



Janos Enyedi
Made in America:

The American Industrial Landscape — Reconstructed

Acknowledgements

Payne Gallery on the campus of Moravian College in Bethlehem, Pennsylvania is the setting for an enlightening exhibition depicting icons of industrial America. In *Made in America: the American Industrial Landscape — Reconstructed*, Janos Enyedi brings to life a former steel plant that is representative of industrial facilities that have silhouetted the skyline of America for the last 150 years. Janos Enyedi's presentation of industrial buildings and steel structures in a 3-D format captures the impact these facilities have had on the landscape of towns throughout America.

Every day thousands of workers streamed through the gates of manufacturing plants in cities, large and small, and earned their livelihoods *building America* in structures similar to the ones depicted in this exhibit. One can almost feel the sites come alive before one's eyes with the sounds of clamoring cranes and railroad cars seeming to beckon visitors to get closer and to become a part of industrial America, if only in their imaginations. We hope this exhibition will evoke memories of stories from childhood and individual real life work experiences and inspire people to develop an interest in the industrial history in America.

While the exhibit presents an artistic interpretation of industry, NMIH plans to utilize a former steel plant in Bethlehem to take visitors *behind the fences* giving them an unprecedented museum experience in a real industrial plant with the machinery and equipment that were the tools of the American worker. NMIH has partnered with the Smithsonian Institution, through its Affiliates Program, to preserve the story and accomplishments of American industry, and will present its first demonstration of 19th and 20th century production equipment in Exposition Hall, a former electric repair shop.

Located on a *brownfield redevelopment project* that proposes an adaptive reuse of buildings at Bethlehem Works, NMIH seeks funding from all sources to complete the construction of its first building.

Success in preserving this industrial icon, *the Bethlehem Plant*, is dependent on the largess of donors in the immediate months ahead. This site is recognized by the National Trust for Historic Preservation, Save America's Treasures, Preservation Pennsylvania, the Historic American Engineering Record (HAER) of the National Park System, the Pennsylvania Historical and Museum Commission, and the Smithsonian Institution as a site of national significance.

NMIH, a 501 (c) (3) non-profit organization, welcomes the support of donors from throughout the country to preserve this industrial icon, to tell the story of industry's development and the role of immigrants who came to America to build new lives and in the process helped to build a nation. Contributions may be made to the *National Museum of Industrial History*.

The National Museum of Industrial History in association with the Smithsonian Institution is a proud co-sponsor of this exhibit with Payne Gallery and would like to extend its special gratitude to Moravian College, Bethlehem, PA, the Butler Institute of American Art, Youngstown, OH, the Morris Museum, Augusta, GA and the American Institute of Architects Headquarters Gallery, Washington, DC for their participation in and support of the exhibit. NMIH is especially grateful to Altria Group, Inc. for its generous support of this exhibit and to the AFL-CIO and private contributors whose additional contributions made this exhibit possible.

We extend a warm welcome to all visitors who share an interest in the history of industry and want to begin to learn more about it through the eyes of the artist.

Stephen G. Donches

President and Chief Executive Officer
National Museum of Industrial History
in association with the Smithsonian Institution

Artist's Statement

In the past, my artworks rarely addressed actual places. Rather, they were *recollections* – amalgamations of years of looking at the American industrial landscape. One of my earliest childhood memories is of riding past the steel mills and refineries of Gary, Indiana, during a very gray, autumn dusk. As a child, the images of those mills frightened, but also mesmerized me, and they pleasantly haunt and inspire me to this day. For most of my career, the places I created existed only in my mind, yet many held *real* identities that were strong enough to suggest that the places portrayed might be just down the road, around the corner.

Made in America is an apt title for this exhibition, because from my perspective the *making* of America has always been and will hopefully remain a great work in progress. But, I have noticed that as a nation, we generally overlook, or worse, we never even consider that America was actually *made somewhere* – and that it was made through invention and innovation applied on a colossal scale. Most certainly, it was made with the blood and sweat of millions of workers – many like my Hungarian grandfathers, who came here to build better lives and breathe the clean fresh air of freedom, even if it was tinged with coal dust and smoke. The poet Carl Sandburg, called them “Lives proud of what they made with their hands”. They invested their lives in the workplace.

What is of great concern to me is that over the 30 years that I have been observing the American industrial landscape, many of the places that have regularly inspired me, are vanishing, and at a rate far faster than anyone imagined. I recently heard serious speculation that in less than 50 years, the majority of the industrial sites that have served as the icons of our industrial age, will have disappeared. Places like Ambridge and Homestead have been dismantled. The signature and monumental structures they produced which define our great urban vistas still remain, but without a real history of *where* they were made.

The urgency engendered by the rapid demolition of the American industrial landscape led me to seek more efficient means of capturing and generating my images, most notably, the digital camera and the computer. I simply consider them another canvas and paint brush – new *electronic* tools of my trade. I continue to

reconstruct my images using traditional media but with these new tools a sense of site specific places has gained a special status and importance in my art.

Over the years I have photographed many industrial locations, primarily for resource material – shapes, forms, surfaces – and generally from the vantage points most of us experience these places, which is driving by, outside the walls and fences. I have always been fascinated by the way factories are situated on the landscape. In places like the Cleveland Flats and Bethlehem, they *are* the landscape. I am still intrigued by and drawn to the efficiency of *form following function* that is the hallmark of industrial architecture. It is efficient, but it is also quite beautiful, especially in its details – rivets, welds, corrugation, I-beams, safety plate and rust – always rust.

Yet, one cannot pass these places without wondering what goes on inside. In the past I have been fortunate enough to gain access to working mills – the melt shops, rolling mills and finishing facilities of the former ARMCO Steel Works in Butler, PA and Mansfield, OH. Those were profound experiences, but they have been surpassed by my introduction to *The Steel*, as the integrated mill facility in Bethlehem was commonly known.

Last year, with the support and encouragement of the National Museum of Industrial History, I was given access to document the remaining 163 acres of the Bethlehem Steel Works. The result was a singular event for me, both artistically and personally. Even though the site is silent, it is incredibly rich visually and cannot be experienced without eliciting deep emotional responses.

As it happens, my wife Diana and I shot our last photographs of the Bethlehem Works on April 20, 2003. Two days later, after nearly 150 years of making steel, the Bethlehem Steel Corporation ceased to exist. While the furnaces are cold and the workers no longer stream through the gates, an overpowering spirit lives on in this place. One can almost hear the roar of the furnaces and see the fire and smoke fill the air. The clamor of the mills and shops, still resonates. There is no doubt that something important happened here – something every American should see – the place where America was *made*.

