

KOTA EZAWA

SFO INTERNATIONAL GATE ROOMS  
PUBLIC ART PROJECT PROPOSAL

1. Proposal Images



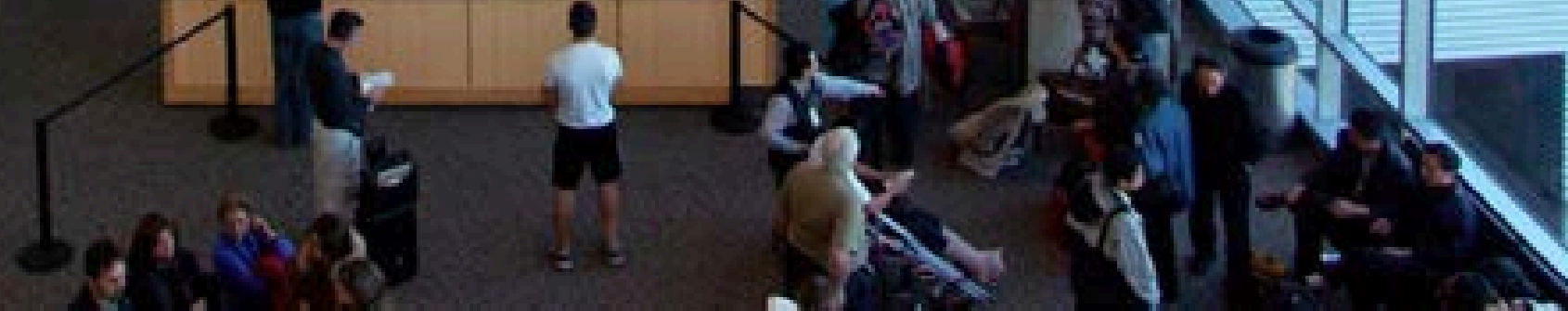
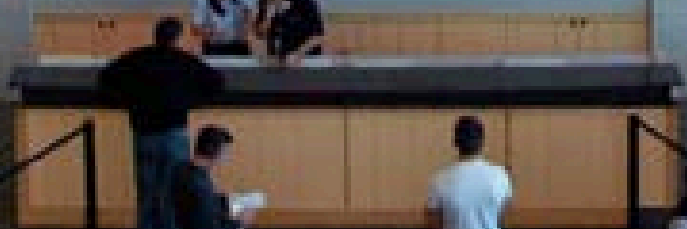
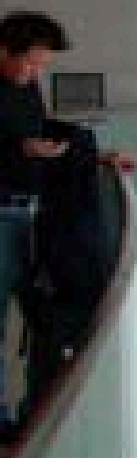
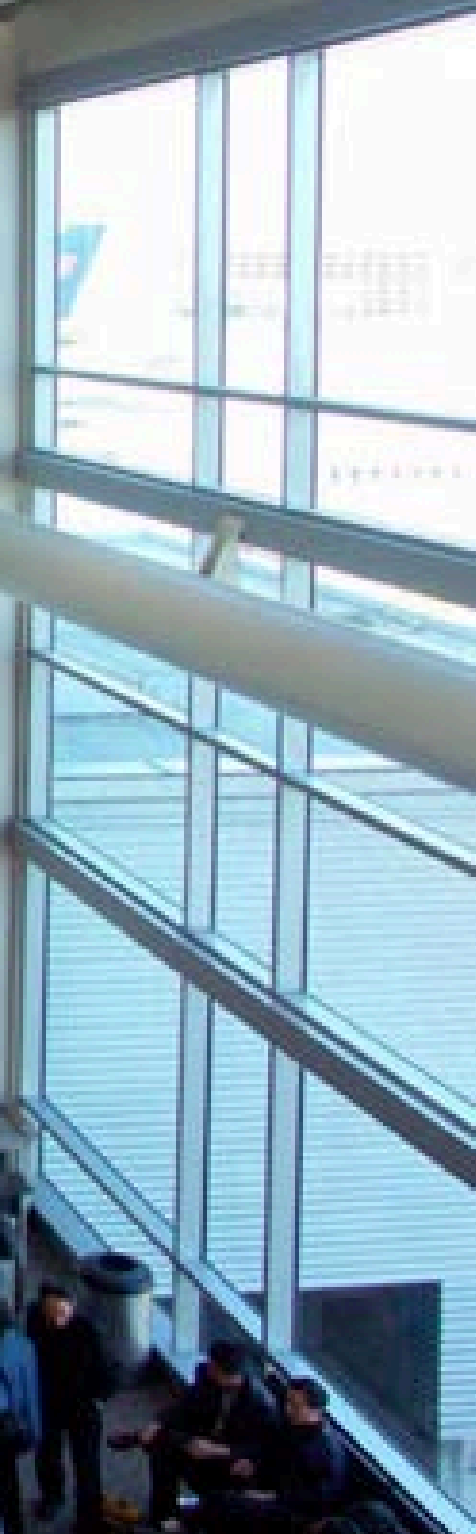
a. Kota Ezawa, *Mondrian Meets The Beatles*, drawing, 2016



