



David L. Lawrence Convention Center

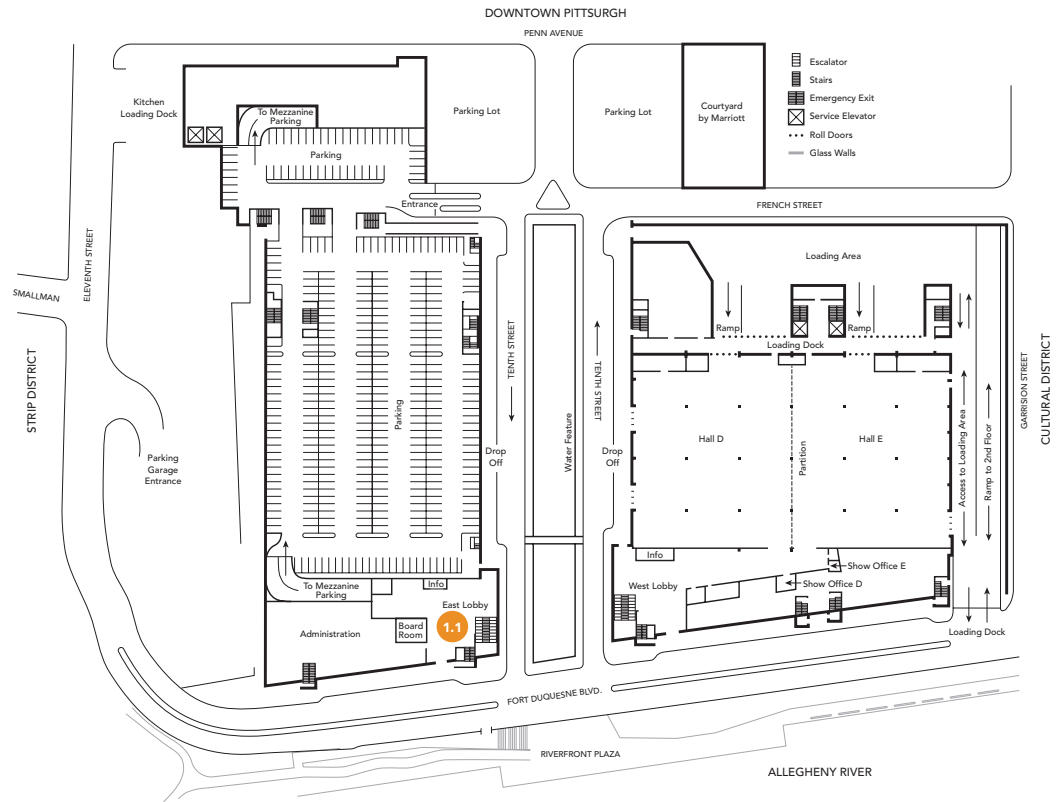
FLOOR-BY-FLOOR ART GUIDE

Reflecting the spirit of a new era in Pittsburgh's downtown development, the public art program at the David L. Lawrence Convention Center is diverse, purposeful, and impactful. From the first stages of planning, public agencies, private foundations, non-profit organizations and community volunteers were committed to meaningful public art in the world's only Gold and Platinum LEED (R) certified convention center. Funding for the program was provided in part by the Heinz Endowments, the Hillman Foundation, the Pittsburgh Foundation, the Richard King Mellon Foundation, and an anonymous source.

During your visit, please take time to experience our collection!

1

FIRST FLOOR & OFF-SITE ART



"The Last Supper" (2000)
Felix de la Concha

(detail) 13 diptychs: 96" x 14"; oil and canvas on board

"The Last Supper" reconfigures sign posts 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.

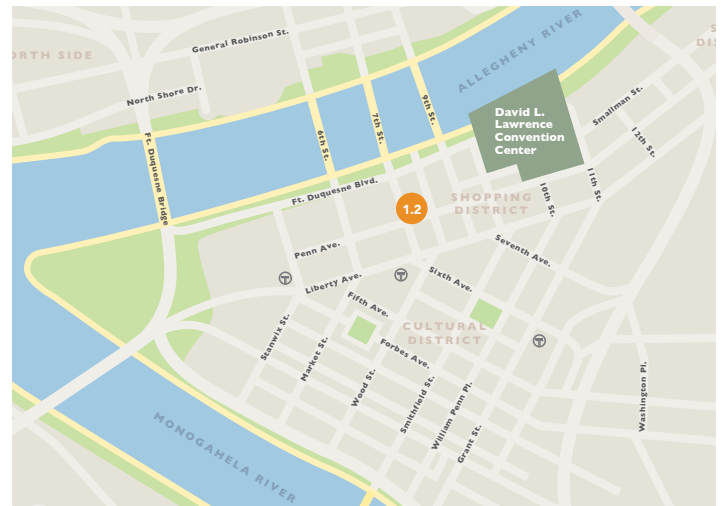


"Pittsburgh Magnolias"
Tony Tasset

Located at 7th and Penn Avenue; on loan to the Pittsburgh Cultural Trust

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.