Janos Enyedi — Made in America: The American Industrial Landscape — Reconstructed

essay by

Ferdinand Protzman

Janos Enyedi's new body of sculptural assemblages and prints, his first work incorporating images based on actual, as opposed to imaginary, industrial sites from such traditional bastions of American manufacturing as Youngstown and Cleveland, Ohio and Bethlehem, Pennsylvania, are imbued with melancholy, subtle intensity and a poignant and unavoidable irony.

In time's grand sweep, industrial landscapes the world over are quite young, having been around for less than two centuries. Even though factories, mines and mills can be found all over Europe and America, existing in rough symbiosis with nature, you wouldn't know that from a survey of art. Most artists have ignored the thickets of industry, favoring instead forests, fields and unsoiled streams.

Only in the past 40 years has a relative handful of artists, such as Enyedi or the pioneering photographers Bernhard and Hilla Becher, taken the kind of personal and conceptual approach to industrial sites that drives most contemporary art. Yet even artists like Enyedi, who has pursued his industrial vision for nearly three decades, cannot escape the fact that the remarkable sites and scenes which serve as their muse and motivation are disappearing rapidly. Industrial art arrived just as heavy industry began departing for foreign lands with cheap labor.

For the great masses of people *that* change registers only as a quick glance at the "Made in...." sticker on their new DVD player. Capitalism's fundamental rule is profit or perish. If a factory or steel mill doesn't make money, the business soon ceases. If no one else finds a profitable use for the industrial structures, they are razed. Sometimes the land is used for another purpose. Sometimes it is abandoned. Money has no mercy or memory.

The dismantling of America's industrial landscape has been a meaningful but largely secondary element in Enyedi's art for most of his career. His two-dimensional and three-dimensional industrial landscapes and his images of factories, mills, bridges, barges and railroads, all invented in his mind, were iconic but ironic, referencing both art history and the heyday of American industry from a contemporary standpoint. His art's appearance is engagingly deceiving, its content enlivened by telling juxtapositions. The pieces look like metal but are made of paper. No human beings are depicted, but their presence is unmistakable. Someone obviously has to pour that giant bucket of molten metal

at the heart of *165 Ton Ladle*. In the past, Enyedi's imaginary steel mills may have been ailing but they weren't dead.

The same can't be said for many of America's actual steel plants. In recent years, some of the most famous steel mills in American history have been shut down. Perhaps the most famous of these bears a name which Christians everywhere revere as the birthplace of Jesus Christ and the cradle of salvation: Bethlehem. No company played a more important role in establishing America's steel industry and the United States as a global power than the Bethlehem Steel Corporation in Pennsylvania. Its demise and the ongoing struggle to save some of the remarkable architecture that still exists in what was once a four-and-one-half mile

long plant in Bethlehem along the banks of the Lehigh River are an allegory for the de-industrialization that is taking place throughout western Europe and America. It seems fitting that this steel mill would inspire such a significant evolution in Janos Enyedi's creative process and art.

His new works, many of which are based on photographs of the Bethlehem plant, are, in their physical viewpoints, more detached, more distanced than anything he has made before. This can be attributed to his use of a camera, often a digital camera, instead of his just dreaming up art inspired by such places. This change in perspective and process would seem like a recipe for cold, austere art or a reprise of the Bechers' "typologies," their compilations of photographs of water towers, or mine lifts. But Enyedi's remarkable vision combines with his use of the computer to "paint" the images his eye and soul selected and his trademark wizardry as a paper sculptor to produce a unique body of work suffused with

visual warmth, intellectual rigor, metaphorical magnetism and passionate intensity. Enyedi and Bethlehem were made for each other.

He was clearly inspired not just by the way the now-abandoned buildings and structures look, but by their history, by what they represent: entrepreneurial vision, technical innovation, social progress and social strife and most of all the sheer striving of the tens of thousands of people who once worked there.

For Bethlehem was no ordinary steel mill. It was a cornerstone of American industrial and military might. As Andrew Garn writes in his 1999 book *Bethlehem Steel*, "many of the world's most impressive built structures—from the Chrysler Building to the George Washington Bridge to the Panama Canal locks—as well



165 Ton Ladle

as many of America's battleships, railroads and automobiles had their origins in the Bethlehem Steel Corporation's plant in eastern Pennsylvania."

The company was born in the early days of the Industrial Revolution and its first products were rails. In 1863, the Bethlehem Iron Company began producing rails at the plant located in South Bethlehem, along the Lehigh River at the junction of the North Pennsylvania and Lehigh Valley Railroads. The plant began producing Bessemer steel rails in 1873. From 1887 to 1894, a massive plant was built for the manufacture of heavy forgings such as ordnance, armor plate and propulsion machinery parts, making Bethlehem a charter member of the United States' military-industrial complex.

Not all of Bethlehem's forgings were martial. Key components of the great Ferris wheel of the 1892-1893 Chicago World's Fair were made by Bethlehem. The Ferris wheel's axle was the largest steel forging to be manufactured up to that date.

American warships armed with Bethlehem components won the key battles of Manila Bay and Santiago de Cuba in 1898, helping the United States triumph in the Spanish-American War, a victory which made the nation a world power. During World War I, the Bethlehem plant was the single most important source of war materials for all the Allied armed forces.

After the war, Bethlehem steel, particularly the Grey beam, also known as the Bethlehem or H beam, helped shape the skyline of urban America. During the 1920s and 1930s, the beam, which was relatively light but remarkably strong, was used to build much of the framework for America's skyscrapers and long-span bridges, including the Golden Gate Bridge in San Francisco, the George Washington Bridge and the Verrazano Narrows Bridges in New York City.

In World War II, the Bethlehem plant was again a major source of war materials for the Allied effort. The Bethlehem Steel Corporation, for example, built more than 1,000 ships during the war for the U.S. and British navies.

Bethlehem continued to flourish during America's post-war economic boom and was highly profitable into the 1970s. But the tides of industrial economy were turning, low-cost producers in the U.S. and abroad began making inroads into the company's markets. Production dwindled steadily. Profits declined then disappeared. After several reorganizations and attempts to change course, the company failed. All manufacturing activities at the plant ceased in 1998.

Since then, Bethlehem's buildings and production facilities have stood idle or been demolished. Efforts are underway to convert parts of the plant, which has some truly remarkable architecture, into the National Museum of Industrial History.

In the end, Enyedi's art and the prints of photographers such as Andrew Garn and the memories of former employees and local citizens, may be all that remains of the vast historic complex in Bethlehem.

