

Rush More: The Monumental Mural

A Study of
Contemporary Chicago
Public Art

KAESHA FREYALDENHOVEN, AB'19

Introduction

Three blocks from Lake Michigan, two blocks from the Chicago Athletic Association, and one block from Anish Kapoor's *Cloud Gate* in Millennium Park is Kerry James Marshall's mural: *Rush More* (see fig. 1). Located on the western façade of the Chicago Cultural Center, the 100-foot-high by 132-foot-wide work hides between service entrances and garages, only accessible from Garland Court.¹ Illuminating the concrete alleyway, the mural depicts a Chicago park-scape of five trees with the faces of twenty women who shaped the city's cultural heritage carved into the trees' trunks.

Rush More was conceived in 2017 as a joint effort between Murals of Acceptance (MoA) and the Department of Cultural Affairs and Special Events (DCASE).² MoA is a nonprofit organization that seeks to encourage social tolerance through art; DCASE is a branch of city government

1. Miriam Di Nunzio, "Kerry James Marshall to Create Massive Mural for Cultural Center," *Chicago Sun-Times*, Sept. 21, 2017.

2. Ibid.

Left: Nancy Stone/*Chicago Tribune*/TCA





Figure 1: Kerry James Marshall, *Rush More*, 2017, Collection of the City of Chicago, Department of Cultural Affairs and Special Events (Claire Voon for Hyperallergic)

that aims to enrich artistic and cultural vitality in Chicago.³ These entities recruited Marshall, secured a location, supervised execution, and publicized the finished mural.

In this thesis, I examine the genesis of *Rush More* by considering planning designs, paintings and murals, legal contracts, policy briefs, and newspaper articles. I argue that *Rush More* is an idealistic and aesthetic response to deep racial and social divisions. This response, put forth by MoA and the City of Chicago, is not only inadequate to address the city's problems but also ignores the multiplicity of meanings within the artwork. The creation of the *Rush More* mural, therefore, is a story about the instrumentalization of art for political, economic, and representational purposes.

3. "Who We Are," Murals of Acceptance, accessed Apr. 8, 2019, www.murals-ofacceptance.org/whowear; "Cultural Affairs and Special Events," City of Chicago, accessed Apr. 8, 2019, www.chicago.gov/city/en/depts/dca.html.

Chicago, like many postindustrial urban cities, is shaped by social and institutional racism. Many contemporary racial problems are rooted in discriminatory policies that began in the early to mid-twentieth century.⁴ During the Great Migration, African Americans left the rural South for industrial employment in the urban North, including in Chicago.⁵ Mexicans, Asians, and other ethnic groups also flocked to Chicago.⁶ In response to the influx of new residents, white communities devised a variety of barriers to intimidate new arrivals and to forestall integration. The Supreme Court ruling against racially restrictive covenants (*Shelley v. Kraemer*, 1948) and the Federal Fair Housing Act (1968) formally outlawed housing discrimination, but social and economic forms of racism persisted.⁷ Disparities of income, life expectancy, and treatment by police and the courts demonstrate that institutional racism remains embedded in Chicago civic life.⁸

4. Kasey Henricks et al., *A Tale of Three Cities: The State of Racial Justice in Chicago Report* (Chicago: Institute for Race and Public Policy, 2017), 14.

5. James Grossman, "The Great Migration," in *The Encyclopedia of Chicago*, ed. James R. Grossman, Ann Durkin Keating, and Janice L. Reiff (Chicago: University of Chicago Press, 2005), 363–64.

6. Ibid. See especially entries on Mexican, Japanese, Chinese, and European Catholic migrations.

7. Chicago Area Fair Housing Alliance, *A City Fragmented: How Race, Power, and Aldermanic Prerogative Shape Chicago's Neighborhoods* (Chicago: Chicago Area Fair Housing Alliance and Sargent Shriver National Center on Poverty Law, 2018), 16.

8. Henricks et al., *A Tale of Three Cities*, 8.

The Organizer, the Artist, and the City

It is within Chicago's urban context that the main actors of my story—Kevin McCarthy of Murals of Acceptance, the artist Kerry James Marshall, and the City of Chicago's Department of Cultural Affairs and Special Events—worked and came together in common cause.

The Organizer: Kevin McCarthy

Kevin McCarthy's public biography is sparse and self-generated. He describes himself as a "singer, bassist, guitarist, and DJ. With his roots in the Chicago [musical] underground."⁹ His disjointed education (five schools over fourteen years) was divided between pursuing artistic passions (music and film) and gaining practical skills (web design and computer programming).¹⁰ He has held a variety of day jobs while performing music in Chicago, Nashville, and Los Angeles.¹¹

Self-described as a "shark," he claims: "I want to rule the world to improve it. . . . I will fight for causes I believe in."¹² It was with this spirit that he grappled with the death of his best friend, Alexis Arquette.

9. Kevin McCarthy, "About," KevinJK DJ Fraud, Apr. 2013, jkfraud.wordpress.com.

10. Kevin McCarthy, "Profile," LinkedIn, n.d., accessed Dec. 11, 2020, www.linkedin.com/in/kevinjohnmccarthy123. McCarthy attended Illinois State University, Heartland Community College, Normal, Illinois, and Columbia College, Chicago, between 2001 and 2004. He later attended Moraine Valley Community College, Palos Hills, Illinois, and Oakton Community College, Des Plaines, Illinois, between 2011 and 2015. He appears not to have received a degree.

11. Ibid.; McKayla Reece (@McKaylaReece), "Meet the McKayla Reece Band," Facebook, Nov. 1, 2017, www.facebook.com/McKaylaReece/posts/1597937883-603064.

12. Kevin McCarthy, "Profile."

Arquette was a transgender actress and activist who brought increased visibility to the transgender community; she died on September 11, 2016, at the age of forty-seven.¹³ Inspired by Arquette's activism through art, McCarthy determined to use art to catalyze social tolerance.¹⁴ He established Murals of Acceptance in 2017 "to create public art that portrays the message of diversity and acceptance of all people."¹⁵ It was his first and, to date, only nonprofit venture.

Murals of Acceptance was the outcome of grief over the untimely death of a beloved friend, a chance visit to the Kerry James Marshall retrospective, connections, and luck. In late September 2016, less than two weeks after the death of Patricia's younger sister, McCarthy, Patricia Arquette and her partner, the artist Eric White, attended EXPO Chicago, an international exposition of contemporary art.¹⁶ After viewing White's work at the exposition, McCarthy says that they "went to the [Museum of Contemporary Art] together to see Kerry's exhibit, where we cried partially because of his work and partially because we missed Lex so much and wished she was there." For Patricia, "standing in those galleries and surrounded by the genius of Kerry James Marshall was overwhelming," while McCarthy viewed Marshall as a "a civil rights leader through his art," similar to his activist friend Alexis.¹⁷ He decided

13. Matthew Barbato, dir., *Alexis Arquette: She's My Brother* (London: Tigerlily Productions, 2007); Libby Hill, "Alexis Arquette, Transgender Activist and Actress, Dies at 47," *Los Angeles Times*, Sept. 11, 2016.

