Embracing public art as a defining characteristic of our city

Chicago public art plan

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Contents

The *Chicago Public Art Plan* has been authored by the Chicago Department of Cultural Affairs and Special Events (DCASE). DCASE is dedicated to enriching Chicago's artistic vitality and cultural vibrancy. This includes fostering the development of Chicago's nonprofit arts sector, independent working artists, and for-profit arts businesses; providing a framework to guide the city's future cultural and economic growth, via the *Chicago Cultural Plan 2012*; marketing the city's cultural assets to a worldwide audience; and presenting high-quality, free, and affordable cultural programs for residents and visitors.

Since the plan is largely being distributed digitally, the plan's design considers the screen as its site—it uses the PDF's scrolling format as an opportunity for new forms of interaction, experimentation, and interwoven narratives, just as contemporary public art responds to site and context. It is typeset in Aperçu and Cooper Black, the latter developed by Chicago type designer Oswald Bruce Cooper in 1922.

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Letter from Mayor Rahm Emanuel

Letter from Mayor

Mayor Emanuel

As Mayor of Chicago, I am pleased to present the *Chicago Public Art Plan*, created by the Chicago Department of Cultural Affairs and Special Events. The first document of its kind for our city, this plan recognizes, energizes, and inspires.

We recognize Chicago's public art legacy, part of the city's fabric since its earliest years. This year, we mark a number of historic milestones by declaring 2017 the Year of Public Art. With a theme of "50×50," we celebrate public art coming to life across the city in Chicago's 50 wards—because there is no question that art is vital to a neighborhood's spirit and the quality of life for its residents. We also honor the 50th anniversary of two of Chicago's most iconic public artworks, the Picasso in Daley Plaza and the Wall of Respect, which once stood at 43rd Street and Langley Avenue on Chicago's South Side—world-famous pieces that forever changed how artists and residents saw and gave meaning to art in public space.

In 1978 Chicago became one of the nation's first cities—and the largest at that point—to create a city-funded public art program. It was a time when cities were beginning to rethink the value of art and design, and Chicago's program was visionary in shaping the city's sense of identity and character.

We've seen public art evolve since then. From iconic works such as *Cloud Gate* in Millennium Park to streetscapes and transit stations to community efforts via the *Chicago Cultural Plan 2012*, we understand and celebrate that art in our city means many things to Chicagoans, to the multitude of vibrant, diverse cultures that call Chicago home. I am proud of the incredible creativity shown by Chicago's own artists, of the artwork that's made Chicago a destination, of everything that makes Chicago a great place to explore and discover.

Yet now more than ever we need a vision for what it will take to energize and inspire ongoing support for public art, to keep Chicago moving forward as we advance into the next generation. We honor Chicago's legacy as a place for historic art and artistic innovation—art that is as inclusive as it is bold, willing to embrace the surprising, the disruptive, and the extraordinary. So today I extend a challenge to Chicago. If Chicagoans value art as an expression of human creativity and Chicago as a place where great culture can happen in any neighborhood, we need to do more. Let's get inspired and do what it takes to support and protect creative life and art that's open to all people across our great city.

Mayor Rahm Emanuel

Chicago public art: a timeline

The timeline that runs along the left margin of this document shows the growth and diversity of public art in Chicago, from the mid-19th century to the present.

1857

Sculptor Leonard Wells Volk arrives in Chicago, setting up a studio with a specialty in portraiture. His presence raises awareness of the value of art in public places within the rapidly growing city. In Volk's studio Abraham Lincoln sits for portraits—sculptures that later guide memorial works by other artists after Lincoln's death.

Image, left: Leonard Wells Volk, *Volunteers Firefighters' Monument*, 1864. Credit: Jyoti Srivastava.

Image, right: Leonard Wells Volk, *Stephen A. Douglas Tomb and Memorial,* 1881. Credit: Jyoti Srivastava.

1871

The city becomes a destination for sculptors seeking work carving architectural ornamentation for the new buildings rising in the aftermath of the Great Chicago Fire. In response to the fire, architect William Le Baron Jenney designs a memorial consisting of stacked iron safes salvaged from the ruins. Work on the monument in Central (now Garfield) Park starts in 1872, but a lack of funds halts its construction.

1880s

Ongoing development of the city's parks results in several major public sculptures funded by private philanthropy. Among them is sculptor John J. Boyle's 1884 figural group *The Alarm* in Lincoln Park, a realistic depiction of a Native American family commissioned by Chicago lumber merchant Martin Ryerson to honor the Ottawa Tribe. Also in Lincoln Park, a bequest by another lumber baron, Eli Bates, leads to the creation of *Standing Lincoln* (1887), a collaboration of sculptor Augustus Saint-Gaudens and architect Stanford White. These works are influential in how they portray their subjects with naturalistic realism rather than the artificial, monumental character typical of the era's public art.

Image: John J. Boyle, *The Alarm,* 1884.

1893

The World's Columbian Exposition, held in Jackson Park, features sculptural art throughout its grounds and monumentally scaled murals within its buildings. Among them, in the Women's Building, is the only known large-scale mural by Mary Cassatt. The presence of major works by international artists is a significant factor in generating public awareness and support for public art. Sculptor Daniel Chester French's *The Republic*, standing nearly 65 feet tall, becomes an iconic symbol of the fair. The plaster original is demolished after the fair closes, but in 1918 a gilded bronze version one-third the size the original is dedicated in Jackson Park as a permanent memorial to the fabled 1893 event.

Image, left: Daniel Chester French, *The Republic*, 1918. Credit: Jyoti Srivastava.

Image, right: Daniel Chester French, *The Republic*, World's Columbian Exposition, 1893. Credit: Archival Photographic Files. Addenda. C. D. Arnold Photographs [apf3-00056]. University of Chicago Library, Special Collections Research Center.

1890s–1920s

The buildings of architects Louis Sullivan and Frank Lloyd Wright, working together and separately, have a profound impact on the dispersal of architectural sculpture and vivid ornament across the city.

A city of makers: essay by Thomas Dyja

A city of

makers

The first artist I ever met lived two doors up from us, a Polish plasterer in a T-shirt and suspenders who made a magical birdhouse in his yard by pressing shards of mirror and colored glass, broken china, marbles plus a few pairs of dice all into a ten-foot column of cement. There was a birdbath, too. The process has a fancy name—*picassiette*—but I doubt Mr. Zurawski knew it. What he knew was that he wanted to use his tools and talents to make something beautiful for his yard, something for all of us, including the birds, to enjoy. Of course, we didn't call it "Art." Art was the Monets and Rembrandts downtown, the Picasso in the Civic Center. To us, Mr. Zurawski was just making something in the backyard, but the same basic need that drove him had driven Picasso, too. Mr. Zurawski needed to make.

Making has always been the central fact of Chicago. We sing about the hustlers and the dealers but for most of its life the city's power has come from people like Mr. Zurawski, people who simply *have* to make things. When race, politics, and baseball allegiance have torn us apart, drilling, assembling, and building have held us together. Making here isn't just a matter of work and a paycheck; it's not something you do only until you have the time and money to do nothing. It's an itch, a compulsion to plan and craft and fiddle and finally let yourself be transported by the act of creation, whether you're making a birdbath, a loaf of bread, or an airplane engine. Whatever the process is, losing yourself in it is its real point.

That's true of art in Chicago, as well. Thousands of miles from Paris and New York, most artists here have cared more about making than they have about the Academy, giving us the luxury to let that humble urge to make fully inform our arts. Our love of experiment and process, the way we use what's at hand and stay focused on the human scale, have all added up to a Chicago aesthetic that dances in and out of the official currents of American literature, theater, building, music, and the visual arts—but which often goes unnoticed and unnamed here because, like Mr. Zurawski's *picassiette,* it's just our way of life. Most of all, making art in Chicago has had purpose.

