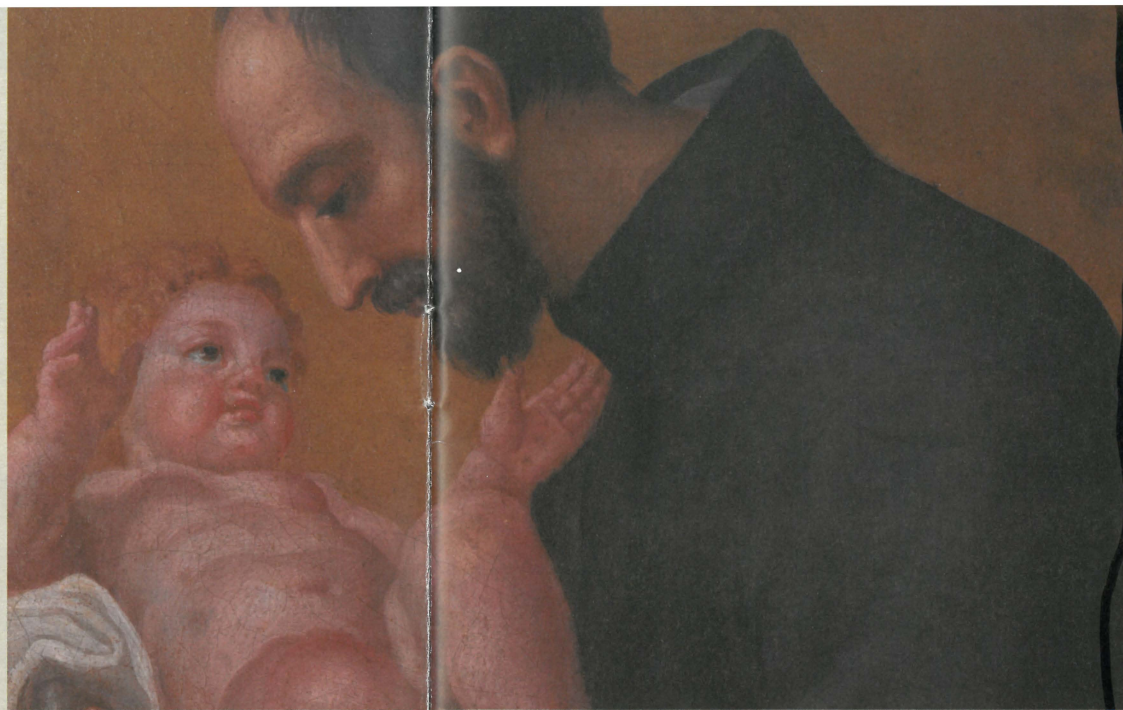


LUMANARY

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



Fall at LUMA



Pamela Ambrose, Rene Romero Schuler, Kristen and Nevin Hedlund

Power & Piety: Spanish Colonial Art
Marcella Hackbardt: True Confessionals
 August 20–November 12, 2016



Director

s:

and its 10th anniversary. As we looked back over ten years of growth, we saw that the early years were full of operational and programmatic platform was built on the most unique university museums in the country. The exploration of the spiritual in art, grew to not only religion and spirituality have been linked for millennia, but also ideas of social justice and the extraordinary lengths of service to humanity. Along the way, our staff of faculty, museum curators and private collectors to expand perceptions with new insights such as in the *Peace*; Georges Rouault's *Misère et Guerre*; *Pilgrimage*; *Cosmologies*; *Back to the Future*; and our current *Amohlen: Persistence of Memory* in which the subject and the creative impulse is clearly illustrated through the artist's courage and persistence to continue making art as the disease progressed. The Martin D'Arcy Collection became a pivotal collection under the development of Curator, Jonathan Canning (see my farewell to Jonathan in this issue). Jonathan's skillful interpretation of the collection demonstrates that the history of Western art up to the late 17th century was indeed focused on religion.

The annual *Art and Faith of the Crèche* exhibition proved to be a perfect example of how the Christian story is interpreted throughout the western and non-western world as a family story told by many different cultures. James Govan who generously donated over 500 crèches and nativity sets to LUMA, gave us our own *Gift of the Magi*, in his designating LUMA as the appropriate home for the collection he and his wife, Emilia, selectively curated over many years.

LUMA's collections began to expand from the moment the doors opened to embrace contemporary and modern art and artifacts from other Non-Western cultures. The D'Arcy expanded with new acquisitions adding to the collection. Fr. Don Rowe, S.J., began in 1969. Many of our education programs have centered on youth, and this will continue with the new Jean Unsworth Art Expressways program for K-12 students. However, recognizing that the fastest growing segment of the United States population is a senior demographic, we have begun to concentrate more and more on programs such as "Tea with the Jesuits" and now the three-year-old IILUMAnations program that works with Alzheimer's patients and their caregivers.

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So now, in 2016, with LUMA on a solid base of support, it is time for me to say farewell as I look forward to retiring from the Director's position this coming August. My husband Peter and I are moving permanently to the little town of Todos Santos, Mexico in the Baja Sur about 1000 miles south of San Diego. A friend of mine who retired from his professional life had a business card printed up saying, "Retired, not tired." I think this sums up my feelings. Working with former Loyola University President Michael Garanzini, S.J., our board and the many donors who have supported us financially and with gifts of art, and of beloved docents who donated their significant and generous time, we created a welcoming museum that reinforces the diversity of Loyola University Chicago and our mission. I have always been invigorated, day to day, looking forward to coming to work and knowledgeable of the rare opportunity given to me to be a founding director. I have had the pleasure of wonderful collegial relationships with a great board of advisors as well as having the resources of the university faculty and staff to help smooth the way. My sincere thanks to everyone, especially our LUMA staff, who along with me created the family of LUMA to make the museum a welcoming cultural asset for Chicago. I envision the new "retired, not tired" phase of my life as a time to pursue much-delayed interests, and assisting Todos Santos with their own cultural identity — and perhaps even building ties to Chicago's Latino artists.

A search is underway for both a new Director of Cultural Affairs and a new Senior Curator that will lead LUMA in the next decade. I love change, change is good, new ideas are stimulating, especially so in art, so I will look forward from afar to LUMA's future.

