

WINTER 2013-14

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LUMINARY

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



Faith in Four Cups

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Faith in Four Cups

See page 10 for more information.

Chalice, ca. 1375, Giacomo Guerrino, Italian (Siena), copper and gilt base and silver cup with basse-taille enamels, gift of Mr. and Mrs. Donald F. Rowe Sr., 1969-18



Message from the Director



Dear Members,

In the year 1773, Pope Clement XIV issued an order of suppression for the Society of Jesus through the Papal brief *Dominus ac Redemptor*. This order was not enforced all over the world, so the Jesuits took refuge in non-Catholic countries like Prussia, Russia, and the Netherlands. What were the causes behind the suppression? Could we say politics as usual? The Jesuits had made significant inroads into the spread of Catholicism through their missionary work in the New World, specifically in Argentina, Paraguay, and Brazil, so much so that the Society became a threat to King Charles III of Spain and Prime Minister Joseph I of Portugal.

The answers to the reason behind the suppression were neither theological nor economic. More than likely it is a case of denying the absolutism of several European monarchies whose holdings in the New World were established through “reductions,” or settlements, of indigenous people with the intent of taxing, governing, and proselytizing. The Jesuit opposition to the slave trade and their degree of independence in the settlements maintained by their European rulers were the main factors in what ultimately drove Rome to issue the order of suppression.

The Society of Jesus was eventually restored on August 7, 1814, by Pope Pius VII through the papal bull *Sollicitudo omnium ecclesiarum*. Now almost 200 years later, the Society of Jesus will celebrate the restoration at Loyola University Chicago with two events: a conference organized by Mark Bosco, S.J., Director of the Hank Center for the Catholic Intellectual Heritage, and an exhibition at LUMA, *Crossings and Dwellings: Restored Jesuits, Women Religious, and the American Experience, 1814–2014*, curated by Stephen J. Schloesser, S.J., from Loyola's history department. The exhibition of art, artifacts, and historical documents will retell the impact of the Jesuits on the Midwest in establishing schools and hospitals and working with Native Americans—all with the help of the Sisters of the Blessed Virgin Mary (more popularly known as the BVMs) and the Sisters of the Society of the Sacred Heart.

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This conference and exhibition come at a time of great celebration among Jesuits. Just this year a member of the Society of Jesus was elected leader of the Roman Catholic Church. Pope Francis, the 266th Bishop of Rome, was born Jorge Mario Bergoglio to Italian parents in Buenos Aires, Argentina, and has been causing waves throughout the Catholic world with his loving and generous spirit; he is eager to embrace the commonalities and not the exclusionary differences of the faithful. His message has been one of working with the poor, bringing them into the Church, and he frequently preaches about issues of social justice. When Bill Maher, the acerbic, irreverent talk show host, devotes time on his show, *Real Time with Bill Maher*, on the good generated worldwide by Pope Francis, you know that this spiritual leader is one for all seasons.

In honor of the new Holy Father, we have selected a Nativity from Argentina as the Crèche of the Year for 2013. Perhaps this charming work can tell us something not only of the culture of his home country but also of a joyful spirit of Argentinians. Commissioned by James Govan in 2009, this Nativity has both traditional and non-traditional elements of crèches. Alongside the Holy Family, shepherds with their sheep, an ox, and a donkey are elements reflective of Argentinian history and culture. The three magi come from the northern regions of Argentina, and their gifts are non-traditional: an Ona king brings eggs, a Mapuche magi bears silverware, and a Kolla wise man has a vessel. Musicians perform as a couple dances the *gato*, a fast waltz. Two *gauchos*, or cowboys, play a game of *taba*, in which a talus bone (part of the foot) is thrown into the air and people guess if it will fall upward or backward. More *gauchos* can

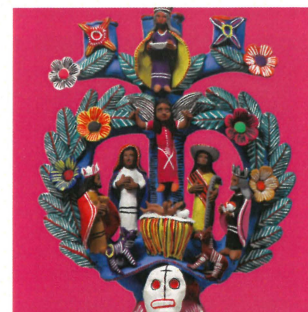
be found around the fire—one plays a guitar, another eats *asado* (barbecue), one drinks mate tea, and the last has a kettle. A *paisana*, or country woman, makes *empanadas* (bread stuffed with meat) with her son. The artist Mario Mendoza has also included a cowhide-covered cart, once commonly found on the streets of Argentina, and an *aljibe*, or well, perhaps a symbol of life and rebirth. And finally, notice the rhea, a large flightless bird, which is indigenous to South America.

Over the years, we have stressed in the annual *Art and Faith of the Crèche* exhibition that the nativity scene not only retells the story of Christ's birth, but also allows us to see the story in many ways. Like Renaissance and Baroque paintings depicting the Nativity with people in contemporary dress and settings, LUMA's crèches often use the flora, fauna, architecture, clothing, and history of the artist's country of origin.

I would like to think that in the Argentinian crèche there is a connection to the new Pope, who hails from a country in which there are thirty-five indigenous populations. Assuredly, the greater exposure to many different people, ideas, customs, and ways of life made him see that we are all of one intention as human beings—an idea central to his teachings.

Pamela E. Ambrose

Pamela E. Ambrose
Director of Cultural Affairs
Loyola University Chicago



Art and Faith of the Crèche: The Collection of James and Emilia Govan Through January 12, 2014

In this annual exhibition, crèche makers from around the world interpret the Nativity. The story of Mary, Joseph, and Jesus has had great appeal as one of a family facing hardship and hope. See how artists across the globe have depicted the Nativity through a cultural lens that incorporates native clothing, art, and architecture.



Santitos Through January 12, 2014

Santitos illustrates contemporary beliefs in protective saints and deities. The prints depict official and folk saints in the Latin American Catholic and Russian Orthodox churches as well as deities from Japanese Shintoism, Irish Celtic mythology, and Haitian Santaria.

