



FORCES_{OF} NATURE



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From Charles Reiffel and the California plein air painters, to mid-century Land Art, artists have long been drawn to San Diego's unique natural environs as a source of inspiration. San Diego County encompasses 4,500 square miles — larger than the states of Rhode Island and Delaware combined — and features four distinct geographical regions: the coast, valleys, mountains and desert. The four geographies that make up our county can be aligned to the four classical elements: the 70 miles of coastline and our vast beaches represent **water**, the fertile inland valleys embody **earth**, the mountains that tower over our urban centers

provide us with clean, crisp **air**, and the dry, sweltering deserts whose wildflowers spark to life each spring symbolize **fire**.

Forces of Nature features sixteen distinct exhibitors whose artwork and collections explore the complexity, fragility, and beauty of our natural landscape. Selected by a jury of art professionals, the participants were chosen based on their creativity, unique use of media and relevance to the exhibition theme.

FEATURED EXHIBITORS

1. PERRY VASQUEZ
2. LA JOLLA COUNTRY DAY SCHOOL,
LISSA CORONA & ELIZABETH STRINGER
3. JOHN BRINTON HOGAN
4. WILLIAM FEENEY
5. KEITH SKRETCH
6. GAIL SCHNEIDER
7. SCOTT POLACH
8. REBECCA WEBB
9. TIMOTHY MURDOCH
10. SASHA KOOZEL REIBSTEIN
11. BRITTON NEUBACHER
12. MATT RICH
13. KRISTINA WOODRUFF
ST. MADELINE SOPHIE'S CENTER
14. CHERYL SORG
15. ADRIENE HUGHES
16. LORI LIPSMAN & TERRI HUGHES-OELRICH



PERRY VASQUEZ

Palm trees are commonly used in media to represent Southern California and the California dream. In his series *Under the Perfect Sun* artist Perry Vasquez moves away from the traditional landscape by challenging their stereotypical depiction as a picturesque postcard image. Vasquez treats each image as an analytical study by placing an isolated tree in the center of the canvas. By painting detailed, surreal burning palms in a tightly framed vertical format he addresses issues of climate change and the recent California drought.

TERMINAL 2 EAST | PRE-SECURITY | ENTRY CORRIDOR

LA JOLLA COUNTRY DAY SCHOOL, LISSA CORONA & ELIZABETH STRINGER

La Jolla Country Day School fifth and sixth grade students explored contemporary photography methods to create a layered installation that highlights the relationship between artist and the natural world. Using Scripps Beach in La Jolla as their point of reference, the students reflected on the Pacific Ocean ecosystem. The sixth grade students converted their photographs into vibrant shield-like collages in an symbolic effort to ward against man-made climate change. The fifth grade class used abstract prints to compose woven photographs, merging location, time and memory. Their unified installation provokes new questions about humanity's evolving relationship with the ocean.

TERMINAL 2 EAST ALCOVE | PRE-SECURITY





JOHN BRINTON HOGAN

What would our planet look like if humans no longer inhabited it? Artist John Brinton Hogan's series *Visual Aphasia* examines this possible future by using images drawn from our natural landscape and distorting their components to create alien, inhospitable views of Earth. The human figures in the series are redacted and effaced using materials normally associated with lighthearted craft – glitter, glossy paints, gold leaf, and holographic foils – which simultaneously renders the human presence both familiar and unrecognizable.

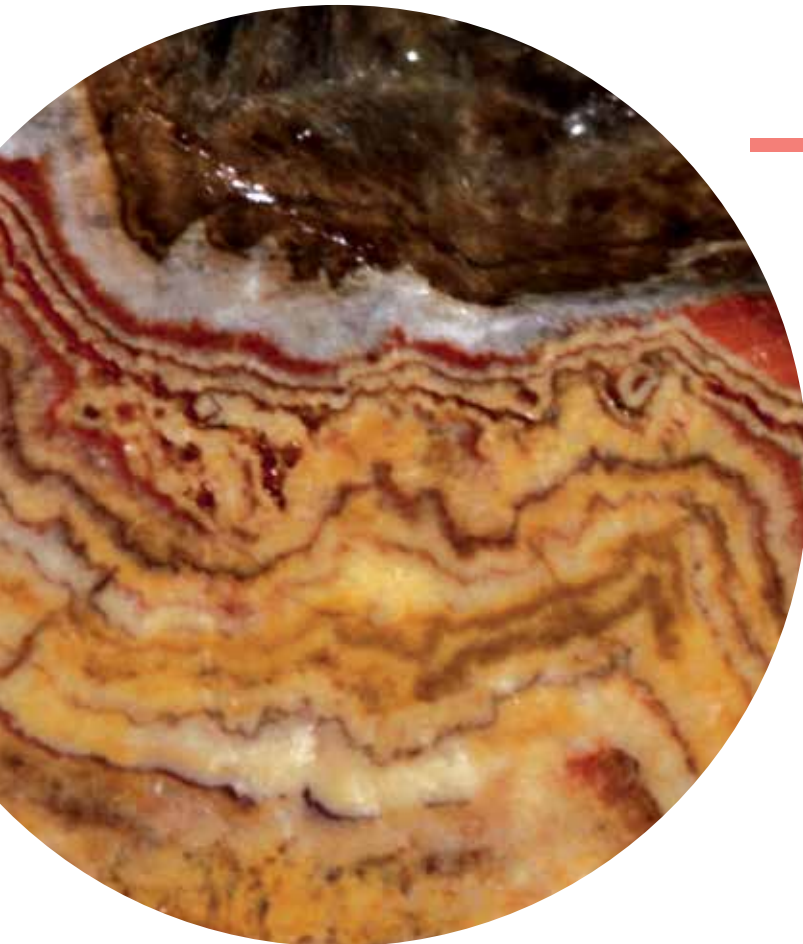
TERMINAL 2 EAST | PRE-SECURITY | EAST END GALLERY
& CURBSIDE BANNER