What Bethlehem gave Enyedi was a chance to examine his favorite subject in its *natural* setting and in intimate detail. Photographing the plant from inside at point blank range gave his work a fresh charge of energy. He was able to examine things extremely closely and that almost microscopic closeness spawned new ideas.

Those ideas became art. It is important to keep that in mind. While there are documentary, ethnographic and archaeological overtones to Enyedi's work, it is visual art, not history or science. What he has created is based in an actual place, but exists on its own terms. He uses photography as a tool, a means of starting towards some end rather than an end in itself.

His pieces are not mindlessly exact copies of bits and pieces of the plant at Bethlehem or any other sites. The three-dimensional works represent his vision, not some obsessive craftsman's recreation of a place. From the latter, you get model railroad displays. Fun to look at, but without broader or deeper meaning. Janos Enyedi's art presents his interpretations of reality by means of his creative ideas, which come from his fertile mind and are realized by his extraordinarily skilled hands.

Through his art, we see things that most of us couldn't or wouldn't ordinarily see even in sites we pass by every day. In the familiar, he finds access to the universal. His art makes visible the ordinary miracles, the visual wonders of industrial sites that surround us. Being accessible doesn't mean his art is easy or ingratiating. It means it touches something in us, evokes not just admiration for his eye, ingenuity and skills, but for the sense they convey of human beings laboring together in great, creative enterprises, practicing collective alchemy on a mammoth scale.

Metal manufacturing is a kind of primal alchemy. Hordes of men gather around a fire, melting chunks of the earth in intense heat, transforming it into a liquid, then controlling, channeling, casting that liquid back into a solid, then forging it, shaping it. This is literally what most metal sculptors do. It roughly parallels the transformative process of artistic creation.

Like all good artists, Enyedi sees more than most people do. He's tuned in to things that may meet our eyes but don't register with our minds. Time is also transformed in his art. In every piece there is a sense of time expanded, of the past, the present and the future flowing together. Whether it is in Bethlehem or Baltimore, Enyedi absorbs a powerful sense of the place and turns it into three-dimensional and two-dimensional visual images.



*Mill Detail with
Tank Car*



*Switching Locomotive
(for Francis & Diana)*

In the case of his new works, that sense of place begins with Enyedi actually going to the plant site and taking photographs, which provide a degree of literalism and exactitude that wasn't present in his art of years past. He has also embraced digital technology, which allows him to create hybrid, hyper-real pieces combining digital prints with the sculptural elements made from paper that are his trademark. In that sense, his new works, although they are based on specific places are, in effect, as or even more abstract than his pre-digital pieces.



Original Foundry, Bethlehem, PA

This depth of field and sense of distance, visual as well as metaphorical, has become more pronounced in Enyedi's art in recent years. Where he once seemed primarily to be marveling at and recreating the stellar, minimal forms, textures and colors of industrial structures and landscapes, but not commenting on them, he is now embracing their innate melancholy. There is a sadness, a sense of looking back and taking leave not just of things, but of times, places and people. Something he loves, something that is part of him, is passing into memory.

The computer gives him great freedom, allowing him to alter the images in various ways. Enyedi can add architectural features, such as the water tower in *Mill Detail with Tank Car*, or a cloudy Ohio sky inserted as background behind the Youngstown sinter mill that strengthen the finished image's composition by heightening its color contrasts and bringing a dull area of the picture plane to life.

Most importantly, the computer enables Enyedi to "paint" his scenes taken from mills, factories and port facilities in Ohio, Pennsylvania, Georgia and Maryland. Using painting programs, Enyedi produces watercolor effects that run the gamut of styles, from N.C. Wyeth-style illustration to Rothko-like fields of barely modulated color. These stylistic variations can often be found in a highly compressed space, such as the back of the parked switching engine in *Switching Locomotive (for Francis and Diana)*. These details function almost as tiny, independent paintings, attracting and holding the eye.

That visual magnetism is reinforced by Enyedi's use of warm, glowing colors, colors amplified and in some cases completely different from what one would see at the actual site. This gives images such as *Original Foundry, Bethlehem, PA*, a tonal richness which contrasts markedly with the somber, austere hues prevalent in much of his earlier work.

Enyedi pushes this new, painterly approach to the point where the image and the colors take on an otherworldly cast as in *Study for Inner Harbor — Repair Shop Dock*. This heightens the feeling that what the viewer is seeing, although it is a specific place made from bricks, mortar, steel and glass, is an illusion. That quality, in turn, dovetails remarkably well with the artist's unsurpassed ability to create three-dimensional works that look like they are made from steel, stone, wire and wood, but are actually paper. In *Study for Closed Mill — Torn-up Tracks*, the ponderous visual and metaphorical weight of the board fence, slag and torn-up rails exert a gravitational pull on the painterly image of a dilapidated steel plant. The viewer's eye gets pulled to the rusty rails, which are made of paper, before it peers over the fence.

This feeling is sad, but not sentimental or maudlin. Enyedi has always had a strikingly clear, sometimes even cold vision of industrial America. That hasn't changed. The sadness in his new works isn't added or forced. It's simply there. Our society is changing. Industrial plants all over the country are closing and being torn down to make room for something new. Millions of industrial workers have lost their jobs. The reason people almost never appear in his new works isn't because he's excluded them or digitally erased them but because no one works at Bethlehem Steel anymore. That seems impossible, given the huge numbers of people who once worked there and the significant role the company once played in the global economy. But so it is.



*Study for Closed Mill—
Torn-up Tracks*

would be unremarkable or highly modulated in straight black-and-white photographs.



*Study for Inner Harbor—
Repair Shop Dock*

Enyedi's artist's eye and archeological precision are most evident in his series of black-and-white prints, such as *The Steel* and *Blast Furnace Detail*, that capture the essence of the architecture, macro and micro, in pictures that are visually and spiritually akin to the Bechers and the Precisionists. Using the computer, however, allows Enyedi to amplify and accent the tonal qualities, employing deep, saturated black to create razor-edged contrast with the white space. This emphasizes structural aspects that

Black-and-white is also used to create remarkable film-noir-meets-Donald Judd effects in works such as *Milltown Across the River*. The somber, smudgy tones and spewing smokestacks of the background image evoke Pittsburgh circa mid-1950s, while the lone hopper car full of coal seems like a buffalo that has strayed from its herd, the last of a dying breed. The minimalistic grid of shadows cast on the wall by the railcar and the ties expands the piece's physical presence while also highlighting the ephemeral nature of the scene. One gets the feeling that American industries, such as Bethlehem, which helped bear the weight of the free world through World War II, are slipping into the shadows of history.

