March 19, 2016
Welcome to the third 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.

We are thrilled to host this year’s event in Chicago, the birthplace of the Curriculum Slam! The 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.

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 MCA and NAEA are thrilled to spotlight 10 educators whose work embraces the spirit of inquiry and innovation, and who engage students with contemporary artmaking approaches in original and dynamic ways that allow them to better understand and engage with the world. 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 VP Elect (Pacific Region)

Curriculum Slam!

Olivia Gude
Jake Myers
Miriam Dolnick
Ryan Patton

Turn and Talk

Charles Garoian
Justin Clumpner
Laura Boban

Turn and Talk

Patty Bode
Kris Derek Hechevarria
Rochele Royster

12:50pm
Program ends
The Project of Art Education

Presented by Olivia Gude
ogude@saic.edu

Olivia Gude is the Angela Gregory Paterakis Professor of Art Education at the School of the Art Institute of Chicago and a Professor Emerita at the University of Illinois at Chicago. The National Art Education Association awarded her the Viktor Lowenfeld Award for significant contributions to the field of art education in 2009 and in 2014 she was the recipient of the NAEA’s Manuel Barkan “article of the year” award. Professor Gude served as a member of the Visual Arts writing team for the new National Visual Arts Standards and is a member of the Council for Policy Studies in Art Education.

Olivia Gude’s research focuses on developing new paradigms for visual art curriculum; her articles include:
  - Drawing Color Lines
  - Postmodern Principles: In Search of a 21st Century Art Education
  - Principles of Possibility: Considerations for a 21st Century Art and Culture Curriculum
  - Art Education for Democratic Life
  - New School Art Styles: The Project of Art Education

Professor Gude works with art teachers to foster the collaborative creation of new curriculum models in urban and suburban school districts, including the Chicago Public Schools, Atlanta Public Schools, Cobb County School District in Georgia, Fort Worth Independent School District, Naperville School District, New Trier High School, Tampa public schools, the Los Angeles United School District, and the Singapore Ministry of Education. Professor Gude has given many keynotes and workshops at universities, museums, school districts and art education conferences in the U.S. and Canada, as well as in Europe and Asia.

Description:
If we are to evolve art education curricular practices that have relevance to the lives of students and their communities, we must imagine an art education that is grounded in the realities of contemporary cultural life as well as in the realities of current school settings. To do this, the field will have to relinquish the ungrounded fantasy of endless, unequivocal originality in the work of students and teachers, the fantasy that every work of art invents entirely new symbolic systems. Recognizing that quality art and quality art education are made in the context of previous artmaking practices, art education curriculum ought to be structured to introduce students to conceptual, aesthetic and technical methodologies by which various artists have generated meaning.

A project format is a clear and useful structure to introduce students to processes, valuing systems, techniques, and worldviews embodied in various artistic practices. Good art projects are designed to mirror actual aesthetic practices in ways that support students in utilizing these practices as means by which to experience, investigate and make their own meanings.

We must create an art education that is not retro, rigid, or reductive in its understanding of what constitutes the necessary knowledges of artmaking. We must create an art education that is rigorous in its selection and transmission of a wide range of aesthetic strategies because in a democratic society it is the responsibility of teachers to enable students to understand, participate in and contribute to contemporary cultural conversations.

Resources:
Olivia Gude ePortfolio: https://naea.digication.com/omg
Gude’s writing on art education and public art as well as documentation of her public art and social practice projects.

Spiral Workshop ePortfolio: https://naea.digication.com/Spiral
Theme curriculum and projects developed at the Spiral Workshop, the University of Illinois teen art program (1995-2012).

Spiral Art Education: https://spiral.aa.uic.edu
Innovative projects and plans developed during the Chicago area teachers’ Contemporary Community Curriculum Initiative as well as articles on evolving art education practice.
What Haunts You?

Presented by Jake Myers
jjmyers@cps.edu

Jake Myers is a video teacher in Chicago Public Schools. When he isn’t in the classroom, he coaches volleyball and makes parody films. Myers displayed projects and collaborations in various contexts including Clickhole, The Onion, the Music Box, Art Institute of Chicago, and the Museum of Contemporary Art Chicago.

