



Press Release

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SD Art Prize 2013

We are delighted to announce the [**SD Art Prize 2013**](#) artist recipients. The established artist [**James Hubbell**](#) has chosen [**Brennan Hubbell**](#) and [**Debby and Larry Kline**](#) have chosen [**James Enos**](#), These four artists will show together at the [**SD Art Prize 2013**](#) at [**Art San Diego Contemporary Art Fair**](#) : November 7 - 10, 2013 and again [**SD Art Prize**](#) at [**Athenaeum Music & Arts Library**](#) in April of 2014. Art Notes about these artists for the 2013 San Diego Art Prize catalog are [**Daniel Foster**](#), Director, and [**Danielle Susalla Derry**](#), Curator from the Oceanside Museum of Art for James and Brennan Hubbell and [**David Antin**](#) and [**Charles Miller**](#), artists for Debby and Larry Kline and James Enos.

The 2013 nominating committee, which changes yearly, consists of SD Art Prize recipients for the previous year, writers for the SD Art Prize Art Notes 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. This year both artists were chosen from this year's nominated group now showing at [**Sparks Gallery**](#) with closing reception on June 30 from 10 to 1 and open until 6 pm.

[**San Diego Art Prize 2013 at Art San Diego Contemporary Art Fair**](#) : November 7 – 10, 2014

Balboa Park Activity Center - 2145 Park Boulevard, San Diego 92101

Hours: Fri and Sat, Nov 8/9 from noon to 8 pm, Sun, Nov 10 from 11 to 5

More info: [Patricia Frischer](mailto:Patricia.Frischer@sdvisualarts.net) 760.943.0148 [Ann Berchtold](mailto:Ann.Berchtold@sdvisualarts.net) 858.254.3031.

SILENT DISCO @ Art San Diego

Benefit for SD Art Prize

Sat, Nov 9 from 6 - 8 pm

Featuring: Guest DJ . Rather than using a speaker system, music is broadcast via an FM-transmitter with the signal being picked up by wireless headphone receivers worn by the participants. Those without the headphones hear no music, giving the effect of a room full of people dancing to nothing.

[\\$15 Online](#) – \$20 Door +21 only . Limited to 100 participants

[**San Diego Art Prize 2013 Panel Discussion**](#)

Sunday, November 10th 12:00 – 1:00 pm / Lounge G

Moderator: Phyllis Van Doren, Senior Editor,

San Diego Home/Garden Lifestyles Magazine.

Panelists: James Hubbell, Debby & Larry Kline and James A. Enos, Patricia Frischer

Free with admission to the fair

Patricia Frischer speaking on [Blog Talk Radio](#) about The San Diego Art Prize with host Sherri Rabinowitz and [Dinner with the Klines on Art Pulse TV](#), Oct, 2013



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[**Art San Diego Contemporary Art Fair**](#) takes place every year now in November and 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.

[SD Art Prize at Athenaeum Music & Arts Library](#) from April 5- May 3, 2014

Reception on March 29, 6:30 PM – 8:30 PM

1008 Wall St. La Jolla, 92037

More info:press@ljathenaeum.org 858.454.5872

[**Athenaeum Music & Arts Library**](#) 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 focus on nationally and internationally recognized artists. The Rotunda Gallery emphasizes community partnerships or emerging regional artists. The North Reading Room, is devoted to showcasing the Athenaeum's Erika and Fred Torri Artists' Books Collection.

[Ilan-Lael Foundation's Conversations on Beauty:](#)

San Diego...Where The Arts Belong

Panel: Hugh Davies, Daniel Foster, Patricia Frischer,
April Game, James Hubbell, Peter Jensen

Tuesday November 12th from 5:30 - 7:00pm

[**Mingei International Museum**](#)

Plaza de Panama, Balboa Park

1439 El Prado, SD 92101 More info: [Marianne Gerdes](#)

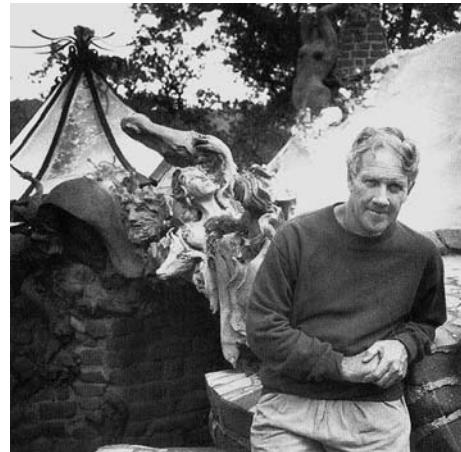
Images available below with full info. More photos by request.

Please look at the catalog links for [SD Art Prize Catalog PDF](#) and [SD Art Prize 2013 Catalog PDF](#)

This [SD Art Prize Press Pack](#) is available online.



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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 and China.





Daniel Foster, Executive Director, [Oceanside Museum of Art](#) (OMA)

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.



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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 featuring often water and light. He also works in video documentation. James 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.

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

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.



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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.



[Debby and Larry Kline](#)

Debby 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 Tunel 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.

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

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 City College New York was a rich reservoir of



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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 though 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 Klines 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 Klines 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 Klines describe an early work they call My Dinner with the Klines 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 Klines' constructions, gathered around their table and offered extra materials from the rubble of their tables, and suggestions for new images. So the Klines 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.



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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.

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

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, CA. 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.

Charles Miller

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.



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