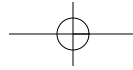
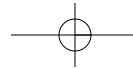


WASHINGTON
CONVENTION CENTER

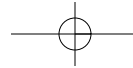
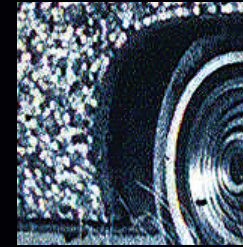
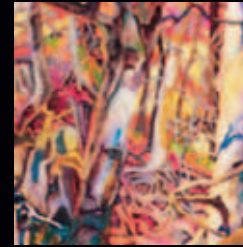
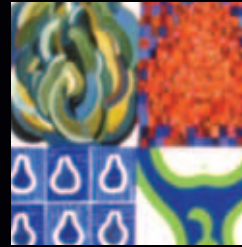
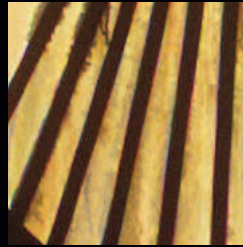
801 Mount Vernon Place, NW
Washington, DC 20001

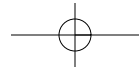
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WASHINGTON CONVENTION CENTER ART COLLECTION

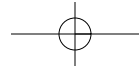




JIM SANBORN
Lingua, 2003, Street Level

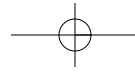
Walk through the Grand Lobby, and two 16-foot columns will flank you. These columns are etched through with foreign language text recalling historic gatherings — or conventions — of people from 1400 BC until the 19th century. The text is inscribed onto the bronze in eight different languages — French, Ethiopian, Greek, Latin, Spanish, Chinese, Russian and Ononandaga. Appropriately, Sanborn calls his piece *Lingua*, which in Latin, means “spoken word.” A native of Washington, DC, Sanborn influences include the physical sciences, archeology, mythology and unseen forces of nature.

Photo credit: Kenneth Wyner



It is the one show
at the Washington Convention Center
that never ends.

Welcome to the home of the largest public art collection in Washington, DC. Throughout our facility, you will find more than 120 works of art — sculpture, painting, photography, mixed media and graphics. It may surprise you to find an art collection in a convention center. Then again, we wanted to offer our guests a truly special experience. So please take time to look around, admire and enjoy the show.



OUR ART PROGRAM GIVES A SENSE OF WHO WE ARE AND WHERE WE LIVE.

The new Washington Convention Center has everything you could ask for — huge exhibit halls, plenty of meeting rooms, a spacious ballroom, inviting architecture and every technological advance imaginable. But we wanted to offer our guests more, something that was uniquely personal, and we found our solution in art. ■ Who better to help develop a collection than the directors and curators from the National Gallery of Art, Smithsonian American Art Museum, Corcoran Gallery of Art, Federal Commission of Fine Arts and DC Commission on the Arts and Humanities. ■ While everyone acknowledged that the Center was not a museum, we still felt art would bring more humanity to the facility. And it has. Artists were selected from all over the globe. Yet to honor our local art community, we are proud that more than 50% of the artists came from the Washington area.

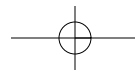
2



Rik Freeman
Shaw Rhythms, 2003
Level Two



Billy Colbert
The Spirit of Sunday in Shaw, 2003
Level Two





Frank Smith / Arnetta Lee
Shaw, The Root and Fabric of a Community, 2003
 Level Two



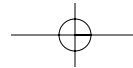
Deirdre Saunder
Moments in Time and Place, 2003
 Level Two

OUR PRIDE AND JOY.

Every work of art holds a special value to us. One show-piece is the dynamic Shaw Wall, which honors and celebrates the Shaw community, the neighborhood that is home to the Center. The 72-foot long wall comprises four different pieces and features five artists from the community. From the 1890s to the 1950s, the Shaw neighborhood was the heart of Washington's

African American community. The Shaw Wall celebrates the neighborhood's rich history. Creating the Wall was a collaborative process, with members of the Washington Convention Center Authority Advisory Committee and the Ad Hoc Shaw Wall Community Art Program Committee selecting the artists and regaling them with colorful stories about their neighborhood.

