

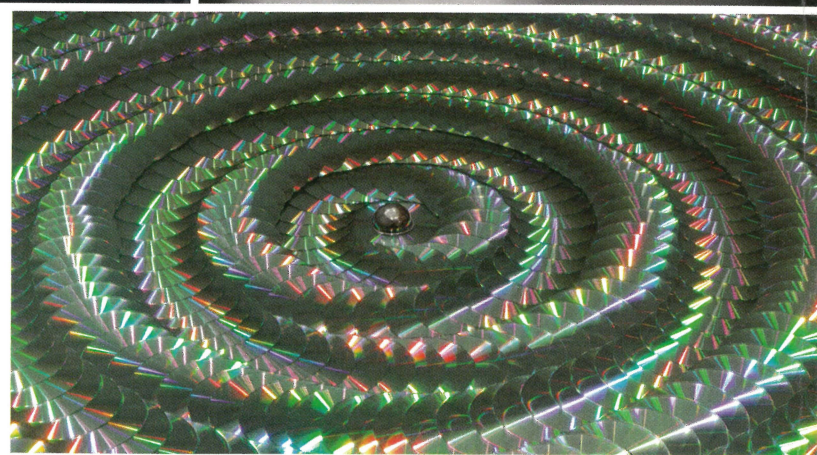
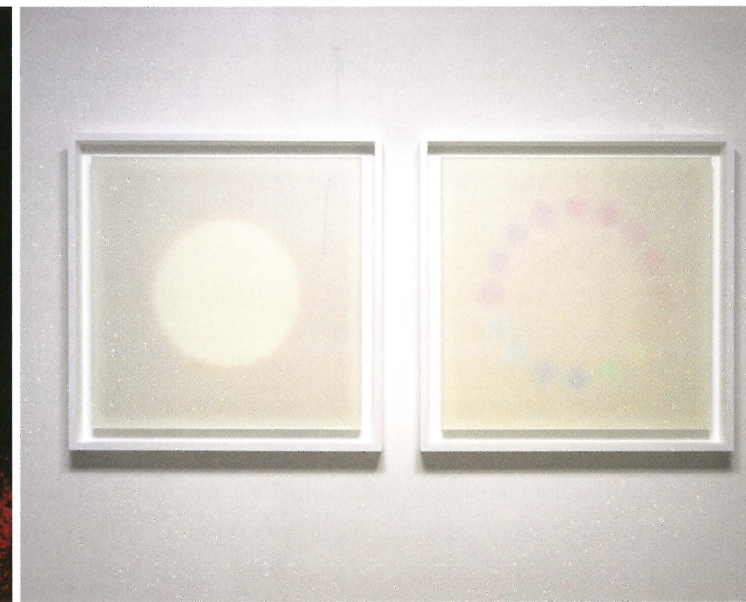
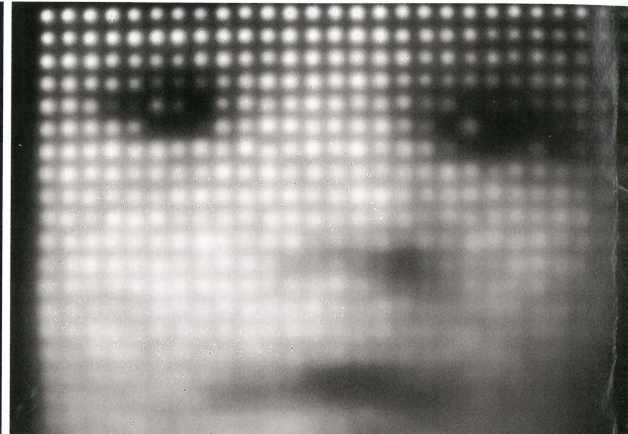
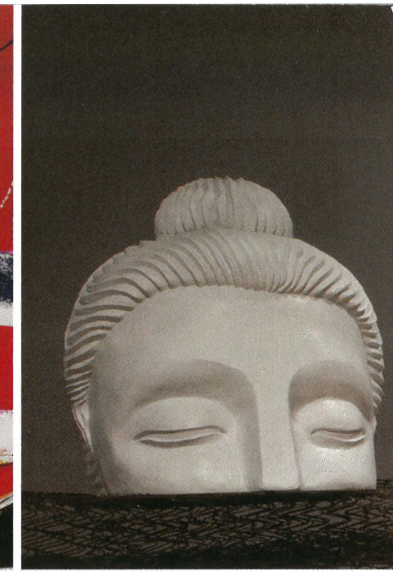
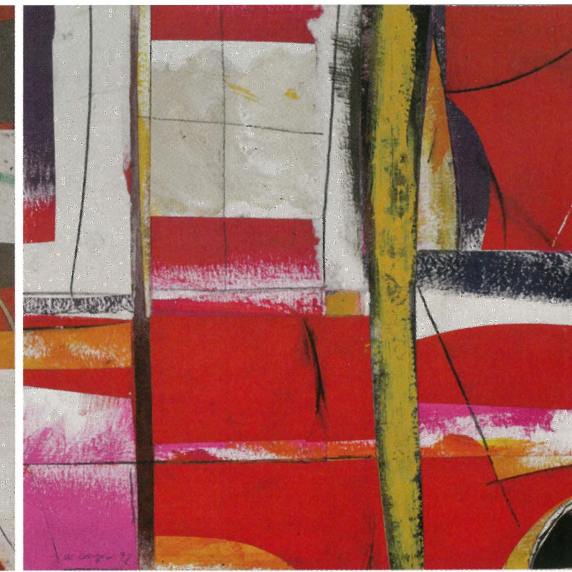
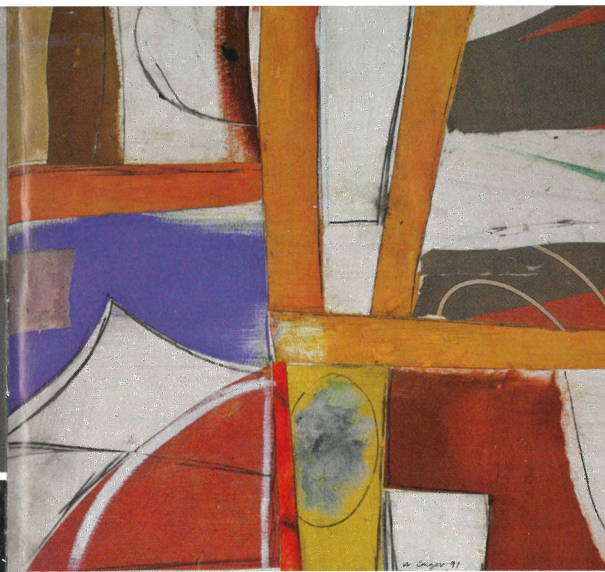
THE
LUMANARY

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



LUMA at 10!

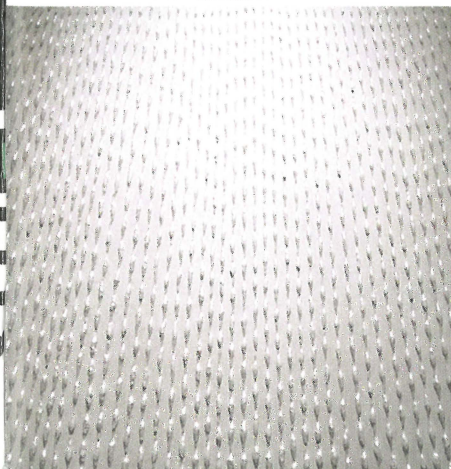
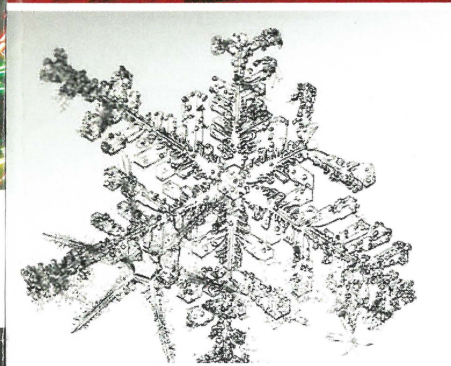
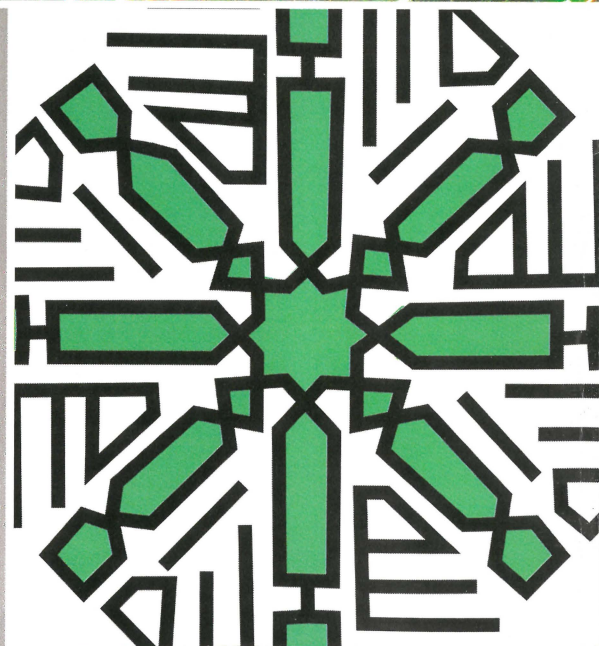
Greatest Hits



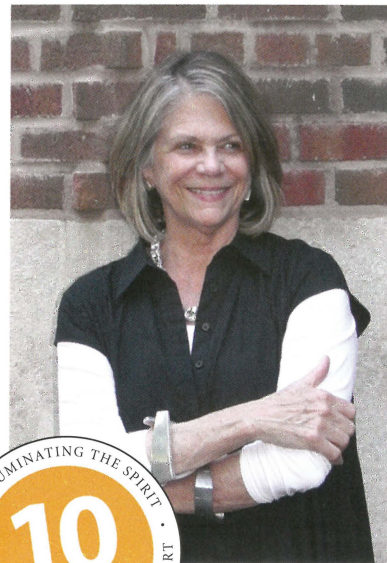
LUMA at 10!