My very best to all of you.

Pamela E. Ambrose

Pamela Ambrose
Director of Cultural Affairs
2004 to 2016



Pamela Ambrose, Rene Romero Schuler, Kristen and Nevin Hedlund



Director, Pamela Ambrose and guests

Cover Image: *Santa Sabina*, Marcella Hackbardt, Courtesy of the Artist **Inside:** *Santa Teresa*, Marcella Hackbardt, Courtesy of the Artist; Courtesy of the Colección Patricia Phelps de Cisneros; *Santo Spirito*, Marcella Hackbardt, Courtesy of the Artist

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Curator of Education &
Curator of Works on Paper

HOURS

Tuesday: 11:00 a.m.–8:00 p.m.
Wednesday–Saturday: 11:00 a.m.–6:00 p.m.



CONTACT US

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Table of Contents

- 2 MESSAGE FROM THE DIRECTOR
- 5 CALENDAR OF EVENTS
A calendar of summer programs
- 6 UPCOMING EXHIBITIONS
Preview of the exhibitions on view through November 12
- 8 CLOSING EXHIBITIONS
Exhibitions closing July 23
- 9 FAREWELL
D'Arcy Curator Jonathan Canning bids farewell to LUMA
- 10 IN MEMORIAM / HIGHLIGHTS
In Memoriam of Emily Nixon, Member Highlight Adrienne Traisman
- 11 WELCOME
Natasha Ritsma joins LUMA
- 12 POWER AND PIETY
Spanish Colonial Art
- 14 LUMA SPOTLIGHT
Jean Unsworth and the new ART EXPRESSWAYS Gallery
- 15 PAGE TURNERS
Pam Ambrose reviews *The Relic Master* by Christopher Buckley
- 16 RECAP
Spring programs and openings
- 20 INSIDE LUMA
Delights and Obsessions + LUMA Stars

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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 312.915.7608.



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

Sketching in the Martin D'Arcy Galleries
Every Tuesday during summer,
4:30 – 7:30 p.m.

Join LUMA for an open sketching evening in the galleries. Be inspired by works from the D'Arcy collection.

Artists in Conversation and Book Signing: Steven Schapiro's Bowie (2016)
Saturday, May 14, 4:00 – 6:00 p.m.

In honor of the release of Steven Schapiro's newest book, *Bowie* (2016), LUMA is hosting a conversation and book signing. Chicago photographer Mariah Karson will speak with Schapiro about his prolific career photographing many of the most iconic and influential public figures from the last fifty years. A book signing will follow the conversation.

Artists in Conversation: Richard Wasserman and Jennifer Murray
Tuesday, May 17, 6:00 – 7:00 p.m.

Photographer Richard Wasserman and Executive Director of Filter Photo Festival and Loyola photography instructor Jennifer Murray will discuss works from Wasserman's exhibition *Community Uprooted: Eminent Domain in the U.S.*, currently on view at LUMA.

Storytelling Workshop
Tuesday, May 31, 12 – 1 p.m.

Using storytelling to give voice, find connections, and change perceptions, Lauren Dowden, MSW, LSW, from the Cognitive Neurology and Alzheimer's Disease Center at Northwestern University and co-creator of *Don't Look Away*, a storytelling workshop for families living with a dementia diagnosis, will introduce a couple whose life has been impacted by Alzheimer's disease. The couple will share with us, in their words, their co-created story about their lives together including the time leading up to the diagnosis to today.

Artist Talk Richard Wasserman
Tuesday, June 7, 12:00–1:00 p.m.

Join photographer Richard Wasserman as he discusses his exhibition *Community Uprooted: Eminent Domain in the U.S.*, currently on view at LUMA. In partnership with the Chicago Architectural Foundation.

Music in the Galleries
Tuesday, June 14, 5:30 – 6:30 p.m.

Flutist Diana Kodner Gökçe will perform works by Telemann, J.S. Bach, C.P.E. Bach, Debussy and Hindemith in LUMA's galleries.

The Memory Ensemble
Tuesday, June 21, 12 – 1 p.m.

Christine Mary Dunford, PhD, an ensemble member with the

Lookingglass Theatre Company in collaboration with Darby Morhardt, PhD from the Cognitive Neurology and Alzheimer's Disease Center at Northwestern University created an improvisational theatre workshop for people in the early stages of a dementia diagnosis. Dr. Dunford along with Lauren Dowden, MSW, a social worker at the CNADC, will share information about the background of the workshop, the ongoing research for this program, and provide an interactive sampling of the exercises.

Summer 2016 Exhibitions Opening Reception
Friday, September 16,
5:30 – 7:30 p.m.

Please Join LUMA in celebrating the opening of the summer exhibitions: *Power and Piety: Spanish Colonial Art* and *Marcella Hackbardt: True Confessionals*.

True Confessionals Artist Talk
Tuesday, September 27, 6:00 p.m.

Marcella Hackbardt will discuss her practice and current exhibition on view at LUMA.

Power and Piety Public Programs

Please check the LUMA website for updated information about public programs: LUC.edu/luma. We will host a series of lectures, films and concerts in conjunction with *Power & Piety: Spanish Colonial Art*.

Upcoming Exhibitions

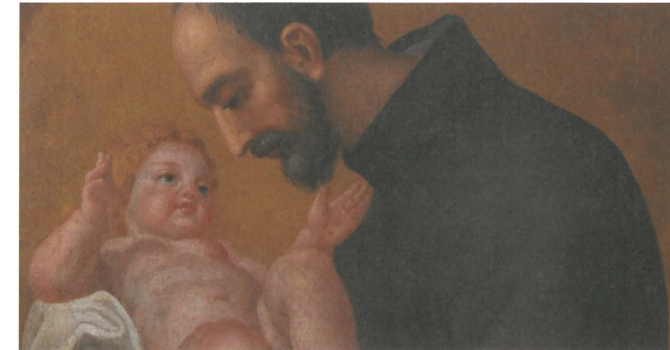


Marcella Hackbardt: True Confessionals August 20 – November 12, 2016

This series of photographs documents confessional booths in cathedrals and churches throughout numerous cities in Italy. An interior inside an interior, their inherent intimacy is crafted in unendingly unique styles, often made by hand by artisans. Marcella Hackbardt's photography is consistently informed by objects and gestures infused with symbolism. The confessional is a site laden with meaning and intentionality, such as the hope or promise of forgiveness, and the quest for understanding through the sharing of one's life stories



Images: *Santo Spirito*, Marcella Hackbardt; *San Marco*, Marcella Hackbardt; *Santa Sabina*, Marcella Hackbardt



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 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.



