

THE CHICAGO PUBLIC ART GUIDE

DEPARTMENT OF CULTURAL AFFAIRS
AND SPECIAL EVENTS
CITY OF CHICAGO
MAYOR RAHM EMANUEL

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Dear Friends:

This brochure celebrates 35+ years of work by the Chicago Public Art Program and offers a brief introduction to the wealth of art that can be experienced in Chicago. We invite you to use this brochure as a guide to explore the city's distinguished public art collection, which can be found in the Loop and throughout our historic neighborhoods.

Downtown Chicago is home to more than 100 sculptures, mosaics, and paintings placed in plazas, lobbies, and on the Riverwalk. The dedication of the huge sculpture by Pablo Picasso in 1967 confirmed that Chicago was a city for the arts. Since then, major works by Alexander Calder, Sir Anthony Caro, Sol LeWitt, Richard Hunt, and Ellen Lanyon, among others, have been added to this free open-air museum. The mission of DCASE is to enrich Chicago's artistic vitality and cultural vibrancy.

The primary method through which the City of Chicago's Public Art Collection grows, the Percent-for-Art Program allocates 1.33 percent of the construction budget for new public buildings to the commissioning and acquisition of artwork. In libraries, police stations and senior centers, artwork is chosen and placed with ongoing community involvement. As you travel around the city, I hope you'll take the time to enjoy the many treasures on display in these facilities and within our neighborhoods.

I'm glad about your interest in Chicago's public art collection. Our collective commitment to art and culture is one way we continue to work toward making Chicago one of the best places to live, work, and raise families.

Sincerely,

Mayor

A handwritten signature in black ink that reads "Rahm Emanuel".

Introduction.....	4
Artworks by Regions	
LOOP	6
Harold Washington Library Center	26
Millennium Park.....	30
Gallery 37	34
WEST	36
NEAR SOUTH.....	40
NORTH	46
NORTHWEST	54
Chicago Center for Green Technology	58
Goldblatt's Building.....	59
911 Emergency Communications Center	62
SOUTHEAST	64
Bronzeville.....	66
Chicago Police Department Headquarters	68
SOUTHWEST	70
Midway International Airport	74
CTA Pink Line	78
ADDITIONAL ARTWORKS	80
Branch Library Installations.....	82
Special Projects.....	85
Index of Artists	89
Map.....	inside back cover

INTRODUCTION

THE CHICAGO PUBLIC ART PROGRAM DEPARTMENT OF CULTURAL AFFAIRS AND SPECIAL EVENTS CITY OF CHICAGO

Expressions of a culture's concerns and beliefs through murals, paintings, sculptures and other artistic forms have existed for thousands of years. Artists and communities around the world continue the tradition of erecting monuments to commemorate events and people of importance. Chicago is no exception. Monuments were erected in the city before the city's incorporation in 1837, a tradition that continues to the present day.

The current trend of installing non-commemorative sculptures throughout the city began in 1967 when Mayor Richard J. Daley dedicated the untitled sculpture commonly known as "The Picasso," located at the Richard J. Daley Civic Center Plaza. The installation of the Chicago Picasso inspired a cultural renaissance, which evoked a public interest in private and public investment in public art. Since then, the streets of downtown Chicago have become a "sculpture gallery" displaying works by many world-renowned artists. The city's collection of outdoor sculpture is as distinguished as its world-class architecture. However, public art in Chicago far exceeds sculptures installed in the downtown area. Encompassing all areas of the visual arts, it is exhibited in municipal buildings and neighborhoods citywide.

In 1978, the Chicago City Council unanimously approved an ordinance stipulating that a percentage of the cost of constructing or renovating municipal buildings be set aside for the commission or purchase of artworks. At that time, Chicago was one of the first municipalities, and the largest, to legislate the incorporation of public art into its official building program. Today, there are more than 200 similar programs in cities throughout the United States, due in large part to the success of the Chicago ordinance. The Public Art Program was developed to implement the ordinance's mission to provide the citizens of Chicago with an improved public environment through the enhancement of city buildings and spaces with quality works of art by professional artists. The ordinance stipulates that at least half of the commissions be awarded to Chicago area artists to provide opportunities to the local arts community.

The City of Chicago Public Art Program also encourages and facilitates collaborations between government agencies, the private sector and other sponsors. Another is the artworks and improvements of Millennium Park, which were made possible through the generosity of corporate and private sponsors. It is through such collaborations that Chicago has built one of the finest collections of contemporary public art in the world.

From time to time, the Public Art Program also oversees special projects that further contribute to the cultural enrichment of Chicago. Among special projects to date, the 1999 Cows on Parade exhibition is perhaps most broadly known.

More information about the Public Art Program is available through the City of Chicago website at www.cityofchicago.org/PublicArt.

LOOPER



PABLO PICASSO 1967

◀ **Untitled, known as The Picasso**

Cor-Ten steel, H 50 ft.

Design donated by the artist; funded by the Field Foundation of Illinois, the Woods Charitable Fund, Inc. and the Chauncy and Marion Deering McCormick Foundation

**LOCATION: Richard J. Daley Civic Center Plaza
50 W. Washington St.**

The first monumental Modern sculpture to be placed in the Loop, "The Picasso" was initially greeted with controversy. At the time of its installation in 1967, the abstract design puzzled many, and the non-traditional materials and huge scale angered others. However, this gift from the artist to the people of Chicago has over time become an icon of the city and a source of civic pride. While opinions of the sculpture's subject matter vary, it is acknowledged as a monumental achievement in Cubism, the artistic style pioneered and explored by Spanish artist **Pablo Picasso** and his French contemporary, Georges Braque, between 1907 and 1911. "The Picasso" is an exemplary work of Cubism in its use of multiple perspectives, combining frontal and profile views in a single vantage point.

MAGDALENA ABAKONWICZ 2006

Agora



Cast iron, 106 sculptures, H 9 ft. (each)
Commissioned through Parkways Foundation,
Chicago Park District

LOCATION: Grant Park

Michigan Ave. at Roosevelt Rd.

Agora consists of 106 headless figures, posed as if walking in multiple directions or standing still, frozen in time. Each figure commands a dramatic presence on the landscape. In ancient Greece, the agora was the central meeting place in a village or city. Similarly, **Magdalena Abakanowicz's** figures invite viewers to gather and become part of the artwork. Agora extends the traditions of monumental figurative sculpture, offering a contemporary expression and a reflection of our time. Abakanowicz donated the artwork's design and worked with a group of Polish artists who volunteered to construct the pieces in Poznan, Poland. Agora was made possible through the cooperation of the Polish Ministry of Culture and a Polish private foundation.

JOHN BANNON 2004

Transit



Neon, aluminum, variable dimensions

Commissioned by the Chicago Transit Authority

LOCATION: CTA Headquarters

567 W. Lake St.

Twenty-two neon tubes, suspended in the atrium of CTA Headquarters, simultaneously describe three images celebrating four different aspects of the transit authority. When viewed from below, Transit depicts the CTA train and bus system maps. Looking west from the lobby mezzanine, an elevated train appears to depart a station, while the north-facing image is a CTA bus. The title, Transit, reflects both the subject matter and the action the viewer takes to see the three neon images.

John Bannon combines the illusion of two dimensions in three-dimensional space and the illusion of three dimensions in a two-dimensional space, resulting in a four-dimensional work of art.

HARRY BERTOIA ¹⁹⁷⁵

Untitled Sounding Sculpture



Copper-beryllium, brass and granite
Six of 11 elements on display, H 16 ft. (each)
Commissioned by Amoco Corporation

LOCATION: Aon Center (formerly Amoco Building) Plaza
200 E. Randolph St.

While the elements of **Harry Bertoia's** sculpture are abstract, his inspiration comes from nature. A memory of wheat fields swaying in the breeze and the intriguing notion of a mythological Aeolian harp activated by the winds inspired Bertoia to create his "sounding sculpture" fountain. Installed in two parts, each segment of the artwork consists of black granite bases supporting brass plates, from which rise rows of flexible rods of thin copper. Wind currents cause the rods to vibrate at various frequencies according to their lengths, creating pleasing musical sounds.

Nearby:

- *Chicago Totem*, Abbott Pattison, 400 E. Randolph St. at Lake Shore Dr.

ROGER BROWN ¹⁹⁹⁰

Arts and Science of the Ancient World: The Flight of Daedalus and Icarus



Mosaic, H 27 ft. x W 54 ft.

Commissioned by Ahmanson Commercial Development Company

LOCATION: 120 N. LaSalle St.

Roger Brown's mosaic captures the mythic Daedalus and Icarus as they escape the labyrinth of the deadly Minotaur, the half-man, half-bull servant of King Minos. Here, father and son soar above the ocean on wings of wax fashioned by Daedalus. Daedalus's engineering talents are a metaphor for the resources that have made Chicago a world-renowned city. Conversely, Brown's mosaic also suggests the tale of "The Fall of Icarus." Overcome with his newly acquired powers of flight and refusing to heed his father's instructions, Icarus soars too close to the sun, causing his wax wings to melt. The victim of his own folly, Icarus falls into the ocean and drowns. Located across the street from City Hall on LaSalle Street (Chicago's main banking corridor), Brown's mosaic not only glorifies human ingenuity, it is a cautionary tale warning economic and governing institutions that every rise is accompanied by the danger of a fall.

Nearby:

- *The Loop*, John Buck, 120 N. LaSalle St. lobby
- *Marquette & Joliet*, 1674; *Commerce on the Chicago Portage*, 1765-1778; *French Fort at Chicago*, 1795; *Fort Dearborn and Kinzie House*, 1803-1804; *Hubbard's Trail*, 1827; *Camp Douglas*, 1862-1865; *The Chicago Fire*, Edgar S. Cameron, Chicago City Hall, 5th floor, 121 N. LaSalle St.
- *Chicago Architecture*, Richard Haas, Chicago City Hall, 2nd floor, 121 N. LaSalle St.
- 66 Architectural Photographs, Hedrich Blessing Photographers, Chicago City Hall, Rooms 104, 501, 900, 121 N. LaSalle St.

ALEXANDER CALDER 1974

Flamingo



Painted steel, H 53 ft.
Commissioned by the U.S. General Services Administration through its Art-in-Architecture Program

**LOCATION: Federal Center Plaza
Dearborn and Adams Sts.**

Alexander Calder's abstract stabile anchors the large rectangular plaza bordered by three Bauhaus-style federal buildings designed by Mies van der Rohe. The sculpture's vivid color (dubbed "Calder Red") and curvilinear form contrast dramatically with the angular steel and glass surroundings. However, Flamingo is constructed from similar materials and shares certain design principles with the architecture, thereby achieving successful integration within the plaza. Despite its monumental proportions, the open design allows the viewer to walk under and through the sculpture, leading one to perceive it in relation to human scale.

ALEXANDER CALDER 1974

Universe



Painted steel and motors, H 33 ft. x W 55 ft.
Commissioned by Sears, Roebuck and Company

**LOCATION: Sears Tower, Wacker Drive Lobby
233 S. Wacker Dr.**

Alexander Calder's Universe represents the big bang theory of creation, which holds that a colossal explosion brought the universe into existence. The kinetic installation's massive scale and concept are appropriate to the grand proportions of the lobby and the Sears Tower's stature as one of the world's tallest buildings. Discs, helices and other geometric shapes in vibrant hues suggest celestial bodies and cosmic phenomena. The independent movements of each of the five main elements of the artwork interpret the ceaseless motion of the ever-expanding universe.

Nearby:

- Union Station, 201 S. Canal St.

SIR ANTHONY CARO 1987

Chicago Fugue



Bronze, H 28 ft.
Private collection

LOCATION: Lobby of building designed by Philip Johnson
190 S. LaSalle St.

Chicago Fugue is one of the largest sculptures produced by **Sir Anthony Caro**. Due to its immense size, the work had to be constructed on-site inside the lobby of the building. Bars, slabs, ovals and split cylinders are arranged to allude to musical instruments. The horizontal framework of the lower part of the sculpture is reminiscent of pedals while the oval slabs resemble cymbals.

MARC CHAGALL 1974

The Four Seasons



Hand-chipped stone and glass fragments
H 14 ft. x W 10 ft. x L 70 ft.

Design concept donated by the artist, funded by Art in the Center, Inc. through gifts of Mr. and Mrs. William Wood-Prince to the Prince Foundation, in memory of Mrs. Frederick Henry Prince

LOCATION: Chase Tower
Dearborn and Monroe Sts.

Composed of thousands of inlaid chips in over 250 colors, **Marc Chagall's** The Four Seasons portrays six scenes of Chicago. It features a vocabulary of images informed by the artist's Russian Jewish heritage and found in his Surrealist paintings such as birds, fish, flowers, suns and pairs of lovers. Chagall maintained, "the seasons represent human life, both physical and spiritual, at its different ages." The design for this mosaic was created in Chagall's studio in France, transferred onto full-scale panels and installed in Chicago with the help of a skilled mosaicist. Chagall continued to modify his design after its arrival in Chicago, bringing up-to-date the areas containing the city's skyline (last seen by the artist 30 years before installation) and adding pieces of native Chicago brick.

Nearby:

- *Russell Secrest Fountain*, Harris Trust and Savings Bank, 111 W. Monroe St.
- *Untitled (known as Radiant I)*, Richard Lippold, Inland Steel Building, 30 W. Monroe St.

LUDOVICO DE LUIGI 1986

San Marco II



Bronze, H 9 ft.

Purchased by Financial Place Corporation

**LOCATION: One Financial Place Plaza
440 S. LaSalle St.**

The inspiration for **Ludovico de Luigi's** San Marco II came from a set of 11th century sculptures of four horses that grace the façade of St. Mark's Basilica on the Piazza San Marco in Venice, Italy. De Luigi conveyed a sense of motion by capturing the horse in mid-stride. Deeply incised lines emphasize the animal's musculature, implying great power and virility. By adding idealized characteristics, the artist illustrates the historic association of horses with strength and progress.

Nearby:

- *Clouds Over Lake Michigan*, Ruth Duckworth, Chicago Board Options Exchange, 400 S. LaSalle St.

JEAN DUBUFFET 1984

Monument with Standing Beast



Fiberglass, H 29 ft.

Commissioned by the State of Illinois, Capital Development Board, Art-in-Architecture Program; given by the Leonard J. Horwich Family Foundation in memory of Leonard J. Horwich, with additional funding by the Graham Foundation for Advanced Studies in the Fine Arts and an anonymous donor

**LOCATION: James R. Thompson Center Plaza
100 W. Randolph St.**

Jean Dubuffet felt a special affection for Chicago, home to one of his three monumental sculpture commissions in this country. Monument with Standing Beast comprises four elements that suggest a standing animal, a tree, a portal and an architectural form. The configuration invites viewers to enter the sculpture and echoes the dramatically open plan of the James R. Thompson Center. Dubuffet described the sculpture as a "drawing which extends...into space" and hoped it would resonate with the average person on the street. Monument with Standing Beast reflects Dubuffet's career-long development of his own often brutal, urban style utilizing street language, graffiti and caricature.

Nearby:

- Bridgeport, John Henry, James R. Thompson Center, (formerly State of Illinois Center), 100 W. Randolph St.

HERBERT FERBER 1972

Untitled



Cor-Ten steel, H 22 ft.

City of Chicago Public Art Collection

LOCATION: Madison St. and Ogden Ave.

Herbert Ferber was among the leading sculptors of the Abstract Expressionist movement of the 1950s. In 1972, the American Dental Association commissioned this sculpture by Ferber, who held a degree in dentistry. It was donated to the City of Chicago in 1992. In describing this particular artwork, Ferber explained, "The important thing about this sculpture is that the forms and the spaces between the forms are equally important. The forms hold the space and the space holds the forms. This is very different from looking at a traditional sculpture which is monolithic, a surface which defines a mass." Contrary to traditional, static sculptural forms, Ferber's fluid work seems to move weightlessly through space.

JAMES EARLE FRASER

HENRY HERING 1928

**Defense, Regeneration, The Pioneers,
and The Discoverers**



Carved limestone

Gift of William Wrigley Jr. to the B.F. Ferguson Monument Fund

LOCATION: Michigan Avenue Bridge
Michigan Ave. at the Chicago River

Chicago's first settlers lived along the banks of the Chicago River where the Michigan Avenue Bridge now stands. The sculptural relief panels on each of the four bridge-houses celebrate Chicago's early history. The Discoverers portrays French explorers Louis Jolliet and Jacques Marquette, and René Robert Cavalier-Sieur de LaSalle and Henri Tonti, who explored the Mississippi River. The Pioneers depicts early settler and fur trader John Kinzie, who purchased his log cabin in 1804 from Jean Baptiste Pointe Du Sable while leading a group through the wilderness. Defense pictures a scene from the Fort Dearborn Massacre of 1812. Fearing a British attack, the Fort's inhabitants are shown being led to safety by a Native American scout. Regeneration commemorates the devastation caused by the Great Chicago Fire of 1871 and the subsequent rebuilding of the city.

HECTOR GUIMARD

DESIGNED 1900, CAST 2003

Paris Metro Entryway



Cast iron and limestone, H 10 ft. x W 12 ft. x L 21 ft.
City of Chicago Public Art Collection

LOCATION: Michigan Ave. at Van Buren St.

The distinctive entryway to the Metra Electric South Shore Line was originally designed by the influential French architect **Hector Guimard** for the Paris Metro system in 1900. This masterful design is recognized worldwide as a symbol of Paris. Featuring rich ornamentation based on curvilinear, asymmetrical and organic forms, it epitomizes the style that came to be known as Art Nouveau. Since the construction of the system in the early 1900s, the Parisian Transit Authority (RATP) has been casting replacement parts and additional station entries from the original molds. Chicago's edition, a recent casting, is a gift of RATP and the Union League Club of Chicago.

ARTURO HERRERA 2006

Night Before Last/Chicago



Enamel paint on wall, H 8 ft. x W 37 ft.

Commissioned by the U.S. General Services Administration through its Art-in-Architecture Program

LOCATION: U.S. Citizenship and Immigration Services
101 W. Congress Pkwy.

Night Before Last/Chicago is the final piece in **Arturo Herrera's** Night Before Last series. The mural was created for a long wall with horizontal exposure facing the public entrance. The viewer is drawn into the work by recognizable imagery, and the mixture of familiar and abstract shapes encourages further references and associations. Like most of Herrera's work, this piece is conceived as a collage, combining the formal languages of popular culture and fine art to reveal relationships between perception and interpretation of visual images.

MILTON HORN 1954

Chicago Rising from the Lake



Bronze, H 7 ft. x W 12 ft.
City of Chicago Public Art Collection

LOCATION: Columbus Drive Bridge
Columbus Dr. at the Chicago River

Milton Horn's bronze bas-relief is symbolic of the city of Chicago. The female figure represents Chicago, emerging reborn from the bottom of Lake Michigan following the Great Chicago Fire of 1871. The sheaf of wheat, bull and eagle reference Chicago's historic role as a center of commerce, the livestock market and air transportation, respectively. Floral forms evoke the city motto, *Urbs in Horto* or (City in a Garden.) Finally, the bronze ring arching across the relief represents Chicago's central geography within the United States.

Nearby:

- Benito Juarez, Plaza of the Americas, 430 N. Michigan Ave.

RICHARD HUNT 1993

Freeform



Stainless steel, H 26 ft. x W 35 ft. x D 2 ft.
Commissioned by the State of Illinois, Capital Development Board, Art-in-Architecture Program

LOCATION: State of Illinois Building
160 N. LaSalle St.

The sculpture that adorns the exterior of the State of Illinois Building appears deceptively small in relation to the scale of the building. However, *Freeform* is actually two-and-a-half stories high and weighs three tons. The sculpture derives its title from one of **Richard Hunt's** central ideas about the nature of Abstract Art—it is freely formed. Whether made of bronze or steel, Hunt's biomorphic forms often look as though they have been composed in an environment of low gravity. Animated by a series of curvilinear forms evocative of an active flame, *Freeform*, like other Hunt sculptures, seems capable of performing an infinite number of gestures, hinting at endless possibilities for its ultimate form.

PRESTON JACKSON 2006

Irv Kupcinet Memorial



Bronze, H 9 ft.
City of Chicago Public Art Collection
LOCATION: 70 E. Wacker Dr.