b. *Mondrian Meets The Beatles*, on location at SFO International Gate Room



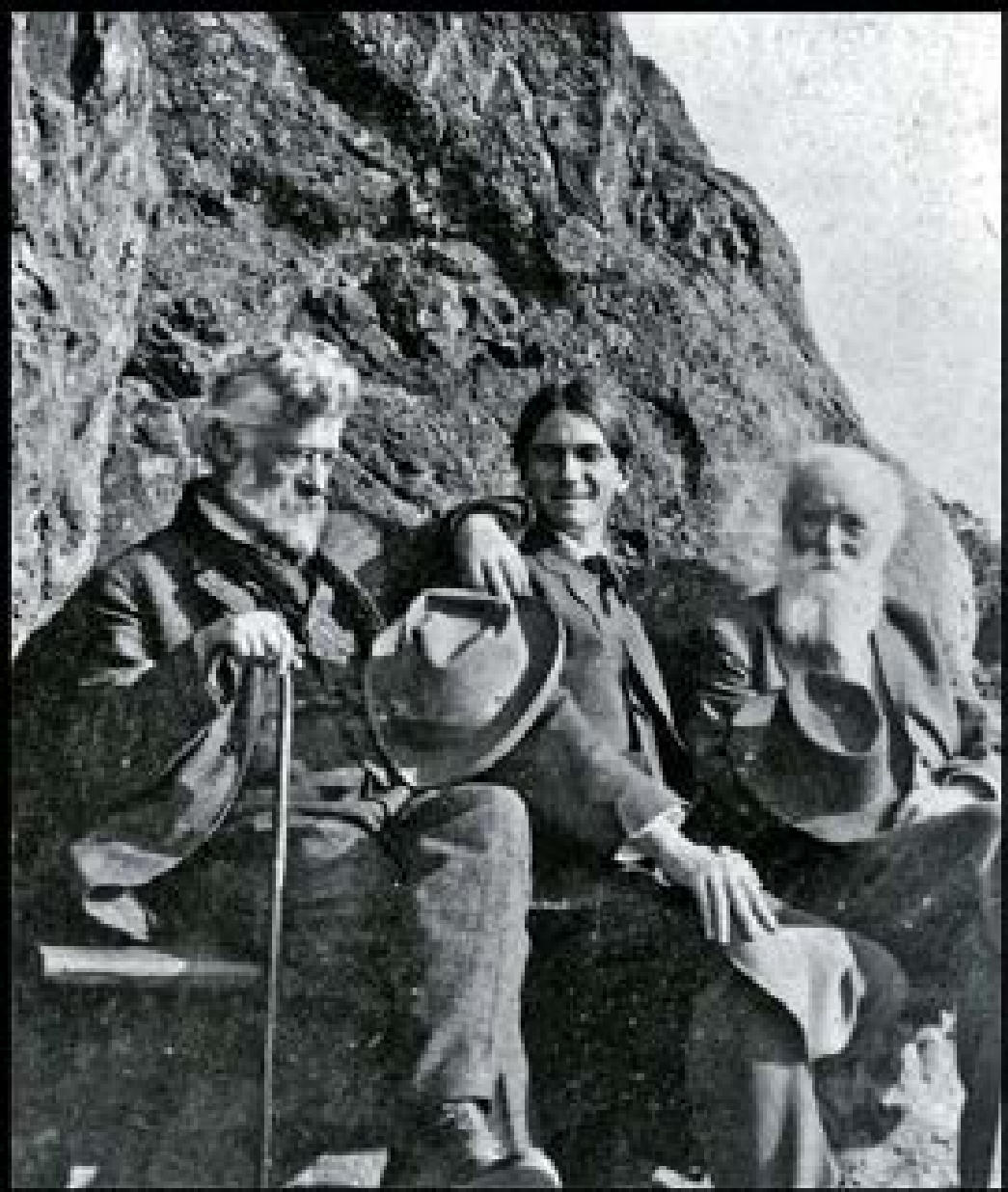
c. *Mondrian Meets The Beatles*, physical model





William Keith (L) (1838-1911) with Charles Keeler and John Muir (R)

King River Canyon 1878





William Keith - Yosemite Sentinel Rock - 1872



China

# 'World's saddest polar bear' exhibited in Chinese shopping centre

Lethargic bear called Pizza is on show at an 'ocean theme park' inside the Grandview shopping centre in Guangzhou

