

MURALS OF LA JOLLA



Self-Guided Tour

Thank you for taking a self guided tour of
Murals of La Jolla!



Please use this guide to locate and learn about the murals currently on view in our collection. You can find all of the addresses preloaded on Google Maps by clicking [here](#).

While you are on your tour please adhere to local safety guidelines!

MURALS OF LA JOLLA



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*The Eleanor Antin mural is visible through the windows of the Sahn Seaview Room during daylight hours, with access on the far right of the building (facing MCASD). The Sahn Seaview Room is adjacent to The Art Park on the north side of MCASD.
Hours: 8:30 AM – 4 PM, Wednesday – Sunday.
Access may be limited by special events held throughout the year.
14. Rex Southwick, *The Scripps Gill Loggia*
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15. Michael Mercil, *ART IS GOOD FOR YOU*
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John Baldessari

Brain/Cloud (with Seascape and Palm Tree), 2011
1250 Prospect Street (back side of building)



In *Brain/Cloud*, John Baldessari has combined a palm tree with a brain/cloud, calling attention to the way we often see images when we look at clouds. Adjacent to the Pacific Ocean, the artwork invites the viewer to compare and contrast the artist's composition against the natural shoreline.

"A brain can look like a cloud if you manipulate it in the right way. We see things in clouds. It looks like it's hovering almost from outer space. I like banal images and I can't think of anything more banal than a palm tree and an ocean."

John Baldessari is a conceptual artist whose work questions how we perceive and interpret the world around us. He was born in 1931 in National City, California. He attended San Diego State University and did postgraduate work at Otis Art Institute, Chouinard Art Institute, and the University of California at Berkeley. He has received honorary degrees from the National University of Ireland, San Diego State University, Otis Art Institute, Parsons School of Design, and California College of the Arts. Over the course of his career, he has taught at the California Institute of the Arts in Valencia, and the University of California, Los Angeles. Since 1973, he has been using photography as a way to create collaged compositions that explore the relationships between images, many of which derive from film, advertising, and popular culture.

Isaac Julien

ECLIPSE (PLAYTIME), 2020

7569 Girard Avenue



Isaac Julien's mural, *ECLIPSE (PLAYTIME)*, is a still from his 2013 film *Playtime* in which he explores and critiques how the flow of financial capital controls the contemporary art world. Shown as a multi-screen installation, *Playtime* features a cast of international film stars including James Franco, Maggie Cheung, Colin Salmon, and auctioneer Simon de Pury. This particular still from the film captures the character Artist, played by Ingvar Eggert Sigurðsson, ruminating on his despair over his financial ruin and its devastating consequences including the loss of his wife and home. In a sparse, modernist environment, he peers out a circular, yellow-tinged window mulling over his appall at how the real estate market's risky investments can wreak havoc on people's lives. For Julien, the image of the artist in front of the bright yellow window is a subtle reference to the myth of Icarus and how he flew dangerously close to the sun. Part documentary and part fiction, the film unfolds as six contrasting vignettes that focus on the connections between London, Reykjavik, and Dubai and how the flow of capital and labor affects the production, dealing, and collecting of contemporary art.

Isaac Julien is a British installation artist and filmmaker. He was born in 1960 in the East End of London. He received a BA in fine art film from Central Saint Martins School of Art, London, in 1974 and completed his postdoctoral studies at Les Entrepreneurs de l'Audiovisuel Européen, Brussels, in 1989. His work seeks to blur the barriers between differing artistic mediums. Referencing film, dance, photography, music, theatre, painting, and sculpture, he creates multi-screen film installations and photographs that embody powerful visual narratives. Exploring experiences of identity, his work often includes issues of class, sexuality, and artistic and cultural history.

Beatriz Milhazes

Gamboa Seasons in La Jolla, 2020

1111 Prospect Street (back of building)



Beatriz Milhazes' mural, *Gamboa Seasons in La Jolla*, is the reproduction of *Gamboa Seasons*, a series of four acrylic on canvas paintings: *Summer Love*, *Autumn Love*, *Winter Love*, and *Spring Love* (2010), first shown at the Beyeler Foundation in Switzerland in 2011.

Utilizing a structure of vibrant, geometric abstraction, the four seasons are visually expressed from left to right. Each season is represented in different dimensions as a reference to their intensity in Rio de Janeiro: a spectacular Summer, a pleasant Autumn, passing through a modest – foreign – Winter, that leads us into a lovely Spring.

Beatriz's vivid, kaleidoscopic paintings are now revisited as a large-scale installation, leading the viewer through the different emotionality, color spectrum, and imagery unique to each of the seasons. *Gamboa Seasons in La Jolla's* structural framework is punctuated by recurring sets of arabesque motifs inspired by Brazilian culture. Ceramics, lacework, carnival decoration, music, and Colonial baroque architecture are reimagined to evoke the corresponding season. The viewer is led through both a linear and nonlinear journey as the work plays between abstraction and representation. Contrasting color palettes and unusual shape combinations concurrently evoke an unbound joy and an unsettling tension as the composition unfolds into an ecstatic visual drama.

Milhazes is a figurehead of the 80's generation of Brazilian art, which was characterized by the return of young artists to painting. She lives in Rio, where she was born in 1960, and works there in a studio with a view overlooking the Botanical Garden.

Math Bass

Newz!, 2021
7766 Fay Avenue



Math Bass's mural *Newz!* exemplifies the artist's unique visual lexicon of forms and symbols that are meant to exist in a mutable world full of shifting perspectives and (re)interpretations. The fluid and often surreal nature of the subject matter allows for an experience where there are a multitude of meanings to be gleaned. Distinct to the artist's *Newz!* series, developed over the last several years, recognizable forms appear, reappear, become sorted, combined, and evolve into geometric abstraction. Graphic information is subtly repurposed through an acknowledgement of the inseparable link between form and meaning to pursue alternative definitions of identity, meaning, and space.

