

# SAN DIEGO COUNTY REGIONAL AIRPORT AUTHORITY

## SPECIAL AIRPORT ART ADVISORY COMMITTEE

### AGENDA

Wednesday, October 21, 2015  
9:30 a.m.

San Diego International Airport  
SDCRAA Administration Building – Third Floor  
(Formerly Commuter Terminal)  
Board Room  
3225 N. Harbor Drive  
San Diego, CA 92101

#### Board Members

Robert H. Gleason  
Board Chair

David Alvarez  
C. April Boling  
Greg Cox  
Jim Desmond  
Lloyd B. Hubbs  
Jim Janney  
Paul Robinson  
Mary Sessom

#### Ex-Officio Board Members

Laurie Berman  
Eraina Ortega  
Col. Jason G. Woodworth

#### President / CEO

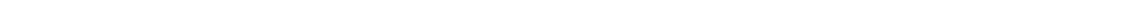
Thella F. Bowens

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, Ben Fyffe, Indra Gardiner, Robert H. Gleason, Andy Horwitz, Diana Lucero, Chike Nwoffiah, Michael Soriano, Deborah Van Huis

## **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 July 8, 2015 special meeting.
2. **ACTION– APPROVE NEW AAC MEETING DATES FOR 2016:**  
RECOMMENDATION: Approve proposed meeting dates for 2016.
3. **ACTION – APPROVE RECOMMENDED ARTIST FOR PALM STREET PARK PUBLIC ART PROJECT:**  
RECOMMENDATION: Review and approve recommended artist team for Palm Street Park public art opportunity.
4. **ACTION – APPROVE RECOMMENDED GROUP FOR PERFORMING ARTS RESIDENCY PROGRAM:**  
RECOMMENDATION: Review and approve recommended group for Performing Arts Residency Program.

## **OLD BUSINESS**

5. **STAFF UPDATES:**
  - Public Art
  - Performing Arts Program
  - Temporary Installations & Rotating Exhibitions
    - o *Point of Entry*
  - 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](http://www.san.org).

**DRAFT**  
**SAN DIEGO COUNTY REGIONAL AIRPORT AUTHORITY**  
**SPECIAL ART ADVISORY COMMITTEE (AAC)**  
**MEETING MINUTES: WEDNESDAY, JULY 8, 2015**  
**COMMUTER TERMINAL**  
**BOARD ROOM, 3RD FLOOR**

**CALL TO ORDER:** AAC Vice Chair Indra Gardiner called the meeting of the Special Art Advisory Committee to order at 9:38 a.m. on Wednesday, July 8, 2015, at San Diego International Airport, Commuter Terminal Board Room, 3225 N. Harbor Drive, San Diego, CA 92101.

**ROLL CALL**

**AAC Members Present:**

Bob Bolton	Director, Airport Design and Construction
Ben Fyffe	Cultural Programs Supervisor, City of El Paso Museums & Cultural Affairs
Indra Gardiner	Founder/Chief Influence Officer, i.d.e.a.
Robert H. Gleason	Board Chair, Airport Authority
Diana Lucero	Director, Vision, Voice & Engagement, Airport Authority
Michael Soriano	Owner, Onairos Design

**AAC Members Absent:**

Chike Nwoffiah	Executive Director, Oriki Theater
Deborah Van Huis	Owner, Expertise on Demand

**Airport Authority Staff Present:**

Lorraine Bennett	Assistant Authority Clerk II
Karla Cook	Art Program Coordinator I
Lauren Lockhart	Art Program Manager

**PLEDGE OF ALLEGIANCE:** Gardiner led the pledge of allegiance.

**NEW BUSINESS:**

- ACTION - APPROVAL OF MINUTES:** Committee Member Gleason moved to approve the minutes of the June 3, 2015 meeting. The Motion was seconded by Committee Member Soriano. **Motion Passed unanimously.**
- PRESENTATION - 3<sup>RD</sup> RENTAL CAR CENTER PUBLIC ART PROJECT UPDATE:** Art Program Manager Lockhart reviewed feedback regarding the conceptual proposal for the 3<sup>rd</sup> Rental Car Center (RCC) public art project, *Dazzle* from the June 3, 2015 AAC meeting. She highlighted the committee's concerns including: maintenance of e-paper technology, the use of black paint on the façade, change in the scope of work and timeline, relationship to vehicular traffic, and need for additional community outreach. Lockhart informed the committee that E-Ink is conducting extensive research and testing of the e-paper technology. She noted that Authority staff and executive leadership felt that Ueberall International developed a proposal that was innovative and compelling enough to warrant the change of the scope to address the façade and to complete the project after the RCC's opening date. Lockhart confirmed that the Authority's Board approved the amendment to the artist's contract with a revised timeline, projecting completion in late 2016 at the June Board meeting. Lockhart also shared that she will be meeting with CalTrans and the Coastal Commission to

address any concerns they may have about the project. Lockhart outlined planned community outreach efforts including a July 21 public meeting with the artist team. Gardiner and Committee Member Fyffe suggested that a representative from the airport's planning department be present at the public meeting. Project Manager for Ueberall International, Jeano Erforth, presented a revised proposal of *Dazzle* that eliminated the use of black paint. Gardiner inquired about how the work would be powered during cloudy weather. Erforth confirmed that patterns and programming will take into account seasonal weather changes. Lockhart and Erforth explained that the patterns may be programmed to respond to factors such as time, weather, or seasonal changes. Gleason asked for confirmation that the artwork consists of both the technological material and programming of this material, and inquired about how programming is defined as part of the artwork in the artist's contract. Fyffe echoed his remarks. Lockhart explained that the artist would be required to clearly define the specific nature of the patterns and that these details would be documented through the Authority's formal acceptance of the artist's proposal. Gleason commented that some slides in the presentation need to be updated to reflect the revised proposal. Soriano encouraged staff and the artist team to use an alternative term for "camouflage" in describing the project. Gleason echoed his remarks and suggested using terms that would emphasize how the work will enhance the building.

## **OLD BUSINESS**

### **3. STAFF UPDATES:**

#### **— Public Art:**

- **Palm Street Park Public Art Opportunity:** Lockhart reported that the Authority issued a Request for Qualifications (RFQ) for the Palm Street Park public art opportunity and that submissions are due July 31. She confirmed the selection panel dates for August 20 and September 3. Soriano stated that he was unable to serve as the Liaison on the panel, therefore, Gardiner volunteered to serve in his place.
- **Wind Tunnel Public Art Opportunity:** Lockhart confirmed that due to the severe drought conditions in California, the development of this project has been temporarily postponed.
- **Lucky/Spirit Update:** Lockhart confirmed that in accordance with the Authority's deaccession procedures outlined in Policy 8.50, the remaining panels of the artwork have been purchased by the artist for the appraised value.

#### **— Performing Arts Program:**

- **Performing Arts Residency Program:** Lockhart confirmed that an RFQ will be released later this month for the Performing Arts Residency Program. Lockhart shared staff's plans for an informational meeting for performing arts groups, artists and organizations to learn about the airport's latest opportunities and to encourage them to apply to the residency and temporary exhibitions programs.

#### **— Temporary Installations & Rotating Exhibitions:**

- **Point of Entry:** Lockhart informed the committee that the call for proposals for the 2016 temporary exhibition *Point of Entry* has been released and that proposals are due August 7.

#### **— Art Advisory Committee Appointments:**

- Lockhart informed the committee that an item will be presented at the July Board meeting regarding the reappointment of Chike Nwoffiah and appointment of Andy Horwitz to the committee. Lockhart provided a brief overview of Horwitz's professional experience.

## **OLD BUSINESS:**

None

**COMMITTEE MEMBER REPORTS/ COMMENTS:**

None

**ADJOURNMENT:** The meeting was adjourned at 10:34 a.m.

APPROVED BY A MOTION OF THE AIRPORT ART ADVISORY COMMITTEE MEETING ON THE TWENTY-FIRST DAY OF OCTOBER, 2015.

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LAUREN LOCKHART  
ART PROGRAM MANAGER

## **AIRPORT ART ADVISORY COMMITTEE**

Proposed 2016 Meeting Dates

Friday, January 8

Friday, March 11

Friday, June 10

Friday, September 9



### Inter-Office Communication

**Date:** October 21, 2015

**To:** FILE

**From:** **Evaluation Panel** — Elan Buchen (Project Coordinator, Art & Design, Atlanta Beltline, Inc.), Lauren Buscemi (Independent Arts Writer), Franka Diehnelt (Partner, Merge Conceptual Design), Vernon Franck (Commissioner, City of San Diego Commission for Arts & Culture), and Glen Schmidt (President, Schmidt Design Group)

**Copy:** Thella Bowens, President/CEO

**Subject:** Evaluation Memo for: Call for Artist – RFQ  
**Palm Street Park**

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**Background:** The Authority issued the Request for Qualifications for the Palm Street Park public art opportunity on June 22, 2015. Notice of the business opportunity was made in the *Daily Transcript*, and the Authority's Website. Public Notices were sent to 900 potential Respondents. A pre-submittal meeting was held on July 7, 2015 and attended by 2 artists. 51 statements of qualifications were received on July 31, 2015.

#### Description of the Candidates:

- 1) **Harries Héder** – is a Cambridge, Massachusetts-based artist team consisting of Mags Harries and Lajos Héder, whose expertise includes sculpture, architecture, urban design, and site planning. The panel acknowledged the team's considerable experience completing complex and integrated public art projects of similar scale. Ultimately, the panel felt that their presentation offered pre-determined solutions to the site, which reflected a lack of flexibility necessary for the project.
- 2) **Walter Hood** – is the Principal of Hood Design, an Oakland-based practice engaged in public art, landscape architecture, and urban planning. Panel members spoke highly of Hood's eloquent articulation of his artistic philosophy, as well as his ability to engage communities in the development of his projects. While seen as a strong candidate, the panel argued that the body of work Hood shared was not the most innovative among the finalists.
- 3) **Legge Lewis Legge** – is an Austin and New York-based artist team led by Murray Legge, Deborah Lewis, and Andrea Legge. Their interdisciplinary studio focuses on public art and architecture, with a

particular emphasis on projects that address contemporary urban space. The panel was impressed with Legge Lewis Legge’s playful aesthetic, their immersive approach to community engagement, and their comprehension and articulation of the unique opportunities and challenges of the site. The panel also commended the team’s consideration of how their work is experienced by diverse audiences and from varying perspectives. The panel resolved that they were the most qualified team and highly recommended for this project.

- 4) **Anne Mudge** – is a San Diego-based artist inspired by natural systems and forms in both her public and studio practice. The panel recognized Mudge’s demonstrated experience realizing integrated public art projects, and admired the often ethereal, organic quality of her work. The panel felt that Mudge’s projects in exterior, public settings comparable to the opportunity site lacked the originality of her studio work.
- 5) **Jody Pinto** – is a New York-based artist whose public art practice is engaged in creating drama and interactivity with the public in her projects that combine architecture, landscape planning, and integrated structural elements. While the panel recognized that Pinto had experience completing large-scale projects that required collaboration with diverse stakeholders, they felt that she was unable to clearly communicate her role in larger collaborations, and lacked comprehension of the site.

**Recommendation:** Approve the Panel’s recommendation for Legge Lewis Legge to receive a commission for the Palm Street Park public art opportunity.

