

SUMMER 2013

ISSUE 18

THE

LUMINARY

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



Recent D'Arcy Acquisition

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

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Recent acquisition on view in the
Martin D'Arcy, S.J. Collection.

See page 10 for more infomation.

Marco Palmezzano Italian (Forli),
*St. Jerome and St. Francis of Assisi in
the Desert*, ca. 1503–1537, oil on panel



Message from the Director



Dear LUMA Members,

Sometimes you have to wonder if there is not that large cosmic plan in which things come together from disparate sources. In 2010, I paid a studio visit to Andra Samelson, an artist whose work was featured in *The Missing Peace* exhibition in 2006. It was one of those “keeping up with artist” studio visits that immediately suggested possibilities for an exhibition. Shortly after that Indira Freitas Johnson came to LUMA with an idea that was based on a community-wide project on how to encourage peace and creatively discourage non-violence. Then a week later, Teresa Albor approached our curators regarding the possibility of an art installation/performance piece aimed at answering the question, What lies beyond us?

Recognizing the synergy, energy, and themes of spirituality inherent in these three exhibitions, I envisioned the metaphysical umbrella under which they could be presented together. Although quite different in intent, medium, and realization, all three artists focus on the enduring questions of life.

Andra Samelson: Cosmologies “explores,” in the words of writer Lily Wei, “a branch of Western modernist thought: the search for new incarnations of the spiritual, of the transcendent and the ephemeral.” We see this manifest in Samelson’s paintings that suggest a swirling cosmos, a miasma of cosmic matter, and a spiraling mandala of reflective forms. Her use of images related to Buddhism—the seated Buddha, a *mudra* (symbolic position of the hands), reflecting and symbolizing the teaching of the Buddhist Wheel of the Law—stem from her own interpretations as a practicing Buddhist. She’s referring to the twin forces of the physical universal and the mystical. After the tragic loss of the 6th-century Bamiyan Buddhas in 2001, Samelson began to find ways in which to convey the intangible through her artwork. In this exhibition, she uses tiny adhesive white dots against a dark indigo blue wall so that the images hover in front of us, inviting us into another dimension. (*cont’d*)

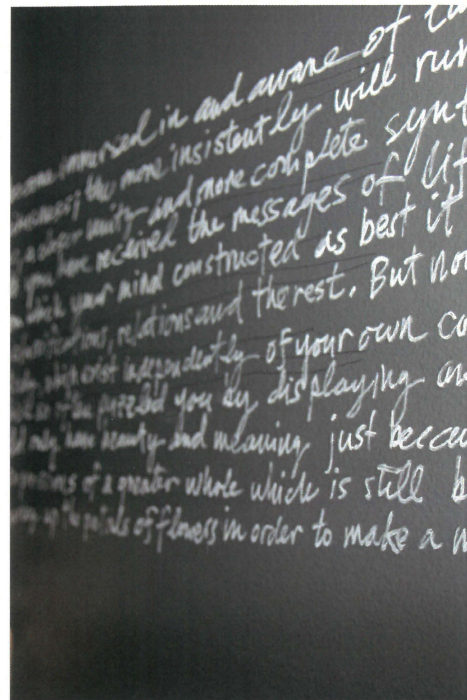
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The title of the exhibition *All that lies beyond us* is taken from the writing of British pacifist and philosopher Evelyn Underhill (1875–1941). Although the quotation suggests religion and faith, it also encompasses the enormity of the universe and how scientific discoveries might change perceptions on our own mortality. Teresa Albor has received answers from individuals around the world whose responses are filled with aspirations of an afterlife, hopes of a better place, religious beliefs that keep our souls intact, and, in some cases, the practical application of science. In this installation and performance piece, we see Teresa and her assistants writing white text on the dark wall as she records the responses she received, putting in mind the famous Omar Khayyam line, “the moving finger writes and having writ moves on,” until the walls are filled, line after line, with the answers. The word “beyond” in the title infers time—either finite or infinite—and so we watch her in the act of writing as she creates a temporal document, only to be erased at the end of the exhibition.

