A DIALOGUE WITH THE CITY: WORKS OF ART FROM 1936 TO 2006

United States Post Office
and Courthouse
Pittsburgh, Pennsylvania

a

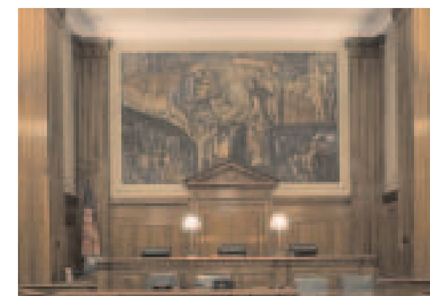
Cover
HOWARD NORTON COOK
Steel Industry, detail

A DIALOGUE WITH THE CITY:
WORKS OF ART FROM 1936 TO 2006

United States Post Office
and Courthouse
Pittsburgh, Pennsylvania

On the occasion of the recent renovation and addition to the United States Post Office and Courthouse in Pittsburgh, Pennsylvania, GSA's Art in Architecture Program commissioned two artists to create works of art to complement the new spaces of this historic building. Brian Shure was selected to paint three large-scale murals portraying present-day scenes of Pittsburgh and Lia Cook, a textile artist, was chosen to create an elaborately designed hand-woven tapestry in which she depicts close-up images of American children. Shure's and Cook's works of art join the Depression-era murals that were already in the building.

After the courthouse was completed in 1934, three artists—Howard Norton Cook, Stuyvesant Van Veen and Kindred McLeary—received commissions from the Section of Painting and Sculpture, an initiative of the Department of Treasury created to place artwork in post offices, courthouses and other federal buildings. Cook, Van Veen and McLeary were chosen through an anonymous national competition organized by the Section to design and execute murals to adorn three of the building's courtrooms. Although McLeary's allegorical depiction of *Modern Justice* (1937) is no longer extant, murals by Cook and Van Veen remain in their original locations behind the judges' benches in the two other historic courtrooms.



HOWARD NORTON COOK
STEEL INDUSTRY

Steel Industry (1936) by Howard Norton Cook is composed of vignettes that depict groups of men laboring in the different processes of iron and coal mining and steel production. In the lower left and lower right sections of the mural, Cook depicts workers extracting iron ore and coal, respectively, from mines deep underground. Iron is the natural element from which steel is created; coal is both the main fuel source used to transport iron ore from the mines and to power many of the steel mills. Cook's careful rendering of these tightly arranged underground vaults provides a compositional framework upon which the aboveground mill scenes rest. Additionally, he separates the two distinct horizontal zones from one another by selecting color palettes indicative of the laborers' activities. The blue and grey tonalities of the lower sections suggest an atmosphere of cool darkness, illuminated solely by the headlamps worn by the men.

In contrast, the upper sections glow with an orange light from the furnaces, the heat from which is almost palpable to the viewer. In the center scene, a group of men is clustered around the tapping and flow of the blast furnace. One man uses a paddle to cast crystals into the stream of molten iron, while others work the flow with long poles. Another man leans over to pour a ladle-full of molten metal into square sand moulds to be cooled. To the left, a man wearing a steel-mesh mask works the pour from a pig-iron machine, while men at the right of the center section monitor the motorized steel-pouring ladle as it discharges into upright steel ingot moulds. The culmination of the steel finishing process is demonstrated in the central lower section—men press steel slabs through a rolling mill—which Cook intended as both the formal and symbolic focal points of his composition.

Although Cook did not include images of industrial accidents, which were all too prevalent among miners and steel workers of the period, he did suggest the dangers inherent in the industry by emphasizing the intense heat of the mill environment and the protective clothing and gear of the workers — namely, the asbestos leggings and gloves, reflective goggles and steel-mesh masks. Rather

HOWARD NORTON COOK
Steel Industry, 1936
Buon fresco, 126 x 209 in.

than capture the horrors of industrial disasters, he chose to celebrate these hard-working men. In a letter addressed to Forbes Watson, director at the Section of Painting and Sculpture, Cook wrote: *"steel and iron workers present a robot-like sensation, superhumans in control of terrifying bursts of flame and streams of molten metal, volcanic monsters, which make an awe-inspiring spectacle of beauty as a result of a routine process in daily industrial life."*[1] Although today one rarely equates beauty with industry, in the 1930s industry was viewed as a symbol of modernity and economic progress.

