COVER: NANCY LUPO, PERSHING SQUARE (2019), LASER JET PRINT, GESSION, ARCHIVAL BOOK TAPE, AND NAIL POLISH, DIMS. COURTESY OF THE ARTIST AND KRISTINA KITE GALLERY. / NANCY LUPO, RESEARCH IMAGE FOR SCRIPTS FOR THE PAGEANT, PHOTOGRAPH OF INKJET PRINT WITH NAIL POLISH, 8.5 X 11. COURTESY OF THE ARTIST.
NANCY LUPO: SCRIPTS FOR THE PAGEANT

ON VIEW THROUGH MARCH 15, 2020

For her first solo museum exhibition, Los Angeles-based artist Nancy Lupo stages a conversation between the architecture of MCASD Downtown’s Farrell Gallery and a new sculpture, titled *Open Mouth*.

*Open Mouth* is composed of a circular arrangement of 16 cast aluminum benches that viewers are invited to engage with their bodies. The benches approximate, in 3/4-scale, versions of benches Lupo noticed at Termini train station in Rome. While the aesthetics of most public furnishings are meant to recede behind their functionality, the peculiar end pieces of the Termini bench stand out for their suggestive form, appearing alternately as a tombstone or an enlarged tooth. If imagined from above, Lupo’s *Open Mouth* follows a double curve to trace a diagram of an open mouth, where the curious end pieces stand in as teeth in an adult human jaw. Lupo’s work explores instances of ambiguity and confusion as a slow force that is at once unsettling and full of potential. Her sculptures draw attention to our presence among everyday objects, materials, and spaces that are often overlooked, but that deeply affect our understanding of the world.

Originally conceived for an outdoor public display, *Open Mouth* was presented at Pershing Square in downtown Los Angeles in October 2019. The aluminum benches that constitute the installation are cast at a foundry that also produces street lighting fixtures. By working with this material and process, Lupo places her “public sculpture” in dialogue with the more anonymous street furnishings that surround urban spaces. Brought into the Museum, the benches traverse a labyrinth of pre-existing, temporary walls. This semi-architectural gesture addresses the space of the gallery and stages a dialogue with the patterns and activities of public space, whether the Termini train station, Pershing Square, or the train platform just outside the Museum. The exhibition will also include a carefully chosen selection from a series of ongoing works in photography, video, writing, and sculpture that form part of what Lupo considers to be an archive or alphabet.

*Nancy Lupo: Scripts for the Pageant* is organized by the Museum of Contemporary Art San Diego and made possible by underwriting support from the Cochrane Exhibition Fund. Institutional support of MCASD is provided by the City of San Diego Commission for Arts and Culture and the County of San Diego Community Enhancement Fund.
BOUND TO THE EARTH: ART, MATERIALITY, AND THE NATURAL WORLD

ON VIEW THROUGH MARCH 19, 2020

Featuring works drawn from the Museum’s collection, Bound to the Earth: Art, Materiality, and the Natural World looks at the ways artists have addressed and represented the landscape. Many works are made with earthen materials such clay and tar or sticks and soil; others focus on the industrial uses of natural resources that constitute our environment. Beginning in the late 1960s, a group of artists began siting their sculptures, installations, and performances outdoors, engaging with the natural world in contrast to the space of the gallery. These works of land art took various forms, from minimal and ephemeral gestures in the landscape to large movements of the earth. Artists often documented their actions, producing photographs or videos, or relocated organic material from their original site into the gallery to create sculptures and installations. The legacies of land art are evidenced in the work of many contemporary artists, who continue to turn their attention, and ours, to the natural world around us.

Bound to the Earth features artists working across several decades, in various media. Understanding that the landscape is not neutral ground, the works in this exhibition prompt a reconsideration of the different forces that shape our understanding of the natural world. Many artists encourage a broad understanding of the earth, questioning the ways in which it is mined for resources or divided as political territory. And as our relationship to natural resources continues to change, these artworks foreground materials that are often overlooked, emphasizing their many formal, cultural, and symbolic meanings.