The whole city was created that way—with purpose. First a muddy place of transit that opened up the West, the Fire in 1871 burned that town away, and a new kind of American city grew in its place, the nation's first truly intentional big city. From the Eastern poohbahs who paid the bills to the architects and academics and the immigrants who built it all, everyone planned to get it right this time. Chicago was always about beginning fresh, fully aware of the great and dangerous possibilities that lie ahead for America.

Start with the bones. Louis Sullivan gave us skyscrapers, but in his hands they merged the organic and manmade in a way that made peace between the agricultural past and the Industrial Age. His student Frank Lloyd Wright looked wide, translating the empty prairies of the Midwest into a long, low building style that would lead eventually to the modernist towers of Mies van der Rohe. Landscape architect Jens Jensen and his student Alfred Caldwell designed parks so subtle that they passed for God's hand, but people were always the point; their parks brought everyday Chicagoans into contact with nature, the arts, and each other. Daniel Burnham, though, would be shocked by the messy riots, marches, and celebrations that have overtaken the orderly open spaces of his *Plan of Chicago*.

Out of this new kind of city also came ideas about how people—far from old East Coast assumptions—should approach the arts. At the University of Chicago, philosopher John Dewey focused on pragmatism and learning by doing—an active, democratic way of thinking that matched the town's commonsense energy. Hull House, the West Side settlement founded by Jane Addams and Ellen Gates Starr, made cultural expression and pluralism central to its work serving the city's immigrants. In the face of the looming

Machine Age, the Arts and Crafts movement, immigrant craft traditions, and then Frank Lloyd Wright all stressed the value of the hand—how we must live aware to beauty and create objects that enhance life. Just before World War II, László Moholy-Nagy came to the South Side and developed those ideas further at his New Bauhaus, where he preached that everyone is talented and that art is a basic human need. Injected with a dose of Dewey's vision of art as experience, Moholy-Nagy's goal was the "universal man" who lived in constant awareness; who, like Mr. Zurawski, made art as one of the essential acts of his day-to-day life. In every field, in every decade, there have been efforts to bring arts to the people of Chicago: from Jensen's parks and Ellen Gates Starr's Public School Art Society to Katharine Kuh's modern art galleries at the Art Institute, from Jean Dubuffet announcing Art Brut at the Arts Club to Studs Terkel telling stories of the great operas as if they were radio soaps. In Chicago, art belongs to everyone, not just those who can afford it.

The result has been more than a century of purposeful public art; art that hasn't just hung there waiting to be experienced but that's gone out into the streets and touched the daily lives of Chicagoans.

1900s The City Beautiful movement inspires many notable civic beautification projects that include public art. Bodies such as the Municipal Art Commission, the Commission for the Encouragement of Public Art, and the Municipal Art League place paintings and sculpture throughout the city.

1905 In another philanthropic gesture from a Chicago lumber merchant, Benjamin F. Ferguson provides a $1 million gift to fund the creation of public sculpture in Chicago. The B. F. Ferguson Monument Fund goes on to underwrite the creation of artworks throughout the city by modern and contemporary masters such as Richard Hunt, Henry Moore, Isamu Noguchi, Ivan Mestrovic, and Louise Bourgeois. Equally significant is the fund's provision to provide ongoing maintenance and conservation to the sculptures.

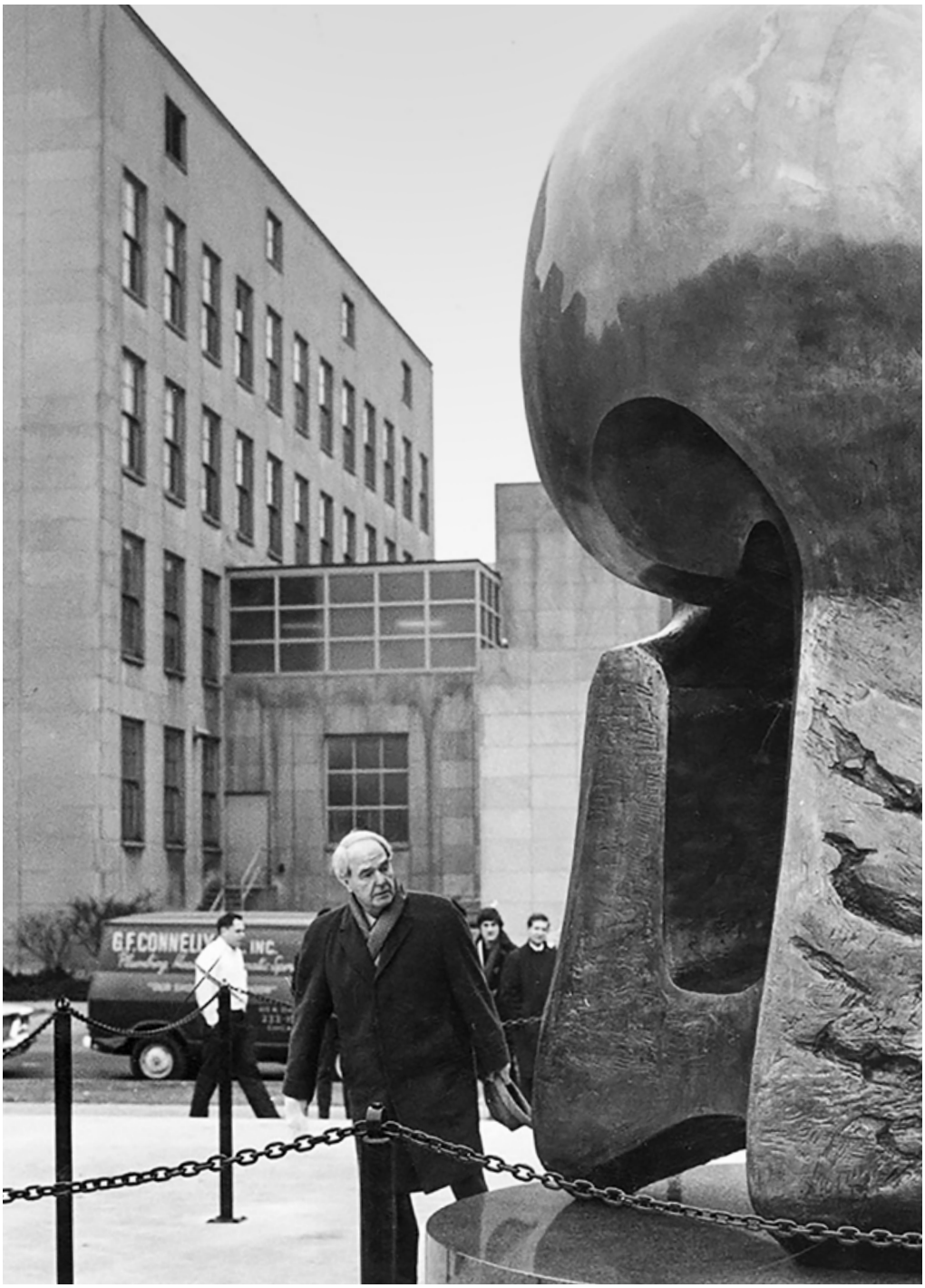

Image: sculptor Henry Moore with his work, *Nuclear Energy*, 1967. Credit: Benjamin F. Ferguson Fund. University of Chicago Photographic Archive [apf1-00916]. Special Collections Research Center, University of Chicago Library.

