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LUMANARY

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



Spring at LUMA



Spring at LUMA

Gregory Beals: They Arrived Last Night

Her Story, My Dreams: The Images of Della Wells

Tonika Lewis Johnson: Everyday Englewood

February 6–June 2, 2018



Cover: Gregory Beals, *Ali, Za'atari Refugee Camp, Jordan*, November 2013. Inside Cover Left: Della Wells, *Preach Sister Preach*, 2015, Collage, Collection of Carole Grgich, Image courtesy of Portrait Society Gallery. Inside Cover Right (clockwise from top right): Tonika Johnson, *Grow Radiant*, Englewood, 2016; Tonika Johnson, *Lil' Willie*, 61st & Racine St., 2016; Tonika Johnson, *Brighter at Night*, 2015; Tonika Johnson, *Love Suite*, Family Lounge, 69th & Racine, 2016; Tonika Johnson, *Sunday Rituals*, 79th & Loomis, 2016.

Message from the Curator



Dear Members and Friends:

In 2017 LUMA celebrated the tenth anniversary of our annual holiday exhibition, *Art and Faith of the Creche: The Collection of James and Emilia Govan*. We thank James Govan for his ongoing support and look forward to continuing this seasonal tradition for many years to come. In the last year, LUMA focused on developing interdisciplinary exhibitions and initiatives in conjunction with Loyola students and faculty across the curriculum. Last spring we collaborated with Professor Catherine Nichols and the Department of Anthropology for the exhibition *Wayang: The Art of Indonesian Puppetry*. This past fall, LUMA partnered with Loyola's Gannon Center for Women and Leadership and the French department in bringing featured artists Michelle Murphy and Susan Aurinko to present their work at the Lake Shore Campus. We also collaborated with the dance department on three in-gallery performances featuring students and a solo recital performed by Sandra Kaufmann, Director of the Dance program at Loyola University Chicago.

In addition to numerous university collaborations, LUMA offered a rigorous series of public programs including gallery talks, "artist in conversation" lectures, panel discussions, as well as a range of art workshops. For several of these programs we partnered with area organizations such as the National Public Housing Museum, the Poetry Foundation, and Filter Photo Festival. Invited guest speakers included: former Curator of Photography at the Art Institute David Travis, University of Chicago Professor Françoise Meltzer, Gallerist Catherine Edelman, and Art Institute Curator Jonathan Tavares.

LUMA's rotating exhibitions and related programs are designed to represent diverse perspectives, stimulate critical thought, encourage public discourse, foster community engagement, and illuminate the spirit. Many of our exhibitions in 2017 drew attention to social justice issues. For example, Jeffrey Wolin's *Pigeon Hill: Then and Now* exhibition poignantly illustrated the perpetuation of systemic poverty in rural America. In 2018 LUMA continues to explore pressing issues, such as the global refugee crisis in Gregory Beals' photography exhibition *They Arrived Last Night*.

LUMA is also dedicated to continue showcasing the work of emerging local artists. This spring, LUMA is featuring Chicago Magazine's 2017 Chicagoan of the Year, Tonika Johnson. Johnson's photographs, celebrating everyday life

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Della Wells, *If They Peer In My House Matisse*, 2017, Collage, Image courtesy of Portrait Society Gallery.

in Englewood, provide a stark contrast to the media coverage of poverty and crime in this Chicago neighborhood. LUMA will also feature the colorful collages, drawings, and dolls of Milwaukee self-taught artist Della Wells. Wells' multidimensional work reflects personal narratives, political struggles, and contemporary issues of race and gender. LUMA will be partnering with Intuit: The Center for Intuitive and Outsider Art on corresponding programs connected to this exhibition. Inspired by *Her Story, My Dreams: The Images of Della Wells*, LUMA has collaborated with SkyART to display an array of work created by K-12 students on view in the Jean Mormon Unsworth Art Expressways Gallery.

For the first time this spring, LUMA will feature the work of Loyola fine arts seniors and Arrupe college students in Gallery 205, our new lab exhibition space. We are thrilled to provide a dedicated space to showcase student and faculty art and

collaborative projects connecting Loyola University to Chicago artists and community organizations. To make our exhibitions accessible to the Chicago community, we are pleased to offer free admission to the museum starting on January 7th, 2018. We hope you find the exhibitions and programs we have planned for 2018 stimulating and inspiring (please see our Calendar of Events on page 5 for a full list of spring programs). In closing, I would like to extend a heartfelt thank you to Kat Beaulieu, Matthew Groves, Marilyn Dunn, Bob Roemer, Matt Dattilo, and Barbara Weeks for their time and generosity over the past year. All of us at LUMA thank you for your continued support and look forward to seeing you soon!

Sincerely,

Natasha Ritsma
Natasha Ritsma, PhD
Curator

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



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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. Visit LUC.edu/luma for current hours.

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Calendar of Events

All events take place at LUMA, 820 N. Michigan Avenue, unless otherwise noted.
RSVP to luma@luc.edu or 312.915.7630. For a continuously updated list of programs please visit luc.edu/luma.

