



San Diego Visual Arts Network www.SDVisualArts.net 760.943.0148 info@SDVisualArts.net
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SD Art Prize Mission: Fusing Energy for San Diego Visual Arts: Mentorship, Education, Recognition, Collaboration

The **SD ART PRIZE** is dedicated to the idea that the visual arts are a necessary and rewarding ingredient of any world-class city and a building block of the lifestyle of its residents. Conceived to promote and encourage dialogue, reflection and social interaction about San Diego's artistic and cultural life, this annual award honors artistic expression. The **SD ART PRIZE**, a cash prize with exhibition opportunities, spotlights established San Diego artists and emerging artists each season whose outstanding achievements in the field of Visual Arts merit the recognition.

THE Goals of the SD ART PRIZE, as presented by the San Diego Visual Arts Network, are to:

- Recognize and celebrate existing visual art accomplishments by spotlighting local artists.
- Create an exciting event that facilitates cross-pollination between cultural organizations and strengthens and invigorates the San Diego Visual Art Scene.
- Broaden the audience of the visual arts in San Diego by gaining national attention to the competition through a dedicated media campaign.
- Promote the vision of the future role that the visual arts will play in the San Diego community as lively, thriving, positive and empowering.
- Expand the infrastructure of spokespeople/art celebrities who can bring awareness to San Diego and perform as role models for our student artists.

Presented By:

[SAN DIEGO VISUAL ARTS NETWORK \(SDVAN.NET\)](http://sdvan.net)

A data base of information produced to improve the clarity, accuracy and sophistication of discourse about San Diego's artistic and cultural life and which is dedicated to re-enforce the idea that the Visual Arts are a necessary and vital part of the health of our city. The goal of the ART PRIZE has been the goal of SDVAN since its founding by a committee of major art leaders in the San Diego region. With over 800 art resources on the site, SDVAN has become one of the main sources for disseminating information, encouraging collaborations and aiding in cross pollination between all the arts. With its expanding infrastructure of spokespersons, SDVAN is able to promote the vision of the future role that the visual arts will play in the San Diego community as lively, thriving, positive and empowered.

[ART SAN DIEGO CONTEMPORARY ART FAIR \(artsandiego-fair.com\)](http://artsandiego-fair.com)

ART SAN DIEGO takes place every year in September now at the Activity Center in Balboa Park with an exhibition of more than 50 galleries showing and selling paintings, sculpture, drawings, prints, photographs, video, and cutting edge multimedia artwork. The 4-day schedule includes lectures and conferences with renowned guest speakers; luxury brand displays; city-wide concurrent programs; and a range of exclusive wine and food events.

[ATHENAEUM MUSIC & ARTS LIBRARY \(http://www.ljathenaeum.org\)](http://www.ljathenaeum.org)

The Athenaeum Music & Arts Library has earned a reputation as one of the outstanding art galleries and art collectors in San Diego. The Athenaeum's art exhibition program, begun in the 1920s, has grown tremendously in Exhibitions in the Joseph Clayes 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**

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 four cycle 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 Anton (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.



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

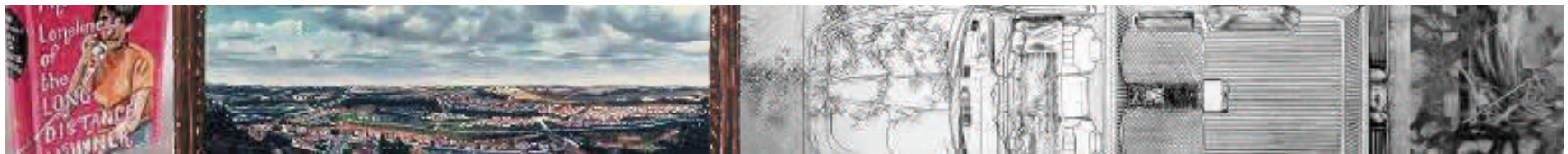
Marianela de la Hoz
with Bhavna Mehta
Philipp Scholz Rittermann
with Joseph Huppert



2006-2007 SD ART PRIZE RECIPIENTS



Ernest Silva with May-ling Martinez



Jean Lowe with Iana Quesnell



Raul Guerrero with Yvonne Venegas



ERNEST SILVA

Ernest Silva received a BFA from the University of Rhode Island in 1971 and an MFA from Tyler School of Art in 1974. Since 1972, his work has been shown in over 45 one person shows and over 150 group shows. His one person shows have included the Institute of Contemporary Art, Boston; Artists Space, New York; Laguna Museum of Art, California; Art Resources Transfer, New York; the Museum of Contemporary Art, Roskilde, Denmark; and numerous gallery exhibitions in New York, Chicago and Los Angeles. In 1989, he was awarded a National Endowment for the Arts Fellowship in Painting and in 1995; he was the artist in residence at the National Workshops for Arts and Crafts, Copenhagen, Denmark, known as Gammel Dok. Mr. Silva has been commissioned to construct several public art projects in the San Diego/Tijuana region. His public projects include a permanent installation at the Children's Museum of San Diego, 1995; the Casa de la Cultura, Tijuana, 1994; and the Centro Cultural Tijuana.

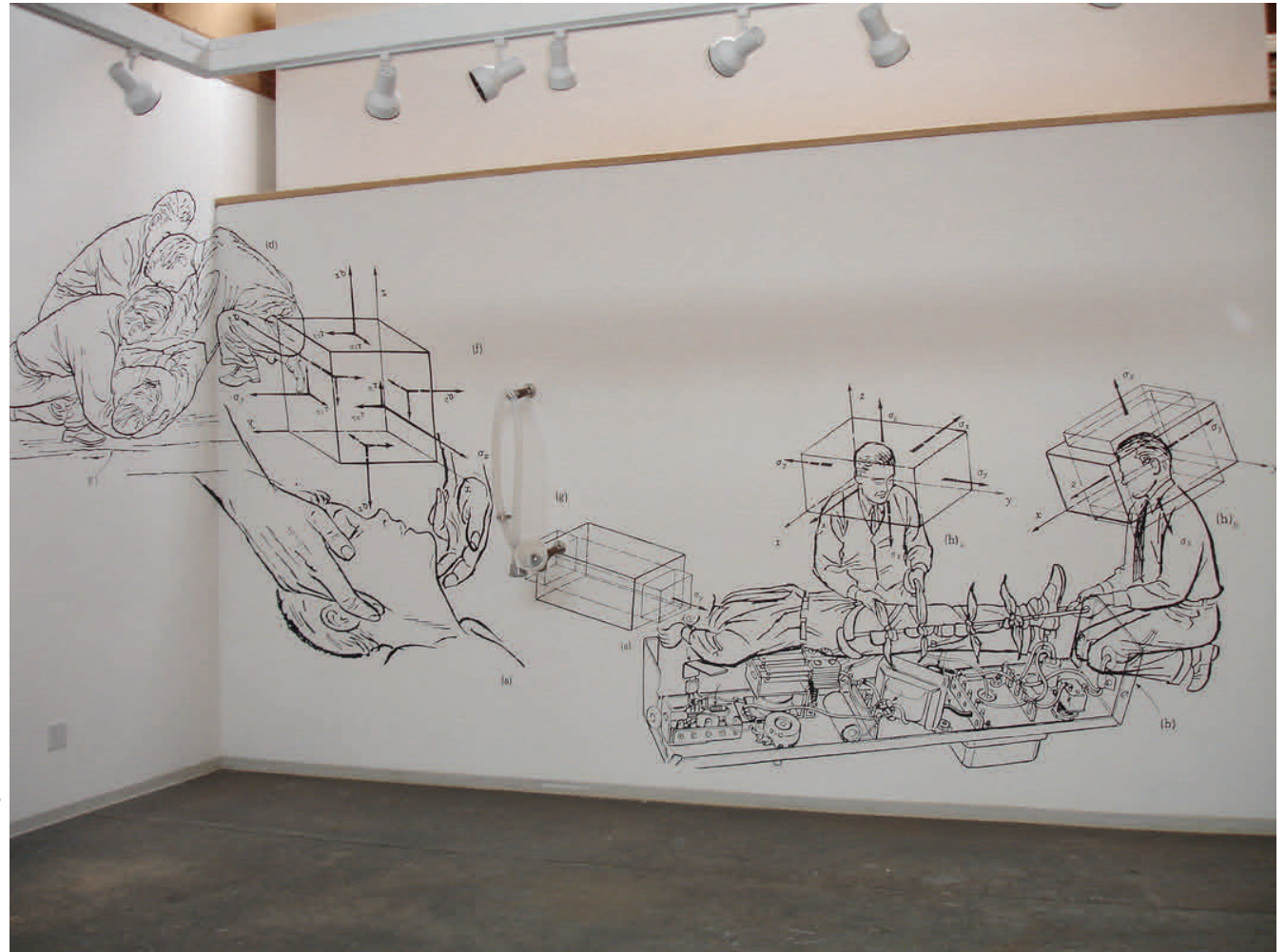


Ernest Silva has been a Professor of Visual Arts at the University of California, San Diego since 1979. Silva's recent paintings and sculptures were shown at the Patricia Correia Gallery in Santa Monica, CA June 24 - July 29, 2006.



MAY-LING MARTINEZ

May-ling Martinez was born and raised in Puerto Rico, but has made San Diego her home. She is a recent graduate with a MFA degree in sculpture from San Diego State University in 2005. In 1996 she received a bachelor's degree in communications and visual arts from Sacred Heart University, in Puerto Rico. Her work consists of mixed media installations, sculptures and collages that function as triggers to evoke memories. "For a while now I have been collecting and working with home related elements and objects. I've always found comfort and humor in them



and in the general idea of the house. Philosophers, psychoanalysts and poets have perceived the house, or the home, as a magical place full of contradictory wonders that can function as a structure forming device," said Martinez.

"May Ling's artwork shows the impact of the cultural aesthetic with which she grew up, as well as the effect of her strong family ties. From her father, an engineer, she inherited an interest in logic and mathematics, which is reflected in her repeated use of numbers, ledger paper and mechanical imagery. After a brief career as a secretary, her mother became a homemaker, and inspired Martinez's fascination with household objects and the concept of "home" as a symbol for domestic happiness," says Tina Yapelli, director of SDSU's University Art Gallery.

May-ling Martinez is represented by [Luis De Jesus Seminal Projects](#), San Diego



Art Notes: Ernest Silva and May-ling Martinez edited by Ingrid Hoffmeister

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Notes by Ann Berchtold, Director of L Street Fine Art Gallery

This exhibition in the San Diego Art Prize series pairs established artist Ernest Silva with emerging artist May-Ling Martinez. The exhibition is titled Domestic Deviation; a psychoanalytical term taken from Object Relations Theory which believes our early relations to loved and hated objects becomes the building blocks to how we experience the world. Artists Silva and Martinez use images as a visual language to tell a story that the observer interprets based on their own frame of reference. Each image invokes dialogue within the individual that is significant to his or her life.

Ernest Silva

Since 1972 Ernest Silva's work has been shown in many one-person and group exhibitions with reviews in publications including Art News, Art in America, San Diego Union Tribune and the Los Angeles Times. Silva is a Professor of Visual Art at the University of California and in the last several years his work has been exhibited at the Los Angeles County Museum of Art, the Athenaeum Music and Arts Library in La Jolla and the Art Academy of San Diego. Awarded a National Endowment for the Arts Fellowship in Painting, Silva was commissioned to construct several public art projects in the San Diego/Tijuana region. Along with his work as an artist, he was also co-creator and co-curator of the bi-national project - In Site 92.

Notes by Mary Beebe, Curator of the Stuart Collection at UCSD

Ernest Silva is a consummate painter, sculptor and installation artist with an individual vision and distinctive vocabulary. His work is an expression of mankind's eternal longings and fears, and in his world human beings are restless souls on a lonely journey through a sometimes-dark environment filled with risk and danger.

All is in flux; there are, however, real signs of hope and safety, shelter, beacons of light and colors of sunshine and peace. We see and feel in Silva's work a human voice and a coming together of nature and mankind. There is a sense of searching, longing and belonging; a sense both of fragility and of strength.

Silva has mastered a distinct vocabulary and has developed it for decades. Its components are often familiar: human figures, a house, a lighthouse, boats, families, trees, deer, fire and water. These images come from very personal and intimate sources, yet they are images which are universal and inspire an instant connection with the viewer.

The picture of a campfire is a reminder that gathering around a fire in nature can be a wonderful and cozy experience, yet when it includes a small boy, one thinks also of the potential for danger. A boat ride can be soothing and lovely, a real adventure... or a terrifying rough sea tossing.

Some images are of focused rowers in dark waters with paint drips looming: or a deer caught at water's edge in the moment, looking startled; a lone deer on a raft (a life raft?) floating precariously in uncertain seas. All seem to be alert, trying to figure out their surroundings. What journey is this? What memories to recall?

There are references to history: a roughly carved kind of Cycladic figure; a coliseum-like structure, generic man and woman being sent from somewhere, Adam and Eve from the Garden of Eden? Guns, war and torment. This is the human story, one of survival and one in which we all take some comfort. Life is always about perishing, but it is always more about making sense of living.

Notes by May-ling Martinez

I enjoy and appreciate the opportunity to exhibit my work alongside the artist **Ernest Silva**. I love the intriguing way he represents a broad range of issues from the personal to the universal. Through his strong sense of narrative, I am invited to become part of an event, an observer of something unraveling in front of me. Whether it is a startled deer, a man chopping wood, people rowing in an unknown body of water or an enigmatic domestic scene, I am seduced into becoming part of the action and suspense that invites my interpretation.

May-ling Martinez

Born and raised in Puerto Rico with a bachelor's degree in Communications and Visual Arts, May-ling's work consists of mixed media installations, sculptures and collages that function as triggers to evoke memories, precious personal recollections. Her work relates closely to storytelling, but the stories and events are suggestive of vague memories, a strange mix between reality and fantasy. May-ling has found comfort and humor in collecting and working with home related elements and objects and says, "Philosophers, psychoanalysts and poets have perceived the House, or the home as a magical place full of contradictory wonder."

Notes by Tina Yapelli, Director of SDSU Art Gallery/Foundation

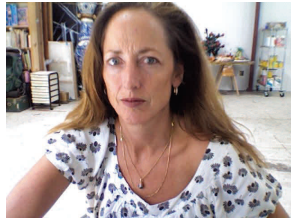
A fine gold-colored thread runs through several of May-ling Martinez's collaged images—a metaphor, perhaps, for family tradition coursing its way through successive generations and across geopolitical borders. The thread, sewn in a running stitch through the watercolor paper on which Martinez composes her work, often acts as a dotted line connecting disparate images

that the artist brings together on the page. Boys and girls, mothers and fathers, tract homes and birthday parties—all familiar archetypes of 1950s suburban life appropriated from the Dick-and-Jane variety of elementary school primers—combine with schematic drawings of '50s-era radios and televisions, as well as diagrams of period do-it-yourself building projects. Along with actual vintage wallpaper, wooden bingo markers, and doilies made of plastic, paper and yarn, these montages images create provocative scenarios of social interaction that question, with nostalgia and dismay, the attainability of the classic American dream.

The trappings of mid-century, middle-class, suburban America surrounded Martinez during her childhood in San Juan, Puerto Rico. Her parents and grandparents had furnished their houses with American products during the 1940s, '50s and '60s, and their homes retained the styles of those decades throughout Martinez's youth. Her artwork evidences the impact of the cultural aesthetic with which she grew up, as well as the effect of her strong family ties. From her father, an engineer, she inherited an interest in logic and mathematics, which is reflected in her repeated use of numbers, ledger paper and mechanical imagery. After a brief career as a secretary, her mother became a homemaker, and inspired Martinez's fascination with household objects and the concept of "home" as a symbol for domestic happiness. In her work, she conflates her parents' influence with her own perspective on life in Puerto Rico and, since 1996, the U.S. The resulting compositions are intentionally open-ended, demonstrating Martinez's preference for multiple interpretations of a single scene. For May-ling Martinez, art making is a vehicle for understanding herself, the people she knows, and her place in the world.

Notes by Ernest Silva

I sense May-Ling Martinez and I, are drawn to images for some of the same reasons. Our works make reference to the 1950's, May-Ling's from her grand parents' generation and mine, from my childhood. Many of our works are synthesized, drawn from disparate sources, suggesting post war optimism and including pictures from children's books, basic readers and a variety of other sources - that range from the toy-like to the malevolent. They share an emphasis on the ambiguous - overlays and collisions of the personal and the collective - they are seductive, recapturing only enough of the past to invite the viewer to construct their own web of associations. Our works function as invitations - drawing the viewer into them, to the elusive and consequential, allusions to an idealized past - and the inevitable process of comparing it to the reality of the present and immediate.



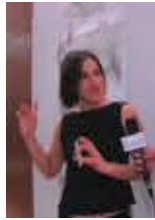
JEAN LOWE

California-based artist **Jean Lowe** earned her MFA at the University of California, San Diego in 1988, the same year she presented her first solo exhibition at the Dietrich Jenny Gallery in Downtown San Diego. Lowe earned her BA at the University of California, Berkeley and was the winner of the first Alberta duPont Bonsal Foundation Art Prize in 2000. For 18 years, Lowe has been inspired and challenged to make work that is visually seductive, viscerally engaging, but also provocative in its critique of how we live in relation to other species and the environment. Lowe enjoys creating artwork that tackles difficult issues such as over-development, exploitation of the environment, sex, power, and the widespread mistreatment of animals.



"I'm motivated," says Lowe, "by a desire to stimulate conversation around issues I think are important, and challenged by the desire to do so in a way that is engaging and playful as opposed to dry and didactic." Her work ranges from traditional painting and sculpture to her most common medium, enamel-painted papier-mâché. "At L Street Gallery, I'll be exhibiting one brand new large scale landscape and a couple of existing works that will hopefully have a nice conceptual resonance with the work Iana will be showing."

Jean Lowe is represented by [Quint Contemporary Art](#), La Jolla

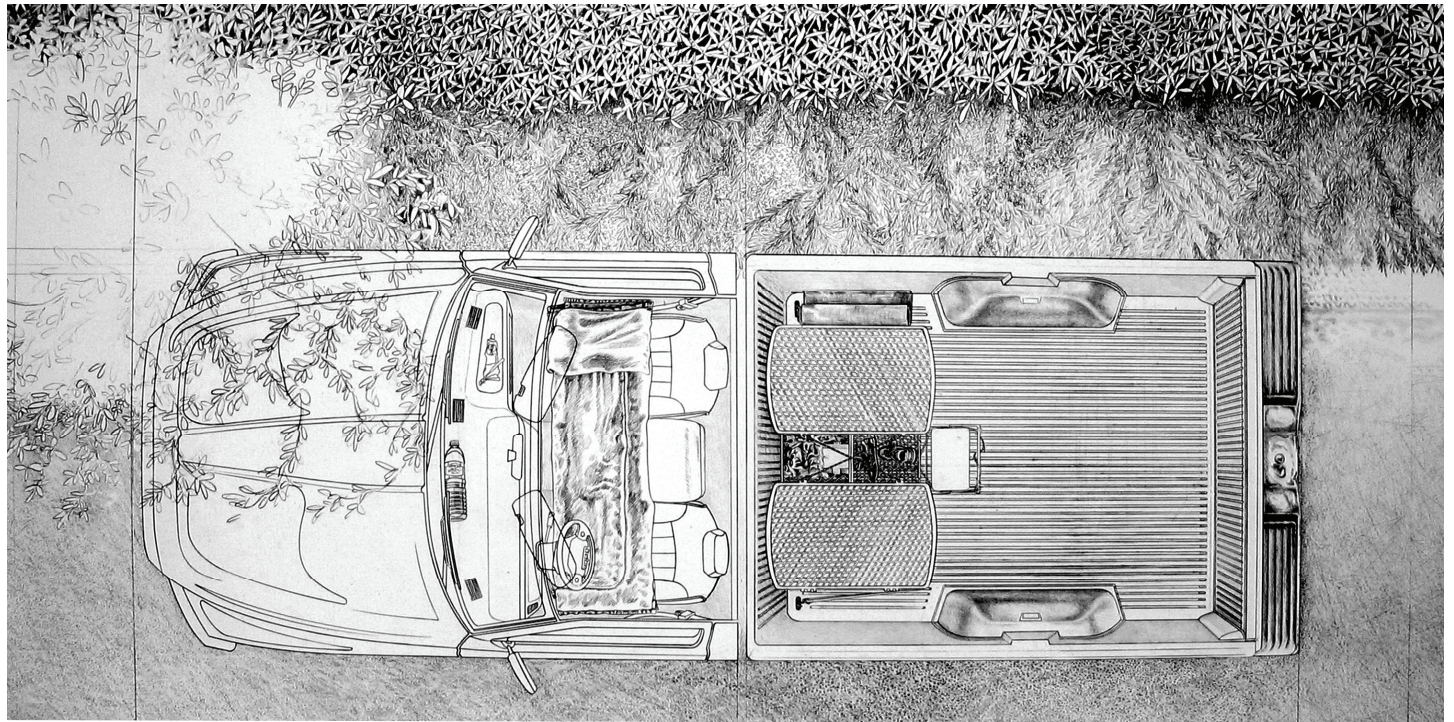


IANA QUESNELL

Iana Quesnell is from the southern states and is currently in the Masters Program at UCSD. Iana's current work is about temporary living situations, specificity of place, as well as, navigation through the

spaces she occupies and intends to occupy. Whether that be a military tent in Bosnia, her car, a studio on the border in Tijuana, or the Omni Hotel (for a week for this project), each incorporates architectural floor plans and schematic rendering with more experiential and ephemeral details. A viewer is initially pulled in to the work by its beautiful draftsmanship and the surprise of its scale but it's the conceptual underpinnings that seal the deal. She's quite literally drafting her life and this odd combination of technical drawing and autobiography yields an unexpected and original narrative. Iana Quesnell engages drawing as a mediating tool between her own body and her immediate surroundings. Often painfully honest these exceptional, large scale drawings take into account her every move with excruciating detail.

