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Are Proud To Support **inSITE94**



Arq. Héctor G. Osuna Jaime
PRESIDENTE MUNICIPAL
XIV AYUNTAMIENTO DE TIJUANA, B.C.

Tijuana, Baja California, Septiembre 23 de 1994
"1994, AÑO INTERNACIONAL DE LA FAMILIA"

Como Presidente Municipal de Tijuana, Baja California, es un placer dar una muy cordial bienvenida a los artistas, visitantes y patrocinadores del Festival de Arte-Instalación inSITE '94

Como ustedes saben Tijuana y San Diego han estado vinculados estrechamente por lazos geográficos, históricos, culturales y económicos. Tijuana es la ciudad de mayor población en la frontera norteamericana en tanto que San Diego comparte la misma distinción en la frontera mexicana. Ambas ciudades nos hemos comprometido a promover la conciencia pública y la participación popular a través de diversos intercambios, entre ellos, la cultura

Es por esto, que es un honor presidir junto con la Sra. Susan Golding, Alcaldesa de la ciudad de San Diego el Festival inSITE '94. Festival que ha sido posible llevar a cabo en la región Tijuana-San Diego gracias a la entusiasta participación de cada uno de ustedes, lo que sin duda dará un realce altamente significativo a dicho festival.

Siéntanse ustedes como en su propia ciudad y permitan que les demos la calidad de cada uno de los Tijuaneños y el porque somos famosos como anfitriones. Tijuana es su casa.

En el caso de requerir alguna información u orientación, mucho les agradeceré se comuniquen con el L.A.E. Jorge F. D'Garay Pallares, Director de Relaciones Públicas a los teléfonos 83-6070 y 83-6071

A nombre de los ciudadanos de Tijuana 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, Baja California, Septiembre 23 de 1994
"1994, AÑO INTERNACIONAL DE LA FAMILIA"

As Municipal President of Tijuana, Baja California, it is my pleasure to extend a very warm welcome to the artists, visitors, and sponsors participating in the installation art festival inSITE94.

As you know, Tijuana and San Diego are closely linked by geographic, historical, cultural and economic ties. Tijuana is the most populous city on Mexico's northern border, and San Diego holds the same distinction for the U.S. border with Mexico. Our two cities have made a commitment to promote mutual public awareness and popular participation in exchanges of various types, including those in the arena of culture and the arts.

For this reason, it is my honor to preside, along with Susan Golding, Mayor of the City of San Diego, over inSITE94. It has been possible to bring this event into being in the Tijuana-San Diego region thanks to the enthusiastic participation of each of you. Your involvement has given this event special significance and prominence.

Please make yourselves at home in our city. Allow us to demonstrate to you the excellence of the people of Tijuana and the reasons why we are renowned for our hospitality. "Tijuana es su casa."

For information, please contact Jorge F. D'Garay Pallares, Director of Public Relations, at 83-6070 or 83-6071.

In the name of the people of Tijuana and myself, I welcome you to our beautiful city. Please enjoy your stay; we hope to see you here again in the near future.

Sincerely,

Hector G. Osuna



SUSAN GOLDING
MAYOR

GREETINGS

TO

inSITE 94

Congratulations to inSITE 94 artists, institutions and organizers! The collaborative efforts of virtually thousands of people in Tijuana and San Diego County are resulting in the largest bi-national visual arts exhibition on the Mexico/U.S. border ever.

This is a wonderful example of what is possible when artists, non-profit institutions, government, foundations, and private enterprise pool their resources. The result is greater than any one entity could have dreamed.

inSITE94 is bringing the attention of the cultural world onto the entire region. Numerous museums and other groups from outside our region are sponsoring tours of San Diego and Tijuana, specifically to participate in inSITE94. Besides touring the exhibition, they will be patronizing our hotels, restaurants, stores and tourist attractions.

It is my pleasure to serve with Mayor Hector Osuna as honorary co-chairperson. The collaboration between our cultural institutions in Mexico and the U.S. is another advantageous outcome of the closer ties that are developing between our cities.

Sincerely,

SUSAN GOLDING
Mayor
City of San Diego



Bienvenidos Welcome

Cultural Collaboration Par Excellence

inSITE94 is the product of a unique matrix of collaborations: between two countries and their largest border cities; among 38 non-profit arts institutions; and among an international roster of more than 100 artists who have realized over 70 new site-specific works located throughout the San Diego/Tijuana region.

It is not merely the scale and complexity of this matrix that sets our project apart from other international exhibitions. Rather, inSITE94 is distinguished by an unprecedented binational cooperative planning process, and by the unique confluence of geographical proximity, political momentum and regional history within which

the project has taken form.

Planning for inSITE94 began nearly three years ago. From the beginning, decision-making has been undertaken on a binational basis. Management of the project by the spirited and tireless professional staff of Installation Gallery has been overseen by a board of directors that comprises arts leaders and patrons from both countries. An advisory board has coordinated the participation of all institutions and has designed a comprehensive education program that began in early 1993. A committee of curators from both countries has reviewed artists' proposals as they developed over the past year. The production of all publications has been accomplished by individuals on both sides of the border. At times unwieldy and frustrating, but ultimately more than worth the effort, the process of shaping inSITE94 will undoubtedly serve as a model for future collaborative cultural efforts between the United States and Mexico.

inSITE94 also coincides with a widespread and long-overdue reex-

amination of relationships between the United States and Mexico. The San Diego/Tijuana region is particularly critical territory for this discourse. It is an urban complex unique in terms of size and economic power, with the fourth largest city in Mexico and the sixth largest city in the United States separated by little more than a steel fence demarking the most heavily traveled border in the world. This highly charged environment is electrified by an increasing bilingualism in public and commercial life, the unfolding of NAFTA and other avenues of economic exchange, and the daily enactment and testing of immigration policy. Against this rich and dramatic background, inSITE94 has brought together arts institutions in the two cities to establish an identity for the San Diego/Tijuana region as a cultural center of genuinely international import.

While the works in the exhibition are integrally linked with their sites, they are also contingent on the engagement of the viewer. It is with

enthusiasm that we welcome your participation in inSITE94.

Michael Krichman
President
Installation Gallery

Hugh M. Davies
Director
Museum of Contemporary Art,
San Diego

Honorable Ernesto Ruffo Appel
Governor
State of Baja California

Honorable Héctor G. Osuna Jaime
Mayor
City of Tijuana

Rafael Tovar y de Teresa
President
Consejo Nacional de Bellas Artes

José Luis Pardo Aceves
Director General
Centro Cultural Tijuana

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Cover design and production:
Allen Guilmette and John Meyer III,
Alden Design Associates

Editors:

Kit Ladwig
Barbara Metz
Danielle Reo

Production:

Jim Wright
Donna Galloway
Qwan Pham

inSITE94 gratefully thanks
The **San Diego Daily Transcript**
for publishing this supplement.
Extra copies will be available at participating
inSITE94 institutions during the exhibition.

Openings Celebrations

Like a Fourth of July fireworks finale, inSITE94 opens in a burst of activity that's impossible to fully grasp. To help you plan your weekend, here's a day-by-day listing of exhibition openings.

If you can only attend one event, don't miss the Opening Celebration Party at the San Diego Depot at 8:15 p.m., Friday, Sept. 23. There will be a lively line-up of salsa, jazz and rock, featuring the Marcos Loya Band from Los Angeles, Brave Combo from Denton, Texas, and the local bands SOL E MAR and the Anthony Ortega Quintet. In addition to entertainment on multiple stages until midnight, there will be hors d'oeuvres from area restaurants and a cash bar. Tickets are available from the customer service department of all San Diego County Nordstrom stores. Tickets are \$30 per person or \$20 for students and MCA members.

Beginning at 5 p.m. that evening, you can preview all 19 art installations located downtown at the Museum of Contemporary Art, San Diego, the Children's Museum of San Diego and the depot at no cost. Following the previews, there will be an inaugural ceremony at 7:45 p.m. at the Museum of Contemporary Art's North Plaza. Cultural and political leaders from both sides of the border join inSITE94 to welcome you to the opening of the largest collaborative project ever undertaken by cultural institutions in San Diego and Tijuana.

Openings are free and open to the public unless specified.

inSITE94 Binational Exhibition Opening—Mesa College

Reception for inSITE94 exhibition at Mesa College Art Gallery, 7250 Mesa College Dr., San Diego. 619/627-2878. Tuesday, Sept. 20, 5-7 p.m.

inSITE94 Binational Exhibition Opening—University of San Diego

Reception for inSITE94 exhibition at Founders Gallery, University of San Diego, Marian Way, San Diego. 619/260-2280. Thursday, Sept. 22, 4-6 p.m.

inSITE94 Opening Celebrations—Downtown San Diego

Museum of Contemporary Art, San Diego (1001 Kettner Blvd.); Children's Museum of San Diego (200 West Island Ave.); and Santa Fe Depot (1050 Kettner Blvd.) receptions for artists' installations, 5 p.m. Inaugural Ceremony, Museum of Contemporary Art, San Diego, North Plaza, 7:45 p.m. Both free to public. Gala Celebration Party, Santa Fe Depot, 8:15 p.m. Live entertainment. Dance to jazz, rock, and salsa. Food and cash bar. Tickets \$30 per person, \$20 MCA members and students. Purchase at the customer service department of all San Diego County Nordstrom stores or at door. 619/544-1452. Friday, Sept. 23.

inSITE94 Opening Celebrations—Tijuana

Artist projects open at sites throughout Tijuana, 1 p.m. Performance by contemporary artist Rolf Julius at the Centro Cultural Tijuana, Main Theatre, Paseo de los Héroes y Mina, Zona Río, Tijuana, 5 p.m. Lecture by

Continued on Page 42

inSITE94: A Binational Art Happening

There's action on the border, and this time it's the cultural kind. Almost every not-for-profit visual arts organization in the Tijuana-San Diego region is collaborating to produce inSITE94, an exhibition and festival of installation and site-specific art that debuts Sept. 23-25 with a host of grand opening celebrations and runs through October.

The international exhibition is centered around three major "hubs": downtown San Diego, downtown Tijuana, and Balboa Park, although other venues are spread throughout the region from Playas de Tijuana to San Marcos.

Through inSITE94, 38 non-profit visual arts institutions are sponsoring new site-specific art works—art that depends on and directly interacts with its unique location and context.

"This region is a wonderfully rich environment for the creation of site-specific work," says Lynda Forsha, director of the project, and former curator of the Museum of Contemporary Art, San Diego. "The artists have derived inspiration from their sites. For the past six weeks artists of different generations, different approaches and different cultures have been working to bring life to their concepts. The exchange of ideas and points of view has been sensational."

Artists of regional, national and international reputation are participating in the exhibition. Among the most notable are José Bedia, Miami; Chris Burden, Nancy Rubins and Robert Therrien, Los Angeles; Rimer Cardillo and Dennis Oppenheim, New York; Silvia Gruner and Felipe Ehrenberg, Mexico City; Yukinori Yanagi, Fukuoka, Japan; Andy Goldsworthy, Dumfriesshire, Scotland; Rolf Julius, Berlin; Mildred Howard, Berkeley; and Helen Escobedo, Mexico City and Hamburg, Germany.

A Major Collaboration

"The level of cooperation and collaboration engendered by inSITE94 is unprecedented," says Michael Krichman, president of Installation Gallery, Coordinator of inSITE94. Installation Gallery is working in conjunction with the Museum of Contemporary Art, San Diego, the Consejo Nacional para la Cultura y las Artes through the Instituto Nacional de Bellas Artes and the Centro Cultural Tijuana,

the City of Tijuana, and the State of Baja California.

"The collaborative structure of this project represents a unique national model of resource sharing in a period of declining funding for the arts," notes Krichman. "No one institution could possibly mount a comparable exhibition."

inSITE94 has earned the support of local, state and national governmental and institutional donors, as well as individuals, according to Krichman. "We also have received funding from some of the most discerning foundations in the country."

Private contributors and in-kind donations have been crucial to the success of inSITE94. Major donors include the American Express Company, Catellus Development Corporation, Ninteman Construction Company, The Pan Pacific Hotel, Sony, 98FM KiFM, and The San Diego Daily Transcript.

Educational Components

"The educational components of inSITE94 allow students—and the general public—to develop an understanding of site-specific art before they experience it firsthand," says Mariza Sánchez, chief of culture for the City of Tijuana. A binational public elementary school program is well underway. More than 2,000 students are participating in inSITE94 educational programming.

An extensive series of lectures and symposia began in October of 1993 and will continue through the exhibition. A video tape that explains the concept of site-specific and installation art will be shown at the children's museum throughout the exhibition. A number of students from the Museum of Contemporary Art, San Diego's STREET smART program are working as apprentices to inSITE94 artists. There will be docent-led bus tours of all venues on weekends during the exhibition. (For information about the tours, read "Seeing the Sites" on page 9.)

Cultural and Economic Benefits

The first large-scale binational cultural event to be held since the North American Trade Agreement (NAFTA) came on line, inSITE94 stands to yield significant cultural and economic benefits to the San Diego/Tijuana region.

"As a result of NAFTA, there's a heightened interest in the



Nancy Rubin's *Airplane Parts and Building*, A Large Growth for San Diego

border region and in relationships between the United States and Mexico," says Krichman. "We hope the ties established during inSITE94 will carry over into the region's economic life during and after the exhibition."

Already, the exhibition is generating substantial tourist dollars locally. More than 50 groups have announced plans for tours, with contingents of 25 to 30 representatives each. The groups alone are expected to spend more than a half million dollars. That figure doesn't include the flood of tourists from around the world expected to come to the exhibition, pumping millions of dollars more into the local economy.

Krichman predicts that inSITE94 will not only

attract visitors to San Diego and Tijuana, but will have a long-range positive impact on the region's tourism industry. "Just getting people from San Diego to look at Tijuana in a different light, and vice versa, is an accomplishment," he observes. "One of the great things about inSITE94 is that you discover some very interesting kinds of places, pockets in Tijuana that would not be on the tourist map."

Tourism isn't the only benefit foreseen from the exhibition. Thanks to the collaborative structure set up through inSITE94, many strong professional and interpersonal links have been forged between institutions in the arts—links which may support future cultural endeavors.

"Casa de la Cultura Municipal, a children's art center run by the City of Tijuana, is now working with the Children's Museum of San Diego because of contacts made through inSITE94," Krichman reports. "There are a number of alliances like that and I am certain that there will be more."

By focusing world-wide attention in the art world on inSITE94, project organizers hope to achieve a far broader goal: promoting the San Diego/Tijuana region as an international cultural center. "As we rethink our conception of the border," Krichman concludes, "it is an ideal time to begin sharing our cultural as well as economic environment." ■

By Barbara Metz and Miriam Raftery

Famed Author and Statesman Carlos Fuentes Launches inSITE94

Carlos Fuentes, a legendary Latin American author and statesman with a world-wide following, will present lectures on both sides of the border during opening festivities for inSITE94.

"We are elated to bring such a revered author, statesman and scholar to the San Diego/Tijuana region to help launch inSITE94," says Michael Krichman, president of Installation Gallery, the general coordinator of the biennial exhibition. "Perhaps more than any writer in history, Carlos Fuentes has forged an understanding of the Mexico/U.S. cultural dynamic—he is intimately in touch with the souls of both countries. He personifies the spirit we are trying to realize through our collaborative effort," says Krichman.

Born in 1928, Carlos Fuentes spent his youth in Washington, D.C., where his father was posted as a Mexican diplomat. 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, his 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 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



Carlos Fuentes

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

Fuentes will speak at the Centro Cultural Tijuana at 8 p.m., Saturday, Sept. 24, and at Copley Symphony Hall at 1 p.m., Sunday, Sept. 25. Fuentes' lecture in Tijuana, *A Vision of Mexico*, is co-presented by Installation Gallery and the Centro Cultural Tijuana. The San Diego lecture, *An Art is Born: Founding the Culture of Latin America*, is co-presented by the Cultural Affairs Institute of the Mexican Consulate, Installation Gallery and the San Diego Museum of Art. A book-signing coordinated by the Fondo de Cultura Económica will follow the lecture in San Diego.

Tickets for the lecture in Tijuana are available from the Centro Cultural Tijuana. Tickets for the lecture in San Diego are priced at \$8 for general admission and \$5 for students and seniors. They are available from the Copley Symphony Hall box office or from Ticketmaster, (619) 220-TIXS.

SITE-SPECIFIC ART...

what is it? The largest exhibition of its kind to date in the U.S., inSITE94 explores one of the most dynamic genres of contemporary art, site-specific art.

"What distinguishes this project is a focus on art that depends on and directly interacts with its particular location and context," explains Lynda Forsha, director of the project. "Installation and site-specific art works challenge the convention of art as a discrete object made and installed independently of its context."

Site-specific art projects are a part of a trend initiated in the late 1960s away from conventional "white box" exhibition spaces, a trend that has spawned several alternative ways of producing and presenting artworks.

Today, site-specific projects include those commissioned by and designed for a particular gallery or museum space, as well as those created for spaces intended for other uses, such as public parks and plazas, warehouses, factories or governmental buildings.

"inSITE94 will be a catalyst for the creation of new site-specific artworks made in response to various aspects of this area's unique location and character," Forsha says. "The most suc-

cessful site works engage their immediate environment and reverberate with their surroundings."

Site-specific projects can be temporary or permanent, singular or part of a group exhibition or festival. Often they are commissioned from the artist to accompany his or her studio works in a larger exhibition, though site-specific works have been the focus of entire exhibitions.

"For the most part, site works are ephemeral and must be experienced during their brief lives before they are dismantled at the conclusion of the exhibition," Forsha notes.

The site-specific art project is literally and conceptually intertwined with its context in a physical sense. The project interacts with a particular place—with all

its physical, historical, social and political nuances—in its creation by the artist and in its perception by the audience. inSITE94 gave artists the unique diversity of the San Diego/Tijuana border region as an environment in which and for which to create installations. At the same time, the binational festival offers audiences the opportunity to experience artworks in non-traditional settings that speak to issues of the environment in which it is experienced.

"inSITE94 promises to open up new avenues of exploration and communication across cultural dividing lines," says Forsha. "One of the most exciting aspects of inSITE94 will be to see what this collaboration engenders in the future." ■

SEEing the sites

Culminating a week full of opening ceremonies and gala parties, inSITE94 offers a variety of ways to see most of the 74 installations.

tune In...

Spanish-speaking art lovers can turn on Channel 12—known to viewers of Tijuana-based XEWT-TV as Canal 12—for the latest on inSITE94. As part of its extensive arts programming, the station is beaming images and news of the exhibition's art and artists to viewers every weekday through October—on the 10 p.m. news, as well as short segments during the day.

Owned and operated by Televisa, Canal 12 is the largest private television network in Mexico. The station has approximately 2 million viewers, 25 percent living in the United States. Cox Cable San Diego carries Canal 12, and the station's signal reaches as far north as Los Angeles, depending upon the terrain. News of inSITE94 is also being fed via satellite to ECO, a

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SITES

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- 2 Centro Escolar Agua Caliente
- 3 La Torre de Tijuana
- 4 El Sótano
- 5 La Escalinata
- 6 Casa de la Cultura Municipal
- 7 Playas de Tijuana
- 8 Shifting points along the border fence
- 9 Palaci Municipal de Tijuana
- 10 Instituto de Cultura de Baja California
- 11 Hospital General de Tijuana, BC
- 12 Estación del Ferrocarril
- 13 Colonia Libertad, Tijuana
- 14 Poggi Canyon
- 15 Southwestern College Art Gallery
- 16 Museum of Contemporary Art, San Diego
- 17 Santa Fe Depot
- 18 Children's Museum of San Diego
- 19 San Diego Museum of Art
- 20 Timken Museum of Art
- 21 Museum of Photographic Arts
- 22 San Diego Natural History Museum
- 23 Centro Cultural de la Raza
- 24 University Art Gallery, San Diego State University
- 25 Founders Gallery, University of San Diego
- 26 Mesa College Art Gallery
- 27 Athenaeum Music and Arts Library
- 28 Stephen Birch Aquarium-Museum
Scripps Institution of Oceanography,
University of California, San Diego
- 29 University Art Gallery, University of California, San Diego
- 30 Center for Research in Computing and the Arts, University of California, San Diego
- 31 Visual Arts Center Gallery, University of California, San Diego
- 32 Department of Veterans Affairs Medical Center
- 33 Regents Park Office Complex
- 34 Kruglak Gallery, MiraCosta College
- 35 Boehm Gallery, Palomar College
- 36 California State University, San Marcos
- 37 California Center for the Arts, Escondido

TAKE a TOUR

Beginning Oct. 1, bus tours and walking tours are scheduled to cover virtually all venues in the San Diego County and Tijuana regions.

The bus tours to Tijuana and North County/outlying San Diego areas include a full day's exploration. Walking tours cover sites in downtown San Diego, Balboa Park or the UCSD campus in La Jolla. Each tour is a unique opportunity to experience the inspirational and provocative work of inSITE94 artists. Locations, dates, times, costs and reservation information is listed with each tour.

Bus Tours

tiJuana

Docent-led bus tours of inSITE94 projects at Tijuana sites including

Casa de la Cultural Municipal
Centro Cultural Tijuana
Centro Escolar Agua Caliente
Playas de Tijuana

Dates October 1, 2, 8, 9, 15, 16, 22, 23, 29, 30

Time 10 a.m. - 4 p.m.

Cost \$28/person

Location Meet in front of the Museum of Contemporary Art, San Diego, 1001 Kettner Street, San Diego at 9:45 a.m.

tune In...

continued from page 8

CNN-like service that broadcasts to 144 countries.

Why devote so much air time to inSITE94? "Because this is Mexico," says Canal 12 general manager Jose Luis Guasch. Art and culture play a very important part in the life of the Mexican people. Consequently Televisa has made an extraordinary commitment to art. The network was the sole sponsor of *Thirty Centuries of Art*, an exhibition of Mexican art work from ancient times to the present—an exhibit that traveled to some of the most prestigious museums in the world.

Guasch's commitment to the arts is part of his overall news philosophy. "My objective is to broadcast news of substance," he says. "I try to emphasize the positive influence that TV can have on the community. Our goal at Canal 12 is to build a better society by having a better educated citizenry."

And what of ratings? "Ratings are a short-term measure," he says. "In the quest for ratings, we can lose precious long-term principles, such as culture and roots and family. It is not worth it."

Guasch is enthusiastic about the prospects of NAFTA, but contends that there is more to the equation than just the U.S. and Mexico.

