

SUMMER 2015

THE

ISSUE 25

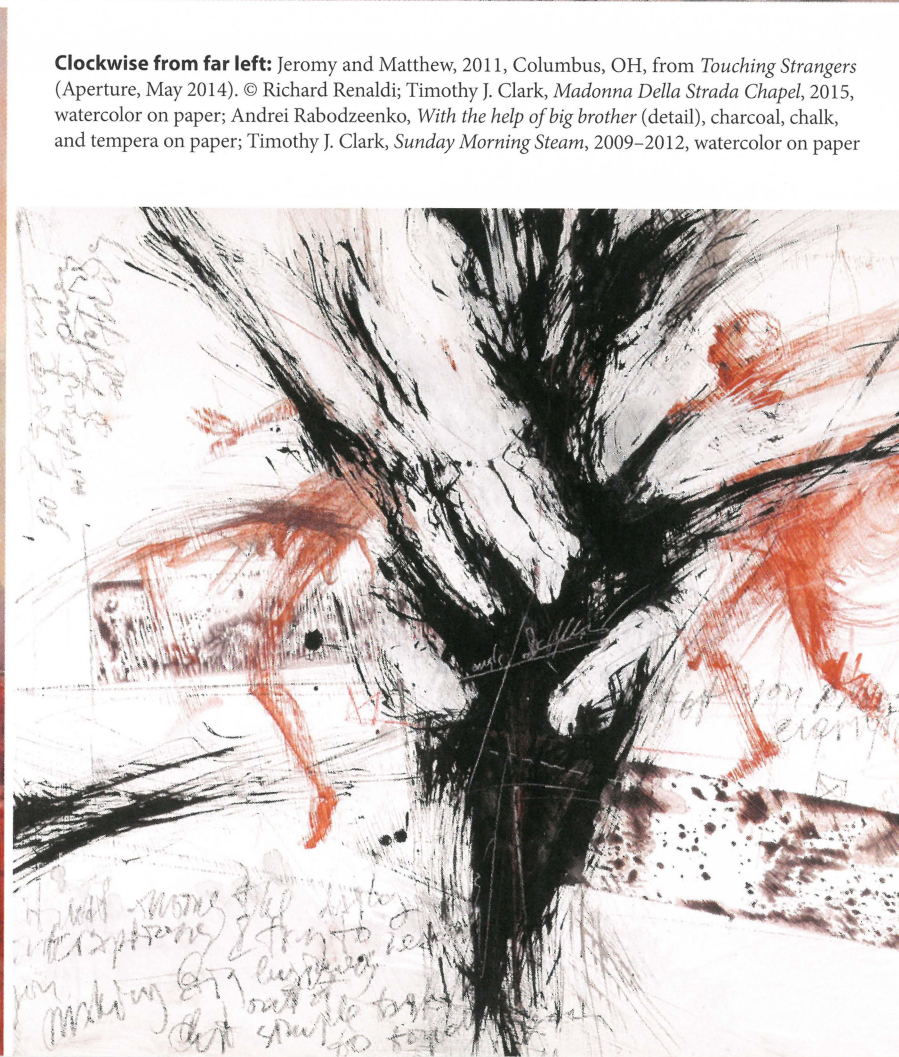
LUMANARY

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



Summer at LUMA

On View: Photography, Watercolor, and Graphic Works



Clockwise from far left: Jeromy and Matthew, 2011, Columbus, OH, from *Touching Strangers* (Aperture, May 2014). © Richard Renaldi; Timothy J. Clark, *Madonna Della Strada Chapel*, 2015, watercolor on paper; Andrei Rabodzeenko, *With the help of big brother* (detail), charcoal, chalk, and tempera on paper; Timothy J. Clark, *Sunday Morning Steam*, 2009–2012, watercolor on paper

SUMMER

Touching Strangers
Richard Renaldi

In the Presence of Sacred Light
The Master Watercolors of Timothy J. Clark

Technotropic Romance
Andrei Rabodzeenko

May 23–August 2, 2015

Message from the Director



Dear LUMA Members:

Too often we look at strangers as different—not of the same background, race, or socio-economic status—and think that because these individuals appear to be so unlike us, we can have nothing in common. Yet, it is when we are put in close proximity to one another that we discover just how much we actually share.

Since 2007, Richard Renaldi has been working on a series of photographs that involve approaching complete strangers and asking them to physically interact with one another while posing for a portrait. Working on the street with a large format, 8-by-10-inch view camera, Renaldi encounters the subjects for his photographs in towns and cities across the United States. He poses strangers in intimate ways—ways that people are usually taught to reserve for their close friends and loved ones. Renaldi creates spontaneous and fleeting relationships between strangers for the camera, often pushing his subjects beyond their comfort levels. These relationships may only last for the moment the shutter is released, but the resulting photographs are moving and provocative. They raise profound questions about the possibilities for positive human connection in a diverse society.

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Cover details: Shalom and Jeff, 2013, Brooklyn, NY, from *Touching Strangers* (Aperture, May 2014). © Richard Renaldi.

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Image detail: Vincent and Charles, 2012, Los Angeles, CA from *Touching Strangers* (Aperture, May 2014). © Richard Renaldi.

The exhibition causes us to reflect on the power of human touch and face-to-face interaction—especially in an age in which digital communication are becoming the primary tool for social interaction. It also takes into consideration an important 1966 study by Edward Twitchell Hall, Jr., an American anthropologist and cross-cultural scholar. Hall examined different cultures' understanding of personal space and, in essence, answered the question, "Just how much space do we need around us when we interact with strangers and non-strangers?" I first read his book, *The Hidden Dimension*, at a time when I had traveled very little outside of the United States. Shortly thereafter, as I began to travel to Latin America and Europe, I realized that the 24" square rule—somewhat the standard in the United States as the appropriate distance in which we feel comfortable—is much less in other cultures. To illustrate this point, all we have to do is recollect our discomfort when standing in a crowded elevator or subway car. To have a stranger stand close enough to feel his or her breath is off-putting for most of us, yet perfectly acceptable if you live in the Middle East.

Touching Strangers is organized by the Aperture Foundation, a not-for-profit organization in New York that

aims to connect lovers of photography. LUMA presents *Touching Strangers* as part of the centennial celebrations for the university's School of Social Work. The school, the museum, the foundation, and the photographic project share the same goals: to connect with their clients, build trust, and improve and enrich lives.

