



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



## 2006-2007 SD ART PRIZE RECIPIENTS



**Ernest Silva with May-ling Martinez**



**Jean Lowe with Iana Quesnell**



**Raul Guerrero with Yvonne Venegas**



## **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.



## ERNEST SILVA

Ernest Silva received a BFA from the University of Rhode Island in 1971 and an MFA from Tyler School of Art in 1974. Since 1972, his work has been shown in over 45 one person shows and over 150 group shows. His one person shows have included the Institute of Contemporary Art, Boston; Artists Space, New York; Laguna Museum of Art, California; Art Resources Transfer, New York; the Museum of Contemporary Art, Roskilde, Denmark; and numerous gallery exhibitions in New York, Chicago and Los Angeles. In 1989, he was awarded a National Endowment for the Arts Fellowship in Painting and in 1995; he was the artist in residence at the National Workshops for Arts and Crafts, Copenhagen, Denmark, known as Gammel Dok. Mr. Silva has been commissioned to construct several public art projects in the San Diego/Tijuana region. His public projects include a permanent installation at the Children's Museum of San Diego, 1995; the Casa de la Cultura, Tijuana, 1994; and the Centro Cultural Tijuana.

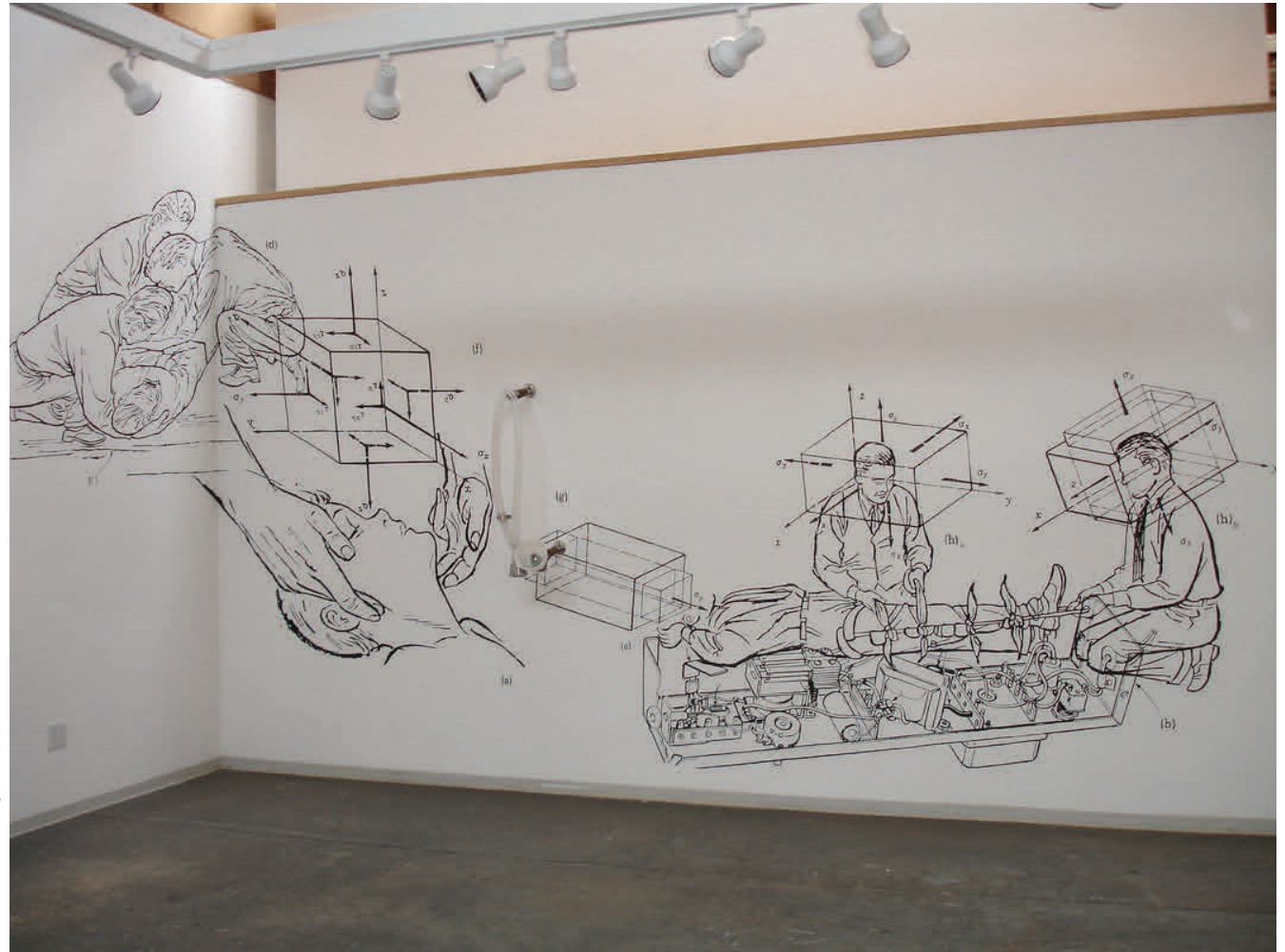


Ernest Silva has been a Professor of Visual Arts at the University of California, San Diego since 1979. Silva's recent paintings and sculptures were shown at the Patricia Correia Gallery in Santa Monica, CA June 24 - July 29, 2006.



## MAY-LING MARTINEZ

May-ling Martinez was born and raised in Puerto Rico, but has made San Diego her home. She is a recent graduate with a MFA degree in sculpture from San Diego State University in 2005. In 1996 she received a bachelor's degree in communications and visual arts from Sacred Heart University, in Puerto Rico. Her work consists of mixed media installations, sculptures and collages that function as triggers to evoke memories. "For a while now I have been collecting and working with home related elements and objects. I've always found comfort and humor in them



and in the general idea of the house. Philosophers, psychoanalysts and poets have perceived the house, or the home, as a magical place full of contradictory wonders that can function as a structure forming device," said Martinez.

"May Ling's artwork shows the impact of the cultural aesthetic with which she grew up, as well as the effect of her strong family ties. From her father, an engineer, she inherited an interest in logic and mathematics, which is reflected in her repeated use of numbers, ledger paper and mechanical imagery. After a brief career as a secretary, her mother became a homemaker, and inspired Martinez's fascination with household objects and the concept of "home" as a symbol for domestic happiness," says Tina Yapelli, director of SDSU's University Art Gallery.

