

Design for the Arts



Liska has a depth of experience helping arts organizations achieve their goals through targeted communications and brand-focused solutions.

We conceive and design materials that visually and verbally communicate consistent experiences to targeted audiences.

A photograph of a concrete wall with the Racine Art Museum logo. The logo consists of the letters 'R', 'I', 'A', 'M', 'M' in a bold, sans-serif font, mounted on the wall with metal bolts. The wall is dark and textured. In the background, there is a modern building with large glass windows and a blue sky.

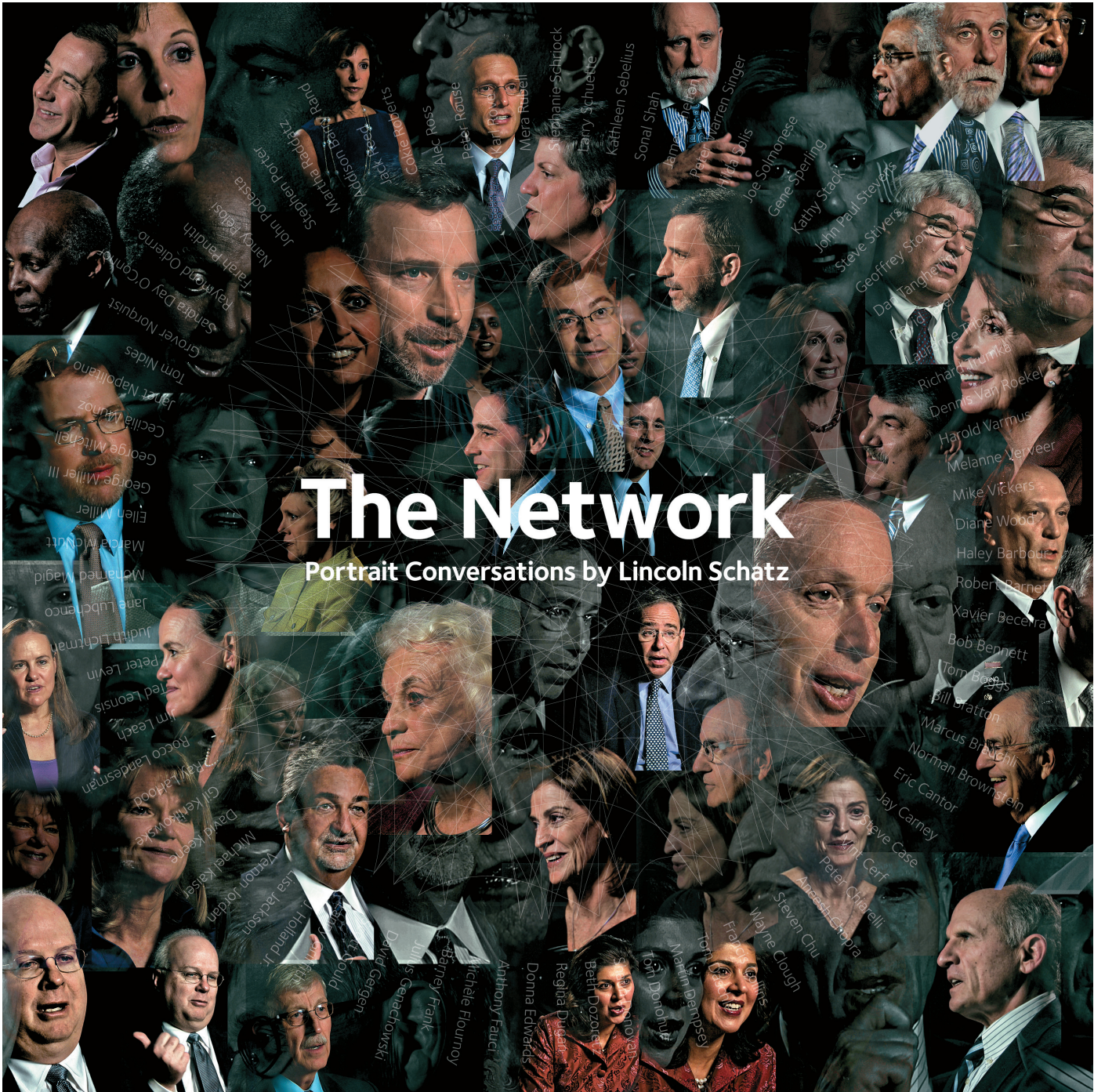
RIAMM

A comprehensive brand program for the Racine Art Museum, home to one of the nation's most impressive collections of contemporary craft.



