

VIEW



JULY • AUGUST • SEPTEMBER • QUARTERLY NEWSLETTER 1994

EXHIBITIONS *David Nash: Voyages and Vessels*
Nancy Rubins: "Airplane Parts and Building, A Large Growth for San Diego" • *inSITE94: Anya Gallaccio • Yukinori Yanagi*
Carlos Aguirre **EDUCATION** STREETsmART Update •
Lectures: David Nash • Robert Venturi • Denise Scott Brown
Ronald J. Onorato **SPECIAL EVENTS** Monte Carlo '94
Benefit Preview Performance: Spalding Gray in "Gray's Anatomy"
MUSEUM NEWS July 14: Groundbreaking in La Jolla



DAVID NASH, DETAIL OF "BLACK DOME", 1989 (2 PARTS: CANVAS DRAWING; CHARRED CHESTNUT), CHESTNUT AND CHARCOAL ON CANVAS, COLLECTION CAPEL RHIW.

David Nash: *Voyages and Vessels* examines the career of this prominent British sculptor who has gained international recognition through exhibitions and projects in locations all over the world, including Japan, Australia, Poland and the United States.



David Nash:
Voyages and Vessels
Friday, July 1,
Artist's Lecture
5:30 P.M.
Member's Preview
6:30 P.M.

Begin the long Fourth of July weekend with a BANG! and join fellow MCA members and denizens of the international art community in previewing the David Nash exhibition. MCA members will receive their invitations to this "hot summer spot" in the mail.

Photo:
Ancient Table,
1982-83
oak; 8 parts,
66 x 48 x 40 overall
four 66 x 11 x 11 and
four 40 x 11 x 11
Collection Capel Rhiw



DAVID NASH, "TWO UBUS", 1988, (2 PARTS), OAK AND ASH, COLLECTION CAPEL RHIW

David Nash:
Voyages and Vessels

▽ MCA DOWNTOWN

JULY 1-SEPTEMBER 8

David Nash (b.1945) creates environmentally-conscious sculptures with living and recently cut trees. Preferring to use "condemned" trees--those that are to be cut down for various legitimate reasons--Nash recycles the entire tree. In addition to creating sculptures from trunks and limbs, he burns twigs and roots in order to make charcoal which he then uses to create drawings. The exhibition consists of approximately thirty works, including sculpture, drawings and photographs, as well as a new work to be made from a "condemned" tree during Nash's two-week residency in San Diego. Because Nash works with fresh or "green" wood, the sculptures he creates appear to have a life of their own as they weather and dry. The roughly hewn sculptures both belie and reveal the delicacies of nature.

While preserving the natural character of the wood, Nash draws upon his own sense of geometry and the individual contours of the tree to create unexpected forms. Using only a chain saw, the artist shapes ash, oak, birch, redwood, and other woods prevalent in the geographic area where he is working, such as eucalyptus in Southern California, into simple, unrefined, often geometric shapes. Nash favors cube, sphere, and column forms and, although the geometric shapes are simple, his works make references to human and animal forms, as well as to furniture and household utensils. At the same time, they often echo the original shape and character of the tree.

Nash's interest in bringing geometry and abstraction together with natural form began early in his career. After attending art school in London, he decided to leave the London art scene and move to a small slate-quarrying town in the mountains of North Wales. Here Nash could support his family as well as continue working as a sculptor. While in London, Nash had begun working with wood. While there, Nash began creating complex tower forms from wood, a process which stemmed from his earlier experiences as a painter. Once in North Wales, the artist had access to living wood and organic debris from forests located near Blaenau Ffestinog, the village where he had converted an abandoned Methodist chapel into his studio and living spaces.

During his first few years in Wales (the late 1960's to early 70's), Nash continued working with complex tower structures. But in 1970, as a respite from the engineering



DAVID NASH AT WORK ON "ASH DOME", 1977-1992



DAVID NASH, "WOODEN BOULDER" 1978-93, (DETAIL), COLLECTION CAPEL RHIV

complexities of building towers, Nash shaped nine rough spheres, basically equal in size, out of a single block of green wood. He set the work aside for a time only to later discover that the nine-component sculpture had actually changed as the wood seasoned slowly in the warmth of the studio, drying out and then splitting. Nash's accidental discovery of the processes of nature and his recognition of the need for simplicity of form became central to his subsequent work. He states that the pivotal work, titled "Nine Cracked Balls" (1970), "had continued to work for me after I had ceased working."

During the early-to-mid-1970's, Nash's art differed dramatically from previous work, characterized now by his consistent use of one or two simple wood elements, sometimes repeated in serial form, and utilitarian references, most notably based on tables and chairs. Even though this reductivist style was a new direction for Nash, the simplistic approach highlighted a characteristic basic to all periods of his work--the artist's ability to imbue his simple forms with a sense of life. Nash continued to work with found and generally seasoned wood throughout the 1970's, and began to explore and question how an artist could create outdoor sculpture that engages the elements and remains integral to the environment.

In the late 70's Nash started working with living trees, as well as with "condemned" trees. "Ash

Dome" (1977-1992) was begun by planting 22 ash seedlings in a 30-foot diameter circle near his studio. Through grafting and periodic fletching, a method whereby a trunk is bent by taking a notch out of the bark and heartwood at one side, Nash bent the trees in such a way as to ensure that by the early years of the next century, the branches would form a natural domed enclosure. Documentation of this and similar projects are also included in the exhibition in the form of photographs and drawings.

David Nash: Voyages and Vessels is the most recent exhibition presented by MCA to concentrate on the work of contemporary British sculptors. Past exhibitions include Bill Woodrow, Tony Cragg, Richard Long, Antony Gormley, Anish Kapoor, and most recently, David Mach.

