

A Photo Album of Chicago Public Art

Detroit's Lively Public Art Scene

New Theaster Gates, Karl Wirsum, and Siblings Exhibits

New Art Examiner

The New Art Examiner is published by the New Art Association. The name "New Art Examiner" is a registered trademarks of the New Art Association. Copyright 2019 by New Art Association; all rights reserved. Authors retain the copyright to their essays.

Editor in Chief—Michel Ségard
Managing Editor—Tom Mullaney
Assistant Editor—Nathan Worcester
Design and Layout—Michel Ségard
Development Coordinator—Evan Carter

Contributing Editors: Evan Carter Bruce Thorn

Web Site:

www.newartexaminer.org

Cover Design: Michel Ségard

The New Art Examiner is indexed in: Art Bibliographies Modern, Art Full Text & Art Index Retrospective and Zetoc

Office:

5542 N. Paulina St., Chicago, IL 60640, USA.

Inquiries:

nae.segard@comcast.net

All Letters to the editor are printed. Send to: nae.segard@comcast.net

WANTED: WRITERS

The **New Art Examiner** is looking for writers interested in the visual arts in any major metropolitan area in the U.S. You would start with short reviews of exhibition in your area. Later, longer essays on contemporary visual art issues could be accepted.

Please send a sample of your writing (no more than a few pages) to:

Michel Ségard Editor-in-Chief New Art Examiner

at nae.segard@comcast.net

STATEMENT OF PURPOSE

The New Art Examiner is a publication whose purpose is to examine the definition and transmission of culture in our society; the decision-making processes within museums and schools and the agencies of patronage which determine the manner in which culture shall be transmitted; the value systems which presently influence the making of art as well as its study in exhibitions and books; and, in particular, the interaction of these factors with the visual art milieu.

EDITORIAL POLICY

As the *New Art Examiner* has consistently raised the issues of conflict of interest and censorship, we think it appropriate that we make clear to our readers the editorial policy we have evolved since our inception:

- **1.** No writer may review an exhibition originated or curated by a fellow faculty member or another employee, or any past or present student, from the institution in which they are currently employed. The *New Art Examiner* welcomes enthusiastic and sincere representation, so the editor can assign such an exhibition to other writers without the burden of conflict of interest.
- **2.** There shall be no editorial favor in response to the puchase of advertisements.
- **3.** The *New Art Examiner* welcomes all letters to the Editor and guarantees publishing. Very occasionally letters may be slightly edited for spelling or grammar or if the content is considered to be libellous.
- **4.** The *New Art Examiner* does not have an affiliation with any particular style or ideology or social commitment that may be expressed or represented in any art form. All political, ethical and social commentary is welcome. The *New Art Examiner* has actively sought diversity. All opinions are solely of the writer. This applies equally to editorial staff when they pen articles under their own name.
- **5.** The general mandate of the *New Art Examiner* is well defined in the statement of purpose above.

Contents

COVER IMAGE: Anish Kapoor, *Cloud Gate*, 2006. Millennium Park. Photo by Lauren Whitney.

Public Art: Old Models, New Forms



3 The Future of Chicago Public Art Forms

Stephanie Cristello, Allison Peters Quinn and Neysa Page-Lieberman share their thoughts on what future forms of public art will look like with PHILLIP BARCIO.



7 Different Entry Points to Art in the Public Realm

Five artists and art professionals tell PHILLIP BARCIO what their favorite work of Chicago public art is and offer entry points that can help viewers grasp their meaning.



11 Public Art's Share of Public Art Controversies

Public art is enjoying a moment of great popularity. However, public art has enjoyed a checkered history. TOM MULLANEY recounts five examples of less welcoming attitudes over the past 30 years in New York City.

K

14 Public Art and Architecture's Ideal Partnership

LAUREN WHITNEY ventured out to shoot notable examples of public art in Chicago. She found a baker's dozen of outstanding new and historical sculptures and murals.



18 Uplifting Sculpture Is All Around You: Chicago Sculpture Exhibit

There's public art all around us if we only look. TOM MULLANEY looks at the Chicago Sculpture Exhibit that has been placing works in city neighborhoods since 2002. We offer eight of the 54 examples of artist work from the 2018 selection.



21 The Once and Future City: Public Art in Detroit

NAE Detroit correspondent, K.A. LETTS, offers an historical account of the Motor City's welcoming attitude toward public art, from the James Scott Memorial Fountain and Diego Rivera's Detroit Industry Murals to ceramic murals in the city's People Mover rail stations.

1

Contents (continued)

Reviews



25 Theaster Gates: "Every Square Needs a Circle"

SARA ROUSE takes in the artist Theaster Gates' newest show at the Gray Warehouse. The show puts the artist as a sculptor first with material that creates evocative correlations between the history of art, black life and labor.



28 A Blueprint for Our Future Selves

Wrightwood 659 continues its exploration of architecture's role with social issues. "Dimensions of Citizenship," EVAN CARTER writes, offers proposals from distinguished firms on forging new citizenship models that go beyond the nation-state to save the environment.



31 Something New from a Hairy Who

REBECCA MEMOLI surveyed the latest exhibit by Karl Wirsum and found his latest work contains the bright colors and graphic lines that characterize his work. She found the pieces deeply cerebral and not particularly inviting.



33 "Andy Paczos: The Eye and the Hand"

NAE editor-in-chief, MICHEL SEGARD, finds the plein air practice of this artist, as well as his outdoor scenes fascinating, unsentimental and quite accessible.



35 Siblings Has a Kindling Feeling

NOA/H FIELDS reviews the group show at Siblings (formerly the Condo Association, one of Chicago's premier LGBTQ exhibition spaces). Curated by Stevie Hanley, the show was organized to launch their new name.

The Future of Chicago Public Art Forms

by Phillip Barcio

hat do you visualize when you read the phrase "Public Art"? A bronze statue of a man on a horse? A large-scale painting on the side of a building? A gargantuan, abstract form plopped in a downtown plaza?

Hundreds—perhaps thousands—of such works certainly reside in Chicago's public art collection. For generations, they have contributed to the understanding of the city's artistic legacy and what being a Chicagoan means in terms of civic identity.

Yet, a growing contingent of the city's diverse, eclectic contemporary public is starting to understand just how insufficient our city's somewhat limited historical approach to public art has been when it comes to fulfilling our complex cultural needs.

We are starting to grasp how every public aesthetic phenomenon influences the rollout of human culture. The sculpture in the park is public art, but so is the park itself. The mural on the side of the building is public art, but so is the building. The object created by the artist is public art, but so is the ethereal, performative act of its creation.

Architecture, fashion, billboards, traffic signs, protests, sounds, smells, the hard surfaces of sidewalks and streets—all of it activates our built world with meaning; all comes embedded with messages about who and what we, as a public, are, and what the character and purpose of our culture might be.

To capture more of the thoughts about what the future of Chicago public art might look like, I reached out to three visionaries working within the field: Stephanie Cristello, Allison Peters Quinn, and Neysa Page-Lieberman. All three work directly with artists, community members and civic leaders—though in distinctly different ways—to shape Chicago's public art landscape.

Their thoughts on how our city's public art infrastructure is evolving to meet the needs of an ever more enlightened and collaborative community confirm that we have a lot more than simply monuments and murals to look forward to in coming generations.

The Subversive Plant

Stephanie Cristello is founding the editor-in-chief THE SEEN, described as "Chicago's International Journal of Contemporary & Modern Art," and the artistic director of Expo Chicago. For the past four years, she has also served on the curatorial committee for a unique public art project called OVERRIDE.



Stephanie Cristello, Editor in Chief of *THE SEEN*.

"OVERRIDE is an ephemeral exhibition that's installed throughout the Chicago City Digital Network (CDN)," says Cristello.

CDN includes dozens of digital billboards placed in high-visibility locales along major traffic arteries around the city. Each billboard constantly flips through a series of advertising messages. The City of Chicago gets a certain number of flips on each billboard for their announcements.

"They've donated one of their flips to us," says Cristello. "So every 12 flips, we place an artwork on one of those digital billboards. We have a program of 10 to 15 artists per year who run on the CDN. This year the exhibition will run two weeks before EXPO and close two weeks after."

"What makes it unique is that a lot of these billboards are experienced from people's cars, when they're driving on the freeway," explains Cristello. "We interrupt the advertising, so it's unclear whether what you're seeing is an artwork, an experience, or an ad."

By appropriating a marketing medium and subverting it as a venue for a temporary aesthetic intervention, *OVERRIDE* blurs the boundary between advertising space, civic messaging, and public art. It challenges the expectations many members of the public have about how art intersects with their everyday life. Instead of having to go to where the art is, the art visits them in at an unexpected time and place. And instead of being proselytized to buy a service or product, viewers

receive an invitation to a moment of transcendence—a fleeting reminder that we are creatures of beauty, culture, complexity, and surprise.

"Last year we commissioned Theaster Gates to make an installation of images from his *Black Madonna* series," says Cristello. "The works were derived from the Johnson Publishing archives. The images come from an advertising language, and are all black and white, and really striking. So between these advertisements on the CDN, you would get an image that was intended for an ad, but it was just the image, without the advertising language."

Such uncanny visions fluttering before our eyes as we roll slowly by a billboard in bumper-to-bumper traffic engage us in an immediate critical analysis of the constructed environment—and also might empower some of us to start interrogating the meaning of what we see on other billboards.

"The artwork is supposed to serve as a provocation," says Cristello. "We received feedback that it was clear that something was different, that something was off. But I think we would all be a little misguided if we thought that everyone who's viewing these billboards somehow knows that what they're seeing is an artwork. The important thing for us is that it can operate on multiple levels. For viewers who are part of the art world, or for people who are not part of the art world, it gives the public a new kind of image that becomes part of their lexicon."

The Bean and the Bread

Allison Peters Quinn is the director of exhibition & residency programs at the Hyde Park Art Center (HPAC), which was founded in 1939, making it the oldest continuously operating alternative art space in the city. It also remains among the most innovative, particularly in the ways it mobilizes the methods and lessons of socially engaged art.



Allison Peters Quinn, Director of Exhibitions & Residency Programs, Hyde Park Art Center. Photo by Tony Smith.

"I think sculptures and murals are primarily what

people in Chicago think about when it comes to public art," says Quinn. "But the more productive moments are the ones that are more experiential. When I came back to Chicago in early 2000, I noticed this momentum of artists working through social networks to create their own art happenings open to the public. This felt very different from the art scene in New York, which is way more insular and market-driven."

Quinn recalls one weekend back in 2003 when a group of emerging artists took over a vacant lot in Humboldt Park and set up a sort of free art carnival. "It

Amanda Williams, *OVERRIDE* | A Billboard Project, curated by EXPO CHICAGO in partnership with the City of Chicago and the Department of Cultural Affairs and Special Events. Photo by Assaf Evron.