Tom Phillips in Beijing

Wednesday 20 July 2016 04:55 BST



< Shares

13,908



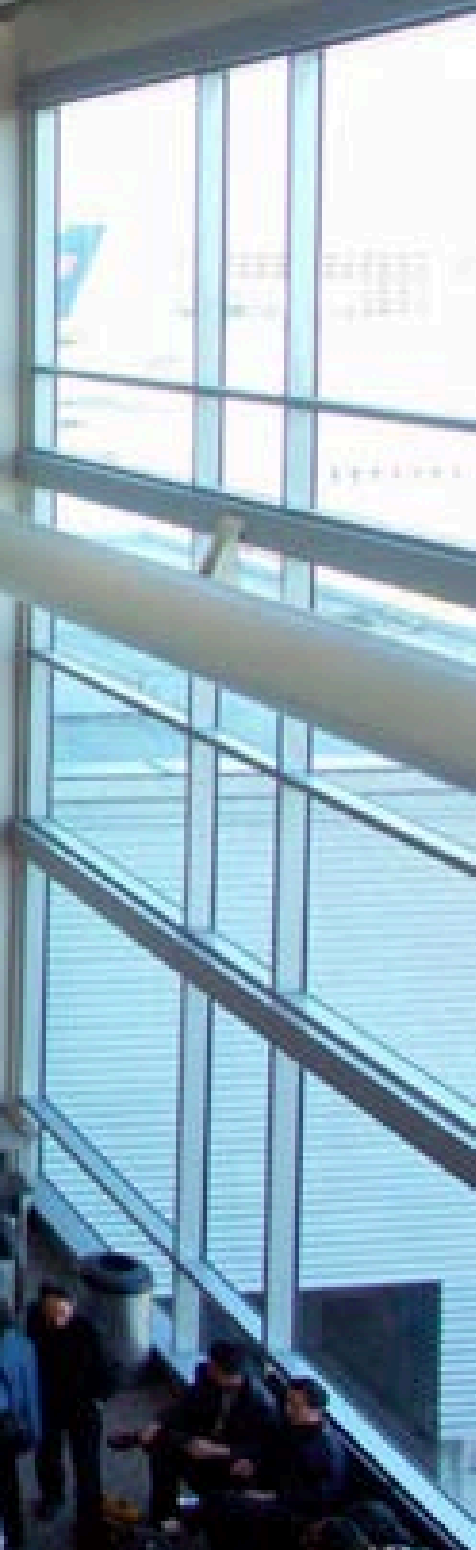
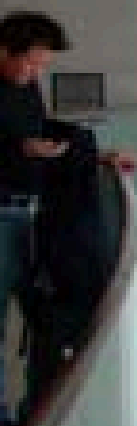
'World's saddest polar bear' in Chinese shopping centre

More than 285,000 people have signed a [petition](#) calling for the closure of an aquarium in southern China that is home to an animal dubbed "the world's saddest polar bear".

The lethargic bear, whose name is Pizza, is on show at an "ocean theme park" located inside the Grandview shopping centre in the city of Guangzhou.

The aquarium made [international headlines](#) after its opening in early January with one Hong Kong-based animal rights charity denouncing it as a "horrifying"





# Everywhere, a color

Leah Rosenberg

SFO International Terminal A and G Gate Rooms

2016



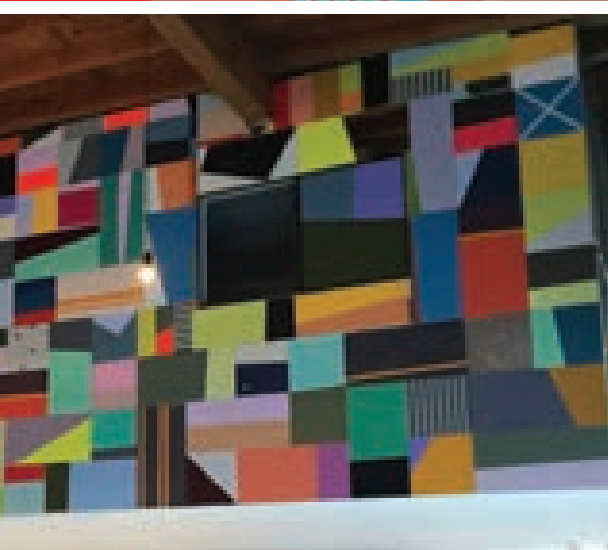
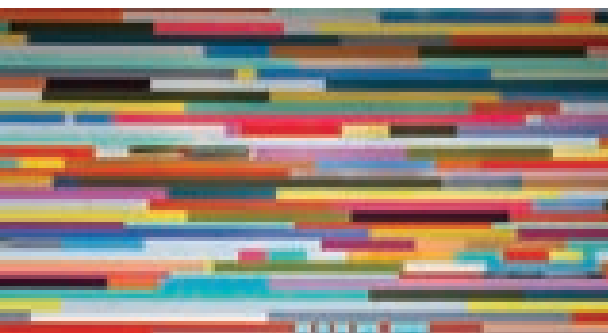


# Everywhere, a color

I was raised in Canada and often go home for visits, departing from, and arriving to Terminal 2. Ideas of who we are and where home is are highlighted when we travel and move through airports. I like passing people and imagining where they are going, where they're coming from, what they ate for breakfast. I left Saskatoon—the city where I was raised—a long time ago now, and while my parents are still there, it is not home to me. After ten years of living, running, studying and working here, San Francisco is now my home.

