

# PATRON

ART / CULTURE / DESIGN

**ON THE HORIZON  
DALLAS ART FAIR RETURNS**

**LA PAINTERS  
A CREATIVE CAST**



**ISA GENZKEN  
JONAS WOOD  
SOLUNA**

Francisco Sierra, Mexican-American, b. 1989, *Motor Commission*  
for the Toyota North American Headquarters Campus, 2017, vinyl.



# ART IN OVERDRIVE

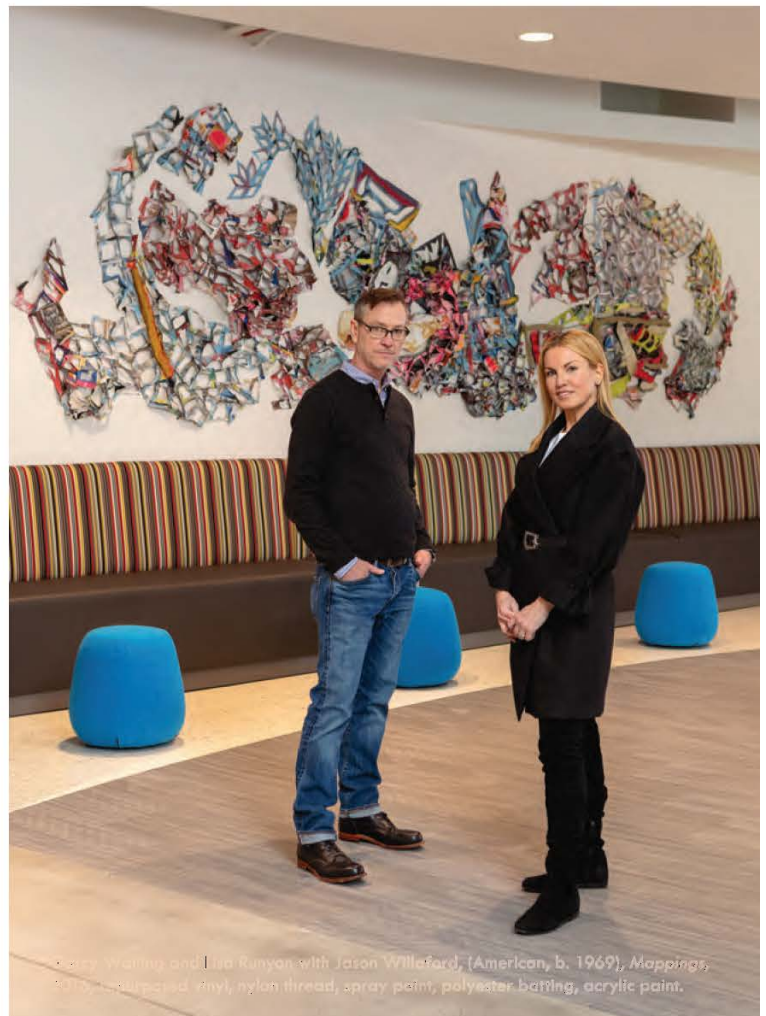
TOYOTA BRINGS ART AND COMMUNITY TOGETHER AT  
NORTH AMERICA HEADQUARTERS.

BY NANCY COHEN ISRAEL  
PHOTOGRAPHY BY KEVIN TODORA

Sustainability is more than a marketing word for the Toyota Motor Corporation. It is an ethos that permeates its physical footprint and the corporate culture at its North America headquarters in Plano. From the LEED Platinum certification of its buildings with its surrounding native landscaping to its extraordinary art collection, the company exemplifies possibility. Jim Lentz, CEO of Toyota Motor North America, says, “In 2014, when we announced our decision to move our North America headquarters from California to Plano, we wanted to make sure the new home for our 4000+ team members was a world class experience both on the outside as well as the inside.”

Toyota’s move allowed it to consolidate operations that had previously been spread across four states and three time zones. An added advantage of moving to Collin County was the availability of land, making it possible to build a 100-acre campus encompassing three million square feet of space spread across seven buildings. The design for this project fell to architecture and design firm Corgan. Garry Walling, Corgan’s Interior Design Project Manager and Vice President, worked with his team to create a corporate oasis.

In addition to workspace, the campus includes ample amenity areas located primarily around The Loop, a ground floor ring connecting the buildings. “The company was looking for design that was fresh, clean, and modern,” Walling says. Connectivity served as the guiding principle, he adds.



Garry Walling and Lisa Runyon with Jason Willaford, (American, b. 1969), *Mapping*, 2015, constructed, vinyl, nylon thread, spray paint, polyester batting, acrylic paint.

