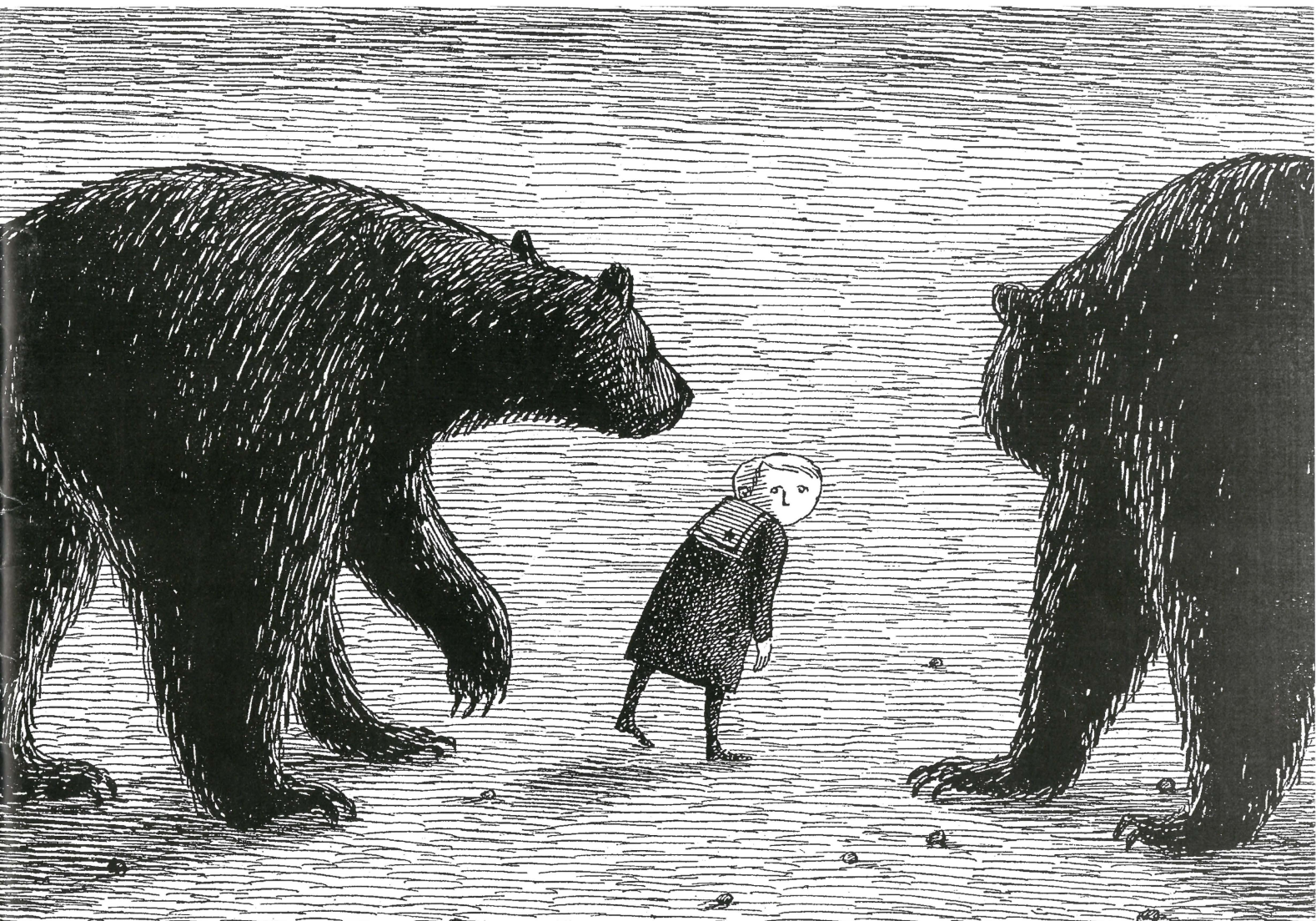
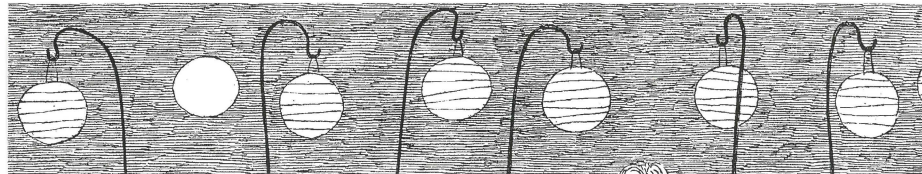


LUMANARY

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



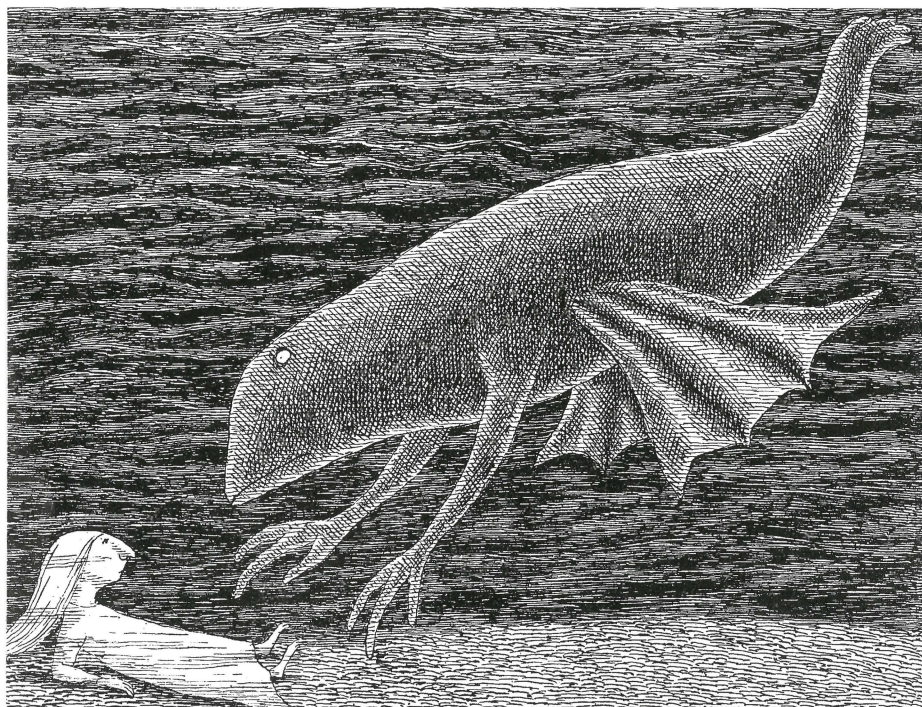
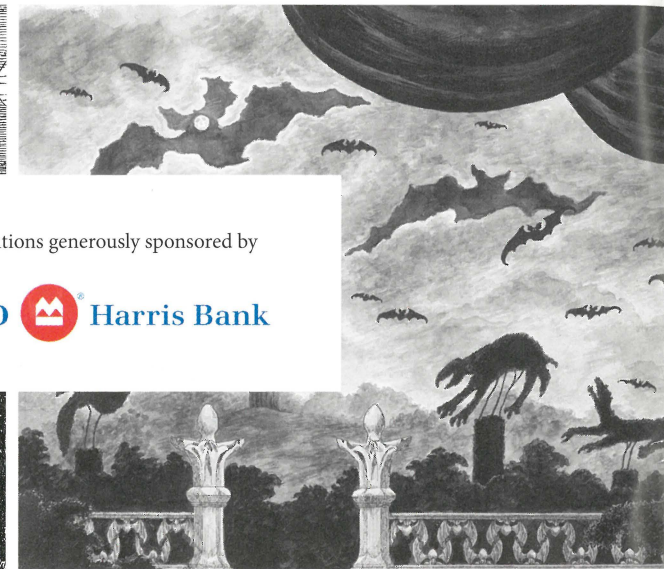
Edward Gorey Returns to Chicago



Gorey at LUMA

February 15 – June 15, 2014

Exhibitions generously sponsored by



Message from the Director



LUMA Awarded Accreditation!