An 84-page, full color catalogue with essays by Graham W. J. Beal, Director of the Joslyn Art Museum and curator of the exhibition, and Marina Warner, a writer and critic living in London, accompanies the exhibition and will be available in the Museum Bookstore (10% discount for MCA members).

This exhibition was organized by the Joslyn Art Museum, Omaha, Nebraska, with support from Mr. & Mrs. Jerome I. Cohn and the National Endowment for the Arts, a federal agency. MCA's residency and presentation of *David Nash:*

Voyages and Vessels was coordinated by Andrea Hales, National Endowment for the Arts Curatorial Fellow and has been made possible by a generous gift from Matthew and Iris Strauss and by the contributors to MCA's 1994 Annual Fund. The San Diego residency is funded, in part, by RSM Company, and by a grant from the National Endowment for the Arts, which provides support to MCA's "Parameters" series of projects.

Andrea Hales

NEA Curatorial Fellow

Opening Lecture
by David Nash

▽ MCA DOWNTOWN

FRIDAY, JULY 1, 5:30 P.M.

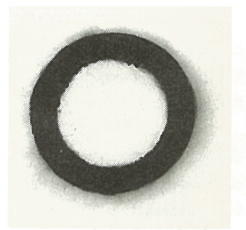
AMERICA PLAZA, 2ND FLOOR

MEMBERS: \$3

SENIORS/STUDENTS: \$4

GENERAL: \$5

As background for his exhibition, David Nash will provide an overview and slide lecture on his work. He will discuss the evolution of his style and its basis in both geometry and nature's processes. Works created in the landscape, where time and the elements become contributing factors to his cultivated sculptures, will be shown. Nash will be in residency two weeks prior to the exhibition, working with locally-grown "condemned" trees to create a group of works--sculpture and drawings--that reflect his response to the trees and to the ecology of San Diego.



David Nash
Blue Ring, 1992
(3 parts)
pastel on canvas, seeds
Collection Capel Rhiv

A few years ago, the artist harvested seed from the wild bluebells on his plot of woodland (... its blaze of deep cobalt to azure has no rival...). He then drew, in pastels on canvas, a blazing "Blue Ring" to hang on the wall above another blue ring made of the seeds themselves; the drawing dissolves materiality, for blue is the color of space, of distance, of height and depths, while the blue of the seeds themselves is also fugitive, turning white once placed in the ground.

— Marina Warner,
catalogue essay,
"David Nash—
The Searcher of
the Woods."



Art Sandwiched In

This 20-minute gallery tour and lunch-break at MCA Downtown, sponsored by local businesses, is held the first Friday of each month. Brown-bag-it or call 454-3541, x107 to order a delicious box lunch from Paradise Bakery. Admission: \$3 (free to MCA members); box-lunch: \$6.

JULY 1, NOON

Behind the Scenes

at MCA Downtown

Sponsored by Northern Trust of California

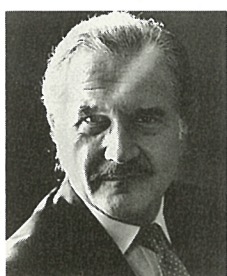
AUGUST 5, NOON

David Nash:

Voyages and Vessels

Sponsored by San Diego 109, Inc.

inSITE94, a bi-national exhibition and festival of installation and site-specific art involving 38 visual art institutions in San Diego and Tijuana, is being organized by Installation Gallery under the direction of Lynda Forsha, and is co-sponsored by MCA and the Centro Cultural Tijuana. A new work by internationally recognized artist Nancy Rubins, commissioned several years ago for our new downtown location, is the Museum's major contribution to this important event. In addition to Rubins, MCA will host inSITE94 artists Anya Gallaccio, Yukinori Yanagi, and Carlos Aguirre, in conjunction with other participating institutions.



Carlos Fuentes
To Lecture on
September 25

Carlos Fuentes, one of Mexico's most distinguished novelists and statesmen, will speak at Copley Symphony Hall as part of the celebrations marking the opening of inSITE94.

Fuentes, an international scholar known for his extensive accomplishments in the both the literary and political arenas, inaugurated professorial chairs at Harvard and Cambridge universities, has served as Mexico's ambassador to France, and is a member of the prestigious American Academy of Arts & Letters. For more information, call Installation Gallery at 544-1492.

inSITE94 Gallery Tours MCA Downtown and Santa Fe Depot Saturdays, October 1, 8, 15, 22, 29, 2:00 P.M. Free with Museum Admission

Tours of the inSITE94 installations at MCA Downtown and the Santa Fe Depot will be conducted by artists, critics, curators and scholars every Saturday in October. Call the Education Department at x117 for more information.

Nancy Rubins

▼ MCA DOWNTOWN
SEPTEMBER 23-FEBRUARY 9, 1995

Nancy Rubins' material of choice is waste--her assembled sculptures stack and smash detritus and disparate objects such as mattresses and frosted cakes, water heaters and mobile homes. She piles high discarded engines, trailers, and water heaters, forming chaotic assemblages that evoke the junkyard as easily as they do Baroque sculpture. In this way, her work focuses on the excess quantity and function of mass-produced objects in our consumer culture. She scavenges on a monumental scale, the result being a precarious balance between ecology and rampant waste. She further complicates the process by dismantling her work at the conclusion of the exhibition and returning the industrial debris to the trash heap.

Nancy Rubins will create a new and massive installation titled "Airplane Parts and Building, A Large Growth for San Diego," specifically for MCA's glass-walled Fayman Gallery, which looks directly out to the Santa Fe Depot, the adjacent Trolley station and the Museum's public South Plaza.