These tales were instrumental in creating the works. One of the pieces created by the team of Frank Smith and Arnetta Lee highlights the notable individuals, landmarks and organizations that have been a part of the community's history. The Shaw Wall is located on Level Two near the L Street Bridge.

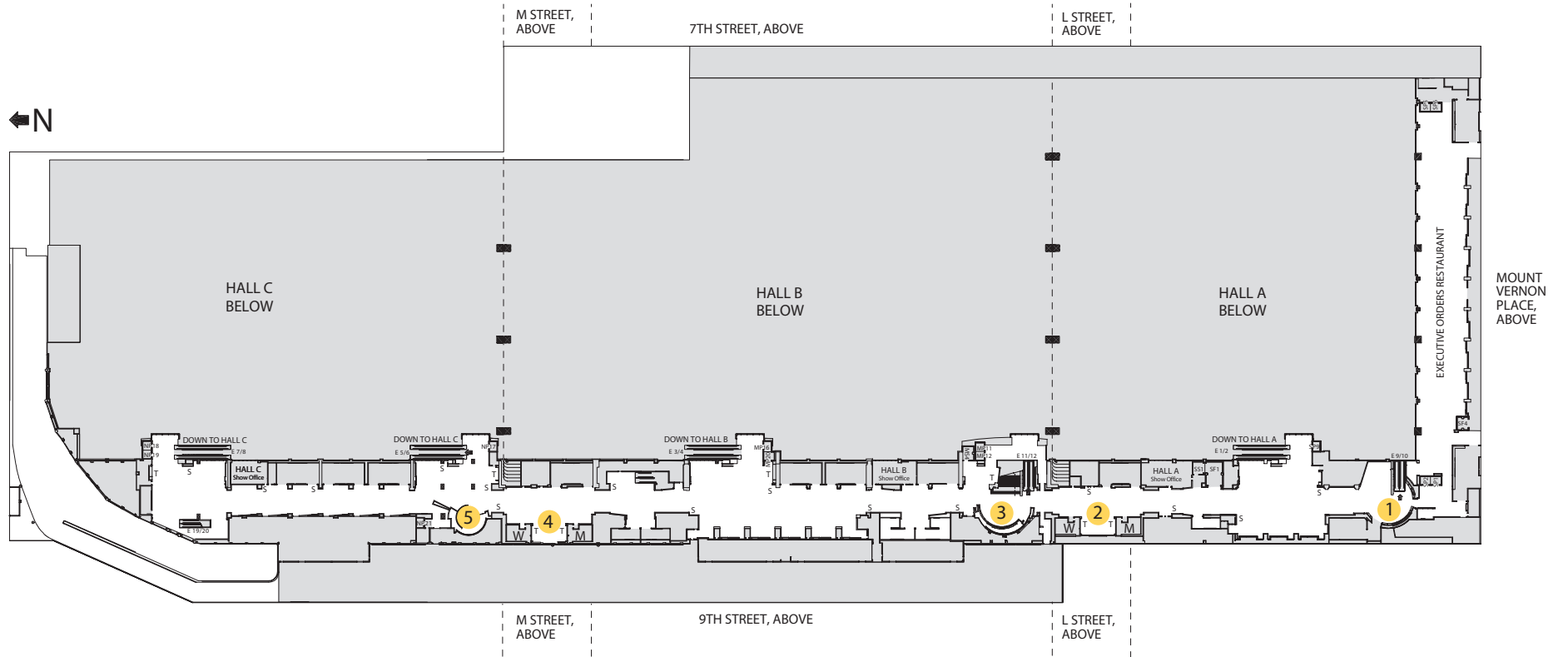


CONCOURSE

(LEVEL L1)
EXHIBIT HALLS A, B & C

A ART

4



N STREET,
ABOVE

HALL C
BELOW

HALL B
BELOW

HALL A
BELOW

EXECUTIVE ORDERS RESTAURANT

MOUNT
VERNON
PLACE,
ABOVE

M STREET,
ABOVE

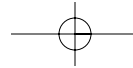
7TH STREET, ABOVE

L STREET,
ABOVE

M STREET,
ABOVE

9TH STREET, ABOVE

L STREET,
