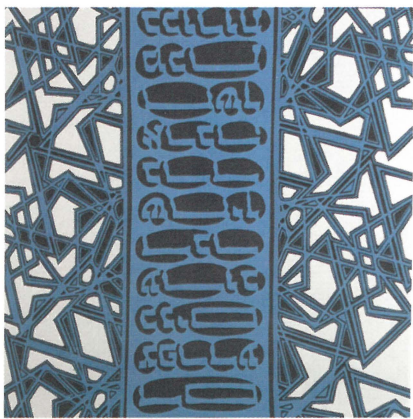
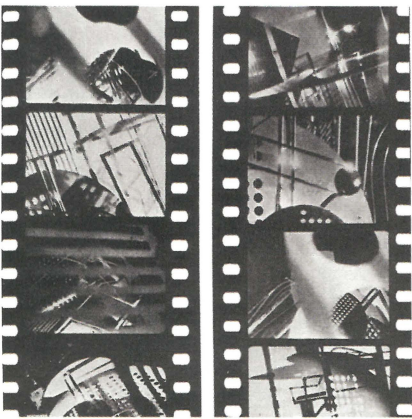


THE LUMANARY

News, exhibitions & events from the Loyola University Museum of Art



A “Crèche” Course at Christmas

by Mark Bosco, S.J.

The story of the Nativity, which the crèche represents visually, has its own unique history. Most of the figures of the crèche—Jesus, Mary, Joseph, the angels, the shepherds, and the Magi—are in the gospels of Matthew and Luke combined, but the early church also had hidden gospels (called apocryphal gospels) that speak about the origins and the end of Christ’s life. These folk stories were never recognized by the Church because of their fanciful content and their late arrival on the scene (written 100 years after the four gospels in the Bible). But some of these folk gospels are important to the Nativity story. The *Protoevangelium of James* from the 3rd century, for instance, contains many improbable legends about the childhood of Mary, her courtship with Joseph, and the childhood of Jesus. The *Gospel of Mary*, probably more recent than other writings and even more fanciful, mentions the Holy Family’s long journey into Bethlehem on the same donkey that helped to warm the infant Jesus at his birth in the stable. The first grasp of the significance of the Nativity story comes out of these stories, narrating the connection of the Christian community to the life of Jesus and his family, including Mary and Anne, the first mother and the first grandmother of all Christians.

The devotion to the infancy of Jesus, precisely as encountered in the Nativity crèche, was inspired by Saint Francis of Assisi. In 1223, Francis asked permission from Pope Honorius III for a special observance of Christmas. Having received the pope’s consent, Francis set up a manger in a mountainside cave outside of Assisi using a wooden infant Jesus and a live cow and donkey so that the community could better encounter the simplicity of Christ’s birth. Francis saw the need to tangibly visualize the events surrounding Christ’s birth in a medium that encouraged participation by everyone—the artist and the laborer, the wealthy and the poor, the clergy, and the laity.

The devotion to the crèche grew over the next centuries. The heyday—one might call it mania—of the crèche was in Naples during the 16th and 17th centuries. The the first recorded account of a crèche for a private home is that of the Duchess of Amalfi in 1567. Her crèche was an extravagant 167 figures. Soon afterward, the crèche became common, if less elaborate, in private homes. Variations of it spread over Europe, but in each place the style of the crèche was molded from the available resources and made by local artisans. As Western European culture expanded to the Americas, Africa, and Asia, the crèche followed as each culture made the Nativity scene its own. Wherever the crèche is rendered, artists give the figures features of their own cultures as one of the first artifacts of Christian enculturation. Whether highly stylized or folkloric, the crèche suggests that the human story and the divine story intersect and develop together.

Mark Bosco, S.J., received his PhD from the Graduate Theological Union and is an associate professor in the theology and English departments at Loyola University Chicago. Father Bosco is a member of the LUMA Board of Advisors and the guest writer for this holiday issue of the LUMANARY.

A Note from the Curator

The Art of Consumption

The generous loan of 14 pieces from the collection of LUMA members Larry A. and Lynn Janes Schmidt has led interns, Emily Olsen and Andrew Ptaschinski, and me to consider renaissance decorative arts in terms of trade, competition, and consumer consumption.