<b>Firms</b>	<b>Panelist 1</b>	<b>Panelist 2</b>	<b>Panelist 3</b>	<b>Panelist 4</b>	<b>Panelist 5</b>	<b>Total</b>	<b>Rank</b>
Harries Heder	5	5	4	2	3	19	3
Walter Hood	2	2	1	3	2	10	2
Legge Lewis	1	1	2	1	1	6	1
Jody Pinto	4	4	3	4	5	20	4
Anne Mudge	3	3	5	5	4	20	4

<b>Combined Scores</b>	<b>SB Preference</b>	<b>Originality, Creativity, &amp; Consistency</b>	<b>Effective Communication</b>	<b>Project Interest &amp; Comprehension</b>	<b>Quality/Tech. Competence, Materials/Scale</b>	<b>Total</b>
Harries Heder	0	960	435	350	800	2545
Walter Hood	250	1290	675	390	1075	3680
Legge Lewis	0	1500	720	500	1225	3945
Jody Pinto	0	660	315	260	600	1835
Anne Mudge	0	630	330	250	525	1735



ARRIVE, DEPART,  
**BE INSPIRED.**

### **PALM STREET ARTIST SELECTION PANEL**

#### **VOTING PANEL**

##### **Elan Buchen**

Project Coordinator, Art & Design  
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##### **Lauren Buscemi**

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### **Palm Street Park Public Art Opportunity**

As part of the Airport's north side construction program, an observation park is being planned at the corner of Palm Street and Admiral Boland Way. The park is envisioned as a multi-faceted space in an urban context. It will increase the appeal of the newly landscaped area of Pacific Highway for pedestrians and provide the public with a unique site from which to observe aircraft approaching and departing the Airport's runway. The park is reflective of the Airport's commitment to providing accessibility to and from the Airport campus via public transportation. Transit users of the Middletown light rail station at Palm Street will be guided to walk through the park to access a complimentary shuttle to Airport terminals.

Artists and/or established artist teams ("Artist") are invited to envision an innovative, integrated approach that enhances the public's experience of the Palm Street Park. The artistic interventions should be multi-dimensional, and feature sculptural elements that heighten the functionality and exploratory potential of the park. This may include seating, integrated landscape elements, canopies, lighting fixtures, and/or walkway enhancements. Furthermore, the artwork design should create a unifying theme that defines the character or identity of the park. The artist may draw upon the proximity to the airfield and/or the distinctive characteristics of the San Diego's natural environment as inspiration.

The selected artist or artist team will collaborate closely with the Authority's landscape architect and airport design and construction team to develop and implement their design.

Estimated Budget: \$ 500,000



**San Diego County Regional Airport Authority  
Palm Street Park Public Art Project RFQ**

**Legge Lewis Legge LLC  
Qualifications**

## Legge Lewis Legge cover letter



Dear Palm Street Park Public Art Progress Selection Panel,

With great enthusiasm, artist team Legge Lewis Legge submits our RFQ for the Palm Street Park Public Art Project. Our interest centers on landscape, architecture and infrastructure projects and the integration of public art within dynamic public spaces.

Legge Lewis Legge is an award-winning interdisciplinary studio focusing on public art and architecture. Our wide range of project interests and experience in Park Structures, Land Arts, and Lighting Installations suit us well for the Palm Street Park Project. LLL was founded in 2001 by architect Murray Legge, FAIA and filmmaker Deborah Eve Lewis, both based in Austin, TX, and artist Andrea Legge in New York City. LLL has produced a range of temporary and permanent projects, and collectively has extensive experience with projects of similar scale, budget and program to the Palm Street Park Project. Our range of skills and experience give us exceptional in-house tools with which to work – from conceptualization and visualization to project management and delivery.

We are excited by the range of opportunities, especially landscape and aircraft observation as outlined in the RFQ, and feel that our multidisciplinary approach—combined with our interest in projects that address contemporary urban space—make us an excellent fit for this project. We have a particular interest in aviation and airports, having been honorably mentioned in the Flight 93 National Memorial competition in Pennsylvania and finalists in the Logan International Airport 9/11 Memorial in Boston. For the Logan International Airport 9/11 Memorial, we designed an earthwork / park, part of which consisted of an overlook from which to view the sky, surrounding landscape, and aircraft.

As part of our design process, we conduct site studies and meet with project stakeholders to determine the most relevant approach to the project. We have experience partnering with multiple agencies and stakeholders on a single project, and work hard to satisfy varied goals without compromising artistic standards. We are well acquainted with the desires outlined in this RFQ, especially that the work be multi-faceted and exploratory. Also, we are excited to build on our past experience with interactive park structures, land arts and lighting to create a park that is both interactive and multi-dimensional.

**Park Structures:** Our recently completed *Leaf Structure*, commissioned by the City of Dallas, acts as an entry canopy that models the organic patterning found in leaf cell structures. This digitally fabricated project works with the intense Dallas sun, through both reflectivity and refraction that occurs within the canopy, while casting a range of dynamic shadows on the ground throughout the year. Another City of Dallas commission, *Cloud Pavilion* models cirrus cumulus cloud patterns common in the region while providing much needed shade for a neighborhood park. *Lost Pines Chapel* anchors an outdoor gathering within a park space while framing views toward a lake.

**Land Arts:** *Elevated Prairie*, commissioned by Austin Art in Public Places and the Austin Police Department uses indigenous wild prairie planted in a knee-high weathering steel planter array shaped like a partial fingerprint to restore the “lost landscape” of indigenous Blackland Prairie to the front of a police station and forensics lab in Austin, Texas. *Lincoln Street Green Strip* is a public art project that rehabilitates a marginalized strip of land straddling the neighborhoods of Allston and Brighton in Boston Massachusetts. A site study revealed existing patterns of use which were then repeated throughout the site. *Nature Walk*, at Les Jardins de Metis, a large public botanical garden in Metis, Quebec, allows visitors to explore landscape in a new and challenging way.

**Light:** *UP (Ultimate Pulse)* was a temporary project commissioned by First Night Austin 2008, the city’s New Year’s Eve celebration, *UP* was constructed of 1000 ready-made “Flashflight” LED Frisbees. The 35’-diameter temporary structure formed a contemplative respite during the revelry leading up to midnight. *Light Bridge* is a light installation composed of repeated wire elements that include segments of Electroluminescent Wire (EL Wire) arranged to create a glowing three-dimensional volume-image of a bridge hovering in space over a creek in Austin.

Our works are durable, site-specific and low maintenance. We have over ten years’ experience working on projects ranging from \$4,000.00 to \$2 million. Our projects are executed on or under budget without compromising artistic quality. We manage all stages of fabrication and installation. Besides bringing local relevance to the Palm Street Park Project, Legge Lewis Legge can bring something unexpected and revelatory to your exciting project as well. Thank you for considering us for the Palm Street Park Project.

Murray Legge, FAIA,  
Deborah Lewis,  
Andrea Legge,  
Legge Lewis Legge



**LEAF STRUCTURE**  
**Dallas, Texas, 2015**



**LEAF STRUCTURE detail**  
**Dallas, Texas, 2015**



**LOST PINES CHAPEL**  
**Bastrop, Texas, 2007**



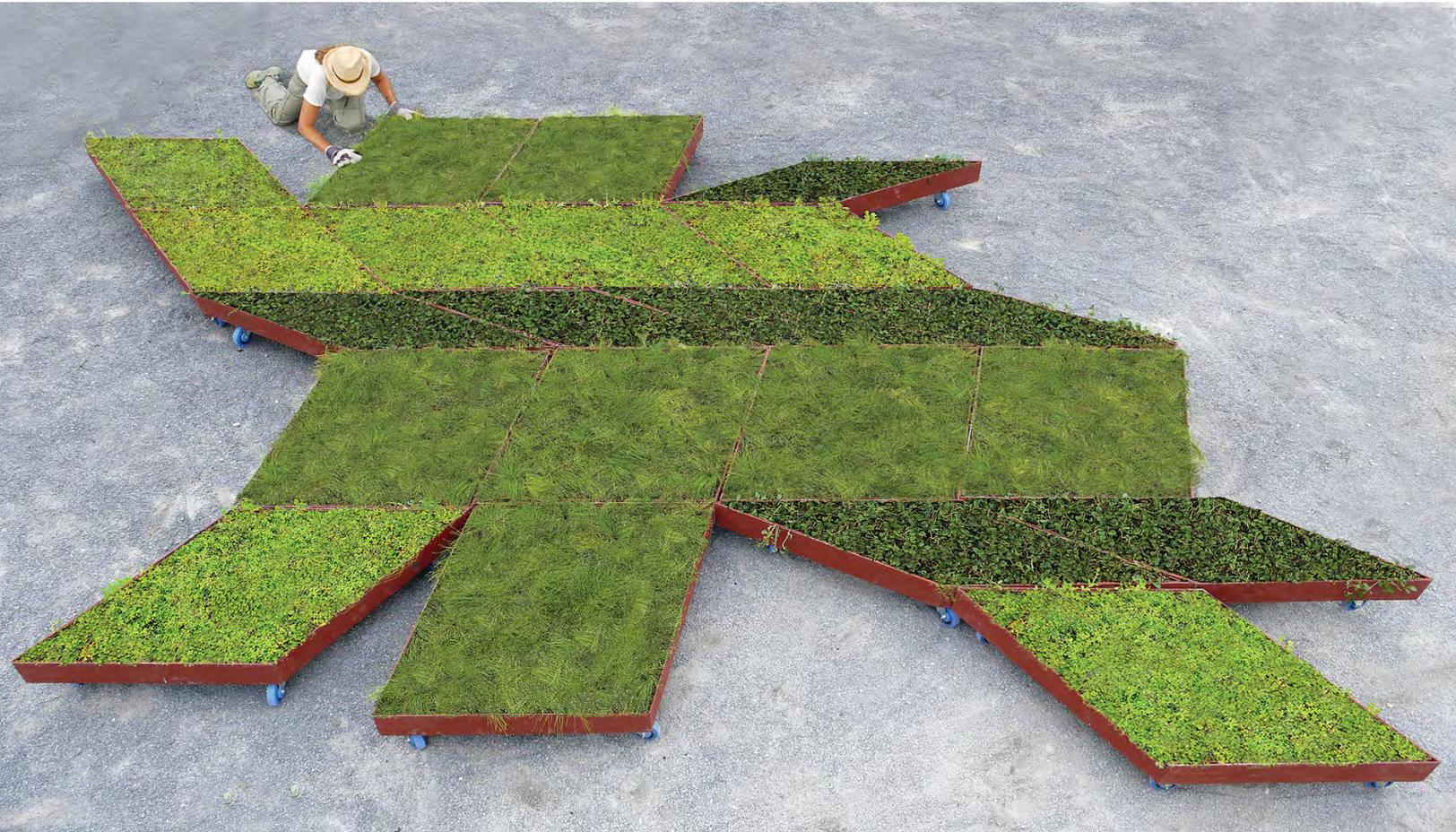
**CLOUD PAVILLION**  
**Dallas, Texas, 2012**



**ELEVATED PRAIRIE  
Austin, Texas, 2005**



**LINCOLN STREET GREEN STRIP**  
**Boston, MA, 2008**



**FRACTAL GARDEN**  
**Metis, PQ, Canada 2009**



**NATURE WALK**  
**Metis, PQ, Canada 2010**



**ULTIMATE PULSE**  
Austin, TX 2007



**LIGHT BRIDGE**  
**Austin Texas 2014**

## Legge Lewis Legge Project Images list

### Legge\_Lewis\_Legge\_01 & 02

**title of work:** LEAF STRUCTURE

**Year Completed:** 2015

**Medium:** Steel

**Dimensions:** 14' x 14' x 14'

**Site:** Dallas TX

**Client(s):** Dallas Arboretum, City of Dallas Public Art Program, the City of Dallas Department of Parks and Recreation, the City of Dallas Office of Cultural Affairs

**Budget:** \$160,000.00

*Leaf Structure* is a bright steel canopy floating over a pedestrian ramp at the entrance to the Arboretum. Its complex organic geometric forms, open to the sky, resemble the patterning found in tree canopies, and casts a dabbled design onto the concrete below. Upon closer study the canopy is revealed to model the cellular structure, visible on a microscopic level, of a leaf.

### Legge\_Lewis\_Legge\_03

**title of work:** LOST PINES CHAPEL

**Year Completed:** 2007

**Medium:** sawn cedar and steel connector plates

**Dimensions:** 24' x 16' x 8'

**Site:** Cub Scout Camp, Bastrop, TX.

**Client(s):** Boy Scouts of America

**Budget:** \$60,000.00

This chapel is located in a pine forest clearing in a Cub Scout camp next to Lake Bastrop near Austin TX. The chapel, which accommodates approximately 50 people, frames a view of the lake beyond. The open-air structure is designed to embrace its non-denominational program. Innovatively combining both steel and wood construction, this structure is at once rustic and rough-hewn while being precise and elegant in its assembly.