The success of Pittsburgh's steel mills was integral to the establishment of the city as an industrial center at the turn of the twentieth century. Cook's mural not only represents the importance of manufacturing to Pittsburgh's prosperity, but also emphasizes the contributions of the countless men who worked long hours in the mines, mills and foundries.

HOWARD NORTON COOK
Steel Industry, detail

STUYVESANT VAN VEEN
Pittsburgh Panorama, 1937
Oil on canvas, 126 x 209 in.

STUYVESANT VAN VEEN
PITTSBURGH PANORAMA

Rather than offer a close-up view of industrial processes like Cook's *Steel Industry*, Stuyvesant Van Veen's *Pittsburgh Panorama* (1937) depicts a bird's-eye perspective of the city framed by the impressive George Westinghouse Memorial Bridge. He designed the mural as a composite image of many views that would "represent the spirit of Pittsburgh," rather than literally illustrate the city.[2] The buildings, bridges, rivers, railroads and topography of the city were arranged by design and tone, instead of accurate geography.

In the foreground, Van Veen emphasizes important aspects of Pittsburgh's industrial history, as well as its 1930s present, such as: its grand bridges, its numerous mines, mills and foundries and its mighty rivers, which served as the gateway to the West as evidenced by the profusion of steamboats and barges. In this way, Van Veen elucidates the extent to which industry permeated Pittsburgh's urban landscape in the 1930s. On top of the Westinghouse Bridge, which unifies the overall composition and serves as the symbolic entrance to the city, Van Veen depicts pedestrian and vehicular traffic. The figures that cross the bridge symbolize the diverse population of Pittsburgh during the 1930s—the myriad nationalities and classes of people who emigrated from Europe to work in the region's mines, mills, foundries and offices.

Pittsburgh Panorama is not the mural that Van Veen originally intended to create for the Pittsburgh Post Office and Courthouse. Initially he designed a painting, titled *Death and Life*, which juxtaposed his two conceptions of industrial society in America. Death was represented on one side by what he perceived as 1930s America—a classist society in which the everyday worker was suppressed and exploited by capitalist industry and the few who profited from it. By contrast, Life, which was represented on the opposite side, depicted a hopeful classless society of the future "where labor and industry are united in a brotherhood of co-operation and sharing."[3] In the center of the composition, separating his two perceptions of society, Van Veen depicted an allegorical figure of Justice. Instead of presenting an air of wisdom and fairness typical of such a representation, this Justice was anguished and confused, not knowing which way to turn.

Van Veen's artistic skill was evident in this initial submission and he was subsequently awarded the commission, but the Section's final acceptance of his work was contingent upon a drastic revision of his original concept. Viewed by the Section as left-wing social propaganda, his design was deemed unacceptable for a government art commission destined for the federal courts. Rather than modify his original mural concept, Van Veen opted to create an entirely new design that was not as blatantly critical of contemporary American society. Insulted by the rejection of his preliminary design, Van Veen nonetheless retaliated by inserting a coded symbol of the Communist revolution in his design. As he explained, *"I wouldn't normally have done it, but I was mad enough to compose it so the thrust of the steel mills across the river's curve slightly resembled — to me — the hammer and sickle."*[4]

To the twenty-first century viewer, Van Veen's reference to Communism may seem extreme or odd, but in the 1930s it was common for artists, as well as the general populace, to flirt with the idea of Communism as a solution to society's ills. Less than twenty years earlier the Bolsheviks had engineered a socialist revolution that precipitated the overthrow of the corrupt Russian Tsars. The newly established Communist government initially stimulated commerce and the economy and brought forth many social changes for the former Russian Empire. This seemed like a viable model for change to many Americans struggling during the Great Depression.

Cook's *Steel Industry* and Van Veen's *Pittsburgh Panorama* emphasize the importance of industry to the development of America but, at the same time, depict man's role in these industrial process as equally significant. Whereas Cook presented the powerful and heroic figure of the male industrial worker, thus asserting his indispensability to the success of an industrial society, Van Veen elected to incorporate into the design of his composition a symbol of the unity and power of the worker.

