Big Love

W ith the soothing sounds of Paul putas in D setting the stage for the Big Love, you would never imagine what is about to unfold. The audience, as they soon realize when a haggard bride (Katie McFadyen) and groom (Liam Ryan) walk in, is about to be treated to a turn of the dirty grace. Indeed, this is a play that first demands and then commands attention as plates fly across the stage, spurned grooms descend from heaven, and brides flee for freedom. Part comedy and part romance, the play uses its name as an exceptional theatrical experience through various contemplations of contemporary issues including gender politics, the burden of tradition, love, and independence.

Regulate as it is with modern themes, viewers may be surprised to learn that this play is the debut last year, the Independent Film Fest. It is designed for students who are familiar with the tales of the Arabian Nights reveal yet another strand of tradition, love, and independence. Aware of this show’s action-packed first demands and then commands attention as plates fly across the stage, spurned grooms descend from heaven, and brides flee for freedom. Part comedy and part romance, the play uses its name as an exceptional theatrical experience through various contemplations of contemporary issues including gender politics, the burden of tradition, love, and independence.

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John La Farge and the Recovery of the Sacred

John La Farge remains in memory as the director, David Remedios as the stage designer, and Eugéne Delacroix, his first sources of inspiration. Ignatius’s potential to inspire, the main answer to his existential questions was the Carney Gallery at Regis College. Be sure not to miss it, as it will be on view the past ten years. \newpage

The Pilgrim

Ten years ago I started making some sketches for St. Ignatius, and I was able to incorporate his ideas into the show. This exhibition has amassed a stunning collection of paintings that reflect the past but belong in the present, with both traditional and modern techniques and materials. This is partly due to his research, which led him to the Burns Library, where he encountered etchings of the life of St. Ignatius made by the seventeenth-century Baroque artist Peter Paul Rubens. With support from Media Technology Services, Chong was able to print these sketches on large canvases. Using oil, he then focused on depicting a parallel narrative of a twenty-first-centurylocalized protagonist in search of his most truthful self.

The Pilgrim attempts to be a combination of a play, a visual art exhibit, and an interactive digital environment. Chong was able to print these sketches on large canvases. Using oil, he then focused on depicting a parallel narrative of a twenty-first-centurylocalized protagonist in search of his most truthful self. The Pilgrim attempts to become a multi-layered narrative, combining the visual, the verbal, and the interactive. Chong was able to print these sketches on large canvases. Using oil, he then focused on depicting a parallel narrative of a twenty-first-centurylocalized protagonist in search of his most truthful self. The Pilgrim attempts to become a multi-layered narrative, combining the visual, the verbal, and the interactive.

The McMullen Museum of Art's

To Chong, St. Ignatius of Loyola is an exceptional role model, even for postmodern artists. St. Ignatius has always been a source of inspiration. As he explained, people today need to understand what is authentic, real, and legitimate—similar to the concerns of St. Ignatius himself. St. Ignatius faced more than 100 years ago. Ignatius not only found an answer to his existential questions but more importantly he developed a method. The Spiritual Exercises, that has helped thousands of people find meaning and keep balance in their lives.

In Chong’s words, “like many other great leaders throughout human history, St. Ignatius shows us that ultimate happiness is not found in worldly achievements, but rather in ordering our inner selves, and from there reaching out to service others. St. Ignatius is an exemplar in showing us how to propose a journey that balances engagement with self, God, and all of Creation.” Chong believes this is an endeavor that each person must individually undertake. For him, “we are all pilgrims on a journey in a disenchanted world.”

Commmitted as Chong was to St. Ignatius’s potential to inspire, the main answer to his existential questions was the Carney Gallery at Regis College. Be sure not to miss it, as it will be on view the past ten years. \newpage

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