For five decades, Jack Whitten (b. 1939, Bessemer, AL) has kept time through his innovative studio process. In his canvases, he explores the possibilities of paint, the role of the artist, and the allure of material essence. As a child of the segregated south, he bears witness to expressions of evil and the resilience of the human spirit. As a diligent formalist, Whitten explores and exploits the newest acrylic and dry pigment media, the register of the image, and the edge of the canvas. As a New York artist, schooled in the sixties and maturing in the seventies, he balances on the fulcrum of the century that was and the century to come. He is an artist of his moment due precisely to his respect for the past and commitment to the present. Whitten creates in the moment in order to harness the essence of matter. From his first spectral canvases, as a graphic trace of a haunted soul, to his recent app for Obama, a key for complex, contemporary life, Whitten’s poetic and physically compelling compositions capture what is needed, what is left, what is remembered, and what is next. Jack Whitten: Five Decades of Painting surveys this enduring artist’s career with approximately 60 canvases from the mid-1960s to the present.

Jack Whitten: Five Decades of Painting is organized by the Museum of Contemporary Art San Diego and made possible by generous lead underwriting support from Dr. Paul Jacobs, and presenting corporate sponsorship from RBC Wealth Management. Additional funding has been provided by The Andy Warhol Foundation for the Visual Arts, the National Endowment for the Arts, and 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.
Treasures of the Tamayo Museum, Mexico City

ON VIEW THROUGH 8/31/14 > LA JOLLA

Treasures of the Tamayo Museum, Mexico City brings to San Diego highlights from one of Mexico’s foremost museums of modern and contemporary art. The exhibition features paintings by Rufino Tamayo himself, as well as works that represent the distinct diversity of the Tamayo Museum’s collection, with artists such as Pablo Picasso, Mark Rothko, Francisco Toledo, and Gabriel Orozco.

Treasures of the Tamayo Museum, Mexico City is organized by the Museum of Contemporary Art San Diego, with generous lead underwriting support provided by Carolyn Farris. Additional funding has been received from David Guss and Susanne Cole, Faye Muller, the Consulate General of Mexico, Mexico Tourism Board, and proceeds from the 2014 Biennial Art Auction. Institutional support for MCASD is provided, in part, by Mandell Weiss Charitable Trust and the City of San Diego Commission for Arts and Culture.

An Outside Perspective invites visitors to explore issues emerging from the exhibitions on view. Our current exhibition at MCASD La Jolla, Treasures of the Tamayo Museum, Mexico City, features three works by Rufino Tamayo himself and sheds light on his visionary art collecting. Join us for a conversation with Juan Carlos Pereda, Collections Curator at the Tamayo Museum and life-long collaborator of Rufino Tamayo. This event is free for Members, Military personnel and students with valid ID; $5 for non-members. Please note this conversation will be in Spanish and will be translated to English.
TIM YOUD: THE LONG GOODBYE

ON VIEW THROUGH 8/31/14 > LA JOLLA

Tim Youd has undertaken to retype one hundred classic novels over the course of five years. Employing the same make and model typewriter used by the author, Youd retypes each book in its entirety on a single page. He stages his durational performances at locations integral to the plot of the novel or pertinent to the author’s life—places they lived or held jobs. Through his pilgrimages to these charged sites, where he sits typing on an antiquated machine, Youd courts the mythologies that attend famed literary figures. At the same time, his performances stand as mechanical demonstrations of endurance—word after word, hour after hour.

In recent months, the artist has retyped each of Raymond Chandler’s Philip Marlowe crime novels, leading up to The Long Goodbye, the sixth in the seven-volume series. The acclaimed detective fiction writer moved to La Jolla in 1946 with his wife Cissy, settling down the street from MCASD’s La Jolla location, on Camino de la Costa. There Chandler wrote The Long Goodbye as well as Playback, which is set in a fictionalized La Jolla that he called “Esmerelda.” This exhibition features new works by Youd related to these novels, as well as selected pieces from the first year of his larger 100 Novels series.

