

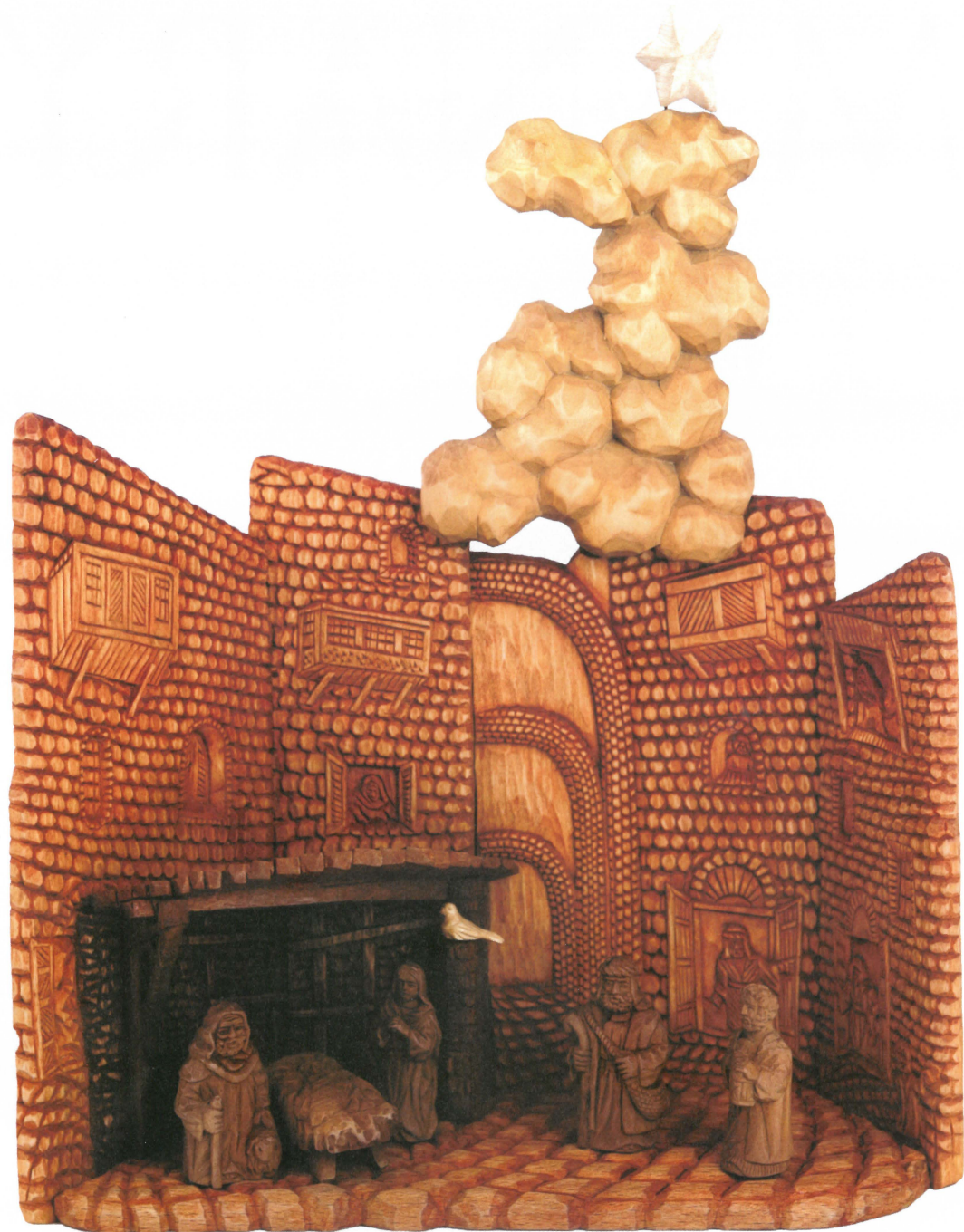
LUMANARY

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



Art & Faith of the Crèche

The Collection of James and Emilia Govan



Art and Faith of the Crèche

The Collection of James and Emilia Govan

December 6, 2016 – January 8, 2017

Message from the Curator



Dear Members and Friends:

2016 marks a year of transitions for both LUMA and Loyola University. After a long search, Dr. Jo Ann Rooney was chosen as the 24th president of Loyola University Chicago. To welcome Dr. Rooney, LUMA asked her to select the crèche of the year for the annual *Art and Faith of the Crèche* exhibition. The cover of this issue of *The Lumanary* features Dr. Rooney's selection, a wooden nativity scene crafted by Joan and David Kolter of North Hampton, United Kingdom. This elegant crèche with its striking smooth lines is made from stiffened fabric, polished hardwood and oak veneer. It is both delicate and refined as it conveys the richness of the story of Christ's birth with minimal detail. Now in its ninth year, LUMA's annual *Art and Faith of the Crèche* exhibition has become a holiday tradition for LUMA members, the Chicago community, and out-of-town visitors. Due to the generosity of James Govan, who continues to donate prized pieces from his personal crèche collection to LUMA each year, LUMA is able to display new acquisitions next to well-loved favorites (see interview with Mr. Govan in this issue).



Loyola University Chicago's 24th president, Jo Ann Rooney, JD, LL.M., EdD.

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Cover image: *United Kingdom (Cogenhoe, Northampton)* 2001-2, Joan and David Kottler, wood, stiffened fabrics, light cardboard, plastic. The James and Emilia Govan Crèche Collection, 2014:05-55. **Inside cover (left to right):** *Ukraine*, 2002, Elena Uralova, unpained wood. The James and Emilia Govan Crèche Collection, 2016:10-64; *U.S.A. (Colorado)*, 1998, Jo Venia, painted clay. The James and Emilia Govan Crèche Collection, 2016:10-73; *Thailand*, 2003, Khunying Tongkorn Chandavimol, wood, fabric, paper and metal. The James and Emilia Govan Crèche Collection, 2013:06-85; *Poland*, 1999, Antoni Kaminski, painted and carved wood. The James and Emilia Govan Crèche Collection, L2015:35-05; *Mexico (Meteppec)*, n.d., *A Tree of Life*, artist unknown, painted clay and wire. The James and Emilia Govan Crèche Collection, 2016:10-32.