Spring Exhibitions Opening Reception

Friday, February 9, 2018 • 5:30–7:30 p.m.

Free to the public

Join LUMA members and staff to celebrate the opening of three spring exhibitions: *Gregory Beals: They Arrived Last Night*; *Her Story, My Dreams: The Images of Della Wells*; and *Tonika Lewis Johnson: Everyday Englewood*. All three featured artists will be in attendance.

Gallery Talk: Gregory Beals

Saturday, February 10, 2018 • 1:00–3:00 p.m.

Free to the public

Join photographer Gregory Beals as he leads a tour of his exhibition *They Arrived Last Night*. Beals will discuss his photographs documenting the global refugee crisis and his work with the United Nations Refugee Agency (UNHCR).

Poetry and Photography: Brooks, Betts and Johnson

Tuesday, February 27, 2018 • 5:30–7:00 p.m.

Free to the public

In collaboration with the Poetry Foundation, LUMA will present an evening of poetry and art featuring a short film screening, a poetry reading, and an artist talk. We will screen renowned activist and photographer Roy Lewis' short film, *Ridin and Stridin, Reachin and Teachin*, portraying a day in the Life of Gwendolyn Brooks, followed by poems by Tara Betts, and a presentation by featured artist Tonika Johnson.

Workshop: Della Wells

Saturday, March 3, 2018 • 10:00am-1:00pm

\$25/\$20 Intuit & LUMA Members

In partnership with Loyola University Museum of Art in conjunction with its exhibition *Her Story, My Dreams: The Images of Della Wells*, Intuit: The Center for Intuitive and Outsider Art is proud to welcome self-taught Milwaukee-based artist Della Wells for a collage workshop. Driven by personal narratives, political struggles, and imaginary stories, Wells' colorful collage works reflect her interest in African American history, gender studies, and theology. In this make-and-take workshop, Wells will facilitate a hands-on session in an informal creative setting with instruction on process, materials, and techniques. All supplies included, though attendees are encouraged to bring papers, remnants, or other pieces they would like to incorporate into their collage. Light refreshments will be provided. Advance registration



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

required. This workshop will be held at Intuit: The Center for Intuitive and Outsider Art, 756 N. Milwaukee Ave, Chicago, IL 60642 (www.art.org)

Gallery Talk: Della Wells

Saturday, March 3, 2018 • 3:00-4:00pm

Free to the public

Following the workshop at Intuit, artist Della Wells will lead a gallery talk at LUMA. During this talk, the artist will share stories that inspired her collages, drawings, and hand-made dolls on view in *Her Story, My Dreams: The Images of Della Wells*.

Arrupe Opening Reception

Tuesday, March 13, 2018 • 6:00–7:00 p.m.

Free to the public

Celebrate the work of Arrupe College students at the opening reception for *See In/Speak Out*, on view in Gallery 205. This exhibition is organized in collaboration with Susannah Kite Strang, Arrupe College.

Artist in Conversation:

Tonika Johnson and Amanda Williams

Tuesday, March 20, 2018 • 6:00–7:00 p.m.

Free to the public

In a conversation hosted by Chicago artist Amanda Williams, Tonika Johnson will discuss her exhibition *Everyday Englewood*. Johnson and Williams both address black communities and changing Chicago neighborhoods in their work.

Artist in Conversation:

Della Wells and Debra Brehmer

Tuesday, April 10, 2018 • 6:00–7:00 p.m.

Free to the public

Join featured artist Della Wells and Milwaukee gallery owner Debra Brehmer for a conversation about Della Wells' work on view in *Her Story, My Dreams: The Images of Della Wells*. Brehmer owns and operates Portrait Society Gallery in Milwaukee.

Loyola Fine Arts Senior Exhibition Opening

Saturday, April 21, 2018 • 1:00–3:00 p.m.

Free to the Public

Celebrate the opening of the Loyola Fine Arts Senior Exhibition on view in Gallery 205.

Current Exhibitions



Gilded Glory: European Treasures from the Martin D'Arcy, S.J. Collection

Permanently on view

On view year-round, LUMA's permanent D'Arcy galleries showcase one of the finest collections of medieval, Renaissance, and Baroque art in the Midwest. Explore over five centuries of sacred and secular European life through painting, sculpture, furniture, ivory, and metalwork.



Gregory Beals: They Arrived Last Night

February 6, 2018–June 2, 2018

Artist, journalist, and humanitarian, Gregory Beals has focused on documenting the global refugee crisis over the course of the last eight years. *They Arrived Last Night* is a collection of photographs that sheds light on the refugee experience, capturing both the relief of escaping an untenable situation and the fear of an uncertain future. Beals' images poignantly convey the multitude of experiences and emotions that come from living in a liminal state. Some portraits capture mourning and fear, while others illustrate unexpected stories of hope, resilience, and joy. Beals has worked with the United Nations Refugee Agency (UNHCR), the UN Office for the Coordination of Humanitarian Affairs, and was a correspondent for *Newsweek Magazine*.