14. "Who We Are," Murals of Acceptance.

15. Roy Moraly, "Murals of Acceptance 2017 IRS Form 990: Return of Organization Exempt from Income Tax," Department of the Treasury, Nov. 12, 2018, www.open990.org/org/822579505/murals-of-acceptance.

16. Eric White, "CV," Eric White Studio, n.d., accessed Dec. 20, 2020, ewhite.com/cv; "EXPO Chicago 2016," UChicago Arts, n.d., accessed Dec. 10, 2020, arts.uchicago.edu/expo-chicago/expo-chicago-2016.

17. "Who We Are," Murals of Acceptance.



Figure 2: Chicago Cultural Center’s North and West Facades, 2017 (WTTW)

to ask Marshall to create a public mural that “brings fine art to the streets and promotes acceptance to all people.”¹⁸

McCarthy contacted Nathan Mason, the city’s curator of exhibits and public art, who said that “we might have a wall for you.”¹⁹ In a stroke of luck, McCarthy’s plan for a public mural coincided with the city’s plan to designate 2017 as a year of public art.²⁰ Mason knew Marshall—he had included Marshall’s painting, *Knowledge and Wonder*, in a 2014 exhibit at the Chicago Cultural Center—and agreed to contact him.²¹

18. Steve Johnson, “Giant Mural by Kerry James Marshall Honors Chicago Women of Culture,” *Chicago Tribune*, Dec. 3, 2017.

19. *Ibid.*

20. Department of Cultural Affairs and Special Events (DCASE), “Vision and Background,” in *Chicago’s Public Art Plan* (Chicago: City of Chicago, 2017), 21.

21. Jyoti Srivastava, “2014 Temporary Exhibition: 25 Years of Public Art, Part II,” Public Art in Chicago, Mar. 24, 2014, www.publicartinchicago.com/2014-temporary-exhibition-35-years-of-public-art-at-chicago-cultural-center-2; “Who We Are,” Murals of Acceptance.

Perhaps struck by McCarthy’s sincerity, Marshall agreed, for a fee of one dollar, to design the mural: “In a moment of weakness, I managed to be corralled into spending a lot of time I really didn’t have designing.”²² The “wall” was the west façade of the Cultural Center (see fig. 2).

McCarthy quickly raised \$207,000 to cover the mural’s production costs through his connections to the Arquette family.²³ Patricia Arquette, her brother David Arquette, and Marc and Lynne Benioff financed the project.²⁴ Work on the mural began on September 21, 2017, and was finished on December 2, 2017.²⁵

The Artist: Kerry James Marshall

Kerry James Marshall is an inspired chronicler of the African American experience. For Marshall, the civil rights movement is central to his art: “You can’t be born in Birmingham, Alabama, in 1955, and grow up in South Central [Los Angeles] near the Black Panther headquarters, and

22. Johnson, “Giant Mural by Kerry James Marshall.”

23. “[Murals of Acceptance] desires to provide a grant in an amount not to exceed \$187,000.00 ... to the City for a mural by Kerry James Marshall installed on the Chicago Cultural Center.” See Department of Cultural Affairs and Special Events, Grant Agreement between the City of Chicago and Murals of Acceptance, Dec. 1, 2017, 1, contract in the author’s possession, hereafter, MOA Agreement; the remaining \$20,000 covered MOA administrative expenses, see Moraly, “Murals of Acceptance 2017 IRS Form 990”

24. Johnson, “Giant Mural by Kerry James Marshall.” Patricia Arquette and Marc Benioff, Salesforce CEO, shared an interest in social justice. In early 2016 they had hosted a “Dinner for Equality” to draw attention to the gender-based wage gap in Hollywood. See David S. Cohen, “Gender Equality: Patricia Arquette’s Speech Cost Her Jobs,” *Variety*, Feb. 26, 2016.

25. Christine Carrino, “A Gift to the City of Chicago, Kerry James Marshall Will Create a Monumental Mural,” Cultural Affairs and Public Events, Sept. 21, 2020, www.chicago.gov/city/en/depts/dca/provdrs/public_art_program/news/2017/september/kjm.html; Johnson, “Giant Mural by Kerry James Marshall.”

not feel like you've got some kind of social responsibility. You can't move to Watts in 1963 and not speak about it. That determined a lot of where my work was going to go."²⁶

Marshall studied painting at the Otis College of Art and Design in the late 1970s, mentored by the master draftsman Charles White (1918–1979).²⁷ As an activist and an artist, White saw himself as a political agent, dedicated to shaping the social and political life for African Americans in the United States. While still a teenager, White was a staff artist for the Chicago chapter of the National Negro Congress, which fought for labor and civil rights; he then studied at the School of the Art Institute of Chicago; and he later worked for the Works Progress Administration.²⁸ White believed that an artist “must be accountable for the context of his work. And that work should reflect a deep, abiding concern for humanity,”²⁹ which he expressed in figurative works that render “the beauty of black people.”³⁰

Teacher and student were committed to the figure and resisted the dominant artistic trends of their times: abstraction expressionism for White and conceptualism for Marshall. They also “kept common cause

26. “Alumnus Kerry James Marshall,” Otis College of Art and Design, Aug. 11, 2015, www.otis.edu/fine-arts/spotlight/alumnus-kerry-james-marshall.

27. Kerry James Marshall, “A Black Artist Named White,” *Paris Review*, May 31, 2018.

28. Eric Gellman, “National Negro Congress,” in *The Encyclopedia of Chicago*, 559; John Murphy and Ashley James, “Chronology,” in *Charles White: A Retrospective*, ed. Sarah Kelly Oehler and Esther Adler (Chicago: Art Institute of Chicago, 2018), 196.

29. Quoted in Ester Adler, *Charles White: Black Pope* (New York: Museum of Modern Art, 2017), 8.

30. Quoted in Richard A. Courage, “Charles White and the Black Chicago Renaissance,” IRAAA+, n.d., accessed Apr. 8, 2019, iraaa.museum.hamptonu.edu/page/Charles-White-and-the-Black-Chicago-Renaissance.

with the great masters of art history.”³¹ For both artists, the rendering of black bodies with a dignity previously afforded only to white bodies in Western art was inherently political.³² The similarities between White’s *Sound of Silence* (see fig. 3) and Marshall’s *The Actor Hezekiah Washington as Julian Carlton Taliesin Murderer of Frank Lloyd Wright Family* (see fig. 4) demonstrate the artists’ ideological alignment. Both White and Marshall position a man against an abstract background, which focuses attention on the figure. The men are depicted with elegance and authority, and the artists’ technical skill and sensitivity aim to represent their subjects with beautiful strength.