STUYVESANT VAN VEEN
Pittsburgh Panorama,
details

BRIAN SHURE

GATEWAY CENTER FROM NINTH STREET BRIDGE

Brian Shure's recently completed murals continue the tradition of creating large-scale paintings to artistically enhance the building's courtrooms. Like their predecessors by Cook and Van Veen, Shure's three murals are installed behind the judges' benches and reflect the present day urban culture and social atmosphere of Pittsburgh. *Gateway Center from Ninth Street Bridge, Fourth and Market; PPG Center* and *South Side; East Carson and Twelfth* all depict well-known Pittsburgh scenes and illustrate the way in which the old and the new have been integrated into the urban landscape of the city.

Gateway Center from Ninth Street Bridge (2004) depicts sections of Pittsburgh's Three Sisters Bridges in the immediate foreground, along with a portion of the downtown skyline in the background. The historic Fulton Building at the left, built in 1907, is identified by its prominent archway, a form repeated in the arched tower of the Seventh Street suspension bridge in the foreground. To the right of the Fulton Building stands the Gateway Center, a building complex typical of mid-twentieth-century urban architecture and constructed during the first city-wide revitalization project in the 1950s.

Due to the region's varied topography and the city's location at the confluence of the Allegheny, Monongahela and Ohio Rivers, the creation of an extensive network of bridges was necessary for the city's success as an industrial metropolis. Citizens of Pittsburgh and scholars alike have argued over the years as to how many bridges are located in the city. The number has ranged from 30 to 2000, depending on size and if one includes the bridges in Allegheny County as well. In his recent book entitled *The Bridges of Pittsburgh*, author Bob Regan identifies the number at 446 bridges, which even beats the city of Venice at 443. The bridges, painted in either of the city's official colors of yellow or black, create a striking panorama as they traverse the mighty rivers and are juxtaposed against the city's historically varied skyline. The identity of Pittsburgh as the "City of Bridges" is certainly demonstrated by Shure's painting *Gateway Center from Ninth Street Bridge.*

BRIAN SHURE
Gateway Center from Ninth Street Bridge, 2004
Oil on linen, 72 x 216 in.

BRIAN SHURE

FOURTH AND MARKET; PPG CENTER

Fourth and Market; PPG Center (2004) presents a close-up view of the Pittsburgh Plate Glass (PPG) Center. Designed by Phillip Johnson and John Burgee and completed in 1981– 84, this immense building complex, entirely enclosed in glass, is comprised of a forty-story tower and five satellite buildings. Shure visually captures the flickering play of light and shadow of the urban environment on the highly mirrored surface of the PPG building. In the painting, the viewer is able to catch glimpses of the more historic buildings across the street, such as the old Mellon Bank Building and various churches. Adjacent to the towering PPG Center stands the diminutive Burke Building, which currently houses the headquarters for the Western Pennsylvania Conservancy. Built in 1836, this modestly-designed example of Greek revival architecture is Pittsburgh's oldest office building and a rare survivor of the Great Fire of 1845. The historic building was almost demolished during the planning of the PPG Center in the 1980s, but a preservation movement was established and the building was saved. Shure states, *"It is a testament to the fairness of our system of government and justice that the Burke Building remains standing next to it [the PPG Center], in partnership with it in fact, through the Conservancy's corporate programs."* [5]

Unlike the 1930s murals, *Fourth and Market; PPG Center* does not depict industrial activities and very few people are pictured. The creation of the city's underground subway system, with many of its entrances contained within the confines of large office towers such as the PPG Center, has eliminated the need for office workers to venture out into the street. The industrial workers of the 1930s, seen in the earlier paintings, have been replaced by the countless office workers of today. Nevertheless, industry and manufacturing, as well as their relation to the city of Pittsburgh, are still important elements of this painting. In addition to the mining of iron and milling of steel, glass manufacturing was also important in establishing Pittsburgh as an industrial center. The PPG Center houses the world headquarters for Pittsburgh Plate Glass Industries which, founded in 1883, was the first commercially successful plate glass manufacturer in the United States. The grand PPG Center is not only a symbol of the continued economic might of the corporation, but also of the city of Pittsburgh itself.

BRIAN SHURE
Fourth and Market; PPG Center, 2004
Oil on linen, 72 x 216 in.

BRIAN SHURE

SOUTH SIDE; EAST CARSON AND TWELFTH

Shure's final mural, entitled *South Side; East Carson and Twelfth* (2004), serves as an interesting complement to his other paintings. Whereas *Gateway Center from Ninth Street Bridge* and *Fourth and Market; PPG Center* depict Pittsburgh's revitalized downtown business district, *South Side; East Carson and Twelfth* focuses on the more human subject of a typical Pittsburgh neighborhood.