Preston Jackson's over-life-size sculpture of Irv Kupcinet is a contemporary example of figurative art, sensitively created for and sited in a challenging location by the artist. Placed on the approach to the Irv Kupcinet Memorial Bridge at Wabash Avenue, this singular figure welcomes viewers from Michigan Avenue while maintaining engaging views from all sides. Looking at "Irv" in relationship to the Tribune and Wrigley buildings reveals Jackson's concern with making an artwork that fully addresses its surroundings.

EDWARD KEMEYS 1894

Lions



Bronze, two sculptures
Gift of Mrs. Henry Field to The Art Institute of Chicago
LOCATION: The Art Institute of Chicago
Michigan Ave. at Adams St.

The great bronze lions guarding the entrance to the Art Institute of Chicago have been a presence and a symbol of the museum for over 110 years. The building was erected to house an international congress held in conjunction with the World's Columbian Exposition of 1893. During the fair, Edward Kemeys exhibited the plaster studies for the sculptures. The finished bronze sculptures were installed one year later. Larger than life-size, the lions are forcefully modeled and realistically depicted, but have inspired more affection than fear over the years. Their poses are similar although not identical; one is "on the prowl" and the other "stands in an attitude of defiance."

ELLEN LANYON ²⁰⁰⁰ Riverwalk Gateway



Painted ceramic tile mural, 28 panels, H 6 ft. x W 9 ft. (each),
L 336 ft. (total)

City of Chicago Public Art Collection

LOCATION: South bank of the Chicago River
at Lake Shore and Wacker Drs.

Ellen Lanyon's painted tile mural charts the rise of Chicago and the significance of the river to the city. The narrative panels begin with the explorations of Jacques Marquette and Louis Jolliet in 1673, and commemorate landmark events and important sites along the river and lake through the year 2000. Lanyon's Riverwalk Gateway reminds Chicago of its great achievements and humble beginnings. It celebrates the city's advancements in industry and engineering and the resolve of the hardworking Midwesterner. The murals are installed along the parallel interior walls of a trellised passageway located under Lake Shore Drive on the south bank of the Chicago River, where the river meets the lake. The structure serves as a gateway connecting the Chicago Riverwalk, which extends along the south bank of the Chicago River, to the lakefront bicycle path.

SOL LeWITT ¹⁹⁸⁵ Lines in Four Directions (Sol LeWitt Wall Project)



Painted extruded aluminum, H 90 ft. x W 72 ft.

Design concept donated by the artist, sponsored by Art in Public Places, Inc., funded by The National Endowment for the Arts and private contributions

LOCATION: West wall
10 W. Jackson Blvd.

Divided into four equal sections, the aluminum slats of **Sol LeWitt's** wall relief are arranged vertically, horizontally and on two diagonals. As light and shadow play across the louvered surface throughout the day, ever-changing patterns form. It is a quiet, contemplative work that provides a momentary escape from the surrounding city bustle. Lines in Four Directions reflects LeWitt's primary interest in the system used for making art, which determines the form his art takes. To emphasize this concept, LeWitt limits his visual vocabulary to basic geometric shapes and often restricts his color palette to white.

MARCEL FRANÇOIS LOYAU ¹⁹²⁷

Clarence Buckingham Fountain



Georgia pink marble and bronze, H 25 ft. x Diam. 280 ft.
Donated by Kate Sturges Buckingham in memory of her brother

LOCATION: Grant Park
east of Columbus Dr. at the head of Congress Pkwy.

Patterned on the Latona Basin in the gardens of Louis XIV's Palace of Versailles, Buckingham Fountain is twice the size of Latona. The basins, from top to bottom, measure 24, 60, 130 and 280 feet in diameter. French artist **Marcel François Loyau** won the Prix National at the 1927 Paris salon for the four identical pairs of 20-foot bronze sea horses, which symbolize the four states bordering Lake Michigan. The fountain honors Clarence Buckingham (1854 – 1913), former trustee and benefactor of the Art Institute of Chicago.

Nearby:

- Crane Girl; Fisher Boy; Turtle Boy; Dove Girl; Leonard Crunelle; Grant Park Rose Gardens, surrounding Buckingham Fountain, at the head of Congress Pkwy.

IÑIGO MANGLANO-OVALLE ²⁰⁰⁶

La Tormenta (The Storm)



Cast fiberglass, titanium alloy foil, H 10 ft. x W 11 ft. x L 16 ft.
Commissioned by the U.S. General Services Administration through its Art-in-Architecture Program

LOCATION: U.S. Citizenship and Immigration Services
101 W. Congress Pkwy.

In his large-scale sculpture, La Tormenta (The Storm), **Iñigo Manglano-Ovalle** employs the form of a storm cloud to draw associations between natural and man-made systems. The unbound movements, pervasive impact and mutability of weather patterns are apt metaphors for such complex and interconnected subjects as politics, economics, technology, time, identity, culture and history. To create this work, Manglano-Ovalle collaborated with architect Doug Garofalo and the Department of Atmospheric Sciences (DAS) at the University of Illinois, Urbana-Champaign. Using data obtained by DAS during a cloud study, Manglano-Ovalle and Garofalo translated that information into a virtual model at 1:6,187 scale. Each resulting twin form is the contour of the storm's core as it responded to internal and external forces over the span of a split second.

IVAN MESTROVIC 1928

The Bowman The Spearman



Bronze, two sculptures, H 17 ft. (each)
Commissioned by the B.F. Ferguson Monument Fund

LOCATION: Grant Park
Michigan Ave. at Congress Pkwy.

Sculptor **Ivan Mestrovic** intended his monumental figures to commemorate the Native American and symbolize the struggle to settle this country. The figures are lean and muscular, tensed for the actions of hurling a spear and releasing an arrow. Mestrovic has heightened the forcefulness of these gestures by making viewers use their imaginations to supply the missing weapons. Although they are modeled in-the-round, the equestrians are viewed to their most monumental effect as relief silhouettes against the sky.

Nearby:

- *Eagles*, Frederick Cleveland Hibbard, Congress Plaza, Michigan Ave. at Congress Pkwy.

JOAN MIRÓ 1981

Miró's Chicago



Steel, wire mesh, concrete, bronze and ceramic tile
H 39 ft.

Design donated by the artist; Collection of Cook County

LOCATION: Cook County Administration Building
69 W. Washington St.

The playful poetic images of **Joan Miró's** art comprise a private mythology derived from the artist's memories of his homeland in Catalonia, Spain. Using his unique visual symbolism, Miró imbued this sculpture with the mystical presence of an earth deity, both cosmic and worldly. Shapes and forms found in this composition evoke celestial imagery and common objects. The bell-shaped base draws the viewer's gaze downward, symbolizing Miró's association of the female form with the earth. The sphere at center represents the moon while the shape of the face is derived from that of a ceramic hook. The fork projecting from the top of the head is symbolic of a star, with individual tines representing rays of light.

Nearby:

- *Christ of the Loop*, Arvid Strauss, St. Peter's Church, 110 W. Madison St.
- *Hands of Peace*, Henri Azaz, Chicago Loop Synagogue entrance, 16 S. Clark St.

SIR HENRY MOORE 1983

Large Interior Form



Bronze, H 16.5 ft.

Gift of the artist to The Art Institute of Chicago

LOCATION: The Art Institute of Chicago

**Stanley McCormick Memorial Court
Michigan Ave. near Monroe St.**

Large Interior Form appears abstract but actually represents the human figure. British artist

Sir Henry Moore tried to create “organisms that must be complete in themselves,” and to give the impression of his sculptures, “having grown organically, created by pressure from within.” Referring to the voids common to his sculptures, Moore said that holes make an object look more three-dimensional by connecting one side with the other. The three voids in this artwork were inspired by holes the artist observed in pebbles he found at the seashore.

Nearby:

- Flying Dragon, Alexander Calder and Cubi VII, David Smith, The Art Institute of Chicago, Stanley McCormick Memorial Court, Michigan Ave. and Monroe St.

LOUISE NEVELSON 1983

Dawn Shadows



Steel painted black, H 30 ft.

Private collection

LOCATION: Madison Plaza

200 W. Madison St.

The structure and configuration of the elevated train system that gave downtown Chicago its nickname, “The Loop,” provided **Louise Nevelson** with the inspiration for Dawn Shadows. Nevelson is best known for her large wooden relief sculptures composed of stacked box-enclosures and original and found objects. Like most of her work, this steel sculpture is monochromatic and responds to the complexities of urban structures. It is intended that Dawn Shadows be viewed from all sides, with one of the best vantage points being the elevated train platform above Madison Plaza.

Nearby:

- Loomings; Knights and Squires, Frank Stella, 181 W. Madison St. lobby

ISAMU NOGUCHI ¹⁹⁷⁶

Celebration of the 200th Anniversary of the
Founding of the Republic ▶

Granite and stainless steel, L 50 ft.

Commissioned by the B.F. Ferguson Monument Fund

LOCATION: The Art Institute of Chicago, east façade
Columbus Dr. between Monroe St. and Jackson Blvd.

A commemoration of the American Bicentennial, Celebration integrates the visual poetry of a Japanese garden with the precision of modern technology. Because he was deeply affected by the duality of his heritage, California-born sculptor **Isamu Noguchi** always tried to fuse diverse influences in his art. He selected three-million-year-old rainbow granite from a Minnesota quarry for this fountain and used state-of-the-art power tools to shape it. The geometric shapes actually represent forms from nature. The upright, L-shaped pillar is “like a tree,” said the sculptor, with water rising up the tall column and flowing down its front. Water also spills out from the low horizontal cylinder, which is split down the middle to resemble a natural spring.

Nearby:

- Chicago Stock Exchange Arch, Dankmar Adler and Louis Sullivan, The Art Institute of Chicago, east entrance, Columbus Dr. at Monroe St. (Note: Arch may be covered; visit www.artic.edu/aic to view Modern Wing webcam for updates.)



CLAES OLDENBURG 1977

Batcolumn ▶

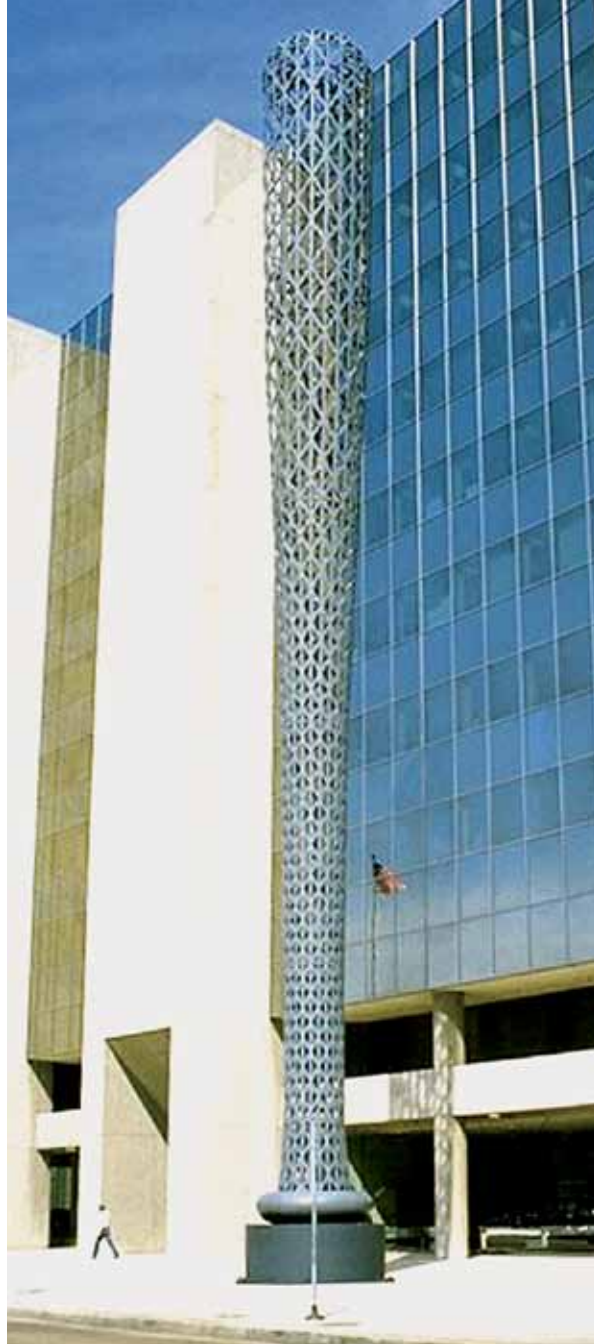
Cor-Ten steel painted gray, H 100 ft.
 Commissioned by the U.S. General Services Administration
 through its Art-in-Architecture Program

**LOCATION: Harold Washington Social Security Administration
 Building Plaza
 600 W. Madison St.**

Chicago's skyscrapers, chimney stacks, neoclassical columns, steel bridge cross-bracing and construction cranes inspired the design of **Claes Oldenburg's** heroic-scaled, lattice-shell baseball bat. On observing Chicago's flat terrain, the Swedish-born artist once commented, "the real art here is architecture, or anything that really stands up." Oldenburg's Batcolumn demonstrates the artist's fascination with scale and the changes in the significance of everyday objects when they are enlarged to monumental proportions. Like all of Oldenburg's monuments, Batcolumn combines a humorous and irreverent attitude toward popular objects with meticulous construction details and handling of scale and proportion. It can alternately be seen as a reference to historical monumental columns, a salute to the American institution of baseball or a tribute to the steel industry.

Nearby:

- Untitled murals, Ilya Bolotowsky, Harold Washington Social Security Administration, lobby and cafeteria, 600 W. Madison St.
- Time Out, J. Seward Johnson, Presidential Towers lawn, 614 W. Monroe St.



AUGUSTUS SAINT GAUDENS 1926

Abraham Lincoln



Bronze figure, H 9 ft.

Commissioned by the John Crerar Trust

LOCATION: Grant Park
near Columbus Dr. north of Congress Pkwy.

A sense of isolation and loneliness marks this portrait of Abraham Lincoln, who sits in an official chair that symbolizes his role as Head of State. Sculptor **Augustus Saint Gaudens** “spared no pains to build his portrait from within,” reading widely and calling upon his personal memories. Mounted on a tall granite pedestal, the figure is placed in the center of a semi-circular bench, which terminates with a 50-foot fluted column at each end. This figure of Lincoln was Saint Gaudens’s last public monument, which he did not live to see realized.

RICHARD SERRA 1988

Reading Cones



Steel, H 17 ft. x W 15 ft. x D 5 ft.

City of Chicago Public Art Collection

LOCATION: Grant Park
Monroe St. between Columbus and Lake Shore Drs.
(temporary location)

One of the first-generation Minimalists, **Richard Serra** is known for employing industrial materials and methods toward capturing simple gestures like rolling, pouring, stacking and leaning. His use of steel and lead, combined with strategies of enlargement and repetition, lend these casual gestures a formidable authority. In this sculpture, two arcs of steel create a parenthetical space with two openings just wide enough to admit one person. The imposing exterior gives way to a brief isolated passage, wherein the viewer is momentarily overcome by the sense that a great force has abruptly stopped the two walls from connecting to form a single isolated chamber. Reading Cones takes its name from Reading, Pennsylvania, the town where it was fabricated. The Leo Burnett Company donated it to the City of Chicago in 1990.

FRANK STELLA ¹⁹⁹³

The Town-Ho's Story



Steel and aluminum, H 18 ft.

Commissioned by the U.S. General Services Administration through its Art-in-Architecture Program

LOCATION: **Ralph H. Metcalfe Federal Building**
77 W. Jackson Blvd.

To fabricate this massive abstraction, **Frank Stella** combined several small metal sculptures into one large piece and poured molten aluminum over the structure to create an enhanced, cohesive form. The Town-Ho's Story is part of Stella's Moby Dick series. According to Robert K. Wallace, a Melville Scholar and author of a book on Stella, "The sculpture takes its name from a chapter of Melville's novel that is a tale about Steelkilt, an audacious sailor who uses both mind and fist to resist mistreatment."

LORADO TAFT COMPLETED BY LEONARD CRUNELLE 1941

The George Washington – Robert Morris – Hyam Salomon Memorial (Heald Square Monument)



Bronze, H 11 ft. 8 in. x W 10 ft. 10 in. x D 5 ft. 3 in.
City of Chicago Public Art Collection, commissioned by
The Patriotic Foundation of Chicago

LOCATION: Heald Square
East Wacker Dr. at Wabash Ave.

The familiar figure of George Washington is portrayed clasping the hands of two of his civilian supporters, Robert Morris and Hyam Salomon. Although few recognize their names, these two men could be called the financiers of the American Revolution. **Lorado Taft**, whose forebears fought in the Revolutionary War, designed the monument, which would become his last work. Heald Square Monument honors Nathan Heald, the commander of Fort Dearborn, which stood just east of this site.

HUBERTUS VON DER GOLTZ 1998 Crossing



Painted steel and aluminum, H 25 ft.
City of Chicago Public Art Collection

LOCATION: LaSalle Street at the Chicago River

Conceived by **Hubertus von der Goltz** as a gateway between the Loop and River North, Crossing symbolizes the delicate balance of the commercial and cultural districts that converge along the LaSalle Street corridor. The figure, which appears to be carefully poised atop the sculpture's angular structural element, can be seen in silhouette when viewed from north or south. Juxtaposed with the statue of Ceres, atop the Chicago Board of Trade Building at the south end of LaSalle Street, Crossing also provides a visual comparison between Contemporary and Art Deco styles of art.

Nearby:

- Ceres, John Storrs, Chicago Board of Trade Building, 141 W. Jackson Blvd.

HAROLD WASHINGTON LIBRARY CENTER

400 S. State St.



The City of Chicago's Public Art Collection at the Harold Washington Library Center was funded through the City's Percent-for-Art Program. The collection consists of over 50 works of art that are installed on every floor of the building. It is the single largest public art project in the City of Chicago's history to date. The collection contains works in almost every artistic medium, addresses important architectural spaces in the building, recognizes major art movements associated with Chicago, memorializes the late Mayor Harold Washington and celebrates Chicago's rich cultural diversity.

HOUSTON CONWILL ARTIST
JOSEPH DEPACE ARCHITECT
ESTELLA CONWILL MAJOZO POET
1991

Du Sable's Journey



Terrazzo and inlaid brass, Diam. 18 ft.
City of Chicago Public Art Collection

The center of this circular "cosmogram" traces the water routes traveled by Jean Baptiste Pointe Du Sable, Chicago's first settler, from his native Haiti through the various waterways that lead to the Great Lakes. The map is encircled by a ring of quotations taken from Harold Washington's first and second inaugural addresses, showing the important link between Chicago's first settler, who was of French African descent, and Chicago's first African American mayor. Du Sable's Journey takes the graphic form of a cakewalk, a circle dance performed by slaves for slave owners in the South, which has become a symbol not only of oppression but also of expression and survival. The intersecting lines of demarcation, named for Dr. Martin Luther King Jr. and Malcolm X, form a symbolic crossroads at Chicago that places our city's history and present challenges in the broader context of the American experience.

JEANNE DUNNING 1991
Untitled (Two Heads)



Two framed Cibachrome images, H 50.5 in. x W 31 in. (each)
City of Chicago Public Art Collection

Jeanne Dunning's pair of photographs show the same female model in two different poses. In each image, hair is the dominant feature, creating the sole identity of the model and forming an abstract image in itself. These photographs subvert traditional portraiture, demonstrating the power of style to define identity. Resembling fashion advertisements rather than individual portraits, the works comment on the glut and emptiness of commercial imagery in modern culture. In the context of the library, viewers may be inspired to reflect on the power of images, as well as their ability to look past these images to attain knowledge and self-actualization.

JACOB LAWRENCE 1991
Events in the Life of Harold Washington



Ceramic tile mosaic, H 10.5 ft. x W 15.25 ft.
City of Chicago Public Art Collection

Jacob Lawrence's ceramic tile mosaic greets library patrons at the end of the Congress Parkway corridor in the northern niche of the main lobby. This monumental work, by one of the most renowned African American artists of the 20th century, recognizes the late Harold Washington's accomplishments as student, Civilian Conservation Corps worker, soldier, lawyer, congressman and mayor of Chicago. These periods of his life are portrayed on the pages of books spread across the mayor's desk, which collectively form a symbolic mountain culminating in Washington's election as the first African American mayor of Chicago. The face of each representation of the late mayor is left blank so that his figure becomes the symbol of everyman, climbing upward to success through learning, hard work and opportunity.

