
BACK COVER: DANNA MONTLACK, sio5, 2012, Photograph, 10 X 10 inches. © 2012 DANNA MONTLACK.
The multimedia artworks of Janet Cardiff and George Bures Miller emphasize aural and visual experiences that transport the viewer to other realms of consciousness. Their work is highly scripted, meticulously detailed, and often cinematic in scope, breaking down distinctions between fiction and everyday reality. Through various levels of engagement, the viewer becomes a participant, either witnessing a phenomenon or becoming immersed in a scenario.

Janet Cardiff began collaborating with fellow Canadian artist and partner George Bures Miller in 1995. When Cardiff and Miller represented Canada at the 49th Venice Biennale with The Paradise Institute (2001), they won both La Biennale di Venezia Special Award and the Benesse Prize, which recognizes artists who “break new artistic ground with an experimental and pioneering spirit.” They are now among the foremost artists of their generation, and their work has been shown around the world.

Organized by the Art gallery of Ontario and the Vancouver Art gallery, Lost in the Memory Palace is a selected survey that takes as its focus Cardiff and Miller’s work from the mid-1990s to today. Spanning a period from key early pieces such as Dark Pool (1995) and The Muriel Lake Incident (1999) to recent works including Killing Machine (2007) and Experiment in F# Minor (2013), the exhibition consists of a series of discrete immersive environments.

These installations, all of which have a strong architectural character, are imaginary spaces where time slows down and is altered, allowing fictional and historical narratives to blend and merge with the viewer’s own experience and memory. As environments that viewers understand to be art yet with which they willingly engage both physically and psychically, Cardiff and Miller’s works encourage shifts in consciousness and create uniquely compelling possible worlds.
On view in Axline Court, this novel collaboration between MCASD and the La Jolla Historical Society examines the historical evolution of their respective buildings at 700 and 780 Prospect Street. Constructed within less than a decade of each other at the turn of the twentieth century, both institutions’ original buildings share an association with the Scripps family—MCASD was Ellen Browning Scripps’s residence, while Wisteria Cottage belonged to her half-sister, Eliza Virginia. They also have an association with modernist architect Irving Gill, who designed or remodeled each of the buildings. This exhibition traces significant changes in the buildings over time, including architectural additions to MCASD by Robert Mosher and Robert Venturi, and Wisteria Cottage’s transformation into the Balmer School and later The Nexus and John Cole’s bookstores. Together, these iconic buildings have remained cultural and educational landmarks, linked with a common past that reflects the history of the La Jolla community.

Scripps on Prospect: Evolution of Villa and Cottage is organized by the La Jolla Historical Society and the Museum of Contemporary Art San Diego. Institutional support for MCASD is provided, in part, by the City of San Diego Commission for Arts and Culture.
Photographer Dana Montlack’s richly hued images isolate and abstract biological specimens into beguiling graphic elements. Working with micro lenses, Montlack makes the unseen visible in compositions that convey both specificity and mystery. Her newest body of work directly references John Steinbeck’s *The Log from the Sea of Cortez* (1951). Steinbeck’s book recounts his six-week expedition through the Gulf of California with marine biologist Ed Ricketts. Part intertidal taxonomy, part ecological travelogue, the book considers themes of home, mapping, and environmental harmony. Working collaboratively with the scientists and staff members at UC San Diego’s Scripps Institution of Oceanography and Birch Aquarium, Montlack selected and photographed specimens and charts from the waterways Steinbeck explored. By isolating and layering this source imagery, drawn from the vast Scripps Oceanographic Collections, Montlack crafts a new taxonomy of place.

*Dana Montlack: Sea of Cortez* is organized by the Museum of Contemporary Art San Diego, with thanks to UC San Diego Scripps Institute of Oceanography and Birch Aquarium. Institutional support for MCASD is provided, in part, by the City of San Diego Commission for Arts and Culture.
Approximately Infinite Universe is inspired by science fiction, with its exploration of other possible worlds, its dislocation of spatial and temporal trajectories, and its challenges to distinctions between human and alien, self and other. The artists in Approximately Infinite Universe include Edgar Arceneaux, Andrea Bowers, Matthew Buckingham, Luke Butler, Victoria Fu, Chitra Ganesh, Desirée Holman, Emre Hüner, Ann Lislegaard, Simone Leigh, Yoko Ono, the Otolith Group, Jacolby Satterwhite, Amie Siegel, Cauleen Smith, Kara Tanaka, and Saya Woolfalk.

These artists understand art as a vehicle for time travel, employing an array of mediums as means to move backward and forward through time. They employ ideas and strategies associated with experimental science fiction writing, such as that of a new wave of science fiction writers who emerged in the late 1960s and ’70s, influenced by the social and political movements of that time, including Ursula K. Le Guin, Octavia E. Butler, and Samuel R. Delany, among others.