After four years of work from start to finish, we received the jubilant news that LUMA had been awarded accreditation by the American Alliance of Museums (AAM). The distinction is awarded only to museums who exhibit, through their day-to-day operations and policies, the highest standards, known in the museum world as best practices.

Out of the approximate 17,500 museums in the United States, just over 1,000, or 6%, are accredited. Why is the number so small? Even though most museums operate in a professional manner, only a few are able to comply with the AAM guidelines for security, curatorial control of collections, environmental standards, financial planning, and professional staffing. Achieving accreditation is not the work of just one person but rather a joint effort of the museum staff, board of advisors, and university administration, each of whom contributed to the development of policy manuals and documents outlining procedures, and helped to ready the museum for on-site inspection.

Since LUMA opened its doors in 2005, we have striven to live our mission. LUMA's mission to explore the spiritual in art of all faiths and cultures reinforces Loyola's mission—the openness of inquiry, the embrace of diversity, and the excellence of educating the whole person. We knew, however, that without accreditation the museum would never grow to its full potential. Slowly, we began to add valued staff members who brought their experience and expertise to LUMA. With these additions, we created new departments and organized compelling programs. We instituted a board of advisors to provide guidance and advocacy and to help with strategic planning. *(cont'd)*

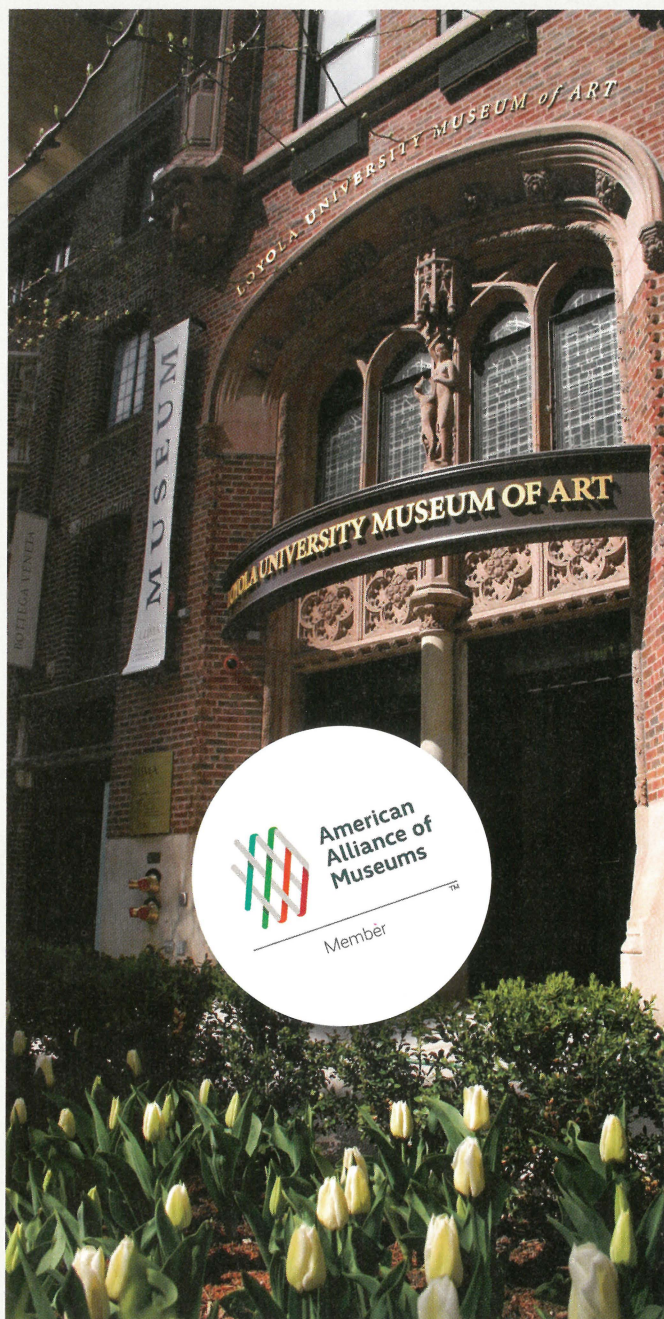
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Loyola University Chicago



More than one person expressed concern about the process. I heard statements like, "Whew accreditation! How much work is that?" Yes, it was an enormous effort, and I must thank my colleagues at LUMA and the university, in addition to Loyola President, Michael J. Garanzini, S.J., for supporting my goal to make accreditation a reality. Also, my compliments and thanks go to AAM President Ford Bell, the accreditation staff, and the review team for leading us through the valuable process of self-study. With their guidance, LUMA has become a much stronger institution.

What does this new imprimatur mean? We can take a place among an elite group of museums and ensure that the works of art on view, some loaned from collections from around the world, are held in good stewardship. Accreditation is also the mark of assurance to philanthropies, foundations, and government agencies, such as the Illinois Arts Council Agency, the National Endowment for the Arts, the National Endowment for the Humanities, and the Institute of Museum and Library Services, that LUMA demonstrates the highest professional standards in education, public service, and collections stewardship.

The next time you walk in the front entrance of LUMA, you will notice the small round AAM logo on the glass door, indicting to our visitors that the art held in trust from donors is in the very best of hands.

Pamela E. Ambrose
Director of Cultural Affairs
Loyola University Chicago



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LoyolaMedicine.org/cancer

The LUMANARY is now 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, a state agency.



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Table of Contents

1	MESSAGE FROM THE DIRECTOR
6	CALENDAR OF EVENTS A full calendar of spring programs
9	EXHIBITIONS Preview of the exhibitions opening in February
10	EDWARD GOREY IS RETURNING TO CHICAGO Collector Thomas Michalak discusses Gorey as both an artist and author.
12	IT'S IN THE LAUGHTER Pamela Ambrose gives insight into the humor of Gorey's work.
14	MESSAGE FROM THE BOARD CHAIR Matthew Thomas Dattilo speaks about his future plans for LUMA.
16	GOLDEN ACQUISITIONS: A SPLENDID ARRAY Jonathan Canning gives an overview of LUMA's recent textile acquisitions.
20	RECAP Photos from the <i>Art and Faith of the Crèche</i> opening reception and Dr. Olivieri's December lecture on 18th-century Neapolitan crèches
24	MUSEUM SHOP Celebrate the art of Edward Gorey with our new array of merchandise.
28	INSIDE LUMA A new column highlighting indulgences around Chicago and articles featuring LUMA Stars
30	BOARD SPOTLIGHT Vadim Katznelson talks about his life as an artist.

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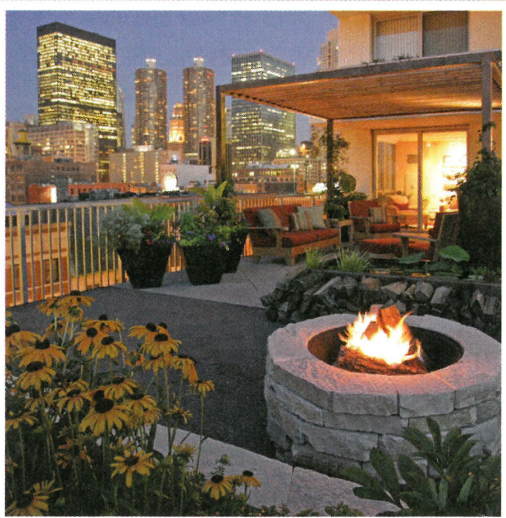
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Calendar of Events

All events take place at LUMA, 820 N. Michigan Avenue. RSVP to luma@luc.edu or 312.915.7608.

