

Destination: Art

Rental Car Center



Introduction:

The **Phoenix Airport Museum** is one of the largest and oldest airport art programs in the country, and is located throughout the entire Sky Harbor airport system. The Rental Car Center (RCC) is no exception. Serving as a great cultural art stop representative of both business and bustling opportunity, the RCC provides a visual sense of place for travelers and local residents alike.

Spanning the length of three football fields, the RCC accommodates all airport rental car companies under one roof. It uniquely showcases a diverse selection of more than 70 artworks, as well as themed exhibitions by the Phoenix Airport Museum. From floor to ceiling, whether you are inside or outside, explore all of the art at the Rental Car Center using this self-guided tour. The lobby features several large-scale artworks. Two groups of five clay sculptures guard the north-facing windows, a suspended dichroic glass installation spans the entire length of the facility, a 75-foot mural greets visitors at the central escalators, and 2-dimensional paintings and prints lead down every hallway. The art continues outside with a monumental 18-foot sculpture, an undulating artist-designed steel fence traveling along Buckeye road, and three murals that capture the rich heritage of a local neighborhood.



City of Phoenix Aviation Department | skyharbor.com/museum
For more information about the Phoenix Airport Museum call 602-273-2744.

**PHOENIX
AIRPORT
MUSEUM**

Look Up!

Architecturally-integrated installation located throughout the lobby and escalator wells

Crosstitch, 2005, dichroic glass, aluminum, stainless steel



Hanging overhead as you enter the RCC is **Ed Carpenter's *Crosstitch***. This installation is a reminder that sunlight is a powerful natural asset of Arizona. Traveling throughout the lobby and escalator wells, the installation interacts with natural light to reflect an ever-changing rainbow pattern.

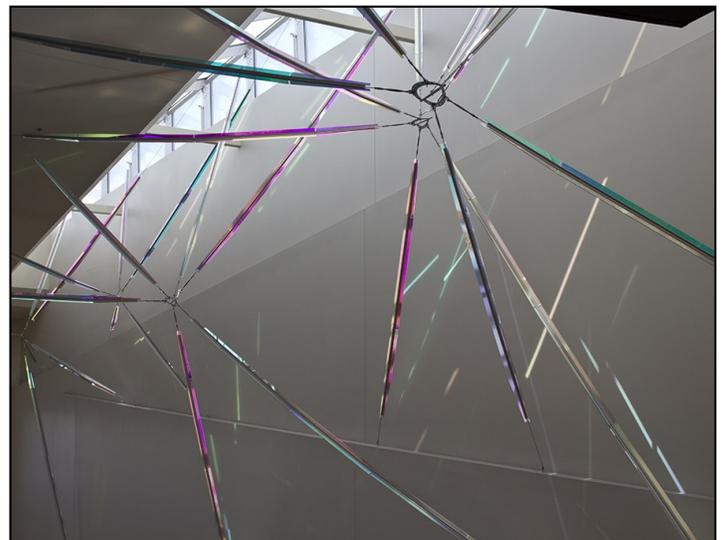
Did you know...?

“Dichroic” means “two colors.” Dichroic glass is created by adding a thin layer of metallic oxides which transmit certain light wavelengths while reflecting others, causing an iridescent effect. The glass manipulates light by reflecting complimentary colors—for example, if the light transmitted through the glass is orange, the light reflected on the walls and floor is blue. The glass also appears to be different colors when viewed from different directions.

Visit this installation at different times of the day to see how the colors of reflected light change and reveal a fresh pattern.



Ed Carpenter (b. 1946) specializes in large-scale public installations ranging from architectural sculpture to infrastructure design. Known as a technical innovator and open-minded collaborator, Carpenter's use of glass in new configurations and unusual tension structures have broken ground in architectural art.



Jun Kaneko's Dangos

Located along the floor-to-ceiling windows on the northeast side



Dangos, 1991, stoneware ceramic with glazes

Upon entering the lobby of the RCC, walk along the floor-to-ceiling windows and greet Jun Kaneko's Dangos. Polka-dots, lines, zig-zags, and spirals cover his large clay sculptures, exhibiting his primary interest in the effects of repeated, abstract surface motifs. The word *Dango* (pronounced 'don-go'), Japanese for 'dumpling,' references the artwork's shape. Notice how the pieces are all the same height, but are glazed in different colors and patterns? Often as tall as 13 feet, these forms are meant to spark interaction with their architectural environments. Kaneko hopes to evoke each sculpture's unique identity by painting their surfaces using various designs.

