

THE LUMANARY

News, exhibitions & events from the Loyola University Museum of Art



(Detail) Stephen Fredericks, *Vote*

Fall & Winter 2008 at LUMA



(Detail) Franz Kline, *Untitled*, c. 1958. Copyright 2007, The Franz Kline Estate, Artists Rights Society (ARS) New York, collection of Art Enterprises, Ltd., Chicago, IL.

A Note from the Director

Museum people work on a different time schedule than the rest of the world. While teachers are guided by semesters, museum professionals exist in the future, compressing blocks of time as an exhibition is planned five years ahead. Often we talk of exhibitions as related to seasons, such as LUMA's 2007 winter show *Art and Faith of the Crèche* and this fall's *The Art of Democracy*, which coincides with the presidential election and the fall semester. Many in this year's freshman class will be voting for the first time.

Planning a balanced exhibition schedule requires asking several questions: How long should the exhibition be on view? What financial and staff resources are needed? Will the exhibition appeal to an enlightened art audience, local visitors, out-of-towners or all three? Will the show be of value to Loyola's faculty and students? How can we enrich the exhibition through educational programming and events?

2008/2009 exhibitions were discussed and finalized almost two years ago. Now we are in the planning process for 2010 and 2011, and a few of us are looking to 2012! Consider that LUMA has been open less than three years, and we are already envisioning how we will look in five more years!

For now, let us live in the real time of the next twelve months as I invite you to see our next exhibitions but first keep in mind that 2009 is the 40th anniversary of the 1969 founding of the Martin D'Arcy Collection by Fr. Donald Rowe, SJ. We are planning an entire year of celebrations so stay tuned as we mark the D'Arcy's ruby anniversary.

Opened on September 6th, *The Art of Democracy* features over fifty New York and Chicago printmakers, who address issues of political and social concern surrounding the 2008 election—immigration, the First Amendment and the wars in Iraq and Afghanistan. Organized by the New York Society of Etchers and curated by Stephen Fredericks, the exhibition is part of the Art of Democracy artists' coalition which has organized several exhibitions throughout the United States this fall.

Suitcase Paintings, opening September 20, presents over 50 small-scale (24" or less) works by artists who are traditionally identified with the large-scale canvases of Abstract Expressionism. In examining the effectiveness of these small gem canvases in which a single brushstroke is not just the detail but a composition in itself, we find marvelous examples of how small can be just as compelling as big. The exhibition includes works by Mary Abbott, Ralph Arnold, Michael Goldberg, Franz Kline, Joan Mitchell, Robert Motherwell and Melville Price.

On November 29, a time of year in which many of us focus on holiday shopping, LUMA recognizes a special gift in the exhibition *On The Same Map: Hope is A Human Right*. 97 photographs taken in Haiti, Peru, Rwanda, Lesotho, Guatemala and Russia by medical personnel depict the impact of Partners in Health (PIH). Started over twenty years ago, PIH is staffed by volunteer medical personnel and locally trained healthcare workers, who have set up medical clinics in many of the world's poorest communities. This joyful exhibition brings a true holiday message to adults and children.

Mystery, secrets and unknown origins are clue words for three exhibitions opening

in late January. *The Eternal Light of Egypt* features work by Sarite Sanders who for twenty years has had special permission by the Egyptian government to photograph their ancient monuments. Through her use of infrared film, her images take on a silvery luminosity suggestive of 19th-century travel photography.

Neolithic sculpture from the cultures of Kiliya, Thessalonica and Vinča in southeastern Europe and Turkey are under-explored and under-investigated. This new collection was donated by Aaron and Harlan J. Berk and features over 300 works of heads, torsos and feet. *Neolithic Idols* questions the purpose of these tiny sculptures. This exhibition is a study exhibition developed and organized by James Rocks' internship recipients Helena Shaskevich, Brittany Loveisky and Sean Murray—all Loyola students.

Locking It Away: Signs, Symbols and Secrets presents another recent gift. Patricia Brett Erens donated keys and locks dating from Antiquity to the 18th century. Today's keys have little of the intricacy and artistry of keys forged by hand and designed to reflect the social status of their owner. Visitors will come away with an appreciation for what could easily be called one of the oldest forms of hardware. The initial research for the exhibition was completed by Loyola graduates Maurise Guillen and Kristen Klebba.