OFF-SITE:



2

SECOND FLOOR ART



2.1
"16th Street Bridge" (2001)
"Clemente Bridge" (2001)
"16th Street Bridge, Heinz Stacks" (2001)
 Jack Wolfe

(detail) 4' x 6'; black & white infrared photography

If Pittsburgh can be said to have a dream maker among its artists, it must be Jack Wolf. Have the region's bridges ever looked so sexy?



2.2
"At the Foot of the Falls" (2007)
 Felix de la Concha

(detail) 17 diptychs: 84" x 24"; oil and canvas on board

Felix de la Concha captured Fallingwater, the famous house designed by architect Frank Lloyd Wright, with a series of paintings to derive the spatial and temporal essence of the complex work of architecture. This poignant artistic souvenir of architectural adoration offers viewers a personal opportunity to feel as though they are alone with the house.

This artwork was acquired through a grant from the Colcom Foundation in 2013.



2.3
"Picturing the City: Downtown Pittsburgh" (2007-2010)
 Melissa Farlow, Jim Judkis, Richard Kelly, Kenneth Neely, Annie O'Neill, Mark Perrott, Martha Rial, Renee Rosensteel, Dylan Vitone

(detail), various sizes, 86 prints

This exhibit is a portion of the Downtown Now Photography Project which was created in 2007 by the Heinz Endowments to record the third urban Renaissance that has transformed Pittsburgh. Nine Pittsburgh photographers were encouraged to take inspiration from the city's rich history of photographic documentation while they focused on changes, large and small, in Pittsburgh from 2007-2010.

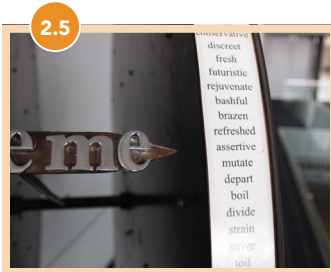
This exhibition is made possible through the generous support of The Heinz Endowments in 2013.



2.4
"Three Rivers Bench" (2002)
 Thaddeus Mosley

(detail) 2' x 16' x 4'; black walnut

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)



2.5
"Because" (2002)
 Derrick Meads

(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.

3

THIRD FLOOR ART

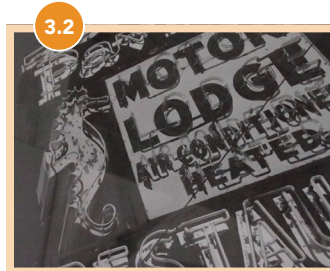


"February Mill Series" (2000)

Ron Donoughe

(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.



"We Buy Clean Cars" (2000)

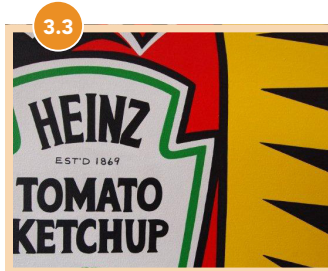
"Caprice Motel" (2001)

"Pavilion Motor Lodge" (1997)

Charles Biddle

(detail) 40" x 30" each; gelatin silver print

Biddle celebrates the baroque splendor of commercial signage. Even though his photographs are monochromatic, they scream in vivid Technicolor notes.

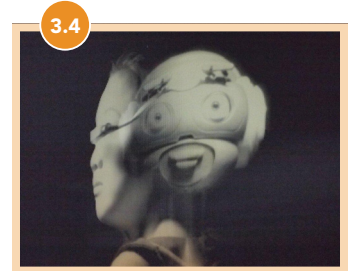


"Heinz Triptych Bottles" (2001)

Burton Morris

(detail) 50" x 36" each, acrylic on canvas

If Pop Art had a grandson, it would surely be Burton Morris. His jolly, lusty and vernacular artworks are throbbing symbols of American consumerism.



"You Are Here"

Ray Gerard

(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 artworks. 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 lightboxes, give the appearance of figures standing and moving on the terrace through a sequential photo series within each panel.



"Heaven's Gate #1" (1994)

"Heaven's Gate #4" (1994)

"Heaven's Gate #5" (1994)

Karen Antonelli

(detail) 57" x 57" each; charcoal, compressed charcoal, chalk, and pastel on paper

Antonelli's black and white symphonies radiate the contrasting elements of light. Within an extremely limited palette, she orchestrates a visually symphonic prism.