Description:

Students from Myers’ third level digital class created short films inspired by a special collaboration with contemporary artist Charles Ray.

The students went on a field trip to see work by Charles Ray at the Art Institute not knowing that the artist would later come to visit the classroom. During his visit, Ray shared some of his original ghost stories and talked about being an artist, film and spirituality, thought experiments, and his influences.

After this visit, each student created a 1-4 minute video in response to the prompt, “What haunts you?” They integrated many of the techniques that were covered in class including: video layering, AfterEffects, sound normalizing, etc. Their goal was to take a very personal haunting story and effectively convey that narrative and those feelings to an audience.

Resources:

Do you believe in Ghosts? (Art Institute site)
http://www.artic.edu/event/screening-do-you-believe-ghosts

Charles Ray Sculptures 1997-2014

What haunts you? (all student work- 2 parts)
https://youtu.be/lizMCT-oY7k
https://youtu.be/6Lb6lBAev4k
In Need of Interruption: Visualizing Collage Interventions in School Space

Presented by Miriam Dolnick
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Miriam Dolnick is a born Chicagoan, teaching artist, and Chicago Public Schools graduate. She is very excited about the intricacies of school space, the regulated parts and the opportunities for play, and became a certified teacher after some years of teaching artist work, in order to be an investigator and interrupter of school space for years to come. She graduated from The School of the Art Institute’s MAT program in May 2015 and is beginning her journey as a first year teacher navigating the never boring stairwells, corners, air vents, and hallways of Chicago Public Schools. She currently teaches at Joplin Elementary School in Chicago.

Description:

This lesson began with students mapping regulated spaces in their school as well as their own strategies of resistance. Using the maps they created as a guide, students collected and documented unused/forgotten corners of the school that they saw as potential space (space that could be used to serve their own specific needs and desires) by taking photographs. Students then collaged interruptions into, on top of, and behind their printed photographs to create new narratives for the corners, stairwells, lockers, and air vents that make up the often highly regulated spaces of high school. These interruptions, despite only being on paper, created unavoidable boundaries to the regular flow of school space, at least in the imaginations of the artists. In visually interrupting the rigid structure of high school space, students created personal works based on their own experience of space that they often do not have the freedom to play with or explore.

Resources:

Guiding Questions: What is an interruption? What are visual techniques for interrupting? What are new narratives that can be created by visually interrupting space through collage?

Artist Resources:
Students analyzed various visual interruptions that use the techniques of adding and subtracting material to transform narratives of the everyday space that surrounded them after viewing examples of contemporary work by Arturo Herrera (collage work), Gordon Matta Clark (architectural sculpture), and Jonathan Safran Foer’s Tree of Codes (cut out text).

Other Resources:
Georges Perec’s “Species of Spaces”: Literary example of creatively investigating space.

Arturo Herrera collage work: Examples of visually interrupting by adding material in collage
http://www.pbs.org/art21/artists/arturo-herrera

Gordon Matta Clark large scale architectural sculpture: Examples of visually interrupting by subtracting material

Jonathan Safran Foer’s Tree of Codes: Example of visually interrupting by subtracting material in a narrative created by cut out text.
Artful Play: Game Creation in the Art Classroom

Presented by Ryan Patton
rpatton@vcu.edu

Dr. Ryan M. Patton is an Assistant Professor of Art Education at Virginia Commonwealth University. Dr. Patton taught high school art in the South Bronx section of New York City, and animation and game design with the Smithsonian Summer Associates. Patton also designed and produced a set of modular electronic switches intended for youth to design video game controllers. Dr. Patton has continued exploring digital media by creating CurrentLab, a new media art education research initiative devoted to developing curriculum, teaching tools, and best practices for visual arts educators. Dr. Patton’s current research interests include: technology in art education, new media art, play and games-based pedagogy, physical computing, big data & data visualization, visual culture, socially-engaged art practices, and urban education.

