NaeA
CURRICULUM
SLAM
New Orleans
Museum of
Contemporary Art
Chicago

March 27, 2015

Welcome to the second annual NAEA Curriculum Slam!

Today, teachers from across the continent share curriculum in a fast, functional, and fun format. Curated by the Museum of Contemporary Art Chicago (MCA) Teacher Advisory Committee, each performative presentation introduces fresh activities and art making approaches.

Inspired by the emceed hip hop-style poetry slams pioneered in Chicago in the 1980s that brought contemporary aesthetics and style to traditional poetry readings, the Curriculum Slam! re-invents the old-style curriculum fair by adapting a 21st century presentation innovation—the rapid style PechaKucha format.

The Curriculum Slam! has been a popular yearly feature of the MCA's teacher programming since 2010, and embodies the museum's core education values: to drive a more open and generous institution, to make audiences comfortable with the unknown and unexpected, to engage audiences in new ways, and above all to encourage risk taking and experimentation in everything we do.

The MCA and NAEA are thrilled to spotlight 11 educators whose work embraces the spirit of inquiry and innovation, and who engage students with contemporary visual art and design in exciting and innovative ways. We're glad you can join us for a fast-paced, lively morning that's sure to spark new ideas to take back to the classroom and beyond.

Program

11:00am   **Welcome!**
Lydia Ross, Programmer of Education: School and Teacher Programs
Museum of Contemporary Art Chicago

Meet our emcee
James Rees, NAEA Secondary Division Director

Curriculum Slam!
Olivia Gude
Nick Hostert
Steve Ciampaglia
Ann Gerondelis, Catherine Muller, and Raja Schaar

Turn and Talk!

Jake Myers
Ron Wigglesworth
Madeleine Stern

Turn and Talk!

Kate Thomas
Rachel Valsing

12:50pm   **Program ends**

Principles of Possibility: Comprehensive Curriculum for Contemporary Art Education

Presented by Olivia Gude
gude@uic.edu

Olivia Gude is a professor at the University of Illinois at Chicago. Her research focuses on developing new paradigms and new projects for art education in schools. She is an award-winning artist for her murals and mosaics created in collaboration with intergenerational groups. Her current participatory artmaking explores the social practice of art education in which teachers playfully push back the conventional parameters that constrain them as educators and as artists. In 2014, Olivia was awarded the National Art Education Association's "art education article of the year" Manuel Barkan Award for New School Art Styles: the Project of Art Education. *She is also the recipient of the NAEA's 2009 Viktor Lowenfeld Award for significant contributions to the field of art education. Olivia frequently gives presentations and workshops at universities, museums, school districts, and art education conferences throughout the U.S. and Canada as well as in Europe and Asia.*

Description:
An art curriculum is not a mere container of aesthetic and cultural content; a curriculum is itself an aesthetic and cultural structure. Design art curriculum to exemplify the deep values of art educational experiences for students, school, and community. *Playing, Forming Self, Investigating Community Themes, Encountering Difference, Attentive Living, Designing Life, Empowered Experiencing, Empowered Making, Deconstructing Culture, Reconstructing Social Spaces, Not Knowing, Elaborating Fantasies,* and *Believing* are core elements of a culture-based curriculum through which students make personal and social meaning.

Resources:
Principles of Possibility: Considerations for a 21st Century Curriculum by Olivia Gude was originally published in Art Education, January 2007. http://tinyurl.com/PrinciplesPossibilityGude

Playing: The article *Playing, Creativity, Possibility* explores how teachers can create conditions in which students can playfully engage materials and ideas. http://tinyurl.com/PlayingPossibility

Forming Self: Rather than asking students to represent (i.e. RE-present) what they already know and believe about themselves, construct experiments to explore how selves are formed in familial and social discourses. Check out the curriculum of the (dis)Order Spiral Workshop group for fresh project ideas to explore the self, including Unfolding Complexity of Self books, Punishment Zines, and more. http://tinyurl.com/Spiral-disOrder