Reading the reviews and publications on contemporary art can lead you to believe that artists today—to be relevant, cutting edge, or "of their time"—must be concerned with social commentary, social justice, technology, and new materials. We hear of artists who address a laundry list of societal concerns, leading us to believe that the art world in 2015 is a giant collage of subtexts.

But what about tradition, academic techniques, beauty, and an artist's skill in rendering the world as it is caught in the very moment—as we turn our heads, pause, and notice the light shifting? How many times have we stood by a window or outdoors and said to ourselves, "How beautiful?" Timothy J. Clark is an artist who captures light and discerns the subtleties of color—the very artistic issues that led 19th- and early 20th-century artists to revolutionize our perception of the world around us. In *Sacred Light*,

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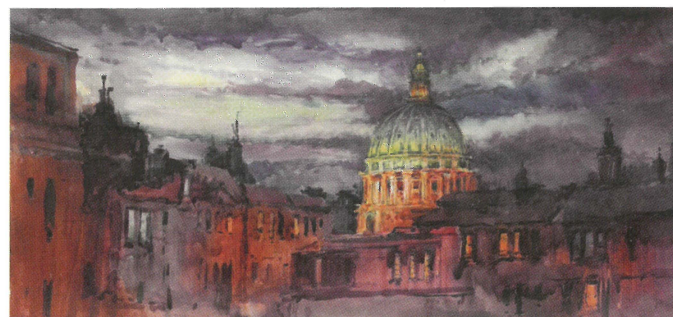
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Timothy J. Clark depicts a world illumined by the Divine. He invokes the sacred through the interplay—or counterplay—between light and shadows. Clark does not work on a sublime scale of the grand gesture or on the premise of the picturesque, but instead, concentrates on the small moment that causes us all to pause and see what is around us in the fullest sense.

Clark masters the difficult-to-control medium of watercolor, bringing us to understand natural light as elusive—such as in his remembered twilight scene of the Piazza del Popolo, seen from a terrace in Rome; or when walking into the Serra Chapel at the Mission of San Juan de Capistrano, California, to find shafts of light illuminating the altar. His domestic interiors become sacred when he asks us to become the artist entering a room—to find a figure, half revealed and mysterious, looking dreamy and ethereal. Clark identifies great American artists like John Singer Sargent, Winslow Homer, and Edward Hopper as having a great influence on his style. He also attributes to Franz Kline and Piet Mondrian the geometry that underlies his compositions. Clark explains, “I consider myself a figurative painter rather than a realist.” Personally, I view Clark’s work as an equation: reality or time + sacred light = a new reality.

Born in Southern California’s San Diego County—where the year-round yellow light is relentless and the sunsets start orange and fade to purple—Clark cannot help but be viewed in the context of the later 19th-century landscape artists such as Richard E. Miller, Edgar Payne, William Wendt, and—most especially—Grandville Redmond, of whose style Clark’s nocturnes are so redolent. Although Southern California served as Clark’s training ground for his understanding of light, he has taken his eye around the world. Using the same analytics he learned as a young painter, he continues to break down any given color into gradations of hue. This color sense is something that really cannot be taught—it comes naturally to some, and not at all to others.

The 40 or so works in the exhibition recall the time 19th-century Grand Tour, when artists, writers, and tourists—especially Americans—traveled through Europe and the Near East, recording their impressions in sketch books and journals. Clark, in effect, works the



Timothy J. Clark, *Nessun Dorma*, 2013, watercolor

same way—each year moving from California to New York City, Europe, and beyond. He sketches and makes notes that will serve as prompts for finished watercolors he works up in his studio. As we know, the quality of light varies from city to city. I have just returned from Paris with its blue-tinged light. New York City’s sky is gray, running to lilac. Southern Italy basks in a golden glow; Southern California, a tangerine brightness. Clark is able to express the tones in a city’s light that lends texture to our impressions and fixes them in time and in our minds. When painting a figure, Clark creates the sense that it is a temporary manifestation—born in that moment out of light and gone as the light shifts.

I am impressed with Clark’s masterly way of handling paint and his absolute necessity to paint the beauty we encounter day-to-day. It is wrong to think that the art world, at any one point in time, is about just one movement or emphasis. Artists still have an elegant mastery of their craft and are concerned with subject matter that can delight us and lead us to beauty. This is an exhibition to take one’s time with. Treat it as a summer-day respite; as a journey in the artist’s mind.

Pamela E. Ambrose

Pamela E. Ambrose
Director of Cultural Affairs
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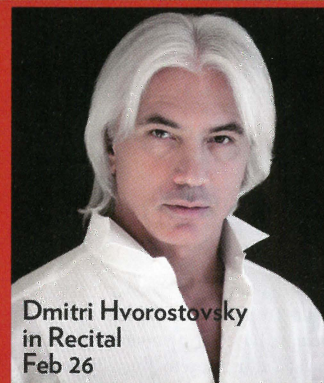


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Tuesday (free): 11:00 a.m.–8:00 p.m.
Wednesday–Sunday: 11:00 a.m.–6:00 p.m.

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
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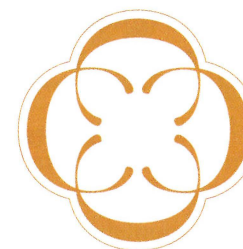


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Calendar of Events

All events take place at LUMA, 820 N. Michigan Avenue, unless otherwise noted.
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Richard Renaldi photographed by Jess Dugan

Artist Talk: Richard Renaldi

Tuesday, May 26, 6:00 p.m.
\$5 • Members and LUC: free
Photographer Richard Renaldi will discuss *Touching Strangers*, his unique portrait series that has resulted in spontaneous and fleeting relationships between strangers for the camera, often pushing them beyond their comfort levels. He will talk about his experience working with subjects on the street—both moving and awkward—and the possibilities for positive human connection in a diverse society. Renaldi was named a 2015 Guggenheim Fellow in Photography.

The Inspiration of Light in the Paintings of Timothy J. Clark

Thursday, May 28, 6:00 p.m.
\$5 • Members and LUC: free
Painter Timothy J. Clark will discuss four decades of painting, the medium of watercolor, and the inspiration of light.