Born in Nagoya, Japan in 1942, Kaneko moved to the United States in 1963 to study sculptural ceramics during an important era now defined as The Contemporary Ceramics Movement in America. Establishing his studio in Omaha, Nebraska, Kaneko is known not only for his large-scale, hand-built sculptures that resemble prehistoric monoliths, but for teaching at some of the nation's leading art schools and designing sets for various operas.



Kaneko using masking tape to achieve the Dango's surface pattern.

Hallway Hangs

Two-dimensional artworks located in four hallways off the lobby

Every hallway at the RCC offers an opportunity to experience art. The four hallways off of the lobby display a diverse array of two-dimensional pieces created by artists from all over Arizona. Below is a selection of pieces from the Phoenix Airport Museum's collection that you can see on display.

Rand Carlson began working in tin collage in 2003, known primarily for his tin landscapes, still lifes and geometric abstractions. He routinely explores swap meets, thrift shops, and auto yards for his materials.

Arizona (5) is a meticulously constructed map made out of cut sheets of colored tin that are thumbtacked together. Have you been to any of the locations that Carlson notes?

Arizona (5), 2004, Hallway 1



Rosie Yellowhair has been practicing sand painting for over 40 years. Created in a careful and sacred manner, Navajo sand paintings are called "places where the gods come and go," in the Navajo language.

Traditionally, this art form was done as a one-time use in ceremonies, carried out by ordained Medicine Women or Men. The paintings are used in curing rituals in which the god's help is requested for harvests and healing. Those in need of healing would sit atop the painting where the illness would be removed, and the sand art immediately destroyed.

The Tree of Life, 2004, Hallway 3



Stories of a Local Community

Exhibition located at the entrance of Hallway 2, off the lobby

Right before you reach the central escalators, take a trip to Phoenix's historic Golden Gate and Barrios Unidos neighborhoods, which were home to primarily Latino families. **Stories of a Local Community** serves as a memory project that presents stories, poems, artworks and recollections gathered from former residents of the Golden Gate and Barrios Unidos neighborhoods. Continue down the hallway and see Frank Ybarra's illustrations of the everyday activities and special occasions that breathe life into the tales of past and current residents, and serve as reminders of the rich cultures of communities everywhere.



Photos courtesy of Yolanda Morales



Roberto Gonzalez, Santos Gonzalez, Socorro Gonzalez and Olga Gonzalez dressed in our "Arizona cow boy/ cow girl" clothing, 1959, Photo courtesy of Olga Frago and Roberto Gonzalez



Olga Gonzalez and Roberto Gonzalez after Olga's First Holy Communion at Mary Magdalene Church. They stand in front of Santos Gonzalez' car, a 1959 Chevy Bel-Air, c. 1960, Photo courtesy of Olga Frago and Roberto Gonzalez



Playing music (three unnamed people with guitars) Photo courtesy of Manuel and Virginia Cota and Jose and Hilaria Azcarate Families



Frank Ybarra's *Cuentos*

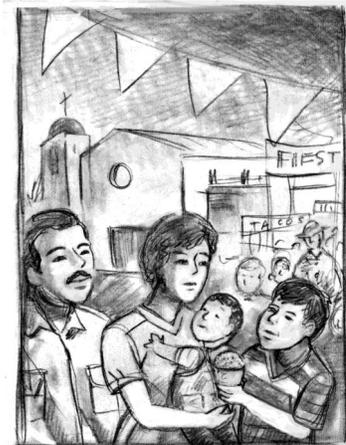
Exhibition located in Hallway 2, off the lobby

Frank Ybarra is a local artist born and raised in Arizona. His work celebrates familiar landscapes of the Southwest Region, while evoking his Mexican roots and Phoenix suburban heritage. In his series, ***Cuentos*** (Stories), Ybarra captures a nostalgic sense of place in his depictions of the Golden Gate and Barrios Unidos neighborhoods, displaced by the Phoenix Sky Harbor International Airport's development to meet economic demand. His intimate paintings of everyday life provide a glimpse into what makes a home, family, and a community.