MANUEL NERI ¹⁹⁸¹

Carriona Figure No. 2



Marble with oil-based pigment
H 58 in. x W 16 in. x D 12 in.
City of Chicago Public Art Collection

Carved from Italian marble and splashed with bold color, Carriona Figure No. 2 reflects both classical and contemporary art forms, a **Manuel Neri** trademark. The fragmented form derives from the artist's interest in ancient sculpture, much of which was traditionally painted, though surviving specimens have lost most of their original surface pigment over the centuries. Neri first became interested in working in marble after seeing the fragmented Elgin Marbles in the British Museum. His sculptural style is nonetheless a progression from the Expressionist style he employs as a painter; the use of colored pigments on his sculptures evokes this link.

FAITH RINGGOLD ¹⁹⁸⁸

The Winner



Painted quilt, H 71.5 in. x W 71.5 in.
City of Chicago Public Art Collection

The Winner is characteristic of **Faith Ringgold's** vivid "story quilts," narrative interpretations of the artist's own history in Harlem, New York City. While touching on the suffering of inner-city life, the quilts generally convey positive themes, which are embodied in the protective and nurturing qualities of the quilts themselves.

Bridges are recurring images, perhaps as symbols of advancement and hope—a theme also suggested by images of marathon runners overcoming the challenges of the race.

BIBIANA SUÁREZ 1988
Spinning Head (Mujer Ovarios)



Graphite and pastel on paper
H 6 ft. x W 8.5 ft.
City of Chicago Public Art Collection

Bibiana Suárez's artwork addresses her identity as a Puerto Rican and a woman. Her imagery—which often includes masks, machines, carnivals and physiological forms, all set in a flurry of motion—possesses multiple layers of significance, suggesting growth resulting from physical and spiritual suffering.

**Additional artworks at
Harold Washington Library Center:**

Marcus Akinlana, Nina Smoot Cain, Hector Duarte, Olivia Gude, Roberto Valadez, and John Pitman Weber, collaborative painting
Othello Anderson, photoprints
Nicholas Arbatsky, installation
Muneer Bahauddeen, sculpture
John Bankston, painting
Roger Brown (pictured p. 80), painting
Mel Chin, drawing
William Dawson, sculptures
Agnes Denes, monoprint
Robert Dilworth, painting
Kate Ericson and Mel Ziegler, installation (not on display)
Julia Fish, drawing
J. Alex Galindo, photoprint
Rupert Garcia, painting
Nereyda Garcia-Ferraz, mixed media
Edgar Heap-of-Birds, drawing
Ike Hobbs, mixed media
Richard Hunt, drawing
Michiko Itatani, painting
Preston Jackson, sculpture
Calvin Jones, painting
Joseph Kosuth, installation
Ed Paschke (pictured p. 80), painting
Bertrand Phillips, painting
David Philpot, sculptures
Christina Ramberg, painting
Richard Rezac, sculpture
Arnaldo Roche Rabell, painting
Tim Rollins + K.O.S. and students from Chicago Public High Schools, paintings
Alejandro Romero, painting
Alison Saar, sculpture
Filemon Santiago, painting
Risa Sekiguchi, painting
Peter Shelton, sculpture
Paul Sierra, painting
Hollis Sigler, painting
Lorna Simpson, photoprint
Thomas Skomski, installation
Buzz Spector, mixed media
Nancy Spero, ceiling installation
Fan Warren, drawings
Karl Wirsum, wood constructions

MILLENNIUM PARK

Owned by the City of Chicago
Bordered by Michigan Ave., Columbus Dr., and Randolph and Monroe Sts.

Millennium Park is the result of a unique partnership between the City of Chicago and the philanthropic community. With an unprecedented combination of architecture, monumental sculpture and landscape design, the 24.5-acre Millennium Park showcases an unparalleled collection of world-renowned artists, architects, planners, landscape architects and designers including Frank Gehry, Kathryn Gustafson, Robert Israel, Anish Kapoor, Piet Oudolf and Jaume Plensa. Designed as a year-round cultural and entertainment destination, Millennium Park offers a wide array of attractions and programs for its visitors.

FRANK GEHRY 2004
Jay Pritzker Pavilion



Stainless steel, H 120 ft.

LOCATION: **Randolph St.**
between Michigan Ave. and Columbus Dr.

The **Frank Gehry**-designed Jay Pritzker Pavilion, Chicago's newest masterpiece of architecture and design, is the most sophisticated outdoor concert venue of its kind in the United States. The music pavilion is crowned by Gehry's signature design of billowing curves of stainless steel. It includes a vast steel trellis, which forms an acoustical canopy extending south over the Great Lawn.

FRANK GEHRY 2004

BP Bridge



Brushed stainless steel and wood, L 925 ft.

LOCATION: Columbus Dr.

between Randolph and Madison Sts.

Designed to complement the Pritzker Pavilion in form and function, the stainless steel-clad BP Bridge is the world's first **Frank Gehry**-designed bridge. It spans Columbus Drive, improving accessibility between Millennium Park and the lakefront, and forms an acoustical barrier to lower the level of road noise entering the seating and stage areas of the concert venue.

KATHRYN GUSTAFSON JENNIFER GUTHRIE AND SHANNON NICHOL (GGN) PIET OUDOLF ROBERT ISRAEL 2004

The Lurie Garden



Perennial plants, water cascades, wood, stone and hedge

LOCATION: Monroe St.

between Michigan Ave. and Columbus Dr.

Designed to pay homage to Chicago's motto *Urbs in Horto* (City in a Garden), The Lurie Garden is a unique combination of spatial structure, plantings and lighting design referencing the city's marshland origins and contemporary urban landscape. The 15-foot-high "Shoulder Hedge" encloses the garden on two sides. The hardwood "Seam Boardwalk" is suspended over a water feature that cuts diagonally through the garden, separating it into the "Light Plate" with 138 varieties of perennial plants and the "Dark Plate," which is shaded by flowering cherry trees. The Lurie Garden offers a rich and varied sensory experience throughout the seasons.

ANISH KAPOOR 2004

Cloud Gate



Stainless steel, H 33 ft. x W 42 ft. x L 66 ft.

LOCATION: AT&T Plaza

Michigan Ave. between Madison and Monroe Sts.

Inspired by liquid mercury, the precise form and mirrored finish of this extraordinary sculpture by internationally renowned British artist **Anish Kapoor** were achieved using computer technology to cut, roll and mill 168 plates of one-fourth-inch-thick stainless steel. The internal steel framework used to assemble the sculpture on-site is now largely disconnected to allow the stainless steel shell of the sculpture to expand and contract in response to changes in air temperature. Weighing over 110 tons, Cloud Gate is one of the world's largest outdoor sculpture installations and Kapoor's first public, outdoor work installed in the United States.

ADELHEID MERS
PATRICK McGEE 2005

Spheres

(Heliosphere - Biosphere - Technosphere)



Mixed media

LOCATION: The Millennium Park Welcome Center
201 E. Randolph St.

The Welcome Center is located inside the northwest Exelon Pavilion, a "green" building that has been certified through the Leadership in Energy & Environmental Design (LEED) program of the U.S. Green Building Council. An example of sustainable design by Chicago architects Hammond Beeby Rupert Ainge, the pavilion is clad in photovoltaic cells and constructed with recycled materials of high post-consumer content.

Chicago-based artists **Adelheid Mers** and **Patrick McGee** created this site-specific installation, which optically expands the building's atrium. Three nine-foot-diameter, two-way mirrors are mounted at right angles to each other, reflecting one another and their surroundings. They are backlit to reveal appearing and disappearing imagery and text that address links between the earth's atmosphere, photosynthesis and solar power, and between the heliosphere, the biosphere and the technosphere. While each "sphere" symbolizes and illuminates a distinct system, the merged reflections emphasize their inherent interconnectedness.

Millennium Monument in Wrigley Square (Peristyle)



Indiana & French limestone

LOCATION: Michigan Ave. at Randolph St.

The Millennium Monument, designed by Chicago architects OWP/P, is a nearly full-size replica of the original, semi-circular peristyle of Doric-style columns that graced the northwest corner of Grant Park between 1917 and 1953. In appreciation of the park's founders, the monument displays their names along its base.

Nearby

- Orpheus and Euridice, Louise Nevelson, The Joan W. and Irving B. Harris Theater for Music and Dance, designed by Hammond Beeby Rupert Ainge, Randolph St. between Columbus Dr. and Michigan Ave.
- Chicago Cultural Center, 78 E. Washington St.

JAUME PLENSA 2004 The Crown Fountain



Black granite, glass brick, LED screens and water;
Pool, W 48 ft. x L 232 ft. x D .25 in.

Two towers, H 50 ft. x W 23 ft. x D 16 ft. (each)

LOCATION: Michigan Ave.

between Madison and Monroe Sts.

Jaume Plensa's interactive fountain delights visitors with the sights and sounds of water cascading down the façades of two 50-foot-high glass brick towers at either end of a shallow black granite reflecting pool. The Chicago architects, Krueck & Sexton, provided the architectural design for the fountain. The Crown Fountain is animated by a constantly changing exhibition of lights and electronic images. Inspired by the traditional use of gargoyles as water spouts for fountains, Plensa and the School of the Art Institute of Chicago recorded the faces of 1,000 Chicago residents, which are displayed in turn on the towers' LED screens. A water outlet in each glass screen provides the illusion of water pouring from the mouths of the individuals displayed. The artist intends the collection of images displayed on the LED screens to expand over the years to reflect the social evolution of the city.

GALLERY 37

66 E. Randolph St.



The Gallery 37 Center for the Arts provides a venue for youth, families and adults to participate in several innovative arts programs, including After School Matters and the Chicago Public Schools's Advanced Arts Education Program. The Center also hosts World Kitchen, Storefront Theater, Downtown Sound Gallery, artScape Chicago, Gallery 37 Café and the Gallery 37 store. Home to three site-specific public artworks created to enhance and celebrate its mission as a center for learning, Gallery 37 Center for the Arts is free and open to the public.

CHRISTOPHER FURMAN ²⁰⁰³
Times' Branch



Mixed media and puppets, variable dimensions
City of Chicago Public Art Collection

Known for his elaborate kinetic sculptures, **Christopher Furman**, assisted by Gallery 37 student artists of puppetry, created this working clock for the vestibule. The clock tells allegorical time, marking each actual hour of the day with bells activated by Jacquemarts (puppets) that emerge from it. Jacquemart figures are a 14th century invention that remains popular in European clock making. It is believed these figures are effigies of guards in watchtowers who signaled impending doom.

JEFFREY GOLDSTEIN 2003

Starring: Labor

Storefront Theater Marquee



Storefront Theater Marquee

Wood marquetry,

H 97 in. x W 20 ft. x D 2 3/4 in.

Starring: Labor

Oil on linen, H 47 in. x W 57 in.

City of Chicago Public Art Collection

The Storefront Theater lobby marquee and box office window is crafted of marquetry, an old-world technique of wood mosaic. Two-dozen species of wood are represented in this artwork including rare East Indian rosewood and padauk. The marquetry of the box office façade is **Goldstein's** interpretation of artworks by Chicago Imagists Jim Nutt, Gladys Nilsson, Ed Paschke, Karl Wirsum and Roger Brown. Starring: Labor, a painting adjacent to the box office, pays homage to Chicago's workers. The artist is a fourth generation Chicago carpenter and cabinetmaker.

PHIL SCHUSTER MIRTES ZWIERZYNSKI 2002

Moderato Cantabile



Mosaic relief, 100 sq. ft.

City of Chicago Public Art Collection

LOCATION: 2nd floor dance studio

Phil Schuster and **Mirtes Zwierzynski** created this mosaic in collaboration with apprentice artists of the Gallery 37 jobs-training program in the arts. The totemic and organic shapes appear to float between the wall columns, accentuating the verticality of the architecture and the function of this space as a dance studio. Imagery of faces, figures, and the natural elements of water and fire describe emotions, gestures and rhythms expressed through the art of dance.

WEST

ELIZABETH CATLETT 1995

Floating Family



Carved primavera wood, H 14 ft. x W 21 ft.
City of Chicago Public Art Collection

LOCATION: Legler Branch Library
115 S. Pulaski Rd.

Internationally celebrated artist **Elizabeth Catlett** carved each of these floating figures from a single Mexican primavera wood tree trunk. Arms and legs were carved separately from a third trunk and attached later. Much of Catlett's work recreates the female form as a gesture of reverence and respect. More specifically, Catlett celebrates the beauty and dignity of African American women and motherhood. These figures could be interpreted as mother and child, drifting quietly, locked together by the touch of their hands. Elizabeth Catlett is a recipient of the International Sculpture Center's Lifetime Achievement Award.

BROOK COLLINS 2005

Family Mosaics



Black and white fiber-base print
15 photographs, H 20 in. x W 16 in. (each)
City of Chicago Public Art Collection

LOCATION: Austin Senior Satellite Center
5071 W. Congress Pkwy.

Brook Collins created Family Mosaics, a photographic documentary of the Austin Community. Her main focus was to record the Austin neighborhood and its rich mosaic of intergenerational relationships and strong social bonds. During the summer of 2005, Collins explored Austin neighborhood parks, including Columbus Park and La Follette Park, where families, seniors and children gather in search of freedom, space and relaxation.

KYMBERLI JOHNSON 2004–2005
**E Pluribus Unum Series: And The Peace of God
 Which Passeth All Understanding**



Terrazzo Floor: natural stone, glass, colored glass, zinc, epoxy; 2100 sq. ft.
 Sculpture: painted steel; H 46.25 in. x W 124 in.
 Painting: acrylic on canvas; H 59 in. x W 126 in.
 City of Chicago Public Art Collection

LOCATION: 10th District Police Station
3315 W. Ogden Ave.

Kymerli Johnson's ensemble of three artworks enlivens the lobby of this police station serving the Marquette Park community. The terrazzo floor design, wall sculpture and painting each describe a symphony of graceful shapes and energetic negative spaces. The artist's vocabulary is inspired by the art, cultural artifacts, and colors found in nature in South America, Central America and Africa, the continents and cultures represented by neighborhood residents. Johnson's three artworks share a dialogue with each other and the station's architecture, inviting onlookers' senses to experience space, light, rhythm and the compatibility of colors.

KRISTIN JONES
ANDREW GINZEL 2005

Panopia



Aluminum, convex mirrors, paint, mixed media
 H 4 ft. x W 10 ft. 6 in. x L 92 ft. 3 in.

City of Chicago Public Art Collection
LOCATION: 15th District Police Station
5701 W. Madison St.

This colossal suspended sculpture mimics the shape of an undulating sine wave. The wave, painted "Chicago blue" supports colonies of convex mirrors, which reflect and embrace the police station lobby and the viewer. By reflecting the activities of the station, Panopia suggests a link between the police department, its officers and patrolmen, and the Austin community. **Jones and Ginzel** remark, "This curious wave evokes the communication so vital for the function of the station. The mirrors are never visually static; they are aware and completely responsive to the dynamics of the moment—just like good police work."

MELVIN KING ²⁰⁰⁵

La Follette Park (pictured)
Selma March



Acrylic, two paintings, H 30 in. x W 40 in. (each)

City of Chicago Public Art Collection

LOCATION: **Austin Senior Satellite Center**
5071 W. Congress Pkwy.

Painter and art instructor **Melvin King** was born and raised in Chicago. His artwork communicates moments in African American history and culture. These two paintings commissioned for the Austin Senior Center commemorate two major events in African American history, the Great Migration and the Civil Rights Movement.

Nearby

- **Nana's Bananas and Groovy Grape**, Trish Williams, Austin Senior Satellite Center, 5701 W. Congress Pkwy.

KERRY JAMES MARSHALL ¹⁹⁹⁵

Knowledge and Wonder



Acrylic on paper and canvas, H 14 ft. x W 24 ft.

City of Chicago Public Art Collection

LOCATION: **Legler Branch Library**
115 S. Pulaski Rd.

This captivating mural by internationally renowned artist **Kerry James Marshall** celebrates the library as the source of mystery and wonder. Children and adults gaze into larger-than-life books that hold answers to questions about life and the universe. Books are depicted as active agents of the imagination while planets and stars mingle with cells and molecules, symbolizing the beginning of life and the vastness of the universe. The ladder to the right of the canvas suggests the library is a means for achieving higher goals.

BRUCE WHITE 1981

PYXIS



Enameled aluminum, H 24 ft. x W 32 ft.

City of Chicago Public Art Collection

LOCATION: 4th District Fire Station
4900 W. Chicago Ave.

Illinois sculptor **Bruce White** has long been fascinated by astronomy. His PYXIS abstract sculpture shares the name of a constellation of stars in our solar system. Its vertical orientation and striking architectural scale draw the eye upward, past the building façade, and provide a dynamic link between the building, the ground and the sky. The sculpture's clean lines and smooth blue enameled surface create a bold accent against the deep red painted steel exterior of the fire station.

TRISH WILLIMAS 2005

Commune 1

Commune 2



Commune 1

Textile of cotton, mixed media, H 40 in. x W 112 in.

Commune 2

Textile of cotton, mixed media, H 64 in. x W 47 in.

City of Chicago Public Art Collection

LOCATION: 15th District Police Station
5701 W. Madison St.

Two textiles by self-taught artist **Trish Williams** celebrate the Chicago Police Department (CPD) and the Austin neighborhood. Commune 1 is organic in shape and sewn of white, black and gold checkerboard patterned fabrics reflecting the uniforms of CPD officers and patrolmen. Interspersed in the patchwork of these patterns are colorful African-inspired textiles, a reflection of the rich histories of the residents of the Austin community. The shape of Commune 2 outlines the geography of the Austin district. It incorporates photo-transfer images of such historic landmark structures as the Austin town hall and Columbus Park.

NEAR SOUTH

CARL BRIOSCHI 1933

Christopher Columbus



Bronze figure, H 15 ft.

A gift to the 1933-34 Chicago Century of Progress Exposition from the Italian American Community of Illinois

LOCATION: **Grant Park**

Columbus Dr. at Roosevelt Rd.

This figure of Columbus by Italian sculptor **Carl Brioschi** stands on the former grounds of the Century of Progress exposition. It symbolizes mutual respect and understanding between Italy and the United States. An inscription on the marble base records the historic flight of aviator General Italo Balbo and his squadron of seaplanes across the Atlantic, from Italy to Chicago. Sculptural embellishments in relief roundels on the pedestal illustrate Columbus's ship, the Santa Maria; his tutor Toscanelli, who taught him the world was round; Amerigo Vespucci, for whom the new world was named and the city seal of Genoa, his birthplace. The busts at the four corners signify faith, courage, freedom and strength.

JOHN HENRY 1975

Arris



Aluminum, H 12 ft. x W 15 ft. x L 50 ft.

City of Chicago Public Art Collection, commissioned by Amalgamated Trust and Savings Bank

LOCATION: **Cermak Rd. and Indiana Ave.**

Located adjacent to McCormick Place, Arris serves as a gateway into Chicago's downtown. This gateway location is landscaped and maintained through a unique partnership between the City of Chicago, the Metropolitan Pier and Exposition Authority, the Illinois Department of Transportation and Chicago Gateway Green.

Challenging expectations about contemporary sculpture by placing site-specific constructions in the landscape, **John Henry** ranks among artists who have redefined the possibilities of public art. Henry achieves the impossible with his materials; suspending thousands of pounds of metal in midair and making them seem light and fluid. Constructed of high strength aluminum beams, jutting backward and forward at geometric angles to one another, and assembled with sophisticated engineering techniques, Arris establishes a strong visual dialogue with the landscape. The skeletal sculpture seems to dissolve into the surrounding environment, allowing earth and sky to become extensions of the sculpture.

MIKE HILL ²⁰⁰⁴

Stained Glass



Steel, glass and concrete; H 9 ft. x W 15 ft. x D 15 ft.

City of Chicago Public Art Collection

LOCATION: 1st District Police Station
1715 S. State St.

Chicago artist **Mike Hill** designed *Stained Glass* to relate to the architectural scale and elements of the 1st District Police Station and to reference the familiar checkered band motif of the police uniform cap. Four tinted architectural glass block and cast steel panels are located at the four corners of a plaza paved in cast steel and concrete. A concrete bench is located at the center of the installation. The steel blocks and paving tiles were fabricated from scrap steel, the by-product of illegal

firearms confiscated and destroyed by the Chicago Police Department. The artist chose this material to symbolize one of the shared concerns of police officers; specifically, approaching any situation in which one might be threatened by firearms. The steel is transformed here to create a contemplative space that honors those who protect the community.