Rubins' work will translate these visual connections into a physical link by literally joining the Museum's interior with the very public exterior of the building. Rising from the gallery floor, her signature mass of clustered debris will extend through the clerestory windows and out into the public plaza. Outside, the sculpture hovering overhead will challenge viewers' expectation about the permanence and weight of monumental sculpture. While the Plaza's ground will remain clear, the frozen plume of ascending parts will be unavoidably present up above. This project is being organized by MCA Assistant Curator, Kathryn Kanjo.

Nancy Rubins, born in Texas in 1952, now lives near Los Angeles and has taught sculpture since 1986 at the UCLA School of Fine Arts. She has exhibited in galleries, muse-

ums, and alternative spaces nationally and abroad. Recent Rubins installations were included in the 1992 group exhibition Helter Skelter at The Museum of Contemporary Art in Los Angeles, and in the Aperto at the Venice Biennale in Italy in 1993.

Anya Gallaccio, Yukinori Yanagi, Carlos Aguirre

▼ MCA DOWNTOWN
SEPTEMBER 23-NOVEMBER 27

In "Preserve," British artist Anya Gallaccio will visually interrupt a series of windows between the Museum's lobby, elevator foyer, and bookstore, with a wall of fresh flowers. Pressed between two panes of glass, the cut flowers act as a botanic stained glass. Throughout the course of the exhibition, the blooms progress through the natural stages of decomposition. Slipping between the panes of glass, the flowers' bright colors fade into darkening decay. Gallaccio's meditation on transience is both visual and pungent--as the scent of the fresh, and later rotting, flowers wafts out from the glass. While Nancy

Rubins' work actively breaks out of the Museum's enclosed space, Gallaccio's installation quietly insinuates itself into the architecture. Gallaccio, who was born in Scotland, currently lives and works in London. In addition to her site-specific work at MCA, which is co-sponsored by MCA and Installation Gallery, Gallaccio will create another installation for inSITE94 at Agua Caliente in Tijuana, which is sponsored by Installation Gallery.

Also co-sponsored by MCA and Installation Gallery is a work by Japanese artist Yukinori Yanagi, titled "America," that features the thirty-six flags of the nations of North and South America--only here the flags are

designed as colorful ant farms with pigmented sand. Mounted on a wall that diagonally cuts MCA's main first floor gallery, this grid of individual flags is connected by a system of clear tubing. On the back of the wall a single empty Plexiglas container is installed. At the start of the exhibition, Yanagi will release live ants into the container. Throughout the exhibition, as the ants industriously tunnel through the continental maze, the flags slowly disassemble. By carrying grains of sand from one space to another, the ants will effectively dissolve the nations' separate identities, simultaneously forming a new, multinational symbol for the continents. An additional work by Yanagi, sponsored by Installation Gallery, will be on view at the Santa Fe Depot Baggage Building. Yukinori Yanagi, born in Fukuoka, Japan, now resides in New York City. Gallaccio's and Yanagi's installations have been curated by inSITE94 Director, Lynda Forsha.

Carlos Aguirre, one of Mexico's premiere contemporary artists, juxtaposes the natural and man-made in his work. For inSITE94, he plans to create a room-size installation that examines the journey from life to death. Referencing ancient custom, the artist will utilize the central image of a funerary boat, evoking the transition from the worldly to



NANCY RUBINS
PROPOSAL FOR MCA DOWNTOWN
"AIRPLANE PARTS
AND BUILDING, A LARGE GROWTH
FOR SAN DIEGO," 1994
PHOTO MONTAGE

JULY

1

FRIDAY

▽ Art Sandwiched In:
Behind the Scenes at MCA
Noon, Gallery Tour



▽ Lecture:
David Nash
5:30 p.m., America Plaza

▽ Members' Preview
David Nash:
Voyages and Vessels
6:30 p.m.



4

MONDAY

Independence Day



13

WEDNESDAY

Groundbreaking Celebrations
▣ Lecture: Robert Venturi
"An Architectural Homage
in the Land of Irving Gill"
7:00 p.m.,
Sherwood Auditorium



14

THURSDAY

▣ **Groundbreaking Ceremonies**
10:45 a.m.
Central Courtyard

15

FRIDAY

Groundbreaking Celebrations
▣ Lecture: Denise Scott Brown
"*Urban Concepts: Rise and
Fall of the Public Realm*"
7:00 p.m.,
Sherwood Auditorium



21

THURSDAY

▽ Lecture: Ronald J. Onorato
"*Recent Trends in Installation
and Site-Specific Art*"
7:00 p.m., America Plaza

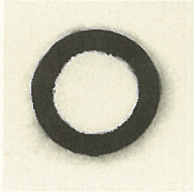


AUGUST

5

FRIDAY

▽ Art Sandwiched In:
David Nash:
Voyages and Vessels
Noon, Gallery Tour



13

SATURDAY

'94 Monte Carlo... NOT!
Grand Prize Winner of trip to
Monte Carlo to be Announced!



SEPTEMBER

7

WEDNESDAY

Benefit Preview Performance
Spalding Gray:
"*Gray's Anatomy*"
7:00 p.m.,
La Jolla Playhouse



12

MONDAY

▽ Art After Five:
All About inSITE94
6:00 p.m.

23

FRIDAY

▽ **inSITE94 Grand Opening Preview Party**
Nancy Rubins
Anya Gallaccio,
Yukinori Yanagi,
Carlos Aguirre
6:00 p.m.

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THANK YOU MEMBERS!

