



DESCRIPTIONS OF THE ART and ARTISTS BIOGRAPHICAL INFORMATION

SUZANNE ADAN: *“Flying Colors,” Mosaic floor, Transfer Level*

Suzanne Adan’s 12’ x 18’ glass mosaic floor is titled, *Flying Colors*. The primary element in the composition is a circular pattern of birds and tules (or cattails) that can be viewed from any angle. These birds and tules, as well as tree limbs and other images, are juxtaposed with letters of the alphabet and various linear shapes to create a pictorial narrative. The colors, shapes, textures, and details are woven together to form a whimsical landscape designed to appeal to youthful imaginations and engage the viewer in a playful and humorous way before boarding his/her flight. The free-floating black and white tules and birds were selected because they are indigenous to the marsh areas along the Sacramento River and parts of the terrain surrounding the airport.

About Suzanne Adan

Suzanne Adan’s dedication to the use of texture is apparent throughout the multiple mediums with which she works. Adan’s ceramic tile murals are found throughout Sacramento at Jacinto Creek Park; the East End Project Child Care Facility; and the Courtyard of the University of California, Davis Medical Center; as well as in Folsom at the Natomas Station. Her work appears in Public Collections at the Continental Bank in Houston, TX; Impact Communications in Bloomington, IL; and The Crocker Art Museum in Sacramento, CA; among others. Adan received both her BA and MA from California State University, Sacramento and has taught for the San Juan Unified School District, American River College, and Sacramento City College.

LAWRENCE ARGENT: *“Leap,” Suspended aluminum sculpture, Ticket Hall AND granite and bronze sculpture, Baggage Claim*

“Leap” by Lawrence Argent is the primary focal point of the airport ticket hall. A rabbit appears to have leapt through the glass from the green space on the south side of the terminal and is diving into a suitcase that appears to have a liquid vortex opening on the top which is situated on the floor of baggage claim. The rabbit is 56 feet long and 19 feet tall. It is made with aluminum and suspended from the ceiling by cables. The suitcase is a facsimile of a real piece of traditional luggage including cast bronze fasteners. It is integrated into the floor, not just positioned on it.

The rabbit is red to emphasize speed and our inherent desire to get to our “stuff” as quickly as possible. The artist says, “Lose it, misplace it and disaster can erupt. Possess it, and it fills the gap of distance from home. What is it about our baggage that defines the nature of this emotion of connection with our stuff and who we are?” The rabbit was selected because its symbolism works on many levels. The rabbit is a symbol of cleverness, foolishness, of femininity and androgyny, of cowardice and courage.

About Lawrence Argent

Through his public art projects, Lawrence Argent strives to break down the barriers of the public's conception of what art is supposed to be. His art appears in a multitude of locations, including: The Denver Convention Center; Federal Reserve Bank of Kansas City, Missouri; and The Holocaust Memorial at The University of Denver. He holds a BA from Royal Melbourne Institute of Technology, Australia and a MA from Maryland Institute, College of Art, Baltimore. Since 2006, Argent has held the position of Head Professor of Sculpture at the University of Denver.

LYNN CRISWELL: "As the Crow Flies," Terrazzo and steel floor, suspended resin sculptures, Transfer Level

"As the Crow Flies" is defined by a yellow-green terrazzo rectangle measuring 18' x 30' and directly overhead by 18 suspended emerald green birdcages. Twenty-two silhouettes of various indigenous Northern Californian birds were water jet cut in 3/8" brushed aluminum rectangles, inset into the floor, and filled with black terrazzo. Each suspended cage is hung directly over 18 of the bird silhouettes. Additionally, a woman holding a birdcage and a magpie is embedded into the floor. The magpie image is taken from a painting by Johann Walther created in 1650. The birds are either perched or standing. None are in flight because they are located in the airport terminal "land side" as opposed to "air side". The aluminum rectangles which surround each bird are meant to depict a still photograph—a moment captured, as birds are not very often sitting still. The artist hopes that travelers will identify the images of birds that are scattered throughout the artwork by their silhouettes. Together, the birdcages overhead and the birds on the floor define and redefine the space as travelers approach and pass through this area of the airport.

