

SAN DIEGO COUNTY REGIONAL AIRPORT AUTHORITY

Board Members

C. April Boling
Board Chair

Greg Cox
Jim Desmond
Robert H. Gleason
Jim Janney
Mark Kersey
Paul Robinson
Michael Schumacher
Mary Sessom

Ex-Officio Board Members

Laurie Berman
Eraina Ortega
Col. Jason Woodworth

President / CEO

Kimberly J. Becker

SPECIAL AIRPORT ART ADVISORY COMMITTEE

AGENDA

Thursday, August 24, 2017
3:30 p.m.

San Diego International Airport
SDCRAA Administration Building – Third Floor
Tuskegee Conference Room
3225 N. Harbor Drive
San Diego, CA 92101

This Agenda contains a brief general description of each item to be considered. If comments are made to the Committee without prior notice, or are not listed on the Agenda, no specific answers or responses should be expected at this meeting pursuant to State law.

Copies of written documentation relating to each item of business on the Agenda are on file in the Airport Authority's office and are available for public inspection.

PLEASE COMPLETE A "REQUEST TO SPEAK" FORM PRIOR TO THE COMMENCEMENT OF THE MEETING AND SUBMIT IT TO THE LIAISON OF THE COMMITTEE.

The Authority has identified a local company to provide oral interpreter and translation services for public meetings. If you require oral interpreter or translation services, please telephone the Corporate & Information Governance /Authority Clerk Department with your request at (619) 400-2400 at least three (3) working days prior to the meeting.

CALL TO ORDER

PLEDGE OF ALLEGIANCE

ROLL CALL

Committee Members: Bob Bolton, Jennifer Easton, Indra Gardiner, Robert H. Gleason, Diana Lucero, Chike Nwoffiah, Gail Roberts, Cristina Scorza, Michael Soriano

NON AGENDA PUBLIC COMMENT:

Non-Agenda Public Comment is reserved for members of the public wishing to address the Committee on any matter for which another opportunity to speak **is not provided on the Agenda**, and which is within the jurisdiction of the Committee. Please submit a completed speaker slip to the Clerk of the Committee. *Each individual speaker is limited to three (3) minutes.*

NEW BUSINESS:

1. ACTION – APPROVAL OF MINUTES:

RECOMMENDATION: Approve the minutes from the June 29, 2017 special meeting.

2. PRESENTATION – SAN ARTS MASTER PLAN CONSULTANTS UPDATE:

Presented by Todd W. Bressi, Principal, Urban Design and Victoria Plettner-Saunders, Principal, WolfBrown.

3. ACTION – APPROVE RECOMMENDED ARTISTS FOR THE ADMIRAL BOLAND WAY MURAL PROJECT:

RECOMMENDATION: Review and approve recommended artists for the Admiral Boland Way Mural Project.

4. ACTION – APPOINT 2018 PERFORMING ARTS RESIDENCY PROGRAM SELECTION PANEL MEMBERS:

RECOMMENDATION: Appoint five qualified panelists to review respondent submissions for the Performing Arts Residency Program Opportunity.

OLD BUSINESS

5. STAFF UPDATES: -Public Art

- **Temporary Exhibitions**
- **Performing Arts Program**
- **Community Outreach**

COMMITTEE MEMBER COMMENTS

Each committee member speaker is limited to five (5) minutes.

ADJOURNMENT

NOTE: Members of the public wishing to address the Committee on Agenda Items must submit a speaker slip to the Liaison of the Committee. When called to speak, please state your name and city of residence for the record. Each speaker is limited to three (3) minutes per Agenda Item.

This information is available in alternative formats upon request. To request an Agenda in an alternative format, or to request a sign language or oral interpreter, or an Assistive Listening Device (ALD) for the meeting, please telephone the Authority Clerk's Office at (619) 400-2400 at least three (3) working days prior to the meeting to ensure availability.

For your convenience, the agenda is also available to you on our website at www.san.org.

DRAFT
 SAN DIEGO COUNTY REGIONAL AIRPORT AUTHORITY
 ART ADVISORY COMMITTEE (AAC)
 MEETING MINUTES: THURSDAY, JUNE 29, 2017
 SAN DIEGO COUNTY REGIONAL AIRPORT AUTHORITY ADMINISTRATION BUILDING
 BOARD ROOM, 3RD FLOOR

CALL TO ORDER: AAC Committee Chair Indra Gardiner called the meeting of the Art Advisory Committee to order at 9:04 a.m. on Thursday, June 29, 2017, at San Diego International Airport, Administration Building Board Room, 3225 N. Harbor Drive, San Diego, CA 92101.

ROLL CALL

AAC Members Present:

Bob Bolton	Director, Airport Design and Construction
Ben Fyffe	Deputy Director, City of El Paso Museums & Cultural Affairs
Indra Gardiner	Founder/Chief Influence Officer, i.d.e.a.
Robert H. Gleason	Board Member, Airport Authority
Diana Lucero	Director, Vision, Voice & Engagement, Airport Authority
Chike Nwoffiah	Executive Director, Oriki Theater
Gail Roberts	Artist
Michael Soriano	Owner, Onairos Design

AAC Members Absent:

Deborah Van Huis	Owner, Expertise on Demand
------------------	----------------------------

Airport Authority Staff Present:

Chris Chalupsky	Senior Manager, Arts & Community Partnerships
Karla Cook	Arts Program Coordinator I
Linda Gehlken	Assistant Authority Clerk I
Joey Herring	Arts Program Coordinator II
Lauren Lockhart	Arts Program Manager

PLEDGE OF ALLEGIANCE: Gardiner led the pledge of allegiance.

NEW BUSINESS:

- ACTION - APPROVAL OF MINUTES:** Committee Member Robert Gleason moved to approve the minutes of the March 20, 2017 meeting. The Motion was seconded by Committee Member Michael Soriano. **Motion Passed unanimously.**
- PRESENTATION - FIS ATRIUM SUSPENDED PUBLIC ART PROJECT UPDATE:** Artist Aaron T. Stephan presented an update on the FIS Atrium Suspended Public Art Project. Soriano inquired about lighting and the beautiful shadow play of the work in an earlier design. The artist explained that he is collaborating with the design team's lighting engineer to illuminate the work and will ensure the plan incorporates shadow play. Gleason expressed concerns regarding the limited sheen options for fire code requirements. The artist and Arts Program Manager Lauren Lockhart informed the committee that they have identified a coating that meets requirements and is aesthetically pleasing. The committee inquired about wood discoloration over time and hardware finish. Stephan agreed to research the effects of UV exposure on wood finish and ensure high quality hardware is selected that is compatible with the building's interior finishes. The committee discussed the range

of interpretations the artwork may inspire, and asked the artist and staff to be cognizant of how the work's conceptual intent is articulated.

3. **PRESENTATION - FIS GLASS PARTITION PUBLIC ART PROJECT UPDATE:** Artist Walter Hood presented an update on the FIS Glass Partition Public Art Project. Committee Member Chike Nwoffiah cautioned that the work not look like advertisement for miscellaneous products and inquired if additional research will be done on the objects. Lockhart and Hood stated that objects will be carefully selected and they will ensure background research is done on each object. The artist gave a summary of his on and off-site workshops with staff and the Aja Project. The committee praised the community outreach efforts initiated by the artist and project. Lockhart requested input from the committee regarding the importance of visibility of the work from curbside given the translucency restrictions from Customs and Border Patrol and available lighting options. After a discussion, the committee recommended prioritizing the view and lighting for passengers within baggage claim. The artist will continue to refine his schematic design and reported that he will have a mock-up created to determine the best use of lighting and materials.
4. **PRESENTATION - SAN ARTS MASTER PLAN CONSULTANTS UPDATE:** Todd Bressi and Victoria Plettner-Saunders of Urban Design gave an overview of their experience and goals for the Arts Master Plan. Bressi outlined the goals of each phase of their process. The committee inquired about how they plan to collect data and how they will evaluate the Arts Program. Senior Manager Chris Chalupsky stated that the consultants will update the committee on their progress at a future meeting.
5. **ACTION - APPROVE 2019 TEMPORARY EXHIBITION THEME:** Arts Program Coordinator Joey Herring presented *San Diego: 250 Years as America's Finest City* as the theme for the 2019 temporary exhibition. The committee outlined concerns regarding the historical context of the theme and the challenges it presents in terms of being inclusive of all San Diego communities. They recommended that staff revise their curatorial approach. Staff confirmed that they would explore alternate related themes and return to the committee with an update at a future meeting.

OLD BUSINESS

6. STAFF UPDATES:

— Public Art:

- 3rd Rental Car Center Public Art Project: Lockhart shared a short video of Ueberall International's project *Dazzle*; she also informed the committee that all the tiles of the artwork had been installed, though a limited number of tiles will need to be replaced. The artist team is fine-tuning the final animations and a dedication will be scheduled in the near future.
- Palm Street Observation Area Public Art Project: Lockhart informed the committee that the airport has contracted Karen Coutts of KC Fundraising Solutions to explore alternative fundraising strategies in order to realize the original design. She informed the committee that the dirt at the site will be removed and relocated to another due to environmental concerns.
- Parking Plaza Public Art Projects: Lockhart shared that both artist teams are near completion of their construction documents phase.
- Awards: Lockhart shared that Christian Moeller's *MetroGnomes* was recognized in the Public Art Network's Year in Review at the Americans for the Arts Conference. She noted that Moeller's and Amy Landesberg's project *Autoplast* are up for a CODAworx Award.
- Admiral Boland Way Mural Project: Lockhart informed the committee that staff

- will release the call for submissions for the public art project in July.
- Special Programming: Arts Program Coordinator Karla Cook reported on the positive feedback of the pilot mindfulness and meditation program for the Reflection Room. She shared that staff will review statistics and the department's budget to determine feasibility of continuing the program.
- Conservation & Maintenance: Cook shared before and after images of the maintenance cleaning performed by Rosa Lowering & Associates on *Sea Rhythms*. Cook also reviewed upcoming conservation and maintenance projects.
- **Temporary Exhibitions:**
 - *Intergalactic Dreaming*: Herring shared that staff relocated several artworks and display cases from *Intergalactic Dreaming* due to the FIS construction. In addition, Herring shared the branding for the 2018 exhibition *Figure of Speech* and informed the committee that the call for proposals is public and that exhibitors will receive a \$500 stipend.
- **Performing Arts Program:**
 - Herring shared highlights from transcenDANCE's latest performances and media coverage. He also outlined their upcoming performances in Terminal 1.
 - Chalupsky highlighted A Step Beyond's performance and confirmed that the airport arranged transportation for the group, and that they are one of the BRO-AM benefitting charities.
- **Arts Master Plan:**
 - Chalupsky provided a brief update on the number of internal stakeholder interviews.
- **Community Outreach:**
 - Chalupsky gave a summary of SWITCHFOOT's annual BRO-AM festival and the exhibit partnership with the Arts Program.
 - Lockhart provided an overview of a new educational program, DesignAHEAD.
 - Chalupsky highlighted *Intergalactic Dreaming* artist Michael Giancristiano's Project Thor as part of his artist-in-residence at the Veterans Museum.

OLD BUSINESS:

None

COMMITTEE MEMBER REPORTS/ COMMENTS:

None

ADJOURNMENT: The meeting was adjourned at 11:45 a.m.

APPROVED BY A MOTION OF THE AIRPORT ART ADVISORY COMMITTEE MEETING ON THE TWENTY-FOURTH DAY OF AUGUST, 2017.

LAUREN LOCKHART
ARTS PROGRAM MANAGER



ARRIVE, DEPART,
BE INSPIRED.

