the artist's modus operandi, and like much of Post Modern art production, whimsicality and humor are the masks that conceal the more profound implications embedded in these trickster-like personas. Critical, social dialogue is engaged in when ever and where ever the artist chooses his intended venue and audience. At times, these unscripted, impromptu manifestations can pose difficult and stressful situations which puts the artist in a vulnerable position, but it is these very moments of vulnerability and uncertainty that provides each of these persona a separate identity and enriches each moment of their brief existence with their own individual sense of purpose.



Richard Allen Morris

Richard Allen Morris was born in Long Beach, CA in 1933. Morris is self taught exploring his enormous interest in art history with no formal art education. He began exhibiting at the age of 26. He served in the Korean War leaving the service in 1956. His first solo show was in 1959 and has had solo and group exhibitions throughout California since. He currently lives and works in San Diego.

Morris's works are firmly anchored in the Abstract Expressionist school. The handling of the paint is always seductive and he managed to transfer that same feeling to his collaged works. You feel these collages are gathered from the snipes and off cuts found in the waste areas of his studio which he spins into gold. He has the obsessive nature of many great artists and has produced a large body of work which treads the line between great sophistication and a child like glee in the world around him.

Morris has been recognized recently in Germany and Switzerland where his work is much in demand. He has been the focus of many exhibitions and catalogues. *Richard Allen Morris: Retrospective, 1958-2005* was an exhibition that includes 150 paintings made over the course of his fifty-year career organized by Museum Haus Lange, Krefeld and shown at the Museum of Contemporary Art, San Diego in 2005.

Published in Art Scene which is the guide to exhibitions in Southern California of show at Mandarin Gallery in Los Angeles in 2006 was this statement about the show *Body and Soul*. " Richard Allen Morris' brand of eye candy sets up this challenge: how much visual incident can be squeezed onto the head of a pin? The effect of walking into a roomful of these impastoed dandies will immediately either put a smile on your face or raise your hackles. But the decorative indulgence is beside the point. Let yourself get your nose up to these things, then step back again so you can go along on Morris' ride. His deft brush takes us to a surprisingly wide variety of places without having appeared to have done very much. "

From this same show David Pagel writes in Special to *The Times* for the *Around the Galleries* feature, ".....playful combination of paint squeezed straight from the tube and slathered on with a palette knife resembles the aftermath of a food fight between Matisse and Gauguin."

Richard Allen Morris is represented by [RB Stevenson Gallery](#), La Jolla.

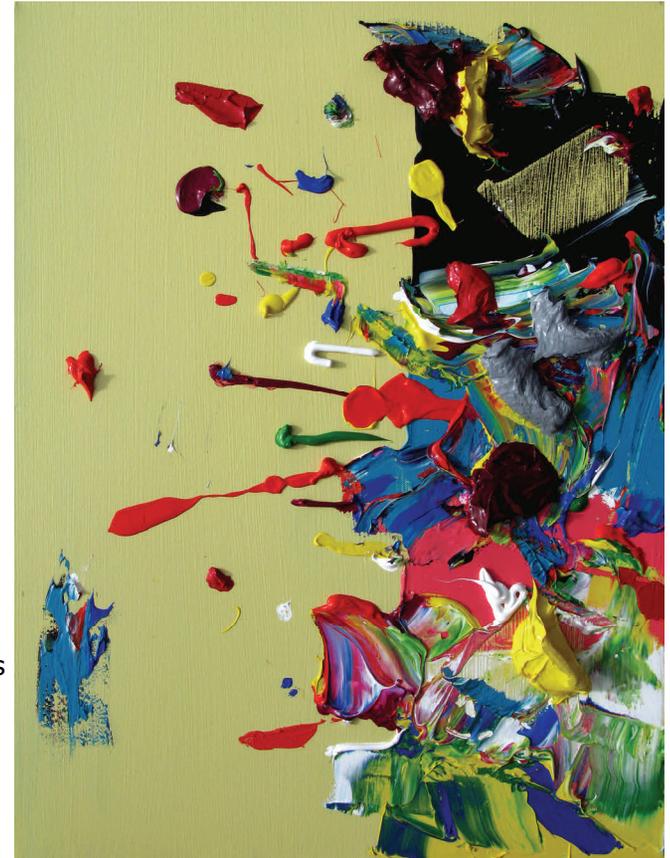


photo Erubiel Ramos Acevedo



Tom Driscoll

Tom Driscoll was born in San Diego, California in 1945 and lived in Mission Beach between the ages of one to eight years old. At the age of eight, his family moved to the more arid terrain of Chula Vista when his father went to work at Rohr Corporation a part of San Diego's aerospace industry.