Greatest Hits

August 22–October 11, 2015



Message from the Director



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Dear Friends, Members, and Colleagues:

On this, the museum's tenth anniversary, I open *The LUMANARY* welcome with less of an update and more of a personal thank you. Thank you to everyone who has supported us in the last ten years: visitors who came in the door, individuals who became members, foundations and government entities who awarded us grants, corporations who sponsored programs and projects, our loyal volunteers, and the community of Loyola University Chicago who provided guidance and resources. I would like to say an especially warm "Thank you" to those of you who have supported us from the beginning, back in October, 2005.

LUMA's tenth anniversary is a milestone. In parenting terms, it is the equivalent of sending your child off to middle school. You are so sorry to see the excitement of childhood end, but eager to see the new adolescent grow and continue to explore the potential you know is there.

Museums come into being for many reasons. In LUMA's case, it was Fr. Michael J. Garanzini, S.J., Loyola's President Emeritus, who recognized that Loyola had a beautiful repository of art, the Martin D'Arcy, S.J. Collection. First assembled by Fr. Donald Rowe, S.J., this jewel in the crown of Loyola needed a proper showcase. And where better to highlight this collection than on Chicago's Magnificent Mile at the Loyola Water Tower Campus? Location, location, location! Fr. Garanzini identified the first three floors of Lewis Towers as a museum space and, thus, put us in an enviable position for a university art museum—allowing us to showcase Loyola's commitment to the arts and build greater public recognition for the university. At the same time, what a challenge we were given back in 2005! We had to develop a mission, create exhibitions and education programs, and build the all-important donor base.

A museum start-up in a town where there are world-class museums is not an easy task, even with our wonderful permanent collection. We needed something more—a unique vision and a mission relevant to the university, the city of Chicago, and the world we live in. By adopting a mission that focused on "exploring the spiritual in art," our hope was to point out the commonalities among the great religions of the world, as well as the link between creativity and spirituality. The university's Jesuit heritage led us to enlarge our mission to include, what I think of as, the



Image detail: Matthias Stomer, *Christ Among the Doctors*, ca. 1630, Dutch, oil on canvas. Gift of Dr. and Mrs. Thomas J. Stamm, 1983-06

'extraordinary acts of the human spirit' that encourage us to confront and ameliorate the injustices of the world.

At first, there were comments such as, "A rather narrow mission, don't you think?" or "So, this is about religious art, right?" which made me wonder if the speakers knew anything about the history of art.*

But as time went on and we mounted exhibitions that were often subtle in their mission-related intent, the comments ceased. We were not advocating for religion, but suggesting that through art one can deepen one's faith and spirituality. We developed a balanced program of exhibitions that explored the major faiths. Buddhism underlay *Andra Samelson: Cosmologies* (2013). We have addressed Catholicism in *Crossings and Dwellings: Restored Jesuits, Women Religious, American Experience, 1814–2014* (2014) and *A Blessing to One Another: Pope John Paul II and The Jewish People* (2007), and Protestantism in *Shaker in Chicago* (2015) and *HEAVEN+HELL* (2012). Among the exhibitions to examine Judaism was *The Truth is in the Telling: Tradition and Innovation in Passover Haggadot from the Stephen P. Durchslag Collection* (2013). In 2010, Islamic pilgrimage practices were considered in *Pilgrimage and Faith: Buddhism, Christianity, and Islam* while the great tradition of Islamic calligraphy was celebrated in *Contemporary Arabic Calligraphy by Nihad Dukhan* (2010). Hinduism featured in *Gods as We Shape Them* (2006), and global spiritualism was incorporated into Teresa Albor's participatory installation piece, *All that lies beyond us* (2013). There was the occasional exhibition that left people scratching their heads, wondering what this art had to do with the spiritual, such as: *Elegant Enigmas: The Art of Edward Gorey* (2014), Andy Warhol's *Silver Clouds* (2008), and *Carlos Saura: Flamenco* (2006).**

The human spirit and how artists continue to use their creativity, wit, and technical skills to address social issues were illustrated through exhibitions such as *On the Same Map: Hope is a Human Right A Photographic Journey of Partners in Health* (2009), *Ecology.Design.Synergy* (2009),

and *The Missing Peace: Artists Consider the Dalai Lama* (2007). Each spoke to us of societal concerns for improving the condition of human life. In 2016, LUMA will present *More Than A Survivor: More Than A Story*, photographic portraits of survivors of sexual exploitation and trafficking, as well as the exhibition *Modern Day Slavery* by renowned photographer, Lisa Kristine. LUMA's continuing interest in these types of exhibitions parallels one of the university's primary goals for the next five years: that of instilling in its students a respect for and commitment to the rights of individuals and communities around the globe. By providing a strong education steeped in ethical behavior and compassion, Loyola encourages its students to measure their success by the positive impact they have in our world.

LUMA's annual winter exhibition, *Art and Faith of the Crèche: The Collection of James and Emilia Govan*, is now in its eighth year and continues to delight and inform, whatever our religion, by presenting the Nativity story through the eyes of artisans from around the world. The figures are made with such loving care that you can only imagine the mind of the creators as they link the Christian story to their own particular cultures.

Through our Harlan J. Berk, Ltd. Works on Paper Gallery, we have been able to present smaller focused exhibitions by Illinois-based artists. With the threatened closure of the Illinois State Museum Chicago Gallery in the Thompson Center for state budgetary reasons, our gallery may become the only museum space specifically devoted to presenting Illinois artists in the city. This is a commitment we at LUMA are proud to sustain.

Our Martin D'Arcy, S.J. Collection is a jewel among university collections, especially among Jesuit universities. Sought out as a destination by scholars, curators, collectors, and those interested in medieval, Renaissance, and Baroque art, I can only marvel at the prescience of Fr. Donald Rowe in 1969 when he began to collect this material with the idea that students needed to see beautiful art objects as part of their transformative education. Today,

Cover: Andy Warhol, *Silver Clouds* Installation, The Andy Warhol Museum, Pittsburgh, PA.
Photo by Richard Stoner ©AWF.

the collection—stewarded by Jonathan Canning—is more relevant than ever, as these types of precious objects are harder and harder to acquire or even borrow.

Our education programs are an integral part of our mission. We engage the public and parochial schools in Chicago through our Push Pin Gallery exhibitions which provide school-aged children and their teachers with a chance to call attention to what is being created in their classroom. Through one of our most popular speaker series, Tea with the Jesuits, we put a special emphasis on the scholarly resources that the Jesuits themselves offer. Our three-year old program, iLUMAnations, provides those with early-onset Alzheimer's and their caregivers a unique opportunity to work on memory skills through art. We have great hopes for the future expansion of this program.

At LUMA, we have done things differently and I think we will continue in this direction. For those of you who were around in 2005 for our inaugural exhibition, we essentially “breached museum decorum” by presenting, with R.A.I. Italia, full-scale, high-resolution digital reproductions of 69 Caravaggio paintings rather than the originals. *Caravaggio Una Mostra Impossibile* was a bit shocking at the time for its use of reproductions, but the exhibition endures as the most remembered exhibition mounted at LUMA.

We have eschewed audio tours and much in the way of electronics, preferring to keep the museum experience quiet and contemplative, so that visitors can parse out meanings themselves or have direct conversations with our docents. We value the intimacy of our small galleries. We have personalized our appreciation for membership support by calling or emailing each individual to thank them, and have created a newsletter that is about people as well as art. We express our mission bodily in our lobby through the five Windows of Faith.

Ten years ago, if you did an internet search for LUMA, you would most likely pull up a lighting company. Now, LUMA proves to be at the top of the search list; lucky for us that we have such a wonderful acronym and that it evokes the idea of light and enlightenment.

On October 9 we are patting ourselves on the back with a joyous celebratory event, *Divine Decade: A Benefit*

Celebrating LUMA's 10th Anniversary. The After Party will cap the evening and the enormous effort that went into our founding and growth. These events will also serve as launch pads for the “next beginning” as we move forward from our strong base as a nationally accredited art museum. So, now where will we go? Make no small plans, as a famous Chicagoan said, but instead make big plans, so that in another ten years, someone will be writing a similar thank you.

I would like to thank all the past and present members of our Board of Advisors, who have had a pivotal role in shaping the museum. Without their guidance, we would not have come so far, so fast. And to the staff of LUMA, please accept my deepest appreciation for the long hours and commitment. We are a team in which every voice is heard. And, of course, thank you to the Loyola administration and numerous departments that are the behind-the-scenes heroes helping us to keep the museum functioning.

At this special moment, I would like to remember two of the museum's strongest early advocates: John Felice, founder of the Loyola University Chicago John Felice Rome Center, and Evelyln Dobson Barriger, docent par excellence.

And finally, I would like to extend a very heartfelt thank you to Fr. Michael J. Garanzini, S.J. He is someone known for making big plans. Under his stewardship, both the university and LUMA have been on a journey to excellence.

My very best to everyone and congratulations!

Pamela E. Ambrose

Pamela E. Ambrose
Director of Cultural Affairs

*As an aside, included in *The LUMANARY* is an essay I wrote on the sad closing of the Museum of Biblical Art (MOBIA), a sister institution in New York City with a similar mission.

**Warhol, a closeted Catholic, may have seen the clouds as a metaphor for walking in heaven; Gorey, Zen master-cum-humorist, was obsessed by the temporality of life; and Carlos Saura, the great filmmaker, believed social and religious oppression influenced Flamenco music and dance.

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The LUMANARY is published four times per year for members of the Loyola University Museum of Art.

LUMA's programs are partially funded by a grant from the Illinois Arts Council Agency.



