



NEW CONTEMPORARIES III at **Project X: Art**

Presented by the **San Diego Visual Arts Network**

Sat., April 24 – Sat., May 22, 2010

Emerging Artists:

Greg Boudreau nominated by **Chris Martino**, [Project X: Art](#)

Kelsey Brookes nominated by **Mark Quint**, [Quint Contemporary Art](#)

Stephen P. Curry nominated by **Robin Bright**, artist

Steve Gibson nominated by **Laurie Mitchell**

Brian Goeltzenleuchter nominated by **Teri Sowell**, Director of Exhibitions and Collections, [Oceanside Museum of Art](#)

Wendell M. Kling nominated by **Brian Dick**, artist

Heather Gwen Martin nominated by **Kim MacConnel**, artist

Robert Nelson nominated by **Tom Noel and Larry Baza**, [Noel-Baza Fine Art](#)

Julio Orozco nominated by **Debra Poteet**, collector

Allison Renshaw nominated by **Patricia Frischer**, coordinator, [SDVAN](#)

Leshia Maria Rodriguez nominated by **Katherine Sweetman**

James Soe Nyun nominated by **Tom Driscoll**, artist

Stephen Tompkins nominated by **Robin Clark, PhD**, curator, [The Museum of Contemporary Art San Diego](#)

Opening Reception: Sat. April 24, 6 – 10 pm

Panel discussion with nominators and artists Sat. May 15, 6 - 8 pm

Project X Art: 320 S. Cedros Ave. Ste. 500 , Solana Beach, 92075

Exhibition hours: Tue - Friday 10 - 5, Saturday 11 – 4 pm

For more info: [Patricia Frischer](#) 760.943.0148 [Chris Martino](#) 858.792.9685



[New Contemporaries III: Emerging Artists nominated by SD Art Professionals at Project X: Art](#)

The 2010 nominating committee, which changes yearly, consists of SD Art Prize recipients for the previous year, writers for the SD Art Prize Art Notes, Honorary Hosts and the SD Art Prize committee: ALL emerging artists in the SD region are eligible to be chosen by the established recipients

each season including but not limited to nominated artists in this and previous New Contemporaries exhibitions.

Chris Martino at Project X: Art made the choice of works by these artists, working diligently to showcase each artist so they could be seen in the best possible light. The SD Art Prize is extremely grateful to him for his efforts on our behalf. We hope viewer support this exhibition not only with your attendance but with the purchase of the works by these up and coming creative talents.



The **SD ART PRIZE** is dedicated to the idea that the visual arts are a necessary and rewarding ingredient of any world-class city and a building block of the lifestyle of its residents. Conceived to promote and encourage dialogue, reflection and social interaction about San Diego's artistic and cultural life, this annual award honors artistic expression. The **SD ART PRIZE**, a cash prize with exhibition opportunities, spotlights established San Diego artists and emerging artists whose outstanding achievements in the field of Visual Arts merit the recognition.

[Award Recipients for 2006/2007](#)

Raul Guerrero with emerging artist **Yvonne Venegas**

Jean Lowe with emerging artist **Iana Quesnell**

Ernest Silva with emerging artist **May-ling Martinez**

[Award Recipients for 2007/2008](#)

Marcos Ramirez ERRE with emerging artist **Allison Wiese**

Roman De Salvo with emerging artist **Lael Corbin**

Eleanor Antin with emerging artist **Pamela Jaeger**

[Award Recipients for 2009](#)

Kim MacConnel with emerging artist **Brian Dick**

Richard Allen Morris with emerging artist **Tom Driscoll**

THE Goals of the SD ART PRIZE, as presented by the San Diego Visual Arts Network, are to:

- Recognize and celebrate existing visual art accomplishments by spotlighting local artists.
- Create an exciting event that facilitates cross-pollination between cultural organizations and strengthens and invigorates the San Diego Visual Art Scene.
- Broaden the audience of the visual arts in San Diego by gaining national attention to the competition through a dedicated media campaign.
- Promote the vision of the future role that the visual arts will play in the San Diego community as lively, thriving, positive and empowering.
- Expand the infrastructure of spokespeople/art celebrities who can bring awareness to San Diego and perform as role models for our student artists.