"In essence, the border region is a third country," he says. "Everything is different on the border. The mixture of cultures, food, politics and language create a separate entity. Our future is based upon our ability to grow and prosper as a regional block. Much of our success will hinge on our ability to learn about the culture and business practices of each other."

"That's another reason that Canal 12 is so interested in inSITE94—it's a collaborative effort that is fostering transborder relationships. It will undoubtedly lead to other collaborations."

Communication is the key. "For communication," Guasch points out, "there is no border."

north county & OutLying areas

Docent-led bus tours of inSITE94 projects at

Boehm Gallery, Palomar College
California Center for the Arts, Escondido
California State University, San Marcos
Founders Gallery, University of San Diego
Kruglak Gallery, MiraCosta College
Mesa College Art Gallery
University Art Gallery, San Diego State University

Date October 13

Time 10 a.m. - 4 p.m.

Cost \$28/person

Location Meet in front of the Museum of Contemporary Art, San Diego
1001 Kettner Street, San Diego at 9:45 a.m.

Reservations required. Baja California Tours 619/454-7166.

Box lunches by Elegant Events. \$10 ea.

Must reserve in advance. 619/544-1452.

Walking Tours

downtown san diego

Docent-led walks of inSITE94 projects at

Children's Museum of San Diego
Museum of Contemporary Art, San Diego
Santa Fe Depot

Dates October 1, 2, 8, 9, 15, 16, 22, 23, 29, 30

Time 1:30 - 3 p.m.

Cost Free with museum admissions

Location Meet at the Museum of Contemporary Art, San Diego 1001 Kettner Street, San Diego

Balboa Park

Docent-led walks of inSITE94 projects at

Centro Cultural de la Raza
Museum of Photographic Arts
San Diego Museum of Art
San Diego Natural History Museum
Timken Museum of Art

Dates October 1, 2, 8, 9, 15, 16, 22, 23, 29, 30

Time 10 a.m. - 1 p.m.

Cost \$6/person

Location Meet in front of the San Diego Museum of Art

LA jolla

Docent-led walks of the University of California, San Diego's renowned Stuart Collection and inSITE94 projects located on the UCSD campus

Dates October 2, 9, 16, 23, 30

Time 10 a.m. - 1 p.m.

Cost \$5/person

Location Meet at the "Sun God" (just outside of the Faculty Club, UCSD)

•For more information, call inSITE94 at 619/544-1452 ■

stop by...**spECIAL evEnts**

In addition to opening week activities and docent-led tours, a number of special events are planned for inSITE94.

InSITE94 Lecture

UCSD Downtown Extension together with Installation Gallery hosts lecture by artist José Luis Cuevas. UCSD Downtown Extension, 600 W. Broadway, Suite 200, San Diego. 619/544-2990. Thursday, Sept. 29, 5 p.m.

California Center for the Arts Museum

California Center for the Arts Museum is open to the public free of charge. California Center for the Arts, Escondido, Escondido Boulevard and Valley Parkway. 619/738-4170. Sunday, Oct. 2.

InSITE94 Lecture

UCSD Downtown Extension together with Installation Gallery hosts a lecture by artist Helen Escobedo. UCSD Downtown Extension, 600 W. Broadway, Suite 200, San Diego. 619/544-2990. Thursday, Oct. 6, 5 p.m.

InSITE94 Lecture

UCSD Downtown Extension together with Installation Gallery hosts a lecture by artist Mildred Howard. UCSD Downtown Extension, 600 W. Broadway, Suite 200, San Diego. 619/544-2990. Thursday, Oct. 13, 5 p.m.

Educator's Reception

A reception for San Diego teachers will feature guided tours of inSITE94 projects, and an overview of exhibitions planned for the 1994-95 school year. A bilingual resource guide, entitled *Art in Site*, will be available for purchase. It will include background on the history of installation art, a profile of the artists, a set of slides, and ideas developed by San Diego teachers for using installation art to teach various areas of the curriculum. Refreshments. Museum of Contemporary Art, San Diego, 1001 Kettner Blvd., San Diego. Free of Charge. 619/234-1001. Friday, Oct. 14, 6 p.m.

Inauguration

Inauguration of Mathieu Gregoire's permanent installation, *Blue Granite Shift*, at the California Center for the Arts, Escondido. Commissioned by the City of Escondido Art in Public Places Program. Saturday, Oct. 15, 11:00 a.m.

Lecture, The Making of InSITE94

Lynda Forsha will present a slide lecture of the highlights of inSITE94. Following the lecture, refreshments will be served prior to a docent-led walking tour of the projects at the MCA Downtown and the Santa Fe Depot. Museum of Contemporary Art, San Diego, 1001 Kettner Blvd., San Diego. Free with museum admission. 619/234-1001. Thursday, Oct. 15, 3 p.m.

InSITE94 Critics Symposium

Critics Symposium—panelists from both Mexico and the United States. The Pan Pacific Hotel, 400 W. Broadway, San Diego. Free to public. 619/544-1452. Sunday, Oct. 16, 2-5 p.m.

InSITE94 Lecture

UCSD Downtown Extension together with Installation Gallery hosts a lecture by artist Robert Irwin. UCSD Downtown Extension, 600 W. Broadway, Suite 200, San Diego. 619/544-2990. Thursday, Oct. 20, 5 p.m.

Teacher Workshop: Installation and Site-Specific Art

Installation and site-specific art often engages language, film, history, politics, geography, natural history as it describes and focuses attention on aspects of our built and natural environments. This workshop will include a study of works in the inSITE94 exhibition, conversations with artists, and an opportunity to hear from a panel of teachers who have used installation art to integrate various disciplines into exciting and relevant teaching strategies. Each teacher will receive a copy of the teacher's resource guide, copies of an interactive guide for student use, and a supplement of 20 slides, when enrolling in the workshop. Museum of Contemporary Art, San Diego, 1001 Kettner Blvd., San Diego. Call the MCA Education Department for reservations as attendance is limited. Cost \$15. 619/234-1001. Saturday, Oct. 22, 12:30 p.m.-3 p.m.

Lecture, "Airplane Parts and Buildings, A Large Growth for San Diego" and Earlier Works

Nancy Rubins will survey her work ranging from projects create for the APERTO at the Venice Biennial, to the MOCA *Helser Skelter* exhibition, to collaborations with Chris Burden for L.A.C.E. in Los Angeles and San Francisco's New Langton Arts. Following the lecture, guests will walk out to view Rubin's MCA project. Museum of Contemporary Art, San Diego, 1001 Kettner Blvd., San Diego. Free with museum admission. 619/234-1001. Saturday, Oct. 22, 3 p.m.

InSITE94 Lecture

UCSD Downtown Extension together with Installation Gallery hosts a lecture by artist Terry Allen. UCSD Downtown Extension, 600 W. Broadway, Suite 200, San Diego. 619/544-2990. Thursday, Oct. 27, 5 p.m.

Lecture, Nationalism, Borders, and Identity

Nationalism, borders and identity are central issues addressed by many inSITE94 artists and important to the work of professor Aníbal Yáñez. Throughout his academic career, Yáñez has looked at the impact of industrial and economic change upon the social and cultural life of the Mexican border region. Yáñez will provide a gallery walk and look at the work of Japanese artist Yukinori Yanagi, Chilean born Eugenia Vargas, and Mexican artists Carlos Aguirre and Silvia Gruner. Museum of Contemporary Art, San Diego, 1001 Kettner Blvd., San Diego. Free with museum admission. 619/234-1001. Saturday, Oct. 29, 3 p.m. ■

the artists and their art:

BUY a guide

No matter how you plan to see insite94, you'll want to take along an invaluable companion, the inSITE94 Guide. This 210-page handbook provides detailed maps of each installation and suggests possible tours. It also contains preliminary photographs or sketches of each site and artists' statements. The inSITE94 Guide is available now from Installation Gallery, 964 5th Avenue, Suite 335, San Diego, 92101, and from participating institutions during the exhibition. It can also be ordered by calling 619/544-1452. The handbook costs \$8, including California state tax and priority mail delivery to any address in the U.S.

inSITE94 was conceived as a forum for artists, visual arts institutions and the public. Its focus is on site-specific installation art—work that interacts with, and derives meaning from, the space it inhabits. From conception through execution, the work is umbilically connected to the site it occupies. In this genre, form and content are inextricably linked, and space is transformed into place through the artist's intellectual conception and physical intervention.

The richness and diversity of work made for inSITE94 results first and foremost from the efforts of the artists invited to participate in the project. They were inspired and challenged by the San Diego/Tijuana region, which presents a rare and culturally charged environment. Two major cities with distinctly different and historically disparate cultures share a common geography, yet are separated by a fiercely fenced international border. Artists have responded to the potent and meaningful context at hand and have approached it from a variety of viewpoints. They have explored a vast range of issues related to the border—immigration, race, national and cultural identity—as well as more personal concerns. The artists' extensive research, sensitivity to their sites, and dogged commitment to the project have added immensely to our region's cultural landscape. It has been a great privilege and a genuine pleasure to work with them and we thank each one for contributing so generously to the success of this project.

inSITE94's remarkable curatorial process distinguishes it from other related site-specific art projects taking place internationally: 38 institutions and roughly the same number of curators have been collaborating for the two years leading up to the exhibition. Rather than one overriding curatorial viewpoint, 38 individual/institutional voices are heard. In this unusually democratic process, each sponsoring institution conducted its own research, selected artists and established budgets.

Throughout history, the most important functions of art have been to focus attention, heighten awareness, and bring the viewer back to the world with greater immediacy. Rather than restricting this search exclusively to the predictable confines of a gallery, inSITE94 revels in the variety of sites and situations afforded by this binational region. Our collaborative effort offers viewers an extraordinary range of artistic experience: from installation works so seamlessly insinuated that they disappear for all but the most highly attuned visitor, to sculptural accumulations so physically overwhelming that they demand the attention of the most oblivious passerby. In these new forms and unlikely places, our artists have accepted the challenge of extending the tradition of art. Their ambition to provide the possibility of revelation is the essence, and the heart, of inSITE94 ■

Lynda Forsha

is the inSITE94 director for Installation Gallery

A guide to inSITE94 locales

tijuana / south San diego

1 Centro Cultural Tijuana

There are eight art installations at the Centro Cultural Tijuana (CECUT), which is located in Zona Río at the intersection of Paseo de los Héroes and Mina. It is open daily from 9 a.m. to 8 p.m. Admission is free.

Alvaro Blancarte

The Tomb/Magical Ritual

"My project is entitled *The Tomb*," Alvaro Blancarte says. "It is composed of stones and wood and is constructed of seven beams—four vertical and two horizontal. The underlying concept is to pay homage to ethnic populations.

"Throughout history native people of this hemisphere have faced discrimination and worse," he notes. "My installation, which I alternately refer to as *The Tomb* or *Magical Ritual*, is offered as a homage to the Indians through both its form and its materials."

"My idea is to give something to the region's ethnic populations, more than to the general public. The public will see at the inauguration, when members of ethnic populations will be performing rituals at the site, what is really happening today: the segregation and inferior position to which we have relegated our ethnic minorities," says Blancarte.

Blancarte was born in Culiacán, Sinaloa, in 1934, and studied at the Plastic Arts Studio at the Universidad Autónoma de Sinaloa. He has taught at a number of institutions, and in 1971 he received a scholarship to study in Spain, England, and France. In 1988, he founded the Plastic Arts Workshop of the Universidad Autónoma de Baja California in Tecate.

Gabriela López Portillo

Towers and No Return

The works that Gabriela is exhibiting for inSITE94 are *No Return* and *Towers*. Both are extraordinary, original, creative, and intricate because of the materials used.

No Return is a ladder created with the artist's hair, woven and supported with cotton threads. The artist's goal was "to represent a part of my life, a part of my own existence, with material that I drew from my own being."

Her second work, *Towers*, symbolizes the limitations that society places on women. It is constructed of blocks of marble shaped like orange halves. They are situated independent one from another, and in the spaces between them López Portillo has placed braids of human hair to represent serpents.

López Portillo's vision of the evolution of installation art in Mexico is very encouraging: she sees this art form attracting more and more adherents and exhibiting a very high level of quality. Her piece for inSITE94 is sponsored by the Instituto Nacional de Bellas Artes and curated by Walther Boelsterly.



Tijuana Sites

Luis Moret

Waiting Room

Artist's statement: "My project, a house of Plexiglas situated in a recess, is highly conceptual. "I was strongly influenced by my visit to the Tijuana garbage dump. It was like a small city, with streets where the trucks drive through in order to build up the mountains of garbage. Although this process happens everywhere in the world, in Tijuana it takes on a new reality. People live inside the dump, living from what they can recover from the trash. This struck me very forcefully. On the other side of the border in Los Angeles, the public trash cans are overflowing with articles that still have years of usefulness in them. I began thinking that what was garbage in Los Angeles, in Mexico would be something to still use or to sell. The United States is supposed to be the society of abundance, but it isn't. It's the society of waste. There everything is new, and the societies in development like Mexico use the trash from the other side. This means getting maximum benefit from what one has vis-à-vis the society of waste."

"I didn't invent this. I just made a reproduction of it and placed it in a thoroughfare, because Tijuana is a thoroughfare of sorts, and we also aspire to become a society able to toss things away before they are worn out. I believe that this aspiration is excessive. I situate this world in a recess, a waiting room where we await the vehicle that will make us happy, finally able to throw things away."

Luis Moret was born in Madrid in 1929. He lived in Mexico City from 1955 to 1968 and worked in the studio of David Alfaro Siqueiros. After spending 20 years in Europe, he settled in Tijuana in 1987. His works have appeared in more than 50 shows and are held in a dozen of the leading international collections.

John Outterbridge

Window with Walls

For Outterbridge's installation, the great glass wall of the Centro Cultural Tijuana will serve as a visual entrance to the intangible realm of hope. The glass barrier addresses the Mexico/U.S. border debate while maintaining a poetic relevancy. The room, with its low slant ceilings and dirt floor, will be further stripped by his bold bilingual graffiti. The reflections of the coarse room against the comely landscape offers a narra-

tive of experience and longing. It solicits the viewer to peer through the windows of oppression and bravely encompass aspirations.

Outterbridge was born in Greenville, North Carolina in 1933. He currently resides in Los Angeles. His project is sponsored by the African American Museum of Fine Arts.

Marta Palau

Naualli-Southern Border

Marta Palau's installation is a magical invocation to Naualli, sorceress, magician, and warrior. *Naualli-Southern Border* outlines a magical protective formula which consists of seven darts, nine lances, 16 arrows, seven shafts, rocks, and sand, 13, Naualli, and one arrow pointing south.

This internationally renowned artist refrains from explaining the meaning of her work. She creates her work and leaves it to the observer to interpret it. This, according to Palau, is the function of art. Palau uses only organic materials. This has long been a defining characteristic of her work.

Although she is of Mexican nationality, Palau was born in Albasa, Spain, in 1934. She has studied the plastic arts at La Esmeralda School in Mexico City, in San Diego, and in Barcelona. She has received several international awards and scholarships, including the Creative Artist Award of the Consejo Nacional para la Cultura y las Artes in Mexico, the Bürgerpreis in the Fifth Triennial Competition in Fellbach, Germany, and the Prize for Installation Art in the Segunda Biennial Competition in Havana.

Her work has been selected for inclusion in international events in Los Angeles, Washington, D.C., Budapest, Lausanne, and Tokyo. In recognition of Palau's prestige as an installation artist of international reputation, her inSITE94 project, sponsored by the Centro Cultural Tijuana, was the only project from Baja California that was not selected through a competition.

Marcos Ramírez Pimienta "Erre"

Century 21

Marcos Erre has worked for several years as a sculptor. He says of his inSITE94 project: "It is a replica of the houses built on the rough terrain of Tijuana's hillsides, relocated to one

of Tijuana's supposedly most beautiful and well-groomed neighborhoods, by the CECUT. Many people have never bothered to consider how marginal populations live. I will bring this house where they can see it, parodying real estate companies, and I will include photographs of five other houses to

show the dignity of the people who live there. They may be poor, but they are not dirty. The installation will also include typical elements of Mexican family life, including religious objects and a huge television set. I want to point directly to the sore spots.

"This is my first piece of installation art," Erre continues. "I am primarily a sculptor. I love to paint, but I like to justify my work in three dimensions, which leads me to installation art. I identify myself strongly as a builder. . . My intent is to call attention to those who are supposed to regulate this type of housing, whose construction is substandard. First as a builder, then as an artist, and finally as an installation artist, I am giving this project my all."

After studying law, Marcos Ramírez left that field to study drafting and interior design. He has been a member of the Experimental Workshop in the Plastic Arts headed by Alvaro Blancarte.

2 Centro Escolar Agua Caliente

Anya Gallaccio

Untitled

Anya Gallaccio was invited to participate in inSITE94 based on her demonstrated ability to respond to the unique character of each new exhibition site and its surrounding context. She begins her research by investigating locally available materials and how they may comment on some facet of the region, city or place in which she is working. A recent project in Prato, Italy, using cotton waste as its material, made reference to the city's history, textile industry, and issues of recycling. In the

past, Gallaccio has worked with a wide range of materials: oranges, blood, chocolate, cacti, lint, urine, rock, salt, saliva, and flowers. The viewer can witness transformations in color and changes in the tactile qualities of the materials chosen for her installations.

For inSITE94, Gallaccio is working in the empty swimming pool at Agua Caliente, a former resort and casino built in Tijuana in 1929. "For me the fascination of this place stems from its paradox," Gallaccio says. "The dry fountain. The empty pool. A play ground for rich and poor. A place to escape to. A place to escape from. A place passed through."

Gallaccio, born in Scotland and educated in England, received degrees in art from Kingston Polytechnic and Goldsmiths' College, at the University of London. Since 1988 she has exhibited extensively in Europe and recently has made new works for exhibitions in New York, Washington, D.C. and Los Angeles. She has also participated in many group exhibitions.

Gallaccio's project is sponsored by Installation Gallery and curated by Lynda Forsha, director of inSITE94.

Allan Kaprow Muezzin

Allan Kaprow was already established as a painter, a composer, and an art historian before he pioneered—along with Claes Oldenburg and Jim Dine—a new kind of nonverbal, intermedia theatre and performance art labeled "Happenings." He enjoys an almost mythical status in the art world as one of the progenitors of this new art form. Part of his legacy includes the creation of artistically driven "Environments," which were the residue of his "Happenings." An advocate of literal experience in art, Kaprow used overlooked, commonplace materials (chairs, food, smoke, water, clothing) and created a kind of gestural painting with living materials.

Kaprow's site for inSITE94 is the Minaret located at Agua Caliente in Tijuana. On a regular schedule, a dense fog will surround the base of the Minaret, creating the illusion of a rocket ship blasting into space. The Islamic architectural style of the tiled Minaret evokes associations ranging from Muslim prayer towers to scud missiles in the Persian Gulf war. In Islam, the "Muezzin" is the crier who calls the faithful to prayer five times a day.

Kaprow received his B.A. from New York University in 1949 and his M.A. in

art history from Columbia University in 1951. He has had more than 30 one-person exhibitions.

His project is sponsored by Installation Gallery and curated by Lynda Forsha, director of inSITE94.

3 La Torre de Tijuana

Albert Chong Yin/Yang, Us/Them

Chong's installation is essentially a circular assemblage that comments metaphorically on the duality of the nature of existence and the relationships of races of people and nations. The work titled Yin/Yang, Us/Them is a mandala of the Taoist Chinese symbol for world equilibrium and harmony. The mandala will be constructed of apples and oranges at its core forming the symbol. Both the perimeter and interior will incorporate coconut shell vessels and feathers. The coconut shell vessels will contain water, wine, and some rum. Chong views the work as a tribute to the differences and similarities of both countries and hopes that both can co-exist harmoniously with respect for each other's culture.

Born in Kingston, Jamaica, Chong currently lives in Boulder where he teaches at the University of Colorado. He received his B.F.A. from the School of Visual Arts in New York (1981) and his M.F.A.

from the University of California, San Diego (1991). His work, including photographs, installations and book works, has been widely exhibited nationally.

Chong's piece is sponsored by the African American Museum of Fine Arts.

Jim Skalman Untitled

Southern California artist Jim Skalman creates evocative installations that meld the Zen-like rarefied sensibility of the California Light and Space artists, such as Maria Norman, Robert Irwin, James Turrell, and Doug Wheeler, to the specific narrative style employed by artists such as Terry Allen and Michael McMillen. Extending the tradition of the California Light and Space artists who created universal and non-specific environments, Skalman has created hauntingly mundane installations that evoke institutional spaces, both civic and domestic. For instance, he focuses our attention not on the kitchen but on the laundry room, not on the classroom but on the cloakroom or the hallway.

"My installation at La Torre de Tijuana is an attempt to alter the identity and function of preexisting architectural space," he says. "The Torre was originally an air control tower which stood at the entrance of the now-defunct Agua Caliente racing resort. The present Torre is a recreation of the original and houses

a museum commemorating sports and historical figures. As such, it functions as a place for contemplative activity of a rather communal nature. My intention is to transform the interior into a series of stratified spaces which foster contemplation of a more individual and inward nature."

Skalman received his M.F.A. from the University of North Carolina at Chapel Hill in 1984. In 1989 Skelman was invited to work at Art Park in Lewiston, New York, where he created Hall. Other group shows include 'SDSU' Choice (1988), San Diego State University; San Diego Artists Today, David Lewinson Gallery, Del Mar; and Recent Additions to the Permanent Collection (1991), Museum of Contemporary Art, San Diego. An instructor of the visual arts for 11 years, Skelman is a professor at Point Loma Nazarene College in San Diego.

Skelman's piece is sponsored by Installation Gallery and curated by Lynda Forsha, director of inSITE94.