ABOVE



1



Donald Lipski
Five Easy Pieces, 2003
*This piece is also viewed from
Street Level and Level Two.*

2b



Chan Chao
Young Buddhist Monk,
1997

2a



Chan Chao
Thaung Tin and Friend,
1997

2c



Chan Chao
Young Recruit for CNF,
1997

3



Larry Kirkland
Capital Stars, 2003
*This piece is also viewed from
Street Level and Level Two.*

4a



Greg Hannan
Progeny #2, 2001

4b



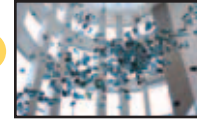
Greg Hannan
Progeny #1,
2001

4c

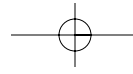


Greg Hannan
Progeny #4, 2001

5



Costas Varotsos
Galaxy, 2003

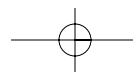
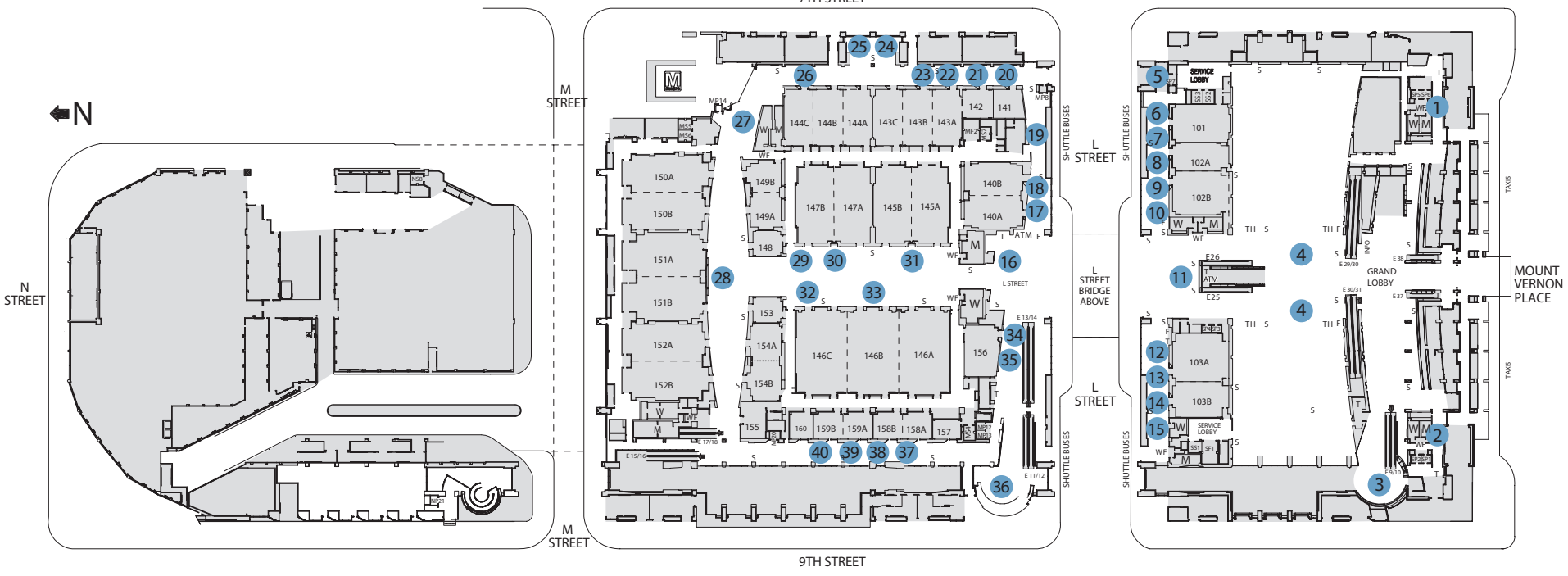








