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**SD Art Prize Mission:
Fusing Energy for San Diego Visual Arts:
Mentorship, Education, Recognition, Collaboration**

2018 SD ART PRIZE RECIPIENTS



Anne Mudge with emerging artist **Erin Dace Behling**
Robert Matheny with emerging artist **Max Robert Daily**

San Diego Art Prize 2018 at **Art San Diego**
October 18–21, 2018, Del Mar Fairgrounds,
Oslo Sardine Bar booth #124, **FIG** booth #121

San Diego Art Prize 2018 at **Athenaeum Music & Arts Library**
May/June, 2019, 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 \(SDVAN.NET\)](#)

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 \(art-sandiego.com\)](#)

ART SAN DIEGO takes place every year not at the Wyland Center of the Del Mar Fair Grounds 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 \(ljathenaeum.org\)](#)

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.



2018 SD ART PRIZE RECIPIENTS



[Anne Mudge](#) with [Erin Dace Behling](#)



[Robert Matheny](#) with [Max Robert Daily](#)



[Anne Mudge](#)

Anne Mudge is a nationally acclaimed sculptor and public artist who lives and works in northern San Diego County on a property shared by her nurseryman husband. The specialized landscapes of his trade have frequently informed her work, as do her daily nature walks, which she documents through photographs. The core of her work has to do with process. Whether it's as simple as working in call and response to the materials at hand in her studio or working within the context of a public space, she looks for the living edge – that liminal space that only reveals itself when the initial conditions of environment, materials, and conceptual intent engage in a kind of dance. Mudge likes being surprised by outcomes that defy meddling preconceptions and exhibit the rich complexity of innumerable inputs, resulting in an unexpected synthesis. She often employs labor-intensive collaborations with materials and processes to reference living forms and systems. She has a passion for the environment and a belief that opening pathways to experiencing it is critical to our wellbeing, and that art plays an important role in awakening our senses to the multiplicities of colors and sounds and textures that too often escape our notice within our loistered human surroundings.



Mudge has shown in San Diego at the Museum of Contemporary Art, San Diego Museum of Art, California Center for the Arts Museum, as well as the List Visual Arts Center at M.I.T., Delaware Center for Contemporary Art, Metropolitan Museum and Art Center in Coral Gables, Florida and at numerous college and university galleries. Her public art commissions include the North Park Gateway at University Avenue and Boundary Street, San Diego; the San Diego State University Transit Center, which was awarded the Grand Orchid under sponsorship by the San Diego Architectural Foundation; curbside seating for Lindbergh Field at the San Diego International Airport; suspended sculptures for the County of San Diego's Planning and Permit Building; and interpretive mosaics of the surrounding natural habitat for the City of Moorpark, CA. She is represented by [Quint Gallery](#), San Diego.



[Erin Dace Behling](#)

Erin Dace Behling is a designer, furniture maker and educator based in San Diego, CA. She holds an MFA from San Diego State University and BFA from Herron School of Art & Design; both degrees were emphasized in furniture design and woodworking. Behling currently teaches at community colleges in the greater San Diego area. She has shown work at several galleries in Southern California including Lois Lambert Gallery of Functional Art, The La Jolla Athenaeum, Alexander Salazar White Box Contemporary, William D. Cannon Art Gallery, Art SD Contemporary show.

In her work, Behling utilizes the language of furniture to explore various mediums such as wood, fiberglass, plastic, concrete, foam, asphalt shingles and fibers, while striving to arrange a setting where they are able to cohesively exist. In her current

series, Candyland, Behling explores geometry as she is interested in the repetitious nature and how shapes can result in forms through this repetitious patterning and mathematical formulas. She is drawn to these forms as they are calming yet mystical and often found in nature. She spends time in the desert, exploring the subtleties of life within the harsh environment, finding hints of color in a sea of seemingly flat, neutral tones. Erin Behling depicts this beauty by creating functional furniture forms and seeks to create a landscape within each object.