Images: The exhibition is drawn from the Patricia Phelps de Cisneros Collection and is co-organized by the Museum of Biblical Art, New York, and Art Services International Alexandria, Virginia

Closing July 23

Richard Wasserman — Community Uprooted: Eminent Domain in the U.S.

Chicago photographer Richard Wasserman explores the impact of eminent domain on the lives of Americans across the United States in *Community Uprooted*. Eminent domain is the constitutional power of government to take private property for the greater good of society. This process can be used responsibly, but is also rife with possibilities for misuse and corruption. Wasserman has partnered with the Center for Urban Research and Learning at Loyola University Chicago led by director Dr. Philip Nyden to transform this photographic exploration into an interdisciplinary project involving interviews with people in the affected areas and in-depth historical research.



William Castellana: South Williamsburg

William Castellana is a nationally acclaimed photographer who lives in South Williamsburg, Brooklyn. His closest neighbors are Hasidim, Orthodox Jews of Eastern European heritage. Through his photographs, we observe members from this community striving to lead devout lives in the midst of modern America. Men wear rekelech (wool coats), women sheitels (wigs), and boys are conspicuous for their pe'ot (sidecurls). In Castellana's black and white images, the Hasidim provide provocative counterpoints to contemporary Brooklyn street life. Castellana's work has proven controversial because of his guerrilla approach to documenting life in South Williamsburg. The exhibition will be accompanied by lectures from Jewish scholars who will address the history of modern European Jewry and the diversity of sects within contemporary Judaism and their distinctive practices and beliefs.

Images: *Celio Falls, Oregon*, Richard Wasserman; *Snow*, William Utermohlen

William Utermohlen: A Persistence of Memory

In 1995, William Utermohlen was diagnosed with Alzheimer's disease. For the next seven years, he continued to make art as the disease progressed and inexorably impaired his ability to communicate verbally. Yet, by drawing upon the involuntary memory developed over his 50 years as an artist, Utermohlen continued to make meaningful images of himself and his surroundings. To anyone unaware of the artist's condition, the work he produced in his final years could easily be perceived as simply a new body of work leaning increasingly towards abstraction. LUMA's exhibition of over 100 works of art shows the impact of this debilitating disease on the artist's creative output. Research has revealed that the part of the brain responsible for creativity is one of the last to be effected by the disease, in spite of the earlier loss of verbal communication. The visual and musical arts help to increase attention span, improve self-esteem, and reduce the feeling of isolation as the disease progresses. The exhibition is held in conjunction with LUMA's iLUMAnations program that uses art from the museum's collections and exhibitions to engage patients with early-onset Alzheimer's as well as their caregivers. The program is offered in partnership with the Cognitive Neurology and Alzheimer's Disease Center at Northwestern University's Feinberg School of Medicine. Established as a pilot program in 2013, LUMA now offers 9 sessions a year including music and dance, to engage participants. All iLUMAnations participants must be referred by the Cognitive Neurology and Alzheimer's Disease Center.



Jonathan Canning Bids Farewell



For ten years, our LUMA staff and Board of Advisors had the pleasure of working with Jonathan Canning. Serving as the Martin D'Arcy Curator and as Acting Director, Jonathan brought a professionalism to the museum through his extensive experience working in collections throughout the United States and abroad. His stewardship of our Martin D'Arcy Collection and splendid sense of exhibition design showcased and continued to build this collection. The judicious acquisitions he made during his tenure continued to keep the quality and uniqueness of the D'Arcy at the very highest level. He intensified the reputation of the Martin D'Arcy Collection and established valued relationships with other museum curators, both here and abroad.

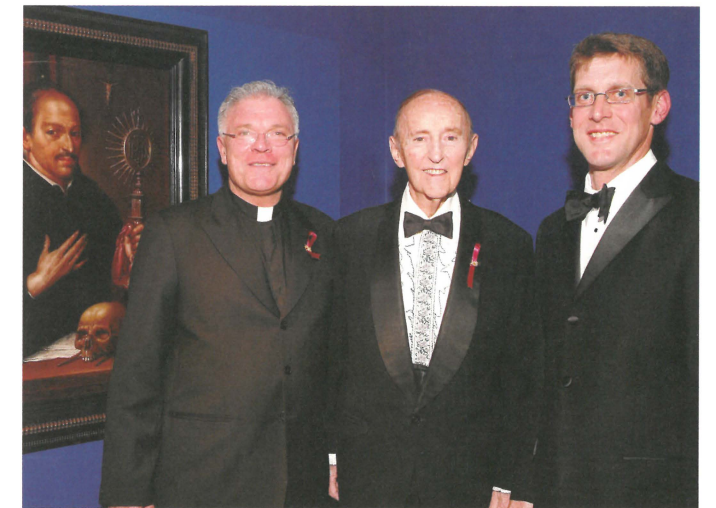
There is never enough value placed on connoisseurship. It is learned only through continuing study and, even more so, through firsthand experience. Jonathan provided us all with new and exciting insights on our treasured objects. Through his brilliant interpretation of the collection, he made Medieval, Renaissance and Baroque art come alive for every staff member and museum visitor.



Jonathan P. Canning

Jonathan steered the labor-intensive process of applying for American Alliance of Museum accreditation significantly, and was a crucial part of LUMA's achieving that distinction. Now LUMA can take its rightful place among select national museums operating at the highest standards.

Jonathan has always had the true passion of a curator. In accepting a position this past January at The Hyde Collection in upstate New York, he will surely continue his research and writing and bring new expertise to The Hyde. All of our staff, docents, donors and members will miss him, his expertise and his dry wit. We say "thank you" and wish him every success and much joy in his new professional home.



