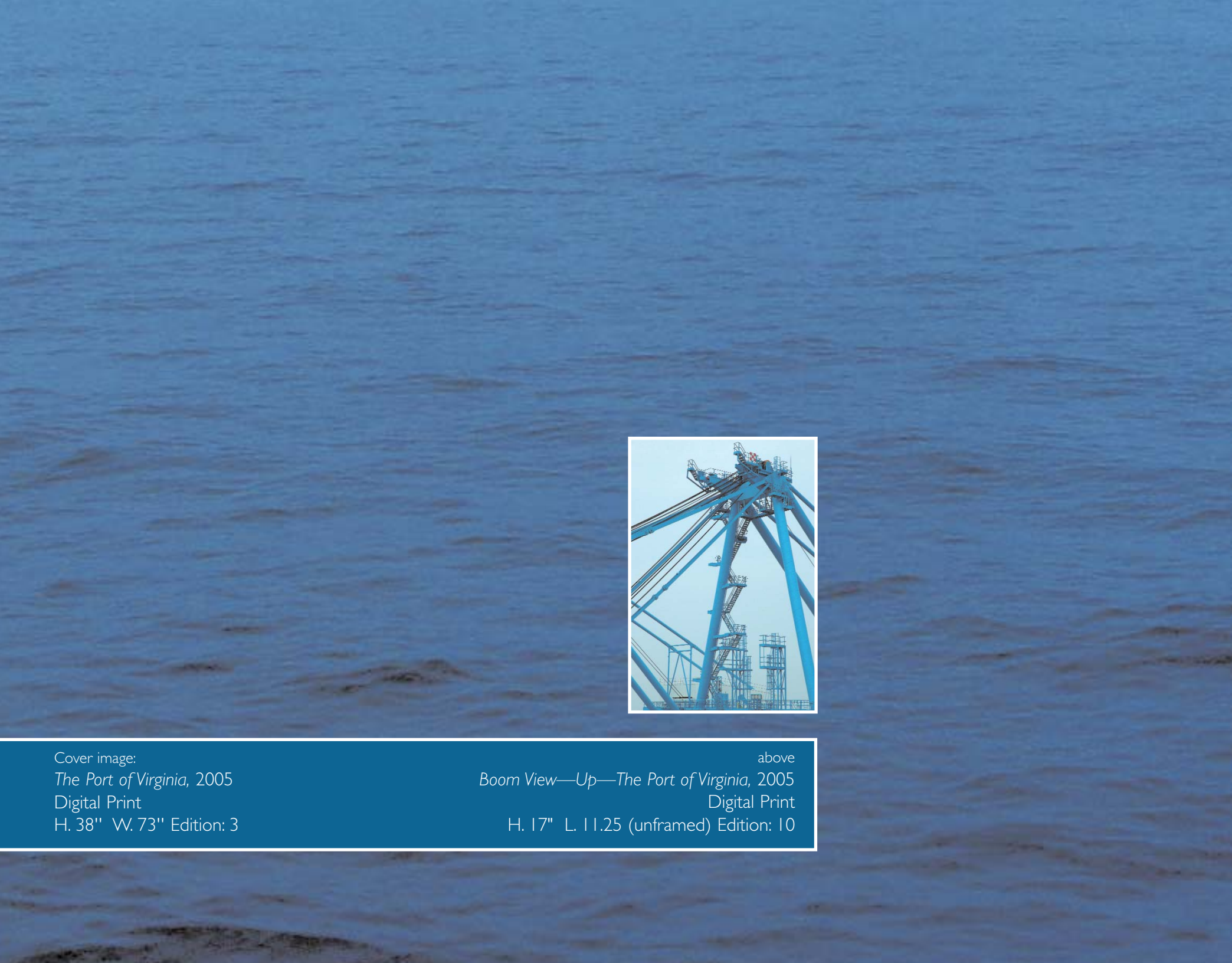




working on the water:

Maritime Commerce in the Hampton Roads Region
New Works by Janos Enyedi



Cover image:
The Port of Virginia, 2005
Digital Print
H. 38" W. 73" Edition: 3

above
Boom View—Up—The Port of Virginia, 2005
Digital Print
H. 17" L. 11.25 (unframed) Edition: 10

working on the water:

Maritime Commerce in the Hampton Roads Region

New Works by Janos Enyedi

Foreward

by L. Cameron Kitchin

The Contemporary Art Center of Virginia is proud to present a new photographic and sculptural essay by Virginia artist Janos Enyedi. *Working on the Water: Maritime Commerce in the Hampton Roads Region, New Works by Janos Enyedi*, approaches the heart of the economy, culture, and visual vocabulary of Hampton Roads with Enyedi's stunning photography and mixed-media works. Through his vision, we are offered surprising and entirely new interpretations of our own visual environment. We are also given access to parts of our region that are hidden from the land because of either high security or maritime orientation.

