

Movers & Shakers



**SD Visual Arts Network and L-Street Fine Art Gallery
present**

Movers & Shakers: Who's Who in the San Diego Visual Arts World

November 22, 2008 to February 4, 2009

L-Street Fine Art Gallery at the Omni Hotel 628 L Street, San Diego, Ca 92101
Gallery Hours: Tuesday through Saturday 10 a.m. to 5 p.m., Sundays 1 to 5 p.m.
Info: Patricia Frischer 760.943.0148 or Ann Berchtold 858.254.3031
www.moversandshakers.sdvag.net



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Movers and Shakers: Who's Who in the Visual Arts in San Diego

The original idea for a portrait exhibition came from Julia Gill when a general request at San Diego Visual Arts Network went out for projects to increase our awareness once we had over 1000* resources listed on the site. We wanted to celebrate this benchmark and also create an exciting project that would continue to involve the visual arts community while at the same time reach out to the general population of the San Diego region. We decided on Movers and Shakers because we are interested in capturing a period in San Diego's artistic life. Working with Denise Bonaimo to flesh out these ideas, we came up with a proposal for an exhibition at [Art Expressions Gallery](#) and an online and expanding gallery through the San Diego Visual Artists Guild. We are now delighted that a portion of that show is being viewed at the [L-Street Fine Art Gallery](#) of the Omni Hotel. *There are now over 1300 art resources and climbing.

Mike Von Joel in his article *Here's Looking at Me*, published in State of the Arts, says "(Portraits) have been the mainstay of visual art ever since that first scratch on rock." In fact, we can see the whole history of art in portraits. In America's National Portrait Gallery in Washington DC a law restricting portraits to those at least ten years dead was repealed in 2000 but we still have a long way to catch up to the National Portrait Gallery in London with its well supported yearly competition. Portraits might not be considered to be the height of fashion here, but that is changing fast mainly because we have become a society not only fascinated by art and its economy but with self. Fortunes are spent to preserve a youthful body especially in Southern California. It is only natural to want to document the result.

Most good portraits are, in a way, portraits of the artist who create them. The best express a feeling about the human condition and have exceptional clarity. They reflect not only the subject but also something of the time and place. They advance the scope of art. We want to see a physical resemblance but we also need the intellectual and emotional aspects of the subject's personality revealed.

This show is not intended as a 'best of' survey. It is a sampling instead of many types of art honoring just some of the many VIPs in the art world. We hope this combination of Movers and Shakers with artists does not result in Matisse's famous sentiment, "God preserve me from the model!" But instead will urge our artists to dig deep to show their best about some of our brightest supporters.

The Movers and Shakers committee is composed of the following volunteers who have given of their time to make this project successful: Denise Bonaimo, Mireille Des Rosiers, Dennis Paul Batt, Rosemary KimBal, Kaarin Vaughn and Patricia Frischer. Great thanks is extended to them, San Diego Visual Artist Guild for their work on the Movers and Shakers website, Patty Smith and her staff at [Art Expression Gallery](#) who exhibited the entire selection from Sept 5 to Oct 4, 2008 and to the Artists and Movers and Shakers for their participation.

Patricia Frischer, coordinator, [San Diego Visual Arts Network](#)

A percentage of sales from this exhibition will be made as a donation to the non-profits [San Diego Visual Arts Network](#)



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Description Movers & Shakers: (plural noun) very important, influential or innovative San Diegans in the visual arts community.

Unyielding enthusiasm, imagination, dedication and an intense love of art, drives the individuals who shape the art community in San Diego County. Artists, art collectors, students, teachers and the community at large all benefit from the extraordinary efforts of those who help put the San Diego cultural scene on the map. ***Movers and Shakers: Who's Who in the San Diego Visual Arts World*** will celebrate these influential people through a collection of their portraits.

Mission

To recognize the people who make the San Diego art world spin through an online and gallery exhibition of portraits by San Diego regional artists.

Goals

- Educate the public about the efforts of the San Diego "Movers & Shakers" and their tremendous impact on the health of the art community
- Foster relationships between the "Movers & Shakers" and San Diego artists
- Promote San Diego regional artists and the art of portraiture through the L-Street Fine Art Gallery SDVAN and SD Visual Artists Guild
- Foster awareness of San Diego Visual Arts Network and the roles we take in nurturing collaborations and creating artist recognition
- Encourage Art Collecting and Connoisseurship

[San Diego Visual Arts Network](#): SDVAN is a database of information produced to improve the clarity, accuracy and sophistication of discourse about San Diego's artistic and cultural life and is dedicated to the idea that the Visual Arts are a vital part of the health of our city. SDVAN hosts a free interactive directory and an events calendar covering all San Diego regions including Baja Norte with an opportunity section, gossip column and the SmART Collector feature to help take the mystery out of buying art. SDVAN is the proud non-profit sponsor of the SD Art Prize. This is the only site designed exclusively for the SAN DIEGO region and the VISUAL ARTS and is one of the most technically advanced sites of this kind in the country.

[L-Street Fine Art Gallery](#): at the Omni Hotel: "San Diego's Hotel of the Visual Arts"

The Omni San Diego Hotel features L Street Fine Art, a gallery displaying a variety of paintings and fine art pieces focusing on San Diego artists and others from across the country. The Gallery adds an artistic ambiance to special events, meetings, art gallery tours and one-of-a-kind receptions. The Gallery, located at 628 L Street in downtown San Diego, will also be open to the public from 10 a.m. to 5 p.m. Tuesday through Saturday and 1 to 5 p.m. on Sundays.