President Michael Garanzini S.J., WM G. Simpson, and Jonathan



Artist, Vadim Katznelson and Jonathan

In Memoriam

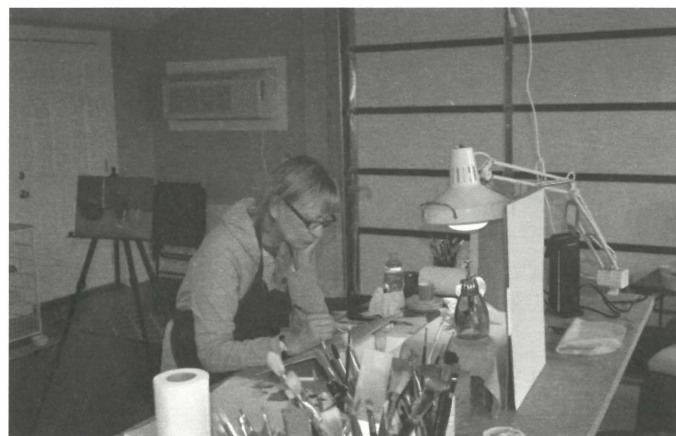
Emily Nixon

A dear friend to LUMA and a former member of our Board of Advisors from 2009-2015 passed away on March 10, after a short illness. Emily was a warm and intelligent person who loved art and artists and that passion was demonstrated in her long career as an educator and art consultant. Emily turned her study of art history into a nationally-known private art consulting business building collections for corporations and private families throughout the United States. Her engagement with LUMA began when she was advising Bank of America and approached the museum about organizing an Andy Warhol print exhibition in 2007,

shortly after becoming a board member for two terms providing valuable advice as someone deeply rooted in the modern and contemporary art world. Emily counted among her friends and admirers Chicago filmmakers, artists, collectors, curators and, musicians. We will remember her as a person open and willing to share her connections, time, and expertise in order to help LUMA grow and prosper. She is pre-deceased by her husband the sculptor Dean Langworthy, in 2013. All of our staff and board members who worked with Emily and knew Dean will remember their generosity of spirit.

Member Highlight

Adrienne Traisman



Adrienne Traisman joined the LUMA Board of Advisors in January of this year. A life-long Chicago resident, she grew up on the city's west side. Traisman credits her Eastern European heritage with having a strong influence on her as a child, as the visual beauty of Byzantine iconography of the Orthodox Catholic Church inspired a life-long love of the arts. A graduate of Mundelein College (now part of Loyola University Chicago), she majored in art in the late 1970s and early 1980s and has expressed how especially grateful she is to the Mundelein program which allowed her the opportunity to work part-time towards a Bachelor of Arts degree while simultaneously earning a living.

Pursuing her interest and devotion for art, Adrienne has been practicing for many years. She includes the 19th-century landscape painter JMW Turner and 20th-century abstractionist Mark Rothko among her diverse artistic influences and inspirations. She states: "My interpretation of the natural environment comes from a spiritual connection and sense of awe rather than embellishment. My work focuses on the experience of imponderable changes in the (physical) atmosphere around us. These variances are detected in a primordial way rather than acknowledged intellectually."

Adrienne has enhanced her knowledge of art history as well as her ability to teach and interpret art by her experience working as a docent at The Museum of Contemporary Art and The Block Museum at Northwestern University. Her notable creative talent and career have had an impact on her family, encouraging her husband, pediatrician Dr. Edward Traisman, to begin sculpting and painting. In addition, both her son and daughter are active in the performing arts. Continuously working to enhance her artistic practice, Adrienne is in the process of pursuing her MFA.

Welcome

Natasha Ritsma, PhD Curator of Education



It is with great pleasure that we welcome our new Curator of Education, Natasha Ritsma. Natasha has a special interest in expanding LUMA's public programming, educational initiatives, and interdisciplinary partnerships, especially working with LUC Faculty. After completing her MA in Modern and Contemporary American and European Art from the University of Illinois, Urbana-Champaign, she went on to pursue a dual PhD in Communication and Culture and American Studies from Indiana University, Bloomington. Natasha has already shown her creativity in reaching new audiences through two new programs: Artists in Conversation and Docents Off Duty. A strong focus in her role as curator will be to develop innovative strategies of engagement with the D'Arcy collection and our rotating exhibitions.

Natasha's impressive credentials include working as the Curator of Academic Programs at the Gund Gallery at Kenyon College, the Interdisciplinary Programs Coordinator at Indiana University Art Museum, and a Curatorial Assistant at the Krannert Art Museum at the University of Illinois at Urbana-Champaign. With an extensive interdisciplinary background, she is eager to further develop innovative, in-depth educational programs and engage both university and community audiences. As the Curator of Academic Programs at Kenyon College, Ritsma ardently built a series of interpretative programs focusing on its contemporary art exhibitions. In her characteristically animated manner, Natasha says, "Working at LUMA offers a unique opportunity to serve numerous audiences of all ages in an academic museum centrally located in downtown Chicago. I am delighted to be working with such a dedicated and exceptional group of students, staff and faculty."

In addition to overseeing LUMA's iLLUMAnations program and the docent program, as well as developing public programs, Natasha hopes to partner with numerous Loyola academic departments in bringing their students to the museum through class visits. She will also be curating LUMA's Works on Paper and Art Expressways exhibitions. We are pleased to have Natasha join the LUMA team and we look forward to her fresh initiatives.

—Mary Arhondonis, Special Events

OPPORTUNITY TO BE A LOYOLA UNIVERSITY MUSEUM OF ART DOCENT

Do you enjoy learning about art, meeting new people and exploring new ways of thinking about religion, culture and society? The Loyola University Museum of Art is dedicated to exploring, promoting, and understanding art and artistic expression that illuminates the enduring spiritual questions

of all cultures and societies. LUMA is currently accepting applications for new docents. New docent training will begin in June and will continue until November. For more information please email LUMA's Curator of Education, Dr. Natasha Ritsma at nritsma@luc.edu.

Power and Piety

Spanish Colonial Art

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 religious art made with American gold and silver as well as woods with colors 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.

