

Art Takes Flight at SFO

A catalogue of permanent public art at San Francisco International Airport



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Artwork: Bob Zoell, *BFIIRYD*, 2009

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By the San Francisco Arts Commission's Public Art Program
sfartscommission.org/pubartcollection/



A message from Mayor Edwin M. Lee

I am proud to say that San Francisco is a city where world-class art is part of the fabric of everyday life. Nowhere is that more apparent than at San Francisco International Airport (SFO).

As one walks through the terminals, waits for a plane or greets arrivals, one is treated to a public art collection that captures the imagination and artistic vibrancy of our city. An international city known for its creativity, innovation, and cultural diversity, San Francisco is expressed here in a multiplicity of styles and materials.

The SFO collection was acquired over 30 years under the leadership of the San Francisco Arts Commission. As an early innovator in incorporating the display of fine art in our airport terminals, our city's public art program at SFO continues to serve as an inspiration and a model for similar programs in other metropolitan airports throughout the world.

SFO is the gateway to one of the most beloved and iconic destinations in the world, and what better way to set the stage for our visitors than with a sophisticated, engaging, and thought-provoking public art collection.

I hope you enjoy discovering the wealth of art at SFO.

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A Brief History of SFO's Public Art Collection

The San Francisco Arts Commission (SFAC), a city agency, launched SFO's Public Art Program in 1977 with the construction of Terminal 3. Over the course of the next ten years, it purchased or commissioned over 60 works for Terminals 1, 2 and 3.

Later, the International Terminal, completed in 2000, became home to another 17 major works, commissioned and created specifically for the new facility's state-of-the-art lobbies, corridors and gate rooms.

In 2011, with the renovation of Terminal 2, the Arts Commission debuted five new major installations and re-installed artwork in the airport's collection that was historically sited in the terminal or that was in storage. All of the works in SFO's public art collection were commissioned in accordance with San Francisco's percent for art ordinance, which provides for art enrichment allocation equivalent to 2% percent of the construction cost of a new or renovated civic structure.

