



[New Contemporaries VII](#) at [Meyer Fine Arts](#)  
Fri. May 9 to Sat June 28, 2014

### Emerging Artists:

[Shane Anderson](#) nominated by [James Enos](#) artist

[Leonardo Francisco](#) nominated by [Brennan Hubbell](#), artist

[Dave Ghilarducci](#) nominated by [Debby and Larry Kline](#), artists

[Garrett P. Goodwin](#) nominated by [James Hubbell](#), artist

[Emily Grenader](#) nominated by [Erika Torri](#), Executive Director, [Athenæum Music & Arts Library](#)

[Bhavna Mehta](#) nominated by [Danielle Susalla Derry](#), curator, [Oceanside Museum of Art](#)

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

[Kim Reasor](#) nominated by [Daniel Foster](#), Executive Director, [Oceanside Museum of Art](#)

[Gail Schneider](#) (Matlin) nominated by David Antin, Professor Emeritus, [University of California, San Diego](#)

[Lauren Siry](#) nominated by [Perry L. Meyer](#), [Meyer Fine Arts](#)

[Cheryl Tall](#) nominated by [Patricia Frischer](#), coordinator, [San Diego Visual Arts Network](#)

[Vicki Walsh](#) nominated by [Debra Poteet](#), collector

[Joe Yorty](#) nominated by [Charles Miller](#) artist

**New Contemporaries** is a project of [San Diego Visual Arts Network](#)

Opening Reception: **Thursday May 15, 2014 6-9 pm during NoLI Nights**

Artist "In Residence" Reception: Saturday, June 14 from 2 to 6 pm.

with **Kim Reasor** , **Dave Ghilarducci** ,**Bhavna Mehta** , **Vicki Walsh**

[Meyer Fine Arts](#) 2400 Kettner Blvd, Suite 104, SD 92101



## [New Contemporaries VII](#) Emerging Artists nominated by SD Art Professionals at [Meyer Fine Arts](#)

The 2014 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. Perry L. Meyer of Meyer 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**

### [Award Recipients for 2012](#)

**Arline Fisch** with emerging artist **Vincent Robles**  
**Jeffery Laudenslager** with emerging artist **Deanne Sabeck**

### [Award Recipients for 2013](#)

**James Hubbell** with emerging artist **Brennan Hubbell**  
**Debby and Larry Kline** with emerging artist **James Enos**

**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](#)

2487 Montgomery Avenue, Cardiff by the Sea, CA 92007 [info@sdvisualarts.net](mailto:info@sdvisualarts.net) 760.943.0148 Public Charity 501 (c) 3 EIN #20-5910283



