Dear Nemesis, Nicole Eisenman 1993–2013

ON VIEW 5/9/15 THROUGH 9/6/15 > LA JOLLA

The largest definitive mid-career survey of the work of celebrated American artist Nicole Eisenman to date, Dear Nemesis, Nicole Eisenman 1993–2013 includes more than 120 works, charting the development of Eisenman’s practice across painting, printmaking, and drawing from the 1990s to the present.

Over the past 20 years, Eisenman has developed a creative and versatile vision that combines high and low culture with virtuosic skill. Fusing centuries-old art-making conventions and a multitude of art historic influences—including impressionism, German expressionism, and twentieth-century social realist painting—with contemporary subject matter, she depicts settings and themes as varied as bar scenes, motherhood, and the plight of the artist. Among her core concerns are depictions of community, identity, and sexuality.

Eisenman’s continual representation of women (both “butch” and “femme”) and female love not only imbues the practice of figurative painting with an audaciously queer bent but also recasts art history in a feminist light. Her wit spares no one and nothing, and it is indeed through her humor and the discomfort caused by her work that she communicates the multifaceted richness of the human condition. Her incisive sociopolitical critique operates through the quotidian and the absurd in ways that are both formally playful and visually breathtaking.

Dear Nemesis, Nicole Eisenman 1993–2013 has been organized by the Contemporary Art Museum St. Louis and curator Kelly Shindler. Major support for the exhibition and catalogue has been provided by the Andy Warhol Foundation for the Visual Arts; Koenig & Clinton, New York; Karin and Peter Haas; Susanne Vielmetter Los Angeles Projects; Ringier AG, Zürich; galerie Barbara Weiss, Berlin; Cathy and Jonathan Miller; Richard Gerrig and Timothy Peterson, and the Hall Art Foundation. Funding for the San Diego presentation is made possible by generous lead funding from the Dow Diva Investment Group. Additional underwriting support has been provided by Fenner Milton and proceeds from the 2014 Biennial Art Auction. 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.
LAUGH-IN: ART, COMEDY, PERFORMANCE

ON VIEW THROUGH 4/19/15 > LA JOLLA

Laugh-in: Art, Comedy, Performance explores the recent turn toward comedic performance in contemporary art. The exhibition features 20 artists who engage the strategies and themes of stand-up comedy as a means to rethink questions of artistic performativity, audience participation, and public speech. If stand-up evokes the image of an isolated figure, spot-lit on a stage, this form of comedy resonates with contemporary artists precisely for its direct if uncertain relation to an audience or public. Artists today look to stand-up comedy as well for its emphatic embodiment and its ability to upend hierarchies and power relations. Indeed, stand-up offers a forum in which comics and artists alike may examine stereotypes and taboos, testing what can and can't be said. The exhibition suggests that this format makes particular sense to artists at a moment when they—like citizens everywhere—are seeking new modes of public address.

Laugh-in: Art, Comedy, Performance is organized by the Museum of Contemporary Art San Diego, with generous lead underwriting support from Laurie Mitchell and Brent Woods, and additional funding provided by the 2014 Biennial Art Auction. 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.

SARAH CAIN
BLUE IN YOUR BODY, RED WHEN IT HITS THE AIR

ON VIEW 5/9/15 THROUGH 7/19/15 > LA JOLLA

With SARAH CAIN blue in your body, red when it hits the air, MCASD presents Los Angeles-based artist Sarah Cain’s first solo museum project. Expanding the notion of the traditional solo exhibition, her paintings on canvas appear next to works by other artists—all selected by Cain, from her personal collection, borrowed from her peers, and from the Museum’s permanent collection. Together, they create a constellation of Cain’s most central concerns and influences, and a kind of portrait of her work and practice.

At its root, Cain’s work aims to coax painting, as a medium, into unbridled territories. She contends with abstract painting’s fraught history, its broad and fertile present, and its potential future. Her work at once borrows from the lineage’s artistic strategies and enacts a disruption in its traditional formal and ideological constraints. Cain investigates painterly concerns such as color, form, and the space of the canvas, while imbuing them with flares of emotional, psychological, relational, and bodily forces. The works speak at once to painting as a medium and a lived experience.

Many of Cain’s strokes, drips, and flat planes of paint recall movements past—largely male-dominated genres—while her specific colors, pleasurable and redolent of popular culture, music, fashion, and perceived grounds of femininity, invoke an artist navigating her lived world. Braided string, plastic crystals, and beads; she folds into her paintings objects that function on a purely formal level, while simultaneously invoking an intimate specificity. They serve as ambiguous totems to trigger memory and emotion.

blue in your body, red when it hits the air includes selections from the Museum’s permanent collection by Ana Mendieta, Alfred Jensen, John Divola, and Fred Sandback. Also featured are works from Cain’s collection by regina Bogat and Beatrice wood, as well as a sculpture on loan from Andrea Zittell.

SARAH CAIN blue in your body, red when it hits the air is organized by the Museum of Contemporary Art San Diego and made possible by proceeds from the 2014 Biennial Art Auction. Institutional Support for MCASD is provided by the City of San Diego Commission for Arts and Culture and the County of San Diego Community Enhancement Fund.

