

 **CARRIE FURNACE** Rankin, PA 15218



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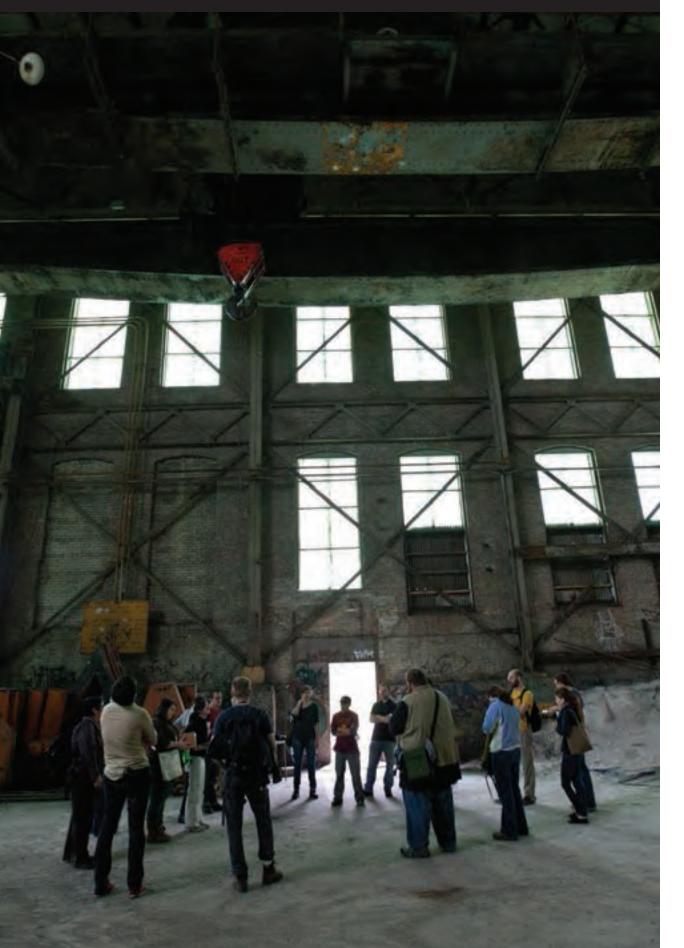
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## ALLOY PGH

Alloy Pittsburgh was co-founded by Pittsburgh artists Sean Derry and Chris McGinnis in 2012. The program was developed in collaboration with the Kipp Gallery at Indiana University of Pennsylvania and the Rivers of Steel National Heritage Area. Derry and McGinnis hope to build upon Pittsburgh's industrial legacy by formalizing an ongoing collaborative program that will foster new community partnerships, celebrate novel ways of reimagining familiar places, and advance the careers of artists from the region.

# MATERIAL

## Establishing Relationships

Alloy Pittsburgh was conceived as a laboratory where emerging artists from the Pittsburgh region would create temporary site-based artworks that investigated the creative reuse of the Carrie Furnaces National Historic Landmark. The Carrie Furnace is over 100 years old and unique in its age and design. Built under the principles of functionalism, the site's open-air design and physical intricacy are unmatched as sources of creative inspiration.



### **ERIC SHINER**

**ERIC SHINER** is the Director of The Andy Warhol Museum, the most comprehensive singleartist museum in the world, located in Pittsburgh, PA. He is a scholar of contemporary Japanese art and a leading authority on Andy Warhol. Shiner received a Bachelor of Philosophy in The History of Art & Architecture and Japanese Language & Literature from The University of Pittsburgh Honors College in 1994, an M.A. in The History of Art from Osaka University in 2001, and an M.A. in The History of Art from Yale in 2003.

In June 2012 The Andy Warhol Museum opened "Factory Direct" in a 19th century warehouse space in Pittsburgh's historic Strip district. A storied exhibition project that was initiated in Troy, New York by Michael Oatman in 2001, the Pittsburgh iteration of "Factory Direct" paired fourteen artists with local businesses. Like Alloy Pittsburgh, it was an exhibition that revealed how art can engage in a meaningful way with the world of industry and, perhaps unsurprisingly, it had the effect of highlighting their common ground - both being built upon foundations of innovation, skill and critical thinking.

Following the decline of the city's heavy industries, Pittsburgh has had extraordinary success in realigning its industrial base for a twenty-first century economy. The city's industrial past is today a source of civic pride and its turn of the century storehouses, factories and furnaces are defining features of the landscape. As Pittsburgh moves forward, it is increasingly urgent for the community to reimagine how these remarkable structures might function and contribute to the life of the city. As Alloy Pittsburgh has so poignantly demonstrated with the magnificent Carrie Furnaces, contemporary art has the capacity to harness both the physical and metaphoric energy of former industrial sites - celebrating their history while also exploring possible futures.



### **EDWARD MULLER**

#### Preserving Industrial Landscapes and Community

Historian and architect Dolores Hayden wrote in 2000 that, "cultural landscapes [including industrial ones] tell us who we are, as Americans, far more effectively than most architecture or exhibits in museums ever can." In preserving the landscapes of our industrial heritage such as the Carrie Furnaces, the Pump House and Water Tower from the 1892 Homestead Strike, the Bost Building and the community of Homestead, we celebrate the hard work of those who toiled in industrial settings, their dogged hope for a better life for themselves and their families, and their mutual forbearance of the diverse people who lived in industrial communities.

Unfortunately, the desire to preserve historical industrial landscapes frequently arises from the closing and abandonment of the factories and mills that generated the landscapes in the first place and from the subsequent devastation of the associated industrial communities. Industrial preservation can be part of reclaiming a community's self esteem and energy. In particular, the process of preserving an industrial landscape reconnects the community with its past and its identity. It reveals that outsiders, both locally and beyond the region, value a community's industrial past. It reawakens dormant and frayed bonds of work, ethnicity, and place. And, in the words of Hayden, it "enhances the possibilities of creative practice."