The Vinegar Works

Every Saturday at 2:00 p.m.
Free with museum admission

Enjoy a fun-filled time of puppets and Gorey tales. Audience members, young and old, will delight in the magical world created by Blair Thomas & Company, known for combining puppets and visual theater. Gorey's stories filled with wild animals, imaginative creatures, and odd folks are an invitation to the imagination. LUMA will host a toy theater staging of *The Vinegar Works*. Come to watch the spectacle of three Gorey stories, *The Gashlycrumb Tinies*, *The Insect God*, and *The West Wing*. People will be entertained by a witty, disquieting journey through the wonderful world of Gorey. The running time is thirty minutes.

Meet the Collector

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

Thomas Michalak began collecting Gorey works in the 1970s. He was drawn to the artist by his sense of humor and wit. Now he shares that passion with his alma mater by donating his collection to Loyola. Join us for an informal walk-thru of Tom's collection as he gives us insight into the mind and art of Gorey.

The Edward Gorey Birthday Bash: Revelry from A to Z
Saturday, February 22, 6:30 p.m.
\$250

Join us for cocktails, hors d'oeuvres, dinner, and gaiety to celebrate the exhibitions *Elegant Enigmas: The Art of Edward Gorey* and *G is for Gorey—C is for Chicago: The Collection of Thomas Michalak*. Proceeds benefit the Loyola University Chicago Libraries and LUMA. Please register online at LUC.edu/goreybirthdaybash.

Meet the Artist

Tuesday, March 11, 6:00 p.m.
\$4 / Members and Loyola students, faculty, and staff: Free

Chicago artist and writer Kenneth Gerleve will present *Summerland: A Ghost Story*, the tale of a family of Spiritualist mediums who live inside a house built for otherworldly communication. The mixed-media installation incorporates traditional sequential narrative storytelling, fiber arts, and an original score by collaborator Ross Crean. The artist will discuss *Summerland* and the influence of comics, illustration, Spiritualism, and the Gothic on his art and writing.

From Grimm to Gorey: The Scary Character of Children's Literature

Tuesday, April 1, 6:00 p.m.
\$4 / Members and Loyola students, faculty, and staff: Free

Suspense may be an intrinsic virtue of storytelling, but terror is a matter of specialized taste. Since stories were written and published specifically for children during the Enlightenment, a good deal of children's literature has been written about scary things. Over the centuries, this subject matter has troubled many adults, though it is adults who mostly write these stories and quite often read them too. Why is children's literature so often scary? Critics of scary stories denounce them as unhealthy; proponents, like Bruno Bettelheim in *The Uses of Enchantment*, argue that just the opposite is true: they provide a healthy release for children's anxieties. Edwin Frank, editor of the *New York Review of Books Classics*, will look at children's books as literature and in relation to other kinds of genre literature—such as crime, detective, and ghost stories; fantasy, romance, and science fiction.

A Fanciful High Tea

Friday, April 4, 3:00 p.m.
\$45 / Members and Loyola students, faculty, and staff: \$40

Enjoy an afternoon of tantalizing tea and delicious delicacies as we celebrate the work of Edward Gorey. The afternoon will feature actors from the Dead Writers Theatre Collective who will present readings by Gorey that are darkly humorous—*The Gashlycrumb Tinies*; *The Epileptic Bicycle*; *The Disrespectful Summons*; *The Wuggly Ump*; *The Doubtful Guest*; *The Evil Garden*; and *The Salt Herring*.

An Evening in London: A Talk About How the Greatest City in the Western World Got to be That Way

Tuesday, April 8, 6:00 p.m.
\$4 / Members and Loyola students, faculty, and staff: Free

Dr. Robert Bucholz, Professor of History at Loyola and co-author of *London: A Social and Cultural History, 1550–1750*, will speak about London's rise to world prominence. From 1550 to 1750, Londoners invented, re-invented, or borrowed for the Anglophone world constitutional monarchy, a relatively free press, and the first viable commercial theater since ancient times among many other developments. No other city in the world did more to catalyze modernity.

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THIRD ANNUAL GREGORY AND ROSALIND TERRY LECTURE

Ascending Peculiarity: Edward Gorey and His Sources (an exercise in presumption)

Wednesday, April 9, 7:00 p.m.

Free

Please join the Loyola University Chicago Libraries for a talk by Karen Wilkin, an expert on and friend of Edward Gorey. Ms. Wilkin will be joined by Gorey collector Thomas Michalak and Andreas Brown, credited with building Gorey's career by promoting his work at Brown's Gotham Book Mart. *This event will take place at the Crown Center Auditorium on Loyola's Lake Shore Campus, located at 1001–25 W. Loyola Avenue.*

Goreyesque: A Tribute to Edward Gorey in Words and Images

Tuesday, April 29, 6:00 p.m.

Free

Join us for a fun evening of readings by contributors to *Goreyesque*, an online literary journal featuring work inspired by Gorey's storytelling and visual aesthetic. The journal includes fiction, essays, poetry, and artwork, and features, among others, darkly humorous short stories and poems in verse.

The Hidden Truths of Lincoln Park

Saturday, May 10, 11:00 a.m.

Pre-payment only: \$8 / Members and Loyola students, faculty, and staff: \$5

To highlight the macabre nature of Gorey's work, LUMA will host a tour featuring a talk on the cemetery that used to be in what is now Lincoln Park and its only remaining grave—the Couch Mausoleum. The talk will feature artist Pamela Bannos from Northwestern University. Wanting to learn more about the layers of the city's rich history, she began work on *Hidden Truths*, in which she highlighted the park's past. During the course of her research, she learned that things were not as simple as she had assumed. *We will meet at 10:45 a.m. inside the Chicago History Museum at the North & Clark Café. The address is 1601 N. Clark Street.*

Stories of the Nonsensical, Macabre, and Playful

Saturday, May 24, 1:00 p.m.

Free with museum admission

Edward Gorey was famous for his witty, delightful, and unexpected stories. With that in mind, Bren Ortega Murphy will conduct an interactive storytelling session. She will help participants—young and old—invent and share their own tales...stories that have never been heard before!

AUTUMN ART EXCURSION 2013



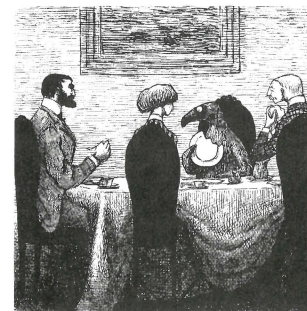
On October 16, 2013, a group of members and art enthusiasts ventured out on a day-long jaunt to the Indianapolis Museum of Art (IMA) to see *Matisse, Life in Color: Masterworks from The Baltimore Museum of Art*. LUMA's kind neighbors at Argo Tea generously provided specialty beverages to enjoy on the way.

The day's first stop was the Meridian Restaurant & Bar where people feasted on a delectable lunch in a charming setting of a two-story log structure built in the 1880s.

Next up was the IMA, where guests were free to explore the museum's well-known collections of European, African, Japanese, Chinese, and West Asian art. After arriving at the appointed hour, guests were rewarded with a docent-led tour of over 100 works by Henri Matisse. The art on view is from the collection of the Cone sisters. The success of their family's textile business in Baltimore and their friendship with Matisse allowed them to amass over 500 artworks, many of which feature the artist's trademarks—bright colors, bold shapes, and expressive lines.

This trip was LUMA's second, which, due to popular demand, will certainly become an annual occurrence. Stay tuned for details of this fall's much anticipated excursion. As a benefit of membership, members will receive a preferred rate.