Approximately Infinite Universe is organized by the Museum of Contemporary Art San Diego and is made possible by generous gifts from the Cochrane Exhibition Fund, Valerie and Harry Cooper, and the LLWW Foundation. Institutional support for MCASD is provided, in part, by the City of San Diego Commission for Arts and Culture.
For twenty years, the glass bead has been Liza Lou’s primary art-making material. Lou transforms the possibilities of this tiny unit of color and embellishment just as she expands the meaning of the objects she recreates. *Color Field* (2010-2013), her newest floor-bound sculpture, features an expansive prism of color. The gridded rainbow is composed of uniform lengths of wire, each threaded with a single shade of beads. The sheer expanse of the piece conveys exuberance, underscored by the work’s bounty: its multitude of colors, beads, and touch. Pulsing and pixelated, *Color Field*’s complex mosaic foregrounds its construction and the network of hands which helped shape it.

*Liza Lou: Color Field* is organized by the Museum of Contemporary Art San Diego. Underwriting support for this exhibition has been generously provided by Iris and Matthew Strauss. Institutional support for MCASD is provided, in part, by the City of San Diego Commission for Arts and Culture.
THE VERY LARGE ARRAY: SAN DIEGO/TIJUANA ARTISTS IN THE MCA COLLECTION

ON VIEW THROUGH 10/13/13
Referencing the famous group of immense astronomical radio telescopes in the New Mexico desert, The Very Large Array nods to the vast spectrum of objects assembled in MCASD’s collection and to the ability of artists to connect us to something much larger than ourselves. Featuring more than one hundred artists and representing five decades of collecting, this expansive exhibition of Museum acquisitions highlights many of the region’s most beloved and accomplished artists. With two-dimensional works displayed in a salon-style installation, the white cube space at the center of the room presents focused, thematic selections, which change seasonally.

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

The Very Large Array: San Diego/Tijuana Artists in the MCA Collection is organized by the Museum of Contemporary Art San Diego. Institutional support for MCASD is provided, in part, by the City of San Diego Commission for Arts and Culture.
Berlin-based filmmaker and writer Hito Steyerl is interested in the proliferation and circulation of images in our globalized world. She often works with the format of the video essay, combining a heterogeneous range of material, including interviews, found footage, fictional dramatizations, pop-music sound tracks, and first-person voiceovers. With her recent piece Guards (2012), Steyerl turns her attention to the intersection of national security and the security of cultural treasures. Commissioned by the Art Institute of Chicago, Guards features interviews with museum security staff who have military and law enforcement backgrounds, including one of MCASD’s own security services representatives, Ron Hicks. The video follows the officers as they move through the Art Institute’s galleries, recounting harrowing stories from their law enforcement days. In one scene, Hicks reenacts a stakeout recalled from his previous career as a Federal Police Officer serving as part of a Special Reaction Team. He was invited to participate in the project after former Art Institute of Chicago curator Lisa Dorin visited the exhibition Phenomenal at MCASD in 2011 and the two struck up a conversation.

Hito Steyerl: Guards is organized by the Museum of Contemporary Art San Diego, with special thanks to The Art Institute of Chicago. Institutional support for MCASD is provided, in part, by the City of San Diego Commission for Arts and Culture.
ALL INDIAN
ALL THE TIME
This fall, MCASD will partner with the La Jolla Playhouse for its inaugural Without Walls (WoW) Festival, happening October 3–6, 2013. This one-of-a-kind festival will showcase events in and around the Playhouse Theatre District, with performances presented by the Playhouse, MCASD, and UC San Diego’s art departments of Theatre & Dance and Music. Featuring more than a 20 site-based works by local, national, and international artists, the WoW Festival is designed to break the barriers of traditional theatre and performance.

MCASD will present works by renowned visual and performance artists James Luna, Kate Gilmore, and Jacolby Satterwhite. In a new work commissioned by MCASD, Luna will take up the iconic image of the American Indian storyteller as a vehicle for his narratives of contemporary Indian life. The festival will feature a new piece by Kate Gilmore, whose work combines performance and sculpture to explore ideas of feminist struggle, physical labor, slapstick comedy, and various legacies of twentieth century art. New York-based artist Jacolby Satterwhite, whose work is also featured in Approximately Infinite Universe, integrates dance, drawing, video, and 3-D animation to produce fantastical computer-generated worlds and innovative performances that explore memory and desire. Satterwhite performs in concert with his videos, wearing elaborate multimedia costumes. As the first of what will be a biennial event, the WoW Festival will shine a national spotlight on San Diego, bringing an innovative, outdoor artistic event to a burgeoning arts city. Visit www.mcasd.org for more information.

The La Jolla Playhouse Without Walls Festival is supported in part by The James Irvine Foundation, The National Endowment for the Arts, and DonorNation.
BACK TO SCHOOL DOESN’T NECESSARILY MEAN BACK TO THE CLASSROOM.