[San Diego Visual Artists Guild](#): SDVAG became an online representative for artists in the San Diego/Baja Norte region in Jan. of 2004. It evolved from the original San Diego Art Guild founded in 1915. It features images of well over 300 artists and links to hundreds of websites of the participating artists, museums, and art resources throughout the region. Also on the site is a comprehensive history of the Guild from 1910-1999.



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Flash Forward

by Patricia Frischer, coordinator, [San Diego Visual Arts Network](#) and Kevin Freitas, [Art As Authority](#)

It turns out we got more than we bargained for when we asked forty [Movers and Shakers](#), "What is your vision for the visual arts in San Diego?" They gave a pretty precise view of their particular aspirations, seen by us as a larger reflection on what exists here already and what is ultimately needed. This included more **public art, increased exposure for local artists and sales, more galleries and cultural art centers**. Is it worth taking a closer look at what direction we want to take? Which of the following topics below needs to occur first, to break the log jam leading to a healthier art scene? We decided to find out by commenting on these flashes of the future.

Collaborations between art activists and exhibition venues are needed to travel some of our best curated shows within the county and across the border into Tijuana. Ultimately these shows could be seen statewide, nationwide even worldwide. Collaborations work well for press promotions showing the strength of the visual arts to the community at large. What about a month where only local artists are exposed in museums on down to the neighborhood hair salon?

Galleries and Museums are only viable with support from the public and a strong collecting population. Major collectors are the back bone of our museum boards, but what we also need is fields of grass roots buyers who learn that owning original art adds a tremendous value to the quality of their lives. As for galleries, more of them mean larger amounts of artwork shown. With encouragement and a little competitive spirit, artists are pushed to do their best work and we benefit from a higher level of quality as the bar is raised.

Collectors and Community dialogue supply that vital commodity: feedback. For example, Collectors buy, giving reinforcement to artists and emerging artists can be mentored by established artists. An active community arts voice such as Art As Authority insures success by dissemination of information. The mushrooming of Collector clubs all over San Diego can build a larger social network with peer education in the arts at the same time supporting artists. SDVAN is founded on the principal of encouraging these exchanges and is starting a new feature, *Picked RAW Peeled* which will reveal artistic events in more detail.

Art Fairs like the one in *Miami/Basel* could become a standard feature on our events calendar. The fair could encourage art collecting, showcase our art organizations, and attract cultural tourism. Let's start by focusing on emerging artists in the first year of the event.

Con't



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Flash Forward (con't)

Youth and Education are fundamental. Volunteering to teach art in your children's school will make it obvious to any parent that we need a consistent and comprehensive arts education curriculum for every institution. Go talk to your son or daughter's Principal now or write a letter to your school's Superintendent, asking for more art. Creativity knows no unemployment.

Public Art created a general consensus heard loud and clear. San Diego needs more of it. There was a slightly higher demand to integrate art and artists into any future city planning or development. We like the idea, mentioned more than once, to have temporary outdoor public sculptures placed throughout the city. Rotating them out as new ones come in would be stimulating, exciting, and opens up the possibility for fresher stronger works.

Studios and Housing are a county wide issue. Only three people thought artists could benefit from more affordable housing and studio space. It is probably safe to say, not just artists, but anyone living and renting within the county of San Diego could use less expensive housing. In the end, you still have to make the art no matter how big the loft is. So, the question is, does every artist need a studio these days? Not likely. Live work spaces and art centers for multiple artists seem to be the way forward.

\$\$\$! Everyone wants it, but artists and the people whose support they depend on, hardly get any. Less bartering for services and goods when putting on shows and productions, more local public and private grants and funding, City and local government philanthropy, small business loans for galleries, and the buying of art, just might do the trick. Let's stop thinking of art as a charity and remember it has great value.

Finally, a special award is given to **Jean Lowe** ([SD Art Prize](#) 2006/2007 recipient), for her cheerleading efforts in support of the arts: "San Diego has a really energetic and interesting art scene--it just needs to believe it!!"

The answer in the end might be just a question of confidence.



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Id, Ego, Superego

[Patricia Frischer](#) coordinator, [San Diego Visual Arts Network](#)

Freud helps us understand the functions of the mind and how the unconscious influences our lives. He apotheosized about an id that answers only to the pleasure principal, a super ego that differentiates between right and wrong and an ego that mediates between the id, the superego and reality.

Are you surprised? Perhaps you thought, as I did, that a superego was the biggest ego of them all. You don't put together 40 Movers and Shakers, who make the art world spin, and the 35 artists, who set out to delve deep to portray them, without dealing with highly developed egos. Amazingly enough there were very few clashes of ids during the lead up to this show. Yes, a few broken appointments, and some miscommunications but on the whole, this was a positive and enhancing experience for both groups.

A portrait is made up of insights which try to capture something of the sitter greater than a single view. It is not a complete record of the person, but can leave some mystery to be contemplated. Ellstad's portrait of Mary-Catherine Ferguson is made up of 30 distinct individual photographs and gives us three versions seamlessly integrated into a compelling whole.