In 1980, Marshall created his “breakthrough” painting, *A Portrait of the Artist as a Shadow of His Former Self* (see fig. 5).³³ Henceforth, Marshall’s portraits and tableaux would include jet-black³⁴ figures that possess “an estranged and de-familiarized quality.... By virtue of this move, Marshall plays upon the ambivalence of blackness as a signifier, which may refer at one and the same time to the abstract phenomenon of colour and to the concrete reality of historically constructed ‘racial’ identities.”³⁵ Marshall’s figures draw attention to the relative absence of black figures in museums while simultaneously portraying blackness in

31. Marshall, “A Black Artist Named White.”

32. Kerry James Marshall, “Visiting Artist Lecture Series,” Otis Speaks, Sept. 7, 2008, YouTube video, www.youtube.com/watch?v=IXzYrkFteMY.

33. Ibid.

34. Editor’s note: “Marshall uses three kinds of black: carbon black, originally from soot; mars black, from iron oxide; and ivory black, originally from burned bone.” Wyatt Mason, “Kerry James Marshall Is Shifting the Color of Art History,” *New York Times*, Oct. 17, 2016.

35. Kobena Mercer, “Kerry James Marshall: The Painter of Afro-Modern Life,” *Afterall: A Journal of Art, Context and Enquiry* 24 (Summer 2010): 82.



Figure 3: Charles White, *Sound of Silence*, 1978, lithograph on white wove paper. © The Charles White Archives. Courtesy of the Art Institute of Chicago / Art Resource, New York.



Figure 5: Kerry James Marshall, *A Portrait of the Artist as a Shadow of His Former Self*, 1980, egg tempera on paper. © Kerry James Marshall. Courtesy of the artist and Jack Shainman Gallery, New York.

Figure 4:
Kerry James Marshall,
*The Actor Hezekiah
Washington as Julian
Carlton Taliesin Murderer
of Frank Lloyd Wright
Family*, 2009, acrylic
on PVC panel.

© Kerry James Marshall.
Courtesy of the artist and Jack
Shainman Gallery, New York.



a technically magnificent way.³⁶ “There is a double-sided move at play here that is best captured by Houston Baker’s description of black modernism as a set of artistic acts that perform the ‘deformation of mastery’ while asserting the ‘mastery of form.’”³⁷

The City: The Department of Cultural Affairs and Special Events

Hoping to recruit Kerry James Marshall for the mural project, Kevin McCarthy pitched his idea to Nathan Mason. Mason worked for the city’s Department of Cultural Affairs and Special Events (DCASE), which oversees over five hundred public artworks and which one city administrator called “a Museum without Walls.”³⁸

DCASE’s involvement with public art started inadvertently, less than fifty years ago.³⁹ During the 1960s and 1970s private companies and philanthropies began commissioning modern art to attract public attention to corporate and public plazas and lobbies in Chicago’s downtown.⁴⁰ In 1963 the Woods Charitable Fund, the Chauncey and Marion Deering McCormick Foundation, the Field Foundation of Illinois, and the architects of the Richard J. Daley Center commissioned Pablo Picasso to

36. Helen Molesworth, “Thinking of a Mastr Plan: Kerry James Marshall and the Museum,” in *Kerry James Marshall: Mastry*, ed. Helen Molesworth (Chicago: Museum of Contemporary Art Chicago and New York: Skira Rizzoli, 2016), 37–39.

37. Mercer, “Kerry James Marshall: The Painter of Afro-Modern Life,” 82.

38. “Chicago Public Art Program,” Cultural Affairs and Special Events, n.d., accessed Dec. 21, 2020, www.chicago.gov/city/en/depts/dca/provdrs/public_art_program.html; Jeff Huebner, “Nice Works if You Can Find Them,” *Chicago Reader*, Apr. 8, 1999.

39. Huebner, “Nice Works if You Can Find Them.”

40. Ibid.

create a monumental sculpture for the center’s plaza.⁴¹ Left to sculpt without instruction, Picasso designed an untitled and perplexing cubist figure and gave it to the city as a gift. Originally an object of ridicule, today the sculpture is known affectionately as “the Chicago Picasso.” Many public commissions followed, including works by Alexander Calder, Marc Chagall, Jean Dubuffet, Sol LeWitt, and Joan Miro.⁴² Many criticized these works as “plop” art, “made with industrial materials (such as Cor-Ten steel) [and] dropped in plazas almost haphazardly, without regard to their surroundings.”⁴³

Following these corporate commissions, the City of Chicago became interested in public art.⁴⁴ In 1976, Alderman Dick Simpson collaborated with the Chicago Artists’ Coalition (CAC) to design a percent-for-art program that sets aside a portion of city construction costs for art. Simpson and the CAC struggled to convince the public and politicians that art was a civic asset worth creating and maintaining or that favoring established international artists missed the opportunity to promote and support local artists. Robert Kameczura, a CAC founder, recalled: “It was not an easy thing. It was one of the biggest percent-for-art programs in the country and the biggest public fund to create artwork for the city. We were running [up] against a lot of aldermen who didn’t know what the hell you were talking about—‘Art? What’s that?’ You really had to educate these people. It was uphill, one step at a time.” Kameczura, Simpson, and the CAC members pushed for a “broad-based democratic kind of thing” in which local artists could receive funding to develop

41. “Chicago Picasso, 1962–64 by Pablo Picasso,” Pablo Picasso: Paintings, Quotes, and Biography, n.d., accessed Dec. 21, 2020; Rebecca Zorach, “Art & Soul: An Experimental Friendship between the Street and a Museum,” *Art Journal Open*, Sept. 16, 2011, artjournal.collegeart.org/?p=2104.

42. Thomas Dyja, “City of Makers,” in *Chicago’s Public Art Plan*, 9.

43. Huebner, “Nice Works if You Can Find Them.”

44. See *ibid.* for all quotes in this paragraph.

their artistic practices and contribute to their neighborhoods. On April 5, 1978, the aldermen reached a legislative compromise with Simpson, the CAC, and the general public that “one percent of the construction costs for any public building built for or by the City of Chicago . . . shall be set aside for the purchase of art works to be located in or at such buildings.” The city could commission international and domestic artists, but the distribution had to be equal.

By the late 1990s the percent-for-art program had evolved from a simple financial ordinance into a highly technical and highly staffed program called the Chicago Public Art Program, an agency within the Department of Cultural Affairs.⁴⁵ In 1987 Alderman David Orr helped increase the program’s budget from 1.0 to 1.33 percent of construction costs; in the 1990s the program introduced public art to neighborhoods beyond the downtown; and, within budget limitations, it began to use standard conservation methods on existing works.⁴⁶

The Chicago Public Art Program was part of Mayor Rahm Emanuel’s goal to achieve “global prominence for Chicago’s arts and culture,” to increase tourism, and to attract international visitors, who were “a top opportunity for growth, as they spend more, stay longer, and travel farther from home.”⁴⁷ Since the mid-2010s the Chicago Public Art Program’s parent, DCASE, has sought to increase “media coverage about Chicago arts and culture” and to “promote Chicago artists via a public

45. Ibid. Editor’s note: In October 2010 the Department of Cultural Affairs merged with the mayor’s Office of Special Events. See Jonathan Abarbanel, “New Emanuel Arts Team Settles Cultural Dept. Confusion,” *WBEZ*, May 16, 2011.

