

SAN
DIEGO
ART
PRIZE

FOREWORD

This year is especially exciting for the SD Art Prize, as it is the first time all four nominated artists are women! Coincidentally, this year is also the centennial of women's suffrage in the US and aptly named "Year of the Woman". We are so pleased that the Art Prize committee selected Alanna Airitam, Kaori Fukuyama, Griselda Rosas, and Melissa Walter as the four nominees for the prize. Congratulations to these extraordinarily talented artists who have graced San Diego with their creativity and unique visions.

Founded and supported since 2006 by the San Diego Visual Arts Network, the SD Art Prize was conceived to promote visibility and public interest in talented local artists, and encourage community engagement and critical dialogue with San Diego's contemporary art scene.

This year, Patricia Fischer, founder of the SD Art Prize, invited me to administer the prize and bring a new perspective to the ongoing tradition. I was thrilled to have the opportunity to be part of the prize's continued evolution, knowing it was originally inspired by the United Kingdom's *Turner Prize*, which created a robust interest in contemporary British art. Prizes often galvanize a region's excitement about local talent, bringing the public into the conversation and peaking interest in the nominees. For this reason, I wanted to institute a one-winner prize to build excitement and interest around the nominees.

However, 2020 would prove to have many twists and turns none of us could have anticipated. The Covid-19 pandemic, subsequent shelter-in-place restrictions and social distancing is still in place as I write this foreword. There were a few twists for the prize as well. After the nominees were announced, they came to me with a special request: they asked that they share the prize evenly. This was to be the first all-women's Art Prize, and as women they wanted to celebrate it together--without competing against each other--as well as to show solidarity in the art community. How could we refuse?!

I am also excited to announce several format changes to the SD Art Prize for the 2020 season including two new committee members this year: Alessandra Moctezuma, director of San Diego Mesa College Art Gallery, and Larry Baza, vice chairman of the California Arts Council. Both have already demonstrated their expertise and passion for the arts and have championed the mission of San Diego Art Prize.

The biggest change you will notice this year has been to eliminate the "established" and "emerging" artist distinction and focus the prize on celebrating the artists in SD who have demonstrated outstanding creativity and who have added vitality to our arts community through their extraordinary contributions. San Diego has a wealth of amazing artists and the Art Prize endeavors to recognize artists of merit by supporting and promoting those artists who are actively working to build their artist career and contribute to the San Diego arts community.

Presented below are the artist eligibility guidelines:

- Outstanding creativity in exhibitions or other public presentations of art in the last three years.
- Live/work in San Diego County and Baja Norte region (Fallbrook to Ensenada).
- No Age restrictions; artists can have a breakthrough at any age.
- Previous San Diego Art Prize recipients are ineligible.

Each year, four arts professionals from different sectors of the SD art ecosystem are invited to write about a finalist for the catalogue. The writers are then eligible to submit nominations (along with the Art Prize Committee) for the following year to ensure an ever-changing nomination committee with new perspectives. A special thank you to the writers for their contribution: Susana Bautista, Los Angeles Museum Advisor

and Curator, Julia Dixon Evans, Arts Calendar Editor/Producer KPBS, Christine E. Jones, Chief of Civic Art Strategies, The City of San Diego, Commission for Arts & Culture and Maria Mingalone, Executive Director of Oceanside Museum

I would also like to take the opportunity to thank my fellow members of the SD Art Prize Committee who make the final decision on the nominee selection: Larry Baza, vice chairman of the California Arts Council; Patricia Frischer, coordinator and founder San Diego Visual Arts Network; Alessandra Moctezuma, director of San Diego Mesa College Art Gallery; Debra Poteet, prominent collector and Erika Torri, director of the Athenaeum Music and Arts Library

The SD Art Prize is not only a cash prize but comes with exhibition opportunities for the finalists. We were excited to provide three showing opportunities for the 2020 finalists but due to Covid-19 pandemic we suspect there will need to be creative flexibility with if and how the work is shown. We would like to thank the following venues: Bread & Salt, San Diego Art Prize 2020, Sept. 5th, 2020; Vanguard Culture, San Diego Art Prize 2020, August 17, 2020 and The SD Convention Center, San Diego Art Prize 2020, Oct 10-13, 2019, curated by Vallo Riberto.

