

Learning Together: Art Education and Community
September 5 – March 15, 2025
Gallery 400, University of Illinois at Chicago

Exhibition Checklist

Arthur Dixon Elementary School

Documentation of artwork in the hallways of Arthur Dixon Elementary School, 2024
Mural print, inkjet prints, images by Natasha Moustache

Since 2002, Arthur Dixon Elementary School in the Chatham neighborhood has collected and displayed in its hallways over 200 Afro-centric artworks donated by students, alumni, and national artists. Organized around historical and cultural contributions by African Americans, including sports, the arts, politics, and the sciences, the Dixon collection is stewarded by the school's young students who act as its docents and, at the end of every year, hold a silent auction, with proceeds benefiting the arts program. The collection was founded by former Dixon principal Joan Dameron Crisler with the assistance of artist-educator Malika Jackson, who continues to cultivate this unique well of inspiration for students within the school.

Margaret Burroughs

Riding Together, 1998

Linocut, paper

Courtesy the South Side Community Art Center

My Birthday Party, 1957

Linocut, paper

Big Bill Broonzy—The Folk Singer, 1992

Linocut, paper

Both courtesy the DuSable Black History Museum and Education Center

In School—Together, 1967

Linocut, paper

Courtesy the South Side Community Art Center

Children's Art Classes, n.d.

Ink and pencil on poster board

Courtesy the DuSable Black History Museum and Education Center

Books:

Black poetry booklet

Minds Flowing Free. Original Poetry by 'The Ladies'. Women's Cook County Department of Corrections, 1985-1986

***Africa, My Africa!*, 1970**

***What Shall I Tell My Children? An Addenda*, 1975**

***Poems for Children*, 1983**

All courtesy the DuSable Black History Museum and Education Center

Dr. Burroughs reproduced and liberally gifted her linocut prints to educators, schools, and students across Chicago, demonstrating her belief that “art is communication.” Showing her deep involvement in the Civil Rights Movement, her prints and poetry are dedicated to portraying the Black experience. While some of her pieces highlight notable historical Black figures, others focus on quotidian situations where children of different skin tones are shown dancing, chatting, and learning together. The four prints in the exhibition are a selection of the latter, emphasizing her influence on children’s education in the South Side of Chicago. Some of her work as a poet was compiled in small books, including poems written by incarcerated women with whom Burroughs worked and for whom she advocated throughout her career.

Chicago Arts Partnerships in Education

Scott Sikkema

***Introducing the CAPE Artist/Researcher*, 2016**

Booklet

Courtesy UIC Gallery 400 Archives

Margaret “Peggy” Rux (classroom teacher), Chuck Jones (teaching artist), 3rd-grade students of Louis Pasteur Elementary School

***Monster Medley: Sets and Structures*, 2024**

Arturo Barrera (classroom teacher), Chuck Jones (teaching artist), 3rd grade students of Louis Pasteur Elementary School

***Many Mini Magazines: Words and Pictures for Your Pocket*, 2024**

Both courtesy Chuck Jones

Chicago Arts Partnerships in Education (CAPE) addresses academic and artistic questions via collaborations between a classroom teacher and a teaching artist who works with students, experimenting with multiple strategies of engagement via inquiry questions. In his 2016 text, former CAPE Director of Education Scott Sikkema delineated the CAPE Learner and Artist/Researcher (A/R) as a reflective questioner, a critical collaborator, a role-shifter, an integrative innovator, and a social engager. Today, the A/R model, as it is now known, is used to drive inquiry, curriculum, and continued learning.

The two projects co-led by CAPE teaching artist Chuck Jones at Louis Pasteur Elementary School are examples of the kind of inquiry-based learning fostered by CAPE. The project on the left, a collaboration with teacher Margaret “Peggy” Rux, responds to the inquiry question: “Can

third-grade students draw monsters based upon recipes and then organize them into sets?” Similarly, Jones’ project with teacher Arturo Barrera, on the right, emerges from the question: “Can you make a cool book out of a single sheet of paper? And after that, can you make a better one and a better one? Could you teach a friend to make one?”