Annual membership dues provide critical support for all of MCA's operations--from education programs such as STREETsmART to exhibitions, from lectures to art conservation. The Board of Trustees and staff offer special thanks to new and renewing upper-category members as well as to all those who have made membership gifts during the last quarter. Special thanks to all those who have upgraded their membership to a higher level of support! The list below includes members who have joined between January 18 and April 13, 1994. We have made every effort to be accurate. However, if you find an error in this listing, please call Theresa Cervantes, Membership Coordinator at (619) 454-3541, x108 with any corrections.

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Judy Shufro			
Jeffrey P. Silverman			
Valerie Dawn Smith			
Annemarie Sprinkle			
Susan Swan			
Beverly Unger			
Lisa Vella			
Roberta Wald			
David Watson			
Bert Waxler			
Michael Winn and Sarah Spaid			
Joan Zinser			

spiritual. Using such diverse materials as bone, soil, and plastic refuse, Carlos Aguirre activates the entire space by using the floor, walls, and ceiling in his powerful installations. His installation, which is co-sponsored by MCA and the Instituto Nacional de Bellas Artes (INBA) in Mexico City and organized by Walter Boesterly of INBA, will be located in the large second-floor gallery at MCA Downtown.

inSITE94 Celebrates Grand Opening

FRIDAY, SEPTEMBER 23,
6:00 P.M.-MIDNIGHT
MCA MEMBERS: \$25
(IN ADVANCE)
GENERAL: \$35

inSITE94 will open with a gala celebration party at the Santa Fe Depot beginning with a preview of the installations at MCA, the Santa Fe Depot, and the adjacent Baggage Building. The festivities will include food, drink, music and dancing. MCA members will receive a discount price of \$25 for advance-purchase tickets (available at the MCA Bookstore only). Tickets for the general public are \$35 and can be purchased at the MCA Bookstore, the Installation Gallery offices, or at the door on the night of the party. For more information call Installation Gallery at (619) 544-1482.

PROGRAMS

Lecture by Ronald J. Onorato, "Recent Trends in Installation and Site-Specific Art"

THURSDAY, JULY 21,
7:00 P.M.

▼ MCA DOWNTOWN
AMERICA PLAZA, 2nd FLOOR
MEMBERS: \$3
SENIORS/STUDENTS: \$4
GENERAL: \$5



Ronald Onorato and son, Jack

Ron Onorato, former MCA Senior Curator (1985-88), will give a slide lecture on current trends in installation art. As Director of the Main Gallery, University of Rhode Island (1978-81), and later at MCA, Onorato developed exhibitions and catalogues of work by artists who have pioneered installation work. During his tenure at MCA, Onorato co-curated with Director Hugh Davies the Museum's internationally touring exhibition *Sitings: Alice Aycock, Richard Fleischner, Mary Miss, George Trakas*. Currently, as professor of art history at the University of Rhode Island, he continues to actively teach and publish on issues concerning public art.

SPALDING GRAY IN "GRAY'S ANATOMY"

Benefit Preview Performance: Spalding Gray in "Gray's Anatomy"

WEDNESDAY, SEPTEMBER 7,
7:00 P.M.

LA JOLLA PLAYHOUSE, UCSD
\$60 PER PERSON OR
\$100 PER COUPLE
PERFORMANCE AND
PRIVATE RECEPTION

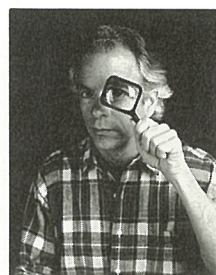
MCA and the La Jolla Playhouse have joined forces to present a benefit preview performance of "Gray's Anatomy," brilliant monologist Spalding Gray's newest one-man show. MCA members and friends of both institutions are invited to be the first to see this critically-acclaimed theater piece in San Diego, and to honor the docent and educational programs of our community's two most exemplary forums of contemporary visual and performing art. Proceeds from this evening will equally benefit the La Jolla Playhouse and the Museum of Contemporary Art.

A smash hit during its recent Broadway run, "Gray's Anatomy" is a voyage into "the Bermuda Triangle of health," that place where the body begins to break down during the years from 50 to 53. In this, his 14th in a series of autobiographical monologues, Gray recounts his recent traumatic eye operation and all of the alternative healers--including

the "Elvis Presley of psychic surgeons"--he explored before at last giving into traditional medicine. Like "Swimming to Cambodia" and "Monster in a Box," "Gray's Anatomy" is infused with his wry humor and insight into the vagaries of contemporary life. *The Los Angeles Times* recently said, "Spalding Gray may be the nation's most outstanding storyteller. Nothing eludes his eye or the sureness of his satire. The secret of his success is the skewed angle of vision--his eccentric wit and ruthless candor." Of "Gray's Anatomy," the *San Francisco Examiner* wrote, "Gray's best since 'Swimming to Cambodia'... magic... a brilliant, evocative scream of comical existential torment."

Following the performance at the La Jolla Playhouse, the audience will enjoy an array of desserts, gourmet coffees, wines and liqueurs at a special private reception. Come mix and mingle with contemporary art and theater-lovers! Tickets for this exclusive preview performance are available at the La Jolla Playhouse box office. For further information, call the MCA Development Department at 454-3541, x122.

This joint event has been generously underwritten, in part, by MCA Trustee Mason Phelps and LJP Trustee Dorothy Johnston.



Spalding Gray has performed his work in theaters throughout the United States, Europe and Australia; he appeared in the films *The Killing Fields*, *True Stories*, and *Beaches*, among others, and can be seen in the current releases, *King of the Hill* and *The Paper*. Gray's published work, *Sex and Death to the Age of 14*, *Monster in a Box* and *Gray's Anatomy*, among others, can be purchased in the MCA Bookstore.