May-ling Martinez is represented by [Luis De Jesus Seminal Projects](#), San Diego



## **Art Notes: Ernest Silva and May-ling Martinez edited by Ingrid Hoffmeister**

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### **Notes by Ann Berchtold, Director of L Street Fine Art Gallery**

This exhibition in the San Diego Art Prize series pairs established artist Ernest Silva with emerging artist May-Ling Martinez. The exhibition is titled Domestic Deviation; a psychoanalytical term taken from Object Relations Theory which believes our early relations to loved and hated objects becomes the building blocks to how we experience the world. Artists Silva and Martinez use images as a visual language to tell a story that the observer interprets based on their own frame of reference. Each image invokes dialogue within the individual that is significant to his or her life.

#### **Ernest Silva**

Since 1972 Ernest Silva's work has been shown in many one-person and group exhibitions with reviews in publications including Art News, Art in America, San Diego Union Tribune and the Los Angeles Times. Silva is a Professor of Visual Art at the University of California and in the last several years his work has been exhibited at the Los Angeles County Museum of Art, the Athenaeum Music and Arts Library in La Jolla and the Art Academy of San Diego. Awarded a National Endowment for the Arts Fellowship in Painting, Silva was commissioned to construct several public art projects in the San Diego/Tijuana region. Along with his work as an artist, he was also co-creator and co-curator of the bi-national project - In Site 92.

### **Notes by Mary Beebe, Curator of the Stuart Collection at UCSD**

**Ernest Silva** is a consummate painter, sculptor and installation artist with an individual vision and distinctive vocabulary. His work is an expression of mankind's eternal longings and fears, and in his world human beings are restless souls on a lonely journey through a sometimes-dark environment filled with risk and danger.

All is in flux; there are, however, real signs of hope and safety, shelter, beacons of light and colors of sunshine and peace. We see and feel in Silva's work a human voice and a coming together of nature and mankind. There is a sense of searching, longing and belonging; a sense both of fragility and of strength.

Silva has mastered a distinct vocabulary and has developed it for decades. Its components are often familiar: human figures, a house, a lighthouse, boats, families, trees, deer, fire and water. These images come from very personal and intimate sources, yet they are images which are universal and inspire an instant connection with the viewer.

The picture of a campfire is a reminder that gathering around a fire in nature can be a wonderful and cozy experience, yet when it includes a small boy, one thinks also of the potential for danger. A boat ride can be soothing and lovely, a real adventure... or a terrifying rough sea tossing.

