



Art, Architecture and the Airport

The Visual and the Visionary



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A Convergence of Creativity and Innovation

The construction of the new Terminal 1 presented an exciting opportunity to redefine the cultural make-up of Toronto Pearson International Airport. The integration of an eclectic mix of artwork into the terminal's stunning architecture has not only enhanced the building's unique character, but will captivate the minds of millions of air travellers now and in the years to come.

Louis A. Turpen, President and Chief Executive Officer

As the Greater Toronto Airports Authority (GTAA) opens the doors of its new Terminal 1, it is proud to bring travellers a renewed era of design, amenities and customer service excellence. Designed to enrich travel through Toronto Pearson, an extensive art and exhibition program will offer a unique, uplifting and educational experience to many airport visitors.

Eight commissioned pieces, created by Canadian and international artists, were selected from more than 300 submissions during an open call for expressions of interest in early 2000. Designed to represent Toronto's role as the gateway to the North American global air transportation

system, each work communicates the essence of flight in a conceptual, abstract or realistic manner.

In addition to this work, the GTAA will also feature museum exhibition spaces in various locations of the new Terminal 1. Working in partnership with the Royal Ontario Museum, the GTAA has developed a series of rotating exhibitions on a variety of themes destined to stimulate the imaginations of airport visitors.

Included in this program are an aviation exhibition and a gallery which will showcase the history of aviation in Canada and remind many of the former glory of flying. The Malton Airport Gallery will display Toronto Pearson's early days

and key highlights of Canadian aviation history.

Mixed with the new artwork and rotating exhibitions will also be a reintroduction of work from the 1960s. The GTAA will be re-installing several pieces from contemporary Canadian artists originally commissioned for the then new Terminal 1.

The following pages offer an in-depth look into this exciting program as the GTAA invites everyone to the new Toronto Pearson.

Robert Charles Coyle (Canadian, b. Kingston, Ontario 1961)

Flight Song 2001–2003

Shot blasted lexan sheet, lexan rod, stainless steel cable

19 figures, each 1.5 metres long

Fabricated by La Paloma, Sun Valley, California

Collection of the Greater Toronto Airports Authority



The GTAA stated a goal of 'enhancing the architectural experience of the terminal and communicating the essence of flight.'

I have arranged each paper airplane and its corresponding flight line in a musical movement based on sequential logic that speaks to the terminal and its natural light. In its metaphoric dance, the work intends to reflect the movement of passengers as well as communicate feelings of levity that are at the core of all our aerial exploits. I hope the giant paper airplanes promote a childhood reflection in the viewer and also ask each person 'When was the last time you tossed one?'

Robert Charles Coyle 2003

In his late teens, Robert Charles Coyle moved to Scottsdale, Arizona with his family where he encountered commercial art while working in an advertising agency. On his return to Canada in the early 1980s, he attended the Ontario College of Art and developed an interest in sculpture and mixed media constructions. Grants from the Canada Council for the Arts and the Ontario Arts Council followed, along with an active schedule of exhibitions in art centres and galleries.

In the early 1990s, he began to methodically chronicle Leonardo da Vinci's notes on flight. By piecing together clues from da Vinci's incomplete notes and sketches, Coyle created a replica of da Vinci's flying machine. He became

"da Vinci's fabricator." Works from this period are in the collections of the United States Department of Defense, the Frederik Meijer Gardens, Grand Rapids, Michigan, the Art Gallery of Windsor, Windsor, Ontario, and the Museum of Science, Boston, Massachusetts where a full-sized replica with a 25 foot wingspan is in the permanent collection.

Coyle began painting at age 11 years, and refers to a suburban Toronto childhood of time spent in "innocent, subversive exploit" developing and building contraptions with his friends out of leftover materials found at building sites. He remains a "maker of art" of whimsy and great vision. His home is in Windsor, Ontario.



Katharina Grosse (German, b. Freiburg/Breisgau, Germany 1961)

Untitled, 2003

Acrylic on dry wall

8.85 x 17.5 x 23.5 metres

Collection of the Greater Toronto Airports Authority



Spray pistol and paintbrush are Katharina Grosse's painting tools; her supports, stretched canvas, paper strips, walls, and ceilings. Differences run parallel in Grosse's endeavors. She uses the same painting techniques in different contexts, superimposes and combines spray painting and brushstroke in the same pictures, and intentionally suspends the distinction between picture-oriented and installative painting.¹

Rainer Fuchs 2001

Katharina Grosse began to attract attention in the late 1990s with her unusual techniques and use of colour.

