

SPRING 2015

THE

ISSUE 24

LUMANARY

NEWS, EXHIBITIONS, & EVENTS FROM THE LOYOLA UNIVERSITY MUSEUM OF ART



Shaker in Chicago

Three Exhibitions on Shaker Art, Design, and Architecture

SHAKER

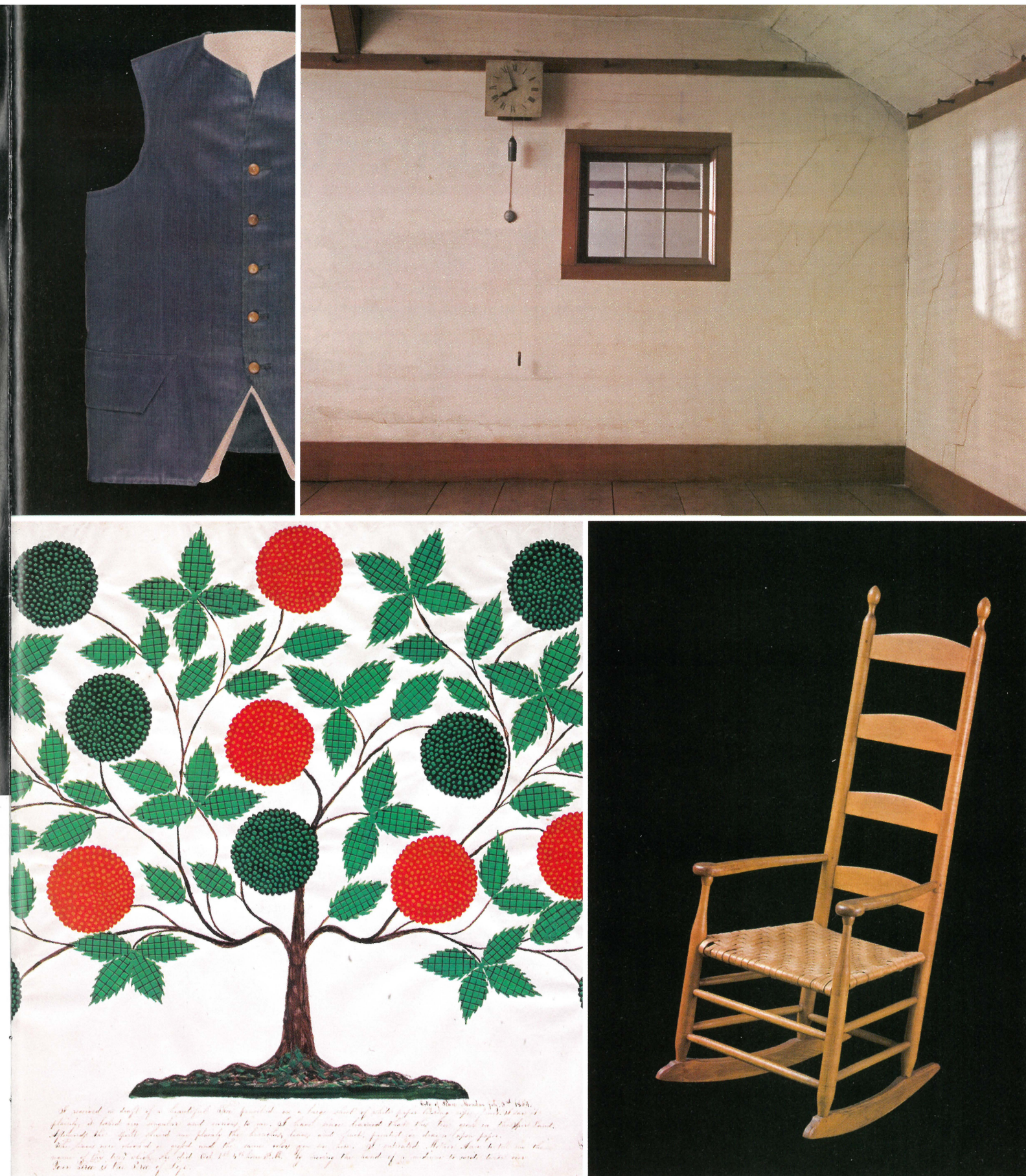
Gather Up the Fragments
The Andrews Shaker Collection

As It Is in Heaven
The Legacy of Shaker Faith and Design

Order in All Things
Community and Identity in Shaker Architecture

February 7–April 26, 2015

TERRA
FOUNDATION FOR AMERICAN ART



Photographs Courtesy of Michael Fredericks (left to right, top to bottom): Herbal Preparation Labels, Mount Lebanon, NY, 1840–1960. Collection of Miriam R. and M. Stephen Miller; Blue Polished Cotton Vest with Horn Buttons, Unknown Community, ca. 1840. Andrews Collection, Hancock Shaker Village; Wall Clock, Mount Lebanon, NY, ca. 1830. Andrews Collection, Hancock Shaker Village; The Tree of Life, Hannah Cohoon, Hancock, MA, 1854. Andrews Collection, Hancock Shaker Village; Rocking Chair, Mt. Lebanon, NY, ca. 1850. Andrews Collection, Hancock Shaker Village.

Message from the Director



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Dear LUMA Members:

This year, 2015, marks the 10th anniversary of LUMA. When I think of how quickly the 10 years have passed, the happy and obvious thought is to send out the well-deserved kudos to everyone over the years who has been involved with the museum—past and present board of advisors, members, staff, volunteers, and the Loyola community—who have helped us grow, sharing their valuable expertise, time, and talent. But there is a second thank you that is due. That thank you goes to the city of Chicago, our museum colleagues, and the Chicagoans who welcomed LUMA in 2005. I admit that even after 10 years, LUMA still is not a cultural brand as such, but more of a destination museum—one sought out and delightfully discovered, consistently praised for its “jewels,” the Martin D’Arcy, S.J. Collection and our unique exhibitions. Despite this seemingly low profile, LUMA has something special and compelling to offer its members and visitors. I believe that art is created as a subjective experience. It is a two-part process that needs both the artist and the viewer to complete the picture, as it were. Our intimate galleries allow for a quiet and contemplative art-viewing experience. They are places ripe for self-reflection and discovery, thereby affirming our mission to explore the spiritual in art.



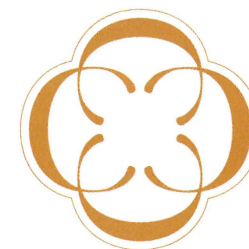
Cover: *Oval Boxes*, Mount Lebanon, NY, and Canterbury, NH, ca. 1840. Andrews Collection, Hancock Shaker Village. Photo by Michael Fredericks.

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Dance performance in the gallery of Andy Warhol's *Silver Clouds*, LUMA, 2008

This year we have an exciting list of programs, exhibitions, and events, culminating in the fall exhibition, *LUMA at 10: Greatest Hits*. This celebration not only brings back many of LUMA's past exhibitions—including *Caravaggio: Una Mostra Impossibile*, Andy Warhol's *Silver Clouds*, *The Missing Peace: Artists Consider the Dalai Lama*, *Painting Ethiopia: The Life and Work of Qes Adamu Tesfaw*, and *Rodin: In His Own Words*—but also gives us the chance to display 10 years of acquisitions that have not yet been shown. The celebratory gala on September 26 will replicate LUMA's inaugural event in a brilliant tent right in front of the museum on Michigan Avenue. Part elegant dinner, part auction, the evening will conclude with an after-party among the *Silver Clouds*. The event is a chance to congratulate ourselves on a splendid 10 years.