The process may deliver these community benefits because industrial preservation inevitably encounters many difficulties that only commitment, perseverance, consensus-building,

EDWARD K. MULLER is professor of history and former director of the Urban Studies Program at the University of Pittsburgh. His research focuses on the history and geography of American cities with an emphasis on urban planning and the landscape. Recent work includes North America: The Historical Geography of a Changing Continent (co-editor, 2001), DeVoto's West: History, Conservation, and the Public Good (editor, 2005), Before Renaissance: Planning in Pittsburgh, 1889-1943 (2006), An Uncommon Passage: Traveling through History on the Great Allegheny Passage (editor, 2009)

<sup>1</sup>Dolores Hayden, "Forward: In Search of the American Cultural Landscape," in Arnold R. Alanen and Robert Z. Melnick, eds., Preserving Cultural landscapes in America (Baltimore, MD., The Johns Hopkins University Press, 2000). and strategic planning can overcome. Those engaged in the process must decide what story to tell, the historical period to be celebrated, and the scale and content of the preserved landscape. These answers will have to emerge from passionately held, differing viewpoints of the past and simultaneously retain the integrity of the historical experience and the surviving artifacts of the landscape. At the same time, the idea of preservation will run into arguments of those favoring to bury the past, clear sites of abandoned factories, and develop entirely new land uses. The conflicting views of the past and of the future turn historical industrial landscapes into contested spaces. Finally, preservation depends on gaining the support of local, state, and federal governmental entities and access to various funding resources. Thus, the development of a successful preservation strategy depends on winning over many stakeholders. The process involves endless meetings, community organizing events, talks, reports, interviews, fieldtrips, and exhibits as well as the forging of improbable partnerships. Out of this process, the preservation of historical industrial preservation becomes more than a celebration of the past; it becomes part of reconstructing the future through the connection of people, place, and the past.

Edward K. Muller Professor of History University of Pittsburgh

# PROCESS

## Reimagining Familiar Places

Alloy Pittsburgh expanded on Pittsburgh's legacy by promoting new relationships among existing community initiatives and offering a forum where artists and the general public came together to reimagine the built environment. These objectives were accomplished through scholarly presentations, an on-site research residency, a free public lecture series and additional outreach activities.



## **RESIDENCY RESEARCH**



Alloy Pittsburgh was founded with a shared belief in the necessity for participation, dialogue and action within the postindustrial landscape. The artist research residency brought together regional artists and community members to encourage the inclusive exploration of the Carrie Furnaces National Historic Landmark site.

Ron Baraff, Director of Museum Collections and Archives at the Rivers of Steel Heritage Corporation guided the artists in residence through the Carrie Furnaces National Historic Landmark site.

"It will be an event of enormous significance as we move forward from our century of heavy steel into a very different post-industrial century. – a field in which every aspect of "heavy steel," the physical presence in our river valleys of these vast structures, the lives and cultures of immigrant workers and their families, the role of steel in the evolution of the nation – becomes the grist for art."

—David Lewis, Founder of Urban Design Associates



(PHOTO: Heather Tabacchi)

Dr. Edward Muller from the University of Pittsburgh History Department discussed preservation initiatives over lunch catered by SMOKE barbeque taqueria.



"While we think of preserving artifacts from our industrial heritage as a means to commemorate our past, we should also recognize that significant historical structures such as the Carrie Furnaces can become in the hands of creative people part of a strategy to rethink, revitalize, and celebrate the communities left in the wake of the turn away of the industrial economy."

—Edward Muller, University of Pittsburgh





(PHOTO: Heather Tabacchi)

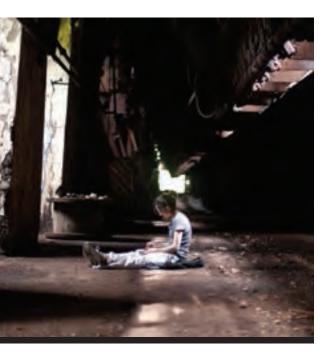
Retired steelworkers Bob Miletic and Jim Kapusta discuss their work at the Carrie Furnaces with the artists in residence.



Bob Miletic shares a photograph of himself working at Carrie.

(PHOTO: Anna Mikolay)

#### **Residency Research**



Artists carried out individualized research on site at the Carrie Furnaces National Historic Landmark daily from I0:00am until 3:00pm.

(PHOTO: Heather Tabacchi)

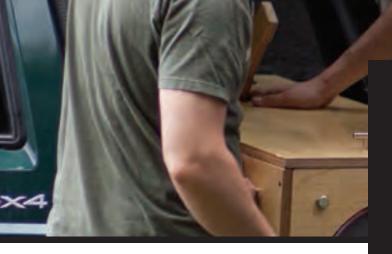


22 PROCESS



Artists reflected on the historical, social and aesthetic attributes of their selected sites.

(PHOTO: Heather Tabacchi)



"I spent a great deal of time at Carrie waiting for something powerful and alive to strike me from the quietness. This longing was soothed by the hand of peers. Their individual works each delivered a different perspective of the site that evoked the memory of sensation."

-Kyla Groat, Artist

PROCESS 24



Alloy Pittsburgh Advisory Committee member, Delanie Jenkins, met with artists on site. Lunch was catered by Tin Front Cafe, Homestead, PA (PHOTO: Heather Tabacchi)

**Residency Research** 



Alloy artists gave Ann Hamilton a tour of the facility and received advice on working in former places of production.





"Prelude" opened at Unsmoke Systems in Braddock, PA. "Prelude" exhibited previous artworks created by Alloy Pittsburgh artists.



(PHOTO: Dan Wilcox)

On Saturday, June 15, Americans for the Arts conference participants toured the Carrie Furnaces National Historic Landmark and met with the Alloy Pittsburgh artists. The tour was led by Ron Baraff.