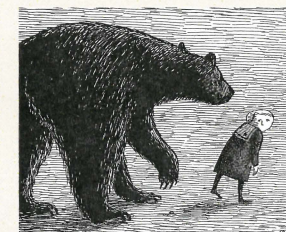


A Day in the Life: Students in Chicago and Ulaanbaatar Share Their Worldly Views Through January 19, 2014

This exhibition represents a year-long collaboration between students in Chicago and children on the other side of the world—Ulaanbaatar, Mongolia. During the project, second grade students in the Global Explorers Kids' residency at Marquette School of Excellence in Chicago and students at the International School of Ulaanbaatar shared their cultures through a blog and collaborative art projects. They learned about the differences and similarities between each other—children half way across the world!

Edward Gorey Exhibitions February 15–June 15, 2014

Elegant Enigmas: The Art of Edward Gorey and *G is for Gorey - C is for Chicago: The Collection of Thomas Michalak* both provide an in-depth look at this artist whose work was known for cautionary tales, dry wit, and characters costumed in the Edwardian style. Gorey's legacy is shown through original drawings, works, illustrations, and ephemera of popular culture included in the two exhibitions. *Elegant Enigmas* has been organized by the Edward Gorey Charitable Trust and the Brandywine River Museum, Chadds Ford, Pennsylvania. *The exhibitions are generously sponsored by BMO Harris Bank.*



BMO  Harris Bank

Left: Mario Mendoza, Argentina (Jujuy), 2009, painted clay, Loyola University Museum of Art, The James and Emilia Govan Crèche Collection, 2013-06-02, generously sponsored by Ms. Joyce Ruth Saxon, a Martin D'Arcy Society member and LUMA docent; Right (details, top to bottom): *Tree of Life*, Mexico, n.d., artist unknown, painted clay, Loyola University Museum of Art, The James and Emilia Govan Crèche Collection, 2009-07-11; Carmen Alarcón, Mexican, *The Little Miner (Holy Child of Atocha)*, 2011, etching and aquatint, © Arceo Press, Chicago; *Ovoo* by students from International School of Ulaanbaatar; Illustration © The Edward Gorey Charitable Trust. All rights reserved.

Calendar of Events

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

Lecture

Divine Embroideries: Symbolism and Transformation

Tuesday, December 3, 6:00 p.m.

\$10 / Members and Loyola students, faculty, and staff: \$5

Priests have performed the liturgy in beautifully adorned vestments since the Early Christian era. The history of church vestments, woven in silks and velvets, bejeweled, and embroidered with gold and silver threads, is also the history of global trade, artistry, and devotion. Mr. Dimitri Papalexis, Parisian couturier and fashion historian, will examine the techniques and symbolism employed in the production of liturgical textiles over the centuries.

Performance

Carols of Capella

Tuesday, December 3, 6:00 p.m.

Free

Join us for a festive evening in the galleries with Loyolacapella, Loyola's premier co-ed acapella group, who are known throughout the Midwest for performing popular musical genres. During this program, Loyolacapella will perform popular Christmas carols along with their newest repertoire of songs.

Reception

Members' Opening

Thursday, December 5, 5:30 to 7:30 p.m.

\$15 / Members and Loyola students, faculty, and staff: Free

Join us to celebrate the opening of *Art and Faith of the Crèche* and *Santitos*.

Lecture

The Still Life: 18th-century Neapolitan Nativity Scenes and Painting

Friday, December 6, 6:00 p.m.

\$10 / Members and Loyola students, faculty, and staff: \$5

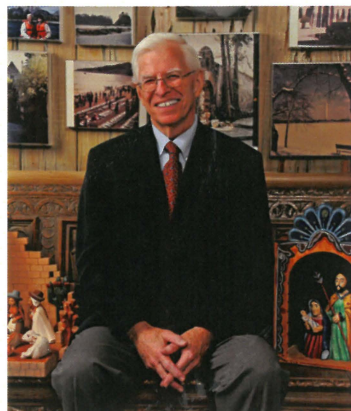
Craftsmen in 18th-century Naples turned the *presipio*, or sculpted Nativity scene, into a high art form, elaborately carved and decorated, with a cast of quixotic characters and details drawn from life. Dr. Gherardo Noce Benigni Olivieri, noted Italian author and historian of art, antiquities, and culture, will present his thesis that Neapolitan craftsmen also drew from still-life paintings by the city's greatest artists. Co-sponsored by the Italian Cultural Institute of Chicago.

Tour

Meet the Collector

Saturday, December 7, 11:15 a.m.

Free with museum admission



James Govan began collecting crèches with his late wife, Emilia, in the 1970s. To date, he has amassed more than 500 crèches from over 100 countries and cultures. Stop in and enjoy this informal tour with Mr. Govan as he discusses his favorite pieces in the exhibition and the stories behind them.

Lecture

Finding the Gospels in the Crèches

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

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

The Gospel of Luke and the Gospel of Matthew are the only two Biblical accounts of Jesus's birth and infancy. Assistant Professor of Pastoral Studies Eileen Daily will explore the differences in the two accounts and demonstrate how to spot elements of each in the crèches on view. She will also identify those elements in the crèches that do not seem to come from either Gospel account and develop ways to think about the cultural influences on crèche creation.

