

THE SAN DIEGO VISUAL ARTS NETWORK

www.SDVisualArts.net 760.943.0148 info@SDVisualArts.net
 2487 Montgomery Avenue, Cardiff by the Sea, CA 92007
 Public Charity 501 (c) 3 EIN #20-5910283



FOR IMMEDIATE RELEASE: Contact: Patricia Frischer patricia@sdvisualarts.net

SD Art Prize Established artists announced

San Diego Art Prize 2016 at Athenaeum Music & Arts Library



San Diego, CA – Oct 20, 2016 - The [San Diego Visual Arts Network](http://www.SDVisualArts.net) is delighted to announce the established artists recipients of the [San Diego Art Prize 2016](#). The established artist [Irma Sofia Poeter](#) with emerging artist [Shinpei Takeda](#), and established artist [Richard Keely](#) with emerging artist [William Feeney](#) will be showing at [Athenaeum Music & Arts Library](#) from May 13 to June 10, 2017. with a reception on Friday, May 12, 6:30 PM – 8:30 PM. Art Notes by [Melinda Chiment](#), executive director, [The AJA Project](#), [Norma Iglesias-Prieto](#), Professor at [San Diego State University](#) and Researcher at [El Colegio de la Frontera Norte](#), [Jim Ruland](#), writer, [Neil Kendricks](#), artist and filmmaker are available in the [2016 SD Art Prize Catalog](#).

San Diego Art Prize 2016 at Athenaeum Music & Arts Library

May 13 to June 10, 2017.

Reception: Friday, May 12, 6:30 PM – 8:30 PM.

Established artist [Irma Sofia Poeter](#) with emerging artist [Shinpei Takeda](#)

Established artist [Richard Keely](#) with emerging artist [William Feeney](#)

Art Notes by [Melinda Chiment](#), executive director, [The AJA Project](#), [Norma Iglesias-Prieto](#),

professor at [San Diego State University](#) and researcher at [El Colegio de la Frontera Norte](#),

[Jim Ruland](#), writer, [Neil Kendricks](#), artist and filmmaker are available in the [2016 SD Art Prize](#)

[Catalog](#).

Athenaeum Music & Arts Library

1008 Wall St. La Jolla, 92037

More info: press@ljathenaeum.org 858.454.5872

San Diego Art Prize 2016 INTO THE LIGHT [William Feeney](#) and [Shinpei Takeda](#) with [New Contemporaries](#) sponsored by [San Diego Visual Arts Network](#) [Claudia Cano](#), [Andrea Chung](#), [Beliz Iristay](#), [Sasha Koozel Reibstein Bhavna Mehta](#), [PANCA](#), [Lee Puffer](#), [Aren Skalman](#), [Anna Stump](#) and [Joe Yorty](#).

Art San Diego Contemporary Art Show

In collaboration with [San Diego Art Institute](#) and [San Diego Mesa Collage](#) Museum Studies Program

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Thurs, Nov 3 from 7 PM – 9 PM, **Fri, Nov 4** and **Sat Nov 5** from Noon – 8 PM, **Sun, Nov 6** from noon – 5 PM
Balboa Park Activity Center
2145 Park Boulevard, San Diego 92101

2017 New Contemporaries SD Art Prize Nominated Artists at [basileIE + CMCuratorial](#)

Sat June 3 to August 5, 2017

Opening Reception: Sat June 3, 2017 from 6 to 9 pm

Open Barrio Logan Art Crawl, Sat. June 10 and Sat. July 8, 2017 from 6 to 9 pm

Closing Reception and announcement of Art Prize recipients, Sat. Aug 5, 2017 from 4 to 6 pm

Exhibiting Artists TBA

2070 Logan Ave, SD 92113

More info: Chris Martino cm@cmartino.com 858.361.9052

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 whose outstanding achievements in the field of Visual Arts merit the recognition.

[San Diego Visual Arts Network](#) strives to improve the clarity, accuracy and sophistication of discourse about San Diego's artistic and cultural life. SDVAN provides a resource-rich website and facilitates countless opportunities for inspiration and collaboration on visual arts projects. This is the only site designed exclusively for Visual Arts in the San Diego region. SDVAN is a 100% volunteer non-profit organization dedicated to reinforcing the idea that the visual arts are a necessary and vital part of the health of our city. SDVAN list over 2200 visual arts resource and gets one million hits a year.

