



SAN DIEGO
ART
PRIZE

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



2010 SD ART PRIZE RECIPIENTS

SD Art Prize Mission:

Fusing Energy for San Diego Visual Arts: Mentorship, Education, Recognition, Collaboration



Gail Roberts with David Adey



Einar and Jamex de la Torre with Julio Orozco



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)

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)

ART SAN DIEGO takes place every year in September at the Hilton San Diego Bayfront Hotel 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.



Building a Bigger Audience for Art: Why the San Diego Art Prize Has Mattered

Robert L. Pincus, 2010

Art criticism is subjective and the best of it is subjective in an informed sense. Readers have a right to think that the person expressing an opinion about an artist's work knows a good deal about art history as well as contemporary work. Art lovers also have a right to expect those who award art prizes have constructed a considered view of the works they recognize.

Criticism and prizes, when they are persuasive, share another function: They focus our attention on deserving work. A sound piece of writing will, if it succeeds, probably persuade you to see the art being chronicled for yourself. So, too, can an award process, particularly when, as is the case with the San Diego Art Prize, the winners are given an exhibition as part of the recognition they receive.

With a four cycle history to its name thus far, beginning with 2006-2007, the San Diego Art Prize has existed long enough for us to form a view as to whether it has enriched the local scene and has focused attention on artists who deserve new or renewed attention. I contend that it has done both. The prize has redoubled our appreciation of established artists in our midst and directed it toward others with far less exposure.

Looking at the roster thus far suggests that it is individuality, the ability to realize a distinct vision, which has taken precedence over any particular style or school of work. In the process, the San Diego Art Prize has recognized an admirable cross-section of artists, from the first round (2006-2007) to the current one. Sure, those of us who have chronicled the art history of this region for many years, as I have, would want to add other artists to the list. But there isn't an artist who has been chosen to date who hasn't deserved to be on the list.

The prize has recognized a major figure like Eleanor Antin (in 2007-08), who has been widely recognized for her contribution to conceptual image making for four-plus decades. And it has singled out a preeminent local painter, Richard Allen Morris (in 2009), who worked in relative obscurity for decades and only received his international due in the last six or seven years.

Then, there is that marvelous dimension of the prize: each established artist gets to choose an emerging or lesser known artist -- in most cases with an eye toward exhibiting along with that artist. The selections for 2010, in this respect, affirm the virtue of this approach. Gail Roberts, a highly accomplished painter, has chosen David Adey, who has presented memorable exhibitions in the past two years of his craft punch pictures and sculptural installations. Einar and Jamex de la Torre, whose intricate, virtuosic sculptures caustically mix and mingle pop culture references with traditional Catholic iconography, have picked Julio Orozco, who takes the industrial refuse of Tijuana and turns it into elegant compositions with an undercurrent of commentary.

If you want to begin to understand the richness of art being made in San Diego and the nearby portions of Baja California, take a look at the complete list of San Diego Art Prize winners. After perusing it in the online exhibition catalog, seeing their art for yourself is the next step. If you are persuaded to do so, which seems likely, this prize will have served a great purpose: building an audience for noteworthy art being made in San Diego. Art criticism does the same, when it succeeds. They are different means to the same valuable end.



Gail Roberts

Current artworks by Gail Roberts are trail-markers for our times. Roberts moved in 2006 from an idyllic rural community in north San Diego back to city life. She transitioned from painting the beauty and catastrophic events of nearby scenes to a new range of concepts in response to what she perceives as a compromised and troubled relationship to nature in today's culture. Both periods of her work share rich color palette, fine draftsmanship and superior composition.

Roberts is an obsessive collector. She has gathered and catalogued collections of birds' nests, animal bones, dirt samples, and rocks from hiking and traveling. She has also documented nearby locations over extended periods of time amassing hundreds of photographs of the exact same site, observing both dramatic and subtle changes. Aspects of these collections have found their way into the paintings. The juxtaposition of natural and synthetic environments in the paintings is not so much to judge the scenario but to actively influence the subject and show how we are increasingly alienated from nature. Amazingly she does this with irony and humor and the works are actually joyful.