1910s

Sculptor Lorado Taft establishes himself as a major advocate for public art. Taft's own work, created in his South Side Midway Studios, introduces striking symbolic compositions in nontraditional forms and materials. Notable among his works are *Fountain of the Great Lakes* (1913) in the south courtyard of the Art Institute of Chicago and the cast-concrete *Fountain of Time* (1922) at the western end of the Midway Plaisance at the University of Chicago. Today, Taft's sculptures often inspire onsite theatrical performances based on their themes and content, introducing another facet to the nature of public art.

Images: Lorado Taft, *Fountain of the Great Lakes,* 1913. Credit: Jyoti Srivastava.

The Illinois Centennial Memorial Column, designed by Henry Bacon at the heart of Chicago's Logan Square neighborhood, is built in 1918 to celebrate the 100th anniversary of Illinois statehood.

All the above-mentioned sculptures were made possible by the B. F. Ferguson Monument Fund.

Image: Lorado Taft, *Fountain of Time,* 1922. Credit: Jyoti Srivastava.

Throughout the city, art has helped establish place and community. Polish churches such as St. Hyacinth and St. Stanislaus Kostka offered their largely immigrant parishioners service but also transcendence with their ornate altars and windows. The South Side Community Art Center, opened in 1941 on South Michigan Avenue, is the last surviving Works Progress Administration (WPA) project and, along with the Parkway Community House at 51st and King Drive and the Hall Branch of the Chicago Public Library, produced the Chicago Black Renaissance and the likes of Gwendolyn Brooks, Richard Wright, Archibald Motley, and Dr. Margaret Burroughs, who would go on to found the DuSable Museum of African American History.

In 1949 John Kearney, Leon Golub, and Cosmo Campoli started the Contemporary Art Workshop, which for the next 59 years provided studio and exhibition space for artists in Lincoln Park (Kearney's car-bumper version of the characters from *The Wizard of Oz* are in Oz Park nearby). At 43rd and Langley, the Wall of Respect, the first collectively created street mural, radically asserted the presence, history, and community of African Americans in Chicago. Executed by William Walker and the Organization of Black American Culture in 1967, it depicted heroes such as DuBois, Coltrane, Tubman, Malcolm X, and Aretha Franklin. "The Wall is Home," said scholar Lerone Bennett Jr., "and a way *Home*." The city's Latino and Chicano art movements, especially the Movimiento Artistico Chicano, followed with their own murals, notably the façade of the Pilsen community center Casa Aztlan, painted by the Chicago Mural Group.

In 1992 Sculpture Chicago's landmark *Culture in Action* exhibition located eight different conceptual installations in parts of the city usually avoided by the gallery crowds. The works activated the communities and made residents not just subjects of art but art creators. In West Town, for one, people filmed video projects about their lives then shown on monitors throughout the neighborhood; Haha's *Flood* turned a storefront hydroponic garden growing produce for HIV patients into a source of food, information, and communion in Rogers Park. Today, Place Lab at the University of Chicago and Theaster Gates's Stony Island Arts Bank, a combination gallery, community center, and library, use the arts to heal and reinvigorate some of the most troubled parts of the city.

From the hub of the Cultural Center on Michigan Avenue, Chicago has led the nation in making important works of public art accessible and visible. The Ferguson Fund, inspired by the City Beautiful movement of the 1890s and 1900s, endowed works ranging from Lorado Taft's *Fountain of Time* (1922) in Washington Park, the Logan Square Monument, and the pylons on the Michigan Avenue Bridge to pieces by Henry Moore, Isamu Noguchi, and Chicago native Richard Hunt. During the Depression, the Federal Art Project employed local artists to paint murals in schools, libraries, post offices, hospitals, and government buildings. In 1978 the city adopted one of the first "percent for art" ordinances, requiring that a portion of the cost of every city construction be spent on public art for the site.

There was something quintessentially Chicago about famed columnist Irv Kupcinet describing his long-running TV show as "The Lively Art of Conversation." Chicagoans have made an art form out of the intimate exchange involved in telling their stories and listening to others'. Studs Terkel tops the list. He helped thousands of people great and small find their voice and their place in history through his books and TV and radio shows. Theater games invented by Viola Spolin while working for the WPA morphed into Improv at the Compass Theater and then Second City; it's evolved since into something close to a philosophy for some, a practice that teaches how to live with immediacy and creativity. Poetry slams, started by Marc Smith in Uptown bars and clubs in the mid-1980s, demand the same kind of verbal dexterity, honesty, and guts, while visual artists such as Maria Gaspar, Chris Ware, as well as Darryl Holliday and E. N. Rodriguez have developed new ways to tell stories with graphics and video.

Public art lets us exchange parts of ourselves in ways that go beyond money. That exchange isn't always quiet or polite—nor should it be. Inspiring debate and asking questions are at the core of public art. Not everyone loved the wave of sculptures that started with the Picasso in 1967 and went through the 1970s with works by Chagall, Oldenburg, Calder, and Dubuffet—but the debate was very much to the point: No one knew what the hell Picasso had in mind, but Chicagoans have been discussing the question for 50 years. Art should never lull you to sleep, and whether it's good, bad, or beautiful all matter less than whether or not it's being made. The debates and dialogues started by *Culture in Action* in 1992 about what art can and should do and how it should do it continue to enrich the city as artists answer in their own ways the questions it raised about engagement, power, pain, joy, awareness, action, and identity.

1927

Buckingham Fountain opens as an iconic centerpiece to Grant Park and one of the largest fountains in the world. Inspired by the Latona Fountain at the Palace of Versailles but at twice its size, Buckingham Fountain was designed by architect

Edward H. Bennett with ornamental statues created by French sculptor Marcel F. Loyau. While in operation spring through fall, the fountain runs major water displays throughout the day and music and light shows in the evenings.

Image: Bennett, Parsons and Frost; Marcel F. Loyau, *Clarence Buckingham Memorial Fountain*, 1927.

1930s

New skyscrapers rising in downtown Chicago increasingly include sculpture as an integral part of architectural composition. Notable among these works is Carl Milles's *Diana Fountain* (1930) for the Michigan Square Building and John Storrs's *Ceres* (1930) atop the Chicago Board of Trade, which comes to define the southern end of the La Salle Street financial district.

Image: John Storrs, *Ceres*, 1930. Credit: Jyoti Srivastava.

At the same time, public art in Chicago has provided unity — moments and places where millions have come to enjoy art but mostly enjoy being with other people. Anish Kapoor's *Cloud Gate* has since its installation in 2004 become a new symbol of Chicago, joining sky, lake, and land with the people in Millennium Park. Putting a Cubs cap on the lions at the Art Institute or lighting up the skyline to celebrate or mourn, applauding Buckingham Fountain as the sun sets — all are ways of participating in the kind of joyful artistic ritual we need to be one city together.

"How you center a pot matters," said Theaster Gates once, and that awareness and elevation of the everyday has been a tenet of Chicago art since Carl Sandburg made husky, brawling hog butchers the heroes of his poetry. Whether it's James Prestini turning exquisite wooden bowls at the Institute of Design, Gwendolyn Brooks writing about a street in Bronzeville, David Schalliol's photographs of lonely buildings, Gates transforming a pair of nondescript South Side homes into a swirl of community art and activity, or just a walk along The 606, the Chicago aesthetic heightens the experience of common things and turns the vernacular into high art.

Underneath it all, there's nearly always a desire to reorder, redirect, recall, and rebuild in the direction of justice and democracy. Artists such as Laurie Jo Reynolds and Daniel Tucker, who see "life as an art practice and art as a life practice," construct projects out of politics and activism and act politically through their art. Moholy-Nagy considered every act of art making an act of protest against greed and ignorance. Art in Chicago has a social purpose.