"The Carrie Furnaces National Historic Landmark provides the perfect laboratory and backdrop for this conclave of emerging artists to engage the surrounding communities by reimagining these industrial places."

—Jeff Leber, Rivers of Steel Heritage Area



## LECTURE SERIES



Alloy Pittsburgh kicked-off on June IOth with a free public lecture series staged in venues surrounding the project site. Presenters included internationally recognized installation artist Ann Hamilton, Philadelphia based author, photographer and landscape design consultant Rick Darke, local historian and spoken-word artist Charles Lanigan, and sculptor and Industrial Arts Cooperative President Tim Kaulen. The Alloy Pittsburgh Public Lecture Series complimented research activities occurring on site and established a forum where artists and communities could come together to explore the creative reuse of Pittsburgh's post-industrial landscape. Philadelphia based author, photographer and landscape design consultant Rick Darke discussed ecological preservation of the Carrie Furnaces at the Frick Fine Arts Auditorium. His work on the Manhattan High Line and Germany's Landschaftspark offered a unique perspective on the benefits of selective natural growth over landscape redevelopment. Rick is a strong advocate for the preservation of America's urban/industrial history and its creative re-use.



CHARLES LANIGAN lectures at the historic Pump House in Homestead, PA.

(PHOTO: Heather Tabacchi)

Historian and spoken-word artist Charles Lanigan lectured at the historic Pump House in Homestead, PA. Co-founder of the Advanced Labor and Cultural Studies, his presentation focused on the site's human impact paying special attention to personal stories and experiences. Lanigan recited numerous worker ballads and dialogues that harnessed the significance of the Pump House as the location of the seminal 1892 Homestead Labor Strike.



Internationally recognized installation artist Ann Hamilton spoke at the Braddock Community Center. Hamilton discussed the complexity of giving voice to the multiplicity of traits that compose a site such as the Carrie Furnaces. The generosity of Hamilton's artistic practice became a model for the artists' research activities and a frame for public conversations on what the Carrie Furnaces are, have been and could become. The reception was catered by Chef Kevin Sousa of Salt of the Earth. ANN HAMILTON speaks at the Braddock Community Center.



TIM KAULEN discusses his collaborative work at post-industrial sites.

(PHOTO: Heather Tabacchi)

Sculptor Tim Kaulen in conversation with Alloy Co-founder Chris McGinnis and Concept Art Gallery Director Alison Brand Oehler. Kaulen discussed his collaborative work at the Carrie Furnaces, as well as other post-industrial sites. The Industrial Arts Co-operative, co-founded by Tim Kaulen, set out to



transform the chaos of the Carrie Furnaces into art. The IAC artists met every Sunday over the course of one year and built large scale figurative sculptures at various post-industrial sites throughout the region. Alloy Pittsburgh is indebted to the Coop's Carrie Deer which still resides on-site.

# **RYAN KEENE**

RYAN KEENE grew up near Boston, MA and its many galleries and museums. Always surrounded by art Ryan learned that good art created good dialogues. In his own work he uses symbolism and visual narratives that invite the audience to partake in the storytelling, sparking a new dialogue to be formed between art and viewer.

### **The Human Scale**

As I approached the Carrie Furnace on the first day of the Pittsburgh Alloy Project residency I was already expecting many challenges. Carrie is an amazing collection of scale, environmental, and historical conflicts that created an intriguing dialogue. I walked through the site those first few days desperately searching for an area buried within Carrie that would offer that alternative gallery space that my work could inhabit. The need to fit within an actual four-wall structure was so strong, as an artist I felt alien within the spaces of Carrie.

I soon realized that my approach to the site needed to change direction. Ron Baraff brought me into the Rivers of Steel Archives and piled books of photographs, not of the steel industry but rather snapshots of the surrounding community. The idea of the Furnace and the industry softened a little, I started seeing the "human" scale of the site. Crossing the river on my first trip back following the residency, Carrie was hidden in fog, only the top of the main stack visible in the grey clouds. I drove through the fields leading to the site, and Carrie began to emerge from the mist. The linear beauty of the pipes hugging the structure was visible but simplified by the overcast day. I stopped in the middle of the field and took 20 minutes to soak in the monolith, this icon of days past. When I arrived at the gates Carrie was covered in a blanket of dew, its steel skin was dark and the layers of age, like a tree, came through in different shades of rust. The clouds lifted and Carrie began to weep while the sun warmed the steel. I was immersed in an orchestra of tears falling all around me creating a mood so strong that it brought tears to my eyes. I felt alone, like this piece of steel in the middle of the field. I could understand the pain this site had been through, the aggression it laid upon the workers. The hurt it created when its flames were extinguished. The lifeline of this place was apparent and I could feel the ghosts of Carrie watching me as I followed the footsteps of the workers, touching the warming steel that was polished by their hands.

Carrie Furnace grew 20 stories that day, the emotional scale far exceeding its physical size. I decided that a competition was not what Carrie needed. Instead it wanted to confess its turbulent life to viewers, and to let us know that the pain is over and we are allowed to once again see Carrie as a monument to a city and a nation that it helped to build.

As artists we all respond to a site differently but sometimes, as all of the participants of this project learned, we need to stop and listen to the whispers of our site.

# PRODUCT

# Art in Dialog with Place

On Saturday, September 28th, 2013 the public joined fourteen Alloy Pittsburgh artists at the Carrie Furnaces National Historic Landmark to celebrate the completion of their projects. Visitors were shuttled into the remote site and greeted with a diverse assortment of performances, installations and participatory projects.