Summer Exhibitions: Opening Reception + Dinner Friday, May 29

RECEPTION: 5:30–7:30 p.m.
\$15 • Members & LUC: free

DINNER: 7:00–9:00 p.m.
\$100/person • \$150/couple

Join LUMA members and staff to celebrate the opening of the summer exhibitions: *Touching Strangers: Richard Renaldi*, *In the Presence of Sacred Light: The Master Watercolors of Timothy J. Clark*, and *Technotropic Romance*. A celebratory dinner with the artists will follow the reception. Dinner RSVP required by Friday, May 29.

Exhibition Walk-thru with the Artist: Timothy J. Clark

Saturday, May 30, 1:00 p.m.
Free with museum admission
California-based artist Timothy J. Clark will tour visitors through his exhibition *In the Presence of Sacred Light* while discussing his career, the influence of light on his work, and a lifelong interest in exploring the relationship between humans and their environment.

Touching (and Untouchability) —A Gendered and Cultural Interpretation

Tuesday, June 2, 6:00 p.m.
\$5 • Members and LUC: free
In an age of digital technology, touch is the form of communication that is



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

most informative. From an expression of control and dominance to one of comradery, touch has multiple meanings as it veers between acceptable and unacceptable. Dr. Shweta Singh, professor at the Loyola University Chicago School of Social Work, will explore the idea of touch as a communication technique, its culture and gender-based parameters, and how that differs in diverse cultural contexts.

Embracing the Stranger

Tuesday, June 16, 6:00 p.m.
In their professional work, social workers are always working with strangers. Through their working relationships, social workers must embrace a client's anxieties and fears so that these feelings can dissipate. Dr. Jeanne Sokolec, professor at the Loyola University Chicago School of Social Work, will discuss how strangers are often those that we fear because they may be different from us, or an unknown entity. Yet, over the centuries we have been taught that it is our duty to embrace strangers with graciousness. It is only by placing our concerns aside that we can discover that differences are not bad and, more importantly, that who in we see as a stranger often sees us in the same light.

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SAVE THE DATE

Divine Decade: A Benefit Celebrating LUMA's 10th Anniversary

Friday, October 9, 6:00–11:00 p.m.

See page 14 for more details!

Exhibitions

ON VIEW MAY 23–AUGUST 2, 2015



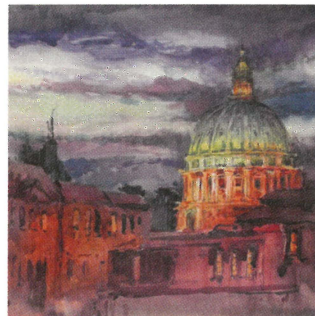
Touching Strangers: Richard Renaldi



aperture

Since 2007, Richard Renaldi has been working on a series of photographs that involves pairs of strangers interacting with each other while posing for their portrait. Working on the street with a large format camera, Renaldi meets his subjects in towns and cities all over the United States. He pairs them up and invites them to pose together in ways that people usually reserve for their loved ones and close friends. Renaldi creates spontaneous and fleeting relationships between strangers for the camera, often pushing his subjects beyond their comfort levels. The resulting photographs are moving and provocative, and raise profound questions about the possibilities for positive human connection in a diverse society. Renaldi was named a 2015 Guggenheim Fellow in Photography.

This exhibition is held in partnership with Loyola's School of Social Work, celebrating its 100th anniversary. Organized by Aperture Foundation, New York. Curator: Ann Pallesen, Gallery Director, Photographic Center Northwest, Seattle. The traveling exhibition *Touching Strangers* was made possible, in part, with the support of the Robert Mapplethorpe foundation.



In the Presence of Sacred Light: The Master Watercolors of Timothy J. Clark

Timothy J. Clark (American, b. 1951) is a master of watercolor techniques, and his paintings are imbued with an unmistakable sense of place and the spirit of the human soul. Janet Blake, curator of historical art at the Laguna Art Museum, noted, "Clark's watercolors are exquisitely rendered and infused with color and light. He combines the best of both styles of American watercolor painting—the expressive approach of the California school and the technical virtuosity of traditional watercolor in the vein of John Singer Sargent and Winslow Homer."



Technotropic Romance: Andrei Rabodzeenko

This exhibition by Chicago-based artist Andrei Rabodzeenko focuses on a series of graphic works in which the artist visualizes a "subtle side of being, something that is beyond verbal vocabulary." These graphic works—executed in charcoal, photography, ink, and ink wash—incorporate written word and embody impromptu, spontaneous action. Referencing apocalyptic themes, Rabodzeenko sketches people as small, ant-like beings focused on their desire to transcend all limitations. The exhibition is on view in LUMA's Harlan J. Berk, Ltd., Works on Paper Gallery, which is LUMA's gallery dedicated to exhibiting drawings, photographs, and prints by Illinois-based artists.



ON VIEW AUGUST 22–OCTOBER 11, 2015 LUMA at 10: Greatest Hits

In celebration of LUMA's 10th anniversary, the museum will host an exhibition of its greatest hits from past exhibitions and 10 years of acquisitions. LUMA will show Andy Warhol's *Silver Clouds* (2008), an exhibition consisting of large helium-filled, pillow-like forms made from silver plastic film. The museum will reprise *The Missing Peace: Artists Consider the Dalai Lama* (2006) with pieces that have subsequently entered the museum's collection; and also exhibit its developing collection of works by Chicago artists, among them William Conger, Vadim Katznelson, and Vera Klement.

Image details: Richard Renaldi, *Shalom and Jeff*, 2013, Brooklyn, NY, from *Touching Strangers* (Aperture, May 2014). © Richard Renaldi; Timothy J. Clark, *Nessun Dorma*, 2013, watercolor on paper; Andrei Rabodzeenko, *With the help of big brother*, charcoal, chalk, and tempera on paper; Nat Finkelstein, *Andy Warhol and Silver Clouds in Castelli Gallery*, 1966

