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FOUR NEW ART EXHIBITIONS BRING SOLO AND CURATED GROUP DISPLAYS TO LAX



"Passing Rose" by Michiko Yao, detail. Photo by Panic Studio LA, courtesy of Los Angeles World Airports and the City of Los Angeles Department of Cultural Affairs.

(Los Angeles, CA) Four new art exhibitions at Los Angeles International Airport (LAX) will take passengers at Terminal 1 on a journey through a variety of artistic practices, including photography, printmaking, sculpture, video work, drawing and painting. The new exhibitions, presented in partnership with the City of Los Angeles Department of Cultural Affairs and now on display, include three solo artists and one group exhibition.

"The diversity of Los Angeles is one of its key strengths, and our new art exhibit in Terminal 1 reflects the spirit of our city through the color, vibrancy and thought-provoking expression of top local artists," said Sarah Cifarelli, Art Program Director, Los Angeles World Airports. "These new works of art, presented in myriad media, are one more way in which Los Angeles World Airports is creating a first class experience for all those who travel through our airport."

"Floragalora" by Pat Warner is exhibited in a shared space in Terminal 1 near Gate 9. Warner's mixed-media installation and Marianne Sadowski's series of prints celebrate the phenomenon of Los Angeles in our present time. Warner's inspiration for this installation was drawn specifically from the spectacular wildflower superbloom that Los Angeles experienced this spring. The photographs of wildflowers installed in a hexagon pattern were all taken during the spring season. The hand-cut floral paper work suspended within a window-like structure highlights the beauty and fragility of nature.

Warner was born and raised in an agricultural area of southeastern Pennsylvania and has traveled the world extensively observing the natural environment and indigenous creatures. Her work is exhibited locally in Los Angeles as well as across the U.S. and internationally. "Floragalora" is on view for ticketed passengers until February 2020.



"Floragalora" by Pat Warner. Photo by Panic Studio LA, courtesy of Los Angeles World Airports and the City of Los Angeles Department of Cultural Affairs.

"Rhizomatic Variations" by Marianne Sadowski features a series of 21 polymer plate variations and is an homage to the simultaneous harmony and disorder which exists in the

current landscape of Los Angeles. The series was created by layering diverse maps of Los Angeles with imagery of native and non-native plants seen throughout the city.

"I am inspired by the city's never-ending energy and vast diversity of cultures," Sadowski said. "I hope these works will encourage viewers to reflect on the many physical and metaphorical layers that reflect and characterize the vitality of Los Angeles."

Sadowski was born in Mexico City where she completed her undergraduate and graduate degrees in fine art. She has been exhibiting her art throughout the U.S., Mexico and Germany, and has been teaching art in major museums and non-profit organizations around Los Angeles. "Rhizomatic Variations" is on view for ticketed passengers until February 2020.



"Rhizomatic Variations" by Marianne Sadowski. "Variation 4, 5, 7, 8" 2019. Photo by Panic Studio LA, courtesy of Los Angeles World Airports and the City of Los Angeles Department of Cultural Affairs.

Michiko Yao is an artist born and raised in Japan who currently works in Los Angeles. Her works "**Hanaguruma**" and "**Passing Rose**" explore Asian and American stereotypes through the use of symbolic materials. Both pieces make use of digitally manipulated imagery of artificial flowers. Upon first glance, they may seem like simply beautiful images of flowers, but once carefully examined, they reveal their true nature as inanimate objects portrayed as living organisms. Her works challenge viewers to reconsider the relationship between masculine/feminine, subject/object, and natural/artificial.

"Hanaguruma," the Japanese term for an elegant carriage from the Heian period, represents the abundance and happiness promised to young picture brides who traveled

to America in the early 20th Century for arranged marriages. Composed of 170 digitally stitched photographs, the site-specific mural is a fantasy subverted to represent reality.

"Passing Rose" is an examination of the Japanese concept of "mono no aware," meaning the consciousness of impermanence. Through the use of an artificial rose to create the work, Yao turns this notion on its head and confronts the mythology surrounding the rose. Both pieces are on view to the public in Baggage Claim on the Arrivals Level until March 2020.



"Hanaguruma" by Michiko Yao (top photo) and "Passing Rose" by Michiko Yao (bottom photo). Photos by Panic Studio LA, courtesy of Los Angeles World Airports and the City of Los Angeles Department of Cultural Affairs.

