

Simayspace @ Arts College International  
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## 20th Century San Diego Art from the Collections of Stuart Burton and Doug Simay

November 15 through December 22, 2007

- 1) Robert Feldman, "Green Shirt" 1991 oil on board Simay Collection  
Between 1985 and 1993 I operated a coffeehouse at the southwest corner of 9<sup>th</sup> and G streets called Java. Java was an arts coffeehouse and showing art was my dominant interest. Being on the corner and having a long curved bar it was as close as I can imagine in recapitulating Edward Hopper's Nighthawks painting (in the collection of the Art Institute of Chicago). The neighborhood was light industrial and "gritty". It was right at the time that Horton Plaza was opening. Robert Feldman was one of my patrons. He had been a very successful commercial artist in NYC. A divorce and probable evolving mental instability caused him to move to Tecate. Living on a small pension he lived in a no heat, no running water one room apartment. He made art everyday. A couple days each week he would take on the formidable task of using public transportation to get from Tecate to Java. He liked Java and it was his only social connection left in the USA. After I closed Java I lost track of Robert. Several years later I was at an art fair in LA. The fair had dedicated a wall to showing the work of Los Angeles skidrow artists. There were two pieces by Robert. I suspect his mental illness evolved and his life unraveled completely.
- 2) John Moros, "Sang-Froid" Mixed Media Burton Collection
- 3) Raul Guerrero, "Café: Tanger" 1980 serigraph Burton Collection  
Printed by Stuart Burton at Rouge Graphics
- 4) Raul Guerrero, "Madrugada: Nueva York" 1980 serigraph Burton Collection  
Printed by Stuart Burton at Rouge Graphics
- 5) John Brodie, "Greenman" Mixed Media, Acrylic on Vinyl Burton Collection
- 6) Anna Asebedo, "On the Block: Crackle" 1997 monotype, Simay Collection  
transfer, gouache, woodcut

Anna got her MFA at the U. of Colorado, Denver. She came to San Diego and taught printmaking at SDSU. She is one of the most versatile and accomplished printmakers that I know. I think she is now at San Francisco State teaching art and printmaking. With the computer age, printmaking has suffered. A computer takes far less physical room to produce work and is much easier to master. But what gets lost are the physical dimensions and appearance that physical printmaking offers. Printmaking is an ancient art form. Perhaps the computer will teach today's students what is possible to do with image manipulation and then encourage them to seek out the huge depth of expression possible with the hands-on techniques of intaglio, lithography, and screen printing.

- 7) Douglas Johnson, "The Battle of the Falkland Islands" 1983 oil on panel Burton Collection
- 8) Allan Morrow, "South Market D.T." 1989 mixed media on wood Burton Collection
- 9) Anna Asebedo "Potential" 1996 Gouache Simay Collection
- 10) Ernest Silva "Sea at Night" 1990 oil on canvas Simay Collection  
 For a couple years, Ernie was mired in life and death struggles with his wife, Cora, and her breast cancer. His art-making seemed to take a back seat to more pressing realities. "Sea at Night" was a break-through painting. It signaled his readiness to return seriously to his art-making. I find the painting to be either hopeful or remorseful. The sun is either rising or it is setting. I probably own a couple dozen Silva artworks. This is one of my favorites.
- 11) Garon Kiesel, "Crystal Pier" 1999 selenium toned silver gelatin, 2/15 Simay Collection  
 Garon has been shooting pictures around San Diego for most of his career here. He is accomplished in not only finding the attractive view – but in his attention to the post-shutter-release processes that bring even more emotional resonance to his work. He was just featured in the Photographer's Showcase for photoeye: Santa Fe (one of this country's most prestigious champions of the photographer's art).
- 12) Garon Kiesel, "Sea Wall" 1999 selenium toned silver gelatin, 2/15 Simay Collection
- 13) Alexia Markarian, "Landscape with Two Heads" 1999, acrylic on paper Simay Collection  
 Alexia is a natural artist. By that I mean she easily remodels materials to express herself. Her jewelry is very well collected and her paintings are always popular and ahead-of-their-time quirky. The larger story is the union of Alexia and Ray, her husband. They aid and abet each other in a lifestyle that is informed, responsible and artistic. For me the artistic lifestyle is one in which form does inform content. In our scientific world where content rules and dominates in megabytes per second, the artistic process wraps our world in a "human body" that we can feel, learn from, and in which we are invited to share equally. The art world is whole when artists are joined by supportive mates and then the broader audience. Art is like holding hands with lots of people who aren't even in the room.
- 14) Ricardo Carbajal-Moss, "Promise" 1996 acrylic on canvas Simay Collection  
 Ricardo was born Mexican. He learned to paint in Mexico and refined his skills for a couple decades in San Diego. He now lives in Switzerland.  
 This painting is a rigorous neo-surrealist effort. Andre Breton fathered classic Surrealism. Using blue ink in water washes, flowing water-suspended patterns are formed on the canvas. When dry the shapes within these abstract washes suggest forms and natural objects akin to seeing the image of an animal in a cloud bank. The Surrealist painter renders formal, realistic images to concretize the "vision" – Breton called this "Automatism." This is a classic Bretonian Surrealist painting.  
 While he lived in San Diego, Ricardo was an ever present and identifiable personality within the "art scene." Strangely our friendship hit the shoals just months ago. We ran out of intellectual and emotional rope to continue our decades of art discussion as he absolutely refuses to believe that abstract painting and photography are legitimate high art forms. For me that is akin to saying the earth is flat.