Exhibitions



Elegant Enigmas: The Art of Edward Gorey

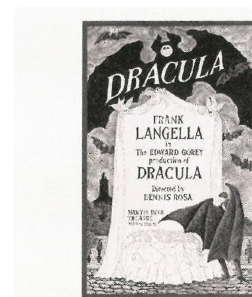
February 15–June 15, 2014

Exhibitions generously sponsored by



The illustrations and stories of Edward Gorey (1925–2000) display a Victorian and Edwardian sophistication while maintaining a delicate yet witty balance between the hilarious and the horrific. *Elegant Enigmas* includes an illuminating array of more than 170 works, such as original pen-and-ink illustrations, preparatory sketches, unpublished drawings, sketchbooks, illustrated envelopes, book-cover ideas, theatrical costume designs, and ephemera—all drawn from the Edward Gorey Charitable Trust. *Co-presented by the Loyola University Chicago Libraries.*

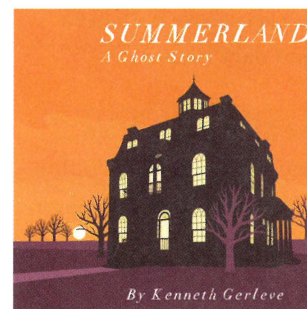
Elegant Enigmas has been organized by the Edward Gorey Charitable Trust and the Brandywine River Museum, Chadds Ford, Pennsylvania.



G is for Gorey—C is for Chicago: The Collection of Thomas Michalak

February 15–June 15, 2014

This exhibition delves deeper into the life of Edward Gorey by focusing on his biography—from Chicago to Cape Cod. It features books and illustrations for book jackets, magazine articles, and children's books, many of which are fanciful and frightful. Works in the exhibition are drawn almost exclusively from the collection of Thomas Michalak, a Loyola alumnus and board member of the Edward Gorey House in Yarmouth Port, Massachusetts. *Co-presented by the Loyola University Chicago Libraries.*



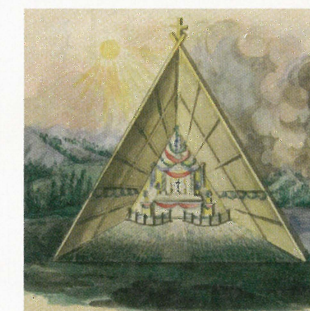
Summerland: A Ghost Story

February 15–June 15, 2014

Combining cautionary tale picture books with Gothic ghost stories, local artist Kenneth Gerleve presents *Summerland: A Ghost Story*. The sixteen-panel narrative installation presents vignettes from dreams of “the Artist.” Similar to the work of Edward Gorey, the installation is macabre yet humorous, while acknowledging death and celebrating life. *Summerland* is excised from a larger work in progress, an experimental, serialized graphic novel, *The Osiris Mechanism*. *Summerland* features atmospheric instrumental music written and performed by local musician Ross Crean.

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

Using historical maps, books, documents, objects, and textiles, *Crossings and Dwellings* tells the story of 19th-century European Jesuits and women religious who arrived on the country's expanding western frontier to serve both Native American and urban immigrant populations. The exhibition will include liturgical and educational treasures, including globes by Willem Jansz Blaeu (1571–1638), pencil drawings made by Nicolas Point, S.J. (1799–1868), maps by Pierre-Jean De Smet, S.J. (1801–1873), and clothing gifted to De Smet by Native Americans.



From Top: Edward Gorey, Illustration from *The Doubtful Guest*, pen and ink, 1957; Illustration © The Edward Gorey Charitable Trust. All rights reserved; Edward Gorey, Poster for *Dracula*, 1977; Kenneth Gerleve, Illustration from *Summerland: A Ghost Story*, 2013; Nicolas Point, S.J. (1799–1868), *Sanctuary and Altar in Tipi*, Midwest Jesuit Archives, Missouri Province Collection, De Smetiana Series, IX C9 35.



Edward Gorey is Alive and Well and Returning to Chicago!

THOMAS J. MICHALAK

LUMA presents two exhibitions on the work of artist and writer Edward Gorey (1925–2000), opening on February 15 and running through June 15, 2014. These shows are the first major exhibitions of Gorey's work in Chicago, his hometown. *Elegant Enigmas: The Art of Edward Gorey* and *G is for Gorey—C is for Chicago: The Collection of Thomas Michalak* provide an in-depth and fascinating look at this much beloved artist whose work is known for his cautionary tales, dry wit, and characters costumed in Edwardian style. The exhibitions feature hundreds of original drawings, artworks, books, illustrations, and ephemera.

Gorey was born in Chicago and spent his early years in the area. He attended middle school in Wilmette and high school at Francis W. Parker School in Chicago. While awaiting induction into the army, he took courses at the School of the Art Institute of Chicago. He came from an artistic family: his father was a Chicago newsman and writer, and his maternal grandmother, Helen St. John Garvey, was a greeting-card designer and illustrator.

In 1943, he left Chicago and spent two years in the army. Later he enrolled at Harvard University, graduating in 1950. A few years later, he moved to New York City where he worked in the art department at Doubleday. In his spare time, Gorey worked on his own art, and a glowing review in *The New Yorker* by Edmund Wilson in 1959 of the early works, *The Unstrung Harp* (1953), *The Listing Attic* (1954), *The Doubtful Guest* (1957), and *The Object Lesson* (1958), helped to launch Gorey's career. In 1962, he established The Fantod Press to publish his works. A prolific author, he wrote over one hundred books from 1953 to 1999.

Gorey considered himself to be both a writer and an illustrator, and the composition and execution of his texts and drawings speak to his fine artistry and his talent for poetry and drama. Many will recognize Gorey from the opening animated credits for the PBS television series *Mystery!* His influence on other artists, illustrators, and sub-cultures is significant. Tim Burton—film director, producer, and artist, and the writer Daniel Handler—most famously known as Lemony Snicket—have both been influenced by Gorey's unique style and dark humor.

Elegant Enigmas was organized by the Brandywine River Museum in Chadds Ford, Pennsylvania, with the cooperation of the Edward Gorey Charitable Trust. *G is for Gorey* explores the artist's connections to Chicago and how his art moved into popular culture as images of his work appear on everything from t-shirts to lunchboxes and coffee mugs. It is a companion exhibition from the Thomas Michalak Collection recently given to Loyola University Chicago Libraries. Michalak (Loyola '63), a retired Harvard librarian and member of the Board of Trustees of the Edward Gorey House in Yarmouth Port, Massachusetts, has been collecting Gorey materials for over 35 years. The exhibitions are co-presented by the Loyola University Chicago Libraries and LUMA with the cooperation of the Edward Gorey Charitable Trust.

Above: Tom visits *The Vinegar Works* exhibit at The Edward Gorey House in Yarmouth Port, Massachusetts.

The Romantic Impulse

Upcoming Performances

Romantic Remix: Mahler, Wagner, Strauss

Sunday, February 16, 2014, 3:00 pm
at Nichols Concert Hall in Evanston
Scott Speck, Conductor; Susan Platts, Mezzo-Soprano

Passport to Passion: Dvořák, Saint-Saëns,
Vaughan Williams

Sunday, April 13, 2014, 7:00 pm at Pick-Staiger Hall in Evanston
Leif Bjaland, Conductor; Marguerite Lynn Williams, Harp

Romantic Rapture: Prokofiev, Mendelssohn

Sunday, May 11, 2014, 7:30 pm at Pick-Staiger Hall in Evanston
Scott Speck, Conductor; Benjamin Beilman, Violin