Ten Thousand Ripples is a collaborative project of civic engagement conceived by local artist, Indira Freitas Johnson, with the help of the Chicago organization Changing Worlds. The project began in 2010 with the idea of placing 100 sculptures of the Buddha in unexpected locations around Chicago and Evanston, thereby provoking the wonderment of finding such an object of calm and repose in an unlikely setting. The original idea expanded to include ten Chicago community organizations that assisted in choosing locations for the Buddhas in their neighborhoods, acting as a catalyst to initiate a conversation on peace and non-violence. Through this project, Indira responded to the enormous challenges of channeling

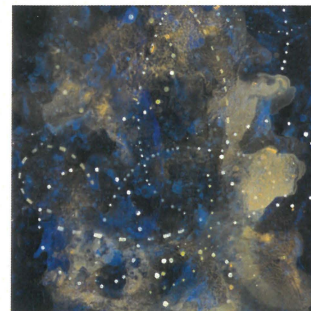
individual and collective anger and trying to find a small respite of joy in life by embracing our differences. This exhibition presents the documentation of how each of the ten communities creatively addressed these issues and provided leverage for social concerns. Within the urban setting of Chicago, these large, white cast resin heads were set down in fields, under viaducts, and in out of the way places, causing whoever came upon them to stop, reflect, and wonder about the meaning of this serene image. Nothing works better than visual provocation, and these gentle, truncated heads were interpreted as a ruin, half rising from the ground or as a memorial to provoke a consideration of the peacefulness of the Buddha image. Each community involved in the project approached the idea of promoting peace and non-violence by communicating through the arts and sharing an understanding of the underlying goals of making humanity work together.

These three exhibitions are graciously welcomed, bringing to the museum ideas on how spirituality is expressed through the visual arts. We talk often about art illuminating the spirit both in terms of faith and the human spirit—that phrase is, in fact, LUMA’s tag line. This summer and fall, these three exhibitions illustrate our mission perfectly.

Pamela E. Ambrose

Pamela E. Ambrose
Director of Cultural Affairs
Loyola University Chicago

THE LUMINARY



Andra Samelson: Cosmologies Through November 3, 2013

Using both celestial and Buddhist imagery in her work, Andra Samelson explores the inseparability of the physical and spiritual aspects of the universe. Working with paint, pins, and paper dots, she creates ephemeral constellations in her large-scale wall drawings and paintings. Her floor installations are interactive. Their continuously changing reflections offer a metaphorical experience of our connection with the cosmos.



Ten Thousand Ripples Through November 3, 2013

Ten Thousand Ripples (TTR) is a partnership between local artist Indira Johnson, Changing Worlds, LUMA, and other cultural and educational organizations across the city and near suburbs. The project highlights the power of the arts to transform place and space and consider the meaning within ten communities in the Chicago area. TTR launched in September 2012 with 100 resin Buddha sculptures created by Johnson. LUMA’s exhibition features some of the Buddha sculptures and artistic responses from all ten TTR communities.



All that lies beyond us Through November 3, 2013

“The absolute acknowledgment of all that lies beyond us—the glory that fills heaven and earth.” This definition of worship by author Evelyn Underhill is what artist Teresa Albor references in her installation *All that lies beyond us*. People of all ages, faiths, and nationalities are invited to participate by writing to Albor (LUC.edu/luma/allthatliesbeyondu) about their own evidence that something lies beyond us. Over the life of the exhibition, submitted statements will be written on the museum’s gallery walls.

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

The story of Mary, Joseph, and the Christ Child has great appeal throughout the world as a story of a family facing hardship with hope. See how artists across the globe depict the Nativity. From Armenia to Zimbabwe, these crèches recreate the scene with clothing, architecture, and gifts from the artists’ native lands. Remarkable in its variety of medium and scale, this generous gift from James and Emilia Govan and its annual exhibition promises to be a memorable tradition for families of all faiths.



Right (top to bottom): Andra Samelson, *Dezembrum* (detail), 2010, acrylic on styrene; Indira Freitas Johnson, Public Installation of *Ten Thousand Ripples*, © 2009 Indira Freitas Johnson; Teresa Albor, *All that lies beyond us*; Nicario Jiménez Quispe, Peru (Retablo), clay. The James and Emilia Govan Crèche Collection, Loyola University Museum of Art

Calendar of Events

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

Lecture

DAKINI POWER: EXTRAORDINARY WOMEN SHAPING THE TRANSMISSION OF BUDDHISM IN THE WEST

Tuesday, September 10, 6:00 p.m.

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

Michaela Haas, author of *Dakini Power*, will present the life stories of some of the most accomplished female Buddhist teachers in the West with an engaging slide show recounting stories of courage, wisdom, and determination. Haas is an author, lecturer, and consultant who has practiced Buddhism for almost twenty years. She traveled around the world in search of these biographies.

Lecture

MEET THE ARTIST: INDIRA JOHNSON

Tuesday, September 17, 6:00 p.m.

