

THE LUMINARY

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



Remembering Our Heritage during the Holidays

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

Every American has an ethnic heritage to celebrate. Whether our family immigrated to the United States recently or in the distant past, we are proud to say our ancestry might be Egyptian, Irish, Italian, Ghanaian, Mexican, Nigerian, Peruvian, Polish, or one of the many other nationalities represented in this wonderfully diverse city of Chicago.

This holiday season, LUMA will present its fourth annual *Art and Faith of the Crèche* exhibition from the collection of James and Emilia Govan, which is being gifted to LUMA over the course of five years. This wonderful collection of over 500 crèches allows our curators to rotate these delightful objects so that each year we see new countries represented alongside some of the favorites from previous years. LUMA staff works with Jim Govan in organizing the exhibition and recording his anecdotes about the artisans, artists, and craftspeople involved. From Montana, we have seen the Magi arriving by dogsled; from Ethiopia, baby



Jesus sleeps in a cradle made from stone; and from Kyrgyzstan, the Holy Family is housed in a yurt. We have exhibited an elaborate Polish *szopka* and a simple Icelandic carved stone Madonna and Child. The range of expression is amazing.

Help us continue to present this annual exhibition.

We invite you to remember your family's or a friend's heritage by sponsoring the crèche of your choice. Thousands of people attend this exhibition annually, and this year we have an exceptional selection of new crèches from around the world—from Armenia to Zimbabwe. *Art and Faith of the Crèche* is especially family-focused, as children learn about the Nativity and how artisans from many different faiths interpret this story through the clothing, architecture, flora, and fauna of their cultures. We also provide a special family guide to the exhibition.



A crèche sponsorship may be given as a gift, in memoriam, or in honor of someone special. This \$100 sponsorship is fully tax-deductible and used in generous support of this exhibition. Return the card and envelope below to make your sponsorship commitment today.

Images (clockwise): (Detail) Antoni Kaminski, Poland, Collection of James and Emilia Govan; Khunying Tonghorn Chandavimol, Thailand, Collection of James and Emilia Govan; Hanna Lüthi (designer), Listework Atnafu (textile worker), Ethiopia, Collection of James and Emilia Govan

Celebrate the Holidays with LUMA!

A Special Message from the Director

September 11, 2001: a morning that started, in New York City, with the usual rush of commuters into the subways and then exhaling onto the streets in the late summer heat—a morning full of mundane errands, anticipation, and plans for the evening. Ten years later, we clearly remember where we were and what we were doing on that morning of September 11. For those who were watching the footage on television, the sight was more than surreal; for many, it registered at first as a work of special effects (so inured are we by TV and the movies). We watched as these magnificent, iconic buildings slowly imploded. These indelible images are for an entire generation ones that positioned lives, time, and date to that very moment, the way the attacks on Pearl

Harbor or the assassinations of John F. Kennedy and Martin Luther King Jr. affected previous generations.

In the weeks that followed September 11, people laid low—unnecessary travel stopped and public places were avoided. Attendance to museums and other cultural venues fell off dramatically. It might have been fear that stopped people from visiting museums, or it might have been that in those initial weeks of residual grief we limited our small pleasures.

But soon, museum attendance picked up. Amazingly, museums reported that visitor traffic was higher than ever. I'd like to postulate that two things happened. First, human beings are extremely resilient, ever flexible—and no less so when they cope by attempting to re-establish a sense of normalcy in their lives. Second, I truly believe that we find a means of anchoring our lives through the historicity and aesthetic enjoyment museums provide.

Museums are places of affirmation and calmness. We use museums as a respite, a vehicle of transportation from noise to quiet and from visual clutter to visual order. I ran into Edward Albee once at the Phillips Collection. I was surprised to see him there and asked him what he was doing in Washington, D.C. Albee, in his dry wit, said, "I've come to look at my favorite



Image: Rosalee O. Isaly, 9-11, 2008, Mixed media

picture, of course." There is something to be said for seeking our favorite works of art, making sure they are still in place on the walls or on a pedestal each time we visit their home city, thus affirming continuity in our lives. They are like old friends, these works of art, whom we take up with again after an interval, but always starting where we left off. In many ways, and in defiance of the interactive, technologically oriented places museums have become, museums are still the secular sacred space, offering us comfort, quiet moments, and reconciliation.