These qualities infuse the more traditional arts here as well. Realism and social justice are the hallmarks of our literary tradition, and the city's theaters—starting with Maurice Browne and Ellen Van Volkenburg's Little Theatre up to companies such as the Organic, Victory Gardens, and Steppenwolf—have relied on intimacy and intensity more than Broadway glitz. Large institutions have been open, active, and influential in demystifying the arts. The School of the Art Institute (SAIC) has produced a world-class roster of alumni. The ethnological galleries at the Field Museum inspired SAIC students as well as Monster Roster painters such as Golub and Nancy Spero and such musicians as Sun Ra, who lived a few blocks away. It's not surprising that Dubuffet always felt at home here.

Chicago suffered profoundly from the end of the Machine Age. A city full of makers like Mr. Zurawski suddenly didn't know what to do with their hands, and as our making gave way to buying and watching and serving, we tore ourselves apart. To be whole again as a city, we need to make again.

Art will let us do that.

The *Chicago Public Art Plan* is a new kind of *Plan of Chicago* every bit as hopeful and audacious as Burnham's, a comprehensive effort to activate the city through art in ways Addams, Jensen, Wright, and Moholy-Nagy could only dream of. It will embed the arts as a presence in daily Chicago life. It considers them as much a part of our infrastructure as power and water, a vital and natural resource we must nurture and deliver to all our citizens, especially our youth. The plan will establish the arts as a priority in our urban planning, creating a network of professional artists and practitioners, institutions, community groups, funders, and the people of the city. Developers will consider up front what roles the arts can play in their plans; environmental impact statements will bring the arts higher up their list of concerns; funds will be allocated, and connections will be made between agencies, departments, and offices. Our artists will lead, practicing in every community through residencies, fostering engagement and exchange between Chicagoans of all colors, creeds, and classes.

Let's grab what's at hand in Chicago—the mirrors, the marbles, and shards of glass—and together make things fresh and full of wonder, welcoming the world to our streets and realizing the deep needs of our people.

Thomas Dyja is author of The Third Coast: When Chicago Built the American Dream *(2013).*

1935–1943

Amid the economic hardships of the Great Depression, the federal government sets up programs to put artists to work. Under the Federal Art Project of the Works Progress Administration (WPA), artists are employed to create a wide variety of art for public places. The program is best known for

its mural projects in schools, post offices, and parks, but other projects feature sculpture, easel art, mosaics, and woodworking. These efforts are notable for the diversity of the artists employed and the community-based themes of their artwork.

Image: Edgar Miller, *Animal Court, Jane Addams Homes,* 1938. Credit: University of Chicago Photographic Archive. Addenda. Mildred Mead Photographs [apf2-09171]. Special Collections Research Center, University of Chicago Library.

1941

The South Side Community Art Center opens in Bronzeville. Out of more than 100 community art centers established by the WPA, it is the only one that remains, continuing to serve Chicago's South Side with arts and community programs.

1957

Richard Lippold's *Radiant I,* created for the lobby of the Inland Steel Building, is among the first of many postwar sculptures commissioned by corporate patrons. Other important examples include Herbert Ferber's *Untitled* (1972) for the American Dental Association, Alexander Calder's *Universe* (1974) for Sears Tower, and Harry Bertoia's *Untitled Sounding Sculpture* (1975) for the Standard Oil Building.

Image: Richard Lippold, *Radiant I,* 1957. Credit: Hedrich Blessing.

Image: Harry Bertoia, *Untitled Sounding Sculpture,* 1975.

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Letter from Commissioner Mark Kelly

Letter from Commis-

sioner Kelly

Chicago, it's our time!

We are a city with incredible public art. Yes, it includes sculptures and monuments — but it's so much more. It's the city's creativity on display for everyone to view, to interact with, and to draw inspiration from. Art that invites you in — that encourages you to respond and to engage.

As Commissioner of the Chicago Department of Cultural Affairs and Special Events, I speak with great pride for all the public artworks in our city, many of which have brought Chicago renown and contribute to its legacy.

I am proud to count Millennium Park as one of the world's most visited cultural spaces: a nature-filled oasis, concert venue, and public art gallery all in one — a town square that's as valued by our own residents as the millions of people who visit from across the globe.

It's no coincidence that *Cloud Gate,* the Jay Pritzker Pavilion, and *Crown Fountain* — artworks that you experience through mirrors and lights, through sound, through play — are the park's star attractions. They are fun and unexpected — public art that comes to life.

I'm also proud that Chicago is a place where people appreciate and value cultural heritage. Public art can help to build and reflect local pride. It also can spark dialogue and even controversy. Because it's out in the open and accessible, public art helps us to reflect, to have important conversations around meaning and identity in our communities.

This is true of two historic artworks that gave Chicago a stir five decades ago.

There's the Picasso in Daley Plaza, a towering abstract work that shocked and confused some onlookers but over time has become a beloved contemporary icon for Chicago's downtown — and even a fun-filled slide for our children.

And there's the Wall of Respect, a South Side community mural created by artists seeking to "Honor our Black Heroes, and to Beautify our Community" that sparked the interest of visitors across the country and the start of a community mural movement worldwide.

And it's true today, as we see Chicago transformed every day by different kinds of public art.

We see it in the design of our infrastructure, as our transit stations and bridges take on exciting shapes and designs through inspired collaborations between artists and architects.

We see it in our parks and public spaces, such as the Chicago Riverwalk, a bustling waterfront filled with activity, from restaurants and live performances to pyrotechnic waterfalls.

We see it in Buckingham Fountain, an engineering innovation and sculptural masterpiece in its time that continues to inspire and delight with water shows and playful illumination.

We see it in The 606, a decommissioned industrial rail line that was brought back to life as a living work of art, filled with children and families, teaching and running spaces, embedded and temporary pop-up public artworks, dynamic lighting installations, and live performances.

We see it through street art on a grand scale in the murals along the Wabash Arts Corridor. We see it in murals in Chicago's Pilsen community, bringing together a vibrant mix of works equally informed by artistic expression, politics, and neighborhood cultural identity.

And we see it in the Year of Public Art, as artists work alongside residents to bring compelling new work to every ward in the city.

With this broader context in mind, the Chicago Department of Cultural Affairs and Special Events is proud to introduce the first *Chicago Public Art Plan*. It's a document that aims to be visionary yet grounded in practice. It speaks to how we value art and what it can mean for all Chicagoans. With this plan, we hope to embrace public art as a defining characteristic of Chicago.

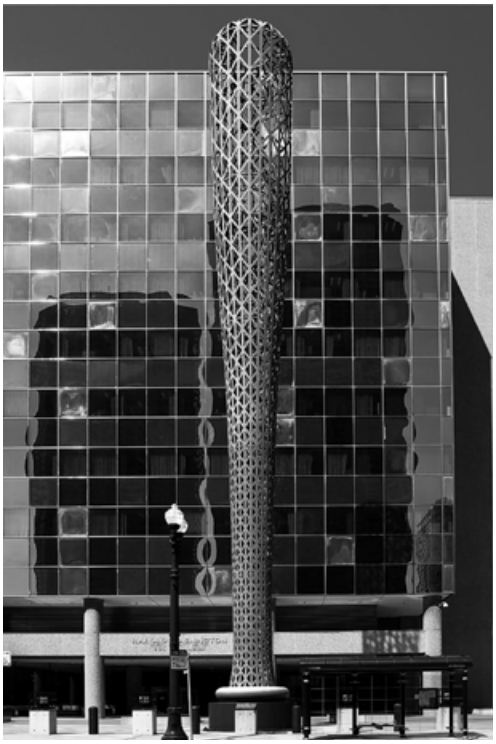
In many ways, Chicago is already defined by its art and innovative spirit. Chicago is the birthplace of modern architecture, incredible design, and narrative art forms, not to mention Chicago blues, jazz, and gospel music, storefront theater, and improv comedy—all cultural activities that attract global audiences.