About the San Francisco Arts Commission and the Public Art Program

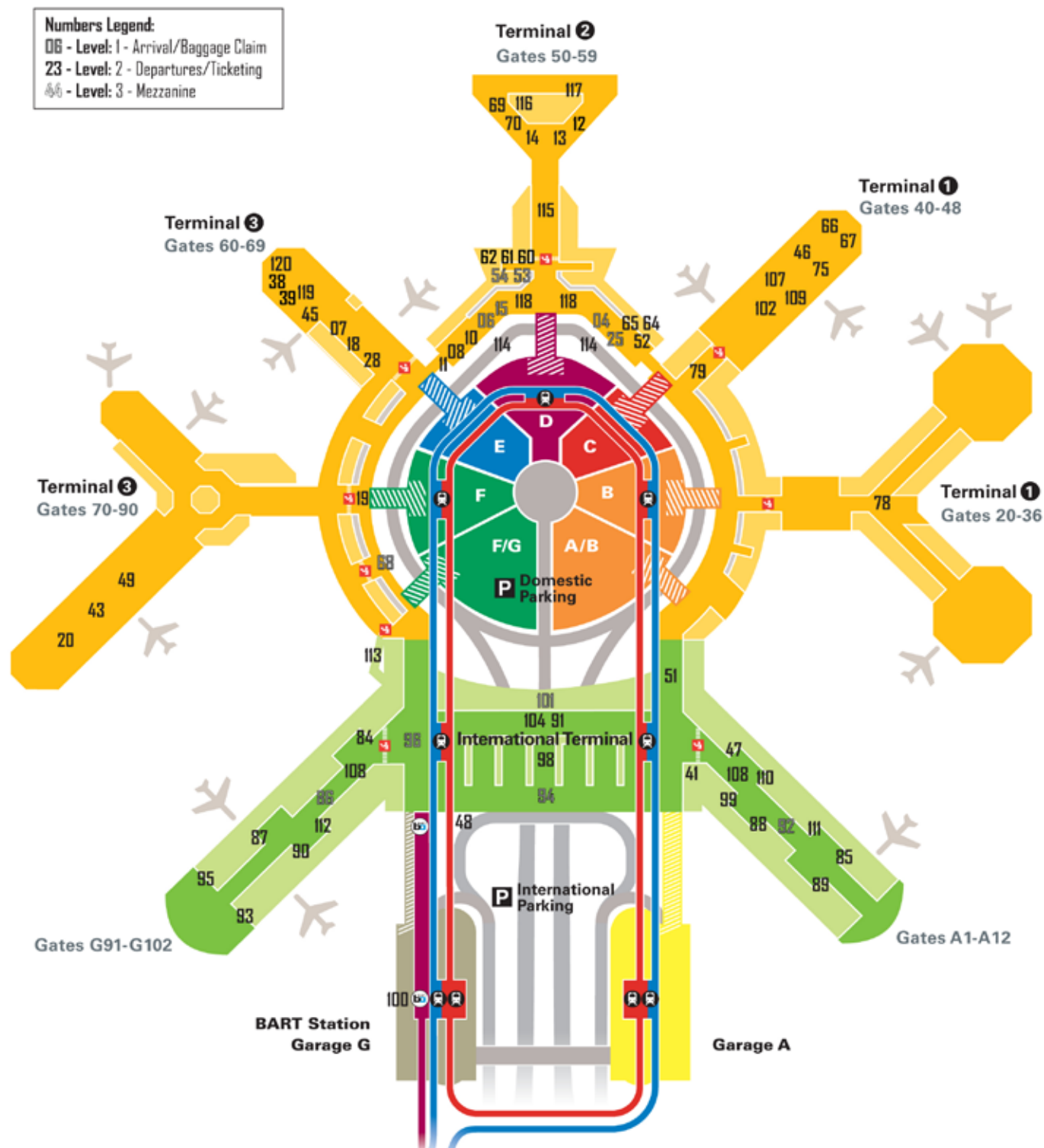
The SFAC is the city agency that champions the arts in San Francisco. We believe that a creative cultural environment is essential to the city's well-being. Established by charter in 1932, the SFAC integrates the arts into all aspects of city life. Programs include: Civic Art Collection, Civic Design Review, Community Arts & Education, Cultural Equity Grants, Public Art, SFAC Galleries and Street Artists Licensing. The agency's core values are committed to the principle that all residents have equal access to arts experiences in all disciplines, that programs are provided comprehensively and evenly throughout the city and that they are innovative and of the highest quality.

The Public Art Program was established with the passage of the Arts Enrichment Ordinance in 1969, one of the first of its kind in the country. The Public Art Program seeks to promote a diverse and stimulating cultural environment. The Program encourages the creative interaction of artists, designers, city staff, officials and community members during the design of city projects in order to develop public art that is specific to the site and meaningful to the community. From the airport to the zoo to neighborhood parks and libraries, the Public Art Program ensures that San Francisco residents, visitors and employees have access to world-class art in everyday settings.

How to Use this Catalogue

This catalogue is organized by terminal. Each artwork is assigned a number, which can easily be identified on the terminal map located at the beginning of each section. The numbers assigned to each object are derived from their accession number, so they do not follow numerical order. Rather, the artworks are presented in the order that travelers might encounter them as they move through the space. Black object numbers mean that the artwork is located on level 2, departure and ticketing. Gray object numbers signify that the objects are located on level 1, arrival and baggage claim. White object numbers refer to level 3, which is the mezzanine.