LUMA's exhibitions for this commemorative year span a wider range than usual. We begin in February with *Shaker in Chicago*, three exhibitions in one. This is the first time a Chicago museum has exhibited Shaker art and design. In keeping with its unique

mission, LUMA will interpret the Shakers' aesthetic in light of their faith. Then, in late spring, we present two companion exhibitions: *Touching Strangers: Richard Renaldi* and *In the Presence of Sacred Light: The Master Watercolors of Timothy J. Clark*. *Touching Strangers* is a photo essay documenting what happens when total strangers are asked to physically engage with each other. LUMA is partnering with Loyola University Chicago's School of Social Work to celebrate the latter's 100th anniversary. This exhibition celebrates the work of thousands of students who went into the social work profession to change lives by "touching strangers." *In the Presence of Sacred Light* showcases contemporary watercolors, hoping to show how traditional subject matters and techniques can be presented in new and captivating ways. Infused with color, Clark's watercolors capture the evasive presence of light as it changes exterior landscapes and interior settings into something both beautiful and sacred. His works speak of a technical virtuosity in the tradition of John Singer Sargent or Winslow Homer, yet in a voice that is wholly his own.

The Orchid Show



February 14 to March 15, 2015



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LUMA at 10: Greatest Hits begins in late August, a revolving display of art donated to or purchased for the museum's collections that illustrates our mission. Finally, at year's end, the *Art and Faith of the Crèche* exhibition returns. This time, however, we will ask our members to vote on their favorites. We are pairing this annual show with a smaller exhibition, *Whirligigs: The Art of Peter Gelker*. Organized by California State University, Fullerton, the exhibit is comprised of quirky, psychologically-inspired whirligigs—folk art with a Freudian twist! All told, it is an exciting year of exhibitions with a great deal of fun thrown into the mix.

But enough about us, **let's talk about you!** I'd like to know from our readers and visitors, what was your favorite exhibition over the past 10 years?

Send us the title of the exhibition that you thought best spoke to you, and to our mission—the exploration of the spiritual in art. From *HEAVEN+HELL* to *Elegant Enigmas: The Art of Edward Gorey*, it's quite an impressive list.

You can find a full list of LUMA's past exhibitions on our website. I am sure you will be surprised at the list's variety. Drop us a note, an e-mail, or post to our Facebook page with a brief sentence or two on why this exhibition is your all-time favorite.

I cannot adequately express how much we owe to all of you, our members and friends. Everyone reading this copy of *The LUMANARY* was part of LUMA's first decade of creativity and growth—and there are more great things to come. The 20th anniversary is only a decade away!

Pamela E. Ambrose

Pamela E. Ambrose
Director of Cultural Affairs
Loyola University Chicago

Addresses and Links



Past Exhibitions

View a full list at
[LUC.edu/luma/exhibitions/
pastexhibitions](http://LUC.edu/luma/exhibitions/pastexhibitions)

Mail

Loyola University Museum of Art
Attn: 10 Years of Exhibitions
820 N. Michigan Avenue
Chicago, IL 60611

E-Mail

luma@luc.edu
Subject Line: 10 Years of Exhibitions

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The LUMANARY is published four times per year for members of the Loyola University Museum of Art.

LUMA's programs are partially funded by a grant from the Illinois Arts Council Agency.



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HOURS

Tuesday (free): 11:00 a.m.–8:00 p.m.
Wednesday–Sunday: 11:00 a.m.–6:00 p.m.

CONTACT US

For media inquiries, contact
Megan Troppito, Communication
Manager, Loyola University
Chicago, at mtroppito@luc.edu or
312.915.6324.

SEND CORRESPONDENCE TO

Loyola University Museum of Art
820 N. Michigan Avenue
Chicago, IL 60611
luma@luc.edu

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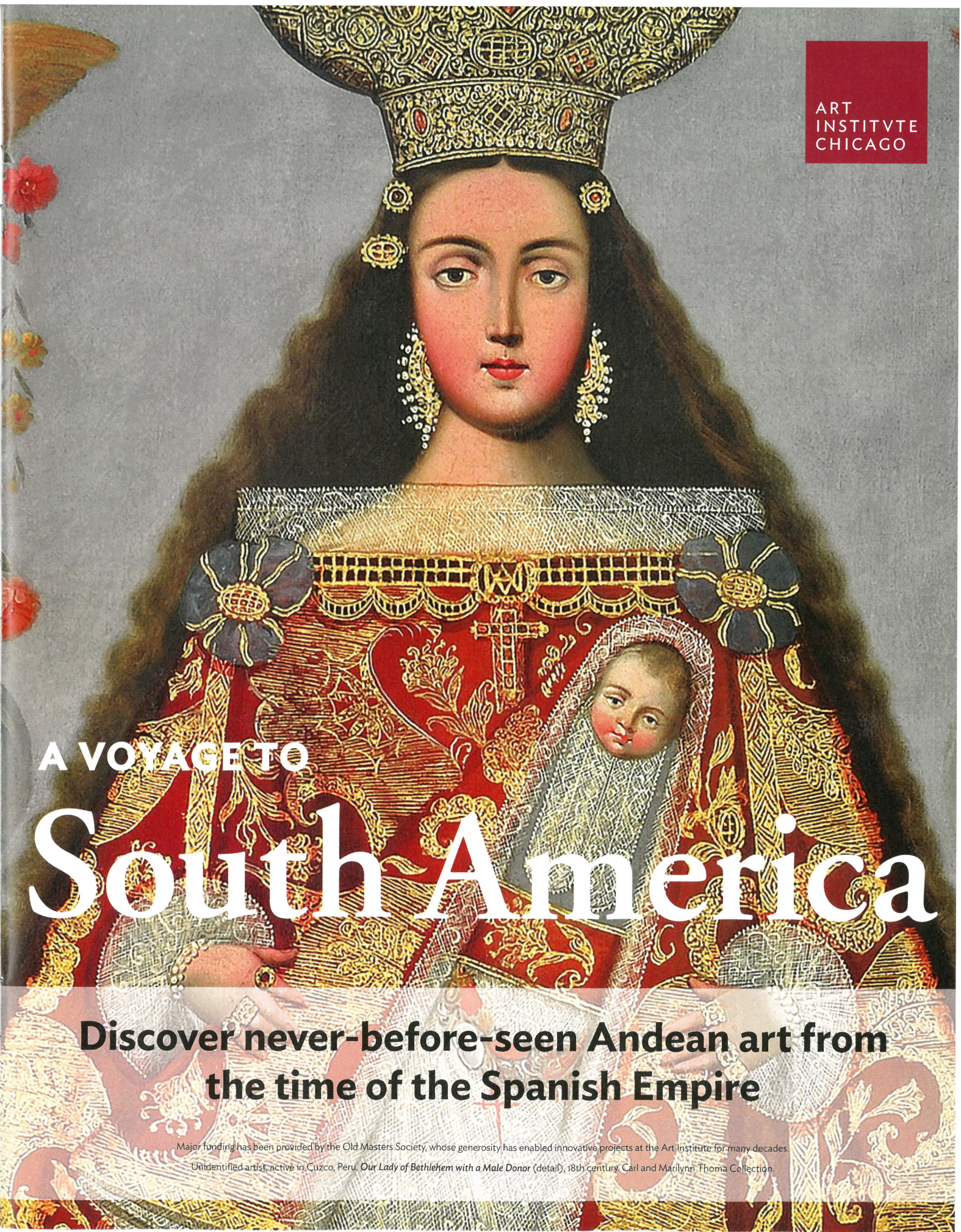
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Major funding has been provided by the Old Masters Society, whose generosity has enabled innovative projects at the Art Institute for many decades.
Unidentified artist, active in Cuzco, Peru, *Our Lady of Bethlehem with a Male Donor* (detail), 18th century, Carl and Marilyn Thoma Collection.