In the early years of her career she experimented with various forms and techniques related to colour field painting. Her first spray painting was shown in a group exhibition at the Kunsthalle Bern, Switzerland in 1998.

Now an artist of international repute her paintings are remarkable in their breadth, application and juxtaposition of colour. She paints on canvas, aluminum, paper, and directly on the wall. Colour in Grosse's work becomes a phenomenon and illusion of space and movement that can define an architectural setting. "These painting installations had a way of filling the space like sound,

spreading their often dissonant vibrations beyond the borders of the works and resonating in every part of the room."²

Grosse has exhibited widely in Germany, the United States, and England, as well as in Australia, New Zealand, South Korea, Switzerland and Austria. She has created notable site-specific pieces for the Chinati Foundation, Marfa, Texas (1999), in Auckland, New Zealand (2001), and for the Birmingham Central Library, England (2002), among others. She lives in Dusseldorf and Berlin, Germany.

¹ Rainer Fuchs, "Painting: A Game of Relations – notes on Katharina Grosse," *Parkett*, no. 63, 2001, p.159.

² Sabine Russ, *Katharina Grosse*, UCLA Armand Hammer Museum, Regents of the University of California, Los Angeles, 2001.



Ingeborg Jürgensen Hiscox (Canadian, b. Schleswig, Germany 1938)

Skyward 2003

Acrylic and oil paint on wood

2.96 x 2.95 metres

Collection of the Greater Toronto Airports Authority

The idea for the design came out of a sense of wonder and amazement to see massive machines airborne. It reflects nature and knowledge, the journey from idea to achievement, in this instance from aerodynamic formulas written on blackboards to airborne machines.

In my work, I deliberately obscure the literal meaning of letters and formulas to widen their meaning. The shapes used are based on pictorial concerns. Fractions of formulas become symbols of all knowledge applied, fractions of different skies reflect the dome where it all takes place. The placement of the images underlines the interconnectedness of knowledge and nature.



The beauty of letterforms, in all their manifestations, have always held a special fascination for Ingeborg Hiscox, from the mysteries of early mark-making to legible communication. They appear often in her work, in clay, prints, collages and paintings.

Hiscox began her education in Germany and continued at the École des Beaux-Arts in Montreal, Concordia and McGill Universities. A Canadian citizen since 1965, she has exhibited in Canada and abroad. She was the director and curator

of the Stewart Hall Art Gallery in Pointe-Claire, Quebec. As a freelance artist and graphic designer, she illustrated books and filmstrips and worked as a scenic painter. She lives in Pointe-Claire, Quebec.

Sol LeWitt (American, b. Hartford, Connecticut 1928)

Wall Drawing #1100, Concentric bands 2003

Acrylic paint, 39.3 metres circumference

Drawn by Sachiko Cho, Miles Collyer, Sarah Heinemann,

Joseph Montague, Malika Montague, Jo Watanabe

Collection of the Greater Toronto Airports Authority



If you look at some of the paintings of Giotto... They look almost like cubist paintings, because at the time, while the idea of linear perspective was known, it was still considered necessary to adhere to the flatness of the wall... I started going to Italy in the seventies, and I lived there for a time in the eighties. Large-scale frescoes were all around. It seemed like a natural way of making art. Once I got the idea of working on the wall, then it became the whole wall. The work became tied to the idea of the context of the space, the wall, the room inside, outside. The great models of that in Western art were right there, where I was living in Italy.¹

Sol LeWitt 1999

Sol LeWitt attended Syracuse University and served in the Korean War as a graphic artist. He moved to New York in 1953. From the 1960s, at the centre of a group of artists reacting to what LeWitt called "the useless ideas of abstract expressionism," his work would come to define and articulate conceptual and minimal art. The pictorial and narrative were rejected for flat lines and simple geometric shapes, and the idea, or concept, for a work of art was more important than its execution. His historic *Paragraphs on Conceptual Art* was published in 1967, *Sentences on Conceptual Art*, in 1969. Since his first

exhibition in New York City in 1963, he has had numerous exhibitions of his paintings, drawings and sculpture, and is represented in the collections of museums worldwide. Major retrospectives were organized in 1978 at the Museum of Modern Art, New York, and in 2000 at the San Francisco Museum of Modern Art that travelled to the Whitney Museum of American Art, New York in 2001. He lives in Connecticut.

