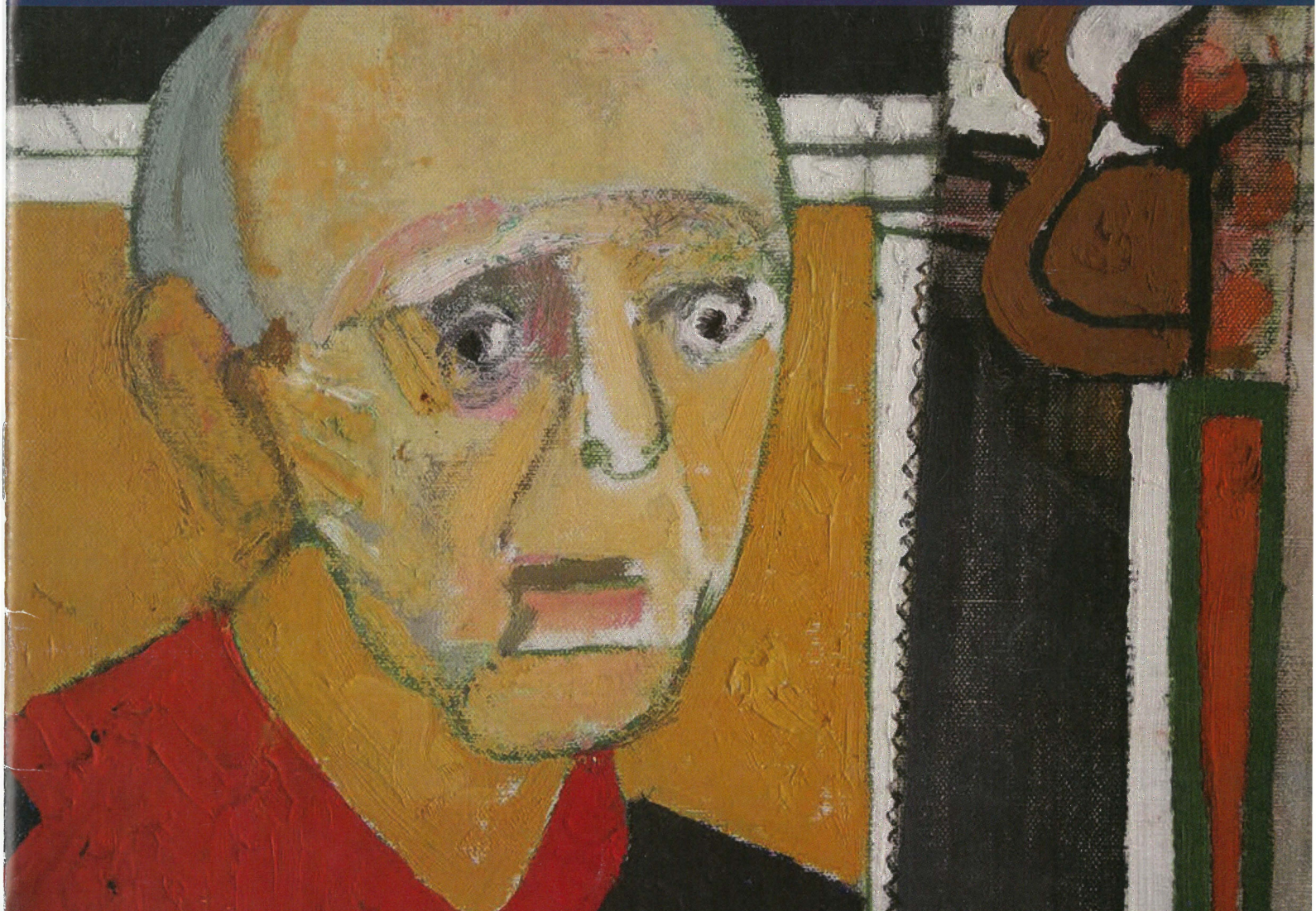


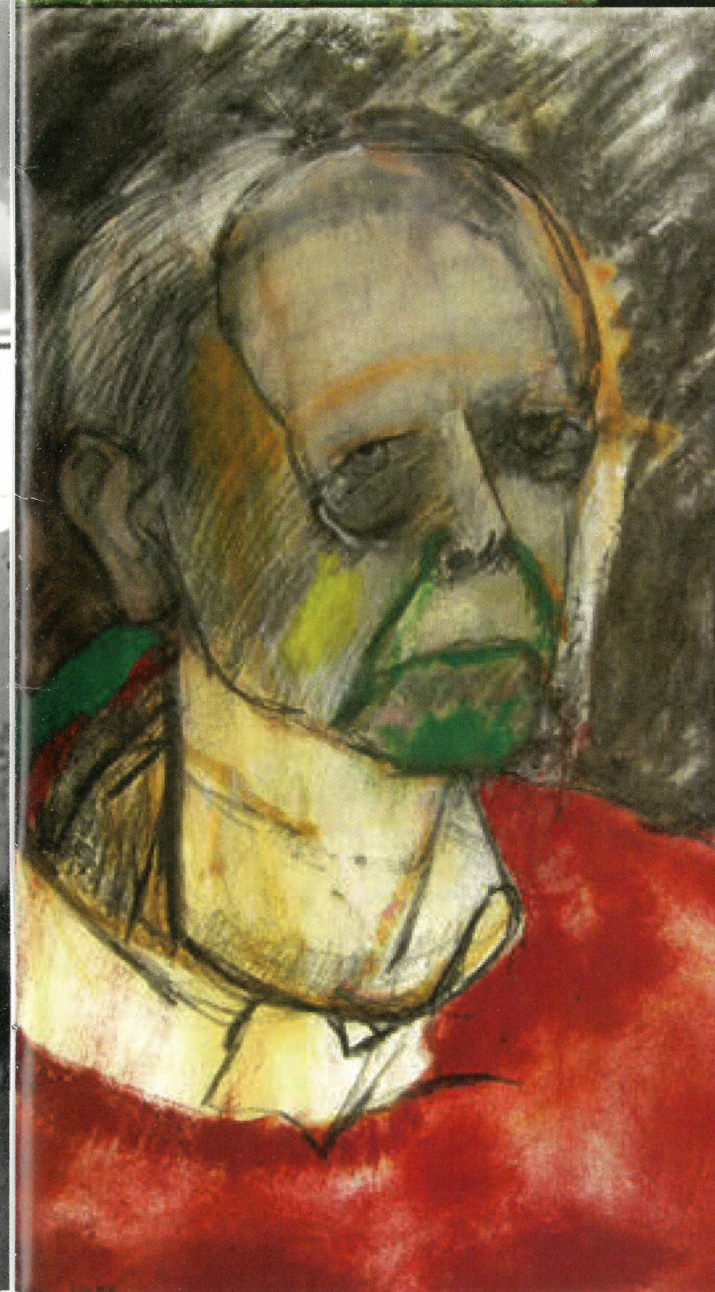
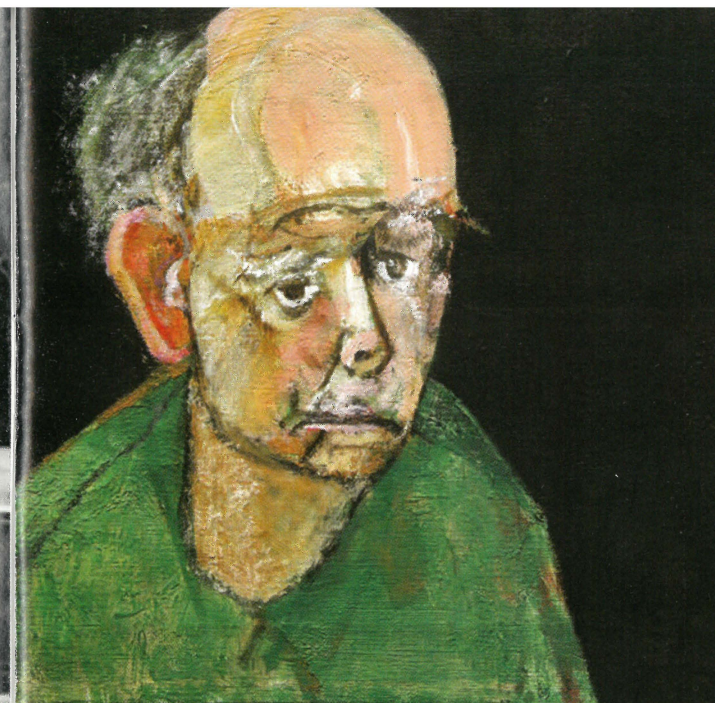
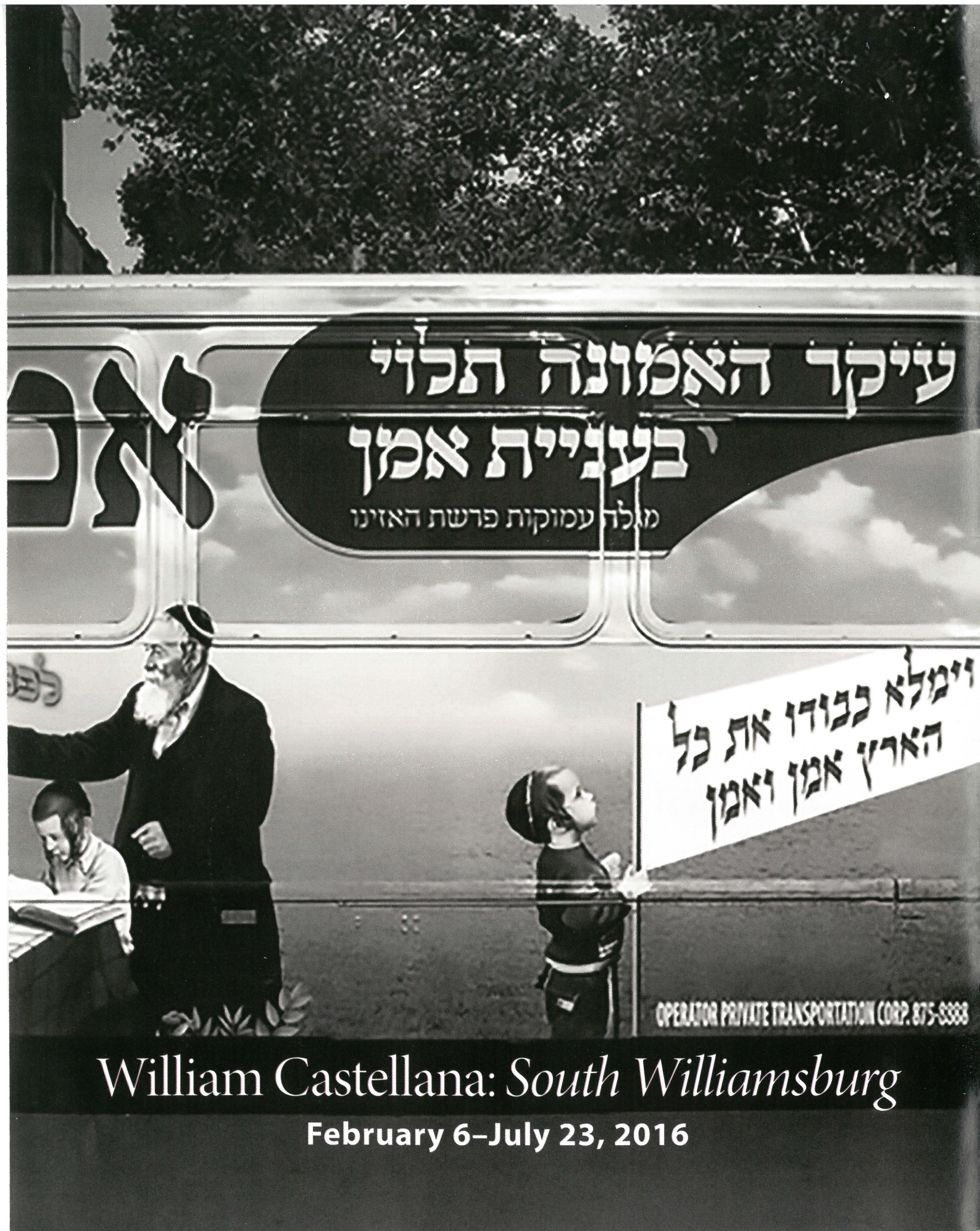
LUMANARY

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

See page 11 for new hours, admission, and docent tours effective January 11, 2016

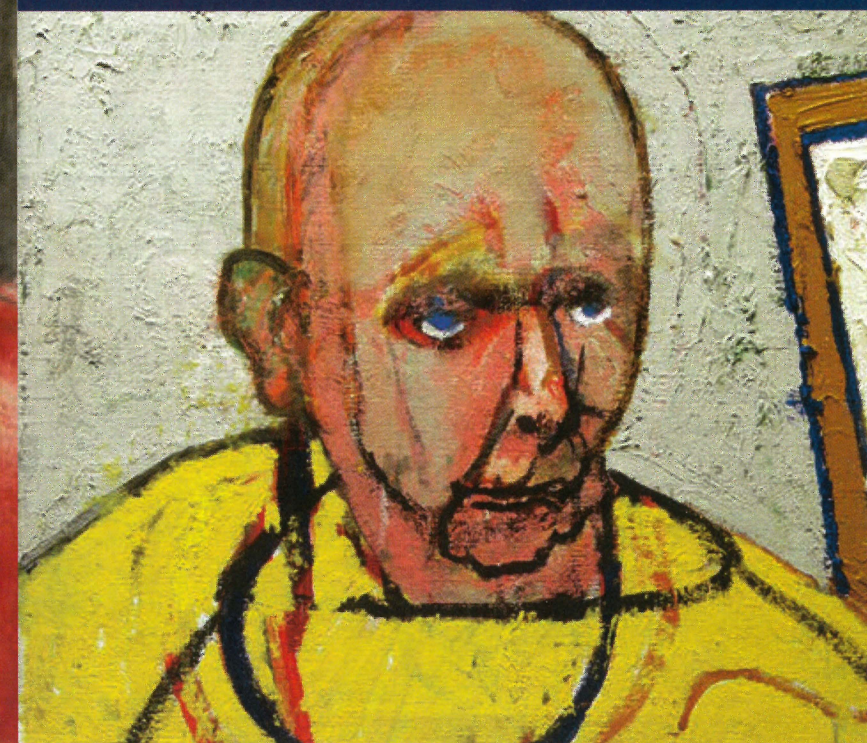


Spring at LUMA



William Utermohlen:
A Persistence of Memory

February 6-July 23, 2016



The LUMANARY is published three 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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CONTACT US

For media inquiries, contact Kristin Trehearne Lane, Communication Manager, Loyola University Chicago, at ktrehearne@luc.edu or 312.915.7712.

SEND CORRESPONDENCE TO

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

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Message from the Director



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As a new year dawns, what do you wish for in 2016?

Health? Peace on Earth? Compassion and Understanding? Economic Prosperity? World Leaders Doing What's Right?

We seem to wish for the same things year after year to propel ourselves through the short span of human life, but what about finally opening ourselves up to building and sustaining a world in which future generations can be safe and prosperous? We never quite get there, do we? We remain rather stuck, it seems, like in the film *Groundhog Day* where Bill Murray awakens each day only to find the same things happening to him over and over again. Could the needle of humanity be similarly stuck in a cosmic groove? Are we constantly repeating history through unlearned lessons? I personally saw the world in the 1960s as an increasing hopeful place. I envisioned a harmonious future in which intolerance of religion, race, and gender would become a thing of the past, wars would end, and alleviating poverty would just be a matter of putting our minds to erasing these blights on the “big blue egg.” (That, younger readers, was a common metaphor in those days for planet Earth.) In 1975, author and scientist Carl Sagan sent an interstellar message to a star 25,000 light years away via radio signal. The message, a sort of pictogram, depicted our planet's location in our solar system, the core principles of our math and science, and the NASA antenna used to transmit the signal, in the hopes that it would be interpreted by an extraterrestrial intelligence. The message also included details about human beings, such as our physical appearance and DNA code. Excluded from the message was an expression of our deep and uniquely human capacity for love, care, and compassion. A glaring omission.