Some images are of focused rowers in dark waters with paint drips looming: or a deer caught at water's edge in the moment, looking startled; a lone deer on a raft (a life raft?) floating precariously in uncertain seas. All seem to be alert, trying to figure out their surroundings. What journey is this? What memories to recall?

There are references to history: a roughly carved kind of Cycladic figure; a coliseum-like structure, generic man and woman being sent from somewhere, Adam and Eve from the Garden of Eden? Guns, war and torment. This is the human story, one of survival and one in which we all take some comfort. Life is always about perishing, but it is always more about making sense of living.

## Notes by May-ling Martinez

I enjoy and appreciate the opportunity to exhibit my work alongside the artist **Ernest Silva**. I love the intriguing way he represents a broad range of issues from the personal to the universal. Through his strong sense of narrative, I am invited to become part of an event, an observer of something unraveling in front of me. Whether it is a startled deer, a man chopping wood, people rowing in an unknown body of water or an enigmatic domestic scene, I am seduced into becoming part of the action and suspense that invites my interpretation.

### May-ling Martinez

Born and raised in Puerto Rico with a bachelor's degree in Communications and Visual Arts, May-ling's work consists of mixed media installations, sculptures and collages that function as triggers to evoke memories, precious personal recollections. Her work relates closely to storytelling, but the stories and events are suggestive of vague memories, a strange mix between reality and fantasy. May-ling has found comfort and humor in collecting and working with home related elements and objects and says, "Philosophers, psychoanalysts and poets have perceived the House, or the home as a magical place full of contradictory wonder."

## Notes by Tina Yapelli, Director of SDSU Art Gallery/Foundation

A fine gold-colored thread runs through several of May-ling Martinez's collaged images—a metaphor, perhaps, for family tradition coursing its way through successive generations and across geopolitical borders. The thread, sewn in a running stitch through the watercolor paper on which Martinez composes her work, often acts as a dotted line connecting disparate images

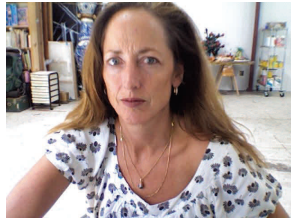
that the artist brings together on the page. Boys and girls, mothers and fathers, tract homes and birthday parties—all familiar archetypes of 1950s suburban life appropriated from the Dick-and-Jane variety of elementary school primers—combine with schematic drawings of '50s-era radios and televisions, as well as diagrams of period do-it-yourself building projects. Along with actual vintage wallpaper, wooden bingo markers, and doilies made of plastic, paper and yarn, these montages images create provocative scenarios of social interaction that question, with nostalgia and dismay, the attainability of the classic American dream.

The trappings of mid-century, middle-class, suburban America surrounded Martinez during her childhood in San Juan, Puerto Rico. Her parents and grandparents had furnished their houses with American products during the 1940s, '50s and '60s, and their homes retained the styles of those decades throughout Martinez's youth. Her artwork evidences the impact of the cultural aesthetic with which she grew up, as well as the effect of her strong family ties. From her father, an engineer, she inherited an interest in logic and mathematics, which is reflected in her repeated use of numbers, ledger paper and mechanical imagery. After a brief career as a secretary, her mother became a homemaker, and inspired Martinez's fascination with household objects and the concept of "home" as a symbol for domestic happiness. In her work, she conflates her parents' influence with her own perspective on life in Puerto Rico and, since 1996, the U.S. The resulting compositions are intentionally open-ended, demonstrating Martinez's preference for multiple interpretations of a single scene. For May-ling Martinez, art making is a vehicle for understanding herself, the people she knows, and her place in the world.

## **Notes by Ernest Silva**

I sense May-Ling Martinez and I, are drawn to images for some of the same reasons. Our works make reference to the 1950's, May-Ling's from her grand parents' generation and mine, from my childhood. Many of our works are synthesized, drawn from disparate sources, suggesting post war optimism and including pictures from children's books, basic readers and a variety of other sources - that range from the toy-like to the malevolent. They share an emphasis on the ambiguous - overlays and collisions of the personal and the collective - they are seductive, recapturing only enough of the past to invite the viewer to construct their own web of associations. Our works function as invitations - drawing the viewer into them, to the elusive and consequential, allusions to an idealized past - and the inevitable process of comparing it to the reality of the present and immediate.