46. Huebner, “Nice Works if You Can Find Them”; “Chicago Public Art Program: Percent-for-Art Guidelines,” Cultural Affairs and Special Events, n.d., accessed Apr. 8, 2019, www.chicago.gov/city/en/depts/dca/supp_info/public_art_program.html.

47. Department of Cultural Affairs and Special Events, *Strategic Plan, 2013–2016* (Chicago: City of Chicago, 2013), 6, 34.

awards ceremonies or annual celebration and international marketing.”⁴⁸ These cultural and tourism goals culminated in 2017 with the citywide launch of “the Year of Public Art.”⁴⁹

The Mural

On July 25, 2017, Murals of Acceptance provided a project description, then named for Alexis Arquette.⁵⁰ Mark Kelly, DCASE’s commissioner, on the city’s behalf, co-signed three contracts with Kerry James Marshall for the “Design for Artwork,” with the muralist Jeff Zimmerman to execute it, and with Kevin McCarthy that outlined the grant agreement between Murals for Acceptance and DCASE.⁵¹

Work on the mural began on September 21.⁵² A press release described the mural, its location on the Cultural Center, and quoted Marshall’s artistic intentions for it:

When I was asked to design a mural for narrow Garland Court, it was immediately clear to me that the site had to be “opened up”

48. Ibid, 31.

49. DCASE, *Chicago’s Public Art Plan*, 3; Christine Carrino, “The City of Chicago Will Celebrate the Year of Public Art,” Cultural Affairs and Special Events, Aug. 8, 2017, www.chicago.gov/city/en/depts/dca/provdrs/public_art_program/news/2017/august/yopa_festival.html.

50. Murals of Acceptance, “Alexis Arquette Art Project,” July 25, 2017, 1, project overview in the author’s possession.

51. Department of Cultural Affairs and Special Events, Agreement for the Commission of Design for Artwork, Sept. 12, 2017 (signed on Aug. 17, 2017), contract in the author’s possession, hereafter, Marshall Agreement; DCASE, Agreement for the Commission of Artwork for the Chicago Cultural Center, Sept. 6, 2017 (signed Sept. 11, 2017), contract in the author’s possession, hereafter, Zimmermann Agreement; MOA Agreement.

52. Christine Carrino, “A Gift to the City of Chicago.”



Figure 6: Mural Nears Completion. From left, Jeff Zimmermann, Erik C. Harris, and Keith Smith have been the primary painters of the Kerry James Marshall mural, and as the mural gets close to being finished, they consult the drawing. (Nancy Stone/*Chicago Tribune*/TCA)

in some way. My solution was a park-like view with a bright sun and stand of trees to bring light and green space to the location while at the same time honoring the mission of the building as the hub of artistic activity in Chicago. My idea was to make of the trees a kind of Forest Rushmore acknowledging the contribution of twenty women who've worked to shape the cultural landscape of the city, past and present.⁵³

Marshall executed his idea as a small color drawing (see fig. 6). The muralists, Jeff Zimmermann, together with Jane George, Erik C. Harris, Keith Smith, and Kinga Szopinska, expanded the drawing to fill a

53. Ibid.

100-foot-high by 132-foot-wide section of the west wall of the Cultural Center, which surrounds a loading dock.⁵⁴ Marshall added final details to the mural, which he named *Rush More*, on December 2, and the city held a public inauguration on December 4.⁵⁵

Marshall was inspired by the history of the Chicago Cultural Center to design a mural that addresses “the acquisition of knowledge and experience of culture and history” and that honors “the women who were so central to helping develop a lot of organizations in Chicago.”⁵⁶ Challenged by the physical constraints of Garland Court (a narrow alley shrouded in the shadows of tall corporate offices), he created “a type of vista” for women who have been symbolically left in the shadows.⁵⁷

At the top of the façade a solar orb rises above Chicago, casting radiant beams across the city. From the sidewalk to the roofline grow five white oaks; eight cardinals flit among the leaves, carrying a white ribbon with the names of the twenty women.⁵⁸ Their faces are carved into the oaks' trunks to form totems. Some of the women are widely recognized, such as Gwendolyn Brooks, Maggie Daley, and Oprah Winfrey. Other

54. Johnson, “Giant Mural by Kerry James Marshall.”

55. Ibid.; Marc Vitali, “Kerry James Marshall Unveils Monumental Mural in the Loop,” *WTTW News*, Dec. 4, 2017.

56. Kerry James Marshall, telephone interview with author, Jan. 10, 2019.

57. Ibid. The practice of linking a work of art to location developed with minimalism during 1960s. A location's “physical attributes” create a “phenomenological or experiential understanding” that serve “as a foil for the art work.” See, Miwon Kwon, *One Place after Another: Site-Specific Art and Locational Identity* (Cambridge, MA: MIT Press, 2002), 3.

58. White oaks and cardinals are symbols of Illinois. See, “State Symbols,” Illinois.gov, n.d., accessed Apr. 8, 2019, www2.illinois.gov/Pages/About/StateSymbols.aspx. The women's names, sometimes upside down, are difficult to read. Marshall hopes curious viewers will “look at the women whose names are not in close proximity to their image and figure out how to link those names on the banner.” Kerry James Marshall, telephone interview with author, Jan. 10, 2019.

trees feature women with intimate ties to Marshall, such as Susanne Ghez, director of the Renaissance Society during Marshall's *Mementos* exhibition (1998), and Cheryl Lynn Bruce, Marshall's wife and cofounder of the Dearborn Homes Youth Drama Workshop.⁵⁹ Marshall admires their resolve and grit: "Culture is made by individuals first, [which] then becomes institutions, and they inspire other individuals who make new institutions. This is how you keep the cultural life of a city alive... Everyone who is represented here, they are the backbone, the spine, the spirit, the heart of what it means."⁶⁰

Rush More expectedly recalls the national memorial, Mount Rushmore (1927–41), in South Dakota; however, differences in subject matter and the title challenge past traditions of monumental public art. Mount Rushmore and *Rush More* were both government commissions intended to promote civic pride and tourism. The sculptor Gutzon Borglum (1867–1941) conceived Mount Rushmore as a "shrine of democracy," which his son felt would symbolize "what it means to be an American."⁶¹ More recently, "Mount Rushmore's duality—sacred indigenous ground, patriotic bucket-list destination—means it remains a protest site today."⁶² In contrast, Marshall's intentions for his monument to women begins with its title. A slight pause between *Rush* and *More* imbues the title with agency. "Rush" alludes to forward momentum, and "more" provides an

59. Kori Rumore and Steve Johnson, "Meet the 20 Trailblazing Women in Kerry James Marshall's Massive New Mural." *Chicago Tribune*, Dec. 12, 2017.