Calendar of Events

All events take place at LUMA, 820 N. Michigan Avenue, unless otherwise noted.
RSVP to luma@luc.edu or 312.915.7608.

Opening Reception

Friday, February 6, 5:30–7:30 p.m.
\$15 • Members and LUC: free
Join LUMA members and staff for the opening of the Shaker exhibitions.

To Last a Thousand Years: The Shaker Legacy*

Saturday, February 7, 1:00 p.m.
\$10 • Members & LUC: \$5
Thomas Queen, an expert in the material culture of the Shakers and American folk string instruments, will lecture about the Shaker legacy. He has curated several museum exhibitions, including *Appalachian Strings: The Instruments, Their Makers, The Music* at the Decorative Arts Center of Ohio and *Golden Threads: The Stories Behind the Needle*, a comprehensive exhibition of Shaker textile arts in Pleasant Hill, KY.

*Argo Tea will be served as an intermission between these two programs on February 7. Admission includes both programs and tea.

 argo tea.

How A Collection Can Change Your Life*

Saturday, February 7, 3:00 p.m.
\$10 • Members & LUC: \$5
Chicago collector Thomas Pavlovic will talk about Shaker connoisseurship and the appeal for Shaker objects in the art market. Speaking from his experience in collecting Shaker furniture and material culture, he will discuss whether it is still possible to build a Shaker collection, how to get started, and how life changes when you get serious about collecting.

Gather Up the Fragments

Tuesday, February 17, 6:00 p.m.
\$5 • Members & LUC: free
Christian Goodwillie is the former collections manager at Hancock Shaker Village and co-author of the exhibition catalogue, *Gather Up the Fragments: The Andrews Shaker Collection*. He will discuss the fascinating story of the Andrews's commitment to saving Shaker artifacts.

No Strange Gift Ever Came from God: A Discussion on Shaker Gift Drawings

Tuesday, February 24, 6:00 p.m.
\$5 • Members & LUC: free
Sharon Duane Koomler, author of *Shaker Style: Form, Function, and Furniture*, will discuss the early 19th-century phenomenon of gift drawings that recorded the spiritual visions of Believers, mostly women.

Gather Up the Fragments Dance Performances

• Saturdays, March 7, 14, 21, and 28, 3:00 p.m.
• Tuesday, March 17, 6:00 p.m.
Free with museum admission
Loyola's Department of Fine and Performing Arts and School of Communication will co-present a performance in the exhibition galleries of Shaker-inspired choreography and multimedia.

The Living Church May Loudly Sing: The Musical Landscape of the Shakers

Tuesday, March 10, 6:00 p.m.
\$5 • Members & LUC: free
Carol Medlicott, associate professor at Northern Kentucky University and author of *Richard McNemar, Music, and the*



These programs are generously sponsored by a grant from the Illinois Arts Council Agency.

Western Shaker Communities, will discuss the unique legacy of Shaker music.

Made for Profit: The Products of Shaker Commerce

Tuesday, April 7, 6:00 p.m.
\$5 • Members & LUC: free
M. Stephen Miller, author of *From Shaker Lands and Shaker Hands: A Survey of the Industries*, will speak on the history of Shaker entrepreneurship and the Shakers' innovative market consciousness.

A Smaller View of Shaker: Reflections and Stories from 35 Years of Collecting Shaker Miniatures—Viewing and High Tea

Saturday, April 11, 3:00 p.m.
\$10 • Members & LUC: \$5
Darlene Kohrman will speak on a lifetime of collecting Shaker miniatures, citing examples from her extensive collection. Please RSVP by April 9—space is limited.

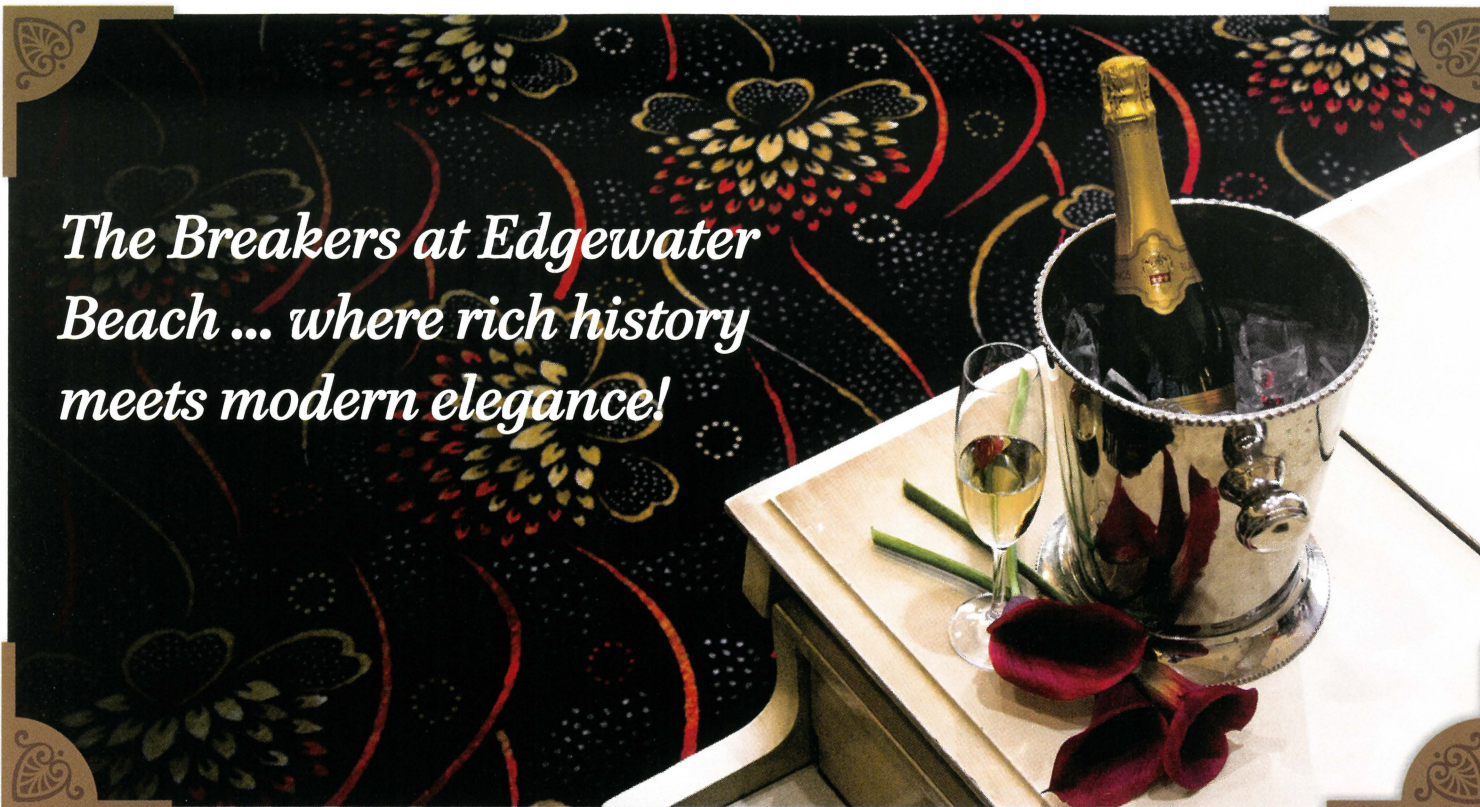
Shaker Architecture: The Search for Order in an Age of Reform

Tuesday, April 14, 6:00 p.m.
\$5 • Members & LUC: free
Julie Nicoletta, art and architectural historian at the University of Washington, will examine the Shaker built environment and how their buildings express the group's religious and social beliefs.