Description:

For many of the 20th century art movements, game practices were foundational to developing an aesthetic that rejected standards, practices, and systems within art. As an influential form of digital visual culture, video games offer art educators a new medium for learning. Many supporters of games in education discuss learning from playing games, but fewer focus on the creative learning from making games. This presentation provides examples of students producing video games as part of a 4-12th grade art-based curriculum. The project describes the playing, critiquing, and making of non-digital and digital games. The concepts of move, avoid, release, and contact (MARC) are used as the basic structure to develop game ideas. Students use a visual programming environment to create their video games. Character animation, sound, and personalized game controllers are additional ways students can express themselves through this project.

Resources:

Lesson sketch:
1. Play commercial games
2. Make games
3. Critique commercial games
4. Peer critique student games

Links:
- CurrentLab’s game curriculum - http://currentlab.art.vcu.edu/modules/
- Institute of Play - http://www.instituteofplay.org/
- Pixel Prospector - http://pixelprospector.com/
- PBS GameShow - https://www.youtube.com/user/pbsgameshow
- Extra Creditz - https://www.youtube.com/user/ExtraCreditz
- Six Strategies to make the most of student playtesting: http://www.gamesandlearning.org/2015/02/16/six-strategies-to-make-the-most-of-student-playtesting/

Question prompts:
- What is this game’s central concept? (What is this game about?)
- What is actions you can do in this game?
- How do the game mechanics show you the central concept?
- What is fun/interesting in the game?
- What is boring/frustrating in the game? How would we improve those parts?

Artist Inspirations:
- George Maciunas - Slow Bicycle Race, Fluxus Ping Pong
- Yoko Ono - Fluxus Scores
- Takako Saito - Fluxus Chess Sets
- Surrealists - The Exquisite Corpse
- Marcel Duchamp - Trebuchet, Fountain
- Vito Acconci - Following Piece
- Camille Utterback & Romy Achituv - Text Rain
- Mary Flanagan – Buffalo, Giant Joystick
- Katie Salen, Frank Lantz, and Nick Fortugno – Big Urban Game (B.U.G.)
- Improv Everywhere
- Jason Rohrer – Idealism, Passage
- Merritt Kopas - Lim
- Shigeru Miyamoto – Donkey Kong, Super Mario
- Kim Swift – Portal
- Makey-Makey
Performance Art: A Virtual Laboratory for Curricular Experimentation

Presented by Charles R. Garoian
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Charles R. Garoian, professor of art education at Penn State, has performed, lectured, and conducted workshops in festivals, galleries, museums, and university campuses in the United States and internationally. His teachings in art studio and art education focus on the exploratory, experimental, and improvisational processes of performance art. In addition to scholarly articles in leading journals on art and its education, Garoian is the author of Performing Pedagogy: Toward an Art of Politics (1999); co-author of Spectacle Pedagogy: Art, Politics, and Visual Culture (2008); and, The Prosthetic Pedagogy of Art: Embodied Research and Practice (2013); all three volumes published by The State University of New York Press. The Pennsylvania Council on the Arts, the Ford Foundation, the Rockefeller Foundation, and the Getty Education Institute for the Arts has supported his creative research and practice.

Description:

In this presentation Garoian conceptualizes performance art as a virtual laboratory, a site of basic research in-between the studio and the classroom where a multiplicity of curricular ideas and processes can potentially generate through experimentation. In doing so, he situates a brief history of his students’ art performances adjacent with his task in preparing for the Curriculum Slam. Paradoxical encounters between past experiences and circumstances in the present constitute time-out-of-joint: a dynamic, performative history with the present that generates alternative ways of conceptualizing foundational understandings of art curricula rather than repeating and settling on their predetermined assumptions and representations.