Amber Ginsburg and Joe Madrigal, $K[ne(e)\{a\}d]$. The Hyde Park Art Center, Chicago. Photo courtesy of the artists and Hyde Park Art Center.

was such an unassuming location for people to engage with art, which took the form of terrarium ice cream, an inflatable igloo, a Piggly Wiggly checkout counterturned-DJ booth," says Quinn. "That kind of encounter really brings people into the imaginative experience and expands their idea of what public art can be. Now, we have the genre of social practice art that locates artists' work in response to civic injustice and is strongly anchored in Chicago. Here at the Hyde Park Art Center, we open our five garage doors on the façade of the building so that artists can present art work that requires people to spontaneously interact with them and their work right there on the sidewalk."

One of Quinn's favorite such moments was when Chicago artist Amber Ginsburg performed her ongoing project, *K[ne(e){a}d]*, at HPAC.

"Ginsburg set up on the sidewalk and invited passersby to help her prepare bread as a way to discuss the history of cooking in relation to the ceramic tradition of making vessels," said Quinn. "We baked the bread in our kilns in the ceramic studio at the Art Center and then everyone ate the bread together. The people who stopped weren't expecting to encounter public art in this way. It gave them a chance to be part of a conversation."

The challenge, Quinn acknowledges, is that it is more difficult to find funding for socially engaged performance projects like $K[ne(e)\{a\}d]$. "It's about the

question of art and value," she says. "If it's something visible that culturally fits in with how we traditionally define art in museums—a painting, sculpture or photograph—it's easier for a public official to claim it as artwork. The material object is important for some officials, to be part of a permanent legacy, something lasting. It's more difficult to see the conversations or personal relationships started by a socially-engaged art project that exists in perpetuity."

Quinn points out, however, that we are seeing a shift in Chicago right now in terms of what types of public art we value.

"It takes a moment for funders to catch up with what artists are doing. But some Chicago-based funders are already there. The Joyce Foundation, for example, is seeing the necessity of artists working in conversation with the community through these situational works. They support the artists making the connections, rather than putting the weight on the actual object."

Furthermore, social practice public art allows artists to react immediately to constantly changing cultural concerns, making the work relevant to the public in real time.

"These sorts of works are ephemeral, but not everything can be the Picasso sculpture, or *The Bean*," says Quinn. "Both are what make this city great. We need *The Bean* and we need the bread. We need the combination."

Monuments to the Many



Neysa Page-Lieberman, Executive Director, Department of Exhibitions, Performance and Student Spaces, Columbia College Chicago. Photo by the author.

Quinn's insights into some politicians and major funders' need to create a lasting legacy suggest that, whatever trends emerge at the vanguard of public art, those old bronze monuments won't be going away any time soon. That does not mean, however, that future monuments have to resemble those of the past.

Neysa Page-Lieberman is executive director of the Department of Exhibitions, Performance and Student Spaces at Columbia College Chicago. She

is also the chief curator of the Wabash Arts Corridor which, since 2013, has steadily grown into one of the most substantial concentrations of large-scale public murals in the country. Initiated by Columbia College, the project enables students, faculty and staff to partner with local, national, and international artists, as well as property developers, business owners and civic leaders in a cooperative effort to transform their aesthetic environment.

Her experiences working on the Arts Corridor have taught Page-Lieberman crucial lessons about the need for collaboration when it comes to successfully instigating aesthetic public phenomena. Collaboration, she believes, is key to imagining what the future of public monuments will be.

"There's been a lot of talk about taking certain monuments down," she says. "We're taking down things that people say don't represent us. I'm interested in what goes up in their place."

Supplementing her efforts in Chicago, Page-Lieberman has also been working with Monument Lab, a Philadelphia-based group, which engages institutions and members of the public in exploratory conversations around how issues like history, collective memory, justice, and equity are expressed through public monuments and through the use of public space.

"Over two years, they set up five sites where they had a lead artist running community conversations and workshops," says Page-Lieberman. "They interviewed people, asking who and what they would like to see a monument to. Their surveys included asking people to draw out what they wanted to see. At the end, they produced a report consolidating the public's suggestions and presented it to the city. The dominant feedback: people are interested in seeing monuments to groups, not individuals. A lot of people drew pictures of people holding hands."

People today are resisting the idea of the hero, she explains. The myth that one person achieves something monumental and thus must be memorialized in metal or stone in some highly-trafficked public space does not ring true to contemporary viewers.

Page-Lieberman asks, "How many single people can we mount monuments for? No one does anything alone. We're interested more in monuments to groups, moments, and movements."

The thought of group monuments inspires me. Taking Page-Lieberman's idea along with the perspectives of Cristello and Quinn, I am inclined to believe we are living in a highly exciting time for Chicago public art—a time when members of the public are embracing their own agency to experiment with what kinds of aesthetic phenomena are manifest within the public realm.

Rather than bickering about the cost or the controversy around a public artwork or debating whether we "like it" or "get it," we might finally get around to more important things, like listening to each other's ideas about what defines our common culture; deciding for ourselves how our communal environment might look, sound and feel; expanding the definition of who and what the public is; and affirming the universal character and purpose of our built world.

Phillip Barcio is an art writer and fiction author whose work appears regularly in *Hyperallergic*, *IdeelArt*, *La Gazette Drouot* and the *New Art Examiner*. His fiction has appeared in *Space Squid* and the *Swamp Ape Review*. He has work forthcoming in *Western Humanities Review*.

Different Entry Points to Art in the Public Realm

by Phillip Barcio

about some favorite public aesthetic phenomenon that speaks to them for some special, perhaps deeply personal reason. Indeed, every public artwork offers the public which it serves a unique entry point into the aesthetic realm.

With its massive form and epic reflections, *Cloud Gate* by Anish Kapoor begs us to interact with it, and with each other, offering a whimsical entry point into public art as social instigator and perceptual challenger.

In a much different way, Alison Saar's *Monument to the Great Northern Migration* interrogates gentrified Bronzeville, inviting passersby to stop and investigate who this man with a suitcase is and providing an entry point into public art as a monument to shared history.

Meanwhile, *Daphne Garden* by Dessa Kirk, from its perch in the redesigned Northerly Island, chants a lyrical song of innocence and beauty, reclaiming the lakefront for nature and offering an entry point into public art as cultural compass.

To learn more about the different entry points to art in the public realm, I asked five artists and public art professionals in Chicago to name a favorite local public artwork that they believe offers the public a truly unique entry point into the aesthetic realm. Their answers surprised and delighted me and taught me much I did not know.

Mark Kelly, commissioner of the Department of Cultural Affairs and Special Events (DCASE) for the City of Chicago, has worked to broaden the definition of what public art can be since taking over the city's pub-

lic art program, increasing investments in street art, ethereal art projects, and performance-based works. Not surprisingly, Kelly had trouble narrowing down his choice of a favorite public artwork to just one.

"I love how we supported the Floating Museum's river assembly at the Riverwalk

Alison Saar, Monument to the Great Northern Migration, 1996, bronze. Located at Dr. Martin Luther King Jr. Dr. at 26th Street. (Photo by the author for the New Art Examiner.)

last year," says Kelly. "I also love how we've re-invigorated Taste of Chicago, bringing visual art and public art into a shared realm along with culinary arts. I also love [to] provide funding for performances as part of Night Out in the Parks. And we've just received a really exciting NEA grant for creative placemaking to help bring artists in to visualize the Maxwell Street Market as a living canvas. Maxwell Street is the longest continuously running open air market in the United States, and we are working hard to push it forward. We see it as one of the great Latinx assets of the city, where food, culture, and art come together."

Inherent in each of Kelly's examples is the notion of creating new settings, new forms, and new ways of connecting artists with the community. His ultimate choice for his favorite public art project in Chicago epitomizes those qualities.

"I guess I would pick the Arts in the Dark Halloween Parade of Artists, now in its fifth year," said Kelly. "It's a parade and a procession of Chicago's creative communities. In the mission statement it says[,] 'no waving politicians, and no sponsorships.' It's a spectacle of artists coming together celebrating what we are and what we believe in—one moment where all of the creative people come together to celebrate our common values. In Chicago, maybe we don't think of parades as public art, because most of them are totally lacking in artfulness, but if we were in New Orleans it would be a normal part of our lexicon. Let us also not forget that Leonardo da Vinci's day job for a long time was a spectacle maker, basically designing the parades of his time."





Dessa Kirk, *Daphne Garden*, 2004, scraps of discarded Cadillac cars, dimensions variable. Located at Northerly Island Park. (Photo by the author for the *New Art Examiner*.)

A much different kind of parade was the choice of Neysa Page-Lieberman, chief curator for the Wabash Arts Corridor. Her favorite Chicago public art project occurred on January 21, 2017, when the largest public art project in human history—the 2017 Women's March—unfolded across more than 600 separate rallies in 82 countries over the course of a single day.

What transformed the event from activism into art was the addition of a simple aesthetic device: a pink Pussyhat.

"I think the Pussyhat project for the Women's March was the most underrated yet successful public art project in the history of contemporary art," said Page-Lieberman. "There should be dissertations written about this, and all the different avenues it created for people to enter participatory art."

Those iconic pink waves seen in aerial pictures moving through the downtown Chicago streets, and

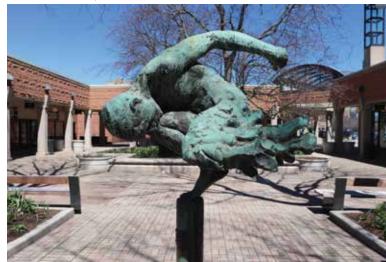
the streets of hundreds of other towns and cities, were the vision of artist and designer Jayna Zweiman and screenwriter Krista Suh. While Zweiman was recovering from an injury in 2016, she realized it would prevent her from attending the upcoming Women's March. She decided to knit a hat for Suh to wear, so at least she could be there in spirit. Then the two had the epiphany that there were surely countless others in a similar situation who had the time and ability to knit a hat but could not for whatever reason march. They shared the design for the Pussyhat and spread the word on social media, bringing together knitters and marchers and offering a way for those who could not be physically present at the march to participate through the hats they knitted.

"The majority of the people involved did not know they were part of a public art project," says Page-Lieberman. "I didn't even know until afterward. We thought we were part of camaraderie but didn't know it was part of a project that was highly planned out by artists who had thought about it from a variety of different angles. They had imagined this pink wave before it ever happened, and it captured the world."

Chicago artist Jessica Stockholder, who is internationally beloved for her avant-garde aesthetic interventions, which challenge people's understanding of their visual environment by creating three-dimensional pictures in space, surprised me by citing as one of her favorite Chicago public artworks a somewhat traditional bronze statue from 1961.

