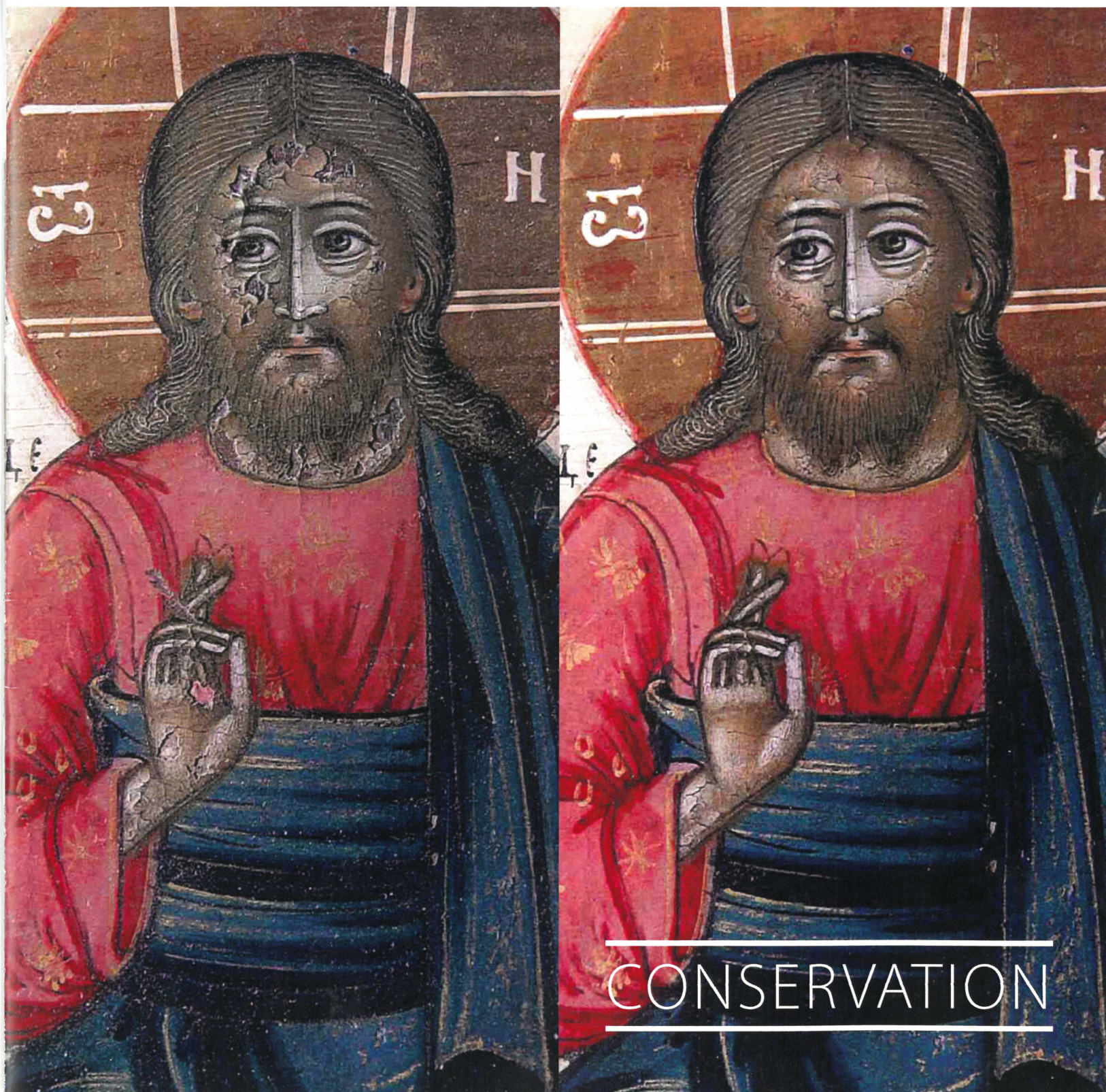


THE LUMINARY

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



CONSERVATION

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

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Table of Contents

CALENDAR OF EVENTS 4
Opening reception, lectures, and a tour with the curator of *Sacred Geometry and Secular Science*.

FEATURE 5
2012: The Year for Conservation, including an account on the conservation of two Russian Icons, and an interview with conservator Maura Checconi.

EXHIBITIONS & COLLECTIONS 8
Preview of the exhibitions opening this summer.

RECAP 10
Photos from the *HEAVEN+HELL* opening reception, Tea with the Jesuits, lectures by Marilyn Miglin and Chris Boicos, and youth programs with Dewey Elementary Academy of Fine Arts, Sacred Heart School, and St. Elizabeth Elementary School.