[Athenaeum Music & Arts Library](#) 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. Exhibitions in the Joseph Claves III Gallery focus on nationally and internationally recognized artists. The Rotunda Gallery emphasizes community partnerships or emerging regional artists. The North Reading Room is devoted to showcasing the Athenaeum's Erika and Fred Torri Artists' Books Collection.

[basileIE + CMCuratorial](#) is an art space dedicated to showcasing and supporting progressive contemporary art. Located in the Barrio Logan neighborhood of San Diego, and housed in Barrio Logan Design Guild (BLDG), the gallery is a partnership between long-time creative collaborators Paul Basile, owner of [Basile Studio](#), and artist/curator [C.Martino](#), owner of [CM Curatorial](#).

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[Irma Sofia Poeter](#)

Irma Sofia Poeter (1963) is a Mexican-American, multidisciplinary and self-taught artist that has lived most of her life on both sides of the San Diego-Tijuana border. She currently lives in Tecate, Mexico.

Her paintings, sculptures, photographs and art installations are made or intervened with garments, fabric, textiles and embroidery. These are materials she acquires from artisans, vintage stores or has brought back from her travels.

Poeter lived in Oaxaca (2008-2010) where she worked on a project called *Identidades Revestidas* for the Museum of Textile of Oaxaca. She interviewed 40 migrants and told their stories using the indigenous dress of their hometown. She also made a series of seven dresses, one for each chakra, that were presented in London at the Oxo Tower during London Fashion Week (2015). They were presented as an art installation and as a performance piece.

Irma Sofie Poeter has had 13 solo shows and more than 30 collective presentations in countries like Mexico, Cuba, England, Poland and the United States. She received an Honorary Mention from the

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Baja California Biennial (1995), a grant from the Fondo Estatal para la Cultura y las Artes of Baja California (2001), the San Diego Art Prize (2016) and an art residency in Italy (2017). [Irma Sofia Poeter](#) is represented by La Caja Galeria in Tijuana, Baja, CA.

Notes by Norma Iglesias-Prieto, professor at [San Diego State University](#) and researcher at [El Colegio de la Frontera Norte](#) for **Irma Sofia Poeter**

Since 2013, Irma Sofia Poeter has lived at the foot of the Cuchamá Mountain, a sacred site that is located in Tecate, Baja California. Her life has been marked by the constant crossing of geopolitical and symbolic borders (Mexico-U.S.). She lives surrounded by natural elements that inspire her, and she is guided by the spiritual principles of healing. She believes art "is a vehicle for the well-being," in the deepest sense, and that it balances the body, soul, and conscience. She also believes that "beauty heals," especially at this time in history when problems have undermined the profound sense of humanity.

She searches in harmony, beauty, and introspection for ways out of personal and social crises. She believes in the gradual transformation of individuals and communities through the stimulation of senses that will then impact their intellect and consciousness.

Her pieces emerge first from an idea; she then researches and looks for materials to produce the artwork. The careful selection of materials (mainly textiles) is not only about textures, colors, and densities, but also about the histories and producers of these materials, as well as the energies they carry and ultimately transfer into her pieces. Irma Sofia wants to transfer to the public the dialogue that she establishes with the materials she uses. The beauty of her artwork is the first way to connect with her audiences; they are first attracted to the joy of contemplation and aesthetic experience, only to quickly be guided into the intellect and deepest reflection. To first capture this beauty of the world and its elements seems an unconventional mechanism in today's conceptual art where rationality and ideas tend to view beauty and aesthetic qualities of an art piece as subordinate.

The artistic and personal trajectory of Irma Sofia is marked by her female life experiences, as well as her migration to Oaxaca in the south of Mexico. Her migration is precisely the opposite of the geographical route and cosmivision of Oaxacan migrants who come to the United States. She traveled from north to south, from the material and corporeal, to the natural and spiritual, from high consumption and waste generation, to the creative use of the limited materials available. Irma Sofia and her artwork allow us to see the most profound and organic dimension of the human experience.

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[Shinpei Takeda](#)

Shinpei Takeda is a Japanese artist based in TJ/SD area and Düsseldorf, Germany. He uses a wide range of mediums exploring the memory of human violence, particularly via the narratives of those in exile. His recent projects include two series Alpha Decay (2010-2012) and Beta Decay (2013-2015). He has made large installations in different sites across the world based on his 8 years of investigations, interviewing over 60 atomic bomb survivors living in the North and South Americas. Takeda is also a Founder and Creative Director of [The AjA Project](#). This nonprofit started in 2001 is dedicated to working with resettled refugee children in San Diego using participatory photography. His recent documentary films include

El Mexico mas Cercano a Japon (48mins/2008) about the first Japanese photographer of Tijuana in 1920s, and *Hiroshima Nagasaki Download* (73mins/2010). His recent publications include *Alpha Decay: How can contemporary art express the memory of atomic bomb*. He also leads Tijuana based noise punkformance unit "Ghost Magnet Roach Motel" in which he, two Mexican artists, and two American musicians join to punkform using sound.