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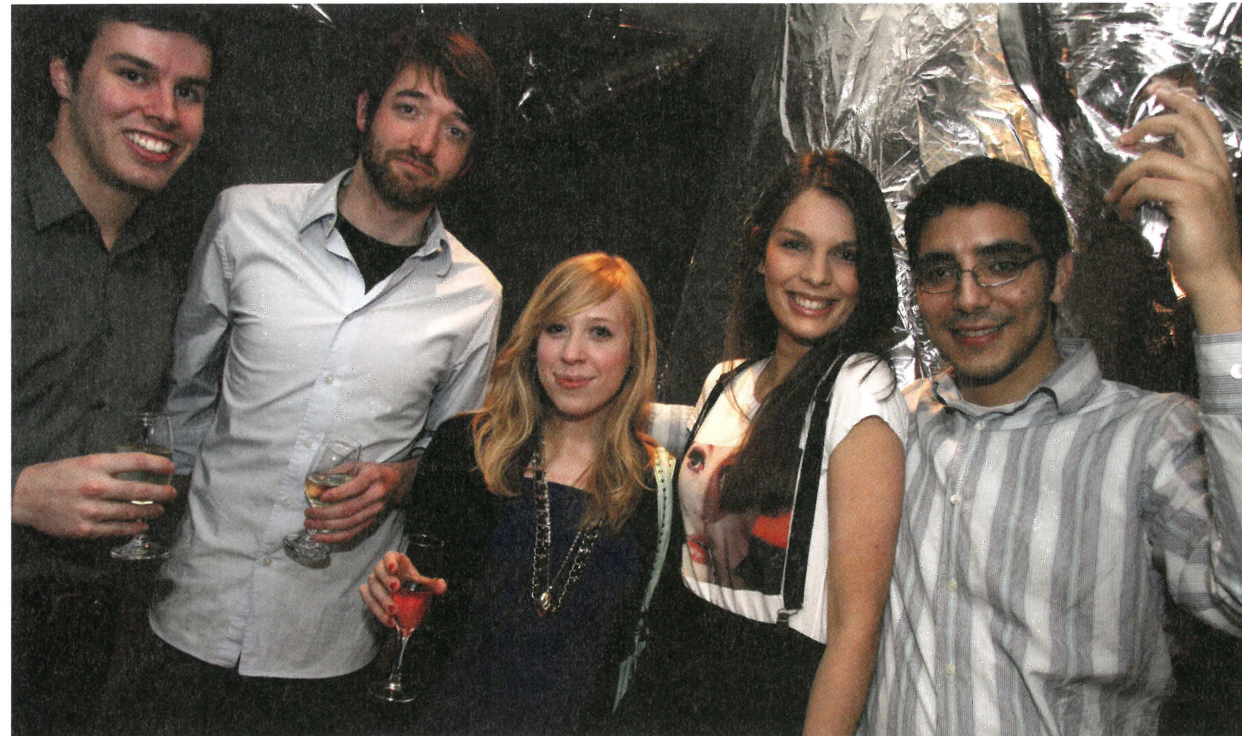
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Divine Decade

A Benefit Celebrating LUMA's 10th Anniversary



Andy Warhol's *Silver Clouds* at the Loyola University Museum of Art, 2008. Photo by Matthew Taplinger.

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Highlights

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Kinder Morgan Foundation has been a generous sponsor of LUMA by partially underwriting the Artistic Vision/Artistic Expression (AV/AE) youth outreach program. From January to June each year, AV/AE takes a group of students from one of Chicago's underserved communities on field trips to LUMA and other public art sites around the city, then works with them each week to create art projects with a writing component based on their personal reflections. AV/AE gives these bright, young students—most of whom attend schools offering little or no arts education—the opportunity to learn about art while exploring their own creativity. LUMA is exceedingly grateful to the Kinder Morgan Foundation for providing this opportunity to foster art education in Chicago's youth. This year's AV/AE creations—by students from Saint Joseph Services Community Center in Humboldt Park—will be displayed in LUMA's Push Pin Gallery from June through September for all visitors to enjoy.

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Thank you to the donors who have supported LUMA continually for the last 10 years!

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Nicholas Hernandez, 6th grade, with his parents near a portrait of Nick's sister inspired by angels in the D'Arcy; Martin Zürn, *Angel*, ca. 1640, German, lindenwood with traces of polychromy, Gift of Mrs Howell Howard, 1977-21

Old Masters Week

By JONATHAN P. CANNING



Everyone loves a sale. For a curator of medieval, Renaissance, and Baroque art the best sales occur during New York's Old Masters Week in late January. Both of the major auction houses, Christie's and Sotheby's, hold auctions in that week, with the lots on display over the preceding weekend. The Winter Antiques Fair takes place at the Park Avenue Armory with dealers from Europe and across the country represented. The city's dealers put out their best pieces in their Upper East Side showrooms. Curators and art historians from across the country come to town. Time and again over those few days, we bump into each other and notice what has caught the other's attention.

The preview days are so important. Nothing can replace seeing an object in real life no matter how skilled the photography, glossy the auction catalogue, or high-definition the online image. Sometimes, an object whose image caught one's eye completely fails to capture one's attention in real life. Other times, a painting overlooked as one leafed through the catalogue leaps off the wall during the preview days. That happened, this winter, with two river scenes by Salomon van Ruysdael (Dutch, ca. 1600–1670). Sotheby's and Christie's had competing pieces. The luminous skies in both drew me across large exhibition galleries.

Sotheby's had a much better week than Christie's, grossing roughly \$73.8M as against \$39.2M. Christie's claimed to be selling the earliest known work by Caravaggio, *Boy Peeling a Fruit*. But no one was convinced, for the painting did not sell. Neither did a Canaletto of the Piazza San Marco in Venice. The auction house fared better with a work by the Dutch follower of Caravaggio, Matthias Stomer, whose *Christ Among the Doctors* hangs in the D'Arcy. His depiction of Saint Bartholomew's martyrdom—he was flayed alive—sold for a solid six-figure sum, even though it is covered in a yellowish varnish and will need some conservation. The buzz in the press was that it attracted attention because it was “new.” New in the sense that it had not been through the auction houses before. Passed down through an Italian family, the painting was not even in the scholarly literature on the artist. Across town, Sotheby's sold a “rediscovered” El Greco for \$2.7M and a view of the interior of the Pantheon, Rome, by Giovanni Paolo Panini for \$5.3M.



The sale that most intrigued me was of clocks and statuettes from the Abbott Guggenheim Collection. In the 16th and 17th centuries, religious sculptures were adapted to incorporate table clocks. I studied three Crucifixion clocks in which orbs, set atop the vertical member of the cross, rotate to tell the hour. On one, the statuette of Mary standing at the base of the cross was automated to lift a chalice whenever the clock struck. A fourth clock with automata, reenacted Christ's scourging on the hour. Two figures flagellated Christ bound to a column. A disk atop the column marked the quarter hours, while another at His feet, the hours. The clock would have made a striking

(pun intended) counterpoint to the D'Arcy's *Flagellation of Christ* by Alessandro Algardi (ca. 1650). That clock did not sell. Not knowing enough about clock mechanisms, I did not want to bid on any of them, but I was fascinated to watch the sale and see which items elicited the interest of dealers.