60. Jyoti Srivastava, "2017 Cultural Center Unveiling of Mural 'Forest Rush More' by Kerry James Marshall." Public Art in Chicago, Dec. 4, 2017, www.publicartinchicago.com/2017-chicago-cultural-center-unveiling-of-mural-forest-rush-more-by-kerry-james-marshall.

61. Albert Biome, "Patriarchy Fixed in Stone: Gutzon Borglum's Mount Rushmore," *American Art* 5, no. 1/2 (Spring 1991): 162, 144.

62. Amy McKeever, "The Heartbreaking, Controversial History of Mount Rushmore," *National Geographic*, Oct. 28, 2020, <https://www.nationalgeographic.com/travel/article/the-strange-and-controversial-history-of-mount-rushmore>.

additional push of encouragement. The title encapsulates the determined spirit of the twenty women and encourages a particular mode of engagement with the work itself.⁶³ Marshall believes viewers should find inspiration from these women and take on their attitude to "do more, act more."⁶⁴ In recalling the name of Mount Rushmore, Marshall makes women, who often go unacknowledged, on par with the rest of American history. But whereas the presidents are carved in stone, stiff and cold, Marshall depicts a living "Forest Rushmore" in the heart of Chicago. As a forest grows and expands, the power of these women will continuously increase and affect future generations.⁶⁵

Common Cause, Divergent Motives

Each of my story's actors brought a different motive to the common cause of a mural for Chicago: Kevin McCarthy wanted to memorialize an activist and provide hope to all people through the universal language of art; Kerry James Marshall saw an artistic challenge and a chance to make a statement about women; and the Department of Cultural Affairs and Special Events helped fulfill an ambitious mayor's plan to make Chicago an international tourist destination.

Art as Universal Language

Patricia Arquette and Kevin McCarthy agree that visual arts speak an "elemental" and "a universal" language that "does not discriminate."⁶⁶ Their sincere optimism—that visual arts have the capacity to transcend language and cultural barriers and that a public mural would communicate

63. Kerry James Marshall, telephone interview with author, Jan. 10, 2019.

64. Ibid.

65. Ibid.

66. "Who We Are," Murals of Acceptance.

to all viewers a “message of diversity and acceptance”—can be called into question by comparing it to peace photography.⁶⁷ The social scientist Frank Möller coined the term *peace photography* in order to consider whether photographs can depict peace.⁶⁸ Möller argues that there can be no universal understanding of peace; rather, peace is a cultural concept that varies across time or place. Some people may consider a family snapshot an expression of peace due to the absence of visible violence, but others may see hidden “power relationships and forms of domination and exploitation.”⁶⁹ One person may view a photograph of the World Trade Center before 9/11 and see the twin towers “as if in heavenly repose—[a] peaceful reflection on what was no more,” but another might see the “arrogance of power and forms of institutionalized exploitation inherent in global politico-economic structures.”⁷⁰

Furthermore, the cultural critic W. J. T. Mitchell points out how little is known about the complexity of visual art: “We still do not know exactly what pictures are, what their relation to language is, how they operate on observers and on the world, how their history is to be understood, and what is to be done with them.”⁷¹ Given these uncertainties and the subjectivity of viewers based on their cultural backgrounds, Mural of Acceptance’s desire to erect a work of art that can be *universally* understood to promote diversity and acceptance would be difficult to achieve.

67. Moraly, “Murals of Acceptance 2017 IRS Form 990.”

68. Frank Möller, “Politics and Art,” Oxford Handbooks Online, June 2016, www.oxfordhandbooks.com/view/10.1093/oxfordhb/9780199935307.001.0001/oxfordhb-9780199935307-e-13?print=pdf.

69. Ibid.

70. Ibid.

71. W. J. T. Mitchell, *Picture Theory: Essays on Verbal and Visual Representation* (Chicago: University of Chicago Press, 1994), 16.

Art as Activism

In 1977 the art critic Harold Rosenberg argued that all artists are a “cultural minority” and detailed the particular situation of an artist who is also “black . . . or when ‘he’ is a woman.”⁷² He thought that civil rights movements strove to assimilate minority groups into the mainstream and, therefore, a black or woman artist would reject these movements as a “mediocre idea”: “For the artist, fulfillment of self consists not in marching in the ranks of liberators but in being entered in the roll of the Masters.”⁷³ Rosenberg’s *New Yorker* article appeared at the beginning of Marshall’s last year of art school where his mentor, Charles White, had taught him to negotiate his identities as both a master artist and a black activist.⁷⁴

McCarthy was drawn to Marshall for both his skill (“painting black people into art at the level of Renaissance painters”) and his activism (“a civil rights leader through his art”).⁷⁵ Whereas civil rights leaders, such as Martin Luther King Jr. and Rosa Parks, sought to pave the way for civil, political, and legal equality, Marshall seeks to introduce the civil rights movement, black subjects, and quotidian black American life to

72. Harold Rosenberg, “Being Outside,” *New Yorker*, Aug. 22, 1977, 83.

73. Ibid. Editor’s note: Rosenberg failed to account for artists’ multifaceted existences. In contrast, the legal scholar Kimberlé Crenshaw argues that a person who is black, a woman, and a feminist is not either/or—not black/white, woman/man, feminist/traditionalist. Rather, she exists at the intersection of many identities. See, Crenshaw’s “Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics,” *University of Chicago Legal Forum* 1 (1989): 140.

74. Kerry James Marshall, “Biography,” David Zwirner [Gallery], Nov. 27, 2020, www.davidzwirner.com/artists/kerry-james-marshall/-/media/D8001073A33843E3A63E727AF18AEA15.ashx.

75. “Who We Are,” Murals of Acceptance.

museum audiences.⁷⁶ He elevates the experiences of black people in American by using an epic scale normally reserved for grand historical themes and an Ingres-like precision in portraiture.⁷⁷ Unlike civil rights activists who worked to change society broadly, Marshall's project is narrower: to construct a black image in paintings that is "ideal," has "value," and is "uncompromising" and, thus, to make art (and art history) fuller and more inclusive.⁷⁸

Art as Economic Engine

The Chicago Cultural Center is significant to the city's history and to Marshall's career. The center was originally the city's first public library. After the Great Chicago Fire of 1871 destroyed private libraries the city passed a one percent tax to fund a new library. The Boston firm, Shepley, Rutan & Coolidge, which had already designed the Art Institute of Chicago, created another grand neoclassical building for the city. At the opening ceremony on October 9, 1897, it was declared "the Palace of the People."⁷⁹ Over the years, the library served as a tangible demonstration of the city's cultural ambitions. The beautifully hushed reading rooms were decorated in rich materials (green-veined marble from Vermont, pink marble from Knoxville, gold inlays, and a dome of Tiffany Favrile

76. Jessie L. Whitehead, "Invisibility of Blackness: Visual Responses of Kerry James Marshall," *Art Education* 62, no. 2 (Mar. 2009): 33.

