



What works, what doesn't

By Alan G. Artner
Tribune art critic

Of all the pieces in "Suite Home Chicago" now on view (more will trickle onto streets and plazas throughout the summer), here are five that are inventive or engaging plus five that really should have gone back to the drawing board.

Successful

"Furniture," by Kozan Studios, at 401 N. Michigan Ave. Four complex armchairs, radically different except for their spirit of play.

"Odalisque," by KINC Chromize/Katherine Ross, at 111 N. State St. A walk-in window installation evoking (with tongue in cheek) the Moroccan-inspired patterns of Henri Matisse.

"Vegetable: Cause and Effect," by Adam Brooks, at 140 S. Michigan Ave. Not much to look at, but thought-provoking, as conceptual art should be.

"River Suite," by Phil Schuster, at 311 S. Wacker Drive. Chairs as boulders and flora in the natural environment.

"Sweet Suite," by Jo Hormuth and Micki LeMieux, at the south side of Buckingham Fountain. Lusciously decorative work by an artist (Hormuth) whose regular projects could not be more different.

Unsuccessful

"Chicago's Cows Come Home Suite Home," by Carol Stitzer, at 900 N. Michigan Ave. An uninventive look back to "Cows on Parade."

"Prime Time," by Jill Ricci, at 875 N. Michigan Ave. As blatant a piece of advertising as it was possible to be.

"Chicago Free Press: Portraits of the Community," by Jason Smith, at 630 N. Michigan Ave. The most excessive of several pieces that merely use the furniture forms as bulletin boards for images.

"MON DIVAN," by Victor Skrebneski, at 645 N. Michigan Ave. A pretentious and nonsensical evocation of the paintings of Piet Mondrian.

"Zone Throne," by Dennis Callahan, at 43 E. Ohio St. As lazy as the Joe Sixpack who'll try to work the non-functional remote control that's attached.