



San Diego Visual Arts Network [www.SDVisualArts.net](http://www.SDVisualArts.net) 760.943.0148 [info@SDVisualArts.net](mailto:info@SDVisualArts.net)  
2487 Montgomery Avenue, Cardiff by the Sea, CA 92007



**SD Art Prize Mission:**

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

**2011 SD ART PRIZE RECIPIENTS**

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

San Diego Art Prize 2011 at [Art San Diego Contemporary Art Fair](#)

VIP Opening Thurs. Sept 1, 2011 from 7 -9 pm

Hours: Fri and Sat, Sept 2/3 from noon to 8 pm, Sun, Sept 4 from noon to 5 pm

Special video/photo display of all four of the SD Art Prize recipients at the fair

by [Melissa Au.](#)

[Hilton San Diego Bayfront, Hotel](#), 1 Park Boulevard, 92101

SD Art Prize 2011 at the [Athenaeum Music & Arts Library](#)

Reception on March 30, 2012 6:30 PM – 8:30 PM

March 31– May 5, 2012

[Athenaeum Music & Arts Library](#)

1008 Wall St. La Jolla, 92037



## **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 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.



## 2011 SD ART PRIZE RECIPIENTS



[Rubén Ortiz-Torres](#) with [Tristan Shone](#)



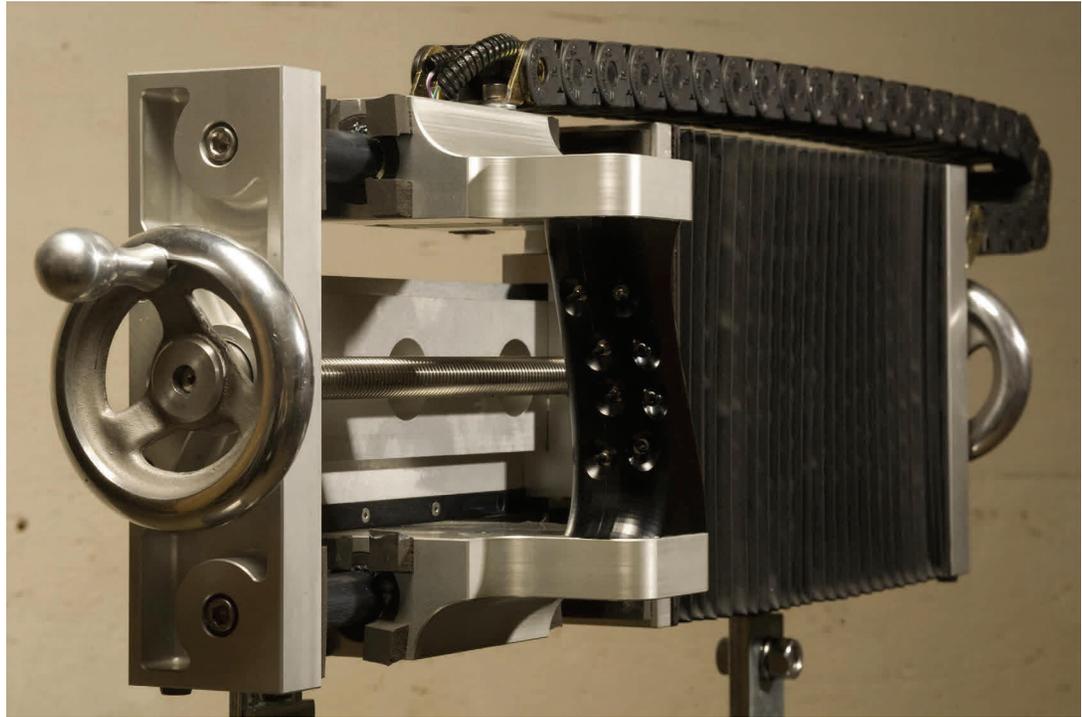
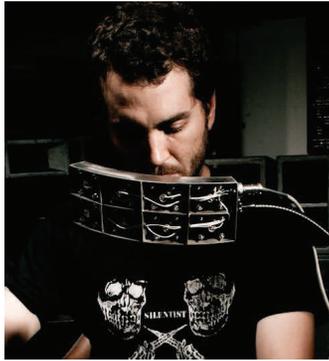
[Jay S. Johnson](#) with [Adam Belt](#)

**ART NOTES** by **Amy Galpin**, curator, San Diego Museum of Art, **Sally Yard**, professor art history University of San Diego, **Natalie Haddad**, art writer, **Karen McGuire**, director, William D. Cannon Art Gallery and **Leah Ollman**, art critic.