The Artist Responds:
Albert Paley and
Art Nouveau

R|A|M



The Network

Portrait Conversations by Lincoln Schätz

A book about this portrait exhibit at the Smithsonian



Farah Awaner Faridhi
Born in India and raised in the United States, Farah Faridhi is the first special representative to Muslim communities in the US Department of State. Catalyzed by the events of September 11, she has focused on developing new models of engagement between the West and Islamic society.

back against this extremist narrative. This isn't going to happen, this isn't the world we want to live in."

Ten years after 9/11, more and more initiatives come directly from Muslims themselves who say, "Don't use the name of Islam. Don't bring this ideology in here." We have to do more to amplify those voices. We have to do more to give opportunities for these young people to be connected to each other so that they are the voices that are heard, not al-Qaeda and others who are preaching that there is an "us" and a "them."

I'm Nancy Pelosi.

I'm the Democratic leader of the House of Representatives. I had the honor of serving as the first woman Speaker of the House of Representatives. My biggest honor politically, though, is to represent the people of San Francisco in the Congress of the United States.

When I was born, my father was a member of the House of Representatives from Baltimore, Maryland. When I was in first grade, he became the mayor of Baltimore, and when I went away to college, he was still the mayor. I grew up respecting public service as a noble calling of being attuned to the needs of people in the community. My mother was not an elected official, but she was a public servant in a volunteer sense. She was all about fairness and opportunity. This was a long time ago, so politics was not defined by where you stood on the environment or a woman's right to choose and all the rest. It was largely about

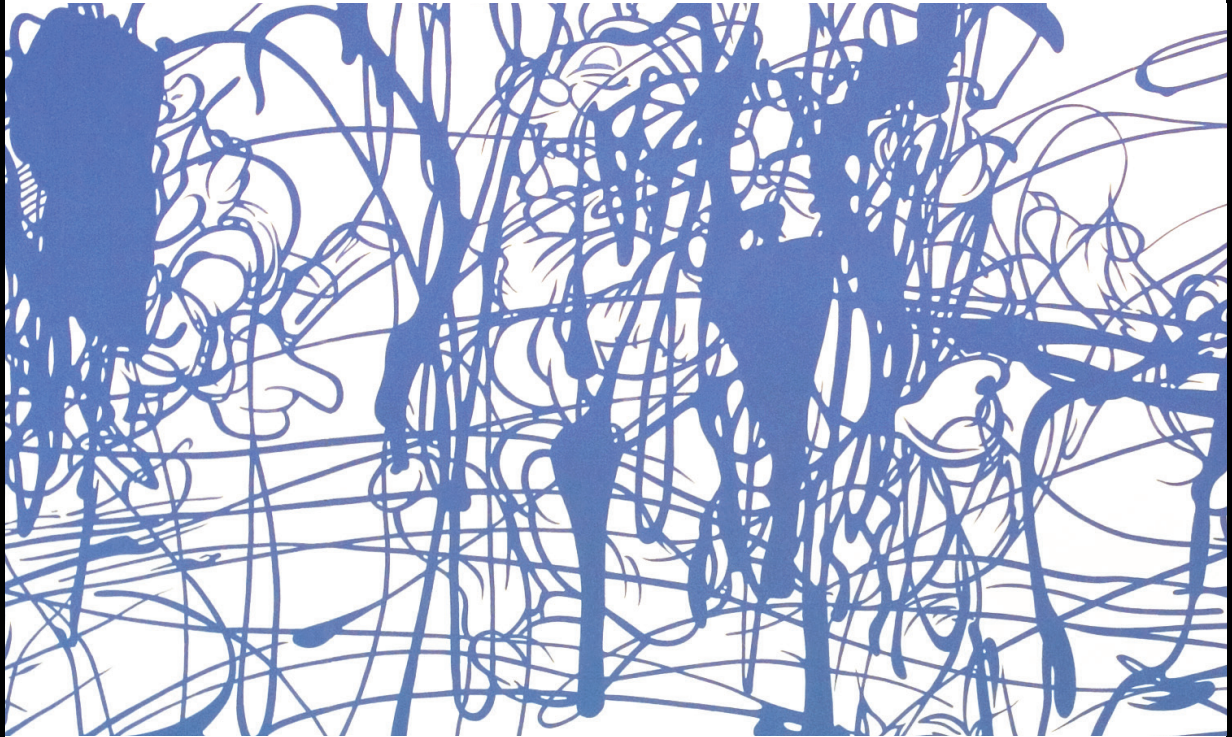


Congresswoman Nancy Pelosi
Elected to Congress in 1976 from California's Eighth District, Nancy Pelosi became the first female speaker of the House of Representatives in 2007. She now serves as the Democratic leader of the House. As a congressional leader, Pelosi has worked for campaign finance reform and to establish public-private partnerships.