About Lynn Criswell

Lynn Criswell's work is figurative, placing her within a long tradition of California painters and sculptors, yet her figures are several steps removed from the traditional human figure. Her work has been incorporated into many private and public collections. Criswell's public work is featured in Tamara Thomas Fine Arts Services Inc., Los Angeles; Downtown Municipal Building, Chico; and The Capitol East End Project, Sacramento. In 2005, Criswell was Artist-in-Residence in Weibelback, Germany.

MILDRED HOWARD: "The House Will Not Pass for Any Color But Its Own," Glass sculpture, Concourse

The notion of *home* has been an ongoing investigation and interest of Howard's for decades and resulted in large sculptural installations throughout the country including at the Crocker Art Museum, the Di Rosa Preserve, and the Tacoma Museum of Glass, among others. She further explores this idea in her work at the airport—a 17' glass house. Howard frequently explores how home is defined within the context of a place. For example, home can be considered a Country, a City, a neighborhood, or a house. Home can be a community, a family, a place where one feels safe, or it can be a shelter. It can be a metaphor for memories and/or where new ideas and thoughts are born. The sculpture at the airport is a reminder to passengers of where they have come from and their final destination. It is a reminder of home.

The artwork is constructed with glass panels that, in the sun-flooded Concourse, reflect and refract light, casting colored shadows on the surface of the surrounding areas during the day. The glass is a dark shade of purple and scattered with photo-etched images of letters written during the Gold Rush era. The structure is framed with a bright red tube-steel and sits directly on a black terrazzo floor.

About Mildred Howard

A native San Franciscan, Mildred Howard's work has appeared in exhibitions around the world and has garnered numerous awards, including the San Francisco Art Institute's Adaline Kent Award and fellowships from the Flintridge and Rockefeller foundations and the National Endowment for the Arts. Her work is included in the permanent collections of the De Young Museum, San Francisco, California; San Jose Museum of Art, San Jose, California; Oakland Museum, Oakland, California; Wadsworth Athenaeum, Hartford, Connecticut; Rene and Veronica di Rosa Foundation, Napa, California; and Rena Braunstein, San Francisco, California. Howard has also taught at Stanford and Brown universities and at the San Francisco Art Institute and California College of the Arts.

NED KAHN: *Untitled, Steel, Automated People Mover Bridge*

For the last 15 years, Ned Kahn has been creating public artworks that seek to increase awareness of natural phenomena. Using materials such as water, wind, fog, and light, he has worked to create contemplative oases in urban environments, places where people can reconnect with the larger forces of nature. He is interested in creating artworks that reveal the invisible and blur the boundaries between art, science, and architecture.

In recent years, he has completed a series of artworks that reveal forces in the environment by converting natural flow patterns, such as wind and water, into the pixilated motion of thousands of small metal parts. He has been calling these artworks "detectors" for they are analogous to the detectors on telescopes and other scientific devices that reveal the effects of the invisible.

For the Sacramento Airport, he lined the sides of the Automated People Mover Bridge with an array of small wind vanes that will respond to the turbulence of the passing trains as well as the natural wind. The passing trains will flip the vanes from one side to another depending on the train's direction. In the interval between trains, the natural wind currents will take control of the artwork.

His intent is to create an artwork that will enliven the experience of passengers onboard the APM as well as being visible from multiple vantage points inside the terminals and the roadways. In addition to responding to the movement of the passing trains, the array of wind vanes will change constantly with the wind, the weather, the time of day, and with the seasons, creating an engaging register of the mood of the atmosphere at any given moment.

About Ned Kahn

Combining the forces of nature with the artistic process, Ned Kahn's work exemplifies motion and encourages interaction. His Public Art Commissions include the San Francisco Airport BART Station; ATF Headquarters in Washington, D.C.; Tempe Center for the Arts; and Yahoo Headquarters in Sunnyvale, CA; among many more. Kahn's work has been exhibited in museums and galleries internationally, including: The Museum of National History in London, de Young Museum in San Francisco, Mole Antonelliana in Torino, Italy, and the California College of Arts & Crafts in Oakland. Kahn was the 2005 recipient of the Year in Review Award for Public Art Network from Americans for the Arts and was a 2003 MacArthur Foundation Fellow. He holds a BA in Environmental Science from The University of Connecticut, Storrs.

