

memories of milltown



a twenty-five year survey of the American Industrial Landscape
by
janos enyedi

Oglebay Institute's Stifel Fine Arts Center

and

United National Bank

present

memories of milltown

an exhibition

by

Janos Enyedi

Memories of Milltown, an exhibition by Janos Enyedi, is featured in the Hart Galleries of Oglebay Institute's Stifel Fine Arts Center and is part of the Helen B. Gaither Exhibition Season. This program is made possible through the generous support of the members of the Oglebay Institute, as well as with financial assistance from the West Virginia Division of Culture and History, and the National Endowment for the Arts, with approval from the West Virginia Commission on the Arts.

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Cover Image: *Milltown Tryptich — Shoreline Views*, 1998
Acrylic, Graphite, Enamel and Stone on Illustration Board
Collection: Paul & Katie Metzger, Brooklyn NY

All photography in this catalog is by Greg Staley, unless otherwise noted.

This exhibit celebrates 25 years of making artwork, and throughout my career I have been extremely fortunate to have the support of many wonderful people.

Most importantly, what is on view here — and much more — would not have been possible without the love, understanding, support and incredible talent of my wife, Diana Enyedi. Her dedication, involvement and hard work made possible every image I have created in the past 25 years. Her ability to create order out of my chaos is without parallel. With great and grateful love, I dedicate this exhibition to her.

I would like to sincerely thank my friend Murray Bring for his wisdom, unflagging support and especially his enthusiasm for my creative endeavors over more than two decades, and Jim and Betty Sams for their involved belief in my work and their contagious joyous optimism. I am especially grateful to them, and Merle DeLancey, of DeLancey Printing, in Alexandria, Virginia, for their generous support in making this catalog possible.

I also want to acknowledge the support of Jim and Irma Dobkin. What began in the realm of mutual interest in Art, quickly grew into a great and enduring friendship. Sadly, Jim passed away in 1999, but I know he would have loved this, and Irma's generosity in loaning many works to this exhibit is greatly appreciated.



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by
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at the
Oglebay Institute's Stifel Fine Arts Center Wheeling, West Virginia
September 28 to November 4, 2001

To my friends Louie and Dena Andre, George and Stacey Zacharias, Chuck and Hanna Lefton, Jim Frazier, Steven Mansbach and Julia Frane, Jack McGrane and Elyse Wolford. I offer my heartfelt gratitude for your steadfast support of Furnace Road Studio over the years.

I want to convey my thanks to Steven Mansbach and Ferdinand Protzman for the very generous and kind words they authored for this catalog.

In assembling this exhibit, I am gladly indebted to Sam Berkovitz of Concept Art Gallery, in Pittsburgh, for introducing my work to the Oglebay Institute's Stifel Fine Arts Center.

Most certainly, I am extremely grateful to Neal Warren and the extraordinary staff of the Oglebay Institute's Stifel Fine Arts Center for the invaluable skills and professionalism they have applied to this effort. I am especially grateful to Neal for providing me this opportunity to look at what I have accomplished over the past 25 years of my life.

I want to thank the United National Bank for their very noteworthy support this season of the Oglebay Institute's Stifel Fine Arts Center exhibition program.

Lastly, I want to thank the many friends and collectors who have loaned work to this exhibition.

Thank you all,

Janos Enyedi



Center Span - Crossing Over, 1997
 Acrylic, Graphite on Illustration Board
 H. 74" L. 52" D. 9"



LEFT TO RIGHT
Industrial Strength Brushstroke, 1996
 Welded Steel
 H. 40" L. 40" D. 16"
 Collection: Jim & Irma Dobkin,
 Chevy Chase, MD

Mill Scheme, 1997
 Welded Steel
 H. 14" L. 14" D. 12"

Milltown Monday Morning, 1997
 Welded Steel
 H. 33" L. 15" D. 12"
 Collection: Jim & Irma Dobkin,
 Chevy Chase, MD



Milltown Triptych, 1998
Acrylic, Graphite & Enamel on
Illustration Board
H. 25" L. 86" D. 10.75"

Introduction

Janos Enyedi's sculpture recaptures and reinvigorates the heroic traditions of American modernism. His keen sensitivity to the nation's twentieth-century industrial spirit serves as the intellectual platform for his aesthetic essays in two and three dimensions. Enyedi's painting and drawing, and especially his sculpture, take seriously America's industrial past, less by documenting its former grandeur than by enabling its vestiges to take possession of our imagination. The visionary industrial landscapes of once muscular manufacturing, of vigorous inland transportation, and of imposing infrastructure are as much built on paradox as they are constructed from paper or in steel.

At first encounter, Enyedi's constructed landscapes and industrial strength sculpture bring to mind the hard-edged themes and robust mechanical vocabulary of Charles Sheeler and his precisionist confederates, who celebrated America's mighty mechanization. Enyedi's carefully planned compositions, meticulously articulated surfaces, and restricted means also recall the heroic optimism of constructivism, with its abiding faith in the authority of industrial methods to bring forth a better age. These respectful references to art and social history are surely intended by the artist, but the works themselves constitute far more than an homage to tradition: they are fashioned more of irony than of iron.

What American and Russian modernists from the 1920s through the 1950s saw in abstract forms of industrial production was a model for social improvement envisioned aesthetically. Like the American and European constructivists, Enyedi is inspired by the visual grammar of heavy manufacturing and its products; yet he inverts modernism's hopeful future into an aesthetic nostalgia for a lost era. Instead of

bustling factories and glowing power plants, one encounters poignant disparity between the ambitious constructions from an earlier epoch and the realities of a contemporary world in which heavy industry is no longer the motor force of progress. Nonetheless, for Enyedi the artifacts of industrialism remain icons of modern art and its social history, even if there is an ironic inversion of scale and message.

Enyedi's works loom large — welded steel sculpture takes possession of the landscape, and his representations of rolling mills, railroad bridges, and entire cities of industry fully occupy the viewer's field. Yet the aesthetic magnitude of each work is realized paradoxically through a careful attention to every detail: surface, finish, color and means of construction. And it is here in the splendid disparity between the enormity of conception and the conscientious rendering of the smallest element that the artist's irony is most fully expressed: looming steel mills and iron bridges constructed of minutely cut or hand-folded paper; corrosive "rust" realized through delicate application of paint; searing "weld" marks and rough-surfaced skid plates made from spackle and cut illustration board. This irony of scale through which the weight of materials is simulated by the lightest of means, through which a capacious vision of once-grand industry is presented on a plane of illustration board, evokes more than marvel at the artist's technical mastery. It conveys Janos Enyedi's rigorous intellect and breadth of imagination by virtue of which America's industrial tradition is made vital for a post-industrial world.

Steven Mansbach
Professor and Chair of the History of Art
Pratt Institute





memories of milltown

Essay by Ferdinand Protzman

The irony of metal made from paper is a central, but not dominant element in Enyedi's career, which began in earnest when he graduated from the Corcoran School of Art in 1975, and made his first building from paper,

Fire Escape, Souvenir — Washington, PA, (see page 10). It depicts a lone door, set high in the corrugated steel façade of a factory building, connected to the ground by a red steel fire escape, in effect, a bridge connecting industry to the earth.

After a brief stint in graduate school at Ohio University, he returned to the Washington area and has been creating an evolving body of industrial structures from paper ever since.

The location of his studio in Washington's Virginia suburbs is also ironic. Washington is a city with no industrial profile, a place of offices, edifices and officialdom. Yet there is a connection. Paper is bureaucracy's foundation and lifeblood. The twin pillars on which American democracy stands are the Declaration of Independence and the Constitution, pieces of paper bearing the nation's ideals, aspirations and reasons for being. Since those documents were created, the ideas they contain have grown and flourished, fed by vast flows of paper circulating unseen through the government's brick-and-mortar branches. And unlike many other cities in the world that began as rude encampments by a river ford or a crossroad, Washington, designed as a seat of government, was conceived with geometric precision by Pierre L'Enfant, on paper.