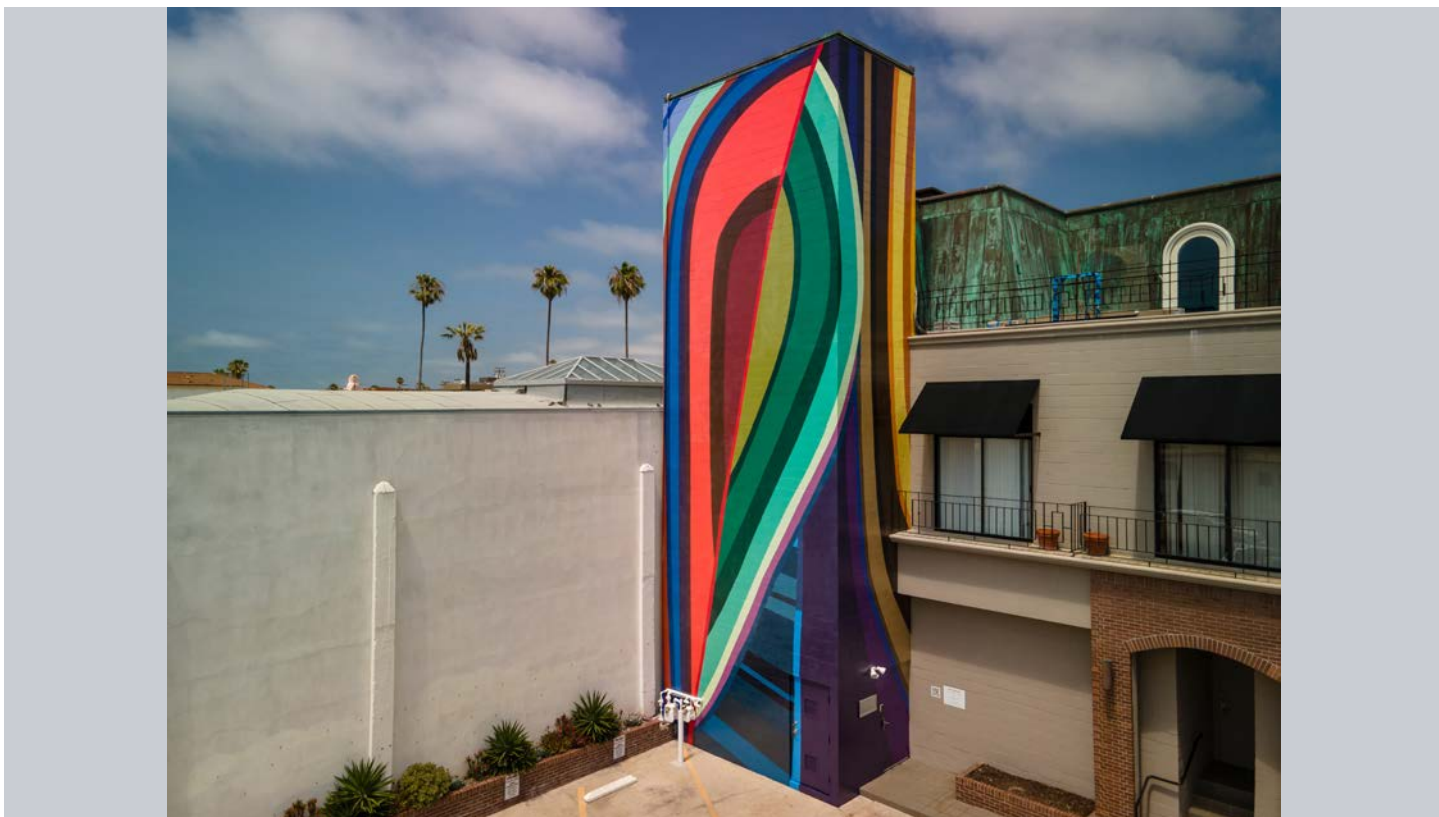
Math Bass breaks down the common boundaries found across a range of media and modes of presentation, in order to actively engage the viewer in both surreal and everyday ways. They were born in 1981 in New York, NY. They received a BA from Hampshire College in 2003 and went on to receive an MFA in Visual Arts from University California Los Angeles in 2011. Through large-scale installations incorporating painting, performance, sound, video, and sculpture, Bass emphasizes ambiguous forms to produce multiple ways of seeing a single composition.

Bass's work has been featured in many notable institutions. They have had solo exhibitions at Hammer Museum, Los Angeles; The Jewish Museum, New York; MOMA PS1, New York; and Yuz Musuem, Shanghai. They participated at the Made in L.A. Biennial at the Hammer Museum, Los Angeles in 2012. Their work is included in the permanent collections of Los Angeles County Museum of Art; the Hammer Museum, Los Angeles; and Yuz Museum, Shanghai. Bass lives and works in Los Angeles, CA.

June Edmonds

Ebony on Draper and Girard, 2021

7724 Girard Avenue (back of building - Drury Lane)



June Edmonds' mural *Ebony on Draper and Girard* is inspired by Henrietta VanHorn-DeBose, the first African-American female to settle in La Jolla in the late 19th century. Henrietta and her husband, Thomas DeBose, were involved in acquiring La Jolla real estate, owning a large portion of Draper Avenue. Painted directly onto the building, the curved lines of the mural are representative of portions of the actual streets where Vanhorn-DeBose owned property. On the western facing wall, the dark brown line curving up and to the right represents Draper Avenue while the curved line that moves toward the bottom right on the southern facing wall represents Girard Avenue. Akin to Edmond's signature painterly style, *Ebony on Draper and Girard* honors and remembers female trailblazers and highlights historical African American contributions and influences in La Jolla. Through vibrant and contemplative abstraction, Edmonds evokes historical memory as monument to commemorate and celebrate influential African American roots in southern California.

June Edmonds employs abstract painting as a means of investigating how color, composition, repetition, and balance can conjure up themes of spirituality, meditation, and interconnectivity. She was born in 1959 in Los Angeles, CA. She received a BA from San Diego State University and went on to receive an MFA in Painting from the Tyler School of Art in Philadelphia. She subsequently attended Skowhegan School of Painting and Sculpture. Through both painting and public art practice, she examines the layered and complex construction of race, nationality, gender, and politics and the alignment and overlap of these various forms of identity.

Edmonds' work has been shown in many notable institutions including The Los Angeles Municipal Art Gallery, CA; Huntington Beach Art Center, CA; Watts Tower Art Center, CA, and the Manhattan Beach Art Center, CA. Her work is held in many permanent collections including California African American Museum, CA; Amhurst College, MA; Wellesley College, MA, the David Owsley Museum of Art at Ball State University, IN; and The Pizzuti Collection, OH. She is the recipient of many prestigious awards and grants including the inaugural 2020 AWARE Prize, a 2018 City of Los Angeles Individual Artist Grant, and a California Arts Council Individual Artist Grant. She lives and works in Los Angeles, CA.