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

Indira Freitas Johnson will discuss *Ten Thousand Ripples* (TTR), a major city-wide public art and peace initiative. Rooted in the belief that art can be a catalyst for social

change, TTR has been a powerful and profound reminder that peace is possible despite the violence that surrounds us. Placed in communities from the far south side of Chicago to the north in Evanston, Johnson's 100 emerging Buddha sculptures have sparked dialogue about the obstacles that keep us apart and the commonality that binds us together.

Lecture

BUDDHISM, TRANSCENDENCE, AND THE URBAN LANDSCAPE

Tuesday, October 15, 6:00 p.m.

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

Dr. Stephen Asma from Columbia College will talk about the way Buddhism breaks down the traditional religious tension between spiritual and mundane reality. Mindful meditation transforms everyday experience into spiritual exercise. Asma will discuss the way in which Indira Johnson's *Ten Thousand Ripples* community art project exemplifies the Buddhist message of transcendental everydayness.

SAVE THE DATE AUTUMN ART EXCURSION

Wednesday, October 16, 2013

Need an inspirational, invigorating one-day getaway? Join us to see the exhibition *Matisse, Life in Color: Masterworks from The Baltimore Museum of Art* at the Indianapolis Museum of Art. The bus will leave LUMA at 7:00 a.m. and return before 7:00 p.m.

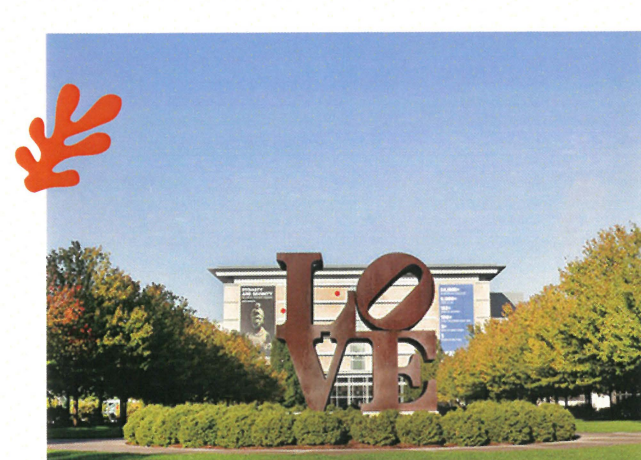
The price is \$110 per person* and includes:

- Bus transportation
- Prix fixe lunch at the historic Meridian Restaurant & Bar**
- Docent-led tour of *Matisse, Life in Color: Masterworks from The Baltimore Museum of Art*

*Full payment is non-refundable and due at the time of reservation. If you are unable to join us, your payment will be applied as a charitable contribution to LUMA.

**Any dietary restrictions must be stated at the time of reservation.

Hurry! Space is limited. RSVP by September 16 to 312.915.7608.



Around the Museum

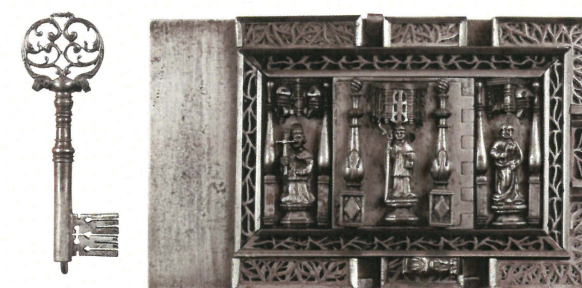


Do you have a special occasion or milestone coming up? Impress your guests by making it an elegant affair at LUMA. Our galleries and event spaces make an exquisite backdrop for any celebration or event.

We have recently added the LUMA Lounge on the 3rd floor. This space is ideal for an intimate reception or gathering for 30 people or fewer with a charming view of the Water Tower and Michigan Avenue.

Call 312.915.7608 for availability and details.

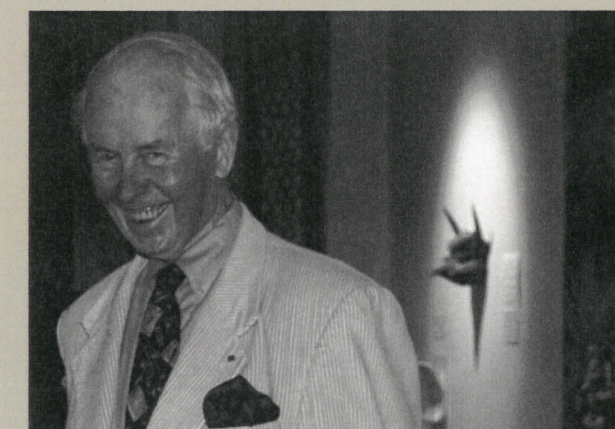
KEY TO THE MUSEUM—NOW AVAILABLE!