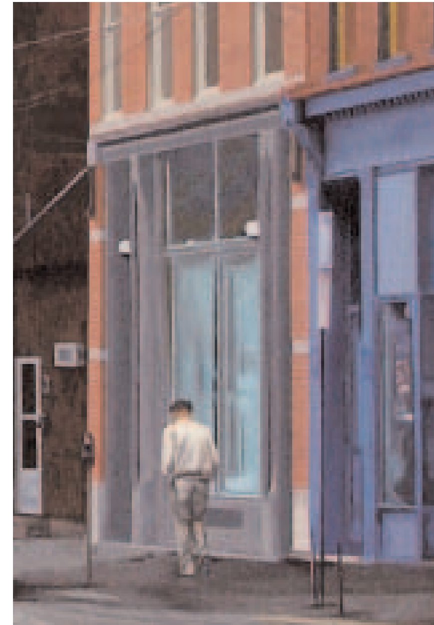
The appearance of South Side has evolved over its long and rich history, adapting to the needs of its inhabitants, as well as to those of the city. By the 1850s, the neighborhood served as a commercial center for the region's emerging glass industry. During this period there existed over sixty glass shops in the area, which accounted for more than half of the country's glass production.[6] In the 1880s, South Side witnessed an influx of European immigrants who came to Pittsburgh seeking work in the iron foundries and steel mills. The immigrants formed communities within the neighborhood and the area became densely populated with houses, churches, schools, and various businesses. The Pittsburgh industrial and economic boom lasted for about a century until the city's steel industry rapidly declined in the 1970s. Now, in the twenty-first century, South Side is experiencing a neighborhood revitalization, which Brian Shure chose to capture in his mural. The painting juxtaposes the East Carson Street business district in the foreground with its supporting residential community, which spreads up into the distant hillside. To the right are East Carson Street's Victorian buildings in various stages of renovation. In recent years, the neighborhood has been recognized as a local and national historic district and boasts the region's largest and best collection of Victorian commercial architecture. Known among the city's denizens as Pittsburgh's "cultural district," South Side is now home to a wide variety of businesses, restaurants, art galleries and retail shops and has been recognized as a model for historic preservation.[7]

Viewed as a group, Shure's murals illustrate the diversity of Pittsburgh's present-day urban landscape. By depicting a variety of architectural views, he presents an interesting narrative about urban America in general and Pittsburgh in particular.

His murals emphasize the juxtaposition of the old and the new in the perpetually changing built environment of America's cities. Through the portrayal of architectural and engineering images, as well as scenes from contemporary life, he captures the essence of present-day, post-industrial Pittsburgh, much like Cook and Van Veen revealed the industrial character of the city in the 1930s.

BRIAN SHURE
South Side; East Carson and Twelfth, 2004
Oil on linen, 72 x 216 in.

Shure states: *"The quiet dignity of the structures, which form part of the physical heart of the city, reflect the dreams and aspirations that all population centers strive to embody: a safe, comfortable, open and welcoming environment in which all people can enjoy productive working relationships and cultural activities together. The way it appears to me must, in some way, embody the ideas of my era in ways I have tried to visualize and also, quite certainly, in ways I am not aware of. The same would be true of the 1930s murals. I like to imagine what people might see in them a century from now, and I hope that more paintings will be added then. What they mean is not something that will stay the same. My hope is that each person and each generation can find their own experience reflected in these paintings."*