Gabriella Sanchez

TIME, 2021

7611 Fay Avenue (next to The Lot)



Gabriella Sanchez's mural, *TIME*, is a vibrant composition of collaged images from photographs the artist took in La Jolla during the summer of 2021. The work brings forth ideas about nature's relationship to time as it relates to the symbiotic rhythm of the moon and the tides given that the coastline is such an integral part of the local geography. We are also asked to question our own relationship to nature and time through cycles of labor and rest, as elements of both work and leisure are represented in the piece. 'Time' is spelled boldly across the center of the composition inevitably suggesting a shifting or changing state of being while still leaving ample room for the viewer to question their own relationship to the text. Non-linear time and the greater unknown are also examined as various aspects of the image can take on double meanings allowing for an open-ended exploration of space and time.

Gabriella Sanchez uses a multidisciplinary approach based in painting to reimagine themes from her own life and the life of her loved ones that address issues of class and socioeconomic status as it relates to systematically flawed structures. She was born in 1988 in Pasadena, California. She received a BFA from Point Loma Nazarene University in 2011 and subsequently worked for several years as a full-time graphic designer. Through a range of artistic expression focusing on form and language, she incorporates public archives alongside personal narrative to critique complex themes of labor, race, addiction, gender, education, and the prison-industrial complex.

Sanchez has shown her work in many notable spaces, including the Los Angeles County Museum of Art; the Crocker Art Museum; and the Mexican Consulate in Los Angeles. She has exhibited in many international art fairs, including Frieze Los Angeles, Zona Maco, EXPO Chicago, and the Armory Show. Her work is held in permanent collections, including the Los Angeles County Museum of Art, the Crocker Art Museum, and the JP Morgan & Chase Collection, as well as many highly regarded private collections. She lives and works in Los Angeles.

Rosson Crow

Ocean Front Property in Arizona, 2022
925 Silverado Street – The Balling Block



Rosson Crow's mural, *Ocean Front Property in Arizona*, is a fantastical scene depicting a fictitious beach front location in the landlocked state of Arizona, a fabricated imagining given the geography of the southwestern state. Technicolor hues and psychedelic colors create a playful menagerie filled with all the fun trappings of a beach day including colorful umbrellas, coolers, and floats. While the work resonates as joyous and celebratory upon first encounter, darker undertones are present as the viewer comes to realize that the scene is completely abandoned, devoid of any physical human presence. Emphasizing this dichotomy, Crow plays at the precarious balance between the reverie of human life and the cost of such, connecting us to the fact that the natural beauty in La Jolla is also a reminder of the threat of rising sea levels. Evoking concerns around the eminent specter of climate change, the work hints at the delicate balance to both enjoy and preserve the world around us, striking at what it is to be human today.

Rosson Crow uses a mixed media painting practice to create immersive compositions, steeped in an air of nostalgia, to explore how historical events are viewed differently over time, juxtaposing artifacts and icons from various eras. She was born in 1982 in Dallas, Texas. She received a BFA from the School of Visual Arts, New York in 2004 and went on to receive an MFA from Yale in 2006. Through densely layered, large-scale paintings, she uses a combination of acrylic, spray paint, photo-transfer, oil, and enamel to evoke a system of dichotomies and symbiosis rooted in historical allusion and theatrical illusion.

Crow's work has been featured in many notable institutions. She has had solo exhibition at MOCA Tucson, AZ; Musée Régional d'Art Contemporain de Sérignan, France; Contemporary Arts Center, Cincinnati, OH; and the Modern Art Museum of Fort Worth, Fort Worth, TX. She participated in the prestigious residency at Cite Internationale des Arts in Paris in 2006. Her work is held in many permanent collections including the Modern Art Museum of Fort Worth, TX; Carré d'Art, Nîmes, FR; and the Grand Duke Jean Museum of Modern Art, Luxembourg. She lives and works in Los Angeles.

Chitra Ganesh

Resurgence, 2022
7540 Fay Avenue



Resurgence is a site-responsive mural by Chitra Ganesh, and the artist's first large-scale public work on the West Coast. *Resurgence* exudes expansive energy across an activated ocean landscape. The mural work celebrates the twinned realities of San Diego's extraordinary biodiversity as both cause for celebration and rendering it vulnerable to the threats of climate change and extinction. Its stunning biodiversity combined with habitat loss and climate change means that San Diego is home to one of the highest numbers of endangered species in the United States. *Resurgence* includes species that have been brought back from extinction, those under threat, and those that have been lost completely. At the same time, the mural includes species indigenous to both California and the East Coast, reflecting the artist's own location, cohabiting in the space of this work. Rising from the center of the composition, the dynamic main figure floats suspended, in the midst of an ocean, surrounded by a broad range of animal and sea life. *Resurgence* projects a hypothetical future in which environmental harmony and potential toxicity are intimately intertwined. On the one hand, the multitude of creatures depicted in this complex ecosystem may be endangered or extinct due to humankind's destructive relationship with the natural environment. On the other hand, other beings pictured in the mural reveal the remarkable resilience of all living things and, as such, their ability to bounce back when given undisturbed and nourishing environmental conditions. Through a mixed media approach, the saturated palette and stylized environment puts forth a dual narrative where the expansive landscape vacillates between dystopia and utopia reminding us of our agency during a crucial turning point in the future health of our planet.

Chitra Ganesh works across a multitude of media. While rooted in painting and drawing, her work has grown to include animation, comics, mixed media works, video, and sculpture. Ganesh was born in 1975 in Brooklyn, New York. She received a BA from Brown University in 1996, attended the Skowhegan School of Painting and Sculpture in 2001, and received her MFA in Visual Arts from Columbia University in 2002. Ganesh's visual vocabulary draws from South Asian, science fiction, and graphic pictorial idioms, using narrative and figuration extending to explore contemporary global concerns. Ganesh's research and source materials draw from mythology, literature, and feminist and queer narratives to trouble conventional ideas of gender, sexuality, and power, to imagine new visions for the future.

