



cta
public art

table of contents

Brown Line

Kimball.....	4
Kedzie	5
Francisco.....	6
Rockwell	7
Western	8
Damen.....	9
Montrose	10-11
Irving Park	12
Addison	13
Paulina.....	14-15
Southport	16
Belmont	17-19
Wellington	20
Fullerton	21-23
Armitage	24
Sedgwick.....	25
Chicago	26
Merchandise Mart	27

Purple Line

Belmont	17-19
Wellington	20
Fullerton	21-23
Armitage	24
Sedgwick.....	25
Chicago	26
Merchandise Mart	27
Howard	28-30

Red Line

Howard	28-30
Addison	31
Belmont	17-19
Fullerton	21-23
Roosevelt	32-33
Sox-35th	34
47th	35
Garfield	36
63rd	37
69th	38
79th	39
87th	40

Yellow Line

Howard	28-30
--------------	-------

Pink Line

54th/Cermak	41
Kostner	42-43
Pulaski	44
Central Park	45
Kedzie	46
California	47
Western	48-49
Damen.....	50
18th	51

Blue Line

Cumberland.....	52-53
Harlem	54

Orange Line

Roosevelt	32-33
Pulaski	55

Green Line

Roosevelt	32-33
Conservatory- Central Park Drive	56

CTA Headquarters ...	57-59
----------------------	-------

Artist Index.....	60-61
Acknowledgments	62

Kimball 4800N 3400W

Hope and Renewal

Josh Garber

*Powder-coated aluminum
2007, Arts in Transit*

Resembling architectural columns, this pair of sculptures depicts the lotus blossom, a universal symbol of hope and rebirth. Metaphorically, the flower-forms symbolize the aspirations of the Albany Park community, which is among the most diverse in Chicago. Artist Josh Garber hand-crafted these sculptures of thousands of aluminum bars and molded each petal of the lotus blossom to function as seating.





Kedzie 3200W
4700N

Round and Round

Anne Marie Karlsen

*Art glass
2007, Arts in Transit*

Round and Round celebrates the historic and ongoing connection between the Kedzie station and the community. Anne Marie Karlsen achieved the kaleidoscopic motif by layering graphic imagery with color via photomontage. From a distance, the pattern of circles and semi-circles suggests the motion of train wheels, but a close look reveals images from historic photographs of train cars, the Kedzie station and the surrounding neighborhood.

Also pictured on front cover.



Francisco

2900W
4700N

Carpet

Ellen Harvey

*Mosaic of hand-cut marble
2007, Arts in Transit*

Artist Ellen Harvey's mosaic transforms an ordinary pathway into the image of an oriental carpet, a symbol of artistic and cultural exchange befitting the culturally diverse community surrounding the Francisco station. Just as a welcome mat serves as the transition between outdoors and indoors, the mosaic carpet symbolically links the station with the residential community, marking the transition between public and private spaces utilized by CTA riders.



Rockwell 2600W
4700N

Hidden Movers

Thomas Skomski and Miklos Simon

*Mixed media
2007, Arts in Transit*

This composition of industrial and natural materials symbolizes the delicate relationship between nature and humankind. Photographs of swiftly-flowing water reference the nearby Chicago River, and are suspended within glass and a structure of charred wood symbolizing the Great Chicago Fire of 1871.

As the luminous images appear in perpetual motion and the burned wood speaks of disaster, we are reminded of the impermanence of nature, while the steel framework and bolt system indicate man's ability to rebuild that which has been destroyed. The artists were inspired by the efforts of Friends of the Chicago River, an organization dedicated to restoring the fragile eco-system of the Chicago River.





Western 2400W
4700N

Camouflage Screen

Ellen Rothenberg

*Art glass with ceramic melting color
2007, Arts in Transit*

Ellen Rothenberg's artwork was inspired by the commuters who use the Western station and the way in which they influence the station's ever-changing appearance. Throughout the day as travelers pass by the windows they are highlighted by the shifting natural light. The artist's camouflage pattern creates varying levels of opacity, producing shadows of figures and a dynamic, cinematic setting.



Damen 2000W
4700N

American Tourister

Ron Baron

*Bronze
2008, Arts in Transit*

The components of Ron Baron's whimsical sculptures contain a history accumulated through years of use. Assembled from bronze castings of assorted vintage briefcases, suitcases and chairs culled from thrift stores and yard sales, the sculptures appear from a distance to be furniture or stacked luggage, but closer inspection rewards viewers with the discovery of embedded dioramas of travel scenes.





Montrose 4400N 1800W

MONT/ROSE: AREA

Jason Pickleman

*Cast aluminum, vinyl decals
2007, Arts in Transit*

Comprising 318 complete and partial letterforms of anodized aluminum, Jason Pickleman's mural celebrates neighboring streets around the Montrose Brown Line station using the graphic language of wayfinding and commercial signage. Set in Neue Helvetica font, the street names are broken at odd lengths, stacked and repeated to create new word combinations that are both familiar and irregular.





Irving Park

4000N
1800W

Commonplaces

Juan Carlos Macias

Venetian hand-cut glass mosaic
2008, Arts in Transit

Inspired by the CTA Brown Line, the Irving Park station and the community they serve, artist Juan Carlos Macias' murals contemplate the brief convergence of individuals in the course of their separate journeys. Like a microcosm of Chicago, the train is a space that remains familiar while faces and other details change from day to day. The station itself is a point of destination, intersection and departure for a heterogeneous mixture of people in which all are equal—a common place.



The Encrypted Inning

Gregory Gómez

Sand-cast bronze and patina
2007, Arts in Transit

The Encrypted Inning, Gregory Gómez's relief sculpture installation, celebrates both the Chicago Cubs and the human capacity to communicate complex information via two-dimensional symbols. Using the traditional method of baseball score-keeping, the sculpture describes the top half of the sixth inning and the bottom half of the ninth inning of the May 14, 1969 baseball game between the Chicago Cubs and the San Diego Padres. Among the colorful roster of Cubs players were both Ernie Banks and Ron Santo, who helped the home team come from behind to win the game with a score of 3 to 2.