Youd’s project is multifaceted, comprising distinct stages of artistic production. First is the performance, in which he types relentlessly on a single sheet of paper backed with an additional sheet. As he runs the doubled page through the carriage again and again, a dark monochrome emerges—the most modern of visual formats—and the novel is rendered illegible. Upon completion, the two sheets are mounted as a diptych, a positive and negative image suggesting two pages of an open book. In a final stage, Youd memorializes the typewriter on which each novel was written, creating a sculptural “portrait” of the machine. Made of layered cardboard that is carved away and painted, this handcrafted sculpture self-consciously fetishizes the tool of the writer, while also standing as a surrogate for the writer him or herself. Youd has made a typewriter portrait for each of the seven Philip Marlowe novels, as well as an eighth for the unfinished novel Chandler was working on at the time of his death in 1959. Perhaps these commemorative sculptures, along with Youd’s performances, offer a kind of long goodbye to Chandler himself.

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

LINE INVOLVEMENTS:
SELECTED PRINTS FROM THE COLLECTION

ON VIEW THROUGH 8/31/14 > LA JOLLA

Line Involvements features four artists working at midcentury, all of whom explored the fertile possibilities of line in printmaking. Anni Albers, Gego, Eleanorik Mikus, and Hedda Sterne’s larger practices took shape in a variety of media—textile, sculptural installation, folded paper, and painting—and a range of styles, from abstraction to figuration. Yet beneath these seemingly radical distinctions lies a fundamental inquiry into line’s formal manifestations. In the works featured in this exhibition, the artists translate their central concerns onto the printed page, evoking their characteristic techniques but expanding their strategies in new material experiments.
James Drake: Anatomy of Drawing and Space (Brain Trash) is the culmination of two years of active creation, reflecting imagery from throughout the artist’s forty-year career. In 2012, the artist committed himself to drawing every day. Some drawings are immediate, others take days. The resulting 1,242 drawings culled from his personal reservoir of images—wild animals, scientific formulas, personal portraits, art historical figures—and are rendered in pencil, ink and charcoal, often with collage and stencil work. Drake confronts structures that bind and urges that divide: from communication and culture, to violence and addiction. Those subjects spill across this massive composition as well as an examination of the human figure from anatomy books to self-portraiture. Drake’s confidence as an artist and virtuosity as a draftsman are on display in this retrospective reckoning of his overriding themes of order and chaos, life and death, and legacy and innovation. Contemporary and traditional both, this cycle of drawings serves as an echo of the artist’s studio—the artist’s mind—played out on epic scale.

James Drake: Anatomy of Drawing and Space (Brain Trash) is organized by the Museum of Contemporary Art San Diego, and is made possible by generous lead underwriting support from Tami and Michael Lang, and corporate underwriting from The San Diego County BMW Centers. Additional funding has been received from Stephen Feinberg 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.
RITA MCBRIDE: PUBLIC TILT

ON VIEW 10/10/14 THROUGH 2/8/15 > DOWNTOWN

Rita McBride: Public Tilt features three installations by the artist whose work engages the tropes of architectural design, modernist sculpture, and public space. Installed in the expansive volumes of MCASD’s downtown location, Public Tilt will include the west coast debut of McBride’s celebrated modular construction, Arena. When assembled, Arena forms a massive tiered stadium-like structure, which will be programmed with activities throughout the course of the exhibition. The sculpture’s space, both the bleacher-like seating and the implied stage, is activated by the public, who climbs, gathers, views, and meets. If Arena’s arcing design provides a welcoming embrace, then National Chain offers a halting counterpoint. Here, a grid of metallic units, a “dropped ceiling,” is suspended from the rafters. The seemingly fallen plane creates a kind of architectural tide line, which rests at torso-height creating an obstructive horizon. McBride’s consideration of architecture, art, and forms of display, continues in her revised presentation of the rattan sculpture, Toyota, which will be presented—exposed—on a newly designed angled pedestal.

Rita McBride (Des Moines, Iowa, U.S.A.) lives and works between Düsseldorf, Germany, and Los Angeles, California. She studied at Bard College, New York, and received an MFA from the California Institute of the Arts. Since 2003 she has been a professor at The Kunstakademie, Düsseldorf, where she was recently appointed Director.