## Rubén Ortiz-Torres

[Rubén Ortiz-Torres](#) was born in Mexico City in 1964. Educated within the utopian models of republican Spanish anarchism soon confronted the tragedies and cultural clashes of post colonial third world. After giving up the dream of playing baseball in the major leagues he decided to study art. He went first to the oldest and one of the most academic art schools of the Americas (the Academy of San Carlos in Mexico City) and later to one of the newest and more experimental (Calarts in Valencia CA). After enduring Mexico City's earthquake and pollution he moved to LA with a Fullbright grant to survive riots, fires, floods, more earthquakes, and proposition 187. During all this he has been able to produce artwork in the form of paintings, photographs, objects, installations, videos, and films. He is part of the permanent Faculty of the University of California in San Diego. He has participated in several international exhibitions and film festivals. His work is in the collections of The Museum of Modern Art in New York, the Los Angeles County Museum of Art, the Museo Nacional Centro de Arte Reina Sofía in Madrid Spain and others.



## Tristan Shone

[Tristan Shone](#) layering of differently guitars, keyboard, and electronic percussion to create the sound that is the justification for the shapes of his sculptures. Just as the music has melody and discordance, the structures he forms have flow and angle. This contrast of mechanical and emotional is confident, intense, and impressive. Alongside fabricating machines and composing sound for performance, Shone works at the [National Center for Microscopy and Imaging Research](#) as a mechanical engineer and the [Center for Research and Computing in the Arts](#) at the University of California, San Diego as a researcher in sound interface design. Tristan Shone as **Author & Punisher** is an industrial doom and drone metal one man band utilizing primarily custom fabricated machines/controllers and speakers. He has performed and shown these machines in festivals and exhibitions in the United States and abroad extensively, releasing his third album, yet first sculpture/art based album entitled "Drone Machines" in 2010 on [Heart & Crossbone Records](#) out of Tel-Aviv. His new record, focused primarily on the newer Dub Machines, will be released in the Summer/Fall of 2011.



## **Art Notes: Rubén Ortiz-Torres and Tristan Shone**

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 Amy Galpin, curator, San Diego Museum Of Art, on Rubén Ortiz-Torres**

The first time I saw Rubén Ortiz-Torres' work, I was a student at SDSU and I visited *Ultra Baroque: Aspects of Post Latin American Art* at the Museum of Contemporary Art San Diego. Included in this show were Ortiz-Torres' iconic baseball hats that evolved from everyday objects into powerful statements of our time, most notably an L.A. Kings hat with the addition of the word "Rodney" on the front of the hat over the name Kings and a superimposed police car on the side of the hat served as a reminder of riots that rocked L.A. and as a testament to the enduring power of popular culture. When I relocated to San Diego in 2009, the opportunity arose to interview Ortiz-Torres' for an exhibition, *Behold, America: Art of the United States* from Three San Diego Museums.

As a result of my research in preparation for that interview, work by Ortiz-Torres created from 1984 to 1990 when the artist was living in Mexico City and shortly after he arrived in Los Angeles, were a revelation to me. These paintings, drawings, video, and photography presented Ortiz-Torres' early inner circle of friends and functioned as a historical documentation of an avant-garde group of artists working in Mexico City in the 1980s and in particular revealed the influence of punk culture on Ortiz-Torres. This work is the focus of the current San Diego Museum of Art exhibition, *Portrait of an Artist as a Young Man*. *For me this show portrays the formulation of an artist's identity and offers an opportunity to view the early work of an internationally renowned artist.*

