



Thank you for your interest regarding the public art selections for the new Sacramento International Airport Terminal B--Big Build.

In order to more thoroughly answer some your questions, we would like to provide you with a Fact Sheet on the project.

Should you have additional questions, concerns or comments, you may e-mail us at: lkempf@cityofsacramento.org

FACT SHEET: AIRPORT ART PROGRAM

FUNDING:

The funding for the public art that will be installed at the new Central Terminal B will not come from taxpayers dollars.

The U.S. Department of Transportation Policy on Use of Airport Revenue precludes County Airport System revenues from being diverted to general government purposes such as law enforcement or social services. As such, not spending money on art at the airport would have no effect on the County's ability to afford more law enforcement or social services.

For the Airport Art Program, the County Board of Supervisors approved an amount less than the normal 2% called for by the County's Ordinance for the airport art budget.

HOW THE ARTISTS WERE SELECTED:

More than 100 artists were invited to submit applications for the Phase 1 (artworks that are structurally integrated into the architectural support systems of the buildings) of the Airport Art Program. Fifty three artists applied, nearly 50% of which were from the Sacramento region. A panel comprised of County Staff, Airport Staff, a member of the Arts Commission, and five visual art professionals reviewed the qualified applicants and selected nine artists to be interviewed. Lawrence Argent, Donald Lipski and Christian Moeller were invited to create designs for the Concourse, Baggage Claim, and Ticket Halls at the airport. These three artists were approved by the Arts Commission.

LOCAL ARTISTS PARTICPATION:

An important component of the Airport Art Plan is the new opportunities it will create for local artists. Local artists were eligible for the three sites identified in Phase 1 of the selection process, and they are eligible for eleven sites identified in Phase 2 of the selection process. Six (out of eleven) art sites in Phase 2 have been identified specifically for artists from Sacramento's 11-County Region including Amador, Butte, El Dorado, Nevada, Placer, Sacramento, San Joaquin, Solano, Sutter, Yolo, Yuba. The sites include the automated people mover, international arrivals wall, international baggage claim area, automated people mover station, concourse floor, gate rooms and concourse corridors.

WHY A RED RABBIT?

When challenged to create a design for the Sacramento Airport, Denver artist Lawrence Argent wanted the final design to:

1. be interpreted on many levels;
2. utilize the open and transparent aspect of the airport architecture while bringing the "outside to the inside" and;
3. illustrate the idea of how connected we are to our luggage when we travel- how stressful it is to be separated from your stuff and how relieved we are when we've got it back in our

possession. Lose it, misplace it and disaster can erupt. Possess it, and it fills the gap of distance from home.

In order to accomplish these goals, Argent proposed a giant red rabbit that looks like a toy and seems as though it has leapt from the outside of the building and is racing quickly and dramatically towards a giant granite suitcase. The suitcase appears to have a liquid vortex opening on the top, and is situated in the Baggage Claim area.

The rabbit was selected because of its powerful symbolism (coincidentally there is a Riparian Rabbit that is on the U.S. Fish and Wildlife Service Endangered Species list that is specific to the Sacramento region). From Japan to Mexico to the British Isles, the rabbit is the subject of myths, legends, and many associations. In some cultures the rabbit is connected with longevity, courage, and cleverness and in others it is a metaphor for a messenger, still others it is a symbol of courage.

More importantly, the artist chose the rabbit because it allows airport users to come up with their own story or answer to the question, "Why a rabbit"? Clearly the rabbit is in a rush, moving fast, trying to reach her luggage as quickly as possible. The red emphasizes the speed in which it is traveling. Is it a magic rabbit, straight out of a magician's hat? Is it a symbol of good luck or the late rabbit from the story, Alice in Wonderland? Is it a metaphor for how connected or disconnected we are to the environment and landscape or simply a playful symbol of how scattered we feel when we travel? There can be unlimited answers to the question --- why a rabbit?

Although it wasn't a criterion for the proposed designs to illustrate a specific characteristic of Sacramento or solve a particular problem, it was important for the works to be connected to the site's scale, architecture, and function, and to inspire us to ask questions.