Chicago Commons

Exploring Hands — Chicago Commons New City: A PreSchool Classroom’s Study of Identity through Hands, 2000

Booklet, inkjet prints from digitized color slides

Courtesy Gigi Yu

Founded in 1894 as one of Chicago’s original settlement houses, Chicago Commons is still a multi-site social service agency and one of the largest early childhood education providers. In 1993, the Reggio Emilia Approach, a social constructivist pedagogy originating in Northern Italy, was introduced to the organization, marking a critical juncture in the history of arts integration in classrooms with young learners throughout Chicago. The concept of the Hundred Languages, the collaborative role of the studio coordinator, and the incorporation of the atelier (studio) within the Chicago Commons child development agency were pivotal to developing innovative arts education programming for young children, infants to school age, early educators, and their families. An example of the Reggio Emilia Approach in practice is the **Exploring Hands** project, which documents ways of visually investigating the uniqueness of hands in a preschool setting. The project traces the progression of a classroom of young children’s understanding of themselves, their peers, teachers, parents, and community members’ identities through tracing, drawing, molding from clay, and discussing interpretations of this familiar subject.

Chicago Public Art Group

John Pitman Weber, Bernard Williams, Lynn Edwards

Urban World at the Crossroads at Orr Academy High School, 1997

Mural print of Orr Academy High School, image by Natasha Moustache

Moses X Ball, Damon Lamar Reed

Documentation of Changemakers mural in North Lawndale, 2005

Inkjet prints

Students and artists in front of Urban World at the Crossroads mural, 1997

Inkjet print

All courtesy Chicago Public Art Group

Founded in 1972 by John Weber and William Walker, the Chicago Public Art Group (CPAG) has produced approximately a thousand public art pieces that amplify communities’ stories and needs through collaboration with artists, students, and community activists. CPAG artists work closely with communities, often involving them in the mural-making process, thus creating educational opportunities for all involved. Urban Worlds at the **Crossroads** and **Changemakers** exemplify CPAG collaboration with youth: The former was designed and produced alongside a

team of Youth Service Project/Gallery 37 teens who used a cut- paper collage technique inspired by artist Romare Bearden's work. **Changemakers** was created in collaboration with 15 students, grades 9-12, and entailed weeks of training in glass mosaic techniques. Visible in one of the photographs is a student posing with a representation of himself in the mural, showing North Lawndale's residents' desire for self-representation.

Community TV Network

Ready or Not (excerpts), 1996

Video, 16:00 mins

The Memory Museum, 2000

8:58 mins

Both courtesy Community TV Network

Community TV Network (CTVN) has an ongoing, fifty-year legacy utilizing media as a pedagogical tool to raise awareness of underserved youth across Chicago. Founded in 1974 by Denise Zaccardi as a unique project of the Alternative Schools Network, CTVN has partnered with numerous schools, empowering and uplifting the voices of young makers by providing professional development opportunities in the fields of digital media production and offering one of the first digital arts curricula in the city. CTVN's **Ready or Not** documented the First National Youth Convention during the August 1996 Democratic National Convention in Chicago. The video features vignettes, interviews, and on-the-ground reporting with teens, prominent politicians, and policymakers (U.S. Representative Jesse Jackson, and the late Congressman John Lewis, and Illinois Senator Paul Simon make an appearance) discussing issues around youth's role and participation in politics, gun control, neighborhood violence, and the creation of political platforms. Directed, shot, and edited by CTVN youth, **The Memory Museum** is poetic testimony of the experience of students of Cabrini Green's Edward Jenner Elementary Academy of the Arts as their school building was being torn down and they were transferred into new facilities. While this film shows the issues that intersected with the demolition of the school—systemic racism and gentrification, among others—its personal and contemplative tone underscores the students' hopes and fears when faced with change within a fraught neighborhood. The video takes its title from **The Memory Museum** project that utilized Jenner's empty classrooms for installations memorializing the school's history. In the next room are objects from Jenner and The Memory Museum.