What might our interstellar neighbors think if they arrive in 2116 only to find we are still fighting wars? What if people are still enslaved, dying from poor nutrition and lack of health care, or choking to death in a polluted environment? Tsk, tsk, says the intergalactic travelers. Yes, it would be quite a disappointment to arrive on this planet that can scientifically represent itself to the cosmos, but then find the same old *Groundhog Day*. Is it simplistic to believe that for all of our human hope, we just don't care enough to overcome our weaker side? And, to get to the point of my first welcome for 2016, how can art change anything?

Art, especially the visual and performing arts, is able to graphically deal with difficult ideological states of being. We've gotten so use to visual violence that violence is abstracted and it takes a major traumatic event to shake us in our boots, as we have too often seen lately in cities around the world, in the forms of both terrorism and street violence.

Cover Image: *Self Portrait with Saw*, William Utermohlen, **Pages 2–3:** *Bus to Borough Park / lee Avenue*, Williamsburg, Brooklyn, William Castellana; *Self Portrait (Green)*, 1997, Oil on canvas, Estate of the artist, Paris; *Self Portrait (With Easel, Yellow and Green)*, 1996, Mixed media on paper, Collection of Perrigo Plc Co., Allegan, MI; *Self Portrait (Yellow)*, 1997, Oil on canvas, Collection of Perrigo Plc Co., Allegan, MI; *Self Portrait (Red)*, 1996, Mixed media on paper, Collection of Catherine Poilleux, Paris



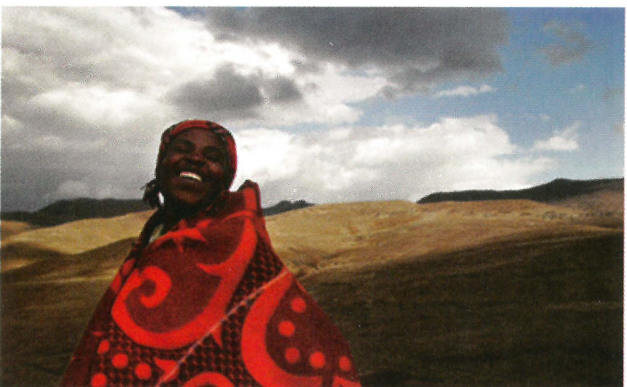
Underground Chinese Catholic Community, 2011



After the Flood, 2011



Art of Democracy, 2008



On the Same Map, 2008–2009

For many years, LUMA has been committed to emphasizing the human spirit or, as I describe it, our exceptional human capacity to make right things that are wrong. In past years, LUMA has presented *On the Same Map*, a photo essay on Dr. Paul Farmer's work with Partners in Health; *After the Flood*, a visual story of the water crisis in India; the *Underground Chinese Catholic Community* on persecution of believers in China; *Choosing Fatherhood*, a photo essay which stressed the importance of a father's presence in the lives of his children; *Ecology. Design. Synergy.*, an exhibition calling attention to the necessity and economy of sustainable architecture; and *The Art of Democracy*, which addressed the presidential campaign issues of 2008. (Yes, we are still talking about immigration, race, incarceration, gun control, and global pollution in 2016.) Our Push Pin Gallery's primary school partnerships challenged 3rd, 4th, and 5th grade students to work with difficult content such as Nairobi slums, recycling, and witnessing northern Uganda violence. These exhibitions reminded me that many of our Chicago schools nurture populations of young children who came with their families to the United States to escape violence in their home countries where hope was just a matter of surviving. One Push Pin exhibition we did was about heroes, and I remember seeing one drawing of a student's older brother, who was a hero in the family for graduating high school.

Our mission's grounding emphasis on social issues and the human spirit continues with three exhibitions opening on February 6th. This time, we address the aging population, human trafficking, and a Jewish religious sect that isolates itself to sustain its religious rigor.

William Utermohlen: An Artist's Persistence of Memory is a perceptive study of an artist's internal struggle with Alzheimer's disease to keep creating art. We witness over the course of ten years how his paintings and drawings moved from narrative figuration into increasing abstraction, although they never lost the edge of his earlier work. The exhibition deals with the effects of the disease on creativity, but also suggests that as we age, there is a natural consequence to how we perceive what is around us. LUMA organized this exhibition to highlight a LUMA educational program we named, *ILLUMAnations*. The program began in 2013 in collaboration with Northwestern University's Center for Cognitive Neurology, and it expanded in 2015 to include nine sessions in the museum for Alzheimer's patients and their caregivers. Much has been written about the visual arts and music as stimuli to memory,

Images: *Underground Chinese Catholic Community*, Photographs, Lu Nan; Eklavya Prasad, *Food for Survival*, 2008; Stephen Fredericks, *Vote*; *Woman in Blanket*, courtesy of Partners in Health



Courtesy of GEMS, New York City

and the Utermohlen exhibition explores the various stages of this wonderful artist's memory loss and his resiliency in continuing to make art.

More Than a Survivor: More Than a Story looks at the success stories of 22 women, including two Loyola alumni, who were able to leave behind a life that really can't be described as anything other than hopeless. Nevertheless, they managed with their own inner strength and some helping hands to find hope again.

William Castellana: Williamsburg is a photo essay on the orthodox observant life of Jews in South Williamsburg, Brooklyn and its contrast to secular society. Here, we see the day-to-day street lives of people who are outwardly different than their neighbors in their religious and cultural traditions, but very similar in embodying what community life is all about. Different, yet similar, much like we saw in our 2015 exhibition on the Shakers.

The great news is that human beings, even in spite of the media's endless barrage of somber stories, have an unlimited capacity to strive to make a better world, not just for themselves, but for everyone. But figuring out what is morally and ethically right is the hardest thing to do. Who can guide us in making this decision? How do we determine if "my right" is also "your right"? And is my right the right of a hopeful existence a hundred years from now? These are deeply and thoroughly human questions springing from a tree of life that has regrettably splintered into fractious self-interests.

I am impressed with the young people, our Loyola students, who work with us day-to-day at LUMA. They are a concerned group whose ethics and commitment are apparent not only at work, but also in their commitment to acting responsibly with a broader view of the future. And that includes not only hard work but the expectation that they will be participants in the health of the planet and the health of our human experience. These have been lessons they have learned at home, but also at Loyola University Chicago. We at LUMA share the concerns of the university to educate young people to respond to the world, and I personally think that our exhibitions are one way to do it. My best wishes for everyone in 2016 are all of the above!

Pamela E. Ambrose

Pamela E. Ambrose
Director

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.

More than a Survivor: More than a Story

Tuesday, February 9, 6:00 p.m.
\$5 • Members, LUC, and all students free

Loyola University Chicago alumni and human trafficking survivors, Marian Hatcher and Shamere McKenzie, will speak on their own experiences with an introduction by Cook County Sheriff, Thomas J. Dart on his department's efforts to stop sex trafficking in Cook County.

Gallery Tour:

Knowing William Part I

Saturday, February 20, 1:00 p.m.
Free with Admission

Join art historian Christophe Boicos, who worked with William Utermohlen over many years, in a gallery tour discussing individual paintings and the artist's productivity in the last years of his life.



Courtesy of GEMS, New York City

Knowing William Part II: Creativity and Alzheimers

Tuesday, February 23, 6:00 p.m.
\$5 • Members, LUC, and all students free

A panel discussion and reception with Christophe Boicos, Mrs. Patricia Utermohlen, the artist's widow and art historian, and Darby Morhardt, PhD, LCSW, Associate Professor / Director-Education, Cognitive Neurology and Alzheimer's Disease Center at Northwestern University Feinberg School of Medicine will discuss Utermohlen's art, LUMA's iLUMAnations Program and creating a supportive and creative environment for Alzheimers patients.