The sheer physical beauty of Constance White, Vas Prahbu, Mary Beebe, and Jean Lowe, as depicted by Bean, Greve, Scholz-Rittermann, and Cervantes, should encourage us to look very closely at these works. Start by concentrating on the eyes, which we know are the windows to the soul. What are they seeing? Are they looking at the artist, beyond the artist or perhaps into their own superegos?

Jaeger uses symbols to represent a whole world of important concepts when she ties strings around Robert Pincus's fingers. Leo (named after Leo Castelli) is the dog companion to Hugh Davies and we are privileged to see into the private life of this public man in Yoemans' masterwork. Try contrasting that work with the struggle Derrick Cartwright has to maintain his position while Greve seeks to reveal his private side.

But the public persona is in full view in the Camp, painting Jonathan Segal. Here we see power at its fullest. Superegos that have attained a moral balance are contributing to society and are still able to indulge in the pleasures of the San Diego visual art scene.

[Patricia Frischer](#) is a founding member and coordinator of the [San Diego Visual Arts Network](#), which funds the [SD ART PRIZE](#), directory and events calendar and [SmART Collector](#) features. Frischer has taken on the roles of gallerist, curator, writer, teacher, website coordinator and artist. She is author of "The Artist and the Art of Marketing" and has lectured extensively on training of artists' agents, art dealers, consultants and collectors. Her own artwork has been shown internationally and her most recent one person show was at Oxford University.



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Ann Berchtold

Gallery Director: [L Street Gallery Art Gallery](#), Program Director: [San Diego Art Prize](#)

Since its inception in 2000, Ann Berchtold has been the curator of <http://sandiegoartist.com/> which is a website dedicated to promoting the work of emerging and established artists who reside in San Diego and Baja California. In 2003 Berchtold created, "Inspire! San Diego Art Kidz," an art program created as a supplement to the existing lessons in the Del Mar School District. In 2006, Berchtold was asked to step in as gallery director at the [L Street Gallery](#) part of the Omni San Diego Hotel. At that same time Berchtold, along with Patricia Frischer and Joan Seifried, came up with the concept and launched the [San Diego Art Prize](#), where local and emerging artists are recognized and awarded for their work, which is followed by a series of exhibitions in galleries around the county showcasing the winners. Berchtold is currently working as the Executive Director of the [Beyond the Border Contemporary Art Fair, San Diego](#) that will (hopefully) be held in the 2009. Berchtold serves on several boards and committees including the San Diego Visual Arts Network and the Del Mar Hills Academy Parent Teacher Association. She has given various lectures and has served on several panel discussions in regards to collecting art and using the Internet to promote artwork. She has served as juror for the San Diego Art Institute and the UCSD undergraduate VisArts department.

Question #1 What is your highlight Visual art experience from the last year?

"Planning three fantastic exhibitions with some of this cities finest established and emerging artists: Marcos Ramirez (ERRE) with emerging artist Allison Wiese, Roman De Salvo with emerging artist Lael Corbin, Eleanor Antin with emerging artist Pamela Jaeger. Working with most of San Diego's art leaders to initiate the idea of bringing the first contemporary art fair to San Diego."

Question #2 What is your vision of the future of the Visual arts for San Diego?"

Launch a successful contemporary art fair in San Diego that becomes a catalyst to encourage collecting art, showcases this cities art institutions and artists, and promotes international cultural tourism."



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MOVERS AND SHAKERS LIST

Mary Beebe (Director, [Stuart Collection](#), University of California) - [Philipp Scholz Rittermann](#)

Derrick Cartwright, (The Maruja Baldwin Director, [San Diego Museum of Art](#)) - [Gerrit Greve](#)

Hugh Davies (The David C. Copley Director, [Museum of Contemporary Art San Diego](#)) - [Jeff Yeomans](#)

Mary-Catherine Ferguson (Museum Director, [California Center for the Arts, Escondido](#)) - [Raymond Ellstad](#)

Jean Lowe (Installation artist, lecturer at UCSD) - [Alida Cervantes](#)

Robert Pincus (Art Critic and Books Editor, [The San Diego Union-Tribune and Sign-On San Diego](#))- [Pamela Jaeger](#)

Larry Poteet (SDAI board member,) and **Debra Poteet** (both collectors and both honorary VIP hosts for SD Art Prize)- [Raul Guerrero](#)

Vas Prabhu (Deputy Director for Education and Interpretation, SDMA) - [Gerrit Greve](#)

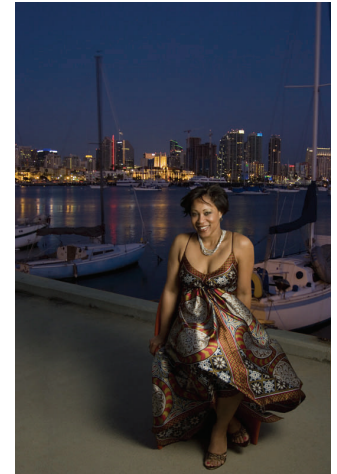
Jonathan Segal ([Jonathan Segal FAIA & Development Company](#)) -[Dan Camp](#)

Felicia Shaw (Director Arts and Culture, [The San Diego Foundation](#)) - [Mireille des Rosiers](#)

Constance White (Art Program Manager, [San Diego County Regional Airport Authority](#)) - [Patricia Bean](#)

Patricia Bean

Patricia Bean photographs the world she knows and understands. As personal as many of her images are, they always remain emotionally recognizable and accessible to the viewer. What makes Bean's work so special is everything that makes creating her photographs possible: upbringing, imagination, curiosity, passion, technical creativity, artistic knowledge, a good eye, and a lifelong dedication to achieving quality images. Her proficient use of Photoshop has transformed her traditional wet darkroom skills to the next level in her art and in her portraits. Bean says "Without the expression and documentation of my personal journey, I would have been empty. Without having created the inspired images I would not have gained self-worth. Without the technical challenges of photography, I would not have found inner strength. Without an understanding of light and the interplay between nature, the camera, and me I would not have seen the intricate beauty of my surroundings." Bean's work has received awards, has been published and is shown in juried exhibits and galleries. She is a commercial photographer and teaches the art and skills of photography.