Late spring will bring the work of Auguste Rodin in the exhibition *Rodin: In His Own Words*, organized and presented by the Iris & B. Gerald Cantor Foundation. Comprised of 43 sculptures and letters, the exhibition provides insight into turn-of-the-century art and the artist who changed the face of sculpture and pointed the way to modernism. LUMA's annual gala is planned around the exhibition's opening on June 13.

Next fall, the spiritual intent of Alfred Jensen, Charmion Von Wiegman and Simon Gouverneur will be examined in *Back To The Future*. These artworks when viewed together illustrate an interpretation based on ancient or esoteric religions and theosophy. The exhibition is curated by Carol Celentano with a catalogue essay by Lynn Gamwell, Ph.D.

Lastly in winter 2010, the work of David and Hi-Jin Hodge will be on view in the multi-media project *Closer by the Minute*. Films and installations developed over five years ask viewers to consider thought-provoking interviews and video observations of time. The artists ask us to examine our lives minute by minute. The Hodges' work was last seen in *The Missing Peace* which was on exhibit at LUMA in 2006.

Harlan J. Berk, Ltd. *Works on Paper Gallery* presents the work of Illinois artists that often compliment other exhibitions on view. On November 28, Nancy Gershman will exhibit *Dreamscaping*. Using what she calls the highly transformative manipulation of digital photography, she creates healing visual memorials. Gershman assembles often surreal yet accurate reconstructions of the character and soul of a person through family photographs and memories. In late winter, James Jensen, photographer and historian at Loyola will curate an exhibition on 19th-century travel photography using his collection of stereographs. During the Lenten season, Steven Prina's minimalist *Stations of the Cross* will be on view.

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Art illuminating the spirit

A Note from the Curator

It’s all in the details!

Over the summer, I tinkered with the D’Arcy. You will see changes in every gallery; some more immediately noticeable than others. And there are more to come over the next few weeks. On aggregate, if you can believe it, even more pieces will be on view as we approach the collection’s 40th anniversary in 2009.



(Left) *Portrait of a Gentleman*, ca. 1540, attributed to Christoph Amberger, German (Swabia, Augsburg [?]), oil on panel. Gift of Larry A. Schmidt and Lynn Janes Schmidt in memory of Edna Mae Heppert, 2001-10. (Right) *St. Michael and the Dragon*, 16th century, German, metal. Gift of Larry A. Schmidt and Lynn Janes Schmidt in memory of Eric Schmidt, 2008-01

I would like to draw your attention to two changes that prove the value of carefully scrutinizing our pieces. Lynn and Larry Schmidt have given a small metal medallion to the collection. I have added it to the installation of Northern Renaissance jewellery, beneath *Portrait of a Young Man* (ca. 1540) attributed to Christopher Angermair, itself a gift of the Schmidts. The young man wears a similar sort of medallion, but careful scrutiny reveals that they are not the same. The one in the portrait bears the image of St. George slaying the dragon. It glints on the sitter’s chest—a valuable and prized piece of personal jewellery. Perhaps the medallion was intended to preserve the sitter’s identity by depicting his namesake. St. George was also the patron of several chivalric orders and militias. One such existed in Swabia, the area around Augsburg, Germany, whence the painting is thought to originate. The militia disbanded at the time the portrait was executed, a victim of Germany’s political and religious fragmentation during the Reformation. The medallion may therefore have signalled the young man’s support for the Holy Roman Emperor and the traditions of the Roman Catholic Church.

In contrast, the new medallion is made of base metal and was produced in hundreds for devotees of the cult of St. Michael. The archangel is the other holy dragon-slayer, readily distinguishable from St. George by his wings. The victorious commander of the Heavenly Host against Satan, St. Michael was popularly believed to be the weigher of souls on Judgment Day. The medallion’s wearer devoutly hoped for a favorable outcome.



The Continence of Scipio, 1795, after Peter Paul Rubens, Flemish, oil on canvas. Gift of Dr. and Mrs. Silvio Del Chicca, 1999-03

In the Baroque gallery, I have re-titled a painting presented to the D’Arcy in 1999 by Lillian Del Chicca. In the work, we see a family group kneeling before a ruler who is enthroned on a dais, surrounded by supporters with a tribute or ransom displayed in the foreground. These elements were employed in Baroque renderings of several Old Testament and Classical stories.