I will create a wall that immediately engages people and impacts their experience of San Francisco from the moment they step off the plane or as they wait to board. By way of a considered and collected palette, I hope the wall's colors will remind people of where they are coming from as well as providing a visual gateway to San Francisco's distinctive physical and cultural landscape. From the color of the fog, to the Golden Gate Bridge, to the sandstone of City Hall's rotunda, to the year round kale at the Ferry Building farmer's market, these objects of inspiration, when combined, produce a new map of San Francisco. In creating this portrait of San Francisco, I will be a tourist in a city I call home, gathering colors that are important to me, and asking others who live here what colors stand out to them, to create a location-based palette. While some of the colors will come and go, and some might be said to be found in other cities, too, my hope is that the color wall at SFO will connect everyone from everywhere.





## ABOUT ME

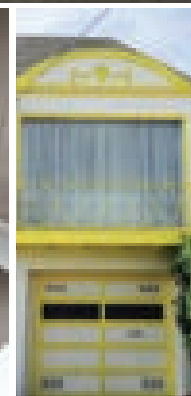
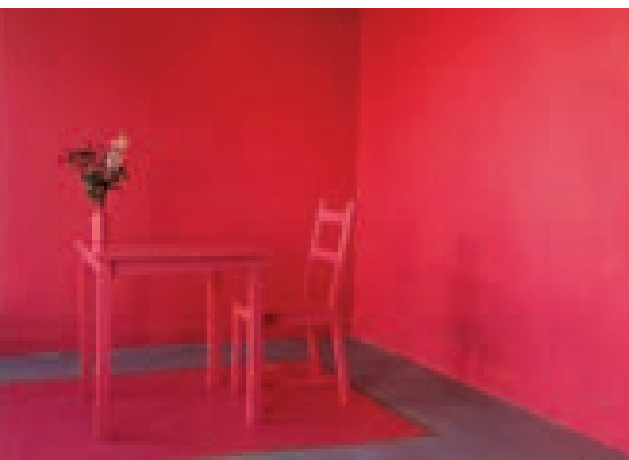
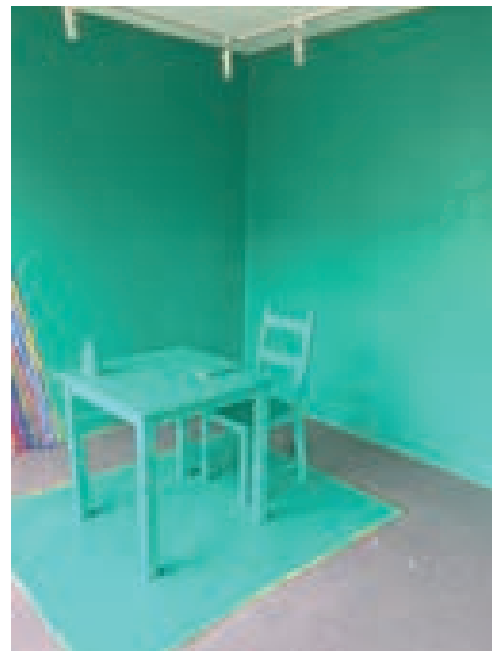
As an artist, I aspire to engage and delight one's sense through a combination of color, stripes, flavor and their arrangement. I have exhibited nationally and internationally, and have recently completed several large-scale site-specific wall installations for a range of public and private spaces, including an architecture firm in Los Angeles, the walls of a restaurant in San Francisco, and the interior of a shipping container on a river pontoon in Hamburg. While the intention and concept is similar throughout each of these projects, the results are made unique by the colors I find in each place, and in the conversations had with the people who frequent them.





## IRVING STREET PROJECTS

A year ago, I completed the project "Everyday, a color" at Irving Street Projects where I painted the street-facing space –three walls, a chair, a desk and a square on the floor – a new color each day, masking off a stripe of the previous day's color. I photographed an element of the environment, such as a diamond driveway, a lime green fence, or last night's sky, and used it to produce a matching color.