We'd also like to extend special thanks to the San Diego Visual Arts Network who founded and has supported the Art Prize since 2006 (SDVAN.NET), Art San Diego Contemporary Art Fair for sponsoring a booth at Art San Diego since 2011 (art-sandiego.com), the Athenaeum Music & Arts Library who has hosted the prize exhibition since 2011 (ljathenaeum.org). Neyenesch Printers for their support of the catalogue (Neyenesch.com), Vanguard Culture for their media sponsorship (VanguardCulture.com), Rosemary KimBal for proofreading and finally Alexander Kohnke (AlexanderKohnke.com) for his design and additional support in producing this catalogue.

Chi Essary

THE IRRATIONAL VIRTUES OF PRIZES

ROBERT L. PINCUS

No less an artist than David Hockney once asserted, “I don’t value prizes of any sort.” Musing on literary prizes, the Nobel Prize winning author, the late Doris Lessing, said, “I’m delighted to win them all, the whole lot.” No agreement there, of course, and why should that surprise us? In a realm as subjective as the arts, the attitude toward prizes, as a measure of anyone’s success as an artist, varies greatly. (Notwithstanding Hockney’s words, his list of prestigious honors is long.) In a manner that defies reason, though, prizes serve as validation of this artist or that individual work.

I suspect it’s because prizes reinforce the value of the quest to make art. The act of creation is a largely solitary process, even if one has a collaborator or collaborators. But prizes join the creator to a constituency, professional as well as public. They are decisively affirming. More people than not are likely to buy a book, if the words “Winner of the Pulitzer Prize” are emblazoned on the cover.

In the visual arts world, the awards given at the Venice Biennale are among the oldest, stretching back to 1895. But in the last couple of decades, prizes have proliferated. Perhaps the growth of awards in the mass media – movies, television programs, etcetera – has spurred more competitions in the visual arts. Another likely factor is the growth of foundations. Whatever the case, it is an intriguing phenomenon. And while you can’t stick a label on a work of art which reads “Winner of Prize X or Y,” the recognition resonates just as surely as a Pulitzer does for a book.

Many awards have a national or international focus. But those with a local concentration have their own kind of power. Such has been the case with the San Diego Art Prize, first instituted in 2006. Its roll call during these years has been strong and has included well established artists and newly emerging ones. In fact, it has done so by design, with the artists of longer standing, such as Eleanor Antin, Victoria Fu and Matt Rich (jointly) Richard Allen Morris, Anne Mudge, Irma Sofia Poeter and Marianela de la Hoz each getting a chance to choose another whose career was shorter in length in the moment they were chosen. This second category has also included a spectrum of notable artists that has included, among many others, Adam Belt, William Feeney, Julio Orozco, May-Ling Martinez and Bhavna Mehta.

The virtue of this approach has been its ability to balance selectivity and inclusiveness—allowing arts professionals to make a choice and that candidate for the prize to choose another. If there is a downside to this approach, it has been the lack of one decisive choice for a prize. The general plan, going

forward, is for a lone winner format, which has an inherent dimension of drama and a simpler, starker, logic to it. But in 2020, the four nominees, which are all women for the first time in the history of the prize, had a different idea: they wanted to create a gesture of solidarity to mark this “first.” No one would be singled out and so all would be honored. And it is fitting that their gesture would correspond with the 100th anniversary of Women’s suffrage in the United States.

The longevity of the San Diego Art Prize, to date and as it continues to endure, underscores an underlying message: attention should be paid to the art being made here – with “here” being wisely defined as all of San Diego County, Tijuana and nearby portions of Baja California. While this is a point that needs to be made in any town, city or region, it has an added importance outside of major art centers such as Los Angeles and New York. Just because those cities have a greater concentration of art, numerous venues for their work and ample press coverage of them, people begin to assume most of the significant work is being made in those places.

A lot of dynamic art emerges in such centers, of course, but that doesn’t mean it doesn’t also surface in cities with less venues, less artists and a deficiency of good art coverage. My long experience as a critic in both Los Angeles and San Diego tells me it has and does emerge here. Having an annual prize is a persistent showcase for the vibrant art here and a sustained desire to champion this work. It follows that a prize with a growing history conveys an ongoing commitment to the art of the San Diego region. Long may it thrive.