Film: I Remember Better When I Paint

Saturdays in March and April
(excluding March 12) 1:00 p.m.
Free with Admission

Join LUMA for a special screening of *I Remember Better When I Paint*. The film shows how the creative arts can enhance the quality of life for people with Alzheimer's.

SPRING EXHIBITIONS: OPENING RECEPTION

Friday, February 19
Reception: 5:30–7:30 p.m.
\$15 • Members, LUC, and all students free

Join LUMA members and staff to celebrate the opening of the spring exhibitions.



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

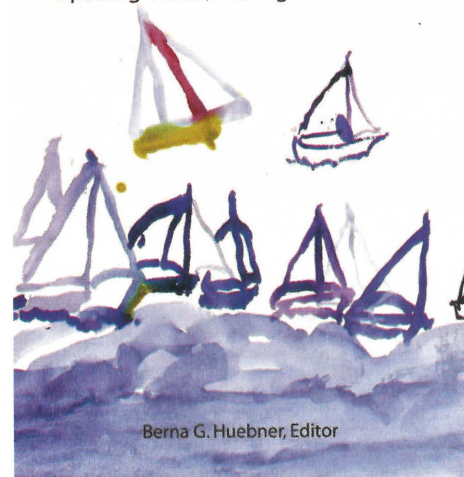
A Discourse: Two Perspectives on Modern Jewish Observance

Date and Time to be announced through email and on LUMA Webpage
\$5 • Members, LUC, and all students free

Two leaders in Chicago Judaism present an overview of contemporary Judaism in the U.S. This Judaism "101" discussion offers both Jews and non-Jews insights on the various ways the three major branches of Judaism manifests its beliefs.

I Remember Better When I Paint

Art and Alzheimer's:
Opening Doors, Making Connections



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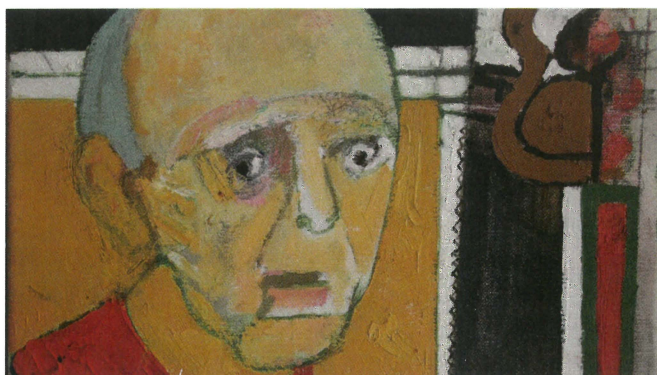
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Current Exhibitions



William Utermohlen: A Persistence of Memory February 6–July 23, 2016

In 1995, William Utermohlen was diagnosed with Alzheimer's disease. For the next seven years, Utermohlen continued to make art as the disease progressed. LUMA's exhibition of over 100 works of art shows the impact of this debilitating disease on the artist's creative output.

During this last period of his life, although feeling increasingly isolated in verbal communication, Utermohlen continued to produce meaningful images of himself and his surroundings. Indeed, if one was not aware of the artist's declining memory, one might perceive him as moving into a new body of work of increasing abstraction.

Significant research has been done on the impact of the visual and musical arts to improve self-esteem, increase attention span and reduce the feeling of isolation that is a normal occurrence as the disease progresses. The part of the brain responsible for creativity is one of the last affected despite the earlier loss of verbal communication.

The exhibition is held in conjunction with LUMA's iLUMAnations program that uses the arts to engage Alzheimer's patients and their caregivers. The program is offered in partnership with Northwestern University's Cognitive Neurology and Alzheimer's Disease Center.

Established as a pilot program in 2013, LUMA runs 9 sessions a year in workshops that combine art, dance, or music with a social hour in which the participants discuss what they experienced.

William Castellana: South Williamsburg February 6–July 23, 2016

William Castellana is an internationally known fine arts photographer. For 20 years, he has been a resident of South Williamsburg, Brooklyn. His neighbors are a community of Hassidic Jews who lead their lives quite separate from the increasingly secular and "hip" Williamsburg community.

In 33 candid black and white photographs Castellana provides a glimpse into a very different American life; one proscribed by strict rules, customs, and dress codes that originated in early 19th century Eastern Europe. The images depict the modesty of women's clothing and hair and the prevalence of local stores that cater to Hasidim living an orthodox life. The contrast with New York's fast-paced secularism is stark.

Castellana works in the tradition of such street photographers as Lee Friedlander, Robert Frank, and Gary Winogrand. They believed that photography offered a means to "deeply describe" daily life in the world around them. Castellana himself has said: "Street photography, for me, is about fidelity and frankness. It's about the preservation of a time and place, and I think that's what street photography can do when it's at its best."

In light of LUMA's mission to explore humankind's spiritual quest as expressed through art, this exhibition highlights for those of devout faith the question, What does it mean to lead a devoutly religious life in modern America?



Images: *Self Portrait with Saw*, William Utermohlen; *Bus to Borough Park / Lee Avenue*, Williamsburg, Brooklyn, William Castellana

More than a Survivor: More than a Story February 6–March 19, 2016

The news is full of articles on sex trafficking. From Milwaukee to Bangkok, this shameful industry destroys the lives of the women and men lured into it.

Through photographs and personal testimony *More Than A Survivor: More Than A Story* tells the stories of 22 women from across the United States. Survivors of human trafficking, they have become leaders within a variety of professional fields. One of the 22 portraits features Savannah Sanders, a staff member of both Sandra Day O'Connor SAFE Action and Girls Educational and Mentoring Services (GEMS). Nationally-known survivor, Marian Hatcher, a Loyola University Chicago alumna and Human Trafficking Coordinator in the Office of Policy in the Cook County Sheriff's Office, also tells her success story.

The exhibition reflects LUMA's mission to explore issues of social justice through the arts. Institutionally, *More than a Survivor* hits home because it includes the story of Loyola University Chicago alumna and former LUMA student worker, Shamere McKenzie. Ms. McKenzie is now the CEO of the Sun Gate Foundation.

Pamela Ambrose, Director of the Loyola University Museum of Art, states, "The women featured in this exhibition are contemporary heroes. They are strong in their spirit to the point of being able to envision a future for themselves when society seemed to have failed them. Their stories are inspirational for anyone, male or female, who is co-opted by despicable people and may not see a way out."

The exhibition is a project of the New York-based nonprofit GEMS (Girls Educational and Mentoring Services). GEMS is the only organization in New York State specifically designed to serve girls and young women who have experienced commercial sexual exploitation and domestic trafficking. GEMS was founded in 1998 by Rachel Lloyd, a young woman who had been sexually exploited as a teenager. GEMS has helped hundreds of girls and young women, ages 12–24, who have experienced commercial sexual exploitation and domestic trafficking, to exit the commercial sex industry and to develop to their full potential. GEMS provides young women with empathetic, consistent support, and viable opportunities for positive change.



Scarlett, 6th Grade

Push Pin Gallery: Exploring Our Identities December 12, 2015–February 20, 2016

Sixth graders at Immaculate Conception-St. Joseph School (ICSJ) are at an age when they are beginning to discover and create their identities – their individual, family, community, and religious identities, among others. Developing a strong sense of self is key for students as they begin to navigate middle school and face difficult choices as individuals. Art is one way through which children can explore their identities in new and unique ways. Therefore, it was fitting that students at ICSJ used a variety of media to experiment and deepen their senses of self. –Kate Musik, Art Teacher, ICSJ

EFFECTIVE 01/11/16:

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Tuesday: 11:00 a.m. – 8:00 p.m. (free admission for IL Residents only)
Wednesday–Saturday*: 11 a.m.–6 p.m.
Closed on Sundays*, Mondays, and the following holidays: New Year's Eve, New Year's Day, Good Friday, Easter, Independence Day, Thanksgiving, Christmas Eve, and Christmas Day
*LUMA is open on Sundays during the holiday exhibitions.