Last August our staff bid farewell to Pam Ambrose, the founding director of LUMA, who retired after a 12-year tenure. After joining Loyola University, Ambrose devised a mission for the museum that embraced the diversity of Chicago and Loyola's emphasis on a transformative education. She worked to create a museum that celebrates all faiths and focuses on the commonalities, rather than the differences between religious traditions. Ambrose recognized the Martin D'Arcy Collection as a superlative collection of Renaissance, Medieval, and Baroque art that deserved a larger and more public venue and transformed it into the museum's beloved permanent collection. Additionally, she endeavored to promote and exhibit the works of established and emerging Illinois artists. Under her leadership, LUMA was granted accreditation from the American Alliance of Museums, making LUMA one of the youngest museums in the United States to achieve this distinction. Moreover, she supervised more than forty exhibitions including: *The Missing Peace*, *Edward Gorey*, *Shaker in Chicago*, *Rodin in His Own Words*, and *Moholy: An Education of the Senses*.

In reflecting on her time at LUMA, Pam said "I was privileged to work with LUMA board members who championed the mission of the museum, many of whom were not alums, but felt a resonance to our mission." She added, "I was given a great opportunity by Loyola's former President Michael Garanzini S.J., to build a fascinating, intellectually stimulating, and unique museum. The chance of a lifetime!" She concluded by saying "as I reflect on those 12 years, I believe that the tenants of Jesuit education-that you need to educate the whole person through knowledge, experiential learning, and by example-inspired our work." All of us at the museum are committed to continue working towards that end. The Loyola University Museum of Art, including its staff, board members, interns, gallery managers, and docents will dearly miss Pam and we thank her for all the years of hard work that established LUMA as a spiritually sustaining and intellectually stimulating museum.

Sincerely,

Natasha Ritsma

Natasha Ritsma, PhD
Curator



Former LUMA Director, Pamela E. Ambrose



Former LUMA Events Coordinator, Mary Arhondonis and Former LUMA Director, Pamela E. Ambrose

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

LUMA's programs are partially funded by a grant from the Illinois Arts Council Agency.



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HOURS

Tuesday (free): 11:00 a.m.–8:00 p.m.
Wednesday–Saturday*: 11:00 a.m.–6:00 p.m.

*Please note between December 6, 2016 and January 8, 2017, we will have extended hours for the Crèche exhibit.

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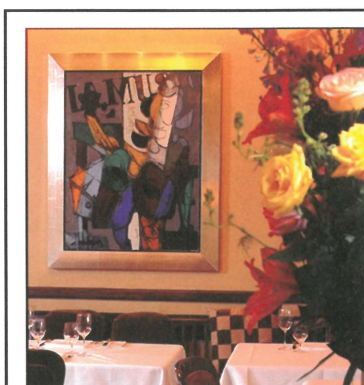
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Calendar of Events

All events take place at LUMA, 820 N. Michigan Avenue, unless otherwise noted.
RSVP to luma@luc.edu or 312.915.7630.



These programs are generously sponsored by a grant from the Illinois Arts Council Agency.



Crèche Exhibition Opens

Tuesday, December 6, 2016, 11:00 a.m. – 8:00 p.m.

Free with museum admission

This perennial favorite returns. The story of Mary, Joseph, and the Christ Child has great appeal throughout the world. See how artists across the globe depict the nativity with clothes, architecture, and figures from their native lands. This year there is a special focus on crèches from the United States.



Opening Reception – Crèche

Friday, December 9, 2016, 5:30 – 7:30 p.m.

\$15 • Members & LUC: Free

Join LUMA members and staff to celebrate the opening of the holiday exhibition: *Art and Faith of the Crèche: The Collection of James and Emilia Govan*.



Lecture – One Night in Bethlehem: Celebration of a Birth

Tuesday, December 13, 2016, 6:00 p.m.

Free to the public

Attend this lecture by Master Docent and Art Consultant Chris Benoodt in correspondence with LUMA's 9th Annual *Art and Faith of the Crèche* exhibition. Benoodt will discuss the traditions and history of the crèche.

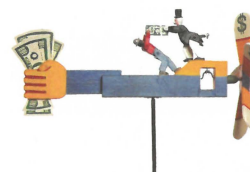


Spring 2017 Exhibitions Opening Reception

Friday, February 10, 2017, 5:30 – 7:30 p.m.

\$15 • Members & LUC: Free

Please join LUMA in celebrating the opening of three spring exhibitions: *Peter Gelker: Whirligigs*, *Wayang: The Art of Indonesian Puppetry*, and *Steve Schapiro: Misericordia: Together We Celebrate*.



Artist Gallery Talk: Peter Gelker

Saturday, February 11, 2017, 1:00 p.m.

Free with museum admission

Join artist and psychologist Peter Gelker for a gallery tour as he discusses the inspiration, motivation, and process of creating his whirligigs.

Image: Portugal (Estremoz) and USA (El Cerrito, CA), 2004, Quirina and Robert Davis, painted clay, The James and Emilia Govan Crèche Collection; Peru, 1992, Nicario Jimenez Quispe, ainted clay, potatoes, and wood retablo frame, The James and Emilia Govan Crèche Collection, 2009-07-21; Poland (Krakow), 2008, Miroslav Dziwisz, paper, foil, and light cardboard, with plastic beads, light metal chain. The James and Emilia Govan Crèche Collection, 2009-07-25.; Banteng Puppet, Java, Indonesia, 20th century, leather, May Weber Ethnographic Collection, Loyola University; Worker and Capitalist, 2001, Peter Gelker, wood, metal, paint, mixed media. Collection of the artist.

Exhibitions

9th Annual Art and Faith of the Crèche: The Collection of James and Emilia Govan

December 6, 2016 – January 8, 2017

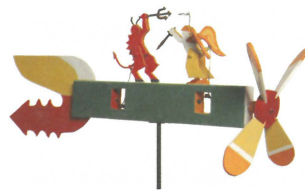


This perennial favorite returns. The story of Mary, Joseph, and the Christ Child has great appeal throughout the world. See how artists across the globe depict the nativity with clothes, architecture, and figures from their native lands. This year there is a special focus on crèches from the United States.