This kind of intellectually charged chiaroscuro is a critical element in another meaningful evolution—the depiction of interior spaces—

that is present in Enyedi's works based on specific industrial sites such as the Bethlehem Steel plant. The plant's interior spaces have an obvious architectural appeal, but Enyedi brings out their spiritual resonance, linking them to the positivist currents dating to the early Twentieth century heyday of American industrialism, when Henry Ford, founder of the automotive empire bearing his name, once said, "The man who builds a factory builds a temple. The man who works there, worships there."

That may seem far-fetched in our post-industrial society. But Ford's comparison will make sense to anyone who has worked in a large, industrial complex. Making steel requires vast, high-ceilinged, interior spaces, capable of housing enormous machines such as drop forges, blowing engines and facilities such as blast furnaces. Bethlehem had those vast spaces but also something more.

Thanks to the vision of one man, Charles Schwab (1862-1939) the wizard industrialist who built Bethlehem Steel into a global steel-making powerhouse, many of its gigantic buildings were not made merely of sheet steel hung on a structural steel framework. They were built of brick, concrete and decoratively carved limestone from nearby quarries, the same materials used to construct non-industrial cathedrals around the world.

Any photograph of these spaces cannot do justice to their size, which is awesome in the truest sense of the word. Standing in a steel mill, functioning or not, one feels a kind of reverent wonder tinged with fear. Compared to the physical plant, human beings are Lilliputians. Natural light streams down from windows and monitors on the roof, pulling our dwarf eyes upward as surely as any Baroque church architecture.

What photographs do is compress this interior space into a picture. Done well, these photographic images have a uniquely concentrated visual force and Enyedi has done them brilliantly. Even before he altered it on his computer, his photograph of the decaying casting pits at Bethlehem's electric melt facility *Casting Pit with Ladle Crane*, seems to hum with compressed energy. That buzz is boosted by the artist's computer painting using vibrant, pinkish-purple color. By adding a piece of sculptural assemblage—namely a double-hooked crane suspended from a riveted beam, he releases this sense of compressed vastness into the display space, giving viewers a visceral sense of the actual scale.

The cathedral analogy comes to mind time and again looking at Enyedi's plant interiors, not just through his pictures of space but from his careful selection of architectural and industrial details. He transforms massive presses and forges into altar pieces where sacrifice was made in human sweat and sometimes blood



The Steel

and lives claimed by industrial accidents. You can almost smell the pungent incense of burning coke and liquid metal.

This religious ambiance is, of course, an illusion, much like the colors and paper constructions Enyedi employs. What we are looking at is and isn't a faithful recreation of reality. Steel hasn't been made in Bethlehem for quite a while and probably never will be again unless some unlikely savior emerges.

Enyedi's works may evoke nostalgia in some viewers. But that is not his intent. Memory, individual and collective, is present in everything he does. So is a reverence and respect for the architecture, the color, the scale, the forms and the human striving those things represent. That along with the sheer labor Enyedi puts into each piece, give his art its force. But his work doesn't glorify the past or advocate a return to it. Images such as the echoingly empty machine shop in *No. 2 Machine Shop — Interior* put an uncomfortable spotlight

on the present and seem to ask what kind of a society cannot find a use for such a remarkable structure with its intricately interconnected forms, shapes and colors.



Blast Furnace Detail

These things—dilapidated buildings, tangles of decaying plant and equipment, rusting rail lines and reaches of water, still and of suspect purity that mirror the rusting cathedrals of structural steel—are there for all of us to see. They are, physically and metaphorically, a monumental part of our history, a narrative of inspiration, creation and production written in metal, stone and sweat, yet no less evanescent than the smoke and steam that once streamed from their stacks and valves. The present and the future rule the past. Making money now, takes precedence over everything. The soaring forms, magnificent geometry and grand scale can be made to disappear in minutes by detonating a few well-placed explosive charges.

Do we really lose anything when that happens? From the perspective of art the answer can only be yes. In aesthetic terms, industry and the industrial landscape are an incredibly rich and under-utilized territory for art making. The sheer size of industry's plants and equipment is its greatest weakness. Only a few artists, notably metal sculptors such as Richard Serra, have the talent and resources to work with industrial materials on an industrial scale.

Enyedi gets around the size issue by miniaturizing industrial architecture and selecting the most compelling parts for his art. This lets us concentrate on the lines of the buildings

and machines, their form, composition, textures and colors. Rivets, for example, are transformed in Enyedi's works from simple fasteners into interrelated objects with intrinsic qualities that have little to do with their function. Their shapes, their shadows, the way they are aligned are what matter.



Milltown Across the River

Industry's colors also change dramatically in the context of his art. The products of corrosive forces no longer connote only decay or ruin or time passing. They become organic. Oxidation, or what looks like it, turns the metal back into pigment and not just any pigment but that found in N.C. Wyeth watercolors. Many of Enyedi's new works look like watercolors. They are painterly, but with a kind of strange photo-realistic underpinning.

If you look closely at an aged industrial site, you'll see that it is coated with watercolor created from rain, rust and dirt. But there's more to it than that. They are also the colors of Serra's giant steel pieces. Serra creates abstractions of the end result of the steel-making process. Enyedi abstracts the industrial process in a more complete sense, perhaps, in that his works are illusions in which paper is made to carry the same metaphorical weight as structural steel. This linking of art and industry has always been with us, although it's often overlooked.

One of the ironies of art based on industry, which is so labor-intensive, is that people almost never appear in it. That was true of the photos of Charles Sheeler and the Bechers, and also of Enyedi's previous work. Close scrutiny is required to see him, but for the first time Enyedi has included a human being in his new work. He can be seen in *Study for Mill Demolition*, a lone worker with a cutting torch systematically destroying the skeletal remains of a factory roof.

People were, however, always implicit in Enyedi's art. Even in a day and age when service economy rules America, manpower is required. Masses of hard-hatted workers lurk just behind the surfaces of Enyedi's works. Look at one of his factory offices, as in *Foreman's Office*, and you get the feeling that someone is in there, maybe a paunchy guy with a white hard-hat, a worried face and pens in a pocket protector, sitting at a desk with a cup of bad coffee, pouring over schedules and time sheets.

Such mental images may be the most lasting products of places like the Bethlehem Steel plant. What it really produced was history and memories.

Yes, its products changed the course of nations and helped build and destroy empires and changed the way millions of people live and die, work and play. But the American steel industry's very existence and the jobs it provided, and in some places still provide, helped many families live a comfortable life and gave their children the opportunity to pursue careers far removed from the heat and grime of the furnaces and finishing sheds.