Her Story, My Dreams: The Images of Della Wells

February 6, 2018–June 2, 2018

Self-taught Milwaukee artist Della Wells is a visual storyteller. Fascinated by myths and fairy tales with hidden meanings, Wells creates layered images from found objects. *Her Story, My Dreams* showcases a selection of Wells' colorful assemblages, drawings, and hand-made dolls inspired by personal narratives, political struggles, and imaginary tales. Combining her interest in African American history, gender studies, and theology, Wells employs potent symbolism to give voice to contemporary issues of race and gender.



Tonika Lewis Johnson: Everyday Englewood

February 6, 2018–June 2, 2018

In selected work from her two previous Englewood-based photo projects, Tonika Lewis Johnson tenderly challenges the sensationalized, damage-centered narrative of the Chicago South Side neighborhood in which she was raised. Her images celebrate the resilience of urban Black culture in Englewood by portraying levity, triumph, joy and normalcy in the lives of regular people; the people we pass on the street, sit next to on the bus, and see in the grocery store.

Images top to bottom: Wenzel Jamnitzer, Collector's Chest, ca. 1570, German (Nuremberg), silver gilt, ebony, lapis lazuli, feldspar, bloodstone, amethyst, quartz, and cold enamel, Loyola University Museum of Art, Martin D'Arcy, S.J. Collection, gift of the Abbie Norman Prince Trust, the Frederick Henry Prince Trust, and the Friends of the Martin D'Arcy Gallery, 1978-09; Gregory Beals, *Sisters*, Za'atari Camp, Jordan, October 2013; Della Wells, *We are Not America's Wallflower and We March Proudly to the Dance*, 2017, Collage, Image courtesy of Portrait Society Gallery; Tonika Johnson, *Her Name is Yoshi*, 2015.

Upcoming Exhibitions



Second Annual Arrupe Visual Arts Exhibition: See In/Speak Out

Opens March 13, 2018

View work from Arrupe College students, curated by Susannah Kite Strang, Arrupe College.

Loyola Fine Arts Senior Exhibition

Opens April 21, 2018

View work created by Loyola art students as part of the fine arts senior capstone.



Following the Box

July 3, 2018–October 13, 2018

An estate-sale find of a shoebox filled with old photographs and negatives made in India in 1945 leads a Chicago couple halfway around the world. As they "follow the box" to try and unravel the mystery behind who took these compelling photos and for what purpose, they gather together contemporary Indian artists who each draw inspiration from these images and create new artworks in response. The resulting exhibit is a cross-cultural exploration of the power of art to reveal our different cultures and ourselves over time and space. At a time when different points of view are often feared, *Following the Box* celebrates those differences.



Folded Map

July 3, 2018–October 13, 2018

Tonika Johnson's current photography project maps Chicago's racial and class segregation through a visual investigation of geography, territory, its relationships to the people who inhabit these neighborhoods and the historical economic forces that have shaped them.



Art and Faith of the Crèche: The Collection of James and Emilia Govan

November 13, 2018–January 5, 2019

This perennial favorite returns. The story of Mary, Joseph and Jesus has great appeal throughout the world. See how artists across the globe depict the Nativity with clothes, architecture, and figures from their native lands.

Images top to bottom: Sunandini Banerjee, *Untitled*, Digital collage printed on archival paper; Tonika Johnson, *6900 N. Ashland*, from *Folded Map*, 2017; *Poland (Krakow)*, 2008, Miroslav Dziwisz, Cardboard, paper, foil, beads, and metal chain, The James and Emilia Govan Crèche Collection, 2009-07-25.

Interview with the Artist: Gregory Beals

By Nathan Ellstrand

Gregory Beals, a journalist and humanitarian, has worked for over ten years in conflict zones around the world. Originally a writer for publications such as *Newsweek* and the *New York Daily News*, Beals also worked for the International Rescue Committee, the United Nations Office for the Coordination of Humanitarian Affairs, and the United Nations Refugee Agency. *They Arrived Last Night*, Beals's current exhibition at LUMA, focuses on the lives of individuals caught in the global refugee crisis that affects over sixty-five million people.

Gregory Beal's exhibition *They Arrived Last Night* will be on view in LUMA's Works on Paper Gallery until June 2, 2018.



How did you get into this project? What drew you into it in the first place?

What really drew me to it was years and years of being exposed to the narratives of people who were forcibly displaced in various parts of the world. What I began to see in the images was there were stories in people's gazes. A lot of my work was portraiture at the time. It began to frame the way I was seeing these people. Refugees live in fear of war, of reprisal, of their future, and of a vast and uncertain present. They are not only victims, but also people trying to find a home in a way that is valiant and heroic. They have a sense of humor, take great care of their dignity, communicate with others and with me in a way that was profoundly human, and of course they are survivors.