The box score symbols, re-created here in bronze, are derived from samples of Cubs broadcaster Ron Santo's own writing. The Padres' sixth inning is represented on the interior façades of the elevator towers, facing the passenger platform, and the Cubs' ninth inning is represented on the exterior façade of the east elevator tower.

Cubs management was instrumental in procuring writing samples, and granted the artist permission to duplicate Mr. Santo's writing.







Paulina 1700W
3400N

Transitions

Barbara Cooper

Mosaic: Hand-cut glass

Sculpture: Riveted brass and stainless-steel sheeting
2009, Arts in Transit

Transitions comprises a suspended sculpture and a mosaic, which form an artistic dialogue.

“*Transitions* is intended to mirror the fluid, ephemeral, high-energy cellular neighborhoods of the city and the connections and intersections between them, which public transportation facilitates...[it] references not only passage to different physical places, but also to other states of being and points in time.” —Barbara Cooper



Southport 1400W 3400N

Green (North Wall) & Yellow (South Wall)

Elizabeth Fraiberg

*Transfer-printed glazed ceramic tile
2008, Arts in Transit*

The abstract imagery of these murals is derived from the artist's own photographs of the neighborhood surrounding the Southport station, which she layered and transformed through digital collage. The yellow mural is meant to energize and inspire patrons on their commute into the Loop, while the green mural is intended to impart feelings of coolness and serenity as they return home.





Belmont 3200N
1000W



Space Junction of Energy

Jerald Jacquard

Painted steel, mixed media
1970

Jerald Jacquard's sculpture, *Space Junction of Energy*, is a paradox; an abstract sculpture that describes the specific event of mass passing through space. The artist's intention is to energize the viewer's mind through perception of the ever-shifting composition of geometric forms. Formal yet animated, the sculpture is an arrangement of hollow geometric shapes constructed of cut and welded sheet steel. A visual blanket of orange paint unifies the variable components and emphasizes the internal balance and harmony of this dynamic composition.





Belmont

3200N
1000W



We All Ride the Train Together

David Lee Csicsko

*Mixed-media mosaics by Erin Adams Design
2009, Arts in Transit*

Mosaics by David Lee Csicsko embellish the Belmont station in celebration of the diversity and liveliness of the Lakeview community. CTA customers are greeted by nine spirited portraits along Belmont Avenue. Inside the stationhouse colossal pairs of eyes keep watch and reflect friendly faces while a Victorian-era train car pays homage to the history of the neighborhood. The joyous portraits of its passengers, young and old, reflect the diversity of Chicago's population.



Wellington 3000N 1000W

Transience

Martin Donlin

*Architectural glass: ceramic enamels fired into tempered glass
2009, Arts in Transit*

The larger-than-life-size, abstracted human silhouettes in Martin Donlin's art glass windows form a rhythmic composition that represents the community passing through the Wellington station. A band of smaller figures, resembling passengers awaiting a train, spans the width of the glass station front. With repeated viewing, passengers will discover subtle elements within the design that are not apparent at first glance.



Fullerton 2400N
1000W

Landslide

Derick Malkemus

Cast bronze

2009, Arts in Transit

Abstract, dynamic and impeccably detailed, *Landslide*, like all of Derick Malkemus' work, is a three-dimensional drawing—as significant for its lines as for its forms. Employing a unique visual vocabulary, the artist intends his work to be an expression through form, without narrative, to be appreciated without need for a verbal explanation.