LUMA's Martin D'Arcy, S.J. Collection has an outstanding antique key collection. Largely the gift of Patricia Brett Erens, this collection's holdings range from a first-century BCE Roman key to a modern electronic hotel room key. One of the highlights of the collection is the finely wrought French Rococo key given to the D'Arcy in 1976 by Mr. and Mrs. Solomon Byron Smith. The key opens a French Renaissance lock that was also part of the gift. Both lock and key are on display at LUMA. We hope that this very special key will unlock your own romantic heart and dazzle your discerning eye.

We are now offering a sterling silver reproduction of this wonderful Rococo key produced by renowned jeweler Lester Lampert. Each key is signed with the edition number and comes with a delicate silver rope chain. This is a perfect gift for someone you care about or for yourself and is itself the "key" to your own generosity to the Loyola University Museum of Art.

IN MEMORIAM



Frank M. Covey, Jr. (1932–2012)

LUMA fondly remembers Frank Covey who was a docent and served on the LUMA Advisory Board from 2005 to 2009. Wise, humorous, and always of good counsel, Loyola University Chicago benefitted from his long tenure as a visiting professor of great esteem and a member of the University's Board of Trustees. He and his wife, Pat Covey, were generous to the University, endowing the Covey Lectures and generous to LUMA, helping us in the early years after the museum first opened.

We will miss you, Frank.

Cuneo Mansion and Gardens

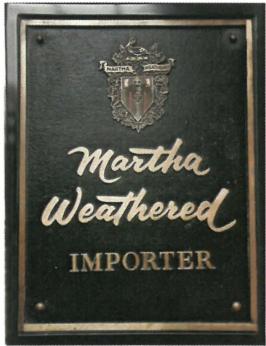


The Ladies of Cuneo *The Martha Weathered Fashion Collection*

THROUGH OCTOBER 27

Cuneo Mansion and Gardens • 1350 N. Milwaukee Avenue, Vernon Hills, IL

The exhibition explores the life and career of Martha Weathered, one of Chicago's most luxurious fashion importers, who operated a shop on Michigan Avenue from 1922 until 1971. The couture collections that Julia Shepherd Cuneo (wife of John Cuneo, Sr.) and her sister, Josephine Shepherd, wore are on display throughout the mansion along with other items from the Martha Weathered shop.



The exhibition opened on Mother's Day and is free with mansion admission on regularly scheduled tour days.

Cuneo group tours are held on Fridays, Saturdays, and Sundays at 11:30 a.m., 1:00 p.m., and 2:30 p.m.

Admission is \$10 for adults and \$9 for students and seniors. Admission is free for LUMA members.

For more information, visit LUC.edu/cuneo or call 847.362.3042.

Curated by Emilie Stallman, Loyola University Chicago (BA, History, 2013)

This donation is given in memory of Marguerite Cole (Aunt Peg) by the family of John M. Hartigan and the Thomas Dower Foundation.