Rita McBride: Public Tilt is organized by the Museum of Contemporary Art San Diego and made possible by generous lead underwriting support from Brenda Potter, as well as proceeds from the 2014 Biennial Art Auction. Institutional Support for MCASD is provided, in part, by the City of San Diego Commission for Arts and Culture and the County of San Diego Community Enhancement Fund.
THIS IS HOW WE WALK ON THE MOON: COLTER JACOBSEN

ON VIEW 10/10/14 THROUGH 2/8/15 > DOWNTOWN
Colter Jacobsen’s evocative graphite drawings and found object installations serve as meditations on memory and forgetting, seeing and blindness, lust and longing. One of Jacobsen’s frequently used strategies is to draw one version of a photograph while viewing it and a second entirely from memory. Other works begin on the street, with city-based wanderings, where he takes photographs and procures the ephemera that finds its way into his collages and assemblages. In this, his first solo museum exhibition, the San Francisco-based, San Diego-born artist presents new work inspired by his recent travels by foot and train along the coast of California, together with a selective survey of related works made over the past several years.

Colter Jacobsen 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.

> AN ARTIST’S PERSPECTIVE: A MEANDERING WALK WITH COLTER JACOBSEN
Saturday, October 11, 2014 > 2-4 PM > Downtown Departure
Join Colter Jacobsen and MCASD Associate Curator Jill Dawsey for a meandering walk, starting at MCASD Downtown. Along the route, Dawsey will discuss a brief history of walking in art, while Jacobsen will read from his travel notebook, including stories and quotes accumulated during his recent month-long trip from his current home of San Francisco to his birth home of San Diego. In this peripatetic outing, we will explore such diverse topics as Native American song, Annie Dillard’s Pilgrim at Tinker Creek, Thoreau’s Saunterer, Basho’s haiku, Cheryl Strayed’s Wild, the Situationist dérive, and a possible origin of the word “hobo.”

ArtOASIS

In June, the California Arts Council announced its plans to award more than $34,000 to MCASD as part of its new Creative California Communities program. MCASD is grateful to be among 24 projects funded statewide, one of only two in San Diego, in support of transforming communities through the arts.

The new program, called ArtOASIS, is a pilot project and new partnership between MCASD and Combat Arts San Diego that will connect combat veterans recovering from Post Traumatic Stress Disorder (PTSD) with contemporary artists to promote healing for this large, yet often unseen, population in the region.

Sponsored by

CALIFORNIA ARTS COUNCIL
MCASD MEMBERSHIP BENEFITS ARE GROWING!

Partner Program

Soon you will be able to flash your X card and get more than just free admission. MCASD is building an exceptional list of local partners that will extend special discounts and offerings to card holders. Stay tuned!

Coming to you—THIS FALL!

MCASD will launch a Monthly Membership Program with a bevy of benefits!

- Automatic monthly payments mean your benefits will never lapse.
- Lower monthly Membership fees make upgrading to a new level so much easier! Now you can take advantage of that program or series you’ve been eyeing.
- One monthly online Membership saves four sheets of paper and six envelopes per year, per Member! Think about how much paper would be saved each year if all of our Members were green.

Contact Membership Associate Anna-Leigh Zinza for more information at 858 454 3541 x172 or azinza@mcasd.org.
SATURDAY, SEPTEMBER 6, 2014
6:30 PM TO 1 AM

6:30 PM LIVE MUSIC, COCKTAILS AND HORS D’OEUVRES
8 PM DINNER AND COUTURE
9:30 PM THE AFTER PARTY

ALL PROCEEDS FROM THE EVENING BENEFIT THE MUSEUM’S EXHIBITIONS AND EDUCATIONAL PROGRAMS.

ATTIRE: INTERNATIONAL CHIC, BLACK TIE NOT REQUIRED
HOSTED VALET PARKING

FOR MORE INFORMATION, PLEASE CONTACT 858 454 3541 X 143 OR MONTECARLO@MCASD.ORG

Get ready for the 38th annual Monte Carlo fundraiser!

Our evening begins with cocktails in New York. Enjoy classic New York sophistication and the diverse flavors of the Big Apple—from Chinatown and the Lower East Side, to the Upper West and Brooklyn. Enjoy a Cosmopolitan while listening to the classic sounds of Big Band.

After cocktails, hop on your private jet and fly to Italy to dine al fresco in the piazza. Our very own Giuseppe Ciuffa has designed an exclusive and sumptuous menu highlighting all that is beautiful and rich about Italian cuisine. Since you’re in a country that boasts high style, you will have front row seats to a private pop-up fashion show. You’ll enjoy a beautiful bevy of models displaying the latest in Haute Couture from Lanvin while sipping on fine wines.