This summer we’re gearing up for a new academic year with YOU in mind. Be prepared to explore contemporary art through tours in the galleries, take part in an art history seminar course, or learn how you or someone you know can become a teen advisor or an intern. Make use of the Museum as an extended classroom!
SESSIONS IN CONTEMPORARY ART

Are you a lifelong learner? Whether you’re a novice or a contemporary art connoisseur, Sessions in Contemporary Art will nurture your art interest and knowledge on many levels. This four-part, seminar-style art course, led by MCASD’s Chief Curator Kathryn Kanjo and Associate Curator Jill Dawsey, will explore the work of John Baldessari, Ellsworth Kelly, Agnes Martin, Martha Rosler, Eleanor Antin, and many others. The class will review significant art movements from the 1950s to the present and investigate the seminal ideas of Conceptual Art, the emergence of video art, multimedia practices, performance art, the influence of identity politics on art, and the rise of a global art scene. Sign up now at www.mcasd.org to guarantee your spot.

THIS SEMESTER’S SCHEDULE

TUESDAY, OCTOBER 29 > 5-6 PM
› BREAKING WITH THE PAST: ART AFTER ABSTRACT EXPRESSIONISM

TUESDAY, NOVEMBER 5 > 5-6 PM
› THE OBJECT UNFRAMED: WORKS FROM THE 1970S

TUESDAY, NOVEMBER 12 > 5-6 PM
› APPROPRIATION, PICTURES, AND PLURALISM: THE 1980S RECONSIDERED

TUESDAY, NOVEMBER 19 > 5-6 PM
› NEW STORYTELLING: ART IN THE NEW MILLENNIUM

TUITION FOR FOUR SESSIONS:
MEMBERS $200; NON-MEMBERS $320
BOOK A TOUR
Explore contemporary art through lively conversations and hands-on experiences. With a wide range of tour experiences to serve the public, grades 6-12, higher education students, community groups, and adult groups, MCASD offers all ages the opportunity to continue learning. Visit MCASD.org/learn to book a tour.
LOOK/EXPLORE TOURS are hour-long, student-centered dialogues in which students gain a greater understanding of the works on view through visual inquiry and in-gallery activities.

ARTLAB WORKSHOPS build on the Look/Explore Tour with an additional hour of hands-on art-making in which students further explore process and materials.

SELF-GUIDED TOURS give higher education professors and instructors the ability to reserve space for their class to visit the Museum as a group.

FOCUS TOURS are one-hour, dialogue-based tours for adults and higher education groups focused on one of the Museum’s special exhibitions.

BOOK A TOUR BY VISITING MCASD.ORG/LEARN.
TOURS MAKE A DIFFERENCE
Teacher Vernon Ng and his students explain why.

What did you get out of your visit to MCASD?
“I don’t see museums as just paintings anymore—art can be anything that people make or think about. I feel like the Museum is a more comfortable spot for me to visit now.” —Khadji, student

Why is it important to visit museums as part of your school curriculum?
“Visiting the Museum is more hands-on and visual. We get to see the direct artifacts and connect them with what we’re learning in the classroom. Altogether, you get a better understanding of what you’re learning when you visit the Museum.” —Anna, student

What was the best thing about your tour at MCASD?
“The ability to tailor our visits and emphasize certain exhibitions, themes and works of art. Also, it was incredible to work with the Museum educators, many of whom are practicing artists themselves.” —Vernon Ng, High Tech High Chula Vista teacher

TEEN ADVISORY GROUP (TAG)
The Teen Advisory Group is at the core of the MCASD teen programs. Composed of many diverse teens representing high schools from across San Diego, TAG meets regularly at the Museum to explore contemporary art in the galleries. TAG imagines, develops, and realizes a project designed to reach the wider teen audience by advising the Museum’s Education team on how to better engage with teens.

The application for the 2013-2014 Teen Advisory Group will be available in late August. Visit mcsd.org/learn/25-and-under and submit your application by Monday, September 23, 2013 to be considered for the program.

BECOME AN INTERN!
MCASD’s internship program offers for-credit educational opportunities to high school, undergraduate, and graduate students. Interns may learn skills in marketing and communications, educational curriculum development, and curatorial research. Visit http://www.mcasd.org/about/internship-opportunities to learn more.
YOUR RECOMMENDED READING LIST
BY ROBERT PINCUS

“Here are a few new titles that have attracted my attention—all for different reasons, but all for good reason.”

ARTHUR DANTO, WHAT ART IS
Yale University Press: $24
Danto has always been an engrossing read, his art writing heavily informed by philosophy but not weighed down by it. This new book distills many of his key themes into one small volume. It pinpoints why he still thinks Warhol’s Brillo Boxes are the key works of our time.