The copper workers of Dinant specialized in the production of polished chargers for Flanders’ emerging urban class in emulation of the nobility’s displays of gold plate. The faux Arabic inscription on the Schmidts’ piece signifies the appeal of Islamic forms among Western consumers.

Competition led 15th-century Italian potters to develop Italian maiolica in emulation of the highly-prized Hispano-Moresque ware imported from Valencia, Spain. The D’Arcy’s lusted dish, *Portrait of a Woman*, produced in Deruta, represents the mid-range of maiolica, sold at markets across the country. LUMA’s *Orpheus Charming Persephone and Cerberus* is an example of istoriato (“story painted”) ware that was valued in Italy’s numerous princely courts. The Schmidts have lent two *albarelli* (tall cylindrical and slightly waisted drug jars), an Islamic form appropriated by the Italians. Although they look Italian, their heraldic decoration indicates that they are in fact Castilian. So popular had maiolica become by the 17th century that even Spanish potters were mimicking Italian style.



The production of stoneware—more durable ceramic suitable for household use, storage, and transportation—allowed potters around Cologne to seize market dominance throughout northern Europe. They were aided by the combination of a technical revolution—kilns that could be fired up to 1200°C—and an abundance of natural resources such as clay, fuel, and salt for glazing, as well as ease of transportation along the Rhine. So ubiquitous was German stoneware that Europeans took it with them to the New World and Asia. The technical, commercial, and artistic developments that ensured stoneware retained its popularity are exemplified by four borrowed pieces. The strong blue glaze of two reflects access to the cobalt mines of central Europe, while one jug’s decoration with stylized portraits of English monarchs, William and Mary, indicate that adornment could be market specific.

The medieval center for the production of enamels in Limoges, France, retrained its craftsmen in the technique of painted enamels. They specialized in the aristocratic demand for colorful painted enamels of religious scenes and for secular pieces such as candlesticks and tableware. Research suggests that the Schmidts’ four half-domed plaquettes, painted in *grisaille* (white and grey paint on black), were originally set into the top of a covered *tazza*, a stemmed drinking vessel with a broad shallow bowl, common in Antiquity.

Jonathan P. Canning
Martin D’Arcy Curator of Art

Inside

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■ A Note from the Director

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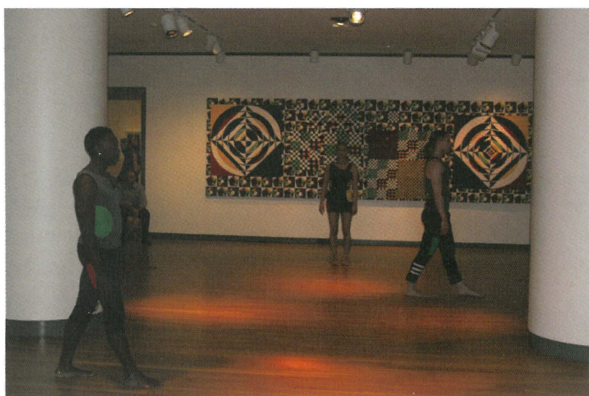
■ Museum Shop and LUMA Stars

Images (left to right) Detail: László Moholy-Nagy, *Lightplay: Black White Grey*, 1930, Black-and-white film. The Moholy-Nagy Foundation, Ann Arbor; The Engelsen Family, Norway. Image courtesy of Cade Martin Photography ©2007; Detail: *The Ten Plagues*, Archie Granot, collection Max Thurm. Right column: Albarelli, 18th century, Spanish, maiolica (tin-glazed earthenware), on loan from the Larry A. and Lynn Janes Schmidt Collection; Jug, 17th century, German, glazed stoneware, on loan from the Larry A. and Lynn Janes Schmidt Collection

Art illuminating the spirit

What's Happened

Back to the Future



(Top Row): John Leiser and Carol Celantano; Sherry Avila, Chris Benoodt, Carol Celantano, and Nancy Gershman; Karen Kitover and Andreas Forrer at the opening of Back to the Future; (Middle Row): Regina Bogart Jensen (2nd to left) and guests enjoy the collectors' preview; Carol Celantano and Sherry Koppel; Pamela Ambrose, Carol Celantano, Marjorie Vancura and Jennifer Norbeck; (Bottom Row): Dance performance by The Seldoms; On November 6, Loyola students filled the galleries to identify potential brand messaging in the symbolism of the artwork in Back to the Future. Taught by Marketing Clinical Instructor Stacy Neier, these students acquired a better understanding of fundamental marketing concepts through their analysis of art.