Following dinner, your journey continues at The After Party. Sip champagne in a Paris salon and watch the Ball drop at midnight while dancing in a transformed Times Square. Refresh and relax in Rio de Janeiro at the Suja Juice cocktail bar, and savor a stogie and a scotch in South Beach Miami’s hippest Cigar Lounge. Don’t forget the underground clubs of Amsterdam, where you might see a red light or two. And, as always at Monte Carlo, keep your eyes open for a few surprises...

Presented by The San Diego County BMW Centers

sdcountybmw.com
18

This summertime favorite is back!

THURSDAY NIGHTS IN AUGUST > 5-8 PM

FREE

Join us this summer on Thursday nights for late night tours of Treasures of The Tamayo Museum, Mexico City, music curated by the Roots Factory art collective, food from Amici’s East Coast Pizzeria, and specialty cocktails (cash bar). BYOP (Bring Your Own Picnic) and enjoy views of the beautiful La Jolla coastline while surrounded by art in the Edwards Sculpture Garden.

General admission for the 2014 Shore Thing program is supported by our lead sponsor The San Diego County BMW Centers.

Shore Thing is made possible by generous lead funding from The San Diego County BMW Centers and proceeds from the 2014 Biennial Art Auction. MCASD thanks media sponsor KPBS, and in-kind contributors Amici’s East Coast Pizzeria, Stone Brewing Company and SIXONE NINE. 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 Program.

Free year-round admission for Museum visitors age 25 and under is generously supported by Qualcomm Foundation.

ON THE ROAD

James Drake: Anatomy of Drawing and Space (Brain Trash), currently on view at MCASD’s downtown location, will travel to the Blanton Museum of Art where it will be on view from October 19, 2014 through January 4, 2015. If you find yourself in Austin this fall, stop by and see this epic installation one more time.

EVA STRUBLE TRANSFORMS PRODUCE

We are pleased to report that Eva Struble: Produce will be on view from September 11 through November 6, 2014 at the Joseph Gross Gallery at the University of Arizona in Tucson, where the exhibition’s themes of immigration and labor will continue to resonate. Produce offers a contemporary update on the landscape tradition. These paintings explore Struble’s recently developed interest in agriculture and migrant work in Southern California, while simultaneously conducting experiments in screen printing and paper collage.

As an extension of her Produce series of paintings, Struble aims to recount the experiences of migrant farmworkers from San Diego’s North County in an illustrated book. She co-opts the graphic novel’s narrative quality and takes inspiration from the format’s ability to tackle issues of politics and labor—Struble cites Paul Buhle’s Wobblies! A Graphic History of the Industrial Workers of the World and Amir’s Zahra’s Paradise, in particular. Struble’s ink drawings are rendered in black and white, to which she adds layers of imagery used in the Produce paintings. Created with the help of San Francisco’s artist-run Colpa Press, the 30-page book combines both digital and screen printing. Make sure to pick up a copy at the X Store in October!
Thank you!

The 2014 Biennial Art Auction was an incredible success, generating more than $900,000 in revenue to support MCASD’s dynamic exhibitions and education programs. We could not have done it without the support of our Members, patrons, and corporate partners!

3rd Annual “25 and Under Art Contest”

The 3rd annual “25 and Under Art Contest” was a success! We had more than 150 entries and welcomed just under 200 people to the showcase event. We’d like to congratulate our winners and give a huge thank you to Qualcomm Foundation for making the Museum accessible. Did you know people age 25 and under receive FREE admission to the Museum, all year long? Spread the word!

- **Curator’s Choice, chosen by** MCASD’s Assistant Curator Elizabeth Rooklidge, first place: “Untitled” by Sophia Greco
- **Curator’s Choice, runner up:** “The Skewing and Diffusion of Pattern and Its Subsequent Interpretation” by Jonny Alexander
- **People’s Choice, first place:** “Voyeur Nature” by Paola Catano
- **People’s Choice, runner up:** “Day Early But An Hour Ahead” by Austin Hoffman

25 and under free admission sponsored by Qualcomm Foundation
James Drake's exhibition, *The Anatomy of Drawing and Space (Brain Trash)*, consists of 1,242 drawings that took the artist years to complete. Here he discusses the inspiration, the process, and the meaning of this large-scale installation.