VESTA MONICA HERRERIAS AND PABLO ORTIZ MONASTERIO, MEXICAN PORTRAITS
Aperture/Fundacion Televisa: $85
Its format is very large, the printing of photographs terrific. The range of artists is generous, almost symphonic, from photo-essayists to studio portraitists to conceptualists. Many of the chosen images are indelible, the design of the pages elegant.

LIZA LOU, DURBAN DIARIES
D.A.P./White Cube: $30
Liza Lou’s remarkable beaded Kitchen, completed in San Diego in 1995, launched her celebrated career. She has spent much of the past eight years in Durban, South Africa, and her writing sensitively chronicles her working life involving local artisans. This humble looking book also includes reproductions of compelling wall works.

ROBERT L. PINCUS IS THE FORMER SAN DIEGO UNION-TRIBUNE ART CRITIC, CURRENT MCASD SENIOR GRANTS AND ART WRITER, AND ALL-AROUND BOOK FANATIC.

ALL BOOKS ARE AVAILABLE AT THE X STORE IN LA JOLLA.
The museum has seen an impressive amount of change over the past few decades, but one thing that has remained a fortunate constant: the leadership of Hugh Davies, who celebrates his 30th anniversary as The David C. Copley Director and CEO this fall.

Davies’ accomplishments are many, but among the most significant are expanding the museum’s locations and audiences, growing its endowment dramatically, and increasing its holdings, with a strong focus on Latin American artists and the Light and Space movement.

In 1983, when Davies first came on board after serving as founding director of the University Gallery at the University of Massachusetts, Amherst, the museum occupied 10,000 square feet and was called the La Jolla Museum of Contemporary Art.

After three major capital efforts (the downtown venue at 1001 Kettner Blvd./America Plaza in 1993; the expansion and renovation of MCASD La Jolla by Robert Venturi and Denise Scott Brown in 1996; and the opening of the Richard Gluckman-designed Jacobs and Copley Buildings at MCASD Downtown/1100 Kettner Blvd. in 2007), MCASD now boasts nearly 32,000 square feet of gallery space across three buildings at its two campuses.

During Davies’ tenure, MCASD has grown dramatically in earned and contributed income, endowment, membership, attendance, and international stature, and has developed a strong binational presence.

While a Latin American focus is a relatively recent phenomenon for many contemporary art museums, Davies has been engaging with Tijuana artists and Mexican border projects for more than two decades. La Frontera/The Border: Art About the Mexico/United States Border Experience was a groundbreaking effort organized in 1993, in collaboration with Balboa Park’s Centro Cultural de la Raza. The critically acclaimed 2000 exhibition, Ultra Baroque: Aspects of Post Latin American Art, challenged misperceptions about art of this hemisphere. Remarkably, about half of the works in the 2006 show Strange New World: Art and Design from Tijuana are in the museum’s permanent collection. More recent exhibitions with a binational focus include last summer’s Santa Ana Condition: John Valadez, the first retrospective of this important Mexican American artist, and the major permanent collection show now on view downtown, The Very Large Array: San Diego/Tijuana Artists in the MCA Collection.

While Latin America has been a focus, Davies is perhaps even better known for rounding out the Museum’s collection of Light and Space works—arguably, the most significant and influential “school” of art the West Coast has produced to date—a fact the 2010 show Phenomenal: California Light, Space, Surface helped make more publicly known. More than 40 percent of the works in that highly lauded exhibition came from the Museum’s collection.

The collection now numbers more than 4,300 works, and in the past two decades MCASD has produced four major catalogues devoted to portions of its holdings.

Looking forward, Davies’ plans to develop an exhibition considering recent manifestations of Latin American art, focusing on a...
multi-national group exhibition that embraces a spectrum of important work from Latin America. Davies envisions more institutional partnerships, and anticipates celebrating the Museum’s 75th anniversary in 2015—the same year as the Balboa Park Centennial. Davies plans to leverage these two milestones to help elevate San Diego’s stature as a visual art city to a national/international audience.
MONTE CARLO: A NIGHT AT LES CAVES
SATURDAY, SEPTEMBER 7 > LA JOLLA
6:30 PM > COCKTAILS
8 PM > DINNER
9:30 PM > THE AFTER PARTY
MONTE CARLO: A NIGHT AT LES CAVES
SEPTEMBER 7, 2013
This year’s gala promises to be an unforgettable evening. Guests will be whisked away to Saint-Tropez, the exotic playground of the jet set. Think sparkling azure sea, vibrant and alluring night life, and decadent epicurean delights that epitomize the French Riviera.

Sonia and Gavin Mandelbaum are the 2013 Monte Carlo event chairs. Sonia is a member of MCASD’s Board of Trustees and former arts administrator at the New York Pops and The Los Angeles County Museum of Art.