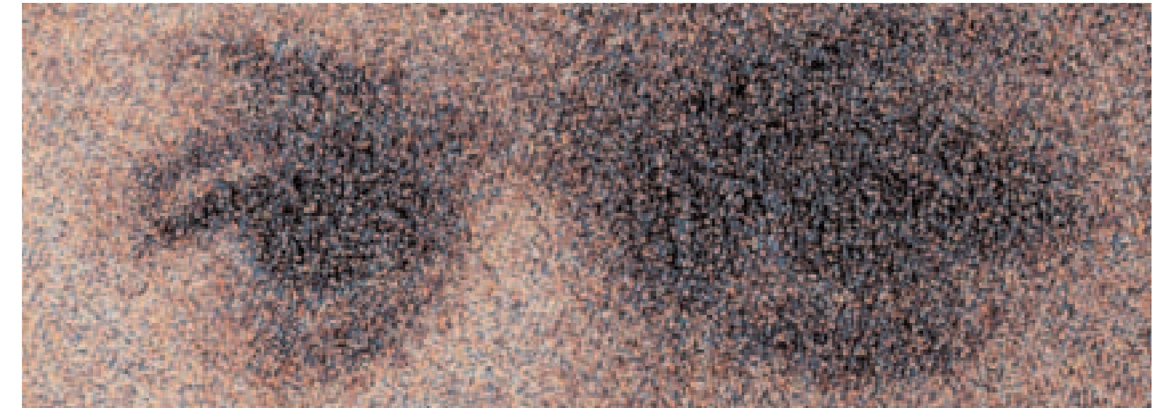


BRIAN SHURE
South Side; East Carson and Twelfth, detail

Shure chose simple descriptive titles for each of his murals because of this desire to have each member of the public create his or her own unique story in relation to the paintings. He asserts that this would not have been possible if he had assigned narrative titles to his works. Like Shure, Van Veen before him was also interested in the public interpretation of his mural; perhaps that is why Van Veen's title, *Pittsburgh Panorama*, is equally as simple.

Although their commissions for the Pittsburgh Post Office and Courthouse are separated by nearly seventy-five years, Van Veen and Shure overheard similar remarks while installing their murals. In the 1930s and then again in 2004, as people passed through the courtrooms they discussed the paintings in relation to their own experiences living or working in Pittsburgh. The impulse of the two artists to encourage viewers to read the murals in personal terms clearly succeeded.

LIA COOK
SONS AND DAUGHTERS



LIA COOK
Sons and Daughters, detail

Sons and Daughters (2006), Lia Cook's innovative hand-woven textile, adds a human element to the United States Courthouse and Post Office. Her large-scale images of children introduce a personal quality that complements and contrasts with Shure's urban scenes, which concentrate on architecture, urban development and neighborhood communities.

Cook drew on a long tradition found in both photography and painting when designing *Sons and Daughters*. The artwork is composed of four equally-sized vertical panels attached to one another. Each features an image derived from a snapshot of a child that has been cropped so that the background is largely eliminated and emphasis placed on the face. While all the children are close to the picture plane, each is at a slightly different distance, which creates an illusion of depth and movement both across the four panels and within the depicted space. The girl portrayed in the left panel is most fully visible; the top of her head is cropped, as is her right side. Turned at an almost three-quarter angle, her shoulder,

LIA COOK
Sons and Daughters, 2006
Woven rayon and cotton, 96 x 188 in.

much of her torso, and portions of her hands are included in the picture. The little boy in the next panel seems closer to the viewer; his head, tilted a bit, is also cut off on his right side by the panel's edge, but it clears the top, and only a portion of his left shoulder can be seen. The sense of forward motion culminates in the third section in which a girl's face nearly fills the frame. Only a small part of the right side of her head is unseen, and her chin is near the bottom of the panel. The fourth panel introduces a new dynamic motion—in contrast to the other three, the boy enters the frame from the right. The left side of his face falls beyond the picture's edge and he is positioned further from the foreground, so that like the girl in the first panel, more of his body is included in the picture. Seen as part of an overall composition, his placement creates an upward movement and, with the image in the first panel, frames the center sections of the tapestry.

Sons and Daughters is also engaging from a technical standpoint. To create these intricately designed compositions, Cook employs both traditional jacquard hand weaving techniques and modern digital technologies. She began *Sons and Daughters* with four photographs, which she then altered using computer software. The subsequent images formed the pattern or "map" for the textile to guide Cook as she organized the way the different colored threads would be interlaced to create the weave structures. Using specialized jacquard design software, she applied these weave structures to the images. This information was then transferred to another computer and downloaded into a state-of-the-art digital jacquard loom. Although she utilizes advanced computer technologies to aid in the design of the artwork, Cook must ultimately weave the entire work by hand. The processes of digitally modifying the images, organizing the weave structures, applying the weave structures to the design using computer software and threading the loom require far more time and are much more complex, according to the artist, than the actual process of hand-weaving the tapestry.

