Treasures of the Tamayo Museum, Mexico City

ON VIEW 5/17/14 THROUGH 8/31/14 > LA JOLLA

Treasures of the Tamayo Museum, Mexico City brings to San Diego highlights from one of Mexico’s foremost museums of modern and contemporary art. In 1981, Rufino Tamayo (1899–1991) opened the doors of his eponymous museum, to which the Mexican artist donated both his own paintings and his collection of late-modernist and contemporary art. Tamayo built his collection of works by both Mexican artists and those in Europe and the United States with the goal of founding a museum that would promote the artists of his native country and bring Mexico City into a dialogue with the international art community.

Treasures of the Tamayo marks a partnership between two like-minded institutions, which brings to view works never before seen in San Diego. The exhibition presents paintings by Rufino Tamayo himself, objects from the Mexican artist’s collection, and works by contemporary artists the Tamayo Museum has acquired since his death. The selection on view represents the distinct diversity of the Tamayo Museum’s collection, with artists working in Europe, the United States, and Latin America—from Pablo Picasso to Francis Bacon, Mark Rothko to Larry Rivers, and Roberto Matta to Francisco Toledo, among others. The collection’s strength in contemporary art is represented with works by artists such as Gabriel Orozco, Francis Alÿs, and Liliana Porter.

Treasures of the Tamayo Museum, Mexico City is organized by the Museum of Contemporary Art San Diego, with generous lead underwriting support provided by Carolyn Farris. Additional funding has been received from David Guss, Faye Hunter, and proceeds from the 2014 Art Auction. Institutional support for MCASD is provided, in part, by Mandell Weiss Charitable Trust and the City of San Diego Commission for Arts and Culture.
Christo and Jeanne-Claude—XTO and J-C—are best known for the monumental projects they have accomplished over four decades and across diverse geographies. Their interventions in both urban and rural environments often employ fabric to dramatically transform the sites. Such works have compelled viewers with their startling scale and presence and engaged the public in debate. While Christo and Jeanne-Claude’s works are temporary, they involve years of complicated negotiations, revealing hidden societal and bureaucratic mechanisms as much as they also highlight the physical world around us.

David Copley (1952–2012) was one of MCASD’s most passionate patrons and generous Trustees. He was also the most prolific collector of Christo and Jeanne-Claude’s work in the United States. This exhibition presents works which came to the Museum through David Copley’s bequest or were given in his honor, including significant donations from Christo himself. MCASD is honored to celebrate David Copley’s life and his great commitment to this enduring body of work.

XTO+J-C: CHRISTO AND JEANNE-CLAUDE FEATURING WORKS FROM THE BEQUEST OF DAVID C. COLEY

ON VIEW THROUGH 4/6/14 > LA JOLLA

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XTO+J-C: Christo and Jeanne-Claude Featuring Works from the Bequest of David C. Copley is organized by the Museum of Contemporary Art San Diego. Lead underwriting support has been generously provided by Colette Carson Royston and Dr. Ivor Royston, with additional funding and works of art received from the David C. Copley Foundation. XTO+J-C is proudly supported by Van Cleef & Arpels, with additional corporate funding contributed by Rolls-Royce Motor Cars and Symbolic Motor Car Company. Additional underwriting support has been received from the Friends of David C. Copley underwriting group. Institutional support for MCASD is provided, in part, by Mandell Weiss Charitable Trust and the City of San Diego Commission for Arts and Culture.
Artist Tim Youd has undertaken the task of retyping one hundred classic novels, staging his durational performances at locations relevant to the author’s life or the plot of the novel. During much of the month of July, Youd will retype Raymond Chandler’s The Long Goodbye in MCASD’s Krichman Gallery, overlooking the ocean—not far from the La Jolla residence where Chandler wrote the novel.

Employing the same make and model typewriter used by the author, Youd types each novel on a single sheet of paper, which is backed by an additional sheet. The artist runs this doubled paper through the typewriter repeatedly, until every word of the novel has been retyped. Upon completion, the two pages—a positive and negative image—are mounted as a diptych, representing two pages of an open book. A selection of completed diptychs from the first year of Youd’s 100 Novels project will be presented in Meyer Gallery, along with a number of his eccentric typewriter “portraits,” which take the form of wall-bound sculptures fashioned from cardboard. Taken together, these works stand as the insistently material residue of Youd’s performances, which last weeks and months at a time, but are ultimately ephemeral.

