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NEW Bernar Venet – A Year Long Gift to the City

The citywide exhibition of **Monumental Works by Bernar Venet** is not only amazing because of the sheer size and number of works, but because it is a collaborative effort between [Scott White Contemporary Art](#), the [Port of San Diego](#), [San Diego International Airport](#), the [Museum of Contemporary Art San Diego](#), the [San Diego Museum of Art](#), [The Omni San Diego](#), [The Marriott Hotel & Marina](#), [Harbor Island](#), [Seaport Village](#), [Embarcadero Marina Park South & North](#) and the [Laurel Street “triangle”](#) through the city of San Diego.

The show which is spaced throughout the city is on until Oct 31 of 2009 which should give every one time to see all the works and perhaps even notice his works on display permanently in numerous other cities around the world. You will see Arcs, Indeterminate Lines and Random combinations of the two by this artist who is well recognized from his 1979 National Endowment for the Arts grant to his huge 1994 Champ de Mars show in Paris of 12 monumental works. The San Diego exhibition will mark an important and critical benchmark in the artist's career just preceding his appearance at the 53rd International Venice Biennale exhibition.

Although it is great to walk around these large scale sculptures and study them from all angles, most of the viewers will simple be affected by these works by driving by them. The works are not easily missed and the power of the artist statements will be felt even at a distance. The artist enjoys seeing children playing on his creations and we noticed street people not adverse to finding a comfortable leaning spot on a few of them.

Some works are metal posts jetting straight up form the ground, others end in a subtle curve, still more lines of metal are completely rounded and almost casual in form. Our favorites were the random indeterminate lines which appeared to grow in squiggles on the grass but making one imagine the unseen portion perhaps buried deep in the earth. Many of the curved pieces had that same affect, wondering where the curve would go as it plunged into the ground. The sculptures become clues to the continuation of these lines in motion.

The supporting exhibition at the Scott White Contemporary Art (939 West Kalmia Street, SD, 92101) until Jan 3, 2009 is a super show in its own right. The charcoal drawings are intimate ad powerful and one of the best ways to learn more about the rusted steel works. We are pleased to see that Scott White Contemporary Art has partnered with ARTS: A Reason To Survive in supporting their arts-based programs for children facing crisis situations serving more than 25,000 children throughout SD County since 2001. A percentage of funds (contribution goal of \$30,000) received in conjunction with the Bernar Venet Exhibition will go directly to ARTS.

One thing that this showing has in common with the very public *New York City Waterfall* by Olafur Eliasson is that it makes tourist of our own art patrons and connoisseurs as they view these works spread throughout the

waterfront.

We recommend that you read the Robert Pincus review of this exhibition in the SD Union Tribune: [He Covers the Waterfront](#)

The exhibition at [Scott White Contemporary Art](#) continues until Jan 2, 2009. The sculptures are sited Oct 31 of 2009. For more information [Kathleen Crain](#) 619.501.5689

Did you know that there is a council in support of public art? Called the [PAN \(Public Art Network\) Council](#), it only has 13 members but the membership does work on projects and have very worthy goals. It is part of the America for the Arts project and is the only professional network in the United States dedicated to the field of public art. PAN strengthens efforts to advocate for policies and best practices that serve communities creating public art. More than 350 public art programs exist in the United States at the federal, state, and local level. The PAN network brings together artists, community members, and art and design professionals through online resources, professional development and education opportunities, knowledge-sharing practices, and strategic partnerships.

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Id, Ego, Superego: Movers & Shakers: Who's Who in the San Diego Visual Arts World by [Patricia Frischer](#), coordinator of SDVAN

Freud helps us understand the functions of the mind and how the unconscious influences our lives. He hypothesized about an id that answers only to the pleasure principle, 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 deeply 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 seek to leave a 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. Likewise, Crol, Fleener, Yuransky, and Stacy Smith are giving us faceted views of Naimeh Tahna, Gustaf Rooth, Kevin Freitas, and Patricia Smith.

