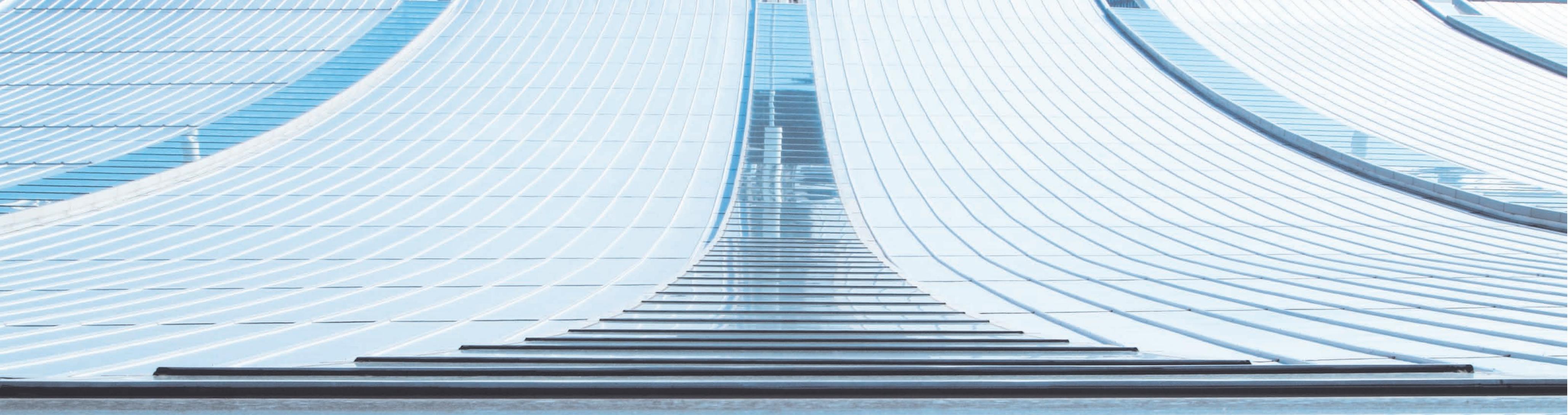




Pittsburgh

Art within Art

The David L. Lawrence Convention Center's Art Collection.



Pittsburgh's David L. Lawrence Convention Center is a work of great architecture and a work of great artistry. From the elegant, sweeping roofline that mirrors our city's bridges to the promenade's flowing waterway, to the astonishing light-filled and column-free spaces with their ethereal evening glow, the building brings creativity, ingenuity and sophistication to downtown's cityscape.

From the first stages of planning, the Sports & Exhibition Authority and the Convention Center Design Commission committed to the concept that public art should be an integral component of the new Convention Center. We believed the artworks should be diverse, have purpose, impact and meaning and reflect the spirit of a new era in Pittsburgh's downtown development.

To help us accomplish our goals, we convened a Public Art Committee comprised of eleven Pittsburgh citizens and the Convention Center's architect, Rafael Vinoly. The Committee developed strong conceptual framework for the art program which informed the nine nationally-recognized arts professionals who served on the Artists' Commission Jury. Local foundations, the Commonwealth and the SEA partnered to fund the program.

The Jury reviewed the work of hundreds of artists from Pittsburgh and around the world. They selected seven artists, including five from Pittsburgh, to create commissioned works for the Convention Center. Each artwork speaks to Pittsburgh's strong, vital and creative energy, celebrating our city's diversity and aspirations, its past, present and future, and its continuing traditions of achievement and innovation.

Funds were also allocated for an Art Acquisition Program, featuring local and regional artists. A second jury of Pittsburgh-based arts professionals convened to review the work of hundreds of artists from Southwestern Pennsylvania and select artworks for exhibition throughout the facility.

Today, this structure is home to over 25 works of art. As you're about to discover, the art adds a layer of artistic adventure, scale and narrative to the Convention Center. We hope Pittsburgh residents and visitors will find their first visit rewarding enough to return many times and spread the word of this extraordinary building and art collection.