## Shane Anderson

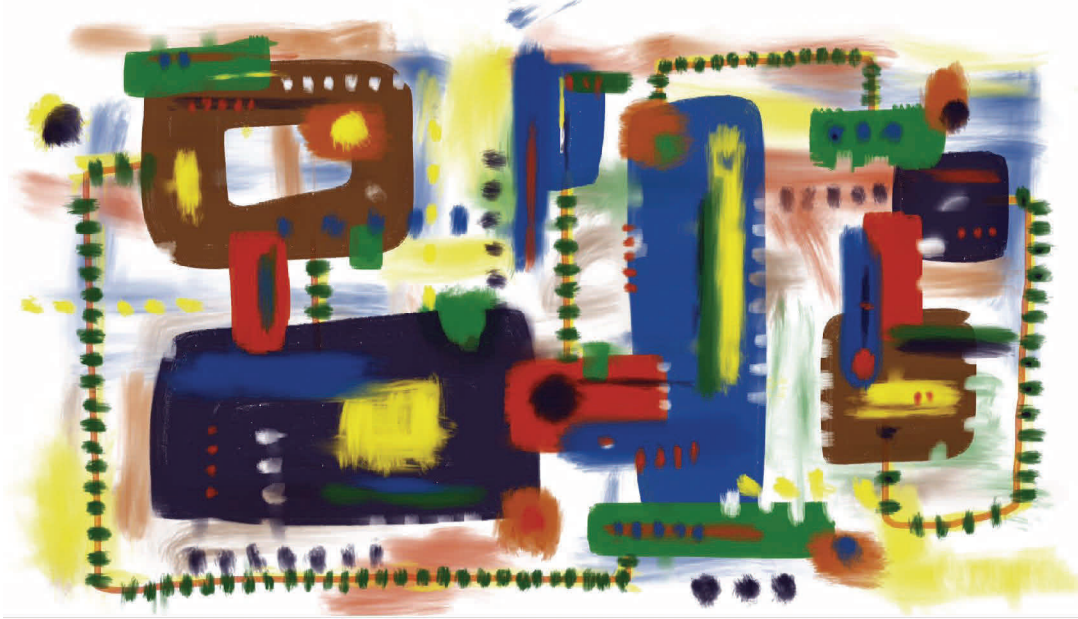
Shane Anderson is an artist and educator. His work explores issues related to landscape use and the ways in which it is perceived and utilized. Shane's work investigates our relationship to our environment, and ways in which we occupy, build and shape the contemporary landscape. His work deals with ideas about today's socio-systemic world in which land values shape urban geography, building design, and eventually the lives of people. Shane was raised in Montana. He currently lives and works in San Diego, California.



nominated by [James Enos](#) artist

I was first introduced to Shane's photography in the fall of 2007. His central project then *Control | Access* was concerned with recording both the spontaneous and territorial affects of property, as well as class. As he continues to work in ground-level imagery, cataloging a survey of enviro-human banalities, he himself becomes particular to coastal Southern California – but too, indicative of an everywhere / elsewhere. Much of my interest in his kind of work persists, from its faint appraisal of momentary scenes to its commentary regarding concise set of social gaps, frames, or unsustainable fictions. Capturing primarily regional landscape photographs, he proceeds by contrasting the atrocities of urban development with affection for maintaining ones place in line.





## Leonardo Francisco

From the whimsical paintings of Miro to the devastatingly gritty comics of Art Spiegelman to the lyrical drawings of his four-year-old twin daughters, Philippine-born, California-raised artist, dancer, and art educator Leonardo Francisco draws from many worlds to inform his work. He has worked in a multitude of disciplines, including print-making, collage, drawing, digital painting, film, comics, samba and creative movement. His eclectic approach was instrumental in his former position as Director of Dance for the Super Sonic Samba School and in his current work with CoTA (Collaboration of Teachers and Artists), a non-for-profit which provides professional development for elementary school teachers seeking to use art as a vehicle to reach

multiple intelligences, and Young Audience San Diego, where he is a resident artist. In his exploration of the sinuous intersections between visual art, written word and creative movement, he remains passionate about finding new ways to communicate and educate through art.

nominated by [Brennan Hubbell](#), artist

I find Leonardo's work sincere and fresh. His art has an innocence which I strive for in my art, an innocence that comes from self discovery. For me the best art takes us to a place of discovery about ones self and the world we live in. Leonardo's art takes me to that place.





## Dave Ghilarducci

Dave Ghilarducci (b. 1963, Chicago, Illinois) holds a Degree in Electrical Engineering. After working in the engineering field for over twenty-five years, Ghilarducci's professional background strongly influences both the materials he uses and his process. Ghilarducci investigates how technological influences affect our perception. With technologies' ability to evolve, synthesize, and derive interdisciplinary forms of thinking, the fundamental boundaries of cognition are at a crossroads. Due to the exponential impact technological influences have in our lives, our younger and future generations (digital natives) will have learning obligations, expectations, and forms much different from our previous generations (digital immigrants).