Shakerism 101: An Introduction to the Shakers and Shakerism

Tuesday, April 21, 6:00 p.m.
\$5 • Members & LUC: free
The only current male member of the Shakers, Brother Arnold Hadd, will talk via Skype on what it means to live the Shaker life.

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Exhibitions



Gather Up the Fragments: The Andrews Shaker Collection *and* As It Is in Heaven: The Legacy of Shaker Faith and Design February 7–April 26, 2015

This dual exhibition will present an overview of the history of the United Society of Believers for Christ's Second Appearing, more commonly known as the Shakers. The exhibitions will comprise objects from the Faith and Edward Deming Andrews Collection at Hancock Shaker Village, Pittsfield, MA, as well as pieces from local Chicago collections. The exhibitions explore the uniqueness of Shaker design and industry, and the religious tenants that underlay life in Shaker villages—particularly the philosophy of “hands to work and hearts to God.”

Generously supported by the American Folk Art Society, Ray and Judy McCaskey, the Terra Foundation for American Art, and Terry Dowd, Inc. *Gather Up the Fragments* is organized by Hancock Shaker Village, Pittsfield, MA, and toured by International Arts & Artists, Washington, DC. Funded in part by the National Endowment for the Arts.

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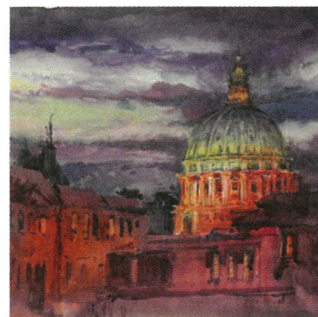


INTERNATIONAL
ARTS & ARTISTS



Order in All Things: Community and Identity in Shaker Architecture February 7–April 26, 2015

Shaker spirituality sought to order one's life away from the temptations of the world and towards heaven. This was expressed in Shaker architecture and varied from community to community. The exhibition will demonstrate how the Shakers' built environment reflected their desire to promote piety, prosperity, and a communal identity.



UPCOMING: SUMMER 2015

In the Presence of Sacred Light: The Master Watercolors of Timothy J. Clark *and* Touching Strangers: Richard Renaldi May 23–August 2, 2015

Images: *Rocking Chair*, Mt. Lebanon, NY, ca. 1850. Andrews Collection, Hancock Shaker Village. Photo by Michael Fredericks; Shirley Meetinghouse, Shirley, MA, built 1793. Hancock Shaker Village. Photo by Michael Fredericks; Timothy J. Clark, *Nessun Dorma*, watercolor; Richard Renaldi, *Shalom and Jeff*, New York, 2013

Welcome New LUMA Board of Advisors



Lema A. Khorshid

Lema Khorshid is one of the founding partners at Fuksa Khorshid, LLC, where she handles a wide range of legal matters for small- to mid-sized, closely held businesses in Chicago and New York. Lema sits on the Board of Directors for the University of Illinois Entrepreneurship Advisory Council, The Gateway for Cancer Research, and The Light Project. She has chaired several large-scale fundraisers to support arts and cultural initiatives in underprivileged communities; brought awareness to Chicago's fashion and arts scene; and raised thousands of dollars to support educational initiatives for entrepreneurs. Lema received two BAs from the University of Illinois at Champaign-Urbana in Finance and Marketing, with a concentration in International Business and Italian (2000). She received her JD from Loyola University Chicago's School of Law (2004). Lema is proficient in Arabic, French, and Italian.



Bob Roemer

Bob Roemer is Professor Emeritus at Loyola University Chicago. His career at Loyola started in 1989 when he was appointed Dean of the School of Education, a position he held until 1996. In addition to teaching graduate and undergraduate courses in philosophy of education, Bob started and taught in the School of Education's summer programs at Loyola's John Felice Rome Center. For 20 years, he spent summers in Rome introducing students to the cultural history and artistic treasures of the “Eternal City.” His recent publications focus on issues of diversity and multiculturalism in education. Bob retired from teaching in 2012.



Alexandria (Alex) Speers

Alexandria Speers is a retired elementary art teacher with over 20 years of experience. She continues to get her “kid fix” by subbing periodically throughout the school year. Recently, Alex started her own art business where she creates handmade greeting cards and invitations, currently sold in retail stores in both Illinois and Florida. In her spare time, Alex enjoys traveling with her husband, Brian. Brian is a Sr. Vice President in Wealth Management at Merrill Lynch, Pierce, Fenner & Smith Inc., and is a member of the Loyola University Chicago Board of Trustees.

LUMA's Turning 10!

Thank You, Chicago!

A decade sounds like a long time, but when you are accomplishing great things and realizing big goals, 10 years fly by!

10 YEARS . . . of Exhibitions Exploring the Spiritual in Art

Including Andy Warhol's *Silver Clouds*, Caravaggio: *Una Mostra Impossibile*, HEAVEN+HELL, Rodin: *Magnificent Obsession*, Pilgrimage and Faith: *Buddhism, Christianity, and Islam*, *Ten Thousand Ripples*, *The Missing Peace: Artists Consider the Dalai Lama*, *Truth is In the Telling: The Passover Story*, and of course, the Martin D'Arcy, S.J. Collection of medieval, Renaissance, and Baroque Art.

10 YEARS . . . of Collaboration

Alliance Française de Chicago, Andy Warhol Foundation for the Visual Arts, Big Shoulders Schools, Center for Catholic School Effectiveness, Changing Worlds, Consulate General of France in Chicago, Consulate General of Italy in Chicago, Edward Gorey Trust, Fowler Museum at UCLA, Intuit: The Center for Intuitive and Outsider Art, Kantor Foundation, Missouri Province of the Society of Jesus, Museum of Contemporary Religious Art (Saint Louis University), Partners In Health, and School of the Art Institute of Chicago.

10 YEARS . . . of Progress

Including growing as a new museum in the cultural mix of Chicago, while becoming one of the youngest museums in the U.S. to receive accreditation by the American Alliance of Museums.

10 YEARS . . . More to Look Ahead

Including an additional gallery space by 2017, building the endowment, naming the museum, traveling LUMA collections, reuniting the *Life of Christ* paintings by Mattius Stomer, and growing LUMA's membership and community.

Images (details): Charmion von Wiegand, *The Kundalini Lotus*, 1968–69, oil on canvas. Courtesy of Michael Rosenfeld Gallery, LLC, New York; Caravaggio (Michelangelo Merisi), *Medusa*, ca. 1598, oil on canvas on wooden shield. Galleria degli Uffizi, Florence; Qes Adamu Tesfaw, *Saint Gigar Slapping King Herod*, ca. 1990, paint on cloth. Collection of Michigan State University Museum, 7557.42; Edward Gorey, *B is for Basil assaulted by bears from The Gashlycrumb Tinies*, pen and ink, New York: Simon & Schuster, 1963, © The Edward Gorey Charitable Trust. All rights reserved; Janet McKenzie, *Jesus of the People*, 1999, oil on canvas; Indira Freitas Johnson, *Ten Thousand Ripples*, © 2009 Indira Freitas Johnson; Andy Warhol's *Silver Clouds* in Castelli Gallery, 1966, © Nat Finkelstein.