Fullerton

2400N
1000W



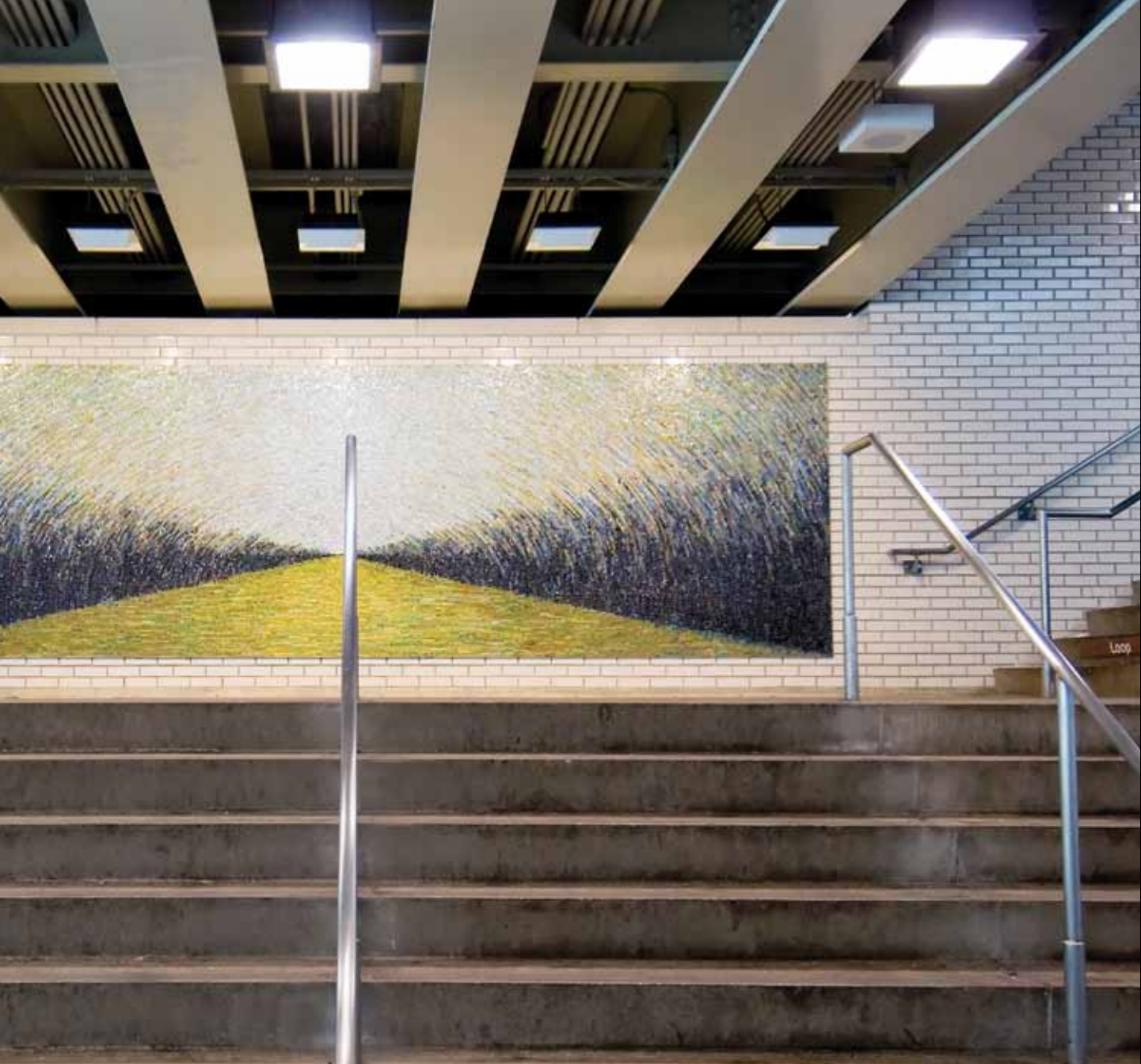
Doors Open Everywhere at Fullerton

Michael Dinges

Venetian glass, marble and stone mosaic
2009, *Arts in Transit*

The distant horizon of Michael Dinges' abstracted prairie landscape beckons commuters entering the station, drawing their eyes up the stairway to the mezzanine. A broad expanse of gold and green, and the luminous, diffused colors of the overarching sky evoke a feeling of boundlessness to match the sense of possibilities one may feel when setting out for a new destination.





Armitage 2000N
1000W

Chicago EI Stories

Jon Gitelson

Glass photographic tiles
2008, Arts in Transit

Jon Gitelson's mural for the Armitage Brown Line station showcases shared and personal histories of Chicago as related to the artist by Chicagoans and Brown Line passengers. Central to the glass mural is a collection of forty-five photographic images, determined by the artist's own research, which function as dual portraits of the city and of the memories of its residents.

Mr. Gitelson conducted a series of interviews at the Armitage Brown Line station in which he asked individual passengers to share memories of places or experiences within the City of Chicago that are of personal significance. Each interview was captured by the artist in an audio recording. The artist then visited and photographed the scene of each event, free of people, creating a unique portrait of each individual's memory while also allowing viewers of the artwork to vicariously visit each location. Below each photograph is an excerpt of the related interview. Surrounding the central grouping of images, and referencing the geographic starting point for the artist's interviews, is a black and white border depicting a street map of the community surrounding the Armitage station.





Sedgwick 1600N
400W

Time is the Enemy (Revisited)

Carlos "Dzine" Rolon

*Venetian glass, marble and stone mosaic
2009, Arts in Transit*

Infused with a spirit of playful escapism, this mural offers a breath of otherworldly dimensions in a familiar setting. The texture of hand-cut Venetian glass, assembled in a traditional, painstaking process, contrasts with the animation and energy of the composition. Mirrored glass adds movement to this rhythmic and flowing work befitting Old Town's history as an artistic and countercultural enclave.



Chicago 800N 300W

Reflections Expressions Transformations

B.J. Krivanek and Joel Breaux

*Aluminum, powder-coated aluminum
2009, Arts in Transit*

Each panel of this kinetic art installation pivots independently, allowing the artwork to constantly shift and change, like the surrounding streetscape, in response to wind currents and the vibrations of passing trains. The highly polished aluminum reflects and fragments light and shadow from surrounding buildings, objects and people.

“Located within Chicago’s art gallery district, this public artwork symbolizes the process of creativity—where observations and experiences are transformed into expressions that are placed into a public arena.” —B.J. Krivanek

Also pictured on inside back cover.



Merchandise Mart 320N 200W

In Transit Gallery

Columbia College Photography Department

*Photo montage
2001, Adopt-A-Station*

Bringing art to the City of Chicago in the form of a photo montage, the Columbia College Photography department displays photography by Columbia College students. Located throughout the bridge that connects the north- and southbound platforms, the students' photos have turned the station into a transit gallery.



Howard 7600N
1700W

24/7

Carla Arocha and Stéphane Schraenen

*Stainless steel
2009, Arts in Transit*

Titled 24/7, the sculpture suspended overhead celebrates the dynamic activity that occurs day and night in the Howard station. Circular stainless steel plates, polished to a mirror finish, are draped together using fasteners custom-designed by the artists. A pattern of laser-cut holes scatters across the surface of the plates creating secondary circular patterns. As one moves through the space of the sculpture, the perception of circles reflected within circles is intensified.





Howard 7600N
1700W

Destination: Points Unknown

Amy Cheng

Hand-painted ceramic tile
2009, Arts in Transit

Composed of hand-painted ceramic tile, this mural is intended to momentarily transport the viewer on an imaginative journey. Rich colors and decorative patterns create circular forms reminiscent of images of the cosmos. These floating forms suggest motion and depth in space, serving as a visual metaphor for the Howard station, which is a place of passage en route to limitless destinations.