Using the multiple intelligence theory to establish eight distinct intellectual dispositions as his theoretical parameter, Ghilarducci merges, manipulates, and creates an array of electronically enhanced systems and languages. He currently resides in San Diego where he has participated in numerous solo and group shows, including shows at the Museum of Contemporary Art San Diego , San Diego Botanic Garden , Pulse Gallery, Oceanside Museum of Arts, along with solo shows at Art Produce Gallery and Sushi Contemporary Performance and Visual Arts. Notable commissions include pieces for The New Children's Museum in San Diego, Wavecom Inc., and DBM Inc.

nominated by Debby and Larry Kline, artists

Dave Ghilarducci uses his training in electrical engineering to create objects that are oddly humanistic. To do this, he looks at the world with, in his words, "a child's eye." By creating mechanized works that emphasize playfulness over functionality or productivity, he encourages viewers to relate more directly with his machines. Once engaged in this dialogue, our symbiotic relationship with the machines that surround us becomes undeniable. The contemplation of our relationships to machines sometimes hints at the possibility of a bleak or foreboding future. Ghilarducci's machines, however, do not. They are engaging and rely upon our innate curiosity.





## Garrett P. Goodwin

Art to Garrett Goodwin is a movement between objects. Growing up near the ocean in San Diego has proven to be the ultimate inspiration for his creative spirit. The oceans energies and its humbling powers have given him the confidence to overcome obstacles. His art then comes to life with the connections that are conjured from the mixture of philosophy and craft. From a young age his grandmother, an enamellist, encouraged him to pursue this love of art and creation by finding an artist from whom he could learn. She gave him a book on James Hubbell, and there was an immediate connection. Goodwin has been fortunate enough to be able to travel and build "Pacific Rim Parks" with his mentor in countries such as Mexico, South Korea and Taiwan. The relationships and cross-culture involvements have given Goodwin new perspectives. The abilities to bridge the gap of language and participation on a much larger scale have given him a taste of what it means to be a global artist. Garrett graduated from the University of Hawaii with a Bachelor of Studio Arts degree with an emphasis in Glass and Sculpture in 2009. Garrett Goodwin now works in many mediums and has been participating in community build projects as well as commissioned works in and around San Diego.



nominated by James Hubbell, artist

I have known Garrett for a long time and have worked with him. He has been part of the Pacific Rim Parks we have built in Korea, Taiwan, and Mexico. We hired him as an instructor in Taiwan in 2013. Working with Garrett, I am aware of how he is a dedicated, talented artist. I am happy to see the quality, inspiration and playfulness of his work keeps progressing. Garrett represents a growing group of artists who do not see art for art's sake, but see it connected to all life and nature in our daily world. It is a change that deserves celebration.



## [Emily Grenader](#)

Emily Grenader grew up in Houston, Texas and moved to New York City in 2003 to earn her BFA from the Cooper Union for the Advancement of Science and Art. She arrived in La Jolla in 2011 where she is currently an MFA candidate in the Visual Art Department at UCSD and an art instructor at the Bishop's School. Grenader uses various mediums to combine individuals into crowd portraits, exploring human connections from many perspectives. Projects from her most recent crowd series have won the Lawdale Big Show's Juror Prize and Kickstarter's "Best Art Project" award. Many of her projects deal with human-computer-interaction, questioning how individuals react to art and technology. Recent projects have been shown in Paris at the 2013 ACM SIGCHI Conference on Human Factors in Computing Systems and in La Jolla at the Athenaeum Music and Arts Library.