### Legge\_Lewis\_Legge\_04

**title of work:** CLOUD PAVILION

**Year Completed:** 2012

**Medium:** Powder coated steel, cast cement

**Dimensions:** 16' x 50' x 20'

**Site:** Westmoreland Park, Dallas, Texas

**Client(s):** City of Dallas Department of Parks and Recreation

**Budget:** \$172,000.00

Inspired by the *Cirrus Undulatus* cloud formations commonly found in the region, *Cloud Pavilion* creates shade in a range of densities of light and dark. Situated in a public neighborhood park, the pavilion includes two long cast-in-place tables for picnicking and parties, as its profiled steel louver ceiling appears to hover above.

### Legge\_Lewis\_Legge\_05

**title of work:** ELEVATED PRAIRIE

**Year Completed:** 2005

**Medium:** Corten steel, native grasses and flowers, copper, berm lawn.

**Dimensions:** 4' x 300' x 30' (approx 1/8 acre)

**Site:** Central/East Austin Police Station and Forensics Lab, Austin Texas.

**Client(s):** Austin Art in Public Places, Austin Police Dept.

**Budget:** \$140,000.00

An elevated fingerprint-shaped labyrinth of 30-inch high Corten steel planters is planted with wild blackland prairie, allowing visitors to momentarily enter the space of this once vast wilderness. Also a meditation on the front lawn, referencing mowing patterns, this contemporary baroque parterre transforms with the seasons.

### Legge\_Lewis\_Legge\_06

**title of work:** The LINCOLN STREET GREEN STRIP

**Year Completed:** 2008

**Medium:** Weathering steel and hybrid urban meadow

**Dimensions:** 5m x 300m x 25m

**Site:** Allston, Massachusetts

**Client(s):** The City of Boston Department of Neighborhood Development

**Budget:** \$220,000.00

This permanent land arts installation rehabilitates a marginalized strip of land straddling the neighborhoods of Allston and Brighton in Boston. A site study revealed a structured pattern of circulation, relating to the city's grid, which was repeated throughout the site. Simple architectural elements were added and placed to imply long obscured pathways, entrances and exits of an imaginary baroque garden ruin.

## Legge Lewis Legge Project Images list

### Legge\_Lewis\_Legge\_07

**title of work: FRACTAL GARDEN**

**Year Completed:** 2009

**Medium:** Steel, casters, soil, ground-cover plants

**Dimensions:** 1' x 20' x 20'

**Site:** Reford Gardens Landscape 2009 Festival, Metis, Quebec, Canada

**Client(s):** Jardins de Metis, Quebec, Canada

**Budget:** \$10,000.00

*Fractal Garden* was commissioned in 2009 for the 10th anniversary of [The International Garden Festival](#), at the Jardins de Metis, Grand-Métis, Québec, Canada. The set of 21 steel planters consists of 7 each of 3 specific diamond shapes and ground cover plantings. Each shape is a 4-sided polygon containing 2 specific angles which enable the planters to fit together in infinite ways, both symmetric and asymmetric.

### Legge\_Lewis\_Legge\_08

**title of work: NATURE WALK**

**Year Completed:** 2010

**Medium:** Pine beam, turf, meadow flowers, topsoil, truck strapping

**Dimensions:** 6' x 32' x 48'

**Site:** Reford Gardens Landscape Festival 2010, Metis, Quebec, Canada

**Client(s):** Jardins de Metis, Quebec, Canada

**Budget:** \$7,000.00

An augmentation of *Round Up (After Monet)*, LLL's 2008 Festival project, for the 'Paradise'-themed 2010 Festival. Visitors are encouraged to try to walk the entire length of a 4.5-inch-wide wooden balance beam that snakes all through the site at 15 inches above the ground.

### Legge\_Lewis\_Legge\_09

**title of work: UP (ULTIMATE PULSE)**

**Year Completed:** 2007

**Medium:** 1000 Light-up flying discs (Frisbees), scaffold, rigging

**Dimensions:** 16' x 20' x 20'

**Site:** Auditorium Shores, Austin, TX

**Client(s):** First Night Austin

**Budget:** \$10,000.00

Commissioned by First Night Austin 2008, the city's New Year's Eve celebration, *UP* was constructed of 1000 ready-made "Flashflight" LED Frisbees. The 35' diameter temporary structure formed a serene and contemplative respite during the revelry leading up to the end of the year. One visitor described it as the "Rothko Chapel meets Tron". Each disk, embedded with its own battery, LED, and chip, pulsed through random color cycles. Slowing shifting patterns of light mesmerized visitors while consuming only 600 watts.

### Legge\_Lewis\_Legge\_10

**title of work: LIGHT BRIDGE**

**Year Completed:** 2014

**Medium:** Electroluminescent Wire, speaker wire, rigging, drivers

**Dimensions:** 20' x 6' x 14'

**Site:** Austin TX

**Client(s):** Waller Creek Conservancy, Austin TX

**Budget:** \$16,500.00

*Light Bridge* is composed of repeated rigged and weighted wire elements that include segments of Electroluminescent Wire (EL Wire). The EL wire is located to create a glowing three-dimensional volume/image of a bridge hovering in space over the river. This lightweight piece would be suspended from wire rigging and secured from adjacent existing structures or trees in locations not accessible to the public.

# Legge Lewis Legge Resume



## Legge Lewis Legge LLC

Legge Lewis Legge LLC is a collaborative studio focusing on public art and architecture. LLL was founded in 2001 by architect Murray Legge FAIA and filmmaker Deborah Eve Lewis, based in Austin, TX, and New York City-based artist Andrea Legge.

## PROJECTS

- 2016** San Antonio, Texas. *World Walk*, a public art commission for the Department for Culture and Creative Development. \$90K. Calgary, Alberta, Canada. *Outpost*, a public art commission for The City of Calgary Public Art Program. \$150K CAD.
- 2015** Dallas, Texas. *Leaf Structure*, a permanent public art commission for the Dallas Arboretum.
- 2014** Austin, Texas. *Light Bridge*, a temporary outdoor light installation for “Creek Show”, a curated series of site-specific commissions to highlight the Waller Creek redevelopment project in downtown Austin.
- 2012** Austin, Texas. *Loop*, a project for the Austin Museum of Art / Arthouse at the Jones Center.
- 2011** Milan, Italy. *AtCasa.it/Corriere della Sera GREEN AT HOME. Animal Planter*, a special project for the Salone del Mobile 2011
- 2010** Austin, Texas. *Center of the Earth Visitor Center* for Austin Batcave, a nonprofit writing & tutoring center for kids. Grand Metis Quebec, Canada. *Double Serpent Nature Walk*, a large outdoor work for The Reford Gardens 11th Annual International Garden Festival held at the Jardins Metis. New York City, NY. *In the Bike Lane*, a temporary work for the New York City Department of Transportation’s Urban Arts Jersey Barriers project.
- 2009** Grand Metis Quebec, Canada. *Fractal Garden*, a large temporary outdoor earthwork for The Reford Gardens 10th Anniversary 2009 International Garden Festival held at the Jardins Metis.
- 2008** Grand Metis Quebec, Canada. *Round Up (after Monet)*, a large year-long temporary outdoor earthwork for The Reford Gardens 2008 International Garden Festival held at the Jardins Metis.
- 2007** Austin, TX. *UP (Ultimate Pulse)*, a large temporary outdoor installation for First Night Austin, a multidisciplinary New Year’s Eve arts festival.
- 2006** Allston Brighton, Boston, MA. *The Lincoln Street Green Strip*. Permanent commission resulting from a competition to rehabilitate an approximate .8-acre strip of neglected urban property. Budget: \$220,000.
- 2005** Austin, TX. *Cup City*, a temporary installation at the Austin City Limits Music Festival, commissioned by Austin Green Art. Budget: \$5000. Huntington, New York. *Unmanageable Hill*, a temporary earthwork installation for The Town of Huntington Public Art Initiative, Seasonal Park Installations Project.
- 2004** Austin, TX. *Elevated Prairie*, a permanent earthwork installation commissioned by Austin Art in Public Places resulting from a competition for public art at the Central Austin Police Station and Forensics Lab. Budget; \$140,000.00. Construction completed May 2004.

## SELECT COMPETITIONS

- 2012** Land Art Generator 2012. Competition for large scale power generating public Art. Freshkills Park, (formerly Fresh Kills landfill), Staten Island, NYC. *Electric Meadow*, shortlist and published.
- 2007** Sabine Street Water Pump Station Public Art Project, Houston Arts Alliance, in Houston, Texas. Finalist.
- 2006** Pfluger Bridge Extension/Gables Town Lake Public Art Project, Austin Art in Public Places, Austin, TX. Finalist.
- 2005** Flight 93 National 9/11 Memorial Competition, Shanksville, PA. Honorable Mention, *Clear Approach*.
- 2003** Logan Airport 9/11 Memorial Competition, Logan Airport, Boston, MA. Budget: \$1,000,000. Finalist, *Hill and Valley*.
- 2002** Lamar Underpass competition. Budget: \$60,000. Austin Art in Public Places, Austin, TX. Finalist and 1st Alternate Selection, *Underpass*.

## AWARDS

- 2012** Austin Critics Table Award; *Loop*  
AIA Austin Design Excellence Award: Unbuilt Honor: *Chapel St. Francis de Sales*, Haute-Savoie, France →

## Legge Lewis Legge Resume continued

- 2010** Austin Art in Public Places Community Arts award
- 2009** Texas Society of Architects Citation of Honor Artisan Award  
AIA Austin Design Award, *UP (Ultimate Pulse)*  
AIA National Merit award, Objects category, Small Projects Award Program, *Cup City*
- 2007** AIA Austin Merit Award, *Cup City*
- 2006** Texas Society of Architects, Design Award, *Cup City*

