

# Destination: Art

## Terminal 3



### Introduction

**Phoenix Sky Harbor International Airport** has art everywhere, both before and after security. Whether you are traveling through or just visiting the airport, an art experience awaits. Refer to this Guide to discover the art throughout Terminal 3. Here's a sampling of what you can see.

#### Pre-Security - No flight ticket necessary

- [View a stained-glass wall that once was a ceiling](#) (level 1, east end outdoors)
- [Stand under 29-foot-wide aviator sunglasses](#) (level 4, east end)
- [Check out current art exhibitions](#) (levels 1, 3 and 4, west end)
- [Stroll around the outdoor sculpture garden](#) (level 1, west end outdoors)
- [Peek inside an intricate eight-foot-tall wooden sphere](#) (level 4, west end)
- [Walk across colorful terrazzo art floors](#) (levels 4 and 5, west end, Sky Train bridge and platform)

#### Post-Security – If you're flying out, there's even more to see

- [Be transported as you cross a luminous 193-foot bridge](#) (level 4, north concourse)
- [Find calm within the terminal's ever-changing gallery](#) (level 4, west end)
- [Walk across a whimsical art floor](#) (level 4, south concourse)

The **Phoenix Airport Museum** is one of the largest and oldest airport art programs in the country with art inside, outside, above and below. The Museum showcases Arizona's artistic and cultural heritage, enhancing visitors' experiences in Sky Harbor's Terminals and Rental Car Center. Artist-designed floors, ceilings and murals as well as themed exhibitions are all part of the experience.



City of Phoenix Aviation Department | [skyharbor.com/museum](http://skyharbor.com/museum)  
For more information about the Phoenix Airport Museum call 602-273-2744.

**PHOENIX  
AIRPORT  
MUSEUM**



Patricia Sannit, *Living History of a Wall*, reclaimed and found clay, 2019, located in the Terminal 3 Sculpture Garden, level 1, west end

## Not flying today?

# No worries! There is plenty of art to experience before the security checkpoint.

### Before-Security Suggested Itinerary:

- Begin your art adventure on Level 4 in the east arrivals lobby and visit Donald Lipski's *Aviators*, the exhibition on view in the display case, and Merrill Mahaffey's mural.
- Move on down to Level 1 and admire Ken Toney's Stained-Glass mural.
- Enjoy artwork on display in the central niches of Level 1 and visit the exhibition in the west end display case.
- Take a stroll outside in the Level 1 sculpture garden.
- Mosey on up to Level 2 to check out the exhibition in the display case.
- Travel to Level 4 and visit Mitch Fry's sculpture, José Bermúdez's copper wall installation, and catch a glimpse of the current gallery exhibition before exploring the Sky Train bridge and platform.

Need a map? [Find them here.](#)

# Through Lipski's Lenses

Before Security: architecturally-integrated installation on level 4, east arrivals lobby



You can't miss **Donald Lipski's Aviators** installed above the east arrivals area of the terminal. Celebrating Arizona's rich history of civil and military aviation, Lipski's installation is comprised of 29-foot-wide steel frames with functioning hinges and vinyl nose pads.

## An Ode to Our Pilots

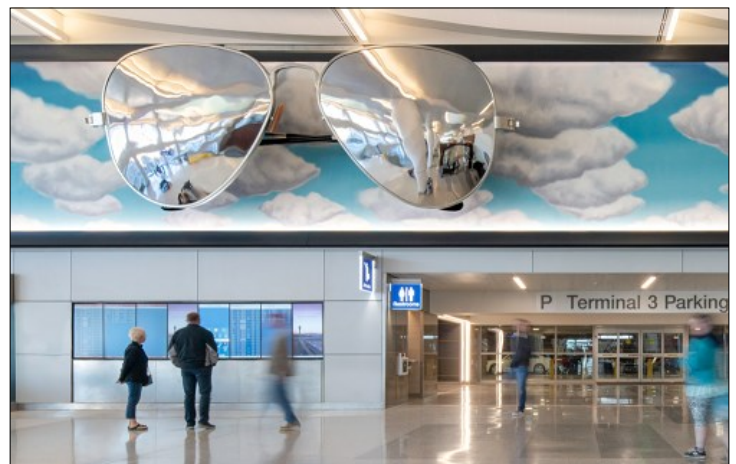
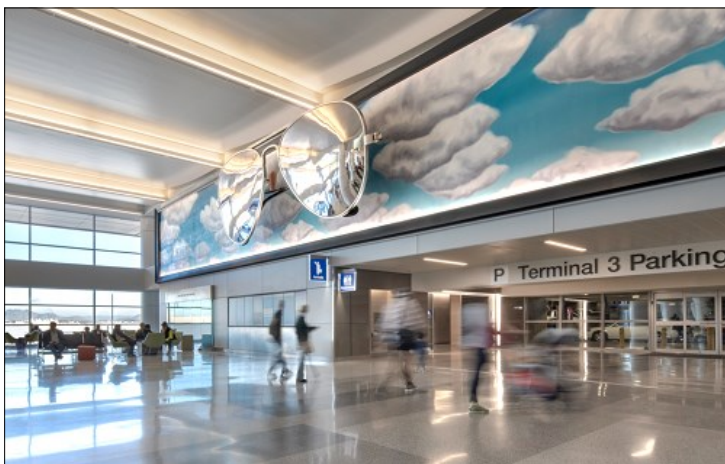
Aviator sunglasses were contracted by the US military in 1935. When pilots ascended into even higher heights in the early 20th century, it became paramount to protect pilot's eyesight from the glaring sun and maximize their vision. With lenses that reflect, aviator's slightly convex design assists with covering the entire field of vision, reducing the amount of transmitted visible light from entering the eyes.

From soaring through the skies to fashion statement on the ground, Lipski's aviators share a piece of American history.