The result of her highly skilled endeavor is an intricately woven image that is coincident with the physical structure of the richly-textured fabric. As Cook describes it, *"The digital pixel becomes a thread that when interlaced with another becomes both cloth and image at the same time."*[9] As a result, her work encourages the viewer to re-evaluate his or her assumptions about the nature of textiles as a craft art, rather than as a fine art like painting. Conventionally the cloth, such as canvas, serves solely as the structural support for the paint medium, which constitutes the actual image. In contrast, Cook merges the construction, surface and image into one: the physical support becomes the image and vice versa. Digital technology methods allow her to create ever more complex woven designs that give the effect of three dimensional images. In an article discussing Cook's work, textile scholar Sigrid Wortmann Weltge noted that "Cook makes explicit that technology in the hands of a gifted artist not only pushes the medium to its seeming limits but also expands the language of art."[10]

LIA COOK
Sons and Daughters,
detail

Comprehension of the images woven into *Sons and Daughters* changes depending on a viewer's distance from the tapestry. Up close, only the abstract pointillist patterns of color of the fabric's weft yarns are visible, creating an effect that recalls the neo-impressionist landscapes of Georges Seurat or the photorealist portraits of Chuck Close. Seen from farther away, the children's faces appear to emerge from the woven surface, and although the images derive from photographs, the details are muted and slightly granulated as if seen on a fuzzy television screen. Each image depicts an intimate, albeit momentary encounter between child and photographer and, by extension, child and viewer. They are fully aware of being observed and candidly confront the viewer in an inquisitive, yet playful manner. The oversized scale of the images adds to the children's enveloping presence and to the intimate nature of the experience.

While the gender of the children is apparent, little else is evident. There are two girls and two boys, all are young and appear to have different ethnic backgrounds. We cannot tell if they are rich or poor. They are not wearing winter garb, but they may be inside or outside in warm weather. Even the bits of clothing that are visible provide little information about when the photos may have been shot — it could have been 1973 or 2003 — they may have been done in different years and locations. Such conscious stripping away of contextual information by Cook leaves us in the presence of the children themselves — sons and daughters — who may represent the growing diversity of the American society, as well as its future.

Additional meaning is brought to the work with its placement in the lobby of a federal courthouse. Every person convicted of a crime was once a child, just like these children. Even though each one of us begins life with a proverbial clean slate, personal circumstances and actions determine whether we end up as a member of the jury, a defendant on trial, or the presiding judge. Cook's portrayal of these impressionable children serves as an impetus to reflect on our own choices in life.

Cook designed the overall work so that each panel is the same size and no child is visually or compositionally emphasized over another. Rather than one focal point, there are four, which can be interpreted symbolically: regardless of gender, race, or class, each person is viewed equally under law and is treated as such in a federal courtroom. Both the subject and the composition reflect Cook's hope *"that people involved in the court procedures will think about the future of all our children and make the connection that ultimately the legal system will not only determine their particular case or issue, but that those decisions and actions will affect future generations."*[11]

The works of art created by Howard Norton Cook, Stuyvesant Van Veen, Brian Shure and Lia Cook for the United States Post Office and Courthouse in Pittsburgh contribute to the historical legacy of the city and the nation. While differing in subject, these works share the artists' inherent tendency to reflect the issues, concerns, or moods of the present day. Seen together, they provide an image of Pittsburgh from its industrial roots to the twenty-first century and beyond. The 1930s murals by Cook and Van Veen emphasize the importance of industry and the extent to which it permeated the city's urban environment during that era. These murals also reflect the political and economic climate of the time, as evidenced by the pictorial prominence of the worker in Cook's mural and the covert image of a hammer and sickle in Van Veen's painting. Shure's murals depict the post-industrial Pittsburgh of today. He shows how the city has persevered through its industrial decline to create new industry for the city's residents, while also embracing the historic fabric of the city. Lastly, Lia Cook's woven artwork symbolizes the hopeful future of Pittsburgh, as well as that of the United States, in the faces of its children.