Investigating Community Themes: Teachers can support students in exploring issues in their lives and the lives of their communities and world by engaging students in "thought experiments/art experiments." In the Drawing Dirty Pictures Spiral Workshop group, we consider "How do ideas about what is considered "clean" and what is considered "dirty" structure our personal and political lives? http://tinyurl.com/Spiral-DrawingDirty

Encountering Difference: In order to effectively teach, emerging teachers must process their own understandings of their cultures of origin and their unfolding experiences with others. Encountering Others describes moments in my own growing cultural awareness and reflects on the difficulties and possibilities of expanding one's own cultural identity. http://tinyurl.com/Gude-EncounteringOthers

Deconstructing Culture: Introduce students to the Situationist practice of *détournement*, repurposing and juxtaposing pre-existing images to generate new insights into life in this society of spectacle. http://tinyurl.com/Spiral-Liminality

Reconstructing Social Spaces: There are many ways in which teachers and students can work together to construct new social spaces for positive intergenerational interactions. As a community-based public artist, I've collaboratively created many public spaces that send powerful messages about the possibility of creating more joyous and just ways of living. http://tinyurl.com/Gude-CollaborativePublicArt

Beyond the Wall: Bringing Artworks to Life Through Augmented Reality

Presented by Nick Hostert
nhostert@gmail.com

Nick Hostert is an artist and national board certified art educator in the Chicago area. In both his art and teaching practices, he explores intersections among visual media, critical art theory, and forced artistic failures. He earned his Master's from the School of the Art Institute of Chicago in 2008, has taught visual art for eleven years at Palatine High School, and received the Illinois Secondary Art Educator of the Year Award in 2010. His artwork has been featured in local galleries, and he has been published in Studies in Art Education *and the books* Inter/sections/Inter/actions: Art Education in a Digital Visual Culture *and* Connecting Creativity Research and Practice in Art Education: Foundations, Pedagogies, and Contemporary Issues. *He currently serves on the Executive Boards for the Illinois Art Education Association and the Illinois High School Art Exhibition.*

Description:
In this project, high school students used augmented reality to create works based on the prompt of "starting a conversation" with fellow students and staff. Students were challenged with enticing the audience to interact with their work and prompting further investigation of the artwork or concept. Students created a variety of artworks using digital media (images, videos, and animations). These works were then paired with a "trigger image" that was designed to be compelling. When someone scans this "trigger" image with a smartphone or tablet, the video or animation is played, replacing the still image with the moving artwork. Users are then encouraged to share these interactive works through social media, respond to the artists' concepts, or continue to learn more about the artists or artwork through web links.

Resources:
About the Technology
Augmented Reality is poised to become the "next thing" in marketing, but we are exploring other uses for the technology. Essentially, this technology allows images, objects, and animations to appear in a physical space when that physical space is viewed through the camera lens of a smart device. In this way, the digital work interacts virtually with the physical space. In this project we used the Aurasma app and Aurasma Studio online suite (free).
www.aurasma.com

Artists
The concept of "starting a conversation" was derived from students' collective interpretation of the general intention of contemporary artists Tania Bruguera and Olafur Eliasson. We also reference Paul D Miller (aka DJ Spooky) and his use of audience interactive technologies.

Materials
Visit this shared folder to access lesson outlines, demo materials, and the Slam presentation: http://goo.gl/HwT9zl

Better yet, use Augmented Reality to access the materials!
1. Download the Aurasama App
2. Search for and follow "hostertnaea"
3. Scan this image to go directly to the folder →

Hip to Be Square: Creating 8-Bit Art Games with Scratch

Presented by Steve Ciampaglia

sciampaglia1@niu.edu

Steve Ciampaglia is an Assistant Professor of Art + Design Education at Northern Illinois University. His research areas are critical pedagogy, community arts, art and tech, and media arts education. He is also the Co-Founder and Co-Director of The Plug-In Studio, an autonomous, self-contained and entirely portable Art and Technology classroom that brings innovative, affordable tools, along with artist-teachers and curriculum, and plugs into the existing physical sites of partner organizations to provide free after school art classes to underserved children and teens in Chicago-area communities.