Robert L. Pincus, PhD, served as the art critic of *The San Diego Union-Tribune* for 25 years, beginning in 1985, and from 1981 to 1985 was an art critic for the *Los Angeles Times*. He is the author of a seminal book on American artists Edward Kienholz and Nancy Reddin Kienholz, and has contributed essays to many other books and exhibition catalogs, including *But Is It Art? The Spirit of Art as Activism* and *Behold, America! Art of the United States from Three San Diego Museums*. He teaches art history, art theory, art criticism and art writing at the University of San Diego and California State University, Long Beach.



GRISELDA ROSAS

GRISELDA ROSAS

MARIA MINGALONE

Executive Director, Oceanside Museum of Art

It may well be the intimate embroidery work that Griselda Rosas was embarrassed to show as a graduate student at San Diego State University (SDSU), back in 2011 to 2013, that has given rise to the sculptor's current notoriety.

In large part, the considerable recognition Rosas is experiencing hinges on this body of work that she was making on the side, as a respite from the labor of creating sculpture and installations that more typically characterized her art. As a new mother, Rosas turned to art she could do at the kitchen table, sharing space and time with her young son. The two would often draw together and Rosas would take her son's drawings as inspiration, adding layers of transferred images and her own marks made with a sewing machine and thread. Thinking about how some might dismiss it as kitsch or simply not take it seriously, the artist kept the work private. That is, until she shared them with a fellow artist, who encouraged her to show the work to curators. These drawings started to show up in exhibitions, first at Bread and Salt, then at the San Diego Art Institute and at Lux Art Institute.

Even after receiving her graduate degree in art from SDSU, and after ten years experience as an arts educator as well as fifteen years of art making, Rosas hadn't received the kind of attention she is currently receiving in San Diego.

Sculptor, teacher, mother and maker, Rosas is an artist who creates immersive installations, and sculptures of substance and weight. They require extensive historical research, and trial by error experimentation that, according to the artist, "makes them often painful, and excruciating to create." For Rosas, the challenge to make sculpture demands costly materials, tedious processes, and frequent waste when things don't quite work out. Though thrilled by the results, the process weighs heavily on the artist. Even the more pedestrian concerns of being a sculptor can be a challenge. Rosas couldn't continue to store an inventory of early sculpture, forcing her to discard many of these earlier works, to the dismay of some admirers.

By contrast, the embroidered drawings are a bit more playful and have required much less by way of investment in time and materials to create and to store. Besides, Rosas says, "They are much more enjoyable to make."

A selection of her different varieties of work will be on view over the next several months. Whether the art is sculptural or two dimensional in construction, the subject matter is consistent. Rosas often tackles subjects on immigration; economies that cross from south to north and north to south, between the US and Mexican border; and colonial influences, drawn from history, mythology, and imagery of culture and lifestyles that shed light on pre- and post-colonial era practices in the Americas. Subjects overlap and issues complement each other. A few examples include Rosas' reuse of images from four important codices made by indigenous people; they were forced to illustrate their own lives, habits, and lifestyles in a European style, giving them a naive childlike quality. Another colonial influence and a motif recycled by the artist is the "rough collar," which was introduced to England from Spain. It is Rosas' hypothesis that the Collares De Tehuana is a colonial influence adapted into indigenous fashion in the Americas. It is commonly depicted in work by Frida Kahlo and it is also in the first female depiction on a Mexican currency bill. Rosas uses this motif in sculptural work as well as in her embroidered drawings.

The complex imagery in Rosas work is often mixed and recombined to create her own personal poetry on the issues faced by an artist who straddles two worlds. Growing up in a barrio in Tijuana, Mexico just a few feet from the border, the fence and what it represented was a constant presence. It was common to come back and forth across the border, to attend school in San Diego, and cross back to Tijuana to sleep. Rosas has now made a permanent home in San Diego where she makes art, teaches, and is raising her son.



Detail from decommissioned airplane installation
Cement, water bags and Talavera imagery
2017
Photo: Michael James Armstrong



untitled
detail
19" x 14"
Embroidery over paper
2019



untitled
12" x 9"
Embroidery over paper mixed media
2018



***ALANNA
AIRIITAMI***

Photo: Wayne Martin Belger

ALANNA AIRITAM

JULIA DIXON EVANS

Arts Calendar Editor/Producer KPBS

The first time I saw Alanna Airitam's work, it was a portrait of a woman surrounded by what I'd soon learn were Airitam's characteristic ruffle-leaf florals, unforgettably clutching a beef heart, staring directly into my soul. It was part of Exquisite Corpse, a process-driven group exhibition at Bread and Salt that chained artists and writers and poets in a dramatic game of telephone.