Art and Faith of the Crèche and Lost in Venice



(Top Row): Children from Off the Street Chicago Children's Choir sang carols; Marty Lane and Bernie Beazley enjoy the Society of the Shield reception at the opening of the Crèche exhibition; Sean and Emily Mullin join Marilyn Darnell and Society of the Shield member, Loretta Banish Widiger, at the opening of Art and Faith of the Crèche; (Bottom Row): Frank Avila and guest; Lynn Carlson, Genni Barnich, Phil O'Connor, and Sheila Grace pose in front of the crèche sponsored in memory of Terry Barnich, who was killed in Iraq earlier this year.

A Note from the Director

LUMA Seeks Accreditation from the American Association of Museums: Part I

There are an estimated 17,500 museums in the United States, but only 776 are accredited by the American Association of Museums (AAM). The standards for accreditation approval are rigorous and labor-intensive. LUMA's application for accreditation began a year ago and is moving toward the June 2010 deadline with a new strategic plan, collection management and emergency policies, mission statement, and another 47 documents. Why, with all the work involved, would we want to pursue this admirable but difficult goal? Museum accreditation is an imprimatur which puts forth that a cultural institution complies with museum standards and follows the best practices in the care of the collections, how acquisitions are processed, the relationship of the board of advisors to the museum, museum ethics, conflicts of interest, facilities, fiscal responsibility, and long-term planning. From soup to nuts, every facet of museum operation is examined by AAM accreditation staff, first through the necessary documents, and second, with a site visit from other museum professionals. In essence, this important attribution will allow LUMA to take its place among other accredited museums, to secure loans from larger museums across the country, and hold its professional and volunteer staff to the high standards we set for ourselves as LUMA grows. This process has been, and will continue to be, an educational process for our staff that we want you to be a part of. Stay tuned for more updates as we work steadily toward our goal.

Pamela E. Ambrose
Director of Cultural Affairs

Don't miss these current exhibitions!

A New Holiday Tradition

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

through January 17, 2010

Begin a new family holiday tradition! Join LUMA this winter and visit *Art and Faith of the Crèche*. Families of all faiths will delight in over 100 crèches from around the world. From Armenia to Zimbabwe, learn how artists recreate the Nativity with clothing, architecture, and figures from their native land. Remarkable in its variety of medium and scale, this generous gift from the James and Emilia Govan Crèche Collection promises to be a festive yearly activity.



Lost in Venice: Photographs by Sarah Hadley

through January 17, 2010



Sarah Hadley's work highlights the Renaissance past of Venice, a city that she has photographed for more than 20 years. Her ethereal, sepia-toned photographs capture the allure of the City of Bridges. Focusing her lens on the city's timeless architecture and ever-changing waterways, Hadley evokes an otherworldly place, one filled with graceful and extraordinary beauty.

Push Pin Gallery

What Child Is This: Chicago Children and the Crèche

through January 10, 2010



In *Art and Faith of the Crèche*, artists from all over the world depict the Nativity. In *What Child Is This*, visitors will see how the same story has been interpreted through the eyes of children from Chicago.

The Art of Consumption: Innovations in Renaissance Decorative Arts from the Martin D'Arcy and Larry A. and Lynn Janes Schmidt Collections

through February 21, 2010



Across Europe, the Renaissance was a time of economic growth and conspicuous material consumption engendering new forms in the decorative arts, illustrated by loans from a private collection.

Masterpiece under the Microscope

through February 21, 2010



Learn what science can tell us about *Portrait of a Jesuit Saint: San Francisco de Borja*, the earliest dated work by the eighteenth-century Spanish painter Bernardo Lorente Germán.

This exhibition is part of Science Chicago: Life's a Lab.