Behind the aviators is a 90-foot-wide mural that was hand painted by father and son team, Chris and Will Kreig. Executed with a Surrealism-inspired sky, the mural takes after René Magritte's cloud paintings.



René Magritte  
*La Reconnaissance Infinie (The Infinite Recognition)*, 2010  
Lithograph on Rives BFK paper



*The Aviators*, 2019, steel, chromed fiberglass, oil on canvas, wood

# Destination: Display Case

Before Security: Check out the newest exhibition on level 4, east end



Past Exhibition, *Intimate and Expansive: Ceramic Art by Tiffany C. Bailey* (2019), under Donald Lipski's *Aviators*

## Exhibitions on Exhibitions on Exhibitions

With over 40 display areas around the entire airport system, the Airport Museum's exhibitions are not just within the confines of a gallery space. Located on level 4, **the display case on the east end below Donald Lipski's Aviators** presents new exhibitions throughout the year, on view 24/7. Stop by to see what is new.

# Greetings from the Grand Canyon

Before Security: mural on level 4, east arrivals lobby

Merrill Mahaffey's work celebrates the dramatic and scenic landscape for which Arizona is known. His Grand Canyon interpretations were often first photographed and sketched on his many Colorado River rafting excursions and trail hikes. Inviting the viewer to get lost within his monumental pieces, Mahaffey reminds us of the magic Arizona's nature holds. Can you catch the similarities between this image of Bright Angel Point and Mahaffey's mural?

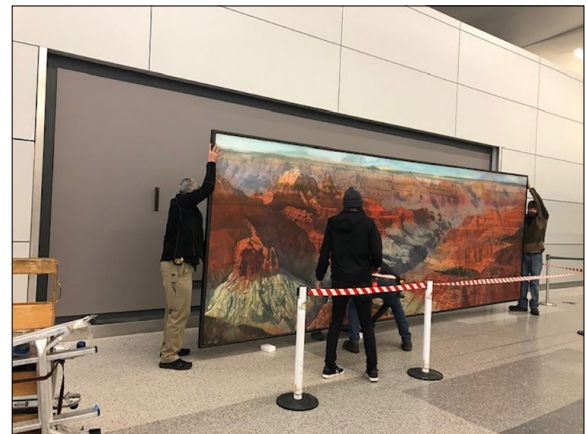


Image of Bright Angel Point, North Rim, U.S. National Park Service, 2022

Originally commissioned for Terminal 3 in 1979, this large-scale painting has been on quite the adventure. In 2016, the piece was deinstalled in preparation for the modernization of the terminal. The mural returned in 2018 to it's new place in the east arrivals lobby.

