

NEW PROJECTS IN PUBLIC SPACES BY ARTISTS OF THE AMERICAS

iN SITE 97

SEPT. 26 - NOV. 30

SUPPLEMENT TO THE

San Diego Daily Transcript

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inSITE97-contents

NEW PROJECTS IN PUBLIC SPACES BY ARTISTS OF THE AMERICAS

inSITE97

NUEVOS PROYECTOS DE ARTE PUBLICO DE ARTISTAS DEL CONTINENTE AMERICANO

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Visit inSITE97 Online

Visit the inSITE97 web site that features artists' biographies and images of their previous work, a calendar of events, general information and a chat room. The address is <http://www.insite97.org>.

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inSITE97-introduction

Introduction

The nine weeks of exhibition and public programs described in this supplement to *The San Diego Daily Transcript* represent the final passage in the three-year process that defines the inSITE97 project. While we hope that this supplement, together with the inSITE97 guidebook, will make the experience of visiting the exhibition more comprehensible, neither can fully describe that process, which distinguishes inSITE97 from various exhibitions of contemporary art taking place worldwide.

The development of inSITE97 began in late 1994 with the formation of an unprecedented partnership between the Consejo Nacional para la Cultura y las Artes through the Instituto Nacional de Bellas Artes in Mexico and Installation, a nonprofit visual arts organization in San Diego. That partnership is based on relationships, both interpersonal and institutional, formed during the most recent iteration of inSITE, inSITE94. Equally important is the commitment of the city of Tijuana, the state of Baja California, the Consulate General of Mexico in San Diego and the 27 nonprofit and public institutions in both countries to participate in all aspects of project planning.

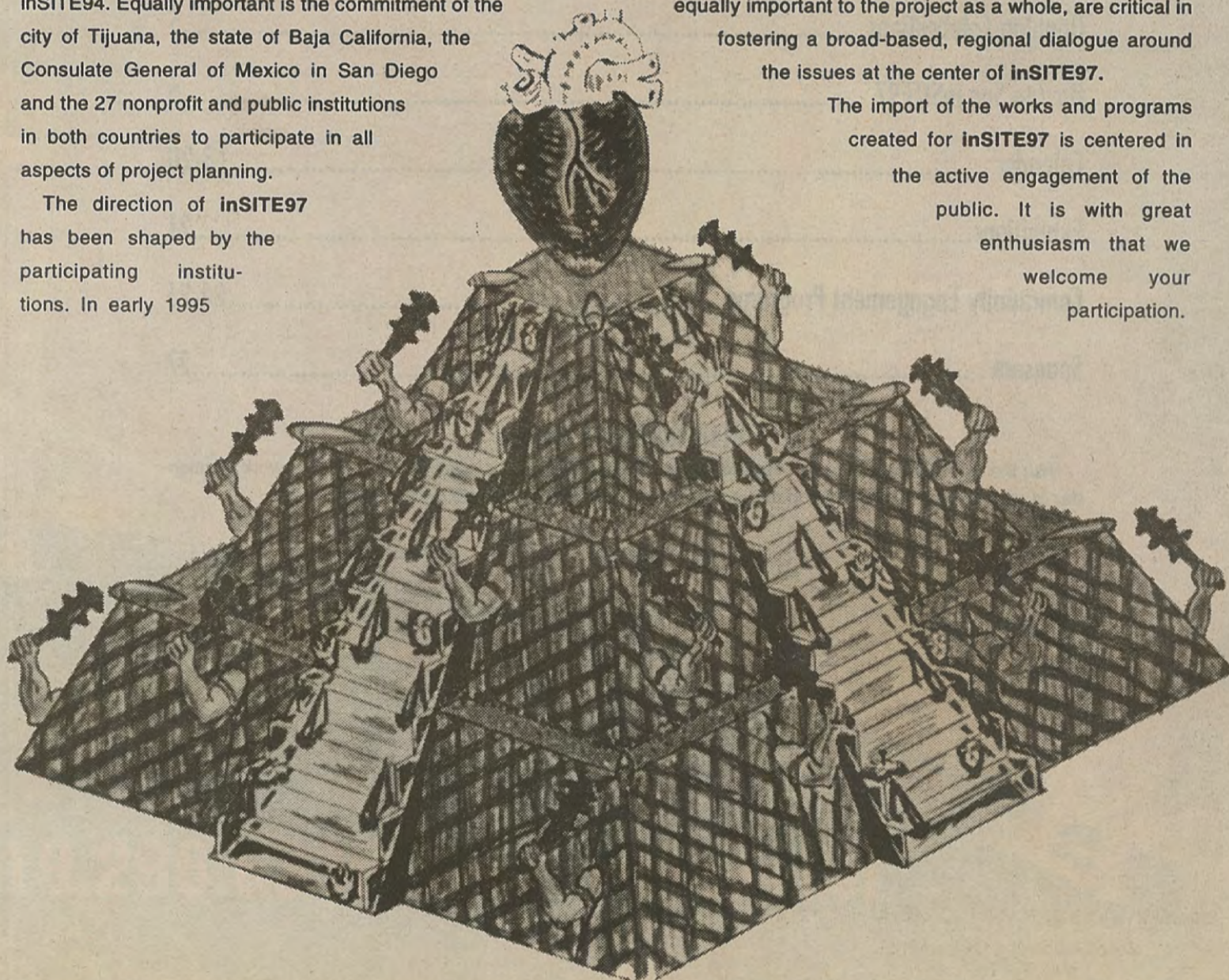
The direction of inSITE97 has been shaped by the participating institutions. In early 1995

several crucial decisions were made: (1) to focus the project on the construction and meaning of public space in the binational context of the San Diego / Tijuana region through projects and programs developed by artists from the Americas;

(2) to base the development of the exhibition on a curatorial and artistic process rooted in sustained residencies in San Diego and Tijuana. The inSITE97 curatorial team—Jessica Bradley, Olivier Debroise, Ivo Mesquita and Sally Yard—has been at work in the region since the fall of 1995. The curators have been integral in all phases of project planning. Artists embarked on their residencies in June 1996, and in the intervening months they have delved into the places in which they have chosen to work; and

(3) to commission area artists to develop and lead interactive, hands-on, workshop-oriented programs throughout the region. These programs, distinct from the exhibition but equally important to the project as a whole, are critical in fostering a broad-based, regional dialogue around the issues at the center of inSITE97.

The import of the works and programs created for inSITE97 is centered in the active engagement of the public. It is with great enthusiasm that we welcome your participation.



inSITE97-greetings



SUSAN GOLDING
MAYOR

**WELCOME
TO
inSITE97!**

It is my great pleasure and honor to congratulate the artists, institutional collaborators, sponsors and organizers of *inSITE97*. This artistic venture has been a huge undertaking, and it has required the time and dedication of hundreds of people in San Diego and Tijuana.

inSITE97, which showcases new works in public spaces by 42 artists from 11 countries in the Americas, is bringing worldwide attention to the San Diego-Tijuana region; and better yet, it is putting emphasis on collaboration, cooperation and creativity. *inSITE97* is the perfect example of what can happen when neighbors work together.

I also salute *inSITE97* for its contribution to the economic well-being of the region. Thousands of visitors from Mexico, South America, Canada and the United States are expected to visit the region as a result of this exhibition. While here, they will undoubtedly patronize our fabulous hotels, restaurants, retail establishments and tourist attractions on both sides of the border.

So again, welcome and please accept my best wishes for a most successful *inSITE97*.

Sincerely,

SUSAN GOLDING
Mayor
City of San Diego

CITY ADMINISTRATION BUILDING, 202 C STREET, SAN DIEGO, CALIFORNIA 92101 (619) 236-6330

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Susan Golding
Mayor of San Diego



Lic. José Guadalupe Osuna Millán
PRESIDENTE MUNICIPAL
XV AYUNTAMIENTO DE TIJUANA, B.C.

Entre Tijuana y San Diego, como consecuencia de su cercanía geográfica, ha germinado una fructífera relación vecinal reflejada en estrechos lazos históricos, culturales y económicos que las unen. La importancia de la región Tijuana-San Diego alcanza relevancia internacional por ser ambas ciudades los asentamientos urbanos con mayor población y auge económico de la frontera norte de México y la frontera sur de los Estados Unidos. Debido a la condición de las dos ciudades como urbes fronterizas vecinas, los habitantes de esta zona hemos desarrollado una profunda conciencia de cooperación, que tanto el Municipio de Tijuana como el Condado de San Diego se han comprometido a promover mediante la participación popular en diversos intercambios de tipo social, económico y, como en el caso del Festival de Arte-Instalación *InSITE '97*, cultural.

Por todo lo anterior, como Presidente Municipal del XV Ayuntamiento de Tijuana, es para mí un gran honor ofrecer la más afectuosa y cordial bienvenida a todos los artistas, visitantes y patrocinadores del Festival *InSITE '97*. Asimismo, me complace presidir junto a la Sra. Susan Golding, Alcaldesa del Condado de San Diego, la edición 1997 del Festival cuya realización ha sido posible gracias a la entusiasta participación de cada uno de los artistas, al patrocinio de las instituciones culturales de ambos lados de la frontera y a la gran cantidad de visitantes que son atraídos a nuestras ciudades por la importancia internacional que reviste a este evento.

Por último, sólo me resta pedirles, a todos los que de una u otra forma participan en *InSITE '97*, que se sientan como en su propia ciudad, permitiendo que les demos la calidad de cada uno de los tijuaneños y la pujanza y hospitalidad de la ciudad. No olviden, Tijuana es su casa.

A nombre de los ciudadanos del municipio y del mío propio, sean ustedes bienvenidos a nuestra bella ciudad, disfruten su estancia y esperamos verlos de regreso en un futuro cercano.

Cordialmente

Tijuana, compromiso de todos



José Guadalupe Osuna Millán
Mayor of Tijuana

inSITE97-overview

inSITE97 Offers A Kaleidoscope Of Art, Lectures, Performances And Celebrations

Artists' Projects Taking Form

inSITE97, a binational collaborative art venture based on artistic exploration and activation of public space in the San Diego/Tijuana region, is in high gear as artists put the finishing touches on their projects.

The large-scale exhibition which opens Friday, Sept. 26 and runs for nine weeks, will feature new works by more than 50 artists from 11 countries in the Americas. **inSITE97** projects will probe the historical, social and cultural underpinnings of this unique geographic, socioeconomic and political juncture. In addition to works by individual artists, there will be four collaborative projects, each one conceived by an artist who participated in **inSITE94**, and at least three other artists from the region.

inSITE97 is a collaborative effort of 27 nonprofit and public art institutions from San Diego and Tijuana. The organization and administration of the project is the joint responsibility of Installation, a nonprofit arts organization in San Diego, and the Instituto Nacional de Bellas Artes (INBA), the foremost fine arts institution in Mexico, working together with the city of Tijuana, the state of Baja California and the Mexican Consulate of San Diego.

Artists' Projects Taking Form

Project sites include a variety of nontraditional indoor and outdoor spaces, including the Santa Fe Depot, The ReinCarnation Project at the former Carnation milk plant, the basement of the

Children's Museum/Museo de los Ninos, San Diego, storefronts in San Diego, houses in residential sections of Tijuana and the beach at the Mexico/U.S. border, as well as public plazas and parks.

Several artists are planning mobile works. Kim Adams, whose *Toaster Work Wagon* will be located at a variety of sites throughout the region for the first three weeks of the exhibition before it is parked at the Centro Cultural Tijuana for the duration of the exhibition.

Projects to Engage the Community

inSITE97 has an ambitious calendar of community engagement and education programs ranging from artist-led projects in schools, community centers and libraries to workshops for artists and an academic conference. The artist-led projects are spearheaded by 15 artists and artist groups from the region who were selected by participating institutions on the basis of their experience working in an interactive context. The community engagement programs, which will continue through December 1997, will actively involve approximately 8,000 area residents.

A lecture series, featuring important figures in art, literature and culture and a three-day academic conference exploring a range of topics centered around public space in the urban context are detailed on page..... Most public programs will be bilingual, with English/Spanish translation.

Curators

Four curators have worked with the collaborating institutions to develop a thematic framework for **inSITE97** and select artists for the exhibition. Curators for **inSITE97** are Jessica Bradley, curator of contemporary art at the Art Gallery of Ontario; Olivier Debroise, a curator, novelist, and current director of Curare, an arts think tank in Mexico City; Ivo Mesquita, a critic and curator from Brazil who has worked on four successive Sao Paulo Biennals; and Sally Yard, critic, art historian and professor in the department of fine arts at the University of San Diego.

Publications and Documentation

inSITE97 will be documented in four publications: a bilingual guide to the exhibition, a handbook for community engagement programs, a children's guide and a comprehensive catalog, which will be published early next year. The exhibition guide serves as a map to project sites and a narrative key to the artists' works. The community engagement handbook provides information on the 15 artist-led programs. The children's guide includes information on artists' projects/programs, suggested activities and thought-provoking questions. The catalog will document the works in the exhibition, as well as the three-year process of institutional collaboration, community engagement, and project creation and construction. In addition, a film documenting the making of **inSITE97** is being produced by Adolfo Davila for U.S. and Mexican television.



Artist Lorna Simpson's film for **inSITE97**, *Call Waiting*, will be shown at The Santa Fe Depot in Downtown San Diego.

NEW PROJECTS IN PUBLIC SPACES BY ARTISTS OF THE AMERICAS

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inSITE97-openings



Performance Artist Laurie Anderson is the headliner for **inSITE97**'s opening ceremonies in San Diego on Sept. 26. Photo by Gert Krautbauer.

inSITE97 Openings Reflect The Exuberance And Eclecticism Of The Binational Art Venture

The grand opening of **inSITE97**, which includes the unveiling of 42 new works in public spaces and performances and street parties on both sides of the border on Sept. 26-27, is shaping up to be as exuberant and unpredictable as **inSITE97** itself.

Acclaimed performance artist Laurie Anderson is the headliner for the San Diego opening at 7:30 p.m., Friday, Sept. 26 at The ReinCarnation Project, 1081 J St., San Diego. Anderson's performance, *The Speed of Darkness*, is underwritten by Joan and Irwin Jacobs. Reserved tickets are available from **inSITE97** (619) 544-1482, and Sushi Performance and Visual Art (619) 235-8466. General admission tickets are available through Ticketmaster, (619) 220-TIXS or at any Ticketmaster outlet.

Anderson is one of the world's premiere performance artists. *Wired On Line* says, "Her complex and multifaceted art crosses and mixes genres with witty grace (she is a musician, singer, dancer, sculptor, photographer and technology freak)." Her art examines the United States and what it means to be an American adult today. Her performances include electronic instruments, special effects, gadgets and paraphernalia.

Anderson's performance will be preceded by opening ceremonies featuring local and

national dignitaries, from the United States and Mexico, and Andrea Fraser, whose project for **inSITE97** is an inaugural speech that will be taped and later be on view at the Centro Cultural Tijuana and the Children's Museum/Museo de los Niños, San Diego.

The San Diego opening festivities will culminate with The **inSITE97** Street Party featuring music by Ruby & the Red Hots from 10 p.m. to midnight also at The ReinCarnation Project. Tickets to the street party only will be available at the door for \$10 beginning at 9:30 p.m.

The inaugural festivities for **inSITE97** in Tijuana will be Saturday, Sept. 27, at the Centro Cultural Tijuana, Paseo de los Heroes y Mina. The highlight of the evening will be a 9 p.m. free concert by Café Tacuba, a Mexico City rock band that blends "rocanrol" with traditional Mexican styles and indigenous instruments.

inSITE97 is coordinated by Installation, a nonprofit arts organization in San Diego that has been presenting new work in the visual arts for the past 16 years, and the Instituto Nacional de Bellas Artes (INBA), Mexico's foremost fine arts institution. The project is organized in association with the consulate general of Mexico in San Diego, the state of Baja California and the city of Tijuana.

inSITE97-how to see inSITE97

How to See inSITE97

With 42 projects at 24 sites in San Diego and Tijuana, seeing **inSITE97** may seem like a challenging endeavor. To make it easier, **inSITE97** organizers have developed a series of tours by foot, trolley, car and bus that offer visitors a fast-paced, one-day or leisurely, two-day experience of the exhibition.

Those who want to participate in a lively dialogue about the exhibition should consider the docent-led tours, which are described below. Docents will lead walking tours of Downtown San Diego and bus tours of Tijuana sites from the Santa Fe Depot each Saturday and Sunday from Oct. 4 through Nov. 30. Docent-led bus tours will also originate at the Centro Cultural Tijuana (CECUT) on several weekends during the nine-week exhibition.