Enjoy your tour!

The David L. Lawrence Convention Center

1 first floor art



Tony Tasset
Pittsburgh Magnolias, installation to occur pending Convention Center hotel construction, (detail), Penn Avenue Plaza

COMMISSIONED WORK

Tony Tasset is recognized internationally for painting, sculpture and photography. Though his creativity finds many outlets, there is one common denominator: his unique understanding of subject and audience allows him to create art that evokes humor, humanity and empathy. He lives and works in Oak Park, Illinois. Art and nature work side by side in "Pittsburgh Magnolias" where two life-size, cast and painted stainless steel reproductions of Saucer Magnolia trees at the height of spring blossom are placed among living magnolia trees. While the living trees bud, bloom, become green and then barren, the Saucer Magnolias flower eternally. Tasset's intervention into the cycle of seasonal change is typical of his art, which often suggests the juxtaposition of the anticipated and unanticipated.

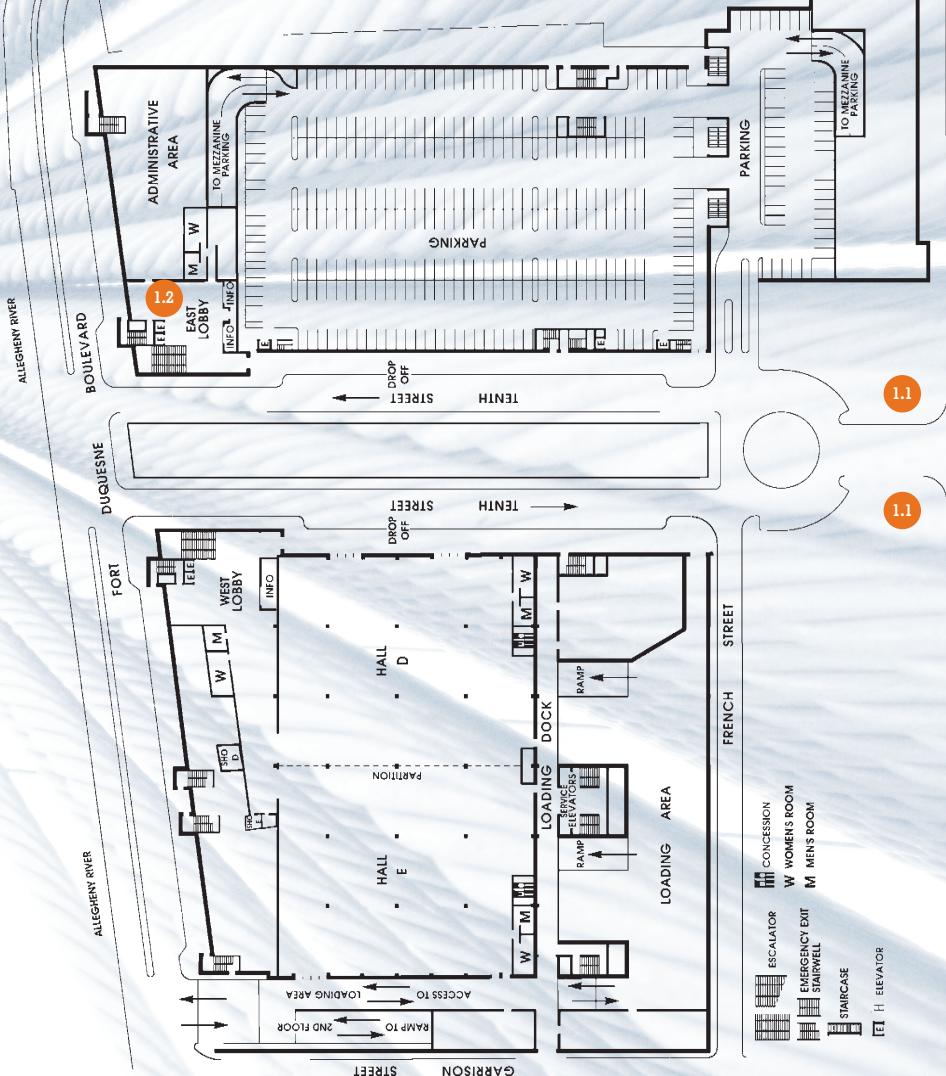
1.1



Felix de la Concha
"The Last Supper", 2000, (detail), 13 diptychs - 96" x 14", oil and canvas on board

"The Last Supper" reconfigures signposts of local streets, which flank a living tree at the center. The artist recalls the famous fresco by Leonardo da Vinci in the sensitive placement of the compositional elements.