Driscoll was drawn to sculpture early. "A point where I realized I was good with my hands occurred when I was a senior in high school. In an art class I started stone cutting and direct carving on wood. One of my pieces ended up being displayed at the school library. It was the first pat on the back I recall receiving." Those early carvers - Moore, Brancusi and Hepworth - turned his head.

After high school, he enlisted in the U.S. Army and served with the 82 nd Airborne. Upon returning to San Diego he enrolled at Southwestern College. His exposure to the "Artist Lecture Series" - the guests included Robert Irwin, Paul Brach, Newton Harrison, moderated by John Baldessari. - captured his attention as no other class had up to that point.

A significant change in Tom's career occurred in 1981 when he moved to downtown San Diego. Here he encountered several artists living and working in cheap commercial spaces: Richard Allen Morris, Lynn Engstrom, Barbara Sexton, Gillian Theobald, Carl Peck, Lynn Schuette, Richard Sigmund, William Gambini, Jay Johnson and Gary Ghirardi. "We would each arrive at night after our day jobs to work in our studios. At that time a number of art galleries opened in downtown San Diego: Patty Aande, The Pawn Shop, 552 Gallery, Newmyer, and later Quint Gallery and Sumay Space. These galleries brought all of us together."

Driscoll's work has received critical acclaim and has been included in numerous solo and group exhibitions throughout Southern California, i.e. Mandarin Gallery in Los Angeles and Quint Gallery in San Diego. Best known for his cast cement and large-scale sculptures (cones and spheres), Driscoll has produced a body of diversified work over the years including a recent series where he used Styrofoam and vacuum formed plastic packaging as molds. The inner negative spaces of the material produced an array of abstract shapes replacing the original product.

With his masterful handling of material, Tom Driscoll is currently producing an intriguing series of cast epoxy - mysterious in their deep red and amber translucency. Richard Allen Morris and Tom Driscoll share qualities of honesty, perseverance and a respect for art history. San Diego has benefited from their continued presence.



photo Erubiel Ramos Acevedo



Art Notes: Richard Allen Morris and Tom Driscoll

The San Diego Art Prize is a cash grant which recognizes excellence in the visual arts. The 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.

Notes by Patricia Frischer, Director of the San Diego Art Prize

Richard Allen Morris and Tom Driscoll

When I first saw a slim tall painting by Richard Allen Morris, I fell in love. He does nothing less than seduce you with his paint. The squeezes, squishes and dabs are purposeful and spontaneous at the same time. I don't know how that is possible except with a life time of dedication and honesty to his craft. I did not meet Morris for years after this but found he was a seeker of knowledge. Talking with him is a pleasure as his opinions are insightful and sometimes provocative. These new works with paint weighted to the right on rainbows of colored backgrounds seem meant to be viewed in sequence, like a story read back to front. Tom Driscoll's new sculpture in this exhibition is cast epoxy resin and takes his work to the next plateau of excellence. Long known as a master caster, he has modified his molds for each casting and buried mysterious objects in the plastic like insects trapped in ancient amber. These works reference long years spent in maintenance at Scripps Institute of Oceanography, not in La Jolla but the campus in Point Loma near the ships and research faculty. His interaction with the debris of their lives is fascinating. He rescued speakers, compasses, computer parts of all sorts cast in epoxy used to record underwater data. He is not recycling these objects, but his work resonates with their influence and with the interaction of the people he met there. Past works have examined and transformed everyday objects. These new sculptures continue that journey but take us to an exotic new destination. If you could crack open the concrete sculptures these epoxy pieces might emerge like butterflies from their cocoons.