GREGORY KONDOS: "Sutter's Gold," Oil on canvas, International Arrivals

Greg Kondos' 7'x12', oil on canvas painting is titled *Sutter's Gold*. The primary element in the composition is the Yuba River running vertically through rolling hills in the heart of California Gold Rush landscape. The painting is inspired by the discovery of gold in 1848 and its historical significance to the Sacramento region. The colors, shapes, textures, and details are meant to welcome the traveler to the region, giving him a glimpse of what's in store beyond the International Arrivals exit. Additionally, it offers the viewer insight into the region's rich history.

About Gregory Kondos

Gregory Kondos made his name in landscapes and is known for azure skies and a style that borrows from abstract expressionism. He has won numerous awards, including a Lifetime Achievement Award from the 1999 International Biennale in Florence, Italy and a Master of Drawing Award from American Artists Magazine in 1996. His work is included in permanent collections around the world, including the Yosemite Museum, where he has been a member of the Artist-in-Residence Program since 1989. A retrospective at the Crocker Art Museum is among his recent solo exhibitions. Mr. Kondos received both a BA and MA in Art at the California State University at Sacramento and taught at Sacramento City College for 27 years. He was the founder and director of the campus gallery. With fellow artist and friend, Wayne Thiebaud, Mr. Kondos founded the Artists Cooperative Gallery (now the Artists Contemporary Gallery), one of the earliest showcases for aspiring artists in northern California. Mr. Kondos was recently elected to the National Academy of Design in New York and was featured in a PBS Special Program documentary, "A Passion for the Land."

DONALD LIPSKI: "Acorn Steam," Suspended, mixed media sculpture, Concourse

Donald Lipski's sculpture or "grand chandelier" in the form of a Valley Oak tree is situated at the crossroads of the axis lines of the terminal, giving it high visibility from the moment one disembarks the Automated People Mover. It will be a presence from the security area, a dramatic central focus in the food court area, and a way-finding center point, as it can be seen peeking beneath the arch of the entryways from the length of each arm of the concourse.

Titled *Acorn Steam*, the sculpture is made of three massive, lifelike Valley Oak tree trunks that come together in the center, like the spokes of a propeller, then branch out into fully developed tree systems, creating a delicate canopy thirty feet in diameter. Each branch and twig is covered with hand-cut and polished Austrian crystals (Swarovski), several thousand in all. The crystals catch the sunlight and artificial light, creating a myriad of glittering stars, reminiscent of the night sky.

The chandelier has, since medieval times, been a place of gathering, a sign of opulence and sophistication. By using a tree trunk the artist means to bring the outside into the airport, while paying homage to the native oaks, which sustained the Nisenan (Southern Maidu) and Plains Miwok Indians with their acorns. The title of the work, *Acorn Steam*, is an anagram of Sacramento. It also evokes a chapter in the artist's personal history, when for some years in the 1980s he created the body of work titled *Building Steam*.

About Donald Lipski

Donald Lipski has an on-going history of creating large-scale, sculptural installations. Over the course of his career, he has been awarded National Endowment of the Arts Fellowships for both Sculpture and Conceptual Art. Additionally, he was granted fellowships with The New York Foundation on the Arts and the Guggenheim. On top of numerous already-installed public pieces, Lipski is currently working on public commissions for The San Diego Public Library; Houston Waterworks Museum; and the Regional Bus Transit System of Reno, Nevada, among others. His work is included in the collections of The Chicago Art Institute, The Metropolitan Museum of Art, The Whitney Museum of American Art, and many other institutions. He holds a BA from The University of Wisconsin, Madison and an MFA from the Cranbrook Academy of Art, Michigan.

LIVING LENSES: “Your Words Are Music to My Ears,” *Interactive sound installation, Concourse*

Shaped like a French horn, the sculpture by Living Lenses (Louise Bertelsen and Po Shu Wang) stands approximately 8 feet high and is made of polished stainless steel. A small shelf jutting out of the sculpture holds a computer. Passengers are allowed to use the computer to send messages. When a message is sent, the text is converted to music that emanates from the sculpture. Part free Wi-Fi terminal and part musical instrument, the artwork allows web-serving passengers to entertain close by passengers with an instant literary-based musical composition. The content of the artwork is a never-ending evolution of musical compositions that is never the same twice.