1.2



first floor art directory

2 second floor art



Thaddeus Mosley
"Three Rivers Bench", 2002, (detail), 2' x 16' x 4', black walnut

COMMISSIONED WORK

Thad Mosley is a local sculptor with world-renowned recognition. A journalism graduate of the University of Pittsburgh, he was awarded "Artist of the Year" from the Pittsburgh Center for the Arts, and his art has been published in national publications. Mosley has worked on many public commissions, including those for Carnegie Library of Pittsburgh and the Urban Redevelopment Authority. The "Three Rivers Bench" is a utilitarian and interactive sculpture, inviting visitors to feel its rich surface and enjoy the magnificent view across the Allegheny. The surface of the bench, carved of black walnut, is textured to reflect the flow of the rivers. "The bench represents the landscape encompassed and transferred symbolically to space within the architecture, thus bringing the outside in." (Thad Mosley, 2002)

2.1



Jack Wolf
"16th Street Bridge", 2001
"Clemente Bridge", 2001
"16th Street Bridge, Heinz Stacks", 2001, (detail), 4' x 6', black & white infrared photography



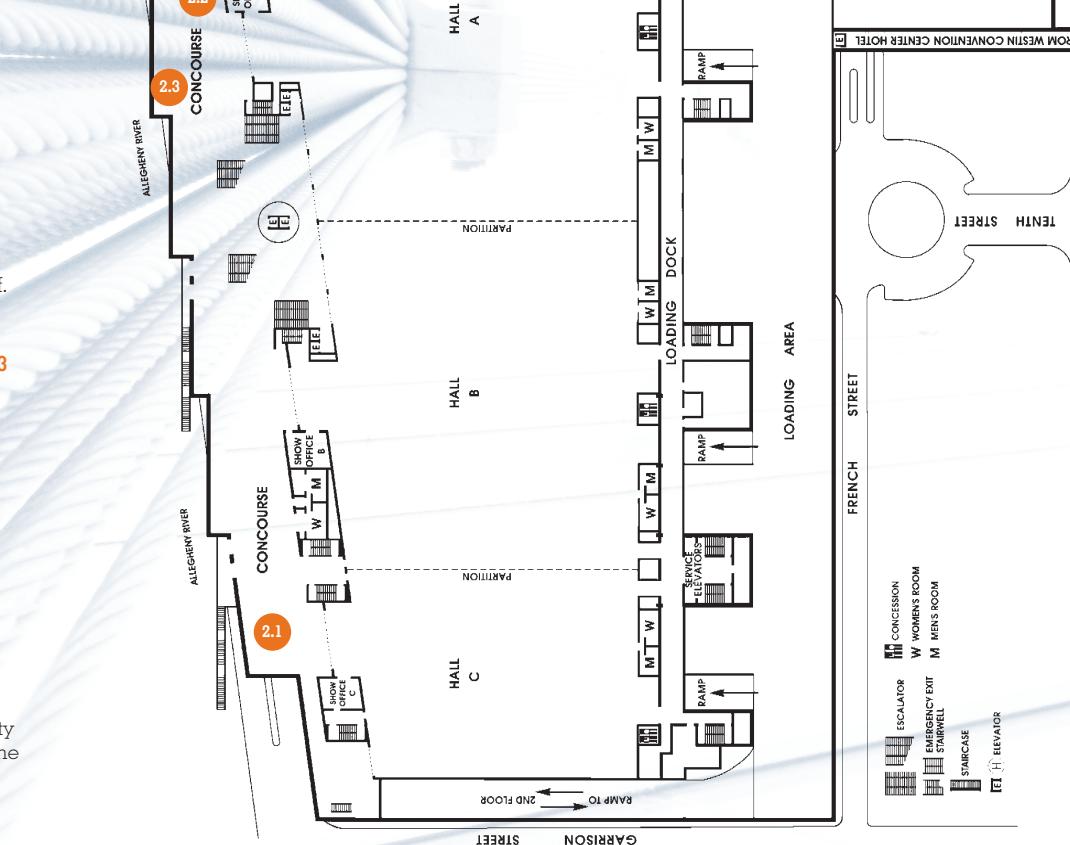
Derrick Meads
"Because" 2002, (detail), 5'5" x 3' x 18", interactive steel sculpture