## JEAN LOWE

California-based artist **Jean Lowe** earned her MFA at the University of California, San Diego in 1988, the same year she presented her first solo exhibition at the Dietrich Jenny Gallery in Downtown San Diego. Lowe earned her BA at the University of California, Berkeley and was the winner of the first Alberta duPont Bonsal Foundation Art Prize in 2000. For 18 years, Lowe has been inspired and challenged to make work that is visually seductive, viscerally engaging, but also provocative in its critique of how we live in relation to other species and the environment. Lowe enjoys creating artwork that tackles difficult issues such as over-development, exploitation of the environment, sex, power, and the widespread mistreatment of animals.



"I'm motivated," says Lowe, "by a desire to stimulate conversation around issues I think are important, and challenged by the desire to do so in a way that is engaging and playful as opposed to dry and didactic." Her work ranges from traditional painting and sculpture to her most common medium, enamel-painted papier-mâché. "At L Street Gallery, I'll be exhibiting one brand new large scale landscape and a couple of existing works that will hopefully have a nice conceptual resonance with the work Iana will be showing."

Jean Lowe is represented by [Quint Contemporary Art](#), La Jolla

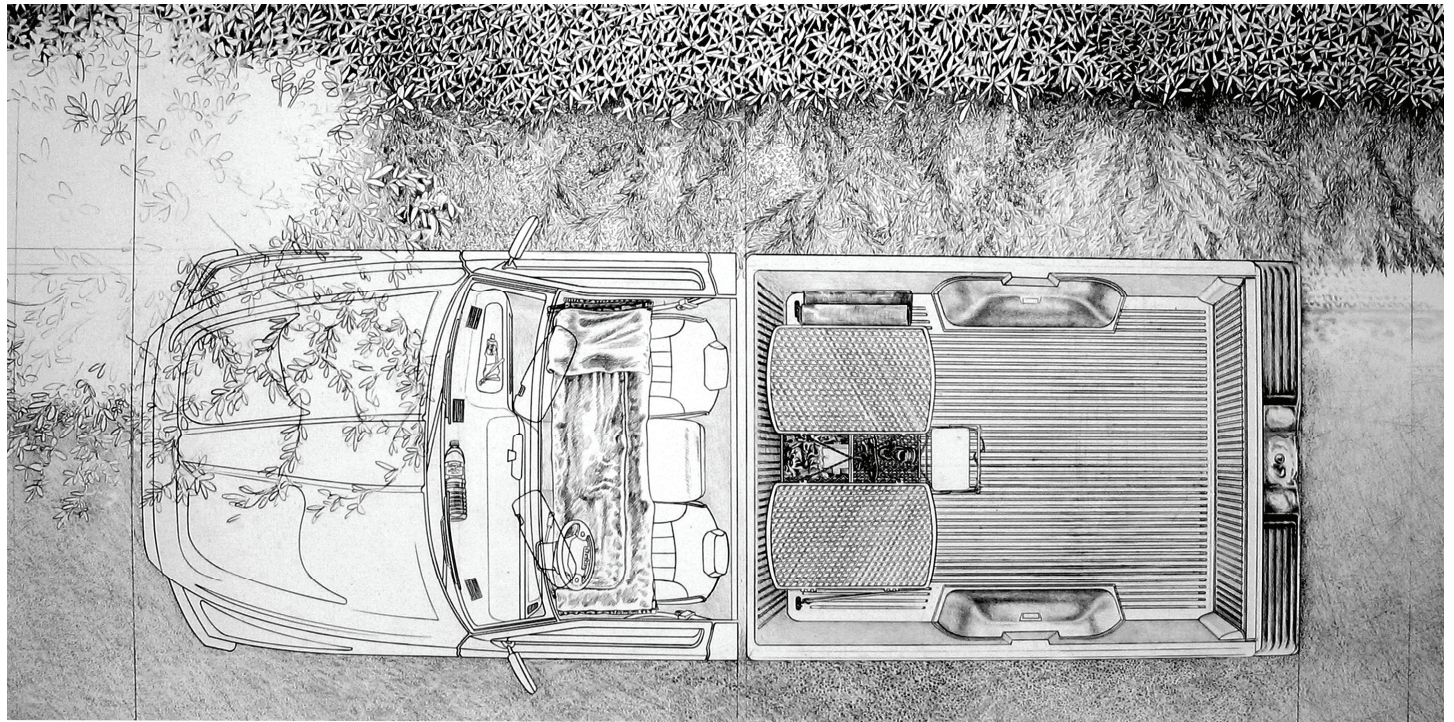


## IANA QUESNELL

**Iana Quesnell** is from the southern states and is currently in the Masters Program at UCSD. Iana's current work is about temporary living situations, specificity of place, as well as, navigation through the