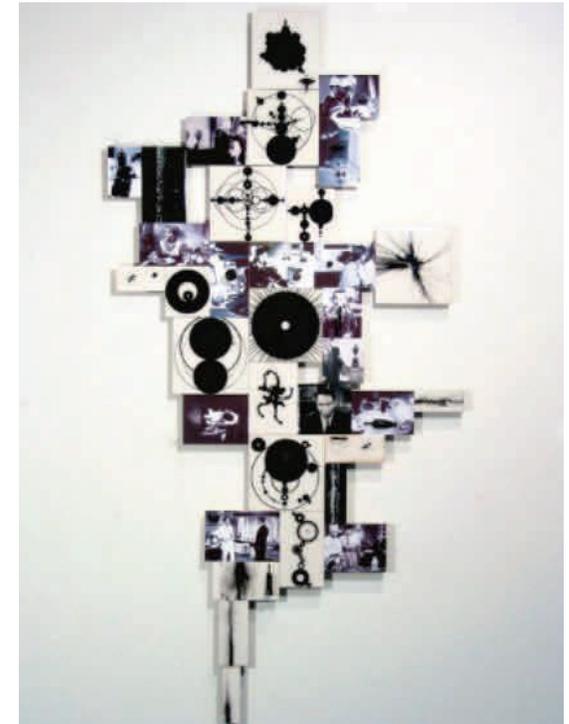
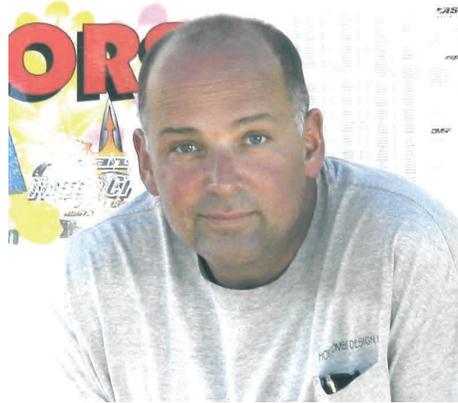
*In recent months Ortiz-Torres' work has been included in group exhibitions at the Museo Rufino Tamayo and the Museo del Arte Nacional in Mexico City. Beyond his own art, Ortiz-Torres is an author and curator. The fall 2011 exhibition at the Museum of Latin American Art, Mex/L.A.: Mexican Modernisms, is curated by Ortiz-Torres. Currently, a Professor of Visual Arts at the University of California San Diego, Ortiz-Torres contributes to the local art scene and continues to be an important figure in the art communities of Los Angeles and Mexico City through his diverse body of work.*



## **Art Notes: Rubén Ortiz-Torres and Tristan Shone** (cont'd)

### **Notes by Natalie Haddad, art writer on Tristan Shone**

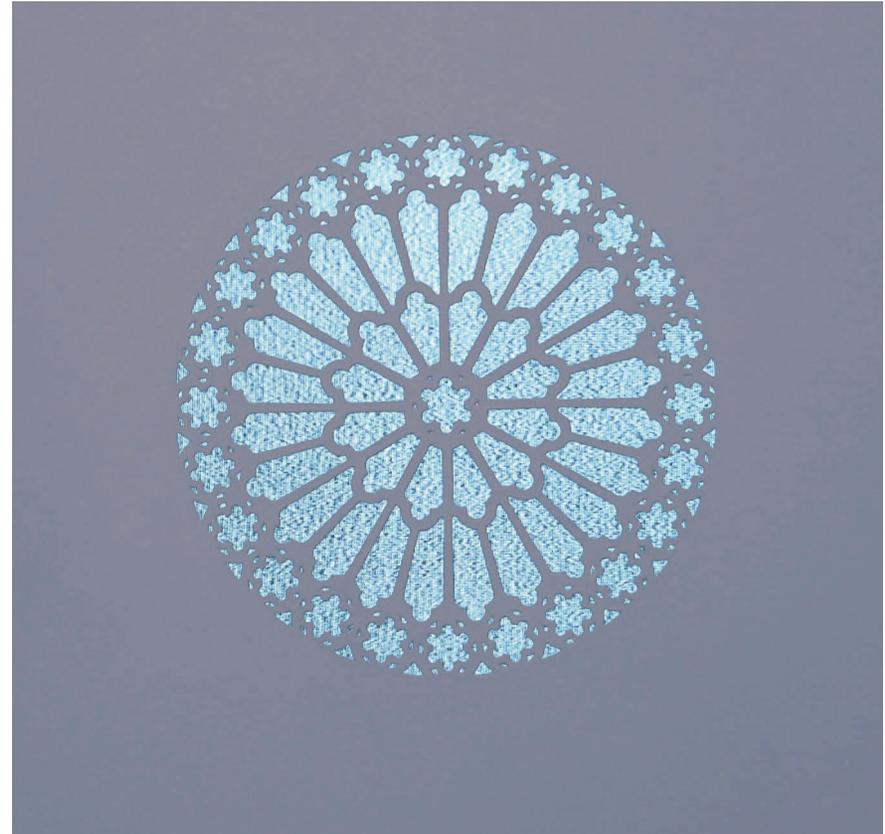
In a statement for his work "Aphanisis" in the 2006 exhibition *SouthwestNET: Techno* at the Scottsdale Museum of Contemporary Art, Tristan Shone describes the highly controlled environment of the high-tech engineer. He ends the passage with a definition of aphanisis, from Freud's biographer Ernest Jones, as "the fear of losing one's sexuality." Shone, whose art and music (as one-man metal band Author & Punisher) is supplemented by his work as a mechanical engineer, has spent enough time in laboratories to know that an aseptic space does nothing more than suspend the volatile forces of life and death--in psychoanalytic terms, of Eros and Thanatos--and Freud well knew that those forces cannot be suspended indefinitely. In a studio in downtown San Diego, Shone builds what he calls drone-machines machines--streamlined objects reminiscent of control panels or laboratory equipment, but seductive; robotic systems designed for *interaction*, not orders. As Author & Punisher, the reciprocity between man and machine reaches its apex in a battering ram of sound that becomes a sculptural medium in itself. This is the sensation of a car crash or a construction site, of technology tearing into its own primal scream; just as the sublimity of a monolith lay in its capacity to crush, the sublimity of noise lay in its capacity to sonically devastate. It's easy to read a narrative of alienation in the drone of earth-shattering metal, but Shone's work offers an alternative narrative, one that annihilates the reactive within destruction and exits on the side of liberation. The artist may be the source of life, but as the machine enters the abyss of existence and affirms itself, its life begins.