Edward Jenner Elementary Academy of the Arts

Memory Museum Shadowbox, 2000

Wooden box, glass, found materials

Courtesy the Ogden International School of Chicago

Classroom Letter Cards, mid-20th century

Color print posters

Courtesy Mathias "Spider" Schergen

“We started talking about a museum, me and the kids. I didn’t have a clear idea, but I love installation. I feel like I need to be careful about contemporary art with kids until they’re grown enough to understand things. But installation is a kid’s medium. We build stuff, we make stuff, we tear it down. We build forts; we hide behind couches. The idea of creating a space for me with kids just seemed very natural to me.”—Mathias “Spider” Schergen

In the 1960s, Edward Jenner Elementary Academy of the Arts, located in the Cabrini-Green public housing projects, was a vibrant community hub serving over 2,500 students, making it the largest elementary school in the city. By the late 1990s, enrollment had dwindled to 625 students. As enrollment changed and the surrounding Cabrini Green homes were razed as a part of the Chicago Housing Authority’s Plan for Transformation, Jenner was slated for demolition and a new building. Following its move to the new facility in 2000, nearby schools Richard E. Byrd Academy and Schiller Elementary School, were closed and merged into Jenner in 2004 and 2009. This relocation led to increased violence as rival gangs from Byrd and Schiller schools found themselves sharing the same space. When the old Jenner School closed in 2000, the building, abandoned by the Chicago Board of Education, presented itself as a limitless opportunity for arts educator Mathias “Spider” Schergen. Schergen, Chicago Arts Partnerships in Education artist Cynthia Weiss, and Jenner students scavenged the empty building, collecting an array of ‘artifacts’ like teachers’ shoes left in closets, 1940s student records books, and a letter from Coretta Scott King signed by her and her children. From this work, *The Memory Museum* took shape as an installation in a Jenner classroom, where students made decisions on how to exhibit the artifacts put on display and acted as docents for open house visitors.

Marcelino Y. Fahd

***Documentation of sections of the mural and CPS students with Haring*, 1989**

Inkjet prints, mural print

Keith Haring

***Copy of Wells High School mural sketch*, 1989**

Paper, ink, pencil

Courtesy Irving Zucker

From May 15 to 19, 1989, approximately 500 Chicago Public School (CPS) students from 63 area high schools worked with Keith Haring to paint a 480-foot mural in Grant Park.

The students were given five colors—red, orange, sky blue, light green, and yellow—to paint on the outlines Haring had previously drawn. The artist’s mural sketch for Wells Community Academy High School in West Town was produced in a similar but slightly different fashion. For Wells, Haring sent the sketch to the students who, by proxy, painted the mural in their school’s hallway. Behind these two murals is the work of Irving Zucker, a CPS English teacher and self-proclaimed “jazz freak” who stimulated kids’ writing abilities by integrating art—playing music in the classroom, visits to jazz clubs and concerts, and, ultimately, this enormous collaboration with Haring—into his curriculum. After years of seeing the results of integrating art into his curriculum, Zucker navigated multiple bureaucratic hoops to offer students from all over

the city the opportunity to work with Haring. The project partly catalyzed the 1991 creation of Gallery 37, where Zucker worked as one of its first coordinators.

Gallery 37 / After School Matters

Untitled Photos, Gallery 37, 1991

Digital photographs

“Scruffy Block Becomes ‘Zone for Minds’,” July 17, 1994

Los Angeles Times

Reproduced newspaper article

“Daley says Chicago’s summer jobs really work,” June 8, 1995

Louisville Courier-Journal

Reproduced newspaper article

All courtesy After School Matters

“The financial part, the money, the compensation, I think was small compared to the mentoring and the encouragement of: ‘you have developed the skill now, you can probably go on and start to practice as an artist or let me coach you till you get to this place.’ But that was the main takeaway: they got mentorship and community. They were able to start to be introduced and work with other artists in the city.”—Kofi Darku, former Gallery 37 educator.