Look Closely...

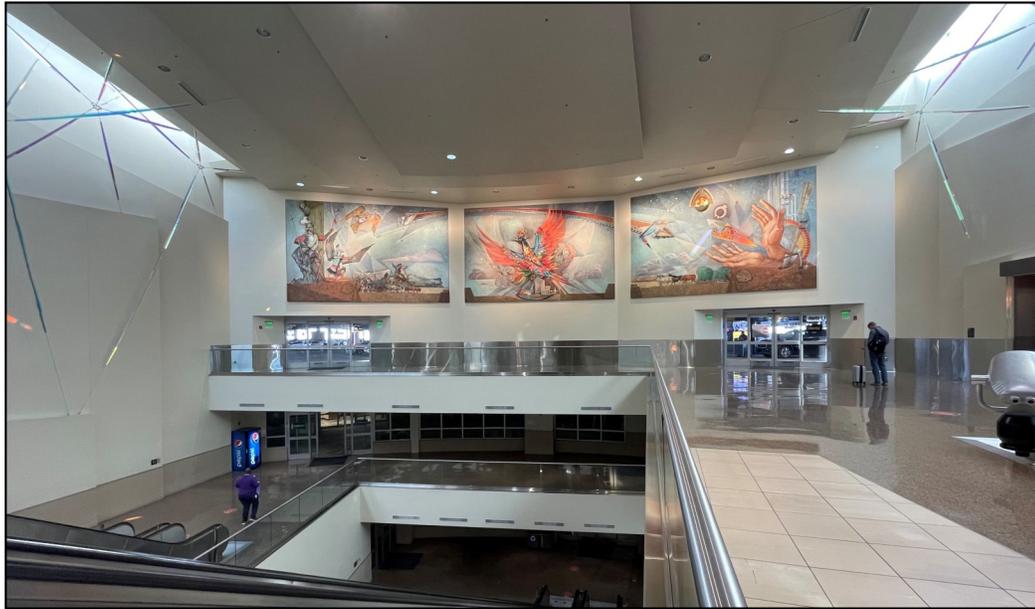
Check out Ybarra's sketches for his ***Cuentos*** series. What changes do you notice in these sketches that differ from the final paintings on display?



Want a **free postcard booklet** featuring images from Ybarra's *Cuentos* series? Reach out to airport.museum@phoenix.gov to receive yours.

The Phoenix Rises Again

Architecturally-integrated mural located on level 3, by the central escalators



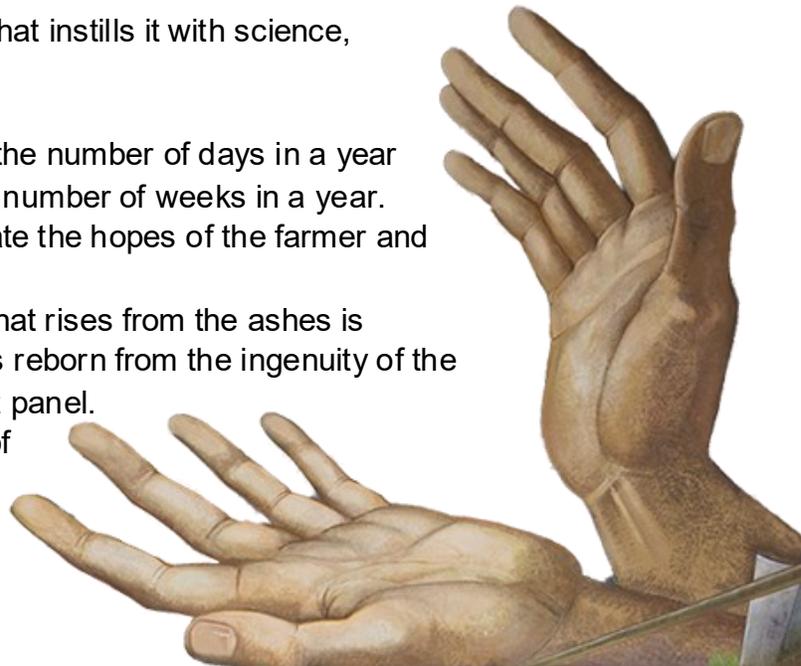
Coming down the central escalators, you cannot help but notice **Paul Coze's** 75-foot, three-part mural gleaming overhead. ***The Phoenix*** is one of the most beloved and iconic artworks in the city. It is believed to be the first piece selected through a voting process carried out by the citizens of Phoenix. The panels represent the city's past, present, and future. Can you determine the elements that categorize each panel with their "past," "present," and "future" theme?

