

[NEW CONTEMPORARIES V](#) at [Susan Street Fine Art Gallery](#)

Presented by the [San Diego Visual Arts Network](#)

June 2 to July 3, 2012

Emerging Artists:

[Shawnee Barton](#) nominated by **Erika Torri**, Athenaeum Music & Arts Library

[Lauren Carrera](#) nominated by **Patricia Frischer**, San Diego Visual Arts Network

[Noah Doely](#) nominated by **Leah Ollman**, Art Critic

[Rob Duarte](#) nominated by **Tristan Shone**, artist

[Vincent Robles](#) nominated by **Susan Street**, Susan Street Fine Art Gallery

[Alexander Jarman](#) nominated by **Amy Galpin**, Curator, SD Museum of Art

[Anna Chiaretta Lavatelli](#), nominated by **Natalie Haddad**, art writer

[Lee Lavy](#) nominated by **Ann Berchtold**, Art San Diego Contemporary Art Fair

[Ingram Ober](#) nominated by **Adam Belt**, artist

[Deanne Sabeck](#), nominated by **Debra Poteet**, Collector, SD Art Prize committee

[David Leon Smith](#) nominated by **Sally Yard**, Professor Art History USD

[Brian Zimmerman](#) nominated by **Rubén Ortiz-Torres**, artist

Opening Reception: Thursday June 7th, 2012 from 6pm-9pm

[Susan Street Fine Art Gallery](#)

200 North Cedros Avenue, Solana Beach, CA 92075

Monday - Friday 11am to 5pm, Saturday 12pm to 4pm Plus by Appointment

More info: [Melissa Stager](#) 858.793.4442



New Contemporaries IV: Emerging Artists nominated by SD Art Professionals at Susan Street Fine Art Gallery

The 2012 nominating committee, which changes yearly, consists of SD Art Prize recipients for the previous year, writers for the SD Art Prize Art Notes, Honorary Hosts and the SD Art Prize committee: ALL emerging artists in the SD region are eligible to be chosen by the established recipients each season including but not limited to nominated artists in this

and previous New Contemporaries exhibitions. Susan Street and Melissa Sager of Susan Street Fine Art Gallery made the choice of works by these artists, working diligently to showcase each artist so they could be seen in the best possible light. The SD Art Prize is extremely grateful to them for their efforts on our behalf. We hope viewers support this exhibition not only with your attendance but with the purchase of the works by these up and coming creative talents. Our thanks to [Rosemary KimBal](#) for editing and proofing on this catalog.



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.

Award Recipients for 2006/2007

Raul Guerrero with emerging artist **Yvonne Venegas**
Jean Lowe with emerging artist **Iana Quesnell**
Ernest Silva with emerging artist **May-ling Martinez**

Award Recipients for 2007/2008

Marcos Ramirez ERRE with emerging artist **Allison Wiese**
Roman De Salvo with emerging artist **Lael Corbin**
Eleanor Antin with emerging artist **Pamela Jaeger**

Award Recipients for 2009

Kim MacConnel with emerging artist **Brian Dick**
Richard Allen Morris with emerging artist **Tom Driscoll**

Award Recipients for 2010

Gail Roberts with emerging artist **David Adey**
Einar and Jamex de la Torre with emerging artist **Julio Orozco**

Award Recipients for 2011

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

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.

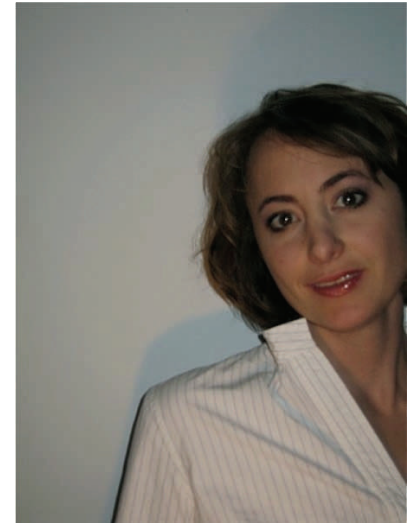
[San Diego Visual Arts Network](#)

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Shawnee Barton

Shawnee Barton is an interdisciplinary artist, writer, poker player, and mom. She received a BFA in Sculpture from Southern Methodist University, completed an Independent Studio Program in Sculpture at Slade School of Art in London, and earned her MFA from The School of the Art Institute of Chicago where she was a Trustee Scholar. She has worked as an arts administrator, advocate, and educator. At SAIC, she taught courses in the Photography and Print media departments. She currently writes for various publications including U-T San Diego, The Chicago Art Magazine, and Slate.com.