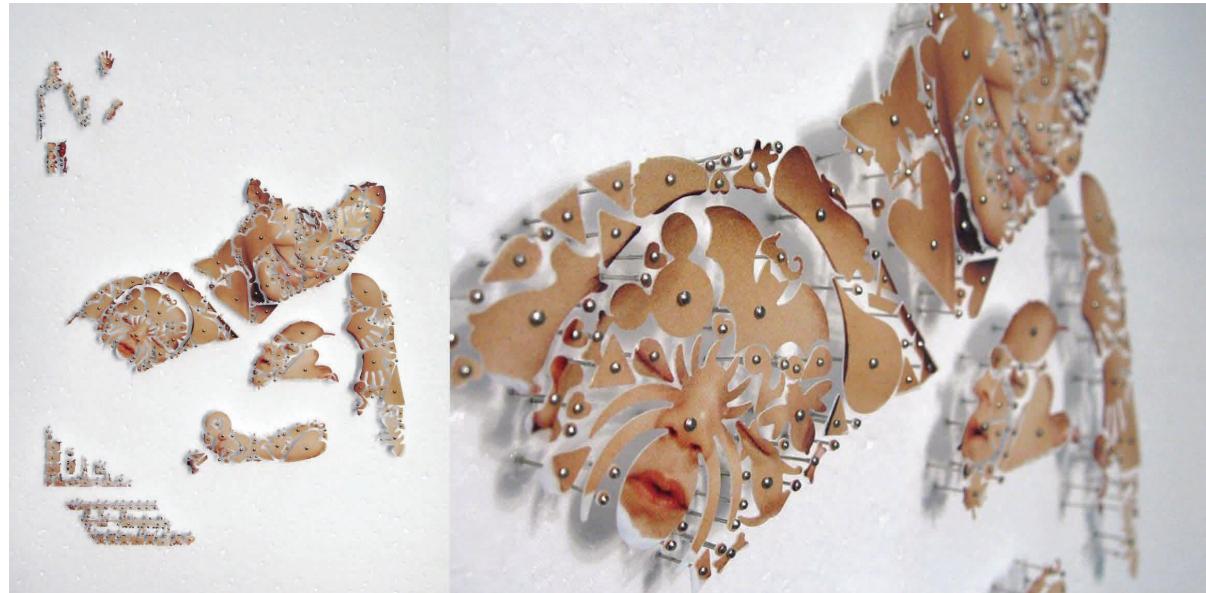
In the series Accumulations, Roberts has documented her own collection of paterans or trailmarkers, a word originating in Europe. Paterans were made of natural materials, such as handfuls of grass or stones heaped in cairns. Robert's paterans are piles of paperbacks, weekly trash accumulations or pyramided assortments of cut flowers. The most recent paintings focus on a further investigation of books and book titles as subject matter juxtaposed with images of birds' nests. The paintings continue to be a vehicle for inquiry and commentary regarding her reflections on nature, culture and our temporal existence.

Roberts' work has been exhibited nationally and internationally including a recent solo exhibition at the Galeria Nacional in San Jose, Costa Rica and Luis de Jesus Seminal Projects in San Diego, CA as well as inclusion in a traveling exhibition entitled Speculative Terrain, Recent Views of the Southern California Landscape from San Diego to Santa Barbara.' She has received several awards including a California Arts Council Fellowship and residency fellowships in France and Costa Rica. She has completed public art commissions at the Chicago Public Library, Lux Art Institute, and Tree Lines at the San Diego International Airport. In 2010, she was awarded a Balinglen Artist's Fellowship, a month long residency in Ballycastle, Ireland. Gail Roberts received her BFA and MA at the University of New Mexico in Albuquerque and is a Professor of Art at San Diego State University.

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



Collection of Susan Nowakowski & Scott Salka



David Adey

David Adey was born in Morristown, NJ in 1972. He graduated with a BA in Visual Art from Point Loma Nazarene University in 1994. He spent six years in the graphic design field in New York and San Diego creating corporate identity campaigns and package design for a variety of products and international brands. In 2002 he received his MFA in Sculpture from Cranbrook Academy of Art in Michigan. His work has been exhibited recently in San Diego, Los Angeles, Miami, Detroit, Boston and Berlin. He is currently Associate Professor and co-Chair in the Department of Art and Design at Point Loma Nazarene University where he teaches Sculpture, 3D Design, Contemporary Art Seminar and Illustration. His work will be featured in The Atheneum in Feb/March 2010. He lives and works in Point Loma.