Casting Pit with Ladle Crane



No. 2 Machine Shop—Interior



Study for Mill Demolition



Foreman's Office

By connecting the industrial sites to our collective history and individual histories, by showing the spiritual cast that survives even as economic and cultural changes make American heavy industry redundant, Enyedi is showing us how societies and the fortunes of their citizens wax and wane. This sense of a cycle coming to an end, of things falling apart, of the traditional center of our nation's financial strength and self-identity eroding, makes the irony that has always been part of his works more bitter and raises unsettling questions about what is to come. As William Butler Yeats wrote in 1919, in his poem "The Second Coming,"

*"The darkness drops again; but now I know
That twenty centuries of stony sleep
Were vexed to nightmare by a rocking cradle,
And what rough beast, its hour come round at last,
Slouches towards Bethlehem to be born?"*

Perhaps the condominiums, factory outlet malls and theme parks that are filling the space where American industry once stood will give birth to some peaceable kingdom, a technoculture where lions and lambs, haves and have-nots, coexist in a new prosperity achieved without toil, fire and forge. The alchemy of humans transforming the earth into molten metals will be the province of other countries and cultures. Rust-bucket America and its sites, sounds, smells and achievements will survive only through the eyes, imaginations and art of people like Janos Enyedi. In his work, a little of industry's magic will live on.

Ferdinand Protzman is an award-winning cultural writer, critic and contributing editor of ARTnews. His reviews, essays and articles have appeared in The Washington Post, The New York Times, The Wall Street Journal, The International Herald Tribune, ARTnews, The Harvard Review, Forward and Zeit-Magasin. He is the author of *Landscape: Photographs of Time and Place* (National Geographic Books, 2003) and co-author of *National Geographic Photographs: The Milestones* (National Geographic Books, 1999) and wrote the afterword in Arion Press's limited edition of *The Voices of Marrakesh*, by Nobel Prize-winner Elias Canetti (Arion Press, 2001). He lives in Kensington, Maryland, with his family.



Looking Out Of No. 2 Machine Shop Toward The Furnaces, 2003
Digital Print
H. 40" L. 80", Edition: 3



Ore Cars, 2003
Digital Print
H. 14.5" L. 7", Edition: 25

Top
Study For Tracks By No. 2 Machine Shop, 2003
Double Digital Print, Acrylic, on Illustration Board
H. 10" L. 7.5" D. 1.25"

Bottom Left
Blast Furnace Detail — 4705, 2003
Digital Print, Enamel on Illustration Board
H. 20" L. 17" D. 3.5" Edition: 10

Bottom Right
Switching Locomotive (For Francis & Diana), 2003
Digital Print
H. 30" L. 18" Edition: 25





Right

Study For Time Line, 2003

Digital Print, Acrylic, Enamel on Illustration Board
H. 10.5" L. 8" D. .75"

Below

Original Foundry, Bethlehem, PA, 2003

Digital Print

H. 3" L. 7" Edition: 25





Study For Blast Furnaces — Coal Cars, 2003
Digital Print, Acrylic, Enamel, Stone on Illustration Board
H. 13.25" L. 13" D. 2.5"



New Right Of Way, 2003
Digital Print
H. 5" L. 7" Edition: 25



Waiting To Cross, 2002
Digital Print, Acrylic, Enamel on Illustration Board
H. 30" L. 20" D. 1.25" Edition: 10

Lift Bridge – Coal Barge, 2002
Digital Print, Enamel, Stone on
Illustration Board
H. 30" L. 20" D. 5" Edition: 10



Next In Line, 2003
Digital Print, Enamel, Stone on
Illustration Board
H. 31.5" L. 30.5" D. 8"





Top Left

***Milltown Sunset*, 1998**

Enamel, Iron Filings in Polymer
Emulsion, Stone on Illustration Board
H. 34" L. 52" D. 11"

Bottom Left

***Ore Crane With Inventory*, 2003**

Digital Print, Acrylic, Enamel, Stone on
Illustration Board
H. 13.25" L. 17.75" D. 4"

Bottom Right

***Study For Bethlehem Souvenirs*, 2003**

Digital Print, Acrylic, Enamel, on Illustration Board
H. 18" L. 15.25" D. 4"





Above
Study For Inner Harbor – Repair Shop Dock, 2003
Digital Print, Acrylic, Enamel, Stone on
Illustration Board
H. 13.75" L. 17.75" D. 3.75"
Collection: Fred Knight, Centreville, VA

Right
Study For Coke Mill Details – Clairton, 2003
Digital Print, Acrylic, Enamel, Pastel, Stone on
Illustration Board
H. 16" L. 10" D. 4.5"





Above

***Study For Mill Detail From The Coke Yard*, 2003**
Digital Print, Acrylic, Enamel, Stone on Illustration Board
H. 9.25" L. 10" D. 2.75"

Left

***Mill Detail With Tank Car*, 2002**
Digital Print, Acrylic, Enamel, Stone on Illustration Board
H. 31.25" L. 18" D. 7.5" Edition: 10

Right

***Foreman's Office*, 2002**
Digital Print, Enamel, Stone on Illustration Board
H. 31.25" L. 18" D. 7.5" Edition: 10





Above

Division Street Bridge, 2003

Digital Print

H. 9" L. 40" Edition: 25

Below Center

Study For Employees Only Beyond This Point, 2003

Digital Print, Enamel on Illustration Board

H. 15.5" L. 18" D. 2.75" Edition: 10

Below Left

Study For Closed Mill – Torn Up Tracks, 2003

Digital Print, Enamel, Wood, Stone on Illustration Board

H. 20" L. 18.25" D. 4.75"

Below Right

Study for Mill Demolition, 2003

Digital Print, Acrylic, Enamel, Stone on Illustration Board

H. 21.5" L. 12" D. 2.5"





Above
Industrial Augusta Souvenir, Graniteville Company, 2003
Digital Print
H. 9.75" L. 18" Edition: 25

Far Right
Industrial Augusta Souvenir, Stack — Confederate Gunpowder Factory, 2003
Digital Print
H. 18" L. 7.75" Edition: 25

Below Left
Industrial Augusta Souvenir, Abandoned Machine, 2003
Digital Print
H. 12" L. 16" Edition: 25

Below Center
Industrial Augusta Souvenir, Downtown, 2003
Digital Print
H. 9.75" L. 12" Edition: 25





