



Gallery 205

Christ Carrying the Cross

1515/17

Sebastiano del Piombo

Italian, 1485–1547

Oil on panel

*Devotional paintings depicting the **Cristo portacroce** (Christ carrying the cross) theme were highly sought after in the 16th century, and Sebastiano del Piombo created numerous versions. Here, Simon of Cyrene attempts to help Christ lift the heavy cross while a Roman soldier looks on menacingly. The powerful diagonals of the cross, poignant expressions of the figures, and luminous landscape background all serve to heighten the dramatic impact of the composition. A follower of Michelangelo and a rival of Raphael's, Sebastiano del Piombo was one of the most distinguished artists of the High Renaissance in Rome and the favorite painter of Pope Clement VII.*



Gallery 202

Lamentation over the Body of Christ

About 1500

Gerard David

Netherlandish, about

1460–1523

Oil on panel

*In this painting, the Virgin Mary, Saint John the Evangelist, and Saint Mary Magdalene grieve over the body of Christ while displaying it to the viewer. Gerard David and earlier Netherlandish painters often treated the Lamentation as a private devotional subject. However, this panel was part of a large altarpiece devoted to Saint Anne, the mother of the Virgin, made in Bruges for export to Spain. **Lamentation over the Body of Christ** formed the center of a row of narrative scenes supporting the superstructure of the altarpiece; its parts are now divided between museums in Washington, DC; Toledo, Ohio; and Edinburgh, Scotland. Around 1500 Gerard David was the leading painter working in Bruges, a Flemish city with a distinguished history as a center of trade and art.*

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The Illinois Patrons of the Arts in the Vatican Museums is a 501(c)(3) non-profit organization that raises funds for the preservation, care, exhibition, and restoration of the arts in the Vatican Museums.

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Illinois Patrons of the Arts in the
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Present

Art as a Carrier of Faith:

- A Lenten Exercise -

Thursday, February 22, 2018
5:00 PM - 7:00 PM

Art Institute of Chicago
111 South Michigan Avenue
Chicago, Illinois

Dear Patrons,

We are delighted that you have joined us this evening for our special program:

**Art as a Carrier of Faith:
A Lenten Exercise in the paintings
of the Art Institute of Chicago.**

As we walk together and view six paintings, you will hear commentaries from artistic and theological perspectives.

I hope that your faith will be inspired by these significant works of art.

My best to you,

Anne Shea

This Evening's Program

**5:00 – 6:00 PM
Presentation**

Presented by Reverend Louis Cameli,
Rebecca Long & John Shea
Galleries 202, 205, 207, 208,
236 & 237

**6:00 – 7:00 PM
Wine & Cheese Reception**



Gallery 237

The Death of the Virgin

1486/90

Hans Klocker

Austrian, active 1474–1502
Pine with polychromy and gilding

The 12 apostles surround the Virgin at the end of her earthly life. Their hands, now empty, once held objects to sanctify the moment—probably including a candle, a censer (for circulating incense), and an aspergillum (for dispensing holy water).

Hans Klocker's relief constituted half of a wing of a large folding altarpiece for the parish church in the Tyrolean village of Saint Leonard in Passeier. The shallowness of the relief on the wings enabled them to be closed over the central shrine, which contained a Nativity group carved almost in the round.



Gallery 236

Corpus of Christ

13th Century

Spanish; Catalonia

Wood with traces of polychromy

Originally painted and gilded, this sculpture of the crucified Christ would have provided a dramatic focal point for a congregation. This emotive treatment of Christ's figure, with drooping head, closed eyes, and limp body, gained popularity in the 13th century. Emphasizing the humanity of Christ and the agony of the Crucifixion, it was meant to inspire an empathetic response in the viewer.

This sculpture probably comes from the church of Santa Maria dels Turers in Banyoles in northeastern Spain, where it would have been displayed high above the rood screen, the division between the congregation in the nave and the sanctuary where clergy celebrated the Mass.