When I wrote the labels for the D’Arcy’s opening last December, I was not convinced we had been correct in identifying the painting, a late 18th-century copy after Sir Peter Paul Rubens, as *Solomon and Sheba*. My doubts were strengthened when two docents questioned the significance of certain details. It made no sense that Solomon should be depicted as a Roman general, wreathed with a victor’s crown of laurel leaves, nor that a statue of the Roman god, Jupiter, holding a lightening bolt, should occupy a niche in the background. The gold and silver household objects at the foot of the dais hardly accord with the Biblical description of the Queen of Sheba’s gifts:

And she gave the king a hundred and twenty talents of gold, and of spices a very great store, and precious stones: there was brought no more such abundance of spices as these which the queen of Sheba gave to King Solomon. (1 Kings, 10: 10)

But perhaps the painting’s most jarring detail is the figure of the young man who kneels beside the “queen” and holds her hand. French president Sarkozy may make a state visit with his girlfriend, but the Queen of Sheba would never have traveled with a paramour.

My first thought was that the D’Arcy painting depicted the family of the defeated Persian King Darius before the victorious Alexander. The chained monkey called to mind the thieving simian in Paolo Veronese’s extravagant depiction of the scene now in the National Gallery, London. But there, two queens are present (Darius’s wife and mother), and Alexander is accompanied by the commanding figure of Hephaeston. It was to the latter that the Queen Mother mistakenly addressed her appeal for their lives. Alexander’s exemplary courtesy towards her and his magnanimity in sparing the family’s lives ensured the story’s popularity in the Renaissance and Baroque.

Another popular story from Classical history was the defeat of Queen Zenobia by the Emperor Aurelian. Once the scourge of Rome, Zenobia was finally defeated. Magnanimously spared death, she ended her days as an honored captive. Tintoretto also employed many of the same elements in his depiction of Ester before Ahasuerus. Ester was accompanied by two ladies-in-waiting, and a crowd of Jews observed her meeting with the king. However, Tintoretto dressed Ahasuerus in fictional, Old Testament clothing, not as a victorious Roman general. In none of these tales is there an explanation for the kneeling young man in the center of the picture.

He is the key to the correct titling of this painting. Had I remembered my lessons on Livy’s Punic Wars, I would have recognized the scene as the Continenence of Scipio. While fighting Hannibal across Spain, Scipio Africanus captured the city of New Carthage. Victors’ rights granted him the city’s finest treasures, including its most beautiful maiden. On learning that she was engaged, however, he exercised magnanimity by returning her to her fiancé, Allucius (the kneeling man), and by presenting to them, as their wedding gift, the ransom her parents had offered him.

Rubens is known to have painted the subject at least twice and possibly three times. His works were highly popular, for there exist numerous copies by lesser artists and printers. Sadly, no Rubens original survives. One version was owned by Queen Christina of Sweden but was destroyed in a London fire in 1836. The D’Arcy painting cannot be a copy of this work, as surviving drawings by Rubens place Allucius in the foreground with his back to the viewer. As we see him, Allucius kneels in line with his fiancée and Scipio, his face visible to the viewer. LUMA’s version may preserve the composition of a second version once owned by France’s Cardinal Richelieu. That painting too has been lost for centuries. A brief description survives in an old inventory, but the account is not detailed enough to settle the matter, which has thus led some scholars to suppose the existence of a third version by Rubens. That the master considered placing Allucius as we see him in the D’Arcy painting is proven by an authenticated drawing in the collection of the Musée Bonnat in Bayonne, France. There is also the example of Rubens’ pupil, Sir Anthony van Dyck, who placed Allucius in a related pose in his version of the story (now in the possession of Christchurch College, Oxford).

Our painting raises several interesting issues, such as an artist’s creation of numerous versions of his own work and the existence of a contemporary market for bourgeois collectors of copies, both paintings and prints, of works by great artists.