[San Diego Visual Arts Network](#)

2487 Montgomery Avenue, Cardiff by the Sea, CA 92007 info@sdvisualarts.net 760.943.0148 Public Charity 501 (c) 3 EIN #20-5910283



Greg Boudreau

Greg Boudreau creates multi-layered spray paint stencils on frames constructed of salvaged wood. Working from original digital photographs, he processes them on a computer and prints the layers as architecture blueprint plots and then cuts the stencil by hand. The stencils are then sprayed on frames constructed of salvaged shipping pallets and focus on portraying industrial and urban landscapes and portraiture. Boudreau was born in Washington State and has spent his life traveling up and down Interstate 5. He grew up in Fallbrook,

California and attended to Seattle University, graduating in 2005 with a degree in Marketing. He has since been working aggressively on developing his studio practice and art career, first exhibiting on Seattle and the Northwest and now is currently working from Southern California.



nominated by **Chris Martino**, [Project X: Art](#)

I find that artist Greg Boudreau's work offers a unique, thoroughly distinctive modern visual aesthetic that demands viewers immediate attention – you can't help but stop and look at his work and wonder exactly how it was created. Using the tools of the street, (spray paint, intricate stencils, the wood from abandoned packing crates) Greg crafts sophisticated work far removed from the humble materials used to create them.

I find his work imbued with a sort of "modern melancholy" - a longing and nostalgia for a still in-progress past of abandoned buildings, rusting freight cars, concrete aqua ducts and other man made monuments to our species self importance. I've nominated Greg because I feel his work is a powerful personal interpretation of a facet of the modern condition universally experienced here at the edge of history in the 21st century.



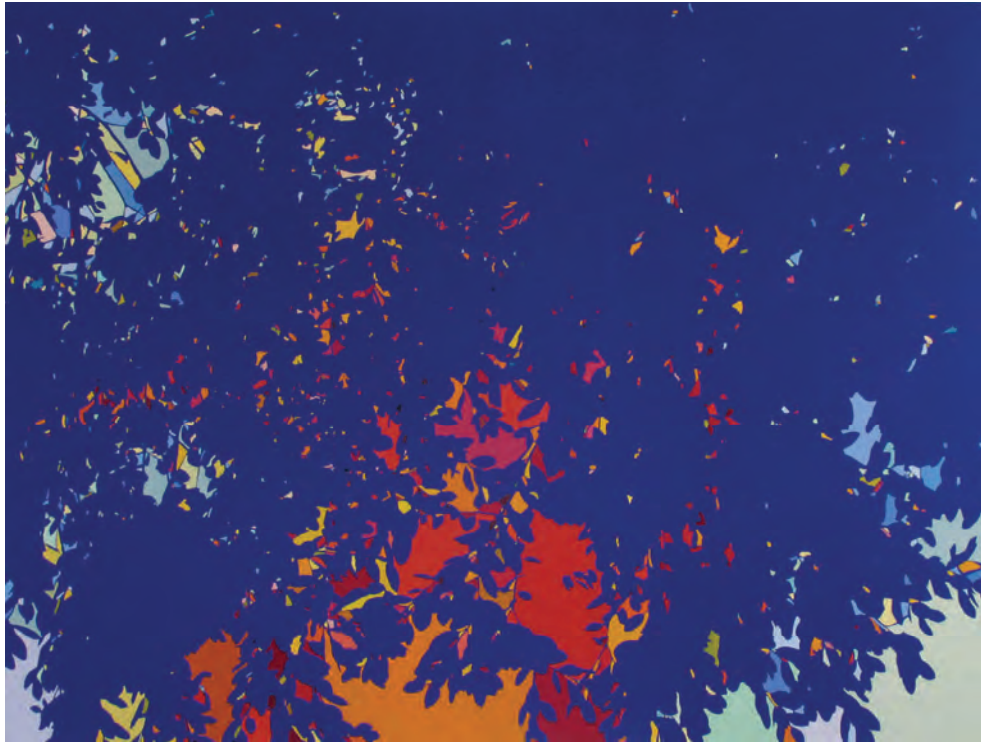
Kelsey Brookes

Kelsey Brookes (born 1978, Denver) is a former biochemist who attributes his raw style to an education system “that refuses to teach scientists to draw.” Science’s loss is art’s gain. The work’s potency arguably lie’s in the way its clash of ancient and ultra-modern references downplay the sex and death, which are featured heavily in the work. The plethora of reference points is usually executed with a central figure surrounded with an aura of objects, animals and plants. Brookes has been featured in numerous pop culture and design publications such as GQ, Modern Painters, Paper, Juxtapoz, Beautiful Decay, Dazed and Confused, Re:Up, and HUCK. The artist has also teamed up for illustration work with the likes of RVCA, VANS, and Insight 51 as well as musical sensation Grand Ole Party. He has had solo shows at Quint Contemporary Art in La Jolla, New Image Art Gallery in Santa Monica and in Bern Switzerland, Brookes’ work is also embraced by the California surf-scene, something that devours his free time.