The name by which we describe our region, Hampton Roads, is rich with historical meaning. Today, a new arrival might presume that we have described ourselves by the tangle of interstates and tunnels we travel to dodge and cross the water and the accompanying traffic snarls. In fact, Hampton Roads is a nautical term describing the sheltered meeting of the many waterways that gave rise to our communities. It is from the water that Hampton Roads takes on a graceful flow and connects one place to another.

In his work, Enyedi has rediscovered the links between land and water in Hampton Roads. His work is thoroughly contemporary, yet it acknowledges the history underlying the region's landscapes and waterscapes. Enyedi himself noted during this project that Hampton Roads has changed forever his art and the direction it will travel in the future. We hope his work will in turn influence how we in Hampton Roads see and consider the extraordinary place in which we live.

At the Contemporary Art Center of Virginia, we were introduced to Janos Enyedi through his acclaimed project *Made in America: The American Industrial Landscape—Reconstructed* with the National Museum of Industrial History in association with the Smithsonian Institution. Enyedi's keen eye for the haunting beauty of industrial sites in Youngstown and Cleveland, Ohio and Bethlehem, Pennsylvania struck us as relevant, both to CAC's discovery of the significant art of our time and to the unique character of our region.

Enyedi's work bridges numerous artistic traditions. Within his photography one can find elements of Bernd and Hilla Becher's objective typologies from the mid 20th century as well as Thomas Struth's early photographic series from the 1970's. However, Enyedi's works exhibit in equal measure the grandness and sense of beauty of 18th and 19th century English landscape artists and even 19th century Hudson River school painters. It is this juxtaposition and quiet tension that gives the exhibition its contemporary power.



River View—Lamberts Point, 2005
Digital Print
H. 23.5" L. 35.5" (unframed) Edition: 5

Through the development of *Working on the Water: Maritime Commerce in the Hampton Roads Region, New Works by Janos Enyedi*, we anticipated a fascinating and important exhibition. What he has produced exceeded our most ambitious thoughts. We invite you to join us as we find both the seen and the unseen in Hampton Roads through Janos Enyedi's eyes.

L. Cameron Kitchin
Executive Director
Contemporary Art Center of Virginia

Artist's Statement

by Janos Enyedi

The creation of this exhibit has been an extraordinary adventure for me. It has dramatically altered the way I see, both as an artist, and as an American. It has significantly advanced an already existing change in how I create my images; and, it has profoundly changed the way I see America at work. "Work" is the important word here because I have always considered America a great work-in-progress. This is absolutely true in Hampton Roads.

My last series of images focused on the now "cold" Bethlehem Steel Works—a remaining vestige of the height of our Industrial Age. When I first saw *The Steel*, I thought I had discovered the place where America was made, and so it was—from the Empire State Building to the St. Louis Arch to the Golden Gate Bridge, and much of the infrastructure in between. To me it was huge, but soon, sadly, it will vanish.

In Hampton Roads, I discovered incredible vistas—an industrial symbol of working America—as far as my eyes could see. Each bend in the Elizabeth or James Rivers contained so many stunning elements. Structures that I once thought were huge became the details, and even the details were of epic

proportion. The huge machines that overwhelmed me, when seen close-up, became small parts of the larger panorama.

Residents of the region who view this exhibit will recognize the landmarks they see everyday from a distance. It will strike a familiar, yet very vague visual recollection—a means of physically locating themselves in the larger terrain. But relatively few know what really happens here. Up close, the pace is staggering and non-stop.

I found Bethlehem, Pennsylvania, to be a hub where America was made. Along this stretch of Virginia's waterways, I discovered where America starts. The history of the region is well-known. Jamestown was founded as a deep water port. Captain John Smith's vision has proven to be prophetic.

Hampton Roads is a portal to the United States and a doorway to the rest of the world. The maritime commerce that takes place here is nothing short of the lifeblood of this country's global economy. It has been an enormous pleasure to create the images seen here and an enriching experience meeting some of the extraordinary people who labor on the waterways of Hampton Roads.