Were there commonalities of the narratives of the refugees that you spoke to?

Yes, there were many commonalities. One is what I call the geography of fear. Refugees are moving across the border, which represents a very scary place. The second is the notion of dislocation. Refugees are people who have suffered great loss. The third is the quest of home. Everyone who is a refugee is attempting to recreate a sense of home.

In your work, how have you approached political and contested subject matter such as this?

I am really interested in documenting invisibility, the way that refugees are not seen, rather than a critical moment. At the end of the day they are not refugees, but actual people. There is something about that invisibility that is very hard to get at in this present political discourse. We are looking at least sixty-five million people who are displaced worldwide for one reason or another. Before

they are dislocated, they are diverse in terms character as any one of us in the city of Chicago, or the United States for that matter.

Have you seen perceptions of people being displaced change over time?

I think that there are larger discourses around refuge, flight, and migration that have dominated and challenged different societies. If we look at the mass migration of asylum-seekers, especially in 2014, 2015 and 2016, there was an initial societal acceptance. What took place in Europe was that state institutions had a difficult time dealing with the large numbers of new arrivals. We saw an unprecedented movement of people assisting refugees, but we also saw another group of people who thought that the state institutions were crumbling and that refugees were presenting a threat. In the US we see a similar similarities. There are caring people trying to welcome refugees into their homes. At the same time, there is a lot of fear. In many ways, perhaps this exhibition is trying to demystify perceptions of refugees. These are human beings. These are people that have gone through a great deal. Let's begin to pierce that veil, so to speak, in order to understand how refugees have been rendered invisible by political discourse, by social discourse, and by history. Then begin to step back and say, "Who are you?" Let's begin to have a dialogue. I hope this exhibition will show the humanity, souls, and circumstances of these refugees.

What do you think your responsibility is as an artist with this kind of subject matter?

It's to do my very best to relay what I've seen and felt, both as ideas, but also as images that convey an experience.

How did you decide on the exhibition title, "They Arrived Last Night?"

I spent a great deal of time speaking with people who literally had arrived last night. Sudanese who crossed the border into South Sudan. An Ethiopian woman in Calais who arrived and wanted to make the crossing into England. Syrians who crossed into Jordan. The list is extensive. There was always an openness about them, especially in that moment of arrival. That moment of feeling safe from an immediate past, but also extremely unsure of the future, was a concept I felt obligated to explore.

Image details left to right: Gregory Beals, *Fatimah and Children*, Idomeni, Greece, March 2016; Gregory Beals, *Untitled*, Za'atari Camp, Jordan, November 2013.

The SkyWAY: Visual Arts on the South Side

by Kris Casey, SkyART

Inspired by the collages of Della Wells, work from SkyART students will be on view in the Jean Morman Unsworth Art Expressways Gallery beginning February 6, 2018.

SkyART has been providing free visual art programs to young people since 2001. With art at the center of everything we do, SkyART provides free, safe, open spaces where participants are empowered and connections are made. SkyART operates in areas of Chicago where there are very few other cultural opportunities, much less ones that are free, consistent, and of such defining quality as those we provide. Since its founding, SkyART has been the only program of its kind on the Southeast Side, and it has the distinction of being the only free and openly accessible visual arts program in the entire city serving youth ages 7-24. In addition to contributing to the cultural life of multiple underserved neighborhoods, the SkyART Studios facility in South Chicago is an important social hub in a place where there is a dearth of meaningful opportunities for community engagement.



SkyART programs fall into three categories: Studio, School, and Community. Studio Programs take place at the SkyART Studios and are defined by a new approach piloted this fall called the SkyWAY. The SkyWAY is a shift in perspective away from “art education” and toward *art making as an inherently educational experience*. With guidance from Teaching Artists, students are encouraged to explore their creative potential independently, learning about artistic concepts, techniques, and materials in a multi-age

environment at their own pace. In addition to our after-school programs during the week, this approach defines our newest program, exclusively for teens. Project 3rd Space is an intensive program focused on teens ages 14-16 taking place at both SkyART Studios and in partnership with the Arts Incubator in Washington Park. This program is meant to be a crucial bridge between high school and meaningful post-secondary educational and career opportunities. School Programs take place in our network of partnering schools on Chicago’s South Side and include in-class Arts Integration delivered by SkyART Teaching Artists in partnership with classroom teachers, After-school classes, and workshops for parents and teachers. Community Programs take place at facilities that are coordinated by partnering organizations and range from 1-day workshops to multi-week art courses.

We believe that SkyART is a beacon of positive change. Through our programs, naturally we hope that our participants gain art ability and knowledge, but also critical and creative thinking skills, interpersonal and communication skills, social and emotional growth, academic improvement, community building, self-discipline, and so much more. Our ultimate goal is to transform the lives of young people – to not only “be there” for them, but to help them reach their limitless potential.

To learn more about our programs please visit us at www.skyart.org.



Images (left to right): Students making a collaborative painting during the SkyWAY; Students working on independent projects in the Drawing Studio, images courtesy of SkyART.