77. "The best [of Ingres's painting] is the portraiture. It's stunning." Kerry James Marshall, "Artist Project," Metropolitan Museum of Art, Aug. 8, 2015, artist-project.metmuseum.org/2/kerry-james-marshall.

78. "Kerry James Marshall: Mastry," Museum of Contemporary Art, May 2, 2016, YouTube video, www.youtube.com/watch?v=K2bmHE7MRQU&feature=emb_logo.

79. Iker Gil, "The Continuous Reinvention of Chicago's 'Palace of the People,'" Chicago Architecture Biennial, Aug. 10, 2017, archinect.com/features/article/150021755/the-continuous-reinvention-of-chicago-s-palace-of-the-people.

glass).⁸⁰ By the 1930s the library had outgrown the building, which, despite its distinctive features, faced demolition in the late 1960s. Saved through an eight-year preservation campaign and placement on the National Register of Historic Places in 1972, the building reopened in 1974 as a cultural center.⁸¹

Marshall had his "very first exhibition" in Chicago at the Chicago Cultural Center.⁸² *Terra Incognita: Works by Kerry James Marshall and Santiago Vaca* (April 4–May 30, 1992) included *Terra Incognita* (1991, acrylic, ink, and paper collage on canvas with metal grommets), one of Marshall's "first major large-format history paintings."⁸³ It "employ[s] the distinctly expressive painterly language characteristic for his work between the early to mid-1990s" and includes a red-jacketed black waiter and a Benin warrior as well as an ocean liner, a caravel, and fish in a roiling sea of drippy blue paint.⁸⁴ Marshall centers the waiter high on the canvas and surrounds his head with a radiant halo, propelling a dialogue about the African diaspora, racial inequality, and saintliness, which anticipate themes of his later works. The show marked the beginning of Marshall's relationship with the New York gallery owner, Jack Shainman, which broadened interest in his art beyond Los Angeles.⁸⁵

80. Ibid.

81. Nancy Seeger, *The People's Palace: The Story of the Chicago Cultural Center* (Chicago: Chicago Cultural Center, 1999), www.chicago.gov/city/en/depts/dca/supp_info/the_people_s_palacethestoryofthechicagoculturalcenter1.html.

82. Johnson, "Giant Mural by Kerry James Marshall."

83. "How the '90s Shaped Kerry James Marshall's Meteoric Rise," Phillips, 2018, www.phillips.com/article/38297600/how-the-90s-shaped-kerry-james-marshall-s-meteoric-rise.

84. "Lot 14: 20th-Century and Contemporary Art," Phillips, 2018, www.phillips.com/detail/KERRY-JAMES-MARSHALL/NY010718/14.

85. "How the '90s Shaped Kerry James Marshall's Meteoric Rise."

In 2017, twenty-five years after the *Terra Incognita* show, Kelly, DCASE's commissioner, remarked that Marshall's "first one-man show was right here in the Chicago Cultural Center, so for him, it's full circle because now he returns with this 100-foot-tall masterpiece."⁸⁶ Kelly failed to mention Santiago Vaca, whose work was also in the 1992 show, when speaking to a television reporter at the mural's inauguration.⁸⁷ It is possible that he misspoke or had been poorly briefed by his staff, but Kelly's rush to claim credit for Marshall's early success establishes a narrative in which the Chicago Cultural Center has a particular artistic foresight. The center's gallery program *does* place "special emphasis . . . on emerging and underrepresented artists, particularly those who live and work in the Chicago area."⁸⁸ Given this focus, Kelly should have gone out of his way to acknowledge that Marshall shared the gallery in 1992 with another promising younger artist. To focus solely on Marshall perpetuates a poetic yet false narrative of recognizing genius or, worst, only valuing "star" artists whose works sell for millions at auction.⁸⁹

The city's legal agreements with Marshall and the muralist Zimmermann demonstrate a division of labor, copyright, and compensation that allowed DCASE and MoA to create public proximity to the celebrated artist, while simultaneously downgrading the talent and labor provided

86. Vitali, "Kerry James Marshall Unveils Monumental Mural."

87. See Santiago Vaca, "SV Art Resume 2011," accessed Dec. 12, 2020, www.neiu.edu/sites/neiu.edu/files/hub.neiu.edu/curriculum vitae/Vaca%20Art%20Resume%202011.pdf; Kerry James Marshall, "Biography," David Zwirner [Gallery], Nov. 27, 2020, www.davidzwirner.com/artists/kerry-james-marshall/-/media/D8001073A33843E3A63E727AF18AEA15.ashx. Editor's note: Vaca and Marshall both list the 1992 show in their biographies under the heading of solo exhibitions, but Marshall is careful to indicate in brackets, "[two-person exhibition]."

88. "Chicago Cultural Center Visual Arts Program," Chicago Cultural Affairs and Special Events, n.d., accessed Dec. 22, 2020, www.chicago.gov/city/en/depts/dca/supp_info/chicago_culturalcenter0.html.

89. Vitali, "Kerry James Marshall Unveils Monumental Mural."



Figure 7: Jeff Zimmermann and his *The ConAgra Brands Mural*, 2016 (Alisa Hauser for DNAinfo)

by Zimmerman and his team of other artists. The city required Marshall to "deliver the Design for Artwork no later than August 28, 2017[,]... a unique and original product of the Artist's creative efforts," and Zimmermann promised to produce a "mural of artwork created by the artist Kerry James Marshall provided by the Chicago Cultural Center.... The Artwork production will take approximately 8 weeks."⁹⁰ Zimmermann's style contrasts with Marshall's. Zimmermann trained in graphic design and his murals are "hyper-realistic" and have highly saturated colors; Marshall prefers matte paints and flattened perspective (see fig. 7).⁹¹ Zimmermann's public commissions often include individuals traditionally excluded from public narratives, and the size and grandeur of his

90. Marshall Agreement; Zimmermann Agreement.

91. Jeff Zimmermann, "About," Jeff Zimmermann, n.d., accessed Dec. 23, 2020, www.jeffzimmermann.com/about.

portraits subvert the “newsworthiness” of products and celebrities who dominate corporate billboards.⁹² Zimmermann abandoned his own style for the *Rush More* mural, using the pouncing technique to render the mural “as faithful to the small painting” as possible.⁹³