Notes by Lynn Susholtz, executive director, [Art Produce](#) for **Anne Mudge**



"A sculptural work is only convincing if you create it like an organic structure that has come into being through fluid forms. You really have to approach the whole thing from within. You can do this in practice by modeling a form from within outwards."

What is Art? by Joseph Beuys, 1986

Anne Mudge is an artist's artist. There isn't an artist in San Diego who doesn't revere Anne. It's not just for the exquisite objects she is able to caress and coax into being (from thin air!...from a bundle of cable!...from wax and wool and strips of cloth!) but for the ways she inhabits her art. She is a veritable force of nature, a natural force. We want to see like her. We want to notice the insect nests and the patterns of our shoelaces once the dirt falls away. Notice how the cactus spines open in a spiral away from the center. Notice the surface tension on a pollen covered pond, the beads of moisture on a lichen covered stone. She builds her works from the inside outward. She teaches us how to see, and where to look. She weaves steel into poetry and ties gravity in knots.

Some of us are lucky enough for the opportunity to share in the gut laugh, eyes shut, head back, huge smile of hers. I have been lucky enough to collaborate with her in the studio and witness the problem-solving clarity of the Mudge mind up close. Her art and her curiosity about the world brings us closer to the questions we didn't know we had, and the answers we would never find without her guidance. Anne could choose to do anything. We are all so much better and richer and more human, because she chose to be exactly who she is, an artist.

Notes by Jacqueline Silverman, executive director [San Diego Art Institute](#)
for **Erin Dace Behling**

In an age when repurposing of material is common, Erin Dace Behling chooses to repurpose *context*.

Her work literally and intentionally fulfills a purpose, always with sophistication and refinement and a bold presence regardless of scale. Though she works in a variety of media, Behling maintains a devotion to wood and, as a consequence,

Notes by Jacqueline Silverman, executive director [San Diego Art Institute](#)
for **Erin Dace Behling** (con't)



wood often finds its way into sculptural works that are consistently urbane, often provocative and/or playful, always thoughtful, and deliberately functional. Her work is impossible to ignore because accustomed material is presented in unaccustomed ways and disparate styles are conjoined and conflated to create fresh imagery.

Particularly notable in Behling's work is the subtlety and care that manifests both intellectually and physically. A table of intersecting and skewed rectangular frames meet and dissolve into one another with the ease of virtual reality but, in fact, occur in corporeal reality. Five-legged stools are cushioned with braids of wool thick as dinner sausage but remain remarkably accommodating. Storage units are elevated on fanciful spindles while providing sleek enclosures whose doors float from side to side.

There is restlessness in Erin's curiosity, an endless what-if-ness and a need to experiment and test the transformative nature both of matter and perception: Just how mutable is a hard material? Just how far can awareness be expatiated? Behling's work is continually emerging because the context it occupies is an evolving exploration.

Notes by [Wendy Maruyama](#), artist for **Erin Dace Behling**

Erin Dace Behling investigates atypical materials that meld historical furniture forms with the questions of functionality in her work. Fascinated by common construction materials, she transforms them from masculine, rough, hard materials into sometimes soft and feminine forms in her furniture, skewing all perceptions of how we view these materials. "Soft" cushions on a settee are cast in concrete. A sofa sheathed in asphalt shingles suddenly can mean many things: a place to relax and sit back or reminisce about times when one has gone to the rooftop of an apartment building to sunbathe. At the same time she embraces the physical attributes of these materials and its connotations, which somehow complement her works.

Femininity that is defiantly feminist definitely finds its place in Behling's work: lace patterns are imprinted on the surfaces of her monumental cast concrete tables, her fiberglass tables take on sensuous and curvaceous lines, and plaster that is squeezed through lath shaped like split-turnings from a Victorian era staircase takes on a curiously erotic appearance.