FRANZ MACHTL 1893

Rosenberg Fountain



Bronze figure, H 11 ft.
 City of Chicago Public Art Collection
LOCATION: Grant Park
 Michigan Ave. at 11th St.

Remembering the city of his birth, Joseph Rosenberg (1848 – 91) left \$10,000 in his will to provide Chicagoans with a decorative drinking fountain. The donor's large and successful family, seeking greater opportunities in America, emigrated from Bavaria and settled in Chicago. The fountain, by German artist **Franz Machtl**, features a classical figure of the Greek goddess Hebe, daughter of Zeus and Hera, and cupbearer to the gods.

SIR HENRY MOORE 1980

Sundial (Man Enters the Cosmos)



Bronze, H 13 ft.
LOCATION: Adler Planetarium and Astronomy Museum,
 Entry Plaza
 Solidarity (Achsah Bond) Dr., Museum Campus

Sir Henry Moore's sundial is both functional and visually appropriate to its location in front of the Adler Planetarium. A thin rod of bronze, supported by two intersecting bronze semicircles, marks the time of day by casting a shadow on the ground. The semicircular elements, joined at right angles and bisected by the rod, evoke the form of a hemisphere tilted on its axis. The sculpture's golden patina and the subtitle, *Man Enters the Cosmos*, refer to the great expansion of human knowledge of the universe that occurred during the "golden years of astronomy," 1930 – 80.

IGNACIO PEREZ SOLANO ²⁰⁰⁰

Replica of Colossal Olmec Head #8



Stone, H 7 ft. 3 in.

City of Chicago Public Art Collection

LOCATION: The Field Museum lawn

1400 S. Lake Shore Dr., Museum Campus

The ancient Olmec, one of the first complex societies in the Americas, are remembered for their colossal head sculptures, 17 of which have been recovered to date. Each original head is distinctive and believed to embody the likeness of an individual leader. Though all of the heads were carved in a stylized manner, Olmec Head #8 is considered the most naturalistic. The State of Veracruz, Mexico donated **Ignacio Perez Solano's** 1700-pound stone replica to the City of Chicago.

ALBIN POLASEK ¹⁹²³

Theodore Thomas Memorial (The Spirit of Music)



Bronze, H 15 ft.

Commissioned by the B.F. Ferguson Monument Fund

LOCATION: Grant Park

Michigan Ave. at Balbo Dr.

This commanding female figure is a tribute to the founder and first musical director of the Chicago Symphony Orchestra, Theodore Thomas. Czech sculptor **Albin Polasek** intended this personification of music to have “the majesty and sweep” of a symphony and to be “dignified yet simple, assertive but not bold...a feminine figure...but not too feminine.” The goddess figure has just struck a chord on her lyre. The hemispherical base is embellished with reliefs illustrating the power of music.

AUGUSTUS SAINT GAUDENS 1897

General John Logan Memorial



Bronze, H 15 ft.

Commissioned by the Illinois Legislature with additional support from the Chicago Park District

LOCATION: **Grant Park**

Michigan Ave. at 9th St.

During the late 19th century, in an attempt to show that their country had come of age, American artists turned to a style referred to as the “American Renaissance,” which often looked to the past for useful symbols.

Augustus Saint Gaudens, the preeminent sculptor of his time, created “an instant aura of tradition” for the American public with this equestrian monument of a civil war hero. John Logan (1826 – 88) was born to Illinois pioneer settlers, elected congressman representing Illinois and distinguished himself in the Civil War. Logan is portrayed moments after assuming command in battle, having seized an enemy banner and holding it aloft.

NORMAN TAIT 1982

Big Beaver



Cedar, H 65 ft.

Commissioned by The Field Museum

LOCATION: **The Field Museum**

1400 S. Lake Shore Dr., Museum Campus

Big Beaver is a contemporary totem pole in the traditional mode, commissioned to commemorate the opening of the Field Museum’s hall of Northwest Coast and Arctic Peoples. The totem tells the legend of Canadian artist **Norman Tait**’s ancestors of the Nisga’a Tsimshian group and how they came to adopt the beaver as their clan symbol. Human and animal figures dramatize family myths and comprise a visual statement of Tait’s ancestral identity and lineage.

Nearby:

- **Sculptural ornamentation**, Henry Hering, The Field Museum, 1400 S. Lake Shore Dr.
- **Balbo Monument**, Burnham Park, east of Soldier Field, 1600 S. Lake Shore Dr.

BERTEL THORVALDSEN 1973

Monument to Nicolas Copernicus



Bronze, H 8.5 ft.
Gift of the Copernicus Foundation and the Polish American Congress to commemorate the 500th anniversary of the birth of Copernicus

LOCATION: Museum Campus
Solidarity (Achsah Bond) Dr.

Nicolas Copernicus (1473 – 1543), founder of modern astronomy, is honored by this graceful Neoclassical sculpture located near the Adler Planetarium. Born in Poland, where he was both a physician and a priest, Copernicus was the first person to assert that the earth and its planets revolved around the sun. The 19th century Danish-born artist **Bertel Thorvaldsen** depicted the astronomer seated in dreamlike reverie, his eyes turned to the stars and his hands holding the tools of his trade: an armillary sphere and an open compass. Chicago's bronze sculpture is a copy of the 1823 original located in Warsaw, Poland.

KRIS YOKOO 1996

History of Chicago: From Great Fire, 1871 to Rebirth



Cor-Ten steel and stainless steel
H 10 ft. x W 20.25 ft. x D .25 in.
City of Chicago Public Art Collection

LOCATION: City of Chicago Fire Assessment and Training Center
1338 S. Clinton St.

Kris Yokoo's mural honors the cultural metropolis of Chicago and the men and women who serve it as fire-fighters. Made of rusted Cor-Ten steel, the left side of the mural depicts the damage inflicted by the Great Chicago Fire of 1871 and the reconstruction that followed. It incorporates the image of the Historic Water Tower, the only downtown building that survived the fire. The right side, made of gleaming stainless steel, captures the grand architecture and famous landmarks of the resurrected city, with references to the contributions of Frank Lloyd Wright and Pablo Picasso. The central figure of a man cradling a child represents the firefighters' commitment to protect and save others, oftentimes risking their own lives. The brilliant rays of the sun are symbolic of the power of the Great Fire, surpassed only by the vitality of the new city that rose from its ashes.

NORTH

WILLIAM CONGER 2002-03

Intersections ~ Chicago I, 2002

Intersections ~ Chicago II, 2002

Intersections ~ Chicago, 2003



Intersections ~ Chicago I

Oil on canvas, H 7 ft. x W 13 ft.

Intersections ~ Chicago II

Oil on canvas, H 7 ft. x W 11 ft.

Intersections ~ Chicago

GlassFresco® architectural glass

City of Chicago Public Art Collection

LOCATION: 18th District Police Station
1160 N. Larrabee St.

William Conger designed *Intersections ~ Chicago* to unify the public areas of the 18th District Police Station. The multi-component artwork consists of two abstract paintings in the main lobby and an art glass installation in the curtain wall of the community room. The lively, abstract imagery celebrates the rich history, cultural complexity and urban atmosphere of the neighborhoods served by the Near North police facility.

VIRGINIO FERRARI 1983

Being Born



Stainless steel, H 20 ft.

City of Chicago Public Art Collection, commissioned by the Tool and Die Industry

LOCATION: Intersection of Ontario, Ohio, and Orleans Sts.

Located at the Ohio Street exit of the Kennedy Expressway, *Being Born* serves as a gateway into Chicago's downtown. This gateway location is landscaped and maintained through a unique partnership between the City of Chicago, the Illinois Department of Transportation and Chicago Gateway Green.

Being Born celebrates both art and technology and pays tribute to the industry that commissioned and fabricated it. Sculptor **Virginio Ferrari** explains, "The circular element symbolizes the precision and skill of this industry. The two stainless steel elements fit exactly into each other, symbolizing the process of die making." The openness of the outer circle suggests that the industry continues to grow. Supporting the steel sculpture is a round granite base concealing a water mechanism that releases a continuous flow of water over a central surface that acts as a reflecting pool.

MINNA HARKAVY
MILTON HORN
LEWIS ISELIN
HENRY ROX
CHARLES UMLAUF 1953

Merchandise Mart Hall of Fame ►

Bronzes, four-times life-size (each)
Commissioned by The Merchandise Mart

LOCATION: The Merchandise Mart main entrance
at the Chicago River

Eight heroic-sized busts of men, whose names or companies are well-known to American consumers, stand in tribute to this country's remarkable system of merchandising. Mounted on tall pillars, the portrait-heads of these innovative Americans are positioned like sentries facing the entrance of the Merchandise Mart, the world's largest wholesale buying center. Seven of the busts of men, "who in the past have contributed so singularly to the country's welfare and development," were dedicated in 1953 and the eighth bust was added in 1972.



JO HORMUTH 2001

The Pansies



Wool felt, fiberglass, epoxy and aluminum; various dimensions
City of Chicago Public Art Collection

LOCATION: Rogers Park Branch Library
6907 N. Clark St.

Jo Hormuth's *The Pansies* consists of several large flower forms suspended from the atrium ceiling above the library's second floor. Hormuth's work is inspired by the relationship between pansies and their etymological meaning. *The Pansies* implies growth, and metaphorically references the library as a garden of ideas—Shakespeare often used the pansy to signify thought. The word pansy is taken from the French word *pensée*, meaning thought. It is also related to the Latin term *pensare*, to ponder.

ALEX KATZ 1984

Harlem Station



Enamel on aluminum, H 8 ft. x W 50 ft.

City of Chicago Public Art Collection

LOCATION: Harlem Station (CTA Blue Line)
Kennedy Expy. at Harlem Ave.

Harlem Station is a striking, freestanding painting by internationally renowned artist **Alex Katz**. The painting celebrates Chicago's immense diversity and its reputation as a city of hardworking people. The expansive Harlem Station is one of the largest and most complex pieces Katz has created.

JACKIE KAZARIAN 2004

Chicago Landscape #1

Chicago Landscape #2



Acrylic and oil on canvas, two paintings, H 5 ft. x W 12 ft. (each)
City of Chicago Public Art Collection

LOCATION: 17th District Police Station
4650 N. Pulaski Rd.

Inspired by the surrounding neighborhood, these two large paintings, one a landscape and the other a row of bungalows, bring lively bold colors and forms into a formally designed building. Here Chicago artist **Jackie Kazarian** employs the concepts of enclosure and freedom to reinforce the relationship between the police officers and the community. This has been accomplished through the contrast of the artist's warm curvilinear technique with the building's cool geometry.

ELLSWORTH KELLY 1981

I Will



Stainless steel, H 40 ft.
Commissioned by Friends of the Parks

LOCATION: Lincoln Park
Lake Shore Dr. at Fullerton Ave.

I Will, the title of **Ellsworth Kelly's** Minimalist sculpture, was the motto adopted by Chicagoans after the Great Chicago Fire of 1871. The hollow stainless steel column, rising from the ground at the fire's northernmost end, is dedicated to the determination of Chicagoans to overcome the destruction of the fire and rebuild the city. Kelly explained that the shape of the column correlates to the forms of the skyscrapers to which the city of Chicago "gave birth." A gentle curve that extends all 40 feet narrows toward a pointed slope at the top of the column. Characteristic of Kelly's work, I Will gives the impression of a flat, two-dimensional image despite its sculptural nature.

Nearby:

- Lincoln Park, lakefront from North Ave. to Hollywood Ave. Over 20 memorial statues including works by Saint Gaudens, Borglum, Rau and Hibbard are highlights of this expansive lakefront park.

CHEONAE KIM 2002

Untitled



GlassFresco® architectural glass, H 26 ft. x W 88 ft. (overall curtain wall)

City of Chicago Public Art Collection

LOCATION: 16th District Police Station
5151 N. Milwaukee Ave.

Cheonae Kim's use of color within the structure of the police station's glass curtain wall closely resembles her use of color and pattern in her smaller and mural-sized paintings. Kim's compositions regularly employ rectangular configurations of carefully selected hues intended to evoke a visual rhythm. Here, the artist has created a design that articulates the windows while complementing other elements of the architectural façade (such as the checkerboard patterning) and unifying the structure as a whole. Kim's well-chosen hues soften the interior light of the foyer and create a warm and inviting atmosphere.

MARGARET LANTERMAN 2002

A Landscape for Four Seasons



GlassFresco® architectural glass

Five compositions, H 12 ft. x W 7 ft. (each)

City of Chicago Public Art Collection

LOCATION: 20th District Police Station
5400 N. Lincoln Ave.

Margaret Lanterman's inspiration for A Landscape for Four Seasons came from the artist's walks through the neighborhoods surrounding the 20th District Police Station and conversations with residents of the community. She discovered a wealth of nature and wildlife between the river and the lake, leading to the composition of five works in architectural glass that span the four seasons as experienced in Chicago's natural environment. While the human figure is not represented, evidence of human activity is present in such details as a canoe, a glimpse of homes and a picnic, allowing viewers to imagine that they are participating in these activities. Viewers are encouraged to meditate on nature as a source of tranquility and to consider the cycles of life.

LOUISE LeBOURGEOIS ²⁰⁰⁴

Untitled



GlassFresco® architectural glass, four compositions, H 3.5 ft. x W 5 ft. (each); four compositions, H 3 ft. x W 5 ft. (each); one composition, H 3 ft. x W 2 ft.; one composition, H 3.5 ft. x W 2 ft.
City of Chicago Public Art Collection

LOCATION: 17th District Police Station
4650 N. Pulaski Rd.

Louise LeBourgeois' inspiration for these 10 compositions came from drives through the city on Lake Shore Drive. The water images are based upon Lake Michigan, the expanse of nature so crucial to Chicago's history and temperament. An open space, beautifully framed by lakefront parks and beaches, Lake Michigan is essential to Chicago's equilibrium. Equally important, the visual simplicity of the water and eastern sky reminds onlookers that a reality different from Chicago's exists, and balances the bustling activity of this large city.

LEONARDO NIERMAN ²⁰⁰²

Flame of the Millennium



Stainless steel, H 25 ft.

City of Chicago Public Art Collection

LOCATION: Kennedy Expy. at Ohio St. Interchange

Flame of the Millennium is a gift from Mexico City to the City of Chicago as part of the International Sculpture Exchange Program (ISEP). ISEP was created to enhance the aesthetics of Chicago's "gateways" by installing public art from each of Chicago's international sister cities on expressways as a cultural addition to the iconography of Chicago. Designed by internationally renowned artist **Leonardo Nierman**, Flame of the Millennium is an abstraction of a flame blowing in the wind, symbolizing light bringing wisdom and clarity in the new millennium.

JERRY PEART 1980

Riverview



Painted aluminum, H 17 ft.
 City of Chicago Public Art Collection
 LOCATION: 19th District Police Station
 2452 W. Belmont Ave.

The site of the North Side Police Center was formerly occupied by the historic Riverview Amusement Park, from which many Chicagoans share a fond nostalgia, and from which **Jerry Peart** derived the name of this sculpture. Riverview was fabricated from rolled aluminum plate that the artist cut and welded in his Chicago studio. Next, the sculpture was assembled on-site. The work, a vigorous combination of curvilinear forms, is painted with vivid enamel colors. Riverview's bright colors and the open sweep of its circular arc are reminiscent of the carnival rides that preceded the sculpture.

CHRISTINE ROJEK 2004

Fruition



Steel and aluminum, H 22 ft. x W 12 ft. x D 12 ft.
 City of Chicago Public Art Collection
 LOCATION: Peterson Park Gymnastics Center
 5801 N. Pulaski Rd.

Peterson Park occupies the site of the former Chicago Municipal Tuberculosis Sanitarium, a 160-acre refuge for tuberculosis patients that operated from 1915 until 1974. Inspired by this history, **Christine Rojek's** outdoor sculpture Fruition commemorates the patients in isolation and celebrates the hard-fought victory over tuberculosis. Fruition invites viewers to rest, reflect and rejoice in the joyful sounds that now echo from the Peterson Park Gymnastics Center.

BARRY TINSLEY 1980

Jetty



Cor-Ten steel, H 48 ft. x W 12 ft. x D 15 ft.

City of Chicago Public Art Collection

LOCATION: 24th District Police Station
6464 N. Clark St.

Barry Tinsley's *Jetty* is made from plates of Cor-Ten steel welded into a variety of volumetric forms that are fastened together by welding and brackets. It was assembled on-site at the Rogers Park District Police Station and dedicated in January 1980. Because of the intense urban nature of the site, Tinsley designed an innovative, non-objective work, oriented close to the ground to give its viewers a sense of visual order and their own human scale.

ANDREW YOUNG 2005

Promised Treasure



Mixed media, four compositions, H 4 ft. x W 13 ft. (each)

City of Chicago Public Art Collection

LOCATION: Budlong Woods Branch Library
5630 N. Lincoln Ave.

Andrew Young's inspiration for *Promised Treasure* came from two sources: Henry David Thoreau's *Walden* and conversations with a lifelong resident of the Budlong Woods neighborhood. Stories of riding bicycles through the prairie along dirt roads and picking apples fresh from orchards evoked images in Young's mind of the simple and contemplative life one would imagine people lived from the mid-1800s to the 1920s. Natural imagery in the work—includes species of grass, plants and birds native to Illinois—is juxtaposed with a sample of handwritten manuscript from *Walden*.

NORTHWEST

STEPHEN ANTONAKOS 1985

Neon for the 14th District Police Station



Neon installation, W 25 ft. x L 50 ft.

City of Chicago Public Art Collection

LOCATION: 14th District Police Station
2150 N. California Ave.

Stephen Antonakos is widely recognized for his elegant use of neon in Abstract Art installations. In *Neon for the 14th District Police Station*, commissioned by the City of Chicago's Public Art Program, Antonakos utilizes the vast ceiling as a continuous backdrop for the artwork, providing an unusual viewing angle, and visually integrating the first and second floors of the police station lobby. The work is constructed of neon tubes that are attached to over a dozen pre-fabricated metal forms, called "raceways". The raceways, made in the same shape and length as the neon tubes, support the tubes and house the electrical wiring and transformers. Clear red neon tubes are mounted on the faces of the red-orange raceways. Blue, green, yellow and ruby neon tubes are mounted at various intervals alongside the red neon tubes. The glass curtain comprising the entranceway of the police station allows natural light to intermingle with the neon, changing the look of the installation throughout the day. In daylight, the geometric forms appear solid, but in the evening the colors become softer, filling the entranceway with a brilliantly colored glow.

KATHLEEN KING 2005

Natural Fictions



Mixed media on canvas, H 5 ft. x W 5 ft.

City of Chicago Public Art Collection

LOCATION: Oriole Park Branch Library
7454 W. Balmoral Ave.

Composed of layers of acrylic paint, oil pigments and photocopies, **Kathleen King's** work imparts a serene atmosphere to the library entrance. Like a library, this work is meant to encourage discovery. The interplay of shapes and layering techniques provides new opportunities for discovery with each viewing. *Natural Fictions* features aspects of nature and responds to the building's Prairie-style architecture influences.

JASON MESSINGER 2006

Alice



Glazed ceramic tiles, 40 square tiles, 8 in. (each)
City of Chicago Public Art Collection

LOCATION: **Austin-Irving Branch Library**
6100 W. Irving Park Rd.

Inspired by Lewis Carroll's *Alice's Adventures in Wonderland* and *Through the Looking-Glass and What Alice Found There*, **Jason Messinger** manipulates various phrases to express the topsy-turvy nature of these literary masterpieces. The red, black and white glazes refer to the playing card theme from *Wonderland*, and the reflective metallic and black glazes refer to the mirror surface of *Looking-Glass*.

JASON MESSINGER 2006

Letterfied



Glazed ceramic tiles, 40 square tiles, 8 in. (each)
City of Chicago Public Art Collection

LOCATION: **Austin-Irving Branch Library**
6100 W. Irving Park Rd.

Taking letters from the Indo-European alphabet, **Jason Messinger** distorts them into highly graphic fields of multiple contrasting colors and glazes. The letters undulate in and out of recognition, suggesting the potential of language, the incomprehensibility of understanding without a common tongue, and the wistful urge to make sense of what hints at reason. The artist hopes this mural inspires and evokes the discovery of the alphabet by youngsters, and the struggle of those learning a new language.