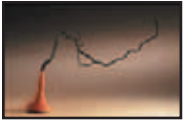
STREET LEVEL




(LEVEL 1) GRAND LOBBY/REGISTRATION
MEETING ROOMS 101-103 AND 140-160
LOADING DOCK ENTRANCE









A ART

6



- 1 
Nan Montgomery
American Girl, 1991
- 2 
John Winslow
What Rooms Reveal, 2001
- 3 
Donald Lipski
Five Easy Pieces, 2003
This piece is also viewed from the Concourse and Level Two.
- 4 
Jim Sanborn
Lingua, 2003
- 5 
Patricia Tobacco Forrester
Pierce Mill II, 1992
- 6 
William Christenberry
Wall Construction with Number 3, 2003
- 7a 
Jann Rosen-Queralt
Ear Trumpet IV, 2001

- 7b 
Nancy Sansom Reynolds
Flux, 1999
- 7c 
Foon Sham
Rock in Volyage, 2001
- 8 
Karen O. Brown
Flying Dreams, 2003
- 9 
Judy Jashinsky
Family Portrait, 1992
- 10 
Gerd Rohling
Untitled, 2003
- 11 
Naomie Kremer
Two to One, 2000
- 12 
Willie Cole
Schwinn tji wara, 2002
- 13 
Tom Nakashima
Orchard Pile on Westwood Road, 2003

- 14 
Lorna G. Thorne
Great Expectations, 2002
- 14 
Stephen Talasnik
Observation Deck, 2000
- 14c 
Stephen Talasnik
Landing Pad, 2000
- 15 
William Dunlap
Landscape and Variable, 2003
- 16 
Sol LeWitt
Wall Drawing #1103, 2003*
This piece is also viewed from Level Two.
- 17 
Dana Wyse
120 Pill Cure Displays, 2002
- 18 
Sara Sze
Untitled (Footprint), 2003
- 19 
Al Smith
Crossings, 1986

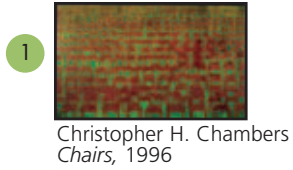
- 20 
Ming Wang
Space Orchestra, 1989
- 21 
Edith Kuhnle
Tidewater, 2001
- 22 
Tatiana Kaupp
Cape May #1, Tapioca, 2002
- 23 
Cedric Smith
Annie Lue's Cake, 2002
- 24 
Yuriko Yamaguchi
Politics/Power = Human Nature, Metamorphoses #102-103, 2003
- 25 
Wendy Ross
Millefiore Volvox I, 1998
- 26 
Preston Sampson
Good Counsel, 2000

- 27 
Sam Gilliam
Many Things, 2003
- 28 
Ivan Chermayeff
Sky, Land, Sea, 2003
- 29 
Juan Bernal
Far Away, 2001
- 30 
Willem de Looper
Untitled, (Santa Fe), 1992
- 31 
Dinh Q. Le
Untitled (1), 1998
- 32 
Roberto Azank
Still Life #144, 2002
- 33 
Chul-Hyun Ahn
Emptiness, 2003
- 34 
Darren Lago
Loafer Round, 1999

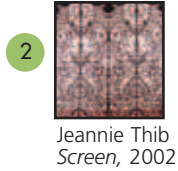
- 35 
Kendall Buster
Parabiosis II, 2003
- 36 
Larry Kirkland
Capital Stars, 2003
This piece is also viewed from the Concourse and Level Two.
- 37 
Jose Patricio
Serie Cento E Doze Dominos, 2000/2002
- 38 
Diego Masi
Bicycle, 2002
- 39 
David Kohan
Domain, 1996
- 40 
Trevor Young
Slanted Dark, 2001

*See Sol LeWitt's profile on page 14 for a list of contributing artists.