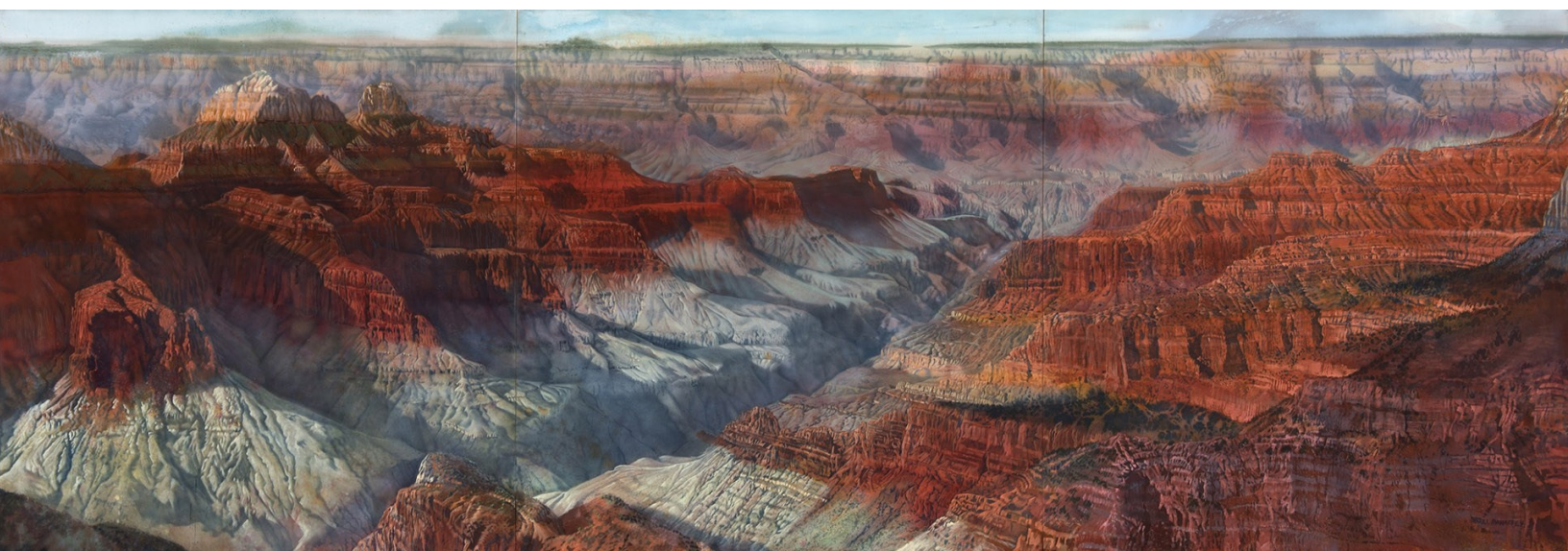


Art Handlers deinstalling the mural from the terminal 3, level 2 atrium, 2016



Art Handlers installing the mural in terminal 3, level 4 arrival's lobby, 2018

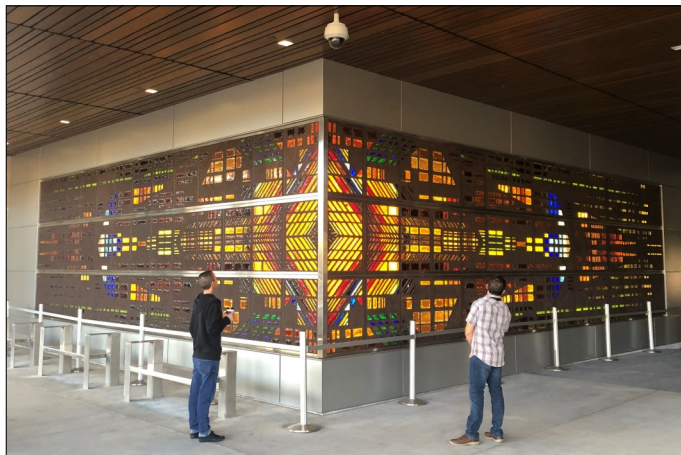
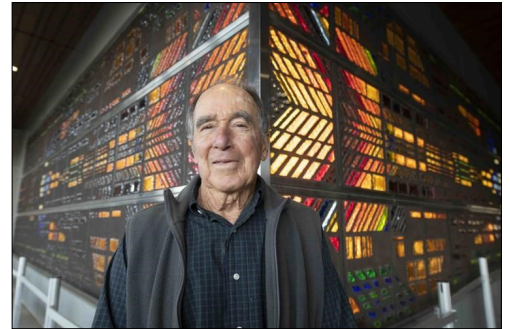
Merrill Mahaffey, *The Ultimate Landscape, View from Bright Angel Point*, 1979, acrylic on unprimed canvas



# Stained Glass Revival

Before Security: stained glass mural on the north side, east end, level 1 - door 11

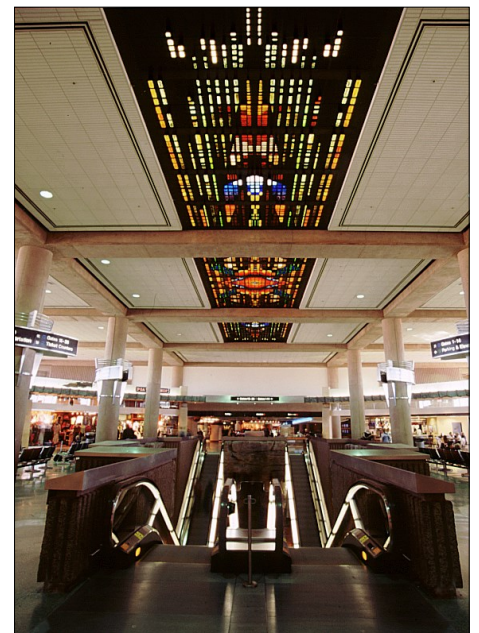
Begin your tour with **Ken Toney's** architecturally-integrated **stained glass mural**. Reflecting light through the east arrivals plaza on the north curb of terminal 3, this artwork catches the attention of passing visitors and vehicles. Spending 35 years in the stained glass business, Toney is known for creating uniquely designed windows in various Phoenix-area churches and the original Maricopa County Courthouse.



Toney uses *Dalle de verre*, or slab glass in his work, which is a substantial and durable material. Produced by casting molten glass into 1-inch-thick slabs that are 8 x 12 inches, the edges are purposefully chipped and faceted to invite reflection and increase refractions of light passing through. Epoxy, silica and aggregate is poured between the slabs of glass to strongly adhere them together.

## *Did you know...?*

Toney's glass installation used to be a ceiling above the escalators. Spanning 1400-square-feet, the ceiling adorned Terminal 3 from when it opened in 1979 to its modernization in late 2016. Repurposed into a new stained glass wall, the panels remain in the same symmetrical composition, now serving as a wayfinding work viewable from the outside.



Terminal 3, 1979

# Artist Spotlight

Before Security: two-dimensional artworks on display in the center of level 1



Artist Spotlight Exhibition featuring the work of Bill Schenck.

## Catch what is new in the niches

When we tell you we have art everywhere, we mean everywhere. Stop by the **Artist Spotlight on level 1** located between the baggage claim and ticketing counters. Learn about the artist we are currently highlighting from the Museum's collection.



# Destination: Display Case

Before Security: Check out the newest exhibition on level 1, west end



Past Exhibition, *You Scream, I Scream, We all Scream* by Max Lehman, 2021

Did you know that the Airport Museum has a collection of over 900 artworks? Another exhibition awaits in the **west end, level 1 display case**. Enjoy what is new before heading outside to the Sculpture Garden.



# A Stroll through the Sculpture Garden

**Before Security: located outside on the west end of level 1**

After passing through level 1 of the terminal, **go outside and take a stroll through the sculpture garden before taking the escalator to level 2.** The remodeling of Terminal 3 in 2016 included a new desert-themed garden area complete with sculptures to enhance the space. Created as an opportunity for respite and fresh air, the sculpture garden invites visitors to walk through a selection of Arizona's native desert plants alongside works from the Phoenix Airport Museum's collection.

Standing tall among the saguaros is **Gary Slater's** 16-foot sculpture, *Trimeton*. Slater's sculptures are graceful abstractions inspired by the southwest. Originally copper-plated and located indoors, *Trimeton* received a rust patina makeover for its placement in the Arizona sun.



Gary Slater, *Trimeton*, 1979, metal with rust patina



At the base of a tall, lean saguaro lies **Mary Bates Neubauer's** *Blue Sorghum*. Resembling a giant seed pod, the sculpture focuses on the hidden aspects of our surroundings.

Mary Bates Neubauer, *Blue Sorghum* 2003, cast bronze

Resembling the rocks that surround it, **Patricia Sannit's** *Living History of a Wall* creates associations between natural and made objects. Look closely to see Sannit's use of the *sgraffito* technique, where she scratches through the surface of clay slip to reveal a different color beneath.

