

LUMANARY

News, exhibits & events from the Loyola University Museum of ArtPAGE 3 *The Missing Peace*

Eight Glorious Months and Counting!

AMAZING ISN'T IT THAT LUMA OPENED ONLY LAST OCTOBER? Yet it seems that we've always been here on North Michigan Avenue! For our members and visitors who have kept current with us, the last eight months of exhibitions, events and education programs have presented an expansive interpretation of LUMA's mission of the spiritual in art. If perchance you missed some or even all of the programs we offered, a quick recap below gives an exciting picture of what LUMA is all about and how we hope to grow into a well-respected member of the Chicago cultural community.

Our inaugural exhibition, *Caravaggio: una mostra impossibile*, closed in February after four months of phenomenal attendance, lectures, films, tours and special events. Caravaggio was an unusual exhibition of full-scale reproductions of the great paintings by Michelangelo Merisi da Caravaggio (known as Caravaggio). The idea and execution of this exhibition, organized by RAI (Radiotelevisione Italiana), garnered international press for LUMA.

Following the success of *Caravaggio* was an exhibition of another European master—Carlos Saura. *Flamenco* brought the famed Spanish film director to Chicago in person. Featuring black and white photography, the exhibition represented Saura's life-long passion for the traditions of flamenco music, dance and song and was LUMA's first collaboration with the Instituto Cervantes and the Spanish Embassy.

Next on the LUMA schedule was *Arts Botanica*, an exhibition of 18 artists whose paintings, sculpture and photography of flora and foliage were paired with 16 Chicago florists who created their own floral works of art. If you missed the opening reception, you missed a feast for the senses—the sweet fragrance of flowers, delightful and sometimes whimsical sights—both floral and artistic—and the sumptuous tastes of Aramark Loyola with their

delectable treats including flower food. Arts Botanica will be an annual event, and we wish to thank LUMA's design firm Bagby & Company for their generous sponsorship.

Opening that same night was another remarkable exhibition, *Living Drawings: Recent Work by Hunter O'Reilly* in which art met science through the work of Loyola faculty member Dr. O'Reilly, who works in genetics with the luminous “lux” gene. The exhibition also included spontaneous drawings made while O'Reilly attended professional conferences and provided a glimpse of the freedom and playfulness of the scientific mind.

The Gods As We Shape Them and *Land and Sea: DoDo Jin Ming* opened April 8 and represent two very different exhibitions but with an underlying spirituality in the perception of the natural and supernatural worlds. Ms. Jin Ming's photographs are well known for their relationship to 19th-century romanticism—full of mystery and drama of the seas and plains. On view through September 10, *The Gods As We Shape Them* looks at the diversity and commonalities in visually expressing faith and worship. The exhibition was curated by Dr. May Weber from her personal collection of ethnographic art.

The Push Pin Gallery, located on LUMA's third floor, is devoted to showcasing art created by students from Chicago public and private schools. In April, LUMA presented works by kindergarten through 5th grade students from Alphonsus Academy created under the direction of their talented teacher Meltem Aktas. Ms. Aktas's classes worked in teams to paint and draw colorful landscapes and still lifes of flower-filled vases. Visitor comments have included “Ah, a budding Cézanne, a budding van Gogh” to “just unbelievably sophisticated.” A reception was held for the students and their families.

PAGE 4 *The Gods as We Shape Them*PAGE 1 *Living Drawings*

Art illuminating the spirit

PAGE 3 *A Hidden Wholeness*



President Michael Garanzini, SJ, LUMA Director Pamela Ambrose and Arts Botanica exhibition sponsor Steven Bagby.



Student assistants "building a Bean Finneran" for Arts Botanica.



Alphonsus Academy students, Sarah Eiden and Ferris Brennan, show off their drawing in the Push Pin Gallery.



Loyola's John Costello, SJ, and author Fr. Andrew Greeley at the opening reception for *The Gods As We Shape Them*.



ArtSmart guests celebrate Valentine's Day with caviar, chocolate and champagne.



Film director Carlos Saura with LUMA interns Katherine Knowles and Maurise Guillen.