Resources:

Garoian: C.R. (Summer 2013). In the event that art occurs. Visual Arts Research: Special Issue: Deleuze/Guattari, 39(1), pp. 18-34.
My Fluxus Conundrum

Presented by Justin Clumpner
jclumpner@gmail.com

Justin Clumpner is an experienced art educator that teaches the Advanced Placement Studio Art courses, as well as Art 1 courses at Rockwall High School in Rockwall Texas. He is a regular presenter at the national and state conferences on art education. Clumpner has B.F.As from The Savannah College of Art and Design in Computer Art, and the University of Illinois at Chicago in Art Education. He is currently pursuing a Masters in Art Education from Texas Tech. He is also a regularly exhibiting artist and his work can be seen at the Kettle Art Gallery in Dallas. Clumpner also writes a blog on art education that can be found at https://artinsubordinate.wordpress.com/

Description:
This project empowered students to design their own conceptual art project by repurposing any form of communication in an artful manner. First, students were taught what conceptual art is and shown examples such as Fluxus, Yoko Ono, Joseph Beuys, John Cage, and George Brecht. The students read through piles of event scores and ended the day documenting themselves performing one of those event scores. The next exercise was to come up with as many different forms of communication they could think of. Ideas ranging from body language to carrier pigeons were presented. They then had to create a work of Conceptual Art by “repurposing a communication method to communicate their own message, in a way that was of more than ordinary significance.” They would have to document the act of communication happening and turn in the documentation.

Resources:

A more detailed explanation of this lesson can be found here: https://artinsubordinate.wordpress.com/2015/09/04/suburbanites-ipads-and-the-harlem-renaissance/

Here is a list of some of the artworks shown during this assignment:
- John Cage. 4’33”. 1952.
- George Brecht. Water Yam. 1963
- Yoko One. Painting to Hammer a Nail. 1961
- Marina Abramović. The Artist is Present. 2010
- Robert Barry. All the Things I Know But of Which I Am Not at the Moment Thinking. 1969.
- Lawrence Weiner. Taken from here to where it came from. 1980.
- Sol Lewitt. Lines from Four Corners to Paints on a Grid. 1978.
- Maya Lin. What is Missing?. 2009-ongoing.
- Andy Goldsworthy. Snowballs in Summer. 2000
- Simon Starling. Kakteenhause. 2002
- Jae Rhim Lee. Infinity Burial Suit.
Weird Wearables: Transformation Through Garment Making

Presented by Laura Boban
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Laura Boban teaches visual arts at Jones College Prep in Chicago Public Schools. Her art curriculum aims to support students in becoming effective visual communicators, question the status quo, and encounter and appreciate differences. She is a fibers and sewing enthusiast and explores the intersections between gender, queerness, decoration, and labor in her work.

Description:

In this project, students investigated the fluidity of their identities by constructing unique, wearable sculptures as vehicles for emotional or physical transformations. Through material play, exaggerating or distorting their bodies, and incorporating humor or absurdity, students conveyed personal juxtapositions by contrasting aspects of their inner identities and the outward appearance of their garments. Students embraced their transformations by wearing and performing in their garments outside of school and documenting these experiences.

Resources:

- Performance: Live Art Since the 60s, by Roselee Goldberg
- Wack! Art and the Feminist Revolution
  http://www.moca.org/exhibition/wack-art-and-the-feminist-revolution

Visual Artists:
- Yasumasa Morimura
  http://www.luhringaugustine.com/artists/yasumasa-morimura
- Pat Oleszko
  http://www.patoleszko.com/#/home/?i=277
- Atsuko Tanaka
- Leigh Bowery
- Braxton Congrove
  http://www.braxtoncongrove.com
- Rebecca Horn
- Nick Cave
  http://nickcaveart.com/Main/Intro.html

Selected Guiding Questions:
- Are people expected to wear certain types of clothing in certain places or situations?
- Do you think the uniform--whether in sports, military, or school--neutralizes identities? If our school implemented uniforms, how would you feel?
- Why do you think artists and performers transform themselves using makeup, costume, and creating characters or alter egos? List some examples from popular culture.
- How is drag both a form of gender expression and artistic expression?
- Discuss a time when you wore something different from your normal clothing that changed the way you felt.
- Explain how an artist’s anonymity or camouflage affects the experience of viewing their wearable art.
- Why do you think artists utilize absurdity, weirdness, and humor as strategies in their work?
- Considering our discussion on fluid expressions of gender, what other aspects of one’s identity may shift? Describe how your own interests, ideas and/or appearance have changed over time.
Women Raising Voices Against Violence