Enyedi put the word "souvenir," in the title of some of his early buildings because they were inspirational reminders of his youth. "I was born and raised in Chicago," he says "And I was determined to surround myself with factories, initially as a source of inspiration that would inform the abstract welded steel sculpture I was making at the time. The steel works were industrial in technique and concept; I still weld, but by the late 1970s and early 80s the buildings just took over."

The Main Street of American industrial power is a stretch of Interstate highways and turnpikes running west from Pittsburgh through Cleveland and Toledo, up through Detroit and back down via South Bend and Gary, Indiana to Chicago.

Drive that route and you cannot overlook the gigantic factories built by the United States' legendary industrialists, men such as Henry Ford, Andrew Carnegie and John D. Rockefeller. For many people, those highways form one of the grimmest imaginable stretches of road, four lanes suitable for Dante's "Inferno", lined with coal, steel, fire, smoke, smog and sweat. For others, such as Janos Enyedi, this aorta of industry carries the stuff of his dreams and his art.

Enyedi was born and raised in Chicago. Like many children of the Midwest, he grew up without prejudice against heavy industry. Work paid the bills and the plants provided lots of work. Children know that because their parents tell them so. On a purely kid level, the steel plants, refineries and warehouses are just flat out cool because they are so big, so busy and so dirty. Watching them is like staring at an ant farm. Something is always going on.

When my family would pass through northern Indiana, as we did frequently on our way to and from our home in central Illinois, my dad would point out the Falstaff brewery, the United States Steel works, and other industrial sites as if they were natural wonders. My favorite was and still is, the old American Bridge Company headquarters building near Gary. Its founder, G.W.G. Ferris, best known as inventor of the Ferris wheel, a true world wonder, had his office there.

I don't know if Enyedi ever saw the modest, 19th century brick office building as his family whizzed past on the Indiana Toll Road. But wheels, bridges and wonders are at the very core of his unique and remarkable body of work. It is all the more remarkable because, with the exception of his welded steel sculptures, nearly all the metal in Enyedi's wall-mounted sculptures is made from paper.



Fire Escape Souvenir — Washington, PA



Industrial Strength Painting #1



Go with the Flo



Aerial View - Shipyard & Drydock



Boiler Room

The early structures in the *Building Series*, are mostly exactly detailed warehouses and machine sheds made from hand-folded paper and acrylic paint on illustration board. They are perfect pieces of structures that stuck in Enyedi's mind, Shaker like in their simplicity and emphasis on function following form. There is a poetry to their strong linear forms and limited colors that is at once realistic and utterly abstract, as if they were lifted intact from a miniature Midwest.

Besides shouldering aside Enyedi's real steel work, the buildings took on a life of their own. *Industrial Strength Painting #1*, (see page 12) painted in 1988 acrylic and illustration board was Enyedi's first significant variation on the *Building Series* theme and it linked him to the mainstream of modern American industrial art.

"These paintings were obviously and strongly influenced by the Precisionist Movement in early 20th Century American art and my variation on the genre was the addition of a distinct third dimension," he says.

Tightly composed, lightly touched with Cubism's fractured geometry and dislocated forms, the *Industrial Painting Series*, also marked Enyedi's first use of bold, bright colors. By juxtaposing light and dark tones, as well as fields of scarcely modulated color and immediately recognizable industrial iconography, Enyedi infused the paintings with more warmth, motion and irony than his factory buildings, which had, to that point in time, been cool and monochromatic.

Like many significant changes in Enyedi's artistic development, the series of *Industrial Paintings and Sketches* resulted from a combination of serendipity and the artist's remarkably keen eye. In 1988, he was working as a salesman for a printing company in

Alexandria, Virginia. During slow periods in the office, he would sit at his desk cutting out very small shapes that would later serve as templates for steel sculpture parts.

"I would only make things that were small enough that I could cover them with the palm of my hand in case my boss stopped by unexpectedly," Enyedi recalls. "I'd cut them on the back of a legal pad so as not to damage the desktop. The marks made by the blade in the cardboard left what appeared to me to be an industrial landscape of factory shapes, which I defined and colored in with pens and markers. That's how I created the sketch for *Industrial Painting #1*". He showed the sketch to his friend Murray Bring, who encouraged him to pursue the idea.

The influence of Precisionism on Enyedi's work was particularly important early in his career. Precisionism was a movement in American painting that began around 1915 and flourished through the 1920s. In it, urban and industrial subjects were depicted with a smooth, precise technique, creating sharply defined, almost Cubist forms. Leading Precisionist painters, such as Charles Demuth, Georgia O'Keeffe and Charles R. Sheeler were not a formal group but often exhibited together. In their work, the light is brilliantly clear and forms are highly geometric. There is no human presence and no social comment and the American industrial scene is presented with an air of epic magnificence.

There are, however, some important differences. Enyedi, while shunning humans and social comment has more metaphorical content than the Precisionists. Sheeler once said, "In these paintings, I sought to reduce natural forms to the borderline of abstraction, retaining only those forms which I believed to be indispensable to the design of the

picture.” Enyedi, while also strongly reductive, uses his forms and colors — like bridges and rust — as metaphors for various aspects of human life, such as the passage of time.

A strongly conceptual element also separates his work from his predecessors. In all of Enyedi’s art, the idea is important, although never more so than the finished product. In his devotion to the industrial muse, Enyedi is much like Bernd and Hilla Becher, the doyens of contemporary photography in Germany, who have spent decades systematically photographing industrial structures. The Bechers’ work is earnest and rather severe. In meticulously photographed black-and-white images, they document structures that actually exist.

Enyedi’s approach is more playful and more spiritual. His sheds, mills and factories are not documentation. They are products of his intellect, imagination and skill. He creates every faux nut, bolt and rivet, every length of angle iron and rusting I-beam, from scratch. By manufacturing his own industrial world from paper, Enyedi is able to pick and choose elements from the body of existing industrial imagery or to fabricate parts and shapes and combine them in fanciful ways. The places he documents with such relentless energy and painstaking precision exist only in his mind.

Nor is Enyedi’s art literal or dogmatic. He isn’t simply documenting the industrial landscape or touting industry as a new positivist religion, as Charles Sheeler did in his Depression-era photographs and paintings of the Ford Motor Company’s vast River Rouge plant, where iron ore went in one end and new cars rolled out the other. Enyedi isn’t mourning the decline of heavy industry or criticizing its unpleasant side effects such as pollution, the mind-numbing drudgery of assembly-line labor or the accidents that kill and injure workers. If viewers see those things in his works it is because they put them there.

Like the Bechers and the Precisionists, Enyedi leaves people out of his art. This heightens the ambiguity of scale that is a hallmark of his work. The viewer is never quite sure if he is getting a long-distance look at a big industrial complex, a medium-range perspective on a modest-sized one or a close-up of a scale model. The answer is none of the above. It is a piece of art, evocative, powerful and transforming in and of itself.

Instead of appropriating the iconography of American industry as a subject for art, as others have done, Enyedi deconstructs the factories and the machines and our attitudes towards industry and art and reassembles the parts in unique ways. The iconographic images captured by artists such as Paul Strand, Georgia O’Keeffe and

Margaret Bourke-White in the early 20th century, become, through his mind and ministrations, actual icons.

Works such as *Industrial Strength Icon — Go with the Flo*, (see page 14) a stark and haunting relief from 1990 made with acrylic and graphite on illustration board, are quintessential Enyedi. The image of a small, stylized water tower, which grew from a sketch he made while talking on the telephone with his friend Flo Davis, the widow of one of his mentors, Washington Color School artist Gene Davis, has a spare, geometric purity. It is made of a few rectangles, a few triangles and a cylinder with its base sliced on the angle like a hunk of salami. The central water tower image floats against a background painted in the purple-pink hues of the sun rising or setting through industrial smog and slanting rain.

The picture, for Enyedi’s sculptures are in essence three-dimensional pictures, is strong and simple. But that strength and simplicity are actually achieved through a complex balancing of intellectual, emotional and aesthetic elements. Enyedi balances the obvious irony of a paper work that appears to be made of heavy metal against a kind of unabashed awe at how, in a certain light, a water tower’s tin roof can glow like silver on an altarpiece. That sense of wonder, that earnest appreciation of everyday miracles, appears time and again in his works, leavening the irony and appealing to the heart as well as the mind.