MUSEUM ADMISSION:

General: \$9
Seniors (65 and over): \$6
Non-Loyola students under 25 with ID: \$3
Free with proper identification to members, Loyola University Chicago faculty and staff, Loyola students, clergy members, employees of other museums, youth 17 and under, and active military members and their families.

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For information please email lumaeducation@luc.edu or call 312.915.7604

Upcoming Exhibition



Power and Piety: Spanish Colonial Art August 20 – November 12, 2016

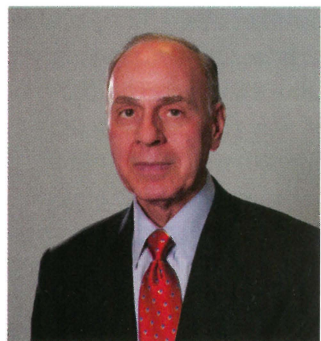
Throughout the 17th and 18th centuries, cattle ranching and cash crop cultivation

transformed Latin American elites into some of the wealthiest people in the world. Such affluence invigorated the production and consumption of art made with American gold and silver as well as woods with colors

Image: Courtesy of the Colección Patricia Phelps de Cisneros

and grains of unparalleled richness. The most opulent pieces were procured by churches, local nobility, and the wealthiest individuals. Meanwhile, slightly less refined works were available to a mass market with more modest assets. Spanish colonial art rivaled the beauty and sublimity of objects treasured by European connoisseurs. This exhibition features dozens of paintings, sculptures, silver pieces, furnishings, and decorative devotional objects accentuating the talents of local artisans and the tastes of art patrons across the Atlantic World. The exhibition provides an opportunity to appreciate priceless artifacts while learning about the exchange of ideas and aesthetics between the Old and the New Worlds.

Frank Novel: New Board Member



Metropolitan Capital's Frank Novel Joins LUMA Board of Advisors

LUMA is pleased to announce that Frank Novel, the president of Metropolitan Capital Bank & Trust, and Principal and President of

Metropolitan Capital Investment Banc, the affiliated investment banking unit, is joining the museum's Board of Advisors. As a board member, Novel brings more than 45 years of banking and business management experience and extensive relationships throughout Chicago's art community.

"It is a tremendous honor to be joining the board of an organization that in only 10 years has already made such important artistic and spiritual contributions to our city," Novel said. "I am excited to bring my experience from a company that is dedicated to delivering creative financial solutions for clients to an organization that is focused on the creative arts."

Novel, who helped found Metropolitan Capital in 2004, has served as president of four banks throughout the Chicago area over the course of his career. Born in Italy,

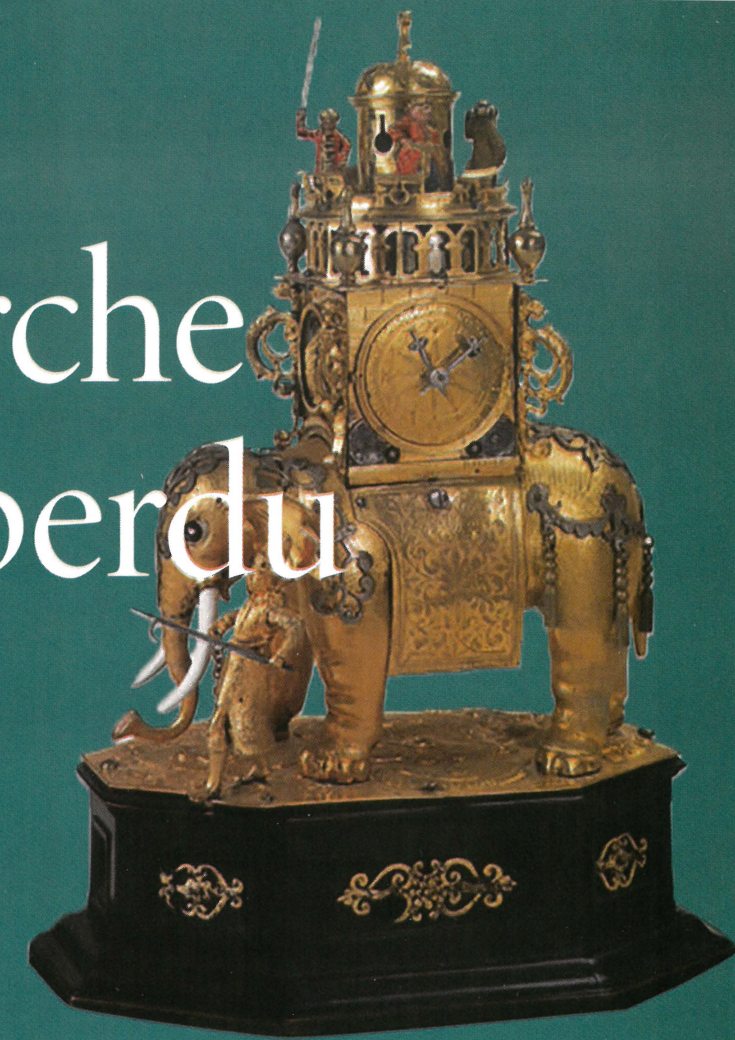
Novel and his family moved to the United States in 1954. After graduating with a degree in economics from Purdue University in 1968, Novel began his banking career as an examiner with the FDIC.

"Joining LUMA's board won't be our first contribution to the Jesuits," Novel joked. He and his wife, Patricia, have a son and a daughter, both of whom attended Benet Academy in Lisle for high school and Marquette University for college. Their son also received his J.D. from the Loyola University School of Law. After raising their family in DuPage County, the couple now live in River North.

Metropolitan Capital is a boutique Universal Bank located in the historic Tree Studios that provides commercial banking, private banking, investment banking, and wealth consulting for startup-to-medium sized businesses and the founders and families that own or operate them. Novel is a member of the Union League Club of Chicago, which has one of the largest private art collections in the city. By serving on the organization's Art Committee, Novel was able to form relationships with many of Chicago's most accomplished artists. Many of these artists have been a part of Metropolitan Capital's Art Works Chicago: A Progressive Corporate Exhibition program that exhibits works by prominent artists in the company's River North headquarters.

À la recherche du temps perdu

By JONATHAN P. CANNING



It seems fitting that my valedictory article should be about a project I first conceived as I was preparing to install the Martin D'Arcy, S.J. Collection in its new home at LUMA in 2007. It concerns an object that, like so many other pieces in the collection, was never meant to be placed under glass and admired from a respectful distance. It was intended to be seen in motion, to delight and to amuse those who interacted with it. I am speaking of the D'Arcy's Elephant Automaton Clock.

Made ca. 1620, probably in Augsburg, Germany, it is a masterpiece of German metalworking. The elephant is well proportioned, more anatomically accurate than the lion-clawed pachyderm portrayed on the D'Arcy's Florentine Birth Tray from a century earlier. Its thick hide is textured with delicate chasing. It is caparisoned with a harness of silvered metal from which tassels dangle around its hindquarters. Thin plates, finely engraved with an intricate pattern, simulate a Turkish carpet cast across the elephant's back. This powerful, weighty animal patiently carries a three-story masonry howdah (or

tower) that transitions, stage by stage, from a square to an octagon to a circular minaret. Four turbaned warriors in robes of colorful enamel inhabit the final storey. A fifth elaborately dressed Oriental figure, the elephant's mahout (or handler), leads the beast by a chain.

I installed it as the centerpiece of a selection of tableware pieces, for this clock was intended not for a mantelpiece, but for a princely table. Comparable techniques and skills were expended on all of the objects in the case. Notice the fine chasing on the Owl Beaker (ca. 1570) and the Footed Beaker with Warrior (ca. 1600) that are also from southern Germany. Delicate points of colorful enameling decorate the knob and base of the Covered Rock Crystal Beaker (ca. 1650). The Box of the Apostles by Michel Mann (1620) is displayed with its lid open to expose the intricate mechanism of its lock thereby hinting at the quality of the clock mechanisms hidden within the howdah.