The auctioneer had to be eagle-eyed to catch bids, not so much because of secretive gesturing but because of the melee of action in the room. The auctioneer held a sheet of early bids in his hands and he surveyed from his pulpit a room full of bidders both sitting and standing in front of him, telephone operators to either side of him, and a screen suspended from the ceiling on which flash up online bids. He had to respond to all of this, yet he also orchestrated it in subtle and not-so-subtle ways. Time, in the hands of this skilled auctioneer, was very flexible. He leapt from bid to bid in seconds, or drew out the moment while trying to coax bids from those on the telephones or on the internet who had suddenly gone quiet. He addressed the telephone operators by name and looked straight into the webcam and spoke directly to the bidder. He was so very good at that. “The room is quiet, the bid is with you, Palm Springs.” Bids rose in set increments but the auctioneer had the liberty to allow lower rises, often called out by someone in the room. Bending the rules helped keep the bidding from stalling. But he could also refuse an improper increment. I witnessed that in a sale of Old Master paintings; the auctioneer almost chided the bidder for breaking the rules by firmly asserting what the next proper bid should be.

I watched a portrait by the 16th-century artist Agnolo Bronzino sell for \$8M (\$9.125M once all the fees or premiums had been added). It was not that exciting at all. Bidding opened at \$6M and rose in half-million dollar increments. There wasn't much competition for the painting. Much more exciting to watch was the action over a small manuscript cutting depicting the stoning of St. Stephen. The presale estimate was \$10–18,000. Bidding was robust between people in the room and on the telephones up to \$24,000, at which point the room fell silent and telephone bidders fought it out up to \$75,000. The auctioneer refused a bid below the proper \$5,000 increment and so the cutting sold for \$75,000 plus a 25% buyer's premium for a total of \$93,750.



Previews for Old Masters Week in 2016 will start around January 22, 2016. If you would like to join me for the fun and excitement of watching—perhaps participating—in the sales, drop me a line: Jcanni3@luc.edu.



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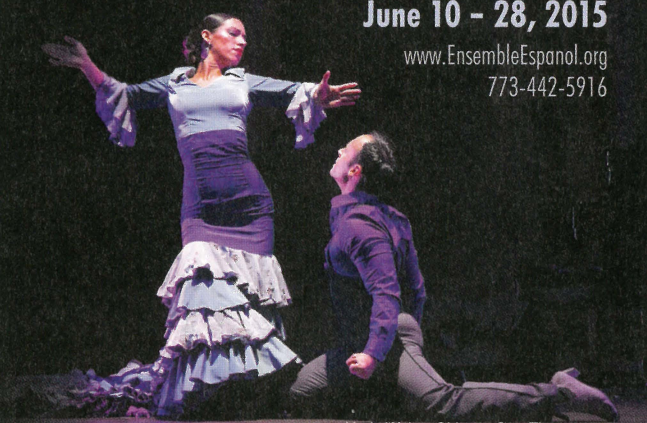
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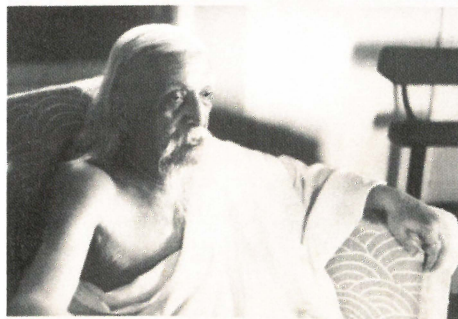
Page Turners

Reading suggestions by LUMA staff, members, and friends

MARY ALBERT

Sri Aurobindo

The Life Divine



Sri Aurobindo

When I stumbled upon the book *The Life Divine* by Sir Aurobindo I can truly say it changed my life. This utterly fascinating philosophical work gives great insights and meaning to existence. I highly recommend this book to anyone seeking a greater truth behind one's own conscious. If you question how you fit into God's workings and evolution, and even your own personal importance in this journey called life, this book may be for you.

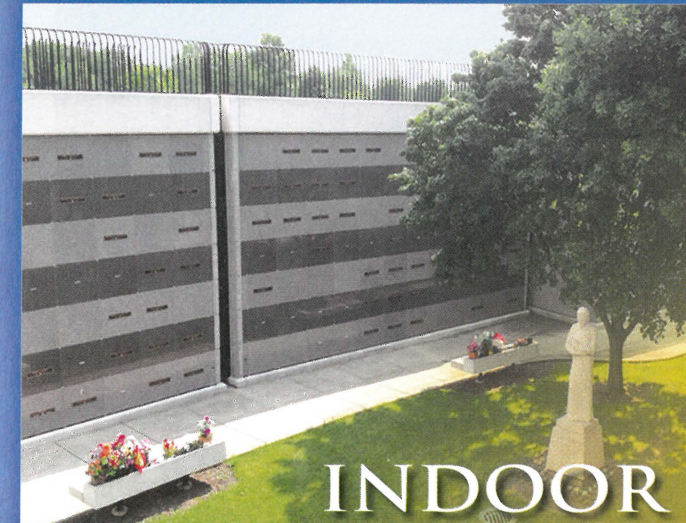
"I highly recommend this book to anyone seeking a greater truth behind one's own conscious. If you question how you fit into God's workings and evolution, and even your own personal importance in this journey called life, this book may be for you."

Aurobindo wrote about many topics in his long career but his philosophical views are his most important attributes—and this book is considered his masterpiece. Due to his intellectual brilliance and activism, his influence in India and the East are well known and widespread. To Indians, he is as famous and important as Mahatma Gandhi and, to many Americans, as Martin Luther King Jr.

The Life Divine covers a considerable amount and is a difficult read. Stay with it and you will be rewarded, I guarantee! If you want to expand your views on God, religion, meditation, karma, and integral yoga this book is for you and it will develop your beliefs and widen your own path.

Don't worry should you love this book; he wrote 444 more!