- 15) Richard Allen Morris, "Enlarged Sector" 1983 mixed media                      Burton Collection
- 16) Rob Chase, "untitled" 1981 etching    Burton Collection
- 17) Nanessence "David in Studio" 1987 silver gelatin print                              Simay Collection
- Nanessence and her partner Chuck Kimball were regular fixtures of San Diego's art scene. They were both photographers. This image of the artist Dave Fobes was taken in his studio on Island near 5<sup>th</sup> avenue (next door to Gary Ghirardi's studio). The chairs were made of wengee and were his first formal chairs. Dave went on to get his MFA in Furniture at SDSU in Wendy Maruyama's first graduate class. He is a multi talented artist. He designed and remodeled my University City condo about 17 years ago – a project that was featured in San Diego Home and Garden Magazine. I still quite happily live in the art house built by Dave.
- Nanessence and Chuck left the crowded city to run a bed and breakfast in Julian. I have not heard of them for a very long time.
- 18) David Baze, "Woman/Lola (White Bra)" acrylic on panel                              Burton Collection
- 19) Robert Feldman, "The Horse that Fell in Love with Me"                              Simay Collection
- 1991 pastel and colored pencil on paper
- 20) Jay Johnson, "Small Potion Display" wood    Burton Collection
- 21) Alexia Markarian, "Artist, Stuart Burton" 1992 acrylic/panel                              Burton Collection
- 22) Ellen Irvine, "Cows" (3 paintings) 1981 oil on board                              Simay Collection
- Ellen got her MFA at Yale. She was a classmate of Marjorie Nodelman and they both found their way to San Diego. Ellen painted a very large mural that was installed for almost 10 years at the southeast corner of 7<sup>th</sup> and G Streets. At the time there were two significant murals in San Diego, the Cows and "Eyes" by Mario Torrero on the Carnation Building. The Pannikin was on the opposite corner to the west and upstairs from the Pannikin was Celebrations Gallery – run by Joyce Yarborough. I bought these paintings from Joyce. There were four paintings that were the studies for the mural. Even though I had a hold on all four, an over zealous gallery assistant sold one of the paintings so I have three of the four studies. The mural was destroyed years ago.
- Ellen supported herself as a legal secretary and subsequently traveled extensively in the consulate corp of the State Department. I have no idea where this talented painter is or what she has been doing.
- 23) Carol Nye, "untitled" 1988 silver gelatin print    Simay Collection
- Carol lives in Fallbrook and has been a fine arts photographer for decades. Hers is a style heavily reliant on documentation. This photograph taken on a rainy day has always initially struck me as being IndoChinese in locale. But the picture was taken on the corner of 7<sup>th</sup> and G streets (where the Pannikin sits) looking east down G Street and toward the small, one story building that had been the wall-site for Ellen Irvine's cow mural.

- 24) Marjorie Nodelman "Portrait of Doug Simay" 1983 oil/canvas Simay Collection

Marjorie and I were very good friends for many of the years she lived in San Diego. I first met Marjorie when her studio was in the basement of what had years before been San Diego's City Hall and is now Jimmy Love's at the southwest corner of 5<sup>th</sup> and G Street. That studio was the site of the first punk scene parties in San Diego. A while later, my then girlfriend and her partner had established the Skeleton Club a couple blocks away which was the regular "punk palace".