Description:

Middle-school students created art videogames in the retro style of classic Atari 2600 games using Scratch, a free and easy-to-use visual programming language. An art game is a videogame designed to emphasize art and subvert typical commercial gaming conventions. Since the creators of art games do not have access to the technologies used by professional video game developers, many art game creators embrace a low-fi 8-bit aesthetic and simplistic gameplay that harkens back to the heyday of the Atari 2600. Because of its ease of use and bitmap drawing capabilities, Scratch is the perfect programming environment for creating and teaching 8-bit art games.

Resources:

This project was inspired by the work of art videogame artist Pippin Barr. You can play his games at his website: http://www.pippinbarr.com/. Be cautious when using his games as a resource in class, as some of them are not appropriate for children and adolescents. Scratch is the visual programming language used by the students to create their videogames. Scratch can be accessed for free at http://scratch.mit.edu/. Students created custom sound effects for their games at http://www.bfxr.net/ and soundtracks at http://www.pulseboy.com/. Students played several vintage Atari 2600 games to familiarize themselves with the style and gameplay of these games using an online Atari 2600 emulator available at the Internet Archive: https://archive.org/details/atari_2600_library.

ACTING OUT: Expanding Design Literacy, Connecting Students to Translation & Practice

Presented by Ann Gerondelis, Catherine Muller, and Raja Schaar

ann.gerondelis@coa.gatech.edu, Catherine.Muller@coa.gatech.edu, raja@gatech.edu,

Ann Gerondelis is an Architect and Director of the Common First Year in the College of Architecture at Georgia Tech. She received her B.S. and M. Arch degrees from Georgia Tech, where she was awarded the SGF prize for Design Excellence. Ann has practiced architecture in Atlanta for 12 years. Prior to joining Georgia Tech, she taught at the National University of Singapore and wrote for the Singapore Institute of Architects. Her current research is centered in inter-disciplinary design pedagogy related to STEM learning. Current projects include the development of a bio-inspired design learning community for high schools. Ann was recently awarded the National Science Foundation's ADVANCE Woman of Excellence Faculty Award.

Catherine Muller is an architectural and community designer with a broad background and a human-centered approach. She has taught design in the Common First Year Program in Georgia Tech's College of Architecture, led design workshops with Museum of Design Atlanta (MODA), and through CEISMC, GA Tech's STEAM initiative, has also worked with local schools to help bring a design thinking approach to K-12 curriculum. Her passion lies in the intersection of psychology, behavior, and design—addressing the role of the individual and the community, and how designers can impact the world around us in thoughtful and inspiring ways. She holds a Masters of Architecture degree from the University of Texas at Austin, a Bachelor's degree in Literature and Humanities and is also a certified yoga instructor for adults and children.

Raja Schaar, BSID, MAAE is an Industrial Designer and educator who currently holds a position as Lecturer and Design Instructor for the Wallace H. Coulter Department of Biomedical Engineering at GA Tech and Emory University. Raja teaches several engineering design courses and co-manages the BME machine shop. Over the past eleven years she has successfully guided biomedical engineering, industrial design, and beginning architecture students through a range of projects focused on medical devices, interaction design, exhibition design, eco-design, biologically-inspired design, transportation, service design, and application development. She is an active product designer, museum exhibit designer, and art educator working with community organizations and museums all over the Southeast. Her academic focus is on K-16 design pedagogy, innovation and entrepreneurship, human-centered design methodologies, STEAM education, and sustainability. She is passionate about getting girls excited about creative STEM careers.