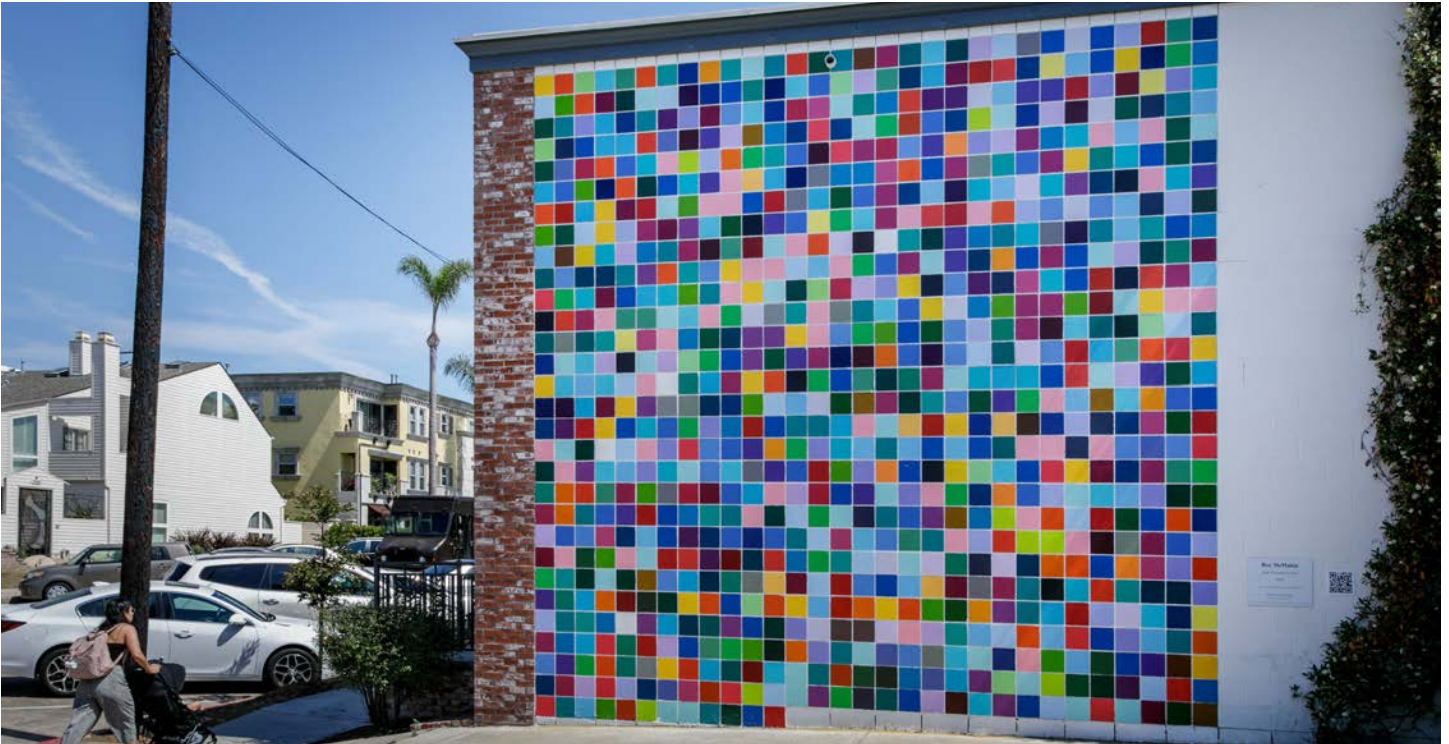
Ganesh's work has been widely exhibited both nationally and internationally including solo shows at Brooklyn Museum, NY; MoMA PS1, NY; The Rubin Museum of Art, NY; Andy Warhol Museum and Pennsylvania Academy of Fine Arts, PA; Gothenburg Kunsthalle, Sweden, with upcoming solo exhibitions at Contemporary Calgary, Canada, and the Frost Museum, Miami. Ganesh's previous public projects include presentations with Times Square Art Alliance Midnight Moment, QUEERPOWER Façade Commission at the Leslie Lohman Museum, Public Art Fund's Art on the Grid, and the Billboard project at Socrates Sculpture Park. *Resurgence*, created for Mural of La Jolla, is the artist's first public work on the West Coast.

Chitra Ganesh's work is held in prominent public collections including the Museum of Modern Art, NY; San Francisco Museum of Modern Art, CA; the Whitney Museum of American Art, NY; The Art Institute of Chicago, IL; Smithsonian American Art Museum, Washington, DC; University of Michigan Museum of Art, MI; The Pennsylvania Academy of Fine Arts, PA; the Devi Art Foundation, India; Kiran Nadar Museum, Delhi, India; the Saatchi Collection, London, UK; Burger Collection, Hong Kong; among others. She is the recipient of numerous fellowships and awards, including grants from the John Simon Guggenheim Memorial Foundation Fellowship in the Creative Arts; the Anonymous was a Woman Award; Pollock Krasner Foundation; Joan Mitchell Foundation Award for Painters and Sculptors; and the Hodder Fellowship from the Lewis Center for the Arts at Princeton University. She lives and works in Brooklyn, New York.

Roy McMakin

Your Favorite Color, 2022

7596 Eads Avenue



Roy McMakin's mural, *Your Favorite Color*, is the second iteration of Makin's work at this site. His first mural here created in 2010, *Favorite Color*, has become a beloved landmark of the local community. As such, McMakin has created a new iteration of his playful concept on the same site twelve years later. Just like its previous counterpart, *Your Favorite Color* came to fruition through the artist's collaborative concept centered around members of the community choosing their favorite color. Since McMakin was a child, he has always been intrigued around his own emotions, as well as others', around color preference and favorite colors. While the new iteration of *Favorite Color* looks like the first version, it is completely different, as all of the color choices are new. Eight hundred and eighty-two individuals chose their favorite color over a three-day event at the Athenaeum in May 2022. There were 79 colors to choose from, and all of the colors were chosen at least once, while one color, in particular, was chosen 40 times. Lime green was the most popular color choice in 2010, and in 2022 it is classic pink. Painting directly onto the site, this piece puts color, play, and community engagement at the forefront creating a bright and cheerful grid spreading across the vast spectrum of color.

Roy McMakin is an artist whose predominantly sculptural practice includes architecture and furniture through which he demonstrates a deep engagement with the artistic potential of domestic objects and environments. He was born in 1956 in Lander, Wyoming. He studied conceptual art making under artists Allan Kaprow and Manny Farber at the University of California, San Diego, where he received both his BA and MFA. McMakin resists the conventional forms of art making through the push and pull of form and function. He seeks to bring art into the everyday as opposed to putting it on a pedestal with work that is both accessible and functional. Many of his sculptures are inspired by or incorporate found furniture. The artist reworks these objects of American domesticity, adjusting size and material to change how they are traditionally understood.