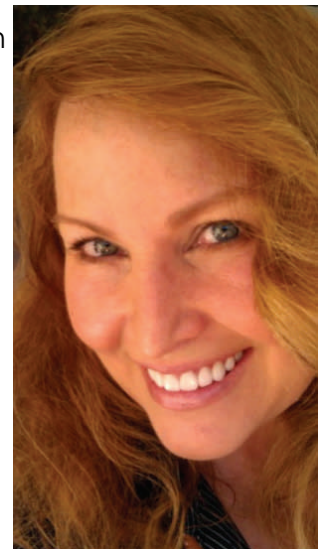


nominated by **Erika Torri**, [Athenaeum Music & Arts Library](#)

Shawnee Barton's Athenaeum Rotunda exhibition in 2010, *Occupation: Housewife*, humorously reflected her frustration over her unemployment as well as the stigma attached by others and herself to being without a job. With an MFA in fine arts from the School of Art Institute of Chicago, she is an 'overqualified homemaker'. Her embroidered *Misfortune Cookies*, now in the Athenaeum's permanent collection, satirically illustrates the perception of her status with a less than inspirational message: *That's not rain. That's God crying because you are such a disappointment*. In the face of society's expectations and rejections Barton's conceptual art asks "How do we create self-image"?

Lauren Carrera

Lauren Carrera's paintings and installations address the complexity of narrative, posing questions of dualities and investigating paradoxes inherent in the natural and psychological landscape. As a second generation American and an adoptee, Carrera investigates the confusion of identities and cultures; as a psychologist, she explores the tensions arising from the scientific need to assemble, classify, use and display. Trained as a classical painter at Rutgers, she now works in a variety of media. Mentored by Baltimore artist Dan Wittels, Carrera furthered her education at The Pennsylvania Academy of Fine Arts. She was the recipient of a fellowship to the Atlin Centre for the Arts in British Columbia. Carrera came to San Diego to pursue a Ph.D. in behavioral medicine, ultimately leaving psychology to pursue a full-time career as a visual artist. She has exhibited in juried shows locally and nationally. Her fascination with things miniature and out-sized, set design, childhood trips to natural history museums in New York, Boston and Philadelphia have shaped the interests that inform her work. These interests have culminated in her current installation in a former naval headquarters building: "Museo du Profundo Mundo: Specimens and Renderings from The Carrera Expedition."



nominated by **Patricia Frischer**, [San Diego Visual Arts Network](#)

When you watch an artist over a number of years, you realize you are doing so because you think they have potential. Lauren proved this with her exhibition *Museo du Profundo Mundo* in 2012. By creating an entire building full of installations of the artifacts of a fictitious world explorer/archeologist, she has connected her passions for painting, collage, montage, sculpture and tied them together with a conceptually challenging story line. I liked best the dinner party setting for the maddest hatter ever, but she gives us a number of looking glasses through which to walk.