About Living Lenses (Po Shu Wang & Louise Bertelsen)

Artists Pho Shu Wang and Louise Bertelsen have collaborated as Living Lenses since 1999. Their goal in Public Art is to invite the public to become co-creators of the artwork content. Most of their works, therefore, are tangible mechanisms that allow active participation and are capable of evolving with time. They have installed permanent public art pieces in many locations, including: The Calabasas Branch Library, San Jose CA; Little Sugar Creek Greenway, Charlotte, NC; EV Park, San Diego, CA; and the 7th Avenue Light rail Transit System, Calgary, Canada.

CHRISTIAN MOELLER: “The Baggage Handlers,” *Low relief, wood wall hanging, Ticket Hall*

Christian Moeller’s work *The Baggage Handlers* depicts the faces of six airport operation workers. The artwork recognizes these workers as part of the largely invisible manual labor force at work within the machine-like reality of air cargo and travel. Despite the increasingly complex computerized nature of air travel, the operation workers serve as a reminder that some tasks are still thus far beyond mechanization. Rendered from photographs of the subjects, Moeller created their portraits for the bit-wall using wood. The artwork consists of two 75’ x 12’ panels, set flush against the stone wall in the airport ticket hall.

About Christian Moeller

Christian Moeller works with contemporary media technologies to produce innovative and intense physical events, realized from handheld objects to architectural scale installations. Spanning the past two decades, his body of work represents investigations of what can be revealed by the intersections of cinema, computation, music, and physical space. His installations span the globe—Tokyo, London, Singapore, Rio de Janeiro, London, New York City, Seattle, and many more. Moeller is a Professor in the Department of Design and Media Arts at UCLA. He studied architecture at the College of Applied Sciences in Frankfurt and at the

Academy of Fine Arts in Vienna. In 1990 he founded his own studio and media laboratory in Frankfurt. He was a professor at the State College of Design in Karlsruhe, Germany until he moved to the United States in the year 2001.

JOAN MOMENT: “A Fragment of the Universe,” *Mosaic floor, Transfer Level*

Moment’s 18’ x 12’ mosaic floor in the airport’s transfer level depicts an imaginary world of water and air that is engaging, uplifting, and serves as an easy meeting place or directional marker for air travelers. Titled *A Fragment of the Universe*, the artwork accomplishes this by connecting circular forms that evoke the night sky, outer space, the surface of water and the playful interaction of crop circles and planetary forms. These forms are at once macrocosmic and microscopic, and include other natural elements in transitory states, such as bubbles on the surface of water.

In researching cosmic phenomena, the artist discovered that young stars are held in a “nursery” composed of gases and dust particles that remain in that state until the stars are ready to burst out into interstellar space. The circles that are linked together in this mosaic represent that condition. In various parts of the painting, droplets of color reflect the actual colors of stars as they age, ranging from pale blue and yellowish-green to orange and red—red being the color of a star at its final stage of existence.

The artwork is made of glass tessera, a technique that has been used for hundreds of years on walls and floors dating back to the Byzantine era. It is fabricated to the specifications of the artist and in specific colors, ranging, in this case, from highly saturated hues (e.g. lapis lazuli and cobalt blue) to paler shades of magenta, yellow, green, orange, and white.

About Joan Moment

Over her forty-plus-year career, Joan Moment’s painting process has consistently evolved. Recently, she has forgone the brush in favor of the “imprint” method—using objects to press paint onto surfaces. She has shown extensively across the United States in both solo and group exhibitions and her work is included in the collections of the Oakland Museum; The Crocker Art Museum; and The Allen Memorial Art Museum at Oberlin College, Ohio; to name a few. Moment holds a BS from The University of Connecticut and an MFA from The University of Colorado. She has taught at California State University, Sacramento and The University of Colorado, Boulder and remains active as a Visiting Artist and Lecturer at several institutions.