THE SIGHTS
“Artist Kelsey Brookes is serving as this year’s Art Ambassador. Known for his brilliant and dynamic works that have propelled him to rock star status, Kelsey is the perfect person to craft the artistic vision for the night. We’re excited to bring Kelsey’s work to life in the context of Monte Carlo.”

THE SOUNDS
“Tom DeLonge of Blink 182 and his wife Jen DeLonge are co-chairing the After Party. This gala is famous for the After Party and the DeLonge duo promises to make this year’s the best yet with charity gambling, dancing, a late-night band performance, and of course, music curated by Tom and Jen.”

THE SCENE
“A lavish al fresco dinner under the stars (prepared by chefs Ryan Johnston of Whisknladle, Giuseppe Ciuffa of Giuseppe Restaurants and Fine Catering, and Michele Coulon of Michele Coulon Dessertier) followed by a night in the hottest club in Saint-Tropez. It doesn’t get any more elegant and exotic than the south of France.”

—Sonia Mandelbaum, Monte Carlo Chair

Get your tickets now at www.mcasd.org/specialevents.
ARTIST SPOTLIGHT: LIZA LOU

Liza Lou’s newest large-scale installation *Color Field* opened at MCASD in July.
BOB PINCUS RECALLS HIS EARLY ENCOUNTERS WITH ARTIST LIZA LOU AND HER WORK.

The year was 1995. I can’t quite recall how I found out about Liza Lou and her remarkable Kitchen. I only know, in retrospect, it was an extremely wise decision to accept an invitation to see it.

I really wasn’t prepared for what I saw in her Downtown San Diego studio. You never are when it comes to a first encounter with an unforgettable work of art.

She had literally beaded the surface of a full scale kitchen interior, including a table, plates, saucers, and cutlery. There was beaded water in the sink and a beaded “linoleum” floor too. But beyond this feat was the careful attention to design and detail: exaggerated wood grain, an argyle-like tile pattern on the walls, and colorful dust balls in the dust pan.

Her work was one of the most delightful discoveries I have made during my years as a critic in San Diego. I may have been the first person to write about her at length, both in the Union-Tribune and in a first exhibition catalog, but the Kitchen propelled her quickly and deservedly to wider renown. She showed her Kitchen at the New Museum in New York in 1996, and by 2002 had garnered a “genius” grant from the MacArthur Foundation. (She moved to Los Angeles in 1997 and still resides there part of the year.)

Lou wasn’t planning to exhibit locally at the time, but I knew I had to write about her. My interview with her was great fun; she is a witty, funny, and forthright conversationalist. “What I especially like,” she said back then, “is that at the end of my life I will have created an entire world.”

But to realize her vision of even one beaded room had been arduous, Lou admitted. “There were daunting hurdles along the way,” she said. “How do you live and do this?, I asked myself. How does any artist make a huge work of art? Yet I never thought I wouldn’t do it.”

This mix of inspired vision and tenacity has persisted through a procession of remarkable projects. Setting up a large studio in South Africa in 2005 is an example of that sense of determination. Pushing herself to emulate their expert beadwork became an ambition. So, too, does continuing to work on a grand scale, as she has done with Color Field—“my largest sculpture to date,” she tells me. Its 10,000-plus strands of steel threaded with glass beads are the product of her work with Zulu artisans in South Africa. They were installed blade by blade here with the help of volunteers. It is her first solo exhibition in a local museum, though she showed her American Presidents series at Quint Contemporary Art in 1996 and at the California Center for the Arts Museum in 1997.

She writes movingly about her years in South Africa in her recent book, durban diaries. Lou makes it clear how much she benefits from the artisans’ skills, and she has provided jobs in Durban (in the province of KwaZulu-Natal), where unemployment is shockingly high. It also becomes evident that the bonds with these women are deeper than simply professional ones—for her and for them.
We are pleased to announce the recent appointment of Matthew Strauss as our new MCASD Board President. With a distinguished commitment to the art world, Matthew Strauss and his wife, Iris, have made profound contributions to San Diego’s art community.

Passionate collectors, the Strauss’ collection recently made the list as one of the Top 200 in the world as profiled by ArtNews. Their impressive collection, which includes some of the biggest names in modern and contemporary art, was recently featured in *Game Changer: New Media and Multiples From the Matthew and Iris Strauss Family Foundation*. We are honored and humbled by Matthew Strauss’s commitment to MCASD, and we look forward to the next era working under his leadership.
ON THE ROAD
Santa Ana Condition: John Valadez

John Valadez is widely considered the most significant artist to have developed a realist pictorial language recording the Chicano experience in Los Angeles during the ’70s, ’80s, and ’90s. Last summer we proudly presented Santa Ana Condition: John Valadez, the first survey exhibition of this important Mexican-American artist and muralist whose work has come to define the iconography of Chicano identity of the period. The exhibition spanned 35 years of Valadez’s photographs, paintings, pastels, and other works on paper.