"I add symbols of culture—patterns, maps, and alphabets, to my broken chunks of clay and salvaged bits, and watch as these are worn away by natural processes."

Patricia Sannit, *Living History of a Wall*, reclaimed and found clay, 2019



# A Stroll through the Sculpture Garden

Before Security: located outside on the west end of level 1



**Michael Anderson's** creative process usually starts with a maquette, only one to two feet high, before he embarks on creating a larger sculpture.

Most recognized for his works in steel, he shares, "My purpose is to lift and build up the persons that view my work, and through the visual senses, bring out the positive aspects of life." What does ***Turning Point*** remind you of?

Michael Anderson, *Turning Point*, 2019, steel and rust finish

Inspired by desert flora, **Kevin Berry's *Embrace*** is an enlarged version of a devil's claw seed pod. Used by various Indigenous groups in basketry, devil's claw is a strong yet flexible fiber when soaked in water and stripped into long strands that provide a black colorant. Possessing a high heat tolerance and requiring little water, the seed pod sculpture's placement in the outdoors is fitting for this plant form that grows wild in the Sonoran desert.

Kevin Berry, *Embrace*, 1991, bronze



Rising from the rocks, ***Bloom's*** brightly colored glaze cannot be missed. Greg Wenz creates stylized versions of flora we encounter in Arizona. What desert plant does this piece remind you of?

Greg Wenz, *Bloom*, 2004, glazed stoneware



# Destination: Display Case

Before Security: Check out the newest exhibition on level 2, west end



Past Exhibition, *Art on Deck* (2021) featuring Di'Orr Greenwood's *Travelling Monarch Popsicle Board*, *Heirloom Star Longboard*, and *Honeysuckle Hummingbird Longboard*, Toybox Monster's *Vulture*, Carson Smith's *Cowgirl*, James Johnson's *Bear Mother*

*Art has many forms.*

Learn about the many forms that art can take in the exhibition displayed on level 2. From skate decks to ceramic pets, discover pieces from the Phoenix Airport Museum's collection, or on loan from local artists.

Past Exhibition, *Animals at the Airport*, 2020



# There's More on Level 4!

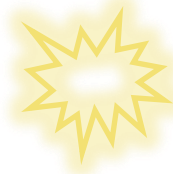
After checking out the exhibition on level 2, **take the escalators up to level 4** for some more art encounters, no airline tickets needed!



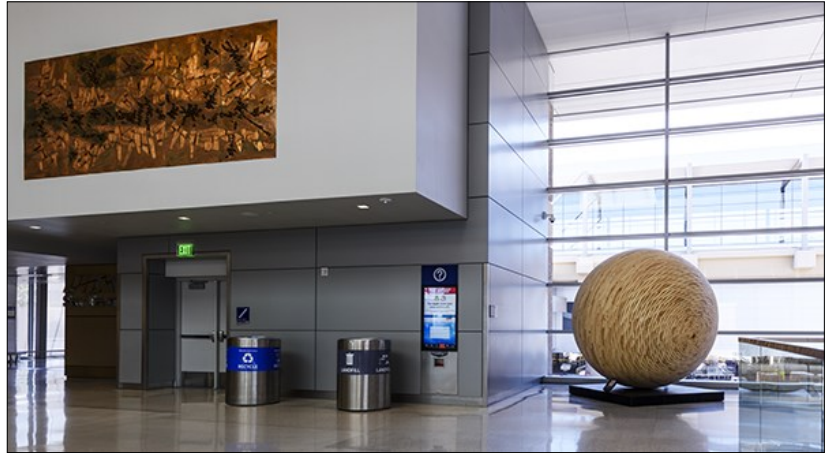
Explore the inner workings of Mitch Fry's *Inclusion*.



Stop and admire José Bermúdez's *Galaxy* wall sculpture.



Catch a glimpse of the current gallery exhibition before heading to the Sky Train.



Past Exhibition, *Airborne: Inflated Steel Sculptures* by Jeremy Thomas, 2019

José Bermúdez, *Galaxy*, 1979, copper wall sculpture, 6 x 15 feet



# Coming Full Circle

**Before Security:** sculpture located on level 4, southwest end adjacent to escalators

Riding up the escalators on the southwest side of the terminal, you are greeted by **Mitch Fry's *Inclusion***. Created using a total of 2,256 pieces of pine, spruce, fir and hemlock, the sculpture weighs about 1400 pounds and took 15 hours to assemble. Sustainably aware of his material use, Fry constructs his large works out of a multitude of smaller and repurposed elements. Using geometric shapes, the artist explores the interdependent connection between the individual and the collective, as well as the relationship between matter and form.

The natural colors of the wood used in this piece assist Fry in developing a pattern and rhythm. *Inclusion* exemplifies wood's capabilities as a delicate material that seemingly defies gravity.



Fry's sculpture is built like a wooden igloo; the inside is hollow. Peek in the eyehole to catch a glimpse of the interior structure of the piece. What patterns can you see as the light seeps through the spaces of the stacked layers?

What does Fry's sculpture teach us about Aristotle's famous phrase, "the whole is greater than the sum of its parts?"

*Inclusion*, 2019, pine, spruce, fir, and hemlock

# Installing a Galaxy

**Before Security:** wall sculpture located on level 4, southwest end

Installing artwork at Sky Harbor is often a team effort. José Bermúdez created *Galaxy* for the opening of Terminal 3 in 1979, but it was removed in 2000 for the Terminal's first remodel. In 2021, the sculpture was reinstalled with the help of museum and facilities employees, and a large scissor lift. The sculpture consists of five 6 x 3 foot copper panels, each with unique folded shapes and piping.