The Spanish colonial Caribbean served as a hub for transatlantic commerce. Paintings, sculptures, religious objects, and furniture were produced and distributed, alongside other commodities, across a regional network of artistic and commercial exchange. In addition to trading with Spain, the Spanish American colonies also traded with England, France, and Holland and participated in a global network of commercial, intellectual, and artistic exchange. Art production in the Spanish Caribbean was firmly grounded on European artisanal traditions. Guilds regulated the activities of masters and their workshops. Painters, sculptors, gilders, silversmiths, and cabinetmakers created

pieces of the finest craftsmanship to compete with luxury goods imported from Europe. They benefited from a vast supply of assorted raw materials from the Americas that included not only precious metals, but also rare wood varieties, and local pigments such as cochineal red.

The production and trading of religious art during the colonial period was centered on high-end pieces for churches, the local nobility, and wealthy individuals. However, more affordable—and less refined—artwork, used for decoration and cult practices in the homes of people of lesser means, were also produced in large numbers. Taking stock of this wide range of artistic production, the exhibition offers an exceptional opportunity to learn more about the daily-life and religious practices of colonial Latin America. Since religious art and furnishings were traded across the Caribbean and the Gulf of Mexico in considerable quantities, the exhibition sheds light on the nature of the commercial exchange in the region by featuring artwork from New Spain, Cuba and Puerto Rico that made their way to the Province of Caracas, as well as numerous objects produced there. Works from the viceroyalties of New Spain and Peru, and from Brazil, are included in the exhibition in order to frame artistic production and circulation across the Spanish Caribbean and place it into the larger context of colonial Latin America.

This exhibition features 56 paintings, sculpture, furniture, and silver, as well as Asian luxury objects produced for the Spanish American market. The works have been drawn from the Colección Patricia Phelps de Cisneros, the primary art-related program of the Fundación Cisneros. The Fundación has been a critical component of Mrs. Cisneros' efforts to enhance appreciation of the diversity, sophistication and range of art from Latin America. The exhibition is organized in three sections: 1) Art for the Church, 2) Religious Art at Home 3) Art for Personal Devotion. The first section, Art for the Church, serves as an introduction to the exhibition and includes paintings, furniture and objects that represent the wide range of commissioned works that Spanish American masters produced for the church. The second part of the exhibition, Religious Art at Home, explores private collections of religious artwork and their use in domestic settings. These works were often found with secular pieces and functioned as a form of social distinction in Spanish American elite homes. The final portion of the exhibition looks at Art for Personal Devotion. This section presents objects used for personal worship, offering a unique look into the spiritual lives of colonial elites in the Spanish Caribbean. As individuals sought to deepen their faith through prayer, small devotional images helped them concentrate in spiritual reflection.



The exhibition is drawn from the Patricia Phelps de Cisneros Collection and is co-organized by the Museum of Biblical Art, New York, and Art Services International Alexandria, Virginia

LUMA Spotlight: Jean Unsworth



This fall LUMA will celebrate the naming of the *Jean Unsworth Art Expressways Gallery* featuring artwork by K through 12 students from the Chicagoland area. Jean Unsworth has been a long-time friend of LUMA. She taught at Loyola University from 1971 to 1987 and was invited to be on the board of directors when LUMA first opened 11 years ago.

Jean has had an illustrious life as both an artist and an art educator. She entered the Sisters of Mercy in 1944 and taught elementary school for eight years, incorporating art into the general curriculum. She began teaching art classes at Mother McAuley High School in 1956. Unable to find a textbook she liked for her classes, she decided to create her own book which she called "Art Values." A publisher learned of her self-made book and asked to publish it. *Art of Wonder and a World* was originally published in 1967. It was immediately followed by *Art: Tempo of Today* published in 1968. Both of these highly successful books were adopted in Texas as part of the state curriculum, and since 1970, they have been used throughout the country.

In 1971, Jean was invited to help build the Loyola Art Department and was offered a faculty position as a professor of Fine Arts. At Loyola she taught and influenced a new generation of art educators. Ahead of her time, Jean focused on creating an interdisciplinary pedagogy. Jean recalls, "At that time 'interdisciplinary' was a bad word, but I believe that everything connects and artists have always drawn from every subject." In 1975 she developed a class called "Art and Interdisciplinary Learning." It was adopted by the Consortium and in 1980 Columbia College took it into their Graduate program.

In 1982, Jean and her friend Suzanne Cohan Lange wrote a planning grant and founded the Chicago Children's Museum, which was originally named "Expressways." The name refers to both Chicago's notable expressways and the multiple ways children can express themselves, especially through

art. This innovative museum was designed to be interactive — as Jean explains, "We wanted children to be doing and not just looking."

Jean's decades of experience teaching, making, and writing about art has influenced generations of Chicago-area teachers. She took early retirement in 1987 and spent twenty years writing and traveling the world with her husband, Tim Unsworth. Today Jean continues to travel, make art, and support the Chicago arts community. Her daily life embodies a quote she has on display in her home. "A good life is like a good play — it has to have a satisfying and exciting third act." (Ethel Barrymore)

Capping a career of teaching art to children, founding the Chicago Children's Museum (originally called Expressways), and publishing many elementary, junior high and high school texts, Jean Morman Unsworth is sponsoring the new *Art Expressways Gallery* at LUMA.

