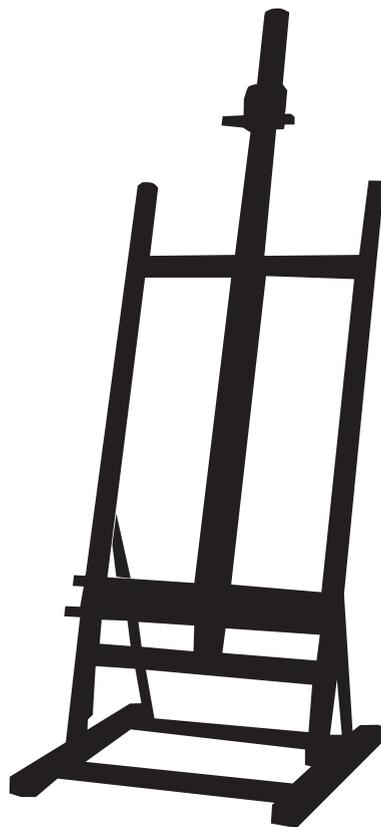
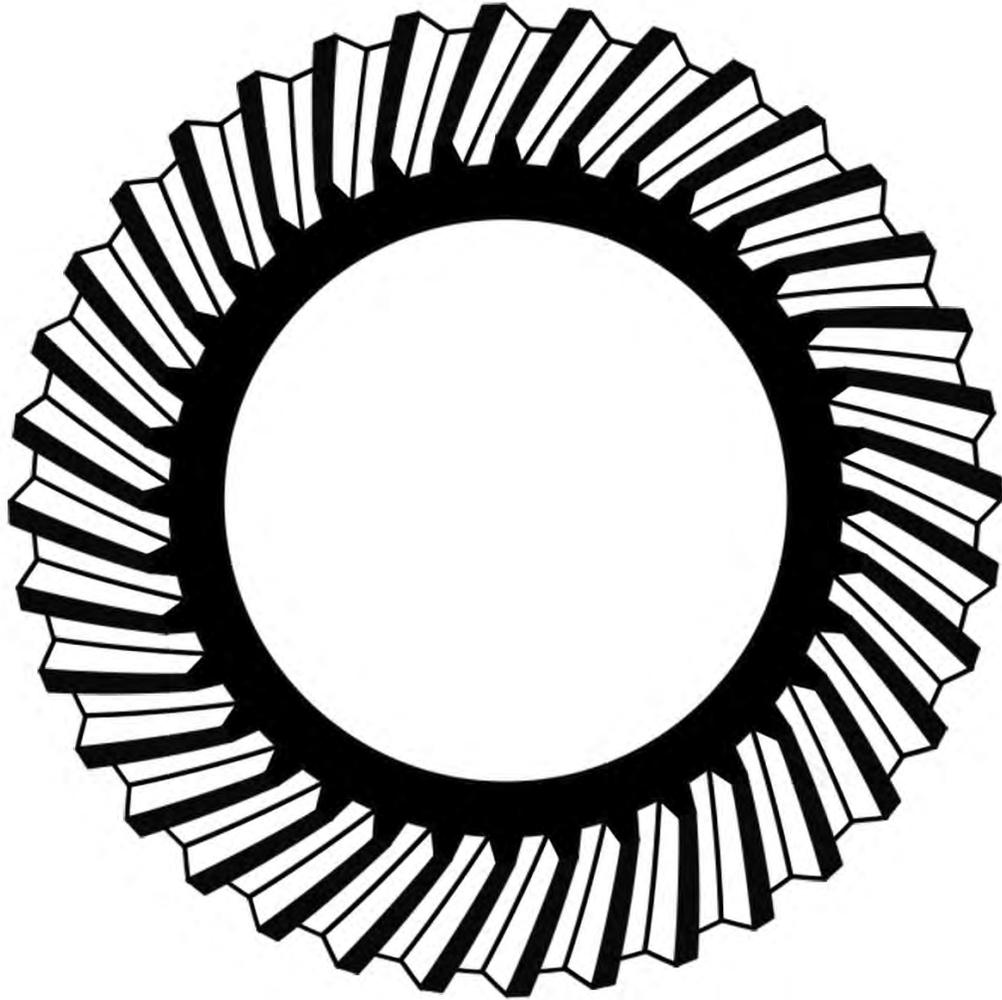


BONNET



NEW VISION STUDIO



PATTERNS OF MEANING

HISTORIC STEEL MILL ARTIFACTS
CONTEMPORARY OIL PAINTING



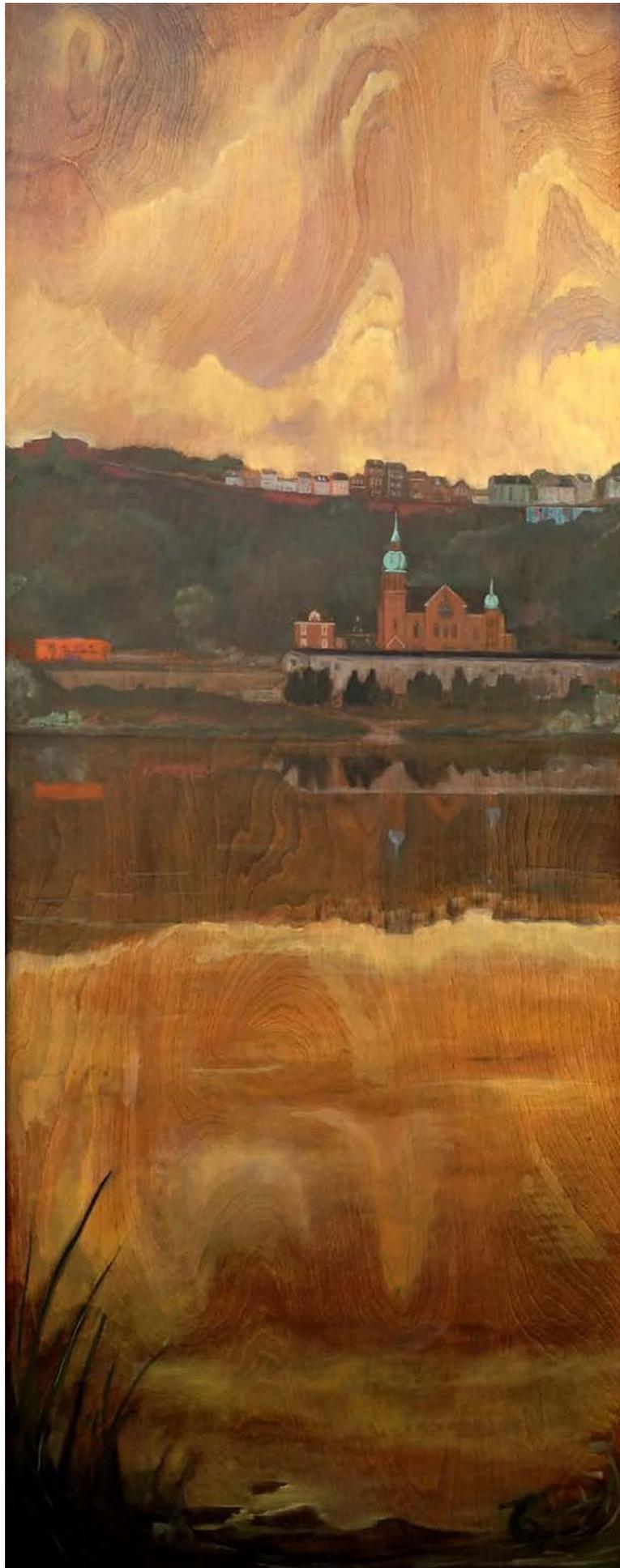
Cory Bonnet, *Armstrong Cork Factory*
Oil and pigment on salvaged panel, 48 x 36 inches.
Private collection.



Cory Bonnet, *North Side Vision*, 2015
Oil and pigment on panel, 48 x 48 inches.
Private collection.



Cory Bonnet, *"Watch that first step..."*, 2016
Oil and pigment on panel, 72 x 48 inches.
Bonnet New Vision Studio.



Cory Bonnet, *St. Nicholas Church on 28*, 2011
Oil and pigment on salvaged 1920's oak door, 67 x 30 inches.
Private collection.



Cory Bonnet, *The Banana Building*
Oil and pigment on salvaged 1800's house beam, 26 x 58 inches.
Bonnet New Vision Studio.



Cory Bonnet, *Spring Hill Vision*, 2015
Oil and pigment on salvaged 1800's house beam, 60 x 72 inches.
Private collection.



Cory Bonnet, *The Cloud Factory*, 2016
Oil and pigment on salvaged 1800's house beam, 44 x 34 inches.
Private collection.

CIVIC
ARENA

PITTSBURGH, PA

The Igloo.

The Civic Arena

Built in 1961 for the Pittsburgh Civic Light Opera, it was the first retractable roof major-sports venue in the world, covering 170,000 square feet (16,000 m²), constructed with nearly 3,000 tons of Pittsburgh steel entirely supported by the massive 260-foot (79 m) long cantilevered exterior arm.

The venue was a not well suited for the CLO, the acoustics with the roof open were not complimentary to the orchestra. Over the years the Arena hosted countless shows and events; The Beatles, Elvis, Sinatra, Black Sabbath, The Grateful Dead, Muhammad Ali KO'd Charley Powell and the Ringling Brothers Circus made annual visits.

The NHL's Pittsburgh Penguins called the Arena home from 1967 to 2010.

It was demolished in 2011.

I am grateful to have acquired so many panels from the now demolished Civic Arena.

This is a good example of persistence winning the day.

I called the demolition company every Monday and Wednesday for 9 months... they never said "no" only "We're not sure, try back..."

Finally, one Wednesday the poor guy I had pestered incessantly had a different answer "Hold on a second..." and transferred me to another line. "Why do you keep bugging my guys? What's the deal?" the voice said.

I was ready, I laid it all out.

"Ok, you take what you want. One thing...can you do one for me?"



Intact Stainless Steel Civic Arena Dome Panels



Cut Stainless Steel Civic Arena Dome Panels



Framed Stainless Steel Civic Arena Dome Panels



Cory Bonnet, *The Igloo N°4*, 2019

Oil and pigment on salvaged stainless steel Civic Arena Dome Panel, 31 x45 inches.

Private collection..



Cory Bonnet, *The Igloo N°5*, 2019

Oil and pigment on salvaged stainless steel Civic Arena Dome Panel, 30 x 24 inches.

Private collection.



Cory Bonnet, *The Igloo N°6*, 2019

Oil and pigment on salvaged stainless steel Civic Arena Dome Panel, 24 x 30 inches.

Private collection.



Cory Bonnet, *The Igloo N°1* 2019

Oil and pigment on salvaged stainless steel Civic Arena Dome Panel, 40 x 36 inches.

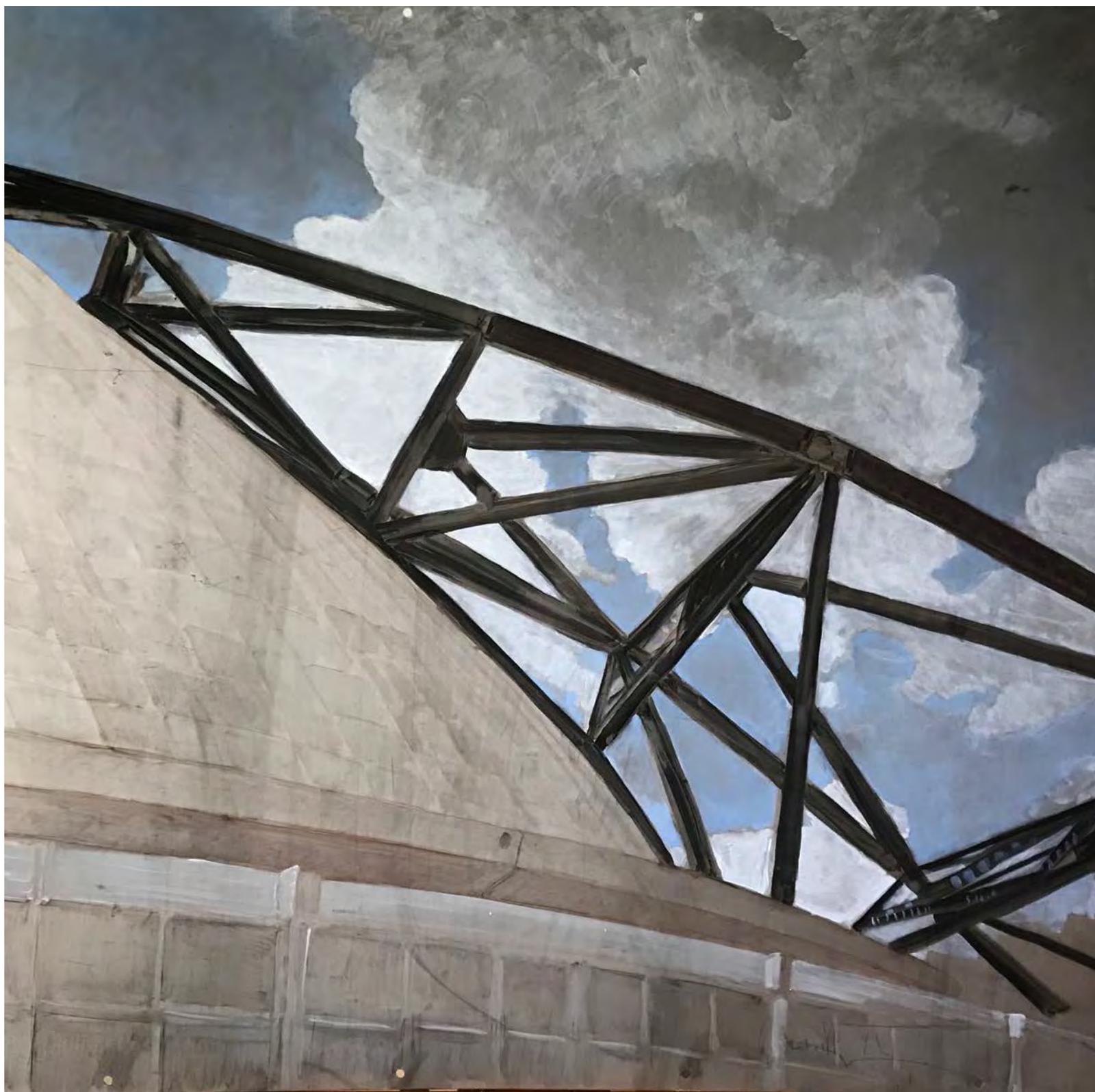
Private collection..



Cory Bonnet, *The Igloo N°5*, 2019

Oil and pigment on salvaged stainless steel Civic Arena Dome Panel, 31 x 45 inches.

Private collection..



Cory Bonnet, *The Igloo N°8*, 2019

Oil and pigment on salvaged stainless steel Civic Arena Dome Panel, 40 x 36 inches.