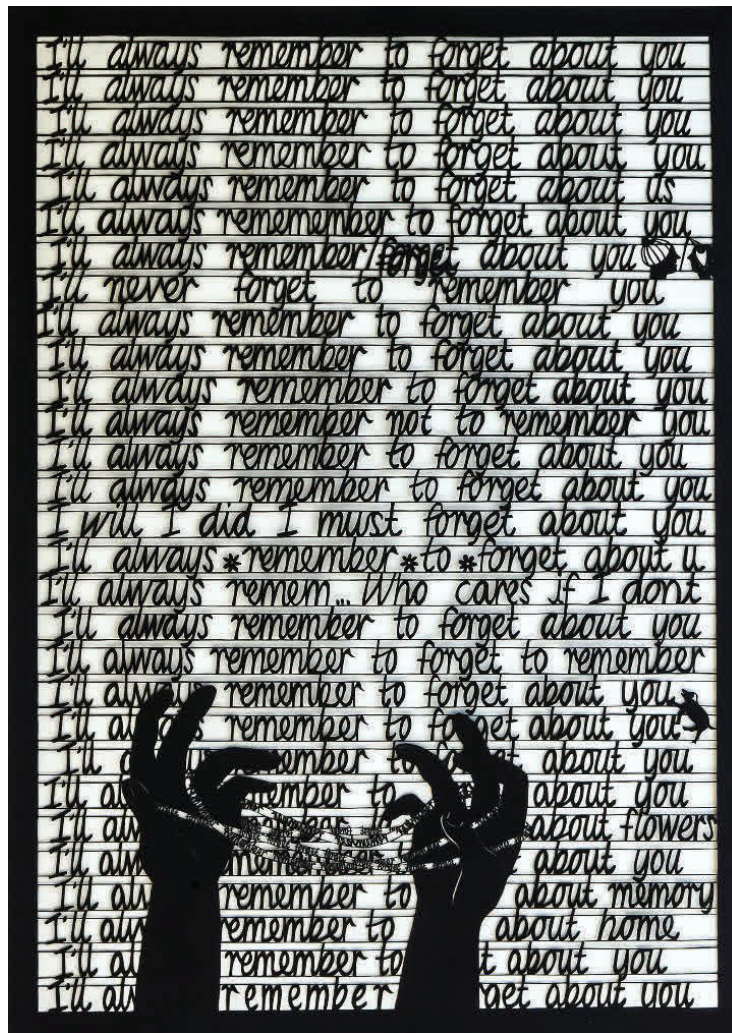
nominated by **Erika Torri**, Executive Director, [Athenaeum Music & Arts Library](#)  
In a 2013 Athenaeum exhibition her crowd portrait, included visitors and members who waved to the camera, or stood still, and became part of the moving group portrait on a large video screen. The interaction between the guests and the work became instantaneous as the images were incorporated into the crowd portrait within minutes. Seeing themselves on screen together with other members, some of them familiar and other strangers, created a popular connection between the artwork and the participants on screen. Emily used technology to create connections, instead of alienation.





## Bhavna Mehta

Bhavna Mehta draws with a knife, cutting paper to tell visual stories. Her work is based on the idea that everything is connected. Starting with a single sheet of paper, she cuts out shapes to reveal the image. She was raised in India where pattern and color are part of daily life. The abundance of these memories roots her work. Whether it's a figurative story or one inspired by a line from a song, her goal is to build a narrative with a universal theme. In telling one story in a particular setting, she hopes to speak in a common language about cultural and personal associations. Mehta has been exhibiting her work since 2009 and her work was reviewed in Art Ltd in 2013. She has engineering degrees from both India and US and worked as a software engineer for many years before turning to art. She learned paper cutting from Beatrice Coron at Penland School of Craft and is now the Education Chair for San Diego Book Arts as well as, teaching workshops all over San Diego County. She is represented by Noel-Baza Fine Art.



nominated by **Danielle Susalla Derry**, curator, [Oceanside Museum of Art](#)

In her imaginative and labor intensive paper works, Bhavna Mehta is able to create poignant visual narratives that juxtapose memories of India with contemporary subject matter. I was first drawn to her work upon seeing her Modern Woman Stories series and was intrigued by her complex technique, poetic use of symbolic imagery, and her ability to express the universal experiences that connect modern woman around the world. As a woman trying to juggle all the important things in my life it is refreshing to know that I am not alone and that other women are going through the same challenges with strength and grace.