Beginning with the *Industrial Strength Icon* series, Enyedi’s sculptures were lifted to new aesthetic heights by this balancing of formal and fanciful elements. Many artists try to add humor or whimsy to their works to counterbalance the gravitas that separates serious art from kitsch. Many fail. Enyedi, through a combination of erudition, skill and willingness to trust his gut instincts, succeeds.

Aerial View — Shipyard & Drydock, (see page 16) made in 1994, using acrylic paint and graphite on illustration board, is a fine example of how Enyedi reduces not just industry but the industrial process to its essence and transforms it into art. He does this by internalizing industrial production’s physical forms and colors as well as the spirit that drives the process — the raw ambition of the great industrialists, the grandeur of their visions and their relentless, often reckless pursuit of those dreams.

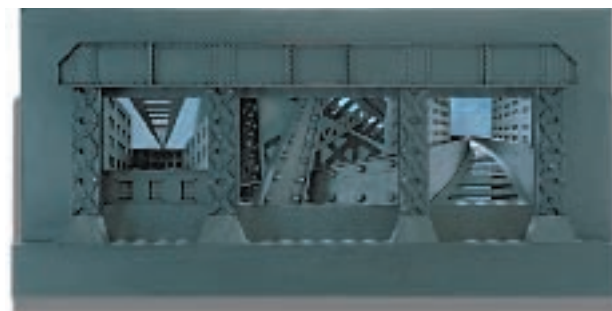
That spirit, embodied in men such as Henry Ford, John D. Rockefeller or German industrialists such as Krupp and Thyssen, was and is an awesomely powerful force in shaping our world, rivaling organized religion and mass political movements. “The man who builds a factory



Postcards from Cologne



Stacks



Elevated Views

builds a temple,” Henry Ford once said. “The man who works there, worships there.”

The unbridled industrialism of the early 20th century has long since lost its religious sheen in our post-industrial society. We know that the factories which Sheeler and the other Precisionists depicted as clean, steadfast and glowing with divine light also produced pollution and misery. We’ve seen that when profits dwindle, American industry has no compunction about shutting the industrial churches, leaving Ford’s worshipping workers to find their own way.

But the spirit isn’t dead. Somewhere in the world, a new factory is always being built, spawning fresh hopes, dreams and problems. Industry’s cycle of life keeps grinding on like some giant cogwheel.

Enyedi’s sculptures, paintings and drawings contain all those aspects of industrial life. He is inspired by it much as the Cubists were by the imagery, ideas and energy of African sculpture and Cezanne’s late painting.

In *Aerial View — Shipyard and Dock*, Enyedi’s influences and impulses coalesced beautifully in a tiny, abstracted shipyard, framed by what appears to be a broad, riveted rectangle of rusty steel. It is a grandly deceptive piece, an Abstract Expressionist painting disguised as a sculpture hidden in a bas relief built atop a Color Field painting. While it uses the same materials featured in *Go with the Flo*, the shipyard, which is much smaller than the water tower, is denser, heavier, busier and, in effect, bigger because Enyedi creates figure-and-ground relationships on a half-dozen physically distinct planes and links them through form and color. Where *Go with the Flo*, was a form floating above a painted field, *Shipyard & Drydock*, is a welter of forms linked by their painted surfaces and one dominant, new color: **rust**. It quickly became a signature element in his work.

“As my work progressed, I began experimenting with technique which would allow me to recreate in paper the details of steel that I’ve studied and become fascinated with over the years — torch-cut edges, welds, rivets, safety plate and most importantly, rust,” Enyedi says. “*Aerial View—Shipyard & Drydock* started as test objects, including a bad weld with the slag left on, which no respectable welder would do. But the disparate parts took on their own life as stylized boat forms and were assembled as an almost Cubist landscape.”

Creating rust’s varied effects with acrylic paint was no simple task, but it was worth the effort because it added an extra dimension to Enyedi’s buildings: the corrosive combination of nature and time. While his factories and warehouses have always been dislocated in space and time — they could exist in Cleveland, Duesseldorf or Shanghai, one hundred years ago, yesterday or ten years hence — the patina of rust suggests that nature is inexorably reclaiming its own. Whether in the shipyard or in *Boiler Room*, from 1994 (see page 17), Enyedi’s first sculpture to add cast paper to his mix of materials, or in his latest works, rust serves not just as a color but as a metaphor for mortality.

That notion also sparked the images of bridges that first appeared in Enyedi’s work in 1995 and recur to this day. *Postcards from Cologne*, (see page 19) is a three-dimensional bridge inspired by a visit to that German city. The superstructure of the bridge, which is reminiscent of the Hohenzollern Bridge spanning the Rhine River behind Cologne’s central railway station, serves as a veil. It forces the viewer to peer through the girders to see if the shadows are real or painted and to peruse the misty background image of a riverside city.

There’s a decidedly film noir feel to *Postcards from Cologne*, which Enyedi says was inspired by his fascination with the use of screens and veils in the films of legendary German director Josef von Sternberg. Whether the veiled city in *Postcards* is Cologne, Cleveland



Storm Cloud



Morning Fog



Milltown Sunset

or pure fiction, whether the stream is the Rhine, the Monongahela or the Stix, is unknown. But from *Postcards* forward, bridges and water feature prominently in Enyedi's artistic vocabulary.

Typically, he uses them as multi-faceted metaphors. The bridge can represent transition, crossing over, crossing back. They can also be seen as joining disparate parts, as Enyedi does so often in his machine imagery. Water, in his sculptures, connotes the source of all life on earth, the flow of time or man's despoiling of nature or nature's revenge through storms and floods.

Enyedi continued to experiment with new materials and methods as he developed and refined his *Industrial Strength Icons*. Bits of real metal were added to some of his paper sculptures. New colors began to augment his painted rust and the painted backgrounds became brighter and deeper. In *Elevated Views*, (see page 18) from 1997, he used extreme foreshortening to create the illusion of an elevated rail line running from a city to infinity.

That year also marked the start of a new series of sculptures called *Memories of Milltown*, in which Enyedi employed spray paint and collage techniques for the first time. *Stacks*, (see page 20) made from acrylic, enamel and graphite on illustration board was the cornerstone of the series and came about almost by accident.

"I was spraying stencils on a crate and I noticed some over-spray effects on a scrap-paper mask I was using," Enyedi says. "I found it a very appealing graphic element and I began manipulating the effect and collaging elements together and assembling them on what appear to be slabs of rough, torch-cut steel. I was really delighted with the delicate atmospheric effects I could get from spray paint and I quickly acquired a palette of spray paint colors that any graffiti artist would envy. Serendipity and happy accident have brought about some important changes in my work. I think it's a matter of seeing what's there and knowing when to stop or when to bring something out."

Milltown, is an imaginary small factory town Enyedi created from collective memories of "every industrial city and town I have passed through since my earliest childhood experience of riding past the steel mills and refineries of Gary, Indiana, in a very gray autumn dusk. Those images pleasantly haunt and inspire me to this day." The series and the spray paint have allowed Enyedi to experiment with a wider variety of effects and images, experiments most visible in pieces such as *Smoke* and *Study for Storm Cloud* (see page 22).

Morning Fog, (see page 22) done in 1999, cannot be classified as an experiment or a happy accident. It is a virtuosic and self-assured piece of art featuring Enyedi's characteristically precisely geometric industrial forms combined with deft, sensitive handling of paint, perspective and light. The viewer is pulled straight into the picture, looking beneath a steel bridge coated with what can only be described as the primal spirit of rust, across a shimmering, leaden body of water at a distant, hazy industrial skyline.

The sculpture evokes both the hey-day of Western industrial society and those rare, moments of repose in a blue-collar community that occur when work hasn't begun and beauty takes a brief turn in the spotlight before retreating to the shadows of railroad bridges and rolling mills.

Beauty has played a more prominent role in Enyedi's body of work since he launched the *Milltown* series. The sculptures have become freer in composition because of the collage techniques, as well as more painterly and more abstract. In works such as *Distant Bridge*, and *Milltown Sunset*, both from 1999, (see page 23) Enyedi combines an overtly Constructivist approach with Impressionistic color harmonies that call to mind the magical



Squall

paint mixtures that Claude Monet used to create commingled smoke, steam and sky in his paintings of the Saint-Lazare Station in 1877.