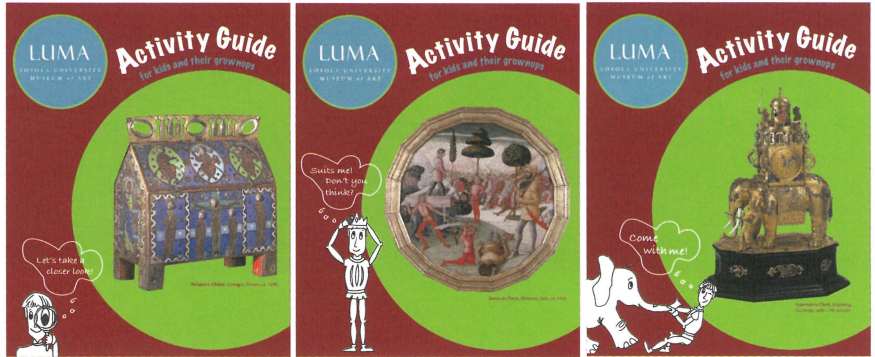


Portrait of a Jesuit Saint, 1726, Bernardo Lorente Germán, Spanish, oil on canvas. In loving memory of Marilyn M. Simpson, given by her devoted husband and children, 1997-01

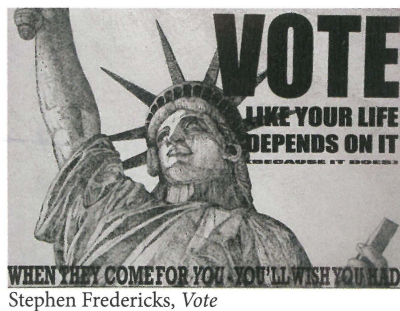
There is one other painting that will shortly be retitled. Some of you will have noticed that last December I introduced some doubt as to the identity of the Jesuit saint in the painting by Bernardo Lorente Germán. I shall mount a small focus installation around that painting in November, to reveal his new identity. Father Robert Bireley, S.J. from the University’s History Department will give a biographical lecture in November. I shall withhold his identity until then, when I hope to see you in the D’Arcy, if not before.

Family Guides

Revised labels and additional works are not the only new items in the D’Arcy! The education department has recently printed activity guides for kids and their grownups. Be sure to look for them on the third floor on your next visit to LUMA.



Members' Reception for *The Art of Democracy and Suitcase Paintings*
Friday, September 26, 2008 from 5:30 to 7:30 p.m.



Stephen Fredericks, *Vote*

The Art of Democracy

On view thru November 9, 2008

The exhibition, timed to coincide with the Presidential election, displays works by 51 Chicago and New York printmakers whose art is concerned with democracy, social activism and political change.

Organized by the New York Society of Etchers



Mary Abbott, *Untitled*, ink and torn paper collage, c. 1953, private collection

Suitcase Paintings

On view thru October 26, 2008

The exhibition examines the idea that Abstract Expressionist artists of the 1940s, 50s and 60s, normally associated with large-scale canvases, executed and conveyed the same sensibility in paintings less than 24" in size.

Organized for the Georgia Museum of Art by the Thomas McCormick Gallery in Chicago

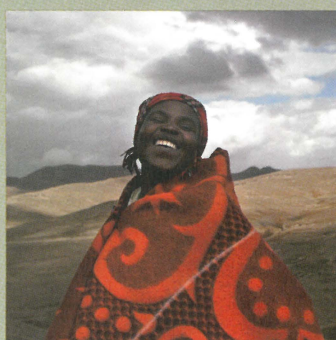
Upcoming Exhibitions

Mark your calendar!

On the Same Map: Hope is a Human Right
A Photographic Journey

November 29 - January 4, 2009

Members' Reception - Friday, December 5, 2008 from 5:30 to 7:30 p.m.



© Partners in Health

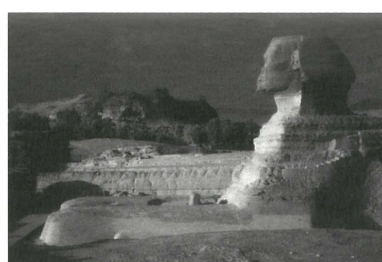
On the Same Map: Hope is a Human Right - A Photographic Journey is an exhibition of 97 photographs depicting the clinics and communities where Partners In Health has forged partnerships with patients and local health workers to combat AIDS, tuberculosis, hunger, poverty and injustice over the past 20 years. From the barren hills of Haiti, to the shantytowns of Peru, from the villages of rural

Rwanda to the streets of downtown Boston, these photographs illuminate how communities that suffer the most glaring health, social and economic disparities in the world can be revived when individuals living in them have access to health, social and economic support and training. Partners In Health is a non-profit corporation that is active in the Caribbean, Latin America, Africa, Russia and the United States. It strives to bring the benefits of eternal hope and modern medical science to those most in need.