spaces she occupies and intends to occupy. Whether that be a military tent in Bosnia, her car, a studio on the border in Tijuana, or the Omni Hotel (for a week for this project), each incorporates architectural floor plans and schematic rendering with more experiential and ephemeral details. A viewer is initially pulled in to the work by its beautiful draftsmanship and the surprise of its scale but it's the conceptual underpinnings that seal the deal. She's quite literally drafting her life and this odd combination of technical drawing and autobiography yields an unexpected and original narrative. Iana Quesnell engages drawing as a mediating tool between her own body and her immediate surroundings. Often painfully honest these exceptional, large scale drawings take into account her every move with excruciating detail.

Both Lowe (the established artist) and Quesnell (the emerging artist) have a fascination with places that humans occupy. Lowe's concentration is on an impersonal level as it relates to "plunked down communities" that she feels has no aesthetic appeal while Quesnell's interest is on a deeply personal level as she shares specific relationships with the places she inhabits. The visual contrast is strikingly different, Lowe uses a more traditional painterly style while Quesnell's works as a draftsman with graphite on paper.





## **Art Notes: Jean Lowe and Iana Quesnell edited by Ingrid Hoffmeister**

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## **Notes on Jean Lowe by Derrick Cartwright: Executive Director of the San Diego Museum of Art**

Jean Lowe is an artist of unique talent and extraordinary imagination. Whether confronting a single object of hers, or inhabiting a large-scale installation, Lowe's sculptural practice strikes the viewer with its incisive wit and probing social concern. Her intellect embraces an admirably broad spectrum of art historical thinking—from classical statuary, to rococo-inspired interiors, to romantic landscape aesthetics, to post-modern ironical comment. As a museum professional, I have come to look forward to her shrewd interrogations of conspicuous display; as an appreciator of well-conceived ideas, I take delight in her brusque unveiling of contradictions within our contemporary common culture. Always sly, beautifully wrought (but never precious), her work is a refreshing antidote to the commercialization of fine art, as well as to cynical wisdom. After viewing Lowe's sculpture, I routinely return to it in my mind, experiencing once more its impact and pleasures, and so often, I find myself smiling. The work has enduring impact. As a person of genuine integrity, humility, and quiet strength, this community should be very proud of having this creative person in our midst. She surely represents the best of San Diego artists to the world beyond our region. For this reason alone, she deserves this recognition. I applaud her achievements and wish her continued success in a career that has already offered so many distinct pleasures to both eye and mind.

## **Notes on Iana Quesnell: by Amy Adler, UCSD Faculty Member**

Iana engages drawing as a mediating tool between her own body and her immediate surroundings. Often painfully honest, these exceptional large scale drawings take into account her every move with excruciating detail. Iana's work has focused on her personal surroundings and in a very detailed animated film, she describes with great accuracy hours worth of cash register transactions at her job at Trader Joe's. This animation, inconceivably constructed from memory, describes the repetitive act of checking groceries that would otherwise be considered lost and insignificant gestures. This seemingly invisible gesture is studied further in her large scale and detailed map of the time period she spent living in her truck in Encinitas. This map included public places that Iana, through living in and then through drawing, occupies, examines and renders significant.

Iana's work is further informed by her experience as an enlisted soldier and systems analyst in the US Army. This rigorous discipline and attention to detail has transferred into her work, which she now pursues full time as a graduate student in the Visual Arts Department at UCSD. In the past year, her projects have included sight specific installations in Los Angeles, San Diego and San Francisco that engage the venue where the work is shown. Her well-researched approach is equally invasive and reverential. From her delicate renderings of a leaf fallen outside the door to architectural plans to satellite surveillance imagery of the surrounding landscape, Iana's investigations into space both inspect and dissect. Time and space collapse into the disorienting surface of her beguiling drawings.

## **Notes on Iana Quesnell by Jean Lowe**

In this selection of meticulously rendered large scale graphite drawings, Iana talks about the built environment through autobiographical compositions based on places she's lived or stayed. Whether that is a military tent in Bosnia, her car, a studio on the border in Tijuana, or the Omni Hotel, each incorporates architectural floor plans and schematic rendering with more experiential and ephemeral details. I think a viewer is initially pulled in to the work by its beautiful draftsmanship and the surprise of its scale but it's the conceptual underpinnings that seal the deal. She's quite literally drafting her life and this odd combination of technical drawing and autobiography yields an unexpected and original narrative.



