

# CH CAGO ARTISTS

*Ever wondered which art icons have called Chicago home? As we celebrate Chicago Artists Month, find out more about the artists, patrons, and buildings that have inhabited Chicago's landscape.*



***Chicago Stock Exchange Trading Room (1893–1894),***  
Recreated and reconstructed at the Art Institute in 1977.  
Dankmar Adler and Louis Sullivan, architects

Reconstructed at the Art Institute in 1977 after its demolition in 1971–1972, the Chicago Stock Exchange Trading Room was designed by Adler and Sullivan to be both aesthetically pleasing and useful for commerce and trade. Called the “Father of the Skyscraper,” Sullivan’s opulent and organic ornamentation permeates Chicago’s historic skyline. This room combines elements of styles ranging from the decorative borders of Celtic manuscripts to the luxuriance of Art Nouveau. Most innovative is Sullivan’s extensive use of stenciling: the elaborate, leaf-like designs use 57 different colors.



**GALLERY 263**  
***Nightlife (1943)*** by Archibald Motley, Jr.

Depicting a lively jazz cabaret in Chicago’s Bronzeville neighborhood, Motley’s *Nightlife* throws the viewer into the center of a jook joint in the 1940s. The central dancers cling to each other while other couples dance furiously to music blasting from the jukebox on the right. Motley, a graduate of the School of the Art Institute, made Chicago his permanent residence after a short stint in Paris, preferring to draw inspiration from neighborhoods in his home city. The Art Institute awarded him the prestigious Frank G. Logan Medal in 1925.



**GALLERY 273**  
***Arrangement in Flesh Color and Brown: Portrait of Arthur Jerome Eddy (1894)*** by James McNeill Whistler

To a generation of Chicagoans, local lawyer and art collector Arthur Jerome Eddy (1859–1920) was known as “the man who Whistler painted.” Today he is remembered for the daring purchases he made in 1913 at the Armory Show, the controversial exhibition of modern art that debuted in New York and was then shown at the Art Institute. In this portrait, Whistler used a muted palette against a gray background to interpret the sitter as much through color and form as through physical likeness. Eddy said of his portrait, “It was as if the portrait were hidden within the canvas and the master...evoked the image.”



**GALLERY 161**

***Abraham Lincoln* (modeled 1916, cast 1916)  
by Daniel Chester French**

The best-known statues of 16th President Abraham Lincoln were made by Daniel Chester French, who collaborated with architect Henry Bacon to fashion one of America's most renowned monuments, the Lincoln Memorial in Washington, D.C. This bronze replicates the monument on a small scale and captures the intense moral strength of "honest Abe." French had several connections to the city of Chicago. He created works for the World's Columbian Exposition in Chicago in 1893, and his brother, William Marchant Richardson French, was the first director of the Art Institute.



**GALLERY 265**

***Black Cross, New Mexico* (1929) by Georgia O'Keeffe**

O'Keeffe attended the School of the Art Institute as a young student in 1905, but her time at the school lasted only one year. A severe case of typhoid interrupted O'Keeffe's studies, and she resumed her art education under William Merritt Chase at New York's Art Students League in 1907. O'Keeffe painted this landscape after her first visit to Taos, New Mexico in 1929, where she was impressed by the otherworldly aura of the scenery that surrounded her. The present title of the piece was first used at the O'Keeffe exhibition organized by the Art Institute in 1943, her first solo show at a museum



**GALLERY 242**

***Apples* (1916) by Henri Matisse**

The infamous Armory Show, the first exhibition of avant-garde art in the United States, visited the Art Institute in 1913. It caused such a stir that students at the School of the Art Institute held a protest where they staged a mock trial against Matisse, burning three copies of his paintings in effigy. They charged the painter with "artistic murder, pictorial arson, [and] total degeneracy of color sense." It's hard today to imagine why the students worked themselves into such frenzy. The bright circles of light that Matisse captured in the serving dish and the apples brilliantly spin against the night-and-day background, swirling the household items into an interplanetary drama.



**GALLERY 1**

***Oneika I* (1996) by Dawoud Bey**

Meet today's real live Chicago artists! Join Chicago-based photographers Dawoud Bey, Terry Evans, Jack A. Jaffe, Barbara Crane, and Bob Thall on October 19 at 6:00 as they lead a gallery talk through the exhibition *Photographs by the Score: Personal Visions Twenty-Some Years Apart*, which features their photographs as well as work by other renowned photographers.