"I have cared a great deal about the sculptures in Chicago near where I live in Hyde Park, as they alter

Paul Granlund, *Jacob and the Angel II*, 1961, bronze. Located in the courtyard of the Hyde Park Shopping Center at East 55th Street and South Lake Park Avenue. (Photo by the author for the *New Art Examiner.*)





Mary Brogger, *Haymarket Memorial*, 2004, bronze. Located on Desplaines St. between Lake St. and Randolph St. (Photo by the author for the *New Art Examiner*.)

my experience of many days," said Stockholder. "The sculpture *Jacob and the Angel II* in the Hyde Park Shopping Center on 55th Street by Paul Granlund is, unfortunately, now in disrepair. When it is functioning, it is part of a fountain, and the sculpture very slowly turns in the plaza."

The sculpture is inspired by a story from the Book of Genesis, when the character Jacob is said to be wrestling with a man although he appears to be alone. It seems to imply that Jacob's struggle was an internal one—that he was wrestling with himself.

"It has a complicated, nuanced surface, which seems to function independently of the depiction it

serves, even as it draws one into the drama of the angel and Jacob," explained Stockholder. "Encountering this uncelebrated, gentle work in the neighborhood regularly opens up many channels of thought and feeling for me. The contrast between the sculpture and the buildings that surround it is marked, and the landscaping is full of care."

Chicago artist Yvette Mayorga selected not one public artwork, but a series of public murals that over time have come to offer transitional, evolving entry points for members of the public into the ever-changing communal aesthetic realm.

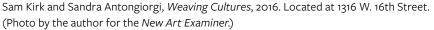
"I choose the murals of 16th Street in Pilsen because of the diversity in time, artists, and activism, and the way in which dialogue is naturally created amongst them," said Mayorga. "They change and are amended over time and reference current day politics amongst a history of murals that have a long standing in the community created by the community. Specifically, I connect with Sam Kirk's work, as it displays a variety of women, identifying/not identifying, individuals of different skin tones, ages and nationalities."

Mayorga pointed out how public art automatically functions on a social and political level, by presenting images of who and what is deemed to be important to the culture that embraces the work.

"I chose Sam's mural because of the importance of representation and visibility of womxn in public art, especially in murals, which is often lacking," said Mayorga. "Her image is inspiring and serves as a ratification of the presence of womxn. It serves as a visual reminder of a rewriting of history through a public platform."

Nathan Mason, curator of exhibits and public art for DCASE, said he believes the *Haymarket Memorial* by Mary Brogger offers a unique entry point into public art as historical marker, because of the way it remains open, so members of the public who may have opposing views can encounter a fuller picture of the violent labor protest memorialized in the work.

"In tackling the very difficult question of how to memorialize the events and actions of the Haymarket







Claes Oldenburg, Batcolumn, 1977, Steel and aluminum painted with polyurethane enamel, 96 ft. 8 in. H x 9 ft. 9 in. Diameter, on 4' x 10' base, located at the Harold Washington Social Security Center, 600 West Madison Street. (Photo by the author for the New Art Examiner.)

incident, Mary created an open-ended monument that allows people with very different views on the Haymarket legacy to feel included and respected by the monument," said Mason. "In the final selection panel conversation of the commissioning process, a labor historian who had long advocated for a straight forward narrative monument assessed Mary's proposal this way: 'I started this process thinking we needed a monument which told the story. However, telling the story isn't the issue. This sculpture communicates the living spirit of the Haymarket and that is what we need."

Each of these answers offers something distinctly unique—a personal insight into the myriad entry points that exist, through which we can interact with, and become inspired by, public art.

Whatever our viewpoint is towards public art in general, it is clear that there is no singular method that we are required to undertake when encountering aesthetic phenomena in the public realm. Some public artworks may help us discover new ways of seeing; others may memorialize something in our past; some may point us towards the possible futures; others may challenge our way of thinking; some of the best, for many of us, help us simply be.

Phillip Barcio is an art writer and fiction author whose work appears regularly in *Hyperallergic*, *IdeelArt*, *La Gazette Drouot* and the *New Art Examiner*. His fiction has appeared in *Space Squid* and the *Swamp Ape Review*. He has work forthcoming in *Western Humanities Review*.



MadC, *The 1000 Wall*, 2018, 1326 S. Michigan. (Photo by the author for the *New Art Examiner.*)

Public Art's Share of Public Controversy

by Tom Mullaney

Public art is currently enjoying a revitalizing moment. City leaders nationwide are coming to see public art as a vital civic amenity fulfilling many roles. Such art provides a way for people to connect with a place, offers a visual tool for promoting civic dialogue and understanding other cultures, gives a city a visual identity, humanizes the built environment and enlivens public spaces.

Our nation's parks and public spaces are filled with countless war memorials and busts of civic leaders or famous artists. However, a burst of new thinking and new forms has entered the public art realm in the last 20 years. A defining moment in Chicago's history arrived with the 2006 completion of Anish Kapoor's *Cloud Gate* (aka The Bean) and the 2004 unveiling of Jaume Plensa's Crown Fountain, both in Millennium Park.

People were transfixed by the ingenuity of both artistic expressions. *Cloud Gate* gave Chicago a defining signifier of the city, while

Crown Fountain offered a new take on what a fountain can be.

Another boost to a renewed public art awareness has been artists' increased interest in working in the genre. An impressive program that works with artists to commission site-specific public art exists at Madison Square Park Conservancy in New York City. Brooke Kamin Rapaport, Deputy Director and Senior Curator of Madison Square Art, says, "Many distinguished artists want to work in the public realm. It gives them a chance to push materials, experiment with scale and provide access to new viewers. The public's role in public art is essential to the artist."

Madison Square Park's most recent installation was a work by sculptor Arlene Shechet. A new work by artist Leonardo Drew will replace Shechet's and debut in June of 2019.

However, while few seem to have an unkind word to say about public art these days, the issue has generated its share of public controversy as recently as in 2017, in a story involving the internationally recognized artist Ai Weiwei.



Ai Weiwei, *Good Fences Make Good Neighbors*, 2017, Jason Wyche/Public Art Fund.

"Public space in urban centers can be contentious because there simply isn't enough of it," says Rapaport. City residents feel proprietary about space in their proverbial living room. The public also wants to be consulted when city agencies decide to plop a questionable new work in their neighborhood. Any art that would not provoke negative reaction in a museum is fair game when it appears outside gallery walls. Public art often collides with the imprecise nature of public taste.

Bob Lynch, former president of Americans for the Arts, a nonprofit that oversees public arts programs nationwide, has said that intense public opposition to such artworks seldom involves arguing about their looks but more extraneous issues such as location, durability, safety, and effect on property values and traffic patterns.

The recent past contains five examples that illustrate the fierce opposition that public art can incite. All took place in New York City, the nation's art capital.

During the late seventies, the federal government's Arts in Architecture program commissioned sculptor



Richard Serra, Tilted Arc, 1981, Federal Plaza in Lower Manhattan. Artspace.

Richard Serra to produce a work. The result, finished in 1981: a 120-foot wall of curving steel meant to move with the viewer, changing both a walker's perception of the sculpture and the environment.

The work sparked outrage. *Tilted Arc* was highly criticized for disrupting pedestrian traffic around Foley Federal Plaza in New York. Serra claimed his rights as an artist were being violated, but a trial determined that the work be removed. The sculpture raised issues of funding for public art projects and how far artistic expression can go in an artwork made for a public space.

Five years later, Keith Haring was arrested for erecting an unauthorized mural on a city park wall in New York. The mural, "Crack is Wack", is probably Haring's best-known work and, according to the Huffington Post, could now be considered the city's most famous mural. However, at the time, Haring's work was seen as unlawful graffiti.

When the husband/wife artist duo, Christo and Jeanne-Claude, installed 7,503 orange gates along 23 miles in New York's Central Park in 2005, it marked the end of a 26-year struggle with city agencies to gain a license for their artistic vision. The city was totally against the project when Christo proposed it in 1979.

Lilly Tuttle, curator at the Museum of the City of New York, characterized the Park Department's objection in a 2017 *New York Post* article: "There was a feeling among city leaders ...that it would be too much of a strain on the park to install a work of this scale and ambition, that it would bring damage to the park. Other critics believed *The Gates* would detract from Central Park's landscape."

Christo's luck changed when Michael Bloomberg, a fan of public art, became mayor. *The Gates* was finally approved. The work was a major critical success and brought over 4 million visitors to view the installation.

Two examples from the current decade show that public outrage is not a thing of the past. In 2012, Japanese artist Tatzu Nishi, known for work that inverts public and private space, was invited by the Public Art Fund to transform a city landmark. Nishi chose the marble statue of Christopher Columbus, perched atop a 27.5-foot granite

'People Wash' or strolling through Christo and Jean-Claude, *The Gates*. Central Park: New York City, February 22, 2005. Photo by Babette Babich.





Keith Haring, Crack is Wack, 1986, handball court at 128th Street and 2nd Avenue, New York. Source: PublicDelivery.org

column in Columbus Circle, as the site for his first New York project.

Nishi proposed having the Columbus statue standing inside a fully-furnished living room. Visitors would climb six flights of stairs and stand on a square platform that Nishi constructed around the sculpture, equipped with modern furniture and pink wallpaper.

Such a proposal raised the ire of a number of Italian-American leaders. They argued that Nishi was disrespecting Columbus' statue and that it wouldn't be visible to the public during the city's Columbus Day Parade. The art community and the Italian group battled on television over the piece's merits. Yet, all the opposition only generated wider public interest and, by the time the installation closed, it had drawn over 100,000 visitors. The Public Art Fund had to issue timed tickets to control the lines of people wanting to climb the statue.

The most recent brouhaha occurred less than two years ago and centered around Chinese artist and dissident, Ai Weiwei. His citywide installation of more than 300 artworks, *Good Fences Make Good Neighbors* (referencing Robert Frost's poem) provoked comments

that one work resembled "a prison cell" while another city resident called Ai a "shit artist."

Ai wanted to erect his pro-immigration installation to raise public awareness of the issue. Yet his wish to place the structure within the open space of Washington Square Park's iconic arch drew the opposition of the Washington Square Association which viewed the arch as "a work of art in itself" and objected to Ai's "politiciz[ing]" the arch.

The citywide exhibition went on as planned. It marked the 50-year anniversary of public art in New York that began in 1967 when the city moved to expand its war memorials, relief sculptures and murals with more contemporary, cutting-edge forms.

The conflict between public artists and their critics is a long-standing war of wills. History is replete with numerous examples of fierce opposition to what are now seen as masterworks such as the Eiffel Tower and Rodin's famed statue of Balzac. Thus, if history teaches anything, it is that the art often outlives the public *Sturm und Drang* it ignites.

Tom Mullaney is the New Art Examiner's managing editor.