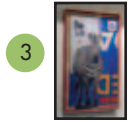
PHOTO GALLERY 10-20



1 Christopher H. Chambers
Chairs, 1996



2 Jeannie Thib
Screen, 2002



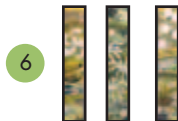
3 Andrea Maki
Silver City, 1998



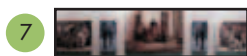
4 Radcliffe Bailey
Black Star Line, 2002



5 Lisa Scheer
Rapunzel, 1997



6 Betsy Stewart
Pond Totem #33, #19, #32 2002



7 Carrie Mae Weems
The Armstrong Triptych with Bugle Boys, 2000



8 Jae Ko
JK 185, 2002



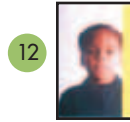
9 Carole Bolsey
Waterfields/Springhouse, 2002



10 Wes Brown
Grand Canal, 2000



11 Harlee Little
Dex, 1977



12 Michael Platt
Child #1, 2002



13a Anne Lorraine Bousch
Women Boxers #1, 2001



13b Anne Lorraine Bousch
Women Boxers #5, 2001



14 Raul Jarquin
Hand, 2000



15a Mary Haggerty
The Button Man, 2001



15b Mary Haggerty
Penguin Plunge, 2001



15c Mary Haggerty
Salt Water Cowboys, 2001



16 Rodney Graham
Welsh Oaks (#3), 1998



17 David Fokas
Balanced Stones, 2002



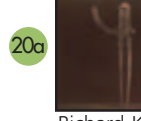
18 Nicholas Kahn / Richard Selesnick
Breaddown, 2000



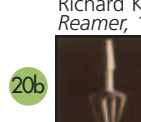
19a Maxwell MacKenzie
Near Pomme de Terre Lake, Grant County, MN, 1997



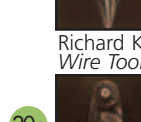
19b Maxwell MacKenzie
Near Twin Bridges, Madison County, MT, 1999



20a Richard Kagan
Reamer, 1992



20b Richard Kagan
Wire Tool, 1992



20c Richard Kagan
Dividers, 1992

SHAW WALL 21-24



21 Frank Smith / Arnetta Lee Shaw,
The Root and Fabric of a Community, 2003



22 Rik Freeman
Shaw Rhythms, 2003



23 Billy Colbert
The Spirit of Sunday in Shaw, 2003



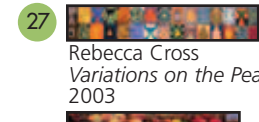
24 Deirdre Saunder
Moments in Time and Place, 2003