Use the Spy Scope to spot all of the textures and elements incorporated onto the surface. Coze used 52 different materials, from seashells to vintage toys, on 15 uniquely shaped canvases. This project was a collaboration between artists, friends, students, and community volunteers.

Did you know...?

Paul Coze used a lot of symbolism in his mural that instills it with science, mythology, and Arizona's history.

- The phoenix has **365 feathers** representing the number of days in a year and there are **52 materials** representing the number of weeks in a year.
- The **shovel** and **pick** in the right panel indicate the hopes of the farmer and miner while cultivating the desert landscape.
- The mythological story of the **phoenix bird** that rises from the ashes is representative of how the city of Phoenix was reborn from the ingenuity of the Hohokam canal systems, pictured in the right panel.
- Coze considers his design as a "visual epic of wings," without the visual inclusion of any aircraft.
- The hands in the right panel represent the free will of man reaching into the stars.



From Entrance to Exit

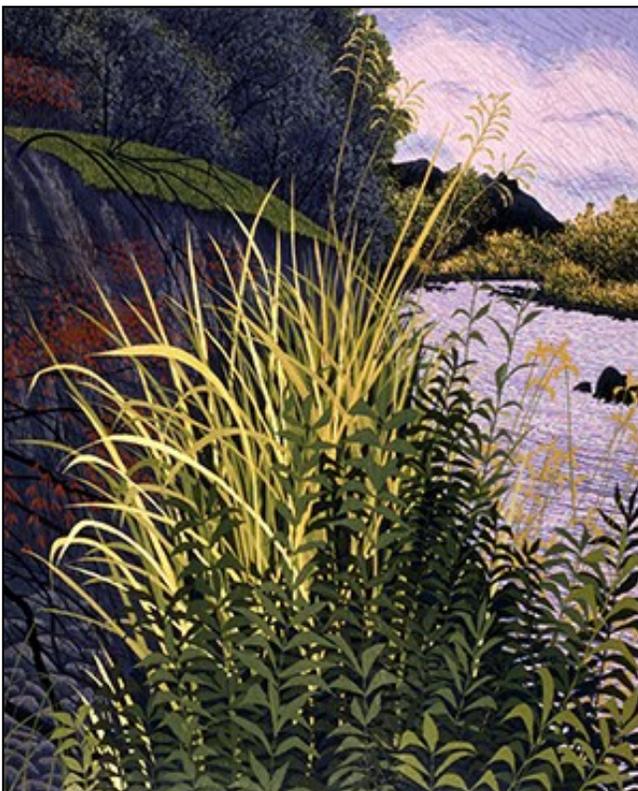
Artwork located near the lobby exits

Before you exit the Rental Car Center to explore the outdoor artwork, be sure to visit these works displayed near the facility's lobby exits.



Chile Eggsperience, 1988, oil painting on canvas

Susi Lerma is known for her exuberant use of color and brushwork that creates a liveliness in each of her paintings. In ***Chile Eggsperience***, Lerma depicts green chiles, a vital ingredient in Southwestern cuisine.



Tonto Creek, 1988, woodblock print on Japanese mulberry paper

Gordon Mortensen (b. 1938) works from watercolor studies to understand the color dynamics needed for his final woodcuts, resulting in painterly compositions.

Woodblock is a form of relief printing. Designs are carved into a block of wood, linoleum or plastic. Ink is then applied to the un-carved areas and transfers to the surface of the paper when the block is pressed against it by hand or through a printing press.