Performance

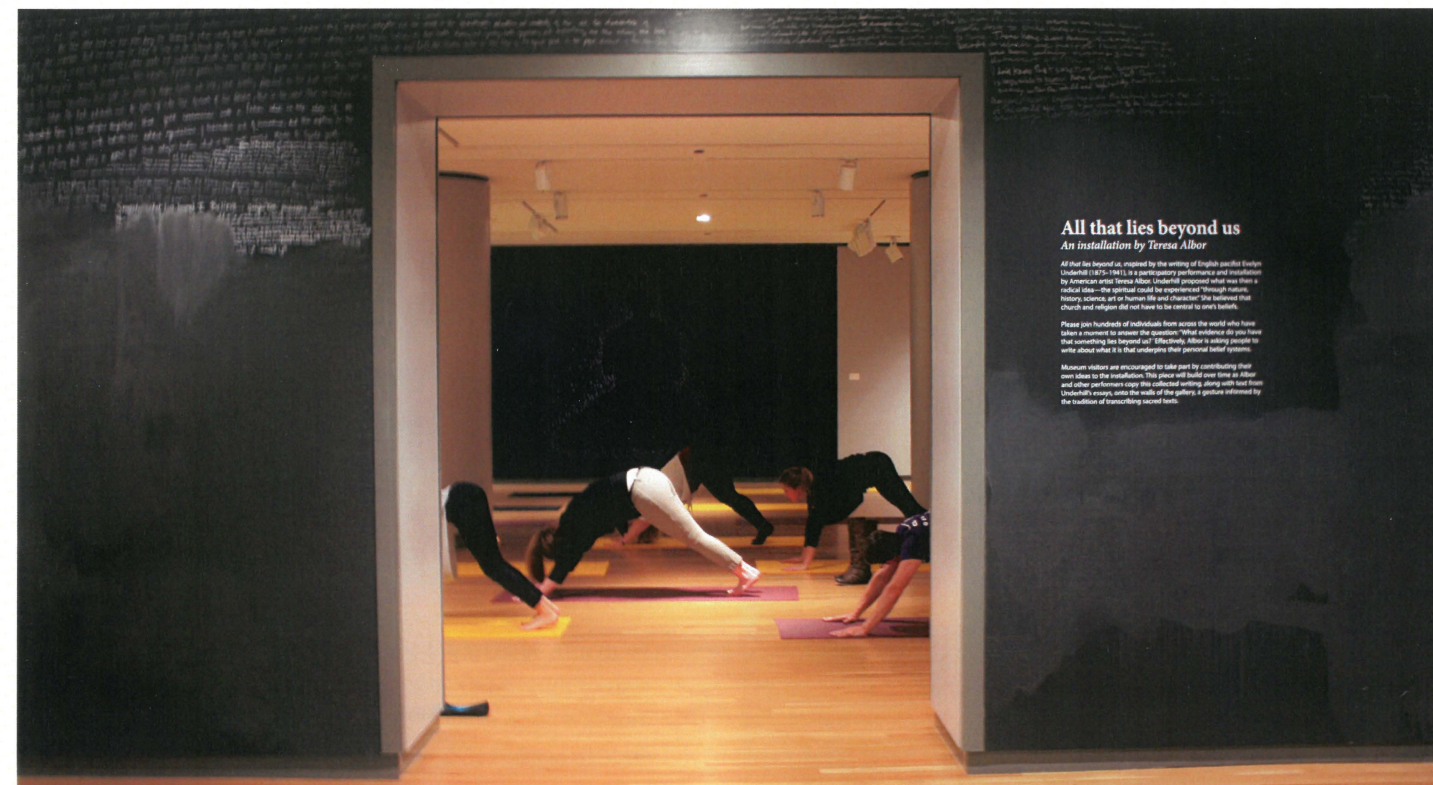
Polish Carols and Traditions by Lira Singers Quartet

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

\$15 / Members and Loyola students, faculty, and staff: \$10

The Lira Singers Quartet, part of the Lira Ensemble, which has been in residence at Loyola since 1995, will perform traditional Polish carols in authentic folk garb. Lucyna Migala, the artistic director and general manager, will serve as the evening's narrator. She will discuss the history of caroling in Poland and the country's rich tradition of holiday customs and practices. The Lira Ensemble is the nation's only professional performing arts company specializing in Polish music, song, and dance. The company comprises a symphony orchestra, singers, and dancers who perform around the Midwest.

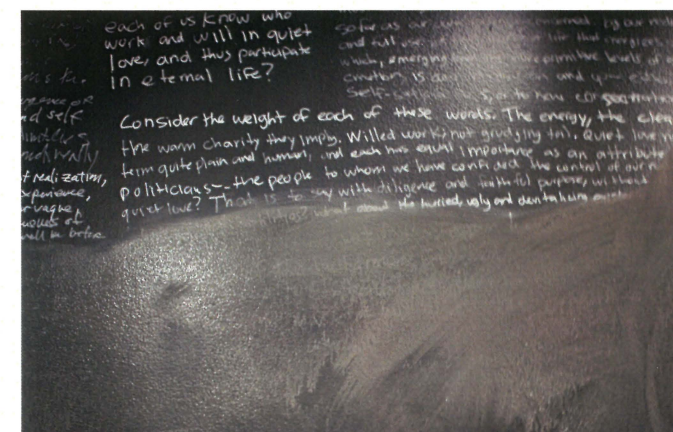
Around the Museum



STUDENT ADVISORY COMMITTEE

This fall, LUMA instituted the Student Advisory Committee (SAC) with the goal of organizing Loyola student events at the museum each semester.

The committee is run by LUMA interns and gallery managers, who come from different academic and social backgrounds and have the ability to generate a rich array of ideas. SAC meets once a month to brainstorm ideas resulting in an event that will foster a greater interest in LUMA. After weeks of planning, SAC's inaugural event was held on November 5, 2013. *Night of Serenity at LUMA* began with the closing of *All that lies beyond us*, during which students performed a ceremonial cleansing of the walls. It was followed by a yoga class in Gallery 202 where *Andra Samelson: Cosmologies* was on view. The spring event will center around the two Gorey exhibitions.