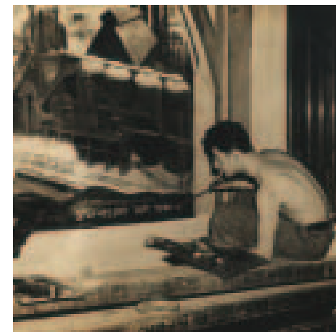
—Essay by Nicole Avila and Jennifer Gibson

[1] Howard Norton Cook to Forbes Watson, October 24, 1937, Ranchos de Taos, New Mexico.
[2] Stuyvesant Van Veen quoted in *The Pittsburgh Sun-Telegraph*, August 28, 1936.
[3] Stuyvesant Van Veen to Forbes Watson, December 6, 1937.
[4] Stuyvesant Van Veen quoted in Chamberlain, Betty, "Censorship Some Day?" *American Artist*, vol. 39 (Feb 1975): 26.
[5] Brian Shure in letter to the author, May 22, 2006.
[6] www.southsidepittsburgh.com/about.asp?navid=2.
[7] www.southsidepgh.com
[8] Brian Shure in letter to author, May 22, 2006.
[9] Artist's Statement, received by author May 19, 2006.
[10] Weltge, Sigrid Wortmann. "Lia Cook." *American Craft* (April/May 2002): 92.
[11] Lia Cook in email to the author, May 19, 2006.

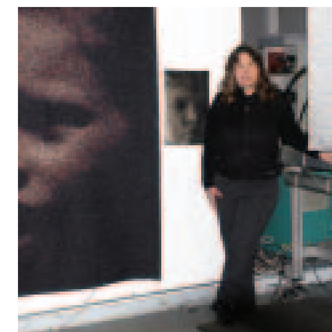
ABOUT THE ARTISTS

Howard Norton Cook was born in Springfield, MA in 1901. At the age of 18 he commenced formal art training at the Art Students League in New York City; three years later he began working as an illustrator and printmaker for magazines such as *Harper's*, *Scribner's*, and *Atlantic Monthly*, among others. Working for such publications afforded him the unique opportunity to travel all over the world. One assignment for *Forum Magazine* was a year long trip in the late 1920s to New Mexico, where he met and married artist Barbara Latham. In 1932 he received his first Guggenheim Fellowship, which allowed him to study fresco painting in Mexico with Diego Rivera. In addition to his mural in Pittsburgh, Cook also received commissions for the U.S. Post Office and Courthouse in San Antonio, the U.S. Post Office in Corpus Christi, and the Law Library in his hometown of Springfield. As a result of this work, the Architectural League of New York awarded him the Gold Medal for mural painting in 1937. During the Second World War, he served in the Navy as an artist-war correspondent in the South Pacific. Upon returning from the War, he and his wife spent increasingly more time in New Mexico, where he remained until his death in 1980. Cook's art is held by many prominent museums, including: the Museum of Modern Art; the Metropolitan Museum of Art; the Whitney Museum of American Art; the Victoria and Albert Museum in London; the Art Institute of Chicago; the Philadelphia Museum of Art; and the Bibliotheque Nationale in Paris.

Stuyvesant Van Veen was born in New York City in 1910 and died in 1988. His entrée into the art world was at the age of 18, when he was the youngest artist ever to have a painting hung at the International Exhibition at the Carnegie Institute in Pittsburgh. He attended the prestigious Pennsylvania Academy of Fine Arts, and then studied under Thomas Hart Benton at the Art Students League in New York City. Besides his mural in Pittsburgh, Van Veen also received commissions for the Municipal Court Building in Philadelphia and the U.S. Air Force Material Command World Headquarters in Dayton, Ohio. In addition to his skills as a mural painter, he was also well known as an illustrator and cartoonist. In the 1930s he provided the illustrations for David Efron's pioneering anthropological study of conversational gesture among Italian and Jewish communities in New York. Their joint endeavor introduced a cultural basis for gestural style that challenged the Nazi's pseudoscientific declarations that gestural style was racially inherited. He also collaborated with Efron's mentor, the famous anthropologist Franz Boas, by providing Boas with illustrations for his research on Kwakiutl dances. Van Veen's artwork is held by the collections of the Newark Museum in New Jersey, the Everson Museum of Art in Syracuse, and the Norfolk Museum of Arts and Sciences in Virginia.