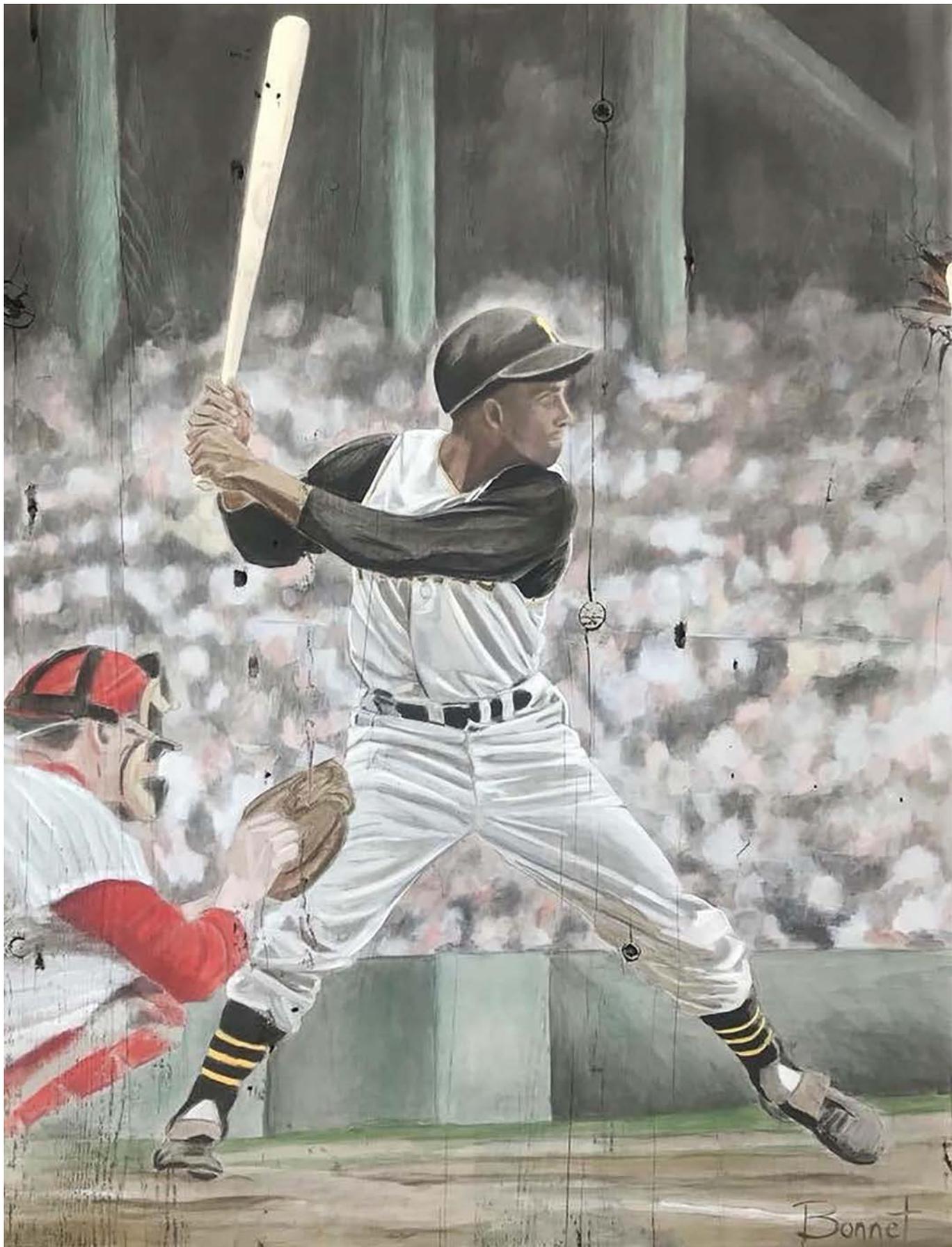
Bonnet New Vision Studio.



Cory Bonnet, *Le Magnifique*, 2019

Oil and pigment on salvaged stainless steel Civic Arena Dome Panel, 97 x 53 inches.

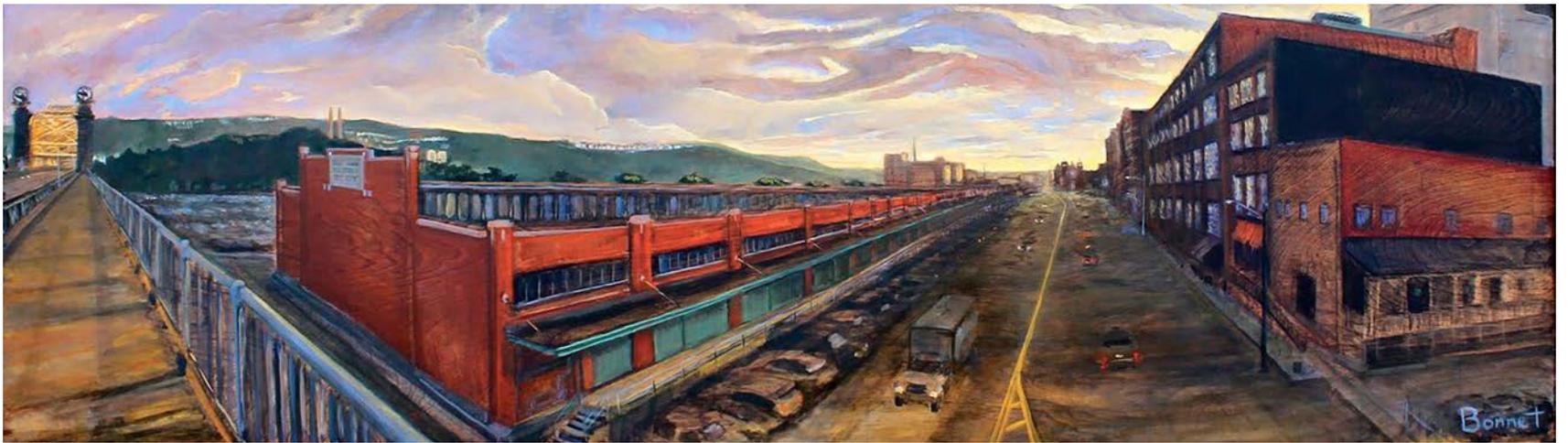
Bonnet New Vision Studio.



Cory Bonnet, *Roberto Clemente*, 2018
Oil and pigment on salvaged 1800's house beam, 44 x 34 inches.
Bonnet New Vision Studio.



Cory Bonnet, *Vision of Smallman Street*, 2019
Oil and pigment on salvaged 1800's house beam, 26 x 58 inches.
Private collection.



Cory Bonnet, *The Produce Terminal* 2013
Oil and pigment on salvaged mid 1920-30's oak door panel, 29 x 67 inches.
Private collection.



Cory Bonnet, *The Pavers N°1 (Sketch for Produce Terminal Doors)*, 2019

Oil and pigment on salvaged 1800's house beam, 12 x 9 inches.

Bonnet New Vision Studio.



Cory Bonnet, *The Pavers N°2 (Sketch for Produce Terminal Doors)*, 2019

Oil and pigment on salvaged 1800's house beam, 12 x 9 inches.

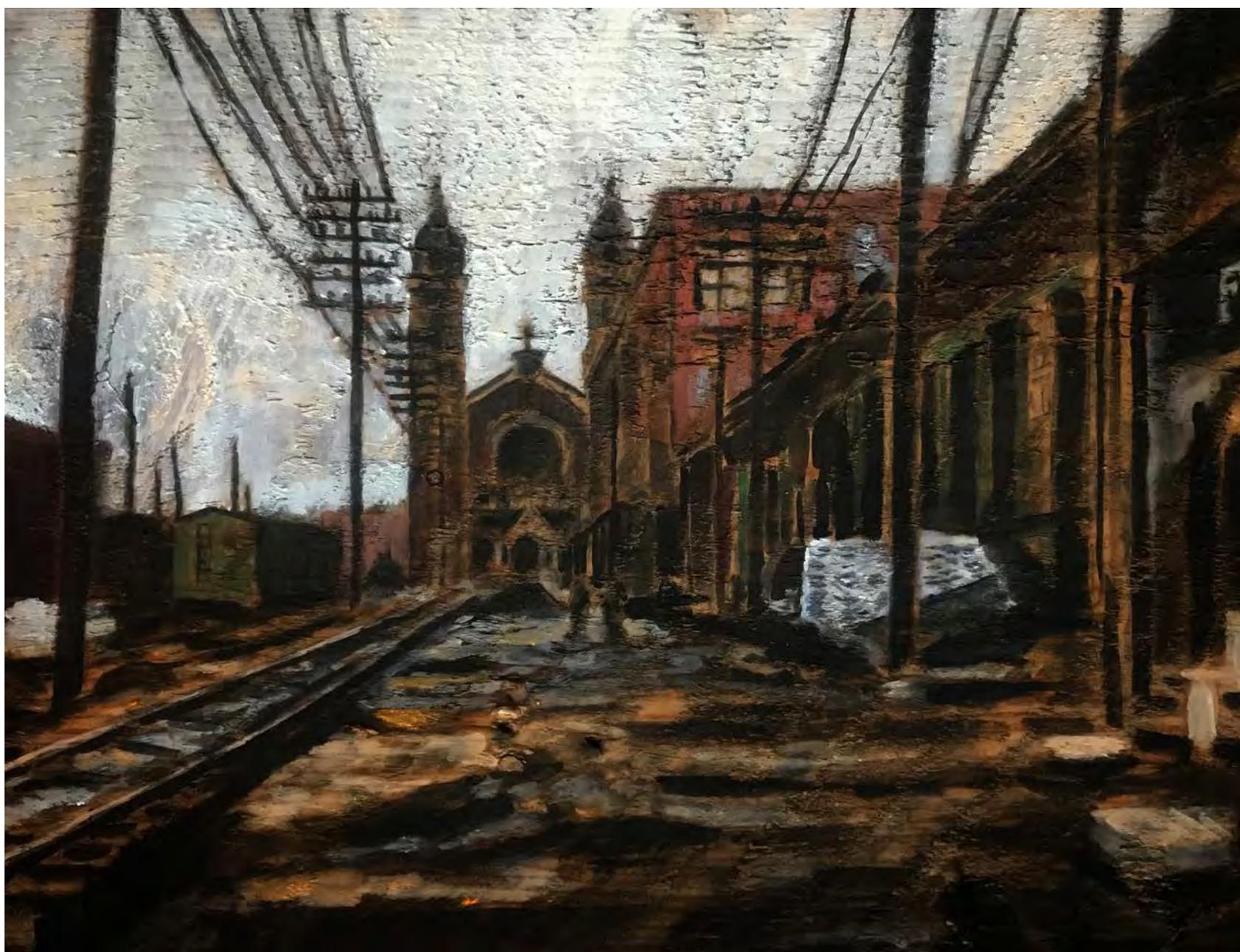
Bonnet New Vision Studio.



Cory Bonnet, *The Pavers N°3 (Sketch for Produce Terminal Doors)*, 2019

Oil and pigment on salvaged 1800's house beam, 12 x 9 inches.

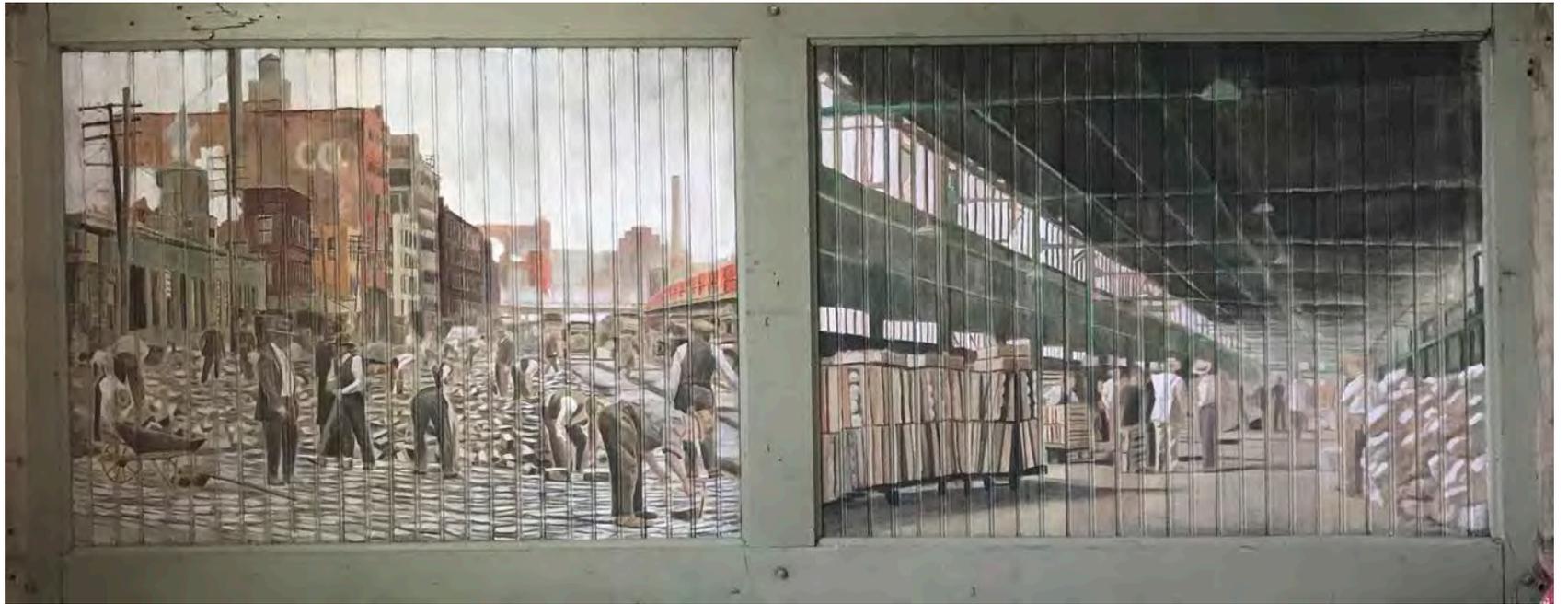
Bonnet New Vision Studio.



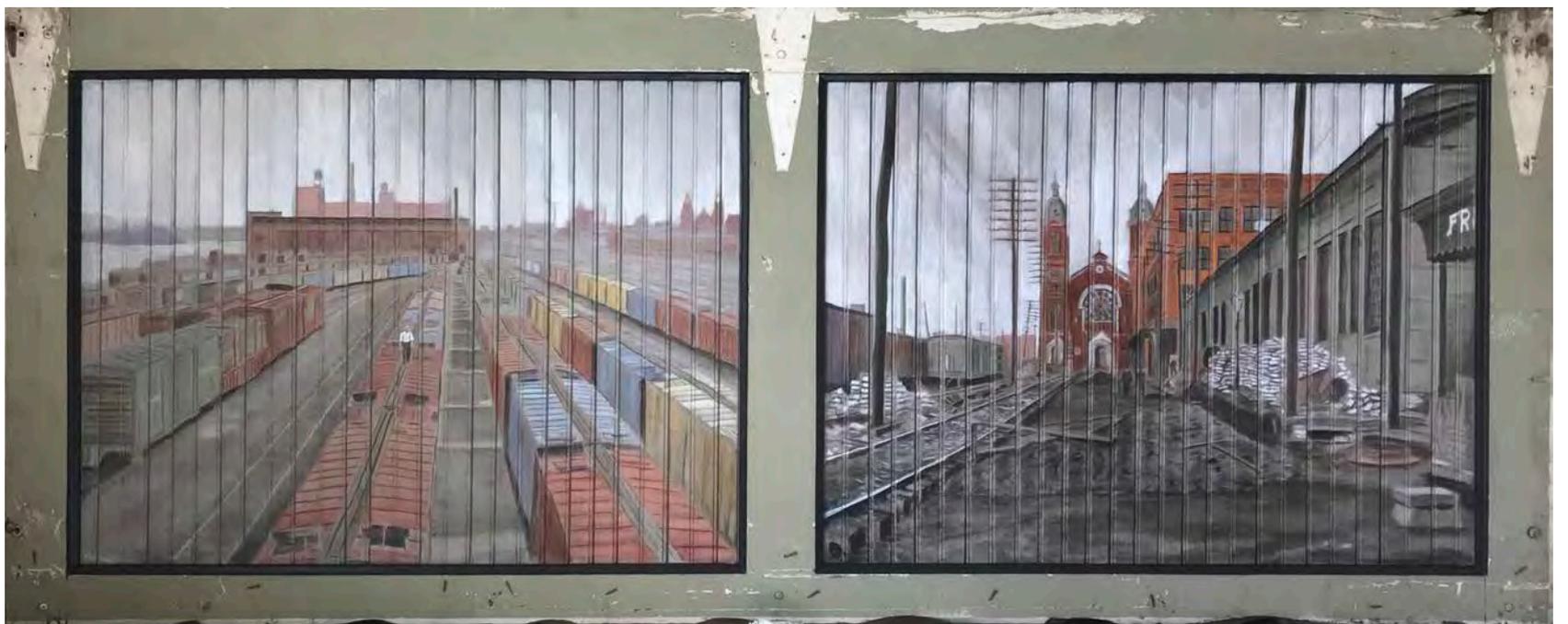
Cory Bonnet, *St. Stanislaus (Sketch for Produce Terminal Doors)*, 2019

Oil and pigment on salvaged 1800's house beam, 9 x 12 inches.