The Push Pin Gallery

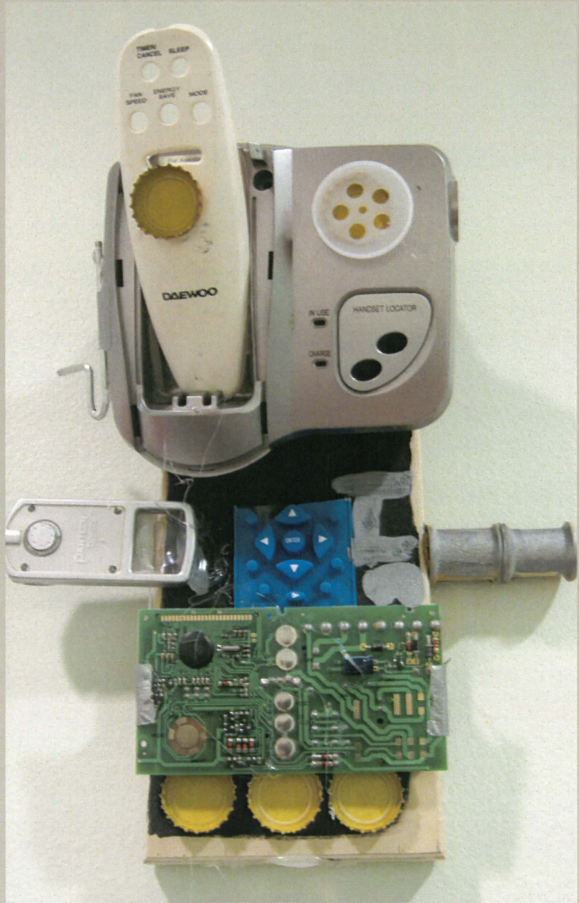
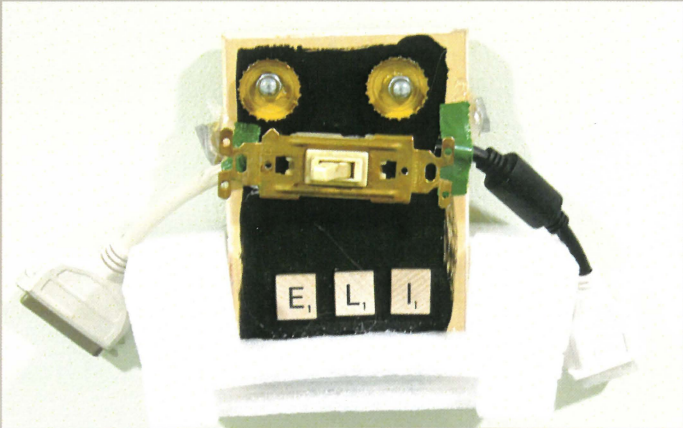
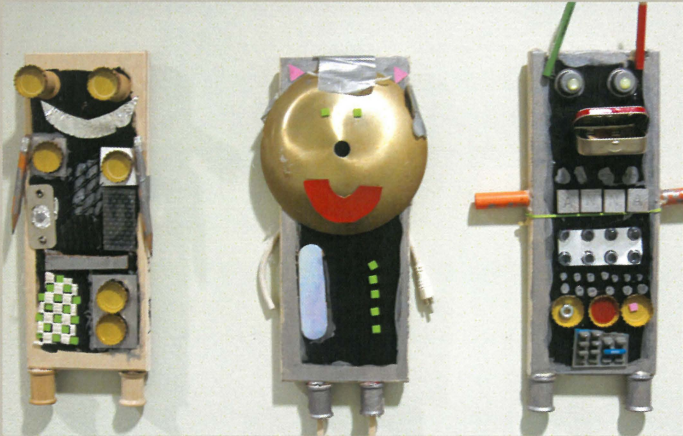
The Art of Recycling • Catherine Cook School

The Art of Recycling featured work by students from Catherine Cook School, an independent preparatory school serving preschool through eighth grade in Chicago's Old Town neighborhood. The exhibition was in three parts—robots created by 2nd graders made from recycled paper, electronics, and plastic; cereal-box monsters by 3rd graders made from recycled boxes, cans, bottles, and other found objects; and a bottle cap mosaic mural by the Middle School Art Club.

Guiding these talented students were two art teachers—Sandra Kane and Barbara Dawn. Ms. Kane teaches Senior Kindergarten through 2nd grade and has been in the classroom for fourteen years. Ms. Dawn, a sixteen-year veteran, teaches 3rd to 8th grades. Both educators

inspired their students to creatively reuse found objects and recycled materials.

Under the leadership of Ms. Dawn and Ms. Kane, Catherine Cook's art department is dedicated to guiding each student to find his or her individual voice. The school's art education program strives to enhance the student's individuality through creative thinking and problem solving and to instill in each student a sense of pride and confidence. By learning the basic elements of design (line, shape, value, texture, color, and space), students are equipped with tools to create and interpret art. Creative self-expression is both validating and empowering and can permeate all areas of a student's life.



St. Jerome and St. Francis of Assisi in the Desert

Jonathan Canning

12/12/12

was an auspicious day for LUMA.

That was the day Mrs. Christa Thurman Sala chose to formally transfer to the museum the title of her Old Master painting, *St. Jerome and St. Francis of Assisi in the Desert* by the early 16th-century Italian artist Marco Palmezzano. Many of you will know this painting; it has been on loan and hung in our Renaissance gallery since 2010.

Marco Palmezzano (1459/63–1539) lived and worked in Forlì, then a client city state under the papacy, located between Venice and Ravenna in the Romagna region. He was something of a chameleon, and his paintings reflected the stylistic influences of the masters with whom he came into contact. He apprenticed under a compatriot, Melozzo da Forlì, and initially adopted the latter's colorful, well-modeled, and volumetric forms. These were themselves derived from the works of two great central Italian masters, Andrea Mantegna and Piero della Francesca. Following Melozzo's death in late 1494, Palmezzano fell under the influence of the Venetian artist, Giovanni Bellini. The latter's influence manifests itself in *St. Jerome and St. Francis of Assisi*

in the Desert in Palmezzano's choice of medium, composition, and color harmony. He worked in oil paint rather than egg tempera, allowing for subtler modeling of light and color. Compositionally, he appropriated the lanky, emaciated St. Jerome set in a mountainous landscape to be found in several works by Bellini. As in the latter's stunning *St. Jerome in Ecstasy*, recently conserved by New York's Frick Collection, a harmony of earth-tone colors prevails in LUMA's new painting. More subdued now than when the work was first painted due to chemical changes in the pigments, this work contrasts with Palmezzano's earlier use of bright, localized colors.