PROSPECT 2015

ON VIEW 5/9/15 THROUGH 9/6/15 > LA JOLLA

For the past 30 years, MCASD’s premier membership groups—the International and 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. One or more of these works are then selected by ballot at the Annual Selection Dinner. This funding by the International and Contemporary Collectors has allowed MCASD’s curators the vital support to discover new artists, enrich the MCASD collection, and build an engaged and informed community of collectors in San Diego. This year’s artists for consideration include John Coplans, James Drake, Nicole Eisenman, T. Kelly Mason, Thomas Demand, and Carrie Mae Weems.

Prospect 2015 is organized by the Museum of Contemporary Art San Diego, with funding provided by MCASD’s International and Contemporary Collectors and the 2014 Biennial Art Auction. Institutional support for MCASD is provided by the City of San Diego Commission for Arts and Culture and the County of San Diego Community Enhancement Fund.

EXHIBITIONS LA JOLLA
This year MCASD worked in partnership with Combat Arts, a local nonprofit organization that provides art experiences for combat troops, to create San Diego ArtOASIS—a comprehensive art-based program to support the recovery of active military personnel overcoming Post-Traumatic Stress Disorder (PTSD). Through the ArtOASIS program, the Museum offers a series of private gallery tours and weekly art-making workshops that will culminate in a publically presented and celebrated showcase of the participants’ artworks on Thursday, May 14 at MCASD La Jolla at 10:30 AM.

Throughout the partnership, MCASD’s Education Curator Cris Scorza, local artist Perry Vasquez, and artist and Combat Arts Founder Elizabeth Washburn have worked with military psychologists and recreational therapists to establish constructive dialogs through process-oriented art workshops with PTSD patients.

“A group is brought to the Museum by the OASIS recreational therapist. They usually show up pretty quiet,” says Washburn of the ArtOASIS experience. “But as Cris leads them through the exhibitions they begin to open up, ask questions, and share their thoughts about what they are seeing. Most of the patients either haven’t been to an art museum in the past, or have visited art institutions in the past on a very limited basis. It is nice to see how the experience changes some of their preconceived notions about art and artists.”

Learn more about ArtOASIS through this conversation with Scorza, Vasquez, and Washburn.

MCASD: How has MCASD contributed to ArtOASIS?

Elizabeth Washburn: MCASD brought a formalized structure to OASIS that helps to bolster the efficacy of the arts in helping people to heal. Access to the Museum’s exhibitions, as well to the expertise of the MCASD staff, provides a very important platform for learning and engagement that they benefit from.

MCASD: What has ArtOASIS brought to the program’s participants?

EW: An opportunity to explore art as a means to gain a broader life perspective outside of the military. In addition, participants engage with professional artists to learn the techniques of making art as well as the process of ideation.

MCASD: How has ArtOASIS differed from other Combat Arts partnerships in the past?

EW: For Combat Arts, the MCASD partnership, more than other partnerships, has helped to broaden and strengthen the case for art, artists, and the museum community to connect with active duty service members and veterans for the eventual positive outcomes that result from viewing and making art. Also, because of the strong reputation that MCASD possesses, this partnership gives Combat Arts more credibility within the larger San Diego community.

MCASD: Tell us about the power that art and creativity have in supporting military members with PTSD.

EW: Making artworks as a coping mechanism reduces pain and anxiety. Participants are taught a skill set that they can later utilize independently to help themselves to cope with their symptoms from PTSD.

Cris Scorza: Our time with these individuals is brief, but over a couple of sessions it is evident that making art and visiting the Museum puts them at ease. There is a sense of hope in their conversations. Many have expressed the desire to come back to the Museum or to continue to make art when they are at home. For others it is simply an opportunity to voice their dreams and have someone who cares listen to them, easing the symptoms of PTSD.

MCASD: Any anecdotes from the program that you can share that highlight ArtOASIS and its goal?

EW: One veteran participant talked to the teaching artist about how he was up until 11 at night working on his art project. Another veteran participant talked about how using art as a vehicle for gaining new perspectives is very useful for military service members because they often do not get opportunities to be creative or to think creatively.

Perry Vasquez: Elizabeth and I like hanging out with these troops because they are into their projects and like to talk about their experiences, and don’t shy away from expressing opinions. Some worked on a mask project which is based on the idea of internal/external. i.e. how do you see yourself compared to how people see you? One of the members is from Seattle and his project is really good—a mask inspired by Dr. Doom. He is inventive with the materials and has confidence working with his hands.

The ArtOASIS program at MCASD is proudly supported by the California Arts Council 2014 Creative Communities Program, Mary Keough Lyman, The Seeley Foundation, Cox Cares, proceeds from the 2014 Biennial Art Auction, and annual contributors to the MCASD 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.

This activity is funded by the California Arts Council, a state agency, advancing California through the arts and creativity. Learn more at www.arts.ca.gov.
VIRGINIA BEAHAN: ELEGY FOR AN ANCIENT SEA

7/25/15 THROUGH 9/6/15 > LA JOLLA

Virginia Beahan’s haunting photographs of the Salton Sea and its surrounds capture the lake’s layered history and precarious present. In Elegy for an Ancient Sea, Beahan presents images from her explorations of the California desert, as she brings a nuanced eye to the landscape’s fraught past. Through her visually sumptuous photographs, the Salton Sea becomes a kind of character, struggling to sustain life as its physical reality deteriorates.