### SELECT EXHIBITIONS, PUBLICATION AND PRESS

- 2015** *Texas Architect* magazine. Jan/Feb 2015 issue. Essay: Creek Show Night Light.
- 2014** *Austin American Statesman*, Austin TX Sunday, December 28, 2014. Year in Review/Arts: Art Events, Installations That Transformed in 2014 by Jeanne Claire van Ryzin  
*blog.archpaper.com*. <http://blog.archpaper.com/2014/11/creek-show-light-night-2014-lights-austins-waller-creek/>  
Creek Show Shines a Light on Waller Creek by Aaron Seward
- 2013** Public Art Review magazine Fall/Winter 2013 Review of *Electric Meadow*, shortlisted for Land Art Generator 2012 Fresh Kills NYC competition.  
*Mosaicultures Internationale Montreal 2013*. Jardin Botanique du Montreal, Quebec, Canada. *Fractal Garden* is featured in this international juried show of horticulture and landscape design.  
*Regenerative Infrastructures*. PRESTEL, 2013. In-depth exploration of the 2012 Land Art Generator Initiative for Freshkills Park on New York's Staten Island, including LLL's shortlisted project, *Electric Meadow*.
- 2012** Landscape World magazine, Korea. *Loop* article: [worldlandscapearchitect.com](http://worldlandscapearchitect.com/loop-austin-usa-legge-lewis-legge/). <http://worldlandscapearchitect.com/loop-austin-usa-legge-lewis-legge/> *Loop* feature
- 2011** Sheldon Galleries' Bernoudy Gallery of Architecture, St Louis, Missouri. *Material Landscapes*, organized by The Sam Fox School of Design & Visual Arts, Washington University in St. Louis.  
[worldlandscapearchitect.com](http://worldlandscapearchitect.com). <http://worldlandscapearchitect.com>. *Double Serpent Nature Walk* feature  
BLDGBLOG architecture weblog. <http://bldgblog.blogspot.com/2010/11/visitors-center-for-center-of-earth.html>.  
"A Visitor Center for the Center of the Earth", blog article on *Center of the Earth Visitor Center*  
[inhabitat.com](http://inhabitat.com) design weblog. <http://inhabitat.com/2010/09/02/fractal-gardens-can-be-rolled-and-arranged-into-infinite-patterns/> article, *Fractal Garden*.
- 2010** Evergreen Brickworks, Toronto, Canada. *Fractal Garden* November 2010–April 2011.  
Centre de Design Montreal, PQ, Canada. *Cultiver Son Jardin | Minding The Garden [Phase 2]* Nov. 11, 2010–Jan. 16, 2011.  
AIA Austin, Austin, TX. *Elsewhere Texas*, opening January 15, 2010. Traveling exhibition features significant architectural projects completed since the year 2000 throughout Texas.
- 2009** Landscape World magazine, Korea. Cover featuring LLL's *Round Up (after Monet)*, and article, the 2010 10th Edition of the Reford Gardens International Garden Festival, including *Fractal Garden*.  
Architecture Center Houston, TX. *Elsewhere Texas*, Sept. 23–Oct. 25, 2009. Exhibition features significant architectural projects completed since the year 2000 throughout Texas.  
*Texas Architect*, March/April 2009 issue, 'Backpage' section, Circuit City project
- 2008** The Boston Globe, Sunday, October 12, 2008. Article, *The Lincoln Street Green Strip*  
The Toronto Globe and Mail, Saturday July 12th. Article, Reford Gardens International Garden Festival  
The Montreal Gazette, Saturday July 5th. Article, Reford Gardens International Garden Festival  
University Gallery, University of Massachusetts Amherst Group Exhibition & Symposium, 'Art in the Public Sphere'.  
The Boston Globe, Sunday, April 13, 2008. Article, *The Lincoln Street Green Strip*
- 2007** The Austin American Statesman, Monday, December 31, 2007, *UP (Ultimate Pulse)*  
KUT Austin radio interview 12/31/07, *UP (Ultimate Pulse)*  
The Austin American Statesman, Monday, December 28, 2007, *UP (Ultimate Pulse)*.  
AUSTIN 360 ARTS article 'Unfurling the New Year' by Jeanne Claire van Ryzin
- 2006** *Texas Architect*, November 2006 issue, design article, *Cup City*
- 2005** The Austin American Statesman, Thursday, June 23 2005. *Elevated Prairie*, XL section cover story: 'Catch the Green Wave'  
The Austin Chronicle, June 3, 2005. Arts Review section, *Elevated Prairie*  
The Austin American Statesman, Thursday, May 12, 2005. ARTS Recommended section, *Elevated Prairie*  
Texas Society for Ecological Restoration Annual Conference, May 2005, Denton, Texas. Presenters, *Elevated Prairie*  
Americans for the Arts National Conference, May 2005, Austin, Texas. Presenters, *Elevated Prairie*
- 2004** Art in America, Annual 2005-2006. *Elevated Prairie*, Public Art, 2004 in Review section  
Journal of Architectural Education, November 2004. *Underpass*, project for Austin AIPP, design article.

## **Legge Lewis Legge References**

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### Inter-Office Communication

**Date:** October 21, 2015

**To:** FILE

**From:** **Evaluation Panel** — Sarah Cifarelli (Public Art Manager, Los Angeles World Airports), Gwen Gomez (Manager of Community Programs and Bilingual Initiatives, San Diego Museum of Art), Chike Nwoffiah (Executive Director, Oriki Theater; Airport Authority Art Advisory Committee Member)

**Copy:** Thella Bowens, President/CEO

**Subject:** Evaluation Memo for: **Performing Arts Residency Program**

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**Background:** The Authority released a call for submissions on the online artist solicitation platform Call for Entries (CaFE, callforentries.org) on August 26, 2015. Notice of the opportunity was publicized through two public informational sessions open to performing artists, email communication to more than 800 contacts on the Art Program listserv, and various social media outlets. 12 submissions were received on September 24, 2015. The panel completed an initial round of evaluation in order to identify 3 finalists.

#### Description of the Candidates:

- 1) **Fern Street Circus** – was founded in San Diego in 1994 by John Highkin and Cindy Zimmerman. The mission of the circus is to serve families and transform communities through performance and teaching of circus arts. The panel appreciated Highkin’s articulation of the ability of circus arts to break down barriers of language and culture and engage audiences of all ages by “merging the magnificent with the everyday.” They argued that Highkin demonstrated the most thoughtful approach to involving both the traveling public and airport staff in their programming, as well as his commitment to gaining a clear understanding of the site before developing original content. The panel resolved that Fern Street Circus was the most qualified and recommended for the opportunity.
- 2) **San Diego Dance Theater** – is a well-established and highly regarded San Diego-based organization led by Artistic Director Jean Isaacs with extensive experience developing site specific choreography and performances. The panel was impressed with the group’s professionalism and knowledge of the unique challenges of site specific projects. Ultimately, the panel resolved that San Diego Dance Theater’s approach and past body of work was not the most compatible with the airport site among

the finalists.

- 3) **Swarmius** – is a San Diego-based music ensemble led by Joseph Waters and known for virtuosic original compositions that reflect diverse musical genres. The panel acknowledged that the ensemble demonstrated a high level of technical competence and appreciated their commitment to collaboration with varied partner organizations and artists. Despite their stated interest in creating original, site-responsive compositions, the panel felt that they lacked the flexibility in approach necessary for the project.

**Recommendation:** Approve the Panel’s recommendation for Fern Street Circus to receive the award for the Performing Arts Residency Program.



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PERFORMING ARTS RESIDENCY PROGRAM  
SELECTION PANEL

**VOTING PANEL**

**Sarah Cifarelli**

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## PERFORMING ARTS RESIDENCY PROGRAM DESCRIPTION

Estimated Budget: \$25,000

### Project Scope:

The Performing Arts Residency Program will provide a platform for the development and performance of new work that simultaneously enriches the airport environment and cultivates the regional performing arts community. This opportunity is a process-oriented residency program open to contemporary performing arts in all disciplines—dance, music, theater, as well as cross-disciplinary digital media. San Diego International Airport seeks a resident performing arts group to rehearse, create, and perform original work at the airport.

Programming may include local, regional and international live music, modern, traditional or ethnic dance as well as theatrical productions inspired by or developed in response to the airport setting. Performing arts groups, organizations, and higher education performing art departments are encouraged to submit their qualifications for consideration.

Goals of the program include:

- Enhance the airport environment and engage the traveling public with unexpected and participatory encounters with culture
- Provide the opportunity for research and development of new projects or initiatives
- Provide a unique venue for rehearsals, public workshops and cumulative performances

A contract in an amount not to exceed \$25,000 will be allowed for a twelve-month residency period. The selected group will be required to conduct at least one rehearsal, public workshop, or performance per month and will work with the airport's Art Program staff to schedule all meetings, activities and engagement exercises necessary for the project development process. The residency will commence with an initial site research and proposal development period.

## FERN STREET CIRCUS

### San Diego International Airport: Performing Arts Residency Program

1. Circus thrives at the crossroads of culture and human activity, its practitioners live, learn, and work in the most diverse conditions – urban and rural, in affluence and poverty, as folk tradition and in intentional learning system. Circus speaks, tells stories, and show attitudes through body language and music, as well as language (real or invented).

It is the notion of people in transit that most interests us: the idea that in an airport, travelers are outside their normal lives, both encased in their own heads and susceptible to outside stimuli in ways that they might not ordinarily be. For us, the opportunity to observe and to try understand people in motion is the first part; being able to translate these found attitudes and states-of-mind into physical gestures through clowning and circus acrobatics is an exciting challenge. The residency, it seems, is both about understanding travelers and entertaining them with empathy and sensitivity.

Embarking travelers are more contemplative than those arriving at an airport. The former respond to contemplative, repetitive, even trance-like art. Arrivers may fairly burst out of their confined planes with anticipation and hurry. Their response to art may be more receptive to energetic art.

These seem a key to responding to and creating art for travelers. Circus is often disruptive, even the more new age imitators of the ubiquitous Cirque du Soleil. Tubas might play well at a baggage claim area, while quiet, reflective performance and music may be better suited for those at the beginning of their journeys. The residency can explore these differences and play with them as exploration.

2. *Mission Statement.* Fern Street Community Arts serves families and transforms neighborhoods through performance and teaching of circus arts. Professional artists collaborate with learners and their families in neighborhood settings. Circus transcends barriers between people of varying cultures and languages, combines physical and theatrical skills, and merges the magnificent and the everyday.

Participants co-create every aspect of the circus, using their own talents and available resources, working in public locations, creating visible community.

We envision an Airport residency as an incubator for Fern Street's core artists – to develop new ways of collaboration through observation and exploration. The small group required for this residency is the core with whom the co-founders have worked since reviving the Circus in 2014.

3. Since its beginning in 1990, the Circus has built original shows primarily for audiences in diverse neighborhoods. We have responded to literary texts (Ben Okri, Carey McWilliams), explored popular traditions (outer space aliens, super heroes), and everyday life (restaurants). Playing mostly in parks – which are noisy and full of distraction, we have reached audiences through the strength of the circus act itself and live, original music built around non-linear narratives. In this way, our audiences have included children, grandchildren, working-class neighbors, and hip artists.

4. Circus is by definition collaborative. Its traditions populist and cross-generational. Fern Street Circus began in Golden Hill, working in schools and with community organizations to build a hand-made doo-dah parade. We have taught circus principally in city recreation centers and always free-of-charge. Our creative process brings together these communities with vibrant and serious circus artists.

## FERN STREET CIRCUS BIOS

### Principals.

**John Highkin, Co-Director.** John Highkin has over thirty years in art – as a musician, circus impresario, theater director and administrator. He co-founded and led Fern Street Circus from 1990 to 2003, creating a circus culture in San Diego through a community-based circus with a strong visual and musical aesthetic. He returned to Fern Street leadership in 2014 after serving as Executive Director of Young Audiences of San Diego (2010 – 2014), an arts education for-purpose organization, and Salina Arts & Humanities, a department of the City of Salina, KS (2004 – 2008). After study at Bertolt Brecht’s Berliner Ensemble in East Berlin, directed theater plays in San Diego and Phoenix and was a directing intern at San Diego’s Old Globe Theatre and Seattle Repertory Theatre. He is an active roots musician (mandolin/mandocello), releasing his first CD of western swing music in 2013. Mr. Highkin has an MA, Churchill College, Cambridge, and a BA from UCLA, both in English; he has taught university-level English literature, including twelve years at USD.

**Cindy Zimmerman, Co-Director.** Cindy Zimmerman got her start as an artist in her local Kiwanis Rec Center in Oklahoma City. Since that time she has dedicated her life to understanding of and service to the arts as a painter, photographer, and sculpture, arts administrator, and teaching artist from elementary school through university levels. Ms. Zimmerman co-founded Fern Street Circus and was responsible for developing the Circus’s aesthetics including its physical settings and graphic look, and building community relations, especially through a series of handmade doo-dah parades. Her teaching artist career began with an artist-in-residence in Okmulgee, OK. She is currently adjunct professor at Mesa and MiraCosta Colleges. Highlights of her art career include “Axis Mundi” in the New Genres Festival in Tulsa, OK, the “Great Balboa Park Landfill Exposition” with inSite ‘97, “La Vecindad” with the collective Las Comadres, “Cool Water” with Sushi StreetSites and numerous solo and group shows. Ms. Zimmerman holds degrees in fine arts: MFA, University of California at San Diego, and a B.A. from University of Oklahoma. Her role here is more advisor than everyday participant.

### Core Artists.

**Mark Danisovszky, Musical Director.** Mr. Danisovszky is an original Fern Street artist, creating music in 1991 and 1992; he returned as musical director and keyboard/accordionist from 2000 until 2003, a position he now resumes. He is a noted theater musician (piano, keyboards, accordion), serving as conductor, player, and musical director at San Diego Rep, Lamb’s Players, Cygnet Theatre, and others. He has been a soloist on accordion with San Diego Symphony and Atlanta Symphony.

