Approximately Infinite Universe

ON VIEW 6/8/13 THROUGH 9/1/13 > LA JOLLA

Approximately Infinite Universe is an exhibition loosely inspired by science fiction, with its exploration of other possible worlds, its dislocation of spatial and temporal trajectories, and its challenges to make distinctions between self and other, human and alien. The artists in the exhibition understand art as a vehicle for time travel, employing an array of mediums as means to move backward and forward through time. Such work revises fraught histories and envisions utopian futures, with the effect of gaining insight into our complicated present.

Recently, allusions to space travel and depictions of the cosmos have appeared with increasing frequency in contemporary art and in the broader culture. One way to understand this phenomenon might be to see it as part of a larger escapist impulse in the twenty-first century zeitgeist: consider the recent development of commercial spacecraft and privatized space exploration, or last year’s proposal by presidential primary candidate Newt Gingrich for a colony on the moon.

Rather than simply referencing the motifs and rhetoric of space travel, the artists in Approximately Infinite Universe employ ideas and metaphors associated with experimental science fiction (such as that of writers Ursula K. LeGuin, Octavia E. Butler, and Samuel R. Delany) to rethink cultural categories, imagine new and different sets of social and sexual relations, and to create alternative realities in which historical and fictional figures interact.

Approximately Infinite Universe is an exhibition featuring contemporary artistic thought experiments, exploring ideas surrounding aliens and others, bodily mutations, disorientation and weightlessness, reproductive technologies, utopia and dystopia, cities of the future, Afro-futurism, and meta-histories, among others.

Approximately Infinite Universe is organized by the Museum of Contemporary Art San Diego and is made possible by a generous gift from the Cochran Exhibition Fund. Institutional support for MCASD is provided, in part, by the City of San Diego Commission for Arts and Culture.
LIFELIKE

ON VIEW THROUGH 5/27/13 › LA JOLLA

Featuring a range of artists from the 1960s to the present, this group exhibition focuses on artists who embrace the visual vocabulary of everyday life, often painstakingly recreating mundane objects and images in their work. Their uncanny works play with verisimilitude but also foreground the fabrication of representation that they create.

In today’s intensely mediated world, the attainment of trompe l’oeil figuration is easily afforded by digital technologies, which many artists use to compelling effect. Lifelike, however, favors artists who primarily focus on the handmade and often labor-intensive practice, rather than the straightforward route provided by new media.

Showcasing a range of approaches from painting and sculpture to moving images, drawing, and photography, the exhibition surveys approximately 80 works by more than 50 artists, including: Robert Bechtle, Maurizio Cattelan, Vija Celmins, Robert Gober, Charles Ray, Gerhard Richter, Ai Weiwei, and others. The exhibition is accompanied by a 200-page full color publication with essays by Siri Engberg, Michael Lobel, Rochelle Steiner, and artist Josiah McElheny.

Lifelike is organized by the Walker Art Center and made possible by generous support from John L. Thomson and the Andy Warhol Foundation for the Visual Arts. Additional funding for the San Diego presentation has been provided by a grant from the ResMed Foundation. Institutional support for MCASD is provided, in part, by the City of San Diego Commission for Arts and Culture.
Scoli Acosta: Elementalisthmus

ON VIEW THROUGH 6/23/13 > DOWNTOWN
Scoli Acosta’s first solo museum exhibition on the West Coast features a number of the artist’s Pentagonal Monochromes (tambourines), which are composed of canvas stretched over handmade stretcher bars, edged by jingles made from flattened bottle caps. Moving beyond the “specific object” of the 1960s, Acosta’s tambourines are at once paintings and functional objects, diverting the legacy of modernist painting to the realm of the everyday, the hand-held, and the percussive.

Scoli Acosta: Elementalisthmus is organized by the Museum of Contemporary Art San Diego with the support of Dar al-Ma’mûn international residency Center for Artists. Institutional support for MCASD is provided, in part, by the City of San Diego Commission for Arts and Culture.

THE VERY LARGE ARRAY: SAN DIEGO/TIJUANA ARTISTS IN THE MCA COLLECTION

ONGOING > DOWNTOWN
Featuring more than 100 artists and representing five decades of collecting, this expansive exhibition of Museum acquisitions highlights many of the region’s most beloved and accomplished artists. With two-dimensional works displayed in a salon-style installation, the white cube space at the center of the room presents focused, thematic selections, which change seasonally.