3

THIRD FLOOR ART (continued)



"Homage to the Men and the Mills" (1999)
Frances Venardos Gialamas

(detail) 47" x 70", mixed media assemblage

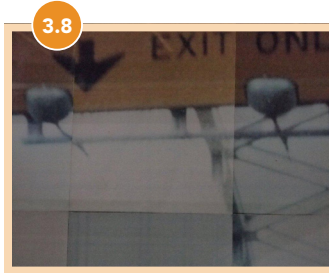
Fran Gialamas' photo paintings become the collective memory of Pittsburgh's working class past. Her work emanates from the experience of factory workers during the depression and war years.



"Steel Field on Blue" (2002)
"Spontaneous Synopsis Shadow Caster" (2002)
"Desert Landscape" (2002)
James Shipman

(detail) 36" x 36" x 4"; high-fire clay

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



"Enter/Exit" (2001)
Michael Hertrich

(detail) 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 artwork, he localizes this modern situation within a Pittsburgh context by prominently marking the passage with vernacular signage.



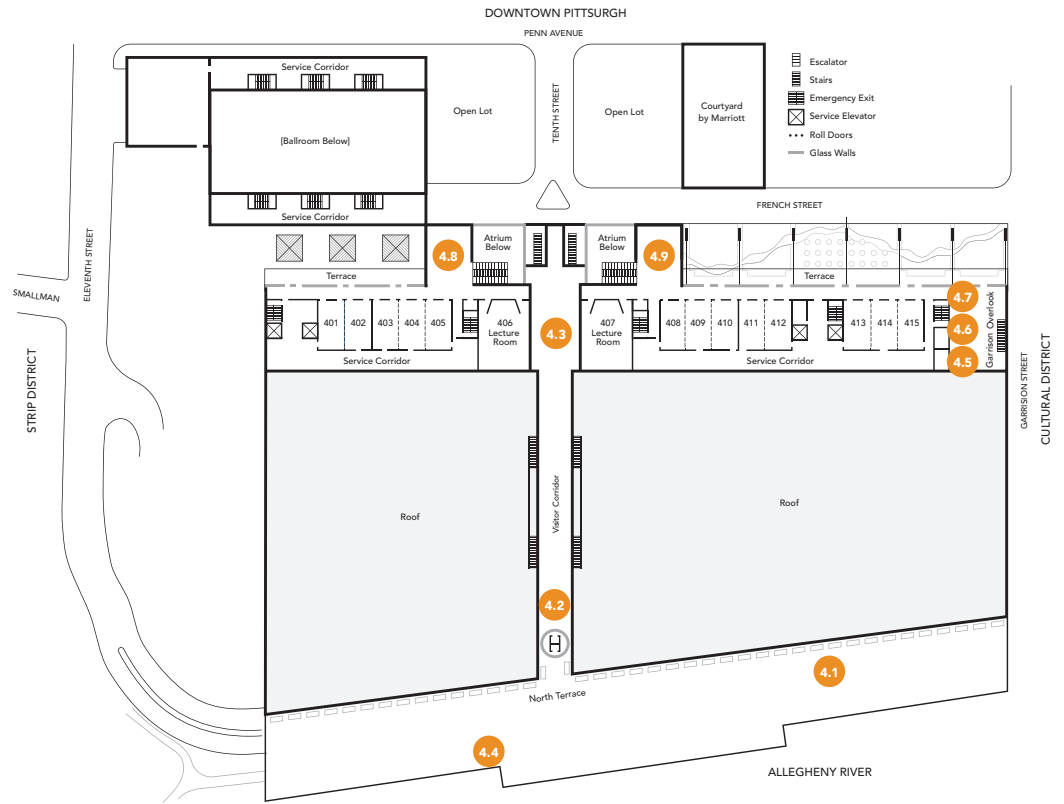
"The Ghosts of Birmingham" (2003)
Jon Shultz

(detail) 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 signage into a reliquary of American industrial might. The composition recalls the works of American modernists such as Marsden Hartley and Stuart Davis.

4

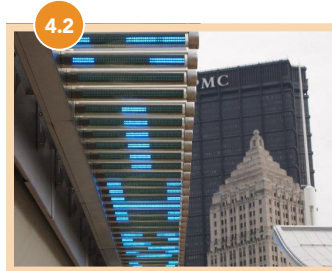
FOURTH FLOOR ART



"Pittsburgh, An Industrial Garden"
Angelo Ciotti

(detail) 3'-1/2' x 10' x 8'; aluminum, steel, periwinkles in planter mix; COMMISSIONED WORK

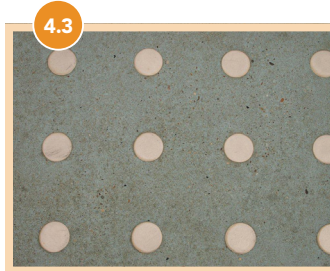
Angelo Ciotti is an environmental reclamation artist residing in Allison Park, PA. He teaches courses in Visual Communications and Industrial Design at the Art Institute of Pittsburgh, where he majored in Graphic Design. He received his M.A. in Printmaking and Art History from the Villa Schilfanoia Rosary 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.