Gilded Glory: European Treasures from the Martin D'Arcy Collection

Permanent Collection

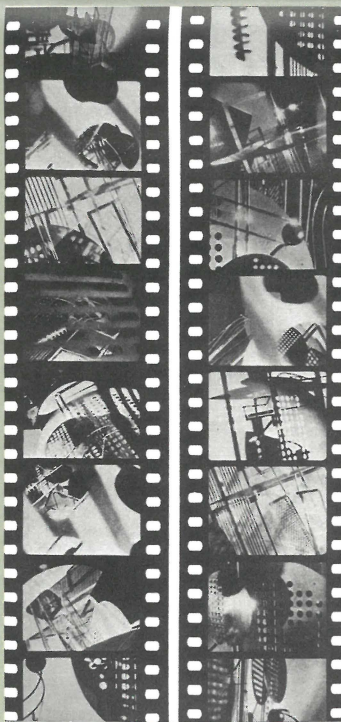


A little-known gem of Chicago's museum scene, the Martin D'Arcy Collection is one of the finest collections of medieval, Renaissance, and Baroque art in the Midwest.

Upcoming Exhibitions

Moholy: An Education of the Senses

February 10 – May 9, 2010



The artist László Moholy-Nagy (American, b. Hungary, 1895–1946) was a pivotal figure in the dissemination of modernism in the United States. Coming to Chicago among a wave of German artists and architects to teach and promote the pedagogy of the Bauhaus, Moholy (as he is known) worked in many disciplines but is chiefly known for his inventive approach to photography. The exhibition is part of an in-depth study and public presentation entitled *Living Modern Chicago*, organized by the Mies van der Rohe Society at the Illinois Institute of Technology and by the School of the Art Institute of Chicago. *Living Modern Chicago* is occasioned by the 90th anniversary of the Bauhaus.

Curated by Carol Ehlers, this exhibition is a celebration of Moholy's vision, bringing to life his art and ideas, which were a revolutionary response to his time, in the community that was his last home—Chicago. Today, as we are experiencing another social and technological

transition, this exhibition is meant to inspire Chicago with modernism's great vision of artistic and social change.

While reflecting important scholarly research, this retrospective exhibition will not be organized in a classic chronological manner; rather, by using Moholy's tools—art, design, modern technology, and most importantly, light—the exhibition will set the stage for us to experience his transformative vision.

Included in the exhibition and on loan from Harvard University Art Museums are a "light prop" (a machine for casting light in varying moving patterns), photographs, and paintings, as well as a special section on Moholy's extensive writings, designs, and publications.

TERRA
FOUNDATION FOR AMERICAN ART



The Papercut Haggadah by Archie Granot

February 10 – May 9, 2010

Modern papercut artist Archie Granot continues a five-hundred year tradition with a 55-page Haggadah. Using geometric and abstract shapes instead of figural Hebrew symbols, Granot has created a work that evokes the intense emotions attached to Seder.

Public Programs

All programs will take place in the William G. and Marilyn M. Simpson Lecture Hall.

Walk-thru

Meet the Curator of Moholy: An Education of the Senses
Tuesday, February 23, 6:00 p.m.

Learn about László Moholy-Nagy’s work in Chicago with curator Carol Ehlers as she guides visitors through the exhibition. Free.

Lecture

The Inexhaustible Wonder of Life: László Moholy-Nagy’s Utopian Legacy
Tuesday, March 9, 6:00 p.m.

Dr. Victor Margolin, professor emeritus of design history at the University of Illinois-Chicago, will look at Moholy-Nagy’s career in terms of his utopian vision. It will begin with his paintings in Hungary and Berlin; consider his involvement with the International Constructivist movement, his teaching at the Bauhaus, and his work as a photographer; and will conclude with a discussion of Moholy’s tenure as director of the New Bauhaus, School of Design, and Institute of Design in Chicago. Free.

Discussion

The Passover Seder: A Teaching/Tasting Experience
Wednesday, March 11, 4:00 p.m.

Join students from Hillel at Loyola as they explain the order, customs, and traditions of the Passover Seder, one of Judaism’s central rituals. The Seder celebrates the liberation of the Jewish people by retelling their historic journey from slavery to freedom. People will not only learn about the Seder but also taste some of the Seder’s special foods. Free.



Performance

Education of the Senses: Sonic Inertia Duo, Music for Marimba and Piano
Friday, March 12, 6:30 p.m.

Sonic Inertia Duo’s music for marimba and piano embarks on a sonic exploration of modern art. Featuring music composed during the 20th and 21st centuries that evokes or was inspired by visual images, the performance reflects on the importance of modernism, its message for a better world, and its influence it has had on all the arts. Free.



Lunch at LUMA: Literary D’Arcy

Pilgrimage, Piety, and Popular Culture: The Canterbury Tales and Medieval Canterbury
Wednesday, March 17, 11:30 a.m. to 1:00 p.m.
See bottom right for prices and more information.