Marjorie subsequently moved up 5<sup>th</sup> Avenue to the top two floors of a place midblock. She was married to Sheldon Nodelman, professor of art at UCSD and now emeritus art historian in many powerful art circles. The upper most floor was her studio and it had many huge holes in the roof that allowed the pigeons easy access. To this day, one can find pigeon guano on the back of some of her largest paintings. It was at parties in that live/work studio that I met Ernest Silva and Italo Scanga, new faculty in vis arts at UCSD.

I bought many paintings from Marjorie and she painted this portrait as a "thank you". In those days I was young and had hair.

- 25) Larry Dumlao, "Interconnected" 1988 intaglio Burton Collection  
26) John Moros, "Gap" 1988 acrylic and paper on panel Burton Collection  
27) Ken Soprano, "untitled" 1978 monoprint Burton Collection  
28) Janet Cooling, "Self-Portrait" 1989 oil on canvas Simay Collection

Janet Cooling has been a fixture of the San Diego scene for as long as I have. She is tenured faculty at San Diego State University. This self-portrait was executed for her show at Simayspace in Java in 1989. It hung on the "great wall" that broadcast its vision to G Street. Ever since that debut, this painting has been popular with audiences whenever it is displayed. The image is an androgynous one but I think informed by the red roses that float in the background.

- 29) Laura Crouch, "untitled" 1989 mixed media Burton Collection  
30) Gary Hansmann, "The Hanging of Innocence" 1982 intaglio  
Printed by Bill Kelly at Brighton Press Burton Collection  
31) Gary Hansmann, "The Vigil" 1981 intaglio  
Printed by Bill Kelly at Brighton Press Burton Collection

- 32) Ron Williams, "Self-Portrait" 1988 mixed media assemblage      Simay Collection  
 Ron Williams was another very strong presence in San Diego's art scene throughout the 80's. The works seen here are classic Williams pieces. You will almost always find bullets, fishing gear, the red and white poles used by artillery soldiers. Ron lived his life as a constantly and obsessively scarred Vietnam vet. He was in the artillery in Vietnam running around the jungles holding up the red and white poles to azimuth-guide field artillery. He watched myriads of his buddies get blown to bits. He worked exclusively as an assemblagist – recycling stuff from his house and other building projects. The backs of his art pieces are always artworks themselves being covered with drawings and puns. In this self portrait we see him with a bullet in his exploding gray matter, stabbed by a couple sharp objects, and appearing as a shell of himself. Conversations with Ron were frequently volatile and you knew things were deteriorating when he started calling you "general".
- 33) Ron Williams, "Combat" 1987 mixed media      Burton Collection
- 34) Ron Williams "Replacements" 1983 mixed media assemblage      Simay Collection  
 In this piece, Williams is celebrating his 36<sup>th</sup> birthday. He is the black man in the cutout – the survivor of a platoon decimated in Vietnam. The blackboard instructs on the rain of bullets. The Red Cross button is futilely small. The flamingo is a symbol of how he supported himself stateside selling modern antiques. The fishing fly refers to fishing – an activity that Ron always felt resonated with being in the Army. Because of this exhibition checklist, Jerry Sellers (a collector former of San Diego and now in Portland) recently informed me that Ron was living in Portland and still making art.
- 35) Ernest Silva, "Neutron Bomb" 1981 charcoal on paper      Simay Collection  
 "Neutron Bomb" was presented in a large, all drawing exhibition at Southwestern College in 1981. I own two drawings from that show. The imagery is classic Silva, populated by fictional characters that have repeatedly appeared in his work for decades (man with volcano hat, horse and rider). In the SW exhibition the theme was about Cold War anxiety – which at the time was hot in our concern. The images had lots of references to the USSR denoted by the hammer and sickle. I find this image of a sweating skull to be humorous while at the same time poignant - reflecting the level of world tension. Of course, now there is no "Cold War" and the USSR is only a historical reality. Probably many young folks don't even know of the significance of the USSR/Cold War/neutron bomb. But for me the series brings home the role that the visual arts play in presenting our history and helping us to remember.
- 36) Ron Williams, "Living in the Wild Wild West" 1988 mixed media      Burton Collection
- 37) Ron Williams, "Having a Great Time Wish I Were Here" 1985      Burton Collection  
 mixed media
- 38) Ron Williams, "Disarmament, Dislegament, Disearthament"      Burton Collection  
 1984 mixed media