ELAINE PAWLOWICZ 2005

Untitled



Acrylic on canvas, Four compositions, H 5 ft. x W 14 ft. (each);
eight compositions, H 5 ft. x W 10 ft. (each)

City of Chicago Public Art Collection

LOCATION: Oriole Park Branch Library
7454 W. Balmoral Ave.

Influenced by the bungalow homes and cultural demographics of the Oriole Park neighborhood, **Elaine Pawlowicz** drew inspiration for her paintings from the library's Prairie-style architecture and the floral motif common to the Arts and Crafts movement. Each wall of the clerestory reflects and weaves elements of various countries, including Russia, Sweden, Poland and Mexico, into a garden of cultural patterns.

CORINNE D. PETERSON 2005

The Nature of the Place



Porcelain tiles, H 4 ft. x W 12 ft.

City of Chicago Public Art Collection

LOCATION: Portage Park Senior Center
4100 N. Long Ave.

Chicago artist **Corinne D. Peterson's** ceramic mural, *The Nature of the Place*, illustrates the relationships between memory, nature and places. It depicts scenes of prairies, woodlands and marshlands that recollect the neighborhood's early landscape. The variations in image size and order in the artwork simulate the capricious nature of memory, which can instantly visit many times, places and emotions. The canoe in portage position suggests the effort needed to traverse this area before it was developed, and draws a connection to the name of Portage Park. Later in its history, the marshland gave way to a swimming hole, a lagoon, and eventually a pool of the quality and size to host Olympic trials, as referenced by images of a diver and pools. Architectural fragments are inspired by buildings around "Six Corners"—an early and lasting economic center in this area—while the Potawatomi design in the ribbon around the planting image honors the respect for nature of Portage Park's original inhabitants, and the area's recurring growth cycles.

Corinne D. Peterson was assisted in making this artwork by artist Sonata Kazimieraites.

The image of the boy at a Portage Park drinking fountain is based on photograph ICHI-26938 by G. B. Seehausen, by permission of the Chicago Historical Society.

GAIL SIMPSON WOLF ²⁰⁰⁶

Leafing Through Literacy Station

Open Book

Waiting for Comprehension



Acrylic on canvas, two compositions, H 4 ft. x W 8 ft. (each);
two compositions, H 3 ft. x W 4 ft. (each)

City of Chicago Public Art Collection

LOCATION: Austin-Irving Branch Library

6100 W. Irving Park Rd.

Inspired by the simplicity of the library and its furnishings, **Gail Simpson Wolf** juxtaposed various perspectives of the reading rooms. These prism-like views create a sense of movement and instill a sense of participation in the space for the viewer. The open books, dancing alphabet and vibrant colors beckon the viewer to reconsider the library as more than just a building filled with books, but as a vehicle to new horizons, experiences and knowledge.

CENTER FOR GREEN TECHNOLOGY

445 N. Sacramento Blvd.



The Chicago Center for Green Technology (CCGT), operated by the Chicago Department of Environment, serves as a national model for the reuse and recycling of materials, energy efficiency, and strategies for improving air and water qualities to create a healthy workplace environment. The CCGT receives 40 percent of its power from solar technology and maintains a prairie garden to encourage the return of wildlife to this industrial area. To learn more, visit www.cityofchicago.org/Environment/GreenTech.

ANN WIENS ²⁰⁰⁴

Black Swallowtail Caterpillar with Photovoltaic Panel (pictured)

Blue Spotted Salamander (Spring)

Monarch Caterpillar (Summer)

Raccoon (Autumn)

Cardinal (Winter)



Black Swallowtail Caterpillar with photovoltaic Panel

Oil on panel, H 52 in. x W 48 in.

Blue Spotted Salamander (spring), Monarch Caterpillar (summer), Raccoon (autumn), Cardinal (winter)

Oil on panel, four paintings, H 26 in. x W 25 in. (each)

City of Chicago Public Art Collection

Chicago artist **Ann Wiens** combines the practice of scientific illustration with the painterly style of Op Art. In five paintings commissioned for the Chicago Center for Green Technology, Wiens portrays various animals native to the Midwest against backdrops of patterns influenced by the architecture of the building. For example, a Black Swallowtail caterpillar is superimposed against the grid of a photovoltaic (or solar) panel. The animals depicted in the smaller paintings represent wildlife indicative of the four seasons.

GOLDBLATT'S BUILDING

1613–35 W. Chicago Ave.



The historic Goldblatt Brothers Department Store building, constructed between 1921 and 1928, was the first store in the prominent regional department store chain founded by brothers Maurice and Nathan Goldblatt. The structure was designated a City Landmark in 1998 and underwent a complete renovation by the City of Chicago Public Building Commission. Goldblatt's houses the offices of the Department of Consumer Services, the Mayor's Office of Workforce Development, the Department of Human Services and the West Town Senior Satellite Center, operated by the Department on Aging.

DON BAUM 1985 Migration



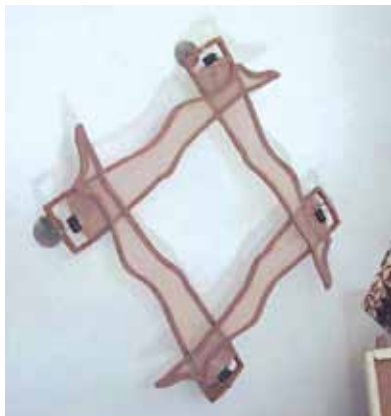
Wood and mixed media, H 16 in. x W 14 in. x D 20 in.
City of Chicago Public Art Collection

Chicago artist **Don Baum** builds miniature houses constructed from found objects such as feathers, hair, musical instruments and paint-by-number canvas boards. Through these intimately sized sculptures, all shaped like generic houses resting on breadboards, Baum explores the symbolic significance of the home. The home traditionally represents sanctuary, comfort and security. However, through his choice of materials Baum toys with the viewer's notions of the home and the safety and continuity it implies. Baum's inspiration for the houses came from a text titled *Montaillou*, named after a medieval French village. In this text, he discovered the concept of the *domus*, a house that is at once a physical, psychological and moral entity. Drawing upon the theme of the *domus*, Baum's houses (cobbled together from a wide array of disparate objects) stand testament to the capacity of a form to carry an infinite variety of meanings.

DONALD LIPSKI 2004

Arthur

Sylvia (pictured)



Arthur

Recycled bicycle parts and string,
H 80.75 in. x W 80.75 in. x D 12 in.

City of Chicago Public Art Collection

Location: 1st floor lobby

Sylvia

Hosiery, wood and fasteners

H 41.5 in. x W 41.5 in. x D 6 in.

City of Chicago Public Art Collection

Location: 2nd floor lobby

Donald Lipski's work is characterized by inventive combinations of found items and objects from everyday life. His sculptures explore the notions of consumerism and mass production that dominate American culture. Lipski subverts the practical functionality and replicated sameness of mass-produced objects, turning the mundane into something beautiful. His two pieces for Goldblatt's, one constructed from bicycle handlebars, the other from nylon stockings, reflect this building's original function as the headquarters of a leading Chicago department store. The sculptures are also a personal tribute by the artist to his parents. Lipski's father ran a Chicago-based bicycle import business and sold bicycles to Goldblatt's, while his mother once worked in the hosiery department, formerly located on the second floor of this building.

THOMAS McDONALD 2004

Build Your Ship



Painted steel, H 62 in. x W 123 in. x D 13 in.

City of Chicago Public Art Collection

The art of **Thomas McDonald** incorporates ships, among other modes of transportation, as metaphors for the journey of life. The artist believes that life is a voyage of learning and awareness. This voyage is not merely a physical experience, but an intellectual, emotional and spiritual journey toward understanding. McDonald hopes that viewers encountering Build Your Ship will be inspired to pause and consider their own private journeys.

TONY TASSET 2004

Snow Sculpture for Chicago



Polystyrene, acrylic, brass, steel, epoxy, oil paint and resin
 H 102 in. x W 163 in. x D 93 in.
 City of Chicago Public Art Collection

Chicago artist **Tony Tasset** created this conceptual sculpture, a pile of snow, as a site-specific installation for the west window of the Goldblatt's building façade. This window is the only remaining display window of the former department store. The artist endeavored to create a hyper-realistic replica of a typical Chicago snow pile. To that end, Tasset included numerous pieces of handcrafted debris such as coffee cups and matchbooks. The artist states, "these piles of snow are sublime; both ugly and beautiful, like life."

Additional artworks in the Goldblatt's Building:

Brenda Barnum, paintings
 Stephanie Brooks, mixed media
 Rodney Carswell, painting
 Carlos Flores, photographs
 Jin Lee, photograph
 James Lutes, painting
 Michael Piazza, sculpture
 Art Shay, photographs
 Christopher Tavares Silva, painting
 Lane Twitchell, mixed media

911 EMERGENCY COMMUNICATIONS CENTER

1411 W. Madison St.



NANCY DWYER ¹⁹⁹⁷

911 Oasis



Red Carnelian granite and tree in stainless steel planter
H 1.5 ft. x W 32 ft. x L 25 ft.

City of Chicago Public Art Collection

Nancy Dwyer's 911 Oasis blurs the boundaries between fine and commercial art, merging industrial and graphic design processes to transform language into sculptural objects. The sculptural installation consists of 29 three-dimensional letters cut from red Carnelian granite. The letters spell the quotation, "No man is an island entire of itself," from a classic 1624 John Donne poem. Looping around a single tree in a planter (a play on the "island" concept), the letters form the shape of the numbers, "911." The installation acknowledges the commitment of emergency services personnel to the well-being of the community and functions as a seating area where employees can take a break from their demanding work.

CAROLYN OTTMERS ¹⁹⁹⁷

Intersect

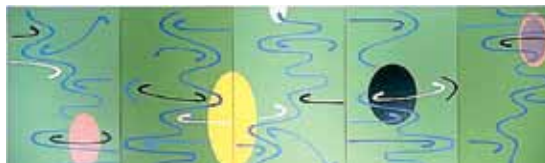


Cast aluminum, variable dimensions
 H .5–3 ft. x W 4–8 ft. x L 5–10 ft.
 City of Chicago Public Art Collection

Intersect comprises eight cast aluminum leaves scattered across the plaza of the 911 Emergency Communications Center. Each leaf is unique in size and shape. Like much of **Carolyn Ottmers's** work, this installation combines organic and industrial elements, merging nature with the urban environment. In contrast with the industrial material from which they are cast, some of the leaves curl or twist, others lie flat, mimicking the lightness and delicacy characteristic of their natural counterparts. The topside of each leaf displays a vein structure and satin finish, while the undersides reveal the imprint of the grid-like map of Chicago. They are arranged to appear as if they have just come to rest after being swept across the plaza by a gust of wind.

JOHN PHILLIPS ¹⁹⁹⁷

Untitled



Acrylic and oil on canvas, three paintings:
 H 6 ft. 6 in. x W 11 ft. 10 in.
 H 8 ft. 8 in. x W 12 ft. 6 in.
 H 6 ft. 2 in. x W 20 ft. 10 in.
 City of Chicago Public Art Collection

John Phillips employs bright, flat colors, organic shapes and bold lines to activate the surface of the canvas in these three paintings. In the tradition of abstraction, the paintings do not refer to anything specific outside the artwork itself but rather are concerned with form, color, space and balance. The dynamic compositions are inspired by the artist's collection of 1950s rhythm and blues music. Phillips's paintings begin as computer generated sketches, which are enlarged and transferred to canvas. The smooth surfaces and clean lines are achieved through his meticulous handwork.

SOUTHEAST

AMIR NOUR 1980

Untitled



Cold-rolled steel, five semi-spheres, Diam. 6 ft. (each)

City of Chicago Public Art Collection

LOCATION: 4th District Police Station
2255 E. 103rd St.

Amir Nour's untitled sculpture comprises a series of five semi-spherical forms, scaled to a six-foot diameter. The steel components seem to rely on one another for balance and, in their linear arrangement, suggest movement along the southeast corner of the police facility.

DAN PETERMAN 1999

Running Table



Recycled plastic, L 100 ft.

City of Chicago Public Art Collection

LOCATION: Temporarily located at Rainbow Beach
Lake Shore Dr. at 71st St. now located on
the Chase Promenade at Millennium Park

Dan Peterman's 100-foot-long picnic table invites visitors to join together in a communal banquet. Made entirely from recycled plastic (the equivalent of two million plastic milk bottles) the sculpture is an ironic comment on the futility of recycling. The recycled plastic is the result of new techniques to deal with the ever-increasing glut of consumer pollution. With the process itself creating new sources of waste as it recycles existing ones, the millions of milk bottles will never disappear. Running Table is a part of Peterman's ongoing examination of the intricate economic systems of recycling projects and how they reflect society's contemporary relationship with the environment.

LORADO TAFT 1922

Fountain of Time



Steel-reinforced concrete aggregate, L 110 ft.
Commissioned by the B.F. Ferguson Monument Fund

LOCATION: [Washington Park](#)
[Midway Plaisance, Cottage Grove Ave. and 59th St.](#)

Chicago sculptor **Lorado Taft** was inspired to create Fountain of Time by the opening lines of the Henry Austin Dobson poem *The Paradox of Time*, which reads "Time goes, you say? Ah, no! Alas, Time stays, we go." Taft's allegory of humanity's relationship with time positions a tall, imposing figure (time itself) across a reflecting pool from a 110-foot-long mass of figures representing the universal human themes of love, war and the cycle of life. This sea of humanity appears to strain in unison across the void toward the solitary figure. Fountain of Time was commissioned to commemorate a century of peace between England and the United States pursuant to an 1814 treaty settling border disputes between the U.S. and Canada.

BRONZEVILLE

MARY BROGGER 1996

The Recognition Panels



Laser-cut steel

City of Chicago Public Art Collection

LOCATION: Dr. Martin Luther King Jr. Dr.
between 24th and 25th Sts.

Mary Brogger's design for The Recognition Panels is based on a motif found in the stone relief carvings atop The Victory Monument at 35th Street and King Drive. The pattern consists of a shield surrounded by a decorative acanthus vine with various icons commemorating aspects of Bronzeville's legacy. Brogger's juxtaposition of industrial, mass-produced materials with turn-of-the-century ornamentation, visually and conceptually unifies the past and present.

Nearby:

- The Victory Monument, Leonard Crunelle, Dr. Martin Luther King Jr. Dr. at 35th St., center median
- Bronzeville Street Map, Gregg LeFevre, Dr. Martin Luther King Jr. Dr. at 35th St., center median

ALISON SAAR 1994

Monument to the Great Northern Migration



Bronze, H 15 ft.

City of Chicago Public Art Collection

LOCATION: Dr. Martin Luther King Jr. Dr.
at 26th Pl.

Alison Saar's bronze figure is a testament to the thousands of African Americans who migrated to Chicago in the early 20th century in search of greater freedom and opportunity. The traveler's hand is raised in salutation to his new home while in his other hand he carries a worn suitcase symbolic of his journey, dreams and talents. The bollards surrounding the monument are also suitcases that are textured with a pattern derived from the tin ceilings of the era. The figure is oriented to the north symbolizing the traveler's destination.

Nearby:

- Shark Bench, Barry Hehemann, Cermak Rd. and Indiana Ave.
- McCormick Place and Chicago Fire Department Fallen Firefighter and Paramedic Memorial Park, 2301 S. Lake Shore Dr.

VARIOUS ARTISTS 1996

Bronzeville Benches



TED GARNER, LOUIS AND LIL

Various materials and dimensions
City of Chicago Public Art Collection

LOCATION: Dr. Martin Luther King Jr. Dr.
between 25th and 35th Sts.

King Drive is the gateway to the Bronzeville community, one of the most significant areas of African American urban history in the United States. The King Drive restoration project is an example of the spirit of cooperation and neighborhood pride that embodies Chicago. As part of the restoration project, benches designed by a variety of artists were installed at bus stops, in median plazas and at the Martin Luther King Branch Library. The benches celebrate Bronzeville's unique history and achievements including its local architecture, its musical legacy, the message of Dr. King and the civil rights movement, the community's African heritage and the promise of local youth.

Benches:

- Body*, Maureen Blossfeld, Dr. Martin Luther King Jr. Dr. at 26th St., southwest corner
- Soul*, Maureen Blossfeld, Dr. Martin Luther King Jr. Dr. at 26th St., southeast corner
- Untitled*, Carolyn Braaksma, Dr. Martin Luther King Jr. Dr. at 35th St., southwest corner
- The African Headrest*, Willie Cole, Dr. Martin Luther King Jr. Branch Library Plaza, Dr. Martin Luther King Jr. Dr. at 35th St.
- Louis and Lil* (pictured p. 67), Ted Garner, Dr. Martin Luther King Jr. Dr. at 25th St., southwest corner
- Tampa Red*, Ted Garner, Dr. Martin Luther King Jr. Dr. at 33rd Pl., southeast corner
- Tribute*, Barbara Grygutis, Dr. Martin Luther King Jr. Dr. at 31st St., northwest corner
- A Throne for 'King'*, Barry Hehemann, west side of Dr. Martin Luther King Jr. Dr. between 34th and 35th Sts.
- A Throne for 'King' II*, Barry Hehemann, Dr. Martin Luther King Jr. Dr. at 35th St., northwest corner
- King Potolo*, Kymberli Johnson, Dr. Martin Luther King Jr. Dr. at 33rd St., northwest corner
- Queen Emmeya*, Kymberli Johnson, Dr. Martin Luther King Jr. Dr. at 33rd St., northeast corner
- Guitar*, Oswald Martin, Dr. Martin Luther King Jr. Dr. at 29th St., northeast corner
- Jazz*, Oswald Martin, Dr. Martin Luther King Jr. Dr. at 35th St., northwest corner
- Bronzeville Walk of Fame*, Geraldine McCullough, Dr. Martin Luther King Jr. Dr. between 25th and 35th Sts. on sidewalks, medians and crosswalks, and at Dr. Martin Luther King Jr. Branch Library
- Untitled*, Brian Sauvé, Dr. Martin Luther King Jr. Dr. at 31st St., southwest corner
- Untitled II*, Brian Sauvé, Dr. Martin Luther King Jr. Dr. at 29th St., southeast corner
- yOUTH*, Treasure Smith, Dunbar High School entrance, 3000 S. Dr. Martin Luther King Jr. Dr.
- Walk Around the Block*, Apache Wakefield, Dr. Martin Luther King Jr. Dr. at 25th St., center median

CHICAGO POLICE DEPARTMENT HEADQUARTERS

3510 S. Michigan Ave.



MIKE BAUR 2007

Haymarket Monument

Bronze, glass, granite, H 20 ft.

City of Chicago Public Art Collection

LOCATION: Outside, west entrance

In May 2007, **John Gelert's** 1889 sculpture, the Haymarket Monument will be restored and installed here upon a new pedestal by Chicago sculptor **Mike Baur**. Gelert's sculpture was the nation's first monument to police officers fallen in the line of duty. It was precipitated by the deadly riot during a labor rally on May 4, 1886, on the Near West Side. A bomb thrown into the crowd killed at least four civilians and eight Chicago Police Department officers—the single largest loss of life in the line of duty from a single incident in the department's history. Baur's pedestal design will rejuvenate the classical 19th century bronze and complement this 21st century facility's modern architecture. At nearly 11-foot-high, the pyramid-shaped pedestal's broad base will represent the citizens whose support is needed for effective community policing. Eight supporting columns will represent the eight officers killed. Inscribed on a seven-foot-tall bronze plaque will be the words of Captain Ward spoken moments before the 1886 explosion, "In the name of the people of the State of Illinois, I command peace."

FRANK CONNET 2001

Madder Gorget



Shibori on fabric

Three sections, H 4 ft. x W 10 ft. (each)

City of Chicago Public Art Collection

LOCATION: Records Room

Frank Connet used a technique of sewn resist, Shibori, to create the imagery for Madder Gorget. Hundreds of hand-sewn stitches are made to create an individual shape. The stitches are then pulled taut, resulting in a uniform surface that resists dye. After the dye is applied to the fabric the stitches are removed and the image appears. The Shibori technique has been used for thousands of years by Asian, African and Native American cultures.