Although only 11 inches tall, the piece epitomizes the Baroque. It is finely wrought, ornate, and visually lavish. In truth, though, its richness is surface-deep. Cheaper metals of brass and copper have been gilded and silvered, and its walnut base ebonized. It is playful and deliberately attempts to break down the barrier between the viewer and the work of art. We celebrate this aspect of the Baroque in works such as Matthias Stomer's *Christ Among the Doctors* (ca. 1630). Notice the hands and feet that attempt to break the picture plane and enter our world. In the story of the twelve-year-old Jesus accidentally left behind in Jerusalem by his parents, we, the viewers, become the anxious parents who find their son calmly debating with Jewish elders. It is present in this piece of metalwork in which four fearsome Turks suddenly run around the minaret and, at the flick of a switch, the elephant itself, led by its mahout, comes alive and trundles across the table.

Baroque collectors were fascinated by automata and acquired them for their collections. The patron of this clock was a descendant of the collector who commissioned Wenzel Jamnitzer to make the D'Arcy's Collector's Chest. The two pieces are only a generation apart. Both were made in the German heartland of the Holy Roman Empire, in the cities of Augsburg and Nuremberg, two great centers of metalworking. In one, a collector kept his specimens of *naturalia*, *artificialia*, and *scientifica* (wonders from the natural world, artistic creations, and scientific instruments). The other embodies these three collecting fields, being a skillfully crafted, mechanical recreation of an exotic animal.

Ottoman Turkey was the most exotic culture with which central Europeans had direct contact. There had been trade between the two for centuries, yet the relationship was uneasy. Ottoman expansion threatened Christendom. The Turks had finally defeated the Byzantine Empire in 1453 with the conquest of Constantinople. Ottoman armies repeatedly threatened central Europe, appearing before the gates of Vienna in 1529 and again in 1683. Augsburg and Nuremberg were such great centers of metalworking because they were endowed with the natural materials for the making of armor and weapons. They were imperial arsenals against Turkish incursions. In the early 17th-century,

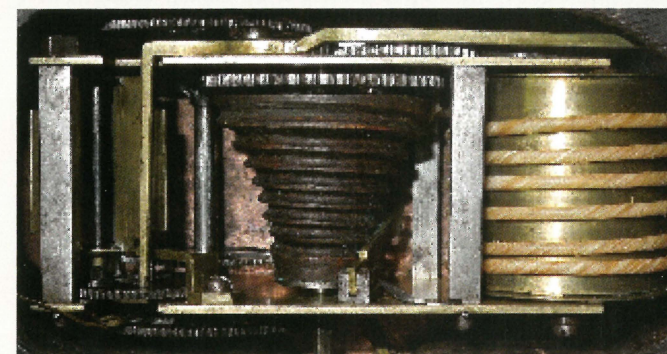


the Holy Roman Emperor paid a tribute to the Ottoman sultan as a bribe to discourage invasion. Among the gifts sent were automata clocks manufactured in the two imperial cities.

Precision instrumentation, as exhibited in the mechanisms of the Elephant Automaton Clock, was a hallmark of European culture. It underpinned European exploration of the globe and the creation of overseas empires. The clock's ebony veneers were imported from new trading partners and colonies in West Africa and India. That European seafarers could traverse the globe and establish reliable trading routes was due to their ability to measure both time and distance and to create accurate instruments such as clocks and astrolabes. The D'Arcy's amusing automaton clock is another example of Baroque globalization, a theme we have highlighted in the D'Arcy recently because of the extended presence

of the Blaeu Globes, contemporaries of the clock. [Please see the Spring 2015 edition of the LUMANARY for more on this topic.] Jesuits were invited into China when other orders were kept at bay in large measure because they came with scientific instruments and automata to the edification and delight of Chinese astrologers and the imperial court.

All of these themes I tried to articulate using the standard methods of museum pedagogy: juxtapositions, labels, docent training, talks, and articles. What I most



wanted to do was install a tablet on which one could see the automaton at work, and I have finally succeeded in this. Initially, what held me back was that I did not know of an expert clock repairer who could assess how much of the original working mechanism we still had. That some parts worked I knew the moment I first handled the clock. With a slight jiggle, it started to tick and the Turks moved slightly. In 2014, I heard a talk by Thomas Mickie, Senior Curator of European Decorative Arts and Sculpture at the Museum of Fine Arts, Boston. He described the very expensive and involved project by which a German clockmaker reanimated a Baroque table automaton. A whole new mechanism was required to propel a silver figure of the goddess Diana riding a stag down the table. I quaked at the thought of what it would take to get our automaton working again. But Fortuna was smiling on LUMA. For shortly thereafter, I was introduced to a local expert clock repairer, Douglas Tomskey. As a young lad, he had been apprenticed to a European-trained master at Marshall Fields. He disassembled our piece and determined, with some cleaning and adjustments here and there, that all of the mechanisms were intact, largely original, and in working order. We simply lacked a key with which to wind them!

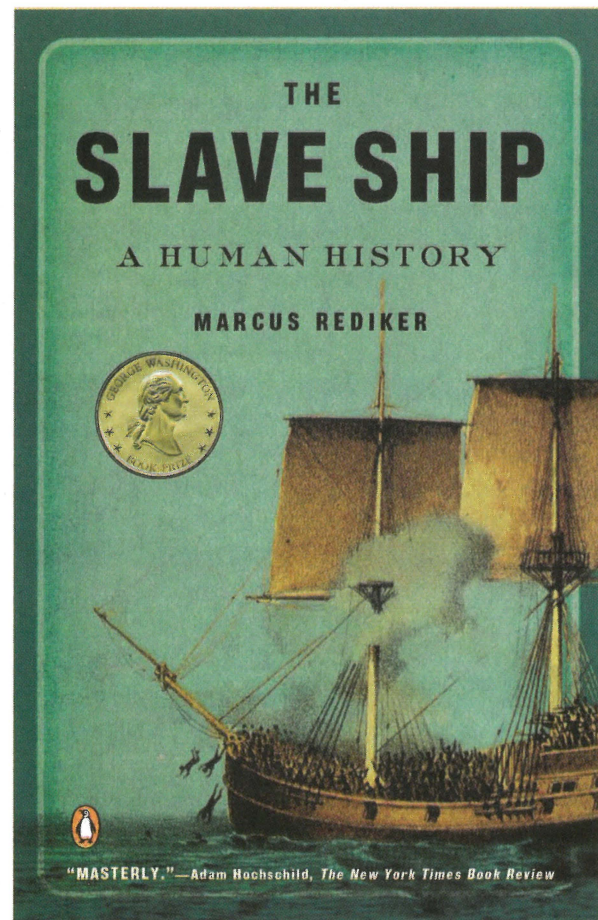
Three mechanisms govern the clock. The primary mechanism is a 30-hour spring-powered movement that runs the time train. On each quarter hour, it activates the quarter-hour strike, the bell for which one sees braced to the howdah's flank. Hidden within the tower's octagonal stage is the hour bell that is activated by the third mechanism. The hour train also drives the Turks on the storey above. Spring-powered movements were a century old by the time our clock was made. Peter Henlien, a Nuremberg locksmith and clockmaker, is credited with their invention. Although it becomes increasingly inaccurate as the spring winds down, it allowed for miniaturization of the movement, leading to the popularization of the pocket watch in the 16th century. Within a generation of our clock's manufacture, a Dutchman invented the pendulum clock, a much more accurate timepiece.

A fourth mechanism, also spring-powered, is located in the base. It drives the elephant in a circular motion, the radius of the turn governed by two adjustable wheels on the base. Periodically, the animal bucks. A pin lowers onto the surface of the table raising one side into the air while the other continues to turn. The jostling causes the beast's counter-weighted eyes to jiggle and roll. A wire rises through the metal baseplate and animates the mahout's arm that pumps up and down as he leads the elephant around the table. All this has been captured on video and is available on a tablet installed beside the display case and online on LUMA's website. We need no longer imagine the exuberance of the Baroque era. We can see it for ourselves.



Page Turner

Michael J. Albani reviews Marcus Rediker's *The Slave Ship: A Human History*



"One of Rediker's greatest strengths as a writer is his ability to provide voices to those often rendered voiceless in traditional historical records."