The commissioner of the painting is unknown. Three factors suggest to me that the patron may have been an institution rather than an individual. Firstly, there are the coats-of-arms located in the lower corners. Admittedly, these were painted over the original paint surface, and thus may have been added later, but the unidentified shield on the left is more likely to signify a convent or hospital than a private family. The other arms belong to the Paoluccio di Calboli family of Forlì. Secondly, the panel's unusual proportions—it was 7 ¾ inches taller until it was cut down sometime in the 1930s—lead me to think that it may have been intended as an altar frontal or as part of decorative paneling, perhaps for a refectory.

Marco Palmezzano Italian (Forlì), *St. Jerome and St. Francis of Assisi in the Desert*, ca. 1503–1537, oil on panel

Thirdly, there is the panel's somewhat unusual combination of saints: the 4th-century Jerome and the 13th-century Francis of Assisi. The very manner of St. Jerome's depiction was changing in this period from that of a scholar, often dressed in the robes of a cardinal to that of a hermit. The D'Arcy possesses examples of both of these in Niccolò di Liberatore da Foligno's mid-15th century rendering of Jerome as a cardinal balancing an ink pot on his knee and in Felice Brusasorci's ca. 1580, semi-naked hermit with a scarlet wrap, who mortifies his flesh while reading one of his Biblical commentaries. This iconographic change coincided with a revival of hermitic monasticism and the foundation of Hieronymite houses. The Latin Father who

renounced the world and withdrew to a desert monastery was a model to those who wished to live a strict life of poverty and seclusion.

The two saints are depicted in different landscapes between which one's eye does not smoothly transition. Palmezzano was free to imagine the landscape near Bethlehem in which St. Jerome lived. Here, he reuses a setting employed in a depiction of St. Jerome that now hangs in Rome's Galleria Nazionale d'Arte Antica which is signed and dated 1503. The rather distinctive rocky outcrop against which he places St. Francis and Brother Leo is an actual location in the Apenine Hills. La Verna was the

Last summer, LUMA acquired a sketch of Fr. Martin D'Arcy, S.J. by the English artist Charles Mahoney (1903–1968). Fr. D'Arcy commissioned the artist to decorate the Lady Chapel at Campion Hall, the Jesuit residence at Oxford University. Mahoney worked on the commission for ten years between 1942 and 1952, but never quite completed it. This sketch of the Jesuit is very close to one by Wyndham Lewis from 1932, and, as the Mahoney drawing is on tracing paper, it is possible that the bust's outlines were traced from a copy of Lewis's portrait. The drawing was purchased with funds provided in memory of Magdalena Pallasch, a longtime supporter of the D'Arcy Collection, who died in November 2011, at the age of 103. Mrs. Pallasch was herself an artist and portraitist. She knew Fr. D'Arcy and entertained him at her home, and for that reason it seemed appropriate to use some of the funds given in celebration of her long life to acquire this portrait sketch.

D'Arcy pieces have been on the road!

Our Sienese chalice, wrought c. 1360, by Giacomo Guerrino and a 15-century processional cross have just returned from the Cleveland Museum of Art. I was particularly pleased to lend them to Cleveland because it possesses one of the finest collections of medieval and Renaissance decorative arts in the country. This collection is one I know well from my days there as an instructor in the Education Department. The D'Arcy also had two paintings—*The Annunciation* (ca. 1710–20) by Nicholas Bertin and *Madonna and Child with Four Jesuits* (17th century), painted by an unknown artist from the Peruvian School of Cuzco—on loan to the Haggerty Museum of Art at Marquette University in Milwaukee, as part of the exhibition *Images of the Virgin Mary* (closed July 28).

spot where St. Francis received the stigmata. That the patron requested this particular location be depicted ultimately suggests to me that the panel was commissioned for a reformist Franciscan foundation, one to which a member of the Paoluccio di Calboli family was a brother or a patron.