Janos Enyedi



Night Traffic on the River off Coal Pier 6, 2005
Digital Print
H. 7.25" L. 38" (unframed) Edition: 5

Essay

by Brenda LaBier

In his new exhibition, *Working on the Water: Maritime Commerce in the Hampton Roads Region*, *New Works* by Janos Enyedi, the artist decided to focus solely on Hampton Roads' rich tradition of maritime commerce. That decision began a journey of extraordinary discovery, marked by in-depth exposure and access to the working places of industrial activity in a thriving region possessing abundant natural beauty.

The works selected for this exhibition, although from numerous sites, have a single thread that runs through them—the waterways of the Hampton Roads region. The Elizabeth and the James Rivers, as well as the people who ply them and work along their shores, are the heart of “*Working on the Water*.”

For the past 30 years, Enyedi has found inspiration in America's industrial landscapes. Traditionally a sculptor, painter and printmaker, his technique has evolved with the content of his work. Moving from steel to paper to photography, these mediums supported his desire to re-create his earliest memories—memories of steel mills, factories and warehouses in Gary, Indiana.

The places he depicted were for the most part creations of his imagination, recollections of sites he had seen as a young man in great American industrial cities including Pittsburgh, Cleveland, Bethlehem, Baltimore, and his native Chicago.

This new body of work marks a significant evolution in the focus of Enyedi's art. He now confirms the actual, not the imaginary, as his industrial landscapes delve into the human aspect as well as the industrial to tell the history of a place and its people.

Long before European settlers arrived in North America, southeastern Virginia's waterways served as the most efficient highway to its interior. After the colonies were established, it was faster and cheaper to build boats and put them in the

service of commerce than to clear land and build roads. In Virginia's early history, the waterways of this region facilitated the nation's western expansion. As the United States grew and developed, roads, railroads and air routes were created, making Hampton Roads a portal linking the nation to the world. Water was the central element in the region's commerce and life.

As maritime commerce expanded in Hampton Roads, bigger boats were built to carry more products at lower cost. As the ships increased in size and number, so did the ever-expanding facilities which served them. Today, the region's skylines and waterways are dominated by the silhouettes of all manner of vessels and gargantuan cranes like the image *Hammerhead Crane Detail, Norfolk Naval Shipyard* (above), or the floating dry docks seen in *Titan on the Elizabeth—NORSHIPCO* (right).



In the largest sense, many of the images shown in this exhibition depict the wide variety of maritime commerce in Hampton Roads as well as the overwhelming scale of the sites and the enormous tools they employ. Looking at *Grand View—The Port of Virginia* (above), or *Elizabeth River View from the TCS Material Yard*, one realizes that they are landscapes in which the land has been conquered by the massive machinery used to move goods and materials. To that point, the new Virginia-Class cranes at The Port of Virginia are currently the largest and fastest





container cranes in the world, moving materials our society uses everyday. In Enyedi's art, they serve as man-made landmarks metaphorically akin to the cathedral spires found in classical European landscape paintings.

While this synergy between working water and working land is complete, the exhibition also features pastoral vistas like *River View—Lamberts Point* (above), where human presence, while visible, recedes into the background and the water offers up serene beauty.

From these grand views, Enyedi zeroes in on details and finds art in places and objects that might seem to have little or no connection to the water, but, in fact, owe their existence to it. Many of these images are close-ups of the machinery used to move materials to and from the water. Because of their function, they are seldom considered for their visual or aesthetic qualities.

He captured many of these details during the rare moments when there was no one present and no activity was in progress. Yet they convey a sense of energy and history. The machines have been constructed to withstand powerful forces



and clearly have suffered from exposure to the elements. That wear and tear, however, creates the rich patinas seen in many of Enyedi's works. *Coal Pier 6—Dockside Detail* (left), depicts the small and very fragile looking support and wheel system of a coal-loading tower that is actually several stories tall. Behind it is a section of a ship waiting for its cargo. Visually, it looks like an abstract painting, albeit one created by time, tide and hard use. Another example of energy and history can be seen in the interior view of *Gear Room Detail—Colonna's Shipyard* (left). Usually hidden from sight, the gear room tells the story of the Colonna family history of craftsmen. The original chains are still on site, and over the years have been powered by horse, steam and electricity to pull ships into the yard.