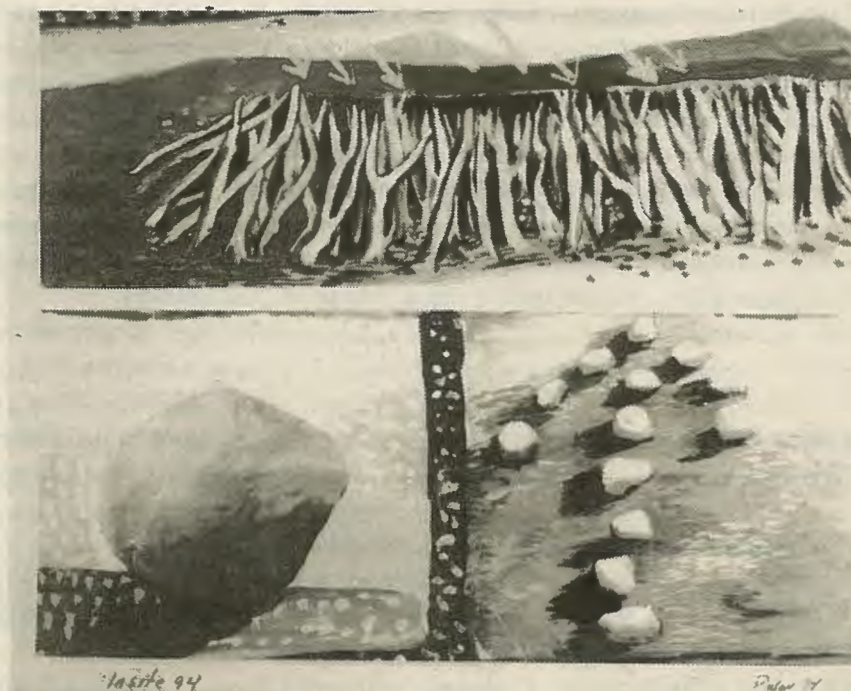
4 El Sótano

Carol Bing Untitled

Carol Bing believes that art can return us to the mystery of our existence. "The phenomenon that life, and hence death, should exist at all has been the driving force behind the making of my work," says the artist. "My work represents a bridge between the physical world and the inner world, between events of history and culture and the more fluid and personal realm of dreams and memory. I am interested in the intellectual and emotional impact of a preexisting space and the power of the object to return people to the direct experience of their environment."

Bing was born in Mountain View, California in 1963, and currently resides in New York City. She is a painter and sculptor and works in set design. In the past 10 years, she has participated in a solo show at Pratt Institute, Brooklyn, and a number of group shows.

Bing's piece for inSITE94 is sponsored by El Sótano.



Concept sketch for Marta Palau's *Naua III-Southern Border*

**Nanette Yannuzzi Macias
Melissa Smedley**

Animal Vegetable Mineral: Comidas para los sombreros

Nanette Macias and Melissa Smedley are developing a two-part installation for inSITE94. One piece is located at El Sótano; the other at the San Diego Museum of Natural History. The artists are involved in a year-long collaboration at El Sótano, "the mop-factory-that-was." They see this collaboration as "a laboratory for cultural and material exploration." They describe the rituals of human communication as inherent in the factory and the museum and they recognize both as an archaeology of the post-industrial world. The artists state: "Just as a mop is a tool used to cleanse the surface of ground, we explore in our art the objects used to mediate our relationship to 'nature.' Central to the work is the theme of communication itself."

Smedley was born in Denver; she currently resides in San Diego. She participated in inSITE92 and a number of other group and solo shows.

Macias was born in El Paso in 1957, and currently lives in Oberlin, Ohio, where she is an assistant professor at Oberlin College. She has been featured in a variety of group shows.

5 La Escalinata

Kim MacConnel

Stairway of the Ancients

Kim MacConnel is a San Diego artist who found his voice in the Pattern and Decoration movement in the 1970s. Spontaneity and inventiveness characterized his first paintings, which juxtaposed discordant images and used joyful colors that belied their more serious content. His inspiration is drawn from disparate cultures. African and Caribbean textiles, with their daring and unselfconscious use of color and pattern, informed his early work. More recently, his overall sensibility has merged African with Rococo in his use of ornate frames and gold pigment. He continues to draw information from the more remote corners of the world. His far-ranging sources, however, have been most firmly anchored in his base in Southern California/Northern Mexico.

"*Stairway of the Ancients* is a complex stairway, probably built in the 1920s, leading up to the Casa de la Cultura," MacConnel says. "It is in disrepair with parts that are eroded or broken. To try to keep within this context, the street ven-



Kim MacConnel's *Stairway of the Ancients*

dor figurines that I have cast are irregular, broken, 'antique.' The 'Ancients' are these funny, sad, prideful, odd remnants of tourist art."

MacConnel received both his B.A. and M.F.A. from the University of California, San Diego and continues to live and work in the San Diego area. He has had more than 30 one-person exhibitions and has participated in numerous group exhibitions, both nationally and internationally. *Stairway of the Ancients* is sponsored by Installation Gallery and curated by Lynda Forsha, director of inSITE94.

6 Casa de la Cultura Municipal

Abraham Cruzvillegas

The Grass is Greener/El pasto es más verde

Cruzvillegas' work comprises subtle, almost symbolic, interpolations in the outer gardens of Tijuana's Casa de la Cultura. It involves the introduction of various objects that speak to cultural peculiarities on both sides of the border.

In the continuing exchanges and flows of customs and crazes from the Third World to the First World, and vice versa, the question becomes whether these new behaviors will engender a second, a fourth, an eighth or an independent world.

Cruzvillegas's piece is sponsored by Mesa College Art Gallery.

Mark Alice Durant

Encuentro

Encuentro is a work concerning the encounter of the individual with the structures of historical and cultural knowledge, both foreign and familiar. Utilizing photographs, objects and texts, this installation together with *Treasures from the Potato Famine*, located at the Museum of Photographic Arts, will simultaneously complement and contradict one another—elaborating on the themes of contact and collision, wholeness and dissolution, skepticism and faith.

Diego Gutiérrez Coppe

Untitled

Diego Gutiérrez Coppe's installation at the Casa de la Cultura is located in a narrow hallway connecting two exhibit halls that were once one large room. The artist has created a tram that runs on an electric rail across these two spaces. He wants to call attention to the division of the space.

Gutiérrez was born in Mexico City and still resides there. His piece is sponsored by Mesa College Art Gallery.

José Miguel González Casanova

The Lovers

José Miguel González Casanova's piece at the Casa de la Cultura Municipal is sponsored by Mesa College Art Gallery. The piece, *The Lovers*, is located in the hallway of the Casa, a 1929-era schoolhouse. There is a telescope at each end of the hallway.

"Our boundaries signal the difference between ourselves and others," González says. In this work, he invites lovers to contemplate each other, distance and affection.

Rolf Julius

Singing

One of two sound installations by German artist Rolf Julius, *Singing* is presented by Mesa College Art Gallery. His other work, entitled *Air*, is located at Mesa College Art Gallery in San Diego.

Singing is a decentralized composition located in the garden at the Casa de la Cultura Municipal, a 1929-era high school now used as an after-school arts complex.

"When you pass through the garden gate," Julius says, "you will notice my first tree. I like this tall tree because it gives you space and privacy and invites you to listen to the first song, 'Summerpiece.' Another tree with filigree leaves will be a beautiful spot for my bird sounds from Brazil. All songs in the trees will communicate with each other. Also, environmental sounds contribute to the overall piece."

For an untitled musical piece, Julius selected a space overlooking the city of Tijuana and the desert hills in the distance—a place where one can imagine the border fence separating the locations.

For information about Julius' life, work and inspiration, refer to the description of his project at site 26, the Mesa College Art Gallery.

Singing will be on view Tuesday through Saturday, 11 a.m.-5 p.m. from Sept. 24-Oct. 30, at the Casa de la Cultura Municipal, París y Lisboa #5, in Tijuana. A reception will be held for the artist on Saturday, Sept. 24 from 6:30-9:30 p.m. For further information, please call 66/37-31-22.

Jean Lowe

A Lesson in Civics

Jean Lowe is known for her dramatic installations, which wryly comment on the significant issues of our time. Her environments are loaded with content, and they are sophisticated in execution and allusion to historic precedents. A knowledge of 18th-century Rococo painting and decorative arts and a great facility for creating convincing

"period" environments is evident in her work, which depicts contemporary subjects such as the cycles of human consumption and waste. Lowe's decorative presentation belies a very direct and uncompromising social message.

Lowe reflects on her project: "An empty classroom, rows of small desks lit by late afternoon sunlight—this site is ready-made for a discussion about how, from day one, we're taught to think about our relationship to other species. With large-scale educational charts (based on Mexican children's schoolroom posters), I hope to create a "classroom" environment that encourages a rethinking of the "already known."

Lowe received her B.A. from the University of California, Berkeley in 1983 and her M.F.A. from the



Jean Lowe's *A Lesson in Civics*

University of California, San Diego in 1988. One-person exhibitions include *Real Nature: Accomplishments of Man*, LACE, Los Angeles, 1993. Among her group exhibitions: *SITEseeing - Travel and Tourism in Contemporary Art*, Whitney Museum of American Art (1991). For inSITE92, Jean Lowe and Kim MacConnel collaborated on a new installation work titled *Tale of the Bull* that commented on the cross-cultural collision of Eastern belief systems and Western sport.

A Lesson in Civics is sponsored by Installation Gallery and curated by Lynda Forsha, director of inSITE94.

Ernest Silva

Cora's Rain House

Ernest Silva is creating *Cora's Rain House* at two locations, the Casa de la Cultura Municipal in Tijuana and the Children's Museum of San Diego. In these intimate spaces that will resound with the sounds of rain, children will be invited to create stories, poems, drawings and songs. Video monitors inside the house will constantly display the works of children and audio monitors will tell their stories.

Silva was born in Providence, Rhode Island. He currently lives in San Diego and is a professor in the visual arts at the University of California, San Diego.

Sofía Táboas

Double Take

A hallway in Tijuana's Casa de la Cultura is the setting for Táboas' installation. The hallway's abundant natural light, combined with the use of artificial lighting that runs its length, will stimulate impressions of relationships and contrasts. The lighting will be altered by integrating everyday white objects that merge with the wall and the natural light. In late afternoon, the installation will change with the introduction of electric lighting.

Táboas was born in Mexico City, where she currently resides. Her project is sponsored by Mesa College Art Gallery.

7 Playas de Tijuana

Helen Escobedo

By The Night Tide

Helen Escobedo's piece for inSITE94 involves four hand-crafted vessels patched together out of junk metal. "They are unseaworthy to be sure, but with hope at the tiller," the artist says.

Born in 1934, Helen Escobedo identifies herself as an environmental sculptor. She studied in Mexico with Germán Cueto and later received a scholarship to study for three years at the Royal College of Art in London, where she received an ARCA diploma. In 1991 she was awarded a Guggenheim scholarship, and she is a member of the Belgian Royal Academy of the Sciences and Fine Arts.

Reflecting on urban and environmental problems, she has translated this theme into 30 permanent monumental works and 20 temporary environments. Her preferred materials are natural objects, such as branches, tree trunks and dry leaves.

Her long and rich career includes architectural works, articles in national and international journals, participation in conferences, 26 one-woman shows, and over 100 collective exhibits in museums and galleries in Mexico, the United States, Latin America, Europe, Oceania, and the Middle East. Fifteen books cover Escobedo's work and her creative work also has been filmed. In spring and summer, she works in her studios in Hamburg; she spends fall and winter in Mexico City.

Oscar Ortega

A Corner of a World. . .Land

As part of inSITE94, Oscar Ortega is restoring the mural *La esquina de un mundo. . .tierra*, which is located 75 meters from the border and 10 meters from the Pacific Ocean, at Playas de Tijuana. This project is one of two restoration efforts in inSITE94. This mural lies within the zone where several other artists are creating art installations.

Oscar Ortega painted the mural for a 1992 competition in collaboration with Ivonne Fuentes, whose portion of the mural is being restored by Luis Pérez because the original artist no longer lives in Tijuana. The mural covers a wall of a partially collapsed building near the sea. Its theme is a ship's crew, symbolizing a society facing the choice of heading north or south at the same time that it tries to repair its ship. The ship may be headed toward the future, toward progress—or, if it sails without caution, toward destruction. The work integrates perfectly into its surroundings, just yards from the steel border fence between the two countries.

Ortega was born in Gómez Palacio, Durango and has lived

in Tijuana since 1968. He studied in the Visual Arts Workshop at the Casa de la Cultura and at the University of California, San Diego. In addition to murals, he also does easel paintings and design work and is involved in the performing arts. He has exhibited in more than 15 shows and won several national prizes.

Ulf Rollof and Michael Schnorr

Abandonado II

Abandonado II was created for inSITE92 and is being renovated for inSITE94. Ulf Rollof and Michael Schnorr describe it as a playground for abandoned children along the international boundary at Playas de Tijuana. It features a number of installation pieces, such as *Fire Sofa*, a working, heated piece of outdoor furniture; *Fire Chair*, a construction of concrete and fireproof brick; and *The Bricklayers' Class*, a circle of school desks which, step by step, demonstrates how one builds a school desk of bricks. There is also *Habla/Head—Cabeza/Speak*, an installation created by Schnorr: a shell-like echo chamber where one can practice speech that is reflected back at the speaker very distinctly.

"*Abandonado II* turned out quite differently from what was first planned," Rollof states. "This is probably both a strength and a weakness. In the place where the installation was constructed, rapid decisions are the order of the day. Results are immediate. The installation's content is, therefore, a direct consequence of its geographical situation."

Eloy Tarcisio

The Line

This installation integrates the various sites presented in inSITE94, reflecting on the concept and the geographical region. At each location Eloy Tarcisio will create "a line" constructed of different materials—the materials employed will bear a strong relation to Mexico and the United States. According to Tarcisio, the project speaks of "lines paralleling the border, lines joined by imaginary lines, lines on a plane, lines that limit and define the visitor's movement."

Tarcisio was born in Mexico City, where he also currently resides. His work for inSITE94 is sponsored by the Instituto Nacional de Bellas Artes and curated by Walther Boelsterly.

8 Shifting points along the border fence

Terry Allen

Across the Razor

Terry Allen is renowned as a writer, composer, songwriter, pianist, vocalist, and performer, as well as a visual artist who creates multi-media installations that engage the viewer through narratives expressed in drawings, sculptures, videos, texts, found objects and sound elements.

For inSITE94 Allen's mobile project will be located at shifting points along the border fence between the U.S. and Mexico. Two vans, one in the U.S. and one in

sibility it offered of creating a work of art for the people, not just for those individuals who visit the places where art is commonly exhibited, like the CECUT or the Casa de la Cultura. "Also, I did not want to address the theme of 'border,' since I anticipated that this would be the subject chosen by many of the international artists and those coming from Mexico City. For me, the border is simply a part of what I am. I was born here; the border is part of my everyday life. I wanted to bring my installation out of the 'cultural spaces' and to focus it more on the public. Since the Palacio Municipal is the seat of the city government, people flock there to process documents, to get married, to register their children. Because it is a building, I wanted to incorporate the idea of monoliths, the stones on which history writes itself, the first books of history. I am constructing these monoliths as if they were a historical summary of our world today.

"I have been involved in installation art for a long time. I began doing installation art several years ago, when I felt fractured into a dual identity—with photography on one side and sculpture on the other. . . . At that point I began to integrate the two disciplines; it just happened naturally. . . . My installation art developed out of that part of my life and experience—as something very natural, the mixing of the various disciplines."



Cooperativa Mexicali's Cártao Núñez Photo by M. Bojorkez

Mexico, will be outfitted with rooftop platforms on which a microphone with amplification will be available for public use. These vans will face each other at various points along the fence and will provide a platform for communication across an international border and between two cultures.

On and off for more than 20 years, Allen has been working on a simple story (*Juarez*)—a series of works that includes installation, performance, poetry, film, an album of songs, an opera, as well as paintings, sculptures, and collages—about a journey along the Mexican/American border. This provocative narrative explores the complex web of human experience particular to the border region.

Allen received a B.F.A. from Chouinard Art Institute, Los Angeles (1966) and currently lives and works in New Mexico. He has had a number of one-person and group exhibitions.

Allen's piece is sponsored by Installation Gallery and curated by Lynda Forsha, director of inSITE94.

9 Palacio Municipal de Tijuana

Carmela Castrejón Diego

A Stone in the Road

Artist's statement: "For this work I chose the patio of the Palacio Municipal in Tijuana because of the pos-

sibility it offered of creating a work of art for the people, not just for those individuals who visit the places where art is commonly exhibited, like the CECUT or the Casa de la Cultura. "Also, I did not want to address the theme of 'border,' since I anticipated that this would be the subject chosen by many of the international artists and those coming from Mexico City. For me, the border is simply a part of what I am. I was born here; the border is part of my everyday life. I wanted to bring my installation out of the 'cultural spaces' and to focus it more on the public. Since the Palacio Municipal is the seat of the city government, people flock there to process documents, to get married, to register their children. Because it is a building, I wanted to incorporate the idea of monoliths, the stones on which history writes itself, the first books of history. I am constructing these monoliths as if they were a historical summary of our world today.

Cooperativa Mexicali

Destiny. . . ?

Mexicali, the capital city of Baja California, is participating in inSITE94 through the involvement of a group of renowned artists called Cooperativa Mexicali.

The theme of their project is *Destiny*. As they explain it, "In convocation, the world's leaders seek to achieve unity in order to avert the self-destruction of our planet.

"The events of history have defined where our civilization is headed, and the end of the trajectory is frightening: destruction of the environment, overcrowded cities, hunger, disease, drug abuse, violence, and war. By uniting all our individual efforts and wills, we can find a solution. We can do something to save our planet and future generations."

Members of this group include:

Ramón Tamayo, a native of Ensenada, has lived in Mexicali since 1976. His interest in the arts focuses on sculpture, interdisciplinary techniques and stage design. His work has won acclaim in the VI and VII Biennial Art Competitions in Baja California for the use of interdisciplinary techniques. He judges art competitions and

teaches art. He has illustrated collections of poetry; with the Universidad Autónoma de Baja California, he published a book he wrote and illustrated, *Versos para bajitos de Baja y otros*.

Manuel Aguilar was born in Mexicali, where he also studied sculpture. He received a scholarship to continue studying in Mexico City at La Esmeralda School and then returned to his home state, where he began working as an artist and teacher.

Ruth Hernández comes from Hermosillo, Sonora, but has lived in Mexicali since 1950. She learned the techniques of engraving, serigraphy, oriental painting, ceramics, and photography in Mexico City, Southern California, London and elsewhere. Hernández was the coordinator of visual arts in Baja California and director of the Mexicali Gallery for 10 years. She has received numerous awards in state competitions, illustrated books of poetry and stories, and been a founding member of several cultural groups. She is currently the Baja California correspondent for the Association of Plastic Artists (ARTAC-IAP-UNESCO). Her work is found in private collections in many cities in the United States, Cuba, and Mexico.

Francisco Chávez Corrugado came to Baja California from Durango. He trained in the plastic arts in Guadalajara and has taught at UABC since 1981. He has exhibited his work in 30 collective shows and 20 one-man shows in California, Mexico City, England and Canada. He has also painted murals in several Mexican cities and won a number of art prizes.

Cártao Núñez began his art studies with Eduardo Waller. Since 1973 he has participated in numerous collective and individual shows in Mexico, Southern California, and Arizona. His work has been selected for inclusion in Baja California's biennial art competitions and several international competitions. He teaches painting at children's workshops in Tijuana and is a founding member of the José García Arroyo Cooperative of Plastic Artists in Mexicali.

Gilberto Vargas Rosa was born in Mexicali and began his training in sculpture in 1976. He has shown his work throughout northern Mexico and the southern United States, as well as in Mexico City.

Edgar Meraz has studied under José García Arroyo and Carlos Coronado Ortega in Mexicali. He has participated in 24 collective and individual shows and has won several awards in statewide competitions.

Juana Valdez is originally from Sinaloa, but she has lived in Mexicali since 1965. She studied and now teaches at the José Clemente Orozco School for the Plastic Arts in Mexicali. She has participated in several collective and individual shows in Baja California and Southern California. Her work has received a number of prizes for sculpture, ceramics, and mixed techniques. She is a founding member of the José Clemente Orozco Cooperative of Plastic Artists.

Carlos Coronado Ortega, a painter and sculptor, was born in Mexico City. He studied art in both Mexico City and Sonora. He has exhibited his work in more than 80 joint shows and 27 one-man shows in Mexico and abroad. Among his major creations are 37 murals in the states of Sonora, Baja California, Chihuahua, and Nuevo León in Mexico; and California and Arizona in the United States. He has received a number of state prizes and is known for his extensive involvement in

teaching in Baja California.

Rubén García Benavides was born in Cuquío, Jalisco and has lived in Baja California since 1945. His pictorial work gained recognition in Baja California during the 1960s in shows sponsored by the Universidad Autónoma de Baja California and later in the biennial competitions sponsored by the Baja California state government, where he earned four first prizes in painting. He has often been invited to serve as judge in these competitions.

In 1988, the UABC published a book on his work. He has exhibited his work in individual and collective shows on both sides of the border and won national and international recognition for the originality of his contribution to Mexican neofigurative and landscape painting.

10 Instituto de Cultura de Baja California

En-Con-Traste

En-Con-Traste

The group En-Con-Traste is made up of Martín Argote, Fidel Carballido, Pedro Contreras, and Norma Michel.

"En-Con-Traste is a play on words," the artists say. "The project's objective is to invite the viewer to participate in a journey of contrasts. The first component is a bus that runs between the bus station and the border. The bus will be highly unusual, dark and uncomfortable. The contrasts begin when the bus arrives at the border. The bus brings participants to a point of contrasts—a labyrinth. There, they will encounter counterposed images, inviting them to reflect on confluence, self-appraisal and self-examination. It is a two-sided journey with two options, and you must choose one or the other. If you want to explore the other, you must ride the bus again.

"We create the space ourselves. The bus is the only given. The ride can last five minutes or an hour, depending on how long people take to assimilate it."

Pedro Contreras, a museologist, serves as the team's project coordinator. The four members of En-Con-Traste do not present their work individually. Rather they have sought to integrate their work. It is a new experience for them, and their participation as a group in inSITE94 has been an important learning experience.

Norma Michel has had three one-woman shows and participated in more than 20 collective exhibits. Her work has been praised by critics and colleagues. Fidel Carballido says: "I do photography, I write, and I dream." Martín Argote is a self-taught oil painter, whose work is beginning to be recognized. Pedro Contreras, the originator of the project idea, created a similar project several years ago in Mexico City. A painter and sculptor, he has participated in numerous collective and individual exhibits.

11 Hospital General de Tijuana, BC

Joyce Cutler-Shaw

The Human
Condition/La
Condición Humana

Joyce Cutler-Shaw's inSITE94 project, titled *The Human Condition/La Condición Humana*, is a binational installation of portraits, poems and wall stories of two local populations. It is conceived as a dialogue, inspired by an unusual pairing of two cross border hospital sites. Hospitals—specifically the Hospital General de Tijuana and the Veterans Affairs Medical Center in La Jolla—encompass the dimensions of the human condition: from the new-born, through adulthood, to the aged. Our various languages, customs and habits, which so often divide us, are also demonstrations of the richness of human expression. This project explores and celebrates our diversity, as well as our common humanity.