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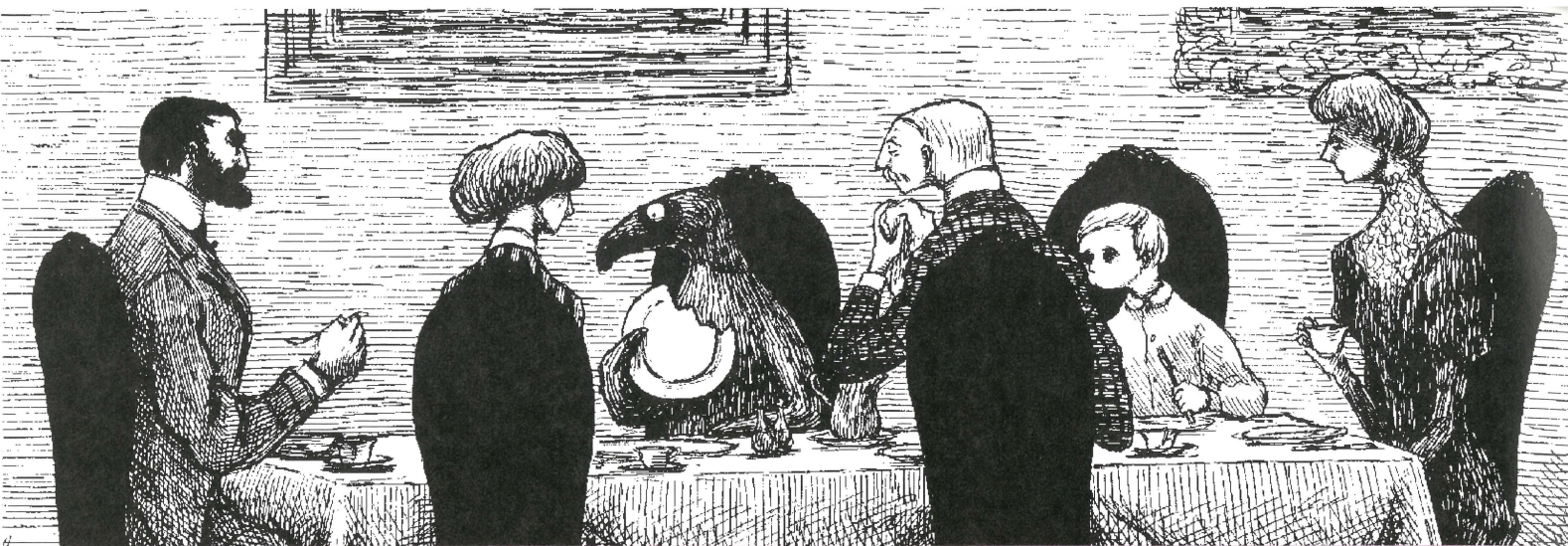


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It's in the Laughter.

By PAMELA E. AMBROSE

Edward Gorey may not be a household name, but his art is easily identified by lovers of dark, cautionary tales and by viewers of PBS's *Mystery!* The animated opening credits for the television show highlight Gorey in his prime. An Edwardian heroine finds herself hanging off a parapet. She cries for help in a high pitched voice as part of the building falls, landing with a thud on a croquet ball. Her scarf blows away, and she is left distraught in the pouring rain.

Gorey's style is unmistakable for his predominately black and white, fine-line drawings of troublesome children, attenuated fops, invented anthropomorphic animals, and Mr. Earbrass, uncomfortably like the artist himself. There are hints of English artists Aubrey Beardsley (1872–1898) and Eric Gill (1882–1940) in the way Gorey puts ink on paper; Gorey's style is much, much lighter in spirit.

This winter, the Loyola University Museum of Art and the Loyola University Chicago Libraries present two, in-depth exhibitions that cover a range of Gorey's work, including books and plays he wrote, envelopes he doodled on, and puppet shows he created.

Elegant Enigmas: The Art of Edward Gorey was organized by the Brandywine River Museum with the cooperation of the Edward Gorey Charitable Trust. The exhibition has been traveling for several years, and it is fitting that its last stop is Chicago, the place of his birth and early education. While living in the Windy City, he attended high school at Francis W. Parker School where he received a progressive education.

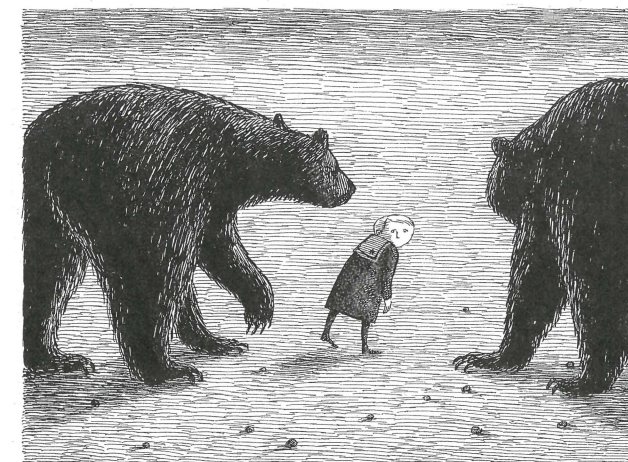
G is for Gorey—C for Chicago: The Thomas Michalak Collection demonstrates just how successful Gorey was as an author and illustrator; his posters, playbills, book covers, prints, and commercial products were developed from his works. His success took Gorey out of the publishing world and into the realm of popular culture.

Tom Michalak, an alumnus of Loyola University Chicago and board member of the Edward Gorey House in Yarmouth Port, Massachusetts, has been collecting Gorey materials since the 1970s. The Loyola University Chicago Libraries is the fortunate recipient of his generous gift—Tom's Gorey collection, along with a major collection of British political cartoons. A former librarian, he loves illustrated books, a passion apparent in his collections.

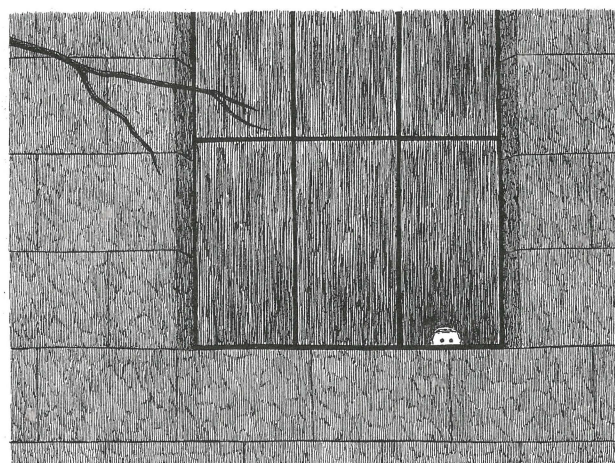
This second exhibition deals with Gorey's personal life and influences of several people in his life: his great grandmother, Helena Saint John Garvey, who was a greeting card writer and artist; his high school friends, Barney Rosset—founder of Grove Press—and abstract expressionist Joan Mitchell; his father, Edward Lee Gorey, who briefly worked as a journalist; and his stepmother Corrina Mura, who had a small role in *Casablanca* (she played the guitar and sang in Rick's Café Américain). Gorey briefly took classes at the School of the Art Institute before joining the army. At the end of World War II, he attended Harvard University. A few years after he graduated, he moved to New York. There he began a long association with the Gotham Book Mart, which has been credited with building the success of Gorey's career. A frequent visitor to the Gotham, he was a noticeable character in his floor-length fur coat and tennis shoes.



A is for Amy who fell down the stairs



B is for Basil assaulted by bears



N is for Neville who died of ennui



U is for Una who slipped down a drain

Gorey's way of creating a scene and depicting characters points to cinematic flair, and filmmaker Tim Burton, writer Lemony Snicket (David Handler), and Chicago artist Kenneth Gerleve (whose work can be seen in the Harlan J. Berk Ltd. Works on Paper Gallery), pay homage to Gorey. In his oeuvre, there is an overtone of calamity—of being on the other side of a door you shouldn't open but can't help yourself. Gorey's writing and illustrations are offset by whimsy and wit. His elegant captions are brief and hysterically funny. In the couplets of *The Gashlycrumb Tinies* (above), Gorey illustrates the alphabet, beginning with *A is for Alice who fell down the stairs* and continuing with *B is for Basil assaulted by bears*. He works his way through the alphabet, and each of the twenty-six children meet a ghastly end because they dared to do...what? Their rampant curiosity gets the better of them, and Gorey speaks to parents who constantly warn the rascallions not to venture beyond their proscribed boundaries for fear of the dark and mysterious unknown.