# SEAN DERRY AND CHRIS MCGINNIS

### Memory, Accessibility, Resilience.

The Carrie Furnaces National Historic Landmark preserves two of seven iron blast furnaces remaining along the Monongahela River near Braddock, Pennsylvania. Before closing their doors in 1982 the furnaces each produced one thousand tons of iron daily. The metal was used to build railways, warships, skyscrapers, and pipelines; the furnaces also built communities and identities. History tells us this much. Hindsight also points out that thirty years of obsolescence has undone much of the social framework dependent on the mill's productivity. So at this moment, in a time less defined by the principles of mass human labor, what can the Carrie Furnaces produce? Can they once again play an active role in the communities, reshape ideology and embody progress? And if so, what might this progress look like?

Early in the development of Alloy Pittsburgh it was clear that any project intended for the Carrie Furnaces National Historic Landmark should consider the site beyond simply a venue for a show and somehow address its history, current condition and possible future. The decision to concentrate our efforts on regional emerging artists embodied a focused attempt to animate the site as a place for continued production. This included artists producing artwork but also the site producing artists, dialog, experiences and relationships. It was our hope that artists would not only draw creative inspiration from the site, but also that the physical and cultural significance of the furnaces would accelerate our development.

SEAN DERRY and CHRIS MCGINNIS founded Alloy Pgh together in 2012.

SEAN DERRY's work includes installations. public commissions and outdoor projects. Derry's practice explores the lived experience of a place and investigates alternative strategies for inhabiting these environments. Derry has developed projects for the Trust for Public Land, Anchorage Museum at Rasmuson Center, Art in Action. National Institute for Fitness and Sport and Waterman Agricultural Center. He has completed public commissions for the University of Alaska, City of Indianapolis and Indianapolis Cultural Trail. Sean Derry currently lives in Pittsburgh, Pennsylvania and is the area head of sculpture at Indiana University of Pennsylvania.

(See next page for the bio of CHRIS MCGINNIS)

Confronted with the staggering physicality of the Carrie furnaces, Alloy Pittsburgh artists found unique ways to integrate their work into the site. Tension between the weight of prosperity and obsolescence forced artists to deal with the site's current condition and navigate place in a nuanced manner. Three loose governing principles emerged from these attempts at integration: memory, accessibility, and resilience.

As a National Historic Landmark, the Carrie Furnaces retain a collective memory inseparable from individual interpretations of the site. Ryan Keene's Sketches: Production examines the pressure of constant production and its impact on the workers' domestic lives. How We Slowly Become History by Edith Abeyta challenges the notion of permanence through her installation composed of donated clothing. Kara Skylling and Meghan Olson's collaboration Tracing, utilizes the residual physical structures of the mill to collect and distribute a band of light through the stockhouse. Anika Hirt's Scale-Space-BLOBs asserts the historical significance of the furnaces in relation to the space age.

During its life as a functional mill and now post-industrial ruin, access to the Carrie Furnaces has been tightly controlled. Carl Bajandas' Museum of Imaginary Flight suggests the significance of inspiration and wonder while serving as a call to preserve public access to the mill. Laurie Barnes' Paradox, 1901 heightens the viewer's awareness of the absence of women on the site

CHRIS MCGINNIS earned his MFA from the University of Arizona in 2010. He has exhibited extensively nationally and internationally, with recent shows at the Urban Institute for Contemporary Art and Pittsburgh Center for the Arts. Co-founder of ALLOY Pittsburgh, Chris' work has been published in the National Studio Visit Magazine, European Art Magazine, Manifest's International Painting Annual as well as numerous local and university publications. As an artist, curator and educator. Chris has worked for institutions across the country. He is currently Assistant Professor of Art at Indiana University of Pennsylvania and Director of the University's Kipp Gallery.

SEAN DERRY AND CHRIS MCGINNIS Founders of Alloy Pgh

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through her installation composed of domestic objects. Anna Mikolay's The Colored Line divides the site and challenges the viewer's simultaneous access to both its past and present.

Many artists speculate on the future of the Carrie Furnaces site by asserting its resilience. Return of the Spirit of Molten Iron by Dan Wilcox seeks to awaken the latent potential of labor through his performance in a silver Mylar spirit suit. Displacing labor with play. Emily Sciulli's Taconite Bounce and Will Schlough's Ball Machine suggest a very different future for the furnaces. In Schlough's Ball Machine, ladders and catwalks are repurposed into raceways and tubes for brightly colored balls while Sciulli's work highlights the site's participatory potential. Facilitating the natural reclamation of the site, Michelle Colbaugh's Inexhaustable Residence intervenes by expanding the habitat of the site through a network of tubes delivering water to transplanted ferns. Amber Niedomys' Capture.Settle.Build confronts the natural forces constantly working to overcome the site as well as the continued efforts to redefine the Carrie Furnaces through creative human energy. In My Lover, the Machine, Kyla Groat capitalizes on the flooded underground cavities beneath the site in an effort to displace the current stillness of the previously menacing furnaces.

Alloy Pittsburgh is a product of the Carrie Furnaces National Historic Landmark, but not of its industrial capacity. The project is a result of the versatile cultural institution that has become the Carrie Furnaces. Alloy Pittsburgh thrives on the site's residual energy and evolving potential. As the twentieth century industrial paradigm continues to give way to the Creative Economy, landmarks like the Carrie Furnaces represent a future for post-industrial America.<sup>ii</sup> Alloy Pittsburgh was founded on a belief in the necessity for participation, dialogue and action within these landscapes in an effort to demonstrate their continued relevance. The Carrie Furnaces will never again function as commercial iron blast furnaces. Relieved of this singular pursuit, the complex presents itself as space of nearly limitless possibility. <sup>ii</sup> Florida, Richard ."The Rise of the Creative Class" Revisited. Basic Books. 2012. P 15

# WILL Schlough



# **Ball Machine**

WILL SCHLOUGH is a public artist living and working in Pittsburgh, PA. After growing up in Ohio and New Hampshire, Will moved to Pittsburgh to pursue a BFA at Carnegie Mellon University where he graduated with Honors in 2007. Will lived and worked in Los Angeles before receiving a Fulbright grant in 2008 to create sculpture in Iceland centered on that society's interaction with its unique landscape. After completing his grant work in 2009, Will moved back to Pittsburgh to continue his artistic practice, focusing predominantly on the production of accessible sculpture in the public realm.