SPECIAL EVENTS

'94 Monte Carlo... Not!

What if you were invited to a party and there was no party? A cruel joke, you say?!! Not if you were "attending" the Monte Carlo Ball at the Museum of Contemporary Art--you'd be daring and *au courant*. You'd be at the 1994 Monte Carlo Ball... NOT! Why?... because for this year only, the Museum has decided to give our patrons a break from black-tie partying. Now, here's the best part: picture yourself winging to Nice and hopping a private helicopter to Monaco for a rendezvous at the palatial Hotel de Paris in the real Monte Carlo! Two lucky people will spend 5 days in the lap of luxury--playing golf at Monaco's world-famous course, wandering through Princess Grace's beloved Rose Garden, touring the Royal Palace and the Oceanographic Museum, sailing a catamaran on the blue Mediterranean. You could win this fabulous trip in the wink of an eye--or--the click of a pen! Instead of asking you to come to a Monte Carlo Ball, we invite you to relax at home on August 13th and still support the Museum by sending in a check for \$100 (a small price to pay!). Each \$100 donation entitles you to one chance at winning the Grand Prize... a fabulous trip to Monte Carlo. For \$1,000 you could have 12 chances. The fortunate



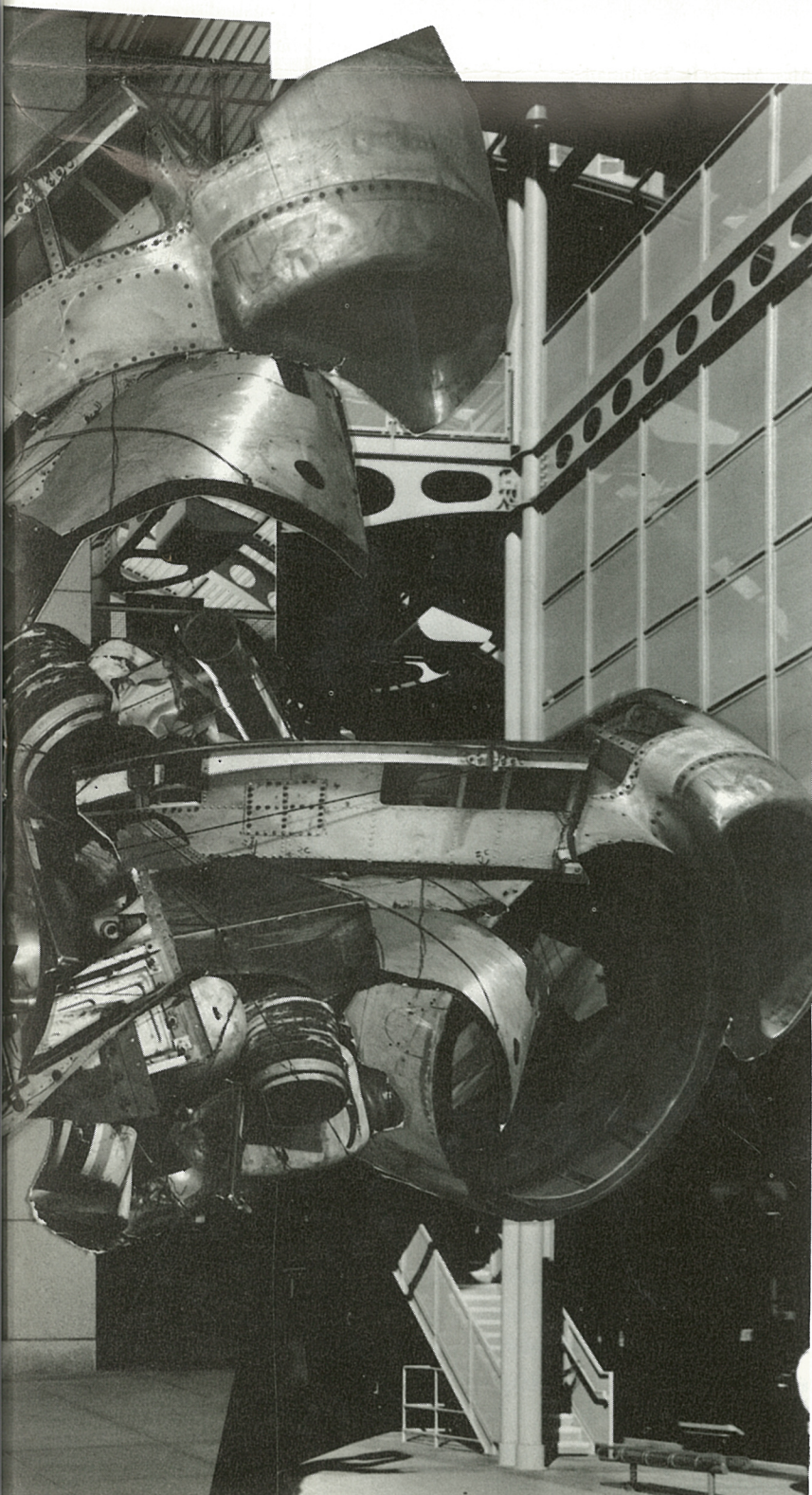
Hotel de Paris, Monaco

winner will be chosen at a drawing to be held on August 13, the customary "second Saturday in August" that Monte Carlo has been held.