Those painterly touches are often inspired by Enyedi's study of art history. In *Hell on Wheels*, for example, the side of a boxcar is completely covered with a painting of a steel mill with furnaces blazing and smokestacks spewing fire and ash. It is a direct reference to Joseph Mallord William Turner's painting of the *Burning of the Houses of Parliament*, in London.

Just as nature and beauty have returned in the form of the parks and public spaces being built on the ruin of what were once Europe's and America's industrial heartlands, so, too, are they reclaiming territory in *Milltown*. In his latest series of work, Enyedi has pulled back from the tightly focused perspective of *Memories of Milltown*. Viewers now see his imaginary metropolis from a distance, often across a stretch of devastated post-industrial landscape.

Enyedi likens these *Milltown Pastoral* sculptures to "looking at the landscape through a Jackson Pollack painting." Works such as *Milltown Pastoral — Late Snow*, from 2001 (see page 26), are a striking blend of Abstract Expressionist and photo-realistic painting, a combination that serves as an allegory for the cyclical nature of contemporary art. The painted parts are joined compositionally by some of Enyedi's signature sculptural elements and imagery, such as a steel bridge or the small, lonely factory in the lower left corner of *Study for Squall*, (see page 27), its smokestack issuing a cloud of sublime, gossamer blue smoke.

The shift in perspective and the pastoral imagery serve to diminish the scale and the importance of man's industry. Compared to the omniscient power of nature or the vast reaches of the cosmos, even the River Rouge plant, the cradle of industrial religion, seems a paltry thing, coughing out cars as it stumbles along towards its inevitable meeting with time's wrecking ball. In the *Milltown Pastoral* series Enyedi depicts a kind of solemn, bittersweet completeness.

Like all his sculptural works, they are contemplative in character. The longer one looks, the more one sees and feels. The big wheels of industry that fascinated a boy from Chicago slowly turn into the Ferris wheels of time moving ever onward in an endless cycle of creation and destruction. Within the brief span of a human life, some people build industrial empires of steel and stone. With paper, paint and purpose, Janos Enyedi has turned those trappings of industry into a meaningful part of the world of art.



Hell on Wheels, 2000
Acrylic & Enamel on Illustration Board
H. 14" L. 24" D. 8"



Distant Bridge, 1999
Acrylic, Enamel & Stone on Illustration Board
H. 40" L. 56" D. 8"



Fire Escape — Souvenir, Washington, PA 1975
 Acrylic on Hand-folded paper & Illustration Board
 H. 20" L. 22" D. 7"
 Collection: Federal Home Loan Mortgage Corp., Reston, VA

Building Series

This was the very first industrial image I produced. On a trip to Ohio to visit Diana's parents, we passed through Washington, PA, — a mid-sized industrial town not far from Pittsburgh. Diana was driving, and I was sleeping. I woke up just as we passed an old, derelict factory that had a huge corrugated wall, probably 6 stories tall. The expanse of the wall was interrupted only by one door at the top of the building and the fire escape.

The sun was hitting the wall in such a way that every shadow and every detail was intensely crisp, and the image burned into my mind. Upon our return to Washington, DC, I immediately set about recreating my memory of the wall, in 3-dimension, in an effort to recreate and own that startling moment.

My mentors included the Washington Color School painter, Gene Davis and the artist Ed McGowin. Gene's stripe paintings are reflected in my corrugated facades, but Ed's great skill at "mining" his Southern heritage as a fundamental source of his art, had a great influence on me. I live in Virginia, just outside of Washington, DC (a city decidedly lacking in industry), but I was born and raised in Chicago. I determined to surround myself with "factories", initially as a source of inspiration that would inform the abstract welded steel sculpture I was making at the time. The steel works were industrial in technique and concept, and while I still weld to this day, by the late 70's and early 80's the buildings took over.

There are times, after I have completed a particularly small, detailed and tedious element for one of the landscapes, that it is refreshing to go into the welding studio and take a sledge hammer to a big piece of steel!



Hard Hats Must Be Worn Beyond This Point — *Souvenir, Washington, DC*, 1976
Acrylic on Hand-folded Paper & Illustration Board
H. 33" L. 64" D. 5"



Depot, 1979
Acrylic on Hand-folded Paper & Illustration Board
H. 19" L. 56" D. 10.5"



Industrial Strength Painting #1, 1988
 Acrylic on Paper and Masonite
 H. 48" L. 48" D. 3"
 Collection: Len & Beth Sanderson, Alexandria, VA

Industrial Paintings and Sketches

In 1988, I was working as a salesman for a printing company in Alexandria, Virginia. At my desk during slow times I would cut very small shapes that I would later use in the studio as templates for steel sculpture parts — a sort of doodling in 3-dimension. I used the back of a legal pad so as not to damage the desktop. The marks left by the xacto blade I was using, left what appeared to me to be an industrial landscape of factory shapes, which I defined and colored in with pens and magic markers, creating the sketch for *Industrial Landscape #1*. I showed the sketch to my friend, collector and mentor, Murray Bring, who encouraged me to pursue the idea as an interesting extension of the Building Series.

Industrial Landscape #1 marks my departure from 3-dimensional building facades and building segments. My interest expanded into larger landscapes. The first landscapes, while essentially flat, still had some low relief dimension. These paintings were obviously, and strongly influenced by the Precisionist Movement in early 20th Century American art, and my variation on the genre was the addition of a distinct third dimension. I will always consider myself more of a sculptor than a painter. *Industrial Landscape #1* and the works that followed also mark the introduction of an expanded use of color in my work. The individual buildings were generally monochromatic.



Industrial Strength Painting — Rolling Mill, 1988
 Acrylic on Masonite with Cable
 H. 56" L. 60"
 Colletion: Jim & Irma Dobkin, Chevy Chase, MD



Industrial Strength Painting — End of the Third Shift, 1988
 Acrylic on Masonite
 H. 53" L. 60"



Industrial Strength Sketch #2 — Night Shift, 1985
 Acrylic & Graphite on Illustration Board
 H. 24" L. 40" D. 3.5"
 Collection: Arnold & Porter, Washington, DC



Industrial Strength Icon — Go with the Flo, 1990
 Acrylic and Graphite on Illustration Board
 H. 40" L. 30" D. 5"
 Collection: Diana Enyedi, Mason Neck, VA

Industrial Strength Icon Series

In 1989 or early 1990, I was talking on the phone with Flo Davis, Gene Davis' widow, who was a dear friend to Diana and I. She had just returned from a symposium on Gene's work in Florida. As we talked, I sketched a small and stylized water tower. As we ended our conversation, Flo remarked that she wasn't feeling well and that she had a Doctors appointment that afternoon. Sadly, at that appointment she was diagnosed with a cancer that would quickly take her life.

For months, after Flo's death, I would occasionally come across the sketch — and just stare at it. I knew I wanted, in fact, *had* to use it, but I wasn't sure how. It was far simpler than the landscapes I was working on at the time.

As an aside, I always try to work late in the studio in the autumn, on the night the clocks "fall back". I consider the extra hour an almost magical one. On that night in 1990, I took the sketch and began constructing it as a relief surface. I worked, non-stop, through the night and at sunrise looked at a completed *Go With the Flo* — the first *Industrial Strength Icon*. Not only was I delighted with the artwork, but also in it I could see what has become a full decade of images. They have grown and changed, but they all started with *Go With the Flo*. It was an exhilarating moment that artists only rarely experience.