Also on View in the Works on Paper Gallery:
Dreamscaping: The Therapeutic Photomontages of Nancy Gershman

The Eternal Light of Egypt:
The Photography of Sarite Sanders

January 31 - May 10, 2009



© Sarite Sanders

Contemporary photographer Sarite Sanders has produced a remarkable collection of photographs that capture the mysterious radiance and residual spirituality of Egypt's ancient ruins.

Locking It Away:
The Signs, Symbols and Secrets of Keys

January 31 - March 8, 2009



Roman Key, 1st-4th century CE. Gift of Patricia B. Erens

LUMA presents a recent acquisition of classical to 19th-century keys and locks from the collection of Patricia Brent Erens interpreted through symbolism, dreams and design motifs.

Neolithic Idols

January 31 - March 8, 2009



Vinca and Thessaly idols. Gift of Mr. and Mrs. Aaron Berk

The exhibition contains 100 examples of the tiny stone sculptures commonly referred to as Stargazers. These pre-Cycladic objects were thought to be used in religious ceremonies and date from 6,800-5,600 and 4,500 -4, 000 BCE.

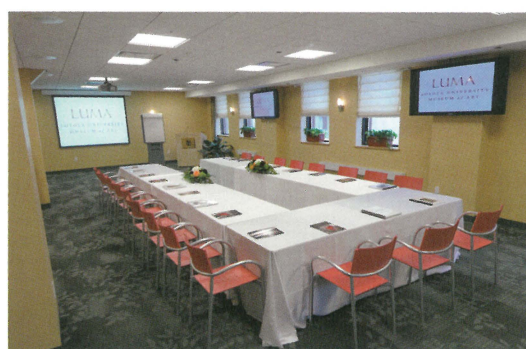
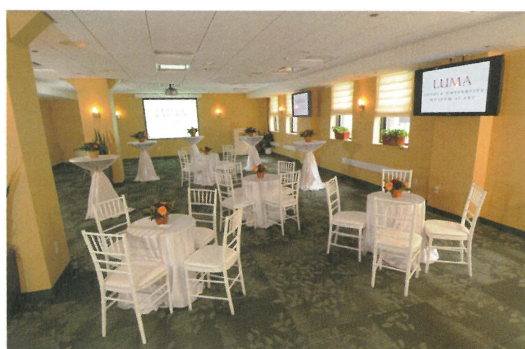
Works in the exhibition are in the LUMA permanent collection and also on loan from the Harlan J. Berk Ltd. Gallery. The collection is composed of recent gifts from Mr. and Mrs. Aaron Berk and Mr. and Mrs. Harlan J. Berk.

LUMA makes it special!



LUMA offers an elegant setting for special events plus the capability to make your meeting or conference a success with podcasting and great audio visuals. Add a unique touch by including a tour of LUMA's Martin D'Arcy Collection or traveling exhibition. You can plan a tour of the museum, followed by cocktails or dinner in a spectacular setting overlooking Water Tower Park.

On Chicago's Magnificent Mile, the Museum is easily accessible and our friendly staff and catering services will help you plan the perfect social, educational or business event. For catering and space reservations, please visit LUC.edu/luma or call 312.915.7630.



Public Programs

All programs will take place in the Simpson Lecture Hall.

PANEL DISCUSSION

Chicago Printmakers Discuss: The Personal Art of Dissent
Saturday, September 20 at 1:00 p.m.

Michael Goro, Ann Elizabeth Moore and Marilyn Propp—Chicago artists featured in *The Art of Democracy*—will discuss their work as a vehicle for political dissent in the upcoming presidential election. Moderated by Theaster Gates. Free. This event is co-sponsored by The Public Square.

PERFORMANCE

Fall into Jazz: American Jazz from the 40s, 50s and 60s with the Jordan Baskin Trio
Friday, September 26 at 6:00 p.m.

The Jordan Baskin Trio features Jordan Baskin on piano, Jake Vinsel on bass and Brian Ritter on drums. The group and plays at Andy's, one of Chicago's oldest and most prestigious jazz clubs. Free with museum admission.

LECTURE

American Expressionist Energy
Saturday, September 27 at 11:00 a.m.