The Salton Sea, 85 miles east of San Diego, stretches across the Imperial and Coachella Valleys. California’s largest lake, the Salton Sea was created in 1905, the result of an engineering accident. When irrigation canals, dug to feed water from the Colorado River into the valley, flooded, water rushed into the historically dry lakebed. The newly formed lake experienced a tourism boom in the 1950s and 60s, then dubbed “The Riviera of the West.” Now fed largely by agricultural runoff and drainage systems, the lake is not only shrinking, but also rapidly increasing in levels of salinity. These continuing changes have resulted in the killing of the lake’s once-great variety of fish, the decrease of the nearly 400 species of birds that use the area as a rest stop on migration paths, toxic dust storms, and a strong sulfur odor, as well as a steep decline in the local economy.

Beahan’s photographs capture markers of the Salton Sea’s layered history as it manifests in the present. Some images feature rust-colored water, bare expanses of lakebed, and fish carcasses. Others record the state of abandoned homes and dilapidated trailer parks. One group of images documents the so-called Slab City, an abandoned military zone now a self-organized, off-the-grid community known for its brightly colored sculptures and makeshift architecture.

Like these markers of human creativity and perseverance, Beahan’s images evoke an incongruous beauty. They mourn the Salton Sea’s degeneration while simultaneously suggesting threads of hope for regeneration. And underlying the photographs’ allure of course exist questions and warnings about the implications of human intervention into the natural environment.

Virginia Beahan: Elegy for an Ancient Sea is organized by the Museum of Contemporary Art San Diego and made possible by proceeds from the 2014 Biennial Art Auction. Institutional Support for MCASD is provided by the City of San Diego Commission for Arts and Culture and the County of San Diego Community Enhancement Fund.

GRAVITY AND GRACE: MONUMENTAL WORKS BY EL ANATSUI

THROUGH 6/28/15 > DOWNTOWN

Gravity and Grace: Monumental Works by El Anatsui highlights the artist’s most recent work and features 11 monumental metal wall and floor sculptures widely considered to represent the apex of El Anatsui’s career. In addition, a series of drawings illuminates the artist’s process, while sculptural wooden wall reliefs reference his extensive work in wood and display fascinating compositional relationships to the large metal pieces.

El Anatsui’s work has won worldwide acclaim for its power and splendor. He is widely celebrated for transforming discarded objects into shimmering, pliable artworks of monumental beauty. Drawing on artistic and aesthetic traditions from his birth country of Ghana, his home in Nigeria, and various Western art forms including modernist and post-modern modes of expression, Anatsui culs from his environment, both natural and manmade, as a source of material and motivation.

Merging personal, local, and global concerns into his work, Anatsui has said he is inspired by the “huge piles of detritus from consumption” due to West Africa’s limited recycling technology. Cultural, economic, and social issues of colonialism, globalization, waste, and consumerism are explored under the cloak of beauty.

Gravity and Grace: Monumental Works by El Anatsui is organized by the Akron Art Museum and made possible by a major grant from the John S. and James L. Knight Foundation. The San Diego presentation is made possible by generous lead underwriting gifts from Dr. Paul Jacobs, Maryanne and Irwin Pfister, and Sheryl and Harvey White. Additional funding has been provided with proceeds from the 2014 Biennial Art Auction. 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.
ANYA GALLACCIO

ON VIEW 7/17/15 THROUGH 11/1/15 • DOWNTOWN

Anya Gallaccio is known for installations that employ organic materials that are subject to change and decay—flowers and fruit, sugar and ice—even as her work is inflected with a minimalist vocabulary suggesting durability and timelessness. Recently she has begun working with stone, exploring the sense of time embedded in this more long-lasting material, as well as the properties inherent to species of stone drawn from the western United States. In a new site-specific project for MCASD’s expansive Farrell Gallery in the Jacobs Building, Gallaccio takes inspiration from the Southern California landscape, exploring the spatial and geological properties of its rugged terrain.

Gallaccio’s work was first exhibited at MCASD in 1994 as part of inSITE, and has since been presented in numerous international solo exhibitions, at institutions including Tate London (2003); Palazzo delle Papesse, Siena (2005); Sculpture Center, New York (2006); Camden Art Centre, London (2008); and Artpace, San Antonio (2013). Gallaccio will have a forthcoming solo exhibition at MASS MoCA in North Adams, MA. Her work is included in numerous public and private collections, including the Tate London; Victoria & Albert Museum, London; and Museum of Contemporary Art, Sydney. A nominee for the prestigious Turner Prize in 2003, the British-born artist is based in San Diego and teaches at the University of California San Diego.

Anya Gallaccio is organized by the Museum of Contemporary Art San Diego and made possible by proceeds from the 2014 Biennial Art Auction. 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.
This summer, MCASD will present the exhibitions John D. Spreckels and The Impossible Railroad and Pond Lily Over Mushroom Cloud: Byron Kim Adapts the Black on Black Cosmology of Maria Martinez to celebrate the Centennial of the Balboa Park 1915 Panama-California Exposition.