## Jay S. Johnson

[Jay S. Johnson](#) has worked with several materials, from clay to wood and metals. He has experimented more with paint recently, and has incorporated it beautifully into his wooden sculptures. An expert craftsman, he has worked off and on in construction, refining his wood-working skills. Whether his works are figurative or symbolic, they are most often wry and thought-provoking. Johnson himself says, "Utilizing the neutral background of the wall I attempt to draw the viewer closer to my objects by employing simple yet seductive materials and forms. Familiar images applied to these interior shapes may sometimes be clues to deciphering the content of the work, which typically deals with issues concerning man's relations to each other and to nature." Robert L. Pincus, art critic for the San Diego Union-Tribune wrote about Johnson's solo exhibition at the Athenaeum Music & Art Library, saying: "The two major qualities that make Jay Johnson's art so persistently compelling come together gracefully in "Smoking Room,"... One of them is his genuine gift for elegance – not easy elegance, but the taut sort of understated beauty that emanates from a keen sense of how to use materials and employ symbolic images. The second quality is his fascination with the relationship between a single form and surrounding objects, which takes a new form in this show." Johnson work has been widely exhibited, reviewed, and collected in California including the important Museum of Contemporary Art solo show in 1997. Jay Johnson has been a UCSD lecturer for sculpture since 2001.

Jay S. Johnson is represented by [Quint Contemporary Art](#)



## Adam Belt

**Adam Belt** works with physical manifestations of the unseen including the inherent properties of materials such as salt, ice and concrete, our interaction with the landscape and our wonder of the cosmos. Currently he is working with and documenting a small portable phenomenological installation. "A Thing is a Hole in a Thing it is Not" is comprised of two full-length mirrors with a lit wall in between. Experienced and documented outside at various locations during the naturally changing light of afternoon/evening the viewer observes and experiences a heightened sense of time and the presence of the self. Adam Belt received his BFA from the University of San Diego and completed his MFA from Claremont Graduate University in 2001 and is now working as an artist and a professor in San Diego. His work is included in many local collections including the Museum of Contemporary Art San Diego, and the La Jolla Athenaeum Music and Arts Library. Adam has been published in *Leonardo*, the International Society for the Arts, Sciences and Technology magazine. His work has been reviewed in The San Diego Union Tribune, Art Week, Riviera and various other publications.

