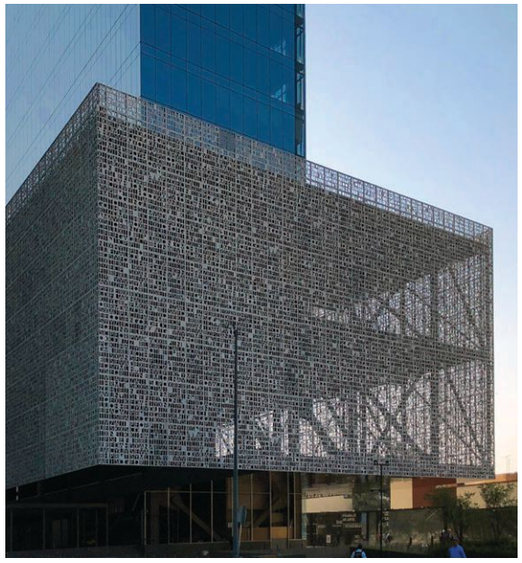
A WELCOME AMENITY, PUBLIC ART IS AS IMPORTANT FOR GIVING DRIVING DIRECTIONS AS IT IS FOR GIVING US SOMETHING TO THINK ABOUT. *BY ALLISON BERG*

Going Public



Clockwise from top left: Jorge Méndez Blake, "Dismantled Language (Americas 1500)," 2016-18; Robert Indiana, "LOVE" sculpture, 1976; Do Ho Suh, "Karma," 2009; Erwin Wurm, "Hot Dog Bus," 2015.

Many urban environments are embracing public art. Here are some notable standouts:

NEW YORK CITY

Public Art Fund is hosting five major installations in the city this summer. Erwin Wurm's participatory "Hot Dog Bus," a modified vintage Volkswagen Microbus, will be serving free hot dogs on weekends at Piers 1 and 5 at Brooklyn Bridge Park. "Wind Sculpture (SG) I," a patterned fiberglass work by Yinka Shonibare MBE, is on view at Doris C. Freedman Plaza at Central Park. Anselm Kiefer's "Uraeus" is in Rockefeller Center's Channel Gardens; Tauba Auerbach's "Flow Separation," a 1930s NYC fireboat, will be docked in New York Harbor (offering free rides on weekends); and B. Wurtz's "Kitchen Trees" will transform City Hall Park.

SEOUL

South Korea requires developers of sizable commercial projects to contribute 1 percent of their cost to a public artwork. A highlight is Do Ho Suh's "Karma" sculpture, outside the Times Square mall.

PHILADELPHIA

The City of Brotherly Love has countless public artworks. One getting a lot of attention is Robert Indiana's "LOVE" sculpture, which has been restored to its originally intended colors in the newly renovated Love Park.

GUADALAJARA

Jorge Méndez Blake's "Dismantled Language (Americas 1500)" surrounds a commercial building's base. Another favorite is Jose Dávila's interactive sculpture series at San Jacinto Park.

CHICAGO

"Five standouts that grace our lakefront parks are Bernar Venet's 'Disorder: 9 Uneven Angles,' Tom Friedman's 'Looking Up,' Mark di Suvero's 'Magma,' Isa Genzken's 'Two Orchids' and Daniel Buren's 'Attrape-soleil,'" says Expo Chicago president and director Tony Karman, who believes Chicago is a world leader in siting public sculpture.

"DISMANTLED LANGUAGE" PHOTO COURTESY OF THE ARTIST AND 1301PE. MEESSEN DE CLERCQ, OMR AND TRAVESIA CUATRO; "LOVE" PHOTO COURTESY OF PHILADELPHIA PARKS & RECREATION; "KARMA" PHOTO © DO HO SUH, COURTESY OF THE ARTIST AND LEHMANN MAUPIN, NEW YORK AND HONG KONG; "HOT DOG BUS" COURTESY OF STUDIO ERWIN WURM, PHOTO BY WÜRDINGER. COURTESY OF PUBLIC ART FUND, NY

"DISORDER" PHOTO BY DAN BRADICA © BERNAR VENET. COURTESY OF PAUL KASMIN GALLERY; "LEGS" PHOTO BY MARILYN CLARK; "TOKYO BRUSHSTROKES" PHOTO BY JEFF HEATLEY

Clockwise from top left: Bernar Venet's "Disorder: 9 Uneven Angles," 2015, in Chicago; Larry Rivers' "Legs," 1994, installed in Sag Harbor; installation view of Roy Lichtenstein's "Tokyo Brushstrokes I and II," 1994, on long-term loan by the Roy Lichtenstein Foundation, courtesy of Glenn and Amanda Fuhrman and the Fuhrman Family Foundation.

Hamptons

Roy Lichtenstein's "Tokyo Brushstrokes I & II"
"'Tokyo Brushstrokes' are iconic symbols celebrating the creativity of one of the most important artists of our generation," says Parrish Museum director Terrie Sultan about the colorful pop sculptures adjacent to the museum. *279 Montauk Highway, Water Mill, parrishart.org*

Linda Scott's "Stargazer"
This sculpture is a notable landmark en route to or from the Hamptons. Some think it's a tree or an abstract red arch, but "Stargazer" is actually a deer created by the late local artist Linda Scott. Intended as a temporary installation, it has stood the test of time for 26 years. *County Road 111, Manorville, lindascott.org*

Donald Baechler's "Walking Figure"
This 30-foot, textured-aluminum walking woman sculpture was installed in a traffic circle at the Westhampton airport in 2014. The elegantly awkward protagonist has been causing a stir among locals ever since. *150 Old Riverhead Road, Westhampton Beach*

Larry Rivers' "Legs"
Janet Lehr and Ruth Vered placed these 16-foot fiberglass female legs outside their Sag Harbor home in 2008. Legal proceedings arguing for the sculpture's removal have made it to the State Supreme Court, yet the piece remains, albeit with dripping red paint courtesy of its opponents. *Madison and Henry streets, Sag Harbor* ■