"Because" is a pungently witty interactive rebus machine. The artist takes great joy in the power of words and the casual interplay of created meaning.

2.2



2.3



second floor art directory

3

third floor art



Ayanah Moor
"A to Z, Like Me", 2001,
(detail), set of 26 prints and
two portraits, screen print

Only after a prolonged viewing of Moor's compositions does her subtle referencing become clear. Metaphorically, she suggests that painted color, as with race, can only be defined after careful study and sincere appreciation.



Charles Biddle
"We Buy Clean Cars", 2000
"Caprice Motel", 2001
"Pavilion Motor Lodge", 1997
(detail), 40" x 30" each,
gelatin silver print

Biddle celebrates the baroque splendor of vernacular artworks are throbbing symbols of American consumerism.



Burton Morris
"Heinz Triptych Bottles", 2001
"Caprice Motel", 2001
"Heaven's Gate #1", 1994
"Heaven's Gate #4", 1994
"Heaven's Gate #5", 1994, (de-
tail), 57" x 57" (each),
charcoal, compressed
charcoal, chalk, and
pastel on paper

If Pop Art had a grandson, it would surely be Burton Morris. His jolly, lusty and vernacular artworks are throbbing symbols of American consumerism. Antonelli's black and white symphonies radiate the contrasting elements of light. Within an extremely limited palette, she orchestrates a visually symphonic prism.



Karen Antonelli
"Heaven's Gate #1", 1994
"Heaven's Gate #4", 1994
"Heaven's Gate #5", 1994, (de-
tail), 57" x 57" (each),
charcoal, compressed
charcoal, chalk, and
pastel on paper

Fran Gialamas' photo paintings become the collective memory of Pittsburgh working class past. Her work emanates from the experience of factory workers during the depression and war years.



Frances Venardos Gialamas
*"Homage to the Men
and the Mills"*, 1999, (de-
tail), 40" x 108", photo collage
"Steel field on blue", 2002,
36" x 36" x 4",
high-fire clay
*"Spontaneous synopsis
shadow caster"*, 2002,
36" x 36" x 4",
high-fire clay
"Desert Landscape", 2002, (de-
tail), 36" x 36" x 4",
high-fire clay

James Shipman's ceramic vessel sculptures are beautifully crafted objects, which carry the full drama of large-scale sculpture.



Michael Hertrich
"Enter/Exit", 2001,
40" x 108", photo collage

Americans have chosen the highway as a major artery of communication. Michael Hertrich depicts the commuter drive as part dream and part nightmare. In this art work, he localizes this modern situation within a Pittsburgh context by prominently marking the passage with vernacular signage.