Description:

The Common First Year program in the College of Architecture at Georgia Tech values artist partnerships for their role in fueling our students' design thinking skills. The projects have been successful in building interdisciplinary thinking and making skills, and fostering creative problem solving. Student work presented includes projects inspired by artist *Todd McLellan,* investigating a designed object through strategic disassembly and re-composition. Additional projects foreground intimate partnerships with contemporary Artists-in-Residence, including NYC-based postclassical string quartet *ETHEL,* New Orleans Artists *Airlift* and New York choreographer *Jonah Bokaer*. Projects presented make a case for the value of partnerships that connect beginning design students with professional artists, and leverage students' emergent design literacies in a way that inspires productive, creative design propositions.

Resources:

Time Spies: The Secret Lives of Timers
How can looking closely at a kitchen timer help to expand our curiosity and make connections between objects and larger contexts and disciplines?
In this lesson, student teams work to uncover the compositional, contextual, operational, and/or experiential qualities of an everyday object. For this lesson, students will deconstruct, analyze, and describe the visual composition of an inexpensive analog kitchen timer in a photo series. The emphasis is not on the time device specifically, but rather on uncovering the hidden world inside everyday objects. Any inexpensive dollar store or Goodwill find will do.

Content
- Visual literacy
- Design literacy
- Product design
- Curiosity
- Collaboration

Getting Started
Student teams begin by deconstructing and analyzing a kitchen timer with their teams. They will need various tools and an open workspace. Sorting containers, bags, and bins are helpful.
- Students will document the deconstruction process through photographs, videos, and sketches.
- Each team will analyze the kitchen timer through different compositional filters with their own driving sub-question related to: proportion, geometry, material, assembly, color, and use.
- Once the timer is disassembled, student teams should catalog the pieces and identify distinguishing qualities of each piece.

Composing Discoveries
How many ways can we describe the composition of a kitchen timer through formal, spatial, and visual relationships?
- Following the object deconstruction, teams will organize and document the timer (pieces and whole) based on visual principles: proportional ordering systems, geometry, color, material, and assembly.
- Teams document their inquiry through photographs, drawings, and/or assemblages.
- The teams will present their findings to each other in a way that reveals something new about the hidden life of a kitchen timer.

Supplies
- Digital Camera
- notecards
- sorting bins or bags

Resources
- Visual analysis examples from Todd McLellen, *Things Come Apart*
- Image searches from "Found Object" collages and assemblages.

Getting Good at Being Bad

Presented by Jake Myers
jjmyers@cps.edu

Jake Myers teaches video at Jones College Prep in Chicago Public Schools. In addition to teaching, Jake also coaches volleyball and makes videos for the Onion and Clickhole. He has exhibited and performed at the Museum of Contemporary Art Chicago; Golden Age Cinema, Sydney AU; the Queer Cultural Center in San Francisco, and various galleries around the United States.

Description:
Students in Jake's video class create subversive video content using green screens, consumer cameras, and Adobe editing software. One example of this is *Badvertisements*. Each student has to write, shoot, and edit a 30 to 60 second advertisement that pokes fun at strange consumer phenomena.

Resources:

Society of the Spectacle
https://www.marxists.org/reference/archive/debord/society.html

Tim and Eric Awesome Show Great Job!
http://www.timanderic.com

Unedited Footage of a Bear
www.adultswim.com/promotions/claridryl

EverythingIsTerrible!
http://watch.everythingisterrible.com

The Onion
www.theonion.com

Big Data Visualizations in Education – Social Commentary and Making Sense of Numbers

Presented by Ron Wigglesworth
rwigglesworth@ualberta.net

Ron Wigglesworth has taught art for over 35 years in junior and senior high schools, at a Swiss boarding school, at the University of Alberta Department of Extension, and now in the University of Alberta Secondary Education Department in Edmonton, Canada. He is an artist, illustrator, designer and photographer. He has run over 30 art and ecological educational trips to many European cities and endangered spaces including Madagascar, Tanzania and Costa Rica, where he taught students different ways of seeing. Ron is in a graduate studies doctoral program at the University of Alberta in Secondary Education. He is researching how kinesthetic drawing and art might be reincorporated as an educational tool in our increasing digital/virtual world. He is the winner of SSHRC funding for his doctoral studies.