Bound to the Earth: Art, Materiality, and the Natural World is organized by the Museum of Contemporary Art San Diego and made possible by gifts to the annual operating fund. Institutional support of MCASD is provided by the City of San Diego Commission for Arts and Culture and the County of San Diego Community Enhancement Fund.
The Mexican photographers Graciela Iturbide (b. 1942) and Manuel Álvarez Bravo (1902-1992) are two of the most celebrated photographers in Latin America. The images each artist produced of their native Mexico have actively contributed to shaping Mexican visual identity while concurrently offering representations of marginalized populations that existed outside mainstream consciousness. Through the medium of photography, both Iturbide and Álvarez Bravo dynamically examine their own country and the myriad indigenous cultures within it.

Drawn from MCASD’s permanent collection, México quiero conocerte (Mexico I want to know you) explores the intimate approach each photographer took to capturing aspects and ideas of Mexico. Photographing their own homeland, their representational strategies differed from the dominant Anglo and Eurocentric portrayals of Mexico produced by foreign image-makers. The exhibition’s title, borrowed from a well-known photograph by Iturbide, suggests that both photographers came to know their national landscape through the lens of their cameras. The works presented in this exhibition make evident the continual dialogue each artist had with the changing landscape of their country, while highlighting their contributions to ideas of myth in Mexico.

México quiero conocerte: Photographs by Graciela Iturbide and Manuel Álvarez Bravo is organized by the Museum of Contemporary Art San Diego and made possible by gifts to the annual operating fund. Institutional support of MCASD is provided by the City of San Diego Commission for Arts and Culture and the County of San Diego Community Enhancement Fund.
To Tame a Wild Tongue: Art after Chicanismo brings together over twenty-five artists, all of whom explore aspects of the Mexican-American experience. Featuring works from the Museum’s collection, this exhibition takes the Chicano art movement as a point of departure and includes painting, sculpture, and installation. The politically and culturally inspired movement was created by Mexican-American artists during the counterculture revolution of the late 1960s and early 1970s. Heavily influenced by the iconography of revolutionary leaders, pre-Columbian art, Mexican religious icons, and socio-political issues, the movement resisted and challenged dominant social norms and stereotypes to move towards cultural autonomy. Against this backdrop of social and cultural activism, the exhibition presents works from the 1980s to today, interrogating the reverberations of the post-Chicano moment.

To Tame a Wild Tongue references Gloria Anzaldúa’s pivotal text that underscores language as a source of both cultural identity and cultural hybridity. Taking a nod from Anzaldúa’s text, the exhibition foregrounds the cultural hybridity that exists within a transborder context, without relying on identity alone, as the original Chicano Movement did. Instead, the artists in this exhibition, who may or may not identify as Chicana, explore a range of social, cultural, and political issues related to Mexican-Americans living in the United States. Split into five thematic sections, the exhibition examines ideas of activism, labor, rasquachismo, domesticanca, and the border. Questioning what it means to create political and socially oriented work outside of the label of Chicanx, many artists breach ethnic, cultural, and class barriers, as well as the physical barriers that shape an urban, multicultural experience.

To Tame a Wild Tongue: Art after Chicanismo is organized by the Museum of Contemporary Art San Diego and made possible by gifts to the annual operating fund. Institutional support of MCASD is provided by the City of San Diego Commission for Arts and Culture and the County of San Diego Community Enhancement Fund.
PROSPECT 2020

ON VIEW MAY 21 THROUGH AUGUST 23, 2020

Each year MCASD’s curatorial staff organizes Prospect, an eclectic exhibition of artworks considered for acquisition displayed alongside works from the Museum’s permanent collection. This exhibition features works that are reflective of the Museum’s current interests and are presented to members of the Contemporary and International Collectors group for consideration. Through their annual contributions, these generous supporters provide funds that assist in strengthening MCASD’s collection. Since the group’s inception, the Collectors Circle has gifted over 100 artworks to the Museum, many of which have since become cornerstones of the collection.