The Exposition served as San Diego’s celebratory response to being positioned as the first U.S. port for ships traveling north after passing through the recently opened Panama Canal. To attract the masses to the burgeoning city, Balboa Park—a formerly open space—was developed into a vast Mission Revival-style venue. These buildings were programmed with performances and exhibits from various states, cities, and cultural groups. These elaborate structures form the iconic and beloved Balboa Park today.

Santa Fe Depot was the first San Diego experience for hundreds of thousands of Exposition attendees as they arrived from around the world. The train station was built in the same style as the buildings in Balboa Park, replacing an older Victorian structure that housed the 1845 station. MCASD’s downtown location (1100 Kettner Blvd.) is located in the former baggage claim building of Santa Fe Depot, sharing a roof with the historic train station that is still active today.
EXHIBITIONS DOWNTOWN

JOHN D. SPRECKELS AND THE IMPOSSIBLE RAILROAD

ON VIEW 7/17/15 THROUGH 11/1/15 • DOWNTOWN

In an exhibition that will help celebrate the Centennial of Balboa Park’s 1915 Panama-California Exposition, artists Suzanne Hellmuth and Jock Reynolds will take as their point of departure MCASD Downtown’s Jacobs Building. Once the baggage terminal of the historic Santa Fe Depot, the westernmost stop on the San Diego & Arizona railroad, the building was constructed under the ownership of John D. Spreckels. Hellmuth and Reynolds are creating a layered, multi-media installation employing working model trains, projected historic photographs, and an abundance of vintage luggage. The exhibition will evoke both the construction and many challenges that beset what became known as the “Impossible Railroad.” The artists will explore how John D. Spreckels, San Diego’s great pioneering business leader and benefactor, pressed on against every imaginable setback to fully complete America’s southern transcontinental railroad route.

Hellmuth and Reynolds began collaborating together in San Francisco during the 1970s and have produced numerous site-specific performances, multi-media installations, and public artworks that have engaged selected historical events and institutions across America and Europe. Notable among these was their year-long residency that engaged the history of the Massachusetts Institute of Technology, where radar was developed and then deployed to great effect during World War II. They worked to organize a Centennial artistic celebration that helped to instigate the renewal of the first major library and community center that Andrew Carnegie built and opened in 1889 for his steelworkers and their families in Braddock, Pennsylvania. The duo also created a public artwork that explored the establishment of the School of Forestry’s famed tree collection and medicinal herb gardens on the campus of the University of Washington in Seattle, Washington.

John D. Spreckels and The Impossible Railroad is organized by the Museum of Contemporary Art San Diego and made possible by proceeds from the 2014 Biennial Art Auction. 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.

POND LILY OVER MUSHROOM CLOUD: BYRON KIM ADAPTS THE BLACK ON BLACK COSMOLOGY OF MARIA MARTINEZ

ON VIEW 7/17/15 THROUGH 11/1/15 • DOWNTOWN

Pond Lily Over Mushroom Cloud: Byron Kim Adapts the Black on Black Cosmology of Maria Martinez presents a new project by La Jolla-born, New York-based artist Byron Kim, produced on the occasion of the Centennial of the Panama-California Exposition. Known for his monochromatic paintings, Kim explores subjects of cultural identity, race, politics, and art history, all in the guise of pure abstraction. In Pond Lily Over Mushroom Cloud, Kim’s interest lies in the Panama-California Exposition’s ethnography exhibits, which staged displays of living Native Americans performing various activities, from making traditional crafts, to cooking, to ceremonial dancing. Maria Martinez (1887-1980), an established ceramicist from the San Ildefonso Pueblo in New Mexico’s Rio Grande Valley, was featured demonstrating her famed revival of a traditional Pueblo style of black-on-black pottery. Kim takes Martinez’s signature aesthetic as his point of departure for a new series of minimalist paintings, taking cue from her monochromatic color, geometric and animal motifs, and even her making process. With these works, Kim confronts notions of craft, primitivism, modernism, and the fraught legacy of events such as the Panama-California Exposition.

Pond Lily Over Mushroom Cloud: Byron Kim Adapts the Black on Black Cosmology of Maria Martinez is organized by the Museum of Contemporary Art San Diego and made possible by proceeds from the 2014 Biennial Art Auction. 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.
CELEBRATING THE YEAR OF THE COLLECTOR AT THE 2015 SELECTION DINNER

This year MCASD celebrates The Year of the Collector as we honor the 30th anniversary of the Collector Circle group’s inception at the annual Selection Dinner on Wednesday May 20, 2015 at our La Jolla location. Each spring, a new selection of works is voted on by the International and Contemporary Collectors. The acquisitions are directly funded through a portion of their annual Membership dues, signifying an important responsibility held by our most ardent supporters—to aid in the expansion and enrichment of MCA’s permanent collection. Many of the artworks that have been directly accessioned by the Collectors have travelled the globe, and in the last year alone MCA shared works with more than 15 U.S. museums and galleries, including the Crocker Art Museum (Sacramento, CA), the Institute of Contemporary Art, Boston (MA), and the Smithsonian’s National Museum of the American Indian (Washington, D.C.). Internationally, works have traveled to the FAI-Villa e Collezione Panza (Varese, Italy), Reunion des Musees Nationaux–Grand Palais (Paris, France), and CECU/EL Cubo (Tijuana, Mexico). This integral process of accessioning and loaning important artworks not only generates an increased presence for MCA within the international art world, but also contributes to increased exposure among our peers and the ability to share special experiences with our audiences, as well as our own. We are proud to celebrate and thank our Collectors who make this possible with their avid support and passion for both the Museum and contemporary art.