Last month, we debuted the second rotation of the cube, spotlighting artists whose work explores the politics and psychogeography of the U.S.-Mexico border. This presentation features significant, rarely seen works of installation art such as Victor Payan and Perry Vasquez’s Keep on Crossin’ (2003-05) and the provocative and influential project Art Rebate/Arte Reembolsa (1993) by David Avalos, Louis Hock, and Elizabeth Sisco, who famously distributed ten-dollar bills to undocumented workers in San Diego, illuminating the workers’ unacknowledged role as taxpayers in the local economy.

In July, the cube will feature a two-person exhibition pairing early works by Manny Farber and Faiya Fredman. Juxtaposing Farber’s paintings on collaged paper from the late ‘60s and ‘70s and Fredman’s mid-1970s works of fleece and sand on canvas, the exhibition considers questions of process and materiality in the work of two distinctive San Diego artists.

The Very Large Array: San Diego/Tijuana Artists in the MCA Collection is organized by the Museum of Contemporary Art San Diego. Institutional support for MCASD is provided, in part, by the City of San Diego Commission for Arts and Culture.
FROM THE COLLECTION: WORK OF THE 1970S

ON VIEW THROUGH 6/23/13 > DOWNTOWN
This selection of artworks, primarily from the 1970s, highlights objects from the Museum’s collection that emphasize materiality, showcase process, and leave room for variability and imperfection. Materials such as clay, caulking, resin, plaster, tape, and acrylic sheeting are all used in unexpected ways. By revealing the act of making, these artists correlate studio practice with experimentation and an expression of time.

These irregular objects with their abstracted references offer a counterpoint to the sharp logic of minimalism and the familiar imagery of pop art, two impulses which dominated the previous decade’s art. In these works, the modernist grid of stability is handmade and irregular, and artists allow for allusions to the land, the cosmos, and the body.

From the Collection: Work of the 1970s is organized by the Museum of Contemporary Art San Diego and is made possible by a generous gift from Barbara Bloom. Institutional support for MCASD is provided, in part, by the City of San Diego Commission for Arts and Culture.

LIZA LOU: COLOR FIELD

ON VIEW 7/12/13 THROUGH 11/3/13 > DOWNTOWN
In her mesmerizing sculptures, Liza Lou expands the possibility of familiar objects and enlivens abstract shapes through the methodical application of glass beads, as she does in Gathered (One Million), pictured here.

MCASD will debut Color Field, Lou’s newest, large-scale sculpture, measuring more than 20 feet by 20 feet. Composed of thirty-two shades of colored beads meticulously placed on small wire supports, the “field” of abstract painting will become an unlikely garden on the gallery floor around which visitors can walk: a shimmering moiré of color in the light-filled space. Color Field was begun in Durban, South Africa and will be completed at MCASD, where teams of volunteers will aid in the work’s installation over a two-week period.

Liza Lou: Color Field is organized by the Museum of Contemporary Art San Diego. Institutional support for MCASD is provided, in part, by the City of San Diego Commission for Arts and Culture.
Years of extensive travel and an intimate relationship with language and literature have enabled Los Angeles-based Scoli Acosta to translate his personal experiences into works of art. This is one of the many fascinating insights I gleaned when I sat down to speak with the artist while he was installing his work in MCASD’s downtown galleries.

Using a variety of media including painting, drawing, photography, sculpture, performance, and installations, Acosta encourages a transformative and often metamorphic process involving humble materials and found objects from his immediate environment. The “aesthetics of resourcefulness,” a phrase he often uses to describe his work, pays tribute to the necessary resourcefulness of materials he employs during his travels. “There is always a natural inclination to make something with nothing, bringing into focus that which previously existed in the periphery,” the artist explained.

When asked about his creative process, Acosta said that nearly everything around him acts as a source of inspiration: the ocean, the soulful music of Nina Simone, literature, the Moroccan adventures of Paul Bowles, or encouragement from family members and friends.

For his current exhibition, Acosta presents work made during a four-month residency in Morocco, evidencing his profound connection to geography, landscape, and music. Many of the objects on display are inspired by Moroccan Bendir drums, such as his (Peripheral) Dot Ribbon Totem. What was most memorable about his residency? He was continually pushed out of his comfort zone. This meant battling insect infestations, poor sewage and sanitation conditions, as well as the sweltering 120 degree heat. In the end, he found that “surrendering to the natural elements, instead of fighting them,” was essential to his artistic practice.