**Feven Zewdie Hagopian, Foot Juggler.** A highly skilled circus performer, Ms. Hagopian was a gymnast in her native Ethiopia when, at 14 years of age, she was chosen from a large group of students to receive a scholarship to attend an acrobatics and performing arts school in Wuqiao, China for 2 ½ years. She has since specialized as a foot juggler, a traditional Chinese acrobatics form. Ms. Hagopian has performed across the world with *Africa Africa* based in Germany and with *Africa Dream Circus* at San Diego Zoo’s Safari Park. With Fern Street she performs and is juggling coach for the new After-School Circus Program.

**Garry O. Irvingwhite, Clown.** A Fern Street performer since 1994, Clown Otis was the third African-American clown with Ringling Brothers and Barnum & Bailey Circus; he was a founding performer with UniverSoul Circus. Otis was a staple of Fern Street Circus performance all the way through 2010; he directed the Circus’ shows from 2006-2008. He’s back – performing and teaching in the *After-School Circus Program*.

**Memo Mendez, Ringmaster & Community Advisor.** Memo Mendez was bi-lingual ringmaster for Fern Street Circus from 1996 to 2003, a position he resumes in 2015. Mr. Mendez is a nationally acclaimed trainer, facilitator, and expert on legal and human issues in the workplace, and has TV, stage, and film experience in his native Colombia, Mexico City, New York, Los Angeles, and San Diego. He donates substantial time and resources to at-risk youth and programs fostering safety, justice, and quality of life.

**Erica Saben, Tightwire/Choreographer**, was raised by a music obsessed family, who began her performing career began at the age of 12 as a trombonist with the Sugar and Jazz orchestra in Buffalo, NY. She studied theatre and dance at SUNY Brockport. In Philadelphia, she joined Give and Take Jugglers as a dancer and puppeteer in 2006 and was transformed from a dancer to a circus performer in a matter of weeks. She studied extensively at the Philadelphia School of Circus Arts, opened Charm City Movement Arts in Baltimore, and later built a tightwire program at San Francisco Circus Center. She is now a coach and performer with Fern Street Circus.

**Skyler Sullivan, Clown/Stage Director**. A physical actor, director, and remarkable teaching artist, Mr. Sullivan is currently a member of Big Apple Circus's *Clown Care Unit* in Orange County. He worked for many years in New York with Circus Minimus.

## FERN STREET CIRCUS RESUME

### Contact Information

Principal Contact & Project Lead: John Highkin, Co-Director

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### Background.

Fern Street Circus is San Diego's original single-ring, theatrical circus. Founded in 1990, Fern Street has built a legacy of circus in San Diego through a series of annual shows in Balboa Park, City Heights, and in many neighborhoods across the County. Fern Street Circus brings together San Diego's finest circus and variety artists in a show which creates a playful sense of place. The Circus features original, live music, sets conceived and built by locally known visual artists, and a bi-lingual ringmaster. The all-ages show mixes adult professionals with student apprentices from Fern Street's *After-School Circus Programs*.

*Performance.* Founded in 1990, Fern Street Circus built a rich legacy of circus in San Diego through a series of annual shows in Balboa Park and in neighborhoods across the County. Known for creating productions with a welcoming and whimsical sense of place, the Circus mixes adult professional artists with students from our after-school programs. Anchor elements include live music; sets conceived and built by locally known visual artists; and a simple, bi-lingual, non-linear narrative.

Annual shows in Balboa Park were built around a different narrative and with an evolving cast of professional circus and musical artists and increasingly skilled youth performers. Highlights under Mr. Highkin's leadership include: *Pino the Barber* (1991), *Mr. Omnipopo's Circus of the Universe* (1993), *Frogzilla's Birthday* (1994), *A World of Wonder* (1997), *The Fool's Parade* (2000), and *The Fools from Outer Space* (2003).

*Education.* Fern Street's education programs focus on serving communities mostly through City recreation centers, most notably, Golden Hill Rec Center (1993-2011). Programs are offered free-of-charge in low income neighborhoods, with paid professional circus as coaches. Skill instruction is offered in tumbling, juggling, clowning, aerial, tightwire, trampoline, and contortion. Students are regularly featured in *Fern Street Junior Circus* showcase performances; the most engaged and determined students perform in Fern Street's main shows. Besides Golden Hill, Fern Street has brought circus to San Ysidro and Linda Vista, each for three years (2000-2003).

*Integrating Professional Artists & Students.* Fern Street Circus mixes professional artists and students blurring the line between performance and teaching; this sets the Circus apart from both traditional and youth circuses. Adult artists carry the show as they would in a professional production, but children and teens add energy and the excitement of youthful discovery.

*Organizational Transition.* The Circus's co-founders, John Highkin and Cindy Zimmerman, left the organization in 2003; a group from inside ran the Circus until late 2011, when, to pay debt, they sold

all assets and put the organization on hiatus. In late 2013, Highkin approached Fern Street's former leaders about reviving the Circus; they agreed, turning over Fern Street Community Arts – no longer with any debt – to a new Board. The co-founders began working in earnest on revival in July 2014, a process which has received much community support and leading to new circus programs, partnerships, and renewed organizational viability.

### **Awards, Grants, & Special Recognition.**

For most of its history, the Circus has received model rankings from government funders at the City and State levels. The Commission for Arts and Culture awarded the first grant to get the Circus underway in 1990 (Special Projects) with a 4- out of 4 ranking; the Commission's Creative Communities San Diego panel in 2015 awarded Fern Street a 4- for its fall neighborhood tour.

For many years, the California Arts Council ranked Fern Street's organization and After-School Circus Program a 4 or 4-. The National Endowment for the Arts awarded a grant to Fern Street which resulted in a show in Calexico featuring great Russian hand-balancers, Iouri & Nikolai.

Fern Street Circus has received awards over the years from the San Diego Press Club (Newsmakers of the Year in Arts, 1999), the San Diego Union-Tribune, and The Reader. The organization has received many acknowledgements from San Diego County including grants (Community Enhancement, Neighborhood Reinvestment, and Community Projects) and proclamations. The City Council in San Diego has not only provided proclamations honoring the Circus productions and After-School Circus Programs, but Council resolutions on its 10<sup>th</sup> anniversary. The Circus was awarded a LACE (LA Contemporary Exhibitions) grant during its first year (funds from the NEA and Warhol Foundation).

The Circus was featured in Robert Sugarman's book on circus education, *Circus for Everyone* (2001) and was the subject of Doyle Ott's Ph.D. dissertation at Arizona State University, *A phenomenology of youth circus training at Fern Street Circus* (2005).

### **Professional References.**

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## **FERN STREET CIRCUS**

### **Work Samples**

#### Video

1. Performance by Feven Zewdie (Hagopian)

Foot juggler

Performance, 2012 at Safari Park

Video Editing by Gerry Williams, 2015

Ms. Zewdie is a Chinese-trained artist from Ethiopia now resident in San Diego. She joined Fern Street Circus in November 2014 as coach and performer.

2. Fern Street Circus After-School Circus Program

Videography and editing by Gerry Williams

Footage from programs in 2015 and 2001, City Heights and Golden Hill respectively.

Narrator, Memo Mendez

Shows the Fern Street approach to rec center circus instruction and its impact

#### Photographs

1. Group Running

Cast of the first Fern Street Circus show in 1991.

Unknown photographer

Performed at Grape Street Park, Golden Hill

2. Fern Street Circus Cast, 2002

Balboa Park

Photo by Cindy Zimmerman

3. Fern Street Circus Cast, 2015

Skyline Hills Community Park

June 25, 2015

Photo by H.P. Hart/Good Eye Images

Opening of Park & Rec and San Diego Unified's Free Lunch Program









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## **Item 5: Staff Updates**