Thanks to the teamwork of our Phantom Committee "Co-Chairs" Carolyn Farris, Heather Metcalf, Judith Harris and Barbara ZoBell, we already have the enthusiastic support of a large "Monte Carlo... NOT Committee." Many thanks to the special angels who have already joined the 1994 *Casino Circle* by generously donating \$1,000 or more: Carolyn Farris, Sue and Charles Edwards, Audrey Geisel, and James and Mary Berglund. All gifts are fully tax-deductible and directly support MCA's exhibition and education programs.

Don't forget... the Monte Carlo Ball is on temporary hiatus due to construction in La Jolla. Plans are already afoot for a fabulous, surprise-filled gala fund-raiser on August 13, 1995, and the 20th Annual Monte Carlo will be the best yet, celebrated in the Robert Venturi-designed Museum in La Jolla.

In the meantime, watch your mail for your Monte Carlo... NOT invitation. Questions?... call Debra Palmer in the Development Office at x 122. Your support of the Museum and Monte Carlo... NOT is sincerely appreciated. *Merçi Beaucoup!*



"The arts form the bonds between our material and spiritual sides. They define our humanity, expose our imperfections, celebrate our triumphs. They validate our dreams and aspirations and enrich our lives."

Harold M. Williams,
President and
Chief Executive Officer,
The J. Paul Getty Trust.

What happens when you cross lessons in installation and site-specific art with high school classes in French, Home Economics and Humanities?



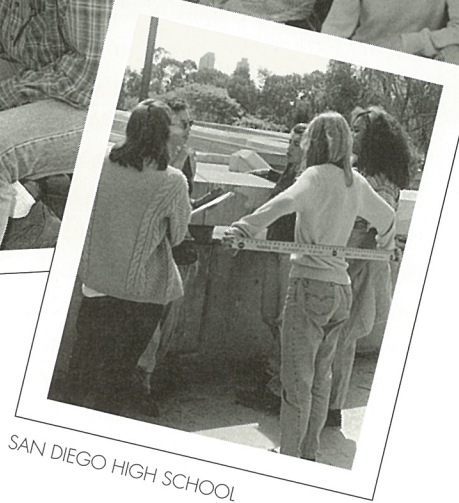
SAN DIEGO HIGH SCHOOL



SCRIPPS RANCH HIGH SCHOOL



SAN DIEGO HIGH SCHOOL



SAN DIEGO HIGH SCHOOL



Volunteer of the Year Named

Thomas Wayne and Katherine Wilson were jointly named Volunteers of the Year at the Museum's annual Volunteer Appreciation Reception, hosted this year by Del Mar's popular Il Fornaio restaurant. Wine and hors d'oeuvres were served at sunset on the restaurant's spectacular oceanview terrace. Tom and Kat have served the Museum in myriad capacities over the years, including participation in the docent program, organizing art tours, and spearheading community art projects for children and adults. Other honorees included Elaine George, Chair of the Mailing Committee, and a farewell toast to outgoing Volunteer Staff Liaison Ellie Winans. If you are interested in learning more about volunteer opportunities at MCA, call Jana Purdy at 454-3541, x138.

San Diego High Schools Explore Their Sense of Place Through Installation Art

Students and teachers at four San Diego high schools are studying the history of installations, visiting site-specific sculpture on the UCSD campus, and investigating their campus environment in an MCA program called STREETsmART. Each school is building a collaborative installation designed to reveal their vision of the history, values, and ideas that shape their place of learning.

This innovative program is called STREETsmART because, for the first time, students are learning that art does not have to sit on a pedestal or gallery wall--it can be used to explore the values and meaning of an environment, in permanent or temporary form, outside or inside the classroom.

The program began in January 1994 with a teacher workshop. Since that time, record numbers of high school students have toured MCA Downtown and over 300 students have visited the Stuart Collection at UCSD. Four schools have formed a STREETsmART team which will create an installation at their school. Students will also be chosen to work with inSITE94 artists and to serve as paid docents for MCA.

Each campus has developed projects as intense and surprising as the high school environment itself. At San Diego High School, which has a largely Hispanic student body,

selected buildings throughout campus will bear students' statements mounted high on strategic corners. Under the direction of teachers Larry Oviatt, Penny Patton, and Rocio Weise, and artists Eric Riel and Maria Elena Sanchez, this work is aimed at reinforcing values against drugs and violence on campus. This "mapping" of the campus will terminate at a steel bridge the students have designed that reaches up from their campus toward the community college across the street. The students' vision for this installation concerns active resolution of campus conflicts and recognition of the necessity for attending college. Since the majority of the student population does not always graduate from high school, the values articulated by the project carries a poignant message to administrators, parents and students alike.

At Mission Bay High School, artist Windy Bravo is working with the STREETsmART team, including history teacher Keith Robinson, literature teacher Bob Callaher, and art teacher Dorothy Russell. The ethnically diverse team has chosen to look at issues of race on campus. Their proposed projects include a symbolic burial of the KKK and an exploration of the displaced Native American Kuameyay tribe, who formerly lived along Mission Bay. The students intend to create an historical work in collaboration with the Kuameyay elders. To accomplish their project goals, students entered into a negotiating process with school administrators for official approval--an important part of the educational continuum that prepares students for life outside of the classroom.

Lead teacher Vicki-Jones Pitman and artist-in-residence Jorge Osuna are exploring possible projects with their STREETsmART team at Chula Vista High School. One project involves the creation of an obstacle course consisting of different elements placed around school, each symbolizing aspects of social, economic, personal, and academic challenges that all pupils are facing. Students on campus could decide whether or not they wanted to try to overcome the obstacles, which became a performance element of the piece.