Loyola Student Art at Argo Tea

by Marie Hofer



This fall, LUMA student interns Amanda Malmstrom, Marie Hofer, and Katie Linder curated a selection of Loyola student art at the neighboring Argo Tea café on North Rush Street. This multimedia art show gave students an opportunity to not only exhibit their work, but also to sell it at a bustling Water Tower venue. On view from November until the end of February, this exhibition highlighted the diversity of technique, media, and subject matter at the heart of Loyola students’ creative practice. Photography, painting, and even fiber art delighted and welcomed visitors at the café.

The amount of submissions received was considerable and resulted in an outpouring of creativity from all majors. After the works were chosen and collected, the intern team began installation. LUMA student interns greatly valued the curatorial experience that this opportunity brought and loved working with talented student artists. Following the installation, Argo Tea café hosted an opening reception in honor of the student artists and in celebration of the exhibition.

At the opening reception, artist Shelby Foley reflected on the experience, saying: “I’m really glad that I got to be a part of LUMA’s exhibition; it’s a great way for me to showcase my work alongside fellow classmates and artists. It’s definitely something special seeing your work up at a public place for

everyone to see. This is the first time that has happened, so I’m stoked to have been selected!”

After the success of this first exhibition at Argo Tea café, preparations for the next curated show at Argo is under way. The second exhibition will relate to and compliment the work of photographer Tonika Johnson and her exhibition *Everyday Englewood*, which will be on view at LUMA in the spring. The exhibition will aim to capture the essence of Chicago’s neighborhoods in a way that is inventive and meaningful. LUMA is excited about this partnership with Argo Tea Café and the opportunity to connect art to the greater Chicago community.



Images (clockwise from left): Interns Katie Linder, Marie Hofer, and Amanda Malmstrom at Argo opening; Student artist Sophie Hecht; Student artist Lacey Kay McNeils.



Her Story, My Dreams: The Images of Della Wells

By Grace Iverson

Self-taught Milwaukee artist Della Wells is a visual storyteller. Fascinated by myths and fairy tales with hidden meanings, Wells creates layered images from found objects. Della Wells began her formal artistic career at the age of 42, but she has always led a creative life—as a girl, she wanted to become a writer and constantly imagined elaborate stories and characters. Her early interest in fairy tales, folklore, and twisted stories honed the storytelling skills apparent in her collages and drawings. Working in a rich tradition of African-American artists, Della Wells celebrates community and cultural identity with her positive and playful depictions of African-American women, families, and children.

Wells creates her collages from a plethora of found objects, paper, and cloth, combining them to give each symbol new meaning. She connects this practice of

transforming simple objects and recognizable symbols to her desire to lead her audience to look below the surface in everyday life. The physical fragments also relate to the idea of “making do,” both materially and culturally, building on marginalized histories. Simultaneously referencing moments in art history, American history, and African American history, Wells’ flat, colorful collages are reminiscent of the Harlem renaissance aesthetic of artists Romare Bearden and Jacob Lawrence. Among her many creative influences, Wells also identifies self-taught artists Sam Doyle and Howard Finster.

Wells’ interest in storytelling is rooted in her fascination with others’ recollection of their own lives. In constructing her detailed work from found objects, Wells takes inspiration from the lives of “discarded people,” or the stories that time might forget. As a young girl, Wells

was captivated by her family history. She remembers tales her mother, Alice, shared about her childhood in North Carolina, which she would later come to question upon discovering her mother was schizophrenic. Many of the pieces in *Her Story, My Dreams* reference this aspect of Wells’ childhood experience.

At times humorous and dream-like, the settings for Wells’ assemblages are imaginary spaces that waver between truth and fiction. Images of homes appear throughout Wells’ collages, referencing one’s spiritual house, mind, or psyche. Animals, recognizable characters, and lush settings appear in much of her highly narrative work. *Her Story, My Dreams* features recurring characters that symbolize specific concepts in Wells’ work. “Miss Anne,” for instance, is a personification of the cruel white mistress of the house from plantation-era slavery, a reminder of racism, violence, and exploitation. The “little colored girl” series features a young girl with an obscured face, who stands in for the experience of young African-American girls.

While each collage in *Her Story, My Dreams* contains numerous symbols and characters, a chicken appears in every piece. Wells cites a turning point in her childhood as the source of this symbol. As a child, her father had a routine of bringing treats home to her and her siblings on payday. One week, he brought home a chicken—Della and her siblings excitedly assumed the chicken would become their pet, but her mother, who grew up on a farm, had other ideas. As she watched her mother wring the chicken’s neck, Wells realized where the meat in a grocery store actually came from. She recalls this as her first moment of realizing that things had to die in order for others to live. The chicken, in her work, became a symbol of truth and hidden narratives that are glossed over in everyday life.

