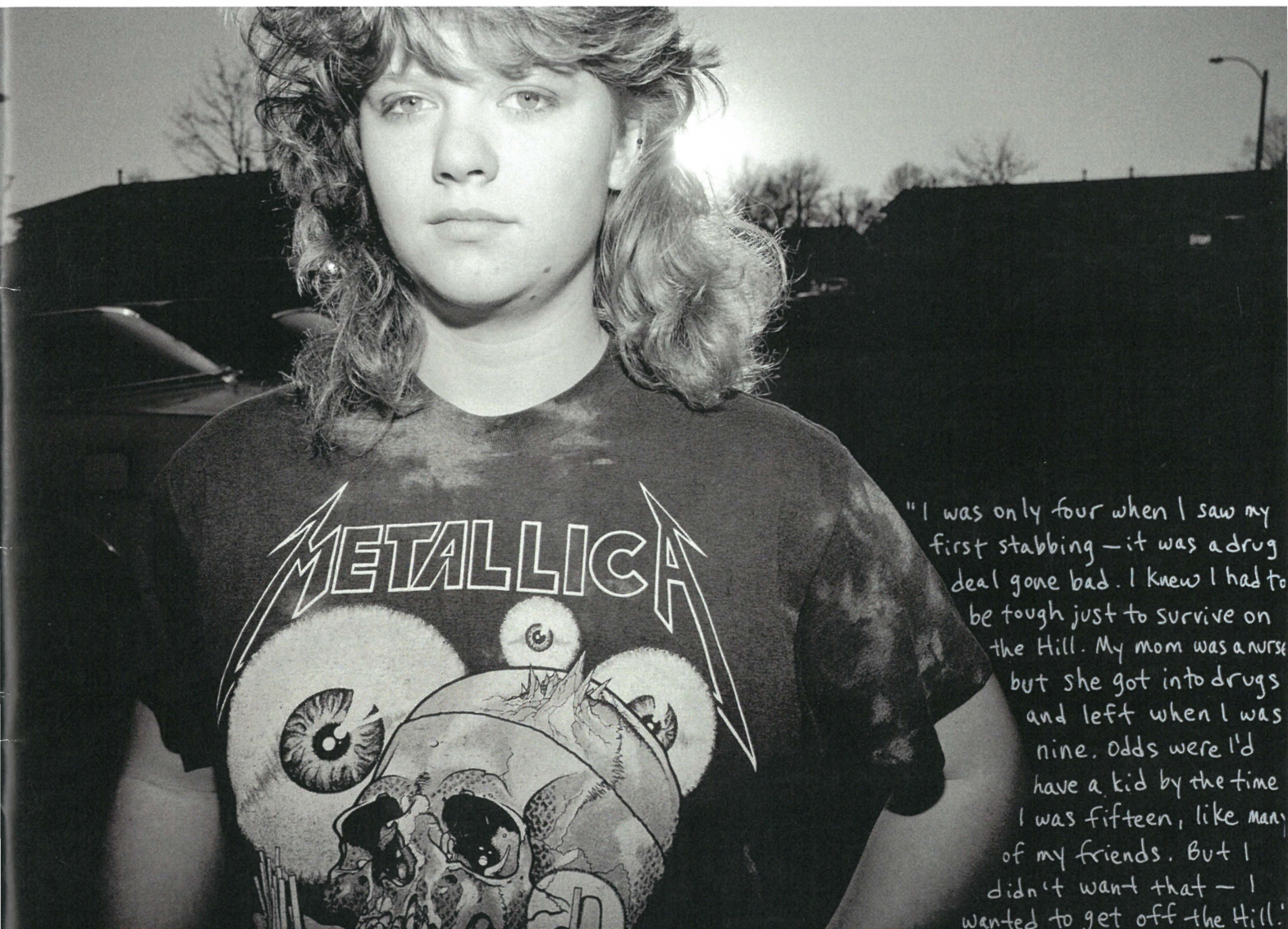


LUMANARY

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

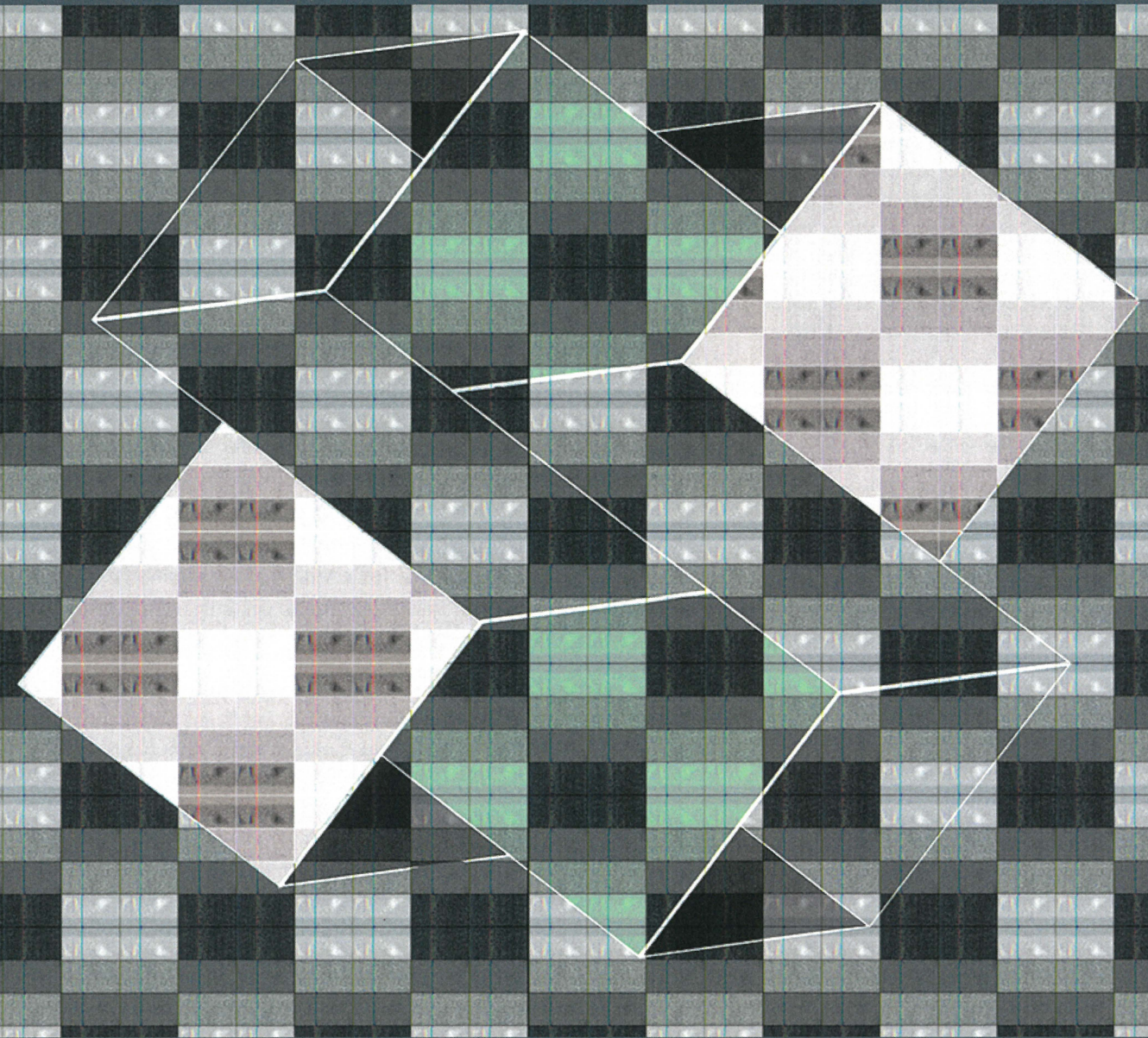


"I was only four when I saw my first stabbing—it was a drug deal gone bad. I knew I had to be tough just to survive on the Hill. My mom was a nurse but she got into drugs and left when I was nine. Odds were I'd have a kid by the time I was fifteen, like many of my friends. But I didn't want that—I wanted to get off the Hill."

Summer at LUMA

Summer at LUMA

July 1 – October 21, 2017



Featuring

Searching for Jehanne –the Joan of Arc Project

Susan Aurinko

Pigeon Hill: Then and Now

Jeffrey Wolin

Responsive Beauty

Michelle Murphy

Image (cover): Wendi on Illinois Circle, 1990, Jeffrey Wolin, Courtesy of the artist. Image (left): I shall last a year and but a little longer 2013-2015, Susan Aurinko, Courtesy of the artist. Image (above): Structural Degradation, 2015, Michelle Marie Murphy, Courtesy of the artist.



Message from the Curator



Dear Members and Friends:

This summer LUMA is thrilled to showcase the captivating work of three distinct Chicago photographers: Jeffrey Wolin, Susan Aurinko and Michelle Murphy. Our current collection of exhibitions is designed to engage visitors in critical conversations regarding economic and gender inequality, individual and community struggles, and spiritual exploration.

Jeffrey Wolin's exhibition *Pigeon Hill: Then and Now* features a longitudinal series of portraits documenting the stories of residents of the Pigeon Hill housing project in Bloomington, IN. Wolin's work is internationally recognized for combining image and text to produce poetic and intimate representations of his photographic subjects. This series addresses issues related to systemic economic inequality in rural America by presenting narratives of survival and gripping personal reflections. Susan Aurinko's *Searching for Jehanne—the Joan of Arc Project* visually traces the brief life of St. Joan of Arc, one of the most recognized figures in Western civilization. Aurinko's project examines the iconic nature of this venerated saint through a photographic exploration of monuments, historical sites, and cherished objects. Michelle Murphy's *Responsive Beauty* series critically investigates the beauty industry and consumer culture. These visually stunning images strategically engage with the history of minimalism by creating abstract work that is sociopolitical in content.