Jon Shultz
"The Ghosts of Birmingham",
2003, 4' x 8', wood and steel

Recalling bas relief sculpture of earlier centuries, Schultz evokes Pittsburgh's Steel Town with this romantic treatment of old metal. In so doing, he transforms an object of industrial situation within a Pittsburgh context by prominently marking the passage with vernacular signage.



fourth floor art



Angelo Ciotti
"Pittsburgh, An Industrial Garden"
(detail), 3-1/2' x 10' x 8', aluminum, steel, periwinkles in planter mix

COMMISSIONED WORK

Angelo Ciotti is an environmental reclamation artist residing in Allison Park, PA. He teaches courses in Visual Communications and Industrial Design at the Art Institute of Pittsburgh, where he majored in Graphic Design. He received his M.A. in Printmaking and Art History from the Villa Schifanoia Rosary College in Italy. Ciotti has traveled the world, creating environmental artworks that reclaim urban space and mine reclamation projects. Ciotti has stated that his artwork for the Convention Center reflects the "energy, bounty, and labor that built the industrial region." The sculpture consists of a periwinkle-covered mound which supports an aluminum I-Beam bench etched with the natural and industrial history of the Pittsburgh region. The bench is situated to provide visitors an opportunity to overlook the river and North Shore.

4.1



Ray Gerard
"You Are Here"
(detail), 77" x 32" x 7", lenticular photographs on plastic panels, steel, fluorescent lights

COMMISSIONED WORK

Ray Gerard is a Pittsburgh commercial photographer and fine artist who produces studio and location photography. His works include graphic design, video production and commissioned art works. Gerard has also been published in international publications. "You Are Here" is a visual representation of Pittsburgh's multi-faceted history and exciting future. The graphic representations of figures, from Art and Music, Medicine, Science and Technology, and Industry, will give visitors an informative introduction to the city whose residents had a profound impact on the world. The life-size illuminated, lenticular images, displayed on two double-sided light boxes, give the appearance of figures standing and moving on the terrace through a sequential photo series within each panel.

4.2

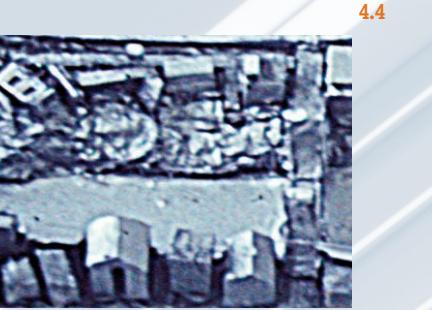


Anne Lopez
"RUG"
(detail), 30' x 20', concrete, pigment, stainless steel

COMMISSIONED WORK

Anne Lopez is a resident of Pennsylvania and received her BFA in Art from Carnegie Mellon University. She is best known for her painting and visual arts reflecting the beauty and precision of color, pattern, decoration and imagination. Her work has been exhibited in Atlanta, GA, Bloomfield Hills, MI, and in Pittsburgh. Anne has created a permanent "RUG" for the David L. Lawrence Convention Center's Fourth Floor Terrace. "The RUG addresses the artist's interest in psychological aspects of making and decorating while providing a space for the viewer to reach an unself-conscious state of contemplation. It is in the viewing of details, surfaces, and patterns, that the viewer becomes unaware of oneself and can fully appreciate the work" (Anne Lopez, 2002).