As LUMA strives to further showcase social justice issues in its upcoming exhibitions, what better time could there be to crack open a book by one of America's most prominent intellectuals and activists? Historian Marcus Rediker's George Washington Book Prize-winning monograph *The Slave Ship: A Human History* (2007) is not just a good book. It is an important book deserving a spot on the shelf of any student of American history or person dedicated to social justice causes. It synthesizes superb historical research with powerful prose to tell the story of the constant struggles between captives and crewmembers on transatlantic slave ships.

While it is a work of nonfiction, *The Slave Ship* utilizes a narrative style sure to engage readers while thoughtfully exploring the terror of one of the greatest tragedies in human history. Rediker begins *The Slave Ship* with a somber vignette about an African woman who jumps into shark-infested waters to avoid being bound to a life of slavery. Similarly horrifying accounts appear frequently throughout the text, making it admittedly difficult to read at times. However, Rediker's visceral descriptions of violence deserve respect and commendation because only through honestly confronting the most appalling elements of the past can one fully honor the memories of those who lived through them.

One of Rediker's greatest strengths as a writer is his ability to provide voices to those often rendered voiceless in traditional historical records. While millions of African men and women died while being forcibly transported to the New World, Rediker employs impeccable research and evocative language to ensure that these people do not succumb to what he calls the "violence of abstraction." Again, untold millions died on the Middle Passage, but Rediker rightfully asserts that readers should not consider the death toll of the African slave trade solely in statistical terms. All those who lost their lives were human beings whose individual lived experiences and unique forms of resistance deserve individual remembrance. *The Slave Ship* makes these experiences come alive on every page. It simply must be read to be fully appreciated.

Michael J. Albani
James Rocks Curatorial Intern

The Museum Shop

The Starfish Project

Eight years ago, a group of friends, compelled by a deep desire to help sexually-exploited women, established the Starfish Project. Women who have been physically, emotionally, and sexually abused and see no way out of their situation are given jobs making jewelry.

They also receive housing, counseling, education, vocational training, and health care. Over time, the women are encouraged to take on greater roles in the organization's leadership and to realize its vision to love and serve those who have been exploited.



Emma Two-Stone Metal and Chain Necklace \$42.99
Libby Two-Tone Hoop Earrings \$17.99



Isa Natural Stone Necklace \$42.99
Adalyn Natural Stone and Copper Earrings \$22.99



Skyler Maio Silver Bracelet \$22.99
Amy Engraved Maio Silver Bangle \$27.99



Aria Agate and Wood Pendant
Necklace \$32.99
Loran Agate and Copper
Earrings \$24.99



Eve-Silver Leaf Bib Necklace \$44.99
Joana-Silver Lattice Leaf Earrings \$19.99

Recap



Saturday, December 5 Art and Faith of the Crèche: Opening Reception & LUMA Donor Dinner

1. Guests enjoy the opening reception with cocktails and hors d'oeuvres.
2. Phillip O'Connor poses next the Burkina Faso crèche he sponsored this year.
3. Meltem Aktas(R), artist of LUMA's Christianity Window of Faith, having wine with her niece, filmmaker Chloe Aktas (L)
4. Donors, artists, colleagues, and guests at LUMA's Donor Dinner.

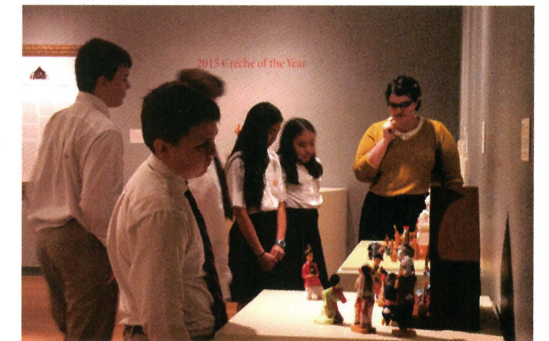


Continued...

1. Sherry and Frank Avila pose next to the United Kingdom crèche they sponsored this year.

Crèche: Programs and Tours

2. Kaleigh Myers and Matthew Van de Venter, LUMA Gallery Student managers dress up as elves to invite guests prior to the Lights Festival to come Warm Up at LUMA with hot chocolate and view our exhibitions.
3. Grace Iverson, Education Intern, leads a tour for Immaculate Conception—St. Joseph School.
4. LUMA Director, Pamela Ambrose speaks with visitors on the crèche exhibition.





DELIGHTS AND OBSESSIONS by Mary Arhondonis, Special Events

Is this Chicago winter dragging? Care for a change of scenery? A calming revelation can be found at Restoration Hardware (1300 N Dearborn Pkwy), a place that can only be described as a magical kingdom. “Pardon,” you say. “Inside a furniture showroom?” In fact, behind the stunning Three Arts Club Building façade is a space that offers a sanctuary within a sanctuary. Navigating this sensational building is a sublime process. Each floor overlooks an interior courtyard that is extravagant yet serene. Instead of a sterile retail experience, one is immersed in an interactive stage set complete with exquisite views, drapery, light playing from chandeliers, and fine art! And yes, you may walk around with your glass of wine (gasp)! Refined and airy, you are welcome to situate yourself into a living room scene of your choice, dream a little, and then float on to lunch. If shiny hardware, reflective surfaces and silken textures make you giddy, then this is your wonderland. At the heart of the building is the Three Arts Club Café. Let me describe this for you: a glass ceiling, exposed brick, potted fig trees, a soothing fountain, and chandeliers. The ultimate European piazza café, though inside since you are in Chicago. The hospitality is gracious. May I suggest, once seated by the burbling fountain, that you order the shaved vegetable salad with watermelon beets and pecans? Sample the garlic aioli fries and the simply prepared rainbow trout. Subtly integrated into the meal are RH table accessories. On your way out, pick up a coffee at the gleaming espresso bar. The psychology behind the space is a finely implemented instrument. The ability to uplift and transport you is so masterfully done, that you will forget you are in a retail space at all. Very crafty – nicely done.

LUMA STARS

Student Star: Stephanie Moreno



When asked where she was born, LUMA Star Stephanie Moreno replied, “Can we say I am from Earth?” This typifies Stephanie’s joyful, solid spirit, complete with a big twinkle in her eye. Actually born in Chicago and raised in Guayaquil, Ecuador, she is a Loyola junior imbued with a passion for the visual arts. “I am able to see what people usually do not,” she says, “and I believe that through film I can get through to more people, to help them see all the extraordinary things I see in the ordinary.”

Although diminutive in stature, Stephanie stands tall in her sense of responsibility, eagerness to assist, loving nature and ability to bring laughter to almost any situation. She has worked as a Gallery Manager at LUMA for “1 year, 3 months and 17 days” but apologizes for not counting the hours. Her philosophy minor classes – her favorites – help her address her many interests, “especially human behaviors and interactions...the way society, politics and the world work.”

Stephanie loves rugby, chocolate, and her two siblings Harry and Domenica, although not in that order. She also loves her job. “I have learned so much about art, history and life, from so many different and interesting people.”

She ended her interview questions with, “I am cooler than I sound.” We think she sounds — and is — an extremely cool addition to our family!

Docent Star: Dave Schanding



Dave Schanding became a LUMA docent in the fall of 2013. He was drawn to the museum as an alumnus of Loyola University Chicago (BS 1973, MA 1975) and because of his fascination with art history. Dave says, “While I worked in mental health and drug abuse treatment for my work career, I have been interested in how art ties in with its historical context.” Last year, he joined the Center for Life and Learning (CLL) at the nearby Fourth Presbyterian Church. CLL offers educational programs for persons over 60, including weekly art history classes. Wanting to return the favor for his positive experiences there, Dave has hosted several LUMA tours for his CLL classmates.

When not volunteering, Dave and his wife, Kathy, like to travel. Favorite destinations over the past few years have included Europe and Disney World. Their son, Kevin, has joined their European excursions while their daughter, Megan, has joined them in Disney World with her husband and two boys. “I like to try and do something worthwhile each day,” Dave says, “whether it’s taking a class, volunteering, reading, or studying something.” We think having Dave at LUMA has been mutually beneficial.