The sheer physical beauty of Ann Berchtold, Victoria Hamilton, Constance White, Vas Prahbu, Mary Beebe, Jean Lowe, Felicia Shaw, Alexandra Rosa and Ellen Phelan as depicted by Roche, Connors, Bean, Greve, Scholz-Rittermann, Cervantes, des Rosiers, Roxx and Cohen 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? Colis shuts the eyes of Liz Edwards but asks us to perform the same exercise with Liz's luscious lips. Matt D'Arrigo's closed eyes seem to be a moment of pure bliss captured by Mofo.

Torero who depicts Naomi Nussbaum and Rix in his portrait of April Game cast these women as goddesses while Wildesmith turns Catherine Sass into a superhero. They use symbols to represent a whole world of important concepts as does Jaeger when she ties strings around Robert Pincus's fingers. Tall's mountain of clay shows Sandra Chanis embracing the entire Oceanside Museum of Art. Lisa Smith's sculptural abstraction of Mario Torero captures perfectly the whirling dervish qualities of this volcano of a man. De Watterville brings all the fun of a dancing teapot cartoon to her celebration of Zandra Rhodes as a formidable and enticing opera and fashion designer. A circle is the perfect symbol for the perfect union of Nate and Ralyn Wolfstein as depicted by Snider and Brown.

Sometimes we are given additional clues to understand a personality in this show. Stacy Smith shows us the ArtsBusXpress that is such a big part of Patricia Smith's life. Ghilarducci and Bis-Sevon have literally set Laurie Brindle, Laura Groch, Pam Kragen, and Gary Warth in their North County offices as well as at play. Raul throws books and a death reminding skull into the mix with Larry and Debra Poteet. (She is another one of our beauties that can not be denied.) Other times it is the lack of clues that intrigues us as in Lisa's Smith photo of Steven Churchill.

Bonaimo rose to the challenge of this exhibition by producing a portrait in jewelry of a jewelry artist and she did so using the materials and techniques for which Arline Fisch is known. Portraits as jewelry has a tradition in lockets and cameos, which makes this 21 century version so particularly exciting.

There is an incredible balance existing between Tina Yapelli and her dog in the work by Roberts. Roberts inspires us all to look as deep as humanly possible and then some. 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 Trute, Camp, and Burton paintings of Dennis Batt, Jonathan Segal and Doug Simay. 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.

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 a few of the VIPs in our art world both Movers and Shakers and artists.

[Press release with photos](#)

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Curator as Art Activist

This month we are drawing your attention to independent curators and want to encourage this breed of art activist in San Diego.

On July 19, take a free shuttle from San Diego to [Terra Sur](#), a gorgeous piece of ocean front architecture outside of Playas, Tijuana. Walk through rooms filled with site-specific art by Tijuana, Mexico City, Estonia and Ensanada artists. Experience the city's cultural side and put aside your fears of a city of violence and drugs. This is made possible by [Adapta Project](#), which was founded in 2007 to offer an alternative perspective for showing and viewing artistic expression outside of conventional venues. This collaborative initiative of curating and creating art in response to differing spaces is intended to positively influence and impact the experience of everyone involved, and expand existing opportunities currently available for presenting art.

In Adapta Project's curatorial creation, regionally renowned artists **Claudia Algara, Mely Barragan, Tania Candiani, Franklin Collao, Damian Gastelum, Leslie Garcia, Aldo Guerra, Ingrid Hernandez, Hector**

Herrera, Marliis Newsome, Carmen García Núñez, Daniel Ruanova, Jorge Tellaache, Senor Vargas will create miniature self-expressive galleries within their own allotted spaces. Each of the original artworks are designed for display in a specific room or space at the first luxury custom home at Terra Sur Coastal Resort created by Mexico and San Diego-based architects. The work will represent ideas inspired by the Baja region and themes of ownership and identity. Rob Wellington Quigley is one of the acclaimed architects from both sides of the U.S./Mexican border who are designing the seven single-family detached homes in the first phase of Terra Sur.