Noah Doely

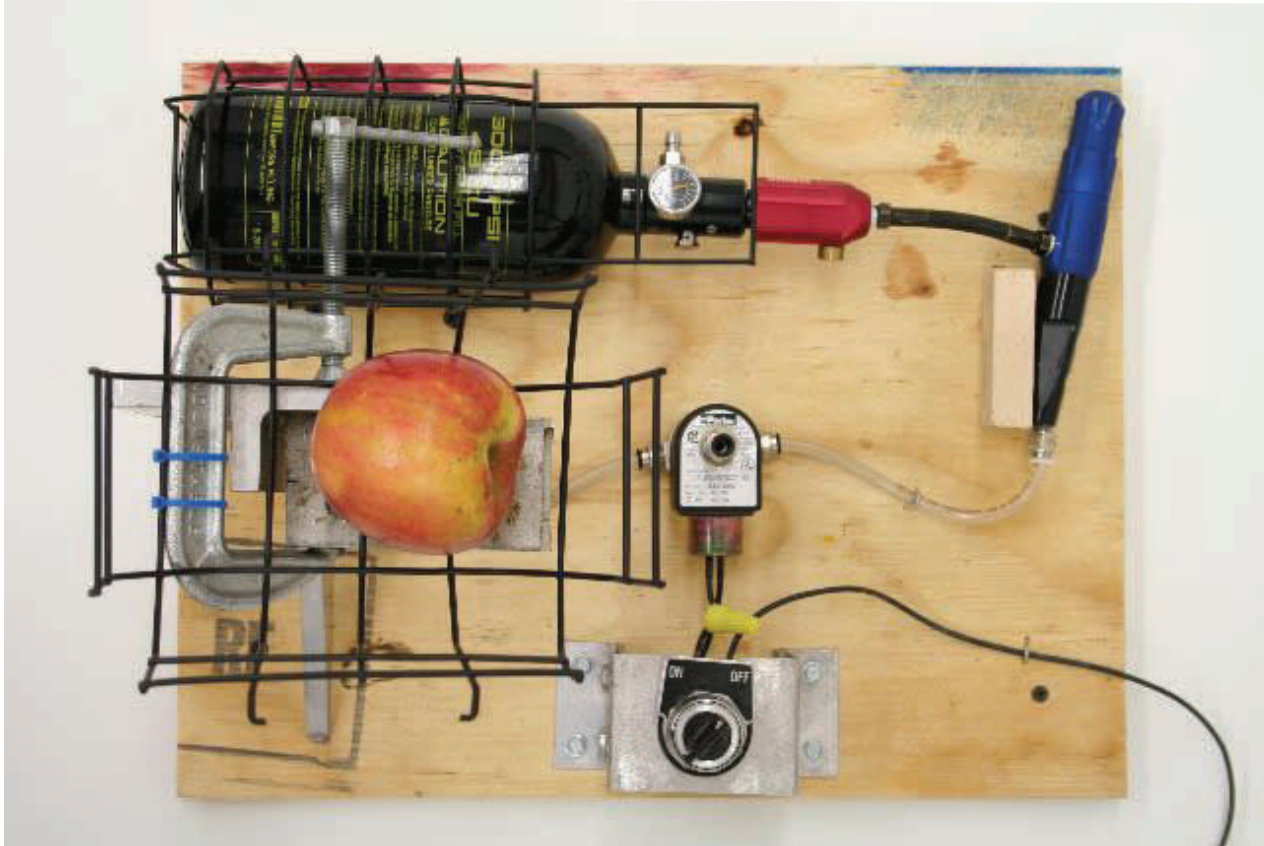
Noah Doely is an interdisciplinary artist who builds elaborate sculptural installations that he uses in the creation of staged narrative photographs. Using photographic tools from the mid 19th century, he creates glass plate photographs that document imagined spaces where his memories mingle with cultural artifacts to form fantastical pseudo histories. These images are meditations on time, memory, origins, collecting, and making. Specific references to Victorian-era landscapes and objects corroborate the invented story, lending a feeling of authenticity to an otherwise false construction.



nominated by **Leah Ollman**, Art Critic

When I first saw Noah Doely's work, I felt that delicious sense of dislocation that comes from recognizing something quite new. Much about it has a familiar, rich history--the 19th-century photographic techniques, certainly, and the spirit of inquiry and exploration so often manifested in photography's early decades. But Doely also traffics in 21st-century ideas about authenticity and artifice, the archive of memory and the equally evolving archive of the imagination. Beneath the work's seductive patina of age, simmers something fresh, earnest and wry.

Rob Duarte



Rob Duarte's work takes place at the intersection of artistic production, pseudo-scientific research and lighthearted terrorism. Through subversive interventions, dark humor and imposed sensory overload, he attempts to bring to the surface the hidden relationships between technology and culture. His most recent work explores the distance between real tactile, sensory experience and the technologically mediated simulation. Duarte has a BS in Information Systems and Computer Science from the University of Massachusetts, a BFA in Sculpture from the Massachusetts College of Art & Design, and an MFA in Visual Arts from the University of California San Diego.



nominated by Tristan Shone, artist

Rob Duarte is a highly skilled tech-based artist and programmer who has a huge palette of media at his disposal. What I like most about Rob's work is he always finds a way to mix these components in a utilitarian way within his elaborate sound installations and kinetic sculptures, with just the right amount of technical aesthetic to match form and function.