No, I take that back. That show was the first time I knew I was looking at Airitam's work. The first time was a portrait of my friend, Skyler McCurine, which is part of Airitam's "The Golden Age" series. It's called "Saint Sugar Hill," and features McCurine reclined like royalty in the Dutch Realism style.

I'd focused, first, on the power of the woman photographed, which I think is what Airitam's work does best. And then I noticed Airitam. There's a surrealness to her work, but it sweeps me away to the point of making that moment feel real.

That collection, "The Golden Age," is her opus of representation. Just hearing Airitam speak about this project is to feel the importance of representation and the depth of its impact in her life and art. She doesn't hide the darkness she struggled with before embarking upon the project. Also evident is her profound sense of beauty and worth. It answers a question we weren't willingly asking ourselves: Who gets to decide what is worth decadence? By photographing black bodies in styles, arrangements and settings she'd only seen in the European old masters in her youth, she's retooling history at the same time as allowing us to do so.

Her other portraiture is as striking and beautiful, and makes me forget I'm looking at photography. To a relatively untrained critic, the lighting and exquisite composition in her work seems impossible. I lean in every time, searching for brushstrokes, searching for some proof of its unrealness, some way of calibrating my sense of magic.

Take her florals series for example. Rich, leafy peonies and roses fattened with layer after layer of peeling petals, all suspended in a dark backdrop that makes it seem equally possible that the flowers exist at the bottom of the ocean or in the far reaches of outer space. How can I look at a peony and think of a sea dragon? How can I look at a photograph and wonder if I'm actually centuries old?

Symbolism and theatrical staging in contemporary photographic work seems to be enjoying a bit of a resurgence, and I see Airitam as a pioneer. A photograph, a black woman dressed in kingly robes, a flower, fingertips sunk into a heart, a face turned from me. The hidden and not-so-hidden meanings in her art are equally in-your-face thought-provoking and insidious, fox-like and careful. It's what I want in art: To be instantly transported and given a real and tangible experience, but also to hold myself at the edge of comprehension, to exist in the frays of what I'm capable of understanding — and in that way, to push my own boundaries, to grow and to learn.

Airitam has shown work across the country and at some of the more innovative and revered institutions in town — including San Diego Art Institute and Bread & Salt — and her work has been covered across the world. What she brings to the table in San Diego, or rather, what she creates here, is a dissonance that isn't grating, but is easy and lovely. What San Diego gets from Airitam is a collaborator, instigator and steering force, who is opening doors for generations of photographers and visual artists to create the sort of art that transforms and transfixes.



ABOVE

Xquisite Corpse

Photographic pigment print
2019

RIGHT

Florals 3

Photographic pigment print with resin, varnish
and custom welded metal frames by artists
2018

PAGE 13

The Queen

Photographic pigment print with resin, varnish
and custom welded metal frames by artists
2017







*KAORI
FUKUYAMA*

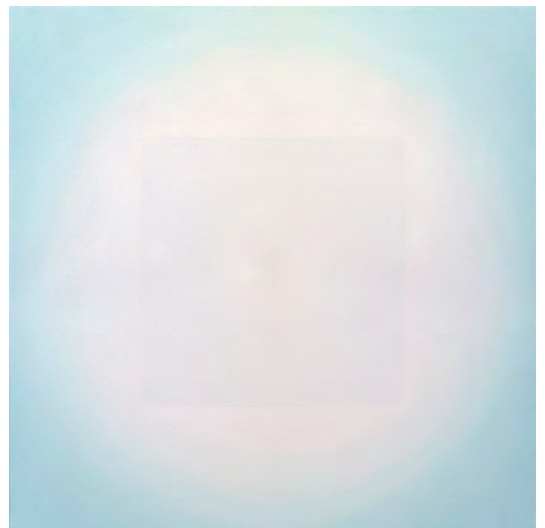
KAORI FUKUYAMA

CHRISTINE E. JONES

Chief of Civic Art Strategies, The City of San Diego, Commission for Arts and Culture