Dr. Nathan Breen from DePaul University will look at the mix of popular culture items in modern-day Canterbury (particularly the Starbucks Coffee located in the outer building) in conjunction with the cathedral’s use in Chaucer’s time; from there, he will argue that the Tales provide the same picture of the cathedral as a gathering place and popular destination for pilgrimages that is not always viewed solely as a religious site.

Lecture

Moholy-Nagy and Art Education
Tuesday, March 23, 6:00 p.m.

Moholy-Nagy designed and taught the core Foundation Course taken by all first-year students at the Bauhaus, in which they learned a language of vision consisting of form and color. Working with Walter Gropius, Moholy-Nagy also designed the curriculum that was organized to teach increasingly more complex skills and materials. After the closing of the Bauhaus and his relocation to Chicago, Moholy-Nagy’s curriculum was subsequently adopted by studio art schools in the city, the Midwest, and West. Free.

Lecture

History of the Bauhaus: Germany and Beyond
Tuesday, April 6, 6:00 p.m.

The Bauhaus was Germany’s most important and avant-garde art and design school. Radically breaking with the past, the Bauhaus was an important 20th-century shape giver. Its 13 years of existence drew a faculty of unique individuals, all of whom were famous in their own right. After the Bauhaus closed in 1933 because the faculty refused to give in to Nazi demands, people spread the school’s ideas and ideals across the United States, western Europe, and Israel. The impact was profound and changed the fiber of everyday life from the 1940s to the present. Join us for an investigation of the Bauhaus’s history by Rolf Achilles from the School of the Art Institute of Chicago. Free.

Lecture

The Passover Seder: A Guided Tour of Art, Ideas, and Ideals
Tuesday, April 13, 6:00 p.m.

Rabbi Michael Zedek from Emmanuel Congregation will explore how Judaism strives to marry an iconoclastic tradition with the desire/need for concrete forms. He will also consider how the Haggadah shares the story of the Exodus and shapes and alters Jewish theology, iconography, and anthropology. Co-sponsored by Hillel at Loyola. Free.



Lunch at LUMA: Literary D’Arcy

Medieval Politics and High Drama at the End of Dante’s Inferno: Ugolino’s Story
Wednesday, April 14, 11:30 a.m. to 1:00 p.m.
See bottom right for prices and more information.

Dr. Wiley Feinstein from Loyola’s English department will talk about one of the most memorable passages of Dante’s *Divine Comedy*: the episode of Ugolino in the *Inferno*. The discussion will focus on two major dimensions of Dante’s work: his direct reaction to the political struggles of Italy in the late Middle Ages and his incomparable poetic ability to create striking characters through the use of descriptions, dialogue, and rhetorical flourishes.

Lecture

Meet a Collector of Haggadot
Tuesday, May 4, 6:00 p.m.

An avid collector, attorney Steve Durchslag has amassed over 4,500 Haggadot (plural of Haggadah). His collection runs the gamut from very old—one published in 1486—to contemporary and reflects the historical periods and countries in which they were printed. His collection recounts the modern Jewish experience and the diversity of the Jewish diaspora. Join us to learn about Mr. Durchslag’s Haggadah passion. Free.

Lunch at LUMA: Literary D’Arcy

The Beautiful and the Ugly in The Adventures of Don Quijote de la Mancha
Wednesday, May 5, 11:30 a.m. to 1:00 p.m.
See bottom right for prices and more information.

Join us for the last in the Literary D’Arcy series as Loyola professor Olympia González, PhD, discusses the most important literary work from Spain’s Golden Age.

Please visit LUC.edu/luma for additional information.



These programs are partially supported by a grant from the Illinois Arts Council.



Lunch at LUMA

Literary D’Arcy

Join us in the spring for a literary look at the world of the D’Arcy. Learn about three literary masterpieces that compliment LUMA’s permanent collection of medieval, Renaissance, and Baroque art.

Individual luncheon with speaker program: \$30 members / \$35 non-members
Three luncheons with speakers: \$80 members / \$90 non-members

Please see listing in public program calendar above for a description of each lecture.