## Margaret Noble

Born in Texas and raised in San Diego, Margaret Noble's artwork has been exhibited across the United States and abroad in Europe. She holds a BA in Philosophy from the University of California, San Diego and an MFA in Sound Art from the School of the Art Institute of Chicago. Her interdisciplinary work resides at the intersection of sound, installation and performance. Margaret Noble uses narrative form to investigate the real and imagined repercussions of legacies left behind by families, communities and technology. Noble's art has been featured by PBS, Art Ltd Magazine, the San Diego Union Tribune and San Francisco Weekly.



nominated by **Ann Berchtold**, [Art San Diego Contemporary Art Fair](#) Margaret is an extremely talented and skilled artist who has the ability to express her ideas/perceptions through a wide range of mediums - drawing, sound, video, light projection - whatever medium or technique seems appropriate to realize an idea. Her work stimulates the senses on many levels through intelligence, beauty, and harmony.



## Kim Reasor



Kim Reasor is a classically trained oil painter whose work interprets quotidian and overlooked landscapes. She was born in London and raised in Colorado. She found it necessary to pursue her education in both academic and non-academic settings in order to develop as an artist. She studied traditional drawing and painting techniques with accomplished master artists in Denver, Taos, and Santa Fe and then returned to school, earning a BFA from Metropolitan State College of Denver. In 2003, Reasor moved to San Diego, where she continued to explore



making beautiful paintings of ugly things. Her work is in private, public, and corporate collections in the U.S., Europe, and Japan. Reasor's work was selected for publication in *New American Paintings* (Vol. 8 No.5) and she has been juried into exhibitions at the Athenaeum Music & Arts Library and Oceanside Museum of Art. Kim Reasor is represented by Noel-Baza Fine Art.

nominated by **Daniel Foster**, Executive Director, [Oceanside Museum of Art](#)  
I nominated Kim Reasor because she has won the acclaim of many top scholars and art professionals/critics during her past ten years in San Diego. She is documenting the industrial and urban landscape in a very adept gestural and painterly manner that differentiates her body of work and talent from many/most artists practicing in our contemporary San Diego art scene.



Gail Schneider's sculptures propose an examination of the



human form with references to mythology, biology, and the crisis of identity about who and what we are. The sculptures are of clay and carved found pieces of trees and desert flora. She combines them into forms to create a movement from the human into the organic forms of nature and back again inspired by stories and myths where there are sudden and unexpected transformations. Schneider tries to bring up the disconnect that humans have with nature and that we are no longer seeing or believing, as many previous cultures did that everything is alive. When she selects a branch to use, she tries to see the forms growing out of it as she

imagines and dreams ancestral artists might have done when they carved animal heads and figures from pieces of bone and wood. At the same time Schneider includes her own daily concerns with the political/feminist ideas about the body, its suggestions, implications,

susceptibilities, and mortality. Schneider has shown in various galleries in New York City including PS1 and in southern California at

Soka University, the Mingei International Museum of Art and others and is a recipient of a Pollock-Krasner Foundation Grant. She has lived in San Diego since 1997.

nominated by David Antin, Professor Emeritus, [University of California, San Diego](#)

Gail Schneider is a ceramic sculptor working out of the radical California sculptural tradition whose founding figures include such artists as Robert Arneson and John Mason. These artists were trying to drag ceramic work out of the decorative arts or crafts and into the debate about what a ceramic art that disdained crockery should be while continuing to address the material properties and procedures of ceramic work. The most interesting aspect of ceramic work is its invitation to improvisation through its refusal to allow the artist more than a partial control of its outcomes to the initiating artist. In a strong sense ceramic work is inevitably a collaboration between the artist and the materials. A ceramic sculptor should never know what she/he is doing until the work is over. And the resulting object or form may be altered or extended by arbitrary events and situations to which it is exposed -- like dropping it on the floor. In Gail's work it appears that the "subject" of the work, the images it suggests, may come to be discovered long after the piece "is made." In Schneider's strongest work the imaging is suggestive and fleeting and is open to many readings, even readings that refuse the invitation to image. I think she's a great candidate for the prize.



