

Level 4 -Domestic



Cedar Connection

Artist: Susan Point, Year: 2009

Dimensions and materials: Red cedar, acrylic paint | 3.35 x 3.04 x 3.04 m

Terminal: Domestic Level: Level 4

Susan Point's Cedar Connection is a large and complex sculpture that evokes the landscape and culture of the area's original people. The shape as a towering, old growth tree stump suggests the richness of the temperate rainforest and also honours the natural cycle of life, in which trees sprout upward, mature and eventually fall. The Fraser River is represented by a flowing waterline motif on the interior and looking outward are a human face with a rounded mouth evoking the oral culture of the Coast Salish people and an owl, which functions as a messenger and a keeper of wisdom.

Level 3 International



The Spirit of Haida Gwaii: The Jade Canoe

Artist: Bill Reid, Year: 1994

Dimensions and materials: Bronze cast, 2.2, jade green patina | 6.05 x 3.89 m

Terminal: International

Level: Level 3

Often described as the Heart of the Airport, this acclaimed sculpture was inspired by nineteenth-century miniature canoes carved in argillite, a soft sedimentary rock that is found near Skidegate on Haida Gwaii. As with many historic examples of miniature canoes, this vessel is crowded with creatures and beings, their identities drawn from legends and oral histories of the Haida, and their forms energetically and sometimes fiercely interacting with each other in the manner of rivalrous siblings. Originally conceived and created for the new Canadian embassy in Washington D.C., it was installed in YVR to welcome visitors to the world.

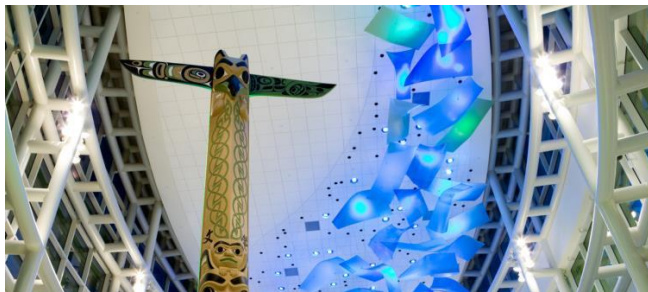


The Great Wave

Artist: Lutz Haufschild, Year: 1996
Dimensions and materials: Glass | 10 x 40 m
Terminal: International
Level: Level 3

Ever changing with the light and seasons, this dynamic glass wall depicts the power and strength of the ocean along British Columbia's rugged coastline. Thousands of 2.54 cm-wide strips of float glass were cut and assembled to enable the various tints that create a seascape in which large waves are rolling towards the viewer and an imaginary shore and to relate, symbiotically, with Bill Reid's monumental sculpture *The Spirit of the Haida Gwaii: The Jade Canoe*.

Level 3 Domestic



Celebrating Flight

Artist: Don Yeomans, Year: 2007
Dimensions and materials: Red cedar, canvas, acrylic paint, LED lights, fibreglass | approx. 10.69 x 4.4 x 3.75 m
Terminal: Domestic
Level: Level 3

The central element of this installation is a carved and painted pole, one that blends Haida forms and traditions together with cross-cultural references and contemporary allusions. The intention of the pole's artist, Don Yeomans, is to honour humankind for transcending our earthbound existence by creating machines that enable us to fly. At the top of the pole is the Creator Raven and below him is the figure of a man. The Northwest Coast images are combined with references to European and Asian cultures through Celtic knot-work and Chinese characters, the latter denoting "Heaven," "Earth," "Pride" and "Civilization."

Level 2 International



Welcome Figures

Artist: Joe David, Year: 1986

Dimensions and materials: Red cedar | Male 3.3 x 1.2 x 1.1 m; Female 3.0 x 1.1 x 1.1 m

Terminal: International, Level: Level 2

Carved in the Clayoquot tradition of the Nuuchahnulth people, these welcome figures are based on those that would be placed on the beach in front of a village or a big house to greet guests invited to special events. Each figure is designed to look out to sea, arms raised, palms facing upward. The male figure wears the traditional knobbed hat denoting a high-ranking personage, possibly a whaling chief. The female figure wears the common domed hat. Both wear an apron-like garment traditionally made from the shredded, beaten and woven inner bark of the cedar tree.

Level 2 Domestic



Hugging the World

Artist: Robert Davidson, Year: 1999

Dimensions and materials: Red cedar, acrylic paint, copper | 2.7 x 4 x 1 m

Terminal: Domestic, Level: Level 2

Robert Davidson's depiction of the two principal crests of the Haida people, Eagle and Raven, has been designed to occupy a difficult space of transition. Located in the group of works titled Supernatural World, it is suspended from the ceiling between two towering architectural pillars and addresses travellers passing by on the sidewalk outside the Domestic Terminal and on the escalators, ramp and concourse inside the building. Carved like large dance masks mounted back to back, the work speaks to the importance of Eagle and Raven in Haida spiritual belief and social structure.



Thunderbird and Killer Whale

Artist: Richard Hunt, Year: 1999

Dimensions and materials: Red cedar, acrylic paint | Killer Whale 2.2 x 1.2 x 4.9 m; Thunderbird 2.7 x 4 x 6 m

Terminal: Domestic, Level: Level 2

This two-part sculpture by Richard Hunt shows Thunderbird with wings spread as it is about to swoop down on its prey, Killer Whale. Killer Whale is a hunter too and is depicted with a seal in its mouth; human faces are painted on its side fins, a bear on its dorsal fin and an eagle on its tail and in its blowhole. All beings represented are crests of the Kwakwaka'wakw people, the eagle being the principal crest of Hunt's clan in For Rupert, British Columbia, while the Thunderbird was bestowed upon Hunt during a family potlatch.



Human/Bear Masks

Artist: Dempsey Bob, Year: 1999

Dimensions and materials: Red cedar, horse hair, acrylic paint | Human/Bear Mask 152 x 76 x 61 cm; Bear/Human Mask 213 x 91 x 61 cm

Terminal: Domestic, Level: Level 2

Two masks by Tahltan-Tlingit artist Dempsey Bob reveal this artist's distinctive style. Carved in red cedar and selectively painted, these works declare the artist's family connection with the Bear clan and acknowledge the special kinship between bears and human beings. In "Bear/Human Mask," a small human figure with long black hair crouches between the ears of a bear; in "Human/Bear Mask," the small face of a bear, with human teeth and extended tongue, is perched on the forehead of a human mask.