See pages 22–23 for a Q&A with the artist.

Tim Youd: The Long Goodbye is organized by the Museum of Contemporary Art San Diego, and is made possible by proceeds from the 2014 Art Auction. Institutional support for MCASD is provided, in part, by Mandell Weiss Charitable Trust and the City of San Diego Commission for Arts and Culture.
PROSPECT 2014

ON VIEW THROUGH 4/30/2014 > LA JOLLA

For the past 28 years, MCASD’s premier membership groups—the International Collectors and the Contemporary Collectors—have provided significant funds for the acquisition of new works for the Museum’s collection through their annual dues. Each year, MCASD’s curatorial staff organizes an exhibition of works, entitled Prospect, to be considered for acquisition by the Collectors.

ON THE BEACH: ART AND PUBLIC SPACE ON THE CALIFORNIA COAST

ON VIEW THROUGH 4/30/14 > LA JOLLA

On the surface, beaches are ideal examples of public space. They are visions of paradise; places where we can forget our troubles. The works in this exhibition portray the beach as a unique site of social interaction. They complicate the utopian image of the beach, and suggest that this is a public space that consists of much more than sand, sun, and surf.

Last fall, MCASD’s curatorial team and UC San Diego’s Department of Visual Arts joined forces to offer a graduate seminar which considered the programmatic activities of a contemporary art museum. On the Beach: Art and Public Space on the California Coast, organized by Noni Brynjolson, a Ph.D student at UC San Diego, is an outcome of that seminar. Originally from Winnipeg, Canada, she traded bone-cold winters for the warm rays of La Jolla when she entered the UCSD program last fall. “The California beach,” she says, “was a site idealized in my mind through postcards, music, and movies, and it was the first place I visited when I arrived. During the curatorial studies seminar at MCASD I spent time researching the Museum’s collection, and saw that the beach was also a place of interest for artists, especially those interested in site-specific public artwork.”

SCRIPPS ON PROSPECT: CULTURAL LEGACY

ON VIEW THROUGH 4/6/14 > LA JOLLA

Scripps On Prospect: Cultural Legacy explores the lasting cultural contributions of philanthropists Ellen and Virginia Scripps, focusing on institutions located on or along Prospect Street. The exhibition marks Part Two of a collaboration between MCASD and the La Jolla Historical Society while the latter undergoes an ambitious restoration project.

Scripps On Prospect: Cultural Legacy is organized by the La Jolla Historical Society in partnership with the Museum of Contemporary Art San Diego. Funding for Scripps On Prospect: Cultural Legacy is provided by Peter B. Clark, Robert and Pascale Bauer, Garth Conboy and Laura DuCharme Conboy, Paul, Plevin, Sullivan & Connaughton LLP, Florence Riford Community Fund at The San Diego Foundation, the City of San Diego Commission for Arts and Culture, the Members of the La Jolla Historical Society, and the Members of the Museum of Contemporary Art San Diego.
EVA STRUBLE: PRODUCE

ON VIEW 4/5/14 THROUGH 6/22/14 > DOWNTOWN

Painter Eva Struble’s work treats distressed urban and natural landscapes, whose seemingly serene atmosphere belies the socio-political and environmental issues at their heart. Originally from Baltimore, Struble brings her critical eye and versatile brush to San Diego in Produce, a new series that offers a contemporary update on the landscape tradition. In these paintings, she pursues a recently developed interest in agriculture and migrant work, while simultaneously covering new material ground in her practice with experiments in screen printing and paper collage. In preparation for the project, Struble conducted in-depth research into the agricultural industry of Southern California and the laborers who travel to the area for work, mining historical photo archives, visiting farms around North County, and interviewing migrant workers from Oaxaca, Mexico. While the paintings draw their sense of place from her research, Struble introduces the migrant workers’ presence by inserting into the paintings passages of silkscreened textile patterns from the artisan traditions of their native region. The resulting jewel-toned, clamorously verdant scenes address the intersection of immigration, labor, and the agricultural industry on which San Diego depends daily for its food. MCASD is proud to be the non-profit sponsor for San Diego Foundation Creative Catalyst Fellow Eva Struble.

