

# *This Evening's Program*

**5:00 - 6:00 p.m.**

## **Presentation**

*Presented by Rebecca Long and John Shea*  
Galleries 205, 206 & 211

**6:00 - 7:00 p.m.**

## **Wine & Cheese Reception** Terzo Piano

### **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.



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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.

### **Contact Information:**

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**Illinois Patrons of the Arts in the  
Vatican Museums**

— PRESENT —

# *Art as a Carrier of Faith:*

*Paintings in the  
Art Institute of Chicago*

**Thursday, October 19, 2017**

**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: Paintings in the Art Institute of Chicago.**

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

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

Sincerely,

Anne Shea



Gallery 211  
**The Crucifixion**

1627

**Francisco de Zurbarán**  
Spanish, 1598–1664  
Oil on canvas

In 1626 the Dominican monastery of San Pablo el Real in Seville commissioned the young Francisco de Zurbarán to execute an extensive cycle of paintings, of which **The Crucifixion** was the most renowned. The dramatically lit figure of Christ, set against a dark, empty background, betrays the influence of Caravaggio, as transmitted to Spain through the paintings of Jusepe de Ribera. Because **The Crucifixion** was installed in the chapel of the sacristy and was visible to the public through a grill, early commentators remarked on the powerful illusion of three-dimensionality it conveyed, a though it was a work of sculpture rather than a painting.



Gallery 211  
**Saint John the Baptist Pointing to Christ**

About 1655

**Bartolomé Esteban Murillo**  
Spanish, 1617–1682  
Oil on canvas

This is one of four large, upright canvases devoted to the life of Saint John the Baptist that Bartolomé Esteban Murillo painted for the refectory of the convent of San Leandro in his native Seville. One of the canvases is lost, but in the three that survive, monumental figures fill the foreground, clearly explicating Saint John's role as the prophet of Christ. Here inscriptions from the Gospels of John and Luke, accompanied by the symbols of these evangelists, float in the sky and attest to the importance of the Baptist in preparing the way for Christ. When he painted this series for San Leandro, Murillo's style was moving from the hard edges and chiaroscuro inspired by Francisco de Zurbarán to the softer, more vaporous effects that characterize his own mature work.



Gallery 211  
**The Penitent Saint Peter**

1628/32

**Jusepe de Ribera**  
Spanish, 1591–1652  
Oil on canvas

Jusepe de Ribera was born in Spain but worked in Italy, first in Rome, from about 1612 to 1613, when the impact of Caravaggio was at its height, and then in Naples from 1616. In Naples, which was under Spanish rule, he enjoyed the patronage of successive viceroys, producing altarpieces and paintings of classical subjects and expressive single figures. In **The Penitent Saint Peter**, Ribera moved beyond the portraitlike half-length images of saints that were one of his specialties. Here the saint's enraptured expression and heavenward gesture suggest a moment of spiritual dialogue reflecting his bitter remorse after denying Christ.



Gallery 206  
**Mary Magdalene**

1540/50

**Moretto da Brescia (Alessandro Bonvicino)**  
Italian, about 1492–1554  
Oil on canvas

Working in the Lombard city of Brescia, from which he takes his name, Moretto combined the realism of his native region with Venetian color and atmosphere and the monumentality of Roman models. This depiction of Saint Mary Magdalene turning to cast a melancholy glance back at the viewer possesses the gravity and directness that are typical of the artist's approach to religious subjects. It has been linked to other tall, slender canvases: **Saint John the Evangelist**, **The Samian Sibyl**, and **King Solomon** in the Ambrosiana, Milan. These works may have been segments of an altarpiece or, more likely, part of a series whose function was more decorative than liturgical.



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.