The contracts further state that “the copyright in the Design of Artwork shall be and remain the sole property of the Artist [Kerry James Marshall].”⁹⁴ The city claimed “the right to use KJM’s name, likeness, and biographical information in connection with the display or reproduction and distribution of the Artwork[,] including all advertising and promotional materials regarding the City.”⁹⁵ DCASE offered Zimmermann no copyright (“[Zimmermann] relinquishes all rights of possession to the Artwork to the City”) and no requirement to mention his name in publications or press releases.⁹⁶ Most city publicity about *Rush More* focused on Marshall; Zimmermann received little recognition.⁹⁷

Regarding compensation, the city stressed that Marshall’s mural “is a true gift to the people of Chicago” and mentioned that DCASE had recently honored Marshall with a Fifth Star Honor.⁹⁸ The Fifth Star, which honors “legendary Chicago artists and cultural institutions” with

92. Jeff Zimmermann, telephone interview with the author, Jan. 24, 2019.

93. Ibid.

94. Marshall Agreement, 4; and, with slightly different wording, in Zimmermann Agreement, 6.

95. Zimmermann Agreement, 6.

96. Ibid., 2; Marshall Agreement, 5–6.

97. Mayor’s Press Office, “Mayor Emanuel and City Officials Unveil Monumental Kerry James Marshall Mural on the Chicago Cultural Center,” Office of the Mayor, Dec. 4, 2017, www.chicago.gov/content/dam/city/depts/mayor/Press%20Room/Press%20Releases/2017/December/120417_KJMMural.pdf.

98. Ibid.; see also “2017 Fifth Star Honors,” Cultural Affairs and Special Events, July 27, 2017, www.chicago.gov/city/en/depts/dca/provdrs/attractions_eventsand_exhibitions/news/2017/july/fifth_star_honors.html.

“electrifying performances and moving tributes,” only dates to 2014.⁹⁹ The Fifth Star helped fulfill the second strategic objective of DCASE’s recently published Strategic Plan “to heighten international recognition for . . . Chicago’s artists and cultural organizations” and to use art as an economic engine to “ensure that Chicago reaches or surpasses Mayor Emanuel’s goal of 50 million tourists by 2020.”¹⁰⁰ Official language about the honor is self-aggrandizing and promotional: Commissioner Kelly stated that the award “will celebrate the significant influence these . . . honorees have had on not only Chicago’s art scene but the world’s.”¹⁰¹

Although the 2017 Fifth Star honorees were announced in May, the timing of the Fifth Star awards ceremony (August 28) and the public announcement of the Marshall mural (August 27) created the unfortunate appearance of a transaction.¹⁰² The “transaction” favored the city, which derived a secondary fame by association with a celebrated artist and a tertiary financial gain through future tourism.

In contrast, Zimmermann was not compensated with widespread recognition. DCASE and MoA valued Zimmermann not as artistic creator but as laborer. His contract emphasized mechanics (“installation,” “maintenance,” and “technical accuracy”) and even held Zimmermann responsible for “all loss or damage to the site.”¹⁰³ Zimmermann self-defined his job as “producing” a mural “created” by an “artist,” which he outlines

99. “Fifth Star Honors—2017 Rising Star Honor Roll,” City of Chicago, n.d., accessed Apr. 8, 2019, www.chicago.gov/city/en/depts/dca/supp_info/fifthstar/fifth_star.html.

100. DCASE, *Strategic Plan*, 29.

101. James Currie, “2017 Fifth Star Honors Chicago Artists,” *In the Loop Magazine*, May 18, 2017, beintheloopchicago.com/2017-fifth-star-honors-chicago-artists-common-jeanne-gang-kerry-james-marshall-steppenwolf-theatre-company.

102. Ibid.

103. Zimmermann Agreement, 2–3.

in terms of dimensions, materials, time, and labor.¹⁰⁴ In short, he “indicate[s] scientifically” how he will bring about this artistic “product.”¹⁰⁵ Zimmermann’s role in the compensatory structure of the city’s economic art engine is to be paid the amount that he quoted—nothing more and nothing less.

Conclusion

Rush More successfully achieved Marshall’s goal of amplifying the stories of women who had shaped and were shaping culture in Chicago. Many articles in local¹⁰⁶ and national¹⁰⁷ publications brought attention to the

104. *Ibid.*, 29.

105. This self-definition places him outside of Kant’s definition of artistic genius, which must possess originality, must set an exemplary standard that others imitate, and “cannot indicate scientifically how it brings about its product.” See Immanuel Kant, *The Critique of Judgment*, trans. James Creed Meredith (New York: Oxford University Press, 2007), 137.

106. Noël Jones, “Go, Girl and Go Big: Kerry James Marshall’s All-Female Mural in the Loop,” *F Newsmagazine*, Nov. 9, 2017; David Matthews, “Chicago’s Own Mount Rushmore?” *DNAinfo*, Sept. 21, 2017, www.dnainfo.com/chicago; Rumore and Johnson, “Meet the 20 Trailblazing Women”; Kris Vire, “A Kerry James Marshall Mural on the Chicago Cultural Center Will Depict Women of Chicago’s Arts and Culture,” *TimeOut Chicago*, Sept. 21, 2017.

107. “Kerry James Marshall Mural Honoring 20 Iconic Women Unveiled at the Chicago Cultural Center,” *artdaily*, Dec. 5, 2017, artdaily.cc/news/100743/Kerry-James-Marshall-mural-honoring-20-iconic-women-unveiled-at-the-Chicago-Cultural-Center; “Kerry James Marshall Paints 132-foot by 100-foot Mural in Chicago Honoring 20 Iconic Women,” *Juxtapoz Magazine*, Dec. 28, 2017, www.juxtapoz.com/news/street-art/kerry-james-marshall-paints-132-foot-by-100-foot-mural-in-chicago-honoring-20-iconic-women; Andrew Russeth, “Kerry James Marshall Has Created a Mural for Chicago,” *ARTnews*, Sept. 21, 2017, www.artnews.com/art-news/news/kerry-james-marshall-has-created-a-mural-for-chicago-featuring-oprah-winfrey-susanne-ghez-and-more-9027; Bere Wangge, “Kerry James Marshall Honors 20 Women in Arts in His Largest Mural to Date,”

mural and highlighted the names, occupations, and contributions of the twenty featured women, which augmented public awareness of the women’s accomplishments and influence. The writer and actor Sandra Delgado was “tagged in a press announcement” and “had to read it, like, five times”; she “was so excited ... to be included in a mural with [Oprah Winfrey].”¹⁰⁸ Barbara Gaines of Chicago Shakespeare Theater felt “the shock and the joy of someone throwing you a surprise party.... It’s difficult to take in.” *Windy City Times* noted the two LGBTQ women monumentalized in the mural: novelist Achy Obejas and arts organizer Jane M. Saks.¹⁰⁹

More recently, a Design Museum of Chicago exhibition, *Great Ideas of Humanity: Passing the Torch* (February 25–December 31, 2020), featured artwork by Chicago Public School students, which were inspired by the *Rush More* and Cooper Dual Language Academy murals. The murals helped “elevate the voices of Chicago teens and grow the [canon] of artists and thinkers to include those traditionally left out of the conversation, bringing their ideas to the fore.”¹¹⁰ In this sense, *Rush More* has the potential to broaden acceptance beyond female cultural leaders to include young and queer activists, which fulfills McCarthy’s original intention for a mural honoring Alexis Arquette, “who was an activist that fought for acceptance and change through art.”¹¹¹

Globetrotter, Jan. 19, 2018, www.globetrottermag.com/news-features/kerry-james-marshall-honors-20-women-in-arts-in-his-largest-mural-to-date.