Eva Struble: Produce is organized by the Museum of Contemporary Art San Diego with major funding from the 2014 Creative Catalyst Fellowship Grant, which was made possible by the Ariel W. Coggeshall Fund of the San Diego Foundation Malin Burnham Center for Civic Engagement. Institutional support for MCASD is provided, in part, by Mandell Weiss Charitable Trust and the City of San Diego Commission for Arts and Culture.
MCASD: Tell us about the conceptual and material evolution of Produce.

STRUBLE: I’ve been making work about the places I live for the last ten years. I moved to San Diego three years ago and started reading about the history of human movement in the area, migration, and labor, especially in relation to agriculture. I started making prints that integrate patterns and textiles from regions that people come from to work in Southern California. I was learning how to screen print on medium format-size paper and wanted to bring them into painting and collage on a larger scale, but also make the project more social. In the past my research always included reading a lot of books and physically going to places, whether it was environmentally degraded parts of my city, Baltimore, where I grew up, or Brooklyn, exploring strange backwater environmental histories there. This time I wanted to have a more human experience in San Diego.

MCASD: In what ways did you shape the experience to be a more human one?

STRUBLE: I started partnering with the California Rural Legal Assistance organization. They provide pro bono legal help for migrant workers here in North County. I also met with a number of their constituents and went to a lot of farms in North County to get firsthand stories about what it’s like to be producing the food we eat every day and that we’re all so disconnected from. So I brought those experiences into the work I’m making now.

MCASD: The landscapes that you’ve depicted are themselves lush and painterly, and you’ve added unexpected passages of silkscreened textile patterns. How did these elements make their way into the work?

STRUBLE: I love textiles of many types and I have folders and folders of images of textile patterns from around the world. I use them in different ways. In one piece I’m working on now, I’m thinking about a farm in Vista that buses in workers every year from Michoacán, Mexico. I’m using visual elements, in the form of textile patterns from that region, mixed with images of the farm, in the painting. In a way, I’m acknowledging the many histories that go into agriculture here, almost a way of giving credit within the story of our “grand story of bountiful produce” here. It also gives me the opportunity to process and learn patterns that I like by transforming and recreating them in a new context.

MCASD: Have you integrated such themes, visual motifs, and collaborations with organizations like the CRLA before?

STRUBLE: No, I haven’t. It’s new, but I think I will continue to work on it. In retrospect, it feels like each of [my former] projects was a year long, and then it felt like, “What’s the next place?” In a way, it was too wrapped up. Having the sense of being in San Diego longer, I can think of it as a project that can continue, and the relationships that I’ve developed can continue, as well.
FROM THE COLLECTION

ON VIEW THROUGH 6/22/14 > DOWNTOWN

Selections from MCASD’s vast holdings will be on view in a grouping of installations downtown.

In the Farrell Gallery, Secrets and Lies offers up a series of disguises, ruses, and revelations. The works on view evoke a range of evasions and deceptions—whether familial, political, or artistic in nature—moving between private and public life, and realms of fact and fiction. The exhibition borrows its title from Ellen De Meutter’s cryptic painting of two gossiping figures and includes works by Tina Barney, Ramiro Gomez, Louise Lawler, Josiah McElheney, Yasumasa Morimura, and Cindy Sherman among others. Taken together, works in the exhibition spread secrets even as they expose lies, pointing, perhaps, to more complicated truths.

Works by Allan Sekula are featured in the smaller central gallery inside the Farrell Gallery. Sekula’s Untitled Slide Sequence (1972) is a series of 25 photographs depicting workers leaving the General Dynamics Convair Division of Aerospace Factory in San Diego at the end of the day.

Various sculptural tableaus of urban and suburban scenes will be on view in Foster Gallery, including audience favorites: Mat Collishaw’s Shrunken Heads (1998) and Charles Gaines’ Airplanecrashclock (1997/2007). Collishaw’s mesmerizing diorama, animated by audio and video, slyly reveals the ways in which violence is embedded in our entertainment and everyday lives, just as Gaines’ Airplanecrashclock considers the cultural fascination with disasters. In this sculptural landscape, a generic disaster recurs based on arbitrary time schedule: every 7.5 minutes, a toy plane crashes into a skyline of familiar buildings from various urban centers.