Currently on view in our *Jean Morman Unsworth Art Expressways Gallery*, is the *Beam it Out/Bring it In* art series organized by the Chicago nonprofit archi-treasures. LUMA is proud to provide a venue to exhibit the work of this innovative arts-based community development organization.

In conjunction with our summer exhibitions, LUMA has collaborated with numerous Loyola University Chicago departments in developing a range of academic programs including lectures, panel discussions, and performances. Please be sure to check our website as we continue to add programs to our event schedule.

We are delighted to announce that LUMA will be offering free admission to the museum from June 6 to November 11 in order to make the work of these three distinguished Chicago artists more accessible to all audiences. We thank you for your support and look forward to seeing you at LUMA!

Sincerely,

Natasha Ritsma, PhD
Curator

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HOURS

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

*Join us for free admission now through November 11, 2017.

CONTACT US

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

SEND CORRESPONDENCE TO

Loyola University Museum of Art
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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.



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



LUMA would like to extend a big thank you to Argo Tea for their generous donation of drinks and snacks!

Sketching in the Galleries

Every Tuesday • 4:30 – 7:30 p.m.

Free to the Public

Join LUMA for open sketching in the galleries. Be inspired by the works from the D'Arcy Collection. Free sketchpads for participants courtesy of Dick Blick.

Summer 2017 Exhibitions Opening Reception

Friday, July 14, 2017 • 5:30 – 7:30 p.m.

\$15 • Members & LUC: Free

Please join LUMA in celebrating the opening of three summer exhibitions: *Searching for Jehanne – the Joan of Arc Project* by Susan Aurinko, *Pigeon Hill: Then and Now* by Jeffrey Wolin, and *Responsive Beauty* by Michelle Murphy.

Artist in Conversation: Jeffrey Wolin and David Travis

Tuesday, August 29, 2017 • 6:00 – 7:30 p.m.

Free to the Public

In a conversation hosted by David Travis, former Curator of Photography at the Art Institute of Chicago, artist Jeffrey Wolin will speak about his recent publication featuring portraits of residents of “Pigeon Hill,” a housing project in Bloomington, IN. This program is held in conjunction with Wolin’s exhibition *Pigeon Hill: Then and Now*.

Gallery Talk: Michelle Murphy

Tuesday, September 5, 2017 • 6:00 – 7:30 p.m.