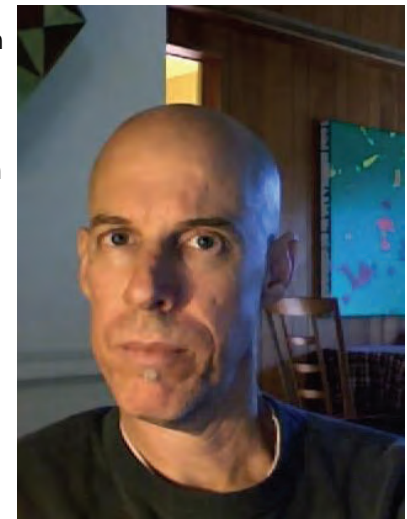
nominated by **Mark Quint**, [Quint Contemporary Art](#)

Kelsey Brookes work creates a strong and unique interplay among figures, abstract forms and text. Brookes’ new work increases the sense of awe and wonder found in his signature style with a “loosening” of the figure. The work presents a captivating aura – from afar the small characters, shapes and patterns read more or less as abstract swirls of color. Up close the smiley faces and characters engage in all sorts of activity rewarding the careful viewer with a clear sense of the artist’s playfulness and obvious joy of painting. This plethora of reference points is usually executed with a central figure surrounded with a large number of objects, animals and plants. I believe Kelsey’s strength as an artist is derived from his ability to juxtapose the serious and cartoonish, the abstract and the figurative, the street and the museum.



Stephen P. Curry

Stephen P. Curry's artwork has always been about nature, but his experimental techniques on how to make paintings have made his works transcend the traditional. He has experimented with different materials as well, to give his paintings a new feel and add to the 'what if' factor. Curry's landscapes are not about an idyllic world that is untouched by human hands, instead they deal with the human entrance into nature, and not the intrusive kind, but the real kind. "My primary concern is with the act of painting and the act of seeing. I try to approach each painting fresh and without preconceived ideas about the finished painting. The subject matter is painted realistically initially, and then maybe blurred out, partially painted over or completely obliterated." Curry was born in 1966 and received his BFA from the San Francisco Art Institute.



He has over 15 solo shows and been included in group shows throughout California. His work is in the permanent collections of the Museum of Contemporary Art, San Diego, the California Center for the Arts Escondido, and the Athenaeum Music and Arts Library. His bibliography is extensive. After attending Curry's exhibition at Quint Contemporary Art in 2001, art critic Robert Pincus wrote in *Art in America*: "In spirit, his art reveals a kinship to that visionary strain in American landscape that runs from Ryder to Dove, O'Keeffe and Hartley."

nominated by **Robin Bright**

Even when Stephen Curry painted fruit as large as I was tall, I sensed in these purely visual works, something intimate, intelligent and entirely unpretentious. And when he abruptly and courageously, I believe, set aside for good this body of highly successful work and set about painting smallish, horizontal, rectangular canvases, each in one dazzling color, these attributes, as in his latest work, accompanied the move. He creates exquisite objects; the most satisfying and, I tend to believe, challenging of creative endeavors.



Steve Gibson

Steve Gibson develops ideas through enigmatic associations and a collective stream of consciousness. His non linear narratives and eclectic use of abstract and iconographic forms create subtle metaphors and allegories that set up a curious dialectic with the viewer. His intuitive view of the world around him lends a poetic resonance to the work. Gibson received his BA and MA from California State University San Diego and his MFA in printmaking/drawing from the Art Institute in Chicago. For the past 40 years he has continued to exhibit and work as a studio artist in La Mesa, California. He has been included in over 90 juried, invitational and one person exhibitions world wide. His work is included in many prestigious public collections including: CSU in Northridge, San Diego and Long Beach, Grossmont College, Southwestern College, Whittier College, William Patterson University, NJ, Oxford Gallery, England, Jingdezhen Sanbao Ceramic Art Institute and Shenzhen Art Institute in China and Musee des Beaux-Arts du Locle, Switzerland.



nominated by **Laurie Mitchell**

Okay, so maybe emerging artist doesn't seem the appropriate category for an artist who has been exhibiting for 40 years, but in San Diego, Steve Gibson has emerged in the last few years as a standout in many juried exhibits and deserves wider recognition. I first saw his work at the Athenaeum's annual juried show in 2003 and was struck by his beautiful use of color and striking forms that lingered in my memory—a black rabbit and an upside down

chair. I saw his work again at the Oceanside Museum's regional show in 2005—again, subtle, playful and beautiful images that resonate and leave a lasting impression. He was selected again for juried shows at the Oceanside Museum and the Athenaeum in 2006 and 2007 and most recently at Quint Gallery's Homing In exhibit. You will know his work by his often-used colorful stripes, iconic images, and a cartoonish playfulness. His art reflects his impressive training and resume and yet has a simplicity that might belie the thoughtfulness and stories within the works. There is also the contrast between the simplicity of his materials—gouache, newsprint, graphite, monoprints—and the powerful impact they create. The smaller scale and simple style of his art may be the reason for his obscurity, but the images have a lasting power and together represent an impressive body of work worthy of meaningful appreciation.