Every piece of rusted old metal at the Carrie Furnaces served a purpose, whether miniscule or major, in the production of iron. Highlighting the complexity and extensiveness of that amazing process, this piece visually transforms a section of the site into a giant ball machine. By juxtaposing aged steel with shiny colored plastic, the work not only composes a unique and surprising sight, but also calls attention to the contrast that exists between the corroded history-filled site and the growth of surrounding developments.

MATERIALS: Inflated Beach Balls of various colors

# NDNDSkylling



### Tracing

MEGHAN OLSON was born and raised in southern Florida. Interested in the simple transformations of material, space and sometimes language, she enjoys working with seemingly uneventful materials and processes that often reveal themselves as instances both quiet and poetic. Her work has been published in New American Paintings and has been exhibited nationally. She teaches art at the Carnegie Museum of Art and has written reviews for the regional online publication, ArtHopper. Olson holds a B.S. in History from Portland State University and is currently an MFA candidate at West Virginia University.

KARA SKYLLING is an artist and educator currently living in Pittsburgh, PA. She received her BFA from Tyler School of Art, Temple University. Working primarily in drawing and painting, her work explores the arrangement of materials and the process and patterns that exist in our natural and built environments. Once a line of measured materials, the Stock House housed the quickly-timed steps and repetitions in movement to pace the production of the furnace above. Remnants of this line, this pacing, still exist within the space – mirroring both the acts of transforming material and of reclaiming a place through prolonged patterns of moving heat, force, and control, and then a relative stillness of abandonment, cold, and surrender. Dark, the site holds an unchanging line of light created from the spaces above where iron ore, coke and limestone were once stored. By enhancing this existing phenomenon through creating a small moment where no directional shadows exist, we are interested in connecting the movements of the site both present and past.

MATERIALS: Aluminum on Wood, Latex

# ANNA MIKOLAY



# **The Colored Line**

ANNA MIKOLAY was born in Beaver Falls, PA. She received her BFA from Edinboro University of Pennsylvania. Mikolay has exhibited locally and nationally including shows at the Mattress Factory, Pittsburgh Center for the Arts, Carnegie Museum of Art, Woman Made Gallery in Chicago, and Allegheny College in Meadville, PA. She is represented by Concept Gallery of Pittsburgh, PA and maintains a studio in Braddock, PA.

The Colored Line was designed to be active and ever-changing. Immersed in the elements of wind, light, and rain this piece visualizes the constant changes impacting us all. It signifies the present while being surrounded by the memory of what once was: an empire of man conquering natural resources to wield a new material.

Hung on a barbed wire fence that divides a portion of the Carrie Furnace site, the colors in the line represent the natural resources used to make the iron for steel: coke, iron ore, and limestone. The predominate color blue represents the 5 million gallons of water that were pumped from the river on a daily basis. The piece was designed to be viewed from afar with the entire line in your field of vision and the Carrie Furnace Site serving as a silent backdrop. If viewed from the landing of the Carrie Blast Furnace, the line is surrounded by a field of green and self-seeded trees. Depending on which side of the fence you stood to view the line, you would see the remnants of human ingenuity, strength and power or the pulse of nature reasserting itself. Each view resonates with its own aura of significance and reality.

This piece is dedicated to my father, Daniel Marchwinski, a steelworker of 35 years who allowed his dreams to undulate and grow through hard work, dedication, and sacrifice and to all others who had the opportunity and will to commit themselves to such a harsh environment with the hope of making a better life.



# ANIKA HR



# Scale-Space-BLObs

ANIKA HIRT is a media artist from Hamburg, Germany with many homes, currently discovering the peculiar golden McNuggets of the promised land. The exploration of the digital world in physical space and its social impact are often topics of her works. Anika studied Media and Computing at the University for Applied Sciences in Berlin and Interactive Art at the Art University Linz, Austria. Her works have been exhibited at the Ars Electronica Festival, the Santrallstanbul Museum of Modern Art, and the Lab30 Media Art Festival. She currently lives and works in Pittsburgh, PA.

Blast furnace Light Object Blob is the backronym for BLOb, a recursive, solar powered, space aged, golden mylar inflatable reflecting our technological progress with its forgotten past. By studying how these structures evolve at increasing scales, the notion of scale-space blobs was introduced. Beyond local contrast and extent, these scale-space blobs have origins in their most binary form, unless a blob is just "the thing that ate Cincinnati, Cleveland, or whatever."

MATERIALS: Mylar, solar panel, and electronics



# **CARL BAJANDAS**

CARL BAJANDAS is an anti-disciplinary artist and craftsman. Currently he is a graduate student and apprentice luthier living and working in Pittsburgh. His work is an attempt to use symbolically agent objects as purveyors of language.

### Museum of Imaginary Flight

The Museum of Imaginary Flight is inspired by failed pre-Wright Brothers attempts at aviation that eventually lead to their success. This project draws an opposition between, on the one hand, persistent conservation efforts and early flight, and on the other, the consumptive gravity of savage capitalism. The Museum of Imaginary Flight underscores the value of social, community-oriented spaces as they are threatened by profit driven initiatives. In an ideal world one could fight these naturally human inclinations with wonder, beauty and inspiration; this is my attempt to do so.