Secrets and Lies is organized by the Museum of Contemporary Art San Diego. Institutional support for MCASD is provided, in part, by Mandell Weiss Charitable Trust and the City of San Diego Commission for Arts and Culture.
CÉLESTE BOURSIER-MOUGENOT

ON VIEW THROUGH 6/22/14 > DOWNTOWN

Céleste Boursier-Mougenot, a trained musician, creates visually and acoustically intriguing installations where sound and sculpture merge, revealing unexpected beauty in the ordinary. In this untitled work, the French artist floats porcelain bowls in three inflatable swimming pools, outfitted with water pumps. The bowls delicately clink as they collide on the swirling waters. The resulting combination of sounds at any given point is as much a product of chance as it is choreography.

This piece was the inspiration for last month’s Avant Garde Fundraiser, The Spring Thing: Pool pARTy. Check MCASD’s Flickr page for pics of the event.
JAMES DRAKE: ANATOMY OF DRAWING AND SPACE (BRAIN TRASH)

ON VIEW 7/10/14 THROUGH 9/21/14 > DOWNTOWN

James Drake: Anatomy of Drawing and Space (Brain Trash) is the culmination of two years of active creation, reflecting imagery from throughout the artist’s forty-year career. In 2012, the artist committed himself to drawing every day. Some drawings are immediate, others take days. The resulting 1,246 drawings cull from his personal reservoir of images—wild animals, scientific formulas, personal portraits, art historical figures—and are rendered in pencil, ink and charcoal, often with collage and stencil work. Drake confronts structures that bind and urges that divide: from communication and culture to violence and addiction. Those subjects spill across this massive composition as well as an examination of the human figure from anatomy books to self-portraiture. Drake’s confidence as an artist and virtuosity as a draftsperson are on display in this retrospective reckoning of his overriding themes of order and chaos, life and death, and legacy and innovation. Contemporary and traditional both, this cycle of drawings serve as an echo of the artist’s studio—the artist’s mind—played out on epic scale.

James Drake: Anatomy of Drawing and Space (Brain Trash) is organized by the Museum of Contemporary Art San Diego, and is made possible by generous lead underwriting support from Tami and Michael Lang. Additional funding has been received from Stephen Feinberg and proceeds from the 2014 Art Auction. Institutional support for MCASD is provided, in part, by the City of San Diego Commission for Arts and Culture.
ERNEST SILVA

San Diego mourns the loss of artist Ernest Silva, a steadfast presence in the region’s art scene. He was 65 years old. Ernest taught at UC San Diego from 1979 until his retirement last fall. Throughout his tenure, he nurtured numerous students even as he maintained his own active studio practice. His evocative work deploys a repertoire of images from nature and art: a moon shadow, a burning flame, a supine nude, a lone lighthouse. Tinged with psychological tension, these stage-like scenes gather “subjective experience and perceptions of the objective world” to consider both the promise and peril of human nature. Ernest was featured in more than 45 one-person exhibitions and countless group shows, including at MCASD where his work is held in the permanent collection and his memory carries on.

NANCY B. TIEKEN

1940–2013

MCASD remembers Nancy B. Tieken for her wonderful dedication and friendship over the years. As a member of the Museum’s Board of Trustees from 2003–2007, and a dedicated Member of our Collectors Circle for nearly 15 years, she will be greatly missed. Nancy was a strong advocate for contemporary art and a substantial donor of important works to several institutions. To MCASD alone, she gifted accessions funding to purchase works by Russell Crotty, Wim Delvoye, Loren Madsen, and Barbara Kruger, all of which remain a part of our dynamic permanent collection. With these gifts, her legacy will remain an important part of MCASD’s history and future.
HAVE YOU HEARD ABOUT OUR NEW ARCHITECTURE AND DESIGN SERIES?

Created for industry professionals, design enthusiasts, and the architecturally curious alike, Architecture + Design: Meet the New San Diego invites you to explore San Diego’s premier contemporary architectural and design destinations. Launched in February with an exclusive tour of the new Central Library led by architect Rob Quigley and Interim Executive Director for the Commission for Arts and Culture, Dana Springs, this program series takes participants behind closed doors to some of the most exciting architectural locales unfolding in our city.

On October 29, the group will visit Sebastian Mariscal’s Phoenix House, owned by Ron and Cathy Busick. Sebastian Mariscal, who is slated to join the group on the tour has said “The design process started as an emotional path of discovery, where the house starts to exist as your steps build the walls and your breathing lets the space contract and expand.” This unique structure is made of site-poured concrete walls, which allow shadows and light to create new patterns throughout the day. The building, which Mariscal has called “a house of introspection,” was designed to blend in with the surrounding nature and become part of its environment.