MEMBERSHIP 13
Message from the Development and Membership Coordinator, membership announcement, and a tribute to Dr. May Weber.

INSIDE LUMA 14
Behind-the-scenes photos, LUMA Stars, Museum Shop, and LUMA Spotlight on board member Maria Simon.

On view in *Preserving the Saints*
in LUMA's third-floor gallery.

See page 5 for more infomation.

COVER: *Holy Trinity with Saints and Angels* (detail), Russian, late 18th/early 19th century, tempera on wood panel, Loyola University Museum of Art, Martin D'Arcy Collection 2001-02.
Photo by Kuniej Berry Associates, LLC



Message from the Director



Dear LUMA Member,

There is an old adage in journalism: “Tell them what you are going to tell them; tell them; then tell them what you told them.” In the 1970s, new journalism changed the face of reportage so that the facts of who, what, when, where, why, and how, were delegated far down the page. Journalism became all about contextualization. I mention this because *The LUMANARY* now has a new look—more magazine than newsletter—with more context for LUMA's exhibitions and programs. The new size is more convenient to read and more suitable to tuck on a shelf, plus we now have more pages to add new features. In this issue, you'll find a LUMA Spotlight on board member Maria Simon and a Q&A with old master conservator Maura Checconi by volunteer researcher Denise Noell. The upcoming winter edition will feature a new column, “On Michigan Avenue,” in which we'll print Magnificent Mile pedestrians' answers to questions about art. We hope you find the new *The LUMANARY* informative and engaging.

Pamela E. Ambrose

Pamela E. Ambrose
Director of Cultural Affairs
Loyola University Chicago

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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.

Tour

MEET THE CURATOR

Tuesday, July 31, 6:00 p.m.

Free

Nothing has more profoundly shaped human culture than the cumulative knowledge of the mysterious interplay between pure mathematics and the structure of the natural world. Join us for a tour of *Sacred Geometry and Secular Science* by the curator Dr. Lynn Gamwell. The tour will begin with examples of humankind's attempts to understand the structure of reality in simple geometric and numerical terms. Then, we will see seven pairs of objects, one from an older, sacred context and the other created with a modern scientific, secular outlook.

Opening Reception

SACRED GEOMETRY AND SECULAR SCIENCE

Friday, September 7, 5:00–8:30 p.m.

\$15 / Members: Free

Join us as we celebrate the opening of *Sacred Geometry and Secular Science*.

Lecture

MATHEMATICS AS FORM AND SUBSTANCE IN SCIENCE AND ART

Tuesday, September 11, 6:00 p.m.

\$4 / Members and Loyola students, faculty, and staff: Free

Beginning with the Galilean revolution in physics and astronomy, mathematics has provided a uniquely effective language for scientific explanation. At nearly the same time and place, Italian Renaissance painting introduced a more mathematical visual language into visual art as well, exemplified particularly by increased use of geometric perspective. The twentieth century witnessed another convergent shift in both science and art as their respective mathematical languages became not merely the form but the substance of these practices as objects of scientific study and subjects of artistic representation. Join us for this lecture by Dr. James Harrington from Loyola's philosophy department.

Lecture

SACRED GEOMETRY AND THE HISTORY OF SALVATION: THE EXAMPLE OF JOACHIM OF FIORE

Tuesday, September 18, 6:00 p.m.

\$4 / Members and Loyola students, faculty, and staff: Free

The Calabrian abbot Joachim of Fiore (ca. 1135–1202) was the most influential apocalyptic theologian of the Middle Ages, and one whose ideas lived on for centuries. Joachim presented his theology of the Trinitarian structure of history from Adam to the end of time in long and complex biblical commentaries, but as a symbolic thinker, he also realized that his inner vision was best conveyed through the elaborate diagrams (*figurae*) he used as teaching tools, many of which are geometrical in nature. This lecture by Dr. Bernard McGinn from the Divinity School at the University of Chicago will explore a few of Joachim's geometrical *figurae* as examples of figural theology.

Lecture

FROM THE PHYSICAL TO THE METAPHYSICAL: THE ART OF BILL VIOLA

Tuesday, October 2, 6:00 p.m.

\$4 / Members and Loyola students, faculty, and staff: Free

Over the past four decades, Bill Viola has taken the medium of video and transformed it into a powerful arena in which the most enduring concerns of Western culture could merge with the art of our time. This talk by Bruce Jenkins from the School of the Art Institute of Chicago will chart Viola's artistic journey from his start as student intrigued by the electronic arts to his emergence as one of the consummate poets of the moving image.