Gallery 208

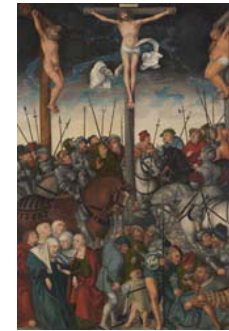
Saint Francis in Meditation

About 1615

Peter Paul Rubens

Flemish, 1577–1640
Oil on panel

The preaching and teaching activities of the reformed religious orders, including the Franciscans, were important for the resurgence of the Roman Catholic Church in the southern Netherlands following years of religious and political turmoil in the 16th century. Peter Paul Rubens painted numerous images of the founder of the Franciscans, Saint Francis of Assisi. They emphasize his ecstatic piety, most vividly represented in the episode of his stigmatization, when he received the marks of Christ's Passion. In this simpler, portrait-like image, Rubens conveyed the saint's spirituality through his inward gaze and gesture of mediation.



Gallery 207

The Crucifixion

1538

Lucas Cranach the Elder

German, about 1472–1553
Oil on panel

In this crowded scene, traditional vignettes from the Crucifixion story surround the central figure of Christ on the cross. The swooning Virgin and other believers are represented at Christ's right hand. On the other, less-favored side of the cross are Christ's condemners and the cynics who rejected him, among them the soldiers who cast dice to divide up his clothing. Although Lucas Cranach the Elder was a friend of Martin Luther and a firm supporter of the Reformation, his highly successful workshop produced altarpieces for both Protestant and Catholic patrons. In this painting, probably used as an altarpiece, the artist does not take a stand in the doctrinal struggle that grew out of Luther's preaching and writing beginning in 1517.

Art as a Carrier of Faith:

- A Lenten Exercise -

Thursday, February 22, 2018

Presenters

Reverend Louis J. Cameli

Reverend Louis John Cameli is a Chicago Heights, Illinois, native and a priest of the Archdiocese of Chicago. He studied theology at the Gregorian University in Rome, where he received his licentiate in theology in 1970 and a doctorate in theology with a specialization in spirituality in 1975. Father Cameli is the author of more than a dozen books, including *The Devil You Don't Know: Recognizing and Resisting the Evil in Every Day* and *Catholic Teaching on Homosexuality: New Paths to Understanding*. He has been a contributor to *Chicago Studies, the Priest, and America*. Reverend Cameli serves as the Archbishop Delegate for Formation and Mission in the Archdioceses of Chicago at Holy Name Cathedral.

Rebecca J. Long

Rebecca J. Long is the the Patrick G. and Shirley W. Ryan Associate Curator in the Department of European Painting and Sculpture at the Art Institute of Chicago, where she oversees Spanish and Italian art before 1750. She is completing her graduate studies at New York University's Institute of Fine Arts, where her PhD dissertation focuses on the role of Italian art and artists at the Spanish court. Before joining the Art Institute in 2015, she served as Associate Curator of European Painting and Sculpture before 1800 at the Indianapolis Museum of Art. She has held research fellowships from the Metropolitan Museum of Art, the Indianapolis Museum of Art, NYU's Villa La Pietra, and Harvard University's Villa I Tatti, and has served as an adjunct professor of art history at Hunter College, the Fashion Institute of Technology, IUPUI, and Northwestern University.

John Shea

John Shea is currently a consultant to parishes and faith-based organizations, providing theological and leadership formation services. Formerly, he was the Executive Director of Program Design and Implementation for the Ministry Leadership Center, a professor of systematic theology and the Director of the Doctor of Ministry Program at the University of St. Mary of the Lake, a research professor at the Institute of Pastoral Studies at Loyola University of Chicago, and the Advocate Healthcare Senior Scholar in Residence at the Park Ridge Center for the Study of Health, Faith and Ethics. He has published over twenty-five books of theology and spirituality, three works of fiction, and three books of poetry. John Shea also lectures nationally and internationally on storytelling in world religions, faith-based health care, contemporary spirituality, and the spirit at work movement.