The James Rocks Internship

FOR A NUMBER OF YEARS, I HAVE BEEN PRIVILEGED TO CONTRIBUTE an annual stipend to support internships at LUMA. As a former faculty member, I have the very best memories of an institution which valued the humanities and supported the work of faculty who wrote, painted, sang, and performed in plays. LUMA is a gem, not only its permanent collection but also in the varied and excellent special exhibitions that emphasize the religious dimension of human creativity. I have had the opportunity to meet many of the interns who are supported by my contributions, and, after 40 years of teaching, it is a distinct pleasure to meet such intelligent, charming, and articulate young people who are the future of our creative endeavor. I am proud to be a donor to Loyola, and the pleasure I have had in knowing that what I can do helps the students to gain a very important experience working with the outstanding staff of LUMA is very satisfying.

James Rocks, PhD



Andrew Ptaschinski

LUMA gave me an appreciation for the everyday passion of art professionals.

I STARTED AT LUMA as a gallery attendant in 2007, spending my afternoon hours scrutinizing the crucifixes, chalices, and ivories on the third floor in the D'Arcy or gently tapping the silver balloons in the temporary exhibition *Andy Warhol's Silver Clouds* on the second floor. When I graduated to intern in 2009, I saw the hidden aspects of how a museum runs. On a given day, I spent a tedious afternoon flipping through obscure Italian catalogues to find a single mention of a painting, proving its provenance. Or on another day, I sprawled paper cutouts of images of Rodin sculptures across the conference table as I excitedly debated where each piece would be placed in the galleries for the upcoming exhibition, *Rodin: In His Own Words*. Still other days, I poured over many drafts of wall text, learning how to convey as much captivating information in as few words as possible.

During my time at LUMA, I gained not only an appreciation for its art collection, but for working on a small team where I was able to be involved in almost every process of the museum's operations. My experience at LUMA gave me an appreciation for the everyday passion of art professionals, a passion I remember as I promote arts organizations in my current position at an arts communications firm in New York.



Molly C. Tarbell

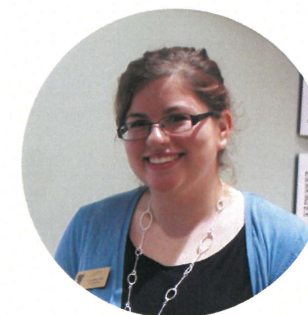
LUMA offers its interns real opportunities to contribute to the museum's mission.

AS A STUDENT AT LOYOLA, I searched for a way to combine my academic interest in art and art history with my skills in writing and editing. I found it at LUMA. From January 2009 through my graduation in December 2010, I was a curatorial/editorial intern for the museum, and it was one of the most valuable experiences of my college career.

LUMA offers its interns real opportunities to contribute to the museum's mission and activities. From assisting with research, development, and installation of temporary exhibitions in the second-floor galleries, to editing wall labels, family guides, and marketing materials, the tasks assigned to me were challenging and engaging.

It was not only the significance of the work, but also the support and encouragement from senior staff members that made the internship an essential part of my personal development. Upon my graduation from Loyola, the museum offered me the position of advancement coordinator for corporate and foundation relations. In the two years that I held that position, I built upon my internship experiences, writing proposals and serving as chief editor for the museum.

Last winter, I moved from Chicago to Rochester, New York, and shortly thereafter, I was hired by the George Eastman House as copy editor and publications coordinator. It is largely due to the practical experience and the personal development that I gained during my time at LUMA that I was able to secure this position with this premier photograph and film archive and museum. I would not be where I am today without the incomparable opportunities I found at LUMA.



Courtney Sass

What especially made my experience at LUMA unique was that I was treated as a member of the team.

I WAS FORTUNATE ENOUGH to be an intern at LUMA from May 2012 to May 2013. During that year I was given opportunities that I did not expect. I was able to gain firsthand experience by curating an exhibition on my own, *Christmas Greetings: The Graphic Design of Melville P. Steinfels and Margaret Hollahan Steinfels*, which was shown in the Harlan J. Berk, Ltd. Works on Paper Gallery.

I was able to see the way the museum functioned as a whole, as I—as well as my fellow interns—worked with every department on everything from exhibition openings to fundraisers to installation. What especially made my experience at LUMA unique was that I was treated as a member of the team. I felt like my input and opinions were valid, and I was trusted to work on important projects alongside full time staff members. I cannot thank Dr. Rocks, Pamela Ambrose, and the rest of the staff at LUMA enough for making my time there one of the best experiences of my college career.

James Rocks, PhD, was the chair of the English Department at Loyola for 33 years until his retirement in 2005. Jim has been instrumental in the development of LUMA's internship program, providing the museum with annual funds to select Loyola students who love art and turn this passion into words—a fitting gift from a person who cherishes the written word.

Faith in Four Cups

By JONATHAN CANNING



When next you attend a Eucharist service, look carefully at the shape of the chalice. It is highly likely that it will look something like the D'Arcy Collection's 14th-century chalice from Siena. It has a distinctive silhouette as it sits upon the altar. A deep, tulip-shaped cup rises from a very broad base through a long stem marked by a prominent knob. Chalices of this basic shape can be found depicted in numerous works in the collection, not least two English alabasters depicting the Crucifixion. Angels collect the blood from Christ's wounds in chalices. Such representations instructed the illiterate congregants of the medieval church the Catholic doctrine of transubstantiation, according to which the wine, upon consecration by a priest, becomes the very blood Christ shed at His Crucifixion. It also articulates the Catholic concept of the mass as a sacrificial act. At each celebration, the redemptive power of Christ's sacrifice can be directed for the benefit of a particular individual, most commonly for the dead.