Free to the Public

Michelle Murphy will discuss her practice and current photographs on view in LUMA’s Works on Paper Gallery as a part of her *Responsive Beauty* exhibition.

Artist in Conversation: Susan Aurinko and Paul Berlanga

Tuesday, September 12, 2017 • 6:00 – 7:30 p.m.

Free to the Public

Join LUMA for a discussion between artist Susan Aurinko and art dealer, writer, and freelance curator Paul Berlanga addressing Aurinko’s *Searching for Jehanne – the Joan of Arc Project*.

Gallery Talk: Jeffrey Wolin and Catherine Edelman

Saturday, September 23, 2017 • 5:00 – 6:00 p.m.

Free to the Public

Join featured photographer Jeffrey Wolin and Chicago gallerist Catherine Edelman as they lead a gallery tour of Wolin’s *Pigeon Hill: Then and Now* exhibition. Wolin and Edelman will discuss this longitudinal series of portraits documenting the stories of residents of the Pigeon Hill housing project in Bloomington, IN.

Panel Discussion: Women in Photography

Tuesday, September 26, 2017 • 6:00 – 7:30 p.m.

Free to the Public

Featured artists Susan Aurinko and Michelle Murphy along with distinguished Loyola University Chicago scholars Dr. Paula Wisotzki and Jennifer Murray will discuss issues facing women photographers in the contemporary art world.

A Living Legacy/Body as Archive

Saturday, October 14, 2017 • 3:00 – 4:00 p.m.

Free to the Public

This solo recital performed by Sandra Kaufmann, Director of the Dance program at Loyola University Chicago, will feature significant solos from the formative years of American modern dance.

Panel Discussion: Joan of Arc in Contemporary Culture

Tuesday, October 17, 2017 • 6:00 – 7:30 p.m.

Free to the Public

Join University of Chicago professor and author of *For Fear of the Fire: Joan of Arc and the Limits of Subjectivity*, Françoise Meltzer; Loyola University Chicago professor Bren Ortega Murphy; and artist Susan Aurinko for a conversation about the lasting legacy and cultural significance of this venerated saint.

Save the Date:

Art and Faith of the Crèche 2017 Exhibitions Opening Reception

Friday, December 1, 2017 • 5:30 – 7:30 p.m.

\$15 • Members & LUC: Free

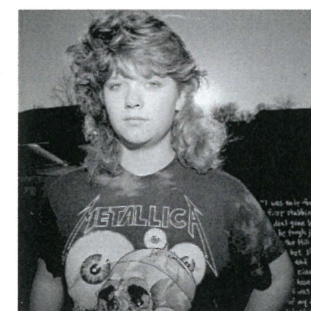
Exhibitions

Enjoy free admission to LUMA until November 11, 2017!



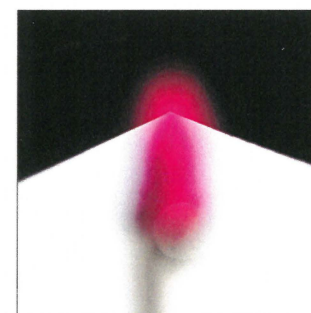
Susan Aurinko: Searching for Jehanne – the Joan of Arc Project July 1, 2017 – October 21, 2017

In 2013, Chicago based artist Susan Aurinko went on a photographic expedition to France. While in the Loire Valley, she visited a 12th century chateau that was once the temporary home of St. Joan of Arc. Captivated by the legend of the saint, Aurinko repeatedly returned to photograph the places where Joan of Arc once lived, prayed, and fought throughout her brief life. Aurinko employs layered images to explore the iconographic nature of this revered saint through popular culture, literature, feminism, and theology.



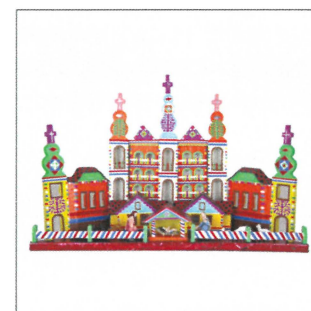
Jeffrey Wolin: Pigeon Hill: Then and Now July 1, 2017 – October 21, 2017

Jeffrey Wolin is internationally recognized for his distinct approach to combining photography with the written word. This recent project revisits a 1987-1991 portrait series depicting the residents of “Pigeon Hill,” a housing project in Bloomington, IN. Over the past five years, Wolin returned to Pigeon Hill and re-photographed over 100 individuals. These compelling images share memories told by Pigeon Hill residents through hand written narratives that address drug addiction, violence, poverty, friendship, and hope. Placed side by side in the galleries, these paired portraits trace three decades of life on Pigeon Hill.



Michelle Murphy: Responsive Beauty July 1, 2017 – October 21, 2017

Responsive Beauty explores the complexities of creating abstract work that is sociopolitical in content. Michelle Murphy’s photographs feature beauty products as art materials and consider the triangular relationship between consumer culture, the beauty industry, and the wage disparity between genders. The resulting images reveal the capacity of cosmetics to function as both a metaphor and a consumable object. Murphy is a Chicago-based artist who has an MFA from the School of the Art Institute of Chicago and worked as a photographer for NASA for more than a decade.



10th Annual Art and Faith of the Crèche: The Collection of James and Emilia Govan November 14, 2017 – January 7, 2018

This perennial favorite returns. The story of Mary, Joseph, and the Christ Child 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): *The time was right to act*, 2013-2015, Susan Aurinko, Courtesy of the artist; *Wendi on Illinois Circle*, 1990, Jeffrey Wolin, Courtesy of the artist; *At the Edge of Focus*, Michelle Marie Murphy, Courtesy of the Artist;

LUMA Member Feature

Conversation with LUMA Member Leonard Caramela



What do you enjoy about being a member?

I have been a LUMA member for seven years. The benefits of being a LUMA member are many. In addition to free admission to the museum anytime, I like that I can also attend opening receptions for temporary exhibitions, educational programs, and most lectures offered throughout the year free of charge. Members also receive The LUMANARY, LUMA's news magazine. Oh yes, and members also receive a 10% discount in LUMA's Gift Shop.