Both Lowe (the established artist) and Quesnell (the emerging artist) have a fascination with places that humans occupy. Lowe's concentration is on an impersonal level as it relates to "plunked down communities" that she feels has no aesthetic appeal while Quesnell's interest is on a deeply personal level as she shares specific relationships with the places she inhabits. The visual contrast is strikingly different, Lowe uses a more traditional painterly style while Quesnell's works as a draftsman with graphite on paper.





Art Notes: Jean Lowe and Iana Quesnell edited by Ingrid Hoffmeister

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Notes on Jean Lowe by Derrick Cartwright: Executive Director of the San Diego Museum of Art

Jean Lowe is an artist of unique talent and extraordinary imagination. Whether confronting a single object of hers, or inhabiting a large-scale installation, Lowe's sculptural practice strikes the viewer with its incisive wit and probing social concern. Her intellect embraces an admirably broad spectrum of art historical thinking—from classical statuary, to rococo-inspired interiors, to romantic landscape aesthetics, to post-modern ironical comment. As a museum professional, I have come to look forward to her shrewd interrogations of conspicuous display; as an appreciator of well-conceived ideas, I take delight in her brusque unveiling of contradictions within our contemporary common culture. Always sly, beautifully wrought (but never precious), her work is a refreshing antidote to the commercialization of fine art, as well as to cynical wisdom. After viewing Lowe's sculpture, I routinely return to it in my mind, experiencing once more its impact and pleasures, and so often, I find myself smiling. The work has enduring impact. As a person of genuine integrity, humility, and quiet strength, this community should be very proud of having this creative person in our midst. She surely represents the best of San Diego artists to the world beyond our region. For this reason alone, she deserves this recognition. I applaud her achievements and wish her continued success in a career that has already offered so many distinct pleasures to both eye and mind.

Notes on Iana Quesnell: by Amy Adler, UCSD Faculty Member

Iana engages drawing as a mediating tool between her own body and her immediate surroundings. Often painfully honest, these exceptional large scale drawings take into account her every move with excruciating detail. Iana's work has focused on her personal surroundings and in a very detailed animated film, she describes with great accuracy hours worth of cash register transactions at her job at Trader Joe's. This animation, inconceivably constructed from memory, describes the repetitive act of checking groceries that would otherwise be considered lost and insignificant gestures. This seemingly invisible gesture is stud-

ied further in her large scale and detailed map of the time period she spent living in her truck in Encinitas. This map included public places that Iana, through living in and then through drawing, occupies, examines and renders significant.

Iana's work is further informed by her experience as an enlisted soldier and systems analyst in the US Army. This rigorous discipline and attention to detail has transferred into her work, which she now pursues full time as a graduate student in the Visual Arts Department at UCSD. In the past year, her projects have included sight specific installations in Los Angeles, San Diego and San Francisco that engage the venue where the work is shown. Her well-researched approach is equally invasive and reverential. From her delicate renderings of a leaf fallen outside the door to architectural plans to satellite surveillance imagery of the surrounding landscape, Iana's investigations into space both inspect and dissect. Time and space collapse into the disorienting surface of her beguiling drawings.

Notes on Iana Quesnell by Jean Lowe

In this selection of meticulously rendered large scale graphite drawings, Iana talks about the built environment through autobiographical compositions based on places she's lived or stayed. Whether that is a military tent in Bosnia, her car, a studio on the border in Tijuana, or the Omni Hotel, each incorporates architectural floor plans and schematic rendering with more experiential and ephemeral details. I think a viewer is initially pulled in to the work by its beautiful draftsmanship and the surprise of its scale but it's the conceptual underpinnings that seal the deal. She's quite literally drafting her life and this odd combination of technical drawing and autobiography yields an unexpected and original narrative.



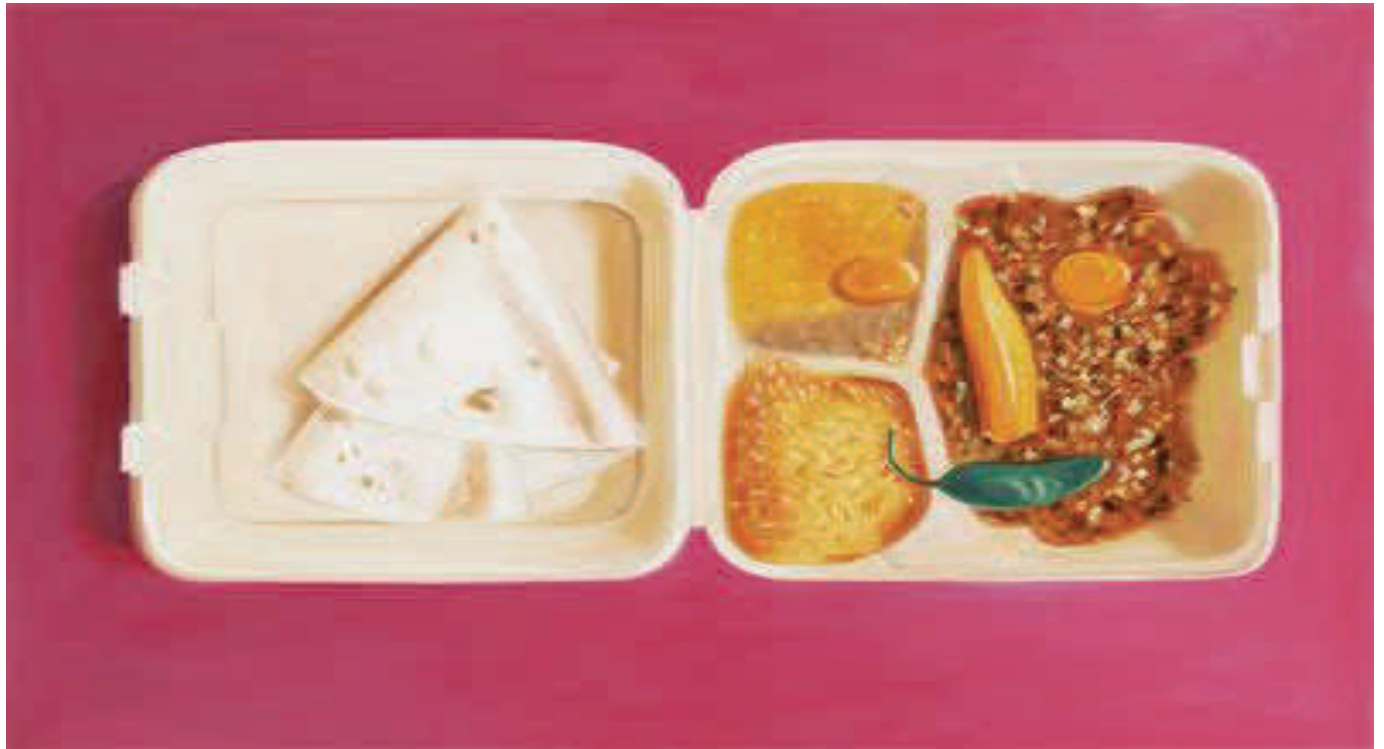
RAUL GUERRERO

Raul Guerrero graduated from the Chouinard Art Institute, Los Angeles in 1970, BFA. He held his first one person exhibition at the Cirrus Gallery in 1974, which was followed by numerous solo and joint exhibitions in such diverse cities as San Francisco, Santa Fe, New York, Madrid and Tokyo to name a few. Significant

among these were a retrospective survey of his artwork at the Museum of Contemporary Art San Diego in 1998. In 2006 he kicked off a series of exhibits beginning in April with a show at the Billy Shire Fine Arts Gallery in Culver City: *Problemas y Secretos Maravillosos de Las Indies/ Problems and Marvelous Secrets of the Indies*, which ran from April 15 - May 20, 2006.

Guerrero is currently part of the ***Strange New World: Art and Design from Tijuana***, which is running concurrently at both MCASD Downtown and MCASD La Jolla. His work will be featured at the de Young Museum in San Francisco, as part of the exhibition: ***Chicano Visions: American Painters on the Verge*** running from July 22 - October 22, which includes works of some of the country's best Chicano and Chicana artists. Works by Guerrero are also currently being featured in Ravenna Italy at the Galleria Ninapi.

Raul has been a Lecturer for the Department of Visual Arts at the University of California, San Diego for the last nine years where he teaches oil painting and drawing.





YVONNE VENEGAS

Yvonne Venegas grew up in Tijuana, Mexico, studied in San Diego, Ca. and Mexico City before spending a year at the International Center of Photography (ICP) in New York. In New York she assisted photographers as Dana Lixenberg, Juergen Teller and Bruce Weber. Her work has been published in The New York Times Magazine, SPIN, Details and also in Zoom and Luna Cornea, from Mexico among others.

She has exhibited her work in Tijuana, Mexico City, New York, California, Madrid, Valencia and Quebec, and is currently exhibiting with the San Diego Museum of Contemporary Art. In 2002 she won 1st prize in the Mexico City Photo Bi-enal. She is currently studying Visual Arts / Media focus at University of California San Diego.





Art Notes: Raul Guerrero and Yvonne Venegas edited by Ingrid Hoffmeister

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Notes by Teddy Cruz, Associate Professor, Public Culture and Urbanism, Visual Arts Department, UCSD

The addition of the San Diego Art Prize to the cultural infrastructure of the city, as a new platform to promote important artistic practices to the public, will hopefully point, once more, to the need to identify our local cultural capital as an instrument to shape civic value and economic development. It is therefore fitting that recipients Raul Guerrero and Yvonne Venegas share the first San Diego Art Prize show. If this cultural capital is to be revealed and exposed, it would not only be by reaffirming that San Diego's artistic spirit is unavoidably intertwined with Tijuana's cultural life, but also by understanding that the work of these two important local artists is a tangible expression of such possibility.

Raul's pictorial visualization of the two-way cultural flows that define the forgotten histories of this region's socio-political and cultural narratives, as well as Yvonne's acute eye for capturing in her photographs the oddity of hidden social relations and urban landscapes become artistic scalpels that pierce at the hermetic wall that divides these two cities in order to reveal the energies of an urban continuum. Their work dives into the cities themselves, engaging their spaces and situations and their diverse cultural demographics, exposing the tension between the low and the high, official and unofficial cultures that inhabit the busiest border in the world.

Raul Guerrero

After Raul Guerrero graduated from the Chouinard Art Institute, Los Angeles in 1970 (now the California Institute of the Arts) he became inspired by socially engaged Pop Art and movements emphasizing language and the unconscious such as Dada, Surrealism, and California Funk Art. He explored the boundaries of art and his own identity through a variety of mediums including photography, unconventional sculptural materials, painting, print, drawing, and videotapes.

Eighteen years after Chouinard, the magazine ArtWeek described him as disciple of Dadaist Man Ray, a conceptual artist, a California surrealist, an ironist, a constructivist, a Jungian, a comedian and an elitist. For more than thirty years, his worldwide solo and group exhibitions revealed his ever-evolving vision, a style ranging from early conceptually based abstraction to recent narrative realism. Guerrero's self-described "search for the poetry of life" is a constant as is his prominent presence in the San Diego/Tijuana region.

Guerrero's most recent body of work, Problems and Marvelous Secrets of the Indies took fifteen years to complete. The three part series, Black Hills of Dakota, Latin America and Southern California, imagines two travelers chronicling their respective journeys through defining moments and events of historical significance. The first traveler arrives from the eastern seaboard and travels west while the second traveler leaves Peru, treks through South America, Central America and Mexico. "Eventually the two travelers converge in Southern California, becoming witnesses to the hybrid culture from which they sprang, an infrastructure made up of Anglo-American, Indigenous and Latino influences," explains Guerrero. "As one, they experience the strange surreal cultural phenomenon that is Southern California with its "dive bars," take-out food culture, its highly industrialized consumer society and of course Hollywood, the ultimate surreal dream machine".

To be paired in an exhibition with someone like Yvonne from a completely different generation is interesting to Raul because of the similarities in artistic approach regarding subject matter. "Yvonne is like an ethnographer, creating field collections of odd subjects with her photographs, which I personally find very appealing. In some respects, she photographs in the tradition of Diane Arbus, who also photographed the exotic, compare Arbus's, Debutante of the Year, 1938, to Yvonne's, Brides of Tijuana series, although similar in approach differences do exist. While Arbus's photos are gritty and urban, reflecting New York City, Yvonne's are slightly softer, pictorially poetic, a bit crazy yet formally sophisticated. She has great style."

Yvonne Venegas

Yvonne Venegas grew up in Tijuana, Mexico and studied in San Diego, Mexico City and the International Center of Photography (ICP) in New York. Presently she is a student of Visual Arts/Media at the University of California San Diego. Published in numerous magazines including The New York Times, her images won her first prize in the Mexico City Photo Biennial in 2002. Two years later the Alberta DuPont Foundation awarded her a personal grant in recognition of excellence. Recent works can be viewed at the San Diego Museum of Contemporary Art's current exhibition.

Venegas approaches photography as a method of social observation and self-exploration. Inherently about class, her images encapsulate the distinct social structure of Tijuana, in relation to Mexico and the USA. "I believe there is a threshold that is beyond rational thinking and is linked to the subconscious or our instinct. It is somewhere beyond our constructed tastes, needs and conventions. My question is, how do we as image-makers touch upon it?"

Venegas studied the phenomenon of "social representation" in her photographic series entitled *The most Beautiful Brides of Baja California* shown in 2004 at the San Diego Museum of Contemporary Art. "I focused on the lives of upper-middle class women of Tijuana and the people that surrounded them. I became interested in seeking their fragile moments when they were unprepared for the picture and unconscious of their own appearance. My study of an "appearance" intended to find the human side of the subject by pointing to the construction of the shell seen by others. By re-formulating the question of "appearance", I intended to make a dent in this construction and therefore make a point of its existence and our need for it.

Now I am interested in photography of "true" emotions and what structure of appearance, frames this "truth" effect. I wish to break rules of convention and photograph all the things that we are commonly, not allowed to remember, those things that do not "belong" in our photo albums, therefore, in our memory. I am interested in photographing feelings that force us to transgress our accepted appearance and therefore immediately link us to another reality apart from what is familiar. I am interested in juxtaposing these images with icons that provoke an unintended response in us as viewers (animals) creating some sort of reality that questions the authenticity of what we consider to be familiar and acceptable."

Notes by Stephanie Hanor: Curator at the Museum Of Contemporary Art San Diego

Yvonne and Raul are excellent choices for the San Diego Art Prize. Both of them do what they do very well, yet are very different from each other. Raul is an artist/painter who really knows the history of painting and art and reaches back into the eighteenth, nineteenth and twentieth century art movements, pulling imagery, content and style to manipulate them in a new unique way. That is beautiful in the particular content of what he's painting. One might not recognize the depth of his painting by observing one piece but when you see a broad range of his work, you understand that he's not only a painter, but also a conceptual artist. He is thinking very much about not only the formal aspects of painting, color, form and composition, but also about the history of art. His comments about current events are very thought provoking.

Yvonne's images have an amazing way of capturing people in settings. There is a lot of photography out there right now but she really has a way of capturing candidness in her sitters - a little bit uncanny and very interesting. Her background is fascinating as her father, one of Tijuana's top formal bridal photographers worked for upper class families. A couple of years ago we first showed Yvonne's work, a body of work entitled "*The Most Beautiful Brides of Baja*," a phrase written over the door of her father's studio. In contrast to the formal presentations used by her father, Yvonne took a provocative group of behind the scenes images for a much more candid look.

Notes by Julie Fry, former Director, Arts and Culture Analysis & Strategy for the San Diego Foundation

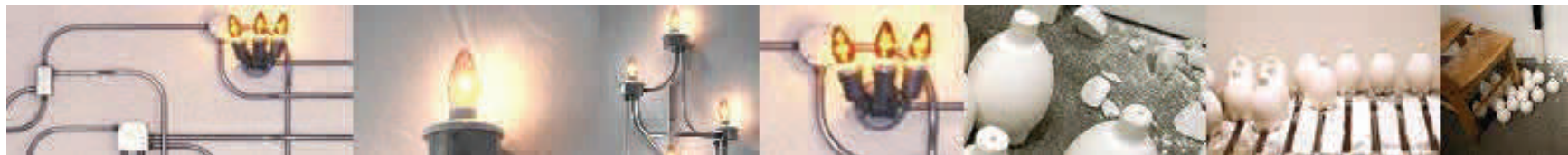
As we found in our recent comprehensive research report, *Understanding the San Diego Region: The Case for Increased Patronage of Arts and Culture*, participation in the arts plays a big part in the daily life of San Diegans. The notion of cultural patronage goes beyond wider cultural distribution, consumption, participation and support. Ultimately, it is the creative act that challenges the heart and mind and differentiates cultural participation from the actions of everyday life. A key indicator of a culturally vibrant community is that it values the creative act and provides an environment where artists and their work are respected, and where the community infrastructure recognizes and supports artists' vital contribution to the soul of community life. Focusing on innovative visual arts can enable the region to achieve even greater national recognition, while reinforcing a positive community self-image and a distinct artistic identity.



2006-2007 SD ART PRIZE RECIPIENTS



Marcos Ramirez ERRE with Allison Wiese



Roman De Salvo with Lael Corbin



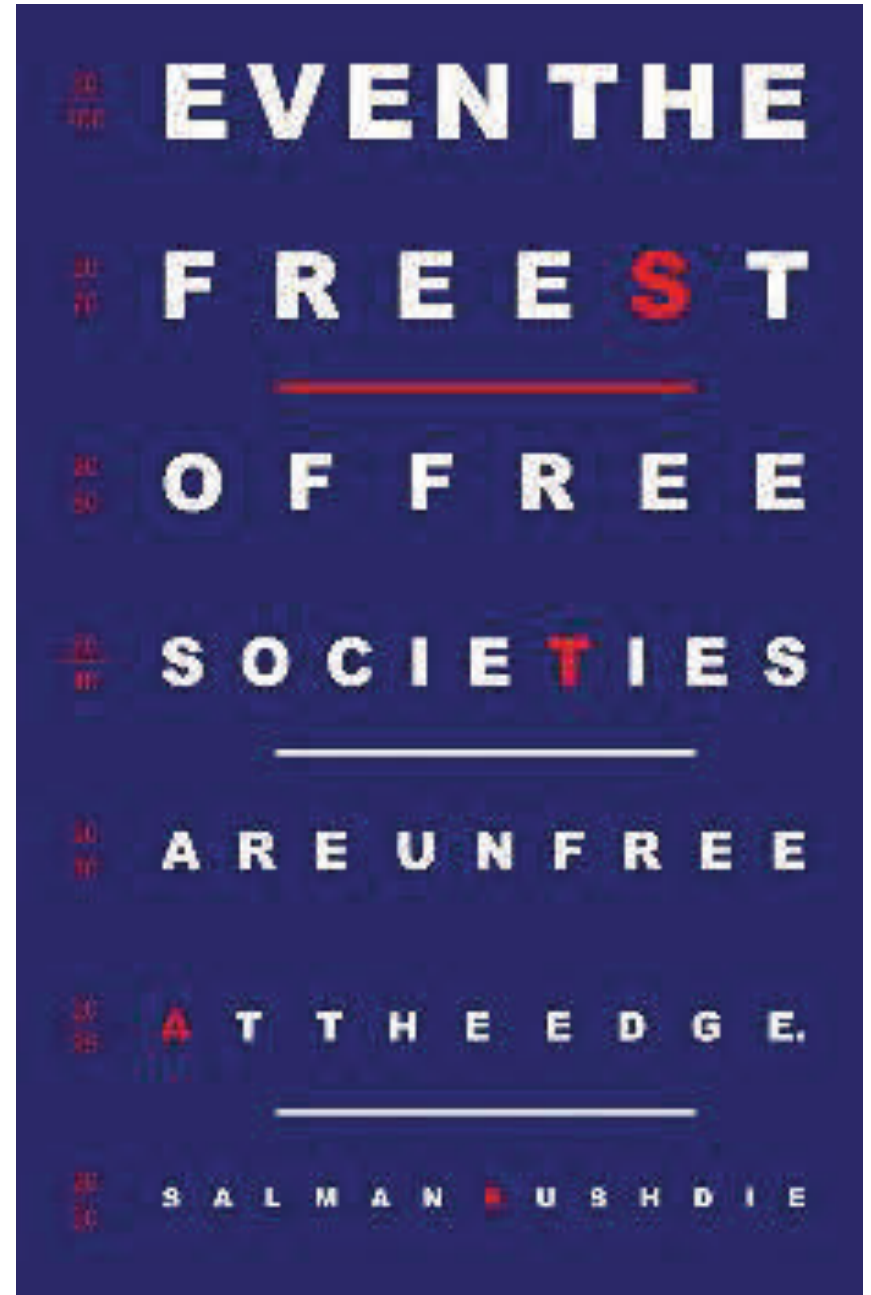
Eleanor Antin with Pamela Jaeger



Marcos Ramirez ERRE

Marcos Ramirez "Erre" was born in Tijuana, Baja California, Mexico in 1961. He studied law at the Universidad Autonoma de Baja California. He has exhibited throughout Mexico and in the United States since 1993. His most critically acclaimed installations have been "Century 21" for inSite '94, and "Toy and Horse" for inSite '97. His most "memorable exhibition", as Robert Pincus writes, was "Amor como primer idioma/Love As First Language" at the Museum of Contemporary Art, San Diego in 1999. In the year 2000 at the Whitney Biennial, he presented "Stripes and Fence Forever - Homage to Jasper Johns," a metal structure in which two flags (Mexico and the United States) are built as if they were the fence that divides Tijuana and San Diego.