Description:
Art teachers need practical ways to incorporate 21st century learning into the art classroom. How do we maintain hand skills in an increasingly-digitized educational landscape? And how can we use digital technology to encourage critical, analytical, and creative thinking and develop student voice? Ron's secondary art students tackled two projects. They exercised their hand skills in the Book Transformation project by reshaping discarded encyclopedias into multi-media art pieces which addressed their lived experience, personal concerns and value judgments on matters of social/political/ecological importance. In the Big Data project, students were challenged to make sense of the sheer mass of data produced daily by and within global computer networks. Traditional charts and graphs fall far short of imparting real meaning to those vast, abstract numbers. The students were to make the data meaningful on a relatable, human scale as a visual image, a physical object, or both.

Resources:
Big Data resources:
- Smolan, Rick, and Jennifer Erwitt. *The Human Face of Big Data*.
- Using Big data to combat Crime: http://www.bbc.com/news/technology-22008497
- Art in the Age of Big Data: http://nicolatriscott.org/2012/09/23/art-in-the-age-of-big-data/
- On Digital Revolution: http://ca.phaidon.com/agenda/art/articles/2014/july/02/google-s-aaron-koblin-on-digital-revolution/

Contemporary Artist Inspirations:
Chris Jordan- Eco artist/photographer
- http://www.chrisjordan.com/gallery/rtn/#prison-uniforms-set
- https://www.youtube.com/watch?v=28KSLMSGncs

Fabio Lattanzi Antinori
- http://www.fabiolattanziantinori.com/oracle.php

Paul Cummins and Tom Piper - WW1 Poppy project – Blood swept lands and Seas of Blood -Making sense of numbers
- https://poppies.hrp.org.uk/about-the-installation

Nathalie Miebach
- http://nathaliemiebach.com/sketch.html

Further Resources on Students Projects – online links to live big data feeds and artist visuals
- http://www.thefuntheory.com/
- http://trendsmap.com/
- http://www.Nohomophobes.com
- http://www.internetlivestats.com/one-second/
- http://www.theworldcounts.com/
- http://www.statisticbrain.com

The Lunch Party: Collaborative Performance in Elementary Art

Presented by Madeleine Stern
mstern@friendsseminary.org

Madeleine Stern is an artist and art/shop teacher in New York City.

Description:
As a culminating ceramics project, 4th graders made dinner sets (spoon, cup, bowl, plate) using pinch, slab, and coil techniques. While working on this long-term project, they looked at contemporary art that uses domestic paraphernalia or food, especially work with a performance aspect. Then, through several group-planning sessions, each class designed performances and made specific props or tools. Performances were filmed and/or photographed and posted on an art blog.

Resources:
Project Overview:
Day 1: Introduce project, look at historical examples of dinnerware, sketch ideas for their own forms, view and discuss artist Judy Chicago's *Dinner Party*.

Day 2-6: Using pinch, slab, and coil techniques, make spoon, cup, bowl, and plate, with one catch up day.

Day 7: Intro to performance art slide discussion, performance experiments, discuss documentation, re-do performances with student led documentation. Performance worksheet prompts: Using your props (3 simple things i.e. small box, cork, lid, etc.), plan one thing that is easy. Using your props, plan one thing that is hard. Rules - Be safe. Use only the props. Words allowed during the performance: "Something," "Easy," and "Hard."

Day 8: First planning session. Students fill out brainstorming worksheets independently, then share ideas as a group while I take notes on a big sheet of paper. Worksheet prompts: Write down an idea four our performance. Title? What makes this a performance and not just a big snack? What would we need to make this idea happen?

Day 9-10: Glaze work.