Several chalices in the D'Arcy bear inscriptions that were intended to bestow the fruits of the mass on the named individual. Guerrino's signature on the Gothic chalice is not just the silversmith's claim to its authorship, but also to the benefits of the masses performed with it. Peter Browne, who commissioned the D'Arcy's Irish chalice for the Dominican friary at Burrishoole, County Mayo, in 1724, requested prayers for his soul through a Latin inscription inscribed along the chalice's base. The work of a silversmith within the orbit of Thomas Lynch of Galway, the Irish chalice is a restrained, elegant, Georgian version of the Guerrino chalice. Its base is broader than the lip of the cup, and a prominent knob in the middle of the stem ensured that the priest had a secure hold of its sacred contents at the moment of the wine's consecration and elevation.

You are very unlikely to receive the Eucharistic wine from a cup that looks like the D'Arcy's latest acquisition, an Anglican communion cup, dated 1582.

Hallmarks in three locations—the rim of the cup and on the undersides of the lid and base—identify its maker as Christopher Easton, a silversmith in the cathedral city of Exeter in southwestern England. City records tell us that he apprenticed under the region's leading silversmith, John Jones. From his tax records, we know that Easton was modestly successful silversmith; he was taxed £4 in 1592, approximately one-fifth the rate paid by the city's mayor. He is best known for his silver spoons, one of which now resides at the Museum of Fine Arts, Boston. The Minneapolis Institute of Arts possesses a rather commanding table salt, richly decorated in the Mannerist Style.

Easton's master built his business in the 1570s on the production of communion cups. He made over 150 for parishes across Devon and Cornwall. The protestant Church of England, restored upon Queen Elizabeth I's accession to the throne in 1558, ordered all parishes to dispose of their remaining Catholic church plate. Monstrances, sacring bells, and paxes were ordered to be melted down, and the number of candlesticks reduced in number to two. Chalices, for many parishes had more than one, were to be replaced by a single "decent communion cup." The terminology in use at the time is revealing. The word chalice was reserved for the vessel used in a Catholic mass; Anglicans used communion cups at services frequently referred to as the Lord's Supper. The allusion to the Last Supper was enhanced by the Anglican substitution of the traditional stone altar, upon which a sacrifice was made, with a wooden table "decently made." The communion table was to stand against the church's east wall in place of the old stone altar, and brought forward and orientated east/west for the communion service. Confessed adults were to gather around it and receive the sacraments kneeling at the table. According to the Thirty-Nine articles, the formulary of Elizabeth Anglicanism that was issued in 1562, "The body of Christ is given, taken, and eaten in the Supper, only after an [sic] heavenly and spiritual manner. And the mean whereby the body of Christ is received and eaten in the Supper is Faith." Elizabethan Anglicans rejected the theology of the mass as a sacrifice, the doctrine of transubstantiation, and the medieval Church's veneration of the Eucharistic elements that had led to their reservation, procession, and elevation.

The shape of the communion cup quite deliberately evoked that of a covered drinking cup found on the domestic tables of lords and wealthy merchants. Compare this cup's deep, flat bottomed cylindrical bowl with that of the Footed Beaker with Warrior, ca. 1600, displayed on the Renaissance table in the middle of the Katheryn H. Stamm Gallery. At just 6-3/8 inches tall, the communion cup is a very modest piece. It is a third the size of the D'Arcy's chalices. During the service, the cup was repeatedly replenished from a flagon, a tall, usually lidded pitcher—another piece of domestic silver the Anglicans appropriated for religious use.



The conversion of chalices into communion cups followed largely upon the heels of formal visitations throughout each of the country's dioceses. Dispatched by the bishop, visitors inquired of churchwardens as to whether they had adhered to the new injunctions. Standard practice was for old chalices to be melted down and the silver to be reused in the making of a communion cup. Silversmiths were permitted to draw off some of the silver as payment for their work. Evidence suggests that this was not the case with the D'Arcy's new cup. Wynyard Wilkinson, the London expert who advised on the cup's acquisition, believes that this communion cup and paten-cover have been forged—heated until the silver was pliable and then beaten—from an old, Catholic chalice. On the outer rim of the cup's inverted lid, which acted as the paten, there are two hallmarks that have been deliberately obscured. His supposition is that Easton forged the old paten into the new paten/lid and attempted to dissemble his actions by filling the old marks with drops of molten silver. He also simply may have hammered the old tulip-shaped bowl into the form of a tapered cylinder, for the wall of the bowl is unusually thin.

Easton may have forged the old plate either to save the parish money or to complete the conversion as quickly as possible. This earliest dated piece by Easton suggests that he had not been an independent master for long. 1582 is a rather late date for a parish to convert to Anglican church plate. The wave of conversions on which Easton's master, John Jones, had established his business had passed. It is possible that a parish with residual Catholic sympathies, resistant to the changes in church plate ordered by the local bishop's injunctions, only succumbed in 1582. Eamon Duffy, a leading historian of the English Church in this period, has chronicled the history of just such a parish—Morebath in Devon. For fifty-four years, through the doctrinal changes of

Henry VIII, Edward VI, Mary I, and finally Elizabeth I, the parish was served by the same priest, Sir Christopher Trychay. Catholic in sympathy, he refused to adopt the Anglican communion cup. Even after Elizabethan commissioners had taken the parish's principal chalice and sold it in 1571, Sir Christopher continued to use a smaller chalice. It was only following his death and, ironically, funded by bequests from the priest and his brother, that the churchwardens bought an Anglican communion cup with paten-cover in 1575.

Who would suppose that on this one unassuming piece of silver would hang the history of the Reformation? Yet its function in the Elizabethan parish church, as is its function in the D'Arcy today, was to articulate to all who saw it the reformed theology of the Anglican Church.