10th Anniversary Events*

Chicago Artist Tour

Wednesday, May 6, 3:00 p.m.

\$150

Join us for an intimate tour of local artists' workshops, including those of Phyllis Bramson, Richard Rezac, and Dan Gunn.

10th Anniversary Party: Summer Exhibitions

Friday, May 29, 6:00–9:00 p.m.

\$100

Join us for cocktails in the galleries to preview the newest exhibitions, *In the Presence of Sacred Light: The Master Watercolors of Timothy J. Clark* and *Touching Strangers: Richard Renaldi*.

Chicago River Cruise

Tuesday, June 16, 5:00–7:00 p.m.

\$75

Join us for cocktails and conversation on the Chicago River. More details to come!

10th Anniversary Gala and Factory Party

Saturday, September 26

6:00 p.m.–12:00 a.m.

DINNER

6:00–9:00 p.m.

\$500 • Table: \$5,000

Join us for an evening of dinner, art, performance, and conversation. The meal will be served in an outdoor tent at our picturesque North Michigan Avenue location.

FACTORY PARTY

9:00 p.m.–12:00 a.m.

\$100

This mod-themed after-party will include, dessert, drinks, and dancing.

*Dates and times are subject to change. Visit LUC.edu/luma for the latest details.

Support LUMA! • 10th Anniversary Fundraising Initiative

In 2015, LUMA will use its 10th Anniversary as a rallying point to help expand the museum's presence and prominence as an important cultural destination in Chicago by increasing the museum's gallery space and building its endowment.

Facility and Financial Impact

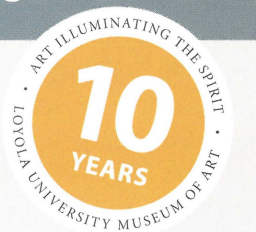
- Increase gallery space by 30 percent to present new collections and expanded galleries. Collections not previously seen will now be on display.
- Increase the size of the lecture hall and educational workshops for expanded programming.
- Create a double height, two-story gallery allowing LUMA to organize larger exhibitions, thereby attracting more visitors.
- Improve visitor services, making LUMA more attractive to members and visitors.

Endowment Building Impact

- Increase financial stability
- Increase programmatic services to Loyola community and Chicago
- Increase awareness of LUMA

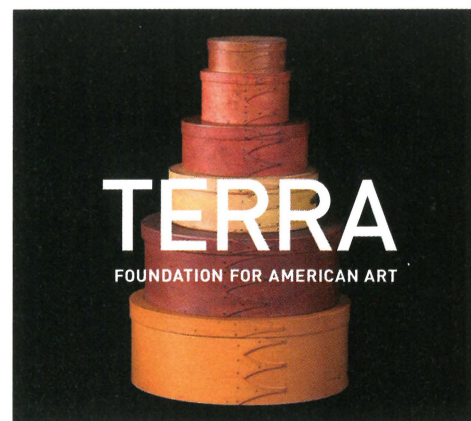
To make a donation, visit LUC.edu/luma.

For more information, please contact Ann Fruland, Assistant Director of Development, at 312.915.6719 or efruland@luc.edu; or by mail at: Loyola University Museum of Art, 820 N. Michigan Avenue, Chicago, IL 60611.



Highlights

SPONSOR



The Terra Foundation for American Art is synonymous with the arts in Chicago. They have an excellent reputation for providing funding that allows artistic exhibitions and programs come to fruition. This is one of the reasons LUMA is honored to have the Terra Foundation as a sponsor for the exhibition *Gather Up the Fragments: The Andrews Shaker Collection*, February 7–April 26, 2015. More specifically, their grant award has allowed the museum to create a catalogue that educates visitors and scholars alike on the history of the Shakers—a community with only three remaining members. We are extremely grateful for the Terra Foundation's support and proud of the educational text we have been able to create as a result.

Oval Boxes, Mount Lebanon, NY, and Canterbury, NH, ca. 1840. Andrews Collection, Hancock Shaker Village. Photo by Michael Fredericks.

GATHERING AROUND THE CRÈCHE



Friends and family of Loyola University Chicago (LUC) gathered to celebrate the miracle of Christmas around the crèche, just as—guided by the promise of the Star of Bethlehem—shepherds, angels, and Magi gathered over 2,000 years ago to pay homage to the Christ child. Nothing is more intimate than the arrival of a newborn child into a family, and in contemplating the Holy Family depicted in the multitude of crèches on exhibit, we recall the essence of the Nativity: Christians celebrating the foundation of their faith. Jesus Christ was, from his birth, a unifier and welcoming to all.

The community gathered in the small town of Bethlehem honoring the Christ child was a celebration of diversity. The lowly shepherds who came down from the mountains, outcasts welcomed at the manger. Angels heralded the arrival of a newborn child. Magi, Wiseman or kings, having followed the star from distant lands laden with gifts, bowed before the Christ child.

Guided by the mission and work of LUC, a community of loyal friends were invited to join together in festive celebration on Sunday, December 14, to rejoice in the Nativity. As the true

meaning of the season came to light, a winter wonderland resonated with the sounds of carols, conversation, and children laughing, awaiting the arrival of friends who came from near and far. A visit with Santa enchanted children, and guests enjoyed hot cocoa and Christmas treats. Tours of the exhibition paralleled the diversity in the LUC's community, with crèches from around the world—each culture telling the story of the Nativity in its own tradition, all with the underlying promise of new life.

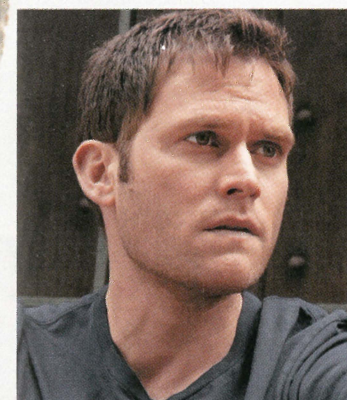
The village that came together that wintry afternoon at LUMA is an expression of both our global diversity as well as unity and support of LUC's mission—a diverse community seeking God in all things, and working to expand knowledge in the service of humanity through learning, justice, and faith.

LUC celebrates this diverse community for their outstanding support and generosity, and welcomes all to join in continuing to prepare people to lead extraordinary lives.

From left: Jacqueline Willer posting her Christmas list to Santa; LU Wolf and Loyola Capella entertained guests; LU Wolf telling Santa his wish list for a year of Rambler victories.