Large cutout figures of newborns cascade down the exterior five-story high face of the Hospital General in Tijuana. They are anchored by the giant cutout figure of *la anciana*, an elderly woman. The glass entrance doors of the hospital, coated with stained-glass colored gels, cast jewel-colored light into the entry of the waiting room. Texts on colored boards of violet, red and blue paper the interior walls, forming the background for a visual narrative of larger-than-life cutout figures: newborns; a young woman; a man, resting, sleeping and dreaming; and the elderly. The wall texts combine fragments of interviews with local residents, responding to such questions as "What did you experience when your first child was born?" or "What would happen if your dreams came true?" or "What does it mean to be old?"

At the Centro Social Fabian Moreno Gil de la Asociación de Colonos in the Misión del Sol section of Tijuana, Joyce Cutler-Shaw created life-size drawings of Señora Maria de Jesus, a 94-year-old woman of good humor, vitality and charm who sells all the scarves and bedsocks she continually knits. As much as she is loved and cared for, and as productive as she is, when asked what it meant to be old, she confessed, with much hesitation and then tears: "It is sad. It is hard."

The opening reception at the Hospital General de Tijuana will be Saturday, Sept. 24, from 1-3 p.m. The hospital is located at Av. Centenario #10851, Zona Río, Tijuana.

12 Estación del Ferrocarril

Ulf Rollof

23 September 1994

Ulf Rollof's piece is located at the old train station in Colonia Libertad, Tijuana. The train tracks cross the border, but there is a giant steel gate that sits across the tracks.

"So here you have two extremes," Rollof states. "The speed of the train and the total stop by a giant steel gate. Few places along this border are so clear about the effects and function of the border." Rollof



Artist Silvia Gruner with a figure from *The Middle of the Road*

has countered that image of blocked force with a circular railroad, 18 meters in diameter. A series of fir trees are circulating on the railroad. In the center a chair is positioned.

"The fir trees filter your vision the very same way that my cultural background always will filter my impressions," the artist comments. "Only when you recognize this can you fully respect the other."

Rollof was born in Karlskrona, Sweden and currently resides in Stockholm.

His piece is sponsored by El Sótano.

13 Colonia Libertad, Tijuana

Silvia Gruner

The Middle of the Road

Silvia Gruner's project for inSITE94 is located at Colonia Libertad, a residential neighborhood in Tijuana located just south of the U.S./Mexico border and east of the San Ysidro border crossing. Gruner's installation is located in proximity to the metal fence that separates the US and Mexico. The cycles of life, the potential for regeneration and the uprooting and journeys that take place along the way are themes explored by Gruner in this and past works. A video documenting the making and installation of Gruner's work is on view throughout inSITE94 at the Museum of Contemporary Art, San Diego.

According to the artist, the piece examines: "The middle of the road, to cross, the Chinese wall, el bordo,

to the place, pilgrimage, decide instantaneous, there is no way back, to give birth, where, to stop, impossible, recycling, filth, transformation, before, after, wretched loves, goddesses, protect, roads, this side, the other, walk, run, wait, the bulk, a stool to rest on."

Gruner received her undergraduate degree from the Academy of Art and Design in Jerusalem and her M.A. from the Massachusetts College of Art in Boston.

The Middle of the Road is sponsored by Installation Gallery and curated by Lynda Forsha, director of inSITE94.

14 Poggi Canyon

Michael Schnorr

This installation is an inquiry into memory, sacrifice and progress. The Poggi family were Italian farmers who arrived in Chula Vista in the 1860s. Poggi Canyon is the last undeveloped canyon in the South Bay. It runs east and west, parallel to the border. Chula Vista authorities are considering allowing business development in the canyon area.

The canyon is at the end of Orange Avenue, east of Highway 805, in Chula Vista.

15 Southwestern College Art Gallery

Nina Katchadourian, Steven Matheson, Mark Tribe
Car Park

Southwestern College Art Gallery's inSITE94 installation involves three local artists—Nina Katchadourian, Steven Matheson and Mark Tribe—who transformed the parking lots surrounding Southwestern College into a giant color wheel on Wednesday morning, Aug. 31, by orchestrating the placement of cars. Video and photographs were shot on the ground and from the air before, during and after the sorting. This documentation, along with other materials gathered in the process, will be exhibited at the Southwestern College Art Gallery from Sept. 28 through Oct. 30.

"Beginning at 6 a.m., volunteer parking coordinators directed the arriving cars to predetermined lots according to car color," says Katchadourian. "We tagged

each car in advance with its proper lot location to help things run smoothly that morning."

"Focusing on the parking lots was ideal from the standpoint of site-specific art," says project curator Larry Urrutia, director of Southwestern College Art Gallery. "By definition, site-specific art is intertwined with a site's physical characteristics, cultural milieu, politics and/or societal nuances. At Southwestern College cars are a defining element of the landscape and the culture. The parking lot was the perfect venue for artistic exploration."

There will be an opening reception on Wednesday, Sept. 28, from 6 to 9 p.m., which is free and open to the public.

downTOWN san Diego/balboa park

16 Museum of Contemporary Art, San Diego

Carlos Aguirre
Untitled

Carlos Aguirre, one of Mexico's premiere contemporary artists examines the journey from life to death in his new installation located in the large second-floor gallery at MCA Downtown. Referencing ancient custom, Aguirre uses the central image of a funerary boat—evoking the transition from worldly to spiritual—in this room-sized installation. He activates the entire space—floor, walls, and ceiling—using such diverse materials as bone, soil and plastic refuse. The juxtaposition of

Co-sponsored by MCA and the Instituto Nacional de Bellas Artes (INBA) in Mexico City, the installation was organized by curator Walther Boelsterly of INBA.

Anya Gallaccio

Preserve
Through Nov. 27, 1994

British artist Anya Gallaccio visually interrupts a series of windows between the museum's lobby, elevator foyer and bookstore, with two walls of fresh flowers. Pressed against the windows with panes of glass, the cut flowers act as a botanical stained glass. Over the course of the exhibition, the blooms will progress through their natural stages of decomposition. Slipping down between the glass panes, the flowers' bright colors fade into darkening decay. Gallaccio's work, a reflection of transience, is both visual and pungent as the scent of the fresh, and later rotting, flowers wafts out from between the glass layers.

This transitory effect allows her work to function as a sort of memento mori, marking both the beauty and decay of life. Colors alter and shapes shift in this work that seems part performance, part painting. The artist positions herself between control and chaos, carefully staging her works while acknowledging their inevitable change. "I see my works as being a performance and a collaboration," comments Gallaccio. "There is an unpredictability in the materials and collaborations I get involved in. Making a piece of work becomes about chance—not just imposing will upon something, but acknowledging its inherent qualities."

Born in Scotland, Gallaccio now lives and works in London. *Preserve* is co-sponsored by the Museum of Contemporary Art, San Diego and Installation Gallery. Gallaccio has another installation for inSITE94 at Agua Caliente in Tijuana, which is sponsored by Installation Gallery. Both of Gallaccio's projects were curated by Lynda Forsha, director of inSITE94.

Silvia Gruner

The Middle of the Road

In this sculpture, a commercially made replica of the Aztec goddess Tlazolteotl sits on top of a woven base of metal. The base, fashioned in a continual loop, at once suggests an infinity sign and an endless road. The plaster figure straddles the path's crossroads, seemingly guarding and granting passage. As suggested by her pose of squatting and giving birth, the goddess Tlazolteotl is identified with the beauty and terror of regeneration. She both cleanses and recycles life.

The Middle of the Road relates directly to Gruner's installation of the same name that is sited on the Mexico/United States border. Gruner has placed more than 100 cast Tlazolteotl figures at the border fence. Simultaneously a point of passage and meeting, crossing and community, the fence—like the deity—marks the cycles of life. A video documenting the creation and installation of *The Middle of the Road* is on view at MCA.

Gruner, who received her undergraduate degree from the Academy of Art and Design in Jerusalem and her M.A. from the Massachusetts College of Art, Boston, has exhibited internationally. Her project for inSITE94 is sponsored by Installation Gallery and curated by Lynda Forsha, inSITE94 director for Installation Gallery.



Downtown and Balboa Park sites

urban waste and human bones sets an archeological stage on which to consider what remains and what has passed away.

Aguirre's work, whether installations or paintings, typically addresses themes of history, politics, and, increasingly, the environment. His use of actual waste products signals his ecological concerns in an emphatically direct manner. The refuse at once suggests decay and deterioration while introducing the real world to his constructed environments. Here, the temporal aspect of Aguirre's installation (it will be disassembled at the close of the exhibition), further emphasizes impermanence.

Nancy Rubins

Airplane Parts and Building, A Large Growth for San Diego

In this installation by Nancy Rubins, commissioned by the Museum of Contemporary Art several years ago and presented by the Museum of Contemporary Art in conjunction with inSITE94, an imposing plume of scrap metal rises from the floor of the museum, only to break through the building's windows and hang overhead in the adjacent public plaza. Rubin's new work was made specifically for MCA's Fayman Gallery, located at the south point of the museum's main floor. This glass-walled gallery looks directly out to the Santa Fe Depot, the adjacent Trolley Station, and the public South Plaza. Rubins makes these visual links physical with a welded bridge of debris that literally joins the museum's interior with the very public exterior of the building. The work moves inside out, and while the plaza's ground remains clear, the frozen mass of ascending parts is unavoidably present up above. Like a plant turning toward the light, *Airplane Parts and Building, A Large Growth for San Diego*, grows up, out and through—pressing beyond the museum's outer shell.

Rubins typically works with waste—discarded engines, trailers, water heaters. Focusing on the excess quantity and function of mass-produced objects in our society, Rubins recycles these items into chaotic assemblages. Precarious and tumbling, the masses suggest accumulation as much as collision. Man-made meets nature in an industrial tidal wave or junkyard cyclone. Organic and synthetic merge, and her work assumes an evolutionary force, its power enhanced by its size.

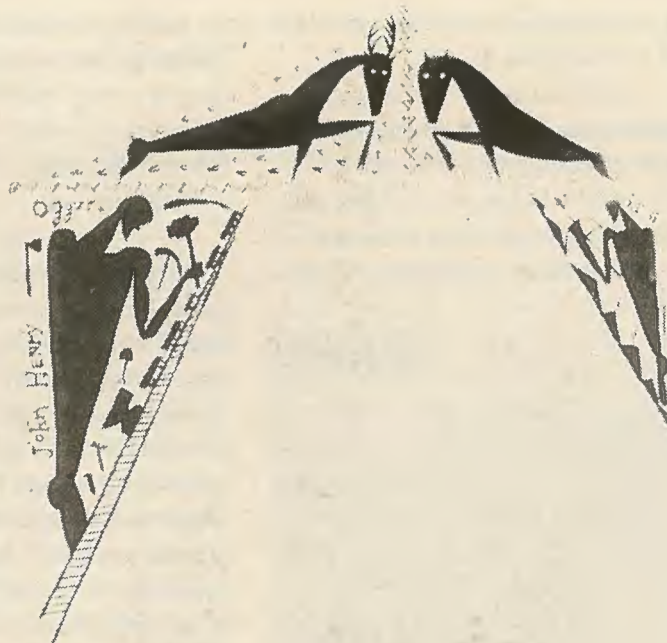
Born in Texas in 1952, Rubins now lives near Los Angeles and has taught sculpture at the UCLA School of Fine Arts since 1986. She has exhibited in galleries, museums and alternative spaces in the U.S. and Europe. Marking the occasion of this installation in San Diego, MCA will publish an illustrated catalog of this and other works by Nancy Rubins. Because her work is temporal and often dismantled after an exhibition, this catalog, which will be available in early 1995, will be an important documentation of her development over the past decade.

This project was organized by MCA assistant curator Kathryn Kanjo and is presented in conjunction with inSITE94. The Rubins exhibition and its accompanying catalog are made possible, in part, by a grant from the National Endowment for the Arts, a federal agency, and through a generous matching contribution from Dr. and Mrs. Charles C. Edwards. Additional funding is provided, in part, by the Commission for Arts and Culture, City of San Diego, and the California Arts Council; and by MCA members contributing to the 1994 Annual Fund.

Yukinori Yanagi

America

A strange sort of global shifting occurs in Yanagi's installation, *America*. In this work, the Japanese-born artist uses the 36 flags of the nations of North and South America to create a colorful grid. A closer look reveals these flags are fashioned from ant farms: pigmented sand in Plexiglas boxes carefully replicate the national symbols. Mounted on a free-standing wall, the flags are connected by a system of clear tubing. Mexico and the United States neighbor each other at the grid's center. On the back of the wall a single, empty container is connected to the front by the network of tubing. Throughout the exhibition, as the ants industriously tunnel through the continental maze, the flags will slowly disassemble. By carrying the colored grains of sand from one space to another, the ants will



Concept sketch for José Bedia's Sails Project

effectively dissolve the nations' separate identities, simultaneously forming a new, multinational symbol for the continents.

"I'm drawn by illusion, the friction between expectation and reality," states the artist. Beyond the surprise of ant farm-fashioned flags, *America* questions the reality of what any flag represents. Yanagi challenges fixed notions of political power, borders and stability. With subversive humor, Yanagi allows a community of humble ants to re-plot nations. Literally and figuratively, *America* suggests a slippage of borders and the give-and-take of international politics and culture.

America is co-sponsored by Installation Gallery and the Museum of Contemporary Art, San Diego. An additional work by Yanagi, sponsored by Installation Gallery, will be on view at the Depot.

17 Santa Fe Depot

There are nine art installations located at the Santa Fe Depot, 1050 Kettner Blvd., downtown San Diego. Installations are open Tuesday through Friday from 11 a.m. to 5 p.m. and weekends from 10 a.m. to 6 p.m. There is no admission charge.

José Bedia

Sails Project

For inSITE94, Cuban-born artist José Bedia transforms the main facade of the Santa Fe Depot by hanging sails over the front archway entrance to the Depot. The sails are covered by silhouettes of various mythological figures from African-American and Native American traditions. The *Sails Project* explores the social, historical, political, geographical and cultural dynamics Bedia perceived during his visit to California: the colonization of native American Indians; the enslavement of Afro-American people; San Diego's proximity to Mexico; the preservation of African and indigenous peoples' traditions through folklore; and modes of transportation, the sailboat and the train.

Born and educated in Havana, Bedia has degrees in art

from the School of Art at San Alejandro and the Superior Institute of Art. He has had many one-person shows.

Bedia's piece is sponsored by the African American Museum of Fine Arts.

Johnny Coleman

Crossroads/BAGGAGE Building

In conjunction with inSITE94, artist Johnny Coleman has been commissioned by Sushi Performance and Visual Art to create a site-specific installation at the historic Santa Fe Depot Baggage Building, at Kettner Blvd. and Broadway, in downtown San Diego.

Crossroads/BAGGAGE Building is a 1200-square-foot multi-media installation which incorporates construction elements, props, audio narrative, and music to evoke both the interior and exterior emotions of travel and migration.

The artist describes his installation as a found poem consisting of stories collected by "following the tracks." Coleman has traveled to Sacramento, San Jose, Oakland and Los Angeles to discover the stories of migrations on the railroad and the experiences of railroad workers. He has also placed ads in California newspapers to solicit other personal accounts for the installation.

Coleman is a critically acclaimed artist who holds a B.F.A. from Otis Parsons, Los Angeles, and an MFA from the University of California, San Diego. He currently teaches sculpture at Oberlin College in Ohio.

Felipe Ehrenberg

Curtain Call

Curtain Call is half of a two-part installation by Mexican artist Felipe Ehrenberg, sponsored by the Instituto Nacional de Bellas Artes. Each part consists of cables stretched between outdoor poles with cloth dolls suspended from the lines. At the depot the installation is composed of wood and hemp. The second part is displayed at the Centro Cultural Tijuana. Walther Boelsterly curated the project.

Yolanda Gutiérrez

Just Passing Through

Gutiérrez's installation consists of approximately 45 iron clouds and pieces of animal ash suspended from the ceiling of the Santa Fe Depot's waiting room. The clouds direct the viewer's attention

toward the windows situated at the end of the room. Each cloud is made out of a thin iron structure, supporting hundreds of threads that suspend the animal ashes. The top of the clouds are shaped by an iron structure, while the bottom shape is determined by the hanging threads of ash, as well as the inside of the clouds.



Chris Burden's *A Tale of Two Cities*

Every cloud is held by two or three steel cables according to their location.

"The installation will incite viewers to sit and meditate about life and death," says the artist. "While viewers are waiting for a train to travel somewhere, they may realize that this is just part of a much longer trip."

Gutiérrez was born and lives in Mexico City. In her short career, she has already won a number of awards for her art.

Mildred Howard

From Coal to Cotton. . . The Last Train and Abode: Sanctuary for the Familia(r)

Mildred Howard has developed a strong reputation over the past several years for architectural and environmental installations that address such issues as cultural identity, memory, family, loss and survival. Her poetic and politically charged installations deal with universal concerns through the specific facts of her own experience as an African-American woman. She uses ordinary materials (empty glass bottles, tools, shoes, soil, bullet shells), which she imbues with cultural history in an economical and repetitive manner.

Howard will be represented by two projects located in the Baggage Building of the Santa Fe Depot. For *From Coal to Cotton. . . The Last Train* Howard has selected materials connected to the his-

tory of the railroad, agriculture and to her own African-American past.

In a continuation of her *Memory Garden* series, Mildred Howard will install *Abode: Sanctuary for the Familia(r)*, a 12-foot-high structure made of 4,500 blue bottles, lit from within, and resting on a fine layer of white sand. Howard's Bottle

Church is a refuge for body and spirit, and a place where memories still live.

Born and educated in the Bay Area, Howard received an A.A. in Fashion Arts from the College of Alameda and a M.F.A. for Fiberworks from John F. Kennedy University, Orinda, California. Her work has been exhibited nationally.

Howard's pieces are sponsored by Installation Gallery and curated by Lynda Forsha, director of inSITE94.

Enrique Jezik

Untitled

The theme that Jezik selected for his contribution revolves around the railway station and its true significance. The project uses as a tool the diffusion of cultural elements understood in its most extreme sense—that is, the imposition of one culture on another.

Regarding the work of Mexico's installation artists, Jezik indicated that what differentiates their work from that of other installation artists worldwide is the availability of financial support. Other countries provide more generous support to the creation of installation art; as a result, their installation artists are able to create fabulous installations. In conceptual terms, the installation art being done in Mexico is very interesting, he adds, but "some artists rely on imitating what is popular at the moment instead of creating something personal."

Jezik's installation is sponsored by

the Instituto Nacional de Bellas Artes and curated by Walther Boelsterly.

Robert Therrien

Untitled

Robert Therrien's sculptures and installations are derived from familiar objects and architectural forms (snowmen, keyholes, coffins, and Quaker meeting houses) and contain multiple layers of reference and association. For more than a decade, he has restricted himself to certain forms which he varies in scale, proportion, color and material vocabulary in an effort to coax new meaning from familiar subjects. Therrien's evocative forms and spaces are charged by our own individual memory and by a more universal and poetic consciousness. Over the last few seasons, Therrien's work has moved much more into the environmental realm. His work focuses on honing image and space in an attempt to create archetypal symbols that can be understood and experienced even through barriers (cultural, social, political and language).

Therrien's piece at the Santa Fe Depot challenges viewers to expand their spatial relationships with a table and set of chairs.

Born in Chicago, Therrien lives and works in Los Angeles. He has had a number of one-person exhibitions.

Installation Gallery is sponsoring Therrien's project for inSITE94. Lynda Forsha, director of inSITE94, is the curator.

Eugenia Vargas

Untitled

Santa Fe Depot

Eugenia Vargas, born in Chile and currently residing in Mexico City, works in the areas of photography, performance and installation art. Her work deals with the politically charged issues of the border and the effects of pollution on the environment. In her installations, Vargas physically engages the earth and its elements in ritualistic ways: for example, by covering herself or a space with mud, straw, palm fronds, or water. Her recent work celebrates the body and the natural environment and attacks instances of pollution.

"All of my work deals with organic materials, suggesting life, death, and rebirth, as well as a concern for the earth and humankind," Vargas says. Well aware of the long tradition Mexican

artists and photographers have had with the land, Vargas continues in this vein but extends her investigation to issues related to pertinent environmental concerns.

Vargas' project for inSITE94 is located in the concourse outside the Santa Fe Depot. Using materials derived from the site, Vargas' installation appears to be a large filter extending down from the ceiling of the depot's concourse.

Vargas has had a number of one-person and group exhibitions. Her inSITE94 project is sponsored by Installation Gallery and curated by Lynda Forsha, director of inSITE94.

18 Children's Museum of San Diego

Chris Burden

A Tale of Two Cities

A Tale of Two Cities is an important and ambitious early installation by Chris Burden that is being reinstalled for inSITE94. Through the careful placement of more than 5,000 toys in a landscape of rocks, sand and plants, he has created a room-sized environment that provokes thought about the world we live in and focuses our attention on the profound relationship between the two cities depicted. *A Tale of Two Cities* becomes a metaphor for disparate countries, cultures and economies and for the potential for conflict or cooperation. The toys are divided into two cities, one "big" and one "little," with the difference in size further emphasized by the use of different scales (HO and N). The whole tableau is set on a sand base, which acts simultaneously as a metaphor for both the desert and the ocean. This miniature reconstruction is viewed from a "bird's eye view" first and then can be viewed in detail only through the use of a telescope or binoculars. *A Tale of Two Cities* has evolved and expanded over the years. Each time it is reinstalled Burden modifies and adapts the overall environment to its new site. *A Tale of Two Cities* was originally created in 1981 (with subsequent versions in 1982, 1985, 1988 and 1994). The project is on loan from The Newport Harbor Art Museum.

Born in Massachusetts and raised in France, Italy, and Switzerland, Chris Burden lives and works in Los Angeles. He received a B.A. in art from Pomona College and a M.F.A. from the University of California, Irvine. His work has been presented in more than 40 solo exhibitions and he has participated in



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form—the “metamorphosis” of her title. Merian participated in the efforts of the Dutch colonizers to create a visual record of the flora and fauna of the colony in order to better exploit these “resources.”

Small explores Merian's position as a white European woman who, though clearly subordinate in a patriarchal system, was nonetheless a race-privileged artist and colonizer. In the museum's temporary exhibition gallery, Small creates a computerized environment, a digi-

self, collective and personal history, faith in religious and/or secular ideologies, memory and reconciliation.” His constructed environment integrates everyday objects and practices with the more elusive presence of history, language and ritual. The artist's specially designed bilingual newspapers are proffered on dowels and stacked throughout the gallery for viewers to pick up, read, and take away. Through this familiar format, the collective experience of reading the

meaning, pointing to continuing patterns of history and conflict.