Notes by Melinda Chiment, executive director, [The AJA Project](#) for **Shinpei Takeda**

Shinpei Takeda is an internationally acclaimed artist who creates, invites and then brings us into a new space through his work. This is a space where the injuries of injustice wreaked upon others are felt by each of us; a space where others' hunger for freedom is our hunger; a space where we can begin to experience 'humanity' as 'all of humanity'. And before we leave this space, to return to our separateness, he challenges us to act.

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I met Shinpei in 2013 when I joined the AjA Project as Program Director, and now Executive Director, however, Shinpei's connection to the organization far precedes our relationship. Shinpei's creative genius and leadership with The AjA Project began in 2000 as a founding member of the organization and now continues, with driving artistic force, as Creative Director. Under his guidance and with his inspiration, AjA has served 4,000 youth from the undeserved communities of San Diego, across

California and around the world. His works have received praise from Estandartes Biennale in Tijuana, Nagasaki Art Museum (Japan), Kraftwerk Mitte (Dresden, Germany).

To share but two recent examples will demonstrate the power of Shinpei's vision and work. The recently installed *Beta Decay* is both ominous and gentle, using voice patterns of interviews from those who survived the atrocities of Hiroshima and Nagasaki to engage, educate and agitate.

Shinpei's most recent creation for The AjA Project, Inter+FACE, is at the San Diego Museum of Man as a part of their National Race Exhibit. This work presents a flowing draped collection of warmly lit self-portraits by San Diego youth, accompanied by narratives confronting racism, colonization, and Islamophobia.

While his founding of The AjA Project in 2000 as a University student is an early indication of Shinpei's commitment to using the arts as a platform to connect and expose, his portfolio of public art exhibitions and installations which elevate the voices of youth around the world, is his monument. The AjA Project, and the youth we serve are indebted to Shinpei Takeda for all he has given, and all he will continue to give, in making for a more just, a more loving and a more human world.

Notes about Shinpei Takeda nominated by [Terri Hughes-Oelrich, City College Gallery](#)

After research and discussions with my City Gallery colleagues, YC Kim and Wayne Hulgin and I agreed on nominating the artist Shinpei Takeda. We not only enjoyed his artwork, but appreciated that he started AJA Project in San Diego. We have enormous respect for this non-profit's work in the community.

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[Richard Keely](#)

Richard Keely is an artist and educator from Southern California. Originally trained as a painter, Keely's work during the last twenty years has turned towards sculpture, photography and installation. With the sculptural work Keely is often concerned with transforming ordinary objects into visually dense wall pieces that have the potential to evoke an array of experiential possibilities.

Richard Keely's Installation projects have included collaborations with Santa Fe based artist Lynne Hendrick, and his wife Anna O'Cain. With these installations Keely, Hendrick, and O'Cain explore ideas concerning the visceral side of accumulating, storing, preserving, and communicating ideas and information. Additionally Keely and O'Cain have collaborated on a large body of work on the topic of hurricane Katrina that includes photography, installations and film.

Keely's work has a national reputation including solo exhibitions at Gallery 4016 in Los Angeles and CAD/XO Gallery in Chicago and collaborations with Anna O'Cain for the *Alt Picture Show*, Museum of Contemporary Art San Diego, Ben Maltz Gallery (Otis School of Art, Los Angeles), Art Around Adams and the Spruce Street Forum in San Diego. Additional collaborations with O'Cain include a Ceremonial performance *Kat and Lilly Lee* at Beyond Baroque in Los Angeles and INSITE 2000 in San Diego. Richard has exhibited his work and given lectures at several well-known Universities and has been a "Visiting Artist" at Murray State University, Oberlin College and Montana State University. Currently Richard Keely is living in San Diego, CA. and is an Associate Professor of Art at San Diego State University, where he teaches sculpture for the School of Art and Design.