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as Billy Bigelow



Denyce Graves
as Nettie Fowler

Limited Engagement
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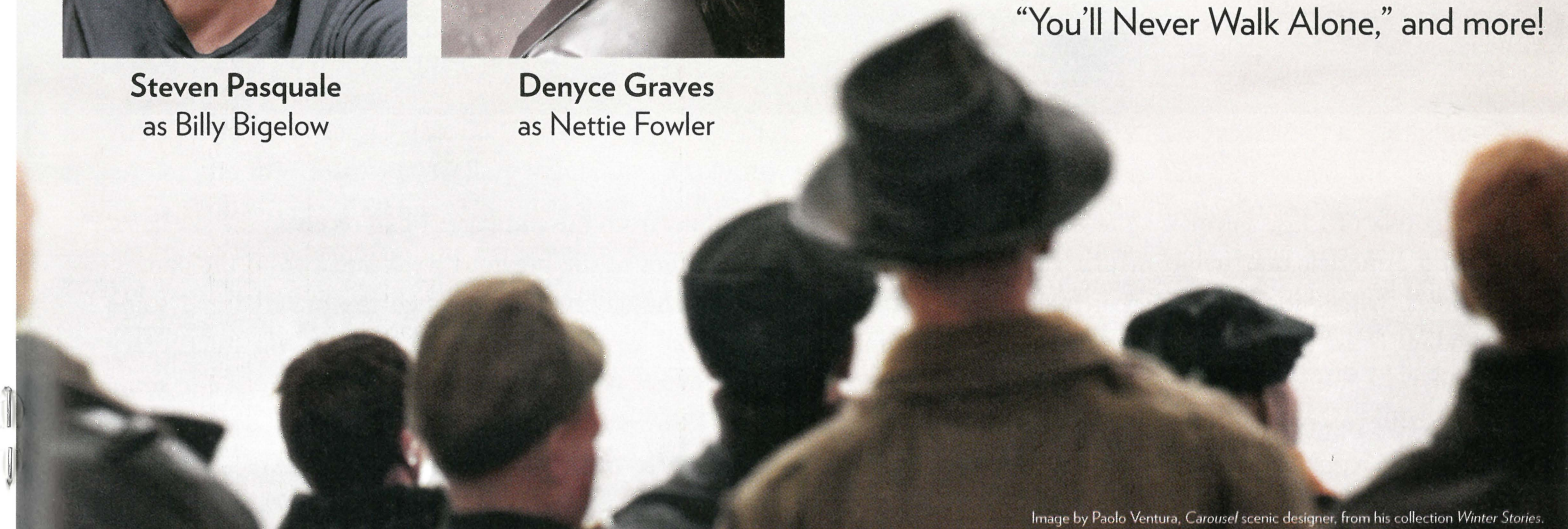


Image by Paolo Ventura, *Carousel* scenic designer, from his collection *Winter Stories*.

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Lyric

A Week in the Life of a Curator

By JONATHAN P. CANNING



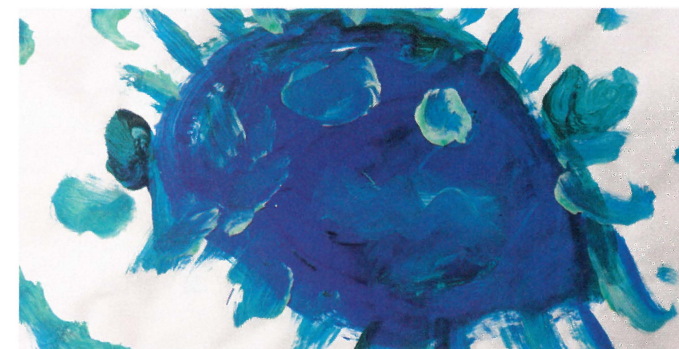
It is one of those peculiar differences between Britain and America that while British calendars begin the week with Monday, American calendars start with Sunday. Thus, the week I will chronicle in this column began on a Sunday, November 16, 2014.

I came to work to concentrate without interruption on my role in a public program to be held at the Art Institute of Chicago at the end of the week. I had been invited to moderate a panel discussion on the history of the Neapolitan crèche (or *presepe*, in Italian). It would be my job to introduce each speaker and to speak briefly at the end, tying the three papers together before orchestrating

questions from the audience. I had received the speakers' biographies in the previous week and two of the papers. I spent the day reading through the material and some additional writings that I had ordered via Interlibrary Loan, before drafting three short introductions and some remarks of my own. As you can imagine, I was nervous about performing on the stage of the Art Institute. I returned to this project throughout the week.

On Monday, November 17, there seemed a host of other issues to get through first. When I arrived that morning, there was a voicemail from the Jesuit archivist in St. Louis, from whom we had borrowed items for the

summer exhibition *Crossings and Dwellings: Restored Jesuits, Women Religious, American Experience, 1814–2014*. The shipping company was in the midst of returning the objects a day earlier than expected. I scrambled to contact the other lenders in the area to apprise them of the situation. This was a busy week for the exhibitions division. In the middle of the week, Mary Albert, LUMA's registrar, traveled to St. Louis to oversee the reinstallation of roughly 50 pieces at our sister institution, the Saint Louis University Museum of Art. Tim Duncan, LUMA's Head Preparator, returned loans to the University Libraries' Special Collections, the Women and Leadership Archive, and Campus Ministry on the Lake Shore Campus, and, mid-week, Fr. Mike Gabriel dropped by to reclaim a chalice borrowed from Holy Family Parish. It was to be used during his installation as the new parish priest.



Even as we were returning objects from the previous exhibition, we had another show to mount. It had to be ready for the members' opening for the seventh annual *Art and Faith of the Creche* on Thursday evening. The art for the new Push Pin Gallery exhibition, *Exploring Faces with Young Children*, was delivered on Sunday afternoon by Irene Sufrin, the Principal of the Ginsburg Solomon Schechter Early Childhood Center in Skokie. In response to the exhibition *RACE: Are We So Different?* at the Illinois Holocaust Museum, her young students, aged 2 to 5, explored faces—breaking them down into their components—and then made self-portraits. I laid out the exhibition in that manner; first, by facial features: mouths, eyes, noses, and hair; then by portraits rendered in both paint and collage. In all, it took about three days, working

with a couple of installers and our graphic designer, Jessica Kleoppel, to get the exhibition up in time.

Over a cup of tea in the previous week while scanning a Sotheby's auction catalogue, my eye had been caught by a small book of hours. Dated to the 1460s, it was made in Flanders for export to England. The devotional texts followed the Use of Sarum, a distinctively English rite, and the book's calendar of saints' days was full of English saints. I particularly liked that the decorated initial at the opening of the prayer to St. Thomas of Canterbury had not been defaced as happened with most such images in the reign on Henry VIII. More importantly, the manuscript had been in the possession of the Rookwood Family, a family already represented in the D'Arcy Collection. Lady Elizabeth Rookwood had commissioned our English Chalice in 1684 and presented it to the Jesuits who secretly administered to Catholics in Protestant England. The cataloguer argued that the manuscript had long been in Catholic hands. A number of Catholic devotions had been added in the margins. Ownership marks revealed the book had belonged to Lady Elizabeth's son, Sir Thomas. I was keen to discover if he might have inherited the book from her and whether the Rookwoods might not have been the book's original 15th-century owners.

I contacted The Morgan Library's curator of medieval and Renaissance manuscripts. He was able to put me in touch with a bookman in London. We spoke by telephone on Thursday afternoon. By chance, the same little manuscript had caught his eye and he was able to confirm that it had been in very sympathetic—i.e. Catholic—hands since its production. But he warned me that this was not, nor had it ever been, a great manuscript. Books of hours had been produced in their hundreds in Flanders for the English market. This one was missing all but one of its original full page miniatures. The sole survivor was badly rubbed. A bookbinder in the 16th century had also closely trimmed the pages and cropped part of the foliage decoration painted in the margins.