Beginning in the late 1940s, American painters painted paintings that had never been painted before: freely—without forethought or planning; and freshly—without tradition or technique and fast. April Kingsley, curator at the Kresge Museum of Art and catalogue contributor to *Suitcase Paintings*, will discuss de Kooning's whiplash line, Pollock's flying lariats of paint, Kline's crashing girders—all action painters in motion. Their works are trace records left to relive the action. Whether on a large scale or small, the impact is the same: POW! Free with museum admission.

PERFORMANCE

Fall into Jazz: American Jazz from the 40s, 50s and 60s with the Chris White Trio
Friday, October 3 at 6:00 p.m.

The Chris White Trio is composed of Chris White on piano, Mark O'Connor on tenor sax and Mike Staron on double bass. Free with museum admission.

DISCUSSION

Advice to the Next President
Tuesday, October 7 at 12 noon

Heartland International and LUMA invite you to bring lunch and participate in a discussion with a panel of previous presenters who will summarize their thoughts on what the next president needs to know about foreign policy issues. Free.

LECTURE

"Happy Days Are Here Again": An Hour of Politics and Pop
Tuesday, October 7 at 6:00 p.m.

For the last 150 years, campaign songs have emerged as rallying points for issues and office seekers alike. Join us for a lecture by writer, broadcaster, critic and teacher Michael Lasser, who will take a look at political songs—what they set out to accomplish and the attitudes and values they express. Members: Free / Nonmembers: \$5.

PERFORMANCE

Fall into Jazz: American Jazz from the 40s, 50s and 60s with the Jordan Baskin Trio
Friday, October 10 at 6:00 p.m.

See September 26th description. Free with museum admission.

LECTURE

Abstract Expressionism in Chicago
Tuesday, October 14 at 6:00 p.m.

Though Chicago is widely thought of as a figurative art town, it has a rich tradition of abstraction reaching back to the origins of abstract art in America. Curator, writer and gallerist John Corbett will provide an overview of gestural abstraction in the Windy City with special attention to the artists in *Suitcase Paintings*. Members: Free / Nonmembers: \$5.

PERFORMANCE

Fall into Jazz: American Jazz from the 40s, 50s and 60s with the New Millennium Orchestra Jazz Trio
Friday, October 17 at 6:00 p.m.

The New Millennium Orchestra Jazz Trio includes John Smillie (drums), Dave Miller (guitar) and Dan Thatcher (bass). Free with museum admission.

PANEL DISCUSSION

Chicago Printmakers Discuss: The Personal Art of Dissent
Saturday, October 18 at 1:00 p.m.

David Jones, Drew Luan Mattot, Jessica Wagner and Kurt Brian Webb—Chicago artists featured in *The Art of Democracy*—will discuss their work as a vehicle for political dissent in the coming presidential election. Moderated by LUMA director Pamela Ambrose. Free with museum admission.

LECTURE

Abstract Expressionism: The Politics of "Big" and "Small"
Tuesday, October 21 at 6:00 p.m.

Given the generally held assumption that Abstract Expressionist art conveys meaning by overwhelming the viewer with a potent combination of color and form executed on a grand scale, what place can there be for small paintings in the same artistic movement? Often dismissed as immature or as merely preparatory for a larger painting, these "suitcase"-sized paintings deserve further attention. Dr. Paula Wisotzki, associate professor of art history at Loyola, will investigate how these works invite—even demand—a more inclusive definition of Abstract Expressionism. Members: Free / Nonmembers: \$5.

DANCE PERFORMANCE

Whiff of Anarchy
Tuesday, October 28 at 6:00 p.m.
Saturday, November 8 at 3:00 p.m.

Choreographer Darrell Jones of The Seldoms is inspired by the extreme physicality inherent in underground movement cultures, such as butoh and voguing. Through this project, Jones correlates dance to contemporary issues and ultimately invites the audience to look deeper into the narratives behind the physicality of the unbridled event. Free with museum admission.

LECTURE

The Life of San Francesco de Borja
Tuesday, November 18 at 6:00 p.m.

For ten years, a painting at the D'Arcy was mislabeled. Recent scholarship has shown that a portrait thought to be of Saint Ignatius Loyola by the 18th-century Spanish artist, Bernardo Lorente German, is actually San Francesco de Borja. Learn about the life of the third Secretary General of the Society of Jesus in a lecture delivered by Father Bireley, SJ, Professor of History at Loyola. Free

OPENING

On the Same Map: Hope is a Human Right - A Photographic Journey
Friday, December 5 at 5:30 p.m.