Item 2: SAN Arts Master Plan Consultants Update

Todd W. Bressi
Principal, Urban Design

Meridith C. McKinley
Via Partnership, Principal

Victoria Plettner-Saunders
Chief Strategist, v.p.s. cartographie

Chris Chalupsky, Senior Manager of Arts & Community
Partnerships

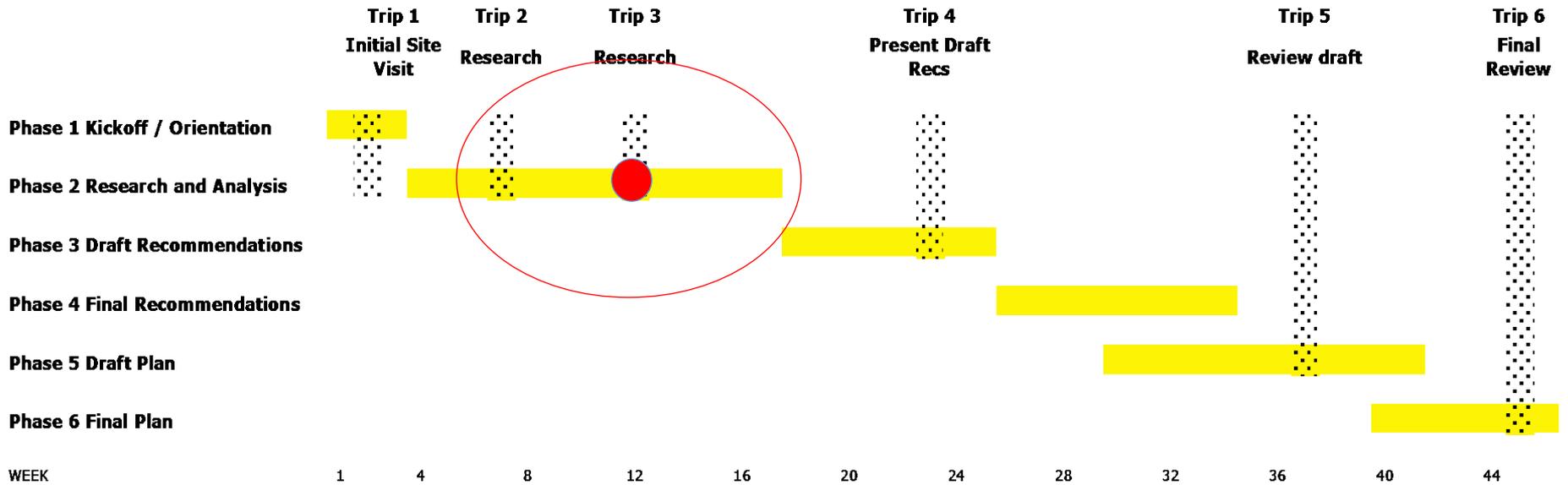
August 24, 2017

AGENDA

1. Work Plan Update
2. Internal Stakeholder Interviews Overview
3. SAN Vision Statement Discussion
4. Criteria for Prioritizing Public Art and Art Infrastructure in ADP Discussion
5. Art Program Outcomes Discussion
6. Review of ADP Customer Experience Considerations Chapter
7. Next Steps

Work Plan Update

SAN DIEGO AIRPORT AUTHORITY PUBLIC ART MASTER PLAN / DRAFT SCHEDULE



Status of Research and Analysis

Internal Research

Policy and Planning Document Review

Internal Stakeholder Engagement

External Research

External Stakeholder Interviews

Intercept Surveys

Online Survey

Economic Impact Analysis

Benchmarking

Internal Stakeholder Engagement

Executive Leadership,
Kim Becker, CEO

Airport Authority Board, Robert
Gleason, Liaison to AAC

Vision Voice Engagement staff

Arts Program Staff

Arts Advisory Committee
members

Airport Assets and Alliances

Airport Design and Construction

Airport Development Division

Airport Development

Landrum Brown (consultants)

Airport Operations

Airport Planning and Noise

Air Service Development

Facilities Development

Department

Finance Division

Terminals and Tenants

*Currently gathering information
from Airport Ambassadors*

Internal Stakeholder Interviews – What We Learned

Conversations focused on:

- How stakeholders envision art in the airport;
- How art can and/or should enrich customer experience; and
- What is the role of airport-sponsored arts projects and programming in the community outside of the "661 acres."

Internal Stakeholder Interviews – What We Learned

- Stakeholders have a high regard for the Airport Arts Program's work
- Stakeholders recognize importance of highly-qualified staff
- Stakeholders have a strong sense of the value that the Arts Program brings to the airport
- Stakeholders have high aspirations for the Airport Arts Program
- Stakeholders often express a desire for arts projects to connect with audiences in deep experiential, emotional ways

Internal Stakeholder Interviews – What We Learned

- Some stakeholders express concern about highly ambitious projects that have been less successful in connecting with audiences
- Some stakeholders express concern about durability of technology-based projects
- Several terms are used commonly (integrated, artist collaborations, community) but have different meanings to different people
- While there is general agreement that customer experience should be a focus, there is less agreement about how to prioritize artistic, civic and community focuses

Vision Statement

Current vision, SAN Arts Program Master Plan:

The offerings of the Arts Program surprise and delight travelers with presentations of the highest caliber and showcase San Diego's rich cultural community. The idea is to provide enhanced customer service by exhibiting artwork and presenting programs that engage travelers in innovative, memorable and considerate experiences, creating an ambiance unique to San Diego and welcoming people to the airport and to the region.

Vision Discussion

What aspects of customer experience should the Arts Program consider in its projects and programming?

How does the focus on customer experience align with notion that the Arts Program should excel as a **customer, cultural and civic asset**?

What does “integrated” mean in the context of SAN?

What does “artist / design team collaboration” mean in the context of SAN?

What is the meaning of “sense of place” in the context of the Airport Arts Program?

Criteria for Prioritizing Public Art and Art Infrastructure

Feasibility:

- There is space available for the project or program or infrastructure, or minimal space impact
- The cost of the project is reasonable compared to its expected outcome
- There is adequate funding and staffing to support the development of the project and, if applicable, ongoing staffing, programming, maintenance
- The project's useful life is well understood, and maintenance and conservation can be managed to the best professional standards
- Does not conflict with airport operations or functional requirements

Criteria for Prioritizing Public Art /Art Infrastructure

For customer service amenities:

- There is a demonstrated need for the project or an internal stakeholder consensus on the need for the project

For arts infrastructure:

- Infrastructure is adaptable/flexible in terms of how it can be programmed or otherwise used (a theater space could be converted for performances and other installations or partnerships)

Criteria for Prioritizing Public Art /Art Infrastructure

Curatorial / mission alignment:

- Supports an aspect of the airport's overall vision, goals or policy priorities
- Supports an aspect of the Arts Program's vision or desired outcomes

Criteria for Prioritizing Public Art /Art Infrastructure

Artistic Criteria:

- Offers a compelling opportunity/challenge for artists
- Offers strong collaborative, integrative or site-specific possibilities
- Contributes to overall artistic, programmatic, curatorial strategies
- Diversifies the range of artists engaged with art projects
- Diversifies the range of audiences who engage with airport art
- Diversifies the ways that audiences interact with art at the airport

Locational Criteria:

- Located in place where it is likely to be effective at achieving outcomes the program seeks
- Located where people can appreciate it
- Located with consideration to operations and safety, and where relocation for functional reasons is not likely

Program Outcomes:

Create a Superior Experience for SAN Customers

- Strong overall visual identity for SAN
- High-quality permanent collection
- Enhanced appearance of airport with art that is seamlessly integrated with infrastructure and design elements
- Enhanced experience of monotonous or generic spaces
- Enhanced wayfinding through visual cues and landmarks
- Experiences that are fresh and new at SAN
- Environments / features / amenities that elevate the experience of travel and of public space
- Environments / features / amenities that mitigate the stress of travel

Program Outcomes:

Tap into Emotions, Feeling and Experiential Connections to Place

- Visitors have a sense of arriving in the San Diego region
- Residents returning to San Diego have a sense of being home
- Airport users will create memories and connections through engagement with airport art
- Airport users will have a sense that they are in an important **civic place** that plays an important civic function
- Artists create work that takes into account the full range **of human narratives** that are embodied in modern travel
- Aspects of the **travel experience** will be interpreted through art

Program Outcomes:

Connect with the Community Beyond the Fence Line

- Local artists and the arts community are engaged as partners in creating new artwork and arts programs
- Locals and visitors alike are able to access and experience the arts without entering secure areas
- There is a wider audience for arts, culture, historic, nature and science organizations throughout the region
- Relationships with local stakeholders are strengthened

Airport Development Plan:

Customer Experience Chapter, Programmatic Document



How can the arts

- Reinforce the idea of SAN as the front door to San Diego
- Make a bold, iconic statement for the airport and the region
- Help to achieve the larger programmatic goals for the ADP?

Clockwise from top left: Claes Oldenberg, Lawrence Argent, Chris Burden, Anish Kapoor



How can the arts transform the airport environment and *transport* travelers within the space?





How can arts insert playfulness and activity to mitigate boredom, or make a travel experience more fun?

Clockwise: Marisol Rendon, Jaime Plensa, activity at Schiphol airport





Can an artist-designed space offer a new and innovative amenity?



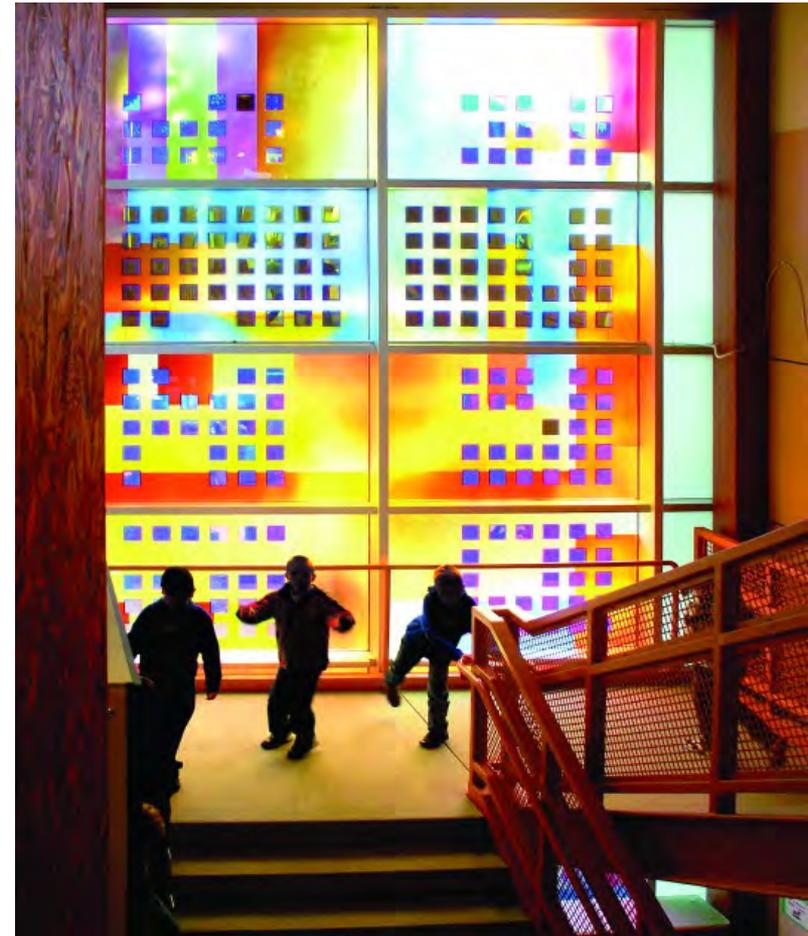
Clockwise: Edinburgh Children's Library, The New Children's Museum in collaboration with Woodbury School of Architecture, Schiphol International

How can art make a transitional/liminal space an unforgettable experience?



Left: Teresita Fernandez, Right: Steve Waldeck

How can art be a vehicle to further the Authority's interest in sustainability?



Left: Solar Artworks, Right: Sarah Hall



How can locations for art creatively divide space, create pause, and direct traffic flow?





Thank You



ARRIVE, DEPART,
BE INSPIRED.

Inter-Office Communication

Date: August 24, 2017

To: FILE

From: **Evaluation Panel** — Indra Gardiner (Chair, Art Advisory Committee), Tomoko Kuta (Deputy Director, The New Children’s Museum), Sheryl Oring (Artist)

Copy: Kimberly J. Becker, President/CEO

Subject: Evaluation Memo for: Call for Qualifications
Admiral Boland Way Mural Project

Background: The Arts Program released the Call for Qualifications for the Admiral Boland Way Mural Project on June 29, 2017. The opportunity was posted to the Arts Program website and advertised using social media outlets. An email announcement was sent to 875 potential applicants in addition to being distributed through the California Arts Council website. A public informational meeting about the opportunity was held at the Airport on July 20, 2017 and attended by 30 artists. 49 responsive statements of qualifications were received on July 24, 2017.

On August 22, 2017, the evaluation panel reviewed conceptual proposals from six finalists. Through their evaluation of the finalists’ qualifications and the originality, quality, and appropriateness of their proposals to the site, the panel ultimately recommended that photographer Adriene Hughes, and painter Eva Struble receive commissions for the project.

The panel also discussed at length the proposed scale and placement of the murals, as well as the appropriate duration of display. In order to ensure that each artist’s work is presented in the best possible context, the panel advised that only one artist’s work be shown at a time and be displayed for a period of 1 to 1 ½ years.

Description of the Candidates:

- 1) **Adriene Hughes** – Adriene Hughes’ body of work explores the craft of experimental landscape through photography and moving imagery, often focused on the environment of San Diego, where she calls home. The panel admired her innovative photographic techniques, and the otherworldly quality of her imagery. They appreciated that her proposal was compelling both visually and conceptually and argued that Hughes was a strong candidate for the opportunity.

- 2) **AjA Youth + Transformation Project** – Based in City Heights, San Diego, AjA Youth + Transformation Project is a non-profit organization dedicated to using photography as a tool to empower young people to reframe and reclaim their world. The panel spoke at length about their admiration for AjA’s programming and its impact within San Diego communities, but felt that their proposal lacked compatibility with the site.
- 3) **Dave Fobes** – Artist, architect, and designer Dave Fobes works in a wide range of media and techniques including painting, collage, and site-specific installation. The panel was impressed by Fobes’ careful consideration of the site as well as the experience of the viewer. While they agreed that his work made strong use of color and pattern to animate the site, they argued that his concept was not the most original of those proposed.
- 4) **Eva Struble** – San Diego-based painter, printmaker and installation artist Eva Struble creates vibrant landscapes informed by archival research into the cultural, political, and physical history of a site. The panel was impressed with Eva’s technical skill and her ability to articulate the conceptual priorities of her practice. They appreciated the site-specific research she conducted in support of her proposal, as well as the consideration she had given to both vehicular and pedestrian traffic experiencing the work. The panel resolved that she was the most qualified candidate for this project.
- 5) **Frieda Gould**—The artist team of Jason and Frieda Gould create colorful murals that combine abstract painting techniques overlaid with photographic images, and have completed a number of recent projects in San Diego. The panel expressed concern over the team’s inability to clearly describe the intent and relevance of their proposal to the site, and felt that the concept lacked originality.
- 6) **Matthew Higgins**—Designer and artist Matthew Higgins approaches his work through a combination of chance and intent, often working from a set of original elements that can be endlessly reconfigured to form unique compositions. While the panel appreciated the minimal and elegant forms of his proposed design, they felt that the work was too subtle, and that the scale was not appropriate to the site.