Women play a prominent role throughout Wells’ work as mothers, girls, sisters, and friends. Many of these female figures appear confident, defiant, and unflappable. During her studies of African religions, Wells learned of the *mambo* women, priestesses in the Haitian Voodoo



tradition. This spiritual tradition had a great influence on her work, and many of her depictions of powerful women represent spiritual guides and high priestesses.

In addition to working in collage, Wells uses drawing, painting, quilting, and doll-making to explore similar themes. Her dolls are particularly powerful representations of different characters, inspired by people both real and imaginary. The artist remembers the moment she received her first black doll, a present from her aunt Doretha. Each of Wells’ hand-sewn and hand-painted pillow dolls has its own back story.

By combining her personal experiences with folklore and fairy tales, Wells illustrates the struggle of exploring the inner-self and forming community. Her recent work navigates the complexities of modern African-American womanhood. Interweaving the personal and political, Wells’ art responds to contemporary movements of dissent and political consciousness.

An activist-artist, Tonika Lewis Johnson aims to give visual representation to her community and challenge negative stereotypes through her photography. Johnson's exhibit, *Everyday Englewood*, features photographs curated from her two Englewood-based collections, *From the INside* and *Everyday Rituals*. Johnson carefully captures images that illustrated the reality of her Chicago neighborhood with normalcy, beauty, and dignity. This exhibition highlights the diverse lives of regular people to display the joy that is present in Johnson's Englewood community.

Johnson began taking pictures during her freshman year of high school as part of a writing program. Combining her passion for photography and writing, Johnson then earned her bachelor's degree in print journalism with a photojournalism minor from Columbia College Chicago. After starting a family, Johnson picked up her camera again in 2007 and started capturing her neighborhood. During this time, she co-founded the Resident Association of Greater Englewood (RAGE) to create a real and positive impact in the lives of others. Her involvement with the organization prompted a greater level of engagement with her community. Between documenting community and RAGE events, Johnson found that these photographs allowed her community members to see images of themselves in an artistic light, a portrayal that they had never seen before. These realizations pushed Johnson to want to do more, and throughout 2014 and 2015, she continued to document how she sees her community in the hope of connecting with the larger community of African American residents in Chicago.



The 2016 presidential election marks a turning point in Johnson's artistic career. She describes the political rhetoric of the Trump campaign, often negatively directed at Chicago communities like Englewood, as the issue



that made her decide to start using her photography "to illustrate and elevate social issues." Feeling that her community was being bullied and cast in a damaging light, Johnson decided to show photos of her community to a wider audience. She saw her photos as evidence that countered negative election rhetoric. In 2017, Johnson successfully applied for the Department of Cultural Affairs and Special Events' Individual Artist Program Grant. With the funds she received, she created a collection of her photographs, titled *From the INside*. She exhibited them at the First Annual Englewood Art Fair in October 2016, where she was honored as the featured artist. Johnson also produced a couple hundred smaller prints to give to Englewood residents. This experience was the catalyst that launched Johnson fully into the role of an exhibiting artist. Johnson saw that exhibitions allowed people to connect with her work, as well as engage with social issues. She also describes the Englewood Art Fair exhibition as driving home the sad truth that her "community was not used to seeing reflections of themselves as art or beauty," a truth she is now determined to change.

Everyday Englewood asks the viewer to question norms of representation and to think about the damaging impact perceptions can have on Chicago communities. Johnson hopes that by illustrating the similarities between her community and others, these images can counteract negative portrayals. Additionally, Johnson sees the museum space as a platform on which to elevate representations of her community and validate Englewood's depiction as a "place of culture, not just a crime hub" and a location of African American artistic representation. Loyola University of Chicago's social justice mission compliments the message of her work thus Johnson feels LUMA is the perfect museum to present her vision of Englewood to a wider audience.

Tonika Lewis Johnson: Everyday Englewood

By Katie Linder

Winter in Review



1.

1. Featured crèche artist Carlos Orozco mingles with LUMA docents
2. Art Institute Curator Jonathan Tavares speaks about the D'Arcy collection
3. Artist and friend of the museum Jean Morman Unsworth with one of her crèches on display
4. Featured crèche artist Carlos Orozco with his Oaxacan crèche
5. Guests enjoy the opening reception of *Art and Faith of the Crèche*



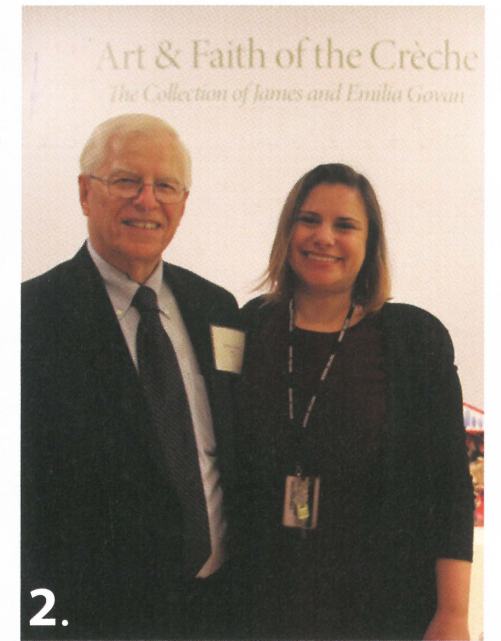
2.