Don't miss the opportunity to sponsor a crèche! See page 15 for more details.

Peter Gelker: Whirligigs

February 4, 2017 – June 3, 2017



Artist and psychologist Peter Gelker brings together the worlds of folk art and psychoanalysis in this evocative exhibition featuring more than twenty handcrafted whirligigs. Whirligigs are hand-turned or wind-driven devices that revolve in a cycle and function as either a toy, a work of art, an object of amusement, or a kinetic garden ornament. Continuing in a tradition that has existed for more than 500 years, this second generation whirligig artisan hand carves and paints these psychologically charged works focusing on political structures, religious beliefs, social relations and mythology.



Wayang: The Art of Indonesian Puppetry

February 4, 2017 – June 3, 2017

This exhibit features characters from two of Indonesia's expressive cultural traditions: wayang kulit (shadow puppets) and wayang golèk (rod puppets). Puppet shows are enjoyed by adults and children, and their stories are drawn from the mythologies of diverse cultural traditions in Southeast Asia. Wayang are highly stylized and intricately fashioned. Though painted, shadow puppets' forms are created through tiny perforations. This exhibit is curated in part by Loyola's Department of Anthropology Museum Studies internship course and features wayang from the May Weber Ethnographic Collection.



Steve Schapiro: Misericordia: Together We Celebrate

February 4, 2017 – June 3, 2017

Internationally celebrated photographer and activist Steve Schapiro captures the daily life of Misericordia residents in this series of poignant photographs. Started nearly a century ago in Chicago's South Side by the Sisters of Mercy, Misericordia meets the needs of over 600 individuals with intellectual and developmental disabilities. From morning until night, residents are involved in activities that include working in the bakery, packaging coffee, creating artwork, learning on computers, dancing and singing, or engaging in sports. Photographs featured in this exhibition are the subject of Schapiro's most recent book, *Misericordia: Together We Celebrate*.

Images top to bottom: Thailand, 2003, Khunying Tongkorn Chandavimol, wood, fabric, paper and metal, The James and Emilia Govan Crèche Collection, 2013-06-85; Peter Gelker, *Angel and Devil*, 2000, wood, metal, paint, mixed media, collection of the artist; Garuda Puppet, Java, Indonesia, 20th century, leather, May Weber Ethnographic Collection, Loyola University; Hands, 2015, Steve Schapiro. Courtesy of the Artist.

In Memoriam

William G. Simpson

When the world lost Bill Simpson, they lost one of the "great ones."

Bill was a founding member of LUMA's board of advisors in 2005 and for years provided the museum with wise counsel. Bill was a poet, statesman, businessman, philanthropist, and generous donor to Loyola University Chicago and especially to LUMA.

Bill and his late wife, Marilyn, were world travelers who loved all of the arts. When LUMA first opened, he stepped up right away to fund our William and Marilyn Simpson Lecture Hall that has become a central meeting point for many museum visitors.

The long list of his philanthropic contributions to health organizations, cultural institutions, and universities represents his commitment to Chicago and the state of Illinois. An outstanding man, reminiscent of Gary Cooper, he was a 1946 West Point Graduate and served in the U.S. Army. He went on to serve in both the Kennedy and Regan administrations.

When Marilyn passed away, Bill honored her memory with a series of cultural commissions including a symphony, *My Sky at Twilight* by Augusta Read Thomas that was recorded and premiered in 2002 with the Chicago Symphony Orchestra. Their names proudly appears on the museum's William and Marilyn Simpson Lecture Hall. We fondly remember him at LUMA for his wry sense of humor, generosity of spirit, deep spirituality, and poetry - the words of which echo his talent and faith.

Death has no dominion where memory rules,
Since those we have loved truly never die.
Every sea of death has another happier shore,
So rejoice in their newly found happiness.
For grief should be the precursor of hope,
Reminder of the shortness of human life,
God's nearness, the purpose of creation,
The promise of eternal union with God.

– W.G. Simpson, *The Art of Grieving*, 2007

Lecture: History of the Crèche

A Celebration of One Night in Bethlehem

In the early 1200s Francis of Assisi made a pilgrimage to the Holy Lands. His visit to Bethlehem so moved him that he conceived of a live presentation for his congregation depicting Jesus' birth. He hoped the experience would remind locals that Christ was born into humble circumstances such as theirs. Pope Honorius III granted permission to Francis' petition and the crèche was included in a Christmas mass.

As seems fitting with St. Francis' great love of nature, the first crèche scene was staged outside in a woodland at night, lit by torches. Although no verifiable proof exists, the writings of Tommaso da Celano, a brother in St. Francis' order who knew him, tells the story of the first celebration with a crèche in 1223. It is likely that this nativity play had no human actors at all, but may well have been as simple as a manger filled with hay. The fact that highly populated and elaborate scenes we see today are called crèches, meaning "crib" or "manger", make sense when we consider the display began

with only the food trough of domesticated barnyard animals.

Tommaso's writings tell us that Francis prepared the Eucharist and celebrated mass over the manger, speaking sweetly about Simplicity, Poverty, Humility and most of all Christ's birth in Bethlehem.

The history of the crèche, the spread of its tradition, and examples of how artists around the world have interpreted it will be the subjects of LUMA's holiday show on December 13 in Simpson Hall. This slide presentation and lecture coincides with LUMA's much anticipated annual crèche exhibition. Visit LUMA from December 6, 2016 through January 8, 2017 to see this year's newest crèches from the generous donation of James and Emilia Govan, as well as perennial favorites from around the world.

– Chris Benoodt

Interview with the Artist

Intern Ryan Tracy talks with Artist Marcella Hackbardt

Marcella Hackbardt's exhibition *True Confessionals* will be on view in LUMA's Works on Paper Gallery until January 8, 2017.

What is your artistic background? In brief, give a short biography about your career as an artist.

I started in art as a painter when I was 18 and studied art history. When I was 24, my husband lent me a camera and I never gave it back. At the time I worked for the University of Alaska Anchorage in the vice chancellor's office and started to take art classes, one-by-one every semester. After eight years, I received my degree in Studio Art from UAA. At that point, I decided I wanted to be serious about becoming a fine artist, so I applied to grad school and went to the University of New Mexico.