The traditions of flamenco music, dance and song and was LUMA's first collaboration with the Instituto Cervantes and the Spanish Embassy.

Eight Glorious Months and Counting (continued)

During the run of these remarkable exhibitions, we launched several special event and public programming initiatives. Three highlights are **Lunch at LUMA**, **ArtSmart** and our **Lecture Series**:

- **Lunch at LUMA** is a regularly scheduled program held in the William B. and Marilyn M. Simpson Lecture Hall and features a themed lunch followed by a lecture. So far attendees have been treated to a flamenco guitar performance by virtuoso Tomàs de Utrera and enlightened about the spiritual in Indonesian art by Loyola anthropology professor Kathleen Adams.
- **ArtSmart: Fun and Fine Living** is a program for young professionals that launched with 200 people attending a Valentine celebration to learn the fine points of caviar, champagne and chocolate.
- In April, Father Terrence Dempsey, SJ, delivered an outstanding lecture entitled *The Reemergence of Religious Imagery in Contemporary Art* to a standing room only crowd. Co-sponsored by Loyola's Evoke Program, the lecture focused on contemporary artists using religious imagery and spiritual content in their work and how the art world today has embraced this type subject matter once again. Fr. Dempsey is the founder of the Museum of Contemporary Religious Art at Saint Louis University.

Two other aspects of LUMA deserve very special attention: the Museum Shop and the Docent Program. Under the creative direction of Emily Grimm—manager of visitor services, **LUMA's Museum Shop** is ever growing with extraordinary merchandise carefully selected to compliment LUMA's permanent collections and changing exhibitions. Several items for sale have a decidedly global focus. LUMA's accessories and gifts from Aid Through Trade uphold the standards of fair trade and socially responsible conduct. Straw bags, linens and hand-crafted jewelry make fabulous hostess gifts.

Since June 2005, the **Docent Program** has been operating at a fast pace to keep our volunteers trained for LUMA's ambitious exhibition schedule. Tours are offered twice daily (noon and 2:00 p.m.) six days a week. All of the docents are enthusiastic and knowledgeable and we thank all of them for helping us in this first year of operation.