A dynamic combination of teachers at Scripps Ranch High School have UCSD graduate students and artists-in-residence racing to keep up with them. Having recently returned from studying in Paris, artist Glen Wilson transformed the French class into a bistro where the subject of discussion was installation art. Artist-in-residence Brian Dick, whose own artwork often incorporates food, has the Scripps Ranch High Consumer and Family Studies class baking the "world's largest cake," which will later be installed in an unexpected location on campus. Art teacher Amalia Wasserman and resident artist Danielle Michaelas have students investigating the meaning of school as a community. Using ordinary shoe boxes, the students created collaged self-portraits portraying both their inner and outer selves. The boxes have been joined into one composite sculpture

which represents a "portrait" of the group as a community. Animated discussions which ensued over the hierarchy and placement of the boxes subsequently served as a catalyst for the students to explore the energies and attitudes shaping the dynamics of community life. Michaelas and Wasserman devised a second project with the students that gently coerced them to examine the anger dividing their multiethnic classroom. Cardboard poster tubes became the basis for the creation of an installation titled "Anger Poles." To illustrate their point of view, students were asked to retrieve examples of anger and, more importantly, demonstrations of conflict resolution from newspapers and magazines. Quotes and ideas from this material will then be applied to the "Anger Poles," reinforcing the process of exploring in visual and written form the social psychology and dynamics of the contemporary high school classroom.

STREETsmART is generously supported by a grant from the National Endowment for the Arts, a federal agency; a grant from the Nathan Cummings Foundation to inSITE94; by two of MCA's most generous corporate benefactors, the 88th Street Project funded by The Weekend Exercise Company, and Jack in the Box; and by a number of individual donors. The project will continue through the summer--watch for another update in a subsequent issue of *VIEW*.

Seonaid McArthur
Education Curator

**Lecture by
Robert Venturi
"An Architectural
Homage in the Land
of Irving Gill"**

WEDNESDAY, JULY 13, 7:00 P.M.

MCA LA JOLLA
SHERWOOD AUDITORIUM
MCA MEMBERS: \$8
GENERAL: \$10



Early Modernist architect Irving Gill, who is regarded as a seminal figure in California architecture, designed a nucleus of buildings in La Jolla that includes the La Jolla Woman's Club, the La Jolla Recreation Center, The Bishop's School, and the private home of Ellen Browning Scripps, as well as many other residences, both in La Jolla and San Diego. In 1941, the former Scripps home--located on a magnificent bluff overlooking the Pacific Ocean--became the La Jolla Art Center and subsequently evolved into the Museum of Contemporary Art, San Diego as it stands today. Robert Venturi will give a slide lecture reflecting on the challenge of renovating and expanding the highly-regarded and beloved 1916 Gill structure. Venturi has said of Gill that "one can't 'compete' with the greatness of Gill, but it is our intention to respect the harmony of what can be considered his precinct in La Jolla through architectural additions that are analogous and contrasting." In his lecture, Venturi will demonstrate how he has created an architectural solution to the renovation so that "it can work functionally and aesthetically in the 21st century and acknowledge at the same time its exquisite setting--natural, urban, and historical--in the land of Irving Gill." Venturi is the recipient of the 1991 Pritzker Prize in Architecture, the most important international architectural award.

It is recommended that Members and friends of the museum purchase lecture tickets well in advance at the MCA La Jolla information desk (Monday-Friday, 9am-5pm), at MCA Downtown (during regular hours), or through TICKETMASTER at 220-8497.

The excitement of the Groundbreaking celebrations will be measurably heightened by the presentation of keynote lectures by Robert Venturi and Denise Scott Brown, two of the most distinguished figures in the architecture and design communities. During thirty years of practice, Venturi, Scott Brown and Associates has earned an international reputation as one of the world's leading architectural design and planning firms. Through influential work in these disciplines as well as in decorative arts and theoretical writing, the firm, under the leadership of Robert Venturi and Denise Scott Brown, has helped transform contemporary architecture and is regarded as a driving force in the shaping of late twentieth century design. Don't miss either of these outstanding lecturers--tickets are likely to sell out.



HISTORY REPEATS ITSELF!

The new facade by Venturi, Scott Brown and Associates will recall the Museum's original structure, the strikingly modern house designed by Irving Gill in 1916 for Ellen Browning Scripps.

This photograph (c.1958), taken by former Board President Lynn G. Fayman, shows the La Jolla Art Center as work had just begun on the Museum's first major expansion and renovation.

Groundbreaking Ceremonies To Be Held

THURSDAY, JULY 14, 10:45 A.M.

Groundbreaking ceremonies for the landmark renovation and expansion of the Museum's flagship location in La Jolla will be held on July 14 at 10:45 a.m. Robert Venturi and Denise Scott Brown, the internationally acclaimed architects for the project, will present keynote lectures on Wednesday, July 13, and Friday, July 15 respectively.

All San Diego residents are invited to join the excitement when distinguished government dignitaries, Museum Trustees, and members of

the Southern California art and architecture community officially launch the most important artistic commission in the Museum's 53-year history. The expansion and renovation of the La Jolla building will add immeasurably to the cultural vitality of San Diego, and will immediately become an architectural landmark. Don't miss out! Mark your calendars and join us in July as we launch a "new" Museum for the city of San Diego and the community of La Jolla.