MAP of Permanent Art



Index of Artists

ARTIST	Title	ID #	Page	Building
ACCONCI, VITO	<i>Light Beams for the Sky of a Transfer Corridor</i> -----	101 -----	52	IT
	<i>Two Wings for Wall and Person</i> -----	68 -----	45	T3
ADAMS, MARK	<i>Pond in Golden Gate Park</i> -----	60 -----	25	T2
	<i>Garden in San Andreas Valley</i> -----	61 -----	24	T2
	<i>Garden Outside Gate</i> -----	62 -----	26	T2
ALICIA, JUANA	<i>Sanctuary/Santuario</i> -----	93 -----	58	ITG
BEASLEY, BRUCE	<i>The Hesperides</i> -----	19 -----	43	T3
BECHTLE, ROBERT	<i>San Francisco Nova</i> -----	28 -----	41	T3
BERLANT, TONY	<i>Dancing on the Brink of the World</i> -----	78 -----	12	T1
BROWN, JOAN	<i>The Journey #2</i> -----	12 -----	28	T2
BUSTER, KENDALL	<i>Topograph I & II</i> -----	118 -----	20	T2
BUTTERFIELD, DEBORAH	<i>Póhina</i> -----	102 -----	13	T1
CARNWATH, SQUEAK	<i>Fly, Flight, Fugit</i> -----	84 -----	55	ITG
CARPENTER, JAMES	<i>Four Sculptural Light Reflectors</i> -----	98 -----	49	IT
CHAGOYA, ENRIQUE	<i>Love Letters</i> -----	89 -----	64	ITA
DE FOREST, ROY	<i>Homage to Zane Gray</i> -----	13 -----	28	T2
DEFEO, JAY	<i>Loop Series #4: Masquerade in Black</i> -----	45 -----	41	T3
DESOTO, LEWIS	<i>Shining Paths: San Francisco's Sister Cities</i> -----	108 -----	55-61	ITG-ITA
	<i>On the Air</i> -----	94 -----	48	IT
DILL, LADDIE JOHN	<i>Untitled</i> -----	14 -----	32	T2
DIXON, WILLARD	<i>Death Valley II</i> -----	04 -----	35	T2
	<i>Above Bolinas</i> -----	25 -----	35	T2
ECHELMAN, JANET	<i>Every Beating Second</i> -----	115 -----	27	T2
FRANCIS, SAM	<i>Untitled</i> -----	43 -----	44	T3
FREY, VIOLA	<i>World Civilization</i> -----	88 -----	63	ITA
GARCIA, RUPERT	<i>Bird Technology</i> -----	95 -----	57	ITG
GARZA, CARMEN LOMAS	<i>¡Baile!</i> -----	90 -----	56	ITG
HEDRICK, WALLY	<i>17 December 1903</i> -----	15 -----	34	T2
HOEFER, WADE	<i>The Peasant's Parade</i> -----	70 -----	31	T2
HOWARD, MILDRED	<i>Salty Peanuts</i> -----	99 -----	62	ITA
HUDSON, ROBERT	<i>Horse of Another Color</i> -----	47 -----	61	ITA
HUNG, SU-CHEN	<i>Welcome</i> -----	96 -----	59	ITG
HSU, JOYCE	<i>Namoo House</i> -----	110 -----	62	ITA
KAHN, NED	<i>Wind Portal</i> -----	100 -----	52	IT
KANG, IK-JOONG	<i>Gateway</i> -----	91 -----	52	IT
KATANO, MARC	<i>Torso</i> -----	65 -----	23	T2
	<i>Greeting a Totem</i> -----	64 -----	23	T2