Recommendation: Approve the Panel’s recommendation for Eva Struble and Adriene Hughes to receive commissions for the Admiral Boland Way Mural Project.

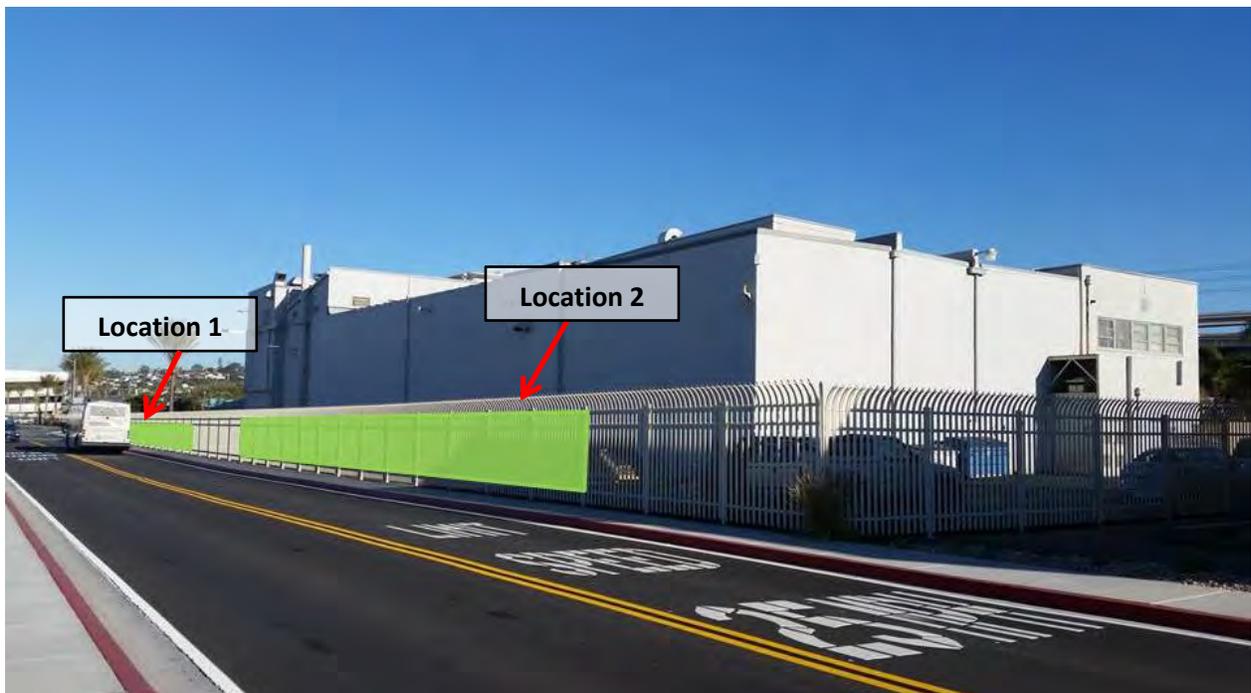
Finalists	Panelist 1	Panelist 2	Panelist 3	Total	Final Rank
Adriene Hughes	2	2	2	6	2
AjA Project	5	4	5	14	5
Dave Fobes	3	3	3	9	3
Eva Struble	1	1	1	3	1
Frieda Gould	6	6	6	18	6
Matthew Higgins	4	5	4	13	4

Admiral Boland Way Mural Project

PROJECT OVERVIEW

Background: Artists and artist teams are invited to submit qualifications to the San Diego County regional Airport Authority for consideration to create an original artwork design for the **Admiral Boland Way Mural Project**, to be sited along the San Diego International Airport's interior roadway, adjacent to the Fixed Based Operator Building (FBO) and Wind Tunnel Building. With the completion of various improvements to the north side of the Airport's campus there is increased visibility of this area for users of the FBO and flights arriving and departing the Airport. Additionally, all shuttle buses en route to or from the Rental Car Center pass this site.

Opportunity Description: There is an opportunity to commission up to two Artists working in two-dimensional media including but not limited to painting, photography, graphic design, printmaking and drawing to create original artwork designs to be reproduced as large-scale murals along the fence running parallel to the Wind Tunnel Building. The artwork design should add color and vibrancy to the site, and may include narrative or representational content or abstract elements distributed across the length of the mural. Each mural will be 96' wide by 6' tall and will be on view for approximately 2 years.



Eva Struble
443.605.2753
eva.struble@gmail.com
www.evastruble.com

July 21, 2017

Arts Program
San Diego County Regional Airport Authority
PO Box 82776
San Diego, CA 92138

Dear Committee,

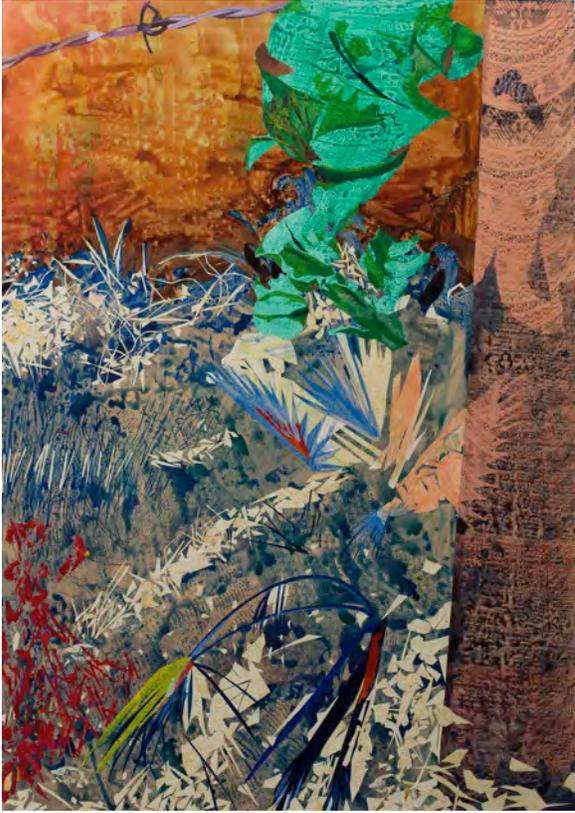
I'm writing in response to your Request for Qualifications for the Admiral Boland Mural project at the San Diego airport. The cultural, political and physical landscapes where I've lived shape my work in painting, printmaking and installation, and I'd love to bring my skills to this project. Having explored edges of Baltimore, Barcelona and Brooklyn, my work emerges from physical experience of place and archival research. Coming from New York, where I worked as professional artist and showed my work for many years in prominent galleries and museums, and having lived now in San Diego for six years, I continue to rethink traditions of landscape painting based on local histories. Living, travelling and teaching abroad throughout my life (and having spent a lot of time in airports) inspire me to convey a sense of vitality and movement through the mural. For this piece, as with other mural projects I've completed, I would design a bold work that could both be seen while driving, at a glance, and reveal more detail when more closely viewed. Elements would likely include historical or landscape references translated into color and pattern, gesture and motion. As an introduction to San Diego for visitors, the site provides an opportunity to welcome newcomers with an energetic sense of intrigue about place.

In my work in painting, remixing perspectives, pattern and color allows me to process and re-present my source material in new and surprising ways. In Baltimore, my hometown, I began dealing with site through a body of work centered on Superfund sites throughout the city. Visiting the lots and defunct factories of the city I responded to each visit with a painting, transforming the place with material experiments. Later, investigations of my neighborhood in Brooklyn led me to Newtown Creek, and the Brooklyn Navy Yard. Painting became an excuse to explore my city and it also was a pretext to enter archives and to examine old photographs or recordings. In Southern California, my work has transformed through travels and discussions on the edges of urban San Diego. Collaborating with a legal non-profit and inspired by San Diego farms and their workers I made the body of paintings *Produce* in 2014. I collected narratives and photographs that were translated into paintings, which were shown at the Museum of Contemporary Art San Diego in a solo exhibit. Among other commissions, I recently made a piece on view at the new Jacobs Medical Center in La Jolla, featuring plants and the environment of the San Diego-Baja area, and work for the Japanese Friendship Garden in Balboa Park. My work will be featured in an upcoming solo exhibit at the California Center for the Arts Escondido opening in January 2018.

With this opportunity I'd like to research and consider past and present histories of the local landscape, and respond with a vibrant public artwork that will give travelers a sense of surprise and wonder as they enter or depart San Diego. Thank you for your consideration.

Sincerely,

Eva Struble



1. Lemondrop



2. Gold Medallion



2. Herring Pond



4. T-Y



5. Night Blooming



6. Nike Site 88L



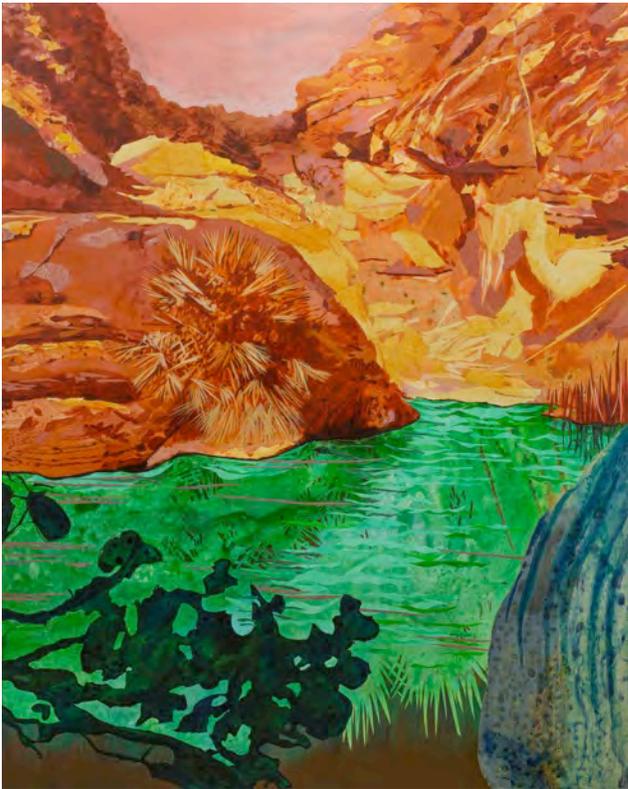
7. Kane and Lombard Tennis



8. Office



9. Sodium Light



10. Guadalupe Canyon

Annotated Image List

1. Lemondrop, Acrylic, paper and screen print on panel, 46"x65," 2014
2. Gold Medallion, Oil and acrylic on canvas, 58"x38" 2016
3. Herring Pond, Oil and acrylic on canvas, 30"x36" 2016
4. T-Y Acrylic, paper and screen print on panel, 46"x65," 2014
5. Night Blooming, Oil and acrylic on canvas, 40"x50" 2016
6. Nike Site 88L, Acrylic and Oil on canvas, 30"x37.5" 2011
7. Kane and Lombard Tennis, Acrylic and Oil on Canvas, 74"x99" 2006
8. Office, Acrylic and Oil on canvas, 22"x18" 2010
9. Sodium Light, Oil and acrylic on canvas, 48"x72" 2016
10. Guadalupe Canyon, Acrylic on panel, 60"x48" 2016

Eva Struble

2367 Seaside St.
San Diego, CA 92107
443.605.2753
eva.struble@gmail.com

EDUCATION

- 2006 **Yale University School of Art, New Haven, CT**
M.F.A Painting, May 2006
- 2003 **Brown University, Providence, RI**
B.A. Visual Arts
- 2001 **School for International Training, Arts and Culture Program,**
Dakar and St Louis, Senegal.
- 2002 **Parsons School of Design, Paris, France**

SOLO EXHIBITIONS

- 2018 **Title TBD, California Center for the Arts Escondido, Escondido, CA** (Upcoming)
- 2016 **Heavy Grass, Japanese Friendship Garden Pavilion, San Diego, CA**
Eva Struble, Kruglak Gallery, Mira Costa College, Oceanside, CA
- 2015 **Emblema, Elmaleh Gallery, University of Virginia School of Architecture,**
Charlottesville, VA
- 2014 **Produce, Gross Gallery, University of Arizona, Tucson, AZ**
Produce, Museum of Contemporary Art San Diego, San Diego, CA
- 2011 **Landsmen, Lombard-Freid Projects, New York, NY**
- 2008 **Poble Nou, Angles Gallery, Los Angeles, CA**
- 2007 **Newtown, Lombard-Freid Projects, New York, NY**
- 2006 **Superfund, Lombard-Freid Projects, New York, NY**

SELECTED GROUP EXHIBITIONS

- 2017 **Diverge/Convene, San Diego Art Institute, San Diego, CA**
Incendiary Traces, Pomona College Museum of Art, Claremont, CA
Weather on Steroids: the Art of Climate Change Science, La Jolla Historical Society,
La Jolla, CA
- 2016 **Felicita, A Ship In the Woods, Escondido, CA**
- 2015 **Rainmaker, San Diego Central Library, San Diego, CA**
Borrowed Landscape, Boehm Gallery, Palomar College, San Marcos, CA
- 2014 **Green Heaven, RB Stevenson Gallery, La Jolla, CA**
Biennial Art Auction Museum of Contemporary Art San Diego, San Diego, CA
- 2013 **50th Annual Juried Exhibition, Masur Museum of Art, Monroe, LA**
- 2012 **21st Annual Juried Exhibition, Athanaeum Music and Arts Library, La Jolla, CA**
Headlands Center for the Arts Auction, San Francisco, CA
Interiors, Cleopatra's, Brooklyn, NY
- 2010 **Exquisite Corpse Project Gasser Grunert Gallery, New York, NY**
- 2009 **There Goes the Neighborhood Museum Of Contemporary Art, Cleveland,**
Cleveland, OH

SELECTED ARTIST RESIDENCIES

- 2018 **Swatch Art Hotel Residency, Shanghai, China** (Upcoming)
- 2015 **Ionian Center for Arts and Culture Residency, Kefalonia, Greece**
- 2012 **Kala Art Institute, Printmaking Residency, Berkeley, CA**
- 2011 **Headlands Center for the Arts, Golden Award Residency, Headlands, CA**
- 2010 **Vermont Studio Center Residency and grant, Johnson, VT**

SELECTED GRANTS AND AWARDS

- 2013-14 **Creative Catalyst Fellow (\$20,000)**, San Diego Foundation, *San Diego, CA*
- 2013 **Seminar Grant (\$2,500) for accepted proposal, *Art in the Context of Globalization and Social Change in Morocco***, Honors program, SDSU, *San Diego, CA*
- 2005 **Schoelkopf Award (\$5,000), *Abstraction in France and Morocco, Two Perspectives***. A travel grant awarded to MFA students, Yale University School of Art, *New Haven, CT*

PROFESSIONAL PROJECTS AND TEACHING

- 2011- Present **San Diego State University, School of Art, Design and Art History**
Associate Professor, *San Diego, CA*
I teach undergraduates as well as conduct Independent work with graduate MFA students in Painting, Printmaking and Sculpture and teach Study abroad seminars in Aix en Provence, France, and Morocco
- 2012-2013 **IDEA San Diego Design District**
Representative of SDSU's School of Art, Design and Art History in conjunction with representatives from four San Diego colleges and universities.
- 2011-2012 **Starlight Center, Arc of San Diego Architectural Project**
Art and design consultant, San Diego, CA/Chula Vista, CA
I was a team member for a building proposal working with Roesling Nakamura lead Architect Kotaro Nakamura, to re-design and implement a plan for this center for children and adults with disabilities. The project was awarded to Roesling Nakamura Architects.