So what is the meaning of the unusual exhibition title, Scoli Acosta: ELEMENTALISTICHMUS? Acosta explained its etymological root: in Greek, isthmos means neck, and isthmus is a land bridge. The artist liked the whimsical sound of the made-up word, which he jokingly said sounds like an art movement. The title also references the symbolic passage linking the physical, psychological, and emotional states of mind and body while celebrating the Earth’s natural elements. In Medieval alchemy and Paganism, the pentagon—a recurring motif in Acosta’s work—represents an idea or the spirit as the fifth element, a concept that is prevalent in this body of work.

Acosta first took notice of the pentagonal form after viewing Chris Marker’s film, The Sixth Side of the Pentagon, which documents the 1967 march in protest of the war in Vietnam. There he learned about Yippie activist Abbie Hoffman’s performance during this protest to try to use psychic energy to levitate the Pentagon, at which point he believed the war in Vietnam would end.

At last month’s TNT (Thursday Night Thing), Acosta staged a performance referencing Hoffman’s attempt to levitate the Pentagon in 1967, linking the past with the present. See Acosta’s exhibition in the downtown galleries through June 23.
For me, the expansive exhibition, The Very Large Array: San Diego/Tijuana Artists in the MCA Collection, co-curated by the Museum’s David C. Copley Director and CEO Hugh M. Davies and Associate Curator Jill Dawsey, embodies this second kind of narrative: it conveys local art history that parallels my own past. While a few selections reach back to the 1950s and 1960s, most date from the 1980s, roughly the same time period in which I served as art critic of the San Diego Union (1985–1992) and the San Diego Union-Tribune (1992–2010).

Seeing this exhibition, it occurred to me that I had written reviews or stories about most of the artists represented in this exhibition. (By my count, there are only five out of nearly a hundred that I didn’t cover at one time or another, in the Union-Tribune and on occasion in Art in America or Art News.)

The Very Large Array seems like the perfect way to build on what MCASD accomplished with its 2010 show, Here Not There: San Diego Art Now. And a point I made in my review of that show applies equally well to this one: “There is no dominant San Diego School of Art.”

But however eclectic this work is, you will find art that conveys a sense of this complex region. Wick Alexander’s painting La Linea (The line) (1985) 1 seemed wickedly witty and stylistically distinctive when I saw it in a 1985 exhibition—and still does. The border has changed, but not the essential insights of his image. He contrasts the urban density of Tijuana and the suburban landscape taking shape on the American side of the fence. The entire image is presented with a great eye for color and for panoramic space.

On that same wall is Robert Ginder’s House (1984) 2, with its typical, modest early 20th century Spanish style home. The house itself is a kind of Southern California icon, and the artist offers up a beautifully crafted conceit about it by employing a gold leaf sky and arched panel that together strongly evoke iconic Christian painting.

Putting a human face on a sense of place is a nearby picture by Alida Cervantes, from her Housekeeper Series: Adela, Vicenta, Jema, Toña, Angela (1999) 3. She renders fairly large frontal portraits of local domestic workers—one per canvas.

Facets of the region are more subtly asserted in other works, such as Manny Farber’s masterful large picture Batiquitos (1995) 4. The plants, flowers, vegetables, and fruit he painted were personal emblems for Farber, in this and so many of his paintings. Yet the fecundity of this imagery also has a subtle link to the collective notion of Southern California as temperate “paradise.”

For viewers who have followed the evolution of any of these artists—and of San Diego art in general—you will surely experience a sense of your own lived history in this exhibition. For those who have not, The Very Large Array is a rich introduction to art made in San Diego and Tijuana during the past half century.
**NEWS**

**GET SEEN. MCASD’S ART CONTEST RETURNS.**

**IT’S BACK! MCASD’S 25 AND UNDER ART CONTEST IS READY FOR ROUND TWO. ARE YOU?**

Our annual contest kicked off last spring when we asked you (all you folks under 25, that is) to create artwork inspired by the human eye. We were blown away by your creativity. We received more than 100 entries, 200 votes in person, and more than 4,000 votes on Facebook. Artwork entries ranged from sculptures, drawings, and paintings to video and installation works.

And this year we’re expecting to see even more! So visit our galleries (don’t forget—admission is FREE if you’re 25 or under) and get inspired. Again, we are accepting artworks in many mediums, and only ask that you use the Greedy Organ (a.k.a. the human eye, whose visual appetite is rarely sated) as thematic inspiration.

