

MURALS OF LA JOLLA



Self-Guided Tour

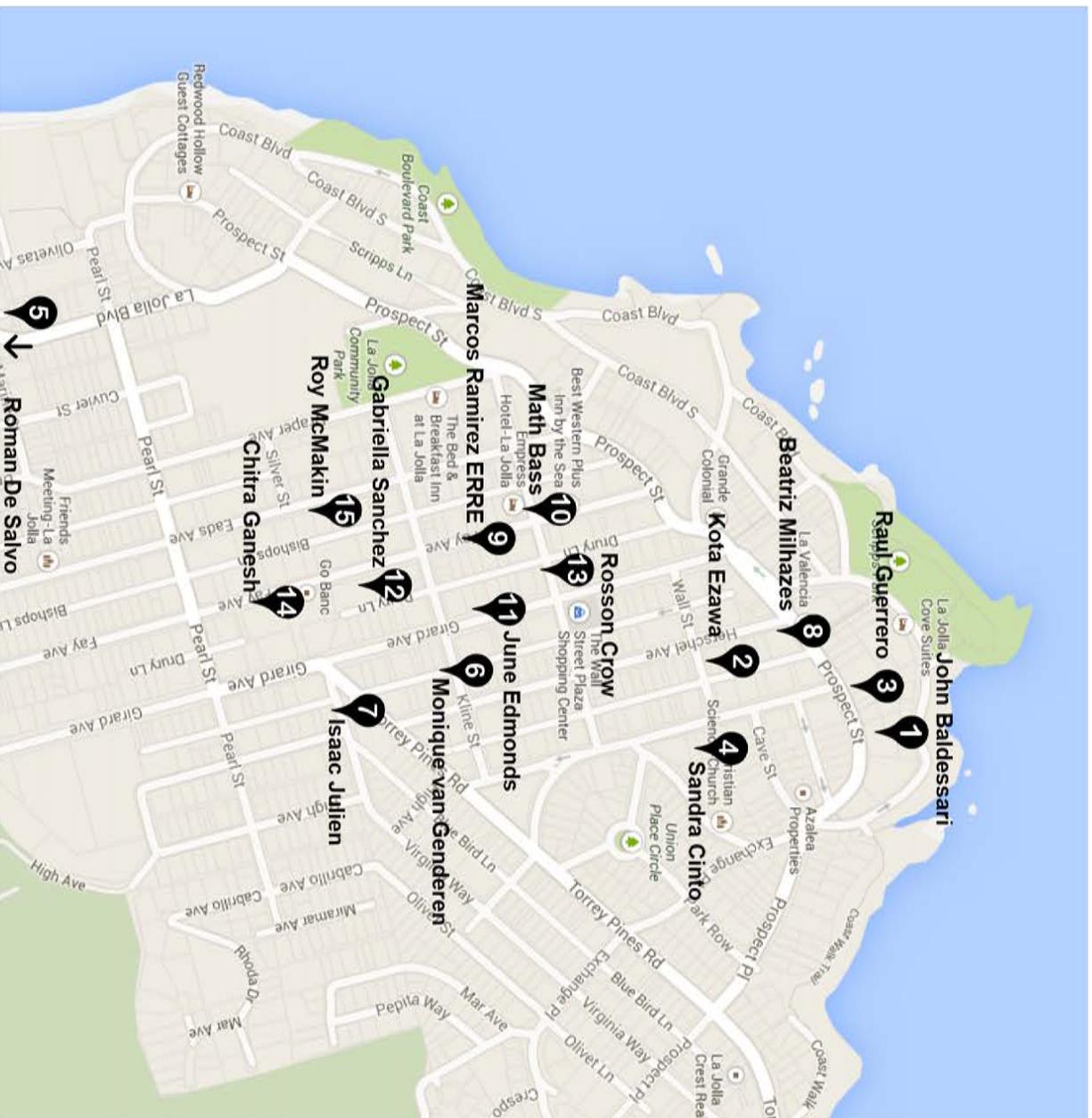
Thank you for taking a self guided tour of
Murals of La Jolla!