3.



1.



2.



3.



4.



5.

2017 Crèche of the Year

1. Participants create buttons at the Signs of Resistance workshop
2. Curator Natasha Ritsma with crèche collector James Govan
- 3-4. Guests display their recycled Nativity scenes at the "Craft of the Crèche" workshop
5. Barbara and Don Kopec, sponsors of the 2017 Crèche of the Year, pose with their sons



4.



5.

Gallery 205 Spotlight

ARRUPE COLLEGE VISUAL ARTS EXHIBITION

By Susannah Kite Strang, Arrupe College

When I joined the faculty of Loyola's Arrupe College in the summer of 2016, one of my goals was to organize student art shows along with the introduction of our first studio class, anticipated for 2018. I am happy to say that next Fall we will have a dedicated art space, and for the first time offer 2D Foundation Studio along with Art and Visual Culture and Western Art History. I was shortsighted to think, however, that the exhibition of student artwork would need a pre-existing class to get off the ground; Arrupe students had already coordinated their own pop-up show the previous year, and continue to be enthusiastic for more opportunities!

Currently our student-led organization The Artistic Society for Cultural Diversity is a force for ongoing art-making at Arrupe. Many of the founding members of that group also participated in our First Annual Arrupe Visual Arts Exhibition last year, a one-night showcase open to all. For some students it was a chance to broaden their audience for creative work that was part of an academic project. For others, it was an opportunity to share their independent visions and talents through a wide variety of media. The combined result was complex, visually compelling, and joyful.

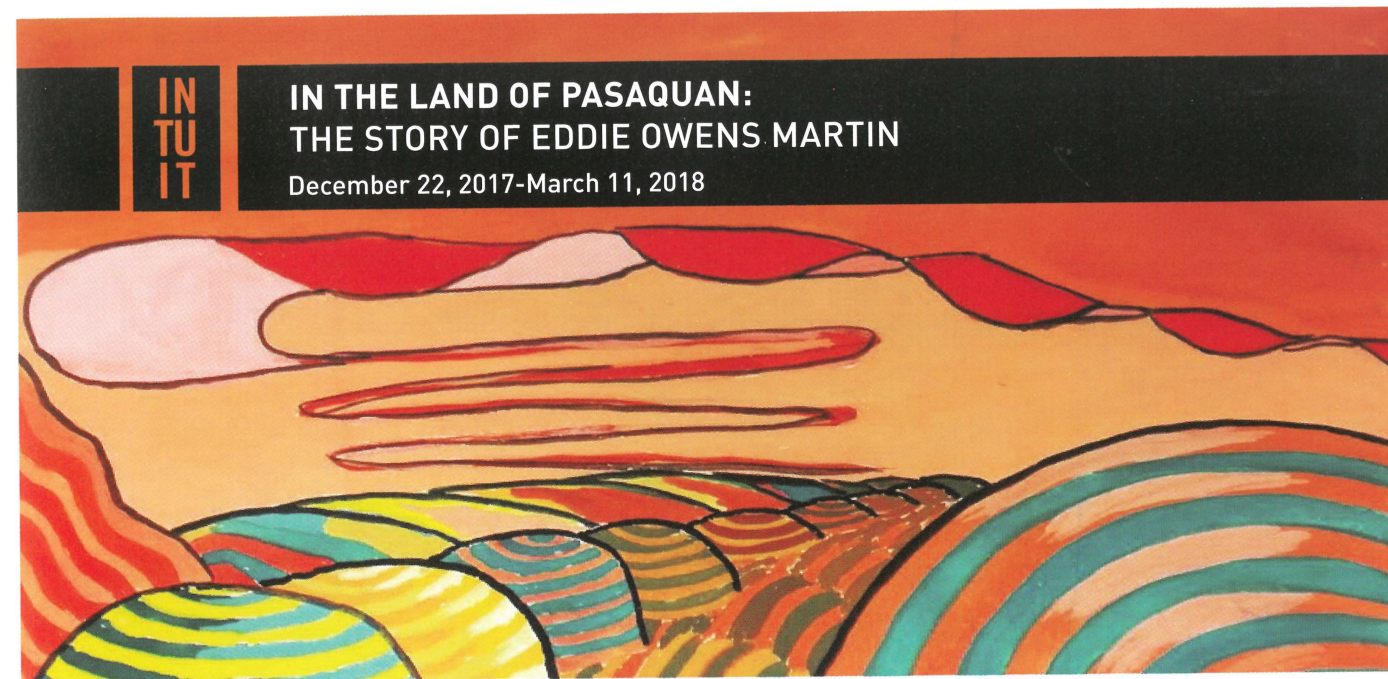
This year to our delight, LUMA will host the Second Annual Arrupe Visual Arts Exhibition: *See In/Speak Out*, in March. LUMA's curator Natasha Ritsma has been a dedicated supporter of Arrupe's programs and students, and has truly made LUMA into a welcoming cultural space. When our exhibition opens I hope the wider campus community and other friends of LUMA will join us to enjoy and celebrate the diverse and compelling ways Arrupe students employ the visual arts to relax and look inward, or speak out about the world around them.