Excerpt from Whitney Biennial, 2000. " Marcos Ramirez, also known as "ERRE" from the Spanish pronunciation of the first letter in his surname, creates large-scale public installations informed by a political and social consciousness.....he addresses the dynamics of the border between the United States and Mexico....and calling attention to the gap between poverty and wealth in Mexico by building a shanty and yard with discarded construction materials and setting it against the showy exhibition facade (inSite94). For InSite 97, he installed a 33-foot-tall wood horse with wheels on the boundary line between the US and Mexico. This evocation of the Trojan horse had two heads, raising questions about who was invading whom."





ALLISON WIESE

Allison Wiese is an interdisciplinary artist who makes sculptures, installations, sound works and architectural interventions.. Wiese learned to walk and talk in Brooklyn, drive in southern California and everything else important in Texas. Her work makes poetry with the ready-to-hand, altering spaces through christening and commemoration. Wiese's projects often employ the diversion of commodities or language through space and time. She recently negotiated a large awning off an empty office tower in downtown Houston, for instance, and installed it, capsized, on the floor of a tiny residentially-scaled gallery. She has also developed a site-specific solar audio work for the Museum of Contemporary Art, San Diego. In the above work, archaic sentiments grace highway signs fabricated according to contemporary standards for cultural and historical attractions. *Root Hog or Die* is one of a series that also includes: *I Ain't Rich But I'm Free* and *Industry Need Not Want*

Artist Statement: " I am interested in work that makes poetry with the ready-to-hand, and my sculptures, installations and architectural interventions often employ simple material diversions to make meaning. I'm just as likely to drag ideas through time - my recent work finds its vocabulary within a certain vein of populist Americana. I'm interested (with a simultaneous and perverse kind of hopelessness and optimism) in re-plumbing the social and political landscape of the near past as a way of both querying the lingering presence and viability of certain very American myths and pointing to truths about the present. The materials and subjects I choose are the result of an ornery insistence on using stuff from everyday experience, minimally transformed, as relevant art material - often dragging it into the space of the art institution to point to a different kind of (infinitely less sterile) space and experience."





Art Notes: Marcos Ramirez/ERRE and Allison Wiese edited by Ingrid Hoffmeister

The San Diego Art Prize is a cash grant which recognizes excellence in the visual arts. The 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.

Notes by Ann Berchtold Director of L Street Fine Art Gallery

Kicking off the second year of the San Diego Art Prize is the exhibition, *STOP. YIELD. MERGE.* Featuring Works by Marcos Ramirez ERRE and Allison Wiese. The exhibition opens September 29, 2007 and runs until January 18, 2008 at the L Street Fine Art Gallery, Downtown San Diego.

Road signs and eye charts dominate this show – both artists use these ready-made architectural fabrications to express truths or observations that communicate ideals of individuality, anachronistic displacement, as well as social and political sentiments that are both present and archaic.

Notes by Erika Torri, Joan & Irwin Jacobs Executive Director Athenaeum Music & Arts Library

Marcos Ramírez, also known as ERRE—which is based on the Spanish pronunciation of the first letter of his last name—was born in Tijuana in 1961 and studied law at the Universidad Autonoma de Baja California before he turned his attention to art. Today, residing in the U.S. near the Mexican border, he is considered one of the region's leading artists. Influenced by his previous work in law and in construction, he creates art to emphasize political and social issues of the border region specifically, and of U.S. involvement abroad, in general. Having no formal art training, he taps a deep-rooted sociopolitical consciousness that runs like an undercurrent through his multi-media work.

ERRE began attracting widespread attention when he participated in inSite '94, installing *Century 21*, a replica of temporary Tijuana dwellings, juxtaposed with their backdrop, the Centro Cultural de Tijuana. He made wave again during inSite '97 with *Toy an Horse*, a giant model horse placed at the San Ysidro border crossing. The inSite projects have been Ramírez's most critically acclaimed.

In addition he has exhibited regionally, nationally, and internationally. San Diego Art Critic Robert Pincus called Ramírez's 1999 exhibition at the Museum of Contemporary Art San Diego, *Amor idioma/Love as First Language*, the artist's most memorable exhibition. Ramírez participated in the Whitney Biennial in 2000, constructing a large American flag out of the same material used to build the fence along the U.S./Mexico border. He also exhibited in the 6th Biennial of Havana, as well as in France, Spain, and Argentina.

His most recent local exhibition was his *Postcards from the Edge* at Athenaeum Music & Arts Library in 2007, which is a given, ERRE's work has a narrative quality which confronts the viewer on many levels, forcing the viewer to reexamine his or her own beliefs, values and prejudices. Far from focusing solely on U.S. Mexico relations and the so-called border issues so prominently featured in the news, ERRE's work addresses complex human relations on a global level, both socially and politically.

The San Diego Art Prize is to be commended for selecting such an important artist to be featured in this show. His selection proves that San Diego has a wealth of local talent, and that it should hold an important place in the international arts community.

Notes by Larry Poteet, Collector

Although Marcos Ramirez ERRE lives and works in Tijuana, and was featured prominently in *Strange New World*, the landmark survey of contemporary art from Tijuana recently an exhibition at the Museum of Contemporary Art San Diego, it would be a mistake to label him as a "border artist", or to consider him part of any one group. Instead, ERRE's work, which has a strong conceptual basis, transcends styles and movements, and brings to the viewer a unique perspective on issues of politics, race, class and prejudice. In addition to reflecting immaculate craftsmanship,

Notes by Lucía Sanromán, Assistant Curator Museum of Contemporary Art San Diego

Underlying all of Marcos Ramirez ERRE's remarkable artistic production is the give-and-take between ethical paradigms and personal responsibility. Since the early 1990s he has been unmatched in his prescient ability to speak of key global political and social issues by addressing the local—may this be migration and housing issues of his native Tijuana, or American expansionism. He invokes the urban vernacular of street signage, construction and building styles, nationalist symbols, and history to make politically nuanced arguments that not only reveal his own position but also articulate a wider social impasse, subtly asking the audience for resolution through self-identification, personal choice, or empathy.

The form and iconography of highway and optometrist billboards have become particularly important in ERRE's recent work. These types of signs reduce their referents to directional information and instructions, which are consumed rather than considered, and thereby transform its intended audience into passive users.

The actions of a viewer, rather than those of a passive consumer, require engagement with one's personal subjectivity and speak of choice.

ERRE's work in *STOP. YIELD. MERGE.* engages these distinctions and applies them to a reconsideration of the recent history of social movements in the United States and elsewhere. *In Lost Roads: A View from Center Left Minimalist and Modernist aesthetics* are used to highlight the artificiality of the supposed assimilation of the Civil Rights movement of the 1950s to the 1970s into the U.S. mainstream. The piece started from a documentary photograph of the highway billboard on Interstate-5 North announcing the exit to Cesar Chavez Parkway and Martin Luther King Freeway taken precisely from the median—from the road's "center left". By pointing out his own location in the highways' geography ERRE expresses the necessity to exercise one's viewpoint, through choice and action, as the true heritage of the Civil Rights movement.

Notes on Allison Wiese by Lucía Sanromán, Assistant Curator, Museum of Contemporary Art San Diego

A particular vein of populist Americana is retooled in Allison Wiese's conceptual art practice. With the eye of a hobbyist, she explores strategies of appropriation and re-use introducing a quizzical element into the work that creates the space for critical inquiry.

Wiese's use of language depends on the incongruous application of well-known mottos and slogans that are recontextualized, creating a paradoxical gap that generates meaning through discordance between the social imperative implied in the expressions and their application.

History plays an important role in these oppositions. Wiese selects slogans that are tied to the emergence of Capitalism in the United States and the positioning of industry and work ethic as icons of the American character. *Root Hog or Die*, for example, refers to the mid 19th century agricultural practice of turning out hogs to root for their food in winter. "It loosely parallels Nike's current "Just Do It" slogan, rendered more fatalistic," she explains. Displayed in the form of official signage—for roadways and federal markers—highlights the illogical construction of these expressions while also commemorating their retro appeal.

As common urban markers road signs are empty of discursive meaning yet have a particular color scheme, font type, and shape that changes from country to country and even from state to state attaching to them a vague sense of nationalist nostalgia. With a light, ironic hand, Wiese makes us aware of personal and cultural affection to largely anachronistic sentiments and links these to a deeper question: to what she describes as "the lingering presence and viability of certain very American myths".

Visual

(Image) Allison Wiese, *Root Hog or Die*



Roman de Salvo

San Diego based artist Roman de Salvo received a BFA from the California College of Arts and Crafts, Oakland, CA and an MFA from the University of California, San Diego, La Jolla, CA. In his sculptures and installations, de Salvo manages to be both restrained and high-spirited, blending his fascination for machines and craftsmanship with an interest in language and wordplay. He has exhibited throughout the United States and Europe, including solo shows at Quint Contemporary Art, La Jolla (2001), CA, and the Museum of Contemporary Art San Diego, La Jolla, CA (1998). Recent group exhibitions include Baja to Vancouver: The West Coast in Contemporary Art, Seattle Art Museum, WA (2003; traveled), and the 2002 California Biennial, Orange County Museum of Art, Newport Beach, CA (2002). He's taken his skills into their largest arena yet with "Nexus Eucalyptus," which he and his crew are installing at the new Caltrans District 11 headquarters in Old Town. The 115-foot-long, 50-foot-wide construction in wood is more readily recognizable as an art object than many of his creations. But it shares with them his sense of play and the ability to execute with precision an imaginative, outlandish concept.

Roman de Salvo was the only local artist commissioned to create work for the new Museum of Contemporary Art in the David C. Copley building in downtown San Diego with multiple works from the Electrical Conduit Series. His work, Utility Filigree, is located in the Kresge Foundation Stairway and is comprised of de Salvo's modular macramé, made from electrical conduit, boxes, and connectors—materials that are customarily hidden within the finished surfaces of buildings. The stairway where the work is located has a raw, industrial, and utilitarian feel, and the modular macramé has a similar feel yet it is also decorative. With modular macramé, these materials are used as ornamentation as well as functionally at MCASD to provide lighting in the stairway.





Lael Corbin

Lael Corbin is a San Diego based artist. His work has taken the form of installation, individual sculptures and photography. He lived in Hawaii where he studied figure sculpture at the Honolulu Art Academy. He received his MFA in sculpture from San Diego State University in 2007. Currently he teaches drawing, design and photography in the Department of Art and Design at Point Loma Nazarene University, as well as overseeing their workshops and facilities. His installations and sculpture have been seen at local venues such as the Produce Gallery, San Diego State University, and The University of California, San Diego as well as Simayspace Gallery at the SD Art Academy.

Excerpt from Simayspace New Contemporaries Exhibition by Kevin Freitas, Art as Authority July 2007.

"Lael has installed against one wall of the gallery a testing ground for an experiment he calls "Peculiar Velocity". Indeed there are some peculiar objects that are being readied for their maiden flight or should I say fall, and their rate of speed of that action – the tossing, dropping, throwing of these objects will be calculated, to what end is unknown as the experimentation appears to have stopped in mid-course. No one seems to be too concerned about the results though, a few calculations are scribbled on the wall, and sketches of a better design are notated while a few of the actual cast plaster models lie smashed upon the floor. Not that they had a chance of surviving intact since someone has intentionally placed a large square steel plate underneath the drop zone."





Art Notes: Roman de Salvo and Lael Corbin by Ingrid Hoffmeister

The San Diego Art Prize is a cash grant which recognizes excellence in the visual arts. The 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.

Notes by ANN BERCHTOLD, Director of L Street Fine Art Gallery

The exhibition, Research will begin January 26th with an opening reception from 7pm - 9pm at the L Street Gallery and will be on view through April 19th, 2008. Roman de Salvo selected Lael Corbin from the "2007 New Contemporaries" show, as the emerging artist that he wanted to exhibit with in this exhibition. Research refers to a systematic investigation that one actively participates in order to establish facts and reach new conclusions. Roman and Lael selected this title because they share a strong sense of curiosity and a desire to understand "how things function." Their work is often not only a manifestation of the results of these curiosities, but an embodiment of the question that lead them there in the first place.

Notes on Roman de Salvo by KEVIN FREITAS, Arts Writer

Most heroics in art throughout history have been parlayed to us by word of mouth. Feats of grand architecture and even grander statuettes have made their way into the art history books by the residue of their lasting stain on our consciousness and imagination.

Roman history eventually turned itself into Modern history and brought with it, its slew of contemporary painters and sculptors. They too were championed from bar stools in the Cedar Tavern, from Greenbergian critics and more recently to the artist as curator, curator as collector and collector to member on the board of trustees in a major museum. Sometimes it's just the company you keep. Roman de Salvo appears to have always been amongst good company.

Back in 1999 at 34 years of age, de Salvo in an exhibit at the Hudson River Museum entitled "Drip, Blow, Burn: Forces of Nature in Contemporary Art" was already alongside the likes of bigger names such as Bill Viola and Dennis Oppenheim. De Salvo hasn't looked back since, exhibiting extensively in San Diego and abroad with public and permanent installed works in major institutions. Fame and fortune typically goes hand in hand with heroics whether in sports or the art world but you also need a fan base. That too de Salvo has had from the MCASD and Hugh Davies with continued support since co-curating de Salvo into

the 2000 Whitney Biennial or new work into the Copley Building – the MCA’s contemporary wing – with “Utility Filigree” a functional wall mounted sculpture made from electrical conduit and boxes.

There has been plenty said to describe de Salvo’s artwork and the man: tinkerer, playful, engineer, conceptual which are for the most part adult words for work that is still very much childlike and fanciful. Since the current buzz words going around in curator fiefdom are linked to beauty and innocence, you might consider de Salvo’s work as coming from a childlike innocence – not naivety – that is rooted in an insatiable boyish curiosity. By extension, it takes a certain amount of imagination and wonderment to conceptualize de Salvo’s most current organic autobahn (“Nexus Eucalyptus”) floating in the atrium of the Caltrans District headquarters to realize that play should be an integral part of every adult’s life.

Play in the adult art world might have been contaminated over the years by speculation and playing to invest by galleries, collectors and museums based on an artist’s reputation and hearsay for the most part, funneled by those same interest groups. It is thankfully, about the art (we believe) and while de Salvo’s reputation and heroics may have preceded him and while a work like “Santa Ana” – a converted weather vane into a spinning magnifying glass – is far richer in metaphor and meaning than the over stylized decorative museum induced conduit works – the work is graciously, struggle between a classic struggle between freedom and responsibility, leisure and work, no means and having the means and simply growing (up). Let’s hope de Salvo doesn’t mature too quickly.

Notes on Roman de Salvo by ELLEN PHELAN, Art Activist and Educator

Much of Roman de Salvo’s art transforms the function of common items found in our environment, lifting them into the world of imagination and amazement. His unexpected combinations of materials and ideas show a brilliant usage of what we think of as ready made household items.

At times he chooses contradictory materials (i.e. fireplaces made of cord wood or cement chandeliers) to illustrate his ideas. At other times he will use elaborate mechanical deceptions, creating a surprising effect, (i.e. flushing a urinal which also activates a miniature geyser-like fountain from the central drain), or where the expected participation brings unexpected results, such as in a charming arcade piece where red rubber bands are shot at potted cacti, covering the green cacti and surrounding area, with soft red decoration. made of.

Everything de Salvo works with has a twist, an “Ah!” about it. From his burning fire hydrant to his stone clouds he shows an intelligence behind what seems simple. His analogies and contradictions make one think twice (or more!) to reevaluate objects in our daily lives.

Certainly this art is fun, but whether embellishing the insignificant or simplifying the complex, de Salvo’s art reminds us that throughout the ages the finest artworks have always evoked amazement.

Notes on Lael Corbin by DOUG SIMAY, Director, Art Academy of San Diego and Director of Simayspace Gallery.

Lael Corbin is a newly minted MFA from San Diego State University. He is appropriately considered a “New Contemporary”. I got to know Lael and his art process in curating the 2007 New Contemporaries exhibition for the San Diego Art Prize.

I believe a successful artist in this culture needs to be able to wear several hats. They need to be able to use materials. That means being aware of how things are made and what they are

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Lael Corbin is a newly minted MFA from San Diego State University. He is appropriately considered a "New Contemporary". I got to know Lael and his art process in curating the 2007 New Contemporaries exhibition for the San Diego Art Prize. I believe a successful artist in this culture needs to be able to wear several hats. They need to be able to use materials. That means being aware of how things are made and what they are made of.

It is a skill set that can be lumped under the rubric craft. Being a skilled craftsman means that the art product is enticing in all the physical ways that art materials seduce our attention as well as being constructed with the consideration that the lifetime of an art object is long and physically hard.

The artist has to have some idea of what things mean. Why does he/she want to create? I think art that contemplates the dichotomies of life (love/hate, life/death, good/evil) enfranchises most all viewers. Important artists are those whose works find resonance across time and cultures.

Today's successful artist has to be social and able to champion their ideas while meeting their audience in society with the social skills to help explain the art. The successful artist most usually must get out into the world and believe that they have something to say worth considering.

And finally, despite all, the successful artist must believe that their creative output is vital to their spiritual well being. They must hold their *métier* in high regard and be willing to work/struggle to maintain their shelter/sustenance/personal relevancy.

I believe Lael has embraced and demonstrated his ability to function in all these regards. That makes him an artist to watch.

Notes on Lael Corbin by Roman de Salvo, Artist

Lael Corbin worked for me as an intern for about a year and a half when he was a grad student.

He helped me make the sculpture that hangs over the courtyard at the CalTrans headquarters. I put him to work on tasks such as cutting the tops of cast iron jack stands into pyramidal points, or maneuvering large tree limbs with a forklift to label and photograph them one by one. While Lael understood the purpose of these tasks, he also recognized that for the uninitiated there was something mysterious and intriguing about how the shop was set up for our unusual project.

Later, after seeing Lael's graduate thesis exhibition, I would recall his comments on the curious qualities of that workspace. Lael's show at San Diego State was an installation that divided the gallery into three rooms, each of which seemed to be devoted to different aspects. One room had a large bulletin board with a lot of diagrams, photos and notes pinned to it. It seemed to be a space for thinking, organizing, planning. Another room was a messy space where a lot of chocolate syrup had gotten on the walls and had then been ineptly cleaned in an effort that left a brown residue smeared above a utility sink. The last room, lit with infrared lighting, seemed to be for allowing a series of experimental brownies to develop in some way. The product of this workshop was peculiar if not ambiguous, yet the feeling of the space was distinct and somehow familiar. I was excited to see that Lael is having a fructifying romance with the shop/lab/factory/studio and such spaces where stuff is born. His work is a kind of poetry about the process of making things.



Eleanor Antin

Eleanor Antin is internationally renowned for her work in photography, video, film, performance, installation, drawing, and writing. She has had one-woman exhibitions at the Museum of Modern Art, the Whitney Museum, the Wadsworth Atheneum, etc. as well as a major 30 year retrospective at the Los Angeles County Museum of Art which published a book *ELEANOR ANTIN* by Howard Fox. Her retrospective also traveled to the Mildred Lane Kemper Art Museum at Washington University in St. Louis and toured the U.K. She has been in major group exhibitions at the Hirschhorn Museum, the Los Angeles Museum of Contemporary Art, the Kunsthal Wien, the Sydney Biennale, and the Beaubourg, among others.

She is represented in major collections including the Art Institute of Chicago, the Whitney Museum, the Museum of Modern Art, the Jewish Museum, the San Francisco Museum of Modern Art, etc. As a performance artist she has appeared in venues around the world including the Venice Biennale and the Sydney Opera House. Several of her mixed media, groundbreaking works such as "100 BOOTS", "CARVING; A Traditional Sculpture", "The Angel of Mercy", "Recollections of my Life with Diaghilev", "The King of Solana Beach", "The Adventures of a Nurse," are frequently referred to as classics of feminist postmodernism. She is represented by the Ronald Feldman Gallery in New York.