Behling states: "I recontextualize known materials, forms and processes within my work. By presenting the familiar in unfamiliar ways, the furniture solicits the viewer to reconsider the role of objects and materials within their environment and to see the banal presented otherwise. The materials that I choose to use are common, but are not commonly used to create furniture. The work is peculiar. It has a sense of duality and tension that invites the viewer/user to question the function and purpose."



Robert Matheny

Robert, Bob, Earl Matheny and I am trying to write an artist's statement which will be short, candid and clear. I made my first painting and first sculpture, as an adult, in 1963 and have been making art ever since because it pleased and challenged my intellect. I like to solve problems and use new materials. I especially like to work with ideas. Since my retirement after a career at Southwestern College in 1991, I have completed many different series of work spending just about every day in my studio. I consider myself a local San Diego artist, with one museum (CECUT) show in Tijuana, Mexico, a few group shows in the Los Angeles area, and numerous one-person shows here in the San Diego region. I cannot imagine not making art.

And, I want to thank the San Diego Visual Arts Network for electing me to be one of the 2018 San Diego Art Prize recipients. Thank you.

Robert, Bob and Earl Matheny, 3/28/18



[Max Robert Daily](#)

Max Robert Daily is a San Diego based artist working in visual art and performance, incorporating media ranging from drawing and sculpture, to puppetry and mime. Along with being a published author of children's illustration books, Daily is a butcher by trade and the proprietor of Oslo sardine bar-cum-installation artwork at Bread & Salt in Barrio Logan. Prior to attending the prestigious Cotsen Center for Puppetry at CalArts, Daily was a student of set design at San Diego City College and resident puppeteer at the Marie Hitchcock Puppet Theater in Balboa Park. Daily remains an avid advocate of the Balboa-based Theater where he also received the Jim Henson Family grant award for his production of Peter and the Wolf.

Notes by **Dave Hampton**, Independent curator for **Robert Matheny**

Summer 2018



Robert Earl "Bob" Matheny (b. Santa Ana, California, 1929) is a sculptor, painter, graphic designer, educator, small press operator, performer, and idea artist. He studied with art department chair John Olsen, Stan Hodge, and others at Long Beach State College (now known as California State University, Long Beach), and earned an MA in art education. In 1958 Matheny moved to San Diego to work as a graphic designer for Hodge, who was then manager of art direction at Convair Astronautics Division of General Dynamics. Like his friend Jim Sundell, Matheny was part of a talent pipeline from Long Beach State and City College art programs to San Diego defense contractors and military-industrial entities. Sundell worked under Barney Reid at the Navy Electronics Laboratory in Point Loma, where Matheny also worked for a short time. Such postwar science and aerospace organizations employed many San Diego artists and were known for award-winning graphic design.

Despite various media experiments, including fabricated metal jewelry, furniture making, and hooked rugs, by the late 1950s Matheny had developed an abiding fascination with typography and small press printing. These specialties reflect formal tenets of modernist design that shaped much of his work and remain a primary unifying theme of his diverse overall practice.

Graphic design is where his impact on the San Diego art community began. Matheny organized a group of design professionals called the Patrons of the Private Press, and in 1960 he arranged for an international exhibition of private press printing at the San Diego Museum of Art.

A few years later Matheny developed a signature series of Letter Form paintings and, especially, sculptures—freestanding words, individual letters, and punctuation marks carved out of wood on a band saw—some in smoothly finished hardwoods, others painted with glossy enamel in primary colors. Another 1965 series of limited edition Typograph prints involved literary quotations, composed with type and other printing ornaments and produced on a flat letterpress poster press.

Matheny commuted for a time, teaching at Newport Harbor High School and Santa Monica City College, but in 1961 he became the first full-time art instructor at Southwestern College in Chula Vista (along with early part-time faculty members Dick Robinson and John Dewitt Clark). Once settled in this new position, where he remained for the next thirty years, Matheny produced what he considers his first "adult" works of sculpture and painting in 1963-64. Coming before his Letter Forms, these were early mixed-media hybrids such as *Does God Bless the John Birch Society*, a mock-patriotic tableaux of a seated tuba player—its absent figure suggested by a band member's shoes and hat, a real tuba, and partly real, partly painted chair. A timely example of West Coast Assemblage, *Does God Bless the John Birch Society* draws from Duchamp and Dada in the second major theme of Matheny's career, which extends to performances and situations captured on film or video.