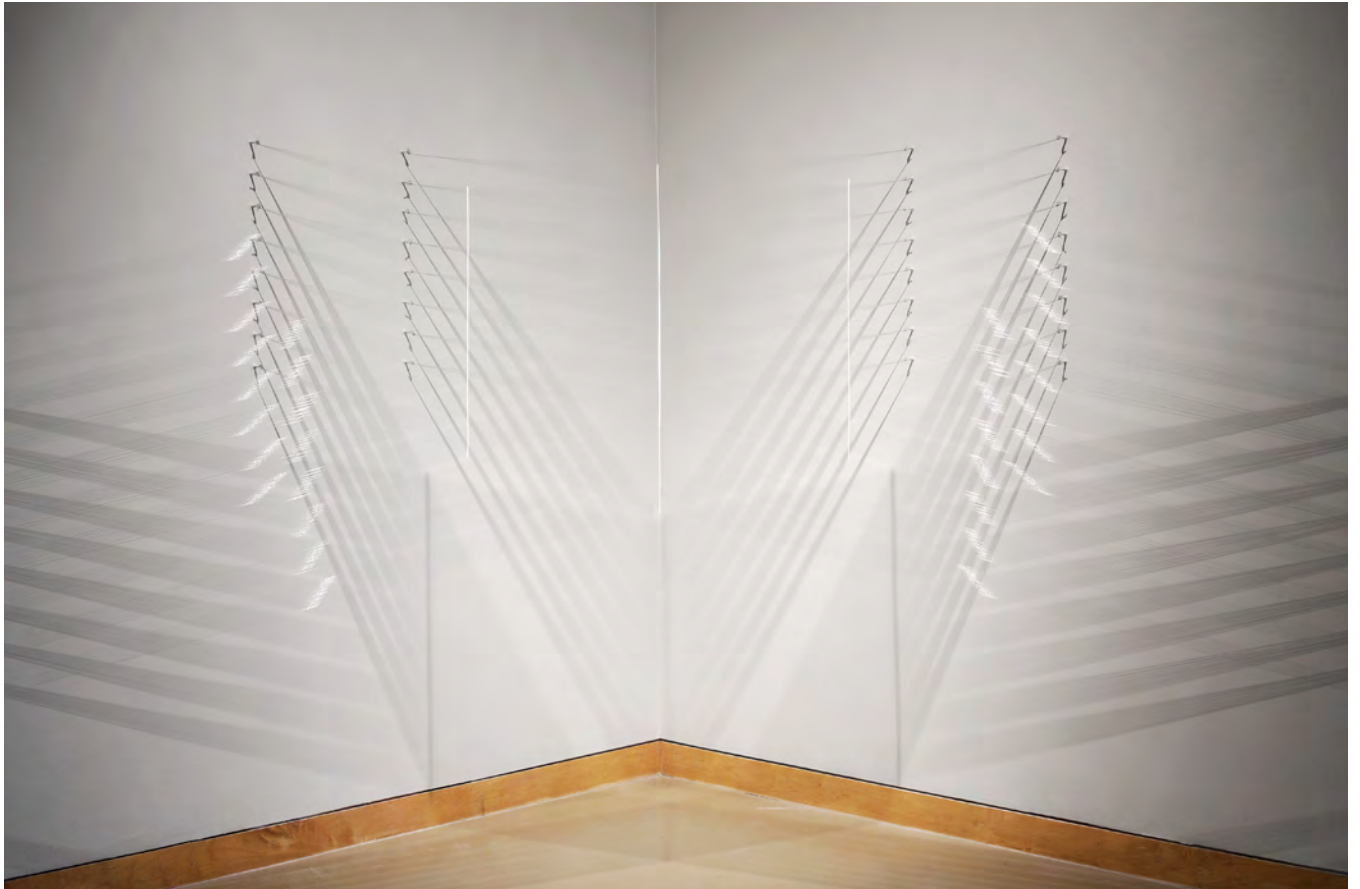
Kaori Fukuyama characterizes her luminous works as efforts "...to capture the essence of color and light."¹ Indeed, the Japan-born artist renders depthless, seamless compositions that reference space, the passage of time, and the sublime. Fukuyama spent her formative years in Japan, attained her bachelor's degree in landscape architecture from the University of Oregon and developed a landscape design practice in San Diego. She then pursued formal training in art and creative process at the University of California San Diego Extension. Since then, the multi-disciplinary artist has been interested in creating works where color and light are captured, explored, or embodied.