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HOURS

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

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Marsha Goldstein

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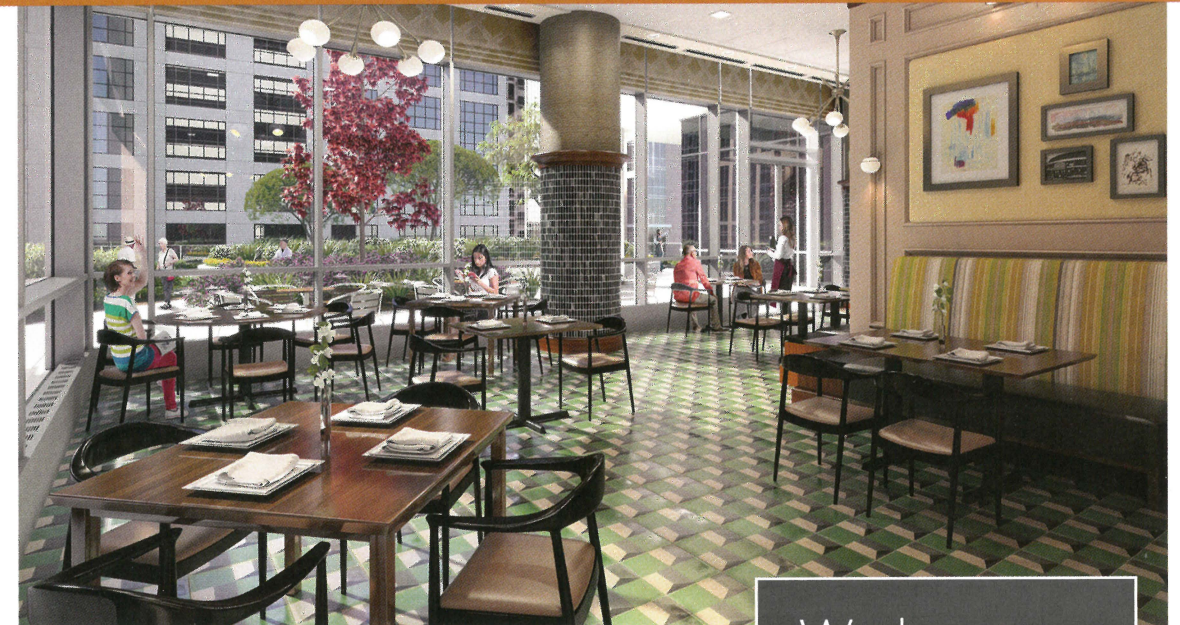
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Exhibitions and Events

All events take place at LUMA, 820 N. Michigan Avenue, unless otherwise noted.
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These programs are generously sponsored by a grant from the Illinois Arts Council Agency.



LUMA at 10: Greatest Hits

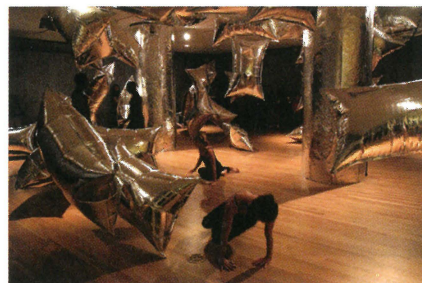
AUGUST 22–OCTOBER 11, 2015

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

Opening Reception:

LUMA at 10: Greatest Hits

Friday, August 28, 5:30–7:30 p.m.
\$15 • Members and LUC: free
Join LUMA members and staff to celebrate the opening of *LUMA at 10: Greatest Hits*, in celebration of the museum's 10th anniversary.



Silver Clouds Improvisational Dance Performance

1. Saturday, September 12, 2:00 p.m.
2. Saturday, September 19, 2:00 p.m.
3. Saturday, September 26, 2:00 p.m.
4. Tuesday, September 22, 6:00 p.m.
Free with museum admission
Uplift your spirit! Join us for a dance improvisation inspired by Andy Warhol's *Silver Clouds*. Dancers from Loyola's Department of Fine and Performing Arts will perform among the floating clouds.

Art, Human Creativity, and Spiritual Journey

Tuesday, September 15, 6:00 p.m.
Free with museum admission
Dr. Martin Marty is a distinguished historian, author, and commentator on religion and public life. He was the first director of the University of Chicago's Institute for the Advanced Study of Religion that was renamed in his honor in 1998. He is also an ordained minister in the Evangelical Lutheran Church in America.

Chicago International Map Fair

Friday, October 23–
Sunday, October 25
Prices vary: \$5–\$40
LUMA and Harlan J. Berk, Ltd., present the third annual Chicago International Map Fair. Held in LUMA's galleries, the fair will feature over 25 dealers of antique maps, atlases, prints, and globes, and a four-part lecture series. On Saturday, the Newberry Library will offer two guided tours of its historic facility and world-renowned antique map collection.

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

Friday, October 9, 6:00–11:00 p.m.
Entire Evening: \$350 • After Party Only: \$75

6:00 PM: COCKTAIL HOUR IN THE GALLERIES

Cocktails and hors d'oeuvres, *LUMA at 10: Greatest Hits*, musical performances, and a silent auction.

7:30 PM: DINNER FROM THE DECADE

Dinner in Regents Hall, entertainment by Michael Lerich and his Orchestra, and a live auction.

9:00 PM: THE AFTER PARTY

This Andy Warhol inspired after party will include dessert, drinks, and dancing among Warhol's floating *Silver Clouds* to beats by DJ JEM.

Image details: Nat Finkelstein, *Andy Warhol and Silver Clouds in Castelli Gallery*, 1966; Andy Warhol's *Silver Clouds*, 2008, installed at the Loyola University Museum of Art.



21st Annual Luncheon and Fashion Show!

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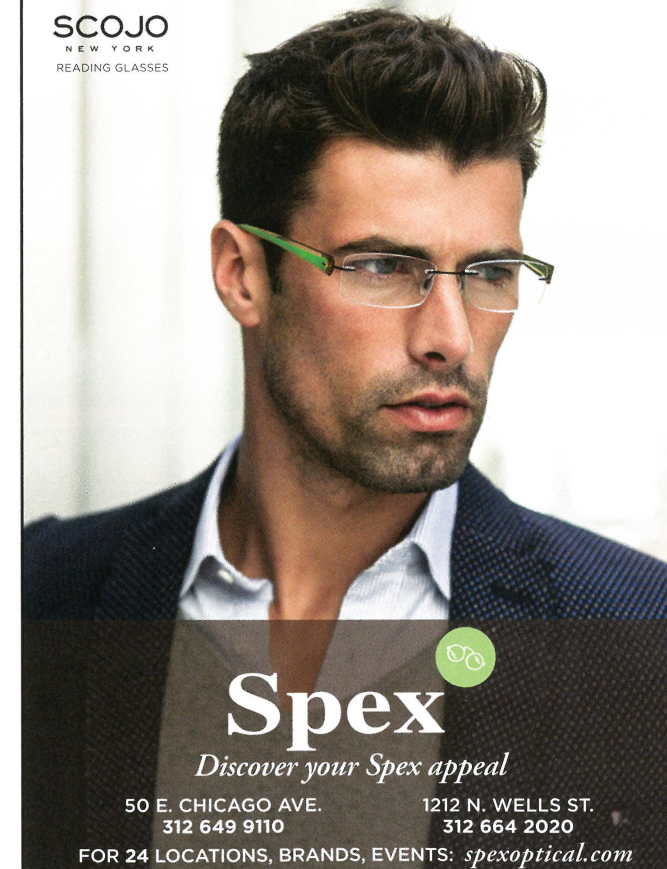
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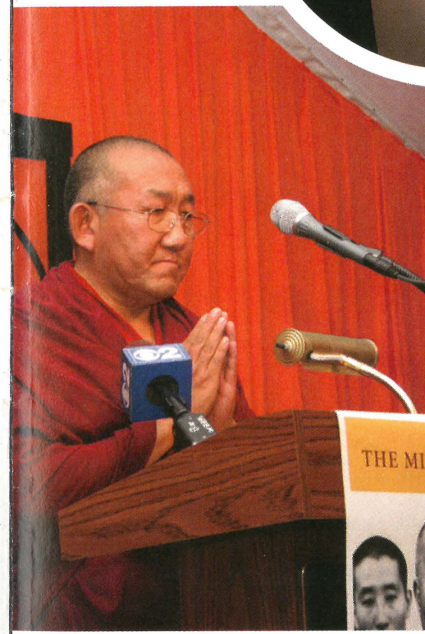
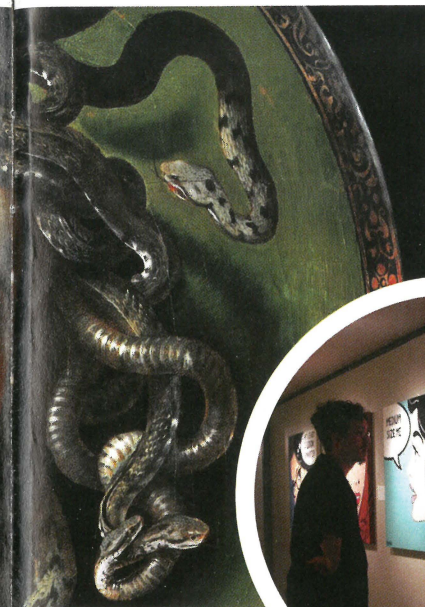
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Caravaggio Una Mostra Impossibile
October 8, 2005–February 11, 2006

From Soldier to Saint: The Life
of Ignazio di Loyola through
Engravings after Peter Paul Rubens
October 8, 2005–February 11, 2006

2005



2006

Carlos Saura: Flamenco
February 18–March 27, 2006

Thomas Merton
October 28, 2006–January 15, 2007

The Missing Peace: Artists
Consider the Dalai Lama
October 28, 2006–January 15, 2007

Loyola University Chicago
Studio Art Faculty Biennial
September 7–30, 2006

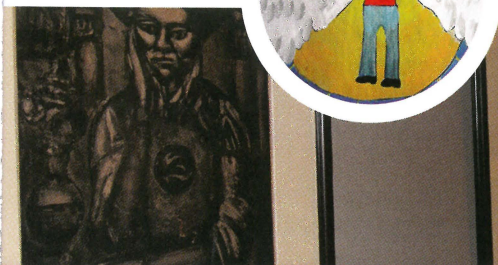
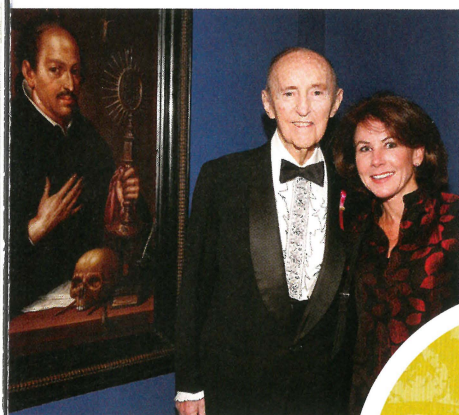
Gods as We Shape Them
April 8–September 10, 2006