4.3

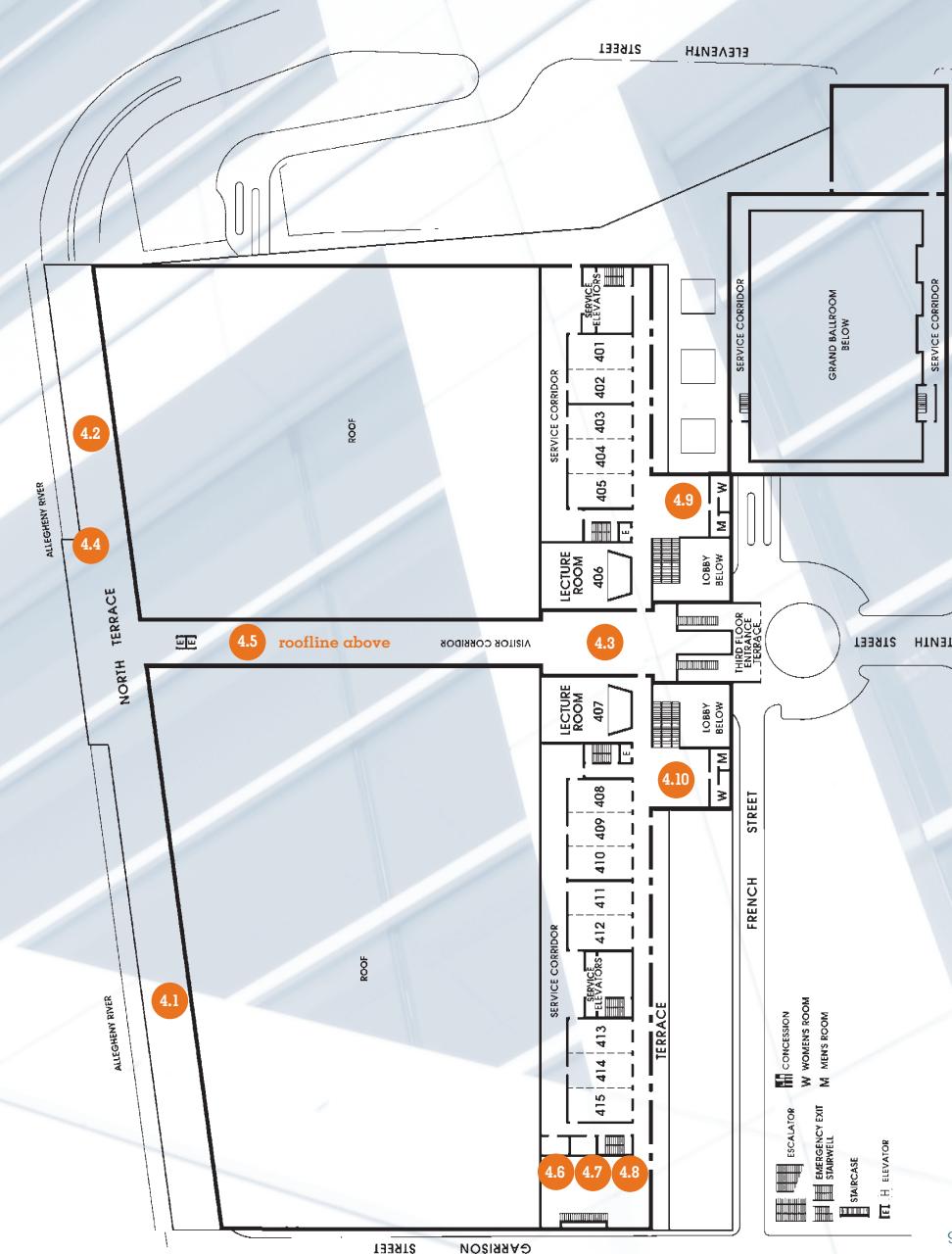


Steve O'Hearn
"river rail and viewing machine"
(detail), 38' x 2-1/2" x 1", stainless steel, steel

COMMISSIONED WORK

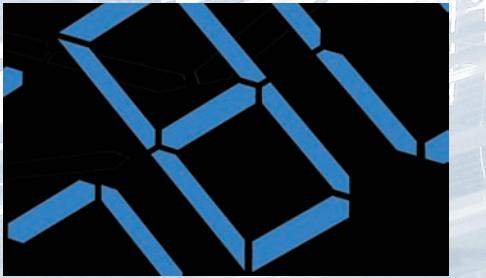
Steve O'Hearn's environmental designs and theater pieces have been recognized with more than 25 awards, including an NEA grant, American Theatre Wing's Hewes Design Award, International Design Awards, and Pennsylvania Council on the Arts fellowships. His work has also been published in national magazines. At the Rhode Island School of Design (B.F.A.) and Carnegie Mellon University (M.F.A.), Steve studied art, design and theater. The "river rail" is a tactile linear relief of the Allegheny and Ohio River system, and includes bridges, locks, and major shoreline buildings. This relief runs for over 35 feet along the riverfront railing. In addition, a "viewing machine" gives visitors the opportunity to gaze across the river to the North Shore. The machine reflects the area's industrial history and gives the visitor the opportunity to interact with the art.