¹ Gary Garrels, "A Conversation with Sol LeWitt," *New York Arts*, February 2000, pp. 47-49.



Ingo Maurer (German, b. Island of Reichenau, Lake Constance, Germany 1932)

Earthbound... Unbound 2003

Water, plastic, acrylic

7.3 x 3.75 x 1.1 metres

Technical assistance by Mark McKenna, New York, New York,
and Johannes Schmid, Munich, Germany

Collection of the Greater Toronto Airports Authority



In 1966, the lighting fixture *Bulb* – an unadorned light bulb encased in a giant replica bulb, now in the collection of the Museum of Modern Art, New York – was so successful that the company Design M, later Ingo Maurer GmbH, was established to meet the demand. By 1984, when the response to *JaJaHo* – a low voltage system in which halogen lamps are hung on stretched wires – exceeded all expectations, Ingo Maurer was internationally recognized as one of the most technologically advanced and innovative lighting designers.

Since the 1980s, the whimsy and magic of his work has been featured in lighting installations, concepts for businesses, private and public

spaces, and architectural projects. He has been honoured with numerous awards, and exhibitions in major museums including the Centre George Pompidou, Paris (1985), the Fondation Cartier, Paris (1989 & 1997), the Stedelijk Museum, Amsterdam (1993), the Museum of Modern Art, New York (1998) and the Philadelphia Museum of Art (2003). He was awarded the Chevalier des Arts et des Lettres by the French Ministry of Culture (1986) and the Oribe Award, Gifu, Japan (2003), named Designer of the Year by the German publication *Architektur & Wohnen* (1997), received design prizes from the Raymond Loewy Foundation (2000), and the cities of Munich (1999) and Barcelona (2000). His lighting projects include

the Tel Aviv Opera House (2001), the Munich subway system (1999), the Deutzer bridge in Cologne (1998), and a fashion show in Paris and showroom in London for fashion designer, Issey Miyake (1999).

"We are successful when we manage to trigger a feeling in people" (Maurer 2003). Is there a living soul who would not be enchanted by his feather-winged light bulb? Trained as a typographer and graphic designer in Germany and Switzerland, Maurer worked in New York and San Francisco in the early 1960s. Since returning to Germany in 1963, he has lived in Munich.

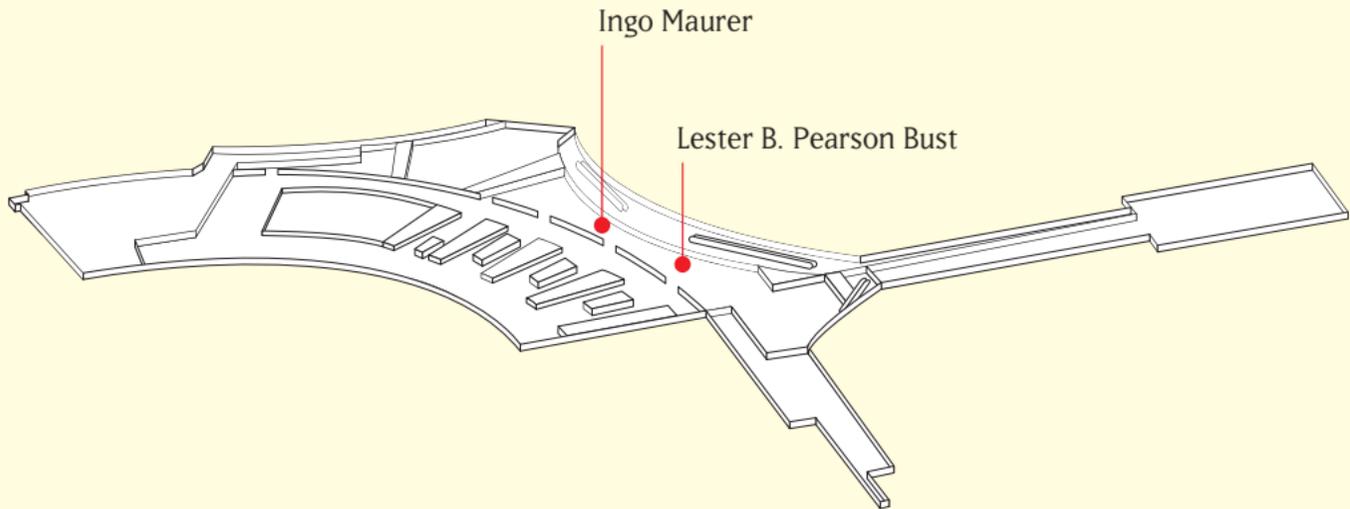
*Chance has always determined my life more than intent.
It all started with the light bulb. I fell in love with it...
Delicate, fragile, and yet, at the same time, strong.
I found this symbiosis between industry and poetry
extraordinary.*