Those who prefer to experience **inSITE97** on their own have the option of following the individual walking, trolley and car tours described below.

No matter how one chooses to see **inSITE97**, they should take along two invaluable companions: *The San Diego Daily Transcript* supplement and the **inSITE97 Guide**. The guide is a 74-page handbook that provides detailed maps as well as artists' statements and preliminary drawings and photographs.

The **inSITE97 Guide** is available from Installation, 964 5th Avenue, Suite 320, San Diego, CA 92101 and at **inSITE97** information centers located at the Santa Fe Depot, the Children's Museum and the CECUT. It can also be ordered over the phone by calling (619) 544-1482. The cost is \$4 (tax included). Here are a variety of ways to enjoy **inSITE97**:

Tours Originating in Tijuana

Bilingual Family Tour of Tijuana Projects

Description: A bus tour designed for children and families. The tour will visit selected **inSITE97** projects in Tijuana.

Dates: Saturdays, Oct. 4 - Nov. 29

Meeting Point: Centro Cultural Tijuana (CECUT) Paseo de los Heroes y Mina, Tijuana

Time: 9 a.m. to 2 p.m.

Cost: \$4 per person, children under 12 are free

Reservations and Information: Recorridos Didacticos and Centro Cultural Tijuana (CECUT).

Ana Luisa Ramirez or Pilar de Pina

(52) (66) 84 11 11 ext. 109 or 228

Seating is limited and reservations are required.

Bilingual Bus Tour of Tijuana Projects

Description: A bilingual bus tour of selected **inSITE97** projects in Tijuana. Lunch at the Yogurt Place (a popular health food restaurant in Playas de Tijuana) is included.

Dates: Thursday, Oct. 16

Friday, Nov. 7

Thursday, Nov. 20

Meeting Point: Centro Cultural Tijuana (CECUT)

Paseo de los Heroes y Mina, Tijuana

Time: 10 a.m. to 3 p.m.

Cost: \$35 per person

Reservations and Information: Centro de Humanidades, ASEC de Baja California

Olga Margarita Davila

52 66 84 11 11 ext. 200

Seating is limited and reservations are required.

Weekend Bus Tour of Tijuana Projects

Description: Docent-led bus tours of selected **inSITE97** projects in Tijuana.

Dates: Saturday, Oct. 11

Sunday, Oct. 26

Saturday, Nov. 1

Sunday, Nov. 29

Meeting Point: Centro Cultural Tijuana (CECUT)

Paseo de los Heroes y Mina, Tijuana

Time: 11 a.m. to 2 p.m.

Cost: \$15 per person

Reservations and Information: Centro de Humanidades, ASEC de Baja California

Olga Margarita Davila

(52) (66) 84 11 11 ext. 200

Seating is limited and reservations are required.

Tours Originating in San Diego

Bus Tour of Tijuana Projects

Description: An all-day, docent-led bus tour of selected **inSITE97** projects in Tijuana.

box lunch is available for \$10; reservations required.

Dates: Every Saturday and Sunday, Oct. 4 through Nov. 29

Meeting Point: Santa Fe Depot, Baggage Building entrance on Kettner Blvd.

1190 Kettner Blvd., San Diego

Time: 10 a.m. to 5 p.m.

Cost: \$30 per person

Reservations and Information: Baja California Tours

(619) 454-7166

Bus Tour of San Diego Projects

Description: A docent-led bus tour of **inSITE97** projects in San Diego. There will be

stop for lunch at Chuey's Restaurant & Cantina in Barrio Logan. Chuey's is offering

a special lunch for **inSITE97** visitors for \$6, plus tax and gratuity.

Dates: Saturdays and Sundays, Oct. 4 through Nov. 29

Meeting Point: Santa Fe Depot, baggage building entrance on Kettner Blvd.

1190 Kettner Blvd., San Diego

Time: 11 a.m. to 5 p.m.

Cost: \$25 per person

Reservations and Information: **inSITE97** office

(619) 544-1482

Self-Guided Trolley Tour of San Diego Projects

Description: A self-guided tour of **inSITE97** projects in San Diego utilizing the San Diego trolley.

Starting/Ending Point: Santa Fe Depot

1190 Kettner Blvd., San Diego

Cost: Fare is \$2 round trip. For senior citizens, children under 5, handicapped and their companions, fare is \$1.50, round trip.

Details: Trolley information is bilingual (English/Spanish). The trolleys are air conditioned and accommodate bicycles, wheelchairs and strollers.

Time: Approximately 4 hours

Itinerary: Begin at the Santa Fe Depot baggage building (1190 Kettner Blvd., at corner of Broadway). Artists: Gary Simmons, Lorna Simpson and Deborah Small

Walk one block west toward the Broadway Pier to view Iran Do Espirito Santo's granite dice.

Return to the American Plaza Trolley Station (across from the Santa Fe Depot), purchase a \$1 ticket and ride the BAYSIDE line to the Convention Center West Station. Get off and walk north through the park to the Children's Museum of San Diego (200 Island Ave. between Market St. and Front St.). Artists: Judith Barry, Gonzalo Di Quisqueya Henriquez and Anna Maria Maiolino

Outside the Children's Museum, at the corner of Front St. and Market St., walk one block north of Front St. to The Paladino. Rosangela Renno's project is installed in outside display windows.

Walk back to the Convention Center West Trolley Station. Ride to the 12th Ave. and Imperial Transfer Station. Follow the signs to trolley and buses. Turn left at the corner of 12th Ave. and Imperial Ave., walk one block west to 11th Ave. and three blocks north to J St. to The ReinCarnation Project (1081 J St., between 10th and 11th Ave.). Artists:

inSITE97-how to see inSITE97

How to See inSITE97 Continued...

Fernando Arias, Helen Escobedo, David Lamelas and Miguel Rio Branco

Walk back to the 12th Ave. and Imperial Transfer Station and ride the San Ysidro Trolley (middle tracks) to Barrio Logan Station. Immediately east of the trolley station at 1901 Main St. is Ruben Ortiz Torres' project.

At the corner of Crosby and Main St., walk north two blocks to Crosby and Logan where you will see one of three components of Chicano Park Artists Task Force's project. Then, walk toward Chicano Park (under the Coronado Bay Bridge) to view two more works by the Task Force.

While you are there, consider stopping at inSITE97 sponsor Chuey's Restaurant & Cantina (1894 Main St.) for lunch or a snack.

Return to Barrio Logan Station and ride the BAYSIDE line to Gaslamp Convention Center station. Immediately in front of the station to the northeast is the International Information Centers (170 6th Ave.), featuring Thomas Glassford's project.

Walk west to 5th Ave. (under the Gaslamp Quarter Sign), turn north and walk up 5th Ave. for four and one-half blocks to the Casino Theatre (653 5th Ave.), the site of Rebecca Belmore's project.

Continue walking north on 5th Ave. At F St., turn left and walk west to Cafe Lulu, one of several sites of Eduardo Abaroa's project.

Continue walking west on F St. to 4th Ave. and turn right. Stop at 4th Ave. and E St. at the Balboa Theatre, the site of Daniela Rossell's project.

From E St. walk east back to 5th Ave. and turn left. On 5th Ave., stop at the Master Tattoo Studio (955 5th Ave.) to see another site of Eduardo Abaroa. Melanie Smith's project is located two doors north at 958 5th Ave.

Walk one block north to 5th Ave. and C St. Ride the trolley to American Plaza Station (BAYSIDE or OLD TOWN TROLLEY lines), and walk west to return to the Santa Fe Depot.

San Diego Walking Tour

Description: A self-guided walking tour of projects in Downtown San Diego.

Time: Approximately 3.5 hours

Itinerary: Begin at the Children's Museum of San Diego (200 W. Island Ave.). Artists: Judith Barry, Gonzalo Diaz, Quisqueya Henriquez and Anna Maria Maiolino

From the north end of the Museum, walk east on Market St. and turn right onto 6th Ave. and walk to the International Information Centers (170 6th Ave.), the site of Thomas Glassford's project.

Turn around and walk north on 6th Ave. Turn right on J St. Walk four blocks to The ReinCarnation Project (1081 J St.). Artists: Fernando Arias, Helen Escobedo, David Lamelas and Miguel Rio Branco

From the corner of J St. and 10th Ave., walk one block north on 10th Ave. Turn left onto Island Ave. and proceed five blocks to 5th Ave. The Casino Theatre (653 5th Ave.) is the site of Rebecca Belmore's project. Proceed north on 5th Ave. to see Eduardo Abaroa's gumball vending machine project at Master Tattoo Studio (955 5th Ave.) and Melanie Smith's Tourist Information Center, two doors north at 958 5th Ave.

Turn around and walk south on 5th Ave. Turn right on F St. to Balboa Theatre (corner of F St. and 4th Ave.), where Daniela Rossell's project is located.

Walk east through Horton Plaza and continue to Front St. Turn left onto Front St. The Paladion is located at 777 Front St. Rosangela Renno's project is located in the outside display windows.

Walk north on Front St. and turn left onto Broadway. Walk past the Santa Fe Depot toward the Broadway Pier. Look for Iran Do Espirito Santo's granite dice.

Walk west on Broadway and make a left turn on Kettner Blvd. Enter through the Santa Fe Depot's baggage building entrance is at Artists: Gary Simmons, Lorna Simpson and Deborah Small

A Driving Tour Of Tijuana

1 From the international border crossing follow the signs to Rosarito and Ensenada. You will be traveling west on Avenida Internacional. Continue to follow the signs to Rosarito, Ensenada and **Playas de Tijuana**. Go up the hill and exit where you see the Playas de Tijuana sign. At the second stop light make a quick right turn. (The "Six" market is a landmark.) Follow the road in a counterclockwise fashion around the Plaza Monumental (Bull Ring) and park near the lighthouse. Louis Hock's "International Waters" is located at the border fence next to the Obelisk. Follow the border fence to the ocean. Vito Acconci's project is located where the border fence extends into the ocean. Back on the street (Paseo Costero) travel south and Nari Ward's "Untitled Depot" is on your left in the second lot.

2 Turn right just after Plaza Monumental and then turn right onto Paseo de Tijuana. Then, turn right onto Avenida del Agua. Turn right on Avenida de la Llave and park in the empty lot on your left. Manolo Escutia's "El Round Nuestro de Cada Día" is located at the Palenque, Cortijo San José.

3 From Avenida del Agua turn left on Paseo del Pedregal, a major street. Get in the right lane. Pass one stop sign and just before the next stop light (Avenida Ensenada) veer to the right and take the ramp onto Avenida Ensenada. Traveling north on Avenida Ensenada, follow the signs to Tijuana Centro (downtown). The road turns into Calle 2a Benito Juarez. Travel east past two cemeteries and turn right at Avenida "H". ("Calimax" is a good landmark.) At the second stop sign turn right (Calle 4a) and travel all the way up the hill. The Casa de la Cultura is directly in front of you on the top of the hill.

4 Exiting the Casa de la Cultura, make a right turn onto Avenida Buenos Aires. Follow the street around and Patricia Patterson's "La Casita en Colonia Altamira" is located

on the corner of Avenida Buenos Aires and Avenida Rio de Janeiro, at the third stop sign. It is a very colorful house.

5 To get to the projects in Colonia Libertad, Centro Cultural Tijuana (CECUT) and the border crossing, go back down Avenida Buenos Aires and turn right on Calle 4a. Follow Calle 4a through downtown all the way to the end and make a right turn on Avenida Sanchez Taboada. Then go around the Avenida Independencia glorieta (roundabout) to the left. The Centro Cultural Tijuana is located on the left on the other side of the glorieta. It is a very large structure with a large, dome-shaped building in front. Park in one of the lots.

6 Colonia Libertad is located across the river from the Centro Cultural Tijuana near the US/Mexico border. From the CECUT, get back on Avenida Independencia and cross the river, following the signs to Colonia Libertad. At Avenida Padre Kino glorieta, follow the signs to Colonia Libertad and to San Diego. Take the ramp to Colonia Libertad. Cross the railroad tracks and the road will turn right and then left. Make a right and then a left onto Calle 5a. Park at the end of the road and view the projects from the vista point. These two projects can be difficult to get to as the streets are steep and narrow and the terrain uncertain. To view these projects up close and at your own risk, take Calle 4a to the border fence, park and follow the signs to the site. (These directions will be reiterated at the vista point on Calle 5a.)

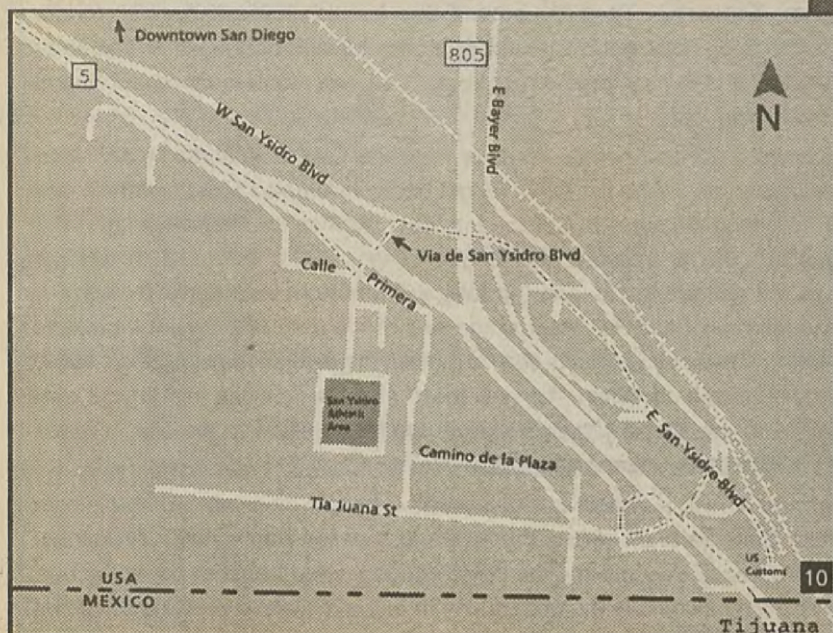
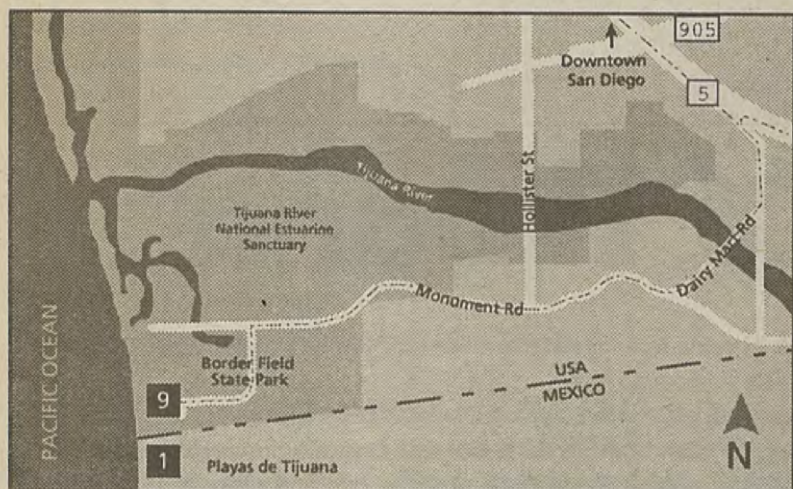
7 Marcos Ramirez ERRE's project is located at the border crossing. From Colonia Libertad, take Calle 3a back across the tracks to Avenida Padre Kino. Follow the signs back to San Diego. You will see the large wooden horse from the car at the border crossing. You may also have the opportunity to buy a miniature version of ERRE's project as you wait to cross the border.