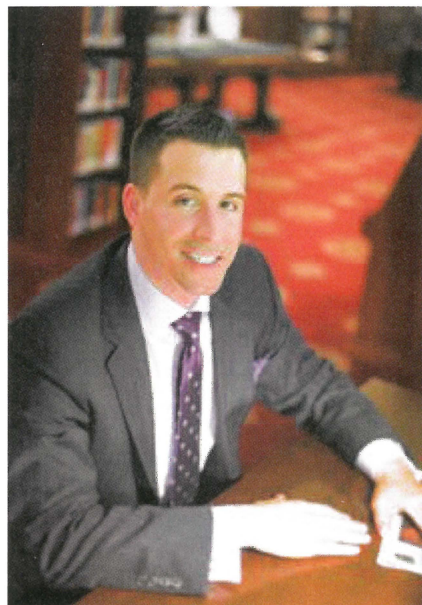
Illustrations © The Edward Gorey Charitable Trust. All rights reserved

Gorey did not lack for sources of inspiration from some of the world's best known writers. He is part Brother Grimm—Jacob (German, 1785–1863) and Wilhelm (German, 1786–1859), Jorge Luis Borges (Argentine, 1899–1986), and Antoine de Saint-Exupéry (French, 1900–1944); he is all imagination.

Unabashedly, I love Gorey's work. I like a good story that sparks imagination so unabashedly as the main character in *The Doubtful Guest*. I would say you can really have a good time with both of these exhibitions. My colleagues and I have been reciting Gorey lines for months, laughing all the way. I would like to invite all of you to laugh with us at the exhibitions and the public programs that LUMA has planned, listed in this edition of *The LUMANARY* beginning on page 6.

Now you may ask what does the art of Edward Gorey have to do with the museum's mission. The answer is in laughter. The spirit feels good when lightened by laughter.

Message from Board Chair



Dear LUMA Friends & Supporters:

I am honored to serve you, LUMA, and the Loyola University Chicago family as LUMA's board chair. I am humbled by the vast talents of LUMA board members, including its new members Herta Cuneo, Rev. Patrick Dorsey, S.J., Marsha Goldstein, Virginia Hogan, Ellen Landgraf, Peter LoGiudice, Judy McCaskey, Francesca Parvizyar, and Debra Yates.

The next three years mark an important time for LUMA, and events are being planned to bring attention to the museum's accomplishments. The Edward Gorey Birthday Bash will be held on February 22, 2014, celebrating the life of the Chicago-born artist. In 2015, LUMA will celebrate its tenth anniversary with a gala befitting of a forerunner Chicago cultural institution. Visit LUMA's website, LUC.edu/luma, for updates on these and other exciting happenings at the museum.

Under the able leadership of Fr. Michael J. Garanzini, S.J., Pamela E. Ambrose, and its board, LUMA has thrived since its inception. In late 2013, LUMA was awarded accreditation by the American Alliance of Museums, placing the museum in its rightful spot among the nation's top 6% of museums. Continuing that level of success, my goals are to increase LUMA's visibility, drive membership, and build the museum's endowment.

With the continued gifts of your time, talent, and treasure, LUMA will surely set the world on fire!

Very truly yours,

Matthew Thomas Dattilo



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A Splendid Array

By JONATHAN CANNING



If you received a Christmas card of the Adoration of the Magi by a late medieval or Renaissance artist, it is likely that at least one of the kings was depicted wearing a lavish robe of gold cloth. The term denotes a silk fabric woven with a second weft of gold threads, either made of gold wire or threads wound about by gold strips. Originating in exotic places to the east of Europe—the Byzantine Empire, Islamic lands, and China—such fabrics denoted wealth and status. They epitomize international exchange, an interwoven world, to borrow the title of a beautiful exhibition recently on view at the Metropolitan Museum of Art.

In Christian Europe, sumptuary laws restricted the wearing of gold cloth to monarchs and the upper ranks of the nobility. We see evidence of this in a D'Arcy Collection painting, Pedro Berugette's *Assurance to Joseph* (late 15th century), in which both the Virgin Mary and St. Joseph wear gowns of gold cloth. Thrones and chairs of state were bedecked in it, as one sees in Ventura di Moro's *Coronation of the Virgin* (ca. 1430).

This autumn, I was able to acquire a sample of such cloth for the collection. The pattern portrays three aspects of the pomegranate: its small circular flowers in bloom, the spikey corona of its sepals once fertilized, and the orb of the mature fruit. A myriad of pomegranate cloth of gold patterns were produced in both Islamic and European textile centers. I have found a match for this particular pattern in the holdings of the Metropolitan Museum of Art. It is attributed to a Florentine loom from the second half of the 15th century, the era of Botticelli and the young Michelangelo. The fragment's curious curved bottom edge suggests that it was once part of a liturgical vestment called a cope.



Originally a warm cloak worn over a monk's habit, the cope became the standard vestment worn by monks and priests during processions. Semicircular in shape, a cope sits on one's shoulders and encases one within its luxurious cloth. LUMA has acquired an example in remarkable condition. Two tiers of foliage based loosely upon the lotus and the acanthus leaf create a dense pattern. Because of the way the cloth drapes over the body, the vertical pattern down the cope's back becomes a horizontal one in the front. To correct this, a vertical band of the pattern was attached as a decorative band along the straight edge of the semicircular cope. In medieval copes, such bands, called orphreys, were usually embroidered with images of saints. In the Baroque era, orphreys came to be cut from the same cloth as the cope. This, in part, helps to determine a date for the D'Arcy's new cope. Originally, its pattern would have been more legible from a distance. A white supplemental weave, now largely lost, formed a white ground that offset the golden foliate forms outlined in red. The Metropolitan Museum of Art has a cope with similar coloring that also has remnants of a white supplemental weave. Embroidered onto that cope are the arms of the Barberini family. That vestment dates from the pontificate of Matteo Barberini as Pope Urban VIII (1623–1644).

My autumn acquisitions came to an end with the purchase of a matching set of maniple and stole, embroidered in the 18th century. It is rare that a pair comes on the market. Worn by priests, the stole is a long strip hung around the neck while the

maniple is much shorter and worn off the left forearm. They have formed part of priests' liturgical accoutrements since at least the 9th century. The stole signifies priestly orders and is kissed before it is put on as a mark of obedience to divine law. Following St. Charles Borromeo's injunction at the end of the 16th century, three stylized crosses are incorporated into the embroidered floral pattern: a small at the center, the one the priest traditionally kissed, and larger crosses at either end. The embroidered stitches of colored silk are particularly finely executed on a net that is laid over a background fabric comprising bright, reflective strips of gold.

Some years ago, I identified the acquisition of liturgical textiles as one of my collecting priorities. Little did I think I that should achieve my aim in one fell swoop. For that I must thank friend of the D'Arcy Marilyn Garrow, who first alerted me to that these pieces were on the market. It was from Marilyn that we acquired the embroidered corporal box to mark the collection's 40th anniversary in 2009. And I should not have known a stole from a maniple without the guidance and advice of Christa Thurman Sala. A generous donor to the collection, she has recently joined the museum's acquisition committee. Finally, I must thank the seller, Kikue Shimizu who gave us the entire summer to study the pieces in depth. As textiles have to be handled and exhibited with care, it will be some time before these new acquisitions are on view but you will certainly see them for LUMA's 10th anniversary—fast approaching—in 2015.

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Recap



Thursday, December 5: Opening of *Art and Faith of the Crèche*

1. Artist Jean Mormon Unsworth (middle) poses with her crèche alongside docents Sherry Avila and Ninfa Redmond
2. Gallery view of the exhibition.
3. Collector James Govan and LUMA Information Assistant Noreen Jones
4. Director Pamela Ambrose discusses the exhibition with intern Eleanor Tung-Hahn and friends.
5. Gallery view



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Friday, December 6: *The Still Life: 18th-century Neapolitan Nativity Scenes and Painting*

Top (from left): Marco Graziosi, Deputy General Counsel of the Italian Consulate Chicago; Pamela Ambrose, Director of LUMA; Fr. Stefano Del Bove, S.J., Loyola Jesuit; Silvio Marchetti, Director of the Italian Cultural Institute of Chicago; James Govan, Collector; Gherardo Noce Benigni Olivieri, speaker; Dr. Edmondo Lupieri, Professor of Theology at Loyola; Mariella Salvatore Menarini

Right and below: Visitors enjoy the evening lecture and reception.