We would like to recognize and thank Northern Trust and The San Diego County BMW Centers for their underwriting support in making this special evening possible.

CONTEMPORARY COLLECTORS ARTFUL EXPEDITION: NEW YORK

JUNE 4-8, 2015
Summer in the city! Chief Curator Kathryn Kanjo will guide our Collectors as we uncover the never-ending array of incredible contemporary art, artists, and collections in New York City. Explore the Whitney Museum’s beautiful new building and inaugural Permanent Collection Exhibition (opening May 2015). Experience new public art projects in Madison Square Park, including an ambitious installation by Teresita Fernández called Fata Morgana. Zip along the High Line with its many site-specific commissions, and experience behind-the-scenes access to collections and artists in the Big Apple!

INTERNATIONAL COLLECTORS ARTFUL EXPEDITION: SOUTH AFRICA

OCTOBER 10-20, 2015
Lions, tigers, and...art? Oh my! This October, MCA’s International Collectors are invited to join The David C. Copley Director and CEO Hugh M. Davies and Chief Curator Kathryn Kanjo for an unforgettable jaunt through the majestic beauty of Cape Town and the buzzing energy of Johannesburg, South Africa. Explore these artistically robust landscapes, where classic South African art meets the contemporary art world in an interesting collision of politics, history, and cultural diversity. Delve into Cape Town’s gallery scene and the artistic vision of philanthropist and collector Jochen Zeits, relax in the Cape Winelands while taking in the impeccable collection of Laurence Graff, learn about the impact renowned leader Nelson Mandela had on apartheid, meet artist William Kentridge in his studio, and add on a wildlife safari for a once-in-a-lifetime experience!

For more information about MCA’s Artful Expeditions, or to register for an upcoming travel opportunity, please contact Donor Stewardship & Travel Programs Manager Heather Cook at 858 454 3541 x165 or hcook@mcasd.org.
ARTIST Q&A: SARAH CAIN
The artist shares her creative goals and thoughts on painting

MCASD: One of the concerns of your practice is your relationship to art history, and specifically the lineage of painting. Tell us about the significance of this subject matter in your work.

SARAH CAIN: I’m more concerned with the future of painting than the history of it—of course they are interconnected but the basic drive in my practice is to keep pushing the boundaries further for what painting can be. There are a lot of different types of painters, and I think I am more of a hybrid form of artist. I identify as a painter, but didn’t study painting. I actually went to school originally for new genres and my practice frequently hovers in between painting and sculpture. I have a lot of painter friends who are serious painting nerds, people who really geek out about the history of painting. I’ve never been that type of painter; I’m more, or at least equally interested, in painting that exists on the edge, whether that means outsider work, or sometimes a paint application, which isn’t really even art. Conceptually my practice comes out of the 1960s or 1970s shift as much as it comes out of the eternalness of painting.

MCASD: Your paintings have taken the form of site-specific installations, works on paper, and even painting on book pages and dollar bills. Your exhibition at MCASD features works on canvas. Does this medium offer something distinct for you?

SC: A decade ago the idea of working on a commercially viable and domestically scaled canvas was something I completely rejected. However, through doing the works on site and fine tuning the sense of risk and experimentation, I now feel confident bringing a similar urgency to the canvas. In a way working on canvas is the ultimate challenge, and my practice is built on presenting and overcoming situations.

MCASD: In addition to more traditional applications of paint, you often adhere various objects to your canvases. What role do these elements play in your paintings?

SC: The first objects about 15 years ago came out of a semi-mystical belief that within the objects are other lives. I found the first objects in the abandoned buildings I was making works on-site in and then decided to morph them into discreet objects. Nowadays I will still find some of the objects, but I also will use objects in a very base way to extend form and color. I like the surface to become so enmeshed that you don’t think paint/beads/feathers…you would just look at it and see or feel composition/color/energy.

MCASD: For this exhibition, you selected works by other artists—including from the Museum’s permanent collection—to show alongside your own paintings. How did you choose these works?

SC: It was a very organic process. At first I went through a list of the Museum’s collection, identifying artists I am interested in. After considering practical issues such as size and conservation issues, I slowly narrowed down the list to six works which directly relate to my practice, mental state, or progression as an artist. From the Museum’s collection I’ve included works by Fred Sandback, Alfred Jensen, John Divola, and Ana Mendieta. I also brought in three outside works, two that I live with—a Regina Bogat and a Beatrice Wood—and lastly a recent work by Andrea Zittel.

See SARAH CAIN blue in your body, red when it hits the air at MCASD La Jolla from May 9 through July 19, 2015. Read more about her first solo museum exhibition on page 5.
This FREE summertime favorite is back!

THURSDAYS, MAY 28 THROUGH AUGUST 27, 2015 > 5-8 PM > LA JOLLA
Join us for Shore Thing and enjoy free admission every Thursday night from 5-8 PM throughout the summer. Guests will enjoy tours of Dear Nemesis, Nicole Eisenman 1993–2013, soundscapes provided by DJs from The Roots Factory Art Collective, and a cash bar. BYOP (bring your own picnic) for this extended hours event where you can mingle with old friends and new on the greens of the seaside Edwards Family Sculpture Garden.