Since 1980, McMakin has had numerous solo exhibitions including at the Seattle Art Museum and The Museum of Contemporary Art, Los Angeles; and his work is featured in many permanent collections including the San Francisco Museum of Modern Art; the Hammer Museum of Art, Los Angeles; the Los Angeles County Museum of Art; the Museum of Modern Art, New York; and the Museum of Contemporary Art San Diego. McMakin lives and works in San Diego, California.

Einar and Jamex de la Torre

Hedonic Treadmill, 2022

1162 Prospect Street



Einar and Jamex de La Torre's mural, *Hedonic Treadmill*, is an ecstatic amalgamation of imagery seeking to playfully and poignantly deconstruct the current state of the American mythos. The fantastical vehicle at the center is a baroque hybrid of sorts combining the highly ornamental Car d'Or carriage, a relic of Belgium antiquity, with an embellished custom yellow Cadillac. The artists refer to this newly imagined machine as a modified Tesla turned 'Testi', noted by the humorously augmented logo on the car's hood. A figure in a blond wig, resembling Elon Musk, is riding atop the vehicle waving to the onlookers surrounding the procession. Rich with multi-layered symbolic commentary, the brothers are interested in examining the concept of the hedonic treadmill, a term coined by Philip Brickman and Donald T. Campbell as a metaphor for the human tendency to relentlessly pursue one pleasure after another. The mural image uses the backdrop of La Jolla as a set to grapple with complicated issues surrounding how wealthy enclaves restrict accessibility in both subtle and overt ways. The iconic seals of La Jolla, scattered throughout the promenade, are shown pupating into the less threatening monarch butterflies some would rather see. The butterfly's bodies have been replaced by pink statuettes of proverbial "smiling boys", statuettes from pre-Colombian Veracruz, while a glowing Garibaldi fish stands in as the sun behind them. All the while, pleasantly amused spectators are depicted in the background riding a moving walkway and reviewing the spectacle from a safe distance. Both self-aware and self-referential, the mural ties together strategically selected imagery from both sides of the California/Mexico border to further enhance this aesthetically complex narrative.

Collaborating since the 1990s, brothers Einar and Jamex de La Torre have developed a maximalist signature style based on a wide-ranging art practice using elements of mixed media, sculpture, installation, and lenticular printing. Einar and Jamex were born in 1963 and 1960, respectively in Guadalajara, Mexico moving to southern California in 1972. They both attended California State University at Long Beach. Jamex received a BFA in Sculpture in 1983 while Einar decided against the utility of an art degree. Inspired by the Baroque aesthetic, their work draws from traditional Mexican folk art, pop culture, religious imagery, and iconography to create a complex commentary on contradicting bicultural identities, contemporary class issues, and the art world itself.

The de La Torre brothers' work has been widely exhibited both nationally and internationally, including solo shows at The Cheech Marin Center for Chicano Art & Culture of the Riverside Art Museum, Riverside, CA; Museum of Art, Fort Collins, CO; Museum of American Glass: International Center for Contemporary Art, Tacoma, WA; Carnegie Art Museum, Oxnard, CA; Craft and Folk Art Museum, Los Angeles, CA; GlazenHuis Museum, Belgium; Nation Glass Centre Museum, England; and the National Glasmuseum, Holland. Their work can be found in many notable permanent collections, including Corning Museum of Glass, Corning, New York; Museum of American Glass, Millville, New Jersey; The Kanazu Museum, Kanazu, Japan; and Frauenau Glass Museum, Frauenau, Bavaria, Germany. They have received the USA Artists Fellowship award, The Louis Comfort Tiffany Award, The Joan Mitchell Foundation Award, and the San Diego Art Price. They have completed many major public art projects and have participated in four biennales. They live and work on both sides of the border, splitting their time between The Guadalupe Valley in Baja, California, Mexico, and San Diego, California.

Marcos Ramirez ERRE

IN CHAINS, 2020

7744 Fay Avenue



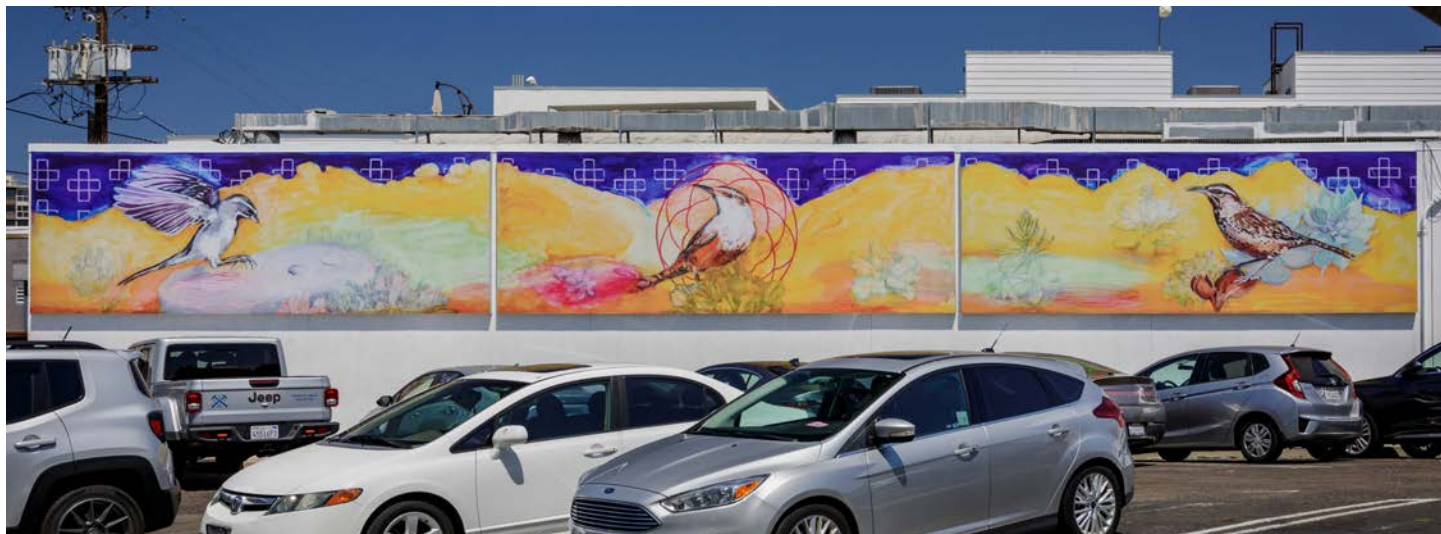
Marcos Ramirez ERRE's mural, *To Reflect the Times*, is the third installment of the artist's work at this site. In line with the previous two installations, *Is all That it Proves*, 2015 and *In Chains*, 2020, poignantly reappropriates the Snellen eye chart as a symbolic tool. Rich with multi-layered, critical commentary, the artist pulls from timeless icons of the past to illuminate facets of the contemporary moment. An idol of American music and well-known civil rights activist, Nina Simone was one of the most extraordinary artists of the twentieth century. In speaking about artists' role in society, Simone said, "It is an artist's duty to reflect the times". ERRE quotes Simone as a way to reflect on the ongoing role of the artist and art's function as a bellwether of humanity. An impactful amalgamation of past, present and future evolves as ERRE draws in the voices of the past to investigate the current moment, his role as the artist, and the collective role of art in society. The trope of the eye chart pushes beyond its objective meaning and elucidates the subjective experience of perception within a contemporary context. In light of all that is going on in the world, ERRE's mural reminds us of the importance of the artist as a translator of the lived experience as a means to highlight the complexities of these times as well as those to come.