Bonnet New Vision Studio.



Cory Bonnet, *Produce Terminal Doors Section N°1* , 2019
Oil and pigment on salvaged Produce Terminal Door Section, 96 x 50 inches.
Collection of McCaffery Interests Inc.



Cory Bonnet, *Produce Terminal Doors Section N°2* , 2019
Oil and pigment on salvaged Produce Terminal Door Section, 96 x 50 inches.
Collection of McCaffery Interests Inc.



Cory Bonnet, *Detail Produce Terminal Doors Section N°1 Pavers*, 2019
Oil and pigment on salvaged Produce Terminal Door Section, 44 x 34 inches.
Collection of McCaffery Interests Inc.



Cory Bonnet, *Detail Produce Terminal Doors Section N°1 Interior*, 2019
Oil and pigment on salvaged Produce Terminal Door Section, 44 x 34 inches.
Collection of McCaffery Interests Inc.



Cory Bonnet, *Detail Produce Terminal Doors Section N°2 The Yards*, 2019
Oil and pigment on salvaged Produce Terminal Door Section, 44 x 34 inches.
Collection of McCaffery Interests Inc.



Cory Bonnet, *Detail Produce Terminal Doors Section N°2 St. Stanislaus*, 2019
Oil and pigment on salvaged Produce Terminal Door Section, 44 x 34 inches.
Collection of McCaffery Interests Inc.

STs. PETER
& PAUL
CHURCH

PITTSBURGH, PA

Sacred Spaces

Statement of artist Cory Bonnet re Sts. Peter and Paul and Notre Dame Cathedral

I believe historic buildings are physical links to the past, portals into the lives and stories of all who lived, loved, worked, suffered, celebrated and died in them.

When they are lost, so too are those stories.

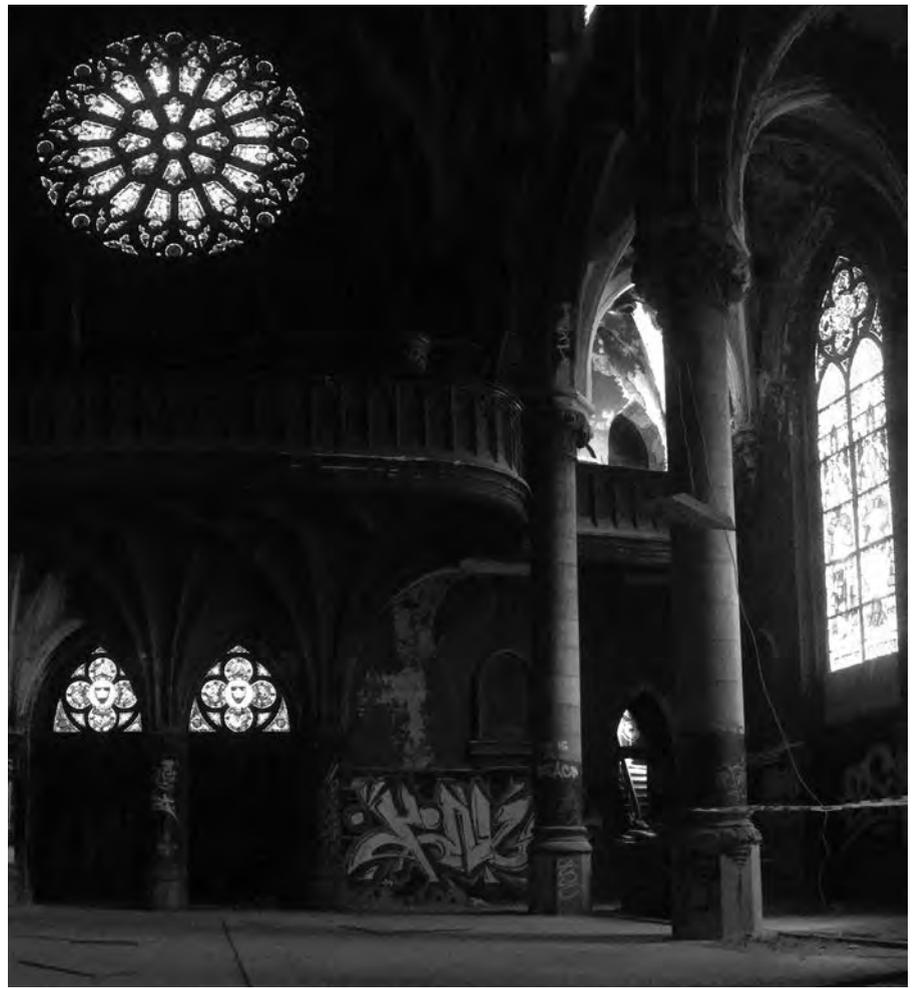
The tragic fire of Notre Dame Cathedral is an extremely powerful example of this phenomenon. The loss was felt by millions. It is my hope to create beauty out of tragedy —out of the ashes—by using the burned, water damaged, or otherwise unusable wood from Notre Dame Cathedral, as a painting support for a portrait of the beloved Notre Dame.

To illustrate my method, pictures of a the process and a recent painting on material salvaged from the abandoned Sts. Peter & Paul Church, as part of my “Sacred Spaces” series.

Presented are pictures of the church, the salvaged church pews used to build the panels, and the finished 152 cm x 135 cm painting.

Sts. Peter & Paul is a former Gothic style, Roman Catholic church in Pittsburgh, Pennsylvania. The parish was active from 1860 to 1992.

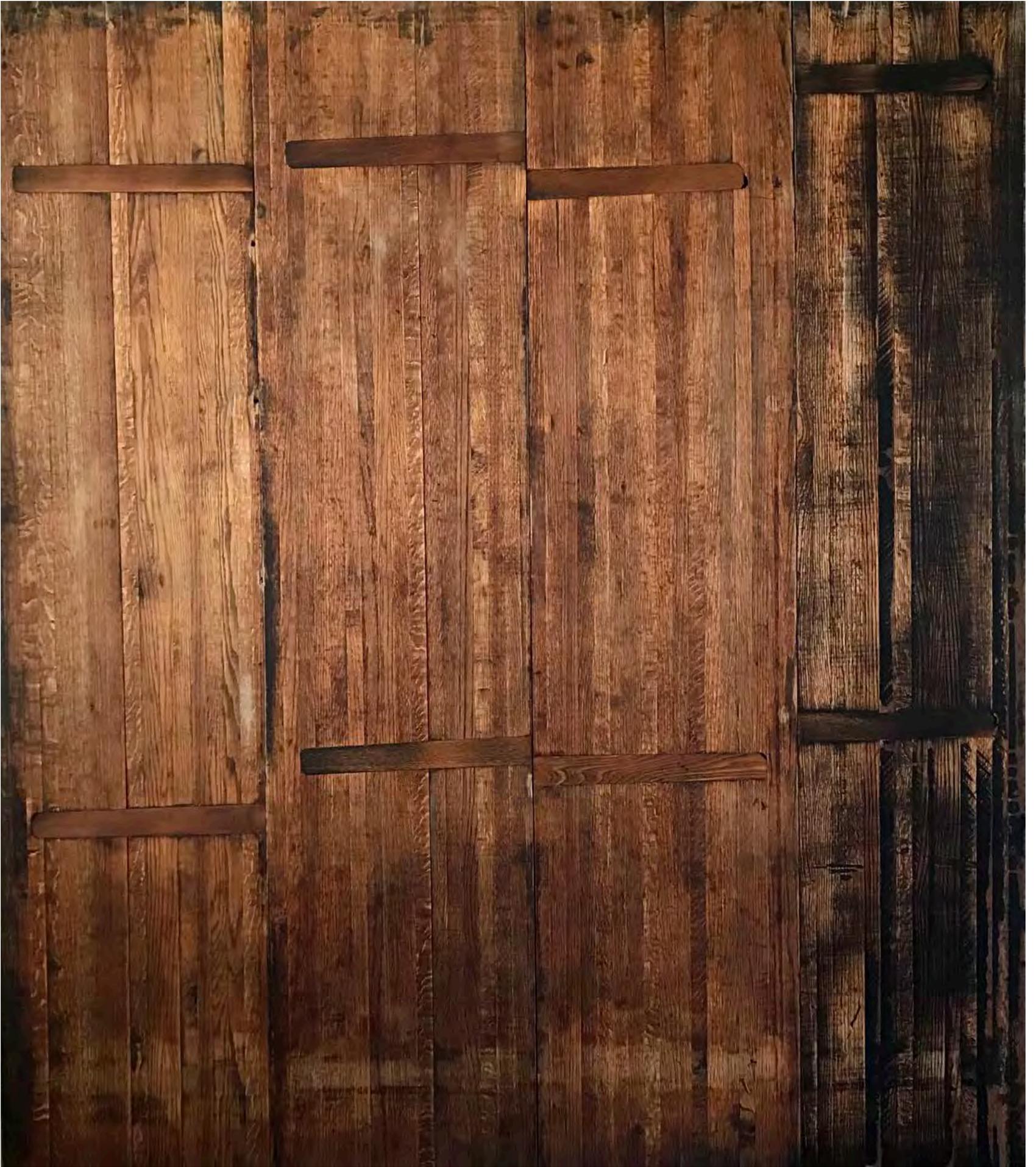
German and Lithuanian immigrants established the parish in the village of East Liberty with their own money, land and labor.



Before the 1992 de-sanctification, Sts. P&P ushered its parishioners through the Civil War, WWI, the Great Depression, WWII, Korea, the Civil Rights Movement and Vietnam. For over 100 years filled with turmoil, it was the constant...a place of refuge and peaceful reflection, shelter from societal storms.

The now crumbling church stands watch over East Liberty, its future uncertain.





Cory Bonnet, *Before: Prepped Panel for Sts. Peter and Paul*, 2019

Salvaged oak church pew panel, 60 x 53 inches.

Bonnet New Vision Studio



Cory Bonnet, *Sts. Peter and Paul Church East Liberty*, 2019
Oil and pigment on salvaged oak church pew panel, 60 x 53 inches.
Bonnet New Vision Studio



Cory Bonnet, *Sacred Solace Polish Hill*, 2018
Oil and pigment on salvaged 1800's house beam, 34 x 44 inches.
Bonnet New Vision Studio.

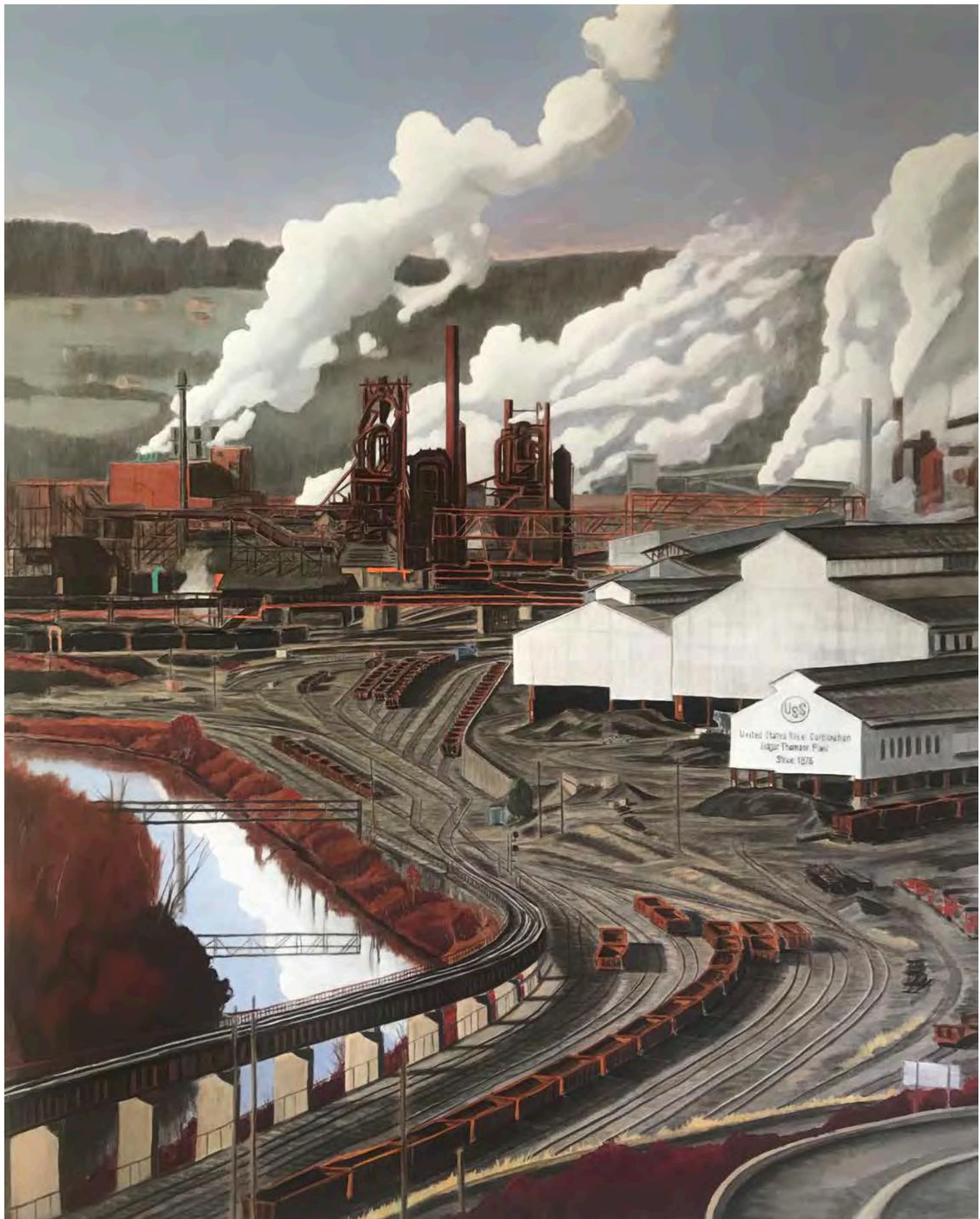


Cory Bonnet, *St. Mary Church - St. Juan Diego Parish*, 2016-17
Oil and pigment on salvaged 1800's house beam, 34 x 44 inches.
Private collection.

STEEL

PITTSBURGH, PA

Mills, towns and workers.