ILLUSTRATIONS (PAGE 10, FROM LEFT)

1. Chalice, ca. 1375, Giacomo Guerrino, Italian (Siena), copper and gilt base and silver cup with basse-taille enamels, gift of Mr. and Mrs. Donald F. Rowe Sr., 1969-18

2. Chalice, 1724, Irish, silver and parcel gilt, gift of Mr. and Mrs. Donald F. Rowe, Sr. to commemorate the ordination of their son, Fr. Donald F. Rowe, S.J., 1972-01

3. Anglican Communion Cup, 1582, Christopher Easton, English (Exeter), silver, museum purchase, 2013-05

4. Footed Beaker with Warrior, ca. 1600, German, silver gilt, gift of Fr. Donald F. Rowe, S.J., and Mr. Thomas F. Flannery in memory of Leopold Blumka, 1973-16

I WISH TO THANK Wynyard Wilkinson, who has worked so hard on our behalf to secure an Anglican communion cup for the collection. I first engaged him on this quest last summer. He found us a truly beautiful example that sadly went beyond our means at auction. However, unbowed, he located the Easton communion cup at auction in a distant part of Yorkshire and drove ten hours there and back to view it on our behalf. I

am also grateful for the rapid, in-depth tutoring he has given me in the history of Anglican church plate. I must also acknowledge the role of my Art Institute of Chicago colleague, Christopher Monkhouse. It was his encyclopedic exhibition in 2009 on the decorative arts associated with wine, *A Case for Wine*, that first caused me to covet a communion cup for the D'Arcy, and it was he who introduced me to Wynyard Wilkinson.

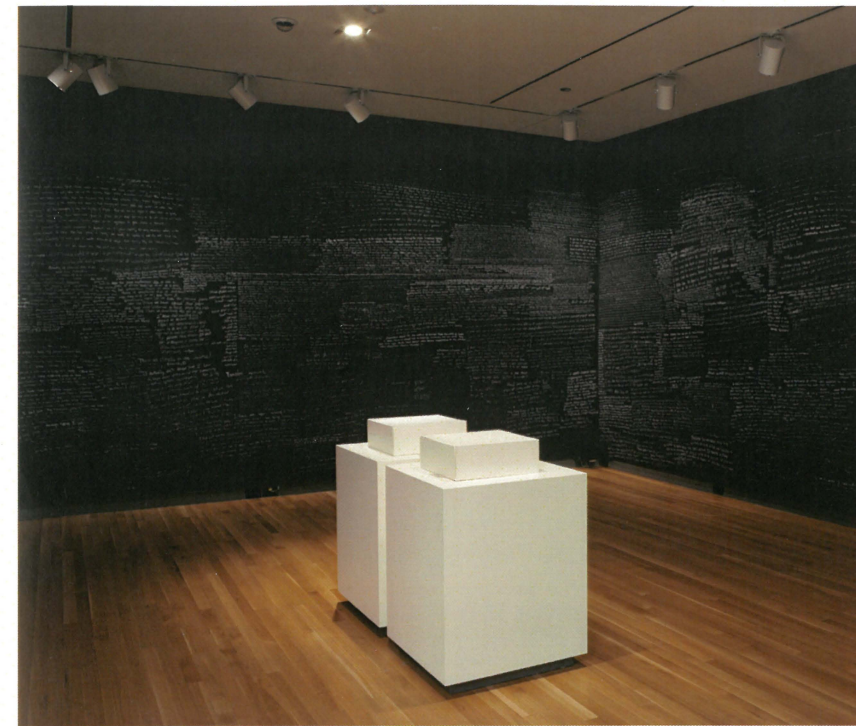
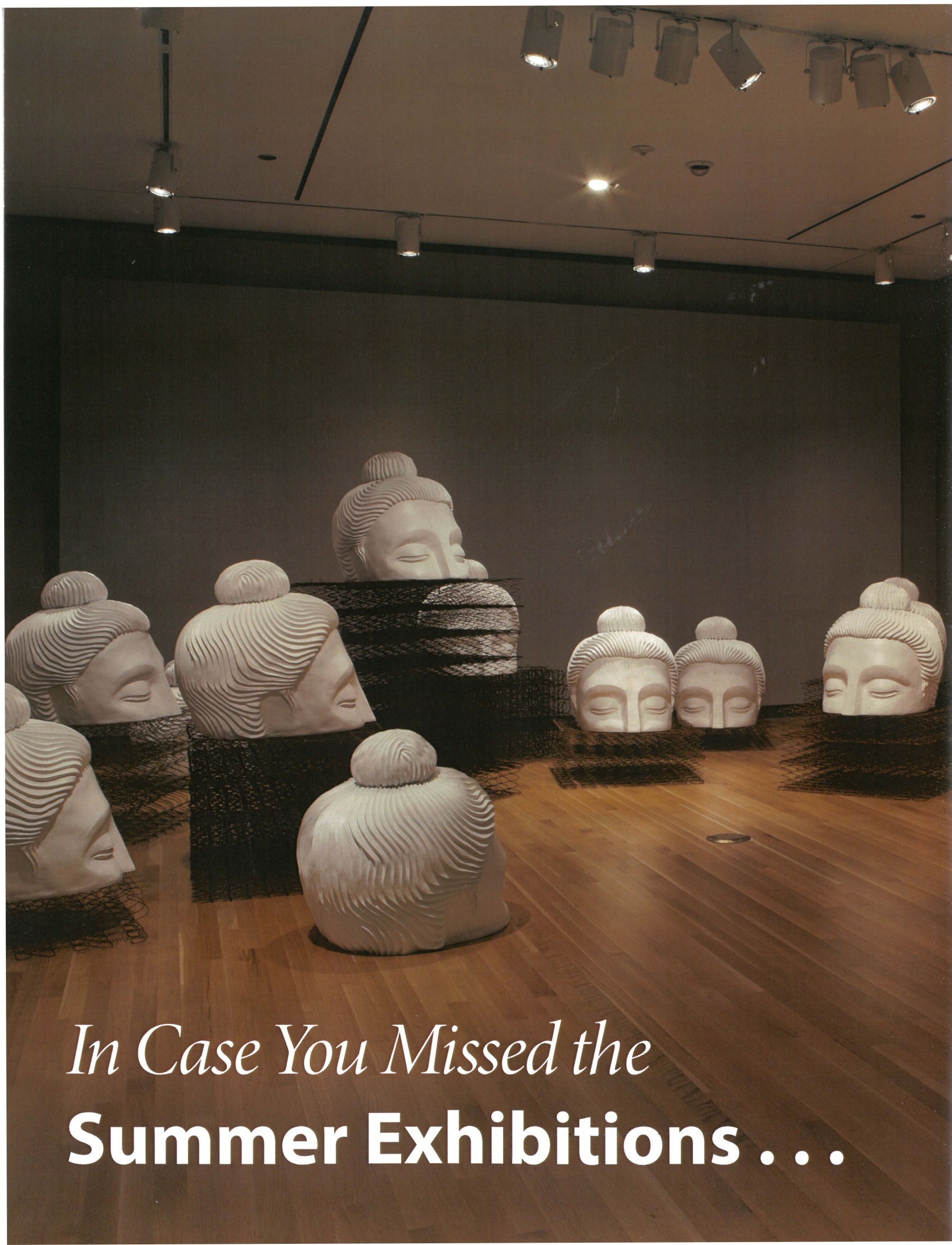
Annual Board Party