Public Art and Architecture's Ideal Partnership

by Lauren Whitney



Pablo Picasso, Chicago Picasso, 1967, Daley Plaza.

Jaume Plensa, Crown Fountain, 2004, Millennium Park.

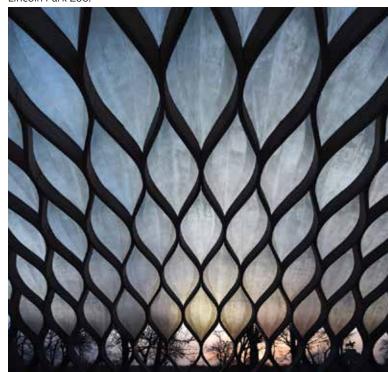


It was an early Saturday morning, just before the sunrise and crowds fell upon Chicago. A woman had come all the way from Iceland to photograph *Cloud Gate* (see cover image). I often think about what this installation means to the people that visit. It is a site that is frequently overrun with the selfie crowd, and the same shots—app filters aside—are constantly recycled on social media.

But many people have a deeper appreciation for *Cloud Gate*. And the common thread for visitors is wanting a fulfilling experience in their lives. For some, this means simply visiting a site to check a proverbial box. For others, seeing something in-person is the best way to understand and to develop a personal and unique interpretation of that object's importance. This is why some people go to great lengths to visit *Cloud Gate* and other public art pieces.

As someone who identifies first as an architectural photographer, photographing, documenting, and researching public art are critical for me. This curiosity began in 1999 while observing the Cows on Parade show in Chicago. However, I discovered an urgency to document public art when learning of Sachio Yamashita's murals throughout Chicago. The murals are unfortunately gone, and few photographs exist. It was at that moment that photographing public art became

Studio Gang Architects, *Peoples Gas Education Pavilion*, 2010, Lincoln Park Zoo.



just as important as the architecture that surrounds them.

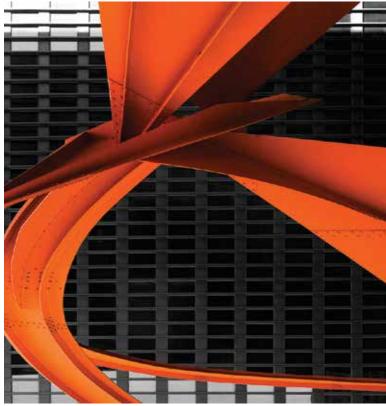
I also have long been fascinated by the 1893 World's Columbian Exposition, also held in Chicago. The fair introduced new concepts on how architecture and art could collaborate, along with many other new inventions and purposes.

Alexander Calder's *Flamingo*—a favorite of mine—is an example of the ideal relationship between public art and architecture. The perfectly placed stabile is surrounded by three Ludwig Mies van der Rohe-designed buildings of different proportions. The relationship between the installation and buildings is harmonious and iconic. I took an absurd number of images of the *Flamingo*; the shots vary significantly, yet I still have the urge to reshoot it whenever I have a chance.

I encourage you to visit the installations/works in this portfolio and create your own personal experiences.

All photos by Lauren Whitney.

A Chicagoland native, Lauren Whitney has been a freelance architectural photographer since 2009. Photographing architecture is not just her passion, but also her purpose and responsibility. www.laurenwhitneyphotography.com



Alexander Calder, Flamingo, 1974, Federal Plaza.



Jerkface and Owen Dippie, Robin Williams, 2018, 2047 N. Milwaukee Ave.



Victor Ving and Lisa Beggs, *Greetings from Chicago*, 2015, 2226 N. Milwaukee Ave.



Joan Miró, *Miró's Chicago*, 1981, Brunswick Plaza.



Magdalena Abakanowicz, *Agora*, 2006, Grant Park.







Left: N ever 2501, *The Buckingham*, 2015, 59 E. Van Buren St. Right: Marc Chagall, *The Four Seasons*, 1974, 10 S Dearborn St.





Kerry James Marshall, *Rushmore*, 2017, Chicago Cultural Center Garland Court.

Lorado Taft, *Fountain of the Great Lakes*, 1913, Art Institute of Chicago South Stanley McCormick Memorial Court.



NEW ART EXAMINER NEW ART EXAMINER

Uplifting Sculpture Is All Around You: Chicago Sculpture Exhibit

by Tom Mullaney

hicago's famed public art collection numbers more than 500 artworks and includes such iconic works in the Loop as Picasso's untitled sculpture in Daley Plaza, Marc Chagall's *Four Seasons* mural in Chase Tower Plaza, and Anish Kapoor's *Cloud Gate* (The Bean) in Millennium Park.

But another, lesser-known art show is on display, year-round, that you can see if your keep your eyes peeled. Walk by 1425 North Damen Avenue and you'll see Andrew Arvanates' playful sculpture, *Seeking Shelter*. Or at 1047 West Irving Park Road, you'll encounter Pamela Reithmeier's delightful *Kaleidoscope*. You also shouldn't miss Peter Gray's *Flapjacks* at 1347 West Erie Street.

These are three of the 54 works in the Chicago Sculpture Exhibit's (CSE's) 2018 exhibition. The organization was created by Alderman Vi Daley of the 43rd Ward—now retired—and mounted its first show of eight sculptures in 2002. 44th Ward Alderman Tom Tunney added Lakeview participation in 2008, nearly doubling the number of sculptures on display. CSE has placed roughly 400 works around the city over the course of its history.

The group's mission? "To bring art to the neighborhoods." CSE exhibits large-scale public artworks, each

of which appears for a limited time. The artists and works change every year. Barbara Guttmann, executive director of CSE, says residents should consider CSE as "a museum without walls, in the neighborhood. Neighbors can encounter art on their way to the dry cleaners, the train, while walking a dog or going for a run."

CSE issues a "Call for Artists" each year, and many of this year's artists have appeared multiple times. The selection is by a jury of neighborhood sponsors (who pay the program's cost) and art scene guests. Selected artists receive a \$3,500 stipend for a one-year display of their sculpture.

An installation of 58 works by the 2019 chosen artists will occur in May and remain on view through October. A kickoff party at Sedgwick Studio with artists, sponsors, family, friends and the public is scheduled for June 28. For a list of 2018 artists and the locations of their works, go to http://www.chicagosculptureexhibit.org/category/2018/.

All photos courtesy of Chicago Sculpture Exhibit.

Tom Mullaney is the Managing Editor of the New Art Examiner.

Jorge Leyva,
Weighing of the
Scale of Nature,
Powder-coated Steel.
Location: 5602 W.
Foster Ave..







Left: Pamela Reithmeier, Kaleidoscope, Steel and Paint. Location: Ann Sather Garden, 1047 W. Irving Park Rd.

Right: Andrew Arvanetes, Seeking Shelter, Aluminum. Location: Wicker Park, 1425 N. Damen Ave.





Left: Jacob Burmood, *Depth of Form*, Aluminum. Location: 1923 N. Western Ave.

Right: Michael Young, *Birds of a Feather*, Stainless Steel. Location: 1307 N. State St.

Right: Jim Gallucci, *Tumble Arch I*, Aluminum Tubing with Paint. Location: 2751 N. Inner Lake Shore Drive.

Lower Left: Robert Pulley, *Cascade*, Stoneware Clay and Steel Armature. Location: 829 W. Wellington St.

Lower Right: Peter Gray, Flapjacks, Welded Steel with Tree Trunk Slice. Location: 1347 W. Erie St.







The Once and Future City: Public Art in Detroit

by K.A. Letts

The city of Detroit is awash in public art. From the Calder, Rodin and Arp sculptures that ring the Detroit Institute of Art (DIA) to the Dabls Mbad African Bead Museum on Grand River to the contemporary, graffiti-inflected murals in Eastern Market, public artworks are strewn across the city like so much confetti after a ticker tape parade. How can it be that a city facing financial challenges, having only recently emerged from bankruptcy, publicly hosts such a vast and ever-increasing variety of visual media?

My guess is that the answer lies in the historic openness of Detroit's people to diverse means of expression and their libertarian attitude when it comes to raising money for the arts. It seems anyone who can scrape together a few dollars (or even no dollars) and can find a willing artist—of which there is no shortage—can dip their aesthetic oar into the cultural river of Detroit's ongoing visual narrative.

It has always been thus: the handsome 1903 bronze statue of Hazen Stuart Pingree, 4-time governor of Michigan, twice Mayor of Detroit (and a populist back when that was a good thing) was gifted to the city by voluntary donations from the citizens of Michigan. By telling contrast, the lovely 1925 James Scott Memorial Fountain on Belle Isle, commemorating a rascally and unpopular real estate developer, was donated by... himself.

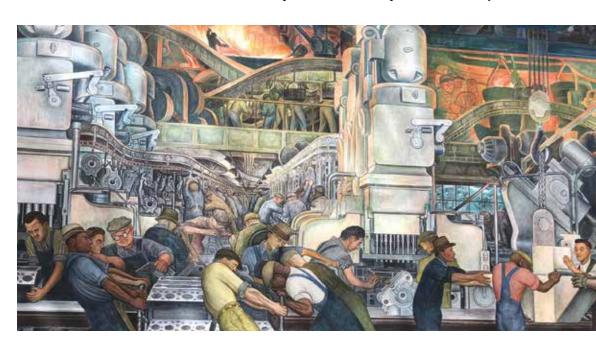
Diego Rivera, *Detroit Industry Murals* (detail), 1932–33. Detroit Institute of Arts.

Detroit's Changing Self-Image

Public art in Detroit throughout its early growth during the 19th and early 20th century was typical of its time: representational images of the rich and notable, with women represented only in allegory and ethnic minorities seldom or not at all. All of that changed in 1932 with the arrival in Detroit of Mexican artist Diego Rivera. With funding from Edsel Ford, the Marxist muralist was commissioned to paint a vast, 27-panel fresco extolling America's manufacturing in general and the auto industry in particular.

Ford got his money's worth: the *Detroit Industry Murals*, which are still on permanent display at the DIA, are generally acknowledged to be some of Rivera's most successful public art works. The mural cycle celebrated the heroic worker; suddenly an ethnically diverse group of factory laborers was front and center, expressing the dynamism and energy of the common man (Unfortunately, Rivera's depiction of assembly line workers was more aspirational than descriptive—during the time he worked on the mural, the factory population was exclusively white.)

Large female figures ranging around the upper registers of the composition are allegorical, as usual, but a few actual working women are represented in a couple of small side panels, in their jobs as





Marshall Fredericks, Spirit of Detroit, 1958.

upholsterers and laboratory assistants. The murals were well received by the public upon completion and remain broadly popular, though the irony of a public artwork painted by a communist at the behest of a capitalist also remains apparent.