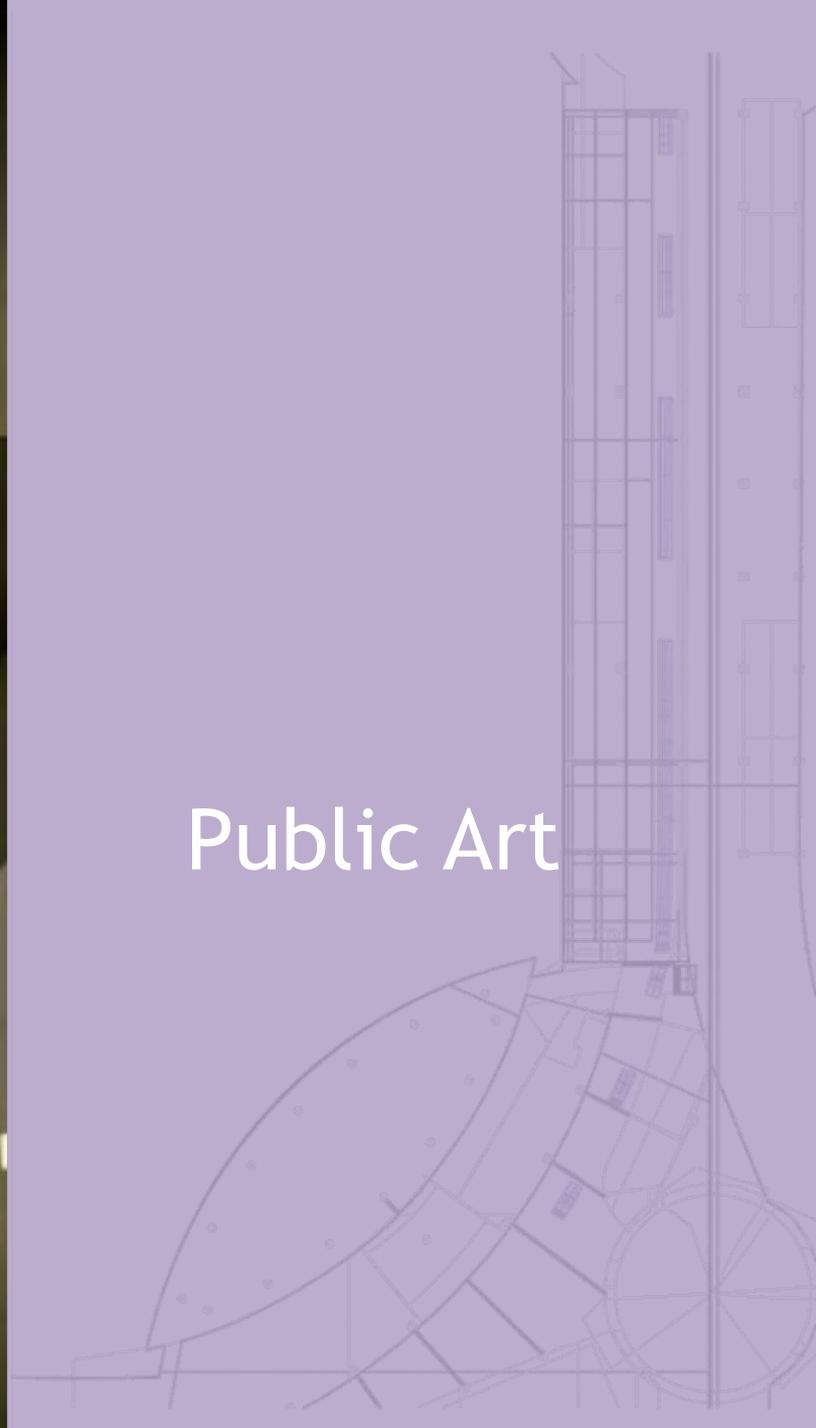
**Lauren Lockhart**

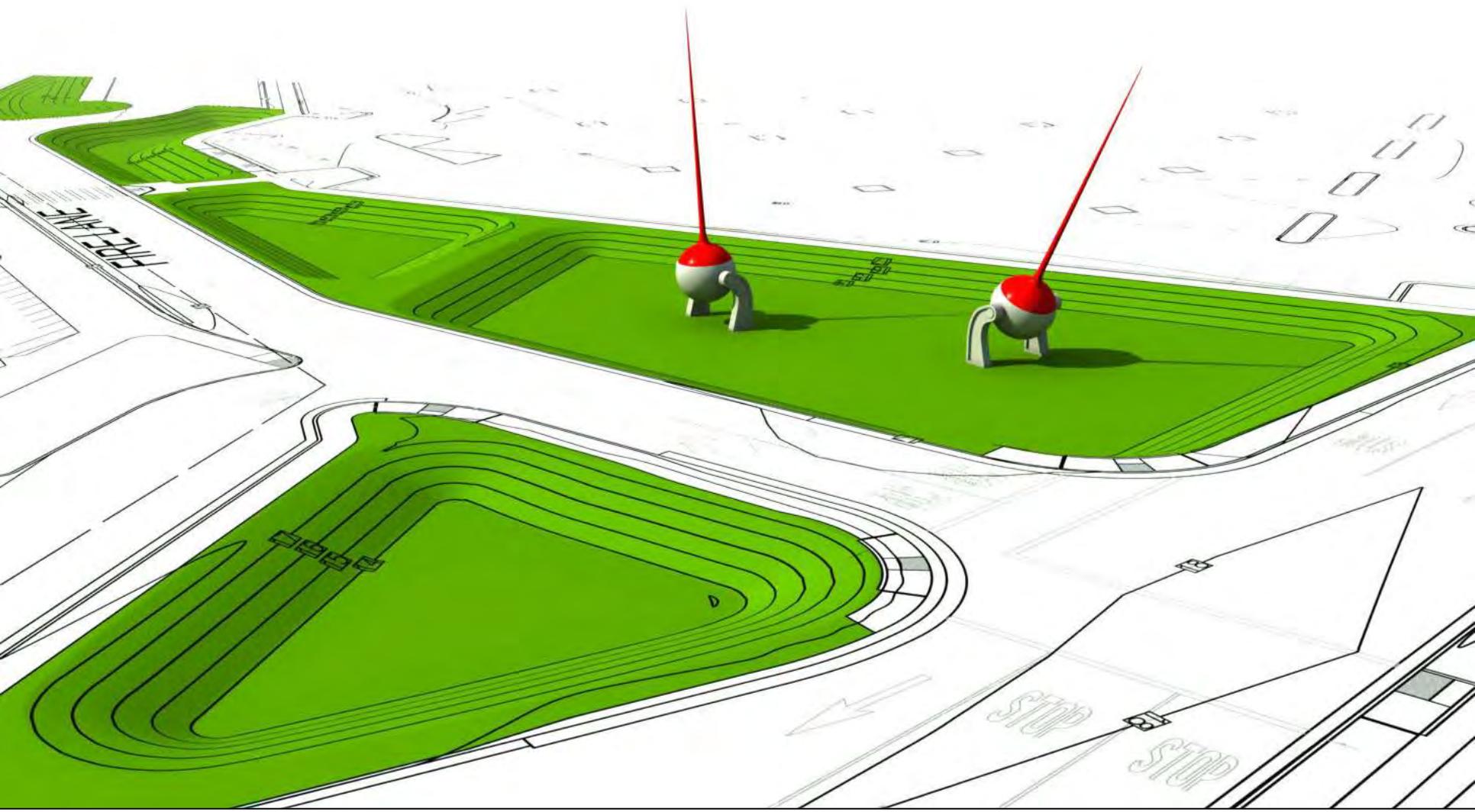
**Art Program Manager**

**October 21, 2015**



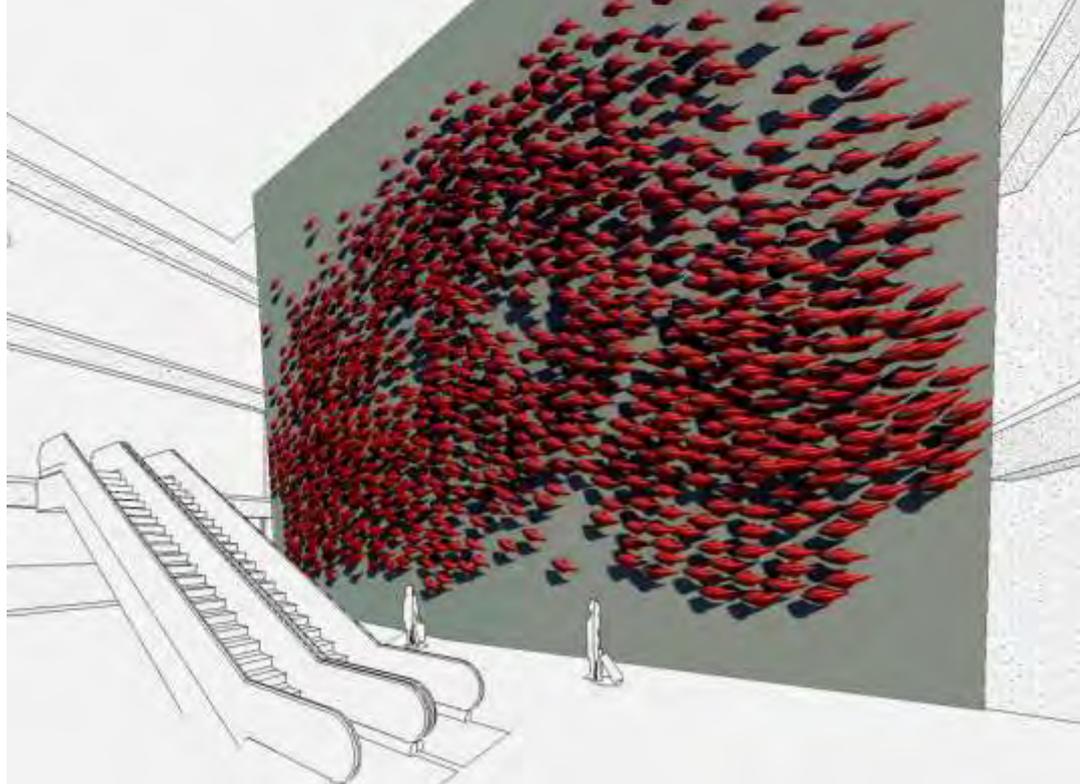
# Public Art





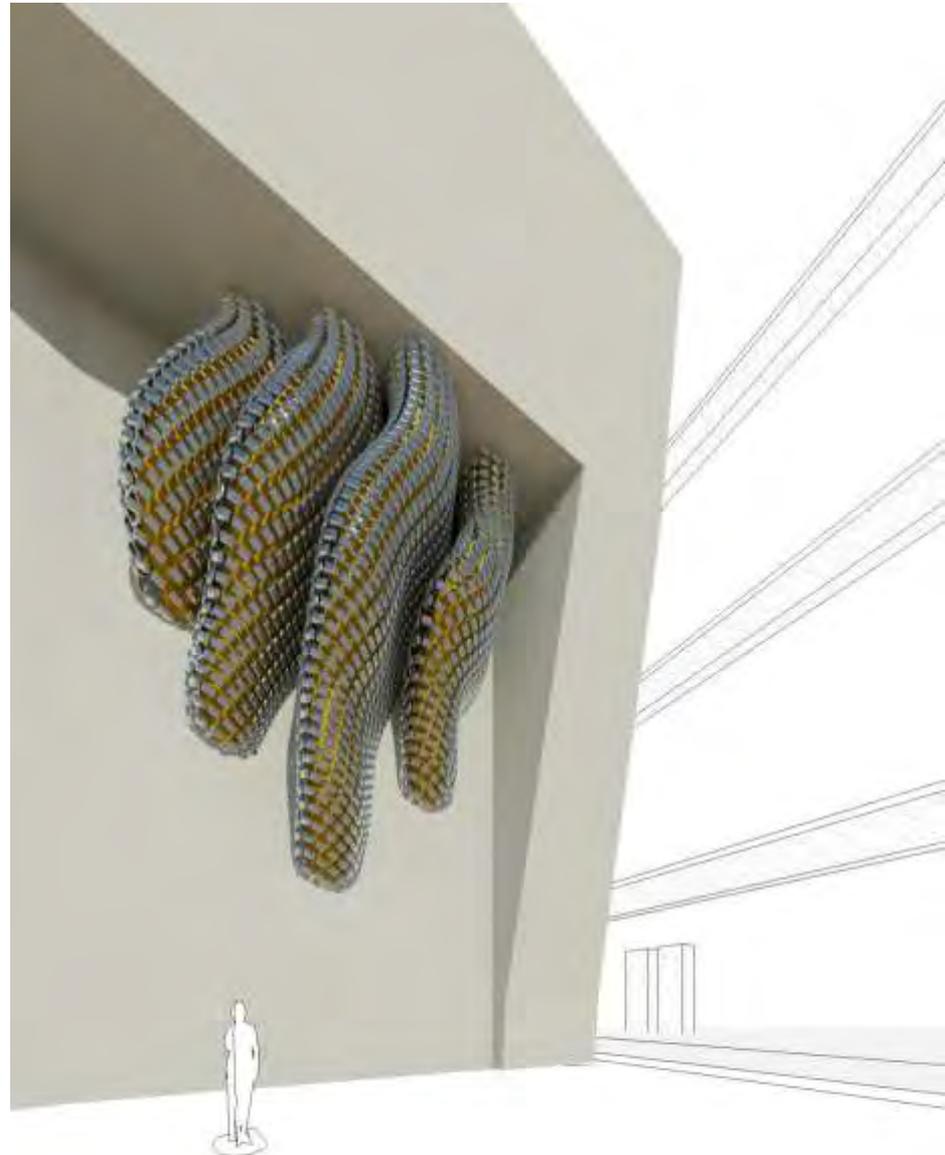
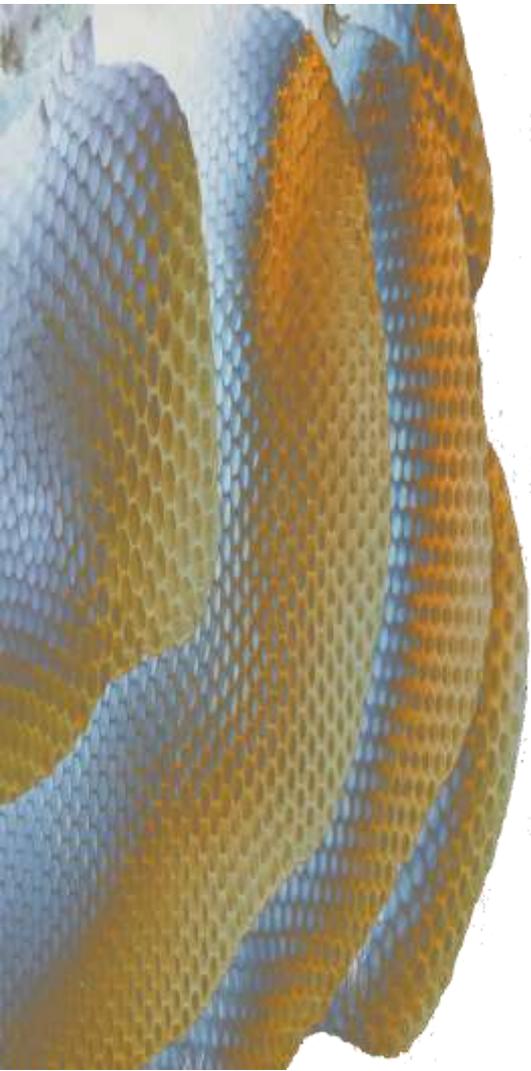
*Metro(G)nome*  
Artist: Christian Moeller

Rental Car Center, airside bioswale  
Installation: November 30



*Swarm*  
Artist: Amy Landesberg

Rental Car Center,  
Customer Service  
Building  
Installation: November 3



*Hive*  
Artist: Amy Landesberg

Rental Car Center, Customer Service Building  
Installation: Mid November



*Dazzle*

Artist: Ueberall International

Rental Car Center, North east facade

Phase: Schematic Design



# Performing Arts Program

## San Diego Civic Youth Ballet Performance

Terminal 2 Baggage Claim

September 10, 2015



### UPCOMING

**Music for Airports, Bang on a Can All Stars**  
Partnership with ArtPower! at UC San Diego  
Terminal 2 West Ticketing Lobby, Pre-security  
Tuesday, October 27, 7:30pm and 9pm



ARRIVE, DEPART,  
**BE INSPIRED.**

**SAN DIEGO REGIONAL AIRPORT AUTHORITY  
AIRPORT ART PROGRAM**

**MEMO**

**Date:** October 21, 2015

**To:** Airport Art Advisory Committee

**From:** Lauren Lockhart, Airport Art Program Manager

**Subject:** *Music for Airports* Performance

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In a continuing effort to further enhance the airport experience for the traveling public, the Art Program, in collaboration with ArtPower! at UC San Diego, will present a landmark performance of Brian Eno's ambient classic *Music for Airports* on **Tuesday, October 27, at 7:30 and 9:00 p.m., in the Terminal 2 West Ticketing Lobby.**

New York's electric chamber ensemble Bang on a Can All-Stars will bring this masterpiece to life. Since their celebrated 1998 recording of Brian Eno: *Music for Airports*, Bang on a Can All-Stars have brought this work to live audiences across the globe with concerts at prestigious festivals and venues including Lincoln Center, Royal Festival Hall in London and the Sydney Opera House. The group has previously performed *Music for Airports* at several European airports; however, this will be the premiere of the work at a U.S. airport.