Presented by Patty Bode
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Patty Bode returned to PK-12 public schools to help launch Springfield Conservatory of the Arts, an urban, public middle and high school, after a decade in higher education. Her research, teaching and community collaboration focus on advancing student voice and teacher voice in curriculum reinvention and transformation. She publishes, lectures and colludes to decolonize urban education sites such as schools, museums and community spaces to assert art education as a civil right. Decades as an activist public school art teacher, and over ten years as a teacher educator inform Patty Bode’s art making, research and teaching. She is the recipient of grants and awards such as the G. Pritch Smith National Multicultural Educator Award from National Association for Multicultural Education. She is the 2016 recipient of the Carrie Nordlund Award for Feminist PK-12 Pedagogy from the Women’s Caucus of the National Art Education Association.

Description:
In a high school painting and drawing course, students investigated what contemporary women artists were making, saying, protesting, and changing in multiple art worlds. Group dialogue centered on generative themes in which students chose interconnected topics of combating domestic violence, affirming diverse body expressions and gaining access to medical care to launch a painting on canvas project. Students took leadership in activism to invite community workers into the art room resulting in school interventions such as, installing art exhibit in the school office, and projecting text and imagery in school cafeteria walls. Expanding into the community, students produced and installed info-art-posters in sites where they knew women needed access to information such as nail salons, homeless shelters and the employee break rooms of low-wage employment retail stores. The study of contemporary women artists empowered students to reconsider what counts as art, and re-envision their role as art-makers in their worlds.

Resources:

Essential Questions:
- What does it mean to be a citizen artist?
- What perspectives do women artists bring to contemporary dialogue?
- What does it mean to be a socially engaged artist?
- What knowledge do I bring to my art making and what do I want to say?

Inquiry-based dialogue used to study artists’ works was adapted from Artful Thinking of Harvard Project Zero and Visual Thinking Strategies.

Museum sources for Women Raising Voices Against Violence
- Institute of Contemporary Art Boston
- National Museum of Women in the Arts
- Brooklyn Museum Elisabeth Sackler Center for Feminist Art
- Museum of Contemporary Art Chicago
- Smith College Museum of Art

Online educational resources:
- National Visionary Leadership Project
- Zinn Education Project
- Rethinking Schools

Online links to artists investigated in Women Raising Voices Against Violence:
- Jenny Holzer
- Howardeena Pindell
- Faith Ringgold
- Alison Saar
- Maria Magdalena Campos-Pons (also look here and here)
- Barbara Kruger
- Betye Saar
- Renée Cox
- Kara Walker
Mind Over Matter: Performative Actions and Mindfulness

Presented by Kris Derek Hechevarria
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Kris Derek Hechevarria received a Bachelor’s degree in Art History and Women’s Studies from the University of South Florida, and a Master’s of Art in Art Education, with a concentration in Museum Education, from the School of the Art Institute of Chicago. He has taught at Pritzker College Prep where he developed Pop Culture and You and Art Enrichment and is in his second year at Wolcott School where he designs curriculum for Art and Visual Culture. His interest in interpretation led him to collaborate and create mp3s in the museum, a non-museum specific museum audio guide, and establish Step Back and Squint, an experiment with personal and digital interpretation. Hechevarria has worked with the Museum of Contemporary Art Chicago, The Art Institute of Chicago, The Smart Museum, Contemporary Art Museum: Tampa, National Veterans Art Museum and The National Museum of Mexican Art.

Description:

This unit introduced the students to the concept of mindfulness and the importance of being present. A yoga instructor led a series of yoga sequences while prompting breath, focus and being present. She then led the class through guided meditations the centered on breath and self-awareness. While considering how these principles can be applied to an artistic practice, the class viewed clips of the documentary on Marina Abromovic’s MOMA retrospective The Artist is Present. Moving away from traditional meditation, we began to play with performative exercises (such staring into each other’s eyes or unwrapping a piece of cloth by hand). Students were prompted to create a performative piece considering all that they had learned; create a performance that leads to a space of mindfulness; and present either the performance, documentation, or its ephemera.