Brian Goeltzenleuchter

Born in San Diego in 1976 Brian Goeltzenleuchter was raised in a culture that placed great value on consumption, display, and performance. Goeltzenleuchter's work crosses academic disciplines to investigate the productive and problematic elements of this, now-global, culture. His work is conceptually motivated and highly performative. Addressing questions of value and distribution his work offers a lively, ironic, interactive critique of cultural distribution in the market place. While remaining very visual, his practice opens theoretical questions about the role of criticism, museums, academies, journals and web sites in the attribution of cultural, historical and economic value to "art" objects. Brian Goeltzenleuchter earned his MFA at the University of California, San Diego.

nominated by **Teri Sowell**,
Director of Exhibitions and Collections,
[Oceanside Museum of Art](#)

Brian Goeltzenleuchter founded Contraposto Home Décor, an artwork that takes the form of a legitimate business selling home accents and other domestic services. Its equivocal nature as both an artwork and a business catches unassuming visitors off-guard with its playful critique of western traditions relative to the construction of the home. The Contraposto objective has been to use humor and antagonism to encourage theoretical questions about the role of criticism, museums, academies, journals and web sites in the attribution of cultural, historical and economic "value" to art objects.



Brian Goeltzenleuchter is an impresario – a conductor, not creator, of work. This notion runs contrary to modernist ideas of the role of the artist. The term impresario carries with it a stigma of dubiousness and insincerity. In his role as president of Contraposto Home Décor, antagonism is a productive tactic; his work attempts to pit the social benevolence of community-based practices against the trickery and spectacle of the aesthetic or designed environment. Simply put, Goeltzenleuchter creates subversive spaces which elaborate on the tradition of conceptual art while suggesting a future for it.



Wendell M. Kling

Wendell Kling is a Southern California based interdisciplinary artist. He received his BA in studio art from UCSD in 1989 and his MFA in Sculpture and Performance from UCSD in 2000. Wendell's work explores the intersection between sculpture and performance often making use of simple homemade machines that create or make use of projected light, shadows and film/video images. Direct audience participation is often encouraged through the use of familiar cultural constructs such as the Feast or the Theatrical Experience. In addition, he has maintained a life-long interest in scissor cutting, a traditional German folk art, which finds its way into some of his sculptural work. From the late 80's through the mid 90's he produced and co-produced a series of underground performances in marginalized spaces throughout the southern California Region. As a graduate student in 1997, he co-curated a traveling exhibition entitled *Circus Momentous* which traveled from UCSD to UCLA's White Gallery and UC Berkeley's Worth Rider Gallery. Wendell Kling has shown regionally at Mira Costa College's Kruglak Gallery, Sushi Gallery, El Campo

Ruse, Flux Gallery, SD Children's Museum and the Herbert Marcuse Gallery in San Diego and nationally at such venues as the Miami Basel Art Fair (2005), MAK center in Los Angeles, Katharine Gianacis Park for the Arts in Las Vegas and the Angel Orensanz Foundation in NY.

nominated by **Brian Dick**, artist

Wendell Kling makes beautiful art. When I look at Wendell's work it makes me want to make work.

Some disclosure is in order. When I first saw Wendell's art about five years ago I knew that I wanted to work with him, and we have collaborated on several projects since then. Kling's work is accessible, homey and nostalgic while at the same time mysterious, melancholy and bleak. Ray Bradbury-like images come to mind of faded carnivals at dusk or a far off train's whistle after midnight. Often showcasing antediluvian technologies such as super-8 or overhead projectors and typically working with cardboard and duct tape, Kling's work somehow recalls an era when people spent time doing and making for themselves.

Without foregrounding it, Wendell Kling creates a context for creativity. Whether it is making soup and bread for four score invited friends to fortifying them before digging into a stack of cardboard and duct tape to make their own homemade monster costumes, or presiding over a three-ring bicycle circus extravaganza Kling manages to take spectacle and nostalgia, friendship and work, art and life and combine it into a playful, grave alchemical mix that makes you want to roll up your sleeves and get busy making work.