Pail, a.k.a. *Pails of Plaster (and paint)*, c. 1963, was another early work that embodies Matheny's unique twist on Duchamp's influences and the *objet trouvé*. This plaster casting taken from inside of a gallon bucket closely represents an everyday household object; Matheny even attached the handle from the original plastic bucket. It carries swirls of colorful pigment, however, that bring the idea of painting into play. Matheny's *Pail* was exhibited in group shows at both Southwestern College and San Diego State University in 1965, and reviews in *Artforum* as well as local publications singled out the work's conceptual

Notes by **Dave Hampton**, Independent curator for **Robert Matheny** (con't)



and playful qualities. Before "conceptual art" became such an easy catchall term, Dr. Armin Kietzmann wrote in *The San Diego Union* that "theory," or "an idea or mental plan of the way to do something" was the "determining factor" in works such as Matheny's *Pail*, and in *Artforum*, Marilyn Hagberg described the sculpture as "good sport."

The idea is indeed at play in Matheny's creative practice, which seems incapable of taking itself too seriously. His work often parallels his other life interests, from soaring gliders and flying small aircraft, to a reverence for the landscape of southern Utah and his legislative campaign to establish there an independent Great State of Art. Matheny created major bodies of work related to these ideas, combining post-studio art forms with more traditional disciplines.

His exhaustive array of series includes *Infamous Babes, Chicks, Dames, Dolls and/or Statues of Liberty and Freedom*, a collaboration with Armando Muñoz Garcia. *Still-Lives Documented* and *Palettes with a capital P* took on potentially hopeless art world clichés. Tobacciana and cigar band pseudo-histories were featured in Matheny's *Hook 'Em Cow* project, which was manifest as an exhibition and a book.

Good humor is at the forefront of his collaborative intermedia performances, including operation of the San Diego chapter of the Art Disposal Service. After signing a contract with the Los Angeles headquarters in 1969, Matheny and his Southwestern College students issued press releases, published newspaper notices, and staged an Art Disposal event at the Otay landfill that drew outraged citizens in confused protest. Sculpture professor John DeWitt Clark also made labels to place on certain trash cans around the Southwestern campus, identifying them as official Art Disposal receptacles. While an ebullience runs throughout Matheny's work, in his best pieces, the conceptual fun is tempered by the modernist "good design" principles of his early teachers.

An obsessive object maker, craftsmanship is crucial to Matheny's most sublime works, which integrate concept and object in an especially distinctive way. In the 1966 sculpture titled *Bomb 'Em*, for example, Matheny carved the letters and apostrophe of the title phrase in walnut, further articulating the typeface with paint, to make an eye-pleasing series of geometric shapes. *Bomb 'Em*—its semantic content taken from a Vietnam War-era newspaper quotation, possibly USAF General Curtis Lemay's notorious "bomb 'em back to the stone age"—renders a horrifying notion with style and elegance, and sarcasm, to deliver an anti-war statement.

Matheny has long appreciated modern furniture design, which recently resulted in a set of tables made by Jason Lane to accommodate and display a suite of Matheny's paintings (or *Squeezings*). In addition to a coffee table with a geometric pattern of twelve squares cut into the top, there is an end table that supports a portable tower of twelve small paintings. Their sturdy frames must be lifted out of their stack one at a time, in a ritualized sequence like turning the pages of a book. But instead of a coffee-table book with photographs of paintings, twelve actual paintings can come out of the structure and fit into the tabletop.