How do you connect what the D'Arcy teaches us with your existing beliefs?

The D'Arcy collection is comprised of art and art objects largely inspired by Christian beliefs and tradition. The D'Arcy is an awesome exhibit of the spiritual in art manifested by the spirituality of the artist. It confirms my belief in the amazing God-given power of the human spirit. I believe there is a strong connection between spirituality and creativity and how humans, in general, live life.

Given our current political and societal landscape, how relevant is LUMA's mission to the present times?

LUMA's mission is dedicated to exploring, understanding, and promoting the spirituality of all cultures and societies through art and artistic expression. As a visitor walks through the entrance to the museum, immediately on the wall to the right, one sees the Windows of Faith. They represent the five major religions of the world: Buddhism, Catholicism, Hinduism, Islam and Judaism. The windows serve to pronounce LUMA's mission. LUMA's D'Arcy Collection and the museum's temporary exhibits are created to bring inspired art to the public, calling attention to the virtues and spiritual practices of these faiths and more. Spiritual practices like love, social responsibility, peace and hope are most certainly relevant to the present times.

What is your favorite current exhibit and which piece speaks to you the most?

That would be the current Works on Paper exhibit, *Misericordia: Together We Celebrate*. I can't say that there is one piece that speaks to me more than any other. Rather, Schapiro's photographs speak to me collectively in a resounding way that warms my heart to see what a loving environment can do to embolden the human spirit and enhance the quality of life by developing the full potential of the residents of Misericordia. That is truly something to celebrate.

Where do you see LUMA in 10 years?

LUMA is a museum with a unique mission. With qualified people in the key positions of Museum Director and Curator of the D'Arcy Collection, I can see LUMA becoming a destination museum within 10 years. And, why shouldn't it be? LUMA has received accreditation from the American Alliance of Museums-- the highest national recognition for a museum. Of the nations' estimated 17,500 museums, this accreditation puts LUMA in the top 6% of museums in the United States.

I think growing the D'Arcy Collection and expanding the third floor gallery space would make for a better museum experience. I also think that choosing temporary exhibits that are in keeping with LUMA's mission and touch the soul will always make for a powerful museum experience.

*Illuminate your spirit —
become a member of LUMA today!*

If you are interested in becoming a member of LUMA, visit our website at luc.edu/luma/support/membership or contact Theolyn Patterson at 312.915.7608 or tpatterson3@luc.edu.

archi-treasures' Front Porch Project

Beam It Out/ Bring It In

archi-treasures is an arts-based community development organization that transforms lives while transforming community spaces. In collaboration with community members, archi-treasures develops art and design projects — murals, mosaics, sculptures, and public art installations— that strengthen social connections, increase civic engagement, and generate pride among residents. Over the past 20 years, archi-treasures has completed more than 150 projects in 34 city-wide Chicago neighborhoods. Professional artists and designers from archi-treasures engage children, teens, adults, and seniors in an art-making and design process that highlights their voice and interests, while creating a unique collective art experience for participants.

In 2016, archi-treasures launched the Front Porch Project at the Germano Milgate Apartments, a 350-unit affordable housing complex in South Chicago. An artistic intervention into the isolated culture of subsidized housing, the Front Porch Project examines the dichotomy between the ideal and real front porch that can be found in disinvested neighborhoods like South Chicago. The Front Porch Project uses art and design as tools to navigate public and private space, and support the transformation of at-risk communities. Through year-long resident engagement opportunities including facilitated community conversations, a community-based participatory research process, and paid internship and volunteer roles, archi-treasures and artist Chiara Galimberti collaborated with Germano residents to produce the Front Porch pilot *Beam It Out/ Bring It In* art series.

The goal of *Beam It Out/ Bring It In* was to connect Germano residents with one another and the larger community, and to create a space for self-determination, where project participants can tell their stories on their own terms. Carried out over the summer of 2016, *Beam It Out/ Bring It In* organized free portrait drawing classes resulting in over 200 drawings of Germano residents, as well as photo sessions and audio interviews. The different components of *Beam It Out/ Bring It In* are featured on a project website, and as part of large scale neighborhood public art installations and a gallery exhibition.

Images courtesy of archi-treasures.

Earlier this year, archi-treasures' Front Porch Project was nominated for the American for the Arts' Robert E. Gard Award, which honors projects that have integrated the arts into the community in meaningful and measurable ways. archi-treasures' Front Porch Project *Beam It Out/ Bring It In* exhibition is on display at the Loyola Museum of Art between July 1 and October 21, 2017.

To learn more about archi-treasures and help celebrate the organization's 20th anniversary in 2017, please visit www.archi-treasures.org.



Jeffrey Wolin

PIGEON HILL: THEN AND NOW

By RYAN M. TRACY and GRACE IVERSON

"Around this time I was expelled from high school for fighting and smoking in the boys room. I wanted to race Sprint cars for World of Outlaws—my uncle owned one and he let me work on it sometimes. When he died I didn't want to race anymore."

Jeffrey Wolin is internationally recognized for his distinct approach to combining images with the written word. Wolin's latest series is an extension of his past work that documents the memories of a diverse array of subjects, including Holocaust survivors, veterans and working class Americans. *Pigeon Hill: Then and Now* (2011-2015) continues his 1987-1991 portrait series photographing the residents of the "Pigeon Hill" housing projects in Bloomington, IN.

Initially interested in prose and poetry, Wolin graduated from Kenyon College in Ohio with a degree in English. For his first job out of college, Wolin worked for the police department in Kalamazoo, MI. "[My experience there] changed the way I saw the world," Wolin said. "I'd never seen a dead person before. I would read the case studies, find out

what motivated people to do terrible things. Photography fulfilled my desire for storytelling," Wolin said.

During this time, Wolin became interested in the work of Mexican artist Frida Kahlo and the folk art tradition of the retablo. He relates his own work to ex-votos, artistic offerings to saints made as thanks for divine aid. These paintings are usually coupled with a personal inscription to express gratitude.