Prospect 2020 will present a grouping of artists whose work reflect various perspectives in the field of contemporary art. This year MCASD will feature artists whose diverse practices include painting, drawing, photography, and mixed media.
ALSO ON VIEW >

OSCAR ROMO: RECOVERED STREAM

ON VIEW THROUGH APRIL 5, 2020

This participatory exhibition, in the style of an atelier, invites visitors to explore works by binational artist Oscar Romo and learn about our region’s biodiversity, the impact of climate change, and the effects of human interventions into the environment. Romo’s wide range of work includes abstract renditions of clouds, precise botanical drawings of regional plants that have transformed due to global warming, and sculptures made out of recycled materials found in the junk yards of both Tijuana and San Diego.

Working at the intersection of science and art, Romo collaborates with many researchers and environmentalists to better understand the technical concepts that inspire his practice. Over the last decade, Romo has been dedicated to an aesthetic understanding and representation of atmospheric rivers. This is a unique phenomenon in which long, narrow areas in the atmosphere carry water vapor out of the tropics to other parts of the world. As they flow, atmospheric rivers can cause significant rain and snow, and they are an important part of the global water cycle.

This fascinates Romo, who believes in the potential for harvesting water from atmospheric rivers to serve disadvantaged communities that struggle with access to reliable sources of clean water. A former United Nations diplomat, Romo is an environmental engineer, a professor in the urban planning program at the University of California, San Diego, and Founding Director of the non-profit organization Alter Terra.

As part of the exhibition, Romo will be in conversation with a number of scientists at An Outside Perspective, MCASD’s lecture series inviting visitors to explore issues around current exhibitions by hearing from a specialist in other fields.

In addition, on the third Saturday of every month from now through March 21, Romo will conduct public workshops to connect the themes of conversations around climate change to art making and activism. Visit www.mcasd.org for the full roster of events.
ALSO ON VIEW >

SUN: RUFINO TAMAYO’S PRINTS FROM MCASD’S COLLECTION

ON VIEW THROUGH FEBRUARY 16, 2020

For the last thirteen years, MCASD has presented works from the Museum’s permanent collection in the windows of the One America Plaza building. These presentations have highlighted various aspects of the Museum’s holdings, from Alex Webb’s photographs to prints by Ellsworth Kelly or groups of small sculptures by Tony Berlant, Janice Caswell, and Italo Scanga. This September we installed Sun: Rufino Tamayo’s Prints from MCASD’s Collection. These storefront exhibitions offer the chance to introduce passersby to the works on display at the Museum, inviting those who work in the offices of the One America Plaza building, park in the underground garage, or simply grab a bite at the many eateries located in the lobby to visit our galleries.

Sun: Rufino Tamayo’s Prints from MCASD’s Collection presents eleven works representing Tamayo’s distinctive printmaking practice. Tamayo created these prints while in residency at Tamarind Lithography Workshop in Los Angeles in 1964, when he experimented with color, using his distinctive Mexican pallete of bright blue, pink and yellow. Tamayo is known for his abstract use of Mexican iconography. This selection of prints speak to his interest in the human body as an extension of the natural environment, depicting the sun or moon as anthropomorphized celestial bodies, or human figures that reference the fauna and flora of his native Oaxaca.
Nancy Lupo opened her first museum exhibition at MCASD in November. Here, the Los Angeles-based artist speaks with MCASD about her work and current exhibition.

MCASD: Your work is often described through your specific use of materials, from super foods and dental floss to mass produced items such as trash cans or folding chairs. Such materials draw our attention to ubiquitous but often overlooked objects. What is at stake for you in these materials and the ways you bring them together?

NANCY LUPO: Material is a way of making sense. It is language, although it unfolds differently and has color and weight and texture. Food and objects have an intense, endless, oceanic inertia that can intertwine desire, banality, violence, pleasure, care, comfort, confusion, embarrassment, and disgust. The list could go on.

Many of my works are juxtapositions of things, whether one thing is embedded into another, or placed in a certain context, or a tableau of many things. In each case I’m considering the placement of things in context. There are aspects to the craft of my works that slows everything down and allows them to be seen in different states and places in the imagination.

