



Press Pack [SD Art Prize 2012](#)

Contact: Patricia Frischer, 760.943.0148 patricia@sdvisualarts.net

We are delighted to announce the [SD Art Prize 2012](#) recipients. The established artists [Arline Fisch](#) and [Jeffery Laudenslager](#) will be making their choice of emerging artists to mentor later this year. The 2012 nominating committee, which changes yearly, consists of SD Art Prize recipients for the previous year, writers for the SD Art Prize Art Notes, Honorary Hosts and the SD Art Prize committee: ALL emerging artists in the SD region are eligible to be chosen by the established recipients each season including but not limited to nominated artists in this and previous New Contemporaries exhibitions.

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

SD Art Prize 2012 at the [Athenaeum Music & Arts Library](#)

[Arline Fisch](#) with emerging artist [Vincent Robles](#)

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

[Art Notes](#) on Jeffery Laudenslager and Deanne Sabeck by **Scott White**, director [Scott White Contemporary Art](#).

Debra Poteet, collector [SD Art Prize](#) committee, and **Betsy Lane**, [Betsy Lane Art](#)

and on Arline Fisch by **Rob Sidner**, director [Mingei International Museum](#), **Susan Street**, [Susan Street Fine Art Gallery](#) and **Catherine Gleason**, Associate Director, SDSU Downtown Gallery

March 30 - May 4, 2013

Reception on Friday, April 5, 6:30 PM – 8:30 PM

[Athenaeum Music & Arts Library](#)

1008 Wall St. La Jolla, 92037

More info: press@ljathenaeum.org 858.454.5872

[New Contemporaries V](#) at [Susan Street Fine Art Gallery](#); June 2 to July 3, 2012 Thursday June 7 th, 2012 from 6pm-9pm

[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](#)

200 North Cedros Avenue, Solana Beach, CA 92075

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

More info: Melissa Stager 858.793.4442 or Patricia Frischer 760.943.0148

San Diego Art Prize 2012 at [Art San Diego Contemporary Art Fair](#): September 6-9, 2012 Balboa Park Activity Center - 2145 Park Boulevard, San Diego 92101 Hours: Fri and Sat, Sept 7/8 from noon to 8 pm, Sun, Sept 9 from 11 to 5 More info: Patricia Frischer 760.943.0148 Ann Berchold 858.254.3031.

Images available below and by request.



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2487 Montgomery Avenue, Cardiff by the Sea, CA 92007



[Arline Fisch](#)



Photo credit: William Gullette

[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.

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.



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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



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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.

[Jeffery Laudenslager](#)

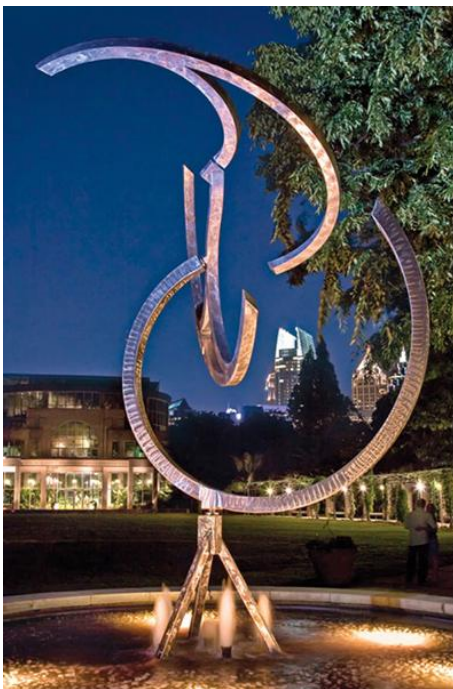


Photo credit Art Ron Holt & Ellen McReney Portrait Sidney Wildesmith

[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



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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



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and sometimes etched with text and or imagery to distort and refract the light, bathing walls, floors and ceilings in vibrant color. Conceptually, the work uses illusion to question our perception and the essence of our visual reality, LIGHT. Sabeck has completed many large commissions including public art, commercial and residential installations through-out the US and abroad, including "Lightwaves" at the SD International Airport and a cast glass window for Mel Gibson. Her work is shown in many galleries across the country including Sculpture Site Gallery in Sonoma, CA., Pismo Fine Art, Aspen, CO. and Kuivato Gallery (her own glass gallery) in Sedona, Arizona. Deanne Sabeck has had a solo show at the Museum of Neon Art in Los Angeles.



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