GLADYS HENRY, LAVERNE BRACKENS, SHERRY BYRD AND SARA BYRD

Four Generations of African-American Quilt Makers

Mixed materials

Four quilts: H 89 in. x W 84 in., H 87 in. x W 88 in.,
H 80 in. x W 85 in., H 88 in. x W 81 in.

City of Chicago Public Art Collection

LOCATION: 1st floor outside media room

Quilts symbolize warmth, comfort, home and tradition. Quilting is a craft traditionally handed down from mother to daughter. Often, a quilter will add their own improvised embellishments to their family's traditional designs. The women who created these quilts represent four generations of an African American family established in Louisiana.

ED McCULLOUGH 2002

Meridian VII



Stainless steel, H 13 ft. x W 14 ft.

City of Chicago Public Art Collection

LOCATION: Outdoor Courtyard

Ed McCullough's Meridian VII delineates and activates a space intended for human interaction. Steel arcs and planes define a space for employees to sit and take a break from their routines. The sculpture's raised steel planes beckon the viewer to enter and, in so doing, become part of the artwork. The horizontal surfaces function as steps and seating. Diagonal elements function as back rests.

JOE HINDLEY 2002

Chicago in Four Seasons



Oil on canvas

Two murals, H 14 ft. x W 60 ft. (each)

City of Chicago Public Art Collection

LOCATION: Main lobby

Joe Hindley's Chicago in Four Seasons consists of two pieces, entitled North Side in Spring and Summer and South Side in Fall and Winter. The paintings portray familiar and idealized scenes of community life including architecture unique to Chicago's North Side and South Side neighborhoods. North Side in Spring and Summer depicts a police officer responding to a minor traffic accident while neighbors work at maintaining and beautifying the community. A blindfolded woman at center, holding a scale while standing on the waves of Lake Michigan, is the allegorical figure of Justice. South Side in Fall and Winter portrays indoor activities sheltered from the cold and snow. To the left a pianist and violinist perform a duet, while on the right a family spends a leisurely day together indoors. The central images—a scientist looking through a microscope and a man turning an enormous wheel represent science and industry—pay tribute to the great industrial boom, which figures so prominently in Chicago's history.

SOUTHWEST

JOHN BAKKER 2002-04

Making Contact



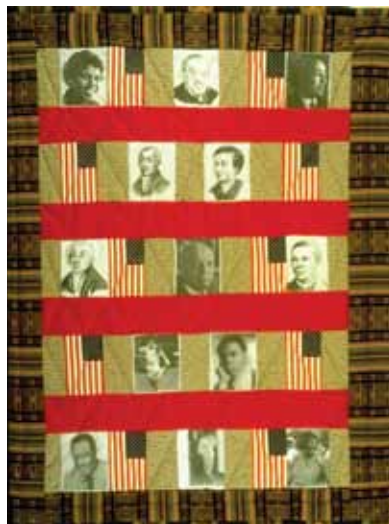
GlassFresco® architectural glass and oil on wood installation
City of Chicago Public Art Collection

LOCATION: 6th District Police Station
7808 S. Halsted St.

John Bakker's work is a celebration of community. It is composed of painted laser print transfers of photographs of police personnel, their families and other members of the community served by the 6th District. This collection of personal images honors the community and the hardworking officers of the 6th District station. Bakker's intent for the artwork was to remind citizens and officers that the tense situations in which they may find themselves are a small subset of the much broader, positive interactions that flow through the neighborhood.

VENUS BLUE 1995

They All Had Something in Common



Strip quilt using photo-transfer on cotton
H 48 in. x W 42 in.

City of Chicago Public Art Collection

LOCATION: Thurgood Marshall Branch Library
7506 S. Racine Ave.

Portraits of important African Americans are interspersed with flags and excerpts from the Pledge of Allegiance in this quilt by **Venus Blue**. A modern interpretation of the strip quilt, a technique originated in West Africa in the 11th century, this textile pays tribute to African Americans who overcame adversity to achieve prominence in their fields and professions. Delineated by bold strips of red satin and united in a frame of cotton cloth, those pictured include Supreme Court Justice Thurgood Marshall, Congressional Representative Barbara Jordan, tennis champion Arthur Ashe, composer and bandleader Duke Ellington, and singers Billie Holiday and Mahalia Jackson.

JUAN ANGEL CHAVEZ 2005

We Want To Know



Acrylic on canvas, LED light boxes, H 6 ft. x W 114 ft.

City of Chicago Public Art Collection

LOCATION: Toman Branch Library
2708 S. Pulaski Rd.

Juan Angel Chavez's mural is composed of metaphoric images suggesting literary references and the different cultures of the neighborhood. The design for this piece was conceived as a site-specific response representing the importance of cultural identity of the people in the community, the value of reading, the quest for an intellectual goal, and the visual and poetic forces that exist among the people. Its visual concept, a collage of text combined with images found in history, fiction and poetry books, creates a poetic layer both profound and subtle. Other layers in the composition are more formal and decorative, reflecting the architectural décor of the library. Without a literal or visual beginning or end, the piece can be viewed from any direction. Designed like a subtle decoration, it allows the patron to experience text with images, their poetic connections, and exploratory reflections.

JUDITH JOSEPH 1982

The Book of Hours



Egg tempera, 12 compositions, H 11 in. x W 14 in. (each)

City of Chicago Public Art Collection

LOCATION: Toman Branch Library
2708 S. Pulaski Rd.

In *The Book of Hours*, **Judith Joseph** combines personal dream imagery with astrological and mythological symbols associated with the months of the year. Four female figures, representing human ritual and activity, are present in each painting. Three of them interact with one another while the fourth remains separate, representing independence and freedom of spirit. The title of this work is a reference to the richly decorated, illustrated prayer books of 15th century Europe.

TERRENCE KARPOWICZ 1995

A Delicate Balance



White oak, Rib Mountain red granite and steel
H 98 in. x W 43 in. x D 35 in.

City of Chicago Public Art Collection

LOCATION: **Thurgood Marshall Branch Library**
7506 S. Racine Ave.

Through his use of elemental materials in finely crafted forms, **Terrence Karpowicz** tells a cautionary tale of our world. A sphere reminiscent of a globe, with lines of latitude and longitude, rests precariously on the tip of a massive granite slab. The removal of the granite from Rib Mountain and its refinement into sculpture may be traced as one circles from the weathered, rough-hewn side past remnants of mining—drill holes on its face of smooth polish. The granite is embedded in a rusting steel cylinder, a product of industry and manufacturing. *A Delicate Balance* symbolizes the social and environmental equilibrium throughout the world. Monumental events, from the fall of communism to the simple act of recycling, all contribute to the delicate balancing act affecting the future of the planet.

DAVID KLAMEN 2004

Learning, Remembering (Night Watch)

Learning, Protecting (St. George and the Dragon)

(pictured)



Acrylic on canvas, two paintings

H 6 ft. 3 in. x W 17 ft. (each)

City of Chicago Public Art Collection

LOCATION: **22nd District Police Station**
1900 W. Monterey Ave.

David Klamen's two canvases contain images of old master paintings that are obscured with geometric stripes that alternately compress and expand in undulating patterns. The effect is one of an image that has been pushed, pulled and splintered as if by digital means. The underlying images are of Rembrandt's *Night Watch*, painted in 1642, which depicts military volunteers securing their community, and Carpaccio's *St. George and the Dragon*, painted in 1507, which portrays a heroic and historical theme of valor and protection. Klamen uses both of these themes to explore visually the roles that law enforcement and technology play in protecting our communities.

MIKE MANDEL 2005

8th District Police Station



Two murals of one-inch-square ceramic and glass mosaic tiles;
H 26 ft. x W 24 ft. (each)

City of Chicago Public Art Collection

LOCATION: 8th District Police Station
3420 W. 63rd St.

Chicago residents can find familiar images in **Mike Mandel's** mosaic murals for this police station in the Chicago Lawn community. Mandel has integrated the unique architectural style of the Chicago bungalow, storefront signage depicted in Arabic, and a section of an architectural frieze from Saint Rita of Cascia Church. There is even a reference to the Chicago White Sox. But the primary images depicted in the murals are of students of diverse ethnicity and race who live in the neighborhood, representing the future of the community, and the positive relationship between police and young people. To create the 8th District Police Station murals, Mandel visited the neighborhoods surrounding the new facility, becoming familiar with the community and taking photographs of local places and residents. These photographs were combined to make two digital photographic collages, which became the matrices for the final mural installations. Each pixel of color in the digital collages is represented here by a one-inch-square tile of glass or unglazed porcelain ceramic, thereby enlarging the scale of the compositions to fit the two-story east and west lobby walls.

MIDWAY INTERNATIONAL AIRPORT

5700 S. Cicero Ave.



Completed in 2003, the Midway International Airport redevelopment project provided Chicago with a state-of-the-art airport terminal, as well as significant additions to its world-class art collection. Midway International Airport houses artworks by eight internationally renowned artists from Chicago and across the United States.

DAWOUD BEY ²⁰⁰⁰ Chicago Couples



Dye dispersion prints mounted on Plexiglas
Two murals, H 5 ft. x W 16 ft. (each)
City of Chicago Public Art Collection

LOCATION: Above baggage carousels 7 and 8
opposite lower level exit 4

Dawoud Bey's large-scale murals reflect the ethnic diversity of Chicago's neighborhoods. The photographs were taken over a two-week period at the Southwest Youth Collaborative and Columbia College Chicago, which the artist chose for the diversity of their constituents. *Chicago Couples* establishes a link between Midway Airport and Chicago's communities, and represents the city to visitors, whose first encounter with Chicago occurs in the airport.

KATHLEEN EATON ²⁰⁰⁰

Chicago Neighborhoods: Halsted Street Scenes
Chicago Neighborhoods: Bucktown and Hyde Park
 (pictured)



Oil on canvas

Two murals, H 6.75 ft. x W 28 ft. (each)

City of Chicago Public Art Collection

LOCATION: **Opposite each other at the mezzanine level**
visible from the pedestrian bridge access at the
parking garage entrance

Kathleen Eaton's works focus on city and suburban life. They reflect the artist's fascination with architectural spaces and their impact on human activity. Eaton's paintings and prints have evolved from this interest to explore the relations between imagination and reality in an urban environment. The scenes depicted in the Chicago Neighborhoods series of paintings do not exist in reality, but are inspired by the streets of Chicago.

RALPH HELMICK STUART SCHECTER ²⁰⁰¹

Rara Avis



Cast metal with stainless steel cable

H 13 ft. x W 15 ft. x D 12 ft.

City of Chicago Public Art Collection

LOCATION: **Suspended sculpture visible from center of**
ticketing hall and mezzanine level

Ralph Helmick and **Stuart Schecter's** Rara Avis is an epic suspended sculpture poetically linking natural and man-made aviation. Comprising thousands of precisely suspended pewter elements, the artwork employs three-dimensional Pointillism: numerous small sculptures that compose a larger, composite form. From a distance, the sculpture is perceived as a monumental image of a cardinal, Illinois' state bird. Upon closer examination, a perceptual shift occurs and the large avian form reveals itself to be composed of over 2,500 small renderings of aircraft. Over 50 different aircraft are represented, ranging from Leonardo da Vinci-inspired designs and 19th century balloons to classic passenger airliners and 21st century spacecraft.

RICHARD HUNT 2001

Flight Forms



Stainless steel, H 35 ft.

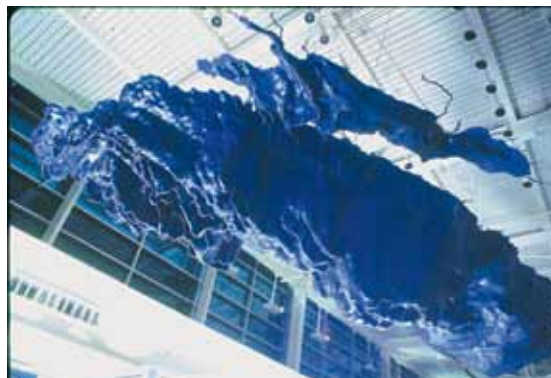
City of Chicago Public Art Collection

LOCATION: Outdoor sculpture
at Cicero Ave. entrance

Richard Hunt's *Flight Forms* unites a variety of forms in an upward-sweeping composition that suggests the defiance of gravity and the dynamism and wonder of flight. The sculpture's grand scale balances the scale and character of the airport's architecture. It is highly visible to passing motorists and provides an engaging experience for pedestrians.

TODD SLAUGHTER 1999-2001

The Body of Lake Michigan



Fiberglass and steel

H 4 ft. x W 14 ft. 8 in. x L 28 ft.

City of Chicago Public Art Collection

LOCATION: Suspended sculpture located at the security
checkpoint, near concessions and food court

Todd Slaughter created *The Body of Lake Michigan* using the physical characteristic data of Lake Michigan, which has been collected and made available by the National Oceanic and Atmospheric Administration (NOAA) and the National Environmental Satellite, Data, and Information Service (NESDIS). The sculpture shows the lake's volume as determined by the underlying topography of the earth's surface. Each of the intersecting lines visible in the sculpture corresponds to one-half degree of latitude or longitude.

BOB THALL 1999

Chicago River



Photographic murals

Two murals, H 6.5 ft. x W 28 ft. 7 in. (each)

City of Chicago Public Art Collection

LOCATION: Above baggage carousels 1 and 2
opposite lower level exit 1

One of America's most magnificent urban vistas is the course of the Chicago River through the Loop. These cityscapes are not as well known as the lakefront skyline, yet they distill much of what is beautiful and exceptional about downtown Chicago. The Chicago River provided the economic stimulus for the founding of the city and has been central to its growth—the river port at Chicago was the hub that linked the forests and farmlands of the Midwest with the rest of the world. **Bob Thall's** murals capture the energy, drama and lyricism of Chicago while traversing the city's history, from the founding of Fort Dearborn at the mouth of the river to the modernism of Midway's airplane terminal.

KARL WIRSUM 2000

Tuskegee Airmen Commemorative



GlassFresco® architectural glass

H 22 ft. x W 35 ft.

City of Chicago Public Art Collection

LOCATION: Glass mural located at the south end of the
ticketing hall

Tuskegee Airmen Commemorative is a tribute to the courage and excellence of the distinguished Tuskegee flying aces of World War II. Presented in organized flying formation, as though passing each other in aerial high-fives, **Karl Wirsum's** stylized planes and pilots reference the aircraft and insignia of the Tuskegee squadrons. The luminous art glass material, dynamic images and vibrant color palette evoke the thrilling, transcendent experience of being airborne.

CTA PINK LINE

Funded by the Federal Transit Administration

The Public Art Program and the Chicago Transit Authority (CTA) partnered together to incorporate public art into the reconstruction of the Cermak (Douglas) Branch of the Pink Line, located on the Near Southwest Side. The Public Art Program administered the solicitation, selection, design, creation and installation of artworks for the eight stations involved in the Douglas Branch Art Project. The mostly local, selected artists worked in a variety of media including glass and tile mosaics, digital transfer onto tile, paint on tile, sculpted stoneware and stainless steel, to achieve the highest standards of permanent public artwork for Chicago's transit system.



ADAM BROOKS, PULASKI STATION

The following artworks are listed in the order of their location from the Damen station to the end of the train line at 54th St. and Cermak Rd.

JUAN ANGEL CHAVEZ

Vida Simple, 2004

Mixed media mosaic, H 9 ft. x W 25 ft. 4 in.

Damen Station, exterior west wall of plaza, north of the station house

HECTOR DUARTE

Ice Cream Dream/Sueño de un Carrito de Paletas, 2004

Mixed media mosaic, H 8 ft. 10 in. x W 24 ft. 8.5 in.

Western Station, exterior east wall of plaza south of station house (framed by historic terra cotta)

CHRISTOPHER TAVARES SILVA

Amor, 2004 (pictured p. 79)

Mixed media mosaic, H 8 ft. 9 in. x W 15 ft. 9.5 in.

California Station, interior southeast diagonal wall, adjacent to escalator

JOHN HIMMELFARB

Coast of Chicago, 2004

Custom-shaped painted tiles, H 8 ft. 11 in. x W 11 ft. 1.5 in.

Kedzie Station, interior southwest wall, adjacent to stairs

OLIVIA GUDE

Cannas & Corn: A Garden Community, 2004

Mixed media mosaic, H 8 ft. 10 in. x W 17 ft. 3.5 in.

Central Park Station, interior south wall, adjacent to escalator

ADAM BROOKS

Pulaski Station, 2004

Mixed media mosaic with water jet cut glass in three panels:

H 8 ft. 10 in. x W 7 ft. 2 in. (pictured p. 78)

H 8 ft. 10 in. x W 7 ft. 8 in. (pictured p. 78)

H 4 ft. 4 in. x W 10 ft. 9 in. (not pictured)

Pulaski Station, interior northeast and southeast diagonal walls, adjacent to escalator/stair and exterior west wall above stairway at platform level

BÉATRICE CORON

Seeds of the Future are Planted Today, 2004

Water jet cut stainless steel, four panels, H 6 ft. x W 6 ft. 2 in.,

H 6 ft. x W 5 ft. 4 in., H 6 ft. x W 9 ft. 11 in., H 6 ft. x W 9 ft. 11 in. (pictured p. 79)

Kostner Station, east and west entrances

IVAN WATKINS

Birth of Heroes: Mandala for Harmony, 2004

Digital transfer on tile, H 6 ft. x W 11 ft. 2 in.

Kostner Station, exterior wall north of Kostner entrance

NICOLE GORDON

Untitled, 2004

Paint on porcelain tile, H 8 ft. x W 20 ft.

54th/Cermak Station, exterior wall at east entrance ramp

CHRISTOPHER TAVARES SILVA, *AMOR*



BÉATRICE CORON
SEEDS OF THE FUTURE ARE PLANTED TODAY (PANEL)

ADDITIONAL ARTWORKS

Site-specific public artworks are located in municipal buildings and public spaces throughout the city of Chicago. The artwork is accessible for public viewing during regular facility hours. The following is a selected list of artworks that can be found in Chicago neighborhoods.

For additional information or to view artwork not listed, please visit www.cityofchicago.org/PublicArt.

NORTHWEST

JOSH GARBER

Episodic, 1996
Painted city lamp posts
Various dimensions
Western and Grand Aves. Median

EDWARD E. HLAVKA

Thomas Jefferson, 2002
Bronze
H 7 ft.
Milwaukee Station (CTA Blue Line)
4917 N. Milwaukee Ave.

LINDA HOWARD (pictured p. 81)

Stepped Arch, 1982
Aluminum
H 197 in. x W 89 in. x D 72 in.
Fire Station CF-15
4625 N. Milwaukee Ave.

JOLANTA OWIDZKA

White Space, 1981
Textile
H 7.5 ft. x W 14.5 ft.
Northwest Multipurpose Center
3108 N. Milwaukee Ave.

CHARLES ROSS

Rock Bow, 1983
Bronze, granite and liquid-filled acrylic
H 31 ft. x W 8 ft. x D 8 ft.
Cumberland Station (CTA Blue Line)
5800 N. Cumberland Ave.

JESSICA SWIFT

Untitled, 1982
Stained glass
H 2 ft. 5 in. x W 180 ft.
25th District Police Station
5555 W. Grand Ave.

SOUTHEAST

ED DWIGHT

Blues Sculptures (Four Musicians), 2005
Bronze
Various dimensions
47th St. and Martin Luther King Jr. Dr.

FRED LEAVITT

Pullman, 1982
50 black and white photographs
H 14 in. x W 11 in. (each)
5th District Police Station
727 E. 111th St.



ED PASCHKE, SPRING



ROGER BROWN, SNAKE CHARMER

RUTH DUCKWORTH, UNTITLED

**DAVID MORRIS**

Spiral Vortex, 1981
Steel
H 16 ft. x W 8 ft. x D 8 ft.
3rd District Police Station
7040 S. Cottage Grove Ave.

SOUTHWEST**DERRIC CLEMMONS**

Etude Lounge, 2005
Painted wood, acrylic and resin
Three panels, various dimensions
Englewood Senior Satellite Center
653 W. 63rd St.

RUTH DUCKWORTH (pictured)

Untitled, 1983
Ceramic bas-relief
H 5.5 ft. x W 22 ft.
Lee Animal Care Facility
2741 S. Western Ave.

YVETTE KAISER-SMITH

Community Quilt/Horizontal Union, 2005
Community Quilt/Vertical Union, 2005
Crocheted fiberglass
H 50 in. x W 60 in. x D 24 in. (each)
Englewood Senior Satellite Center
653 W. 63rd St.

