

**“The Orchestrina – An aleatoric composition sound experience”
by dublab | Tunnel**

Utilizing LAX’s acoustic design and sound system in the passenger tunnel, dublab has curated and produced a sound art installation to be broadcast throughout the tunnel to enhance the ambiance of the airport and provide a first impression of Los Angeles’ cultural offerings. The installation features a wide spectrum of artists from Los Angeles, utilizing flight data to select and modify five unique sound clips that progress as the visitor makes their way through the tunnel. The end result is an extraordinary, never-repeating blend of compositions driven by human migration patterns.

Art at LAX

West Gates at Tom Bradley International Terminal

The opening of the West Gates at Tom Bradley International marks a significant stage of LAX’s modernization that will include the launch of new exhibitions and performance spaces to enhance the guest experience and complement the path passengers travel through the underground pedestrian tunnel and along the concourse levels.

As passengers enter the pedestrian tunnel leading to the West Gates at Tom Bradley, they will discover sound and visual art installations curated by dublab, a Los Angeles-founded, non-profit online radio station and community-based cultural institution. Once passengers ascend to the concourse level, they will experience a collection of four large-scale, multi-media installations by four artists organized by Los Angeles-based curator Megan Steinman and presented in partnership with the City of Los Angeles Department of Cultural Affairs.

All installations will be on view for two years starting in summer 2021.

Tunnel Art Spaces

The passenger tunnel is designed to provide an immersive sound art experience as the passenger moves from the Tom Bradley International Terminal's Great Hall to the West Gates. Before exiting the tunnel level, the passenger will encounter the first visual art installation within an architecturally integrated 60-foot, custom-designed display case. As passengers prepare to move to the upper concourse level, they will have a chance to enjoy occasional live music performances that will be staged at the base of the escalators.

"Luminaries of Light and Space at LAX" | Curated by dublab and Laura Whitcomb Visual Art Installation | Display Case | On View Starting Summer 2021

The Light and Space Art Movement represents the most notable home-grown art movement of Los Angeles. Spanning from the late 1950s through the 1970s, artists explored how light, volume and scale affect the viewer's perception through the use of materials such as glass, resin, acrylic and fluorescent and neon light. Inspired by the aerospace industry and Southern California's car and surf cultures, the works are characterized by geometric, atmospheric and meticulous qualities. The installation will present a serene environment and a message of unity through the phenomenon of human experience.



Concourse Art Spaces

At the concourse level, four visual art spaces have been designed to feature an array of contemporary artworks, while two locations along the concourse allow for pop-up cultural performances. Visual installations are curated by Megan Steinman and presented jointly with the City of Los Angeles Department of Cultural Affairs.

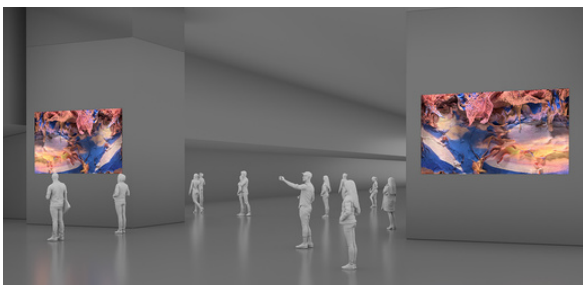


"Typhoon Coming On" (2021) by Sondra Perry Elevator Tower Walls | On View Starting Summer 2021

Sondra Perry is an interdisciplinary artist who works with video, computer-based media and performance to explore themes of race, identity, family history and the ethics of technology. "Typhoon Coming On" consists of two monumental lenticular panels, each spanning 40-feet high across both elevator towers in the building's main hall. One image of the lenticular composite is a digital rendering of J.M.W. Turner's 1840 painting "Slave Ship (Slavers Throwing Overboard the Dead and Dying, Typhoon Coming On)"; the other image focuses on the ocean in Turner's painting, which Perry further manipulated using a motion graphics program. The ocean's intentional purple hue is the result of an error message signaling that the graphics program is missing a file, mirroring our collective erasure of historical calamities. The movements of airport travelers up, down and around the building's main hall will activate the lenticular panels into a three-dimensional rolling body of water. The constantly shifting imagery of the ocean's surface opens up the possibility of multiple perspectives.

"Sleepy" (2021) by Meriem Bennani Gallery Space | On View Starting Summer 2021

Meriem Bennani combines documentary, digital technology and sculpture to create immersive video environments that address complex cultural topics using a hefty dose of humor. "Sleepy" is an interactive animation presented on a large-scale video wall made from comparable monitors used for flight information. On screen is a never-ending office landscape, where a gaggle of animated crocodiles are passed out snoring across their desks and chairs. The video is directly linked to the airport's public announcement (PA) system. At every announcement, the crocodiles awaken from their slumber, rise to a standing position and lip sync the information provided by the broadcast, creating a fun and friendly visual for passengers. By calling attention to architectural and sonic details of the airport that often go unnoticed, Bennani awakens LAX travelers from their own hurried trances through the terminal, reconnecting us with our environment, our present moment and each other.



"LAX: Sky Dreams" (2021) by Refik Anadol Concourse Display Cases | On View Starting Summer 2021

Refik Anadol creates immersive environments and data paintings that address what it means to be a human in the age of artificial intelligence. "LAX: Sky Dreams" was inspired by the painter Vincent Van Gogh, who once said that he dreamt of painting and then painted his dreams. In response, Anadol asked: What would happen if an A.I. machine-mind stared up at the sky, like a painter, and then dreamt about what it had seen? Anadol and his studio amassed a vast visual archive of over 13 million photographs of clouds processed through a set of custom-designed algorithms. The machine's hallucinations are generated from millions of different vantage points, and thus represent the communal memory and consciousness of a collective body of sky observers, like Van Gogh. Anadol clustered these memories, like clouds, into an explorable three-dimensional data universe presented on two large-scale LED screens; the moving digital paintings exhibit swirling pixels in an atmosphere of pure color.

"Friendly Skies" by Diana Thater North Window | On View Starting Summer 2021

Since the early 1990s, Diana Thater has created pioneering film, video and architectural installations that emphasize the tensions between our natural environment and mediated reality, and by extension, between tamed and wild and science and magic. At LAX, she will cover a massive window bank at the north end of the building with a photograph by T. Kelly Mason of clouds over Los Angeles captured from an airplane as it approached the city. Her installation freezes the windows in a forever holding pattern of daylight and establishes a new, celestial dimension of space and time woven between the sky outside and the air inside the terminal. The seamless interaction of these three distinct, yet friendly, skies suggests a peaceful coexistence for travelers from all around the world to bask in.