Marcos Ramirez ERRE has come to be defined by his clever visual arguments and masterfully crafted work that maintains a poetic sensibility, even when leveling biting political commentary. He was born in 1961 in Tijuana, Mexico. ERRE received his Law Degree from La Universidad Autónoma de Baja California. In 1983, he immigrated to the United States, where he worked for seventeen years in the construction industry. His multi-disciplinary background has shaped his practice. He came to prominence in the 1990s with large public installations that dealt with migrants, immigration, and border control, specifically focusing on the Mexican-American border crossing. Much of ERRE's work grapples with these issues.

ERRE's work has been featured in many major national and international exhibitions, including InSite94, San Diego/Tijuana; InSite97, San Diego/Tijuana; the VI and VII Havana Biennial, Cuba; the 2000 Whitney Biennial, New York; the San Juan Poly/Graphic Triennial, Puerto Rico; the 2007 Sao Paulo/Valencia Biennial, Valencia; the 2008 California Biennial, the 2012 ZERO1 Biennial, the 2014 Site Santa Fe Biennial; and *Many Wests: Artists Shape an American Idea, 2021-2024*. In 2007, he received a United States Artist Fellowship; and since 2009, he has been a Fellow of Mexico's Sistema Nacional de Creadores de Arte (National System of Art Creators). Ramirez ERRE lives and works in San Diego, California.

Gail Werner

Mukikmalim, Su'ulim, Chem-tema-ki'ay (Birds, Stars, Our Lands), 2023
7836 Herschel Avenue



Gail Werner's mural, *Mukikmalim, Su'ulim, Chem-tema-ki'ay (Birds, Stars, Our Lands)*, 2023, is a painterly homage to the artist's ancestral land and indigenous family history. Werner descends from three tribes located in San Diego County, Cupeño, Luiseño, and Kumeyaay, and the title of the mural is first written in the Cupeño language. Three unique birds, a Black-throated Sparrow, a Rock Wren, and a Cactus Wren (pictured above, from left to right), are visually woven into a vibrant and undulating landscape, rich with symbolic references.

The bird imagery is inspired by traditional Southern California Native American songs, called Bird Songs, and the accompanying dance, the Bird Dance. These songs and dance weave a story of how the people came to be where they are and the accompanying journey that brought them to this land, which is said to parallel the migration of the birds. Beyond the birds, visual references throughout the mural continue to tell the story of these tribes: a grinding rock, where women would grind acorns, can be found in the left frame, and the patterned symbols dispersed across the sky and around the central bird are inspired by the woven basketry design that Southern California Indigenous people, including Gail's great grandmother, noted basket maker Salvadora Valenzuela, are recognized for.

While this mural is a dynamic tribute to the artist's ancestry, there is also a darker side to this history. As is the part of the story with many Indigenous tribes, her forebears were forcibly removed from their ancestral village in 1903. In Werner's reverence for this complexity, she thoughtfully interweaves these many elements to evoke a visceral sense of journey and place.

Gail Werner received a BA from California State University, San Diego in 1978 and went on to receive an MFA from California State University, Long Beach in 1985. She uses a combination of painting, drawing, printmaking, and encaustic media in her artwork. Pulling from elements of landscape, color, light and imagery, abstract designs, stories, and songs, she creates both abstract and representational narratives rich with cultural and personal history.

Werner's work has been featured in many notable institutions. A solo exhibition of her work was presented at the Merced College Art Gallery in California. Other California institutions where her work has been featured include Muckenthaler Cultural Center, Fullerton; Santa Ana College Art Gallery; Los Angeles County Arboretum; Centro Cultural De La Raza, San Diego; La Jolla Historical Society; and Long Beach Museum of Art. Out of state institutions include Coos Art Museum; Coos Bay, Oregon; Center of Corpus Christi in Texas; and the Maryland Federation of Art in Annapolis. Her work is also held in many significant private and public collections. Gail lives and works in Long Beach, California.

Eleanor Antin

The Death of Petronius from *The Last Days of Pompeii*, 2001, printed 2023
Museum of Contemporary Art San Diego, 700 Prospect Street*



*The Eleanor Antin mural is visible through the windows of the Sahm Seaview Room during daylight hours, with access on the far right of the building (facing MCASD). The Sahm Seaview Room is adjacent to The Art Park on the north side of MCASD. Hours: **8:30 AM – 4 PM, Wednesday – Sunday**. Access may be limited by special events held throughout the year.

Eleanor Antin's interdisciplinary art practice excavates various histories as a tool for exploring the present. She has been making films, photographs, videos, installations, performance works, and drawings since the early 1960s through a conceptual and feminist lens. Antin's mural, *The Death of Petronius* is from a larger photographic series titled *The Last Days of Pompeii*, where the artist created elaborately staged theatrical sets informed by the aesthetic of ancient Rome. Antin worked as director, staging Pompeii's final and catastrophic days. She recruited UCSD faculty, friends, actors, and others to pose as her characters. Her cast enacted various scenes, basking in the revelry of antiquity before Pompeii's untimely demise. This dramatic vignette is inspired by the writer Petronius, a well-known figure in the court of Emperor Nero. Staged at the Salk Institute in La Jolla, Antin uses the apt setting and effortlessly weaves together intricate narratives of historical past and present. The mural evokes a narrative of Rome through the style of English and French salon painting. Actors lie poolside, engaging in various leisurely pursuits as stunning green hills fade into infinity. Multiple vignettes sensually unfold across the scene as colorful, toga-clad actors engage in eating, drinking, playing music, and lounging while a lone acrobat in the background is captured mid-cartwheel. Dynamically scattered around the edges of the iconic fountain at the Salk Institute, the figures embody an air of aloofness reserved only for such indulgent pastimes. Honing in on La Jolla, Antin connects modern beachside living in Southern California to bayside living in ancient Pompeii, both epicenters of affluence.

