

# LUBEZNIK

WINTER 2021



Photo by Bobby Talamine

Dearest Friends,

I can't believe it is already December and we are solidifying our calendar and budget for 2021.

Like all businesses and institutions, LCA has faced much adversity during the last nine months. However, thanks to a passionate staff, a terrific board of directors, and the most loyal of supporters, we have fared so much better than I ever could have imagined. It was stunning to receive so many phone calls, letters, and emails asking if we were okay and to see if we needed help. Your outpouring of kindness, concern, and generosity has touched our hearts and validated what we do. Maybe even more importantly, it has validated why we do what we do.

LCA has always sought to be a positive influence in our community, but this pandemic has required us to stretch ourselves—personally and collectively—rethinking, reimagining, redefining, and re-strategizing how to make the LCA experience *even more meaningful* than before, for each and every guest who walks through our doors.

For instance, LCA excels at providing Student Learning Tours for local and regional schools. We love the energy of having students in the building, delighting in every opportunity we have to expose them to the world of art and of possibility. Safety reasons have precluded school groups from coming in person, forcing us to

redefine what “providing” Student Learning Tours means. Doing tours virtually became a must immediately, but dealing with the impact of students not being able to stand in front of a piece of art and connect to it, has been a greater challenge—one that demanded a different level of thinking. We had to ask ourselves: How can we convey our passion, condense the subject matter(s) with precise clarity, captivate students' attention, and still provide the most meaning-filled experience? Thanks to the boundless creativity of LCA's Education Team, Hannah Hammond-Hagman and Laurel Izard, who perfected the content and curricula of our tours, and the high quality editing of our videos by Crosscurrent Media, we reached these goals. From teachers, aides, and parents who have been as overwhelmed by virtual content as their weary-worn students, we received wonderful feedback about content that inspired curiosity, creativity, and meaning.

To continue serving adults, we focused on creating an environment where people felt safe coming into the building, so we experimented with offering small, in-person, socially-distanced tours. Not only did this model allow us to take a more comprehensive approach to our exhibitions, it also gave us a chance to enjoy in-depth conversations about the artists, and our guests a chance to share in spontaneous feedback and stimulating discussions. As guests went home to spread the word to their neighbors, colleagues, book groups, and exercise classes, LCA booked more and more tours (40, since July). Our initial focus had manifested into something far more profound than we originally imagined: deeper, heart-felt connections. These in-depth connections have become the new gold-star standard for our exhibition tours.

As I describe these experiences, the word that comes to mind is:

## intention.

The devastating pandemic, the economy, tragic deaths of black and brown people due to racism, political divisiveness, and all the ensuing emotions that these conditions have given rise to, have also crystalized our planning for LCA's 2021. Intention has been informing every aspect of what we've been doing at LCA. From the artists and exhibitions we present and the programming we create, to the way we market our activities, we have become acutely aware of how our intentions inform our actions toward a more meaningful and equitable reality.

The reality is: LCA is a powerful force for good. Our desires to create more meaning have motivated us to have difficult discussions, to reach out to each other and to our community with questions that are helping us discern our priorities and efficiently optimize our resources. This time continues to be a space for learning, listening, leaning in, and growing, a time for renewing and restoring our spirits. I'm finding this to be exhilarating. Don't we all want to be the best we can be? I know I do!

Here's to 2021, to living beyond what we thought we were capable of, and to giving back to a community that continues to give so graciously to us.

With warm wishes and gratitude,

Janet Bloch  
Executive Director

## QCDs May Make Convenient IRA Gifts

If you must make Required Minimum Distributions (RMDs) from your IRAs each year, but would like to avoid those income taxes, making a qualified charitable distribution (QCD) may be a great way to do that; and, a great way to support Lubeznik Center for the Arts!

The Coronavirus Aid, Relief, and Economic Security (CARES) Act waived the requirement to take an RMD in 2020. However, the IRA charitable rollover is still available for IRA owners over age 70½. Persons can still choose to make IRA charitable rollovers—also referred to as QCDs—in 2020. The QCD is not included in taxable income so there is no charitable deduction. There is also no income tax on the withdrawal—and each IRA owner over age 70½ may gift up to \$100,000 per year in QCD gifts.

This is simply a convenient way to support a favorite nonprofit—like us! If you feel this may be right for you, **please speak to your investment advisor or accountant to confirm whether it is a good fit for your individual situation.** And, if you choose to support LCA in this way, please be sure to let us know so that we can provide the appropriate donation receipt.

We appreciate your support of our world-class exhibitions, operations, programs, and outreach. This support helps us remain free and accessible to all. Thank you for considering a gift—now, or in the future!

## In Memoriam...

We lost two fantastic people this year: Suzanne Cohan-Lange and Alan Palmer. Deeply involved with Lubeznik Center for the Arts, they were extraordinary people who advocated for the arts, and who both served as LCA board members.

Suzanne was a sculptor, museum designer, mentor, educator, and an artistic pillar in our community. Born and raised in Chicago's South Shore neighborhood, her first art job was as a curator and teacher with the Illinois Art Mobile. A sixty-three foot tractor-trailer that opened hydraulically to become an art gallery on wheels, Suzanne traveled up and down Route 66 from 1970 to 1972. She continued her art career at the University of Illinois at Circle Campus as well as Columbia College, where she created the graduate program of Interdisciplinary Arts in 1976. Continuing to teach as chairperson of the department until retiring in



2005 as Professor Emeritus, she remained a mentor to many.

This creative dynamo also co-founded the Chicago Children's Museum in 1982, designed the Arti-Fact Center at Spertus Institute, and served on the board of directors at Chicago Sculpture International. She and her husband of 35 years, Richard Lange, founded Blink Contemporary Art in Michigan City. Their work will be featured in a show in LCA's Brinka Cross Gallery this spring.

I was fortunate to have come into Suzanne's orbit a little over ten years ago when I joined LCA. She welcomed me with warmth, love, and encouragement, and passionately committed to LCA's mission as a board member for thirteen years. A terrific artist and creative person in every way, Suzanne was curious, open-minded, and had a compassionate heart and a joy for living. A giant of a human being, she left an indelible impact on me and LCA.

Alan Palmer was one of LCA's strongest advocates for our exhibitions and educational programs. With genuine passion and pride, he introduced the most wonderful supporters to LCA. Frequently showing up impromptu with visitors to show off the art center, his infectious enthusiasm for life uplifted everyone on the board and staff.

He lived many places: Chicago, New York, Los Angeles, San Francisco, Santa Fe, Palatka and Delray Beach, Florida, Spain,

## Wish List

Two (2) iMacs from 2016 or newer with at least 500GB of hard drive storage and at least 16GB of RAM.



and Mexico City, and was multi-talented, engaging in variety of professions: art gallery manager, owner, and curator, actor, acting coach, Broadway producer, video producer, script analyst, furniture and antiques dealer and designer, and in Harbor Country, where he lived, he was best known as the owner of Charm Cottage.



Alan found great pleasure and peace walking along the shores of Lake Michigan, searching for crinoids and sea glass. His instinctual appreciation for art and design was refined at the School of The Art Institute of Chicago. Alan cherished his husband, Bill Lindblom, who was the love of his life, and spending time with his grandkids and three little puppies: Scooter, Rufus, and MayMay, who he credited for making him a better human being.

**We will miss Suzanne and Alan dearly, and mourn losing them for a long time to come.**