The 1940s and 1950s were a time of peak prosperity for Detroit. The public art of the time reflects that confidence and optimism. Abundant factory jobs attracted a vast new population, many of them African Americans from the south looking for economic and social opportunity. By 1960, the city was the wealthiest city per capita in the United States. A constantly rising standard of living allowed the city's leaders to ignore festering issues of social justice within the minority population.

It was during this period of affluence and security that one of Detroit's best-known images was commissioned. In 1955, the 26-foot *Spirit of Detroit* was commissioned to be created by a locally prominent sculptor, Marshall Fredericks. At the time, it was the biggest bronze statue to be cast since the Renaissance. Created in a muscular post-art deco style, the green patinaed male figure seems to float. It holds a gilt bronze sphere representing a deity in one hand and a family group representing humanity in the other. The *Spirit of Detroit*, in this idealized telling, represents a

city that has come into its own—exuberant, idealistic and forward-thinking.

Detroit's golden age subsided during the '60s and '70s into a period of diminished economic opportunity, as the great auto factories began to leave the city for open tracts of land outside its borders, taking their tax revenues with them. White flight and disinvestment exacerbated the municipality's structural problems.

Public Art in Spite of Everything

In spite of the tightening local economy and Detroit's growing socio-political troubles, Detroit's then-mayor, Coleman Young, managed to get the Detroit People Mover built and operating during the 1980s. The unfairly reviled rail line was meant to be the beginning of a large regional transit system, which never materialized due to waning federal interest in mass transit. But in a rare instance when Detroit actually funded its art through government, distinguished public artworks were commissioned and installed in all the line's stations. At each of the thirteen stops, artists with national reputations, such as Joyce Kozloff and Gerome Kamrowski were represented, along with impressive local talents like Charles McGee and Tom Phardel. The People Mover is still in operation and offers a free tour of significant contemporary art to its riders for the price of a 75-cent ticket.

Joyce Kozloff, Ceramic wall mural detail, 1987, Financial Station, Detroit People Mover.





Gerome Kamrowski, Voyage, Venetian Glass Mural, 1987, Detroit People Mover Joe Louis Arena Station.

Paradoxically, as Detroit's troubles deepened, public art continued to be produced at a healthy clip. Between 1980 and 2011, when Detroit declared bankruptcy, major public landmarks like Monument to Joe Louis (better known as The Fist) by Robert Graham, the International Memorial to the Underground Railroad by Ed Dwight and Detroit Deliquescence by John Chamberlain continued to tell the city's story, now in a defiant minor key.

Proving once again that the more things change, the more they stay the same, the post-bankruptcy public art scene in Detroit continues to mutate and grow. Individual and foundation funding for public art is robust. At the very top, corporate donors Jennifer and Dan Gilbert, Detroit's Medicis, continually fund a dizzying variety of public art works and art spaces. The public arts strategy of the Gilberts seems to be motivated by a combination of civic pride and savvy leveraging of public art to support their redevelopment of downtown real estate.

In cooperation with the Library Street Collective, a downtown art space specializing in graffiti artists, the Gilberts, through their real estate company, Bedrock Detroit, commissioned The Belt, a once-derelict alley that has been redeveloped into a 24-hour outdoor art gallery. With works by Tiff Massey, Faile, Vhils and Nina Chanel Abney, The Belt is a favorite destination for photo shoots by fashion and wedding photographers and seems to be crowded at all hours of the day and night, weather permitting. Next door, The Z, a 10-story Bedrock-owned parking structure, features walls covered inside and out with murals painted by a global roster of 27 graffiti artists. Most recently, a popup gallery adjacent to The Belt has opened, dedicated to showcasing the work of Cranbrook Art Academy graduates who have elected to remain in Detroit to live and work.

A recent public art trend in post-bankruptcy Detroit is the introduction of experiential, time-based art events. A good example is the Kresge Foundation-funded DLECTRICITY, a two-day festival of contemporary public art featuring large scale video and still projections that illuminated a mile-long stretch near the DIA in the fall of 2017. Once again, the Gilberts have been in the forefront of this movement. In collaboration with Library Street Collective, they recently commissioned

WC Bevan, *Eggsploitation*, 2017, Murals in the Market.





Cass Gilbert and Herbert Adams, James Scott Memorial Fountain, 1925. Belle Isle Park, Detroit, Michigan.

The Beach Detroit, an interactive public art installation created by the New York design firm Snarkitecture and installed only last month, for a limited time, in a Bedrock-owned building on Woodward Avenue.

It isn't, of course, a beach. Visitors are invited to enter and explore the surreal seascape, an all-white ocean of plastic balls, punctuated by visual cues suggesting the seaside: deck chairs, umbrellas and lifeguard stations, though there's no sand or water.

Public Art at All Levels

Public art is bubbling up from the grass roots too. Like many cities recovering from urban decay, Detroit is a hotbed of activity for muralists. One of Detroit's most prolific and visible street artists, WC Bevan, describes his entry into the public art scene here as an organic process that began with painting a few murals for free. "I painted three murals before I got paid for any of them," he says. "The first one was at the Lincoln Street Art Park. [But] True Meridian was the money spot because of the location." Bevan had noticed that Megan McConnell, the proprietor of Salt & Cedar Letterpress, had painted a large, highly visible wall white. "I noticed it was there and I reached out and said 'Hey, that's a really great wall and I'd be interested in painting it and I have 88 cans of black paint...' We came up with the concept of True Meridian which was just a fun thing to paint. Eastern Market bought us a lift and I got to work... After that, things started happening. For the past two years I've been living off my art."

Bevan and his fellow muralists have made their peace with the city, which initially had been hostile to paintings on public walls, being unable, apparently, to distinguish between commissioned works of art and blight. Building owners who had given permission to artists—or even paid them—to paint on their buildings often found they had been ticketed for creating a civic eyesore. The ill-conceived arrest and prosecution of internationally known street artist Shepard Fairey for unauthorized tagging brought some unwelcome attention to Detroit, and the city (having now concluded that it should join what it can't beat) has inaugurated the Blight Abatement Artist Residency program to commission murals for spots that are frequent targets of illegal graffiti. Bevan expects to execute murals for the program this summer.

When asked to name his favorite work of public art in Detroit, Bevan chose Hamtramck Disneyland, a recent addition to the thriving genre of public outsider art in the city. This teetering, two-story assemblage of hand-carved and found objects, spanning two back yards in the Hamtramck neighborhood, had been under construction for over 30 years by a retired Ukrainian auto worker, Dmytro Szylak. Upon his death in 2015, the site was acquired by Hatch Art, a nearby arts non-profit. The folk-art landmark is under renovation and recently began operating an artists' residency on the site.

As befits a city in flux, Detroit's public art right now is more provisional, entrepreneurial and ephemeral than it has been in more turbulent times, leaving room for alternative voices and methods. The city has always told its story collaboratively, and the job, going forward, is to decide collectively what to remember and what to forget as the city continues to change.

K.A. Letts is a working artist (kalettsart.com) and art blogger (rustbeltarts.com). She has shown her paintings and drawings in galleries and museums in Toledo, Detroit, Chicago and New York. She writes frequently about art in the Detroit area.

REVIEWS

Theaster Gates: "Every Square Needs a Circle" Gray Warehouse, Chicago

Theaster Gates' new show at the Gray Warehouse, "Every Square Needs a Circle," brings together two blue-chip presences on the local art scene. Gates, an art world juggernaut, is showing in his hometown on the heels of recent exhibitions at Fondazione Prada, Palais de Tokyo, and Kunstmuseum Basel. It feels like anything should be possible at this moment and at this level for Gates, who is now represented on all fronts by Richard Gray, Regen Projects, White Cube, and Gagosian.

"Every Square Needs a Circle" seems like it should reflect exactly what the artist wants at this point in his career because, if not now, when? If not here, where? Gates is using this show to give us the breadth of his object-making and refocus our attention in a divergent practice.

In Chicago and now internationally, Gates's reputation and his cultivated brand precede him, creating an expectation that the work will be restorative. The viewer familiar with Gates may expect that somehow

Theaster Gates, Mama's Milk, 2018. Metal and light. Image courtesy of Richard Gray Gallery





Theaster Gates, *Every Square*, 2019. Mixed Media, Image courtesy of Richard Gray Gallery.

the materials themselves will contain in them the dynamism of Gates' performative presence, if not his oeuvre, which encompasses social practice and economy-building. Walking into the show, I wondered, what is the breaking point of a single image or object under the weight of the artist's celebrity career, which thrives on constantly renegotiating and redeploying its value?

The exhibition doesn't disappoint, functioning as a broad sampling of recent projects that have debuted internationally. The pressure is placed on the material to create evocative correlations between the histories of art, black life and labor against the backdrop of the city.

The individual objects are mesmerizing, particularly the centerpieces around which the show is arranged: a suspended neon sign, *Mama's Milk*, and the altarlike *Every Square* captivate the room. Entering the main hall, we're lured by a glowing, suspended Rothschild Liquors sign that has been adapted to include an additional blue script reading "Mama's Milk." The buzz and slight flicker of the neon, hung at eye level from the lofted ceiling, activate the air with light, heat, and anxiety. The sign is entrancing but looms in the background as you walk through the exhibition. It is a tangible artifact that mentally situates us in Chicago and its history. That decision anchors a show that

could feel like a scattered catalog of recent works, reconnecting it to place.

In the middle of the exhibition sits a monumental sculpture that feels like an altar or a stage—a metal framed platform that has stairs leading to a hollow grid. It is punctuated with sculptures made of found objects, wood, and clay that bring to mind Gates' recent exhibition, "Amalgam," in Paris. Walking over and over in a circle around *Every Square*, the heart of the show, I wonder: what does it mean to presume that an object can have transformative power in the way Gates's objects are assumed to perform?

Most art practices aren't expected to carry the weight of social responsibility, but what does it mean that we expect Gates' work to be redemptive, replenishing—to have the same type of power every time? In a practice that is continuously repositioning itself to facilitate, to grow, to absorb, what place do objects hold?

Gray's press release points to Gates' ongoing mining of the legacy of W. E. B. Du Bois and a small Agnes Martin painting, *Little Sister*, as catalysts and reference points for his visual research. The connection between the two creates an echo. Gates' artwork melds the formal and material modernisms of Martin's grid with Du Bois's data portraits, made for the 1900 Paris Exposition, that sought to picture the lives of Black Americans using ingenious and unusual graphs that read like paintings ahead of their time.

But here, the artist riffs materially. You can see Agnes Martin's *Little Sister* in the structure of *Every Square* and even in the title of the show, as Martin's painting is a modest ink grid with round copper nails that punctuate each square. Du Bois's data portraits are reimagined in neon in the works *Progress Mill* and *Slaves, Ex Slaves*, where the image is foregrounded and stripped of descriptive text. In both, the title links the works back to the DuBoisian meaning. The grid and diagram here take on many connotations—formally, as a means of support, of constraint, a ground; conceptually, as it applies to people's lives or the scale of the city, it is something lived with, to be interrupted or reimagined.