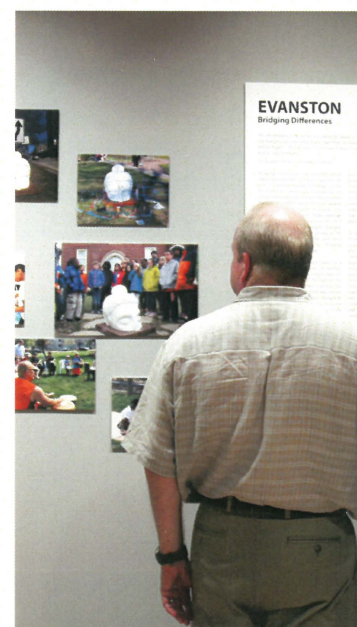
The addition of this painting establishes new connections between many D'Arcy objects. Stylistically, it relates to a painting of the

Madonna and Child by a follower of Bellini while iconographically drawing together several other depictions of the two saints. The panel provides an additional example of heraldry in art. Finally, believe it or not, there are only two degrees of separation between this panel and Marc Chagall's Bible prints, the exhibition of which was on view in the winter in our second floor galleries. The panel was once owned by the Russian artist Nicolai Roerich, at whose school in St. Petersburg the young Marc Chagall briefly studied.

Summer Exhibitions Opening



July 19
Members and guests
celebrated the opening
of LUMA's summer
exhibitions: *Andra Samelson: Cosmologies,*
Ten Thousand Ripples,
and *All that lies beyond us.*



Winter Opening + Silent Auction



November 29

Members and guests visited the opening of LUMA's winter exhibitions: *Art and Faith of the Crèche: The Collection of James and Emilia Govan*, *Mirroring the Saints: The Jesuit Wierix Collection from De Krijtberg in Amsterdam*, *Santitos*, and *Christmas Greetings: The Graphic Design of Melville P. Steinfels and Margaret Hollahan Steinfels*.



February 28
Guests attended *Behind the Scenes: Art Treasures, Chicago and Beyond*, a silent auction benefiting LUMA's acquisition, conservation, and education initiatives.

LUMA raffled off a custom-designed diamond necklace by Gold Coast jeweler and artist, Lester Lampert. Intern Olga Perez wore a similar sterling silver version throughout the bidding process, pictured in the middle-left photograph. The sterling edition is for sale in the Museum Shop. See Page 7 for more details.



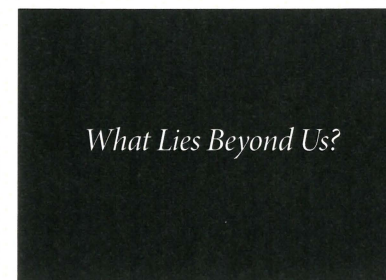


April 21
LUMA hosted a private performance of Giuseppe Verdi's *Requiem*. The afternoon began with a pre-concert reception in LUMA's galleries with the opportunity to meet the Milanese organizer Francesca Parvizyar, who generously offered the concert to the museum. Guests were also introduced to the new Italian Consul General, Andriano Monti, and the Director of the Italian Cultural Institute of Chicago, Silvio Marchetti. The concert followed in Regents Hall.

Waiting for Verdi is a newly commissioned arrangement for two pianos and four voices. Currently on a world tour, it has been awarded a medal of representation by the President of the Italian Republic.



THE MUSEUM SHOP



NEW ROSARIES
many colors available



The Los Lobos de Loyola sculpture by Mexican artist C. Francisco Cardenas Martinez was installed on Loyola's Lake Shore Campus in March 2012. Traditionally, the wolf is a symbol of nobility, and the name Loyola is a contraction of the words *lobo y olla*, which literally mean "wolf and pot" in Spanish. The two wolves eating at a cauldron are taken from the heraldic crest of St. Ignatius of Loyola and his family.

The imagery represents the prosperity and generosity of the Loyola family who, after feeding family, retainers, and soldiers, shared their food with the animals.

Limited Edition Sculpture
\$250.00

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

Inside LUMA

LUMA STARS



A native Chicagoan, **Marlea Edinger** has been a LUMA docent since 2007. She has deep ties to the Loyola community, earning her PhD from the School of Education and teaching here for ten years. Wanting to expand her volunteer experience beyond docenting, she approached Ann Meehan, Curator of Education, and offered her enormous talents. She helped to get off the ground two new projects—one works with people who have Alzheimer's and their care partners (iLUMAnations), and the other (LUMAkids) is a program designed to use art to develop critical thinking skills. In addition to her time at LUMA, she volunteers for Tree House Humane Society socializing cats. Marlea has two grown sons and six grandchildren.



Hailing from Huntley, Illinois, **Saadia Gaziuddin** is a psychology major with a minor in biology. She will graduate in May, after which she plans to go to school to become an optometrist or enroll in graduate school to become a clinical psychologist. She has worked at LUMA for just over a year, and her favorite moment at the museum occurred when she was working in the galleries during iLUMAnations, a program for people living with Alzheimer's and their care partners. Saadia got into a fascinating discussion with docent Marlea Edinger (above!) about Alzheimer's and the arts. When not working or studying, Saadia loves to read about different cultures and faiths. She does a lot of interfaith work as a Loyola Interfaith Advocate. She enjoys playing basketball at Halas and hanging out with her friends.