## [Lauren Siry](#)



Lauren Siry, is a San Diego based artist and curator who founded Eighteen o Five art studio after graduating from Tufts University and SMFA in Boston. Her current body of work, Portrait of an Artist, explores the constant mingling of contraries within ones life and practice. The gestural figures examine the struggle of balance between control & chaos, passion & intellect, feminine & masculine and failure & success. The figures echo a universal paradox within ourselves. The struggle is further emphasized by the execution and manipulation of the medium. She begins by painting vivid organic shapes spontaneously creating the foundation for figurative forms. The looseness of the saturated form is embraced with swift black ink strokes that attempt to restrain. Once the line-work begins to fully cradle the form, abstracted anatomical shapes emerge. The stark white paper captures the figure in an undefined space in which it is unclear if the form is rising or falling. The paradoxical relationship within the artist is transcribed directly onto the surface as Siry performs the act of art making. In addition to her painting career, Siry launched Art Above San Diego, a biannual rooftop art fair, and continues as the Assistant Curator at the Lux Art Institute.



nominated by **Perry L. Meyer**, [Meyer Fine Arts](#)

After a one year internship at Meyer Fine Art, SD, Lauren opened Eighteen O' Five gallery; although small, it has a big presence in the San Diego art spectrum. Her own art exudes the strong direction of what she likes; she chooses art that stimulates her, even if it is edgy and not what everyone else wants. Her recent collection of ink/watercolors capture energy and movement with vibrant abstractions of the human form. The artwork takes you beyond human anatomy, stimulating the viewer to feel the space the form inhabits, to personalize the visual depictions. Lauren is an amazingly talented young professional and artist.



## Cheryl Tall



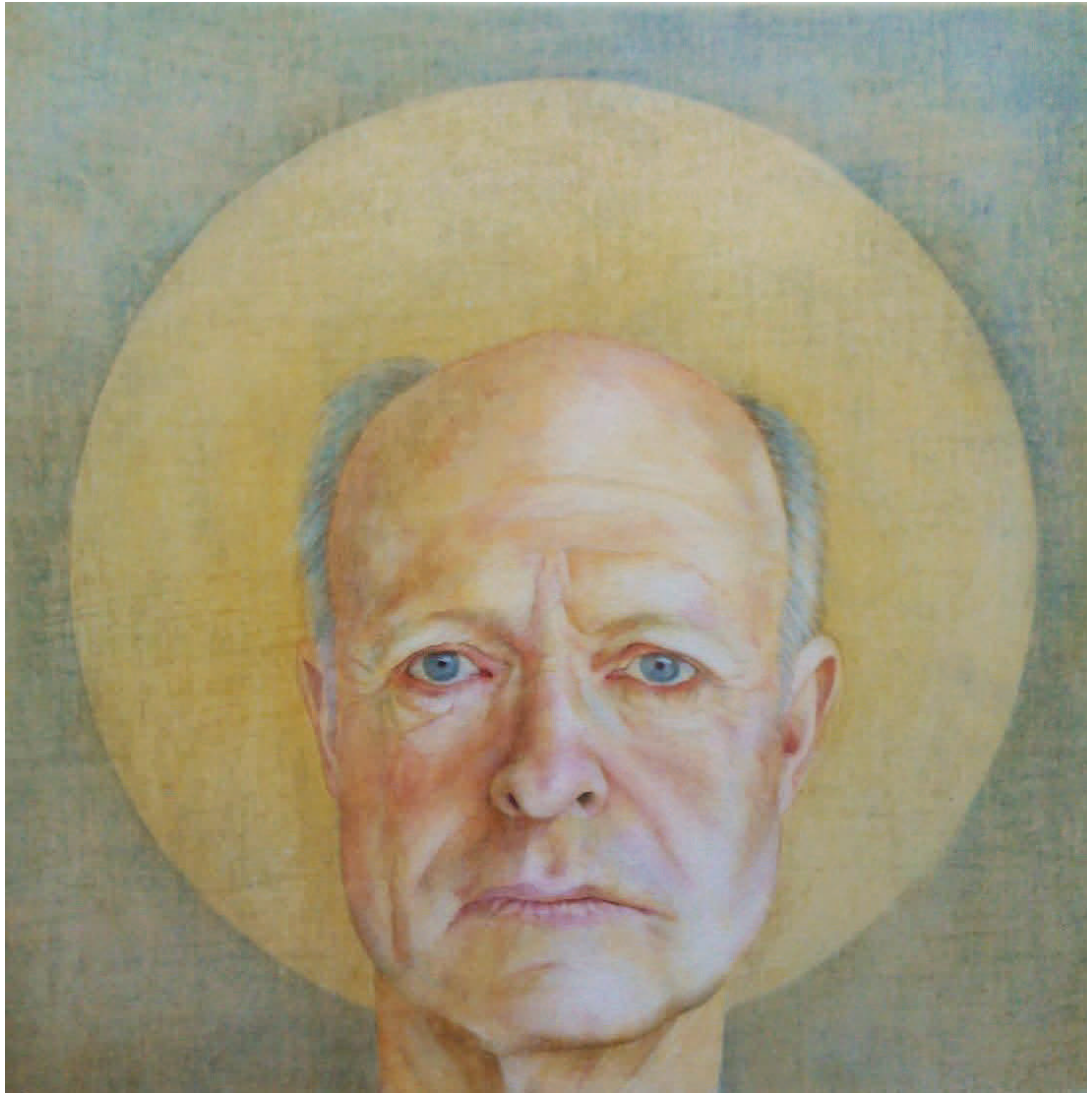
The works of Cheryl Tall focus on the relationship between people and their surroundings. It is narrative and figurative and is enriched by details gleaned from ancient art, world travel, mythology, pop culture, contemporary events, personal journals, and artifacts from many cultures. An early childhood steeped in fantasy, due to her family's employment at Disney world, has given her work a colorful sense of animation and humor. Tall concentrates on portraying archetypal situations that can be used to explore modern life. Tall's medium is clay, coil built into large figurative sculptures and wall pieces. She also works with mixed media, oil and acrylic painting, bronze, mosaic, cement and printmaking. Tall earned her MFA from University of Miami in 1995 but has