SELECTED PRESS

- Buscemi, Lauren. "**Eva Struble: 'Produce' at the Museum of Contemporary Art San Diego.**" *Art Ltd.* July 2014 www.artltdmag.com
- Rowe, Peter. "**East Village Artsy, With an Urban Edge.**" San Diego Union Tribune, May 9, 2014
- Green, Tyler. "**Eva Struble Interview.**" Modern Art Notes Podcast, June 2014
- Chute, James. "**Field Work.**" San Diego Union Tribune, April 27, 2014
- Laster, Paul. "**Landsmen, Critic's Pick and Review.**" *Time Out New York*, July 2011
- Cheng, Scarlet. "**The Joy of Paperwork**" *Los Angeles Times*, October 26, 2008.
- Viveros-Fauné, Christian. "**Youth is a Prize (Price?) In Chelsea's Art Galleries.**" *The Village Voice*, Sep 25, 2007.
- Miller, Leigh Anne. "**Eva Struble at Lombard-Freid.**" Review, *Art in America*, Dec 2006: 161.

SELECTED COLLECTIONS

- The Museum of Contemporary Art San Diego**, San Diego, CA
Charles Saatchi, Saatchi and Saatchi, Saatchi Gallery, London, UK
Susan and David Hort, Rema Hort Mann Foundation, New York, NY
The Borghese Collection, Rome, Italy.
UC San Diego Jacobs Medical Center, San Diego, CA

Professional References:

1. Kotaro Nakamura, Director, School of Art and Design,
San Diego State University
School of Art and Design,
5500 Campanile Drive
San Diego, CA 92182-7601
619.838.1023
nakamur1@mail.sdsu.edu

2. Dani Bedeau, Chair, Arts Alive SDSU and Associate Professor, School of Theatre,
Television, and Film.
San Diego State University
School of Theatre, Television, and Film
5500 Campanile Drive
San Diego, CA 92182-7601
323.833.9198
dbedeau@mail.sdsu.edu

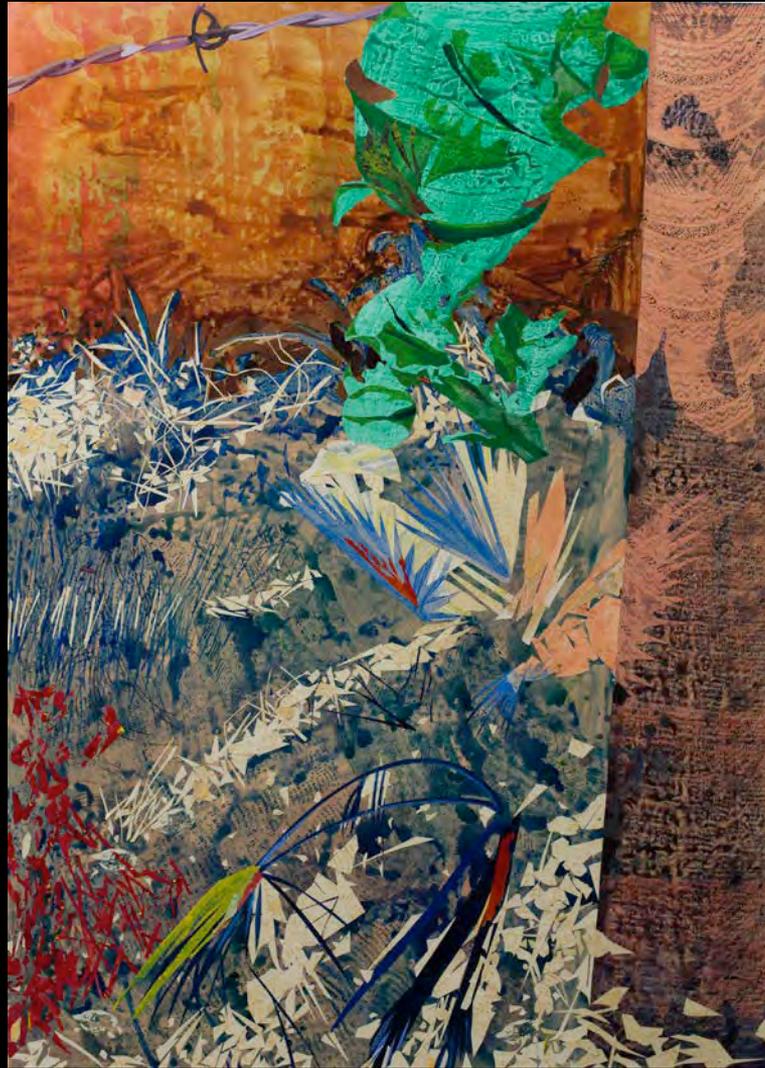
3. Andrea Chung, Artist
646 Raven St.
San Diego, CA, 92102
619.227.6753
Suite17d@gmail.com



Admiral Boland Way Mural Project Proposal

Eva Struble

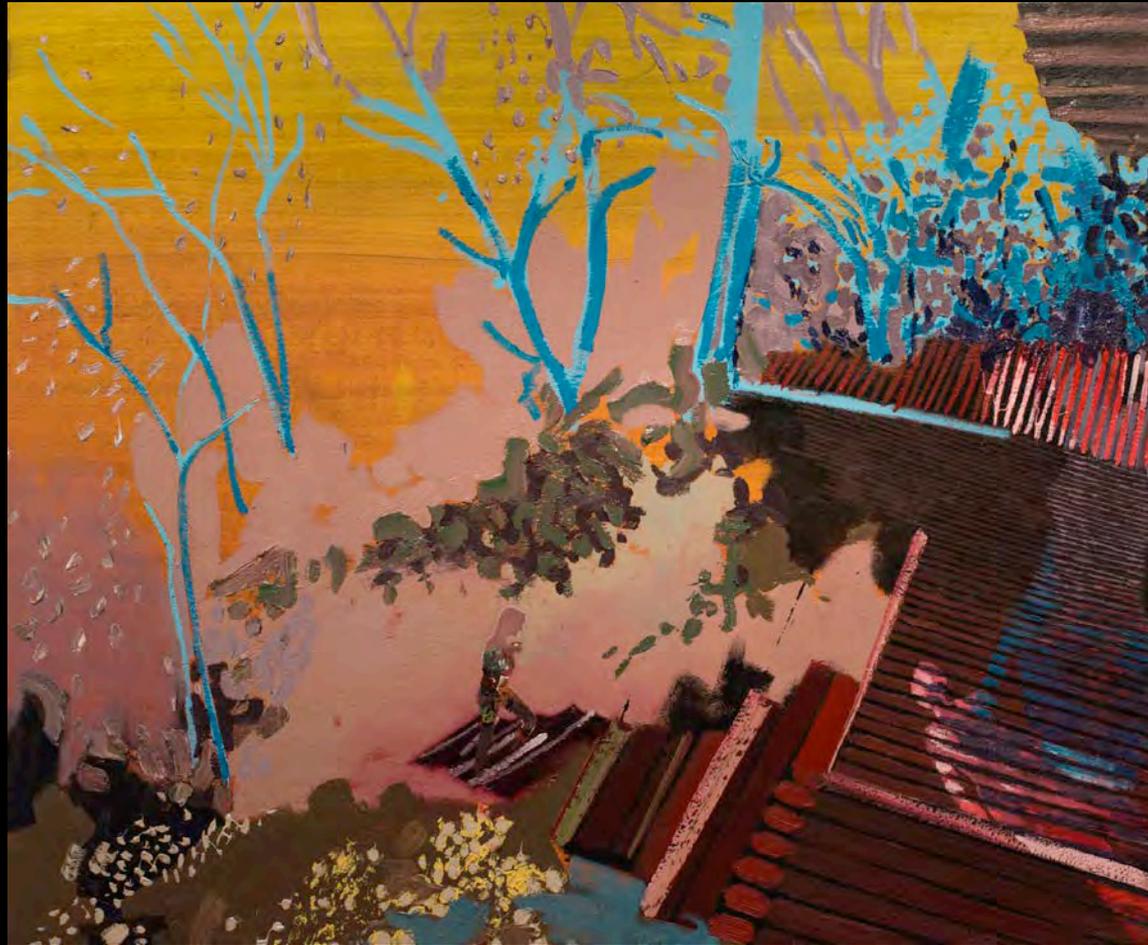
Previous work- Lemondrop



Previous work- Gold Medallion



Previous work- Herring Pond



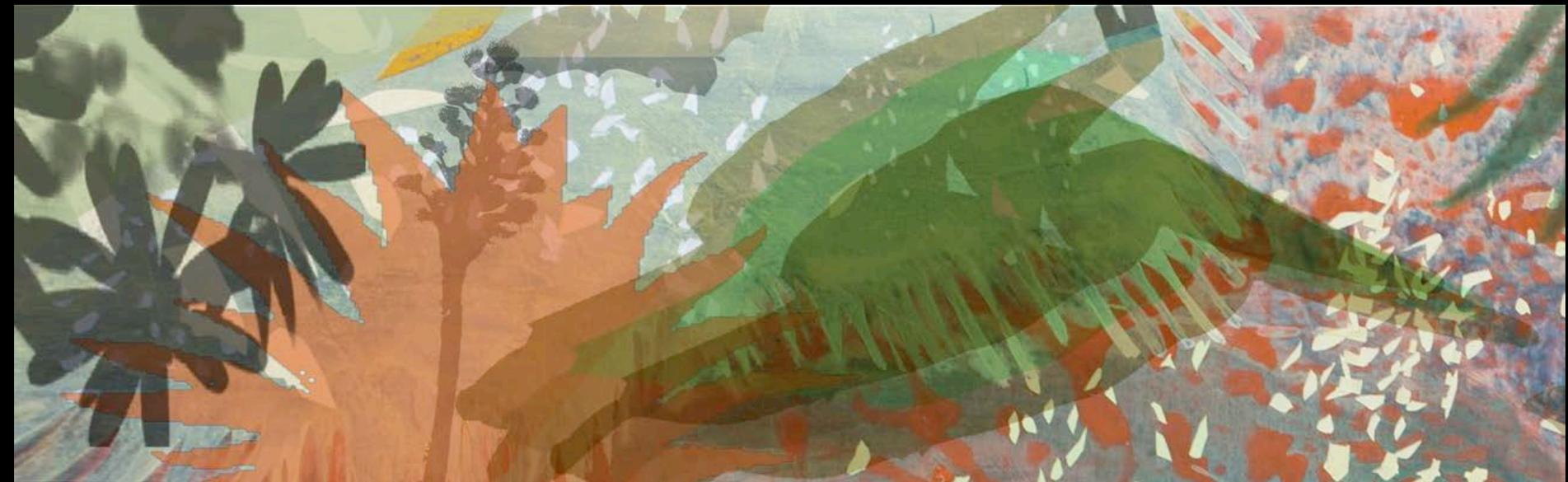
Qualifications

- San Diego based painter, Associate Professor at SDSU, with a BA from Brown University and MFA from Yale University School of Art
- I've shown my work at galleries in New York, LA, internationally, and at museums such as MCASD, MOCA Cleveland and others
- I've received press in publications such as Art in America, the Village Voice and the San Diego Tribune
- I've created permanent and temporary murals at SDSU with students, and led a workshop in creating a temporary mural at MCASD this year

Mural #1: "Pacific Flyway"



Mural #1 details



Mural #2: "Land to Sea"



Mural #2 details



Murals in context



Figure added for scale



Execution and background

- Original paintings with are combined with images of native and endangered wildlife in the San Diego area
- Animal and plant references are taken from the Multiple Species Conservation Program (MSCP), as well as other endangered species lists for the area
- Examples of animals and plants include:



Murals #1 and #2 combined totaling
192' wide x 6' tall



Thank you

www.evastruble.com

Applicant: Adriene Hughes

Letter of Interest

Of recent I have been investigating the desert landscape in both California and Iceland through the use of an infrared camera. The sensor of the camera was hacked of the full spectrum technology and reduced to only infrared capabilities, which is invisible to our visual senses. Through the use of infrared, specifics of the land become hyper visualized. The chlorophyll of plants, cactus, tundra, moss and other unique elements of the desert on both continents become more similar than dissimilar. The subtraction of "green" is supplanted with pinks and hues of purple to draw attention to the land in ways in which we cannot visualize infrared in daily experiences through our own landscape.