"One day, I took a 16x20 portrait of my father, and I grabbed a pen and just started filling space with writing," Wolin said. "That was a postmodern thing to do at the time, but that's not why I did it. I did it because there was no other way I could accomplish what I wanted to do."

Images (left to right): Timmy with Ferret, 1991. Jeffrey Wolin. Courtesy of the artist; Timmy Babbs, Wabash Valley Correctional Facility, 2012. Jeffrey Wolin. Courtesy of the artist.

Wolin's method of altering his photographs with handwritten text is also rooted in the works of Southern folk artists such as Howard Finster and Sister Gertrude Morgan, who frequently combined painting and drawing with religious scriptures.

"What they did was beautiful to me; it wasn't what the words said or the specificity of their vision, but it was the way they combined visual art and writing on a flat surface." By imbuing images with written narratives in the style of folk artists, Wolin made his breakthrough into the art world.



Artist Jeffrey Wolin. Image courtesy of Indiana University.

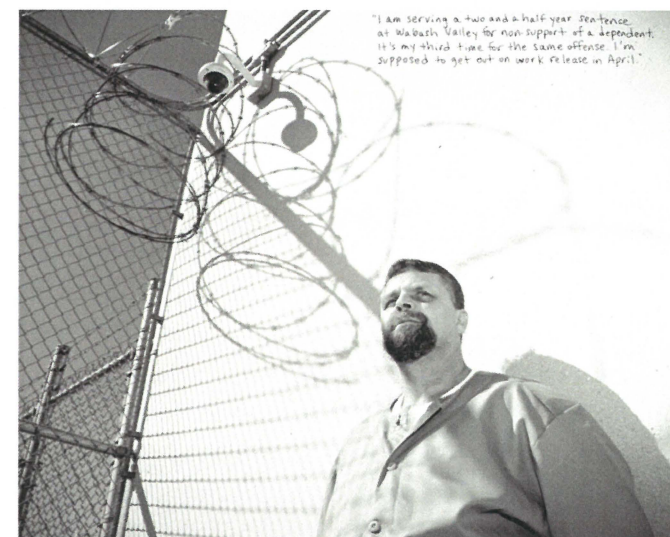
As a photography professor at Indiana University in Bloomington, Wolin noticed an uncomfortable divide between the university's campus and the town that surrounds it. This tension informs Wolin's *Pigeon Hill* series. The shocking 1986 murder of Ellen Marks, a former Indiana University student, in Pigeon Hill brought the nation's attention to the conditions in Bloomington's projects and hit close to home for Wolin. About a mile away from campus, Pigeon Hill is located on a bluff overlooking the west side of town. Wolin's photographs were taken on a specific portion of the Hill, called Crestmont — the housing projects. Between 1987 to 1991, Wolin took regular trips to the projects to photograph the residents, many of whom asked him to take their pictures. He became affectionately known as "Picture-Man."

During this period, Wolin was granted a prestigious Guggenheim Fellowship, with the hopes that he would wrap up his portrait series. But the project began to weigh

on him, as he felt that he wasn't communicating clearly what the project was and seemed to be repeating himself. "The stories were too sad; it seemed like there was no redemption," Wolin said. Setting the *Pigeon Hill* project aside, Wolin began to photograph Vietnam veterans and Holocaust survivors. His award winning work with Holocaust survivors in the Midwest was published as *Written in Memory* (1997), and exhibited at the Art Institute of Chicago and the International Center of Photography in New York.

In 2010, another murder, reported only in the local Bloomington newspaper, would serve as the catalyst for Wolin's return to Pigeon Hill. "It was a 29-year-old woman, and I recognized her as one of the kids that I photographed. Her name was Crystal Grubb. I went back and looked in my boxes and found pictures of her," Wolin said. After contacting a friend who worked at the newspaper, Wolin was able to find Crystal's parents on the Hill. This led to a desire to follow up with his old subjects — starting in 2011, he re-photographed and interviewed close to a hundred people.

Many of the original subjects of Pigeon Hill still lived there, and were happy to see to Wolin again. "When I'd meet with somebody, we would go through old contact sheets and they'd identify themselves, their family, their friends. That was how I re-established my network." Once in a while, they would show Wolin a treasured photograph that he printed for them 20 years earlier. "They would get excited about a car in the background, they would identify when they lived at this address, when this person was alive, or when someone moved." The portraits became documents of personal history, family history, and neighborhood history.



Issues of income inequality and poverty in the United States were always part of the narrative, but were brought to a head by today's political climate, Wolin said. In a program aired on President Trump's Inauguration Day, the German public TV network ZDF interviewed some of the people that Wolin photographed in Pigeon Hill. Many of the interview subjects believed that neither candidate had their best interests at heart. Though disillusionment with the American dream would seem justified in places like Pigeon Hill, Wolin points out that the political views of the people there are not monolithic.

Those of Wolin's subjects who could vote - many were convicted felons, who believed that they were unable to do so by law - did not always fit into the media narrative about rural voters. "What I found interesting in the [German] piece was the number of people from the Hill who said [Trump] has no interest in helping people like me," Wolin said.

Wolin recalls the story of Tim, one of the kids he originally photographed on the Hill, as a particularly powerful narrative. "He was called Timmy as a kid — in his photograph he's holding a ferret that's kissing him, or it looks like it's biting him," Wolin said. "He was just a kid that everyone liked, and I photographed him more than everybody."

"Though there are some stories of success, Wolin reports that overall, conditions in Pigeon Hill have more or less stayed the same."

In the follow-up photograph, Wolin visited the Wabash Valley Correctional Facility to photograph him in prison. Tim was incarcerated for failing to pay child support. Wolin says that his experience reuniting with Tim opened the door to learning about injustices within our prison system. "I started to learn about the American treatment of poor people and how basically everything they do is criminalized," Wolin said. "Should you pay child support? Yes, of course. Can you pay child support when you're in prison? No, you can't. Can you see your kids when you're in prison? No, you can't. You can't even call them on the phone because

everything is privatized." With the increasing privatization of American prisons, the people who can least afford it are being charged for basic services.

Tim wound up serving seven years altogether. After he left prison, his life took a turn for the better; he found a job at Indiana University and got married. Wolin, of course, volunteered to photograph the happy occasion.