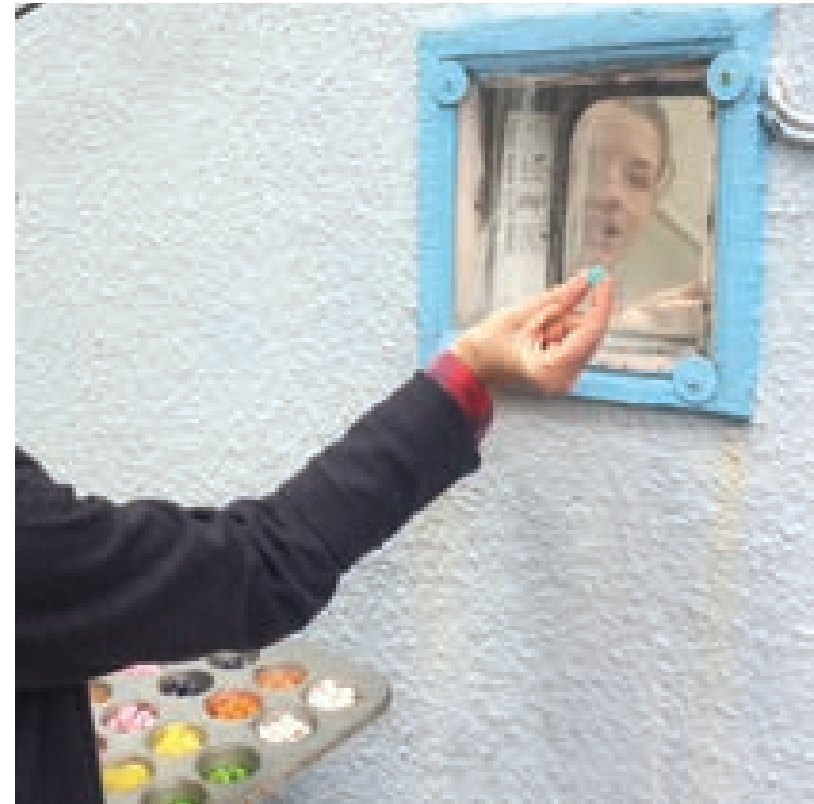




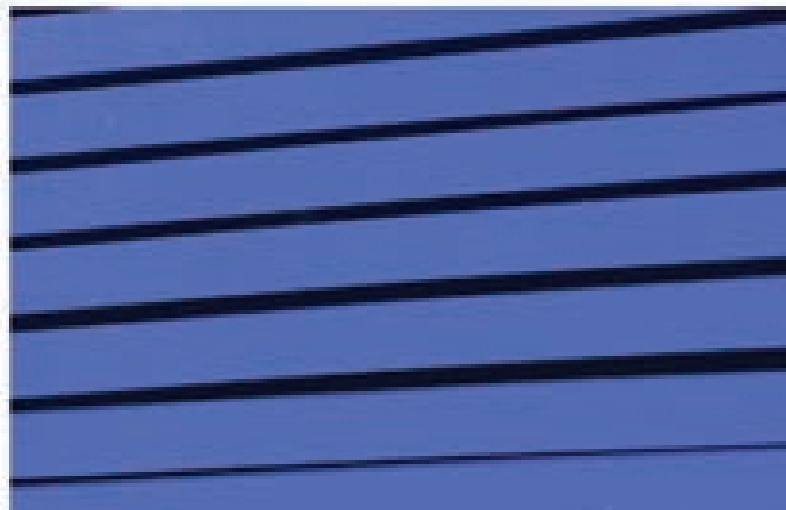
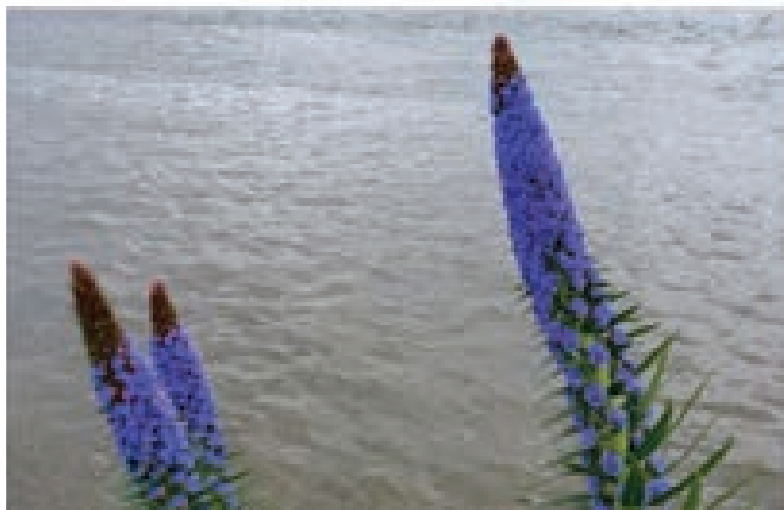
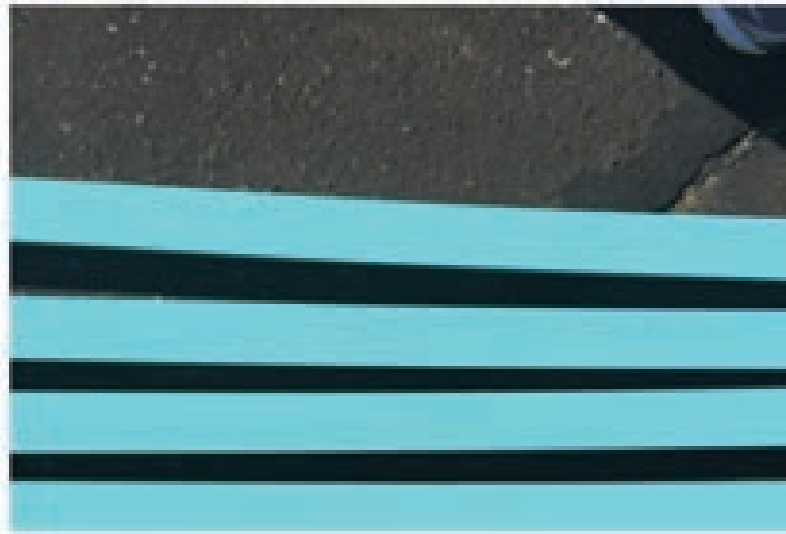