There are other moments where the pace of work appears to be so slow that it seems not much is happening. This is visible in *Stacker Track—After A Storm, TCS Materials Yard* (top right). The slow pace is pure illusion. The continuous

deep-seated tracks confirm that massive amounts of material—sand, gravel and cement, the raw ingredients that are turned into the concrete we use to build our world—pour through such places.



Examining *Dumper—Dominion Terminal Associates* (right), the viewer sees a different force at work. The residue of turning coal into energy and the heat necessary to accomplish that task come together in an almost nightmarish mix, the same mix which allows us to turn on our lights and forge the steel used to make any number of products, including more ships.



Both in grand vistas and in details, Enyedi's work echoes this concept: form follows function. While the equipment and architecture vary widely, they are all designed to accomplish specific tasks as efficiently as possible. That concept also gives them a sculptural resonance that is compelling and even beautiful, if one can see it as Enyedi does. In the image *Loader Detail, Sunset—Dominion Terminal Associates* (right), he found a unique beauty in the bare-bones structure of the loader that is at once powerful and delicate. Enyedi has a unique gift for finding such hidden qualities and transforming what most of us see only as hulking or threatening machines into lucid, lyrical art.

Dumper—Dominion Terminal Associates, 2005
Digital Print on Archival board
H. 12" L. 16" D. 1" Edition: of 10



Another example of Enyedi's vision is *Stacker/Reclaimers (Sunflower)—Dominion Terminal Associates* (next page). The full piece of equipment depicted in the image could easily be akin to an anthropomorphic prop created for some *Star Wars*® episode. Yet Enyedi found a detail entering on the left side



Stacker/Reclaimers (Sunflower)—Dominion Terminal Associates, 2005
 Digital Print, Charcoal on Archival Board
 H 18" L 36" D 3.75" (unframed) Edition: 10

of the frame that could be likened to a sunflower or a child's pinwheel, except for the fact that each individual bucket (or flower petal) lifts two tons of coal at a pass.

Aesthetically, technically and metaphorically, Enyedi's artwork functions on many levels. Ferdinand Protzman, noted author, critic and contributing editor to *ArtNews* described his work as follows:

*"Through his art, we see things that most of us couldn't or wouldn't see even in sights we pass by every day. 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. In the familiar he finds access to the universal. His art makes visible ordinary miracles, the visual wonders of waterways and industrial activity that surrounds us. While there are rarely people found in his images, the works convey a sense of huge numbers of human beings laboring together in great creative enterprises, practicing collective alchemy on a mammoth scale."*¹

In all of Enyedi's work there is a very strong sense of place. In his early works, even though the sites were purely imaginary, one felt like they had seen those places somewhere before or that they were just down the road and around the corner. In many cases, the locations which inspired him now stand as fading or vanished mementos of America's industrial heyday. The industrial heartland of

the Midwest has declined into the "rust belt." Major industrial sites like Ambridge, Lackawanna and the Great Andrew Carnegie Homestead Works in Pennsylvania have become vacant lots, their structures and machinery sold for scrap. The Bethlehem Steel plant, the first actual site Enyedi studied, barely stands, its monolithic blast furnaces forever cold.

Now he takes viewers on his journey of discovery through one of the largest ports on the east coast and asks us to look with fresh eyes at what we see every day. Enyedi's quest to capture the essence of a given place, such as Hampton Roads, has influenced how he makes art. Of late, he has turned to state-of-the-art technology in the creation of his images: the use of digital photography, the computer, and large-scale digital printing. The new technology Enyedi employs is not an end in itself. Rather he treats it as yet another tool added to his extensive and unique array of art-making techniques, which often includes traditional media. In many of his works, Enyedi adds three-dimensional sculptural elements that result in hybrid, hyper-real pieces. This new way of working was especially valuable in the production of this exhibit, in particular because of the vast amount of visual information necessary to create a site-specific portrait of the Hampton Roads waterways in a very short period of time.

In our efforts to seek support and gain access to photograph these sites, we found that maritime industries and the people who work them resemble communities all of their own. We had the advantage of experiencing them from within and learned that they have endured time and are revered and guarded by the generations who have devoted their lives to them. The waterway is a life line and *Working on the Water: Maritime Commerce in the Hampton Roads Region, New Works* by Janos Enyedi, is an effort to make conscious to the public the impact industry has in this area, what made this nation great, and what made Hampton Roads one of the largest ports on the east coast. With the American industrial landscape diminishing, Enyedi's images serve as a record of a history and a heritage.