ARTIST	Title	ID #	Page	Building
KIRKLAND, LARRY	<i>Flight Patterns</i>	79	12	T1
KITUNDU, WALTER	<i>San Francisco Bay Area Bird Encounters</i>	117	29	T2
KLOTZ, WERNER	<i>Anemone</i>	104	49	IT
KOZLOFF, JOYCE	<i>Bay Area Victorian, Bay Area Deco, Bay Area Funk</i>	51	51	IT
KUNISHIMA, SEIJI	<i>Stacking Stones</i>	52	24	T2
LIU, HUNG	<i>Take Off, 2006</i>	111	63	ITA
LOARCA, CARLOS	<i>Ángulos en Todas Las Direcciones</i>	38-39	42	T3
MANDEL, MIKE	<i>Waiting</i>	85	64	ITA
MARTIN, FRAN	<i>Petanque et St. Savin IV</i>	67	16	T1
MARTIN, VANCE	<i>Untitled</i>	06	34	T2
MAYHEW, RICHARD	<i>Seneca</i>	41	66	ITA
MERGE CONCEPTUAL DESIGN	<i>Sky</i>	120	42	T3
MONTOYA, EMMANUEL C.	<i>Sanctuary/Santuario</i>	93	59	ITG
MULLICAN, LEE	<i>The Great Transparents</i>	11	21	T2
NERI, MANUEL	<i>Mujer Pegada, No. 4</i>	75	15	T1
NOGUSHI, ISAMU	<i>Figure</i>	46	14	T1
O'BANION, NANCE	<i>Billboard Series</i>	49	43	T3
POMODORO, ARNALDO	<i>Cilindro Constuido</i>	54	32	T2
PRESTON, ANN	<i>You Were in Heaven</i>	92	65	ITA
RAMIREZ, ROBERT	<i>Urns</i>	69	31	T2
RIGO 99	<i>Thinking of Balmy Alley</i>	87	57	ITG
ROJAS, CLARE	<i>Blue Deer</i>	112	56	ITG
SATO, NORI	<i>Air Over Under</i>	114	19	T2
SHAW, RICHARD	<i>Martha H</i>	109	14	T1
SMITH, HASSEL	<i>Metamorphosis</i>	10	22	T2
SNYDER, DAN	<i>Welcome North, South, East, West</i>	53	33	T2
SONNIER, KEITH	<i>Ceiling Flood</i>	86	58	ITG
SOWERS, CHARLES	<i>Butterfly Wall</i>	116	30	T2
STUTZ, MICHAEL	<i>Cardboard Kore</i>	107	13	T1
STALLER, ERIC	<i>Spirogyrate</i>	119	41	T3
SULTAN, LARRY	<i>Waiting</i>	85	64	ITA
TCHAKALIAN, SAM	<i>Hitwood</i>	08	21	T1
TAMAYO, RUFINO	<i>Conquest of Space</i>	48	53	IT
THIEBAUD, WAYNE	<i>18th Street Downgrade</i>	18	42	T3
TORLAKSON, JAMES	<i>Behind Ted McMann's Garage</i>	07	39	T3
WILEY, WILLIAM T.	<i>Void</i>	20	44	T3
ZAJAC, JACK	<i>Falling Water</i>	66	15	T1
ZOELL, BOB	<i>BFILRYD</i>	113	45	T3

International Terminal

Gates G91-G102

ID #	ARTIST	Title	Page
84	SQUEAK CARNWATH	<i>Fly, Flight, Fugit</i>	55
108	LEWIS DESOTO	<i>Shining Paths: San Francisco's Sister Cities</i>	55
112	CLARE ROJAS	<i>Blue Deer</i>	56
90	CARMEN LOMAS GARZA	<i>¡Baile!</i>	56
87	RIGO 99	<i>Thinking of Balmy Alley</i>	57
95	RUPERT GARCIA	<i>Bird Technology</i>	57
93	JUANA ALICIA & EMMANUEL C. MONTOYA	<i>Sanctuary/Santuario</i>	58
86	KEITH SONNIER	<i>Ceiling Flood</i>	58
96	SU-CHEN HUNG	<i>Welcome</i>	59