Industrial Strength Icon — Home Scrap, 1991
Acrylic & Graphite on Illustration Board
H. 40" L. 30" D. 3"
Collection: Louis & Dena Andre, Alexandria, VA



Industrial Strength Icon — Hydraulics, 1991
Acrylic, Graphite & Aluminum Tube on Illustration Board
H. 40" L. 30" D. 5"
Collection: Jim & Irma Dobkin, Chevy Chase, MD



Industrial Strength Landscapes Series

As my work progressed, I began experimenting with techniques which would allow me to recreate in paper, the details of steel that I have studied and become fascinated with over the years — torch-cut edges, welds, rivets, safety plate, and most importantly, RUST. *Aerial View* — *Shipyard & Dry Dock* started initially as test objects (including a bad “weld” with the slag left on, which is something no respectable welder would do). The disparate parts soon took on their own special life as stylized “boat” forms, and were assembled as an almost cubist landscape. From *Aerial View* on almost all of my work has some form of signature element that makes paper look like steel.

TOP

Aerial View — *Shipyard & Drydock*, 1994

Acrylic & Graphite on Illustration Board

H. 21" L. 17" D. 2"

Collection: Turner Construction, Arlington, VA

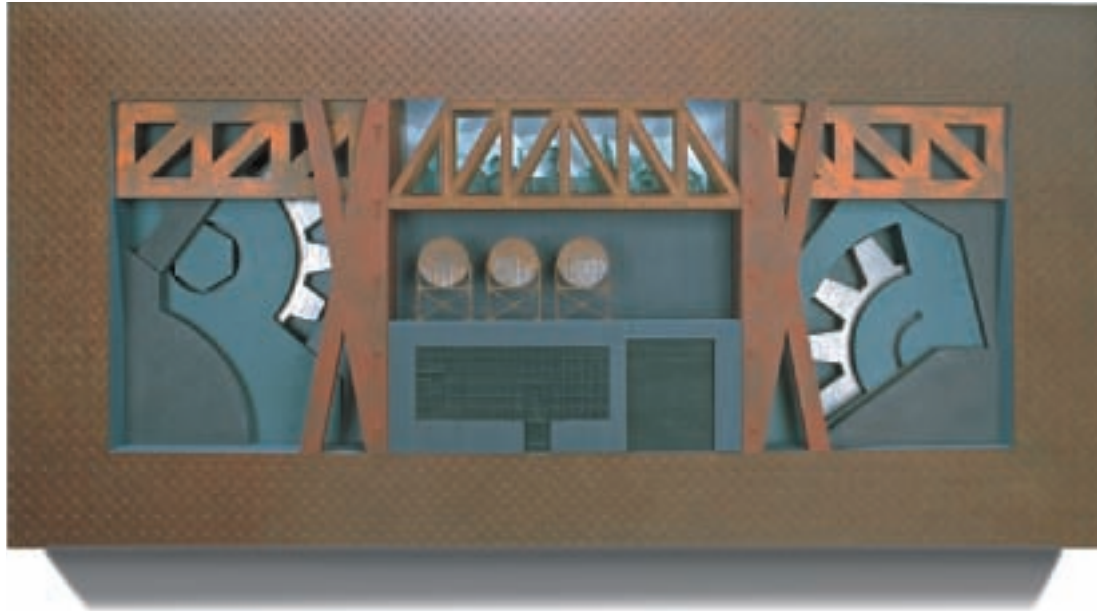
BOTTOM

Moonrise over Milltown, 1994

Acrylic, Graphite on Illustration Board

H. 21" L. 17" D. 2"

Collection: Turner Construction, Arlington, VA



ABOVE

Heartland Souvenir, 1998
Acrylic, Graphite, Encaustic &
Enamel on Illustration Board
H. 48" L. 96" D. 7.25"



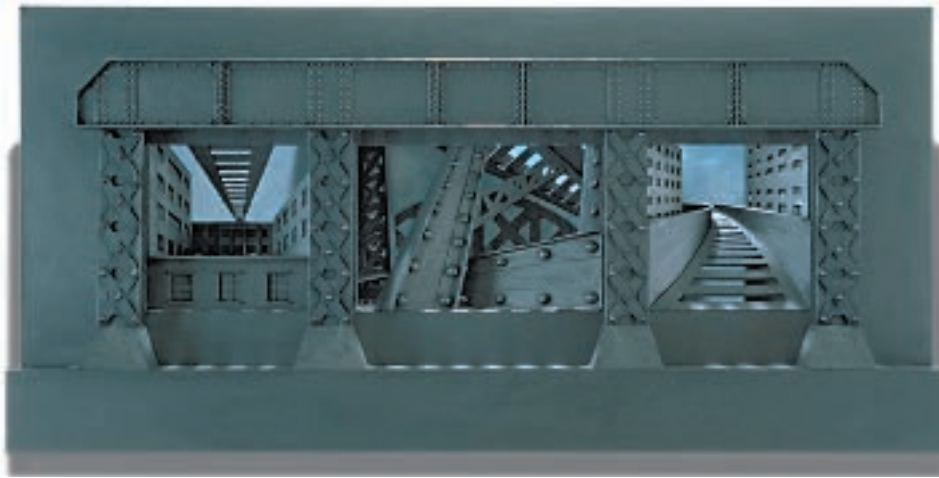
LEFT

Boiler Room, 1994
Acrylic & Graphite on Illustration
Board
H. 28" L. 24" D. 3"
Collection: Harry Klein & Terry Hayes
Alexandria, VA



RIGHT

Red Factory, 2001
Acrylic, Graphite on Illustration Board
H. 45.5" L. 60" D. 9.5"



Elevated Views, 1997
Acrylic, Graphite on Illustration Board
H. 13" L. 33" D. 6"
Collection: Murray Bring, East Hampton, NY



Study for Foundry, 1994
Acrylic, Graphite & Stone on Illustration Board
H. 22" L. 17" D. 3.5"
Collection: Diana Enyedi, Mason Neck, VA



Inside the Mill, 1992
Acrylic & Graphite on Aluminum & Illustration Board
H. 19" L. 30" D. 4"
Collection: Chuck & Hanna Lefton, Great Falls, VA



Postcards from Cologne, 1995
 Acrylic and Graphite on Paper
 H. 15" L. 30.5" D. 5.5"
 Collection: Jack McGrane & Elyse Wolford
 Alexandria, VA



Study for West Virginia Coal Train, 1995
 Acrylic, Graphite, Stone on Paper
 H. 14" L. 16" D. 1"
 Collection: George & Stacey Zacharias
 Alexandria, VA



River View, 1995
 Acrylic Graphite on Illustration Board
 H. 19" L. 19.75" D. 2.5"
 Collection: Mort & Ruth Needelman,
 Chevy Chase, MD



Study for New Bridge, 1999
 Acrylic & Graphite on Illustration Board
 H. 20" L. 15" D. 4.5"
 Collection: Steve & Lisa Diamond,
 Bethesda, MD



Study for Stacks, 1997
Acrylic, Graphite & Enamel on Illustration Board
H. 16" L. 13" D. 1"

Memories of Milltown Series

In 1997, while spraying stencils on a crate, I noticed some spray paint over-spray effects on a scrap-paper mask I was using. It was very appealing to me as a graphic element, and I began manipulating the effect and collaging elements together, and assembling the elements on what appear to be slabs of steel with rough torch-cut edges. In short order, I acquired a "palette" of spray can colors that would be the envy of any graffiti artist. I am particularly intrigued by the delicate "atmospherics" I can get straight out of a spray can — as well as a very convincing "rust".

Milltown is an imaginary small factory town, not unlike Lake Wobegon. It is created from collective memories of every industrial city and town I have passed through since my earliest childhood experience of riding past the steel mills and refineries of Gary, Indiana, in a very gray autumn dusk. Those images pleasantly haunt and inspire me to this day.

In the *Memories of Milltown* series there are a few experiments in style — most notably *Smoke* and *Study for Storm Cloud*. Like many artists, I greatly enjoy visiting my "ancestors" by experimenting with their techniques and styles. It helps in understanding what they saw. The Cubist aspects of these works came about through pure serendipity. Scrap elements from a previous piece were randomly scattered on my worktable, and they had a decidedly cubist feel to them. I simply did what the shapes told me to do.

In fact, serendipity and happy accidents have created many of the images in the *Memories of Milltown* series. I discovered that many of my best images started as scrap backing boards that I used when spray painting elements of other pieces. Early on, I started using good board to spray against, in the hope that a new and better work would emerge. The single biggest task is to stay alert to the potential, and especially to know when to stop.