Brenda LaBier
 Curator
 Contemporary Art Center of Virginia

¹ Protzman, Ferdinand. *Made in America: The American Industrial Landscape—Reconstructed*. Essay from exhibition catalogue, pp. 3-7



River Diptych—Lamberts Point, 2005
Digital Print
H. 25.5" L. 38" (unframed) Edition: 5



Gypsum Baron, 2005
Digital Print
H. 9.5" L. 38" (unframed) Edition: 5



Working on the Water (fantail of the Miss Lori), 2005
Digital Print
H. 18.75" L. 60" (unframed) Edition: 3



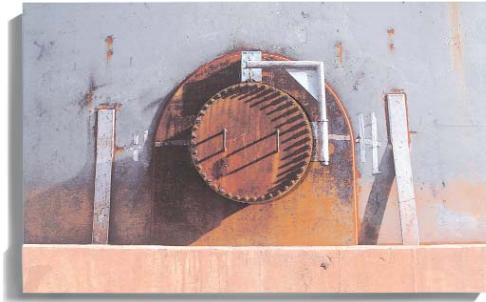
above left
New Tank/Ladder Shadows—Virginia Natural Gas, 2005
Digital Print on Archival Board
H. 26.5" L. 37.75" D. 6.5"



above right
Cranes, 2004
Digital Print
H. 12.25" L. 38" (unframed) Edition: 10



right
Titan on the Elizabeth—NORSHIPCO, 2005
Digital Print
H. 13.5" L. 24" (unframed) Edition: 5



above left
Hammerhead Crane Detail—Norfolk Naval Shipyard, 2005
Digital Print
H. 11" L. 17" (unframed) Edition: 10

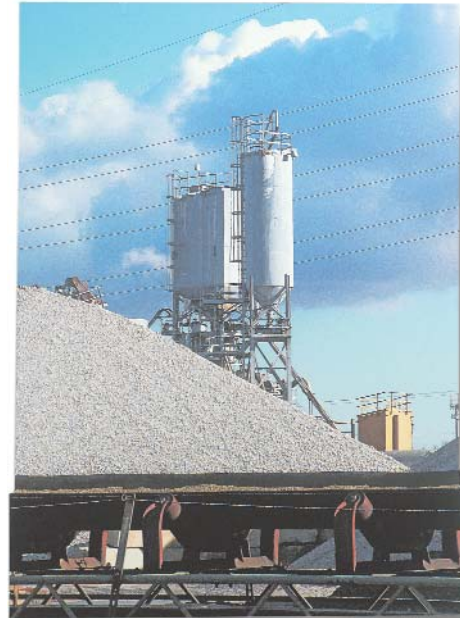
above center
Tank Detail—Virginia Natural Gas, 2005
Digital Print, Acrylic on Archival Board
H. 10.5" L. 17" D. 1" Edition: 10

above right
Jordan Bridge Reflection, 2005
Digital Print
H. 26.25" L. 24" (unframed) Edition: 10

left
Jordan Bridge, Chesapeake, Virginia, 2005
Digital Print
H. 10.25" L. 17" (unframed) Edition: 10



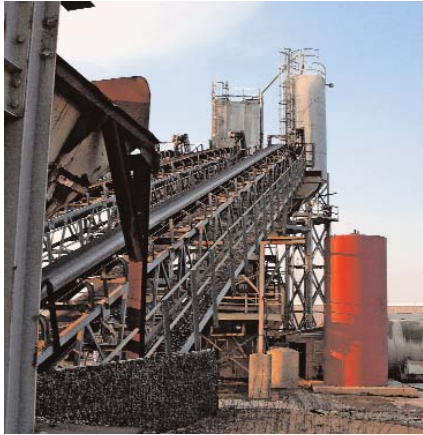
above left
Stacker Tracks—after a Storm, TCS Materials Yard, 2005
Digital Print
H. 38" L. 50" (unframed) Edition: 10



above center
Material Belt/Yard Detail—TCS Materials, 2005
Digital Print, Acrylic, Stone, Ballast on Archival Board.
H. 38" L. 28.5" D. 4" Edition: 3



above right
Lowering Sky—TCS Materials Yard, 2005
Digital Print
H. 9.25" L. 17" (unframed) Edition: 10



above left
Hopper Belts (Sunrise)—TCS Materials Yard, 2005
Digital Print
H. 11.5" L. 11" (unframed) Edition: 10