Ingo Maurer 2003

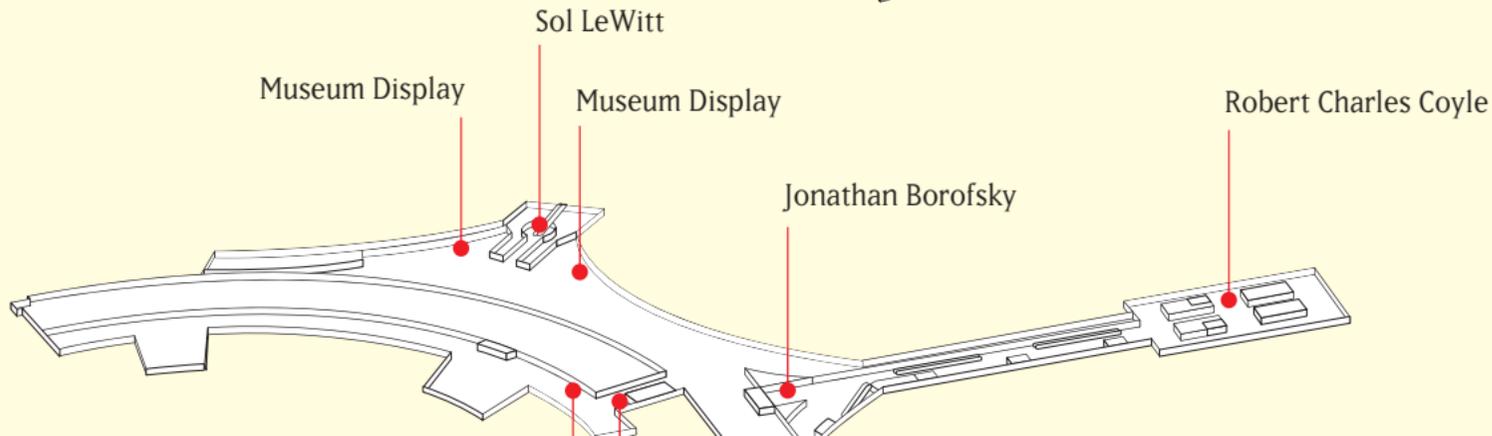


Art Locations

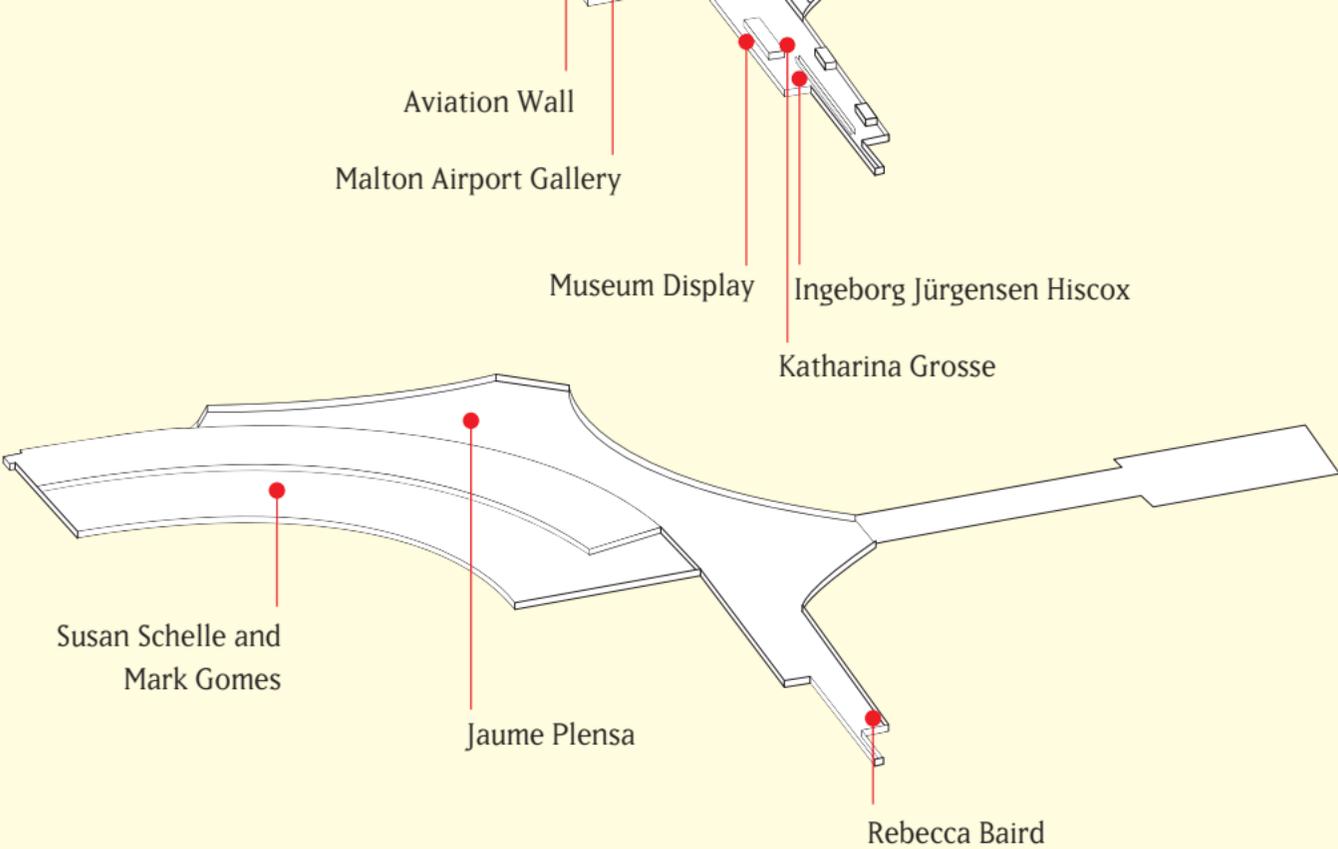
Level 3



Level 2



Level 1



Jaume Plensa (Spanish, b. Barcelona, Spain 1955)

As One... 2001–2003

Neon tubing, bi-coloured glass, metal plates, stainless steel rods

4 x 130 metres

Neon fabricated by Swon, Montreal, Quebec

Collection of the Greater Toronto Airports Authority



In a virtual geological period, the continents drift apart once again, only to fuse into one. Canada is a clear symbol of the social integration and cultural fusion that announces the future. 'As One...' uses the names of the five continents, superimposing them until they are blended into one word that we still have not learned to understand. Spontaneously, the isolated names of the individual continents appear, only to eventually reintegrate themselves, once again, into the new word.

Jaume Plensa 2001

From his first exhibitions in Spain in the 1980s, and into the 1990s when he burst onto the international art scene, Jaume Plensa has created both intimate sculptures and large-scale public projects, as well as set and costume designs for the theatre and opera. Among the numerous awards honouring his work are the Medaille des Chevaliers des Arts et Lettres from the French Ministry of Culture in 1993, the first prize for sculpture at the 39th Salon Montrouge, France in 1994, the Fondation Alexander Calder prize, Saché, France in 1996, and the Premi Nacional d'Arts Plàstiques, Premis Nacionals de Cultura de la Generalitat de Catalunya, Barcelona in 1997.

In the quest to give intangible concepts a physical presence,

Plensa is known for his elegant use of a wide variety of media, including aluminum, bronze, brass, iron, steel, glass, synthetic resin, and alabaster. Text used in his sculptures can be both literal references and poetic clues. His work has been widely exhibited in galleries and museums in Europe, Japan and the United States. A small selection of his many large-scale public commissions includes the city of Auch, France (1990–1991), the Henry Moore Sculpture Trust, Halifax, England (1993), the Baltic Centre, Gateshead, England (1996), Kimpo Sculpture Park, Seoul, South Korea (1998), and the Jerusalem Foundation, Israel (1998–2000). Jaume Plensa lives and works in Paris and Barcelona.



