

A Day in the Lion's Den!

A JOURNEY TO THE ART INSTITUTE OF CHICAGO

Include check payable to Friends of the Snite Museum. Due Wednesday, October 23.

Mail to: P.O. Box 368, Notre Dame IN 46556. Call the Friends office with any questions: 574.631.5516

For credit card payment go to: sniteartmuseum.nd.edu/tours

Name(s) _____

Address _____

City _____

State _____

Zip _____

E-mail _____

Cell Phone _____

Amount Paid \$ _____

The Notre Dame Office of Risk Management requires that the Museum obtain each participant's signature on a release form prior to departure. This form will be mailed along with the campus parking map and permit upon receipt of completed registration form and payment.



DINING POSSIBILITIES IN THE ART INSTITUTE

TERZO PIANO The museum's fine-dining restaurant, Terzo Piano, combines bold Mediterranean flavors with organic, farm-sourced ingredients to create simple but elegant dishes.

Third level of the Modern Wing, free entrance from Monroe Street, Lunch daily: 11:00-3:00, If this is your selection it is best to make a reservation ahead of our visit, call (312) 443-8650 or visit OpenTable.com/terzo-piano

MUSEUM CAFÉ This vibrant family-friendly dining space offers a host of healthy and delicious options.

Lower level, McKinlock Court, Lunch daily: 11:00-4:00

BALCONY CAFÉ Overlooking the Modern Wing's Griffin Court, this convenient quick-order dining spot offers snacks, desserts, and a variety of beverages.

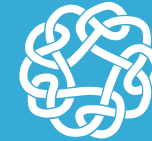
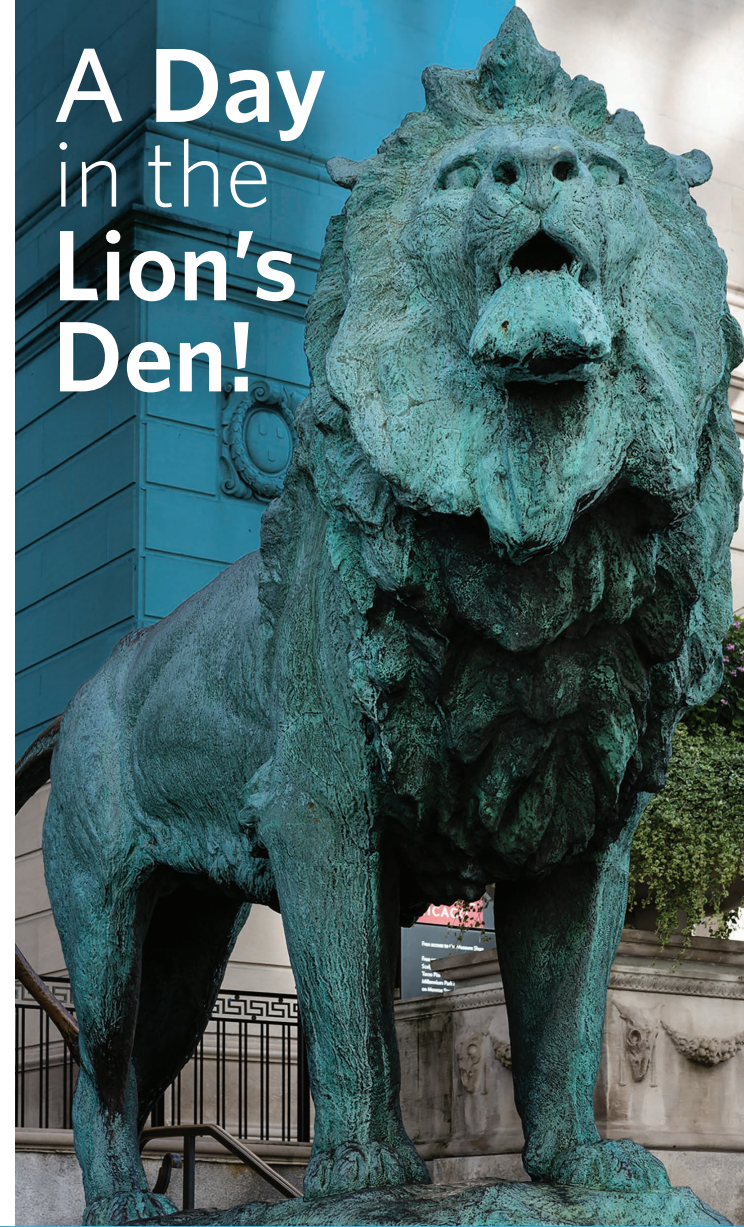
Second level of the Modern Wing, Daily: 10:30-4:30

You are free to leave the Institute to eat in your preferred location or spend the afternoon. Just be mindful of meeting the bus at 3:30pm (central time) for the return trip to Notre Dame campus.

(on the cover) Edward Kemeys, *Lions*. Bronze with Green patina. Gift of Mrs. Henry Field, 1898.1a-b. The Art Institute of Chicago. The lions are the registered trademarks of the Art Institute of Chicago.