We’re pleased to see this groundbreaking exhibition travel to the National Museum of Mexican Art in Chicago, one of the premier repositories for Mexican art in the nation. The exhibition will remain on view through August 11, 2013. After its stint in Chicago, the exhibition will travel to the Vincent Price Art Museum in East Los Angeles, where it can be seen from September 21 to December 8, 2013.

MASON PHELPS (1925–2013)

On April 13, 2013, we lost a wonderful friend. Mason Phelps was a prominent member of the MCASD Board of Trustees for more than twenty-four years. His service to the Museum included a term as board president (1992–93), chairman of the Architecture Committee during the Robert Venturi expansion (1994–96), and chair of the Building Committee for the Jacobs and Copley Buildings at MCASD Downtown.

In addition to Mason’s commitment to the board, he was a long-time member of International Collectors, a group that supports the Museum’s operations and annual exhibitions, and part of the Axline Society, a community of donors with planned gifts to the Museum.

Throughout his twenty-seven-year friendship to MCASD, Mason generously gifted over $1 million to support arts education, accessions, and, in particular, the expansion of the Museum, both in La Jolla and Downtown. Mason’s passion for contemporary art is illustrated through his unwavering support as well as his distinguished personal collection. Over the years, Mason donated numerous dynamic works of art to the Museum’s permanent collection, including several by San Diego artist Jay Johnson.

Mason Phelps has made a lasting impression on MCASD, and he will be greatly missed.
MEMBERS

UPPER-LEVEL FIELD TRIP: LOS ANGELES
› SEPTEMBER 30, 2013
Members at the Avant Garde level and above are invited to experience the vibrant diversity of artwork represented in the “City of Angels” with a day trip led by MCASD Associate Curator Jill Dawsey. Explore LACMA’s retrospective of James Turrell’s masterful works, stop by the studio of a locally-based artist, lunch at one of the city’s hot spots, and enjoy an exclusive private collection visit at the Los Angeles home of Karen Fox and Harvey Ruben. Reserve your spot or learn more about our Field Trip program by contacting April Farrell at 858 454 3541 x162 or aefarrell@mcasd.org. Cost is $175 per person.

INTERNATIONAL COLLECTORS ART TOUR: BELGIUM AND PARIS › OCTOBER 17–25, 2013
MCASD’s International Collectors have explored some of the most significant global art destinations through the years, and our fall 2013 trip to Brussels, Antwerp, Ghent, and Paris is sure to top them all. Hugh M. Davies, The David C. Copley Director & CEO, and Chief Curator Kathryn Kanjo will lead the group as they delve into the art and culture of these historic destinations. Brussels is on the forefront of the contemporary art scene, and travelers will discover the varied studios of artists Hans Op de Beeck, Luc Tuymans, and Michel Francois, take in the remarkable private collections of Mark Vanmoerkerke and Walter vanhaerents, explore the famous Ghent Altarpiece in St. Bavo Cathedral, and enjoy special receptions at Antwerp’s S.M.A.K. and the Barbara Gladstone Gallery in Brussels.

Our group will then take the Thalys high speed train to Paris, where they’ll explore the renowned FIAC (Art Fair), take in the historic Musée d’Orsay and Pompidou Center, stop by the Palais Royal to see Daniel Burens’s installation Les Deux Plateaux of 1986, experience the studios of artists Jean Michel Othoniel and Xavier Veilhan, and revel in the beauty and romance of this iconic city.

Reserve your spot or learn more about our Collectors Circle travel program by contacting Heather Cook at 858 454 3541 x165 or hcook@mcasd.org.
SUMMER SOLSTICE SOIREE RECAP

WHAT DID YOU LIKE MOST ABOUT THIS YEAR’S SUMMER SOLSTICE SOIREE?
“We loved the intimate setting of the dinner and to be able to connect personally with the artists and MCASD staff.”
–Viveca Bissonnette, Summer Solstice Co-Chair

“The dinner provided the opportunity to meet other members in a more intimate setting.”
–Monique Konovalov

“I enjoyed the diversity of the guests—meaning not just the usual Museum Members but, people from other industries. In this case it was interior designers, architects, etc...it was very refreshing to see people who do “applied arts” for their daily jobs.”
–Beatriz Zayas

DID YOU LEARN ANYTHING FROM AN ARTIST DURING THE EVENT?
“It was wonderful to speak to them about their lives and artistic process. It was more in-depth and personal than just learning about the specific pieces they were showing in the exhibition.”
–Viveca Bissonnette, Summer Solstice Co-Chair

We were given a dazzling tour of [former artist-in-residence] Brian Dick’s studio.”
–Monique Konovalov

“I got to know artist David Avalos and learn more about the art projects and political movements he was involved in. Kudos to you for including artists!”
–Beatriz Zayas

VIEW WINS 1ST PRIZE IN AAM DESIGN COMPETITION

MCASD is pleased to announce the VIEW Member Magazine won 1st prize in the American Alliance of Museums’ 2013 Museum Publications Design Competition. This award was given for the redesign of VIEW, which debuted in December 2012. Being a visual arts organization, design plays a major role in shaping the institution and communicating who we are. We’re honored to have our publication selected for this prestigious award by our peers.
BACK TO SCHOOL SHOPPING

Whether you’re going back to school or just back to the office, we’ve got everything you need to keep it all organized. These supplies will put you in a class all your own.