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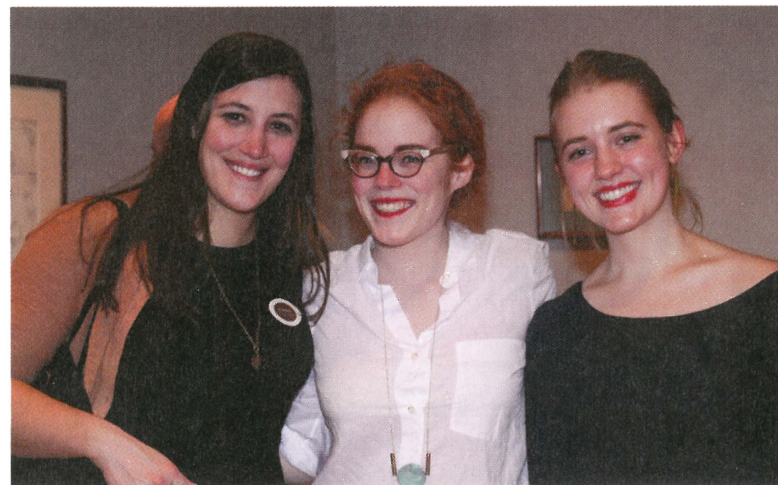
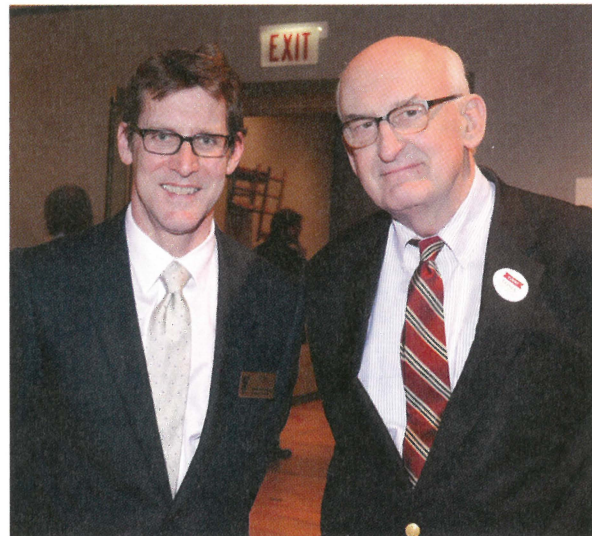
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Recap

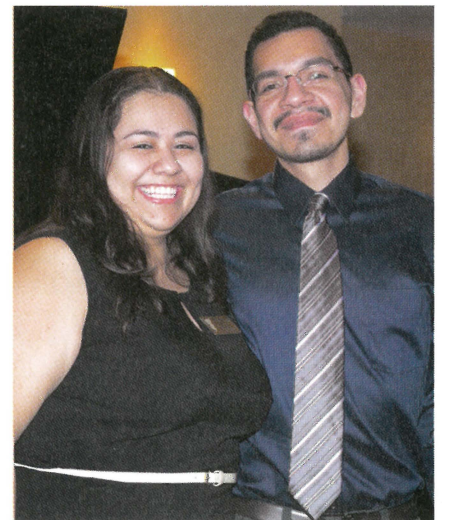


Friday, February 6: *Shaker in Chicago* Opening Reception and Dinner

1. Lenders to the exhibition gather in Gallery 201: Sue Connell, Tom Queen, and Judy and Ray McCaskey
2. Entrance view of *Shaker in Chicago*
3. Kaitlin Calov, Emily Knies, and LUMA Graphic Designer Jessica Kleoppel
4. LUMA Senior Curator Jonathan Canning and Edward Minieka
5. Artist Jan Petry views Shaker manuscripts in the gallery



1. Fr. John Costello, S.J., LUMA Board of Advisors Chair Matthew T. Dattilo (right) and his wife Athena Dattilo, Elizabeth Cuda, and Peter LoGiudice share a toast at a Shaker-themed dinner
2. Director Pamela Ambrose (right) with artist Jan Petry
3. LUMA Office Manager Lupe Pastenes and her husband Mauricio Pastenes
4. Gallery vignette of Shaker oval boxes
5. LUMA donor and docent Joyce Saxon

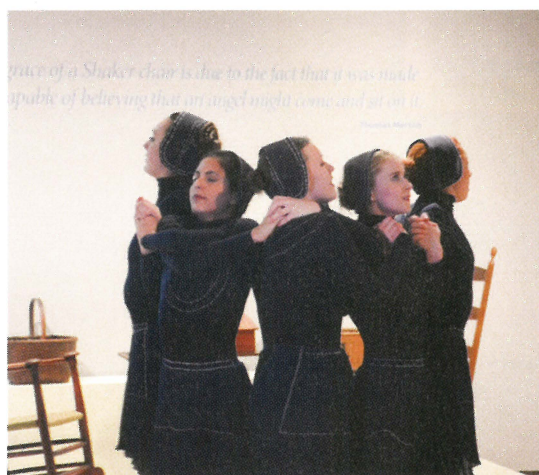




**Tuesday, March 17:
Gather Up the Fragments
Dance Performance**

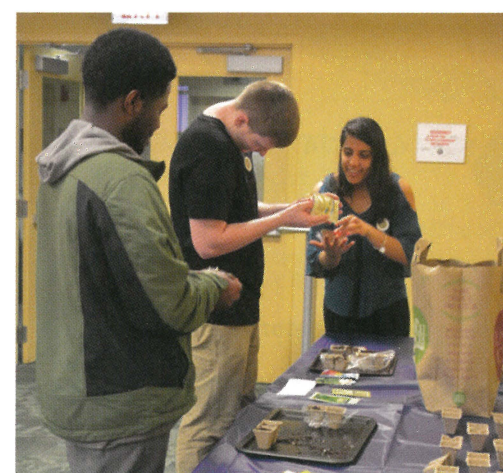
Loyola's Department of Fine and Performing Arts (DFPA) and School of Communication co-presented a performance in the exhibition galleries of choreography and multimedia inspired by Shaker art and culture. This new piece was a collaboration between Amy Wilkinson, DFPA Instructor of Dance, and Aaron Greer, Director of Loyola's Film and Digital Media Program. This performance was created with support from the Center for Interdisciplinary Thinking in the College of Arts and Sciences at Loyola University Chicago.

Performances took place on Tuesday, March 17, and Saturdays, March 7, 14, 21, and 28.