MCASD: While you have always drawn, you are equally known for your sculpture and photography. How does this project compare to your other work?

JD: Each project and concept dictates its own direction and media. Everything I do has a basis in drawing then proceeds from that point. Also, the different concepts and works seem to have a more clear resolution when approached with an open mind.

MCASD: What made you dedicate such continuous time to drawing? Did you anticipate the result as this multiple-room installation?

JD: At first my main intention was to make 1,000 drawings. As the work progressed I realized it also would have to be based on the configuration and walls of the spaces in the Museum...As part of the concept for this piece I felt it was important to maintain a rigorous schedule and allow the drawings to basically lead me down any path while spontaneously exploring as many possibilities as feasible. To accomplish this task it was absolutely essential to immerse myself in this idea but set a few basic parameters:

First, and most importantly, all of the drawings should be based on (more or less) a free form stream of consciousness and made in sequence. Also, this is equally important, I would not edit the drawings. When one was completed I would pin it to the wall and proceed to the next. No going back or changing - what's there is there. Second, all of the drawings would be the same size: 19’X24.” Third, they would all be made using a drawing media such as charcoal, graphite, ink, pencil, some watercolor, etc.

MCASD: The subtitle of the show is *Brain Trash*. Is this exhibition meant to show viewers what the inside of your brain looks like? How autobiographical is the work?

JD: This exhibition is not meant to show the inside of my brain, even though some people have stated that it is like “seeing” into an artist’s brain. Some of the work is indeed autobiographical and references friends, family, and other pieces I have worked on.

MCASD: The exhibition is comprised of ten “chapters,” with each chapter filling a wall in the gallery. Does the exhibition tell a linear story or does each chapter speak to something different? Is there a particular order in which they should be viewed? How do you decide when a chapter is complete?

JD: The exhibition definitely does not tell a linear story, or any story for that matter. It is a free form stream of consciousness with certain ideas and concepts coming to the forefront. Each individual chapter evolved into its own character and identity. The chapters are all organized consecutively but of course, viewers may view them as they wish. Each chapter has a specific number of drawings that fit onto each of the walls. For example, Chapter Nine is composed of 175 drawings and is pinned to a wall that is 52 feet long.

MCASD: What do you hope visitors will take away from this show? Is there anything in particular you are trying to accomplish?

JD: I hope visitors will reevaluate, reconsider, and approach drawing from a different perspective.
MEET THE MAKER

Rais Case was born in Julie Rais Ellis’ living room in August 2010 out of the simple desire for a stylish laptop case. When she couldn’t find one she liked, she decided to take matters into her own hands—literally—and make one herself. Fast forward a few years and Rais Case has grown into a full-fledged accessories brand, and in the process has outgrown Ellis’ living room. Last November, Ellis—a former Digital Arts and Creative Design teacher at Canyon Crest Academy—decided to open a shop and studio in Del Mar and focus on the brand full time.

All Ellis’ designs are made by hand in the USA. She favors Pendleton wools, hand-tanned leathers, and chunky brass hardware sourced as close to home as possible alongside artisan made fabrics from Panama and Guatemala. Her current range features crossbody bags, oversized totes, a hip update on the much maligned fanny pack, pillows, wall hangings, and mini wool planters that double as can koozies in a pinch.

You can find an ever-changing selection of Rais Case pieces in MCASD’s X Store.
BUSICK HOME TOUR WITH SEBASTIAN MARISCAL

Wednesday, October 29, 2014 > 6:30-8:30 PM > Residence of Ron and Cathy Busick

Circle-level Members and above are invited to join architect Sebastian Mariscal for a reception and tour at the home of MCASD Board Member Ron Busick and his wife Cathy. Their home, dubbed The Phoenix House, was designed by Mariscal and was recently selected as “Record House 2014” by Architectural Record.