So, as we acknowledge that 9/11 changed our lives and remember the volunteers, municipal workers, and others directly touched by tragedy, let us take a few hours to invigorate our spirits by re-experiencing the masterpieces of creativity which bring us a complete sense of life.

Pamela E. Ambrose
Director

A Note from the Curator

As LUMA's fifth anniversary year comes to a close, mine as the curator of the Martin D'Arcy Collection opens. I came to LUMA from the Museum and Gallery Service in the City of Canterbury, where I had been the research curator. There, I toiled in museum storage (a converted oast house), digging through long "lost" and forgotten collections, formulating new installations in which to bring them out for the public again. But I was not the one to design the installation, write the texts, or install the objects—consultant interpreters and designers were hired to do that. What appealed to me about becoming the D'Arcy's curator was that I would have the primary responsibility for the care, interpretation, presentation, and development of the collection.

As a curator, one quickly comes to identify with one's collection. It is as if one has inherited the objects—they have been passed down and are to be cherished. There is no greater joy in my job than the collection itself. The longer I work with it, the greater my admiration for the achievement of its founding director/curator, Donald F. Rowe, S.J., and his successors. Masterpiece, workshop piece, and even the mass-produced converse with one another to tell compelling stories of European creativity and faith from the Middle Ages to the dawn of Modernism.

Like so many curators, I am particularly possessive of objects acquired under my tenure. They are "mine." I must try to say "ours," more often, for another of my joys is the devout group of D'Arcy supporters. Recently, they rallied to ensure that we not only met but exceeded a fundraising challenge from the Richard H. Driehaus Foundation that has added \$64,870 to the D'Arcy's acquisition fund. I must acknowledge two supporters who have been extremely warm and welcoming to me personally since I came to Chicago, and whom it is a joy to know and be advised by as members of the museum's acquisition committee. Thank you, Mary Kathryn Hartigan and Professor Edward Minieka.



I marvel at the dedication of LUMA's 26 docents, who give so freely of their time and enthusiasm, and share both with our visitors. They are tremendous ambassadors for the collection.

Another of my joys is working with students. Many have benefitted from stipendiary internships generously funded by Dr. James Rocks. From direct contact and online research, I may report that five are beginning, in, or finishing graduate programs. Two will apply to schools in the fall. Two are working for regional arts organizations; one teaches downstate; and another is enjoying some local success as an artist. Our former intern from France currently resides in Madagascar. This summer, Hector Escobar has joined their ranks as my latest intern.

The quality of the collection has attracted the services of several professional volunteers whose work was all behind-the-scenes but no less important for that. In the next issue of *The LUMANARY*, you will learn about some of what Maura Checconi has been doing as LUMA's conservation consultant over the last three years. And I am grateful to Perry Costello, who has recently updated the collection database I dread, and Denise Noell, my tireless researcher. Denise and I have grand plans that will unfold in the next few years.

I trust that you will sustain your museum memberships to see how those plans turn out. As with all of my projects over the last five years, those in the future will really be thanks to my colleagues who so creatively present, promote, and protect the collection.