inSITE97-how to see inSITE97

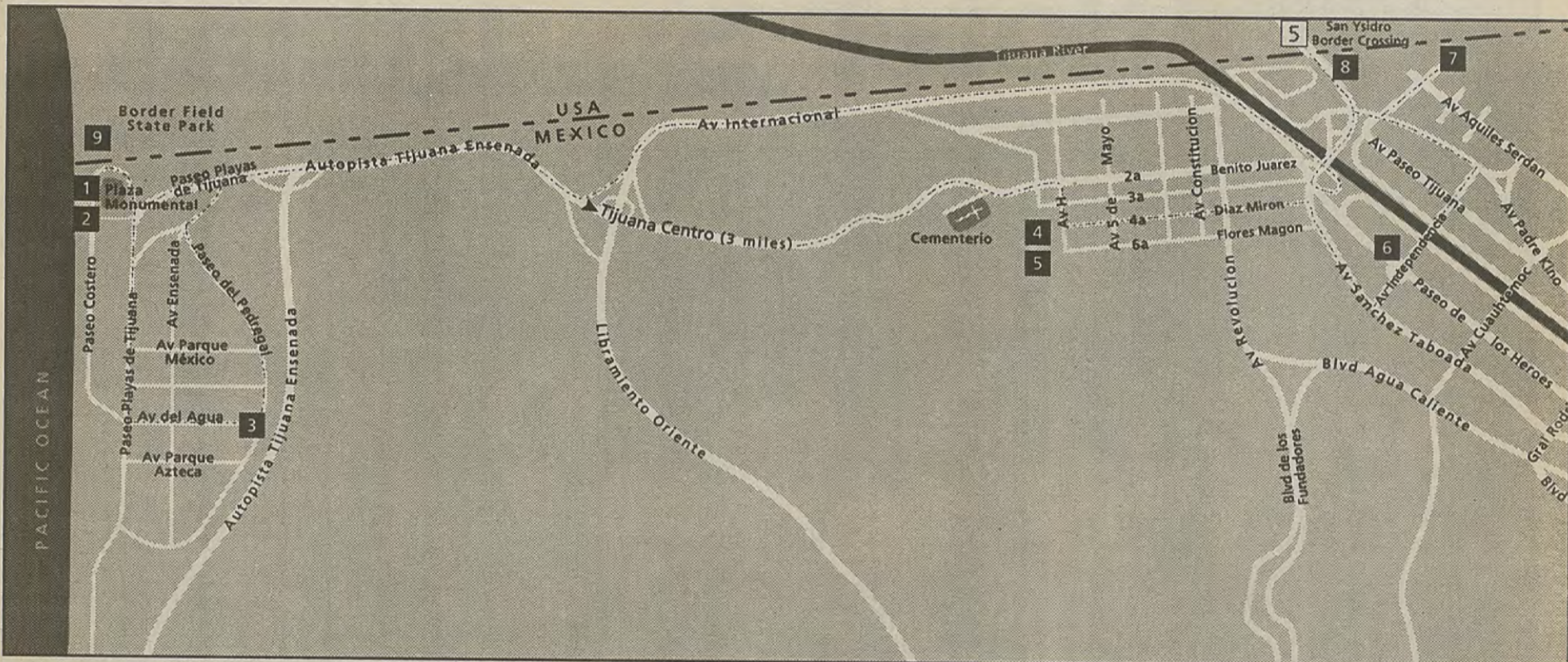
inSITE97 SITE LIST

This project is located outdoors at a site that is accessible, unmonitored, twenty-four hours a day, free of charge. Some sites are isolated, others are urban. Common sense should be used in visiting sites after dark.

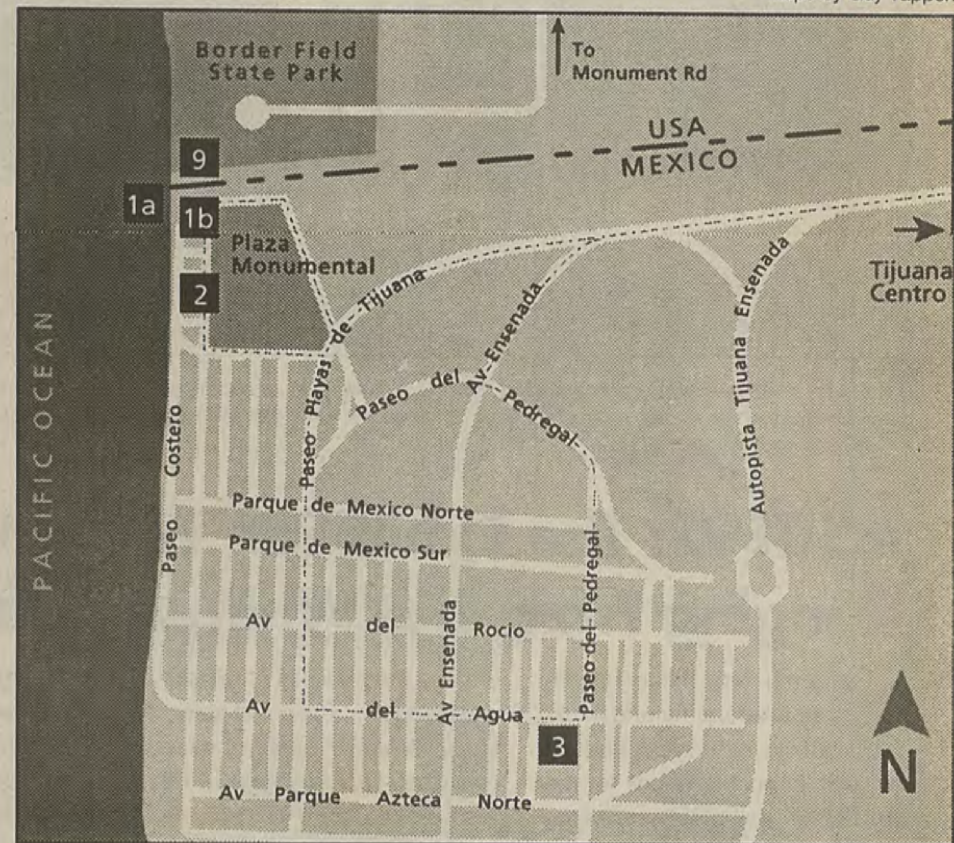
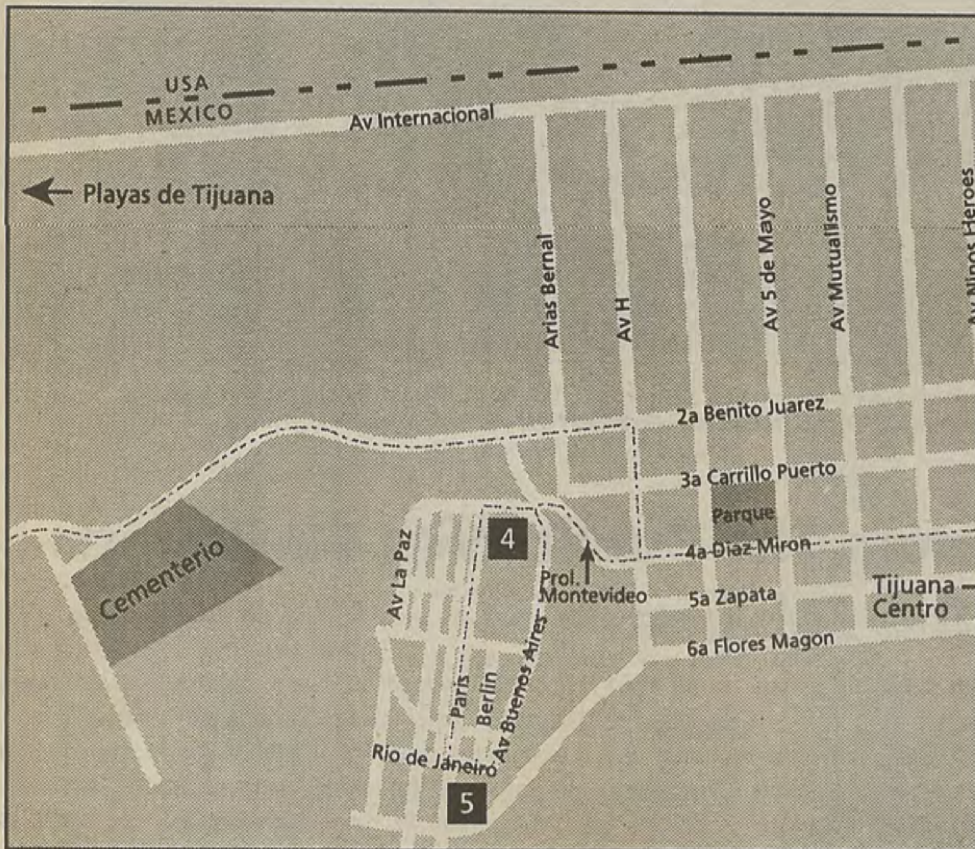
- | | |
|---|---|
| 1 Playas de Tijuana
Paseo Costero at the border fence
Playas de Tijuana
Vito Acconci
Louis Hock | 6 Centro Cultural Tijuana
Paseo de los Héroes and Mina
Zona Río, Tijuana
Daily 9 a.m.-8 p.m.
Kim Adams
Francis Allys
Jamex and Einar de la Torre
Andrea Fraser
Ken Lum
Allan Sekula
Pablo Vargas Lugo |
| 2 Sección Monumental
Paseo Costero near Plaza
Monumental
Playas de Tijuana
Nari Ward | 7 Colonia Libertad
Calle Cuarta and Serapio Rendón
Colonia Libertad, Tijuana
Christina Fernandez
Betsabé Romero |
| 3 Palenque, Cortijo San José
Avenida del Agua at Paseo del
Pedregal
Playas de Tijuana
Tuesday-Friday 11 a.m. - 5 p.m.
Saturday and Sunday 10 a.m.-6 p.m.
Manolo Escutia | 8 Puerta de Entrada San Ysidro
International Line of Demarcation
Tijuana
Marcos Ramírez ERRE |
| 4 Casa de la Cultura de Tijuana
París and Lisboa No. 5
Colonia Altamira, Tijuana
Tuesday-Sunday 11 a.m.-5 p.m.
Miguel Calderón
Tony Capellán
José Antonio Hernández-Diez
Spring Hurlbut
Liz Magor | 9 Border Field State Park
Monument Road at the Pacific Ocean
Imperial Beach, California
Louis Hock |
| 5 Colonia Altamira
Rio de Janeiro No. 6757
Colonia Altamira, Tijuana
Tuesday-Sunday 11 a.m.-5 p.m.
Patricia Patterson | 10 San Ysidro Greyhound Depot
799 East San Ysidro Boulevard
San Ysidro, California
Daily 5:30 a.m.-8 p.m. |
| | 11 Paradise Creek, National City
West 18th Street at Wilson Avenue
<i>Please turn to next page</i> |



inSITE97-how to see inSITE97



Maps by Guy Tapper.



Continued from previous page
National City, California
This project will be available for viewing in November.
David Avalos

12 Dolores Magdalena Memorial Recreation Center
2902 Marcy Street
San Diego
This is on view September 26-28 only.
Friday-Sunday 11 a.m.-6 p.m.
Doug Ischar

13 1901 Main Street
San Diego
Tuesday-Friday 11 a.m. - 5 p.m.
Saturday and Sunday 10 a.m.-6 p.m.

Rubén Ortiz Torres

14 Chicano Park
Crosby Street at National Avenue
San Diego
Chicano Park Artists Task Force

15 The ReinCamation Project
1081 J Street
San Diego
Tuesday-Friday 11 a.m. - 5 p.m.
Saturday and Sunday 10 a.m.-6 p.m.
Fernando Arias
Helen Escobedo
David Lamelas
Miguel Rio Branco

16 958 Fifth Avenue
San Diego

Tuesday-Friday 11 a.m. - 5 p.m.
Saturday and Sunday 10 a.m.-6 p.m.
Melanie Smith

17 Master Tattoo Studio
944 Fifth Avenue
San Diego
Daily 12-8 p.m.
Eduardo Abaroa

18 Balboa Theatre
868 Fourth Avenue
San Diego
Daniela Rossell

19 Casino Theatre
653 Fifth Avenue
San Diego
Rebecca Belmore

20 International Information Centers
170 Sixth Avenue
San Diego
Tuesday-Saturday 10 a.m.-5 p.m.
Thomas Glassford

21 Children's Museum / Museo de los Niños, San Diego
200 West Island Avenue
San Diego
Tuesday-Friday 11 a.m. - 5 p.m.
Saturday and Sunday 10 a.m.-6 p.m.
Judith Barry
Gonzalo Díaz
Andrea Fraser
Quisqueya Henríquez
Anna Maria Maiolino

22 The Paladion
777 Front Street
San Diego
storefront windows
Rosángela Rennó

23 Broadway Pier
Harbor Drive at Broadway
San Diego
Iran do Espírito Santo

24 Santa Fe Depot
1190 Kettner Boulevard
San Diego
Tuesday-Friday 11 a.m. - 5 p.m.
Saturday and Sunday 10 a.m.-6 p.m.
Gary Simmons
Loma Simpson
Deborah Small

inSITE97-the artists



Most of the artists participating in the **inSITE97** exhibition gathered for a photograph during the first artist residency program in June 1996. Artists from 11 counties in the Americas spent at least a week in the San Diego/Tijuana region meeting with community members and touring the area to select their project sites. The St. James/Ramada is a major corporate sponsor of **inSITE97** and was headquarters for artist residencies. Photo by Arnoud Maggs.

inSITE97: The Exhibition Will Entertain The Public With 42 Projects Ranging From The Whimsical To The Sublime

Using the San Diego/Tijuana region as a laboratory and backdrop, artists have designed 42 projects in public spaces for the **inSITE97** exhibition, opening this Friday, which will tease, provoke, entertain and surprise.

Approximately 50 artists, representing 11 countries from the Americas, are responsible for works that probe the historical, social and cultural matrices of the region. Participants range from internationally recognized artists, such as **Vito Acconci**, **Francis Alys**, **Helen Escobedo** and **Lorna Simpson** to emerging talents.

"Projects are situated to

engage the public in unexpected ways and in unexpected places," says Michael Krichman, executive director/U.S. for **inSITE97**. Sites range from the forsaken 1930s movie marquee at 653 Fifth Ave. in Downtown San Diego to a house transformed into a community center in Tijuana's Colonia Altamira. Vito Acconci's project straddles the border fence where it marches out to sea. Other projects will be scattered throughout the area, inviting visitors to partake in a playful scavenger hunt. The exhibition is concentrated between Downtown San Diego and Playas de Tijuana, enabling

visitors to tour the entire exhibition in two days.

Kim Adams, a Canadian artist known for his whimsical mobile works incorporating sculpture, transportation and architecture, has constructed *Toaster Work Wagon*, a large, mobile toaster/sculpture studio that has been parking at various sites in the two cities, giving passersby the opportunity to help construct sculptures out of bicycles. During the exhibition it can be found at the Centro Cultural Tijuana.

Film maker and nouveau truck mechanic Ruben Ortiz Torres of Los Angeles is creat-

ing *Alien Toy*, *UCO (Unidentified Cruising Object)*, a customized truck that functions as a video projector. His truck will be on display at 1901 Main St. in Barrio Logan.

Brazilian artist **Iran do Esprito Santo** will be strewing 20 18-inch-square, red granite dice at various sites around the region — playing off the notion of chance as it relates to place of birth, border crossing and gaming interests.

Thomas Glassford, a Texas-born artist that works in Mexico City, is creating a virtual golf course, consisting of 18 greens at sites throughout San Diego

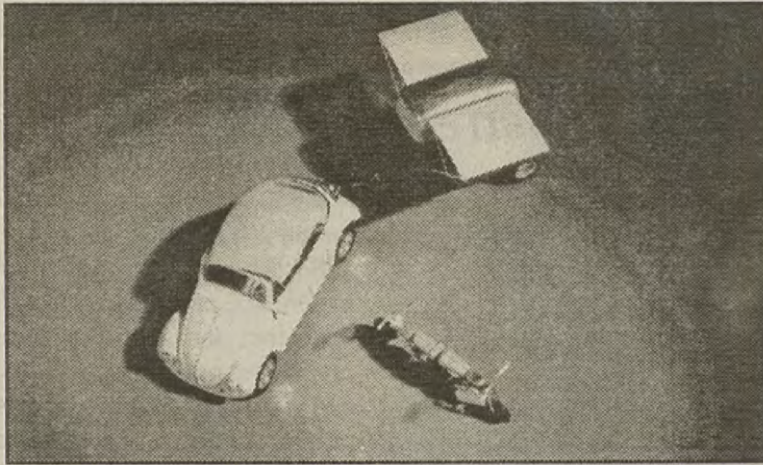
and Tijuana. Videotapes of the greens will intervene in tourist advertising at the International Visitor Centers in Downtown San Diego.

Several projects, while displayed in a central location, have taken artists far afield. The best example is *Around the World Backwards* by Belgium-born artist **Francis Alys**, who works in Mexico City. His piece documents, via e-mail, correspondence, postcards and video, a round-the-world trek that started at the Tijuana side of the border fence and ended up at the adjacent U.S. side. In between he

inSITE97-the artists

One of Kim Adams' sculptural constructs, a two-headed tricycle, that is part of his **inSITE97** project. Many of Adam's pieces employ the languages of sculpture, transportation and architecture to comment on the social and material phenomena of urban environments.