HATERIALS: 2x4s, Wood Glue, Paper DIMENSIONS: Variable





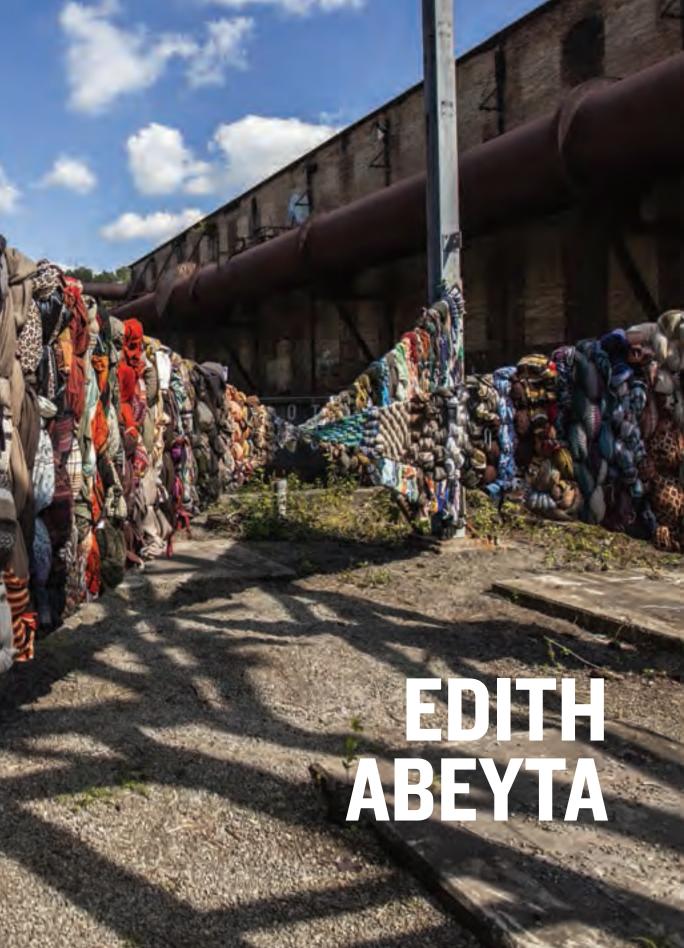
# Return of the Spirit of Molten Iron

The spirit of molten iron returns to the Carrie Furnaces in the form of a silver heat suit, crackling with every step. As it revisits old familiar places, the spirit will issue a call to work and sweat. Only through labor will Carrie respond with her noise.

DAN WILCOX is an artist, engineer, performer, and musician who combines live musical performance techniques with experimental electronics and software for exploration into themes of science fiction, space travel, cyborgification, and far futurism. He grew up in the Rocket City and has performed in Europe and around the US. Dan is currently working on Onward to Mars, a concept album and live show on the theme of humanity heading to the Red Planet, which premieres Spring 2014.

Molten iron spirit suit created by **Anika Wilcox.** 





### EDITH ABEYTA is an installation artist residing in Pittsburgh, PA. Using re-purposed, salvaged, and scavenged materials and incorporating interactive and participatory elements her installations focus on and explore issues of collectivity, opportunity, and labor. Embracing notions of ephemerality and multiplicity she offers alternatives to static, single voiced art production.

Abeyta received a fellowship from the Netherlands Organization for Scientific Research (NWO) in 2007. She has had residencies at the University of Utrecht, The Netherlands, the University of Burapha, Thailand, Pilgrim School, Los Angeles, and Windward School, Los Angeles.

Her work has been exhibited at the Lakenhal Museum in Lieden, the Burapha University Gallery in Thailand, the Long Beach Museum of Art, the Craft and Folk Art Museum in Los Angeles as well as numerous local, national and international galleries.

# How We Slowly Become History

There's no doubt clothing has memory. Memory for the wearer and of the wearer. These narratives are at times disclosed and oftentimes not. Garments standing in for the figure and confronting architecture, inhabiting spaces much like ghosts. Joining all these memories and voices together to present a cacophonous chorus, disparate but together. Acting as a force to challenge one's notions of permanence.



# **7 EMILY** SCIULLI



### **Taconite Bounce**

A native of Pittsburgh, EMILY SCIULLI's sculptures and participatory projects often call attention to aspects of everyday life that are always present, but are often overlooked. Her most recent collaborative work, The One Good Thing Project, is part of the Carnegie Library of Pittsburgh - Hazelwood's community outreach program. Emily's work has been included in exhibitions locally, nationally and internationally including The Three Rivers Arts Festival Juried Art Exhibition, Take **Our Word For It: An Exhibition** Juried by Oliver Herring, Paperworks 2012 at the Northwest Art Center, and Drawing Connections at the Siena Art Institute in Siena, Italy. Emily received her MFA from Indiana University of Pennsylvania. She is a Senior Teaching Artist at the Carnegie Museum of Art.

At Carrie Furnaces, where the scale is monumental, I found that I would often retreat back to the objects I could hold in the palm of my hand. Taconite pellets, one of the key materials used to produce iron, are all around the site. However, most of the time, you never know they are there. They are both incredibly subtle and significant. Most of the pellets that still exist on site are in the Car Dumper area, where my work is situated. In this space, materials used to make iron were dumped from rail cars into a giant hopper. From there, the materials were loaded into another rail car and transferred to other parts of the site. For my piece, I was inspired by this material's flight from one place to another.