Study for The Flats, 1999
 Enamel on Illustration Board
 H. 6" L. 25.5" D. 1.75"
 Collection: Jack McGrane & Elyse Wolford, Alexandria, VA



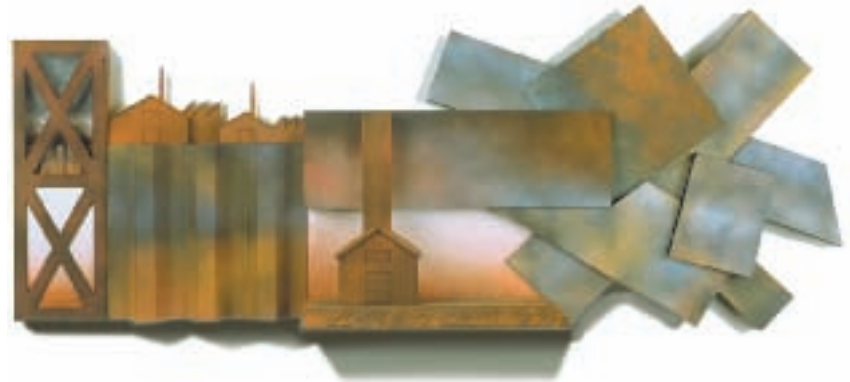
Boom Crane, 1998
 Acrylic, Graphite, Enamel and Chain on Illustration Board
 H. 60" L. 48" D. 7"
 Collection: Jim & Betty Sams, Bethesda, MD
 (American Development Services, Inc.)



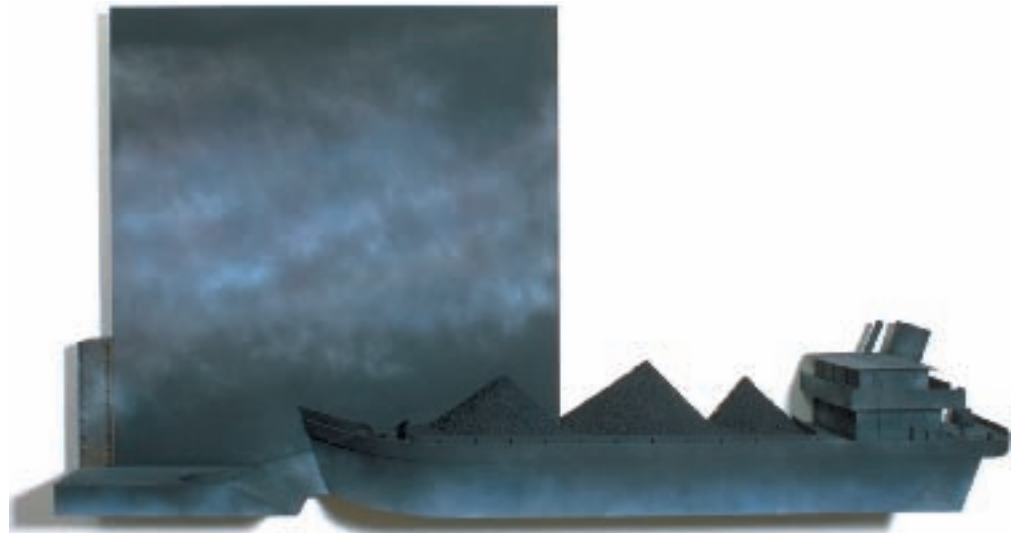
Study for Morning Fog, 1999
 Enamel and Charcoal on Illustration Board
 H. 17" L. 24" D. 4"
 Collection: Drew & Victoria Harker, McLean, VA



ABOVE
Smoke, 1999
Enamel on Illustration Board
H. 59" L. 40" D. 3"



TOP RIGHT
Study for Storm Cloud, 1999
Acrylic, Enamel on Illustration Board
H. 15.5" L. 38.5" D. 5.25"
Courtesy: Concept Art Gallery, Pittsburgh, PA



BOTTOM RIGHT
Night Fog, 1998
Acrylic, Enamel and Stone on Illustration Board
H. 30" L. 56.5" D. 7"



TOP

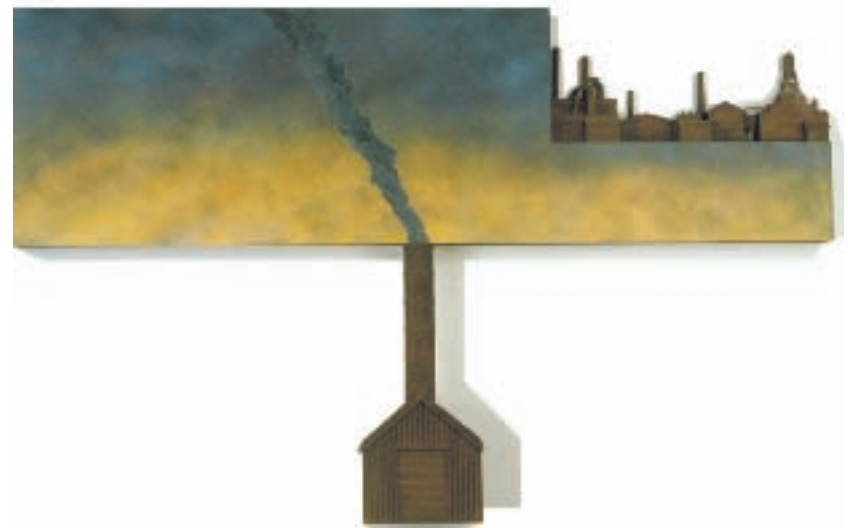
Milltown Sunset, 1999
Iron Filings in Polymer, Enamel
& Stone on Illustration Board
H. 34" L. 52" D. 11"

BOTTOM LEFT

Tank Car on the Siding, 1999
Enamel on Illustration Board with Pine Detailing
H. 30.5" L. 40" D. 7"
Collection: George & Stacey Zacharias, Alexandria, VA

BOTTOM RIGHT

Rustbelt Elegy, 1998
Iron Filings in Polymer, Enamel & Acrylic on Illustration Board
H. 36" L. 69.75" D. 10"





Deconstructivist Landscape #1, 2001
 Acrylic and Enamel on Illustration Board
 H. 24" L. 24" D. 7.5"
 Collection: David & Annique Dobkin, Beverly Hills, CA

Deconstructivist Landscape #2, 2001
 Acrylic, Graphite and Enamel on Illustration Board
 H. 20" L. 24" D. 7.5"
 Collection: Jonathon Perrelli, Ashburn, VA

Deconstructivist Landscape Series

On occasion I enjoy including a touch of dark humor in my work. In my imagination, I find it amusing to fantasize that all of the great landscapes that have ever been painted, have an *industrial support structure* behind them — I-beams, concrete, rebar — and in the deconstructivist landscapes I expose that structure.

Aesthetically, I find an interesting an intrinsically humourous interplay between the illusion of 2-dimensional painting and the reality of 3-dimensional sculpture when I break or deconstruct the plane.

On a more serious note, in the same way that nature ultimately reduces our most ambitious efforts to rust and dust, so we alter the landscape in the name of progress. Certainly the wrecking ball is a powerful and ominous symbol, as an object in its own right. It has only one purpose — destruction.