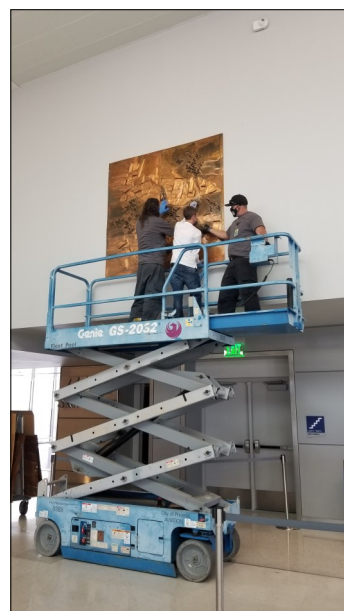


## Look Closely...

Can you spot the similarities between the shapes used in Bermúdez's *À la Maniere Grecque* sculpture and the shapes used in *Galaxy*?



*À la Maniere Grecque VII*, 1962  
Steel  
43 7/8 x 39 x 24 3/4 inches  
Smithsonian American Art Museum, Gift  
of Pyramid Galleries, Ltd., 1973.161



José Bermúdez, *Galaxy*, 1979, copper wall sculpture, 6 x 15 feet

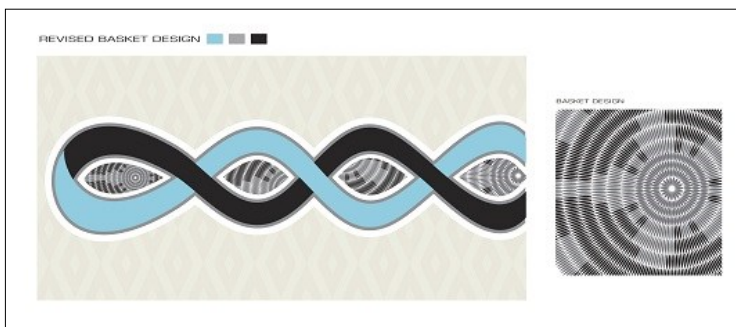


# A Contemporary Twist on Traditional Patterns

**Before Security:** terrazzo floor located on the Sky Train bridge, level 4, west end

Whether taking form in intricately symmetrical woven patterns, or grand terrazzo floors, **Janelle Stanley** infuses her Diné background in her work. Inspired as a child by watching and assisting her extended family prepare wool for weaving, Stanley formed an early bond to natural fibers and textiles.

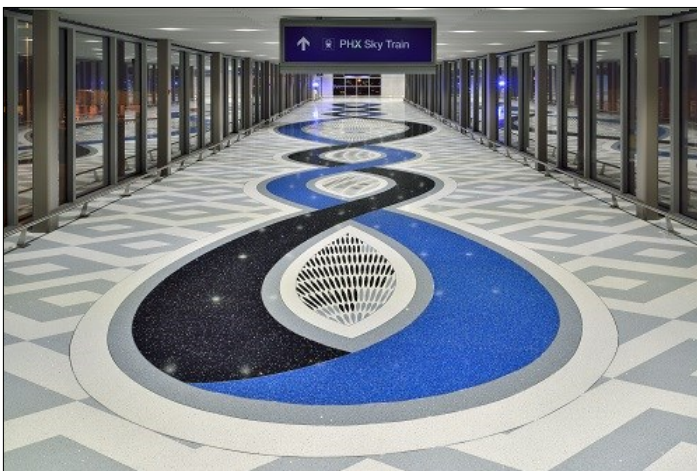
The elements of ***Diné /Navajo Connection***, an artist-designed terrazzo floor spanning the T3 Sky Train pedestrian bridge, all link to the continuity of Diné weaving and basketry. The design features seven oval shapes inspired by the fiber patterns of a wedding basket and Stanley's maternal grandmother's weaving designs. Over 5,000 torpedo shapes in five different sizes were placed by hand. Blue and black bands of color rhythmically intertwine, representing the strength that builds from the twisting and spinning of wool into yarn.



Terrazzo floor design concept

## *What in the world is terrazzo?*

Terrazzo is a material created with a combination of marble, glass or stone chips, and various colorants in a polymer binder. It is poured into place, cured, and then polished to a smooth surface that creates a durable floor and hand-made art on a grand scale.



*Diné /Navajo Connection*, 2014, terrazzo flooring aluminum, 200' x 33.5'

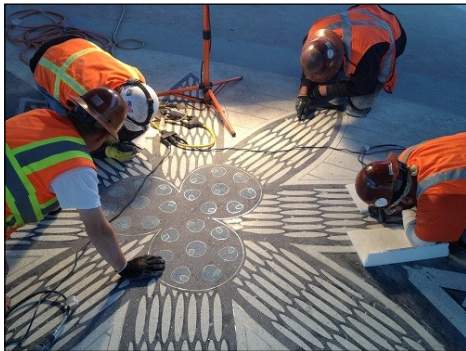
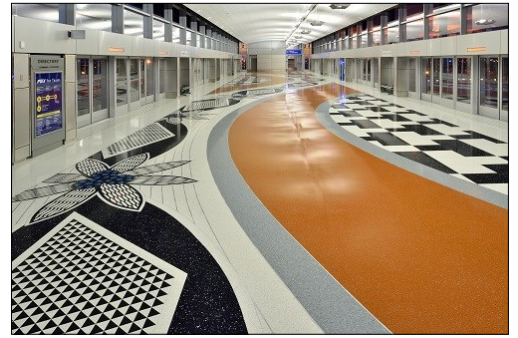
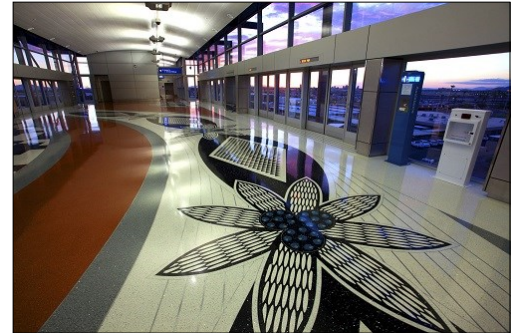
# Haak'u/Acoma Connection