Since its 1991 origins as Gallery 37, After School Matters has empowered Chicago’s youth in wide-ranging art experiences. Started by Chicago’s Department of Cultural Affairs’ Lois Weisberg and Maggie Daley, the summer arts program for teens held in tents on a vacant lot in the Loop quickly branched out to Chicago Public Schools, neighborhoods, and communities, eventually renaming itself to After School Matters. Today, it offers over 24,000 program opportunities annually at 338 sites across Chicago, providing hands-on learning experiences led by professionals who equip youth with skill sets in the arts, communications, leadership, sports, and STEM. Each mentee earns a financial stipend, reinforcing the value of their work and helping them develop a sense of responsibility and professionalism. Centered in a nucleus of artistic production, Gallery 37 placed students within expansive social networks to further support their outreach and development as professional artists.

Malú Ortega Guerrero, Oscar Moya, Jimmy Longoria, Marsoc Raya, Salvador Vega

A la esperanza, 1979

Detail photographs of mural in progress

Courtesy Malú Ortega Guerrero and the National Museum of Mexican Art

Community TV Network

La Esperanza, 1981

Video, 17:31 mins.

Courtesy Community TV Network and Denise Zaccardi

As relevant as the legacies of A.R.T. and Margaret Burroughs, the social movements surrounding the production of **A La Esperanza** mural in Pilsen capture the efforts and hopes of a community's struggle for access to better teaching conditions, self-determination, and aspirations for educational reform, all within the legacy of Chicago's Lower West Side student and community activism. Located on the east-facing wall of Benito Juárez Community Academy's Athletic Center, the **A la esperanza** mural emerged from community advocacy for a new high school during the 1970s. The mural was spearheaded by the now-defunct social service agency and cultural center Casa Aztlán, which determined the mural's location and design through collective voting. Produced by Community TV Network and Latino Youth Community High School students, the video narrates the communal efforts of the mural's vision on the newly built Benito Juárez High School. Local artists and neighborhood leaders reflect on the voting process and pictorial representations of significant themes, including hope, resilience, and struggle.

Jordan Knecht

(with the contributions by Teju Adesida, Rebecca Baruc, Rahila Coats, Ayako Kato, Jessica Mueller, David Sprecher, Leticia Pineda, SHENEQUA, Francesca Wessely, and Patty Whitehouse)

school material, 2024

School desk, thermal prints

Courtesy the artist

school material is a collection of responses and prompts gathered from the experiences of teaching artists and educators working within public school classrooms in and around Chicago. The artist invites you to press the button to receive a suggestion for action, an idea and inquiry to ask yourself, a question to ask someone else, or a question to ask the universe. Ask aloud.

Ponder on or perform an action. Evoke an intrusion. Summon the joys, frustrations, curiosities, and banalities of classroom experiences into this exhibition space.

Be patient while your school material prints. Sometimes, the machine can be slow, shy, or just glitchy. If your material doesn't print within thirty seconds, try again.

Little Black Pearl

Little Black Pearl CTA BUS Project Design Sketch, 1997

Drawing on paper

Jordan X Little Black Pearl Shoe Design, 2018

Jordan Nike sneaker shoes

Both courtesy Little Black Pearl

Since 1994, Little Black Pearl founder Monica Haslip has provided professional opportunities in the arts for youth in the Bronzeville neighborhood. Determined to change the hopelessness she

perceived in Bronzeville youth in the 1990s and focusing on what she calls the business of art, the curriculum and philosophy behind Little Black Pearl are geared towards providing hands-on experience in public-facing creative projects such as civic murals and the design of commercial products like shoes and apparel. Little Black Pearl has partnered with institutions and brands such as Footlocker, Nike, Adidas, and the Chicago Transit Authority (CTA). In these projects, kids have had a tangible impact on the design and creative development of both commercial products and public artwork.