I also contacted a historian of the Rookwoods, for whose forthcoming publication of the family's papers Mary Albert recently had taken digital images of the

English Chalice. He replied that he could not believe this manuscript had been owned by the family in the Middle Ages because all of the Rookwoods' books and papers had been seized by the Crown upon the arrest of Ambrose Rookwood, a conspirator in the 1605 Gunpowder Plot. Catholics, led by Guy Fawkes, had planned to blow up the Houses of Parliament with the Protestant King James I inside. The historian theorized that the manuscript had stayed on the continent and been purchased by Sir Thomas Rookwood during his exile in Bruges in the 1680s. The style of the book's binding and the English marginal additions belied that theory, but the Ambrose Rookwood information rather undermined my original interest in the manuscript. Its association with the Rookwoods seemingly postdated the English Chalice.*

At the end of the call to London, I rushed up to the 17th floor to attend the quarterly meeting of LUMA's Board of Advisors. This went quite speedily, focusing mainly on the museum's approaching 10th anniversary. I sit on two committees of the Board—the Collections and the Facilities and Design committees—but there was little to report or discuss in either case.

There were a couple of social events during the week to attend. I gave a tour of the museum to members of the River North Business Association during their private reception on Wednesday evening. On Thursday, there was the members' opening in the galleries at 5:00 p.m., followed by the annual donor dinner in Regents Hall.

The week ended as it began, with crèches. I was due at the Art Institute at 9:30 a.m. to meet my fellow panelists. We were taken through "tech check" in Fullerton Auditorium and then were among the first members of the public this year to see the Neapolitan presepe. A class of enthralled school children joined us as we all excitedly examined and identified the myriad of 18th-century street characters.

The program itself went off without a hitch. In my remarks, designed as much to tie together the presentation of Nativity scenes at LUMA and the Art Institute as the three papers, I focused on the message inherent in the original Gospel texts. Different in their details, both accounts convey a sense of wonder through the inclusion of dreams, angels, and wandering star and contrast



"I have always liked the contrast between the farmers, dressed in traditional Karen clothing, and the Magi, dressed in silks as Thai, Chinese, and Indian nobility."

commonplace (shepherds) with the exotic (Magi). These are the characteristics to which artists across time and cultures respond as seen in the Art Institute's 18th-century Neapolitan presepe and LUMA's 20th-century Thai crèche. In the latter, I have always liked the contrast between the farmers, dressed in traditional Karen clothing, and the Magi, dressed in silks as Thai, Chinese, and Indian nobility.

Fortunately, according to both calendars, Saturday is a day off at the end of the week.

*As one of our Collection Committee members put it to me in the following week, the Catholic history of the piece did not make up for its shortcomings as a medieval manuscript. Ultimately, I decided against bidding for the book. My intern, Frank Walsh, discovered a blogger's appeal to save the manuscript for the nation. On December 2, it sold for a hammer price of £11,000, roughly \$21,500. It was purchased by Cambridge University Library, the repository of much of Sir Thomas's library.

Khunying Tongkorn Chandavimol, Thailand, wood, fiber, paper, metal, and fabric. LUMA, The James and Emilia Govan Crèche Collection, 2013-06-85

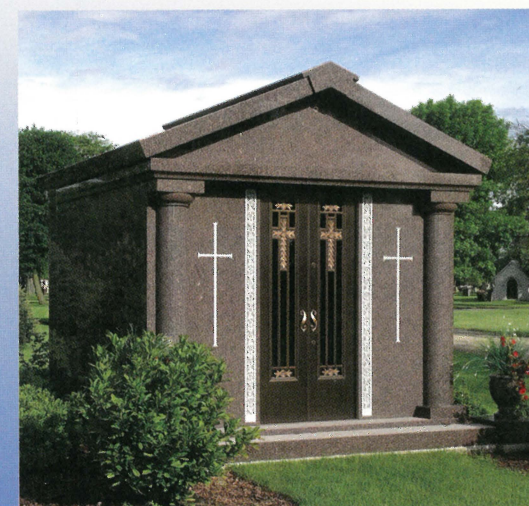
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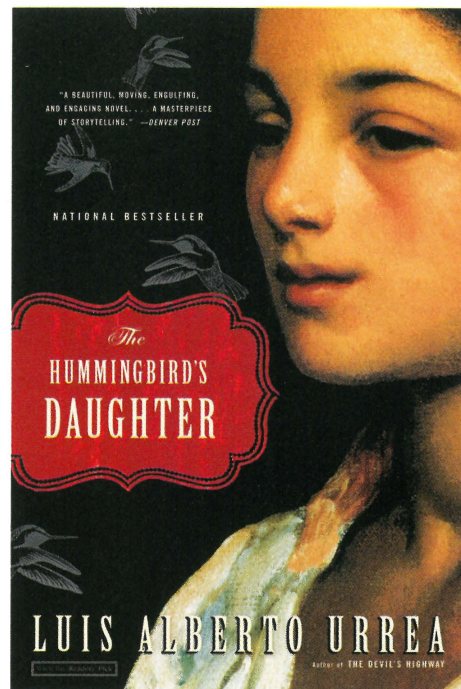
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Reading suggestions by LUMA staff, members, and friends

FR. MARK BOSCO, S.J.



Luis Alberto Urrea's *The Hummingbird's Daughter* (2005) is a delight. Urrea, who grew up along the Mexican/U.S. border and now teaches at the University of Illinois, Chicago, turns a family folktale into a novel of beautiful lyricism. The story is based on Urrea's great Aunt Teresita, known as the Saint of Cabora or the Joan of Arc of Mexico. Grounded in historical truth (Urrea spent 20 years researching it) the novel is nonetheless a wildly romantic work of fiction. We follow Teresita, the bastard child of Don Tomas Urrea, as she discovers her native gift for healing. Her coming of age occurs before the backdrop of the tumultuous 1910 Mexican Revolution that forced the Urrea family to flee to the United States.

"Yet what makes the novel so appealing is the way Urrea blends the story of Mexican family life and Catholic devotion into the contemporary realities of poverty, immigration, prejudice, and genocide."

Teresita understands her healing powers as a tremendous gift as well as a terrible burden, causing the chaos that puts her family on the run. Yet what makes the novel so appealing is the way Urrea blends the story of Mexican family life and Catholic devotion into the contemporary realities of poverty, immigration, prejudice, and genocide. Teresita learns the ancient wisdom and devotion of the Yaquis while under the tutelage of the teacher and medicine woman Huila; she learns to test her skills with her father, the "rational" Don Tomas, as they live through the chaos of modern Mexican history. The reader must negotiate with Teresita the familial, political, and religious terrain as she grows into what the Mexican government once called "the most dangerous girl in Mexico." Both realistic and magical, Urrea accomplishes so much that I can't wait to read the sequel, *Queen of America* (2011).

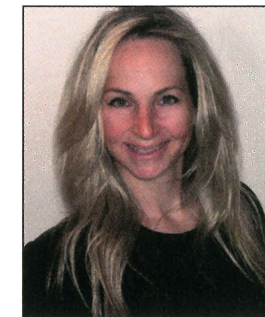
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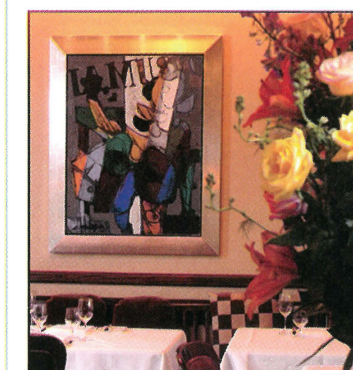
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Recap



Wednesday, October 15: Autumn Art Excursion: Milwaukee

Guests joined Jonathan Canning, LUMA's Senior Curator, on a trip to the Milwaukee Art Museum to see *Of Heaven and Earth: 500 Years of Italian Painting from Glasgow Museums*. During the day, they also toured the Pabst Mansion, the home of brewing magnates and the epitome of late 19th-century taste and high living.

Stay tuned for LUMA's next travel program!