Constance Y. White

Art Program Manager, Public Community & Customer Relations Dept: [San Diego County Regional Airport Authority](#)

Constance Y. White is an arts administrator with over ten years' experience. She facilitates group and individual assistance related to arts and culture programs and serves as key liaison between artists, design professionals, public officials, media and community groups. Arts-based community development and community partnerships are integral to the success of the many projects she has managed. Currently she serves as the Art Program Manager for the San Diego International Airport. Since obtaining this position in July 2006, she has successfully completed the Airport Art Master Plan which includes formalizing the framework and guidelines for the three components of the Airport Art Program: Temporary and Rotating Exhibits, Performing Arts and Public Art.

Question #1 What is your highlight Visual art experience from the last year?

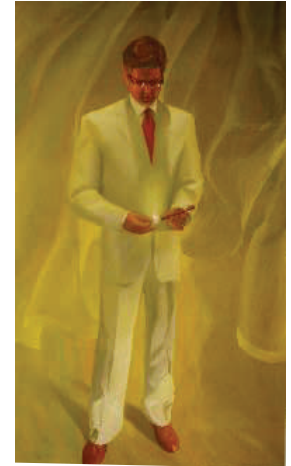
"Since the airport is a major portal to the City, implementing the Site and Opportunity plan in November 2007 is definitely my most significant visual arts highlight within the last 12 months. This Site and Opportunity Plan includes a 'vision' for public art opportunities for San Diego International Airport which identifies optimum opportunities resulting in a unique collection of integral artworks that are seamless with building design and infrastructure. New polices allow for a 2% of construction allocation of eligible projects for new public art opportunities for both Terminal Development Program and Existing Facilities."

Question #2 What is your vision of the future of the Visual arts for San Diego?

"Since my focus is public art, if I could do anything to enhance visual arts in San Diego, it would be to offer more development opportunities for the local artists' community. Collaborative outreach from public agencies is essential in order to grow, nurture and foster new talent for public art exhibition in the public realm."

Dan Camp

Dan Camp was raised in La Jolla where at age eleven he was enrolled in a portrait class in oils in the studio of Walter Willoughby. Graduating in 1969 with a Bachelor of Fine Arts from Principia College, in 1976 he received an MFA from UCSD with an emphasis in film and painting. From 1977 to 1990 he was an instructor of art at Mira Costa College. Camp has been exhibiting in many local galleries and art exhibitions steadily since 1968 and can count Senator John Warner of Virginia and the actor Richard Burton as among his many collectors.



Jonathan Segal

[Jonathan Segal FAIA & Development Company](#) has been awarded six national AIA Honor Awards for their housing work. They have been responsible for the design and development of over 300 medium to high-density urban residential, mixed use, and live/work units totaling over 300,000 square feet of construction. Jonathan Segal is considered one of downtown San Diego's most successful and pioneering residential architects and has a reputation for providing superior housing at a lower cost than comparable properties. Their focus is exclusively on urban projects, ranging from 80 to 160 dwelling units per acre. Over the last 19 years Jonathan Segal has been the recipient of numerous accolades including 24 local, state and national AIA awards for residential and Urban Design.

Question #1 What is your highlight Visual art experience from the last year?
Maya Linn exhibit at the Museum of Contemporary Art

Question #2 What is your vision of the future of the Visual arts for San Diego ?
Incorporate more artists and their art into the design of our buildings and built environment thus becoming integral to the architecture rather than be an isolated object.

[Alida Cervantes](#)

Alida was born in San Diego in 1972, but raised in Tijuana by her parents who had recently moved there from Mexico City before her birth. She has spent most of her life moving continuously from one side of the border to the other. Alida holds a B.A. in Visual Arts from UCSD but also spent two years in Italy studying painting. She also spent four years working as an artist in New York City. Alida continues to live and work in the Tijuana/San Diego area and this constant travel and exposure informs her work.



Jean Lowe

Installation artist, lecturer at UCSD, vegan

A critique of our vanity as individuals, as a culture, and as a species has driven Lowe's labor intensive and visually complex installations since she began exhibiting her work about 20 years ago both here and in New York. She has attempted to couch this consistent and evolving interest in political subject matter in a visually seductive form, borrowing from the accessible vocabularies of historic design and decoration. Lowe thinks of her installations as ephemeral scaffolding for conversations about themes like our impact on the natural world and our relationships with other species, our enactment of 'manifest' destiny, and our culture of self-absorption and willful cluelessness. She is interested in challenging the notion that visually generous, playful and funny work can't also be multi-layered and intellectually provocative.

Question #1 What is your highlight Visual art experience from the last year?

"Abroad; showing in Korea and New York, and here at home; showing with my friends and colleagues at California Center for the Arts."