Day 11: Second planning session. Taking our big brainstorming paper, I balance their many ideas with feasibility and create a proposal. In pairs, fill out worksheets. Regroup, share out group's ideas while taking notes on a big paper, and come to a class consensus. Worksheets prompts: Project proposals: Would you like to change or add anything? What will we need for this to happen? Title ideas?

Day 12-14: Make props.

Day 15: Performance!

Day 16: Photograph and pack up work, review documentation, reflection sheet. Reflection sheet prompts included: Was this a good project for 4th graders? Was the Lunch Party a performance? What should we change for next year? Other thoughts?

Artist Inspirations: Judy Chicago, Cheryl Pope, Lee Mingwei, Alison Knowles, Theaster Gates, Suzanne Lacy, Mella Jaarsma, Rirkrit Tiravanija, Andy Warhol, Claes Oldenberg, Wayne Thiebaud, James Rosenquist, Tom Wesselmann, Roy Lichtenstein, Yoko Ono, Allan Kaprow, Cindy Sherman, Damien Hirst, David Gihooly, Joseph Beuys, Gordon Matta-Clark.
Feast: Radical Hospitality in Contemporary Art at the Smart Museum of Art:
http://smartmuseum.uchicago.edu/exhibitions/feast/
Judy Chicago's Dinner Party: http://www.brooklynmuseum.org/exhibitions/dinner_party/

From Abramović to the Classroom: Teaching with Performance Art

Presented by Kate Thomas

thomaskate005@gmail.com

Kate Thomas is a doctoral student at the University of British Columbia in the Curriculum and Pedagogy Department focusing on art education. She also lives and works in Chicago and leads a professional learning community through Northeastern Illinois University at CCAS. This learning community of 27 Chicago Public School art teachers is currently working with Olivia Gude to develop contemporary art curriculum and reflect on their teaching practices. Kate has exhibited her performance and video work internationally. She has studied with Lin Hixson from Goat Island, Meredith Monk, Lynn Book, Johanna Householder, and other artists who have taught her the subtle and not so subtle techniques for performing with the body. She has used performance art pedagogy in her own teaching with elementary, middle, high school and college level courses. Students are more receptive than we think!

Description:

In the process of studying for Kate's PhD at UBC, she came to realize that her on-going commitment to performance art needed to be revisited, especially as it relates to teaching and researching. With a nudge from her advisor, Donal O'Donoghue and her long time mentor, Olivia Gude, she has begun to step back into this art form to consider how it might open up pedagogical practices. The work of Charles Garoian has influenced Kate's understanding of what can happen both theoretically and practically in the classroom. She put performance art pedagogy to the test this past fall while teaching an art education class at UBC. Many students reported that they were inspired and felt they could use performance art in their own middle school and high school teaching.

Resources:
Slide 1

- Marina Abramović, The Artist is Present
- Marina Abramović Institute
- Garoian, C. R., (1999). *Performing pedagogy: Toward an art of politics*. Albany: State University of New York Press.
- Garoian, C. R. (2002). Performing a pedagogy of endurance. *Teacher Education Quarterly* [H.W.Wilson - EDUC], 29(4), 161.

Slide 3: LaTonya Ruby Frazier Take's on Levis Art 21

Slide 4: Spaces of Possibility: An arts-based learning community for reflective teacher practice

Slide 5: Martha Rosler Semiotics of the Kitchen

Slide 6: Jorge Lucero Living Sculptures Odyssey

Slide 7: Goat Island Performance Group ; Every House has a Door

Slide 8: Teching Hsiech

Slide 9: Spiral Workshop

Slide 10: Janine Antoni

Slide 13: Anna Mendieta

Slide 14: Rebecca Belmore. O'Donoghue, D. (2008) Can arts-researchers go where artists go? Questions of interpretation and practice as played out in, and through the work of the Canadian artist, Rebecca Belmore. *Working Papers in Art and Design*, 5:

