

MURALS OF LA JOLLA



Self-Guided Tour

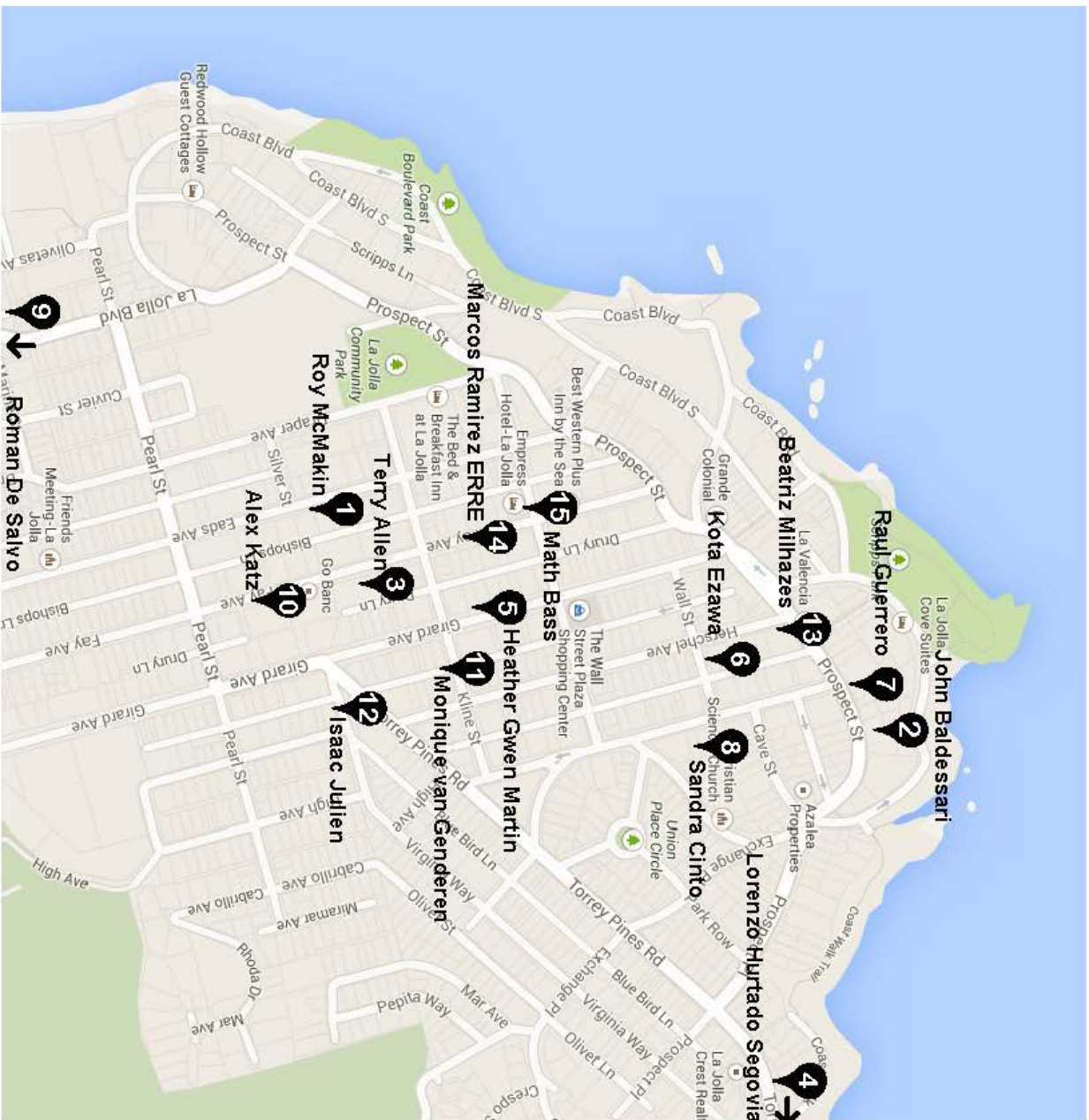
Thank you for taking a self guided tour of
Murals of La Jolla!



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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Roy McMakin

Favorite Color, 2010
7596 Eads Avenue



Roy McMakin's *Favorite Color* is enchanting, visually playful, and came to fruition through the artist's collaborative concept. "The idea was very simple. I have always, since a child, been intrigued at both my own emotions around color preference, and also others. It has been important, and part of my identity to know what my favorite color is. I often recall times that I discussed color with my friends as a child and the talk always centered around preference. And I have found as an adult that most people still enjoy sharing what their favorite color is."