Tonto Creek is a 72.5-mile-long stream located in the Mogollon Rim area of northeast Arizona, on the edge of the Tonto National Forest. The artwork depicts the lush scenery of the area. How many layers of color do you think are included in this representation of Tonto Creek?



Time to take your art adventure outdoors.

The art does not stop within the interiors of the Rental Car Center. Exit the visitor lot through the **Rental Car Exit** road and turn left on **Sky Harbor Circle** to experience various outdoor works of art.

Catch a glimpse of **Michael Anderson's *Slipstream*** sculpture beckoning towards the planes in the sky at the **entrance of the visitor's parking lot**, visible along Sky Harbor Circle, on the southwest side.

As you approach **Buckeye Road**, take a peek at **Al Price's undulating *Sine Waves*** steel fence beginning on the southwest corner of **Sky Harbor Circle** and **Buckeye Road**.

Turn left on **Buckeye road** to see how the ***Sine Waves*** fence spans a quarter mile until you reach 16th street.

Turn left on **16th street** and find three detailed murals on the east side that commemorate the rich

RCC Outdoor Map

E Buckeye Road

E Buckeye Road

S 16th Street



Sky Harbor Circle N



S 16th Street

Visitor Parking Lot

You are here.



Rental Car Exit Road



Rental Car Center

Michael Anderson's *Slipstream*

Outdoor sculpture standing tall at the entrance of the visitor parking lot



Slipstream, 1979
burnished steel,
enamel paint,
18 x 9 x 8 ft.

Michael Anderson (b. 1945) is most recognized for his gracefully sweeping works in steel. *Slipstream* refers to a current of air driven back by a revolving aircraft propeller or jet engine. Anderson portrays this powerful motion in his sculpture through the arc-shaped form at the top of the work. Its large scale imparts energy and immediacy, as its elements pierce through the surrounding space.

Anderson shares, "monumental public art is art that everyone gets to see. It should become part of the environment, enriching and provoking thought through visual experience."

Did you know...?

The aluminum arc-shaped form used to be red. After the sculpture was moved outside, the original red paint faded and was repainted bronze by the artist in 2004.

The sculpture used to live in Terminal 3 of the airport, and moved to its new home in 2007, now greeting Rental Car Center visitors.



Slipstream in Sky Harbor Airport, Terminal 3, 1980s.

Shifting Sine Waves

Outdoor fence located along E Buckeye Road between 16th St and Sky Harbor Circle

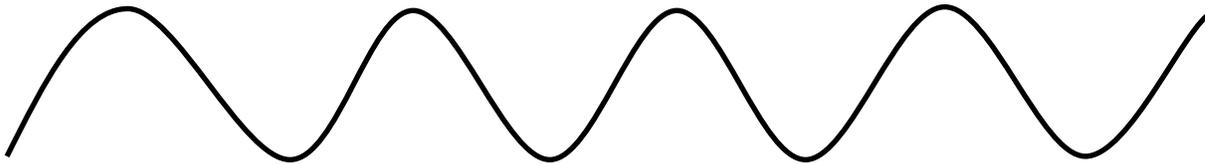
Did you know that a fence can also be art? Whether his work floats, ascends, expands or undulates, **Al Price (b.1961)** combines utility and art in ***Sine Waves***, 2006, a 1400-foot long steel fence that snakes through the urban landscape. The artist carefully rolled, bent, and welded the bars into eighty-eight 16-foot panels that form a pattern based on sine waves.