Deborah Snoonian Glenn of the Architectural Record says “Concrete can wear many faces. In the wrong hands it goes cold and clinical, the stuff of a thousand Brutalist eyesores. But when made with skill, it becomes something else entirely, imbued with a tactile allure that’s well suited for residential projects. This allure is largely responsible for the quiet, contemplative power of Phoenix House. In a seaside town some 25 miles north of San Diego, architect Sebastian Mariscal formed a structure of richly textured concrete that employs adroit massing, a carefully considered floor plan, and a diverse collection of outdoor spaces in a design that eschews grandiosity for intimacy.”

This program is open to Members at the Donor Circle level and above. Not a Member? Contact aefarrell@mcasd.org to upgrade.

PHOTOS BY YOSHIHIRO KOITANI.
BACK TO SCHOOL DOESN’T HAVE TO MEAN BACK TO THE CLASSROOM.

Utilize our galleries as a place of learning and exploration!

Our Education Department is gearing up for a new academic year with YOU in mind. Be prepared to explore contemporary art through lively conversations in the galleries, learn and contribute by becoming a Teen Advisor or an Intern, or take part in an art history seminar course—there’s something for everyone.

Here’s a sample of what you’ll find on this fall’s education menu:

SESSIONS IN CONTEMPORARY ART
Our seminars in contemporary art are back! Take a close look at the major movements that have defined the art of our time. Join us for four seminar courses led by Chief Curator Kathryn Kanjo, Associate Curator Jill Dawsey, Assistant Curator Elizabeth Rooklidge, and the David C. Copley Director and CEO Hugh Davies. October 28, November 4, November 11, and November 18.

TOURS
MCASD provides visitors with unique opportunities to explore contemporary art through lively conversations and hands-on experiences. MCASD offers a range of tour experiences to serve K–12th grade school groups with an emphasis in working with middle and high school teachers and students, higher education, community groups, and adult groups. Visit www.mcasd.org for more information!

TEEN ADVISORY GROUP (TAG)
The Teen Advisory Group is at the core of MCASD’s teen programs. Composed of 20 diverse teens representing high schools from across San Diego, TAG meets at the Museum the second and fourth Tuesday of each month from 5–7 PM to explore contemporary art in the galleries.

APPLY NOW!
MCASD is currently accepting applications for the 2014–2015 Teen Advisory Group. Visit our website at http://www.mcasd.org/learn/25-and-under/teens and submit by Monday, September 15 to be considered for the program. This year’s program begins October 14, 2014.

Meet the Education team!
Our dynamic team of Gallery Educators and staff love what they do and are eager to share their knowledge with you!

Education Curator Cris Scorza “I believe contemporary art can help us understand the world we live in and empower us to take action. I hope visitors can embrace the Museum as a resource for learning and reflection.”

Gallery Educator Anne Simon “I enjoy learning about contemporary art and love to share my passion. My objective is to help our visitors understand the art and widen their horizons.”

Gallery Educator Josh Clavell “I am a San Diego native and have been part of the MCASD Education team for over six years. I started visiting MCASD when I was a child and I hope to provide others with the same opportunity to experience and learn about art from an early age.”

Gallery Educator Karla Centeno “I believe art has the power to transcend, elevate, and enhance everyday life.”

Gallery Educator Claudia Cano “I am an interdisciplinary artist. As an educator, I eagerly believe that the best way to change society is through education. Inviting visitors to view and analyze art from another perspective is a challenge that I enthusiastically embrace.”

Gallery Educator Lorain Rihan “As an educator and an artist, I believe that art is instrumental for inspiring social and political change in our communities and transnationally.” (Not Pictured)

Gallery Educator Maggie Fisher Lees “MCA exhibitions present important and fresh stories... after a while they start to layer and mix in a nice way alongside personal experience. Coming to the Museum is a sure way to remain mindful and to challenge the status quo.”

Gallery Educator Janet Rostovsky “Contemporary art allows the viewer to have personal freedom of interpretation.”

Educator for School, Youth and Educator Programs Christian Lopez “I love having the opportunity to work with teachers and higher education professors to discover ways to incorporate the Museum and contemporary art into the curriculum, and transforming the galleries into the classroom.”

Gallery Educator Josh Moreno “I’m excited to be in an environment where I am constantly learning and able to discuss issues that are being explored by artists.”