Pae White Bugscreen

A.J. Celebrezze Federal Building
Cleveland, Ohio



Arturo Herrera Iñigo Manglano-Ovalle
101 W. Congress Parkway, Chicago, Illinois

Purple Finch
Black-Backed Woodpecker
Black Tern
Black-Crowned Night-Heron
Blackbird
Dark-Eyed Junco
Gray Catbird
Gray Jay
Great Gray Owl
White-Breasted Nuthatch
White-Throated Sparrow
Winter Wren
Cedar Waxwing
Clay-Colored Sparrow
Brown Thrasher
Brown Creeper
Chestnut-Sided Warbler
Ruby-Crowned Kinglet
Ruby-Throated Hummingbird
Scarlet Tanager
Red-Necked Grebe
Red-Tailed Hawk
Redstart
Golden-Crowned Kinglet
Goldfinch
Yellow Warbler
Common Yellowthroat
Yellow-Bellied Sapsucker
Yellow-Rumped Warbler
Olive-Sided Flycatcher
Green Warbler
Great Blue Heron
Blue Jay
Blue-Winged Teal
Indigo Bunting
Blue-Headed Vireo

Roseau County Bird Rainbow



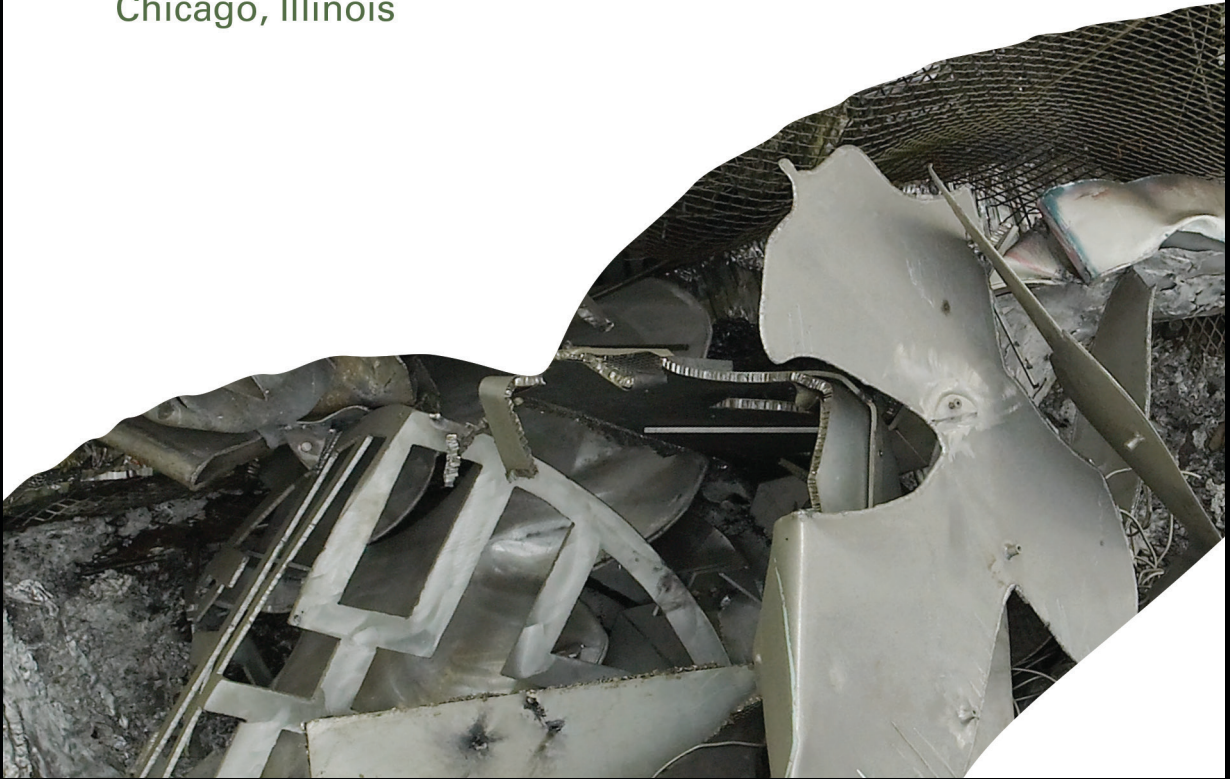
Tamarack Color Index

Helen Mirra

Frank Stella

The Town-Ho's Story

Ralph H. Metcalfe Federal Building
Chicago, Illinois





Super Special Happy Place Tony Feher

| Stanley J. Roszkowski U.S. Courthouse, Rockford, Illinois



Milton Glaser Color Fuses

Minton-Capehart Federal Building

Indianapolis, Indiana

The 35 bands of color that wrap around the Minton-Capehart Federal Building are the work of world-renowned graphic artist Milton Glaser. Titled *Color Fuses*, the mural was commissioned in 1974 through the U.S. General Services Administration's Art in Architecture Program.