Fukuyama's paintings, drawings, sculptures, and installations invite contemplation. At a specific moment, from a particular position, the viewer sees a distinct arrangement of saturated color and surface texture. Looking becomes an individual, meditative experience that conjures ideas about simple presence and absence, feelings and emotions. With this reduction of subject matter, other details become more noticeable such as shapes and lines that interact, blur or contrast the field of colors, which fill the works. *Shinkirou* (2019) for example, is composed of oil on canvas painted with richness as if the blue color was emanating from within. To control this intensity, she added three vertical yellow lines that delicately separate the canvas into sections. In *Hiding in Plain Sight* (2016), the artist focused on the luminescence contained within light itself. Here, a faint blue square within a white circle with soft edges seems to float or hover over underlying layers of blue color. As the viewer moves or surrounding light conditions change, the work seems to shift subtly, producing an intricate spatial and temporal effect. As the artist herself remarked, "We can see light without color, but we cannot see color without light."² It's apparent that Southern California's Light & Space Movement of the 1960s and '70s influenced Fukuyama in these works. They are less painting than geometric shapes of color and light. These works reflect her investigation of our environment, as well as her aesthetic values deeply rooted in Japanese concepts of space derived from the traditions of Shinto and Buddhism. The former focused on harmony in the world and interconnectedness, and the latter with an emphasis on emptiness as a form of clarity and reflection.



Hiding in Plain Sight

36" x 36"
Oil on Canvas
2016



While Fukuyama's work suggests rigorous studies of nature, its tones and proportions, there is also fastidiousness in which she reduces the unnecessary that is both playful and experimental. In her works, acrylic, oil, paper, polycarbonate, reflective Mylar, and monofilament materials frequently appear. But she employs these materials specifically to emphasize how light reflects off of, passes through, or bends around them with the diligence and precision of an architect. These restrained and symmetrically perfect compositions remind the viewer of the artist's playful flirtation with stripped-down aesthetic ideals of Minimalism and geometric abstraction. For example, *Wave of Change* (2019), an outdoor wall installation composed of multiple translucent, colored polycarbonate units, hanging on the wall is reminiscent of Donald Judd's stacks. But rather than a vertical arrangement, the units flow across the wall awash in Southern California vibes. In *Cube* (2018), Fukuyama stretches hundreds of monofilament lines as if drawing in space. The clarity of the installation's construction is simple and evocative making it feel like a suspended architectural sketch.

Fukuyama's work has been exhibited in multiple institutions, including Oceanside Museum of Art, Laguna Art Museum, San Luis Obispo Museum of Art, San Diego Art Institute, among others. In 2018, she served as artist-in-residence at San Diego's Bread & Salt and currently teaches art classes at the Athenaeum Music & Arts Library. Fukuyama's work is a part of private collections nationally and internationally and her permanent public art installation is on view at the Target in North Park. She is the recipient of several awards from local organizations, including Athenaeum Music & Arts Library, and William D. Cannon Art Gallery. Fukuyama is also on this year's San Diego Art Prize shortlist, acknowledged for the way "her subtle and delicately balanced work plays with our visual perception..."³ The artist lives and works in San Diego where she continues to push her practice in new directions.

PAGE 16

Cube No. 2

78" x 212" x 106"

Monofilament

2019

Wave of Change

35' x 80' x 2'

Polycarbonate panels and paint

2019

1 Deaderick, Lisa, "Using Color and light to express herself, The San Diego Union Tribune, October 1, 2017, <https://www.sandiegouniontribune.com/lifestyle/people/sd-me-one-fukuyama-20170927-story.html>

2 Deaderick, Lisa, "Using Color and light to express herself, October 1, 2017.

3 San Diego Visual Arts Network, San Diego Art Prize, https://www.sdvisualarts.net/sdvan_new/artprizeartist.php#KF



**MELISSA
WALLNER**

Photo: Brin Morris

MELISSA WALTER

SUSANA SMITH BAUTISTA, PH.D.

Museum Advisor

Senior Curator at Large, LA Plaza de Cultura y Artes

I was immediately drawn to Walter's work because I believe that we all have a connection with, or a curiosity about the cosmos, and Walter beautifully depicts her own fascination with it through a very diverse body of work ranging from delicate works on paper that are scratched and gouged, to powerful steel and concrete sculptures to immersive installations. She offers us a new way of understanding the Universe, experiencing complex scientific phenomena through deceptively simple lines and geometric shapes. In her equal embrace of the arts and sciences, I am reminded of STEAM education that integrates art into science, technology, engineering and math to promote critical thinking, innovation, and inquiry. Ultimately the power of her art lies in its profound beauty that attracts everyone at first sight, including me, then drawing us closer for deeper looking and learning.