Spring Has Sprung
Spring 2006

Dodo Jin Ming: Land and Sea
April 8–May 28, 2006

Living Drawings: Recent Works
by Hunter O'Reilly
March 12–June 4, 2006

Arts Botanica
March 12–March 17, 2006



2007

Science and Faith Between Observance and Censorship: Rare Books from the Libraries of Campania from XVI to XVIII Centuries
February 17-May 18, 2007

A Very Old Man with Enormous Wings
February 17-April 29, 2007

Arts Botanica
March 12-17, 2007

A Blessing to One Another:
Pope John Paul II and The Jewish People
April 14-August 12, 2007

I Remember Purim: Molly J. Schiff
February 17-April 29, 2007

disCovered
May 5-August 12, 2007

David Lee Csicsko: Sacred Visions
in Art and Design
June 16-September 9, 2007

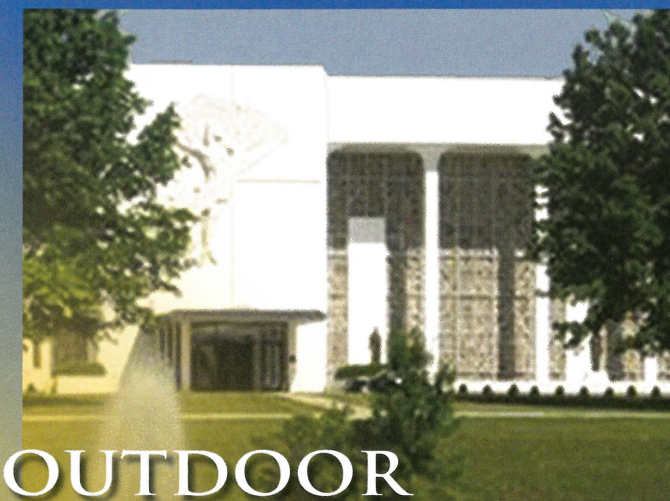
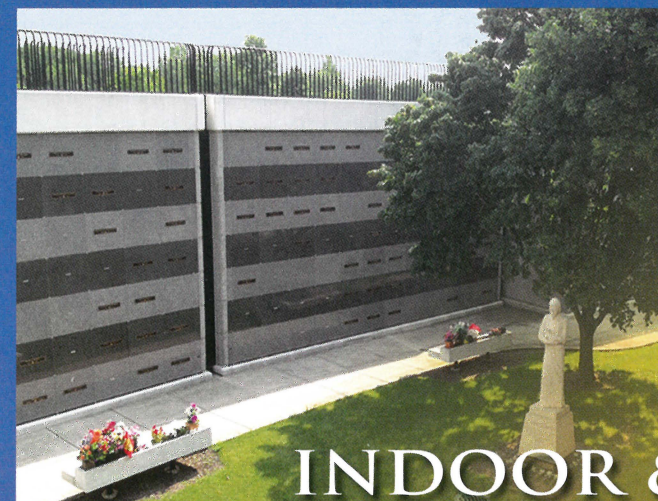
Painting Ethiopia: The Life and Work of
Qes Adamu Tesfaw
September 1-November 4, 2007

On the Block: A Chicago Homage to
Romare Bearden
Fall 2007

Art and Faith of the Crèche: The Collection
of James and Emilia Govan
November 17, 2007-January 26, 2008

Gilded Glory: European Treasures
from the Martin D'Arcy, S.J. Collection
December 1, 2007-Present

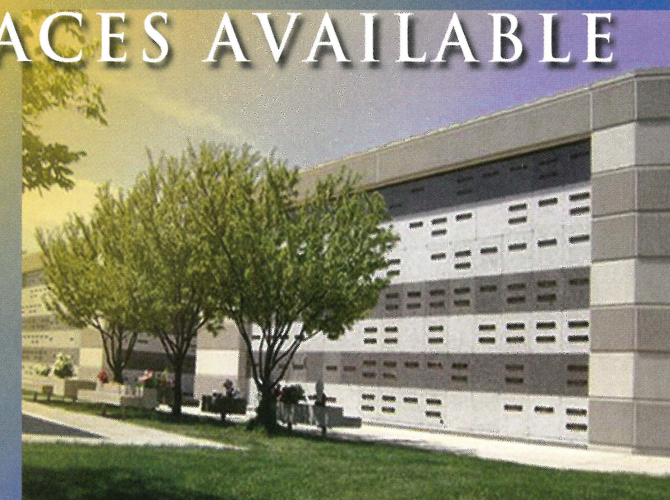
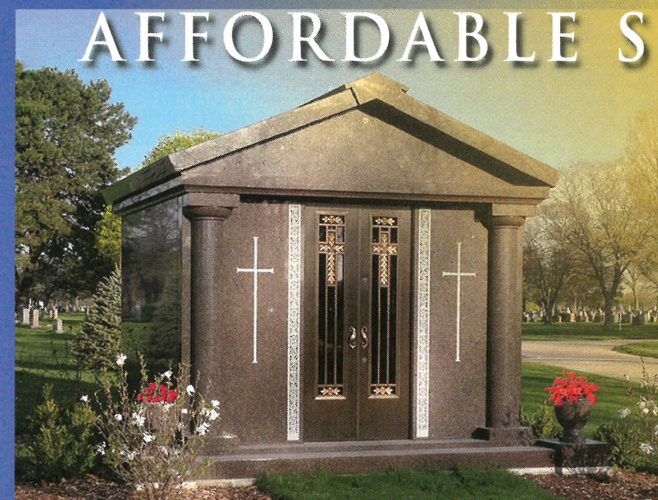
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Andy Warhol's Silver Clouds
February 16–April 27, 2008

Warhol and Silver Clouds at the Factory:
Nat Finkelstein's Photography
February 16–April 27, 2008

Merce Cunningham's RainForest
February 16–April 27, 2008

Andy Warhol Print Portfolios 1971–1980
from the Bank of America Collection
February 16–April 27, 2008

...point...to line...to plane: Labanotation
and Antony Tudor's The Leaves are Fading
February 16–April 27, 2008

Be a Witness
March 11–April 27, 2008

Manifest Destiny/Manifest Responsibility:
Environmentalism and the Art of the
American Landscape
May 17–August 10, 2008

Landscapes by Photographer Gary Kolb
May 17–August 10, 2008

The Art of Democracy
September 6–November 9, 2008

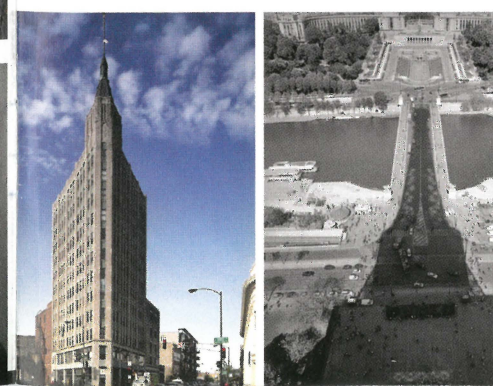
Suitcase Paintings
September 27–October 26, 2008

On the Same Map: Hope is a Human
Right A Photographic Journey
of Partners in Health
November 29, 2008–January 4, 2009

Dreamscaping: The Therapeutic
Photomontages of Nancy Gershman
November 29, 2008–January 6, 2009



2008



2009



Rodin: In His Own Words,
Selections from the Iris and
B. Gerald Cantor Foundation
June 13–August 16, 2009

Paris-Chicago: The Photography of
Jean-Christophe Ballot
June 13–August 16, 2009

mcmahon: vatican&chicago
June 13–October 18, 2009

Jazz Collages
June 13–August 9, 2009

The Art of Consumption: Innovations
in Renaissance Decorative Arts from
the Martin D'Arcy and Larry A. and
Lynn Janes Schmidt Collections
July 11–November 9, 2009

Masterpiece under the Microscope
July 28–November 9, 2009

Back to the Future: Alfred Jensen,
Charmion von Wiegand, Simon
Gouverneur, and the Cosmic
Conversation
September 12–November 15, 2009

Make No Little Plans: The Big
Shoulders Fund Schools Plan Their
Future Chicago
September 12–November 15, 2009

Art and Faith of the Crèche: The
Collection of James and Emilia Govan
December 5, 2009–January 17, 2010

Lost in Venice: Photographs by
Sarah Hadley
December 5, 2009–January 17, 2010

What Child Is This: Chicago Children
and the Creche
December 5, 2009–January 10, 2010

Western Neolithic Idols:
Symbols of Fertility and Life
January 31–March 8, 2009

Locking It Away: The Signs,
Symbols and Secrets of Keys
January 31–March 8, 2009

Just Like Being There: A
Collection of Stereo Photography
January 31–March 22, 2009

The Eternal Light of Egypt: The
Photography of Sarite Sanders
January 31–May 10, 2009

Ecology.Design.Synergy
March 28–May 17, 2009

Character is Power
April 17–June 1, 2009



2010

Chicago Stories from the Students
of the Chicago Dance Medium
January 25–May 9, 2010

Moholy: An Education of the Senses
February 11–May 9, 2010

The Papercut Haggadah by Archie Granot
February 11–May 9, 2010

The Artistic Faces of Dewey
May 8–June 6

New Icon
June 5–August 1, 2010

Jessica Gondek: A Decade in Print
June 5–September 19, 2010

Artistic Vision/Artistic Expression
June 12–September 5, 2010

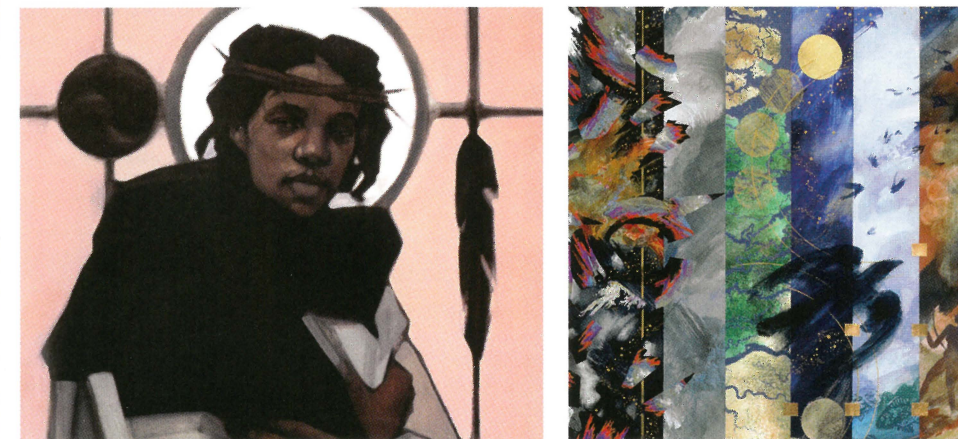
Pilgrimage and Faith: Buddhism,
Christianity, and Islam
August 21–November 14, 2010