Alexander Jarman



Alexander Jarman's work focuses on some of the various issues surrounding urbanity, employing practices as varied as collage, photography, performance, installation and psycho-geography. With over half of the world's population now living in cities, there is an incredible urgency to understand, interpret and present the histories and stories of these places in new ways. Much more than personifying Baudelaire's *flâneur*, Jarman approaches his art practice as a blend of socio-cultural anthropology and visual art. His collages have explored subject matters and iconographies related to urban social justice and his installations and photographs have focused on how ideas of urbanity are constructed. In addition to being an artist, Jarman is an arts professional in San Diego; the opportunity to make art is just as important to him as the responsibility to serve the art community well. Through his work at the San Diego Museum of Art he is able to provide opportunities to innovative, emerging artists as well as bring established, important minds to the region. As a curator outside the Museum, his most recent effort is *More Real than Life: An exhibition of contemporary collage*, at Southwestern College Art Gallery. He is also a Board Member at SDSpace4Art in the East Village.



nominated by **Amy Galpin**, Assistant Curator, Art of the Americas, Department of Curatorial Affairs, [SD Museum of Art](#)

Alexander Jarman is an artist, curator, and arts educator. He is drawn to diverse materials and simultaneously pursues intricately designed collage work and large-scale installations, typically made from cardboard. His collage work has appeared on the cover of *City Beat* and on the cover of *Just Like Jenna's* debut album. Jarman's collages mysteriously combine irreverent references with delicately balanced precision. Recently, he has added three dimensional objects to his collage work and his passion for collage led him to curate a show for Southwestern College and to organize a related symposium and zine. Originally from Ohio, Jarman has been a part of the San Diego arts community for the last six years. He is a vital part of our arts community and his multifaceted contributions to San Diego continue to expand.



[Anna Chiaretta Lavatelli](#)

Anna Chiaretta Lavatelli examines the performance of identity through installation and video—the relationship of space to the viewer within staged fantasies framing moving images. Highly constructed images and spaces suspend the viewer and subject in the very unreality of the image. Suspending not just time, but also identity, gathering image fragments of what she finds to be pivotal moments to write a score for performance repetition that magnifies and distills in an effort to re-capture “the gasp.” This is a term developed by Lavatelli to describe the moment where the subject is inside and outside of herself simultaneously, where identity disintegrates and bodily ego fails to assert itself.



nominated by **Natalie Haddad**, art writer

Anna Chiaretta Lavatelli's video and photography work investigates the construction of identity—in particular, feminine identity—in the formative space of adolescence. Using the visual codes of cinema, projects such as *As It Lays*, *Her Nature*, and *The Pink Room*, question the symbols of womanhood in Western society. Through her own conversations and interactions with the young women, in her photographs and video installations, many of them aspiring actors, Lavatelli subtly mediates scenarios in which images of idealized femininity begin to break down. What emerges is a powerful and visually engaging portrait of young women at the threshold of seeing and asserting themselves.



[Lee Lavy](#)

Lee Lavy is originally from Missoula, MT. but is currently residing in San Diego and co-running ICE Gallery, which is an artist controlled experimental art space in San Diego. His recent work has dealt with uncontrolled applications within logistically, sequenced, perimeters. These are documented in two solo shows in the fall of 2010 and summer of 2011 at ICE Gallery. Lavy is working towards a bachelor's degree in fine arts at SDSU and Employed as a preparator at MCASD.



nominated by **Ann Berchtold,**
[Art San Diego Contemporary Art Fair](#)

Lee Lavy 's work in 2010 was experimentation with plastic wrapped canvases and ink filled water balloons. At an exhibition at ICE Gallery he stripped the walls down to bare white walls and then proceeded to hurl ink filled water balloons at them covering them in chaotic, yet partially controlled splatters and drips of black ink.

His current work is dealing with set guidelines that often involve processes of a pre-determined making in repetition and systems. The systems referred to have been color combinations, measurements, mathematics, application, placement and reading. In the process of setting up these laborious and monotonous systems, there is an element of dis-control or chance introduced. This element disrupts the order of things, creates unexpected outcomes and more often than not, yields more work to be investigated.