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LUMA

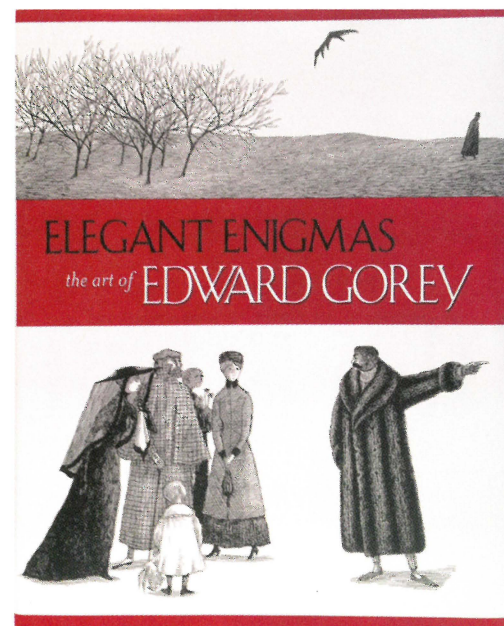
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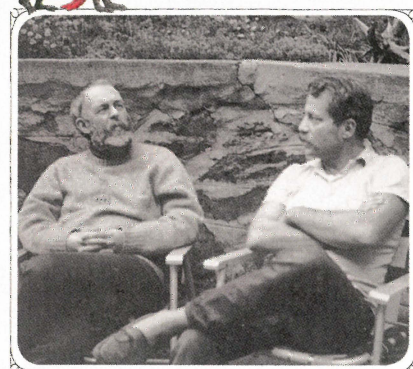
In *Elegant Enigmas: The Art of Edward Gorey*, more than 175 reproductions offer a rich review of his work, including samples from Gorey's books, illustrations produced for other writers, theatrical sets and costume designs, and a wealth of individual pieces, many never before published. Sketches, typewritten manuscripts, doodles, and musings join the generous selection of finished works, which include his trademark finely detailed ink drawings and watercolors.

The text by Karen Wilkin, an expert on Gorey and a friend of the artist, offers an intimate review of his career, with insights that provide a fresh understanding of his life and work.

Published on the occasion of the first major traveling exhibition of Edward Gorey's work, organized by the Brandywine River Museum, *Elegant Enigmas* is a long-overdue tribute to a master artist and writer, who with sharp intellect and devastatingly wry humor created a body of work singular in its brilliance and charm.

Floating Worlds

The Letters of
Edward Gorey &
Peter F. Neumeyer

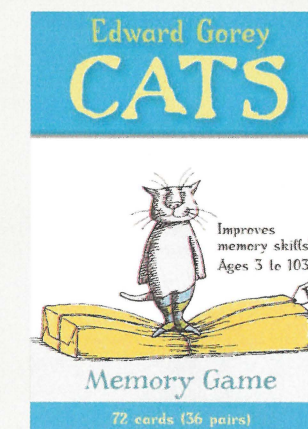
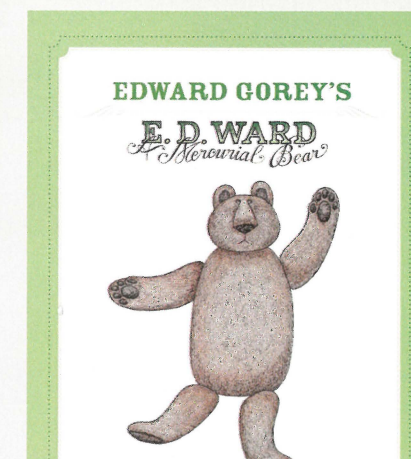
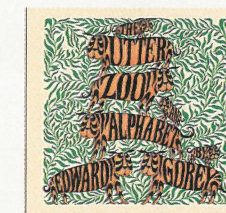
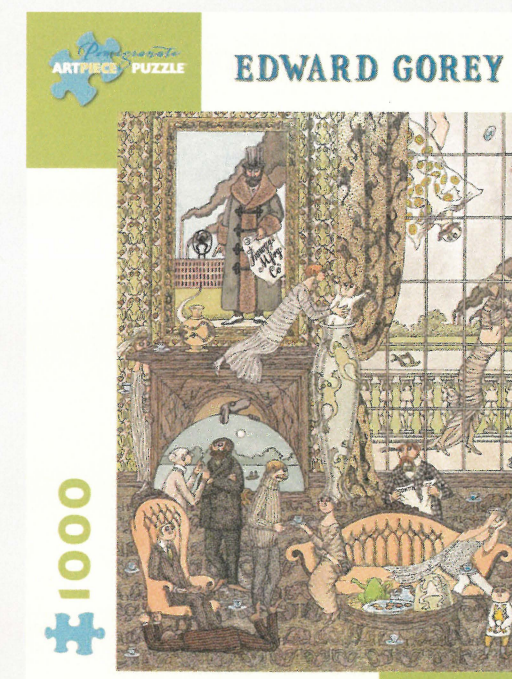
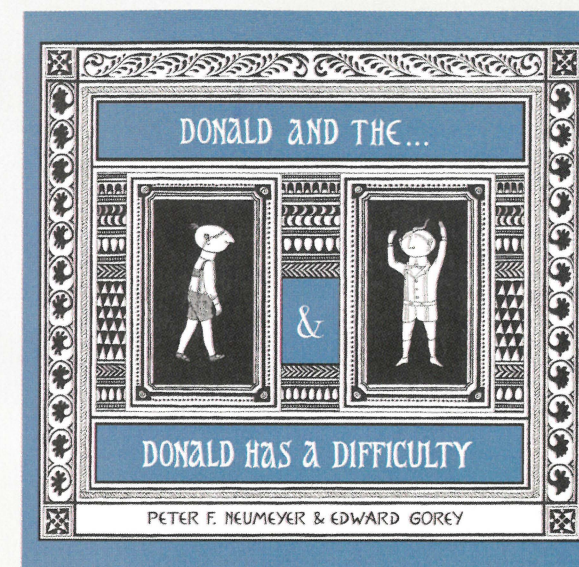
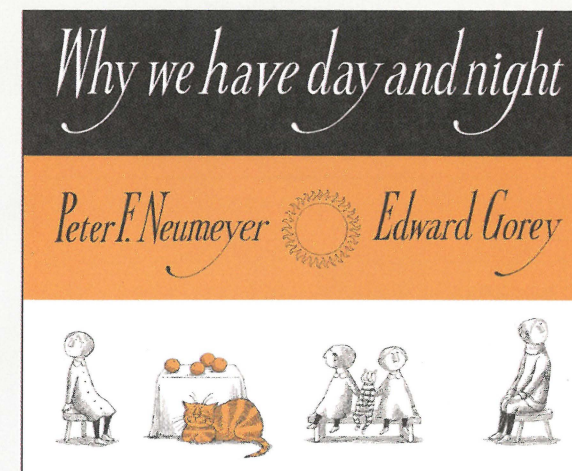
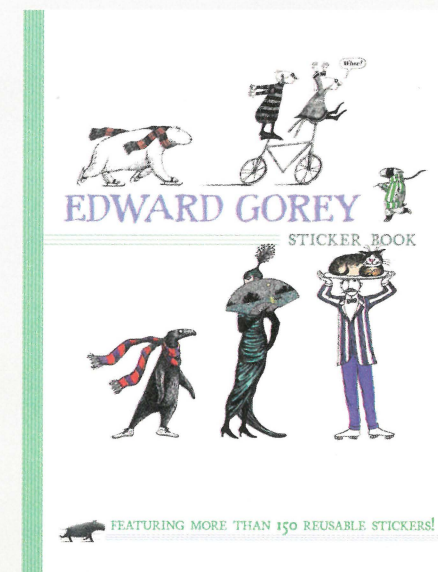
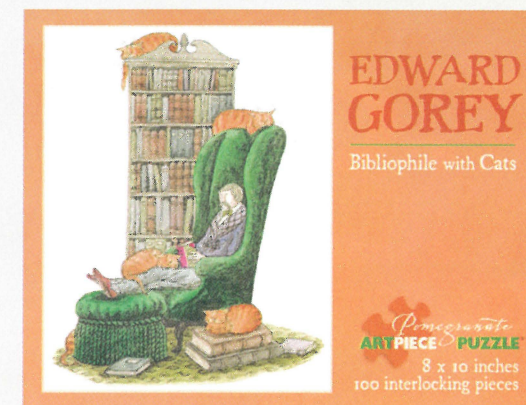