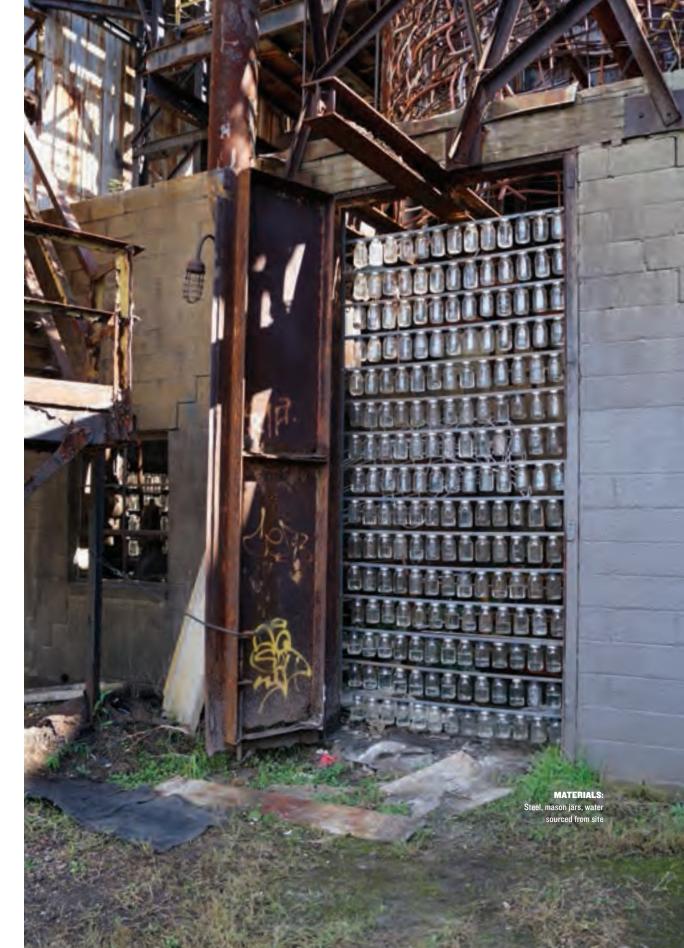
# KYLA GROAT



## My Lover, The Machine

They have repeatedly attempted to convince me that nothing thrives in these rivers. Yet below this area is a massive expanse of quiet water that is contradictory to the red-hot man-made wind that preceded it. This silent sublevel is the only place capable of wholly permeating an individual with the relentless and vociferous nature of a working furnace. The space sustains a fear of the unknown.

KYLA GROAT received her BFA in Sculpture from Indiana University of Pennsylvania. Her honors include the display of work in several Juried Exhibitions including Pittsburgh's Three Rivers Juried Art Exhibition and **Undergraduate Scholars** Forum at Indiana University of Pennsylvania. She has work in private collections internationally and has won several awards. Groat's work is largely driven by the humanistic need for understanding. She investigates the events that shape the people that we become. Her work dives into the space between us and evokes a physiological response that brings us together. Groat was born in Central Pennsylvania and currently works in Pittsburgh, PA.





# LAURIE BARNES

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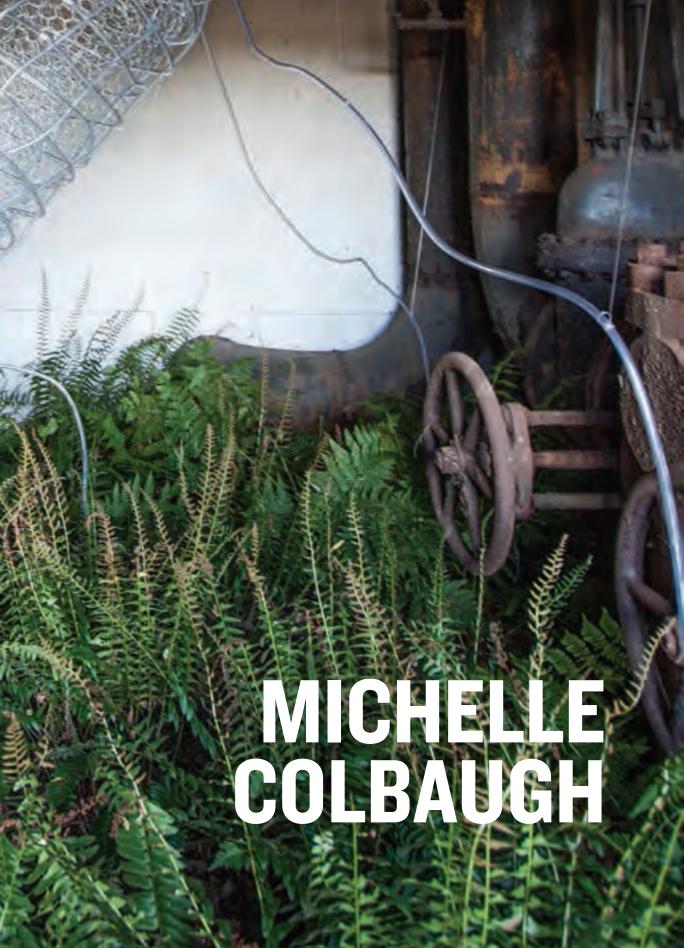
# paradox, 1901

LAURIE BARNES is currently a candidate for her Masters of Fine Art at Indiana University of Pennsylvania. She is also an Education Program Coordinator at Carnegie Museum of Art in Pittsburgh. Laurie's work reflects on sociopolitical structures that contribute to gender disparity. Much of her work interacts with sites along the Monongahela River and examines the social atmosphere of the greater Pittsburgh region.

In paradox, 1901, Laurie Barnes investigates the overlaps between language, power, and domestic life. Inspired by the general absence of female experience in the U.S. steel industry, she brings allusions to home into the blast furnace site. By creating a bed-fence encasing domestic fixtures, she frames a definition of female within the context of labor divisions.

**MATERIALS:** bed, fence, domestic fixtures, dictionary pages





### MICHELLE COLBAUGH is pursuing a Masters of Fine Arts at Indiana University of Pennsylvania with a concentration in painting. She has a standing of high honors and has served as president for the Graduate Art Association where she organized multiple exhibitions and visiting artist talks. During her first year as a Graduate Assistant, she organized the University Fine Art Collection and installed exhibitions in the University Museum, Michelle also worked as Creative Director of Outreach for IUP on a collaborative project with the Art Department Chairperson. She has exhibited in many regional exhibitions including The Latrobe Arts Center where she received the Ned J. Nakles award for excellence in oil painting.