25 and under free admission is generously supported by
QUALCOMM FOUNDATION

Shore Thing is made possible by generous funding from the County of San Diego Community Enhancement Program, the Brett Dickinson Team at Pacific Sotheby’s International Realty, and proceeds from the 2014 Biennial Art Auction. MCASD thanks in-kind contributors Amici’s East Coast Pizzeria and Stone Brewing Company. Institutional support for MCASD is provided by the City of San Diego Commission for Arts and Culture.

All that glittered was in fact gold at the annual Avant Garde fundraiser, The Spring Thing, held on March 20 at MCASD Downtown. The theme Heavy Metals, inspired by the current exhibition, Gravity and Grace: Monumental Works by El Anatsui, saw guests arriving in their best “metallic” attire, enjoying the hosted bar, hors d’oeuvres, and as always, dancing until the clock struck midnight. It was a party with a cause, as all proceeds benefit MCASD’s exhibitions and education programs.

Thank you to The Spring Thing 2015 Presenting Sponsor, The San Diego County BMW Centers.

A big thank you as well to this year’s Co-chairs, Salem Ciuffa, Anna and Rita Haudenschild, and Jeff Svitak, art Co-chairs Jessica McCambly and John Oliver Lewis, and to everyone who attended and supported MCASD.

We are very grateful to all of our corporate and in-kind partners, Barefoot Wine & Bubbly, Bottega Americano, Continental Catering, Culinary Concepts Catering, Design by Tricia Reina and Lesley Emery of Tenfold Style, Giuseppe Restaurant and Fine Catering, Irvine Company, Lawrence Contemporary & Modern Furniture, Meeting Services, Inc., Oshbar Arts, Patrón Tequila, Riviera San Diego Modern Luxury, Stone Brewing Co., SUJA Juice, Tito’s Handmade Vodka, and William Painter.

Be sure to join us next year!
This year’s Monte Carlo gala promises to be an extraordinary five-star glamorous camping experience that will not only delight your senses, but will reawaken your love of nature in the ultimate luxurious setting. Chairs Melissa Garfield Bartell, Rusti Bartell, and Helene Ziman have an exquisite vision for Monte Carlo, where the beauty and texture of nature meets the lavish luxury of contemporary design. Inspired menus and unexpected environments, coupled with breathtaking and extraordinary moments, will make this Monte Carlo one to remember. Discerning lovers of art and culture will enjoy cocktails and hors d’oeuvres in the wild and dining delights under the stars, followed by an unforgettable Glamping Gone Wild After Party!

Monte Carlo provides vital support to fund the exceptional exhibitions and education programs that MCASD brings to the community of San Diego each year. Those who commit support at the $5,000 level or above to join the Honorary Committee will be honored at a spectacular kick-off dinner on July 11, 2015 at the newly renovated and ultra-chic Golden Door Spa. This breathtaking venue is the perfect location to set the stage for our main event on Saturday, September 12th. Please contact April Farrell for more information at 858 454 3541 x162, or aefarrell@mcasd.org.

Presented by The San Diego County BMW Centers
sdcountybmw.com

TNT
THURSDAY, JULY 16, 2015 > 7-10 PM > DOWNTOWN

Dive deeper into the art with exhibition tours, art-making activities, live music on the plaza, tasty cocktails, and delicious bites from Green Truck. This TNT (Thursday Night Thing) offers the opportunity to celebrate our newest exhibitions, Anya Gallacio, John D. Spreckels and The Impossible Railroad, and Pond Lily Over Mushroom Cloud: Byron Kim Adapts the Black on Black Cosmology of Maria Martinez.
WHAT $5 CAN GET YOU IN SAN DIEGO:

- Two world-famous fish tacos
- One craft cocktail*  
- A 10-mile ride in an Uber cab**
- A triple skinny vanilla latte—no foam.
- A pedicab from Seaport Village to MCASD Downtown
- One foot-long sandwich
- A ticket to ride the Mission Bay Belmont Park roller coaster
- A #3 at your favorite burger joint (animal-style fries please!)

*Happy Hour prices
**Not during peak times

Access to MCASD's two locations—any time during open hours, as many times as you like. If you visit once per month you're already saving money!
Free admission to Member Openings and TNT (Thursday Night Thing) happenings
Free or reduced admission to lectures, art talks, and more
One personalized Membership card for 12 months of unlimited free admission
10% discount at the Museum Cafe AND a 10% discount at the X Store in La Jolla where you'll receive access to Member-only sales
A 12-month subscription to Dwell magazine
Access to Members-only email communications and a digital subscription to VIEW, our award-winning newsletter

AND SO MUCH MORE!

MCASD is accepting monthly payments for Membership starting at just $5 per month. Have you always wanted to upgrade to a higher level with even more benefits? Now is your chance!
Visit www.mcasd.org/join-give to sign-up for your Membership—with monthly OR annual payments—today!