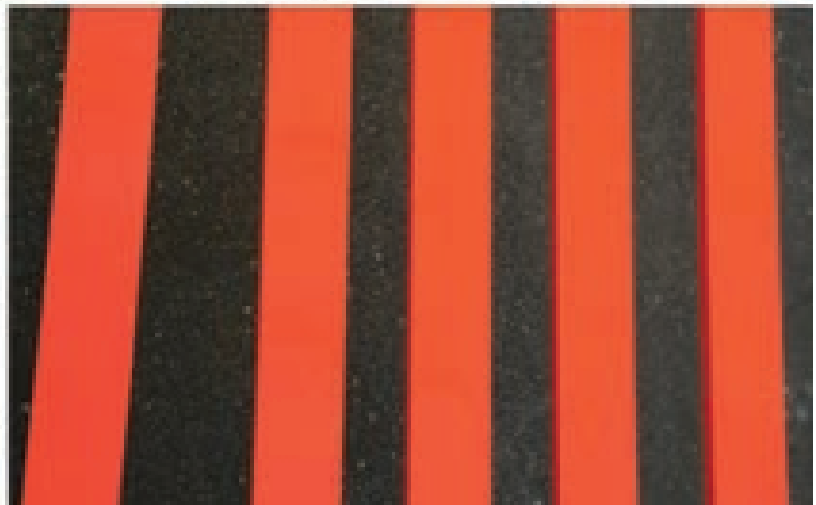
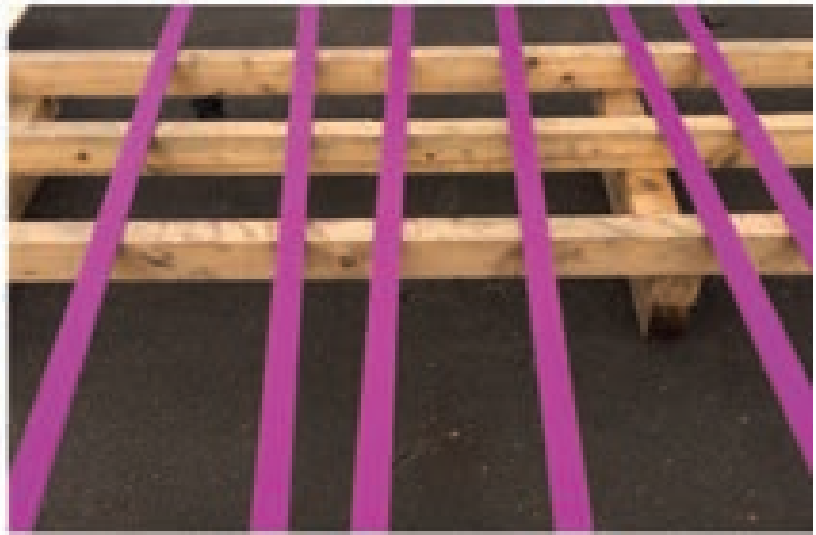
## MY APPROACH

Like many people, I take walks, I ride my bike, sometimes need to catch a flight to be where I need to be. As one's routine takes hold, many things may pass unnoticed during the banal or stressful treks to work, traveling, or running countless errands. But not for me. Over the last couple of years, I have made it part of my practice to approach these journeys with purpose and fodder for making art. Throughout my daily travels, different colors pass my gaze, each harboring a story of its whereabouts or the people and things that make it stand out for me. These observations are just one step in an interdisciplinary practice that encompasses photography, writing, painting, public interventions, ephemera, and performances. I am interested in tapping into our various senses, while also conjuring memory and the importance of togetherness so that I am not just gathering color; but gathering the psyche of what brings color to the lives of people.









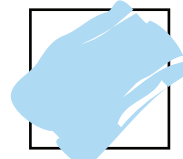


## COLOR REFERENCE

I propose a multi-dimensional, color-filled wall composed of painted slats, powder-coated steel, and mirrored and transparent plexiglass to emphasize the light and reference the colors of SFO and San Francisco. I would also implement a corresponding legend, so travelers can make their own connection to the colors on view, another level of interaction.