The deadline for entries is Monday, April 22. Our esteemed panel of judges will select twenty-five finalists. We’ll then invite you to vote for your favorites on Facebook and in person at the showcase event on Thursday, May 16. After the showcase event, all twenty-five finalist entries will be displayed at Westfield Horton Plaza through August. We will select four winners in the following categories: People’s Choice (first place and honorable mention) and Curator’s Choice (first place and honorable mention). The first place winner in the Curator’s Choice category will receive $500 in art supplies and a Dual/Family Membership. Get busy. Fame awaits!

VISIT WWW.MCASD.ORG TO SUBMIT YOUR ENTRY.

**MCASD GOES GANGNAM STYLE FOR FREEDOM**

Thought you saw MCASD staff and board members “riding the pony” on YouTube? You weren’t dreaming. You probably just caught the tail end of Anish Kapoor’s Gangnam Style parody video released last December.

Chinese artist and activist Ai Weiwei created his own parody of Korean pop music sensation Psy’s viral Gangnam Style music video as a comment on the lack of freedom in China. It was banned shortly after its release. In response, internationally acclaimed artist Anish Kapoor organized a massive Gangnam Style video in support of the artist. “Gangnam for Freedom by Anish Kapoor and Friends” received widespread support by human rights organizations, museums, and well-known artists such as Mark Wallinger and Bob and Roberta Smith. MCASD was invited by Kapoor to submit a video, which was ultimately incorporated into the final cut and available to view on YouTube.

The Museum has a long history of supporting Ai Weiwei and his work. In 2011, MCASD’s International Collectors group visited the artist in his studio in Shanghai just months before he was arrested. When the authorities refused to release Ai Weiwei, MCASD staged a 24-hour silent sit-in to protest his detainment. Ai Weiwei’s fight to remain an uncensored voice for the people of China is an effort MCASD proudly supports.

VISIT OUR BLOG AT MCASD.ORG/BLOG TO SEE THE VIDEO.
This year, MCASD’s Collectors groups celebrate their 28th anniversary. Thanks to the combined support of the International and Contemporary Collectors, MCASD has added 94 works to its collection—works that were collectively purchased for approximately $3.2 million and that today are valued at over $12.5 million. The support from our Collectors groups has allowed our curators to discover new artists, enrich the MCASD collection, and build an engaged and informed community of collectors in San Diego.

Each year, MCASD’s curatorial staff organizes an exhibition of works to be considered for acquisition by these two groups. This year, Members will review works by artists Chiara Banfi, Andrea Bowers, Tiago Carneiro da Cunha, Abraham Cruzvillegas, Inigo Manglano-Ovalle, Martha Rosler, and Anna Sew Hoy. The works are then selected by ballot at the group’s annual celebratory occasion—the Selection Dinner. This year’s dinner will be held on May 8 in La Jolla. We are grateful to the Northern Trust Company for generously underwriting this special event.

INTERESTED IN JOINING THE GROUP?
CONTACT EDIE NEHLS AT ENEHLS@MCASD.ORG
OR 858 454 3541 X179

SELECTION DINNER 2013
DAVID C. COPLEY (1952-2012)
Each person impacts the world in a unique and inspiring way. On November 20, 2012, the MCASD family was heartbroken to lose an individual who positively impacted not only the Museum, but arts organizations throughout the region.

David Copley was the Museum’s current Board President and served as a Trustee for more than 15 years, and his legacy will resonate for years to come, not only at MCASD, but also throughout the San Diego community.

As early as 1993, David helped grow the Museum by supporting the opening of MCASD Downtown at America Plaza. In 1998, his $1.5 million gift through the James S. Copley Foundation endowed the Directorship of the Museum. And again, in 2004, David enabled the Museum to expand downtown with his $3 million gift for construction of the Copley Building, designed by Richard Gluckman.

David was an avid art collector of works by Christo and his wife and collaborator, Jeanne-Claude. He generously bequeathed 39 of these works to the Museum, which will be featured in an exhibition that will open on David’s birthday next year, January 31.