Though there are some stories of success, Wolin reports that overall, conditions in Pigeon Hill have more or less stayed the same. He emphasizes that although community organizations and mentorship programs have helped improve life for people on Pigeon Hill, growing up in housing projects puts individuals at a disadvantage. Wolin's longitudinal series of photographs exemplifies the reality that it is difficult to escape systemic economic inequality.

"Everybody that lives there now says it was so great back then," Wolin said. "People change, and as you get older everything seems better back in the old days. It looks pretty much exactly the same. Some people have left to hopefully better conditions; some people now live in trailer parks out in the country; some people are homeless; some people are imprisoned; and some who have stayed have made better lives." The range of narratives Wolin captures in *Pigeon Hill: Then and Now* demonstrates the complexity of the rural American experience.

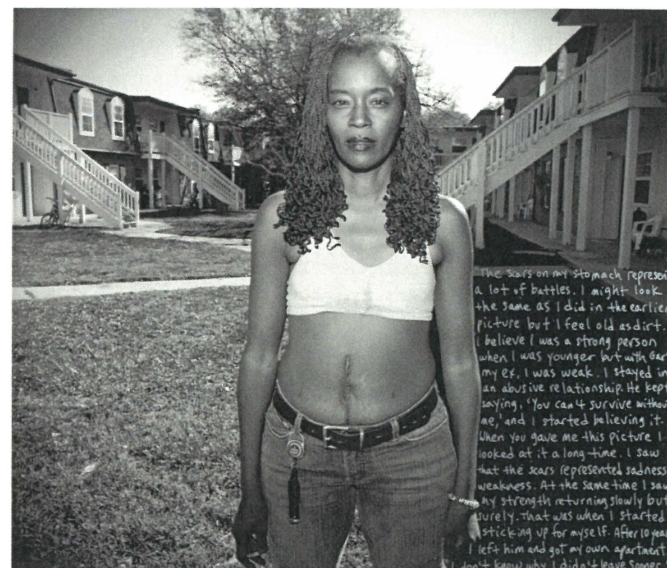


Image: Kym w/ Caesarean Scar, Woodland Springs Apartments, 2013, Jeffrey Wolin. Courtesy of the artist.

The Museum Shop

New Spring Merchandise!

GREAT FALLS JEWELRY



Forever Earrings • \$46.00
Black Garnet/Dendritic Necklace • \$220.00



Dainty Bangle Bracelet • \$30.00
Mini Key Double Layer Drop Necklace • \$78.00



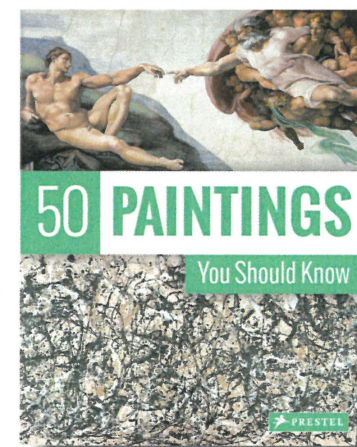
Chilean Necklace • \$28.00
Small Chilean Flower Pin • \$13.50

Don't forget, LUMA members receive 10% off!

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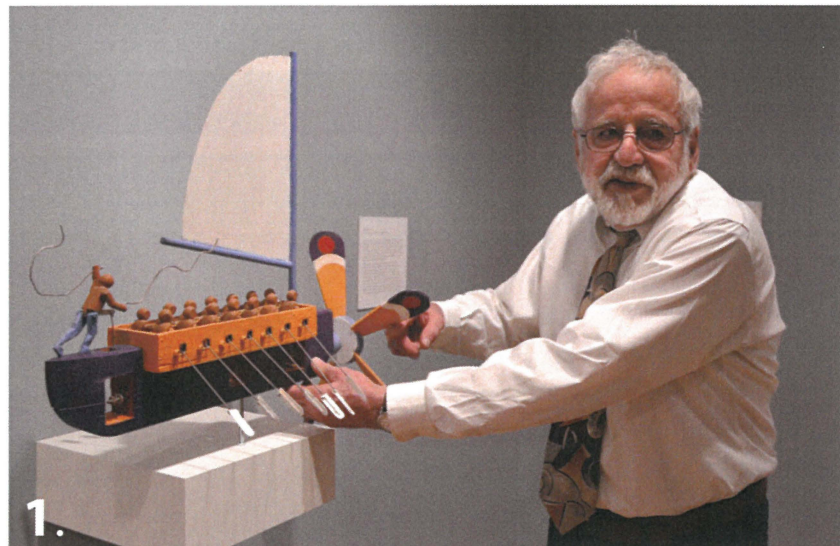


Fanatic Collar on Gold Wire Nylon Chalk & Cobalt w/ Matte Gold Steel Fan • \$315.00
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You Should Know Series • \$19.95
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Spring Recap

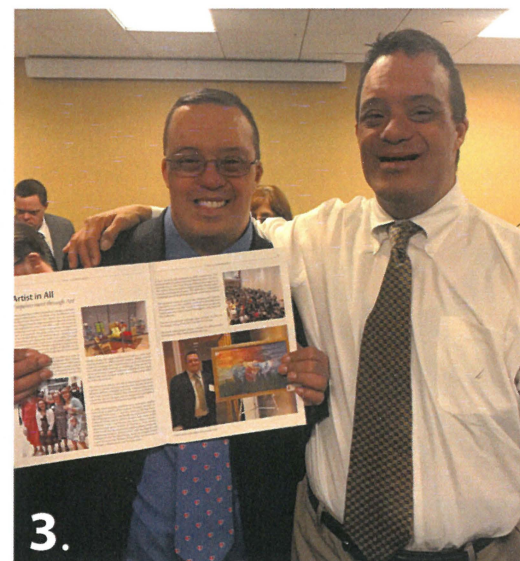


1. Artist Peter Gelker demonstrates his whirligigs at the Spring opening reception.

2-3. Misericordia residents enjoy the opening reception for *Artist in All* and *Misericordia: Together We Celebrate*.