Notes by [Neil Kendricks](#), artist and film maker for Richard Keely

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The Prodigy of Richard Keely's Speaking Hands

When Richard Keely talks about his mixed-media art, his hands move with animated gestures as if to complete his racing, thought-provoking words. This small, revealing detail of a sculptor's speaking hands punctuating a conversation about the creative process underscores the point that his sculptural art objects demand that the viewer dig deeper. The artworks invite a kind of intimacy where one fights the temptation to reach out and touch the work despite the frequently rough surfaces of his materials of choice ranging from resin and wood glue, concrete, wood and metal.

During my first visit to Keely's Lemon Grove-based studio, his 2015 sculptures *Weave*, *Pond* and *Sluff* are mounted on the walls like silent sentinels holding watch over the work space. A calm equilibrium envelops the studio that the artist and San Diego State University Professor of Art shares with his wife and fellow artist Anna O'Cain. Everything has its designated place amidst the completed artworks occupying the space, with works-in-progress sitting on worktables. Nearby, a collection of found objects and curious fragments sit neatly in boxes and containers in a backroom, waiting to be reborn into future artworks yet to come.

Keely's studio is a laboratory dedicated to investigating questions of beauty as found objects are stripped of their functionality and points of origins. Through the intervention of his speaking hands and insatiable curiosity, mundane everyday objects – Tupperware containers, pieces of wood, shards of metal, and blocks of concrete – are re-imagined and shaped into enigmas. These mysterious sculptural objects offer a mash-up of the familiar and commonplace transformed by flashes of the sublime and hidden meanings spawned by the mind's eye.

Keely's artworks elude the trap of quick readings that too often pass for discourse in our social-media-fixated culture craving the fleeting pleasures of instant gratification. Instead, the artwork's defiance to our culture's fixation with immediacy is precisely what resonates in Keely's art. The artwork's open invitation to slow down and look closer encourages the viewer to return and find some overlooked detail waiting to be discovered. The unspoken promise of Keely's simultaneously organic and man-made images is that our conversation with the work will pick up where we left off.

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[William Feeney](#)

William Feeney's art is about questions. He tries to tell a story, but gets hung up on details, which would be easy to gloss over. Feeney occupies those taken-for-granted aspects of the narrative, and presents objects that speak to questions he has fixated on. The result is his artwork occupies a space that exists between things. Feeney received a BFA from UMass, Amherst, and an MFA from UC Santa Barbara. He was awarded a California Arts Council Grant in 2003, a StartUP Award from the Museum of Contemporary Art, San Diego in 2007, and a residency at Djerassi in Woodside, CA in 2014.

Notes by [Jim Ruland](#), writer for **William Feeney**

William Feeney does not make beautiful things.

While there is beauty in the order, arrangement and attention to detail in his sculptures and projects, the work is not designed to present something that is pleasing to the eye. Feeney's aesthetic is to provoke, not please.

When work is described as "whimsical" is in the art world it is usually applied to work this ephemeral, transitory, or fleeting, and rarely does it accompany the description "well-made." Feeney's work is both whimsical and well made, but in a way that is solidly provocative. It is work that is difficult to imagine not already existing in the world before Feeney called it into being.

It is rare to find whimsy that reflects the thoroughness of the artist's engagement with his work. Each work of art simultaneously raises question and completes a thought. His sculptures seem to answer the call that

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begins with "What if..."

That's what makes Feeney's work so satisfying. It is art intended to be explored, engaged and considered. It reflects a restless wondering that isn't tied down to a particular kind of style or medium. Feeney's work investigates how things are made with impossible objects that defy reason.

It is a singular vision that marries high concept premises with intricately crafted sculptures that are as thought provoking as they are arresting. They belong to the type of art that lodges in the viewers mind. It is work that inspires ideas, and that is the most dangerous kind of art of all.

Notes about William Feeney nominated by **Patricia Frischer**, coordinator, [San Diego Visual Arts Network](http://SanDiegoVisualArtsNetwork.com)

I first saw a presentation by William of his work at a SDMA Contemporary Arts Committee meeting held in Solana Beach, where this very humble artist works as a Junior Lifeguard Director. He is the real deal, and came across as dedicated to his calling to produce art that is honest. Integrity is a high priority for me and the genuine nature of his dialogue convinced me to start following his output. I am also attracted to the humor in his work and the process of construction that is evident to produce these objects. The heads and figures come out of an experiment to produce boats and once you realize that one works leads to another, you can read the works chapter by chapter.

END

Images available on request. Please look at links for catalogs for full selection: [2016 SD Art Prize Catalog](#) Contact: Patricia Frischer patricia@sdvisualarts.net

PDF is attached or read this press release online: [Press Release New Contemporaries](#), April 2016