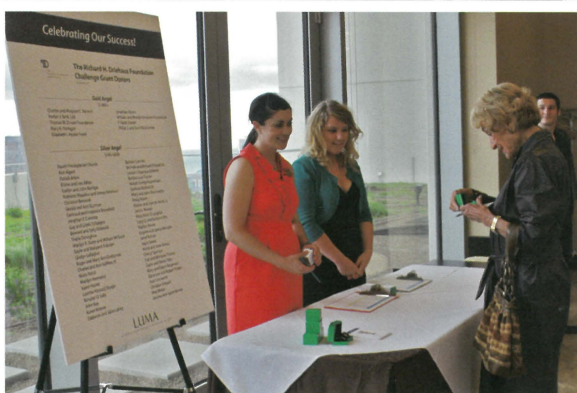
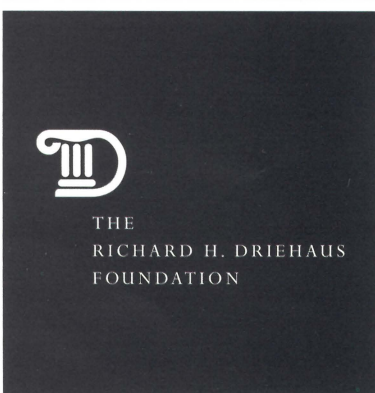
All of you ensure that it is truly a joy to be the Martin D'Arcy Curator of Art. Thank you!

Jonathan Canning
Martin D'Arcy Curator of Art

We did it!

We met the Richard H. Driehaus Foundation Challenge!

Donations to the challenge were generously matched by the Richard H. Driehaus Foundation. We owe a special thanks to Mr. Driehaus, Sunny Fischer, Richard Cahan, and all at the Foundation, and to our generous supporters for helping us bolster the acquisition fund for the Martin D'Arcy Collection. LUMA staff invited donors to the Clare at Water Tower on June 23 to celebrate our success.



\$5,000+

Thomas W. Dower Foundation
Elizabeth I. Keyser Fund
T. Mark Stamm

\$1,000–\$4,999

Marjorie C. and Charles Benton
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May Weber

\$100–\$499

Ann S. Alpert
Elaine J. Athas, EdD and Leo Athas
Kathleen A. Beaulieu and James R. Peterson
Christine Benoodt
Gerald L. and Ann J. Bjurman
Gertraud J. and Frederick M. Bransfield
Jonathan P. Canning
Gisela Riba Di Spigno and Guy J. Di Spigno, PhD
Bernard and Sally S. Dobroski
Sheila Donoghue
Marilyn R. Dunn and William McGuire
David Fanta
Michele L. and Richard J. Fitzpatrick
The Fourth Presbyterian Church
Gladys C. Gallagher and Ray Boyum
Mary Ann C. and Roger J. Grabowski
Charles C. Haffner III and Ann C. Haffner
Marla Hand
Richard H. and Lynn Harris
Marilyn Hennessy
Karen T. Horan
John A. Kay
Karen Kitover
Louise L'Heureux-Giliberti
Barbara A. Lanctot
Emily Nixon and Dean Langworthy
Barbra Luce-Turner
Janice V. Nowak
Mary Alice O'Laughlin
Larry G. and Barbara Olin
Marilyn Perno
Eugene S. and Janice S. Reineke
Barbara S. Rieckhoff, PhD and Conrad L. Rieckhoff
Janet Rotner
Joyce R. Saxon
Maria Simon
Cheryl M. Sporlein
Loretta Howard Sturgis
Rosalie S. Swanson
Dona-Lee and Robert C. Trotter
Jean M. Unsworth
Christian Vinyard
Gerald A. and Barbara I. Weiner
Jerome E. Wexler and Joyce P. Wexler, PhD

\$1–\$99

Marilyn C. Campbell
Leonard J. Caramela
Joan T. and Dean C. Holland
Arthur A. and Theresa H. Malinowski
Carol G. Massey
Nicholas A. Patricca
Ellen C. Ruzicka
John W. Vlcek Jr.
Simone Zurawski, PhD

Calendar of Events

Reception

Members’ Reception

Friday, September 9, 5:30–7:30 p.m.
\$15
Members & Loyola Faculty, Staff, and Students: Free

Join us to celebrate the opening of *Holiness and the Feminine Spirit: The Art of Janet McKenzie* and *Inscribing the Divine: The Saint John’s Bible*.

Reception

Reception for Pathways to Stable Housing

Tuesday, September 13, 5:30 p.m.
Free

We invite you to a reception for *Pathways to Stable Housing* in Beane Hall, 13th Floor, Lewis Towers (111 East Pearson Street). Meet a number of the people who are featured in the exhibition and hear short presentations by photographer Noah Addis, Dr. Phil Nyden from Loyola’s Center for Urban Research and Learning, and Nancy Radner, CEO of the Chicago Alliance to End Homelessness.