Adam Belt is represented by [Quint Contemporary Art](#)



## **Art Notes: Jay S. Johnson and Adam Belt**

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## **Notes by Leah Ollman, art critic, on Jay S. Johnson**

26 July 2011

Jay Johnson is a tender tough-guy who deftly fuses contrary impulses in his work, one moment crafting shapes with the sensual minimalism of Brancusi and the next putting those forms to work in a narrative worthy of Buster Keaton. Johnson's work would never get lumped into the identity-art camp, but it thrums with the struggles and gratifications of being human, the negotiations and reckonings that shape a life. He's not an either/or but a both/and kind of guy. The cynicism in his work is quenched by beauty; the complex mess of emotions countered by an exquisite physical purity. It's not surprising that many of his sculptures and installations involve assemblies of objects, repeated disks and orbs, shelves of solid wood vessels, countless compartments. Johnson is interested in archives and the inventory of possibilities afforded by repetition and variation. There is always more than one right answer, no matter that they seem to contradict one another. Simultaneity and multiplicity are key. There is wisdom in his work, along with innocence. Pain, shadowing play. Dissonance resonating within the harmony. Johnson's figures can seem hapless, earnest, uncannily resilient. They can also exude quiet dignity. An air of vulnerability wafts through the work, though it presents formally as cool and contained. There is plenty of whimsy there, but also a wistfulness. Generosity, sheathed within defiance. A controlled sense of grace, in tandem with a jaunty, improvisational spirit. Differences, complements, incongruities all nest snugly within one another. Johnson certainly deserves this prize, and many others.



## **Notes by Sally Yard, professor, Art History, [University of San Diego](#) on Adam Belt**

Over the past decade, Adam Belt has focused his art around the natural forces that course through the universe. In paintings, drawings, sculptures and installations, the evanescent is made palpable.

This inclination was evident in Belt's *The Yearning Bush*, installed in the Mojave Desert in 2004. Composed of copper tubing, a refrigerator compressor, and a battery fueled by the sun, the work generated water from traces of vapor that lingered in the air. In its enlistment of elemental materials and transformative energies, *The Yearning Bush* enacted a sort of alchemy. In the series of works on canvas gathered in the exhibition *Condensation* in 2007, a meticulous small drawing of a dam lured the viewer close to each expansive canvas. Studying the graphite image of force and counterforce in the landscape, the viewer discerned an elaborate if near-invisible rendering of the terrain around the dams in white-on-white fields of paint. In *Echo* of 2009, Belt deployed the static or "snow" of television screens to illuminate a miniature wooden replica of the tracery of the rose window depicting Genesis in the Cathedral of St. Denis. Belt's enlistment of this flickering luminosity was far from flip-pant—the inchoate static is captured in part from remnant radiation unleashed by the big bang.

Belt's most recent work ponders perception within the frame of scientific revelation. In *Hubble Ultra Deep Field* of 2011, the artist painstakingly renders in oil glazes the 2004 Hubble image, which is the deepest view of the universe made thus far, reaching back nearly to the big bang. Within the field of the image, both time and space recede, distance measured in billions of light years. Belt's painting, like the Hubble view, provokes a meditation on the nature of representation. If the *Condensation* images pit muscular manmade architecture in counterpoise to geological flow, then *Echo* and *Ultra Deep Field* reverentially confront primordial energies made visible as light. Insistently material and meticulously crafted, Belt's works conjure wonder in the face of the ineffable.

## **Notes by nominator Karen McGuire Director, [William D. Cannon Art Gallery](#) on Adam Belt**

One might observe two purposes in Adam Belt's work. The first is to pay homage to the nature. He does this by combining a reverence for the natural with an awareness of the gulf between the man-made and the environment. The second is to seek new expressions of materials, shape, density and form. I find Adam's work to be always interesting and fresh. When I was first introduced to his work, he was making a series of large drawings of man-made terrain dams. These exquisitely rendered, detailed drawings were in contradiction to the actual monumental structures that were his source inspiration. That interest in detail and respect for his craft are inherent in all his creations. Continually focused on the exploration and investigation of materials and technologies, in each new work he has the capacity to surprise us.



**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](#)



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

Smart Family Foundation  
L Street Gallery of the Omni Hotel  
Jonathan and Wendy Segal  
Patricia Frischer and Darwin Slindee  
Joan Siefreid  
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James Robbins  
Douglas and Alice Diamond  
Vivian Lim and Joe Wong  
Tom and Ann Sergott  
Ernest Silva

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





## 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

### 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 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 Pimentá](#), [Daniel Ruanova](#), [Marisol Rendon](#), [Tara Smith](#),  
[Matt Stallings](#), [K.V. Tomney](#), [Jen Trute](#), [Gustabo Velasquez](#),  
[Yuransky](#)

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](#), [Lesha 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

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.