**Before Security:** terrazzo floor located on the Sky Train platform, level 5, west end

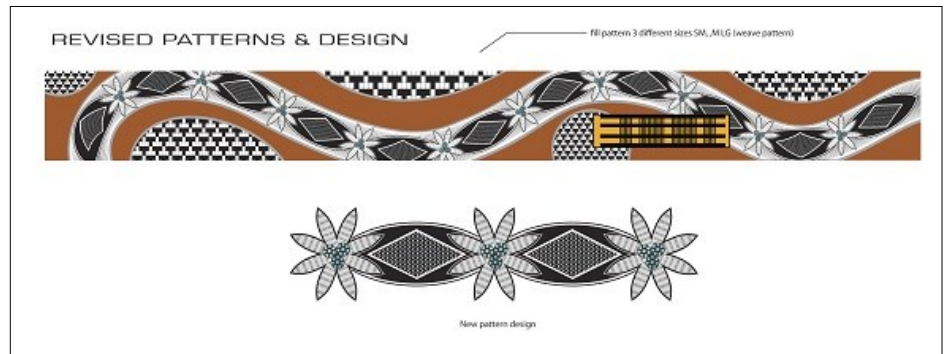
Specializing in systematic processes that create patterns such as embroidery, printed fabric, and textile screen printing, **Janelle Stanley** often creates her work by hand. Originally a hand-drawn design, *Haak'u/Acoma Connection*, a 315 x 30 foot terrazzo floor spread throughout the Sky Train platform in terminal 3, was Stanley's first public-art project.

The design brings together ideas of Acoma (Haak'u) pottery and treasured jewelry, both acquired by the artist during her travels to and from northern Arizona, and reminders of the journeys she has made through life.

Incorporating 4000 triangles of water-jet cut black granite, *Haak'u/Acoma Connection* is based on traditional Acoma pottery patterns known for their intricate geometric designs. The orange bands represent the sand dunes in northern Arizona, while the flowers are an ode to a treasured family brooch.



Terrazzo floor specialists working on the intricate patterns in the flowers.



Terrazzo floor design concept

## Look Closely...

The center of each flower contains forms that were originally designed to be perfect circles. The artist requested that they be adjusted to more natural, abstract circles.

"In weaving and in my culture, nothing is perfect. It is an intuitive process that gives things a very human touch."

This notion is reiterated by the many hands that assist in the airport's terrazzo floor installations.



*Haak'u/Acoma Connection*, 2014, terrazzo flooring, aluminum, 315' x 30'





James Carpenter, *Phoenix Light Passage*, Terminal 3, Level 4 Bridge

Sorry non-travelers, this is  
where we depart.

The art experience continues  
after TSA.

After-Security Suggested Itinerary:

- Discover what exhibition is on view on Level 4 in the west end gallery
- Walk across James Carpenter's luminous pedestrian bridge
- Find the symmetry in Teresa Villegas' terrazzo bridge

# Gallery Hangs

After Security: discover new artworks in the terminal 3 gallery, west end, level 4



Past exhibitions from left to right, top to bottom: *Myth, Legend and Lore* (2021); *Art Ungrounded* (2018); *Airborne: Inflated Steel Sculptures by Jeremy Thomas* (2019); *Persistent Plants and Desert Dwellers* (2021).

## *Did you know that airports have art galleries?*

Take a break from the bustle of the airport and find respite in the **Phoenix Airport Museum Terminal 3 Gallery**. Each exhibition features curated selections of artwork from Arizona artists, or highlights pieces from the Airport Museum's collection. Nothing is ever permanent in a dynamic place like Sky Harbor. Visiting the gallery throughout different times of the year will offer a fresh experience, and new artworks to fall in love with. Go on, take a look inside!





# Travel through the *Phoenix Light Passage*

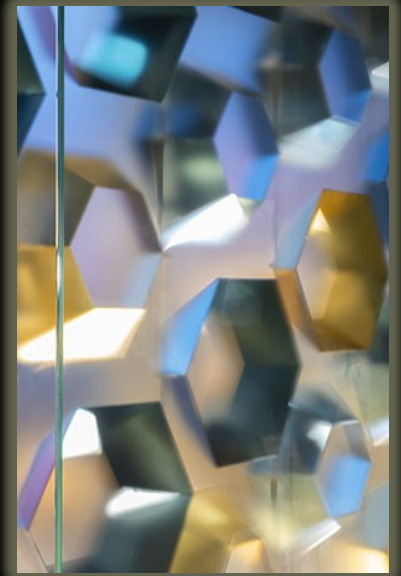
**After Security: architecturally-integrated wall on level 4 north concourse bridge**

Continuing through level 4 of the terminal, you will come upon a central luminescent bridge. When visiting Arizona, travelers and residents alike are drawn to the desert's radiant light. **James Carpenter's *Phoenix Light Passage*** captures this experience, using light as one of its primary materials. Carpenter's wall serves as a key transition that spans the length of terminal 3's circulation bridge, connecting the north and south concourses. Aluminum blue and gold hexagonal forms attached to vertical tension rods create a honeycomb formation behind frosted glass. The intermixing light coming through the blue and gold cells relates to the desert's vast landscape consistently and magically merging with the sky.

From the warm sunrise into dark blue dusk, Carpenter's work is a poetic translation of the constant and powerful presence of the horizon line in Arizona's landscape. Visit the installation at different times of the day to witness how light changes and plays through the hexagonal cells and delicately etched glass.