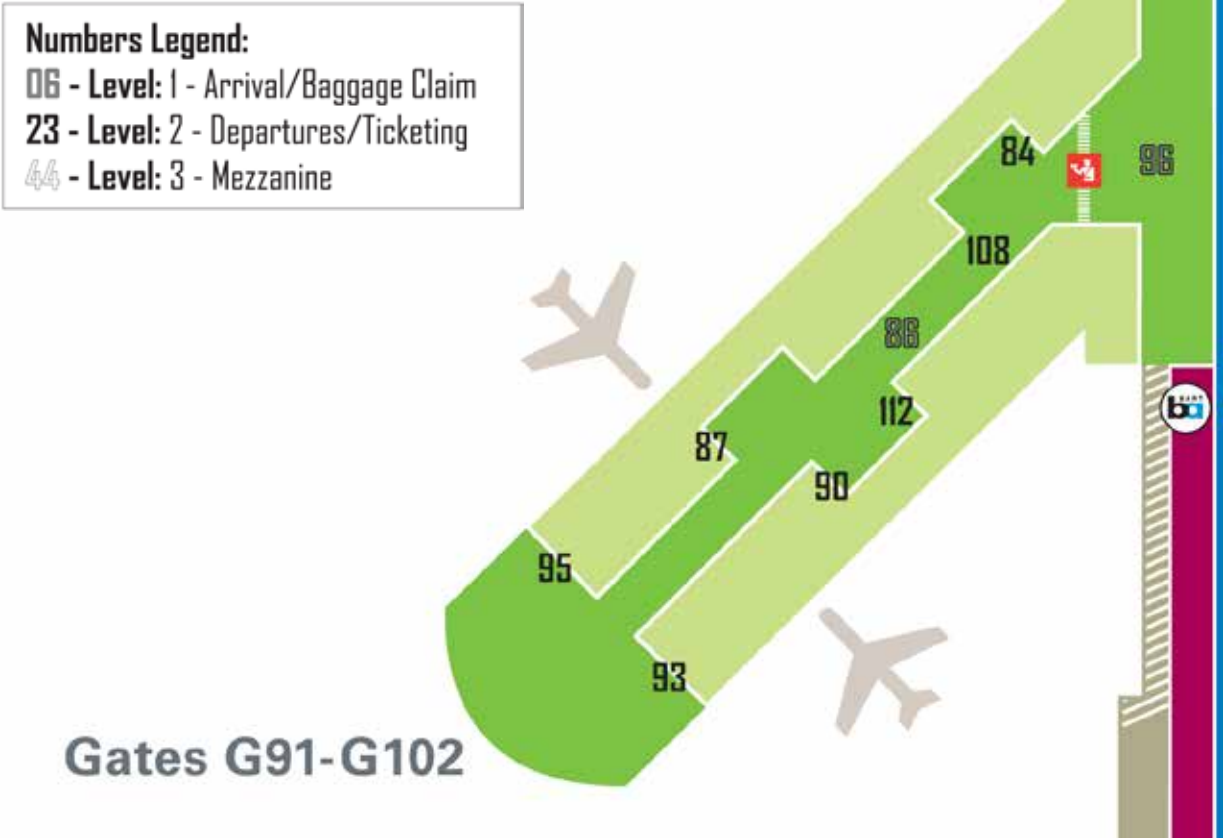


Photo: Geneviève Massé



84

SQUEAK CARNWATH

American, born in 1947

Fly, Flight, Fugit
1999

"When I'm in a plane," said Squeak Carnwath, "I often think about things that fly naturally. This work is about those things—bees, flags, snow, bugs, mercury, rain, and flights of fancy." Much of Carnwath's work is about her own thoughts, reactions, and memories.

She frequently combines hand-scrawled words, visual images, and rich color into luminous paintings that prompt the personal thoughts and memories of her viewers.

Porcelain enamel on steel,
210 in. x 210 in.; each panel is 30 in. square

Pre-security: No**Area:** Boarding Area G, Gate G94**Level:** 2 - Departures/Ticketing

108

LEWIS DESOTO

American, born in 1954

*Shining Paths:
San Francisco's Sister Cities*
2006

This work in its entirety consists of 16 light projections (divided between boarding areas A and G) that celebrate San Francisco's Sister Cities around the world. The work is an extension of the artist's *On the Air* project, located on the floor of the international terminal arrivals lobby. Here, each Sister City is represented by the aeronautical map for its airport, overlaid with the image of the city flower.

16 Derkson projectors, lamps and gobo light gels, 68 in. in diameter.

Pre-security: No**Area:** Concourses A & G**Level:** 2 - Departures/Ticketing

Photo: Courtesy of the San Francisco Arts Commission

Photo: Courtesy of the San Francisco Arts Commission



112

CLARE ROJAS

American, born in 1976

Blue Deer

2010

Inspired by American folk art, quilting and storytelling, Clare Rojas creates dreamlike images executed in tightly drawn, crystalline shapes. Rojas intends to bring a sense of warmth and comfort to the viewer, and she often changes the exhibition space to better fit the feeling of her work. Here she transforms the gate room wall into space more reminiscent of home. *Blue Deer* is based on a children's book Rojas wrote and illustrated, *Blue Deer and Red Fox*.

Oil and pigmented ink with gesso ground on wood panels,
96 in. x 132 in.