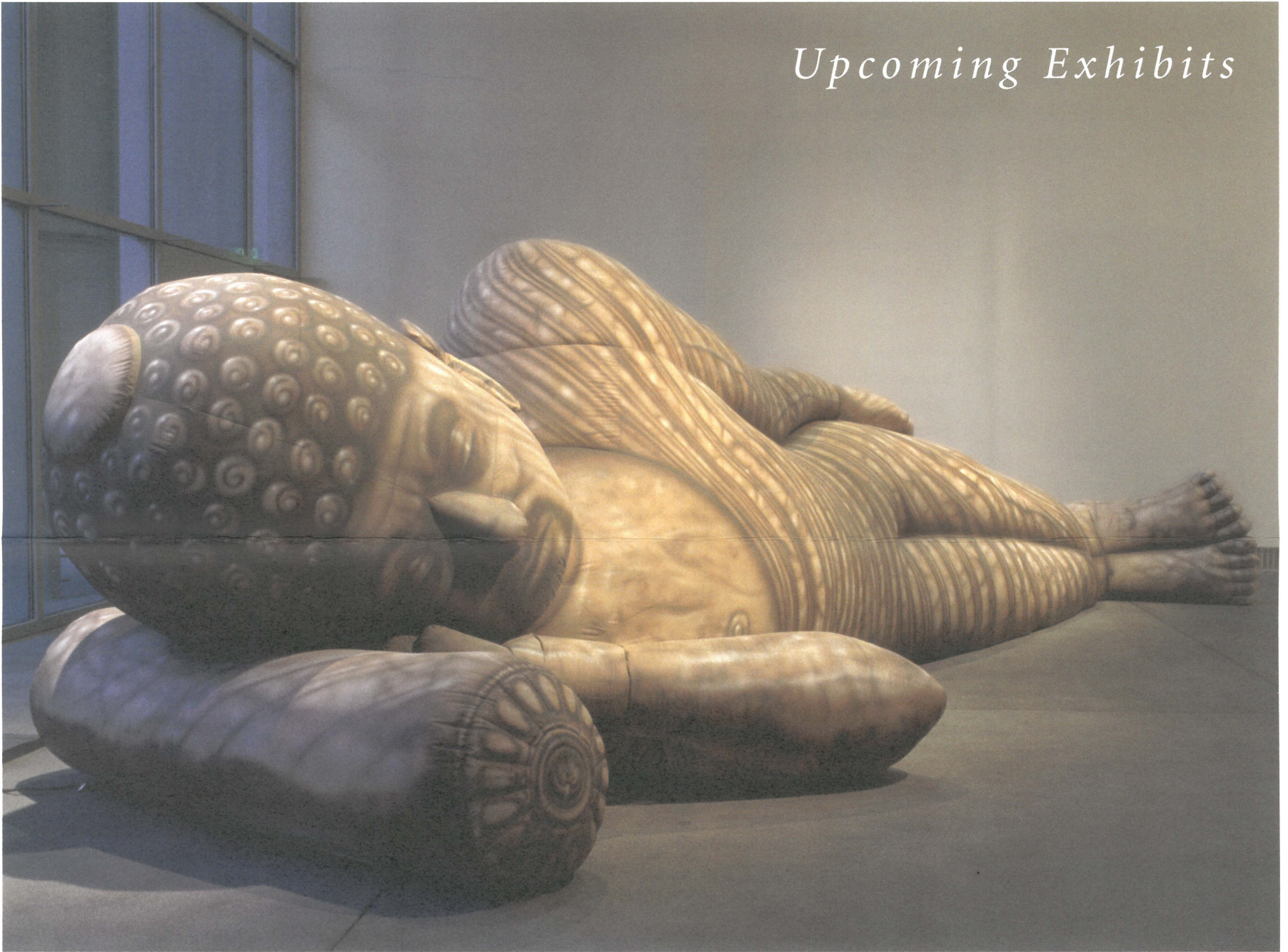
And finally, LUMA has initiated its Museum Endowment Campaign. Building our endowment and reaching its goal of \$20 million helps to secure our future. Again, as with membership, there are many ways to become a founding patron. Honoring a member of your family with a personalized museum bench or naming a program or exhibition gallery is an everlasting gift, always present and always meaningful. Please take a moment to consider the variety of choices, large and small, which will assist us in meeting LUMA's financial goals. For information on the Museum's Endowment please call Lisa Torgerson at 312-915-7607.

The LUMA staff and volunteers are looking forward to seeing you in the museum soon and often.

Pamela E. Ambrose
Director of Cultural Affairs



Upcoming Exhibits

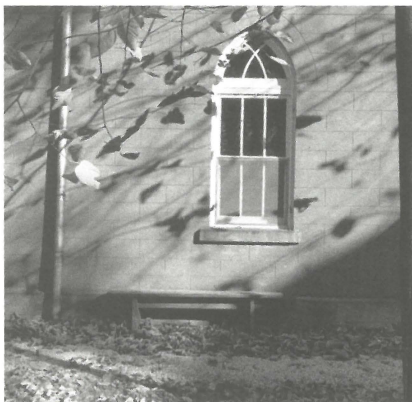


The Missing Peace: Artists Consider the Dalai Lama will open at LUMA on Saturday, October 28 throughout the entire museum. This exciting exhibition of contemporary art features over 70 international artists who have executed works that capture the essence of His Holiness and his mission of working toward world peace. LUMA is one of only three United States venues to host the exhibition along with the Fowler Museum of Cultural History (UCLA) and the Rubin Museum of Art in New York.

Independent curator Randy Rosenberg has selected both emerging and celebrated artists from 21 countries whose work addresses themes of compassion, peace, unity of all things, spirituality, non-violence and tolerance. LUMA invites you to explore the strong tradition of artists' social activism through the exhibition and our companion educational programs.

Save the Date!