WILLIAM FEENEY

Suspended above the ticketing hall, two cardboard sharks hang in perfect symmetry. The sharks' anatomical structure are painstakingly constructed from hundreds of precisely cut pieces of cardboard and flat reed that artist William Feeney individually fits and glues together. Feeney's installation focused on the principles of balance and symbiosis. The installation is not about chasing, fleeing, or attacking. It is about coexisting in harmony with nature. The health and survival of all life on earth depends on humanity's ability to cohabitate with the rest of the natural world. Feeney uses art to bring disparate things into relation with one another to create larger meaning within the individual object.

TERMINAL 2 EAST | PRE-SECURITY | TSA CHECKPOINT 5





KEITH SKRETCH

Time Travel is a video work by Keith Skretch that fuses elements of earth and water into a flowing mural of stone. Combining traditional stop motion animation with digital techniques, Skretch explores the concept of geologic time by peeling back centuries of nature's creation frame by frame. Through a unique and painstaking process the stone is shaved down by fractions of an inch at a time, carefully dried and then photographed after each pass. Stacked together, these photos form a geological CAT scan of the stone's interior. The stone's sedimentary layers and heat-fused compounds appear as pockets or waves, slowly evaporating as they hint at the natural process normally hidden from human perception.

TERMINAL 2 EAST | POST-SECURITY | GATE 21
TERMINAL 1 EAST | POST-SECURITY | GATE 18

GAIL SCHNEIDER

Gail Schneider's site-specific installation confronts the issue of extinction. Schneider observed the slow disappearance of starfish from Crystal Pier through her frequent trips to Pacific Beach. Motivated by this jarring realization she creates starfish that are immune from the changing environment. To create permanence she uses terra cotta and mortar to sculpt the starfish. The sea anemones, sea cucumbers, and octopuses are created with glazed clay and carved wood. Schneider's intention is to present an image of the beauty and variety of sea life that brings awareness to its fragility and loss.

TERMINAL 2 EAST | POST-SECURITY | GATE 24





SCOTT POLACH

Using photography, video and performance, artist Scott Polach examines the current practices surrounding water use in the Southwest. Photographed along the route of the canals and pipelines that bring water to San Diego from the Colorado River, his series *Laying Claim* focuses on the manipulation of water sources and its impact on San Diego's landscape. The gestural painted lines on the photographs reference the division and allocation of this natural resource through San Diego County's inland areas. His video *Make 'em Hum #081714* was created during the 2014 drought and draws upon the history of artificial rainmaking or pluviaculture. By transporting saved bath water in balloons to a dry reservoir and performing his own rain-making rituals, Polach explores water use as something functional, sublime, and absurd.

TERMINAL 2 EAST | POST-SECURITY | GATE 28

REBECCA WEBB

Photographer Rebecca Webb explores themes of transformation and metamorphosis in the desert landscapes of Southern California. Inspired by the Japanese philosophy of Hado, which describes how all life is made up of subtle vibrations of energy, Webb uses swaths of fabric to capture the ever-changing atmospheric conditions of the diverse and arid desert environment. The moments that are captured in the still photographs are only one part of the piece. The performative act of the artist throwing the fabric into the wind and briefly altering the landscape is an essential component of the final image.