Cory Bonnet, *Edgar Thomson Works*, 2018
Oil and pigment on panel 60 x 48 inches.
Private collection.



Cory Bonnet, *J&L Steel, It's a Blast!*, 2017
Oil and pigment on panel, 60 x 48 inches.
Private collection.



Cory Bonnet, *J&L Steel, Fire, Smoke and Water*, 2017
Oil and pigment on panel, 60 x 48 inches.
Private collection.



Cory Bonnet, *Another Day at the Office*, 2017
Oil and pigment on panel, 48 x 60 inches.
Bonnet New Vision Studio.



Cory Bonnet, *J&L Steel, Stoked!*, 2017
Oil and pigment on panel, 48 x 60 inches.
Private collection.



Cory Bonnet, *J&L Steel, Stoked!*, 2017
Oil and pigment on panel, 48 x 60 inches.
Private collection.



Cory Bonnet, *Home. Edgar Thomson Works, Braddock*, 2018
Oil and pigment on salvaged 1800's house beam, 44 x 34 inches.
Private collection.

MONUMENTS

To INDUSTRY

PITTSBURGH, PA



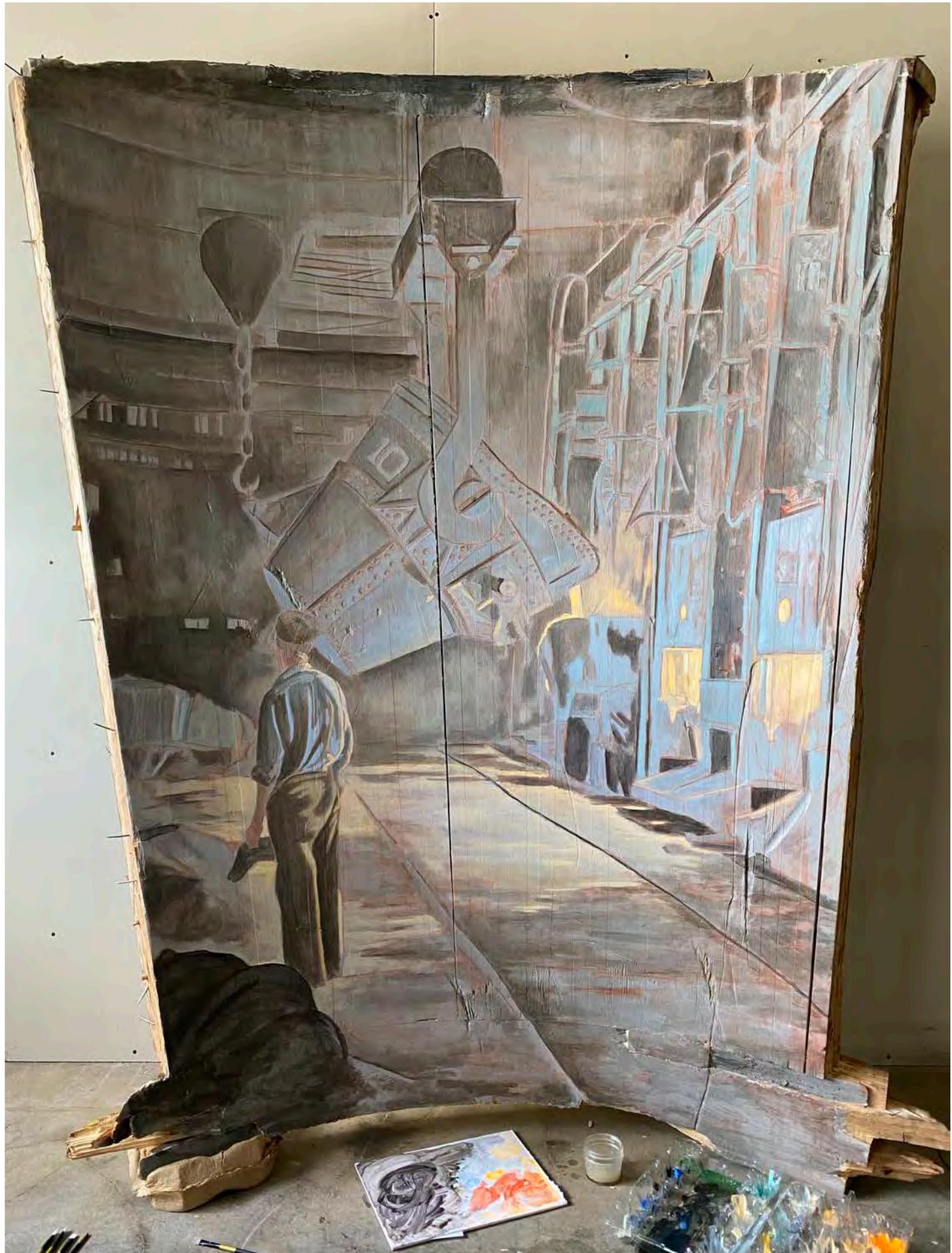
Rough wooden casting mold fragments before cleaning and preparation for painting.



As is condition of Wooden casting mold salvaged from WHEMCO.



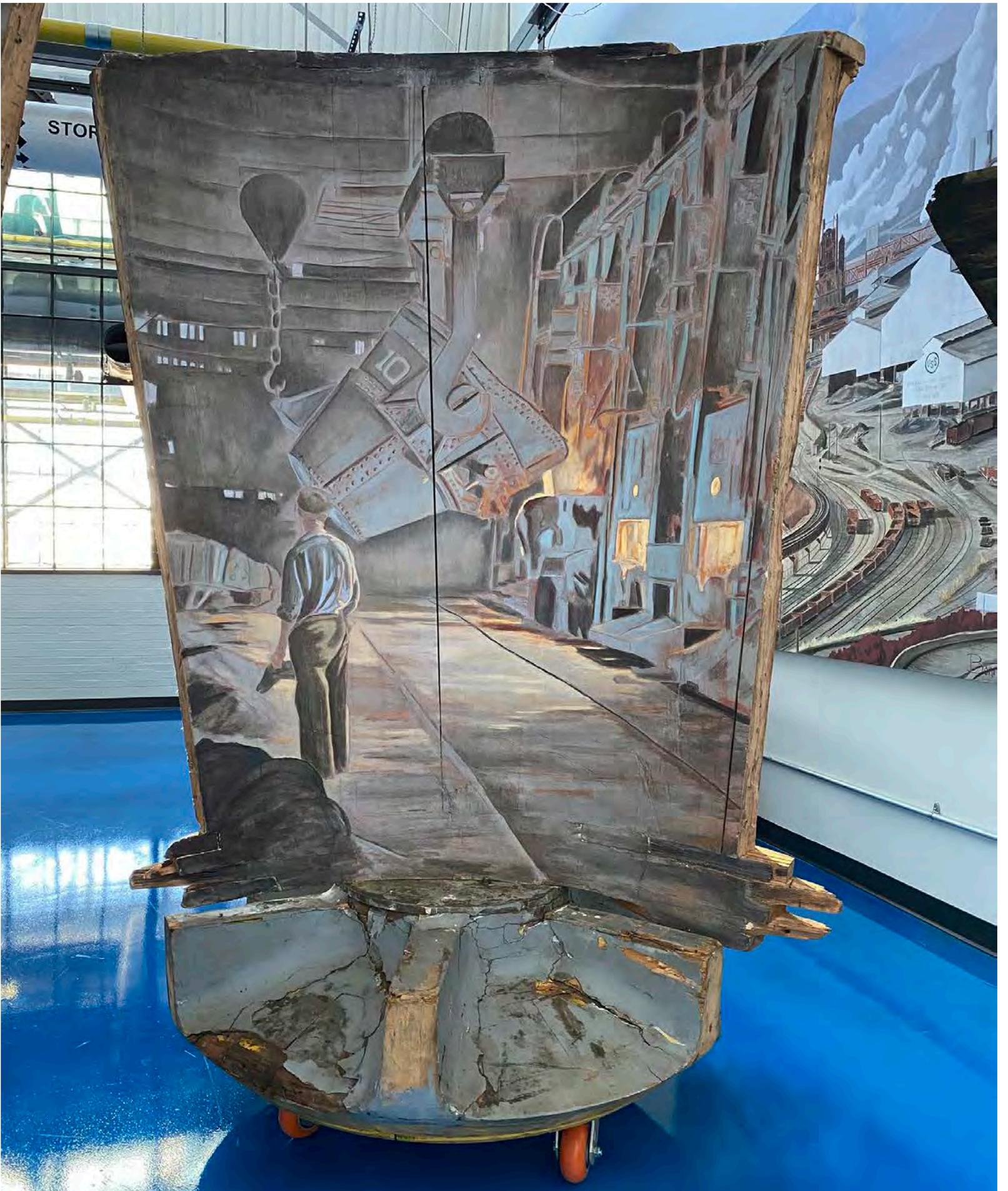
Cleaned and stripped Wooden casting mold salvaged from WHEMCO, preparation for painting.



Work in progress shot. The painting is about 3/4 of the way finished. Shown sitting on floor, will be mounted to base made from another casting mold.



Detail of the work in progress. The wood grain, cracks and chips add depth and character to the image.





Cory Bonnet, *Pouring Pig Iron, Carnegie Steel*, 2020
Oil and pigment on salvaged wooden casting mold, 96 x 48 inches
Bonnet New Vision Studio



Cory Bonnet, *Inside the Mill*, 2022
Oil and pigment on salvaged wooden casting mold, 74 x 48 inches
Bonnet New Vision Studio







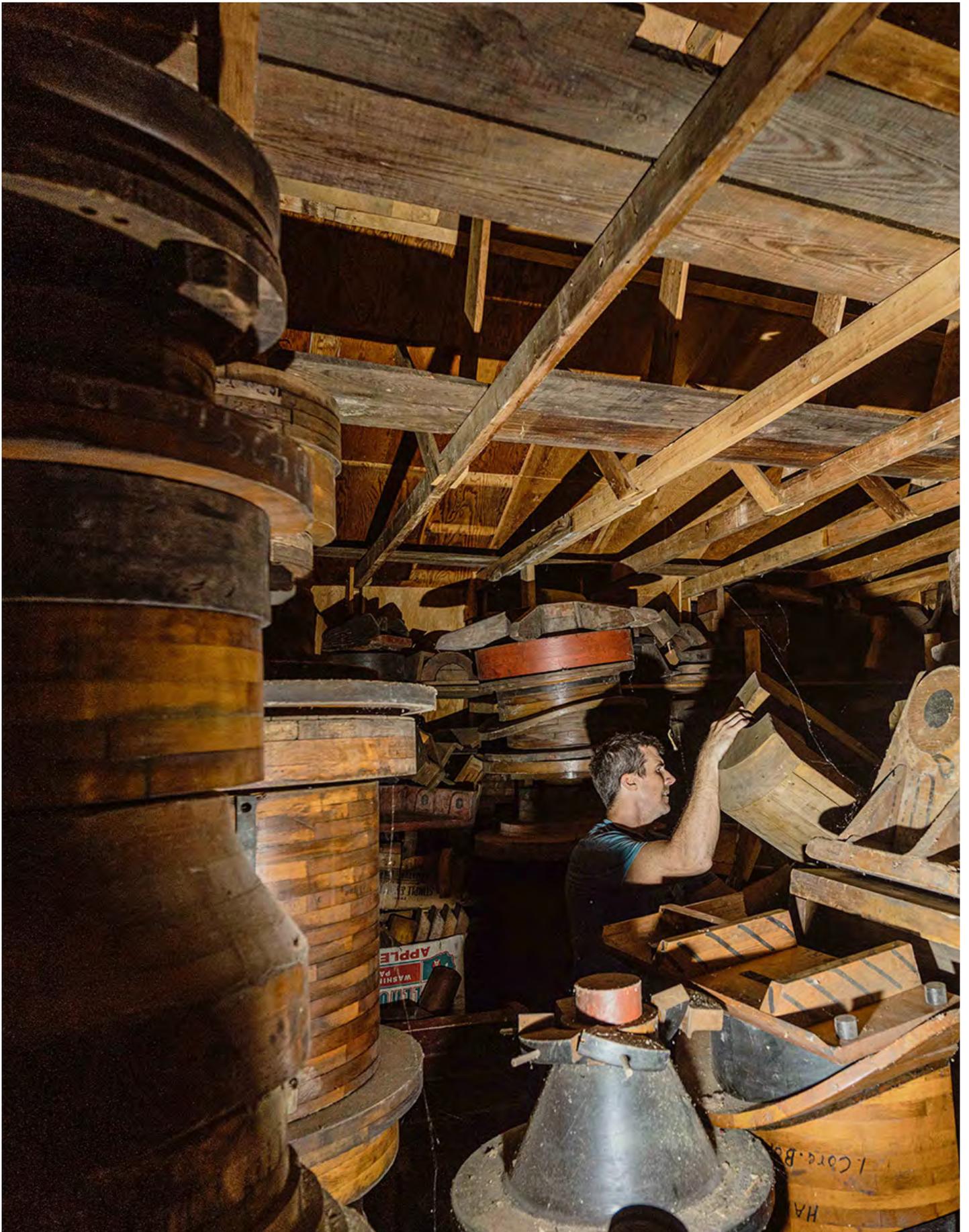




Foundry patterns stacked floor to ceiling in the Barn, waiting to be moved to their new home in the Energy Innovation Center, Pittsburgh PA.