“David cared deeply about art and understood the value of a museum to a vital community,” said Hugh Davies, the David C. Copley Director and CEO at MCASD. “We’ve lost a very, very good friend.”
**KEEPI NG UP WITH THE HOLLANDERS**
Meet Viveca Bissonnette and Jeff Hollander: interior designer and architect, respectively, owners of Hollander Design Group, parents, art lovers, founding members of Avant Garde, and co-chairs of the Third Annual Summer Solstice Soiree.

MCASD: How did you become involved with the Museum?

VB: I’ve been a Member for a long time, but the first time I felt truly connected to the institution was during the first Summer Solstice event. I felt inspired to become more involved, which speaks to the power of the Jennifer Steinkamp installation. It really spoke to who you were as a Museum, and it was exciting and provided a degree of access I had previously not experienced.

MCASD: What is your favorite part about Avant Garde?

JH: Growing up, my parents were very involved with museums, the opera, and the theater which engendered an appreciation for the arts at an early age. I truly believe that art is good for the world and good for the soul. The Avant Garde group provides a deeper connection to art and who we are and what we do. Viveca and I are both so passionate about the arts—in fact, it is what we share and what brought us together. We feel it is vital to give back to the community by increasing exposure to the arts, and to people who perhaps didn’t have the same arts-focused upbringing. It is important to ask the question, “How can we help fill the void?”

VB: I was raised in much the same way. With an architect mother and an urban planner father, I grew up surrounded by artists and designers and learned to appreciate art at a very early age. I love that Avant Garde provides an intimate connection to art, to the Museum, and to other like-minded individuals.

MCASD: Do you feel it is important for museums to have special interest groups like Avant Garde?

JH: Absolutely! The population is not homogeneous—customization is key to the success of an institution—as well as engaging and investing in emerging communities.

MCASD: What is a favorite recent exhibition?

VB: Tara Donovan. It was stunning, awe-inspiring, and a true example of the power of art and how the Museum itself can become part of the piece. It really spoke to who we are as designers—we, too, transform spaces.

JH: MIX: Nine San Diego Architects and Designers. I was blown away by the raw social power of the work—the people I met and conversed with while waiting in line were people I wouldn’t have normally met. Everyone was excited and discussing the work. I would love to see the Museum go beyond its walls even more. For example, I thought the La Jolla Murals walking tour, part of the Avant Garde C.A.T. series, was a great example of moving beyond the gallery.

MCASD: What are your hopes for Avant Garde moving forward?

VB: To continue to explore art on a visceral level and to facilitate a gathering place where the fine art community and the design and architecture communities intersect.

MCASD: What is your favorite dive bar?

VB: Nunu’s! It is the perfect dive bar in Hillcrest—great crowd, big red leather booths, and a great burger.

MCASD: Where is your go-to spot for a craft cocktail?

JH: Here in San Diego—Noble Experiment.

MCASD: I hear you have a passion for cupcakes. Would you care to elaborate?

JH: Viveca suggested that it would be a great way for me to connect with my daughter, so I bought her a book about cupcakes for her birthday and we began to make them together on Sundays. It really unleashed her creativity—she even started a blog and is now the official cupcake baker for all her friends’ birthdays!

**MEMBER PROFILE**

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MCASD: What are your hopes for Avant Garde moving forward?

JH: I would love to see the group come together and form a tight-knit community—a true network of individuals who have a love and appreciation for the art community.

VB: To continue to explore art on a visceral level and to facilitate a gathering place where
Four young artists, formerly of the ICE Gallery in North Park, opened an exhibition in February at Bread & Salt, an abandoned yet serviceable 40,000 square foot warehouse built in 1891. The Logan Heights building, which housed the former Weber bakery, is being transformed into a multi-purpose environment for community galleries, event spaces, and live-work artist units by James Brown of Public Architecture. Thomas DeMello, Lee Lavy, Joseph Huppert, and Michael James Armstrong were offered the opportunity to use the space however they wished. All four artists have been preparators (a.k.a. art handlers) at MCASD. The group’s unique approach to art has allowed them to fully exploit the potential of such a raw environment. We sat down with the group to learn more about their practice and their new digs.

MCASD: How would you describe your work, as a group or individually?

Michael Armstrong: As a group, we’re all completely different. I don’t think we share anything as far as aesthetics. At the moment, the focus is on site-conditioning/site-specific installations where the site informs the work.