LOYOLA FINE ARTS SENIOR EXHIBITION



This April, The Loyola University Museum of Art will host 'Senior Exhibition,' the conclusion of the capstone experience for Fine Arts majors. This annual event is typically hosted in the Ralph Arnold Gallery on Loyola's Lake Shore Campus, and incorporates the work of both Studio Arts and Visual Communications Majors. For the first time, Spring 2018 partners Studio Arts students with LUMA staff, and Fine Arts faculty, on an original satellite exhibition downtown. The work will encompass a variety of two and three dimensional media (Drawing, Painting & Printmaking, Ceramics & Sculpture, and Photography), and will embody the diversity of historical, cultural, and conceptual approaches to art making.



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Sun noon–5 p.m.

In the Land of Pasaquan: The Story of Eddie Owens Martin originated from the LaGrange Art Museum, and is made available by the courtesy of Columbus State University, Columbus State University Foundation, Inc., Pasaquan in Buena Vista, Georgia, and through a gift by the Kohler Foundation, Inc. Curated by Fred C. Fussell.

Image: Eddie Owens Martin/St. EOM (American, 1908-1986). Untitled (detail), n.d. Gouache on paper, 11.75 x 16 in. Image courtesy of LaGrange Art Museum

THANK YOU TO OUR SPONSORS

In appreciation of all who made the 2017 *Art and Faith of the Crèche* exhibition a success.



Kat Beaulieu, Jim Peterson, and family with featured crèche artist Carlos Orozco.

Kat Beaulieu
Adelaide Bialek
Joanne Celewycz
Bernard Dobroski
Scott Drawe
Kate Felice
William Gay
Thomas Germino
Nancy Gerstad
Marsha Goldstein
Virginia Hogan
Barbara Kopec
Phillip Kowalski
Ellen Landgraf

Iris Maiter
Mary McDermott
William McGuire
Eileen Murray
Philip O'Connor
Barbara Rieckhoff
Sheila Rock
Robert Roemer
Joyce Saxon
Dave Schanding
June Simonian
Celeste Sullivan
Gerald Talen
Debra Yates

LUMA Stars

STUDENT STARS



Makeba Tsibu has worked as a Gallery Manager at LUMA since October of her freshman year. Her favorite part about working at the museum is learning about the history of different works of art in the museum's permanent collection as well as in the rotating exhibitions. As a Loyola student, Makeba plans on pursuing a degree in Communications and hopes to work in the advertising industry in the future. In her free time, Makeba enjoys creating and learning about music, art, and cartooning.

Katie Linder served as a Curatorial and Collections intern at LUMA during the fall 2017 semester. A recent graduate of Loyola's Art History program, she hopes to combine her passion for history, art, and museums through a career in art conservation. She loves both studying and creating art, especially painting and ceramics. In her free time, Katie enjoys traveling, reading, and spending time with family and friends.



DOCENT STAR



Barbara Kopec graduated from Mundelein College in Russian and worked in the Slavic Languages Department at the University of Illinois, before spending the bulk of her career as a stay at home mom to four boys, and serving as a volunteer lactation consultant with La Leche League. But she always had an interest in art history, and jumped at the opportunity to enter a docent class at LUMA about 10 years ago. Following docent training and inspiring curator-led lectures, she was totally captivated by the richness and depth of the D'Arcy collection. This led eventually to a Masters of Liberal Studies degree with a Concentration in Medieval Art History at Lake Forest College this past year. Her graduate studies led to papers focused around several sacred objects in the D'Arcy. She has found her volunteer work to be the most appealing aspect of her time at LUMA, and looks forward to a lengthy stay in this position. She appreciates good music from the classics to the Great American Songbook, rock and the blues. She also spends a great deal of time traveling with her husband from one coast to the other to visit her out-of-town sons and especially delights in spending copious amounts of time with her four granddaughters in Pennsylvania.

FREE ADMISSION

Starting on January 8, 2018

We are thrilled to announce that LUMA will offer free admission to the museum this spring!



March 1–
May 20

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Winslow Homer, *Early Morning after a Storm at Sea*, (detail) 1900–03. Oil on canvas. The Cleveland Museum of Art, Gift of J. H. Wade 1924.195. © The Cleveland Museum of Art

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Save the Date: Spring Opening Reception

FRIDAY, FEBRUARY 9, 2018 • 5:30 P.M.-7:30 P.M.

Image (detail): Della Wells, *Thelma and Her Sister's Ride to Freedom*, 2017, Collage, Image courtesy of Portrait Society Gallery.