My interest in the mural project would be to utilize infrared technology to highlight aspects of the San Diego landscape. This visual could explore the low land Tijuana estuary, the mountainous scenes of Julian, or the landscape of the California coastline. Virtually any aspect of San Diego County landscape could be visualized through infrared, which is vast, diverse and unique. I am also interested in the "monument" of the landscape. To have a sweeping view 9 feet wide of a particular aspect of San Diego would be monumental, and grand in the historical tradition of landscape.





















Adriene Hughes

Image List

Hughes_A_01:

Image Title: Infrared Iceland #1

Image Size: 20x30"

Sheet Size: 21x31"

Framed Size: 22x32"

Year: 2017

Print Medium: Infrared Digital on Fine Art Rag

Edition Size: 1 out of 10

Hughes_A_02:

Image Title: Infrared Iceland #2

Image Size: 20x30"

Sheet Size: 21x31"

Framed Size: 22x32"

Year: 2017

Print Medium: Infrared Digital on Fine Art Rag

Edition Size: 1 out of 10

Hughes_A_03:

Image Title: Infrared Iceland #3

Image Size: 20x30"

Sheet Size: 21x31"

Framed Size: 22x32"

Year: 2017

Print Medium: Infrared Digital on Fine Art Rag

Edition Size: 1 out of 10

Hughes_A_04:

Image Title: Infrared Iceland #4

Image Size: 20x30"

Sheet Size: 20x30"

Framed Size: 22x32"

Year: 2017

Print Medium: Infrared Digital on Fine Art Rag

Edition Size: 1 out of 10

Hughes_A_05:

Image Title: Infrared Iceland #5

Image Size: 20x30"

Sheet Size: 21x31"

Framed Size: 22x32"

Year: 2017

Print Medium: Infrared Digital on Fine Art Rag

Edition Size: 1 out of 10

Hughes_A_06:

Image Title: Infrared Borrego Springs #6

Image Size: 20x30"

Sheet Size: 21x31"

Framed Size: 22x32"

Year: 2017

Print Medium: Infrared Digital on Fine Art Rag

Edition Size: 1 out of 10

Hughes_A_07:

Image Title: Infrared Borrego Springs #7

Image Size: 20x30"

Sheet Size: 21x31"

Framed Size: 22x32"

Year: 2017

Print Medium: Infrared Digital on Fine Art Rag

Edition Size: 1 out of 10

Hughes_A_08:

Image Title: Infrared Borrego Springs #8

Image Size: 20x30"

Sheet Size: 21x31"

Framed Size: 22x32"

Year: 2017

Print Medium: Infrared Digital on Fine Art Rag

Edition Size: 1 out of 10

Hughes_A_09:

Image Title: Infrared Borrego Springs #9

Image Size: 20x30"

Sheet Size: 21x31"

Framed Size: 22x32"

Year: 2017

Print Medium: Infrared Digital on Fine Art Rag

Edition Size: 1 out of 10

Hughes_A_10:

Image Title: Infrared Borrego Springs #10

Image Size: 20x30"

Sheet Size: 21x31"

Framed Size: 22x32"

Year: 2017

Print Medium: Infrared Digital on Fine Art Rag

Edition Size: 1 out of 10

Adriene Hughes
(619) 813-2938
<http://www.adrienehughes.com>

Group Exhibitions Photography

2017 Landscapes, The Center for Fine Art Photography, Juried by Lisa Volpe, Fort Collins, Colorado
2016 : Southern California/Baja Biennial. San Diego Art Institute. Curated by Anthony Graham (MCASD).
2016 Center Forward, The Center for Fine Art Photography, Juried by Aline Smithson and Hamidah Glasgow, Fort Collins, Colorado
2016 Transitional Landscape, The Center for Fine Art Photography, Juried by Natsha Eagen, Fort Collins, Colorado
2012 Museum of Photographic Arts, San Diego, CA, Modern Myths, Folklore and Tall Tales
2011 Zagronik + Thomas, Masked/Unmasked, San Diego, CA
2006 Grossmont College Gallery, San Diego CA
2006 Gallery Artists Studio Projects, Mediate Me, Boston, MA
1999 Photographic Resource Center, Boston, Celebrating New Technologies
1999 Boston Cyberarts Festival, Boston, MA

Public Art:

2017 San Diego International Airport, Intergalactic Dreaming
2016 Art on the Marquee at the Boston Convention and Exhibition Center, Curator George Fifield

Video Installation:

2016 The Resonance Of Loss, Tasmanian International Video Art Festival, Sawtooth ARI, Tasmania,
2016 The Resonance Of Loss, PhotoPhore: Be Water, Microwave International New Media Festival, Hong Kong
2015 The Criteria of Shape, Four Screen Installation, The Filmmatic Festival, CALIT2, UCSD
2015 The Criteria of Shape, Single Channel Video, Simultan Festival 2015, Romania
2010 The Fourth Wall / Neurosis / On Becoming a Swan, Single Channel Video, University of California, San Diego
2003 The Blue Room, Single Channel Video, Il Coreografo Elettronico, Naples, Italy
2003 The Fourth Wall, Audio, Cyberlounge, Boston, MA
2002 The Blue Room, Single Channel Video, UCR/California Museum of Photography
2001 The Fourth Wall, Foldover, Audio Broadcast, Oberlin University, Japan
2001 The Fourth Wall, Radio@Art Broadcast, WMBC, University of Maryland
2001 The Fourth Wall, Micro Museum/NY Foundation for the Arts, Brooklyn, NY
2001 The Fourth Wall, Boston Cyberarts/NY Foundation for the Arts, Boston, MA
2001 The Fourth Wall, Digital Identity, Better Living Through Bits, Boston, MA
2001 The Fourth Wall, Sound Dome, Dangerous Waves, The School of the Museum of Fine Arts, Boston
2001 The Fourth Wall, Thesis, Tufts University Art Gallery, Boston, MA
2001 Pressure, Sound Installation, Greet Street Gallery, Boston, MA
2001-2002 The Fourth Wall, (International Tour), American Composer's Forum
Musica Nova Sofia, Bulgarian National Radio
Berklee College of Music, Boston, MA
Hong Kong Baptist University, Hong Kong
Oberline University, Japan
National and University Library, Zagreb, Croatia
Metro State University, St. Paul, MN
Los Angeles Harbor College, Los Angeles, CA
Sursum Corda, Minneapolis, MN
Weisman Art Gallery, Minneapolis, MN
Block Cinema, Block Museum of Art, Northwestern University, Chicago, IL
2001 The Ethnographic Museum of Irrelevant Races, Single Channel Video, Gringo Racism: Mickey Mouse Meets the Taco Bell Chihuahua, Arte Americas, San Francisco, CA
2000 The Ethnographic Museum of Irrelevant Races, Single Channel Video, MIT and Guillermo Gomez-Pena Installation/Performance, Boston, MA
2000 The Ethnographic Museum of Irrelevant Races, Mobius, Video Space, Boston, MA
2000 On Becoming a Swan & Neurosis, VIDEO, The School of the Museum of Fine Arts
2000 On Becoming a Swan, Sound Art 2000, The School of the Museum of Fine Arts
1999 Random Noise Digital Technology Show, Boston, MA

Public Lectures

2016 Open Show San Diego, The Museum of Photographic Arts, San Diego, CA
2013 Space for Art, Film Screening and Lecture, San Diego, CA

Awards and Grants

2016 Focal Point, Selected Artist, Mentoring Program, Crusade for Art
2016 Juror's Award, The Center for Fine Art Photography, Transitional Landscape
2015 Honorable Mention, Moscow Photo Awards
2011 Finalist, EMPAC Grant Award, Rensselaer Polytechnic Institute
2010 Nominee, International Color Awards

Catalogues

2017 San Diego International Airport, Gallactic Dreaming, Installation
2016 Tasmanian International Video Festival, Sawtooth, Tasmania Australia
2003 Il Coreografo Elettronico, Catalogue, Naples, Italy
2000 Il Coreografo Elettronico, Catalogue, Naples, Italy

Print Publications

PDN The Curator, Landscapes, 2016
The Rio Grande Review, University of Texas, June 2013
GERMAN FOTO, Das Virtuelle Fototagebuch, June 2009
A Tinta, a Mariposa e a Metástase: a arte como experiência, conhecimento e ação sobre o cancro de mama, (book) 2009
Health Magazine, What it's Really Like to have Breast Cancer, October 2008
JPG Magazine, Issue 1, January 2005
JPG Magazine, Issue 2, Featured Interview, March 2005
America 24/7, 2004
American Photo, November/December 1998
American Photo (cover), November/December 1996

On-Line Publication

Phroom Magazine, June 2017
The PhotoPhore, June 2017
FeatureShoot Magazine, December 2016
32°53'13N 117°14'46W, Architekturclips, January 2015
WLTF Magazine, Issue 3, 2009
Photographic Essay, On-line Health Magazine, October 2008
CNN, On-line article, December 2008
Archive of a Breast Cancer Survivor, Book, 2008
Cognitive Scientists Seek to Quantify Body Movement, Los Angeles Times, March 2008
Featured Artist, Mooncruise, Issue #28, April 2006
File Magazine, 2005

Reviews

APhotoEditor, November, 2016
APhotoEditor, November, 2014
"(Un)Masked: Adriene Hughes", Arts Curated, April 10, 2012
"Masked/Unmasked", CityBeat, October, 2011
Exhibition: Masked/Ummasked : KPBS Cinema Junkie, October 2011
Patrick, Tiffany, "Art at 30 Frames Per Second: The Short and Edgy Festival" Newenglandfilm.com, April 2, 2000

Education

SCHOOL OF THE MUSEUM OF FINE ARTS AND TUFTS UNIVERSITY, Boston, MA
Master of Fine Arts, 2001. Major: Electronic Media and Sonic Composition
MFA thesis consisted of thirteen-video-channel installation with stereo sound audio composition, advised by Mary Ellen Strom and Lauren Wenger

Adriene Hughes
Professional References

Ginger Shulick Porcella
Executive Director and Chief Curator,
Museum of Contemporary Art Tucson
Tucson, AZ
ginger@moca-tucson.org

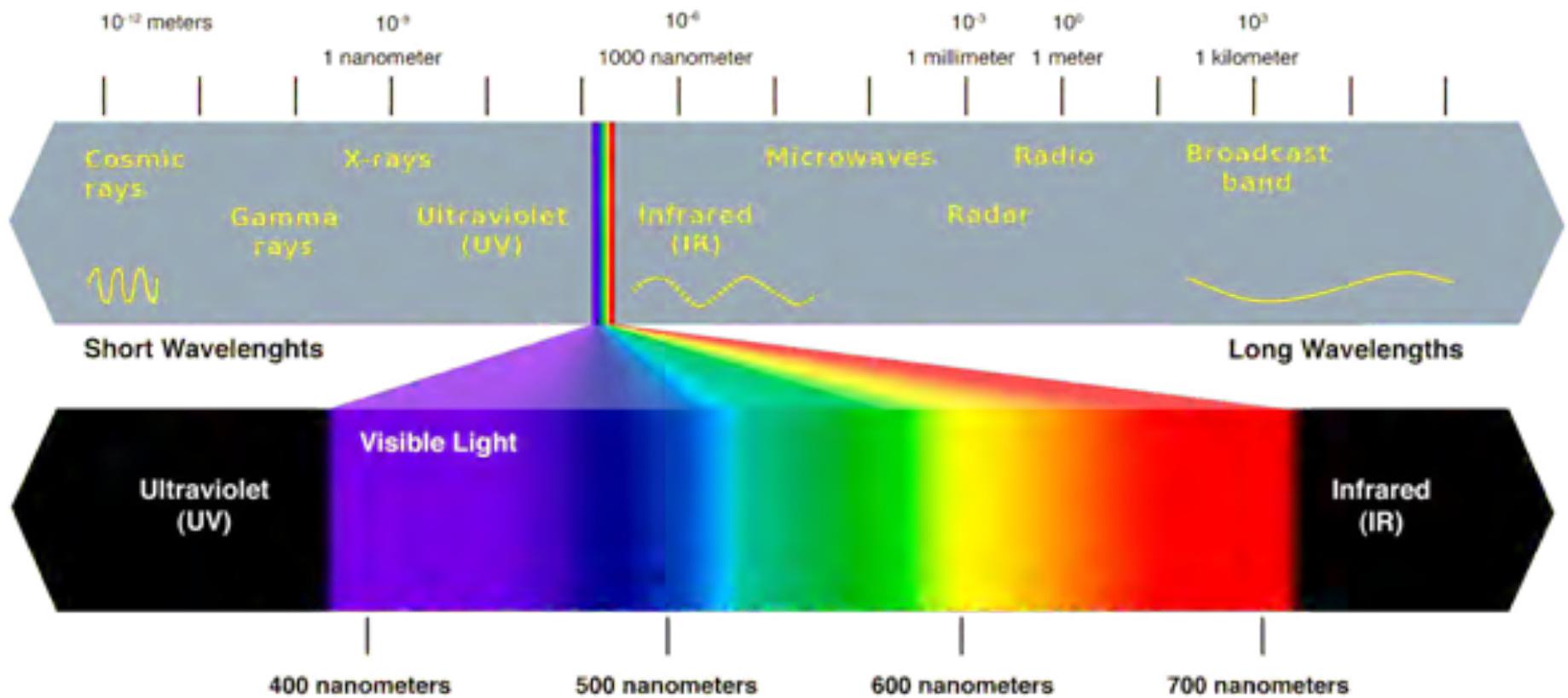
Rebecca Webb
Curator, Arts Administration
Lead Producer, Virtual Reality
Ship in the Woods,
Escondido, CA
rebeccawebbstudio@gmail.com