MCASD: Early in your career, many of your sculptures had a relationship to furniture, and over the last five years, you have produced a series of artworks which reproduce benches that you find in different civic or commercial spaces in 3/4 scale. What role do these usable objects have within your work?

NL: I am interested in furniture for its mitigating relationship between a body and an architecture and for its endurance as a form. I wanted to make couches so that the viewer would be in a position to sit with things, sit on things, and be implicated and a part of the work. I feel that the way your perspective is shifted based on “where you are sitting” can be rendered in an even more palpable way through a surface that comes in contact with your given skin or chosen skin (clothes). The meeting of these two surfaces and materials is very charged.

MCASD: This exhibition is anchored by the installation, Open Mouth, which is composed of sixteen benches, cast in aluminum and rendered at 3/4 scale. Unlike many park benches, these have a distinctive shape. The project was initially conceived for Pershing Square in downtown Los Angeles. What significance does public space have to the work?
**NL:** The ends of the bench appeared to me to be a kind of tombstone or a tooth. When you are sitting on the benches does that mean you are sitting inside of a mouth? Does that mean you are being consumed? Would it be like Pinocchio?

There are, of course, many people with no homes who sleep on park benches. What does it do or mean when that image comes into your mind? What does one do next?

When I was beginning this project, I decided that I wanted to spend as much time in Pershing Square as possible. I had been there a few times, since it is the meeting point for architectural walking tours that I went on when I first moved to LA. The most intense thing about spending the summer in Pershing Square is that there is very little shade. It feels hellish and cruel and a deliberate act of cruelty somehow by the city. In researching the park, I understand that it was originally called Central Park. It was always only one city block, but was once lush and green and filled with prostitution and political soapboxing.

Here in the present there is not enough shade. But I’m not sure it it’s an artist’s job to fix the ills of the city. As an artist, I have to make things that live on; that can speak to some potential future about this present; or that make you suspicious and look closer at things. It is important to ask what or where or how these things might mean something? Since it seems like everything is on the edge of meaninglessness. Everything seems on the verge of apocalypse, but it seems more productive and also interesting to understand that it’s not.

**MCASD:** And how do you see the piece changing in a new context, as the sixteen benches move into the Museum?

**NL:** The “scheme” that I conceived for Open Mouth is one that is active in an Imaginative Space like the mind. It will be interesting to see how it literally plays out over the month that it is in Pershing Square. Bringing it into the museum, I was very interested in the labyrinth of pre-existing walls. I was thinking about these walls as a kind of scripted space that leads you around this gallery. Open Mouth intersects with this labyrinth, retaining its double catenary curve formation, creating the opportunity for different kinds of psychological spaces, mini dramas, and theaters to arise and unravel.

**MCASD:** Alongside Open Mouth, there will also be other sculptures and collages throughout the exhibition. How do these different objects come together in your installations?

**NL:** My works are usually composed of several different materials or elements. Most of them are recognizable and nameable, while their configurations are held together by language. So I am often asking, what is meaning? How do things mean? How do they feel? What might be communicated through weight, scale, and color that is not being communicated in other ways? But let’s not take meaning for granted. Let’s not pretend it’s shared. Let’s be okay with not knowing.

I also wouldn’t expect the question to be answered in the space of a gallery. I think confusion is often more generative. I think that my highest hope with my work is that it acts as a mirror or reflector that is reconfigured in ways that I hope trigger thoughts and feelings that lodge inside of you, that you take with you back outside and reflect on things differently.
THANK YOU FOR MAKING MONTE CARLO A SUCCESS!

On Saturday, September 7, MCASD held its 43rd annual fundraising gala at the beautiful Rancho Santa Fe home of Matthew and Iris Strauss. From the moment guests entered the Strauss’ art-filled estate to the last dance under the starry sky, it was an unforgettable evening. Monte Carlo: An Art Affair II was an encore to last year’s successful event, and once again, the gala broke the record for highest grossing revenue in its longstanding history.