Shaker: Programs and Events

1. Docents Ninfa Redmond (left) and Barbara Weeks (right) in discussion with lender Judy McCaskey
2. Darlene Kohrman at her talk "A Smaller View of Shaker: Reflections and Stories from 35 Years of Collecting Shaker Miniatures"
3. Director Pamela Ambrose introduces local collector Thomas Pavlovic at his lecture, "How A Collection Can Change Your Life"
4. + 5. LUMA's Student Advisory Committee hosted a Shaker-themed evening for Chicago college students



The Museum Shop

Summer exhibition merchandise and new LUMA shopping bags

Timothy J. Clark: A Lavish Art Book for Collectors, Artists, and Connoisseurs

by Will Barnett, Lisa Farrington, Ira Goldberg, and Jean Stern • \$39.95

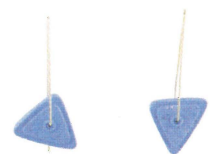


A master of watercolor technique, Timothy J. Clark (b. 1951) imbues his paintings with an unmistakable sense of place, conveying the very essence of each of his subjects. This is the first book to trace the stages of the artist's career and set his work within the context of contemporary American art. Clark's watercolor and oil paintings of sacred and domestic spaces, his still lifes, portraits, and landscapes can seem to belong to an earlier, classic school of painting, but as art historian Lisa E. Farrington notes in the essay presented here, these are not just "pretty pictures; they are diffidently profound documents of human existence." Farrington speaks of Clark's "almost uncanny ability to infuse rudimentary and inert objects...with something akin to a human soul."

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The watercolor-like qualities of this jewelry are inspired by the work of Timothy J. Clark. Designers mary + lou ann enjoy using crisp, strong lines and clean color. Their work always begins with metal. Once the metal frame is complete, they then flush it with color from polymer clay.



Funky Chunky Earrings
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Five-D Earrings
\$130.00



Low Hanging Clouds Pendant
\$190.00



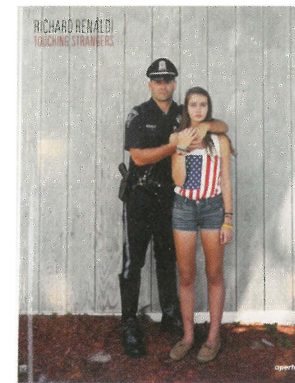
Cloud Gathering Pendant
\$190.00



Navigator Pendant
\$170.00

Richard Renaldi: Touching Strangers

by Richard Renaldi with an introduction by Teju Cole • \$45.00

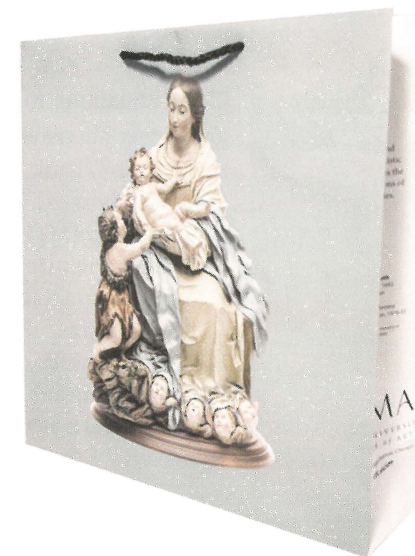


Since 2007, Richard Renaldi has been working on a series of photographs that involve approaching and asking complete strangers to physically interact while posing together for a portrait. Working on the street with a large format 8-by-10-inch view camera, Renaldi encounters the subjects for his photographs in towns and cities all over the United States. He pairs them up and invites them to pose together, intimately, in ways that people are usually taught to reserve for their close friends and loved ones. Renaldi creates spontaneous and fleeting relationships between strangers for the camera, often pushing his subjects beyond their comfort levels. These relationships may only last for the moment the shutter is released, but the resulting photographs are moving and provocative, and raise profound questions about the possibilities for positive human connection in a diverse society.

LUMA Shopping Bags—coming this fall!

free with Museum Shop purchase

LUMA's new shopping bags comes in three sizes and feature images from the Martin D'Arcy, S.J. and the James and Emilia Govan Crèche Collections. Purchase a gift in the Museum Shop and leave with, truly, a *gift* bag.



Madonna and Child with Saint John the Baptist, 1692

Luisa Ignacia Roldán
Spanish
Terra cotta with polychromy
Martin D'Arcy, S.J. Collection, 1978-05

Gift of Mrs. George C. Stacy in memory of William and Elizabeth Kehl



Arbol de la Vida, n.d.

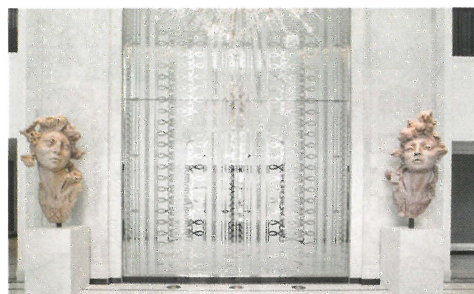
Artist unknown Mexico
Clay
The James and Emilia Govan Crèche Collection, 2009-07-11



Collector's Chest, ca. 1570

Wenzel Jamnitzer
German (Nuremberg)
Silver gilt, ebony, lapis lazuli, feldspar, bloodstone, amethyst quartz, and cold enamel
Martin D'Arcy, S.J. Collection, 1978-09

Gift of the Abbie Norman Prince Trust, the Frederick Henry Prince Trust, and the Friends of the Martin D'Arcy Gallery



DELIGHTS AND OBSESSIONS by Mary Arhondonis, Events Coordinator

In its prime Gold Coast location, LUMA stands in the company of some dashing neighbors. One such is The Waldorf Astoria, situated on 11 E. Walton Street. Though home to two superb restaurants, the real find is its lobby that is inspired by the styles of Coco Chanel and Christian Dior. Here, clean modern lines and opulence are both in perfect measure. Très chic!

On walking in, one is greeted by a pair of magnificent sculptures by Mexican artist Javier Marin. The classical sculptures are exquisite from every facet. Constructed with polyresin, salt, and sugar, the busts are imposing in size yet angelic and ethereal in nature. Beyond the curled lips, heavy eyelids, and Greco-Roman noses, weighty expressions reveal the human condition, its triumphs and torments. Punctuated by an edgy chandelier, this space elates the spirit through its modern grandeur.