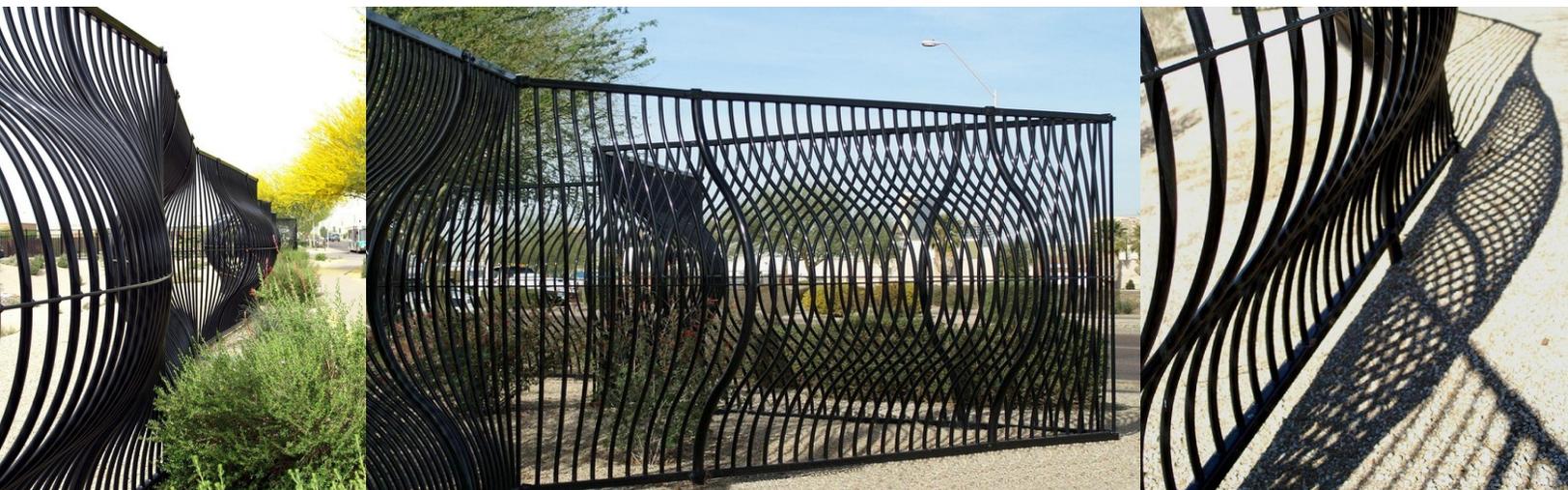
Price designs large-scale site-specific sculptures that are activated by the moving viewer as they pass by. The viewer's experience is elemental in his artistic practice: "I always want my sculptures to put on a show—one that relies on visual effects created by patterns, shadows, lighting, and the shifting perspective of the viewer." The sun provides a light source that casts shadows of the wave-like steel bars onto the gravel, while also creating an optical illusion of concave and convex motion.

Did you know...?

A sine wave is a curve with this shape, and has a pattern that repeats:



The length of a sine wave is called a wavelength. Waves are found everywhere in the natural world, such as sound waves and light waves. Notice how the steel fence mimics a sine wave.



Heart of a Barrio

Outdoor murals located along 16th St, between Buckeye Rd and Maricopa Freeway

The three murals along 16th Street offer glimpses into the history of their surrounding community. They serve as visual celebrations of the past, and reflections of growth, change, and preservation. Although you can spot the murals as you drive by, their detailed compositions invite the viewer to take a closer look.

Espíritu y Dignidad (Spirit and Dignity), commemorates the community members who helped Father Albert Braun build the historic Sacred Heart Church, near 16th street and Buckeye road. The central hand holds a burning flame, signifying a “flame of remembrance” for a church that serves generations of community members who continue to fight for its standing, despite the expansion of the PHX Sky Harbor Airport. Notice the thousands of glass tiles



Josh Sarantitis and Will Wilson, *Espíritu y Dignidad* 2008, Venetian glass tiles



John Randall Nelson, *La Memoria Vive*, 2008, Ceramic tile and steel

La Memoria Vive (Memory Lives On) takes its inspiration directly from the written and visual histories of the residents of the Golden Gate neighborhood. Notice how some of the images are similar to those incorporated into Frank Ybarra's paintings in the RCC Hallway? If you look closer at the undulating tiles along the bottom of the mural, you can read some of the writings. What narratives can you gather from the tiled words?

The shape of ***Familia, el Corazon de la Cominidad (Family, the Heart of the Community)*** is modeled after the shape of the Thunderbird design used by civil rights activist César E. Chávez and the United Farmworker's Union. The central image represents a Sacred Heart, one of the most revered symbols in Roman Catholicism. The names of the historic neighborhoods that flourished before the expansion of the PHX Sky Harbor Airport are listed along the top of the mural.

Martin Moreno, *Familia, el Corazon de la Cominidad*, 2009, Ceramic tile and steel