Addison 3600N
940W

Cubs Legends

Steve Musgrave

*Oil canvas
1998, Adopt-A-Station*

Artist and lifelong Cubs fan Steve Musgrave pays tribute to the Chicago Cubs with his creation of four large, heroic, circus banner-type oil canvases of his favorite players. Cubs legends Billy Williams, Ferguson Jenkins, Ryne Sandberg and Mr. Cub, Ernie Banks, are depicted executing different aspects of the game: hitting, pitching, fielding and base-running. The murals greet customers as they enter and exit the station adjacent to Wrigley Field. Two of the murals are located on the west wall and two are suspended over the stairwells.







Roosevelt 1200S 1E/1W



Hopes and Dreams

Juan Angel Chávez and Corinne Peterson

*Glass ceramic mosaic
2002, Chicago Public Art Group*

This mosaic is largely made up of tiles created by adults and children during weekend workshops at the Field Museum in the summer of 1999. Participants were asked to carve images related to the themes of Project Millennium- Origins, Transitions, New Directions, Discovery and Technology. The artists then glazed, fired and assembled the “people tiles” into readable designs that formed a scenic collage of contemplative images from nature including clouds, plants, trees, forests, oceans, animals, birds, sunsets, earth and space.



Sox-35th 3500S 200W

Magic Numbers

Cody Hudson

*Art glass, anodized aluminum
2006, Arts in Transit*

Magic Numbers, an artwork in three components, celebrates the mysticism and fanaticism associated with the Chicago White Sox baseball team. The stairway panels indicate significant calendar years, the total number of players, and retired jersey numbers during the 104 years of White Sox history (1902 – 2005).

Enveloping the station elevator is a pattern of multi-colored stripes referencing team trivia including uniform colors and win/loss statistics by year. Certain stripes include a code of picture symbols representing more obscure trivial facts. This language of symbols is an invention of artist Cody Hudson, who believes CTA riders and White Sox fans will eventually break the code.



47th 4700S
200W

Canopy Lights

Jo Hormuth

*Laser-cut Acrylite, aluminum
2007, Arts in Transit*

Inspired by the sensation of walking down a tree-lined street, Jo Hormuth's artwork lends color and shade to the platform, simulating the feeling of blossoming trees overhead. Acrylic panels in twelve colors were laser-cut into a repetitive pattern hand-drawn by Ms. Hormuth and then installed within the existing canopy. Panels in varying hues of red anchor the north and south ends of the platform, signifying the CTA Red Line.



Garfield 5500S 200W

Nexus Orbs

Bernard Williams

*Hydro-cut anodized aluminum
2007, Arts in Transit*

Inspired by patterns and imagery found in nature, ancient cultures and tribal art, Bernard Williams developed a vocabulary of symbols to create a suspended sculpture and series of medallions affixed to the stationhouse windows.

Each circular in shape, the symbols serve as a metaphor for the rhythm of the daily commute in which one begins and ends in the same place.



63rd 6300S
200W

A Red Line and a Cloud

Sabina Ott

Art glass

2007, Arts in Transit

As the 63rd Street stationhouse seems to float above the expressway, Sabina Ott's artwork appears to interact with the landscape of Chicago, momentarily suspending the viewer in the painted clouds. *A Red Line and a Cloud* is based on maps that turn and swirl, mimicking the view north from the stationhouse. The path of the CTA Red Line route anchors the center of this landscape of floating clouds and color.



69th 6900S
0E/0W

A Need to Remember

Preston Jackson

*Bronze, stainless steel
2007, Arts in Transit*

This sculpture, in the shape of a two-sided screen, juxtaposes contemporary and historic imagery of African-American culture and daily life. A master of portraiture and storytelling, artist Preston Jackson intends this artwork to be a history lesson and inspiration for the present and future. The sculpture juxtaposes streetscapes and images of days past with tender scenes of hair-braiding and imagery from nature.



79th 7900S
OE/OW

South Side Weave

Stephen Marc

*Art glass, aluminum
2007, Arts in Transit*

Stephen Marc created these murals by combining historic photographs of the nearby community with his own images of the South Side, photographed during the year 2006. The photo-montages feature old and new images superimposed of landmarks including the Auburn Park Lagoon and the Mt. Herman Missionary Baptist Church. The landscape of Chicago provides the descriptive background while portraits and scenes of daily life animate these spaces. The theme of hair is featured prominently, with images of braids creating a patterned framework for each mural.

87th 8700S
0E/0W

The Shore

Jeff Zimmerman

Art Glass

2007, Arts in Transit

Images of a man and woman appear to float within schools of fish in Jeff Zimmerman's contemporary stained-glass windows. Inspired by the theme of migration, the artist relates the daily activity of riding the train to the life-cycle of fish. Although fish swim constantly in migration, they eventually return to their birthplace. Floating amongst the fish, the man and woman reach out to each other, as if bridging the gap between strangers in their daily journey.





54th/Cermak 2200S 5400W

54th/Cermak Station

Nicole Gordon

*Paint on porcelain tile
2004, Arts in Transit*

This painting on ceramic tile depicts a tapestry in which Cicero's rich cultural history and diversity unfolds. Cicero is a town that is historically noted as a working class community composed primarily of immigrants that have strived to establish themselves and realize the American dream. A township map of Cicero serves as a foundation of the piece, as well as decorative references to the cultures that comprise the community. Some of the town's most important streets and landmarks provide a structural element, upon which the narrative unfolds.