A special thank you to our dedicated gala Co-chairs: Karen Cohn, Joan Jacobs, and Iris Strauss, and the many attendees and event underwriters who supported our fundraising efforts. Your generosity propelled the event to unprecedented success, and has inspired and fortified us for the work that lies ahead in the coming year. Cheers to that!
The Museum of Contemporary Art San Diego’s highly anticipated Art Auction returns this spring with live and silent auctions of approximately 100 works, and a new, streamlined format for the Silent Auction portion of the evening. Bid on painting, sculpture, and works on paper by early-career and internationally recognized artists at this special evening in support of MCASD exhibitions and programs. All works are carefully considered by MCASD’s Director and Curators, and are available at various starting price points.

Gold Circle tickets holders are invited to attend an exclusive Art Auction Preview event on Saturday, April 4.

Art Auction 2020 artworks will be on view from April 4 through May 2, 2020. More information at mcasd.org. Questions? Email artauction@mcasd.org or call 858 454 3541 x162.
The Museum of Contemporary Art San Diego's expansion project is fully underway, rapidly transforming the La Jolla campus from the inside and out. Since breaking ground on the project last fall, work has moved at an accelerated pace and excavation activities are in full swing.

This summer MCASD's building partners and construction teams worked diligently to move a massive 50-ton Norfolk Pine tree from the southwest corner of the new building foundation. Using a 350-ton crane, the team lifted the tree 40 feet in the air, relocating it roughly 45 feet east of its original location. The tree is braced with temporary supports that will remain in place for the next five to seven years. Mass excavation efforts in August produced nearly 4,000 yards of soil hauled off by more than 800 dump trucks. Excavation activity is set to continue for several weeks. We are grateful for your ongoing support of MCASD and look forward to sharing future updates on the progress of the Museum’s new La Jolla campus.
170 yards of concrete poured in place.

25,000 square feet of roof replaced.

4,000 yards of soil excavated by 800 dump trucks.

Average 25-30 tradesmen on site; 100 day milestone with zero injuries.
Join us for a special offsite Made By X with artist Jean Lowe. Spend the afternoon in North County where Lowe will guide the group in a painting exercise exploring perception and visualization. Made by X is MCASD’s hands-on, art-making event featuring an evening of exploration of artistic materials and processes over conversation and cocktails.

Made by X is free for Members and $40 for non-members. Ticket cost includes all art-making materials, drinks, and admission. Space is limited, early registration is suggested. Visit mcasd.org/madebyx to reserve your spot today.
In October, MCASD’s International Collectors embarked on a week-long program through the Northern Italian cities of Milan and Turin. The trip, led by MCASD’s David C. Copley Director and CEO Kathryn Kanjo and our highly-regarded trip operator and regional expert Alard von Rohr-Demmin, provided travelers with exclusive access to the best contemporary art offerings in Northern Italy’s two great metropolitan cities. Highlights of the program included studio visits with artist Diego Perrone and Arte Povera icon Gilberto Zorio; viewing Leonardo da Vinci’s Last Supper at Santa Maria delle Grazie; an exhibition sneak preview with Belgian artist Berlinde De Bruyckere at the Fondazione Sandretto Re Rebaudengo; and numerous prestigious private collection tours. The program concluded with a formal dinner at Michelin-starred restaurant Dolce Stil Novo, set within La Venaria Reale, the only restaurant inside a royal palace.

International Collectors mark your calendar for our next trip to Paris and the South of France in September 2020! Interested in joining the Collectors Circle? Contact Advancement Director Elizabeth Yang-Hellewell at 858 454 3541 x179 or eyanghellewell@mcasd.org.
TALKS AND LECTURES

A CURATOR’S PERSPECTIVE
Hear from MCASD curators and explore the exhibitions on view. During each talk, Curators will lead a conversation highlighting MCASD’s collection and its commitment to the artists in our region. This program is free for Members, and free with paid admission for non-members.