Pre-security: No**Area:** Boarding Area G; Gate G91**Level:** 2 - Departures/Ticketing

90

CARMEN LOMAS GARZA

American, born in 1948

¡Baile!

2000

An image of two Jarabe Tapatio dancers, performing what is known as in English as the Mexican Hat Dance, are shown in motion from the waist down. The metal cutout was based on a paper cutout that was photographed, digitized, and cut with a high-pressure jet stream of water.

Copper on powder coated steel,
192 in. x 288 in.

Pre-security: No**Area:** Boarding Area G; Gate G93**Level:** 2 - Departures/Ticketing

Photo: Genevieve Massé

87

RIGO 99

Portuguese, born in 1966

Thinking of Balmy Alley
1999

This work, of a solitary boy totally absorbed in the act of painting, is inspired by a mural (since destroyed) painted in 1993 by the artist and local youth in Balmy Alley, located in San Francisco's Mission District.

Ceramic tile mosaic, 240 in. x 378 in.

Pre-security: No

Area: Boarding Area G; Gate G96

Level: 2 - Departures/Ticketing



Photo: Genevieve Massé

95

RUPERT GARCIA

American, born in 1941

Bird Technology
1999

This work combines two images: a bird that symbolizes natural flight and a geometric grid that symbolizes the technological advances that made human flight possible. Implicit in the work is the potential for conflict between the natural world and technology.

Hand painted ceramic tile, 204 in. x 300 in.

Pre-security: No

Area: Boarding Area G; Gate G102

Level: 2 - Departures/Ticketing



Photo: Genevieve Massé

93

JUANA ALICIA & EMMANUEL C. MONTOYA

Juana Alicia, American born in 1953 & Emmanuel C. Montoya, American born in 1952

Sanctuary/Sanctuario
2000

This painting is a family portrait of the Bay Area, a place rich with many different cultures. Just as arrival at SFO is the beginning of a new life for many immigrants, so it is refuge to many shore birds that flock annually to surrounding wetlands. The mural is painted in traditional "fresco buono," an ancient painting technique that mixes pigment directly into wet plaster.

Fresco mural and basswood bas-relief sculpture,
240 in. x 288 in.

Pre-security: No**Area:** Boarding Area G; Gate G97**Level:** 2 - Departures/Ticketing

Photo: Geneviève Massé

86

KEITH SONNIER

American, born in 1941

Ceiling Flood
1999

This artwork fully integrates the art lighting with the architectural lighting in the sterile corridor. The central fixture down the spine of the ceiling shines white task lighting down along the walkway, while yellow fluorescents flood the ceiling with yellow light. The cross beams along the corridor carry red and blue neon and argon lights to create a progression of light as travellers move through the space.

Neon, argon, and fluorescent light,
1,000 foot corridor, light fixtures every 50 feet.

Pre-security: No**Area:** Boarding Area G; Arrivals corridor**Level:** 1 - Arrival/Baggage Claim

Photo: Courtesy of the San Francisco Arts Commission

Photo: Courtesy of the San Francisco Arts Commission



96

SU-CHEN HUNG

American, born in Taiwan in 1949

Welcome
2000

Arriving international passengers waiting to have their passports checked encounter eleven rectangular columns with cast glass panels mounted on each side. While the cast glass on the front has a smooth finish, the back is cast into a serrated shape. Behind the serrated cast glass is a matching acrylic panel featuring vinyl letter text that says "Welcome" in different languages. The serrated layers create an optical illusion that the words disappear as the viewer walks by.

22 cast glass panels, 60 in. x 36 in. each.

Pre-security: No

Area: Immigration

Level: I - Arrival/Baggage Claim

For further information please contact:

Public Art Program / Civic Art Collection
San Francisco Arts Commission
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San Francisco, CA 94102
415-252-2590

The Art of Terminal 2 Audio Tour

Travelers can enhance their experience of the public art at the newly-remodeled Terminal 2 (T2) by accessing behind-the-scenes information and interviews with the artists via an audio tour. Produced by Earprint Productions, the audio tour highlights all of the works at T2, and can be downloaded for free from iTunes. Search "SFO Public Art".

Audio slideshows featuring each work can be viewed at www.sfartscommission.org/toursfo/.