Contemporary Arabic Calligraphy
by Nihad Dukhan
September 25–January 16, 2010

The Art of Collage
November 13, 2010–January 16, 2011

Art and Faith of the Crèche: The
Collection of James and Emilia Govan
December 4, 2010–January 16, 2011

Benjamin Bergery: Epiphanies
December 4, 2010–January 16, 2011



De Humanum: The Collages of
Balint Zsako
February 12–May 1, 2011

Underground Chinese Catholic
Community: Photographs by Lu Nan
February 12–May 1, 2011

Saint Angela School
April 2–May 29, 2011

Stories in Cloth: The Threads of Daily Life
May 21–July 31, 2011

After the Flood: Eklavya Prasad's
Photographs of Life in North Bihar, India
May 21–July 31, 2011

Morton School of Excellence
June 11–October 30, 2011

Holiness and the Feminine Spirit:
The Art of Janet McKenzie
August 20–October 23, 2011

Inscribing the Divine:
The Saint John's Bible
August 20–October 23, 2011

Pathways to Stable Housing
August 20, 2011–January 15, 2012

Art and Faith of the Crèche: The
Collection of James and Emilia Govan
November 19, 2011–January 15, 2012

The Hanukkah Lamp: Modernist Style
and the Jewish Experience
November 19, 2011–January 15, 2012

The Many Faces of South Shore
Fine Arts Academy
November 19, 2011–January 22, 2012

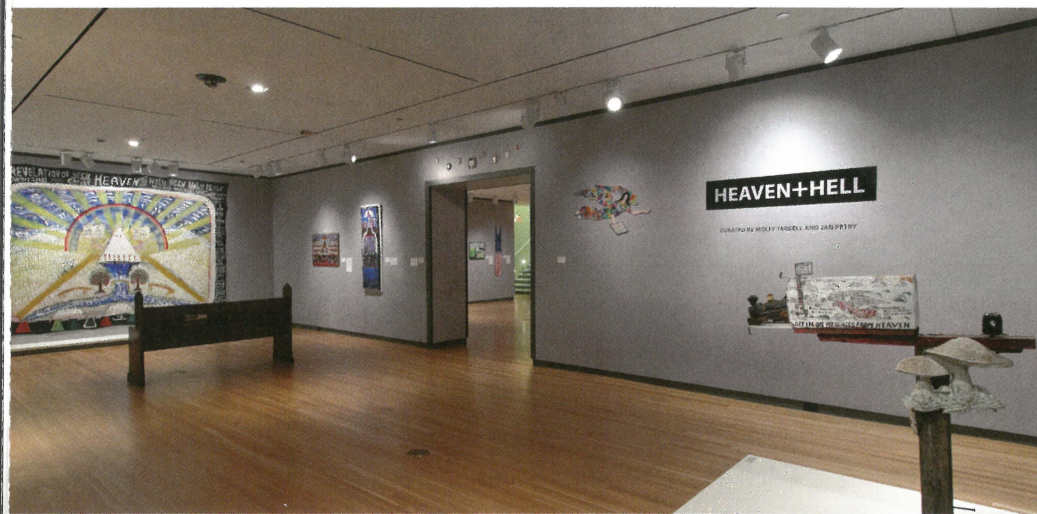
2011

Chicago International Charter
School—Avalon Park Campus
January 21–March 27, 2011

Eric Gill: Iconographer
February 12–May 1, 2011



This is Home: Youth Document
Life in a Nairobi Slum
February 3–June 3, 2012



HEAVEN+HELL
February 10–June 30, 2012

The Grand Spectacle: Collages
by Doug Stapleton
February 10–May 27, 2012

Dewey Elementary Academy of of
Fine Arts
June 9–September 30, 2012

David & Hi-Jin Hodge: Who's
Counting and Temporal State of
Being
June 16–October 28, 2012

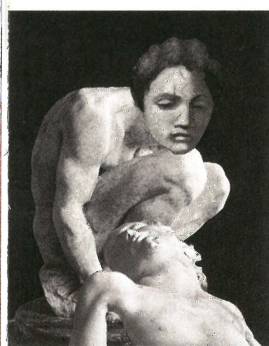
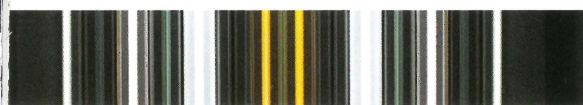
Sacred Geometry and Secular
Science
July 28–October 28, 2012

Art and Faith of the Crèche:
The Collection of James and
Emilia Govan
November 20, 2012–January 13, 2013

Mirroring the Saints: The Jesuit
Wierix Collection from De
Krijtberg in Amsterdam
November 20, 2012–January 13, 2013

Santitos
November 20, 2012–January 13, 2013

Christmas Greetings: The Graphic
Design of Melville P. Steinfelds and
Margaret Hollahan Steinfelds
November 20, 2012–January 13, 2013



2012

Preserving the Saints
Through Winter 2012–2013

Saint Joseph School
January 29–April 7, 2013

Graven Images: Marc Chagall's
Bible Illustrations
March 2–June 16, 2013

The Truth is in the Telling: Tradition and
Innovation in Passover Haggadot from the
Stephen P. Durchslag Collection
March 2–June 16, 2013

Lewis Kostiner: Choosing Fatherhood—
A Photographic Journey
March 2–June 16, 2013

The Art of Recycling: Catherine Cook School
April 16–June 2, 2013

Artistic Vision/Artistic Expression
June 8–September 22, 2013

Andra Samelson: Cosmologies
July 20–November 3, 2013

Ten Thousand Ripples
July 20–November 3, 2013

All that lies beyond us
July 20–November 3, 2013

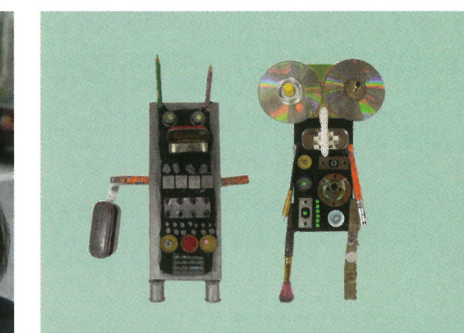
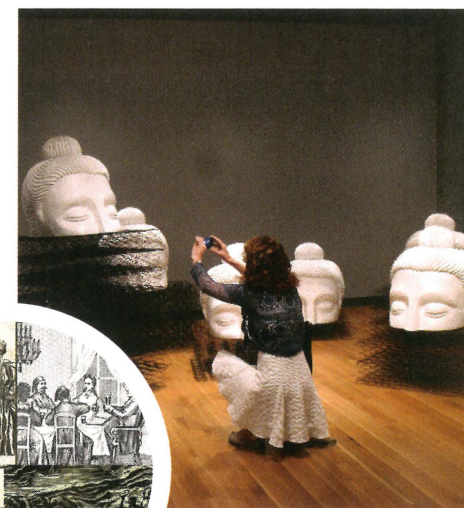
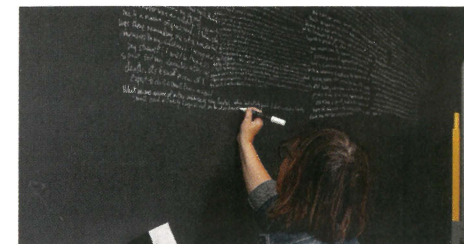
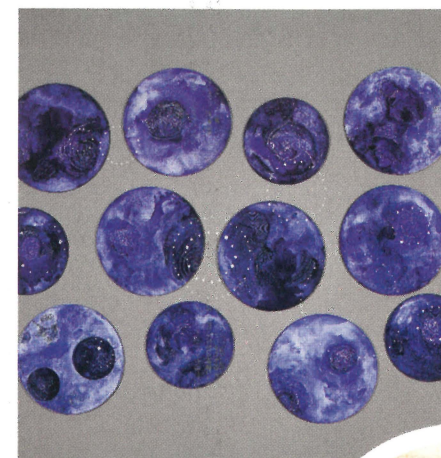
A Day in the Life: Students in
Chicago and Ulaanbaatar Share
Their Worldly Views
September 28, 2013–January 19, 2014

Art and Faith of the Crèche:
The Collection of James and Emilia Govan
November 23, 2013–January 12, 2014

Santitos
November 23, 2013–January 12, 2014

THE LUMANARY

2013



2014

Looking in from the Edge: James Hedges
Fine and Performing Arts School
February 1–May 25, 2014

Elegant Enigmas:
The Art of Edward Gorey
February 15–June 15, 2014

G is for Gorey—C is for Chicago:
The Collection of Thomas Michalak
February 15–June 15, 2014

Summerland: A Ghost Story
February 15–June 15, 2014

Artistic Vision / Artistic Expression: Saint
Joseph Services Community Center
June 7–September 7, 2014

Song in Stone: The Construction of
Madonna della Strada Chapel
July 19–October 19, 2014

Crossings and Dwellings: Restored Jesuits,
Women Religious, American Experience,
1814–2014
July 19–October 19, 2014

Art and Faith of the Crèche: The
Collection
of James and Emilia Govan
November 8, 2014–January 4, 2015

Swaddled in Stone: Shona Sculptures
of the Holy Family
November 8, 2014–January 4, 2015

Exploring Faces with Young Children:
Ginsburg Solomon Schechter Early
Childhood Center
November 20, 2014–January 18, 2015



2015

Francis W. Parker School: Junior
Kindergarten and Senior Kindergarten
February 14–May 31, 2015

Shaker in Chicago
February 7–April 26, 2015

Touching Strangers:
Richard Renaldi
May 23–August 2, 2015

In the Presence of Sacred Light: The
Master Watercolors of Timothy J. Clark
May 23–August 2, 2015

Technotropic Romance: Andrei
Rabodzeenko
May 23–August 2, 2015

My Story, My Art: Saint Joseph
Services Community Center
June 6–September 6, 2015

10 Years of Visting

LUMA friends responded to a survey prompting them to reflect on 10 years of visiting the museum. Thanks to these individuals for helping to promote our mission!