Ellen Wentmore
Associate Professor
University of Massachusetts, Lowell
Lowell, MA
Ellen_Wetmore@uml.edu

Adriene Hughes

Admiral Boland Way Mural Project
San Diego International Airport
August 22, 2017



















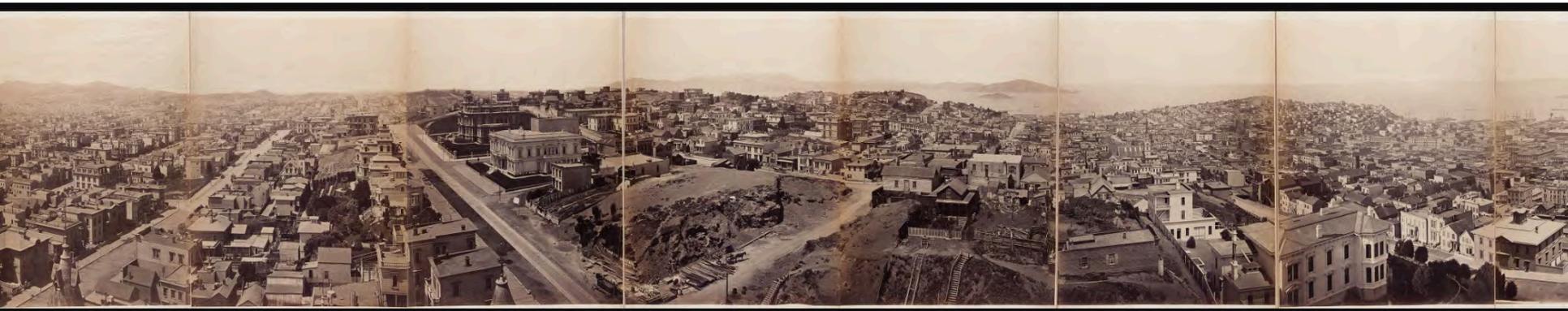


Sources of Inspiration

Image as Panorama

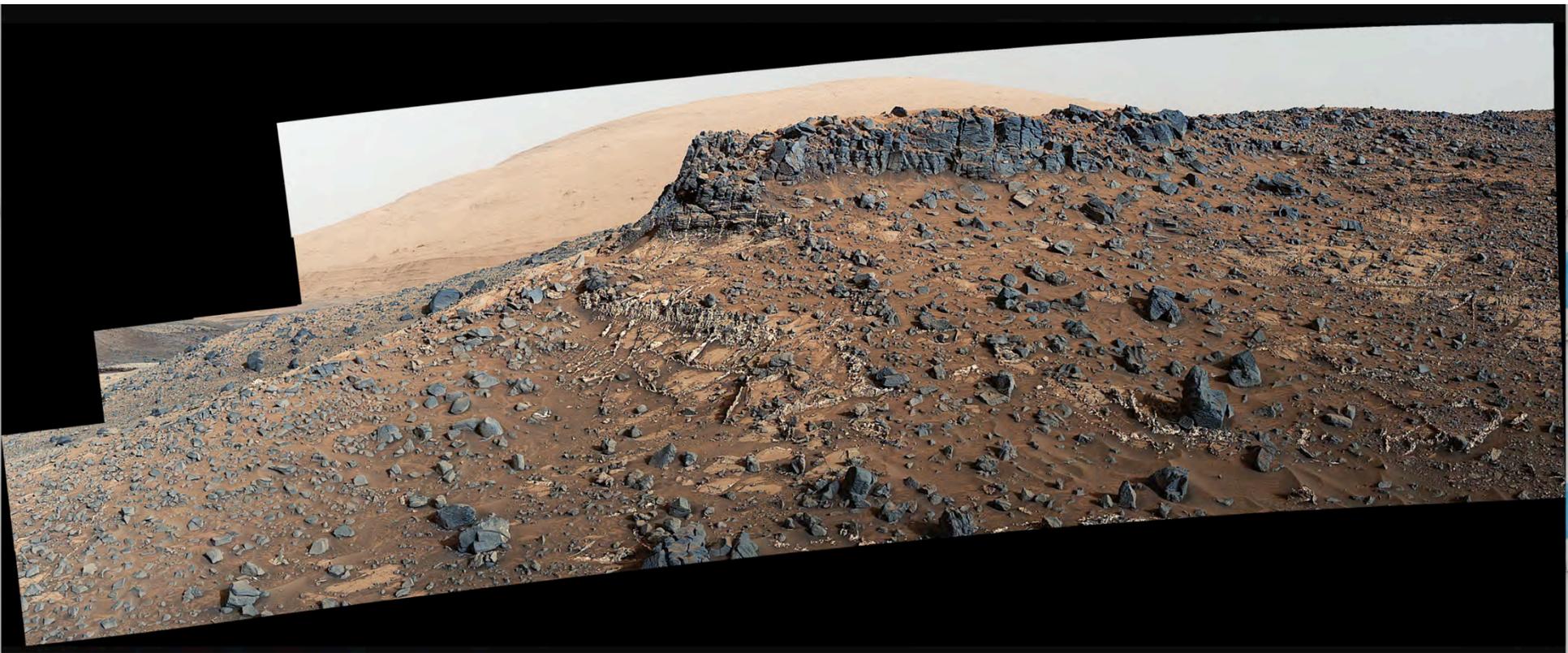


Edward Muybridge
San Francisco Panorama, 1878
13 plate negatives of 18x22"
when printed = 17' long

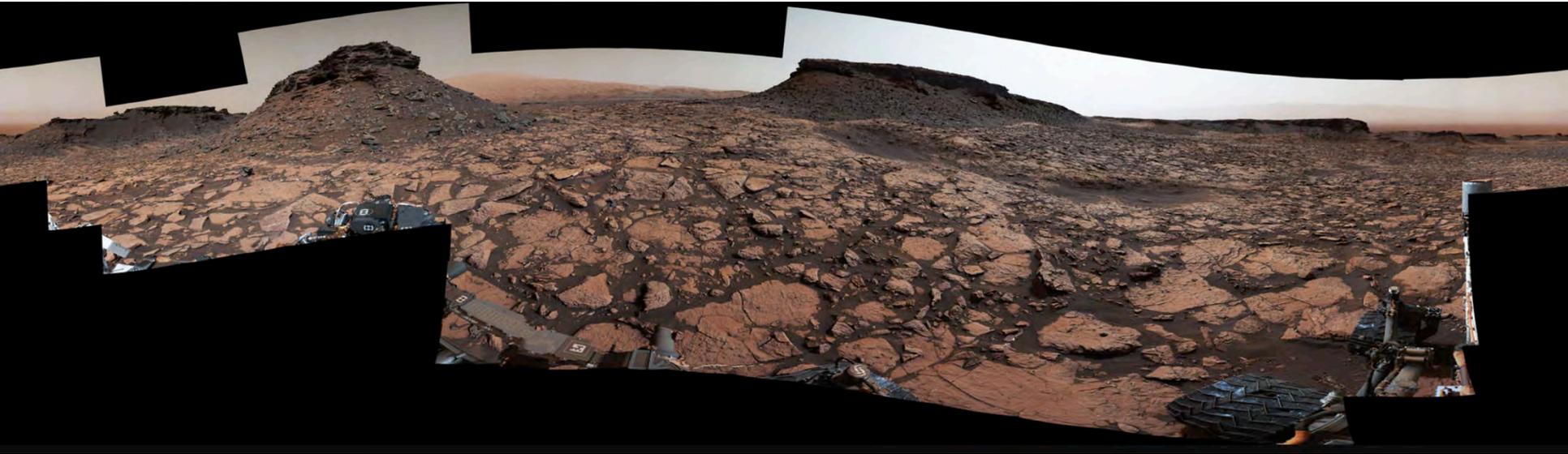


96 feet x 6 feet





Curiosity Mars Rover, 2016



Curiosity Mars Rover, 2016



David Hockney, Grand Canyon, 1982



David Hockney, Grand Canyon, 1982



David Hockney

What am I interested in?
The Imperfect Landscape



Artist's Concept
Borrego Springs, San Diego County



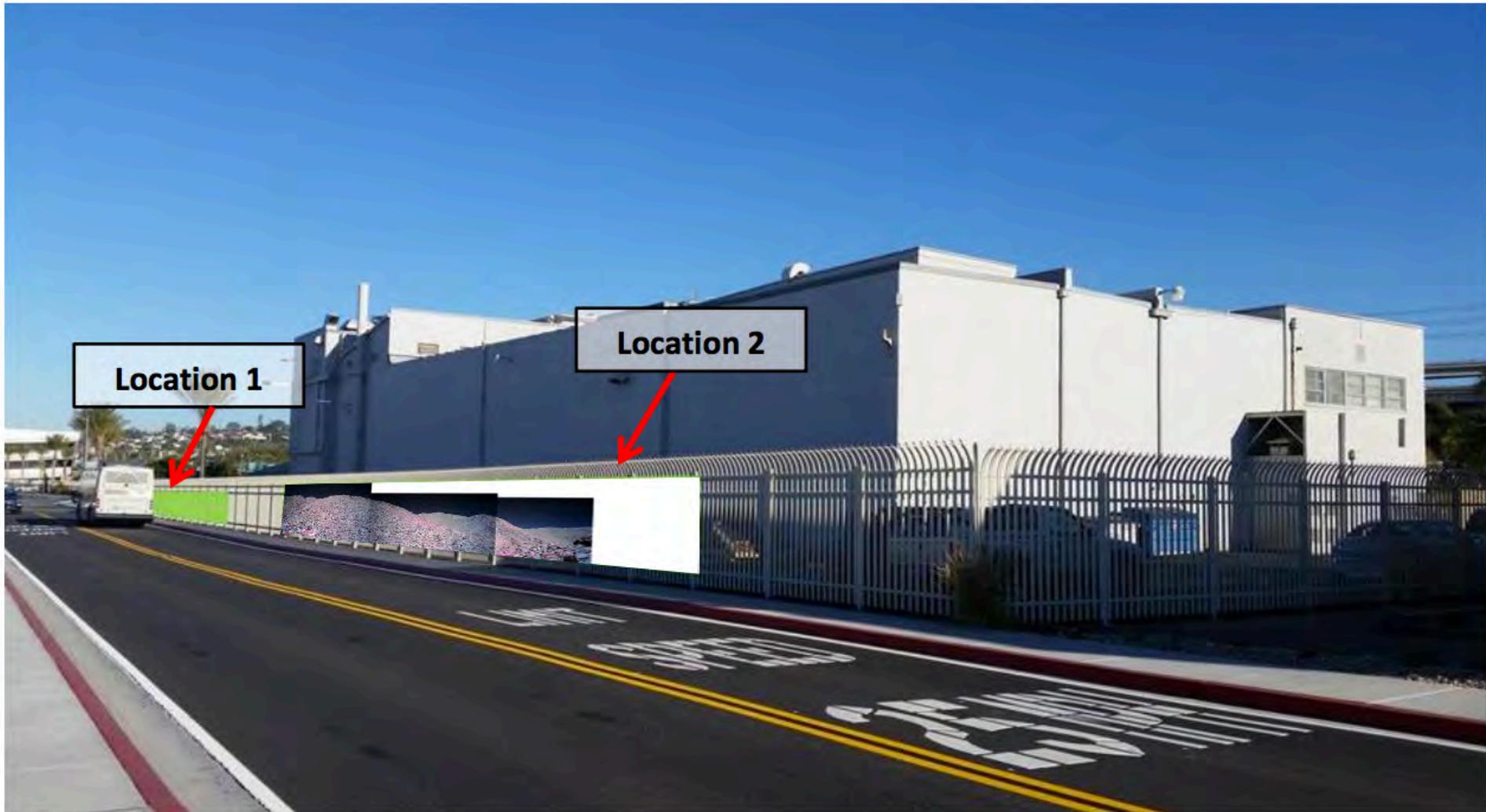












Location 1

Location 2



ARRIVE, DEPART,
BE INSPIRED.

2018 Performing Arts Residency Program Selection Panel Nominations

Fredome Bradley-Ballentine

Fredome Bradley-Ballentine is currently the Director of Arts Engagement at The Old Globe. For eight years, Fredome Bradley-Ballentine was the Director of Theatrical Programs for the City Parks Foundation in New York City, a not-for-profit that works closely with the city's Department of Parks and Recreation to bring a variety of programs into the hundreds of parks in all five boroughs. Bradley-Ballentine curated, commissioned, developed, and produced original content for the iconic New York institutions SummerStage, the Swedish Cottage Marionette Theatre, and the PuppetMobile. His work engaged an astonishingly wide variety of communities as both participants and spectators. Bradley-Ballentine and Edelstein worked together in the early phases of developing The Public Theater's Mobile Shakespeare Unit—New York's "Globe for All" tour. Prior to his work in the parks, Bradley-Ballentine was the Creative Director of Creative Stages Entertainment, developing and producing Off Broadway theatre festivals including Shade Theatre Festival, Frozen Bizarre Theater Festival, and Urban Pop Theater Festival. Bradley-Ballentine holds an M.F.A. in Theatre from Sarah Lawrence College and a B.A. in Education from New York University, and he also served in the United States Peace Corps in Ethiopia.