"My proposal for the wall in La Jolla was to create a visual document of what a somewhat arbitrary group of people, of various ages, etc., choose as their favorite color. I began the process by asking people their favorite color, and then I presented them with a selection of 4 to 6 colors, of which they choose the one that was closest to the color they liked best. For example, if someone said "blue", then I showed them blue swatches and they chose one. One square was painted that color. I like the idea that this takes place at a certain time, and that the ultimate form of the mural was dictated by the number of folks that showed up."

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.

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.

Terry Allen

PLAYING LA JOLLA (for all it's worth), 2015
7611 Fay Avenue



Terry Allen's mural, *Playing La Jolla (for all it's worth)*, is a photographic collage incorporating both the artist's personal biography and site specificity. The various elements work in tandem as the motion of hands playing piano mimic the musical nature of the ocean and waves. Allen is equally accomplished as both a visual artist and a musician, so the image can be viewed as a self portrait, with the artist's hands descending from above to "play La Jolla". The combination of text, the human presence and elements both naturalistic and man-made creates a expressive interplay between a variety of disparate but interconnected worlds.

Terry Allen is a visual artist, musician and playwright. Born in 1943, Terry Allen was raised in Lubbock, Texas. He earned a BFA from Chouinard Art Institute, Los Angeles, CA in 1966. Eschewing terminologies and aesthetic boundaries, Allen masterfully and seamlessly wields music, visuals and performance into a singular language of expression. With a career spanning five decades, he has been the recipient of many awards and honors, including fellowships from the Guggenheim and the National Endowment for the Arts. He was recognized as a United States Artist Oliver Fellow and inducted into the Buddy Holly Walk of Fame.

Lorenzo Hurtado Segovia

Demos Gracias, 2016

2259 Avenida de la Playa



Lorenzo Hurtado Segovia's mural, *Demos Gracias*, is a vibrant expression of gratitude and optimism. The title, *Demos Gracias*, translates to a call for thanksgiving. A golden sunburst emanates throughout the composition and creates a warm and lively glow, which transcends the image into a heavenly space above. Intersecting the image are brightly colored *Papel Picado* and Prayer banners that read "For Love", "For a Better Future", and "Thanks Be to God" as an echo of good will. Acting as a vibrant signifier of celebration, the *Papel Picado* is an integral adornment for many special occasions and a homage to traditional Mexican Folk Art. The mural sits above a restaurant in a fitting way, highlighting the idea of uniting friends and family through food and art to celebrate and give thanks for one another.

Lorenzo Hurtado Segovia's work seeks to find its place within contemporary art while still being deeply rooted in traditional practices. Segovia was born in 1979 in Ciudad Juárez, Chihuahua, México. He received his BA from the University of California, Los Angeles, and went on to receive his MFA from Otis College of Art and Design, where he currently is on the faculty as an Associate Professor of Illustration. His work is based in craft traditions with themes of story telling, christianity, art history, and anthropology. He attempts to reform Christian themes and open up a conversation reinvigorated through new points of view away from conservative dogma. Although founded in painting, his work incorporates various materials and techniques including beads, embroidery, weaving, paper, and carpentry.

Heather Gwen Martin

Landing, 2016

7724 Girard Avenue (back of building - Drury Lane)



In her quintessential style, Heather Gwen Martin has hand picked a distinctive and vibrant color palette to ensconce the exterior of the three-story tower on the Drury Lane side of 7724 Girard Ave (Lapiz Building). Replacing Kim MacConnel's *Girl from Ipanema*, Martin's mural, *Landing*, is also painted directly on the building. The prominent, brilliant orange ground is interrupted by tributaries of other colors, creating a dynamic abstract composition. Large gestural shapes are broken up by delicate sinews of color creating a sense of layering and depth. Her boldly experimental color combinations interplay strategically with one another to affect the way the viewer perceives form, color, and space. Martin's organic composition counters the geometric lines of the building as it dissolves into a biomorphic world of curves.

Heather Gwen Martin is a painter, primarily working in oil on large-scale linen canvases. Martin was born in 1977 in Saskatoon, Saskatchewan, Canada. She studied at the University of California, San Diego and the School of the Art Institute of Chicago. Martin delves deeply into the world of color theory and abstraction. The forms she creates teeter between complete abstraction and a loose suggestion of referential objects and forms. Her two-dimensional works boldly evoke a sense of space through color relationships. Experimental color combinations and lyrical compositions invite viewers to explore the visual depths within her paintings.