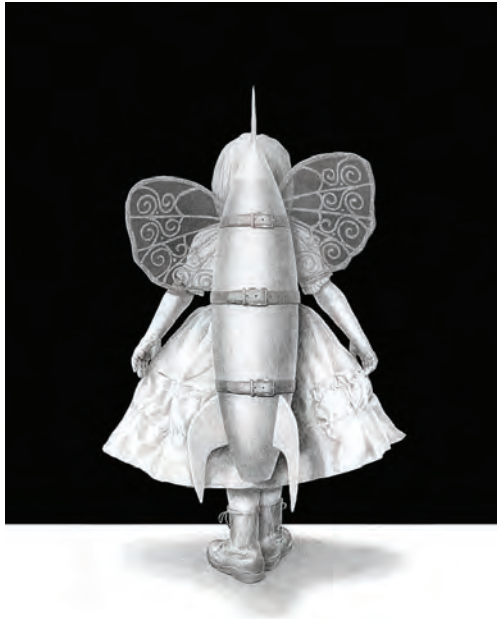
Heather Gwen Martin

Sex, violence, and machine are themes Heather Gwen Martin draws from to create abstract paintings whose bold compositions address odd interactions and relationships through a dynamic sense of play between color, line, form, and space. Martin studied visual arts at the University of California San Diego and The School of the Art Institute of Chicago. She has exhibited in San Diego, Los Angeles, Chicago, Miami, and Italy.



nominated by **Kim MacConnel, artist**

Heather Gwen Martin has been making what I think are uniquely interesting abstract paintings for ten years or more. The works explore the gap between representation and abstraction as a base concept, but extend that traditional notion into a very contemporary sphere. Utilizing representational imagery taken from animation, cartoon illustration, television, and other media related sources, these images are rendered almost completely abstract for the viewer. The canvas space, while flat, opens up almost three dimensionally and in ways that skew balance, proportionality, and composition. Historically, two artists come to mind who were seminal in early non representational abstraction: Conrad Marca-Relli and John Altoon. Heather's paintings play with the abstraction of cartoon illustration, like Altoon's work from the late 1950's and early 1960's, but have a clear affinity to Marca-Relli's modernist structuralism. I think it is unique when an artist's work and exploration of an idea pulls up varied and odd links to past explorations of an idea. Heather has her second solo exhibition with Luis de Jesus Los Angeles in the fall (2010). In this regard, I think Heather's vision and exploration of that vision is substantial and deserves to be recognized also within the forum of the New Contemporaries exhibitions.



Robert Nelson

Robert Nelson explores the themes of good and evil, innocent and corruption -- and how meanings can change depending on your point of view. For example, children's toys are usually seen as possessing innocence, but it intrigues him that a toy can, at once, be innocent and menacing. While at first glance his work can seem to be random juxtaposition or absurdity for absurdities sake, they do make a certain sense, if not logically, then at a gut level. He strives for an image that works on an immediate level but that also can be appreciated in a deeper way. His images are to some degree disturbing because the world can be disturbing, but that doesn't mean one cannot still be amused. Robert Nelson was born in Florida but after the age of seven grew up in Los Angeles. He became interested in art in High School and was a fine art major in college. He joined the US Navy before finishing college and ended up retiring from the Navy. After the Navy he attended Platt College in San Diego and became a Graphic Designer. Working as a Graphic Designer caused him to become interested in fine art once again.



nominated by **Tom Noel and Larry Baza**, [Noel-Baza Fine Art](#)

Like Robert Nelson, we grew up in the 1950's in the very black and white post-war world of Truman and Eisenhower. The major visual influences of the time were the black and white images on our living room TVs. On that seductively curved screen, endless hours of cops and robbers, superhero exploits and horror films played daily. Everyday life was definitely in black and white.

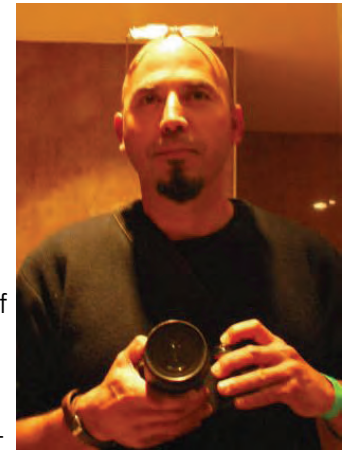
Robert Nelson's black and white world seems so familiar but his art somehow avoids the cloying quality that often accompanies nostalgia. Nelson's skillful drawings are not romantic memory pieces at all. They don't give us a misty-eyed view of the past. Nelson's drawings are redolent of a time of clearly defined rules of behavior. The sexual revolution was still in the closet, the cold war played out in schools during atom bomb drills and on Walter Cronkite's furrowed black and white brow as he signed off with "And that's the way it is."