Glaser was selected from a pool of some of the day's most acclaimed artists to create a site-specific artwork in collaboration with Evvin Woollen, the building's architect. Woollen envisioned a colorful piece capable of softening the severity of his Brutalist-style design. As he put it, art provided an opportunity "to breathe life and humanity into the building at street level."¹ Glaser created an artwork that engages the architecture while enlivening viewers' experiences of the site.

At the time it was installed, *Color Fuses* was one of the world's largest contiguous murals, measuring 672 feet in length. Execution of the work presented technical challenges, requiring close supervision by the artist. Local painting contractors used extreme care to airbrush the paint directly onto the 27-foot high elevations, which included concrete walls, stairwells and doors. Special methods had to be developed to allow workers to seamlessly blend each of the vibrant colors, while competing with factors such as wind and humidity. The resulting polychromatic ribbon brightens the pedestrian experience and lends the building a more energized look and feel.

Color Fuses celebrates the interplay of color and light. To further this effect, Glaser programmed the exterior perimeter lighting to illuminate the mural in a slow rise and fall sequence at night. This rhythm alluded to the gradual rising and setting of the sun, and the timeless wonder associated with the qualities of light as it shifts and reveals itself on the horizon.

Despite being a signature project by one of the nation's most accomplished visual artists, *Color Fuses* was left untreated for decades. Over time, the mural's pigments faded and the outdated lighting system became inoperable. In 2012, as part of a broader building modernization project, GSA's Fine Arts Program successfully led a team that included Glaser, art conservators, designers, and many others to fully restore the mural to the artist's original vision. Located along Indianapolis's famed American Legion Mall—one of the city's most visible and well-used public corridors—the brilliant colors and lively elegance of *Color Fuses* affirms the potential for art to radically enhance public architecture and the civic landscape.

Brochure text by Michael Finn, GSA Fine Arts Program

¹ Donald W. Thaler, *The Place of Art in the World of Architecture* (New York, London: Chelsea House Publishers, 1980), 69.

East




South

North



West



WHAT GREAT
THEATER
SHOULD BE

THEATRE

GOODMAN

GoodmanTheatre.org

SaraLee
FOUNDATION

THEATRE
GOODMAN

ONSTAGE

Vol. 20, No. 3

Mary Zimmerman's *Pericles*


World Premiere *Mariela in the Desert*

Getting the Scoop on *The Story*



**HUBBARD
STREET
DANCE
CHICAGO**



A photograph of the Hubbard Street Dance Center building at dusk. The building features a large, light-colored wall with a grid pattern. On the left side of this wall, there is a logo consisting of two interlocking 'H' shapes, followed by the text 'HUBBARD STREET DANCE CENTER' in a bold, sans-serif font. To the right of the main wall, there is a glass-enclosed structure with a metal frame, through which some interior elements are visible. In the foreground, a street is shown with long, horizontal light trails from moving vehicles, suggesting a long-exposure photograph. A street sign on a black pole is visible near the building. The sky is a deep blue, and the overall atmosphere is modern and architectural.

HH HUBBARD STREET DANCE CENTER



**HUBBARD
STREET
DANCE
CHICAGO**

GOODMAN THEATRE



Jack and Shirley
**Lubeznik
Center
for the Arts**

FIGGE ART PROFESSOR

R | A | M

CH1CAGO
VISIONS

MAKE  **A BETTER PLACE**



CHICAGO SYMPHONY
ORCHESTRA

JOHN MICHAEL **KOHLER ARTS CENTER**
expect the unexpected

 **Frank Lloyd
Wright**
PRESERVATION
TRUST

**NEW
FEDERAL
ARCHITECTURE**
THE FACE OF A NATION

MUSIC **BAE^EBLE^E**



FIGGE
ART MUSEUM

Branding and signage for this David Chipperfield-designed art museum

High Glitz



Hardcover book highlighting Susan Anderson's fine art
photography of beauty pageant contestants