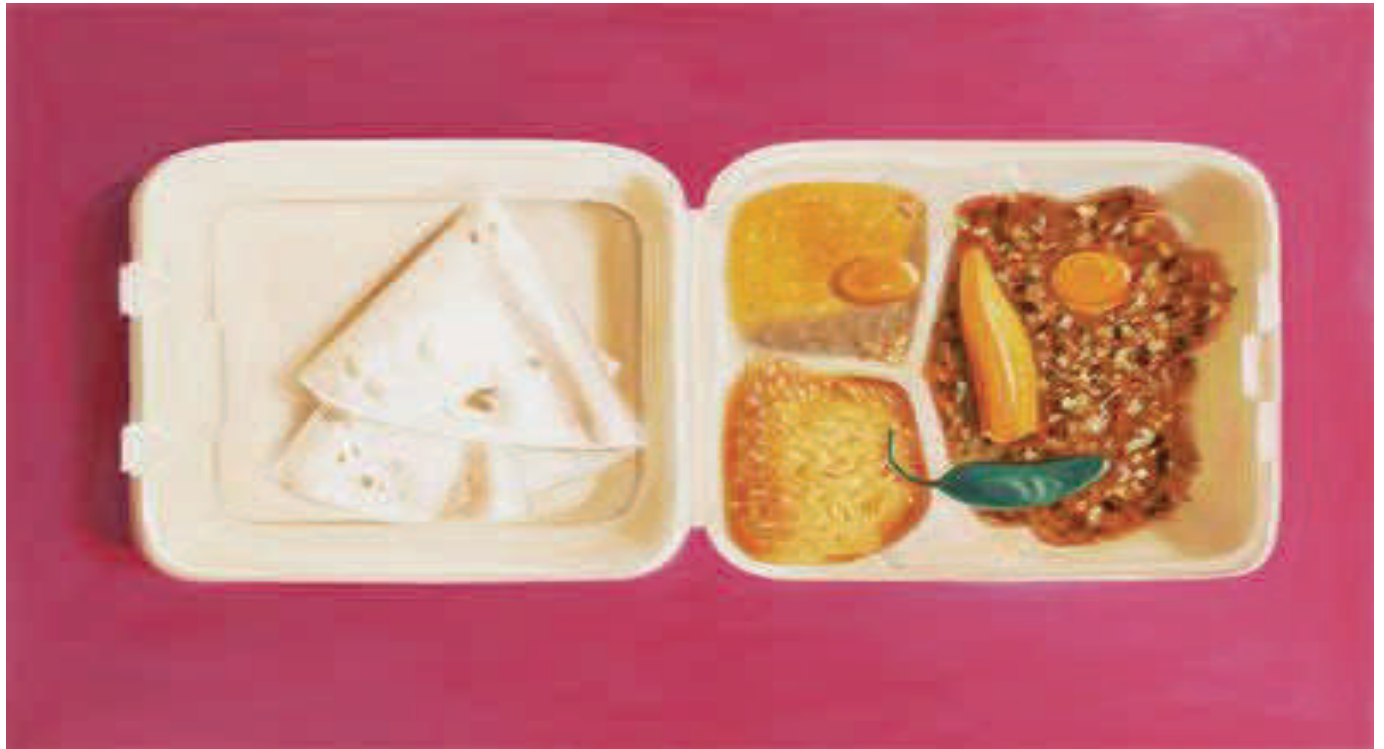
## RAUL GUERRERO

Raul Guerrero graduated from the Chouinard Art Institute, Los Angeles in 1970, BFA. 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 to name a few. Significant

among these were 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 beginning in April with a show at the Billy Shire Fine Arts Gallery in Culver City: *Problemas y Secretos Maravillosos de Las Indies/ Problems and Marvelous Secrets of the Indies*, which ran from April 15 - May 20, 2006.

Guerrero is currently part of the ***Strange New World: Art and Design from Tijuana***, which is running concurrently at both MCASD Downtown and MCASD La Jolla. His work will be featured at the de Young Museum in San Francisco, as part of the exhibition: ***Chicano Visions: American Painters on the Verge*** running from July 22 - October 22, which includes works of some of the country's best Chicano and Chicana artists. Works by Guerrero are also currently being featured in Ravenna Italy at the Galleria Ninapi.

Raul has been a Lecturer for the Department of Visual Arts at the University of California, San Diego for the last nine years where he teaches oil painting and drawing.