Kota Ezawa

Once Upon a Time in the West, 2017

7905 Herschel Avenue



Kota Ezawa's mural, *Once Upon a Time in the West*, pays homage to La Jolla's landmark contribution to science and architecture. The mural image overlays a stylized portrait of architect Louis Kahn in profile onto a perspectival view of the Salk Institute's courtyard and the Pacific Ocean beyond. The Salk Institute, located in La Jolla, has been a hub for groundbreaking scientific research since its inception by Jonas Salk in 1960. Kahn was handpicked by Salk to design a flexible laboratory space that would be conducive to the constantly evolving needs of science. Ezawa portrays Kahn deep in thought as the modern, bold architecture of the Salk is depicted behind him. The use of contrasting opaque and transparent forms seamlessly blends Kahn with his creation, suggesting the endless possibilities of science and art.

Kota Ezawa uses graphic stylization reminiscent of Pop Art to create bold, flattened imagery rich with subtle, critical commentary. Ezawa was born in 1969 in Cologne, Germany. He attended the Kunstakademie Düsseldorf in the early 1990s. He later went on to receive a BFA from the San Francisco Art Institute and an MFA from Stanford University. He is an associate professor in film and fine art at the California College of the Arts in Oakland. Ezawa is known for his labor-intensive, stylized computer animations that recontextualize history to highlight the biased lens through which pop culture media is consumed. He seeks to reduce information to its most basic elements to question validity and truth of news and media. He also uses slide projection, light box images, and collage to explore similar themes.

Raul Guerrero

Raymond Chandler at the Whaling Bar, 2018

1162 Prospect Street



Raul Guerrero's mural, *Raymond Chandler at the Whaling Bar*, is emblematic of a time and place in La Jolla's rich history. Inspired by Raymond Chandler's final novel *Playback*, Guerrero whimsically depicts La Valencia Hotel's iconic Whaling Bar. On display just a half a block from the famous hotel, it's a fitting homage to the author and the era. *Playback* was set in the La Jolla under the fictional guise of the small seaside town called Esmerelda as can be seen in the trail of smoke drifting from Chandler's pipe. Bold and painterly, the artist explores the moody atmosphere of the bar and the bar goes suggestive of the tantalizing narrative that is about to unfold. Beginning in 1999, Guerrero began a series of paintings about notable bars where artists were known to repose with the muses who communed with them. This ongoing theme in his prior work was a fated fit for his mural.

Raul Guerrero conceptualizes his position as a Mexican-American artist through a range of media including film, sculpture, installation, and photography. Guerrero, born in 1945, grew up in National City, California. He received his BFA from Chouinard Art Institute in Los Angeles, and then went on to study architecture and urban planning at the University of California, Los Angeles. Growing up in such close proximity to the border with Mexico, Guerrero was highly influenced by his early experience with cultural and ethnic plurality.

Sandra Cinto

Untitled, 2018
7835 Ivanhoe Avenue



In Sandra Cinto's mural, *Untitled*, we get lost in a vortex of lines that push and pull in every direction. Inspired by the immersive relationship of the ocean as a part of La Jolla's Landscape, Cinto "decided to create another kind of landscape and make it by drawing without colors". The artist intends for each viewer to have a different experience with the work as it is meant to be an open landscape. For Cinto, her work reinforces a kind of philosophy that each little mark is important, since "little details, little actions can change everything." The viewer can be absorbed in the lines and details found in her work or step back and behold an undulating and pulsating landscape.

Sandra Cinto creates intricate and lyrical landscapes that teeter between real and imaginary. Cinto was born in 1968 in Santo André, Brazil. She studied art at the Faculdades Integradas Teresa D'Ávila-Santo André, and later received fellowships from the Cité internationale des arts, Paris, and the Civitella Ranieri Foundation, Umbria, Italy. Greatly influenced by Theodore Gericault's *Raft of the Medusa* and Japanese paintings and woodblock prints, Cinto uses her rich vocabulary of hand-drawn forms to depict the power and energy of the natural world while pushing the boundaries of the drawing medium. Cinto's practice continues to expand through large scale public art installations as a means to convey messages and meaning to a wider audience. Her work leaves space for the viewer to project their own experiences, memories, and dreams while joining an immersive experience.

Roman de Salvo

McCairn, 2019
5535 La Jolla Boulevard



Roman de Salvo's mural, *McCairn*, is a juxtaposition of antiquity and modernity. deSalvo's mural is located above a BMW repair shop on La Jolla Boulevard in the Bird Rock neighborhood of La Jolla. Perched above the building, this two-sided site is reminiscent of a billboard surface. *McCairn* playfully recalls the original commercial purpose of such a sign. The iconic double arches of the McDonald's logo are reimagined through carefully stacked stones. De Salvo built this sculpture in a natural setting and subsequently photographed both sides. The resulting, double-sided mural is evidence of his site-specific creation. The artist mimics the fast food chain's famous yellow arches through the archaic and artful method of stone stacking. The jagged edges and slow craftsmanship is in direct contrast to the guise of modern advertising. Stacking stones is thought to be one of the original forms of trail marking, drawing the comparison that perhaps cairns are the ancestors of the corporate road signs of our modern times.