**Lecture by
Denise Scott Brown
"Urban Concepts:
Rise and Fall of the
Public Realm"**

FRIDAY, JULY 15, 7:00 PM

MCA LA JOLLA
SHERWOOD AUDITORIUM
MCA MEMBERS: \$8
GENERAL: \$10



Architect and planner Denise Scott Brown will amplify on her recent book, *Urban Concepts* (St. Martin's Press, 1990), which focuses on the

history of social and public concerns in architecture and the role they have played in the development of urban design attitudes. Scott Brown, who has written and lectured extensively on the relation between architecture, planning and social conditions, participates in a wide range of Venturi, Scott Brown and Associates' architectural work and is responsible for the firm's urban design planning and architectural programming. Her perspective is founded on thirty years of interdisciplinary experience that ranges from new development to rehabilitative reuse, from inner-city commercial areas and neighborhoods to suburban, small town and campus planning projects. Scott Brown has held teaching posts at the University of Pennsylvania, the University of California (Berkeley and Los Angeles), and Harvard, Yale, and

Rice Universities, among others.

A coffee and dessert reception will follow the lecture.

Scott Brown's lecture at MCA is part of a joint program with The Museum of Contemporary Art, Los Angeles, and the Society of Architectural Historians, Southern California Chapter and is in conjunction with MOCA's exhibition *Urban Revisions: Current Projects for the Public Realm*, on view in Los Angeles through July 24, 1994.

If you would like information on the other lectures in MOCA's series by Richard Sennett and Alex Krieger, contact MCA's Education Department, (619) 454-3541 x 119.

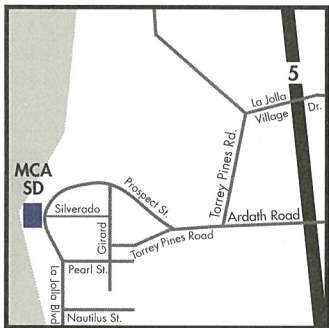


Benefactors Dinner Honors Guest Curator

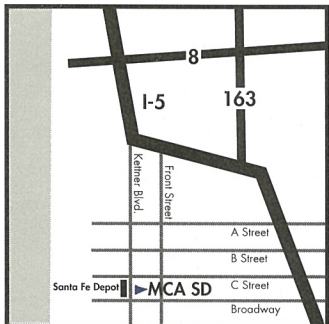
In March, Bice Ristorante generously hosted MCA's annual Benefactors Dinner, this year honoring Quincy Troupe, guest curator of the Museum's highly successful "Artists on the Cutting Edge II" literary, music and performance series. Also on hand were writer Walter Mosley, author of the *Easy Rawlins* mystery novels (President Clinton's favorite sleuth), and poet Jesus Papoleto Melendez, known in San Diego and Mexico for his passionate readings.

Photo:
MCA Associate Director Charles Castle, newly elected MCA Trustee Kathleen Connor, and writer Walter Mosley.

GENERAL INFORMATION



MCA LA JOLLA



MCA DOWNTOWN

For Information
24 Hours a Day, Call:
(619) 454-3541
 MCA Downtown:
 (619) 234-1001

Hours
 DOWNTOWN GALLERIES
 AND BOOKSTORE
 Tuesday through Sunday,
 11 a.m. to 6 p.m.
 Thursday, 11 a.m. to 9 p.m.
 Closed on Mondays.

**Don't forget—visit the
 museum bookstore!
 MCA members receive
 a 10% discount.**

MCA IN LA JOLLA GALLERIES
 CLOSED SPECIAL NOTE:
 The La Jolla facility is under-
 going a major renovation project,
 designed by renowned architect
 Robert Venturi, that will result
 in improved public spaces,
 galleries, storage, and sculpture
 garden. MCA La Jolla will be
 closed through early 1996. MCA
 Downtown will remain open, and
 all exhibitions and programs will
 emanate from there in 1994-
 1995. After La Jolla reopens in
 1996, the Museum will continue
 to operate as one museum with
 two permanent locations.

Admission
 MCA Members
Always Admitted Free
 Non-Members
Adults, \$3
Seniors/Students, \$1
Children 13 and under, free

At MCA Downtown,
 admission is free to the public
 every Thursday, 6 to 9 p.m.

Parking
 At MCA Downtown there
 are four floors of secure under-
 ground parking at American
 Plaza; enter from B Street.
 Special 2-hour rate for Museum
 visitors with validation is \$2.
 On weekends, there are
 several nearby lots as well
 as street parking.

**Docent Tours
 at MCA Downtown**

THURSDAY EVENINGS,
 6:30 P.M.
 SATURDAY AND
 SUNDAY, 2 P.M.

Tours of MCA exhibitions are
 conducted by trained docents;
 the price of the tour is included
 in Museum admission. Group
 tours for 5 or more, or for groups
 with special needs, may be
 arranged by calling the
 Education Office at x180.



WILLIAM WEGMAN, *AFTER A BRIEF ENGAGEMENT, THEY WERE MARRIED*, 1993,
 FROM "CINDERELLA," COLOR INSTANT PRINT (POLAROID POLACOLOR ER),
 24" X 20," COLLECTION THE ARTIST, COURTESY PACE/MACGILL GALLERY, NEW YORK

Coming to MCA Downtown on December 13, 1994
FAY'S FAIRY TALES: William Wegman's
"Cinderella" and "Little Red Riding Hood"

This nationally touring exhibition recounts two classic fairy tales
 through the keen eye and sardonic wit of this internationally known
 artist. The MCA Bookstore will be full of William Wegman books--
 including *Cinderella* and *Little Red Riding Hood*, posters, and other
 items related to the exhibition. Wegman will lecture and sign books
 at MCA Downtown--stay tuned to *VIEW* for details!

VIEW

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Available from **Potlatch**

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The Museum of Contemporary Art does not dis-
 criminate against any person on the basis of race, sex,
 color, religion, sexual orientation, age, national or
 ethnic origin, ancestry, veteran status, or disability in
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**MUSEUM OF CONTEMPORARY ART
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