Excerpt from *Art in America* by Leah Ollman, 2000. "Antin's ability to imbue this bodiless amalgam with pathos is remarkable, a hint of what was to come in her various personae. Each of her characters strives for centrality yet remains caught at the periphery— the Nurse is instrumental yet undervalued, the Ballerina cast off by history as marginal. Antin has written her own fate, or perhaps her own fears, into these roles.Purposefully aligning herself with outsiders and exiles, she thrives on the margins, where she stirs up trouble with her devious antics. In creating her personae, she created herself, a pantheon of tricksters bent on blurring the boundaries between past and present, reality and fiction, life and performance. When those borders dissolve, Allan Kaprow wrote in 1966, describing the Happenings that were to transmute into performance work like Antin's, "Not only does art become life, but life refuses to be itself."

Please note: [*Eleanor Antin: Historical Takes*](#) will be on display at the San Diego Museum of Art from July 19–November 2, 2008.



Pamela Jaeger

Pamela Jaeger lives in San Diego and graduated from San Diego State University where she obtained a Bachelor's Degree in Graphic Design. She has studied drawing, painting, color theory, costuming and design. The influence of costume design is apparent in many of her painted characters. She studies fashion and beauty traditions of the past and also finds inspiration for paintings in childhood memories, dreams and journal writings to create a story of truth and fiction. In her paintings she creates an ethereal, fanciful world for the characters to live in.

Excerpt from Simayspace New Contemporaries Exhibition by Kevin Freitas, Art as Authority July 2007.

"Jaeger's paintings are generally modest in scale, painted in a classic figure-foreground composition, typically portraits of women with generic faces and changing hairstyles, often in Victorian style gowns and/or "boudoir" lingerie – they want to be like Marie-Antoinette but all the decadence and steamy sex has been left out. Jaeger has created a saccharin world of blueberries, raspberries and strawberries, pink and blue cotton candy, cats, dogs, butterflies, bubbles, daffodils, pink and violent roses and Pixy Sticks for her heroines to exist in."

Excerpt from Edgy Charm: Works frame a surreal take on life by Robert L. Pincus, Union Tribune, July 3, 2005. "The world is a touch enchanted and sometimes unnerving in the paintings of Pamela Jaeger. Her "Rodeo Queen," a young girl, sits atop a toy horse with wobbly, stiltlike legs and a ladder leaning against its flank. In "Sweet Nothings," a bird whispers in a woman's ear. Since 2003, Jaeger has been showing steadily in San Diego, where she lives and works, as well as Los Angeles, creating images that are attuned to folk tales, dreams and her own memories of childhood. Her style carries strains of storybook illustration, surrealism and folk painting..... From her touchstones, in particular medieval religious art and Frida Kahlo's self-portraits, Jaeger has surely gleaned ways of making life look fantastical."





Art Notes: Eleanor Antin and Pamela Jaeger edited by Ingrid Hoffmeister

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Notes by Ann Berchtold, Director of the San Diego Art Prize

The exhibition, *Dangerous Women* will begin May 17th with an opening reception from 7pm - 9pm at the R3 Gallery and will be on view through June 30th, 2008. Eleanor Antin selected Pamela Jaeger from the "2007 *New Contemporaries*" show, as the emerging artist that she wanted to exhibit with in this exhibition. Antin's photos in this exhibition were not made to be together as a series. One is from the "*Last Days of Pompeii*", One from "*Roman Allegories*" and One from "*Helen's Odyssey*." The more specifically designated title "*Dangerous Women*" is a narrower concept than the ideas that Eleanor had to make the three series. But they do fit this title very well, as does Pamela's work. "Helen of Troy was the most beautiful and dangerous woman in the history of western culture. Her story comes down to us from European literature's founding epic... But what do we know of her? After three thousand years of notoriety she remains strangely silent as the most beautiful and disastrous objectification of male anxiety and desire." Eleanor Antin, San Diego, August 2007

Notes on Eleanor Antin by Betti-Sue Hertz, San Diego Museum of Art Contemporary Curator

History plays the leading role in the new photographs by veteran Feminist artist Eleanor Antin where living breathing bodies populate the *mise-en-scène*. These works based on Greek and Roman history and mythology filtered through eighteenth and nineteenth century French and English academic painting, layer well known visual and literary sources with puns and jokes to intriguing success. Asserting an archeology of historiography, her images supply a complex and problematic space for appropriated identities, fake personages, and the reclamation of characters from the classics, set in complex figural arrangements against lush natural, architectural or painted backgrounds. Filled with recognizable characters—Helen of Troy, Paris, Petronius, Agamemnon and his daughter Iphigenia, among others and goddesses—Athena, Hera Aphrodite and Persephone in the Helen's Odyssey series (2007) or generic characters—the beautiful Columbine, the Lover, the Trickster, an ex-gliadiator Strong Man,

the Poet, and a magical little girl in the Roman Allegories series (2004), each photograph bears a resemblance to a composition reminiscent of Master works in European painting. Although Antin inhabited various personas in her earlier work, in these elaborately staged tableaux she functions as director/producer, wreaking havoc on masculinist stereotypes of women, who are in her version fully portrayed through a broad range of behaviors and emotions. Vulnerable, angry, sexy, vengeful, obedient and licentious, these stock characters are constructed from images of the past but recast to play their roles anew (along with a host of men) through the stage-y artificial turn of digital photography.

Notes on Eleanor Antin by Kevin Freitas, Art As Authority

Graham W. J. Beal, Director of the Los Angeles County Museum of Art, had this to say during Eleanor Antin's retrospective exhibit in 1999 which succinctly puts into words the daunting task laid out before me of summarizing a long and astonishing career of this exemplary artist who adopted San Diego as her home: "Antin has had dozens of solo exhibitions, performances, and video and film screenings in museums and galleries over the years ... The bibliography of critical response to her art is impressive." *Eleanor Antin, Los Angeles County Museum of Art and the Fellows of Contemporary Art, 1999, p.7.

The "critical response" to her art is impressive indeed; I won't compete or even try. Far from being lazy my response is one of respect for the artist, her works and if I'm honest, the intimidation and astonishment I feel standing before them. It embodies everything I continue to love about art – performance, play, theatre, conceptual, resilient, smart and renegade.

Charles Caleb Colton, an English cleric, author, and collector was once famously quoted as saying, "Imitation is the sincerest of flattery." I remembered the quote after producing a series of photos for a show, which was an "imitation" of one of Antin's most recognized and talked about conceptual works of Feminist art and theory entitled, "Carving: A Traditional Sculpture" from 1972. Antin had herself photographed for 36 days straight (front, back, left and right sides, nude) which culminated in a series of 144 B & W photos presented in a grid format representing or should I say showed Antin "carving" her ideal (body) form through a strict diet and weight loss. I love this piece for its deadpan humor, its directness, and what Antin might consider an absence of intellectual posturing, in describing an element of mockery within the work by saying, "The early conceptualists were primitives." *Eleanor Antin, Los Angeles County Museum of Art and the Fellows of Contemporary Art, 1999, p.44.

This photograph of me standing is perhaps a controlled parody of myself taken out of context, and is in no way a mockery of Antin's work, but is the only way I know how to get closer in a guise of homage, to the spirit and flesh of an artist that embodies a sacred niche in the history of art.



Notes on Pamela Jaeger by Alice Diamond

At first glance, Pamela Jaeger's work would be considered very different from that of Eleanor Antin. Ms. Antin often reenacts historically-recognizable scenes and gives them a humorous twist to show their implication for today, such as Pompeii being compared with La Jolla. Jaeger is more likely to draw from her dreams and knowledge of Jungian psychology. Both are strong women with a feminist bent, experiment with excessive nostalgia, and use storytelling as a major component of their work.

Jaeger's and Antin's preferred artistic medium provide an opportunity for contrast as well. Antin finds her concepts best captured by film, but mimics the details of nineteenth century salon painting shows before capturing a scene. Unlike most young artists, Jaeger paints more in the "academic" and representational style, no doubt since she was educated as a graphic designer and maintains a thriving business illustrating for a number of local and national magazines. (This fact is in itself ironic since so

many illustrators have had to change careers, often blaming the increased use of photography in commercial art.)

Each time I view either of their work, I catch anew some obvious symbol. But with Jaeger, rather than needing to be an astute historian, it often helps to know something about her own life. For example, "The Game," becomes clear once we know that the ball proffered to the man with the sly fox mask uses the artistic style of her new boyfriend. As we translate these stories into our own lives, the universality of human experience is apparent and symbols hidden away in our "psychic basement" allows each of us to relive our lives through her work, just as Antin's alter egos open our imaginations as to what else we could be.

Notes on Pamela Jaeger by Mark Murphy, Cultural Instigator, Collector, Publisher

Pamela Jaeger is a San Diego fine artist who instinctively paints dreamy, surrealistic female portraits that occupy a world filled with otherworldly delights. Often, and if you know Pamela, the painted portraits personify the artist.

Pamela's characters are drawn from the memories of childhood—happy and painful times that represent the hopes and desires of a young girl searching for love, independence, sweet candies, poca dotted elephants and pillowy shaped clouds made of cotton candy. Pamela describes her worlds as, "...a fantasy or a perfect world. The characters I create are usually women, but the paintings are almost always about men."

At times, Pamela Jaeger's development process begins as written scrawl in personal diaries that trap remnants of private times. If you were to collect Pamela's work you would find this scrawl, along with the development of her paintings and passionate angst on the reverse side of the wood canvases she paints on. There are times when the local library services Pamela an immediate way to get close to times passed by. "I'm interested in costumes from many time periods especially Georgian, Elizabethan, Renaissance and Gothic. I love to research the traditions of beauty throughout history."

All her life Pamela has enjoyed painting and drawing and she continues to journey along with her painted subjects exploring other worldly places. Passionate moments unfold as sultry faces gaze back upon you with a zeal for life



2009 SD ART PRIZE RECIPIENTS



Kim MacConnel with Brian Dick



Richard Allen Morris with Tom Driscoll



Kim MacConnel

The story of how Kim MacConnel named his most recent series of pictures, *Women with Mirror*, tells a lot about the artist and the man. It is not surprising that he would be interested in the pattern in the backgrounds of Pablo Picasso's paintings. Pattern Painting has been the genre most associated with MacConnel. But MacConnel decided that just as Picasso had used African art as the subject of his work and added backgrounds of pattern, he would look at those backgrounds and take out the subject matter. Sounds good on paper, doesn't it? But when he actually began his research, MacConnel found very little pattern in any of the Picasso works that related to his sketches. Finally, *Women in A Mirror*, was the one work where he saw a connection. It is amazing that so slight an inspiration could produce a body of works that is so intriguing and so ongoing.

We will be showing the *Age of Plastic* series, a precursor to those new works, during the exhibition for the SD Art Prize 2009 coming to the L-Street Gallery of the Omni Hotel in the spring. The title is an ironic reference to the Guggenheim's 1993 sculpture exhibition *The Age of Steel*. MacConnel chose two of the most despicable trends of our times that he could think of....clowns and beach trash and used the cleverest of combinations to make trash into treasure. In his March 1995 article in *Art In American*, Michael Duncan says, "With its eye-grabbing commercial palette and hard-candy texture, plastic rubble provides a perfect medium for MacConnel.... MacConnel's clowns are both formally rigorous and playful, yet their lowly medium heads off any possibility of pretentiousness."

Born in Oklahoma City, MacConnel's family comes from San Diego but he was raised on both coasts and in the Texas and Mexico as well. He currently teaches at the University of California, San Diego. The first showing of the *Age of Plastic* was at Holly Solomon Gallery, New York followed by Thomas Solomon's Garage, Los Angeles and finally *Clowntown* was displayed at the Quint Gallery, San Diego all in 1994. This series was included in *Kim MacConnel- - Selected works from 1974 - 1996*, at the California Center for the Arts, Escondido, California in 1997 and *Parrot Talk: A Retrospective of Works by Kim MacConnel* curated by Michael Duncan, Santa Monica Museum of Art, Santa Monica, California in 2003. *Clowning Around* was shown at Margeaux Kurtie Modern Art, Madrid, New Mexico in 2001.

Amy Goldin, an influential UCSD visiting professor while MacConnel was in school in the 70's, put forward the concept that pattern is not just the repetition of a motif but the rhythms created between the motifs. MacConnel has explored these and other very formal aesthetic concerns with a continuous nod to art history. His fearless use of color and his mesmerizing pattern is why these works breathe with the joy of life.

Kim MacConnel is represented by [Quint Contemporary Art](#), La Jolla and [Rosamund Felsen Gallery, Santa Monica](#)





Brian Dick

"Brian Dick's art constructed from everyday vernacular materials emerges from a process of play and are purposefully temporary-not works meant to last over time. Each morning since 1997 whether at home, visiting family or on a vacation trip, Dick transforms the mattress, sheets, pillows, blankets, and even the frame of the bed into a temporary sculpture, costume or performance. Dick documents these creations and actions with color photography. The ten year duration of the series, *Making My Bed*, is a testament to Dick's commitment to the idea as well as to his self-imposed ritual. The results are: a bump in a mattress caused by the bedding, which has been placed underneath it; diapered monster outfit and mask (performed by the artist's mother); or an upright totem. For a

new project, Dick has been designing mascots for select museums constructed from recycled clothing, crocheted afghan throws, and consumable domestic materials such as paper cups and clothes pins. In so doing, museums are thereby treated to the same emblematic form as is common for sports teams. The mascots take the shape of sculptural masks that are worn in impromptu performances in a variety of public settings. Related posters and handbills expand the absurdist gestures of both the bed and mascot projects." Betti-Sue Hertz, Curator SDMA for *Inside the Wave: Six San Diego/Tijuana artists construct social art*.

Dick was born in Las Cruces, New Mexico and raised in Southern California. He received his B.A. from UCLA and, after graduating with an MFA from the University of California, San Diego in 1995 Dick accepted a six week residency at Arteleku in San Sebastian, Spain. Shortly thereafter he was invited to an extended residency through The American Center in Paris where he stayed for two years. He appeared in several group shows including shows at The Center George Pompidou, The Musée d'art moderne and in spaces in Denmark and the Netherlands. Additionally, he had solo shows at Gallerie Chez Valentin, Paris, France and Gandy Gallery, Prague, Czech Republic. He also appeared in two of the first ever web-based shows in France. Since returning to San Diego, he has participated in shows and film festivals in San Diego, Dallas, Houston, Reno, Kyoto, Japan and Berlin. In 2007/2008 Dick had solo shows at Spacecraft Gallery and Luis de Jesus Seminal Projects. Also in 2008 he participated in the group show *Inside the Wave* (with Christen Sperry-Garcia) at the San Diego Museum of Art as well *Childsplay* at The New Children's Museum, San Diego. In 2009, among other things, Dick will be participating in Bushwick: *SITE*, a performance fair in Brooklyn, NY, as well as a guest curator at Sushi Visual Arts Space, San Diego, CA. Dick lives and works in Southern California.

More work can be seen at the [artist's website](#). Brian Dick is represented by [Luis De Jesus Los Angeles](#), Santa Monica.





Art Notes: Kim MacConnel and Brian Dick edited by Ingrid Hoffmeister

The San Diego Art Prize is a cash grant which recognizes excellence in the visual arts. The 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.

Notes by Robin Clark, PhD, Curator for the Museum of Contemporary Art San Diego

Kim Macconnel

Kim MacConnel has lived in San Diego since the late 1960s, when he was a student at the then-new campus of the University of California San Diego. He has long been a touchstone of the art community here. As a professor in the Visual Arts Department at UCSD from 1977 to the present and as a working artist, Kim's influence has extended to several generations of younger artists including Polly Apfelbaum, Jim Isermann, and Laura Owens. Kim's first major exhibition, *Collection Applied Design*, was organized for the La Jolla Museum of Contemporary Art (now the Museum of Contemporary Art San Diego) while he was still a graduate student. In the fall of 2010, MCASD will be proud to present the first retrospective of Kim's work in San Diego.

Developed in close collaboration with the artist, the exhibition will not be presented in a linear chronology but will instead reflect the practice of sampling and recombination which are hallmarks of Kim's work. An artist's book from 2004 (titled *A Collection of Applied Design* in reference to Kim's 1976 exhibition in La Jolla) documents the strong influence that Chinese clip art books had on Kim's work. On a conceptual level, the possibility of reading and misreading visual codes was a rich area of exploration, which continues to the present. The exhibition will also include an installation of beach trash reflects Kim's accumulative way of working, and suites of his recent, jewel-like abstract canvases such as the *Woman with Mirror* series inspired by both Picasso and Matisse.

Art Notes by Katherine Sweetman, Artist, educator, curator, and freelance writer for San Diego City Beat and the San Diego Visual Arts Network, Director of Lui Velazquez, an alternative art space and gallery in Colonia Federal, Tijuana.

Kim MacConnel and Brian Dick

Kim MacConnel's long, impressive career in the arts includes a teaching résumé that spans more than thirty-years. His many significant exhibitions include works for The Venice Biennale, The Whitney Museum of American Art, The Museum of Modern Art, and other museums and galleries across the United States and abroad. MacConnel's status as a ringleader in the Pattern and Decoration movement of the 1970's propelled him into a class of artists that successfully break the rules while at the same time acknowledging and referencing the past. The playful, daring strategies used throughout

MacConnel's work makes his selection for emerging artist, Brian Dick, a fitting and delightful choice. Dick has proved himself to be a smart, brave, and important artist with recent exhibitions and performances at the San Diego Museum of Art, Luis de Jesus Seminal Projects, and The New Children's Museum. Dick acknowledges Kim MacConnel, along with Allan Kaprow, as a major influence on his work. In many ways, MacConnel's colorful, decorated worlds have been spatialized and performed in the playful work of Brian Dick. The two artists both create mischievous unions of objects they encounter in their daily lives, turning the items into sculptures, assemblages, and entities. For this show, both artists explore aspects of the lives' of strangers. MacConnel takes on beach trash, assembled into the form of clowns while Dick takes on the facial gestures of strangers and objects, making them into his own. The works are at first humorous yet at the same time straddle that strange line between perfect satire and absolute truth.

Art Notes by Gabrielle Wyrick, Education Curator for the Museum of Contemporary Art San Diego

Brian Dick

In his book, the *Presentation of Self in Everyday Life*, Erving Goffman wrote, "The general notion that we make a presentation of ourselves to others is hardly novel, what ought to be stressed is the very structure of the self can be seen in terms of how we arrange for such performances." In Brian Dick's recent body of work, he utilizes himself as the primary subject, delving into the myriad ways in which identity and self are created. In a project such as the *Muscle Mimicry Series*, Dick presents himself in photographs that document the transformation of his own face after staring at celebrity photographs for

countless hours. *Olfactory Portrait* features a mannequin donning the same clothing that the artist wore for several weeks, capturing a representation of the artist's self through the trace of his scent. Through these and other related works, Dick takes us along his multifarious, performative, and often comical journey to document and explore the essence of self.

While other artists have certainly tackled such weighty questions of self representation, what I admire most about Brian Dick's work is that he manages to do it in a way that is, well, funny - really funny. As a museum educator who spends the majority of my time talking to people about art, I am struck by how great the disconnect between contemporary people and contemporary art can be and how frequently it happens. In the work of Brian Dick, even the most suspicious and cynical of viewers are given access through the artist's undeniable sense of play and humor, without sacrificing any of the bigger ideas in question. I congratulate the artist for receiving this recognition, and I look forward to the ways in which his future work will enhance our artistic perspective and simultaneously make us smile.

Goffman, Erving, *The Presentation of Self in Everyday Life*, Doubleday, 1959, Pg. 252

Notes by Vallo Riberta, Artist and art teacher at Southwestern College

Brian Dick From Brillo to Brian

There is an ongoing debate that still exists and is central to the world of high art. Can any art after Warhol's Brillo boxes have any real or meaningful influence on the evolution of art history in any deep or significant way? Many theorists contend that Warhol's Brillo boxes represent an endgame for Western art history by collapsing the entire visual experience into a self referential, subject-object relationship, leaving many viewers from that period confused and at odds with trying to understand how to separate out content from form.

Like the Brillo box, the nature of Brian Dick's production is almost always self - referential. Where Brian evolves beyond the Pop idiom is in the exclusive use of his body, in whole or in part, as the vehicle to express and define form and content. And where the Brillo box contends it's self with an exact mimesis and parity, which subverts and confuses form, content and meaning, Brian enfolds all three of these elements into a self-referential alter idem or second self. When fully formed and activated this second self is given full expression through all of its many manifestations, i.e., the Afghan boxer, the satyr, the mascot and any other of his intuitive guises. Each of these manifestations is endowed with a whimsical nature which is a hall mark of the artist's modus operandi, and like much of Post Modern art production, whimsicality and humor are the masks that conceal the more profound implications embedded in these trickster-like personas. Critical, social dialogue is engaged in when ever and where ever the artist chooses his intended venue and audience. At times, these unscripted, impromptu manifestations can pose difficult and stressful situations which puts the artist in a vulnerable position, but it is these very moments of vulnerability and uncertainty that provides each of these persona a separate identity and enriches each moment of their brief existence with their own individual sense of purpose.



Richard Allen Morris

Richard Allen Morris was born in Long Beach, CA in 1933. Morris is self taught exploring his enormous interest in art history with no formal art education. He began exhibiting at the age of 26. He served in the Korean War leaving the service in 1956. His first solo show was in 1959 and has had solo and group exhibitions throughout California since. He currently lives and works in San Diego.