Notes by **Dave Hampton**, Independent curator for **Robert Matheny** (con't)



Matheny founded the Southwestern College Art Gallery in 1962, and was responsible for many years of robust exhibitions (the first, a one-man show by John Baldessari), a film series, art happenings, and activism over the 1960s and 1970s, as well as the school's forward-thinking permanent collection of contemporary art. The remarkable impact of this out-of-the-way community college during the 1960s still reverberates, not only for the artists, students, and public who experienced it firsthand, but also for those who, in looking back, have begun to appreciate this city's midcentury arts heritage. In February 1994, *The San Diego Union-Tribune* published Welton Jones' definitive article about the Southwestern College art phenomenon. It quotes John Baldessari (who taught there with Matheny during the late 1960s) as saying "... in retrospect, Southwestern College was very important, even though a lot of what we did was just spitting in the wind. And, if you had eliminated Matheny from the picture, none of that stuff would have happened."

Since retiring from Southwestern in 1991, Matheny continues to baffle and provoke the local art community with a compelling stream of idiosyncrasies, including handing out two-dollar bills that he signed and rubber-stamped with the word "real." His 2016 public burial of a "real" Willem de Kooning painting in the inner courtyard of local arts complex Bread and Salt mesmerized the audience even as it recycled and interred his own art-historical legacy. The questionable canvas laid to rest was originally painted for a pseudo art "auction" featuring "auctioneer" Dick Robinson and other art faculty and students in the early 1960s—a genuine counterfeit artifact of the Southwestern College art happenings.

Matheny remains ever-vital to San Diego's art community at almost 90; an inspiration as well as a living link to the city's art history. He told me recently that he's begun saving the proceeds when he sells an artwork and using that money specifically to buy works from artists he wants to support. Now, Bob's been exchanging art with other artists for *at least* 60 years, but he spoke as if this was something newly satisfying, a discovery that had just occurred to him. This kind of open-minded and perennially positive attitude is key to Matheny's character, given his decades of enduring the lack of opportunities and recognition for artists in San Diego. So let's hope this prize is just the beginning of the recognition that Matheny deserves. There should be a street named after him, or a building—perhaps a regional airport. Or a special section at the landfill where people can properly dispose of their excess art.

Notes by **Patricia Frischer**, [San Diego Visual Arts Network](#) for **Robert Matheny**

Robert Matheny, now almost in his ninth decade, makes undeniably unconventional art. It is conceptual with a high sense of humor. It is still changing and developing, recycling art works and creating new series. He uses so many different mediums and is constantly challenging us to spend the time to interpret his creations. He seems to take joy in confusing us as a master trickster.

Notes by **Jill Dawsey**, PhD, Curator, [Museum of Contemporary Art San Diego](#)
for **Max Robert Daily**



At a gallery exhibition in 2015, I unexpectedly found myself wearing a paper hat and eating sardines. On the walls hung Max Daily's drawings of Saint Nichols of Oslo, a character who wore a quilt that contained an entire ocean and sent paper ships to rescue drowning sailors. In the center of the room, a patchwork quilt made of maps resembled an island surrounded by the sea, while outside on the sidewalk, Daily served up canned fish and crackers. I have admired his distinctive artistic sensibility ever since.

Like many contemporary artists, Daily works across mediums—from drawing to sculpture to performance—but his background is unconventional. His training included puppetry, animation, clowning, improv comedy, and even an apprenticeship as a butcher, and he retains elements of all these disciplines in his current practice. Like the work of his artistic hero Buster Keaton, Daily's art involves clowning, ingenious storytelling, and a certain stoic bravery. His performances and paintings conjure a range of offbeat adventures: shipwrecks, bullfights, toboggan rides, and abalone diving, to name a few. Daily often performs as one of his alter egos—Marcel Zooey or Maxfield Rubbish—and plays multiple roles in a single staging, as when he performs a bullfight and plays both the bullfighter and the bull. In his experimental puppet theater productions, Daily employs inventive costumes and props made of found objects and materials: the economical combination of a feather duster and roller skate, for example, forms a convincing duck in his staging of Peter and the Wolf. In a gallery context, this theatrical prop serves as a compelling stand-alone sculpture. Even as Daily's work has become more firmly rooted in his studio art practice, his works suggest performative possibilities. For instance, he creates plaster sculptures that he terms "action potentials," an acknowledgment of the potential for the fragile objects to be smashed—by the artist or a buyer of his work. Perhaps my favorite artwork by Daily is a poetic sculptural installation in which a fan gently blows a mound of sand across the floor. That work is also a subtle piece of theater.