The Museum of Photographic Arts is located in the Casa de Balboa in the heart of Balboa Park and is open daily from 10 a.m. to 5 p.m. Admission is \$3.00; free to MoPA members and children under 12 accompanied by an adult. The second Tuesday of every month is free to the public. Gallery talks, held on weekdays at 1 p.m., are included in the price of admission.

Coinciding with its inSITE94 installation, the MoPA presents the most recent work of artist/photographer Lorna Simpson.

The exhibition, entitled *WIGS: An Installation by Lorna Simpson*, features a series of 21 photographic images of wigs printed on felt with ambiguous and provocative text interspersed among them. *WIGS* will be on display

Sept. 7 through Oct. 30.

22 San Diego Natural History Museum

The San Diego Natural History Museum will host nine site-specific installations by six contemporary artists from Sept. 23-Oct. 30. The exhibition, curated by Mark Quint, is presented as a part of inSITE94.

Participating artists Roman de Salvo, Nina Katchadourian, Nanette Macias, Melissa Smedley, Val Valgardson and Olav Westphalen will focus on the museum as a living laboratory—a place to experiment and integrate personal narratives.

Roman de Salvo

Untitled

Four non-exhibit locations in the museum have been spring boards for artist Roman de Salvo. While fully respecting the educational and scientific mission of the museum, de Salvo's work deviates from standard museum narratives and focuses on reflection instead of vitrines, life instead of fossils and on initiating thoughts instead of providing explanations.

“I'm operating with a conditional license to work out relevant exemplifications in a few marginal areas of the museum,” De Salvo says. “The site is chock-full of significance and provides a diverse and attentive audience. My work should develop from this matrix in ways that are thematically appropriate, yet experientially

distinct from museum norms. I intend to render the natural world tangibly.”

Nanette Yannuzzi Macias and Melissa Smedley

Animal Vegetable Mineral: Comidas para los sombreros

Nanette Macias and Melissa Smedley have engaged in a year-long collaboration working in an abandoned mop factory, El Sótano, in Tijuana and will create a corresponding installation at the Natural History Museum. It will include video and serve as a satellite station to the Tijuana site. “Our two sites function as an intersection between a lineage of tools and human presence in the landscape,” say Macias and Smedley. “This fulcrum of place and being forges a resistance wherein our personal credence counteracts our sense of historical amnesia.”

Val Valgardson

Bug Run

Val Valgardson is building a room that intersects already existing museum exhibits. It will contain a machine that randomly moves about in the designated space. The movement is caused by live cockroaches wandering through the machine triggering a circuit system.

“Since my work uses the interface of information science, psychology and art,” Valgardson says, “the Natural History Museum is an apropos environment to explore the absurdity of the machine's existence.”



Site for Val Valgardson's *Bug Run*

tized “wonderland” of Surinam flora and fauna based on Merian's engravings. The images are juxtaposed with the varied histories and voices of Surinam—including William Blake's little-known images of slavery, accounts by 18th-century missionaries and Dutch officials, as well as oral testimonies of 20th-century Saramakas.

Metamorphosis addresses current debates about the ethnocentrism of a predominantly white, middle-class feminism that celebrates “great” women.

21 Museum of Photographic Arts

Mark Alice Durant

Treasures from the Potato Famine

Artist/photographer Mark Alice Durant describes *Treasures from the Potato Famine* as a “theater of faith,” an environment which simulates the hushed tones of a public reading room or the contemplative space of a chapel. The installation, created for the Museum of Photographic Arts (MoPA) and curated by the museum's associate curator, Diana Gaston, will be on display Sept. 25-Oct. 30, 1994.

Durant describes his work broadly as an exploration of “public and private

newspaper becomes a part of the otherwise formal gallery space. The newspapers serve as a reference to daily life, involving the viewer as an active participant in the installation.

Through a complex system of visual and verbal information, Durant creates an environment in which every gesture, every image, every line of text and every sound contributes to the overall meaning of the piece. The space is intended to be experienced as a meeting place, a reading room, a site that inspires reverence or contemplation—one where public space and private experience are brought together, simulating an environment that is not completely secular or religious, but a confluence of the two.

The installation's title, *Treasures from the Potato Famine*, makes a playful reference to museum blockbuster exhibitions that frequently employ such grandiose titles. Durant deliberately points to the disparity between the words treasure and famine, suggesting that throughout history periods of political and economic crisis have generally yielded something of lasting cultural importance. The artist also pays homage to heritage as an Irish-American and to the ongoing political conflict in Ireland. Within the context of this installation, the potato famine takes on a much larger



Roman de Salvo's untitled work

Olav Westphalen

Pendulum and Landscape

In *Pendulum*, Olav Westphalen replaces the small red squares that are lined up around the museum's own pendulum with educational toy figures sold in the museum bookstore. A microphone, hooked up to a small loudspeaker, will amplify the swing of the pendulum. Westphalen's second piece, *Landscape*, is a recreation of a small patch of local desert using artificial flora, dirt and sand.

23 Centro Cultural de la Raza**Pepón Osorio**

Public Hearing

Osorio's installation *Public Hearing* is a continually evolving exploration of specific stories and memories drawn from his life—echoing the paralleled existence of others of Puerto Rican heritage. It serves as a visual testimony of the frustrations experienced by Latino communities in the United States when confronted with a lack of understanding by government agencies. The installation consists of tables, chairs, cloths, dishes, appliances and weapons. Each table presents a tableau of personal or cultural violence. The installation constantly adopts new issues relating to the local communities at every site where it is presented.

Osorio was born in Santurce, Puerto Rico in 1955. He now resides in Bronx, New York. His installation is sponsored by the Centro Cultural de la Raza.

Note: The public is invited to the inSITE94 opening in Balboa Park, Sunday, Sept. 25 at 10 a.m. Among the participating institutions are the Centro Cultural de la Raza, the Museum of Photographic Arts, the San Diego Museum of Art, the Timken Museum of Art and the San Diego Natural History Museum. For additional information contact Mark Quint at (619) 454-3409.

OUTlying san diEgo**24 University Art Gallery,
San Diego State University****Buzz Spector**

Unpacking My Library

All the books in the artist's library, arranged in order of the height of the spine, from the tallest to the shortest, on a single shelf in a room large enough to hold them.

Buzz Spector, a Chicago native, lives in Los Angeles.



Outlying San Diego sites

**25 Founders Gallery,
University of San Diego****Estela Hussong**

In Branches

Estela Hussong is one of Baja California's most renowned artists, highly respected in the Tijuana-San Diego region, as well as in Mexico City. Born in Ensenada, Estela Hussong is entering the world of installation art for the first time with her participation in inSITE94.

Her piece at Founders Gallery at the University of San Diego will incorporate dried flowers, cacti and fish. "The work's aim is to provoke an aesthetic response," Hussong says.

26 Mesa College Art Gallery**Rolf Julius**

Air

Air is one of two sound installations by German artist Rolf Julius presented by Mesa College Art Gallery during inSITE94. Julius' other installation, entitled *Singing*, is located at the Casa de la Cultura Municipal in Tijuana.

Julius' work is minimalist in nature, concentrating on "The essential within the insignificant," according to Christian Schneegass in *Rolf Julius: Small Music*. His inspiration derives from the rhythms, vibrations, and cyclical patterns inherent in both natural and industrial environments. His recorded sounds are made with traditional musical instruments such as piano and flute, combined with the coincidental noises of daily life. The human voice, falling drops of water, buzzing insects, and wind are to Julius like pigments to a painter. His installations are also created with a diverse array of organic and synthetic materials such as rusty steel, broken glass and ash.

Unlike many installation artists, Julius does not seek to transform the spaces in which he works, but rather to accentuate their intrinsic characteristics. His working process is deeply intuitive, requiring him to correspond intimately with his environment like a type of sensory shaman. Julius places himself in the role of spokesperson for these latent qualities, defending their honor and acting as a translator for those of us who have lost our sensitivity to the chaotic demands of modern life.

Born in Wilhelmshaven, Germany, Julius currently lives in Berlin. He has created installations and performed widely in Europe, the United States, Japan, and Korea.

Air will be on view Monday through Friday, 11 a.m.-4 p.m. and Thursday until 8:30 p.m. from Sept. 21 through Oct. 29 at the Mesa College Art Gallery, 7250 Mesa College Dr., San Diego. A reception will be held for the artist on Tuesday, Sept. 20, from 5-7 p.m., with a performance by the artist from 7-8 p.m. in the Appolad Theater (adjacent to the gallery). For further information, or to schedule a docent tour, please call 619/627-2878.

LA JOLLA**27 The Athenaeum
Music & Arts
Library****Ming Mur-Ray**

CYM 55296

The Athenaeum Music & Arts Library presents a new work by Ming Mur-Ray, a bicoastally based artist who lives and works in San Diego and New York City. The installation consists of 72 panels, each one inscribed with 768 invented characters. The panels, reminiscent of ancient hieroglyphics engraved on tablets, are placed side by side on narrow shelves of six free-standing wood units that diagonally bisect the gallery, ultimately confronting the viewer with a total of 55,296 characters. The sheer quantity of the characters, meaningless to all save the artist, creates a strong visual impact on the viewer.

While Mur-Ray's work often deals with political and social issues, this piece also draws inspiration from more personal experiences. A native of Hong Kong, Mur-Ray has studied the art of calligraphy under the tutelage of a master throughout her life. This medium translates into the creation of Mur-Ray's unique "alphabet" of 55,296 characters, each painstakingly hand-written with brush and paint. Many ancient cultures possess a rich and vivid history that was recorded in this manner. "In today's computer-based society," she comments, "the act of writing is becoming a lost art." Mur-Ray has created the sensation of a language, one that can be appreciated for its visual qualities, but that cannot be known or understood.

The inspiration for *CYM 55296* lies in her reading of Ray Bradbury's *Fahrenheit 451* on the anniversary of its publication. Mur-Ray's invented characters evoke a code devised to protect language from the oppression of censorship, preserving proscribed texts by translating them into symbols which can be deciphered by only a few.

Mur-Ray, who came to the United States in 1971 as a student, received her B.F.A. from Columbus College of Art and Design and M.F.A. from the University of Cincinnati. Her work has been shown in numerous group and solo exhibitions at venues throughout the country.

The exhibition is on view from Sept. 23 through Nov. 12 at no charge. The



Cyberguide from VITAL SIGNS' APPARITIONS

Athenaeum is located at 1008 Wall Street, La Jolla. Gallery hours are Tuesday through Saturday, 10 a.m. to 5:30 p.m. and until 8:30 p.m. on Wednesday. Call 619/454-5872 for additional information.

University of California, San Diego

Artists from the University of California, San Diego community have created five separate exhibitions at UCSD for inSITE94. (As indicated below, the UCSD art events will have individual receptions, at the sites of their exhibits, on Sept. 30.)

28 Stephen Birch Aquarium-Museum, Scripps Institution of Oceanography, UCSD

Nina Karavasiles
Saline/Salina

Artist Nina Karavasiles thinks a lot about where things are.

Her latest creation takes art lovers from land, through air, and out to the sparkling blue Pacific Ocean.

Saline/Salina uses evaporated sea water salt as the medium. In a dark trough line extending 15 feet into the hillside off the aquarium-museum's Robert Smargon Exhibit Courtyard, this piece forms a visual connection to the Scripps Pier at the Scripps Institution of Oceanography. Location is actually part of the piece. Three clear Plexiglas boxes contain sea water in varied concentra-

tions of distillation, giving an ephemeral finish. The exhibition's sea salt was donated to Karavasiles by Western Salt in Chula Vista, where salt harvesting occurs twice each year.

"This art piece is minimal and plain, yet conveys a strong message," Karavasiles says. That message links Mexico and the United States through local ocean

waters. The same salt water that flows past Mexico and the U.S. links the two countries in more than conventional ways. "The two countries are unified in polluting the ocean," Karavasiles says. Perhaps her art will bring this message to listening ears.

A first-time participant in inSITE, Karavasiles is no newcomer to unusual art projects. Last summer her *Terrain Art/Site Induced Sculpture* featured "to-scale" sculptures placed in the existing landscapes of the San Diego Model Railroad Museum in Balboa Park. She also collaborated on Sushi's *Street Sites '91, A-Where-ness*, an art piece situated at Brown Field Airport, just four miles from the world's busiest border crossing. Not all her work is site-specific. In October she will exhibit abstract/conceptual sculptures at the Art Gallery at Bellarmine College in Louisville, Kentucky.

Karavasiles' work has been seen in museums, universities, and galleries throughout the U.S. She was born in Massachusetts and received a B.F.A. from Montserrat College of Art. She currently resides in historic Barrio Logan, San Diego.

Saline/Salina can be viewed from the Robert Smargon Exhibit Courtyard at the Stephen Birch Aquarium-Museum, Scripps Institution of Oceanography, UCSD, daily from 9 a.m. to 5 p.m., Sept. 23 through Oct. 30. The art exhibition can be viewed with regular paid admission to the aquarium-museum. The Stephen Birch Aquarium-Museum is located at 2300 Expedition Way, La Jolla. For admission prices and information, call 619/534-FISH.

Note: Although inSITE94 projects will be in place on Sept. 23, the Stephen Birch Aquarium-Museum will have its opening reception on Friday, Sept. 30, from 6 to 9 p.m., with refreshments and free admission to the art exhibition only. (The aquarium tanks and interior museum will not be open for viewing.)

29 University Art Gallery

VITAL SIGNS
APPARITIONS

The University Art Gallery, located in the Mandeville Center, is the venue for *APPARITIONS* by VITAL SIGNS, a physical and computer-generated installation that will be open

Sept. 23 to Oct. 30.

Gallery visitors will be able to interact with a virtual reality environment through large-scale video projections that blend the real with the "virtual." The installation also will incorporate an electronic mail capability to communicate on a global computer network.

VITAL SIGNS is a technically diverse group of collaborating artists and computer programmers who came together a year ago, through discussions on the cultural implications of virtual reality. These discussions led to explorations of virtual technology. *APPARITIONS* is a result of the members' ongoing artistic and technical collaboration.

There will be a public reception at the gallery on Sept. 30 from 4:30 to 7 p.m. University Art Gallery hours are Tuesday through Sunday, noon to 5 p.m. The gallery is closed on Monday.

30 Center for Research and Computing in the Arts

Sheldon Brown
Video Wind Chimes

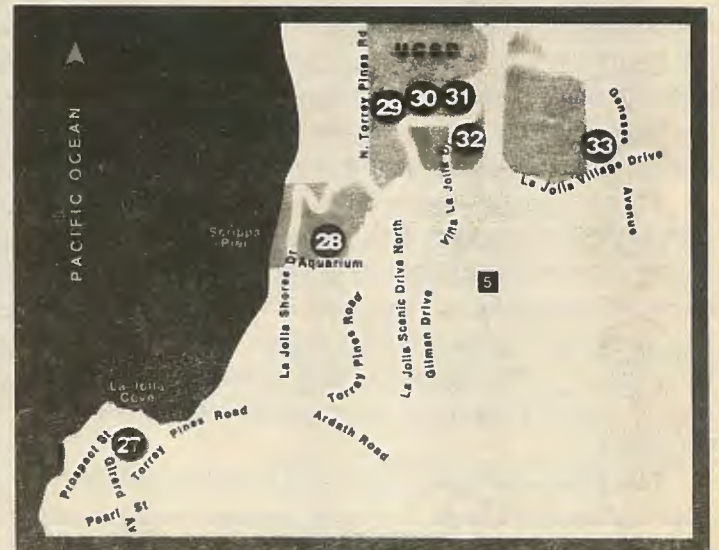
The Center for Research and Computing in the Arts (CRCA) is the site of an outdoor public artwork/video installation titled *Video Wind Chimes*, created by Sheldon Brown, assistant professor of visual arts at UCSD. *Video Wind Chimes* consists of a series of three video projectors that are hung from 20-foot-high street lamp posts. Random movement created by the wind against the video projectors causes the video projectors' internal electronic circuitry to pick up a variety of broadcast signals in the air and project actual television images onto the walkway below.

The exhibit runs from Sept. 30-Oct. 30. An opening reception will be held from 5 to 10 p.m., Sept. 30, at CRCA. This installation may be viewed daily from after dusk until 11 p.m.

31 Visual Arts Center Gallery

Janet Koenig/Greg Sholette
disLOCATIONS

The UCSD Visual Arts Center Gallery presents an installation by artists Janet Koenig and Greg Sholette, titled *disLOCATIONS*. The exhibit consists of a series of miniature dioramas (3 feet by 2 feet), presenting actual historical events that occurred in the San Diego/Tijuana area in the early



La Jolla sites

1900s—as they might have been captured by newsreel producer/cameraman Lyman Howe. (Howe worked in San Diego at the time. His films have since been lost.)

The artists' miniature reconstructions of the events are flanked by computer digitized photographs displayed to resemble movie "stills," which incorporate "news clippings" as the visual narrative.

The exhibition invites the viewer's imagination to be carried aloft in a balloon ride over a free-speech skirmish in downtown San Diego that took place in 1912; transported by train to the 1915 Panama California Exposition; and whisked to a dance recital in Tijuana in 1911, when a band of revolutionaries attempted to overtake the Mexican city.

The exhibit opens Sept. 23, and there will be a public reception on Sept. 30, from 5 to 10 p.m. The gallery will be open from noon to 5 p.m., Monday through Friday.

32 Department of Veterans Affairs Medical Center (at UCSD campus)

Joyce Cutler-Shaw

The Human Condition/La Condición Humana

Joyce Cutler-Shaw's inSITE94 project, titled *The Human Condition/La Condición Humana*, is a binational installation of portraits, poems and wall stories of two local populations. It is conceived as a dialogue, inspired by an unusual pairing of two cross border hospital sites. Hospitals—specifically the Hospital General de Tijuana and the Veterans Affairs Medical Center in La Jolla—encompass the dimensions of the human condition: from the newborn, through adulthood, to the aged. Our various languages, customs and habits, which so often divide us, are also demonstrations of the richness of human expression. This project explores and celebrates our diversity, as well as our common humanity.

The gridded walls of glass of the entry/atrium of the Veterans Affairs Medical Center in La Jolla are installed with cutout figures like those of Vietnam veterans Gabriel Gillum and Joan Craigwell, which frame the entrance. The portraits, all completed since May, are enlarged from original life-size drawings of eight veterans—women and men, who served from World War I to the recent "Desert Storm." Fragments of their stories are imprinted on transparent colored gels affixed to the window panes in shades of yellow and blue.

In San Diego, veterans who have modeled for the portraits and shared their stories include Maggie "Mal" Malsich, a Women's Army Corps veteran of World War II. Although she lost her right arm in an accident while in the service, she continued to work for the military for 30 years in the U.S. and Germany. Mal drove trucks and campers, traveled alone through Eastern Europe. She even learned to fly.

The artist's project journals have become, in part, a testament to the human spirit through the stories of Mal and others. They also reveal unexpected connections between the social center and other sites in Tijuana and the VA Medical Center in San Diego. The artist discovered in each, a strong sense of community, a comfortable environment for self help, mutual support, and good manners—and people very responsive to her project.

These two installations are part of a larger body of work, titled *The Anatomy Lesson*. It is being developed during Joyce Cutler-Shaw's role as Artist-in-Residence/Visiting Scholar (1992-95) at the School of Medicine of the University of

California, San Diego, her inSITE94 project's primary sponsor. Project co-sponsors are the Hospital General de Tijuana, Veterans Affairs Medical Center of San Diego, and El Colegio de la Frontera Norte.

Other generous support has come from Tiger Reprographics, Rosco Products, H.G. Daniels, and individual contributors. Chris Kortum is project and production manager. Project photographers are Phel Steinmetz and Peggy Darnell. International liaison is Dr. Miguel Gonzales Black of El Colegio de la Frontera Norte. Tijuana coordinator and translator is Enrique Monroy. Project translator is Gwen Gomez Siref. Project painter-in-charge is Laura Sasso.

An opening reception will be held at the Department of Veterans Affairs Medical Center on Friday, Sept. 30, from 4:30-7 p.m.



Artist Joyce Cutler-Shaw with sketches for *The Human Condition*

33 Regent Park Office Complex

David Jurist

Maíz/Maze

For information about *Maíz/Maze*, refer to the description of the artist's related project (no. 18) at the Children's Museum.

The maze in the Golden Triangle is located at the corner of Regents Road and Executive Drive and is open for viewing during daylight hours.

the STUART collection at UCSD: a Site-Specific Delight

Although not part of inSITE94, the Stuart Collection of sculpture at the University of California, San Diego, affords campus visitors an opportunity to view a unique collection of site-specific works by leading artists of our time. The collection, inventive in both its curatorial point of view and its working processes, has enriched the cultural, intellectual and scholarly life of the UCSD campus and the entire San Diego community.

The collection results from an innovative partnership between UCSD and the Stuart Foundation. Under an agreement, forged in 1982, the entire campus may be considered as sites for commissioned sculpture. It is further distinguished from a traditional sculpture garden by integration of some of the projects with university buildings.

Great care is taken to incorporate the university's long-and-short-range plans while maintaining the integrity of the art and providing a provocative, thoughtful, and carefully considered addition to the fabric of campus life. Many of the artists who have designed works for the collection are associated with movements or attitudes—particularly the various manifestations of conceptual art pioneered in the 1970s—which are seldom represented in public sculpture collections. A significant number of the artists have been better known for their work in other areas before creating their first permanent outdoor sculpture for the Stuart Collection.

Brochures with maps of the Stuart Collection, which can be used for self-guided tours, are available at the Northview Drive and Gilman Drive information booths. For information about docent-led walking tours of the Stuart Collection and inSITE94 projects located on the UCSD campus, turn to "Take a Tour" on page 9.

nORTH county

34 Kruglak Gallery, MiraCosta College

Roberto Salas

Los Vendedores de Tijuana

MiraCosta College's Kruglak Gallery hosts an exhibit by Roberto Salas titled *Los Vendedores de Tijuana*. San Diego residents have seen Salas's bold, hand-painted automobiles featured in San Diego's ArtWalk, his sign-like sculptures displayed on Park Boulevard near the San Diego Zoo, his paintings on the overpass to Chicano Park.

His inSITE94 installation reflects the Tijuana border scene, with its cars, curios and crowds. Totemic sculptures and portraits of looming *vendedores* utilize the actual plaster of Paris hamburgers *y otras chingaderas* in the architectonics to conjure a temple-like setting. With humor, the work also questions society's reverence toward the icons of television, advertisements and children's cereal.