Lecture

Meet the Photographer

Wednesday, September 14, 4:00 p.m.
\$4
Members & Loyola Faculty, Staff, and Students: Free

Noah Addis, whose photographs are featured in the exhibition *Pathways to Stable Housing*, will reflect on his work as a photojournalist, particularly as a staff photographer at the *Newark (NJ) Star-Ledger*. Addis will also discuss his photography in Cuba, Brazil, and Peru, some of which deals with “informal housing”—new communities organized by people at the margins of society—and his two emerging projects on the Colorado River and “America’s Playground.”

Reading

Lessons I Learned While Attending the University of Life

Tuesday, September 20, 6:00 p.m.
Free

Join us for an evening with Loyola Professor of Business Ethics Al Gini. He will read from his new book, *Seeking the Truth of Things*, which is a series of essays on topics that are important in every person’s life: what is philosophy; why we both love and hate our jobs; the importance of play and laughter; the reality of change; our continuous search for meaning; and why it’s so hard to do the right thing, for the right reason, on purpose.

Lecture

Veiled Threats: The Image of Women Religious in American Popular Culture

Tuesday, September 27, 6:00 p.m.
\$4
Members & Loyola Faculty, Staff, and Students: Free

In no other time or place have depictions of women religious been as complex and outrageous as they are in 21st-century America. Award-

winning documentary filmmaker Dr. Bren Ortega Murphy from Loyola’s School of Communication and the Department of Women’s Studies & Gender Studies explores the range, impact, and possible reasons for this phenomenon.

Lecture

The Saint John’s Bible

Tuesday, October 4, 6:00 p.m.
\$4
Members & Loyola Faculty, Staff, and Students: Free

Through the use of video, full-size reproductions, and high quality projected imagery, Tim Ternes, the director of *The Saint John’s Bible* Project, will guide participants through the story of *The Saint John’s Bible*. Guests will learn about the processes, tools, methods, and materials used in the making of *The Saint John’s Bible*, as well as explore several artworks through guided imagery discussions. Participants will also get to handle vellum samples and a quill and see larger reproductions of several pages and an entire volume.

Performance

Music in The Saint John’s Bible

Tuesday, October 11, 6:00 p.m.
\$4
Members & Loyola Faculty, Staff, and Students: Free

Interwoven across the pages of psalms in *The Saint John’s Bible* are voice prints of Christian, Jewish, and Sioux Nation music traditions. Please join us for an evening of music highlighting these three traditions.

Tour + Book Signing

Unexpected Calling: Artist Janet McKenzie

Tuesday, October 18, 6:00 p.m.
Free

Artist Janet McKenzie will give an informal talk in the galleries and share some insights into her paintings. She will discuss the varied and ongoing journey with *Jesus of the People*, a work that has proven to be very controversial. McKenzie will also sign her book, *Holiness and the Feminine Spirit: The Art of Janet McKenzie*, which is available in the Museum Shop.

Reading

Mourn Those Angels’ Faces

Tuesday, November 8, 6:00 p.m.
Free

Join us for a reading of a new play by Terence Boyle from Loyola’s English department. Set in Northern Ireland just after the Good Friday Agreement in 1998, *Mourn Those Angels’ Faces* explores the myth of neutrality. What happens when a family that has survived 30 years of conflict finds itself in a maelstrom of retribution that threatens the political stability of the country?

Please visit LUC.edu/luma for additional information.



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



Lunch at LUMA

Creative Collaborations: Artists and Patrons

Few artists and craftspeople have ever been completely free to create without regard for the demands of patrons. In this series, speakers will examine three objects from LUMA's Martin D'Arcy Collection of medieval, Renaissance, and Baroque art with a view to the requirements of the patron, the art market, and governing conventions.

\$35 per luncheon / \$90 for series
Members: \$30 per luncheon / \$80 for series

For a description of each program,
visit LUC.edu/luma.