LUMA Spotlight: Peter LoGuidice

Q: Peter, as an architect here in Chicago with degrees from Tulane and Notre Dame, are you constantly looking and analyzing what works and doesn’t work in the buildings around you?

A: Yes, I am looking and analyzing all the time. The life cycle of a building and the built-environment should be considered in the context of usability and sustainability over generations. However, it’s a particular challenge to negotiate in a cultural atmosphere where disposability is increasingly becoming the norm. That being said, climate change is driving the discussion and will continue to do so should erratic trends in global environmental conditions continue.

Q: Since your firm, MGLM Architects, seems to take on diverse projects, is there one aspect of the built environment that you prefer to work on over another?

A: I enjoy the creative design opportunities often afforded with custom residential work. It’s quite rewarding to be able to design and witness the manifestation of a building or space that reflects the wishes and desires of a client. It’s fun (usually!) to assemble and understand the many layers necessary to create a building as well. Working on various project types is rejuvenating as the design and construction processes are quite different from one another. The fortuitous outcome is that these collective experiences inform and improve our approach to the design process.

Q: The design process is an interesting one to me, perhaps more so than the creative process of an artist because you have the client to work with or the larger issue of function (I think they call it the “program”) as compared to making a work of art for yourself. I’ve always considered architecture to be a Gesamtkuntzwerk — all creatively encompassing. How often are you frustrated because you can’t always realize in the design process what you envision for the client. Sometimes wouldn’t you just love to have carte blanche?

A: Yes, I love carte blanche projects! Those types are few and far between, however. There are times I wish we could realize the design we envision for a client from a particular perspective but are not able to do so. Then

again, very often we are fortunate to find ourselves in those circumstances. The input from our clients inspires us to create unique architecture. The process of designing and constructing a building typically takes a substantial team of people, even for small structures. Art is an object that can be appreciated and critiqued on its own, arguably, with minimal constraints. Architecture is an entity that is occupied and bears a responsibility to its users as well as the built environment. Architecture is accountable to a number of entities ranging from code compliance entities and government bodies that determine the fate of a building’s existence to trade skillsets and (finally!) client needs and wishes, to name a few. Programmatic/function requirements, sustainability, financial constraints, and beauty are all aspects that have to be considered. The negotiation of these factors in and of itself is an art.

Q: Do you draw? Can you imagine life without CAD (computer aided design). Would you, for example, take a sketch book along with you on a vacation?

A: Ironically, the daily reality of the profession does not allow much time for drawing. I need to make the time!



Yes, I often image life without CAD, but it is a tool that is necessary and valuable on many levels. CAD is wonderful for producing construction documents but can be detrimental to the design process if it is the primary instrument. Hand drawing and modeling skills are vitally important. I almost always take a sketchbook with me on vacation since I never know when I might feel compelled to draw. That being said, when on vacation I often feel compelled to unplug from architecture, so I can reboot and refresh!



Q: Why do you think that the principals of design are not stressed as part of a child's art education, when design and especially architecture is the most mitigating influence on our day to day existence?

A: Great question. The short answer: it's a matter of cultural values. Seemingly, education in the United States emphasizes studies in math, science, and technology. While these fields are undoubtedly important, there is a financial agenda that serves in the best interest of entities related to those fields. Consequently, arts education is negatively impacted. Every one of us interacts with architecture each day, in buildings and spaces that facilitate the majority of our society's activities. I suspect one of the reasons folks are not demanding more beautifully designed buildings is that we are, at this point in time, more invested in checking our Facebook status than engaging our built-environment. At a minimum, we can hope that the selfie-fanatics will at some point demand more beautiful backdrops, and in turn, more beautiful architecture.

Q: Looking back at what made you select architecture as a profession (I think a calling, really) what sparked your interest in design?

A: There are a number of influences. I spent a significant amount of my childhood in and around construction sites. Though my dad is a physician, he is also an amateur architect of sorts, so I was often exposed to and participated in my family's various renovation, restoration, and new building projects. It all captivated my

attention. While I was drawing and constructing models, I was also learning about the pitfalls of improperly installed vapor barriers and skip sheathing roofs. There is a history of architects and contractors in my maternal family, including my uncle, which certainly influenced me. My grandfather, a glass blower, played a significant role as well. Last, but not least, much credit must be attributed to extensive Lego and Lincoln Log play time!

Q: Name for me if you will, one sacred space, one museum, and one public building that you hold in high esteem.

A: Sacred space: St. Mary Odigitria; Museum: The Cloisters; Public Building: Chicago Cultural Center

Q: You've been a board member at LUMA for two years, and part of our Facilities and Design committee. What is the one thing you would change about the interior architecture of LUMA if you could and we could.

A: Absorbing the first floor retail space at the corner of East Pearson Street and East Tower Court will radically elevate the presence and accessibility of LUMA to the North Michigan Avenue neighborhood. LUMA's location is fabulous and should be easily identifiable to the entire city. I also think incorporating a primary vertical circulation (a stair) to orient and tie together the museum's multiple levels would be beneficial to the visitor experience and enhance programmatic use.

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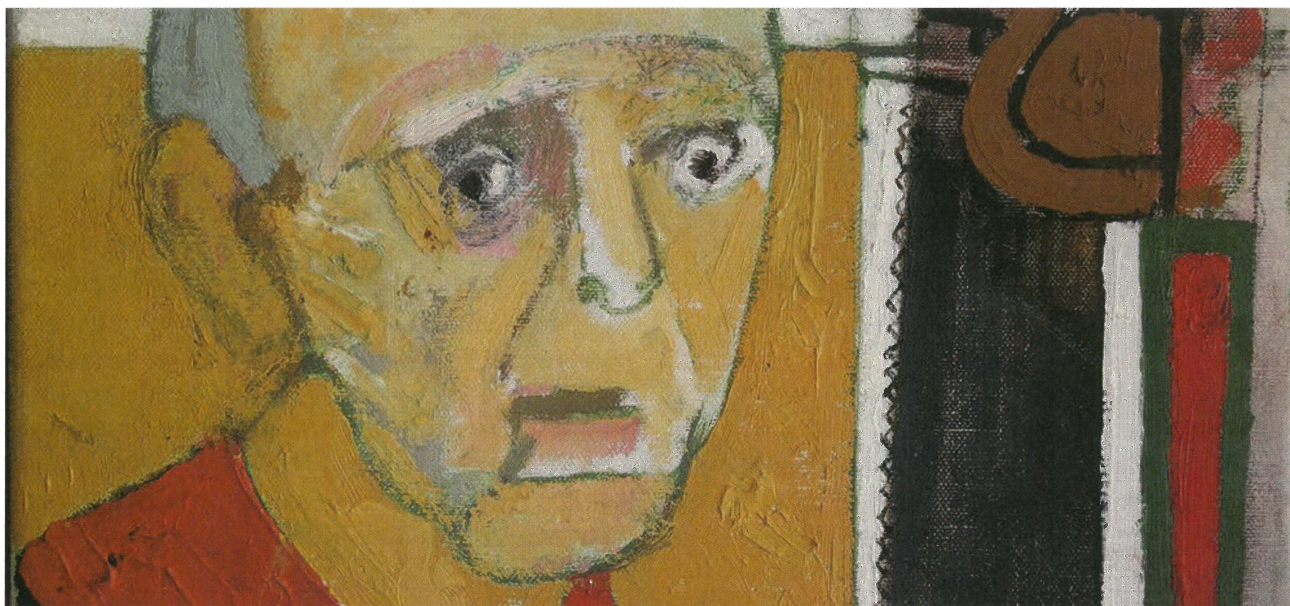
Lundbeck is generously sponsoring *William Utermohlen: A Persistence of Memory*. See page 10.



LUMA

LOYOLA UNIVERSITY
MUSEUM of ART

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Chicago, IL 60611



Save the Date: Opening Reception *Spring Exhibitions*

Friday, February 19 • Reception: 5:30–7:30 p.m.
\$15 • Members, LUC, and all students: free