Gallery Educator and Education Assistant Eva DeLeon “I am passionate about exposing as many children as possible to the arts. Art has the power to aid children in the understanding of difficult and abstract ideas by creating a mental space for active exploration.”
EVENTS CALENDAR

SEPTMBER

THURSDAY, AUGUST 1
Monte Carlo: Jet Set Under Writers party > 8 pm
THURSDAY, AUGUST 8
Shine Things > 5–6 pm > La Jolla
THURSDAY, AUGUST 15
Shine Things > 5–6 pm > La Jolla
FRIDAY, AUGUST 22
Loading Dock Lunches > 11:30 am–1:30 pm > Downtown
SATURDAY, SEPTEMBER 16
Downtown<br>Shore Thing > 5–8 pm > La Jolla
THURSDAY, SEPTEMBER 21<br>6:30–9 pm
THURSDAY, SEPTEMBER 28<br>2–4 pm > Downtown

OCTOBER

THURSDAY, OCTOBER 2<br>Monte Carlo: Jet Set > 6:30 pm Cocktails & <br>Blind Dates > 7–9 pm Downtown<br>SATURDAY, OCTOBER 4<br>Familly ArtLab: From doodle to Drafting > 2–4 pm > Downtown<br>FRIDAY, OCTOBER 10<br>Supporter Reception for Jack Whitten Five Decades of Painting > 7 pm<br>FRIDAY, OCTOBER 16<br>Jack Whitten Five Decades of Painting: Lecture + Film > 7 pm<br>MEMBERS: OPENING > 7 pm > La Jolla<br>SATURDAY, OCTOBER 22<br>WEDNESDAY, OCTOBER 29<br>Architectural Design + Shure Speakers Partnership<br>Sunday, October 20<br>Familly ArtLab: Painting Atelier > 2–4 pm > La Jolla<br>TUESDAY, OCTOBER 23<br>Architectural Drafting Series<br>SATURDAY, OCTOBER 24<br>Education: Learning in the Museum > 10–11 am > La Jolla<br>TUESDAY, OCTOBER 27<br>Architectural Design + Shure Speakers Partnership<br>FRIDAY, OCTOBER 30<br>Jack Whitten Five Decades of Painting: Talk + Film > 7–9 pm > La Jolla<br>VENICE BEACH ARCHITECTURE WORKSHOP<br>POLITICAL TILT<br>THURSDAY, NOVEMBER 6<br>Blind Dates > 7–9 pm Downtown<br>SATURDAY, NOVEMBER 8<br>Familly ArtLab: From doodle to Drafting > 2–4 pm Downtown

NOVEMBER

THURSDAY, NOVEMBER 2<br>Monte Carlo: Jet Set > 6:30 pm Cocktails +<br>Blind Dates > 7–9 pm Downtown<br>SATURDAY, NOVEMBER 4<br>Familly ArtLab: From doodle to Drafting > 2–4 pm Downtown<br>SUNDAY, NOVEMBER 5<br>Architectural Design + Shure Speakers Partnership<br>TUESDAY, NOVEMBER 7<br>Blind Dates > 7–9 pm Downtown<br>FRI&DAY, NOVEMBER 10<br>Familly ArtLab: Painting Atelier > 2–4 pm > La Jolla
THURSDAY, NOVEMBER 16<br>SESSIONS IN CONTEMPORARY ART > 5–6 pm > La Jolla<br>FRI&DAY, NOVEMBER 20–22, NOVEMBER 30<br>成员 Exclusive Event. Join us at mcasd.org/join. For tickets and more information, please visit www.mcasd.org.

MUSEUM CAFE <br>858 456 6427
MUSEUM STORE <br>www.mcasd.org/store
For Information 24 Hours a Day <br>858 456 6427 (www.mcasd.org)

JACK WHITTEN: FIVE DECADES OF PAINTING <br>Saturday, September 20, 2014–January 4, 2015<br>LA JOLLA<br>John Michael Kohler, bessemer, Alabama, b. 1939, is one of the most important African-American artists working today. His monumental paintings explore the relationship between form and content by depicting the social and physical aspects of the African-American cultural experience. Whitten’s multifaceted canvases can be understood as a critical and poetic reflection on the history of race, politics, and art history in the United States. Whitten has been an active artist and activist throughout his career, and his dedication to using his art to reflect and inform the historical and social landscape of the United States is evident in his works.