Morris's works are firmly anchored in the Abstract Expressionist school. The handling of the paint is always seductive and he managed to transfer that same feeling to his collaged works. You feel these collages are gathered from the snipes and off cuts found in the waste areas of his studio which he spins into gold. He has the obsessive nature of many great artists and has produced a large body of work which treads the line between great sophistication and a child like glee in the world around him.

Morris has been recognized recently in Germany and Switzerland where his work is much in demand. He has been the focus of many exhibitions and catalogues. *Richard Allen Morris: Retrospective, 1958-2005* was an exhibition that includes 150 paintings made over the course of his fifty-year career organized by Museum Haus Lange, Krefeld and shown at the Museum of Contemporary Art, San Diego in 2005.

Published in Art Scene which is the guide to exhibitions in Southern California of show at Mandarin Gallery in Los Angeles in 2006 was this statement about the show *Body and Soul*. " Richard Allen Morris' brand of eye candy sets up this challenge: how much visual incident can be squeezed onto the head of a pin? The effect of walking into a roomful of these impastoed dandies will immediately either put a smile on your face or raise your hackles. But the decorative indulgence is beside the point. Let yourself get your nose up to these things, then step back again so you can go along on Morris' ride. His deft brush takes us to a surprisingly wide variety of places without having appeared to have done very much. "

From this same show David Pagel writes in Special to *The Times* for the *Around the Galleries* feature, ".....playful combination of paint squeezed straight from the tube and slathered on with a palette knife resembles the aftermath of a food fight between Matisse and Gauguin."

Richard Allen Morris is represented by [RB Stevenson Gallery](#), La Jolla.



photo Erubiel Ramos Acevedo



Tom Driscoll

Tom Driscoll was born in San Diego, California in 1945 and lived in Mission Beach between the ages of one to eight years old. At the age of eight, his family moved to the more arid terrain of Chula Vista when his father went to work at Rohr Corporation a part of San Diego's aerospace industry.

Driscoll was drawn to sculpture early. "A point where I realized I was good with my hands occurred when I was a senior in high school. In an art class I started stone cutting and direct carving on wood. One of my pieces ended up being displayed at the school library. It was the first pat on the back I recall receiving." Those early carvers - Moore, Brancusi and Hepworth - turned his head.

After high school, he enlisted in the U.S. Army and served with the 82 nd Airborne. Upon returning to San Diego he enrolled at Southwestern College. His exposure to the "Artist Lecture Series" - the guests included Robert Irwin, Paul Brach, Newton Harrison, moderated by John Baldessari. - captured his attention as no other class had up to that point.

A significant change in Tom's career occurred in 1981 when he moved to downtown San Diego. Here he encountered several artists living and working in cheap commercial spaces: Richard Allen Morris, Lynn Engstrom, Barbara Sexton, Gillian Theobald, Carl Peck, Lynn Schuette, Richard Sigmund, William Gambini, Jay Johnson and Gary Ghirardi. "We would each arrive at night after our day jobs to work in our studios. At that time a number of art galleries opened in downtown San Diego: Patty Aande, The Pawn Shop, 552 Gallery, Newmyer, and later Quint Gallery and Sumay Space. These galleries brought all of us together."

Driscoll's work has received critical acclaim and has been included in numerous solo and group exhibitions throughout Southern California, i.e. Mandarin Gallery in Los Angeles and Quint Gallery in San Diego. Best known for his cast cement and large-scale sculptures (cones and spheres), Driscoll has produced a body of diversified work over the years including a recent series where he used Styrofoam and vacuum formed plastic packaging as molds. The inner negative spaces of the material produced an array of abstract shapes replacing the original product.

With his masterful handling of material, Tom Driscoll is currently producing an intriguing series of cast epoxy - mysterious in their deep red and amber translucency. Richard Allen Morris and Tom Driscoll share qualities of honesty, perseverance and a respect for art history. San Diego has benefited from their continued presence.



photo Erubiel Ramos Acevedo



Art Notes: Richard Allen Morris and Tom Driscoll

The San Diego Art Prize is a cash grant which recognizes excellence in the visual arts. The 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.

Notes by Patricia Frischer, Director of the San Diego Art Prize

Richard Allen Morris and Tom Driscoll

When I first saw a slim tall painting by Richard Allen Morris, I fell in love. He does nothing less than seduce you with his paint. The squeezes, squishes and dabs are purposeful and spontaneous at the same time. I don't know how that is possible except with a life time of dedication and honesty to his craft. I did not meet Morris for years after this but found he was a seeker of knowledge. Talking with him is a pleasure as his opinions are insightful and sometimes provocative. These new works with paint weighted to the right on rainbows of colored backgrounds seem meant to be viewed in sequence, like a story read back to front. Tom Driscoll's new sculpture in this exhibition is cast epoxy resin and takes his work to the next plateau of excellence. Long known as a master caster, he has modified his molds for each casting and buried mysterious objects in the plastic like insects trapped in ancient amber. These works reference long years spent in maintenance at Scripps Institute of Oceanography, not in La Jolla but the campus in Point Loma near the ships and research faculty. His interaction with the debris of their lives is fascinating. He rescued speakers, compasses, computer parts of all sorts cast in epoxy used to record underwater data. He is not recycling these objects, but his work resonates with their influence and with the interaction of the people he met there. Past works have examined and transformed everyday objects. These new sculptures continue that journey but take us to an exotic new destination. If you could crack open the concrete sculptures these epoxy pieces might emerge like butterflies from their cocoons.

Tom Driscoll met Morris in the early 80's. A friendship formed and when Morris declares, "I think you have got something there," Driscoll knows that his direction is solid.

Notes by Robin Bright, Artist

Richard Allen Morris

Richard Allen Morris's work has an odd and wonderful way of changing people's views of what is beautiful without ever making them learn how to like it. I once took one of his works off a friend's wall for a closer look and I saw that the wall behind it was several shades darker than the surrounding color. Since then I've noticed his works are seldom moved around. They remain in the very same place year after year.

I, for one, know of no greater compliment.

Notes by Mark Quint, [Quint Contemporary Art](#)

Richard Allen Morris and Tom Driscoll

I will let others discuss the amazing paintings, sculptures, drawings and collages that Richard Allen Morris and Tom Driscoll have contributed to San Diego and the art world in general. I would like to say something about their characters. Richard, who does not drive, has shown up at almost every exhibition I have had since I opened my gallery in 1981. He has always arrived with kind words of encouragement, insightful remarks, and a very generous spirit. He has also appeared many times with an equally warm hearted and good-humored soul, his wonderful friend and colleague artist, Tom Driscoll. Tom and Richard are not only generous with their spirits and their art, they are liberal with their time and muscle, many times lending hands to help carry heavy artwork, install paintings and sculpture and give knowledgeable advice to me and their fellow artists. I remember in 1985 both of them helping me install a sculpture consisting of a full-sized Porsche car. It had been cut into panels and we had to place it twenty feet high up on a wall on the exterior of my downtown gallery . They did not balk at the danger nor the aesthetic. They jumped in and got their hands dirty. I saluted their dedication then as I continue to do now.

Notes by Ellen Salk, artist

Tom Driscoll

Tom Driscoll and I have been contemporaries in the San Diego art scene for over two decades and he has been a touchstone for me as an artist who is continually engaged, exploring, and stretching his medium. I remember visiting his studio in the Old Church Lofts on E Street when he was working on large cast concrete discs, grayish in color with a highly refined patina, and being struck by the power and subtle beauty of the work. Conversations with Tom at that time made me aware of his process of making and appropriating forms from which he would cast these pieces, and it was clear to me that he was always on the search for usable materials. Tom's decades long night job at an oceanographic research lab provided the perfect opportunity to repossess discarded materials, which then became fertile ground for new creation.

As one follows Tom's work, this impulse towards reappropriation is generally evident. A suite of drawings, each one a single powerful line moving through space, was created by a marker that he had made using large diameter tubing with felt tips. The line was absolutely unique and dependent on this particular instrument. The lively and inventive show of small assembled wall sculptures at Quint Gallery in 2006 relied on computer packaging as a casting element.

A show of drawings at Soma Gallery in the 90's, in which Tom presented minimal rectilinear forms, each a richly saturated blue, made me aware of his ability to use color selectively and rather spectacularly. In the last decade that color usage has appeared at different periods, providing an interesting punctuation to his more subtle work.

Anyone lucky enough to visit Tom's studio will find an artist consistently working on multiple ideas, always interesting and sometimes surprising. His presence in the community is a continual reminder of the best impulses towards a focused, single minded life-long pursuit of visual expression. It's a pleasure for all of Tom's contemporaries to see his work honored in this exhibition.



2010 SD ART PRIZE RECIPIENTS



Gail Roberts with David Adey



Einar and Jamex de la Torre with Julio Orozco



Gail Roberts

Current artworks by Gail Roberts are trail-markers for our times. Roberts moved in 2006 from an idyllic rural community in north San Diego back to city life. She transitioned from painting the beauty and catastrophic events of nearby scenes to a new range of concepts in response to what she perceives as a compromised and troubled relationship to nature in today's culture. Both periods of her work share rich color palette, fine draftsmanship and superior composition.

Roberts is an obsessive collector. She has gathered and catalogued collections of birds' nests, animal bones, dirt samples, and rocks from hiking and traveling. She has also documented nearby locations over extended periods of time amassing hundreds of photographs of the exact same site, observing both dramatic and subtle changes. Aspects of these collections have found their way into the paintings. The juxtaposition of natural and synthetic environments in the paintings is not so much to judge the scenario but to actively influence the subject and show how we are increasingly alienated from nature. Amazingly she does this with irony and humor and the works are actually joyful.

In the series Accumulations, Roberts has documented her own collection of paterans or trailmarkers, a word originating in Europe. Paterans were made of natural materials, such as handfuls of grass or stones heaped in cairns. Robert's paterans are piles of paperbacks, weekly trash accumulations or pyramided assortments of cut flowers. The most recent paintings focus on a further investigation of books and book titles as subject matter juxtaposed with images of birds' nests. The paintings continue to be a vehicle for inquiry and commentary regarding her reflections on nature, culture and our temporal existence.

Roberts' work has been exhibited nationally and internationally including a recent solo exhibition at the Galeria Nacional in San Jose, Costa Rica and Luis de Jesus Seminal Projects in San Diego, CA as well as inclusion in a traveling exhibition entitled Speculative Terrain, Recent Views of the Southern California Landscape from San Diego to Santa Barbara.' She has received several awards including a California Arts Council Fellowship and residency fellowships in France and Costa Rica. She has completed public art commissions at the Chicago Public Library, Lux Art Institute, and Tree Lines at the San Diego International Airport. In 2010, she was awarded a Balinglen Artist's Fellowship, a month long residency in Ballycastle, Ireland. Gail Roberts received her BFA and MA at the University of New Mexico in Albuquerque and is a Professor of Art at San Diego State University.

More work can be seen at the [artist's website](#). Gail Roberts is represented by [Luis De Jesus Los Angeles](#), Santa Monica.



Collection of Susan Nowakowski & Scott Salka



David Adey

David Adey was born in Morristown, NJ in 1972. He graduated with a BA in Visual Art from Point Loma Nazarene University in 1994. He spent six years in the graphic design field in New York and San Diego creating corporate identity campaigns and package design for a variety of products and international brands. In 2002 he received his MFA in Sculpture from Cranbrook Academy of Art in Michigan. His work has been exhibited recently in San Diego, Los Angeles, Miami, Detroit, Boston and Berlin. He is currently Associate Professor and co-Chair in the Department of Art and Design at Point Loma Nazarene University where he teaches Sculpture, 3D Design, Contemporary Art Seminar and Illustration. His work will be featured in The Athenaeum in Feb/March 2010. He lives and works in Point Loma.

More work can be seen at the [artist's website](#). Adey is represented by [Luis De Jesus Los Angeles](#), Santa Monica.



Art Notes: Gail Roberts and David Adey

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Notes by Karen McGuire, Curator of Exhibitions, [William D. Cannon Gallery](#), on Gail Roberts

Local landscape is Gail Roberts's primary field of concentration. Her 2005 series of forty-five paintings called "Nothing Is the Same" focused on the same section of mountain range and valley over seven years. Both a documentation of the artist's ongoing connection to the natural environment and a manifestation of change, the works included the effects of torrential rains during the 1998 El Nino and of the 2003 massive firestorms.

"Nothing Is the Same" could be applied to much of Roberts's work. What unifies her paintings is her interest in subjects that remains constant with distinct and subtle changes. With intense devotion to depictions of landscape and nature, whether observed at close range or from distant perspectives, she continually extends the scope of her imagery so that her subject constantly evolves. Her active brush and stimulating shifts of color evoke a span of timeless continuity.

Narrator, storyteller, even documentarian, Roberts draws resources from a keen sense of observation and personal experience that enlivens her paintings. Other recent series include exquisitely rendered birds' nests, "cell phone portraits" that capture people in snapshots of conversation with unseen partners, and pixelated subjects - trees, animals, businessmen, parade participants and theater goers. As her entire body of work suggests, she prefers to make art that is emblematic of our surroundings, offering beauty as well as subtle reminders of the fragility and transitory nature of our environment and our relationships with each other.

Notes by Gail Roberts, Artist on David Adey

I don't remember exactly when I first saw David Adey's work, but as I began to take notice of his work in exhibitions in local venues, I realized that I looked forward with anticipation to seeing what came next. Not because I recognized his work, rather

it was because I was always surprised with what he presented. The sense of the unexpected is the mark of an artist with true capacity and whether David is using a craft punch, c-clamps, or ceramic lambs, his ideas and process are fresh and inspired. I feel a keen affinity to his attention to minute detail and the obsessive repetition and transformation of materials that require risk and potential for failure.

His work brings to mind a backyard circus with sleight of hand, levitation, and disappearing acts, but his work is not just about clever tricks. Rather, through his unrelenting curiosity, his work reveals a genuine commitment to an inquiry that doesn't lead to pat answers. He seems to be addressing both the futility and poetry of life and death. He doesn't shy away from provocative issues and has managed to employ rudimentary engineering coupled with high-end design and contemporary technology.

Perhaps what I most admire about David is his infectious passion that is extended to his work, his family and his teaching. It is a balancing act that demonstrates a high level of integrity and longevity that I believe will continue in his contributions as an artist throughout his lifetime.

Notes by Lauren Buscemi, USD Art History Instructor and Freelance Art Writer, on David Adey

With a background in advertising, David Adey is adept at seducing the viewer. Known for his meticulous craft punch series, Adey dissects and reworks provocative fashion images by breaking down their 'skin' into hundreds of intricate pieces and then reassembles them like an entomological study. By fragmenting, deconstructing and re-contextualizing these images, he highlights their fetishistic and voyeuristic nature. The result is simultaneously alluring and grotesque. Reflecting his personal love/hate relationship with these unavoidable surfaces that permeate our culture his work encourages contemplation over mere critique.

Contradiction is also a current that runs through Adey's lamb series embracing kitch and parody. *The New Lamb*, 2004 currently on display in *Here Not There* at MCASD in La Jolla depicts a life-size sheep rendered from hundreds of broken parts of ceramic lambs surrounded by neon-haloed lambs. Adey is interested in the lamb for both its religious symbolism and place in science as the first cloned animal. Juxtaposed with *The New Bomb*, 2007 the overall effect provides a humorous and dark assessment of religion used for war propaganda. The work is also personal Adey admits, "I understand how people laugh at religion and see it as a dinosaur and yet I'm a believer too." Whether tackling consumerism or religion there is a genuine love and disdain that runs through Adey's work. It is this tension combined with conceptual innovation and craftsmanship that will keep viewers engaged as Adey makes the transition from emerging to established artist.



Einar and Jamex de la Torre

Mexican-born artists Einar and Jamex de la Torre are brothers and artistic collaborators, who moved to the United States from Guadalajara, Jalisco in the early 1970's. Leaving behind the academic, religious and social rigors of an all-boys Catholic school in 1960's Guadalajara, the de la Torre brothers ended up in the small Southern California surf town of Dana Point, where they discovered the unbridled joys of co-ed public schools.

While attending California State University at Long Beach in the 80's, they studied sculpture and glass blowing, during which time the artist-brothers began a flame-worked glass figure business. This business was quickly eclipsed when their artistic collaboration began in earnest in the late 1980's with small mix media works. In the late 1990's, they began to do large-scale sculptural installations, eventually branching out into commissioned site-specific and public art projects.

Currently, the brothers live and work on both sides of the San Diego-Baja California border, enjoying a bi-national life style that very much informs their art. Einar and Jamex de la Torre have worked, taught and exhibited both nationally, as well as internationally. Their distinctive three-dimensional work can be found in galleries, museum collections, Museum catalogs, as well as in various public art installations. Recent recipients of the Joan Mitchel foundation award and the Louis Comfort Tiffany foundation award.

More work can be seen at the [artist's website](#). The de la Torres are represented by [Beyond the Borders Gallery](#)



Julio Orozco

Julio Orozco began as a documentary photographer in 1992. Working for a daily newspaper on the police beat gave him a unique opportunity to portray the crime scene of his native city and develop a visual ability to communicate facts, which he later applied to his creative work. He transforms images to reinvent a sort of social 'realism' to avoid global standardization. Movie houses were designed for and provided us with a classic structure for storytelling from ideal romances to space invaders including popular myths of common people. Orozco has created an ongoing series of works related to these moving picture emporiums where the art is often displayed (as well as the institutional space of a museum or gallery) in thoughtful installations with interactive environments that enmeshed the audience in a web of narratives. Issues are raised of nostalgia, historiography and cultural identity. The experimental works are rendered by the appropriation of historical documents, objects, sounds and images to establish new connections between memory and fiction, past and future as a reflection on Cinema.

Orozco was nominated by Debra Poteet for this award and this is her statement: " I first visited Julio's studio about 5 years ago after some of his pieces were shown at the Strange New World Show at the La Jolla Museum of Contemporary Art. Marcos Ramirez or Erre a wonderful conceptual artist and a person who many of the Tijuana artist look-up to as both a mentor and spokesperson for the Border Art Scene, arranged for us to visit several Tijuana based artists including Julio Orozco. Julio's studio or more like a garret in the traditional historical context of turn of twentieth century Paris, was small and dark with an almost cave like quality. There like Merlin the magician, Julio had created some of the most original conceptual pieces, we had ever seen. His videos shown through the lenses of ancient movie projectors, were both haunting and mystical. His photography of Mexican cartoon characters, spoke volumes of the cultural context he lived in and also displayed his considerable photographic talent. And the retrieved from the rubble cinema seats were simply magic. The quality of Julio's work from a collectors standpoint, evokes mystery and wonder. You just can't stop looking at his work."

Orozco is represented by [Beyond the Borders Gallery](#)



Art Notes: Einar and Jamex de la Torre and Julio Orezco

The San Diego Art Prize is a cash grant which recognizes excellence in the visual arts. The 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.

Notes by Alessandra Moctezuma, Director, [San Diego Mesa College Art Gallery](#), on Einar and Jamex de la Torre

Through their magical glass-works, Einar and Jamex de la Torre exercise the power of master alchemists. They transform ordinary matter into the stuff of dreams and nightmares. These artist brothers assault the viewer with celebratory kitsch, their playful productions sometimes gaudy but always sublime. No traditional glass art should be expected here; no pretty baubles or prismatic jewels. Instead, their glass cuts with ironic glee through romantic notions of hybrid culture and hyphenated nationalities.

Their artwork is not Mexican nor American nor Chicano yet it borrows irreverently from all. In fact, manipulating all kinds of symbols with parodic wit is their craft. Their Virgin Vagina series exemplifies their skill at strange recombinations -juxtaposing the iconic aura of the Mexican Patron saint, the Mother-Protector with the awe-inspiring power of the Aztec goddess Tonatzin, the Mother-Creator. (Blasphemy or homage to the hidden nature of belief.) In a similar vein, their wrestlers are not the brave heroes of Mexican matinees but odd vitrified play-dough characters awkwardly engaged in epic tasks-crossing the desert, brandishing a lance.

Einar and Jamex often use Pre-Columbian references and transform mythological gods into contemporary effigies; not distant deities to be revered and offered up sacrifices but apparitions constructed of familiar yet incongruously combined materials like acrylic boxes, a television set and discarded beer bottles. These assemblages are nursed to life like Mary Shelley's monster: made up of pop fragments from American, Mexican, Chicano, Indigenous cultures, they come together and fall apart melting and molting in vertiginous transformation.

Note by Einar and Jamex de la Torre on Julio Orozco

As San Diego and Ensenada residents, we are proud to accept the San Diego art prize. Winning the art prize in San Diego carries special sweetness for us because San Diego is part of the greater border region sometimes referred to as amexica. The dynamics of the border region probably inform our work more than anything, the parallel sensibilities we live become obvious layers in our many-layered work... other layers as well come from our collaborative, additive style.

The border laboratory is also home to our dear friend and comrade Julio Orozco, a very special Tijuana talent that insists on viewing the border reality through his own peculiar lenses, producing exceptional art work that comes through a photographer's exploration of his strange environment with mix media and multi-media works.

Notes by [Heriberto Yépez](#), Professor and Art Writer, on Julio Orozco

Contemporary art in Tijuana cannot be understood without reference to Julio Orozco, whose work began to appear in the 90's and quickly became one of the key references and game changers in the art world in Tijuana. Since then, his work has grown in relevance not only in the context of what we can call the border art boom but also in Mexico in general.