Born in Providence, Rhode Island, Melissa Walter graduated from the University of Rhode Island with a Bachelor of Fine Arts degree (Cum Laude), where she was introduced to Photoshop and embraced all the artistic possibilities that it offered her. The computer became her artistic medium, which led her to focus on graphic design. After graduation she began working for NASA's Chandra X-ray Observatory in Cambridge, Massachusetts, as a graphic designer, science illustrator, and social media administrator. She also served as a team member at the Harvard-Smithsonian Center for Astrophysics. Her job was to create realistic depictions and descriptions of scientific phenomena in the galaxies such as gravitational waves, supernovas, neutron stars, black holes, and dark matter. She worked closely with the world's leading scientists for the purposes of marketing, education and persuasion, learning about the science and falling in love with the awe-inspiring beauty of the Universe.

Seventeen years later, Walter decided to leave this full-time job and dedicate herself completely to her own art practice. It was so hard to leave that she still works for NASA intermittently as a science illustrator. Her first solo exhibition was in 2014 at The Vishuddha Creatives tattoo parlor in San Diego. Since



Voyager 1
25" x 34" x 25"
Mixed media
2016



ABOVE

of all things

16' x 14' x 13'

Paper and acrylic paint

2019

PAGE 21

Gravitational Lensing

Dimensions variable

Paper with magnets and paint on steel sheets

2017

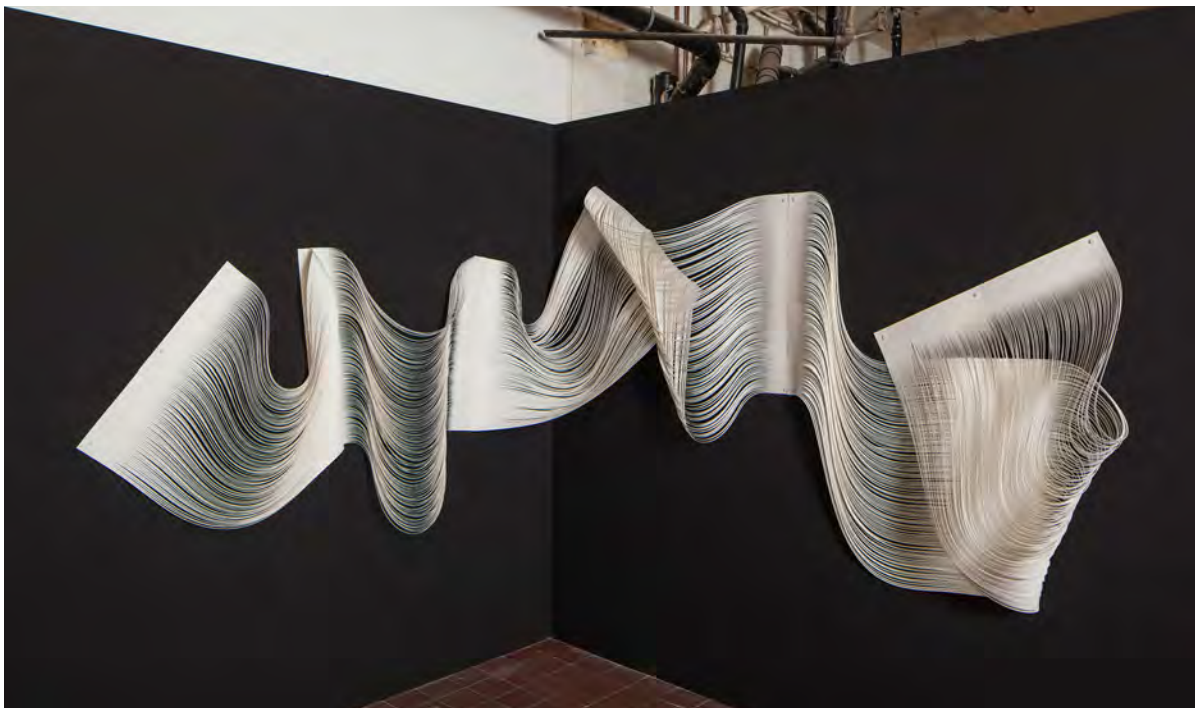
then, she has participated in exhibitions in spaces as varied as the San Diego International Airport, Del Mar Fairgrounds, San Diego Art Institute, San Diego Central Library, Torrance Art Museum, and Claremont Graduate University gallery. In 2017 she was an Artist in Residence at Bread & Salt and at 1805 Gallery, both in San Diego, where she developed the new projects *Gravitational Lensing* and *Dark Energy*.