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



Art Notes: Gail Roberts and David Adey

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Notes by Karen McGuire, Curator of Exhibitions, William D. Cannon Gallery, on Gail Roberts

Local landscape is Gail Roberts's primary field of concentration. Her 2005 series of forty-five paintings called "Nothing Is the Same" focused on the same section of mountain range and valley over seven years. Both a documentation of the artist's ongoing connection to the natural environment and a manifestation of change, the works included the effects of torrential rains during the 1998 El Nino and of the 2003 massive firestorms.

"Nothing Is the Same" could be applied to much of Roberts's work. What unifies her paintings is her interest in subjects that remains constant with distinct and subtle changes. With intense devotion to depictions of landscape and nature, whether observed at close range or from distant perspectives, she continually extends the scope of her imagery so that her subject constantly evolves. Her active brush and stimulating shifts of color evoke a span of timeless continuity.

Narrator, storyteller, even documentarian, Roberts draws resources from a keen sense of observation and personal experience that enlivens her paintings. Other recent series include exquisitely rendered birds' nests, "cell phone portraits" that capture people in snapshots of conversation with unseen partners, and pixilated subjects - trees, animals, businessmen, parade participants and theater goers. As her entire body of work suggests, she prefers to make art that is emblematic of our surroundings, offering beauty as well as subtle reminders of the fragility and transitory nature of our environment and our relationships with each other.



Notes by Gail Roberts, Artist on David Adey

I don't remember exactly when I first saw David Adey's work, but as I began to take notice of his work in exhibitions in local venues, I realized that I looked forward with anticipation to seeing what came next. Not because I recognized his work, rather

it was because I was always surprised with what he presented. The sense of the unexpected is the mark of an artist with true capacity and whether David is using a craft punch, c-clamps, or ceramic lambs, his ideas and process are fresh and inspired. I feel a keen affinity to his attention to minute detail and the obsessive repetition and transformation of materials that require risk and potential for failure.

His work brings to mind a backyard circus with sleight of hand, levitation, and disappearing acts, but his work is not just about clever tricks. Rather, through his unrelenting curiosity, his work reveals a genuine commitment to an inquiry that doesn't lead to pat answers. He seems to be addressing both the futility and poetry of life and death. He doesn't shy away from provocative issues and has managed to employ rudimentary engineering coupled with high-end design and contemporary technology.

Perhaps what I most admire about David is his infectious passion that is extended to his work, his family and his teaching. It is a balancing act that demonstrates a high level of integrity and longevity that I believe will continue in his contributions as an artist throughout his lifetime.

Notes by Lauren Buscemi, USD Art History Instructor and Freelance Art Writer, on David Adey

With a background in advertising, David Adey is adept at seducing the viewer. Known for his meticulous craft punch series, Adey dissects and reworks provocative fashion images by breaking down their 'skin' into hundreds of intricate pieces and then reassembles them like an entomological study. By fragmenting, deconstructing and re-contextualizing these images, he highlights their fetishistic and voyeuristic nature. The result is simultaneously alluring and grotesque. Reflecting his personal love/hate relationship with these unavoidable surfaces that permeate our culture his work encourages contemplation over mere critique.

Contradiction is also a current that runs through Adey's lamb series embracing kitch and parody. *The New Lamb*, 2004 currently on display in *Here Not There* at MCASD in La Jolla depicts a life-size sheep rendered from hundreds of broken parts of ceramic lambs surrounded by neon-haloed lambs. Adey is interested in the lamb for both its religious symbolism and place in science as the first cloned animal. Juxtaposed with *The New Bomb*, 2007 the overall effect provides a humorous and dark assessment of religion used for war propaganda. The work is also personal Adey admits, "I understand how people laugh at religion and see it as a dinosaur and yet I'm a believer too." Whether tackling consumerism or religion there is a genuine love and disdain that runs through Adey's work. It is this tension combined with conceptual innovation and craftsmanship that will keep viewers engaged as Adey makes the transition from emerging to established artist.