TERMINAL 2 EAST | POST-SECURITY | TRANSITION HALLWAY





TIMOTHY MURDOCH

Using burned trees from Southern California wildfires, Timothy Murdoch's site-specific installations investigate the natural breakdown of physical materials and the ways in which we attempt to order and reorder our world. Humans create systems of categorization to develop structure and order in an otherwise chaotic universe. Using designer interior house paint often found in the tract communities common to San Diego, Murdoch's colorful installation calls attention to the environmental impact of rapid suburban sprawl. This overdevelopment of the San Diego landscape has caused irreparable damage to our ecosystem.

TERMINAL 2 WEST | POST-SECURITY | GATE 33

SASHA KOOZEL REIBSTEIN

Sasha Koozel Reibstein creates mini universes through her sculptural environments, directly responding to the brilliant and diverse landscapes of San Diego. Her work sparks curiosity and wonder in the viewer by creating scenes that are surreal, referencing existing life forms, while abstracting them and layering the surfaces with glittering colors and textures. Reibstein explores landscape through waves of contrasting hard and soft forms, smooth and textured surfaces, and bold and nuanced coloration. The materiality of her creations directly relate to the theme as the most dominant elements of the works are ceramic – a material that embodies earth, water and fire.

TERMINAL 2 WEST | POST-SECURITY | GATE 34





BRITTON NEUBACHER

Botanical artist Britton Neubacher creates immersive plant installations that showcase the inherent artistry in nature and encourages the viewer to look from the perspective of the natural world. Her plant portals represent the rich biodiversity of our local landscape and are made through the assemblage of naturally-preserved plant material and found natural objects. Neubacher's exploration of living art helps reinvent the way we see nature, restoring the reciprocity between people and plants.

TERMINAL 2 WEST | POST-SECURITY | ALCOVE BETWEEN GATES 35 & 36

MATT RICH

Artist Matt Rich creates dynamic visual experiences by painting arrangements of shapes, color, and textures borrowed from and made in reference to nature. Exploring the principles of flexibility and chance as part of an abstract painting process, the four pieces are refined and compositionally balanced but are clearly made of fragments. The balance between fragmentation and cohesion—parts and whole—connects his work to other processes in our world, including the endless cycles of change, growth, decay, and upheaval in relationship to our surrounding environment.

TERMINAL 2 EAST | POST-SECURITY | NORTH CONCOURSE | GATE 36





KRISTINA WOODRUFF, ST. MADELINE SOPHIE'S CENTER

Artist Kristina Woodruff employs bold, expressive brushstrokes and vibrant colors to represent iconic views of San Diego County. Using the Arts Program's public piano as her canvas, she creates vivid panoramas of our unique environment, featuring the city's recognizable landmarks like the Coronado Bridge. Woodruff has a rare condition, synesthesia, derived from Greek, meaning to perceive together, which gives her the ability to hear colors when painting and to see colors when listening to music.

TERMINAL 2 WEST | PRE-SECURITY | ROTUNDA PIANO

CHERYL SORG

Cheryl Sorg's collages and installations are inspired by the natural world, at times referencing the layers of the earth, rings of a tree, the sun, sky, clouds and rain. She uses a range of materials, including colorful tape and dichroic film, which create the effect of changing colors when viewed from different perspectives. The materials of her pieces interact with light through shine, reflection, iridescence and color-shifting qualities. Her *raining upward* installation is comprised of hundreds of translucent, plastic hand-cut raindrops set against a dark sky. For *an endless battle of contrasting memories*, Sorg collaged hundreds of circular photos of clouds alternating with circles of iridescent dichroic film to create a shimmering pattern that has the effect of constantly shifting color and tone.

TERMINAL 2 WEST | PRE-SECURITY | CHECKPOINT 6





ADRIENE HUGHES

Filmed in the San Jacinto Mountains, artist Adriene Hughes creates a meditative video landscape that captures the fallout from California's historic, recent drought. Hughes uses infrared light, which falls outside the visible spectrum, to transform the unseen to seen. Trees, plants, and flowers strongly reflect infrared light which gives the video a dreamlike quality. The shimmering, intense colors brought to the surface reflect a disturbing beauty that personifies the changing climate of our region.

TERMINAL 2 WEST | POST-SECURITY | GATE 48

LORI LIPSMAN & TERRI HUGHES-OELRICH

Interwoven is a site-specific installation created by artists Lori Lipsman and Terri Hughes-Oelrich that explores the four geographic regions that comprise San Diego County. Lipsman and Hughes-Oelrich's artistic practices are concerned with the connection and impact humans have on the environment. The core of the piece is composed of topographic maps spanning a cross-section of the county. Layered throughout the installation are ceramic sculptures of indigenous animals made from native clay, laser-cut engravings of local flora, wind directional arrows, and foraged natural materials that illustrate San Diego's diverse and continually changing environment.

TERMINAL 2 WEST | POST-SECURITY | GATE 51





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P.O. Box 82776, San Diego, CA 92138-2776