Question #2 What is your vision of the future of the Visual arts for San Diego?

"San Diego has a really energetic and interesting art scene--it just needs to believe it!!"

Mireille Des Rosiers

Like an emotional archeologist, Mireille Des Rosiers explores expression and humanity. "We all have subtle or deep imprints in our lives coming from those who have come, have gone, or those we may long to know. I enjoy the evolving process of creativity for its ability to keep the energy in motion, radiating inspiration to those my art touches through a narrative that triggers feelings of hope, faith and healing," says Des Rosiers. Her latest work, a series of portraits of imaginative people's faces through no non-sense free-flowing raw strokes of vibrant colors, was exhibited in Bourges, France.



Felicia W. Shaw

Director Arts and Culture: [The San Diego Foundation](#)

For nearly 25 years, Felicia Shaw has served San Diego as an active advocate for arts and culture. As Director of Arts and Culture at The San Diego Foundation, she works to establish arts and culture as a community priority, to expand arts programming in San Diego schools, to build the capacity of nonprofit arts and culture organizations to serve new audiences and to increase philanthropy in the arts. Prior to joining the Foundation, she was Program Manager of the City of San Diego Commission for Arts and Culture. Felicia is a graduate of Northwestern University with a degree in communications.

Question #1 What is your highlight Visual art experience from the last year?

"One of the greatest privileges of working within a grant making foundation is the ability to enable the delivery of high quality arts and culture programming for the education and enjoyment of the entire community. Last year, under my leadership, the San Diego Foundation supported visual arts programs at the San Diego Museum of Art, Museum of Contemporary Art and the Aja Project."

Question #2 What is your vision of the future of the Visual arts for San Diego?

"If I could do anything to enhance the visual arts in San Diego I would launch a new funding program at the San Diego Foundation that would support artist residency programs in every San Diego school for every single grade from kindergarten to senior year. "

[Raymond Ellstad](#)

Photographer Raymond Ellstad was born under a rusty sign on the Island of Staten, in New York, which is actually the borough of Richmond, so you might and could say that he is from New York, New York. This was on a brain cloudy day in 1946. He has lived a desultory life, the aspect germane to our quest of discovering the where ness of his art breath, is that he attended the Pacific Northwest College of Art (then known as the Museum Art School), and the Oregon School of Arts and Crafts, both of which are in Portland, Oregon. Raymond is an adjunct professor of photography at Palomar College in San Marcos, CA. He thinks that ART is more than a man's name. In him resides a major talent with a middle brow mind. He loves run on sentences in the third person, Rosemary KimBal and golf in the company of men. His portrait of Mary-Catherine Ferguson is a mosaic compiled of 30 distinct individual photographs.



Mary-Catherine Ferguson

Museum Director, [California Center for the Arts, Escondido](#)

Mary-Catherine Ferguson holds an MFA in poetry from Arizona State University and an MA in Art History/Museum Studies from the University of Southern California. From 1997-2005, Mary-Catherine worked as an adjunct instructor teaching English composition, poetry, and art history survey courses at a variety of institutions including Arizona State University, the University of Southern California, and the Art Institute of California, San Diego. She became Museum Director at CCAE in January of 2005.

Question #1 What is your highlight Visual art experience from the last year?

"The most exciting and inspiring visual arts event to happen to me in 2007-2008 was the creation of the exhibition 'Innocence is Questionable.' The artistic talent of Jean Lowe, Raul Guerrero, Ernest Silva, Yvonne Venegas, Iana Quesnell, and May-Ling Martinez is phenomenal. The access they gave me to their world, work, and living was remarkable. Their work makes San Diego a better place to live."

Question #2 What is your vision of the future of the Visual arts for San Diego?

"Endow each visual arts institution with more money to ease the challenges of getting the word out there and making it stick. In the end, I would try and ease all money challenges so that artists and arts organizations could do what they do best-create!"

Gerrit Greve

Gerrit Greve is an internationally acclaimed fine artist living in Cardiff by the Sea, California. Born in Indonesia, he is a third-generation Dutch colonial whose family moved to the Netherlands and later immigrated to the U.S., settling near Chicago. This multicultural exposure during his formative years has shaped both him and his art and informs many aspects of his work. He began drawing extensively under the tutelage of his parents at the age of three. His artwork is included in important public and private collections both in the U.S. and abroad. Since 1972 he has had numerous gallery and museum exhibitions, including a number of solo museum shows. Greve has been the subject of several television documentaries, including the Emmy Award-winning PBS series "Artists in Residence." His paintings have been featured in many publications, including TIME Magazine. Notably, Gerrit's painting; *Northwest Territory* is included in the book "1001 Paintings – You Must See before You Die."



Derrick R. Cartwright

The Maruja Baldwin Director: [San Diego Museum of Art](#)

Since 2004, Derrick R. Cartwright has been the Executive Director of the [San Diego Museum of Art](#). During this time, SDMA has produced almost fifty temporary exhibitions, more than a dozen scholarly publications, and hundreds of public programs. More than 1 million visitors have taken advantage of the oldest, largest, most visited art museum in the region during his tenure at SDMA. Born in San Francisco, Cartwright received his undergraduate degree from UC Berkeley, his masters degree from UCLA, and his doctorate from the University of Michigan, all in the History of Art. In 1998, he served as the first full-time director of the Musée d'Art Américain Giverny in France. He has published extensively on American art, photography, public art, and the history of Franco American cultural exchange. Cartwright lives with his wife, Lauren, an attorney, and 3 children, Sarah, Julia, and Graham, in La Jolla. His museum practice is characterized by collaboration, mentoring young professionals, hiring the best in the field and team leadership.