COPY OF THE AIRPORT ART PLAN

The new Central Terminal B at the Sacramento International Airport is made possible by the Sacramento County Airport System in cooperation with the County of Sacramento. Comprehensive copies of the Airport Art Plan may be found on the SMAC web site at www.sacmetroarts.org.

ABOUT THE ARTISTS AND PROPOSED ARTWORKS:

Lawrence Argent was born in England and trained in sculpture at the Royal Melbourne Institute of Technology, Australia. He holds an MFA from the Rinehart School of Sculpture at the Maryland Institute, College of Art, and Baltimore, Maryland. Argent is the recipient of numerous fellowships including the Pollock-Krasner Foundation, the Colorado Council on the Arts, the Core Fellowship at the Fine Arts Museum in Houston, Texas, and has been an artist in residence at the John Michael Kohler Foundation. He is currently a Professor of Art at the University of Denver, where he was awarded the Distinguished Scholar award in 2002. He has exhibited nationally and internationally. Argent has been awarded numerous public art commissions, including those at the University of Denver, the Federal Reserve Bank in Kansas City, Missouri, and in Aurora, Vail, Fort Collins, and Denver, Colorado.

His approved design is a 56 foot fiberglass sculpture of a rabbit suspended in the Ticket Hall area which will be visible from all levels of that area and looks as though it is leaping from the outside into a larger than life suitcase located on the ground in Baggage Claim. The suitcase will be made of stone and brass with what appears to be a liquid vortex on the top into which the rabbit is jumping.

Donald Lipski is a sculptor who creates art from conventional materials such as fiberglass and fabric, as well as everyday objects like guitars, bicycles, flasks, chairs, and buoys. In his public and corporate works, he has worked in close collaboration with architects and designers, including Beyer, Blinder & Belle; Cesar Pelli; Rob Quigley; and Parson/Brinkerhoff. Since coming to prominence with his Museum of Modern Art installation Gathering Dust in 1979 - thousands of tiny sculptures pinned to the walls - his work has been shown and collected by museums and galleries around the world, at The White House, and in State Department exhibitions abroad. He also is the winner of many awards and honors, including The Rome Prize, The Guggenheim Fellowship, and National Endowment for the Arts Awards, and The Academy Award of the American Academy of Arts & Letters. His public art commissions include those for the cities of Scottsdale, Arizona, Levine

Children's Hospital in Charlotte, N.C. the Minneapolis Central Library, the Fort Worth Convention Center, Miami International Airport, Grand Central Station in New York, and the Washington D.C. Convention Center.

Lipski's selected design is a suspended sculpture or "grand chandelier" for the Concourse. The form of the chandelier is three intersecting Valley Oak trees embellished with tear drop crystals which represent the crossroads of the axis lines of the Airside Concourse. As the crystals catch the light a rainbow of color will permeate the Concourse.

Christian Moeller studied architecture at the College of Applied Sciences in Frankfurt, Germany, and at the Academy of Fine Arts in Vienna. He founded his studio and media laboratory in Frankfurt in 1990, and was a professor at the State College of Design in Karlsruhe, Germany, until he moved to the United States in 2001. He is currently a Professor in the Department of Art at UCLA. Christian Moeller works with contemporary media technologies to produce innovative and intense physical events, realized from handheld objects to architectural scale installations. His work has been exhibited internationally, including at the Schirn Kunsthalle, Frankfurt; the Spiral Art Center, Tokyo; the Centro Cultural de Belem, Lisbon; the Science Museum London; the National Taiwan Museum of Fine Arts; ARS Electronica, Linz; and the Frederieke Taylor Gallery in New York. Moeller has completed numerous public art installations, including those in Tokyo, Singapore, Germany and Seattle. "A Time and Place," a monograph on Moeller's work from 1991 to 2003, was recently published by Lars Muller Publishers, Sweden.

Moeller's selected design consists of two low relief wall hangings for the northern end of the Ticket Hall. The artwork is titled "Baggage Handler" and will be created from steel and repurposed redwood to create a mural effect. Up close the pieces appear to be abstracts made of steel and wood, from a distance the faces of airport baggage handlers become clear and defined. The artist refers to the effect as "bit map" art. The subject matter is that of the under recognized and largely invisible labor force that work within the machine-like reality of air cargo and travel.