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Regular $45/ Members $40.05

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Regular $9–$16 / Members $8.10–$14.40
PURCHASE THESE PRODUCTS IN THE X STORE IN LA JOLLA OR ONLINE AT MCASD.ORG/STORE.

> MESSAGE IN A BOTTLE 4GB FLASH DRIVE
Regular $28/ Members $25.20

> RECYCLED LEATHER FOLDERS
Regular $9.50–$22.50 / Members $8.55–$20.25

> STICKY BOOKMARK PAD
Regular $6.50/ Members $5.85
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- $25,000–$49,999
  - KPBS
  - KSON
  - The San Diego Union-Tribune
- $10,000–$24,999
  - 91X
  - Ranch and Coast Magazine
  - Riviera Magazine
  - San Diego City Beat

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- $600–$1,499

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- $300–$599

**Northern Trust**

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- Qualcomm Foundation
- South Coast Plaza

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- The Andy Warhol Foundation for the Visual Arts

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**AUGUST–NOVEMBER 2013**

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**Design Director:** Kasey Reis

**Contributors:** Heather Cook, Jill Dawsey, Alli deFrancesco, Kate deuparo, April Farrell, Elizabeth Harker, Kathryn Kanjo, Anne Kindseth, Edie Nehls, Robert Pincus, Cris Scorza, Jenna Jacobs, Shannel Smith, Kathleen Wise, Anna-Leigh Zinza.

The Museum of Contemporary Art San Diego, founded in 1941, is a Member-supported, private, nonprofit organization dedicated to the collection, exhibition, and interpretation of contemporary art. MCASD, accredited by the Association of Museums, is one museum with two locations: La Jolla and downtown San Diego. All programs and activities are made possible by generous contributions from MCASD Members and many individuals, foundations, corporations, and government agencies.

Institutional support for MCASD is provided by the City of San Diego Commission for Arts and Culture.
AUGUST

• Shown: Color Field by the Bullets
  • 4-7 PM • LA JOLLA
  • FREE
• LA JOLLA: onstage!
  • 10:30 AM-11:30 AM • DOWNTOWN
  • FREE

THURSDAY, AUGUST 1
  • Shore Thing: Live Music by The Bulletins
  • Thursday, August 1

THURSDAY, AUGUST 8
  • Shore Thing: Screening of SanS Soleil
  • Thursday, August 8

THURSDAY, AUGUST 15
  • Shore Thing: Screening of l oSt in the Memory Pal aCe
  • Thursday, August 15

THURSDAY, AUGUST 22
  • Shore Thing: Screening of l oSt in the Memory Pal aCe
  • Thursday, August 22

FRIDAY, AUGUST 2
  • Shore Thing
  • Friday, August 2

SATURDAY, AUGUST 3
  • Shore Thing: Screening of SanS Soleil
  • Saturday, August 3

THURSDAY, AUGUST 8
  • Shore Thing: Screening of SanS Soleil
  • Thursday, August 8

SATURDAY, AUGUST 10
  • Shore Thing: Screening of SanS Soleil
  • Saturday, August 10

SATURDAY, AUGUST 17
  • Shore Thing: Screening of SanS Soleil
  • Saturday, August 17

THURSDAY, AUGUST 22
  • Shore Thing: Screening of SanS Soleil
  • Thursday, August 22

FRIDAY, AUGUST 23
  • Shore Thing: Screening of SanS Soleil
  • Friday, August 23

SATURDAY, AUGUST 24
  • Shore Thing: Screening of SanS Soleil
  • Saturday, August 24

SUNDAY, AUGUST 25
  • Shore Thing: Screening of SanS Soleil
  • Sunday, August 25

MONDAY, AUGUST 26
  • Shore Thing: Screening of SanS Soleil
  • Monday, August 26

TUESDAY, AUGUST 27
  • Shore Thing: Screening of SanS Soleil
  • Tuesday, August 27

THURSDAY, AUGUST 29
  • Shore Thing: Screening of SanS Soleil
  • Thursday, August 29

SEPTEMBER

• Open Call for Artists
  • September 4

THURSDAY, SEPTEMBER 19
  • Shore Thing: Screening of SanS Soleil
  • Thursday, September 19

TUESDAY, SEPTEMBER 24
  • Shore Thing: Screening of SanS Soleil
  • Tuesday, September 24

EXHIBITIONS ON VIEW

LA JOLLA

APPROXIMATELY INFINITE UNIVERSE
  • Through September 1

Los Angeles County Museum of Art has invited the twenty-one artists who exhibited work in the inaugural Energize Los Angeles Art + Design Festival in downtown Los Angeles to transform a series of large-scale, site-specific installations in the museum’s new postwar and contemporary building.

