



ART PROGRAM

THE NEW TERMINAL A ART PROGRAM

As part of the \$2.7 billion redevelopment program at Newark Liberty International Airport, the new Terminal A will showcase the work of 29 local artists with unique art installations that support the Port Authority's vision for a transformative customer experience offering a distinctive New Jersey sense of place.

The innovative public art program supports the Port Authority's overall vision and plan to transform the customer experience across all its facilities, including Newark Liberty, through inspirational public art, operational excellence, 21st century technology and world-class functionality. The goal of the art program is to transform the terminal into a civic space and artistic center that reflects the creativity, innovation, and diversity of New Jersey and the region.

LOCAL ARTISTS COMMISSIONED TO SHOWCASE WORK IN THE NEW TERMINAL A AT NEWARK LIBERTY INTERNATIONAL AIRPORT

Anchoring the new Terminal A's comprehensive art program are two ambitious permanent public art installations created by artists Layqa Nuna Yawar and Karyn Olivier. Spanning the public spaces of the new Arrivals and Departures halls, the new site-specific installations pay homage to the vitality, unique history, architecture, people, and character of New Jersey.

Layqa Nuna Yawar

Newark, NJ resident, Layqa Nuna Yawar, will create a sweeping mural for the Arrivals Hall and Concourse level spanning nearly 350 feet. The hand-painted work is an homage to the region seen through layers of local symbols, history, and influential identities past and present. Capturing the spirit of the New Jersey and New York metro area, the expansive mural speaks to current and future generations with an invitation to contemplate Newark's future while also considering its rich and distinctive heritage.

Layqa Nuna Yawar creates art deeply informed by his own immigrant and multicultural identity, confronting racism, injustice, and xenophobia through imagery that uplifts those targeted by these prejudices. Prioritizing public art in his practice, Yawar uses the mural as a platform to explore and celebrate the intricacies of these subaltern identities, emphasizing unity, diversity, history, and cross-cultural exchange in works that center the communities in which they are placed. Yawar has had exhibitions at the Newark Museum of Art, The Newark Public Library, the Casita Maria Center for Arts and Education, and more, including in Los Angeles, Buenos Aires, Berlin, San Juan, and Tehran. He has also painted murals throughout Newark and New York as well as in Ecuador, El Salvador, Paraguay, and Canada. He was recently awarded a Monument Lab Research Residency, a Creative Catalyst Fund Fellowship by the City of Newark, and a Moving Walls Fellowship by Open Society Foundations.

Karyn Olivier

Karyn Olivier, who merges multiple histories and collective memory with present day narratives, created two suspended sculptures soaring more than 50 feet that reflect the surrounding New Jersey region through photographs of local sites and topography specifically created for the commission. Experienced on all three publicly-accessible levels, it will cascade from the Departures level, passing through the Concourse level to the Arrivals Hall providing views from multiple perspectives the expansive built and natural landscapes that characterize this vibrant state. Olivier is currently a Philadelphia, PA resident.

Karyn Olivier considers history, displacement, migration, and visibility/invisibility through conceptual sculptures made of industrial materials and found objects. In these sculptures, conventional figuration is absent, but the vestiges of bodies—including clothing, shoes, and architectural spaces or objects where human interaction is implied—are central. With this transposal of the human subject, Olivier collapses multiple histories, memories, and times, creating singular material snapshots of larger processes of movement and change.

Olivier recently had a solo exhibition at the Institute of Contemporary Art in Philadelphia, which traveled to the University of Buffalo Art Gallery, and has had others at galleries in Italy, Mexico, and the U.S. She has also participated in group exhibitions at the Gwangju and Busan Biennials, the World Festival of Black Arts and Culture, Whitney Museum of Art, Studio Museum in Harlem, MoMA PS1, Mattress Factory, and more.

Complementing the two large permanent installations are 27 works by local artists—eight of whom are from Newark and Elizabeth. Their artwork will be displayed in the digital welcome banner spanning the departures area, along with artists and photographers whose work will be rotating throughout the terminal.

An additional permanent installation by Talley Fisher of Bellefonte, PA is located at the pedestrian bridge connecting the Terminal with the new garage and rental car parking facility. Inspired by the ocean waters of New Jersey, Fisher's art installation is a series of sculptures comprised of abstract water elements floating over the heads of those traversing the pedestrian bridge.

The Port Authority and Munich also contracted with Moment Factory—a multimedia studio specializing in video, lighting, architecture, sound, and special effects for immersive environments—on digital installations throughout the terminal. Located at the heart of the terminal, the “Forest of Firsts” is a display of New Jersey-centric multimedia pylons celebrating the Garden State's firsts in multiple areas of human endeavor, including science, literature, energy, and film innovations. Additional installations include the Welcome Banner, NJ letters installation, and the digital pylons in the passenger holdrooms. NJ-centric creative capsules can also be found throughout the terminal, including New Jersey Road Trip; Location, Location, Location; A Warm New Jersey Welcome; and True New Jerseyans.