DAVE RICHARDS, WEeping FIGS

**VERA KLEMENT**

Untitled, 1980
Oil on canvas
H 7 ft. x W 7 ft.
Southwest Multipurpose Center
6117 S. Kedzie Ave.

TOM SCARFF

Stockyard Memorial, 2003
Bronze
Various dimensions
Chicago Stockyards Fire Memorial Park
Peoria St. and Exchange Ave.

ROBERT LEE TURNER

Dr. Martin Luther King, 2001
Coretta Scott King, 1997
Maya Angelou, 2001
Mayor Harold Washington, 2001
The Sexy Lena Horne, 2001
Mixed media on board
H 12 in. x W 12 in. (each)
Englewood Senior Satellite Center
653 W. 63rd St.



LINDA HOWARD, STEPPED ARCH

BRANCH LIBRARY INSTALLATIONS

NORTHEAST

Budlong Woods

5630 N. Lincoln Ave.

ANDREW YOUNG (pictured p. 53),
mixed media

Edgebrook

5331 W. Devon Ave.

TOM DENLINGER, Cibachrome prints

JASON SALAVON, digital

Cibachrome print

YUN-HEE TOH, painting

PAULA TOWNSEND, painting

JAMES WINN, painting

Lincoln Belmont

1659 W. Melrose St.

STEVE HEYMAN (pictured p. 84),
paintings

JOYCE LOPEZ, Cibachrome prints

JACQUELINE TERRASSA, textiles

MARYA VEECK, painting

Merlo

644 W. Belmont Ave.

MARTYL, painting

LOUISE PAPAGEORGE, fiber work

MICHAEL RYAN, drawings

Near North

310 W. Division St.

MAT BARBER KENNEDY, mixed media

STEVE MUSGRAVE, paintings

JANE WILLIAMS FERRIS, painting

Rogers Park

6907 N. Clark St.

JO HORMUTH (pictured p. 48),
sculptural installation

AL TYLER, paintings

Sulzer

4455 N. Lincoln Ave.

NICHOLAS AFRICANO, frescoes

SANDRA JORGENSEN, painting

IRENE SIEGEL, painting

Uptown

929 W. Buena Ave.

BRIAN BAKKE, painting

NANCY CHUNN, painting

MARY JONES, paintings

MR. IMAGINATION, installation

ROBIN WHITESPEAR, textile

NORTHWEST

Austin

5615 W. Race Ave.

BECKY CLARK, sculpture

Austin-Irving

6100 W. Irving Park Rd.

JASON MESSINGER (pictured p. 55), tile
murals

GAIL SIMPSON WOLF (pictured p. 57),
paintings

Humboldt Park

1605 N. Troy St.

DZINE (CARLOS ROLON), mural

GARTH EDWARDS, mural

LUCY GOMEZ, photographs

BIBIANA SUÁREZ, paintings

Logan Square

3030 W. Fullerton Ave.

MATT IRIE, drawing

ANNA KUNZ, mixed media

DEBORAH PIERITZ, installation

DAVE RICHARDS (pictured p. 81),
painting

ARNALDO ROCHE RABELL, painting

Mabel Manning

6 S. Hoyne Ave.

DAWOUĐ BEY, photograph installation

WILLIE CARTER, painting

KAY ROSEN, installation

North Austin

5724 W. North Ave.

PATRICIA EVANS, photographs

GINA HARTIG WILLIAMS, sculptural
installation

Oriole Park

7454 W. Balmoral Ave.

KATHLEEN KING (pictured p. 54),
mixed media

ELAINE PAWLWICZ (pictured p. 56),
painting

Portage-Cragin

5108 W. Belmont Ave.

BILL CASS, painting

in progress:

Bucktown-Wicker Park

1701 N. Milwaukee Ave.

PHYLLIS BRAMWOK, paintings

DOUGLAS FOGELSON, photo collage

JOHN HIMMELFARB, mixed media

INDUSTRY OF THE ORDINARY,
installation

West Chicago

4856 W. Chicago Ave.

NICK CAVE, textiles

GREGORY GOMEZ, relief sculptures

SOUTHWEST

Archer Heights

5055 S. Archer Ave.

LAURA MOSQUERA, painting

BRIAN SIKES, mixed media

Beverly

2121 W. 95th St.

VIRGINIO FERRARI, sculpture

Brainerd

1350 W. 89th St.

PRESTON JACKSON, relief sculpture



MCKINLEY PARK (SEASONS PURSUING EACH OTHER, AMY YOES AND DERVISH REVISITED, LESLIE SCRUGGS)

Clearing

6423 W. 63rd Pl.

GAIL ROBERTS, painting

LINDA VREDEVELD, photographs

LARRY ZGODA, stained glass

Legler

115 S. Pulaski Rd.

ELIZABETH CATLETT (pictured p. 36),
installation

KERRY JAMES MARSHALL (pictured
p. 38), mural

McKinley Park

1915 W. 35th St.

ELIZABETH KUHN, textile

LESLIE SCRUGGS (pictured p. 83),
sculpture

AMY YOES (pictured p. 83), murals

Mount Greenwood

11010 S. Kedzie Ave.

JOHN BAKKER, painting

MARY BROGGER, installation

JACK SIMMERLING, lithograph

ANN WIENS, paintings

Roosevelt

1101 W. Taylor St.

JIM KOSS, painting

Rudy Lozano

1805 S. Loomis St.

HECTOR DUARTE & CYNTHIA WEISS,
mosaic mural

NEREYDA GARCIA-FERRAZ, stained
glass

FILEMON SANTIAGO, mural

Sherman Park

5440 S. Racine Ave.

ELLEN LANYON, lithographs

Thurgood Marshall

7506 S. Racine Ave.

AKI DONALD BAKER, mural & paintings

VENUS BLUE (pictured p. 70), quilt

TERRENCE KARPOWICZ (pictured p. 72),
sculpture

RENE TOWNSEND, relief

Toman

2708 S. Pulaski Rd.

JUAN ANGEL CHAVEZ (pictured p. 71),

mixed media

JUDITH JOSEPH (pictured p. 71), paintings

Walker

11071 S. Hoyne Ave.

OSCAR ROMERO, murals

DAVID RUSSICK, ceramic tile installation

West Lawn

4020 W. 63rd St.

CYNTHIA ARCHER, painting

MARGARET WHARTON, sculptural
installation

Woodson

9525 S. Halsted St.

RICHARD HUNT, sculpture

AOKO OMWONY-HOPE, mural

CHARLES SEARLES, sculpture

BERNARD WILLIAMS, sculpture

Wrightwood-Ashburn

8530 S. Kedzie Ave.

CANDIDA ALVAREZ, stained glass

ANTHONY BRANKON, relief

GERALD GRIFFIN, collage

RON POKRASSO, painting

SOUTHEAST

Avalon

8148 S. Stony Island Ave.

BARBARA COOPER, mixed media

STEPHEN MARC, digital photo collage

Bessie Coleman

731 E. 63rd St.

LAVERNE BRACKENS, quilt

TIM BRANSON, drawing

BIG MAMA, quilts

ALVIN PRICE, drawing

AARON TRUESDELL, mural

ARBIE WILLIAMS, quilt

Canaryville

642 W. 43rd St.

IWONA BIEDERMANN, photographs

CLAIRE PENTECOST, photographs

Chicago Bee

3647 S. State St.

GREG SPEARS, painting

DEREK WEBSTER, sculpture

CARRIE MAE WEEMS, painting/mixed media

Hegewisch

3048 E. 130th St.

NEIL GOODMAN, sculpture

RICHARD HULL, painting

DAVID KROLL, drawing

JUDY LEDGERWOOD, paintings

Jeffery Manor

2401 E. 100th St.

QUINTON FOREMAN, stained glass

MARVA LEE PITCHFORD JOLLY, ceramic installation

Kelly

6151 S. Normal Blvd.

ROBERT DILWORTH, painting

CARL KOCK, painting

JACOB LAWRENCE, lithograph

RICHARD WILLENBRINK, painting

Richard J. Daley

3400 S. Halsted St.

GORDON POWELL, sculpture

DELLA SEIGENTHALER, relief

ALAN WINKLER, drawings

Pullman

11001 S. Indiana Ave.

ORISEGUN OLOMIDUN, painting

NINA SMOOT CAIN/KIELA SMITH, mosaic

BERNARD WILLIAMS, mural

South Chicago

9055 S. Houston Ave.

CHRISTOPHER BUOSCIO, painting

ELEANOR CLOUGH, installation

SARA HOSKINS, photograph

MICHIKO ITATANI, lithograph

KERRY JAMES MARSHALL, painting

CLAIRE PRUSSIAN, painting

STREET SIGHTS ARTS PROGRAM, mural

KARL WIRSUM, installation

MIRTES ZWEIRZYNSKI, mosaic

South Shore

2505 E. 73rd St.

MUNEER BAHAUDDEEN, sculpture

& mosaic

LAVERNE BRACKENS, quilt

in progress:

West Pullman

830 W. 119th St.

MARCUS AKINLANA, mural and mixed media



STEVE HEYMAN, UNTITLED



STEVE HEYMAN, UNTITLED

SPECIAL PROJECTS

The Public Art Program oversees special projects that further contribute to the cultural enrichment of Chicago by creating and placing artwork in very public and, occasionally, unexpected sites.

The City's first large-scale temporary project was Botero in Chicago, 1994, followed by Horses, Rabbits, People Everywhere, 1996. However, perhaps the most broadly known temporary project was Cows on Parade, 1999, which was followed two years later by Suite Home Chicago, an exhibition that brought suites of fiberglass art furniture to the streets. Other special projects include Americas' Courtyard by **Denise Milan** and **Ary Perez**, which is a permanent installation (south of the Adler Planetarium) and the temporary Three Forms for Chicago by **David Nash**, both on the Museum Campus. To celebrate its opening, the Chicagoland Speedway commissioned Chicago painter **Steve Heyman** to create a design for the inaugural pace car for the NASCAR Winston Cup Race. Two special projects, utilizing the unique feature of the Chicago River cutting through the heart of the city, were especially popular.

Herbert Migdall's Swimmers was composed of four 60-foot-long depictions of swimmers installed alongside the river. **Nancy Van Meer's** monumental paintings were installed on the underside of the State Street Bridge and only visible to the general public when the bridge was raised, but visible at all times to anyone on a boat.

The **City Gallery** in the Historic Water Tower, located at Chicago Avenue and Michigan Avenue, is an excellent example of creative reuse of a historic facility. The Water Tower is one of the few structures that survived the Great Chicago Fire. Originally built to house the standpipe for the city's municipal water system, the building no longer had a function after the system was modernized. In 1998, the Water Tower and adjacent park were renovated and the facility became a gallery dedicated to exhibiting Chicago-themed work by Chicago-based photographers.

NATHAN MASON ²⁰⁰¹ Cow



Bronze, H 57 in. x W 28 in. x L 92 in.

City of Chicago Public Art Collection

LOCATION: Chicago Cultural Center entrance
Washington St. and Michigan Ave.

In 1999, a herd of fiberglass cows united citizens, visitors, artists and businesses through a unique community-based public art event. Chicago's 1999 summer public art display was originally conceived and presented in Zurich, Switzerland in 1998. Chicago businessman Peter Hanig saw the cows in Zurich and brought the idea home. He convinced the City of Chicago to bring in cows from the Swiss artists who had created the Zurich cows. The City purchased unadorned cows and held a contest for local artists to produce designs to decorate them. A local business could opt to sponsor an artist-designed cow, or to purchase a blank cow for its own design. The commemorative bronze cow, located in front of the Chicago Cultural Center, was a gift of the Hanig family and anonymous donors to the people of Chicago in gratitude for their support of the cows and other public art projects. Depicted as reflections in the eyes of the cow are two famous Chicago landmarks, "The Picasso" sculpture and the Historic Water Tower.

MARY BROGGER ²⁰⁰⁴

The Haymarket Memorial



Bronze, H 15 ft. x W 9 ft. x L 16 ft.

City of Chicago Public Art Collection

LOCATION: Desplaines St. between Lake and Randolph Sts.

On the evening of May 4, 1886, a tragedy of international significance unfolded in Chicago's Haymarket produce district. An outdoor meeting had been hastily organized by anarchist activists to protest the violent death of workers during a labor lockout the previous day in another area of the city. Spectators gathered in the street as speakers addressed political, social and labor issues from atop a freight wagon from the adjacent factory. When approximately 175 policemen approached with an order to disperse the meeting, a dynamite bomb was thrown into their ranks. The identity and affiliation of the person who threw the bomb has never been determined; this anonymous act had many victims. Due to the blast and panic that followed, eight policemen and at least four civilian bystanders lost their lives, but the victims of the incident were not limited to those who died as a direct result of the bombing. In the aftermath, those who organized and spoke at the meeting—and others who held unpopular political viewpoints—were arrested, unfairly tried and, in some cases, sentenced

to death even though none could be tied to the bombing itself. Over the years, the site of the Haymarket bombing has become a powerful symbol for a diverse cross-section of people, ideals and movements. Its significance touches on the issues of free speech, the right of public assembly, organized labor, the fight for the eight-hour workday, law enforcement, justice, anarchy and the right of every human being to pursue an equitable and prosperous life. For all, it is a poignant lesson in the rewards and consequences inherent in such human pursuits. Drawing on the symbolism of the wagon used as the speakers' platform during the meeting, **Mary Brogger's** sculpture marks the precise location where the wagon stood and the historic events occurred.

DENISE MILAN
ARY PEREZ ¹⁹⁹⁹
Americas' Courtyard



Granite and marble block installation, 56 pieces granite,
four pieces marble

City of Chicago Public Art Collection

LOCATION: Adler Planetarium and Astronomy Museum
1300 S. Lake Shore Dr., Museum Campus

Composed of stone blocks of varying colors and origins, Americas' Courtyard is a tribute to the ethnic diversity of America. The installation was designed to be modular, allowing the sculpture to be reorganized in relation to its surroundings. The arena of stones was originally located near the Art Institute of Chicago but was later moved to a permanent location on the lawn of the Adler Planetarium. Here the sculpture was reconfigured to resemble a spiral-shaped galaxy. Artists **Ary Perez** and **Denise Milan** worked in conjunction with Adler archaeoastronomer Phyllis Pitluga to orient the sculpture to mark the sun's passage through seasonal equinoxes. The four pathways from the center of the piece correspond to the points on the horizon where the sun reaches its northernmost and southernmost settings on the solstices.

CLARKE HOUSE MUSEUM 1836



LOCATION: 1827 S. Indiana Ave.

After a year's work during 2004 and 2005, the exterior of Chicago's oldest home was completely restored. Built in 1836, the Henry B. Clarke house was one of only a handful of Greek Revival Chicago homes predating the Civil War. After Mr. Clarke's death in 1849, Mrs. Clarke made a few exterior changes in the 1850s to update the building's west façade and roofline. The recent restoration complements the original restoration completed in 1980. At that time, little historic data was available but subsequent research uncovered new details that were added in the 2004-2005 restoration. Many of the recent changes came about due to advances in computer technology that provided additional information on the original construction of the house and color. The most striking change was the addition of a west-facing four-column portico that identically matches the east portico. Additionally, all the exterior moldings were changed to reflect the original moldings first used by the Clarkes. Along with the many improvements, the house was given a new color that was used during the 1850-1860 period. Clarke House curator Edward Maldonado said of the project, "The restoration will provide a much clearer picture of the house during its pre-Civil War period. It also pays homage to the later owners of the house, all of whom recognized its historical significance." In June of 2005, the Clarke House received the Best Historic Restoration Award from the Friends of Downtown civic organization.

INDEX OF ARTISTS

- Abakanowicz, Magdalena
Agora 8, map
- Dankmar Adler and Sullivan, Louis
Chicago Stock Exchange
(arch) 21, map
- Africanos, Nicholas
Petruchka 82
- Akinlana, Marcus
Untitled 84
- Akinlana, Marcus, Nina
Smoot Cain, Hector Duarte, Olivia
Gude, Roberto Valadez
and John Pitman Weber
Comunidad Si, It Takes
a Vision 29
- Alvarez, Candida
Untitled 83
- Anderson, Othello
Lake Affect: Pylon
Metamorphosis Series 29
- Antonakos, Stephen
Neon for the 14th District
Police Station 54
- Arbatsky, Nicholas
Knowledge Inspires Potential
Action Creates Possibility 29
- Archer, Cynthia
Lydian Cipher 83
- Azaz, Henri
Hands of Peace 19
- Bahaudeen, Muneer
The Kinara, Cosmic Postage
Stamp, Homeage to Obatala 84
Ogun's Rooster 29
- Baker, Aki Donald
(Five paintings) 83
- Bakke, Brian
Courtyard Playground 82
- Bakker, John
Making Contact 70
Untitled 83
- Bankston, John
False Face 29
- Bannon, John
Transit 8, map
- Barber Kennedy, Mat
Scott Street at Cabnini
Green 82
- Barnum, Brenda
Untitled 61
Flowers 61
Flowers 61
- Baum, Don
Migration 59
- Baur, Mike
Haymarket Monument 68
- Bertoia, Harry
Untitled Sounding Sculpture 9, map
- Bey, Dawoud
Chicago Couples 74
The Francisco Family 82
- Biederman, Iwona
First Communion-
St. Gabriel Church
Madonna Knights of
Columbus, South Side
Irish Parade 84
- Big Mama
Untitled (quilt with birds) 84
Untitled (quilt with face, hair
and flowers) 84
- Blossfeld, Maureen
Body 67
Soul 67
- Blue, Venus
They All Had Something
in Common 70, 83
- Bofill, Ricardo
Twisted Columns map
- Bolotowsky, Ilya
Untitled (murals) 22
- Braaksma, Carolyn
Untitled 67
- Brackens, Laverne
Medallion 84
Try to Find It 84
- Brankon, Anthony
Young Girl Meeting 83
- Branson, Tim
Overlap 84
- Brioschi, Carl
Christopher Columbus 40, map
- Brogger, Mary
The Haymarket Memorial 86
The Recognition Panels 66
Untitled 83
- Brooks, Adam
Pulaski Station 78, 79
- Brooks, Stephanie
Daydream 61
Untitled 61
- Brown, Roger
Arts and Science
of the Ancient World:
The Flight of Daedalus
and Icarus 9, map
Snake Charmer 29, 80
- Buoscio, Christopher
100th Street Bridge 84
- Burlini, Joseph A.
Reflections map
- Butterfield, Deborah
Untitled map
- Calder, Alexander
Flamingo 10, map
Flying Dragon 20, map
Red Petals map
Universe 10, map
- Cameron, Edgar S.
Marquette & Joliet, 1774;
Commerce on the Chicago
Portage, 1765-1778; French Fort
at Chicago, 1795; Fort Dearborn
and Kinzie House, 1803-1804;
Hubbard's Trail, 1827; Camp
Douglas, 1862-1865; The
Chicago Fire 9
- Caro, Sir Anthony
Chicago Fugue 11, map
- Carswell, Rodney
Loop 61
- Carter, Willie
The Magic of Moonlight 82
- Cass, Bill
Valley 82
- Catlett, Elizabeth
Floating Family 36, 83
- Cave, Nick
Route (two textiles) 82
- Chagall, Marc
The Four Seasons 11, map
- Chamberlain, John
Doorful of Syrup map
- Chavez, Juan Angel
Vida Simple 79
We Want to Know 71, 83
- Chin, Mel
Library of Congress Drawing:
Study for the Operation of the ...
Sun Through the Cult of the
Hand 29
- Chunn, Nancy
Untitled 82
- Clark, Becky
Untitled 82
- Clemmons, Derric
Etude Lounge 81
- Clough, Eleanor
Big Fish 84
- Cole, Willie
The African Headrest 67
- Collins, Brook
Family Mosaics 36
- Conger, William
Intersections ~ Chicago I 46
Intersections ~ Chicago II 46
Intersections ~ Chicago 46
- Connet, Frank
Madder Gorget 68
- Conwill, Houston, Joseph DePace and
Estella Conwill Majozo
Du Sable's Journey 26
- Cooper, Barbara
Current 84
- Corbero, Xavier
Three Lawyers and a Judge ... map
- Coron, Béatrice
Seeds of the Future are
Planted Today 79
- Crunelle, Leonard
Crane Girl, Fisher Boy,
Turtle Boy, Dove Girl 18, map
Fisher Boy, Dove Girl map
The Victory Monument 66
The George Washington-
Robert Morris-Haym Salomon
Memorial (Heald Square
Monument) 25
- Dawson, William
Apartment Building 29
Untitled (seven sculptures) 29
- de Luigi, Ludovico
San Marco II 12, map
- Denes, Agnes
Introspection I: Evolution 29
- Denlinger, Tom
Pond A, D, F, and
Japanese Bridge 82
- Dilworth, Robert
If You Believe 84
The Great Northern
Migration 29
- Duarte, Hector
Ice Cream Dream/Sueño de
un Carnito de Paletas 79
- Duarte, Hector and
Cynthia Weiss
Chic Chac 83
- Dubuffet, Jean
Monument with
Standing Beast 12, map
- Duckworth, Ruth
Clouds Over Lake Michigan 12
Untitled 81