View From Machine Shop No. 2, 2003
Digital Print
H. 11.5" L. 18.5" Edition: 25

Blast Furnace – Track View, 2003
Digital Print
H. 12.25" L. 12" Edition: 25



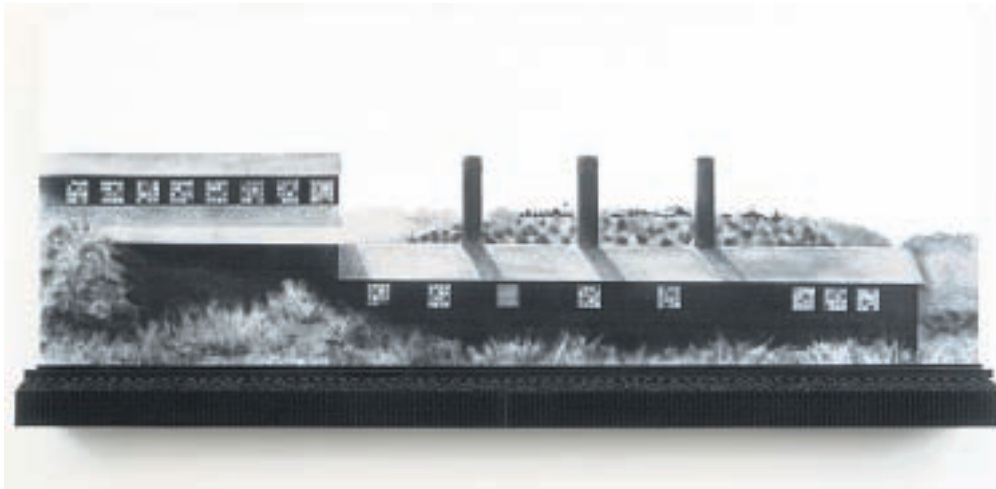
Above Right
The Steel, 2003
Digital Print
H.11" L. 18" Edition: 25



Left
Blast Furnace Detail, 2003
Digital Print
H. 16.75" L. 12" Edition: 25

Bottom Right
Industrial Icon, 2003
Digital Print
H.12" L. 16" Edition: 25





Milltown Flats, 2022
Charcoal, Acrylic, Graphite, Stone on Illustration Board
H. 17.25" L. 40" D. 4.5"



Inversion - Coshocton, Ohio, 2003
Digital Print, Enamel, Graphite, Stone on Illustration Board
H. 40" L. 44" D. 8" Edition: 3
Collection: Fred Knight, Centreville, VA



Milltown Across The River, 2022
Charcoal, Acrylic, Graphite, Stone on Illustration Board
H. 12" L. 37.5" D. 4.75"



Power Plant - Alexandria, 2003
Digital Print, Enamel, Graphite, Stone on Illustration Board
H. 12.25" L. 18" D. 4.25"
Collection: John and Nancy Scruggs, Alexandria, VA



Above
165 Ton Ladle, 1999
Acrylic, Enamel on Illustration Board
H. 48" L. 40" D. 8"



Top Right
Ladle Crane, 2003
Digital Print
H. 29.5" L. 39" Edition: 10



Bottom Right
Study For Casting Pit – Ladle Crane, 2003
Digital Print, Enamel on Illustration Board
H. 14.25" L. 18" D. 4.75"



Above
Morgan 350 Ton, 2003
Digital Print
H. 26.25" L. 40" Edition: 10

Right
Crane Detail, 2003
Digital Print, Enamel on Illustration Board
H. 86" L. 23.75" D. 4.5" Edition: 3

Right
Quiet Mill, 2003
Digital Print, Enamel on Illustration Board
H. 28.5" L. 37.5" D. 4.75" Edition: 10
Collection: Fred Knight, Centreville, VA

Below Left
Study For Charging Floor – Exterior View, 2003
Digital Print, Enamel on Illustration Board
H. 6" L. 17.25" D. 2"

Below Right
Study For Blast Furnace Detail With Slag Cars, 2003
Digital Print, Enamel, on Illustration Board
H. 10" L. 18" D. 3"





Above
Curved Tracks — Long View, 2003
Digital Print
H. 26.25" L. 40" Edition: 10

Near Right
Study For Ladle Crane And Ladles, 2003
Digital Print, Acrylic, Enamel on Illustration Board
H. 8" L. 10" D. 1.25"



Far Right
Study for Teeming Floor – Ladle, 2003
Digital Print, Acrylic, Enamel on Illustration Board
H. 14.25" L. 9.75" D. 4.75"





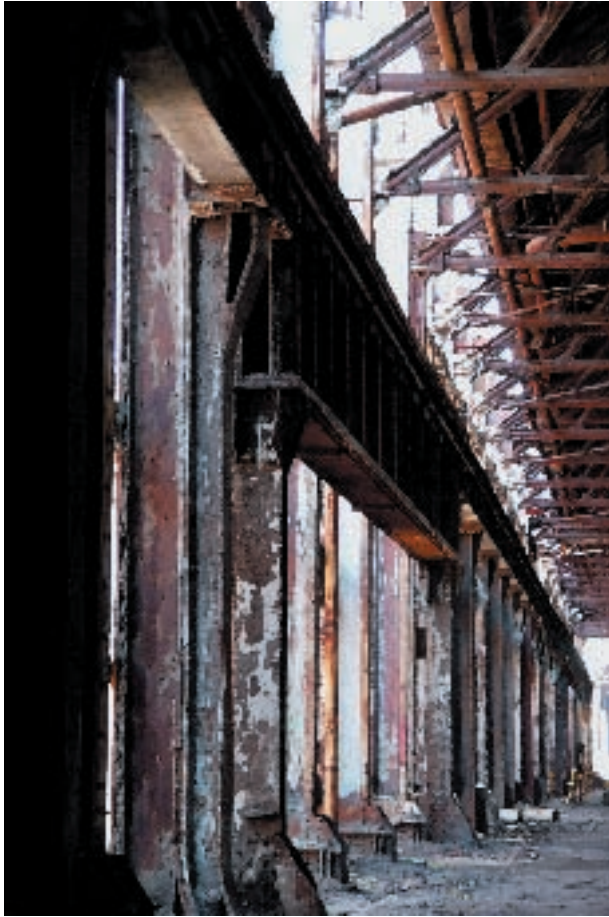
Slag Car, 2003
Digital Print
H. 22.25" L. 30" Edition: 10



No. 1 Forge Shop With Hoist, 2003
Digital Print, Acrylic, Enamel on
Illustration Board
H. 16.5" L. 12" D. 2.25" Edition: 10



Mill Abstract, 2003
Double Digital Print, Enamel on
Illustration Board
H. 18" L. 12" D. 2.5"



