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SD Art Prize Mission:

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

2015 SD ART PRIZE RECIPIENTS
Wendy Maruyama with Peter Scheidt
Roy McMakin with Kevin Inman

San Diego Art Prize 2015 at Art San Diego Contemporary Art Show

November 5-8, 2014

Booths #300 and #400

Balboa Park Activity Center

2145 Park Boulevard, San Diego 92101

Fair Hours: Friday and Saturday, Nov. 6 & 7 - 12noon - 8pm

Sunday, Nov. 8 - 12noon - 5pm

San Diego Art Prize 2014 at Athenaeum Music & Arts Library

May 7- June 11, 2016

1008 Wall St. La Jolla, 92037

More info: press@ljathenaeum.org 858.454.5872



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 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.



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



2015 SD ART PRIZE RECIPIENTS



[Wendy Maruyama](#) with [Peter Scheidt](#)



[Roy McMakin](#) with [Kevin Inman](#)



Image by Kevin Miyazaki

Wendy Maruyama

Wendy Maruyama is an artist and educator from San Diego, CA. She was the first woman to graduate with a Masters in furniture making from Rochester Institute of Technology. Maruyama's early work combined ideologies of feminism and traditional craft objects. Her practice continues to move beyond the boundaries of traditional studio craft and into the realm of social practice. The *wildLIFE* project serves to illustrate the plight of elephants and rhinoceros, a cause that is very personal for Maruyama. She took a sojourn to Africa last year and met with zoologists and wildlife advocates to investigate the dangers of continued poaching of both elephants and rhinos. In recent years her work has taken a narrative direction, integrating images and text into shrine-like cabinet forms which add an additional layer of sensory experience for the viewer. Maruyama was an artist in residence at Pilchuck Glass School in May 2013 and worked with both cold and hot glass for this body of work. The exhibition is made up of object-based works combined with a societal message about the dangers of poaching and the need to preserve animals in the wild.



Studio image of *wildLIFE* Project by Bill Schairer

Maruyama has exhibited her work nationally, with solo shows in New York City, San Francisco, Scottsdale AZ, Indianapolis, IN Savannah GA, and Easthampton, NY. She has also exhibited in Tokyo, Seoul and London. Her work is included in permanent collections at the Victoria and Albert Museum, London, UK; Museum of Fine Arts, Houston, TX; Los Angeles County Museum of Art, Dallas Art Museum, Queen Victoria Museum and Art Gallery, Launceston, AUS; Museum of Fine Arts, Boston, MA; Philadelphia Museum of Art, Philadelphia, PA; Museum of Craft and Design, San Francisco, CA; Mint Museum of Art, Charlotte, NC; Fuller Craft Museum, Brockton, MA; Mingei International Museum, San Diego, CA; and the Oakland Museum of California, Oakland, CA.



Peter Scheidt

Peter Scheidt's recent studio furniture work interrogates furniture as a cultural and social formation. Theoretical reflection is important to his practice and he strives to create innovative work, which integrates theory and practice. He often operates in a realm of irony and contradiction, simultaneously respecting furniture's long craft tradition but also working irreverently with furniture objects.

As machines have changed production methods and materials, the difference in value between artisanal handwork and production work (by human hand or machine) has drastically increased. Manufacturing technologies, driven by desires of economy and profit, shape the image of the furniture we surround ourselves with - whether it is the design decisions made by a lone craftsman based on efficiency of labor, or driven by the bottom line of a big box store. By working with found furniture or found designs, he is able to begin a conversation with the viewer which is already loaded with rich history and meaning for both artist and audience.

Scheidt graduated with a BA in critical media theory from Brown University and is currently a graduate student at San Diego State University. He has worked designing and building furniture independently and collaboratively since 2005.





Notes by Tara Centybear, Curator at [San Diego History Center](#), freelance Curator for the [La Jolla Historical Society](#), Artist, and Teacher at [MiraCosta College](#) on Wendy Maruyama

Wendy Maruyama's practice, driven by humanitarian issues, tackles both the inequities of man and abuses of our natural world. Deftly balancing these social causes with her own aesthetics, she has a remarkable ability to balance form and content within her work. Attuned to the relationships of these intertwined components, Maruyama keenly jumps mediums from paper, to wood, to glass, always sensing what meaning a particular material brings through its physical attributes and connotations. Each material is manipulated to support the conviction of the artwork at hand. Her large sculptures and installations often hold a subtle kinetic quality; the mournful hanging totems of *The Tag Project* sway with each passerby as if they are inhaling their very character. Other works, such as *The WildLIFE Project* do not move, but through their hinged structure, beg to be touched and spur our imaginations to explore possible shapes. Maruyama's elephant structures are simultaneously extinct and alive through this motionless tension. She produces work that stands alone in beauty and physical strength while bringing awareness and dialog to difficult social issues in an accessible, even gentle manner.

As an individual I have always enjoyed my studio visits with Wendy, and working with her on shows. She is filled with light, and carries with her an infectious smile and laugh. Maybe this optimism of being, coupled with the daunting issues she is tackling, is what makes her work so successful. Wendy is a wonderful example of what a positive difference one person can have on our world with a little persistence, and a lot of passion.