Resources:

Articles:
- Exercising the Mind to Treat Attention Deficits: [http://well.blogs.nytimes.com/2014/05/12/exercising-the-mind-to-treat-attention-deficits/?_r=0](http://well.blogs.nytimes.com/2014/05/12/exercising-the-mind-to-treat-attention-deficits/?_r=0)

Meditation and Yoga Resources
- Free Guided Meditation Audio: [http://marc.ucla.edu/body.cfm?id=22](http://marc.ucla.edu/body.cfm?id=22)
- Guided Meditation Scripts: [http://www.innerhealthstudio.com/meditation-scripts.html](http://www.innerhealthstudio.com/meditation-scripts.html)
- Classroom Yoga (Classroom Physical Activity Breaks): [https://www.youtube.com/watch?v=ZeXuf7sOpzA](https://www.youtube.com/watch?v=ZeXuf7sOpzA)

Artworks Discussed:
- Aram Han, A Grain of Truth: [http://www.aramhan.com/a-grain-of-truth.html](http://www.aramhan.com/a-grain-of-truth.html)
Breathing Through Fiber: Healing Through the Arts

Presented by Rochele Royster
rocroy@hotmail.com

Rochele Royster was born in the city of Washington D.C. but was raised in the rural south. The Blue Ridge Mountains of central Virginia were the backdrop of her childhood home which was nestled in a forest of cedar, white pine and red oak trees. As a child, she had an active imagination and spent hours making dolls out of old socks, yarn and mismatched buttons. She learned how to grow her own food, harvest, produce, and can it for the winter. In the summer, she would dirty her knees tasting honeysuckles and prick her fingers picking the sweetest blackberries for the tastiest pies. Rochele’s love for creating grew into a love for the fine arts. She studied studio art in college and later received her graduate degree in Art Therapy from The School of the Art Institute of Chicago. As an art therapist intern, she worked with rape and incest survivors, women and children affected by homelessness and domestic violence, and refugees from Cambodia and Kenya. For the last 14 years, Rochele has been teaching students with disabilities on the south side of Chicago. She has created a curriculum that integrates art therapy and literacy and continues to provide communal healing spaces for students to learn, grow, and achieve. Art therapy provides an avenue for those hurt by trauma to express themselves and find peace through the art process. Rochele believes in this process and its ability to offer awareness. Art heals. Her respect for nature, hard work, and culture has inspired her imagery and practice.

Description:

This project was designed as an intervention in response to a traumatic phenomenon or event. The particular antecedent in this case was the sudden death of a student within our school community; shot in an alley. Students were disturbed and troubled by this act of gun violence and the reoccurring theme of countless deaths and tragedies within their lives. This project holds space for students to process and facilitate their own healing through communal and intentional art making. It takes the meditative, quiet comfort of repetitive movements, to bring peace, awareness and healing. It is extremely calming and intentional and can be used to relieve stress and trauma and/or to focus mind and body. The students take fabric and yarn and wrap the fabric-binding it-tying it together using the string. After forming the body, students may use found objects like beads and feathers to embellish. Students write a wish, fear, or message on a small piece of paper and embed that intention into the body of the doll; into the head or heart. Students will then facilitate doll making workshops within the greater school community and then into other communities to bring awareness and healing. This project will continue until there is a doll made for every person who has lost their life to gun violence within the year 2015 to the present. Students will then create an installation that will stand as a memorial of resistance to gun violence and oppression.

Resources:

Guiding questions: How has gun violence affected your life? How can we bring awareness to this issue? How can we make a change and help others heal through art?

References:
Aud Franjou: https://www.pinterest.com/p50meijer/wrapped-art/
http://www.healingandtransformative dolls.com/


Using Textile Arts and Handcrafts in Therapy with Women – An Interview with Ann Futterman Collier
See you next year in New York!

Learn more about MCA Chicago Teacher Programs:
On the MCA website
On Facebook

Check out free, teacher-created lesson plans for the K-12 classroom:
www.mcachicago.org/teacher-institute

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