In collaboration with the CTA, Little Black Pearl students hand-painted a city bus that was circulated in the city. The project sought to challenge the notion that economically challenged youth could not achieve artistic excellence by launching their work into a hyper-public platform, the city's public transit. Made possible by the partnership between Little Black Pearl and the Jordan Wings Foundation, the limited-edition Air Jordan 5 shoe design is a result of the collaboration between students enrolled in Little Black Pearl and the design and product development teams at Nike. In this collaboration, the Foundation has awarded 21 scholarships to Little Black Pearl students who want to pursue higher education. Haslip says: "I started asking kids 'What do you want to be when you grow up?' The answers were heartbreaking to me. There was not a lot of optimism. So, I started talking to them about how they can make a living as artists and that the notion of being a starving artist is not necessarily how you have to live."

Faheem Majeed

What Shall I Tell the Children: William H. Ryder Math & Science Specialty Elementary School

2019

Inkjet prints

Courtesy the artist

What Shall I Tell the Children: Jean Baptiste Point DuSable High School 2

2019

Inkjet prints

Courtesy the artist

What Shall I Tell the Children: Wendell Phillips Academy High School 2

2019

Inkjet prints

Courtesy the artist

For the ***What Shall I Tell the Children*** series, artist Majeed documented reproductions of Dr. Margaret Burroughs' linocut prints that now hang in various Chicago Public Schools, including Jean Baptiste Point DuSable High School, where she taught for over 20 years. The work developed when Burroughs asked Majeed—referencing her 1963 poem *What Shall I Tell My Children Who Are Black (Reflections of an African-American Mother)* — "What will you tell the children? What is the legacy that you will leave?" This photographic series responds to her

questions by underscoring the ordinary yet ubiquitous presence of Burroughs' educational prints and her lasting legacy within Chicago's education system.

Nicole Marroquin

Syllabus (in-progress), 2024

Inkjet prints

Courtesy the artist

Paulina Camacho Valencia, Nicole Marroquin, Benito Juárez High School Art Students
Recovering the Legacy of Student Uprisings on the Lower West Side, 2015-2017

Printed 2024

Organza

Courtesy the artists

From 2015 to 2018, at the Benito Juárez Community Academy, artist-educators Nicole Marroquin and Paulina Camacho Valencia collaboratively taught a curriculum centered on the 1968-74 student walkouts and sit-ins at the former Froebel and Harrison High Schools in Pilsen. Juárez students creatively engaged with archival documents, photographs, and dissertations recounting the overlooked stories of former Black and Latinx students who demanded educational equity, including building repairs and integrating ethnic studies within a culturally relevant curriculum. Camacho Valencia and Marroquin's curriculum focused on ensuring that this history would not be forgotten again. Marroquin says, "Throughout our initial forays into the content, we did not shy away from the unknowns, and we led with questions: What did [the students] think their community would be like had those students not taken a stand? What is the role of youth in protecting and enriching our democracy?"

Pros Arts Studio

Documentation of the Mini-Zone Festival in Pilsen, 1992

Wallpaper

Courtesy Diana Solís and Pros Arts Studio

Established in 1978, the Pilsen-based ensemble Pros Arts Studio has offered free, diverse artistic workshops and entertainment to Chicago's communities across streets, parks, community centers, and local schools. Pros Arts Studio members include Lionel Bottari, Douglas Grew, Rosalie Mancera, Elvia Rodriguez Ochoa, and Jean Parisi. They are puppeteers, clowns, and performing artists committed to highlighting the role artists have in enriching the lives of the communities in which they live. For over 40 years, they have integrated art within curriculums of public schools, initiated the first Día de Los Muertos Parade in Pilsen, and hosted Hotline 21, a Chicago Access Network Television call-in-show that amplified student voices on social issues. This photograph of the Mini-Zone Festival held on 19th Street in the Pilsen neighborhood was captured by Chicago-based photographer Diana Solís, a frequent collaborator of Pros Arts Studio. View more of Pros Arts Studios and Diana Solís' work in Learning Together: Art Education and Chicago, the current UIC Gallery 400 exhibition centering

the progressive art pedagogy of a diverse group of Chicago artist educators from the mid-1960s through the 2010s.