25 Pat Steir
Red on Blue Waterfall, 2003



26 Chris Gardner
Arrowdynamics, 1983-2003



27 Rebecca Cross
Variations on the Pear, 2003



28a Annette Polan
Forbidden Fruit Series I, 2000



28b Annette Polan
Forbidden Fruit Series III, 2000



29 Sol LeWitt
*Wall Drawing #1103**, 2003
This piece can also be viewed at Street Level

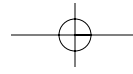


30 Larry Kirkland
Capital Stars, 2003
This piece is also viewed from the Concourse and Street Level.



30 Larry Kirkland
Capital Stars, 2003
This piece is also viewed from the Concourse and Street Level.

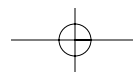
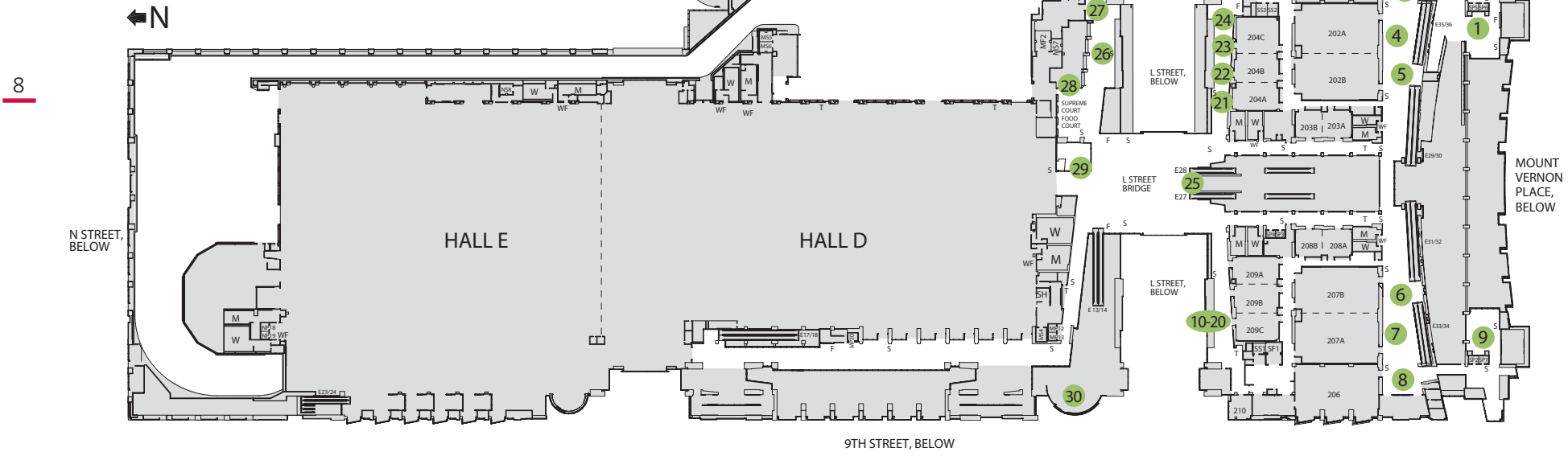
*See Sol LeWitt's profile on page 14 for a list of contributing artists.