Question #1 What is your highlight Visual art experience from the last year?

"Seeing Chris Burden's 'What My Dad Gave Me' at Rockefeller Center, New York with my son, Graham, in June."

Question #2 What is your vision of the future of the Visual arts for San Diego?

"This community will benefit most from intense collaboration between institutions here in San Diego, and by creating new connections between museums here and the international art community beyond. San Diego is a wonderful destination for cultural work whether sited in public spaces or its museums."

Con't

[Gerrit Greve](#) (con't)

Vasundhara Prabhu

Deputy Director for Education and Interpretation: [San Diego Museum of Art](#)

Vas Prabhu's work at the Peabody Essex Museum, in Salem MA led to their award for being one of the Top Ten child-friendly art museums in the country. She also worked at: Fine Arts Museums of SF; the MOCA, LA; the Boston Children's Museum; and Cornell University's H.F. Johnson Art Museum. She received the AAM Award for Excellence in museum education practice and was named Museum Educator of the Year twice. Prabhu has been on panels amongst others for the NEA, the Institute of Museum and Library Services, the California Arts Council and the SF Arts Commission. She has taught the museum studies program at University of Southern California and has presented courses at John F. Kennedy University and SFSU and USF. Vas is known in the museum field for innovative programs, mentoring staff, success in grants, creative family guides, development of new media, education spaces within museums, and culturally aware interpretation of exhibitions.

Question #1 What is your highlight Visual art experience from the last year?

"During the October fires, SDMA educators were at Qualcomm stadium providing free art-making activities. The SDMA was open, free of charge, to those who brought donations to those in need. Paper cranes were made using Japanese origami paper folding techniques to promote healing and well-being. A letter writing collage activity was launched thanking fire fighters and volunteers who were risking their lives to save others and written to families who lost homes to help them know they weren't forgotten. The staff was treated to lunch every day by the director, a trustee, deputy directors, and staff providing a chance for staff to come together during this time. In June 2008 SDMA's family festival focused on Great Women Artists, which drew close to 5,000 people. I witnessed an 8-year-old girl reading the intro panel out loud in Spanish while in the Georgia O'Keeffe show. Then she read the English version, exclaiming proudly to the audience, "I am Mexican and I am fluent in English and Spanish!" We are so pleased that our English and Spanish bilingual efforts are succeeding in reaching out to audiences and helping them feel welcomed."

Question #2 What is your vision of the future of the Visual arts for San Diego?

"My wish would be to help people feel creative every day. Working within the art museum, I witness visitors' reaction, where they make connections between themselves and the works of art. The "aha" moment is rewarding to me. Also, in the museum art school, we see children who are interested in art but reluctant or shy about their abilities. After the workshop, children beam with a new found confidence that comes from trying something new under the able guidance of an artist-educator. I am looking to document these stories that take place every day at SDMA."



Raul Guerrero

Raul Guerrero graduated with a BFA from the Chouinard Art Institute, Los Angeles in 1970,. 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. Significant among these was 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 with a show at the Billy Shire Fine Arts Gallery in Culver City. This was followed by *Strange New World: Art and Design from Tijuana*, which ran concurrently at MCASD Downtown and MCASD La Jolla. At the de Young Museum in San Francisco his work was part of the exhibition: *Chicano Visions: American Painters on the Verge*. He is one of the three 2006/2007 SD Art Prize recipients. Guerrero, who works in many mediums, has been working with photography continuously most of his career and was recipient of an NEA Photography Fellowship in 1979. Guerrero has been a Lecturer for the Department of Visual Arts at the University of California, San Diego for the last ten years where he teaches oil painting and drawing.



Larry and Debra Poteet have been collecting modern and contemporary art since 1985.

Although not artists themselves, Larry and Debra are actively involved in the San Diego arts community. Larry previously served on the board of directors for COVA, (the Combined Organization for the Visual Arts), and currently sits on the board of directors for the San Diego Art Institute. Larry and Debra have also been on the Advisory Board for the Lux Arts Institute in Encinitas, CA, and they are members of the Fellows of Contemporary Art. They have served on the nominating committee for the San Diego Art Prize, and Larry contributed introductory notes for the show by Marcos Ramirez (ERRE), a recent recipient of the Art Prize. Larry has also participated in several panel discussions on collecting art, and has appeared on Art Rocks, an Internet radio program which focuses on issues related to the arts.

Question #1 What is your highlight Visual art experience from the last year?

Debra - "I was on a business trip to Dublin, Ireland in April. I had some down time so I went to the Hugh Lane Art Gallery (Museum) to see the Francis Bacon studio. It seems that Bacon's surviving partner had given the intact studio to the Hugh Lane. The gallery had anthropologists inventory and map out all 7.000 artifacts that were piled inside of the cramped studio where Bacon had worked for 30 years and never cleaned out. It was reassembled and it was the first time I had a good understanding of why and how great Bacon was based on what was revealed in the reassembled studio

Larry - "Last Summer Debra and I traveled to County Cork, Ireland where we spent several days with Angela Flowers of the Flowers Gallery, London, and a small group of her friends and gallery artists. The highlight of the trip was a group art project, which Angela framed and hung in her gallery for our reunion trip to London in February. It is probably the only time I will have a piece of my own art on a gallery wall.