Tom Driscoll met Morris in the early 80's. A friendship formed and when Morris declares, "I think you have got something there," Driscoll knows that his direction is solid.

Notes by Robin Bright, Artist

Richard Allen Morris

Richard Allen Morris's work has an odd and wonderful way of changing people's views of what is beautiful without ever making them learn how to like it. I once took one of his works off a friend's wall for a closer look and I saw that the wall behind it was several shades darker than the surrounding color. Since then I've noticed his works are seldom moved around. They remain in the very same place year after year.

I, for one, know of no greater compliment.

Notes by Mark Quint, [Quint Contemporary Art](#)

Richard Allen Morris and Tom Driscoll

I will let others discuss the amazing paintings, sculptures, drawings and collages that Richard Allen Morris and Tom Driscoll have contributed to San Diego and the art world in general. I would like to say something about their characters. Richard, who does not drive, has shown up at almost every exhibition I have had since I opened my gallery in 1981. He has always arrived with kind words of encouragement, insightful remarks, and a very generous spirit. He has also appeared many times with an equally warm hearted and good-humored soul, his wonderful friend and colleague artist, Tom Driscoll. Tom and Richard are not only generous with their spirits and their art, they are liberal with their time and muscle, many times lending hands to help carry heavy artwork, install paintings and sculpture and give knowledgeable advice to me and their fellow artists. I remember in 1985 both of them helping me install a sculpture consisting of a full-sized Porsche car. It had been cut into panels and we had to place it twenty feet high up on a wall on the exterior of my downtown gallery. They did not balk at the danger nor the aesthetic. They jumped in and got their hands dirty. I saluted their dedication then as I continue to do now.

Notes by Ellen Salk, artist

Tom Driscoll

Tom Driscoll and I have been contemporaries in the San Diego art scene for over two decades and he has been a touchstone for me as an artist who is continually engaged, exploring, and stretching his medium. I remember visiting his studio in the Old Church Lofts on E Street when he was working on large cast concrete discs, grayish in color with a highly refined patina, and being struck by the power and subtle beauty of the work. Conversations with Tom at that time made me aware of his process of making and appropriating forms from which he would cast these pieces, and it was clear to me that he was always on the search for usable materials. Tom's decades long night job at an oceanographic research lab provided the perfect opportunity to repossess discarded materials, which then became fertile ground for new creation.

As one follows Tom's work, this impulse towards reappropriation is generally evident. A suite of drawings, each one a single powerful line moving through space, was created by a marker that he had made using large diameter tubing with felt tips. The line was absolutely unique and dependent on this particular instrument. The lively and inventive show of small assembled wall sculptures at Quint Gallery in 2006 relied on computer packaging as a casting element.

A show of drawings at Soma Gallery in the 90's, in which Tom presented minimal rectilinear forms, each a richly saturated blue, made me aware of his ability to use color selectively and rather spectacularly. In the last decade that color usage has appeared at different periods, providing an interesting punctuation to his more subtle work.

Anyone lucky enough to visit Tom's studio will find an artist consistently working on multiple ideas, always interesting and sometimes surprising. His presence in the community is a continual reminder of the best impulses towards a focused, single minded life-long pursuit of visual expression. It's a pleasure for all of Tom's contemporaries to see his work honored in this exhibition.



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](#)



Our thanks to the many sponsors and supporters which have made this project possible.

Our thanks to Rosemary KimBal, Florence Frischer and Ingrid Hoffmeister for proofing this text.
The San Diego Art Prize is produced by Patricia Frischer, Ann Berchtold and Debra Poteet.

Smart Family Foundation
L Street Gallery of the Omni Hotel
Jonathan and Wendy Segal
Patricia Frischer
and Darwin Slindee
Joan Siefreid
Ann Berchtold
Ernest Silva
James Robbins

Douglas and
Alice Diamond
Vivian Lim and Joe Wong
Tom and Ann Sergott
Coop and Patti Coopriider
Charles and Julie Pinney
Ron Newby
Virginia Bell Jordon
Florence Frischer

Kennan E Kaeder
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