Nicolas Reveles

Composer, pianist and arts educator Nicolas Reveles holds a doctorate in piano from the Manhattan School of Music in New York and a master of arts in choral conducting from the University of Redlands. Reveles spent five seasons as the pianist and music director for Mikhail Baryshnikov and the *White Oak Dance Project*, touring the U.S., Canada, Europe, South America and the Middle East. His theatre credits as pianist or composer include The Old Globe Theatre (pianist, *And A Nightingale Sang*, *Wonderful Tennessee*), Arizona Repertory Theatre (composer, *The Marriage of Figaro*), North Coast Rep (sound design, *M. Butterfly*, *Frankie and Johnny and the Clair de Lune*) and numerous composition projects for the Globe's MFA program (composer, *Twelfth Night*, *Midsummer Night's Dream*, *Love's Labours Lost*). Reveles is currently the Director of Education and Community Engagement for San Diego Opera and is the host of "OperaTalk with Nick Reveles" on UCSD-TV as well as a video podcast at sdopera.com. He has composed three operas, *The Sleeping Beauty* and *Rumpelstiltskin* for the San Diego Opera Ensemble, and *Sextet* for Diversionary Theatre. Dr. Reveles has been lecturing regularly for San Diego Opera since 1977 and is widely known throughout Southern California as a lecturer in opera, introducing countless numbers of people to this lively art form. As an educator he has created numerous arts education programs and initiatives over the years, including the Words and Music Program, the Senior to Senior Program (both opera writing programs for classrooms and adults), SDO's video study guides and the opera's Community Conversations series. Besides music and opera, his passions include cycling and native California plants.

Michael Trigilio

Michael Trigilio is a multimedia artist living in San Diego. Born and raised in San Antonio, Texas, he received his B.A. in Humanities from the University of Texas at San Antonio. His fear of religion notwithstanding, he was ordained as a lay Buddhist priest in 1997, a role from which he resigned five years later. He received his M.F.A. from Mills College in 2003. His work migrates among many media, exploring themes of narcissism, humor, science-fiction, and memory. Michael's works in film, sound, performance, and tactical-media have been exhibited at the Museum of Contemporary Art San Diego,

the LA County Museum of Art, and the Contemporary Museum in Baltimore among many others. Michael's collaborative public-media project Neighborhood Public Radio was included in the 2008 Whitney Biennial and in residencies at Headlands Center for the Arts in 2007 and MOCA LA in 2011. He collaborated with San Francisco's Little Seismic Dance company on several dance/film projects, including co-directing the large scale *We Don't Belong Here* (2011) a Dancers' Group public-dance commission with Katie Faulkner. In 2013 he developed *Project Planetaria* with astrophysicist Adam Burgasser and artist Tara Knight focusing on interpreting astronomical-data through performance, sound, and media-work. Michael's musical project, Starvelab, released a tape of modular synthesizer music on Rita Records (2014). Working with virtual-reality, LIDAR, 4K cinema, and stereoscopic imagery, Michael produced *Tell Them Everything / Remember Us (T2ERU)* (2014) at the Qualcomm Institute. *T2ERU* is a suite of sci-fi experiments which play with the wisdom, folly, and neurotic obsession found in the discourse of interstellar memory. His recent short film, *Growing Up Death Star* (2015), premiered at the San Diego Underground Film Festival and was included in the Other Cinema program in San Francisco. In 2013 he received the UCSD Distinguished Teaching Award for his work in the Department of Visual Arts where he teaches students in contemporary media art.

Kamau Kenyatta

Pianist and saxophonist Kamau Kenyatta is known as a performer, producer, and a lecturer in the University of California's Jazz Studies Department. His versatility comes from his early exposure to a vast array of musical styles. Kamau has worked with jazz greats such as Hubert Laws, Earl Klugh, and Donald Byrd. World tours have taken him to over 20 countries and included stints with Donald Byrd, Carl Anderson, and the Supremes. Kamau has also collaborated with Hubert Laws in writing the score for *Small Steps, Big Strides* a Fox network documentary concerning the history of African-American film. He has also written and supervised music for *The Dawn at My Back*, a Sundance Film Festival award-winning interactive DVD-ROM memoir. He has also worked with Mimi Klein, local Joe Garrison, and others. Kenyatta's protégé Gregory Porter won Best Jazz Vocal Album at the 2014 Grammy Awards for *Liquid Spirits*, an album Kenyatta produced. In 2017, Gregory Porter's *Take Me to the Alley*, again assisted by Kenyatta, earned top prize for "Best Jazz Vocal" at that February's Grammy Award ceremony.

Catherine Corral

Catherine Corral co-founded transcDANCE in 2005 with a vision to combine dance theatre and performance with community building, youth leadership, and social change in San Diego. Cat has served as Executive/Artistic Director since 2005 and has co-directed ten original dance theatre productions with transcDANCE to date. In 2010, she was named one of the top 35 under 35 Community Leaders of San Diego by the San Diego News Network.

Cat received her Bachelor of Arts degree from the University of California, Santa Barbara and holds a professional certificate in Expressive Arts Therapy from UC San Diego. In 2014, Cat completed the Mastery of Life Yoga training with Deep Yoga and has integrated mindfulness practices into the transcDANCE curriculum.

Prior to transcDANCE, Cat worked in the social service field and as a dance educator and teaching artist mentor with San Diego City Schools for ten years. She has been inspired by her collective experiences in movement education and healing practices in places such as the Esalen Institute in Big Sur, CA, Creative Dance Center in Seattle, WA, Urban Bush Women Institute in Brooklyn, NY, and Projeto



ARRIVE, DEPART,
BE INSPIRED.

Axe and Centro De Referencia Integral De Adolescentes, in Bahia, Brazil, and the Tamalpa Institute in Marin, CA.

As transcDANCE evolves and the national movement for Creative Youth Development gains momentum, she looks forward to fusing the expressive arts with personal and social change work for youth in innovative ways.

Melinda Cooper

Melinda facilitates paid apprenticeships for the Empower Program at A Reason to Survive ARTS. Before settling in San Diego, Melinda studied and performed her way across Tennessee, Virginia, Philadelphia, NYC, and Los Angeles. Her thesis project at the University of Virginia involved facilitating Shakespeare workshops in Juvenile Correctional Facilities and creating an original performance piece for a Women's Maximum Security Prison. She is an avant-garde performance artist.

Melinda has designed both sets & costumes, is a classically trained actor, and thrives when helping people communicate as a manager. Melinda believes art and performance have the power to transform people's lives, for the better. It is her honor to work alongside the amazing staff and students at ARTS, supporting a mission that is aligned with her own.



ARRIVE, DEPART,
BE INSPIRED.