This contemporary approach guided every decision during the construction process. Lentz explains, “We wanted team members and our visitors to experience a truly unique location demonstrating Toyota’s desire to be innovative, cutting-edge, and fun. We feel the art collection perfectly complements this goal.” Walling called upon Lisa Runyon of Runyon Arts to assemble and curate artworks that matched this vision. The varied collection is described as a multimedia experience. It includes painting, drawing, photography, sculpture, and site-specific murals.

Since Toyota did not bring any artwork from their previous headquarters, Runyon savored the opportunity to grow the collection from the ground up. In addition to Texas artists, the collection is complemented by the work of several Japanese and Japanese-American artists. Rather than a deliberate choice, Runyon says, “They were acquired solely on diversity, content, and continuity.”

Mika Tajima, a Los Angeles-based artist of Japanese descent, falls into the latter category. Unrelated to this project, Tajima did research on the history of the Toyota corporation. Established in the 19th century as a textile company, founder Sakichi Toyoda introduced improvements in loom technology. The company continues to remain involved in the textile industry. As part of her series *Negative Entropy*, Tajima visited an assembly line at a Toyota car factory in Japan where she made audio recordings of Toyota-powered Jacquard looms. These digital files were turned into linguistic audio software using a digital spectrogram. After assigning colors to the different

sound wave patterns, the work was woven using Jacquard fabric. This particular woven textile portrait, which is stretched over custom acoustic tiles, celebrates Toyota’s past as well as its continuing commitment to innovation.

In addition to Tajima’s work, the executive suite includes series by John Pomara, Danielle Kimzey, and Catherine Howe, as well as individual works by Jun Kaneko, Shinpei Kusanagi, Charlotte Smith, and James Surls, among others. Three photographs by Allison V. Smith installed outside of Lentz’s office capture the spirit of West Texas. In one of them, a rural stretch of highway suggests the joys of the open road.

Extending well beyond the executive suite, Runyon commissioned over 20 site-specific works for communal spaces. Walling notes that a conscious effort was made to place art in the open areas on every floor. Several of the most important works, he says, were placed in The Loop. Francisco Moreno created two site-specific murals for this space. Automobiles have long inspired his work as his family has a business specializing in servicing Toyota and Lexus vehicles. For one of these vinyl murals, Moreno depicted his own Toyota 4Runner. The automaker also inspired John Holt Smith. Using the imagery from Toyota Racing/Formula One, he manipulated a photograph of the racer, stretching it into his signature color striations. These abstractions are then printed onto rectangular iridescent aluminum panels.

Throughout the campus, many works now serve as landmarks. Among these is *Eiffel Tower, Paris, Texas*, a cheeky photograph by the duo Teresa Hubbard and Alexander

Mika Tajima, (American, b. 1975), *Negative Entropy (Toyota Airlat, Yellow, Hex Horizontal)*, 2016, cotton, wood, acoustic baffling felt.





Kevin Todora, (American, b. 1977), *Bottles and Lemons* (Toyota commission), direct inkjet on MDO.



John Hall Smith, (American, b. 1968), *16-13/ed.*, 2017, glass on aluminum



John Pomara, (American, b. 1952), *Flower Glitched Wall Series*, 2014, glitched vinyl adhesive, unique glitched photo with spray paint.



Jackie Saccoccio, (American, b. 1963), *Portrait #11 (Helen)*, 2017, gouache and ink on Yupo paper.



Shinpei Kusanagi, (Japanese, b.1973), *beyond*, 2009, acrylic on canvas.