## ***Did you know...?***

-  The hexagonal forms, or "hex cells," alternate in concave and convex patterns that allow for the reflection and refraction of light.
-  Carpenter's wall has 387 blue and 373 gold hex cells.
-  Each hex cell is attached to a floor-to-ceiling tension rod that allows for movement and vibration caused by both foot and vehicular traffic.
-  The installation is 193 feet long, containing a total of 38 glass panels.



*Phoenix Light Passage*, 2020, laminated low-iron acid-etched glass, anodized aluminum hex cells, stainless steel tension rods

# Light, Love, Life

After Security: terrazzo floor located on level 4 south concourse bridge



Across from Carpenter's *Phoenix Light Passage*, is another art installation inspired by the variations of light present in the Sonoran Desert. It is often thought that art is created alone by one person in a studio. The various terrazzo floors throughout the airport system are exemplary of the collaboration it takes to make large art installations a reality. The terrazzo floor, **Light, Love, Life**, was made by the artist, alongside hundreds of skilled thinkers, builders and installers.

Villegas experiences the desert as a place of healing and rebirth. She sets vibrant variations of terrazzo colors against a white background to invite reflections of incoming light from the west-facing windows.

The center of the floor features two elongated figures that are a reminder of the human experience. Villegas shares, "We need each other no matter where we are traveling – through an airport, a freeway, or a subway. We are reflections of each other, we pass each other nonchalantly, yet we are interrelated." In between the flora forms are networks of aluminum dash lines, showing how in nature and humanity, we are all connected.

*Light, Love, Life*, 2019, terrazzo flooring, aluminum



Villegas' design features 13 different terrazzo colors.



Aluminum strips attached to the floor define the design's various shapes



Terrazzo floor specialists pour colorful aggregate mix into the aluminum forms.





# Time to take your art adventure to Terminal 4.

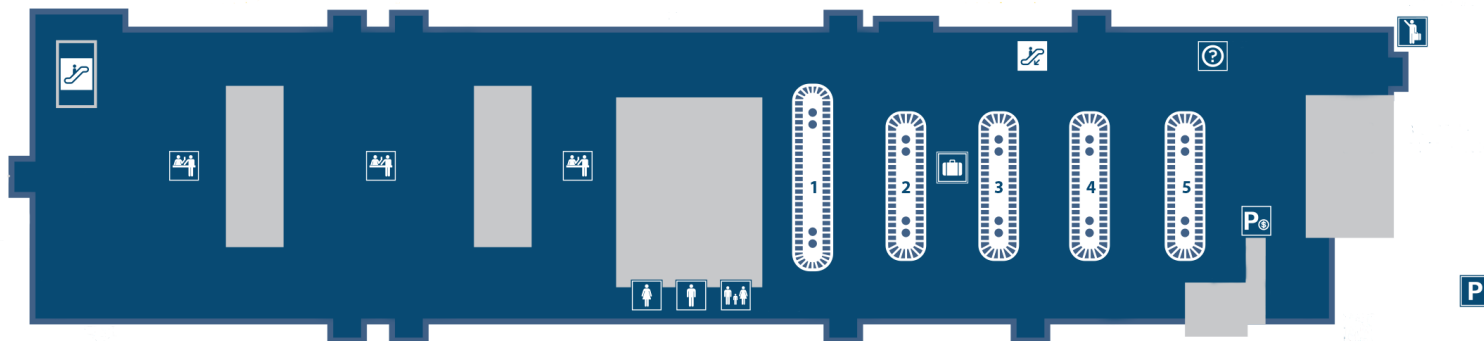
Did you think we we're done seeing art? Board the Sky Train from **Janelle Stanley's** designed terrazzo platform and get ready for what is in store at **Terminal 4**. Download the [Terminal 4 Art Guide here.](#)