ARTIST BIOS:

Rorshach Ayala, based in Newark, NJ.

The artist Rorshach consists of Andre León and Robert Ramone. Two brothers born and raised in the gritty and beautiful city of Newark, New Jersey. Like many other inner-city kids from around the world, their childhood focus was solely on circumventing the obstacles set against them. Both from deeply rooted immigrant Latino households, these brothers were not bonded by blood, but by a connection at a young age that was due to both their many similarities and differences. This balance would follow them into adulthood as they grew into their respective artistic identities.

Brian Branch-Price, based in Plainfield, NJ.

Brian Branch-Price, A Plainfield native son began his career in photography at Plainfield High School, then as a freelancer for the Washington Post, then staffing with the News Journal in Wilmington, DE followed up with the Associated Press in Trenton, NJ. Brian specializes in reportage, portrait and fine art photography. Brian worked for Ebony magazine, GM, Ford Motor Company, The National Urban League, The Positive Community Magazine, Zuma Press Images, The Washington Post Magazine. Brian has exhibited at the Plainfield Public Library, Delaware Historical Society and the Major Taylor Museum in Worcester, MA. Brian earned a B.S in Environmental Geology and a minor in Fine Arts from Howard University. Brian is a member the Major Taylor Cycling Club of NJ, American Society of Media Photographers and The National Association of Black Journalists: Visual Task Force and VTF Parliamentarian.

Andrzej Jerzy Lech, based in Jersey City, NJ.

Andrzej Jerzy Lech was born and raised in Wroclaw, Poland. Since 1989 he lives and works in the New York Bay area. He is a traveling photographer, black and white printmaker, picture framer and chef. Andrzej studied fine art photography at the School of Visual Arts in Ostrava, Czech Republic. Through his black and white photography, Lech relives atmospheres and landscapes which seem to be evocative of far-off world. They lead the viewer to almost penetrate into the represented spaces, which dissolve in a soft and dreamy light that vibrates to the depth of the soul. Andrzej Jerzy Lech has exhibited his photographs internationally in New York, Jersey City, Houston: USA, in Florence and Pescia: Italy, Tokyo and Nigata: Japan, Sofia: Bulgaria, Glasgow: Scotland, Wroclaw, Warsaw, Poznan, Lodz, Katowice, Jelenia Gora, Szczecin, Gdansk: Poland, Bielefeld, Cologne, Dusseldorf: Germany, Toronto: Canada, Chetumal and Cancun: Mexico, Ostrava and Praha: Czech Republic, Lviv: Ukraine.

Karyn Olivier

(b. 1968, Port of Spain, Trinidad & Tobago; lives and works in Philadelphia, PA)

Approach, 2022

Powder-coated aluminum and stainless steel

Karyn Olivier's practice merges multiple histories and collective memory with present day narratives. For the new Terminal A, she has developed a spatially dynamic installation that captures the spirit of flight as it traverses all three of the terminal's publicly accessible levels, cascading from the Departures level, passing through the Concourse level to the Arrivals Hall.

Composed of two suspended sculptures soaring more than 50 feet, Approach reflects the surrounding New Jersey region through photographs of local sites and topography specifically created for the commission. For Approach, Olivier embarked on an extensive photographic survey of Newark, Elizabeth, and surrounding communities to capture New Jersey's skylines, infrastructure and natural beauty. Slices of land and sky are suspended in two helix-like structures: one that depicts daytime and the other night. Each ring is double-sided and presents two distinct views: when looking up towards the ceiling, a bird's eye view; and when looking down from above, a skyward view. This inversion echoes the disorientation from traversing different time zones. As passengers approach the sculptures, the rings begin to align concentrically, revealing a rich topographical mosaic. Appearing kinetic, it compresses and expands as the viewer shifts. Olivier's study of landscape and time, two elements that define our unique experience of place, invites us to see from multiple perspectives a tapestry of the expansive built and natural landscapes that characterize New Jersey.

Shoshanna Weinberger, based in Newark, NJ.