UPCOMING TALKS:
SATURDAY, JANUARY 11, 2020 > 11:30 AM-12:30 PM > Tour Nancy Lupo: Scripts for the Pageant with Associate Curator Anthony Graham

SATURDAY, FEBRUARY 1, 2020 > 11:30 AM-12:30 PM > Tour México quiero conocerte: Photographs by Graciela Iturbide and Manuel Álvarez Bravo with Curatorial Fellow Alana Hernandez

SATURDAY, MARCH 7, 2020 > 11:30 AM-12:30 PM > Tour Bound to the Earth: Art, Materiality, and the Natural World with Associate Curator Anthony Graham

AN OUTSIDE PERSPECTIVE
Exploring issues related to the exhibitions on view, An Outside Perspective invites specialists from other fields to join the conversation. MCASD is pleased to present a series of talks featuring distinguished scientists who will discuss issues related to climate change in conjunction with the exhibition Oscar Romo: Recovered Stream. These programs will take place during the Museum’s monthly free access program, Downtown at Sundown. Seating is assigned on a first come, first served basis.

On Thursday, January 16 at 6 PM, Dr. Marty Ralph, Researcher, Climate Atmospheric Sciences and Physical Oceanography and Director of the Center for Western Weather and Water Extremes (CW3E) at Scripps Institution of Oceanography. Dr. Ralph will discuss the physical processes that create extremes in precipitation, ranging from floods to drought. A primary topic of his research has been atmospheric rivers and their role in mid-latitude precipitation as a way to harness water.

On February 20 at 6 PM, David Gibson, Executive Officer of the San Diego Regional Water Quality Control Board, will speak about our county’s wetlands and how they benefit our lives. Gibson brings over 26 years of experience from fieldwork spent collecting samples and performing inspections to protect wetlands.
On March 21 at 6 PM, Christopher Peregrin, Reserve Manager at the Tijuana River National Estuarine Research Reserve, will talk about his most recent project, the Border Field Entry Improvement Plan. Serving as the primary access point for the southern portion of the Tijuana River Valley, the entrance to Border Field State Park is a culturally significant location on the International Border that also functions as a gateway to vast natural open spaces. The goal of this project is to create a space where people can not only park, but gather and enjoy the natural beauty of the Tijuana Estuary and Watershed surrounding them, and understanding the challenges associated with sedimentation and trash in the Tijuana River Valley.

AN ARTIST’S PERSPECTIVE > NANCY LUPO
SATURDAY, MARCH 14 > 6-8 PM > DOWNTOWN
Hear from LA-based artist Nancy Lupo, whose first museum solo show Nancy Lupo: Scripts for the Pageant stages a conversation between the architecture of MCASD Downtown’s Farrell Gallery and a new sculpture, Open Mouth. This talk will be moderated by Associate Curator Anthony Graham. This program is free to attend with paid Museum admission.
MCASD FAMILY ARTLABS REACH MORE THAN 1,200 FAMILIES THIS SUMMER AND FALL

Over the past year, MCASD’s Family ArtLABS expanded their reach within the San Diego community, moving beyond the Museum’s walls to new locations throughout the region. The summer saw attendance soar at the KidsWalk at ArtWalk @ Liberty Station, where Gallery Educators led over 260 families in an assemblage art-making activity inspired by Nancy Rubins’s Pleasure Point. During the art-making activity, families selected a wooden block and dowel base, six trinkets, and six structural elements to create their own sculptures. This same ArtLAB was presented at the Qualcomm QKids Day in August, during which Qualcomm welcomed over 1,000 employees and their children to their campus for a day of family fun. Visit mcasd.org for information about upcoming Family ArtLABs.

TO DO • A MENDING PROJECT

This summer MCASD hosted To Do • A Mending Project, a participatory exhibition conceived by artists Michelle Montjoy, Anna O’Cain, and Siobhán Arnold in response to the escalation of political, social, and economic tensions in the United States that have increased a sense of divisiveness within our culture.

Taking over MCASD’s Fayman Gallery on the lower level of 1001 Kettner, the artists taught and organized a series of workshops on topics ranging from traditional crafts and domestic trades to movement, self-care, and healing through sound. These activities built a sense of community support for artists, menders, and activists, all of whom participated by generously sharing their knowledge.