The works that sit in the periphery reinforce these interests and modes of working. A bronze statue from Gates' *Black Madonna* series is enclosed in metal fencing looking out onto the show toward three tar paintings in the back of the gallery. These bring to mind religious triptychs and speak to the artist's father's career as a roofer in Chicago.

Two Circles, an installation of linen-bound Artforum magazines on a sleek shelf, is the last work that I linger with as I exit. Gates's own words are embossed on the spines of the volumes, letting the set read as a poem. It is a moment where the convergence of his interest in the apparatus of the art world, design, and history all serve his own words, and it feels like the most concise and understated work in the exhibition.

Theaster Gates, (from left) *Highway with Mountain, Black Rainbow, Arc*, 2019. Rubber, tar and wood. Photo courtesy of Richard Gray Gallery.

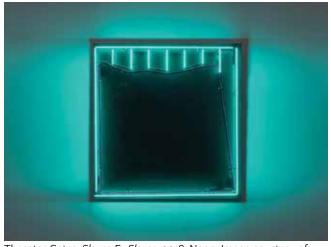


"Every Square Needs a Circle" is the conscious tailoring of a larger-than-life persona into a show that puts the artist as a sculptor first. The artist is quoted in the gallery's press release saying, "the work is not about a social mission—it is about sculpture and how things I believe in manifest through the material world." By now, Gates is solidly in art's canon and will remain a significant artist in Chicago and internationally. This hometown show reiterates how the artist sees himself among the many parts we see him play and reminds us that the objects are meaningful in their own right.

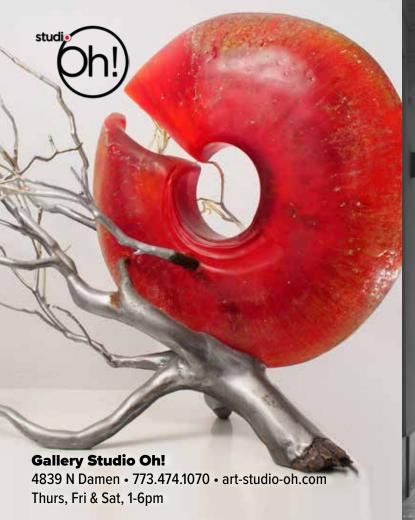
Sara Rouse

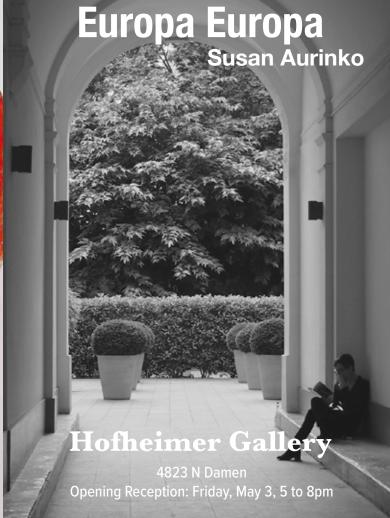
"Every Square Needs a Circle" is on view through June 29 at Gray Warehouse, 2044 W Carroll Ave, Chicago, IL 60612.

Sara Rouse is an artist and writer living and working in Chicago, IL. She received her B.F.A from the University of Tennessee at Chattanooga in 2012 and her M.F.A. from the University of Chicago in 2015. Follow her work at www.sararouse.com and on Instagram @sararouse.



Theaster Gates, *Slaves Ex Slaves*, 2018, Neon. Image courtesy of Richard Gray Gallery.





A Blueprint for our Future Selves Wrightwood 659

A hunger for representation and critical inquiry into social identity has been sweeping American contemporary art in recent years. Chicago's art community has been particularly active in this movement with exhibitions such as "Out of Easy Reach," "The Time is Now!," and the publication of *Art in Chicago*, which re-examines the city's artistic history through a 21st century lens.

Given this cultural moment and Chicago's leading role in the world of architecture, one might expect that Lincoln Park's Wrightwood 659 exhibition space would be a fitting venue for "Dimensions of Citizenship: Architecture and Belonging from the Body to the Cosmos." And perhaps it is. Wrightwood has framed its mission around providing "contemplative experiences of art and architecture, and as a place to engage with the pressing social issues of our time."

The struggle for coexistence between contemplation and engagement with social issues has become a dilemma of the contemporary art world, particularly on the international scene. The biennale structure has been franchised out to countries around the globe to generate tourism revenue and the cultural capital that comes with an elevated role on the world stage—though, more often than not, class divisions, exploitive labor, and financial losses cloud an event that presents "socially engaged" art to a public that seems to already know what the message is. I witnessed some of this myself in the 2015 Kochi-Muziris Biennale as well as in documenta 14.

Wrightwood 659 may behave as a microcosm of these larger events. It is an institution that embodies the aesthetics of elite international cultural institutions. It is austere, minimal, and expansive, while giving a slight nod to its own physical past. The repurposed bricks that line the interior walls feel oddly alienated from their almost century-long history as part of the structure's inner bones. They now face a monolithic concrete staircase that connects the multilevel galleries and the rooftop addition that overlooks the neighborhood. Architect Tadao Ando redesigned the space and has himself been a prominent feature in two of the four exhibitions that have been on view at Wrightwood 659, including the current one, simply titled "Tadao Ando: Architect."

Ando has succeeded in creating a contemplative space. Entering such a transformed environment is a precious feeling. That is why "Dimensions of Citizenship" feels like an oil and water mixture of quiet and disruptive. Cutting through the meditative atmosphere are flat screen TVs and bright green signposts that partition the exhibition and thematically categorize the representative works within the range of concepts being explored: Citizen, Civitas, Region, Nation, Globe, Network, and Cosmos. Each term is presented with a question designed to provoke critical analysis of its subject and shape the viewer's experience of the work, making the exhibit's rhetorical mission all the more clear.



"Dimensions of
Citizenship," installation
view. Photo by Tom Harris.
Courtesy of Wrightwood
659, the School of the Art
Institute of Chicago and
the University of Chicago.



Diller Scofidio+Renfro, Laura Kurgan, Robert Gerard Pietrusko with Columbia Center for Spatial Research, *In Plain Sight*. Photo by Tom Harris. Courtesy of Wrightwood 659, the School of the Art Institute of Chicago and the University of Chicago.

This exhibition first appeared at the Venice Biennale of Architecture, and its installation at Wrightwood is its first appearance in the United States. In spite of my own hyperpolitical analysis of the surrounding issues with the format, I really enjoyed this exhibition. I encountered works that were both charming and insightful, such as Thrival Geographies (In My Mind I See a Line) by Amanda Williams+Andres L. Hernandez and Shani Crowe. Others were urgent and informative, as with the ambitious, high-tech collaboration In Plain Sight by Diller Scofidio+Renfro, Laura Kurgan, and Robert Gerard Pietrusko in collaboration with Columbia Center for Spatial Research and the playful and eerie film Where the City Can't See by Liam Young. They boasted new forms of technology as well as new forms of institutional and social organization at drastically different scales.

It is important to note that the exhibition's descriptive text states that the works "do not solve the complex relationships" that are elucidated. Despite this, some of the works do celebrate the bridging of gaps and the reaching of common ground, such as in Studio Gang's *Stone Stories* in which everyone, from a local artist to a mayor, re-examines America's grim past with slavery to address the needs of the Memphis, Tennessee community today. *Ecological Citizens* from SCAPE proposes solutions to environmental problems through landscape architecture and the use of sustainable materials in the production of biologically friendly infrastructure.

The traditional role of architecture has a minimal presence in this collection of works. Rather than present expressive sketches and pristine models of

ambitious structures with big budgets (more on that later), "Dimensions of Citizenship" takes a close look at the architecture and infrastructure that we take for granted and which shape societies and the identities of those within them.

Projects like *Mexus* from Estudio Teddy Cruz+Fonna Forman or *In Plain Sigh*t provoke viewers to see structures beyond the material. They are determined by collections of resources and the activity around them. In *Mexus*, the border between Mexico and the United States stops being a line of demarcation between two regions. It is, instead, itself a region where purported societal notions collide with necessity driven by access to space and resources. *In Plain Sight* does something similar in its analysis of electrical

power grids; who controls them and who has access to them. After pinpointing locations in which indigenous peoples have no access to local electricity, which is controlled by foreign entities, the film presents names and quantities for the populations of global regions defined not by borders but by access to concentrations of electrical power.

Dimensions of Citizenship's other elements are more aspirational than revelatory. In the Network and Cosmos portion of the exhibition, projects like Keller Easterling's *Many* and Design Earth's *Cosmorama* speculate on new models for society and infrastructure. *Many*, a digital platform still in beta, suggests that migration is a constant in our global society and

Design Earth, *Cosmorama*. Photo by Tom Harris. Courtesy of Wrightwood 659, the School of the Art Institute of Chicago and the University of Chicago.





SCAPE, *Ecological Citizens*. Photo by Tom Harris. Courtesy of Wrightwood 659, the School of the Art Institute of Chicago and the University of Chicago.

presents a system in which short-term visas can be granted based on the mutual needs of individuals and those who could benefit from their talent and labor. The speculative models in *Cosmorama*, sampled from the book Geostories, imagine a more advanced and thoughtful consideration to geographical citizenship beyond the planetary surface. The two-dimensional illuminated illustrations and 3D printed re-imagining of classical sculptures reference the earliest iterations of Western civilization and the age in which the notions of the "citizen" as we know it today were being formed.

These works and a few more included in the "Transit Screening Lounge" are what a viewer has access to at any given moment in which they decide to book a free ticket to Wrightwood 659. In addition, as is the case with many exhibitions in the biennale model, there is homework. A series of programs including talks are held in conjunction with the exhibition, and a collection of essays were compiled and are available for purchase in book form for \$25 as well as for free on dimensionsofcitizenship.org.

Where Wrightwood's version of this exhibition feels a little lackluster is in its promotion of social interaction—another expected provision of the biennale format. "The Transit Screening Lounge" is really just a wall with TVs on it that you have to get very close to in order to hear the audio. The spacious areas outside of the galleries have a table with benches on each floor, one of which is strewn with books featuring narratives and theories about citizenship, the environment, and architecture.

On the floors above, "Tadao Ando: Architect" is in keeping with the citizenship theme while also standing

in contrast to it. Ando's designs are modeled around contemplative experiences with art and identity but are presented in forms much like what you see at an architecture firm. The Church of the Light and the Pulitzer Arts Foundation's museum are two prominently featured examples but, of all the models, it is the Benesse Art Site Naoshima, located on that island in Japan, that creates a dramatic spectacle for viewers.