Reservations are requested for the event as well as the free shuttle service For detailed driving directions or more information about the art exhibit, visit www.adaptaproject.com or contact [Kinsee Morlan](mailto:Kinsee.Morlan@adaptaproject.com) 619.436.9034

Other independent curators include [Kevin Freitas](#), (at [Simayspace](#)), [Bill Pierce](#) (for [Radioactive Future](#)) and [Daniele Susalla](#) (at [Colosseum Fine Arts](#)).

Curators who want to become museum director can now go to the Center for Curatorial Leadership in New York started just this year. Elizabeth Armstrong from the Orange County Museum of Art is one of the first ten to go through the program. The idea is to make curators better managers so that you do not have to make good managers into art lovers. You come out of the program not only with the skills, but with contacts and a complete assessment of your strengths and weaknesses. Locally, check out the courses in Museum Administration from [San Diego Mesa College](#) taught by Alexandra Moctezuma.

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Visual Arts Resource for the Physically and Mentally Challenged Artist

Melissa Regas, Honeybee Creations

What resources are there for Artists with Disabilities here in San Diego? This has to be one of the most interesting and long range subjects I have ever explored. I have been researching this subject since I graduated from CalArts with a BFA in 2001. I still haven't quite found the answer!

Before I go further, allow me to introduce myself. My name is Melissa Regas. I myself am physically disabled with chronic syndromes. I have to deal with the emotionally and physically tiring chores of insurance paperwork, doctor visits, and the continued list of medical tests and procedures that already takes up so much time. I am a visual artist who came back home clueless after graduation, not knowing where to start or where to go with my career. Like many developmentally disabled artists I am not able to have a full time job and I struggle to support myself. I know how these challenges might affect an artist's will to create.

I did searches for galleries, then emailed them, visited them with my portfolio. I got the paperwork from them with cost for gallery fees, advertisements, etc. I found myself often putting more money into art promotion than I was earning from the art. And this was money I didn't have to spare. I asked people who work at Access Center of San Diego, if there is an organization for Disabled Artists in San Diego. I received blank stares. They had no idea and had never even thought about this subject.

But I have found some valuable resources here in San Diego.

Synergy Art Foundation is a non profit whose mission is to provide emergency financial assistance to San

Diego County's visual artists who are in desperate need because of a medical crisis, accident, fire or loss of personal and professional property. Established in November 2003 in response to the untold damage created by the San Diego Cedar fires, [Synergy Arts Foundation](#) benefits artists in need through it's San Diego Emergency Artist Support League ([SD-EASL](#)). Currently they give one time grants of \$1000 - \$3000.

One incredible resource is [Sophie's Gallery & Gift Shop](#) located at 109 Rea Avenue, El Cajon, 92020. This space is developed through St. Madeleine Sophie's Center. The purpose of this center is to help disabled adults to live in an environment where one feels "able" within the bounds of their mind and body. Their gallery has exhibits throughout the year bringing awareness to society about the healing nature of art for physically and mentally challenged. One example of a show is *Passageways: Journey Through Life*. Contact [Wendy](#) for further details. The art shows aren't their only specialty; they also have monthly classes.

Another resource is an exciting opportunity to apply for a grant for funding through the [San Diego County government](#). Application packets for each cycle become available annually in September for a mid-November deadline. Successful applicants receive their awards beginning in March of the following year.

These are all good resources but there does seem to be a necessity for our local art community to have one place to find resources for artist with disabilities. This needs to be where an artist with disabilities can find an advocate to guide them and companions to share the work. These artists need help in many areas: grants for funding art making, placement of art in exhibits, discounts for art supplies, free or discounted handicap parking, transportation of artwork to galleries, public relations advice, identifying art classes to further develop skills, and the list can go on. In short, a community of people who understand the complex needs of Artists with disabilities.