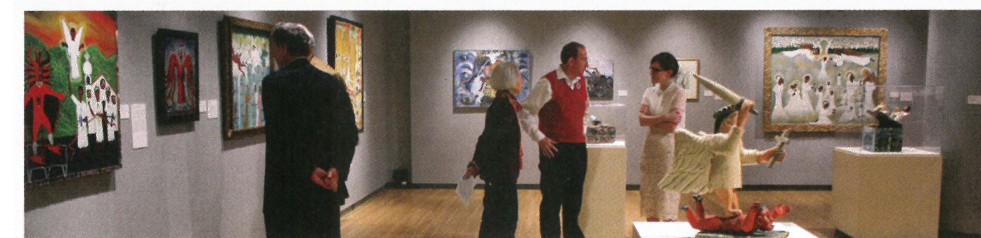
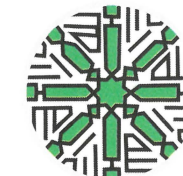
FAVORITE EXHIBITION

Caravaggio: Una Mostra Impossibile



YOUR FAVORITE PIECES

The Way to Calvary
Windows of Faith
Madonna and Child



HOW DO YOU DESCRIBE LUMA TO YOUR FRIENDS?

"**Unique** exhibitions, new perspectives. Some of the most **innovative** exhibitions in the city."
— Anonymous

"A bejeweled niche that **celebrates** Art *Illuminating the Spirit*."
— John F. Costello, SJ

"Great intimate space, perfect size for **awesome** exhibits and conveniently located in the **heart of Chicago**."
— Marjorie Hoffer Schwebel

"The **best** art museum I know."
— Elaine Reich

"Please come and see the most **spectacular** religious art. It is the best of its kind in the world."
— Audrey Robbins

"A must see that **replenishes** your senses. LUMA gives everyone a chance to stop for a few moments from their hurried lives and reconnect with art. **Creating** and cultivating the visual arts is a uniquely human experience and we must make time to enjoy it."
— Angie Bader

WHAT DOES LUMA MEAN TO YOU?

"A wonderful place to see exhibitions dealing with innovative presentation of art that speaks to connections between **faith** and **humanity**."

— Dr. Bohdan and Mrs. Joanne Celewycz

"An unsecret **treasure** in the golden heart of our great city offered so graciously by a great university.

As a collector in the community honored to have had a show at LUMA, I have an unusual perspective. LUMA is dignified and serene. A **joy** to walk through and experience. Such good taste and educational, including the gift shop. Always and in all ways, the folks who run it, from the director on down, have been gracious, welcoming, knowledgeable, helpful, and professional. I have been blessed to have had this experience.

Thank you for being there and **HAPPY 10th ANNIVERSARY**."

— Eitan D Schwarz

"LUMA is a **world class** museum in our own city. The rotating exhibitions are extraordinary and the permanent collection is **stellar**."

— Anonymous

"LUMA means a great deal to me and it meant a great deal to my late husband, John Felice, founder and former Director of the John Felice Rome Center. He was absolutely thrilled that Loyola's art museum would finally have a **beautiful** and prominent home in the center of downtown Chicago, and at the Water Tower no less. He had lobbied university officials for this for some time before the actual decision was made. But I know he never expected the wonderful location the museum occupies today.

Since I live abroad, I do not get to take advantage of my membership very often but when in Chicago, I love to go there no matter what I am doing and always make room for a stop at LUMA. If for no other reason, I simply love the island of **peace** and **beauty** that surrounds me when I enter. I am sure that others feel the same way, even those stopping in on a lunch hour break. It's a perfect place to unwind, admire and relax.

Even without my late husband's input, I am very proud of it and happy that Loyola has this showcase on Michigan Avenue."

— Kate Felice

On Art and Faith in the World of Museums

By PAMELA AMBROSE

Jonathan Canning and I felt it important to note the regrettable closing of the Museum of Biblical Art (MOBIA) in New York, NY. *The New York Times*, in its coverage, *Museum of Biblical Art to Close* (April 29, 2015), stated that despite record breaking visitor attendance of 20,000 in the last two months, MOBIA would close in mid-June, when the last exhibition, *Sculpture in the Age of Donatello*, closes. Simply said, the museum could not translate visitorship into the sort of long-term financial support that would secure its future and underwrite a move to new quarters now that its building, owned by the American Bible Society, MOBIA's parent, has been sold to a commercial developer. Jonathan and I have visited MOBIA several times since its inception and enjoyed its exhibitions. At times, we have been envious of the exhibitions that it was able to present.



Visitor attendance supports a museum, but only to a small degree. Numbers are significant in searching for foundation and government support. Vibrant attendance encourages the visitor to become a member, and hopefully, down the road, a larger donor.

MOBIA was one of three museums in the United States whose mission is directed towards art and religion or art and faith—or in the case of LUMA, art and spirituality. LUMA, MOBIA, and the Museum of Contemporary Religious Art (MOCRA) at Saint Louis University are a triumvirate of cultural institutions that dares to expressly examine the historical and cultural context of beliefs that spurs human creativity. However, unlike MOBIA, LUMA addresses its mission as an *exploration of the spiritual in art of all faiths and cultures*. MOBIA has concentrated on Bible-related themes and MOCRA focuses on contemporary expressions of religion and art. These are especially difficult missions in a very secular world.

All three institutions have worked creatively to illustrate their missions. In LUMA's case, we are able to include as part of our mission the extraordinary lengths to which human beings will go to right social injustice. Loyola University Chicago's Jesuit mission stresses educating the whole person so as to empower students to live extraordinary lives. In accordance with this educational philosophy, LUMA's programming often focuses on the commonalities between all faiths with the goal of encouraging a greater understanding between people and an opening of hearts and minds in modern society. This is especially desirable when we look at the diversity of Loyola's student enrollment and consider the sad and shocking international situation—what Martin Marty, PhD describes as a “collision of faiths.”

“To understand the history of art one has to understand its cultural foundations, particularly those of faith and the human quest for enlightenment.”

To understand the history of art one has to understand its cultural foundations, particularly those of faith and the human quest for enlightenment. Brian S. O'Neil, MOBIA's chairman emeritus stated, “But in the end...the museum fell into a fundraising gap too wide to overcome, between secular art patrons, some of whom felt the museum was too restricted in its biblical focus, and religious givers, who felt the museum was not focused enough on the Bible as a religious text.” At LUMA, we understand that statement perfectly. But why does it need to be one way or the other? Would we not support the mission of the Art Institute of Chicago or the Metropolitan Museum of Art because they were too secular, or too specifically Christian in their medieval, Renaissance, and Baroque collections? We know the history of the visual arts have, from antiquity to the present, been linked to religious beliefs.

Each year, when the *Art and Faith of the Crèche* exhibition goes on view at LUMA, the visitors who come are from a variety of faiths. Some of the most enthusiastic comments I have heard have come from non-Christians, delighted that a Palestinian craftsman made a crèche scene or a Buddhist artist interpreted the Nativity story.

Several years back, I was interviewed along with MOCRA Director Terry Dempsey, S.J., and Ena Heller, MOBIA's founding director. MOBIA and LUMA share prominent locations with good visitor traffic within major cities. LUMA and MOCRA share a Jesuit institution and heritage as parent. All of us, small niche museums to be sure, share the constant need to expand awareness and appreciation of our unique missions. We discussed the challenging impact of our museums' missions on fundraising given the public response whenever we used the words so central to our missions: faith, religion, and spirituality.

How ironic, that without the art inspired by these three words, the collections of major museums would be severely diminished. It is a loss for New York City and for all of us that MOBIA has closed, and Jonathan and I sincerely hope that enough people will notice that loss and have cause to think again about the importance of supporting museums that dare to celebrate the three words: faith, religion, and spirituality.

Global Connections, Global Reflections

By JONATHAN P. CANNING,
FRANK WALSH, and MICHAEL J. ALBANI

In September, we bid farewell to two sojourners who have been visiting the D'Arcy since last summer: the remarkable 17th-century Dutch terrestrial and celestial globes. They originally arrived as loans from the Jesuits of the Central and Southern Province for the exhibition *Crossings and Dwellings: Restored Jesuits, Women Religious, American Experience, 1814–2014*. Missionary Pierre-Jean De Smet, S.J., first acquired these stunning spheres in Europe in 1834 before bringing them to Saint Louis University. It is extraordinary to think that they have resided for 181 years in territory largely unknown to their cartographer, Willem Janszoon Blaeu.

We were fortunate to be able to accommodate the globes in the D'Arcy's Kathryn H. Stamm gallery among coeval Baroque objects. They had a subtle effect on the discourse between objects in the gallery. And yes, objects do converse with one

Images courtesy of Cynthia Berry

another. Over the course of the year, my interns—Frank Walsh and Michael J. Albani—and I discovered how some soft-spoken D'Arcy pieces have made their presences known while others have begun to tell new stories.

In the 17th century, the Dutch were a global maritime power. Through oceanic expansion and establishment of colonial outposts, particularly in the Southern Hemisphere, their capital city of Amsterdam became a preeminent seat of European learning in geography and astronomy. There, Willem Janszoon Blaeu (ca. 1570–1638) rose to become the finest map, atlas, and globe maker of his day. As knowledge of the earth grew, so did Blaeu's globes. His first globes, published in 1599, measured 34 cm in diameter, but by 1617 he had doubled their size to 68 cm, the size of the pair exhibited at LUMA.