"1985, in Tijuana, Baja California,

the border crossing is jammed with Fords, Toyotas and Hondas stuffed with oversized Mexican curios. The passengers, hungry for more, have a few dollars still burning peso-size holes in their pockets. They want to buy but don't want to be caught looking. Outside *Los Vendedores* tower high above the cars, stacked with plaster of Paris hamburgers and Madonnas, sarapes and wind chimes, and wearing at least one dozen straw sombreros (each with a different color hat band.) They're straining for eye contact.

"These monumental shamans of kitsch could have been my childhood heroes. I wish I would have seen them then. They appeal to the eclectic tastes of the American tourists. Fast money, merchandise with a turnover reflecting the trends of popular culture in the United States, in a form derived from a traditional Mexican craft. Who buys the merchandise and why?"

A San Diego resident, Salas holds a bachelor's degree in studio art from the University of New Mexico, Albuquerque, and a master's degree in visual art from UCSD. His murals, sculptures and installations have been seen in numerous locations across the country.

The Kruglak Gallery is located in MiraCosta College's student center at One Barnard Drive, Oceanside. Salas will deliver a lecture on his exhibit on Tuesday, September 27, at 2:30 p.m., in Aztlan B at the student center. An opening reception for the artist will be held from 4 to 6 p.m. in the Kruglak. The inSITE94 exhibit runs from Sept. 27-Oct. 27. Gallery hours are Monday-Thursday, 10 a.m.-1 p.m.; Tuesday and Wednesday, 6:30-8 p.m. Admission is free and the public is invited.

35 Boehm Gallery, Palomar College

Border Arts Workshop/Taller de Arte Fronterizo
tonguetied/ lengua trabada

Palomar's Boehm Art Gallery opened in 1966 with the mission of bringing traditional and contemporary art exhibitions to students and the community. Since 1966 the gallery has focused on San Diego artists. For inSITE94 the Border Arts Workshop/Taller de Arte Fronterizo (BAW/TAF) will create a site-specific installation here.

Since its inception in 1984 BAW/TAF has been the active visual arm of the Centro Cultural de la Raza. It remains a multi-national conduit that serves to address the issues confronting us in a region where two countries and cultures meet, not recognizing cultural, economic, or geographical borders.

For the past ten years BAW/TAF has been working with binational and multi-ethnic communities in an ongoing attempt at expanding a regional understanding. For subjects such as migration and immigration, local and national news events often focus on the reactionary elements of our society. The ability to use a language that is not the dominant one appears to be a threat, rather than an element that enriches our society. Diverse points of view are the base for a democratic society. A truly multi-cultural society is one where these differences enrich the dominant culture, not divide it.

By researching the history and development of ESL and Bilingual Education programs, BAW/TAF and its collaborators reveal mechanisms that enable the viewer to better understand the times in which we live. *Tongue-tied/lengua trabada* also focuses on process and collaboration, expanding the artistic strategies by involving community members, activists, writers and students in the art-making process.

Participating artists include Andres Torres, Angelica Ruano, Carlos Gutierrez, Memo Munro, Tim Carroll, Juan Pazos, Victoria McLean, Fernando Gracia, Tomas Tamayo, Veronica Nava, Jewel Castro, Jorge Osuna, Michael Schnorr, Carmela Castrejón, Susan Yamagata, and Narciso Argüelles.

BAW/TAF: Narciso Argüelles, Susan Yamagata, Michael Schnorr, Carmela Castrejón.

36 California State University, San Marcos

Anne Mudge
Heir • Loom

Heir • Loom evokes thoughts of history and place, and tells stories about the land on which the new university stands. In the library courtyard, there are 20 grassy squares. On each square is the outline of a person, representing people who have lived in the area. To signify the completion of a cycle of life and death, the charred remains of plant detritus found at the site fill the outlines.

"Attached to the midline of each body-shaped imprint is a strand of filament ascending skyward," Mudge says. "Its imagery has been loosely borrowed from the Luiseno (local indigenous Native Americans) symbol of the *wanal wanawut*, sometimes called the *yula wanawut*—*wanal* being a seine or long net, and *yula* meaning hair or spirit (hair being very sacred, a metaphor for spirit.) These slender strands are perhaps the most tenuous of fragments from the past, separated from their original

context by an ocean of times and understanding. The strands imply that our lives are woven into an immense web of reverberating action and reaction. The ocean of time is a seamless fabric, to which we are forever connected."

Anne Mudge was born in McKeesport, Pennsylvania and currently resides in Elfin Forest, California. She studied at Idaho State University and the University of Oregon, and holds a bachelor's degree in Fine Arts. Mudge has exhibited widely throughout the United States.

37 California Center for the Arts, Escondido

Mathieu Gregoire
Blue Granite Shift

Blue Granite Shift by Mathieu Gregoire activates Rill Court, the center courtyard of the California Center for the Arts, Escondido. The locally quarried granite pieces progress, evolve and "shift" from rough natural boulders randomly planted in the ground to more finished elements set into the architecture. Along this journey, the granite interacts with landscape elements, especially the water features, as water flows over, passes through, collects and is channeled by the granite pieces.

The installation establishes a harmonious counter play with the rectilinear architecture of the new \$74 million cultural arts complex designed by Moore, Ruble, Yudell.

Blue Granite Shift is sponsored through the City of Escondido's Art in Public Places Program. It is a permanent outdoor installation at the California Center for the Arts, Escondido, 340 North Escondido Blvd., Escondido, CA. Located throughout the central courtyard, the project is open to the public during daytime hours and in the evening when events are scheduled at the arts complex.

San Diego artist Mathieu Gregoire exhibits nationally. His work is included in collections on the East and West Coasts. He has received the Lewis Comfort Tiffany Foundation Grant and a National Endowment for the Arts Fellowship.

Dennis Oppenheim
Gypsum Gypsies

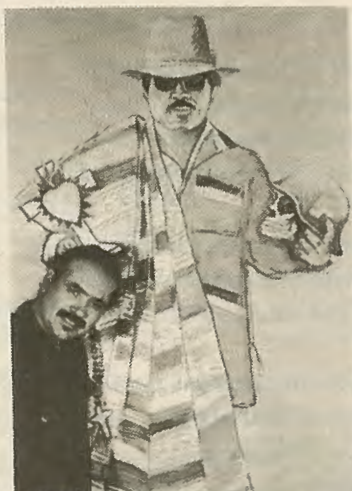
Dennis Oppenheim's installation *Digestion: Gypsum Gypsies* will light up the Tower Gallery at the California Center for the Arts Museum during the museum's grand opening exhibition—*Wildlife*.

The six reindeer that circle the museum's Tower Gallery to form *Digestion: Gypsum Gypsies* began as a single animal, according to museums director Reesey Shaw.

In a subsequent version, Oppenheim bisected four flaming deer and attached them to a gallery wall. "The artist thought of the animals as 'gypsum gypsies' that were both digesting the wall and drawing from it," explains Shaw. ■



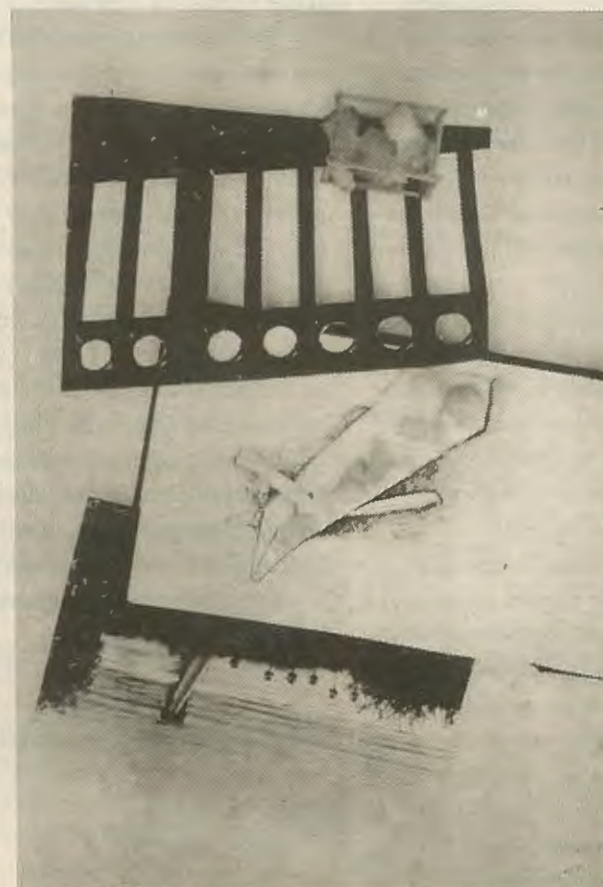
More Art for inSITE94



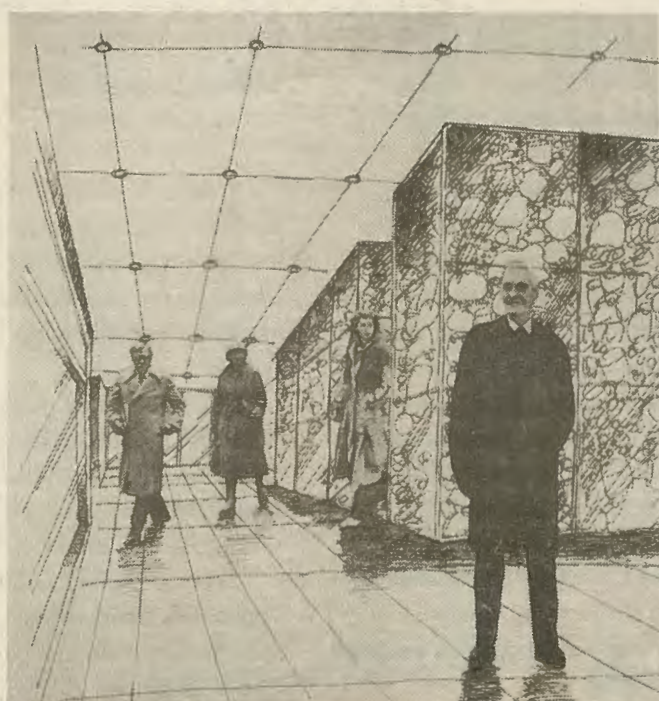
Artist Roberto Salas
with image from
Los Vendedores de Tijuana



Mario Lara and Barbara Sexton's
You Can't Get There from Here



Sketches for Nina Karavasiles' *Saline/Salina*



Sketch of Luis Moret's *Waiting Room*



"Dr. Hrdlicka's Gallery," a diorama from Janet Koenig and Greg Sholette's *disLOCATIONS*

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MOZART - *Piano Concerto No. 21*
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HAYDN - *Symphony No. 92 in G*
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Artwork Rolls Into Santa Fe Depot

These days, rumbling trains and rushing passengers aren't the only signs of commotion at the Santa Fe Depot. Since August, artistic teams have been busy constructing art work to be displayed at the train station and adjacent Baggage Building as part of inSITE 94.

The first piece to be completed, *Just Passing Through*, an installation by Mexican artist Yolanda Gutiérrez, has been attracting plenty of attention. Sponsored by the Instituto Nacional de Bellas Artes, the sculpture consists of dozens of iron clouds suspended from the ceiling in the Santa Fe Depot's waiting room. From each surprisingly delicate-looking cloud, hundreds of hanging threads support fragments of animal ash and bone.

"The installation will incite the viewer to sit and meditate about life and death," the artist states. "While the viewer is waiting for a train to travel somewhere, they may realize that this is just part of a much longer trip."

So what do the people "just passing through" the depot have to say about the artist's work? "It's interesting. We've had some good response to

what we call 'the bone clouds'," reports Amtrak field manager Roland Batten. "Most people don't even know they're bones. Some people ask 'What is it?' and some think it's nice."

Passenger Eileen Baldwin, just arrived from London, reports the cloud sculpture was the first thing she noticed when she entered the depot. "I think it's nice," she sums up in a crisp British accent. "It's kind of tranquil to look up there and see that, isn't it?"

San Diegan Pearl Smith, just returned from a trip to Atlanta, spotted the clouds immediately. "They're beautiful," she says, adding, "What are they made of?"

Not everyone at the depot is enthralled with



Mexican artist Yolanda Gutiérrez's art installation for inSite 94 at the Santa Fe Depot in San Diego suggests a view of life as constant movement. Photo by Philipp Scholz Rittermann



Yolanda Gutiérrez

the new addition. Crew assignment clerk Ken Mobly, who discovered a basketful of bones during the project's assembly, is disturbed by the sculpture's content. "I probably would have appreciated the art more if I hadn't gone into the warehouse and seen what it was made from," admits Molby, who had a poster on his office wall depict-

ing a trinket-clad man flashing a statue. The poster's message: "Expose yourself to art."

But other employees are enthusiastic about the art work. "It really makes the station look like Broadway, or a store that does really high-end designs," says acting baggage lead Jackie Marque, who designs flowers in his spare time. "This is really unusual and different, and that's what people need right now. It's great that art is being mainstreamed now into train stations and other places, not just in galleries anymore."

Ticket clerk Gordon Ivey agrees. "I think it's imaginative and really adds a lot. You get tired of looking at the same four walls for 20 years. It's good to see a change." He sums up the

sentiments of many here, concluding, "I don't know what it means, but I like it."

By Sept. 23, Ivey will see plenty more changes. For five weeks the Santa Fe Depot and adjacent buildings are temporary homes to nine works of art, thanks to the generosity of Catellus Development Corporation, owner of the Santa Fe Depot, and Steven Hess, vice president. There will be more inSITE94 art works concentrated at the depot than at any other site in the region.

The Santa Fe Depot is also the site of the inSITE94 Opening Celebration Party on Sept. 23.

By Miriam Raftery

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Yoav Talmi, conducting
Er'ella Talmi, flute

Haydn Symphony No. 94 ("Surprise")
E.T. Zvilich Concerto for Flute & Orchestra (1989)
Dvořák Eight Slavonic Dances, Op. 46 & 72

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January 5
Thursday

7:30 p.m.

Uriel Segal, guest conductor
André-Michel Schub, piano

Wagner Overture to *Rienzi*
Schumann Piano Concerto in a minor
Prokofiev *Romeo and Juliet* Suite

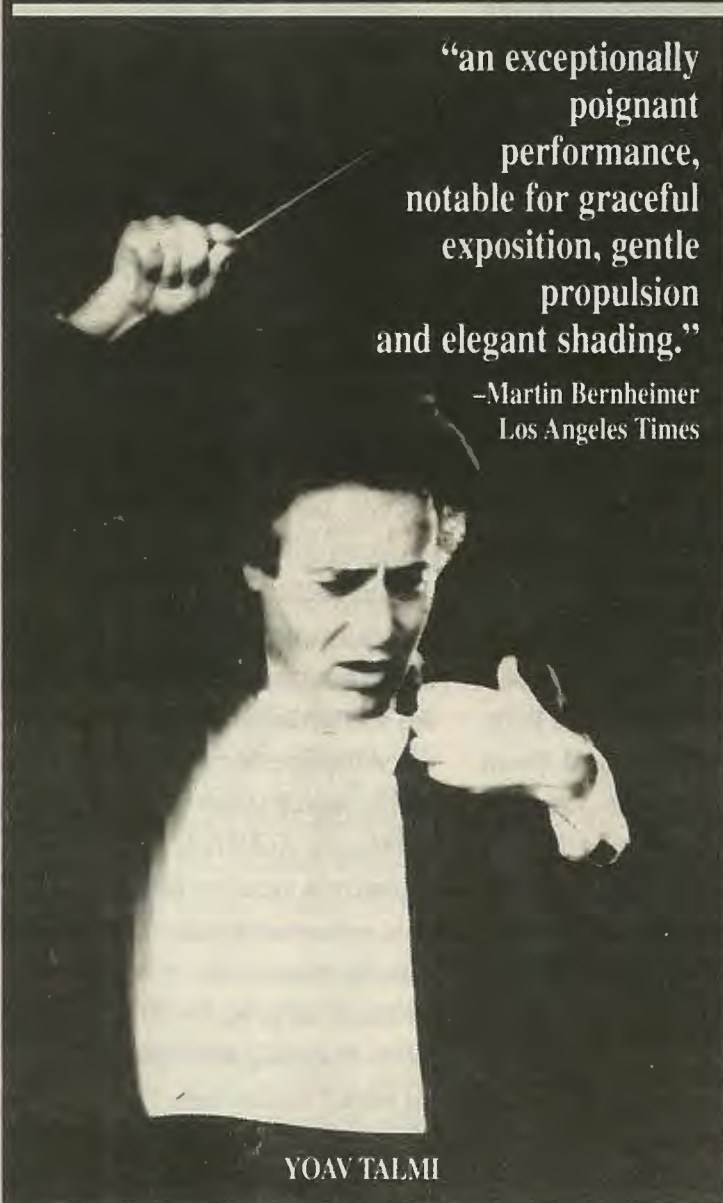
SEMKOW CONDUCTS TCHAIKOVSKY

February 23
Thursday

7:30 p.m.

Jerzy Semkow, guest conductor
Lee Luvisi, piano

Mozart Divertimento for strings in
D Major, K.136
Mozart Piano Concerto No. 27 in
B Major, K.595
Lutoslawski *Funeral Music*, for String Orchestra
Tchaikovsky *Francesca da Rimini*



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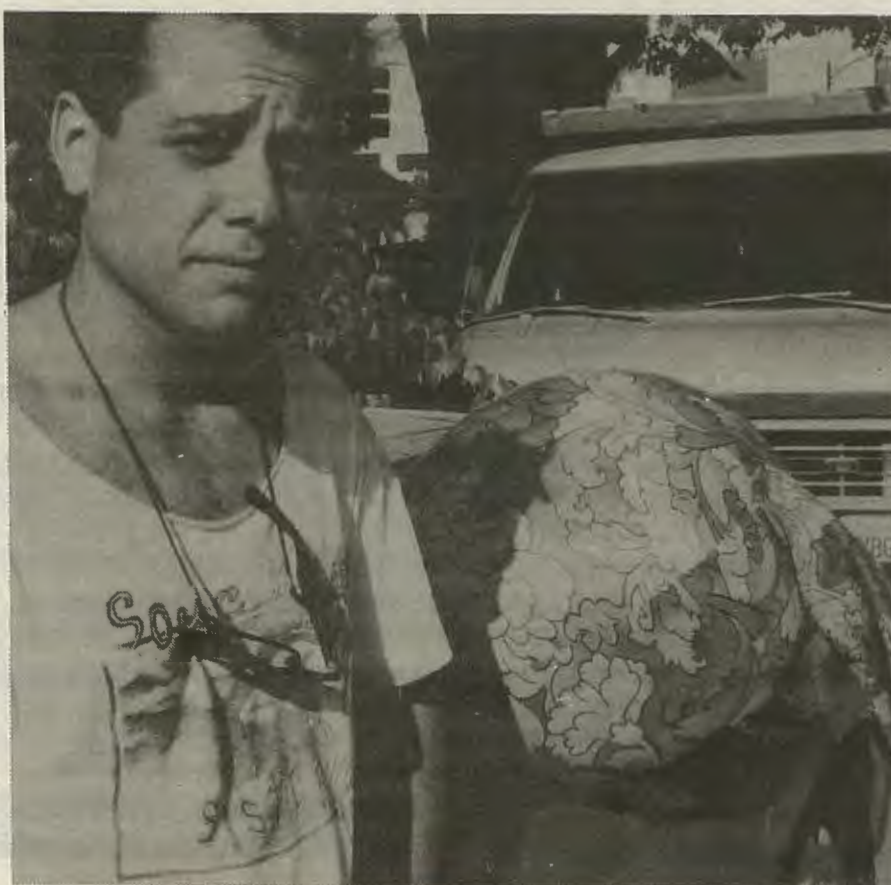
Behind The Scenes:

Sculptor Lee Boroson Helps Other Artists Realize Their Dreams

Eight tons of coal. Two "snakes" of cotton. Theatrical fog machines. 20,000 sheets of gold leaf. Two used vans—preferably Fords. Dodges not acceptable. The sound of barking dogs. This slightly eccentric assortment represents the genesis of art works created by some of the artists participating in inSITE94. It also represents some of the daily concerns of Lee Boroson, a Brooklyn-based artist who is responsible for assisting in the procurement of materials, coordination and installation of 12 inSITE94 projects.

But Boroson's role behind the scenes at inSITE94 has been far greater than that of resident factotum. As participating artists around the world began to develop concepts, select sites and, finally, to arrive in San Diego, it fell to Boroson to assist them in realizing their pieces. That's why Boroson took a microphone to the municipal animal shelter (to tape the sound of barking dogs), and why he spent hot summer afternoons evaluating the surface properties of a defunct Tijuana swimming pool that was to be decorated with gold leaf.

Boroson's involvement with inSITE94 stemmed from an invitation extended by Michael Krichman, president of Installation Gallery. The two met when Boroson moved to San Diego in 1990. Over the course of the next two and a half years, Boroson continued to expand his range as an artist and eventually mounted nine



New York artist Lee Boroson will exhibit an installation at Agua Caliente during inSITE94. Photo by Eugenia Vargas

exhibitions locally, including two at Quint Krichman Projects and Quint Krichman Gallery. His familiarity with the area and the diversity of the local culture, as well as his own experience as an artist, made Boroson a natural choice to work directly with the artists as they conceived, planned and completed their work.

As an artist, Boroson acknowledges and embraces the reality that ideas change and evolve over time. "Part of my role at inSITE94 is to make that evolution pos-

sible for the artist," he says. "I can't afford to view my involvement in a piece as being 'precious' in any way. My goal is simply to assist in the production of the best possible piece by a particular artist at a given moment."

In some respects, the international dimension of inSITE94 broadly mirrors many of the themes and currents in Boroson's own work as a sculptor. In 1992, for example, Boroson created a public installation in the Tijuana River Estuarine Reserve in Imperial Beach entitled *Stream of the Journey*. Boroson's piece, sponsored by San Diego's Sushi Gallery, commented on the drama enacted daily at the U.S.-Mexico border and reflected on the human dimension of myriad surreptitious border-crossers.

Using the discarded shoes of undocumented immigrants that he collected at the site, Boroson immersed them in a tank of water and then contrived an elaborate circulatory system of hoses, vessels, filters and pumps to, in essence, "distill" the human information left behind by the owners of these forlorn artifacts. "One's roots, I think, are increasingly defined by

knowledge, not ethnicity or location," Boroson says. "And identity evolves from what we learn and the individual choices that result from that learning."