Kostner 4400W 2100S

Seeds of the Future are Planted Today

Béatrice Coron

*Water jet cut stainless steel, four panels
2004, Arts in Transit*

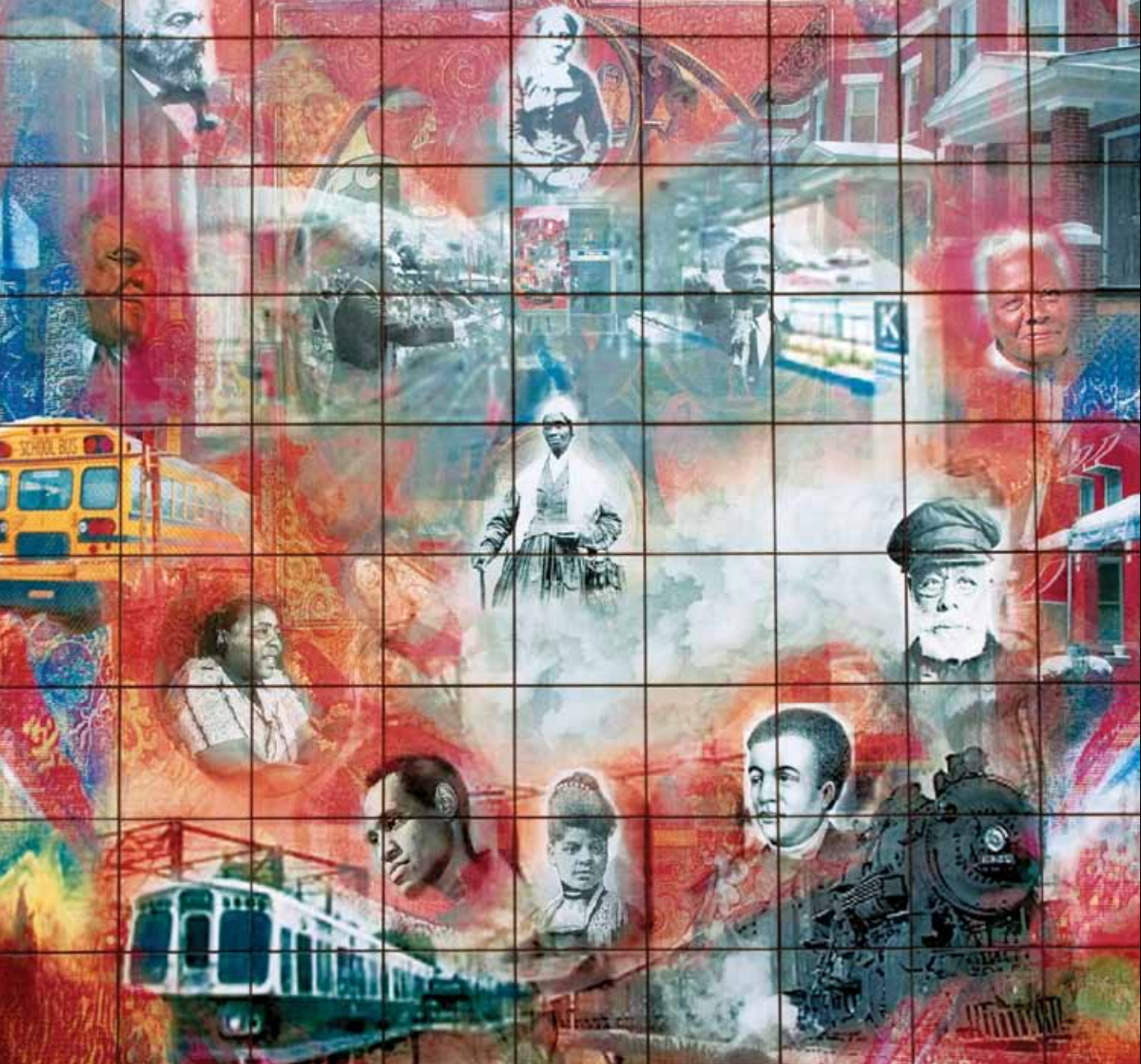
(Above) This project aims to plant seeds of thought. Icons of growth and transformation take root in the past to transform our future. In the center panel, young children are watering the city, representing hope for the future. The side panels reflect the importance of education and literacy as the open books at the bottom the pages sprout with plants, symbolizing human growth.

Birth of Heroes: A Mandala for Harmony

Ivan Watkins

*Digital transfer on tile
2004, Arts in Transit*

(At right) Inspired by the Mandala, a precise yet universal symbol of unity, harmony and the cyclical nature of life, this mural incorporates not only aspects of spirituality but also the reflection of great African American contributors of the past and present. Also incorporated in this digitally transferred mural is imagery of the Lawndale neighborhood. A lasting concept of this mural is to evoke education.



Pulaski 4000W 2100S

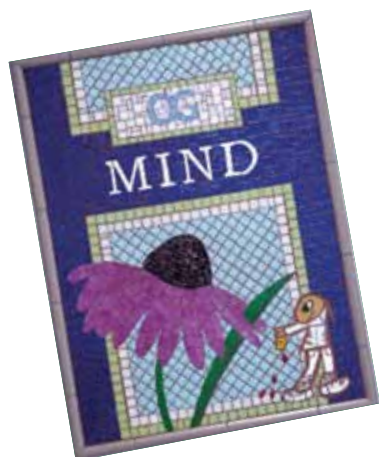
Pulaski Station

Adam Brooks

*Mixed media mosaic with water jet cut glass in three panels
2004, Arts in Transit*

Adam Brooks uses quotes by individuals linked to Chicago to represent broad ideas about what it means to be human. The words of these contemporary figures create meaning within the site. The quotes in this artwork were chosen to reflect a wide-range approach to human thought and understanding. Each of the three individuals whose quotes are used – Muhammad Ali, James Cone and Haki Madhubuti – was a pioneer in his field. Muhammad Ali is the original archetype for the modern poet; James Cone is a minister, writer and a professor at the Union Theological Seminary in New York; Haki Madhubuti is a Chicago-based poet and publisher who founded the Third World Press.





Central Park 2100S
3600W

Cannas & Corn: A Community Garden

Olivia Gude

*Mixed media mosaic
2004, Arts in Transit*

This mosaic commemorates the ephemeral public art form of the community garden. North Lawndale has an active tradition of dedicated people who transform abandoned urban spaces into neighborhood amenities. They describe their work as “blight into sight.” The mosaic was fabricated in a community mosaic workshop to “plant the seeds” of mosaic making skills in the community so that locally made public art can become part of the garden making process.