Blaeu could not have attained such widespread success without contributions from earlier intellectuals, one of whom is represented by a piece of metalwork displayed in a case against the west wall. A curator from the Adler Planetarium has calculated that the astrolabe that once hung from the D'Arcy's bronze astrolabe throne, dated 1570, was larger than any surviving astrolabe from the period. The throne is engraved with the signature of its maker, *Gualterus Arscenius nepos Gemma Frisy* (Walter Arscenius, nephew of Gemma Frisy). Arscenius (ca. 1555–1575), who lived and worked in Louvain, was the foremost navigational instrument maker of the mid-17th century. He also asserted a strong relationship to renowned Dutch cartographer Gemma Frisius, his uncle and mentor. Frisius's modifications to the designs of several nautical navigation devices—including the astrolabe—facilitated increased European exploration of the seas.

When Blaeu first arrived in Amsterdam in 1598, he embodied the enterprising spirit of a new generation of cartographers seeking to succeed Frisius's rapidly waning circle of students. It is quite likely that Blaeu was familiar with Arscenius's work since his own astronomy instructor, Tycho Brahe, used instruments created by Arscenius for his celebrated celestial research. Furthermore, Blaeu would have certainly known about maps and charts published by another Frisius protégé, Gerardus Mercator, as they sustained Blaeu's most fervent competitor, Jodocus Hondius. Their commercial rivalry came to be rather dramatically called the “globe wars.”

Upon Willem's death in 1638, his son, Joan Blaeu, took over the family business. Whereas the father had competed to create the most accurate and up-to-date navigational aids, his shrewd, entrepreneurial son sought to out-produce his competitors. Quantity overwhelmed quality. The accuracy of Joan's maps and atlases did not keep pace with contemporary discoveries. Consequently, the copper plates Willem Blaeu used to print his globes remained operative even into the early 18th century. Corrections had to be printed on separate sheets and glued over the appropriate sectors of the globe as we noticed on the coastline of some Japanese islands. The last printer to own Blaeu's plates was Jacques de la Feuille. We found his name in the dedicatory panel on the celestial globe, thereby dating the production of this pair to between 1696 and ca. 1719.



Blaeu included illustrations of many monstrous sea creatures on his terrestrial globe. Merfolk and hippocamps (half-horse, half-fish creatures) frolic in the oceans. Baroque-era scientists did not necessarily discount the plausibility of such aquatic presences. Ambroise Paré, for example, asserted the existence of tritons and sirens, as well as fish-monks and fish-bishops in his 1573 text *Des monstres et prodiges*. A triton and siren adorn Arscenius's astrolabe throne. In the same display case is another triton and siren pair from the early 17th century. Cast in bronze and gilded, they most likely acted as feet for a chest. Could it, in the manner of the Collector's Chest across the gallery, have contained *naturalia*—a European collector's treasured natural wonders from around the globe?

We tend to interpret the D'Arcy's 16th-century Collector's Chest by the great German goldsmith Wenzel Jamnitzer (1507/08–1585) in terms of its Classical decoration. The presence of twelve Greco-Roman gods and goddesses on its exterior allude to its owner's Humanist

education, a prerequisite among Europe's royal and aristocratic classes. The Medusa medallion that cleverly obscures the keyhole to the central cubbyhole is a witty inside joke among the *cognoscenti*. But it is possible that treasures from beyond Europe were kept in its drawers. Among Jamnitzer's patrons was the Holy Roman Emperor Rudolph II, the greatest collector of his day. He was easily able to call upon his family ties to the Spanish Hapsburgs to acquire *naturalia* from their New World colonies.

Seville held a monopoly on trade between Spain and her American colonies and amassed great wealth through her commercial connections throughout the rest of Europe. One highly coveted cargo was cochineal, a vibrant red dye and pigment produced from the exoskeletons of a Mexican insect. Artists and textile producers paid huge sums to procure it. Recent scientific analysis has detected cochineal in the red used in the D'Arcy's portrait of San Francisco de Borja by Seville-born artist Bernardo Llorente Germán (1680–1759). A pendant image of St. Francis Xavier, known as the “Apostle to the Far East,” similarly resides in a private Spanish collection. The pair could certainly have been part of a series depicting Jesuit saints, for they are both signed and dated 1726, the year in which Aloysius Gonzaga, S.J., and Stanislaus Kostka, S.J., were canonized. It may have hung in the College of San Hermenegildo, the Jesuit College in Seville from which so many missionaries set out to the New World and beyond. Although San Francisco de Borja never left Europe, he oversaw Jesuit missions around the globe and, as the Order's Superior General, dispatched the first Jesuit missions to the viceroyalty of Peru.

Two objects in the collection testify to the Jesuits' missionary work in Latin America. The first is a painting of the Virgin and Child with four Jesuits. While the imagery is based upon European archetypes, it is the work of a local artist from Cuzco, Peru. Cuzco had been the capital of the Incan Empire, and its artists continued to uphold their rich cultural heritage. The lack of perspective, dominant red palette, and profusion of floral forms decorating the Virgin's robe demonstrate this quite vividly. Stiff as if embroidered with gold and silver thread, the gown gives the Virgin the outline of a mountain. Scholars argue that indigenous artists conjoined the Inca earth goddess Pachamama and the Virgin Mary. As a means of promoting

Marian cults, it was common in Spain and her colonies to commission paintings of particular cult statues. This work depicts a Jesuit Marian cult with Ss. Ignatius of Loyola, Francis Xavier, Aloysius Gonzaga, and Stanislaus Kostka shown in veneration of the sculpture.

The second object is a bookstand from the Jesuit-founded mission of La Concepción de Baures in modern Bolivia. Jesuit missions were organized according to Renaissance precepts of the ideal city. Indigenous peoples were educated in the faith there and taught skills that allowed them to engage with the economic life of the Spanish Empire. Their success led to fears by the Spanish Crown of a Jesuit state-within-a-state. Thus, the Jesuits were suppressed and expelled from the Spanish Empire in 1767. Surprisingly, the D'Arcy's bookstand, dated by an inscription to 1790, bears the Jesuit emblem. Based upon Christ's name, the letters *IHS* had been a devotional tool for centuries before the establishment of the Society of Jesus. Authorities presumably saw no danger in its continued use, even by artisans formerly educated by Jesuits.

“Their unexpected but fortuitous sojourn has helped uncover hidden depths in the D'Arcy Collection.”

The Order's suppression, which formed the prologue to last summer's exhibition, brings us back, full circle to the globes. Their unexpected but fortuitous sojourn has helped uncover hidden depths in the D'Arcy Collection. What other connections could still be uncovered? I have long suspected that some of the ivory figures of Christ upon the Cross may have been carved by Goan artists from Asian elephant tusks. Whereas medieval ivory came from African elephants, it was Asian elephants that increasingly gave up their tusks to meet the European demand for ivory goods beginning in the 17th century. The ivory carvers of Goa supplied a global Catholic market for carved devotional objects of which we may have examples in the D'Arcy. There is simply so much more fascinating research for my interns and me to do!

I would like to acknowledge the research and writing skills of my two interns and say Valette to Frank Walsh (BA, 2015), who leaves for London to study at the Courtauld Institute of Art, and Salute to Michael J. Albani (MA, 2016).

Recap



Summer Exhibitions: Opening Reception Friday, May 29

LUMA staff and members gathered to celebrate the opening of *Touching Strangers: Richard Renaldi, In the Presence of Sacred Light: The Master Watercolors of Timothy J. Clark, and Technotropic Romance*. In theme with the exhibition *Touching Strangers*, guests enjoyed a photo booth in the galleries.

Highlights

SPONSOR THANKS



In honor of the 10th Anniversary, LUMA wishes to highlight **Argo Tea**—a sponsor that has perpetually supported the museum, its mission, and its programming. Over the years, Argo has graciously donated tea for numerous LUMA events, including but not limited to LUMA's Free Tuesdays, Tea with the Jesuits, LUMA's art excursions, and various lectures held throughout the years to complement our temporary exhibitions. Those that work at Argo are dedicated to delivering consistent quality and a genuine customer experience, "one customer and one cup at a time"—something that LUMA staff and guests have had the privilege of experiencing through the warm interactions and delicious tea provided by those representing Argo. Everyone at LUMA is extremely grateful for Argo's enduring sponsorship and look forward to this continuing partnership in the years to come.

CELEBRATE THE HOLIDAYS WITH LUMA



This winter, LUMA continues its beloved holiday tradition of presenting *Art and Faith of the Crèche: The Collection of James and Emilia Govan*. The eighth annual exhibition will be on view November 14, 2015–January 10, 2016.

Since the first *Art and Faith of the Crèche* in 2007, the Crèche Sponsorship Program has become increasingly popular amongst our LUMA friends.

Sponsoring a crèche in the exhibition is the perfect way to honor your heritage, a friend, or loved one during the upcoming holiday season. The \$150 sponsorship gives you the ability to have the name(s) of your choosing displayed on the label of your sponsored crèche. Your sponsorship helps LUMA care for—and continue to exhibit—this special collection each year. To sponsor a crèche, visit LUC.edu/luma/support/sponsoracrecche.

Questions? Contact Ann Fruland, Assistant Director of Development, at efruland@luc.edu or 312.915.6719.



Save the Date: Saturday, December 5, 5:30–7:30 p.m.

Opening Reception

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

Tea with the Jesuits lecture, sponsored by Argo Tea; Norway Crèche, n.d., Engelsen Family—Henning Woodcarvers, painted wood, Collection of James and Emilia Govan; *Retablo*, Peru Crèche, n.d., Nicario Jiménez Quispe, clay, Collection of James and Emilia Govan



DELIGHTS AND OBSESSIONS by Mary Arhondonis, Events Coordinator

After your visit to LUMA, do not rush home. After all, it's summer, so make a day of the elements: sky, earth, and water. Firstly, sky. Walk to the John Hancock Center where a captivating sight greets you in the south lobby—the sculpture *Lucent*, by artist Wolfgang Buttress. Art and science merge in this spherical work of lights, suspended from a mirrored ceiling. Comprised of thousands of illuminated nodes, it maps the stellar configuration seen in the Northern Hemisphere. The artist consulted with an astrophysicist to create this wonder. Look beneath the sculpture at the black infinity pool, in whose perfectly smooth surface the sculpture is reflected. You'll instinctively reach out to cause a ripple in the black abyss, affirming it is indeed water.

This reflection creates a feeling of infinity (and perhaps a yearning for answers beyond).