Multiple building models representing museums and hotels on the island are supported by a minimalistic scale model of the island itself comprised of vertical slats that reflect the island's topography. A video projection of the

island's horizon line views spans the wall behind the model while ambient music plays and a light underneath the model slowly oscillates between blue and orange.

There is a correlation between Ando's designs and the themes in "Dimensions of Citizenship." Ando is sensitive to the spatial needs of contemplation, and Naoshima Island is terrain that has been re-forested, an essential and underutilized practice in the worldwide need for environmental stewardship.

While "Dimensions of Citizenship" poses challenges to conventional notions of the relationship between architecture and identity, "Tadao Ando: Architect" does little to assist in that challenge and perhaps re-enforces said conventions. This contrast between the simultaneous exhibitions suggests that, in spite of the innovative ideas emerging in microcosm around the globe, we are still a long way from the institutional powerhouses of the world forgoing tradition to fund the architectural visions of the future that could shape social structure and identity for generations to come. Until then, all most of us can do is contemplate and speculate while banking on necessity overcoming vanity.

Evan Carter

"Dimensions of Citizenship" and Tadao Ando: Architect were on display at Wrightwood 659 from February 28 until April 27, 2019.

Evan Carter is a contributing editor of the *New Art Examiner*. He earned his MFA degree in 2017 from the University of Chicago and wrote about documenta 14 in a prior issue of the *Examiner*.

Something New from a Hairy Who Corbett vs. Dempsey

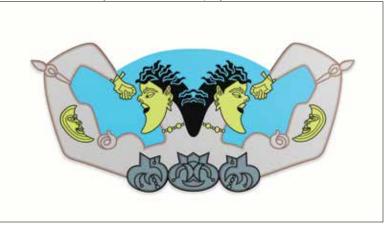
On the heels of an exhibition at the Art Institute of Chicago, Karl Wirsum of the famed Hairy Who collective has new work on view at the recently relocated Corbett vs. Dempsey gallery. The show consists of eight pieces and is accompanied by a short film, which can be viewed in the vault at the rear of the gallery.

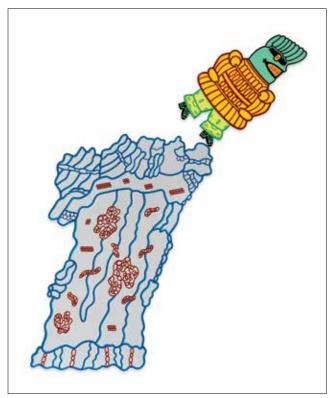
Ambrose Bierce wrote in his *Devil's Dictionary* that the pun is "a form of wit, to which wise men stoop and fools aspire." Wirsum embodies the qualities of both in the best ways. Bright colors and graphic lines form cartoonish characters that act out puns and word games. It is not surprising that, in an era where gifs and memes are a primary source of entertainment, a renewed curiosity in the Chicago Imagists has emerged.

Wirsum's style is greatly influenced not just by humor and comics but also by Mexican art. After attending the School of the Art Institute of Chicago, along with several other Chicago Imagists, Wirsum spent time in Mexico and was taken by the integration of art into everyday life. Art needn't to be so serious. The vibrancy of his palette, along with the playful geometry of his patterns, combine to make intricate and humorous beings that go beyond being goofy cartoon characters to be more like totems.

A common theme among these works is body parts. Eyes, arms, hands and heads all take form, as though the characters are assembled rather than born. *Armageddon*, a smaller freeform painting on panel, depicts a two-headed, beastly yet feminine being framed by two massive arms. The appendages practically have minds of their own. Small, moon-shaped faces protrude from the arms and stare back into the faces of

Karl Wirsum, *Armageddon*, 2018. Acrylic on cut panel. Courtesy of Corbett vs. Dempsey and the artist.





Karl Wirsum, *Points De Leon on the Point of a Boulder Discovers a Way to Never Get Older*, 2018. Acrylic on cut panel. Courtesy of Corbett vs. Dempsey and the artist.

the two-headed beast. The parts of the whole are acting separately, divisively—the arms are getting out of hand.

Points De Leon on the Point of a Boulder Discovers a Way to Never Get Older has a title that sounds like the start of a dirty limerick. The figure in this piece has only one eye and no arms. He stands teetering on the edge of a cliff. The gesture of the piece is clumsy in a funny way, like the antics of a Minion. Inside the cliff, red, germ-like blobs appear to be crawling up towards the figure in a sort of slow-moving pursuit.

Natural aspects are combined with figures in another diptych, *Geezer Gazing Geyser*. The "geezer" sits cradling himself while staring at a large red form that is the *Geyser*. The style of the *Geyser* is more decorative than the cliff in *Points De Leon*. It is more like the abstracted, art brut look of his early work. The figures in these newer cutout panels have a brighter, smoother look to them. Is the *Geezer* looking back fondly on the *Geyser*?

Although the pieces are not small, they feel a bit sparse in the wide expanse of Corbett vs Dempsey's white walls. The free-form works on panel are hung at varied heights, giving them a certain degree of character, but they do not break away from their 2D form.

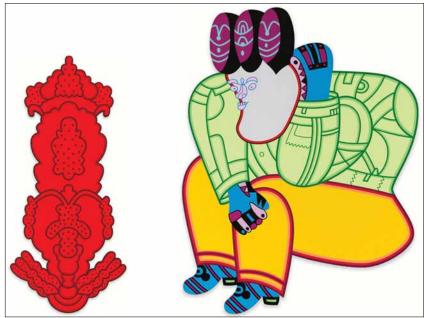
The film adds much-needed context to the scope of Wirsum's career and insight into the themes and strategies he employs. Without it, the show would not be as engaging. In the film, dialogue of Wirsum describing his thoughts on art plays over footage of his studio and collection of objects, toys and other gewgaws. He speaks with the same degree of intention about his dental hygiene regimen as he does his creative process. For Wirsum, they are one and the same.

Wirsum asserts that his work is not complicated. But how can one look at a Wirsum piece and not see something deeply cerebral and even autobiographical in the work? Despite the graphic and even cartoonish look to the characters, they are not inviting or even all that much fun. So, if there is no underlying meaning for viewers to glean, what is the point of looking for an extended period?

It is the self-referential nature of the work of the Chicago Imagists that has really set them apart from the New York City pop art scene that developed around the same time. The Hairy Who were not trying to be cool. They were not doing drugs, and despite the strong sexual nature of their work, they were not living like rock stars the way their pop art counterparts were. As a result, they are all still alive and making good work on which we continue to gaze.

Rebecca Memoli

Karl Wirsum, *Geezer Gazing Geyser*, 2018. Courtesy of Corbett vs. Dempsey and the artist.



"Karl Wirsum," April 5 – June 22, 2019 at Corbett vs. Dempsey, 2156 West Fulton St., Chicago, IL 60612

Rebecca Memoli is a Chicago-based photographer and curator. She received her BFA from Pratt Institute and her MFA in Photography from Columbia College. Her work has been featured in several national and international group shows. Her latest curatorial project is "The Feeling is Mutual".

"Andy Paczos: The Eye and the Hand" Ed Paschke Art Center

"As a painter, I am not creative—I am observant."

Andy Paczos

Andy Paczos has taken plein air painting to an extreme. He executes his painting entirely on site—no later touch up in the studio. This approach takes his technique one step further than what the Impressionists did.

Like in the Impressionists' work, light plays a major role in Paczos' painting. He uses light to capture the industrial grittiness of the city. But his paintings are not at all nostalgic or sentimental. Consider *Logan Center for the Arts, University of Chicago, 9th floor.* This painting shows the gray drabness of concrete construction. But at the same time, he accentuates the geometry of the space, revealing an architectural elegance that is easily missed.

In Logan Center, University of Chicago, 10th floor, his gray palette is contrasted by the brown/red brick of structure outside and the green grass surrounding them. This imparts a liveliness to the painting, while at the same time, giving it a definite "Chicago" feel.

A particularly haunting piece is *West Loop, With Renovation of Google Building*. This painting makes one think of Caillebotte and Hopper at the same time. The shadow of the artist and his easel in the lower left of the work personalizes the painting—like a graphic signature. People very rarely appear in Paczos' paintings. He

Andy Paczos, Logan Center for the Arts, University of Chicago, 9th floor, 2015. Oil on Linen. Image courtesy of the Ed Paschke Art Center.





Andy Paczos, Logan Center, University of Chicago, 10th floor, 2016. Oil on Linen. Image courtesy of the Ed Paschke Art Center.

is more concerned with the portrait of the space than of the individual.

What appears to be faithful renderings of a scene sometimes have distortions that frankly are a little jarring. For example, *Under the Kennedy Expressway* has a subtle curvature in the overhead bridge structure that is not there in real life. Likewise, in *Logan Center University of Chicago*, *10th floor*, the bottom of the window is curved in a way that would be impossible in real life, and the street seen through the window curves as well (Chicago streets don't curve that way). These distortions give the fleeting impression that the original image was photographed using a wide-angle lens, but the distortions are not consistent. They are just a quirk of Paczos' drawing technique.

One of the best pieces in the show is *Goose Island Looking South*. It captures the crumbling desolation of that industrial area at the same time that it evokes its melancholy beauty. That mood is also captured in *Parking Lot, Mars Global Headquarters* and *West Loop, With Renovation of Google Building*.

There are three paintings that, for me, are out of place in this show. Claw Foot Bathtub, Salvage One; Urinal; and Ceramic Logs, Salvage One lack the energy and subtlety of the rest of the work. I would have preferred to see some of his subway paintings instead of these three "sketches."



Andy Paczos, West Loop, With Renovation of Google Building, 2013. Oil on Linen. Image courtesy of the Ed Paschke Art Center.

This show has received a fair amount of attention in the local Chicago press. Paczos' paintings are accessible and appeal to a wide range of viewers. And you don't need to be an art historian to appreciate what he is doing. Yet, there is a depth of understanding toward what he is depicting that is quite rare among realist painters. There is no sentimentality in this work. Rather it is a reflection of the love-hate relationship all we city dwellers have for our environment.

Michel Ségard

This review is part of an ongoing series dealing with artists using traditional techniques and themes but in an innovative way.

Michel Ségard is the editor-in-chief of the New Art Examiner.

Andy Paczos, *Goose Island Looking South*, 2011. Oil on Linen. Image courtesy of the Ed Paschke Art Center.



Siblings Has a Kindling Feeling Siblings Gallery, Chicago

Siblings, formerly known as the Condo Association, is a small, risk-taking apartment gallery housed in the second-floor walk-up of a North Avenue condominium. It is sexy, it is playful, it is drop dead serious. It is queer. Cruising Toilets, the bathroom signage announces. The free-for-all bar is stationed in the Pervert Kitchen. Dark red mood lighting upstairs invoked a club environment. This reviewer caught more than a little make-out action in the bedroom-cum-video installation room.