shown her work extensively since 1983. Her art has been influenced by art residencies in Canada, Japan, Greece, France, Hungary, Korea, Mexico and the United States. Her works can be found in many collections including Ceramic Research Center and Arizona State University Art Museum, Tempe, AZ, Brevard Art Museum, Melbourne, FL, Burroughs-Chapin Art Museum, Myrtle Beach, SC, Florida Atlantic University, Boca Raton, FL, King-Size Ceramic Museum, Shanghai, China, Media Services Advertising, Carlsbad, CA, and in the private collection of Mimi Moore, Art Programs Director, Denver International Airport. Tall has been profiled and included in over 20 books and many other publications and has received more than 40 awards. She was born in New Jersey, grew up in Florida and now creates her large scale works and teaches art classes in Carlsbad. In both her sculptures and paintings, Cheryl Tall use humor, texture and color to comment upon a universal search for meaning, and our connection to our homes, our environment and other people.

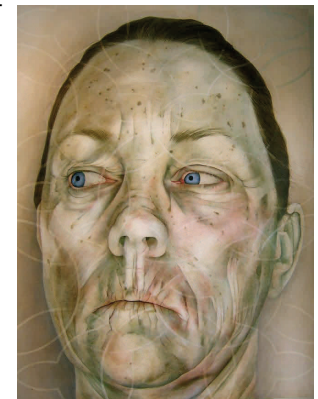
nominated by **Patricia Frischer**, coordinator, [San Diego Visual Arts Network](#)

When you watch an artist grow and develop over the years, maturing and spreading their wings, it is a joy to see them take off and fly and Cheryl Tall has done this with her sculptures and now paintings as well. Her often strangely surreal figures somehow still seem familiar and cozy.