For the peripatetic Boroson, the brief return to San Diego has provided a stark contrast to his surroundings in Brooklyn, where he lives and maintains his studio. His most recent commission *Stuff* is installed on the campus of Long Island University in Brooklyn, an urban setting that could not be more antithetical to any found in San Diego. Confronted with a brutally oppressive institutional ambiance, Boroson injected a subtle, wry reference to the hopes and vitality of the students who labor within the campus' staid walls.

Sixty feet above the ground, in a space between an overhead walkway and an abutment, Boroson inflated six brightly patterned, Lycra-clad rubber bladders, each of which terminated in a U.S. government regulation trumpet. Connected to his work with water and containment, the organic forms of *Stuff* result from the combination of two elements that are—by themselves—formless. Other of his works are included in the collections of the Museum of Contemporary Art, San Diego; the Museum of Contemporary Glass, Millville, New Jersey; and the Bemis Foundation, Omaha.

From his work with inSITE94, Boroson derives the stimulation and cross pollination that inevitably results from working with different artists from various countries on projects installed in both the U.S. and Mexico. And if he has been required to overcome numerous bureaucratic, artistic, cultural and logistic complications, it merely reinforces his understanding of the role of art in his own life. "Art is a means of learning about what you don't yet know," Boroson says. "The (artistic) formats enable you to work through and overcome your own limitations."

Editor's note: Although it's not an official inSITE94 project, look for Boroson's installation at Centro Escolar Agua Caliente during the exhibition.

By Nicholas Backlund

Congratulations to Michael Krichman and inSITE94

and to all to the participants for their extraordinary efforts and contributions to the art community.

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inSITE94 was made possible by the collaboration and sponsorship of the following organizations and corporations.

Installation Gallery

Installation Gallery, a nonprofit gallery without exhibition space, is successfully turning the San Diego/Tijuana area into a gallery without walls for inSITE94, a bi-national exhibition that involves traditional museum space and unexpected venues from Escondido to Playas de Tijuana.

Installation Gallery is responsible for inSITE94 marketing, education programs, staff and administrative support and coordinating the efforts of all the institutions involved. Activities are overseen by a 31-member board of directors and a 63-member Arts Advisory Board made up of participating institutions, artists and educators.

This isn't the first time that Installation Gallery has expanded beyond traditional gallery/museum space. Years ago the arts organization instituted Artwalk, an exploration of downtown San Diego artists' lofts and galleries.

About two years ago, Installation Gallery board members decided to do something bigger—something that would galvanize the art community and spur collaboration.

The result was the inSITE concept, the brainchild of Mark Quint, owner of Quint Gallery, La Jolla and Ernest Silva, artist and professor of visual arts at the University of California, San Diego.

inSITE92 was a pilot program, conceived and executed in about four months, with a budget of \$3,000. inSITE92 sought to bring varied facets of the region's arts community together to share audiences, artists' works and experiences via site-specific installations.

Encompassing commercial galleries, university and community college galleries and nonprofit institutions, as well as more unlikely venues, inSITE92 opened up dialogues between venues and across the border.

"There was a synergy and cooperation between the various institutions and venues," says Silva. "That spirit of collaboration has developed further to become the driving force behind inSITE94."

Once inSITE92 was completed, planning for the next biennial exhibition started in earnest. Grants were sought; museums

were convinced to participate; and corporate sponsors started coming on board. "Soon this project took on a whole new significance. The entire budget, representing money spent by all participating institutions, represents about a thousand-fold increase from our 1992 budget," says Michael Krichman, president of Installa-

tion Gallery. "Our collaborative efforts have resulted in a world-class exhibition."

"The energy produced by inSITE94 has generated so much momentum that it's hard to say where inSITE94 will take us," says Krichman. "However, we are certain that the scale, quality and uniqueness of inSITE will put us on a par with other

international art events."

The Museum of Contemporary Art, San Diego

The occasion of inSITE94 is bringing welcomed international focus on the San Diego/Tijuana region and on installation and site-specific art. It is fitting that this

Continued on Page 34

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Continued from Page 33

landmark binational undertaking had its genesis in San Diego, since the Museum of Contemporary Art, San Diego (MCA)—one of inSITE94's principal co-sponsors—is known around the world as a pioneer in the collection and exhibition of installation and site-specific works.

MCA's commitment is long-standing, going back more than 25 years, when a number of avant-garde artists exhibited at what was then known as the *La Jolla Museum of Contemporary Art*. Beginning in the late 1960s and into the '70s, MCA was showing installation and site-specific works by such artists as Sol LeWitt, Chris Burden, Bruce Nauman, Barry LeVa, Robert Morris, Dennis Oppenheim and Terry Allen (long before they were "household names" in the art world); and adding works by these and other artists to the MCA permanent collection. Previous MCA director Thomas Tibbs, assistant director Lawrence Urrutia, and director Sebastian "Lefty" Adler took prescient and bold steps in this direction, fully supported by the Board of Trustees.

For example, in 1971, the museum presented an exhibition called *Body Movements*, a series of installations and audience participation pieces by Mowry Baden, Chris Burden and Bruce Nauman, artists then in their early 20s, who have since gone on to be influential and well-known in the art world. That same year, a major installation piece by Baden, *I Walk the Line*, was acquired for the collection. In 1978, Nauman's *Studies for Holograms* (1970) was acquired; and in 1986 the museum acquired Chris Burden's extraordinary 1979 installation, *The Reason for*

the Neutron Bomb—comprised of thousands of nickels and match sticks, a compelling and thought-provoking statement about war and armaments.

Hugh Davies was hired as MCA's director in 1983, and came to San Diego from the East Coast with a strong interest in this form of art and a national reputation as an expert in the field. (As early as 1974, he was assistant director of *Monumenta*, a landmark outdoor sculpture exhibition that took place in Rhode Island.) In 1986, with MCA's then-senior curator, Ronald J. Onorato, he co-curated *Sitings: Alice Aycock, Richard Fleischner, Mary Miss, George Trakas*, one of the first shows in the U.S. to examine the phenomenon of site-specific art. The major catalog that accompanied this show is still in print, and is considered one of the best books written on the subject.

The museum's relationship with installation and site-specific art taking place in this border region goes back to 1987, when MCA presented in its then-modest downtown satellite space an important installation work by the Border Art Workshop/Taller de Arte Fronterizo, *9-1-1: A House Gone Wrong*. Other border-related projects sponsored or co-sponsored by MCA included Krzysztof Wodiczko's dual projections on the Museum of Man and the Centro Cultural Tijuana in 1988; a series of commissioned billboards in 1990 and 1991; Celia Alvarez Munoz's commissioned installation, *El Limite* in 1991; Jeff Wall's commissioned work about Tijuana

in 1991; and a number of commissioned works in the exhibition, *La Frontera/The Border: Art About the Mexico/United States Border Experience* in 1993. The latter project was the result of a unique and fruitful collaboration between MCA and the Centro Cultural de la Raza in San Diego.

Over the past decade, MCA has taken a forceful role in commissioning, exhibiting and acquiring for its permanent collection installation works by such artists as Maria Nordman, Alice Aycock, George Trakas, Francesco Torres, Mauro Staccioli, James Celia Alvarez Muñoz, Bill Viola and Anish Kapoor, among many others. With funding in part from the National Endowment for the Arts, MCA is currently in the process of publishing a comprehensive catalog, titled *25 Years of Installation Art*, a book that will document MCA's history in the area.

Instituto Nacional de Bellas Artes

The mandate of the Instituto Nacional de Bellas Artes (INBA) is to preserve

Mexico's cultural and artistic heritage and to promote Mexico's national culture worldwide, which it does through ongoing national and international programs like inSITE94.

As in many other countries, promoting national culture abroad is a priority to Mexico. INBA supports Mexican artists' participation in international festivals, opportunities to display their work, artistic and academic exchanges, exhibits, loans, and donations of artworks. It also coordinates the exhibition of other countries' cultural expressions in Mexico, bringing Mexico's population in contact with the most important elements of international culture.

One important and vital initiative that will strengthen the cultural ties between Mexico and the United States is taking place on the Tijuana-San Diego border this month and next. inSITE94 will serve as a model to be emulated at other points along the border—and even in other areas of culture and art—because of the support and participation of the private sectors of both countries.

A key INBA achievement in the last two years has been the increasing ties with the United States and Canada through, among other things, exchange programs with prestigious institutions of higher learning.

A Leader In The International Arts

Mexico's extensive cultural and artistic heritage demands a strong preservation and dissemination effort. This is the task of the National Council for Culture and the Arts (CNCA), working through the National Institute of Anthropology and History (INAH) and the National Institute for the Fine Arts (INBA), the latter under the directorship of Dr. Gerardo Estrada.

Since its creation 47 years ago, INBA has brought a national perspective to the making of cultural policy in Mexico. INBA's role in the cultural arena, Dr. Estrada says, is to pursue actions that respond to the needs of the country as a whole, decentralizing resources in accordance with the richly diverse and pluralistic culture that is Mexico.

Dr. Estrada's dedication and experi-



Dr. Gerardo Estrada,
Director General of
Instituto Nacional
de Bellas Artes

ence have been key to the pursuit of INBA's multiple objectives. In addition to being a member of the political and social science faculty at Mexico's National University (UNAM), he has served as the director of Mexican educational television programming, sub-director of cultural diffusion at UNAM, cultural attaché at the Mexican Consulate in Chicago, director of Mexico House in Paris, director general of the Mexican Radio Institute, and director general of the CNCA's Border Cultures Program.

In the latter position, he witnessed firsthand the vital importance that social interaction along the border has for Mexico and the United States. This meeting point between two cultures, he notes, offers one of the most fertile areas for developing the arts, as well as bilateral relations.

His interest in promoting cultural understanding led Dr. Estrada to be an early and strong supporter of inSITE94, one of the most relevant artistic activities to take place along the most dynamic and important point on the U.S.-Mexico border: Tijuana-San Diego.

**For Business News
That Extends Beyond
The Borders**

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These artistic and cultural exchanges include the Mexico-United States Exchange Program for Artists-in-Residence, now in its second year, which enables Mexican professional artists working in a wide range of genres to spend two months in intense interchange of knowledge and experience with their counterparts in the United States. This residential program has been so successful that it will be extended to include Canada beginning in 1995, when Mexico will receive ten U.S. and ten Canadian artists, and 20 Mexican artists will take up residencies abroad—ten in the United States and ten in Canada.

INBA's outreach extends beyond North America. As part of its efforts to reinforce awareness of Mexican culture in other areas of the world, INBA participated in the Feria de Sevilla in 1992 and the Europalia Festival in 1993. Mexico has also welcomed examples of European culture to its shores, such as last year's Festival Multiarte Escénico and the Days of Spanish Culture celebrations. The Days of Argentine Culture will take place in Mexico this year.

These are but a few examples of the cultural activities that INBA pursues in the international world of arts and culture

Art Angels

in its effort to promote the art of Mexico and of the world.

Centro Cultural Tijuana y Turístico de Tijuana

The Centro Cultural Tijuana (CECUT), which welcomes more than one million visitors each year, opened in 1982 and became the headquarters for the Ministry of Education's Programa Cultural de las Fronteras (Borders Cultural Program) the following year. Since 1988, the CECUT has operated as part of the Consejo Nacional para la Cultura y las Artes (CNCA).

The highly stylized Centro Cultural Tijuana building, designed by architects Pedro Ramírez Vázquez and Manuel Rosen Morrison, is a Tijuana landmark that evokes Mexico's Pre-Colombian heritage. The Centro's facilities allow it to present a wide range of events. It houses a 300-seat planetarium/IMAX theater,

which brings an average of three new films, primarily scientific and historical documentaries, to the IMAX screen each year. Its 2,000 square meters of exhibit space focus on exhibitions related to national and regional history and anthropology.

The CECUT supports other cultural institutions in Tijuana, including the Baja California Orchestra, which resides within the Centro. The orchestra is of vital importance to the Baja California community because it not only performs in concert but also participates in music education programs that will shape future generations of Baja California musicians.

The Centro also serves as an important link between national and international institutions and artists. It has sponsored several events featuring Tijuana artists and has offered its facilities for many binational, national, and regional meetings. For nine years, it has served as host for the International Festival of La Raza, and it has been the site of the International Cervantino Festival since 1986.

The CECUT is located in Zona del Río Tijuana, between the Vía Rápida Poniente, Paseo de los Héroes, Francisco Javier Mina, and Puente Independencia Nacional streets.

The Casa de la Cultura Municipal

The Casa de la Cultura in Tijuana is headquarters for many activities related to inSITE94.

In mid-1993 the Baja California state government instituted a decentralization program intended to give municipalities the independence and autonomy they need to effectively address social development issues. This program gave the municipality of Tijuana authority over important focal points of community life, including the Casa de la Cultura, the Municipal Auditorium, and the city's network of libraries and sports centers.

The Casa de la Cultura is a focal point for the city's cultural life. Here Tijuana residents learn about various aspects of the arts and culture. The Casa de la Cultura includes a theater, well known for its touring cultural and artistic exhibits and films.

Continued on Page 36

A SEASON OF PREMIERES!



Marvin's Room
by SCOTT MCPHERSON

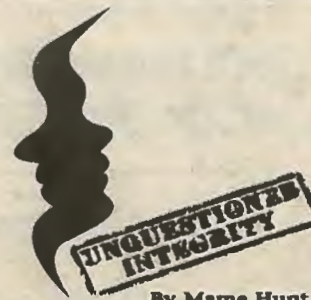
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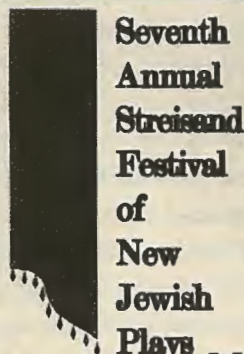
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Continued from Page 35

These special attractions attract audiences of all ages—preschool through university students, as well as such internationally renowned artists as the members of the Baja California Orchestra and Pro-Música of Ensenada.

Under the direction of the Departamento de Cultura, the Casa de la Cultura offers open workshops in music, dance, set design, children's theater and the visual arts, as well as enrichment in areas such as the theory and history of art and culture.

It also houses the Writers' School of the respected SOGEM (Sociedad General de Escritores de México) and the Escuela de Música del Noroeste, which is awaiting formal recognition as a degree-granting institution by the Instituto Nacional de Bellas Artes.

San Diego Commission for Arts and Culture

The city of San Diego Commission for Arts and Culture, an important supporter of inSITE94, is launching a new venture—Project Advance!, a five-year ini-

tiative designed to help small, emerging and ethnic-specific arts and cultural organizations grow and become more stable.

Phase-One of the initiative will feature a variety of activities, including public meetings, technical assistance workshops and special guest speakers to encourage cross-cultural dialog, increase the commission's community outreach and provide organizations with opportunities for free technical assistance.

The mission of the city of San Diego Commission for Arts and Culture is to support artists, arts organizations and cultural institutions that enrich the quality of life for the people of San Diego and enhance the city's reputation as a cultural destination.

Through its recommendations to the mayor, the city council, and the city manager, the commission seeks to promote and increase support for museums, as well as the literary, performing and visual arts.

Through its Allocation Program, the Commission for Arts and Culture administers funding provided by the city of San

Art Angels

Diego's hotel/motel room tax (Transient Occupancy Tax) to established non-profit, visual, literary, and performing arts organizations, science and humanities institutions, and historical societies. The commission also provides technical assistance and information referrals.

Since 1988, support from the commission has stimulated an estimated \$241 million in annual revenues to San Diego from more than 100 non-profits arts and cultural institutions.

National Foundations

inSITE94 has earned the support of a number of prestigious national foundations, according to Michael Krichman, president of Installation Gallery, coordinator of the binational exhibition.

"We have been blessed with wonderful support from The James Irvine Foundation, The Angelica Foundation, The Andy Warhol Foundation for the Visual Arts, Inc. and The Nathan Cummings Foundation," he says. "Without their support, this exhibition would have never achieved the world-class stature that it is attaining."

The James Irvine Foundation awarded Installation Gallery a matching grant of \$30,000 for public education programs conducted in connection with inSITE94. The grant, payable on a 1:1 matching basis has been fully matched by anonymous individual donors.

The purpose of the grant is "to use the arts to promote broader understanding of transborder issues and to attract new audiences to inSITE94," says Dennis A. Collins, president of the foundation. Activities that are being supported by the grant include a binational critics symposium on Oct. 16, a lecture series, Art-in-Context, and scholarly applications.

The Andy Warhol Foundation for the Visual Arts awarded Installation Gallery a \$26,500 grant to support project publications relating to inSITE94. The first publication, a 210-page handbook, that provides photographs of sites, artists' statements and maps of all sites, has already been published. A scholarly catalog will be published several months after the exhibition. Installation Gallery was one of only 17 Warhol Foundation grant recipients nationwide.

The Nathan Cummings Foundation awarded Installation Gallery \$20,000 to support a major public outreach and educational program for inSITE94. The grant

has funded an introductory video and educational materials to support the public school program. It is also underwriting educational tours of the exhibition.

Instituto de Cultura de Baja California

Instituto de Cultura de Baja California (ICBC) is an agency of the state government dedicated to the advancement and dissemination of cultural and artistic expressions within the state of Baja California. It is committed to safeguarding and perpetuating the many valuable elements of regional and national culture that, in addition to representing border culture, are also authentically Baja Californian.

The ICBC was launched on March 15, 1989, as a decentralized government agency. Its primary objectives include perpetuating Baja California's cultural heritage; encouraging citizen participation in supporting and advancing regional culture; promoting the practice and enjoyment of the fine arts; enhancing the spiritual and intellectual life of state residents through the arts; and spearheading efforts to rescue the cultural traditions that are the essence of national roots and identity.

The ICBC is divided into three departments, which reflect its three key areas of focus: cultural development, promotion and dissemination, and administration. All three functions are carried out at the institute's respective headquarters in Tijuana, Ensenada, and Tecate.

The institute is guided in its efforts by an overall program that envisions a broad range of projects, goals, and activities:

- To support education and training in the arts and culture among state residents by offering art classes that support student development and teacher training.

- To encourage reading and creative writing through workshops, books, classes, and lectures by local authors. A regionally based writers' exchange program enables writers to attract wider audiences.

- To promote use of the state's network of libraries, which now number 37. There are plans to double this total by the year 2000.
- To promote and disseminate the work of local artists among broad sectors of the population through such special activities as the "days of culture," which are organized for communities with few options for cultural enrichment.

Sony

Sony recently donated five video cameras to inSITE94, the first significant col-

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laborative cultural event in the post-NAFTA era. Students from five universities in the San Diego/Tijuana area will be using the cameras to document activities surrounding inSITE94. "This is the type of project that we're interested in," said Irene Balli-Dumas, manager of community development, Sony San Diego Manufacturing Center. "It is an innovative yet practical approach to assist in the collaborative efforts between San Diego and Tijuana."

It is also just one example of the many ways that Sony contributes to the community. Since 1960, Sony's U.S. electronics operations and employees have committed their innovative spirit, extensive resources and time to community efforts and charitable causes. That commitment was strengthened in 1972 when Sony became the first Japanese company to establish a private, nonprofit philanthropic foundation in the U.S. The foundation, now called the Sony USA Foundation Inc., supports numerous national and local community efforts every year.

Employees from the Sony San Diego Manufacturing Center (SDMC), a division of Sony Electronics Incorporate located in Rancho Bernardo, actively support the community by providing technological support to local schools, nourishing relationships with adopted homes and high schools, and donating cash and product to local organizations. Through partnerships, adoptions and employee volunteers, Sony SDMC has continued to add a human touch to its community involvement efforts.

Sony SDMC also contributed more than \$250,000 in cash/product donations through fund-raisers, United Way/CHAD employee contributions and corporate matches.

With the support and enthusiasm of employees and top management, Sony's American philanthropic and community involvement efforts will continue to grow and build momentum in the 1990s.

The Pan Pacific Hotel

"Hotels don't do what we do," says Pan Pacific's director of sales and marketing Claudia Wehrman about the hotel's art program. "When we opened in 1991, we simply decided to support local art and artists as a way to give something back to the community." Pan Pacific, a major sponsor of inSITE94, is the exhibition's official hotel.

Art and the hospitality industry. . . Strange bedfellows? Not a chance. In fact, Pan Pacific's art program has blossomed like a Monet water lily.

Art Angels

Each month, Pan Pacific and Emerald-Shapery Center provide local artists with an art wall and window exhibits. The hugely successful program is managed and coordinated by San Diego artist Sue Brown. Instead of static displays, Brown creates an interactive program that also features public lectures, hands-on demonstrations and special arts-related functions for hotel guests and office tower tenants.

Pan Pacific's art wall is prominently located on the north side of the hotel's 100-foot-high glass atrium. Displayed monthly on a rotating basis are six to eight major works by a local artist. As part of the art program, a reception is held in the hotel's Atrium Lounge on the first Thursday of every month. The popular receptions enable tenants and hotel guests to view the unveiled work and discuss the paintings personally with the artist.

"Since 1991 more than 300 artists have exhibited in the building," says Brown. "Dozens of artists have called and thanked us for letting them exhibit their work. Few places downtown allow artists to exhibit without any strings attached."

Artists who have shown at The Pan Pacific Hotel and Emerald-Shapery Center include John Yato, Philip Gibson, Holly Weston and Joan Irving. Virtually every major gallery in San Diego has participated, as well as such institutions as the San Diego Natural History Museum, the San Diego Museum of Art and the Tijuana Cultural Center.

"The special thing about our program is that it gives local artists an opportunity to promote their work," says Wehrman. It also encourages office tenants to perhaps buy from local artists rather than simply ordering from a catalogue when adding to their corporate collection."

But does such a program paint a picture that looks rosy to the property's right-brained accountants when they review the bottom line?

"Absolutely," says Brown. "We've booked three conferences here in recent months that are directly related to our art program. Travel agencies that coordinate art tours book our hotel because of what they've read or heard about our program. We've booked catering events and have people wanting to do business with us just because we support art."

"It's nice to have a place that's warm and fuzzy toward artists," Brown adds. "Artists stay here because they know Pan

Pacific is receptive to them."

Ninteman Construction

A general contractor specializing in commercial, industrial and institutional construction, Ninteman Construction Company is a major corporate sponsor of inSITE94. The company is providing construction services for the exhibition.

At the Santa Fe Depot, Ninteman demolished walls, built men's and women's rest rooms, installed walls and created stairs. The company received support for these projects from Larry McClure at E.F. Brady and Roger Casper at Casper's Concrete Cutting.

Ninteman is also constructing a structure in the Museum of Contemporary Art, San Diego, for one of the exhibition artists.