Antin graduated from The City College of New York in 1958. Heading west to California in 1968, she taught at the University of California, Irvine. Subsequently, she became part of the early, foundational faculty of the visual arts program at the University of California, San Diego in the 1970s. Through performance, film, and installation, she has created an expansive body of work that examines contemporary culture and identity, expertly blurring the boundaries between various mediums.

Eleanor Antin's work has been widely exhibited throughout the world. She has had solo exhibitions at many major institutions, including the Museum of Modern Art, New York (MoMA); Whitney Museum, New York; and Los Angeles County Museum of Art. Her work has been featured at the Venice Biennale, the Sydney Biennale, and Documenta 12. She is included in many major collections, including the Art Institute of Chicago; Whitney Museum; MoMA; Tate Modern, London; the Centre Pompidou, Paris; and the Verbund Collection, Vienna. She has received many awards, including a Lifetime Achievement Award in 2006 from the Women's Caucus of the College Art Association, two Best Show International Association of Art Critics Awards, a Guggenheim Fellowship, the National Foundation for Jewish Culture Media Achievement Award, and an honorary doctorate from the School of the Art Institute of Chicago. Antin is represented by Richard Saltoun Gallery in London and Andrew Kreps Gallery in New York. She lives and works in San Diego.

Rex Southwick

The Scripps Gill Loggia, 2023

7905 Herschel Avenue



Rex Southwick's mural, *The Scripps Gill Loggia*, showcases the legacy of renowned Southern California architect Irving Gill and the historical home of the prominent philanthropist and journalist Ellen Browning Scripps, a site that later became part of the original Museum of Contemporary Art San Diego. A celebration of local history and philanthropy, Southwick's painterly style and vibrant composition simultaneously weave together the connection between architecture and horticulture and the relationship between Scripps and Gill. The contribution of Gill's notable architectural style and Scripps's generous philanthropy helped to create the foundational character of present-day La Jolla.

The mural's composition is dominated by a signature Gill arch, acting as both a reference to Gill's trademark style and as a compositional device to invite the viewer into the space. Conceptually, the arch also acts as a threshold between past and present narratives of this historic site. The mural also has a strong visual reference to pairs—two workers, two palms, and two shadows—a nod to the collaboration of Gill and Scripps. The elegant synthesis of scale, composition, and historical site specificity creates a dynamic visual scape that is both grand and imposing yet fundamentally inviting.

Southwick's painting practice weaves together the traditions of oil painting that echo the historicity of a site with contemporary innovation and a critical perspective. His highly saturated, large-scale paintings teeter on the precipice of two opposing worlds, the elite and the working class, highlighting the labor that is required to maintain the pristine environments of wealth and privilege. By directly immersing himself alongside the workforce that sustains the affluent communities he depicts in his paintings, he constructs real-time observations of the hierarchical social, economic, and political structures that reinforce these inequitable systems. Following the path of other iconic British painters, Southwick confronts the landscapes of Southern California with a fresh and distinct sensibility, opening new points of observation of this often-idealized landscape.

Southwick was born in 1997 in England. He received a BFA from Leeds Art University in 2018 and lives and works in London. Southwick's work has been featured in many notable institutions, including Unit London, a contemporary art gallery and platform in Mayfair; the Nassima Landau Art Foundation, Tel Aviv; Centre of International Contemporary Art Vancouver; and Taipei World Trade Centre. He received the Aon Community Art Award given to graduating artists from three British universities. He participated in a residency with the Palm Springs Art Museum in 2023, and his work is held in noteworthy private collections.