When I first met Lee he was creating very dark comic strips. I found him to be incredibly gifted as a draftsman, with a great eye and a twisted and comic sense of the human condition. His work has gone through several very interesting, and diverse evolutions. His curiosity is evident, and I believe it is this that engenders exploration and investigation into his work.

Ingram Ober



Ingram Ober grew up in Coventry, CT, received a BA in Visual Arts from Eckerd College in St Petersburg, FL and his MFA in 2003, from Claremont Graduate University. Ingram pursues an interest in the greater flow of energy through systems. These systems include alternative energy, social activism, viewer interaction, material reclamation, and social hierarchies through the processes of sculpture, installation, performance, photography and public art. Ingram's work confronts the viewer with humorous, ironic, raucous, yet strangely hopeful views of the world around them. His work entices a participant's investigation of the systems that affect them daily. He teaches sculpture, 3D design and foundry and is the Department Chair, and Director of the Boehm Gallery at Palomar College in San



Marcos. Ingram's recent work includes commissions in public art for the City of San Diego, and Mira Costa College, a solo exhibit at Southwestern College and performance/installation exhibits at the MCASD, La Jolla, the Museum at CCA Escondido, The New Children's Museum San Diego, and NCECA in Tampa FL.

nominated by **Adam Belt**, artist

Ingram Ober engages social and political issues through both performance based works and through objects heavily laden with the implications of their forms. Often the objects are integral to the performance. One example is a performance with resulting paintings and sculpture, *A Green Century* and later performed as *A Red Century*. In this work he created and rode a bicycle whose gears powered a miniature oil rig attached to the back of the bike. The rig then pumped ink onto the tires. Riding in circles and singing John Lennon's *Working-class Hero* Ingram produced paintings on the paper underneath him. The resulting physical objects not only act as evidence to the performance, but also function independently as pieces that continue to instigate ideas and probe the concerns at the source of the work. His commitment to engaging the public also includes public art that functions as interactive spaces. It is this thoughtful union between idea, form and practice that inspired me to nominate Ingram for the San Diego Art Prize.



Vincent Robles

Vincent Robles primarily works within the realms of sculptural furniture elements. Currently, his work addresses domestic space and the relationships from one common object to the next. There is a psychological tension that lies within the walls of the home. In every nook and cranny, underside of table, between the rungs of a banister and under the rug, something has taken place. In his work, he is reading between these lines and channeling through the layers to expose what might have been left undiscovered. The relationship between our environment and the space that we imbue provokes a dialog through our past associations and historical references. Robles is a second year graduate student in the Furniture Department at San Diego State University. He has a background in applied design/ home renovations/ and carpentry. It is through these skills that Vincent Robles has utilized the language of buildings, inspiration for content in his work, to further question our own associations to the objects he creates.

nominated **Susan Street,**
[Susan Street Fine Art Gallery](#)

Vincent Robles is a custom craftsman as well as a conceptual artist. He is currently studying to receive his MFA with an emphasis in Furniture Design from San Diego State University, where is he using the association of furniture to re contextualize our past notions of how we view furniture. Vincent's distinctive pieces are created to engage the viewer's intellect and create a catalyst for conversation. The nooks and crannies of his home inspire the starting points for many of his constructions. Seeking inspiration in the simple forms of everyday

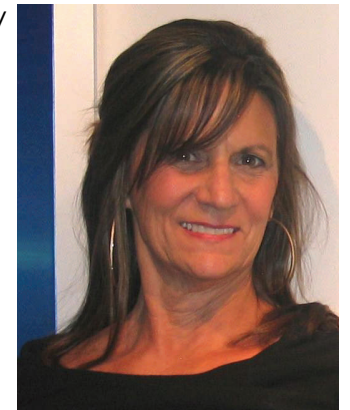


household objects Vincent takes the mundane and transforms it into sculpture. Breaking down preconceived notions of these recognized forms; his mute household objects are made to spill their secrets as they evolve. Striving to keep his materials honest he will not only construct a custom piece from scratch but he will also take a rickety old ladder, operate on it, and make it conceptually witty, and give the viewer a surprise and often an out of context point of view! I find his work to be both technically impressive and conceptually intriguing.