Susan Schelle (Canadian, b. Hamilton, Ontario 1947) and
Mark Gomes (Canadian, b. Sarnia, Ontario 1949)

Jetstream 2003

Aluminum, granite, bronze

Six floor inlays: each 3 metres diameter

Suspended configurations: 66 x 13 metres

Collection of the Greater Toronto Airports Authority



The weather is our national pastime; it is a subject and language shared by all, and a dialogue that is always curious. Speculations never end, and the outcome, more often than not, is a surprise. It is the weather and the visual imagery associated with it that we have drawn from – a lexicon of positive atmospheric phenomena, an area of rich representation and familiar abstraction. Weather and flight are intimately linked, with no translation necessary. Weather is a fact with its own built-in sense of place.

Susan Schelle and Mark Gomes 2003

Schelle and Gomes have been collaborating on public commissions since 1992, in addition to their work as independent artists. Both have been actively involved with issues concerning public art policy, and have been members of the board of the Toronto Sculpture Garden. Projects in Canada include *Lineage* in Hamilton, Ontario (1992), *Overlay* (1993) and the *Bloor Spadina Parkette* (1997) in Toronto. In 2001 they received the Toronto Architecture and Urban Design Award for The Prince Arthur, 38 Avenue Road project (1999) which integrated multiple elements such as a granite couch, gates, pavement inlays and patterns into an urban landscape.

Since 1978 Susan Schelle has had an active schedule of

gallery and museum exhibitions including *P.S.1* in New York (1986–1987), and *A Sense of Place* (1994) at the Power Plant in Toronto, and her work is represented in numerous collections. She is an Assistant Professor in Visual Studies, Fine Art Department, at the University of Toronto, and lives in Toronto.

Mark Gomes has been exhibiting, in Canada and abroad since 1975. His sculpture based installations and photographic work are in the collections of The Art Gallery of Hamilton, Ontario, and The Canada Council Art Bank, among others. He has served on the boards of the Public Art Commission, and the Toronto Arts Council. He lives and works in Toronto.



Purchased Artwork

Open Sky 2002 (1)

Blue Sky Flyer 2002 (3)

The Avro Jetliner 2001 (2)

Collection of the Greater Toronto Airports Authority

Rebecca Baird (1)

(Cree, b. Edmonton, Alberta 1954)

Open Sky 2002

Acrylic on canvas

1.52 x 2.74 metres

Assisted by Bill Lazos

and Kenny Baird

Collection of the Greater Toronto
Airports Authority

Peter Sutherland (3)

(Canadian, b. Toronto,
Ontario 1953)

Blue Sky Flyer 2002

Wood, aluminum, steel,
cast polyester resin, nylon

.28 x .90 x 1.35 metres

Collection of the Greater Toronto
Airports Authority

Robert Vanderhorst (2)

(Canadian, b. The Hague,
Holland 1950)

The Avro Jetliner 2001

Oil on canvas

.86 x .61 metres

Collection of the Greater Toronto
Airports Authority

The scope, textures, iconography, and details are layered, to convey the richness of the human imagination and far horizons. The images used in the mural – among them the eagle, constellations, earth and sky – are all eternal and specific, accessible to all human ages and origins. As a First Nation artist, it is my hope that the timeless themes and totems of Open Sky will resonate with all those who encounter it.

Rebecca Baird 2003



1



2



3

Things That Fly

Earthbound, we have always coveted the ability to fly. Flight is freedom. Flight is the power to reach realms above and beyond the earthly plane.

Birds and other beings capable of flight figure significantly in the aboriginal cultures of North America. They are fellow creatures who are important to human well-being and survival. They are powerful beings who have roles to play in human destiny. The works in this exhibition were created by artists from the First Nations of Canada. They reflect the respect and admiration of aboriginal peoples for the power and beauty of things that fly.

Trudy Nicks, Senior Curator, Royal Ontario Museum



Museum Exhibition Cases

To many, museums offer not only a chance to learn, but a glimpse into the world's deepest mysteries. The GTAA intends to bring this experience to the travelling public at the airport, and has entered into partnerships with the Royal Ontario Museum (ROM) to develop a series of themed exhibits in the new terminal.

Attractive and informative displays offer airport visitors a captivating moment. For the exhibitions, the ROM will assemble artifacts from their collection and from other museums from across southern Ontario on a variety of themes.

In the airport's first phases there will be three exhibition cases; one located on the entryway to Pier D and two

located in Node F. In the terminal's second phase additional cases will be found in Hammerhead F, in the international departure lounges.