THE EXTRAVAGANT WORLD OF CHILD BEAUTY PAGEANTS

by **Susan Anderson**

Foreword by Simon Doonan
Introduction by Robert Greene

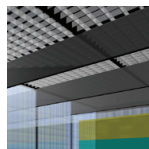
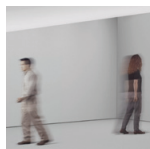
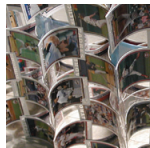


Destiny



Age 5 ✦ Nashville, Tennessee ✦ 2008

CHICAGO VISIONS



THE ART INSTITUTE OF CHICAGO
DEPARTMENT OF ARCHITECTURE



The Lights That Guide Us:

A Celebration of the
U.S. Ambassador's Residence
& the Franco-American Legacy

Paris, France
June 2022–September 2022



U.S. DEPARTMENT *of* STATE



Portrait of Micaela de Pontalba

Claude-Marie Dubufe (French, 1790-1864).

Oil on canvas, 1841.

167" H x 90" W (162 H x 230 W cm) *with frame*

Courtesy of the Pontalba Family

Portrait de Micaela de Pontalba

Claude-Marie Dubufe (français, 1790-1864).

Huile sur toile, 1841.

162 x 230 cm avec cadre

Prêt de la famille Pontalba



fundtoconserve.org



The Fund to Conserve
United States Diplomatic Treasures Abroad

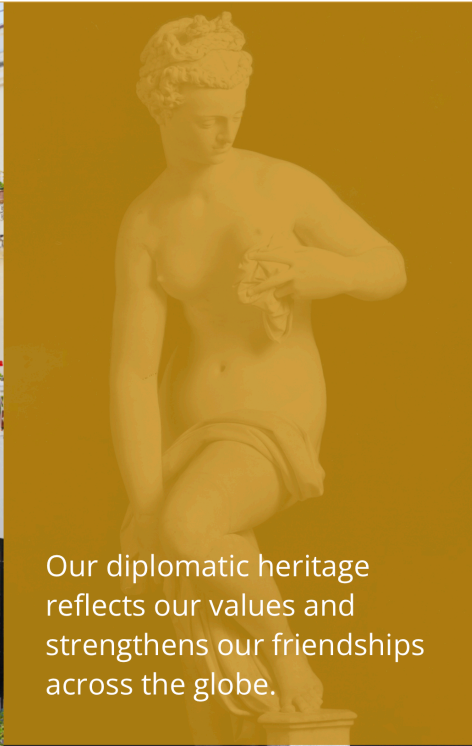
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[What We Do](#)

[Why It Matters](#)

[How to Support](#)

[Contact](#)



Our diplomatic heritage
reflects our values and
strengthens our friendships
across the globe.



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**Respect
Preserve
Innovate**

Preserving the Past Investing in the Future

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ANDY WARHOL SHADOWS

THE ARTS CLUB OF CHICAGO



ALL IMAGES:

Andy Warhol, *Shadows*, 1978-79
Installation view at Dia:Beacon, Riggio Galleries, Beacon, NY
Acrylic, variously silkscreened and painted on canvas

72 out of 102 paintings installed
76 x 52 inches (193 x 132 cm) each
Courtesy Dia Art Foundation, New York



John Baldessari Beethoven's Trumpet: In One Ear



Afromuses (Couple), 1995–2005
Watercolor and pencil on paper
Diptych, each 9.57 in. x 6.18 in.
Private collection



Chez Paree
TELEPHONE DELAWARE 7-3434



A Golden Era of Supper Clubs and Cabarets

Many Chicagoans began a big night out with dinner at a fancy restaurant or supper club such as The Oberon, the Blackhawk Lodge, or La Pompadour, before catching the second show at the Chez Paree. With signposts placed all over the area—Club Aboum, The Top Top, Top Lounge at the Aladdin Hotel, and the London House jazz club to name a few—there were loads of ways to spend your entertainment dollar. But with shows at 8:00, 11:30 and 2:00 a.m., the Chez Paree delivered a night full of top-notch entertainment in a glamorous setting.

© Ken Kelen



Durante Charms the Audience—and the Ladies

Known for the size of his schtick, the large-eyed Jimmy Durante was nonetheless the most popular ladies' man to grace the Chez stage over three decades. The big-hearted entertainer started playing the Chez Paree in the 1930s, working three shows a night, and the Chez remained his favorite place to perform in Chicago until the club closed in 1960. Durante is shown here with the Chez Paree's fine dancers, the Adorables.

© Ken Kelen

**Liska +
Associates**

610 N. Fairbanks
Studio 2 East
Chicago, Illinois
60611 USA

1 312 867 1111
liska.com