"For Pittsburgh"
Jenny Holzer

(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 juxtapositions 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*, John Edgar Wideman's *Homewood Trilogy*, and Thomas Bell's *Out of This Furnace*.



"RUG"
Anne Lopez

(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 address 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).



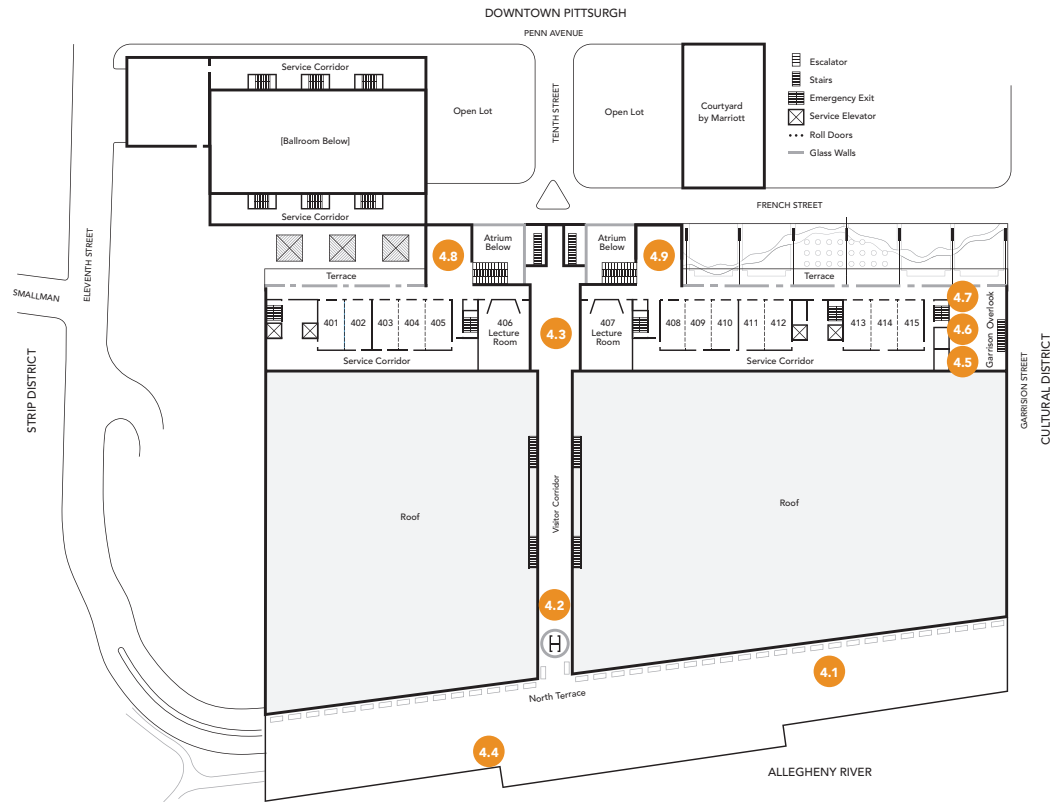
"river rail and viewing machine"
Steve O'Hearn

(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

FOURTH FLOOR ART (continued)



"A to Z, Like Me" (2001)
Ayanah Moor

(detail) set of 26 prints and two portraits; screen print;
COMMISSIONED WORK

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.



"Noon" (1996)
Raymond DeFazio

(detail) 29-1/4" x 55"; oil on canvas;

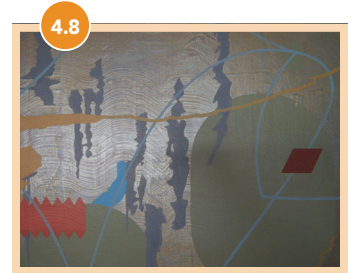
DeFazio finds poetry in the everyday. In simple scenes drawn from Middle America, he creates warm and inviting locales, which serve as the stage for the simple life.



"Armstrong Cork Building in Strip District" (2001)
Bill Rizzo

(detail) 4' x 6' color print;

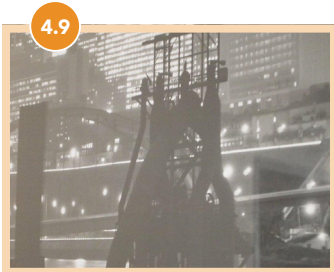
Playing with optical illusion, Rizzo calls Italian Renaissance caprices within the guise of the American urban landscape.



"Untitled #2.6" (2003)
Jacob Feige

(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.



"Eliza House Furnace Skyline" (1979)
Mark Perrott

(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.