Einar and Jamex de la Torre

Mexican-born artists Einar and Jamex de la Torre are brothers and artistic collaborators, who moved to the United States from Guadalajara, Jalisco in the early 1970's. Leaving behind the academic, religious and social rigors of an all-boys Catholic school in 1960's Guadalajara, the de la Torre brothers ended up in the small Southern California surf town of Dana Point, where they discovered the unbridled joys of co-ed public schools.

While attending California State University at Long Beach in the 80's, they studied sculpture and glass blowing, during which time the artist-brothers began a flame-worked glass figure business. This business was quickly eclipsed when their artistic collaboration began in earnest in the late 1980's with small mix media works. In the late 1990's, they began to do large-scale sculptural installations, eventually branching out into commissioned site-specific and public art projects.

Currently, the brothers live and work on both sides of the San Diego-Baja California border, enjoying a bi-national life style that very much informs their art. Einar and Jamex de la Torre have worked, taught and exhibited both nationally, as well as internationally. Their distinctive three-dimensional work can be found in galleries, museum collections, Museum catalogs, as well as in various public art installations. Recent recipients of the Joan Mitchell foundation award and the Louis Comfort Tiffany foundation award.

More work can be seen at the [artist's website](#). The de la Torres are represented by [Beyond the Borders Gallery](#)



Julio Orozco

Julio Orozco began as a documentary photographer in 1992. Working for a daily newspaper on the police beat gave him a unique opportunity to portray the crime scene of his native city and develop a visual ability to communicate facts, which he later applied to his creative work. He transforms images to reinvent a sort of social 'realism' to avoid global standardization. Movie houses were designed for and provided us with a classic structure for storytelling from ideal romances to space invaders including popular myths of common people. Orozco has created an ongoing series of works related to these moving picture emporiums where the art is often displayed (as well as the institutional space of a museum or gallery) in thoughtful installations with interactive environments that enmeshed the audience in a web of narratives. Issues are raised of nostalgia, historiography and cultural identity. The experimental works are rendered by the appropriation of historical documents, objects, sounds and images to establish new connections between memory and fiction, past and future as a reflection on Cinema.

Orozco was nominated by Debra Poteet for this award and this is her statement: "I first visited Julio's studio about 5 years ago after some of his pieces were shown at the Strange New World Show at the La Jolla Museum of Contemporary Art. Marcos Ramirez or Erre a wonderful conceptual artist and a person who many of the Tijuana artist look-up to as both a mentor and spokesperson for the Border Art Scene, arranged for us to visit several Tijuana based artists including Julio Orozco. Julio's studio or more like a garret in the traditional historical context of turn of twentieth century Paris, was small and dark with an almost cave like quality. There like Merlin the magician, Julio had created some of the most original conceptual pieces, we had ever seen. His videos shown through the lenses of ancient movie projectors, were both haunting and mystical. His photography of Mexican cartoon characters, spoke volumes of the cultural context he lived in and also displayed his considerable photographic talent. And the retrieved from the rubble cinema seats were simply magic. The quality of Julio's work from a collectors standpoint, evokes mystery and wonder. You just can't stop looking at his work."

Orozco is represented by [Beyond the Borders Gallery](#)



Art Notes: Einar and Jamex de la Torre and Julio Orezco

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Notes by Alessandra Moctezuma, Director, San Diego Mesa College Art Gallery, on Einar and Jamex de la Torre

Through their magical glass-works, Einar and Jamex de la Torre exercise the power of master alchemists. They transform ordinary matter into the stuff of dreams and nightmares. These artist brothers assault the viewer with celebratory kitsch, their playful productions sometimes gaudy but always sublime. No traditional glass art should be expected here; no pretty baubles or prismatic jewels. Instead, their glass cuts with ironic glee through romantic notions of hybrid culture and hyphenated nationalities.

Their artwork is not Mexican nor American nor Chicano yet it borrows irreverently from all. In fact, manipulating all kinds of symbols with parodic wit is their craft. Their Virgin Vagina series exemplifies their skill at strange recombinations -juxtaposing the iconic aura of the Mexican Patron saint, the Mother-Protector with the awe-inspiring power of the Aztec goddess Tonatzin, the Mother-Creator. (Blasphemy or homage to the hidden nature of belief.) In a similar vein, their wrestlers are not the brave heroes of Mexican matinees but odd vitrified play-dough characters awkwardly engaged in epic tasks-crossing the desert, brandishing a lance.