But as Chicago powers forward as an engine of creative life, we ought not to forget that public art isn't just one discipline—it isn't just sculptures and statues, it's not only murals on walls. It's how we as a city bring artistic vision to our streets and to the public realm. By engaging in public art, we bring value, meaning, and pride to Chicago.

1967–1970s

The unveiling of the Chicago Picasso sets an important precedent for abstract modernism in public art. Initially controversial, the work soon becomes an accepted symbol of the city and paves the way for other modernist sculptures in public plazas throughout the city center. With the addition of monumental works by such international artists as Marc Chagall, Joan Miró, Louise Nevelson, and Jean Dubuffet, downtown plazas become a public gallery of 20th century modern art. In turn, Wolf Vostell's *Concrete Traffic* (1970) and Claes Oldenburg's *Batcolumn* (1977) offer lively critiques of grandiose modernist statements. The federal government continues to commission work for public buildings from important artists such as Sol LeWitt, Frank Stella, Iñigo Manglano-Ovalle, and Arturo Herrera.

Image: Pablo Picasso, *Untitled,* 1967.



Image, left: Claes Oldenburg, *Batcolumn*, 1977. Commissioned through the Art in Architecture Program Fine Arts Collection, U.S. General Services Administration. Credit: Carol M. Highsmith.

Image, right: Wolf Vostell, *Concrete Traffic*, 1970. Courtesy of the Museum of Contemporary Art Library and Archives. Credit: David Katzive © MCA Chicago.

To bring this vision to life, we must:

Reimagine our built environment—fences brought to life, community gardens morphing into art gardens, installations in parks, pop-up art spaces, creatively displayed windows intersecting with landscape design and architecture, and streetscapes transforming into artscapes.

Enliven our city's assets—traffic-signal boxes turned into canvases, new bridges seen as art objects, kinetic street sculptures emerging on light poles, the public transit system filling with art, airports becoming art portals, and public parks brimming with creative energy.

Embrace new media, sound, and technology as public art—from interactive light installations to artful illumination to video mapping as ways to animate our buildings.

Expand our definition of public art—to include the experimental and the temporary alongside the monumental and permanent as performances fill our parks and public spaces—a fluid environment in which art is ever changing and ever growing in reach.

Encourage and build opportunities for youth to work with artists—as the next generation discovers new creative pathways for their voices, their visions, and their creativity while contributing to the public good.

Push forward as a creative city that embodies a shared sense of vision—government agencies embracing public art in their programs and missions; Special Service Areas commissioning public art to bring distinction to business districts; cultural organizations expanding their boundaries to bring art to the people; and foundations focusing their mission to push this work forward.

Support Chicago artists taking their skills to new heights—working across a wide spectrum of genres and styles, and reaching cutting-edge levels of creativity as they respond to myriad new audiences, forms, and contexts.

Take delight in public art as a hallmark of our city, filling all of our neighborhoods—through digital tools, educational experiences, and discussions, we will build greater understanding of the public art around us for all the people of Chicago.

Today, I challenge Chicagoans to bring this vision to life.

We need public art to be celebrated, to be embraced, and to be a defining feature of Chicago. Building an environment that supports this work is not easy, but it's essential. Let's rise together, push forward, and answer the clarion call to elevate public art as one of Chicago's greatest treasures.

Mark Kelly
Commissioner, Chicago Department of Cultural Affairs and Special Events

Commissioner Kelly leads the Chicago Department of Cultural Affairs and Special Events (DCASE) in its work as the city's municipal arts agency. In addition to citywide efforts such as the Year of Public Art, DCASE advances programs to strengthen the cultural landscape while presenting free and diverse arts activities throughout the year at the historic Chicago Cultural Center, Millennium Park, the Chicago Riverwalk, and other signature city spaces.

Prior to joining DCASE, Kelly served as the Vice President for Student Success at Columbia College Chicago, where he fostered and oversaw an immersive arts experience for its students in 100 different degree programs across creative and media arts. He filled numerous leadership roles over his 30 years at Columbia, including serving as founder and chair of the Wabash Arts Corridor initiative — framing the South Loop as a hub for street art, installations, and spectacle.

Image: Alexander Calder, *Flamingo*, 1974. Commissioned through the Art in Architecture Program Fine Arts Collection, U.S. General Services Administration. Credit: Carol M. Highsmith.

Seven miles south of the Picasso, another influential milestone takes place in Bronzeville: a group of artists painting on the walls of an abandoned building at the corner of 43rd Street and Langley Avenue create the Wall of Respect, depicting figures and themes from African American history.

This groundbreaking work soon becomes a catalyst for mural art throughout the city. In Pilsen, Mexican mural traditions are adapted to large-scale works on buildings and railroad embankments. In 1971 the Chicago Public Art Group, an organization devoted to exterior murals, is established.

Image: *Wall of Respect*, 1967. Credit: Darryl Cowherd.

1976

The Nathan Manilow Sculpture Park opens at Governors State University just south of Chicago, in University Park, Illinois. Works by Mark Di Suvero, Mary Miss, Bruce Nauman, Martin Puryear, Richard Rezac, Christine Tarkowski, and Tony Tasset are featured in this open air gallery of more than 100 acres.

Image: Martin Puryear, *Bodark Arc*, 1982. Credit: Nathan Manilow Sculpture Park, Governors State University, University Park, Illinois.

1978

The Chicago City Council approves the Percent for Art ordinance, requiring that a percentage of construction costs for all municipal buildings and projects be directed toward public art. Resulting commissions often tap regional artists, giving greater visibility to the neighborhood arts community outside museums and galleries. To date, more than 500 artworks in over 140 locations have been commissioned thanks to this program.

Vision and background

Vision and

back-ground

A new vision for public art

Chicago is a public art city, known the world over for iconic works that have helped define and shape the field. As public art continues to evolve—to grow more expansive, interdisciplinary, and embedded in social practices that acknowledge how art intersects with civic life—the city must take stock, adjust its vision, and create a new standard that supports artists working in a variety of forms across all of its neighborhoods.

This moment calls for a fundamental shift in how the city talks about and supports public art. The process of commissioning public art must welcome creativity in all of its forms and offer broad opportunities for participation. Above all, it must nurture art that has the potential to surprise, inspire, challenge, and bring people together through shared experiences.

The City of Chicago has a responsibility to steward and advocate for a diverse public art ecosystem. For this reason, the Chicago Department of Cultural Affairs and Special Events (DCASE) has created this document, the *Chicago Public Art Plan*, as a means to advance public art in the city.

Late 1970s–1980s

Graffiti and street art—generally unsanctioned activities involving youth crews painting railroad embankments and other elements of the urban infrastructure to create vibrant forms of political expression—become unofficial and controversial movements. "From 1982 to 1987," recalls crew leader Flash ABC (Gabriel Carrasquillo Jr.), "I watched the birth of Chicago's Street Art Movement with a front seat to people who started doing graffiti for the love of getting up. The art started by kids to brighten up a brick wall and make that train ride a little bit more colorful."

1981

Ellsworth Kelly's *Curve XXII (I Will)*, becomes the first modernist artwork commissioned for a Chicago park. The installation was funded by hundreds of individuals, the National Endowment of the Arts, the City of Chicago, and the Friends of the Parks, an early nonprofit supporting Chicago park lands. It stands in Lincoln Park at Fullerton Avenue and Cannon Drive.

Image: Ellsworth Kelly, *Curve XXII (I Will)*, 1981. Credit: Jyoti Srivastava.

1989

New York-based street artist Keith Haring visits Chicago to paint a temporary 480-foot mural in Grant Park with the help of nearly 500 Chicago Public School students.