## Vicki Walsh

Vicki Walsh honed her drawing and painting technique as a forensic medical illustrator for 20 years prior to earning an MFA from the San Francisco Art Institute in 2006. Since that time she has exhibited in several galleries and museums throughout California. Several critical essays have been written about her work in a variety of publications. In one such essay in 2013, Robert Pincus states of her work, "Her primary subject is the face itself: its texture, its physiognomy, its color, and its deeply rooted connection to our own. Her secondary concern is the relationship of a face to the entire territory and structure of the picture, which has varied in intriguing ways from series to series." Walsh currently teaches at Palomar College, has lectured at museum and art group functions, and conducted Master's Classes, all while continuing her prolific studio practice. Her most recent exhibitions include "Renewed", the inaugural exhibition at the San Diego Central Library and "Here not There", a regional group show at the Museum of Contemporary Art San Diego.



nominated by **Debra Poteet**, collector

Vicki creates portraits of the human soul. She sees through the beauty we attempt to create on the outside and the brave face we put on for the world to see. Her laser sharp vision cuts through all of these facades to depict us naked with all of our foibles. I find her paintings disturbing, authentic and mesmerizing.





In Joe Yorty's work, he is largely drawn to all things related to the American domestic interior (and the front and back yard too). Through the use of both found and artist-made objects, Yorty's sculptures, collages, and photography bring to attention the pathos of the well weathered throw pillow while holding in high esteem the persistence of the rusting barbecue grill. Recently, Yorty has turned to geometric abstraction with the use of materials like Oops paint, carpet remnants, vintage wallpaper and wood grain contact paper. He has come to realize that it is no coincidence that he sources much of the material for his work from home improvement stores. In fact, he has made a conscious choice to explore the possibilities of critique through an active engagement with interior design theory and making work that quite literally functions to decorate the home. Yorty is from Utah and California and spent much of his early adulthood in the U.S. Navy. He holds an MFA from UCSD and currently works for the Department of Art, Architecture + Art History at the University of San Diego.



nominated by **Charles Miller** artist

Trinh Minh-Ha (Vietnamese filmmaker) once said of her film *Reassemblage* (1982), shot in Senegal, something along the lines of, "My goal is not to speak about Senegal, just to speak nearby . . ." My fundamental attraction to Joe Yorty's work is in how it fits Minh-Ha's template with respect to San Diego. Playing with novel configurations and modelings of the city's middle and working class material culture, the work is perhaps more revealing of San Diego as a place by not getting at it directly. I've always taken great pleasure in Joe's work as it tends toward an abject domestic archeology of a community that never really consolidated itself; a make-shift logistics of nowhere. Moreover Joe is a highly prolific and generous presence in San Diego's art community; his befitting this honor is to me self-evident.



## [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.



[Meyer Fine Arts](#) has been in business since 1978 and specializes in limited edition prints and other works on paper. They can provide a vast selection of other artists works from old masters to

contemporary pieces. They specialize in educating those individuals interested in collecting fine works of art, whether just starting out or already established in their collection needs.



## [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.



ATHENAEUM  
MUSIC & ARTS LIBRARY

[The Athenaeum Music and Arts Library](#) in La Jolla showcases the recipients of the SD Art Prize each Spring.

## [San Diego Visual Arts Network](#)

2487 Montgomery Avenue, Cardiff by the Sea, CA 92007 [info@sdvisualarts.net](mailto:info@sdvisualarts.net) 760.943.0148 Public Charity 501 (c) 3 EIN #20-5910283

**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](#)

**New Contemporaries V:** [Shawnee Barton](#), [Lauren Carrera](#), [Noah Doely](#), [Rob Duarte](#), [Alexander Jarman](#), [Anna Chiarella Lavatelli](#), [Lee M. Lavy](#), [Ingram Ober](#), [Vincent Robles](#), [Deanne Sabeck](#), [David Leon Smith](#), [Brian Zimmerman](#)

**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](#)