Canadian artist Kim Adams, who is known for whimsical mobile works, created this model of his piece, Toaster Work Wagon. The actual piece, a mobile sculpture studio, was made from Volkswagen van parts found in local junkyards. Since Sept. 8, Toaster Work Wagon has been appearing at various venues in San Diego and Tijuana where the artist invited passersby to help him with the construction of two-headed tricycles. Beginning Sept. 27, his piece will be displayed at the Centro Cultural Tijuana (CECUT). Photo by Jimmy Fluker.



Entertaining Exhibition

Continued from page 10

traveled to Mexico City; Santiago, Chile; Papeete, French Polynesia; Sydney, Australia; Singapore; Bangkok, Thailand; Hong Kong; Shanghai, China; Seoul, Korea; Anchorage, Alaska; Seattle; Vancouver, British Columbia, Canada; and Los Angeles.

New York artist **Gary Simmons** worked with a sky writer to create gigantic snowflakes in the Southern California desert. A video documenting the creation and dissolution of the sky writing is projected onto a train destination chalk board hanging from the rafters of the Baggage Building at the Santa Fe Depot.

The largest project, no doubt, will be constructed by the team of **Marcos Ramirez ERRE**, **Josué Castro**, **Javier Galaviz**, **Julio Orozco** and **Alejandro Zacarias**, at the San Ysidro border crossing. They are constructing *Toy and Horse*, a 10-meter-tall, double-headed, wooden horse, reminiscent of the Trojan Horse. The imposing structure invites questions about invasion, tourist trade and the effects of intercultural associations. Replicas of the sculpture will be offered for sale to commuters and tourists waiting in the border crossing lines.

Rosángela Rennó, who has

teamed up with Tijuana wedding photographer Eduardo Zepeda, is undertaking a photographic work based on portraits of Tijuana immigrants from throughout Mexico. The eccentric portraiture will be displayed in the storefront windows of The Paladion shopping center in Downtown San Diego.

Mexican-born artist **Helen Escobedo** and her collaborative team, **Armando Lavat**, **Alberto Caro-Limón** and **Franco Mendez**, have created an installation that examines the process of the cleansing or *de-milk-ization* of milk as seen from two diverse cultural viewpoints, north and south of the border. The installation is located at The ReinCarnation Project, a former Carnation milk processing plant, in Downtown San Diego.

San Diego artist **Patricia Patterson** has rented a small house in Colonia Altamira, one of Tijuana's oldest neighborhoods, for her project *La Casita en la Colonia Altamira*, Calle Rio de Janiero No. 6757, Tijuana. Collaborating with local gardeners, crafts people and artisans she has transformed the house into a neighborhood meeting place/information center.

All projects are identified on the accompanying maps of San Diego and Tijuana.



*Preliminary sketch of Ruben Ortiz-Torres' UCO (Unidentified Cruising Object), a low rider vehicle that includes a video screen, showing his video *Alien Toy*. His project will be shown at 1901 Main Street in Barrio Logan.

inSITE97-q & a

Mary Beebe & Sally Yard — Share a

San Diegans Mary Livingstone Beebe and Sally Yard, two well-respected experts in the field of contemporary art, share a lifelong love of art in public places. Not surprisingly, their paths often converge as they follow their work in the arts. inSITE97 is the most recent foray.

Mary Livingstone Beebe has been director of the Stuart Collection of Sculpture at UCSD since the collection's inception in 1981. The 13-piece (and growing) commissioned collection offers site-generated, outdoor sculpture, created by leading contemporary artists for the UCSD campus. Beebe is the former director of the Portland Center for Visual Arts (contemporary art, painting, installation, sculpture, performance, music and dance). She has served on numerous NEA panels, art juries and steering committees. Beebe is a board member for Art Matters Inc., a New York foundation. She serves on the inSITE97 education committee.

Sally Yard is professor of art history and former chair of the department of fine arts at the University of San Diego. She is a curator, art scholar and author. Her curatorial credits include *The Shadow of the Bomb*, *Images of the Self* and *Christo: Oceanfront*. Yard's most recent book *De Kooning*, was published in June 1997 by Rizzoli of New York and Poligrafa of Barcelona. Yard received a doctorate in art history from Princeton University. She was editorial director for inSITE94, and serves as one of four curators for inSITE97.

MB: Sally, you are one of four curators for inSITE97. Tell me how the curatorial team made its selections of artists. What were the criteria?

SY: We considered artists from throughout the Americas who we believed would engage very different audiences, in different ways, yet in ways that remained true to the heart of

their work. We sought artists who could search out a site that spoke to them, and from the charged quality of the site,

create something that would resonate, whether it dealt with family, humor, politics, poverty, religion, or a visual condition.



Mary Livingstone Beebe
Member, Board of Directors, inSITE97
Director, Stuart Collection, University of California, San Diego

We wanted art with an edgy sensibility, created by people with an interest in the region. We tried to avoid art that was hackneyed or clichéd. We wanted artists who could thrive in this complicated conjunction of things. We sought artists who would do what really good artists do: create something unexpected and provocative. What were we looking for? Engagement, resonance, connections.

MB: I think discovery is also

an important word, especially in the sense of what can happen in an endeavor such as inSITE: discovery of your city, yourself, your attitudes, or of the work of an artist who may approach life very differently than you. It's much like a treasure hunt where you follow cues that lead to the next discovery. I think artists can nudge people to think about the nature of public space, the true nature of a place, and what the implications of these

qualities might be. True to the name 'inSITE,' locations for these pieces and installations play such a pivotal role in the works, whether it's a Tijuana colonia, a tattoo parlor, or the library terrace at UCSD.

MB: Tell me about the impetus behind inSITE97.

SY: The nature of a program like inSITE changes with each exhibition, including the leadership and participating artists, and I like that. I also like the pause between successive manifestations, before a completely new cast of characters with very different ideas begins again. inSITE doesn't need an institutional momentum to keep it going or to generate great excitement. The project supports the notion of artists working in non-art spaces as opposed to within institutional walls: on street corners, in backyards, within neighborhoods. What's wonderful is that this notion surfaced from within those institutional walls. The people who worked in arts organizations and arts institutions envisioned inSITE as an opportunity quite different from their day-to-day work.

So then, this project may have two very distinct audiences: the audience comprised of art lovers who will search out the project; and those who, on the way to the trolley, might stop to look more closely at something that surprises them, which may shift the way they look at where and how they live. In the process of deciding what direction inSITE97 might take — and this gets back to your point about the discovery of your own city — any number of people observed how viewers and artists for inSITE94 moved about the cities searching out projects in unlikely places. That process of searching produced unexpected discoveries about our cities of San Diego and Tijuana. That was tremendously exciting and

satisfying for so many people.

MB: Another benefit for getting art out in the world rather than confining it to an arts "institution" is that more people see its range. Public art can be disarming because it doesn't present itself as art, so viewers are freed from the intimidation factor. A good example is the *Carpark/Estacionamiento* piece from the first inSITE, which happened in a parking lot on the campus of Southwestern College. The installation, created by Nina Katchadourian, Steven Matheson and Mark Tribe, color-coded cars as people entered the parking lot. Each car was then parked in a section with other cars of the same color. The project threw the lot into chaos for a day and some people were annoyed because they simply don't like to have their expectations dismantled. In all fairness, it's true it may have been an exercise in insanity on one level. But I think it was successful in shaking up how we see our daily routine. Many people loved it for its sense of fun, precisely because it did shake up their routine and therefore their daily world, for a day. And we got wonderful aerial photographs.

SY: Exactly, which in part points to the difficulty of measuring the success of such an offering. Another example from inSITE94 was the Silvia Gruner series of cast figures that were placed on a fence, high on a hill in a Tijuana neighborhood. The piece was called *The Middle of the Road/La mitad del camino* and it was sited on the Mexican side of the border fence right where the fence ended. It was somewhat difficult to find, but those of us who sought it out found it to be incredibly powerful. But perhaps the success of the piece could be better measured by the people of the

Please turn to next page

inSITE97-q & a

Private Conversation About Public Art

Continued from previous page
neighborhood who visited it, cared for it, and protected it in subtle ways. These installations work into people's consciousness and that's hard to measure. You must think about that quite a lot with the Stuart Collection which, of such collections, is one of the most successful in the world.

MB: I'm constantly trying to measure the success of the Stuart Collection, and glimpses of its success surface in various ways, over time. I know that students love the *Sun God* as it has become a campus mascot of sorts. Students were the instigators, and remain the sponsors of the annual Sun God Festival. There are usually plenty of students hanging out around Fleischner's *La Jolla Project*, Terry Allen's talking *Trees*, and having lunch or studying at Jenny Holzer's *Green Table*. But less obvious is when an alum comes back and says she didn't think about the collection too much while she was a student, but now has quite definite and unforgettable images in her mind. For example, when one alumna went to Paris and saw a fountain, she could immediately identify the artist of the fountain as the same artist who created the *Sun God*: Niki de Saint Phalle. I'm interested in what draws people to one particular place or work rather than another. Everyone, of course, responds differently.

SY: Another success of the Stuart Collection is how it refocused how people moved about the campus. It reframed the campus. Suddenly, walking the same path from a parking lot to the library became very exciting. This kind of thing happens in great architecture, city planning and public art. You become alert to the idea that you are moving through an environment that is intended, not haphazard.

I think the Stuart Collection really serves as a backdrop for an event like inSITE. The Collection has a 15-year history of working in a serious way with integrating art into the day-to-day experience, in a way that makes everyone on campus a part of the experience, inadvertently, in a quiet way. People come from all over the world to see it.

MB: I think the collection has helped set the stage for inSITE, but the region in general also shares a history of commissioning public art, of backing artists who are engaged in this public situation, and in working to continue a dialogue about art in public spaces. For instance, the Museum of Contemporary Art's outdoor sculpture garden which, in addition to many temporary works, incorporates George Trakas' multi-terraced installation, *Pacific Union*, takes many cues from the history and visuals of the site. Hugh Davies, director of the Museum of Contemporary Art, San Diego, has been a critical component and proponent of public art through exhibitions, commissions, and programs like "Sittings," the 1986 conference on site-specific work with George Trakas, Richard Fleischner, Alice Aycock, and Mary Miss. Davies' interest in art in public places really strengthened and complimented what was happening with the Stuart Collection from the early 1980s to the present.

SY: The Trakas piece at MCA is a good example because it's a highly public park. But while many people may initially go to the place because of its beauty, they no doubt begin to notice all the decisions that have been made about sculpture in that garden outside the museum.

MB: One of the interesting things about the Trakas piece at MCA and many pieces in the

Stuart Collection is that they don't announce themselves as art. Niki de Saint Phalle's *Sun God* certainly announces itself, but Bob Irwin's *Two Running Violet V Forms* does not. And

people encounter them in different ways as they move about the campus. The collection offers a visual experience of some sort to which viewers may not necessarily feel pre-

graphic similarities but obviously it would be an ongoing audience. In the more recent projects like the Jenny Holzer, she isn't telling you to believe anything. She is provoking you to make your own conclusions. In that sense, UCSD incredibly sets the pace for the cast of characters of inSITE. The work maintains that no one can stand back and not participate. In a way, the whole history of the UCSD Visual Arts Department created a groundbreaking momentum for this current work.

MB: You're right. Perhaps just as inSITE has been inspired and nurtured by the local art scene, the Stuart Collection owes a debt to inspired individuals who were among the founding members of the UCSD Visual Arts faculty, including Allan Kaprow, Newton Harrison, Helen Mayer Harrison, David Antin, Eleanor Antin, and Manny Farber, among others. These artists were among the pioneers of the effort to bridge the gap between art and life, which is still invoked by newer members of the faculty: Louis Hock, Kim McConnel, Patricia Patterson, Sheldon Brown, and others. They have helped give San Diego an artistic edge.

SY: San Diego offers an incredibly powerful history of probing how art operates in the world, from the murals at Chicano Park, to the cross border collaborations pioneered by the Museum of Contemporary Art, San Diego. The Border Art Workshop/Taller de Arte Fronterizo has also been crucial to the dialogue and debates with every project. More recently, the city of San Diego instituted its own public arts program. This work is very public, very informative, really wonderful, and it provides a fascinating overlay of differently motivated lines of activity and inquiry.



Sally Yard
Curator, inSITE97
Professor, Fine Arts Department, University of San Diego

pared. Frankly, much of the Stuart Collection was outside of peoples' expectations. Some people, when they heard the words sculpture collection, expected oversized statuary placed discreetly around the campus. The *Sun God* and the blue fence quite quickly demonstrated the range we wanted for the collection. It wasn't going to be curated in the way one would curate a museum exhibition: where you purchase objects and place them in a garden. There are some great types of those collections on campuses, including the Putnam Collection at Princeton and the Murphy Garden at UCLA. The works in

the Stuart Collection really all respond to, or integrate with, their site on campus.

SY: I think Bob Irwin so beautifully articulated the notion that the experience of the work is, in a way, the goal: that the work awaits its completion in the relationship with the viewer, rather than acting as a self-contained, totally complete work that is indifferent. This was really a critical shift that the Stuart Collection pursued. Immediately, having his work become the second piece in the Collection made it decisively clear that the work was operating in relationship to a shifting audience that would have, yes, have certain demo-

inSITE97-curators

inSITE97 Curators Provide Artistic Direction And Set Tone

Four highly respected curators from Canada, the United States, Mexico and Brazil were brought together to give artistic direction to inSITE97.

The curators, working in conjunction with Installation and the Instituto Nacional de Bellas Artes, organizers of the project, and the 27 nonprofit and public participating arts organizations, set the tone for the binational undertaking.

The curatorial team, which has been working together since 1995, consists of Jessica Bradley, curator of contemporary art at the Art Gallery of Ontario, Toronto; Olivier Debroise, a curator and author from Mexico City; Ivo Mesquita, a critic and curator from São Paulo, Brazil; and Sally Yard, critic, art historian and professor in the fine arts department at the University of San Diego.

They considered the location of the exhibition as crucial. The San Diego/Tijuana region is "a place of conjunction and rift, physically and symbolically, riddled with the intertwinings and entanglements of history, of economic power and potential. It is a site of cultural and political shift, of visions of NAFTA and specters of Proposition

187 — a model, perhaps, of the transit and traffic in goods and people played out in the hemisphere." They view the border not as an interruption or blockage, as it usually has been described, but as a place of passage — of transition, transformation and revitalization."

The curators emphasized public space as a distinguishing aspect of the exhibition. "Public space," in terms of the exhibition, is not only a site for locating works, but a subject to be explored. By locating works in places of public meeting and transit, they intend to address an inadvertent, non-art audience.

The curators also conceived inSITE97 as a process-oriented program, in which the weaving of artists and works into the fabric of communities was sustained over an 18-month period. Residencies in the region by both artists and curators were fundamental to the process. Artists were given the opportunity to delve into the communities where they chose to work instead of commenting from afar.

A biography of each curator follows:

Jessica Bradley

Jessica Bradley is the curator of contemporary art at the Art Gallery of Ontario in Toronto. Formerly, she served as curator at the National Gallery of Canada in Ottawa. She has curated numerous exhibitions, including *Giuseppe Penone* and *Songs of Experience*. From 1980 to 1987 she was responsible for the acquisition of Canadian and non-Canadian contemporary art for the collection at the National Gallery. Bradley was commissioner for the Canadian pavilion at the Venice Biennale in 1982 and 1984. She has taught courses at the undergraduate and graduate levels in photography, contemporary art, and feminist theory and criticism at the University of Ottawa and Concordia University, Montreal. She is the co-editor of the recently published *Sightlines*, a book of critical thought and theory.

Olivier Debroise

Olivier Debroise is a writer, art historian, and currently director of Curare, an independent arts think tank and alternative arts space in Mexico City. He has curated numerous exhibitions including *The Bleeding Heart* for the Institute of Contemporary Art in Boston and *3angular*, a traveling exhibition on installation art in Antigua, Guatemala, Mexico City and Stockholm. He has written several books on modern Mexican art, including a biography of Diego Rivera and *Figuras en el tropico*, an overview of Mexican culture in the '20s and '30s. His latest book, *Fuga mexicana, un recorrido por la fotografía en Mexico* is a deep analysis of Mexican photography. He recently curated a major exhibition of the early works of David Alfaro Siqueiros for the National Museum of Mexico, which is now traveling in the United States. He has written three novels.

Ivo Mesquita

Ivo Mesquita has worked on four successive São Paulo Bienals and co-authored *Visions of the Americas*, published in conjunction with the 1992 Bienal. His curatorial credits include *Panorama da Arte Brasileira, 1995*, for the Museu de Arte Moderna, São Paulo; and *Cartographies*, a ground-breaking exhibition of artists of the Americas (organized by the Winnipeg Art Gallery), which traveled to Canada, South America and Europe. He recently served as curator in residence at Bard College's Center for Curatorial Studies in Annandale-on-Hudson, New York.