Architecture + Design: Meet the New San Diego will offer three signature events each year, all of which will be exclusive to the Museum’s Circle level Members. Membership to this premier group starts at $1,500. For more information about joining MCASD’s Circle level Membership group and the A + D Series, please contact April Farrell aefarrell@mcasd.org or 858 454 3542 x162.
MCASD’s Summer C.A.M.P. (Contemporary Art, Media & Process) invites 6–12-year-olds to explore contemporary art through a series of week-long art-making workshops led by local contemporary artists. C.A.M.P.ers discover out-of-the-ordinary materials, learn about conceptual art, and hear about artists’ processes directly from the artists themselves. The week-long camp culminates with a showcase and celebration of the camper’s artwork.

The 2014 Summer C.A.M.P. will be held July 28–August 1 (for 10–12 year-olds), August 4–8 (for 8–9 year-olds), and August 11–15 (for 6–7 year-olds). MCASD Members receive a significant discount on C.A.M.P. tuition. Visit www.mcasd.org/events to register your camper today!

MCASD former campers talk about their Summer C.A.M.P. experience.

“Summer C.A.M.P. was great! I liked working with different materials, mediums, and projects each day and meeting kids from different states.”
—Isabela Underdahl, 9

“We did many educational activities and challenging projects based on artists’ work in the exhibit such as cardboard collaging without glue or tape. My favorite was customizing our own stamps.”
—Ruben Bohm, 12

“The art camp was a wonderful experience. I got to explore many materials and forms of design.”
—Danielle Amir, 13

“The camp really brings out our personality by encouraging creativity and imagination.”
—Elinor Amir, 13
100,000 REASONS TO THANK
QUALCOMM FOUNDATION

Since 2007, MCASD’s 25 and Under free admission policy has been made possible by Qualcomm Foundation. This unprecedented support has tripled the attendance of young people visiting the Museum, and this year reached a remarkable milestone. More than 100,000 children, teens, and young adults have come through our doors gratis. Qualcomm Foundation’s support has been truly transformational, affording young audiences unprecedented access to artists, exhibitions, and programs at MCASD, and in the process has empowered a new generation of arts advocates and cultural participants within our community.

We asked some of MCASD’s 25 and under visitors what free entry means to them.

“It allows me to bring my entire coterie to the Museum with me. This is crucial, seeing as a person’s perception of works of art can be so drastically altered by the circumstances in which they experience it, and a young person’s exposure to artwork can change the course of their life. It can be incredibly encouraging for a teenage artist to know that institutions have respect for what they do.” —BRIAN, 17

“Free admission is the key to exploration, then if it grabs my attention the cost will not matter. My kids will be associated with [museums]. I will not let them forget art.” —ISIDRO, 20

“It means I can walk in anytime. [Viewing] the Cheech Marin collection was pretty awesome. It made me identify with my culture.” —CHRISTINA, 22

2. JANET CARDIFT & GEORGE BURES MILLER, OPERA FOR A SMALL ROOM (INSTALLATION DETAIL), 2005, MIXED MEDIA WITH SOUND, RECORD PLAYERS, RECORDS AND SYNCHRONIZED LIGHTING, 2.6 X 3 X 4.5 METER. © COURTESY OF THE ARTISTS.
4. PHOTO BY THE MCDONALD FAMILY: COURTNEY COYLE, STEVEN MCDONALD, AND MAX (5) AND ALLE (9) COYLE MCDONALD.
5. NANCY RUBINS, PLEASURE POINT, 2006, NAUTICAL VESSELS, STAINLESS STEEL, STEEL WIRE. COLLECTION MUSEUM OF CONTEMPORARY ART SAN DIEGO, MUSEUM PURCHASE, INTERNATIONAL AND CONTEMPORARY COLLECTORS FUNDS. © NANCY RUBINS. COURTESY OF THE ARTIST AND GAGOSIAN GALLERY.
Are you 25 and Under? We want to see your artwork!

It’s back! MCASD’s 25 and Under Art Contest returns for a third year. Use the eye as your muse and get inspired. All mediums of artwork are welcome—oil paintings, graphic design, digital photography, chalk work, and more. Entries will be accepted through May 16. This year’s contest will include a Facebook vote and an in-person showcase on June 7.

MCASD is on Instagram! All images courtesy of 25 and under MCASD fans. Find the Museum on Instagram @MCASanDiego!