Although UNM has a well-known photography program, my MFA is not specific to photography, it's in studio art. I consider myself a studio artist that primarily uses photography, but I've done sculpture and performance based events as well.

Any particular early projects of yours that you are especially proud of?

My first projects in grad school coincided with the birth of my son, so I started to work with issues of domesticity and motherhood, with all of the complexities and complications surrounding them. I still look back at that work with fondness; I really think it was powerful work that addressed a theme that hadn't been approached before in a very conceptual manner. At that time other artists were starting to make work that explored this life experience, so it was part of a larger movement or genre. I think it had a lot of successful aspects to it.

What particular movements were an inspiration to this series of photographs?

True Confessionals is very much a documentary project at its heart. In fact, it is one of my first documentary projects- the only other documentary project I have done is on boy



dancers in Ohio called *All Boy*. My larger bodies of work are much more conceptually-based, dealing with the Earth or ideas of knowledge. One of my largest bodies of work is called *Story of Knowledges*, which was an image-based meditation on knowledge and the pursuit of knowledge. Instead of showing suffering or violence, the photographs show the actual pursuit of knowledge as a kind of social platform.

I've had to defend how *True Confessionals* segues with my other work. I believe that it is because of the intentional but complicated symbolism of the confessional. I was instantly drawn to them as objects that suggest a multitude of ideas. They offer, within the faith of Catholicism, the chance for relieving oneself of sin and moving forward to rejoin the community. However, on a very basic level, it functions as a metaphor for self-perception and responsibility. That idea of admitting to oneself, "I have done something wrong, and now I need to discuss it so I can move forward from that as a part of the community." Of course, there are skeptics that aren't part of the faith. They might view the confessional as an empty promise, or a place that is not entirely genuine. So I think it's a complicated site.

Would you describe this as one of your longer-term or shorter-term projects?

I would like to keep working on it. At this point I have only been working on it for about a year and a half. There is a lot of post-capture work done on the images themselves. During post-processing I edit for shadows, highlights, exposure and some of the other details. For instance, in the churches, sometimes I shot from the floor - when you tilt the camera up, vertical lines that were parallel shift inwards towards the top, also known as keystoneing. With any built environment, you see that. So I had to correct for these lines and make them parallel, and sometimes I also had to tile several shots to combine them.

In creating these works I had to consider the format. Some images were tightly cropped to the confessional while others showed more of the surrounding space. I then became interested, in how the object communicates with the fragments of the space. I love the little things - the fire extinguishers, the speakers, the signage, etc. I hope that the series evokes a sense of curiosity, and I also hope that people take note of the kind of modern elements that are surprising; the church is historic and rich with interiors dating back hundreds of years, these however also house objects that suggest very contemporary pragmatic issues.

What exactly was the moment or idea that made you want to work on this project?

When I was young, my family agreed to raise their children Catholic, so I went to church and did my First Communion when I was eight years old. Because I was so young I didn't have any material to confess, so I fabricated some things. Ironically, the first lie I remember telling was in the confessional to a priest.

When I went to Italy in 2014, I was reminded of that strange event. It drew me in. The confessional is an object that's often overlooked. One day I came upon a church up on a hill - it's the picture on the last cover of *The Lumanary* (refer to top right image). It was so strange, I walked in and not a single person was there. It was a very old church. I had a direct shot of the confessional, and the light was beautiful. Because I didn't have anything to set my camera on, I placed it on the ground and I put my lens cap under my lens so it just tilted it a little bit. In order to compose and focus the scene through the viewfinder, I had to lay down on the stone floor of the church. There was no one around me, just this beautiful object in front of me, and I took the shot. That was when I felt I really wanted to pursue this project no matter what.

What is (for you) specifically appealing about the object of the confessional itself?

The object is a contested site - not everyone agrees about what happens inside. There's a faith-based interpretation of forgiveness or atonement, and then there are other types of interpretations, some of them perhaps even negative. But at its heart, it is a metaphor for self-perception and taking responsibility, for communication and understanding your place in what has happened in your life. Confessing allows you the opportunity to let go of that through your own reflection, acknowledgement, and intention to change or grow. Through these acts and discussions, you can then rejoin a community. Some view it in a negative way, such as, "Well most people won't try to be a better person, it just gives them a chance to continue on as they have without consequences." But I don't view it in that way, I see it as a motivation to improve. There's something very human and powerful about that - the hope that we can "get better" even as a culture, nation, or a global community.



Images: *Basilica di Santa Sabina all'Aventino, Rome, 2014*, Marcella Hackbardt. Collection of the artist; *Basilica di San Marco, Milan, 2015*, Marcella Hackbardt. Collection of the artist.

A Conversation with the Collector

By RYAN M. TRACY



Image: Italy (Lecce), 2011, Claudio Riso, papier-mache, metal, wood, and straw. The James and Emilia Govan Crèche Collection, 2016:10-25.

In 2016, the Loyola University Museum of Art celebrates its ninth year of exhibiting *Art and Faith of the Crèche: The Collection of James and Emilia Govan*. Consisting of over 500 pieces, the Govan collection showcases unique crèches from around the world, drawing in local and out of town visitors during the holiday season.

James Govan, the curator and founder of the collection, was born in Detroit but moved to the town of Harrisburg in Southern Illinois at a young age. After growing up in Illinois, Govan received his undergraduate degree from Wabash College in Indiana. He then went on to pursue his studies in International Relations at Columbia University in New York City. James met his wife Emilia while studying at Columbia. Emilia was involved in a variety of fields over the course of her career, including a seven year stint as a lawyer

after receiving her law degree from Georgetown University. James and Emilia collaborated in building and curating their collection of crèches together over the years. “Like many collectors, my wife and I began to collect crèches by happenstance,” Govan said. “We acquired a nice traditional porcelain nativity from Italy for our first Christmas together. A few years later, we saw a second small, whimsical nativity from Portugal that caught our eyes.” When they saw a third crèche that interested them, the question was asked what they could possibly do with three crèches? “Well, we could collect them,” Govan answered. “So we acquired it, and that was the seed that started the collection.”