In 2016, Daily opened Oslo, a sardine bar and installation artwork originally sited at Bread & Salt in Barrio Logan. As the proprietor of Oslo, Daily offers an extensive menu of canned fish along with his whimsical storytelling. Oslo is a "social sculpture" in the tradition of Bay Area conceptual artist Tom Marioni's *The Act of Drinking Beer with Friends Is the Highest Form of Art* (1970), an art event that revolved around the ordinary ritual of beer consumption. Oslo offers a similar participatory art experience, yet Daily's narratives pull us out of our predictable and comfortable routines. Is Oslo named for the artist's great uncle Oslo, who worked in a bread factory and ate a daily lunch of fish canned by Daily's grandmother? Did Oslo first begin in the supply closet of a stranded freighter ship, with Daily serving sardines and Czech rum to his fellow merchant marines? Does it all lead back to Saint Nichols of Oslo, who rescued drowning sailors? Daily's work prompts us to entertain all of these possibilities, and to imagine other narratives of our own.



SD Art Prize nominators include all the art prize recipients plus these San Diego fine 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, 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, Melinda Chiment, Norma Iglesias-Prieto, Jim Ruland, Neil Kendricks, Deborah Klochko, Julio Romano, Hugh Davies, Katie Clark, Dave Hampton, Jill Dawsey

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](#)

2016 SD ART PRIZE RECIPIENTS

[Irma Sofia Poeter](#) with [Shinpei Takeda](#)
[Richard Keely](#) with [William Feeney](#)

2017 SD ART PRIZE RECIPIENTS

[Cy Kuchenbaker](#) with [Rizzhel Mae Javier](#)
[Fu/Rich](#) with [Alexander Kohnke](#)



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

Our thanks to Rosemary KimBal, Florence Frischer and Ingrid Hoffmeister for proofing text in this series. The San Diego Art Prize is produced by Patricia Frischer, Ann Berchtold and Debra Poteet.

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Kennan E Kaeder
Kim MacConnel
Debra and Larry Poteet
Luis de Jesus
Andy and Jane Kecskes
Jay S. Johnson



SD Art Prize exhibitions and related events



2006-2007 Fata Morgana: Raul Guerrero with Yvonne Venegas
Jonathan and Wendy Segal, honorary chairpersons
Green Acres featuring Jean Lowe with Iana Quesnell
James Robbins, AIA, honorary chairperson
Domestic Deviation: Ernest Silva with May-ling Martinez
Larry and Debra Poteet - honorary chairpersons
[L Street Gallery](#)

2007-2008 STOP. YIELD. MERGE: Marcos Ramirez ERRE with Allison Wiese
Vivian Lim and Joe Wong - honorary chairpersons
[L Street Gallery](#)

Research: Roman de Salvo with Lael Corbin
Patti and Coop Coopridr - honorary chairpersons, [L Street Gallery](#)
Dangerous Women: Eleanor Antin with Pamela Jaeger
Cap and Julie Pinney - honorary chairpersons , [R3 Gallery](#)

2009 Discombobulated: Kim MacConnel with Brian Dick
Double Header: Richard Allen Morris with Tom Driscoll
[L Street Gallery](#)

Kim MacConnel, Brian Dick and May-ling Martinez
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
[Art San Diego Contemporary Art Fair](#) and Hilton San Diego Bayfront Hotel
Gail Roberts with David Adey and Einar and Jamex de la Torre with Julio Orozco, [Athenaeum Music & Arts Library](#)