Tea with the Jesuits
fall program details
to come!

Visit LUC.edu/luma for
more information.

Image: *Deesis with the Archangel Michael and Saint George* (detail), Russian, 18th century, tempera and oil on panel, Loyola University Museum of Art, Martin D'Arcy Collection 2001-01. Photo by Kuniej Berry Associates, LLC

2012 the year for CONSERVATION

In the last issue of *The LUMANARY*, I gave a brief introduction to our theme for 2012: conservation of the D'Arcy and Cuneo Mansion collections. Here, I would like to continue that theme with an account of the conservation of two Russian icons, now on view in LUMA's third-floor galleries.

In 2010, the museum received an American Heritage Preservation Grant from the Institute of Museum and Library Services (IMLS), a federally funded agency, to underwrite the conservation of two eighteenth-century icons, *Holy Trinity with Saints and Angels* and *Deesis with the Archangel Michael and Saint George*. The American Heritage Preservation program is intended to promote awareness of conservation issues as much as to conserve art.

Between 2009 and 2010, Maura Checconi, LUMA's conservation consultant, who is the subject of the Q&A by researcher Denise Noell on the following pages, undertook a systematic survey of the condition of the collection's paintings. Maura determined that both of the eighteenth-century Russian icons were in delicate states and required immediate treatment. We are fortunate to have two experts in the field, Cynthia Kuniej Berry and Julie Simek of Kuniej Berry Associates, LLC—Fine Art Conservation and Consulting, working in the Ravenswood neighborhood. They undertook the icons' conservation over the summer and autumn of 2010.

Before treatment, both icons underwent further assessment, including color-balanced photography, examination under the binocular microscope and with a strong raking light, and ultraviolet radiation. This assessment enabled the conservators to determine areas of cracking and vulnerability that were not readily apparent and to see the extent of previous treatment intervention. A photographic record was kept throughout the treatment period.

In the professional language of museums, a distinction is made between conservation and restoration. The latter attempts to turn the clock back, to restore an object to its appearance at a particular moment in its life, usually its creation. The conservator's goal is first and foremost to preserve an object as it has come down to us. They are charged to intervene as conservatively as possible, and to use substances that are sympathetic to the original. Whenever possible, their interventions should be reversible. Changes that are inherent in the nature of the materials, due to its use, or the result of a historical or cultural accident, are invariably left untouched by conservators, as these changes are part of an object's history. The conservators and I were content to leave evidence of the icon's age and hard life. When you visit the exhibition, you will notice that not every nick and crack were filled and inpainted. Setting the parameters for conservation treatment is difficult and ultimately somewhat arbitrary. I could have authorized additional in-filling and inpainting, but my personal preference is to be as minimalist as possible.

Preserving the Saints is but one part of a year-long initiative to raise awareness of the collection's conservation needs. Throughout the year, we will present additional installations and public programs. Toward the end of the year, the D'Arcy's fifteenth-century Italian processional cross will undergo conservation treatment before being sent to the Cleveland Museum of Art for exhibition.

I hope you will continue to follow our progress in preserving the treasures of the D'Arcy.

I would like to acknowledge the work of Julie Simek, Associate Painting Conservator, and I look forward to collaborating with Kuniej Berry Associates, LLC, on future projects.

Jonathan P. Canning
Martin D'Arcy Curator of Art



Scan the QR code or visit youtube.com/lumachicago
to see a video on the icons' conservation.



Maura Checconi applying Japanese paper to secure the gilding on a cassone (wedding chest) at the Cuneo Mansion.

Q&A with Conservator Maura Checconi



.....
"Conservators
speak with
their paintings."
.....

When Maura Checconi moved to Chicago in 2007 with her husband, Andrea, she had already enjoyed an impressive career as an art conservator in her native Italy. Having become aware of her interest in art early on, Maura attended the *liceo artistico* (secondary school for the arts) in her hometown of Genoa, majoring in art history, drawing, and architectural drafting. Following her graduation, she was admitted at an uncommonly young age to the prestigious Istituto Centrale per il Restauro (ICR) in Rome, where she concentrated in the conservation of paintings and frescoes. So impressive were her scholastic achievements that after her graduation in 1989, Maura worked on commissions referred by the Chief Conservator of the Vatican Laboratories and built her private practice.