[Deanne Sabeck](#)



Deanne Sabeck began a career in architectural stained glass in 1973. During her journey, she experimented and mastered almost every technique known in the glass world and developed her own unique art form. Trained originally as a painter, she received a BFA from Arizona State University but has continued her studies at Pilchuck and other schools. In 1990, she relocated from Sedona, Arizona to Encinitas and changed her focus from architectural glass to creating "Light Sculpture". Finding the reflected light patterns more intriguing than the windows themselves, she began working directly with the light spectrum itself as a sculptural medium. Using various types of reflective glass, she creates spatial sculptural installations of light. The glass is bent, cast, fractured and sometimes etched with text and or imagery to distort and refract the light, bathing walls, floors and ceilings in vibrant color. Conceptually, the work uses illusion to question our perception and the essence of our visual reality, LIGHT. Sabeck has completed many large commissions including public art, commercial and residential installations through-out the US and abroad, including "Lightwaves" at the SD International Airport and a cast glass window for Mel Gibson. Her work is shown in many galleries across the country including Sculpture Site Gallery in Sonoma, CA., Pismo Fine Art, Aspen, CO. and Kuivato Gallery (her own glass gallery) in Sedona, Arizona. Deanne Sabeck has had a solo show at the Museum of Neon Art in Los Angeles.



nominated by **Debra Poteet**,
Collector, [SD Art Prize](#) committee

How do you capture the capricious beauty of that chimera the aurora borealis, shimmering and dancing across the night sky to its own celestial rhythm? Or bottle a rainbow and then pour its glimmering hues onto a canvas? Deanna Sabeck, like the alchemist of old, has found a way to make the lyrical mysteries of reflected light in the heavens yield to her skilled hand. Her canvas is any surface and her paint is light reflected off of precisely hewn and treated glass, carefully aligned with sources of light. Sabeck's pieces both delight and amaze the viewer at once and just like the Northern Lights, when the lights go off, now you see it, now you don't! The constant state of awe and surprise that Deanna's pieces elicit, as a collector, keep me coming back for more and is the reason I nominated her.

David Leon Smith



David Smith grew up in Compton, Los Angeles so the experience of art came mostly in the form of vandalism often related to deaths in the neighborhood due to gang activity. Occasionally, he would participate in graffiti with spray paint on walls and/or private property. This led to his decorating school folders, clothes, garages, bedrooms and shop walls. The art of his youth was of script and portraits of the deceased. Later, inspired by the idea of *cull*, which is the action of choosing or discarding when not up to standard, he paints on appropriated materials letting the surfaces speak for themselves. These substrates range from plywood, street signs, brick, glass, metals, and cardboard. The found material directly inspires what he will do with it. Depending on the condition of each item he adds an animal or human portrait, script, or develops works into an installation. Whether warped, bent, or cracked, he tries to recreate the objects'



original positions in the gallery space. At the moment, his portraits consist of faces from the inner city demographic and animal portraits of African descent. By painting ekphrastically (that is making art about art), his images express the interconnection between subjects that do not necessarily mesh. The attempt to marry these subjects is where Smith's strongest works occur often working large so as to impose the work's presence on the viewer. His works are about an unveiling of something that is too often overlooked. David Smith paints with a sense of urgency because he is driven towards breaking the barriers of social deprivation and challenging stereotypes. But his work is not geared for the attention of a specific audience. Instead, he says, "By bringing the outside in, my hope is to give on-lookers insight."

nominated by **Sally Yard**, Professor Art History, [University of San Diego](#)

David Smith's art deploys found materials as the ground across which his paintings are wrought. If the pictorial "environment"—the grain of discarded wood, the abraded directives of a crumpled freeway sign—is integral to the images, so too the figures in Smith's work emerge from their contexts—whether the city of Compton, the annals of popular culture, or the pantheon of American political history. Transcending the ethic of making do with what is at-hand, Smith arrives at an aesthetic that pits compelling likeness and stylized illusion against the physicality of material and means. With painterly wit, the knots in a sheet of plywood are absorbed into an image, just as drips of paint are refigured with a kind of Cubist savvy to become an aqueous oceanic space. If materials gather patina over time, tracing the forces that have shaped them, so too the figures in Smith's paintings point toward the realms from which they are drawn. Many of the portraits are remembrances. If Smith's crystalline images muse over the ways that lives are forged and forfeited in America, then too they enact the force of art to prevail, discerning meaning, embodying grace.