Heaven and History: The Commemorative Duties of Pere Oller's Mourner from the Tomb of the King of Aragon
Jonathan Canning, LUMA
Thursday, September 15, 11:30 a.m.



A Nuptial Essential: Patronage and Purpose of Italian Renaissance Marriage Chests
Marilyn Dunn, PhD, Loyola's Department of Fine and Performing Arts
Thursday, October 13, 11:30 a.m.



Matthias Stomer in the Collection of Prince Branciforti
Denise Noell, LUMA
Thursday, November 3, 11:30 a.m.

Tea with the Jesuits



Tea with the Jesuits introduces LUMA's visitors to Jesuit intellectuals from the university. Guests will hear a lecture while enjoying tea and pastries generously

provided by Argo Tea and Vanille Patisserie.
Free with museum admission.

Baroque Music Beyond Bach, Handel, and Vivaldi: The Music of Johann Rathgeber, OSB
Charles Jurgensmeier, S.J.
Friday, September 23, 3:00 p.m.

What We All Have in Common with Those Who are Homeless
Bill Creed, S.J.
Friday, October 14, 3:00 p.m.

Caravaggio's Theological Aesthetics
Mark Bosco, S.J.
Friday, November 11, 3:00 p.m.

 **argo tea.**



For a description of each program, visit LUC.edu/luma.

Classical Music

Classical Music with the Overtones Ensemble
\$12 per concert / \$30 for series

Tuesday, October 25, 6:00 p.m.
Medieval Romance, Renaissance Revels, and High Baroque
Music of Hildegard von Bingen, Ciconia, English Madrigalists, Marcello, and J. S. Bach
Heather J. Carlasare, viola
William Cernota, violoncello
Andrew Anderson, string bass

Tuesday, December 13, 6:00 p.m.
A Lamp Unto My Feet & The Star of Bethlehem
Music of Ernest Bloch, Felix Mendelssohn, and Franz Liszt
Kathryn Siegel, violin
William Cernota, violoncello
Stuart Leitch, piano

Tuesday, February 14, 6:00 p.m.
Heaven and Hell
Music of Tartini, Gounod, Boito, Franck, R. Strauss, and others
Karyn Macfarlane, violin
John Macfarlane, violin
Jenny Haworth, soprano
Stuart Leitch, piano
Joy Doran, piano

Fall Exhibitions

Opening August 20, 2011

**Holiness and the Feminine Spirit:
The Art of Janet McKenzie**



**Inscribing the Divine:
The Saint John's Bible**



Pathways to Stable Housing



Images: Janet McKenzie, *Jesus of the People*, 1999; *Creation*, Donald Jackson with contribution by Chris Tomlin, Copyright 2003, *The Saint John's Bible*, Order of Saint Benedict, Collegeville, Minnesota, USA; Noah Addis, *Carmen Velazquez*, 2010

Images (top left): Pere Oller, *Mourner* (from the tomb of King Fernando de Antequera of Aragon), ca. 1417, Alabaster. Given in memory of Bernhard M. Pallasch by Magdalena H. Pallasch, Diana Pallasch Miller, and B. Michael Pallasch, 1997-27; *Cassone*, late 15th century, Wood with polychromy and oil on panel, Gift of Mr. and Mrs. Ernest Joresco; Matthias Stomer, *Christ Among the Doctors*, ca. 1630, Oil on canvas, Gift of Dr. and Mrs. Thomas J. Stamm

The LUMA Art Sale

Save the Date for the First LUMA Art Sale!

Wednesday, November 2
6:30–8:30 p.m.

An event you won't want to miss—the first LUMA Art Sale is an opportunity to support the museum and take home a fabulous work of art by local, national, and international artists. The evening will consist of cocktails and hors d'oeuvres, a silent and live auction, and the Backroom Bazaar, to which guests can gain access for an additional \$50 and be guaranteed to go home with a work of art!

Tickets: \$100 each, \$150 for two
All proceeds support LUMA's unique mission.