International Orange // Golden Gate Bridge



Fog on Twin Peaks



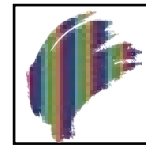
Palm Trees at Crissy Fields



Painted Ladies in the Western Addition



Claes Aoldenburge Sculpture on the Embarcadero



Cross walk in the Castro



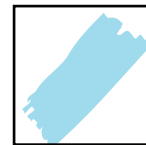
SFMOMA striated turret



Buffalo in Golden Gate Park



Tortillas in the Mission



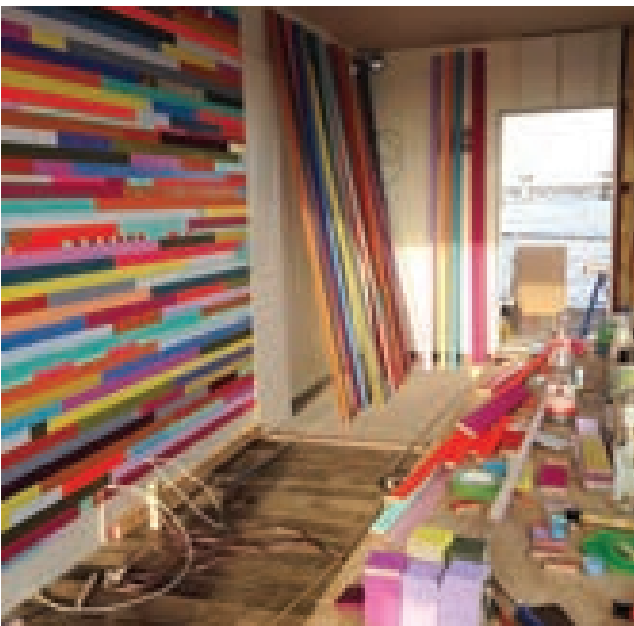
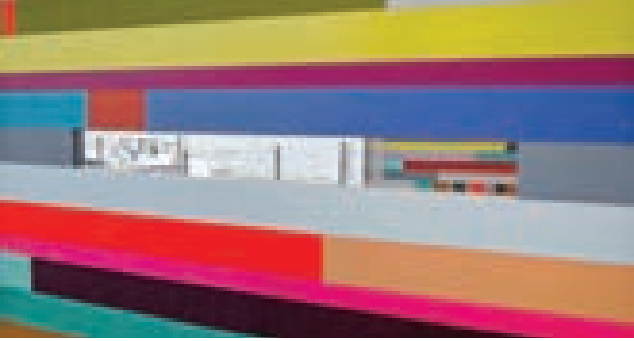
Blue skies across the Bay



Dry farm tomatoes at the Farmer's Market





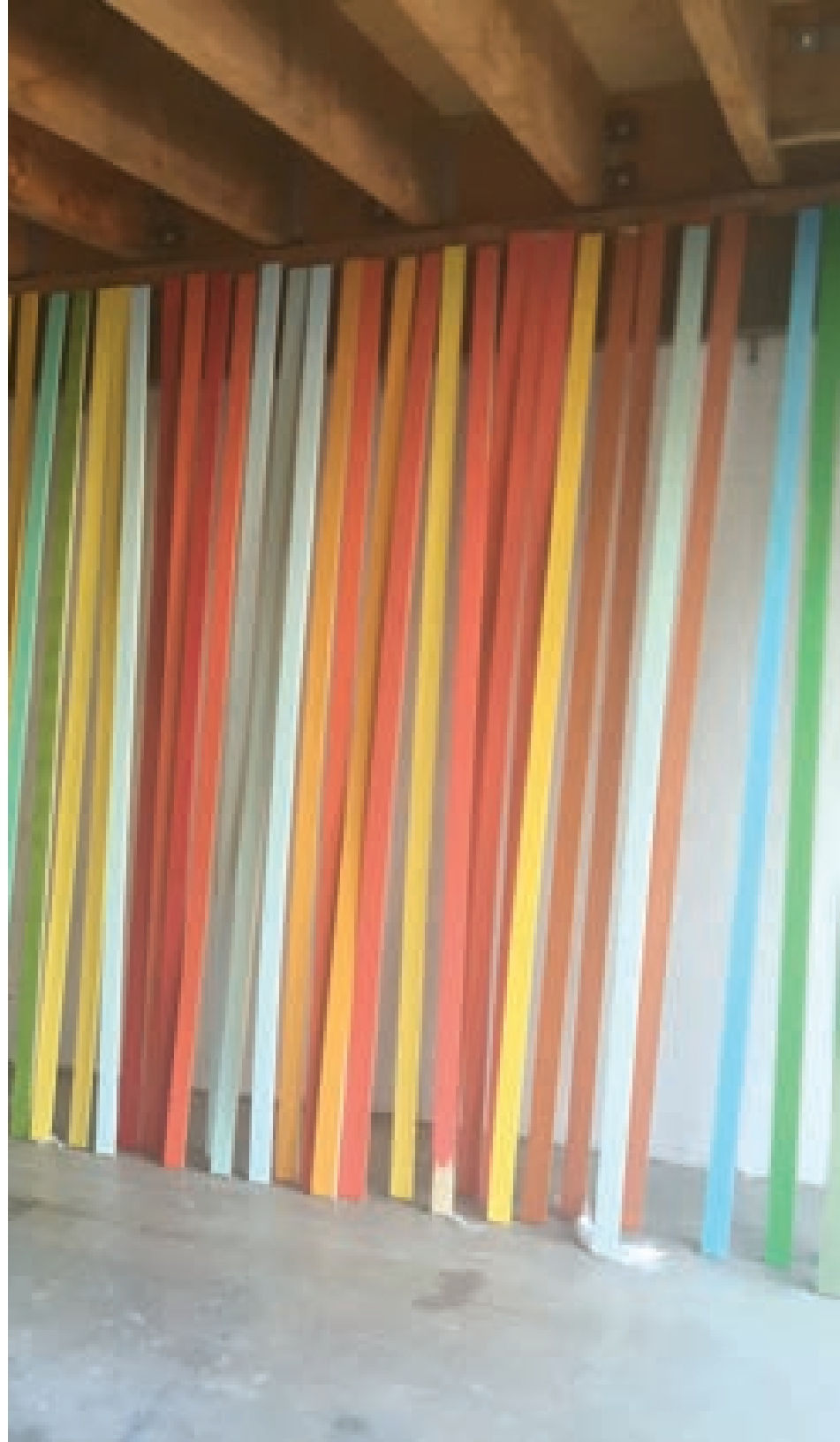


## MATERIAL

In the past, I have cut down birch ply into 1-2" slats, painting them colors I have mixed at the paint store to correspond to the colors of the neighborhood I collected the previous day. I have included patterns and little moments where I incorporate mirrored or translucent plexiglass to create more dimension, texture and pockets of reflection.