Born in Kingston, Jamaica, raised in Montclair, NJ, Weinberger received her MFA from Yale University School of Art, 2003 and BFA from The School of the Art Institute of Chicago, 1995. Living and working in Newark since 2006, Weinberger's studio practice is rooted in an exploration of her Caribbean-American lineage through abstraction. Recent exhibitions: *Allegories of the Invisible*, Trestle Gallery, Brooklyn (2019); *Passing Between the Lines*, Long Gallery, Harlem (2020); *Fragments of Perception*, Wave Hill, Bronx (2021). Recipient of a 2014 Joan Mitchell Foundation Painters and Sculptors Grant; 2016 Fellowship from NJ State Council of the Arts; 2017-2018 Project for Empty Space, Artist Residency, Newark; 2020 Newark Artist Accelerator Grant through the Andy Warhol Foundation; 2021 City of Newark Creative Catalyst Fund Grant; and recently completed a mural commissioned by Four Corners Public Arts, Newark. NJ based public collections include: NJ State Museum and The Newark Museum of Art.

Jesse Wright, based in Newark, NJ.

Artist, educator Jesse Wright's work champions promoting empathy through considering one another's stories. Wright explores spiritual connections underlying daily experience through his paintings (often involving reclaimed materials from the streets), printmaking and video. His visual approach to this content references his blended Jamaican American heritage. Wright's work is a communication of narratives inspired by humanitarian work at underserved and disenfranchised communities – orphanages, medical centers, schools, displacement camps – both globally and locally while simultaneously developing an ongoing series reconnecting the artist to his mother's homeland of Jamaica. These depictions of locals and family members offer commentary on their life throughout the diaspora in its complex beauty and tension. Wright is based in Newark, New Jersey. He received his BA from the School of Visual Arts in New York City and Middlesex Polytechnic in England.

Layqa Nuna Yawar

(b. 1984, Cuenca, Ecuador; Runakuna, Ecuadorian, US American; lives and works in Newark, NJ)

Between the Future Past, 2021-22

Acrylic paint and inkjet print on fabric mounted to aluminum panel

Layqa Nuna Yawar's sweeping mural spans 350 feet of the Arrivals Hall and Concourse level. The vibrant and deeply researched installation mines the layers of history and community of Newark, NJ, and the New York metropolitan area, celebrating the polyphony of voices and diverse cultures that define this region today. *Between the Future Past* is a reimagined historical mural that reflects an ongoing cycle of time that embraces the past to make a better future.

Drawing on his indigenous heritage and Kichwa language, Layqa Nuna Yawar sees the mural as “a looped narrative that can be read from right to left and left to right.” The hand-painted artwork features native flora and fauna such as roses and violets (the NY and NJ state flowers), the bog turtle (NJ state reptile), and white Egrets (native to the area’s marshlands), emphasizing nature as a symbol for growth.

It is populated by a wide range of individuals from across time, culture, race and gender, highlighting narratives of personal accomplishment and perseverance that have often been overlooked. To develop *Between the Future Past*, Layqa Nuna Yawar spent time interviewing and taking portraits of the Port Authority’s airport workers and his local community members including poets, LGBTQ+ heroes including Dr. Hilda Hidalgo (a Puerto Rican immigrant activist and educator who has a street in Newark named after her), Mathyas "Laughing Wolf" Ellis (a young Nanticoke Leni-Lennape dancer), and members of the Black Arts movement. Historical figures who hail from the Newark area such as Bessie Coleman (the first African American and indigenous pilot), Dr. E. Mae McCarroll (the first black woman Doctor to practice at Newark’s City Hospital), and Amelia Earhart are also featured. Layqa Nuna Yawar’s mural rethinks who should be celebrated publicly, proposing that all individuals are equally remarkable in their humanity.

John Vlahakis, based in Harvey Cedars, NJ.

John Vlahakis has maintained a keen interest in our environment and the human experience. His photography has focused on our natural landscapes, and on capturing the human condition. He uses his photography as a way to raise people's awareness for the need to protect our natural treasures, and to create dialogue regarding our place in society. John's works range in size from 16 x 20 to 40 x 60 and are released in limited numbered series of 5 or less. His works can be found in the National Hellenic Museum, Chicago, IL, DuPage Children's Museum, Naperville, IL and in private collections. John has an MBA and BS from Northwestern University. John is a member of the American Society of Media Photographers. His work has been published in newspapers, and magazines. He is represented by ZIA Gallery in Chicago, IL. He works and lives in Harvey Cedars, NJ.

Welcome Banner Contributing Artists:

- Kervin Andre
- Chee Bravo
- Jacki Dickert
- Tyler Nunnally-Duck
- Michelle De La Cruz
- Roxanne Quow
- Abelardo Montano

- Tasha Branham
- Marissa Cashin
- Kim Eckstrom
- Leo Osorio
- Marybeth Rothman
- Rosa Cruz
- Raphael Ogoe
- Yvonne Onque
- Laquan Brinson
- Juan Bravo
- Martryce Roach
- Antoniette Ellis-Williams
- Marylou & Jerome Bongiorno