above right
Long Belt/Moving Sand (Sunrise)—TCS Materials Yard, 2005
Digital Print, Ballast, Stone on Archival Board
H. 17.5" L. 38" D. 3"

right
Main Yard Detail—TCS Materials, 2005
Digital Print, Stone, Ballast on Archival Board
H. 7.25" L. 17" D. 3.75" Edition: 5





left

Potash Dome—Southern States Cooperative, Chesapeake, VA, 2005
Digital Print
H. 24.5" L. 35.5" (unframed) Edition: 5

below top

Elizabeth River View from the TCS Materials Yard, 2005
Digital Print, Acrylic, Enamel on Archival Board
H. 7.75" L. 17" D. 1" Edition: 10

below bottom

Dawn on the Elizabeth from the TCS Materials Yard, 2005
Digital Print
H. 11.25" L. 17" (unframed) Edition: 10



above

Stacking Granite (Dawn)—TCS Materials Yard, 2005
Digital Print, Stone on Archival Board
H. 11.25" L. 17" D. 4.5" Edition: 10





above
Coal Pier 6—Norfolk Southern, 2005
Digital Print
H. 24" L. 60" (unframed) Edition: 3

left
Incoming Coal—Norfolk Southern, Lamberts Point, 2005
Digital Print
H. 23" L. 38" (unframed) Edition: 5



page 14, far left

Anchor—Norfolk Southern Coal Pier 6, 2005
Digital Print, Acrylic, Enamel on Archival Board
H. 21.5" L. 30" D. 1" Edition: 10

middle

Bow of the Great Glory—Norfolk Southern Coal Pier 6, 2005
Digital Print
H. 9.25" L. 14.5" (unframed) Edition: 10

right

Loader Detail, Rotating Telescoping Coal Shoot
—Norfolk Southern Coal Pier 6, 2005
Digital Print
H. 38" L. 21" (unframed) Edition: 5



page 15, right top

Coal Pier 6—Dockside Detail, 2005
Digital Print
H. 26" L. 38" (unframed) Edition: 5

right bottom

Loader Detail—Norfolk Southern Coal Pier 6, 2005
Digital Print
H. 9.75" L. 17" (unframed) Edition: 10



below

Coal Pier 6, Detail (Rainy Day), 2005
Digital Print
H. 17.75" L. 60" (unframed) Edition: 5





page 16, above

Grand View—The Port of Virginia, 2005

Digital Print

H. 13" L. 80" (unframed) Edition: 3

left

Loading the CMA CGM Utrillo—The Port of Virginia, 2005

Digital Print

H. 24" L. 38" (unframed) Edition: 5

page 17, left

Straddle Carriers—The Port of Virginia, 2005

Digital Print

H. 28" L. 38" (unframed) Edition: 5

far right

Cranes and Containers—The Port of Virginia, 2005

Digital Print

H. 38" L. 23" (unframed) Edition: 5





above
CMA CGM Utrillo from the Boom—The Port of Virginia, 2005
Digital Print
H. 38" L. 28" (unframed) Edition: 5



above right
Containers—The Port of Virginia, 2005
Digital Print
H. 9.75" L. 17" (unframed) Edition: 10



right
Samson Crane Detail—The Port of Virginia, 2005
Digital Print
H. 40" L. 60" (unframed) Edition: 3



above
The Port of Virginia, 2005
Digital Print
H. 38" L. 73" (unframed) Edition: 3



left
Container Crane #10—The Port of Virginia, 2005
Digital Print
H. 9.25" L. 17" (unframed) Edition: 10



left
Mooring, James River, 2005
Digital Print
H. 12.5" L. 38" (unframed) Edition: 5

below
Loading—Portsmouth Marine Terminal, 2005
Digital Print
H. 13.25" L. 38" (unframed) Edition: 5





above
Grand View/Portsmouth Marine Terminal
—Maersk Sealand, 2005
Digital Print
H. 12.5" L. 80" (unframed) Edition: 3

right
Container Cranes, Portsmouth Marine Terminal
—Maersk Sealand, 2005
Digital Print
H. 22.75" L. 38" (unframed) Edition: 5





above
Dock Reflection—Colonna's Shipyard, 2005
Digital Print, Acrylic, Enamel on Archival Board
H. 12" L. 16" D. 3" Edition: 5



right above
Gear Room Detail—Colonna's Shipyard, 2005
Digital Print
H. 11" L. 12" (unframed) Edition: 10



right bottom
Railway Chain Detail—Colonna's Shipyard, 2005
Digital Print
H. 14.25" L. 30" (unframed) Edition: 10