Robert skillfully weaves the compositional elements, adding just enough information to occasionally give you that "hair-standing-up," sense of the strange and slightly dangerous world that surrounds us. When your hair stands up while looking at one of his works, or you get that odd clammy feeling like a ghost has just passed through you, you know that his message is coming across. Simply take a deep breath and marvel at the power of his skill then enjoy a chuckle at your own fears, knowing that you are still alive enough to be startled by the unusual.



Julio Orozco

Julio Orozco began as a documentary photographer in 1992. Working for a daily newspaper on the police beat gave him a unique opportunity to portray the crime scene of his native city and develop a visual ability to communicate facts, which he later applied to his creative work. He transforms images to reinvent a sort of social 'realism' to avoid global standardization. Movie houses were designed for and provided us with a classic structure for storytelling from ideal romances to space invaders including popular myths of common people. Orozco has created an ongoing series of works related to these moving picture emporiums where the art is often displayed (as well as the institutional space of a museum or gallery) in thoughtful installations with interactive environments that enmeshed the audience in a web of narratives. Issues are raised of nostalgia, historiography and cultural identity. The experimental works are rendered by the appropriation of historical documents, objects, sounds and images to establish new connections between memory and fiction, past and future as a reflection on Cinema.



nominated by **Debra Poteet**, collector

I first visited Julio's studio about 5 years ago after some of his pieces were shown at the Strange New World Show at the La Jolla Museum of Contemporary Art. Marcos

Ramirez or Erre a wonderful conceptual artist and a person who many of the Tijuana artist look-up to as both a mentor and spokesperson for the Border Art Scene, arranged for us to visit several Tijuana based artists including Julio Orozco. Julio's studio or more like a garret in the traditional historical context of turn of twentieth century Paris, was small and dark with an almost cave like quality. There like Merlin the magician, Julio had created some of the most original conceptual pieces, we had ever seen. His videos shown through the lenses of ancient movie projectors, were both haunting and mystical. His photography of Mexican cartoon characters, spoke volumes of the cultural context he lived in and also displayed his considerable photographic talent. And the retrieved from the rubble cinema seats were simply magic. The quality of Julio's work from a collectors standpoint, evokes mystery and wonder. You just can't stop looking at his work.



Allison Renshaw

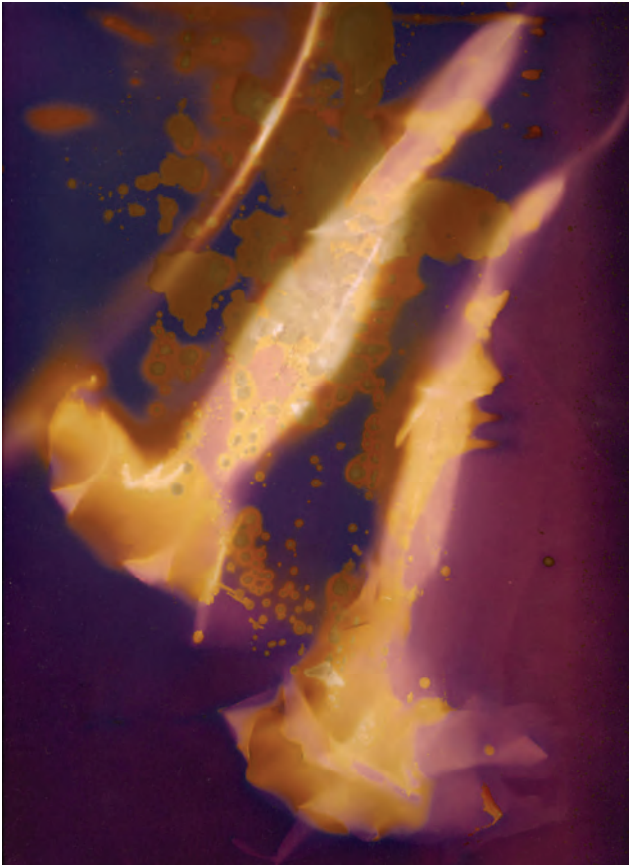
Allison Renshaw's mixed media paintings are informed by particles of our urban landscape and our culture found in the everyday. Images from fashion, architecture, and the natural environment combine and collide in an atmosphere that is seemingly random and difficult to decipher. Lines between the organic and man-made become blurred. In her work, elements of plasticity and temporality are visualized in a suspended state of in-between-ness. She was born and raised in Orange County and received a BA degree in economics from Pepperdine University in Malibu. She received an MFA degree from Maryland Institute College of Art in Baltimore. She has had a solo exhibition at the