Pros Arts Studio

***Pro-art and Pro-community*, 2024**

Installation by Elvia Rodriguez Ochoa, Douglas Grew, Jean Parisi, Rosalie Mancera, Lionel Bottari

Paper, suitcases, objects from program archives

Looped videos:

***WGN TV, Interview with Pros Arts member Elvia Ochoa*, 2007**

Video, 2:58 min.

***Día de los Muertos Kidz Circus Performance*, 2005**

Video, 2:10 min.

***Día de los Muertos Kidz Street Procession*, 2006**

Video, 1:10 min.

***Hotline 21 Show*, 1991-98**

Video 8:30 min.

***CPS Right Now, Clip on Pros Arts' in-school residencies*, 2007**

Video, 7:33 min.

All courtesy Pros Arts Studio

Beginning in 1977 on Allport Street, a collective of artists offered arts workshops free to their Pilsen community on the streets, in parks, community centers, and local schools. In 1978, Pros Arts Studio became non-profit, enabling it to build partnerships with all the schools and centers in Pilsen, as well as others in Little Village and Back of the Yards. Pros Arts often blurred the line between neighborhood and school activities, highlighting how artists living in a community can impact what happens in both. Incorporating fliers and additional objects from Pros Arts' archives, this installation brings together material from nearly forty years' worth of activities—parades, Payasos/Clown shows, arts workshops, artistic interventions, a Readers Theater, the Dia de Los Muertos/Day of the Dead procession of calaveras, and more to display the breadth and depth of Pros Arts' programming.

Mathias "Spider" Schergen

***Impromptu Manifesto*, 2013**

Acrylic, paper

Courtesy the artist

Impromptu Manifesto is an example of art educator Matthias Schergen’s pedagogical strategy to resolve conflict and create a sense of community through artmaking. After the shuttered Richard E. Byrd Academy and Schiller Elementary School were integrated into Edward Jenner Elementary Academy of the Arts, the rival gang tensions in the Cabrini-Green neighborhood, the surrounding police presence, and systemic changes imposed by the Chicago Board of Education were affecting students. Schergen says, “One day after school while cleaning the Art Room, I began imagining a way to establish a dialogue with my students that would lead us to an understanding of our shared experience without deference to the stressors that divided us. The imagined dialogue ended with an impromptu manifesto of my commitment to love them and our school community. So, I got out some materials and transferred my thoughts to paper with paint and brush, then hung it on the bulletin board outside my classroom.”

Diana Solís

Documentation of Pros Arts Studio Performances, c. 1985—1995

Inkjet prints

Courtesy Diana Solís and Pros Arts Studio

Educator and photographer Diana Solís has documented community life in Pilsen for over forty years, capturing some of the events, protests, and festivals fundamental to Latinx communities’ history in Chicago. Taken across a decade, this selection of photographs demonstrates Pros Arts Studios’ commitment to promoting reading, playfulness, and access to art for Pilsen Youth, as well as Solís’ close relationship with the collective. The images depict an array of Pros Arts programs and performances, such as their Día de los Muertos Procession, the Mini-Zone Street festival in Pilsen, and their call-in show, Hotline 21 Show, that broadcasted readings and student voices on social issues on Chicago Access Network Television, among others.