Watch for updates at LUC.edu/luma and on Facebook and Twitter!
Preview the sale on LUMA's website or in the second-floor galleries between October 31 and November 2.



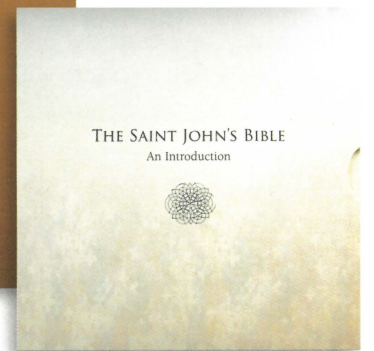
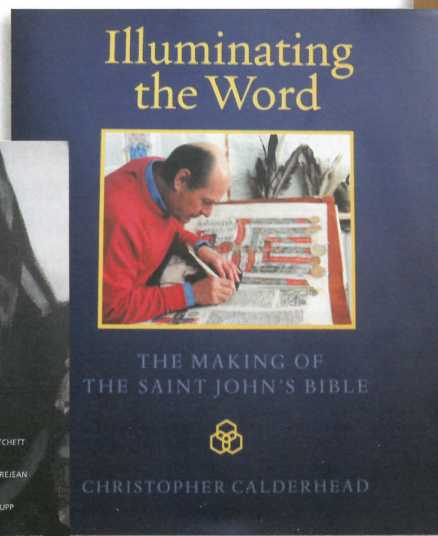
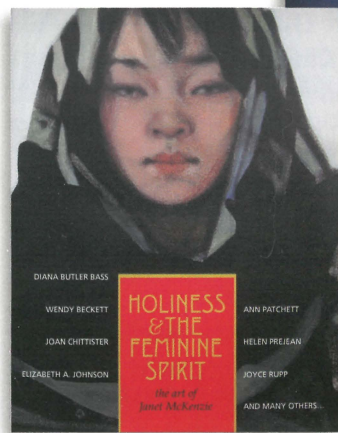
The Museum Shop

Exhibition Books & Catalogues

Learn more about our upcoming exhibitions, *Holiness and the Feminine Spirit: The Art of Janet McKenzie* and *Inscribing the Divine: The Saint John's Bible*, from an array of books and catalogues now for sale in the shop.

Art illuminating the spirit

To find these and other gifts, visit us online at LUC.edu/luma or stop by the Museum Shop.



LUMA's Stars



A LUMA docent since 2007, **Ruth Madsen** grew up in Wrigleyville, two blocks from Graceland Cemetery. She has fond memories of family outings in the cemetery with her brother and sister and their immigrant parents, who craved the green spaces of their native Norway. After majoring in education at Northwestern, Ruth was an art teacher in Park Ridge. She has three children; her two sons are lawyers, and her daughter is an elementary school teacher. Ruth has three grandchildren and one on the way—due in October. Also a painter, Ruth was in a group show in June in the northwest suburbs.



Originally from Algonquin, Illinois, multi-tasking dynamo **Laura Zalewski** has been interning at LUMA for four months. She has focused her energies on LUMA's Special Events department, where her major in advertising and public relations has been applied. Her creative acumen, organizational skills, and "can-do" attitude have helped with LUMA event coordination and strategies. Laura, fluent in Polish, plans to graduate from Loyola in 2013. Laura enjoys running, baking, playing tennis, and shopping in her free time.



Maritza Martinez has been volunteering at LUMA since April. In her short time at the museum, she has brought in her acquired skills and quickly learned new ones to assist our administrative manager with projects such as updating visitor survey data. Maritza is working toward her undergraduate degree in graphic design with minors in art history, communication, and philosophy at UIC, after which she plans to go to graduate school. During her free time, she enjoys learning Korean, cooking, attending concerts, and reading books and design magazines.

Give the Gift of LUMA Membership!

Your friends and family will enjoy LUMA's membership perks all year long! Memberships can be purchased at the museum or online.

For details, visit LUC.edu/luma.



LUMA

LOYOLA UNIVERSITY
MUSEUM of ART

820 North Michigan Avenue
Chicago, IL 60611