In 1991, she returned to Genoa, establishing a conservation studio and laboratory where, leading five full-time assistants over the course of sixteen years, she carried out work for public institutions, private and public museums, churches, and collectors, including, notably, a ten-year collaborative conservation campaign for the Museo di Palazzo del Principe, a property of the Doria Pamphilj family in Genoa. Over the past few years, Maura has served as a consultant to Martin D'Arcy Curator Jonathan Canning on a variety of objects, including the exhibition *Masterpiece under the Microscope*. Additionally, in 2009, she surveyed the condition of paintings and painted sculpture in the D'Arcy and continues to advise on the care of the collection in the Cuneo Mansion, gifted to Loyola University Chicago in 2010.

Researcher Denise Noell recently sat down with Maura to discuss her career as an art conservator.

DN *What were the circumstances that led you to discover your interest in art at the age of 15?*

MC I guess it was thanks to my dad. He used to take me to museums and spend time with me roaming around Genoa, looking at the ancient buildings of our historical center, and visiting churches to see frescoes and Baroque paintings on canvas. He also painted to manage the stress from a very demanding job in business. My father exposed me to the world of art and demonstrated his own passion for it. And from the very beginning, he supported my decision to become a conservator and to attend the best possible school for training.

DN *How did your studies at the liceo lead to a focus in conservation?*

MC Well, you know, I remember precisely my feeling of not being an artist. I didn't have the creativity. Yet, after five years, I knew I wanted to work in the field of art in some capacity. Conservation was the best choice for me. I was hopeful the country would invest in taking care of its art heritage, and that such a career could take off. To a large degree it did. I was lucky. But my country is overwhelmed by the amount of art it has. We need more resources for conservation in Italy.

DN *Conserving treasures from the great repositories of Italy must have been awe-inspiring and humbling. I'd like to hear about a memorable object in your past.*

MC Well, I can think of several examples. Probably the most significant one is neither a painting nor an object but a fresco. As a student at ICR, I had the privilege of joining a team of professors and students working on Giotto's frescoes at the Scrovegni Chapel in Padua. When I

saw his work up close, I had this sense of wonderment about Giotto. How could he create a cycle of frescoes of that size, painting so many details? We know [that] artists working in fresco had a limited amount of time to paint before the wall was dry. The angels, for example, all look exactly the same, and yet each one is different, but all of them were so precisely executed, just like an egg tempera painting on panel would be. The frescoes appeared to be made for close looking, not for beholding from a distance of several yards. Giotto's botanical variety is also incredible; all the different species are identifiable. I remember also that I loved the way he painted the animals on the lateral walls of the Chapel.

DN *I imagine that conserving art must also sometimes be daunting, even with the excellent training you received at the ICR in Rome. Can you tell me about a particularly challenging commission?*

MC I can't reveal many details about it because of privacy issues. But, I can tell you that it involved an oil on canvas belonging to a private collector, a masterpiece, painted by a well-known artist of the sixteenth century. The painting suffered damages due to a sudden shock of humidity and temperature. We were called during the night. It was a long stabilization procedure, and very stressful, lasting several months. The painting had to be brought back slowly to the correct environmental conditions over a long period of time, and monitored continuously. Only after that could we begin our work. The type of damage was very difficult to address and required extreme precision in the consolidation of the painted layer.

DN *I'm not very patient, so I'm guessing I'd not be cut out for a career*

in conservation. What would you say are the most important qualities of a good conservator?

MC A mix of patience, precision, and manual capacity and good problem-solving ability.

DN *You've examined in depth many of the objects in LUMA's permanent collection. Do you have a favorite?*

MC I would say the two paintings on marble by Jacopo Bassano. I like the uniqueness of using the marble with its particular pattern as a background. The scenes are painted directly on the marble slab, with no ground layer. The paintings are almost completely original, except for a few small interventions. I also like the frames, which are part of the original idea.

DN *You must become attached to objects as you work closely with them over a long period of time.*

MC Yes, yes. I develop a personal relationship with each object. But, I think it is natural, because we all do the same thing. Conservators speak with their paintings.



DN *I understand you gave a name to one of LUMA's Baroque angels. Are you sharing that information?*

MC Never . . . ■



Preview by Pamela Ambrose

Art and math may sound like an odd combination for an exhibition, but throughout history, humankind has sought to understand the structure of reality in simple geometric and numerical terms, thus investing mathematics with special meaning and explanatory power. In *Sacred Geometry and Secular Science*, opening July 28, curator Lynn Gamwell, PhD, builds a strong case for the historic pairing of creativity, spirituality, and mathematics. We can think of the work of Leonardo da Vinci, Paul Klee, and Kasimir Malevich and triangular compositions in Renaissance painting as examples in which math and art merge. *Sacred Geometry* matches works of Renaissance art from our Martin D'Arcy Collection with modern and contemporary works by artists such as Robert Irwin, Ad Reinhardt, and Bill Viola. "The point of the pairings," Dr. Gamwell explains, "is to suggest that in humankind's search to discover the structure of reality, the same questions have been asked in different epochs."