Throughout the run of To Do • A Mending Project, Montjoy, O’Cain, and Arnold mended pants for attendees, taught visitors how to sew patches, and engaged in conversation, creating a welcoming space within our galleries. From mothers who felt comfortable enough to take a respite and breastfeed their babies to neighborhood residents who brought new garments that needed adjustments, these artists found a way to welcome and connect with everyone who entered the space. In doing so, they demonstrated the possibilities of radical hospitality.
CELEBRATING OUR MILITARY

This November MCASD hosted its 5th annual ArtOASIS Showcase, which opened the Friday before Veterans Day. The Showcase presented the work of more than 75 active duty armed forces members who participated in a series of weekly art classes at the Naval Base in Point Loma, as well as visits to the Museum, to produce original works of art as a means of coping with the effects of combat-related stress. Their work will remain on view at MCASD Downtown through January 5, 2020.

ArtOASIS promotes healing by helping individuals find value and meaning in creative expression, expand their social networks, and engage them in purposeful activities to improve the overall quality of their lives. Over the past 5 years, ArtOASIS has worked with over 500 active duty service members enrolled in treatment for PTSD at the Naval Medical Center San Diego’s OASIS Program. The California Arts Council has been a strong supporter of MCASD’s military programming and this year their funding enabled an expansion of the program to serve veterans enrolled in treatment at the Veteran’s Village of San Diego (VVSD). VVSD is the only program of its kind in the United States and is nationally recognized as the leader in serving homeless military veterans. MCASD will bring high-quality arts programming to approximately 100 veterans enrolled in a residential treatment program at the VVSD through guided museum visits, hands-on art making workshops, and a culminating public exhibition to celebrate the artwork created in the program.

In the fall, MCASD partnered with San Diego Fleet Week to present a collaborative exhibition curated by MCASD’s Education and Engagement Director Cris Scorza. The Veterans Art Exhibit was presented both at the Pavilion on Broadway Pier and at MCASD during Fleet Week festivities.

The ArtOASIS program at MCASD is made possible by lead underwriting from Elizabeth Phelps and the California Arts Council. Institutional support is provided by the City of San Diego Commission for Arts and Culture, County of San Diego Community Enhancement Fund, and annual contributors to the MCASD Museum Fund.
STUDENTS EXPLORE MCASD EXHIBITIONS AND CREATE THEIR OWN WORK AS PART OF THE MUSEUM’S EXTENDED SCHOOL PARTNERSHIP (ESP) PROGRAM.

EXTENDED SCHOOL PARTNERSHIP EXPANDS OFFERINGS

MCASD offers San Diego teachers opportunities for support and inspiration through its school tours program, professional development opportunities, and the award-winning Extended School Partnership (ESP) program.

This year MCASD expanded its offerings to adapt to the ever-evolving needs of San Diego County classrooms. A four to five-week partnership emphasized guided group work, and six to eight-week partnerships featured individual work.

MCASD hosted ESP Showcases featuring student artwork throughout the fall, beginning with the largest single-school showcase of the year featuring work by High Tech High North County’s 9th grade students. This fruitful partnership served 120 students and five teachers. Inspired by the work of Marnie Weber, Richard Allen Morris, and the Prospect 2019 exhibition, students created artwork that was installed throughout the galleries at 1001 Kettner Blvd., and viewed by over 500 guests, friends, and family.

Now in its eighth year, ESP serves 6-12th grade classrooms throughout San Diego County. This free program invests in teachers and students by supporting classroom community building critical discussion skills, and student-centered teaching. Through multiple school and in-gallery visits, students and teachers embrace the Museum as an extension of the classroom and a valuable learning resource.

On February 20, 2020, students from Altus Charter School of San Diego, La Jolla Country Day School, and Otay Ranch High School will unveil their projects throughout the galleries at 1001 Kettner Blvd. The partnership is led by local teacher and Gallery Educator Alexann Susholtz.

Stay tuned to mcsad.org for more information about upcoming ESP Showcases, typically held during the Museum’s monthly free event, Downtown at Sundown.