1991 The Harold Washington Library opens with a collection of more than 50 pieces of public art funded by the city's Percent for Art program. A broad range of artistic expression from local and internationally renowned artists is represented, including work by Houston Conwill, Edgar Heap of Birds, Jacob Lawrence, Lorna Simpson, and Nancy Spero. The Harold Washington Library is one of many branches to house works by notable artists.

Image: Kerry James Marshall, *Knowledge and Wonder*, Legler Branch Library, 1995.

1992 Mary Jane Jacob curates *Culture in Action,* a seminal exhibition that places artists within communities to create public art. It expands traditional notions of public art to address highly charged issues such as AIDS, homelessness, racism, and illiteracy. Among the artists included are Mark Dion, Haha, Suzanne Lacy, Iñigo Manglano-Ovalle, and Daniel J. Martinez.

1999 *Cows on Parade* opens, a hugely popular public art exhibit and world-wide phenomenon. Three hundred life-sized cow sculptures decorated by local artists are displayed in public spaces across the city, attracting global attention to Chicago's art scene and later traveling to more than 50 countries around the globe. The idea originated in Zurich, Switzerland, and Chicago hosted its American debut under the leadership of Lois Weisberg, the city's longest serving Commissioner of Cultural Affairs.

History and methodology

Public art emerged as a recurring theme in conversations surrounding the *Chicago Cultural Plan 2012*, presented by Mayor Rahm Emanuel and Chicago Department of Cultural Affairs and Special Events (DCASE) Commissioner Michelle T. Boone as the city's first plan for the arts since 1986. Described as a blueprint for policy to support cultural growth, the *Chicago Cultural Plan 2012* engaged thousands of Chicagoans in an effort to map the city's cultural future. The plan proposed that expanding art in public places could be a core strategy in elevating and expanding neighborhood cultural assets and a sense of place.

With these goals in mind, DCASE in 2014 began to formally solicit input from artists, cultural leaders, neighborhood advocates, and other citizens on the future of public art in Chicago. These endeavors included town halls at the Chicago Cultural Center and the Washington Park Arts Incubator, a public survey offered through Textizen, presentations to the DCASE Cultural Advisory Council, and meetings with various city agencies including leading practitioners from across the country. Initially, efforts focused on the work DCASE is directly responsible for: the Percent for Art ordinance and governance of the Chicago Public Art Program. As more input was gathered, the project evolved from a policy and procedures focused effort to a more visionary document inspiring a new direction for public art across the city. DCASE also hosted a series of themed conversations with leading artists and thought leaders in the field of public art to highlight and recognize the importance of artists in the planning process.

With the arrival of Commissioner Mark Kelly in 2016, DCASE placed increased emphasis on cooperation among city agencies and with community leaders in its planning for public art. Focus groups with City of Chicago departments and sister agencies addressed ways to increase collaboration. A SWOT (Strengths, Weaknesses, Opportunities, Threats) analysis on public art in Chicago incorporating public input was conducted and presented to stakeholders in spring 2017. Collective input from these and other meetings serve as the basis for the recommendations that follow.

The resulting *Chicago Public Art Plan* weaves policy together with images, voices, and narratives that offer a sense of Chicago's history and culture. It celebrates the cultural vibrancy of Chicago as a home for public art, while providing context for the way forward — establishing a shared vision for Chicago as a city where public art is valued and more essential than ever.

2017: The Year of Public Art

The Year of Public Art provides a unique catalyst for the launch of the *Chicago Public Art Plan*. The citywide celebration commemorates the 50th anniversary of two seminal artworks—the Picasso in Daley Plaza and the Wall of Respect, which once stood at 43rd Street and Langley Avenue on the South Side—and highlights the important role public art has played in Chicago's history. The year-long initiative, representing a $4 million investment by DCASE and other city departments, includes the creation of a public art youth corps, a public art festival, and the new 50×50 Neighborhood Arts Project, commissioning new work in all of Chicago's 50 wards. The increased focus on the equity of public art development and the groundswell of interest and engagement the program has generated from artists, aldermen, residents, and government agencies has affirmed both the need for and feasibility of implementing the recommendations of the plan.

2003

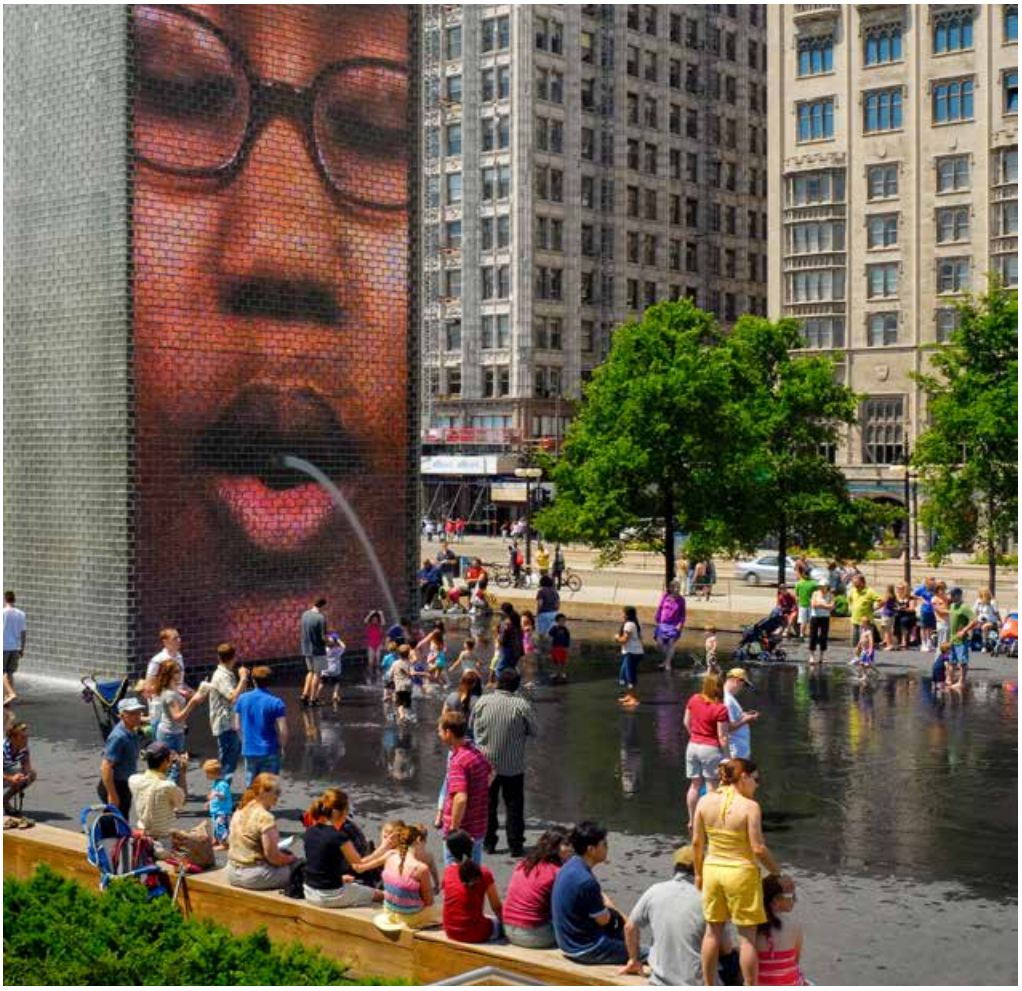
The completion of Midway International Airport's redevelopment project provides Chicago with a state-of-the-art airport terminal as well as significant additions to its art collection by internationally renowned artists from Chicago and across the United States.