The Govan collection formed slowly over the early years. His work with the United States Agency for International Development (USAID) contributed to the growth of the

collection, as Govan had the opportunity to visit countries all around the world over the course of his thirty four year career. Govan’s work with USAID was mostly in Africa, reflected in the variety of hand-carved pieces from Eastern and Southern Africa in particular.

“Initially, we were intrigued by the endless and appealing variations in which artists/artisans created crèches, often reflecting their local culture,” Govan said. “Even so, we were always interested in acquiring nativities that appealed to our artistic tastes, so we passed up many that could be found in shops around Christmas-time. By the late 1980s we decided our focus would be to commission crèches from artists/artisans whose work appealed to us.”

The Govans had help in accumulating work as coworkers and friends generously donated crèches to add to their ever growing collection. As the Govans acquired more pieces, they became more interested in the history and traditions of crèches from countries around the world. In the process of documenting the collection and publishing a catalogue, Govan collected information and background material from the people who created the pieces.

According to Govan, the oldest piece in the collection is a solitary Bambino figure that Emilia inherited from her family; her mother brought it to the US when she immigrated here in 1937. The figure itself is approximately 100 years old, much older than the other pieces in the collection, most of which are relatively recent.

Emilia became ill and passed away in 2000 she and James were working on a book about the family collection. Up until that point, there was not much literature about the tradition in English. To honor her memory, James finished his book on the traditions and history of the crèche and dedicated it to her.

In 2000 Govan co-founded the *Friends of the Crèche*, a non-profit dedicated to promoting the study and research of this tradition. Govan served as the President of the organization for seven years before passing the leadership role of the organization on. Govan is proud of the stories and histories of the crèches he has collected.

“The one thing I feel strongly about is that I would like people who see the collection to know that I see the collection as being created by people all over the world,” Govan said. “In a sense, Emilia and I saw ourselves as the caretakers of



a collection created by so many other people.”

“As a docent for over 10 years, I was here in 2009 when we received the generous gift of the Govan Collection,” stated long-time friend of the museum, Chris Benoodt, “From the start, the crèches delighted audiences and became a seasonal favorite, enticing repeat visits from guests who looked for ‘an old friend’ or shared the exhibition with family or friends.”

“Living in Arlington, Virginia, I had hoped to find an institution in the region so that I could continue to be related to it in someway,” Govan said. “However, I am extremely happy that the collection has come to LUMA. In a sense, Chicago is like a second home to me. In the years I’ve been associated with LUMA, I could not be happier with the way the collection has been received, maintained and exhibited.”

Docent Chris Benoodt emphasizes not only the beauty of the different pieces found within the collection, but also the ingenuity used to create the diverse array of works.

“Each year, as new works arrived, there have been new and surprising expressions of creativity, unusual uses of material, such as a crèche made of nails, and wonderful cultural interpretations with costumes and exotic animals that continue to amaze and inspire,” Chris said. “It is such a privilege to share the collection with all who visit LUMA.” This annual exhibition of *The James and Emilia Govan Crèche Collection* has become a treasured tradition in a city with such a rich array of holiday activities including the *Festival of Lights* parade, the *Daley Plaza Christkindlmarkt* and the *Lincoln Park ZooLights*.

Recap



1.

1. LUMA Education Intern Grace Iverson discusses LUMA's 17th Century Peruvian *Madonna and Child with Four Jesuit Saints*

2. Monika Adamczyk, Grace Iverson, Natasha Ritsma, Alibrijes Sculptor Carlos Orozco, Amanda Malmstrom, Mahyn Mata, and Sapna Bohra

3. Artist Steve Schapiro poses with Curator Natasha Ritsma and interns Kaleigh Myers and Grace Iverson after his *Bowie* lecture

4. Musician Diana Kodner Gökçe performs at *Music in the Galleries*

5. LUMA interns Leland Beatley, Paige Grantham, Julia Garcia, Mallory Bolin, Grace Iverson, Ryan Tracy, Mahyn Mata, and Monika Adamczyk



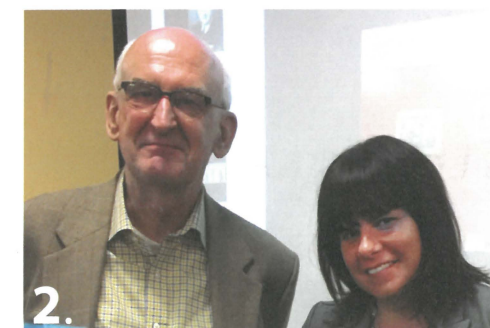
2.



3.



1.



2.

1. Artists Steve Schapiro, Jeff Wolin, and Marcella Hackbardt

2. Edward Minieka with Art Institute Curator Rebecca Long after her lecture *Creating Collections: The Market for Art in Colonial Latin America*

3. Father Mark Bosco leading discussion after screening of *The Mission*

4. Former LUMA Director Pam Ambrose and Maura Smith

5. Docent led tour of *Power & Piety: Spanish Colonial Art*

6. Marcella Hackbardt Artist Talk



3.



4.



5.



6.



4.



5.



1.

1. Guests enjoy the *Power & Piety* opening reception in August

2. Jean Morman Unsworth at the opening reception to celebrate the new "Art Expressways" gallery

3. Curator Natasha Ritsma with Marcella Hackbart at the Fall opening reception

4. Visitors view a Venezuelan painting from *Power & Piety*

5. Attendees mingle at the *Power & Piety: Spanish Colonial Art* Fall opening reception

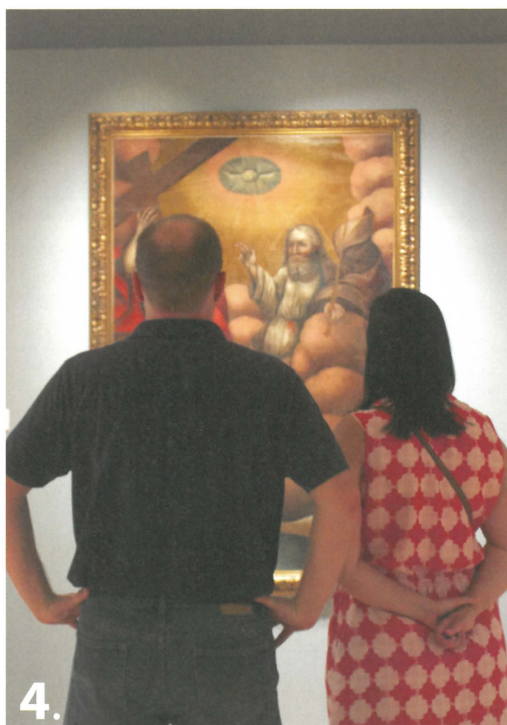
6. Former LUMA director Pam Ambrose talks with guests at the Fall opening



2.