The Extended School Partnership program at MCASD is made possible by generous support from the California Arts Council, The Dr. Seuss Fund at the San Diego Foundation, the California Arts Council, ResMed Foundation, Price Philanthropies, Wells Fargo Foundation, and the City of Chula Vista. Institutional support of MCASD is provided by the City of San Diego Commission for Arts and Culture, the County of San Diego Community Enhancement Fund, and annual contributors to the MCASD Museum Fund.

Know an Educator who might be interested in MCASD’s Extended School Partnership (ESP) program? Applications are open for the current academic year. Visit mcsad.org/learn.
CLIMATE CHANGE: IT’S REAL

This year, the Teen Advisory Group (TAG) is diving into questions around climate change, learning about contemporary art while researching how global environmental changes affect our personal lives. As part of this year’s curriculum San Diego-based artist Oscar Romo has joined the TAG educator team as this year’s guest artist.

With Romo’s guidance, TAG members embarked on an ambitious exploration of San Diego’s watersheds hidden in the urban landscapes. Through discussions about the local and personal implications of this subject, TAG members are working to raise awareness as they explore how they, as young citizens, can contribute to finding solutions. On December 19, at the Museum’s Downtown at Sundown event, TAGsters will engage with community members in an interactive event challenging our own experiences with climate change. Guests will be invited to join conversations about the factors and causes of climate change that affect us locally.

TAG members have begun to untangle their own perceptions by taking a closer look at the intersections of science, art, and media culture, all while expanding their own definitions of what constitutes contemporary art. By collaborating with local artists, community collectives, organizations, and other guest speakers, teens will develop a group project designed to inspire audiences to think about climate change beyond their own preconceived notions. The culminating exhibition featuring their work will be held on Saturday, June 6, from 12-2 PM.

The Teen Advisory Group is supported by the California Arts Council, The Dr. Seuss Fund at the San Diego Foundation, The Cynthia and George Mitchell Foundation, and Nordstrom. Additional support is provided by the City of San Diego Commission for Arts and Culture, County of San Diego Community Enhancement Fund, and annual contributors to the MCASD Museum Fund. Free admission for ages 25 and under is supported by Qualcomm.
MAKE THE MOST OF YOUR MEMBERSHIP!

Being an MCASD Member provides you with incredible access to the rich programming offered by the Museum. From art-making alongside contemporary artists at Made by X, to curator-led tours, artist talks, and Field Trips to exciting locales, Membership is your all-access pass to MCASD.

Did you know your MCASD Membership also unlocks access to more than 1,000 arts and cultural institutions across the globe? MCASD is a member of the North American Reciprocal Museum (NARM) Association, one of the largest reciprocal membership programs in the world. Simply present your current membership card to any participating NARM institution to receive free admission during regular hours, discounts at museum shops, and discounts on concert and lecture tickets.

Sign up now at www.mcasd.org/join.
Help make Friday the 13th our lucky day.

MCASD plays a critical role in the cultural development of our community, but we can’t do it alone.

On Friday, December 13th, we’re asking you—art lover, Member, supporter, and arts and culture enthusiast—to give $13 towards helping us fund another year of exciting exhibitions and engaging public programs. Help us raise $13,000 in just 24 hours.

Visit mcasd.org for more details.
MCASD offers internships each semester in its Education and Engagement, Registration, Advancement, and Curatorial departments, hosting over 15 student interns a year at various points in their high school, college, or graduate school careers. As part of the learning process, interns are invited to attend the Museum’s public programs, request one-on-one interviews with staff members, and, most notably, receive valuable mentoring from their hosting managers, who are invested in their learning and professional development.

This past summer, MCASD hosted six enthusiastic interns who had the opportunity to work on a variety of exciting projects and visit the private collection of MCASD Member and supporter Laurie Mitchell.

Do you know someone who is looking to gain experience and behind-the-scenes knowledge at a contemporary art museum? Visit mcasd.org/internships to apply!

MCASD’s internships are offered for academic credit. Internships are unpaid and are available to students only. Internships are offered every semester and applications are accepted on an ongoing basis. Internship start and end dates are contingent on student’s academic calendar.

Spring/Winter internship application deadline > December 31, 2019
Summer internship application deadline > April 30, 2020
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