Dr. Gamwell has written extensively on art, science, and math. You may remember that she contributed an essay to the catalogue for our 2009 exhibition *Back to the Future*. That exhibition presented work by Alfred Jensen, who used the Mayan calendar as a source of inspiration for his paintings, and Charmion von Wiegand, who employed geometric shapes and symbols to express her interest in Buddhist teachings. *Sacred Geometry* is an exhibition that will make you think, not only about the obvious use of geometry in form and line, but also about subtle references to mathematical theory and the theological and philosophical underpinnings of art.

Who's Counting and *Temporal State of Being*, a photography and video exhibition by San Francisco Bay-area artists David and Hi-Jin Hodge, examines contemporary life by asking "Just how much do we need in life?" The photography exhibition, *Who's Counting*, takes a mathematical form in the laborious sorting and counting of the artists' possessions in their small apartment in Stockholm. Room by room, the artists look at their possessions, from teaspoons to pillowcases. Inspired by *Hooked!: Buddhist Writings on Greed, Desire, and the Urge to Consume*, an anthology edited by Stephanie Kaza, the Hodges created this photographic series about collecting material possessions as a temporary means of ameliorating anxiety, which ultimately proves unsatisfactory and leaves us wanting for more and more and more.

The Hodges' video installation, *Temporal State of Being*, explores the idea that 21st-century life occurs in a context of boxes of our own making, so much so that we have lost a sense of the boundlessness and seamlessness of space and time.

David and Hi-Jin Hodge are artists that ask the big questions in life—questions on death, human legacy, impermanence, friendship, memory, and hope. They present their answers and meditations through photographs, video, and hundreds of personal interviews with friends and strangers. In January of this year, LUMA presented its first entirely online exhibition, the Hodges' *Closer by the Minute*. The nine segments are being revealed one at a time every six weeks through September 2012. My own favorite question from this work is, "What is the legacy we want to leave, when we leave this world?" Thought-provoking and reflective at the very least. I urge everyone to take a few minutes and view one of the segments.

ABOVE: Jacopo da Ponte Bassano, *The Adoration of the Magi*, ca. 1565, Italian (Venice), Oil on Verona marble laid on slate, Loyola University Museum of Art, Martin D'Arcy Collection 91-02; RIGHT: Children from Dewey Elementary Academy of Fine Arts, Chicago, IL. Photo by Ann Meehan; David & Hi-Jin Hodge, *Who's Counting*; Kenneth Noland (1924–2010), *Mysteries: Agate*, 2002, American, Acrylic on canvas, 48 x 48 in. (121.92 x 121.92 cm), The Paige Noland Trust; *Holy Trinity with Saints and Angels* (detail), Russian, late 18th/early 19th century, tempera on wood panel, Loyola University Museum of Art, Martin D'Arcy Collection 2001-02. Photo by Kuniej Berry Associates, LLC; David & Hi-Jin Hodge, Still from *Legacy*



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



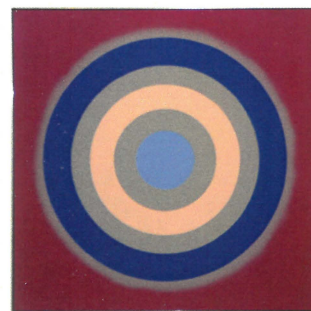
This exhibition represents five months of collaboration between LUMA and Dewey Elementary Academy of Fine Arts, which is located in Chicago's Englewood neighborhood. Once a week from January to June, Master Teacher Susan Friel and LUMA's Curator of Education Ann Meehan worked with African American youth ages 9 to 12 on three projects inspired by what they saw at LUMA—a triptych, depicting a story in three parts, images of heaven, using found objects, and a wooden box, decorated to show off its contents.

This program was partially underwritten by a grant from the Kinder Morgan Foundation.