3.



4.



5.



6.

Celebrate the holidays with LUMA!

Endless childhood delight is one way to describe the variety of expressions encountered in this annual exhibition. This year LUMA has added an additional 50+ crèches to the collection through the generosity of James Govan who, along with his wife Emilia, began collecting some 40 years ago. Each year's exhibition is distinct from the last, with a combination of old favorites and new acquisitions. The Christian story of the nativity is interpreted through the architecture, clothing, flora, and fauna of many different countries and cultures. Each crèche has an anecdotal backstory of how the Govans came to acquire it. LUMA staff members have their personal favorites, as will you. Looking for the country or state that reflects your own heritage is part of what makes the exhibit so intimate and special. The ninth annual exhibition will be on view from December 6, 2016 to January 8, 2017.



Sponsor a Crèche

Since the first *Art and Faith of the Crèche* in 2007, the Crèche Sponsorship Program has become increasingly popular amongst our LUMA friends. Crèches are listed by country of origin. Sponsoring a crèche in the exhibition is the perfect way to honor your heritage, a friend, or loved one during the upcoming holiday season. With your \$150 sponsorship, your name and/or that of the person you wish to honor will be displayed on the crèche's label. Sponsorships helps us to conserve this special collection and present this wonderful exhibition each year.

Sponsor the Crèche of the Year

New Loyola University Chicago President Dr. Jo Ann Rooney selected this crèche from the United Kingdom to be LUMA's 2016 Crèche of the Year. This appealing scene is the result of Joan and David Kottler's search for a nativity that would convey "the true mystery and wonder of Christmas" to their children. This scene includes both exotic and humble elements of the nativity story. The kings' rich costumes contrast with those of the shepherds and Holy Family. All the clothing is made of stiffened fabric, and the animals of polished hardwood. The stable, crafted by both Joan and David, is made of oak and oak veneer. This unique sponsorship is available for \$1,000.

Holiday Advent Calendar

This liturgical season, we are bringing back our online advent calendar. During the 24 days of Advent, a new image of a crèche will be presented each day by clicking on the LUMA website – www.luc.edu/luma. The link to the site is free and may be forwarded.

COUNTRIES AND STATES AVAILABLE IN 2016*

Albania	Ireland	Slovakia
Algeria	Italy	Slovenia
Angola	Ivory Coast	South Africa
Argentina	Jamaica	Suriname
Armenia	Japan	Swaziland
Austria	Jordan	Tanzania
Bangladesh	Kenya	Thailand
Belarus	Korea	Turkey
Belgium-Ghent	Kyrgyzstan	Uganda-Kampala
Benin	Laos	Ukraine
Bhutan	Latvia	United Kingdom
Bolivia	Lesotho	Venezuela
Bosnia	Liberia-Monrovia	West Bank
Botswana	Lithuania	Zimbabwe
Brazil	Macedonia	Alaska
Burkina Faso	Madagascar	Arizona
Bulgaria	Malawi	California
Burundi	Malaysia	Colorado
Cambodia	Mali	Hawaii
Cameroon	Malta	Idaho
Canada	Mexico	Illinois
Chile	Mongolia	Indiana
China	Mozambique	Kansas
Colombia	Myanmar	Maine
Costa Rica	Namibia	Maryland
Czech Republic	Nepal	Massachusetts
Democratic Republic of Congo	The Netherlands	Michigan
Denmark	Niger	Minnesota
Ecuador	Nigeria	Missouri
Egypt	Norway	Montana
Estonia	Pakistan	New Jersey
Ethiopia	Paraguay	New Mexico
Fiji	Peru	New York
Finland	The Philippines	North Carolina
France	Portugal	Ohio
Germany	Poland	Oregon
Ghana	Puerto Rico	Pennsylvania
Greece	Rwanda	Rhode Island
Guatemala	St. Vincent and	South Carolina
Haiti	Grenadines	Tennessee
Honduras	Samoa	Texas
Hungary	Sao Tome and	Virginia
India	Principe	Washington
Indonesia	Singapore	Washington, D.C.
	Sri Lanka	

*Crèche sponsorships are on a first come, first served basis.

Visit our website today to sponsor a crèche!

LUC.edu/luma

Image: United Kingdom (Cogenhoe, Northampton) 2001-2, Joan and David Kottler, wood, stiffened fabrics, light cardboard, plastic. The James and Emilia Govan Crèche Collection, 2014:05-55.

The Museum Shop

Holiday Merchandise

Best Seller!



Olive Wood Nativity • \$30.00

New!



Brilliant Star Nativity • \$45.00

Best Seller!

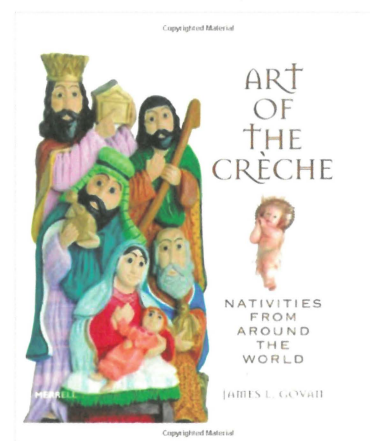
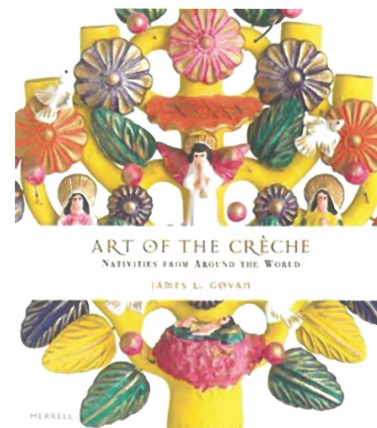


Tiny Matchbox Nativity • \$11.00



First Noel Nativity • \$38.00

Don't forget, LUMA members receive 10% off!