The more I journey as an artist I realize God has put a strong need into my heart to open a non-profit resource for all artists with disabilities in San Diego. I am at the beginning of this journey and need help for example to apply for the non-profit and ideally a grant writer with some experience in this area. Please look at my [Honeybees Fly](#) site for full information. I call my project Honeybees Fly because the bodies of honey bees are designed in a way that it is a challenge for them to fly high and move quickly. They are limited by their physical design. For a honeybee to reach the skies outside the limits of their bodies is a miracle. That is also the center of my dream; Artists with Disabilities should be able to achieve through art and rise above their physical or mental challenges.

Finally, in my many web searches, I come up with some awesome resources to get your art out there nationally and create connections through the Internet:

[Visual Aid](#) is one major resource in San Francisco. Their mission of is to encourage artists with life-threatening illnesses to continue their creative work. Visual Aid helps produce, present, and preserve the work of professional artists whose careers are challenged because of a life-threatening illness. There serve professional artists from the nine-county Bay Area, providing artists with direct services from art supplies to exhibitions and career development

[National Council for Support of Disability Issues](#)

[Passion Work Studio](#)

[VSA Arts](#)

[Arts Edge](#) at [The Kennedy Center National Forum on Careers in the Arts for People with Disabilities](#)

[National Arts & Disability Center](#)

Reminder: You can see Melissa Regas's Art @ booth #330 on Cedar Street in downtown, Little Italy at the [ArtWalk](#) this Sat & Sun April 26.27 from 12-6pm

Our thanks to [Rosemary KimBal](#) for her aid in preparing this article .

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San Diego International Airport Art Program By Constance White

Art Program Manager. San Diego County Regional Airport Authority

A building merely reflects its larger reality. And the better it is at reflecting this reality – of connecting people, place and time – the more interesting it becomes. - Teng Wai Man - Architect

Why art at an airport? Why not sell more advertising or lease more space? In these post 911 days, operating an airport has become more than merely processing people on and off planes and transporting them from one destination to the next. We are now charged to develop unique identities of places. This includes providing:

- Award-winning customer service,
- Pursuing excellence including integrity, quality, and honesty
- Education - This entails community involvement often with a regional focus.

All of this can be accomplished through art.

The art program for [San Diego International Airport \(SDIA\)](#) seeks to provide enhanced customer service by creating artwork and programming that engage travelers in innovative, memorable experiences that enlist a “wow” response and encourage people to return to the airport. While this is our mission, our ultimate objective is to make a positive impression while people are in this airport.

Presenting art programs in such an unexpected public space creates an opportunity to offer free cultural attractions to the traveling public. By supplementing regional cultural institutions, SDAI is helping to further cultural tourism. The airport art program becomes the thumbprint for SDIA; creating an airport ambiance unique to San Diego and welcoming people to the Airport and to the region. The program consists of:

- Temporary and rotating exhibits
- Performing arts
- Public art

Each component has a unique purpose, but the overall aim is to bring texture and depth to the airport environment through the involvement of artists (especially those of the region) and artistic enhancements in the planning and design of the Airport and its infrastructure.

WHO and WHAT

The exhibits programming is determined through an open call for proposals to organizations, groups and

individual artists. Live music in the terminals offers moments of cultural richness to mitigate stress during long waiting periods. Performances are free to the public and are available to travelers, “meet and greeters” and residents. Artists are selected based on presentation, charm and popularity and are placed on an annual roster. Museums, cultural institutions, arts organizations and individual artists are afforded opportunities to perform and exhibit their collections of wares, artifacts and original artwork at the airport free of charge.

Public art opportunities vary from large and dramatic statements to intimate and subtle experiences. Artwork could be functional such as a reflection room, exterior seating, floor mosaics, multimedia installations and also more traditional art forms. All commissioned work is expected to be specifically created for SDIA; further shaping the uniqueness of this airport. Some concepts will create an experience to excite different senses, while others will have deliberate placement to direct the traveler.