UN-Rules: Breaking Rules in Art to Make Better Art

Presented by Rachel Valsing
rvalsing@bcps.org

Rachel Valsing is an artist, educator, exhibit organizer, and mother of two from Baltimore, MD. She has been a full time art teacher in Baltimore County for the last eight years. Since 2010, she has had an on-again/off-again interest in blogging around a project called DEMO Studio that brings together artists and art teachers to explore the concept of visual education materials as a unique form of art making. The result of this work has been two exhibitions at the Baltimore D:Center gallery, and a forthcoming journal/zine collaboration with fellow educator/designer Alissandra Seelaus. Rachel is currently a new addition to the art department at Towson High School where she teaches Fundamentals and Intermediate art courses. She works with her students and colleagues to build a strong artistic community through embarking on adventurous field trips, and providing opportunities to make art in and out of the classroom.

Description:
Born from a conversation that began in a Baltimore County high school art class, the "Un-Rules" are a set of actions inspired by students, and designed by their teacher to shake up the traditional standards of creating art. Contemporary art is rooted in interdisciplinary practice. The student work created as a result of the Un-Rules speaks to the processes that artists employ when making artwork that cannot be framed or put on a pedestal.
Students experience and learn of this process from artists firsthand by visiting exhibitions and inviting members of Baltimore's contemporary art community into the classroom. From this experience, students have begun applying contemporary ways of making by using the school as a canvas, as they project, install, and appropriate space in a way that encourages design thinking, collaboration, combining media, and changing the rules.

Resources:
The current Un-Rule list invites students and teachers to make work that is:
- Collaborative
- Temporary
- Not entirely original
- Made to exist outside of a museum
- Unfinished
- Defiant of our traditional expectations for media
- Participatory

And the list is always open to revision! Feel free to keep updated on the Un-Rules and other art and design from the art room by following demostudio.wordpress.com, an archive of work from teaching art.

Pablo Helguera is an artist whose work and writing on the topic of Socially Engaged Art has been hugely influential to the development of this project. Feel free to learn more about him at pablohelguera.net and read *Education for Socially Engaged Art: a Materials and Techniques Handbook.*

See you next year in Chicago!
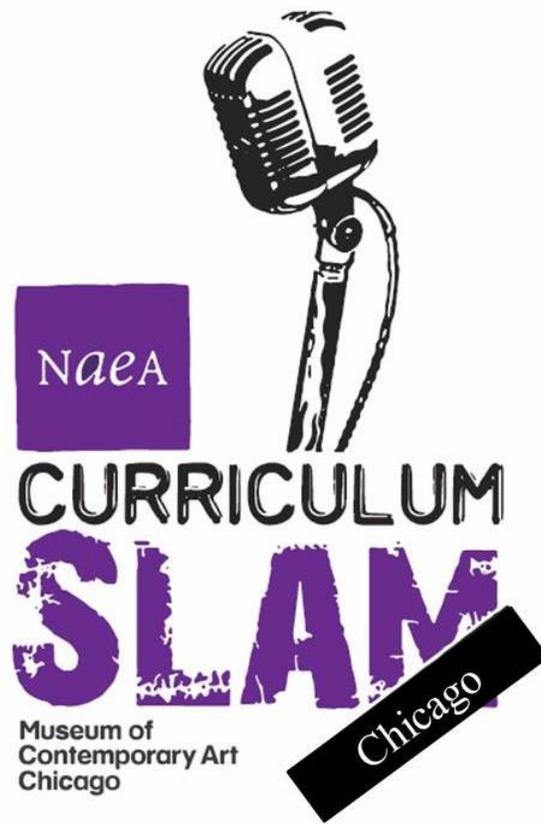
Learn more about MCA Chicago Teacher Programs:
On the MCA website
On Facebook

Stay in touch:
Lydia Ross
Programmer of Education: School and Teacher Programs
Museum of Contemporary Art Chicago
220 East Chicago Avenue
Chicago, IL 60611
312.397.3841
LRoss@mcachicago.org

Museum of Contemporary Art Chicago