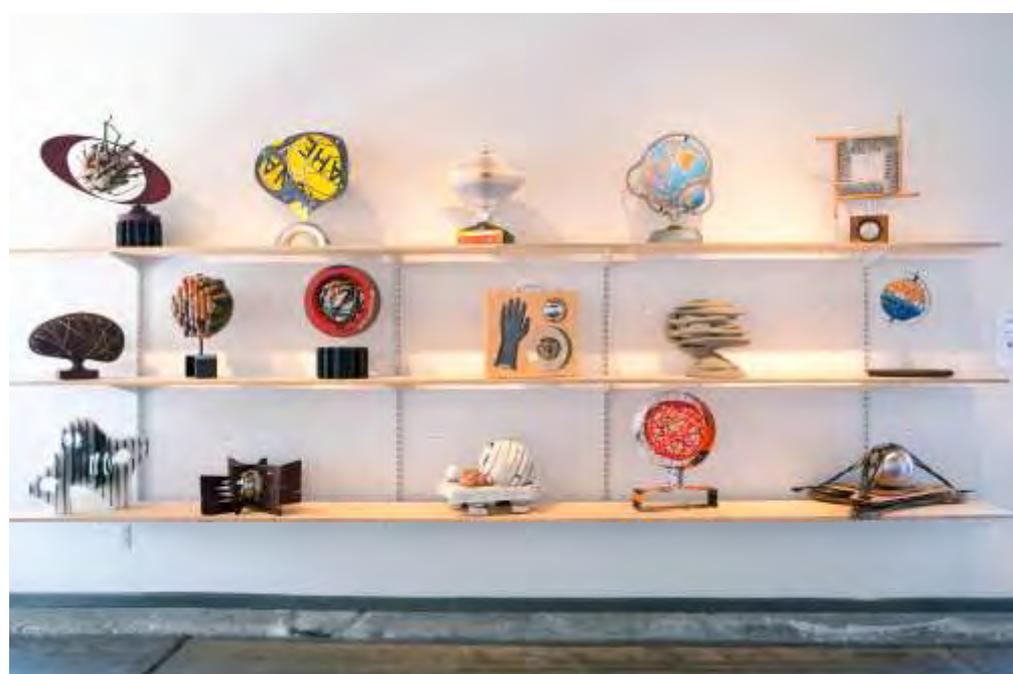


# Temporary Exhibitions Program

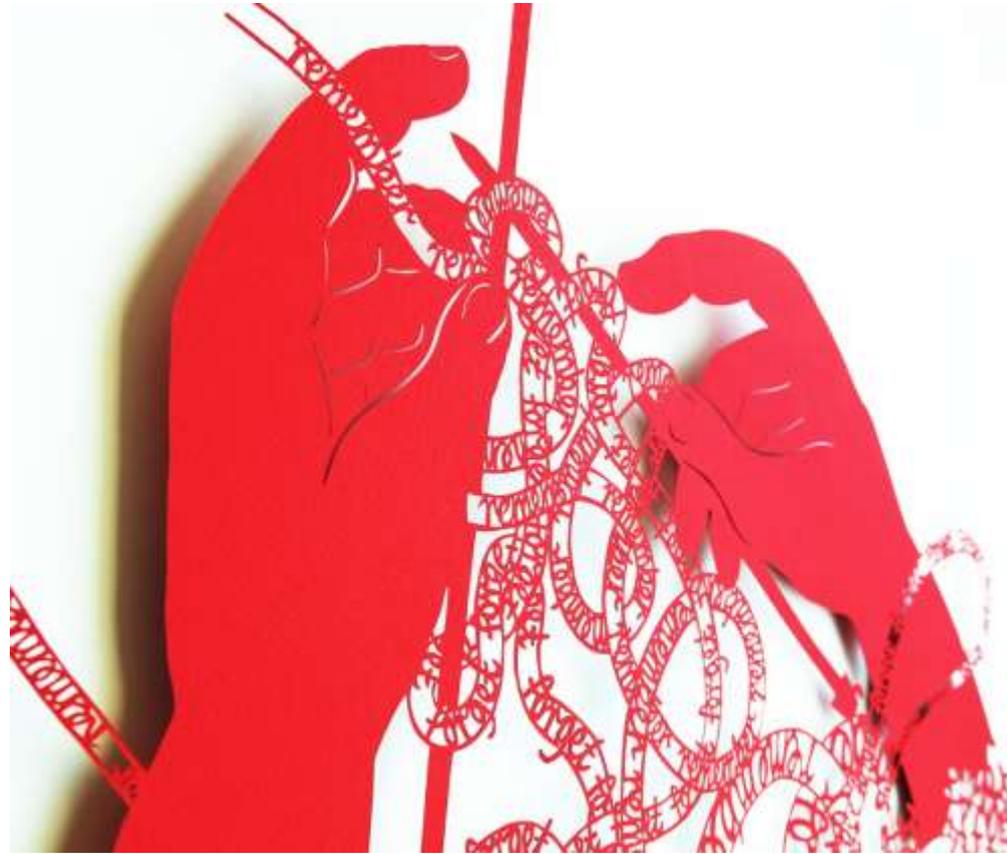
# POINT OF ENTRY

SAN DIEGO INTERNATIONAL AIRPORT ART PROGRAM 2016

CALL TO ARTISTS



Exhibitor: Ron Miriello  
Site: Terminal 2 West, Gate 33  
Installation: December 2015



Exhibitor : Bhavna Mehta  
Site: Terminal 2 East, Gate 22  
Installation: December 2015



Exhibitor : Carlos Alberto Diaz  
Site: Terminal 2 West, Checkpoint 6  
Installation: December 2015



Exhibitor : Center for Community Solutions  
Site: Terminal 2 East, FIS  
Installation: December 2015



This Is A Scene Looking South West At The 10712 Above Sealevel Mt. PK. Of (Pic Towside) In Far North Western (Chad). In The Morning Of April 1, 2013. At 8:00 A.M. With A Full Morning Moon In The Far Southwestern Horizon Over To The Upper Far Right. So There Are A Few Nice Features In Chad.  
By Timothy L. Conaway  
07/01/13.

This Is The Scene Looking East Across The Northeastern Preserve In Northeastern Kenya. At The Variety Of Animals, Bushes, And Trees, Across That Area. And It Is 9:00 A.M. On The Moring Of April 30, 2013.  
By Timothy L. Conaway  
12/09/13.



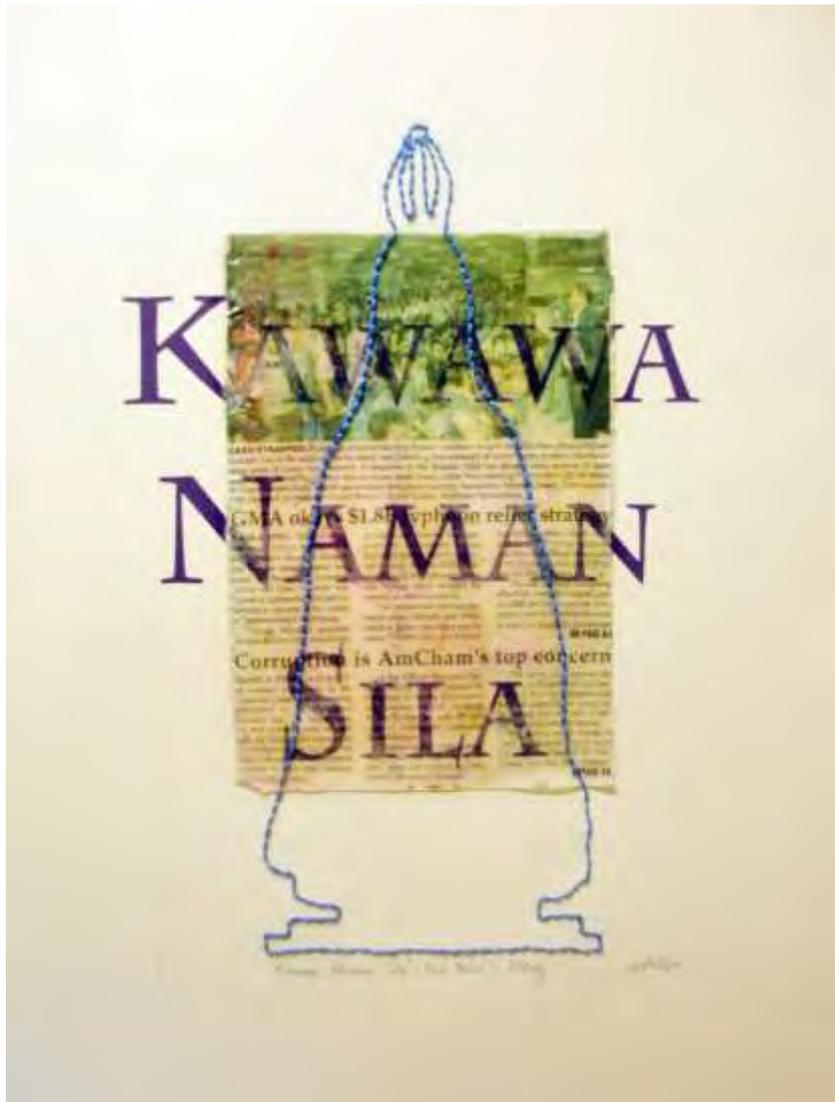
Exhibitor: St. Madeleine Sophie Center, Tim Conaway  
Site: Terminal 2 West, Baggage Claim  
Installation: January 2016



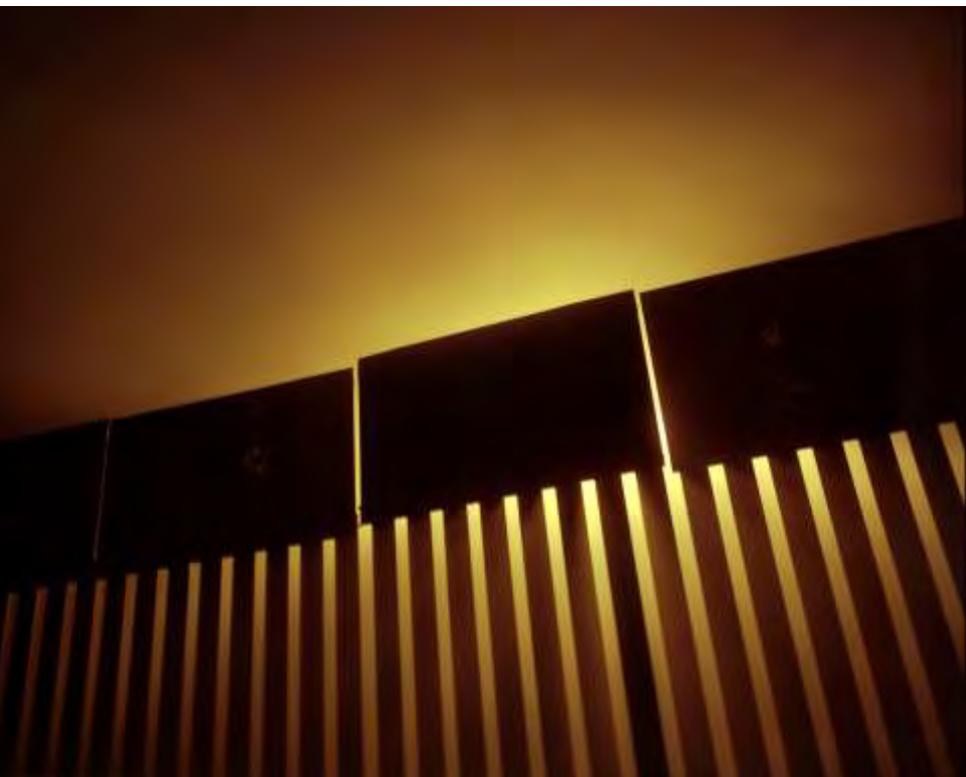
Exhibitor : Aja Project  
Site: Terminal 2 East, Pre-security  
Installation: January 2016