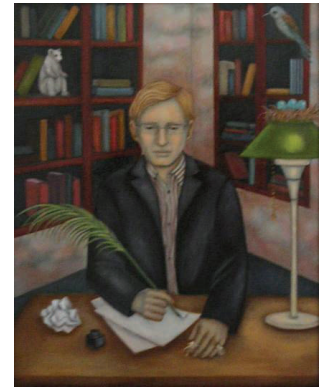
Question #2 What is your vision of the future of the Visual arts for San Diego?

Debra - "I would create a plan with the City of San Diego to integrate local art and artists as well as non indigenous artists into every aspect of public design as well as part of the chamber of commerce. I would plagiarize a lot of the great ideas that London has experienced to turn San Diego into a world-class art center led by the city itself. Great art and design brings in tourists and conventioners."

Larry - "Most urban areas have a central arts district. New York has Chelsea, Los Angeles has Bergamont Station, West Hollywood, and Culver City, and London has Cork Street (among others). Although San Diego has several excellent galleries, and numerous local artists who have achieved national recognition, the gallery scene seems disjointed and unfocused. My wish for San Diego would be a central arts district and a stronger local gallery scene."

[Pamela Jaeger](#)

Pamela Jaeger graduated from San Diego State University where she obtained a Bachelor's Degree in Fine Art with emphasis 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 that create a story of truth and fiction. In her paintings she creates an ethereal, fanciful world for the characters to live in. Her paintings have been featured on the cover of San Diego's Reader and the LA Weekly. She has done artwork for Natural Health Magazine, Universal Pictures, Cosmic Pictures, The Hollywood Reporter, Pennsylvania Gazette, DDB Advertising, Doc Martens, Ego Id Inc., Love Advertising Agency and San Diego's CityBeat.



Robert L. Pincus

Art Critic and Books Editor, [The San Diego Union-Tribune](#) and [Sign-On San Diego](#)

Robert Pincus has been the art critic of *The San Diego Union* (1985-1992) and *The San Diego Union-Tribune* for two decades. He is the author of *On A Scale That Competes With the World: The Art of Edward and Nancy Reddin Kienholz*, He has contributed numerous essays to exhibition catalogs and books, including *West Coast Duchamp* and *But Is It Art?: The Spirit of Art as Activism*. His writings have also appeared in such periodicals as *Artforum*, *Art News* and *Art in America*. For the past decade, he has taught at the University of San Diego. Pincus holds a combined Ph.D. in English and Art History from the University of Southern California. Recognition for his writing includes the Chemical Bank Award for Distinguished Newspaper Art Criticism.

Question #1 What is your highlight Visual art experience from the last year?

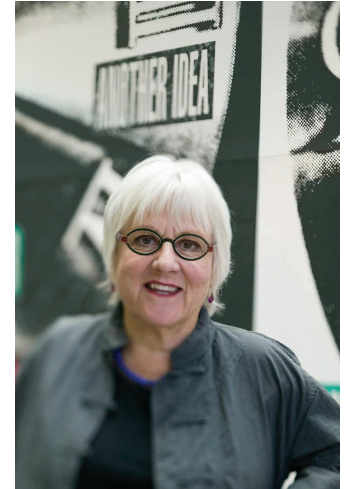
One of the lures of being a critic is to hope that someday, sometime; you sense the flow of history as it is being made. In October 2007, I had just such a feeling. Robert Irwin was turning on the lights in his installation, 'Light and Space,' at the Museum of Contemporary Art - for the first time. I was nearby, with director Hugh Davies, when Irwin subsequently walked up and said, 'It's better than I ever thought it could be.' He looked as delighted as a child discovering something he had only imagined: a moment of wonder for a great artist. "

Question #2 What is your vision of the future of the Visual arts for San Diego?

"If I could make two changes favorable to the visual arts in San Diego, one would be to have more venues, commercial and otherwise, so the numerous talented artists in the region would have ample opportunities to exhibit; the other, to have more intelligent writing about these artists and their work."

[Philipp Scholz Rittermann](#)

From evocative nocturnal scenes of industry and architecture, to dramatic panoramas of pristine landscape, Philipp Scholz Rittermann's work spans opposite ends of our environment. His work is featured in over one hundred public, private and corporate collections, from MoMA, New York to the Bibliotheque Nationale in Paris, France. He is exhibited widely in national and international venues. Rittermann has been teaching photography for over twenty five years in the USA and abroad. He was honored with a mid-career retrospective at the Museum of Photographic Arts, San Diego, which published a monograph of his work titled "Navigating by Light".