# Inexhaustable Residence

This piece is inspired by the competing forces of change and permanence constantly at odds throughout the mill. The woven vinyl tubing harnesses rainwater from an isolated hole in the roof and redistributes it to a bed of ferns below. This process was partly inspired by the furnace's cooling process - river water pumped into the site via a network of tubes - and is intended to aid natural reclamation through mechanical engineering.

**MATERIALS:** Vinyl Tubing, Steel Wire, and Wild Ferns

# RYAN KEENE

ACC



# **Sketches: Production**

RYAN KEENE grew up near Boston, MA and its many galleries and museums. Always surrounded by art Ryan learned that good art created good dialogues. In his own work he uses symbolism and visual narratives that invite the audience to partake in the storytelling, sparking a new dialogue to be formed between art and viewer. Nothing could have prepared me for the ghosts of the past that walk the halls of Carrie Furnace. I could not approach this site as an alternative gallery, I had to complement the history and community that have been and are affected by the steel industry. My works became symbolic reflections of the constant tension that families and workers experienced under the pressure of the expectations of production.

MATERIALS: Laser cut black and white acrylic sheets

# AMBER NIEDOMYS



# Capture. Settle. Build.

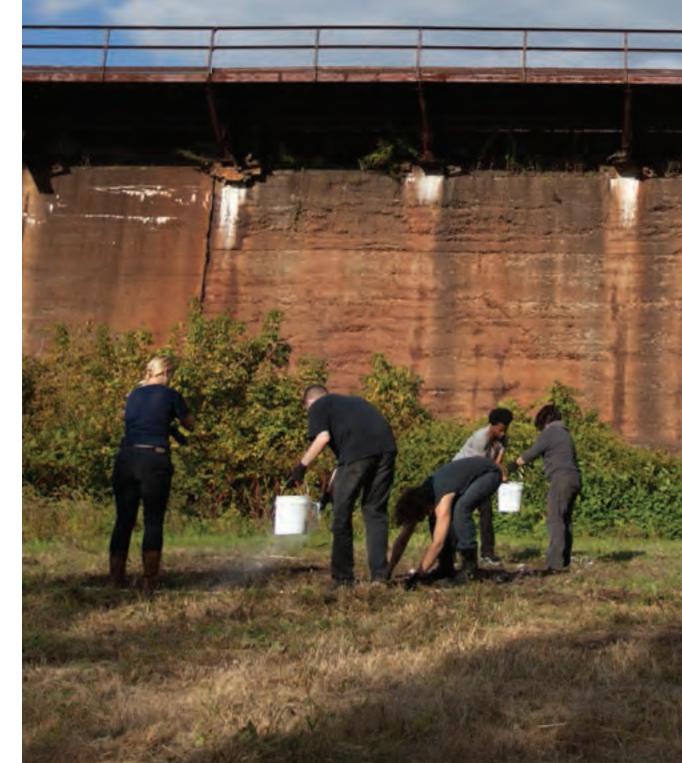
AMBER NIEDOMYS was born in Western Pennsylvania and currently works out of the Pittsburgh area. Niedomys recently graduated from Indiana University of Pennsylvania in May 2013 with her Bachelor of Fine Arts and Bachelor of Science in Art Education. She is an internationally showing artist and has been showcasing her work in various galleries and publications since 2010. Her current work focuses on performative actions, the collection of objects with history, and reflects on individual perspective.

Capture: Take someone else's. Settle: Take what you are given. Build: Develop your own.

"Capture. Settle. Build." addresses the idea of taking, changing, and developing a structure you long for. You can capture, settle, and build- but something else can to do the same with what you have developed if they desire. It is hard in the moment after an accomplishment to not feel confident that you have an upper hand. Yet, given time, nature will always have its way.

### **MATERIALS**:

Live performers, salt bricks, reclaimed brick, shovels, rope, and salt



# ALLOY PITTSBURGH WAS MADE POSSIBLE THROUGH THE GENEROUS SUPPORT AND GUIDANCE OF MANY INDIVIDUALS AND INSTITUTIONS.

Without the help of these people the project would never have become a reality. Thank you Ron Baraff for your patience and the countless hours you spent with us at the furnaces. We appreciate the willingness of the Rivers of Steel Heritage Area to permit our experiment and Indiana University of Pennsylvania for believing in the value of what we set out to accomplish. The Sprout Fund provided critical funding at the very onset of the project and for this we are extremely grateful. We would also like to thank the United Steelworkers Union, Pennsylvania Council on the Arts, and Radiant Hall for their generous financial support. Thank you David Lewis, Jeb Feldman, Delanie Jenkins, Nina Barbuto, and Allison Brand Oehr for helping us conceive of Alloy Pittsburgh. Thank you Ann Hamilton, Rick Darke, Chuck Lanigan, Tim Kaulen, Ted Muller, Bob Miletic, Jim Kapusta, and Eric Shiner for sharing your thoughts and helping us better understand our work and the Carrie Furnaces. The City of Braddock, Unsmoke Systems, Scaretti Site Development and Paving Co., Kipp Gallery, and Salt of the Earth were vital to the realization of Alloy Pittsburgh. Thank you. Most importantly we would like to thank the artists for their steadfast determination and willingness to take risks.



# **CREDITS**











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The Carrie Furnaces National Historic Landmark site is part of the former blast furnace complex for the US Steel Homestead Works. The iron made at the site was used to produce the structural and armor plate steel that built America. The two remaining blast furnaces, operated from 1907 until 1978, and were granted National Historic Landmark status in 2006. The site is managed by the Rivers of Steel National Heritage Area whose mission is to preserve, promote, and interpret the region's industrial legacy.

Alloy Pittsburgh was supported in part by a Seed Award from The Sprout Fund. Sprout Seed Awards are modest financial awards that provide critical financial support for projects and programs in the early stages of development—when just a small amount of investment has the potential to yield big results in the community.

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