There are no specific thematic criteria; however arts and culture of local and regional San Diego are highlighted. The public art program is also inclusive of the national and international artists’ communities. All considered media must be durable, require low maintenance, and of a permanent nature. Artists must take into consideration public safety for both children and adults and compliance with the Americans with Disabilities Act, as well as the constant changing nature of the airport where remodeling and renovations often impact the artwork. Ensuring the lines of concessions and retail are not crossed when exhibiting work by the creators who sale their art, wares or crafts is vital.

HOW

In December 6, 2007, all the components of the art program were consolidated under one policy. Funding for the art program is afforded in two ways. The operating budget and a percentage for the arts allocation from new building programs. The operating budget supports temporary and rotating exhibits, performing arts and maintenance and conservation of public art. Addition of ten new gates, infrastructure enhancements, structured parking and more efficient airport roadways are just some of the improvements that will be added to the existing facilities. A two percent allocation from most landside construction is appropriated for public art projects. Funding for SDIA’s art program is not unlike those for other airports. There are over 50 airports nationally that have temporary and rotating exhibits programs and at least 17 others that have percentage allocations for art programs.

In an effort to maximize collaborative opportunities and to avoid more plop art, a site and opportunity plan for inclusion of public art has been developed. The ultimate goal of this plan is to identify prime opportunities which result in a unique collection of artworks that are seamless with building design and function.

Often balancing the wills of internal stakeholders, the public, elected/appointed officials and *arterotti* becomes a relentless struggle. The selection of artistic enhancements and artists for the airport is overseen by the nine-member Airport Art Advisory Committee and involves a cross-section of the local community and diverse arts professionals (this includes designers, professional artists and academics). The committee is approved by the airport’s Board of Directors and provides advice and recommendations regarding the art program policies and procedures, artist selection juries and processes, commission and placement of artwork, maintenance and removal of artworks and any further development and changes to the plan.

SDIA distinguishes itself in regional San Diego as well as the global community with an art program of the highest integrity. In this era of globalization, the encroaching world of chain stores, franchise restaurants and shopping strips; one town looks like the next. We rush through life to get to our next destination. Through its art program, SDIA seeks to create a unique public place which will ultimately impact people. Perhaps they will

become subsumed in the significance of here and now or maybe just slow down and consider where they are. It is our hope that the public will have an earmarked memory of San Diego International Airport

For more information about the San Diego International Airport Art Program please visit www.san.org

Constance White, Art Program Manager - San Diego County Regional Airport Authority

Our thanks to [Rosemary KimBal](#) for her aid in preparing this article .

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SD Art Prize 2007/2008: Roman de Salvo and Lael Corbin

The 2007/2008 second season and second exhibition of the [San Diego Art Prize](#) features works by [Roman de Salvo](#) and [Lael Corbin](#). Roman de Salvo was nominated for this prize by Stephanie Hanor, Derrick Cartwright and Amy Adler who all contributed Art Notes to the SD Art Prize for the 2006/2007 season. After those nominations were made, Lael Corbin was then featured in the [New Contemporaries](#) exhibition held at [Simayspace at the Art Academy](#) along with 16 other emerging artists nominated by committee. Roman de Salvo chose Lael Corbin to mentor and become his co-exhibitor in the exhibition that opens at the [L Street Gallery](#) (628 L Street, San Diego, 92101 across from the Omni Hotel) on Saturday, Jan 26 (7 to 9 pm).

Roman de Salvo's art work *Nexus Eucalyptus* at the new Caltrans District 11 headquarters in Old Town is a 115-foot-long, 50-foot-wide construction in wood. Lael Corbin was an integral part of the crew that helped build and install this large scale work. Working together previously is not a requirement of showing together for the SD Art Prize, but it certainly has helped these two artists put together a show which takes advantage of the L Street Gallery space.