Since its founding in 1947, Ninteman has been committed to giving back to the local community. The company participates in many charitable fund-raisers and community service organizations. The "Ninteman Contrib Club," funded by voluntary contributions from Ninteman employees, disburses yearly contributions to charities from a list of more than 200 nonprofit organizations.

In lieu of sending holiday gifts to clients, the company makes a sizable contribution to a select, local nonprofit organization devoted to the well-being of children. In 1993, the recipient of these funds was Voices for Children. In addition, every year Ninteman supports the Wellness Society Duck Race by providing storage and transportation for the ducks.

Ninteman executives and employees also serve on boards or in advisory capacities for a variety of health and community service organizations, including the Magdalena Ecke YMCA, San Diego Junior Achievement, University of San Diego, Musculoskeletal Center Planning and Development Board, St. Peter's Memorial Residence, The Bishop's School, the San Diego Arthritis Foundation and San Diego Hospice.

IDS Financial Services, Inc.

An American Express Company

The American Express Company and its subsidiaries, American Express Travel Related Services, American Express Bank and IDS Financial Services are among the corporate sponsors who are helping to make inSITE94 a resounding success. A sponsoring grant of \$10,000 represents the combined support of the American Express Philanthropic Fund and the San Diego IDS Financial Services Division.

The donation reflects the belief that inSITE94 represents an excellent opportunity to build and strengthen relationships between the communities of the United States and Mexico. It also provides an extraordinary venue for exceptional artists of both countries to showcase their work. The exhibition will enable people of all communities to participate and enjoy exciting works of art in an eclectic cultural atmosphere.

The grant also demonstrates a corporate philosophy that values diversity and encourages the creation of cooperative partnerships with diverse communities. Corporate support takes the form of philanthropic donations and employee volunteer efforts.

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SD



Congratulates
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TJ

Discovering Art the inSITE Way

Videos, tours and hands-on creations foster art appreciation on both sides of the border.

Nowhere is inSITE94's mission to foster exchange, discovery and dialogue more evident than in its broad educational programs. Through lectures, videos, docent-led tours, classroom experiences, and an interactive family guide to inSITE94, many thousands of students and adults on both sides of the border will gain a greater appreciation of art and cultural diversity.

Approximately 2,000 students in the San Diego/Tijuana region will tour the exhibition and participate in supplemental classroom study. Another 140 elementary school students are getting a hands-on immersion into this genre of art: they are studying site-specific art and then creating their own art installation through the inSITE94 artists-in-residence program.

Area artists Paul Hobson and Carmela Castrejón Diego are the Artists-in-Residence at Zamorano Fine Arts Academy in San Diego and Miguel F. Martinez School in Tijuana, working as a team. At each school about 70 fourth, fifth and sixth graders were chosen by their teachers to participate in the comprehensive program. As an introduction, Hobson and Castrejón shared photographs of their own work and discussed its site-specific aspects. (Castrejón is an artist whose installation titled *A Stone in the Road* will be on display at the Palacio Municipal de Tijuana during inSITE94. Hobson is an environmental artist whose 520-square-foot play structure is permanently on display at the Children's Museum of San Diego.) Later they toured the Stuart Collection at the University of California, San Diego, the largest collection of site-specific art in the region.

With that preparation—and the mandate that the project had to be specific to the location, to the students and to education and that it had to be art—the students started evaluating the site and making proposals.

"At Zamorano, we discovered that the school was named after a 19th-century author. So we investigated the author, printing presses, stories and other historical aspects," says Castrejón. "Students also designed projects that involved playground equipment, water and other environmental issues."

The students presented their proposals to each other at a "design charette." They discussed relevancy, execution and costs—trying to convince their peers that theirs was the best project.



A student at Martinez School in Tijuana prepares to make a mold of his classmate's face for the school's own Installation art project. Photo by Carmela Castrejón Diego

"We were in quite a quandary," says Hobson. "We had about 400 ideas, many of which met all of the criteria. Then we discovered that a student at each school suggested the same idea—a pyramid—and the decision was made."

After much negotiation, the students at each school settled on a contemporary concrete pyramid, styled after the indigenous pyramids of the Americas and covered with life masks of students' faces.

"Planning and building the pyramid provided opportunities for pertinent discussions of history, geography, proportion and scale," says Hobson, "and most kids are now experts in mixing cement."

Using bandages donated by Johnson & Johnson, the children made molds of each other's faces that were later cast into cement. The masks from both schools were intermingled, to emphasize the bicultural aspects of the project.

The 7-foot-high pyramid at Martinez School in Tijuana has been completed. The companion piece at Zamorano is scheduled for completion during inSITE94.

"It is a solid structure, like a school, made up of all the students," Castrejón says, describes the significance of the art work. "Like a school, it is dependent upon the students for its existence."

Both artists are enthusiastic about the potential art has for helping students learn. "This project is a huge success because of the children," says Hobson. "The pyramids are not our creations. They are the students' creations. They learned a great deal about a number of subjects and then

they created meaningful art out of their imagination and their education. That's what school should be all about."

One thing is certain. When the participating students from Martinez and Zamorano schools tour inSITE94, they will have a real-life understanding of the process and significance of site-specific art.

The inSITE94 Artists-in-Residence program was made possible by the support of teachers and administrators at both sites and a grant from The Nathan Cummings Foundation. The \$20,000 grant also provided support for public schools tours and a video *Site-Specific Art: A Kid's Preview*. The 20-minute video provides a kid's-eye-view of projects and ideas behind the art works of inSITE94. Copies

Continued on Page 39



A student applies cement to the 7-foot pyramid created by students at Martinez School in Tijuana as a part of the Artists-in-Residence program of inSITE94. Photo by Carmela Castrejón Diego

STREETsmART: Students create installation art

Installation and site-specific artists often incorporate language, music, film and historical references into their work, as they focus attention on aspects of our built and natural environments and the way we interact with them.

STREETsmART—a program sponsored by the Museum of Contemporary Art, San Diego (MCA)—teaches students 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.

Teachers and students at four area high schools studied the history of installations, visited site-specific sculpture on the UCSD campus, and investigated their campus environment. Each of the four schools then built a collaborative installation designed to reveal their vision of the history, values, and ideas that shape their place of learning.

In January 1994, administrators and teachers from San Diego High School, Chula Vista High School, Scripps Ranch High School, and Mission Bay High School participated in a teacher workshop to ex-

plore how installation art—as a process and event at their own school—could link learning across several disciplines and provide challenging opportunities for teams of students to work together. Since that time, record numbers of high school students have toured MCA Downtown and more than 300 students have visited the Stuart Collection at UCSD to see work by such artists as Jenny Holzer, Robert Irwin, Niki de St. Phalle, and Nam June Paik. Each high school subsequently formed a STREETsmART team, which had as its goal the creation of an installation work at their own school. At the conclusion of the 1994 school year, several students from each school were chosen to work as apprentices to inSITE94 installation artists and to serve as paid interpreter/docents, giving tours at MCA Downtown and other inSITE94 venues.

At San Diego High School, which has a largely Hispanic student body, selected buildings throughout campus bear students' statements mounted high on strategic corners (evoking the work of Jenny Holzer or Bruce Nauman) that are aimed at reinforcing values against drugs and

violence on campus. The "mapping" of the campus terminates 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.

At Mission Bay High School, the students of the Humanities team chose to look at issues of race on campus. Their proposed projects included a symbolic burial of the KKK and an exploration of the displaced Native American Kuumeyay tribe. As installation art often incorporates aspects of history related to a site, students have researched Native American customs and song to devise a piece to honor the native people who formerly lived at the school site along Mission Bay.

To accomplish their project goals, students entered into a negotiating process with school administrators for official approval—an important aspect that prepares students for life outside of the classroom.

At Chula Vista High School the team of art and drama students designed and built a work called *Passages*. Comprised of 13 separate installations, the piece was situated throughout campus, inviting interactive viewing from the entire student body. Each element was designed by a group of students and dealt with the realities of student life—their passage through the threats of violence and drugs, the virtues and strengths in their diversity, the importance of taking a break to relax and dream. Teams of students acted as docents over a three-day period, leading more than 2,000 students through the complete

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Discovering Art

Continued from Page 38

are available for teachers to use in the classroom or for families to view when visiting the Children's Museum of San Diego or the Museum of Contemporary Art, San Diego (MCA). The video was filmed and edited by UCSD visual arts graduate students Niklas Vollmer and Alex Juutilainen, and produced by MCA education curator Seonaid McArthur and inSITE94 director Lynda Forsha.

Another educational component is an interactive guide, *Artquest: Family Guide to inSITE94*. The guide helps families explore the 18 art installations located in

downtown San Diego at the Santa Fe Depot, MCA and Children's Museum. The guide teaches the visual skills that lead to enjoyment and understanding of art by asking families to think about and respond to a series of questions and sketching exercises. The children's video and the family guide, joint efforts of MCA and Installation Gallery, were made possible through generous grants from The Lucille and Ronald Neeley Foundation and Mary Berglund, and through the support of the Commission for Arts and Culture, City of San Diego and the California Arts Council.

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Aerial videos and photographs, along with other materials gathered in the process will be exhibited.



inSITE94 On Line

Information on inSITE94 will be featured on Internet, thanks to the generosity of the Center for Research in Computing & the Arts (CRCA) at the University of California, San Diego.

"CRCA is providing an on-ramp to the Information Superhighway," says Carol Hobson, administrative director of the center.

CRCA staff has downloaded press materials, artists' statements, maps, and images onto USENET bulletin

boards at various locations on the World Wide Web, the newest means of interacting with the Internet.

Below is a description of the Internet sites being used by CRCA/inSITE94 and the lines of access to them:

USENET — a large text, bulletin board system accessible to people with an Internet account. USENET is read by thousands of network Internet users who will be able to review press releases and program information related to inSITE94. The best location

to find inSITE94 on USENET is the *alt.artcom* site.

World Wide Web — a vast web of interconnected documents containing image, text, sound and video information. This service is available to anyone connected to the Internet who has a World Wide Web browser such as Mosaic or OmniWeb. ("Text only" files may be accessed via the Links program.) inSITE94 will have a link to CRCA's World Wide Web page. The WWW address is <http://crca->

www.ucsd.edu/insite.html. The CRCA page and inSITE94 link is referenced in various locations on the Web including the "Art" and "Culture" subject headings; *The Scout Report* under the *internic.net*.

In conjunction with CRCA's inSITE94 opening of Sheldon Brown's *Video Wind Chimes* piece, CRCA will host a "Welcome to the Internet" demonstration on Friday, Sept. 30 from 5 to 10 p.m. For information call Hobson at (619) 534-4383.

Installation Art

Continued from Page 39
installation. Students wrote an interactive guide with questions for teachers to use with their students, a press release, and an exhibition opening brochure.

Students in French, consumer and family affairs, and art classes at Scripps Ranch had resident artists who worked with them to conduct field trips and find ways to create a number of projects. Students in art classes created a composite sculpture. Collaged portraits of

students were applied to the inner and outer sides of 35 shoe boxes to comprise a "portrait" of the class as a community. In another project, students examined the anger dividing their multiethnic classroom by creating cardboard "Anger Poles." Upon completion, the poles were ceremoniously stacked and burned. The French class conducted excursions to see and discuss installation art while speaking only in French, and then built a project based on their reading of Anton

de St. Exupez's *Le Petit Prince*. They erected a picket fence and attached photo portraits of themselves with statements in French about the limits they sense in their lives.

In fall of 1994, eight students, from the more than 300 who have been involved with STREETsmART, were selected for career apprenticeship positions in the museum. The students represent all four high schools and include: Monica Rodriguez and Thom

Ables from Mission Bay High, April Armani and Laura Brennenman from Scripps Ranch High, Jennifer McGrath from San Diego High, Elizabeth Gonzalez, Steve Noble, and Gabriel Campbell from Chula Vista High. The students have been assisting artists who are working on inSITE94 projects in both San Diego and Tijuana.

By Seonaid McArthur

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- PLNC students willingly donate over 45,000 hours of community service in San Diego and around the world each year.

- PLNC is in the middle of a \$30.5 million building project that includes the Ryan Learning Center, Cooper Music Center and a student commons building.

- PLNC employs over 400 San Diegans and injects \$30 million dollars into the local economy annually.

Continued from Page 37

For American Express and its subsidiaries, valuing diversity means continuing to expand the involvement of individuals and communities of different backgrounds in all aspects of company operations, its services and products, as well as all benefits derived from cooperative efforts. For IDS Financial Services, it also means tailoring its financial products and services to meet the needs and respect the cultural values of different communities.

According to Maya Hu-Chan, president of Asian Communication Professionals and a member of the American Express Community Advisory Board, "IDS has made a conscious effort to build a culturally diverse work force, to serve ethnically diverse markets, and to develop strong community partnerships. The San Diego Division of IDS is strategically positioning itself as a leader for the present and the future prosperity of the community and the company."

Telecomunicaciones de México

Telecomunicaciones de México (Telecomm), a public organization that

operates, controls and preserves the telegraphic base of the country, is a major corporate sponsor of inSITE94. The binational exhibition is Telecomm's first artistic sponsorship.

Telecomm serves Mexico with two satellite systems—"Morelos," for national services and "Solidaridad one and two," for international purposes; two satellite control centers—"Ixtapalapa" and "Hermosillo;" twelve international ground stations for satellite communications in the city of Tulancingo and a teleport in Hermosillo; 1,082 branch offices for telegraphy; 200 integrated centers for telecommunications; as well as other centers for mail and telegraph service.

With the basic structure, Telecomm offers permanent television services to 24 analogous nets and a digital one, which are used by 14 television companies. It also covers an average of 8,000 national and international events per year and provides service to 1,033 radio stations through 22 nets. The organization also supports signal conduction for 365 private data nets in

Mexico—more than 1,350 ground stations.

Fondo de Cultura Económica

Fondo de Cultura Económica (FCE) is one of Latin America's oldest and largest publishing houses, recognized throughout the world as a leading supplier of Spanish-language books.

In celebration of its 60th anniversary this month, the publishing giant—a corporate sponsor of inSITE94—will host a post-lecture book signing by renowned author Carlos Fuentes on Sunday, Sept. 25, at 1 p.m. at Copley Symphony Hall.

FCE has published a broad selection of Fuentes' short stories, novels, dramas, screenplays and political essays, including his acclaimed *The Buried Mirror* (*El espejo enterrado*), *Old Gringo* (*Gringo Viejo*), *The Death of Artemio Cruz* (*La muerte de Artemio Cruz*), and *The Clearest Region* (*La región más transparente*).

Established in 1934, FCE originally specialized in books on economics.

Since then, the publishing company has expanded to offer thousands of titles in an eclectic array of subjects, including literature, children's fiction, anthropology, history, art, science, poetry and critical thought, according to Rodolfo Pataky, director of FCE U.S. subsidiary, Fondo de Cultura Económica, USA Inc., located in San Diego.

FCE Collections include original works as well as translations of U.S. and European titles. FCE is also widely recognized for its Spanish-Language Academic Bookstore Program, launched in 1991 as a pilot program with the University of California, San Diego (UCSD) Bookstore to assist academic bookstores in developing extensive Spanish-language sections. The effort has since spawned similar programs on campuses throughout the nation.

Under the direction of former Mexican president Miguel de la Madrid Hurtado, FCE strives to play a fundamental role in the promotion of internationally respected authors, through FCE offices in Argentina, Brazil, Columbia, Chile, Peru, Venezuela and Uruguay, and more than a dozen distributorships worldwide.

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Opening Celebrations

Continued from Page 7

Carlos Fuentes at the Centro Cultural Tijuana, 8 p.m. Opening Celebration Party, Centro Cultural Tijuana, Plaza, 9:30 p.m. 66/84-11-11 x105. Saturday, Sept. 24.

inSITE94 Carlos Fuentes' Lecture—Tijuana

Latin American author and statesman lectures at opening celebrations. *A Vision of Mexico*. Centro Cultural Tijuana, Main Theatre, Paseo de los Héroes y Mina, Zona Río, Tijuana, 8 p.m. (in Spanish, simultaneous English translation available.) Free to public. 619/544-1452. Saturday, Sept. 24.

inSITE94 Opening Celebrations—Balboa Park

Artist projects open at sites in Balboa Park, 10 a.m. Breakfast at the Centro Cultural de la Raza's new facility, 10:30 a.m. Both free to public. 619/452-1452. Sunday, Sept. 25.

inSITE94 Carlos Fuentes' Lecture—San Diego

Latin American author and cultural critic presents slide lecture at Copley Sym-

phony Hall. *An Art is Born: Founding the Culture of Latin America*, co-presented by the Cultural Affairs Institute of the Mexican Consulate, Installation Gallery, and the San Diego Museum of Art. A book-signing coordinated by the Fondo de Cultura Económica will follow. \$8 general admission, \$5 students. For tickets: Copley Symphony Hall 619/699-4205; Ticketmaster 220-TIXS. Sunday, Sept. 25, 1 p.m.

inSITE94 Walk-Through with Artists

Border Art Workshop/Taller de Fronterizo will be available for a walk-through of their inSITE94 exhibition at Boehm Gallery, Palomar College. 619/744-1150 x2304. Tuesday, Sept. 27, 11-12 noon.

inSITE94 Bi-National Exhibition—North County Openings

Kruglak Gallery, MiraCosta College, 1 Barnard Drive, Oceanside, 4-6 p.m.; California State University, San Marcos, Twin Oaks Valley Road, 6 p.m.; Boehm Gallery, Palomar College, 1140 West Mission Road, San

Marcos, 6-8 p.m. 619/544-1452. Tuesday, Sept. 27.

inSITE94 Bi-National Exhibition Opening—Southwestern College Reception for inSITE94 exhibition at Southwestern College Art Gallery, 900 Otay Lakes Road, Chula Vista. 619/421-6700. Wednesday, Sept. 28, 6-9 p.m.

inSITE94 Bi-National Exhibition Openings—University of California, San Diego and La Jolla Regents Park Office Complex, Regents Road at Executive Drive, 3-5 p.m.; Visual Arts Center Gallery, UCSD, 4-6 p.m.; Department of Veterans Affairs Medical Center, 35350 La Jolla Village Drive, 4-7:30 p.m.; University Art Gallery, UCSD, 4:30-7 p.m.; Center for Research in Computing and the Arts, UCSD, 6-10 p.m.; Stephen Birch Aquarium-Museum, Scripps Institution of Oceanography, UCSD, 2300 Expedition Way, 6-9 p.m.; and Athenaeum Music and Arts Library, 1008 Wall Street, 6:30 p.m. 619/544-1452. Open to public. Friday, Sept. 30.

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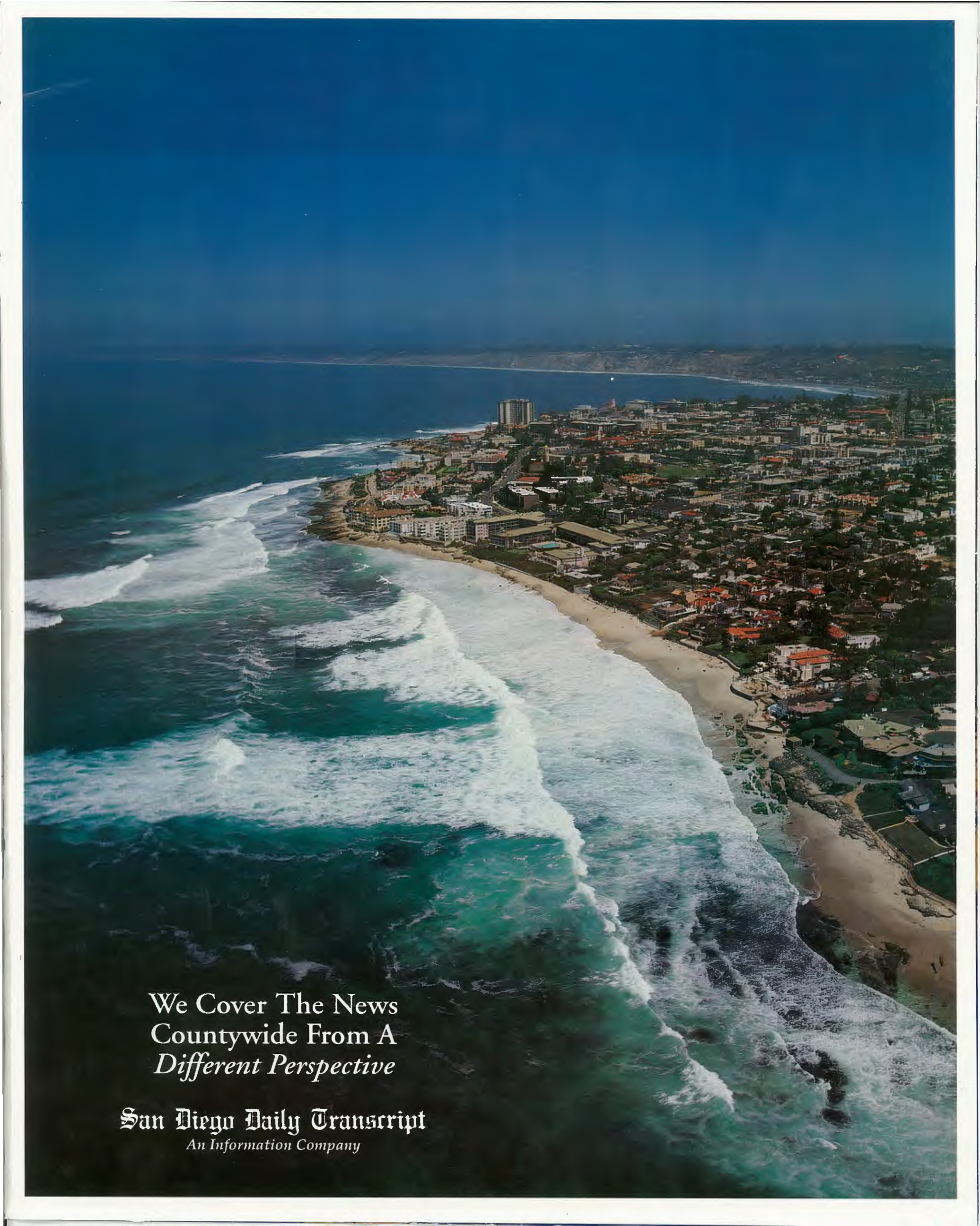
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An aerial photograph of the San Diego coastline. The ocean is a deep blue, with white waves crashing onto a sandy beach. The city of San Diego is visible, with a mix of residential and commercial buildings. A prominent tall building stands out in the city center. The sky is a clear, deep blue.

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