4. Katie Salem, a student curator of *Wayang: The Art of Indonesian Puppetry*, at the opening reception.

5. Photographer Steve Schapiro signs a copy of his book for a Misericordia resident and her father.



1-2. Dr. Marilyn Dunn, Loyola Art History professor, leads a tour of the D'Arcy galleries for women's history month.

3. Guests view an Indonesian shadow puppet performance featuring a story from the *Ramayana*.

4-5. Students upcycle vinyl street banners from past exhibitions during LUMA's second annual Earth Day workshop.





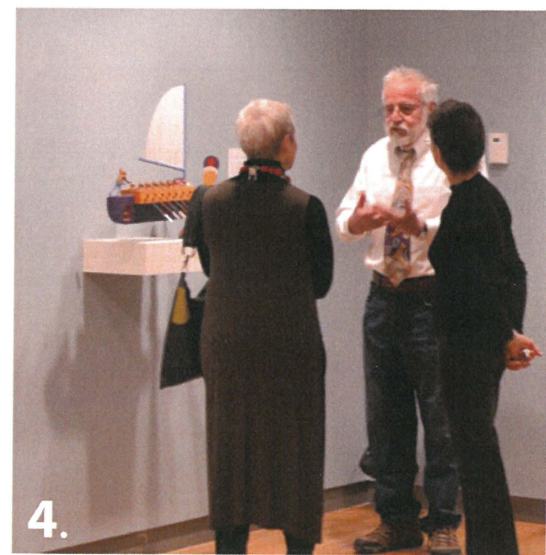
1.



2.



3.



4.



5.



6.

Left:

1. Docents and LUMA intern Amanda Malmstrom visit a textile exhibition curated by intern Grace Iverson in Loyola's Damen Student Center.
2. Jean Unsworth and guests view Shapiro's book *Misericordia: Together We Celebrate*.
3. Loyola dance students perform *The Dhalang*.
4. Peter Gelker tours his exhibition *Whirligigs*.
5. Guests gather at LUMA's puppet making workshop.
6. Intern Grace Iverson leads a tour of Peter Gelker's *Whirligigs*.



1.



2.



3.



4.



5.

1. Artist Peter Gelker demonstrates a whirligig.
2. Puppeteers from Indonesian Dance of Illinois pose with puppets and an offering after their performance.
3. Artist Carlos Orozco gives assistance to a workshop participant.
4. Students show off their hand painted Alebrijes.
5. Artist Carlos Orozco leads a workshop on painting hand-carved Oaxacan Alebrijes.

Interview with the Artist

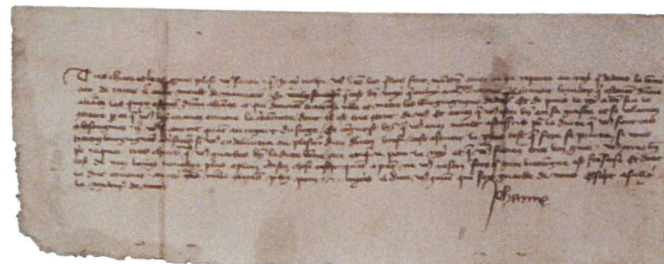
Amanda Malmstrom talks with Artist Susan Aurinko

Susan Aurinko is a professional curator, life-long artist, and photographer of LUMA's upcoming exhibition *Searching for Jehanne — the Joan of Arc Project*. Aurinko's travels in France sparked a personal obsession with the figure of Joan of Arc and led her to visit and photograph all the sites where Joan of Arc had lived, prayed, fought, stayed, or passed through in her short life. Aurinko layered images of depictions of St. Joan from artists and sculptors onto her photographed sites to create beautiful photo-based objects. This exhibition explores the iconographic female saint through the lens of popular culture, literature, feminism, and theology.

Susan Aurinko's exhibition will be on view in LUMA's main galleries through October 21, 2017.

How did you come to photography?

Actually through film. Although I went to art school for painting and graphic design, it definitely sharpened my eye as a photographer. I planned to be a filmmaker, and my professors in grad school said: "Your work is like a series of narrative still photographs." I started to give photography a try, and I liked it. I wanted to learn darkroom, so I went to Columbia College for five semesters.



What is your philosophy/approach as a photographer?

My approach is to be ravenous and to never say never about anything. I've had reviewers of my work call me a street photographer, but I am not so sure that I am. I think I am just a photographer. I also incorporate other things to create photo-based objects, like in *Searching for Jehanne — the Joan of Arc Project*. I've been trying to reach beyond the matted, framed photograph, and make something else out of photography.



Can you tell me a little bit about your exhibition, *Searching for Jehanne — the Joan of Arc Project*?

I love photographing old things and run-down places. My best friend, her two sons, and I were at Cheateau de Chinon in the Loire Valley in France. I was off doing my own photo thing, and I heard a lot of heavy footsteps, voices, and all kinds of noises. But no one else was in the tower with me. I went to the other tower where my friends were, and I asked, "Did you see people? Did people come out of here?" They responded, "No, you were alone in there." I kept that saying something strange was going on. And my friend, being very pragmatic said, "There will be something about it in the gift shop." And there was. There was a bookcase filled with books on the Chateau de Chinon. While I decided which book to buy to figure out what happened in the chateau, my friend said, "I don't think that is the bookcase you want, I think this is the bookcase you want." And I turned around and it was a whole bookcase about Joan of Arc. While reading these books, the project came into my head. I took four trips to France to create *Searching for Jehanne — the Joan of Arc Project*, which ended up being my focus for three and a half years.

What drew you to the figure of Joan of Arc?

Fascination. After I came home after that first trip, I started reading, researching, ordering books, and collecting things. The more I saw, the more captivated I became, primarily with the fact that no one ever made a picture of her during her lifetime. She has such a presence in France, but no one knows what she looks like. All of these artists were making her appear the way they thought she looked. That idea appealed to me as a concept: that there are no real pictures of her, but there are thousands of imaginary pictures of her. I decided I would travel and photograph the path she traveled and transplant some of those artists' ideas of her into the places she actually went to give St. Joan a sense of place. I wanted to bring her alive for people in a way no one had before.