2004

Millennium Park opens, featuring a landscaped setting designed to incorporate major installations of public art. Anish Kapoor's *Cloud Gate*—popularly known as "The Bean"—and Jaume Plensa's *Crown Fountain* quickly become iconic symbols of the city and major factors of the park's success as one of Chicago's most visited tourist destinations. Today, Millennium Park is known as the number one attraction in the Midwest, attracting more than 25 million visitors annually and counted among the top 10 most visited sites in the United States.

Image: Anish Kapoor, *Cloud Gate,* 2004.

Image: Jaume Plensa, *Crown Fountain,* 2004.



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Goals and recommendations

Goals and

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Goal 1
Update Chicago's Percent for Art Program

In 1978 Chicago was one of the first municipalities to implement an ordinance mandating that a portion of the cost of public buildings (1.33 percent in this case) be set aside for the creation of original artwork. Today, there are more than 200 similar programs throughout the United States, due in large part to the success of Chicago's ordinance.

Since the adoption of this policy nearly 40 years ago, the field of public art has expanded. Programs have embraced a broad definition of public art that acknowledges the diverse ways artists can inspire thinking and elevate everyday experiences into extraordinary ones. The field has expanded to support the work of artists as collaborators in the design of civic spaces, buildings, bridges, and transit ways. Yet the Chicago ordinance remains largely unchanged.

A revision of the current Percent for Art ordinance and applicable policies and procedures is needed to respond to new developments in artistic practice and better position it to support public art development in the city.

The following recommendations will bring the program in line with the most current thinking in the field and increase its flexibility and effectiveness:

Review the definition of public art in the ordinance to reflect a spectrum of artistic mediums.

Explore updating the ordinance to cover capital and infrastructure investments, whether wholly or partially funded by the city.

Improve policies and procedures to ensure quality and fair artist selection.

Revise guidelines for community input to support engagement at different stages of project development.

Develop clear roles and responsibilities to ensure efficient and timely administration of the program.

Determine clear procedures for identifying which projects are eligible for the Percent for Art program.

Investigate the possibility of pooling Percent for Art allocations to support equitable and strategic development of public art throughout the city.

Create a system that encourages the involvement of artists at the earliest stages of project planning and design.

2009

Emmanuel Pratt founds Sweet Water Foundation, an organization advancing urban agriculture, art, and education to transform vacant spaces into sustainable community assets. Since its founding, major efforts include Perry Avenue Commons, a National Endowment for the Arts-funded placemaking initiative in Chicago's Washington Park and Englewood neighborhoods transforming a former multi-acre farm and foreclosed properties with community programs and public art installations.

Image: Emmanuel Pratt, *Sweet Water Foundation.*

2010

The Chicago Park District partners with Chicago Sculpture International, local galleries, and EXPO

Chicago to bring temporary art installations to the parks along the lakefront and throughout the city (ongoing).

Image: Tom Friedman, *Looking Up*, 2015.

International Meeting of Styles brings graffiti artists and writers from around the world to Chicago.

2011

Mayor Rahm Emanuel expands the Chicago Transit Authority's public art collection with more than 60 new works exhibited in 50 transit stations across the city. New works continue to be added.

Image: Patrick McGee, *Harmony of the World*, California station (Blue Line), 2015. Credit: Aron Gent.

2012

The *Chicago Cultural Plan 2012* presents a framework for the city's cultural and economic growth. It emphasizes improving and expanding the city's public art policies and practices.

2013

Plans for a major expansion to the Chicago Riverwalk are released, aimed at transforming the south bank of the Chicago River into a full-scale pedestrian waterfront between Lake Shore Drive and Franklin Street. Building on early investments, today the Chicago Riverwalk features restaurants, live music performances, a River Theater, fountains, fishing piers, floating gardens, and public art installations.

The Chicago Park District launches the inaugural *Night Out in the Parks*, an initiative to bring quality arts and culture programming into local Chicago neighborhoods. Today, the program presents more than 1,000 free, world-class cultural events to local parks across Chicago every year.

Chicago Ground Cover is an artist-designed open-air dance floor in Grant Park that hosts Chicago SummerDance, the largest

annual outdoor live music and dancing series in the United States. In 2011 the space is expanded to nearly 5,000 square feet, enabling thousands of visitors to enjoy free dance lessons by professional instructors in a variety of genres each year. The series has since grown to include events in neighborhood parks throughout the city in collaboration with *Night Out in the Parks*.

Image: Dan Peterman, *Chicago Ground Cover*, 1997, expanded 1999 and 2011.

Goal 2
Establish clear and transparent governmental practices

Public art is a collaborative process that requires input from artists, government agencies, community organizations, and residents. In its role, the city—with the Chicago Department of Cultural Affairs and Special Events (DCASE)—establishes procedures and processes to support public art. Feedback from the public during the development of this plan revealed that the city's public art permitting procedures should be clearer.

The following recommendations aim to increase transparency and effectiveness of these procedures to promote and incentivize the creation of public art:

Convene city and community stakeholders to advance a shared vision and ensure effective and strategic implementation of the public art program.

Identify points of contact in key city agencies and aldermanic offices to work in collaboration with DCASE to help the public art program function more smoothly and effectively.

Work with applicable city agencies to refine and improve public art permitting procedures.

Educate the public about the city's permitting procedures for public art.

Collaborate with city agencies to review procedures for art in the public right-of-way, reducing barriers for artists while maintaining public safety and notification requirements.

Goal 3
Expand resources to support the creation of public art throughout the city

The goal of this plan is to see that public art becomes a defining characteristic of every neighborhood in Chicago. This requires support from Chicago's public, private, and philanthropic communities, as current resources alone are not sufficient. Careful analysis of existing models and a willingness to explore new collaborative approaches are critical to ensuring the recommendations outlined in this plan are met.

The following recommendations explore a variety of public and private funding models that can generate additional revenue to support public art in many forms across Chicago's neighborhoods:

Implement strategies outlined in Goal 1 related to the Percent for Art ordinance to increase revenue.

Explore the benefits and feasibility of increasing the applicable Percent for Art ratio.

Review best practices and alternative funding models in other cities to identify new ways of supporting public art.

Organize an internal task force of city and sister agencies to identify grant and funding opportunities that will increase resources to support public art in neighborhoods.

Rally support from private entities, foundations, and individuals to create a "public art fund" that can support ambitious plans and groundbreaking public art projects.

Encourage arts organizations and funders to invest in Chicago's neighborhoods by expanding or establishing public art programs.

Spur investment in Chicago's parks and open spaces as centers for public art and creative activity across the city.

Encourage the private sector to embrace public art as a defining characteristic of Chicago's built environment and a valuable component of new building projects.

Promote artful design and inclusion of public art in all city infrastructure development, whether bridges, streetscapes, lighting, or other projects.

2013

Social practice artist Laurie Jo Reynolds's *Tamms Year Ten* project, involving the participation of former and currently incarcerated persons, results in the closure of the supermax facility at Tamms Correctional Center in southern Illinois, which is used to hold prisoners in solitary confinement.

Columbia College Chicago launches the Wabash Arts Corridor, where students and international mural artists transform the South Loop business district into one of the city's major cultural assets through street art. To date, nearly 40 murals have been created thanks to the initiative.

Image: RETNA, mural, 2014 (left), and Jacob Watts, *Moose Bubblegum Bubble,* 2014 (right). Credit: Jacob Chartoff.

2014

A Proximity of Consciousness: Art and Social Action, an exhibition organized by Mary Jane Jacob at the School of the Art Institute of Chicago, demonstrates the growing impact of artists who work for social change in the public sphere.

2015

The city's first Chicago Architecture Biennial is launched, an international platform for presenting groundbreaking projects and exhibitions and to advance Chicago's historic place as a site of architectural innovation.