EXPLOSIVE PRINTS AND DRAWINGS
  • Through September 1

Two hundred works by seventy-five artists are on view in this special exhibition, part of the museum’s ongoing program to advance research on how printmaking has influenced and been influenced by art-making practices from the eighteenth century to the present.

LISA LUGO: COLOR FIELD
  • Through September 1

Lena Lévy’s groundbreaking career was celebrated in 2012 and is continuing in 2013 with this exhibition featuring work that reflects a persistent fascination with pattern, movement, and the way light and color combine in new ways.

LIZA LOU: COLOR FIELD
  • Through September 1

Lena Lévy’s groundbreaking career was celebrated in 2012 and is continuing in 2013 with this exhibition featuring work that reflects a persistent fascination with pattern, movement, and the way light and color combine in new ways.

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TALKS AND TOURS

AN OUTDOOR PERSPECTIVE: TUESDAY, SEPTEMBER 11 | 7–9 PM | DOWNTOWN
Guardians of the Cosmic Beyond features interviews with the artists presented in the exhibition who share their perspectives on the space exploration theme that runs throughout the art. The event is a collaboration with Blue Medic, Scott Kowalski, and Michael强, and it features live music, food, and an array of activities, including a space race, where winners will be whisked away on an unforgettable journey to Monte Carlo. Tickets are sold on a first-come, first-served basis; capacity is limited. This event is open to Donor Circle members and above.

FIELD TRIP

FIELD TRIP | SATURDAY, OCTOBER 13 | 10 AM | DOWNTOWN
Guests will be whisked away on an unforgettable journey to Monte Carlo. The event is open to Donor Circle members and above.

MEMBERSHIP | SATURDAY, DECEMBER 11 | 10 AM–5 PM | DOWNTOWN
mCASD knows our members are the best, so we like to say “thank you” as often as possible! Join us for a day where we appreciate you with special discounts and offers, snacks and treats, and time to relax and feel the joy of being people.

EDUCATORS

ALPINE VILLAGE SCHOOLS MUSEUMS EXHIBITION | SEPTEMBER 6–6 | 7–9 PM | DOWNTOWN
Call for Proposals: The Art and Design of the 1980s
Call for Proposals: The Art and Design of the 1980s

FIELD TRIP

FIELD TRIP | FRIDAY, OCTOBER 11 | 10 AM | DOWNTOWN
Enjoy a special champagne bus tour and our current exhibition, Joline with David C. Copley Director and CEO Hugh Davies and mCASD's Culture Director, visit the studio of artist, John Cisneros and Justin James McKeon

EVENTS

A CURATOR’S PERSPECTIVE: THURSDAY, OCTOBER 11 | 7–9 PM | DOWNTOWN
Join Chief Curator Kathryn Kalin for a gallery walkthrough of the exhibition Lost in the Memory Palace. Join Chief Curator Kathryn Kalin for a gallery walkthrough of the exhibition Lost in the Memory Palace.

A CURATOR’S PERSPECTIVE: WEDNESDAY, SEPTEMBER 20 | 7–9 PM | DOWNTOWN
To gain first-hand knowledge about the installation process and the curatorial practices behind the work, Outside Perspective invites visitors to explore current exhibitions through a series of talks and tours in a specialist in another field of knowledge.

A CURATOR’S PERSPECTIVE: SATURDAY, NOVEMBER 26 | 10 AM | DOWNTOWN
Join Chief Curator Kathryn Kalin for a gallery walkthrough of the exhibition Lost in the Memory Palace. Join Chief Curator Kathryn Kalin for a gallery walkthrough of the exhibition Lost in the Memory Palace.

A CURATOR’S PERSPECTIVE: THURSDAY, OCTOBER 11 | 7–9 PM | DOWNTOWN
To gain first-hand knowledge about the installation process and the curatorial practices behind the work, Outside Perspective invites visitors to explore current exhibitions through a series of talks and tours in a specialist in another field of knowledge.

AN OUTDOOR PERSPECTIVE: THE ART AND ARCHITECTURE OF THE BEACH | SATURDAY, NOVEMBER 19 | 4–7 PM | DOWNTOWN
This program is recommended for families with children ages 5 and older. Tickets are sold on a first-come, first-served basis; capacity is limited.