- Dunning, Jeanne
Untitled (Two heads)..... 27
- Dwight Ed,
Blues Sculptures
(Four Musicians)..... 81
- Dwyer, Nancy
911 Oasis..... 62
- Dzine (Carlos Rolon)
Space Jungle..... 82
- Eaton, Kathleen
Chicago Neighborhoods:
Bucktown and Hyde Park..... 75
Chicago Neighborhoods:
Halsted Street Scenes..... 75
- Edwards, Garth
Humboldt Branch
Library Mural..... 82
- Evans, Patricia
Photos of Local Residents..... 82
- Ferber, Herbert
Untitled..... 13
- Ferrari, Virginia
Being Born..... 46, map
Two Lovers..... 82
- Fish, Julia
Study for Two Trees..... 29
- Flores, Carlos
[six photographs]..... 61
- Foreman, Quinton
Only a Book Away..... 84
- Fraser, James Earle and
Henry Hering
Defense, Regeneration,
The Pioneers and
The Discoverers..... 13, map
- Furman, Christopher
Times' Branch..... 34
- Galindo, J. Alex
Enrique..... 29
- Garber, Josh
Episodic..... 80
- Garcia, Rupert
Burning House..... 29
- Garcia-Ferraz, Nereyda
Homenaje a Ti
(Homage to You)..... 29
Vivo Sin Vivir Mi..... 83
- Garner, Ted
Louis and Lil..... 67
Tampa Red..... 67
- Gehry, Frank
BP Bridge..... 31, map
Jay Pritzker Pavilion..... 30, map
- Goldstein, Jeffrey
Storefront Theater Marquee..... 35
Starring: Labor..... 35
- Gomez, Gregory
Circuitous, roots..... 82
- Gomez, Lucy
Four Photos from
Puerto Rico..... 82
- Goodman, Neil
Cleat..... 84
- Gordon, Nicole
Untitled..... 79
- Griffin, Gerald
Untitled..... 83
- Grygutis, Barbara
Tribute..... 67
- Gude, Olivia
Cannas & Corn:
A Garden Community..... 79
- Guimard, Hector
Paris Metro Entryway..... 14, map
Gustafson, Kathryn, Jennifer Guthrie,
Shannon Nichol (GGN) with
Piet Oudolf and Robert Israel
The Lurie Garden..... 31, map
- Haas, Richard
Chicago Architecture..... 9
- Harkavy, Minna, Milton Horn,
Lewis Iselin, Henry Rox and
Charles Umlauf
Merchandise Mart: Hall
of Fame..... 47, map
- Hartig Williams, Gina
Information Translocation..... 82
- Heap-of-Birds, Edgar
What Makes a Man-
Tribal Warrior..... 29
- Hedrich Blessing Photographers
Architectural Photos..... 9
- Hehemann, Barry
Shark Bench..... 66, map
A Throne for 'King'..... 67
A Throne for 'King' II..... 67
- Helmick, Ralph and
Stuart Schechter
Rara Avis..... 75
- Henry, Gladys, Laverne Brackens,
Sherry Byrd and Sara Byrd
Four Generations of
African-American Quilt
Makers..... 69
- Henry, John
Arris..... 40
Bridgeport..... 12
- Herrera, Arturo
Night Before Last/Chicago... 14, map
- Heyman, Steve
Untitled (two paintings)..... 82, 84
NASCAR Pace Car..... 85
- Hibbard, Frederick Cleveland
Eagles..... 19, Map
- Hill, Mike
Stained Glass..... 41
- Himmelfarb, John
Coast of Chicago..... 79
- Hindley, Joe
Chicago in Four Seasons..... 69
- Hlavka, Edward E.
Thomas Jefferson..... 80
- Hobbs, Ike
Pedestal..... 29
- Hormuth, Jo
The Pansies..... 48, 82
- Horn, Milton
Chicago Rising from the
Lake..... 15, map
- Hoskins, Sara
First Haircut..... 84
- Howard, Linda
Stepped Arch..... 80, 81
- Hull, Richard
Suspension..... 84
- Hunt, Bryan
Rite of Spring..... map
- Hunt, Richard
Flight Forms..... 76
Freeform..... 15, map
Jacob's Ladder..... 83
Untitled..... 29
Winged Form..... map
- Irie, Matt
Boards..... 82
- Itatani, Michiko
Torque Sequence..... 29
Untitled from Childhood's
End..... 84
- Jackson, Preston
Forever Gwendolyn..... 82
Irv Kupcinet Memorial..... 16, map
Life/Death Cart..... 29
- Johnson, J. Seward
Time Out..... 22
- Johnson, Kymberli
E Pluribus Unum Series:
And the Peace of God which
Passeth All Understanding..... 37
King Potolo..... 67
Queen Emmeya..... 67
- Jones, Calvin
Maskamorphosis IV..... 29
- Jones, Kristin and Andrew Ginzel
Panopia..... 37
- Jones, Mary
Untitled..... 82
- Jorgensen, Sandra
Untitled..... 82
- Joseph, Judith
The Book of Hours..... 71, 83
- Kaiser-Smith, Yvette
Community Quilt/Horizontal Union . 81
Community Quilt/Vertical Union . 81
- Kapoor, Anish
Cloud Gate..... cover, 32, map
- Karpowicz, Terrence
A Delicate Balance..... 72, 83
- Katz, Alex
Harlem Station..... 48
- Kazarian, Jackie
Chicago Landscape #1..... 49
Chicago Landscape #2..... 49
- Kearney, John
Two Deers and The Fawn..... map
- Kelly, Ellsworth
I Will..... 49, map
- Kemeys, Edward
Lions..... 16, map
- Kim, Cheonae
Untitled..... 50
- King, Kathleen
Natural Fictions..... 54, 82
- King, Melvin
La Follette Park..... 38
Selma March..... 38
- Klamen, David
Learning, Protecting
(St. George and the Dragon).... 72
Learning, Remembering
(Night Watch)..... 72
- Klement, Vera
Untitled..... 81
- Kock, Carl
Wacko I..... 84
- Koss, Jim
Nighttime..... 83
- Kosuth, Joseph
A Play: News from Kafka and
a Quote..... 29
- Kroll, David
Two Pears and Pomegranate..... 84
- Krueck & Sexton
The Crown Fountain..... 33, map
- Kuhn, Elizabeth
McKinley Park: Past and
Present..... 83
- Kunz, Anna
Neighborhood Garden..... 82
- Lanterman, Margaret
A Landscape for Four
Seasons..... 50
- Lanyon, Ellen
(five lithographs)..... 83
Riverwalk Gateway..... 17,
map
- Lawrence, Jacob
Events in the Life of Harold
Washington..... 27
The Schomburg Library..... 84
- Leavitt, Fred
Pullman..... 81
- LeBourgeois, Louise
Untitled..... 51

- Ledgerwood, Judy
Composition Grey and Black..... 84
Composition in Red..... 84
- Lee, Jin
Prairie..... 61
- LeFevre, Gregg
Bronzeville Street Map..... 66
- LeWitt, Sol
Lines in Four Directions
[Sol LeWitt Wall Project]..... 17, map
- Lidgus, Andrew J.
Where Dreams Begin..... map
- Lippold, Richard
Radiant I..... 11, map
- Lipski, Donald
Arthur..... 60
Sylvia..... 60
- Lopez, Joyce
[Four photographs]..... 82
- Loyau, Marcel François
Clarence Buckingham
Fountain..... 18, map
- Lutes, James
Goldblatt's Ghosts..... 61
- Lyon Pratt, Bela
Nathan Hale..... map
- Machtl, Franz
Rosenberg Fountain..... 42, map
- MacNeil, Hermon Atkins,
Edward Kerneys, J. A. Holzer and Amy
Aldis Bradley
Jacques Marquette Memorial... map
- Madsen, Loren
Night Wing..... 80
- Mandel, Mike
8th District Police Station..... 73
Mangano-Ovalle, Inigo
La Tormenta (The Storm)..... 18, map
- Marc, Stephen
Untitled..... 84
- Marshall, Kerry James
Brownie..... 84
Knowledge and Wonder..... 38, 83
- Martin, Oswald
Guitar..... 67
Jazz..... 67
- Martyl
False Door..... 82
- Mason, Nathan
Cow..... 85, map
- McCullough, Ed
Meridian VII..... 69
- McCullough, Geraldine
Bronzeville Walk of Fame..... 67
- McDonald, Thomas
Build Your Ship..... 60
- Mers, Adelheid and Patrick McGee
Spheres..... 32, map
- Messinger, Jason
Alice..... 55, 82
Letterfied..... 55, 82
- Mestrovic, Ivan
The Bowman and
The Spearman..... 19, map
- Migdoll, Herbert
Swimmers..... 85
- Milan, Denise and Ary Perez
Americas' Courtyard..... 85, 87
- Miró, Joan
Miró's Chicago..... 19, map
- Mr. Imagination
Untitled..... 82
- Monaghan, Brian
Sorcerer..... map
- Moore, Sir Henry
Large Interior Form..... 20, map
Large Upright Internal/External
Form..... map
- Morris, David
Sundial (Man Enters the
Cosmos)..... 42
- Mosquera, Laura
A Beautiful Ritual Unfolds..... 82
- Musgrave, Steve
16 Illinois Writers..... 82
- Nash, David
Spheres Turn. Pyramids
Rise. Cubes Stay Still.
Three Forms for Chicago... 85, 87
- Neri, Manuel
Carriona Figure No. 2..... 28
- Nevelson, Louise
Dawn Shadows..... 20, map
Orpheus and Euridice..... 33
- Nierman, Leonardo
Flame of the Millennium... 51, map
- Noguchi, Isamu
Celebration of the 200th
Anniversary of the Founding
of the Republic..... 21, map
- Nour, Amir
Untitled..... 64
- O'Connell, Joseph J.
Father, Mother and Child..... map
- Oldenburg, Claes
Batcolumn..... 22
- Olomidun, Orisegun
Jazz: Still a Four Letter Word..... 84
- Onwony-Hope, Aoko
Hope in the Community..... 83
- Ottmers, Carolyn
Intersect..... 63
- Owidzka, Jolanta
White Space..... 80
- OWP/P
Millennium Monument
in Wrigley Square (Peristyle)... 33, map
- Papageorge, Louise
Infra Red..... 82
- Paschke, Ed
Spring..... 29, 80
- Pattison, Abbott
Chicago Totem..... 9
- Pawlowicz, Elaine
Untitled..... 56, 82
- Peart, Jerry
Riverview..... 52
- Pentecost, Claire
(two untitled photographs)..... 84
- Perez Solano, Ignacio
Replica of Colossal Olmec
Head #8..... 43
- Peterman, Dan
Running Table..... 64
- Peterson, Corinne D.
The Nature of the Place..... 56
- Phillips, Bertrand
Buck Dance..... 29
- Phillips, John
Untitled..... 63
- Philpot, David
Man and Wife, My Better
Half Primal Sophistication..... 29
- Piazza, Michael
Working Windows..... 61
- Picasso, Pablo
Untitled, known as
The Picasso..... 7, map
- Pieritz, Deborah
Collecting Marbles for Fun..... 82
- Pitchford Jolly, Marva Lee
Table Stories..... 84
- Plensa, Jaume
The Crown Fountain..... 33, map
- Pokrasso, Ron
Pasttime..... 83
- Polasek, Albin
Theodore Thomas Memorial
(The Spirit of Music)..... 43, map
- Powell, Gordon
Padre..... 84
- Price, Alvin
Maquette for the Portrait
of Bessie Coleman..... 84
- Prussian, Claire
Movie Theater..... 84
- Puryear, Martin
River Road Ring..... 57
- Ramberg, Christina
Stretch Her..... 29
- Rezac, Richard
Trine..... 29
- Richards, Dave
Weeping Figs..... 81, 82
- Ringgold, Faith
The Winner..... 28
- Roberts, Gail
Surround..... 82
- Roche Rabell, Arnaldo
Loss of Innocence..... 29
The Awakening..... 82
- Rojek, Christine
Fruition..... 52
- Rollins, Tim + K.O.S. and students from
Chicago Public High Schools
Amerika—for the Authors
of Chicago..... 29
- Romero, Alejandro
Prodigal Son..... 29
- Romero, Oscar
The Knowledge that Books
Give Us..... 83
- Rosen, Kay
License/Silence..... 82
- Ross, Charles
Rock Bow..... 80
- Russick, David
Ceramic tile installation..... 83
- Ryan, Michael
Aysfi Series..... 82
- Saar, Alison
Monument to the Great
Northern Migration..... 66
Sleeping Beauty..... 29
- Saint Gaudens, Augustus
Abraham Lincoln..... 23, map
General John Logan
Memorial..... 44, map
- Salavon, Jason
118 Homes For Sale,
Chicagoland..... 82
- Santiago, Filemon
Sonando al Futuro..... 83
Waiting for the Rain..... 29
- Sauvé, Brian
Untitled..... 67
Untitled II..... 67
- Schuster, Phil and Mirtes Zwierzynski
Moderato Cantabile..... 35
- Scraff, Tom
Stockyard Memorial..... 81
- Scruggs, Leslie
Dervish Revisited..... 83
- Searles, Charles
The Tempest..... 83
- Seigenthaler, Della
Halsted Street Wall Relief..... 84
- Sekiguchi, Risa
Untitled..... 29

- Serra, Richard
Reading Cones 23, map
- Shaw Judson, Sylvia
Spirit of Electricity map
- Shay, Art
(six photographs) 66
- Shelton, Peter
Dead Man 29
- Siegel, Irene
The Aeneid 82
- Sierra, Paul
Road Less Traveled 29
- Sigler, Hollis
Goin' to the River for the
Promised Land 29
- Sikes, Brian
Object Lessons 82
- Simmerling, Jack
Mt. Greenwood 83
- Simpson Wolf, Gail
Leafing Through 57, 82
Literacy Station 57, 82
Open Book 57, 82
Waiting For Comprehension 57, 82
- Simpson, Lorna
Vantage Point 29
- Skomski, Thomas
Gateless Gate 29
- Slaughter, Todd
The Body of Lake Michigan 76
- Smith, David
Cubi VII 20, map
- Smith, Treasure
yOUTH 67
- Smoot Cain, Nina and Kiela Smith
Come Journey Through
Corridors of Treasures 84
- Spears, Greg
A Bronzeville Saturday 84
- Spector, Buzz
Red Sea 29
- Spero, Nancy
To Soar: III 29
- Stella, Frank
Loomings 20, map
Knights and Squires 20, map
The Town-Ho's Story 24, map
- Storrs, John
Ceres 25, map
- Strauss, Arvid
Christ of the Loop 19, map
- Street Sights Arts Program
Hands Mural 84
- Suárez, Bibiana
La Blanquita 82
Spinning Head
(Mujer Ovarios) 29, 82
Y tu abuela de donde esta? 82
- Swift, Jessica
Untitled 80
- Taft, Lorado
Fountain of Time 65
The Fountain of the Great
Lakes map
- Taft, Lorado, completed by
Leonard Crunelle
The George Washington-
Robert Morris-Hyam
Salomon Memorial (Heald Square
Monument) 25, map
- Tait, Norman
Big Beaver 45
- Tapias, Antoni
Big Eyelids map
- Tarkowski, Christine
Warm Fuzzy Fun 23
- Tasset, Tony
Snow Sculpture for Chicago 61
- Tavares Silva, Christopher
Amor 79
Pajaro de la Luz Brillante
(Bird of the Brilliant Light) 61
- Terrassa, Jacqueline
Nonsense 82
Weather Whether 82
- Thall, Bob
Chicago River 77
- Thorvaldsen, Bertel
Monument to Nicolas
Copernicus 45
- Tinsley, Barry
Jetty 53
Toh, Yun-Hee
Being Forest 82
- Townsend, Paula
River I, II, and III 82
- Townsend, Rene
The Legacy 83
- Truesdell, Aaron
Tribute to Black Aviators 84
- Turner, Robert Lee
Maya Angelou 81
Mayor Herald Washington 81
The Sexy Lena Horne 81
Dr. Martin Luther King 81
Coretta Scott: King 81
- Twitshell, Lane
Prairie Star 61
- Tyler, Al
Millennium 82
Van Meer, Nancy 85
- Veeck, Marya
Reading, Righting, and
Riverview 82
- von der Goltz, Hubertus
Crossing 25, map
- Vredevel, Linda
Hands and Head 82
- Wakefield, Apache
Walk Around the Block 67
- Warren, Fan
Single Minded Slums 29
Urban Resort 29
- Watkins, Ivan
Birth of Heroes: Mandala
for Harmony 79
- Webster, Derek
Sculpture 84
- Weems, Carrie Mae
Untitled 84
- Wharton, Margaret
Rehearsal 83
- White, Bruce
PYXIS 39
- Whitespear, Robin
Three Panels: Bird, Wearing
Teather 82
- Wiens, Ann
Black Swallowtail Caterpillar
with Photovoltaic Panel 58
Blue Spotted Salamander
(Spring) 58
Monarch Caterpillar (Summer) 58
Raccoon (Autumn) 58
Cardinal (Winter) 58
Untitled 83
- Willenbrink, Richard
Still Life with Books and
Globe 84
- Williams, Arbie
Overalls (Britches) Quilt 84
- Williams, Bernard
Forces of Pullman Labor 84
Hopibara 83
- Williams, Trish
Commune 1 39
Commune 2 39
Nana's Bananas and Groovy
Grape 38
- Williams Ferris, Jane
Keybearer U 82
- Winkler, Alan
Man and Wife Embracing 84
The Embrace and
Dreamscape 84
- Winn, James
Dusk No. 41 82
- Wirsum, Karl
Hit We're Already Here
Back to Everything and
Lemonade Volcano 29
Single Signal 84
Tuskegee Airmen
Commemorative 77
- Yoes, Amy
Seasons Pursuing Each
Other 83
- Yokoo, Kris
History of Chicago: From
Great Fire, 1871 to Rebirth 45
- Young, Andrew
Promised Treasure 53, 82
- Zgoda, Larry
Untitled 83
- Zwierzynski, Mirtes
Reading Before Writing 84
Zwierzynski, Mirtes and Phil Schuster
Moderato Cantabile 35

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Flame of the Millennium Leonardo Nierman

Being Born Virginio Ferrari

Sorcerer Brian Monaghan

SUPERIOR

HURON

ERIE

ONTARIO

OHIO

GRAND

ILLINOIS

HUBBARD

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MERCHANDISE MART

James R. Thompson Center Collection

City Hall Collection

Harold Washington Library Center Collection
 see page 26

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 see pages 30-33
 see map detail below

The Art Institute of Chicago

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Indoor Artwork ■
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 The Joan W. and Irving B. Harris Theater for Music and Dance
 Millennium Monument in Wrigley Square
 North Boeving Gallery
 McCormick Tribune Plaza and Cloud Gate
 AT&T Plaza and Anish Kapoor Ice Rink
 South Boeving Gallery
 The Crown Fountain
 Jaume Plensa
 Spheres Adelheid Mers and Patrick McGehee
 Park Grill
 Exelon Pavilions
 Jay Pritzker Pavilion
 Frank Gehry
 BP Bridge
 Frank Gehry
 McDonald's Cycle Center
 The Lurie Garden
 Kathryn Gustafson
 Jennifer Guthrie and Shannon Nichol (GGN) with Piet Dudoif and Robert Israel
 Chase Promenade
 Exelon Pavilions

Bronzeville see pages 66-67

Shark Bench Barry Hehemann

Arrie John Henry