C.A.T. SERIES EVENT: RESMED COLLECTION TOUR

TUESDAY, APRIL 28 > 6-8 PM > EXCLUSIVE TO AVANT GARDE MEMBERS
Join us for the next event in our Contemporary Art Thing (C.A.T.) Series as we visit the headquarters of ResMed's 250,000-square-foot corporate headquarters in Kearny Mesa’s Spectrum Center. The building won the “People’s Choice” Orchid Award in 2009 in the San Diego Architectural Foundation's annual Orchids & Onions contest, but its true treasure is the world-class art collection housed inside. Join your fellow Avant Garde Members for a private after hours tour and reception, and view works by renowned artists including Ed Ruscha, Ned Kahn, Anya Gallacio, Dustin Yellin, and William Kentridge. To join Avant Garde contact April Farrell at 858 454 3541 x162 or aefarrell@mcasd.org.

A+D SERIES EVENT: SAN DIEGO FAB LAB + RAD LAB

TUESDAY, APRIL 14, 2015 > 6:30-8:30 PM > 847 14TH STREET, SAN DIEGO, CA 92101
Circle-level Members and above are invited to join us on this Architecture and Design (A+D) Series event. First we will discover a downtown innovative venture at Fab Lab San Diego. Fab Lab supports inventors by providing access to tools and the expertise needed to turn ideas into products. Learn more about this project as we engage in a hands-on experience. Afterwards we'll visit real estate developer RAD Lab’s first project, Quarryard. Hear directly from the architects who transformed an empty East Village lot into a thriving urban park. Quarryard offers food trucks and beer—enjoy the perfect end to your evening under the sunset in the city.
To join Benefactor Circle contact April Farrell at 858 454 3541 x162 or aefarrell@mcasd.org.

SUMMER C.A.M.P. (CONTEMPORARY ART, MEDIA, & PROCESS)

Summer C.A.M.P. (Contemporary Art, Media, & Process) invites 5-15 year-olds to explore contemporary art through a series of week-long, age-appropriate art-making workshops designed to encourage artistic expression, art appreciation, understanding, and imagination. C.A.M.P.ers are led by local contemporary artists as they discover out-of-the-ordinary materials, learn about artists’ processes, and discuss artwork in the Museum’s La Jolla galleries and Sculpture Garden. Each week-long camp culminates with a showcase and celebration of the C.A.M.P.ers’ artwork.

Don’t forget! Contributor-level Members and above get priority registration to Summer C.A.M.P.

Summer C.A.M.P. 2015 will be held at MCASD La Jolla from August 3 to August 28. Sign up today at www.mcasd.org!
The Only People Allowed to Touch the Art

MCASD’S PREPARATORS

From left to right:

MAX DAILY
Favorite part of the job: Working with the visiting artists and being a part of their and the curator’s process to complete the vision of the installation.

Favorite memory: Getting up before sunrise to go surfing with artist Scoli Acosta, showing down chile rellenos, and still making it to the Museum in time to install his work.

Off the clock: I’m painting, hiking, or going to an art show.

KARL PILATO
Favorite part of the job: By installing the art, we are involved in the lives of the art objects in a way that is about as intimate as you can be, short of being the artist. We hold the art, feel its weight, look at its back, and see the artist’s decisions up close. I feel like I form relationships with the artwork.

Favorite memory: I held a Frank Stella and saw whales in the ocean within the same 60 seconds.

Off the clock: I’m painting, hiking, or going to an art show.

HANNAH BROWN
Favorite part of the job: Getting to contribute to the community and all who visit the Museum. I enjoy knowing my efforts will be enjoyed by many.

Favorite memory: It’s a hands on, versatile job. It’s fun.

The people. It’s an elegant job. It’s fun.

Off the clock: I create artwork and explore my own personal vision through photography and abstract painting.

CHRIS FARRINGTON
Favorite part of the job: The people and the general atmosphere of art.

Favorite memory: I’m playing guitar with my brother, editing videos, and hanging out with friends on PlayStation.

Off the clock: I’m either in my studio making paintings or at home staring into the face of my newborn daughter. Currently I’m preparing for a solo show at Bryant Street Gallery in Palo Alto, CA.

NICK O’DELL
Favorite part of the job: Being able to see and experience the show being brought to life.

Favorite memory: Working with artist George Bures Miller to fix The Killing Machine over Skype.

Off the clock: I’m playing guitar with my brother, editing videos, and hanging out with friends on PlayStation.

SEAN WARD
Favorite part of the job: Variety, getting to work with my hands, working with artists, and getting to spend time with the art.

Favorite memory: At the end of the day watching the sunset from the Kirchman Gallery at the La Jolla location and seeing gray whales swimming and jumping in the ocean below.

Off the clock: Enjoying my life with great friends, music, family, food, and art.

LEAD PREPARATOR
Favorite part of the job: Working with artists and helping them create new work.

Favorite memory: Driving artist James Drake in my Volvo wagon to get burritos with us for lunch.

Off the clock: I just got back from traveling around Baja for the last six months. I was surfing, exploring cave paintings, and taking lots of photographs.

KYLE MILLER
Favorite part of the job: Variety, getting to work with my hands, working with artists, and getting to spend time with the art.

Favorite memory: At the end of the day watching the sunset from the Kirchman Gallery at the La Jolla location and seeing gray whales swimming and jumping in the ocean below.

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THOMAS DEMELLO
Favorite part of the job: Working independently with artists and helping them create new work.