Art & Faith of the Crèche Book
Hardcover \$34.95 • Paperback \$16.95

Best Seller!



Children's Sri Lanka Nativity • \$20.00

Best Seller!



Palewa Nativity • \$30.00

New!



Felt Nativity Set • \$90.00



Kenyan Neem Nativity • \$38.00

Best Seller!

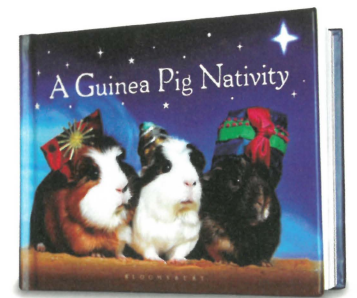


Whitewashed Nativity • \$29.00

New!



Manger Scene Nativity
Note Card • \$11.00



Guinea Pig Nativity
\$12.00

Sketching in the Galleries

Interview with Barbara Weeks

When sketching, what kind of pieces stand out to you in particular? Do you prefer to sketch things that are 2-D or 3-D?

It really depends on the circumstances. When I'm out sketching, I prefer 3-D subjects. I love to tell the story of what I'm seeing. People and their surroundings, in Starbucks, on the train, playing sports, just going about their everyday lives, make great subjects. When sketching in the galleries at LUMA, it's really whatever speaks to me at the moment. I've sketched sculpture and artifacts as well as paintings. I've even sketched a gallery manager or two!

What is your process for sketching?

The first thing is deciding what to sketch. What catches my eye? That will usually become the focus of my sketch. Then it becomes a matter showing/drawing what I see. If it doesn't draw attention to my focus, I'll keep it very simple or leave it out entirely.

What supplies/styles do you like to use?

Pencil and watercolor are my main media. There is something about the feel of the pencil on paper or the paint and water flowing together that draws me (no pun intended) to sketching.

How long have you been sketching?

I don't remember a time when I was not drawing or sketching. My father was a sketcher so it's always been part of my life.

Do you have any formal art training outside of drawing?

I have a BFA from St. John's University in New York. My field of concentration was oil painting, but for many years I've primarily been a graphic designer and illustrator.

Are you involved in other sketching groups?

Yes, I work with two groups, a small group from Holy Name Cathedral and a worldwide non-profit organization called Urban Sketchers. Urban Sketchers has chapters all over the world. I'm excited to add, our Chicago chapter will be hosting the group's 8th Annual Symposium in July 2017. We'll be welcoming over 450 sketchers from around the world to meet, sketch and share our city!

What do you find enjoyable about sketching?

Mainly, I find it very relaxing, almost meditative. Another benefit of sketching is how much it improves your powers of observation and appreciation of people and places.

Who are some of your favorite artists/what are your favorite art movements?

I don't have a particular favorite artist or movement. The more I sketch and paint the more I appreciate what others have done and do.



LUMA would like to extend a big thank you to **Dick Blick Art Materials** on State Street for their generous donation of sketchpads. All guests visiting the museum during Open Sketching in the Gallery (4:30-7:30 P.M. every Tuesday) will receive a free sketchpad courtesy of Dick Blick.

Images: Sketches courtesy of Barbara Weeks; Dick Blick logo courtesy of www.dickblick.com.

Page Turners

LUMA Interns Review their Favorite Recent Read

Ryan Tracy, PR Intern: *Invisible Cities* by Italo Calvino

As one of the great postmodern authors of the 20th century, Italo Calvino is no stranger to unconventional formats. Like many of Calvino's other novels, *Invisible Cities* is not a conventional story. Framed as an extended discussion between explorer Marco Polo and the great Kublai Khan, the novel is a series of prose pieces about fantastical, distant cities. There is no real plot to the novel, it is more of an experience than a linear story. By boiling down the exposition in bookended chapters, Calvino is able to explore a multitude of different worlds and how they reflect upon our own. Exploring concepts of language, cyclicity and universality, *Invisible Cities* is a sort of love letter to semiotics. What really heightens *Invisible Cities* is the warm sense of humanity that pervades the book; much like Calvino's *Cosmicomics* series, the particulars of culture and existence aren't portrayed through description, but instead are framed in emotion and feeling. It is a brief read, but it will leave a lasting impact. The book contains many powerful passages and images within its scant page length. *Invisible Cities* is a good read for fans of postmodernism, fantasy, or quality literature.

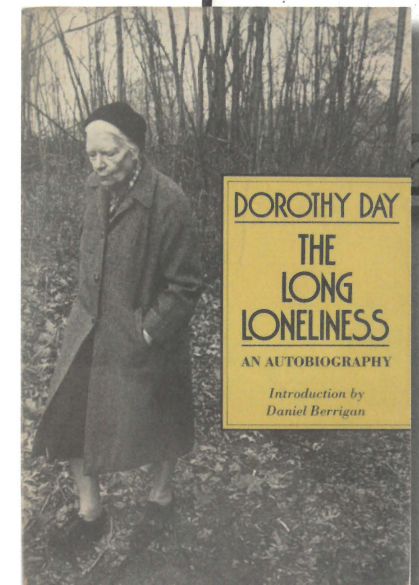
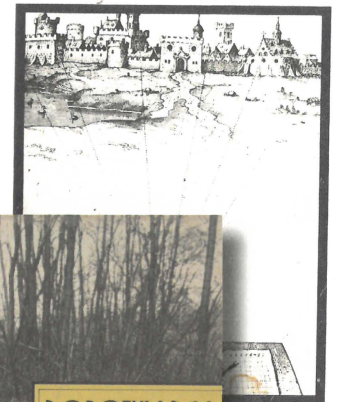
Amanda Malmstrom, Education Intern: *The Long Loneliness* by Dorothy Day

Dorothy Day, the famous Catholic social activist of the twentieth century, touched countless lives with her radical commitment to alleviating poverty and homelessness. *The Long Loneliness*, Dorothy Day's autobiography, is as inspirational as it is informative. The reader is invited into Day's personal and public life characterized by adversity, activism, and most importantly, love.