Dr. Paul Farmer will help us celebrate the opening of the exhibition. Over twenty years ago, he founded Partners In Health (PIH), whose mission is to provide preferential option for the poor in healthcare. He began his work in Haiti, and PIH has expanded to Rwanda, Lesotho, Peru, Russia and Malawi. He has worked closely with tuberculosis and HIV/AIDS patients in addition to being an advocate for sufficient food, clean water and adequate housing in the areas served by PIH.

For more information on events and public programs, visit LUC.edu/luma.



These programs are partially supported by a grant from the Illinois Arts Council.

The Art of Giving – A Wish List

A naming gift to the Loyola University Museum of Art (LUMA) provides a highly visible, timeless tribute to an individual or group of individuals whose life deserves recognition and commemoration. There are numerous opportunities for meaningful giving and deserved recognition at LUMA. Gifts can be made in installments over several years. LUMA also offers a number of planned-giving options, including bequests and charitable gift annuities, tailored to meet your financial goals and philanthropic objectives.

- **Gallery Benches** - \$10,000 will purchase a solid mahogany bench with a plaque engraved with an artist quote of your choosing. These benches will provide museum visitors with a place to relax and enjoy LUMA's treasures.
- **Galleries and a variety of museum spaces** – gifts of \$100,000 and above will dedicate beautiful spaces within the museum.
- **Endowment of essential professional positions** will ensure that quality, skilled museum professionals will steward LUMA and its collections into the future.

To learn more about the Art of Giving and other ways to support the museum, call the Development office at 312-915-7607 or email at ltorger@luc.edu

Welcome New Members

LUMA gratefully acknowledges those individuals who support the museum through membership at the \$250 level and above. We appreciate your support and dedication to our ever-growing membership base.

LUMA Supporter Membership: \$250

Ms. Antonia Artese
Mr. E. W. Elliot, Jr.
Mr. Edward W. Elliott, III
Ms. Jane Lahey
Ms. Marie Therese McDermott
Dr. Ruth McGugan
Ms. Julie Montgomery
Mr. Ronald and Mrs. Ruthelbyn Musil
Mr. Mark Osterkamp
Mr. Steven Sanders

LUMA Contributor Membership: \$500

Mr. Frederick and Traude Bransfield

LUMA Sustainer Membership: \$1,000

Mr. John and Mrs. Evelyn Barriger
Mrs. Marjorie Benton
Mr. Harlan and Mrs. Pam Berk
Mr. Frank and Mrs. Patricia Covey
Mr. Todd and Mrs. Amanda Davis
Dr. Guy and Mrs. Gisela Riba Di Spigno
Mr. Laurence and Mrs. September Gray
Ms. Barbra Luce-Turner
Dr. Philip O'Connor and Ms. Lynn Carlson
Mr. James and Mrs. Ellen O'Connor
Mr. Michael Resnick
Mr. Gerald and Mrs. Barbara Schultz
Mr. William Simpson
Mrs. Jean Unsworth
Mr. Philip and Mrs. Gerri Wicklander
Dr. Daniel and Mrs. Lucia Woods Lindley

To join LUMA or renew your membership, call the membership office at 312.915.7607, go online to LUC.edu/luma and click on membership or send your check to: LUMA Membership Office, 820 North Michigan Avenue, Chicago, IL 60611.

art smart

A dynamic program for young professionals focusing on fun and fine living

ArtSmart Fieldtrip

On July 24th, ArtSmart was treated to a night of outsider art at Intuit: The Center for Intuitive and Outsider Art. Robert Reinard, Program Director, Collections & Exhibitions, gave a brief talk to the group about art brut, non-traditional folk, self-taught, and visionary art. Afterwards, guests were led on a docent tour through the galleries. Good conversation, wine, beer and yummy eats filled out the evening with a few lucky raffle winners going home with LUMA, Intuit, and Chicago Botanic Gardens memberships. ArtSmart thanks the staff at Intuit: The Center for Intuitive and Outsider Art for a great cultural evening!

Join us next at an Election Night Party on Tuesday, November 4. Celebrating LUMA's political art exhibition, *The Art of Democracy*, ArtSmart guests can watch election returns, enjoy politically inspired food, drinks, games and vote for their favorite prints!