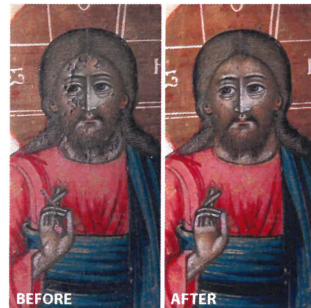
David & Hi-Jin Hodge: *Who's Counting* and *Temporal State of Being* June 16 – October 28, 2012

This exhibition comprises two works that look at modern life. *Who's Counting* consists of photographs that look at the number of items that the artists have in their home—everything from teaspoons in a kitchen drawer to pillows on the bed. *Temporal State of Being* explores the idea that twenty-first century life is lived to a surprising degree in the context of boxes of our own making. From the rooms in which we sleep, eat, or watch a movie (which are contained in a larger box we call "home"), to the car, garage, or office building. How does the "boxiness" of our civilized environment affect the way we see, feel, and experience the world?



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

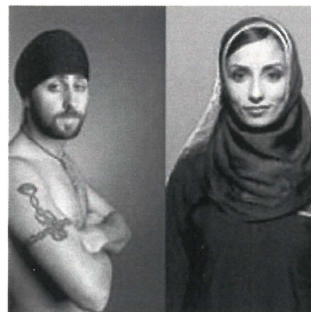
Throughout history, humankind has sought to understand the structure of reality in simple geometric and numerical terms, thus inventing mathematics with special meaning and explanatory power. This exhibition presents an international selection of medieval, Renaissance, and modern artists who have used geometry and numbers to express their understanding of reality. *Sacred Geometry and Secular Science* is curated by Lynn Gamwell, PhD.



Preserving the Saints Through Winter 2012

For centuries, the faithful prayed before icons of the divine for protection and preservation. In 2010, two eighteenth-century Russian icons in LUMA's collection called out for conservation. This installation celebrates their return, with accompanying didactic panels.

The restoration of the Russian icons is made possible by a grant from the U.S. Institute of Museum and Library Services. The Institute of Museum and Library Services is the primary source of federal support for the nation's 123,000 libraries and 17,500 museums. The Institute's mission is to create strong libraries and museums that connect people to information and ideas.



Closer by the Minute Online

In *Closer by the Minute*, the Hodges use digital technology to show the depth and power of exploring a subject in a careful, methodical way. The works in this collection address issues of interpersonal, metaphysical, and societal interest. Specific themes include impermanence in human life and affairs, a meditative study of the ocean, and an exploration of what people leave behind when life ends.

LUC.edu/closerbytheminute

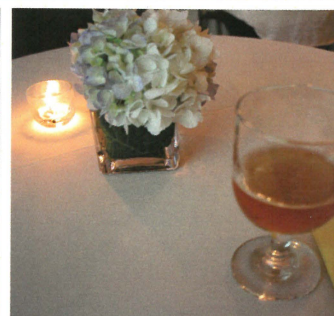
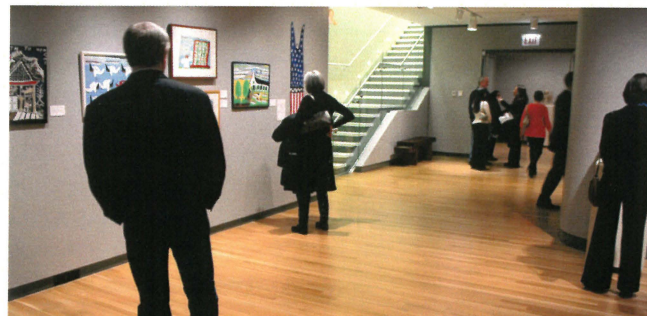
HEAVEN+HELL Opening

**HALF
ACRE**
BEER COMPANY CHICAGO, IL



February 10
LUMA and Intuit celebrated the opening of *HEAVEN+HELL*, with a free shuttle running between the two venues.

Special thanks to Half Acre Beer Company for the generous donation of beer for this event.



Public Programs



April 27
Guests enjoyed tea and a lecture by Fr. Michael Caruso, S.J., on his book *When the Sisters Said Farewell*.

May 1
Parisian gallerist Chris Boicos talked to a packed house about artists Marc Chagall and Felix Nussbaum.

May 15
Cosmetics mogul Marilyn Miglin treated audience members to heavenly smells.

Thanks to the following sponsors for their generous donations of tea and pastries:

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Youth Programs

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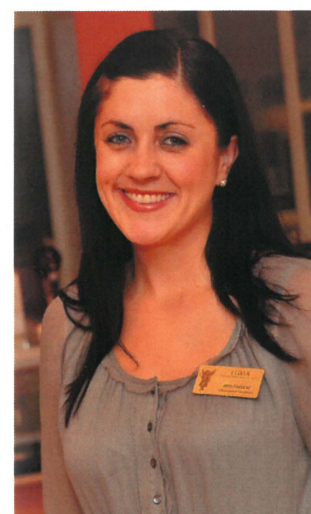

In the outreach program at Dewey Elementary Academy of Fine Arts, students created works of art inspired by *HEAVEN+HELL*—here, using watercolors.