(above) Andy Warhol, *Nine Jackies*, 1964. Whitney Museum of American Art, New York; gift of The American Contemporary Art Foundation, Inc. Leonard A. Lauder, President. © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

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FRIENDS of the
SNITE MUSEUM of ART

A JOURNEY TO THE ART INSTITUTE OF CHICAGO

Friday, November 8, 2019

ITINERARY

(Eastern time)

9:00 am Load bus in Dorr Road lot (near WNDU-TV off Rt 933)

9:30 am Depart campus
a late morning snack served on bus

(Central time)

10:30 am Arrive AIC – Monroe Street,
Modern Wing entrance

11:00 am Tour *Andy Warhol – From A to B and Back Again*
(includes recorded tour with headset)

12:30 pm Lunch on your own in the Museum cafés
or in the city

3:30 pm Board bus to return home
at the same Monroe Street location where we disembarked

(Eastern time)

6:30 pm Arrive on campus

Deadline to reserve your seat is October 23, 2019.
Member price: \$75.00; Non-Member price: \$85.00

Online purchases at sniteartmuseum.nd.edu/tours

ANDY WARHOL

From soup cans to celebrity portraits, electric chairs to album covers, the images of Andy Warhol are among the most recognized and celebrated the world over.

This major retrospective—the first to be organized by a United States institution in 30 years—builds on the wealth of new research, scholarship, and perspectives that has emerged since Andy Warhol's early death in 1987. More than 350 works offer a new view of the beloved and iconic American Pop artist, not only illuminating the breadth, depth, and interconnectedness of Warhol's production across the entirety of his career but also highlighting the ways that Warhol anticipated the issues, effects, and pace of our current digital age.

Warhol gained fame in the 1960s for his Pop masterpieces, widely known and reproduced works that often eclipse his equally significant late work, as well as his crucial beginnings in the commercial art world. This exhibition brings together all aspects and periods of his varied and prolific career and includes paintings, sculpture, drawings, prints, videos, archival and printed material, installation, films, and media works. By showcasing the full continuum of Warhol's work, rather than focusing on a certain period, this presentation demonstrates that the artist didn't slow down after surviving the assassination attempt that nearly took his life in 1968, but entered into a period of intense experimentation.



Warhol's genius lay in his ability to identify cultural patterns and to deploy images not only as representations, but also as generative vehicles. Through repetition, distortion, camouflage, and the recycling of images—and his own unique persona—Warhol continues to challenge our faith in images and the value of cultural icons.

This exhibition is organized by the Whitney Museum of American Art.

Also on temporary view during our visit are:

Photography + Folk Art: Looking for America in the 1930s

In the 1930s, as the United States was struggling through the Great Depression, a rising interest in early American vernacular arts—collectively referred to as folk art—converged with major documentary photographic projects. At the heart of this display are works that represent two massive governmental projects to document and catalogue everyday life in America. The first, the Works Progress Administration's (WPA) Index of American Design, hired artists to reproduce in watercolor some 18,000 "typical examples of an indigenous American character." At the same time, the Farm Security Administration (FSA) hired some of the country's most talented photographers—including Walker Evans, Dorothea Lange, Russell Lee, and Arthur Rothstein—to document the plight of everyday Americans and the government's role in assisting them, producing an indelible image bank of a nation in crisis.



Rubens, Rembrandt and Drawing in the Golden Age

The 17th century brought remarkable change to The Netherlands, including political upheaval, religious schism, and scientific innovation. The reverberating effects of these events had a great impact on art—what kind of art was in demand, who could and did produce art, and where and how art was made. To become a respected artist, one needed to study under a successful and skilled master in a workshop or art academy. Abraham Bloemaert, Rubens, and Rembrandt supervised the three most important workshops of the period, overseeing the development of dozens, if not hundreds, of students. Produced in a broad range of media, including chalk, ink, and watercolor, the drawings in this exhibition are captivating examples of artistic skill and imagination.

Weaving Beyond the Bauhaus

Established in 1919, acclaimed German art school the Bauhaus was home to an innovative weaving workshop whose influence stretched across the Atlantic. In the decades following the school's forced closure in 1933, the Bauhaus went on to have a wide-reaching impact on American art—due in part to the large number of affiliated artists who immigrated to the United States, where they continued to practice and teach in the spirit of the school's educational system and theories.

The afternoon is open for you to tour the many special exhibitions or the amazing permanent collection of the Art Institute. You may not re-enter the Warhol exhibition once you exit.

If you leave the Museum, you are responsible for being back to board timely at the Monroe Street location at 3:30 pm (central time). This is the same place we disembarked upon arrival.

(above left) Andy Warhol. *Flowers*, 1964. The Art Institute of Chicago, gift of Edlis|Neeson Collection. © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

(above) The Art Institute of Chicago. View of Modern Wing from Monroe Street. Photo credit: Charles G. Young, Interactive Design Architects.