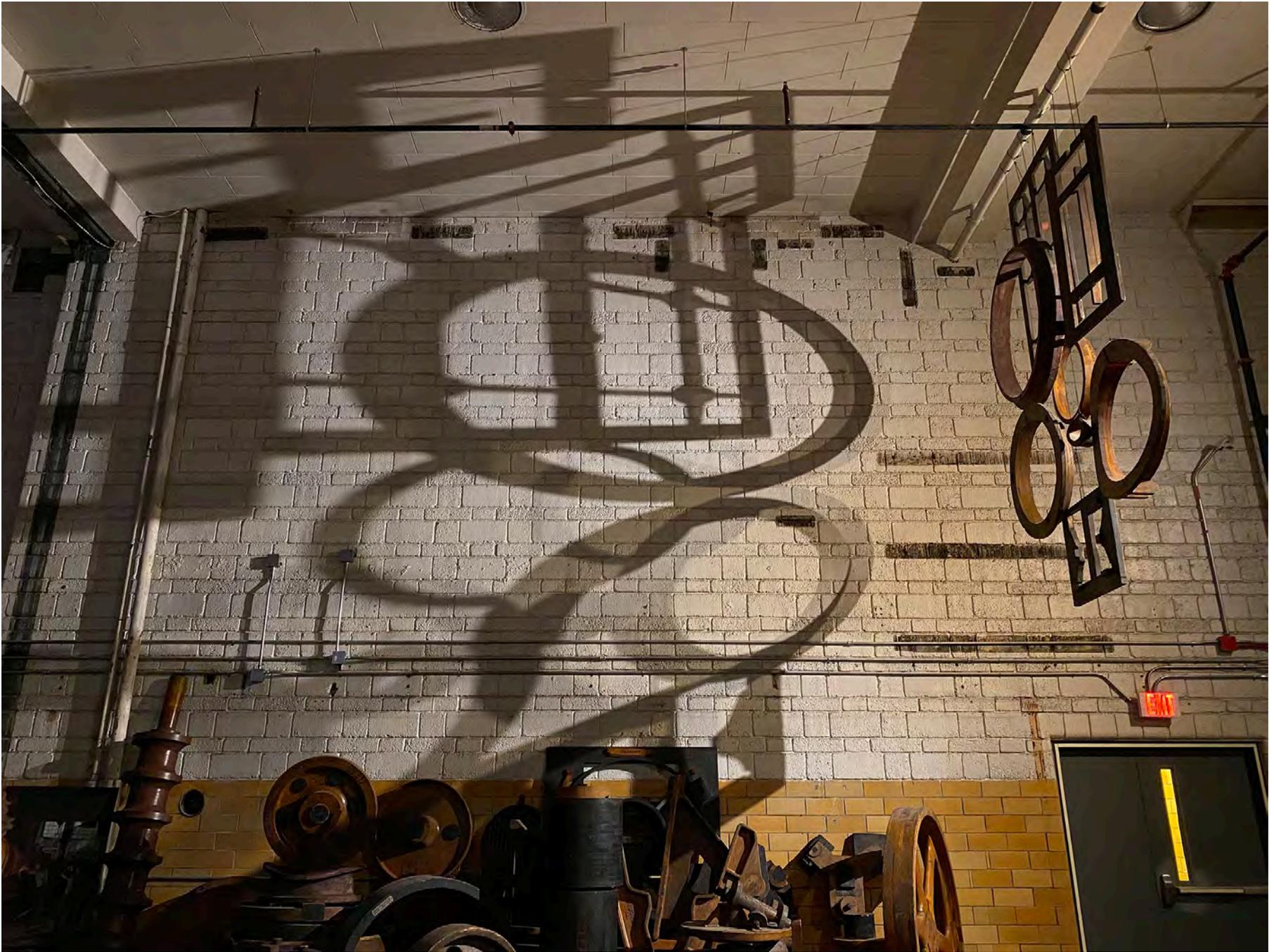




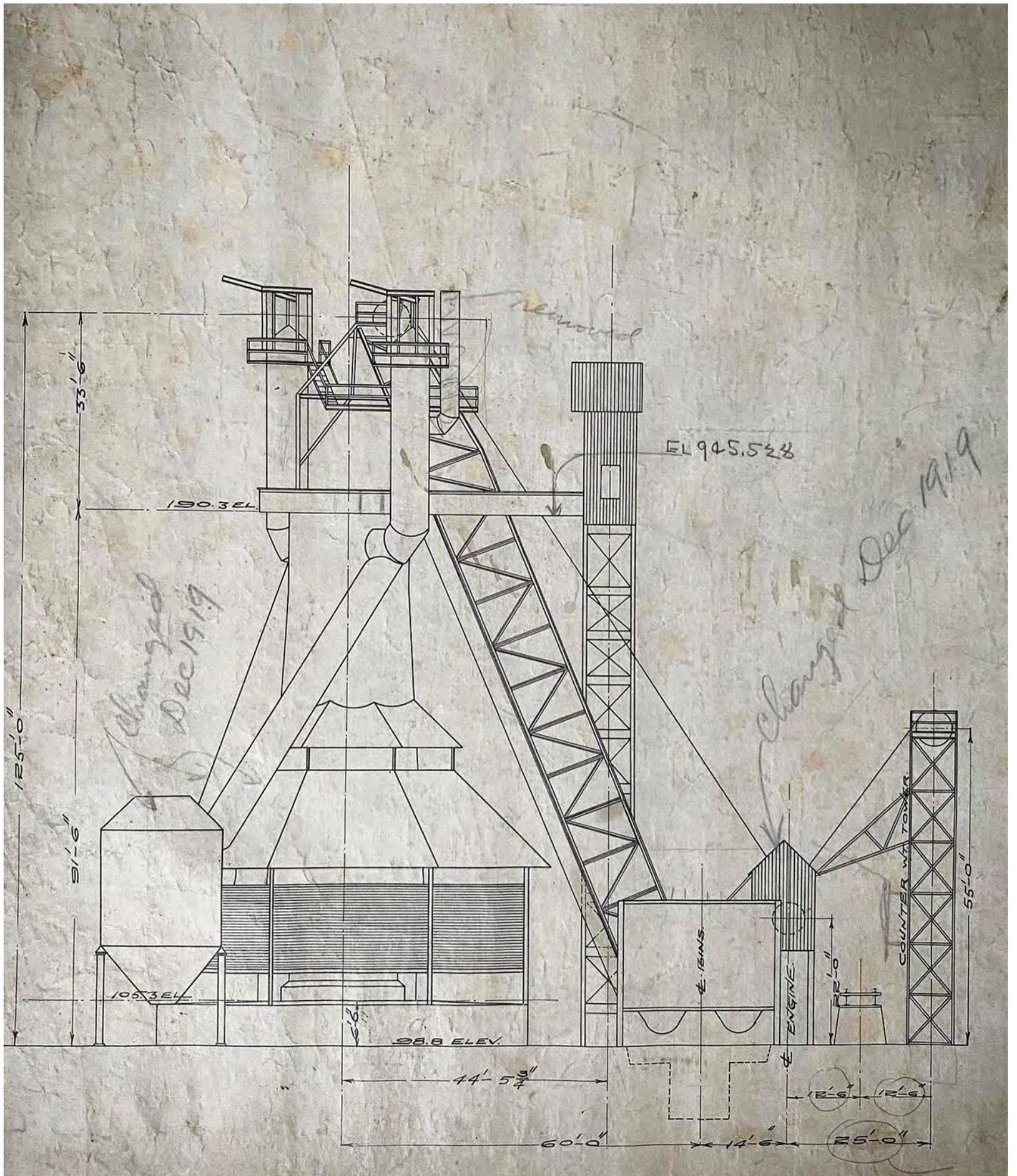




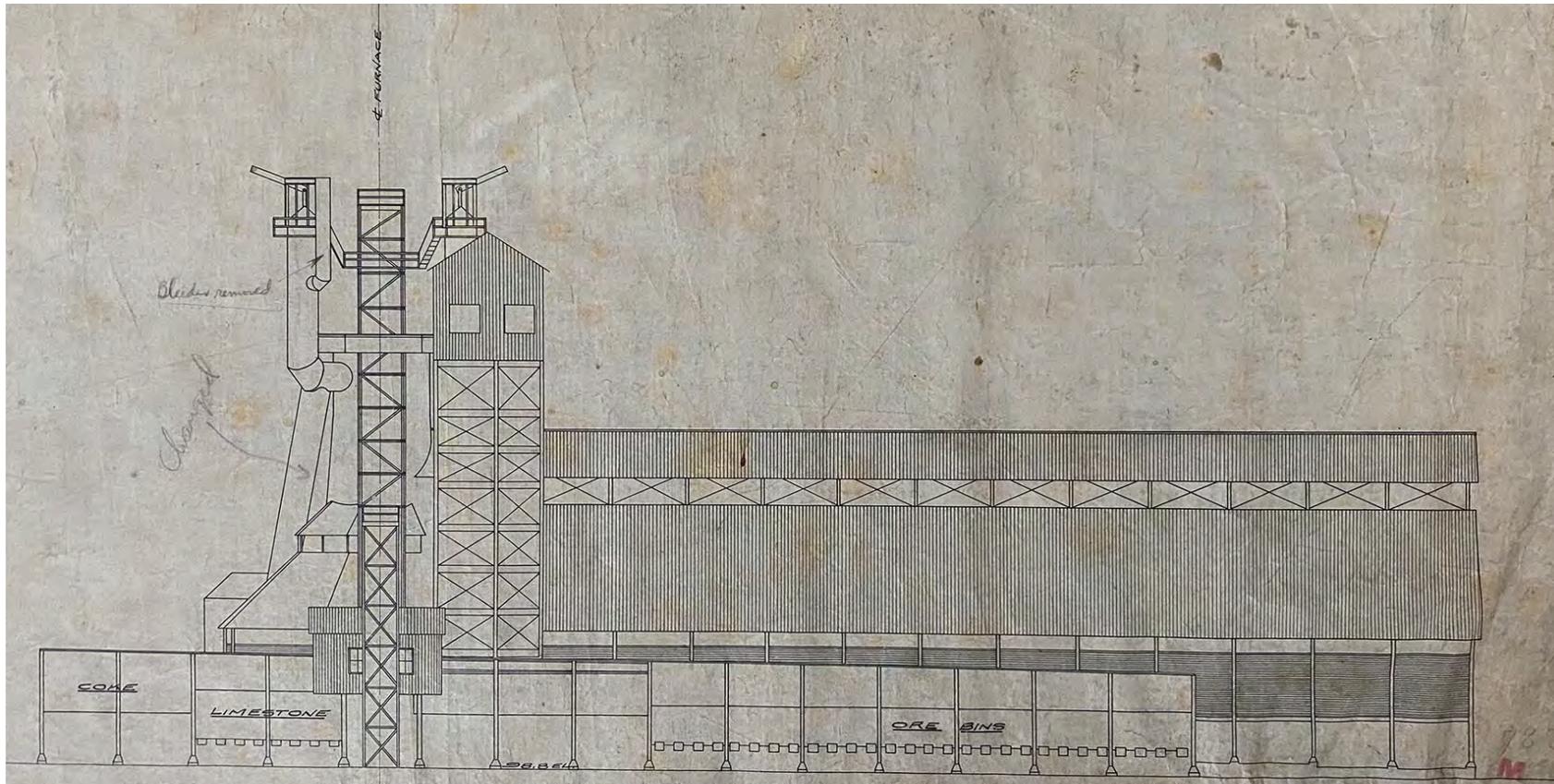
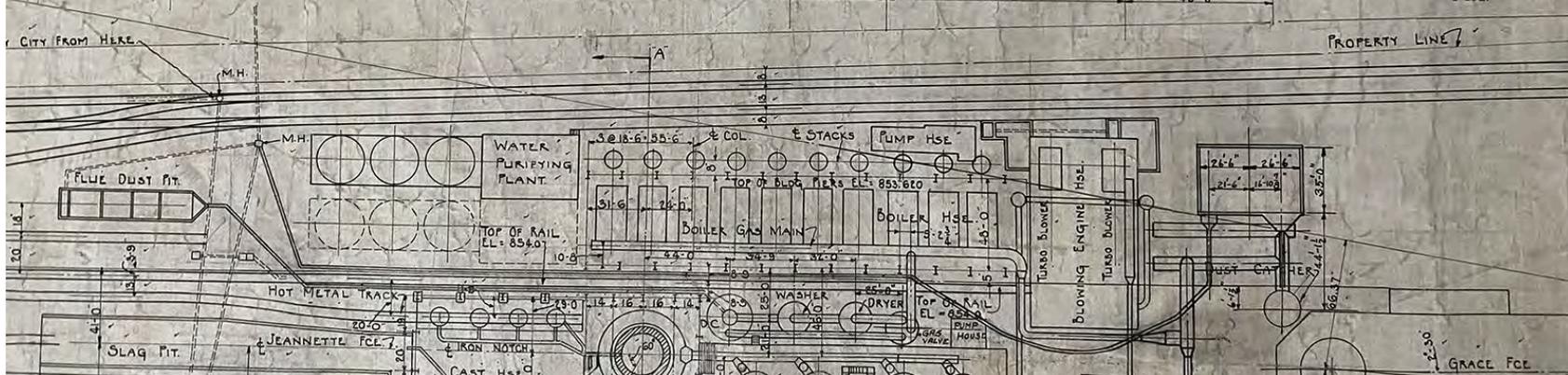
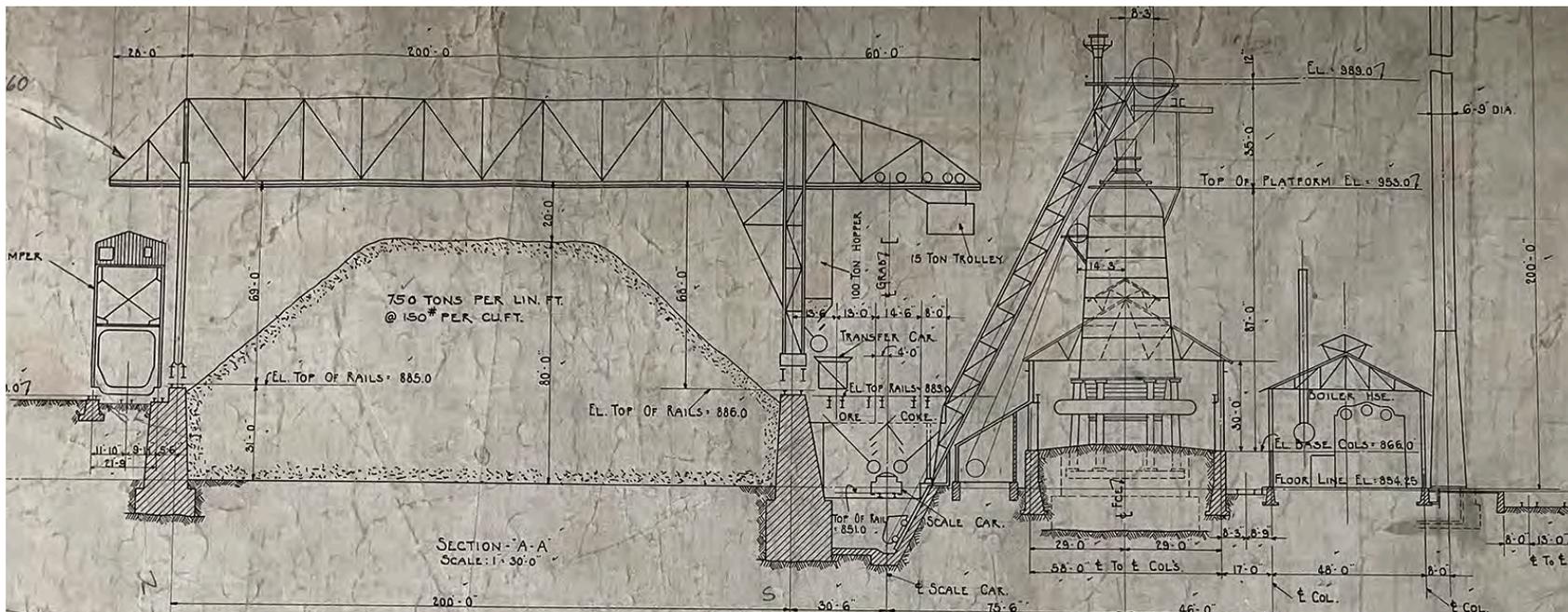




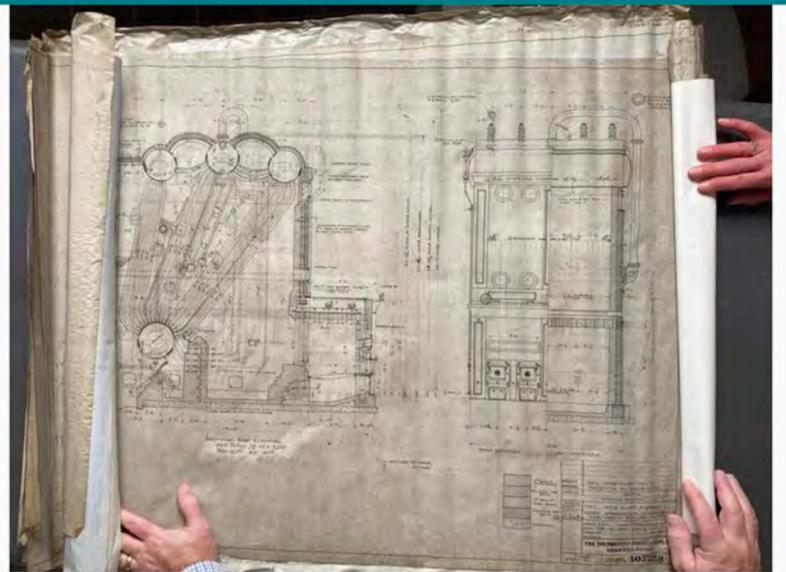




A few of the drawings and blueprints from the Patterns of Meaning Collection. We estimate over 2000 drawings in total.