Students from Sacred Heart School and St. Elizabeth Elementary School created heavenly collages as part of the multiple visit program with Big Shoulders schools.



Membership



Here at LUMA, we endeavor to create unique experiences for our members—whether at the museum, at special offsite venues, online, or even in the pages of *The LUMANARY*. In this issue alone, you get an inside look at museum conservation, an extended preview of our upcoming exhibitions, a spotlight on one of our board members, and three full pages of photos from our recent events.

We hope you like the expansion of the newsletter and enjoy this thematic extension of the museum and its mission. We continually strive to enhance our membership program, so that you find it as invaluable as we find you! As always, *The LUMANARY* is your newsletter and your connection to the museum's activities. What other types of features would you like to see?

I'd love to hear your feedback; contact me at 312.915.6719 or efruland@luc.edu.

Ann Fruland
Development and Membership Coordinator

BOARD OF ADVISORS

LUMA's Board of Advisors is taking an active role in promoting our membership program and touting the advantages of increasing your level of membership. You may get a telephone call from a board member in the next few weeks asking you to raise your membership to the next level. One of the great benefits of the \$125 Family membership is access to the North American Reciprocal Museums (NARM) program. If you love to visit museums in Chicago and cities across the country, then the NARM reciprocity program is a great way to save on admission costs at over 500 museums across the United States, Canada, and Mexico.

MEMBERSHIP PRICE INCREASE

After seven years, we are making nominal increases to membership levels to keep up with increased programming costs. The Individual and Family levels will increase to \$75 and \$125, respectively, beginning with memberships processed on July 1, 2012.

We appreciate your continued support of our mission.

MATCHING GIFTS

Many employers offer programs to match charitable contributions made by their employees, and sometimes by retirees and/or spouses. Companies that have matched gifts to LUMA include Delphi Financial Group, CNA, Ernst & Young, IBM, Playboy Enterprises, and Xerox.

Does your company offer matching gifts? Go to matchinggift.com/luc and enter the name of your employer to find out!

IN MEMORIAM



May Weber, a donor and art lender to LUMA, passed away on May 19, 2012.

Dr. Weber, born in St. Louis and transplanted to Chicago after medical school, was an exceptional woman full of life, exuberance, and cultural interests. Her ongoing passion for ethnographic

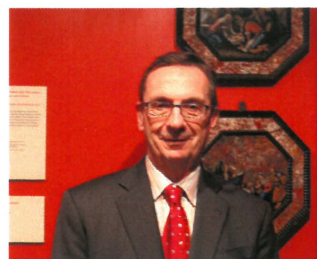
arts was expressed in the large collection of artifacts and textiles that she had assembled over 50 years. Equally enthusiastic about a rare object or a contemporary indigenous craft purchased in the marketplace, Dr. Weber believed that the study of these objects could illustrate and illuminate the commonalities between cultures. LUMA presented two exhibitions from her collection, *The Gods As We Shape Them* (2006) and *Stories in Cloth: Threads of Daily Life* (2011). An ongoing focus exhibition of single objects from her collection will continue.

The LUMA staff will miss May Weber, a unique and generous individual and friend of the University.

Pamela E. Ambrose
Director

Inside LUMA

LUMA STARS



A LUMA docent since 2008, **Steve Sanders** hails from Iowa and went to college at Creighton in Omaha. He moved to Chicago to work at Harris Bank where he met his wife of twenty-six years. Steve and Betsy have two daughters: Mollie works at Lululemon,

and Lisa is a senior at the University of Wisconsin. Steve recently graduated with a Master of Letters in European Art Style and Design from the University of Glasgow in London. He is now on the hunt for a job in the auction business.

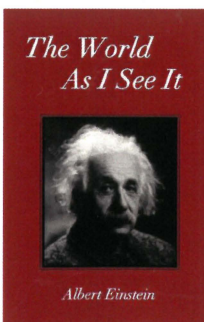
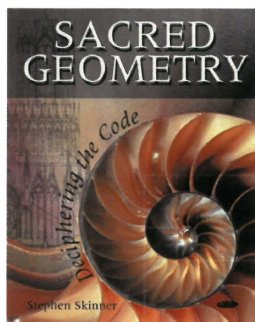


Chicago native **David Lopez** started working at LUMA in the summer of 2011. Majoring in criminal justice and history, he is set to graduate from Loyola in May 2013. In the future, David plans to attend graduate school for an advanced degree in criminal

psychology. Demonstrating strong organizational and financial skills, David was quickly promoted from his position as Student Gallery Manager to his current role as Administrative Intern. He brings his talents acquired from his studies and his internship at Park Federal Bank to every task he is given at LUMA—from balancing the museum's register to training new student workers. David enjoys reading about the history of his ancestors and collecting the latest Apple products.