MARCIA STUERMER: “Migration,” *Acrylic ceiling, International Arrivals*

Migration, by Marcia Stuermer is 64’ x 16’ in size. It is a ceiling inset composed of 32 translucent acrylic panels in a watery blue-green that are backlit (via an energy-efficient LED system) and installed as a single ‘field’ flush with and within the maple veneer perimeter of the existing acoustic ceiling panels in International Arrivals. A flock of cranes in flight are screened and etched onto the panels. The flock is oriented to be traveling away from the baggage claim area, providing a subliminal way-finding mechanism to the weary traveler as well as echoing the intended flow pattern within the space. Each crane image is a high-contrast photographic composite of both the crane’s body and skeleton. No two images will be the same. The installation has a second applied linear layer on the backside of the panels, which creates a visual, dimensional backdrop emulating the agricultural fields of the Sacramento Valley and their linear patterns that the migration cranes depend on in order to survive.

About Marcia Stuermer

Marcia Stuermer is the principal and creative force behind her company Fossil Faux Studios, an innovative San Francisco art studio and production company that uses resin and unexpected materials to create powerful visual and conceptual statements for a wide variety of public art and architectural installations. Her work has been commissioned worldwide for public and private venues—including Yankee Stadium, The Cleveland Food Bank, and The King County Library System in Seattle. Her work has been featured in *Wired Magazine*, *Architectural Record*, and *SF Chronicle Magazine*. She holds a BFA in Sculpture from The Kansas City Art Institute.

CAMILLE UTTERBACK AND MICHELLE HIGA: “Active Ecosystem (SMF), “Interactive video installation, Ticket Hall West Bank Elevator

Utterback and Higa’s artwork is inspired by the rich agricultural activity and natural beauty of the Sacramento area, and more generally, the cycles of growth, movement, and decay present in all thriving ecosystems—agricultural or otherwise. Visiting Sacramento for the first time, the artists were struck by the richness and visual presence of the soil in the landscape and the multiple layers of green flourishing all around her. Generally speaking, airports are not a good way to experience this richness—the actual feel and smell of the land and life in a place. More often traveling through different airports is an experience of interchangeable sterility.

The artist’s goal is to create a work that continues in this vein of “bringing the outside in”, while capitalizing on what interactive media and dynamic computer systems do best—visualizing time and movement in an open-ended, evolving way. The piece consists of a series of LCD screens installed on the façade of an elevator shaft to create a digital window into the natural world around the airport. The general verticality of the arrangement complements the soaring vertical space of the terminal. The organic arrangement and varied orientation of the screens appears abstractly as if something is growing up the side of the elevator itself. Animations of growth and movement on the screen evolve and change based on the up and down movement of the elevator. For example, as the elevator moves from the ticketing level to the transfer level leaves flutter down the screens. A different downward pass may startle a school of fish.

Technically, the animations are part pre-rendered and part algorithmic. Leaves, seeds, birds, or other natural elements are hand-drawn, but these elements’ movements through space are calculated dynamically to always create different behaviors as they grow or move.

Similarly to Lawrence Argent and Christian Moeller’s commissions for the terminal, natural subjects are re-interpreted and depicted with contemporary digital tools. Unlike these commissions, however, Utterback and Higa’s work is totally dynamic, changing with the season, time of day, and specific human movement in the terminal.

About Camille Utterback and Michelle Higa

Camille Utterback is a pioneering artist and programmer in the field of interactive installation. Her work has been exhibited internationally including at the New Museum of Contemporary Art, The American Museum of the Moving Image, New York; and The Seoul Metropolitan Museum of Art; among others. She has received numerous awards including a Rockefeller Foundation New Media Fellowship (2002), a commission from the Whitney Museum of American Art, and a 2009 MacArthur Foundation Fellowship. Utterback was selected as a member of the 'TR100 - the top 100 innovators of

the year under 35 years old, and by MIT as artist pick of the year. Her work has been featured in Art in America, Wired Magazine, The New York Times, and ARTnews (2001). Utterback holds a BA in Art from Williams College, and an MA from The Interactive Telecommunications Program at New York University's Tisch School of the Arts. She has taught in the MFA Design of Technology department at the Parsons School of Design and the Interactive Telecommunication Program at New York University. Camille lives and works in San Francisco.

Michelle Higa: Michelle Higa's mother was a computer programmer and father a field engineer, so the young artist's ascent into the world of animation and film direction was perhaps inevitable. Her work can be seen on a host of music videos, commercials, and public art. She is the assistant editor at the visual storytelling blog, *Motionographer*, and a former member of the directing team, Mixtape Club.

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