Kedzie 3200W 2100S

Coast of Chicago

John Himmelfarb

Custom-shaped painted tiles
2004, Arts in Transit

The neighborhood surrounding the Kedzie station is full of bustling activity. The ceramic tiles of this artwork reflect the strength of community as a whole, but also the uniqueness of its individual parts. Many of the design elements are drawn from architectural details of homes, schools and commercial buildings, as well as structural details associated with the CTA. These sources reflect the current community and give reference to the history of the neighborhood. Combined with this imagery are design elements inspired by connections of heritage to Mayan, Aztec and African cultures.



California 2100S 2800W

Amor

Christopher Tavares Silva

*Mixed media mosaic
2004, Arts in Transit*

The circular flight of birds from heart to heart suggests the passing of love from person to person and place to place, as well as the coming and going of passengers. The migration of birds from clear to rainy skies symbolically endorses the virtues of promoting love through times of both happiness and hardship.

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Western 2100S
2400W

Ice Cream Dream

Hector Duarte

*Mixed media mosaic
2004, Arts in Transit*

At the center of this mosaic is a large heart with several buildings featuring the neighborhood's unique architectural characteristics and facades. Surrounding the heart are the Willis Tower and John Hancock Center, signifying the neighborhood's place in the city. Monarch butterflies are the predominant theme throughout the mural; like many people who pass through this station daily, monarchs are migrants. Every year the monarch travels thousands of miles from Mexico to the Midwest. The butterflies emerge in the mural as a wave of energy, a reflection of magical realism that has marked Latin American literature.

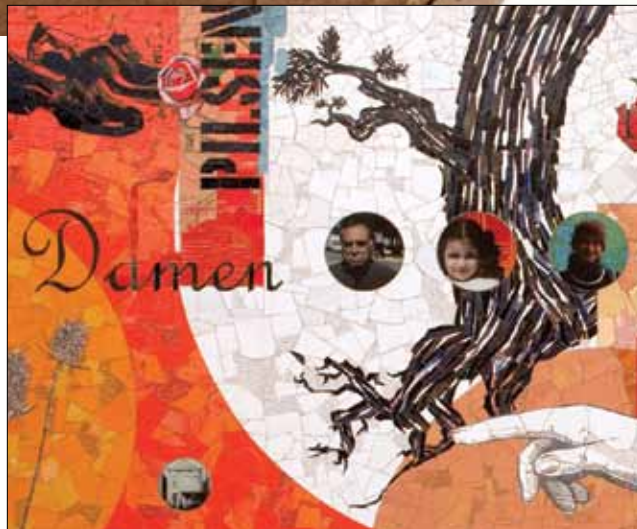
Damen 2100S 2000W

Vida Simple

Juan Angel Chávez

*Mixed media mosaic
2004, Arts in Transit*

Inspired by the neighborhood of Pilsen, this multi-media mosaic focuses on the individuality of the people that created the heritage and cultural identity of the community. The design itself is a collage of imagery taken from the neighborhood, including community member portraits, local street scenes and industrial wildlife – birds, small animals and plants that reside and grow in the industrial landscape.





18th ^{1800S}
^{1700W}

Untitled

Francisco Mendoza; Gallery 37 students and the Mexican Museum of National Art

Painted wall murals
1998, Adopt-A-Station

Covering the steel panels of the station wall, several murals symbolize and tell stories about the neighborhood that the 18th station serves. Each of the colorful murals illustrates a different story of rich Mexican heritage while also depicting many important cultural icons in Mexican history.



Cumberland 8400W 5700N

Rock Bow

Charles Ross

Bronze, granite and liquid-filled acrylic
1983

This mesmerizing sculpture is made of liquid-filled acrylic with a granite base and is located at the junction of the rail station and the bus terminal. During the early mornings and late afternoons this sculpture projects large bands of color onto the walls and floor of the station whenever direct sunlight strikes the prism.





Harlem 7200W 5600N

Harlem Station, 1984

Alex Katz

Enamel on aluminum mural
1985

Exhibiting an assortment of animated close-ups, this artwork is fabricated of enamel on aluminum and is located within the stationhouse, along the north window where it can be seen inside the station and from adjacent streets. Celebrating Chicago's broad diversity, this mural is a reflection of the city's hardworking people.





Pulaski 4000W 5100S

Untitled

Hector Duarte, Gallery 37
and Curie High School students

Mural on tile
1998, Adopt-A-Station

The painted mural on tile greets customers as they enter the station. The mural depicts a rose with petals made of many different flags that symbolize the many ethnic communities that make Chicago such a vibrant city.





Conservatory

3600W
300N

Garfield Park Conservatory Mosaics

Carolyn Elaine 2002 and 2003;
Salim Hurtado and Michael Cloud 2001;
Nina Smoot-Cain 2004

*Ceramic tile mosaics
2001-2004, Adopt-A-Station & Chicago Public Art Group*

Mounted on the bases of the elevators and pillars of the CTA tracks and station, these mosaics are made up of a colorful arrangement of cracked ceramic tiles. Designed to highlight local cultural and environmental themes, the mosaics enhance the viewers' appreciation of the 'L' stop, the conservatory and the community.