## YVONNE VENEGAS

Yvonne Venegas grew up in Tijuana, Mexico, studied in San Diego, Ca. and Mexico City before spending a year at the International Center of Photography (ICP) in New York. In New York she assisted photographers as Dana Lixenberg, Juergen Teller and Bruce Weber. Her work has been published in The New York Times Magazine, SPIN, Details and also in Zoom and Luna Cornea, from Mexico among others.

She has exhibited her work in Tijuana, Mexico City, New York, California, Madrid, Valencia and Quebec, and is currently exhibiting with the San Diego Museum of Contemporary Art. In 2002 she won 1st prize in the Mexico City Photo Bi-enal. She is currently studying Visual Arts / Media focus at University of California San Diego.





## **Art Notes: Raul Guerrero and Yvonne Venegas edited by Ingrid Hoffmeister**

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### **Notes by Teddy Cruz, Associate Professor, Public Culture and Urbanism, Visual Arts Department, UCSD**

The addition of the San Diego Art Prize to the cultural infrastructure of the city, as a new platform to promote important artistic practices to the public, will hopefully point, once more, to the need to identify our local cultural capital as an instrument to shape civic value and economic development. It is therefore fitting that recipients Raul Guerrero and Yvonne Venegas share the first San Diego Art Prize show. If this cultural capital is to be revealed and exposed, it would not only be by reaffirming that San Diego's artistic spirit is unavoidably intertwined with Tijuana's cultural life, but also by understanding that the work of these two important local artists is a tangible expression of such possibility.

Raul's pictorial visualization of the two-way cultural flows that define the forgotten histories of this region's socio-political and cultural narratives, as well as Yvonne's acute eye for capturing in her photographs the oddity of hidden social relations and urban landscapes become artistic scalpels that pierce at the hermetic wall that divides these two cities in order to reveal the energies of an urban continuum. Their work dives into the cities themselves, engaging their spaces and situations and their diverse cultural demographics, exposing the tension between the low and the high, official and unofficial cultures that inhabit the busiest border in the world.

#### **Raul Guerrero**

After Raul Guerrero graduated from the Chouinard Art Institute, Los Angeles in 1970 (now the California Institute of the Arts) he became inspired by socially engaged Pop Art and movements emphasizing language and the unconscious such as Dada, Surrealism, and California Funk Art. He explored the boundaries of art and his own identity through a variety of mediums including photography, unconventional sculptural materials, painting, print, drawing, and videotapes.

Eighteen years after Chouinard, the magazine ArtWeek described him as disciple of Dadaist Man Ray, a conceptual artist, a California surrealist, an ironist, a constructivist, a Jungian, a comedian and an elitist. For more than thirty years, his worldwide solo and group exhibitions revealed his ever-evolving vision, a style ranging from early conceptually based abstraction to recent narrative realism. Guerrero's self-described "search for the poetry of life" is a constant as is his prominent presence in the San Diego/Tijuana region.

Guerrero's most recent body of work, Problems and Marvelous Secrets of the Indies took fifteen years to complete. The three part series, Black Hills of Dakota, Latin America and Southern California, imagines two travelers chronicling their respective journeys through defining moments and events of historical significance. The first traveler arrives from the eastern seaboard and travels west while the second traveler leaves Peru, treks through South America, Central America and Mexico. "Eventually the two travelers converge in Southern California, becoming witnesses to the hybrid culture from which they sprang, an infrastructure made up of Anglo-American, Indigenous and Latino influences," explains Guerrero. "As one, they experience the strange surreal cultural phenomenon that is Southern California with its "dive bars," take-out food culture, its highly industrialized consumer society and of course Hollywood, the ultimate surreal dream machine".

To be paired in an exhibition with someone like Yvonne from a completely different generation is interesting to Raul because of the similarities in artistic approach regarding subject matter. "Yvonne is like an ethnographer, creating field collections of odd subjects with her photographs, which I personally find very appealing. In some respects, she photographs in the tradition of Diane Arbus, who also photographed the exotic, compare Arbus's, Debutante of the Year, 1938, to Yvonne's, Brides of Tijuana series, although similar in approach differences do exist. While Arbus's photos are gritty and urban, reflecting New York City, Yvonne's are slightly softer, pictorially poetic, a bit crazy yet formally sophisticated. She has great style."