Besides *Nexus Eucalyptus* , we have seen new works by Roman appearing at the new [Museum of Contemporary Art](#) downtown San Diego building. He installed a multi-part multi-function light sculpture in the stairwell leading to the top floor and it is definitely worth while to ask one of the guards to show you this work. Another work of the same series is featured in the window of the museum. Just last month, a new light sculpture was installed in the recently opened [Lux Institute](#) in the board room but visible to the public through an outside window. Roman made the difficult decision to forego all teaching and works successfully as a full time artist showing his work internationally. [Quint Contemporary Art](#) just featured work by Roman at [Art Miami](#),

Lael Corbin was one of the f artists chosen by the [Cannon Gallery](#) to be featured in a four person exhibition. These artists had been included in the juried biennial exhibition and further honored with this group show. Lael works has also been included at the [Art Produce Gallery](#). Currently Lael teaches drawing, design and photography in the Department of Art and Design at Point Loma Nazarene University, as well as overseeing their workshops and facilities. He is truly a working artist.

Our honorary chairpersons for this exhibition are Coop and [Patti Coopriider](#). Both have dedicated untold hours working for the arts in San Diego including leadership in the San Diego Art Institute, Scripps Memorial Hospital Healing Arts program, Children Museum, Patrons of the Prado, KPBS Program Advisory Board, and the MOCA Art Council. We are delighted that they will expose their friends and colleagues to the work of excellence in this exhibition.

We started with a vision to help those outside of the visual arts community take pride in the excellence of Art in

San Diego and thus build audience for the arts. The San Diego Art Prize in its first year has been a success beyond our expectations:

- **Four superb exhibitions** by Raul Guerrero and Yvonne Venegas, Jean Lowe and Lana Quesnell, and Ernest Silva and May-ling Martinez building **mentoring relationships**.
- **Art Notes by imminent art professionals** including as Mary Beebe, Stephanie Hanor, Derrick Cartwright, and Teddy Cruz.
- **Press Coverage** such as: The Union Tribune, ArtRocks!, LetsPlayDowntown, KPBS, KUSI, Expresso,
- **Further exhibitions opportunities and collaborations** for the 2006/2007 artists at [California Center for the Arts, Escondido \(CCA\)](#) with the exhibition title Innocence is Questionable and for all the 2007/2008 nominated emerging artists in the New Contemporary Exhibition at [Simayspace at the Art Academy](#) as well as the on going support of [SanDiegoArtists.com](#).
- **Public acceptance** and support at all of our event opening receptions.
- **Corporate sponsorship** by the Omni Hotel and [L Street Fine Art Gallery](#) and [Beyond the Border](#) Art Fair.
- **Private grant funding** from the Smart Family Foundation and various private donors through the San Diego Visual Arts Network.
- **Collaboration with performing arts** such as the Sledgehammer presentation at the finale exhibition 2006/2007 reception and the future Performance Slam in support of the Innocence is Questionable at CCAE
- **Vision to Page Competition: Words on Art**, also in support of the exhibition at CCAE

We are most encouraged by the support we have had by special art appreciators. It is their knowledge that art is an essential necessity in our lives and a vital ingredient of any world-class city that has been vital. If we want the San Diego Art Prize to flourish it is because supporters of the SD Art Prize see the necessity of encouraging dialogue, reflection and social interaction about the visual arts in our region.

Our chosen artists of excellence are doing their part creating work, which feeds us intellectually and emotionally. We are now asking the public to play a financial part in making sure that we can continue to grow the prize to include:

- The first ever historical **catalog** documenting the prize winners for years to come
- **Educational outreach material** for students and adults
- **Years of awards for the future** allowing mentoring of emerging artists, further annex exhibitions, and the continued involvement of other art forms.

Please visit the [SD Art Prize pages on SDVAN](#) and consider becoming more involved with this project by giving of your time, expertise or with [donations](#) to SDVAN. Please feel free to contact us with suggestions or questions.

Patricia Frischer, coordinator, www.SDVAN.com

Ann Berchtold, curator, L-Street Fine Art Gallery, www.SanDiegoArtists.com

Joan Seifried, board member, International Society of Appraisers, ISA CAPP, AAA, www.AngelAppraisers.com

Archived Resource Articles

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