For the SFO gate terminal, I propose to incorporate four different materials:

- powder-coated steel for a glossier, vibrant color
- mirrored steel for some depth and reflective moments
- translucent plexiglass to play with the changes in light
- Painted wood that would all be secured onto a mount in sections





Alice Shaw

SFO Proposal  
Terminals A & G









Photograph of a Redwood Stand

Along the Dipsea Trail

On Mount Tamalpais

Marin County, CA

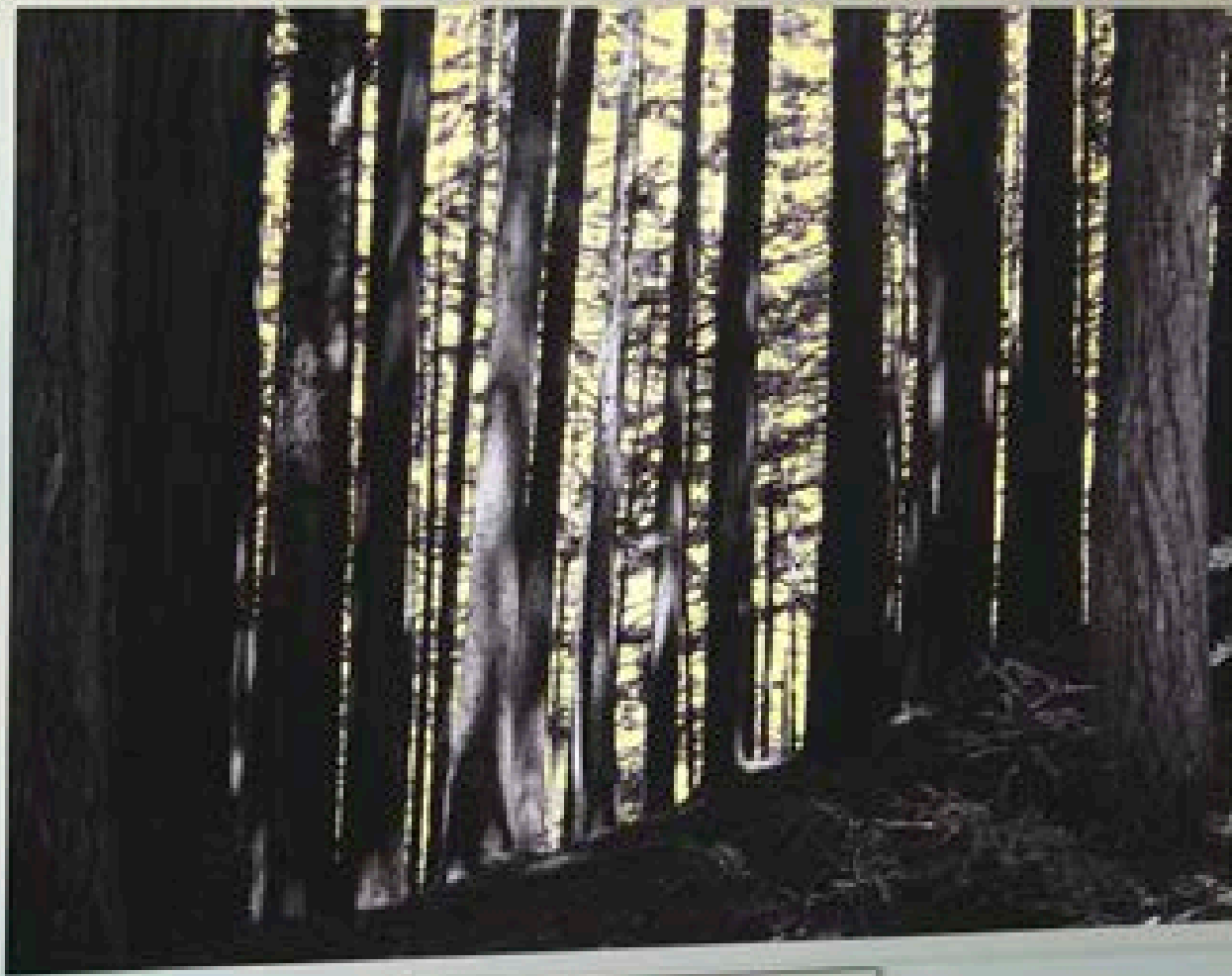


37'

20'

15'

46'



G96

CHINA  
STATE OF  
GUANGDONG PROVINCE

State Free  
Passage



Information  
Board



Surface of Artwork

UV Cured Acrylic over Gesso

Matte Varnish

22k Gold Leaf