September 25

LUMA board members gathered for their annual board reception. The evening took place in the Pere Marquette Suite on the 25th floor of Loyola's Baumhart Hall. Board and committee members enjoyed wine and hors d'oeuvres while getting to know each other and members of the staff at LUMA and Loyola.

In Case You Missed the **Summer Exhibitions . . .**



Clockwise from the top:

- 1.** Installation piece *All that lies beyond us* by Teresa Albor.
- 2.** Teresa Albor writes responses to the statement "I know something lies beyond us because of the following..." submitted by participants from around the world in many different languages.
- 3.** Indira Johnson's installation of Buddhas in the first gallery of *Ten Thousand Ripples*.
- 4.** Communities responded to the presence of Buddhas by making art. Here are shown works from the Chicago neighborhoods of Little Village and Uptown, and from Evanston.
- 5.** Pilsen's contributions to *Ten Thousand Ripples*.

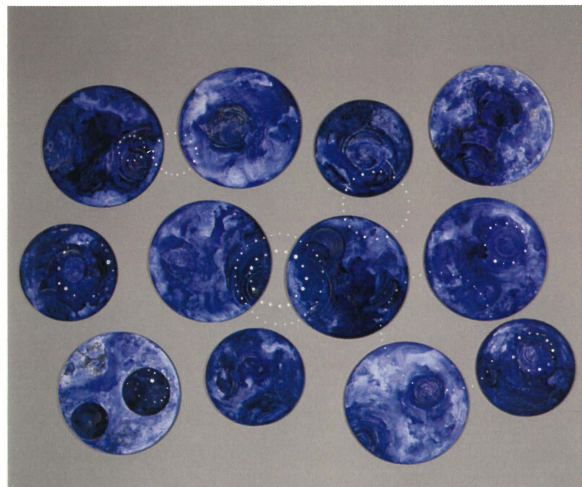




Andra Samelson: *Cosmologies*

Using both celestial and Buddhist imagery in her work, Andra Samelson explored the inseparability of the physical and spiritual aspects of the universe. She worked with paint, pins, and paper dots to create constellations in her large-scale wall drawings and paintings. Her floor installations were interactive. Their continuously changing reflections offered a metaphorical connection to the cosmos.

The exhibition also included Samelson's recent prints and works on paper.



THE MUSEUM SHOP

Bring home a piece of artwork! The Museum Shop carries unique and handmade gifts to celebrate all faiths and cultures.

Serene Soapstone Nativity • \$68.00

Peaceful figures hold vigil at the birth of Jesus. Hand-carved, natural soapstone is hand dyed, then incised with detail by Nyabigena soapstone carvers. Nyamarambe, a small village in western Kenya, is the home of the 150-member Nyabigena Carvers Cooperative.



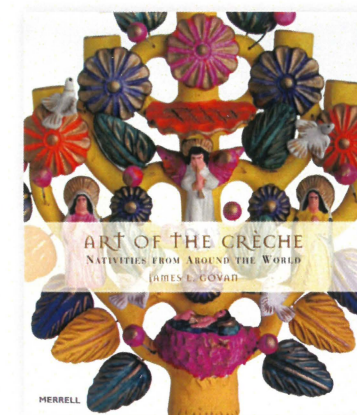
Toquilla Nativity Ornament • \$15.00

Handmade by Camari craftspeople from toquilla straw and corn husks, it is topped off by a beautiful anise star.

Camari was started in 1981 to respond to the problems facing small farmers and artisans of Ecuador in selling their products. Today they are providing alternative employment to more than 6,500 farming and artisan families.



Art of the Crèche: Nativities from Around the World by James Govan • \$34.95



To find these and other holiday gifts, stop by the Museum Shop on the second floor.

Inside LUMA

LUMA STARS



Barbara Weeks has led a rich life before becoming a LUMA docent. Growing up she moved around a lot as the daughter of a naval officer. In her twenties, she met another Navy guy and became engaged to him just seventeen days later! A year after that, Barbara and Bob were married, and they have

been together for 43 years. After Bob's retirement from the military, he and Barbara eventually moved to the Chicago area. While here, Barbara has worked, and continues to do so, as a graphic designer. Together they have two children. Their daughter works for DePaul University, and their son is a professional photographer in San Francisco. Altogether they have three grandchildren with twins on the way. Barbara and her husband left the suburbs seven years ago and moved to the Gold Coast. She keeps up with her creative side through Urban Sketchers, a network of artists from around the world who draw the cities where they live and travel. The group meets at places around Chicago—both indoors and out—and draws together, and posts their work online. Barbara has been a welcome addition to the docent corps and to the LUMA family.