GENERAL ARRANGEMENT OF NEW CONSTRUCTION FOR
 GRACE FURNACE
 THE YOUNGSTOWN SHEET & TUBE CO. THE BRIER HILL IRON AND COAL CO.
 BRIER HILL WORKS YOUNGSTOWN, O.
 SCALE 1/2" = 1'-0" NOV. 24, 1901. 100783
 NOTE: DRAWING N° CHANGED 11-12-23 G.C.



Patterns of Meaning

featured article by Jim Vinoski, Forbes:

<https://www.forbes.com/sites/jimvinoski/2021/10/06/enormous-barn-find-leads-to-this-unique-pittsburgh-art-show-celebrating-steelmaking/?sh=15b9ad8437b2>



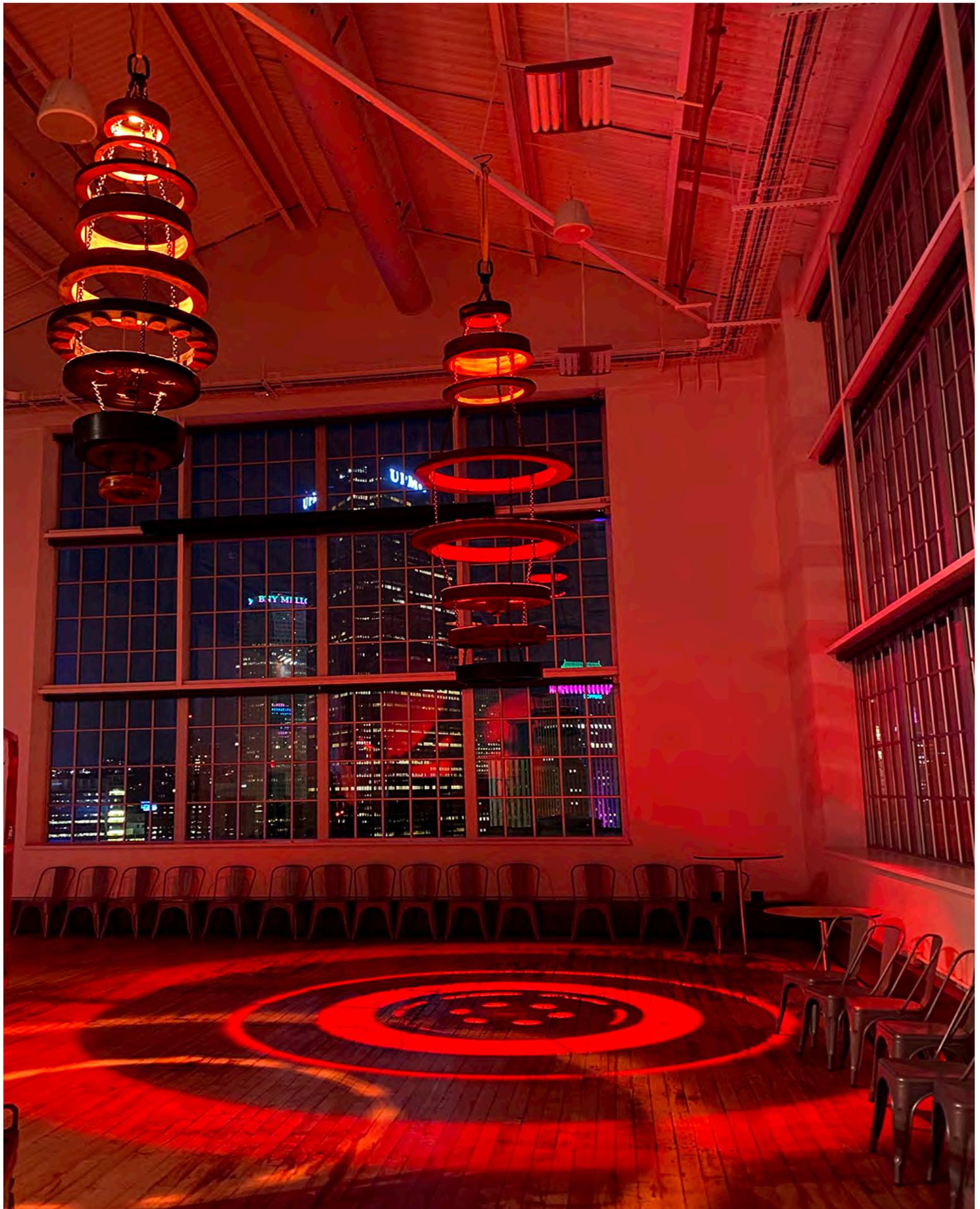
Cory Bonnet welcomes the crowd at Patterns of Meeting introductory show. This show spanned three floors and the gymnasium at Energy Innovation Center, Pittsburgh PA.







Foundry pattern chandeliers designed by Angela Neira and Nate Lucas with lighting by Andrew Moschetta.



Patterns of light and shadow cast on the floor of the EIC Brightspace event hall.









Creative displays built using patterns and blueprints
by Angela Neira.

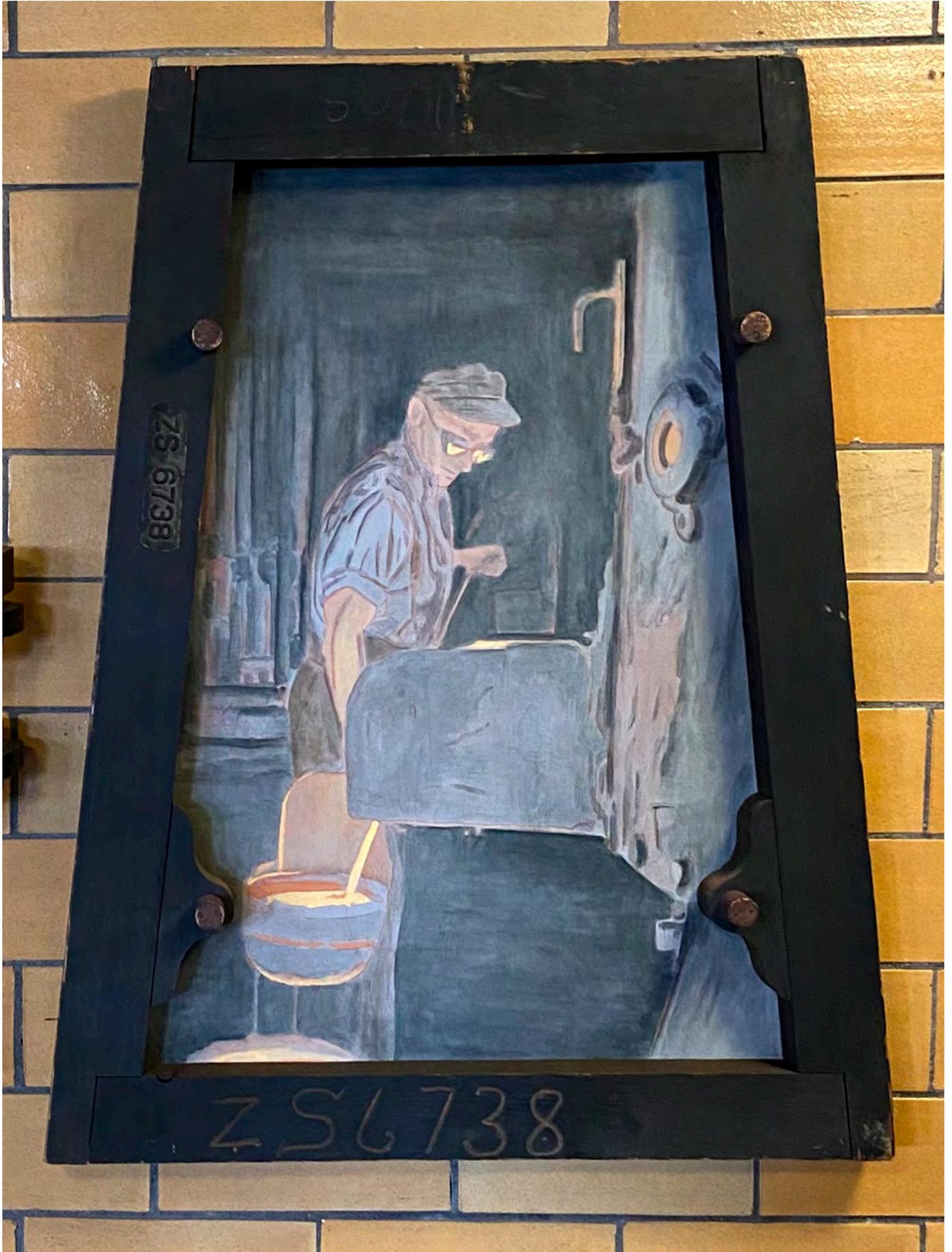


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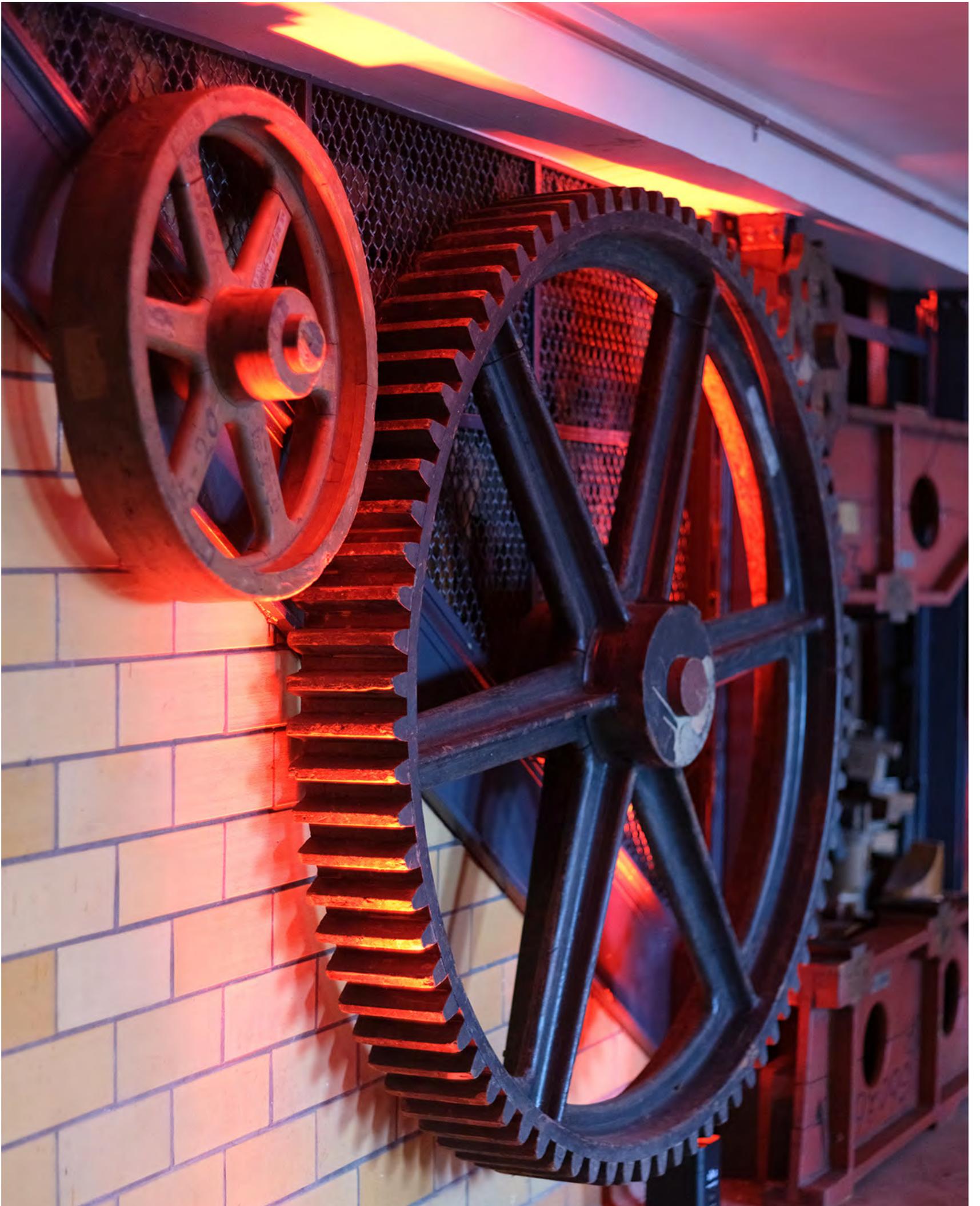
OH 112430 A