Opening exhibitions will include:

Things That Fly – a collection of ROM's First Nations artifacts on the theme of flight and movement.

Mobility/Mobilité – a collection assembled from the Bata Shoe Museum, telling the story of footwear around the world.

Future exhibitions will feature Tea and Coffee from the ROM, Morse Code from the Canada Science and Technology Museum, Toys from Black Creek Pioneer Village and As the Eyes Have It from the Museum of Vision Science & Optometry.



Aviation Wall

Man's long-term dream of flying became a reality on December 17, 1903, when Orville Wright took a 12-second powered flight over the sand dunes near Kitty Hawk, North Carolina, USA. Wright travelled a distance approximately equal to the wing span of a 747 aircraft.



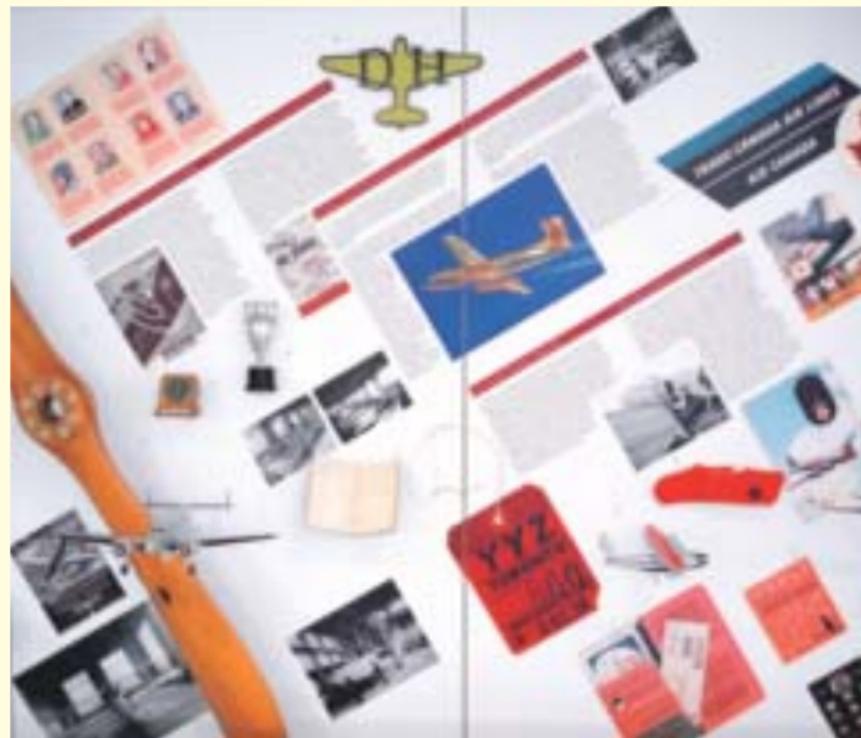
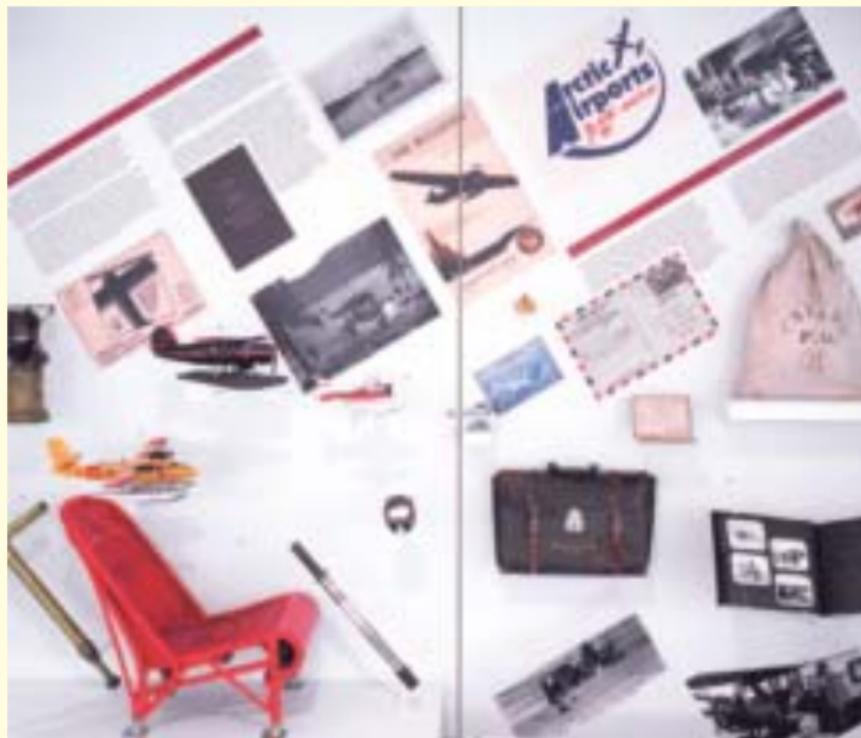
It is amazing to think that in just 100 years flying has become a commonplace activity in our daily lives. Man has truly conquered the sky and built a transportation system that can take you nonstop from Toronto to the other side of the world in just a few hours.