On Thursday evening, October 26, LUMA will host a gala cocktail reception and presentation of the *Compassion in Action Award* to a Chicago-area resident who has demonstrated through his/her own activism and support the need for world peace. Join us for this exciting evening and be among the first in Chicago to preview *The Missing Peace*.



Untitled, Brother Thomas Merton
The image above and the image on page one are used with permission of the Merton Legacy Trust and the Thomas Merton Center at Bellarmine University.

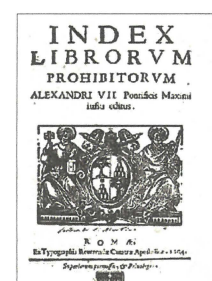
A Hidden Wholeness: The Zen Photography of Thomas Merton, a companion exhibition to *The Missing Peace*, will be on view in the Harlan J. Berk Ltd. Works on Paper Gallery and was assembled by Paul Pearson, director and archivist of the Thomas Merton Center at Bellarmine University in Louisville. Merton, a Trappist brother, poet, author and brush painter in the East Asian tradition, took up photography late in his life. Because Merton used the camera as a contemplative instrument, his photographs of simple objects have a Zen-like stillness. Merton is well known for his embrace of Buddhism in his personal search for the interior quietness of contemplation and made several pilgrimages to Asia with the goal of deepening his understanding. In her publication, *One Aesthetic Illumination: Thomas Merton and Buddhism*, Bonnie B. Thurston said of these spiritual journeys, "Merton's 1968 Asian pilgrimage immeasurably deepened his understanding of Buddhism. The most important aspects of this journey were his face to face, monk to monk encounters with Tibetan Buddhism in the Himalayas and his visit to Polonnaruwa, Ceylon/Sri Lanka.



Lewis DeSoto, *Paranirvana* (reclining Buddha) (top) will be seen in the fall exhibition, *The Missing Peace*. Phil Borges, *Shelo & Benba* (above) 1994.

The Index of Forbidden Books

December 2006 – April 2007: Curated by Dr. Roberto Severino, Professor of Classical Languages at Georgetown University and co-sponsored with the Regione Campania, Italy, this scholarly exhibition presents the *Liborum Prohibitorum* compiled by the Sacred Congregation for the Doctrine of the Faith (1557 – 1948). These rare volumes, frontispieces, illustrate the books the Church thought were inappropriate for Catholics, including rare editions of works by Peter Abelard, Giovanni Boccaccio, Blaise Pascal, Daniel Defoe, Immanuel Kant, Jean-Jacque Rousseau and Jean-Paul Sartre.



The Gods as We Shape Them: A Closer Look

The Gods As We Shape Them highlights religious and spiritual art from around the globe. The exhibition is filled with dazzling manifestations of hundreds of gods and deities. Below is a sampling of just three objects from the exhibition. We hope that you will take the time to consider the wonder and amazement of these objects in print but more importantly in person!



Figure of Shango Worship,
Yoruba People, Nigeria, wood and paint

Figure of Shango Worship (Researched and written by Judy Gustafson, *LUMA Docent*) This figure of worship is a bowl carrier would be found on a shrine for Shango, the Yoruba god of thunder, who is powerful and generous but also violent and temperamental. Shrines are built to pacify him and to harness some of his power. The kneeling figure is a devotee in a submissive pose of worship. Female images are emphasized in Shango worship because he is the god who controls the rainfall—a necessity for growth and life—characteristics associated with women as life-givers.

The bowl on the top is for thunder axes that Shango hurls down on his enemies. The axes are actually Neolithic stone axes found all over Yorubaland; they are dug up or are often exposed on the earth after a heavy rain has eroded the soil.

The white spots that cover the figures and the bowl symbolize the leopard; Shango is often called the leopard of the sky because of his great skill in hunting down enemies.

The two small figures who flank the woman are twins. The Yoruba respect and fear twins, who are considered powerful spirit-beings, bringing good luck and affluence. The Yoruba people have the highest incidence of twin births in the world and regard twins as spirited, fearless

and unpredictable, much like Shango himself.