108. Jones, “Go, Girl and Go Big.”

109. Liz Baudler, “LBGTQ Figures Part of New Marshall Mural,” *Chicago Windy City Times*.

110. “Great Ideas of Humanity: Passing the Torch,” Design Museum of Chicago, 2020, accessed Dec. 11, 2020, www.designchicago.org/great-ideas-of-humanity-passing-the-torch.

111. “Who We Are,” Murals of Acceptance. Despite such a positive outcome, *Rush More* is Murals of Acceptance’s only completed project to date.

Finally, *Rush More* helped fulfill the city's plan to make Chicago a cultural tourist destination. At the December 4 unveiling Mayor Emanuel declared that "Chicago is recognized across the country and around the world as an epicenter of innovative art, architecture, and design." Many announcements merely parroted the mayor's self-congratulatory message that the mural is "a strong addition to Chicago's public art portfolio."¹¹² Chicago Detours agreed that "public art plays a big role in Chicago's history" but also expressed unreserved appreciation for the "badass Chicago women" featured in the mural.¹¹³ More mainstream tour guides now include the mural as a mandatory stop on a tourist's agenda: "Head west on Randolph to Garland Court to view *Rush More*, artist Kerry James Marshall's enormous mural honoring Chicago women in arts"; "Marshall, who has had paintings sell for millions at auction, painted this work—his largest—for a fee of \$1."¹¹⁴

Despite the prolific qualities of *Rush More*, the city only plans to maintain it for a period of ten years, and Zimmermann agreed to protect it with a final coat of varnish that would only "provide minimal protection."¹¹⁵ This short lifespan does not seem to bother Marshall: "The most interesting part is successfully solving the problem of making something work on that space. My interest starts to wane after I've solved the problem."¹¹⁶

112. See "Kerry James Marshall Mural on the Chicago Cultural Center Unveiled" at the River North Residents Association and the River View Condominium websites.

113. Alex Bean, "Art on the Mart and More New Public Art in Chicago," Chicago Detours, Sept. 26, 2018, chicagodetours.com/art-on-the-mart.

114. *Fodor's Chicago Full Color Travel Guide*, 31st ed. (New York: Fodor's Travel, Jan. 22, 2019); Robert Loerzel, *Walking Chicago*, 2nd ed. (Berkeley, CA: Wilderness Press, 2020).

115. Zimmerman Agreement, 29; Jeff Zimmermann, telephone interview with the author, Jan. 24, 2019.

116. Johnson, "Giant Mural by Kerry James Marshall."

Regardless of the brief materiality of *Rush More*, the legacy of the mural will live in the minds of school students, a diverse community of locals, and tourists alike. ○

Bibliography

- Adler, Ester. *Charles White: Black Pope*. New York: Museum of Modern Art, 2017.
- Barbato, Matthew, dir. *Alexis Arquette: She's My Brother*. London: Tigerlily Productions, 2007.
- Biome, Albert. "Patriarchy Fixed in Stone: Gutzon Borglum's Mount Rushmore." *American Art* 5, no. 1/2 (Spring 1991): 144–67.
- Chicago Area Fair Housing Alliance. *A City Fragmented: How Race, Power, and Aldermanic Prerogative Shape Chicago's Neighborhoods*. Chicago: Chicago Area Fair Housing Alliance and Sargent Shriver National Center on Poverty Law, 2018.
- Crenshaw, Kimberle. "Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics." *University of Chicago Legal Forum* 1 (1989): 139–67.
- Department of Cultural Affairs and Special Events. Agreement for the Commission of Artwork for the Chicago Cultural Center. Sept. 6, 2017 (signed Sept. 11, 2017).
- . Agreement for the Commission of Design for Artwork. Sept. 12, 2017 (signed on Aug. 17, 2017).
- . *Chicago's Public Art Plan*. Chicago: City of Chicago, 2017.
- . Grant Agreement between the City of Chicago and Murals of Acceptance. Dec. 1, 2017.
- . *Strategic Plan, 2013–2016*. Chicago: City of Chicago, 2013.
- Fodor's Chicago Full Color Travel Guide. 31st ed. New York: Fodor's Travel, Jan. 22, 2019.
- Grossman, James R., Ann Durkin Keating, and Janice L. Reiff, eds. *The Encyclopedia of Chicago*. Chicago: University of Chicago Press, 2005.
- Henricks, Kasey, Amanda E. Lewis, Iván Arenas, and Deana G. Lewis. *A Tale of Three Cities: The State of Racial Justice in Chicago*. Chicago: Institute for Race and Public Policy, 2017.
- Kant, Immanuel. *The Critique of Judgment*. Translated by James Creed Meredith. New York: Oxford University Press, 2007.
- Kwon, Miwon. *One Place after Another: Site-Specific Art and Locational Identity*. Cambridge, MA: MIT Press, 2002.
- Loerzel, Robert. *Walking Chicago*. 2nd ed. Berkeley, CA: Wilderness Press, 2020.
- Marshall, Kerry James. "A Black Artist Named White." *Paris Review*, May 31, 2018.
- McKeever, Amy. "The Heartbreaking, Controversial History of Mount Rushmore." *National Geographic*, Oct. 28, 2020.
- Mercer, Kobena. "Kerry James Marshall: The Painter of Afro-Modern Life." *Afterall: A Journal of Art, Context and Enquiry* 24 (Summer 2010): 80–88.
- Mitchell, W. J. T. *Picture Theory: Essays on Verbal and Visual Representation*. Chicago: University of Chicago Press, 1994.
- Molesworth, Helen, ed. *Kerry James Marshall: Mastry*. Chicago: Museum of Contemporary Art Chicago and New York: Skira Rizzoli, 2016.
- Murals of Acceptance. "Alexis Arquette Art Project." July 25, 2017.
- Oehler, Sarah Kelly, and Esther Adler, eds. *Charles White: A Retrospective*. Chicago: Art Institute of Chicago, 2018.
- Rosenberg, Harold. "Being Outside." *New Yorker*. Aug. 22, 1977.
- Seeger, Nancy. *The People's Palace: The Story of the Chicago Cultural Center*. Chicago: Chicago Cultural Center, 1999.
- Whitehead, Jessie L. "Invisibility of Blackness: Visual Responses of Kerry James Marshall." *Art Education* 62, no. 2 (Mar. 2009): 33–39.