Item 5: Staff Updates

Lauren Lockhart
Arts Program Manager

Karla Cook
Arts Program Coordinator

Joey Herring
Arts Program Coordinator

Chris Chalupsky
Sr. Manager, Arts & Community Partnerships

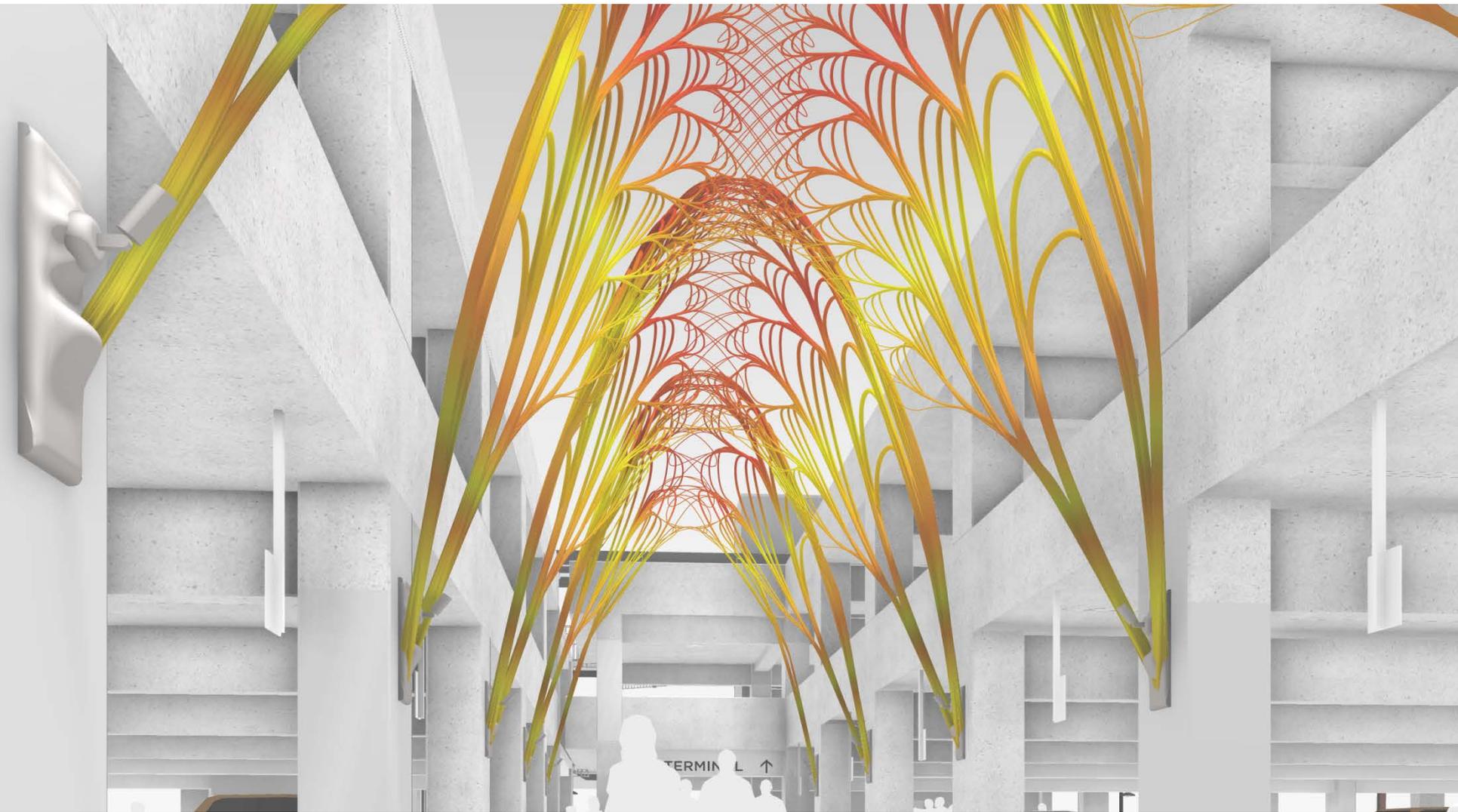
August 24, 2017



Public Art

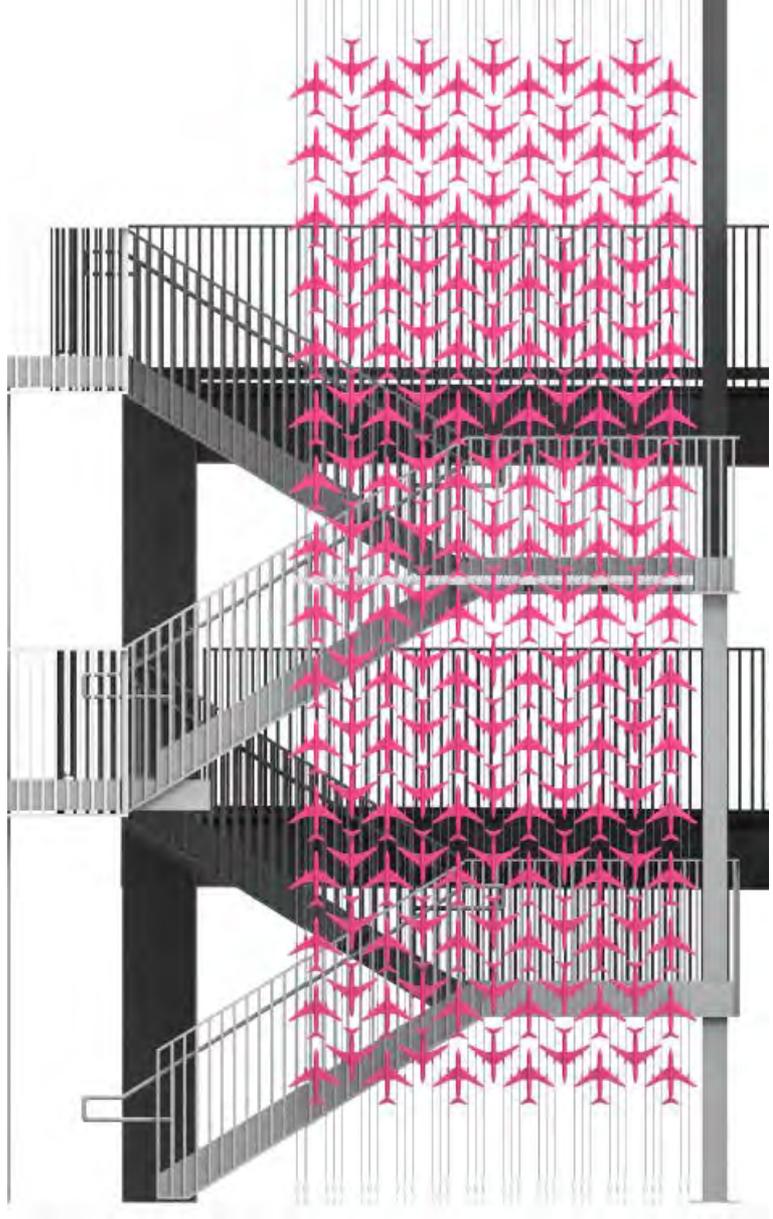
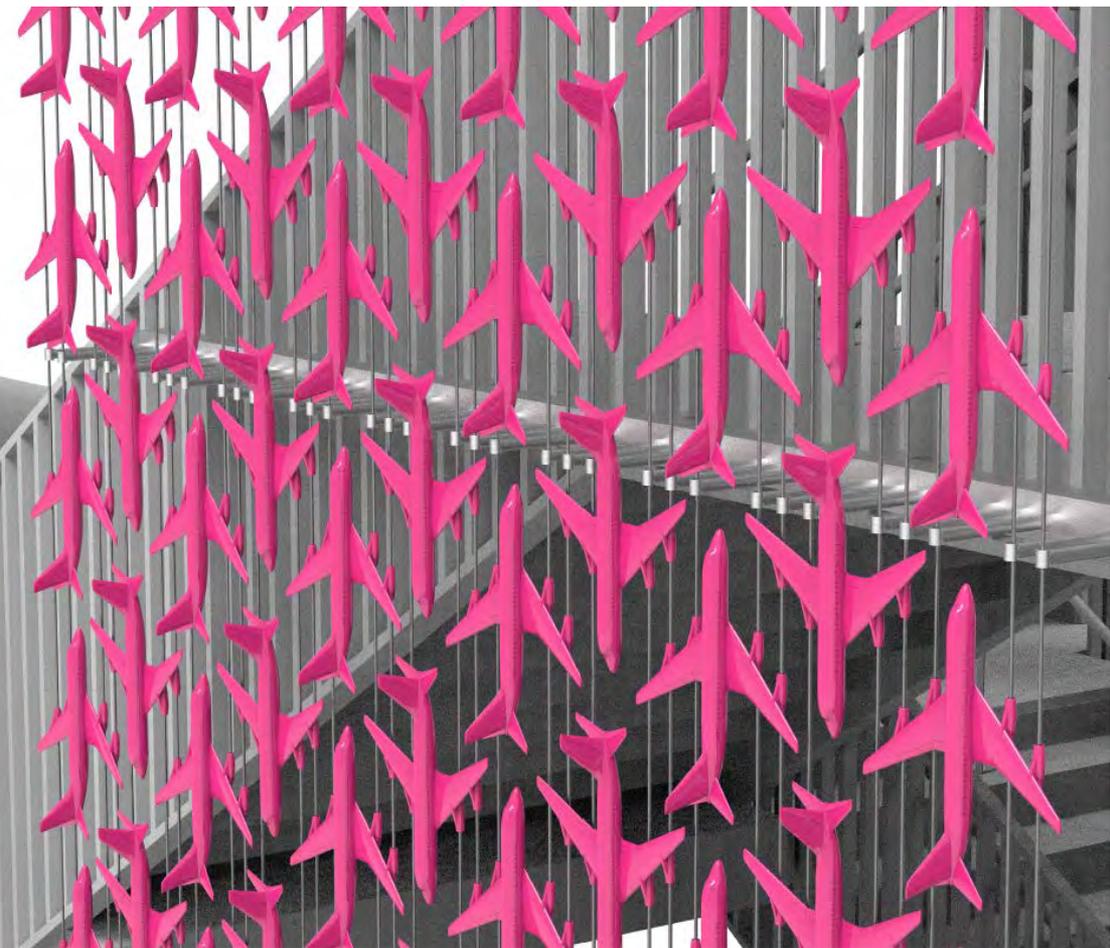








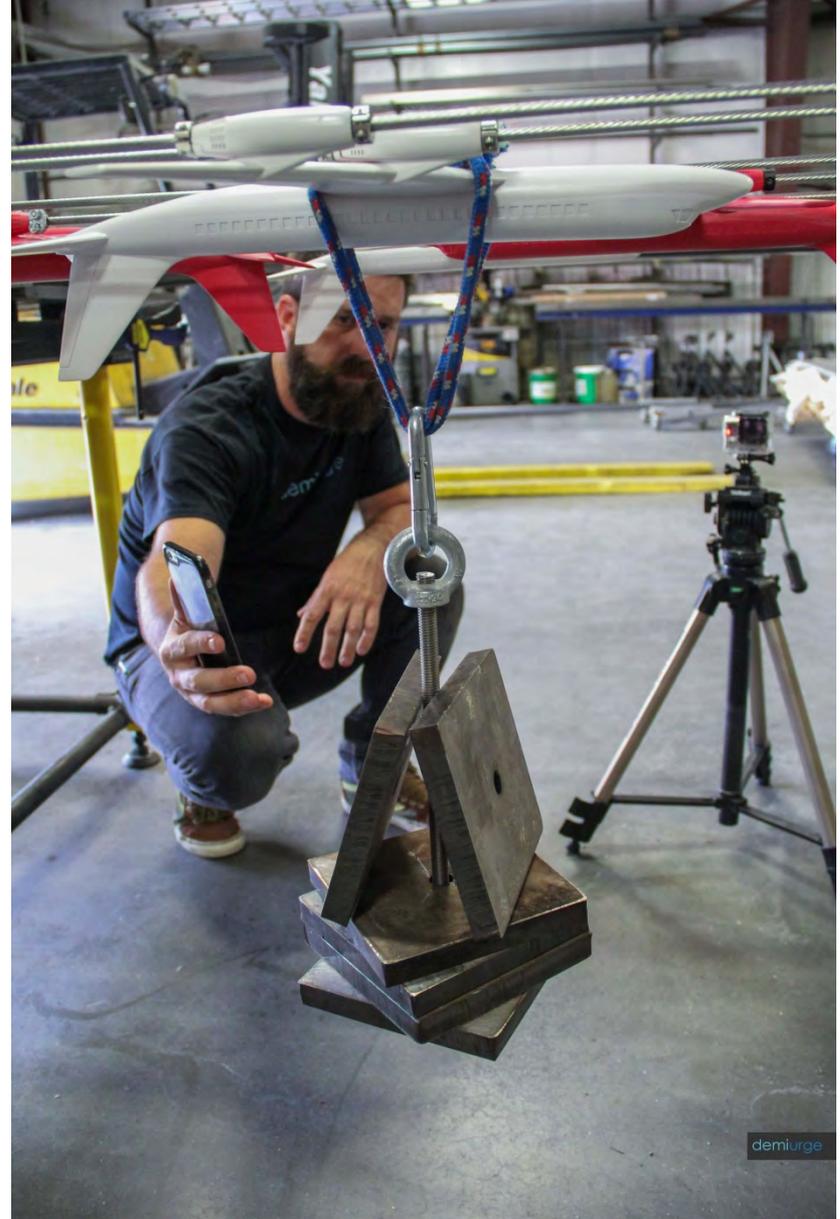
“Boulevard” full-scale mockup progress
Artist: Ball-Nogues Studio
Phase: Construction Documents
Installation: February-March 2018



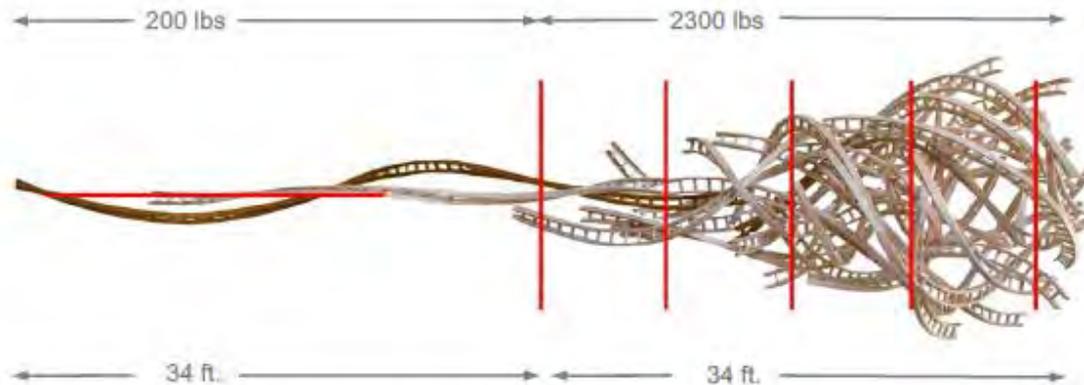
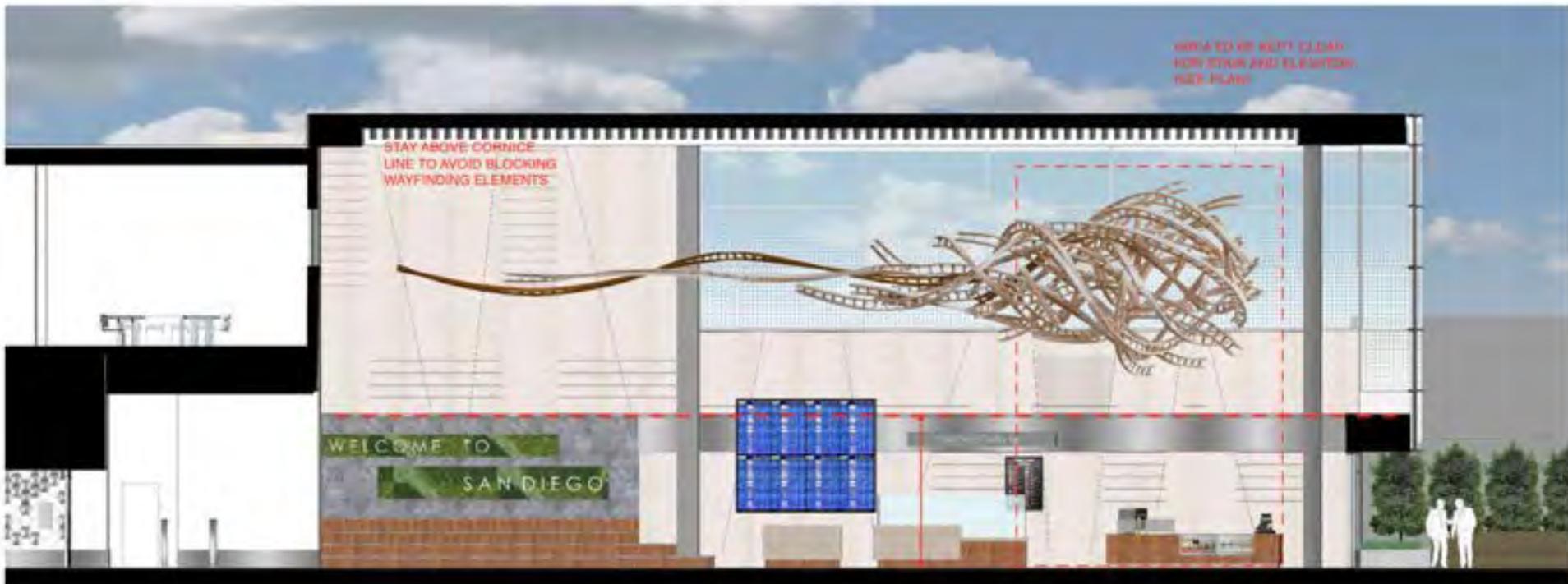




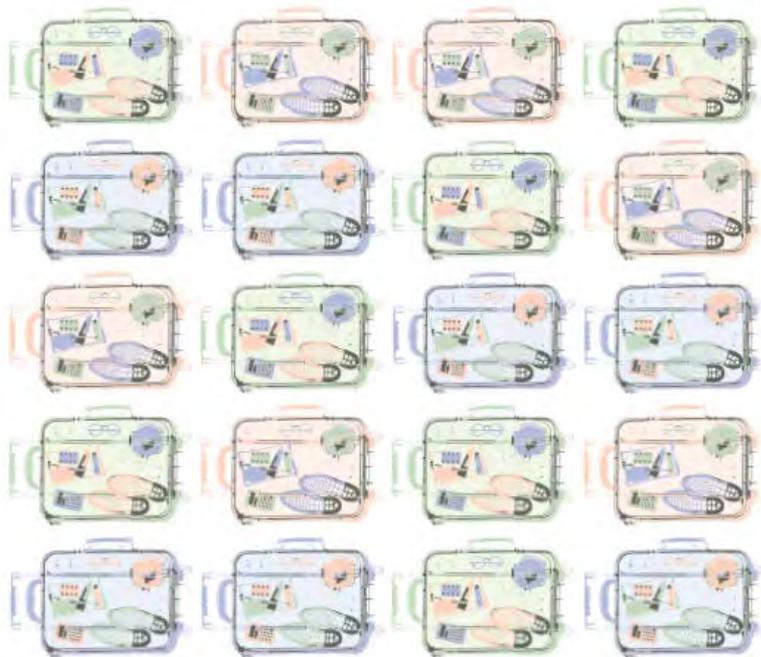
demiurge



demiurge



Weight distribution and unistrut locations









Temporary Exhibitions Program

figure of
SPEECH

Figure of Speech
2018 Exhibition

Performing Arts Program





Kevin Walsh

Kevin Walsh 2017



Community Engagement





City College



DesignAHEAD Program Partners
Program launch: August 28



Questions?