CTA Headquarters 200N 600W

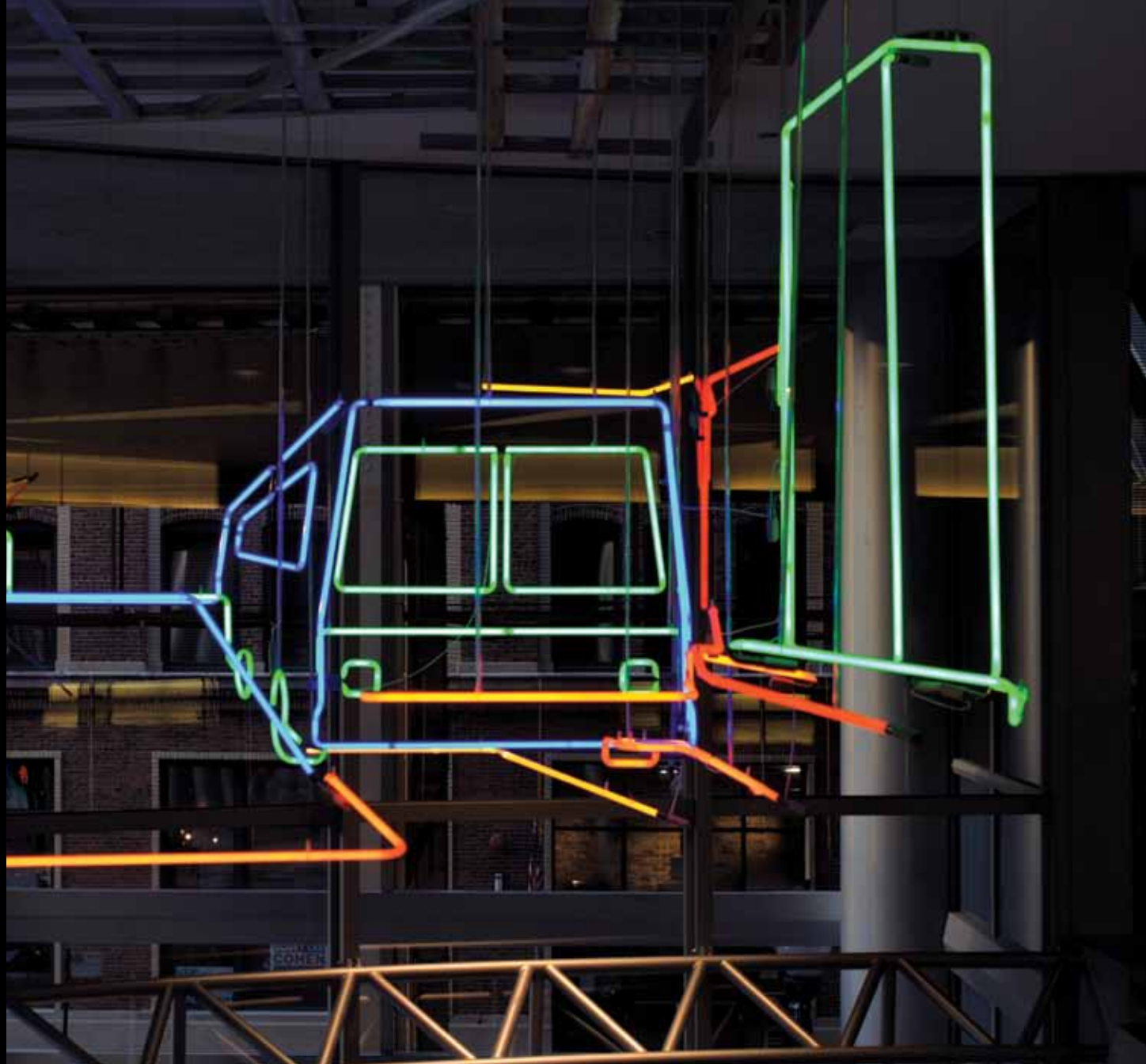
Everywhere

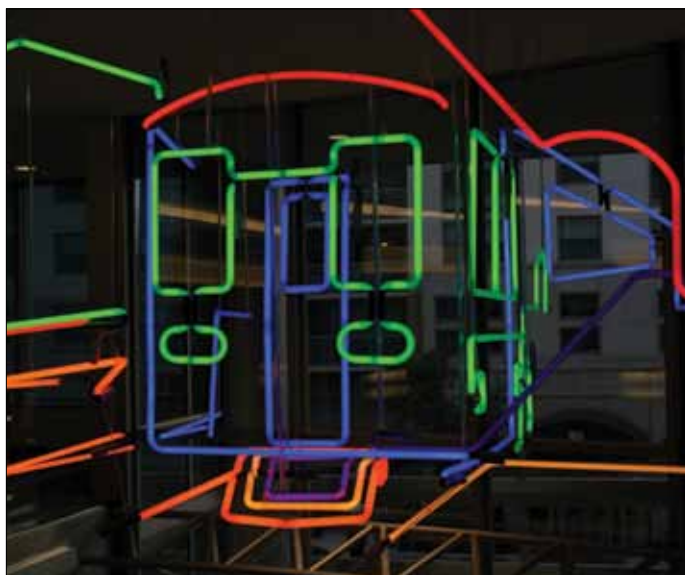
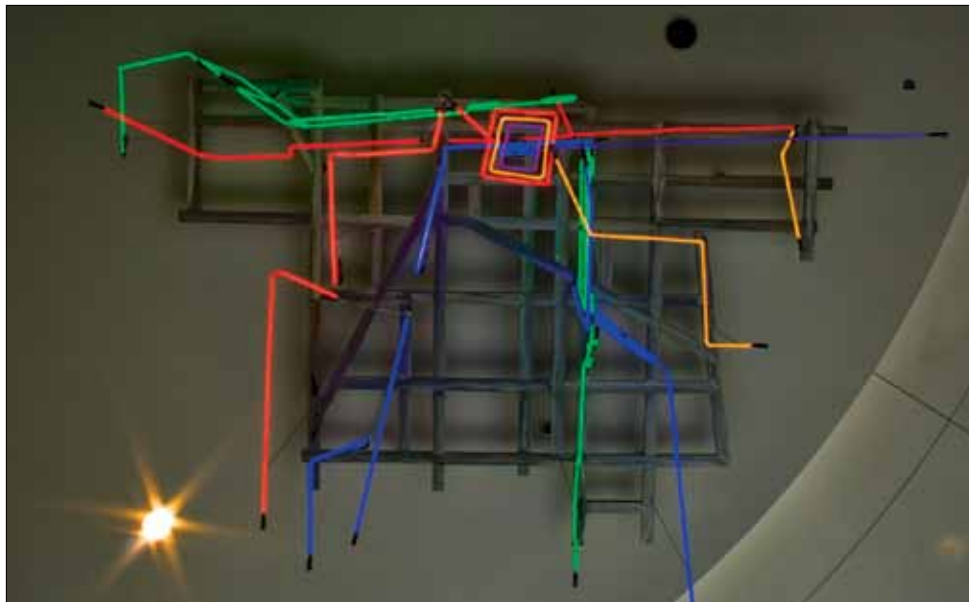
Lisa Gainor and Chris Coldoff