Sally Yard

Sally Yard's major publications include books and essays on Willem de Kooning, Francis Bacon, Robert Irwin and Robert Morris. Her curatorial credits include *The Shadow of the Bomb*, *Images of the Self* and *Christo: Oceanfront*. She was editorial director for inSITE94 and one of four essayists contributing to the exhibition's catalog. Yard received her doctorate in art history from Princeton University.



Jessica Bradley
Curator, inSITE97
Curator, Art Gallery of Ontario,
Toronto, Canada



Olivier Debroise
Curator, inSITE97
Director, Curare, Mexico City



Ivo Mesquita
Curator, inSITE97
Critic and Curator,
São Paulo, Brazil



Sally Yard
Curator, inSITE97
Professor, Fine Arts Department
University of San Diego

inSITE97-commentary

Louis Hock On Public Art And Art Education

Editor's Note: When inSITE97 opens this Friday, the work of 14 artists with ties to the UCSD Visual Arts Department will be well represented among the 50 artists selected for the binational exhibition. Featured UCSD artists include four faculty members, eight alumni and two graduate students. Additionally, the Center for Research in Computing and the Arts and the Stuart Collection of Contemporary Sculpture, both of UCSD, are participating institutions for inSITE97. And Mary Beebe, director of the Stuart Collection, serves on the inSITE97 education committee.

Louis Hock, chair of the UCSD Visual Arts Department, is on the inSITE97 roster. Hock has been a member of the Visual Arts faculty since 1977. During that 20-year tenure, Hock's thoughtful and provocative work has inspired students, and drawn both praise and contempt from critics for daring to explore politically charged issues. His films are shown in arts institutions and on international television networks including the BBC and PBS. His public installations—often in collaboration with David Avalos, Elizabeth Sisco, Deborah Small, Scott Kessler, and Carla Kirkwood—have sometimes been a prickly burr under the saddle of politicians, public administrators, and even the NEA.

Hock has never kept art "in its place." The catalytic quality of his work has successfully expanded arts coverage from art pages to the front pages, dialogue from among art critics to entire newsrooms, and art placement from museum walls to billboards and storefronts.

In this inSITE97 interview, Hock discusses the work of the UCSD Visual Arts Department,

and explains why many people won't be surprised by the impressive inSITE97 representation from UCSD.

"UCSD has always been a research institution, not just in the sciences but also in the arts and humanities. Historically, our department has been an intellectual, conceptual-based department. It was originally configured with an eye on the future, by a founding departmental faculty that was active and highly regarded. Many of those original members left in the early '90s to take advantage of an early retirement offer. When that happened we lost some fame and historic heft, but we've been able to significantly reshape the department in a very quick fashion. We still, however, strive for the same kind of imaginative approach that will enable us to predict what will be meaningful for the future. We don't simply want to train artists to work in a realm, but to shape that realm. Someone has to do it because it simply doesn't happen automatically.

Are we successful? I suppose you can judge that success by our students who are working in the art world, and in media production (our graduate film department was ranked number 12 in the nation last year by U.S. News and World Report).

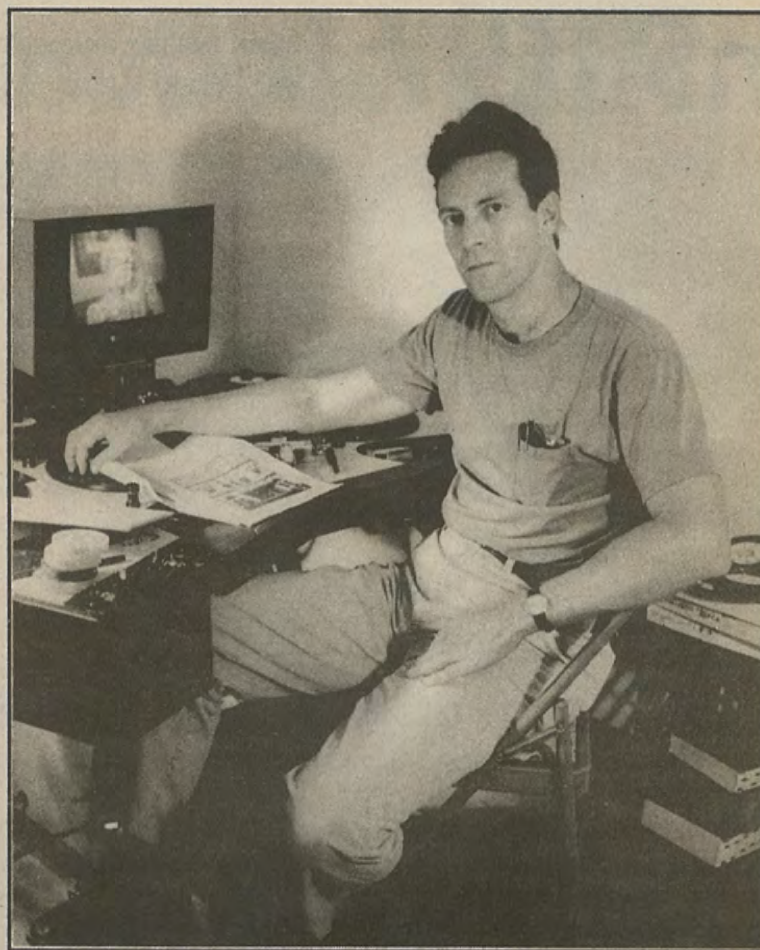
"We're working toward implementing in Fall 1998, an interdisciplinary computing in the arts major with the Music Department—ICAM—which will establish a very clear link among the sciences, arts, and humanities. It will include courses in math and engineering because the arts are not Christmas stockings to the sciences. A resource for electives, there's an inherent linkage, par-

ticularly in the computing area.

"On a graduate level, our students have always tended to move around quite a bit, migrating among film, video, visual arts, sciences and computing. ICAM is an extension of that. It will provide the framework for encouraging a new vision of the arts: a computing component with a forward view and critical base for leaping into the next century. We're working toward a more expansive cultural fluency, a cultural examination of where computing fits into the future.

"It helps that the artists/professors in our department, then and now, nurture a strong investment in—and long-standing engagement with—the local, national and international art world. We are professional artists with links to museums, galleries and arts spaces. We serve in advisory capacities and on boards. It's also important to note that our undergraduate and graduate students make significant contributions to the community.

"Our students are an exciting collection of individuals with great cultural and intellectual diversity. We only accept 7-10% of those applying for graduate work in the department so it is extremely competitive. Of that small number, roughly 25% are of Mexican, Chicano or Latin ancestry. Why? It's probably a combination of factors that promote a friendly context for creative thought and creating art: the work of the faculty and San Diego's reputation as an active arts community with ties to Mexico and our proximity to the border. Following graduation, these students often complement that friendly context by staying, developing careers and helping to define that community."



Louis Hock

inSITE97-lectures

inSITE97 Lecture Series Presents Leading

A lecture series, featuring some of the most influential cultural figures of the Americas, is part of the community engagement component of inSITE97.

The lectures, which are free and open to the public, are sponsored by inSITE97, University of California, San Diego (UCSD) Office of Latin American Studies, Stuart Collection and Visual Arts Department, as well as the Liberal Arts and International Programs Department of UCSD Extension and the Centro

Cultural Tijuana.

Coco Fusco, a New York City-based writer and interdisciplinary artist who has lectured, performed, exhibited and curated programs on four continents, will speak at 7:30 p.m., Friday, Oct. 3, at Robinson Auditorium, Graduate School of International Relations and Pacific Studies, UCSD. Her lecture, which will be in English, is expected to be a sell-out; therefore early arrival is suggested.

Fusco's collection of essays on art, media and cultural politics, *English is Broken Here*, received the 1995 Critics Choice Award from the American Educational Studies Association. "Two Undiscovered Amerindians Visit..." a collaborative installation/performance by Fusco and Guillermo Gomez-Pena, was selected for the 1993 Whitney Biennial of American Art, the 1992 Sydney Biennale and the 1992 Edge Festival in Madrid and London. Her videos have been broadcast on public television, have been included in the New York Film Festival and have

received the award for Best Performance Documentary at the Atlanta Film and Video Festival.

Carlos Fuentes, a legendary Latin American author and statesman who possesses a worldwide literary following, will present two lectures. Fuentes will speak at 7:30 p.m., Friday, Oct. 24 at UCSD's Mandeville Auditorium. The lecture, sponsored by the Mexican Cultural Institute of San Diego, will be in English with Spanish translation available. Fuentes will speak at noon on Saturday, Oct. 25, at the Centro Cultural Tijuana, Paseo de los Heroes y Mina, Tijuana. This lecture, sponsored by TELMEX, will be in Spanish with English translation available.

Born in 1928, Carlos Fuentes spent his youth in Washington, D.C., where his father was posted as a Mexican diplomatic representative. As a teenager, he lived in Argentina and Chile, as well as his native Mexico. These early experiences gave Fuentes his unique hemispheric perspective and literary voice.

The author of more than 20 books, Fuentes' eclectic fiction ranges from political spy thrillers (*The Hydra Head*) to erotic ghost stories (*Aura*), from baroque world dream histories of the Spanish-speaking world (*Terra Nostra*) to caustic indictments of the frozen Mexican revolution (*The Death of Artemio Cruz*). Again and again, Fuentes has shown himself to be a pioneer of the "magical realism" style that has captivated readers and critics around the world.

His novel, *Old Gringo*, was the first by a Mexican author to become a best-seller in the United States.

Fuentes has been celebrated throughout Europe and the Americas as one of the world's leading literary figures. He has been honored with the French Legion of Honor, the Cervantes prize from Spain, as well as the

Coco Fusco, Author and Performance Artist, Lecturer, inSITE97.



Gerardo Estrada, Director General, Instituto Nacional de Bellas Artes Lecturer, inSITE97.



Please turn to next page

inSITE97-lectures

Cultural Figures Of The Americas

Continued from previous page

most significant literary awards in Mexico and Venezuela. He has served as Mexico's Ambassador to France and he was an active participant in the quest for peace in Central America.

Carlos Monsivais, an acclaimed Latin American journalist and writer, will speak at 7:30 p.m., Thursday, Nov. 6, at Robinson Auditorium, Graduate School of International Relations and Pacific Studies, UCSD. He will speak in Spanish, with English translation available.

Monsivais was educated at the Universidad Nacional Autonoma de Mexico in Economics and Philosophy and Letters. He received a Doctorate Magna Cum Laude from Universidad Autonoma Metropolitana. He has received numerous awards including the National Award for Journalism in 1977, Award "Jorge Cuesta" in 1986, Award Manuel Buendía in 1988 and Award "Mazatlán de Literatura" in 1988. A prolific author, he was awarded the Medal "Benito Juárez de la Ciudad de Mexico" by the Mexican Society of Geography and Statistics in 1995.

Gerardo Estrada Rodríguez, director general of the Instituto Nacional de Bellas Artes, will speak in Spanish at 7:30 p.m., at the Centro Cultural Tijuana, Paseo de los Heroes y Mina, Tijuana. Estrada is also a member of the political and social science faculty at Mexico's national university (UNAM). Previously, he has served as the director of Mexican educational television programming, sub-director of cultural diffusion at UNAM, cultural attache at the Mexican Consulate in Chicago, director of Mexico House in Paris, director general of the Mexican Radio Institute and the director general of the National Council for Culture and the Arts' (CNCA) Border Cultures Program.

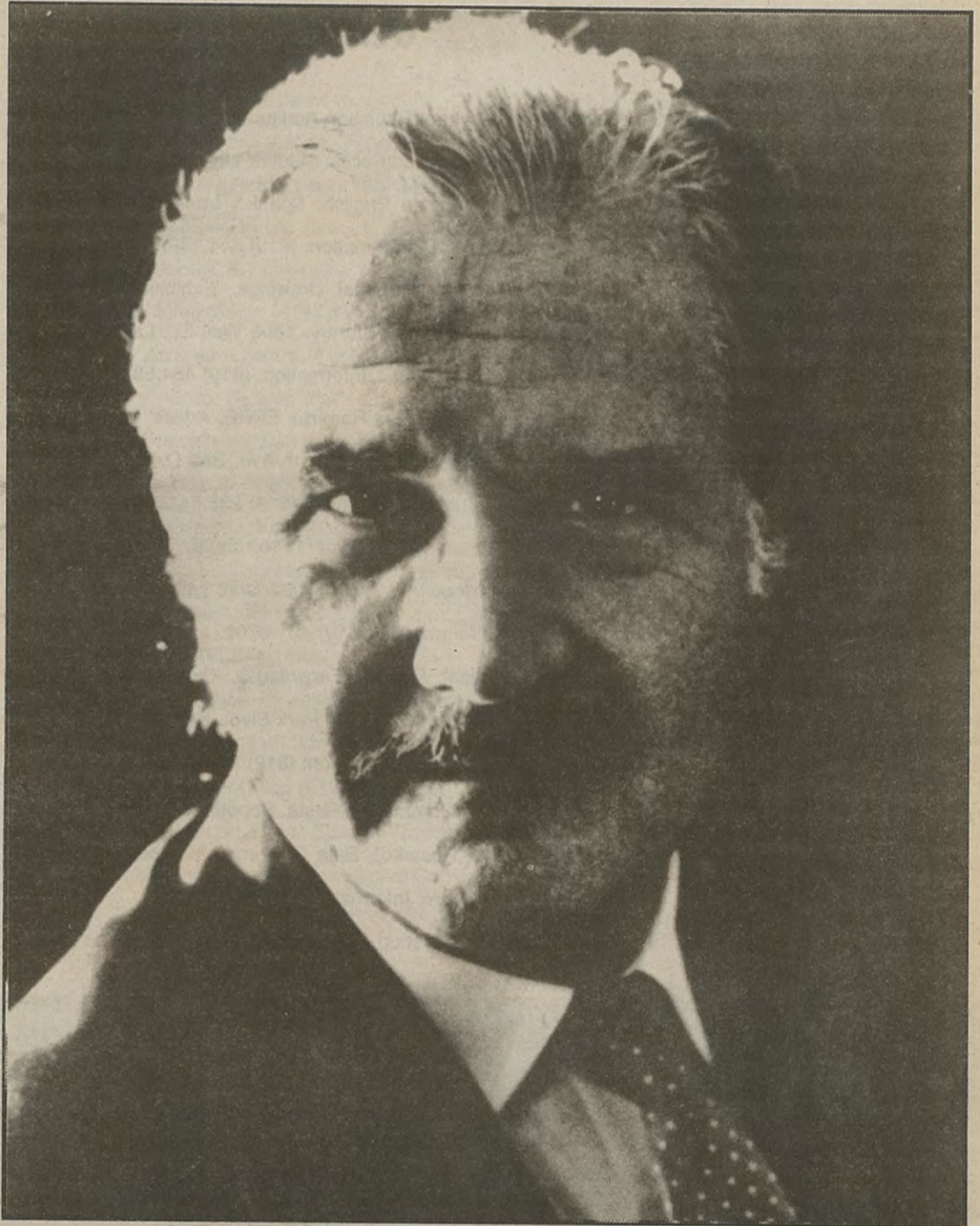
During his tenure with the

Border Cultures Program, he witnessed firsthand the vital importance that social interaction along the border has for Mexico and the United States. He considers the border area one of the most fertile areas for developing the arts. His interest in cross-border artistic dialog led Estrada to become an early and strong supporter of the inSITE concept. He is currently president/Mexico of the inSITE97 board of directors.

Teodoro González de Leon, one of Mexico's most notable contemporary architects, will lecture in Spanish at 7:30 p.m., Thursday, Nov. 13, at the Centro Cultural Tijuana, Paseo de los Heroes y Mina, Tijuana. González, noted for the profound nature of his designs and the wise simplicity of his solutions, was part of the team that designed the Ciudad Universitaria in Mexico City. He was a frequent collaborator with Abraham Zabludovsky, one of Mexico's most famous architects. His works are regularly featured in publications, periodicals and exhibitions. Among his books is *Arquitectura contemporánea mexicana: Obras de Teodoro González y Abraham Zabludovsky*.

The lecture series also includes a presentation by inSITE97's four curators, **Jessica Bradley, Olivier Debroise, Ivo Mesquita and Sally Yard**. Their lecture (in English and Spanish) will be at 7:30 p.m., Wednesday, Sept. 24, at the Casa de la Cultura de Tijuana, París y Lisboa #5, Colonia Altamira, Tijuana. They will discuss the process and contextual content of inSITE97. For information on this lecture only, contact the Casa de la Cultura, (66) 37-31-22.