Visit www.mcasd.org for more details.
BIENNIAL ART AUCTION 2014

WEDNESDAY, APRIL 30, 2014 > 6:30 PM > LA JOLLA

Ladies and gentlemen, get your paddles ready.

Waiting for the right opportunity to invest in works by renowned contemporary artists? Now is your chance. The 2014 Art Auction will feature a live and silent auction of artworks selected by MCASD curators, including paintings, sculptures, and works on paper.

This year’s auction will feature works by blockbuster artists, including John Baldessari, William Kentridge, Liza Lou, and Ed Ruscha.

Can’t make it to the auction? No problem. This year MCASD is using Give Smart to allow mobile bids from users around the world. Not only will you be able to check out the works online beforehand, but you can bid up to a week before the auction starts. Gold Circle ticket holders will be treated to a special-edition paddle designed by Kelsey Brookes, a first look preview reception on April 22, preferred seating at the auction, and a private curatorial tour of the works.

Your generous bidding supports MCASD’s exhibitions and education programs. Thank you for raising your paddle and supporting the arts! Visit www.mcasd.org/artauction for tickets and more information.

SOLD!

MCASD’s Biennial Art Auction is made possible by the generosity, counsel, and support of our lead sponsors, Christie’s and Arclight Cinemas UTC. We would also like to thank supporting sponsor Schubach Aviation, and in-kind sponsors The FrameMaker, Artworks San Diego, Toast Catering, and Quint Contemporary Art.

CHRISTIE’S  Arclight  SCHUBACH AVIATION
JOHN BALDESSARI
*Animal (Black) at Ocean: Tranquil*, 2004
Digital archival print on matte paper
42 3/4 x 42 inches
Courtesy of the artist and Mirian Goodman Gallery, New York

WILLIAM KENTRIDGE
*Waiting for the Sibyl*, 2013
India ink on found pages
47 x 47 inches
Courtesy of the artist and Goodman Gallery, Johannesburg, and Marian Goodman Gallery, New York

LIZA LOU
*Coil*, 2008-10
Glass beads, cotton, edition 2/2
5 1/2 x 8 3/8 inches (diameter)
Courtesy of the artist

ED RUSCHA
*Red Ready*, 2012
Acrylic on museum board paper
12 1/2 x 15 1/8 inches
Courtesy of the artist
EVENTS

shore thing

this summer!
It’s back.
You loved it, we listened.

July 3–Aug 28
Thursdays
5–8 PM

This summer we’ll open our doors late into the evenings on Thursday nights.

Join us for
Gorgeous sunsets and cocktails <
Mingling in the galleries <
Breathtaking views of the coast <
Picnics in the Edwards Sculpture Garden with friends <
Exhibition tours with Educators <
Live music and more <

And most of all—make great memories with your MCASD family.

MCASD La Jolla is a Shore Thing this summer. 700 Prospect, La Jolla, CA.
PUBLIC²

Celebrate the grand re-opening of America Plaza at this all-ages event.

PUBLIC² (Public Squared) invites the community to “take back” the public plaza as a space for gathering. With performances, exhibition tours, art-making activities and more, we’ll explore the concept of public engagement through new and mixed media presentations. Each hour brings a novel experience by our city’s most exciting culture producers—artists, bands, filmmakers, and more. Dance the day away in the silent disco, get your downward dog on with a yoga class, or nosh on delicious gastrofare.

Let’s reclaim the city square as a place of exchange and creativity!

PUBLIC²
Friday, April 25, 2014 > 5–9 PM: Exhibition tours, art-making activities, silent disco
Saturday, April 26, 2014 > 11 AM–7 PM
MCASD Downtown

America Plaza is located directly across the street from MCASD Downtown. Visit www.mcasd.org for more details.
AN ACT OF DEVOTION

As part of his undertaking to retype one hundred classic novels, Tim Youd will retype Raymond Chandler’s *The Long Goodbye* at MCASD, not far from the La Jolla residence where Chandler wrote the novel.

**MCASD:** Your current objective has been the retyping of 100 novels over a span of five years. In addition to retyping each novel on a typewriter much like the one originally used by the author, another aspect of your project requires that you travel to locations near where the original authors lived or worked. What is the significance of presenting the work in these specific contexts?