The face on the top and bottom of the bowl is Eshu, who is the messenger of the gods and is also known as the trickster. He represents uncertainty, chance, violence and trouble, and these difficulties must be acknowledged. Yoruba worshippers must first approach, placate and honor the trickster Eshu to gain access to any of the other Yoruba gods.

Ganesha (Researched and written by Ann Meehan, *Curator of Education*) The Hindu god of auspiciousness, Ganesha is the son of Shiva (the god known as the destroyer) and Parvati, Shiva's consort. As the deity of luck and the remover of obstacles, he is worshiped before any major undertaking and is one of the most cherished Hindu deities.

Ganesha's iconography is rich, beginning with why he has an elephant's head. When Shiva was away, Parvati was lonely so she created a son, whom she asked to guard the door as she bathed. Shiva returned home unexpectedly. When the boy refused to let in the short-tempered god, Shiva cut off Ganesha's head. Heartbroken, Parvati insisted Shiva replace her beloved son's head. Shiva ordered his celestial armies to find a sleeping creature and bring back its head. Following his command, they returned with that of an elephant.

The multiple arms of Hindu gods are symbols of auspiciousness. Each object or gesture of Ganesha's four arms has significance. With this axe Ganesha can both strike and repel obstacles. The whip conveys the renunciation of worldly attachments and desires. The third hand, turned towards the devotee, is in a pose of blessing, refuge and protection. The lotus flower symbolizes the highest goal of human evolution, the realized inner self.

Another story associated with Ganesha relates why the god has such a large paunch. One day he ate an enormous number of sweets given to him by his devotees. In order to better digest his food, he decided to go for a ride. He got on his divine vehicle, the mouse (seen at Ganesha's feet), and the pair took off on a magnificent night with a resplendent moon. Suddenly a snake appeared out of nowhere and frightened the mouse. Ganesha was thrown off his mount, and his huge stomach smashed so forcefully against the ground that it



Ganesha, India,
wood and polychrome

burst open. He then took the serpent and used it as a belt to keep his stomach closed and bandage the injury. He remounted his mouse and continued on his excursion. The moon god saw the whole scene and laughed. Short-tempered Ganesha cursed the god, broke off one of his tusks and hurled it at the moon, slashing its face in two. The god realized his folly and asked for forgiveness. Ganesha relented. Since a curse cannot be revoked, Ganesha softened it. As a result, the moon waxes and wanes in intensity every fifteen days, thus explaining why the light of the moon goes off and then begins gradually to

reappear but its face appears whole only for a brief period of time.

Dayak Baby Carrier (Researched and written by Maria T. Christus, *Curatorial Assistant*) Baby carriers are used as harnesses and transportation devices for holding children close, carrying them across great distances and protecting them. Attractive decoration, such as glass beads, tiger or leopard teeth, wooden talismans and cassowary claws, attracts the baby's soul ensuring the child's safety. The decorations also are meant to encourage benevolent spirits and good fortune and the rattling noise of the attached objects wards off evil.

The baby carrier is especially significant in social ranking, in which strict rules govern the object's adornment. The number and type of teeth on the baby carrier is determined by the social status and sex of the child. The use of decoration above one's social rank violates hierarchy and invites illness or death.

Additionally, social relationships are reinforced through the baby carrier. While small beads are acquired through trade, large beads, coins, teeth and other decorations are borrowed from kinsfolk. These items are heirlooms and as such cannot be bought and sold. To acquire items of high social ranking, one must have relations with high ranking people. The act of lending heirlooms has implications for the lender as well as the receiver. The child's status is verified with the display of the decorations, while the lender's social status is reinforced.



Baby Carrier, Dayak People, Borneo,
wooden base, rattan backing and leaf straps with glass, tooth and wood and cotton decoration

LUMA's Museum Shop

IN CONJUNCTION WITH *The Gods As We Shape Them*, LUMA's Museum Shop is proud to offer a wide range of products from fair-trade artisans. A percentage of the proceeds from these items benefits artisans and villages in Borneo, Colombia, Ethiopia, Madagascar and Nepal. Stop by the Museum Shop to see these beautiful and unique handcrafted pieces.



Hand-woven pine needle and ceramic baskets from the Women's Cooperative of El Cerro, Nicaragua.