JACK WHITTEN: ANATOMY OF DRAWING AND SPACE (BRING TRASH THROUGH); <br>September 20, 2014–February 8, 2015<br>LA JOLLA<br>John Michael Kohler, bessemer, Alabama, b. 1939, is one of the most important African-American artists working today. His monumental paintings explore the relationship between form and content by depicting the social and physical aspects of the African-American cultural experience. Whitten’s multifaceted canvases can be understood as a critical and poetic reflection on the history of race, politics, and art history in the United States. Whitten has been an active artist and activist throughout his career, and his dedication to using his art to reflect and inform the historical and social landscape of the United States is evident in his works.

RITA MCBRIDE: PUBLIC TILT <br>October 10, 2014–February 8, 2015<br>LA JOLLA<br>On view September 26, 2014–February 8, 2015<br>Rita McBride, born in Oklahoma, received her MFA in painting from the University of California, San Diego, in 1987. Since then, she has built an international career working in a variety of media, including sculpture, installation, and painting. McBride’s work destabilizes the boundaries of art and architecture through the use of materials such as thread, metal, and wood. McBride’s site-specific installations are often designed to interact with the spaces they occupy, creating a dialogue between the artwork and its environment.

RITA MCBRIDE: PUBLIC TILT <br>October 10, 2014–February 8, 2015<br>LA JOLLA<br>On view September 26, 2014–February 8, 2015<br>Rita McBride, born in Oklahoma, received her MFA in painting from the University of California, San Diego, in 1987. Since then, she has built an international career working in a variety of media, including sculpture, installation, and painting. McBride’s work destabilizes the boundaries of art and architecture through the use of materials such as thread, metal, and wood. McBride’s site-specific installations are often designed to interact with the spaces they occupy, creating a dialogue between the artwork and its environment.

THIS IS HOW WE WALK ON THE MOON: COLIN JACOBSEN <br>September 26, 2014–February 8, 2015<br>LA JOLLA<br>Colin Jacobsen, born in 1967, is an American artist who has been working in a variety of media, including sculpture, installation, and painting. His work has been exhibited extensively in the United States and internationally. Jacobson’s sculptures are often large-scale, site-specific installations that engage the viewer in a dialogue about the relationship between art and architecture. Jacobson’s work has been exhibited in numerous solo and group shows worldwide, and he is the recipient of numerous awards and grants.

THIS IS HOW WE WALK ON THE MOON: COLIN JACOBSEN <br>September 26, 2014–February 8, 2015<br>LA JOLLA<br>Colin Jacobsen, born in 1967, is an American artist who has been working in a variety of media, including sculpture, installation, and painting. His work has been exhibited extensively in the United States and internationally. Jacobson’s sculptures are often large-scale, site-specific installations that engage the viewer in a dialogue about the relationship between art and architecture. Jacobson’s work has been exhibited in numerous solo and group shows worldwide, and he is the recipient of numerous awards and grants.
**ON MY DAY, SEPTEMBER 22 > 2 PM > LA JOLLA**

Artist Jack Whitten explores the possibilities and sources of inspiration at this lecture. For more than five decades Jack Whitten has explored and exploited the possibilities of paint, and in this program he will share insights into his process, response to his experiences at the museum. Join us to explore his work and participate in a Q&A session with the artist.

**MEMBER EXCLUSIVE**

**ARTIST PERSPECTIVE: AN MEANDERING ARTIST VIEW:**

**JACK WHITTEN:** FIVE DECADES OF PAINTING

James Drake: Anatomy of Drawing and space (Brain Trash)

This program is free for members. Pricing includes museum admission, wine tasting, and materials.

**FAMILY**

**ARTISTS FROM DODGEE TO DRAFTING:**

Join fellow avant garde members and photographer Scott Williams on an exploration of the past five decades. Scott Williams will discuss his 16" x 20" camera to create his photographs. These anticipating and evocative works emphasize the importance of walk in the collection. Join us for a reception on the roof to discuss this exciting work.

**OPENING – JUNE 20TH**

**DESPACIO:**

This program is free for members and $15 for non-members. This cost includes museum admission, wine tasting, and materials.

**ARCHITECTURE + DESIGN SERIES: JUNE 2021 – AUGUST 2021**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEMPORARY ART**

**SESSIONS IN CONTEM...