Information on lectures in San Diego is available from the inSITE97 office at (619) 544-1482. Information on lectures in Tijuana is available from the Centro Cultural Tijuana (66) 84-11-11.



Carlos Fuentes, Author and Statesman, Lecturer, inSITE97.

inSITE97-calendar

inSITE97 Calendar of

OCTOBER

- 3 — Coco Fusco, Lecture. Robinson Auditorium, Graduate School of International Relations and Pacific Studies, University of California, San Diego. 7:30 p.m. In English, Spanish translation available. Open free to the public. Information: (619) 544.1482.
- 4 — inSITE97 Artists' Proposal Drawings, Exhibition Opening. Athenaeum Music and Arts Library, 1008 Wall St., La Jolla. 6:30 p.m. Open free to the public. Information: (619) 454.5872.
- 8 — David Avalos and Marcos Ramírez ERRE, Artists' Talks. Sushi Performance and Visual Art, 320 11th Ave, San Diego. 7:30 p.m. Open free to the public. Information: (619) 235.8466.
- 9 — inSITE97 Community Engagement Projects, Exhibition Opening. Southwestern College Art Gallery, 900 Otay Lakes Road, Chula Vista. 6 - 9 p.m. Information: (619) 421-6700.
- 10 — Roberto Salas' *Piñatas Encantadas*, Opening Reception. Centro Cultural de la Raza, 2004 Park Blvd., Balboa Park. 8 p.m. Open free to the public. Information: (619) 235-6135.
- 11 — RevolucionArte Community Fiesta. Popotla (a small fishing village just south of Rosarito), Baja California, MEXICO. 1 - 5 p.m. Open free to the public. Information: (619) 544-1482.
- 11-12 — Labyrinth Workshop by Cindy Zimmerman for *The Great*

Balboa Park Landfill Exposition of 1997. Balboa Park, south of Morley Field near Velodrome. 10 a.m. - 1 p.m. Open free to the public. Information: (619) 515-4989.

- 15 — Book Presentation and Reception. Presentation of the book created by participants of Genie Shenk's inSITE97 Community Engagement Workshop, *The Book and Public Space*. Athenaeum Music and Arts Library, 1008 Wall St., La Jolla. 7:30 p.m. Open free to the public. Information: (619) 454-5872.

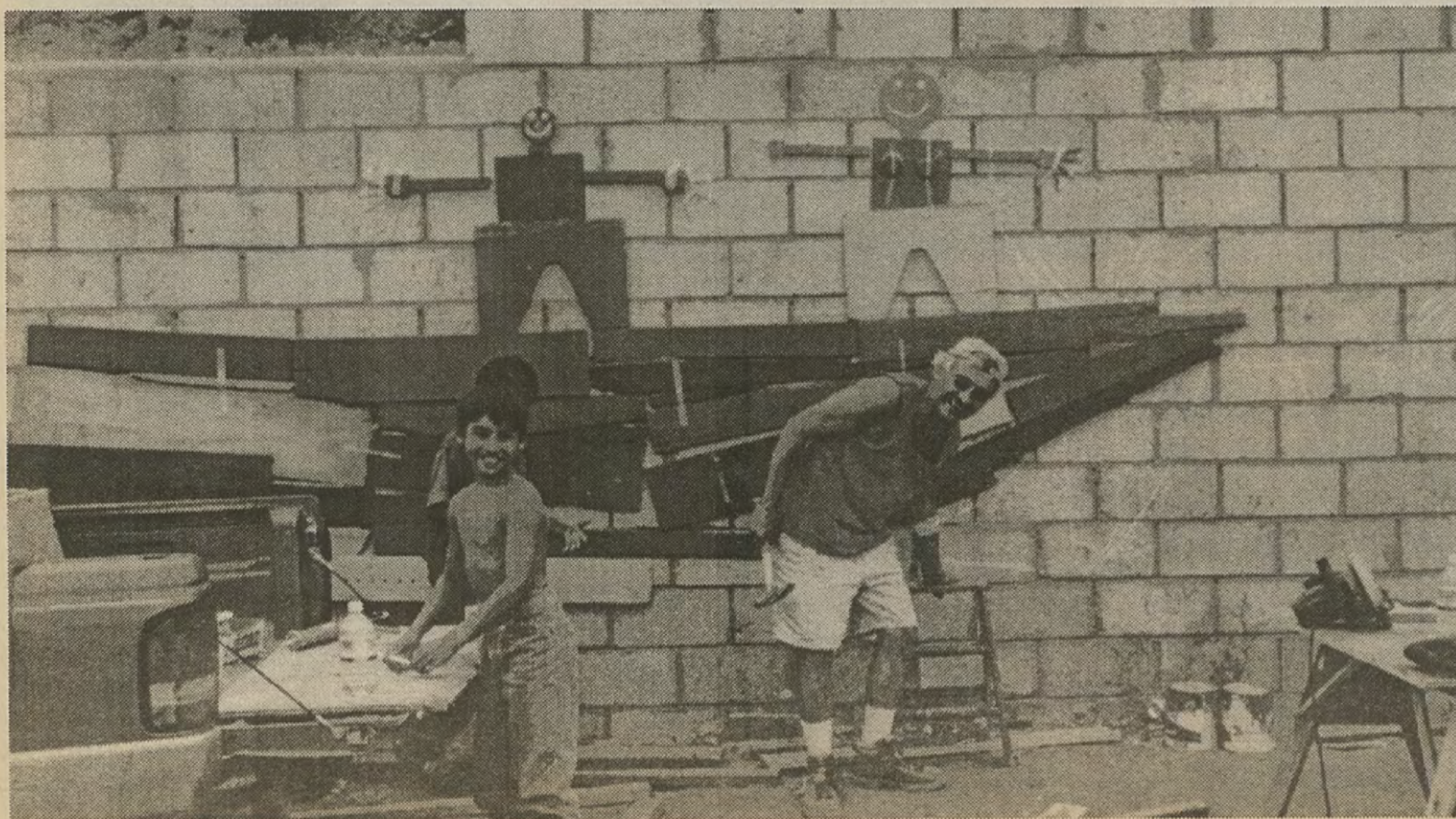
- 16 — Patricia Patterson and Deborah Small, Artists' Talks. Athenaeum Music and Arts Library, 1008 Wall St., La Jolla. 7:30 p.m. Open free to the public. Information: (619) 454-5872.

- 22 — Rubén Ortiz Torres, Artist Talk. Centro Cultural Tijuana, Paseo de los Héroes y Mina, Tijuana. 7:30 p.m. Open free to the public. In Spanish. Information: (66) 84-11-11.

- 24 — Carlos Fuentes, Lecture. Mandeville Auditorium, University of California, San Diego. 7:30 p.m. Open free to the public. In English, Spanish translation available. Information: (619) 544-1482.

- 25 — Carlos Fuentes, Lecture. Centro Cultural Tijuana, Paseo de los Héroes y Mina, Tijuana. Noon. Open free to the public. In Spanish. Information: (66) 84-11-11.

- 25-26 — Cindy Zimmerman's *The Great Balboa Park Landfill Exposition of 1997*. Balboa Park, south of Morley Field near



People of all ages participate in the RevolucionArte community engagement program for inSITE97 at the small fishing village of Popotla.
Photo by Gabriela Salgado.

inSITE97-calendar

Events

Velodrome. Sat. 10 a.m. - 4 p.m. and Sun. 10 a.m. - 12 p.m. Workshops, performances, dialogues, native seed mud-ball scattering and processions. Open free to the public. Information: (619) 515-4989.

NOVEMBER

- 1 — Einar and Jamex de la Torre, Artist Talk. Centro Cultural de la Raza, 2004 Park Blvd., Balboa Park. 2 p.m. Open free to the public. Information: (619) 235-6135.
- 6 — Carlos Monsiváis, Lecture. Robinson Auditorium, Graduate School of International Relations and Pacific Studies, University of California, San Diego. 7:30 p.m. Open free to the public. In Spanish, English translation available. Information: (619) 544-1482.
- 7 — Gerardo Estrada Rodríguez, Lecture. Centro Cultural Tijuana, Paseo de los Héroes y Mina, Tijuana. 7:30 p.m. Open free to the public. In Spanish. Information: (66) 84-11-11.
- 11 — Roberto Salas' *Plóatas Encantadas*, Closing Fiesta. Centro Cultural de la Raza, 2004 Park Blvd., Balboa Park. 8 p.m. Open free to the public. Information: (619) 235-6135.
- 12 — Glen Wilson, Artist Talk. Athenaeum Music and Arts Library,

1008 Wall St, La Jolla. 7:30 p.m. Open free to the public. Information: (619) 454-5872.

- 13 — Teodoro González de Leon, Lecture. Centro Cultural Tijuana, Paseo de los Héroes y Mina, Tijuana. 7:30 p.m. Open free to the public. In Spanish. Information: (66) 84-11-11.
- 14-15 — *Interpreting Public Spaces*, Mini-course on the Tijuana/San Diego border. UCSD Extension. Fri. 6 - 9 p.m. and Sat. 9 a.m. - 5 p.m. \$45. Information: (619) 534-8042.
- 19 — Vito Acconci, Lecture. Centro Cultural Tijuana, Paseo de los Héroes y Mina, Tijuana. 7:30 p.m. Open free to the public. In English, Spanish translation available. Information: (66) 84-11-11.
- 20 — *Private Time in Public Space — Romance and Violence in the City*, Conference. Vito Acconci, Keynote Speaker. Copley International Conference Center, Institute of the Americas, University of California San Diego. 10 a.m. Open free to the public. Information: (619) 544-1482.
- Joe Goode, *The Maverick Strain*, Performance. Sushi Performance and Visual Art, 320 11th Ave, San Diego. 8 p.m. Tickets available through Sushi Box Office (619) 235-8466.
- 21 — *Private Time in Public Space—Romance and Violence in the City*, Conference. Copley International Conference Center, Institute

RevolucionArte artists initiated a community-wide beautification project in the tiny fishing village of Popotla, just south of Rosarito. The project included creating a mosaic on the concrete block fence, below, that separates the community from the Twentieth Century Fox set constructed for the filming of "The Titanic." The RevolucionArte Community Fiesta, which is open free to the public, will be from 1 to 5 p.m. on Saturday, Oct. 11. Photo by Gabriela Salgado.

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inSITE97-calendar

inSITE97 Calendar of Events, continued...

Continued from page 19

of the Americas, University of California San Diego. 10 a.m. Open free to the public. Information: (619) 544-1482.

Joe Goode, *The Maverick Strain*, Performance. Sushi Performance and Visual Art, 320 11th Ave, San Diego. 8 p.m. Tickets available through Sushi Box Office (619) 235-8466.

— *Private Time in Public Space—Romance and Violence in the City*,

Conference. Colegio de la Frontera Norte, Blvd. Abelardo L. Rodríguez #2925, Zona del Río, Tijuana. 10 a.m. Open free to the public. Information: (619) 544-1482.

Joe Goode, *The Maverick Strain*, Performance. Sushi Performance and Visual Art, 320 11th Ave, San Diego. 8 p.m. Tickets available through Sushi Box Office (619) 235-8466.



Artist Carmen Campuzano provides hand-on assistance to a child that is participating in her mural project for children in Tijuana. The project, one of 15 community engagement programs for inSITE97 that involved approximately 8,000 students and adults in San Diego and Tijuana, enabled many blind and visually impaired children to have their first experience of art-making.



Photo by Reneé Weissenburger.

Volunteers, under the direction of artist Cindy Zimmerman, work on a straw/adobe sculpture that resembles a large hot plate at the landfill in Balboa Park. Zimmerman's multifaceted project will culminate with The Great Balboa Park Landfill Exposition of 1997 on Oct. 25 (10 a.m. to 4 p.m.) and Oct. 26 (10 a.m. to noon). Volunteers are needed. For information, call (619) 515-4989.



Volunteers, under the direction of artist Cindy Zimmerman, collect and sort seeds from native plants growing in Florida Canyon in Balboa Park. The seeds will be encased in mud and scattered at the adjoining landfill during The Great Balboa Park Landfill Exposition of 1997 on Oct. 25 (10 a.m. to 4 p.m.) and Oct. 26 (10 a.m. to noon). Volunteers are needed. For information, call (619) 515-4989.

Photos by Jimmy Fluker.

inSITE97-exhibitions

SDSU's University Art Gallery Presents Reconstructing Ritual

The University Art Gallery is presenting *Reconstructing Ritual*, an exhibition running from Sept. 20 through Oct. 22, featuring the work of four inSITE97 artists: Spring Hurlbut, Francis Alÿs and Jamex and Einar de la Torre.

"It is in the spirit of inSITE97 that the Gallery brings together the work of these four artists from Canada, Mexico, and the United States who investigate — and reformulate — both historic and contemporary ritual activity," says Tina Yapelli, gallery director, who curated the exhibition.

The exhibition will showcase sculptures by Hurlbut and the de la Torre brothers and paintings by Alÿs.

"Reconstructing ritual, often within the framework of architectural imagery conjoins the work of these artists," says Yapelli. "The artists are diverse in their backgrounds and aesthetic sensibilities, yet they are united in their

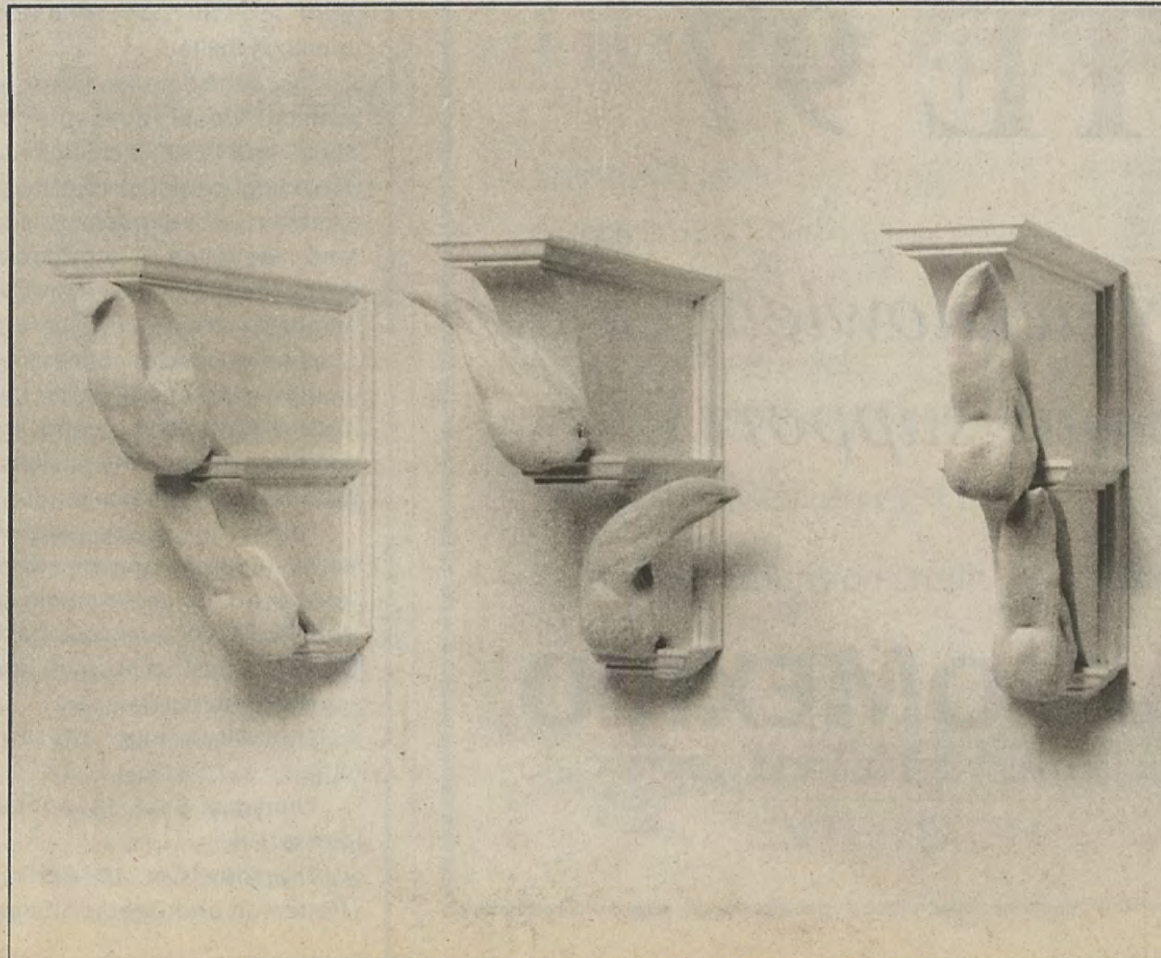
reassessment of established ritual procedures and by their reinvention of existing paradigms for cultural interpretation, artistic activity and socio-political comment."