Exhibitor : Kate Clark  
Site: Terminal 2 East, pre-security  
Installation: December 2015



Exhibitor : Cat Chiu Phillips  
Site: Terminal 2 West, Baggage Claim  
Installation: January 2016



Exhibitor : Guillermo Arias  
Site: Terminal 2 West, West End Gallery  
Installation: January 2016



Albergue: "La 72", Tecosque, Tabasco.  
 Nombre: Zoila Castro. Edad: 26 años. Estado civil: Soltera.  
 Origen: Santa Bárbara, Veracruz. Destino: Estados Unidos.  
 Ocupación: Se le ayuda en la limpieza hotel.  
 Motivo de migración: Huye de la discriminación laboral y los crímenes hacia niños transgenerales.  
 Contratiempos durante el trayecto: Ninguno.



Albergue: "La 72", Tecosque, Tabasco.  
 Nombre: Euzana García Velázquez. Edad: 20 años. Estado civil: Casada.  
 Origen: Depto. de Valle, Honduras. Destino: Nueva York.  
 Ocupación: Trabajadora en la construcción.  
 Motivo de migración: Busca una vida mejor para su hijo que nacirá dentro de seis meses.  
 Contratiempos durante el trayecto: Ninguno.



Albergue: "La 72", Tecosque, Tabasco.  
 Nombre: María Eliana Torres Gómez. Edad: 22 años. Estado civil: Separada.  
 Origen: Toluca, Poblato. Destino: Estados Unidos o México.  
 Ocupación: Ama de casa.  
 Motivo de migración: Trabajo para sostener a su hijo, no tiene el apoyo del padre para su crianza.  
 Contratiempos durante el trayecto: Tiranía.



Albergue: "La 72", Tecosque, Tabasco.  
 Nombre: Jelis Alberto Leyva Correa. Edad: 31 años. Estado civil: Casado.  
 Origen: Villavieja Cortés, Honduras. Destino: Houston, Texas.  
 Ocupación: Pintor y Jardiner.  
 Motivo de migración: Trabajo temporal para proporcionar un futuro a sus hijos más pequeños.  
 Contratiempos durante el trayecto: Ninguno.



Albergue: "La 72", Tecosque, Tabasco.  
 Nombre: Ruth Hernández Torres Lema. Edad: 21 años. Estado civil: Hacer maltrato.  
 Origen: Bonópolis, El Salvador. Destino: Nueva York, Estados Unidos.  
 Ocupación: Trabajo doméstico y eventuales trabajos ocasionales.  
 Motivo de migración: conseguir trabajo para comprar una casa para sus tres hijos y sus padres.  
 Contratiempos durante el trayecto: Ninguno.



Albergue: "La 72", Tecosque, Tabasco.  
 Nombre: Carlos David Castro Arce. Edad: 09 años. Estado civil: .....  
 Origen: La Gaitana, Honduras. Destino: Estados Unidos.  
 Ocupación: .....  
 Motivo de migración: De papá busca trabajo y escuela para él. Ven a mamá en los Estados Unidos en taller de belleza.  
 Contratiempos durante el trayecto: Plagios de mascotas.

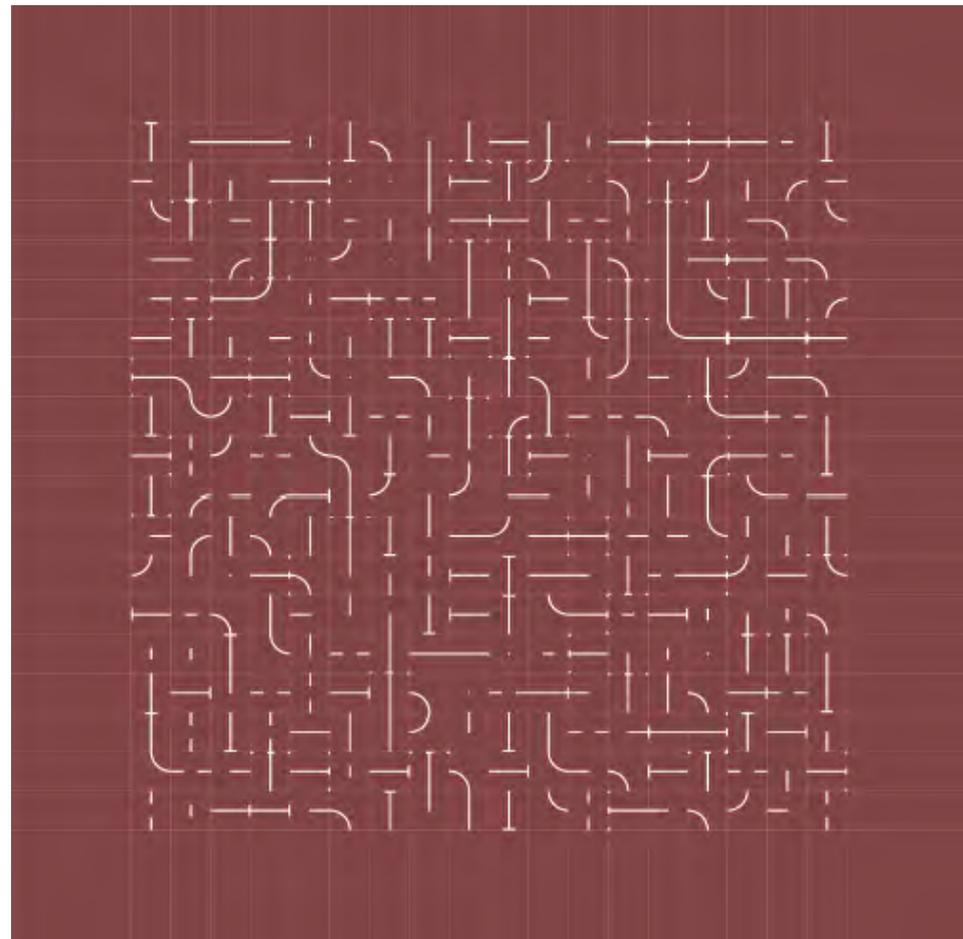
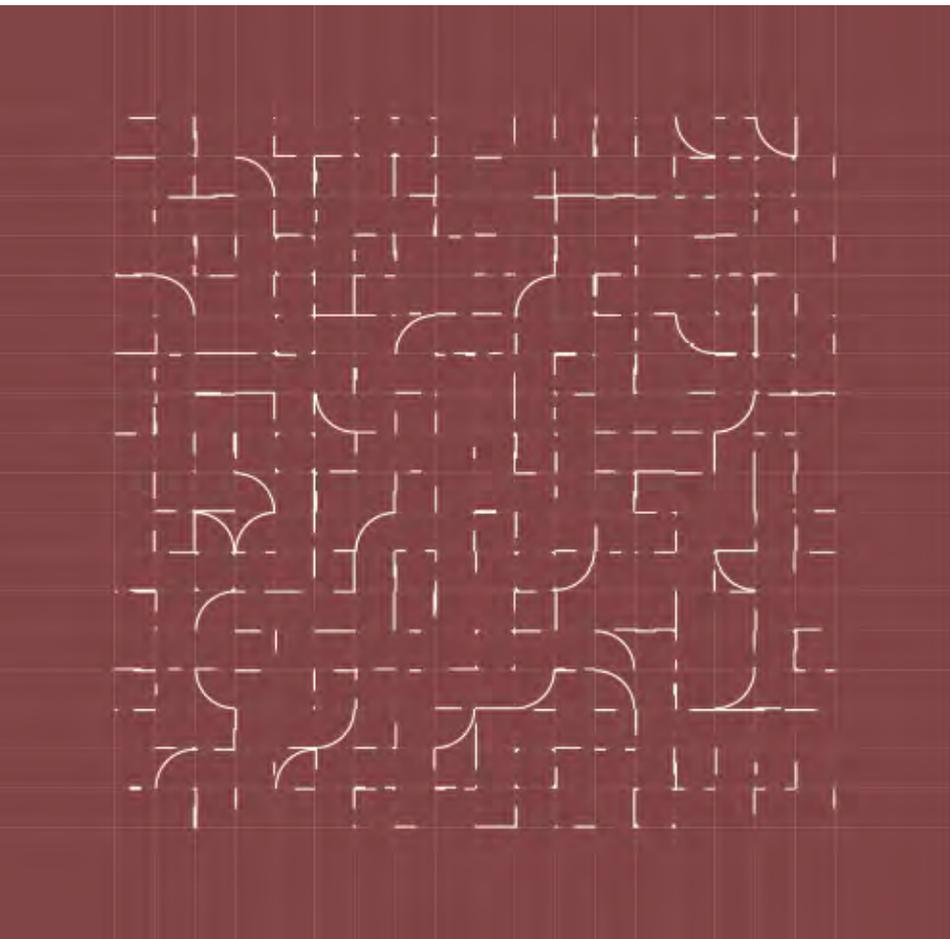
Exhibitor : Olivia Vivanco  
 Site: Terminal 2 West, West End Gallery  
 Installation: January 2016



Exhibitor : Ivan Robledo  
Site: Terminal 2 West, West End Gallery  
Installation: December 2015



Exhibitor : Michael Ruiz  
Site: Terminal 2 West, West End Gallery  
Installation: January 2016



Exhibitor : Matthew Higgins  
Site: Terminal 2 East/West Corridor  
Installation: February 2016



Exhibitor : Oscar Romo and Tijuana National Estuarine Research Reserve  
Site: Terminal 2 East, Gate 28  
Installation: February 2016



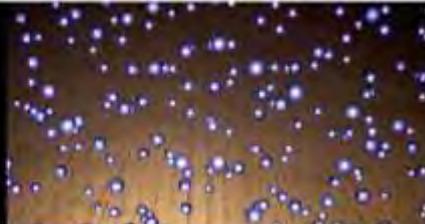
## Community Outreach



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# ART PROGRAM



Welcome to our new quarterly e-newsletter. We will be announcing opportunities, workshops and special events hosted by the airport's Art Program on this beautifully redesigned platform.



### Visioning Workshop Oct. 19, 6-7pm

Please join San Diego International Airport's Art Program for a visioning workshop regarding a public art project to be sited at a new park located on the corner of Palm Street and Admiral Seward Way. This is a unique opportunity for community members to provide ideas.



### Music for Airports Oct. 27, 7:30 & 9 pm

In a continuing effort to further enhance the airport experience for the traveling public, the Art Program in collaboration with ArtPower at UC San Diego, will present a landmark performance of Brian Eno's ambient classic *Music for Airports* on **Tuesday, October 27, at 7:30 and 9:00** p.m. on the Terminal 3 Street



### Announcing Selected Artists for *Point of Entry*

Art Program staff and guest curator Fiona Iglesias-Palom reviewed 47 submissions for the airport's 2016 temporary exhibition *Point of Entry*. Proposals were judged on the following criteria: creativity, cultural significance, educational value and/or artistic merit. Artists



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# ART PROGRAM



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Questions?