Image: Norman Kelley, *Chicago: How Do You See?,* 2015. Credit: Chicago Architecture Biennial/ Nathan Keay.

One featured exhibit is *Color(ed) Theory*, in which visual artist and architect Amanda Williams paints and photographs houses slated

for demolition in West Englewood in order to bring attention to both the properties themselves and the issue of neighborhood vacancies.

Image: Amanda Williams, *Pink Oil Moisturizer, Color(ed) Theory series*, 2014. Credit: Amanda Williams.

Goal 4
Advance programs that support artists, neighborhoods, and the public good

Art and culture play an important role in fostering the conditions in which communities and people thrive. With public engagement at its core, artists' work can span across disciplines and — in collaboration with residents, city agencies, and community organizations — create projects that support and celebrate neighborhoods.

The following recommendations will develop and support a wide range of cultural programs and initiatives that will contribute to the health and vitality of Chicago's neighborhoods:

Embrace a broad definition of public art that includes the various ways art and culture engage with the public, including festivals, parades, and other social and community-based practices.

Support programs that activate civic and public spaces through temporary public art installations, events, performances, and happenings.

Develop or adapt grant programs to increase direct funding to artists and organizations that initiate new public art or preserve and amplify existing assets.

Encourage arts organizations to expand resources and programming in neighborhoods, including programs for youth development and inclusion.

Establish programs that engage artists to work with city agencies to develop more creative public art programs and solutions.

Promote collaborative programs to transform vacant and underutilized properties in neighborhoods with public art.

Goal 5
Strengthen the city's collection management systems

Chicago's collection of public art consists of more than 500 artworks in a variety of public spaces and municipal facilities, each with its own unique maintenance requirements and challenges. The city allocates a modest budget to support long-term care of these important civic assets. Conservation projects are prioritized based on need and available resources. Works that are not properly maintained can deteriorate and result in increased conservation costs.

The following recommendations will require additional resources for collection staff and management systems. This necessary investment will modernize the city's collection management systems, ensure timely maintenance, reduce costs, and preserve civic assets for generations to come:

Begin a comprehensive inventory of the city's public art collection to identify new assets and assess the condition of existing assets.

Develop clear collection management procedures for public art accessions, deaccessions, gifts, loans, and donations.

Improve systems for tracking and completing public art projects and their ongoing maintenance needs.

Implement new requirements for artists to prepare for long-term care of artworks as projects are developed.

Investigate shared responsibility models with city agencies that house artworks to develop plans for routine care and limit extraordinary maintenance issues.

2015

Theaster Gates opens the Stony Island Arts Bank in a renovated bank building in a once-thriving commercial corridor on the South Side. Purchased from the city for $1 and funded through the sale of Gates's work and the Rebuild Foundation, the facility is home to archival collections and gallery and performance spaces.

Image: Stony Island Arts Bank, 2015. Credit: Tom Harris © Hedrich Blessing, courtesy of Rebuild Foundation.

Image: Fo Wilson and Norman Teague, *Sounding Bronzeville*, 2015. Organized by Bronzeville Community

Development Partnership, Bronzeville.

The 606 trail system and park opens to the public in June. The project is commissioned as a public-private partnership between the City of Chicago, The Trust for Public Land, and the Chicago Park District with lead artist Frances Whitehead. The redesign of the former Bloomingdale rail line establishes a new model for public art and infrastructure planning that integrates artists and "arts thinking" as a core part of the program.

Image: The 606, 2015.

Goal 6
Support the work that artists and organizations do to create public art

The city recognizes that public art exists beyond government commissions. Support for spontaneous grassroots and hyperlocal expressions helps ensure that all Chicago residents have access to public art. In addition, the ability to develop and nurture relationships between artists and community-based organizations is essential to creating programs that are diverse and innovative.

The following recommendations are aimed at providing support for Chicago's broader public art ecology in order to encourage learning and collaboration between artists, local agencies, and organizations:

Create resource toolkits that guide artists and communities through the city's public art development and funding processes.

Support professional development and capacity building programs for artists and community organizations that create public art.

Establish a mechanism for commissioning agencies to collaboratively promote resources and opportunities for artists.

Design programs to address the needs of Special Service Areas and chambers of commerce to effectively plan and implement public art programs in neighborhoods.

Goal 7
Build awareness of and engagement with Chicago's public art

Chicago is fortunate to have a number of programs that enliven its streets, plazas, parks, transitways, and civic spaces with public art. These assets are woven into the fabric of the city's neighborhoods and provide sources of inspiration for both residents and visitors. Increasing opportunities for the public to experience these works through technology, public programs, and publications will build awareness and illuminate the value of public art in the city.

The following recommendations aim to increase public engagement and stewardship of the city's vast public art collection:

Build a public art website and expand mobile access to the city's public art collection to include a complete listing of projects and programs by local, state, federal, and sister agencies.

Create interactive and participatory educational content in the form of maps, tours, and guides that engage audiences.

Commission new artworks that reinterpret and reimagine existing or historic public artworks for new audiences.

Publish an annual report for the city's public art program that highlights the collaborative work of artists, residents, and city agencies.

Develop programs that directly support the work of individuals and organizations to preserve and protect the city's public art collection.

2016

The OVERRIDE billboard project is launched as a cutting-edge citywide public art initiative in partnership with EXPO Chicago. Integrated into the language of advertising and local familiar signage, OVERRIDE presents the opportunity for artists to intercept and push the boundaries of how visual culture is disseminated in

our increasingly image-based environment.

Image: Sanford Biggers, *Cheshire,* 2016.

2017

Mayor Rahm Emanuel and the Chicago Department of Cultural Affairs and Special Events designate 2017 the"Year of Public Art." The initiative features the 50x50 Neighborhood Arts Project, a public art festival, exhibitions, performances, tours, and more. Representing a $4 million investment in artist-led community projects, it results in the commissioning of more than 60 new public art projects throughout Chicago's neighborhoods.

The monumental scrim mural *Howlings* and the *Floating Museum,* among other works, inaugurate the first season of public art on the Chicago Riverwalk.

Image, left: Candida Alvarez, *Howlings*, 2017.

Image, right: Faheem Majeed, Jeremiah Hulsebos-Spoffard, Andrew Schachman, and Avery R. Young, *Floating Museum*, 2017.

In recognition of his influential work as a visual artist, Kerry James Marshall — whose signature style evokes the influence of history and the civil rights movement — is commissioned to design the first mural for the Chicago Cultural Center as part of the 2017 Year of Public Art.

In conjunction with Mayor Emanuel's One Summer Chicago program, the city also introduces a public art youth corps paid internship program for youth and young adults working on public art projects across the city.

Image: Yollocalli Arts Reach of the National Museum of Mexican Art, mural, 50x50 Neighborhood Arts Project, Corkery Elementary School in the 22nd Ward, 2017.

Image: in a Night Out at the Parks presentation for the Year of Public Art, artist Erica Mott and dance team perform *ELEMENTAL: Spectacles of Earth, Air and Water* at Palmisano Nature Park in the 11th Ward. Credit: Doris Jasper.

Public dialogue on the Balbo monument in Grant Park emerges as part of nationwide conversations on commemorative statues and the meaning and historical significance of public art.

The *Chicago Public Art Plan* is released at the Chicago Public Art Symposium, a convening of artists, scholars, community organizers, and public agencies to explore the intersecting values of their work and the future of public art in Chicago.

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Acknowledgments

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The cover of the *Chicago Public Art Plan* features images taken by visitors to Anish Kapoor's *Cloud Gate* in Millennium Park: (from top left) Emiliano Reale, Douglas Fox, Filippo Secchi, Jamie Wells, Fermin Gutierrez, and Muni Tam.

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Mayor Rahm Emanuel

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