Einar and Jamex often use Pre-Columbian references and transform mythological gods into contemporary effigies; not distant deities to be revered and offered up sacrifices but apparitions constructed of familiar yet incongruously combined materials like acrylic boxes, a television set and discarded beer bottles. These assemblages are nursed to life like Mary Shelley's monster: made up of pop fragments from American, Mexican, Chicano, Indigenous cultures, they come together and fall apart melting and molting in vertiginous transformation.



Note by Einar and Jamex de la Torre on Julio Orozco

As San Diego and Ensenada residents, we are proud to accept the San Diego art prize. Winning the art prize in San Diego carries special sweetness for us because San Diego is part of the greater border region sometimes referred to as amexica. The dynamics of the border region probably inform our work more than anything, the parallel sensibilities we live become obvious layers in our many-layered work... other layers as well come from our collaborative, additive style.

The border laboratory is also home to our dear friend and comrade Julio Orozco, a very special Tijuana talent that insists on viewing the border reality through his own peculiar lenses, producing exceptional art work that comes through a photographer's exploration of his strange environment with mix media and multi-media works.

Notes by Heriberto Yépez, Professor and Art Writer, on Julio Orozco

Contemporary art in Tijuana cannot be understood without reference to Julio Orozco, whose work began to appear in the 90's and quickly became one of the key references and game changers in the art world in Tijuana. Since then, his work has grown in relevance not only in the context of what we can call the border art boom but also in Mexico in general.

Orozco grew up as a photographer in extreme urbanism. He worked for different newspapers and that is probably where he trained his eye, capturing ordinary life in the streets from obscure downtown characters to crime scenes. At the same time, Orozco works with our fantasy life, from jokes to porn.

His visual research of cinema is a central instance of this great mixture of Orozco's approaches and perspectives. His photographs, interventions, posters, videos and installations give way to narratives which are at the same time playful and cruel, violent and seductive.

Orozco explores stories, emotion and images to reveal details of the unperceived. After confronting those zones of reality and fantasy, far more complex unities emerge with experience. He may be constructing a new paradigm of time, where nostalgia doesn't belong anymore to the past nor the future but emerges from the present. Orozco is exploring memory.

His entire work has an undeniable unity. His work can be defined as a visual construction of a desire toward something rarely seen and which can be easily confused with what is lost, blurry or is vulgar or obscene.

Orozco's work takes place in another form of time.



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**



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

Smart Family Foundation
L Street Gallery of the Omni Hotel
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Tom and Ann Sergott
Ernest Silva

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Virginia Bell Jordon
Florence Frischer
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Debra and Larry Poteet
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ART SAN DIEGO | 2010
Contemporary Art Fair SEPT 2-5

NORTH COUNTY TIMES

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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 Cooprider - 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

2010/2011

Gail Roberts with **David Adey**
Einar and Jamex de la Torre with **Julio Orozco**
[Art San Diego Contemporary Art Fair](#)
Sept 2 to 5, 2010 [Hilton San Diego Bayfront, Hotel](#)

Gail Roberts at Athenaeum Music & Arts Library
September 25 - November 6, 2010
Einar and Jamex de la Torre with **Julio Orozco** at the Athenaeum Music & Arts Library April 2 to May 7, 2011

2011/2012

Rubén Ortiz-Torres with **Tristan Shone**
Jay Johnson with **Adam Belt**
[Art San Diego Contemporary Art Fair](#)
Sept 1 to 4, 2011 [Hilton San Diego Bayfront, Hotel](#)

Rubén Ortiz-Torres, Tristan Shone, Jay Johnson and **Adam Belt**
at the Athenaeum Music & Arts Library March 31 to May 5, 2012

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 at Beyond the Borders International Art Fair
Kim MacConnel, Brian Dick and May-ling Martinez
September 2-4, 2009 Del Mar Grand Hotel



SD Art Prize exhibitions and related events



2007/2008: New Contemporaries

Emerging Artist 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 Streerer](#),
[Nina Waisman](#), [Allison Wiese](#)

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



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](#), [Lesha Maria Rodriguez](#), [James Soe Nyun](#),
[Stephen Tompkins](#)

April 24 to May 22, 2010 Project X



2009 New Contemporaries II

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

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



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

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.