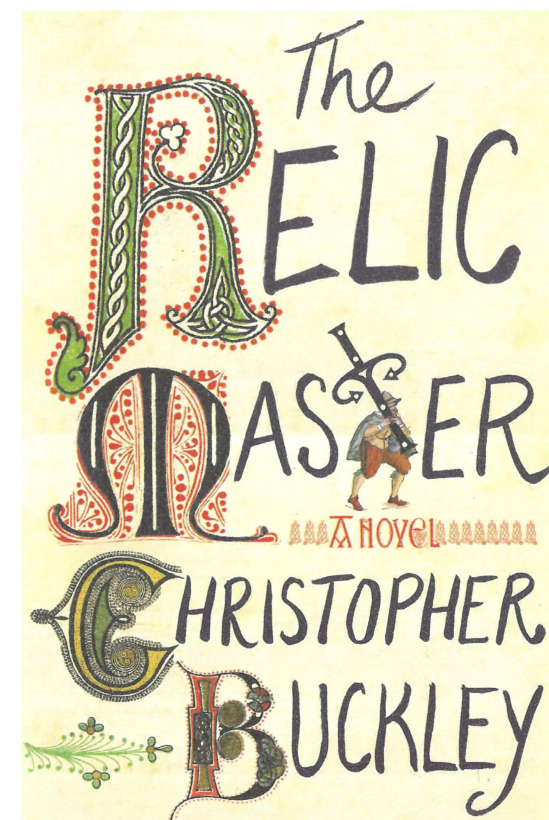
—Natasha Ritsma, Curator of Education

THIS SUMMER LUMA will be accepting submissions for the inaugural exhibition of the *Jean Unsworth Art Expressways Gallery* "This is Our Land" art competition. During this election season we invite K–12 Chicagoland students to submit two-dimensional artwork on the theme "Images of Our Country." Students can submit work depicting their favorite places in the country or creatively expand on the theme. We encourage both literal and conceptual interpretations of this theme. All media welcome (painting, drawing, collage, photography, combination of text and image, etc.) Submissions should be between 12" x 18" and 20" x 24" and unframed.

This art contest is open to all K–12 Chicago-area students. Please send photographs of art submissions (jpeg or pdf) to lumaeducation@luc.edu under the subject heading: Unsworth Art Contest. All entries are due by August 15th. There is a limit of two submissions per student. Winning students will be invited to an opening with their families on Saturday, September 17th from 1:00 to 3:00 p.m. at LUMA. Their art will be on display in the Loyola University Museum of Art located on Michigan Avenue through the fall of 2016.

Page Turner

Pamela Ambrose reviews Christopher Buckley's *THE RELIC MASTER*



Christopher Buckley sets the scene of his latest book at the time of Martin Luther in the throes of Europe's dissettling rupture of the Catholic Church and what it means to hold to the core of Christianity versus, let us say, the side bars. Those side bars include issues of sainthood, the clergy as intermediaries to God, and the ubiquitous practice of purchasing indulgences to lessen one's time in Purgatory. Buckley demonstrates his usual subtle wit along with a slapstick account of the "relic master" Ditmas, who buys and sells holy relics to satisfy the aristocracy's and the Church's frenzy of acquiring holy objects. A sophisticated and moral man, Ditmas, trades only in those relics he believes to be authentic rather than pass off objects with no true holy provenance — while his competition in this field sell without scruples. One such hilarious relic sold to a manic, one-upmanship duke is the alleged fishing boat belonging to St. Peter.

The story unfolds with Ditmas, the relic procurer, enlisting the aid of his friend, the brilliant, but egoistic painter and draftsman, Albrecht Durer, in a necessary deception to save Ditmas' life. The deception centers on the creation of a replica of the Holy Shroud being passed off to his most important patrons — Frederick the Wise, Elector of Saxony and soon-to-be Cardinal Albrecht of Mainz. This brings the story around to the 20th century and the controversy over the



Shroud's origins. In one short book, we read about art, late medieval life, torture, ethics and the Roman Catholic Church in crisis. I would be surprised if this book is not made into a film, and using an old time expression from Hollywood, the movie could have "a cast of thousands," easily starring Johnny Depp as the artist Durer, Steve Martin as the unscrupulous hawker of fake relics and Owen Wilson, as Ditmas. One gets a real sense from Buckley that he is also jabbing at the inflated art world of today with art dealers flogging any old piece of cardboard on the floor as the next great thing.

If you are not familiar with Christopher's Buckley's prolific writing (*Thank You for Smoking*—1998, *God is My Broker: A Monk-Tycoon Reveals the 7 1/2 Laws of Spiritual and Financial Growth* —1998 and, *Boomsday*—2007 among many of his other books), you will still enjoy this first introduction to William F. Buckley's son's writing. I read this book non-stop in one setting. *The Relic Master* will be the featured book in April for the LUMA's Docents Off-Duty program.

.... And also Read

Ross King's *Brunelleschi's Dome: How a Renaissance Genius Reinvented Architecture*

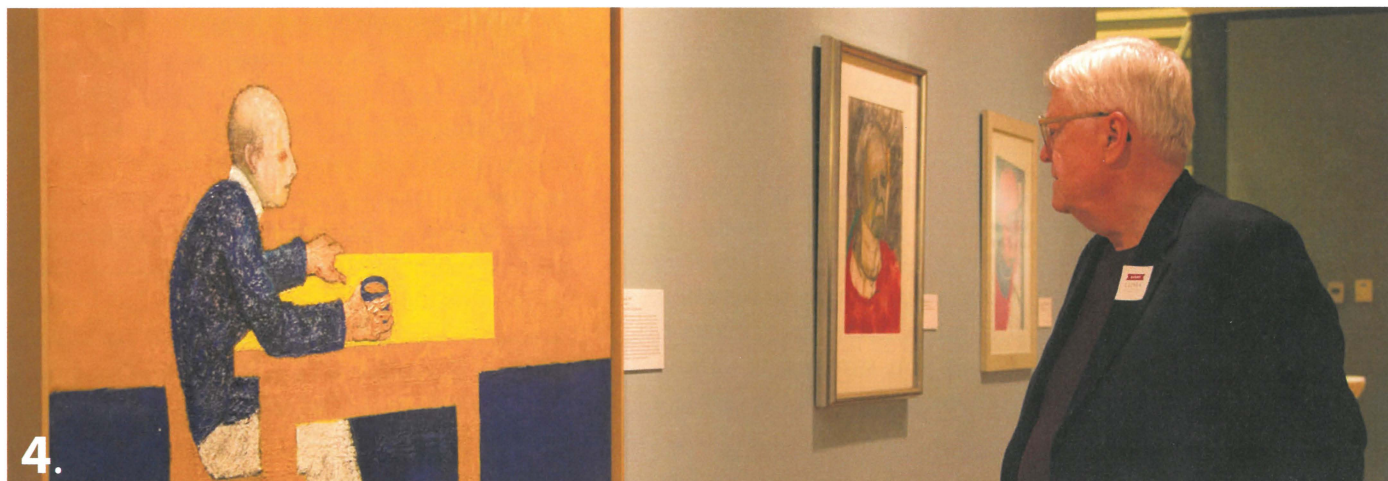
On August 19, 1418, a competition concerning Florence's magnificent new cathedral, Santa Maria del Fiore called for architectural designs to be submitted for the new dome of the cathedral. Ross King's well-researched book discusses the competition between Filippo Brunelleschi and Lorenzo Ghiberti to deliver a beautiful and structurally sound doubled walled dome, 143 feet in diameter. Brunelleschi's genius wins out not only with the stunning end result of the Duomo, but also in the inventions he developed to raise the needed 700,000 pounds of building materials into place. This is fascinating reading for those who love architecture, engineering, politics and, history.