Artist Susan Aurinko. Image courtesy of the artist.

What is the significance of this project to you?

I didn't set out to find a feminist heroine, but I think that her short life and her courage were exemplary and totally feminist. Some discredit her by saying she had migraines or was insane and delusional. People often try to explain mystical things away, but not all things can be explained. Some things are meant to be left as mysteries. I think what appealed to me is that St. Joan of Arc was a real person who lived—and not only lived, but was completely fearless. She has been a role model for young women through the ages. She wasn't a fifty-year-old woman, she was a young girl. I feel that makes her more appropriate as a heroine for young girls who may be confused or having trouble growing into strong and determined young women.

What is the biggest takeaway that you want visitors of *Searching for Jehanne — the Joan of Arc Project* to have?

I think I want visitors to feel like they know St. Joan of Arc, like they have met her. I know that I did not really know much about her before this project, and I think most people do not. They know she was burned at the stake, and that is about it. People do not understand how young she was. She was still essentially a child when she saved France and died. Everyone has this impression that she was this incredibly powerful, strong woman, but she was a teenager. I guess I want people to know the true St. Joan better, to know more about who she was and how remarkable what she did really was.

Is there anything else you want visitors of *Searching for Jehanne — the Joan of Arc Project* to know about?

This exhibition is not about me, it is about Joan. I want visitors to read the titles, which are all quotes from Joan herself. I want them to learn something and have something to take away. I want visitors to feel that they now know something about Joan, that on some level they know her.



Images (left to right): *The time was right to act*, 2013-2015, Susan Aurinko. Courtesy of the artist; *But for God's grace, I could do nothing*, 2013-2015, Susan Aurinko. Courtesy of the artist.

MICHELLE MURPHY: RESPONSIVE BEAUTY

Carefully crafting expansive galaxies and geometric abstractions with cosmetic powders, palettes, and pigments, Michelle Murphy utilizes macro photography to emphasize the materiality of her subject. Murphy's visually stunning images are grounded in a technical mastery of the photographic medium. Having worked as a photographer at NASA for over a decade, Murphy builds on the hyperreal aesthetic of scientific imaging while simultaneously referencing the visual history of Op Art. In its conceptual connections to the male dominated era of minimalism and the ever-present pressures of beauty culture on women, *Responsive Beauty* invites a dialogue about consumer culture, gender, and the art historical canon.

Michelle Murphy's exhibition *Responsive Beauty* will be on view in LUMA's Works on Paper Gallery until October 21, 2017.

How did the *Responsive Beauty* series begin?

The 2010 census revealed the wage gap amongst the sexes; women employed full-time make \$0.79 for every \$1.00 that a man makes. This led me to contemplate the role of unpaid labor and consumption in creating a greater economic disparity. I became specifically fixated on beauty consumption.

Some of my earliest artistic influences dealt with beauty posturing, artificiality, and drag. I was looking at the work of Alex Bag, Barbara Kruger, Cindy Sherman, Lorna Simpson, Philip-Lorca diCorcia, Carolee Schneeman, Laurie Simmons, and Orlan. By not personally "fitting in" at any grade level, beauty standards and gender posturing were on my mind throughout my artistic expressions in high school and college.



During my second year at the Cleveland Institute of Art, I ventured over to Case Western Reserve's medical library and studied plastic surgery methods. I determined what would be done to my face if someone were to slice, tuck, and shave my natural face structure in order to create an idealized image of a beautiful face. I used eyeliner to draw the schematic on my face, and I took these photos of myself in the lighting studio using my old medium format Mamiya C220 film camera with a long cable release. I shot, developed and printed these photos in 2001. The sociopolitical content in my series, *Responsive Beauty*, was always on my mind.

By 2010 and the release of the wage gap data, I was a photographer at NASA by day, and by night I was experimenting with my own photographic work in a divided warehouse studio space amongst thoughtful painters. I borrowed visual language from my regional history of painting and combined it with my sociopolitical interests and concerns. I have often wondered why abstraction was considered apolitical, and how political work was often figurative. *Responsive Beauty* is the unlikely collision of pure aesthetics and sociopolitical content.

How has your time as a photographer for NASA influenced your work?

There are many skills that I honed working in that environment, but the most obvious is my use of lighting. I often photographed metallic objects in metallic test facilities with a researcher in the shot, too. These were advanced lighting challenges that pushed me to understand the properties of photography well beyond my academic experience.

Below the surface of lighting and technical proficiency, is an aesthetic culture at NASA - to produce photographs containing high depth-of-field (i.e. everything in the composition in focus). My theory behind this aesthetic culture is that they want their projects to look "more real than real". Human eyesight works similarly to seeing a photo with shallow depth of field (we see space at about the equivalent of F 5.6). By looking at a photograph where everything is in focus, it allows us to study the subject without guessing what was in front of the lens. My NASA photos, as well as the history of NASA images in the archive were mostly shot in F11 or higher. My series *Responsive Beauty* and much of my artwork during or after my experience as a photographer at NASA purposefully embraces this "more real than real" aesthetic.

How does this series of work respond to the history of minimalism?

Referencing works from the past by Bridget Riley, Agnes Martin, Julian Stanczak, Willem de Kooning, and Albers...I have the ability to appropriate multiple genres and methods of painting within one body of work. Photographing my miniature make-up paintings and the products in their original cases allows me to flatten and combine these layers of process and references. Op becomes more than dematerialized vibration; it becomes a method to create a lethargic response. This effect or optical exhaustion is my method of mimicry and critique of the beauty industry itself.

What do you want viewers to take away after visiting your exhibition?

Though it is difficult to predict what one viewer over another will take away from this work, it provides a means for discussion surrounding ideas about beauty, abstraction, and consumption.

LUMA

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Enjoy free admission to LUMA until November 11, 2017!



Save the Date: Opening Reception

Exhibitions by Susan Aurinko, Jeffrey Wolin and Michelle Murphy

Saturday, July 14, 2017 • 5:30–7:30 pm

Image: Wendi at Lyons Raceway, 2013, Jeffrey Wolin. Courtesy of the artist.