**YOUD:** As a society, we’ve done a very thorough job fetishizing the lives of famous authors. Sometimes the best way to meet the absurd is with a different flavor of absurdity. At the same time I truly appreciate being in these different locations. Important work has been done by dedicated people to preserve literature’s heritage and to celebrate the work of great writers. And, really, it feels more authentic to do the work on location, than just typing 100 novels in my studio.

**MCASD:** Beginning with *The Big Sleep* in Los Angeles, you began retyping all seven of Raymond Chandler’s detective fiction novels. How do these novels connect you to San Diego?

**YOUD:** One of the satisfying things about this 100-novels project is that I learn something about each of the authors whose work I retype. Chandler was something of a lonely and tortured soul…and he was married to a woman 17 or 18 years older than he was. She became ill around the time they moved to La Jolla. It was there that she died and it was during the time of her illness and death that he wrote *The Long Goodbye*. Chandler’s own experience pretty clearly translated into the novel. He acknowledged it as his most personal novel, as well as the favorite among all his work. The house on Camino de la Costa where Chandler lived is marked by a bronze placard on the sidewalk. Chandler died at Scripps Memorial Hospital and is buried at Mount Hope Cemetery in San Diego.

**MCASD:** You retype each novel on a single 8.5” x 11” page with a carbon copy sheet directly behind it. This page is repeatedly threaded into a typewriter as you type and read the novel aloud. Tell us about how you arrived at this process?

**YOUD:** The second sheet is a slightly heavier weight paper, designed to take the indentation of thousands of typewriter key strokes. In many instances, the ink bleeds through the top sheet, and often the top sheet tears—occurrences which create marks on the second sheet that imperfectly mirror the top sheet. So the end result is a diptych that serves as a formal representation of the two pages of an open book—a format well grounded in art history, going back at least to the middle ages.

**MCASD:** Do you stop and talk with curious observers? Have you had any odd reactions or responses?
...have basically said I’m nuts.”

YOU: I’m happy to talk with anyone who comes by. I’ve gotten a lot out of these interactions. On the first day of the first performance I did back in New York in May 2013, I had a little sign explaining what I was doing and indicating I wouldn’t be stopping to talk. I took it down after the first hour because I felt I was missing something. Reading is a solitary exercise, but also something people love to share. And my project fits somewhere in there. Of course, more than a few people have basically said I’m nuts.

MCASD: Why do you choose the novels you do? Is it the stories or the authors? A mixture of both?

YOU: For starters, the novels have to have been composed on a typewriter. So that generally means I’m looking at work from 1900 to about 1985—although there are a few authors who still work on typewriters. Tom Wolfe, Don DeLillo, and Will Self come immediately to mind.

MCASD: How do you combat fatigue?

YOU: Fatigue is no doubt a real part of typing for hours at a time, day after day. I think the trick is to remain engaged in the book. As I noted above, it’s really an act of devotion to the text. And I can get really locked in to the story and the hours go by. Of course, I inevitably come out of it, need to stretch or walk around a bit, and then try to recapture that meditative state. And believe it or not, I try to exercise daily. That seems to even me out both mentally and physically.

MCASD: Lastly, we have to ask: what do you read for leisure?

YOU: I have two little daughters. I try to read to them most every night. We just finished Little House In The Big Woods and have just started on Harry Potter and the Sorcerer’s Stone.
ART + MUSIC = TNT

Thursday Night Thing

JULY 10
SUPPORTER’S RECEPTION > 6-7 PM
TNT > 7-10 PM

TNT returns to MCASD Downtown. Mark your calendar now for this summer’s hottest ticket.

› See MCASD’s newest exhibition featuring more than 1,200 drawings by artist James Drake in *James Drake: Anatomy of Drawing and Space (Brain Trash)*
› Enjoy tasty, specialty cocktails and delicious lite bites
› Channel your inner artist with specially curated art-making activities

Did you know TNT is free for Members? Membership starts at just $45! Visit www.mcasd.org to join today.
All-star works from MCASD’s permanent collection are traveling abroad this summer! As part of an exchange between MCASD and the Tamayo Museum in Mexico City, MCASD will loan seminal works such as *Red Blue Green* by Ellsworth Kelly as well as works by artists Carl Andre, Sol Lewitt, Donald Judd, and more.
MEMBERSHIP APPRECIATION DAY: MADE × DESIGN

SUNDAY, MAY 18 > 1–5 PM > MCASD LA JOLLA
Enjoy the perks of membership by spending your day at MCASD! We’ve invited our favorite makers and designers to set up shop in Axline Court just for you! Members will enjoy a full day of shopping in our Made X Design Market (with exclusive member discounts), light snacks and refreshments, guided tours of exhibitions at 2 and 4 PM, and 20% off in the X Store all day long! Members can also enter to win a $50 gift certificate to the X Store. Bring the family and stay for hands-on art making activities related to the sculptures on view in the Sculpture Garden. Pop in for the pop-up, and stay for everything else! Since we’ll also be celebrating Art Museum Day, this event is free and open to the public. Come share your love for art museums with us!