Recap



Friday, February 19
William Utermohlen: A Persistence of Memory Opening Reception

1. LUMA reception guest enjoying *Bed*, 1991, by William Utermohlen
2. Jim Petesen and Tristan Haris look at *Maida Vale*, 1990, by William Utermohlen
3. Loyola Museum intern, Mallory Bolin and friend with Director Pam Ambrose
4. *Blue Skies*, 1995 by William Utermohlen viewed by Bob Weeks



Photos by Alexis O'Connor



Tuesday, March 15 and Wednesday, April 13
A Discourse: Two Perspectives on Modern Jewish Observance

1. Rabbi Micah Greenland discusses an overview of Judaism and its denominations
2. LUMA staff and docents with Rabbi Micah Greenland
3. Rabbi Efraim Twerski poses with Patti Ray during a reception after his lecture

Saturday, April 9
I Remember Better When I Paint: A Discussion with the Filmmaker

4. Natasha Ritsma (L), Judy Holstein, and Berna Huebner (R)
5. Group discussion with Berna Huebner, co-director and co-producer of *I Remember Better When I Paint*





1.

Tuesday, April 12
Richard Wasserman — Community Uprooted: Eminent Domain in the U.S. Opening Reception and Panel Discussion

1. Political Science Professor Larry Bennet, Attorney at Law Lenny D. Asaro, Artist Richard Wasserman, and Director of the Center for Urban Learning at Loyola University Chicago Philip Nyden

2. *Community Uprooted: Eminent Domain* panel discussion

Saturday, March 12
Push Pin Opening Reception

3. Father Patrick McGrath, S.J. President of Loyola Academy (L), Natasha Ritsma (C), and Jane Carney (R)

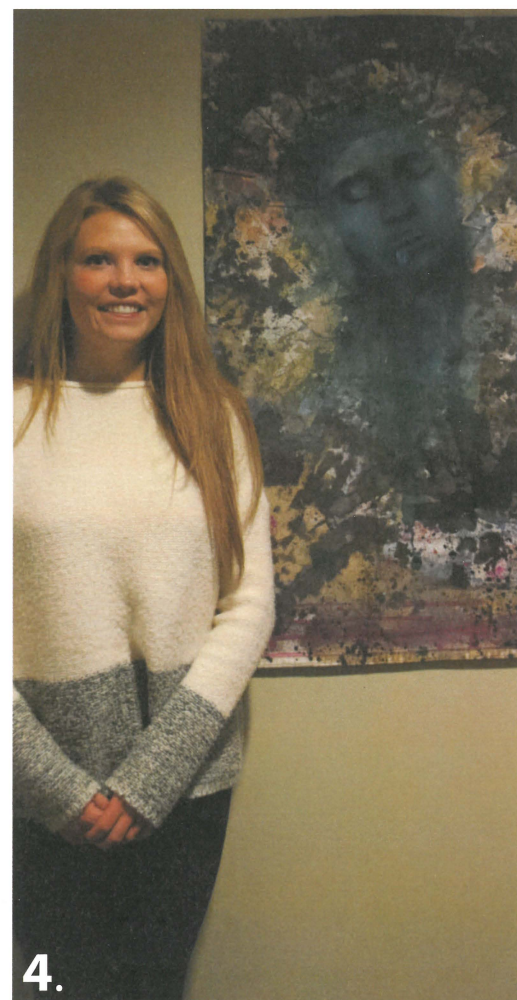
4. Loyola Academy student Catherine Scribeur posing with her painting



2.



3.



4.



1.

Tuesday, February 9
More Than a Survivor Lecture

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

1. Shamere McKenzie, CEO of Sun Gate Foundation and human trafficking survivor.

2. (L) Cook County Sheriff Thomas J. Dart with Marian Hatcher (C) and Shamere McKenzie (R).

3. Marian Hatcher, Senior Project Manager and Human Trafficking Coordinator, Cook County Sheriff's Office

Saturday, April 23
LUMA Earth Day

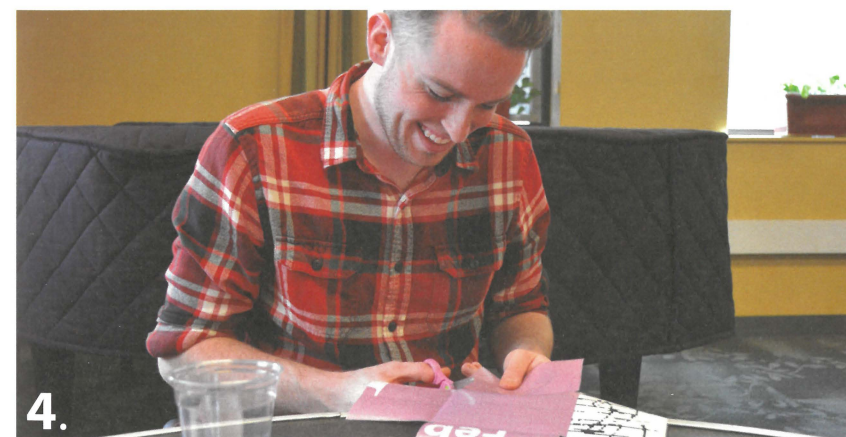
4-5. Loyola students repurposing vinyl street banners from past LUMA exhibitions at Earth Day workshop.



2.



3.



4.



5.