"Latitude 33° 56" is a curatorial project exploring mapping as a way to translate an experience of a place through the artistic practices of eight artists. Curated by Bia Gayotto, the project includes artists Stephen Berens, Lynne Berman, Peter Bo Rappmund, Mark Steven Greenfield, Flora Kao, Mark Robert Lewis, Renée Petropoulos and Fran Siegel.

From geographical studies to psychological explorations, their artworks encompass multiple subjects, viewpoints, distances and time sequences. The exhibition's title refers to LAX's latitude in degrees, minutes and seconds, and plays with notions of location and territorial representation.

Petropoulos and Berens both compare how time changes a place, Petropoulos through analyzing borders and Berens by comparing sites used for battles and protest. Kao, Lewis and Berman layer collected data to create work that speaks about place. Kao uses tar and maps as a meaningful representation of a cityscape, while Lewis combines thousands of two-second videos taken across Los Angeles together. Berman layers collected complaints about a place into a brightly colored watercolor painting. Siegel and Rappmund examine several vantage points to create their work, with Siegel marrying several perspectives into a single monumental drawing and Rappmund using the Trans-Alaska Pipeline as a pivot point to examine the landscape. Greenfield's drawings reflect a subjective cartography as he uses energetic patterns to map his creative process.

"I've always been interested in how places can inform the way we perceive the world as well as ourselves," Gayotto said. "What better place to ponder these ideas than at LAX?"

"Latitude 33° 56" serves as the inaugural exhibition for the newly renovated exhibition space located at Gate 10, and is on view for ticketed passengers until March 2020.

Gayotto is a Los Angeles-based, Brazilian-American artist, curator and educator. Gayotto's curatorial practice is an extension of her own artistic investigations, including exhibitions at the Luckman Gallery, CSULA Fine Art Gallery, Nan Rae Gallery, Woodbury University and Kellogg Gallery at Cal Poly Pomona. Currently, she serves as adjunct



Latitude 33° 56'' exhibit, curated by Bia Gayotto. Left to right: Fran Siegel, "Overland 17" 2014; Flora Kao "City of Angels" 2010; Peter Bo Rappmund "Topophilia" 2015; Stephen Berens "Battle of Chickamauga, September 19-20, 1863, Catoosa County and Walker County, Georgia and Love In, March 26, 1967, Elysian Fields, Griffith Park, Los Angeles, California" 2018. Photo by Panic Studio LA, courtesy of Los Angeles World Airports and City of Los Angeles Department of Cultural Affairs.

About Los Angeles International Airport (LAX)

LAX, the fourth-busiest airport in the world and second busiest in the United States, was named a top-10 U.S. airport by SKYTRAX. LAX served more than 87.5 million passengers in 2018 and offers an average of 700 daily nonstop flights to 109 cities in the U.S. and 1,281 weekly nonstop flights to 93 markets in 47 countries on 69 commercial airlines. LAX ranks 10th in the world in air cargo tonnage processed, with more than 2.4 million tons of air cargo. LAX handled 707,883 operations (landings and takeoffs) in 2018.

LAX generated 620,600 jobs in Southern California, with labor income of \$37.3 billion and economic output (business revenues) of more than \$126.6 billion, according to an economic study based on 2014 operations. This activity added \$6.2 billion to local and state revenues and \$8.7 billion in federal tax revenues. The study also reported that LAX's ongoing capital improvement program creates an additional 121,640 annual jobs with labor income of \$7.6 billion and economic output of \$20.3 billion; \$966 million in state and local taxes; and \$1.6 billion in federal tax revenues.

LAX was honored as having the "Best Overall Customer Service Program" by Airports Council International-North America; named the "Best Airport for Breastfeeding Moms" by Mamava; selected for the Top 10 "Best of the U.S.'s Big Airports" (Wall Street Journal) and "Most Pet-Friendly Airports in the U.S. (Mental Floss); named the second-most improved airport in the U.S. by JD Power; received an "Innovation Award" from the L.A. Better Business Challenge for its Central Utility Plant; and named a "Business Leader in Air Quality" by the South Coast Air Quality Management District.

LAX is also the second-most popular airport in the world to appear on Instagram, according to wego.com. LAX is part of a system of two Southern California airports – along with Van Nuys general aviation – that are owned and operated by Los Angeles World Airports, a proprietary department of the City of Los Angeles that receives no funding from the City’s general fund.

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