



San Diego Visual Arts Network [www.SDVisualArts.net](http://www.SDVisualArts.net) 760.943.0148 [info@SDVisualArts.net](mailto:info@SDVisualArts.net)  
2487 Montgomery Avenue, Cardiff by the Sea, CA 92007



**SD Art Prize Mission:**

**Fusing Energy for San Diego Visual Arts: Mentorship, Education, Recognition, Collaboration**

**2013 SD ART PRIZE RECIPIENTS**  
**James Hubbell with Brennan Hubbell**  
**Debby and Larry Kline with James Enos**

San Diego Art Prize 2013 at [Art San Diego Contemporary Art Fair](#) Booth 34 + 36

VIP Opening Thurs. Nov 7, 2013 from 7—9 pm

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

Special video/photo display of all four of the SD Art Prize recipients at the fair

by [Erika Johnson](#)

Balboa Park Activity Center

2145 Park Boulevard, San Diego 92101

SD Art Prize 2013 at the [Athenaeum Music & Arts Library](#)

Reception on Friday April 4, 2014 from 6:30 PM – 8:30 PM

April 5 - May 3, 2014

[Athenaeum Music & Arts Library](#)

1008 Wall St. La Jolla, 92037



## **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 Claves III Gallery focusing on nationally and internationally recognized artists. The Rotunda Gallery emphasizes community partnerships or emerging regional artists. The North Reading Room, opened during the library's expansion in 2007, is devoted to showcasing the Athenaeum's Erika and Fred Torri Artists' Books Collection.



## **Building a Bigger Audience for Art: Why the San Diego Art Prize Has Mattered By Robert L. Pincus, 2010**

Art criticism is subjective and the best of it is subjective in an informed sense. Readers have a right to think that the person expressing an opinion about an artist's work knows a good deal about art history as well as contemporary work. Art lovers also have a right to expect those who award art prizes have constructed a considered view of the works they recognize.

Criticism and prizes, when they are persuasive, share another function: They focus our attention on deserving work. A sound piece of writing will, if it succeeds, probably persuade you to see the art being chronicled for yourself. So, too, can an award process, particularly when, as is the case with the San Diego Art Prize, the winners are given an exhibition as part of the recognition they receive.

With a 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 Antin (in 2007-08), who has been widely recognized for her contribution to conceptual image making for four-plus decades. And it has singled out a preeminent local painter, Richard Allen Morris (in 2009), who worked in relative obscurity for decades and only received his international due in the last six or seven years.

Then, there is that marvelous dimension of the prize: each established artist gets to choose an emerging or lesser known artist -- in most cases with an eye toward exhibiting along with that artist. The selections for 2010, in this respect, affirm the virtue of this approach. Gail Roberts, a highly accomplished painter, has chosen David Adey, who has presented memorable exhibitions in the past two years of his craft punch pictures and sculptural installations. Einar and Jamex de la Torre, whose intricate, virtuosic sculptures caustically mix and mingle pop culture references with traditional Catholic iconography, have picked Julio Orozco, who takes the industrial refuse of Tijuana and turns it into elegant compositions with an undercurrent of commentary.

If you want to begin to understand the richness of art being made in San Diego and the nearby portions of Baja California, take a look at the complete list of San Diego Art Prize winners. After perusing it in the online exhibition catalog, seeing their art for yourself is the next step. If you are persuaded to do so, which seems likely, this prize will have served a great purpose: building an audience for noteworthy art being made in San Diego. Art criticism does the same, when it succeeds. They are different means to the same valuable end.



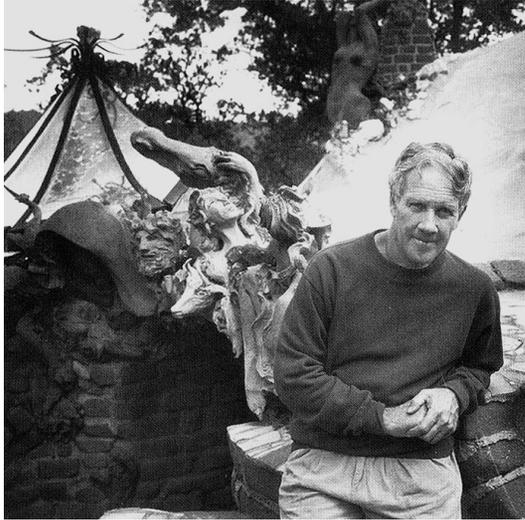
## 2013 SD ART PRIZE RECIPIENTS



[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.



**James Hubbell  
A New Leaf, 2013**

Cedar wood, iron, paint, glass,  
stone and metal.

Three panels; each panel roughly  
25 inches by 80 inches

Image shows both sides of the screen  
which is one of only two ever made by  
the artist.



## 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 21<sup>st</sup> 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 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.



## 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.



**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](#)



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

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

Smart Family Foundation  
L Street Gallery of the Omni Hotel  
Jonathan and Wendy Segal  
Patricia Frischer  
and Darwin Slindee  
Joan Siefreid  
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Tom and Ann Sergott  
Coop and Patti Coopriider  
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Virginia Bell Jordon  
Florence Frischer

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



**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](#)

**SD Art Prize Finale Exhibition** Featuring 2006-07 Artists

**Raul Guerrero, Yvonne Venegas, Jean Lowe, Iana Quesnell,**  
**Ernest Silva, May-ling Martinez**

June 20 -September 15, 2007 L Street Gallery

**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](#), [Yur-  
ansky](#)

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 Contemporaries

Emerging artists nominated for the 2012 SD Art Prize  
[Shawnee Barton](#), [Lauren Carrera](#), [Noah Doely](#), [Rob Duarte](#),  
[Alexander Jarman](#), [Anna Chiaretta Lavatelli](#), [Lee M. Lavy](#),  
[Ingram Ober](#), [Vincent Robles](#), [Deanne Sabeck](#), [David Leon  
Smith](#), [Brian Zimmerman](#)

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



### 2013 New Contemporaries

[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