DELIGHTS AND OBSESSIONS by Mary Arhondonis, Special Events

LUMA's Gold Coast neighborhood is home to fine examples of Chicago public art. One such sculpture is situated a block southeast of LUMA, at the entrance of the American Dental Association building (211 E. Chicago Avenue). Conceived by Midwestern artist Joseph O'Connell (1927-1995), it reflects the family of mankind and the caring for its beings, as found in the practice of dentistry. This is expressed through three solid bronze figures — a father and mother hovering over a child. The child figure fearlessly plays while the two adult figures instinctively leap forth in a protective gesture. There is comfort standing inside the bronze sculpture,

truly feeling the spirit of nurture under its human canopy. The solid legs of the adult figures indicate the sturdiness of a strong family foundation. Continuing in the mood of nostalgia and the familial, trace down a few blocks north to the Millennium Knickerbocker Hotel (163 E. Walton Place), a 1927 Chicago landmark. In the lobby one finds a classic martini bar, which is most inviting during an understated Sunday afternoon. There is something very comfortable about a place that resembles your grandfather's living room, vocally abuzz with deep Midwest inflection. Its stacked book shelves and heavy window dressings are perhaps a nod to the hotel's golden age. Its past is rather colorful. It is said that during the period of prohibition, Al Capone's brother ran a casino and speakeasy on the 14th floor. As expected in this ageless haunt, American classics are favored on the menu. Perch yourself on a high stool, order a martini and the fried chicken wings. The steak salad, generously dressed in vinaigrette, is a nice alternative to a solid slab of steak — pungent blue cheese and bacon bits, aplenty. Unpretentious and hospitable, an aura of "if these walls could talk" can be felt within the space. Keep the pace contemplative and slow, very slow. It is Sunday afternoon after all.

LUMA STARS

Student Star: Mallory Bolin



LUMA graphic design intern Mallory Bolin was born and raised in Grand Rapids, Michigan. She is currently a senior majoring in Visual Communications, which she chose because "it's creative and always changing." After graduation, she is running away to "the most magical place on earth" to join the Disney College Program. When that is completed, she hopes to be a graphic designer in an industry like tourism, recreation or education. Working in those industries would allow her to use her creativity to help bring fun and education to her community.

Mallory has worked at LUMA since July, 2015. Her favorite part of the job is "working with the staff. I get to do creative work for creative people who challenge and encourage me." When she is not at work, she enjoys bike rides, Lake Michigan, watching "Ancient Aliens," and — of course — all things Disney.

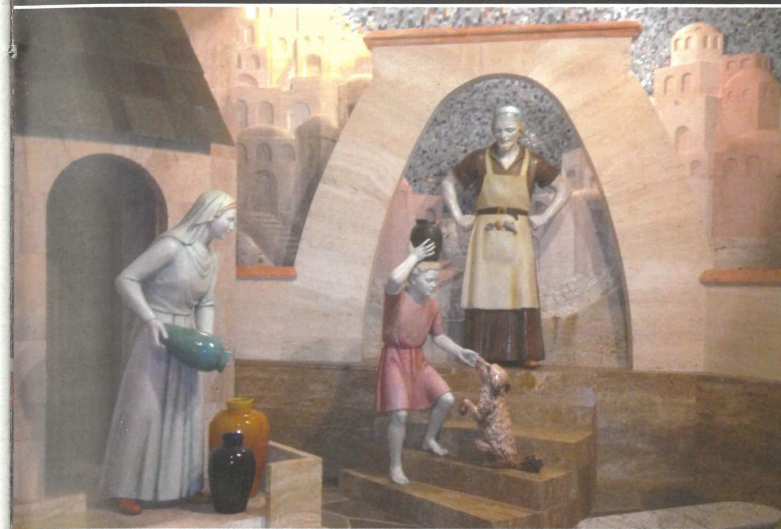
Docent Star: Chris Benoodt



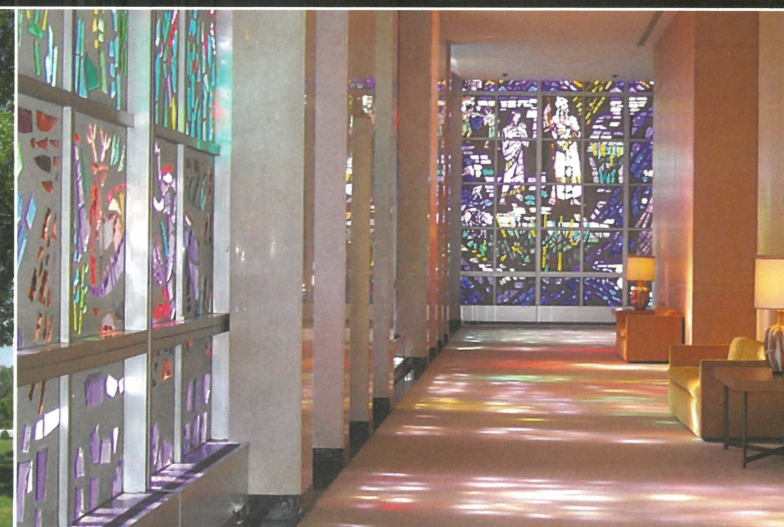
Chris Benoodt has been a Master Docent at LUMA for nine years. Her connection with fellow docents, LUMA staff, and museum guests reignited her passion to continue her pursuit of a Master's Degree in Art History. With significant references from LUMA, she was first accepted into the Christie's Education, London Program that provided object-based training along with a rigorous academic curriculum in European Fine and Decorative Art. She then received her Master's in The History of Art and Art World Practices from the University of Glasgow and returned to Chicago and her docent position at LUMA in 2013.

Combining the leadership and project management skills Benoodt acquired over 20 years in the advertising and marketing industry with her studies from the American Society of Appraisers at Northwestern University, she currently works as an art consultant, and also gives presentations on a variety of art-related topics. She credits her years of experience as a docent with providing her with the necessary skills, confidence and a passion for her second career. Chris states: "This place is very special to me, as are the people. LUMA inspired and supported me when I needed them. I want to give back. I love the continuous learning that happens with each new exhibition, and I love touring them and the wonderful permanent collection of medieval, Renaissance, and Baroque art in the D'Arcy Collection. LUMA is like a second home to me."

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Santo Spirito, Marcella Hackbardt

Save the Date: Opening Reception *Fall Exhibitions*

Friday, August 26. 5:30 • Reception: 5:30–7:30 p.m.
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