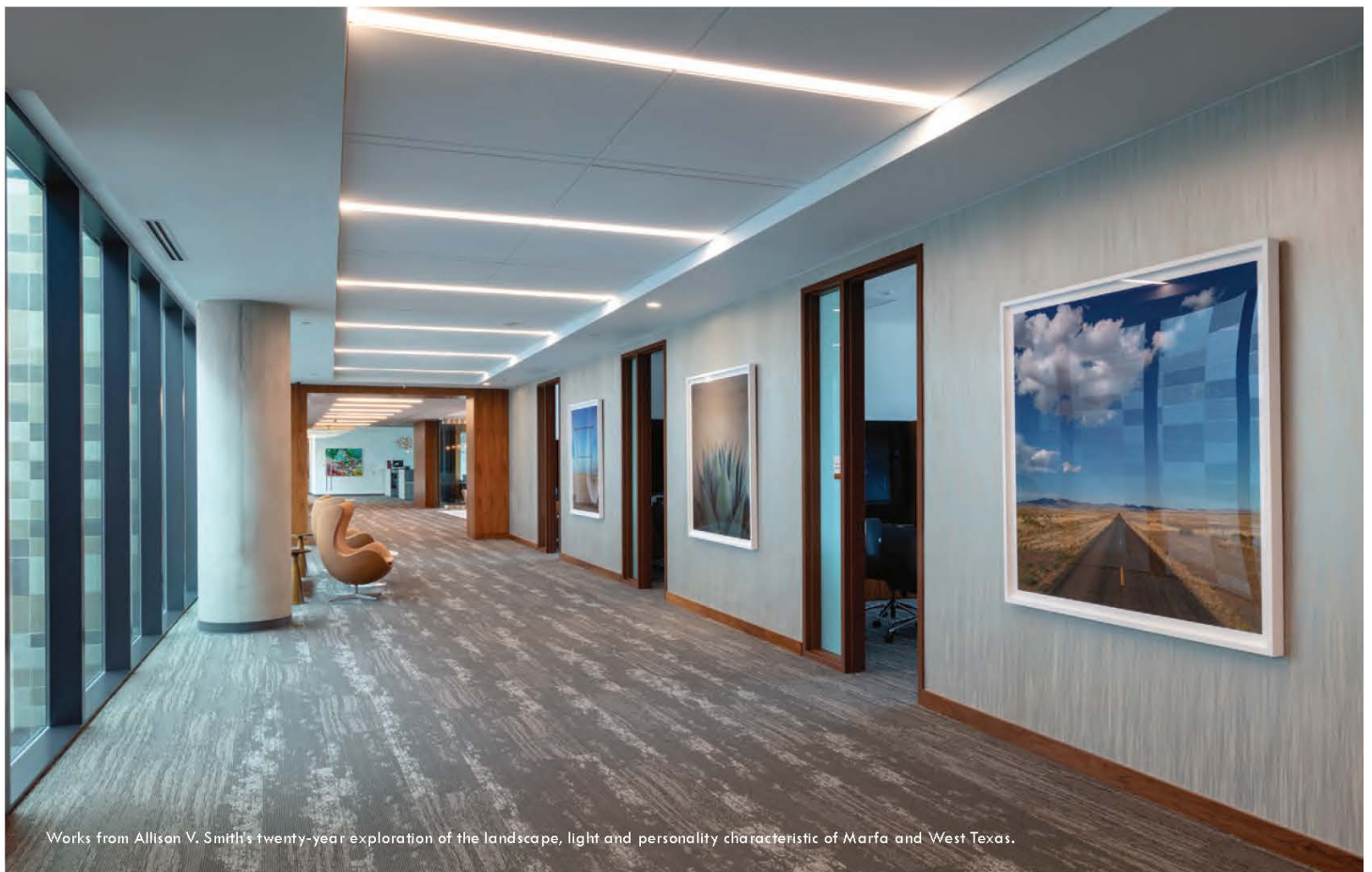
Birchler. It features a reproduction of the Eiffel Tower in this Texas town, with a red cowboy hat perched atop it.

Over 150 artworks loosely follow the themes of technology, sustainability, and nature. “These themes recur in the collection but were not the only motivating factors for acquisition. We took it a step further by examining the artists’ intention behind their work rather than a literal portrayal,” Runyon explains. Among the pedigreed artists whose works she selected are Arden Bendler Browning, JM Rizzi, Jackie Saccoccio, Ann Stautberg, Lorraine Tady, Liz Trosper, Kevin Todora, Lucrecia Waggoner, Jason Willaford, and Terry Winters.

A committee comprised of Walling and his team, Runyon, and leaders at Toyota reviewed every design and art decision. “Everyone enjoyed the process,” Walling says. Runyon concurs, saying, “The most exciting aspect of this collection was our multifaceted team and our successful collaboration. We took the ‘One Toyota’ approach to the procurement process: working with a blended team to create a cohesive and dynamic contemporary art collection.”

When Toyota announced its arrival, it pledged to be a good corporate neighbor. Beyond its campus, it continues to fulfill this promise. In addition to their leadership in educational and social justice initiatives, Toyota is also insuring inclusivity within the arts through the ArtsBridge project. Working in partnership with the AT&T Performing Arts Center, its goal is to make cultural events available to West Dallas residents. “Giving students the opportunity to attend various art performances can help open their eyes to a whole new world that they may never have had access to before,” says Lentz. Just as their campus is sustainable, the company strives to ensure that the community around it continues to move forward. **P**

Teresa Hubbard (Irish/American/Swiss, b. 1965) and Alexander Birchler (Swiss, b. 1962), *Eiffel Tower, Paris, Texas*, 2009, archival digital print.



Works from Allison V. Smith's twenty-year exploration of the landscape, light and personality characteristic of Marfa and West Texas.