HEY MEMBERS—TIME TO GET VIRAL!
What is it you love about the Museum? Is it the exhibitions? TNT? Tours? Programs? Do we inspire you? Because you inspire us, and we can’t wait to hear what you have to say. Send us your six-second video about why you love MCASD. We’ve been asking artists this question and now we’re asking YOU, our beloved members. Some of your responses will be compiled into a 60-second video, along with a few all-star artists who are also MCASD fans. We’re pushing for this video to go viral later this spring and we’ll be asking for your help.

So flip the phone around, turn up the volume, hit record, and tell us what it is that YOU love about MCASD. Post your video on our Facebook page at www.facebook.com/mcasd or tag us on Instagram @MCASanDiego.

MONTHLY MEMBERSHIP—COMING TO YOU IN FALL 2014!
Want to receive more Member benefits but don’t want to pay the dues all at once? Don’t like being bothered with renewal notices? We get it! MCASD will begin offering monthly membership options this fall that will make your life easier. Stay connected at a lower monthly cost and stop marking your calendar to renew. Stay tuned!
INTERNATIONAL COLLECTORS
ARTFUL EXPEDITION > BERLIN & MUNICH
OCTOBER 12-21, 2014

This fall, MCASD’s International Collectors are invited to join us for an Artful Expedition exploring the artistic landscapes of Berlin, Munich, and Germany. Visits will include studio tours with artists Olafur Eliasson and Matt Mullican, a private reception at the U.S. Embassy in Berlin, and exclusive visits to world-class collections, including the Brandhorst Collection and the Reichstag Art Collection. For information about this and other upcoming Artful Expeditions, please contact Heather Cook at 858 454 3541 x165 or hcook@mcasd.org.

This Artful Expedition is open to those at the International Collectors membership level. For more information on how to join Collectors Circle, please contact Edie Nehls at 858 454 3541 x179 or enehls@mcasd.org.
MONTE CARLO

JET-SET

SAVE THE DATE: SEPTEMBER 6, 2014

Grab your passports and join the jet set as hosts John and Natasha Ippolito take you on a global tour of the world’s greatest cities at the 2014 Monte Carlo gala. Hop on board for a sumptuous dinner in Rome, sip the finest champagne from Paris, watch the ball drop at midnight in New York City, and catch a red light or two in the streets of Amsterdam. Buy your ticket now for a September 6th departure. Visit mcasd.org/events for more details.
San Diego County is one of the best places in the world to enjoy the sand and surf. Here are some of our picks for surefire fun at the shore.

**Every X Store purchase helps support MCASD’s operations, exhibitions, and educational programs.**

**SUNGLASS CASE**
*By Thomas Paul*
Screen-printed canvas cases keep your sunnies safe and stylish.
Regular $24 / Members $21.60

**SAN DIEGO BEACH TOTE**
*Tote everything to and fro’ in a roomy beach bag from Maptote.*
Regular $36 / Members $32.40

**“FLOWERS”**
*By Tim Bessell*
The Warhol Project Surfboard by Tim Bessell in collaboration with the Andy Warhol Foundation is decidedly more SoCal than NYC.
Limited Edition of 12 / $7,000

**TRIPLET, BALLO**
*By Quut Beach Toys*
Let little ones dig in and build a beachfront masterpiece with sand toys from Quut.
Regular $24 / Members $21.16

**LIFE’S A BEACH**
*By Martin Parr*
Parr has been documenting sunbathers, rambunctious swimmers caught mid-plunge, and the eternal sandy picnic around the world for decades.
Regular $25 / Members $22.50

**COASTAL CONTEMPORARY**
From the beach to the bay, San Diego County is one of the best places in the world to enjoy the sand and surf. Here are some of our picks for surefire fun at the shore.

Visit the X Store online at [www.mcasd.org/store](http://www.mcasd.org/store).
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