# Terminal 3 Map

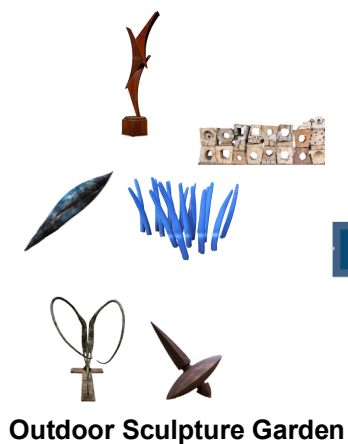
Level 1



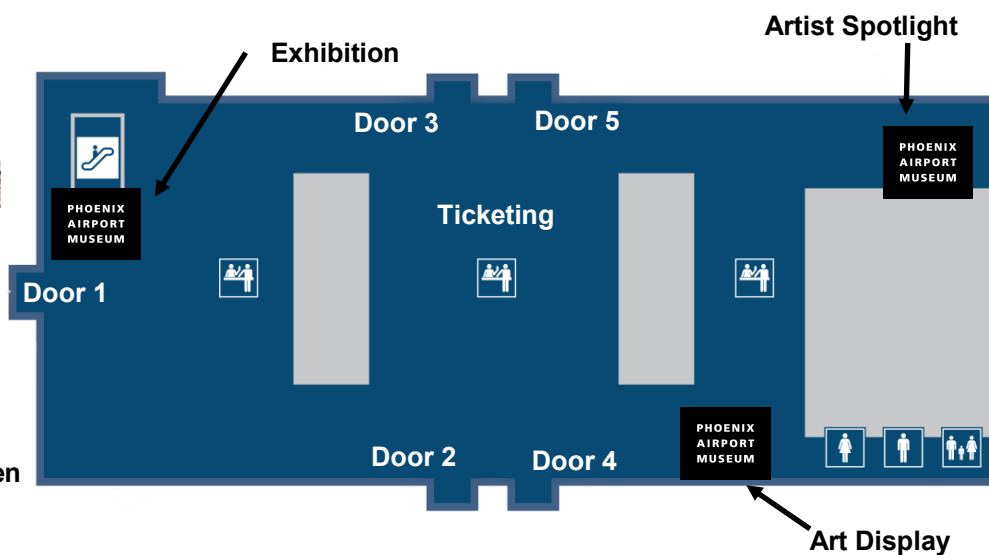
Overview



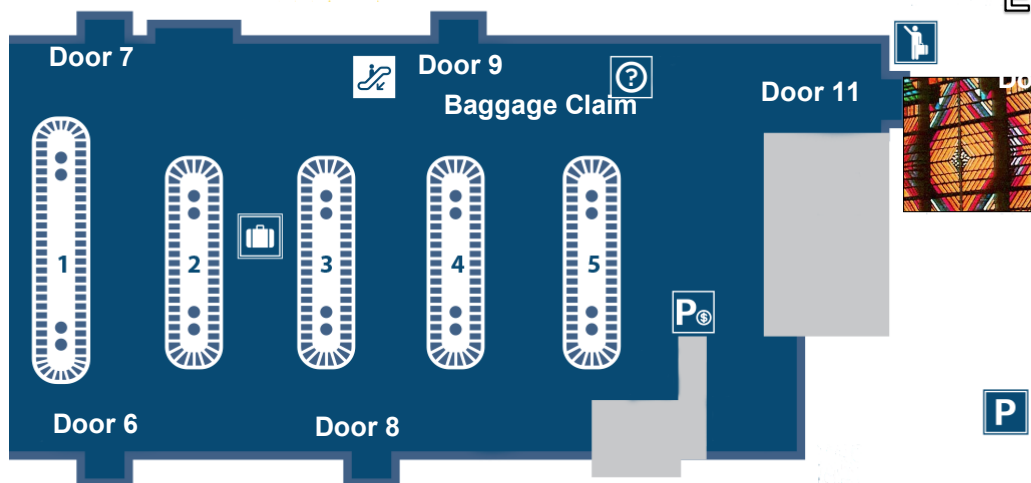
West End



Outdoor Sculpture Garden

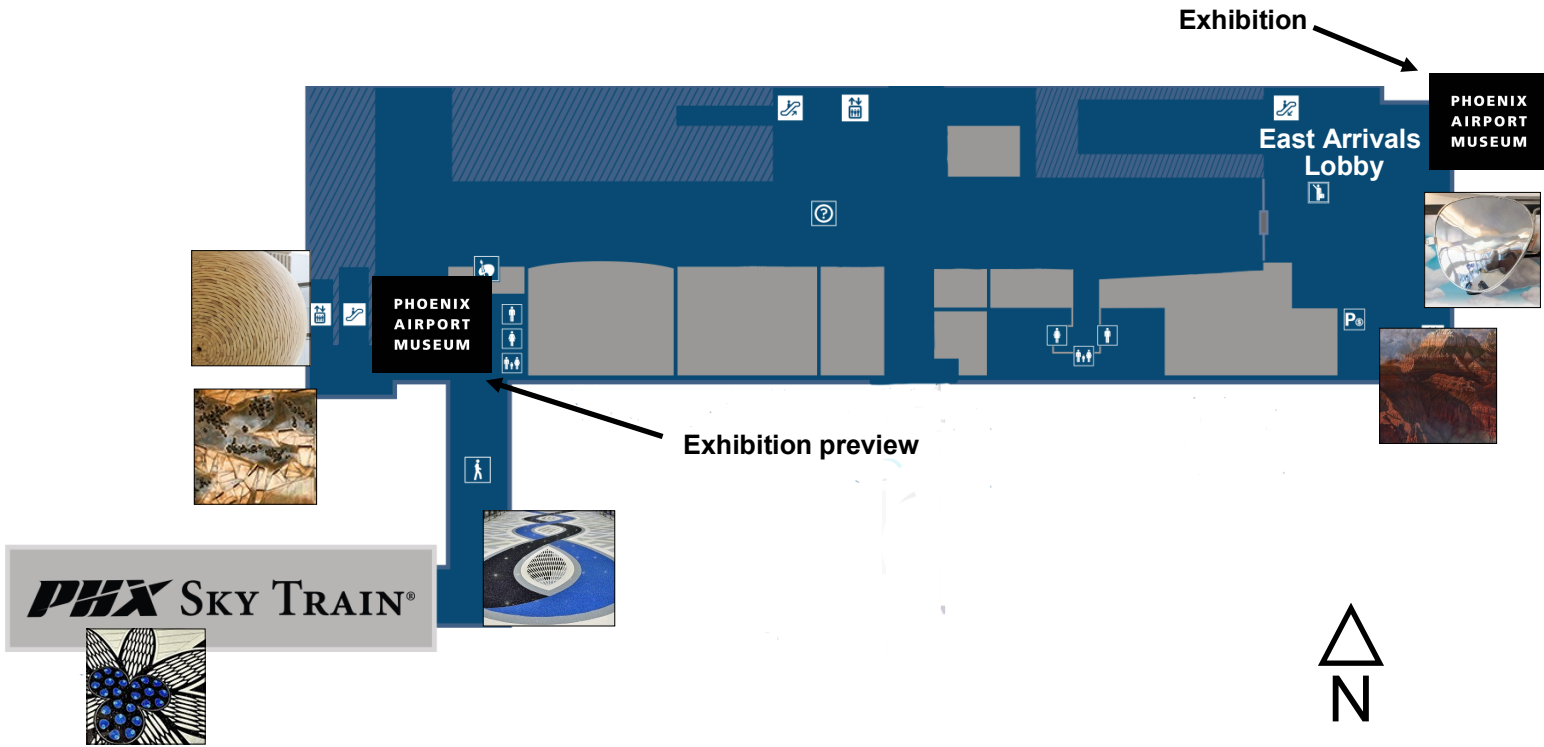


East End



# Terminal 3 Map

## Level 4 - Before Security



# Terminal 3 Map

## Level 4 - After Security