TOP

Study for Keep This Door Locked at All Times, 2001
Enamel on Illustration Board
H. 8.5" L. 11" D. 2.5"

BOTTOM LEFT

Study for Caution — Hard Hat Zone, 2001
Enamel on Illustration Board
H. 13" L. 7" D. 1.5"

BOTTOM RIGHT

Study for Abstract Sunset — Deus Ex Machina, 2001
Acrylic, Enamel, Chain & Paintbrush on Illustration Board
H. 15" L. 18" D. 4.25"





Study for Milltown Pastoral — Late Snow, 2001
 Acrylic & Enamel on Illustration Board
 H. 5.5" L. 14.5" D. 1"

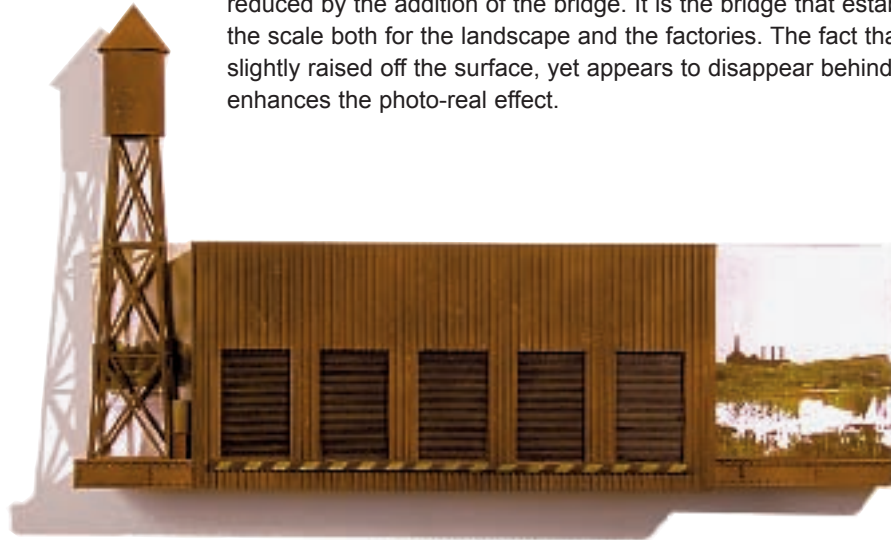


Study for Factory Trio — Riverside, 2001
 Acrylic & Enamel on Paper
 H. 4" L. 11"
 Collection: Jim Frazier, Alexandria, VA

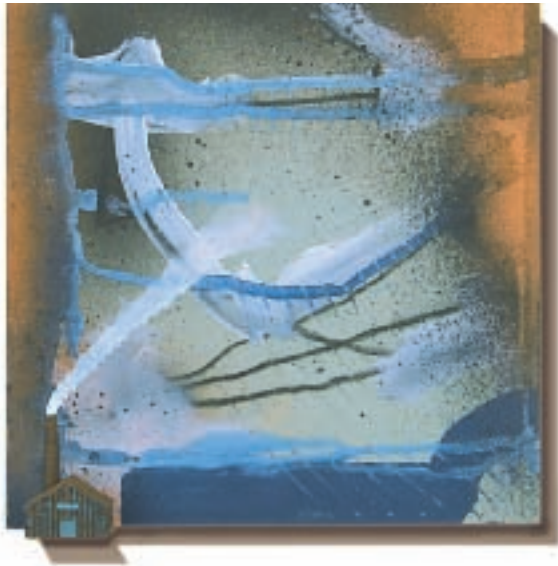
The Milltown Pastoral Series

This latest series of works pulls back from the tightly focused perspective of the *Memories of Milltown* series. While they still contain hints of industry, the landscape takes on more importance. In late winter, I love to stand on my patio and watch the sunset through the trees. It is almost like looking at the landscape through a Jackson Pollack painting. I, in fact, endeavored to create an image that I had already entitled in my mind *Approaching Milltown from Pollacksville*.

The idea was to create a distant silhouette of the Milltown skyline and cover it with a Pollack-like screen of drips representing bare tree branches. The image was initially a failure. (Painting like Jackson Pollack is not as easy as it looks, especially on a small scale). To clean up the mess, I blotted the wet surface with another piece of illustration board, and a photo-real winter landscape emerged. The landscape had an almost Rocky Mountain scale to it, which was reduced by the addition of the bridge. It is the bridge that establishes the scale both for the landscape and the factories. The fact that it is slightly raised off the surface, yet appears to disappear behind trees, enhances the photo-real effect.



Study for Autumn River View, 2000
 Acrylic & Enamel on Illustration Board
 H. 16" L. 29" D. 4.25"
 Collection: Mark & Audrey Dailey, Alexandria, VA



TOP LEFT

Study for Squall, 2001
Acrylic, Enamel & Charcoal on Illustration Board
H. 7" L. 7" D. 1.75"

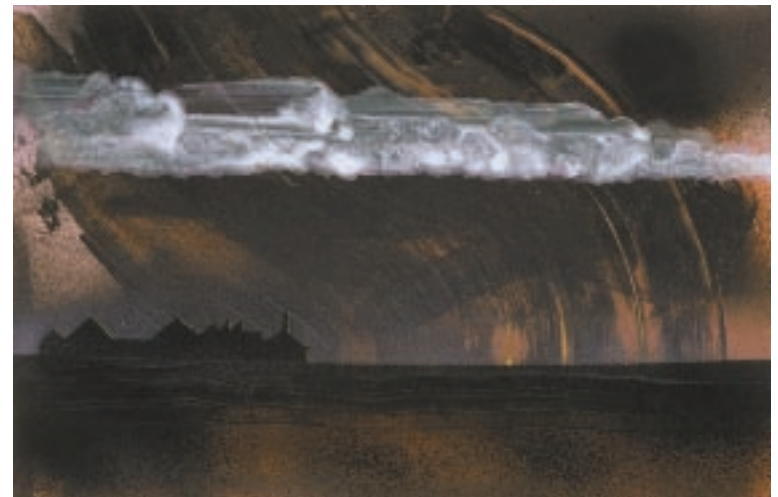


TOP RIGHT

Study for Milltown River Valley Dream — Carnegie's Ghost, 2001
Enamel, Acrylic & Stone on Illustration Board
H. 9" L. 14.25" D. 2.5"

BOTTOM RIGHT

Study for Factory Trio — Lightning, 2001
Acrylic & Enamel on Paper
H. 7" L. 11"
Collection: Jim Frazier, Alexandria, VA





TOP
Bessemer Song # 5, 1978
Welded Steel
H. 64" L. 78" D. 78"



LEFT
Forge, 1988
Welded Steel
H. 33" L. 15" D. 12"
Collection: Jim & Irma Dobkin,
Chevy Chase, MD



RIGHT
Boiler Maker, 1978
Welded Steel
H. 14" L. 24" D. 19"



“ . . . Janos Enyedi's group of welded and bolted steel sculpture (is) from the “Bessemer Song” series. . . Richly complex, the sculptures are assembled from a motley collection of fabricated and found parts — primarily rolled sheets, box columns and I-beams — into curving, attenuated configurations. Overlapping, eccentrically cut arcs — gently enfolding partially visible interior spaces — are counterpointed by self-assertive columns and beams, whose straight edges slice out into new territory as ledges, lintels, flying buttresses, diagonal supports.

This complexity keeps the viewer active: there is no “frontal position” for these works. And although from certain points the works have a hunch-shouldered, almost defensive heaviness, they are involved much more with questions of balance and position than volume and mass. Some of the rigid, knife-edge parts, perched exquisitely within an assemblage, suggest a giant game of pick-up sticks: one clumsy move, and the whole pile will collapse. Yet the balance is perfect. . . With their curved gestures and leggy articulations, they suggest the elegant, slightly unnatural extension of a ballet dancer, or the delicate strength of a stalky plant.”

*Excerpted from Art in America, May-June 1979.
By David Tannous, reviewing an exhibition by Janos Enyedi
at Wolf Street Gallery, Washington, DC*



TOP
Bessemer Song # 3, 1978
Welded Steel
H. 79" L. 137" D. 79"
Collection: Jim & Irma Dobkin,
Chevy Chase, MD

LEFT
Albany, 1975
Welded Steel
H. 18" L. 17" D. 6"

RIGHT
Shrine to the Age of Steel, 2000
Welded Steel
H. 37.5" L. 18.5" D. 14.5"



Resume

Janos Enyedi's fraternal and maternal grandparents emigrated from Hungary through Ellis Island in the early 1900's. Janos' grandfather, Andras Enyedi, in 1907 was recruited as a miner, in the coal fields of West Virginia.

In 1909, his wife, Esther joined him in Pagetown, WVA with their two year old daughter. Before emigrating, Esther had sold 3/4's of an acre of land in Transylvania, now part of Romania. She purchased a boarding-house and in 1910 bought Andras out of the company store. Janos' father Jula Gyorgy was born there in 1910.

Leaving infant twin sons who had died in the 1918 influenza epidemic buried in West Virginia, the family moved to New Brunswick, New Jersey. Andras joined a large community of Hungarian immigrants working on the Hungarian-speaking shift at Johnson & Johnson.