Wednesday, March 17
Pilgrimage, Piety, and Popular Culture: *The Canterbury Tales* and Medieval Canterbury

Wednesday, April 14
Medieval Politics and High Drama at the End of Dante’s *Inferno*: Ugolino’s Story

Wednesday, May 5
The Beautiful and the Ugly in *The Adventures of Don Quijote de la Mancha*

Give the Gift of Membership

A membership to LUMA is a gift that gives all year for you and for us. By offering the gift of membership, you provide the recipient with a full year of free access to LUMA, discounts on LUMA and Loyola programs, and so much more. In our first four years we have welcomed shows inspired by Pope John Paul II and the Dalai Lama as well as works by artists like Rodin and Warhol. Our exhibitions for 2010 continue with a unique focus on the spiritual in art and serve as a great way to celebrate our fifth anniversary.

To give a gift membership, please call the membership office at 312.915.7607.

Members' Perks!

Join at the Family Level or above to experience the benefits of a reciprocal membership courtesy of North American Reciprocal Museums (NARM)

NARM presents a wonderful opportunity for members to enjoy the many privileges they receive at LUMA (free admission, member discounts at the museum shop, and discounts on event/lecture tickets) from other participating museums across the country. Simply present your membership card validated with a golden NARM sticker to indulge in the wealth of art, history, and culture! For more details, please contact Laura Soncrant at lsoncrant@luc.edu or 312.915.6719.

15% Continuum Discount

LUMA members receive a special 15% discount on all courses (except certificate programs) offered by Loyola's School of Continuing and Professional Studies. For course descriptions, visit LUC.edu/continuum or call 312.915.6501.

SAVE THE DATE

Opening Reception

Wednesday, February 10, 2009
5:30 to 7:30 p.m.

Join us to celebrate the
opening of

Moholy: An Education of the Senses

and

The Papercut Haggadah
by Archie Granot

Please Note: We strive for our exhibition openings to be events that people of all faiths can enjoy, and a Wednesday opening ensures that no religious restrictions prevent patrons from joining us for this wonderful event.

Spotlight Sponsor

Enjoy a preferred LUMA rate of 20% off best available rate at the Affinia Chicago, LUMA's official hotel



We are thrilled to announce that LUMA and Affinia Chicago have partnered to offer members and guests preferred rates at this stylish hotel. Affinia Chicago provides a true "Cityscape" experience with a scenic rooftop bar, destination restaurant by Chef Marcus Samuelsson, and insider recommendations to all Chicago has

to offer. We invite you to experience Affinia Chicago Hotel. Contact Erin Hubbard, Sales Manager at 312.797.6459 to take advantage of your preferred LUMA rate: 20% off the best available rate!



AFFINIA HOTELS
Chicago

LUMA Challenges YOU!

THANK YOU to all of you who have donated to the The Richard H. Driehaus Foundation one-to-one challenge! **We are counting down the days to our deadline, June 30, 2010, and need to meet the challenge of \$12,500!** Please consider making a gift that will enhance the breadth and depth of the Martin D'Arcy Collection and secure its position as the most prominent medieval, Renaissance, and Baroque collection in the Midwest. Contact Lisa Torgerson, Director of Development, at 312.915.7607 to learn how you can help LUMA meet the Driehaus challenge!



THE
RICHARD H. DRIEHAUS
FOUNDATION

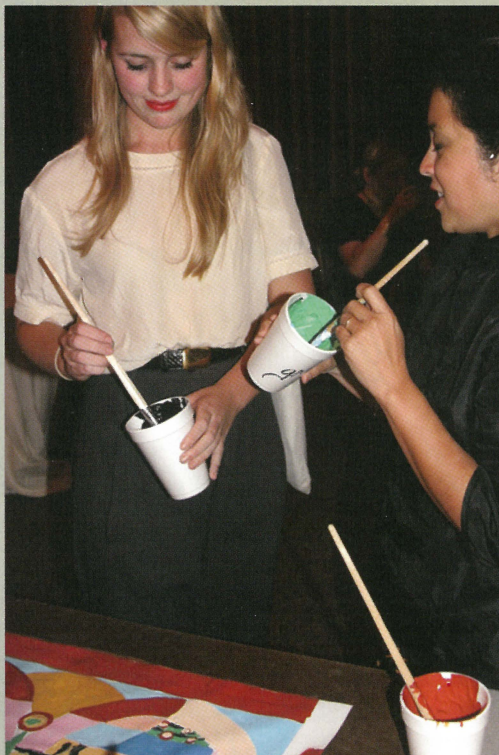
LUMA Awarded Fourth Consecutive Grant from the Illinois Arts Council