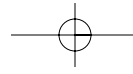


LEVEL TWO

EXHIBIT HALLS D & E
MEETING ROOMS 201-210

A ART



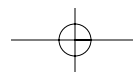
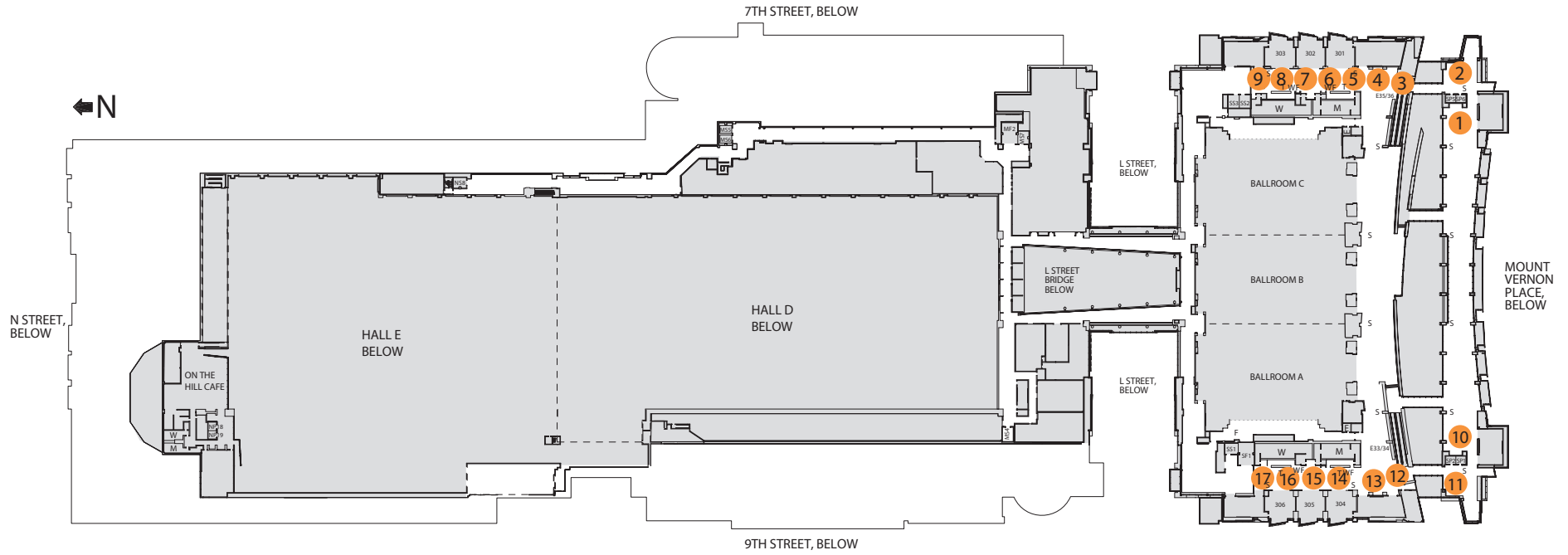


LEVEL THREE

BALLROOM
MEETING ROOMS 301-306
KITCHEN

A ART

10





1
Steven Cushner
Swings, 1998



2
Leni Stern / Louise Sagalyn
Two Tales of a City, 2002



3
Hung Liu
Tribute, 2002



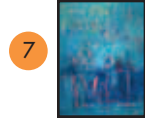
4
Nancy Scheinman
Morning in Full Heart, 2001



5
Gustavo Lopez Armentia
La Rayeula, 2000



6
Soledad Salamé
Two Cities, 1997



7
Mindy Weisel
Remnants of a Dream, 1997



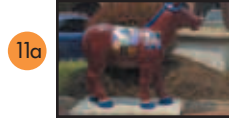
8
Jeff Donaldson
The Vibratory Shock, 2003



9
Therman Statom
Movimiento de la Noche, 2003



10
Jaune Quick-to-See Smith
Tribal Map, 2000-2001



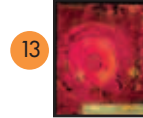
11a
Brian Martin
Buffalo Soldier, 2002



11b
Woolly Mammoth Theatre
Company
Mammoth Magic, 2002



12
Bernard Williams
Evangelista, 1999



13
Joyce Wellman
Heart Beat, 1998



14
Patrick Craig
Round Up, 1992



15a
Aline M. Feldman
Jazz Blue Afternoon, 1992



15b
Aline M. Feldman
Unfastening Day, 1998



16
David Opdyke
Taste Test, 2000



17
Stephen Hendee
Re-ignition, 2003

FEATURED ARTISTS AND THEIR WORKS.

S A M G I L L I A M

Many Things, 2003, Street Level

Gilliam is one of the most influential colorists of the last thirty years. Major museums all over the world hold works of this Tupelo, Mississippi native. And we're lucky enough to be among that esteemed group. Acrylic on birch, *Many Things* is a constructed relief painting evoking a celestial yet earthly landscape. The individual interplay of shapes, through layering and spaces, work to develop the complex relationships with the whole.



12



K E N D A L L B U S T E R

Parabiosis II, 2003, Street Level

Buster received her MFA at Yale University after completing the Whitney Museum's Independent Study Program. Currently, this native Washingtonian is a Professor at the Virginia Commonwealth University. When she's not teaching, she's creating. Her award-winning works have been exhibited throughout the country as well as Spain, South Africa, Germany and Peru. Her commissioned piece for the Center is a suspended sculpture that hangs from the underside of the main escalator. It is constructed of a lightweight powder-coated, enameled steel frame and covered with a shade cloth "skin." The piece resembles a floating city created out of interlocking buildings with visible interiors.