THE MUSEUM SHOP

Learn more about our upcoming exhibition *Sacred Geometry and Secular Science* from an array of exhibition-related books and merchandise for sale in the Museum Shop.



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

BEHIND THE SCENES



CLOCKWISE FROM TOP: William Lucas (BBA '02) proposed to Jennifer Gambon (BSN '02) in LUMA's Kathryn H. Stamm Gallery on February 24 (photo by Mark Beane); Student Gallery Managers Jess Livinghouse and Jennifer Carney work the admissions desk; Director Pamela Ambrose puts out a fire during the biannual LUMA Staff Fire Extinguisher training; Artist Norbert Kox (here with Co-Curator Molly Tarbell) visited from Wisconsin to see his work in HEAVEN+HELL.

LUMA Spotlight



LUMA board member Maria Simon (left) with her mother, Mary Simon, at The LUMA Art Sale, November 2, 2011.

MARIA SIMON

is Associate General Counsel for the Art Institute of Chicago. She holds a BA from Harvard University and a JD from Columbia University School of Law. She lives in Chicago with her husband and three children. Simon has been on the LUMA Board of Advisors since 2010.

What do you love about LUMA?

I love that LUMA's mission is to explore spirituality through art. For me, art has tremendous power to question, to inspire, to transcend. LUMA has embraced its mission broadly, bringing in art and artists of all religious traditions as well as artists who seek the spiritual outside of any established tradition. In my experience, in addition to being a feast for the eyes, the exhibitions at LUMA nourish the soul.

What's your favorite exhibition that LUMA has presented?

LUMA's exhibitions are invariably fantastic—so it is hard to choose. Our family has created a very special tradition around LUMA's holiday exhibition of crèches. My mother, my children, and my nieces and nephews all descend on the museum on a Sunday in December to delight in crèches from every corner of the world. Although each crèche celebrates the same moment of the birth of Jesus, each one places that moment in its culture and its traditions. The variety is amazing—from a temple in Thailand to giraffes in Tanzania to a yurt in Mongolia. After much deliberation, each of us chooses a favorite and shares it with the group. We top this off with hot chocolate and treats—it is a highlight of the holidays!

Why is it important to you to be a board member at LUMA?

LUMA has so much to offer—to the university community and to the entire city of Chicago. I am grateful to be part of the effort to bring its gifts to all of our audiences.

If you could live in any other city in the world, where would it be?

I love to travel. So, if I could live somewhere else, I would like to be able to roam the world, settling in each place long enough to learn the language and make friends with the people there. Sure that would take more than one lifetime, but a girl can dream!

What are you reading right now?

I've just finished reading *To Kill a Mockingbird* by Harper Lee. I read it long ago, but returned to it recently as part of a mother-daughter book club that my daughter and I belong to. The novel is beautifully written and the story is so poignant.

What's your favorite thing to do in Chicago?

Run along the lakefront or play with the children at the beach. I love to see the lake sparkle in the sunshine accompanied by Chicago's magnificent skyline.

What is your favorite part of your job?

The people—unquestionably, it is the people. I work with an incredibly talented and creative group of people both at the museum and the School of the Art Institute of Chicago. They make my job a pleasure every day!

LUMA

LOYOLA UNIVERSITY
MUSEUM of ART

820 North Michigan Avenue
Chicago, IL 60611

Sponsor a Crèche

Our annual exhibition, *Art and Faith of the Crèche: The Collection of James and Emilia Govan*, includes over 100 nativity scenes from over 50 countries. The exhibition in 2012 will be the fifth presented at LUMA and will contain new crèches from the collection.

Become part of this LUMA tradition—sponsor a crèche! For just \$150, you can help us continue to present this wonderful exhibition, and your name will be printed on the object label for the duration of the 2012/13 exhibition. Visit LUMA on Flickr or Pinterest to see a sample of crèches available.

For more information, please contact Ann Fruland, Development and Membership Coordinator, at 312.915.6719 or efruland@luc.edu. Crèche sponsorships are available on a first-come, first-served basis, so sponsor yours today!



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Save the date! Join us for the opening reception of *Art and Faith of the Crèche* on Friday, November 30, 5:30–7:00 p.m.