These achievements in aviation were unimaginable in 1903. The same is true today. We cannot conceive of the future wonders in aviation that await us. Inventors and visionaries, like the Wright brothers, continue to explore ideas and technology that will improve every aspect of flying. Wilbur and Orville Wright

started an adventure 100 years ago that carries us on today and will continue for generations to come.

There have been many exciting developments along the way, some of them here in Canada. This exhibition explores historical aspects of commercial aviation in Canada and invites you to *Remember When*.

Louis A. Turpen



Malton Airport Gallery

The Greater Toronto Airports Authority welcomes you to the Malton Airport Gallery. This gallery pays tribute to Malton Airport and to Toronto's ongoing commitment to aviation. Great strides have been made in the 100 years since the Wright Brothers' first flight. The exhibition looks at aspects of these achievements and asks you to Remember When.



Toronto's first flight took off over Lake Ontario on September 7, 1909 with Charles Willard at the controls. He was forced to land in the lake as his landing field was populated with curious and awestruck crowds. Three years later the first passenger flight took off from an open field located at Don Mills Road and Eglinton Avenue. Fields, farmland and the harbour were Toronto's airfields until the mid 1900s. Downsview Airport was established on open farmland in 1928 distinguishing it as Toronto's oldest airport. Malton Airport, built ten years later, was developed on 420 hectares of farmland with a farmhouse as the terminal. The first flight, an American Airlines DC-3, touched down at the new Malton Airport, August 29, 1939.

It has been nearly sixty-five years since these humble origins. Today Malton Airport, renamed as Toronto Pearson International Airport, is the largest airport in Canada, handling more than 25 million passengers each year. The Greater Toronto Airports Authority has embarked on a new terminal building project, the first stage of which is now complete. Toronto has become Canada's window to the world.

Please join us in remembering the past as we prepare for the future.

Louis A. Turpen



Art collection is not entirely new to Toronto Pearson. In the early 1960s, several works were commissioned from contemporary artists to be displayed at the airport. The GTAA will have many works from the original collection re-installed in and around the new terminal.



Michael Snow
(Canadian, b. Toronto, Ontario 1929)
Goddess of Space-Rockette 1962
Oil on canvas
1.78 x 1.52 metres
Collection of
Transport Canada

Micheline Beauchemin
(Canadian, b. Longueuil, Quebec 1930)

Je veux la lune I
circa 1963-1964

Graham Coughtry
(Canadian, b. Saint-Lambert, Quebec 1931 – d. Claremont, Ontario 1999)

Two Murals (Man into Space)
1962

Louis de Niverville
(Canadian, b. Andover, England 1933)

Flight of Icarus 1963
History of Flight 1963

Niilo Kalervo Kallio
(Finnish, b. Nivala, Finland 1909 – d. Helsinki, Finland 1969)
Lester B. Pearson 1951

Harold Town
(Canadian, b. Toronto, Ontario 1924 – d. Peterborough, Ontario 1990)

Sculptured Screen, Double-Faced circa 1963-1964

West Baffin Eskimo Cooperative

Kiakshuk
(Inuit, b. 1886 – d. 1966)
Three Inukshuit, circa 1963-1964

Kiakshuk
(Inuit, b. 1886 – d. 1966)
Stone Images Mark the Western Sea Route 1960

Natsivaar
(Inuit, b. 1919 – d. 1962)
Angels in the Moon 1960

Niviaksiak
(Inuit, b. 1908 – 1959)
Sled and Seal Cached on Snow Blocks 1950s, printed 1960





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