Ritual activities embody the values of a society and its individuals, she explains. "We tend to mark life's significant transitions with ceremonial customs, both sacred and secular: the christening, the birthday party, the bar mitzvah, the graduation, the wedding and the funeral," notes Yapelli. "And, yet, the daily routines of our private lives — morning coffee, the nightly news — assume a ritual importance, as well. The performance of ritual invokes both the sanctioned and the familiar, but the reconstruction of ritual defies tradition in order to propose alternative ideological practice. It is those alternatives that this exhibition seeks to explore.

There will be a reception for the artists, which is free and open to the public, from 6 to 8 p.m., Friday, Sept. 19, at the University Art Gallery.

Gallery hours are Monday through Thursday and Saturday, from noon to 4 p.m. The gallery is located at the corner of W. Aztec Circle Dr. and Avenue of the Arts on the San Diego State University campus. Parking permits are available at the gallery for use in Lot 160. No permit is required for events; use lots 160, 400, Student and Faculty/Staff. For information, call (619) 594-4941.

Organized in conjunction with inSITE97, the exhibition is sponsored by the SDSU School of Art, Design and Art History; the College of Professional Studies and Fine Arts; and the fund for Instructionally Related Activities. Additional support is provided by the San Diego State University Art Council.



This piece by Spring Hurlbut will be featured in the exhibition, *Reconstructing Ritual*, at the University Art Gallery at San Diego State University. The exhibition, running from Sept. 20 through Oct. 22, presents the work of four inSITE97 artists: Francis Alÿs, Jamex and Einar de la Torre and Hurlbut. The exhibition opening, which is open to the public at no charge, is 6 p.m., Sept. 19. For information, contact (619) 594-5171.

inSITE97-exhibitions

Timken Museum of Art Presents inSITE97 Resource Center

For inSITE97 the Timken Museum of Art in Balboa Park has created the inSITE97 Resource Center, an orientation gallery for the general public.

The Resource Center provides visitors with a context for understanding works of art featured in inSITE97, and hopefully serves to stimulate viewer interest in visiting the actual site.

Although site-specific work is not a new concept — artists have been actively engaged in this type of work for the past few decades — the general public still lacks familiarity with public art/site-specific projects. For people more accustomed to the traditional museum experience, the ambitions

of inSITE97 — artistically, politically and internationally — will prove to be a new experience. To accommodate the viewer's need for more information, the inSITE97 Resource Center has been planned as a resource to four basic questions: What is inSITE97?, What is public art?, Where is inSITE?, What is featured in inSITE97?

The Resource Center occupies the Timken's temporary exhibition gallery. Each of the four walls has been devoted to a graphic presentation that answers one of the four questions. Text and photographs provide answers in an accessible, easy-to-read format.

The first wall features an

introduction to inSITE97. It explains the fundamental characteristics of the project and its unique relationship to the transnational culture of the San Diego/Tijuana region. The second wall is devoted to a recent chronology of art in public space. Text and photographs, organized by decade, will familiarize viewers with key artworks from each decade that are seen as precursors to the projects that compose inSITE97. The third wall, entitled *Sites and Spaces*, is devoted to wall-size maps pinpointing the various project sites. Sites are numbered and a written legend connects the numbered sites with the participating

artists. Reproductions of some of the preliminary project designs are featured, along with a binder on each artist containing basic biographic information and project data.

A reading area with books on contemporary art will be available for viewers. Video programs will be shown in the

Resource Center as well.

The Timken Museum of Art is open to the public on an admission-free basis. The Museum is located on the Plaza del Prado in Balboa Park. Public hours are Tuesday through Saturday, 10 a.m. - 4:30 p.m., and Sunday, 1:30 - 4:30 p.m.

inSITE97 Programs At The Athenaeum Music And Arts Library And School Of The Arts

The Athenaeum Music and Arts Library is presenting an exhibition entitled *inSITE97: Artists' Concepts*, which will be on display throughout the event, from Sept. 27 through Nov. 29. The opening reception is Friday, Oct. 4, from 6:30 to 8:30 p.m.; and the public is invited.

The exhibition consists of artists' visual concepts of their inSITE97 installations, including working drawings, sketches, photographs, plans and maquettes. It provides a fascinating view of the artists' concepts and plans before they were developed into full-scale works. Visitors to inSITE97 will find it intriguing to compare the early "visions" with the final creations.

The library is also pleased to host four lectures by seven of the artists participating in inSITE97. All are free, take place at 7:30 p.m., and are open to the public.

Thursday, Sept. 11: Kim Adams

Thursday, Sept. 18: Andrea Fraser

Thursday, Oct. 16: Patricia Patterson and Deborah Small

Thursday, Nov. 12: Glen Wilson

This summer, the Athenaeum School of the Arts held three workshops on *Public Space and the Visual Book*—a collaborative effort of the Athenaeum and inSITE97 — coordinated by artist Genie Shenk. On Oct. 15 at 7:30 p.m., the library will hold a "publication party" where the proud product of the workshops will be presented: an artists' book containing one page by each of the participants. Published in a limited edition of 500, the book will be part of the permanent record of inSITE97, and copies will be sold at the Athenaeum. The reception is free, and everyone's invited!

The library is open Tuesday through Saturday, 10 a.m. to 5:30 p.m., and Wednesday evenings until 8:30 p.m. It is closed on Sundays and Mondays. For additional information about the inSITE97 exhibition and lectures, please call the Athenaeum Music and Arts Library at (619) 454-5872.

inSITE 97

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inSITE97-education

inSITE97 Conference Explores Private Time In Public Space

"Private Time in Public Space — Romance and Violence in the City," is the title and focus of a three-day conference, Nov. 20-22, sponsored by **inSITE97**, the University of California, San Diego's Office of Latin American Studies, Stuart Collection, and Visual Arts Department and the Liberal Arts and International Programs of UCSD Extension and the Colegio de la Frontera Norte. The conference is free and open to the public. Contact Mary Beebe, UCSD, at (619) 534-2117, or Sharon Reo, **inSITE97**,

at (619) 544-1482 for information.

The keynote address by artist Vito Acconci, will be delivered Nov. 20, at Copley International Conference Center, Institute of the Americas, UCSD, at 7:30 p.m. His presentation, which will be in English with Spanish translation available, will be open to the public at no charge.

Acconci is an internationally celebrated artist, whose work probes the limits of public and private space and lures the viewer into the action. His piece for **inSITE97** is located on both

sides of the border where the U.S./Mexico border fence extends into the Pacific Ocean.

Acconci is so influential in the discussion of urban public space that the name and thrust of the conference was derived from his article "Public Space in a Private Time," published by *Critical Inquiry*, Summer 1990.

The conference will include two panels: "Private Eye/Public Sphere" features professors Susan Buck-Moss of Cornell University, Néstor García Canclini of the Universidad

Autónoma Metropolitana in Mexico City, Johanne Lamoureux of the University of Montreal and moderator Thomas Reese, deputy director of the Getty Research Institute of Santa Monica. "From the Arcades Project to Shopping Malls and Roadside Kitsch: Configurations in Public Space" will feature panelist Vito Acconci of New York, George Lewis of UCSD and Beatriz Sarlo of the Universidad de Buenos Aires and moderator Tumas Ybarra-Frausto of the Rockefeller

Foundation, New York. Introductions will be provided by Peter Smith from the Center for Iberian and Latin American Studies at UCSD and José Manuel Valenzuela Arce from the Colegio de la Frontera Norte.

The programs on Nov. 20-21 will be at the Copley International Conference Center, Institute of the Americas, UCSD. The program on Nov. 22 will be at the Colegio de la Frontera Norte, Blvd. Abelardo L. Rodríguez #2925, Zona del Rio, Tijuana. The conference begins each day at 10 a.m.

UCSD Extension Offers Two-Day Course That Explores Public Space

Town squares, promenades and parks have been vital elements of everyday life for five centuries. "Interpreting Public Space," a mini-course examining past and future interpretations of urban public space in the San Diego/Tijuana region, will be presented through the UCSD Extension on Nov. 14 (6 to 9 p.m.) and Nov. 15 (9 a.m. to 5 p.m.).

The course will be taught by Lawrence Herzog, Ph.D., professor of City Planning and Latin American Studies at San Diego State University and visiting professor in the UCSD Graduate School of International Relations and Pacific Studies and Jorge Orzono, M.A., professor of

architecture at the Instituto Tecnológico de Monterrey, Queretaro campus.

The course will include site visits to **inSITE97** venues and will lead participants in creative exercises at selected public places that will help them think about traditional, modern and post-modern design as it relates to public places.

The course is sponsored by the Center for U.S./Mexican Studies, UCSD, **inSITE97**, the Liberal Arts and International Programs of UCSD Extension; and the TransBorder Institute, University of San Diego. The course fee is \$45.

For information and to enroll, contact UCSD Extension at (619) 534-3400.

Spanish

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inSITE97-community engagement

inSITE97 Community Engagement Programs

The community engagement component of inSITE97 is in full swing with two dozen area artists implementing their programs. These artists, who are working in conjunction with the 27 nonprofit cultural institutions collaborating on inSITE97, actively involve more than 8,000 area students and residents in their programs.

"The 15 community engagement programs are giving people of all ages the opportunity to engage fully in the artistic process, delving into the nature and function of public space in the transnational context of the binational region," said Carmen Cuenca, executive director/Mexico.

A committee of curators from the institutions collaborating on inSITE97 recruited area artists who have been successful working in the community in an interactive context. Artists include: Carmen Campuzano, Amanda Farber, Felipe Ehrenberg, Octavio Hernandez, Alfonso Lorenzana, Danielle Michaelis, Francisco Morales, Ugo Palavicino, Roberto Salas, Genie Shenk, Glen Wilson, Cindy Zimmerman and two groups: Border Art Workshop/Taller de Arte Fronterizo and RevolucionArte.

"The programs operate within the urban fabric, but are as varied as the neighborhoods that make up this binational, bicultural region," said Danielle Reo, associate director/U.S. For example, Tijuana artist Carmen Campuzano has been working with children from five Tijuana community centers and orphanages to create a series of murals based on the experiences and memories of recent immigrants to the City. *Mural Project* is supported by the Instituto de Cultura de Baja California, the Universidad Iberoamericana Noroeste, Casa Hogar Santa Teresita, Albergue Temporal Tijuana DIF, Centro Comunitario, Orfanatorio Emanuel and Taller de Invidentes ICBC.

Octavio Hernandez, a contemporary music critic, promoter and magazine publisher, is guiding students from Tijuana in an investigation of public space in San Diego and Tijuana through sound. Students are collecting "sounds of public spaces," from restaurants, schools, streets and markets of both cities. These sounds will then be used by professional musicians as the basis for new compositions that will be broadcast during a special program on Radio Universidad de UABC. The radio special will also include interviews with community members and inSITE97 artists. Hernández' project is receiving support from the UABC.

The German-born La Jolla resident, Danielle Michaelis, has led students from San Diego High School in an examination of their relationship to their neighborhoods. Students explored their connection to "place" by delving into the histories and experiences of families, neighbors and each other through interviews, journal



inSITE97-community engagement

Offer Hands-On Art Experience



Photos by Norma Medina.

writing, research and photography. The students' work is being displayed in bus shelters throughout San Diego County thanks to the generosity of Outdoor Systems Advertising. Michaelis' project is being managed by the Museum of Photographic Arts.

Ugo Palavicino, an Argentine-born Tijuana resident who is a professor of Latin American theater at San Diego State University, is bringing improvisational theater to 12 Tijuana colonias. Palavicino and a group of professional actors, assisted by a van-full of props, costumes and staging, are enabling neighborhoods to explore the transforming properties of improvisational theater. *Theatre in Progress* is supported by the City of Tijuana, Department of Culture.

Glen Wilson is a San Diego artist whose work integrates photography and design with his interest in history, literature and material culture. In collaboration with North Park (San Diego) residents, Wilson is developing and producing a series of silent, black and white film shorts that will be projected against building facades on University Ave. The project, *You Are Here*, explores the ritualized pace of everyday life in North Park, one of the few neighborhoods in Southern California where pedestrian activity balances car-bound commuter culture. The project has the support of Founders Gallery at the University of San Diego.

Cindy Zimmerman, a San Diego artist who works in painting, installation and sculpture, is enlisting hundreds of volunteers to create *The Great Balboa Park Landfill Exposition of 1997*. Zimmerman is developing temporary site-specific public art works at the inactive landfill in the heart of Balboa Park. The site, which looks like a vacant lot with breath-taking views of the park and city, was first used as a dump for construction debris from the 1915 and 1935 expositions at Balboa Park. Dumping continued through the 1970s. The installation of temporary art works on the site is an official recommendation of the Balboa Park Precise Plan to draw attention to the landfill as an attractive, usable portion of the Park.

Zimmerman's concept includes adobe information monuments and trail markers, coiled paths composed of raked gypsum and mulch, and other sculptural elements that reflect her respect for the land. The project culminates with a weekend exposition on Oct. 25-26 addressing environmental, social and cultural issues pertaining to the site. The project is supported by the city of San Diego's Commission for Arts and Culture, Park and Recreation Department, and Environmental Services Department.

RevolucionArte is working on a multi-faceted art and community service project in Popotla, a small fishing village that sits in the shadow of the 20th Century fox film production facility outside of Rosarito. The project finale is a village wide fiesta at 1-5 p.m. on Saturday, Oct. 11. The public is invited to participate. For information call (619) 544-1482.

inSITE97-community engagement



Two children in the fishing village of Popotla participate in RevolucionArte's community engagement program for InSITE97. Photo by Gabriella Salgado.

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The Travelers Foundation Supports inSITE97's Community Outreach

The Travelers Foundation, the principal philanthropic program of Travelers Group, has made a \$7,000 contribution to support inSITE97's community engagement programming, which involves more than 8,000 local students and residents in community art programs.

The generous contribution was made through the efforts of members of La Jolla branch of Smith Barney, particularly Joseph Ulloa, first vice president and branch manager, and Barbara Baxter, financial consultant for Smith Barney.

The Travelers Foundation works with arts institutions across the country, making grants that foster links between a city's cultural life and its schools and children. By exposing children and families to all art forms through a range of enrichment activities, hands-on learning experiences and educational initiatives, the foundation hopes to foster a lifelong interest in the arts and culture. With the continuing reduction of federal and state support for arts education, grants in this area become even more critical.

"We have found that by consolidating funding and leveraging our support, we can have a more powerful and lasting impact on our community," Ulloa said.

The Travelers Foundation's mission is to support programs that serve the critical needs of children and families. Grants from the foundation support public education, career education, arts education and efforts to ensure the readiness of young children to enter and succeed in school.

A key element of the Traveler's Foundation's national support programs is the volunteer participation of Travelers Group employees.

Spread throughout the country in a wide network of subsidiary officers, Travelers employees volunteer their time and expertise to organizations that they determine work most effective-

ly to solve local problems.

"This hands-on involvement, coupled with financial support from the Foundation, is a powerful synergy that can effect positive change both locally

and nationally," Ulloa said.

Through its grantmaking efforts, the Travelers Foundation implements the philanthropic mission of Travelers Group: to work

together as a company and as individuals to find solutions to the social issues affecting the communities where Travelers Group companies are located.

Liberal Arts and International Programs, UCSD Extension

The past year was a creative and exciting one for Liberal Arts and International Programs, one of the newest academic departments at UCSD Extended Studies and Public Programs. More than 5,200 adults took part in the department's programs and courses in Arts and Humanities, Foreign Languages, English Language Programs, Interpretation and Translation and Travel-Study.

A record-breaking 2,300-plus international students from 30 different countries studied in the English Language Programs (ELP). They participated in intensive day-time language programs, evening programs for academics and professionals and specialized courses including business, legal and medical English. ELP also designed custom programs for the U.S. Navy Command and Control Surveillance Division, Samsung Human Resources Development Center of Korea and several Japanese universities. ELP also provided a full range of support services, cultural programs and recreational events to ensure a memorable San Diego experience for all of its international participants.