Notes by Mark Murphy, curator, publisher, designer [Murphy Design](#) on Peter Scheidt

I enjoy the way Peter Scheidt's balances the spontaneity of creation with the creativity in the engineering which results in thought provoking works. His interest in Shaker furniture and the way they invented tools puts his work in a historical context as he deals with the same decisions about power vs hand tools. I see him as an historian, architect, sociologist, activist, furniture designer and craftsman. Designing an heirloom piece is actually a political act in 2015. I am excited to see his newest project which takes a 1957 bread truck/stepvan and turns it into a mobile furniture wood shop. Just like the food truck concept, this takes the art of repair right to the people.



Headshot image by Ilana Panich-Linsman

Roy McMakin

Roy McMakin is both an artist and accomplished designer. He runs his design company Domestic Furniture / Domestic Architecture out of Seattle. McMakin's furniture is often incorporated into his artwork. He combines form and function, furniture and visual art, to produce hybrid objects of clean, sensuous surface with humorous underpinnings. His work often plays with scale and language, inviting both visceral response and conceptual contemplation.

In the text for Roy McMakin: A Door Meant as Adornment, Michael Darling writes;

Poetic interconnections with the words "adore," "adornment," "ornament," and "store" make them ripe for McMakin's gamesmanship and allow him to conflate disparate concepts and uncover surprising connections. For McMakin, furniture and domestic architecture have long offered a framework within which to enact these contextual corruptions, bringing poetic play home to where it naturally and comfortably encounters the body on a daily basis."

Roy McMakin has completed numerous commissions and architectural projects on the entire west coast including this small sample: The J. Paul Getty Museum, Museum of Contemporary Art San Diego, San Diego International Airport, and Annenberg Community Beach House, City of Santa Monica. From 1986 to the present there is an extensive bibliography about his work from many publication including but not limited to: The Los Angeles Times, The New York Times, The Chicago Tribune, Vogue, Esquire, Cosmopolitan, The Statesman, and Riviera. Catalogs have been produced for show at Mathew Marks Gallery, San Diego State University, MOCA Los Angeles, Institute of Contemporary Art at University of Philadelphia, and Cooper Hewitt in New York. Roy McMakin is represented by Quint Gallery in San Diego.





Kevin Inman

Kevin Inman is a San Diego painter, focusing on landscape and cityscape oil paintings. Inman often works outdoors, making intimately scaled plein-air studies. These small works aim to capture the light, color, and atmosphere of a place and are used to gather information for studio works. For the past several years, Inman has blogged these daily painting efforts.

Inman was born in Honolulu in 1980. Raised in a military family, he led a nomadic existence at duty stations around the US and in Japan. Inman studied at the Universidad de Valencia, Spain, received a BA from the University of Virginia, and a MFA from Radford University. He has exhibited in solo and group shows around the US. The Termite House painting above was recently included in the California Dreaming exhibition at the Oceanside Museum of Art.



Notes by Ginger Porcella, Executive Director, [San Diego Art Institute](#) on Roy McMakin

I spent a morning with Roy McMakin eating blueberries and chatting about San Diego's art scene, how it has evolved (or not) since the time McMakin last lived here and since he recently moved back. He presented me with a copy of his book *When is a chair not a chair?* to help get me up to speed on his work.

The idea of furniture as just that—furniture—being presented in a contemporary gallery space is fascinating to me. Yet McMakin views himself equally as “just a furniture designer” as he does “just an artist”—there is something truly refreshing about that subversive aspect to his work. After reading through his book I found myself not asking the question “when is a chair not a chair”, but rather, “when is a chair *just* a chair?”

Of course, there is really no point in having that discussion, because anything presented in a gallery or museum context is instantly elevated to “art”. But creating furniture is just among the many aspects of McMakin's work; his oeuvre similarly blurs the lines between the sacred and profane, the everyday and the extraordinary.

McMakin the person is much like his art—full of dichotomies. For someone who has “made it” in the art world, he still believes in the system's democratization. I know many were shocked by his selection of a plein air painter for the San Diego Art Prize; however, Kevin Inman is not trying to do anything but make simple and honest paintings in our increasingly mediated society, much like McMakin is just trying to make art and furniture and be left alone.

So what's next for McMakin? He's in the process of designing his own multi-story live/work space and be damned if people are jealous of him. Isn't that what the art world is about, clawing our way to the top in ever-futile Ballardian fashion? Hell, if we're lucky, maybe we'll get invited to a cocktail party at his new pad sometime.



Notes by Alex Zaragoza, freelance arts and culture writer on Kevin Inman

Kevin Inman is no cute little grandma

Impressionism isn't considered the sexiest style of art nowadays. I have to admit that when I hear the words "impressionist artist" I picture cheesy beach scenes painted by retirees in bucket hats. Not that there's anything wrong with that. But impressionist art isn't driving the critics and art-eratti wild. Would an impressionist painter garner the same response as Marina Abramović?