Lee Lavy: The running thread between us is that we continually move from one project to the next. We all have different relationships to art. I’ve been drawing since I was 4 or 5 years old—just sketching and making stuff. I figured no one cared. I’d actually never shown any of my work until I started working at Blick Art Supplies. Thomas DeMello: I’ve been an artist my whole life. I used to turn in blank exams at school and call it art. This is really personal to me. I dream about art, I love to talk about it, and I feel enlivened by the conversations we have at Café Bassam on Sundays. Everyone we meet there is so creative.

MCASD: What factors have influenced your work for the current exhibition at Bread & Salt?

Thomas: I’m drawn to this idea of inhabiting an uninhabitable space and producing work that is site-specific. In that way, Bread & Salt has the same kind of origins as the ICE Gallery. We don’t have an artist manifesto, we never put wall labels on the art, and we never serve food or drinks at opening receptions. We just want people to go look at art for as long as they can stand it.

Lee: That’s a quality not many places have. We also don’t want to be known as a gallery because there aren’t any objects or art to sell.

How was the transition from the ICE Gallery to Bread & Salt? Does it feel like a moment for re-invention/re-interpretation of your artistic goals?

Thomas: This is an exciting time for us. We were at ICE in North Park for a little over two years, and now it feels like the right moment to be doing something like this. When you’re creating something, no matter what it is or where you are, it feels like re-invention every time.

Lee: It’s important to keep working and expanding your vocabulary because the process of creating is extremely important. You have to continually challenge yourself. It’ll be similar to working in ICE, but the location is different. This will be like our continuation in a new space.

MCASD: Two members of the group, Thomas and Lee, are currently preparators for MCASD. How have the things you’ve learned there changed your perspective about and relationship to art?

Thomas: Getting this job was like a dream, and I probably do it for free just because I love it so much. We’re always trying to find a way to come together and connect with people about art on any level; people who are passionate and creative. We’re always learning something new there, and we’re fortunate to meet amazing people like Bob Irwin. He and Joey really connected, and now Joey’s actually his personal assistant.

Lee: MCASD has taught me so much about contemporary art. They’ve helped me exponentially in talking about it, understanding it, and handling it. The environment is perfect for me because I live and breathe art twenty-four hours a day: I read art books, draw, and try to visit other museums. If I’m not involved in art, I feel really guilty. It’s like an itch I have to scratch.

MCASD: Do you intend to collaborate with other artists who will eventually inhabit the space?

Lee: We’re not really collaborators, but sometimes we do fight like brothers. It all comes down to a shared work ethic and respect for one another.

Michael: We’re supportive in aspects like labor, but it’s probably better to say that we help each other with execution and not aesthetics. We’re all friends, and we try to help each other achieve our goals.

Thomas: The goal is always to help someone make it happen. If an opportunity to collaborate comes along, we’ll really think about it. Mostly, we all want to be on a course to see that work gets finished.
USE YOUR BENEFITS

Membership bennies are so numerous it’s hard to keep track of them all. Here are a few highlights designed to help you get the most from your MCASD membership.

ALL MEMBERS RECEIVE a 10% discount at the Museum Cafe and the X Store in La Jolla. Use these to treat mom to a special Mother’s Day brunch or shopping trip next month.

MEMBERS AT THE CONTRIBUTOR LEVEL ($150) AND ABOVE enjoy guest privileges, allowing each Member to bring a guest every time they visit. Members at this level also enjoy reciprocal admission to more than 450 museums nationwide, including MOCA and the Skirball Cultural Center in Los Angeles, the de Young Museum in San Francisco, the Frick Collection and Museum of Arts and Design in New York, and many more.

MEMBERS AT THE SUPPORTER LEVEL ($600) AND ABOVE enjoy a special reception with hosted cocktails and hors d’oeuvres before each exhibition opening celebration.

DONOR CIRCLE MEMBERS ($1,500) AND ABOVE receive an invitation to the annual Director’s Champagne Brunch with Hugh Davies. This year’s brunch will celebrate one of our fall/winter exhibitions.

For a list of benefits at all levels, please visit the Join/Give section of www.MCASD.org.

If you are interested in upgrading your membership to take advantage of any of these benefits, please contact Membership Associate Anna-Leigh Zinza at azinza@MCASD.org or 858 454 3541 X172.

LOOKING FOR A DIFFERENT POINT OF VIEW?

Perspectives offers a new way to look at the world. Using current exhibitions as a starting point, this recently reformulated series of programs offers visitors direct access to artists, curators, and specialists in various fields of knowledge. These participatory talks and tours will inspire, engage, and challenge your way of thinking. Don’t forget—Perspectives is always free for MCASD Members.