Thursday, November 20: Crèche Opening Reception

1. The Tewksbury Crèche from Maine
2. Shona collector Hans Heubert helping Donald Morrow, who is blind, experience a Shona sculpture
3. Director Pamela Ambrose (right) with Johnny Armand and Gertrude Beauboeuf
4. Polish crèche by Antoni Kaminski



Recap



Thursday, November 17: LUMA Student Advisory Committee (SAC) Fall Event

The SAC hosted a night of art and games for college students in Chicago. The evening began with tours of *Art and Faith of the Crèche* and then moved upstairs to Simpson Lecture Hall for trivia. Prizes were awarded, including gifts from M.Burger, The Coffee Shop, Spa Anjou, and Metropolis Coffee.



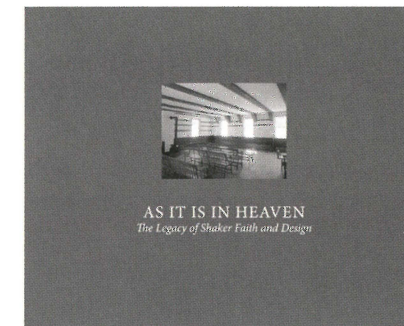
Sunday, December 7: Push Pin Gallery Reception

Family and friends gathered at a reception to honor the artists from Ginsburg Solomon Schechter Early Childhood Center. The pre-school children used colorful paints and found materials to create alluring paintings and collages that answer the question, "What do we know about faces?"



The Museum Shop

Shop simplicity with LUMA's new Shaker merchandise



As It Is in Heaven: The Legacy of Shaker Faith and Design by the Loyola University Museum of Art • \$29.95

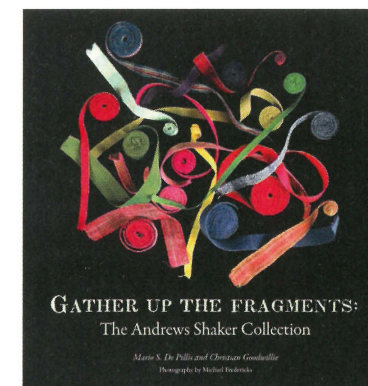
Published to accompany LUMA's exhibition of the same name, this catalogue examines the spiritual and communal lives of the Shakers as expressed through their art, artifacts, music, and communities. Brother Arnold Hadd, one of the last practicing Shakers, writes a brief introduction to his faith, while, in five essays, leading scholars provide brief accounts of aspects of the history, music, spiritualism, and mercantilism that make the Shakers the most unique and influential Christian utopian movement in the history of the United States to date.



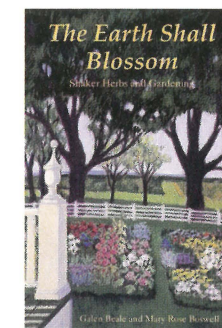
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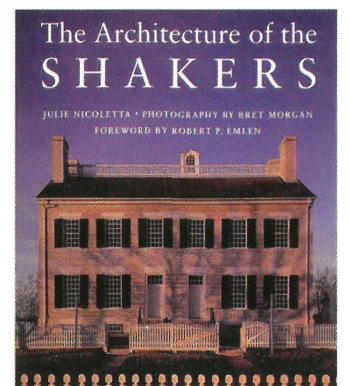
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DELIGHTS AND OBSESSIONS by Mary Arhondonis, Special Events

Another oasis for meditation and spiritual contemplation can be found a couple of blocks south of LUMA at the Pepper Family Plaza behind St. James Cathedral (65 E. Huron Street), where you may reflect on life's tribulations by walking a labyrinth. Houses of worship and healing facilities have had a tradition of labyrinths from ancient times. Stylistically a variation of that at Chartres Cathedral in France, this labyrinth encourages self-enrichment through introspection and insight.

Contemplatively walk your life's path. The labyrinth's meandering twists and detours are a metaphor for those experienced in every life. The road eventually leads you to one core, one truth, one salvation—God. Within the vicinity of a church, labyrinths can represent a sacred pilgrimage, the final nucleus and destination being the Holy Land. Unlike a maze however, there are no dead ends and the path, though complicated, always places hope in front of you.

After your timed introspection, re-engage with your community. With this in mind, head to Streeterville's "mEAT" restaurant (215 E. Chestnut Street). Everything here suggests heartiness, warmth, and comradery: subdued lighting, grainy wood, leather booths, and a close-knit layout. Interactive dining is encouraged here, where half the joy lies in building your own plate. There's a rather medieval delight in discovering the bounty of proteins offered on dangling skewers.

Not merely a feast for the eyes, many items pack a saporous wallop. The bacon-wrapped dates are a welcome variation on a classic and parcels of applewood bacon are stuffed with creamy goat cheese. Jumbo seared scallops, fresh and fleshy, effortlessly slide from skewer to plate; prepared simply with only olive oil, sea salt, and cracked pepper, they practically dissolve in your mouth. The pistachio crusted lamb chops are amply embellished with nutty crumbles and served with Dijon mustard. In deliberation of a robust meal, note that your Gold Coast afternoon has firmly satiated your appetite for discoveries.

LUMA STARS



You only have to speak with **Ninfa Redmond** to know that she is a well-traveled woman. She is fluent in Spanish, French, Italian, and English, having lived in Lima, Caracas, Washington, DC, New York, Kansas City, Montreal, Nice, and Rome. Born in Lima, Peru, her parents were of Basque origin. She was named

Ninfa after her paternal grandma, who was born on Saint Ninfa (Nympha) Day.

Ninfa holds a PhD in pharmacy and toxicology from the University of Montreal. Although she did not formally study art history, she was a docent at the Montreal Museum of Art for six years and has been at LUMA since 2013. Ninfa excels as a docent and is available to lead international tours of LUMA's exhibitions and collections—a wonderful welcome to many of our visitors. Her plan for the coming year is to give tours in Italian to her book club.

Chicago-born **Sheila Donoghue** graduates in May as a special education major. Sheila came to LUMA in 2012, starting—as many of our interns do—as a Gallery Student Manager. She then began working as a special project assistant to director, Pam Ambrose. Pam recounts, "Sheila and I spent many



hot, stuffy afternoons in a warehouse going through thousands of objects—repeatedly unwrapping, cataloging, and re-wrapping. It was brutal work that left us covered in dust, but I could count on Sheila to keep going. I faded out long before she did."

Over the last six months, Sheila has been working as the LUMA Education Intern, focusing on youth programs like LUMAkids and the Artistic Vision/Artistic Expression youth outreach program. She also assists on iLUMAnations, the early Alzheimer's program LUMA implements for the Cognitive Neurology and Alzheimer's Disease Center (CNADC) at Northwestern University.

When asked about her passion for education, Sheila said, "I love getting to know students of all ability levels and coming up with ways to make content easier for them to understand."

In January, Sheila became a student teacher at Goudy Technology Academy, despite many attempts by LUMA staff to switch her interests over to museum education. But Sheila is a person who knows what she wants, and that is using her skills with children to help them learn. She plans to stay in Chicago after graduation and we hope that one day she will bring her classes to visit.



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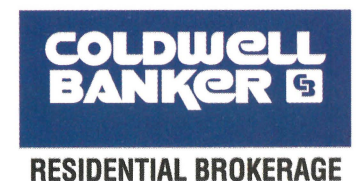
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Timothy J. Clark, *Nessun Dorma*, watercolor; Richard Renaldi, *Shalom and Jeff*, New York, 2013