A Saint Louis native who ventured to Chicago in 2011, **Samantha Lappe** is a marketing major with an accounting minor. She began working at LUMA as a gallery manager in 2012, and advanced to special events intern this past summer. In her free time, Sam likes baking, going to the theater,

and attending concerts. With an aptitude for numbers and an affection for art, she enjoys interning at LUMA. One event in particular stands out—working with the artist on *KUNKHYAB* in *Andra Samelson: Cosmologies*. With her sprightly energy and her infectious positive attitude, it is no wonder LUMA guests love to engage her!

November 23

In celebration of the Magnificent Mile Lights Festival, LUMA offered free admission and hot chocolate to visitors. Gallery managers were great sports and entertained the crowd in elf costumes.

BEHIND THE SCENES



LUMA Spotlight



MATT DATTILO LUMA Board President

Matt is pictured above with his wife Athena at LUMA's *Behind the Scenes: Art Treasures, Chicago and Beyond* last February.

What are you looking forward to over the next three years as LUMA's board chair?

I am humbled to have the opportunity to help lead LUMA with its endless possibilities. Over the next three years, I look forward to working with LUMA's extraordinary team of dedicated staff members to raise the museum's public visibility, cultivate membership, and grow the museum's endowment.

What drew you to a career in law and to study at Loyola?

I knew that I wanted to be a lawyer from my elementary school days. My father, Thomas M. Dattilo, is a small town "country lawyer," to use his words. While he and I have very different practices, the values that he instilled—fairness, honesty, and empathy for those who cannot defend themselves—are all common. Studying law at Loyola introduced me to Ignatian spirituality, opening the door to a new level of understanding of the way in which each one of us interacts with the world, whether as a lawyer or otherwise.

What role does law have in shaping policies on creativity?

The body of intellectual property law in the United States provides some of the world's best protections for the fruits of our artists' creative labor. I believe that those protections help foster creativity.

What do you think are the new frontiers of practicing law—intellectual property, environmental law, privacy, space travel?

Like art, the law is dynamic—that is to say that is always changing. One new frontier of law can be found in so-called cloud computing—the storage of information on fully hosted, elastic, on-demand platforms. Another "new" frontier, freedom of speech, is not

really new at all, but in 2010, the law of speech was changed dramatically. With the decision in *Citizens United v. Federal Election Commission*, the U.S. Supreme Court expanded First Amendment rights and the definition of speech to include spending by corporations on political campaigns.

Chicago is a great city, but, if you had a second home anywhere in the world, where would it be and why?

If I had the privilege of a second home, it would be in southern Italy on the Amalfi Coast. Italian food and warm, coastal weather are hard to beat!

What's your favorite exhibition that you've seen at in the past year at LUMA?

HEAVEN+HELL was my favorite exhibition at LUMA in the past year. Depicting artist renditions of both destinations, the exhibition—conducted in partnership with Intuit: The Center for Intuitive and Outsider Art in Chicago—sparked my imagination as well as serious reflection. Great art should do both.

What do you love about LUMA?

LUMA's mission to explore art and the spirituality of all faiths, not just Roman Catholicism, makes it so very special. Tying that mission with Jesuit spirituality is a dynamite combination.

What's your favorite thing to do in Chicago to relax and have a good time?

Whether it is dinner at staples like Gibson's and Tufano's Vernon Park Tap or lunches at new hot spots like Chicago Cut or the Local, my wife Athena and I have fallen in love with Chicago's world-class dining. Chicago restaurants are full of up-and-coming culinary minds and long-established master chefs, making for no excuse to eat a single boring meal!

LUMA

LOYOLA UNIVERSITY
MUSEUM of ART

820 N. Michigan Avenue
Chicago, IL 60611

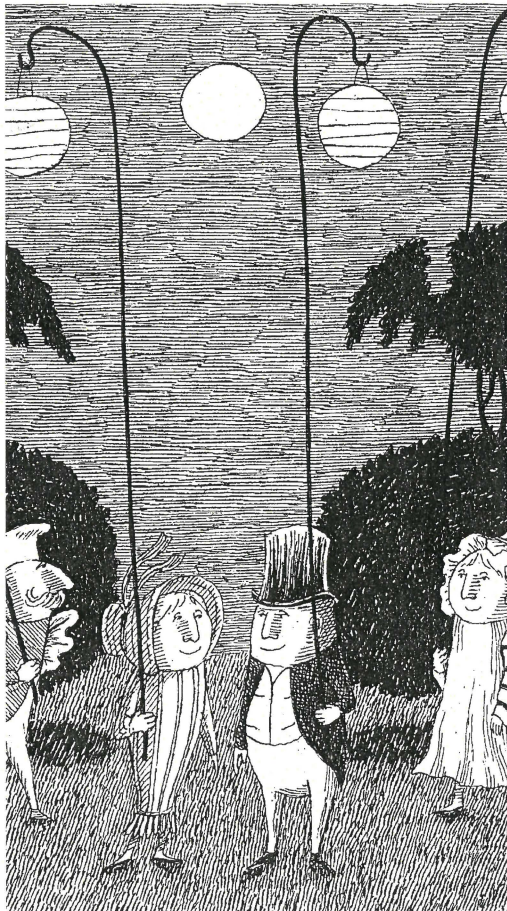


Illustration (detail) © The Edward Gorey Charitable Trust.

SAVE THE DATE

The Edward Gorey Birthday Bash *Revelry from A to Z*

**Saturday, February 22, 2014
Loyola University Museum of Art
820 N. Michigan Avenue, Chicago**

Join us for cocktails, hors d'œuvres, dinner, and gaiety to celebrate the exhibitions. Proceeds from this festive evening benefit the Loyola University Chicago Libraries and the Loyola University Museum of Art.

Exhibitions generously sponsored by

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