Beam Scheme, 2003
Digital Print
H. 18" L. 12" Edition: 25

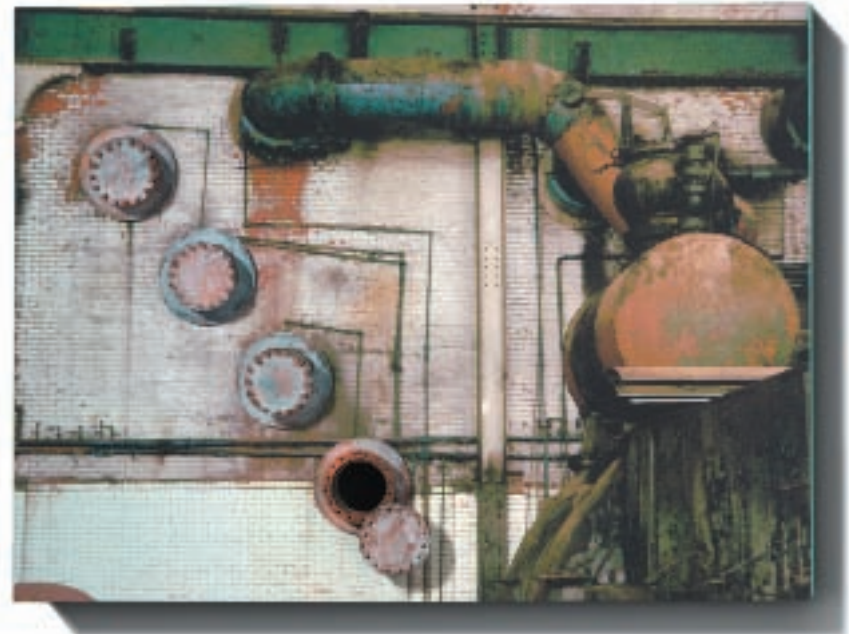


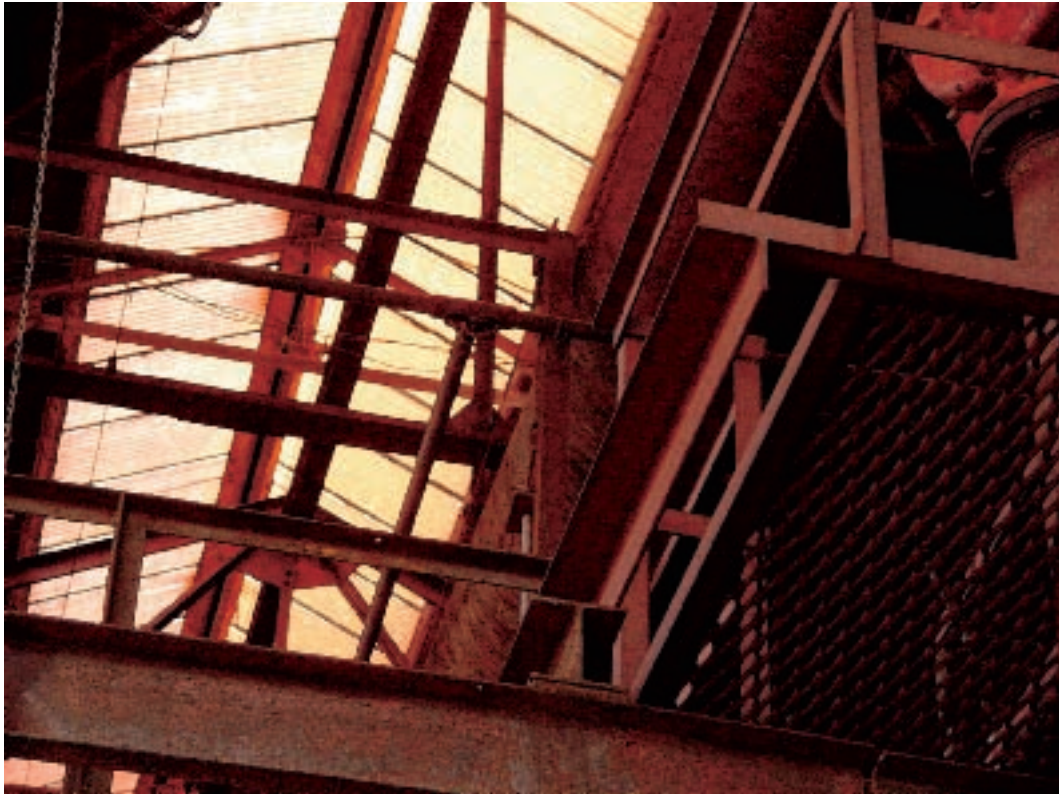
No. 2 Machine Shop (Interior), 2003
Digital Print
H. 33" L. 40" Edition: 10



Above
Gas Blowing Engine House, 2003
Digital Print
H. 22.5" L. 30" Edition: 10

Right
Study For Gas Blowing Engine House (Detail), 2003
Digital Print, Acrylic, Enamel on Illustration Board
H. 12" L. 16" D. 1.25"