Brian Shure, born in Cleveland in 1952, was educated at the Cooper School of Art, the Cleveland Art Institute, and Antioch College, from which he received a BA in 1974. In addition to his skill as a painter, he is also an accomplished printmaker and, as such, was the Master Printer and Coordinator of the China Woodblock Project at Crown Point Press from 1987 to 1994. In 2000, Crown Point Press published his book entitled *Chine Collé: a Printer's Handbook*. Also in 2000, Shure spent six weeks at the Tokugenji in Southern Nara, Japan where he created a series of intaglio prints based on drawings of the grand Shinto shrines at Ise Jingu. Since 1996 he has served as an Adjunct Professor in Printmaking at the Rhode Island School of Design. He has also taught as a Visiting Artist at Cornell University and Brown University and has conducted intaglio workshops across the United States and in Mexico. His prints and paintings are widely exhibited in the US and abroad, and he has been represented by Katharina Rich Perlow Gallery in New York City since 1993.



Lia Cook attended the University of California, Berkeley, receiving a BA in 1962, followed with an MA in 1973. A master weaver and dyer, Cook pushes the boundaries of contemporary textile art by employing digital looms to aid in the development of her textile compositions, usually translating images from photographs. She is interested in the relationship between modern digital technology and manual labor and, as such, explores this juxtaposition in her art by integrating the disparate techniques of computer-aided technology and traditional jacquard hand weaving. Since 1976 Cook has served as Professor of Art at the California College of Arts and Crafts in Oakland. In addition to her duties as an educator, she has exhibited widely in solo and group shows throughout the world, received many honors and awards, and is represented in major public collections in the United States, Europe, and Australia. Cook was previously commissioned by the GSA's Art-in-Architecture Program to create a non-representational hand-woven textile, entitled *Spatial Ikat 111*, for the interior of the Western Social Security Administration Center in Richmond, California, which was installed in 1976.

THE ART IN ARCHITCTURE PROGRAM

GSA's Art in Architecture Program commissions leading American artists to create unique and publicly scaled artworks for new and renovated federal buildings nationwide. These permanent installations of contemporary art within the nation's most important civic buildings showcase the value of creative expression in a democratic society and expand the cultural legacy of the United States.

GSA's review and selection process for commissioning artists follows guidelines developed over the past four decades. The agency reserves one-half of one percent of the estimated construction cost of new or substantially renovated federal buildings to fund works of art. For each project, GSA relies upon a panel of experts — composed of local and national art experts, the project's design architect, client and community representatives, and GSA staff — to assist in the commissioning process. This panel suggests appropriate media, conducts a search for candidates, reviews artists' portfolios, and recommends a small pool of finalists. GSA evaluates this group, and awards the commission to the strongest candidate, who develops a design concept. The panel and GSA review the artist's concept and, once approved, the artwork is fabricated and installed.

The Art in Architecture Panel Members

Shalom Baranes, Shalom Baranes Associates
Susan Harrison, General Services Administration
Murray Horne, Wood Street Galleries
Larry Kirkland, Artist
The Honorable Gary Lancaster, United States District Court
Anja Levitties, General Services Administration
Trudy Wang, General Services Administration

PHOTOGRAPHY:

P. 1, 2 © CAROL M. HIGHSMITH PHOTOGRAPHY, INC./GSA

COVER, P. 3, 5, 7 © COURTESY OF U.S. GENERAL SERVICES ADMINISTRATION, PUBLIC BUILDINGS SERVICE, FINE ARTS COLLECTION.

P. 8, 10, 11 © COURTESY OF U.S. GENERAL SERVICES ADMINISTRATION, PUBLIC BUILDINGS SERVICE, FINE ARTS COLLECTION.

P. 13, 14, 17, 18 © ED MASSERY

P. 19, 20, 22 © DON TUTTLE PHOTOGRAPHY

P. 25 *HOWARD N. COOK, CA. 1940.* © COURTESY OF THE FORBES WATSON PAPERS, 1900–1950, IN THE ARCHIVES OF AMERICAN ART, SMITHSONIAN INSTITUTION.

P. 26 *STUYVESANT VAN VEEN AT WORK ON A MURAL IN THE U.S. POST OFFICE IN PITTSBURGH, PA, CA. 1937.* © COURTESY OF THE STUYVESANT VAN VEEN PAPERS, 1926–1979, IN THE ARCHIVES OF AMERICAN ART, SMITHSONIAN INSTITUTION.

P. 27 *BRIAN SHURE* © RITSUKO HIRAI
LIA COOK IN HER STUDIO

U.S. General Services Administration
Public Buildings Service
Office of the Chief Architect
1800 F Street, NW
Washington, DC 20405

GSA
U.S. General Services Administration