The autobiography opens with Dorothy Day's childhood and early adulthood, during which Day describes herself as not particularly religious. Day spends her youth as a journalist for socialist-leaning newspapers and as an activist for nonviolence and women's suffrage. After giving birth to her daughter, Day develops the deep desire to become Catholic, from which many lives would be forever changed. In 1933, Day meets Peter Maurin, a French peasant, with whom she starts the Catholic Worker Movement, advocating for the dignity of even the most downcast members of society. Day and Maurin start publishing the Catholic Worker newspaper, highlighting the social justice work of the Catholic Church, and open houses of hospitality, providing food, shelter, and clothes to those who need it. The amazing and selfless work of the Catholic Worker Movement is described in personal and gripping detail by Day in *The Long Loneliness*.

In the conclusion, Dorothy Day summarizes the radically simple mission she lived her remarkable life by: "We have all known the long loneliness and we have learned that the only solution is love and that love comes with community." With the possibility of Dorothy Day's canonization and Loyola's strong roots in social justice, I found *The Long Loneliness* particularly relevant and awakening. I strongly suggest picking up Dorothy Day's autobiography along with a highlighter, because included are messages that you will not want to forget!

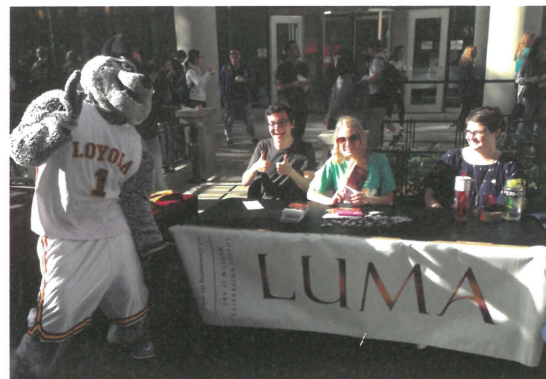
A Harvest/HBJ Book
INVISIBLE CITIES
ITALO CALVINO



LUMA Spotlight

Find Your Art

This semester, LUMA interns and student workers have been busy spreading the word about the museum at Loyola community events. In August and September, several members of the Student Advisory Committee tabled at the Loyola farmers market. Held next to campus, directly off the Loyola red line CTA stop, they had a wonderful opportunity to talk with students and the greater Rogers Park community. They handed out stickers, buttons, and bookmarks with SAC's new slogan "Find Your Art" as well as information about LUMA's upcoming exhibitions and programs. The new initiative was designed to encourage Loyola students to discover LUMA, and a love of art. We hope to see many new faces in the galleries soon!



LUMA Stars

Angelika Kudla and Janice Todd

Student Star

A LUMA employee since October 2014 of her freshman year, Angelika Kudla is currently the intern under the museum's head preparator, although she has also spent time as a Gallery Manager. Angelika is a native-born Chicagoan and a junior at Loyola University Chicago. She is majoring in Psychology and Neuroscience, which she chose since she has "always had an interest in human behavior and a desire to help people". After undergrad, Angelika plans to go to graduate school for occupational therapy and hopes to work with children with disabilities.



Angelika has enjoyed working at LUMA these past two years and has made lifelong friendships with her coworkers. In her free time, Angelika likes to read, travel, spend time with friends and family, and take many pictures.

Docent Star

Janice's earliest memory of her interest in art was as a twelve year old. She and a friend received scholarships for art classes at the School of the Art Institute. Later, in high school and college humanities classes, her art experiences broadened. Later still, Janice and her husband collaborated on several oil paintings, one of which still hangs in their home.

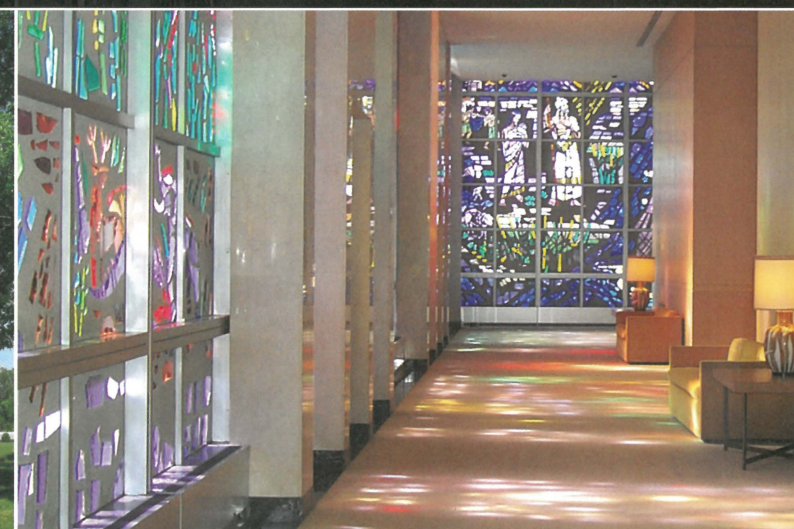


As a Fulbright Foundation participant in Japan, she became interested in Japanese pottery and textiles. Travels in Africa heightened her appreciation for the richness of African art. As a high school principal, one of her greatest pleasures was participating with talented teachers and students as they integrated art throughout the curriculum, long before the A (ART) was added to STEM (STEAM), which has growing popularity in education today. Serving on the Board of Directors of Art Encounter for the past ten years has broadened her art knowledge and experience immeasurably and has allowed her to keep an eye on school, art outreach to under-served students and communities. With Janice's involvement in art and as a Loyola graduate school alum, becoming a LUMA docent is a dream come true.

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LUMA

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MUSEUM *of* ART

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Save the Date: Opening Reception

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

Friday, December 9, 2016 • 5:30–7:30pm

Image: *Poland (Krakow)*, 2008, Miroslav Dziwisz, paper, foil, and light cardboard, with plastic beads, light metal chain, The James and Emilia Govan Crèche Collection, ###.