Favorite memory: Working with the artist Robert Irwin on his solo show Primaries and Secondaries in 2007. His understanding of the visual experience and the way a person navigates a space had such a huge effect on me. It’s something I think about anytime I am installing for a show, whether it’s hanging artwork, lighting the room, or cleaning floors for my own show or someone else.

Off the clock: Try to be outside with my dog, work on my truck or motorcycle, garden, and think about art.

HANNAH BROWN
Favorite part of the job: Getting to contribute to the community and all who visit the Museum. I enjoy knowing my efforts will be enjoyed by many.

Favorite memory: It’s a hands on, versatile job. It’s fun.

The people. It’s an elegant job. It’s fun.

Off the clock: I create artwork and explore my own personal vision through photography and abstract painting.

LORAIN RIHAN
Favorite part of the job: The people. It’s an elegant job. It’s fun.

Off the clock: Listening to music... writing...surfing.

JEREMY WOODALL
Favorite part of the job: My favorite part of the job is having an intimate experience with contemporary art. It’s rewarding to handle and install important artworks, to learn specific details of each piece, and to display the artist’s personal vision for everyone to enjoy.

Favorite memory: I felt proud to be involved in the Treasures of the Tamayo Museum, Mexico City exhibition. It was an honor to receive the “INBA”(Instituto Nacional de Bellas Artes) labeled crates, to handle artwork from Mr. Francisco Toledo, and to hang out in Don Carlos Taco Shop with the curators from the Tamayo Museum.

Off the clock: I create artwork and explore my own personal vision through photography and abstract painting.

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Molly McGrath is the creative mind behind Molly M Designs. She trained professionally as an architect, and after using a laser cutter to make architectural models, recognized its unique potential to make jewelry and other objects. Her approach to design is heavily influenced by her background in architecture—a synthesis of concept, form, material, details, connections, and use.

Molly's collection ranges from jewelry and accessories, to housewares and one-of-a-kind art prints using a variety of materials such as wood, leather, and fabric. All of her pieces are designed and produced in the Mission District of San Francisco. She is inspired by graphic design, architecture, textiles, and nature, and runs her studio in the werkstätte tradition—a hybrid of design, craft, and tech with a focus on the applied arts.

Find these and other Molly M Designs items at the X Store. Visit us online at www.mcasd.org/store. Every X Store purchase helps support MCASD's operations, exhibitions, and educational programs.
DONATE $12 ON DECEMBER 12

Celebrating free admission for Museum visitors ages 25 and under thanks to

Visit [www.mcasd.org/25andunderartcontest](http://www.mcasd.org/25andunderartcontest) for details!

SUBMISSION DEADLINE: MAY 8, 2015
Showcase Event: June 6, 2015 > 1-3 PM > MCASD Downtown
A CURATOR’S PERSPECTIVE: DEEPEST WORLDS. NEW WORLDS. WHEN. WHERE.

NEWMAN | TUESDAY, APRIL 28, 6–8 PM | EXCLUSIVE TO MCA SD MEMBERS

Join Newman, the museum’s chief curator, in conversation with the current exhibition’s lead architect, Arana, and leading artists who will speak about their work and the museum’s architectural and design elements.

101 HALL, MCA SD | 931000006

TALKS AND TOURS

MONDAY, MAY 11, 2015 | 2 PM | LA JOYA

Nicole Eisenman 1993–2013

Invites visitors to ask questions and learn about

walkthrough led by assistant Curator Elizabeth Nemesis, Nicole

and identity perception. The discussion will span

concepts relating to experience, cultural context,

mCaSD LA JOYA > THOUGHTLAB

EXTENSIONS: ART AND HUMOR

in connection with the current exhibition

in collaboration with mCaSD. The program is free to attend.

MEMBER EXCLUSIVE

FOCUS GROUP: FORTY YEARS OF THE JAPAN CENTER

Tuesdays, June 9-23, 6-8 PM

Join us for a group discussion and brainstorming event centered on the Japan Center’s 40th anniversary. Gather your ideas and make plans for future events.

Please write to members@mcasd.org with the subject line FOCUS GROUP: FORTY YEARS OF THE JAPAN CENTER for more information.

FAMILY ARTWORK SCRAPBOOK PORTFOLIOS

SUNDAY, JUNE 5, 2–4 PM | LA JOYA

Tanya Takehiro, and william Kentridge.

This event is held during Free third Thursday and

Meet the architects and learn about

the work of more than 75 active duty

military members who engage in a series of weekly

experiences in the galleries they developed original

works of art in various mediums ranging from photography to collage works on paper. Michael Trigilio, uCSD

started burningman,” a web based misinformation

and neurotic obsession found in the discourse of

mockingbird artists dubbed the “web’s most

infamous misogynist.”

Get an up-close look at iconic contemporary art,

and the impossible relationship to history.

The discussion will span concepts relating to experience, cultural context, identity perception. The discussion will span concepts relating to experience, cultural context, identity perception. The discussion will span concepts relating to experience, cultural context, identity perception. The discussion will span concepts relating to experience, cultural context, identity perception. The discussion will span concepts relating to experience, cultural context, identity perception. The discussion will span concepts relating to experience, cultural context, identity perception. The discussion will span concepts relating to experience, cultural context, identity perception. The discussion will span concepts relating to experience, cultural context, identity perception.