Roman de Salvo is a sculptor and conceptual artist who reinvents ordinary materials through playful innovation. De Salvo was born in 1965 in San Francisco, California and grew up in Reno, Nevada. He received his BFA from California College of the Arts in Oakland, California and then went on to obtain his MFA from the University of California, San Diego. De Salvo creates sculptures and installations using everyday materials in surprising, new ways. Much of his work has an interactive component through which he encourages audience participation. His site-specific works often incorporate the architecture of the space while also making poignant commentary about modernity. His use of detailed craftsmanship and quirky details elicit thoughtful critiques about technology through subtle wit and humor.

Alex Katz

Bill 2, 2019
7540 Fay Avenue



Alex Katz's mural, *Bill 2*, celebrates Bill T. Jones, one of the most noted and recognized modern dance choreographers of our time. Executed in Katz's bold and simplified signature style, *Bill 2* depicts Jones' visage, through a series of distinct expressions. The repetition of his face has a cinematic and lyrical quality, reinforcing his place in the world of dance, music and film. Portions of the face are dramatically cropped, giving the viewer only quick and gestural glimpses of Jones. *Bill 2*, is a striking homage to two artists, Katz and Jones, both renowned in their respective fields of visual and performing arts. The mural's proximity to the new Conrad Prebys Performing Arts Center gives a nod to the interconnected worlds of art, music, and dance.

Alex Katz is an American figurative artist best known for his paintings, sculptures, and prints. Katz was born in 1927 in Brooklyn and raised in St. Albans, Queens. He studied art at The Cooper Union, New York, and the Skowhegan School of Painting and Sculpture in Maine. In the early 1960s, influenced by films, television, and billboard advertising, Katz began making large-scale paintings with cropped faces. Working almost equally in portraiture and landscape, his recognizable style incorporates bright colors and boldly simplified compositions. While most well known for depicting his wife, Ada, many of his other subjects are fellow artists, poets, art critics, and dancers.

Monique van Genderen

Paintings Are People Too, 2020
7661 Girard Avenue



Paintings Are People Too, by Monique van Genderen, is a reconsideration of humanity, of what it means to be human in the social climate of today. By utilizing her vertical paintings as stand-ins for people, van Genderen reflects on some of the pressing issues facing our citizenry, the dehumanizing effects of new communication technologies, and the physical displacements happening in urban centers. Debuting in Berlin, Germany, in June 2019, *Paintings Are People Too* was shown at the Rosa Luxembourg Platz Kunstverein with the title *Citizen's Don't Hesitate*. This piece is envisioned as part of a larger project—to reproduce in different cities, creating a sister city matrix that connects visual and conceptual elements. For the Murals of La Jolla iteration, van Genderen has included a photograph taken in Berlin, which for her illuminates the striking aesthetic of buildings that have been taken over by artists or designated historic and their juxtaposition to and coexistence with modern architecture. Through wordplay, this bannerlike artwork is reminiscent of slogans from the 70s such as “Give Peace a Chance,” while the graphic elements reference the hopeful agency that Sister Corita Kent used throughout her practice.

Monique van Genderen’s work tends to challenge the expectations of painting through scale, material, and illusion. Her vibrant paintings draw upon modernist precedents and contemporary graphic design. Her work focuses on abstraction through color, reflection, and transparency with various types of paint and nontraditional materials such as vinyl and textured adhesive. Often done on a large scale and site-responsive, van Genderen’s work utilizes the architectural space of the museum or gallery to create physical experiences in dimensionality and illusion.

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.

Marcos Ramirez ERRE

IN CHAINS, 2020

7744 Fay Avenue



Marcos Ramirez ERRE's mural, *IN CHAINS*, reappropriates the Snellen eye chart as a means of delivering critical commentary on issues of race, identity, and culture. Deemed the "king of jazz" by Duke Ellington, Paul Whiteman was an American bandleader, composer, orchestral director, and violist crucial to the Jazz movement of the 1920s and 30s. He began his 1926 book, *Jazz*, with the provocative quote "Jazz came to America 300 years ago in chains". ERRE employs Whiteman's quote to shed light on parallel issues regarding structural and systemic racism still facing America almost a century later. The trope of the eye chart pushes beyond the didactic definition of vision to bring up issues of perception regarding race while also critiquing the biases of recorded history. Often responding to contemporary events in his work, ERRE's timely mural pushes the viewer to delve more critically into how America's past continues to have an effect on the present day treatment and understanding of race imploring its audience to participate in setting a new precedent for the future, free from the chains of systemic racism.

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.

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.