"It's not that we really have a hierarchy of genres per se. It's more like 'Oh you're doing impressionist painting. You must be a cute little grandma,'" said Kevin Inman, the 2015 SD Art Prize emerging artist selected by Art Prize winner Roy McMakin, during my visit to his home studio in Sherman Heights. "There's certainly an established market right now that's separate from the mainstream contemporary art and that's normally where I'm expected to be. It's kind of like if you're a romance writer, you don't expect to win a Pulitzer Prize." That humility and self-awareness is refreshing for an arts writer used to inflated egos and esoteric art talk. Just as refreshing are Inman's beautifully soft paintings of objects we come to see daily in San Diego, yet most of us never think to depict on canvas.

His feathery still lifes of trash cans, dumpsters, run down buildings and, yes even the occasional beach scene, are lovely in their technique and recognizability. I see my neighborhood in that magical soap opera-like soft light that makes everything look gorgeous.

"The intent with something like this painting would be to take something that's not what we would think of as beautiful and to transform it into something that's art," explains Inman as he points out a piece depicting an apartment complex covered in a fumigation tent, which was recently on view at Oceanside Museum of Art and happens to be the piece that caught McMakin's eye.

It caught mine too. When a fumigation tent can elicit a mesmerized pause, you know you've found something special.



SD Art Prize nominators include all the art prize recipients plus these fine San Diego art professionals:
Stephanie Hanor, Derrick Cartwright, Teddy Cruz, Mary Beebe, Amy Adler, Tina Yapelli, Alice Diamond, Kevin Freitas, Ellen Phelan, Betti-Sue Hertz, Lucia Sanroman, Erika Torri, Doug Simay, Larry and Debra Poteet, Gabrielle Wyrick, Robin Clark, Katherine Sweetman, Vallo Riberta, Laurie Mitchell, Karen McGuire, Lauren Buscemi, Mark Quint, Alessandra Moctezuma, Heriberto Yopez, Tom Noel and Larry Baza, Chris Martino, Alexander Salazar, Ellen Salk, Robin Bright and, Terry Sowell, Amy Galpin, Sally Yard, Leah Olman, Natalie Haddad, Scott White, Betsy Lane, Rob Sidner, Catherine Gleason, David Antin, Daniel Foster, Danielle Susalla Derry, Constance Y. White, Roxana Velásquez, Kathryn Kanjo, Ben Strauss-Malcolm, Tara Centybear, Mark Murphy, Ginger Porcella, Alex Zaragoza

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**

2014 SD ART PRIZE RECIPIENTS

**Marianela de la Hoz with Bhavna Mehta
Philipp Scholz Rittermann
with Joseph Huppert**

2015 SD ART PRIZE RECIPIENTS

**Wendy Maruyama with Peter Scheidt
Roy McMakin with Kevin Inman**



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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
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and Darwin Slindee
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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



ATHENAEUM
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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 - 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 - 4, 2011 [Art San Diego Contemporary Art Fair](#) Hilton San Diego

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

2012-2013

Arline Fisch with **Vince Robles**

Jeffery Laudenslager with **Deanne Sabeck**

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

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

2013-2014

James Hubbell with **Brendan Hubbel**

Debbie and Larry Kline with **James Enos**

Sept 7 - 10, 2013, [Art San Diego Contemporary Art Fair](#) Balboa Park Activity Center

April 4 — May 3, 2014 [Athenaeum Music & Arts Library](#)

2014-2015

Marianela de la Hoz with **Bhavna Mehta**

Philipp Scholz Rittermann with **Joseph Huppert**

Nov 6 - 9, 2014, [Art San Diego Contemporary Art Fair](#) Balboa Park Activity Center

March 28 —May 2, 2015 [Athenaeum Music & Arts Library](#)

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 I

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](#), [Gustavo Velasquez](#), [Yuransky](#)

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

2010 New Contemporaries NCIII

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 IV

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 V

Emerging artists nominated from the 2012 SD Art Prize

[Shawnee Barton](#), [Lauren Carrera](#), [Noah Doely](#), [Rob Duarte](#), [Alexander Jarman](#), [Anna Chiaretta 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 VI

[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

2014 New Contemporaries VII

[Shane Anderson](#), [Leonardo Francisco](#), [Dave Ghilarducci](#), [Garrett P. Goodwin](#), [Emily Grenader](#), [Bhavna Mehta](#), [Margaret Noble](#), [Kim Reasor](#), [Gail Schneider](#), [Lauren Siry](#), [Cheryl Tall](#), [Vicki Walsh](#), [Joe Yorty](#)

May 9 to June 28, 2014 Meyer Fine Art

2015 New Contemporaries VII

[Atara Baker](#), [Claudia Cano](#), [Larry Edwin Caveney](#), [Andrea Chung](#), [Collective Magpie](#), [scott b. davis](#), [Tom Demello](#), [Prudence Horne](#), [Jim Hornung](#), [Beliz Iristay](#), [Jessica McCambly](#), [Marco Miranda](#), [Tim Murdoch](#)

Final selection of art work by [Alexandra Moctezuma](#), [San Diego Mesa College Art Gallery](#)

May 1 to May 29, 2015 Valencia Gallery