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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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.

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 Esmeralda 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.

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.

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.

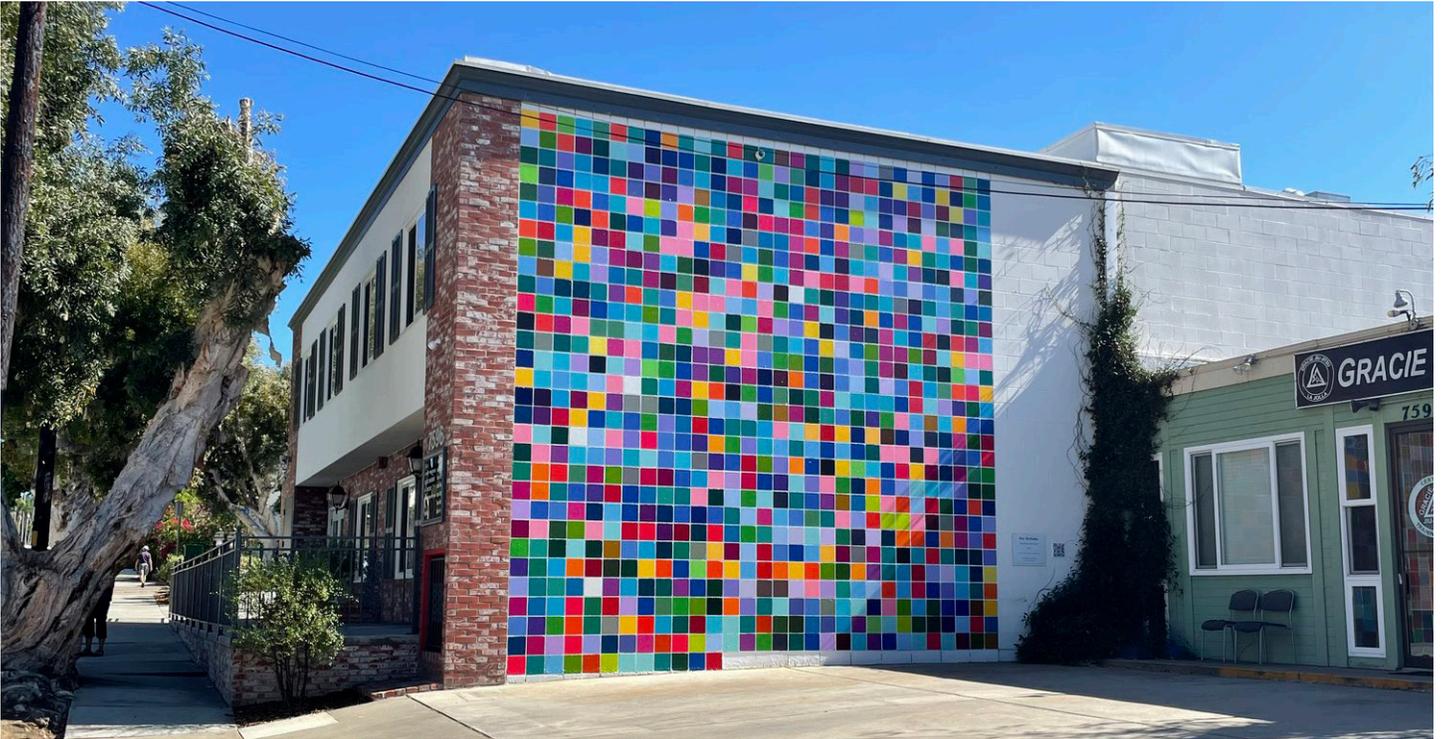
Chitra Ganesh works across a multitude of media. While rooted in painting and drawing, her work has grown to include animation, comics, mixed media works, video, and sculpture. Ganesh was born in 1975 in Brooklyn, New York. She received a BA from Brown University in 1996, attended the Skowhegan School 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.