Orozco grew up as a photographer in extreme urbanism. He worked for different newspapers and that is probably where he trained his eye, capturing ordinary life in the streets from obscure downtown characters to crime scenes. At the same time, Orozco works with our fantasy life, from jokes to porn.

His visual research of cinema is a central instance of this great mixture of Orozco's approaches and perspectives. His photographs, interventions, posters, videos and installations give way to narratives which are at the same time playful and cruel, violent and seductive.

Orozco explores stories, emotion and images to reveal details of the unperceived. After confronting those zones of reality and fantasy, far more complex unities emerge with experience. He may be constructing a new paradigm of time, where nostalgia doesn't belong anymore to the past nor the future but emerges from the present. Orozco is exploring memory.

His entire work has an undeniable unity. His work can be defined as a visual construction of a desire toward something rarely seen and which can be easily confused with what is lost, blurry or is vulgar or obscene.

Orozco's work takes place in another form of time.



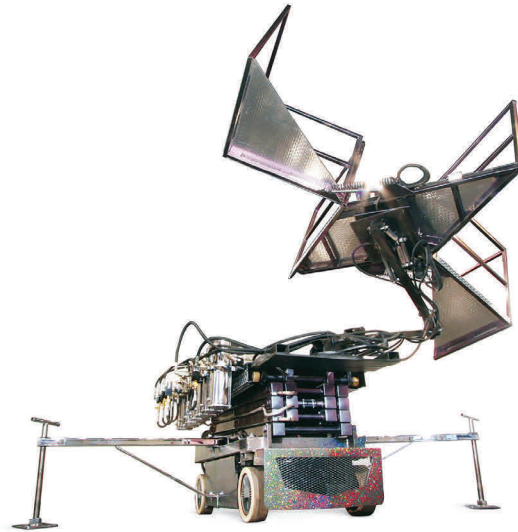
2011 SD ART PRIZE RECIPIENTS



[Rubén Ortiz-Torres](#) with [Tristan Shone](#)

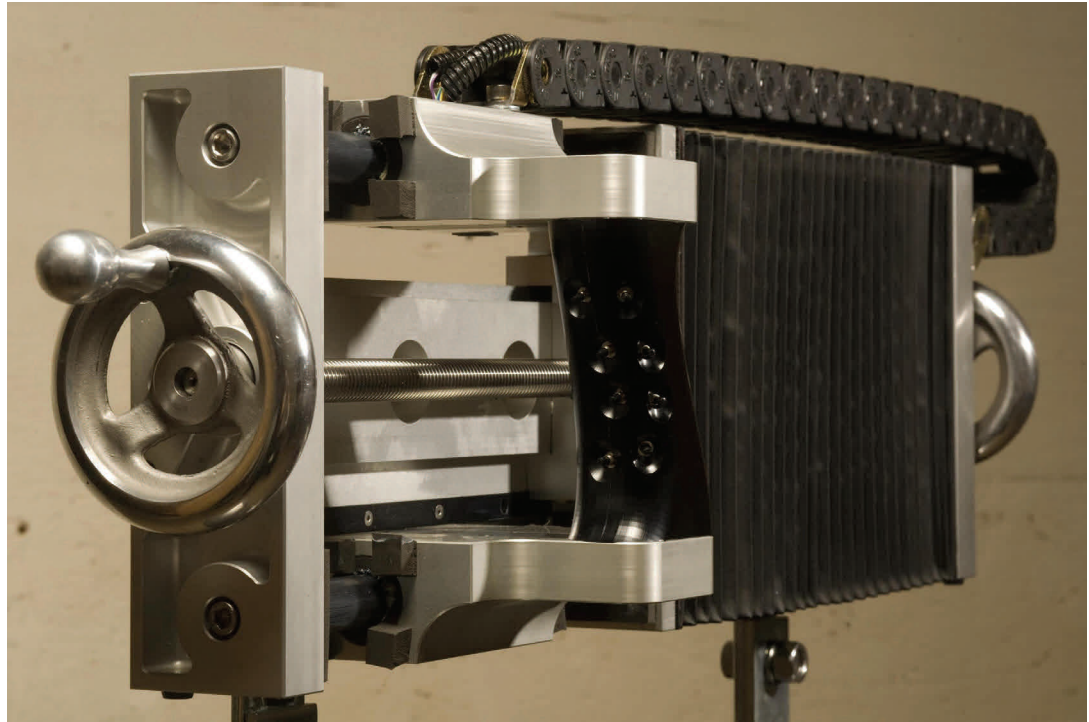
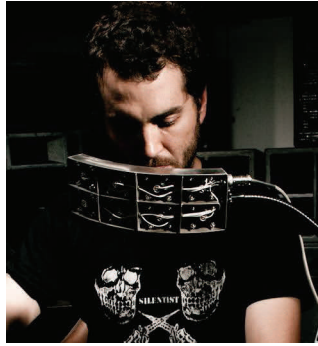


[Jay S. Johnson](#) with [Adam Belt](#)



Rubén Ortiz-Torres

[Rubén Ortiz-Torres](#) was born in Mexico City in 1964. Educated within the utopian models of republican Spanish anarchism soon confronted the tragedies and cultural clashes of post colonial third world. After giving up the dream of playing baseball in the major leagues he decided to study art. He went first to the oldest and one of the most academic art schools of the Americas (the Academy of San Carlos in Mexico City) and later to one of the newest and more experimental (Calarts in Valencia CA). After enduring Mexico City's earthquake and pollution he moved to LA with a Fullbright grant to survive riots, fires, floods, more earthquakes, and proposition 187. During all this he has been able to produce artwork in the form of paintings, photographs, objects, installations, videos, and films. He is part of the permanent Faculty of the University of California in San Diego. He has participated in several international exhibitions and film festivals. His work is in the collections of The Museum of Modern Art in New York, the Los Angeles County Museum of Art, the Museo Nacional Centro de Arte Reina Sofía in Madrid Spain and others.



Tristan Shone

[Tristan Shone](#) layering of differently guitars, keyboard, and electronic percussion to create the sound that is the justification for the shapes of his sculptures. Just as the music has melody and discordance, the structures he forms have flow and angle. This contrast of mechanical and emotional is confident, intense, and impressive. Alongside fabricating machines and composing sound for performance, Shone works at the [National Center for Microscopy and Imaging Research](#) as a mechanical engineer and the [Center for Research and Computing in the Arts](#) at the University of California, San Diego as a researcher in sound interface design. Tristan Shone as **Author & Punisher** is an industrial doom and drone metal, one man band utilizing primarily custom fabricated machines/controllers and speakers. He has performed and shown these machines in festivals and exhibitions in the United States and abroad extensively, releasing his third album, yet first sculpture/art based album entitled "Drone Machines" in 2010 on [Heart & Crossbone Records](#) out of Tel-Aviv. His new record, focused primarily on the newer Dub Machines, will be released in the Summer/Fall of 2011.



Art Notes: Rubén Ortiz-Torres and Tristan Shone

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Notes by Amy Galpin, curator, San Diego Museum Of Art, on Rubén Ortiz-Torres

The first time I saw Rubén Ortiz-Torres' work, I was a student at SDSU and I visited *Ultra Baroque: Aspects of Post Latin American Art* at the Museum of Contemporary Art San Diego. Included in this show were Ortiz-Torres' iconic baseball hats that evolved from everyday objects into powerful statements of our time, most notably an L.A. Kings hat with the addition of the word "Rodney" on the front of the hat over the name Kings and a superimposed police car on the side of the hat served as a reminder of riots that rocked L.A. and as a testament to the enduring power of popular culture. When I relocated to San Diego in 2009, the opportunity arose to interview Ortiz-Torres' for an exhibition, *Behold, America: Art of the United States* from Three San Diego Museums.

As a result of my research in preparation for that interview, work by Ortiz-Torres created from 1984 to 1990 when the artist was living in Mexico City and shortly after he arrived in Los Angeles, were a revelation to me. These paintings, drawings, video, and photography presented Ortiz-Torres' early inner circle of friends and functioned as a historical documentation of an avant-garde group of artists working in Mexico City in the 1980s and in particular revealed the influence of punk culture on Ortiz-Torres. This work is the focus of the current San Diego Museum of Art exhibition, *Portrait of an Artist as a Young Man*. *For me this show portrays the formulation of an artist's identity and offers an opportunity to view the early work of an internationally renowned artist.*

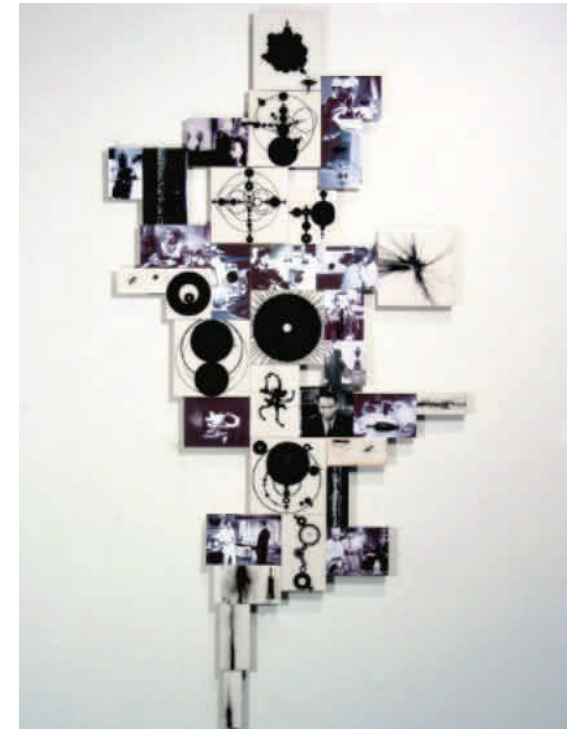
In recent months Ortiz-Torres' work has been included in group exhibitions at the Museo Rufino Tamayo and the Museo del Arte Nacional in Mexico City. Beyond his own art, Ortiz-Torres is an author and curator. The fall 2011 exhibition at the Museum of Latin American Art, Mex/L.A.: Mexican Modernisms, is curated by Ortiz-Torres. Currently, a Professor of Visual Arts at the University of California San Diego, Ortiz-Torres contributes to the local art scene and continues to be an important figure in the art communities of Los Angeles and Mexico City through his diverse body of work.



Art Notes: Rubén Ortiz-Torres and Tristan Shone (con't)

Notes by Natalie Haddad, art writer on Tristan Shone

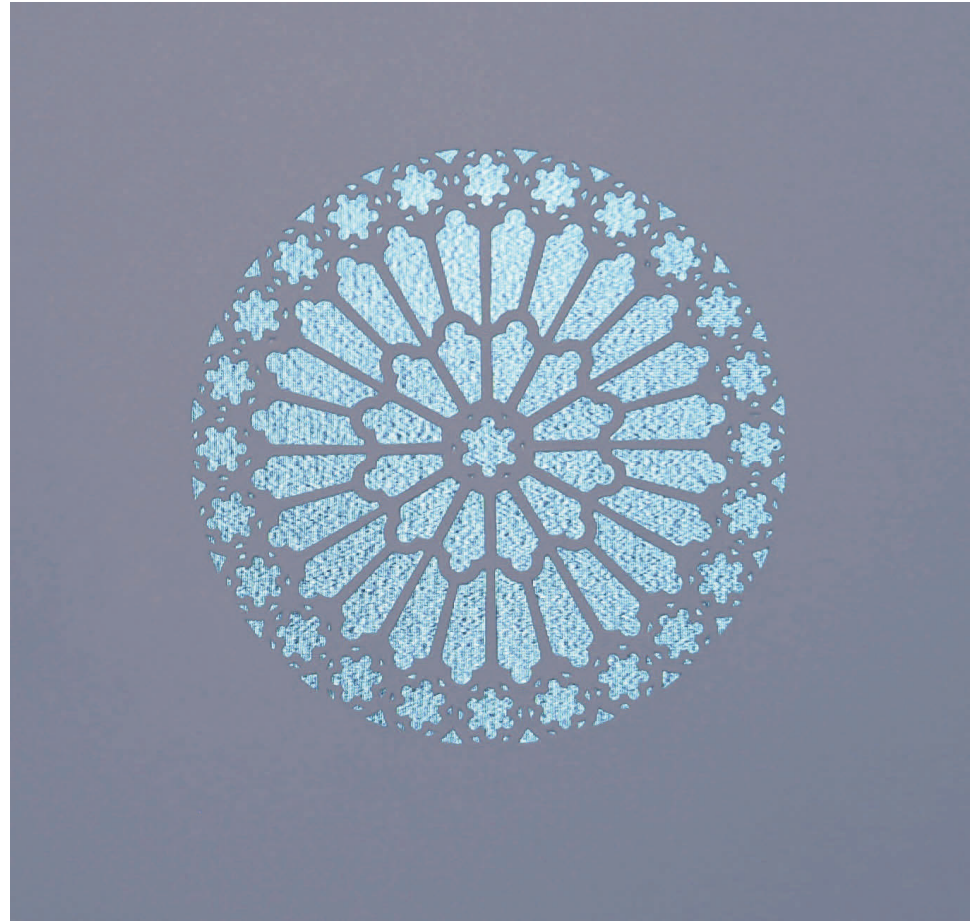
In a statement for his work "Aphanisis" in the 2006 exhibition *SouthwestNET: Techno* at the Scottsdale Museum of Contemporary Art, Tristan Shone describes the highly controlled environment of the high-tech engineer. He ends the passage with a definition of aphanisis, from Freud's biographer Ernest Jones, as "the fear of losing one's sexuality." Shone, whose art and music (as one-man metal band Author & Punisher) is supplemented by his work as a mechanical engineer, has spent enough time in laboratories to know that an aseptic space does nothing more than suspend the volatile forces of life and death--in psychoanalytic terms, of Eros and Thanatos--and Freud well knew that those forces cannot be suspended indefinitely. In a studio in downtown San Diego, Shone builds what he calls drone-machines machines--streamlined objects reminiscent of control panels or laboratory equipment, but seductive; robotic systems designed for *interaction*, not orders. As Author & Punisher, the reciprocity between man and machine reaches its apex in a battering ram of sound that becomes a sculptural medium in itself. This is the sensation of a car crash or a construction site, of technology tearing into its own primal scream; just as the sublimity of a monolith lay in its capacity to crush, the sublimity of noise lay in its capacity to sonically devastate. It's easy to read a narrative of alienation in the drone of earth-shattering metal, but Shone's work offers an alternative narrative, one that annihilates the reactive within destruction and exits on the side of liberation. The artist may be the source of life, but as the machine enters the abyss of existence and affirms itself, its life begins.



Jay S. Johnson

[Jay S. Johnson](#) has worked with several materials, from clay to wood and metals. He has experimented more with paint recently, and has incorporated it beautifully into his wooden sculptures. An expert craftsman, he has worked off and on in construction, refining his wood-working skills. Whether his works are figurative or symbolic, they are most often wry and thought-provoking. Johnson himself says, "Utilizing the neutral background of the wall I attempt to draw the viewer closer to my objects by employing simple yet seductive materials and forms. Familiar images applied to these interior shapes may sometimes be clues to deciphering the content of the work, which typically deals with issues concerning man's relations to each other and to nature." Robert L. Pincus, art critic for the San Diego Union-Tribune wrote about Johnson's solo exhibition at the Athenaeum Music & Art Library, saying: "The two major qualities that make Jay Johnson's art so persistently compelling come together gracefully in "Smoking Room,"... One of them is his genuine gift for elegance – not easy elegance, but the taut sort of understated beauty that emanates from a keen sense of how to use materials and employ symbolic images. The second quality is his fascination with the relationship between a single form and surrounding objects, which takes a new form in this show." Johnson work has been widely exhibited, reviewed, and collected in California including the important Museum of Contemporary Art solo show in 1997. Jay Johnson has been a UCSD lecturer for sculpture since 2001.

Jay S. Johnson is represented by [Quint Contemporary Art](#)



Adam Belt

Adam Belt works with physical manifestations of the unseen including the inherent properties of materials such as salt, ice and concrete, our interaction with the landscape and our wonder of the cosmos. Currently he is working with and documenting a small portable phenomenological installation. "A Thing is a Hole in a Thing it is Not" is comprised of two full-length mirrors with a lit wall in between. Experienced and documented outside at various locations during the naturally changing light of afternoon/evening the viewer observes and experiences a heightened sense of time and the presence of the self. Adam Belt received his BFA from the University of San Diego and completed his MFA from Claremont Graduate University in 2001 and is now working as an artist and a professor in San Diego. His work is included in many local collections including the Museum of Contemporary Art San Diego, and the La Jolla Athenaeum Music and Arts Library. Adam has been published in *Leonardo*, the International Society for the Arts, Sciences and Technology magazine. His work has been reviewed in The San Diego Union Tribune, Art Week, Riviera and various other publications.

Adam Belt is represented by [Quint Contemporary Art](#)



Art Notes: Jay S. Johnson and Adam Belt

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Notes by Leah Ollman, art critic, on Jay S. Johnson

26 July 2011

Jay Johnson is a tender tough-guy who deftly fuses contrary impulses in his work, one moment crafting shapes with the sensual minimalism of Brancusi and the next putting those forms to work in a narrative worthy of Buster Keaton. Johnson's work would never get lumped into the identity-art camp, but it thrums with the struggles and gratifications of being human, the negotiations and reckonings that shape a life. He's not an either/or but a both/and kind of guy. The cynicism in his work is quenched by beauty; the complex mess of emotions countered by an exquisite physical purity. It's not surprising that many of his sculptures and installations involve assemblies of objects, repeated disks and orbs, shelves of solid wood vessels, countless compartments. Johnson is interested in archives and the inventory of possibilities afforded by repetition and variation. There is always more than one right answer, no matter that they seem to contradict one another. Simultaneity and multiplicity are key. There is wisdom in his work, along with innocence. Pain, shadowing play. Dissonance resonating within the harmony. Johnson's figures can seem hapless, earnest, uncannily resilient. They can also exude quiet dignity. An air of vulnerability wafts through the work, though it presents formally as cool and contained. There is plenty of whimsy there, but also a wistfulness. Generosity, sheathed within defiance. A controlled sense of grace, in tandem with a jaunty, improvisational spirit. Differences, complements, incongruities all nest snugly within one another. Johnson certainly deserves this prize, and many others.



Notes by Sally Yard, professor, Art History, [University of San Diego](#) on Adam Belt

Over the past decade, Adam Belt has focused his art around the natural forces that course through the universe. In paintings, drawings, sculptures and installations, the evanescent is made palpable.

This inclination was evident in Belt's *The Yearning Bush*, installed in the Mojave Desert in 2004. Composed of copper tubing, a refrigerator compressor, and a battery fueled by the sun, the work generated water from traces of vapor that lingered in the air. In its enlistment of elemental materials and transformative energies, *The Yearning Bush* enacted a sort of alchemy. In the series of works on canvas gathered in the exhibition *Condensation* in 2007, a meticulous small drawing of a dam lured the viewer close to each expansive canvas. Studying the graphite image of force and counterforce in the landscape, the viewer discerned an elaborate if near-invisible rendering of the terrain around the dams in white-on-white fields of paint. In *Echo* of 2009, Belt deployed the static or "snow" of television screens to illuminate a miniature wooden replica of the tracery of the rose window depicting Genesis in the Cathedral of St. Denis. Belt's enlistment of this flickering luminosity was far from flip-pant—the inchoate static is captured in part from remnant radiation unleashed by the big bang.

Belt's most recent work ponders perception within the frame of scientific revelation. In *Hubble Ultra Deep Field* of 2011, the artist painstakingly renders in oil glazes the 2004 Hubble image, which is the deepest view of the universe made thus far, reaching back nearly to the big bang. Within the field of the image, both time and space recede, distance measured in billions of light years. Belt's painting, like the Hubble view, provokes a meditation on the nature of representation. If the *Condensation* images pit muscular manmade architecture in counterpoise to geological flow, then *Echo* and *Ultra Deep Field* reverentially confront primordial energies made visible as light. Insistently material and meticulously crafted, Belt's works conjure wonder in the face of the ineffable.

Notes by nominator Karen McGuire Director, [William D. Cannon Art Gallery](#) on Adam Belt

One might observe two purposes in Adam Belt's work. The first is to pay homage to the nature. He does this by combining a reverence for the natural with an awareness of the gulf between the man-made and the environment. The second is to seek new expressions of materials, shape, density and form. I find Adam's work to be always interesting and fresh. When I was first introduced to his work, he was making a series of large drawings of man-made terrain dams. These exquisitely rendered, detailed drawings were in contradiction to the actual monumental structures that were his source inspiration. That interest in detail and respect for his craft are inherent in all his creations. Continually focused on the exploration and investigation of materials and technologies, in each new work he has the capacity to surprise us.



2012 SD ART PRIZE RECIPIENTS



[Arline Fisch](#) with [Vince Robles](#)



[Jeffery Laudenslager](#) with [Deanne Sabeck](#)



Arline Fisch

Arline Fisch was born in New York and studied art at Skidmore College, the University of Illinois, and the School of Arts and Crafts in Copenhagen. She has received four Fulbright grants, two to study and conduct research on silversmithing in Denmark and two to lecture in Austria and Uruguay. She has taught at Wheaton College, Skidmore College and San Diego State University, where she established the Jewelry and Metals program in 1961; she retired as Professor (Emerita) of Art in 2000.