Delaware Center for the Contemporary Arts titled, *Viva Glam* in Wilmington and will be having a solo exhibition opening in January 2010 at the Oceanside Museum of Art. Renshaw was included in an exhibition at the Escondido Museum celebrating Quint Contemporary Art who represents her art in SD. She is an associate faculty member at MiraCosta College. Renshaw lives and works in Encinitas, California and in her free time she enjoys surfing, running, skiing, and paddle-boarding with her husband Rich Williams. They are both having a great time with their son, Atticus.

nominated by **Patricia Frischer**, coordinator, [SDVAN](#)

One of the greatest pleasures for an art addict is to watch the progress of an artist as they grow and develop. I got that opportunity retrospectively when I visited the studio of Allison Renshaw and was allowed to paw through some of her past work. It was there I found the clues to her latest creations. I soon started to recognize the visual language she has developed including egg forms, water shapes and flesh tones but it was the collaged element developed from mail art to her friends, which stood out for me. Compositionally these almost abstract works are quite formal. You see balance, movement and a layering of space we expect from the best of all 2-D work. But she managed to use the unique masking of the collaged work to create a mystery in the subject matter that is tremendously intriguing both visually and conceptually. Allison uses acrylic and lately air brushing to give us endless mini landscapes within the painting which helps us have the mandala-like experience of meditation. In other words you can get lost in the details. I am a sucker for art titles and many of Renshaw's works are named after lipstick shades. She passes the number one criteria I have for art. It is honest and reflective of who she is. The only trouble I have is how to sum up the work. Is it where dumb and pretty get to live happily with intelligent and ugly? Or is it where intelligent and pretty get to live happily with dumb and ugly.





[Lesha Maria Rodriguez](#)

Lesha Maria Rodriguez believes she can cultivate a change in the world through her art. The primary foundation of her work deals with emotionally charged issues: abortion, sexually transmitted diseases, gender identification, and human rights. One of her main influences comes from her Latino culture, while at the same time she addresses issues influencing a broader audience. As a young Latina she had opportunities to study numerous art mediums. Her creative talents best manifest themselves in photography, printmaking, and mixed media.

nominated by **Katherine Sweetman**

I was mesmerized the first time I saw the photographic work of artist Lesha Rodriguez. It was a series of images taken with a Holga, a plastic toy-like camera, in Oaxaca, Mexico, during the infamous 2006 Oaxaca Protests and Teacher's Strike during which the Mexican government opened fire on a non-violent demonstration by the local teacher's union. The images were printed very roughly; the negative's edges were



included. The work contained double exposures, randomness, and a kind of painterly, colorful and horrific beauty. The scenes included burning and overturned cars, protesters hiding their faces from the tear-gas, and children caught up in the violence and power of the situation.

Lesha's haunting work straddles a line between photojournalism and the poetic search for beauty. Her newer bodies of work also involve randomness, energy, history, and chance. The hand-processing and historical implications of her practice are important to Lesha. Her Photograms and Lumen Prints include some strikingly beautiful pieces that remind me of what I can only describe as the life-force of objects. Her bold experimentation and play with the medium of photography is just one of the facets in this talented, emerging artist's career. Her versatility, drive, and love for the practice are just a few of the many reasons Lesha Rodriguez is my nomination for this show.



James Soe Nyun

James Soe Nyun is a San Diego based artist working primarily in photography and installation, with primary interests in the boundaries between human culture and nature and the landscape. Primary photographic projects include *In Blue Daylight*, *Destructive Testing* and *Engineered Food*. He has exhibited nationally at venues such as San Francisco Camera-work, Houston Center for Photography, Yosemite Museum, and in San Diego at venues including the Museum of Photographic arts and *Sushi Performance and Visual Art*. His work is held in collections, including those of the Museum of Fine Arts Houston, the Museum of Photographic Arts, and Yosemite Museum.



nominated by **Tom Driscoll**, artist

Jim Soe Nyun has mastered the apparatus, the camera. He looks for the flip side of images and issues. He may photograph sites where early survey photographers of the Great American West once stood, but never with the same motives. In his series entitled *Engineered Food*, Jim presents a photograph of El Capitan and Half Dome in Yosemite Valley as documented by Ansel Adams. Jim however creates an optical illusion and from a different vantage point – a still life composed of tofu and spam. Jim seems modest about his output over the years. There's not a lot of his work on his walls at home but when he brings out box after box of large finished prints – oh boy, get ready. Anyone who has started growing carnivorous plants has got to be up to something new.



