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 Onondaga. 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.
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.

It is the one show at the Washington Convention Center that never ends.
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.
Every work of art holds a special value to us. One showpiece 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.
1. Donald Lipski
   *Five Easy Pieces*, 2003
   This piece is also viewed from Street Level and Level Two.

2a. Chan Chao
    *Thaung Tin and Friend*, 1997

2b. Chan Chao
    *Young Buddhist Monk*, 1997

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

4a. Greg Hannan
    *Progeny #1*, 2001

4b. Greg Hannan
    *Progeny #4*, 2001

4c. Greg Hannan
    *Progeny #2*, 2001

5. Costas Varotsos
   *Galaxy*, 2003
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. Mary Haggerty
    Shaw, The Root and Fabric of a Community, 2003

17. Rodney Graham
    Welsh Oaks (#3), 1998

18. David Fokas
    Balanced Stones, 2002

19a. Nicholas Kahn / Richard Selesnick
    Breaddawn, 2000

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

19c. 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

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.

*See Sol LeWitt’s profile on page 14 for a list of contributing artists.
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 Rayuela, 2000

6. Solidad Salamé
   Two Cities, 1997

7. Mindy Weisel
   Remnants of a Dream, 1997

8. Jeff Donaldson
   The Vibratory Shock, 2003

9. Therinan Statem
   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. Mindy Weisel
    Remnants of a Dream, 1997

15b. Aline M. Feldman
    Unfastening Day, 1998

16. David Opdyke
    Taste Test, 2000

17. Stephen Hendee
    Re-Ignition, 2003
FEATURED ARTISTS AND THEIR WORKS.

SAM GILLIAM
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.

KENDALL BUSTER
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 shadecloth “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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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.