FROM TOP: Artist Andra Samelson installs *Pemalom* in preparation of Andra Samelson: *Cosmologies*; LUMA Development and Membership Coordinator Ann Fruland gave birth to a son, Will, on January 29. Photos of Will and Lyla, his three-year-old sister, are in constant demand by LUMA staff; LUMA Human Resources Volunteer Megan Mueller and Gallery Manager Sheila Donoghue join the Hershey's Kiss in assisting with fall semester move-in at Baumhart Residence Hall.

BEHIND THE SCENES



LUMA Spotlight



DENISE CAFARO NOELL LUMA Board Member

Denise is a graduate of Loyola University. She spent her junior year at the John Felice Rome Center, and following her graduation in 1975, worked for nine years as Assistant to the Director of the program while earning her M.A. in Education. Denise attributes her Rome experiences through Loyola as the source of her inspiration to return to school in 2005 to study the history of art; in 2009 she was awarded an M.A. by the University of Chicago.

Between October 2010 and May 2012, Denise served as a LUMA volunteer, during which time she translated scholarship and researched the Dutch *Caravaggista* Mattias Stomer whose painting *Christ Among the Doctors* is part of the D'Arcy Collection. She recently joined LUMA's Board of Advisors. Denise and her husband John have lived in Hinsdale, Illinois since 1991, where they have raised their five children.

What do you love about LUMA?

I have a particular love for the Martin D'Arcy, S.J. Collection, a love that goes back to my days as an undergraduate at Lake Shore Campus when it was housed at the Cudahy Library. To me, the D'Arcy Collection is the anchor of LUMA in that it's a permanent, material display of the university's Catholic identity. Other things I love: the student involvement, the museum's location, and the signature crèche exhibition.

What's your favorite exhibition you have seen at LUMA?

It would be *Pilgrimage and Faith: Buddhism, Christianity, and Islam*. The exhibition's theme of the enduring quest for spiritual renewal spoke to me. And it captured perfectly LUMA's mission.

Why was it important to you to volunteer at LUMA?

In school, I was interested in learning ways material culture has been exhibited, and then after graduation I wanted to see from the inside how a museum functioned. I'm also attracted to research and university life. In recalling the D'Arcy Collection, and in light of my past ties to Loyola, LUMA seemed to be a good match for me. So, I knocked on the door. Pamela Ambrose and Jonathan Canning were welcoming and generous in allowing me to explore those interests.

What are you reading right now?

Bring up the Bodies by Hilary Mantel, the second book in the anticipated trilogy about the life of Thomas Cromwell.

What's your favorite thing to do in the Chicago area?

"Favorite" activity generally involves eating! We enjoy combining outings with our children—plays, museums, concerts, and the like—with eating at restaurants in Chicago's ethnic neighborhoods.

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

I'm drawn to spirituality in art, so that would be one element of the work I would choose. Further, it would have to be one that represented a moment when a dramatic shift occurred in art trends. A good example would be *The Garden of Love (Improvisation Number 27)* by Wassily Kandinsky. It presents a new idea and reflects world events in the second decade of the 20th century.

What is your favorite memory of studying at Loyola's Rome Center?

A treasured memory is wandering through unfamiliar areas of Rome and suddenly stumbling across a building or sculpture or painting of art historical importance in a setting that was for communal use and an integral part of the neighborhood's everyday life.

We know how much you love Italy and travel there regularly. What is your favorite city and why?

I could say Ravenna or Noto, but, in fact, there's only one answer for me here: Rome. The city has never failed to enchant and fascinate me. I doubt it ever will.

LUMA

LOYOLA UNIVERSITY
MUSEUM of ART

820 N. Michigan Avenue
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Join our holiday tradition!

SPONSOR A CRÈCHE

The Loyola University Museum of Art continues its beloved holiday tradition with the sixth annual presentation of *Art and Faith of the Crèche: The Collection of James and Emilia Govan*.

Since the first *Art and Faith of the Crèche* in 2007, LUMA has offered guests the opportunity to honor their heritage or loved ones by sponsoring a crèche in the exhibition. This year, we're extending this wonderful offer for just \$150 per sponsorship so that your name (or that of a loved one) can be prominently displayed in the exhibition next to the crèche you have selected.

For more information, please contact Ann Fruland at efruland@luc.edu or 312.915.6719.