To the best of our knowledge, Pagetown, WVA does not exist today. Andras Enyedi died of Black Lung disease in 1945.

Janos' father, (*Gyorgy*) George met Irene Daruka in 1929. Her father, had emigrated from Hungary, landing in New Brunswick in 1909 at the age of 22. Irene's mother emigrated in 1910, alone at the age of 18.

George, studied at the Rutgers Theological Seminary and became a minister in the Hungarian Reform Church. Later as a Presbyterian minister and Navy Chaplain, he served as a Reserve Officer during WWII, the Korean War and the Vietnam War.

George Enyedi died in 1988 of Alzheimer's Disease and was buried with honors in Arlington National Cemetery, interred with Irene Enyedi who had pre-deceased George in 1979.

Janos' parents never visited Hungary, but in 1996 Janos and Diana returned to Hungary to discover his heritage through the eyes of his peers — the contemporary artists of Hungary.

Education

1965-1970 Southern Illinois University, Carbondale, IL
1973-1975 Corcoran School of Art, Washington, DC, Bachelor of Fine Arts
1977-1978 Graduate School, Ohio University, Athens, OH

One Person Exhibitions

1999 Selected Works, The Project Room, M-13 Gallery, NY, NY
1998 *Industrial Strength Landscapes*, The Bonfoey Company, Cleveland, OH
1996 *Bridge Variations & Hohenzollern Bridge Series*, Artists' Museum, Wash., DC
1995 Embassy of the Republic of Hungary, Washington, DC
1995 *Industrial Strength Landscapes*, David Adamson Gallery, Washington, DC
1993 *Made in America*, David Adamson Gallery, Washington, DC
1991 *Industrial Strength Icons*, Arnold & Porter, Washington, DC
1988 *Industrial Strength Landscapes*, Foxley/Leach Gallery, Washington, DC
1986 *Images of Industry*, The Athenaeum, Alexandria, VA
1978 Large Scale Welded Steel Sculpture, The Wolfe Street Gallery, Wash., DC
1975 Drawings, Prints and Sculpture, The Wolfe Street Gallery, Washington, DC
1975 Drawings and Sculpture, Dupont Center, Corcoran School of Art, Wash., DC

Two Person Exhibitions

2001 *Eye of the Beholder*, State Museum of Art, Dortmund, Germany
1986 Sculpture, Gallery 200, Columbus, OH
1984 *Industrial Building Facades*, Arnold & Porter, Washington, DC
Sculpture, Gallery 200, Columbus, OH
1981 Sculpture, The Kinston Art Center, Kinston, NC

Group Exhibitions

2000 *Landscape*, Longstreth, Goldberg Fine Arts, Naples, FL
1999 *CASTING Creativity*, Oglebay Institute's Stifel Fine Arts Center, Wheeling, WVA
1998 *Pittsburgh at Work*: Concept Gallery, Pittsburgh, PA
1997 Sofa Show - Sculptured Objects/Functional Art, Miami, FL
1996 *A Legacy Envisioned: A Century of Modern Art to Celebrate Hungary's 1100 Years*, The World Bank, Washington, DC
Sponsored by The Philip Morris Companies, International
1995 *Industrial Strength Landscapes*: Gallery Erdesz, Budapest, Hungary
Industrial Strength Landscapes: Gallery Eremitage, Berlin, Germany
1994 *Industrial Strength Landscapes*: Okuda Gallery, Washington, DC
The Cologne Art Fair, *Industrial Strength Landscapes*, Cologne, Germany
1987 Foxley/Leach Gallery, Washington, DC
1986 *The Artist Obsessed — Architecture Perceived*, Fendrick Gallery, Wash., DC
1985 *Works on Paper*, The Athenaeum, Alexandria, VA
1984 *Sculpture of Washington Square*, Sponsored by the Public Trust, Wash., DC

- 1982 Jack Rasmussem Gallery, Washington, DC
 1980 *22nd Annual Area Exhibition: Sculpture*, Corcoran Gallery of Art, Wash., DC
Arts for Architectural Spaces, The Arts Gallery, Baltimore, MD
International Sculpture Conference, Dept. of Commerce, Washington, DC
 1979 *Group Sculpture Exhibition*, Northern Virginia Community College, Annandale, VA
 1978 *21st Annual Area Exhibition: Sculpture*, Corcoran Gallery of Art, Washington, DC
 1974 *Group Sculpture Exhibition*, Wolfe Street Gallery, Washington, DC
 1975 United States Information Agency - Art in Embassies, Middle East, North Africa, and India
 1973 *Washington Artists*, Hodson Gallery/Tatem Art Center, Hood College, Frederick, MD

Grants and Awards

- 1975-76 Artist in Residence, LeMuseum d'art Hatien, Port-au-Prince, Haiti
 1975-76 Corcoran School of Art Academic Awards:
 Mary Lay Thom Sculpture Price
 Individual Project Award Research: German Expressionism
 Scholarship - Women's Committee of the Corcoran
 Scholarship - The Arts Club of Washington, DC
 Post Graduate Fellow in Sculpture, Ford Foundation Grant

Lectures

- 1993 Founders Address: 10th Anniversary, Washington Area Lawyers for the Arts,
 John F. Kennedy Center for the Performing Arts, Washington, DC
 1982 Opening Address: 75th Anniversary Celebration, *The Arts: Creation and
 Appreciation*, The Madeira School, Greenway, VA
 1981 Opening Address: *The Need for Volunteer Lawyers for the Arts
 Organization in Washington, DC*, The Corcoran School of Art,
 Washington, DC
 1979 *Post World War II American Abstract Sculpture*, The Madeira School,
 Greenway, VA
 1976 *The Work of David Smith*, University of Maryland, College Park, MD

Teaching Experience

- 1981-84 Instructor, Art Department, The Madeira School, Greenway, VA
 1977-78 Instructor, Three Dimensional Design, Ohio University, Athens, OH
 1975-76 Teaching Assistant, Printmaking, Corcoran School of Art, Wash., DC

Other Experience

- 1995 Organizer: *A Legacy Envisioned: A Century of Modern Art to Celebrate Hungary's
 1100 Years*, The World Bank, Washington, DC for the Government of the
 Republic of Hungary, sponsored by The Philip Morris Companies, International
 1992-93 Curator of Exhibitions, Arnold & Porter, Washington, DC
 1983 Founder and Vice President of the Board of Directors, Washington Area Lawyers for the Arts, Washington, DC

Resume

Commissions

Mascaro Corporation - (2) Wall Reliefs, Corp. Headquarters, Pittsburgh, PA
Eisbaren Berlin, Edition of 50 Commemorative Boxes
ARMCO - Large Scale Wall Relief, Corp. Headquarters, Pittsburgh, PA
Series of Cast Paper works for Meade Paper Company, Washington, DC
KPMG Consulting (8) Wall Reliefs

Collections

Deloitte & Touche, Pittsburgh, PA
Phillip Morris Cos Inc, NY, NY
Mascaro Corporation, Pittsburgh, PA
Bayer Corporation, Pittsburgh, PA
Eichlay Corporation, Pittsburgh, PA
Equitable Real Estate Trust, Atlanta, GA
Ohio Edison, Akron, OH
Ohio Savings Bank, Cleveland, OH
National Association of Machinists Pension Fund, Washington, DC
International Association of Machinists and Aerospace Workers, Geneva, Swiz
The Department of State, Washington, DC, Paris and Germany
The Northern Virginia Community College, Annandale, VA
Federal Home Loan Mortgage Corporation, Washington, DC
Student Loan Marketing Association, Washington, DC
Arnold & Porter, Washington, DC
Howrey & Simon, Washington, DC
The George Washington University, Washington, DC
Champion Paper Company
KPMG Consulting, Tysons Corner, VA
Anderson Consulting, Tysons Corner, VA
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Photo by Steve Eure

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Diana Enyedi
Steve and Mary Eure
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Jim Frazier
Drew and Victoria Harker
Chuck and Hanna Lefton
Jack McGrane and Elyse Wolford
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