Visit the LUMA website for more information and details. If you would like to receive e-mail notices about ArtSmart events, please contact luma@luc.edu and ask to be put on the ArtSmart email list.



Check out this new benefit for LUMA Members!

In our ongoing efforts to offer you the best membership benefits, we are pleased to announce that LUMA members can now take Loyola University Chicago continuing education courses for a 15% discount. You can register for an array of humanities and professional courses through the Continuum program developed by the School of Continuing and Professional Studies. Courses will enhance your knowledge in areas such as art, history, culture and literature or help you build skills and expertise in your profession.

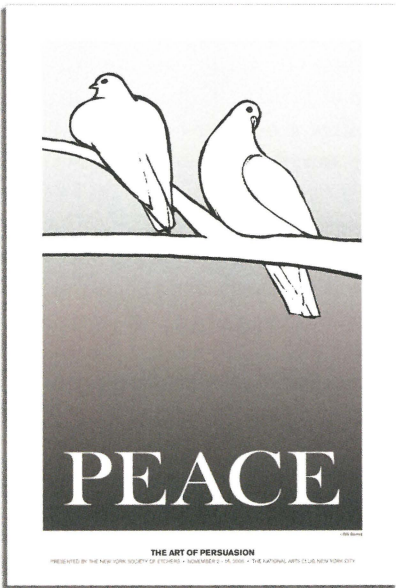
For information about Continuum courses, visit: LUC.edu/continuum. Discounts are automatically assigned when you register as a LUMA member. For additional information on classes, please call the School of Continuing and Professional Studies at 312.915.6501.

LUMA’s Museum Shop

Stop by the Museum Shop to see the full line of unique gifts based on art from the Martin D’Arcy Collection of medeival, renaissance and baroque art.



Our new totebag was influenced by this maiolica plate in the D’Arcy Collection (see above). This waterproof totebag with interior pocket and magnetic closure is perfect for fall.



Spotlight Artist

Will Barnet is an American artist known for his paintings, watercolors, drawings and prints depicting the human figure and animals, both in casual scenes of daily life and in transcendent dreamlike worlds. His work can be seen in LUMA’s exhibition *The Art of Democracy*. Barnet has signed a limited number of his *Peace* print which are avialable in the Musuem shop.

To find these and other unique gifts visit us online at LUC.edu/luma.

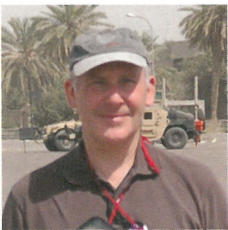
LUMA’s Stars



Jessica Kleopell, a junior visual communications major at Loyola, is LUMA’s newest design intern. Her work can already be seen on the banners that hang on the streets around the museum, the entrance lobby sign and signage in our current exhibitions. Jessica is recovering from a very eventfull summer which included having to have surgery to mend a broken ankle and fractured foot. We sure are glad to have her back—crutches and all!



Sherry Avila, host of *Avila Fine Arts Lovers* on Chicago Access Network TV, has long been actively involved in the presentation of art. Beginning with *Picture Lady* (it later transmogrified into *Art in the Classroom*), Sherry worked in local classrooms making art with children. In 2004, she joined the D’Arcy’s docent program, having read about the collection in her daughter’s Loyola Magazine. She transferred to LUMA with the collection and enjoys LUMA’s more global focus. Sherry volunteers for the Skokie North Shore Sculpture Park and the Irish-American Heritage Center with whose singers she enthusiastically celebrates all their cultural holidays.



A founding member of LUMA’s Board of Advisors and Rome Center alumnus, Phil O’Connor has served as chair of the Illinois Commerce Commission and Director of the Illinois Department of Insurance. From March 2007 to April 2008 Phil was on leave from his current position at Constellation NewEnergy in Chicago to work at the U.S. Embassy in Baghdad as an advisor to the Iraqi Ministry of Electricity. He reports that the change in security conditions is nothing short of astonishing. “One of the most interesting developments in Baghdad has been the return of publicly accessible art and music events as part of everyday life,” he says.

“One of the many remarkable Iraqis I met was the director of the Symphony Orchestra in Baghdad, who seemed to be conducting with one arm while fighting the insurgents with the other.” Phil and his wife Lynn Carlson live in Chicago and are making frequent trips to Ohio to visit their first grandchild, Isabella.



LOYOLA UNIVERSITY MUSEUM of ART

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