Handbags from the island of Borneo are perfect for a trip to the beach or an evening out on the town.



Striking black and white ceramic vases from Colombia.

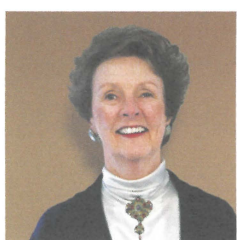
Spotlight Artist

Jesse Mathes may be better known for her elaborately constructed metal collars and other sculptural works that reference Elizabethan pageantry, but it is her more minimalist and wearable work that brings her to attention as this month's Spotlight Artist. Her sterling silver jewelry is made up of small concave disks welded together in a multitude of different patterns to create these simple, elegant and modern necklaces and earrings.

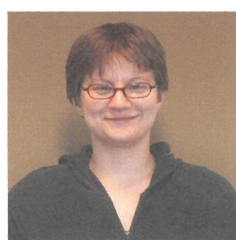


LUMA's Stars

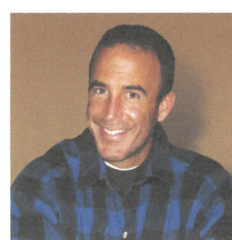
WE'D LIKE YOU to become acquainted with our expanding family of staff, volunteers and students. It's likely that you will interact with one or all of them as a member.



Joan T. Carey, Docent, has filled our galleries with fun and laughter. After retiring from Illinois Bell, Joan had hopes of an earning art history degree from Loyola, but her wanderlust interfered. Still, she volunteered as a docent at St. James Chapel of Quigley Preparatory Seminary. In 1999, she found out that the D'Arcy was looking for docents. She jumped at the chance. As a Mag Mile resident, her commute to LUMA is easier than ever.



Maria T. Christus, Student Staff Member, has worn many hats (be sure to ask her about her silly green one), including assistant to the director, curatorial assistant and now educational assistant. In other words she does it all. Born in Milwaukee, Maria is a cultural anthropology major, who loves in her free time to create handicrafts. Right now she is working on a can tab purse. Donations are encouraged!



Michael Resnick, Advisory Board Member, is delighted to be involved with LUMA and to serve on the board because he strongly believes in the multi-cultural mission and especially today the importance of building bridges. Michael is glad that the museum celebrates diversity and the human spirit. Michael has been an Executive Vice President with William Harris Investors, Inc., a federally registered investment adviser, with

investments in real estate, private equity, venture capital, alternative investment vehicles and conventional securities markets, since 1995. Prior to William Harris, he was an associate at the law firm of Cravath, Swaine and Moore in New York. He also sits on the boards of ResQNet, Impli and Marketing Out-of-the-Box, and the American Jewish Committee. He received his B.A. from Yale and his J.D. from Harvard Law.

It's the Summer of LUMA!

art smart

ArtSmart Field Trip this Summer

YOUNG PROFESSIONALS WHO ATTEND OUR SUMMER ArtSmart Event will be treated to an insightful discussion on the Art of Collecting at the Ogilvie/Pertl Gallery at the River East Art Center. We'll post the details on our website as they become available: www.luc.edu/luma!

June and July are Membership Months

Members are important to us as they are the backbone of our funding support and advocacy. We urge all of our members to tell your friends about LUMA, its mission and how they can get involved. LUMA members enjoy private receptions, discounts and free educational programs. If you join at our highest level of membership, you will be treated to a private reception and tour for 20 of your friends! New members and their guests will be feted at LUMA's end of the summer soiree at the New Members party and receive a Bistro 110 gift certificate, an Argo Tea Gift Card and a LUMA "Art Illuminating the Spirit" tote bag.



LUMA Members receive special invitations to private parties and openings.

Board of Advisors

WE WOULD LIKE TO RECOGNIZE OUR BOARD OF ADVISORS who have provided invaluable guidance and encouragement, and who have given their time and energy so generously to help launch LUMA. We are indebted to each one of them.

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Thanks to these contributions, we are able to offer an array of exhibitions and public programs to help ensure the future of the Arts here at Loyola.

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