Michael Mercil

ART IS GOOD FOR YOU, 2023

7777 Girard Avenue



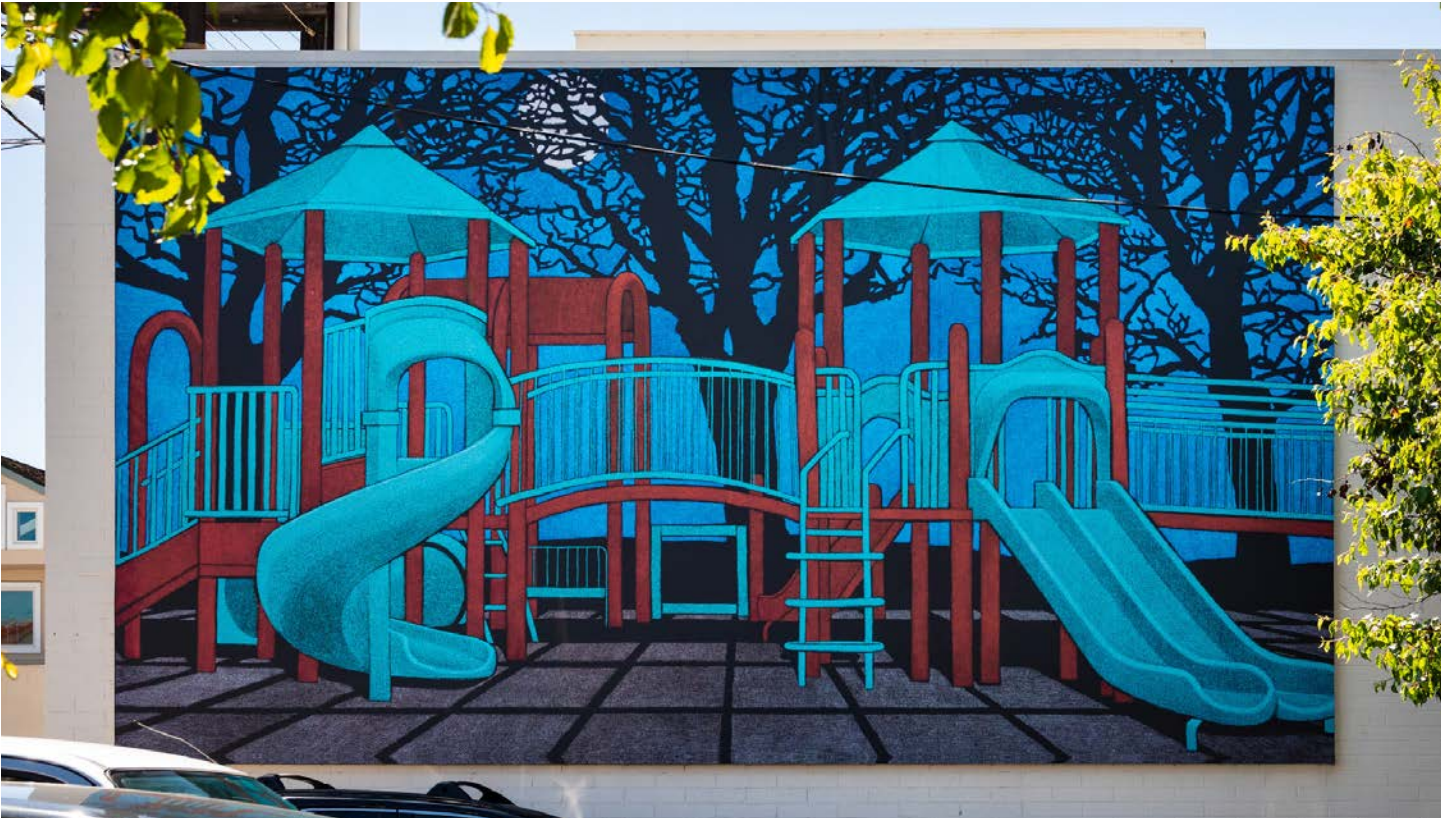
Michael Mercil's mural, *ART IS GOOD FOR YOU*, entreats the embrace of the arts, both in its creation and consumption. Painted directly on-site, this lively imperative reminds the viewer of the importance of art as a crucial and ubiquitous aspect of daily life. Taking inspiration from the playful messaging found inside the box cover of Atomic Fireball candies, which reads "Candy is good for you. Eat some every day," Mercil recontextualizes this cheeky reference, bringing the same level of panache and good humor into a public art setting. Comprised of a complementary color palette, orange capital letters outlined in red boldly pop out as the text runs horizontally across a placid blue background. Using text as a creative tool, Mercil inspires the viewer to appreciate the holistic benefits of a daily infusion of art as an integral aspect of our collective humanity. He expertly weaves his artful message into the surrounding environment, bringing a compelling and colorful belief in the benefits of art into the realm of everyday relatability.

Mercil's interdisciplinary practice takes many forms, incorporating an expansive use of many mediums including drawing, painting, needlepoint, sculpture, landscape architecture, film, performance, teaching, and farming. Born in Crookston, Minnesota, in 1954, he received a BFA from the Minneapolis College of Art & Design in 1978 and an MFA from the University of Chicago in 1988. He is currently a professor emeritus in the Department of Art at The Ohio State University (OSU). Exploring realms of "the near, the low, the common," Mercil's work re-contextualizes culturally significant reference material through dynamic multimedia compositions.

Mercil's work has been featured in many prominent institutions, including exhibitions at Beeler Gallery, Columbus College of Art and Design and Columbus Museum of Art in Ohio; Socrates Sculpture Park, New York City; North Dakota Museum of Art in Grand Forks; Arnoff Center for the Arts, Cincinnati; Ebert Art Center, Wooster, Ohio; The Fabric Workshop and Museum, Philadelphia; and DeCordova Sculpture Park and Museum, Lincoln, Massachusetts. His many other notable projects include The Living Culture Initiative, in collaboration with Ann Hamilton at OSU; The Beanfield (2006), The Virtual Pasture (2008-2011), and Site set-aside (2017-present) at Wexner Center for the Arts in Columbus; and the Art Market™, an ongoing, Columbus-based, studio project. He has received many awards and much recognition, including a Battelle Engineering, Technology and Human Affairs Endowment Award (2016, 2009); Greater Columbus Arts Council Media Artist Fellowship (2012); Wexner Center for the Arts Film/Video Artist Residency (2011-2012); Harpo Foundation Visual Artist Award (2010); Ohio Arts Council Individual Artist Fellowship (2009, 2005); ASLA Design Honor Award (2009, 2003); and Environmental Design Research Association Place Design Award (2002). He lives and works in Columbus, Ohio.

Amy Adler

Location, 2024
7661 Girard Avenue



Amy Adler's mural, *Location*, speaks to the potential of art as a space for reflection, play, fantasy, and inspiration. *Location* is one of a series of five life-sized playgrounds originally drawn in oil pastel on canvas. The image used here is based on a photograph Adler shot of a playground while scouting locations for a film. This particular scene was shot at night, and therefore is empty. Recalling the idea of a stage lying dormant, this vacant setting lies in wait, anticipating the arrival of active participants. Primarily focusing on figuration over the span of her career, Adler makes a distinct departure in this series, as it does not contain any human subjects. While realizing this series of enigmatic landscapes, Adler reviewed the previous human subjects she has portrayed and raised the question of in what sort of locations she might find those same people. In the resulting piece, the viewer is invited into an open-ended narrative as *Location* sets the stage for a sense of wonder, intrigue, and anticipation.

Amy Adler works across disciplines of drawing, performance, photography, and film. Reminiscent of a cinematic universe, the interplay between mediums within her practice focuses on the concept of the film still, realized through her layered and nuanced hand-drawn images.

Born and raised in New York City, Adler received a BFA from Cooper Union, an MFA from UCLA, and an MFA in film production from USC School of Cinematic Arts. She is a professor of visual art at the University of California, San Diego, where she has been teaching since 2004. Adler's work has been widely exhibited both nationally and internationally including solo shows at the Museum of Contemporary Art, Los Angeles (MOCA); Aspen Art Museum; and Hammer Museum, UCLA. Her work is featured in the permanent collections of many notable institutions, including MOCA; the Desde Foundation, Athens, Greece; Los Angeles County Museum of Art (LACMA); Museum of Contemporary Art San Diego (MCASD); Santa Barbara Museum of Art; Drammens Kunstmuseum, Norway; Perez Art Museum, Miami, Florida; and Hammer Museum. Her short films have been screened at international film festivals, including Frameline, Outfest, and BFI Flare. Adler is a recipient of a 2021 Guggenheim Foundation Fellowship. She lives and works in Los Angeles.