Edited by Peter F. Neumeyer

Floating Worlds: The Letters of Edward Gorey & Peter F. Neumeyer • \$35.00

Edward Gorey and Peter Neumeyer met in the summer of 1968. Gorey had been contracted by Addison-Wesley to illustrate *Donald and the . . .*, a children's story written by Neumeyer. On their first encounter, Neumeyer managed to dislocate Gorey's shoulder when he grabbed his arm to keep him from falling into the ocean. In a hospital waiting room, they pored over Gorey's drawings for the first time together, and Gorey infused the situation with much hilarity. This was the beginning of an invigorating friendship, fueled by a wealth of letters and postcards that sped between the two men through the fall of 1969.

Those letters, published here for the first time, are remarkable for their quantity and content. While the creative collaborations of Gorey and Neumeyer centered on children's books, they held wide-ranging interests; both were erudite, voracious readers, and they sent each other many volumes. Through their book discussions, one marvels at the beauty of thoughtful (and merry) discourse driven by intellectual curiosity.



To find these and other Gorey gifts—including prints and jewelry—stop by the Museum Shop on the second floor or visit us online at LUC.edu/luma/shop.

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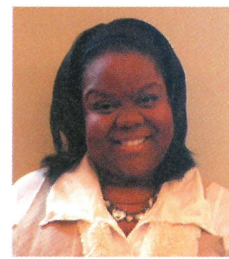
Making a day of it downtown? Our new column tells you where to indulge, deliberating on all kinds of splendid finds.

LUMA STARS



Joyce Ruth Saxon was born in Chicago and grew up in Old Town as the only child of an American doctor and a Viennese fashion model. A bright student, Joyce, during her senior year of high school, took a statewide exam and was only one of two students in Illinois granted a four-year scholarship

to Mundelein College. Later she earned a master's degree in foreign service from Georgetown University where she continued studying Spanish. Because of her impressive resume, she was offered a job in the American embassy in Montevideo, Uruguay. With time on her hands before leaving, she filled in at an ad agency. She never made it to South America and stayed with that agency for three years. Then she began work for J. Walter Thompson eventually rising to the position of Senior Vice President, overseeing television, radio, and cable advertising in the Midwest. Not one to slow down, Joyce, upon leaving the agency after 25 years, accepted a position managing a catering company. Next on her resume is scheduler for Congressmen Michael Patrick Flannigan from Illinois's fifth district. After he was defeated, she retired from the working world. Not wanting to become in her words "boring," she got involved with the Dead Writers Theatre Collective, Art Institute of Chicago, Palm Springs Art Museum, Grant Park Music Festival, and of course LUMA. In addition to her role as docent, she is also a benefactor and has funded the Islamic Window of Faith that will be seen in the lobby in 2014.



Little did her family know when she was growing up in Maywood, within sight of the Loyola University Medical Center, that **Marlena Fleming** would one day earn a degree from that same university. She lived in the western suburb until her parents passed away. She then moved to Madison, Wisconsin,

to live with her brother's family. There she continued school but dropped out in 10th grade. After returning to Illinois, she finished high school, and graduated from Northeastern Illinois University. Recognizing she was capable of more, Marlena took a bold step by enrolling in Loyola's master's program in social work. She earned all A's—an accomplishment that makes her proud (and as it does her coworkers at LUMA). She graduated in December with a specialty in leadership, development, and social services. Armed with her MSW, Marlena would like to find a job working with youth and young adults. She hopes to one day lead a faith-based nonprofit that works with female survivors of violence.

Her time at LUMA has made an impression on Marlena. She was able to meet both an important artist and an esteemed collector. She enjoyed learning about artworks by Indira Johnson whose exhibition *Ten Thousand Ripples* was on view in the late summer, and hearing stories from Jim Govan, the donor of over five hundred crèches.

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LUMA Spotlight



VADIM KATZNELSON

Vadim is a LUMA board member and artist living in Chicago.

What do you love about LUMA?

With its focus on spiritual and faith-based art, it is a gem of a museum that offers Chicago not only an impressive permanent collection of everything from ancient to modern, but also puts on wonderful exhibitions of current artists like *All that lies beyond*, *Ten Thousand Ripples*, and *Andra Samelson: Cosmologies*.

What's your favorite exhibition seen at LUMA?

I liked them all but *Andra Samelson: Cosmologies*, *The Truth is in the Telling: Tradition and Innovation in Passover Haggadot*, and *HEAVEN+HELL* stood out for me.

If you could live anywhere in the world, where would it be?

Chicago is great city for art but maybe the North Pole. I like snow and cold so much.

What are you reading right now?

John Quincy Adams by Harlow Giles Unger

What's your favorite thing to do when not making art?

Being out in nature—hiking hills, and taking a walk in the woods and along trout streams.

If money were no issue, what piece of art would you buy?

I'm somewhat partial to Vincent van Gogh; any painting by him would be a dream. More realistically, a painting or sculpture by Eugene Von Bruenchenhein would be special to have. I identify with Eugene's vision, inventiveness, and struggles.

An artist's life can be difficult but personally fulfilling. Do you agree that artists are born and not made?

Yes, I believe from personal experience artists are born this way. It is often a burden because an artist is not happy doing anything other than art. It's often frustrating to others who only see artists suffering and think it is foolishness. But jobs other than making art only get in the way. When times get hard, I take on odd jobs and always leave them to make art. I've walked away from several promising careers in the past in order to make art. And today, it is still hard to make ends meet. So it takes great determination, perseverance, vision, and faith, not unlike that of a missionary or priest, to keep making art in constant adverse circumstances. Still making art is worth the sacrifice.

Any comments on the art world today? Has it changed since you first pursued this career?

The art world is a reflection of the world we live in—the best and the worst of it. Much of it is about money, sex, and power. But when artists talk about interesting current issues or discover some new art style that contributes to hope, faith, and perseverance of the human spirit, it is worth seeking out.

The art world has become much bigger and global. More attention is given today to important social issues like race and discrimination by such artists as Rashid Johnson but little is talked about other human rights like inequality and poverty. And interesting abstract art is being done by Markus Linnenbrink, David Allan Peters, and Michael Reafsnider. These are the artists I like.

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Michael Tilson Thomas and
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French Revelations

MARCH 20, 2014

Wendy Whelan:
Restless Creature

Duets created by and danced with
Kyle Abraham, Joshua Beamish,
Brian Brooks, and Alejandro
Cerrudo, Resident Choreographer
at Hubbard Street Dance Chicago

APRIL 3, 2014

Trey McIntyre
Project featuring
Music Institute
of Chicago

APRIL 29, 2014

Chamber Music
Society of
Lincoln Center

Michael Hill Series
Cello Sonatas

MAY 2-4, 2014

Ballet Prejlocaj:
Blanche Neige

Chicago premiere
of *Snow White*



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The Edward Gorey Birthday Bash

Revelry from A to Z

Benefitting the Loyola University Chicago Libraries and the Loyola University Museum of Art

SATURDAY, FEBRUARY 22, 2014 • 6:30 PM

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More information on page 6!

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