An eponymous group show officially launched Siblings' renaming, which more accurately reflects the capacious, familial spirit of its shows. "Siblings" feels like a reunion for a queer chosen family. For this show, curator Stevie Hanley invited artists to extend their invites further, to bring along even more extended family for the show. Queer family is a chosen family made up of kindred spirits, and it's *real as fuck*. Don't let anyone tell you any different.

A salon hanging greeted the entrance to the main floor, displaying the dizzying family tree. Yet this was no ordinary hall of portraits—from Caleb Yono's transmuted alien femmes to Zachary Hutchinson's hirsute, bra-bearing androgyne, here stood the refused, the abused, the kicked out. Juxtaposed in jagged rows on the wall, the queer outliers found family. If you looked closely enough, you'd even find sibling resemblances. Perhaps a splash of yellow, or a thematic echo, or interplay of text and images conversing side by side.

Consider, for example, Steve Reinke's high-hanging paper sign, *Bury the Corpse Ass Up*, which was kissing cousins with Stevie Hanley's magisterially cadaverous gouache and graphite drawing, *Lord of Mictlan*. In turn,

David Nasca, *MSDS Unknown*, 2019, Leather. Photo by Michel Ségard.



that portrait's myth mining and sharp angular canvas shape jutted below Dutes Miller's beak-like *archeological remnant* (*first pleasuredome*). This remnant could pass for the head of a very gay pterodactyl—spray-painted an ostentatious lime green, it is foaming with silver and ruby.

These bright colors dialogued with the adjacent floral ceramic pop of Pete Brooks' Favorite Afflictions



Siblings installation shot. Photo courtesy of Stevie Hanley, Siblings gallery.

1 and 2, whose work called across the room to David Nasca's playful large tubular porcelain sculpture, *MSDS Unknown*. I'll stop here, though, of course, the relational lines circled out even further, like tracing messy blood relations at a family reunion; you know, your uncle's third cousin once or even twice removed.

When a siblings' photo actually made an appearance in B. Quinn's diptych, *My brother and I*, the conventionality of its all-smiles riverside pose was punctured by a handwritten caption: "When I was ten, I chased you through the house with a kitchen knife." The menace of memory unnerves the steady waters with ominous affective undercurrents, as the specter of siblings' violent play troubles the photograph's seeming innocence.

This dark upending of heteronormative kinship extended to Annie Chang's work. In the context of the siblings theme, the four floral-covered albums sitting in the center of the room could have been mistaken for family photo albums. Instead, *Photo Documentation Series no. 1–4* held intimate photo diaries, primarily fastidious documentation of fast food "happy meals" and recipes cooked through grad school, seemingly consumed alone for the most part. Chang inverted the expected family photo album which one might imagine to be populated with "happy" shared dinners.

For all the times we lump heterosexuals together, not all families are unhappily bundled together the same (to bastardize Tolstoy). For instance, Kenneth Guthrie's photograph, *Faggot*, staged the literal etymology of the reclaimed gay slur, a bundle of sticks. Oh bundled sticks, you campy incendiaries, gathered tonight to burn the house down. Sticks won't break our bones, nor your words even touch us. Together we belong, together we hold strong.

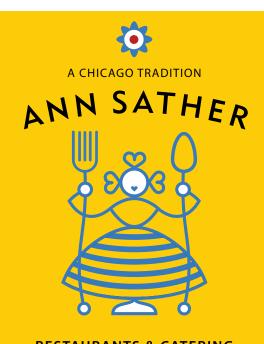
Noa/h Fields

Siblings is located at 2700 W. North Avenue, Chicago, Illinois.

Noa/h Fields is a nonbinary poet and teaching artist living in Chicago. Their chapbook WITH is out from Ghost City Press, and they are writing a book on the poetics of queer nightlife.)



Siblings installation shot, auxiliary room. Photo by Michel Ségard.



RESTAURANTS & CATERING

909 W. Belmont Ave. 773-348-2378
1147 W. Granville Ave. 773-274-0557
3415 N. Broadway Ave. 773-305-0024

SUPPORTING THE VISUAL ARTS



SUBSCRIPTIONS

The **New Art Examiner** has a long history of producing quality and independent art criticism. Subscription rates include six issues, print and digital version sent by email.

USA/Canada \$55 postage incl. Rest of World \$80 postage incl.

Please send checks, along with your name and address, made payable to:

New Art Examiner 5542 N. Paulina St. Chicago, IL 60640. USA.

Or log on to our website, newartexaminer.org, and use our PayPal button.

ADVERTISING RATES 2019*

FULL PAGE Inside front cover	\$500
Inside back cover	\$450
FULL PAGE	\$400
(All full page ad rates include a double web ad)	
HALF PAGE – portrait/landscape (includes free one-unit ad on web site)	\$250
QUARTER PAGE – portrait only (includes free one-unit ad on web site)	\$175
EIGHTH PAGE – landscape	\$75
TWELFTH PAGE 'Tweet'	\$25

All rates are for "camera ready" art.

Black and white or color prices are the same. We can design your ad for an additional fee. Please email us for details and rates.

*Rates subject to change without notice.

WEB ADS

A double web ad is free with the purchase of a full page ad. Its dimensions are 190 pixels wide by 380 pixels deep. A single web ad is free with a half page and quarter page ad. Its dimensions are 190 pixels x 190 pixels.

Web ads may be purchased separately for \$50 for a 190×190 pixel ad and \$75 for a 190×380 pixel ad. Web ads run for two months in conjunction with the print version of the magazine.

For further information, contact: advertising@newartexaminer.org

NEW ART EXAMINER IS AVAILABLE FROM THE FOLLOWING CHICAGO OUTLETS:

57th Street Books

1301 E 57th St., Chicago, IL 60637 (773) 684-1300

ARC Gallery

1463 W Chicago Ave., Chicago, IL 60647 (773) 252-2232

Corbett vs Dempsey Gallery

2156 W. Fulton St., Chicago, IL 60612 (773) 278-1664

Fahlstrtom's Fresh Fish Market

1258 W Belmont Ave., Chicago, IL 60657 (773) 281-6000

Firecat Projects

2124 N Damen Ave., Chicago, IL 60647 (773) 342-5381

Hilton | Asmus Contemporary

716 N Wells St., Chicago, IL 60654 (312) 475-1788

Intuit Gallery

756 N Milwaukee Ave, Chicago, IL 60642 (312) 243-9088

Jackson and Junge Gallery

1339 N. Milwaukee Ave., Chicago, IL 60622 (773) 227-7900

Kavi Gupta Gallery Bookstore

835 W Washington Blvd., Chicago, IL 60607 (312) 432-0708

Lawrence & Clark Gallery

4751 N Clark St., Chicago, IL 60640 (773) 459-0586

Line Dot

1023 N. Western Ave., Chicago, IL 60622 (773) 219-0968

Martha Mae Art Supplies and Beautiful Things

5407 N Clark St., Chicago, IL 60640 (872) 806-0988

Thomas Masters Gallery

245 W North Ave., Chicago, IL 60610 (312) 440-2322

Thomas McCormick Gallery

835 W Washington Blvd., Chicago, IL 60607 (312) 226-6800

Patron Gallery

673 N. Milwaukee Ave., Chicago, IL 60642 (312) 846-1500

Victor Armendariz

300 W Superior St. Chicago, IL 60654 (312) 722-6447

Weinberg/Newton Gallery

300 W Superior St., Suite 203, Chicago, IL 60654 (312) 529-5090

Can You Believe What You've Missed in 20 Months?



Volume 32, Issue 1: September/October 2017

Chicago Architecture Biennial 2017

Nathan Worcester: Graphic novel channels Daniel Burnham's plan

Amanda Williams: Architecture's sharp social critic

Report from Kassel on this year's documenta 14



Volume 32, Issue 2: November/December 2017

William Blake and the Age of Aquarius at the Block Museum

Tom Mullaney interviews Jaume Plensa, creator of the Crown Fountain

EXPO Chicago: Three *Examiner* critics trade opposing views Evan Carter on artistic disruption and the new institutionalism



Volume 32, Issue 3: January/February 2018

"Is Art School a Scam?" Richard Siegesmund delivers a critique of current art education Jen Delos Reyes offers ideas about a radical school of art and art history for the 21st century Diane Thodos describes the 1980s takeover of art schools by neoliberal economic values Michel Ségard reviews a rare exhibition of French photographer Hervé Guibert



Volume 32, Issue 4: March/April 2018

"Fake Art, Fake News and 'Real Fake' Art News" by Phillip Barcio

"40 Years ON: An Activist legacy Turns Institutional" by Evan Carter

Reviews by New York and Los Angeles correspondents

"'In the Land of Pasaquan': The Visions of St. Eom" by Nathan Worcester



Volume 32, Issue 5: May/June 2018

Women challenged to smash artistic, sexual and gender stereotypes "Looking Back, Looking Forward: Howardine Pindell" by Evan Carter A journey into Richard Shipps' counterform world

Remembering Jim Yood



Volume 32, Issue 6: July/August 2018

Patric McCoy, pioneering South Side art collector

Seven reviews of shows by South Side artists

Cleveland prepares to host FRONT International: Cleveland Triennial for Contemporary Art *Bulletin of the Atomic Scientists*-sponsored show features Martyl and (art)ⁿ



Volume 33, Issue 1: September/October 2018

James Elkins updates his 2003 treatise on art criticism

Siegesmund and Spector on the critic's essential role

Eight noted artists and critics offer their own opinions on the purpose and value of art criticism MCA's sprawling show "I Was Raised on the Internet"



Volume 33, Issue 2: November/December 2018

Nathan Worcester examines "The Hairy Who? 1966–1969" at the Art Institute of Chicago Maggie Taft selects 10 excerpts from the book *Art in Chicago: A History from the Fire to Now* Phillip Barcio examines the history of Chicago art fairs

Lauren Whitney explores examples of notable Chicago architecture built over the last 50 years



Volume 33, Issue 3: January/February 2019

The Avant-Garde's New Focus

DIY's Growing Cultural Influence Profiled in Three Midwest Cities

Dawoud Bey Book Proves His Photographic Mastery over 40-Year Span

A Unique Dealer Heads Chicago's Oldest Michigan Avenue Gallery



Volume 33, Issue 4: March/April 2019

Museum Survey Finds Little Progress on Staffing

Learning to Unlearn: Abandoning Museum Neutrality

Two University Museum Directors Speak About New Challenges

Queer Encounters of Intimacy Shown in Video Game Exhibit

New Art Examiner subscriptions are \$55 for six issues (\$80 outside U.S. & Canada), postage included.

Send check made out to New Art Examiner, 5542 N. Paulina St., Chicago, IL 60640 or logon to **www.newartexaminer.org** and subscribe via PayPal.