### **Yvonne Venegas**

Yvonne Venegas grew up in Tijuana, Mexico and studied in San Diego, Mexico City and the International Center of Photography (ICP) in New York. Presently she is a student of Visual Arts/Media at the University of California San Diego. Published in numerous magazines including The New York Times, her images won her first prize in the Mexico City Photo Biennial in 2002. Two years later the Alberta DuPont Foundation awarded her a personal grant in recognition of excellence. Recent works can be viewed at the San Diego Museum of Contemporary Art's current exhibition.

Venegas approaches photography as a method of social observation and self-exploration. Inherently about class, her images encapsulate the distinct social structure of Tijuana, in relation to Mexico and the USA . "I believe there is a threshold that is beyond rational thinking and is linked to the subconscious or our instinct. It is somewhere beyond our constructed tastes, needs and conventions. My question is, how do we as image-makers touch upon it?"



Venegas studied the phenomenon of "social representation" in her photographic series entitled *The most Beautiful Brides of Baja California* shown in 2004 at the San Diego Museum of Contemporary Art. "I focused on the lives of upper-middle class women of Tijuana and the people that surrounded them. I became interested in seeking their fragile moments when they were unprepared for the picture and unconscious of their own appearance. My study of an "appearance" intended to find the human side of the subject by pointing to the construction of the shell seen by others. By re-formulating the question of "appearance", I intended to make a dent in this construction and therefore make a point of its existence and our need for it.

Now I am interested in photography of "true" emotions and what structure of appearance, frames this "truth" effect. I wish to break rules of convention and photograph all the things that we are commonly, not allowed to remember, those things that do not "belong" in our photo albums, therefore, in our memory. I am interested in photographing feelings that force us to transgress our accepted appearance and therefore immediately link us to another reality apart from what is familiar. I am interested in juxtaposing these images with icons that provoke an unintended response in us as viewers (animals) creating some sort of reality that questions the authenticity of what we consider to be familiar and acceptable."

### **Notes by Stephanie Hanor: Curator at the Museum Of Contemporary Art San Diego**

Yvonne and Raul are excellent choices for the San Diego Art Prize. Both of them do what they do very well, yet are very different from each other. Raul is an artist/painter who really knows the history of painting and art and reaches back into the eighteenth, nineteenth and twentieth century art movements, pulling imagery, content and style to manipulate them in a new unique way. That is beautiful in the particular content of what he's painting. One might not recognize the depth of his painting by observing one piece but when you see a broad range of his work, you understand that he's not only a painter, but also a conceptual artist. He is thinking very much about not only the formal aspects of painting, color, form and composition, but also about the history of art. His comments about current events are very thought provoking.

Yvonne's images have an amazing way of capturing people in settings. There is a lot of photography out there right now but she really has a way of capturing candidness in her sitters - a little bit uncanny and very interesting. Her background is fascinating as her father, one of Tijuana's top formal bridal photographers worked for upper class families. A couple of years ago we first showed Yvonne's work, a body of work entitled "*The Most Beautiful Brides of Baja*," a phrase written over the door of her father's studio. In contrast to the formal presentations used by her father, Yvonne took a provocative group of behind the scenes images for a much more candid look.

## **Notes by Julie Fry, former Director, Arts and Culture Analysis & Strategy for the San Diego Foundation**

As we found in our recent comprehensive research report, *Understanding the San Diego Region: The Case for Increased Patronage of Arts and Culture*, participation in the arts plays a big part in the daily life of San Diegans. The notion of cultural patronage goes beyond wider cultural distribution, consumption, participation and support. Ultimately, it is the creative act that challenges the heart and mind and differentiates cultural participation from the actions of everyday life. A key indicator of a culturally vibrant community is that it values the creative act and provides an environment where artists and their work are respected, and where the community infrastructure recognizes and supports artists' vital contribution to the soul of community life. Focusing on innovative visual arts can enable the region to achieve even greater national recognition, while reinforcing a positive community self-image and a distinct artistic identity.



**2006-2007**

**SD ART PRIZE RECIPIENTS**

[Ernest Silva](#) with [May-ling Martinez](#)  
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[Raul Guerrero](#) with [Yvonne Venegas](#)

**2007/2008**

**SD ART PRIZE RECIPIENTS**

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

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Patricia Frischer  
and Darwin Slindee  
Joan Siefreid  
Ann Berchtold  
Ernest Silva  
James Robbins

Douglas and  
Alice Diamond  
Vivian Lim and Joe Wong  
Tom and Ann Sergott  
Coop and Patti Coopriider  
Charles and Julie Pinney  
Ron Newby  
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