The department recently launched its first Spanish language programs in Mexico, creating partnerships with well-established language programs in Ensenada and Guadalajara. Both programs offer low-cost opportunities for intensive language study and cultural immersion, including homestay with a Mexican family. A new Professional Certificate in

Translation Studies (Spanish-English) was also introduced last spring as a complement to the existing Legal Interpretation and Translation certificate program. Two new custom Japanese language programs tailored for the workplace were successfully delivered on site to Sony Electronics, Inc., and

CombiChem.

The San Diego community also responded positively to both the quality and diversity of Arts and Humanities programs, with almost half of the courses offered in this area being brand new. A dozen different UCSD-faculty made presentations in the department's programs as did

highly regarded leaders from the San Diego arts community. Particularly exciting new community collaborations were forged this year with La Jolla Playhouse, San Diego Opera and, of course, inSITE97. The groundwork was also laid to launch new Travel-Study programs in the Arts and Humanities in 1997-98.



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U.S.-Mexico Fund For Culture Supports Binational Collaborations

By MARY JANE JACOB
Binational Evaluation Committee
Member, 1994-95

The U.S.-Mexico Fund for Culture aims to enrich the cultural relationship between Mexico and the United States by encouraging and strengthening the dialogue between their artistic and cultural communities, and among their respective audiences.

An independent body jointly funded by Mexico's Fund for Culture and the Arts (FONCA), Bancomer Cultural Foundation and The Rockefeller Foundation, it provides financial support in nine cultural areas, including the visual arts, based on recommen-

dations of the Binational Evaluation Committee composed of an expert in each field from each country.

While in existence since 1991, it is only with this third installment that the fund joins the list of sponsors of inSITE. Yet few programs exemplify, as much as this one, the Fund's philosophy and goals of binational collaboration. The development of projects of truly binational relevance is a goal not easily achieved by applicants. In part, the premise of conventional visual arts programs has been in contradiction to this aim in their assertion of a single curatorial viewpoint or

adherence to a linear and hierarchical concept of the development of art history. It is multiple institutional viewpoints in coexistence not conformity, that makes it a timely and — for the U.S./Mexico Fund for Culture — a critical model of binational collaboration.

The U.S.-Mexico Fund seeks to support projects that will impact the cultural spheres of these two countries—on related professional and scholarly fields, artists, audiences, and the communities in which they live. An exhibition of art in public spaces is about the meaning of place and public issues — most espe-

cially in a territory where the rights of public and public access are questions debated daily. Understanding that such an exhibition cannot be intended as a touristic event for the contemporary art world and cannot take a disembodied form with artists focused solely on making a temporary work for a site, inSITE is significant in the field for its organizational approach of artist residencies and community engagement/education programs.

The goal of a binational collaboration is not only one of exchange (for instance, in contemporary visual arts, exposing artists from one country in the

other and publishing catalogues that disseminate their work and ideas), but also of long-term relationships between organizations. Building upon previous years' programs, inSITE's breath of sustained institutional involvement and investment on both sides of the border is stunning evidence of a constructive cultural relationship in a place where the social dialogue is not always so progressive and positive. Thus, inSITE97 holds promise for its own future as well as for greater understanding of cultural perspectives — an achievement that the Fund for U.S.-Mexico Culture is proud to support.

inSITE 97

would like to thank

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Fundacion Cultural Artencion Assists inSITE97's Public Relations Efforts In Latin America

Fundacion Cultural Artencion (FCA) is a private, nonprofit foundation, headquartered in Mexico City, that was founded in 1994 to support cultural and art projects and to facilitate exchanges among North American, Latin American and European arts institutions.

One of 27 participating institutions in inSITE97, FCA is working with the Instituto Nacional de Bellas Artes to coordinate inSITE97 public relations in Mexico and other Latin American countries. The FCA president Sandra Azcarraga is a member of the inSITE97 board of directors.

FCA functions in a variety of ways, ranging from sponsorship to curatorial support to collaboration. Projects include "New York's Homage to Octavio Paz," and "Pinturerias: The Art of the Art of Bullfight." The Foundation is presently involved in a multi-

media solo exhibition of the work of Ray Smith and an exhibition of young Mexican artists, being organized by Peter Doroshenko, director of the Milwaukee University Art Museum.

FCA is characterized by a commitment towards projects that bear intercultural meaning, and a process orientation that promotes collaboration and cultural exchanges among private and public institutions in Mexico and similar institutions in the United States, Canada, Latin America and Europe.

FCA provides assistance to selected artists willing to establish themselves in Mexico, as well as orientation to foreign private and public institutions interested in learning and understanding the Mexican cultural scene.

FCA provides professional assistance in public relations for art-related and cultural projects.

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Classical X-BACH 540 AM Blends Classical Music And Fine Art

X-BACH 540 AM is a corporate sponsor of inSITE97 and one of the best sources of fine arts information in San Diego County.

X-BACH Stereo is the only classical radio station offering complete coverage of the greater San Diego area through AM

Stereo broadcasts and two FM cable systems. X-BACH is heard on 92.3 FM on Cox Communications system's FM lineup and on Southwestern Cable's Channel 53 music choice lineup.

Mt. Wilson Broadcasters Inc.,

owners of X-BACH, has been producing fine arts programming for more than 30 years between Classical 105.1 KKGQ-FM in Los Angeles and Classical KKHI AM-FM in San Francisco. Saul Levine, who is the last sole operator of a group of major stations in San Diego, Los Angeles and San Francisco, owns Mount Wilson. Levine has declined lucrative offers from several conglomerates because he intends to keep Classical Radio alive and well in all three markets. "I simply get more gratification from running the stations than money can

buy," Levine explains.

X-BACH features some familiar voices and some new ones. Karl Haas' program airs on Saturdays and Sundays and Ian Campbell can be heard every Sunday evening from 6 p.m. to 7 p.m. with the San Diego Opera Radio Program.

Each morning X-BACH listeners are greeted by Gary Hollis, then it's Jan Simon in MIDDAYS, followed by Ian Freebairn Smith for your afternoon commute.

X-BACH'S personable announcers are knowledgeable about the music they play, as

well as the San Diego arts community. X-BACH airs features with information regarding concerts, plays, special events and museum exhibitions. X-BACH also broadcasts special programs including the Metropolitan Opera, starting in December, Detroit Symphony performances, New York Philharmonic concerts, and once a month X-BACH will air Sunday matinee performances of the San Diego Opera.

X-BACH is your connection to the Arts for San Diego, playing classical music for all of San Diego.

Balboa Park Exhibitions and Events- 1997-1998

Feb. 2 - mid-October

The Beaded Universe.

A world-encompassing, cross-cultural exhibition of man's oldest and smallest portable art form—the bead. Works include Japanese netsukes, beadwork from the Huichol people of Mexico, and an Ndebele woman's beaded wedding costume from Africa. Mingei International Museum of Folk Art. Contact Martha Ehringer at (619) 239-0003.

Feb. 21 - mid-October

Whales.

This IMAX film brings viewers up close to these massive mammals and into their aquatic world. Reuben H. Fleet Space Theater and Science Center. Contact Wendy Worrall at (619) 685-5743.

April 27, 1997 - Feb. 22, 1998

Fibers & Forms: Native American Basketry of the West.

Four hundred baskets of all shapes, sizes, and colors chosen from the permanent collection. San Diego Museum of Man. Contact Sydnie Moore at (619) 284-4714.

December 1995-December 1997

Fifties Fantasia.

This exhibit features cars of the American drive-in era, showcased by a re-creation of Oscar's Drive-In, once a cruisers' hot spot on San Diego's El Cajon Boulevard. San Diego Automotive Museum. Contact Nathalie George at (619) 231-2886.

June 8 - Dec. 31

Stones From Heaven — Ancient Chinese Jade.

This exhibition contains 400 objects dating from 4,000 B.C. to the Han Dynasty. Valued for its color, texture and toughness, jade was first cut in China 12,000 years ago. On display are a jade burial suit, Bi discs, jade and agate necklace, and a pair of Jue slit rings from the Late Neolithic Period (4,000-2,000 B.C.). Mingei International Museum. Contact Martha Ehringer at (619) 239-0003.

June 20 - mid-December

The Magic of Flight.

From birds to the Wright brothers to jets, this film allows viewers to witness the fascinating history and science of flight. Actor Tom Selleck narrates the film, which culminates in an exciting Blue Angels air show. In IMAX. Reuben H. Fleet Space Theater and Science Center. Contact Wendy Worrall at (619) 685-5743.

Aug. 8 - Sept. 30

A Salute to the Cars of Italy.

The exhibit features a multimillion-dollar cross-section of the finest examples of more than 75 years of Italian automobiles, beginning with one of only two 1914 Isotta Fraschini Gunboat Speedsters known to exist. From more recent times, a racing Ferrari, a Lamborghini Countach and a one-of-a-kind Alfa Romeo. Also makes such as Fiat, Lancia and Bizzarrini. San Diego Automotive Museum. Contact Nathalie George at (619) 231-2886.

Aug. 8, 1997 -Aug. 2, 1998

Dolls — Mirrors of Humanity.

This exhibit includes more than 200 objects, including an 18th century dollhouse: a multimedia faerie dwelling called "A Palace for Wednesday," a parade of dolls in vehicles of all kinds; pieces by famous contemporary doll artists, one of which is Brigitte Deval's four-foot high Angel of Somaliland; "Belinda the Lovely Cheat," an English doll representing a young girl from 1750, not yet out in society; and "Madame," a most rare doll of the same date from South America. Mingei International Museum of Folk Art. Contact Martha Ehringer at (619) 239-0003.

July 12, 1997 -mid-January 1998

Robes of China.

This exhibit features colorful, intricately embroidered robes worn at the Imperial Court during China's last dynasty, the Qing dynasty,

Please turn to page 30



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Balboa Park Exhibitions, Continued...

Continued from page 29

from 1644 to 1911. The bold, three dimensional exhibition also highlights shoes, including "lotus bud" shoes worn on the bound feet of upper class Han women, hats and other textiles. Also on display are decorative arts of the period including paintings, ceramics, sculptures and furnishings. Museum of San Diego History. Contact Nancy Jordan at (619) 232-6203, x 126.

July 12, 1997 - Jan. 5, 1998

The Graphic Gourd: Carved Cucurbits of South America.

This exhibit highlights both prehistoric and contemporary carved gourds from Peru, Argentina, Columbia and Panama, reflecting the crafts' struggle to survive after the development of pottery and plastics. San Diego Museum of Man. Contact Sydnie Moore at (619) 283-8896.

July 20 - Sept. 21

Seeing the Unseen: Dr. Harold E. Edgerton and the Wonders of Strobe Alley.

This exhibit explores the genius of "Doc" Edgerton, the inventor of the stroboscopic, or "strobe" light. Visitors can manipulate electronic flash units and stroboscopic lights to experience

the spirit of Strobe Alley, the name of Edgerton's laboratory. Museum of Photographic Arts. Contact Gayle Benn at (619) 238-7559.

July 26 - Nov. 17

Images From the Outback.

On display are 40 color photographs by Leon Yost, portraying rock art painted by Aborigines in three major regions of the Australian Outback. San Diego Museum of Man. Contact Sydnie Moore at (619) 283-8896.

Aug. 13 - Sept. 14

Hasta la Raya/Art Without Frontiers II.

Exhibit features works of Mexican artists: Silvia Galindo Betancourt, Alvaro Blancarte, Marco Antonio Figueroa, Francisco Javier Galaviz, Alida Cervantes Guajardo, Cesar Hayashi, Lourdes Lewis, Franco Mendez, Marta Palau, Irma Sophia Poeter, Jamie Miguel Ruiz, José Hugo Sanchez, and Alejandro Zacarias. San Diego Art Institute, House of Charm. Contact Tim Field at (619) 236-0011.

Aug. 16 - Oct. 26

Jewels of the Romanovs: Treasures of the Russian Imperial

Court.

A collection of over 300 objects spanning three centuries of the Romanov Dynasty, including 115 priceless jewels and 130 costumes, many never before seen outside Russia. Notable jewels include an egg-sized ruby, a 260-carat sapphire, and a 27-carat diamond, the largest table-cut diamond in the world. San Diego Museum of Art. Contact Bob Trettin at (619) 696-1945.

Aug. 20-24 and Aug. 27-31

Singin' in the Rain.

Presented in the newly renovated Starlight Bowl. Contact Cinda Lucas at (619) 481-8093.

Aug. 24 - Oct. 4

Othello.

Shakespeare weaves a bloody tapestry of deception and mistrust where love and honor hang in the balance. Lowell Davies Festival Theatre, Old Globe Theatre. Contact David Tucker II at (619) 231-1941.

Aug. 31 - Oct. 11

Miracles.

A touching and sensitive drama about a 17-year-old autistic girl caught between a teacher who

believes in miracles and a father who discovers a darker truth. Cassius Carter Centre Stage, Old Globe Theater. Contact David Tucker II at (619) 231-1941.

Sept. 14 - Oct. 25

The Mask of Moriarty.

Hugh Leonard's absurd and witty satire showcasing the super-sleuth Sherlock Holmes and his faithful sidekick Dr. Watson. Old Globe Theatre. Contact David Tucker II at (619) 231-1941.

Sept. 27 - Dec. 7

Under the Dark Cloth: The View Camera in Contemporary Photography.

On display are works by 15 photographers using the large format camera, which attracts photographers because of its ability to produce large negatives of incomparable depth and clarity. Museum of Photographic Arts. Contact Gayle Benn at (619) 238-7559.

Oct. 9-26

Shona: Spirits in Stone.

An exhibition and sale of beautifully crafted sculptures of the Shona People of Zimbabwe. The show includes more than 2,000 works of art ranging from five-foot sculptures of families to tiny hand-carved frogs. Natural History Museum. Contact Kim Lande at (619) 232-3821, x 244

Nov. 15, 1997 - Jan. 4, 1998
Cats! Wild to Mild.

This exhibition explores the biology, behavior and evolution of wild and domestic cats. It includes real specimens, dioramas, and interactive exhibits. Natural History Museum. Contact Kim Lande at (619) 232-3821, x 244.

Nov. 22, 1997 - Feb. 1, 1998

Matisse: A Celebration of French Renaissance Poetry.

This first-ever exhibition is an extensive series of lithographs created by Henri Matisse, based on the writings of Pierre de Ronsard, a leading French Renaissance poet. The lithographs depict evocative and tender renderings of plant and flower life, the human figure, couples embracing, classical mythological themes and descriptive abstract designs. San Diego Museum of Art. Contact Bob Trettin at (619) 696-1945.

Dec. 5 - Dec. 6

Christmas on the Prado. 19th annual Christmas gift to San Diego, this event features free admission to all Balboa Park attractions, ethnic and holiday food; and entertainment on stages throughout the park. 5 - 9 p.m. Press contact: Maria Simon (619) 231-1640.

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inSITE97 Acknowledges Generous Support

inSITE97 is generously supported by a variety of foundations, corporations, government entities and individuals.

"The binational collaborative nature of the project has enabled us to attract the attention and support of a number of foundations that encourage international cultural exchanges," says Michael Krichman, executive director/US for inSITE97.

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Participating Institutions Set Stage for inSITE97

Representatives of 27 participating institutions have been working for three years on inSITE97. Following the conclusion of inSITE94, in collaboration with Installation and the Instituto Nacional de Bellas Artes, they decided that the next inSITE should be more focused in context, content and geographical location. To achieve the thematic goals, they recommended that a team of curators be chosen. These decisions set the stage for inSITE97.

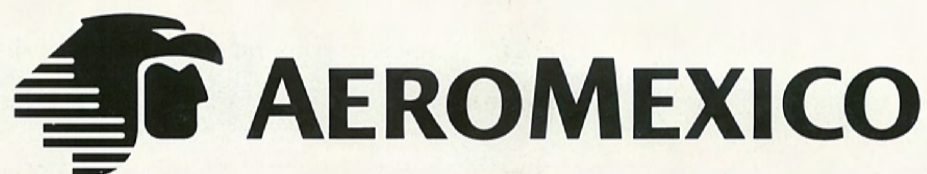
The participating institutions are also responsible for the development and realization of inSITE97 community engagement programs which are led by 15 artist and artist groups of the region.

Following is the list of participating institutions:

African American Museum of Fine Arts
Athenaeum Music and Arts Library
California State University, San Marcos
Center for Research in Computing and the Arts, University of California, San Diego
Casa de la Cultura de Tijuana
Centro Cultural de la Raza
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Centro Universitario UNIVER, Noroeste
Children's Museum/Museo de los Ninos, San Diego
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Instituto Nacional de Bellas Artes
Mexican Cultural Institute of San Diego
Museum of Photographic Arts
San Diego Museum of Art
Southwestern College Art Gallery
Stuart Collection, University of California, San Diego
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University Art Gallery, San Diego State University

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