Stephen Tompkins

Stephen Tompkins (b.1971 Cleveland Ohio) is an American artist, experimental animator, composer and director who has exhibited in many major US and European cities for the past 10 years. His work has appeared in numerous publications and books such as *LA Weekly*, *Monopol (Germany)*, *Juxtapoz*, *Raw Vision*, *New American Paintings*, *BLK/MRTK TWO* by Die Gestalten Verlag, *Year One Rewind* by Last Gasp Press, *Hi How Are You? The Definitive Guide to Daniel Johnston* and others. He was nominated in December 2009 for a Maverick Movie Award for "best original score" for a short film and was selected by Werner Herzog to play a small role as EMT in the Werner Herzog / David Lynch film "My Son My Son What Have Ye Done?". He recently directed and produced the music performance documentary "Daniel Johnston at Home LIVE", a collection of 13 music videos and an album from his 1999 footage of Johnston available on iTunes.



Photo by Robert Benson

nominated by **Robin Clark, PhD**, Curator, [The Museum of Contemporary Art San Diego](#)

Daydreams and nightmares seem to inform Stephen Tompkins' work equally. One addictively absorbing example is *GummyMorph*, a compendium of lugubrious shape-shifting goblins and tumescent worms that inflate, bloat, pop, reconfigure, melt and sway to a mesmerizing percussive soundtrack. *Domesticated Celestial Bestiary* (this animation opens with a gong as a house decants an unlikely menagerie of creatures before promptly deliquescing), is another key example of Tompkins' associative process which playfully sutures the sublime and the ridiculous.

Panel discussion with nominators and artists

Project X: Art Sat. May 15, 6 - 8 pm

Moderated by Kevin Freitas

Robin Clark with Stephen Tompkins

Tom Driscoll with James Soe Nyun

Kim MacConnel with Heather Gwen Martin

Tom Noel and/or Larry Baza with Robert Nelson

Katherine Sweetman with Leshia Maria Rodriguez

New Contemporaries I: Alida Cervantes,

Allison Wiese, Andy Howell, Ben Lavender,

Brad Streeper, Brian Dick, Camilo Ontiveros, Lael Corbin,

Christopher N. Ferreria, Jason Sherry, Matt Devine,

Pamela Jaeger, Nina Karavasiles, Tania Candiani,

Nina Waisman, Shannon Spanhake, Tristan Shone

New Contemporaries II: David Adey, Tania Alcala,

Michele Guieu, Keikichi Honna, Omar Pimienta,

Daniel Ruanova, Marisol Rendon, Tara Smith,

Matt Stallings, K.V. Tomney, Jen Trute,

Gustabo Velasquez, Yuransky



San Diego Visual Arts Network

SDVAN is a database of information produced to improve the clarity, accuracy and sophistication of discourse about San Diego's artistic and cultural life and is dedicated to the idea that the Visual Arts are a vital part of the health of our city. SDVAN hosts a free interactive directory (over 1600 resources listed) and an events calendar covering all San Diego regions including Baja Norte with an opportunity section, gossip column and the SmART Collector feature to help take the mystery out of buying art. SDVAN is the proud non-profit sponsor of the SD Art Prize. This is the only site designed exclusively for the San Diego region and the Visual Arts and is one of the most technically advanced sites of this kind in the country. SDVAN currently get 3-4000 unique visitors per month and over one million hits a year.



Project X: Art Project X: Art is dedicated to showcasing art typically under-exposed and under-appreciated outside big city enclaves like Los Angeles, New York and San Francisco. They look for artists ready to strap on their crash-helmet berets and Kevlar® black turtlenecks for battle; for the X Factor: new school creation of all kinds - Original. Compelling. Progressive. Challenging; for early and mid-career talent currently under-appreciated by the conventional fine art establishment; and for emerging new talent getting lost in the art world shuffle.

ART SAN DIEGO | **2010**
Contemporary Art Fair | SEPT 2-5

Art San Diego Contemporary Art Fair

Art San Diego has designated the San Diego Art Prize as its non-profit beneficiary for specified events and will be showcasing the SD Art Prize recipients.

San Diego Visual Arts Network

2487 Montgomery Avenue, Cardiff by the Sea, CA 92007 info@sdvisualarts.net 760.943.0148 Public Charity 501 (c) 3 EIN #20-5910283