2011-2012 Rubén Ortiz-Torres with Tristan Shone, Ray Johnson with Adam Belt
[Art San Diego Contemporary Art Fair](#) Hilton San Diego and
[Athenaeum Music & Arts Library](#)

2012-2013 Arline Fisch with Vince Robles Jeffery Laudenslager with Deanne Sabeck
[Art San Diego Contemporary Art Fair](#) Balboa Park Activity Center
[Athenaeum Music & Arts Library](#)

2013-2014 James Hubbell with Brendan Hubbel, Debbie and Larry Kline with James Enos
[Art San Diego Contemporary Art Fair](#) Balboa Park Activity Center
[Athenaeum Music & Arts Library](#)

2014-2015 Marianela de la Hoz with Bhavna Mehta, Philipp Scholz Rittermann with Joseph Huppert
[Art San Diego Contemporary Art Fair](#) Balboa Park Activity Center
[Athenaeum Music & Arts Library](#)

2015-2016 Wendy Maruyama with Peter Scheidt , Roy McMakin with Kevin Inman
[Art San Diego Contemporary Art Fair](#) Balboa Park Activity Center
[Athenaeum Music & Arts Library](#)

2016-2017 Irma Sofia Poeter with Shinpei Takeda , Richard Keely with William Feeney
[Athenaeum Music & Arts Library](#)

Into the Light: William Feeney and Shinpei Takeda with past [New Contemporaries](#) and [SD Art Prize emerging artists](#) who are members of the [San Diego Art Institute](#) produced by the museum studies program student of [San Diego Mesa Collage](#).

Including **Claudia Cano, Andrea Chung, Beliz Iristay, Bhavna Mehta, Margaret Noble, PANCA, Lee Puffer, Sasha Koozel Reibstein, Aren Skalman, Anna Stump and Joe Yorty.** [Art San Diego Contemporary Art Fair](#) Del Mar Fairgrounds

2017 Cy Kuchenbaker with [Rizzhel Mae Javier Fu/Rich](#) with [Alexander Kohnke](#)
[Art San Diego Contemporary Art Fair](#) Del Mar Fairgrounds presented by our community partners [Studio Door](#)
[Athenaeum Music & Arts Library](#)

2018 Anne Mudge, with [Erin Dace Behling](#), [Robert Matheny](#) with [Max Robert Daily](#)
[Art San Diego Contemporary Art Fair](#) Del Mar Fairgrounds presented by our community partners [FIG 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](#), [Gustabo 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 for 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

Emerging artists nominated for the 2013 SD Art Prize

[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

Emerging artists nominated for the 2014 SD Art Prize

[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 VIII

Emerging artists nominated for the 2015 SD Art Prize

[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

2016 New Contemporaries IX

Emerging artists nominated for the 2016 SD Art Prize

[Robert Andrade](#), [William Feeney](#), [Kim Garcia](#), [Robert Michael Jones](#), [Erin Dace Behling](#), [Sasha Koozel Reibstein](#), [Aren Skalman](#), [Graham Smith](#), [Shinpei Takeda](#), [Paola Villasenor \(PANCA\)](#), [Nicole Waszak](#)

June 18 - July 14, 2016 City College Gallery

2017 New Contemporaries X

Emerging artists nominated for the 2017 SD Art Prize

[Miriam Gabriela Garcia Aquirre](#), [Cathy Breslaw](#), [Ashley Fenderson](#), [Carrie Anne Hudson](#), [Rizzhel Mae Javier](#), [Adrienne Joy](#), [Alexander Kohnke](#), [Pablo Llana](#), [Michelle Montioy](#), [Julio M. Romero](#), [Brittany Segal](#), [Rebecca Louise Webb](#), [Oslyn Whizar](#)

June 10 to August 5, 2017 basileIE + CMCuratorial

[2017 New Contemporaries SD Art Prize](#) at [Art San Diego](#)

Sept 28 - Oct 1, 2017 Presented by our community partners [Studio Door](#) and [San Diego Visual Arts Network](#)