Appliqué collage
2004

Installed by surface appliqué, this graphic collage is located on the second floor of the CTA headquarters, behind the customer service desk. This piece praises the CTA's past, present and future, depicting iconic Chicago and transit imagery. Some of the images displayed within the collage are a dotted symbol of the Chicago grid, the first subway train inspection commemorative seal, the Chicago Motor Coach #104 – one of the first double-decker buses in Chicago, an abstract of the CTA's Control Center and iron gates from historic trains.







CTA Headquarters 200N 600W

Bus, Train and Transit System

John Bannon

Neon, aluminum sculpture
2004

Suspended from an aluminum channel, this sculpture consists of 22 neon tubes and is located just inside the entrance to the CTA headquarters. When viewed from directly below, this sculpture produces an image of the Chicago train system map and a grid of the major bus routes. From the second floor, two separate images can be seen: looking west, a colorful outline of a train is visible, while looking north, an outline of a bus at a stop takes shape.

artist index

Arocha, Carla 24/7	28-29	Donlin, Martin Transience.....	20
Bannon, John Bus, Train and Transit System.....	58-59	Duarte, Hector Ice Cream Dream.....	48-49
Baron, Ron American Tourister	9	Untitled.....	55
Brooks, Adam Pulaski Station.....	44	Elaine, Carolyn Garfield Park Conservatory Mosaics	56
Chávez, Juan Angel Hopes and Dreams.....	32-33	Fraiberg, Elizabeth Green & Yellow.....	16
Vida Simple	50	Gainor, Lisa Everywhere	57
Cheng, Amy Destination: Points Unknown	30	Gallery 37 students Untitled.....	51
Cloud, Michael Garfield Park Conservatory Mosaics	56	Untitled.....	55
Coldoff, Chris Everywhere	57	Garber, Josh Hope and Renewal	4
Columbia College Photography Department In Transit Gallery	27	Gitelson, Jon Chicago El Stories.....	24
Cooper, Barbara Transitions	14-15	Gómez, Gregory The Encrypted Inning	13
Coron, Béatrice Seeds of the Future are Planted Today	42	Gordon, Nicole 54th/Cermak Station	41
Csicsko, David Lee We All Ride the Train Together	18-19	Gude, Olivia Cannas & Corn: A Community Garden.....	45
Curie High School Students Untitled.....	55	Harvey, Ellen Carpet	6
Dinges, Michael Doors Open Everywhere at Fullerton.....	22-23	Himmelfarb, John Coast of Chicago	46
		Hormuth, Jo Canopy Lights.....	35

Hudson, Cody <i>Magic Numbers</i>	34	Peterson, Corinne <i>Hopes and Dreams</i>	32-33
Hurtado, Salim <i>Garfield Park Conservatory Mosaics</i>	56	Pickleman, Jason <i>MONT/ROSE: AREA</i>	10-11
Jackson, Preston <i>A Need to Remember</i>	38	Rolon, Carlos "Dzine" <i>Time is the Enemy (Revisited)</i>	25
Jacquard, Jerald <i>Space Junction of Energy</i>	17	Ross, Charles <i>Rock Bow</i>	52-53
Karlsen, Anne Marie <i>Round and Round</i>	5	Rothenberg, Ellen <i>Camouflage Screen</i>	8
Katz, Alex <i>Harlem Station, 1984</i>	54	Schraenen, Stéphane <i>24/7</i>	28-29
Krivanek, B.J. <i>Reflections Expressions</i> <i>Transformations</i>	26	Silva, Christopher Tavares <i>Amor</i>	47
Macias, Juan Carlos <i>Commonplaces</i>	12	Simon, Miklos <i>Hidden Movers</i>	7
Malkemus, Derick <i>Landslide</i>	21	Skomski, Thomas <i>Hidden Movers</i>	7
Marc, Stephen <i>South Side Weave</i>	39	Smoot-Cain, Nina <i>Garfield Park</i> <i>Conservatory Mosaics</i>	56
Mendoza, Francisco <i>Untitled</i>	51	Watkins, Ivan <i>Birth of Heroes:</i> <i>A Mandala for Harmony</i>	42-43
Mexican Museum of National Art <i>Untitled</i>	51	Williams, Bernard <i>Nexus Orbs</i>	36
Musgrave, Steve <i>Cubs Legends</i>	31	Zimmerman, Jeff <i>The Shore</i>	40
Ott, Sabina <i>A Red Line and a Cloud</i>	37		

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Amanda Villa, CTA

Marisue O'Connor, CTA

Joseph Iacobucci, CTA

Joanna Goebel,
Department of Cultural Affairs,
City of Chicago

Elizabeth Kelley,
Department of Cultural Affairs,
City of Chicago

Jon Pounds,
Chicago Public Art Group

Design:
Katie DiCola, CTA

Photo credits:
Tony Coppoletta, CTA

Mark Lopez, CTA

Jenelle Wittmann, CTA

Eric Craig

Michael Greer

Department of Cultural Affairs

Chicago Public Art Group

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