Photo credit: William Gullette

Fisch is best known for the way she handles metal using textile structures such as knitting, weaving and braiding, to produce pliable planes which conform readily to the human form. Her wearable art has a softness and warmth not always seen in metal. Fisch prefers working in a larger than usual scale, with collars, pectorals, head ornaments as favored formats. Although she works in precious metals - silver, gold, and platinum, anodized aluminum is also used in non-textile constructions to make colorful, wearable ornaments of large dimension. She has cited jewelry of ancient cultures, Etruscan, Egyptian, Greek, Pre-Columbian, as being a continuing reference and inspiration for her work.

In addition to being a Director and Vice President of the World Crafts Council and serving as Trustee of the American Craft Council and of Haystack Mt. School of Crafts she is a founding member and past President of the Society of North American Goldsmiths. In 1979 she was elected to the Fellows of ACC, and in 1985 was designated a "Living Treasure of California" by the California legislature for her work as artist, educator, author and contributor to the field of American crafts. In 2002 she received an honorary Doctor of Humane Letters from Skidmore College, and in 2006 a \$50,000. fellowship award from United States Artists in support of her creative work. Arline Fisch's work has been widely exhibited in the United States, Europe, Asia and Australia and is represented in public collections around the world. Arline Fisch is represented by [Taboo Studio](#)



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.





Notes by Rob Sidner, director [Mingei International Museum](#) on Arline Fisch

Arline Fisch – An Appreciation

Kudos in abundance to ARLINE FISCH, recipient of the 2012 San Diego Art Prize! She is an internationally renowned **creator** of distinctive jewelry with a consistent hallmark of unsurpassed craftsmanship. An **innovator**, she broke new ground decades ago using textile techniques, particularly knitting and crochet, to fashion adornment covering large areas of the body and in recent years to make colorful sculptural forms. A **worker**, she thinks constantly, it seems, about her work, experimenting and keeping, also, at the intense and patient physical effort of making art. A **lover of color**, she is an artwork herself, showing inimitable and elegant style on every outing. An admired **teacher**, she is immensely curious herself and always on a quest to learn. A respected **colleague**, she has been active throughout her long career regionally, nationally and internationally with artist craftsman organizations, supporting her peers and encouraging the latest generation.

It is a delight to know and collaborate with Arline, and it has been an honor for Mingei International Museum to exhibit her work a number of times over a 19-year period, most notably with a striking installation of her wire mesh jellyfish sculptures in 2009-10.

Notes by Catherine Gleason, Associate Director, SDSU Downtown Gallery on Vincent Robles

The work of Vincent Robles combines minimalist tendencies with a capricious sensibility. His objects are derived from the tradition of furniture making—each is inspired by furniture design. However, in Robles' hands the distinction between furniture and sculpture dissolves as deconstructed ladders morph into quizzical, functionless objects, and the ends of a smooth, round banister unite to form a meditative circular orb. Furthermore, the use of recycled ladders as signifiers of furniture indicates the degree to which Robles is willing to bend the classifications of art and design.

The whimsical nature of Robles' sculpted forms is tempered by a sense of history that permeates the reclaimed, gray wood of which the sculptures are made. The color of the wood is somewhat unexpected and thoroughly intriguing. Through the use of reclaimed wood, Robles infuses his sculpture with elements of the past, yet the objects themselves are unique, new, and wholly connected to the present.



Notes by Catherine Gleason, Associate Director, SDSU Downtown Gallery on Vincent Robles (con't)

Bits of color and peeling paper labels reveal the origin of Robles' transformed found objects. The wood's dry, rough patina was created from the natural elements, from history, from time, and from use. Thus reminiscences of the past seem embedded in the forms, and the experience of viewing unleashes a cache of memories. Some remembrances include perceptions of recognizable objects, while others are connected to vague associations with place—an abandoned workshop, a forgotten tool shed, or a garage that no longer exists. And with deeper investigation, we experience a paradox, as the familiar becomes unfamiliar and the unexpected becomes curiously essential.

Notes by Susan Street, [Susan Street Fine Art Gallery](#) on Vincent Robles

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 he is using the association of furniture to recontextualize 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.



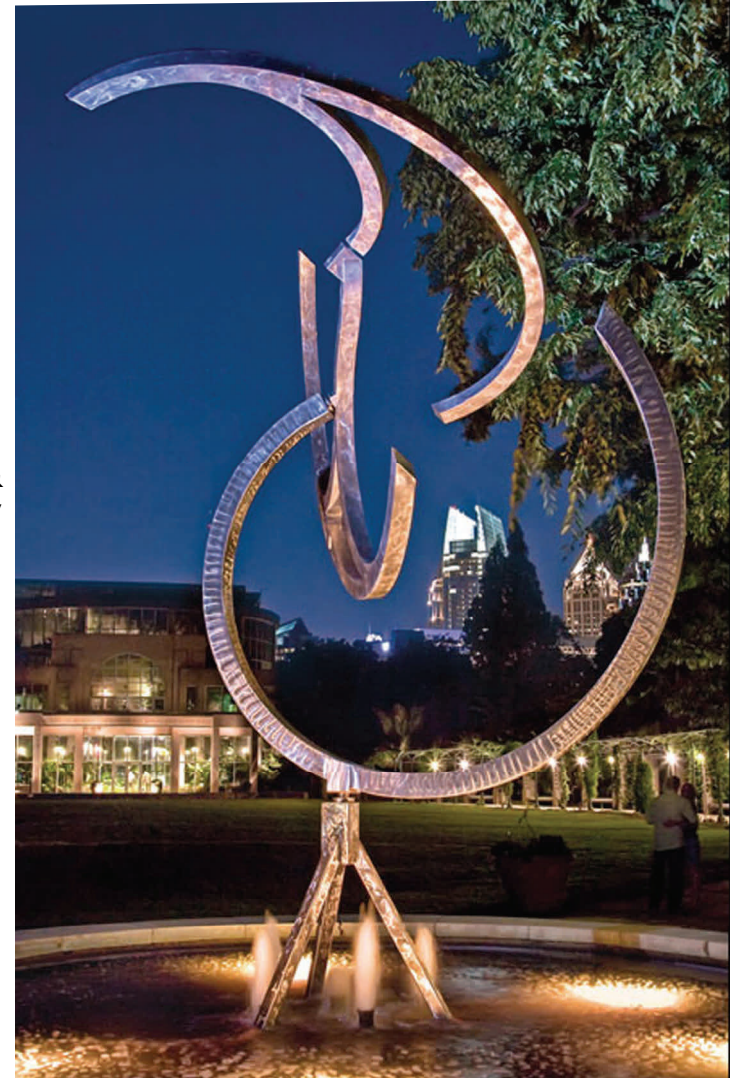
Photo credit Ron Holt & Ellen McRaney

Jeffery Laudenslager

Jeffery Laudenslager creates effects with his kinetic sculptures that range from the thrill of a near miss on a roller coaster ride to the peaceful satisfaction of a tai-chi routine. He works with titanium, which is lightweight and strong, for outdoor artworks that respond to the wind, completing complicated movement at varying speeds, always graceful and elegant but with an undeniable power. His designs are essentially made from arcs and angles, and this geometric approach offers a myriad of combinations that Laudenslager reduces to their most condensed expressions. Precision and balance are always present.

Laudenslager says, "Throughout my career I have constantly sought the most economical means at my disposal to convey my ideas. The reductive nature of my effort has made for an understated result true to my nature. I find that ambiguity and illusion are my principal characteristics. The context and form have had great diversity over the years but, as Isamu Noguchi said, *I do the same thing again and again - but differently each time.* What we call knowledge is actually more like belief; what our senses deliver to us is insubstantial, and what we refer to as temporality is omnipresent and insoluble." His non-kinetic pieces, whether small or large-scale, are illusionist riddles in patinaed and painted steel, so even his static sculptures appearing animated.

In 1999, Laudenslager's 34-foot high kinetic sculpture *Archimage*, commissioned for the Torrey Reserve complex in Del Mar, received the coveted Orchid Award in the Fine Arts category. With over 40 solo exhibitions, Laudenslager's sculptures can be found in corporate and public collections throughout the USA and in private collections in the U.S., England, Switzerland, Germany, Taiwan, and South Korea, including the Laguna Art Museum, The Woodlands in Texas, and the Wolfstein Sculpture Parks at Scripps Memorial Hospital La Jolla and Encinitas.





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 and her own glass gallery in Sedona, Arizona. Deanne Sabeck has had a solo show at the Museum of Neon Art in Los Angeles.





Notes by Scott White, director [Scott White Contemporary Art](#) on Jeffery Laudenslager

While Jeffery Laudenslager's influences and understanding of kinetics are clear, his innovation and creative vision are evident throughout his body of work. The calculated misses of each moving limb create feelings of tension and anxiety, while the plunging follow-through acts as a calm release. His ability to manipulate and animate metals, both static and kinetic, demonstrates Jeffery's mastery of geometry and physics. His decision to use lightweight steel and titanium allows each structure to move in the most organic way possible.

As a clear protégé of the late George Rickey, Laudenslager emulates his mastery of motion; however, his incorporation of reaching and swooping appendages animate the work in a compelling way. He even manages to bring life to his static works without betraying his minimal approach to sculpture. In my recent visits to New York, I noticed several artworks along Park Avenue containing evidence of not only Rickey's influence, but also the influence of Jeffery Laudenslager. Having known and watched Jeffery for the last thirty years, I am pleased to say that his innovation and dedication continue to impress me. He deserves the recognition he will receive from this award and I look forward to seeing new work in the future.

Notes by Debra Poteet, collector [SD Art Prize](#) committee on Deanne Sabeck

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.



Notes by Betsy Lane, [Betsy Lane Art](#), on Deanne Sabeck

Deanne Sabeck continues breaking, bending, slumping, fusing, reflecting, stretching and casting her glass net across wider and wider territories. There are no limits for this prolific woman who engages in the pursuit of dreams. For more than thirty years, I have watched this sexy, juicy, lover of man and beast, exert her feminine energy and creativity. Hotels, homes, universities, galleries, libraries and airports contain the creative manifestations that she is unable to contain. She is the light reflected in the physical world and like that world she continuously evolves and changes. Never afraid to experiment with something new is the underpinning drive that propels Sabeck forward

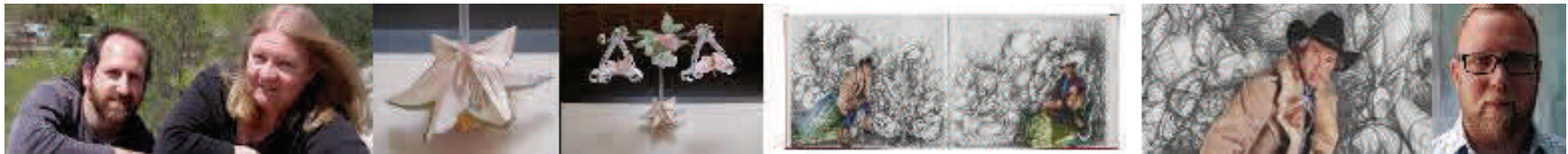
Congruent, uninhibited, loving, engaging and intimate are words that describe both the woman and her work. As a mother of two daughters, this Encinitas resident has embraced all her loves...yoga, animals, music, art and travel to journey along life's highway. Her most recent endeavor is as owner/director of Casa Candelitas, a spectacular, serene art/yoga retreat close to Samara Beach in Costa Rica.



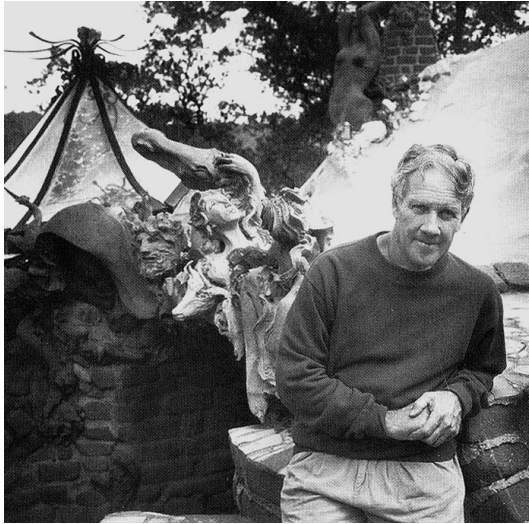
2013 SD ART PRIZE RECIPIENTS



[James Hubbell](#) with [Brennan Hubbell](#)



[Debby and Larry Kline](#) with [James Enos](#)



James Hubbell

James Hubbell, born in 1931, grew up in the eastern part of the USA. After graduating from high school he traveled extensively in Africa and returned through Europe. Viewing Notre Dame Cathedral in Paris and experiencing that masterpiece first drew his interest to stained glass. He studied design and painting at Whitney Art School in New Haven, Connecticut, then served in Korea. Returning home, he studied painting and sculpture at Cranbrook Academy of Art in Michigan. He took another year hitchhiking and exploring architecture and art in Europe.

In 1958 he married Anne Stewart, a schoolteacher, and moved to the mountains in the backcountry of San Diego. They designed and built their home had four sons in the midst of continuous construction. Four of the eight buildings they eventually constructed burned in the Cedar Fire of 2003. The Hubbell's have been working to bring them back and have also put the complex into their Ilan-Lael Foundation.

It was interest in their handmade home that drew clients to Hubbell to design in architecture. He and his architect son work together. Hubbell's studio has grown to 4-6 assistants and apprentices. They work in stained glass, forged iron, wood, cement and other materials. Hubbell has designed hundreds of commissions including doors, sculptures, fountains, and gardens. He has created restaurants, homes, chapels, schools, and parks, but is best known for the Chapel at Sea Ranch, California and the Doors of Abu Dhabi in the United Arab Emirates.

At the present time, he has become increasingly interested in parks and gardens as a way to link the human world to the world of nature. Some of the most recent work is the Gazebo Park in Shelter Island, a fountain at the City Complex on Coronado, and a large forged-iron gate at the Julian Multi-Use Library. James Hubbell's work has become known through videos and publications and he now enjoys an international reputation with work done in the United States, Mexico, Scotland, United Arab Emirates, Russia, Philippines, Korea, Taiwan and China.



Photo by Raymond Elstad



Brennan Hubbell

Brennan Hubbell (b. 1968) began creating art as soon as he could walk. Even as a kindergartener, he helped build Ilan-Lael, the art and nature center, which is now home to his parents Anne and James Hubbell and Hubbell Studios. Growing up in the country, he learned how to live and create in tandem with the outside environment. With the nature-loving seed planted at a young age he continued creating nature-based art through early adulthood. His work is wide ranging from large public sculptures to smaller commissions in a variety of materials including mosaic, wood, iron and often featuring water and light. He also works in video documentation. Brennan Hubbell is a student of people foremost and his art springs from his observations in humans in the natural environment. Hubbell attended Webb Academy in Claremont, California for high school, then went on to major in Fine Arts at St. Olaf College in Minnesota. In his twenties he studied permaculture in Oaxaca, Mexico under the instruction of Chuck Marsh, the North Carolina-based permaculturalist and designer. As a father of two young children, Brennan Hubbell hopes to pass on a love for art and nature to future generations.



Notes by Daniel Foster Executive Director, [Oceanside Museum of Art \(OMA\)](#) **on James Hubbell**

Thank goodness for James Hubbell.

In the topsy-turvy, fast changing, post-modern world of art (and society), it is becoming a true rarity to find and experience an artist (and human being) like James Hubbell.

Hubbell is and has been an internationally recognized master of art and architecture for nearly six decades. As one explores his special and unique talents with color, design, scale, and material that define the "Hubbell" artistic aesthetic, style, and iconography, it becomes surprisingly apparent – embedded in the shadows of Hubbell's art – that Hubbell himself is a master of life. In effect, his artworks are actually the material artifacts that capture the journey and spirit of a remarkable human being.

Hubbell is that rare artist that reminds us what is universally and timelessly important about art *and* life. To Hubbell, the two are intertwined and inseparable. And, thus, Hubbell's art transcends the art world's insatiable appetite for "fast food" art product and the overly hyped commercialization of the "art object".

Rather, James Hubbell truly believes that art *is* spiritual technology and it has the power to dramatically transform our world and lives. Truly, Hubbell's deepest motivation is to inspire and enlighten our individual and collective lives on a long-term, *sustainable* basis. How many artists (or people) in the world wake up every day with that sense of mission and purpose fueling them?

That's what separates Hubbell from everyone else. That's what makes James Hubbell one of the most important and much beloved and admired artist/architects in the history of San Diego – and beyond...in the many other communities and Pacific Rim countries that are tremendously enjoying and appreciating Hubbell's artistic vision and creativity day after day and for many years to come.



**Notes by Danielle Susalla Derry, curator, [Oceanside Museum of Art](#)
on Brennan Hubbell**

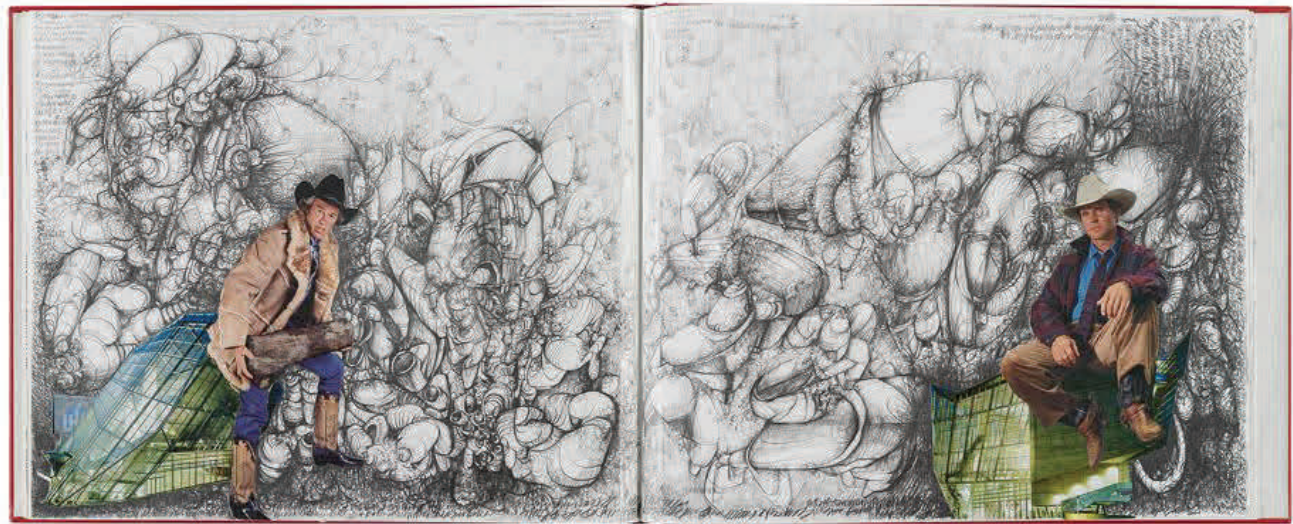
Whether creating a mosaic mural, sculpture or public park, Brennan Hubbell's work has a timeless quality that evokes multiple layers of meaning that draw the viewer in for further contemplation. Brennan has a passion for the environment, sustainability, and Neolithic and ancient cultures that is evident in his organic hand-made aesthetic. These characteristics, along with his ability to blur the line between symbolism and abstraction, compelled me to invite Brennan to create a mosaic mural for my home. Experiencing his process from concept to completion provided me first-hand knowledge of his tremendous creativity, ingenuity, patience and dedication to his craft. Brennan's drawings for the project were sensitively rendered to reflect our environment, personality and love of the ocean that we never imagined was possible to put into imagery. It was exciting to see the mural develop with patterns of glass, shells and stones that evolved into an abstract interpretation of the merging of land and water.

Although Brennan has been creating art since his childhood, it is only recently that his work has gained the recognition it deserves. I see a bright and creative future for Brennan and congratulate him on receiving the San Diego Art Prize.



Debbi and Larry Kline

Debbi and Larry Kline are collaborative artists with a focus on issues of justice. They pose provocative questions, challenge preconceptions and generally screw with context to make a point. They strongly believe that the process of experimentation leads to truly amazing things in the studio. The Klines have been featured in many solo exhibitions, including Mission Cultural Center for Latino Arts (San Francisco), California Center for the Arts Museum, La Casa del Túnel Art Center (Tijuana), Southwestern College Art Gallery, Mesa College Art Gallery and Athenaeum Music and Arts Library. Their work was featured in "Nature/Nation," an international exhibition of environmental artists at Museum on the Seam (Israel), which involved traveling to Jerusalem and creating a 1 ton adobe structure on the roof of the museum. They have participated in The Center for Land Use Interpretation's residency program and were highlighted artists at BEYOND the BORDER: International Contemporary Art Fair and Art San Diego 2013 Contemporary Art Fair. Their work has received international acclaim and coverage in both fine arts and mainstream publications. They have been awarded three grants from The Gunk Foundation, NY, and grants from Potrero Nuevo Fund, San Francisco, and Center for Cultural Innovation, Los Angeles.