OH 112430 A
1 CORE BOX



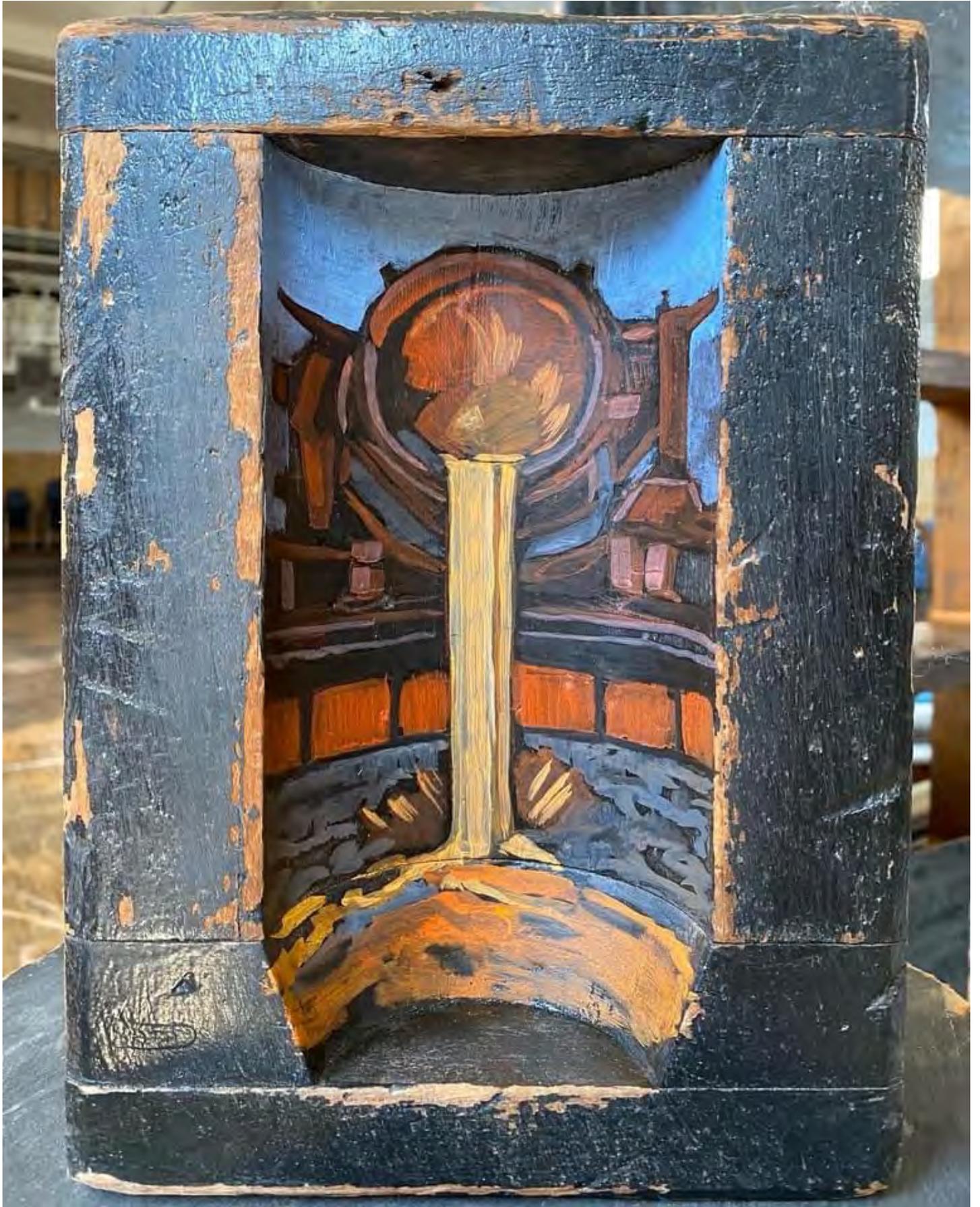


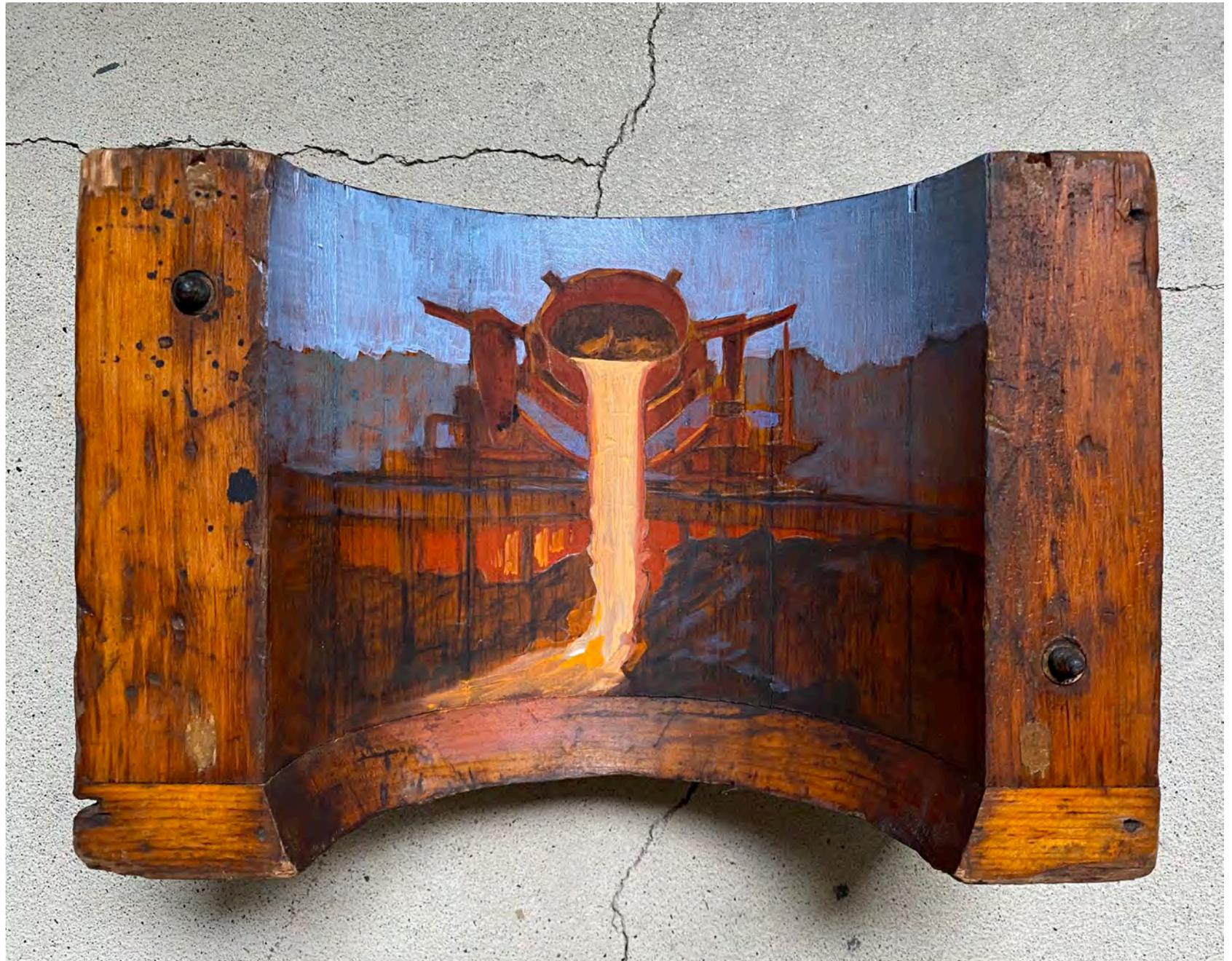
















Glass Artist Brian Engle pours molten glass into sand mold created with one of the patterns to cast a new object in glass.