LUMA is pleased to be awarded a general operating support grant from the Illinois Arts Council (IAC). Amid dire state budget cuts and economic challenges, the IAC continues its commitment to Illinois arts and culture organizations. It is an honor that the IAC finds merit in LUMA's exhibitions and programs. We are grateful for its tremendous dedication and determination to keep quality arts and culture alive for the citizens of our great state.



art smart

A dynamic program for young professionals focusing on fun and fine living



Art banter, networking, and merriment were on the agenda for September's ArtSmart event. Guests gathered for a guided tour by docent Chris Benoodt of *Back to the Future*. Following the tour, patrons enjoyed a night of great company, drinks, and uplifting jazz. Musician Ari Lehman gave a superb, energetic performance on the piano. Guests collaboratively painted by numbers, recreating Charmion von Wiegand's painting *The Kundalini Lotus*. One lucky raffle winner received a *Back to the Future* catalogue.

Thank you to the event's generous sponsors: Rock Bottom Restaurant & Brewery, Ketel One vodka, and Treasure Island Foods. Proceeds from this event went to LUMA's School Bus Transportation Scholarship.



Visit the LUMA website for more information and details. To learn more about becoming an ArtSmart member, please contact us at ArtSmart-LUMA@luc.edu.

LUMA Museum Shop

Holiday Shopping at LUMA!

The museum shop carries unique and handmade gifts to celebrate all faiths and cultures.



These brightly enameled dreidels, made in Israel, are sure to light up the night.



Hand painted on hand-carved wood in the style of the indigenous Dayak culture, this colorful crèche was made in Indonesia. Crèches and nativities from around the world are available in the museum shop during the exhibiton *Art and Faith of the Crèche*.

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

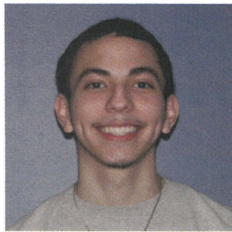
Post Holiday
Sale



December 29 to January 17

Stop by the Museum Shop for savings up to 60% off on a selection of holiday items, gifts, books, jewelry, and children's items!

LUMA Stars



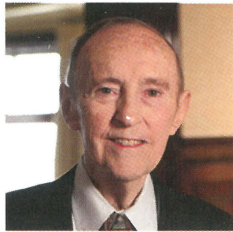
Student

LUMA gallery attendant **Alex Corral** is a sophomore at Loyola and working toward a major in finance and accounting and a minor in Spanish. Alex's welcoming smile elicits many wonderful comments from museum visitors. It is easy to see what he likes most about his job. Alex explains, "The tourists are always fun to talk to, the regulars are funny, and sometimes we can get some life lessons. In all I enjoy the ability to talk to people about art and about everything else." Next time you are at LUMA stop by the front desk and say "Hi!"



Docent

Jean Mayer began her docenting career in 2000 with the D'Arcy Collection when it was housed at the Lake Shore Campus. At the same time, she volunteered giving tours of Saint James Chapel at Quigley Seminary. A native Chicagoan, Jean grew up on the southwest side where she was active in community theater. She was also a community organizer for 22 years, working to stabilize the area's neighborhoods, often working against the political machine. A self-described rabble rouser, Jean let politicians know her thoughts and was not afraid to chase them down in Springfield!



Board Member

He's met presidents, kings, and popes, yet is the most unassuming man you would ever have the privilege to know. A West Point graduate, **William Simpson** was a management consultant with Booz, Allen & Hamilton and Senior Vice President for Combined Insurance Company of America. Bill started his own investment firm with subsidiaries in the U.S. and Europe, including sponsorship of a major housing development near Aurora. Along the way, he accepted two presidential appointments, married the love of his life, and adopted two children.

After his wife Marilyn died, rather than grieve, Bill decided to honor her by writing poetry and commissioning music, sculpture, art galleries, and gifts of art in her name. He strikes a busy balance between honoring the past and thriving in the present by traveling with his grandchildren, participating in meetings, and attending cultural events.

LUMA

LOYOLA UNIVERSITY MUSEUM of ART

820 North Michigan Avenue Chicago, IL 60611