James A. Enos

James A. Enos is an artist and architectural designer producing narrative works that offer an alternative imagination of urban space. Focusing on questions of civic identity and collective strategies for social change, he offers a poignant critique toward addressing what he describes as the “fundamental aesthetic challenges facing North American cities.” By way of institutional performances, public programming, and via interdisciplinary visualizations, Enos pairs our erroneous and irrational conceptions of the 21st century landscape with provocations of reciprocity. He is the co-founder and director of *The Periscope Project*, a collaborative project platform, urban think tank, and former alternative space, and has served as North America project Director of *Port Journeys* for Spiral Wacoal Art Centre, Tokyo & ZOU-NO-HANA Terrace, Yokohama. He has exhibited at the U.S. Pavilion in the 13th Venice Architecture Biennale, The Museum of Contemporary Art San Diego, The Adler Planetarium & Astronomy Museum Chicago, The San Diego Museum of Art, Gallery at CalIT2, The University Art Gallery UCSD, The Athenaeum Music & Art Library, and Oceanside Museum of Art, among others. Additionally, his work has been featured by *Wired Design*, KCET Los Angeles’s Emmy nominated *Artbound* Episode 1, and in publications such as *Architext*, and *Architizer*. He holds an MFA from The University of California San Diego, an M.Arch from The Newschool of Architecture, and a B.S. from Purdue University’s School of Technology.



Notes by David Antin, Professor Emeritus, [University of California, San Diego](#) (UCSD) **on**
Debby and Larry Kline

Arabian Chess: The Rules of the Game

When I was in college whenever we tired of literary or art argument, we would repair to the lounge, where we could always find someone for a game of rapids or blitz. Back in the fifties CCNY was a rich reservoir of chess players at all levels. We had Larry Evans, the national champion and Richard Einhorn, then N.Y. State champion, who generously took on any player who would sit down across from them though these were for the most part well known accomplished players. But one day when none of the regulars were around, a beautiful dark haired girl sat down across from Richard, who smiled amiably at her as she moved pawn to king 4. and went through the first few moves of the Ruy Lopez but then was startled to see her lift her bishop over an unmoved pawn and remove his queen. Richard was stunned and stared at her speechless till she said calmly, 'Arabian Chess.' At which Richard paused for a moment, then smiled grimly and took off her king. "Mate!," he snarled.

In 2002 the Klins designed and fabricated an elegant chess board with 32 hand made ceramic chess pieces, in which the noble figures on the white side are idiosyncratically individualized: the Queen is the Statue of Liberty and the King, a pile of gold coins; and they are confronted by a black side comprising 16 identically clad bourka enshrouded figures. It isn't difficult to attribute politically significant meanings to the work, with individualized capitalist culture playing white and the victims of Islamic culture playing black. But this is not where the greatest interest of the piece lies, which is in the attempt to play the game. To play, we need the definition of a move, and then certain founding rules must be supposed, like the alternation of moves of the traditional game, and the configuration of each possible move. But above all else, prospective players have to decide whether this new chess set accepts the traditional zero-sum structure of the game. Videos of attempts to play the game without sufficiently negotiated agreements show the absurdity of the game or games that can be constructed for it. This surely parallels the absurdity of negotiations in the real political arena. So the Klins can be regarded as political artists, not in the dismal sense of advocating or lamenting one political policy or another, but of outrageously modeling discrepancies in our understandings of political situations. So they are hilarious political artists in the manner of Aristo-phanes rather than Brecht. But there is another sense in which they are not political artists, or not merely political artists.

The Klins describe an early work they call My Dinner with the Klins that they say began before it was an art work. They describe the experience of sitting and waiting in a restaurant between courses or waiting for service and feeling the urge to toy with the eating utensils – the napkins and napkin holders, place mats, chopsticks, straws, toothpicks, matches, teabags, condiment containers, turning them into miniature sculptures of angels and demons, saints and heroes, ballerinas. But they started to rethink their actions as they got more involved in them and as other diners, intrigued by the Klins' constructions, gathered around their table and offered extra materials from the rubble of their tables, and suggestions for new images. So the Klins began to regard these dining experiences as performances that enacted the recovery of art from rubble. And once again we have a political art or a political art, only in a light hearted ecological discourse. Because they are wonderfully comic artists when they are artists at all.



Notes by Charles Miller, artist, on James Enos

The productive risk that the work of James Enos takes lies in an interdisciplinary paradox, in the possibility of a satirical homage, and in a project whose critical moment is found in a precarious negotiation between disingenuous ruse and the earnest rigor of a master designer. I have witnessed James, for the past six years that I have known him, wrestle a compulsion to make images and models with an overdeveloped acuity for the dismal science of economics, and having had to reconcile training as an architectural designer in the baroque discourses of contemporary art.

The architect's drawing, as a heuristic proposal for the articulation of built space, is to the artist's drawing, in an art-for-art's-sake paradigm, as a TED talk is to a poem. While the former is a contract that locates liability and wills to power, the latter is an open-ended, inter-subjective artifact that seeks not so much a place within, but critical distance from power relations. Enos provokes us to consider the possibility of each in the other's terms, and what might be gained if we work to confuse this binary and exploit the outcomes.

A current series of drawings (2011 – present) practices and deploys the speculative drafting techniques of contemporary architecture as a visual means to lampoon and expose the pretense of the auteur architects whom are otherwise the progenitors of the same visual language.

In practicing the visual language of architectural power, yet redirecting these signs toward self reflexivity and critical distance, Enos produces a kind of creative pedagogical thought experiment that doesn't rest easy in a context for detached contemplation. Rather, his projects might be better suited as skits, or vignettes, in what I can't think of a better way to describe than an episode of a yet-to-be-produced, but urgently necessary Sesame Street for adults.

Notes by Ann Berchtold, [Art San Diego Contemporary Art Fair](#) on James Enos

My first exposure to the work of James Enos was at the "Here Not There: San Diego Art Now" exhibition at the Museum of Contemporary Art San Diego. His piece Clairemont Erasure is visually stunning, masterfully crafted, and provides a poignant commentary on California "tract-style" communities, in this case, Clairemont Mesa. Curiosity encouraged me to delve deeper into his work - which led me to The Periscope Project, a unique studio/gallery/educational space created out of shipping containers. Like his artwork, The Periscope Project is committed to the "nexus of art, architecture, and regional urban issues." it serves as a laboratory to discuss, display, and propose solutions for urban development dilemmas.



2014 SD ART PRIZE RECIPIENTS



[Marianela de la Hoz](#) with [Bhavna Mehta](#)



[Philipp Scholz Rittermann](#) with [Joseph Huppert](#)



Marianela de la Hoz

Marianela de la Hoz paints using the ancient medium known as egg tempera, with a contemporary look into current images. The works are extremely detailed, delicate and precise. She seeks to offer insights into the hidden character of her subjects through visual codes and exaggerated features. Her version of magic realism has been termed "white violence" because of her use of black humor and fantasy to depict the darker side of humanity.

Like a researcher she puts a drop of the blood of each theme under the microscope. Each painting is analyzed without moral judgments. It takes considerable skill and a great deal of time to observe these subjects and compose this art so well, hence the small formats. The viewer peers into a miniature world, unlocks a key and enters armed with a magnifying glass, expecting to come close enough to hear a whisper, to feel a pinch, to discover a hidden secret, and perhaps to crack a smile.

The contents, the formats, the technique, the texts (written thoughts), all conform a unique work of art and invite the viewer to approach, to get closer and closer. The small size perhaps makes an audience feel safe, but like a spider draws a fly into its web, de la Hoz seeks to entrap the viewer rationally as well as viscerally.

Marianela de la Hoz artwork has been exhibited in prestigious galleries as well as in several museums, universities and cultural institutes in her native Mexico, in the USA where she resides since 2001, and in Canada, Dubai, Japan and Germany.

De la Hoz is represented by [Noel Baza Fine Art](#)



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. She is now the Education Chair for San Diego Book Arts and teaches workshops all over San Diego County. Bhavna Mehta is represented by [Noel Baza Fine Art](#)



Notes by Roxana Velásquez, Maruja, Baldwin Executive Director, San Diego Museum of Art on Marianela de la Hoz

Marianela de la Hoz is looking back at an impressive and long-standing career in the arts. I have had the pleasure of knowing her for more than a decade during my tenure as the Director of the Museo Nacional de Arte in Mexico City. Her vast experience in using a variety of different media is put forward in her powerful works such as paintings, drawings, and jewelry. Marianela's work is both personal and universal. It speaks in the language of representational art yet, by drawing from Surrealist strategies, lends it uncanny resonances and symbolic power.

Her last exhibition at The San Diego Museum of Art ***Marianela de la Hoz: Heaven and Earth, the Determined Freedom of an Undetermined Life*** is the latest attest to her invaluable contributions in combining traditional and contemporary art in a meaningful way. The altarpiece she has created for *Heaven and Earth, the Determined Freedom of an Undetermined Life* references her own life and loved-ones at the same time that it invokes biblical narratives and objects of everyday life.

For this altar piece the inspiration was the Museum's *Madonna and Child* by Carlo Crivelli. Both artists have many things in common, including the use of egg tempera, though Marianela de la Hoz is more enticed by Eve than the Virgin Mother. Their effect is to draw the audience in close to the work, encouraging them to study their particulars, to be surprised by their unexpectedness, to delight at their ingenuity and humor, and to consider their moving implications. The experience is intimate, but the symbolic of each detail is profound. The result is a surreal and stark exploration of free will and fate, body and soul, art and religion, and the lives of women. We, at the San Diego Museum of Art, are thrilled to have this particular work of art by Marianela de la Hoz in our collection.



Notes by Constance Y. White, Art Program Manager, [San Diego International Airport](#) on Bhavna Mehta

Bhavna's approach to her work becomes a metaphoric portrait of herself.

Based on the idea that everything is connected...figures, botanical motifs, symbolic elements and words form the connections within and beyond each single sheet of paper. The intricacy of connections is essential for the entire piece to hang together. Life is so full. Characters, connections, commitments, conversations, collisions - all of this combines to make up our existence.

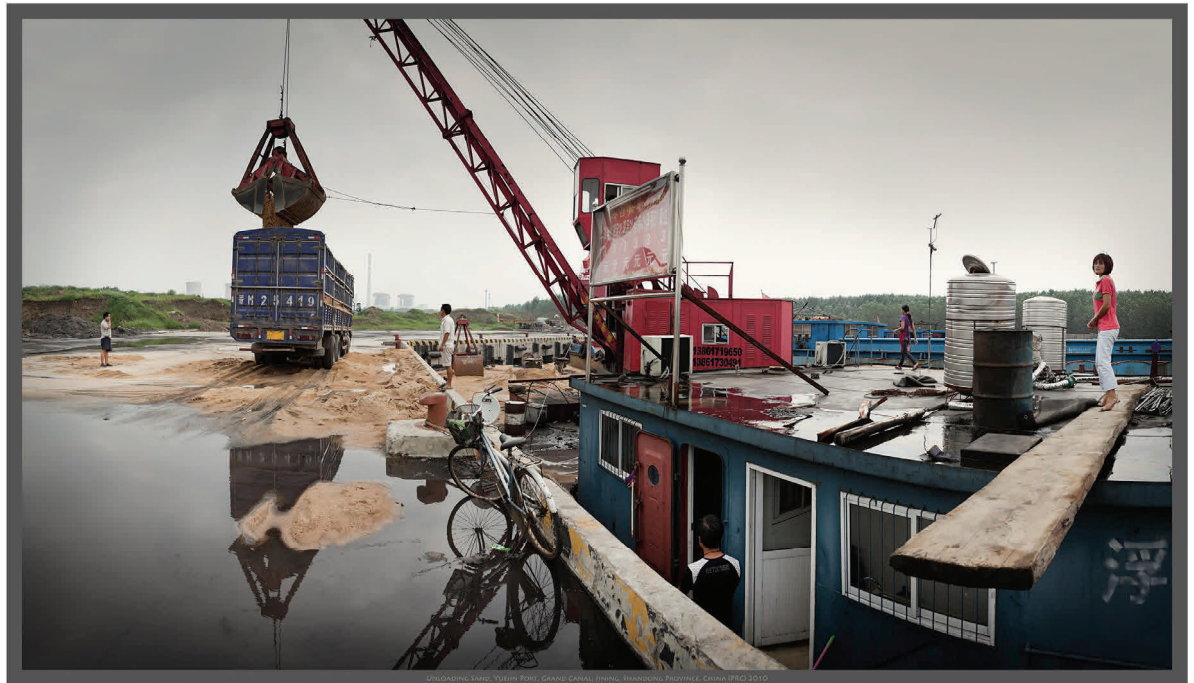
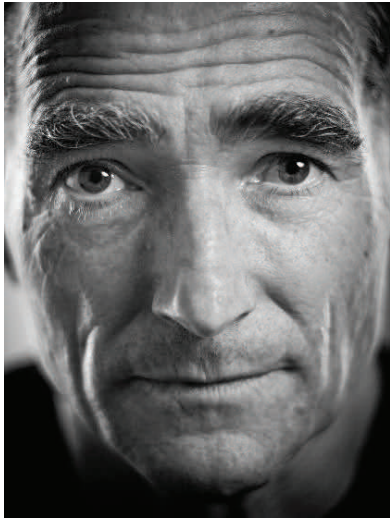
Bhavna Mehta

Bhavna uses the traditional craft of cutting paper to create tapestries of visual stories contoured around a central character or theme. At first glance, her work communicates like a universal language: immediately intriguing, ancient and contemporary, decorative and narrative, representational and abstract. Each exact linear cut leads its viewers' eyes to trace every line until the entire work is read. The experience is personally captivating like reading a sacred manuscript.

From Bhavna's *Modern Women* to her *Open a Window* series, I liken her work to the oral tradition of telling stories - each possessing its own spiritual essence and worthy of celebrating generationally.

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

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.

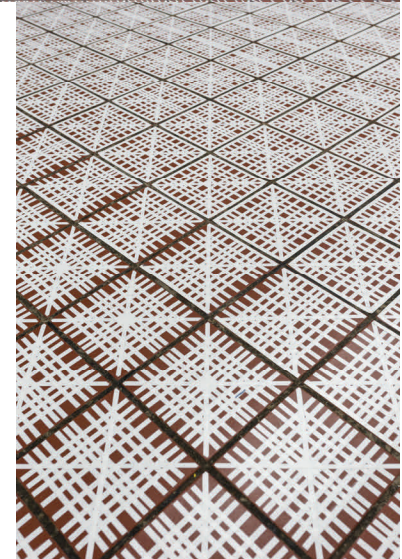


Philipp Scholz Rittermann

From nocturnal scenes of industry to views of pristine landscape, Philipp Scholz Rittermann's work spans opposite ends of our environment. His work is held in over one hundred public, private and corporate collections, from MoMA, New York to the Bibliotheque Nationale in Paris, France. Scholz Rittermann exhibits in national, and international venues. In 2001, he was the subject of a mid-career survey at San Diego's Museum of Photographic Art. The exhibition was accompanied by the monograph of Rittermann's work, *Navigating by Light*. In 2011, MCASD was proud to present the exhibition *Emperor's River: Philipp Scholz Rittermann*, which captured China's rapidly evolving economy with a study of life along its historic Grand Canal. Philipp Scholz Rittermann has been teaching photography for over thirty years in the USA and abroad.



Photography ©2010
2013 Philipp Scholz Rittermann



Joseph Huppert

Joseph Huppert was born in Mesa, Arizona and grew up Phoenix and discovered early that drawing was his passion. He likes the simplicity of using just a few materials, for example graphic lead on a mylar substrate. He soon learned that although University was not for him, he had a hunger for information, first art history then art theory, but most importantly the books by the artist in their own words when clear and concise. One artist led to another as he explored the writings of Donald Judd, Sol LeWitt, and Robert Rauschenberg. He admired the words and eventually with direct experience the artist Robert Irwin. He helped install his 2007 show at the Museum of Contemporary Art San Diego and now works as a full time assistant to Irwin. They both share the love of dance and often use the metaphor of improvisation to explain a process which has similarities. Huppert was a break dancer, Irwin loves jazz.

Huppert chooses to work outside the context of museum and galleries with guerrilla type intervention but has in the past few years accepted the challenges of exhibiting at Ice Gallery and Bread and Salt. The inside space has limitation that he embraces including the dimensions of the space, entry point, and light and that led him to a bias toward geometry in those processes. Working now with Philipp Scholz Ritterman, they will be exploring the more limitless outdoor spaces where both will influence the outcome in a series on Collaborative Interventions.



Notes by Kathryn Kanjo, Chief Curator and Head of Curatorial, The Museum of Contemporary Art San Diego on Philipp Scholz Ritterman

Whether photographing industrial activity or natural terrain, the representation of time has been an abiding interest for Philipp Scholz Rittermann. Throughout his career, Rittermann's photographs have captured the swell of manufacturing and the expanse of nature in arresting images. His undulating landscapes and nocturnal scenes have, in recent years, given way to an even greater scale. Early works often combine several image panels either to create juxtapositions or to suggest continuity. Today, through the digital combination of multiple views shot in rapid succession, Rittermann presents expansive vistas in a seamless whole. In a lone panorama, Rittermann presents what cannot be apprehended in a single glance. If he previously created a kind of fold in time, a visual stagger, Rittermann now uses digital compositions to offer an enveloping clarity. The resulting scale and focus present viewers with a heightened reality of place. His patient renderings result not in a fantastical interpretation but a clarified accuracy. Rittermann's pictures hold time and allow viewers to see—and to study—what they couldn't otherwise discern: to perceive beyond the limits of their senses.

Notes by Ben Strauss-Malcolm, director Quint Gallery on Joseph Huppert

Each marking that artist Joseph Huppert makes derives from a preconceived objective before the mark is ever made. As each graphite line intersects on a drawing, or each tapeline overlaps on an installation, the work enralls the viewer as line reveals purpose. I am often left bewildered, puzzled, and overwhelmed by the intention that Mr. Huppert puts forth within his work. He generates a sensation of movement within his pieces, and in turn, his artwork seems to hum and dance on the optic nerve of the viewer as he or she studies the piece. If you allow yourself the time, the work becomes meditative. As one interacts with the work and tunes inward, one finds oneself to be tuning out, a feat which Mr. Huppert seems to do with great ease and grace, and these days certainly not an easy feat to achieve.

I challenge you to allow yourself to be immersed in the work of Joseph Huppert, and seek out the subtleties that he presents in what often tends to be his refined and minimal approach to his artistic practice. If you do this you will be greatly rewarded.



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](#)



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Andy and Jane Kecskes
Jay S. Johnson



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SUSAN STREET FINE ART





SD Art Prize exhibitions and related events

2006/2007

Fata Morgana: Raul Guerrero with **Yvonne Venegas**
Jonathan and Wendy Segal, honorary chairpersons

August 26th – November 8th [L Street Gallery](#)

Green Acres featuring **Jean Lowe** with **Iana Quesnell**

James Robbins, AIA, honorary chairperson

November 18, 2006 – February 16, 2007 [L Street Gallery](#)

Domestic Deviation: Ernest Silva with **May-ling Martinez**

Larry and Debra Poteet - honorary chairpersons

March 3 – June 17, 2007 [L Street Gallery](#)

2007-2008

STOP. YIELD. MERGE: Marcos Ramirez ERRE with **Allison Wiese**

Vivian Lim and Joe Wong - honorary chairpersons

September 29, 2007 - January 18, 2008 [L Street Gallery](#)

Research: Roman de Salvo with **Lael Corbin**

Patti and Coop Coopriider - honorary chairpersons

January 26, - April 19, 2008 [L Street Gallery](#)

Dangerous Women: Eleanor Antin with **Pamela Jaeger**

Cap and Julie Pinney - honorary chairpersons

May 17, - June 22, 2008 [R3 Gallery](#)

2009

Discombobulated: Kim MacConnel with **Brian Dick**

April 25 - July 1, 2009 [L Street Gallery](#)

Double Header: Richard Allen Morris with **Tom Driscoll**

Sept 19 -Nov 20, 2009 [L Street Gallery](#)

Kim MacConnel, Brian Dick and May-ling Martinez

September 2-4, 2009 [Art San Diego Contemporary Art Fair](#)

Del Mar Grand Hotel

2010/2011

Gail Roberts with **David Adey**

Einar and Jamex de la Torre with **Julio Orozco**

Sept 2 to 5, 2010 [Art San Diego Contemporary Art Fair](#)

[Hilton San Diego Bayfront, Hotel](#)

Gail Roberts Sept 25—Nov 6, 2010 [Athenaeum Music & Arts Library](#)

Einar and Jamex de la Torre with **Julio Orozco** April 2 to May 7, 2011

[Athenaeum Music & Arts Library](#)

2011/2012

Rubén Ortiz-Torres with **Tristan Shone**, **Ray Johnson** with **Adam Belt**

Sept 1 to 4, 2011 [Art San Diego Contemporary Art Fair](#) [Hilton San Diego Bayfront,](#)

[Hotel](#)

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

2012/2013

Arline Fisch with **Vince Robles**

Jeffery Laudenslager with **Deanne Sabeck**

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

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

2013/2014

James Hubbell with **Brendan Hubbel**

Debbie and Larry Kline with **James Enos**

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

April 4 —May 3, 2014 [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

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

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

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 Con-

temporaries

Emerging artists nominated from the 2012 SD Art Prize

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

June 2 - July 3, 2012, Susan Street Fine Art Gallery



2013 New Contemporaries

[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

[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