Walter describes her transition from NASA to the art world as less controlling over the desired results because she no longer had to make “direct, purposeful connections to a specific audience.” Viewer engagement is essential, which she acknowledges is unpredictable as far as the experience or outcome. She states that,

“I create abstracted imagery so that those that come in contact with it can create the relationship that they want to have with it, devoid of my influence, if they so choose. In my view, how someone personally chooses to respond to abstract work is just as valid as the original impetus that drove the artist to make it.” (2019)

She appreciates the subject more as she focuses on how to convey its intrinsic essence by using ordinary materials such as paper and string. She incorporates light and sound, such as Carl Sagan’s *Voyager I Golden Record* (1977) and collaborates with her musician husband to create interactive sculptures with guitar strings (*Voyager 1*, 2016). Her work is symmetrical reflecting the natural order, often with no discernible end or beginning like the Universe itself, and at times filled with an endless number of dots using the stippling technique.

Walter endeavors to explain the unknown or as she says, to “visualize things that have not been visualized yet,” revealing in her art the geometric structure of crystals or the “personality” of a neutron star. She likens her art to a meditative practice that clears the conscious mind in order to reach the subconscious and a sublime state of serenity. Yet Walter cannot disconnect from her many years informing the public about science. She complements her abstract work with scientific explanations, hoping to inspire her viewers to learn more about astronomy and astrophysics. Albert Einstein said that, “The most beautiful emotion we can experience is the mysterious. It is the source of all true art and science.” Walter’s art masterfully achieves an intricate balance between didactics, emotions, and mystery.





BREAD & SALT



The San Diego Art Prize is dedicated to the idea that the visual arts are a necessary and rewarding ingredient of any world-class city and a building block of the lifestyle of its residents. Conceived to promote and encourage dialogue, reflection and social interaction about San Diego's artistic and cultural life, this annual award honors artistic expression.

Presented by:

San Diego Visual Arts Network

<https://www.sdvisualarts.net>

for more information:

info@sdvisualarts.net and 760.943.0148

San Diego Art Prize Committee 2020:

Larry Baza

Patricia Frischer

Debra McGinty-Poteet

Alessandra Moctezuma

Erika Torri

Curator/Organizer: Chi Essary

Catalog Design: Alexander Kohnke, art & art for hire

Proofing: Rosemary Kimbal

Printing provided by Neyenesch Printers

SAN DIEGO ART PRIZE RECIPIENTS

2007

Ernest Silva with May-ling Martinez
Jean Lowe with Iana Quesnell
Raul Guerrero with Yvonne Venegas

2008

Marcos Ramirez ERRE with Allison Wiese
Roman De Salvo with Lael Corbin
Eleanor Antin with Pamela Jaeger

2009

Kim MacConnel with Brian Dick
Richard Allen Morris with Tom Driscoll

2010

Gail Roberts with David Adey
Einar and Jamex de la Torre with Julio Orozco

2011

Rubén Ortiz-Torres with Tristan Shone
Jay S. Johnson with Adam Belt

2012

Arline Fisch with Vincent Robles
Jeffery Laudenslager with Deanne Sabeck

2013

James Hubbell with Brennan Hubbell
Debby and Larry Kline with James Enos

2014

Marianela de la Hoz with Bhavna Mehta
Philipp Scholz Rittermann with Joseph Huppert

2015

Wendy Maruyama with Peter Scheidt
Roy McMakin with Kevin Inman

2016

Irma Sofia Poeter with Shinpei Takeda
Richard Keely with William Feeney

2017

Cy Kuchenbaker with Rizzhel Mae Javier
Fu/Rich with Alexander Kohnke

2018/2019

Anne Mudge with Erin Dace Behling
Robert Matheny with Max Robert Daily