If you wish to experience more verve, head south to 441 N. Clark Street, to the earthy charms of Bottlefork Bar and Kitchen. With embossed wall tiles, chandeliers constructed from spraying branches and deer head ornaments, the tavern has the feel of a Midwest lodge, with a cheeky slant on food presentation and furnishings. Be sure to try the beef cheek poutine—comprising a tier of beef, a layer of Lemmenec fries, topped with Wisconsin curds and parsley. Sinfully luxuriant in flavor and display, this dish is

well worth the grams to one's hips. Follow this with the mussels steeped in beer broth, interlaced with Spanish chorizo and garlic. It is served with toasted polenta bread to soak up the brew of seawater, chorizo fat, and lager. The indulgences on offer are so satiating; perhaps save the dessert for a follow-up visit. It is safe to assume there *will* be one!

LUMA STARS



One of several Student Gallery Managers from Ohio working at LUMA, **Aaron Kinskey** was born in Cincinnati and now majors in history at Loyola. "I chose to study history," he says, "because I have always had a passion for learning about past societies and their worldviews. I plan to continue my studies at the masters and PhD levels, and most likely become a professor."

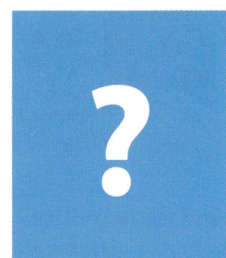
Aaron loves being able to see centuries-old art when he comes to work and is proud to say that he protects historical art treasures. He also really enjoys the camaraderie and diversity at LUMA. A memorable work moment for Aaron is also one of the staff and student favorites. "One of the highlights," he writes, took place "during our crèche exhibition in December 2013, when I dressed up as an elf and stood outside . . . ringing a bell to attract passersby to the museum." Attendance was, of course, impacted positively!

Aaron has just been hired as LUMA's new installation intern. This summer, he will continue to enjoy biking around Chicago and his hometown, listening to music and reading, and spending time with his family and friends.



Among the many useful skills our students learn is the art of polishing the family silver. Here, Frank and Eve prepare for afternoon tea.

Congratulations to LUMA's graduating interns and gallery managers! Thank you to Gloria Alvarez, Hannah Burtress, Nicole G'Francisco, Charles Heinrich, Eve Hoffman, Laura Kaliski, Brad Little, Maritza Martinez, Katherine Ponsetto, Kaylynn Ruf, and Frank Walsh.



This could be you! The docent program is staffed by committed volunteers who serve as LUMA's ambassadors, educators, and interpreters. Their six-month training period consists of an intensive course on the permanent collection and touring techniques. For information on becoming a docent or museum

volunteer, please contact LUMA's education department at lumaeducation@luc.edu or 312.915.7635.

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LUMA Spotlight



Nevin Hedlund

LUMA Board of Advisor Nevin Hedlund is an architect and founder of the firm Nevin Hedlund Architects, Inc. Nevin has worked on many projects in and around Chicago, including the Interfaith Meditation and Prayer Center at Rockefeller Chapel, University of Chicago; The Merit School of Music, Chicago; and the Cuneo Mansion Master Plan, Renovation and Banquet Facility Addition, Vernon Hills, IL. Nevin and his wife Kristin live in Oak Park, IL.

You and your wife Kristin raised your family in River Forest, IL—a town of significant architectural history and a thriving cultural scene. What is it about River Forest that is special to you?

I was raised in Oak Park and my wife was raised in River Forest, so we have a strong family connection to the area. We have benefitted from the cultural environment, quality schools, and great location within the metropolitan area. I enjoy giving back to community as well through work with Wonder Works Children's Museum, the Oak Park - River Forest Chamber of Commerce, the River Forest Plan Commission and Development Review Board, and the River Forest Service Club. Of course, the beautiful prairie school homes throughout the area are an inspiration on a daily basis!

What Chicago building do you most admire?

I admire the Auditorium Theater building. It was touched by the hands of great architects including Louis Sullivan, Frank Lloyd Wright, and Harry Weese. It was the state-of-the-art theater of its day along with office and hotel functions.

What's your favorite thing to do in Chicago?

My wife and I enjoy the Lyric Opera and the many programs at Symphony Center. Music has been a strong force throughout both of our lives. We also like to explore the trails and forest preserves throughout the Chicagoland area.

You've traveled extensively; where are your favorite places to visit?

I have enjoyed traveling throughout Europe, but I especially like Switzerland, including the cities of Basel, Lucerne, and Lausanne.

As an architect, I enjoy exploring cathedrals for their combination of art, architecture, and spirituality. My favorites include Bourges Cathedral, Ulm Minster, Chartres Cathedral, and the chapel of Notre Dame du Haut—designed by Le Corbusier—located in Ronchamp.

If price was no issue, what piece of art would you buy?

I find the works of Alexander Calder fascinating; I would enjoy owning any Calder mobile.

What are you currently reading?

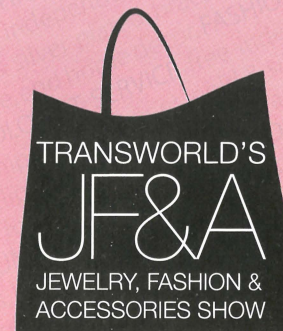
The First Four Notes: Beethoven's Fifth and the Human Imagination by Matthew Guerrieri—an exploration of the wide influence of Beethoven's masterpiece—*The Devil's Broker: Seeking Gold, God, and Glory in Fourteenth-Century Italy* by Frances Stonor Saunders, and *The Rosie Project* by Graeme Simsion.

Which LUMA exhibition have you most enjoyed?

I enjoyed the Edward Gorey exhibition; it was very comprehensive and gave a good representation of both Gorey as a person and his distinctive body work.

What do you love about LUMA?

I enjoy the intimate scale of the galleries and the variety of exhibitions. I have also enjoyed getting to know the other board members and LUMA staff. I am proud to be associated with such a special group of people as we work to further the LUMA mission of illuminating the spiritual in art of all faiths and cultures.



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DIVINE DECADE

A Benefit Celebrating LUMA's 10th Anniversary

Save the Date: Friday, October 9, 2015

Join us for an evening of art, food, performance, and dancing amongst the *Silver Clouds* to celebrate LUMA's 10th anniversary. *See page 14 for more details!*

Andy Warhol's *Silver Clouds* at the Loyola University Museum of Art, 2008. Photo by Matthew Taplinger.