Brian Zimmerman

Brian Zimmerman creates sculptural works for the gallery and public realm that are physically relatable and conceptually approachable. The work takes many forms, from a boat merging with a home, to a large set of steel parenthesis that invite private conversation in public spaces, to chairs that induce empathy. His work employs common forms to communicate complex ideas, experiences, emotions and our shared but related individual histories. Zimmerman was born in Houston, Texas in 1981. He earned his BFA in Painting and Art History at the Kansas City Art Institute in Missouri. Currently he is a MFA candidate studying sculpture and public art at the University of California, San Diego. Locally his work has been exhibited at the San Diego Museum of Art, Oceanside Museum of Art and the San Diego Contemporary Art Fair.



nominated by **Rubén Ortiz-Torres**, artist

Brian Zimmerman makes crafty dysfunctional objects in an existential quest. His sculpture seems to be very successful looser design. These things have flaws and a temperament that makes them individual and meaningful like the artist that made them. That humanness is certainly a part of art.

[San Diego Visual Arts Network](#)

SDVAN is a database of information produced to improve the clarity, accuracy and sophistication of discourse about San Diego's artistic and cultural life and is dedicated to the idea that the Visual Arts are a vital part of the health of our city. SDVAN hosts a free interactive directory (over 1600 resources listed) and an events calendar covering all San Diego regions including Baja Norte with an opportunity section, gossip column and the SmART Collector feature to help take the mystery out of buying art. SDVAN is the proud non-profit sponsor of the SD Art Prize. This is the only site designed exclusively for the San Diego region and the Visual Arts and is one of the most technically advanced sites of this kind in the country. SDVAN currently gets 3-4000 unique visitors per month and over one million hits a year.



SUSAN STREET FINE ART

Founded in 1984, Susan Street Fine Art Gallery is a premier venue of contemporary art located in Solana Beach, North County San Diego. The Gallery has established a solid reputation for refined yet exciting and innovative contemporary art while providing comprehensive client guidance and personalized art services. Susan Street Fine Art Gallery represents emerging, mid-career and established artists who work within a broad range of styles and mediums—painting, sculpture, photography, ceramics, mixed media, limited edition prints, and works on paper.



[Art San Diego Contemporary Art Fair](#)

Art San Diego has designated the San Diego Art Prize as its non-profit beneficiary for specified events and will be showcasing the SD Art Prize recipients each Fall.

[San Diego Visual Arts Network](#)

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New Contemporaries I: [Alida Cervantes](#), [Allison Wiese](#), [Andy Howell](#), [Ben Lavender](#), [Brad Streeper](#), [Brian Dick](#), [Camilo Ontiveros](#), [Lael Corbin](#), [Christopher N. Ferreria](#), [Jason Sherry](#), [Matt Devine](#), [Pamela Jaeger](#), [Nina Karavasiles](#), [Tania Candiani](#), [Nina Waisman](#), [Shannon Spanhake](#), [Tristan Shone](#)

New Contemporaries II: [David Adey](#), [Tania Alcalá](#), [Michele Guieu](#), [Keikichi Honna](#), [Omar Pimienta](#), [Daniel Ruanova](#), [Marisol Rendon](#), [Tara Smith](#), [Matt Stallings](#), [K.V. Tomney](#), [Jen Trute](#), [Gustabo Velasquez](#), [Yuransky](#)

New Contemporaries III: [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](#)

New Contemporaries IV: [Mely Barragan](#), [Adam Belt](#), [Susannah Bielak](#), [Fred Briscoe](#), [Isaias Crow](#), [Shay Davis](#), [Damian Gastellum](#), [Gretchen Mercedes](#), [Han Nguyen](#), [Jaime Ruiz Otis](#), [Lee Puffer](#), [Christopher Puzio](#), [Cheryl Sorg](#)



[The Athenaeum Music and Arts Library](#)

in La Jolla showcases the recipients of the SD Art Prize each Spring.

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