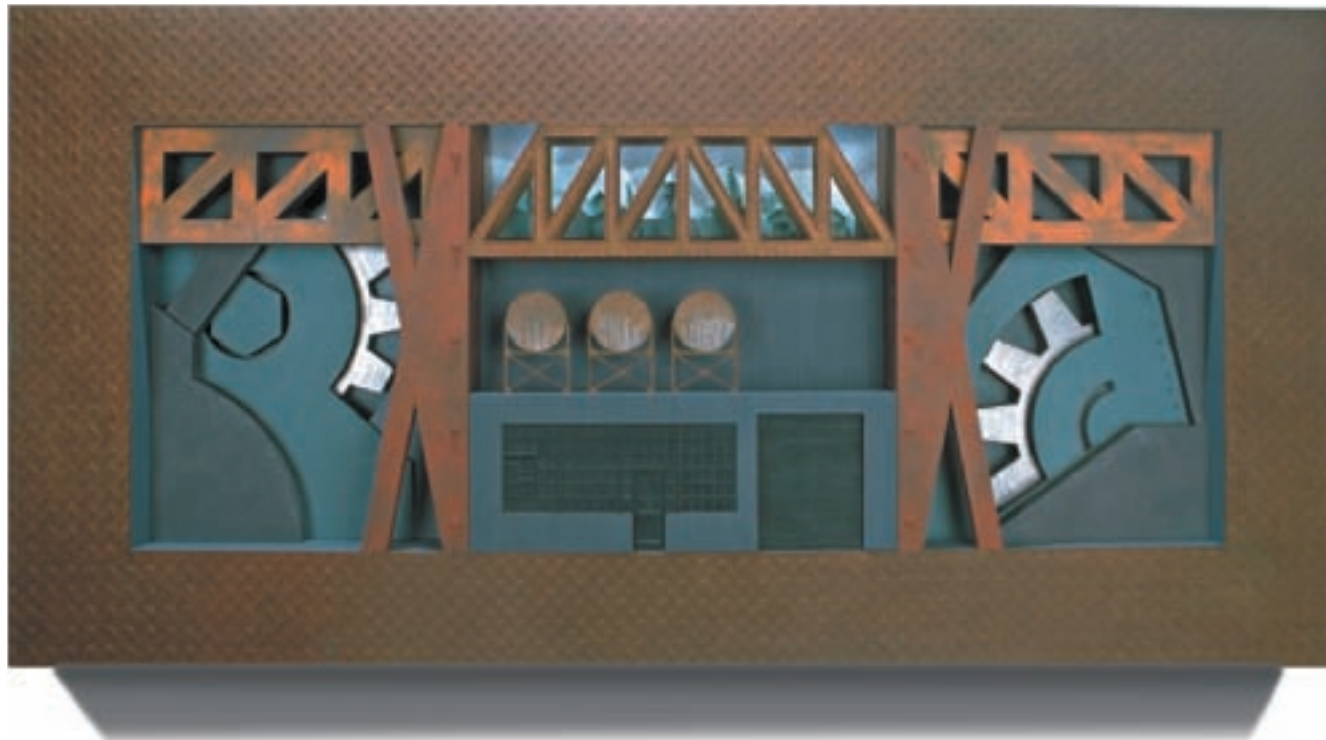
Skylight, 2003
Digital Print
H. 30" L. 40" Edition: 10



No. 5 High House (Interior View), 2003
Digital Print, Acrylic on Illustration Board
H. 17.25" L. 12.5" D. 1.75" Edition: 10
Collection: Fred Knight, Centreville, VA



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



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

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

Below Left
Aerial View — Shipyard & Drydock, 1994
Acrylic, Graphite on Illustration Board
H. 21" L. 17" D. 2"

Below Right
Red Factory, 2001
Acrylic, Graphite on Illustration Board
H. 40" L. 60" D. 9.5"



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 1978.

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.

Resume

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

2002 *Working Spaces — Working Places*, AFL-CIO headquarters, Washington, DC
 2001 *Memories of Milltown*, Stifel Arts Center, Wheeling, WVA
 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, Washington, 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, Washington, DC
 1975 Drawings, Prints and Sculpture, The Wolfe Street Gallery, Washington, DC
 Drawings and Sculpture, Dupont Center, Corcoran School of Art, Washington, DC

Two Person Exhibitions

2002 Sculpture & Painting, Steinway Gallery, Chapel Hill, NC
 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

2003 Art in Embassies Program, Phenom Phen, Cambodia
 2002 *True Colors; Meditations on the American Spirit*, Meridian International Center, Washington, DC, & international exhibitions through 2004
 2001 *Uncommon Ground*, Stifel Fine Arts Center, Wheeling, WVA
 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, Washington, DC
 1985 *Works on Paper*, The Athenaeum, Alexandria, VA
 1984 *Sculpture of Washington Square*, Sponsored by the Public Trust, Washington, DC
 1982 Jack Rasmussem Gallery, Washington, DC

- 1980 *22nd Annual Area Exhibition: Sculpture*, Corcoran Gallery of Art, Washington, 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

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

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

AFL-CIO Headquarters, Washington, DC
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 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
 Lee Technologies, McLean, VA
 Jones, Day, Revis & Pogue Pittsburgh, PA



photo by Steve Eure

email: furnaceroadstudio@erols.com
 web site: www.furnaceroadstudio.com



*Sinter Mill —
Night View*, 2003
Digital Print
H. 7.75" L. 18"
Edition: 25

Personal Thanks

This exhibition was assembled through the hard work of many people, and I would like to acknowledge their contributions.

I am, of course, very grateful to Steve Donches and the National Museum of Industrial History for organizing this exhibition. My great hope is that this endeavor will aid in bringing involved attention to, and support for the important work of the NMIH.

I want to especially recognize the generous support of Altria Group, Inc. and additional support from Mr. Murray Bring, Merle DeLancey, DeLancey Printing Co, and the AFL-CIO. Their contributions made this exhibit and catalog possible.

I also want to thank Diane Radycki, Director, Payne Gallery of the Moravian College, Bethlehem, PA and Dave Leidich, Assistant to the Director, for their work in presenting the inaugural exhibition of this work.

Sincere appreciation is also owed to the Directors and staffs of the museums that will be presenting this exhibit in the next year, including: Kevin Grogan, Director, Morris Museum of Art, Augusta, GA, and Patricia A. Moore Shaffer, Curator of Education & Deputy Director of that museum; Louis Zona, Director,

and Susan Carfano, Assistant to the Director of the Butler Institute of American Art, Youngstown, OH; Sherry Birk, Director, and Linnea Hamer, Consulting Curator, both of the Octagon, the Museum of the American Architectural Foundation, Washington, DC.

I owe a great debt of gratitude to three very special people who introduced me to Bethlehem, encouraged me and guided me as I discovered this amazing place. My heart felt thanks go out to Dr. Steve Lubar, Curator and Chair of History of Technology, Smithsonian Institution, National Museum of American History, Jeanette Dunlap, and Ralph Schwarz.

I am grateful to Mr. Fred Knight, of Centreville, VA and John and Nancy Scruggs of Alexandria, VA for the loan of artwork from their collections.

The photography for this catalog and the digital images produced for the exhibit are the result of the skill, technical genius and extraordinary craftsmanship of Jim Morris, Digital Color Productions, Inc, of Silver Spring, MD.

Lastly, I thank my wife Diana for her understanding, encouragement and love over the last 30 years and for her talent and patience (both supplied in large measures) in assembling and designing this catalog.

J a n o s E n y e d i

Made in America:

the American Industrial Landscape — Reconstructed
is organized and presented by



the National Museum of Industrial History
Bethlehem, Pennsylvania
in association with the Smithsonian Institution.

*The exhibition is presented through
a generous contribution from*

Altria Group, Inc.

*Additional support was provided by
the AFL-CIO, private contributions and
participating institutions, including:*

Payne Gallery, Moravian College, Bethlehem, PA

The Morris Museum of Art, Augusta, GA

The Butler Institute of American Art, Youngstown, OH

The American Institute of Architects Headquarters Gallery, Washington, DC