A CURATOR’S PERSPECTIVE

Led by an MCASD curator, this tour and conversation invites visitors to ask questions and learn about exhibitions, artists’ processes, or particular works of art. This program takes place soon after an exhibition opens and offers first-hand knowledge about the installation and curatorial process directly from the curator.

AN OUTSIDE PERSPECTIVE

There are multiple entry points into the world of contemporary art. The Outside Perspective series invites visitors to explore issues emerging from exhibitions by hearing from a specialist in another field of knowledge: music, film, architecture, and even science.

SEE CALENDAR FOR A FULL LIST OF PROGRAMS.
READY FOR CAMP?
Sign up now for one of two week-long camp sessions for different age groups.

CAMP FOR 7- TO 9-YEAR-OLD CHILDREN
> MONDAY, JULY 22–FRIDAY, JULY 26

CAMP FOR 10- TO 12-YEAR-OLD CHILDREN
> MONDAY, JULY 29–FRIDAY, AUGUST 2

SESSION 1
CAMP FOR 7- TO 9-YEAR-OLD CHILDREN
> MONDAY, JULY 22–FRIDAY, JULY 26

SESSION 2
CAMP FOR 10- TO 12-YEAR-OLD CHILDREN
> MONDAY, JULY 29–FRIDAY, AUGUST 2

MORNING SESSION
9 AM-12 PM > Sculpture Challenge!

AFTERNOON SESSION
1-4 PM > Mixed Media Marathon

FULL DAY
9 AM-4 PM > Participate in both sessions for a full-day experience, including supervised brown bag lunch hour.

CONTEMPORARY CAMPER
Searching for the right summer camp? We’ve got you covered. Take it from Ruben—a former camper, 5th grade art lover, and regular Museum patron.

MCASD: What was the best part of summer camp at MCASD?
Ruben: It helped me learn about the art and understand it more... it showed me new techniques and helped me perfect my artwork.

MCASD: Did your opinion of visiting MCASD change after you participated in summer camp?
Ruben: Yes, because I got to know some of the staff. They recommended some good art pieces to see and why I would like it. This made me more interested in art.

MCASD: What other events do you like at MCASD and why?
Ruben: My favorite event was the TNT when they designed your hair. I had a huge mohawk!

MCASD: What do you enjoy most about visiting MCASD?
Ruben: I go to the Museum to see all the different styles of art and the artists they have on view.

MCASD: How does learning about art help you?
Ruben: Well, from a young age I loved to draw, and where I used to live there were a lot of museums and they always inspired me to try new things.

MCASD: Why do you think art is important?
Ruben: Because you can express your feelings and put your energy in the art—the art will have definition depending on your emotions!
**MCASD’s Collection Gets Around**

Between *The Very Large Array* and *Behold, America!*, we have recently had hundreds of works of art from our permanent collection displayed in San Diego. But did you know that objects from our collection are also on view across the country?

Last fall our Keith Haring portrait of Elvis Presley was on display at the Metropolitan Museum of Art. That show, *Regarding Warhol*, has closed in New York but is on view in Pittsburgh at The Warhol Museum until April 28. If you find yourself in Omaha, you’ll recognize Jennifer Steinkamp’s *Madame Curie* at the Joslyn Art Museum through May 12.

On your next visit to L.A., you may see some familiar sights: four of our works by funk artist Llyn Foulkes will be on view at the Hammer Museum through May 19, and John McCracken’s black plank is on loan to LACMA through June 30 for their Stanley Kubrick exhibition.

Works have even ventured south of the border: Daniel Ruanova’s *Now Pl@yIn* is currently at MACRO in Monterrey, Mexico through April 12.

And, finally, Eggs by Vija Celmins recently traveled to Minneapolis and New Orleans, and returned to us last month for the opening of *Lifelike*, the highly acclaimed exhibition organized by the Walker Art Center.

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**That’s So Lifelike(able)!**

The artists of *Lifelike* aren’t the only ones inspired by commonplace objects. These designers have a knack for making functional objects in unusual forms or materials that have an uncanny likeness to something familiar, but are used in unexpected ways. They’re a little surreal and whole a lot of fun.

PURCHASE THESE PRODUCTS IN THE X STORE IN LA JOLLA OR ONLINE AT MCASD.ORG/STORE.
THANK YOU TO OUR DONORS

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