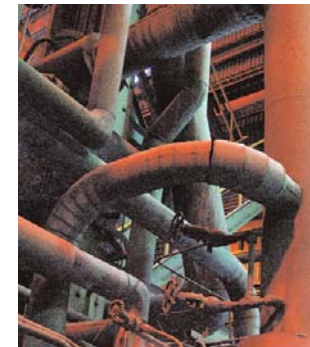
above left
Crane Detail—Colonna's Shipyard, 2005
Digital Print
H. 12" L. 16" (unframed) Edition: 10

above
Tight Fit—Colonna's Shipyard, 2005
Digital Print
H. 26.25" L. 38" (unframed) Edition: 10

left bottom
Barge Detail—Colonna's Shipyard, 2005
Digital Print
H. 10.5" L. 17" (unframed) Edition: 10



above
Across the Elizabeth—Chesapeake Energy Center, 2005
Digital Print
H. 16" L. 60" (unframed) Edition: 5



bottom left
Chesapeake Energy Center Detail, 2005
Digital Print
H. 11" L. 17" (unframed) Edition: 10

bottom right
Chesapeake Energy Center, Interior, 2005
Digital Print
H. 12" L. 10.5" (unframed) Edition: 10



above
Truck Detail—Chesapeake Energy Center, 2005
Digital Print
H. 24" L. 20.75" (unframed) Edition: 5



right
Façade, Chesapeake Energy Center, 2005
Digital Print
H. 26.25" L. 38" (unframed) Edition: 5



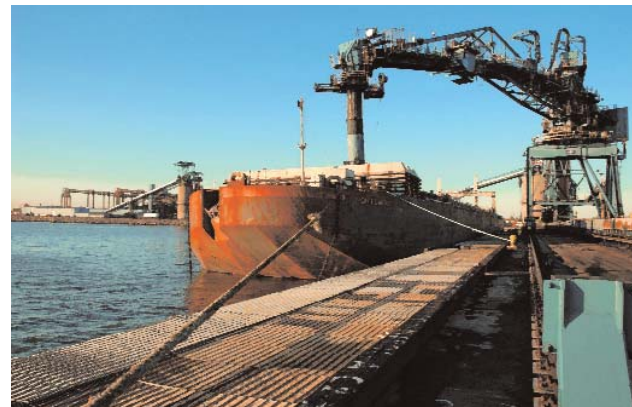
above left
Loader Detail (Sunset)—Dominion Terminal Associates, 2005
Digital Print
H. 28" L. 38" (unframed) Edition: 5



above right
Loading a Sea-Going Barge (Sunset)—
Dominion Terminal Associates, 2005
Digital Print
H. 4.75" L. 16.75" (unframed) Edition: 10



center right
River Commerce/Moving Material—
Dominion Terminal Associates, 2005
Digital Print, Ballast on Archival Board
H. 8.25" L. 17" D. 1.5" Edition: 5



right
Pier View/Loader—Dominion Terminal Associates, 2005
Digital Print
H. 11" L. 17" (unframed) Edition: 5



above left
Loading Shoot, Dominion Terminal Associates, 2005
Digital Print
H. 10" L. 17" Edition: 10

above right
Sleeping Giant—Dominion Terminal Associates, 2005
Digital Print, Charcoal on Archival Board
H. 11' L. 14.25" D. 2.5" Edition: 10

left center
Stacker Alley—Dominion Terminal Associates, 2005
Digital Print, Charcoal on Archival Board
H. 10.75" L. 16" D. 1" Edition: 10

left bottom
Stacker Shadow—Dominion Terminal Associates, 2005
Digital Print, Charcoal on Archival Board
H. 6.75" L. 17" D. 1" Edition: 10



left

Dozer and Stacker—Dominion Terminal Associates, 2005

Digital Print, Charcoal on Archival Board

H. 23" L. 40" D. 1" Edition: 3

right

Dozer—Dominion Terminal Associates, 2005

Digital Print, Charcoal on Archival Board

H. 23" L. 36" D. 3.5" Edition: 5



Rail Yard (Sunset)—Dominion Terminal Associates, 2005
Digital Print
H. 24" L. 38" (unframed) Edition: 5