DONALD LIPSKI

Five Easy Pieces, 2003, Concourse Level, Street Level, Level Two

You're sure not to miss Lipski's hanging sculpture in the Center. *Five Easy Pieces* is a collection of giant, geometric shapes made from everyday objects like tennis rackets, kayaks, guitars, bar stools and bicycles — a nod to Lipski's fond childhood memories with his father who was in the bicycle business. As you approach the suspended sculpture from a distance, the individual objects reveal themselves. You can also find Lipski's world-renowned sculptures in national and international museums. His work has been written about extensively and celebrates the common object. He lives in Sag Harbor, New York.

LARRY KIRKLAND

Capital Stars, 2003, Concourse Level, Street Level, Level Two

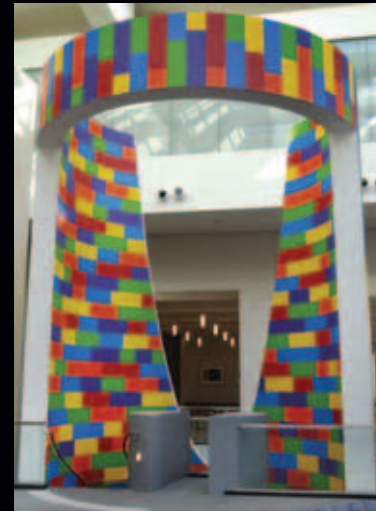
Worldly describes Kirkland. Currently residing in Washington, DC, he has lived in California, Japan, Rhode Island, Virginia, and Oregon. His sculptures have generated worldwide acclaim and carved out a special niche for him in large site-specific installations. *Capital Stars* will no doubt continue to enhance that reputation. This magnificent suspended sculpture combines history, geography and politics. By placing Washington, DC in the center of the piece, Kirkland reinforces the dichotomy that while the nation's Capital is our political epicenter, it stands alone, without a state.



S O L L E W I T T

Wall Drawing #1103, 2003, Street Level, Level Two

Located on the L Street Bridge, this multi-hued, two-level drawing embraces the geometric abstract that defined much of LeWitt's impressive career. Famous for architectural scale works, LeWitt created this piece with a respect for the Center's environment. LeWitt's New York artists led a team of 10 Washington painters who brought this dynamic painting to life: Stevens Jay Carter, Larry V. Colbert, Megan Dyer, Elizabeth Flyntz, John Hogan, Thomas Jennings, Melissa Levin, Luis Peralta, Tomas Ramberg, Jon Routson, Jason Rulnick, Michelle Talibah, Chris Dale Taylor and Joanne Wasserman.



C O S T A S V A R O T S O S

Galaxy, 2003, Concourse Level

A trained architect and sculptor, Varotsos spent many years in Italy working in the Lamorgia mountains on a V-shaped crater left from a WWII shelling. He stacked the crater with plate glass, so it would resemble a pond. A native of Greece, who currently lives in Athens, Varotsos often uses glass to represent water. However, in *Galaxy*, the work he created for the Center, the stones and glass symbolize a loose interpretation of the Big Bang theory.



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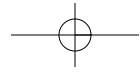
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Associate Curator 2001-2003

Sarah Tanguy, Associate Curator
2000-2001

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Architects, Engineers, P.C.; and
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CEDRIC SMITH
Annie Lue's Cake, 2002, Street Level

Cedric Smith is a self-taught artist, born in Philadelphia, now residing in Atlanta, Georgia. This work *Annie Lue's Cake* appears to be old signage from an earlier era in the South, but it is not an exact depiction. By taking black and white photographs as a representation of the past and then adding color, he brings it into the present.