4.4



4

fourth floor art



Jenny Holzer
"For Pittsburgh", installation Summer 2004
(detail), LED technology

COMMISSIONED WORK

Jenny Holzer has presented her ideas, arguments, and sorrows in public places and international exhibitions, including the Venice Biennale, the Reichstag, and the Guggenheim Museums in New York and Bilbao. Her medium always is writing and the public dimension is integral to the delivery of her work. Her art juxtaposes ignorance and violence with humor, kindness, and moral courage. Holzer lives and works in Hoosick, New York. Using a love of language, LED technology, and the sweep of the cantilevered roof, Holzer has created a piece that beckons to visitors, inside and outside the building, while celebrating Pittsburgh's literary heritage. The text, which seems to be traveling through air, includes Annie Dillard's *An American Childhood*, and John Edgar Wideman's *Homewood Trilogy*.

4.5



Bill Rizzo
"Armstrong Cork Building in Strip District", 2001, (detail),
4' x 6', color print

Playing with optical illusion, Rizzo recalls Italian Renaissance caprices within the guise of the American urban landscape.

4.6



Raymond DeFazio
"Noon", 1996, (detail),
29-1/4" x 55", oil on canvas

DeFazio finds poetry in the everyday. In simple scenes drawn from Middle America, he creates warm and inviting locales, which serve as the stage for the simple life.

4.7



Ron Donoughe
"February Mill Series", 2000,
(detail), 60" x 120", six panels,
oil on canvas

The narrative landscapes of Donoughe are nostalgic panoramas of the industrial might of the American dream.

4.8



Jacob Feige
"Untitled #2.6", 2003, (detail),
44-1/2" x 47", Acrylic and
gesso on wood panel

Imagine a paper collage juxtaposed with a topographical map and the result is Feige's mirthful abstraction compositions. The work is simultaneously wry and sober, just like a good conversation.

4.9



Mark Perrott
"Eliza House Furnace Skyline", 1979, (detail),
34" x 34", black & white
archivally processed
fiber silver-print

Mark Perrott's luminous black and white portrait photographs of Pittsburgh's former steel works are poignant, yet epic reminders of a glorious but defeated past.

4.10



MISSION STATEMENT

Public art at the David L. Lawrence Convention Center will be of great artistic merit, ambition and imagination commensurate with the building's architectural design. The collection of artwork will reflect a multiplicity of voices and points of view, whether as integrated components or distinct objects, and will speak uniquely about the Pittsburgh region to visitors and the regional community for generations to come.

The mission should be implemented through the commissioning of significant works of art, smaller commissions, and an acquisition program of existing artworks, all of which respond to the following thematic concerns:

Reinforce the relationship between the building and the river.

Reflect and celebrate the diversity of Pittsburgh's cultures, histories, and communities.

Reflect the region's geography and ecology.

Celebrate the future of Pittsburgh and its surrounding region.

Adopted by the DLLCC Public Art Committee Public Art Plan, July 2001



The David L. Lawrence Convention Center Public Art Collection was commissioned by the Sports & Exhibition Authority with the support of the following foundations:

Vira I. Heinz Endowment
The Hillman Foundation
McCune Foundation
The Pittsburgh Foundation
Richard King Mellon Foundation

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ACKNOWLEDGEMENTS

The public art program at the Convention Center represents an unprecedented partnership of public agencies, private foundations, non-profit organizations and community volunteers. We are deeply appreciative of those who worked diligently and with great care to set a new standard for the design and selection of public art in Pittsburgh. In particular, we would like to express our gratitude to the community members of the Public Art Committee, the Art Acquisition Jury and the Design Commission for their commitment, enthusiasm and collective energy. We would also like to thank the Artists' Commission Jury, Rafael Vinoly Associates, ProArts and local foundations for their wisdom, dedication and collaborative spirit. Finally, a heartfelt thank you to each of the artists whose work graces the building: their creativity and vision will be an inspiration to all visitors for decades to come.