above left
ZIM, Sao Paulo II—Waiting for the Pilot, 2005
Digital Print
H. 17" L. 11.25" (unframed) Edition: 10

above center
Running before the Zim Sao Paulo II, 2005
Digital Print
H. 25.25" L. 38" (unframed) Edition: 5

bottom left
Astern of the Zim Sao Paulo II, 2005
Digital Print
H. 12.5" L. 11" (unframed) Edition: 10



right
Pilot Boarding the Zim Sao Paulo II, 2005
Digital Print
H. 192" L. 38.75"



above left
Jacob's Ladder, 2005
Digital Print
H. 38" L. 19.25" (unframed) Edition: 10



above center
Magleby Maersk from the Pilot Launch, 2005
Digital Print
H. 11.25" L. 17" (unframed) Edition: 10



bottom left
Pilot Departing—CMA CGM Utrillo, The Port of Virginia, 2005
Digital Print
H. 10" L. 17" (unframed) Edition: 10



right
Capt. Billy Diggs Boarding the Magleby Maersk, 2005
Digital Print
H. 38" L. 25.25" (unframed) Edition: 5

Artist's Resume

ONE PERSON EXHIBITIONS

- 2005 *Working on the Water: Maritime Commerce in the Hampton Roads Region, New Works by Janos Enyedi*, Contemporary Art Center of Virginia, Virginia Beach, VA
- 2005 *Made in America*, The Carillon, Charlotte, NC
- 2005 *The American Industrial Landscape—Reconstructed: POWER, STEEL, CONCRETE*, Kathleen Ewing Gallery, Washington, DC
- 2005 *Made in America: The American Industrial Landscape—Reconstructed*, The American Institute of Architects, Headquarters Gallery, Washington, DC
- 2004 *Janos Enyedi—MADE IN AMERICA—The American Industrial Landscape Reconstructed*, Payne Gallery, Moravian College, Bethlehem, PA, organized by the Smithsonian Affiliate, National Museum of Industrial History/Morris Museum, Augusta, GA/Butler Institute of American Art, Youngstown, OH
- 2003 *Working Spaces—Working Places*; AFL-CIO Headquarters, Washington, DC
- 2001 *Memories of Milltown: A Twenty-Five Year Survey*, Oglebay Institute Stifel Fine Arts Center, Wheeling, WV
- 1999 *Selected Works*, The Project Room, M-13 Gallery, New York, NY
- 1998 *Industrial Strength Landscapes*, The Bonfoey Company, Cleveland, OH
- 1996 *Bridge Variations & Hohenzollern Bridge Series*, Artists' Museum, Wash., DC
- 1995 *Made in America*, 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
Drawings and Sculpture, Dupont Center, Corcoran School of Art, Wash., DC

COMMISSIONS

Cardinal Virginia Concrete, Springfield, VA
Mascaro Corporation—Corporate Headquarters, Pittsburgh, PA
Eisbaren Berlin, Berlin, Germany
ARMCO—Corporate Headquarters, Pittsburgh, PA
Series of Cast Paper works for Meade Paper Company, Washington, DC
Bearing Point—Virginia, Texas, Colorado, New Jersey, New York, Georgia, Australia

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Morris Museum of Art, Augusta, GA
Butler Institute of American Art, Youngstown, OH
McKenzie Group, Cleveland, OH
Deloitte & Touche, Pittsburgh, PA
Phillip Morris Companies, Hdqtr., New York, NY
Mascaro Corporation, Pittsburgh, PA
Bayer Corporation, Pittsburgh, PA
Eichleay 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 Assoc. of Machinists and Aerospace Workers, Geneva, Switzerland
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, Washington, DC
KPMG Consulting, Tysons Corner, VA
Andersen Consulting, Tysons Corner, VA
Lee Technologies, McLean, VA
Jones, Day, Revis & Pogue, Pittsburgh, PA
AFL/CIO—National Headquarters, Washington, DC

AWARDS

2004-2005 Virginia Commission for the Arts, Fellowship in Painting

EDUCATION

1965-1970 Southern Illinois University, Carbondale, IL
1973-1975 Corcoran School of Art, Washington, DC, Bachelor of Fine Arts

Janos Enyedi's complete resume may be reviewed at www.furnaceroadstudio.com



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Senior Police Officer Lee Hasty

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Dan Demers

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Captain William Counselman

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Murray Bring
Mark Enyedi
Fred Knight
George Pearsall
John Scruggs
Jack Taylor



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