Mary L. Beebe

Director: [Stuart Collection](#), University of California

Since its inception in 1981, Mary Livingstone Beebe has been the Director of the Stuart Collection, an ongoing program commissioning outdoor sculpture for the 1200-acre campus at the University of California, San Diego. Major works have been completed by Terry Allen, Michael Asher, John Baldessari, Niki de Saint Phalle, Jackie Ferrara, Ian Hamilton Finlay, Richard Fleischner, Tim Hawkinson, Jenny Holzer, Robert Irwin, Barbara Kruger, Elizabeth Murray, Bruce Nauman, Nam June Paik, Alexis Smith, Kiki Smith, and William Wegman. The collection has received considerable national and international recognition. A book documenting the first 20 years of the collection: *Landmarks: Sculpture Commissions for the Stuart Collection at the University of California, San Diego*, was published in 2001 by Rizzoli International Publications, Inc. Prior to moving to San Diego, Mary Beebe was Director for nine years of the Portland Center for the Visual Arts in Portland, Oregon. Previously, she worked at the Portland (Oregon) Art Museum, the Boston Museum of Fine Arts and the Fogg Art Museum at Harvard University. Beebe graduated from Bryn Mawr College and attended the Sorbonne University in Paris. Beebe serves on numerous boards and committees. She has lectured widely and served on many panels for the National Endowment for the Arts and as juror or advisor for public art projects across the country and in Europe

Question #1 What is your highlight Visual art experience from the last year?

"Installation of a major Barbara Kruger work, *ANOTHER*, at the UCSD Price Center East, the 17th work in the Stuart Collection of outdoor sculpture and installations for the UCSD campus."

Question #2 What is your vision of the future of the Visual arts for San Diego?

"More financial support, of course. Better public art down town. More non-franchise galleries. Higher quality architecture everywhere."

[Jeff Yeomans](#)

Born in Whittier, CA in 1954, Jeff Yeomans was raised in a family that encouraged his creative pursuits. Following fine art studies at Rio Hondo Community College, he moved to San Diego to be closer to good surf, and began a successful career as an illustrator/designer for television and print. Encouraged by his wife to transition to painting as a career, he was invited to exhibit work in Italy at the Florence Biennial of Contemporary Art (2005) and was one of four San Diego artists featured in the William D. Cannon Art Gallery's 2nd Invitational Exhibition. He has gone on to show at the San Diego Art Institute and Art Expressions Gallery. He received a commission to produce a large painting for the Naval Hospital in Balboa Park, San Diego in 2007. A member of the Oil Painters of America, National Portrait Society, San Diego Art Institute and Laguna Plein Air Painters Association, Yeomans was recognized by Southwest Art Magazine (Oct '07) as an "Artist to Watch." Yeomans lives in Ocean Beach, San Diego, with his wife, two children and their dog "Rusty." He is represented by Art Expressions Gallery in San Diego and Studio 7 Gallery in Laguna Beach, CA.



Hugh M. Davies

The David C. Copley Director: [Museum of Contemporary Art San Diego](#)

Hugh M. Davies received his A.B. (1970) summa cum laude, M.F.A. (1972), and Ph.D. (1976) from the Department of Art and Archaeology at Princeton University. Since 1983, he has been The David C. Copley Director of the Museum of Contemporary Art San Diego. Davies has served as curator or co-curator for numerous MCASD exhibitions including: *Robert Irwin: Primaries and Secondaries* (2007), *Francis Bacon: The Papal Portraits of 1953* (1999), *William Kentridge: Weighing...and Wanting* (1998), *John Altoon* (1997), *Blurring the Boundaries: 25 Years of Installation Art* (1996-97), and *John Baldessari* (1996). He was one of six co-curators who organized the Biennial 2000 at the Whitney Museum of American Art, New York, and in 1976 he served as Director of the U.S. Exhibition at the 37th Venice Biennale. From 1975 to 1983 he was the founding director of the University Gallery at the University of Massachusetts, Amherst, and since 1984 he has been a member of the Association of Art Museum Directors, a Trustee from 1994-2001, and President from 1997-1998.

Question #1 What is your highlight Visual art experience from the last year?

"My highlight would be curating the Robert Irwin exhibition which MCASD presented in the Jacobs and 1001 Kettner buildings October '07- March '08 and writing/editing the catalogue/DVD that accompanied the exhibition. I consider Irwin to be California's most protean artist for his innovation of Light and Space and the fact that he makes his home in San Diego is a big boost for all of us who care about culture in this region."

Question #2 What is your vision of the future of the Visual arts for San Diego?

"I would wish to see San Diego become home to a greater number of significant artists due to having more exhibition opportunities, more collectors, more commercial galleries, more affordable housing and more inexpensive studio space. Let the cultural climate match the weather we enjoy."

EXHIBITION LIST

[Patricia Bean](#)

Constance White
Constance
Photography
20" x 24"

[Dan Camp](#)

Jonathan Segal
The patron
Oil on canvas
48"x 80"

[Alida Cervantes](#)

Jean Lowe
Oil on canvas
72"x 64"

[Mireille des Rosiers](#)

Felicia Shaw
Felicia
Acrylic on canvas
24"x 36"

[Raymond Ellstad](#)

Mary-Catherine Ferguson
*The world of Mary-Catherine Ferguson with
Paintings by Raul Guerrero*
Photograph—a 30 image mosaic
44"x 36"

[Gerrit Greve](#)

Derrick Cartwright
Derrick
Oil on canvas
60"x 48"

[Gerrit Greve](#)

Vas Prahbu
Vas
Oil on canvas
60"x 48"

[Raul Guerrero](#)

Debra and Larry Poteet
Literatura
Digital print with oil stick
20"x 24"

[Pamela Jaeger](#)

Robert Pincus
Robert Pincus
16"x 20"
Acrylic on wood

[Philipp Scholz Rittermann](#)

Mary Beebe
Mary Beebe
Photography
11.5" x 17"

[Jeff Yeomans](#)

Hugh Davies
Hugh Davies
Oil on canvas
16"x 20"