Then head east along Delaware towards the lake to Pelago Ristorante (201 E. Delaware Place) for high-end Italian cuisine. The restaurant's contemporary white décor and a tasteful still life makes you sigh and long to visit the Amalfi Coast. Your meal begins with a selection of artisan breads. I recommend the warm sardine salad, tossed in olive oil and lemon, laid atop fresh greens, cherry tomatoes, asparagus, and beets. Try the truffle fettuccini arrives. Simply tossed with butter and parmesan, it creates the perfect earthy symphony. The nutty aroma is maddening. For dessert, enjoy the coconut panna cotta, served with a splash of caramel sauce and flecks of fresh mint. The attentive service and "food made with love" will warrant a repeat visit. To burn off the "love," head one block east to Lake Michigan's walkway for a stroll, ending the day with the calming effects of water. Ah, a day of such delightful diversions!

LUMA IN LIGHTS

Have you seen our ads around town? Keep an eye out!



Step Off the Mile

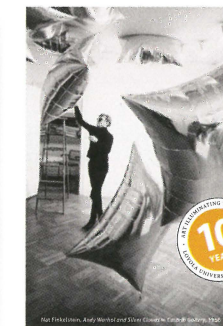
Go slower as time goes faster

Visit the **Martin D'Arcy, S.J. Collection**
On Chicago's Magnificent Mile • 820 N. Michigan Avenue
Free Tuesdays • Learn more at LUC.edu/luma.

LUMA

LOYOLA UNIVERSITY MUSEUM of ART

Harris Theater at Millennium Park



LUMA at 10!

Greatest Hits

AUGUST 22–OCTOBER 11, 2015
Free Tuesdays • 820 N. Michigan Avenue

Celebrate LUMA's 10th anniversary with an exhibition of its greatest hits from past exhibitions—including Andy Warhol's *Silver Clouds*—and 10 years of acquisitions.

LUMA

LOYOLA UNIVERSITY MUSEUM of ART

Auditorium Theatre at Roosevelt University



Touching Strangers

Photographs by Richard Renaldi

MAY 23–AUGUST 2, 2015
820 N. Michigan Avenue • Free Tuesdays
Learn more at LUC.edu/luma.

LUMA

LOYOLA UNIVERSITY MUSEUM of ART

Art Institute of Chicago



Beauty is in the details.

The Martin D'Arcy, S.J. Collection is one of the finest collections of medieval, Renaissance, and Baroque art in the Midwest.

Learn more at LUC.edu/luma.



LUMA

LOYOLA UNIVERSITY MUSEUM of ART

On Chicago's Magnificent Mile • 820 N. Michigan Avenue

Lake Forest Symphony

The Museum Shop

Summer exhibition merchandise and new LUMA shopping bags



Window of Faith Earrings
\$25



Window of Faith Necklace
Chain Clasp: \$95
Magnetic Closure: \$105



Sister Jean Bobblehead
\$13.75



D'Arcy Key Necklace
\$128.50



Larissa Kesala is a Ukrainian American artist living in Chicago who has been creating one-of-a-kind, handmade jewelry for twenty years. Kesala's distinct line is composed of semi-precious stones accented with sterling silver to give it a modern edge.

She spends her travels finding new and unusual beads and feels that the "romance" of her creations enhances the beauty of the person wearing her pieces. Kesala's designs revitalize each ensemble with which they are worn.

Compliments are sure to follow!

Larissa Kessala Jewelry — Heirloom Tomato Necklace and Earrings
Necklace: \$198 • Earrings: \$32



D'Arcy Scarf
\$70



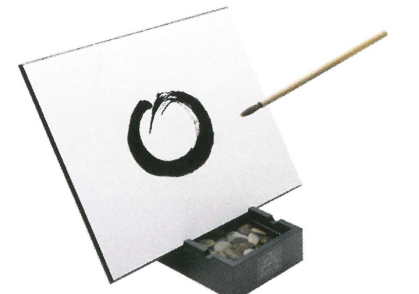
Children's Item—Eco Friendly Paint
\$19.99



Andy Warhol Soup Can Puzzle
\$17.99



LUMA Angel Ornament
\$39.00



Buddha Board
\$34.95



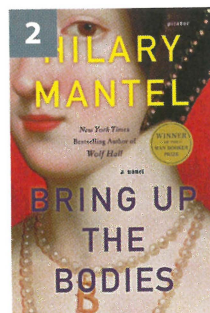
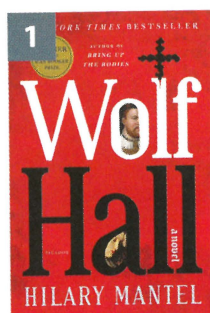
Alex Speers Notecards
\$6 each

These beautiful cards were handmade by Glitzy Greeting's owner and artist **Alexandria (Alex) Speers**. Alex holds degrees in illustration, graphic design, and art education, and worked as an elementary school art teacher. Now retired, she has turned her cardmaking hobby into a business.

Alex designs, cuts, embosses, stamps, and colors each card from scratch—so, each product is unique! When not making beautiful cards, she enjoys traveling with her husband, knitting, cross-stitching, and serving as a member of LUMA's Board of Advisors.

Page Turners

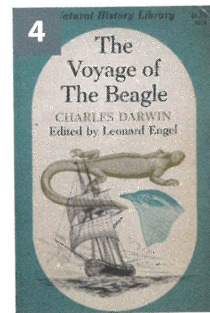
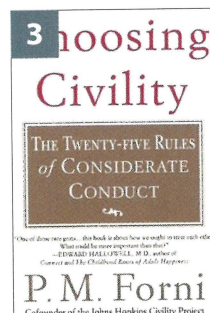
Staff members choose their favorite book read in the last decade.



1 + 2: *Wolf Hall* and *Bring Up the Bodies*, Hilary Mantel

Pamela Ambrose, Director

"Without a doubt: Hilary Mantel, *Wolf Hall* and *Bring Up the Bodies*."



Jonathan Canning, Senior Curator and Curator of the Martin D'Arcy, S.J. Collection

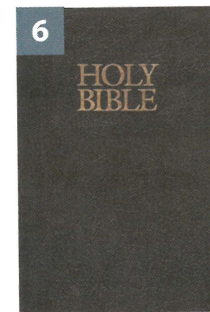
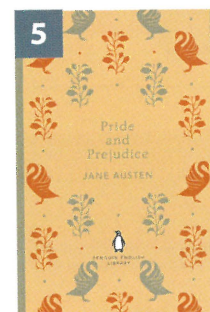
Jessica Kleoppel, Graphic Designer

3: *Choosing Civility*, P.M. Forni

Mary Arhondonis, Events Coordinator

4: *The Voyage of the Beagle*, Charles Darwin

Tim Duncan, Head Preparator



5: *Pride and Prejudice*, Jane Austen

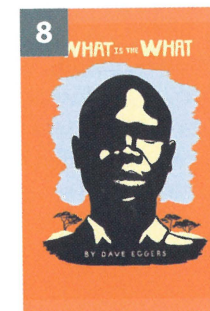
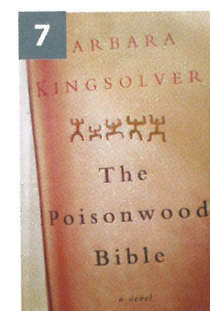
Ann Fruland, Assistant Director of Development

6: *The Bible*

Noreen Jones, Information Assistant

7: *The Poisonwood Bible*, Barbara Kingsolver

Julie Kuzera, Information Assistant



8: *What the What*, Dave Eggers

Heather Nash, Corporate, Foundation, and Government Relations Coordinator

LUMA Spotlight



Marsha Goldstein

Marsha Goldstein joined the LUMA Board of Advisors in 2014, inspired by LUMA's unique mission and ongoing commitment to faith and spirituality in art. For Marsha, this presented a new and exciting perspective on art and exhibitions.

Tell us about the importance of your work as the President of *The Board Genie*.

The Board Genie was founded with the goal of helping small arts non-profits reach their leadership, community involvement, and financial goals. I have been privileged to be part of over 15 wonderful non-profits, and saw this as a way to help other organizations grow and flourish. So far, I have not charged anyone for my participation or advice!

You volunteer extensively; why is it so important to you?

Giving back is in my DNA, I have been a volunteer my entire adult life. It helped me discover my talent in tourism, which was instrumental in starting my own business 40 years ago. It continues to enrich my personal and professional life each and every day.

You've traveled all over the world.

What are some of your favorite cities and why?

Paris is a perennial favorite as I was fortunate enough to represent the city of Chicago to the city of Paris for five years under Mayor Daley; I call it my other Second City. I am also fascinated by South Africa and Southeast Asia for their unique cultural differences and their amazing art forms. I found Machu Pichu in Peru to be the most spiritual and mystical journey I have ever taken.

What's your favorite thing to do in Chicago?

Visit museums, see some great art, and finish the day with a great meal—hopefully French!

What types of art do you most enjoy collecting?

Michal and I have always been inspired by the surrealist movement; much of our collection is informed by that super-reality artists experimented with and achieved in the 1920s and beyond. We are fortunate to have many of those artists in our home.

What is your favorite work of art?

Picasso's ceramic *Woman with Chignon*—the very first piece in our collection!

What are you reading right now?

America's Medicis: The Rockefellers and Their Astonishing Cultural Legacy by Suzanne Loeb, the story of the largesse and extraordinary vision of the Rockefellers in creating some of America's most treasured institutions. Their generosity and patronage inspire me.

Name the person (dead or alive) you'd most like to meet.

Thomas Jefferson for his views on democracy and Salvador Dali for the fun of it!

Which LUMA exhibition have you most enjoyed?

Ten Thousand Ripples moved me with its community involvement and figures of Buddha, which have always symbolized peace and hope to me.

What do you love about LUMA?

Each time I visit it feels like it's my own personal museum. The intimacy of both the exhibitions and the space always provides a unique and wonderful experience.



LUMA

LOYOLA UNIVERSITY
MUSEUM *of* ART

820 N. Michigan Avenue
Chicago, IL 60611

A large, abstract, organic shape in a vibrant pink color, resembling a stylized flower or a splash of paint, set against a white background.

Divine Decade

A Benefit Celebrating LUMA's 10th Anniversary

Friday, October 9, 2015

Join us for an evening of art, food, performance, and dancing amongst
Andy Warhol's *Silver Clouds* to celebrate LUMA's 10th anniversary.