Spiral Workshop

Olivia Gude

Spiral Workshop Manifesto, 2024

Spiral Workshop Liminality Group (Robert Anderson, Olivia Gude, Bridget Morawski, Alex Sutphen

Liminality Manifesto and Social Situations Lesson Plan, 2010

“Whose Rules?” Project Planner, 2010

Selection of Spiral Workshop Curriculum Binders, 2002—2010

All courtesy Olivia Gude

Serving youth aged 13 to 19 on Saturdays, Spiral Workshop ran from 1995 to 2012 at the University of Illinois Chicago’s School of Art and Design. Rooted in founding director Olivia Gude’s conviction that teaching students media techniques and elements and principles of art are not sufficient to introduce the complex aims and methods of artists, Spiral’s curriculum

championed teaching contemporary artmaking practices and modeled complex metaphorical ways of thinking. Gude says: "As we develop the curriculum...we keep in mind the Principles of Possibility, a list that articulates important components of a comprehensive art education experience: Playing, Forming Self, Investigating Community Themes, Encountering Difference, Attentive Living, Empowered Experiencing, Empowered Making, Deconstructing Culture, Reconstructing Social Spaces, Not Knowing...we begin our work with an affirmation of the creative capacity of each participant." An example of Spiral curriculum's metaphorical approach is the 2010 group "Liminality: Alternative Practices" in which the theme of liminality (a state of transition between one stage and the next), was paired with performative and conceptual practices of the 1960s-70s Fluxus movement and the use of staged photography as an artmaking medium. Presented here are project plans, worksheets, and samples of student work from this group, which was designed and taught by UIC student teachers Robert Anderson, Bridget Morawski, and Alex Sutphen with Olivia Gude.

You are invited to explore Spiral's emphasis on subverting traditional curriculum through the binder collection of project plans, worksheets, and student work from groups across the years.

Stockyard Institute

Jim Duignan in collaboration with Dr. Rachel Harper
***cup phone (prototype #1 cast bronze)*, 2024**

Cast bronze, steel wire

Jim Duignan in collaboration with Max Winkelstein
***mobile library seat (class pack/catalog storage)*, 2024**

Recycled materials

Both courtesy the artists

Originally rooted in Chicago's Back of the Yards neighborhood and subsequently expanding all over the city, Jim Duignan's work with Stockyard Institute is shaped by youth's needs. Stockyard's work, which started in 1995, is far-reaching and includes radio stations, publications, curriculum, architecture, performance, and public programming. By developing projects that stem from the student collaborators' interests, Duignan has used democratic pedagogical practices influenced by the work of Jane Addams, John Dewey, Paulo Freire, and the city itself. While formulating these projects, Duignan understood the practice of trust and communication as central to his work. About the cup phone, Duignan says: "Stockyard Institute began from my relationship with works like this one, vessels that promoted a connection with another. A current that activated ideas with whatever was available. The objects were simple and confounding, centered on a curiosity of invention and a struggle to voice my needs." A testament to his kinship with aspects of social practice and conceptual art, the mobile library seat (class pack/catalog storage) synthesizes his minimal aesthetics, publication practice, and interest in functional artwork.

Yollocalli Arts Reach

Cake-themed photobooth props and furniture, garlands, letterboard, pegboard

Brithany Arias

Trip, 2019

Acrylic on wood panel

Tais Torres

Stay Hydrated, c. 2019

Acrylic on wood panel

All courtesy Yollocalli Arts Reach

Founded in 1997 by the National Museum of Mexican Art (NMMA), Yollocalli Arts Reach was initially intended as a youth museum and youth center that vowed to welcome all without any requirements. Since then, Yollocalli has centered youth's artistic mentorship through classes and workshops, championing their voices, autonomy, and leadership. When the NMMA purchased the iconic Chicago-based radio station Radio Arte, Yollocalli continued its legacy of producing Latinx youth-led radio broadcasts in the United States. Over the years, Yollocalli has dubbed their motto "Keeping it weird," a term introduced by students who embraced their differences and relished being surrounded by others who felt the same.