

This Evening's Program

5:00 – 6:00 PM

Presentation

Presented by

Reverend Jason Malave & Rebecca Long
The Deering Family Galleries

6:00 – 7:00 PM

Wine & Cheese Reception

Terzo Piano

Rebecca J. Long

Rebecca J. Long is 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.

Reverend Jason Malave

A Chicago native, Father Jason Malave was born on the South Side and a product of Catholic Grammar School, and of the Archdiocesan Seminary System; Quigley South, Niles College, and Mundelein Seminary. Father Jason was ordained in 1997 and served for 10 years each at St. Benedict and St. Bartholomew on the North Side. After serving for 20 years in parish ministry, and 13 years of that as Pastor, Father Jason transitioned full time to the Pastoral Center serving as the Cardinal's liaison for *Renew My Church*. Throughout his priesthood, Father Jason kept priestly support as a primary mission through his work with the Association of Chicago Priests, Priest's Retirement and Mutual Aid, and Priest's Placement Board. For hobbies, Father Jason loves travel and exploring the beauty of God's creation around the world!



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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AND



THE ILLINOIS PATRONS OF THE ARTS IN THE VATICAN MUSEUMS

PRESENT

Art as a Carrier of Faith: Encountering the Divine in Art

THURSDAY, OCTOBER 11, 2018
5:00 PM – 7:00 PM



ART INSTITUTE OF CHICAGO
111 SOUTH MICHIGAN AVENUE
CHICAGO, ILLINOIS

Dear Patrons & Friends,

Thank you so much for joining us for this evening for our Art as a Carrier of Faith Lecture Series: Encountering the Divine in Art. Understanding the history, meaning and theological underpinning of art connects us to the art and tells the story of our civilization. It is then when we realize the invaluable importance of art preservation and restoration, which is the core mission of the Patrons.

It is truly exciting that the Illinois Patrons of the Arts in the Vatican Museums and the Archdiocese of Chicago have come together to host this tour, and we are so happy that you took the time to join us.

As we walk together, we hope you will enjoy this opportunity to reflect on these four wonderful works of art and benefit from the artistic and theological commentary that will be provided.

Sincerely,

Chrissie Walker & Liz West
Illinois Patrons of the Arts in the Vatican Museums

Father Jamie Mueller
Director of the Young Adult Engagement



Altarpiece of the Assumption of the Virgin with Saints Monica, Augustine, Nicholas of Tolentino, Anthony and Other Saints

1450/75

The artist and original location of this altarpiece are unknown, though its format shows the influence of Venetian traditions. The choice of saints as well as other details indicate that the altarpiece belonged to an Augustinian institution. Saint Augustine himself, one of the four fathers of the church, is depicted, as are Saint Monica, his mother, and Saint Nicholas of Tolentino, a 13th century Augustinian friar. Additionally, a black-robed Augustinian friar heads the group of donors kneeling below the central image of the Assumption. The donors petition the Virgin through their prayerful images and through the gift of the altarpiece in her honor.



The Death of the Virgin

1486/90

Hans Klocker
Austrian, active,
1474–1501
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 Kocker'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.



Saint George and the Dragon

1434/35

Bernat Martorell
Spanish, about 1400–1452
Tempera on panel

Here Saint George, an officer in the Roman army, subdues the dragon that had been terrorizing the town of Silene, in present-day Libya, by demanding a human victim each day. With this brave feat George rescues the princess who was to be the dragon's next meal.

Bernat Martorell vividly evoked the details of the story – the dragon in his stony lair; the saint clad in silver armor, now tarnished with time; and the king, queen, and townspeople watching from the city walls. This painting was the center of the altarpiece for the chapel of the palace of the Catalan government in Barcelona. Saint George was the patron saint of Catalonia, and the richly decorated chapel was a focal point of communal identity. The altarpiece also included vivid scenes of George's martyrdom, which are now in the Louvre, Paris. Costly vestments and an embroidered altar frontal enriched ceremonies in the chapel and celebrated the saint.



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 Mass.