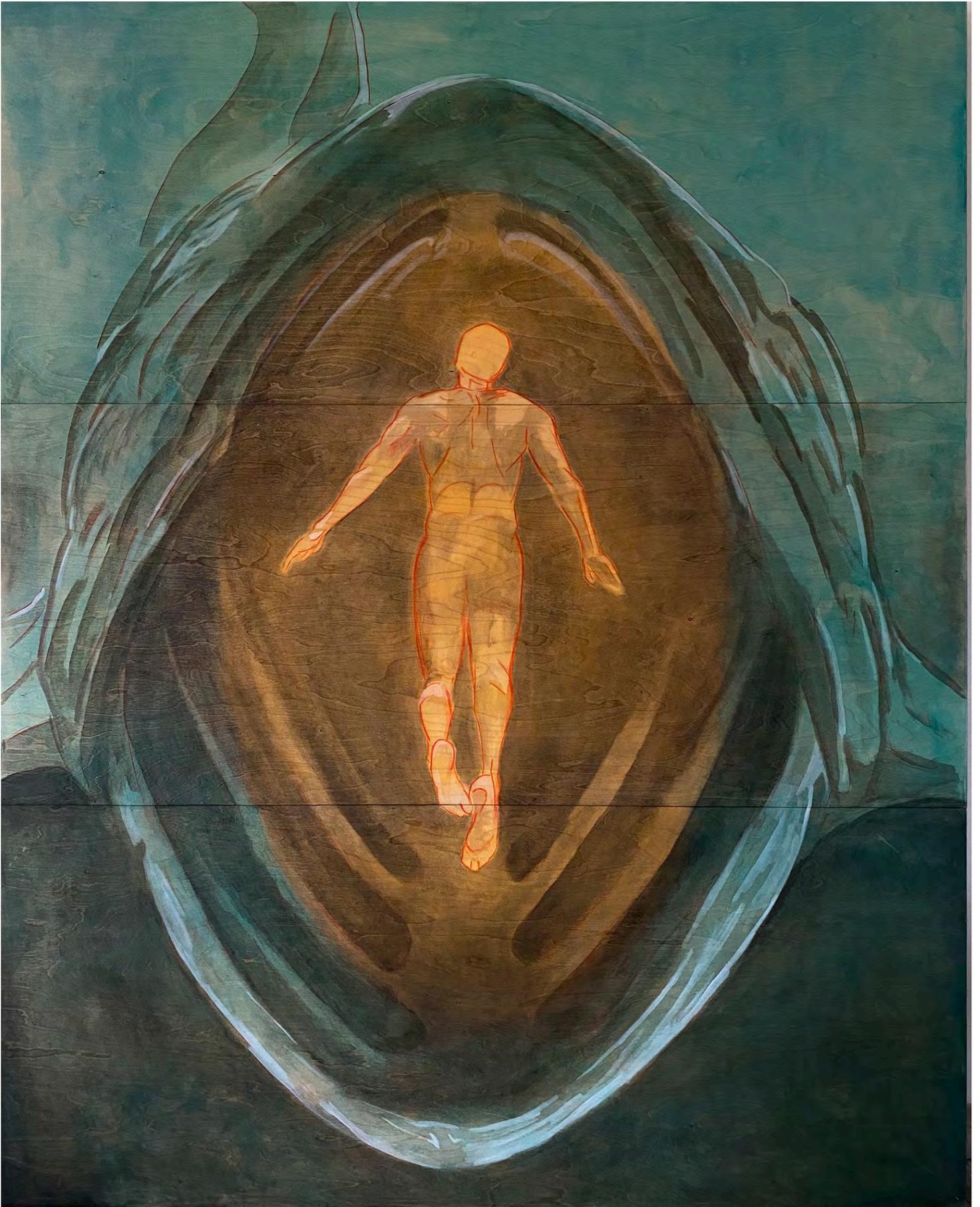






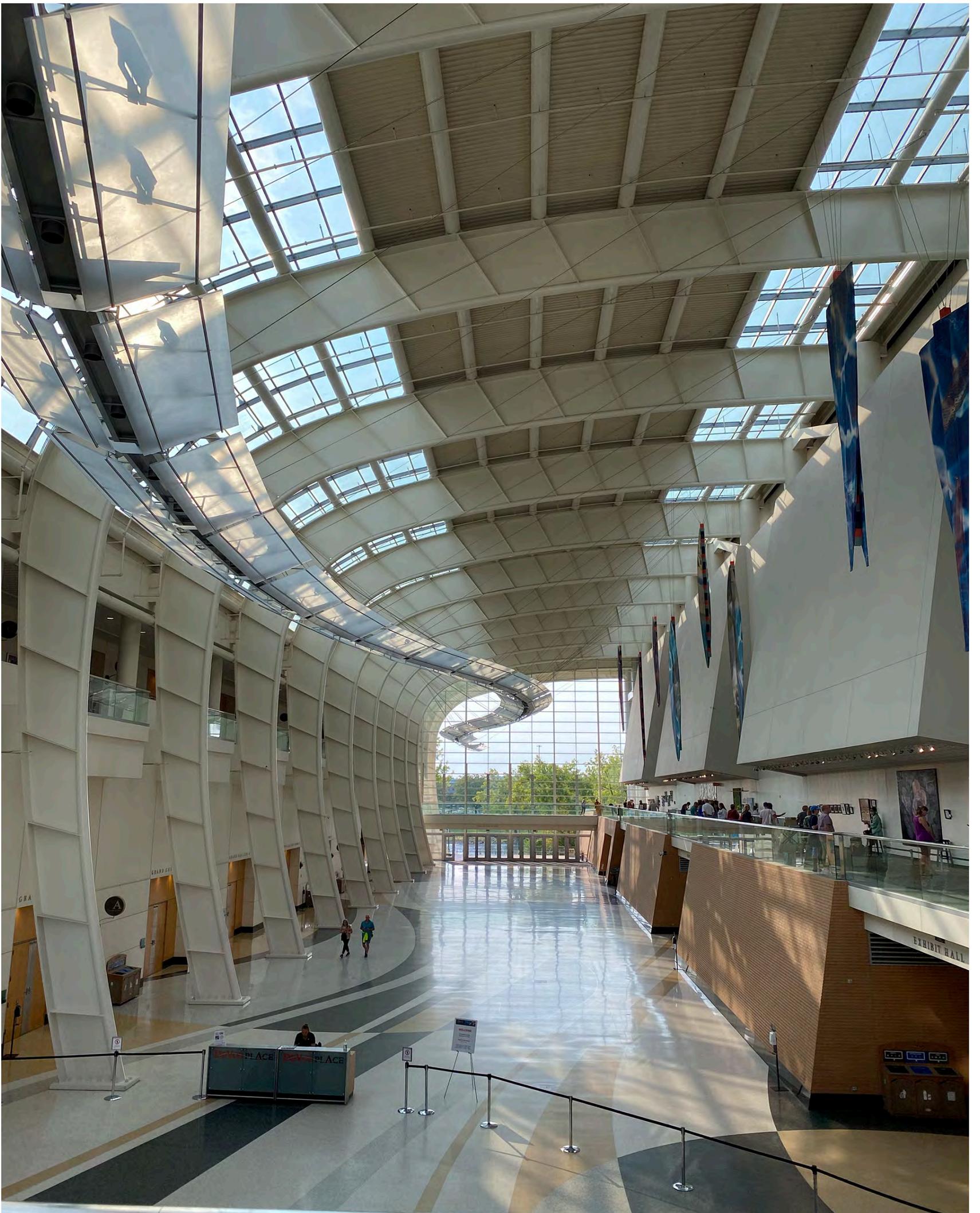


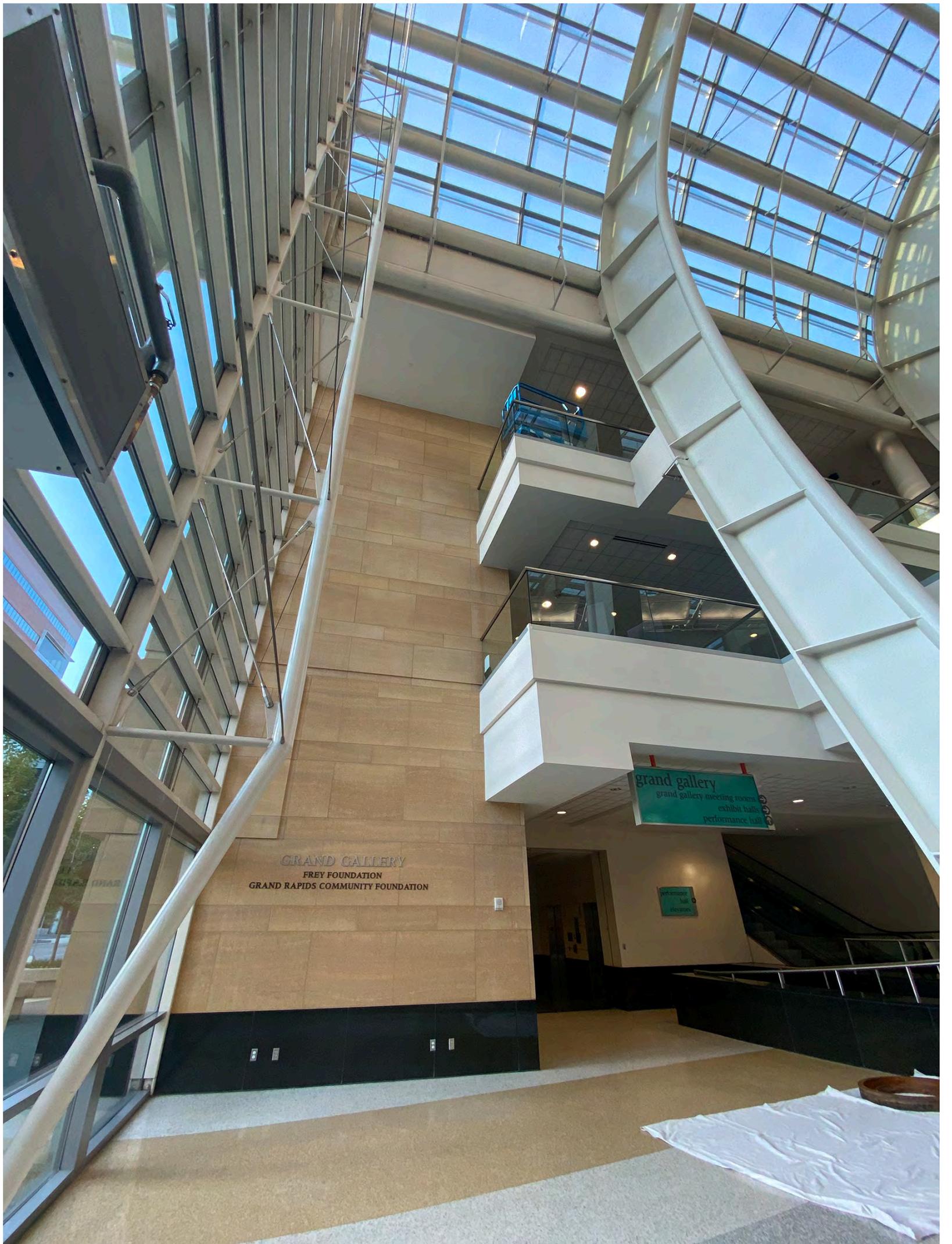








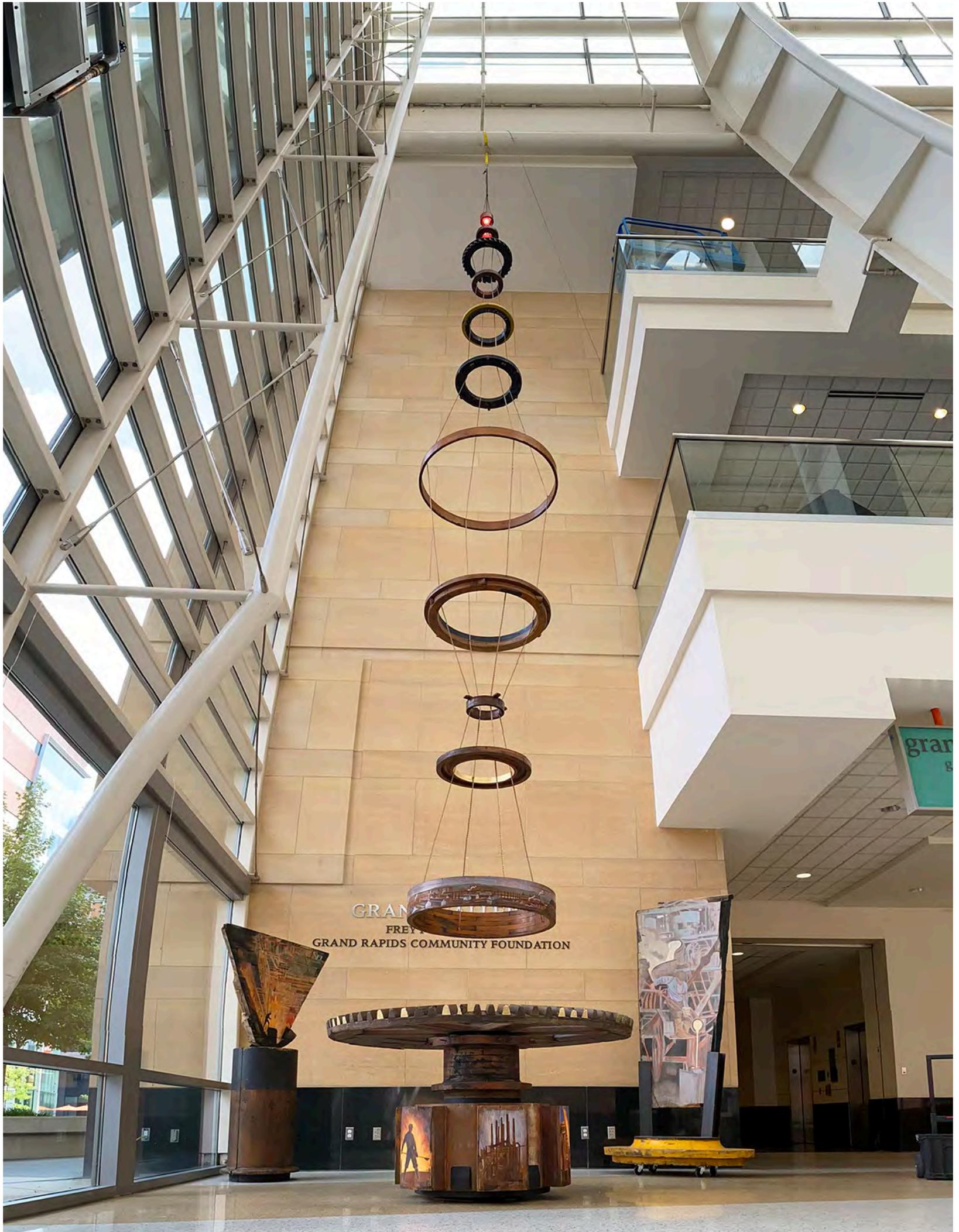




GRAND GALLERY
FREY FOUNDATION
GRAND RAPIDS COMMUNITY FOUNDATION

grand gallery
grand gallery meeting rooms
exhibit halls
performance hall

performance
hall
direction



GRAND
FREY
GRAND RAPIDS COMMUNITY FOUNDATION

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8



ND GALLERY
BY FORT



GRAND GALLERY
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GRAND RAPIDS COMMUNITY FOUNDATION







Patterns of Meaning featured article by Jim Vinoski, Forbes.
Barletto and Bonnet stand with a site specific exhibit designed by
Angela Neira at the Energy Innovation Center Pittsburgh, PA.



Cory Bonnet, *Nick Parrendo, Stain Glass Master*, 2016
Oil and pigment on panel, 60 x 48 inches.
Bonnet New Vision Studio.



OIL FOR WATER

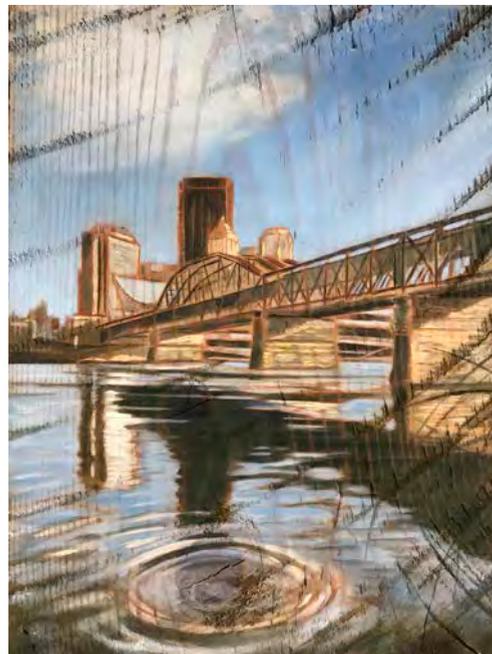
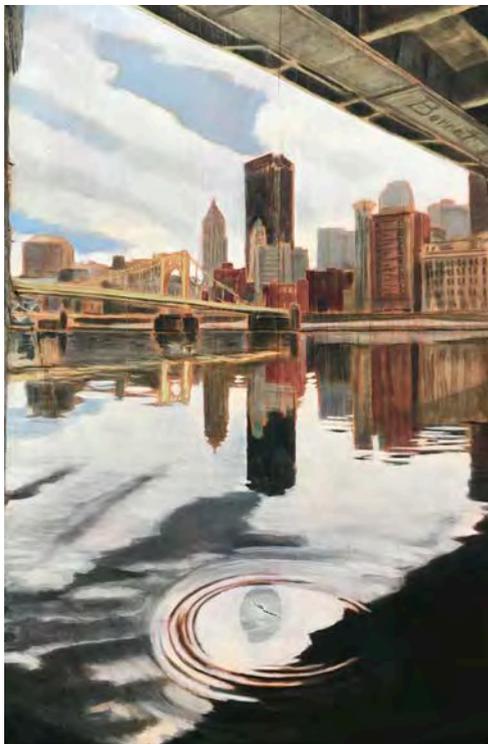
MALAWI, AFRICA

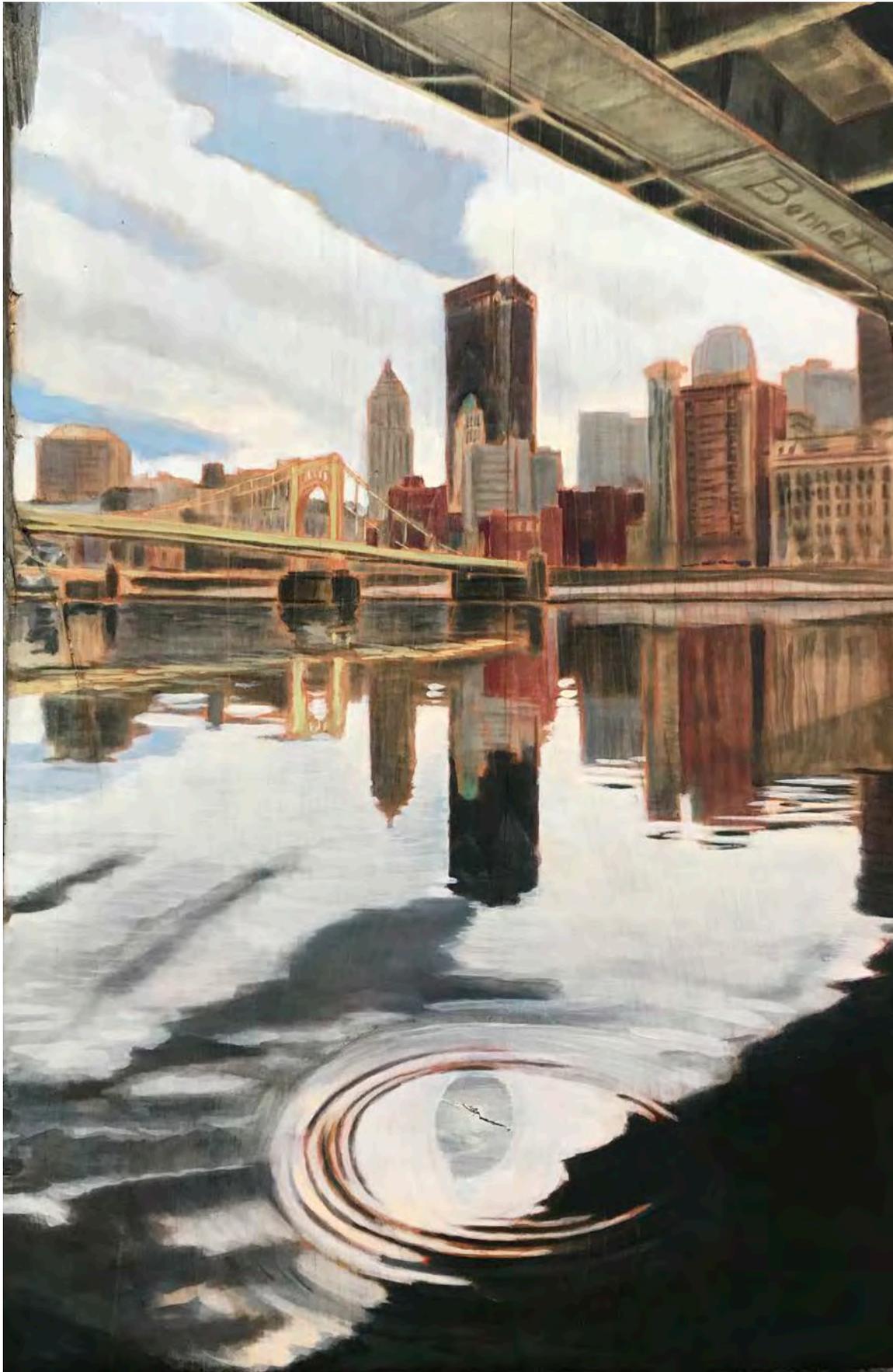
The Ripple Effect

Oil for Water

The Ripple Effect

Ingomar Living Waters (ILW) is bringing the gift of clean water to thousands of people around the world. In an effort to support ILW beyond personal giving, I have started a project where 100% of proceeds from my Oil for Water series goes directly to funding well projects around the world. Each painting sold provides one well, every well provides a safe, clean source of water for an entire village or over 6,000 people.





Cory Bonnet, *Ripple N° 1*

Oil and pigment on salvaged 1800's house beam, 21 x 14 inches

Private collection.



Cory Bonnet, *Ripple N° 2*

Oil and pigment on salvaged 1800's house beam, 21 x 14 inches

Private collection.



Cory Bonnet, *Ripple N° 3*

Oil and pigment on salvaged 1800's house beam, 15 x 12 inches

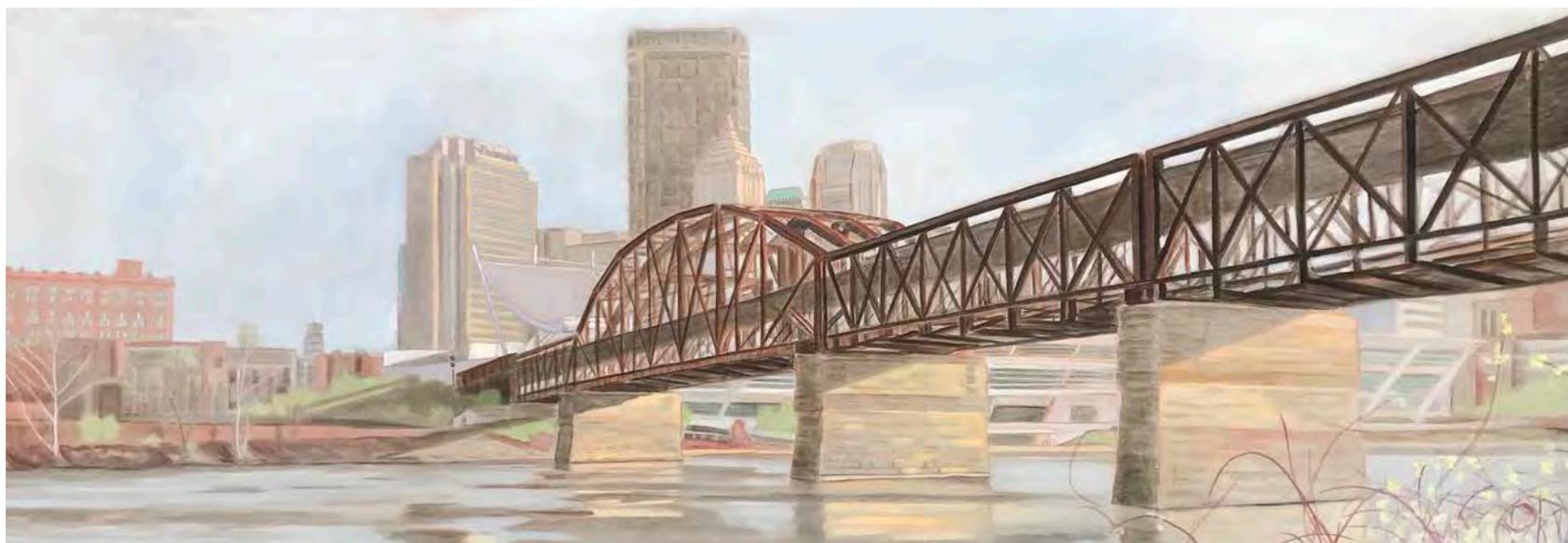
Private collection.



Cory Bonnet, *Ripple N° 4*

Oil and pigment on salvaged 1800's house beam, 18 x 37 inches

Private collection.



Cory Bonnet, *Fort Wayne Railroad Bridge, Pittsburgh PA*
Oil and pigment on salvaged panel, 59.5 x 20.75 inches
Private collection.



Cory Bonnet, *Over the Rooftops, North Side Pittsburgh PA*
Oil and pigment on salvaged panel, 59.5 x 20.75 inches
Private collection.